



Max Liebermann

Schlittschuhläufer, Entwurf zu Goethes *Der Mann von 50 Jahren* (Ice skaters, compositional study for Goethe's *The Man of Fifty*), c. 1919–1922

Ink on velin, mounted on cardboard, 100 x 151 mm

on recto, lower left, signed in ink: "MLiebermann"

on verso, invitation [fragment] from the Akademie der Künste in Berlin, signed: "Ludwig [...]" and dated 11 Fe [bruary 1919]; inscribed in pencil at lower left: "9"

Provenance:

(...)

By latest 2012: Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Bibliographical reference:

Goethe, Johann Wolfgang von. *Der Mann von fünfzig Jahren: Mit Zeichnungen von Max Liebermann*. Berlin: Bruno Cassirer, 1922. [study for plate on p. 60]

Primary sources:

Business records Hildebrand Gurlitt – possible references:

Sales ledger 1937–41: 4 May 1940 [no. 87]
 11 September 1941 [no. 113]
 12 September 1941 [no. 122]

Sales ledger 1937–?: 4 May 1940 [no. 1321]
 12 September 1941 [no. 1461]
 22 September 1941 [no. 1461]

Correspondence Hildebrand Gurlitt – possible references:

13 October 1944 [vol. 6, fol. 123]
October/November 1946 [vol. 10, fol. 252ff.]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 34/50 b

Further sources consulted (selected):

- Singer, Hans W., ed. *Zeichnungen von Max Liebermann*. Vol. 2 of *Meister der Zeichnungen*. Leipzig: Baumgärtner's Buchhandlung, 1912.
- Liebermann als Zeichner*. Exh. cat., Galerie Paul Cassirer, Berlin, February–March 1916.
- Max Liebermann: Ausstellung zum 70. Geburtstag des Künstlers*. Exh. cat., Königliche Akademie der Künste, Berlin, July–August 1917.
- Elias, Julius. *Max Liebermann*. Vol 8 of *Graphiker der Gegenwart*. Berlin: Neue Kunsthandlung, 1921.
- Friedländer, Max J., ed. *Max Liebermanns Graphische Kunst: mit 103 Nachbildungen*. 2nd ed., Dresden: Ernst Arnold, 1922.
- Wolff, Hans. *Zeichnungen von Max Liebermann*. Dresden: Ernst Arnold, 1922.
- Die Zeichnungssammlung des Herrn L., Berlin: 316 Handzeichnungen von Max Liebermann*. Auct. cat., Hugo Helbing, Berlin, 3–4 March 1925.
- 275 Zeichnungen von Max Liebermann: aus Anlass seines 80. Geburtstages*. Exh. cat., Galerie Paul Cassirer, Berlin, July–August 1927.
- Schiefler, Gustav. *Max Liebermann: sein graphisches Werk: The Graphic Work 1876–1923*. 1st ed., Berlin: Bruno Cassirer, 1923; 4th ed., rev. and enl., San Francisco: Alan Wofsy, 1991.
- Max Liebermann: Briefe*. Ed. Ernst Braun. Vols. 1–4. Baden-Baden: Deutscher Wissenschafts-Verlag, 2011–2014.

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Database “Central Collecting Point München”

Database “Entartete Kunst”

Database “Kunstsammlung Hermann Göring”

Getty Provenance Index, German Sales Catalogs

Lootedart.com

Lost Art

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie

Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)

Witt Library

Note:

This is one of several Liebermann works in the Schwabing Art Trove for which the artist used discarded stationery or letters as drawing material; in this case, an invitation from the Akademie der Künste, Berlin's Academy of Arts. Liebermann used another section of the same sheet for the drawing *Hilarie and Flavio ice skating in the forest* (Lost Art ID: 478274). When the two fragments are laid side-by-side, the full date reads 11 February 1919. We may therefore assume that this ink drawing was rendered after February 1919 but before 1922 when the illustrated edition of Goethe's *The Man of Fifty* was published.

Since this work is signed and does not bear an estate stamp, it is unlikely that it was part of the Liebermann estate.

This work is mounted with the Liebermann drawings *Hunter with two dogs in a forest* (Lost Art ID: 478272) and *Hilarie und Flavio ice skating in the forest* (as above).

Disclaimer:

The research of the Taskforce Schwabing Art Trove focused exclusively on the provenance of the artwork described in this report. This report does not purport to make pronouncements on any legal claims and legal positions. The head of the Taskforce Schwabing Art Trove is responsible for the contents and the publication of this report.

The Taskforce endeavoured to ensure the accuracy and reliability of the information provided. No liability will be accepted for the accuracy of the used sources; the facts, and conclusions contained therein; the exhaustiveness of research and evaluation of the available source material; any analyses or conclusions drawn from the sources in the course of research; the findings on the subject of the report and how they were derived; the authenticity of the artwork, its attribution to a particular artist, or its monetary value; and/or conclusions drawn by third parties based on this report.

This report is based on the sources available at the time it was written. It is an interim report that may be revised and updated, should additional relevant material be discovered. The Taskforce Schwabing Art Trove welcomes any information that may augment or clarify the provenance of this work.