

THEO SCHARF

NIGHT IN A CITY



ART
GALLERY
NSW

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Introduction

Anne Ryan

In 1911 Melbourne society portraitist Violet Teague painted one of her finest works, *The boy with the palette*.¹ Her subject was a proud youth, little more than a child, an acclaimed prodigy of impressive mien and palpable talent. She presented him standing confident beyond his years, dressed in black, holding his paint brushes and palette with a quiet assurance, his gaze resting with cool certainty on the viewer. Young Theo Scharf's future seemed secure, armed as he was with the tools of his future profession, with the cream of Melbourne's artistic society, including Nellie Melba, Frederick McCubbin and Violet Teague as advocates and mentors. Today, he is almost forgotten.

Theo Scharf was born in Melbourne in 1899, the only child of Olive née de Hugard of Bendigo and Eduard Scharf, a German-born concert pianist who had migrated to Australia in the 1890s to teach at the University of Melbourne's Conservatorium of Music. The family lived a cultivated and prosperous bourgeois life, mixing in musical and artistic circles, with all the trappings of respectability and professional success.

Theo's early aptitude for drawing was cultivated assiduously by his mother, who encouraged him from a young age to establish a name for himself as an artist. Her ambitions for him were the driving force behind his plan to study abroad, and with this in mind, Scharf held a well received exhibition of oil paintings, watercolours, drawings and prints in 1914 in Melbourne. The proceeds of the exhibition supported his travel plans – his destination was Munich, one of the great art centres of late nineteenth-century Europe. He arrived there with Olive Scharf on the eve of World War One.

The outbreak of war forced Theo and his mother to remain in Munich, where he enrolled at the Academy of Fine Arts. His father, interned in Australia in 1918 because of his German citizenship, rejoined his family only after the war ended, his livelihood lost and the family's possessions dispersed. The city was experiencing tumultuous political and social upheaval in the post-war years, and old social structures and certainties seemed under threat. Theo Scharf eked out a precarious existence in Schwabing, the city's lively artistic and intellectual quarter, while continuing his studies intermittently at the Academy until 1924, exhibiting his work and entering prizes.

He had some success contributing cartoons and illustrations to various publications, including the satirical literary magazine *Simplicissimus*, but later described this

time as his 'dark period' where he was preoccupied with solving technical questions relating to his work. This period of artistic struggle was, however, a time when he produced some of his most interesting and lasting works, primarily in the areas of illustration and printmaking, mediums which reveal the full extent of his talent.

Outstanding in his oeuvre was the portfolio *Night in a city* 1923. This series of twenty etchings is an account of the night-life of a modern city from early evening to dawn. Theatres, shops, restaurants, beers halls, cabarets, boxing rings, dimly lit boudoirs – all set the scene for leisure, both high and low, and all manner of illicit activity. Every social type is represented, from stuffy bourgeois burghers, slender aesthetes, shop girls and thick-set working men to the shadowy underclass of thieves and prostitutes. With clarity of vision and a well developed satirical eye, Scharf captured the vitality and excitement of modernity embodied in city life.

The prints depict experiences and types that are as familiar to us today as they would have been at the time the prints were made. The characters play out their roles in the dimly lit streets of an unnamed metropolis. In this world, society's outcasts and the well-to-do live side-by-side in a cityscape lit by stark contrasts of gaslight, electric lamp and the eerie glow of moonlight. Specific faces and places lose their identity as they alternately flicker and evaporate in the darkness. Day descends into night, night steals slowly back into day. Both the universality and specificity of the subject appeal to us today as much as it did to its contemporary audience. In these prints, the city is a phenomenon of modernity, a site for consumption and leisure, defined by the forces of industrialisation and capitalism. Munich in the 1920s was the model for Scharf's city, but it is also every city in its essence.

Night in a city remains Scharf's most enduring and appealing work. The series was well received at the time – two *Night in a city* etchings from the private collection of Nellie Melba were illustrated in the December 1924 issue of *Art in Australia*,² while in Germany, *Simplicissimus* reproduced *Restaurant I*, in 1925.³ Sets were collected in Australia and abroad; there are now two in the National Gallery of Victoria, others in the collections of the National Gallery of Australia, Art Gallery of Western Australia and Art Gallery of New South Wales, as well as single impressions in private and public collections in Australia and abroad.

Scharf continued his work as a painter, illustrator and

teacher. His career was coloured by the cultural and political climate of his adopted city, as well as his talents and inclinations. He was politically conservative, and this would have assisted him when he was appointed to teach drawing at the State School of Applied Art (later the Academy of Applied Art) in 1934 – Munich had by this time embraced Nazism and the authorities impinged on all aspects of cultural life. During the Second World War he served as a war artist, drafted into a unit called the *Staffel der Bildenden Künstler*, which was established to record various theatres of war.

Much of Scharf's work was destroyed during the war when his home and his studio at the art school were bombed. He returned only once to Australia, for six years, from 1950–56, when he taught children and adults in suburban Melbourne. Eventually he returned to Germany after he was promised a government pension. Scharf continued to paint and developed a strong interest in children's art. The last years of his life were spent in rural Feldafing on Lake Starnberg, south of Munich. He died there in 1987.

1 *The boy with the palette* 1911, 175.5 x 108.5 cm, oil on canvas, National Gallery of Australia, Canberra.

2 *Restaurant II* and *Theatre* in *Art in Australia*, third series, no 10, December 1924, np.

3 *Simplicissimus*, 30 Jahrgang (30th year), no 34, 23 November 1925, p 482.



Violet Teague (1872–1951), *The boy with the palette* 1911
oil on canvas. National Gallery of Australia, Canberra, gift of U S Teague 1976
© Violet Teague Archive, courtesy Felicity Druce

Theo Scharf (1899–1987)
Night in a city series 1923

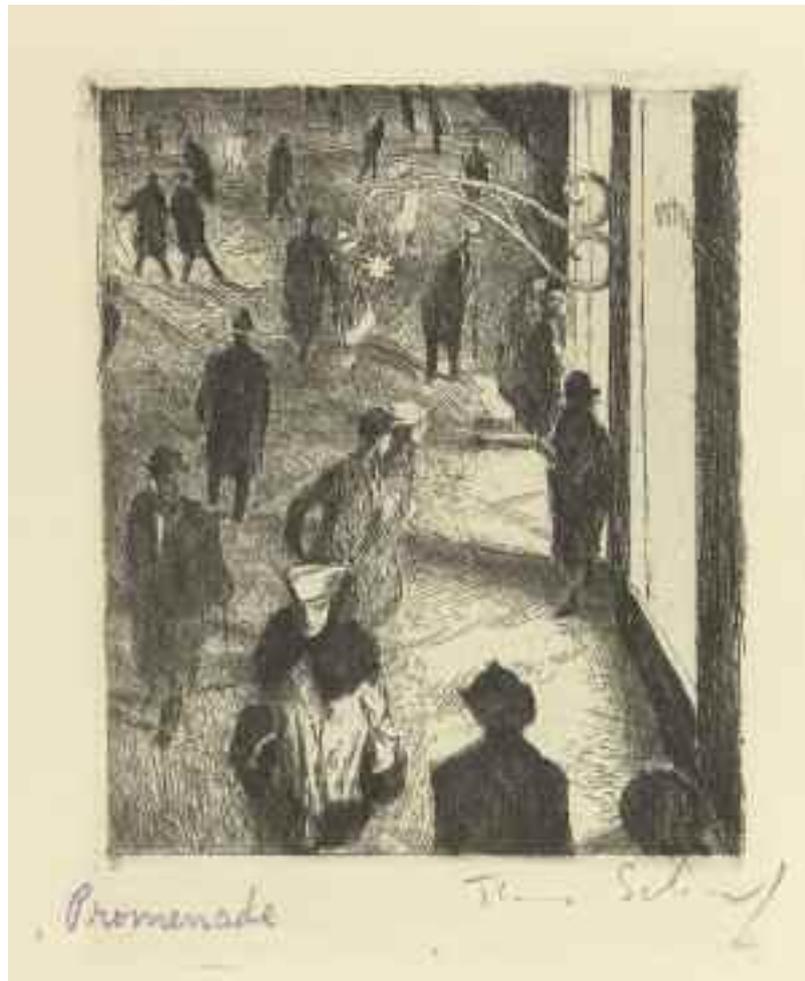


Dusk
etching
Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



Saturday evening
etching

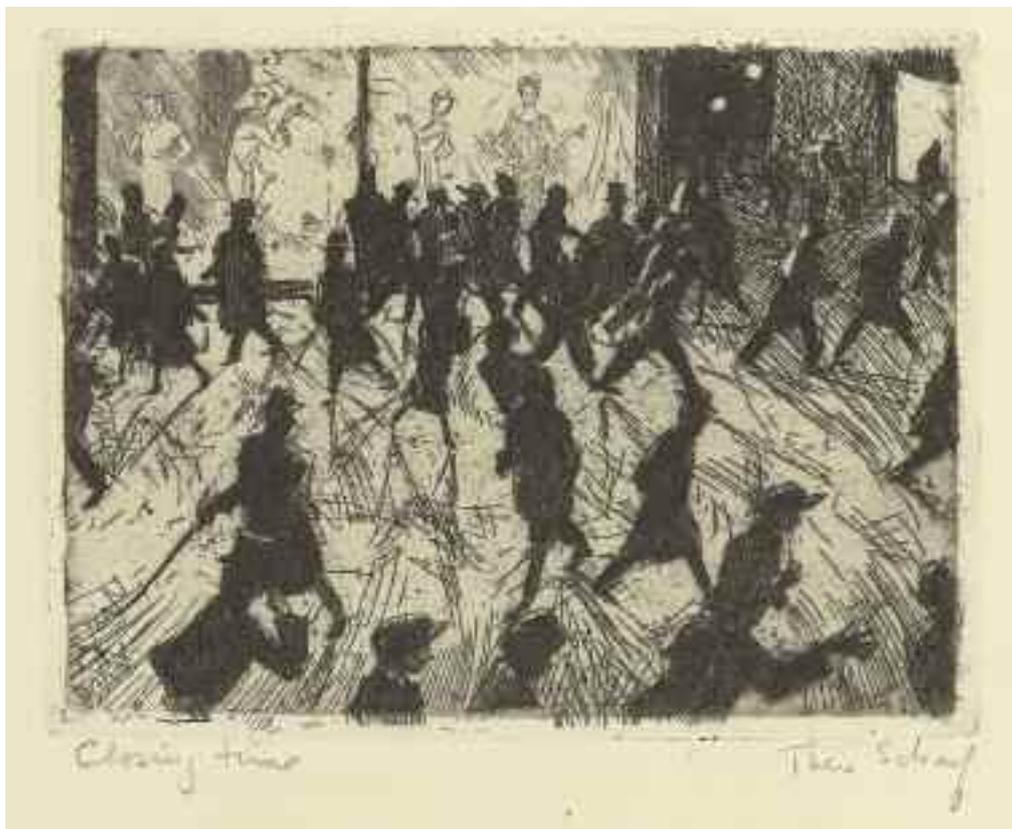
Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



Promenade

etching

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



Closing time

etching

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



Railway station

etching

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



Restaurant I

etching, drypoint

Art Gallery of New South Wales, purchased 1980



Restaurant II

etching

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



Cinema
etching

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



The music lovers

etching

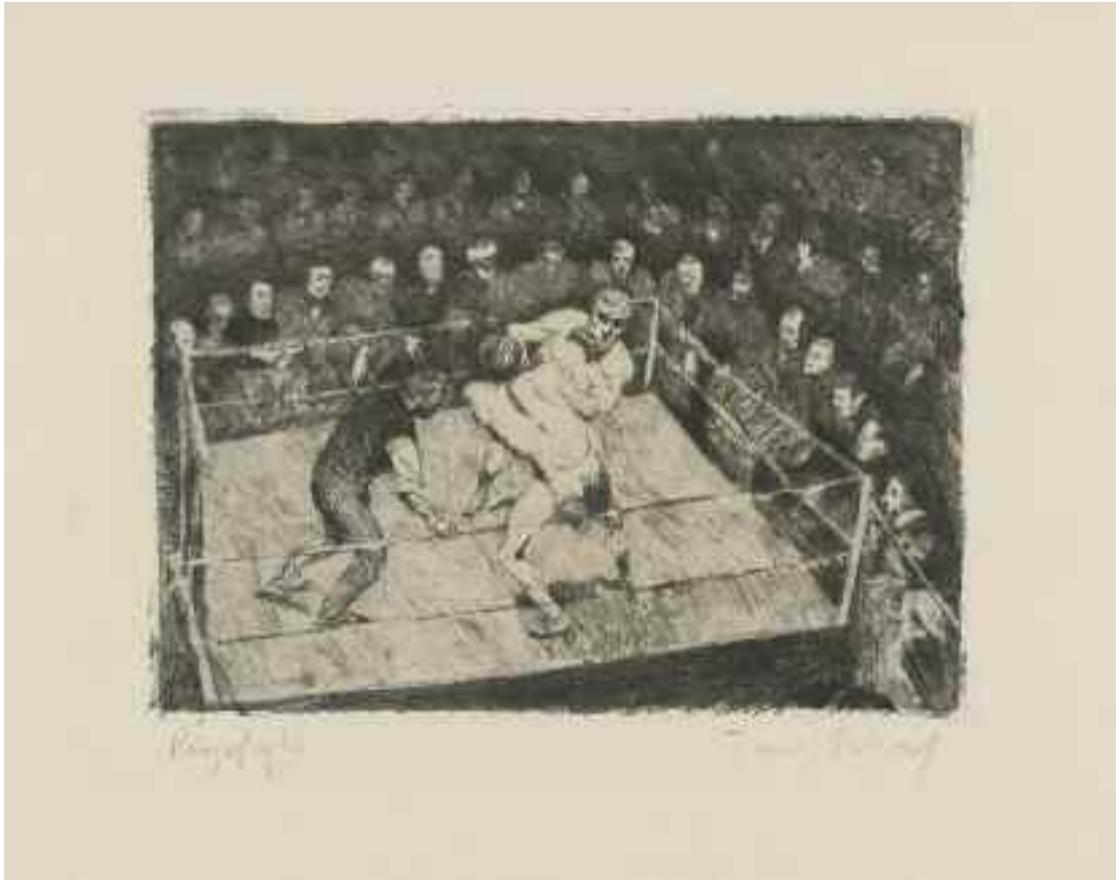
Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



The concert

etching

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



Prizefight

etching, drypoint

Art Gallery of New South Wales, purchased 1985



Theatre

etching, drypoint

Art Gallery of New South Wales, purchased 1980



Burglars

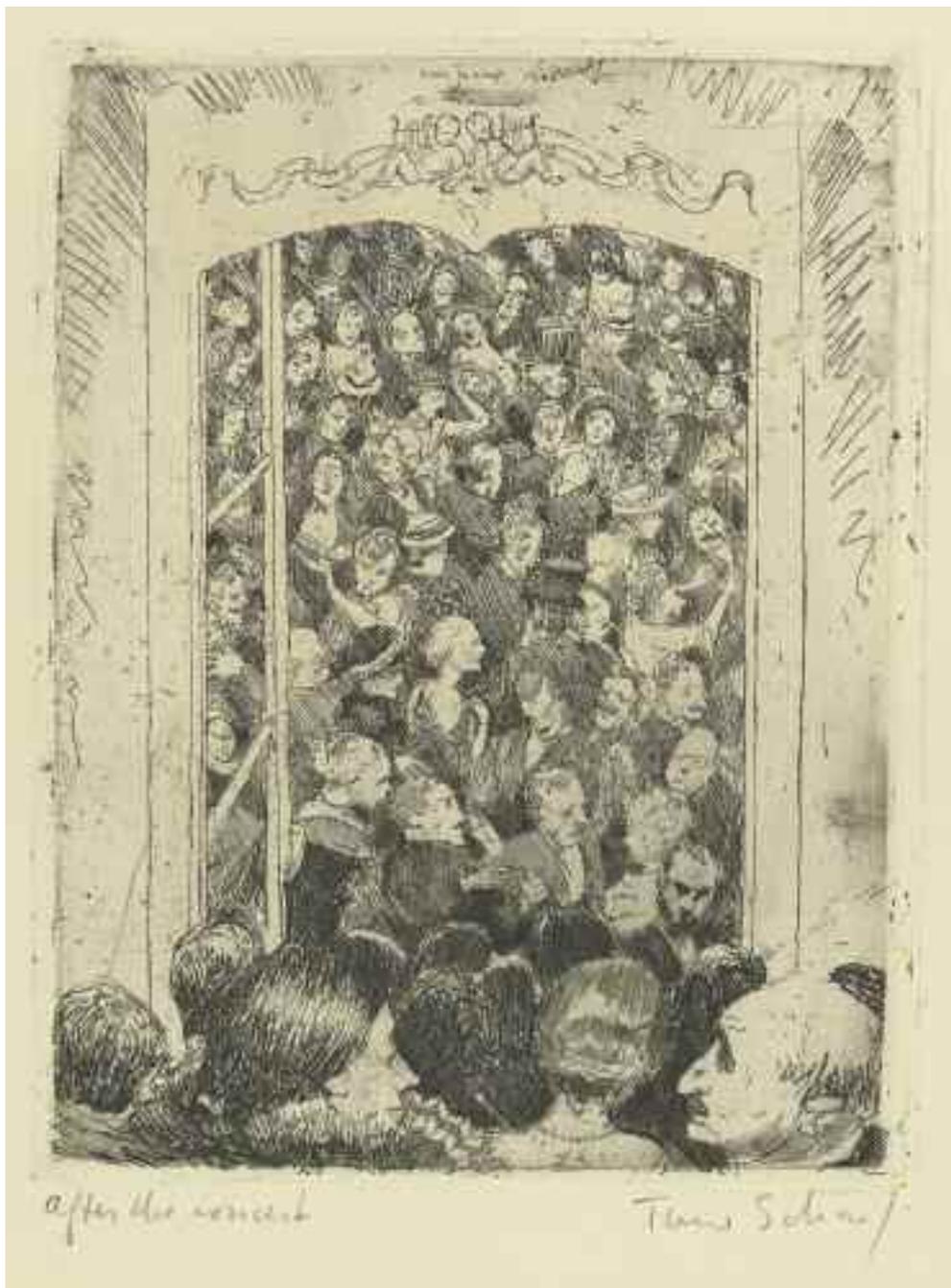
etching

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



Cabaret
etching

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



After the concert

etching

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



Restaurant III

etching, drypoint

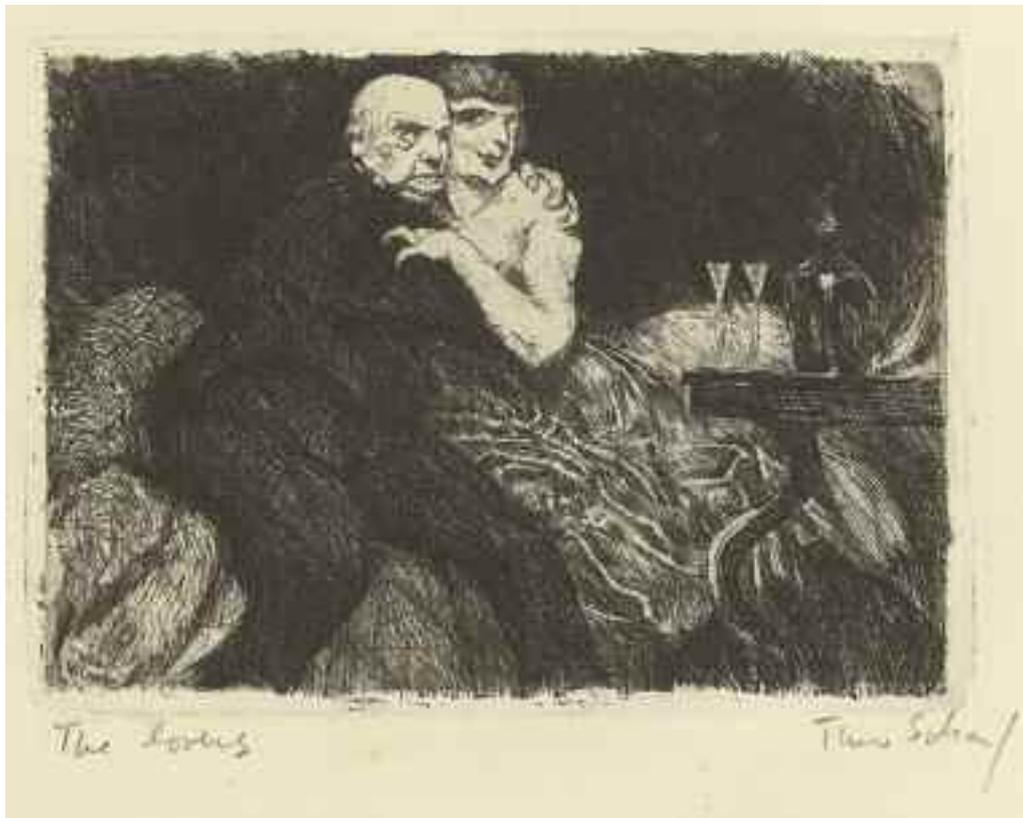
Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



Street girl

etching

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



The lovers

etching

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



The revellers

etching, drypoint

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000



Dawn
etching

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

Night in a city

Anne Ryan

Theo Scharf's greatest strength was graphic art. His etchings, drawings and illustrations in black and white remain his most enduring legacy, and of these, his *Night in a city* series of twenty etchings, his most significant.

A keen observer of human types, Scharf's skills in drawing and caricature served him well to various ends, from political and social commentary to humour. He was able to produce complex and sophisticated imagery on a small scale, using simple mediums of pen and ink or etching needle. By nature a traditionalist, Scharf was nonetheless able to articulate contemporary concerns in his work, much of which has endured for its remarkable imagery and universal themes.

Scharf's subjects included great social and cultural challenges of Europe brought about by the rapid industrialisation and political tumult of the nineteenth century, and their continuing impact on the early decades of the twentieth. His oeuvre owes a debt to the visual conventions and traditions developed during the previous century, when illustrated journals and books, posters and print series popularised a visual language that sought to describe and define the modern, urban world of mass communication, technological development and social change.

The urban subject in the art of the twentieth century has been indelibly inscribed by the experience of modernity. The industrialisation of the nineteenth century in Europe, America and Australia resulted in mass migration of rural dwellers to cities on a previously unimaginable scale. The resultant social transformations challenged long-held assumptions about class, gender, society and the state. Charles Baudelaire's 'heroes of modernity' were the citizens of the new urban world, and these became key subjects in art, including that of Theo Scharf.

Theo Scharf's decision in 1914 to go to Munich to study art, instead of Paris as had originally been intended, coloured the rest of his life and career. While he remained nostalgic about Australia, most keenly in the years following World War Two, he remained in Germany for most of his life with a family of his own, working as an artist. Above all, Germany offered him a long tradition of graphic art, which he embraced, as it allowed him to best develop his skills as a consummate draughtsman and pithy social commentator.

Munich provided a stark contrast to the world Scharf had known in the Melbourne of his childhood. It would have been a highly stimulating and challenging

environment for a young man arriving there in his teens. Individuals of all social and cultural origins clustered in the city, which produced great writers, musicians and artists; technological advances and the rise of consumer and mass culture were making an impact on the urban environment, and lively cabaret, theatre and music communities enlivened the city's cultural life. Avant garde movements such as the Jugendstil and Blaue Reiter schools had flourished there in the recent past and there was also great institutional and public support of the arts.

Yet while Munich had been a cultural powerhouse for decades and had a reputation throughout Germany for its fun-loving, tolerant and democratic nature, these qualities were in decline by the time Scharf arrived there in 1914, accelerated by the stresses and privations of the First World War. Impacted by the political tumult of the Weimer period following the war, Munich became a breeding ground for nationalism, political extremism and cultural conformism. The avant garde innovation that had flourished in the city had begun to wither by the time Scharf and his mother made it their home, and it was all but dead by the time he reached adulthood.¹

Theo's mother Olive harboured great ambitions for her only child, and directed all aspects of his life with great determination.² Theo's father Eduard, an alternately remote and indulgent man to his son, was devoted to music and deferred to his wife's wishes for him.³ It was Olive Scharf who drove the family's move abroad, and she spent the rest of her days closely involved in Theo's life, supporting his career, and being supported in return.

Theo Scharf's only formal schooling had been a short stint at Melbourne Grammar's preparatory school, but childhood illnesses afforded Mrs Scharf an ideal excuse to remove him from the constraints of a formal education to one that was supervised completely by her. What Scharf was denied in formal lessons in mathematics or science was compensated by his mother's total devotion to the cultivation of his nascent gift for drawing. Every encouragement was offered him – the advocacy of his mother and her artistic friends was central to the public support his work received,⁴ and a young lad of thirteen or fourteen could be forgiven for thinking his future as an artist was secure.

The Scharf family were members of a eurocentric cultural elite in Melbourne which included those associated with George Marshall-Hall's Albert Street Conservatorium and the circle of the Austrian Consul-General, Carl Pinschoff and his wife, opera singer Elsie

Pinschoff. Eduard Scharf was born in Germany and his cultural inclinations were founded in the upbringing and training of his homeland. His wife was also resolutely pro-European in her regard for its superiority in matters cultural.⁵ Olive recognised the limitations of her capacity for developing Theo's talent and felt that the opportunities for study then available in Melbourne, such as the National Gallery School, were inferior to her son's requirements. Europe was the obvious destination, the only place where artistic talent could truly flourish and receive its due homage.

Olive made her plans for travel independently of both her husband and son: *'One day she told me in a casual manner which evidently masked a decision which had matured to the point of inflexibility, that she rather thought it would be advisable to take me to Paris to study painting but that I needn't mention it to Daddy for a while ...'*⁶ Olive was prepared, however, to be flexible on the details if it meant her greater aim was fulfilled. Eduard Scharf admitted to knowing little about art, and both he and Olive often deferred to their better informed acquaintances, including Frederick McCubbin and Violet Teague. Eduard's initial resistance to the travel plans softened after some persuasion, but it was the subsequent suggestion that Theo's destination be Munich in the land of Eduard's birth, that convinced him in favour of the idea.

A chance remark by an Italian sculptor, Ettore Cadorin, set the course of Theo Scharf's adult life. An exotic figure in the family's social circle, Cadorin was born in Venice in 1872 and married a Bendigo-trained opera singer. His peripatetic life, famous friends (including, it was claimed, Isadora Duncan) and recent success in exhibiting sculptures in Melbourne lent him some authority on matters artistic.⁷ In conversation one day, the plan to move Theo to Paris was raised: *'... he listened moodily to Mother's advocacy of our Parisian plans, then suddenly said – 'Why send him to Paris? – Why not to Munich?'... His general idea was that Paris had grown jaded, and its big art schools too Americanised. Munich, as a smaller and compacter town, was full of fresher life and rising towards a great future as an art centre.'*⁸ The matter was resolved, and Theo arrived in Munich with his mother, with not a word of German between them, on the eve of World War One. They did not originally intend to stay in Germany indefinitely, and had it not been for the outbreak of the war, Theo may not have remained there long. As it was, it became his permanent home.

Cadorin's confidence in Munich's future was misplaced, but reflected the high reputation the city still held among many artists. From the mid-nineteenth century, it had achieved great cultural prominence. Dubbed 'Athens on the Isar', Munich was a magnet that drew artists, writers, musicians and performers from other parts of Germany, Europe and beyond. From 1869 large international exhibitions were held with associated balls, dinners and processions and by 1885 there were more painters and sculptors in Munich than in Berlin and Vienna combined. Artists were held in high esteem, some rising to great social prominence and wealth and the Munich Academy was a popular destination for art students from all over the world. Munich also proved amenable to the avant garde; it was the home of the Blaue Reiter artists including Vasily Kandinsky, Franz Marc, August Macke and Paul Klee, a centre for the Jugendstil design movement, and the Munich Secession was established in 1892, exhibiting artists such as Lovis Corinth, Max Slevogt and Franz von Stuck. Literary and political journals flourished there, the most important being *Simplicissimus*, first published in 1896. Dubbed 'The red dog of satire', its symbol was a red dog that had broken its chain. It was critical of Germany's puritanical morality, cultural pretensions and political posturing at home and abroad, while also strongly nationalist and pro-worker. In many ways, it was a contradictory amalgam of pro-nationalist, anti-establishment sentiments that had an Australian parallel in the legendary *Bulletin* magazine. Both placed a strong emphasis on black-and-white illustration and cartoons, satire, and biting social and political commentary.

The Schwabing neighbourhood was Munich's lively artistic and intellectual quarter, inhabited by assorted bohemians who spent their days in its cafes and its cabarets by night. Theo Scharf arrived there with his mother in 1914. Almost immediately, Scharf responded to his new environment and circumstances in his art. He was clearly stimulated by his new home and the events that proved so tumultuous to his generation. Always imaginative, he had little trouble creating images that reflected literary or political themes, as well as working from life. Scharf's interests and talents lay with those of great illustrators and cartoonists of the *Bulletin*, such as Will Dyson and Norman and Lionel Lindsay, who would have been familiar to him. He would also have known the work of German and British artist/illustrators – in Melbourne his parents



Theo Scharf, *Revolutionary tribunal 1792*
pen and ink drawing reproduced in *The chapbook: a miscellany*
London: The Poetry Bookshop, 1924

had subscribed to *The studio* and *Jugend* magazines, and he had been an avid collector of the *Boys own paper*, a juvenile version of the illustrated press.⁹ A great deal of flexibility was required from these artists, who needed to be able to illustrate a story, a real event, or express visually a particular point of view with rapidity, succinctness and clarity. They were skills Scharf put to good use in his commercial illustrative work, as well as his art, revealing his ready response to a wide variety of subjects, including themes from modern life.

In 1846, the French writer and critic Baudelaire wrote: '... scenes of high life and of the thousands of uprooted lives that haunt the underworld of a great city ... are there to show us that we have only to open our eyes to see and know the heroism of our day.' He rejoiced in the 'epic quality of modern life' and exhorted artists to make it the subject of their work.¹⁰ From the 1850s illustrators such as Honoré Daumier, Gustave Doré and Constantin Guys depicted the city with a critical social consciousness and artists including the Impressionists increasingly used it as a subject to resolve formal concerns. By 1909, the Italian Futurists had declared the city to be the pre-eminent theme in modern literature and art, and many artists were depicting the city as a metaphor for the anxiety inherent in the experience of modernity. In 1914, German Expressionist artist Ludwig Meidner wrote: 'Let us paint what is close to us, our city world! the wild streets, the elegance of iron suspension bridges, gas tanks which hang in white-cloud mountains, the roaring colours of buses and express locomotives, the rushing telephone wires (aren't they like music?), the harlequinade of advertising pillars, and then night ... big city night ...'¹¹

As a young man Scharf responded strongly, and with great enthusiasm, to the modern world as revealed to him in publications: 'Viewed from the angle of my awakening infantile interest, the world in 1912 seemed approaching a kind of apex of extravagant modernity. A dashing younger generation was triumphantly conjuring innovations like rabbits out of a hat. The Tango, hobble

and harem skirts, militant suffragettes, cross-channel flights, futurism, the Russian opera, Pavlova, wireless telegraphy; all these young twentieth century shrubs seems to break into blossom in 1912, and shower their multi-coloured petals into every book and periodical that came into my hands.'¹² His sense of wonder and optimism was tempered as he grew older and experienced more of life. Housing and food shortages during and after the war, political instability and increased social uncertainty combined to create a sense of unease and volatility in Europe that was attributed by many to modern forces in society.¹³ Symbols of modernity thus came to have a dual significance, as harbingers both of progress and decline.

The city was both a phenomenon and symbol of modernity. A site for mass communication, consumption and leisure and densely populated by ever-changing, anonymous crowds, it was shaped and defined by the forces of industrialisation and capitalism. Rapid social, technological and economic change spurred on by the revolutions of the nineteenth century and the calamitous 'war to end all wars' of 1914–18, left many artists with a conflicting sense of what the city represented and how it could be depicted in art. Traditionally, the provincial town has been represented as contained and clearly delineated from the country, each having its own order and hierarchies. However, these were challenged by modernity and conventional ways of depicting urban life were no longer adequate.

The population of Munich, as in most European cities, had expanded considerably over the last decades of the previous century, and its complexion changed significantly due to people settling from elsewhere, including the countryside. While this had the effect of making the city more cosmopolitan, traditional and foreign ways of life often came into conflict, causing a dislocation between new political and social realities and traditional order. The inevitable friction and instability this engendered created a sense of unease that was readily translated into art in the post-war period of the Weimar government. For many artists, the city and urban life became the embodiment of anxiety, alienation and social decay while for others it was a beacon of progress and crucible for creativity. The avant garde in particular embraced the city with gusto – as utopia or dystopia – using the subject as a metaphorical tool to articulate existential concerns central to their work. The city thus became '... a dynamic configuration of the conflicting hopes and fears of the twentieth century.'¹⁴



Theo Scharf, *Stadt bei Nacht (Night in a city)* painting reproduced in Velhagen und Klasings Monatshefte, between pp 480 & 481, Velhagen & Klasing, Berlin, January 1934, image courtesy University Library, Tübingen

Meidner's exhortation to paint the *night ... big city night* was taken up by many artists of the period, including illustrators and printmakers. Contemporaries of Scharf such as Martin Lewis, the Australian-born etcher of the American city, or Englishman Weaver Hawkins made remarkable etchings of the city at night in the 1920s and 30s, using the same etching techniques as Theo Scharf.¹⁵ Night scenes were a favourite of his and from early on he made a number of works in black and white that developed the theme of light/dark and night/day. His drawing *Nach Hermannstadt* of 1916 (see p 31) is a powerful rendition of figures in which the marching soldiers are drawn with a strong chiaroscuro effect, while his illustration of figures clustered in a courtroom, *Revolutionary tribunal, 1792* for *The chapbook* (1924) (see p 26), published the year after *Night in a city*, again reveals his facility for rendering light and shade, as well as his remarkable facility for caricature.

The particular theme of the city at night was one to which Scharf frequently returned. His illustration for a 1925 German edition of Robert Louis Stevenson's *The strange case of Dr Jekyll and Mr Hyde* (see p 36) presents a strangely surreal vision of a city street at night,

populated by a lone anonymous figure walking down the road, flanked by blank-faced buildings, black and solid against the sharply illuminated paving. A painting, *Stadt bei Nacht (Night in a city)*, reproduced in 1934, shows the jumble of a wet city streetscape by night, black cars clustered on the roadway bounded by shopfronts and houses lit from within by electric light. In the foreground, figures rush across the street, a mother clutching the hand of her child, while others stride the footpaths, at times glancing into windows as they pass anonymously through the night. The city is revealed as a busy, rushed and mysterious place, bereft of natural features like grass or trees, but rich in modern technological consumer marvels, such as the motor car. Because of electric light, mechanised transport and new forms of entertainment and leisure, the experience of its inhabitants could extend beyond anything their ancestors had ever known, when public life could continue after dark and potentially, even until dawn.

At the time Theo Scharf made his etchings for the *Night in a city* series in 1923, Munich was the only city he had experienced as an adult. He had already made similar urban images – an etching, *Rainy day* c1922–23



Theo Scharf, *Rainy day* c1922–23 etching
 Courtesy Josef Lebovic Gallery, Sydney

shares the bustling energy of the *Night in a city* prints, and features figures rushing through the streets in the rain, clutching black umbrellas. In this early work he selectively wiped the ink from the etching plate before printing it, allowing some areas to print darker than others, in order to increase the effects of form and depth in the figures, and highlight the contrast between wet and dry surfaces in the rainy street. He repeated this wiping technique in later prints. Scharf also used drypoint to subtle effect, scratching into the surface of the plate to emphasise certain features, intensifying areas of shade. In *Night in a city*, both techniques were used by Scharf to delineate tonal contrasts and create dramatic effect.

In the *Night in a city* series, Scharf produced his most sustained engagement with his subject. Again, a key feature is the bright contrast between electric or moonlight against the darkness of night. The unnamed city is lent a magical, mysterious, thrilling and sometimes threatening aspect. The graphic clarity of line and tone of the etchings lends them a directness that heightens their atmosphere, with hatching and cross-hatching techniques that are very much aligned with the black and white illustrative tradition of his precursors and contemporaries. While it is most clearly Munich that Scharf is depicting in his etchings, with its cabarets, beer and concert halls, it is also an 'every-city' representing the face of a modernity that had crossed borders. The subjects depicted could be found in any European, or indeed, western city in the aftermath of the Great War.

Conceived as a series of twenty, the implied chronology of the events is reinforced by the first and last prints, *Dusk* and *Dawn*. This sequencing of images has a filmic quality, although it was not until later in the decade that the subject of the city in film began to appear in European cinema.¹⁶ Scharf's affection for his subject is as clear as his satire of it, and the series is both damning and celebratory. His lifelong exposure to entertainments

such as music recitals, concerts and theatres would have lent them a familiarity that was both affirmative and critical. Less familiar would have been the underclass, which he depicts with a clear and savage eye – the prostitute, the thief and the courtesan are all shown intermingled with the bourgeoisie, the hypocrisy of their mutual dependence very clear. Coarse beer-hall types and bow-tied gents each seek solace in the company of others, and high and low are shown as coexisting within the embrace of the night. The darkness is at times a refuge from loneliness, or the law, while at other times it is a menacing nothingness that conceals the unknown and masks the familiar landscapes of day.

Crowds are a characteristic feature of the city, and Scharf's is well populated with workers rushing home, shoppers browsing at lit store windows, theatre, cinema, sporting assemblies inhabiting halls of entertainment. Most are anonymous, but connections are made – two individuals leaving a cinema glance at each other, perhaps signalling an impending rendezvous; groups converse in theatres or in the street, oblivious to the activity around them. As the series progresses the crowds thin and more illicit, exclusive groupings appear – burglars with faces lit by the light of a torch, a prostitute aloof under a lamppost, an embracing couple surprised by an intruder, solitary shadowy figures passing in the darkness. Perhaps in the city, safety can only be found in a crowd.

Scharf worked within a nineteenth-century tradition of depicting easily identifiable 'types', using his innate skills of caricature. Each character is readily identifiable, and refers to roles within a traditional hierarchy. In the modern city where the population is intermingled and packed together, elisions of the social order occur, posing a challenge to stability. Caricature also brings the element of humour to the work, which is an undeniable and key feature of the series.

Scharf made *Night in a city* during a time of financial crisis in Germany. The cost of living was spiralling out of control due to hyperinflation, and it was a time of real hardship for most, particularly the middle classes whose savings disappeared overnight. Making a living as an artist was nearly impossible as most sources of patronage, both private and state, dried up and the few other sources of income such as illustration were paid in a currency that was next to worthless. As he was supporting his parents, Scharf needed to earn as much as he could, simply to afford the basic necessities of life.

He inscribed the sets of *Night in a city* with both German and English titles, clearly intending them for an international market, most probably Australia where the family still maintained connections. The prints were well received in Australia – two were illustrated in the December 1924 issue of *Art and Australia*, noting that they were from the collection of Dame Nellie Melba, and a number of sets were acquired by Australian collectors – of the two sets now in the National Gallery of Victoria, one was originally in the collection of Sir Frederick Mann, Chief Justice of the Victorian Supreme Court from 1935–44. Another etching from the series was reproduced in Germany in *Simplicissimus* in 1925¹⁷ and since that time impressions have been found in public and private collections in North America and the UK, as well as Germany and Australia.

Night in a city retains considerable appeal for contemporary audiences for the universality of its subject and the picture it gives us of a particular moment and place in history. While it was chance that shaped Theo Scharf's life and career, it was his very particular talent as a draughtsman, illustrator and etcher, as well as his humour and social engagement that led to the creation of this powerful and evocative series.

1 For an account of Munich's social, political and artistic life in this period, see 'Introduction' in David Clay Large, *Where ghosts walked, Munich's road to the Third Reich*, W W Norton and Co, New York, 1997, pp xii–xxv.

2 *Her interests, pursued with Irish temperament and great vivacity were music, literature and feminism, and in rearing me towards an optimistic goal of human eminence.* Theo Scharf *Australian errant*, unpublished autobiography, circa 1950s, manuscript in family collection, copy in AGNSW file, p 25.

3 Theo Scharf's recollections of his childhood and first few years in Germany are vividly recounted in *Australian errant*, *ibid*.

4 ... (*my mother*) was supported by the circle of friends who were interested in my talent, especially Professor (Baldwin) Spencer, an art lover and collector, who thought it would be a very good idea. (Scharf *Australian errant*, *ibid*, p 37). The artist Violet Teague, a family friend and mentor of young Theo, wrote a glowing review of his 1914 exhibition for the Victorian Artists' Society journal (*The VAS*, no 34, 1 March 1914, p 1), commenting on his talent, the fact that he still had much to learn, and his impending journey to Germany to study. Teague's portrait of Scharf, *The boy with the palette*, was illustrated in the catalogue to the exhibition.

5 Olive Huggard changed her name to de Huggard around the time of her first performance as a pianist in 1896, an acknowledgement to Huguenot antecedents, but also an aspirational claim to a European heritage that left the less glamorous Irish 'Huggard' symbolically back in Bendigo, the town of her birth.

6 Scharf, *Australian errant*, *op cit*, p 32.

7 Born Venice 1872, Ettore Cadorin was married to an Australian, Erna Mueller, a contralto opera singer and graduate of the Bendigo Conservatorium. Cadorin's neo-classical marble sculpture *Venus tying her sandal* is in the Bendigo Art Gallery. Ettore and Erna Cadorin emigrated to the USA in 1914; Ettore died there in 1952. He was ... *a romantic looking Venetian sculptor ... (who had) held an exhibition of his work, mostly ivory carvings, which aroused much interest and comment. He spoke little English to start with, but (brought a) breath of the European art centres*

into the houses he frequented, being a cultivated and travelled continental polyglot ... and familiar with the artistic and theatrical movements of the time. Scharf, *Australian errant*, *ibid*, pp 35–6.

8 Scharf, *Australian errant*, *ibid*, p 36.

9 See Scharf, *Australian errant*, *ibid*, including pp 24–25, 30 for references to these journals. Scharf illustrated the margins of letters to his family as a child with drawings from his very fertile imagination, as well as scenes he had witnessed.

10 Baudelaire, *Selected writings on art and artists*, trans, and with an introduction by P E Charvet, Harmondsworth, 1972, p 106 quoted in Edward Timms and David Kelley (eds), *Unreal city, urban experience in modern European literature and art*, St Martin's Press, New York, 1985, p 45.

11 Ludwig Meidner, 'An introduction to painting big cities', English translation in Victor H Miesel (ed), *Voices of German expressionism*, Engelwood Cliffs, 1970, pp 114–15, quoted in Timms and Kelley, *Unreal city*, *ibid*, p 48.

12 Scharf, *Australian errant*, *op cit*, p 30.

13 In 1919 Scharf joined a right-wing nationalist, pro-monarchist political party (German National People's Party), which among other issues was strongly against the provisions of the 1919 Treaty of Versailles. This was the first public manifestation of his political leanings and suggests his personal inclinations to conservatism in political and social matters.

14 Timms and Kelley, *Unreal city*, *op cit*, p 4.

15 For example, see Hawkins' *Coffee stall* 1921 (AGNSW collection) or Lewis' *Corner shadows* 1930 (New York Public Library collection).

16 The subject of the city and modernity appeared in European films by the late 1920s, including *Metropolis* 1926 (in which the world was dominated by machines); *Berlin* 1927 (which used montage techniques to convey perceptual overload) and *October* 1928 (on St Petersburg).

17 *Simplicissimus*, 30 Jahrgang (30th year), no 34, 23 November 1925.

Theo Scharf as political satirist and illustrator

Natalie Wilson

Theo Scharf is largely recognised as a printmaker and his series of etchings *Night in a city* as his most accomplished achievement in this medium. An understanding of his enormous output of drawings for the German illustrated press and his work as a book illustrator over a period of almost seventy years is fundamental to an appreciation of Scharf's creative impulse as a graphic artist.

The first two decades of the twentieth century heralded the renaissance of the printed image in Germany. Four centuries previously Gutenberg's press had enabled the mass production of the book. Now German publishers were not only embellishing texts with woodcuts and engravings, they were replacing the word in print entirely with the inherent power of the visual image. The possibility of producing duplicates of drawings in newspapers, magazines, books, or print portfolios, provided the means for artists to address a large contemporary audience. Not only could illustrations and prints produced for a portfolio act as a kind of advertisement for the ability and merit of an artist, they could also function as independent artworks, which were bought, sold and collected by connoisseurs. Supplementing the usually meagre income earned as painters or sculptors, artists in the early years of the twentieth century invariably found work as illustrators for books, newspapers and the so-called *Witzblätter*, or satirical journals. Ground-breaking publishers across Germany – including Albert Langen in Leipzig and Munich, the Berlin art dealer Alfred Flechtheim, and the innovative book and print publisher Georg Müller in Munich – provided vehicles through which contemporary artists were able to express their views on the political, social and cultural life of Weimar Germany to a diverse public. Through a number of these publishers Theo Scharf obtained commissions to illustrate books, contribute his politically-oriented drawings, and publish his first print portfolio, *Europa* 1922.

It is possible to detect Theo Scharf's natural bent toward illustration, in particular his aptitude for caricature and satire, from an early age. In letters that the young artist sent from Frankston, on Victoria's Mornington Peninsula, to his aunt in Melbourne whilst recuperating from a childhood illness, the margins are filled with naïve yet proficient drawings from a fertile imagination. Throughout Scharf's childhood in Australia, artists of the calibre of Norman Lindsay, Percy Leason, D H Souter, Frank Mahony and Will Dyson were frequent contributors to journals such as *The Bulletin*, *The Clarion*, *The Gadfly*

and *The Lone Hand*. All of these illustrated periodicals featured striking pen-and-ink drawings, notable for their consummate draughtsmanship. Themes of life in the city and the interpretation of the human predicament featured most prominently. Scharf would soon take with him to Germany the lessons provided by these masters of the pen: from Lindsay, he developed an ability to create intense dark tones through the accumulation of distinct strokes and lines; from Dyson, he honed his humanistic outlook and studied the role of the artist as a social critic via his superb satiric draughtsmanship.¹

When Theo Scharf arrived in Munich in 1914 he would have been overwhelmed by the sheer number of illustrated newspapers and *Witzblätter* available to the German reader. Between 1888 and 1900 over 2,000 new magazines were published in Germany, appealing to every taste and interest.² By far the most influential of all the satirical journals in the 1910s was the revolutionary weekly magazine *Simplicissimus*, which first appeared on newsstands in April 1896. Published by Albert Langen, the son of a Rhineland industrialist, the title of the journal alluded to the seventeenth-century picaresque novel by Hans Jakob von Grimmelshausen (1621–1676) *Der abentheurliche Simplicissimus Deutsch*. The novel charted the tempestuous life of a fictional German hero named Simplicissimus, and whose career – marked by the upheavals of the Thirty Years' War – is 'recounted both as a realistic portrayal of contemporary customs and conditions and as a satirical allegory concerning the individual's struggle for salvation'.³

The novel's namesake, *Simplicissimus* communicated a strong social awareness, aesthetic taste and imaginative perception primarily through pictures, with vibrant, audacious and risqué imagery drawn by younger artists such as Thomas Theodor Heine (1867–1948), Alfred Kubin (1877–1959) and Olaf Gulbransson (1873–1958). Writers who contributed to the magazine included Ludwig Thoma (1867–1921), Thomas Mann (1875–1955) and the poet Rainer Maria Rilke (1875–1926). The journal became known for its 'advocacy of artistic and intellectual innovation' and became a 'symbol of avant-garde and controversial artistic trends'.⁴ *Simplicissimus* primarily took aim at the ruling classes that promoted nationalism and militarism, lampooning the generals, monarchists and industrialists, as well as political and religious leaders. By 1914 its circulation was around 86,000. However, by the end of World War One and the breakdown of the old social order, its readership

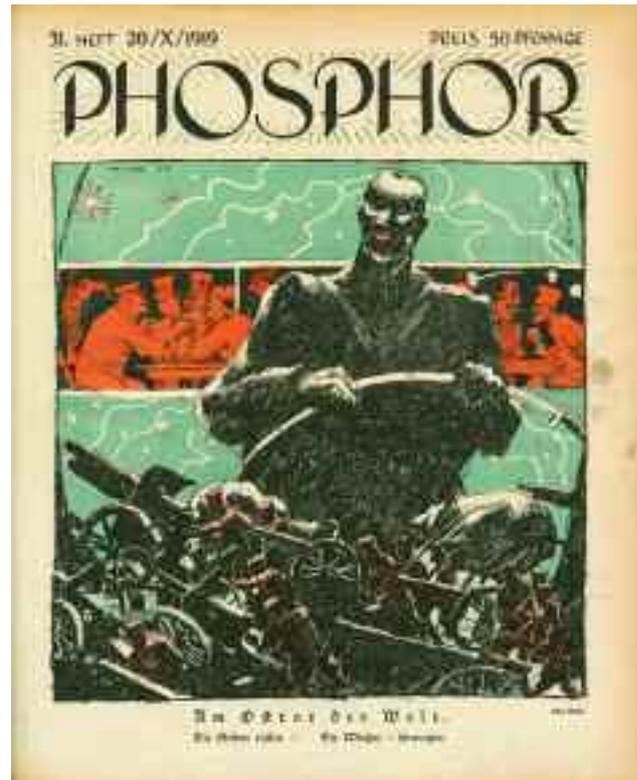
had diminished to around 30,000. With the rapid recovery of the printing industry following the devastation of the Great War there were many new illustrated journals and newspapers competing for readers, establishing a need for fresh talent to fill the pages of these new publications with illustrations which reflected the tumultuous social and political upheavals affecting the everyday lives of the German people. In 1919, Theo Scharf took his initial step into the world of the *Illustrierten*, or the illustrated press, of the Weimar Republic.

Phosphor, like many journals of the period, modelled its content and aesthetic on the look made famous by *Simplicissimus*. The visual impact of *Phosphor's* uncluttered modern graphics was direct and striking and contrasted with more conservative journals of the past. The first issue of the weekly journal appeared early in 1919. The publishing house, Phosphor Verlag, housed at 55 Briennerstrasse in Munich, made a brief statement about the aims of the journal in October 1919 in a bid to procure new subscribers:

Soon after the outbreak of the Revolution, the journal was brought into being by the well-known poet Friedrich Freksa in Munich, together with a number of younger artists and draughtsmen; from its inception its goal was the struggle against Bolshevism by emphasizing the threat to the Fatherland ... the magazine represents the first voice of authority created after the Revolution to take up and shed light upon the subversions of the Revolution, through the tool of artistic satire.⁵

Scharf began illustrating for *Phosphor* in 1919, shortly before the return of his father to Germany following his internment in Australia during the last year of the war. The Scharf family relied on Theo to provide financial support, and his income from this steady but poorly-paid work was undoubtedly a blessing. The family's possessions in Australia had been lost and his father's livelihood as a piano teacher in Melbourne ruined. Over 1919–20, Scharf was a frequent contributor to *Phosphor*, with his illustrations and cover designs appearing on a weekly basis. Scharf's political leanings are well defined through his association with this anti-Communist journal.

He had already shown intense interest in capturing the events that preceded the outbreak of World War One in the many drawings that he produced upon his arrival in Munich. A close friend of the Scharf family, Carmen Harris (née Pinschoff, daughter of the Australian Consul



Theo Scharf, 'At the Eastern Gate of the world' *Phosphor*, no 31, 20 October 1919, front cover. Friedrich Freksa Verlag, Munich, image courtesy University Library, Tübingen



Theo Scharf, *Nach Hermannstadt (After Hermannstadt)* 1916 pen and black ink Private collection

for Austria-Hungary, Carl Pinschoff), after visiting Theo and his mother in Munich, wrote to Eduard Scharf in Melbourne: 'He works on steadily and he is just loving all these stirring times. His sketches of soldiers, crowds, battles, caricatures, and sort of 'simplicissimus' things, which are simply amazingly clever and witty, number hundreds, I am sure'.⁶ One such drawing, *Nach Hermannstadt (After Hermannstadt)* 1916, depicts a group of Romanian prisoners-of-war marching in the cold at night, following the decisive victory over the Romanian



Theo Scharf, 'England and America reap' *Phosphor*, no 26, 12 September 1919, p. 4. Friedrich Freksa Verlag, Munich, image courtesy University Library, Tübingen

forces at the Transylvanian Front at the Battle of Hermannstadt in September 1916 by the Bavarian Alpine Corps.⁷ Scharf's expressive linear style animates the shadowy figures as they emerge from the darkness into the shafts of lamplight illuminating the soldiers in the foreground. This graphic technique of concealment/disclosure through the use of stark contrasts of light and dark, is one which Scharf, at the age of seventeen, employed with confidence and flair. It is a technique the artist would use in his illustrative work during the following decades, and is a most apposite expression of the austere times in which he lived. Scharf wrote in his unpublished autobiography *Australian errant*:

*In times of stress and crisis, night is the magnifier of feelings. Jumbled and disconnected impressions of the day sift and sort themselves, and reveal backgrounds and implications which can tower into alarmingly insurmountable crags in the imagination.*⁸

Theo Scharf's illustrations for *Phosphor* spanned the period following the declaration of the Bavarian Soviet Republic on 6 April 1919: the overthrow of the Red Army by the combined proto-fascist Free Corps and 'White Guards of Capitalism' on 3 May 1919; the formation of the Nationalsozialistische Deutsche Arbeiterpartei (National Socialist German Workers Party or Nazi Party) on 24 February 1920; and the Kapp Putsch which took place in March 1920 in an attempt by Conservatives to overthrow the Reich government and set up a military

government. These were turbulent times and Scharf was a satirist of the first rank, a master of caricature, merciless in his dissection of the politicians, revolutionaries and counter-revolutionaries who dominated everyday life. His commitment to the right wing national-conservative Deutschnationale Volkspartei (DNVP) or German National People's Party, which favoured a monarchist platform and was strongly opposed to the provisions of the Treaty of Versailles and the Weimar Constitution, is a strong influence on the images Scharf produced for *Phosphor* at this time.⁹

In one illustration from 12 September 1919, the top-hatted figure of the French Prime Minister Georges Clemenceau binds the dejected body of 'Deutscher Michel', the personification of the German nation who must endure and fight against tyranny and injustice. He watches as the Prime Minister of England, Frank Lloyd George, and American President Woodrow Wilson, bundle up their spoils of war into sacks: Persia (the Ottoman Empire) and Mexico representing the territories dispersed to the vanquishers in the provisions of the Versailles Treaty.¹⁰

Perhaps two of the most interesting images Scharf produced for *Phosphor*, and which relate to his image making in the print portfolios of the 1920s, can be found in the early issues of 1920. The first depicts a boxing match and represents the defeat of England over Germany (see p 33). In one scene, where the English boxer is single-handedly defeating the German boxer, the caption reads: 'How the English represent the 'match' between Germany and England'. In the second scene, a mob of boxers clad in shorts representing the Allies pounce upon the lone German boxer. The caption reads: 'And this is how the 'match' really was'. This image of a boxing match recalls George Bellows' etching of 1916 *Preliminaries to the Big Bout* and is, in a sense, a precursor to *Prizefight*, one of the twenty etchings from the series *Night in a city*. In Scharf's images, the stances held by the boxers in the ring, silhouetted against the darkness swallowing the crowd of onlookers, create a dynamic tension, aided by the masterful rendering of shadow and form through the rapid strokes of pen and ink.

The second image depicts a crowded café (see p 33). Its main focus is the tuxedoed figure of a man addressing his audience. Monocled gentlemen and neatly attired ladies sit at tables drinking wine and listening attentively. Two uniformed police officers enter the door of the café. The heading reads: 'Closing time at the Café of the Communist Salon' and beneath the image the following conversation:

The speaker: You see it, therefore, clearly: When, from the North Pole to the South Pole, mankind makes my theories reality, then peace and prosperity will be assured for all time.

The officers: Closing time!

The speaker: Of course, as long as we abide by this bondage and our thoughts are manacled, poverty and conflict will be our eternal due.

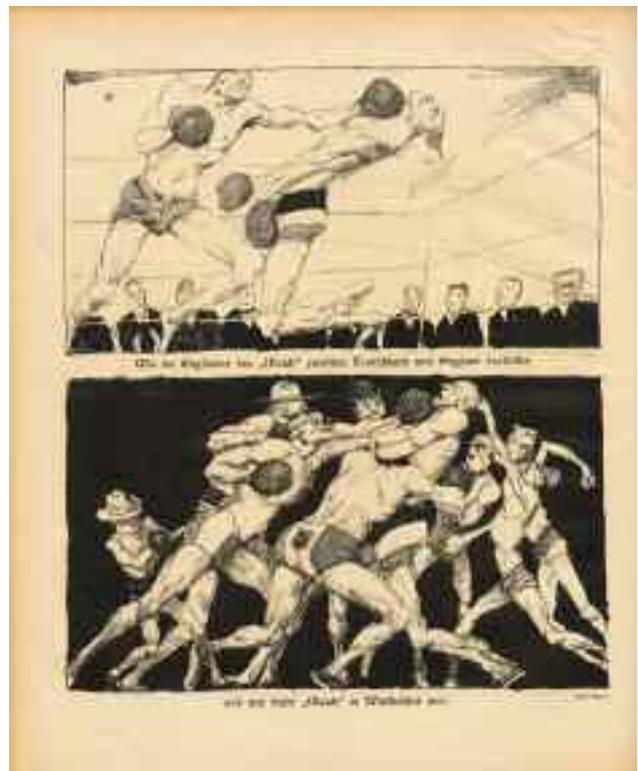
Three years later, in the etching *Restaurant III* from *Night in a city*, a crowd of elegantly dressed men and women sit in a noisy restaurant, the figure of the gesturing orator is replaced by a waiter assisting patrons to their tables. This repetition of imagery occurs frequently in Scharf's illustrated work, as the artist borrows from his own repertoire of images depicting life in the bustling city of Munich, each for a different purpose and each functioning to express Scharf's political outlook on life at any given time. In 1920 the restaurant scene is a jibe at the Communist gatherings of the Bavarian Soviet Republic. By 1923 it is the stage through which Scharf satirises the bourgeois industrialists whom he acerbically portrays in *Night in a city*.

In 1944 Scharf expressed his thoughts on graphic journalism to a newspaper journalist:

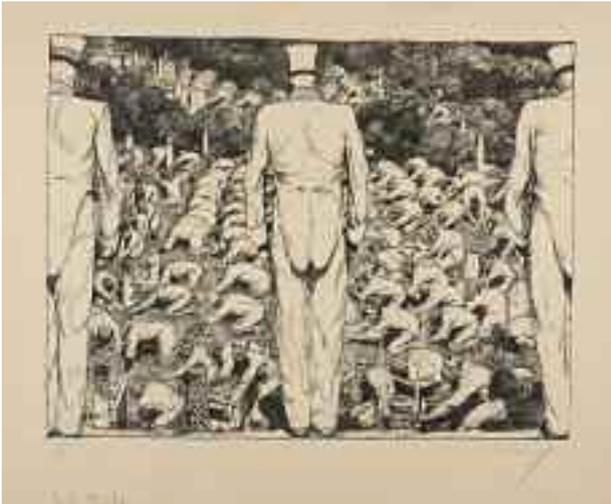
Of all the opportunities which are offered to a press illustrator, the area of political caricature has always most attracted me. It is an area where one has the feeling that one can, in a limited way, make a difference to current events. An obvious prerequisite is a sound understanding of politics. From this emotional depth one tries to reveal the succession of indifferent or opposing worlds, and seeks the places which have a particularly hateful or grotesque appearance, in order to procure a dramatic revelation for the viewer. The material is inexhaustible, as long as the artist's own stance does not waver. By all means, amusement does not need to be absent, because there are, thank God, not only tragic political situations. Moreover, if one possesses a considered insight into the nature of the viewer, who may not have a complete understanding of events, perhaps it is possible to impart the essence of a situation. The greatest goal that one can aspire to, therefore, is to combine a realistic, striking characterisation with a high quality, graphic and artistic solution. The work is, to a certain extent, for the moment; it is surpassed



Theo Scharf, 'Closing time in the Café of the Communist Salon' *Phosphor*, no 5, 2 February 1920, p 10. Friedrich Freksa Verlag, Munich, image courtesy University Library, Tübingen



Theo Scharf, 'How the British represent the "match" between England and Germany' *Phosphor*, no 4, 26 January 1920, p 10 Friedrich Freksa Verlag, Munich, image courtesy University Library, Tübingen



Theo Scharf, *Industrialismus* 1922
from the portfolio *Europa*, offset lithograph Private collection



Theo Scharf, *Zivilisation* 1922
from the portfolio *Europa*, offset lithograph Private collection

and soon buried by the march of events, but in the future it may be revived again as an exceptionally striking document of a living past.¹¹

It is fitting that Scharf's earliest inroad into book illustration came in the form of Hans Jakob von Grimmelshausen's *Trutz Simplex oder Ausfürliche und wunderseltzame Lebensbeschreibung der Erzbetrügerin und Landstörzerin Courage (To spite Simplicius; detailed and wondrously strange life history of the life of the Arch-Deceiver and Runagate Courage)*, written in 1670. Re-published by Rösl & Cie in 1921, and with numerous illustrations by Scharf, the novel forms part of Grimmelshausen's 'Simplician' cycle of novels that also includes *Der abentheurliche Simplicissimus (The adventurous Simplicissimus)* of 1669, after which the journal *Simplicissimus* was named. These novels were written after the period of the Thirty Years War, and were intended as a warning not to plunge Germany into another war such as the one it describes. *Trutz Simplex* belongs to the tradition of European picaresque novels, whereby it 'focuses entirely on a female protagonist who emerges as an anti-heroine and a *pícara* (female rogue) in a literary feud between two novelistic characters, Courasche and Simplicissimus.'¹ It was the basis of Bertolt Brecht's play of 1941 *Mother Courage and her Children*, showing the immorality of profiteering from war and its price in human lives.¹²

As Germany was just emerging from the disaster of World War One, *Trutz Simplex* seems an appropriate avenue through which Scharf could explore both his artistic and political beliefs. It is probably through *Phosphor's* publisher, Friedrich Freksa, that Theo Scharf was introduced to the Rösl & Cie publishing house after *Phosphor* folded at the end of 1920.¹³ Scharf's full-page, pen-and-ink drawings illustrate episodes from the

heroine's memoirs. One image is of particular interest and depicts a procession of soldiers marching with their weapons slung over their shoulder, their forms shrouded in shadowy darkness.¹⁴ It recalls the artist's earlier pen-and-ink drawing, *Nach Hermannstadt*, and once more reveals the appropriation of his own imagery from the artist's now extensive graphic oeuvre.

The following year, in 1922, Scharf produced his only-known published print portfolio, *Europa*. The publishing house, Georg Müller Verlag, commissioned the esteemed author Baron Fritz von Ostini to write an introductory text in response to the fourteen lithographs drawn by the artist. Von Ostini had written several artists' monographs, including books on Swiss Symbolist painter Arnold Böcklin (1827–1901) in 1904, and Scharf's professor at the Munich Academy, Hugo von Habermann (1849–1929) in 1912. Von Ostini was a well-respected journalist in Munich and became the chief editor of the legendary journal *Jugend*, after which the art nouveau movement *Jugendstil* was named. It was certainly a great honour for Scharf to have such an eminent author pen the introduction to his print portfolio.

By the end of World War One, every major German artist had executed prints and the collecting of artists' prints had grown. The print portfolio, consisting of a set of images conceived as a thematic unit to be viewed sequentially, were usually presented in signed and numbered editions and stored in book-like albums. Robin Reisenfeld at the Art Institute of Chicago wrote in 1992, 'artists adopted the multiple-image format to articulate responses to the era's complex set of cultural, social and political issues' and added that 'cycles allowed artists an expanded treatment of a particular theme, situation or idea'.¹⁵ Practitioners of the print portfolio in 1920s Germany comprised the most celebrated Expressionist artists of the period and examples of this graphic form

include Lovis Corinth's *Martin Luther* 1920, Max Beckmann's *Jahrmarkt (Carnival)* 1922, Georg Grosz's *Die Räuber (The robbers)* 1922, and Otto Dix's *Der Krieg (The War)* 1924.

Europa comprises fourteen 'lithographic designs' numbered in the following order: *Das schlafende Asien (Sleeping Asia)*, *Tyrannie (Tyranny)*, *Revolution*, *Napoleon*, *Industrialismus (Industrialism)*, *Entgötterung (Turning from God)*, *Demagogie (Demagogy)*, *Japan*, *Kapitalismus (Capitalism)*, *Krieg (War)*, *Proletariat*, *Asiens Entflammung (Asia aflame)*, *Zivilisation (Civilisation)*, *Das Ende (The end)*. The portfolio was released in an edition of 300 and produced in the spring of 1922 at the Dr C Wolf & Sohn printing office in Munich for Georg Müller Verlag.¹⁶ Scharf's imagery is uncompromising and portentous as he lashed out against the madness and greed which had brought Europe close to collapse as a result of rapacious warmongering. Industrialism, with its pollution and exploitation of the proletariat, is featured in many of these images: soaring chimneys spewing smoke and 'demonic steam' and workers bent slavishly over their task at hand; civilisation is seen as an overcrowded metropolis, the seething mass of humanity is crowded into the factories and offices, pressing the heaving streets of the cities. It is an apocalyptic vision, denying the celebration of modernity espoused by the Futurist artists, and presaging the carnage and horrors of the war yet to come.

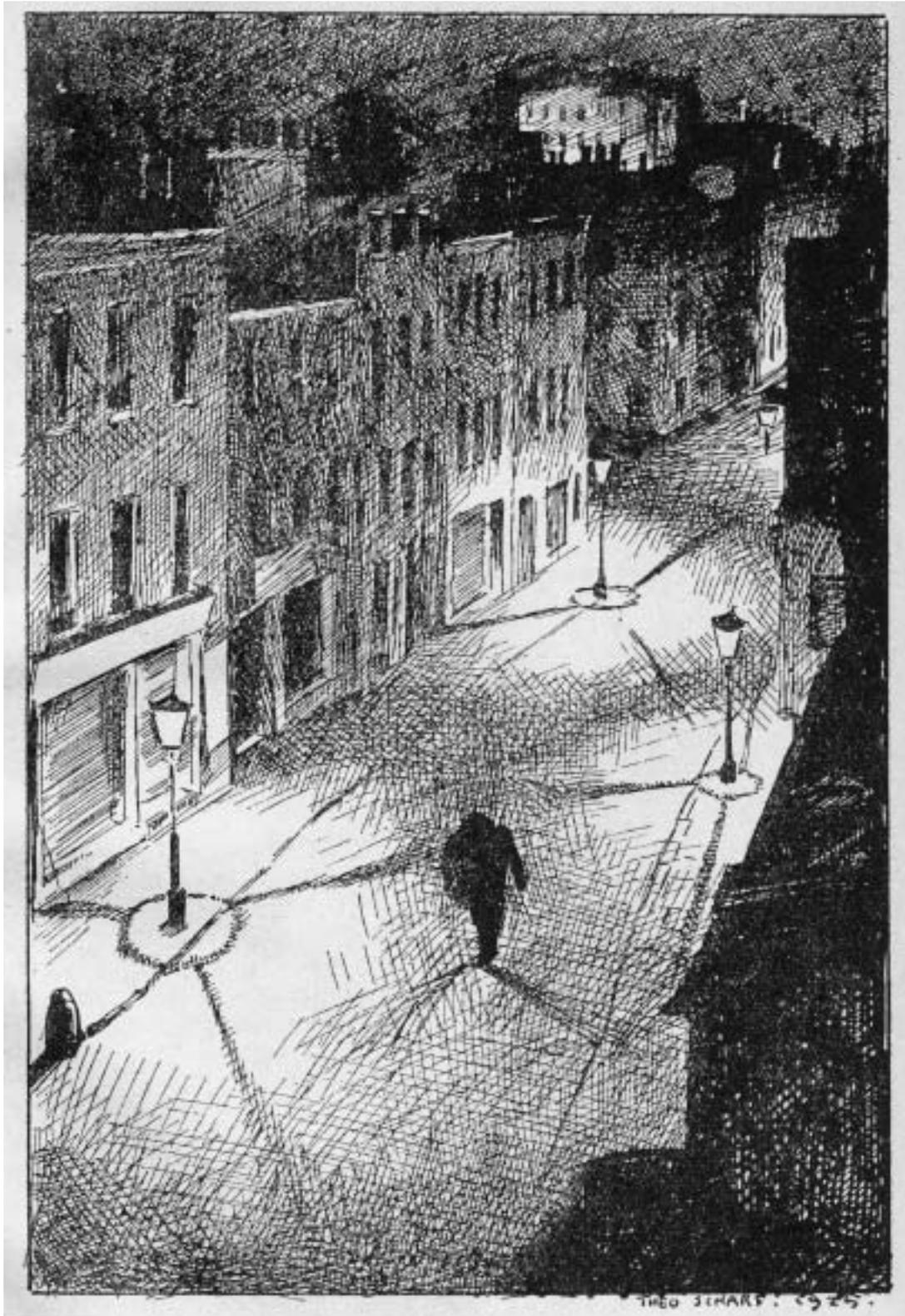
That same year, in 1922, Scharf also contributed illustrations to three books. He designed the dust jackets for novels by Otto Julius Bierbaum and Walther Burk, and illustrated Edgar Allen Poe's *The story of Arthur Gordon Pym from Nantucket*, written in 1837.¹⁷ Poe's longest work of fiction, the narrative of Arthur Gordon Pym charts a fantastic voyage to lands then unknown and is an improbable tale of adventure, exploration and imagination. Scharf's inventive drawings are equal to the task, with his characteristic handling of line, tone and form creating striking images, that intensify dramatic events as they occur within the text.

Theo Scharf's most remarkable contribution to book illustration was Robert Louis Stevenson's *The strange case of Dr Jekyll and Mr Hyde*, published by Medusa Verlag in Munich in 1925. Stevensons' is one of the most macabre gothic tales of the nineteenth century and the artist tackles his subject with the insight of one who has had lived through the chilling realities of war and its aftermath. His cross-hatching is feverishly bold. In one image, the figure of Mr Hyde as he traverses the lamp-lit

streets of London is both menacing and alienated (see p 36). The city becomes an abstract canvas of nefarious darkness set against the radiating beams of artificial illumination. Like the cross-hairs within a rifle sight, the shadows cast by the street's gaslights create patterns which traverse the passage of the striding figure, symbolically tracking his movement.¹⁸ This is a device Scharf had already used to considerable effect in his etching *Dawn*, from the series *Night in a city*. In that image, two silhouetted figures confront the viewer; the glare of light radiating from the lamp creates the same distinctive pattern on the ground beneath their feet. In the distance, behind the triangular shapes of the city's rooftops, an early dawn glow struggles against the inky darkness. Other images in *Jekyll and Hyde* reveal Scharf's consummate skill in creating drama and excitement through striking compositions and the theatrical use of contrasting light.

In the following decade, Scharf worked as a freelance artist for numerous illustrated newspapers and magazines, including *Woche*, *Münchener Illustrierte*, *Kölnische Illustrierte*, *Welt am Sonntag*, *Berliner Illustrierte*, and *Fliegende Blätter*. In 1932 he contributed to a number of newspapers and journals produced by the Propaganda Office of the Nazi Party, including the *Illustrierten Beobachter (Illustrated observer)*, *Der SA-Mann (The SA-Man)*, and *Die Brennessel (The stinging nettle)*. His illustrations in *Die Brennessel*, an anti-Semitic, anti-Communist counterblast to sophisticated liberal publications such as *Simplicissimus*, are easily recognised by his mark 'TES', and in his distinctive jibes at what he deemed to be the flaws of the Communist Party. These images first appeared in 1932 and continued until *Die Brennessel* ceased publication in 1938.

After the outbreak of World War Two, Scharf's work as an illustrator continued when he enlisted as a war artist for the German army. In his capacity as *Kriegsmaler* (combat artist) he completed first-hand, on-the-spot drawings and watercolours depicting the activities of the Bavarian troops during the French campaign. Many drawings Scharf completed on his tour of duty were reproduced in German propaganda magazines, and Scharf was one of five war artists whose work was included in the January 1942 exhibition *Münchener Künstler erleben den Feldzug im Osten (Munich artists experience the campaign on the Eastern Front)*, held at the Städtischen Galerie in the Lenbach Villa in Munich. The book *Über Somme, Seine, Loire! Vom Kämpfen und*



Robert Louis Stevenson, *Der seltsame Fall der Dr Jekyll und Mr Hyde (The strange case of Dr Jekyll and Mr Hyde)*
Published by Medusa Verlag, Munich, 1925. Illustrated by Theo Scharf. 'Der Herankommende überquerte die Straße', p 17
(‘he made straight for the door, crossing the roadway to save time’)

Siegen einer Infanterie-Division im Westen (Through the Somme, Seine, Loire! Battles and victories of an infantry division in the West), was published by the Nazi Party in Munich in 1943, with many illustrations by Scharf. As a member of the *Staffel der Bildenden Künstler* (Staff of Pictorial Artists), Scharf truthfully recorded the war and the regions in which it was fought. Scharf was posted to many countries across Europe, including Norway, Greece, Italy and Hungary, before he surrendered on 7 May 1945 and was held as a prisoner-of-war until his release in July.

Shortly after the end of the war, Scharf's illustrations appeared in the journal *Thema* and depict the chaotic world of a country rebuilding from the destruction caused by years of conflict. In these drawings the artist adopted a loose approach to mark making, with a rapid and spontaneous handling of pen and ink.¹⁹ It is not known whether Scharf continued illustrative work during his six-year sojourn in Australia between 1950 and 1956. However, following his return to Germany, Scharf illustrated twelve travel books published by C W Leske Verlag in Darmstadt, from 1960 to 1973, as part of the *Sternfahrten Mercedes-Benz* travel series.²⁰

Over a decade later, in 1984, *Bächlein auf der Reise*, a children's book written and illustrated by Theo Scharf, was published by Parabel Verlag. This is the artists' last known illustrated work and marks the end of a career spanning nearly seven decades, and encompassing the most turbulent period of German history. Scharf's contribution as a press and book illustrator has until now remained unknown, and a study of the drawings found in the many publications to which he contributed provides a fruitful insight into the art and life of this enigmatic painter, illustrator and – above all – printmaker.

1 Vane Lindsay, *The inked in image: a survey of Australian comic art*, William Heinemann, Melbourne, 1970, pp 20–25.

2 Ann Taylor Allen, *Satire and society in Wilhelmine Germany: Kladderdatsch and Simplicissimus 1890–1914*, The University Press of Kentucky, Kentucky, 1984, p 3.

3 Lynne Tatlock (ed.), *Seventeenth Century German prose: Grimmelshausen, Leibniz, Opitz, Weise and others*, The German Library, vol 7, Continuum Press, New York, 1993, pp 165 ff.

4 Taylor Allen, op cit, p 43.

5 'Letter to subscribers', insert in November 1919 issue of *Phosphor*, collection of Tübingen University Library, Tübingen, Germany, translated by the author, copy in AGNSW files.

On 7 November 1918, Kurt Eisner of the Independent Social Democratic Party of Germany declared Bavaria a free state, overthrowing the monarchy of the Wittelsbach dynasty and becoming Minister-President of Bavaria. Eisner's assassination on 21 February 1919 led to the formation of the Bavarian Soviet Republic on 6 April. By 3 May the proto-fascist Free Corps (nationalist militia), together with the 'White Guards of Capitalism', invaded the Bavarian Soviet Republic and defeated the Communists. The German

Revolution laid the foundations for the Weimar Republic and paved the way for the Nazis' rise to power.

6 Letter from Carmen Harris to Eduard Scharf, 21 September 1914, WWI Intelligence section case files, Commonwealth (Australian) Military Forces Intelligence Section, National Archives of Australia, Series No MP16/1, Item No 315125; 'Prisoners of War captured in Military or Naval Operations, and Civilians: Part II', WWI Intelligence section case files, Commonwealth (Australian) Military Forces Intelligence Section, National Archives of Australia, Series No MP16/1, Item No 315125.

7 *Nach Hermannstadt (After Hermannstadt)* 1916, pen and ink on thin cream paper, private collection, Sydney.

8 Theo Scharf, *Australian errant*, incomplete unpublished autobiography, circa 1950s, manuscript in family collection, copy in AGNSW file, p 66.

9 'Fragebogen: Formblatt 1', Questionnaire: Form 1, 21 March 1937, documentation completed for the Bavarian Ministry of Education and Culture, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.

10 'England und Amerika ernten (England and America reap)', *Phosphor*, vol 1, no 26, 12 September 1919, Phosphor-Verlag, Munich.

11 Dr. Ernst A Scheiffer, 'Münchener Zeichner (VI): Theo Scharf: Meister der graphischen Publizistik (Munich draughtsmen (VI): Theo Scharf: Master of graphic journalism', unknown German newspaper, 3 September 1944, no 247, p 5, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.

12 Lynne Tatlock (ed.), *Seventeenth century German prose: Grimmelshausen, Leibniz, Opitz, Weise and others*, The German Library, vol 7, Continuum, New York, 1993, pp 165 ff.; Gerhart Hoffmeister, 'Trutz Simplex / Courage [Spite Simplex / The Life of Courage]', *The Literary Encyclopedia*, 5 November 2005, The Literary Dictionary Company, 13 February 2006.

<<http://www.litencyc.com/php/sworcs.php?rec=true&UID=1475>>

13 Freksa had published his crime novel *Praschnas Geheimnis (Praschna's secret)* through Rösl & Cie in 1920.

14 Hans Jakob von Grimmelshausen, *Trutz Simplex oder Ausfürliche und wunderseltzame Lebensbeschreibung der Erzbetrügerin und Landstörzerin Courage (To spite Simplicius; detailed and wonderously strange life history of the life of the Arch-Deceiver and Runagate Courage)*, Rösl & Cie, Munich, 1921, p 109.

15 Robin Reisenfeld, 'The revival, transformation, and dissemination of the print portfolio in Germany and Austria, 1890–1930', *The German print portfolio 1890–1930: Serials for a private sphere*, Philip Wilson Publishers in association with The David and Alfred Smart Museum of Art and The University of Chicago, London, 1992, pp 19–31.

16 Information obtained from an edition held in the collection of Die Deutsche Bibliothek, Leipzig, acquired 12 June 1922 from the publisher Georg Müller in Munich. This portfolio is number 45/300. Email from Gabrielle Netsch to Natalie Wilson, 1 March 2006.

17 Otto Julius Bierbaum, *Prinz Kuckuck: Leben, Taten, Meinungen und Höllenfahrt eines Wollüstlings, in einem Zeitroman*, Georg Müller Verlag, Munich, 1922; Edgar Allan Poe, *Die Geschichte des Arthur Gordon Pym aus Nantucket (The story of Arthur Gordon Pym from Nantucket)*, Drei Masken Verlag, Munich, 1922; Walther Burk, *Ave Caesar: Ein totentanz*, Joseph C Huber, Munich, 1922.

18 Robert Louis Stevenson, *Der seltsame Fall des Dr Jekyll und Mr Hyde*, Medusa Verlag, Munich, 1925, p 17.

19 *Thema*, no 2, 1949, Thema Verlag GMBH, Gauting near Munich, pp 11, 12.

20 Scharf also illustrated, with Ingrid Dörner, the publication *Das grosse Buch der Feste (The compendium of festivities)*.

Biographical notes

Natalie Wilson

1857 Theo Scharf's father, Karl Theodor Eduard Scharf, known as Eduard Scharf, born 24 March in Herbolzheim near Ettlingen in the Grand Duchy of Baden, Germany, son of Professor Theodor Scharf, teacher of Botany, and Tesafina (Berta) Binz. When still a child, following the Franco-Prussian war, his family moved to Metz in the Province of Lorraine. Consequently, Eduard was bi-lingual in French and German. He served in the German forces in a Prussian regiment in the fortress of Metz and then studied music at the Conservatorium of Leipzig.¹

1875 Scharf's mother, Olive Alice May Huggard, born 23 May at Sandhurst near Bendigo, Victoria. Olive's mother, Sophia Huggard neé Gillman (1840–1904) was born in London and came from a family of cloth merchants. Olive's father, Alexander Huggard (1839–1906), was born in Killarney, from a family of Irish landowners. He is thought to have arrived in the colony of Victoria in the 1850s during the gold rush, where he is described as being both a teacher and 'Privatier', or man of independent wealth.² They married 14 August 1864 at St Mary's Church, Kangaroo Flat, near Bendigo.³

1896 Eduard Scharf, after spending nearly a decade touring the world as a pianist with famous Belgian violinist Ovide Musin (1854–1929), arrives at Fremantle, Australia on the SS *Darius* on 15 June and settles in Melbourne where he takes up a teaching position at the University of Melbourne's Conservatorium of Music.⁴ He is welcomed by Melbourne's cultural cognoscenti – friends include Professor of Music at Melbourne University, George Marshall-Hall, the Australian Consul for Austria-Hungary, Carl Pinschoff, and his wife, opera singer Elsie Pinschoff,⁵ opera diva Nellie Melba, and numerous artists including Frederick McCubbin and Violet Teague. Melbourne's *The Tatler* gives an account of Scharf's many outstanding performances, including one in the presence of the Emperor of Japan.⁶

Olive Huggard changes her name to de Hugarad around the time of her first piano recital about this year, her siblings and parents also taking on the name by the turn of the century.⁷

1898 Eduard Scharf marries Olive de Hugarad, one of his most talented students on 3 September at the de Hugarad family home in Burnham, South Brighton.⁸

1899 Theodor Eduard Scharf born 15 June at 'Glennvilla', 2 Charles Street, East Melbourne. He is called Theo by his family and friends. The Scharf family resident at 130 Gipps Street, East Melbourne.⁹



Unknown Photographer, *Olive and Theo Scharf, Melbourne 1914*
Private collection

1900 Frederick McCubbin, a friend of Olive's mother Sophia Huggard (de Hugarad), paints Olive's full-length portrait.¹⁰

1908 The family moves from Fitzroy Gardens to South Yarra in order for Theo to attend the prestigious Melbourne Grammar School. He is enrolled at *Wadhurst*, the preparatory school for Grades 1–6.¹¹

1909 At the end of the year Theo is withdrawn from *Wadhurst* to be taught at home by his mother Olive. As a child Theo's father subscribed to the Munich art and literature periodical *Jugend*, which in its first seven years of publication reproduced work by over 250 artists. Scharf is encouraged to pursue his artistic tendencies and urged to make studies from nature, in the tradition of the great Australian impressionist painters.¹²

1910 Spends the following two years in Frankston on Port Phillip Bay, on the recommendation of the family doctor, so that the young painter can recuperate from an illness suffered the previous year. In a letter to his aunt written in Frankston, Theo comments on the expedition made by Professor Baldwin Spencer, a family friend, to Melville and Thursday Islands and to Roper River, and photographs he had been given by Spencer.¹³

1911 The painter and printmaker Violet Teague paints Theo Scharf's portrait, titled *The boy with the palette*, now in the collection of the National Gallery of Australia.

1912 During this period Theo contracts pneumonia and pleurisy and is extremely ill. He and his mother travel to Sassafras in the Dandenong Ranges where he convalesces. Theo becomes interested in world affairs as news of the Balkan Wars fills the pages of the Melbourne newspapers.¹⁴

1913 Around this time Scharf completes his first etchings, including *Saunders & Son – Malt Extract* 1913, in the collection of the National Gallery of Australia.

1914 Violet Teague completes a portrait of the young artist dressed in his cadet woollens and holding a rifle, *Corporal of cadets*, now in a private collection.¹⁵

Theo's first exhibition opens 3 March in Melbourne at the Besant Lodge-room, Centreway, Collins Street. Among the more than 100 works in the show, including oils, watercolours and drawings, are four etchings: *Factory on Yarra* (15), *A Rough Night* (16), *Williamstown, Dry Point* (17), and *Yarra at Abbotsford* (18), and a book of woodcuts. The *Argus* critic commented: "The boy artist works with the same facility in oil, water, black and white, and the etching needle, the latter, if anything, showing his artistic powers at their best".¹⁶ Violet Teague reviews the exhibition in the Victorian Artists' Society journal, writing 'He taught himself to etch, to work with the dry point, and to make woodcuts. He seems to divine the caprices of medium – how an etching cannot abide the foreground an oil-painting insists upon, and that a wood-cut makes a different claim from either'.¹⁷

Theo and his mother depart Australia in April for Munich aboard the SS *Shropshire*, in order for the young artist to 'seriously pursue an art career'.¹⁸ After spending several weeks in England, taking in London and Surrey, they arrive in Germany 11 June.¹⁹

Due to the outbreak of WWI on 4 August, the planned reunion with Eduard Scharf in Germany is impossible. In

Munich, mother and son are visited by Carmen Harris (néé Pinschoff) at their lodging on 51A Hohenzollernstrasse, Schwabing.²⁰

By November, Eduard Scharf, still living in the family home at 40 Park Street, South Yarra, is under suspicion for supposed 'Anti-British tendencies' and is investigated by the Australian Intelligence Corps. Professor Marshall-Hall provides letters to assure the authorities of Eduard Scharf's loyalty. Through the Wertheim family, he arranges to have money sent to his wife and son in Munich.²¹

Theo begins studies at the private art school Eisengräber-Weinhold and absorbs the collection of Rubens and the old German and Flemish masters in the city's many museums.²²

1915 On 3 February, Eduard Scharf takes the Oath of Allegiance and became an Australian citizen.²³

1916 Theo is accepted at the prestigious Akademie der Bildenden Künste (Academy of Fine Arts) in Munich, where he takes up painting and composition classes under Professor Hugo von Habermann (1849–1929) on 15 May. Fellow student, Jakob Ritzmann later recalled, '... there was no other place which was cheaper when one could work the whole week from the live model ... the mighty, palace-like building contained a great number of very high-ceilinged well-lit studios'.²⁴ That December his work is awarded a prize at the Academy's Christmas competition.²⁵

The young artist responds to significant events of the war with numerous drawings in various media. One such surviving drawing is *Nach Hermannstadt*, depicting a group of Romanian prisoners-of-war marching in the cold at night, following the decisive victory over the Romanian forces at the Transylvanian Front at the Battle of Hermannstadt in September 1916 by the Bavarian Alpine Corps.²⁶

1917 Theo is called up for army service but rejected due to a mild case of tuberculosis. The following year he is called up a second time, and again rejected due to his health.

A number of Scharf's drawings are exhibited at the annual Munich Secession on the recommendation of the group's president and Theo's professor at the Akademie, Hugo von Habermann. The journal *Jugend* reproduces one drawing.²⁷

1918 Eduard Scharf is 'captured' as a prisoner of war



Theo Scharf, *Kolonialball in Paris (Colonial ball in Paris)* 1921 pencil on thin squared paper, 25 x 33.3 cm, Staatliche Graphische Sammlung München, Pinakothek der Moderne, Munich, Inv Nr 43 814 Z

This is a preliminary drawing for the etching *Bal Coloniale (Negro ball)*, held in the collection of the National Gallery of Australia, Acc# 80.73

22 July and interned initially at Langwarrin Military Camp, then transferred to Liverpool Internment Camp, in New South Wales for the duration.²⁸

Theo Scharf wins third prize in the 8th German War Loan poster design contest with his depiction of a typical German family titled *Vaterland, Familie und Zukunft (Fatherland, Family and Future)*.²⁹

Scharf and his mother spend the autumn with friends at Ismaning, north of Munich, returning to the city in November.³⁰

He is invited by the Sächsischen Kunstvereins (Sachsen Art Association) in Dresden to exhibit work.³¹

1919 Theo Scharf takes it upon himself to support his family and begins to work as an illustrator for the illustrated satirical journal *Phosphor* published by Friedrich Freksa in Munich. He contributes many drawings to the magazine until it ceases publication in 1920.³²

Due to Scharf's continued ill health, he and his mother decide to go to the countryside and take up rooms in a farmhouse at the mountain village of Oberammergau. From there, Scharf receives his weekly 'themes' for *Phosphor* by telegram from Freksa in Munich and sends them by express mail back to the editorial office.³³

Having sold most of his possessions during internment, Eduard Scharf is 'repatriated' to Germany, leaving Sydney 27 May aboard the SS *Willochra* with 900 other German internees, and arrives in Rotterdam 17 July. He is reunited with Theo and his mother in Oberammergau. That autumn the family travels to Freiburg in South Germany to meet the remainder of the Scharf family. They return to Oberammergau before winter. While in

Freiburg, Theo is introduced to the writing of Thomas Mann by his uncle Otto.³⁴

The remainder of the family's assets in Australia are transferred to Germany, however, due to inflation they are 'gradually frittered away'.³⁵

At the invitation of the Darmstadt Secession, Scharf exhibits work in the annual exhibition.³⁶

Scharf joins the right wing national-conservative Deutschnationale Volkspartei (DNVP) or German National People's Party, and remains a member until 1922. The party favoured a monarchist platform and was strongly opposed to the provisions of the Treaty of Versailles.³⁷

1920 In spring Theo and his mother travel by train to Florence to visit their Australian friend Helen Sexton. They stay several weeks in the city but are forced to return early to Germany after the news of the Kapp Putsch in Berlin reach Italian newspapers.³⁸

Exhibits four works in the exhibition *Münchner Kunst-Ausstellung 1920 im Glaspalast (Art exhibition by Munich artists in the Glass Palace 1920)*, 1 July – 30 September.³⁹

1921 Hans Jakob von Grimmshausen's *Trutz Simplex oder Ausfürliche und wunderseltzame Lebensbeschreibung der Erzbetrügerin und Landstörzerin Courage (To spite Simplicius; detailed and wondrously strange life history of the life of the Arch-Deceiver and Runagate Courage)*, written in 1670, is published by Rösl-Bücher, Munich, with numerous illustrations by Theo Scharf. This novel forms part of Grimmshausen's "Simplician" cycle of novels that also includes *Der abentheurliche Simplicissimus (The adventurous Simplicissimus)* of 1669, after which the satirical political

journal *Simplicissimus* was named. These novels were written after the period of the Thirty Years War, and were intended as a warning not to plunge Germany into another war such as the one it describes. *Trutz Simplex* belongs to the tradition of European picaresque novels, whereby it 'focuses entirely on a female protagonist who emerges as an anti-heroine and a *pícaro* (female rogue) in a literary feud between two novelistic characters, Courasche and Simplicissimus.' It was the basis of Bertolt Brecht's play of 1941 *Mother Courage and her Children*, showing the immorality of profiteering from war and its price in human lives.⁴⁰

Three of Scharf's works are shown in the annual Neue Secession exhibition held at Munich's Glaspalast, 15 June to 30 September.⁴¹

1922 Scharf's portfolio of 14 lithographs titled *Europa* is published by Georg Müller Verlag, Munich, in an edition of 300, with an introductory text written by Fritz von Ostini (1861–1927).⁴² Von Ostini had written a monograph on Scharf's professor at the Munich Academy, Hugo von Habermann, in 1912, and was one of the prominent journalists of the period in Munich. He was the chief editor of the journal *Jugend*, after which the Jugendstil movement was named, and also wrote monographs on the art of Hans Thoma, Carl Spitzweg, and Arnold Böcklin.

The journal *Das Kunstblatt*, published by the eminent art critic and advocate of Expressionism and modernism in art Paul Westheim, features a review of the portfolio *Europa*.⁴³

Otto Julius Bierbaum's *Prinz Kuckuck: Leben, Taten, Meinungen und Höllenfahrt eines Wollüstlings, in einem Zeitroman* is published by Georg Müller Verlag, Munich, with front cover illustrated by Scharf.

Die Geschichte des Arthur Gordon Pym aus Nantucket (The story of Arthur Gordon Pym from Nantucket) written by Edgar Allen Poe in 1837, is published by Drei Masken Verlag, Munich, with drawings in pen and ink by Theo Scharf.

Walther Burk's *Ave Caesar: Ein Totentanz*, is published by Joseph C. Huber in Munich, with numerous illustrations by Scharf.

1923 Scharf completes *Stadt bei Nacht* or *Night in a city*, a portfolio of 20 etchings, with possible guidance from Adolf Schinnerer (1876–1949), well-respected painter and printmaker, who had taken up the teaching position at the

Akademie der Bildenden Künste, left by the departure of the printmaking master Professor Peter Helm.⁴⁴

This is the start of a period of intense activity in printmaking. Several art museums and libraries in Germany and Spain purchase his prints in the following decade.⁴⁵

1924 Theo Scharf contributes the pen and ink drawing 'Revolutionary tribunal 1792' to the British periodical *The Chapbook: a miscellany*, published by The Poetry Bookshop, London. Other contributors include Paul and John Nash and T S Eliot.⁴⁶

Scharf completes his studies at the Akademie der Bildenden Künste, after fourteen semesters.⁴⁷

Art in Australia publishes an article titled 'Theodore Scharf's etchings', with two etchings reproduced from the series *Night in a city*. Both are from the collection of Nellie Melba.⁴⁸

For a short time he is employed as an illustrator for the newspaper of the outlawed Völkische Block (Nationalistic bloc) newspaper the *Grossdeutsche Zeitung*, which began publication in Munich that year. In the following decade, Scharf works as a freelance illustrator for numerous illustrated newspapers and magazines, including *Woche*, *Münchener Illustrierte*, *Kölnische Illustrierte*, *Welt am Sonntag*, *Berliner Illustrierte*, and the *Fliegende Blätter*, well-regarded for its satirical contributions by many well-known illustrators, including Wilhelm Busch.⁴⁹

1925 *Der seltsame Fall des Dr Jekyll und Mr Hyde* by Robert Louis Stevenson is published by Medusa Verlag, Munich, with numerous pen and ink illustrations by Scharf.

The November 23 issue of *Simplicissimus* reproduces Scharf's etching *Restaurant I* from the *Night in a city* portfolio. The following caption appears underneath the illustration: 'When I am full I feel like a Communist, and generous towards others'.⁵⁰

Scharf's portrait of Heinrich Steinitzer is hung in the annual exhibition of the Münchner Neue Secession held at the Glaspalast, 29 May to early October. Steinitzer was a well-known graphologist and mountain climber, whose translation of a collection of Baudelaire's critical work had been included in a three-volume publication, released by Georg Müller Verlag, Munich in the same year.⁵¹

1927 Scharf works in Berlin where he contributes to *Scherl's Magazin* and other illustrated newspapers and journals.

Theo Scharf and Johanna Elisabeth von Hoeschelmann



Theo Scharf, *Italian mountain landscape*
engraving, etching, 18.5 x 23.5 cm platemark, Staatliche Graphische
Sammlung München, Pinakothek der Moderne, Munich, Inv Nr 229 308

(neè Schwarz, known as Maiki, born 2 October 1896 in Nürnberg) are married 16 December in Charlottenburg registry office in Berlin.⁵² Maiki Scharf comes from a musical background and they develop a wide circle of friends in the worlds of art and music.⁵³

1928 Eduard Scharf dies 22 January in Munich.⁵⁴

Theo and Maiki spend six months in Paris and southern France where the artist 'works intensively with the problems of pure painting'. They also travel to Italy, Switzerland and England.⁵⁵

Two watercolours are hung in the annual Münchener Neue Secession exhibition at the Glaspalast, 1 June to 30 September.⁵⁶

1930 Four of Scharf's etchings from the portfolio *Stadt bei Nacht* (*Night in a city*) are purchased from the artist by the Städtische Galerie im Lenbachhaus in Munich, together with a watercolour and a drawing. This gallery continued to receive state funding despite the worsening economic conditions.⁵⁷ The Staatliche Kupferstichkabinett in Berlin also purchases several etchings.

1931 Dame Nellie Melba, who studied with Theo's mother Olive at the Conservatorium in Melbourne and was an early collector of the artist's work, makes a visit to the Scharf family, shortly before her death in February. What is thought to be the last-known photograph of Melba is reproduced on the front page of the Melbourne *Herald* 24 February, with the caption: 'This is the last photograph taken of the late Dame Nellie Melba. It was forwarded to The Herald by Mr Tom Cochran (late of Melbourne) and was secured outside the country cottage of Mr and Mrs Theo Scharf, by the side of Lake Starberg [sic] at Feldafing, near Munich (Germany) where Dame Nellie stayed during her tour of Bavaria on her last visit to Europe'.⁵⁸



Theo Scharf, *Christmas Card of Dame Nellie Melba* 1930
etching, 14.4 x 9.2 cm platemark, private collection

The March edition of *Der Querschnitt*, reproduces Scharf's etching *Restaurant I* from the series *Night in a city*. Published by the eminent Jewish art dealer Albert Flechtheim in Berlin, *Der Querschnitt* or *Cross-section* was filled with critical theory and fiction.⁵⁹

Exhibits two works in the spring exhibition of the Münchner Neue Secession (New Munich Secession) at the Deutschen Museum Bibliotheksbau (German Museum Library Building).⁶⁰ Earlier that year, when the famous Glaspalast had burned down, the city had no funds to rebuild it. The Glaspalast had been the venue for the yearly Neue Secession exhibitions since 1893.⁶¹

1932 The Great Depression deepened and in Munich violent political confrontations took place as more than 85,000 unemployed roamed the streets in search of work and food.⁶² In March Scharf becomes a member of the Nationalsozialistische Deutsche Arbeiterpartei (NSDAP) or National Socialist German Workers Party, membership No 992837.⁶³ Hitler, who had become Nazi Party chairman on 28 July 1921, had lost the presidential elections on March 13 to Paul von Hindenburg, whose seven-year term as Reich president had expired.⁶⁴

Scharf begins to illustrate for a number of illustrated newspapers produced by the Nazi Party, including the *Illustrierten Beobachters (Illustrated observer)*, the *Der SA-Mann (The SA-Man)*, and *Die Brennessel (The stinging nettle)*. His illustrations in *Die Brennessel*, easily recognised by his signature 'TES', appear from 1932, with covers first appearing in 1936, and continue until it ceases publication at the end of 1938. Scharf's illustrations are predominantly anti-Communist in nature, however, a number of anti-Semitic cartoons appear throughout his six years of contributions.⁶⁵

1933 *Velhagen & Klasing's Monatschrift*, a monthly Munich-based literary journal, reproduces in colour Scharf's painting *Stadt bei Nacht*.⁶⁶

A son, Martin, is born, but dies in infancy.⁶⁷

In January 1933, Adolf Hitler is appointed Chancellor of a coalition government together with the right-wing Nationalists.

Scharf becomes a member of the SA (Sturmabteilung) or Storm Division.⁶⁸ Between 1931 and 1934, the number of members had risen from 70,000 to 4.5 million nationwide.

1934 The *Völkischer Beobachter*, one of the Nazi-propaganda illustrated newspapers, publishes an article 21 January on Scharf, written by the art historian Dr Peter Bauer, with several reproductions of his painted and graphic work.⁶⁹

8 October, Scharf takes up a position as drawing teacher at the Staatsschule für angewandte Kunst (State School of Applied Art). He is employed to instruct students in drawing from nature, composition, and the techniques of panel painting. Scharf's initial salary is 400RM monthly.⁷⁰

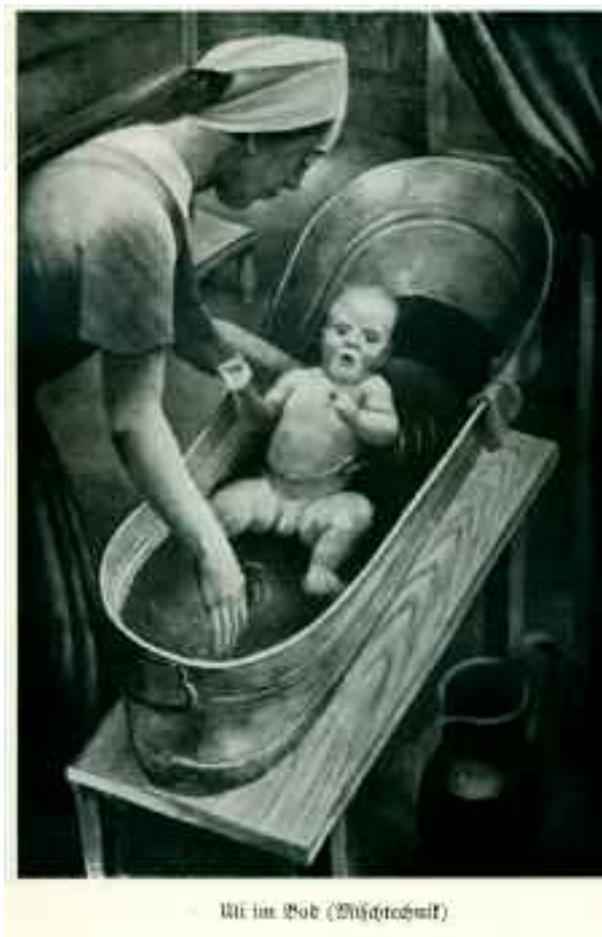
1935 From 1 March, Scharf's wage is set at 7,000RM annually with a housing stipend of 1,584RM annually. This is in keeping with that of a Professor's salary.⁷¹

9 July Scharf solicited to sign a declaration swearing his allegiance to the Führer, Adolf Hitler.⁷²

Theo and Johanna's son, Ulrich (Uli or Julian) Eduard is born 17 August. Scharf is awarded child support of a further 10RM monthly.⁷³

Scharf receives the SA (Sturmabteilung) badge for sport and fitness 11 December, required by all prospective soldiers or war artists.⁷⁴

1936 The Scharf family is resident at 37 Luisenstrasse, Munich. In April, Theo applies to travel to the College of Art in Edinburgh, Scotland, 23–27 March, after an



Theo Scharf, *Uli im Bad (Uli in the bath)* Mischtechnik (egg tempera and oil), painting reproduced in Peter Breuer's *Münchner Künstlerköpfe*. Georg DW Callwen Verlag, Munich, 1937, p 237

invitation to teach a course in English on the history and practice of painting to students in their final year of studies.⁷⁵ It is not known whether Scharf travelled to Scotland.

1937 Staatsschule für angewandte Kunst (State School of Applied Art) is renamed the Akademie für angewandte Kunst (Academy of Applied Art). In March, Scharf's ability and commitment to teaching is queried by the Ministry of Education and Culture. For the next six months Scharf is observed by the Director of the School, Richard Klein to determine his suitability as a teacher, and is requested to provide detailed family records for the purpose of proving his Aryan extraction and commitment to the NSDAP.⁷⁶ Klein reports to the Ministry in October that Scharf is a well-respected and trusted member of staff, regarded warmly by his students.⁷⁷

Peter Breuer's *Münchner Künstlerköpfe* is published by Georg DW Callwen Verlag in München and features a chapter on the work of Theo Scharf, reproducing two recent works painted in the oil and egg tempera mixed technique, and two illustrations from *Die Brennessel*.⁷⁸

1938 Scharf submits two paintings and eight graphic works to the *Große deutsche Kunstausstellung (Great*

German Art Exhibition) to be held at the recently opened Haus der deutschen Kunst (House of German Art), however, his work is not accepted. Hitler had delegated the selection of displays to his friend Heinrich Hoffmann who showed ruthless efficiency, completing the selection process 'in a matter of hours by whizzing through galleries on a motorized wheelchair shouting 'Accepted!' or 'Rejected!' as he passed each prospective entry'.⁷⁹

11 August Scharf appointed Professor at the Akademie für angewandte Kunst.⁸⁰

1939 By the outbreak of war against France and Britain on 3 September, Scharf is Chairman of the Munich branch of the Deutsch-Englische Gesellschaft, the affiliated German counterpart to the Anglo-German Fellowship in London. Much of his time is spent entertaining, attending to English visitors and arranging lectures, and the British Consul and his family are old friends of the Scharf family.⁸¹

Granted a lifelong public service position by the Reichskulturministerium (Reich Ministry of Culture) on 13 December.⁸²

1940 Theo Scharf enlists and is sent to the Western Front in the summer. In his capacity as Kriegsmaler (combat artist) he completes first-hand, on-the-spot studies about the activities of the Bavarian troops during the French campaign. The book *Über Somme, Seine, Loire! Vom Kämpfen und Siegen einer Infanterie-Division im Westen (Through the Somme, Seine, Loire! Battles and victories of an infantry division in the West)*, is published by the NSDAP in Munich in 1943, with many illustrations by Scharf.⁸³

Scharf enters one painting in the *Große deutsche Kunstausstellung* (Great German Art Exhibition), however, his work is not exhibited.⁸⁴

1941 Returns to Munich where he teaches again at the Akademie für angewandte Kunst until he is posted in May to the 97th Light Infantry Division, stationed at Bad Tölz in the Bavarian Highlands. He leaves for the Eastern Front in June, together with the poet Herbert Böhme, marching through Bohemia (the Czech Republic), Slovakia, Polish Galicia and into the Ukraine. In September he is recalled to Munich and takes up teaching again in the winter semester.⁸⁵

1942 The January issue of *Münchner Mosaik* reproduces Scharf's drawing *Ein Divisionsgefechtsstand* from the exhibition *Münchner Künstler erleben den Feldzug im*

Osten, held at the Städtischen Galerie in the Lenbach Villa. This exhibition featured over 500 works by five well-known painters: Professors Georg Buchner, Karlheinz Dallinger, Hermann Kasper, Josef Oberberger and Theo Scharf.⁸⁶

In September Scharf is transferred to the Propaganda Kompanie (PK) at Berlin-Potsdam under the Supreme Command (OKW). He is sent to Norway to 'render what I found characteristic of Norway'.⁸⁷ Maiki and Uli make a trip to Italy.⁸⁸

1943 Scharf returns to Berlin-Potsdam in March and he is transferred to the Luftwaffe and appointed an air force lance corporal to the *Staffel der Bildenden Künstler* or the Staff of Pictorial Artists, created under Hitler's order, to accurately record the war and the regions in which it was being fought. At the end of a working field assignment, artists would discuss studies with the head of the war art programme, Leopold Adam, and works chosen would be made into finished pictures in the artist's own studio. Paintings that were selected would be purchased by the Wehrmacht (German Armed Forces) at accepted gallery prices, and the remainder returned to the artist. Scharf was officially not required to depict military subject matter from this point on, and his assignments were allowed to fit in with academy semesters.⁸⁹

Travels again to Norway, accompanied by the landscape painter Ernst Widmann, then returns to Munich at the end of May. Widmann was a colleague of Scharf's from Munich. Scharf moves his wife and son out to the village of Prien on Lake Chiem, where they stay with a family of fishermen. He is transferred to Greece for three months in autumn, where he paints 'almost exclusively olive trees, donkeys and people, hardly one classical ruin' and stays at Athens, Salonika and the island of Aigina. Promoted to corporal.⁹⁰

Olive Scharf remains in Munich for the duration of the war.⁹¹

1944 Spends two months in Venice in the spring and, upon his return to Munich at the end of the summer term, faces a battered city with daily bombings. One evening in July, after a day of particularly heavy bombardment, he returns to his apartment in the Germaniastrasse to find it destroyed. The following day, in another bombing raid, Olive Scharf's apartment is entirely burnt out. Theo resettles his mother at the home of a colleague and friend on the outskirts of Munich. The Akademie is also partially destroyed, including Scharf's class studio and his private

studio. Scharf is assigned to the Budapest front in autumn, however, before his dispatch to Bratislava in Slovakia he contracts erysipelas, a streptococcal skin infection, and spends time in hospital. He returns to his family's safe haven in the country before Christmas.⁹²

1945 At the end of February, Scharf travels to Berlin for his orders. His next assignment is to a fighter squadron stationed near Lake Balaton in Hungary. He travels through ruined Dresden and Leipzig. Retreating from Russian advances, he drives through Hungary to Vienna with a press-photographer from the Propaganda Company. Then the squadron moves to a village near Budweis, Czechoslovakia where they surrender to the American troops on May 7 after the announcement of German capitulation. Scharf spends two months in various camps in Bavaria and Austria as a Prisoner of War.⁹³

He is discharged 1 July and finds his wife and son safe and living in Munich, and his mother Olive living with a family friend at Diessen on Lake Ammersee.⁹⁴

Due to Scharf's former connections with the National Socialist Party, he is suspended from teaching at the Akademie on 8 November.⁹⁵ For a period, Scharf is forbidden from painting under his own name, and paints under the name of Alexander de Hugard, his maternal grandfather.⁹⁶

1946 The Scharf family, including his mother Olive, remain in the small fishing village of Prien on Lake Chiem at the address Ernsdorf 14/a, eking out an impoverished existence and grappling with the acute shortage of food and basic essentials. Theo manages to continue painting when time allows with his small stock of artist's materials. He writes to his family in Melbourne telling them of his and Olive's application for repatriation to Australia in May, *'you won't find it surprising that all the ineradicable sub- and cross currents and threads of memory and sentiment, which always, all these 33 years, have attached me to Australia, and always kept a hankering alive to get out there again some time or other, have burst into full flame now, fanned by dictates of reason and (as it seems to me) pointed at by fingers of fate'*.⁹⁷

Theo meets and assists an American officer, Captain Gordon Gilkey, who is assigned the task of locating the records of the *Staffel der Bildenden Künstler* and confiscating and cataloguing nearly 9,000 works of German war art. Scharf's work is among those shipped to the United States. Four of these works are in the

collection of The Vivian and Gordon Gilkey Centre for Graphic Arts at Portland Art Museum, while the rest are held by the United States Army in Washington.⁹⁸

1947 Scharf and his family are billeted with a family of wealthy Austrian aristocrats with whom they are good friends, in a large house with three other families at Harraserstrasse 28 overlooking Lake Chiem in Bavaria. Uli travels 20 miles to the neighbouring town of Rosenheim to attend high school. Maiki Scharf suffers heart troubles and jaundice and is hospitalised. Theo meets three of Eduard Scharf's fellow internees from Liverpool camp also living in the area, two of whom had been members of the German Club in Melbourne before the Scharf family was separated at the outbreak of WWI.⁹⁹

The Staatliche Graphische Sammlung receives two works by Scharf, transferred from the Bayerische Staatsgemäldesammlungen and formerly in the collection of the Counsellor of the Law Courts, Karl Osthelder (died 25.6.1945).¹⁰⁰

1949 Scharf struck by a car 7 September and hospitalised at the Kreis-Krankenhaus (District Hospital) at Prein on Lake Chiem. He suffers multiple lacerations to his face, a broken nose and lower jaw, and apparent temporary paralysis to his hands and legs due to spinal injury. He is faced with financial difficulties and months of rehabilitation due to his injuries.¹⁰¹

Two drawings are reproduced in the journal *Thema*, published by Gauting Verlag in Munich.¹⁰²

1950 Following his successful application for repatriation, the decision is made to return to Australia to aid his recovery. With the support of the de Hugards in Melbourne, the Scharf family settles in Australia. Theo continues to paint, and completes two murals in Melbourne. Employed as a tutor at the Centre for Adult Education in Box Hill, he also instructs students at the summer schools held in the countryside.¹⁰³

1952 Scharf enters the watercolour *Old Richmond* in the Third Annual Dunlop Australian Art Contest.¹⁰⁴

In December Scharf writes from his home at 33 Simpsons Road, Box Hill, to his old colleague Henselmann, now President of the Akademie der bildenden Künste, to enquire about the possibility of receiving a teacher's pension, as a former employee of the school.¹⁰⁵

1953 Scharf wins the Bendigo Art Prize with *Rainbow in Greece 1953*, oil on hardboard. The painting is acquired by Bendigo Art Gallery.¹⁰⁶

The watercolour *Rainbow in Greece* exhibited in the Dunlop Fourth Annual Australian Art Contest.¹⁰⁷

1954 Writing again to Henselmann at the Akademie, Scharf describes his hand-to-mouth existence in Australia and his desire to return to Munich, where he would be awarded a pension as a former public servant and teacher at the Akademie. He enquires whether it might be possible to find work as a teacher again with the Department of Education in Munich.

At this time Scharf teaches drawing and painting in a juvenile detention centre, as well as teaching private students. He also instructs with the Box Hill Art Group, and is Art Master at two schools: with 9 to 11-year-old boys at Xavier College, and at Our Lady of Zion, a Catholic girl's boarding school, teaching classes from junior high school until matriculation. None of these positions are well paid and the family struggles financially. Scharf's interest in child art is, however, deepened through these experiences.¹⁰⁸

Scharf enters the painting *The Judgment of Paris* in the Dunlop Art Contest, presented at Tye's Art Gallery in Melbourne.¹⁰⁹

1955 Olive Scharf dies 13 May at Box Hill, where she had lived with her sister May since her return to Australia with her son.¹¹⁰

1956 After his mother's death, Theo Scharf returns to Munich with Maiki, who had been unhappy with life in Australia, and his son Uli.

1959 Scharf is commissioned, with Ingrid Dorner, to illustrate the publication *Das grosse Buch der Feste (The compendium of festivities)*, published by Munch und Arbeit Verlag, Munich.

1960 Commissioned over the following thirteen years to illustrate a number of travel books published by C W Leske Verlag in Darmstadt as part of the *Sternfahrten* Mercedes-Benz travel series. He travels throughout Europe with the writer Hans Eberhardt Friedrich.¹¹¹ These include: *Greece and Yugoslavia* (no 5, 1960); *Great Britain: Part I. England/Wales* (no 6, 1961); *Great Britain: Part II. Ireland* (no 7, 1963); *Switzerland and the Western Alps* (no 8, 1964); *Austria and the Eastern Alps* (no 9, 1965); *Iberian Peninsula: Spain and Portugal* (no 10, 1967); *Belgium, The Netherlands, Luxemburg* (no 11, 1968); *Germany: Part I. The North and Berlin* (no 12, 1969); *Germany: Part II. The Middle I: from Xanten to Fulda* (no 13, 1971); and *German: Part III. The Middle II:*

Alt-Franken from Bonn to Speyer (no 14, 1973).

Two other travel books, also written by Hans Eberhardt Friedrich, *Campingurlaub im Norden (Camping holiday in the north)* and *Campingurlaub im Süden (Camping holiday in the south)*, are published by Gräfe und Unzer Verlag, Munich, in 1960 and 1961, respectively, with numerous illustrations by Theo Scharf.

1965 Maiki Scharf dies and is buried in the village of Feldafing, near Lake Starnberg, south of Munich.¹¹²

1981 After a minor fall injuring his hand, Scharf spends two weeks in hospital.¹¹³

1982 Frederick McCubbin's *Portrait of Mrs Scharf* is sold in Melbourne. Commentary on *Night in a city* brings Scharf back into public view in Australia.¹¹⁴

1984 *Bächlein auf der Reise*, a children's book written and illustrated by Theo Scharf, is published by Parabel Verlag, Feldafing.

1987 Theo Scharf dies 23 June, at the age of 88. He is buried next to Maiki Scharf at the Feldafing village churchyard.¹¹⁵

1 'Prisoners of War captured in Military or Naval Operations, and Civilians: Part II', WWI Intelligence section case files, Commonwealth (Australian) Military Forces Intelligence Section, National Archives of Australia, Series No MP16/1, Item No 315125; 'Auszug aus dem Taufbuch der kath. Pfarrei Ettlingen', Extract from the Baptism registry of the Catholic Diocese of Ettlingen, Germany, 29 March 1857, Theo Scharf file, Akademie der bildenden Künste Archives, Munich; Theo Scharf, *Australian errant*, incomplete unpublished autobiography, circa 1950s, family collection, copy in AGNSW file, p 19.

2 'Liste C: Trauungen in District Kangaroo Flat', Marriage Certificate of Alexander Huggard and Sophie Gillmann, 4 August 1864; 'Liste A: Geburten in District White Hills in der Colonie Victoria', Birth Certificate of Olive Alice May Huggard [sic], 25 June 1875; 'Betreff: Arische Abstammung meines Grossvaters mütterlicherseits', Proof of Aryan descent of Scharf's grandfather on his mother's side; Theo Scharf file, Akademie der bildenden Künste Archives, Munich.

3 Letter from Jane Oliver to Mr Mackenzie (Andrew MacKenzie), 6 January 1988, AGNSW file.

4 'Application for Certificate of Naturalization', Department of External Affairs, File Papers for Eduard Scharf, National Archives of Australia, Series No A1/15, Item No 33137; Theo Scharf, *Australian errant*, incomplete unpublished autobiography, op cit, p 20. According to Theo Scharf's account, his father travelled to the United States, Japan, Hawaii, Mexico, Java, South America, China and Canada. They had come twice to Australia and, upon the second visit, Eduard Scharf decided to remain, settling in Melbourne rather than Sydney.

5 'Re Eduard Scharffe [sic], Melbourne University, Conservatorium Staff, 40 Park Street, South Yarra', WWI Intelligence section case files, Commonwealth (Australian) Military Forces Intelligence Section, National Archives of Australia, Series No MP16/1, Item No 315125.

6 Terry Ingram, 'The boy wonder. Our Mozart of the etching plate plays it out again at Deutscher's', *Financial review*, Sydney, 30 July 1982.

7 Letter from Jane Oliver to Andrew MacKenzie, 6 January 1988, op cit.

8 'Liste D: Trauungen in District Cheltenham in der Colonie Victoria', Marriage Certificate of Karl Theodor Eduard Scharf and Olive Alice May de Huggard, 3 September 1898; Theo Scharf file, Akademie der bildenden Künste Archives, Munich; Theo Scharf, *Australian errant*, op cit, p 22.

- 9 'Formula A: Geburten im Bezirk East Melbourne in der Colonie Victoria', Birth Certificate of Theodor Eduard Scharf, 3 April 1901, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 10 'Portrait of Mrs Scharf' 1900, oil on canvas, 152.0 x 76.5 cm, Private Collection, reproduced in colour in Andrew McKenzie, *Frederick McCubbin 1855–1917, 'The Proff' and his art*, Mannagum Press, Melbourne, 1990, pp 103–104.
- 11 Email from Stewart Brook, Alumni Manager, Melbourne Grammar School, to Natalie Wilson, 6 February 2006; Theo Scharf, *Australian errant*, op cit, p 26.
- 12 Letter from Jane Oliver to Andrew MacKenzie, 6 January 1988, op cit; Theo Scharf, *Australian errant*, op cit, pp 28–29. *Jugend* was published in Munich from 1896 until 1940.
- 13 Letter from Theo Scharf to 'Hedwig', 3 February 1912, Jane Oliver collection.
- 14 Theo Scharf, *Australian errant*, op cit, pp 28–29.
- 15 see Jane Clark & Felicity Druce (eds), *Violet Teague: 1872–1951*, The Beagle Press, Sydney, 1999, p 8, colour plate no 2, *Corporal of Cadets* 1914, oil on canvas, private collection.
- 16 'Clever boy artist: Australian's untaught work', *Argus*, Melbourne, 3 March 1914, p 10.
- 17 Violet Teague, 'The Scharf exhibition', *The VAS: a journal of the Arts issued monthly by the Victorian Artists' Society*, Melbourne, 1 March 1914, pp 1–2.
- 18 'Prisoners of War captured in Military or Naval Operations, and Civilians: Part II', WWI Intelligence section case files, Commonwealth (Australian) Military Forces Intelligence Section, National Archives of Australia, Series No MP16/1, Item No 315125; and 'Clever boy artist: Australian's untaught work', *Argus*, Melbourne, 3 March 1914, p 10.
- 19 Theo Scharf, *Australian errant*, op cit, pp 45–52.
- 20 Letter from Carmen Harris to Eduard Scharf, 21 September 1914, WWI Intelligence section case files, Commonwealth (Australian) Military Forces Intelligence Section, National Archives of Australia, Series No MP16/1, Item No 315125.
- 21 'Re Eduard Scharffe [sic], Melbourne University, Conservatorium Staff, 40 Park Street, South Yarra', WWI Intelligence section case files, Commonwealth (Australian) Military Forces Intelligence Section, National Archives of Australia, Series No. MP16/1, Item No 315125.
- 22 Theo Scharf's resume, translated by Natalie Wilson, Theo Scharf file, Akademie der bildenden Künste Archives, Munich; Theo Scharf, *Australian errant*, op cit, p 56.
- 23 'Application for Certificate of Naturalization: Statutory Declaratoin', Department of External Affairs, File Papers for Eduard Scharf, National Archives of Australia, Series No A1/15, Item No 33137.
- 24 Jacob Ritzman, *Erinnerungen eines Malers*, Orell Füssli Verlag, Zurich, 1977, p 25, translation by Natalie Wilson.
- 25 Theo Scharf's resume, translated by Natalie Wilson, op cit.
- 26 *Nach Hermannstadt*, pen and ink on thin cream paper, private collection, Sydney.
- 27 Theo Scharf's resume, translated by Natalie Wilson, op cit; Theo Scharf, *Australian errant*, op cit, p 115.
- 28 'Australian Military Forces – 3rd Military District', Langwarrin Camp, 25 July 1918, No 4679, WWI Intelligence section case files, Commonwealth (Australian) Military Forces Intelligence Section, National Archives of Australia, Series No MP16/1, Item No 315125.
- 29 Design contest 1918 of the 'Kriegsanleihe-Versicherung des Oesterr.Phönix in Wien' for the 8th German Warloan. Published by K.g. Münchner Buchgewerbehäus M Müller & Sohn, Munich. Collection: Paul Hageman, Netherlands. Information from Jerry Kosanovich to Natalie Wilson, 14 January 2005. See website for other examples of propaganda postcards of WWI. URL: www.wv1-propaganda-cards.com
- 30 Theo Scharf, *Australian errant*, op cit, p 117.
- 31 Theo Scharf's resume, translated by Natalie Wilson, op cit.
- 32 Theo Scharf's resume, translated by Natalie Wilson, op cit.
- 33 Theo Scharf, *Australian errant*, op cit, pp 147–151.
- 34 'Alphabetical nominal roll of internees either captured in Australia, or captured elsewhere and held in Australia', Series No MP1565/2, Item No 395666, p 186, National Archives of Australia; Theo Scharf, *Australian errant*, incomplete unpublished autobiography, op cit, pp 172–173.
- 35 Theo Scharf, *Australian errant*, op cit, pp 172–173.
- 36 'An das Staatsministerium für Unterricht und Kultus. Bewerbung um eine Lehrstelle an der Staatsschule für angewandte Kunst', Application for a teaching position from Theo Scharf to the Staatsschule für angewandte Kunst (State School of Applied Arts), 5 July 1934, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 37 'Fragebogen: Formblatt 1', Questionnaire: Form 1, 21 March 1937, documentation completed for the Bavarian Ministry of Education and Culture, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 38 Theo Scharf, *Australian errant*, op cit, p 186.
- 39 *Münchner Kunst-Ausstellung 1920 im Glaspalast veranstaltet von der Münchner Künstlergenossenschaft und der Münchner Secession in Verbindung mit dem Bayerischen Kunstgewerbeverein sowie der Kommission der Freien Ausstellung*, exhibition catalogue, 1 July – 30 September 1920, cat no 1957: 'Vorfrühling im Gebirge (Early spring in the mountains)', oil, Room no 51; cat no 1958: 'Im oberen Ammertal (In the upper Ammer Valley)', oil, Room no 51; cat no 1959: 'Bestrafung der Rotte Korah (...)', pen and ink drawing, Room no 65; cat no 1960: 'Jakob und sein Söhne (Jacob and his sons)', pen and ink drawing, Room no 65; p 87.
- 40 Lynne Tatlock (ed.), *Seventeenth century German prose: Grimmelshausen, Leibniz, Opitz, Weise and others*, The German Library, volume 7, Continuum, New York, 1993, pp 165 ff; Gerhart Hoffmeister, 'Trutz Simplex / Courage [Spite Simplex / The Life of Courage]', *The Literary Encyclopedia*, 5 November 2005, The Literary Dictionary Company, 13 February 2006.
<<http://www.litencyc.com/php/sworcs.php?rec=true&UID=1475>>
- 41 The works listed in the catalogue *Münchner Kunst-Ausstellung 1921 im Glaspalast* are *Die obere Ammer* (The Upper Ammer), oil; *Auferstehung* (Resurrection), drawing; *Salome*, drawing. Email from Petra Hammerstein to Natalie Wilson, 10 March 2006.
- 42 This portfolio is held in the collections of The Bavarian State Library, Munich, the German Library in Leipzig, and the Library of Congress in Washington. The German Library in Leipzig acquired its set in 1922 as a gift from the publisher Georg Müller Verlag.
- The portfolio in the collection of the Library of Congress, number 3/300, is believed to have been acquired some time in the 1920s, due to its early LOT number, but there are no records available documenting its acquisition. Email from Jeffrey Bridgers, Automated Reference Specialist, Prints & Photographs Division, Library of Congress, USA, to Natalie Wilson, 3 March 2006, AGNSW file.
- 43 P W, 'Europa. Vierzehn Steinzeichnungen von Theo Scharf. Mit Worten von Fritz von Ostini. München, Georg Müller', *Das Kunstblatt*, No 10, 6th Year, 1922, Verlag Gustav Kiepenheuer, Potsdam, for Paul Westheim, Berlin, p 460.
- 44 Schinnerer's portfolio of 26 etchings illustrating Shakespeare's *Sturm* (*The tempest*) was published in Berlin and Munich in 1921. He also published other print portfolios with Georg Müller Verlag. Adolf Thiermann, 'Über das graphische Werk von Adolf Schinnerer', in *Graphische Kunst*, Heft 18, 1982, pp 24–27. See reproduction of the etching 'Simson mahlt im Gefängnis', 1908/09, for affinities between Schinnerer and Scharf's linear style, contrasting planes of light and shade, and depiction of facial types.
- 45 'An das Staatsministerium für Unterricht und Kultus. Bewerbung um eine Lehrstelle an der Staatsschule für angewandte Kunst', Akademie der bildenden Künste Archives, Munich, op. cit.; *Münchner Maler im 19/20. Jahrhundert: (Geburtsjahrgänge 1871–1900)*, op cit.
- 46 *The Chapbook: a miscellany*, No 39, The Poetry Bookshop, London, 1924, p 20.
- 47 Theo Scharf's resume, translated by Natalie Wilson, op cit.
- 48 'Theodore Scharf's etchings', *Art in Australia*, series 3, no 10, December 1924, *Theatre and Restaurant*, b&w reproductions, pp 55, 56.
- 49 'An das Staatsministerium für Unterricht und Kultus. Bewerbung um eine Lehrstelle an der Staatsschule für angewandte Kunst', Akademie der bildenden Künste Archives, Munich, op cit.

- 50 *Simplicissimus*, 30. Jahrgang (30th year), No 34, 23 November 1925, Albert Langen Verlag, Munich, p 482 (2nd), incorrectly paginated. Reproduction appears on a second page 482.
- 51 The painting listed in the exhibition catalogue *Münchener Kunst-Ausstellung 1925 im Glaspalast* is *Bildnis Heinrich Steinitzer (Portrait of Heinrich Steinitzer)*. Email from Petra Hammerstein to Natalie Wilson, 10 March 2006.
- 52 'Heiratsurkunde', Marriage Certificate of Theodor Eduard Scharf and Johanna Elisabeth von Hoeschelmann (neè Schwarz), 16 December 1927, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 53 Letter from Julian Scharf to Anne Ryan, undated (February 2006), AGNSW file.
- 54 'Fragebogen: Formblatt 1', Akademie der bildenden Künste Archives, Munich, op cit.
- 55 'An das Staatsministerium für Unterricht und Kultus. Bewerbung um eine Lehrstelle an der Staatsschule für angewandte Kunst', Akademie der bildenden Künste Archives, Munich, op cit.
- 56 The watercolours listed in the exhibition catalogue *Münchener Kunstausstellung 1928 im Glaspalast. Münchener Künstlergenossenschaft und Verein Bildender Künstler Münchens "Secession" e.V. are Vorfrühling am Starnberger See (Early spring on Lake Starnberg) and Balkontüre (Balcony doors)*. Email from Petra Hammerstein to Natalie Wilson, 10 March 2006.
- 57 Franz von Lenbach's villa had been purchased by the city in 1925 and turned into a municipal gallery of art. An advisory board with members from the city's art community was appointed to shape the collection and aimed to feature work of important Munich-based painters and sculptors. See David Clay Large, *Where ghosts walked: Munich's road to the Third Reich*, W W Norton & Co., New York, 1997, pp 210–211, 222–223.
- 58 'Melba's last photograph', *The Herald*, Melbourne, 24 February 1931, p 1. Andrew McKenzie, *Frederick McCubbin 1855–1917*, op cit.
- 59 Hans von Wedderkop (ed.), *Der Querschnitt*, No. 3, 11th Year, end March 1931, Im-Propyläen Verlag, Berlin, p 173. The illustration accompanies an article titled 'Zweidimensionale Erzählung' by Julo Fehr.
- 60 *Münchener Maler im 19/20. Jahrhundert: (Geburtsjahrgänge 1871–1900)*, Sixth Volume, Bruckmanns Lexicon der Münchener Kunst, Stiebner Verlag, Munich, 1993, p 263–264; 'Kunstaustellung München 1931 im Deutschen Museum Bibliotheksbau', exhibition catalogue, 16 July – end October 1931, cat no 2072, 'Abendliche Straße (Evening street)', tempera on panel, p 64.
- 61 David Clay Large, *Where ghosts walked*, op cit, pp 36–37, 223.
- 62 David Clay Large, *Where ghosts walked*, op cit, pp 222–223.
- 63 'Fragebogen: Formblatt 1', Akademie der bildenden Künste Archives, Munich, op cit.
- 64 David Clay Large, *Where ghosts walked*, op cit, pp 227.
- 65 Email from Randall Bytwerk to Natalie Wilson, 15 February 2006, AGNSW file.
- 66 'Stadt bei Nacht. Gemälde von Theo Scharf.' in *Velhagen & Klassings Monatschriften*, Vol 48, No 1, 1933/34, colour illustration opposite p 480.
- 67 Letter from Julian Scharf to Anne Ryan, undated (February 2006), AGNSW file.
- 68 'Fragebogen: Formblatt 1', Akademie der bildenden Künste Archives, Munich, op cit.
- 69 Peter Breuer, 'Süddeutsche Künstlerköpfe: Der Maler Theo Scharf', *Völkischer Beobachter*, 21 January 1934.
- 70 'Bayer. Staatsministerium für Unterricht und Kultus, Nr VII 49585', Bavarian Ministry for Education and Cultural Affairs to the Director, Staatsschule für angewandte Kunst (State School of Applied Arts), appointing Scharf drawing instructor, 6 October 1934, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 71 Memo to the Staatshauptkasse from the Director of the Staatsschule für angewandte Kunst (State School of Applied Arts), 13 March 1935, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 72 'Niederschrift über die Vereidigung', Record of the swearing in of Theo Scharf, 9 July 1935, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 73 'Antrag auf Unweisung des Kinderzuschlags – der Kinderbeihilfe', Child support application form, 12 September 1935, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 74 'Beantwortung weiterer Fragen', Responses to questions regarding Scharf's suitability for further employment at the Staatsschule für angewandte Kunst, 8 July 1937, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 75 'Abschrift. An das Staatsministerium für Unterricht und Kultus', letter from Theo Scharf to the Ministry for Education and Cultural Affairs, 2 March 1936, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 76 'An das Staatsministerium für Unterricht und Kultus', memo from the Director of the Staatsschule für angewandte Kunst (State School of Applied Arts), 25 March 1937, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 77 'Allgemeine Beurteilung des Vertragslehrers, Kunstmaler Theodor Scharf', general assessment of Theo Scharf by the Director of the Staatsschule für angewandte Kunst (State School of Applied Arts), 28 October 1937, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 78 Peter Breuer, *Münchener Künstlerköpfe*, Verlag Georg DW Callwen, Munich, 1937, pp 236–238. Two paintings are reproduced, 'Frauenbildnis (Mischtechnik)' and 'Uli im Bad (Mischtechnik)', both executed in the mixed technique of egg tempera and oil used by the old Flemish and German masters.
- 79 Email from Sabine Brantl M.A., Historisches Archiv, Haus der Kunst, Munich, to Natalie Wilson, 23 February 2006; David Clay Large, *Where ghosts walked*, op cit, pp 261–263.
- 80 'Bayer. Staatsministerium für Unterricht und Kultus, Nr VII 47993', Bavarian Ministry for Education and Cultural Affairs to the Director, Akademie für angewandte Kunst (Academy of Applied Arts) promoting Scharf to Professor, 11 August 1938, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 81 Letter from Theo Scharf to the de Hugar family in Melbourne, 15 September 1946, family collection, AGNSW file.
- 82 'Bayer. Staatsministerium für Unterricht und Kultus, Nr VII 75314', Bavarian Ministry for Education and Cultural Affairs to the Akademie für angewandte Kunst (Academy of Applied Arts) granting Scharf the status of lifetime employment for the public service, 11 August 1938, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 83 Letter from Theo Scharf to the de Hugar family in Melbourne, 15 September 1946, op cit; Theo Scharf, 'The first hand account of Theo Scharf', in William P. Yenne and Dr Keith W Dills (eds.), *German war art 1939–1945*, Crescent Books, New York, 1983, pp 148–157.
- 84 Email from Sabine Brantl M.A., Historisches Archiv, Haus der Kunst, Munich, to Natalie Wilson, 23 February 2006.
- 85 Theo Scharf, 'The first hand account of Theo Scharf', op cit.
- 86 J. Schröder-Justin, 'Krieg und Kunst: zur Ausstellung in der Städtischen Galerie', *Münchener Mosaik*, Zentral Verlag der NSDAP, Munich, No 1, January 1942, pp 16–17.
- 87 Theo Scharf, 'The first hand account of Theo Scharf', op cit.
- 88 Letter from Theo Scharf to the de Hugar family in Melbourne, 15 September 1946, op.cit.
- 89 Theo Scharf, 'The first hand account of Theo Scharf', op cit.
- 90 Ernst Widmann was a 1st Lieutenant with the Staff of Pictorial Artists. Theo Scharf, 'The first hand account of Theo Scharf', pp 156, 159; Letter from Theo Scharf to the de Hugar family in Melbourne, 15 September 1946, op cit.
- 91 Letter from Theo Scharf to the de Hugar family in Melbourne, 15 September 1946, op cit.
- 92 Theo Scharf, 'The first hand account of Theo Scharf', op cit; Letter from Theo Scharf to the de Hugar family in Melbourne, 15 September 1946, op cit.
- 93 Theo Scharf, 'The first hand account of Theo Scharf', op cit.
- 94 Letter from Theo Scharf to the de Hugar family in Melbourne, 15 September 1946, op cit.

- 95 'Bayer. Staatsminister für Unterricht und Kultus. Vorläufige Diensenthebung', Notice of suspension, 8 November 1945, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 96 Notes from a meeting between Anne Ryan and Jane Oliver, god-daughter and cousin of Theo Scharf, 5 January 2006, AGNSW file.
- 97 Letter from Theo Scharf to the de Hugard family in Melbourne, 15 September 1946, o. cit.
- 98 Letter from Theo Scharf to the de Hugard family in Melbourne, 15 September 1946, op cit.; William P. Yenne, 'Preface', in *German war art 1939–1945*, Crescent Books, New York, 1983, pp 8–10.
- 99 Letter from Theo Scharf to the de Hugard family in Melbourne, 4 January 1947, op cit.
- 100 *Kolonialball in Paris*, 1921, pencil on thin paper, squared, 25.0 x 33.3cm sheet, signed and dated, inscribed verso '31529 – Theo Scharf – (Kolonialball in Paris) Katalog 220', Inventory no 43814; *Italian mountain landscape*, engraving and etching, 18.5 x 23.5cm platemark, signed, undated, Inventory no 229308. Email from Dr Michael Senff, Director Staatliche Graphische Sammlung München, to Natalie Wilson, 9 November 2004.
- 101 Letter from Theo Scharf sent from Prien am Chiemsee to the Director of the Akademie, Professor Huber, informing him of his accident, 24 September 1949, notes by Natalie Wilson translated from German, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 102 *Thema*, No 2, 1949, Thema Verlag GMBH, Gauting near Munich, p 11, 12.
- 103 Letter from Julian Scharf to Anne Ryan, undated (February 2006), AGNSW file; Letter from Theo Scharf to Präsident Habermann, 26 March 1954, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 104 *Third Annual Australian Art Contest 1952*, exhibition catalogue, Melbourne, cat no 298, Watercolour section, not paginated.
- 105 Letter from Theo Scharf to Präsident Habermann, 28 December 1952, Theo Scharf file, Akademie der bildenden Künste Archives, Munich.
- 106 Email to Anne Ryan from Leanne Fitzgibbon, Curator, Bendigo Art Gallery, 2 November 2005.
- 107 *Dunlop Fourth Annual Exhibition Art Contest 1953*, exhibition catalogue, Melbourne, cat no 1, Watercolour section, not paginated.
- 108 Letter from Theo Scharf to Präsident Habermann, 26 March 1954, Theo Scharf file, Akademie der bildenden Künste Archives, Munich; Notes from a meeting between Anne Ryan and Jane Oliver, god-daughter and cousin of Theo Scharf, 5 January 2006, AGNSW file.
- 109 *Dunlop Art Contest 1954*, exhibition catalogue, Tye's Art Gallery, Melbourne, cat no 139, Oil section, not paginated.
- 110 Andrew McKenzie, Frederick McCubbin 1855–1917, op cit.
- 111 Letter from Julian Scharf to Anne Ryan, undated (February 2006), AGNSW file.
- 112 Letter from Julian Scharf to Anne Ryan, undated (February 2006), AGNSW file.
- 113 Letter from Theo Scharf to Bill Yenne, Christmas 1981, Feldafing, collection of Bill Yenne, San Francisco.
- 114 Terry Ingram, 'The boy wonder. Our Mozart of the etching plate plays it out again at Deutscher's', op cit, 'Restaurant II' from *Night in a city* is reproduced in black and white.
- 115 Letter from Julian Scharf to Anne Ryan, undated (February 2006), AGNSW file.

Catalogue list

Theo Scharf (1899–1987)

Night in a city series 1923

all inscriptions are in pencil

1. *Dusk*

etching, printed in black ink with pale plate tone on cream laid paper, 8.7 x 11.4 cm platemark; 36.7 x 28.4 cm sheet signed l.r. 'Theo Scharf', inscribed l.l. 'Dusk', l.l. corner 'Night in a city No 1'

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

2. *Saturday evening*

etching, drypoint, printed in black ink with plate tone on cream laid paper

11.5 x 15.8cm platemark; 37.1 x 28.0cm sheet signed l.r. 'Theo Scharf', inscribed l.l. 'Saturday evening', inscribed l.l. corner 'Night in a city No 1'

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

3. *Promenade*

etching, printed in black ink on cream laid paper

11.5 x 8.8 cm platemark; 36.8 x 28.4 cm sheet signed l.r. 'Theo Scharf', inscribed l.l. 'Promenade', inscribed l.l. corner 'Night in a city. No 3'

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

4. *Closing time*

etching, printed in black ink with pale plate tone on cream laid paper, 9.6 x 12.6 cm platemark; 37.4 x 27.9 cm sheet

signed l.r. 'Theo Scharf', inscribed l.l. 'Closing time', l.l. corner 'Night in a city No 4'

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

5. *Railway station*

etching, drypoint, printed in black ink with plate tone on cream laid paper

8.7 x 9.8 cm platemark; 36.9 x 27.5 cm sheet signed l.r. 'Theo Scharf', inscribed l.l. 'Railway Station', inscribed l.l. corner 'Night in a city. No 5'

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

6. *Restaurant I*

etching, drypoint, printed in black ink with plate tone on cream laid paper

11.4 x 15.5 cm platemark; 32.2 x 23.2 cm sheet signed l.r. 'Theo Scharf', inscribed l.l. 'Restaurant I', inscribed l.l. corner 'Night in a City no 6'

Art Gallery of New South Wales, purchased 1980

7. *Restaurant II*

etching, drypoint, printed in black ink with plate tone on cream laid paper

11.7 x 15.7 cm platemark; 37.1 x 28.0 cm sheet signed l.r. 'Theo Scharf', inscribed l.l. 'Restaurant II', inscribed l.l. corner 'Night in a city N. 7'

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

8. *Cinema*

etching, fowl bite, printed in black ink with plate tone on cream laid paper

6.7 x 10.0 cm platemark; 36.7 x 28.2 cm sheet signed l.r. 'Theo Scharf', inscribed l.l. 'Cinema', l.l. corner 'Night in a city. No 8'

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

9. *The music lovers*

etching, printed in black ink with heavy plate tone on cream laid paper

11.7 x 15.7 cm platemark; 37.4 x 28.0 cm sheet signed l.r. 'Theo Scharf', inscribed l.l. 'The music lovers', l.l. corner 'Night in a city. No 9'

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

10. *The concert*

etching, printed in black ink with plate tone on cream laid paper

15.4 x 11.7 cm platemark; 36.6 x 28.0 cm sheet signed l.r. 'Theo Scharf', inscribed l.l. 'The concert', l.l. corner 'Night in a city No. 10'

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

11. *Prizefight*

etching, drypoint, printed in black with plate tone on cream laid paper, 11.8 x 15.8 cm platemark; 23.5 x 32.2 cm sheet

signed l.r. 'Theo Scharf', inscribed l.l. 'Prizefight', l.l. corner 'Night in a City No 11'

Art Gallery of New South Wales, purchased 1985

12. *Theatre*

etching, drypoint, printed in black ink with plate tone on cream laid paper

11.8 x 15.6 cm platemark; 32.2 x 23.5 cm sheet signed l.r. 'Theo Scharf', inscribed l.l. 'Theater', inscribed l.l. corner 'Night in a City No 12'

Art Gallery of New South Wales, purchased 1980

13. *Burglars*

etching, printed in black ink with plate tone on cream laid paper

13.5 x 8.8 cm platemark; 37.1 x 28.2 cm sheet signed l.r. 'Theo Scharf', inscribed l.l. 'Burglars', l.l. corner 'Night in a city No 13'

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

14. *Cabaret*

etching, printed in black ink with plate tone on cream laid paper

9.6 x 12.8 cm platemark; 36.9 x 28.0 cm sheet signed in plate to print lower c. 'THEO SCHARF', signed l.r. 'Theo Scharf', inscribed l.l. 'Cabaret', l.l. corner 'Night in a city N. 14'

Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

15. *After the concert*

etching, drypoint, printed in black ink with plate tone on cream laid paper

15.4 x 11.9 cm platemark; 36.7 x 28.3 cm sheet signed, dated in plate to print upper c. 'THEO SCHARF 1923',

signed l.r. 'Theo Scharf', inscribed l.l. 'After the concert', l.l. corner 'Night in a city. No 15'
Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

16. *Restaurant III*

etching, drypoint, printed in black ink with plate tone on cream laid paper
11.6 x 15.7 cm platemark; 37.6 x 28.2 cm sheet
signed, dated in plate to print l.l. 'THEO SCHARF 1923', signed l.r. 'Theo Scharf', inscribed l.l. 'Restaurant III', inscribed l.l. corner 'Night in a city No 16'
Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

17. *Street girl*

etching, fowl bite, printed in black ink with plate tone on cream laid paper
7.8 x 8.0 cm platemark; 36.8 x 28.1 cm sheet
signed l.r. 'Theo Scharf', inscribed l.l. 'Street girl', inscribed l.l. corner 'Night in a city. No 17'
Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

18. *The lovers*

etching, printed in black ink with plate tone on cream laid paper
8.5 x 11.8 cm platemark; 37.0 x 27.9 cm sheet
signed and dated in plate to print l.l. 'THEO/ SCHARF 1923', signed l.r. 'Theo Scharf', inscribed l.l. 'The lovers', l.l. corner 'Night in a city No 18'
Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

19. *The revellers*

etching, drypoint, printed in black ink with heavy plate tone on cream laid paper
13.4 x 8.5 cm platemark; 36.9 x 27.2 cm sheet
signed l.r. 'Theo Scharf', inscribed l.l. 'The revellers', inscribed l.l. corner 'Night in a city. No 19'
Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

20. *Dawn*

etching, printed in black ink with plate tone on cream laid paper
8.6 x 11.7 cm platemark; 36.9 x 27.5 cm sheet
signed l.r. 'Theo Scharf', inscribed l.l. 'Dawn', l.l. corner 'Night in a city. No 20'
Art Gallery of New South Wales, gift of the Thea Proctor Memorial Fund 2000

Theo Scharf (1899–1987)

***Industrialismus* 1922**

from the portfolio *Europa*
14 lithographs published by Georg Müller Verlag, Munich, 1922
offset lithograph, printed in black ink on cream wove paper
32.3 x 41.9 cm imp.; 43.6 x 50.6 cm sheet
signed l.r. 'Theo Scharf', inscribed l.l. '5', inscribed l.l. corner 'Industrialismus'
Private collection

Theo Scharf (1899–1987)

***Zivilisation* 1922**

from the portfolio *Europa*
14 lithographs published by Georg Müller Verlag, Munich, 1922
offset lithograph, printed in black ink on cream wove paper
32.2 x 41.7 cm imp.; 41.3 x 49.4 cm sheet
signed l.r. 'Theo Scharf', inscribed l.l. '13', inscribed l.l. corner 'Zivilisation'
Private collection

Theo Scharf (1899–1987)

***Nach Hermannstadt* 1916**

pen and black ink on thin cream paper
42.9 x 56.2 cm sheet
signed and dated l.l. 'THEO SCHARF 1916'
Private collection

Theo Scharf (1899–1987)

***Rainy day* (1922–23)**

etching, printed in black ink with plate tone on ivory wove paper
11.5 x 16.3 cm platemark; 25.0 x 35.0 cm sheet
signed l.r., pencil 'Theo Scharf', inscribed l.l., pencil 'Rainy Day'
Courtesy Josef Lebovic Gallery, Sydney

Theo Scharf (1899–1987)

***Christmas card of Dame Nellie Melba* 1930**

etching
14.4 x 9.2 cm platemark
signed l.l. and l.r., 'Scharf/Theo Scharf'
Private collection

Violet Teague (1872–1951)

***The boy with the palette* 1911**

oil on canvas
175.5 x 108.5 cm
National Gallery of Australia, Canberra, gift of V S Teague 1916

Art in Australia

third series, no 10, December 1924
Research Library and Archive, Art Gallery of New South Wales

Simplicissimus

30. Jahrgang (30th year)
no 34, 23 November 1925
State Library of New South Wales, Sydney

Hans Jakob von Grimmelshausen

*Trutz Simplex oder Ausfürliche und wunderseltzame
Lebensbeschreibung der Erzbetrügerin und Landstörzerin
Courage (To spite Simplicius; detailed and wonderously
strange life history of the life of the Arch-Deceiver and
Runagate Courage), 1670*

Rösl-Bücher, Munich 1921

Private collection

Edgar Allen Poe

*Die Geschichte des Arthur Gordon Pym aus Nantucket
(The story of Arthur Gordon Pym from Nantucket) 1837*

Drei Masken Verlag, Munich 1922

Private collection

The Chapbook: a miscellany

The Poetry Bookshop, London 1924

Private collection

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Violet Teague, 'The Scharf exhibition', *Victorian Artists' Society Journal*, no 34, 1 March 1914, pp 1–2

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Hans Vollmer (ed), *Allgemeines Lexicon der Bildenden Künstler des XX. Jahrhunderts*, Volume 4 Q–U, VEB E A Seemann Verlag, Leipzig, 1958, p 174

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Terry Ingram, 'One-time boy wonder turns to study of child art', *Australian Financial Review*, 2 September, 1983, pp 31, 36

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Hendrik Kolenberg, Anne Ryan, 'Theo Scharf', *Australian prints from the Gallery's collection*, Art Gallery of New South Wales, Sydney, 1998, p 54

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Australian and international public collections with work by Theo Scharf

Art Gallery of New South Wales, Sydney

Art Gallery of South Australia, Adelaide

Art Gallery of Western Australia, Perth

National Gallery of Australia, Canberra

National Gallery of Victoria, Melbourne

Queensland Art Gallery, Brisbane

Bendigo Art Gallery, Victoria

Bayerisches Armeemuseum (Bavarian Army Museum),

Ingolstadt, Germany

Bayerischen Staatsbibliothek (State Library of Bavaria), Munich

Die Deutsche Bibliothek (German Library), Leipzig

Kupferstichkabinett (Museum of Prints and Drawings), Berlin

Staatliche Graphische Sammlung München, Pinakothek der

Moderne, Munich

British Museum, London

Library of Congress, Washington

The Vivian and Gordon Gilkey Graphic Arts Collection, Portland

Art Museum, Oregon, USA

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Cover image: Theo Scharf, *Restaurant III* 1923