



**Camille Pissarro**

**La Seine vue du Pont-Neuf, au fond le Louvre**

**(The Seine seen from the Pont-Neuf, the Louvre in the background), 1902**

Oil on canvas, 46.5 x 38.5 cm

on recto, lower left, signed and dated: "Pissarro 1902"

on verso, on stretcher, upper left, inscribed in blue: "[...] 7"; upper centre, label: "Exposition du Centenaire de la naissance de Camille Pissarro Paris Musée de l'Orangerie des Tuileries Février – Mars 1930"; that label inscribed in blue: "7670" [?] and in pencil: "xx"; upper centre, handwritten label: "11"; upper right, in pencil: "VENTURI 1220"; lower centre, inscribed in blue: "VENTURI 1220"; centre left, red stamp: "512", inscribed in red and blue: "9"

horizontal stretcher bar, inscribed: "Le Louvre en hauteur après midi", "2e Serie"; black stamp: "MODÈLE DÉPOSÉ" [with the initial B in a rhomboid];

on canvas verso, lower right, faded round stamp [illegible]

**Provenance:**

1902: André Teissier, Mâcon, acquired as a gift of the artist

With Galerie de l'Élysée, Paris

By latest 1930: Gaston Levy, Paris (per exh. cat.)

Théophile Bader, Paris, acquired from the above (per Wildenstein)

Thence by descent to Mr. and Mrs. Max Heilbronn, Paris

Deposited by the above at Credit Commercial de France, Mont-de-Marsan

Before 13 February 1941: confiscated by the Devisenschutzkommando Paris (ERR)

31 October 1942: ERR exchange no. 23 with Gustav Rochlitz

April 1945: sent by Rochlitz to Buching, near Hohenschwangau

(...)

Hildebrand Gurlitt, acquired at an unknown date  
By descent to Cornelius Gurlitt, Munich/Salzburg  
From 6 May 2014: Estate of Cornelius Gurlitt  
2017: Restituted to the Heirs of Max Heilbronn

**Exhibition:**

*Exposition des Beaux Art*, Mâcon, 4 July–24 August 1903.

*Exposition du Centenaire de la naissance de Camille Pissarro*. Exh. cat., Musée de l'Orangerie des Tuileries, Paris, February–March 1930. [no. 114, as property of Gaston Lévy]

**Bibliographical references:**

Venturi, Lionello, and Paul Rosenberg, Ludovic R. Pissarro, eds. *Camille Pissarro: son art – son œuvre*. 2 vols. Paris: Rosenberg, 1939. [no. 1220, ill., as *Le Louvre en hauteur, après midi, 2e série*]

Heilbronn, Max, with Jacques Varin. *Galleries Lafayette, Buchenwald, Galleries Lafayette*. Paris: Economica, 1989.

Pissarro, Joachim, and Claire Durand-Ruel Snollaerts, eds. *Pissarro: catalogue critique des peintures*. In collaboration with Alexia de Buffévent and Annie Champié. Milan: Skira, 2005. [vol. 1, no. 1418, ill., as *Le Louvre, matin, 2e série*]

**Primary sources:**

Bundesarchiv Koblenz:

Treuhandverwaltung von Kulturgut bei der Oberfinanzdirektion München  
B323/72, fol. 272; B323/861, fol. 019

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume: inv. no. Heilbronn 7

[www.errproject.org/jeudepaume/card\\_view.php?CardId=2735](http://www.errproject.org/jeudepaume/card_view.php?CardId=2735) (22 March 2016)

Ministère des Affaires étrangères, Archives diplomatiques, Paris:

Office des Biens et Intérêts Privés (OBIP), CRA 32 057

National Archives, College Park, Maryland (NARA):

M1946, Munich Central Collecting Point, Restitution Claim Records  
[www.fold3.com/image/270095457/](http://www.fold3.com/image/270095457/) (22 March 2016) and subsequent pages

Répertoire des Biens Spoliés en France durant la guerre 1939–1945:

Vol. II, *Tableaux, tapisseries et sculptures*, item no. 7112.

Register of Salzburg works, 2014, no. Wien 009

**Further sources consulted (selected):**

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Meier, Günter. *Camille Pissarro*. Leipzig: Seemann, 1961.

John Rewald C. *Pissarro*. Cologne: Dumont Schauberg, 1963.

*Camille Pissarro 1830–1903*. Exh. cat., Hayward Gallery, London, 30 October 1980–11 January 1981; Galeries Nationales du Grand Palais, Paris, 30 January–27 April 1981; Museum of Fine Arts, Boston, 19 May–9 August 1981.

Shikes, Ralph E. *Pissarro*. Paris: Flammarion, 1981.

Pissarro, Joachim. *Camille Pissarro*. Munich: Hirmer, 1993.

Ward, Martha. *Pissarro: Neo-Impressionism and the Spaces of the Avant-garde*. Chicago University Press, 1996.

Business records Hildebrand Gurlitt

Correspondence Hildebrand Gurlitt

Database “Central Collecting Point München”

Database “Kunstsammlung Hermann Göring”

Getty Provenance Index, German Sales Catalogs

Lootedart.com

Lost Art

Rijksbureau voor Kunsthistorische Documentatie

Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)

Witt Library

#### Note:

The first owner of this painting was the public notary André Teissier of Mâcon, by whom it was acquired as a gift from the artist in 1902. The work subsequently passed to Galerie de L'Élysée, the dealership owned by Jean Metthey, and thereafter to the French collector Gaston Lévy (1893–1977). Lévy was the co-founder of the Monoprix retail chain and an enthusiastic collector of nineteenth- and early twentieth-century artists.

The painting was later acquired by Lévy's partner at Monoprix, Théophile Bader (1864–1942). Bader and his cousin Alphonse Kahn were the co-founders of the famous department store Galeries Lafayette. Bader's daughter Paulette was married to Max Heilbronn (1902–1998).

Following the Nazis' invasion of France in 1940, Galeries Lafayette was “Aryanized” by the Nazis, and the property of both the Bader and Heilbronn families became subject to confiscation. Max Heilbronn, who was active in the French Resistance, was arrested in Lyon in 1943 and deported first to Buchenwald and thereafter to Dachau.

In an attempt to protect the family's assets, Paulette Heilbronn in 1940 deposited the most important of the family's artworks for safekeeping with Crédit Commercial de France, at the bank's Mont-de-Marsan branch. At an unknown date prior to 13 February 1941, the Heilbronn bank vault was opened by the German Devisenschutzkommando and its contents were seized by the Einsatzstab Reichsleiter Rosenberg (ERR).

This Pissarro painting was entered into the ERR inventory as property of Ms. P. Heilbronn on 18 July 1942. On 31 October 1942, the work was subject to an exchange of the ERR with the German art dealer Gustav Rochlitz, an agent for Hermann Goering.

In April 1945, the painting is thought to have been sent by Rochlitz to his storehouse in the Bavarian town of Buching, near Hohenschwanggau. It is not clear how or when the work entered the Gurlitt collection.

After the war, the Heilbronn family registered a claim for the painting with the French authorities. The case was closed on 5 August 1961, when the whereabouts of the painting were not known.

A stamped mark on verso identifies the stretcher as the product of Bourgeois Aîné, one of the largest producers of fine art materials in France; their stretcher pattern was patented with the trademark “Modèle Déposé B”.

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