



### Max Liebermann

#### Reiter am Strand (Riders on the Beach), 1900

Oil on canvas, 72.5 x 92.5 cm

on recto, lower right, signed and dated in black: "MLiebermann 1901 [erroneously dated]"

on verso, on frame, upper left, inscribed in red crayon: "225" [in circle]; inscribed in blue: "No. 19", "L. 22"; upper left, handwritten, small white label: "1930"; upper centre, printed brown label: "Secession Berlin Schwarz-Weiss-Ausstellung 1906 / 1872"; inscribed in blue "8.", "23" [in circle]; top right corner, typewritten label: "Regal [...]"; framer's label: "Albert Sue[...] Gemälde-Rahmen-Fabrik [...] Moderne Einrahmungen [...] Berlin [...] 82. Gegründet 1873"; brown label: "Deutsch-nationale Kunstausstellung Düsseldorf 1902 Versand / Gruppe Berliner Secession / Lagernummer / Künstler M. Liebermann / Gegenstand Reiter am Strande / Empfänger Gemäldeausstellung Lichtenberg / Stadt Breslau / Zeichen und Nummer B [?] AL 544 / Versand als G[...]"; handwritten white label: "Frau Helene Gurlitt Düsseldorf Rotterdammer Str. 35"; lower left, inscribed in blue crayon: "7."; beige label: "Deutsch-nationale Kunst-Ausstellung Düsseldorf 1902 / 1863"; lower right, inscribed in blue crayon: "Wie 1930"; further illegible blue markings

on verso, stretcher, upper left, inscribed in blue crayon: "L.22"; upper right, white label with two stamps [Berlin county seal?] and illegible red inscription; faded brown label: "[...] Petersson Berlin W., Potsdamerstr. 23a, Hochwohlgeboren Berlin Prof. M. Liebermann 72/92 cm Pariserplatz"; centre left, inscribed in red: "41"; lower left, white label: "Liebermann-Ausstellung Hannover 1954 Katalog Nr. 42 Kunstverein Düsseldorf"

#### Provenance:

By 1905 until at least 1939: David Friedmann, Berlin/Breslau

(...)

With Hermann Petschel, Breslau

July 1942: acquired from the above, Schlesisches Museum der bildenden Künste, Breslau, inv. no. 28321

September 1942: acquired from the above, Hildebrand Gurlitt, Hamburg

1945–1950: Central Collecting Point Wiesbaden, no. WIE 1930

From 15 December 1950: Hildebrand Gurlitt, Dusseldorf

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

2015: Restituted to the Heirs of David Friedmann

**Exhibitions:**

- Kunstaussstellung der Berliner Secession*. Exh. cat., Bruno und Paul Cassirer, Berlin, 1901. [no. 166, ill.]
- Kunstsalon Hermes, Frankfurt, 1901
- Deutsch-nationale Kunst-Ausstellung*. Exh. cat., Kunstaussstellungsgebäude, Dusseldorf, 1902. [no. 1863]
- Gemälde-Ausstellung*. Exh. cat., Kunsthandlung Lichtenberg, Breslau, 1902.
- Werke von V. Hammershoj, Konrad von Jarroff, Kurt Tuch, Georg Kolbe, Auguste Rodin*. Exh. cat., Kunstsalon Paul Cassirer, Berlin, 12 November–8 December 1905. [no. 25]
- Schwarz-Weiss-Ausstellung: XII Ausstellung der Berliner Secession*. Berlin, 1906. [no. 1872]
- XIII Ausstellung der Berliner Secession*. Berlin, 1907. [no. 138]
- Max Liebermann: Ausstellung zum 70. Geburtstag des Künstlers*. Exh. cat., Akademie der Künste, Berlin, July–August 1917. [no. 126, ill.]
- Max Liebermann: Hundert Werke des Künstlers zu seinem 80. Geburtstage*. Exh. cat., Preussische Akademie der Künste, Berlin, July–August 1927. [no. 45]
- Max Liebermann*. Exh. cat., Landesgalerie Hannover, Kunstgalerie Hamburg, Kunstverein Dusseldorf, Kunsthalle Bremen, 1954. [no. 42]
- Max Liebermann 1847–1935*. Exh. cat., Kunsthalle Bremen, 1954. [no. 41, ill.]
- Berlin: Ort der Freiheit für die Kunst*. Exh. cat., Nationalgalerie, Berlin, 18 September–6 November 1960. [no. 13]

**Bibliographical references:**

- Rosenhagen, Hans. "Die dritte Ausstellung der Berliner Secession." In: *Die Kunst für Alle*. Vol. XVI. Munich: F. Bruckmann A.-G., October 1900. [p. 473, ill.]
- Zeitschrift für Bildende Kunst*, vol. 12 (1901). [p. 201]
- Norden, Julius. "Von der großen Berliner Sommerausstellung: Dritte Ausstellung der Berliner Secession," p. 335. In: *Die Gegenwart*, vol. XXX, no. 21 (25 May 1901).
- Der Kunstwart*, vol. 16, no. 3 (November 1902). [p. 148, ill. after p. 128]
- Buber, Martin, ed. *Jüdische Künstler*. Berlin: Jüdischer Verlag, 1903. [p. 131, ill.]
- Fendler, Aemil. "Max Liebermann." In: *Illustrierte Zeitung*, no. 3105, 1 January 1903. [ill. p. 32]
- Klein, Rudolf. *Max Liebermann*. Vol. 55/56 of *Die Kunst*. Berlin: Bard, Marquart & Co, 1906.
- Scheffler, Karl. *Max Liebermann*. Munich: Piper [1906?]. [ill.]
- Pauli, Gustav, ed. *Max Liebermann: Des Meisters Gemälde in 304 Abbildungen*. Vol. 19 of *Klassiker der Kunst*. Stuttgart: Deutsche Verlagsanstalt, 1911. [p. 258, ill. on p. 132]
- Scheffler, Karl. *Max Liebermann*. Munich: Piper, 1912. [pp. 164, 166, ill. on p. 167]
- Hancke, Erich. *Max Liebermann: Sein Leben und seine Werke*. Berlin: Cassirer, 1914. [p. 539]
- Gold, Alfred. "Professor Max Liebermann – Berlin," pp. 3–40. In: *Deutsche Kunst und Dekoration*, vol. 39 (December 1916). [p. 43, ill.]
- Pauli, Gustav. *Liebermann: Eine Auswahl aus dem Lebenswerk des Meisters*. Stuttgart: Deutsche Verlagsanstalt, 1921. [p. 151, ill.]
- Scheffler, Karl. *Max Liebermann*. Munich: Piper, 1922. [p. 145, 148, ill.]
- Burr, Wilhelm. *Max Liebermann*. Berlin: Dom, 1925. [ill.]
- Galliner, Arthur. *Max Liebermann, der Künstler und der Führer*. Frankfurt am Main: Kauffmann, 1927. [p. 4, ill.]
- Rosenhagen, Hans. *Max Liebermann*. Vol. XIV of *Künstlermonographien*. Bielefeld: Velhagen & Klasing, 1927. [no. 59, ill.]

Levinson, André. "Les Quatre-Vingts Ans de Max Liebermann." In: *La renaissance de l'art française*, vol. XI, no. 1 (January 1928). [p. 14, ill.]

Ostwald, Hans. *Das Liebermann-Buch mit 270 Illustrationen von Max Liebermann*. Berlin: Franke, 1930. [pp. 342, 375, 378, fig. 194]

Hamann, Richard, and Jost Hermand. "Impressionismus." In: *Deutsche Kunst und Kultur von der Gründerzeit bis zum Expressionismus*. Vol. III. Berlin: Akademie, 1966. [p. 73, ill.]

Meißner, Günter. *Max Liebermann*. Leipzig: E.A. Semann, 1974. [no. 69, ill]

Eberle, Max. *Werkverzeichnis der Ölstudien und Gemälde 1865–1935*. 2 vols. Munich: Hirmer 1995. [no. 1901/14]

Echte, Bernhard, and Walter Feilchenfeld, ed. *Kunstsalon Paul Cassirer. Die Ausstellungen 1905–1908*. Wädenswill: Nimbus, 2013. [no. E 1901/14, p. 794, ill. on p. 77]

### Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Photographs: BArch, N 1826 Bild-1955 [17.1\_F1729] [n. d.]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV (Part 1)/013

Archive of the Jewish Museum Frankfurt am Main:

Bernhard Brillling Papers, including:

List of Jewish house owners in Breslau, RW I/9980, fol. 3;

Law regarding Jewish Tenants, RW I/9976, fol. 66b;

Letter Dr. Westram to the former director of the Schlesisches Museum der Bildenden Künste, Erich Wiese, re Max Silberberg collection, RW I 9972 p. 31.

Archiwum Państwowe we Wrocławiu (State Archive of Wrocław):

Marriage certificate David and Laura Friedmann, Registry Office Breslau II 136 no. 652;

List of Jews in the tax district of Breslau Süd with property in excess of 100,000 reichmarks, dated 1 February 1935, State Revenue Authority (Oberfinanzpräsident) Silesia, Reich Flight Tax, no. 2557, fol. 122f.;

Letter Dr. Westram to Reich Minister of Economic Affairs (Reichswirtschaftsminister), RW I/9971, p. 1ff, no. I/9971, re Jewish collections;

Letter shipping company Schenker to DR. Westram, 7 March 1940 re Non-Aryan property in storage, Schenker List, RW I/9971 fols. 16 und 29 re Jewish art collections.

Bundesarchiv Bayreuth:

Assessment of the Ausgleichsamt Berlin, ZLA 1/2010536, vol. IIa,, fol. 341ff.;

Notice re Assessment of property losses, 12 October 1982, Ausgleichsamt Frankfurt am Main, ZLA 1/2010536, vol. I, p. 174ff.;

Census, R 1509, Reichssippenamt, supplement to census of 17 May 1939;

Assessment of the Ausgleichsamt Berlin, ZLA 1/2010536, vol. IIa, fol. 341ff.;

Letter David Toren to Ausgleichsamt Berlin, 21 July 1981, ZLA 1/2010536, vol. I, fol. 146f.

Assessment of property losses, house furnishings, ZLA 1/2010 531 vol I, fol. 24ff.;

Notice re Assessment of house furnishing, 19 October 1994, ZLA 1/2010 531, vol. III, fol.740ff.

Frick Art Reference Library, New York:

Photograph with French caption

Germanisches Nationalmuseum, Nuremberg:

Deutsches Kunstarchiv, Arnold/Gutbier Papers, I B 544. [20 September 1942]

Herder Institut, Marburg:

Grundmann Papers, DSHI 100

Schlesisches Museum der bildenden Künste, Breslau: Stock books July 1942, no. 28324

Address books, Breslau 1941

Landesarchiv Berlin:

A Pr. Br. Rep 030, no. 10054, fol. 241;

A Pr. Br. Rep 030, no. 10054, inquiry of 29 June 1937

Muzeum Narodowe, Wrocław:

Records of the Schlesisches Museum der bildenden Künste, Breslau

Sales or Exchanges of artworks, 1920–1944, Gabinet Dokumentow (GD) 60 II/145, fols. 153–157, 161, 161, 174, 177, 179;

Appraisals by Cornelius Müller-Hofstede 1936–1943, GD 60 II/206, fol. 12

National Archives, College Park, Maryland (NARA):

M1947, Wiesbaden Central Collecting Point, Property Card no. WIE 1930

[www.fold3.com/image/231951323](http://www.fold3.com/image/231951323) (2 November 2015)

Paul Cassirer Archive, Zurich

Witt Library, London:

Folder Max Liebermann

#### Note:

This work was first exhibited at the third exhibition of the Berlin Secession in late 1900, and was first published in a review of that show in *Die Kunst für Alle*.

By 1905, when the painting was mounted at the Kunstsalon Paul Cassirer, the work had been acquired by the collector David Friedmann. Friedmann is also acknowledged as the owner of the work in the numerous exhibition catalogues and publications of Liebermann's work that were published in the subsequent years through to the late 1920s.

David Friedmann (1857 Rawitsch–1942 Breslau) was a retired businessman who lived with his wife Laura in Berlin. In the 1920s, the couple relocated to Grossburg in the district of Strehlen [now Borek Strzeliński, Poland]. In the 1930s, after the death of his wife, David Friedmann moved with his only daughter Charlotte (1883–1942) to Breslau [now Wrocław, Poland]. Here they resided at Ahornallee 27.

Following the Nazis' rise to power, the Friedmanns were persecuted as Jews. In 1938, David Friedmann's properties in Strehlen were forcibly sold, and many of his stocks and bonds were seized. In 1939, the Nazi authorities appraised David Friedmann's art collection and barred him from freely disposing of these works. Finally, in April 1941, Friedmann was evicted from his home—he was then 84 years old. He died soon thereafter in February 1942.

In March 1942, David Friedmann's daughter Charlotte was deported to Ravensbrück concentration camp. She was murdered at Auschwitz in October 1942.

The extant records suggest that the Friedmann collection was still complete in August 1941. Soon thereafter, two Friedmann works—*Riders on the Beach* and a Liebermann pastel titled *Korbflechter [Basket Weavers]*—were acquired by the Schlesisches Museum der bildenden Künste, Breslau's museum of fine art, through a local auctioneer, Hermann Petschel. In August 1942, the museum director, Cornelius Müller-Hofstede traded those two works to Hildebrand Gurlitt.

In 1946, Gurlitt requested that Müller-Hofstede confirm that both works had been acquired before the war, from a private collector who was "certainly Aryan." At that time, both works were held, with other Gurlitt property, at the Central Collecting Point in Wiesbaden. Evidently, Gurlitt succeeded in assuring the Collecting Point of a reliable source, since both works were returned to him in late 1950. Incidentally, Liebermann's *Korbflechter* was sold by Cornelius Gurlitt's brother-in-law in 2000 through the Berlin auctioneer Villa Grisebach.

New materials have been located which were not available to Taskforce researchers in 2014. These include a collection of about 2,400 photographs of artworks which were found among the personal papers in Cornelius Gurlitt's Salzburg home. Photograph no. 17.1\_F1729 is a reproduction of this work; on verso, a stamp of the photographer Photo-Damerau of Breslau. This period photograph, taken in Breslau, further corroborates the Friedmann provenance of this Liebermann work.

**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.