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Winter 1985

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BIRGER SANDZÉN

A PAINTER AND HIS TWO WORLDS

EMORY LINDQUIST

Birger Sandzén, Swedish-born painter and lithographer, achieved a national reputation during the more than half a century that he was associated with Bethany College in Lindsborg, Kansas. His place in the mainstream of American landscape painting is readily apparent if one considers the vast number of exhibitions of his paintings, which ranged from hand-carried portfolios in a school or church to one-man shows in major galleries in the United States and Europe.

Although Sandzén's paintings had been exhibited before, his national reputation really began in 1922 with a showing of his work at the Babcock Galleries in New York City. The *New York Herald* commented enthusiastically,

Sanzén paints with fiery, tempestuous colors quite unlike any native who has gone

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[GPQ 5 (Winter 1985): 53-65.]

west to paint. . . . He says there is more color than light. He defies the Colorado Canyon to do its worst, knowing that he has more vermilion in his color box than nature herself can afford to spend on sunsets. . . . It is all very vehement, splendid and very western.¹

Sanzén's national recognition following this show was enhanced over the years as his work was given a series of exhibitions at leading galleries and museums including the Brooklyn Museum; the Art Institute of Chicago; the Los Angeles County Museum; the William Rockhill Nelson Gallery in Kansas City; the Palace of Fine Arts in San Francisco; the Santa Fe Museum of Art; the Taos Society of Artists; and others in the United States, France, Italy, and Sweden. Groups that exhibited Sandzén's works include the American Watercolor Society; the New York Water Color Society; the Philadelphia Water Color Club; the Society of American Etchers, Lithographers, Gravers and Woodcutters; the National Academy of Design; and the Philadelphia Print Club.

Birger Sandzén's paintings are distinguished by his masterly drawing and by his use of color. The nature of his achievement is associated

with his two worlds: his native Sweden and his new world of the American West. When Birger Sandzén was born in 1871 in the rural parish of Järpås in Västergötland, Sweden, the home of his parents, Pastor and Mrs. Johannes Sandzén, offered him fine cultural resources. This prepared him, at age ten, to enter Skara School, which offered him eight years of classical education and, fortunately, the opportunity to learn the fundamentals of drawing and design from Olof Erlandsson, a graduate of the Royal Academy of Art. On Sunday, 27 February 1887, the teacher told the young student that his progress merited painting lessons. The following day, Birger wrote his parents thanking them for the twenty *kronor* they had provided for the purchase of materials and told them, "I started painting yesterday in a room on the third floor of the school, which has been cleared out and serves as a studio for the school boys who paint."² After Birger Sandzén completed his studies at Skara School with distinction in the spring of 1890, he took lessons in watercolor from Regina Sophia Bobeck, a painter who emphasized color and "possessed almost an impressionistic attitude."³ That autumn Sandzén attended lectures in aesthetics and enrolled in French classes at Lund University, but he was not vitally interested in a traditional university career.

Sanzén's dominant interest in painting led him to leave Lund at the end of the first term and to go to Stockholm early in 1891. Although he sat for admission tests in drawing (*provritning*) for the Royal Academy of Art, the list of applicants was long and the vacancies were few. A kindly fate dramatically changed young Sandzén's life. By chance he met a nephew of Anders Zorn (1862-1920), one of the greatest painters and etchers in Swedish history. The nephew informed Sandzén that Zorn had rented rooms in Stockholm where, in addition to pursuing his own work, the artist planned to instruct a few pupils.⁴ Sandzén hurried to meet Zorn and was accepted as a pupil in the little studio on Norra Smedjegatan. When the number of Zorn's students increased, he moved to a larger studio on Mäster Samuelsgatan. This

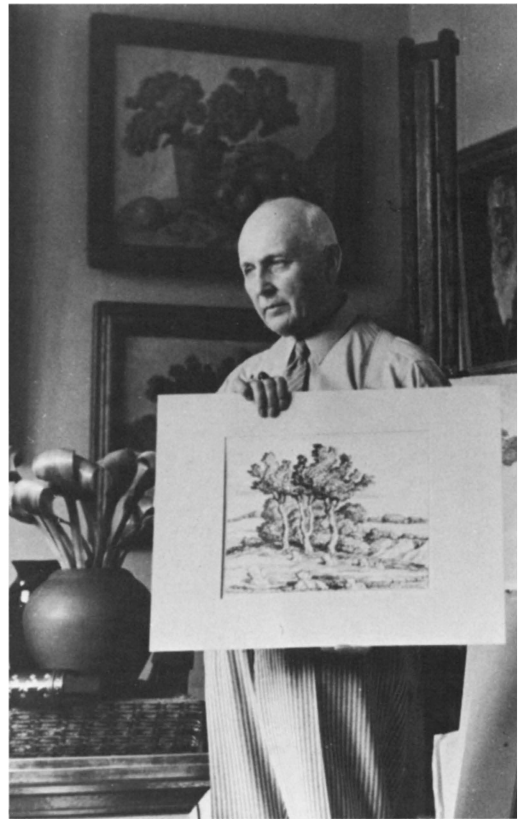


FIG. 1. Birger Sandzén in his studio, Lindsborg, Kansas, c. 1940.

second studio was the nucleus of the school founded by the members of the Artist's League (*Konstnärsförbundet*), who rejected the traditionalism of the Royal Academy of Art and created an important national movement in Swedish painting.⁵

Anders Zorn was probably the dominant influence on Sandzén during the Stockholm years. Zorn enriched Sandzén's understanding of the importance of color and brushwork. He stressed the use of a palette with five colors. As Sandzén explained to his father: "Zorn does not want us to mix up many colors. That one can get what one needs with the basic colors was his strong belief." Zorn also influenced Sandzén's handling of light in painting. Printmaker Malcolm C. Salomon has noted that

Zorn “untiringly pursued light in its frank and subtle manifestations,” leading his pupil to do the same. Sandzén was delighted with his teacher, happily writing to his father, “How brilliant and original he is in every inch. . . . Zorn is phenomenal.” In the same letter, the young Sandzén described his first lesson with Zorn. The pupil had been set to paint a model.

Zorn stood leaning over my shoulder for about twenty minutes. It went about as follows: “Now we will see how most easily we can get a simple, natural and beautiful result in this painting. Perhaps we should begin with this part, pointing to the forehead. What colors will Mr. Sandzén select? Proceed so that I may see. Sienna, ochre, white. Fine, go ahead now, broadly and vigorously without being afraid. If one is afraid and doesn’t press on, one will never see what the mistakes are.”

I proceeded to paint and then Zorn said pleasantly: “That is fine. Look here, Mr. Sandzén, put some more paint on the chin. Yes, put it on. That is the way to do it. What do you consider to be the connection between this color—pointing—and that on the cheek? From this color to the former? Through the addition of light ochre and sienna? . . . Go ahead with the painting. What part shall we turn to now? Perhaps a little more color in the hair, a little more light.”

Soon the first version of the head was finished. . . . Then the light [of understanding] appeared, indicating to me how one should use color—simply, strongly, truthfully. How does one get such results from a little white, sienna and ochre? . . . Perhaps tomorrow Zorn will come, sit down and paint for us. That would be extraordinarily interesting.⁶

Richard Bergh (1858–1919), well-known Swedish portrait and landscape painter, was another of Sandzén’s teachers in Stockholm. Sandzén admired him as an uncompromisingly honest critic and artist and in later years

remembered his observation: “You must know nature before you try to juggle her.” Bergh emphasized the development of creativity and individual talent. “A work of art,” he wrote, “should emanate from an artist’s view of life.”⁷ Zorn, Bergh, and another of Sandzén’s teachers, Per Hasselberg, were all members of the *Konstnärsförbundet*, who introduced a new spirit into Swedish painting. These three, along with Nils Kreuger, Karl Nordström, Carl Larsson, Bruno Liljefors, and others were the so-called “Paris boys”—artists who had returned from their study in France with ideas in sympathy with the anti-academic views common around the world in the 1890s.⁸ According to Sixten Stromböm’s authoritative history of *Konstnärsförbundet*, these artists strove to avoid the conventional. As teachers they emphasized color, realistic forms, painting in the open air, and informal methods of instruction.⁹ Sandzén’s teachers directly influenced his handling of color and light and developed in him the strong individualism that would keep him, as a mature painter, from being identified with any movement or group.

Swedish art critics and art historians often associate Sandzén with the Varberg school of painting (*Varbergsskollmålari*), named for the small community of Varberg on the west coast of Sweden where Bergh, Nordström, and Kreuger chose to live and paint for a few years. Sandzén visited Bergh in this attractive coastal area with its variously colored rugged settings in 1893. Nordström and Kreuger primarily painted landscapes that are distinguished by effective use of color and light. Sandzén, however, used more pigment and brighter colors and more direct brushwork in his landscapes and portraits than did the painters in the Varberg group.¹⁰

In 1894, Birger Sandzén followed his teachers’ example by going to Paris where he painted for six months as a pupil in the studio of Edmond-François Aman-Jean (1860–1935) on the Avenue de Saxe. The Postimpressionist Aman-Jean, primarily a portrait painter, was closely associated with Georges Seurat (1859–91), who used the brilliant colors and intense



FIG. 2. The Old Homestead. *Oil on canvas, 48 x 36 inches, 1921.* Birger Sandzén Memorial Gallery, Lindsborg, Kansas. Photo courtesy of the Kansas Industrial Development Commission.

light of the Impressionists along with his own brushwork technique, known as pointillism or divisionism. As early as 1879, Aman-Jean had shared Seurat's studio, and they had remained friends until the latter's death. Evert Wrangel has pointed out that his Paris interlude turned Sandzén in the direction of Seurat's pointillism until Sandzén became representative of Impressionism after Manet.¹¹ In Paris, Sandzén shared the fellowship of artists and students who introduced him to new ideas and approaches in painting. He visited exhibitions of older paintings, but, as he reported in a letter to his family, "The activity which most occupies the young artist is to go to the various salons to study the different trends in modern European art. One must go several times to the salons and take in

only one or two rooms on each occasion. There are really giant exhibitions at the old Salon des Champs Elysées and at the new Salon des Champs Mars." Sandzén's sojourn in Paris ended on a sad note: his portfolio, including twenty landscapes and nine nude studies, was stolen.¹²

But Birger Sandzén was leaving Paris. In September 1894 the young painter emigrated to the village of Lindsborg, Kansas, 4,000 miles from Paris, Stockholm, Järpås, and Skara. Lindsborg was a Swedish American immigrant community that was only twenty-five years old in a state hardly a decade older than that. Sandzén's long journey to the Smoky Hill River Valley in central Kansas involved more than immense changes in latitude and longitude, geography and climate. It was a new world. As a boy,

Birger had avidly read accounts and stories of life in America, and especially of the American West. He had witnessed the spread of "America fever" in his native Västergötland and in Sweden generally. In Paris he had met several American students whose openness, optimism, and friendliness impressed him. Sandzén sensed the promise of American life: "A free, new country. It should be heaven for a painter. Out there in the West a painter could develop a style of his own to fit the country." A volume in Swedish by Dr. Carl Swensson, the president of Bethany College in Lindsborg, contained information about America that gave a focus to Sandzén's interest, and in February 1894 he had written a twelve-page letter to Dr. Swensson. "The one who writes this letter is a young Swedish artist and student who respectfully seeks a position in the service of your college," he explained. Sandzén's wish was granted. He began a career at Bethany College that lasted for more than half a century.¹³

The Smoky Hill River Valley of central Kansas provided Sandzén's first view of nature in America. He was thrilled with what he saw: "Brilliant yellow and red along the creeks, gold buffalo grass on the prairies and large, bright sunflowers. . . . We have glorious scenery right here at the very door of Lindsborg. I discovered a little canyon about fifty miles north of here called Red Rock Canyon. It is red, red, red, almost vermillion." Moreover, he wrote, "In this clear, transparent atmosphere you get the most marvelous effects—double effects—when the sunset is reflected in the sky East and a moon is rising at the horizon. It's all color. It's wonderful. It's different every day of the year."¹⁴

What might have seemed commonplace to some viewers provided excitement for Sandzén. In central Kansas there were miles and miles of low hills, ravines with groups of trees here and there drawing deep, winding lines along the sides of the hills. He saw "huge boulders or fantastic fortresses and castles of yellow or light sandstone, fit dwellings for the giant stone men of Indian legend, standing out here and there in bold relief." The young painter

was deeply impressed with the rolling prairie that is a familiar part of the Kansas landscape. Perhaps a creek would cut a deep gash in the undulating prairie. He might "follow the creek for hours and perhaps find nothing especially interesting, but suddenly the creek would spring a great surprise. Perpendicular sandstone walls, high and gay colored palaces, minarets and temple ruins loomed up against the sparkling greenish blue sky."¹⁵

Sandzén was also enamored of the beauty of the Southwest and the Rocky Mountains. In 1915, he wrote that it was not possible to describe "the great romantic wonderland of the Southwest with its rugged primitive grandeur, its scintillating light, its picturesque people. What a world of beauty waiting for interpretation in story, verse, color and line." Moreover, there was the "endless desert painted yellow, blue and red, the solemn, mystic Grand Canyon." Colorado provided still more glorious inspiration, "golden plains, towering peaks, granite cathedrals, deep blue lakes, pine forests, deserted mining towns all swimming in color and light." What Sandzén saw he summarized in one sentence: "What a paradise for the painter."¹⁶

Sandzén's enthusiastic response to his new world deeply affected his painting. Richard Bergh might have been referring to his former pupil when he wrote, "Consciously or unconsciously, artists are constantly influenced by their choice of form and color in nature that surrounds them."¹⁷ Sandzén was quite explicit in describing the relationship between his painting and the landscape he painted:

I feel that one should be guided in both composition and color by the character of the landscape. There are western motifs out here which are distinguished by their majestic lines. One should, while painting such motifs, first of all emphasize the rhythm and then sum up the color impressions in a few large strokes. In other words, a severe decorative treatment is best adapted for this purpose. However, it should not be understood that color is less significant. No, not at all.



FIG. 3. *Sunset, Colorado. Oil on canvas, 12 x 16 inches, 1922. Privately owned.*

The color arrangement however simple it might be, should support and enforce the lines. A false arrangement of color might completely destroy the rhythm.

In the atmosphere in which intensive light vibration and “ring” of color produce the great power of light, which is often the situation in the dry air of the Southwest, it is clear that a color technique should be used to emphasize the most characteristic feature of the landscape. One must then use pure colors which refract each other, but which, through distance, assimilate for the eye—the so-called “optical blending,” since the usual blending on the palette, the “pigmented blending,” is not intensive enough and does not vibrate.¹⁸

Sandzén’s belief in the importance of color for his landscapes was strengthened by an automobile trip through the Southwest that he made in 1930 with his friend Carl Milles, an internationally known sculptor. Later Milles recounted that they shouted with joy like schoolboys as new color and form were revealed to them by the striking scenery. Sometimes they stopped beside the road and picked up rocks and handfuls of soil to analyze the color and texture. Milles thought his friend’s use of color unique, though akin in its boldness to the practice of Kokoschka, the Hungarian, and Nolde, the German. In order to understand Sandzén, Milles wrote, “one must have seen Kansas, Oklahoma and Texas and most of all the Grand Canyon and the wild region from



FIG. 4. Autumn, Smoky Hill River. *Oil on canvas, 22 x 28 inches, 1942.* Birger Sandzén Memorial Gallery, Lindsborg, Kansas.

which he so gladly chooses his motifs. The coloring which one always meets there is at the outset almost incomprehensible. The earth is so amazingly yellowish-red that it almost seems to be brighter than the sunlight.¹⁹ In a 1931 interview with the *Detroit News*, Sandzén gave one of his strongest statements on the use of color:

Painting is mainly color expression although other elements are necessary such as form and composition. A painting done according to the laws of black and white with an additional touch of color is not a real painting. A painting is from the beginning felt and planned in color. Color in painting is what the voice is in singing.²⁰

Birger Sandzén preferred that his palette be neither too simple nor too complicated. "There are four or five pigments that no painter can do without," he wrote in 1915. "As to the rest there is plenty of room for individual taste. . . . Vary your palette a little for different subjects. . . . We can get every imaginable color by mixing a few pigments it is true but too much mixing kills the color. . . . Again I say: 'Let us experiment and learn the joy of orchestral color.'"²¹ He advised art students to "Simplify! Simplify! Put on generous coats of paint simply, the simpler the more lasting. Never rush one coat on top of another. . . . Don't be afraid of big things. The Chinese did big things. Too many painters are timid. We in the West are on

the right track with our big plains, long lines of hills and the desert."²²

Sandzén's opinions on brushwork were equally strong. Technique, like color, ought to express the painter's relationship to the subject.

The brush work should be varied both according to the subject and the texture of the canvas. The light and ethereal "touche" in most of Corot's paintings is a source of enjoyment because it is in perfect harmony with his motifs. His soft and tender birches, poplars and willows want exactly that kind of garb. But how would Rousseau's sturdy oak appear in such apparel? . . . Those who claim that the character of the artist's brush work is of no importance have not studied the matter sufficiently or have no eye for the sensuous charm peculiar to the art medium.²³

Drawing was also basic to Sandzén's paintings. Hundreds of his sketch books from various periods of his career bear witness to the great importance he attached to preparation for painting. In a letter to Carl Milles he discussed this preliminary work and told his friend that he had prepared hundreds of studies in pencil and color for some of his large canvases of the Rocky Mountains and western Kansas. There was a variety of factors involved in transferring his perceptions to the canvas. Beyond all these, "there remains for the painter the question of design and rhythm. . . . By studying humbly and diligently nature's forms, we shall gradually learn to distinguish between essential and non-essential things and develop an inborn sense of proportion and balance. When this reaches its maturity we are able to grasp rhythmic line."²⁴

The two worlds of Birger Sandzén, his training and experience in Europe and his bold, creative response to the Great Plains, the American Southwest, and the Rocky Mountains, are decisively distinctive. Yet his European background carried over to his American paintings, just as the new forms and colors demanded that he change the techniques that he had learned. Since there is no sales record of Sand-

zén's early paintings and since a fire destroyed the only substantial group of his paintings between about 1900 and 1918, it is difficult to provide detailed information about the period of transition.²⁵ However, Margaret Greenough, Sandzén's daughter and a fine painter in her own right, has supplied an explanation of the artist's new emphasis on color:

His earlier water colors and oils from Sweden reflected the rather sombre atmosphere of the North, with the exception of a vividly remembered oil painting, still in Sweden, featuring bare trees against a summer sky. A large landscape painting from a small on-the-spot water color sketch in St. Cloud, [France], painted during Sandzén's first year in America (1894) is completely low key, bearing little resemblance to later paintings except for the vital, sturdy rhythmic construction of a large tree and the presence of some foreground rocks.²⁶

In 1897 Sandzén described two Kansas paintings that he had sent to a Stockholm exhibition as "bold by intention but nevertheless truthful."²⁷ Since no other information about these paintings survives, it is not possible to tell whether the boldness referred to color or to other elements of the paintings. Margaret Greenough has pointed out, however, that an oil painting dated 1904 is a simple lateral construction consisting of ground, rocks, and sky, which shows the elimination of all blacks and browns but still keeps the basic key subdued, with grayed blues and ochres predominant. On the other hand, Greenough has identified some paintings dated 1902-03 and 1910-11 that are pointillist in technique. Sandzén did not long maintain this approach in its purist form but developed through the years a broader, freer application, the color becoming ever purer and more brilliant.²⁸

The high point in Sandzén's use of pigment began about 1916 and reached a crescendo in the 1920s and 1930s, with a gradual diminution toward the close of his career. By 1915, Sandzén himself clearly recognized the change in



FIG. 5. Timberline Tree. Oil on canvas, 36 x 30 inches, 1930. Birger Sandzén Memorial Gallery, Lindsborg, Kansas.

his approach and attributed it to the quality of the landscape:

When I came to this part of the country twenty years ago, I had much to learn over again. The atmosphere here is so different from that in Sweden. There everything is enveloped in a soft clinging atmosphere with colors in greens and blues. But here the air is so thin that the colors become more vivid and the shadows lighter. The colors here are purples and greens and yellows with everything bright in this clear ringing atmosphere of the West. When I started to paint here I had to pitch everything in a higher key.²⁹

The years 1918 and 1919 saw Sandzén's work in its most vigorous form as he used large, flat, short-bristled brushes, laden with paint but always controlled. In this period his deep siennas, blues, ochres, and reds predominated. As time went on he kept lightening and heightening the colors of his palette "to let the sunshine in," the sunshine of the new world that he was worshipping on canvas. Sandzén visibly enjoyed the physical act of applying to the canvas the brush filled with paint. His actions were deliberate and contained, but the intervals between paint on the palette and paint on the canvas were almost rhythmical.³⁰ The twin forces of color and

form fashioned Sandzén's artistic response to the West. To Milles he wrote,

It is clear that one cannot precisely paint the immense mountain motifs in which the shapes and line structures are so sharp and salient in the old familiar tone and atmospheric style. They require according to my view, a clear, almost strident treatment, which will convey the landscape's sculpturesque and monumental character. . . . Nature gives support for this kind of handling. . . . The tone and atmosphere should harmonize with the powerful form and line construction which the mountain motifs require.³¹

Although it is appropriate to recognize the effect of the American landscape and of European training upon the career of Birger Sandzén as a painter, these factors were quite likely transcended by the importance of Sandzén's personality. Again and again reviewers and critics stressed the artist's individuality. "Sandzén is a painter who is first and last an individualist," wrote one.³² Another, somewhat overstating the case, claimed, "This artist is an archrevolutionary against all formulas and rules, good or bad."³³ Such radical individuality had been the goal of Sandzén's teachers, but both it and Sandzén's geographical distance from any major art center eventually served to isolate the artist. As he wrote to his brother in 1922, "Except for the years in Stockholm and Paris, I have worked alone all my life—on the Järpås hills, the Kansas prairies, the Colorado mountains. That situation has set its stamp on my paintings. My personal peculiarities remain, whether they be drawbacks or advantages."³⁴

Geographical isolation, however, was not as significant as aesthetic isolation. "Although I lived in little out-of-the-way Lindsborg, I was for several years in the liveliest art life with both paintings and graphic work," he wrote Milles, and indeed, although Sandzén taught and painted in isolation, he sought the fellowship of other artists whenever possible, and he carried on extensive correspondence with painters, printmakers, and sculptors—Milles

among them—in America and Sweden. But, Sandzén explained to his friend, "Then came the great change in taste."³⁵ He came to feel, as he told Milles, "The terrible problem in my life is that I do not belong anywhere in our many groups. I am too 'radical' or too 'conservative' or my use of color is 'strange' or 'excessive.'"³⁶ He expressed the same thought to a studio visitor. "It has been a long hard struggle. You see I have not belonged to any accepted school. I have worked alone."³⁷

Birger Sandzén may have felt alone and isolated, despite the fact that his paintings hung in exhibitions across the country and around the world, but his very isolation made him a central factor in the artistic development of his region. As critic Leila Mechlin wrote, "Birger Sandzén lit little candles of art appreciation throughout the Midwest."³⁸ The Prairie Print Makers were organized in Sandzén's studio in 1930. He was the founder of two groups dedicated to the creation and appreciation of art, the Smoky Hill Art Club (1913) and the Prairie Water Color Painters (1933). He held memberships in leading art clubs, societies, and organizations. A visiting artist once looked around Sandzén's beloved little Lindsborg and asked him how he could achieve the mood to paint so far from the art centers. He answered in one sentence, "I take my brush and my palette and I am in the mood."³⁹ And paint he did—a catalogue of his paintings numbers more than twenty-seven hundred. Even in his very last days, when he could no longer take up brush and palette, he was still in the mood, and he shared with his family his plans for one more mountain painting. "The composition sounds simple but the colors are very sensitive," he explained.⁴⁰

The last day of the artist's life, 22 June 1954, was beautiful, bright, full of sunshine—a Birger Sandzén day people called it. A few years before Sandzén's death, a columnist in the weekly *Hill City Times*, published in Graham County, Kansas, where Sandzén often sketched and painted, had written what may have been the fittest tribute to the Swedish painter who had made Kansas and the American West vividly his own: "We are being treated to a rare



FIG. 6. *The Arch*. Oil on canvas, 48 x 61 inches, 1933. Birger Sandzén Memorial Gallery, Lindsborg, Kansas.

privilege this season, as if nature is attempting to make up for the lack of rainfall with beauty. It's been a long time since the trees have been such a riot of color. And what a background the glorious sunsets are. Too bad we haven't more Birger Sandzéns to have this beauty always with us.⁴¹

NOTES

1. Henry McBride, "Paintings of the West by Sandzén," *New York Herald*, 5 February 1922.

2. Birger Sandzén, Skara, to Johan Peter Sandzén, 28 February 1887, and an undated letter of the same period; Margaret Sandzén Greenough, "Notes on the Life and Work of

Birger Sandzén," p. 2. The latter is a manuscript account by the daughter of Birger Sandzén. The correspondence between Johan Peter and Birger Sandzén has been translated from Swedish by Emory Lindquist. (Private collection, Lindsborg, Kansas.)

3. Greenough, "Notes on the Life and Work of Birger Sandzén," p. 2; "Regina Sofia Bobeck," *Svenskt biografiskt lexikon* (Stockholm: Albert Bonniers förlag, 1925), 5:91-93.

4. Birger Sandzén, Stockholm, to Johan Peter Sandzén, 11 September 1891, and 5 October 1891.

5. *Ibid.*, 5 October 1891; Birger Sandzén, "Något om svensk konst i Amerika," *Prärieblomman kalender för 1902* (Rock Island: Augustana Book Concern, 1902), p. 115.

6. Birger Sandzén, Stockholm, to Johan Peter Sandzén, 3 October and 5 October 1891; Malcolm C. Salomon, *Modern Masters of Etching: Anders Zorn* (London: The Studio, 1927), p. 1. For a discussion of the career of Zorn, see Gerda Boëthius, *Zorn: Swedish Painter and World Traveler* (Stockholm: Raben and Sjögren, 1961).

7. "Richard Bergh," *Svensk biografiskt lexikon* (Stockholm: Albert Bonniers förlag, 1925), 3:534-43; Sixten Strömbom, *Nationalromantik och radicalism, Konstnärsförbundets historia* (Stockholm: Albert Bonniers förlag, 1965), p. 372; Greenough, "Notes on the Life and Work of Birger Sandzén," p. 30.

8. Sixten Strömbom, *National museum utställningskatalog nr 142, Konstnärsförbundet 1891-1920* (Stockholm: P. A. Norstedt och Söner, 1948), pp. 6-7.

9. Strömbom, *Konstnärsförbundets historia*, p. 372.

10. Evert Wrangel, *Sydsvenska dagbladet snällposten* (Malmö) 21 March 1912, and 22 April 1930; Folke Holmér, in Harold Sallberg and Gunnar Jungmarker, *Svensk Grafik från tre sekler* (Stockholm: Realförlaget, 1957), p. 210; Katarina Dunér och Bengt Olvang, *Svensk konstnärslexikon* (Malmö: Allhelms förlag, 1967), 5:47. See the following volumes for painters in the Varberg school of painting: Richard Bergh, *Om konst och annat* (Stockholm: Albert Bonniers förlag, 1919); Torsten Svedfelt, *Karl Nordströms konst* (Stockholm: Nordisk rotogravyr, 1939); Kjell Boström, *Nils Kreuger* (Stockholm: Albert Bonniers förlag, 1948).

11. Birger Sandzén, "Något om svensk konst i Amerika," p. 113; Evert Wrangel, *Sydsvenska dagbladet snällposten*, 22 April 1930; H. W. Janson, *History of Art: A Survey of the Major Visual Arts from the Dawn of History to the Present Time* (Englewood Cliffs, N.J.: Prentice-Hall, and New York: Harry N. Abrams, 1962), p. 151.

12. Birger Sandzén, Paris, to Johan Peter Sandzén, 15 April and 12 May 1894; Greenough, "Notes on the Life and Work of Birger Sandzén," pp. 12-13.

13. Birger Sandzén, Paris, to Carl Swensson, 10 February 1894; *Kansas City Times*, 8 July 1934. The correspondence of Birger Sandzén and Carl Swensson has been translated from

Swedish by Emory Lindquist. (Private collection. Lindsborg, Kansas.)

14. Birger Sandzén, Lindsborg, to Johan Peter Sandzén, 22 October 1895; Birger Sandzén, Lindsborg, to Raymond Johnson, 11 July 1921; Greenough, "Notes on the Life and Work of Birger Sandzén," p. 42.

15. Birger Sandzén, "The Southwest as a Sketching Ground," *Fine Arts Journal* (Chicago), 32 (August 1915): 341.

16. *Ibid.*, pp. 348-49.

17. Bergh, *Om konst och annat*, p. 151.

18. Birger Sandzén, "Svensk-Amerikanska konstnärers utställning i Chicago," *Prärieblomman kalender för 1913* (Rock Island, 1912), pp. 34-35.

19. Carl Milles, *Svenska dagbladet* (Stockholm), 17 April 1930.

20. *Detroit News*, 6 December 1931, reprinted in *Art Digest* 6 (15 December 1931): 2.

21. Birger Sandzén, "The Technique of Painting," *Fine Arts Journal* 32 (January 1915): 26-27.

22. Jessie Small Owens, "Kansas Folks Worth Knowing: Birger Sandzén," *Kansas Teacher* 45 (September 1937): 32.

23. Birger Sandzén, "The Technique of Painting," p. 27.

24. Birger Sandzén, Lindsborg, to Carl Milles, 3 November 1935; Sandzén, "The Technique of Painting," p. 27. The correspondence of Birger Sandzén and Carl Milles has been translated from Swedish by Emory Lindquist. (Private collection. Lindsborg, Kansas.)

25. Greenough, "Birger Sandzén and His Paintings," p. 2. I am greatly indebted to Margaret Greenough for permission to adapt her material for use in this section.

26. Greenough, "Birger Sandzén and His Paintings," p. 2; interview with Margaret Greenough, 2 February 1972.

27. Birger Sandzén, Lindsborg, to Johan Peter Sandzén, 12 February 1897.

28. Greenough, "Birger Sandzén and His Paintings," pp. 3-4.

29. *Kansas City Star*, 25 April 1915.

30. Greenough, "Birger Sandzén and His Paintings," pp. 3-4; Margaret Greenough, Lindsborg, to Raymond Johnson, 25 August 1963.

31. Birger Sandzén, Lindsborg, to Carl Milles, 13 May 1924.

32. *Chicago Sunday Record Herald*, 27 April 1913.

33. Mary E. Marsh, "Birger Sandzén," *American-Scandinavian Review* (May-June 1916): 176.
34. Birger Sandzén, Lindsborg, to Gustaf Sandzén, 12 February 1922.
35. Birger Sandzén, Lindsborg, to Carl Milles, 1 February 1931.
36. *Ibid.*, 4 December 1942.
37. Jessie Small Owens, "Kansas Folks Worth Knowing: Birger Sandzén," p. 32.
38. Margaret Greenough, "From Sweden to America," *American Artist* 25 (January 1961): 29.
39. Paul Murphy, "Birger Sandzén Left Behind a Treasure of Beauty on Canvas," *Hutchinson News-Herald*, 8 August 1954.
40. Greenough, "Notes on the Life and Work of Birger Sandzén," p. 29.
41. "L. G. H.," "Talking It Over," *Hill City Times* (Kansas), 25 October 1939.