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projekt provenienzrecherche gurlitt

PROVENANCE RESEARCH REPORT
ON WORKS ATTRIBUTED
TO AUGUSTE RODIN

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catalogue raisonné of auguste rodin's drawings and paintings

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Nota Bene

At the request of Dr Andrea Baresel-Brand, head of the Gurlitt Provenance Research team, I have been investigating provenances as far as possible between April 18th to July 30th 2017 for the following works attributed to Auguste Rodin:

Lostart-IDs 533024, 532991, 533012, 533014, 533015, 533016, 533017, 533018, 533019, 533020, 533021, 533022, 533023, 533031, 533032, 533033, 533034, 533035, 533036, 533037, 533038, 533039, 533040, 533041, 533043, 533044, 533046, 532972, 533013, 533042, 533045, 521802, 478416, 478418, 533025, 477910, 78167, 478415, 478546.

This analysis is partly based on my expertise and curatorial work for the musée Rodin in Paris from 1998 until today, and on records I have collected over the years for the *Catalogue raisonné of Rodin's drawings*.

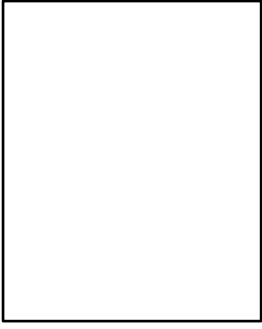
I have pursued clues and trails in the following documentary sources: Archives municipales de Nancy, Archives nationales, Bibliothèque nationale, Archives institutionnelles du musée Rodin, Documentation du musée d'Orsay, Bibliothèque Institut national d'histoire de l'art, Archives de l'hôtel Drouot, Centre des archives diplomatiques, Centre de documentation du Mémorial de la Shoah, private archives of the Galerie Sagot-Le Garrec (Paris), kindly provided by Nicolas Romand. Concerning the drawings examined in Munich on April 18th, I confirm my opinion first given in 2015-2016 based on photographs which had been sent to me at the time by M^{rs} Emmanuelle Polack: *All drawings are authentic works by Auguste Rodin except ID 478415, ID 478167, forgeries in my opinion, and ID 478416 which I attribute to Jules-Léon Perrichon.*

I have re-interpreted titles, specified mediums and types of papers, as they are a requisite to possible identifications.

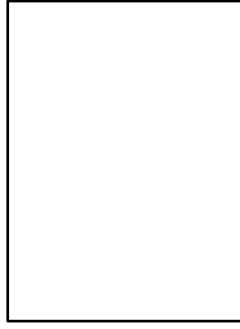
The following report—of a still on-going investigation—is divided in three sections:

1. *What archives from different sources reveal* (p. 5)
2. *The limits of identification* (p. 12)
3. *The Gurlitt's Rodins Catalog* (p. 22)

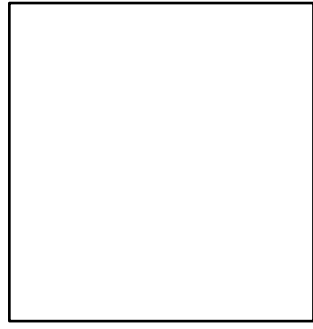
Endnotes of the first two sections are p. 21.



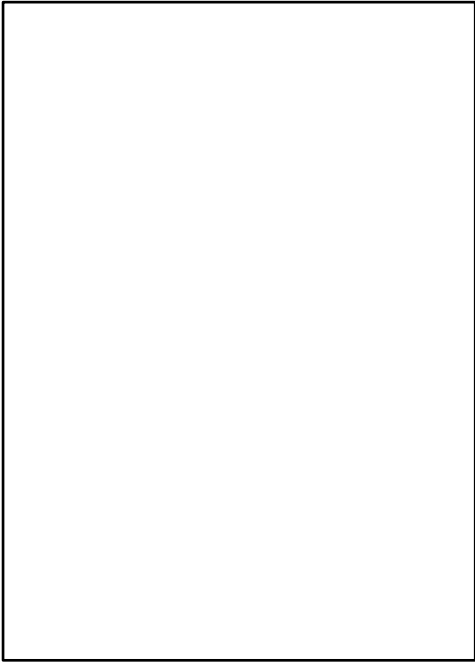
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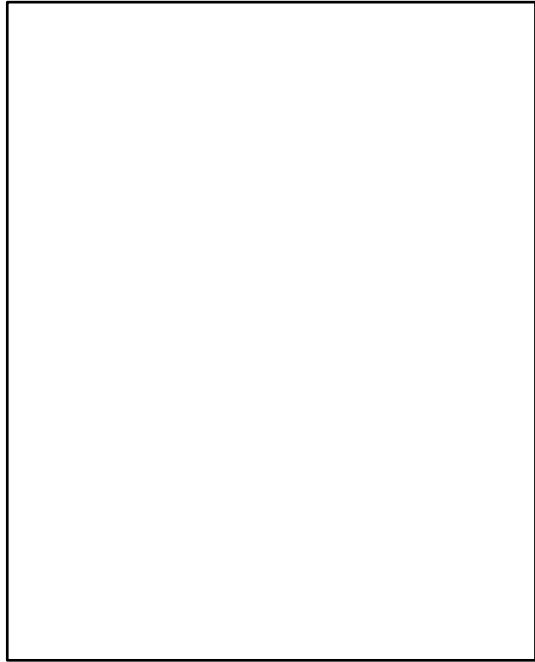
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Rodin's drawings in the German world

Auguste Rodin's art and draftsmanship were both successful and polemic in Germany and Austria before the 1930's. His first retrospective in Paris in 1900 during Paris's World Exhibition, made himself known to German artists, intellectuals and collectors. Many Rodin exhibitions followed in Europe, the United States and Japan.

In this global context, it is in Germany and Vienna with the Secessionists movements that Rodin's work was mostly exhibited and sold abroad. In 1903/1904, the 8th Berliner Secession organized the largest exhibition of Rodin's drawings of the time (approx. 300 works and not a single sculpture), followed by the cities of Hamburg, Dusseldorf, Dresde, Weimar and Leipzig¹. Rodin showed not only his "black drawings" for the *Gates of Hell* (1880's) and his contemporary watercolours, but curiously also small woodcut engravings after Rodin by his collaborator Jules-Léon Perrichon (1866-1946)².

Before they went to Berlin, the secretary of Rodin, René Cheruy ordered documentary photographs of the works that were traveling. The majority of the 300 drawings returned to Rodin's studio after the German exhibition tour and are now kept at the musée Rodin. However, one of the drawings I could identify was sold in Hamburg in 1904 (n°145) and it is quite probable that most of the drawings that are not part of the musée Rodin collections today, stayed in Germany at the time. Drawing n°130 (ill. 1) clearly identifiable is Max Silberberg (1878-1945)'s drawing that was sold at the forced Auktion Paul Graupe in 1935 (*Sitzendes Mädchen*, Lost Art- ID 414745) (ill. 2). This drawing is the only one clearly identifiable in the Silberberg collection but is unfortunately not yet located. I could not recognize any of the Gurlitt drawings in the photographs that I had access to in the musée Rodin archives. However, this data gives us a new historical clue to research concerning the identification of the rest of Silberberg's Rodins. I will pursue this trail.

Publications and exhibitions enhanced Rodin's fame and rating on the art market. Even after the forced resignation of count Harry Kessler for having the audacity to show Rodin's drawings at the Grand Ducal Museum in 1906, specially dedicated articles to Rodin's drawings were published by critics like Otto Grautoff, Erich Hancke, Paul Lothringer between 1908 and 1911. One of Grautoff's articles is illustrated with the Perrichon drawing of the Gurlitt trove—ID 478416 (ill. 3). German collectors and art dealers acquired works from these exhibitions before buying directly at the artist's workshop in Paris. As an example, 21 drawings were sold during the 1903

Berliner Secession (the value was between 200 and 400 marks).

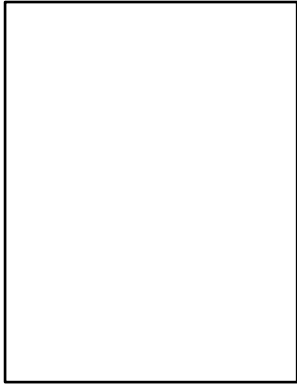
In 1909, a "M. Gurlitt-Berlin" bought two drawings at the Galerie Devambez in Paris, n° 62 *Bacchus* and n° 92 *Salambô*, for 550 francs (ill. 4-5). These drawings have not yet been identified and do not match the drawings of the Gurlitt trove. A note by a secretary of Rodin from the archives of the musée Rodin indicates that the same

dealer would buy 3 more drawings and wanted to exhibit a series of “30 drawings”, *une trentaine de dessins*, without specifying which ones (ill. 6). Could the 28 *Victor Hugo* drawings of the Gurlitt trove match these? The M. Gurlitt in question could be Fritz Gurlitt from the “Maison d’Art Fritz Gurlitt” mentioned in one of Hildebrandt Gurlitt’s testimonies ³ (ill. 7). It would be interesting to find out if Gurlitt inherited from this gallery.

The stamped signatures

At the end of WWI, which coincided with the death of Rodin in November 1917 and the opening of the musée Rodin in Paris in 1919, Rodin’s drawings were to be sold only through the art market. Rodin had donated to the French State all his works and personal collection since 1916. In the 1920’s important series of drawings were sold to philanthropist collectors, like the American Jules Mastbaum and Japanese Kojirô Matsukata, in order to create their future museums, now the Rodin Museum in Philadelphia and the Museum of Western art in Tokyo. Léonce Bénédite, first curator of the musée Rodin, who died in 1924, played a key role in the constitution of these collections, especially for Matsukata’s that was stocked at the musée Rodin between the two world wars and all through WWII. The collection ended up under custody of the French State in 1944 ⁴.

Some drawings sold to these two collectors—and possibly to others—are marked with the “Rodin” double underlined purple ink stamp (ill. 8): 3 watercolours of the Mastukata collection restituted to the Japanese Government in 1959 and now in the Museum of Western art in Tokyo—D19590060, D19590061, D19590068; and 6 drawings of the Mastbaum collection now in the Rodin Museum in Philadelphia—1959.54.5, 1959.54.6, 1959.54.7a-b, 1959.54.3, 1959.54.9a-b, 1971.124.2. (ill. 9). Only a few other drawings with this particular stamp are in private and public collections—including two *Women with an open robe* ID. 478546 and ID. 478418 of the Gurlitt trove (see details ill. 10-11). How all these drawings—supposedly destined to stay at the musée Rodin in Paris—could have been sold and when, is still a subject of debate today. Around 1916, this ink Rodin signature was stamped on approximately 800 drawings of the future musée Rodin ⁵, probably more as a “marque d’atelier” than a mark of belonging to the musée Rodin. The reference book of Frits Lugt on *Marques de collections de dessins & d’estampes* ⁶ published in 1921 states that the stamp was created by Rodin’s friend Bénédite in order to release Rodin from the fastidious task of signing. “The drawings were marked as and when, or most often, when they left the workshop” writes Lugt. A very similar double underlined Rodin stamp was also created for terra-cotta authorized posthumous casts (ill. 12). Indeed, the musée Rodin’s specific status of executors permitted the continuation of casting and selling new casts from Rodin’s original plaster molds or from molds newly taken from his plasters.



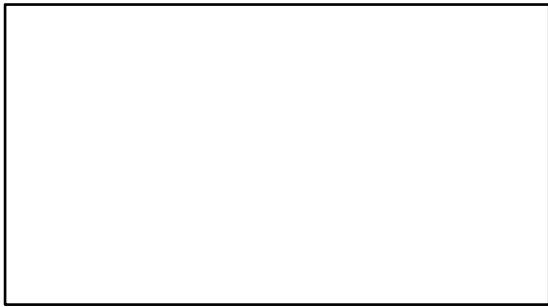
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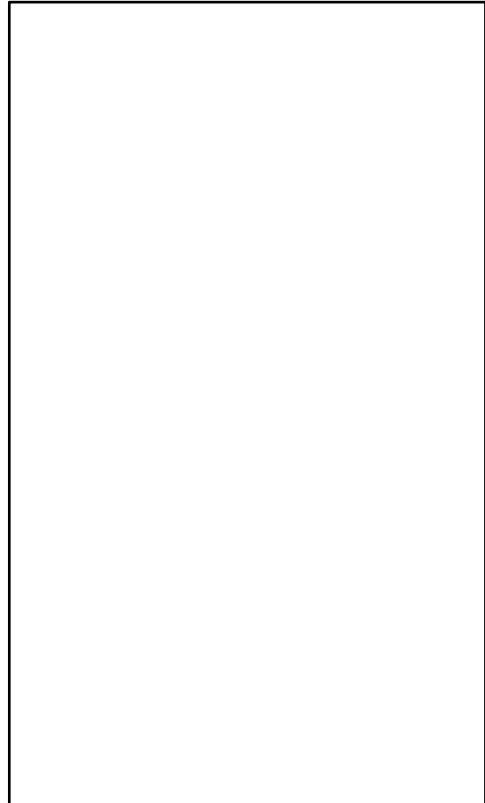
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Rodin

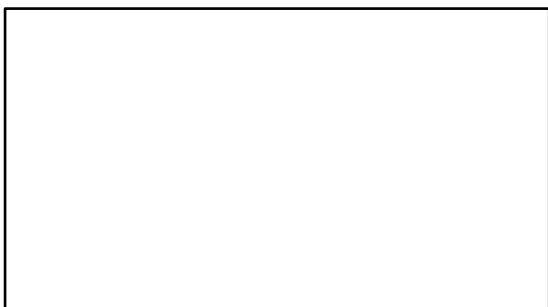
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My hypothesis is that a series of drawings destined to the donation to the French State were put aside by Bénédite to be sold—with Rodin’s approval or without him knowing, just after his death? The ambiguity of Bénédite’s role as a “conservateur” *i.e.* an official of the French administration as well as an art dealer, is at the heart of the debate. Whether he sold the stamped drawings in order to finance the creation of the museum and also for his own profit is highly probable. The fact is the stamped drawings were for sale in Parisian galleries in the early 1920’s.

The musée Rodin questioned in 2016 the propriety of an important stamped sketch stating that the Rodin purple stamp was a mark of belonging of the museum. As I argued that it would be difficult today for the museum to contest the legitimacy of propriety of all the stamped drawings presumably sold by Bénédite, the musée Rodin stepped back. Indeed, none of Bénédite’s successors from 1924 to 2016 ever questioned the stamped drawings, even at auction sales. Furthermore, the exact function of the stamp—“marque d’atelier”?—has not been clarified yet. Hence, the musée Rodin should not be claiming Gurlitt’s two drawings ID. 478546 and ID. 478418.

Fake drawings, even in prestigious collections

Fake Rodin drawings with or without the stamp appeared on the art market at the same period. Along with authentic works, they proliferated all over Europe. Two notable examples are the series of fakes presented in the catalogue of galleries like Alfred Flechteim’s in Berlin (1930) or in the auction catalogue of Galerie Georges Petit in Paris (1933). They were sold by hundreds. This explains the presence of many forgeries in collections in France and abroad—including the 2 fakes of the Gurlitt trove ID 478415 and ID 478167. *Nu féminin agenouillé/Kneeling female nude, seen from the back*, ID 478167 is the work of the most prolific Rodin faker in Europe: Odilon Roche. The missing tip of the sheet on the lower right could have been cut-out to eliminate a recognizable O.R. red stamp usually put on the far right angle of drawings. Odilon Roche who died in 1947 was then considered a great collector of Rodin’s graphic work.

At the Musée d’Orsay in Paris, out of the 9 Rodin drawings which came from the *Commission de la Récupération Artistique*, only 2 are authentic. These two were sold in Germany during WWII through dealers Rudolf Melander Holzappel⁷ and André Schoeller.

Schoeller, for instance, sold a drawing of the Japanese model *Hanako* by Rodin to the Folkwang Museum, in Essen⁸. It is Schoeller’s name that appears mostly along with Jean Cailac’s as experts of Rodin for auction sales at the Hôtel Drouot in Paris between WWI and WWII and during the German Occupation. Neither Schoeller nor Cailac were aware of the problems of forgeries, nor was the musée Rodin at the time, who bought drawings of several forgers until the 1960’s. It is highly probable that Gurlitt bought most of his Rodin drawings through André Schoeller, as seem

to indicate the authentication certificates established by Schoeller between 1941 and 1944. However, he could also have bought them in different circumstances and asked Schoeller to authenticate the works independently.

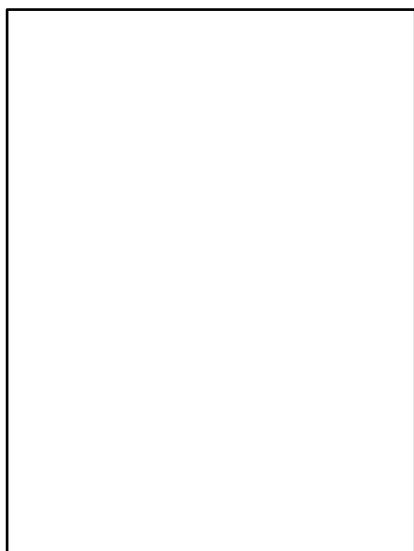
Hildebrand Gurlitt's transactions in France

Gurlitt was also in contact with a Ward Holzapfel [=Rudolf Melander?] through the Dutch dealer Theo Hermssen (ill. 13)⁹. In a declaration dated 29 June 1946¹⁰ where Gurlitt says having bought casts of Rodin's *Bourgeois de Calais* and a *Portrait of a Man* for the Wallraff Richartzs in Cologne, he also mentions private sales to the dealer Herrmann Reemsta of "2 sketches by Rodin" (ill. 14). Claim n° 2426 dated 12 dec

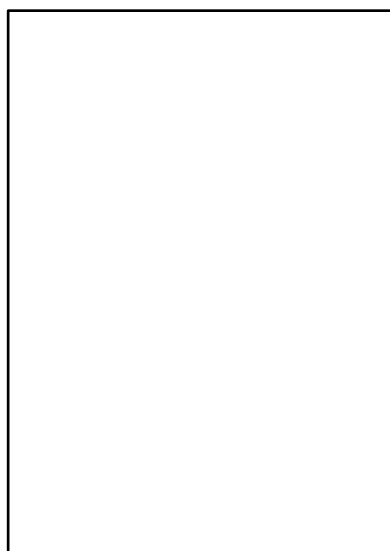
1947 states one Rodin sketch bought by Gurlitt for Reemsta in April 1942.

One of the noteworthy testimonies concerning Hildebrand Gurlitt is Michel Martin's known report of the Fine Arts Department of French Museums¹¹ (ill. 15). Martin, who issued export permits for artworks during the Occupation, stated that Gurlitt had access to expanding credit from 1941 to July 1944 in order to buy massively for German museums. Gurlitt also bought for his gallery in Dresde and for private purposes. His regular providers were Schoeller, Fabiani, Gerard, Cailleux and Manteaux.

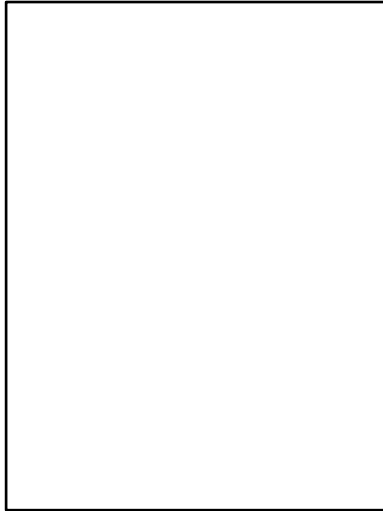
He would not only come regularly to Paris (every month for 10 days, states Martin), but would also go to the provinces. In the early 1943, he went to the pays de la Loire, and at the end of that year, says Martin, he went to the South of France (Marseilles area). Several Rodins were sold at the Savoy Hotel, in Nice, in 1942 and 1943.



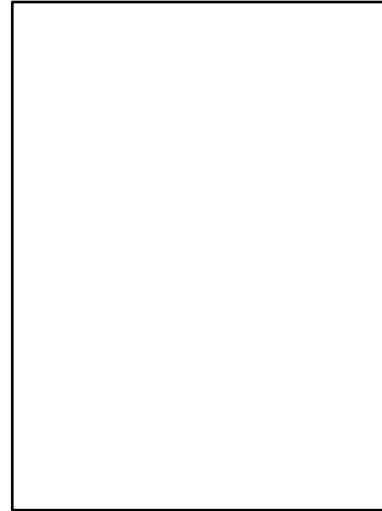
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More catalogues from auctions in the French provinces should be checked further. During his trips to Paris, Hildebrandt Gurlitt stayed at the apartment of a “M^{me} Chauvet” separated from the diplomat Chauvet of the family of Swiss bankers. The drawing *La Chemise* bought in 1908 at the galerie Devambez—later sold at auction at Drouot in 1931 under the title *Femme en chemise* and now at the musée Rodin: D. 7706—was in the collection of a “D^r Chauvet”, Rodin’s personal physician (ill. 16): this is most probably just a coincidence of names.

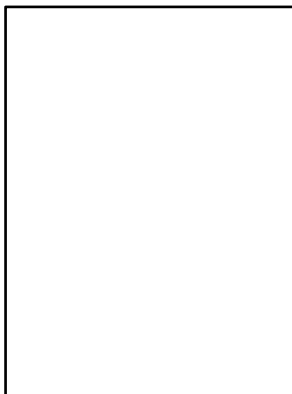
The Knauer Company

Martin also quotes the German transport Agency Knauer as Gurlitt’s privileged art transporter from France. One of the tangible clues found on ID 478418’s frame is a Knauer label n° 6301. A detailed list of works transported by the Schenker firm refers to the Musée d’Orsay’s *Hanako*, and I hoped to find similar lists for Knauer. However, the abundant Knauer archives of the French Ministry of Foreign Affairs are disappointing in this matter: Knauer, a Berlin established firm (Wilmsdorf, 19 Pfalzburgerstrasse) appears to have transported mainly furniture. Its subsidiary firm in France (based in Paris 8, rue Havély), who’s manager was a “M. Clement”, was put under custody at the end of the war. Consequently, after analysis of the archives of the French firm, a list of looted furniture with their recipients in Germany was established by the O.B.I.P in 1946 (ill. 17). Artworks (“antiquités”, “tableaux”) are cited along with furniture in wagons from 1943 to 1944 (ill. 18, 19, 20, 21, 22), but Gurlitt’s name does not appear in the list of the recipients. Further investigation is needed to find the original documents of the firm.

In his report of September 25th 1947, P. Villemer (Chief of the *Mission française pour les Réparations et Restitutions en Zone britannique*), says that Clement had declared all the inventories in Berlin had been destroyed, as well as “Knauer’s storage house in Berlin which contained large quantities of French looted furniture” [...] “Knauer took charge of looted furniture after it had been assembled in collecting centers; therefore, it is impossible to establish from their records in Paris the circumstances of the removal from owner’s premises” (ill. 23).



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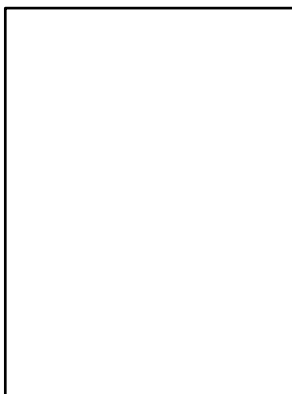
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the limits of identification

Titles

Although Rodin did give titles to his drawings during exhibitions, their identification can prove somewhat perplexing. As an example, his series of virile michelangelesque contrasted ink drawings of “maternities” executed in the 1880’s as preparatory sketches for the *Gates of Hell*, were often transformed into heroes of Dante’s *Inferno*. Some drawings could also bare several titles at a time.

Respecting ID 533025, *Mother and Child*, published as an illustration in a special edition of *La Plume* in 1900 (ill. 24), we should keep in mind that we could be looking for a *Medea* or even a masculine *Ugolino* on the verge of devouring his child, as seen in an auction catalogue of 1928 (ill. 25). Moreover, time and again auction catalogues give fanciful titles which have nothing to do with the original Rodin title, nor even with the subject.



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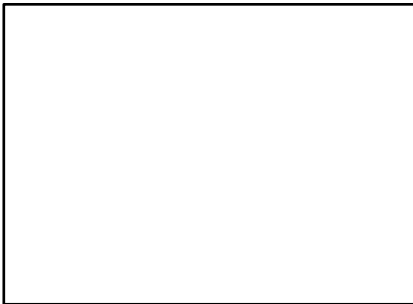


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One or several

The designation of drawings can be vague and sometimes we don't know if we are looking for one or several sheets of paper. In the case of Roger Stora's claim of Nov. 1946, for example, the "*Femmes nues*" seem to be in reality 2 different drawings of a "*Nu*" and not one drawing of several nude women. Another example is the Appendix to claim n° 2426 of 12 December 1947 that cites "7 sketches" by Rodin bought by Güstrow Böhmer in April 1942 (ill.

26): could these correspond to the Seven studies of heads of Victor Hugo on one sheet (ID 533037)—which could have been sold by Böhmer to Gurlitt?



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Papers and the Victor Hugo's portraits

Some forms established by private galleries in the 1920's-1930's mention "X" number of "sketches", not meaning several sheets of paper but several sketches ("croquis" or "esquisses") on one unique sheet. An interesting trail concerning the sketches of *Victor Hugo's head* comes from the private archives of the Sagot-Le Garrec Gallery in Paris who had acquired in December 1920 *Huit croquis de Victor Hugo à la plume* "Eight sketches of Victor Hugo" and sold the drawing on December 3rd 1935 to the Würthle & Sohn Galerie from Vienna (ill. 27). This drawing could have matched ID 533033 that I renamed *Eight studies of Victor Hugo's head*. The examination of the

types of papers of each drawing during my visit to Munich in April proved essential in this case for the identification process: the "Eight sketches of Victor Hugo" bought by Würthle & Sohn is described by Sagot-Le Garrec as executed on tracing paper—however, ID 533033 is executed on laid paper (ill. 28) and dimensions differ slightly.

The circumstances of Rodin drawing Victor Hugo are well known. The journalist Edmond Bazire played an important role in the introduction of Rodin to the



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poet whilst Victor Hugo was reticent to pose for Rodin. Twenty-eight drawings of the Gurlitt collection can be identified as preparatory studies for the modelled *bust of Victor Hugo* as well as for the *Victor Hugo* drypoints [not studies for the 1890's monument], therefore I recommend that all the “*Männliche Kopfstudien*” be more precise in the “object records”. They are mostly drawn on laid writing paper of English origin, typical of this series—watermark “Delta Mill Superfine” which name is not complete on any of the drawings but which we know from a letter from the musée Rodin (ill. 29). This is the most important collection of Victor Hugo drawn portraits by Rodin known until today. The works in question were some of the famous “Victor Hugo sketches” illustrated in Léon Maillard's book with August-Hilaire Lévêillé's woodcuts: *Etudes sur quelques artistes originaux. Auguste Rodin statuaire*, Paris, H. Floury, libraire-éditeur, 1899 (Lostart IDs : 533031, 533040, 533017, 533023, 533016, 533043, 533041, 533013,

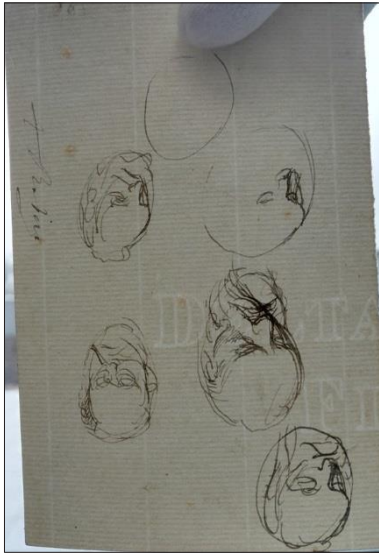
533042, 533045). Drawing n° 533042 was also published in Roger Marx's “Pointes sèches”, 1902, reproduced p.9 and photographed by Charles Bodmer (D 7741, Paris, Musée Rodin), as well as two other drawings ID 533045 and ID 533019 (ill. 30-31).

The musée Rodin in Paris possesses a series of 15 portrait drawings, 11 donated by Rodin to the French State in 1916, 3 given to the musée Rodin by art collector Marcel Guérin in 1927 and one from the Guérin collection, bought by the musée Rodin in 1975. Four others are in private Japanese and French collections, including the *Portrait de Victor Hugo* which used to be owned by Louis Barthou (Ex-libris II, 1935, n° 1040), now in a private Parisian collection and shown at the Rodin Centenary retrospective at the Grand Palais which ends July 31st 2017 (ill. 32).

Signatures

Except for ID 533031, all the *Victor Hugo* portraits of the Gurlitt collection bare Rodin's signature (“A Rodin” or “AR”) Signatures on the drawings reveal they were destined to be exhibited or published during Rodin's lifetime (as Rodin seldom signed his drawings for any other reason). The signatures that are all quite similar were put after all the portraits were executed. Rodin signed them in one go, in a systematic way. Some of the drawings, like ID 533013 in graphite and grey ink wash or ID 533015 in black crayon for example, are made in different techniques but both have an “A Rodin” similar pen and brown ink signature. The absence of a signature on one of the drawings only reveals it was not originally selected to be shown.

Although these drawings are very well known to Rodin scholars, circumstances of their dispersion after Rodin's death remains mysterious. Schoeller's certificates all dated 17 December 1943 seems to indicate they had probably never been separated. The claim from M. Weill-Goudchaux (ill. 33) could match one of the single-portrait drawings: the dedication to Elie Weill, most probably not by Rodin, would have been on the mount and not on the sheet. It could also match a drawing acquired by the Musée Rodin in 1975 (see *infra* note and illustrations ID 533017).



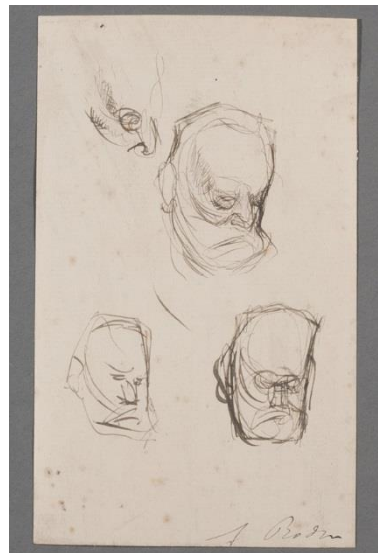
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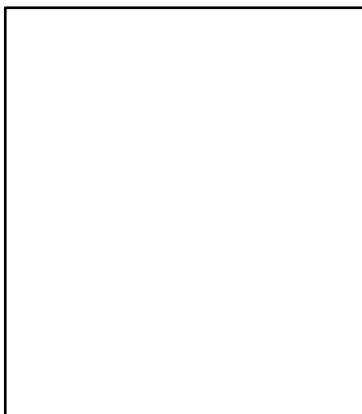
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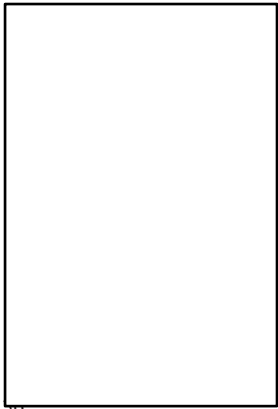
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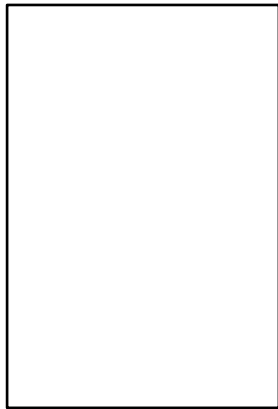
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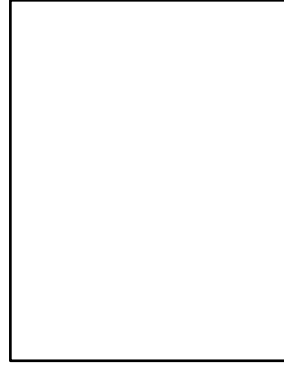
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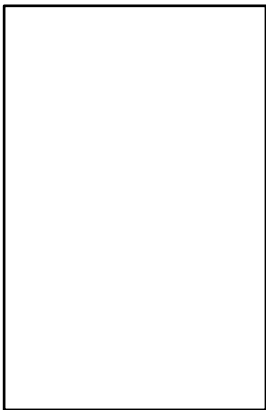
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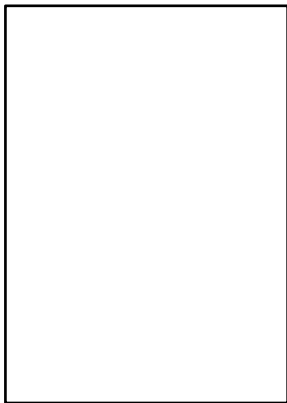
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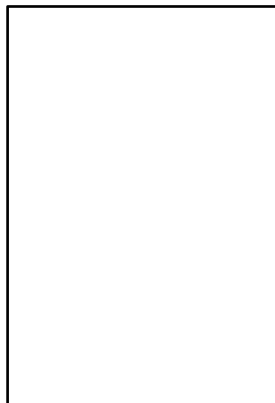
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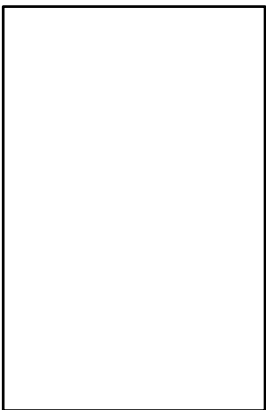
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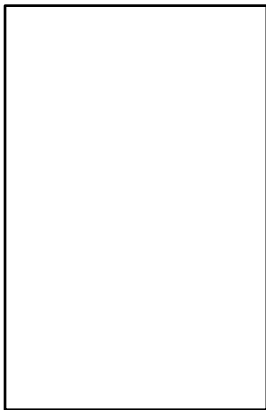
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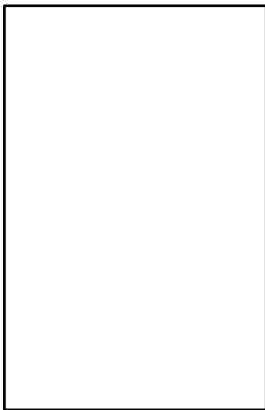
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Cross-reading criteria

Furthermore, auction catalogues in France between the 1920's and 1945 designate works by Rodin in an imprecise way. However, some matches could be made. I here- after emphasize in the auctions of Rodin's works during the German occupation of France, possible identifications where *titles, dimensions, signatures and techniques match* with the Gurlitt trove.

auctions at the hôtel drouot, paris

Expert André Schoeller:

25 June 1941; 31 Oct. 1941; 15 Dec. 1941; 22 Dec. 1941;
28 Jan. 1942; 22 June 1942 (cat. n° 141, p. 32: *Cariatide tombée portant le monde*. Terre cuite. H. 0,40m) (ill. 34-35); 30

Nov. 1942 (cat. n° 45, p.7: *Nu debout*. Dessin aquarellé 32 x 24. Signé en bas, à droite) (ill. 36-37); 11 Dec. 1942; 23 Dec.

1942;

24 Feb. 1943; 14 May 1943 (cat. n° 19, p. 5: *Nu debout*. Aquarelle 32 x 23. Signée en bas, à droite) (ill. 38-39); 21 May 1943;

23 June 1943; 1st July 1943 (cat. n° 169, p.

28: *Cariatide tombée portant le monde*. Terre cuite. H. 0.41m) (ill. 40-41); 2 July

1943; 22 Oct. 1943; 10 Dec. 1943; 15 Dec.

1943 (cat. n° 28, p. 5. *Danseuse Indochinoise*. Aquarelle signée en bas à droite. H.0,33m x L. 0,24m) (ill. 42-43);

2 sales 19 Jan. 1945; 31 Jan. 1944; 31 March

1944; 3 May 1944; 2 sales on 10 May 1944;

20 June 1944; 27 March 1944; 22 June 1945;

8 Dec. 1944;

24 Jan. 1945; 2 March 1945; 5 March 1945; 8

Nov. 1945.

Expert Jean Cailac:

4 Dec. 1941;

1st April 1942; 22 May 1942; 2 June 1942; 17 June 1942;

3 Feb. 1943; 4 March 1943;

28 June 1945; 24 Dec. 1945.

Expert Paul Prolongeau:

2 Dec. 1941;

20 Jan. 1942 (cat. n° 205, p.12: *Étude pour la petite Danaïde*. Bronze de Auguste Rodin) (ill. 44-45).

Auctioneer Alphonse Bellier:

4 Dec. 1941; 28 Nov. 1941

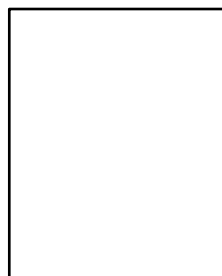
Auctioneer Robert Bignon:

29-30 March 1943

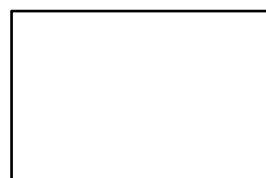
auctions at the savoy hôtel, nice

Auctioneers J.-J. Terris & F. Courchet:

24-25-26-27 June 1942 (cat. n° 368, 1^{ère} vacation 24 juin: *Étude de femme à la fourrure*) (ill. 46-47); 11 May 1943. Unfortunately what seemed to be a perfect match with ID 478418, is a fake by Odilon Roche (see *infra* note on ID 478418).



46



47

The Cambodian dancers

There are about 7.000 drawings at the musée Rodin and most of them are sketches of nudes, with or without a drapery or a robe. Some can be linked to recognizable series, like the famous “Psychés” of 1902 for example, or the “Cambodian dancers” series of 1906.

Curt Glaser’s missing drawing *Tänzende Kambodjanerin* (Lost Art Database inventory number ID-398075) is certainly not a match with Gurlitt’s *Cambodian dancer* ID

478415, as is suggested in the “object record”). I have identified and located Glaser’s *Cambodian dancer*: it is the Basel Öffentliche Kunstsammlung inventory n° 1933.70 bought by the Swiss museum at the Max Perl Auktion 180 in Berlin in May 1933 (ill.

48-49). This drawing is still mentioned in the Lost Art Database (www.lostart.de) as a non localized lost artwork, although I reported it in 2010 to Dr Michael Franz and Dr Sabine Kramer ¹².

The David-Weill family also claimed a “Danseuse cambodgienne” stolen 11 April

1941 (ill. 50), however it is doubtful, in this case again, that Gurlitt’s drawing is the match. The David-Weill family is linked to the family of Lucien Raphaël who’s wife, born Thérèse Leygues, was the daughter of Georges Leygues (1857-1933) ¹³. Leygues was Minister of Colonies in 1906, when Rodin drew the *Cambodian series* at the Colonial exhibition in Marseilles. Four years later, in a letter addressed to Rodin dated 10 April 1910, Georges Leygues asks for permission to see drawings that had been exhibited at the Grand Palais and the ones he brought back from Marseilles: *these are the Cambodian dancer drawings* ¹⁴. Leygues probably was given one or bought one then. It is therefore doubtful that the David-Weill family owned a fake drawing of a *Cambodian dancer*, for the *Cambodian Dancer*, ID 478415 (ill. 51), is the work of one of Rodin’s fakers, Ernst Durig (1894-1962). See similar *Cambodian dancer* (REC.139) by the same faker ¹⁵ (ill. 52).

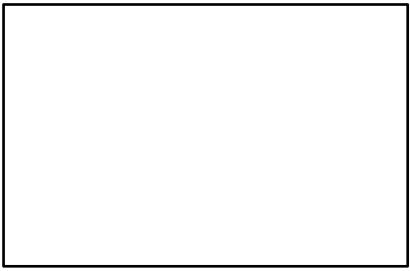
Generic descriptions

Most of the claimed drawings by Rodin were described vaguely by the owners to the French Commission des Restitutions. “*Femme nue*”: collection of Renée Léonie Bernheim—claim 12 Oct. 1945 (ill. 53); collection of Georges Lévy ¹⁶—claim of 27 Aug. 1945 (ill. 54); collection of C. Hirsch—claim of 11 March 1947 (ill. 55). A “*Femme nue debout de face*” claimed by Mr. Yves Lyon 13 Dec. 1946 was described as being mounted in a gold frame (ill. 56). This could have been a matching clue with the *Nude with open robe* ID 478418, also in a gold frame but we need to exclude this possibility, for I recently identified with no doubt Yves Lyon’s Rodin in a private collection thanks to an inscription on the back of the mount (ill. 57).

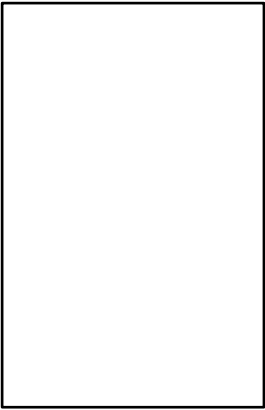
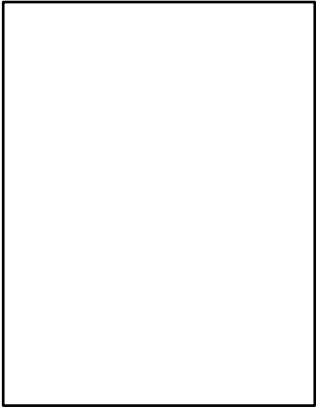
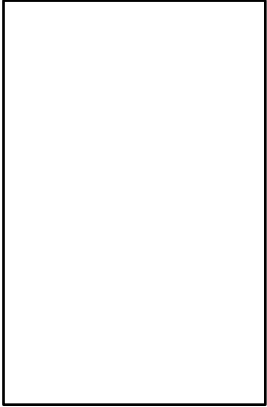
Another possible match for ID 478418 is French politician Georges Mandel’s drawing ¹⁷. Mandel also kept his drawing in a gold frame. His companion the actress Beatrice Bretty, in a letter dated 10 Feb. 1951 addressed to the French officials,



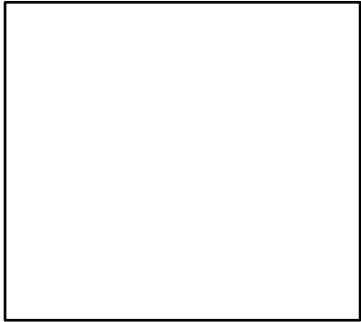
48



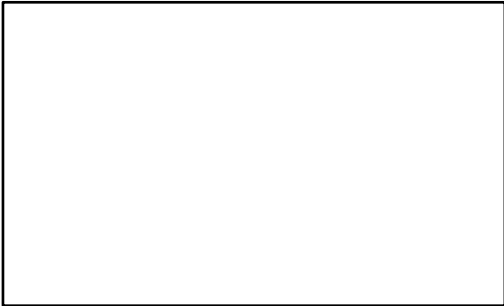
49



50

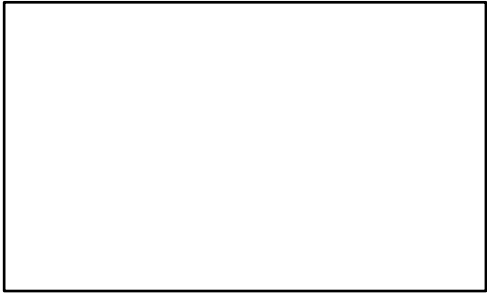


51



52

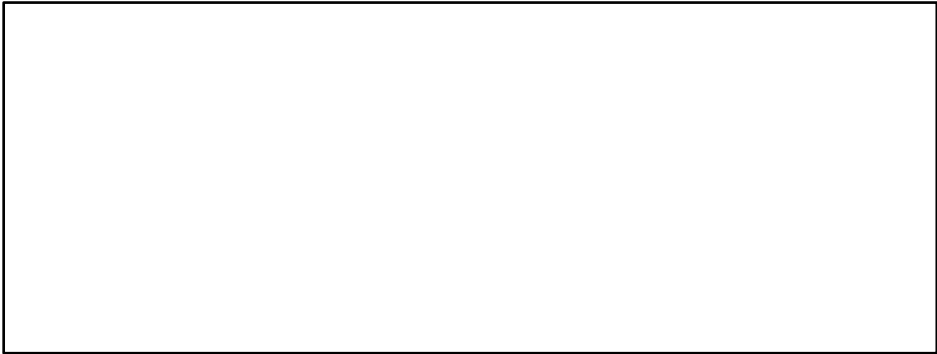
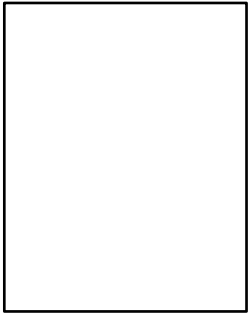
53



54

55

56



57

58

doesn't give any description of the drawing but remembers "un crayon cadre or compris" (frame included) measuring approximately width 25/30 cm x height 35/40 cm. This frame should have the inscription "MAN" for Mandel, but, as Bretty says, it could well have been erased (ill. 59-60).

Before being a close political collaborator to Georges Clemenceau (1841-1929), Mandel joined his daily newspaper *L'Aurore*. Art critic Gustave Geffroy (1855-1926), also a journalist at *L'Aurore* and Clemenceau were friends, admirers and collectors of Rodin ¹⁸. It is possible that Mandel's taste for Rodin came from conversations with these two personalities. No trace of correspondence with Mandel is kept at the archives municipales in Nancy (fonds Gustave Geffroy).



59



60

A few words in conclusion

As a conclusion to this report on Rodin's work in the Gurlitt collection, I would emphasise the importance of seeing the original drawings in Munich as a point of departure in the research. Rodin's drawings are difficult to identify in exhibition and auction catalogues when not illustrated, as they are often not accurately described. Even though my 3 months research has not given any satisfactory result, it has permitted to progress a little by "elimination".

The research of provenance of these drawings should be pursued in a systematical and global comparative research in a "Rodin perspective" (collections of Hungarian Baron Ferenc Hatvany, Max Silberberg, etc.), including research in the collections of museums in Europe. Thus, my access to Rodin's work in private collections, as in the case of Yves Lyon's drawing, permits this global perspective.

As for the 3 sculptures, I have found some possible matches with auction catalogues during the German Occupation of France, which are described in the detailed list of works. I recommend further investigation by Jérôme Le Blay, one of the best specialist of Rodin's sculptures and author of the forthcoming catalogue raisonné of Rodin's bronzes.

endnotes

1. IN GERMANY. 1903 Nov.14-Jan.10, Berlin. *Achten Kunstausstellung der Berliner Secession – Zeichnende Künste*: 300 drawings (n° 643-934); 1903/04: Dec. 20- Jan. 10 Hamburg. *Graphische Ausstellung* ; 1904 April 12 to May: Krefeld, Kaiser Wilhem Museum, *Linie und Form*: 5 drawings (n° 386-390); 1904 May 1st to October 23: Dusseldorf, Städtischen Kunstpalast *Internationale Kunst Ausstellung*: 170 drawings (not in catalogue); 1904 May 1st to Nov.26: Dresde, Albertinum *Grosse Kunstausstellung* (cat.1820/drawings from Berlin); 1904 July 6th-Aug. 1904 Aug. 26 to Oct. 8: Leipzig, Kunsthalle Beyer & Sohn *Neue Französische Graphic*:1 drawing; 1904/05 Nov. 26 to Jan 2nd: Leipzig, Musée de la ville *Rodin*: 33 drawings (from Weimar); 1905: Weimar, Museum für Kunst und Kunstgewerbe *Rodin*: 33 drawings (n° 17-49); 1906: Jan. to March: Weimar, Museum für Kunst und Kunstgewerbe: 14 drawings; 1908 Sept. to Oct 12: Leipzig, Kunstverein: 103 drawings; 1911: Nov. 27 to Jan. 9: Berlin, 19th Exhibition of the Secession: 2 drawings; 1911 after Apr. 11th: Dusseldorf: 6 drawings; 1912 April: Leipzig, Annual exhibition: 2 drawings; 1912 July 18th to end Sept.: Francfort-Am-Mein (no information); 1914 May to July: Mannheim, Kunsthalle, *Ausstellung von Zeichnungen und Plastiken neuzeitlicher Bildhauer*. **in austria**: 1901 Jan. 13 to Feb: Vienna, *IX Kunst Ausstellung der Vereinigung Bildender Künstler Österreichs Secession*: 8 drawings (n° 84); 1908 Jan: Vienna, Kunstsalon Hugo Heller *Auguste Rodin*: 102 drawings & drypoints.
2. Hildebrandt Gurlitt seemed to be familiar with Perichon's work : see annotations in Gurlitt's catalogue of *Gravures françaises contemporaines*, Berlin, 45 Schluter-strasse, 20 juillet-15 août 1946, n° 178, p. 63
3. 4 Aug. 1949. Arch. Ministry of Foreign Affairs, Centre des archives diplomatiques.
4. See Buley-Urbe : « Matsukata et le musée Rodin. Avatars d'une collection », in *Rodin et le Japon*, Shizuoka 2011.
5. Out of 7.000.
6. The Rodin stamp is Frits Lugt's n° 2142 (*Marques de collections de dessins & d'estampes*, 1921, fondation Custodia).
7. Holzapfel collaborated with the Friedrich Welz gallery in Salzburg. See. Fritz Koller, *Das Inventarbuch der Landesgalerie Salzburg 1942-1944*, Salzburg, 2000.
8. REC 58. Ref: Buley-Urbe 2014.
9. Rapport sur l'interrogatoire n° 4 15 Dec. 1945- Linz: Musée d'Hitler et Bibliothèque (copy from the Art looting Investigation unit of the U.S Army, Arch. French Ministry of Foreign Affairs, Centre des archives diplomatiques).
10. Declaration by Hildebrandt Gurlitt n°10919 of property from occupied areas. Supplement to letter of 5-9-46.
11. Arch. French Ministry of Foreign Affairs, Centre des archives diplomatiques.
12. The second Rodin drawing of the Max Perl Auction in Berlin in 1933 was also bought by the Basel Museum : 1933-71.
13. David David-Weill was married to Flora Raphaël, Lucien Raphaël's sister. Mrs Lucien Raphaël (Thérèse Leygues) claimed also a looted Rodin *Nu couché* —not matchable with any of Gurlitt's.
14. Correspondance G. Leygues, Arch. Musée Rodin.
15. Ref: Buley-Urbe 2014 n° 11 p. 84.
16. Georges Lévy was deported at Auschwitz.
17. Mandel was assassinated by the Milice in 1944.
18. Buley-Urbe, « Clemenceau et ses 32 dessins de Rodin », *Revue de l'Art* 2011.

3. Catalogue

ID 533024



Auguste Rodin (1840-1917)

Three studies of a female head, ca. 1876

Graphite on cut-out paper

15,8 x 8,9 cm

On the back: several annotations in pencil on the upper left: “13” and on the right in blue: “Rodin 248”; in pencil lower right [Wien-no.]: “110_13”.

Selected references:

John Kirk T. Varnedoe, “Early drawings by Auguste Rodin”, Londres, *The Burlington Magazine*, no 853, April 1974.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Christina Buley-Urbe, « Fortuit ou délibéré. L’accident dans les dessins de Rodin », cat. exp. *Rodin. L’accident et l’aléatoire*, Genève, musée d’art et d’histoire de Genève, 2014, p. 175-181.

Note:

ID 533024 was probably executed during Rodin’s stay in Italy in 1876. It is quite uncommon to find these early drawings in a private collection, as they were all kept by Rodin in albums (Album I, II & III, Paris, musée Rodin). The albums, first taken of Rodin’s cut-out and assemblage practice, were “dismembered” in 1930 by Georges Grappe, curator of the musée Rodin who is known to have collaborated with the Nazis during the German Occupation of France. In May 1942, Grappe received Arno Breker, who collected Rodin’s drawings, in an official reception at the musée Rodin. I

demonstrated that some drawings were even ripped from the albums and edges cut (exhibition catalogue *Rodin. L’accident et l’aléatoire*, Geneva, 2014). A few were later to be found on the art market.

Number 248 on the back does not match the identified N°248 of the German exhibition tours in 1903-1904.

ID 533025



front/original supporting decorated printed paper

Auguste Rodin (1840-1917)

Mother and Child, ca. 1880

Graphite, pen, brown ink and wash on ruled notebook paper cut-out and glued on printed paper with floral decorations from a fashion house

14,5 x 12,3 cm

On the supporting paper, annotations in blue: "Rodin 273/ Reproduit dans la *Plume* Rodin et son œuvre page 46" [same handwriting as ID 533024], annotation in pencil upper right: "108" [708?], annotation in pencil right centre: "108"; centre: "0068" [?].

Exhib: "Rodin", Paris, Pavillon de l'Alma, 1900 ?

Selected references:

Gustave Geffroy, « Auguste Rodin », *Rodin et son œuvre*, Paris, éditions de La Plume, 1900, p. 46. illustrated p. 46.

Randolph Schwabe, "Six drawings Rodin. Notes", *Burlington Magazine*, n°38, November 1918, pp. 172-73.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

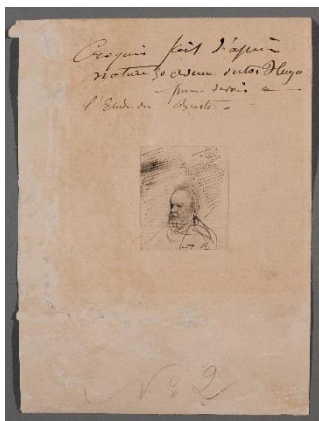
Christina Buley-Urbe, in cat. exh. *Rodin*. London, Royal Academy, 2006-2007, cat.53 to 56.

Drawings by Rodin originally from the same series:





Paris, musée Rodin : D. 7623, D. 7741-8, 5628, D. 5600.



Auguste Rodin (1840-1917)

Portrait of Victor Hugo ¾ facing left,

Graphite, stomp, pen and brown ink on cut-out laid paper glued on larger sheet

5,5 x 4,7 cm

Signed lower right in pen and brown ink: A.R.

On the supporting sheet: annotation in pen and brown ink by the hand of Rodin: "*Croquis fait d'après/nature. 50 avenue Victor Hugo/pour servir à l'Etude du buste*" (*Sketch made from live model. 50 avenue Victor Hugo/as a basis for the Study of the bust*)

Graphite annotation lower middle: N°2 (Could be Rodin's hand)

The insulated paper and traces of glue reveal that the drawing was originally in a frame covering the N°2 annotation. This annotation is most probably an original reference number during Rodin's lifetime concerning an order of appearance either in a frame (with several drawings), a publication, or an exhibition.

On the back: annotation in graphite lower centre [Wien-no.]: "098-1".

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, Rodin graphics, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533013



front/back

Auguste Rodin (1840-1917)

Portrait of Victor Hugo ¾ facing right

Graphite and grey ink wash on wove paper (originally torn)

14,1 x 12,6 cm

Signed lower left in pen and brown ink: *A. Rodin*.

On the back: sketch in graphite of *Victor Hugo*; annotation in graphite lower right [Wien-no.]: “99-2”.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

M Léon Maillard, *Etudes sur quelques artistes originaux: Auguste Rodin statuaire*, H. Floury, Paris 1899, p.97: illustrated with a woodcut by Auguste-Hilaire Lévillé after this drawing). Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Molinari (dir.) 2003, cat. 34 p. 104 (woodcut by Auguste-Hilaire Lévillé after this drawing illustrated).

Claudie Judrin, “Les portraits de Victor Hugo (1883-1885)”, in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

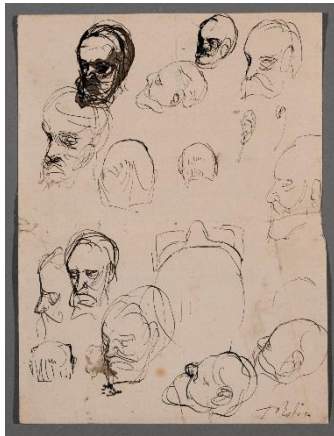
Danielle Molinari (dir.), *D’ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

Note:

Could be after a photography and not a live-portrait drawing.

ID 533014



front/back

Auguste Rodin (1840-1917) *Fifteen studies of Victor Hugo's head*, Pen and brown ink on wove paper

19,7 x 15 cm

Signed lower right in pen and brown ink: *A. Rodin*.

On back, pen and brown ink: *Two studies after Victor Hugo's head*. Annotation upper right [Wien-no.]: "100-3a,b"

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

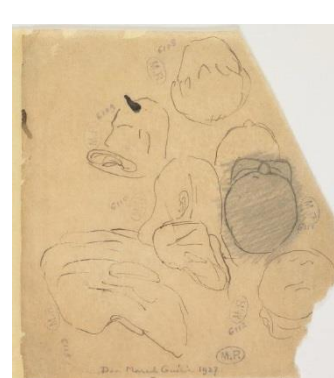
Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

Drawings by Rodin on tracing paper after one of the heads of ID 533014:



D. 5363/6127/6111 Paris, musée Rodin.

ID 533015



front/back

Auguste Rodin (1840-1917)

Victor Hugo full length sitting in profile,

Black crayon on wove paper

13,6 x 12,5 cm

Signed lower left in pen and brown ink: *A. Rodin.*

Graphite annotation lower middle: *9 à 10.*

This annotation is possibly an original reference number during Rodin's lifetime concerning an order of appearance either in a frame (with several drawings), a publication, or an exhibition.

On back, in black crayon and pen and brown ink: *Four studies after Victor Hugo's head*

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

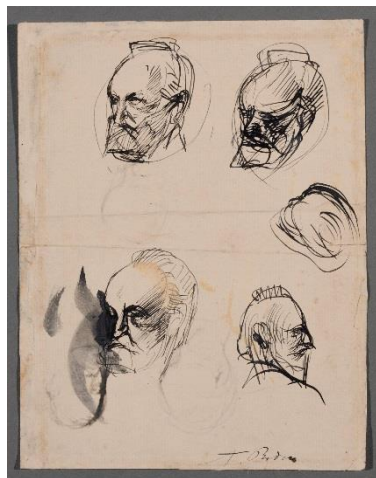
Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

Other sketches by Rodin after Victor Hugo sitting and heads :



D. 5358 front and back. Paris, musée Rodin.

ID 533016



front/back

Auguste Rodin (1840-1917)

Five studies of Victor Hugo's head,

Pen and brown ink and wash on laid watermarked paper (Delta Mill Fine)

19,8 x 15,1 cm

Signed lower right in pen and brown ink: *A.Rodin.*

On back, pen and brown ink: *Three studies after Victor Hugo's head*

Pen and brown ink annotation upper left: *4.*

This annotation is possibly an original reference number during Rodin's lifetime concerning an order of appearance either in a frame (with several drawings), a publication, or an exhibition.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Léon Maillard, *Etudes sur quelques artistes originaux: Auguste Rodin statuaire*, H. Floury, Paris, 1899, p. 100: illustrated with a woodcut by Auguste-Hilaire Léveillé after this drawing).

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52. Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533017



front/back

Auguste Rodin (1840-1917)

Victor Hugo in profile sitting and reading on a desk,

Graphite, pen, brown ink and wash on wove paper

10,2 x 11,8 cm

Signed lower right in pen and brown ink: A.Rodin.

On back, black crayon: *Head of Victor Hugo resting on his right hand*. Annotation in graphite, lower left [Wien-no.]: "103-6a,b"

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Léon Maillard, *Etudes sur quelques artistes originaux: Auguste Rodin statuaire*, H. Floury, Paris 1899. p.87: illustrated with a woodcut by Auguste-Hilaire Lévillé after *Head of Victor Hugo resting on his right hand*).

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

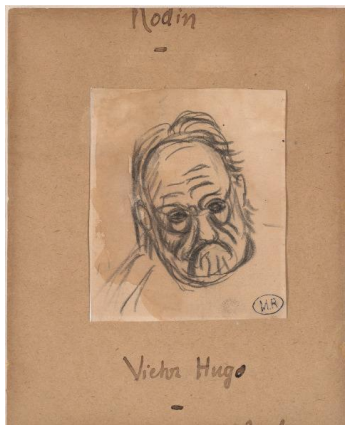
Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

Drawing by Rodin originally from the same series:



D. 7209 front/back: Collection Marcel Guérin. Paris, musée Rodin. Bought in 1975.

Note:

The portrait of Victor Hugo from the musée Rodin (D. 7209), acquired in 1975 was glued on a larger carton sheet and has various annotations in thick ink: Rodin's name, Victor Hugo's and there is an inscription that has been visibly cut out. My hypothesis is that there is a possibility that it is the drawing from the musée Rodin that could match the Weill- Goudchaux claim: indeed, the inscription on the bottom could be the dedication to Elie Weill, I think was cut-off to dissimulate the legitimate origin.

ID 533018**Auguste Rodin (1840-1917)**

Portrait of Victor Hugo $\frac{3}{4}$ facing right,

Pen and brown ink on laid watermarked paper (Mill...)

14,6 x 10,1 cm

Signed lower right in pen and brown ink: *A.Rodin*.

On back, annotation in graphite upper right: 8.

This annotation is possibly an original reference number during Rodin's lifetime concerning an order of appearance either in a frame (with several drawings), a publication, or an exhibition.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

Torn drawing by Rodin of Victor Hugo's beard on tracing paper after ID 533018:



D. 6119, Paris. Musée Rodin.

ID 533019



Auguste Rodin (1840-1917)

Four studies of Victor Hugo's head,

Pen and brown ink on laid watermarked paper (Delt...)

15,5 x 9,4 cm

Signed lower right in pen and brown ink: *A. Rodin*.

On back, annotation in graphite lower middle: *12*.

This annotation is possibly an original reference number during Rodin's lifetime concerning an order of appearance either in a frame (with several drawings), a publication, or an exhibition.

Hist:

Photography by Charles Bodmer, Album D.7741, folio 52.

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

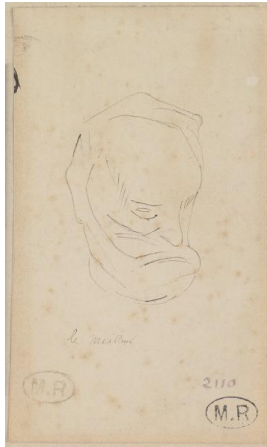
Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par*

Rodin, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52. Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003. Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

Drawing by Rodin on tracing paper after top head of ID 533019:



D. 2109, Paris, musée Rodin.

ID 533020



Auguste Rodin (1840-1917)

Four profile studies of Victor Hugo's head and one study of an ear,

Pen and brown ink on laid watermarked paper

15,7 x 11 cm

Signed lower right in pen and brown ink: *A. Rodin*.

Graphite annotation lower middle: 28.

This annotation is possibly an original reference number during Rodin's lifetime concerning an order of appearance either in a frame (with several drawings), a publication, or an exhibition.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533021



Auguste Rodin (1840-1917)

Six studies of Victor Hugo's head,

Pen, black ink and wash on laid watermarked paper (Mill...)

15,3 x 10 cm

Signed lower right in pen and brown ink: *A. Rodin*.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

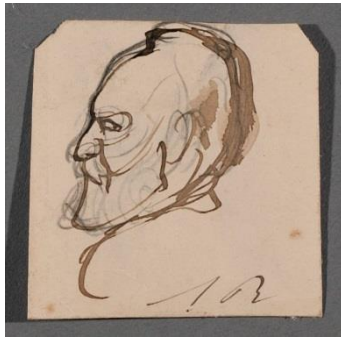
Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533022



Auguste Rodin (1840-1917)

Study of Victor Hugo's head in profile,

Graphite, pen and brown ink on wove paper

4,9 x 4,9 cm

Signed lower right in pen and brown ink: A.R.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, Rodin graphics, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52. Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

Related drawings to Victor Hugo in profile:



D. 2109/5360/ 2166, Paris. Musée Rodin.

ID 533023



front/back

Auguste Rodin (1840-1917)

Study of Victor Hugo's head in profile,

Pen and brown ink on laid paper

11,8 x 8,9 cm

Signed lower right in pen and brown ink: A. Rodin.

On back: study of a monument (most probably linked to the *Gates of Hell* and not to Rodin's *Victor Hugo monument*)

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Léon Maillard, *Etudes sur quelques artistes originaux: Auguste Rodin statuaire*, H. Floury, Paris 1899, p. 102: illustrated with a woodcut by Auguste-Hilaire Léveillé after *Study of Victor Hugo's head in profile*).

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

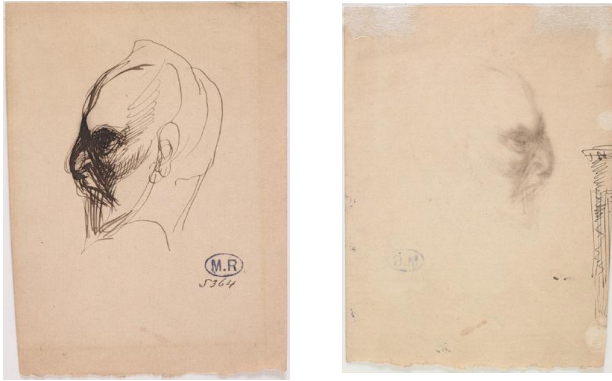
Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006, cat 59 (Illustrated).

Related drawing:



D.5364 front/back. Paris, musée Rodin

Note:

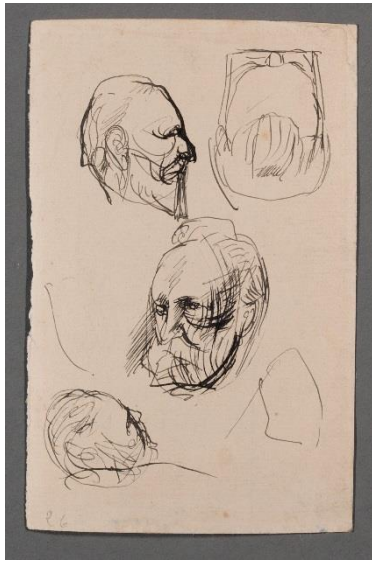
Drawing ID 533023 of *Victor Hugo's head in profile* with a sketch of a monument (study for the *Gates of Hell* ?) came originally from the same sheet of paper then a drawing from the musée Rodin in Paris (D.5364). Indeed, as we see below, the two incomplete architectural drawings of what seems to be a door match perfectly. It is Rodin himself who divided the sheet in two parts.



D.5364 back/ID 533023 back: original drawing



ID 533023 front/ D.5364 front: original drawing



Auguste Rodin (1840-1917)

Four studies of Victor Hugo's head,

Pen and brown ink on laid watermarked paper (Mill...)

15,4 x 10 cm

Not signed.

Graphite annotation lower left: 26.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Léon Maillard, *Etudes sur quelques artistes originaux: Auguste Rodin statuaire*, H. Floury, Paris 1899, p. 100: illustrated with a woodcut by Auguste-Hilaire Léveillé after the drawing on the upper right of the sheet).

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533032



Auguste Rodin (1840-1917)

Four summary sketches of Victor Hugo's head,

Graphite on envelope (Bon ?) "Marché"

17,3 x 12 cm

Signed lower right in pen and brown ink: A. R.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

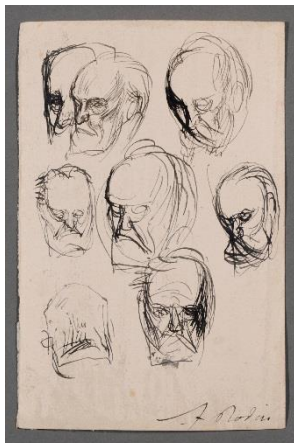
Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, *Rodin's portrait drawings for and after his Bust of Victor Hugo*. In: *Master Drawings*,

41.2003, 2., p. 163-173.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533033



Auguste Rodin (1840-1917)

Eight studies of Victor Hugo's head,

Pen and brown ink on laid watermarked paper (Delta Mills...)

15,2 x 9,9 cm

Signed lower right in pen and brown ink: A. Rodin.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, Rodin graphics, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

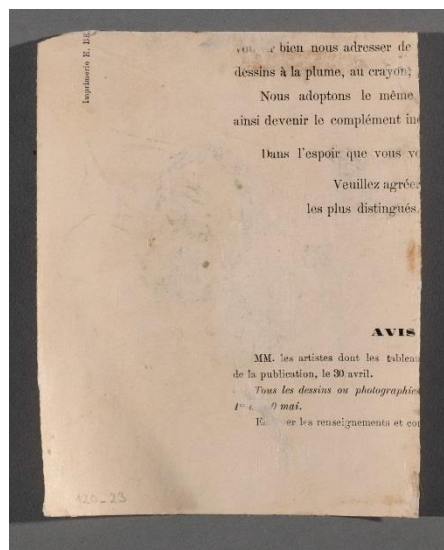
Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533034



Front/back

Auguste Rodin (1840-1917)

Portrait of Victor Hugo, resting on his left hand,

Pen and brown ink on the back of an official printed letter

13,7 x 10,9 cm

Signed lower right in pen and brown ink: A. Rodin.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.
Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.
Claudie Judrin, “Les portraits de Victor Hugo (1883-1885)”, in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.
Danielle Molinari (dir.), *D’ombre et de marbre. Victor Hugo face à Rodin*, 2003.
Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533035**Auguste Rodin (1840-1917)***Three studies of Victor Hugo's head,*

Pen and brown ink on laid watermarked paper (Mill...)

15,3 x 9,9 cm

Signed lower right in pen and brown ink: A. Rodin.

Graphite annotation lower left: 11.

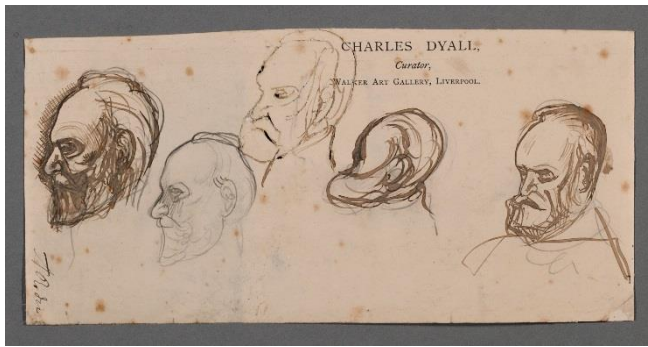
Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.
Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.
Claudie Judrin, “Les portraits de Victor Hugo (1883-1885)”, in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52. Danielle Molinari (dir.), *D’ombre et de marbre. Victor Hugo face à Rodin*, 2003.
Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533036



Auguste Rodin (1840-1917)

Five studies of Victor Hugo's head in profile,

Graphite, pen and brown ink on paper with the letterhead of Charles Dyall, Curator, Walker Art Gallery, Liverpool

9,4 x 19,7 cm

Signed vertically lower left in pen and brown ink: *A. Rodin*.

On the back: tracing of one of the sketches in front.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52. Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533037



Auguste Rodin (1840-1917)

Seven studies of Victor Hugo's head,

Pen and brown ink on a watermarked laid paper
17,9 x 11,1 cm
Signed lower left in pen and brown ink: A. Rodin.

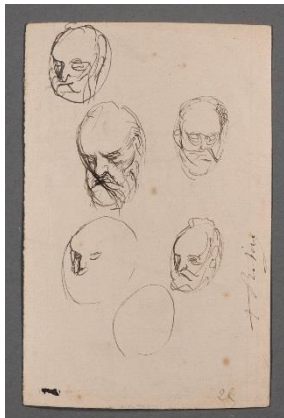
Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.
Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.
Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.
Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.
Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533038



Auguste Rodin (1840-1917)

Five studies of Victor Hugo's head and one circle,
Pen and brown ink on a watermarked laid paper (Delta Fine...)
15,4 x 10 cm
Signed vertically lower right in pen and brown ink: A. Rodin.
Graphite annotation lower left: 25.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.
Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.
Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.
Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*,
London, Thames & Hudson, 2006.

ID 533039



Auguste Rodin (1840-1917)

Study of Victor Hugo's head in profile,

Graphite on a laid paper

6,8 x 6 cm

Signed lower right in pen and brown ink: A. R.

On the back: Graphite annotation towards lower left: 6.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52. Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533040



Auguste Rodin (1840-1917)

Study of Victor Hugo's head in profile,

Black crayon, pen and brown ink on laid wove paper

4,6 x 5,3 cm

Signed lower right in pen and brown ink: A. R.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Léon Maillard, *Etudes sur quelques artistes originaux: Auguste Rodin statuaire*, H. Floury, Paris 1899, p.9: illustrated with a woodcut by Auguste-Hilaire Léveillé after the drawing). Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

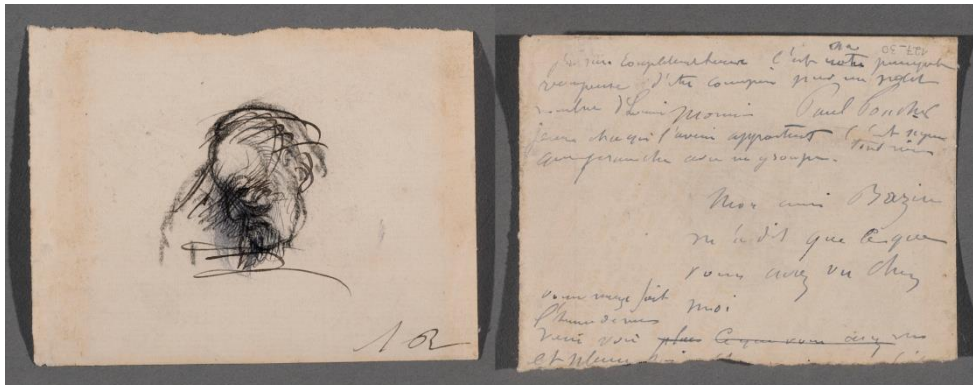
Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533041



front/back

Auguste Rodin (1840-1917)

Study of Victor Hugo's head in profile, leaning on his hand,

Black crayon, pen and brown ink, grey wash on the back of a draft of a letter (laid writing paper)

4,6 x 5,3 cm

Signed lower right in pen and brown ink: A. R.

On the back: Draft of a letter written with pen and brown ink [not in graphite] — [I think one should read: “J’en suis complètement heureux c’est notre ma principale / récompense d’être compris par une petit / nombre d’hommes jeunes et à qui l’avenir appartient

Monsieur Paul Foucher/ [illegible] avec un groupe [illegible] / Mon ami Bazire / m’a dit que ce que / vous avez vu chez / moi / plus Ce que vous avez vus / Vous m’avez fait / l’honneur de nous / venir voir /et [illegible]”.

Bazire [not Bazin] mentioned in the letter is Edmond Bazire, who introduced Rodin to Victor Hugo. Paul Foucher (1849-1894), journalist at *Le Figaro*, *Gil Blas*, *Le National* [not Paul Boucher], was one of the first journalists to have seen and commented Rodin’s *Gates of Hell* in the early 1880’s.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Léon Maillard, *Etudes sur quelques artistes originaux: Auguste Rodin statuaire*, H. Floury, Paris 1899, p.18: illustrated with a woodcut by Auguste-Hilaire Léveillé after the drawing).

Victoria Thorson, Rodin graphics, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

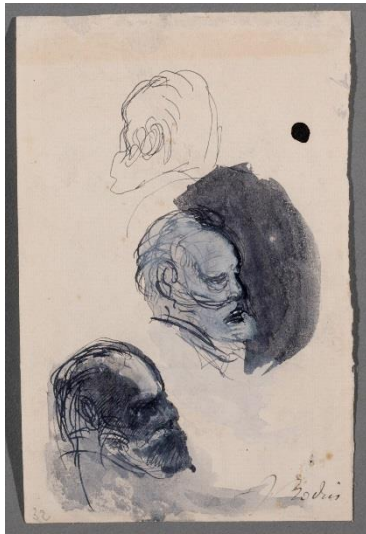
Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, “Les portraits de Victor Hugo (1883-1885)”, in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D’ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533042



Auguste Rodin (1840-1917)

Two Studies of Victor Hugo's head in profile and one Study viewed from the back,
Pen, brown and black ink, black and grey wash on laid watermarked paper (Mill...ne)
15,4 x 10 cm

Signed lower right in pen and brown ink: A. Rodin.

Graphite annotation lower left: 32.

Hist:

Photography by Charles Bodmer, Album D.7741, folio 52.

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Léon Maillard, *Etudes sur quelques artistes originaux: Auguste Rodin statuaire*, H. Floury, Paris 1899, p.12: illustrated with a woodcut by Auguste-Hilaire Léveillé after the drawing).

Roger Marx, *Les pointes sèches de Rodin* 1902 p.9: illustrated with the same woodcut by Auguste-Hilaire Léveillé after the drawing).

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

Note:

This drawing was probably painted with grey ink wash at the same time as D.5356 of the musée Rodin illustrated below.



D.5356, Paris, musée Rodin.

ID 533043

Auguste Rodin (1840-1917)

Portrait of Victor Hugo,

Pen, brown and black ink, grey wash on laid watermarked paper (Delta...Fi)

15,4 x 10 cm

Signed lower right in pen and brown ink: A. Rodin.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Léon Maillard, *Etudes sur quelques artistes originaux: Auguste Rodin statuaire*, H. Floury, Paris 1899, p.99: illustrated with a woodcut by Auguste-Hilaire Léveillé after the drawing). Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

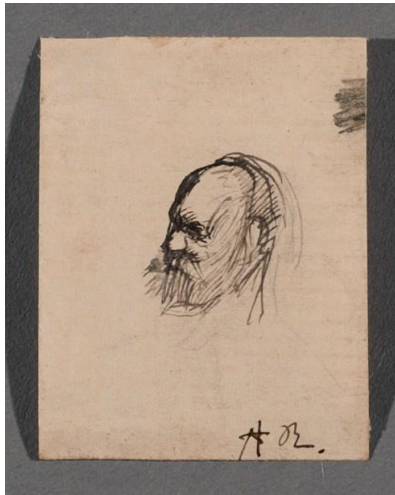
Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533044



Auguste Rodin (1840-1917)

Study of Victor Hugo's head in profile,

Pen and brown ink on laid paper

5,1 x 3,9 cm

Signed lower right in pen and brown ink: A. R.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

ID 533045



Auguste Rodin (1840-1917)

Portrait of Victor Hugo in profile,

Pen, brown and black ink, grey wash on laid watermarked paper (Mill...Ne)

15,3 x 10,2 cm

Annotated in pen and brown ink at the top on the right: "*oreille plus droite/moins incliné (sic)/que le front — le nez*" (ear straighter/less inclined than the forehead — the nose)

Signed lower right in pen and brown ink: A. Rodin.

On the back, lower right: graphite annotation: 1/13.

Hist:

Photography by Charles Bodmer, Album D.7741, folio 52.

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Léon Maillard, *Etudes sur quelques artistes originaux: Auguste Rodin statuaire*, H. Floury, Paris 1899, p.101: illustrated with a woodcut by Auguste-Hilaire Léveillé after the drawing —the annotation and signature is cut in the reproduction in Maillard's book).

Victoria Thorson, *Rodin graphics*, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

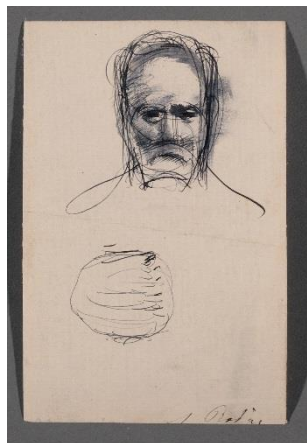
Antoinette Le Normand-Romain & Christina Buley-Uribe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

Christina Buley-Uribe, note for Sotheby's auction.

Note:

This drawing was photographed at Rodin's request by Charles Bodmer along with drawings ID533042 and ID533019. The photograph shows the three drawings one on the other in a disorderly way. The Bodmer Album was compiled around 1883. Many photographs of the album show different stages of the drawings.

An undated photograph of this drawing, that seems to be relatively modern, is kept at the Bibliothèque Nationale in Paris. The origin of this photograph is still being investigated.

ID 533046**Auguste Rodin (1840-1917)**

Portrait of Victor Hugo in front and study of Victor Hugo's head,
Pen and black ink, grey wash on laid watermarked paper (Delta...)
15,1 x 9,7 cm

Signed lower right in pen and brown ink: A. Rodin.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 17 November 1943.

Selected references:

Victoria Thorson, Rodin graphics, The Fine Arts Museums of San Francisco, 1975, p. 46-56.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Claudie Judrin, "Les portraits de Victor Hugo (1883-1885)", in cat. Exp. *Victor Hugo vu par Rodin*, musée des beaux-arts de Besançon, Somogy, 2002, p. 44-52.

Danielle Molinari (dir.), *D'ombre et de marbre. Victor Hugo face à Rodin*, 2003.

ID 478416



Auguste-Léon Perrichon after Rodin

Assemblage of two cut-out drawings after Auguste Rodin (1840-1917), around 1902- before 1908
Pen, black ink and traces of gouache on wove paper

285 x 260 cm

Selected references:

Otto Grautoff, « Rodin's Handzeichnungen » mit einem kurzen Beitrag von Rilke, in *Kunst und Künstler*, Nr11, 1908, p. 218-225.

Otto Grautoff, *Auguste Rodin*, mit 107 Abbildungen, Bielefeld und Leipzig, Verhagen und Klasing, (Künstler Monographien, 93), 1908, p. 93. (Illustrated).

Otto Grautoff, *Auguste Rodin*, mit 121 Abbildungen, Bielefeld und Leipzig, Verhagen und Klasing, (Künstler Monographien, 93), 1911, p. 107 (Illustrated).

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.

Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

Note:

In my opinion, this ink drawing is not by the hand of Auguste Rodin but probably by Jules- Léon Perrichon. Around 1900, Rodin seldom used pen and ink and preferred graphite and watercolor for his large nude studies. This is an “assemblage” of two drawings after Rodin, made to illustrate publications, like art critic Grautoff's in 1908 with the figure on the right.

The traces of gouache are *pentimenti* and are supposed to hide delimitations of the drawings for the publication.

The figure on the left is inspired by D.3939 Paris, musée Rodin. As illustrated below, Perrichon seems to have made several essays after this figure. Indeed, a similar drawing in a private collection that I attribute also to Perrichon, was executed from the same model, this time in graphite in watercolor.



Perrichon / Rodin

ID 477910



Auguste Rodin (1840-1917)

Woman Standing raising her arms above her head, ca. 1900

Graphite, stomp and eraser on wove paper

31 x 20 cm

On the back: upper centre, annotated in graphite: "Rodin 209 / Exposition d'art français Londres 1932 / Vente Zoubaloff chez Georg Paket [sic] 8. 9. Dz 17 / Vente Viau"; in the middle, annotated in graphite: "Rodin 209 / Exposition d'art français, London 1932 / Vente Zoubaloff chez George Paket [sic!] 8./9. Dez. 1917"; inscribed in pencil at upper right: "1", at lower right: "1"

Selected references:

Sale catalogue Jacques Zoubaloff, galerie Georges Petit (Ch. Dubourg, M. Lair-Dubreuil)

December 10-11 1917 (*Baigneuse debout, les bras levés et croisés derrière la tête renversée*), n°82.

Royal Academy of arts exhibition catalogue *Exhibition of French Art 1200-1900*, 4 January to 12 March 1932.

Sale catalogue Georges Viau 1942.

Claudie Judrin, *Inventaire des dessins du musée Rodin*, Paris, musée Rodin, 1984-1992. Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

Hist:

Certificate of authenticity by expert André Schoeller.

Note:

The first known owner is a “Doucet”, mentioned in the exhibition catalogue in London, probably the collector Jacques Doucet (1853-1939) before Jacques Zoubaloff (1876-1941). Zoubaloff sold the drawing at the first sale of his collection at the galerie Georges Petit in 1917. The drawing was exhibited in 1932 in London where it is specifically indicated that it is the loan of Dr Georges Viau (1855–1939) Paris (catalogue p. 449, illustrated below.) Viau is also mentioned in the index of owners in the catalogue p. 477. It seems likely that the drawing was kept in the Viau family, as the 1942 auction was a sale of his estate (“succession”).



ID 478546



Woman with an open robe, ca. 1900
Graphite and watercolour on wove paper
32,6 x 24,6 cm
“Rodin” ink stamp lower right.
On the back: annotation in graphite: “4”.

Selected references:

Claudie Judrin, *Inventaire des dessins du musée Rodin*, 1984-1992.
Antoinette Le Normand-Romain & Christina Buley-Urbe, *Rodin. Drawings & Watercolours*, London, Thames & Hudson, 2006.

Possible auctions?

— “Tableaux modernes. Aquarelles, gouaches, pastels, dessins”, Hôtel Drouot, salle 8, 30 Nov. 1942, cat. n°45, p.7. *Nu debout*. Dessin aquarellé signé en bas à droite. H.0,32m x L. 0,24m) (illustrated in Report 36-37, p.16)
— “Tableaux modernes. Aquarelles, gouaches, pastels, dessins”, Hôtel Drouot, salle 10, 14 May. 1943, cat. n°19, p.7. *Nu debout*. Dessin aquarellé signé en bas à droite. H.0,32m x L. 0,24m) (illustrated in Report 38-39, p.16)

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran.

Note:

This drawing is part of a series of women in dressing-gowns, robes or with so-called open pyjama-tops. A large series of these drawings was shown in 1901 at the Pastel society in London and then in Leipzig in 1904.

ID 478418



Woman with an open robe, ca. 1900
Graphite and watercolour on wove paper
44,5 x 38 cm
“Rodin” ink stamp lower right.
On the back of the frame: printed [Gustav] Knauer 6301 Kunst-Abteilung”; lower right, annotated in red chalk: “6 (sec[hs]) 14”.

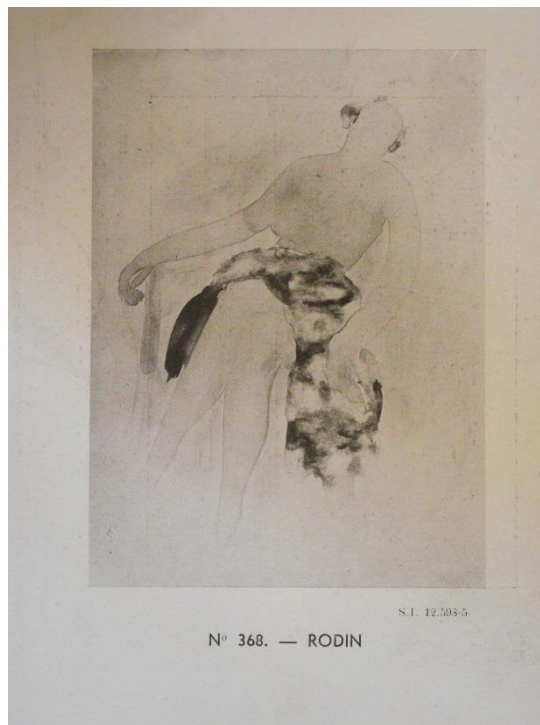
Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, 18 Oct.

1941.

Note:

This drawing of a nude woman wearing an open robe was executed by Rodin around 1900. A copy after this drawing, *Femme nue à la fourrure* (Paris musée d'Orsay, inv. REC137), is kept at the musée d'Orsay (see illustration below). I think the drawing of the Gurlitt trove is the original work. Indeed, I published REC137 in an article in 2014 dedicated to true and fake drawings of th musée d'Orsay, and had then questioned the authenticity of this work. The Gurlitt trove confirms the hypothesis. A drawing with a similar title “Femme à la fourrure” was sold at auction at the Savoy Hotel in 1942, cat. number 368. However the illustration of the catalogue finally revealed a fake drawing by Odilon Roche (see illustration below, right).



Femme à la fourrure REC137, Paris, musée d'Osay/*Etude de femme à la fourrure* forgery by Odilon Roche, sold at the Hotel Savoy in June 1942, actual localization unknown (illustrated in Report 46-47 p.17).

ID 478415



Ernest Durig (1894-1962), forger of Rodin

Danseuse cambodgienne/Cambodian Dancer (caricature of Rodin's style) Graphite and watercolour on wove paper

32 x 23,7

Signed in graphite, lower right: "A. Rodin"

Selected reference:

Christina Buley-Urbe, « Les dessins de Cambodgiennes », cat. exp. *Rodin et les danseuses cambodgiennes. Sa dernière passion*, Paris, musée Rodin, 2006, pp. 53-69.

"Du vrai et du faux. Les dessins de Rodin du fonds du musée d'Orsay", *La Revue des musées de France. Revue du Louvre* 2014-1.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 18 February 1944.

Possible auction?

"Tableaux modernes. Aquarelles, gouaches, pastels, dessins", Hôtel Drouot, salle 7, 15 Dec. 1943, cat. n°28, p. 5. *Danseuse Indochinoise*. Aquarelle signée en bas à droite. H.0,33m x L. 0,24m) (illustrated in Report 42-43 p.16).

Does not match:

Max Perl: Bücher Handzeichnungen Gemälde / Graphik des 16.-20. Jahrhunderts, Auktion 180, Berlin 18./19.5.1933: *Rodin, A. Tanzende Kambodjanerin. Aquarellierte Bleistiftzeichnung. 31,5:24,5 cm. Signiert und dat.: Marseille 1908. Aug. Rodin. Cambodgienne pour servir de gloire. (300.)*

Note:

During my work as co-curator for the exhibition *Rodin et les danseuses cambodgiennes. Sa dernière passion*, Paris, musée Rodin, 2006, I examined the varied types of papers and different techniques Rodin used for this series. This drawing (paper and technique) is characteristic of one of Rodin's fakers Ernst Durig (1894-1962). See similar *Cambodian*

dancer (REC.139) by the same faker (illustrated in Report 51-52 p.19). Durig was a sculptor who, after a brief vocation for the Vatican Swiss guard, claimed to be Rodin's last student. In fact, we only know that in 1915 he was authorized to see a large number of drawings in Rodin's workshop. It is most likely that he then managed to steal original manuscripts, on which he drew. He then copied the master's style with irregular ability. Historians usually date the beginning of his career in forgery when he arrived to the USA in 1928. From this date on, fake Rodin's drawings and watercolours began to proliferate in the American art market. In 1937, an exhibition at the Leonard Clayton gallery in New York showed drawings signed Rodin coming from the Durig collection. However, recent research shows his activities started during Rodin's lifetime. In the 30's and 40's, collectors and museums acquired numerous of these fakes with the same origin.

ID 478167



Odilon Roche (1868-1947), forger of Rodin

Nu feminine agenouillé/Kneeling female nude, seen from the back (caricature of Rodin's style)

Graphite and watercolour on wove paper

28,1 x 22,6

Signed in graphite, lower right: "A. Rodin". The edge of the paper is cut-out: possibly where an O.R red stamp (mark of Odilon Roche) used to be.

On the back: annotation in graphite: "44".

Selected references:

"Aquarelles par Rodin", auction catalogue Galerie Georges Petit, Paris, 27-28 Oct. 1933. "Du vrai et du faux. Les dessins de Rodin du fonds du musée d'Orsay", *La Revue des musées de France. Revue du Louvre* 2014-1.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 27 Jan 1944.

Note:

I do not recognize Rodin's hand in this drawing. It is characteristic of the Rodin's known

faker Odilon Roche. Roche was primarily a merchant of art supplies and antique furniture before he became an agent of the musée Rodin as early as 1919. Many fake Roche's were bought between WWI & WWII. For detail on Roche's characteristics and activities, see my article 2014 on the fakes of the musée d'Orsay (ref.). The drawing does not match the Galerie George Petit's sale of 1933 (see ref.) where 158 drawings by Odilon Roche were sold as Rodins.

SCULPTURES

ID 532972

Auguste Rodin

Cariatide portant sa sphère ca. 1881-1883

Cast terracotta

41,5 x 30 cm

label in pencil: "1907/2"

Selected references:

Otto Grautoff, Auguste Rodin. Bielefeld und Leipzig, Verlag von Velhagen und Klasing. 1908, p. 67 (Illustrated).

Georges Grappe, Catalogue du musée Rodin, Paris. 1944 (reed.1927), n°91.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 28 Sept. 1943.

Other known terra-cotta casts of the *Cariatide portant sa sphère*:

Paris, musée Rodin: S.2251; S.2255; S.2385.

Aix-les-Bains, musée Faure: Inv. 948/169 (acquired between 1937 and 1942) Paris, private collection.

Note:

Schoeller specifies that the sculpture was given to the painter "Gleizes" in 1885 suggesting the French cubist artist Albert Gleizes. Could this be a misspelling of "Glaize" (painter Auguste-Barthélémy Glazes 1807-1893)?

Possible auctions?

—"Tableaux modernes. Dessins, Aquarelles, gouaches, pastels, Sculpture", Hôtel Drouot, salle 8, 22 June 1942, cat. n°141, p.52. *Cariatide tombée, portant le monde*. Terre cuite H.0,40m. (illustrated in Report n°34-35, p. 16)

—"Tableaux modernes. Dessins, Aquarelles, gouaches, pastels", Hôtel Drouot, salle 10, 1st July 1943, cat. n°169, p.52. *Cariatide tombée, portant le monde*. Terre cuite H.0,41m. (illustrated in Report n°40-41, p. 16)

ID 532991

Auguste Rodin

La Danaïde, 1885

Bronze

21 x 25,5 x 27,5 cm

Signed on bronze rock [back view of the Danaïde]: "A. Rodin", besides lower right below

left food: "Alexis Rudier/ Fondateur Paris"

Selected references:

Antoinette Le Normand-Romain, *Rodin et le bronze. Catalogue des œuvres conservées au musée Rodin*, Paris, RMN 2007.

Hist:

Certificate of authenticity by expert André Schoeller, Paris, 13, Rue de Téhéran, dated 28 Sept. 1943.

Other known bronze casts by Alexis Rudier of the Danaïde:

Paris, musée Rodin: S.606: bought by Eugène Rudier in 1941. Gift to the museum by Mrs Eugène Rudier in 1954.

1907: 350 francs.

1917: 2 bronze casts probably given to René Viviani and Edmond Bigand-Caire by the musée Rodin.

1921: 2 bronze casts: One disappeared for the Ecole des arts appliqués of Roubaix and the other for a certain Kuriki.

1923.

1924: collection of Jules Mastbaum. Then Mrs Charles Salomon. Sold after 1986.

1927: 2 bronze casts. One for the musée Rodin. Between 1942 and 1947, several bronze casts.

Possible auctions?

—"Tableaux modernes. Dessins, Aquarelles, gouaches, pastels, Sculpture", Hôtel Drouot, salle 8, 19-20 Jan 1942, cat. n°205, p.12. *Etude pour la petite Danaïde* Bronze de Auguste Rodin. (illustrated in Report n°44-45, p. 16)

Note:

Jérôme Le Blay says from the photographs I have showed him, that this is a typical cast of the 1920's-30's.

ID 521802

Auguste Rodin

La Femme accroupie, 1885

Marble

34 x 25 cm

Illustrated in *Volné Smèry*, 1901.

Collection of Octave Mirbeau before 1886: sold Paris, Durand-Ruel 24 Feb. 1919, n°74 (Illustrated) bought by Zareh-Nubar; Sold in 1924, Galerie Durand-Ruel (Rosenfeld 1993); collection of Eugène Rudier (exhibited 1939, Amsterdam, n°284).

Selected references:

Daniel Rosenfeld, "Rodin's carved sculpture", in Albert Elsen (ed): *Rodin rediscovered*, 1993.

Antoinette Le Normand-Romain, *Rodin et le bronze. Catalogue des œuvres conservées au musée Rodin*, Paris, RMN 2007, p. 360.

Hist:

Certificate of authenticity by Rudier dated Jan. 1943.

Other known marble versions of the *Femme accroupie* :

France, private collection?

Note:

Jérôme Le Blay has identified Mibreau's *Femme accroupie* in a French private collection inventory: Maurice Dupuy. However this sculpture is not located. The question is, could Gurlitt have bought it from Dupuy?

Selected bibliographical references

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 - « Érotisme et dessins », exp. *Figures d'Éros*, Paris, musée Rodin, 2006.
 - « D'Ève à Enguerrande », dans H.-C. Cousseau, C. Buley-Urbe et V. Mattiussi (dir.), *Naissance de la modernité. Mélanges offerts à Jacques Vilain*, Paris, éd. du Relief, 2009, p. 89-101.
 - « Rodin ou la métamorphose de la sculpture en dessin », Actes du Colloque international *Dessins de sculpteurs*, sous la direction de Guilhem Scherf, Paris, Salon du dessin, 2009, p. 85-94.
 - « Clemenceau et ses trente-deux dessins de Rodin », Paris, *La Revue de l'art*, no 172/2011-2, p. 49-60.
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 - « Du vrai et du faux. Les dessins de Rodin du fonds du musée d'Orsay », *Revue des musées de France- Revue du Louvre* (Études XIXe siècle), no 1 – janvier 2014, p. 77-89.
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