



Russischer Kriegsgefangener (Russian prisoner of war)  
Egon Schiele

Measures: 19 x 12 1/8 " ( 48.3 x 30.8 cm)  
Inventorynumber by Jane Kallir: 1839 1449

**Description:**

**As per Catalogue „Egon Schiele“ Würthle Gallery, Vienna 1925:**

117. "Russe, Kopf und Hand" [Russian, Head and Hand] (aquarelliert [with watercolor] sign Egon Schiele 1916

**As per Gute Kunst und Klippstein, Catalogue, Auction № 57 from 1956: Nr 39**

Bildnis eines gefangenen Russen. Schwarze Kreidle u. Tempera. 47,7:26,3 cm.

Sehr schön aufgebaute Portraitstudie eines russischen Soldaten aus dem Kriegsgefangenenlager in Mühlhng, wo Schiele seit Januar 1916 in der Provianturabteilung des Lagers Dienst leistete. Voll signiert und 1916 datiert. Oben der Name des Dargestellten in russischer Schrift. Rückseitig: stehendes, aneinandergeliegenes nacktes Paar. Bleistift. 48,4:30.2 cm. Voll signiert und 1915 datiert. Auf Japan.

**As per Jane Kallir: Egon Schiele, The Complete Works 1998, New York: №:1839 (plate 74)**

Russian Prisoner of War (Grigori Kladjishuili), Russischer Kriegsgefangener (Grigori Kladjischuili) Gouache and pencil. Signed and dated, lower right. Signed [in Russian] by the subject, upper right. Verso D. 1449. (48.3 x 30.8 cm).

**As per Jane Kallir: Egon Schiele, The Complete Works 1998, New York: №:1449**

## THE LOST COLLECTION OF FRITZ GRÜNBAUM

[www.collectiongruenbaum.com](http://www.collectiongruenbaum.com)

Standing Nude Couple

Pencil. Signed and dated, lower right. Verso D. 1839. (48.3 x 30.8 cm).

### Provenance:

**As per Catalog:** „Egon Schiele“ Würthle Gallery, Vienna 1925:Sammlung Fritz Grünbaum

**As per Jane Kallier: Egon Schiele, The Complete Works 1998, New York:** Gutekunst & Klipdstein, Bern; Galerie St. Etienne, New York; David Kimball; Leo Askew; B. C. Holland Gallery, Chicago; Eugene Solow

**As per Sophie Lillie. A Legacy Forlorn. The Fate of Egon Schiele's Early Collectors, in: Egon Schiele: The Ronald S. Lauder and Serge Sabarsky Foundation, New York 2005, S. 122 f:**

...Grünbaum can be confirmed as the Owner ...

**As per Correspondence Kornfeld/Bratschi (handed over by Thomas Buomberger** Delivery to Bern by M. Lukacs, April 24th 1956 for purchase (May 22nd, 1956): BookkeepingNr. 36765

**As per Ownership History by The Art institute of Chicago:**

Fritz Grünbaum (1880-1941), Vienna, by 1925 [according to Lillie in Arnbom and Wagner-Trenkwitz 2005, p. 151]; by descent to his wife, Elizabeth (née Herzl; 1898–1942); by descent to her sister, Mathilde Lukacs, Brussels [all early provenance is according to a letter from Eberhard Kornfeld, Sept. 28, 2002]; sold, Gutekunst & Klipstein, Bern, 1956, lot. 39. Sold, Galerie St. Etienne, New York, 1957, no. 25. David Kimball. Leo Askew. Sold by B. C. Holland, Chicago, to the Art Institute, 1966.

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The law firm of Dunnington Bartholow & Miller LLP is leading efforts to recover Fritz Grünbaum's stolen art collection on behalf of his heirs. On August 4, 2016, Justice Charles Ramos (Supreme Court, New York County) in a case captioned *Reif v. Nagy* permitted the heirs' claims to proceed against London art dealer Richard Nagy and denied the application of the art title insurance company ARIS to intervene in the action. This case is currently proceeding. In 2014, as commemorated in a ceremony featuring former District Attorney Robert Morgenthau at the Museum of Jewish Heritage – A Living Memorial To The Holocaust, Dunnington negotiated the restitution and auction of Schiele's *Town on the Blue River* at Christie's auction house in a very successful sale. The high auction price shows that it pays to do the right thing. The heirs would appreciate any information about the artworks stolen from Fritz Grünbaum while he was in the Dachau Concentration Camp and would appreciate any persons of good faith voluntarily stepping forward to return these artworks. The heirs call on art historians and experts in the museum community to have the courage to release scholarly reports on the stolen items in museum collections and to call on the governments of Austria and the United States to work towards taking these stolen artworks out of museum collections.