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Provenienzbericht zu Jean-François Millet, *Terrains montants* / *Mountainous terrain*¹, 1866-1868²

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Brown Ink and watercolor on paper, 110 x 167 mm

Artist stamp lower right: "J. F. M." [Lugt 1460], printed centre bottom passe-partout: "J. F. MILLET"
inscribed on cardboard frame backing in pencil: "350,-", "779"; in red on top of frame: "(125)"³

Provenance:

Sale: Vente Millet, Hôtel Drouot, Paris, 10-11 May 1875⁴

[...]

Galerie Raphael Gerard, Paris⁵

By latest 11 September 1948: Hildebrand Gurlitt, Duesseldorf, acquired from the above⁶

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

¹ Title per: J. F. Millet. Dessinateur. Exposition de Quelques Oeuvres. Exh. cat. Hector Brame, Paris, 31 January – 19 February 1938. Catalog no 69

² Christie's auction notes by Alexandra R. Murphy
http://www.christies.com/LotFinder/lot_details.aspx?from=salesummary&pos=2&intObjectID=4589677 (August 2017)

³ None of the numbers could be identified with certainty, however 350— in high probability denotes a sales price. No currency to allude to country.

⁴ Anlage 1. Per Lugt 1460. The sale offered several watercolors that adhere to subject matter and date. As neither illustrations nor measurements are provided the following lots should be considered: 70, 71, 74, 75, 81, 84, 87, 92, 94, 97, 99, 101

⁵ Per writing on undated photograph Anlage 2_10_F10162_Millet_Hügelige Landschaft_478391_R

⁶ According to Gurlitt papers, Correspondence Lfd. Nr. 12 Bl. 000033, Anlage 3.

References:

Frits Lugt: *Les Marques de Collections de Dessins et d'Estampes*⁷

Introductory notes:

In Millet's watercolor of the late 1850s, the artist began to explore the challenges of landscape painting that was in development during the 1850s, particularly in his adopted residence in Barbizon. The great importance he has accorded to capturing landscape at the end of his life is closely related to his companionship with Theodore Rousseau, after he settled in the small Barbizon village in 1849. In the summers of 1866-68, Millet accepted an invitation to reside in the *Massif Central* region, in the spa town of Vichy, where he could explore the mountainous terrain, while his wife attended to her failing health. The Vichy landscape captivated Millet with vistas that recalled his beloved Normandy terrain with its rolling hillsides and hedgerow-lined meadows. In Vichy, Millet threw himself into pure landscape drawing for the first time in his life. Millet sketched in pencil during the day, developing shorthand marks for different trees and types of ground cover, often adding written notes on colors and plants. Back to his home in the evening Millet worked on his day's drawings with ink, opting for a soft reed pen that allowed him to produce both sharp, crisp marks and broad, soft undulating lines.⁸

These traits of the wooded hillside, sketched in pen and highlighted with watercolor represented in Lostart 478391, align closely with Millet's production during these summers. It bears similarities to a great number of watercolors in the collection of the Boston Museum of Art,⁹ depicting scenes near the town of Vichy, created during one of his summer visits to the Auvergne region, in either 1866 or 1867. The watercolors created during these excursions formed part of one of the small notebooks Millet carried on his daily trips into the countryside around Vichy.¹⁰ At times, the ink drawings were augmented with the watercolor at a later date. The lack of human figures in the landscape is typical for this phase of his art, although at the top of the hill one can discern a sketchy depiction of a farmer leading his cows.

The style and subject matter of Lostart 478391 can consequently be identified and dated to the summers of 1866-68 in the vicinity of Vichy. The catalog Hôtel Drouot, Paris, 10-11 May 1875 (Vente Millet) lists a total of 39 aquarelles from this period depicting the same vicinity, providing some quantitative perspective of Millet's oeuvre during this particular phase of his art. None of the lots could be matched to the present drawing.

Primary sources:

- **Hildebrand Gurlitt business ledger.**¹¹

Book 1: Acquisitions June 1942

Millet	2 Tuschzeichnungen	139	
Millet	3 Tuschzeichnungen	139	41,727.50
Millet	3 Tuschzeichnungen	139	

Lines 825-827 refer to eight ink drawings. As no further details are provided pertaining to measurements or titles, identification cannot be confirmed. However, the team believes that the eight

⁷ Lugt, Frits. *Les Marques de Collections de Dessins & d'Estampes*. 1st ed., Amsterdam: Vereenigde Drukkerijen, 1921; supplement, The Hague: Martinus Nijhoff, 1956. www.marquesdecollections.fr/detail.cfm/marque (August 2017). Anlage 1.

⁸ Christie's auction notes loc. cit.

⁹ Museum of Fine Arts Boston,

http://www.mfa.org/collections/search?search_api_views_fulltext=JeanFrancois%20Millet&f%5b0%5d=field_collections%3A9&f%5b1%5d=field_classifications%3A145 (August 2017)

¹⁰ Christie's auction notes, loc. cit.

¹¹ The sales ledger has proven to be problematic, inconsistent and inaccurate by provenance research conducted pertaining to the C. Gurlitt estate.

items correspond with the small drawings in pencil and ink found in the C. Gurlitt cache, Lostart 478201-478207 and 478535. The discrepancy in medium may indicate a hasty listing by H. Gurlitt at the time he compiled the ledger.

Book 1: Acquisitions March 1943

Millet	Bauern Rad.	177	600,-
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Line 1119 registers one Millet engraving "*Bauern*" (farmers) bought from a private source for 600 RM.

Book 1: Sales January 1943

Paul Römer [Roemer]	Millet	8 Zeichnungen 1607-14	174	1.500,-
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Line 1032 registers the sale of 8 drawings by Millet for 1500 RM to Paul Roemer. Roemer was a business contact of H. Gurlitt through his Berlin gallery since 1938¹². H. Gurlitt became the most important buyer for Roemer in Paris, while he remained in Berlin. The fact that a sale is recorded whereas the drawings were found in the Munich cache may reflect some problematic ledger entries by H. Gurlitt, or the fact that many items were given by Gurlitt to Roemer as commission, the sale of which did not materialize. The provided total sum for the sale of 8 drawings of 1.500 RM may be indicative to the small measurements of the items (each for less than 200 RM).

Book 1: Sales March 1943

H. Reemtsma	Millet	Bauern	179	600,-
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Line 1124 registers a sale of Millet "*Bauern*" (farmers) to H. Reemtsma for 600 RM¹³.

Book 2: Acquisition 1942

1607	20.6.	Millet	Tuschzeichng	Z.	Jean Lenthal
1608	20.6.	Millet	Tuschzeichng	Z.	Jean Lenthal
1609	20.6.	Millet	Tuschzeichng	Z.	Jean Lenthal
1610	20.6.	Millet	Tuschzeichng	Z.	Jean Lenthal
1611	20.6.	Millet	Tuschzeichng	Z.	Jean Lenthal
1612	20.6.	Millet	Tuschzeichng	Z.	Jean Lenthal
1613	20.6.	Millet	Tuschzeichng	Z.	Jean Lenthal
1614	20.6.	Millet	Tuschzeichng	Z.	Jean Lenthal
1607	1942	Millet	Tuschzchg	Z.	J. Lenthal
1608	1942	Millet	Tuschzchg	Z.	J. Lenthal
1609	1942	Millet	Tuschzchg	Z.	J. Lenthal
1610	1942	Millet	Tuschzchg	Z.	J. Lenthal
1611	1942	Millet	Tuschzchg	Z.	J. Lenthal
1612	1942	Millet	Tuschzchg	Z.	J. Lenthal
1613	1942	Millet	Tuschzchg	Z.	J. Lenthal
1614	1942	Millet	Tuschzchg	Z.	J. Lenthal

¹² Hoffmann, Meike und Nicola Kuhn. *Hitlers Kunsthändler*. Muenchen 2016. p 192 and 200

¹³ Hoffmann, Meike, loc. cit. p 192

Lines 1147-1154 and 1351-1358 register 8 ink drawings as purchased from Jean Lenthal. The listing of Jean Lenthal as the source of these acquisitions was proven to be a false report by Gurlitt.¹⁴

Book 2: Sales 1943

Millet	Bauern	Rad.	Privat H.G.	600,-	12.3.	600,-	Hermann Reemtsma
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Line 1456 from March 12 registers an engraving by Millet "*Bauern*" (peasants) as having been sold to H. Reemtsma for 600 RM.¹⁵

Book 3: Acquisitions and sales 1943

Millet	8 Tuschzeichnungen	Z.	Jean Lenthal, Paris		9.1.	Paul Römer [Roemer]
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Line 258 registers on 20 June 1942 acquisitions of 8 ink drawings by Millet from Jean Lenthal, sold to Paul Roemer on 1 September for 1,500 RM. Roemer's art gallery was bombed by the allies on Nov. 22/23, 1943 and totally destroyed¹⁶, in all probability past acquisitions on the premise from H. Gurlitt were lost and thus it is not possible to check the accuracy of this entry. Roemer however filed for restitution of the loss after the war.¹⁷

Book 4: 1943

Hermann Reemtsma, Hamburg					
1943	März	12.	An Millet	W. 48	600,-

Line 3214 registers a March 1943 sale of a Millet work to Hermann Reemtsma from Hamburg for 600 RM as per payment by the buyer.

Conclusion: The ledger could record the (fake) purchase of Lostart 478391 from Jean Lenthal. However, a clear identification remains impossible due to the generic nature of the details on the Millet works.¹⁸

- **Photograph of *Terrains montants***¹⁹

On the back of the photograph written in handwriting: *Gekauft bei Gerard* (bought from Gerard).
 With no date assigned. The Liste Gerard of 1944 does not include this ink drawing.

- **Gerard**²⁰ list Dok. 1_1/2 and 1_2/2 (per Dr. Johannes Gramlich's report).²¹

List of artifacts, typed and signed by Raphaël Gerard (28 April 1944). Date and signature at end of document are crossed out. The assumption is that these works of art were the stock of the Parisian art dealer R. Gerard and transferred by sale (?) to Hildebrand Gurlitt. (The annotated handwritten

¹⁴ According to the extant sale ledgers, this was one of about forty works that Gurlitt claimed to have acquired from the art dealer Jean Lenthal in Paris on 20 June 1942. Research by the Taskforce revealed these to be false entries. Post-war correspondence between Gurlitt and Lenthal, which was found in Cornelius Gurlitt's Salzburg residence, proved that Gurlitt coerced Lenthal into issuing fake receipts for works that Lenthal never owned or sold. Gurlitt provided Lenthal with a statement to this effect in 1947.

Jean Lenthal (recte Hans Loewenthal, 1914 Vienna–1983 Paris) was an art dealer in Paris. On account of his Jewish descent, Lenthal was deported in 1943, first to Drancy and thereafter to Auschwitz, Sachsenhausen and Mauthausen concentration camps. After the liberation in 1945, Lenthal returned to live in Paris where he resumed his art dealership.

¹⁵ An etching of this work was created by J. Millet in 1863, a fact known to H. Gurlitt, allowing him to fabricate a sale of lesser value (NGA Washington 1943.3.6262, "The Departure for Work").

¹⁶ ZADIK, <http://www.artcontent.de/zadik/person.aspx?p=1202>

¹⁷ Hoffmann, Meike, loc. cit. p 217-218

¹⁸ Anlage 11.

¹⁹ Photograph, Anlage 2.

²⁰ Found in the estate of Cornelius Gurlitt in Salzburg, crate no. 10, Anlage 4.

²¹ Gramlich, J.: Quellendokumente zu Paper I: Hildebrand Gurlitts Netzwerk in Frankreich, München 2015

numbers next to the entries correspond roughly to Dok. 2 and were added in handwriting at a later date.)

36 Millet: *Petit dessin a la plume (paysage)* – Small ink drawing (landscape), in all probability could refer to Lostart nos. 478391 (110 x 167 mm) or 478390. (960 x 162) found in C. Gurlitt's Munich estate. Both drawings found in the cache use ink as medium and are of relative small size. However, on the back of the frame of 478390 the number 36 is inscribed and is identified as corresponding to Liste Gerard numbers in several versions of the document, so it seems that the present drawing is not represented on the Gerard list.

Conclusion: Gerard list does not refer to Lostart 478391.

- **Correspondence with the curator of prints and drawings at the Wallraf-Richartz-Museum Cologne, Dr. Helmut May.**²²

In a letter dated 15 January 1948 the continued art dealership of Hildebrandt Gurlitt, in the post war years is reflected. The letter from the curator H. May informs H. Gurlitt of current prices for artworks in his collection, among them J. F. Millet's *Wiesenlandschaft* (Grassland landscape) for 5,000 RM, without further information regarding medium or measurements. However, the description provided does not adhere with the hilly terrain depicted in Lostart 478391.

In the following correspondence prices have changed, by March 14 1948 H. The May correspondence reports that he has found a buyer for the Millet *Landschaft* (landscape) for 10,000 RM. Although the description of *Wiesenlandschaft* is changed to *Landschaft* we may assume that the letter is about the same drawing. This letter attesting to a sale to a private collector provides proof as to why it could not be found in the C. Gurlitt estate and consequently the correspondence does not pertain to Lostart 473391.

- **Letter Lfd. Nr. 12 Bl. 000033**²³

This document reflects the post war art dealership of H. Gurlitt, which he operated while holding the position of *Direktor* (president) of the Duesseldorf Art Association, a position he assumed in January 1948.²⁴ The address on top of the document is H. Gurlitt's private address in Dusseldorf, *Caecilienallee 75*,²⁵ attesting to the fact that the letter pertains to his private dealership and not to his position as president of the local Art Association.

The document (Lfd. Nr.12 fol. 21ff.) is a list provided by H. Gurlitt to Ketterer for a possible sale of the works, dated: 11 September 1948. Among others, the document lists Millet – *Huegellandschaft, Aqua gerahmt* (a Hilly Landscape, watercolor, framed) 1500 (crossed out, 1000 added in pencil).

The subject of the watercolor, the technique and its state listed as framed all adhere with Lostart 478391. This document thus provides the only primary source directly related to “Hillocky landscape near Vichy” and attest to the fact that the item was in the possession of H. Gurlitt immediately after the war, even before the CCP Wiesbaden items were returned to H. Gurlitt by the Allies. The Allies, as reflected in this document, even after the interrogation of H. Gurlitt,²⁶ were not aware of further artworks in his possession, probably originating with his WWII Parisian art dealings, purchases and illegal transfers of French art to Germany.

²² Anlage 3- BArch N_1826_180_0123 ff

²³ H. Gurlitt's correspondence, Lfd. Nr. 12, Bl. 33

²⁴ Hoffmann, Meike, loc. cit. p 289

²⁵ N_1826_43_0066

²⁶ <https://www.fold3.com/image/232052822>

Archival sources:

- **ERR database of Art at the Jeu de Paume**

None of the many Parisian Jewish art collections confiscated by ERR and recorded in the data base yielded information about a watercolor by Millet excluding one which was restituted to David Weil,²⁷ *Parkwinkel in Vichy*, ink and watercolor, framed. The restitution record provides an image, which although similar is not Lostart 479391. The fact that both were framed in a gold plaster frame may refer to the fact they originated with the same collector, however this remains a hypothesis.

- **MNR Site Rose-Valland - Musée Nationaux Récupération**

Five entries record works of art by J. F. Millet as restituted to France from Germany. Most of these restitutions were handled at the Central Collecting Point Wiesbaden. None of the works relate to this drawing.

- **Fold3**

The large collection of documents relating to the confiscation of Jewish collections in Paris supports the assumption that the Millet art represented in the C. Gurlitt cache originated with one of these looted collections. The fact is that the number of collections seized by the ERR numbers 79,²⁸ the ERR database does not cover all the collections listed in Fold3.

Fold3 records of ERR *Moebel-Aktion – Bilder* reveal Millet art²⁹. Beginning in the spring of 1942, art objects were brought to the Jeu de Paume as part of the loot collected by the ERR offshoot, the “*Moebel-Aktion*” (furniture operation), stripping furnishings from the homes of Jews who had fled or were deported. The “*Moebel-Aktion*” art loot was separated into a number of special type-specific “M-A” collections, and was inventoried without revealing the name and address of the home from which they were seized. The Millet items in C. Gurlitt’s cache may have originated with such an operation and ended up in the hands of intermediaries like Wuester, who dealt clandestinely with the looted items.

Fold3 documents reveal a number of Millet artworks in various media which the *Staedtische Galerie* (Municipal Gallery) Frankfurt had acquired in France,³⁰ none of which are related to Lostart 478391, although being ink and pencil drawings, since the subject matter differs. It must be noted that the seller was the Parisian art dealer Hector Brame, 1941.

Fold3 documents reveal the name of another German art dealer, Ludwig Gutbier (partner of Ernst Arnold), active in Paris during the occupation, and dealing, among others, with Millet artworks.³¹

No direct connection to Lostart 478391 was revealed, although Gurlitt and Gutbier roamed the same Parisian circles and most probably knew each other.³²

- **The Getty Provenance Index Database (Sales catalogue)**

47 records of J.F. Millet are recorded in the database. These entries record 8 sales of Landscape drawings. Medium and measurements do not correspond to Lostart 478391.

²⁷ https://www.errproject.org/jeudepaume/card_view.php?CardId=4879

²⁸ <https://www.fold3.com/image/269984171> , 269984187, 269984192, 269984200

²⁹ <https://www.fold3.com/image/283748345> , 306282909

³⁰ <https://www.fold3.com/image/293110494> (August 2017)

³¹ <https://www.fold3.com/image/269987488> , 269987481 (August 2017)

³² Hoffmann, M., loc. cit. p. 209

- **Witt library**

A photograph of a Sotheby's New York sale depicts a pencil and watercolor by J.F. Millet sale of an extremely similar depiction titled: A Hill at Vichy. (152 x 241 mm) offered for 40,000-60,000 dollars on May 7, 1998, providing a monetary value to a similar item.³³

- **Auction and Exhibition Catalogues with reference to Lostart no. 532991:**

Jean Francois Millet, Hotel Drouot, Paris, 10-11 May 1875. Possible Lots: 70, 71, 74, 75, 81, 84, 87, 92, 94, 97, 99, 101

J. F. Millet Dessinateur, Exposition de Quelques Oeuvres, Hector Brame, Paris, January 31- February 19, 1938. Catalog no. 69³⁴

- **Auction catalogues consulted with negative results:**

Tableaux Pastels Dessins Aquarelles, Collection Roger Marx, Galerie Manzi- Joyant, Paris, May 11-12, 1914

Graphik und Handzeichnungen des 19. und 20. Jahrhunderts (Auktion 72). Auct. cat., Paul Graupe, Berlin, 5-7 May 1927.

Antiquitäten, Gemälde, modernes Mobiliar (Katalog 2094), auct. cat. Rudolph Lepke's Kunst-Auctions-Haus, Berlin, 1-2 November 1935³⁵

Moderne Graphik der Sammlung Heinrich Stinnes, Gutekunst & Klipstein, Bern, Schweiz, 20. -22. Juni 1938.

Tableaux, pastels, aquarelles, dessins. Drouot, Paris, vente du 17 juin 1942.

Tableaux et dessins modernes. Drouot, Paris, vente du 20 novembre 1942.

Succession Georges Viau. Drouot, Paris, vente du 11 décembre 1942.

Tableaux, pastels, aquarelles, dessins. Drouot, Paris, vente du 21 décembre 1942.

Tableaux modernes, dessins, aquarelles, gouaches, pastels. Drouot, Paris, vente du 28 janvier 1943.

Tableaux modernes, aquarelles, pastels, dessins. Drouot, Paris, vente du 4 mars 1943.

Tableaux modernes, dessins, aquarelles, gouaches, pastels. Drouot, Paris, vente du 2 juin 1943.

Tableaux modernes, aquarelles, dessins, gouaches, sculptures. Drouot, Paris, vente du 10 novembre 1943.

Tableaux modernes, dessins, aquarelles, gouaches, pastels. Drouot, Paris, vente du 21 janvier 1944.

Catalogue des dessins, aquarelles, gouaches, pastels. Drouot, Paris, vente du 20 mars 1944.

Tableaux modernes, dessins, aquarelles, gouaches, pastels. Drouot, Paris, vente du 23 mars 1944.

Objets de bel ameublement, tableaux et dessins. Drouot, Paris, vente du 31 mars 1944.

Tableaux modernes, dessins, aquarelles, gouaches, pastels. Drouot, Paris, vente du 24 mai 1944.

Catalogue des dessins, aquarelles, gouaches, pastels. Drouot, Paris, vente du 4 juin 1944.

Estampes anciennes et modernes, tableaux, dessins anciens et modernes. Drouot, Paris, vente du 20 décembre 1944.

Dessins, tableaux modernes, sièges et meubles. Drouot, Paris, vente du 25 mai 1945.

Estampes, tableaux, pastels, aquarelles, dessins modernes. Drouot, Paris, vente du 29 juin 1945.

Tableaux modernes, dessins, aquarelles, gouaches, pastels. Drouot, Paris, vente du 8 novembre 1945.

³³ <http://courtauld.ac.uk/gallery>

³⁴ Anlage 5. Brame 1938, No. 69

³⁵ Lot 427-430 clearly state the medium as coal and pencil and do not correlate with the ink watercolor

Estampes, tableaux, aquarelles, dessins, miniatures. Drouot, Paris, vente du 13 décembre 1945.
Dessins de Jean-François Millet. Exh. cat., Musée du Louvre, Paris, 1960.
J.-F. Millet. Exh. cat., Wildenstein & Co., London 1969.
Jean François Millet. Exh. cat., Hayward Gallery, London 1976.
Achim Moeller, 5th Anniversary 1972-77, London
Christie's, 19th Century European Paintings, Drawings, Watercolors, 15 February 1995, New York.
Millet, Van Gogh: Paris, Musée d'Orsay : 14 septembre 1998 - 3 janvier 1999.
Christie's, Old masters and 19th Century Drawings, 24 January 2008, New York
Christi's, Old Master and Early British Drawings & Watercolors, January 2013, New York
Stephan Ongpin Fine Art, online catalogue, London (August 2017)
89 various auction catalogues, France, 1942 – 1945: <http://bibliotheque-numerique.inha.fr/collection?search=Millet+dessins&sort=score&perpage=20&fulltext=1&date-start=1942&date-end=1945&page=1> (August 2017)

- **Books:**

Moreau-Nelaton, E.: Millet raconté par lui-même, Paris: Henri Laurens, 1921. [vol. 3] Fig. 357³⁶

- **Books consulted with negative results**

Staley, E.: Jean François Millet. London: Bell & Sons, 1905. [related to p. 66]Books with
Fermigier, F.: Jean-François Millet. Genève 1979.
Gensel, W. : Millet und Rousseau, Bielefeld/Leipzig, 1902.
Gsell, P.: Millet. Paris: Éd. Rieder, 1928.
Herbert, R. L.: Jean-François Millet. Exh. cat., Paris, 1975.
Hiepe, R.: François Millet. Leipzig: Seemann, 1962.
Hoerber, A.: The Barbizon Painters, New York 1915.
Krügel, G.: Jean François Millet: eine Kunstgabe. Mainz: Scholz, 1909.
Laughton, B.: The Drawings of Daumier and Millet. New Haven / London 1991.
Manœuvre, L.: Millet – Les Saisons. Paris 1996.
Marcel, H.: J.-F. Millet. Bibliographie critique. Paris [1903]
Mégret, F.: Millet, l'apôtre des paysans. Connaissance des Arts no. 251, Paris 1973.
Meyer, A.: Zwischen Original und (Ver-)Fälschung; in: Wolff-Thomsen, Geschmacksgeschichte(n). Kiel 2011.
Millet: Sessanta Capolavori dal Museum of Fine Arts de Boston. Treviso 2005.
Millet Mappe. Muenchen: Kunstwart, 1900.
Murphy, A., R.: Drawn into the Light: Jean-François Millet. New Haven: Yale University Press, 1999.
Murphy, A. R.: Jean-François Millet. Boston 1984.
Muther, R.: J. F. Millet. Berlin: Bard, 1903.
Peacock, N.: Millet, London 1905.
Sensier, A.: Jean-François Millet. London: Macmillan, 1881.
Sensier, A.: La vie et l'oeuvre de J. F. Millet. Paris: Quantin, 1881.
Turner, P. M.: Millet. London: Jack, 1910.

³⁶ A landscape in the Vichy vicinity, drawing depicts a very similar terrain and hill.

Yriarte, C.: J. F. Millet. Paris 1885.

- **Conclusions:**

A photo of a 1938 Millet exhibition at Galerie Hector Brame in Paris reveals that the artwork was on display.³⁷ An inquiry with the gallery Brame & Lorenceau did not reveal the name of the lender to the exhibition.

The rare watercolor from the years 1866-68 depicting a hill in the Vichy vicinity, “*Terrains montants*” is represented in H. Gurlitt’s photo album.³⁸ The back of the photograph attests to the fact that it was purchased at Galerie Raphael Gerard. However, Liste Gerard includes only one ink drawing by Millet, no 36, which has been identified as Lostart 478390. The question remains open if actually two ink drawings were bought from Gerard or the remark was put on the back of the drawing by mixing up these two drawings. The list (Lfd. Nr. 12 Bl. 33) proves that Gurlitt has been in possession of this drawing since at least 1948.³⁹

Large collections of Millet’s art were in France, many of which were in the hands of Jewish art collectors. Although the exact origin of Lostart 478391 was not identified, the many leads, as reflected in this report, support the hypothesis that it was acquired in Paris, and transferred to Germany, possibly through Gallery R. Gerard. The fact that Raphael Gerard traded in confiscated art is well documented, as well as his close contacts with H. Gurlitt as reflected by a large number of items in the C. Gurlitt cache originated with this dubious dealer. Nevertheless, a direct link to a loss or looted collection could not be established.

Die Provenienz des Werkes konnte trotz intensiver Forschung nicht lückenlos aufgeklärt werden, d.h. das Kunstwerk ist weder erwiesenermaßen noch mit hoher Wahrscheinlichkeit NS-Raubkunst noch frei von NS-Raubkunstverdacht. Es wurde nach aktueller Einschätzung allen Rechercheansätzen nachgegangen. Das Blatt muss demnach in die Kategorie „ungeklärt“ [=nach Ampelsystem: gelb] eingestuft werden.⁴⁰

Disclaimer

The research that goes into establishing the provenance of a work of art usually requires complex work that often lasts many years. Researchers have to reconstruct events that took place many decades ago. Often, the only sources of vital clues stem from third parties who do not always represent and assess the facts in a manner that is beyond all doubt. The above object record is just an interim report that was designed as a basis to facilitate possible further in-depth research. Despite the short period of time in which it was compiled, this interim report is nevertheless the result of utmost care in research, combined with great professional expertise. The following provisions therefore apply:

- a) The investigation revolved exclusively around the question of the origin and chronology of ownership of the artwork described in the report. No liability will be accepted for:
 - the accuracy of the used sources’ presentation of the facts and any analyses, conclusions, and assessments they may contain,
 - the exhaustiveness of our probing into and evaluation of the available source material,
 - the analysis and conclusions drawn from the sources in the course of our research,

³⁷ J. F. Millet Dessinateur, Exposition de Quelques Oeuvres, Hector Brame, Paris, January 31- February 19, 1938. Anlage 5.

³⁸ Anlage 2. 10_F10162_Millet_Hügelige Landschaft_478391.

³⁹ Anlage 3.

⁴⁰ Ergänzung durch Projektleitung, 23.5.2018.

- the findings on the subject of the report and how they were derived,
 - the authenticity of the artwork, as well as the accuracy of its attribution to a particular artist.
- b) The report is based on the sources available at the time it was written. It is an interim report. Further research might be required. It is important to note the possibility that new source material may be found, which may lead to a re-evaluation of the interim findings presented here.
- c) The present report does not purport to make pronouncements on any legal claims and legal positions. No liability will be accepted for any conclusions drawn by the addressee(s) or by third parties based on this report.