



**Henri de Toulouse-Lautrec**

**Judic**, 1893

Monochrome lithograph on velin, 375 x 281 mm

in the stone, lower left, the artist's monogram

on recto, lower left, stamp [Lugt 1338]; inscribed in pencil above stamp: "93"; in pencil at lower right:  
"∞Π∞"

on verso, at centre, inscribed in pencil: "Lautrec 608", "D56 'Judic'"

**Provenance:**

(...)

Paul Prouté, Paris

Most likely in the 1940s: Hildebrand Gurlitt, acquired from the above

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

**Bibliographical references:**

Delteil, Loys. *Le peintre-graveur illustré: XIX et XX siècles*. Vol. 10, *H. de Toulouse-Lautrec* (part 1). Paris: self-publ., 1920. [no. 56]

Lugt, Frits. *Les Marques de Collections de Dessins & d'Estampes*. 1<sup>st</sup> ed., Amsterdam: Vereenigde Drukkerijen, 1921; supplement, The Hague: Martinus Nijhoff, 1956. [no. 1338]  
[www.marquesdecollections.fr/detail.cfm/marque/7565/total/1](http://www.marquesdecollections.fr/detail.cfm/marque/7565/total/1) (7 July 2015)

Adhémar, Jean. *Toulouse-Lautrec: His Complete Lithographs and Drypoints*. London: Thames & Hudson, 1965. [no. 39]

Wittrock, Wolfgang. *Henri de Toulouse-Lautrec: The Complete Prints*. 2 vols. London: Sotheby's Publications, 1985. [no. 54]

Adriani, Götz. *Toulouse-Lautrec: Das gesamte graphische Werk: Bildstudien und Gemälde*. 1<sup>st</sup> ed., Cologne: DuMont, 1986; 2<sup>nd</sup> ed., rev. and enl., Cologne: DuMont, 2005 (exh. cat., Kunsthalle der Hypo-Kulturstiftung, Munich, 4 February–1 May 2005). [no. 43, ill.]

**Primary sources:**

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 41/097

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible references:

Correspondence:                    BArch, N 1826/180, fol. 119 f. [=vol. 12, fol. 393 f.]. Helmut May to Hildebrand Gurlitt, 15 January 1948  
    BArch, N 1826/179, fol. 33 ff. [=vol. 12, fol. 24 ff.]. Correspondence Hildebrand Gurlitt, Roman Norbert Ketterer, September 1948  
    BArch, N 1826/184, fol. 79 [=vol. 8, fol. 379]. Werbe- und Verkehrsamt Düsseldorf to Hildebrand Gurlitt, 16 September 1948

The extant sale ledgers list many Toulouse-Lautrec works without giving specific details

**Further sources consulted (selected):**

*Henri de Toulouse-Lautrec: Das graphische Werk. Sammlung Ludwig Charell*. Exh. cat., Bayerische Staatsgemäldesammlungen, Munich, 1951.

*Henri de Toulouse-Lautrec*. Exh. cat., Bayerische Staatsgemäldesammlungen, Munich, 1985.

Adriani, Götz. *Toulouse-Lautrec: Das gesamte graphische Werk: Sammlung Gerstenberg*. Exh. cat., Nationalgalerie Berlin, Staatliche Museen Preußischer Kulturbesitz, 17 January–8 March 1987; Haus der Kunst, Munich, 21 March–24 Mai 1987; Staatliche Kunsthalle, Baden-Baden, 20 June–30 August 1987; Wallraf-Richartz-Museum, Cologne, 22 December 1987–2 March 1988.

*Toulouse-Lautrec und die Belle Époque*. Exh. cat., Museum für Kunst und Gewerbe, Hamburg, 30 August–10 November 2002.

*Toulouse-Lautrec: The Human Comedy*. Exh. cat., Statens Museum for Kunst, Kobberstiksamlng, Copenhagen, 17 September 2011–19 February 2012.

*Henri de Toulouse-Lautrec: Der Weg in die Moderne*. Exh. cat., Kunstforum, Vienna, 16 October–25 January 2014.

Alinari Archives, Florence

Base Joconde

Base Rose Valland MNR

Bibliothèque nationale de France, Paris (Bibliothèque numérique "Gallica")

Bibliothèque nationale de France, Richelieu (Département des Estampes et de la photographie)

Bildarchiv Foto Marburg (Bildindex)

bpk-Bildagentur

Centre Pompidou, Paris, Bibliothèque Kandinsky

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Database "Central Collecting Point München"

Database "Kunstsammlung Hermann Göring"

Deutsche Digitale Bibliothek  
Getty Provenance Index, German Sales Catalogs  
Heidelberger Digitale Bibliothek (Auktionskataloge; Heidelberger Historische Bestände)  
Institut national d'histoire de l'art, Paris (French sale catalogues)  
Lootedart.com  
Lost Art  
Musée d'Orsay, Paris (Documentation de la conservation)  
Musée du Petit Palais, Paris  
Musée Toulouse-Lautrec, Albi  
National Archives, London (Image Library)  
Répertoire des Biens Spoliés  
Rheinisches Bildarchiv, Cologne  
Rijksbureau voor Kunsthistorische Documentatie, The Hague  
Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")  
Witt Library, London

**Note:**

One of an edition of about 100 numbered prints.

This sheet is marked with the price code used by the art dealer Paul Prouté of Paris (1887–1981). It was most likely acquired by Hildebrand Gurlitt in the 1940s, during the Occupation.

The original report on the provenance of this work, as submitted to the Task Force Schwabing Art Trove, was made accessible online at [www.taskforce-kunstfund.de](http://www.taskforce-kunstfund.de) as of 14 January 2016. That report was updated by the Gurlitt Provenance Research Project on 8 May 2018.

**Rights:**

All rights to this report belong to the German Lost Art Foundation under whose administration the Gurlitt Provenance Research Project operates.

**Disclaimer:**

The Gurlitt Provenance Research Project, as the successor to the Task Force Schwabing Art Trove, focused exclusively on the provenance of the artwork described in this report. This report does not purport to make pronouncements on any legal claims and legal positions. Where individuals are referred to as descendants, this term is not legally binding. No liability will be accepted for conclusions drawn by third parties based on this report.

The Gurlitt Provenance Research Project endeavoured to ensure the accuracy and reliability of the information provided in this report. No liability will be accepted, in particular, for the accuracy of the used sources; the facts, analyses and conclusions contained therein; the exhaustiveness of research and evaluation of the available source material; any analyses or conclusions drawn from the sources in the course of research; the findings on the subject of the report and how they were derived; the authenticity of the artwork, its attribution to a particular artist, and/or its monetary value.

The conclusions drawn in this report may be revised, should additional relevant material be discovered. The Gurlitt Provenance Research Project welcomes any information that may augment or clarify the provenance of this work.