



**Max Liebermann**

**Skizzen eines Malers an der Staffelei, vermutlich Selbstporträt des Künstlers  
(Studies of a painter at his easel, probably a self-portrait of the artist)**

Ink on paper, mounted on cardboard, left sheet: 114 x 80 mm, right sheet: 118 x 82 mm  
on recto, lower right, signed in ink: "MLiebermann"  
on verso, lower right, inscribed in pencil: "27"

**Provenance:**

(...)

By latest 2012: Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

**Exhibition:**

*Max Liebermann 1847–1935*. Kunsthalle Bremen, 1954, no. 190.

**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 34/53 a

**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*. 2<sup>nd</sup> 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:**

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

These two drawings are mounted with another Liebermann work, *Studies of a painter at his easel, probably a self-portrait of the artist* (Lost Art ID: 478280). The three sheets were mounted together by latest 1954, when they were shown as a group of three at the Kunsthalle Bremen.

**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.