



Colours of Jealousy.
Edvard Munch's Artistic Techniques
 Mille Stein

Jealousy. This agonising and complex sense of possessiveness, exclusion, rejection, anger, sorrow, anxiety, envy, rivalry, hatred, lovesickness. Edvard Munch has several times portrayed aspects of the diversity of jealousy in paintings and prints. For him, jealousy is about sexuality and desire. It almost always involved a woman and two men: she – the coveted desire, the men – the jealous and the rival.

Munch exhibited five or six paintings and five prints titled *Jealousy*¹, and made another six paintings, which, after his death, have been given a title where the word jealousy is included.² Here we will mainly concentrate on the paintings Munch exhibited, and probably perceived as the best.³ We will look at how Munch over the years explored and processed the jealousy motif and which techniques he used. In what context does jealousy unfold? Did he use symbol-bearing colours? Does his artistic technique change his use of brush and palette?⁴ Only one of the six paintings discussed here has a positive dating. Perhaps it can be perceived as art historical fastidiousness to establish if a painting – such as KODE's *Jealousy* – is painted in 1893, 1894 or 1895. But the dating discussion is also about establishing a mutual chronology for the paintings, in order to explore how Munch over time processed a motif.

Jealousy in Paradise

Zum Schwarzen Ferkel, a small wine bar in Berlin, was a regular haunt for drinking and discussion for a number of intellectual artists from the autumn of 1892 to late summer 1893. Munch was also a regular, and there he met the Polish writer and art critic Stanisław Przybyszewski (1868–1927). They became drinking mates and friends.

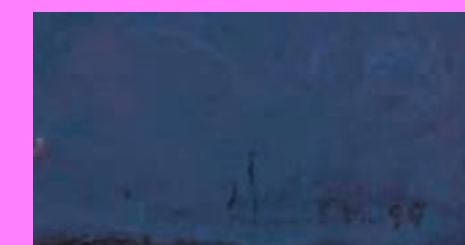
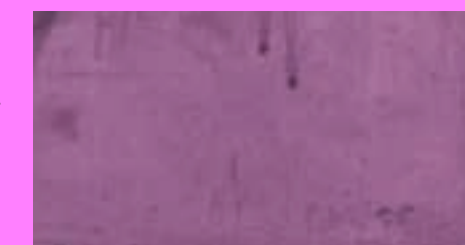
When Munch a few years later painted *Jealousy* [^{>8}], hereafter called *Jealousy 1*, he used Przybyszewski's characteristic triangular face, with the protruding ears, the goatee and moustache to characterise the jealous man we see in the right of the painting.

Munch shows us an unhappy, paralysed man. His thoughts can be seen as a

small tableau in the background of the painting. The tableau has references to the biblical fall of mankind: the story of Adam and Eve eating from the tree of knowledge. Munch painted Eve dressed in an open, ankle-length, red dress that emphasises her nakedness more than hiding it. She is turned towards Adam, her long, golden hair – painted with bronze paint – entwines itself around his right arm that is raised against her. Her flaming red face is barely sketched with a slight contour and the suggestion of an eye, her body is painted in intense pink, with darker red shadows. Adam is dark-haired, fully dressed, his face is just a dark red surface. He stands quite close to her, has all his attention directed towards her. Eve reaches up towards one of the red apples in the tree; once again, she will tempt Adam. For Adam and Eve have already eaten of the tree of knowledge – their eyes are opened, they have seen their nakedness, they have dressed.

For *Jealousy 1*, Munch chose to paint on an unprimed canvas.⁵ He started with the most important elements first; Przybyszewski's face, Adam and Eve. Then he painted around these elements, the vegetation, the sky and the yellow wall with the flowers, and finally inserted smaller details, such as changing the angle of Eve's right arm and hand, and adding brown, green and red shadows in her hair.

It is fascinating to do a close study of how Munch worked on Przybyszewski's face. With a thin, sensitive line, he drew up the characteristic facial shape, eyes, eyebrows, nostrils. He paid particular attention to detailing his eyes, while mouth and moustache were merely indicated. The image was then partially filled in but not hidden with white paint, speckled and more or less opaque, in some places tinted with a little green or blue. Large portions of the face and virtually the entire moustache, are without paint, because Munch used the canvas colour as an independent local colour, mainly for shading the face. The eyes have a slight hint of blue-green, accented with a small blue-green spot close to the nose. The hair is dark brown with some red and a few, warm yellow strands of hair, the same yellow colour that is on the wall



(opposite)
 >8 *Jealousy 1*, 1895 [new suggested dating 1894], detail

>8 *Jealousy 1*, detail
 Top: The signature and date in the lower right-hand corner of the painting photographed in normal light. The date is difficult to decipher. Middle and bottom: Same detail photographed with infrared-sensitive film and ultraviolet light. The dating is rendered differently in the two techniques and can be interpreted ambiguously. But common to both recordings is that the numbers are more intense than the signature *EM*, which may indicate that the dating was applied later.



>8 *Jealousy I*, detail

The painting photographed in raking light and with infrared-sensitive film. The side lighting photograph on top indicates that Eva's dress was originally less voluminous and covered little or nothing of the body. This is confirmed by the infrared photograph under, which reveals that Munch painted both legs before painting her dress. Munch also adjusted the angles of Eva's arms, and made Adam's head larger.

to the left of the motif. Przybyszewski is facing front, his face almost sticking out of the painting, he stares straight ahead, out into empty space, right through the viewer. The dead pale, stiffened face is contrasted by his dark hair and clothing and the deep green bushes behind him.

God punished Adam and Eve by expelling them from Paradise. He condemned Eve to covet her husband, and Adam to rule over her. However, this type of relationship between the man and the woman was hardly experienced in the emancipated bohemian environment Munch frequented in Kristiania

in the 1880s and in Berlin in the 1890s. Liberated women, such as the Norwegian author and feminist Dagny Juel (1867–1901), who created a furore within Zum Schwarzen Ferkel in the spring and summer of 1893, desired and loved several men, both before and after marriage. Their erotic liberation upset the established biblical view of women and the relationship between man and woman in general.

With this backdrop, *Jealousy I* can be interpreted as a protest against the biblical judgment. That Eve, after The Fall but still in Paradise, reaching towards the tree of knowledge and tempting Adam, can be seen as an indication that Eve continues to tempt man, even after the expulsion. In Munch's jealousy drama, man is lost. And, as we shall see, it is precisely woman's erotic power over man and man's helplessness, which is the theme of the Munchian jealousy motifs. It is the woman who wins over the man "in the struggle between man and woman called love", as Munch formulated it.⁶

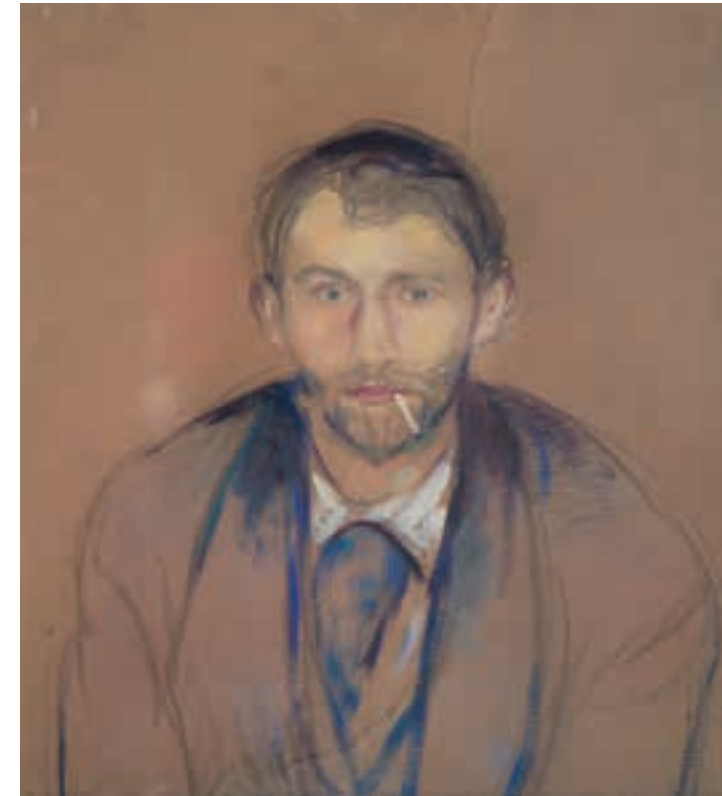
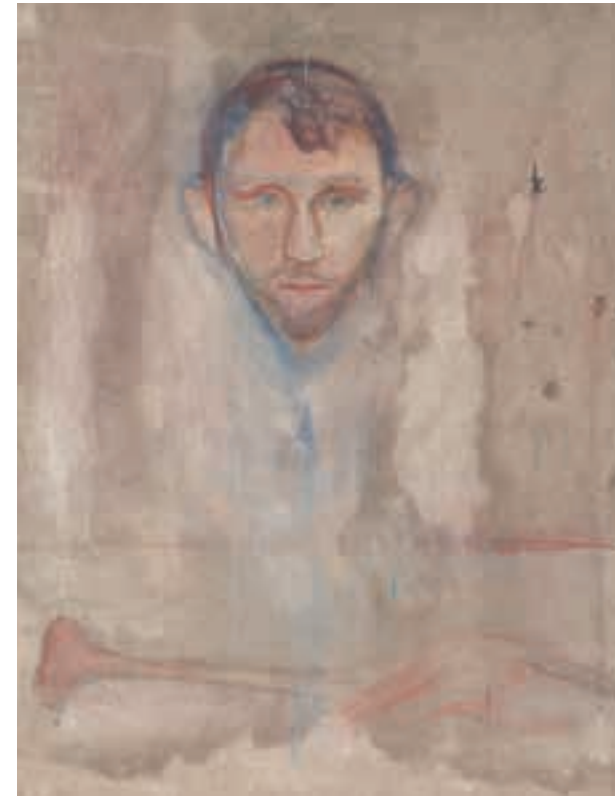
Jealousy I can also be interpreted as a character portrait. Given the obvious similarity between the jealous man and Przybyszewski, it is natural to imagine that the jealous man in the painting is not only a symbol of jealousy, but actually *is* Przybyszewski. And that Eve is not just an image of the woman as such, but also a symbol of Juel, Przybyszewski's wife. Who is Adam then? Is he the image of a man who can be seduced by the woman, does he represent one of Przybyszewski's many rivals (the couple were known for their liberal view of free love),⁷ or is it as others would claim, Munch himself?⁸

There were many contemporaries of Munch's who meant that the rival is Munch himself.⁹ They had read Przybyszewski's novel *Über Bord* (Overboard) (1896), as a key novel to *Jealousy I*.¹⁰ The novel is about the author Falk. He steals the beautiful Ysa from the artist Mikata, who in despair commits suicide. Munch had heard gossip about the book, that he was the model for Mikata, and expressed his discomfort over this thought in a letter to Przybyszewski and Juel. Dagny Juel replied on behalf of her husband

and herself, and strongly denied that the book was about them: "I do not, rightly enough understand how you might think for a moment that Stachu would write something that was unpleasant to you. I hardly know a man he loves so much."¹¹ *Jealousy I* which is part of Munch's *The Frieze of Life*, which is about love, anxiety and death, reproduces events that several art historians regard as a mirroring of Munch's personal experiences. They interpret the paintings as a biography of Munch.¹² Thus the rival of *Jealousy I*, the man with the characteristic hairstyle, can be interpreted as Munch himself.¹³ Art historian Mai Britt Guleng, on the other hand, sees *The Frieze of Life* as Munch's exploration of modern human life, not Munch's own. According to Guleng, the man with the "helmet-like" hairstyle acts as a recurring figure which ties together the narratives in *The Frieze of Life*. Munch uses him to draw our attention to this narrative and not to his own psyche.¹⁴

I find Guleng's argument relevant – of course Munch draws on his own experiences when he paints. But I find it unreasonable that the rival in *Jealousy I* is Munch. Why would Munch portray himself in a such poor light, to a friend who not only defended his often heavily criticised art, but who in 1894 had published the first book about this very art?¹⁵

The painting was almost finished when Munch took a radical approach. In tiny scrapings made in Eve's dress, an underlying green paint becomes visible: the grass. This shows that here Munch did not follow his otherwise consistent technique of painting the background last. Not even small details, as most of the apples, are painted on top of the background of the tree's leaves, which would have been a much faster and easier way to paint.¹⁶ The green colour in the scrapings shows that Eve's dress has become more voluminous. This is confirmed when the painting is viewed in raking light, which reveals irregularities in the painting's surface (see detail to the left). In raking light, it may actually look as though Eve was originally naked, or nearly naked; we see how Munch painted her hip and leg before he "dressed" her. These observations and



ILL 7 *Stanisław Przybyszewski* (skeleton arm portrait), 1894 [new suggested dating 1895] Casein and distemper on canvas, 75 × 60 cm Woll M 354 The Munch Museum, Oslo

ILL 8 *Stanisław Przybyszewski* (cigarette portrait), 1895 Oil and/or tempera on unprimed carton, 62,5 × 55,5 cm Woll M 383 The Munch Museum, Oslo



the interpretation of them are confirmed by infrared reflectography (IRR) (see detail page 32). IRR reveals contours and colours that are not visible to the naked eye. The reflectography of the *Jealousy 1* reveals that Munch painted the entire right thigh and leg before he painted the dress, and that both arms were originally bare. The fact that the scrapings just go down to the green paint, and not to the canvas, show that the red paint was applied to the green paint when it was dry.

The fact that Munch processed the painting, and dressed Eve in a highly erotic dress, makes her less vulnerable. The dress can be Munch's artistic approach of clearly illustrating the emancipated woman's new-found power over man.

It is uncertain when *Jealousy 1* was painted, because Munch's dating at the bottom right of the motif is difficult to decipher, and can also have been added at a later time (see detail page 31). It must have been painted after Munch met Przybyszewski in Berlin in autumn 1892, and of course before Munch exhibited it at Blomqvist art dealers in Oslo in October 1895. The motif may indicate that it was also painted after Stanisław Przybyszewski and Dagny Juel married in August 1893.

Several date *Jealousy 1* to 1895, though with some uncertainty.¹⁷ Perhaps the dating can be determined more precisely when the painting is seen as a character portrait? It opens for a comparison with the other two Przybyszewski portraits Munch painted, one with a skeleton arm [ILL 7], and one with a cigarette [ILL 8]. The established chronology of these two portraits is that the skeleton arm portrait was painted in 1894, while *Jealousy 1* and the cigarette portrait were painted in 1895.¹⁸ The dating of the skeleton arm portrait is based on Przybyszewski's mention of a portrait Munch painted of him on Filtvet, Norway, in the summer of 1894; the painting was "absolutely fantastic in its psychic presence".¹⁹ I think this characteristic may well fit the character portrayed in *Jealousy 1*, which was in any event painted in 1894. The following year, Munch painted the classic *Self-Portrait with Cigarette* [p. 20], and then *Self-Portrait with Skeleton Arm*²⁰ with its simplified, but symbol-heavy



representation.²¹ This chronology, with the skeleton-portrait as last, and not first, is based on the observation that Munch, when he repeated a motif, did so with constant simplification. The six versions of *The Sick Child* are a good example of this. And as we shall see, the development of the jealousy motif is another.

Jealousy in the green room

Hardly ten years pass before Munch takes up the jealousy motif again. In 1907 he moved the jealousy drama indoors to the green room. Munch used this room as a scene for several motifs he painted when he lived in Warnemünde in Northern Germany in 1907-1908. He makes two fairly similar versions of the motif, *Jealousy 2* [ILL 10] and *Jealousy 3* [ILL 9]. In both paintings, the jealous man is placed completely in the foreground, with his face towards the viewer. Behind him, in the doorway to the green

room, stands a couple in a passionate embrace. As in *Jealousy 1*, this can be an image of the man's thoughts. It is obvious to think that he, like in *Jealousy 1*, feels spurned.

In *Jealousy 2* and *Jealousy 3*, Munch experiments with various techniques, such as the canvas format, the wallpaper pattern, the jealous man's position at the table, and the jealous man's appearance. *Jealousy 2* is painted in a landscape format, the pattern on green wallpaper running in horizontal lines around the room. Looking carefully at the jealous man's jacket, one can glimpse the table through the blue-violet paint. That means Munch first placed him *behind* the table, but changed his mind and moved him in front of it. In this way he makes the figure less constrained, and shifts the jealous man closer to the edge of the painting, and to us. His pale green face comes more into focus. And we recognise him; the face is shaped like a pale yellow Przybyszewski-mask,

(opposite)
ILL 9 *Jealousy 3*, 1907
Painted on pre-primed flax canvas,
89 × 82,5 cm
Woll M 783
The Munch Museum, Oslo

ILL 10 *Jealousy 2*, 1907
The line follows the original table
edge and shows how Munch first
placed the jealous man behind the
table.
Oil on canvas, 57,5 × 84,5 cm
Woll M 784
The Munch Museum, Oslo



ILL 11 Photo of a nurse at Dr. Jacobson's clinic, 1908-1909 MM.F.00073-01 Munch Museum, Oslo

with his eyes set deep inside the large sockets, and his unhappy, thoughtful expression.

In the *Jealousy 3*, Munch works with a portrait format, which together with the now diagonally striped wallpaper pattern, makes the room seem narrower. By placing the jealous man behind the table, he is locked in, between the table in the foreground and the couple in the background. The face, with the strange beard has fewer common features with the Przybyszewski-mask than in the *Jealousy 2*, and the expression is difficult to interpret. But the red pupils and the bristling chestnut hair testify to strong emotions. He is trapped in the grip of jealousy.

Both paintings are spontaneously painted. We can see how Munch with fast, aggressive brush strokes, veritably scribbled the paint down on the light canvas priming. No tracings of a sketch can be found. It has not been necessary, for Munch has seen the composition

with his inner eye, and only needed to make an adjustment along the way, moving the man to the front or back of the table. These two paintings clearly show how Munch experimented with artistic techniques to achieve what he wish to express in his artwork.

Of these two paintings, Munch only exhibited *Jealousy 3*. He selected the motif that was most claustrophobic, with the most persistent woman, the most colourful and contrasting palette. Probably that which he thought best expressed the anguish of jealousy and the man who loses.

Art historian and authority on Munch, Arne Eggum has interpreted the paintings in the series *The Green Room* as Munch's processing and exploration of his turbulent love affair with "Tulla" (Mathilde) Larsen (1869-1942). But, he adds, even though Munch "finds motifs in his own experiences, he manages to lift the context beyond the individual".²²

This is also how I see these two jealousy motifs. They are studies in painful love affairs, and the jealousy triggered by the woman's erotic power games. She selects her lover, while the scorned must accept her choice. Her power and his powerlessness are further reinforced by Munch's moving the event from the biblical paradise, to his own time, to the room with the garish, turbulent wallpaper.

Jealousy in blue and green darkness

Again, the next time Munch paints jealousy, here referred to as jealousy in blue and green darkness, he paints it in two versions, *Jealousy 4* [ILL 12] and *Jealousy 5* [ILL 13]. The figures in the painting are as before; two men and one woman. Perhaps they are dressed for a party? The men are wearing white shirts, dark jackets, while the woman is in a white, tight-sitting dress. They are surrounded by an almost psychedelic blue and green darkness, which – like the green room wallpaper – contributes to an exaggerated and restless mood.

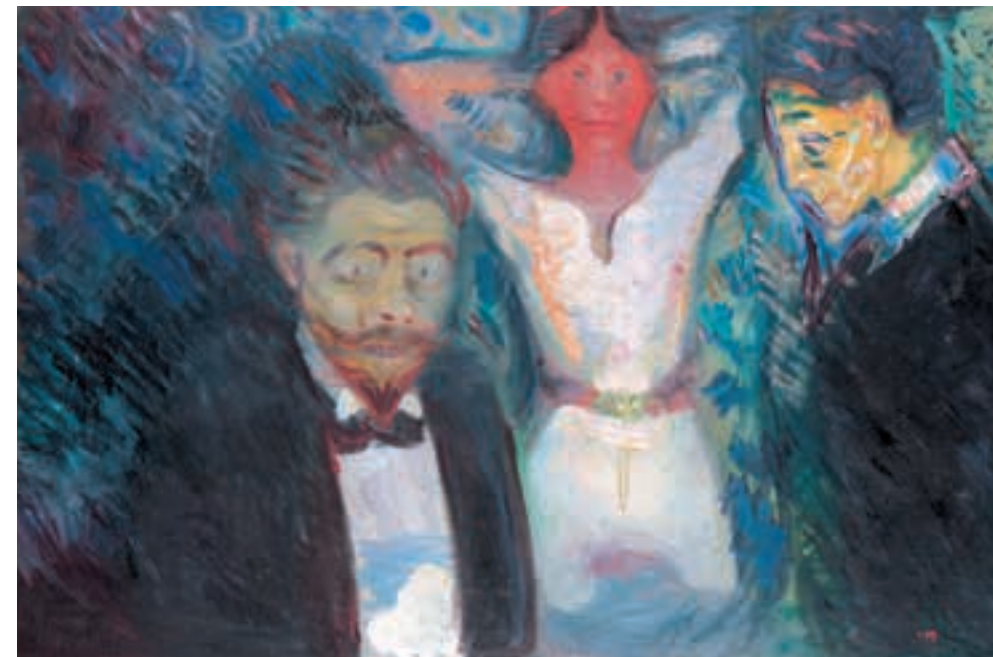
These paintings tell us a completely different story than the previous jealousy motifs. The passionate relationship between the woman and the rival

in the earlier motifs is gone. The rival has turned away from the woman, so we see him in profile. We see a frontal view of the woman. She stands between the two men. She does not look at either of them, but raises her arms in a challenging gesture. Her red face stands in garish contrast to her white dress and black hair. The woman and the rival are no longer background figures; they have all moved into the foreground. Their faces no longer dabs of colour; they have been given facial features. The middle-aged, jealous man with the dirty green face has the characteristic features of the Przybyszewski-mask; the high cheekbones, the reddish-brown hair, the moustache and the goatee.

As in *Jealousy 1* and *Jealousy 3*, the woman is active, the men passive. The rival's face is yellow indicating that he too is jealous. Does she tempt them both with her provocative pose? Does she play the men against each other so they become jealous of one another? Jealousy in blue and green darkness is perhaps just as much about the tension between the scorned and the rival, and their impotence, as it is about the woman's erotic power over them as she exploits them both.

Both paintings are undated. The established opinion that *Jealousy 5* is painted in 1907, and that *Jealousy 4* is painted in 1913.²³ Based on how the two works are painted, I find it more likely that *Jealousy 4* is painted first. It might have been painted in Warnemünde in 1907. Or at Dr. Jacobson's clinic in Copenhagen, where Munch stayed for a few months from 1908 to 1909. There he took a photograph of one of the nurses which suggest so. She poses for him, with her arms raised and her hands behind her head, just like the figure in *Jealousy 4*. However, Munch had used the pose several times earlier, for instance in *Woman* [4], but he could not use these paintings as models during his stay at the clinic. He needed a model, and got help from a nurse.

Munch worked a long time on *Jealousy 4*. The paint is thick and opaque, applied in several layers on paint so dry that the paint layers have not mixed with each other. In this way, Munch adapted and adjusted the colours and



ILL 12 *Jealousy 4*, 1913
[new suggested dating 1908-1909]
Oil on canvas, 85 × 130 cm
Woll M 1077
Deposition from a private collection
Städel Museum, Frankfurt am Main

ILL 13 *Jealousy 5*, 1907
[new suggested dating after
1908-1909]
Oil on canvas, 75,5 × 98 cm
Woll M 788
The Munch Museum, Oslo



ILL 14 *Jealousy 6*, 1933–1935
[new suggested dating 1927]
Oil on canvas, 78 × 117 cm
Woll M 1720
The Munch Museum, Oslo

details. *Jealousy 5* is painted with a completely different tempo and ease than *Jealousy 4*, with fewer details and without significant corrections. The oil paint is diluted, the colours are cleaner and clearer, the white primer becomes part of the palette, and is in several places exposed. The different artistic techniques in *Jealousy 4* and *Jealousy 5* are a good example of how Munch simplifies the artistic means when he repeats his paintings. Perhaps because he was happy with the composition of the “original”, but wanted to work with the palette in the repetition.

Munch exhibited both paintings.

Jealousy 1 in new version

Munch later painted a new version of *Jealousy 1*. *Jealousy 6* [ILL 14] is slightly larger than the original, but the composition is virtually identical. However, because of the palette, they differ markedly from each other – like *Jealousy 4* and *Jealousy 5*, *Jealousy 6* seems to be painted quickly, without prior sketching. Munch painted with dilute, semi-transparent oil paint on a non-absorbent, white primer. Apart from Eve’s naked body, which is now yellow and not pink, the local colours are much the same in both paintings, Eve in the red dress, Adam in his blue suit, the yellow house wall, the green vegetation. But the colours are lighter and less heavy because the thinly applied paint is illuminated by the underlying white primer. This is particularly striking in the face of the jealous man. Where the canvas is exposed in *Jealousy 1* and forms the shadows of the face, in the exposed canvas of *Jealousy 6* the face is highlighted. The partial shadows are painted in blue-green and yellow-green.

Not only does the palette separate the two paintings, the gaze of the jealous man has changed. He no longer looks straight ahead into empty space; his gaze is lowered, resigned. The artistic approach changes the balance of the motif. Since the contrasts are no longer so striking, the gaze is no longer drawn in the same way towards the man in the foreground; it alternates between him and the two figures in the background.

However, this jealous man is as passive, as the paralytic in *Jealousy 1*.

Munch did not date this painting either. It is the colourful palette that art historians use for dating *Jealousy 6* – with a slight reservation – to 1933–1935. The reason being Munch has been inspired by a German exhibition at Kunsternes Hus in 1933, where he saw Karl Schmidt-Rottluff (1884–1976) expressive, intense and luminous colours.²⁴

I believe it is more likely that Munch painted it in 1927, in connection with the extensive, retrospective Munch exhibition which was shown at the National Gallery in Oslo.²⁵ That he stood in front of *Jealousy 1* and “copied” his own painting. As when he “copied” *The Dance of Life* (1899–1900) [> 9] at the National Gallery in 1925.²⁶ Or when he had the first version of *The Sick Child* (1885–1886)²⁷ sent to Paris in 1896 and to Warnemünde in 1907 in order to “copy” it.²⁸

Perhaps *Jealousy 6* is not a completed work, but a documentation he needed for the rich archive of his works. Munch never exhibited it. Nevertheless, the painting is a processed, independent and simplified version of *Jealousy 1*. One could expect that the exaggerated colour would result in a more emotional painting. That was not the case. *Jealousy 6* is more decorative, less expressive than the original. Perhaps it is an expression of the fact that Munch had turned 64 and viewed life with a slightly greater distance.

The colours of jealousy

In the 1880s and 1890s, Munch embraced in a radical, intellectual milieu that included liberated women and men with a liberal view of sexuality. These women’s newfound erotic position changed the relationship between man and woman. As I see it, Munch explores these relationships in his jealousy motifs. Using the figures’ mutual placement, facial expressions and body language, he shows us the man who loses and the woman who wins in this series of somber paintings. His sympathy seems to be with the man. Or, said with Munch’s own words: “I have lived in the transition period of women’s emancipation.

When it has become the woman who seduces and entices and deceives the man [...] During the transitional period the man became the weaker one.”²⁹

Munch visualises this transitional period in the first of his jealousy motifs. From the biblical references in *Jealousy 1*, Munch then leads us into his contemporary period with the two jealousy dramas that unfold in *The Green Room* in Warnemünde, where he lived in 1907–1908.

In everyday language, green and yellow are the colours of envy. These are also the colours Munch uses in various shades for the face of the jealous man [ILL 15]. And when the rival becomes jealous, as in *Jealousy 4* and *5*, this face is also given this colour. That we become red with excitement is also a well-known phenomenon. As the woman is in *Jealousy 1*, *4* and *5*, and the rival in *Jealousy 1* and *6*. This is how Munch helps us to interpret the paintings. The colour symbolism is recognisable, uncomplicated.

In order to emphasize the tension of jealousy, Munch uses strong contrasts and powerful complementary colours. In *Jealousy 1*, the palette is heavy, the colours saturated. Stanisław Przybyszewski’s pale face is in stark contrast to the dark green vegetation; Eve’s bright red dress and pink skin are accentuated by the intense green grass. In subsequent jealousy motifs, Munch brightens the palette, but the techniques are the same. In *Jealousy 2*, the violet hat and jacket are balanced with the pale green facial colour. The palette seems to be in keeping with other techniques Munch used for this painting; the landscape format, the horizontal pattern of the wallpaper. If jealousy seems to be introverted in this painting, it is extremely extroverted in *Jealousy 3*. The green wallpaper pattern intensely contrasts the jealous man’s red hair, the palette drives up the emotional temperature of the motif. The drama of *Jealousy 4* and *5*, on the other hand, is played out in a context-free blue and green psychedelic darkness.

When Munch reworked his own motifs, as in *Jealousy 5* and *6*, he omits details and uses more powerful colour than in the “original”. This observation can be used as an aid to dating



ILL 15 The colours of jealousy. Details from the six Munch versions of *Jealousy* discussed here. The colours of jealousy are yellow-green, the colour of desire is red.

the undated paintings, and – as I have argued – that *Jealousy 4* is painted before *Jealousy 5*. After *Jealousy 1*, Munch uses Przybyszewski's face as a symbol of jealousy. The face is likened a yellow or green mask. In *Jealousy 1, 4, and 5*, where the woman's face is exposed, it is quite obvious to interpret the red colour of her face as an expression of desire. It is interesting to see how the rival's facial colour changes, corresponding to how he seems to experience his situation. He is an excited red in *Jealousy 1* and *Jealousy 6*, blind to all else but the woman. In *Jealousy 4* and *5*, he seems to be more concerned with her erotic power scheme and he himself becomes the victim of the yellow pain of jealousy. But first and foremost, the jealousy depicted in these paintings is colouristically linked to Munch's use of complementary colours, colours that he seems to use quite deliberately to emphasize the tension of jealousy.

As mentioned, art historians and conservators discuss and interpret artwork in a larger context. For example, Munch paintings can be studied as historical documents, and thereby providing information about the artist and his time. However, this does not undermine the value of the intuitive experience the non-specialist has when encountering the motifs of Munch's paintings. Or said with the words of the French multi-artist Christian Boltanski: "Artworks stimulate memory. You look at it and you remember something else. [...] The less information you have, the more open the artwork, and the more you can reflect upon it."³⁰ And that is precisely what characterises Munch's jealousy images: they are open, they can be interpreted in several ways. The hope is that a research-based analysis of these motifs can also be an interesting supplement to the intuitive interpretation.

Thank you to paintings conservator Inger Grimstad, at The Munch Museum, for qualified and interesting discussions about painting technique in *Jealousy 5* and *6*. And also to conservator Frode Sandvik, KODE, for practical assistance and archival search in the City Archives of Bergen.

1 The following paintings exhibited by Munch titled *Jealousy*: Woll M 284 and/or Woll M 316, Woll M 379, Woll M 783, Woll M 788, Woll M 1077. Woll M 284 and Woll M 316 have today the title *Melancholy*. Regarding title change of the latter two, see Woll 2009: 266, 296 and Guleng 2013: 131. In addition, Munch used the title *Jealousy* on Woll M 784 in a listing, Endresen 2013: 82-85. The following prints have had from the time of Munch the title *Jealousy*: *Jealousy* in Woll G 68, *Jealousy 2* Woll G 69, *Jealousy* Woll G 471, *Jealousy 3* Woll G 709 and *Jealousy 4* (1930). Woll 2001: 94-95, 304, 417-418.

2 The following paintings were given the title *Jealousy* after Munch's death: Woll M 433, Woll M 434, Woll M 1078, Woll M 1079, Woll M 1328, Woll M 1661, Woll M 1662 og Woll M 1720.

3 *Melancholy* (Woll M 284) is not included in this study. When Munch exhibited this painting with the others to which he gave the title of *Jealousy*, it was called *Melancholy*.

4 Description of the work's painting technique is based on my observations of the surface made with head loupe (2x magnification), on light and side lighting, and on studies of digital quality photographs, including infrared and ultraviolet shots of *Jealousy 1*.

5 Priming is a pre-treatment of the canvas to make it evenly absorbent and uniform. Munch usually painted a white primer.

6 Munch, 1894-1895. MM N 30 bl. I. Read 6.2.2019 from www.emunch.no/hybrid-no-mm_no030.xhtml.

7 On Dagny Juel and Stanisław Przybyszewski, see Lishaugen & Chumak 2011: 137.

8 Guleng 2013: 137; Buchhart, 2003: 201.

9 Ydstie 1992: 81.

10 Przybyszewski 1896.

11 MM K 1935, The Munch Museum. Not dated. Letter from Dagny Przybyszewska and Stanisław Przybyszewski to Munch. www.emunch.no/hybrid-no-mm_k1935.xhtml#eno-mm_k1935-02_06_02_2019.

12 Guleng 2013: 137.

13 See for example *Kiss*, *Melancholy* [^{>12}], *Asbes* [^{>6}], *Death in the Sick Room* and *Vampire* [^{>10}] painted in the period 1892-1895. All the younger men in these paintings have this hairstyle.

14 Guleng 2013: 137.

15 Przybyszewski, Servaes, Pastor & Meier-Graefe 1894.

16 On Munch's painting techniques, see Topalova-Casadiego 2009; Stein 2017.

17 Woll 2009: 368.

18 Woll 2009: 370, 374.

19 "[E]twas fabelhaftes an psychischer Darstellungskraft". Woll 2008: 340. Translated from German by Atle Næss, Næss 2004: 146.

20 Woll G 37.

21 The theory that the *Self-Portrait with Cigarette* [^{>20}] was first made as a lithograph, then repeated as painting, is based on the fact that the lithograph is not mirrored in relation to the painting. The painting is dated 1895, the lithograph is probably made just before. Munch dated the back of one of the prints, 1895. Woll 2001: 76.

22 Eggum 1999: 51.

23 The dating of *Jealousy 5* is based, among other things, on a list, where Munch asks to receive paintings from Warnemünde. Eggum interprets the list to name *Jealousy 5*, and that it belongs to the series *The Green Room*, Eggum 1980: 29. About *Jealousy 4*, see Woll 2009: 778, 1034.

24 Eggum 1995b: 274.

25 My dating to 1927 presupposes that *Jealousy 1* was exhibited at the National Gallery in Oslo in 1927, though is not shown in the exhibition catalog. However, correspondence between the National Gallery and Rasmus Meyers Collections in the City Archives of Bergen indicates that *Jealousy 1* was on loan to the National Gallery (City Archives of Bergen. Case A-5955. On loan 1926-1927 Munthe – Werenskiöld). An O. Væring photo (v23) of *Jealousy 1* is most likely taken at the 1927 exhibition. The photograph is not dated, but two factors indicate that it was taken in 1927. Firstly, that *Jealousy 1* in the period 1909-1944 was only on loan to Oslo in 1927. Secondly, the label on the frame is affixed with Munch's birth year, but not death year, which would indicate that the photograph v23 was taken before Munch died in 1944.

26 Stein 2017: 39-42.

27 Woll M 130, The National Museum of Art, Architecture and Design.

28 Plahter & Plahter 2015: 10.

29 Note T2744 dated 27.02.1929. The text is not yet available on www.emunch.no I have found an English version in Müller-Westermann 2003: 71.

30 Borger 1989.