



MELCHIOR LECHTER

(Münster 1865–1937 Raron)

Blaue Blume Einsamkeit. 1892–93.

Oil on board.

Signed and dated lower right: MELCHIOR LECHTER / 1892–93.

106 × 74 cm (without frame 70 × 38 cm).

Frame designed by Melchior Lechter. Provenance: Julius Landmann (1877–1931), received directly from the artist and by descent to the present owner. Literature: - Maximilian Rapsilber: Melchior Lechter, in: Berliner Kunst, 3. Sonderausgabe der Berliner Architekturwelt, Berlin 1904, p. 35 (with ill.). - Pauline Lange: Melchior Lechter, in: Westermanns Illustrierte Deutsche Monatshefte, year 49, vol. 97, Braunschweig 1905, p. 28 (with ill.). - Annegret Müller:

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Melchior Lechter - Leben und Malerisches Werk, dissertation, Bochum 1981, p. 100–102 (with ill. p. 374). Melchior Lechter was initially known as a book artist for Stefan George. In the course of the mid-20th century renewal of interest in the art of the turn of the century, Symbolism, Art Nouveau and other related movements, attention was again given to the paintings of Melchior Lechter. The present work is a particularly fine example of Lechter's Symbolist works. His so-called mood pictures deal with human emotions, although they are often mysterious and not easily interpreted. Lechter has lent the work a sacred character through various attributes and compositional elements: the symmetrical structure and the static stillness of the woman are reminiscent of ancient representations of saints. The laurel wreath in her hair is traditionally a symbol of artistic fame, or of art renowned in itself. The woman's nudity symbolises her purity. Her large eyes look to the "Ehemals und Einstmals" (days of yore) as Lechter himself poetically formulated it. They probably point to the rapture, the contemplation of art, which also goes hand in hand with solitude. The title of the painting, "Blaue Blume Einsamkeit" (translated: Blue Flower of Solitude) also refers to an important symbol of Romanticism: the "blue flower", a motif from a novel by Novalis. Linked to a holistic view of art, the frame was made by Lechter himself and additionally underscores the symbolism. It is extremely rare that works from Lechter's Symbolist phase come to market. The "Blaue Blume Einsamkeit" has never been offered for sale and has remained in the same family since its production. The painting formerly belonged to Julius Landmann (1877–1931), an important economist who was significantly involved in the foundation of the Swiss National Bank and served as its Secretary from 1906-10. He was friends with Melchior Lechter and Stefan George.

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