



Berlin, 13 March 2018

## LIST OF WORKS

**Generous bequest leaves Staatliche Museen zu Berlin with important works by Max Beckmann and Hans Purrmann**

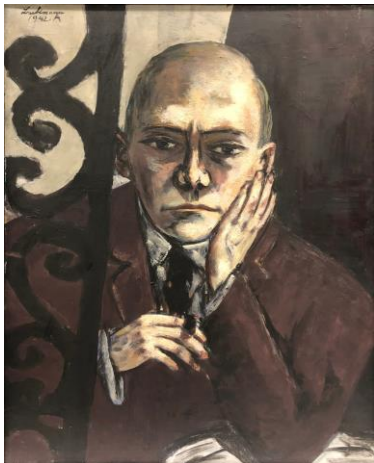
### PAINTINGS

**Max Beckmann**

**Selbstbildnis in der Bar (Self-Portrait in the Bar), 1942**

Oil on canvas, 90 x 70 cm

Göpel catalogue raisonné no. 620



At the age of 56, Max Beckmann painted himself sitting at a table in a bar during his exile in Amsterdam. He depicts himself in a half-length portrait, his head resting on one hand, a cigar in the other. He stares directly out at the viewer, but is not fixated on anything, but appears tired and introspective. The artist seems to be wedged between a black surface in the background and an ornamental, curved black trellis edging across towards him in the foreground – a visual metaphor for the situation in which the painter found himself during the war. In Beckmann's journal, the process of creating this painting is documented in entries made between 3 January

1942 and 31 December 1942.

**Max Beckmann**

**Bildnis Erhard Göpel (Portrait of Erhard Göpel), 1944**

Oil on canvas, 178 x 84 cm

Göpel catalogue raisonné no. 660



This six-foot-tall painting depicts the 38-year-old Göpel sitting in an arm-chair with his legs crossed and wearing a blue suit. He has set down what he was reading and is glancing off to the side. Max Beckmann depicts Göpel as a pensive intellectual, whose bulky body seems strangely un-stable because of the way he is sitting. In Beckmann's journal, the process of creating this painting is documented in entries made between 23 January and 20 May 1944. However he only drew the head and hands from life, and elaborated the composition in his Amsterdam studio without Göpel's presence. Göpel recounted of a "moment of horror" when he first saw the picture, as certain features that he would have happily dispensed with seemed to him to be overemphasized.

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**Hans Purrmann**  
**Häuser und Mauern in Porto d'Ischia**  
**(Houses and Walls in Porto d'Ischia), 1955**

Oil on canvas, 60 x 73.5 cm

Lenz/Billeter catalogue raisonné no. 1957/19



Between 1953 and 1958 Hans Purrmann visited the island of Ischia every year, living in Porto d'Ischia. The landscapes he painted there are characterized by their vibrant, luminous colours. This is also the case with this painting of houses and walls, of which Purrmann painted three versions. Behind a wall running diagonally through the foreground, walls and plants are arranged on

an incline. Houses crown the crest of the hill beneath a deep blue sky. In the light of the southern sun, the architecture and vegetation form a varied, harmonious unity. According to the details provided by Barbara Göpel, she and her husband acquired this painting in 1955 from Hans Purrmann. In the catalogue raisonné, however, it is dated as "1957 (?)", based on the estimation of the painter's son, Robert Purrmann.

Erhard Göpel acquired all three paintings directly from the artists, in 1943 and 1944 from Max Beckmann's studio during his exile in Amsterdam, and in 1955 from Hans Purrmann. There is no suspicion that either of these pre-1945 works were looted.

## **DRAWINGS**

The drawings by Max Beckmann – numbering 46 in total – range from his early years as a student around 1901 to the final year of his exile in Amsterdam, covering all his creative phases in an almost exemplary fashion, except for the final few years of his life in the USA.

There is a particularly fascinating wealth of sketches that were produced during his medical service in the First World War both on the Eastern Front and in Flanders (1914–1915). Together with the remaining sheets, in addition to the use of diverse drawing techniques and sheet formats, they clearly reveal the stylistic development of this major artist.

The bequest includes numerous important sheets, including one of Beckmann's first ever self-portraits, *Selbstbildnis mit flachem Hut* (*Self-Portrait with Flat Hat*) (1901). Another jewel among the portraits is the *Selbstbildnis im Halbprofil* (*Self-Portrait in Half-Profile*) (1917), which is on the verso of another, discarded, self-portrait sketch. Another portrait that merits special mention is that of his second wife Quappi from the year of their marriage in 1925, as well as the preparatory studies for his (painted) portraits of the art dealer Gottlieb Friedrich Reber from 1929 and of Erhard Göpel (1944). It was during this time that Göpel visited Beckmann in Amsterdam, where, a few years later, the pen-and-ink drawings *Laren* (a landscape) and the erotic double portrait of Beckmann and Quappi titled *Winter* were produced.

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The role of drawing for the painter Beckmann is evidenced by preparatory studies and sketches for various paintings, such as *Die Synagoge in Frankfurt am Main (The Synagogue in Frankfurt am Main)* (1919), *Der Traum (The Dream)*, and *Fastnacht (Shrovetide)* (both 1920).

Most of the drawings were previously largely unknown to scholars, and have rarely been shown in exhibitions. Now they are finally able to be presented to a broader audience.

Initial provenance research did not reveal any grounds to suspect that any of the drawings were looted, and many were purchased by Göpel directly from the artist. Further provenance research is being carried out.

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- 1. Entwurf zu einem Exlibris für Grethe Zech (Design for a bookplate for Grethe Zech), undated**  
Brush drawing, ink wash over graphite  
11.2 x 8.8 cm  
unlabelled, unsigned



- 2. Entwurf zu einem Exlibris für Paul Zech (Design for a bookplate for Paul Zech [after Rubens, Drunken Silenus]), undated**  
Brush drawing, ink wash over pencil  
11.3 x 8.7 cm  
unlabelled, unsigned



- 3. Fünf Figurenstudien (Five Figure Studies [including Max Beckmann, Minna Tube, Max Neumann]), 1901 (?)**  
Graphite and black chalk (?)  
27.5 x 19 cm  
unlabelled



- 4. Studie einer sitzenden Frau (Study of a Seated Woman), 1901**  
Pen and black ink on blue-tinged paper  
31 x 24 cm  
signed bottom left: Beckmann 1901



**5. Studie zu einer Frau mit Hut und Schleier (Study for a Woman with Hat and Veil), c. 1901**

Pen and black ink on red paper  
28.2 x 21.9 cm  
signed bottom right: Beckmann

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**6. Selbstbildnis mit flachem Hut (Self-Portrait with Flat Hat), 1901**

Pencil and opaque white gouache on  
olive-coloured cardboard  
25.5 x 18.4 cm  
signed bottom left: Beckmann 1901



**7. Sitzende Frau (Seated Woman), c. 1901**

Pen and black ink, paper, with added  
paper  
32 x 14.6 cm  
verso, truncated head, pen and ink  
unsigned labelled bottom



**8. Götterszene (Divine Scene), 1902**

Graphite on cardboard, 26.5 x 21.8  
cm  
signed bottom right: Beckmann 1902  
verso: "die braven und guten Götter  
...mit ...bösen Augen gesehen" (?)  
("the honest and good gods ... seen  
with evil eyes" [?])



**9. Am Fenster (By the Window), 1902**

Graphite and coloured pencil  
24.5 x 22.6 cm  
signed bottom right: Beckmann 1902



- 10. Mein Arm (My Arm), 1902**  
**Sanguine, 25.2 x 32.8 cm**  
signed bottom right:  
M. Beckmann 18.3.1902  
Labelled top right: my arm (in the mirror), purchased by Dr Wiese at an auction at Ketterer auction house (before the currency reform)



- 11. Unbekannte Bäuerin (Unknown Peasant Woman), 1902**  
Graphite, pastel, 44 x 37.5 cm  
signed bottom right: Beckmann 1902



- 12. Studie zum Gemälde "Amazonenschlacht" (Study for the painting Battle of the Amazons [four variations of a standing female nude with arm raised]), 1911**  
Graphite pencil, 32.5 x 26.3 cm  
signed bottom, labelled bottom right: Beckmann 11, Study for Battle of the Amazons I; on the matt: Buchholz Gallery Curt Valentin sticker, New York, Minneapolis Art Institute, Galerie Ketterer 66  
Stephan von Wiese: Max Beckmanns zeichnerisches Werk 1903-1923, Düsseldorf 1978, no. 80

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### Drawings from the years of the First World War (1914-1917)



- 13. Drei übereinander geordnete Kompositionsnotizen (Three compositional notes arranged one above the other), 1914**  
Pen and ink, 21.3 x 15 cm  
labelled top right: outdoor pool, central study: women at the butcher, bottom study: head with horse at the guard-house  
Purchased in 1943 in Beckmann's studio in Amsterdam, Wiese, no. 167



- 14. Drei Krankenschwestern an einem Tisch sitzend (Three Nurses Sitting at a Table), 1914**  
Graphite, 18.5 x 23.9 cm, labelled bottom, signed bottom right: 21.12.14  
verso: collector's stamp SwkL (Walter Carl), 1953 (?) purchased at the auc-



tion of the collection of Walter Carl at  
Ketterer auction house  
Wiese, no. 212

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**15. Porträt einer Krankenschwester  
(Portrait of a Nurse: half-length  
portrait [as well as an unfinished  
male head, top left]), 1914**

Graphite pencil, 16.5 x 10.6 cm  
labelled and signed bottom right:  
19.12. 14 B  
Wiese, no. 210

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**16. Im Lazarett (In the Field Hospital:  
A man bends over the head of a  
wounded soldier), 1914**

Graphite, 10.4 x 17.2 cm,  
labelled bottom, signed top right :  
25.12.14 B.  
Purchased in 1943 in Beckmann's  
studio in Amsterdam, Wiese, no. 213



**17. Lazaretttraum  
(Field Hospital Dream), 1914**

Pen and ink drawing, 10.3 x 17 cm  
labelled bottom right: 8. [or 18] 12.14  
Purchased in 1943 in Beckmann's  
studio in Amsterdam, Wiese, no. 206



**18. Verbogene Schienen  
(Buckled Railway Tracks), 1914**

Graphite, 12.7 x 21 cm  
labelled bottom right: Verbogene  
eiserne Schienen 13.9.14  
Purchased in 1943 in Beckmann's  
studio in Amsterdam, Wiese, no. 187



**19. Brennende Ruinen in Neidenburg  
(Burning Ruins in Neidenburg),  
1914**

Pen and ink wash, 31.5 x 47 cm  
labelled bottom right: Beckmann Nei-  
denburg 16.9.14, Wiese, no. 188



**20. Im Wagon nach Allenstein  
(On the Train to Allenstein), 1914**

Pen and ink wash, 24.5 x 22.5 cm  
signed bottom, labelled bottom right:  
30. (?) 9.14 Beckmann On the Train  
to Allenstein, Wiese, no. 193



**21. Häuserruine in Lille mit Aufschrift  
“Alhambra” (Ruins of a Building in  
Lille with the Label *Alhambra*),  
1915**

Graphite, 13.3 x 18.5 cm  
labelled verso: Lille 1915 (?)  
Purchased in 1943 in Beckmann's  
studio in Amsterdam, Wiese, no. 257

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**22. Die weiße Villa (The White Villa),  
1915**

Pen and ink, 21 x 33 cm  
labelled bottom right: The White Villa,  
labelled verso top centre: Beckmann  
study for White Villa 1915 Belgium  
Wiese, No. 316



**23. Lazarett bei Nacht in Comines  
(Field Hospital at Night in  
Comines), 1915**

Graphite, 14 x 23 cm  
labelled verso centre: 17.4.15 Co-  
mines B., purchased in 1943 in  
Beckmann's studio in Amsterdam  
Wiese, no. 267



**24. Pferdewagen (Horse-Drawn Cart),  
1915**

Graphite, 10.9 x 17.8 cm  
labelled top right 18.3.  
Wiese, no. 250



**25. Weibliches Porträt (Female Por-  
trait, Right-Side Profile [Quar-  
termistress in Wervik]), 1915**

Graphite, 23.1 x 14 cm  
verso inscribed: “Ich sah beiden...”  
(Beckmann?)  
Purchased in 1943 in Beckmann's  
studio in Amsterdam  
Wiese, no. 282



**26. Skizze eines Reiters mit Lanze  
(Sketch of a Horseman with a  
Lance [in the right-hand corner,  
three soldiers / equestrian study  
for the mural in Wervik]), 1915**

Graphite, 36.5 x 25.2 cm  
unlabelled, unsigned  
verso: Offizier mit Weinglas  
(officer with wine glass)  
Wiese, no. 253



**27. Zerschossenes Kirchenschiff  
(Church Nave after Bombardment,  
interior) 1915**

Pen and ink drawing, 29.8 x 23 cm  
signed top right: B 15.  
Purchased in 1949 from the auction  
of the collection of Walter Carl at the  
Ketterer auction house  
Wiese, no. 269

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**28. Mädchen beim Kämmen des  
Haares (Girl Combing her Hair),  
two versions, 1915**

Graphite, 30 x 22 cm  
signed bottom right: B  
Purchased in 1943 in Beckmann's  
studio in Amsterdam  
Wiese, no. 303



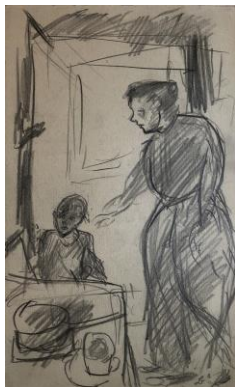
**29. Der Spiritist Schrenck-Notzing bei  
einer Séance in München (The  
Spiritualist Schrenck-Notzing at a  
Séance in Munich), c. 1916**

Graphite, 13.1 x 18.2 cm  
Purchased in 1943 in Beckmann's  
studio in Amsterdam  
Wiese, no. 353



**30. Der Spiritist Schrenck-Notzing bei  
einer Séance in München (The  
Spiritualist Schrenck-Notzing at a  
Séance in Munich), c. 1916**

Graphite, 14 x 11cm  
folded envelope, verso typewriter  
print, Wiese, no. 354



**31. Interieur: Frau mit kleinem Kind  
am Herd (Interior: Woman with  
Small Child at the Stove [Peter and  
his Aunt Käthe in Berlin]), 1916**

Graphite, 23.2 x 14 cm  
signed bottom right: B 16,  
verso, unknown handwriting: Peter  
Beckmann + Käthe (Verwandte der  
Grossmutter) Pariser Straße Woh-  
nung der Grossmutter  
Purchased in 1943 in Beckmann's  
studio in Amsterdam, Wiese, No. 346



- 32. Selbstbildnis im Halbprofil (Self-Portrait in Half-Profile), 1917**  
Graphite, 41 x 31.5 cm  
signed top right: Beckmann 3.12.17  
verso: abandoned self-portrait (half figure, head crossed out), bottom left: collector's stamp SwkC (Sammlung W. Carl)  
Wiese, no. 371

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### Zeichnungen aus den Frankfurter Jahren (1919-1929)



- 33. Kuppel der Frankfurter Synagoge (Cupola of the Frankfurt Synagogue [Study for the painting *The Synagogue in Frankfurt am Main*, 1919]), 1919**  
Graphite pencil, 36 x 26.7 cm  
verso labelled by Göpel: Frankfurter Synagoge (2 Bilder) Börneplatz, Querformat Amerika Kunsthandel BAZ-9 EG, purchased c. 1943 in Beckmann's studio in Amsterdam  
Wiese, no. 428



- 34. Zeichnung zum Gemälde "Fastnacht" (Drawing for the Painting *Shrovetide*), sixth preparatory sketch, 1920**  
Pen and ink drawing, 25.8 x 16.8 cm  
unlabelled, unsigned  
Purchased in 1943 in Beckmann's studio in Amsterdam  
Wiese, no. 438



- 35. Kompositionsskizze B zum Gemälde "Der Traum" (Compositional Sketch B for the painting *The Dream*), 1920**  
Sanguine, 27.5 x 21 cm  
unlabelled signed bottom  
Purchased in 1943 in Beckmann's studio, Wiese, no. 443



- 36. Bildnis des Schauspielers N. M. Zeretelli (Portrait of the Actor N. M. Zeretelli), 1923**  
Black chalk on lithographic transfer paper, 41.5 x 31 cm  
unlabelled, unsigned  
Wiese, no. 521



**37. Bildnis Gretl (Grete) Skalla  
(Portrait of Gretl [Grete] Skalla),  
c. 1923/24**

Graphite, 19.7 x 13 cm  
unlabelled, unsigned

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**38. Bildnis Quappi  
(Portrait of Quappi), 1925**

Graphite pencil  
48 x 32 cm  
signed bottom right:  
Beckmann 25 Vienna

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**39. Jazzinstrumente  
(Jazz Instruments), c. 1928**

Graphite pencil, 33.7 x 21 cm  
unlabelled, unsigned, inscriptions in  
colour on the sheet  
verso: typewritten letter, Lambach, by  
Hanns Wallach, 1 December 1928  
Purchased in 1943 in Beckmann's  
studio in Amsterdam



**40. Studie zum Bildnis Gottlieb Fried-  
rich Reber (Study for the Portrait  
of Gottlieb Friedrich Reber), 1929**

Black chalk, white heightening, 47.5 x  
36 cm, signed bottom left: Beckmann  
labelled bottom left: Studie z. Reber  
29



**41. Hand- und Armstudie zum Bildnis  
Reber (Hand and Arm Study for  
Reber Portrait), 1929**

Black chalk, white heightening, 48.9 x  
36 cm, signed bottom left: Beck-  
mann, labelled: Studie zu "Reber" 29



**42. Ohne Titel (Untitled, Half nude  
seen from behind, putting on a  
dress), 1929**

Pen and black ink over graphite 64 x  
48 cm, signed bottom left: Beckmann  
Labelled: T. 29 for Simolin [= Rudolf  
Freiherr von Simolin] Berlin Weih-  
nachten 1935



## Drawings from the years in exile in Amsterdam (1937–1947)



**43. Bildnis Erhard Göpel (Portrait of Erhard Göpel), preparatory study, 1944**

Graphite pencil, 25 x 19 cm  
signed right: Beckmann  
labelled: für Göpel 31.Mai 1944  
Amsterdam



**44. Handstudie für das Bildnis Erhard Göpel (Hand Study for the Portrait of Erhard Göpel), 1944**

Graphite pencil 25.3 x 18.5 cm  
signed bottom right: Beckmann,  
labelled: für Göpel 31.Mai 1944  
Amsterdam



**45. Laren (Laren), 1946**

Pin and black ink, ruled paper 25.8 x 21 cm, signed bottom right: Beckmann 28. Mai 46 Laren, verso dedication: Für Dr. E. Göpel zum Andenken in Freundschaft  
Quappe Beckmann, New York, April 1952



**46. Winter (Quappi und Max Beckmann), (Winter [Quappi und Max Beckmann]), 1947**

Pen and black ink over graphite  
32.2 x 25.4 cm, signed bottom right: Beckmann A.47

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## PRINTED WORKS

The 52 printed works by Max Beckmann are mostly rare trial proofs or variants of sheets from regular editions. They have been on permanent loan to the Kupferstichkabinett since 1993, and span four decades of Beckmann's printmaking – beginning with the rare self-portrait of the 20-year-old artist from 1904 and running through to the late lithographs from 1946 during his exile in Amsterdam.

The mastery of Max Beckmann's portraiture is reflected in numerous etched portraits, including multiple important self-portraits, along with one of his few woodcuts from the year 1922. Beckmann is also portrayed in many depictions of figures set in scenes. Also worth singling out are a number of landscapes that were produced in Frankfurt in the 1920s. The theme of the First World War, which is present in numerous drawings, is echoed in the lithograph *Bildnis des verwundeten Schwagers* (Portrait

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of the *Wounded Brother-In-Law* (1914) or the drypoint etchings *Musterung (Muster)* and *Getragener Gefangener (Carried Captive)* from the same year.

Initial provenance research has not produced any suspicion that any of the works were looted. Further provenance research will be carried out on these works.

1. **Selbstbildnis (Self-Portrait), 1904**  
Drypoint etching
2. **Modell (Model), 1911**  
Drypoint etching
3. **Christus in der Wüste (Christ in the Desert), 1911**  
Lithograph
4. **Taufe Christi (Baptism of Christ), 1911**  
Lithograph
5. **Christus und die Sünderin (Christ and the Sinner), 1911**  
Lithograph
6. **Die Bergpredigt (The Sermon on the Mount), 1911**  
Lithograph
7. **Das Abendmahl (The Last Supper), 1911**  
Lithograph
8. **Die Würfler unter dem Kreuz (Throwing Dice before the Cross), 1911**  
Lithograph
9. **David und Bathseba (David and Bathsheba), 1911**  
Lithograph
10. **Abendgesellschaft (Evening Party), 1912**  
Drypoint etching
11. **Abendgesellschaft (Evening Party), 1912**  
Drypoint etching
12. **Vierte Klasse I (Fourth Class I), 1913**  
Drypoint etching
13. **Am Klavier (At the Piano), 1913**  
Drypoint etching
14. **Sterbender Greis (Dying Old Man), 1913**  
Drypoint etching
15. **Kleines Selbstbildnis (Small Self-Portrait), 1913**  
Drypoint etching

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**16. Die Millionenbrücke (The Millionenbrücke), 1914**  
Drypoint etching

**17. Bildnis des verwundeten Schwagers  
(Portrait of the Wounded Brother-In-Law), 1914**  
Lithograph

**18. Bildnis Geheimrat Robert  
(Portrait of Privy Councillor Robert), 1914**  
Drypoint etching

**19. Musterung (Muster), 1914**  
Drypoint etching

**20. Getragener Verwundeter  
(Carried Wounded Soldier), 1914**  
Drypoint etching

**21. Der Raucher (The Smoker [self-portrait]), 1916**  
Drypoint etching

**22. Illustration zu Die Fürstin  
(Illustration for *The Duchess*, chap. I), 1917**  
Drypoint etching

**23. Die Gähnenden (Yawning Figures), 1918**  
Drypoint etching

**24. Stehender männlicher Akt  
(Standing Male Nude), 1919**  
Drypoint etching

**25. Bildnis Reinhard Piper  
(Portrait of Reinhard Piper), 1920**  
Drypoint etching

**26. Herr Müller, ich und die Büfettmamsell  
(Mr Müller, Me, and the Buffet Housekeeper), 1920**  
Drypoint etching

**27. Löwenpaar (Two Lions), 1921**  
Lithograph

**28. Selbstbildnis mit steifem Hut  
(Self-Portrait with Bowler Hat), 1921**  
Drypoint etching

**29. Bildnis Reinhard Piper  
(Portrait of Reinhard Piper), 1921**  
Lithograph

**30. Liegende Frau (Reclining Woman), 1922**  
Lithograph

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- 31. Die Enttäuschten II (The Disappointed II), 1922**  
Lithograph
- 32. Eislauf (Ice Skating), 1922**  
Lithograph
- 33. Strand (Beach), 1922**  
Drypoint etching
- 34. Selbstbildnis (Self-Portrait), 1922**  
Woodcut
- 35. Liegende (Reclining Woman), 1922**  
Drypoint etching
- 36. Knaben am Fenster (Boys at the Window), 1922**  
Drypoint etching
- 37. Im Hotel (Der Dollar) (At the Hotel [The Dollar]), 1923**  
Drypoint etching
- 38. Junge Dame (Young Lady [portrait of Mrs H. M.]), 1923**  
Lithograph
- 39. Siesta (Siesta), 1923**  
Drypoint etching
- 40. Toilette (Toilet [in the mirror]), 1923**  
Drypoint etching
- 41. Stadtansicht mit eisernem Steg  
(City View with "Eiserner Steg"), 1923**  
Drypoint etching
- 42. Bildnis des Schauspielers Zeretelli I  
(Portrait of the Actor Zeretelli I), 1923**  
Drypoint etching
- 43. Bildnis Frau H. M.  
(Portrait of Mrs H. M. [Naila]), 1923**  
Woodcut
- 44. Bildnis Naila (Portrait of Naila), 1923**  
Drypoint etching
- 45. Dame mit Knabe (Lady with Boy), 1923**  
Drypoint etching
- 46. Der Morgen (The Morning), 1923**  
Drypoint etching
- 47. Der Traum II (The Dream II), 1923**  
Drypoint etching

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- 48. Bildnis Baron Simolin I**  
**(Portrait of Baron Simolin I [small version]), 1928**  
Drypoint etching
- 49. Bildnis Baron Simolin II (große Fassung)**  
**(Portrait of Baron Simolin II [large version]), 1928**  
Drypoint etching
- 50. Akt mit Katze am Strand**  
**(Nude with Cat on Beach), 1928**  
Drypoint etching
- 51. Schlafende Frau (Sleeping Woman), 1929**  
Drypoint etching
- 52. Ich esse meine Suppe nicht**  
**(I Don't Want to Eat My Soup), 1946**  
Lithograph

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