



### Edvard Munch

#### Kvinnene ved skjelettet (The Women and the Skeleton), 1896

Monochrome dry point on paper, mounted on cardboard, 440 x 598 mm

on recto, lower right, signed in pencil: "E Munch"; lower left, signature of the printer Otto Felsing; inscribed lower left: "S. 44"; lower right: "7585 [erased]"

on verso, inscribed in pencil, upper left: "Rauert"; lower right: "140"

#### Provenance:

(...)

Collection Rauert, Hamburg

31 August 1938: possibly acquired by Hildebrand Gurlitt, Hamburg from Martha Rauert, Hamburg (per Gurlitt papers)

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

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The Munch Museum, Oslo: cat. no. 51, Sch. 44, MM G 33

<http://old.munch-museet.no/grafikk/detail.asp?katnr=51> (20 July 2015) [ill.]

#### Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Correspondence: BArch, N 1826/178, fol. 283–288 [= vol.6, fol. 501-506] Heinrich Hudtwalcker to Hildebrand Gurlitt, 31 October 1947

Sales ledger 1937–41: 31 August 1938 [no. 53]

11 September 1938 [no. 43]  
Sales ledger 1937–?: 31 August 1938 [no. 1125]  
11 September 1938 [no. 1125]  
Imports and exports ledger: 31 August 1938 [no. 1125]  
11 September 1938 [no. 1125]  
Current (checking) account: 11 September 1938 [W. 10]  
13 September 1938 [K. 41]  
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Staats- und Universitätsbibliothek, Hamburg:

Estate Gustav Schiefler, Gustav Schiefler to Gustav Friedrich Hartlaub, 20 September 1926, no. NGS : B : 53 : 1926,1 : 156

Stadtarchiv Lübeck:

Carl Georg Heise to Gustav Friedrich Hartlaub, 7 October 1926, no. MKK 04.04.-1/1, Nr. 0090 (1924–1927)

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Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)  
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**Note:**

Impression of the second state. Variant titles of this composition are *Pikene ved skjelettet; Two Girls and a Skeleton*; and *Leben und Tod* (Willoch 1950).

According to the extant sale ledgers, Hildebrand Gurlitt acquired a collection of 365 graphics by Edvard Munch from “Frau Dr. Rauert” (Mrs. Martha Rauert, 1869–1958) on 31 August 1938. The entry refers Dr. Paul Rauert (1863–1938), an advocate and art collector from the city of Hamburg. The Rauerts were avid supporters of the expressionist works of “Die Brücke”; Martha Rauert became a passive member of the artists group in 1908. The couple owned a large art collection, containing works by Emil Nolde, Karl Schmidt-Rottluff, Beckmann, Paula Modersohn-Becker, Ernst Barlach, Rolf Nesch and Edvard Munch. After the death of her husband in 1938, Martha Rauert succeeded to preserve the collection over the time of the Nazi Regime and the Second World War but occasionally sold items from the collection. She was not persecuted under the National Socialist Regime.

Shortly after the acquisition, Gurlitt apparently sold the graphics via H. Johannessen to the Norske Kredit Bank in Oslo on 11 September 1938. Corresponding entries in the sale ledgers do not mention the specific number of works, that were transferred to Norway. It is certainly possible that some of the graphics by Munch remained with Gurlitt. However, as the sale ledgers do not provide detailed information on single items, it was not possible to identify this particular print amongst the works acquired from Martha Rauert.

The original report on the provenance of this work, as submitted to the Task Force Schwabing Art Trove, was made accessible online at [www.taskforce-kunstfund.de](http://www.taskforce-kunstfund.de) as of 14 January 2016. That report was updated by the Gurlitt Provenance Research Project on 5 December 2018.

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