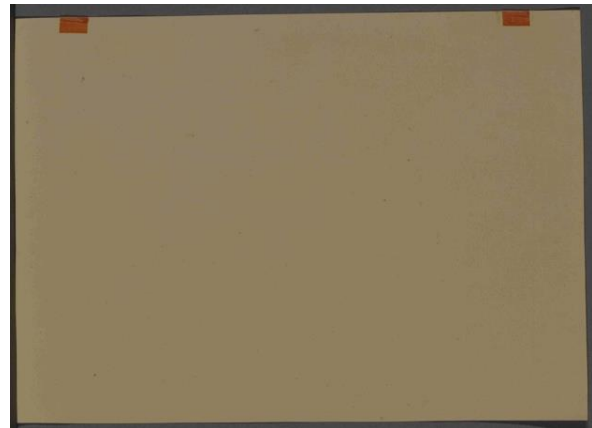


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## Provenance research report on Daumier, Lost Art ID: 478193

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### Honoré Daumier

*Feuille d'études, au centre esquisse pour "Les amateurs d'estampes", à gauche "Le collecteur" / Sheet of studies, at centre sketch for "The amateurs of prints", on the left "The collector", 1860-65<sup>1</sup>*

Daumier Register: "*Deux amateurs d'estampes*" and "*Un Amateur*" / "Two amateurs of print" and "One amateur of art" <sup>2</sup>

Pencil on paper, 257 x 355 mm

### Provenance:

(...)

(Probably acquired by Hildebrand Gurlitt in France in the 1940s)

By latest December 1947: Hildebrand Gurlitt, Aschbach (per Gurlitt Papers)

By descent to Cornelius Gurlitt, Munich/Salzburg<sup>3</sup>

Estate of Cornelius Gurlitt<sup>4</sup>

### Introductory remarks:

When Daumier was temporarily dismissed from his commitment at the magazine "Le Charivari" in 1860, he began to produce art for collectors. This date provides the time span for the execution of

<sup>1</sup> Dating by similar subjects at the Metropolitan Museum, NY, the Philadelphia Museum of Art and the National Art Gallery Washington.

<sup>2</sup> [http://www.daumier-register.org/werksrch\\_workcat.php](http://www.daumier-register.org/werksrch_workcat.php) ; DR 10375, 10368 (October 2017)

<sup>3</sup> Correspondence, Cornelius Gurlitt, see p. 3, Bd. 6, Bl. 218.

<sup>4</sup> Anpassung durch die Projektleitung, 5. März 2018.

Lostart 478193. The Paris art market of the late nineteenth century flourished thanks to the keen interest of art-loving lawyers, bankers, industrialists, and merchants. Daumier often pictured the broad spectrum of enthusiasts attending exhibitions or visiting artists' studios.<sup>5</sup> He thus began to portray the model of a connoisseur engaged in the collector's appreciation of his art, rummaging through his portfolio.<sup>6</sup>

It is interesting to note that Daumier established a class definition. The *amateur d'estampes* / Print lover was perceived as a person of middle-class background, while the connoisseur was perceived as a much wealthier individual of the upper class. He lies back on an armchair, waiting for the artist to exhibit his artistic production, while the middle class couple of art lovers bends over the selection of prints in direct contact.<sup>7</sup> Depicting the wide range of potential customers indicates that for Daumier the art appreciators of all ranks have become the artist's closes and admired allies.

The multiple drawings on one sheet are indicative of the fact that these were studies for later, more elaborate paintings like the „The Connoisseur“ at the Metropolitan Museum, NY<sup>8</sup> and „Two Print Lovers“, at the Oskar Reinhart Collection, Winterthur<sup>9</sup> and the „Print Collector“ at the Boijmans Museum, Rotterdam.<sup>10</sup>

### Primary sources:

#### Liste Gérard

- Liste Gérard.<sup>11</sup> The typewritten list of 70 works of art, signed by Raphaël Gérard, Paris, 28.4.1944 (signature erased presumably by H. Gurlitt) was found in Cornelius Gurlitt's Salzburg residence, and was researched with a report by Dr. Gramlich.

It is to be noted that 55 of the 70 works in the original „Liste Gérard“ were found in C. Gurlitt's possession, reaffirming the same provenance in 1944 for a large number of art works.

- Helene Gurlitt List.<sup>12</sup> The seven-page document in Helene Gurlitt's handwriting found in the Salzburg residence corresponds to the „Liste Gérard“,<sup>13</sup> (except for the last page in Raphaël Gérard's handwriting) with the addition of 4 works, totaling 74 works of art.
- The conclusion regarding the two Gerard lists is, that Lostart 478193 does not feature on either one.

#### Photographs

- A photo ledger was found among Cornelius Gurlitt's documents which replicates large parts of the collection as photographic reproductions. On verso of a reproduction to the present drawing is an expertise by notorious art dealer André Schoeller 13 rue de Téhéran, Paris.<sup>14</sup> He authenticated the work on 10 January 1942. It seems likely that Gurlitt acquired the work

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<sup>5</sup> <https://www.metmuseum.org/art/collection/search/333915> (October 2017)

<sup>6</sup> <https://www.nga.gov/Collection/artist-info.1209.html> (October 2017)

<sup>7</sup> <https://nigelig.com/2014/01/15/honore-daumier-royal-academy/> (October 2017)

<sup>8</sup> <https://www.metmuseum.org/art/collection/search/333915> (October 2017)

<sup>9</sup> <http://www.bundesmuseen.ch/roemerholz/index/00920/index.html?lang=en> (October 2017)

<sup>10</sup> <http://collectie.boijmans.nl/en/object/57418/The-Print-Collector-%28L%27-Amateur-d%27-Estampes%29/Honor%C3%A9-Daumier> (October 2017)

<sup>11</sup> Gramlich, J. Quellendokumente zu Paper I5, Muenchen 2015; Dok. 1

<sup>12</sup> Gramlich, loc. cit. Dok. 2

<sup>13</sup> Gramlich, loc. cit. Dok. 1

<sup>14</sup> Attachment: 9.1\_F943\_Daumier\_Vorzeichnung für die Graphik-Sammler\_478193.

around that time in Paris, probably with Schoeller's help, as he was in Paris at the time. This is underlined by his itinerary, which was created by Helene Gurlitt for the war years.<sup>15</sup>

## Hildebrand Gurlitt Correspondence

### December 1947/3 January 1948<sup>16</sup>

A reference to a Daumier drawing titled *Drei Sammler* (Three collectors) is listed as no. 25 in a document listing items from H. Gurlitt that were sent for restoration in December 1947 or January 1948.

The central scene in the drawing Lostart 478193 depicts two collectors, a theme that later developed to a painting now in the Oskar Reinhart Collection, Winterthur.<sup>17</sup> The image on the left of, sitting cross-legged on a chair, was also developed by Daumier, and depicted in the „The Connoisseur“, now at the Metropolitan Museum, NY.<sup>18</sup> H. Gurlitt, well aware of Daumier's oeuvre, titled the page *Drei Sammler* (Three collectors).

A close look at Daumier's thematic selection during the years 1860-1869 reveals that the print collector constitutes a prevalent theme in Daumier's work. Among the large selection of drawings and paintings pertaining to this theme one ought to mention a drawing in the collection of the Musée du Louvre „*Trois amateurs devant „La Revue Nocturne“ de Raffet*“ (Three art lovers looking at Lithographs by Raffet)<sup>19</sup>, the title indicating the presence of three persons depicted.

Conclusion: The team believes that Lostart 478193 corresponds to the item no. 25 in the document.

### 14 September 1948<sup>20</sup>

A letter by H. Gurlitt to Roman Ketterer lists items sent by package, among them 5 sheets by Daumier. No further details are provided, neither medium nor title. However, referring to the price indicated it may be assumed that these were drawings, not lithographs.

### 10 October 1948<sup>21</sup>

In a letter to H. Gurlitt, Roman Norbert Ketterer, who served during the years 1947-1962 as director of the Ketterer Auction house, confirms an agreement on prices for several items, and that the Daumier items no. 65-70 had been removed from the sale.

No further details are provided, thus the two last entries cannot be uniquely matched with the present drawing.

## Auction Catalogues:

Eduard Fuchs Galerie Sale, May 23, 1938, Boerner Leipzig<sup>22</sup>

Lot 923: *Zwei Graphikfreunde am Tische; der eine entnimmt ein Blatt der Mappe der andre deutet auf das vor ihm liegende Blatt.* The subject matter clearly corresponds to Lostart 478193, as well as the

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<sup>15</sup> Gurlitt was in Paris from 28 December 1941–23 January 1942. Source: Exzerpt\_Fuenfjahr-Buch\_Itinerar\_Hildebrand\_Gurlitt\_1941-1945\_Stand05042016.

<sup>16</sup> H. Gurlitt's correspondence, Bd. 6, Bl. 218

<sup>17</sup> <http://www.bundesmuseen.ch/roemerholz/index/00920/index.html?lang=en> (October 2017)

<sup>18</sup> <https://www.metmuseum.org/art/collection/search/333915> (October 2017)

<sup>19</sup> <http://arts-graphiques.louvre.fr/detail/oeuvres/1/16708-Les-amateurs-destampes> (October 2017)

<sup>20</sup> H. Gurlitt's correspondence, Bd. 12, Bl. 30ff

<sup>21</sup> H. Gurlitt's correspondence, Bd. 12, Bl. 21ff

<sup>22</sup> Sammlung E. F., Berlin, [...] Auct. cat., C. G. Boerner, Leipzig, 23. und 24. Mai 1938

medium, however, the measurements given as 17 x 23 differ. According to the Daumier Register<sup>23</sup> reported as looted, and likewise identified in the Lostart data base as looted from the Fuchs Family.<sup>24</sup> Eduard Fuchs was an avid collector of Daumier and owned some 3800 lithographs by the artist by 1909. He moved to Paris as his wife was Jewish and soon after his collection was confiscated on 25 October 1933.<sup>25</sup> The particulars of the plundering remain unknown. The data pertaining to his departure to Paris and withdrawal of his German citizenship found in the Yad Vashem archives<sup>26</sup> record monetary assets only, no art confiscation is recorded.

Drawing Lostart 478193 did not originate with the Fuchs collection in Germany, as the listing of drawings does not include this particular rendering, unless other parts of the collection were sold during additional sales.

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<sup>23</sup> [http://www.daumier-register.org/werksrch\\_workcat.php](http://www.daumier-register.org/werksrch_workcat.php) DR 10375 (October 2017)

<sup>24</sup> [http://www.lostart.de/Content/051\\_ProvenienzRaubkunst/DE/Sammler/F/Fuchs,%20Eduard.html](http://www.lostart.de/Content/051_ProvenienzRaubkunst/DE/Sammler/F/Fuchs,%20Eduard.html) (October 2017)

<sup>25</sup> [http://www.daumier.org/fileadmin/daumier\\_collecting/collections/EDUARD\\_FUCHS.htm](http://www.daumier.org/fileadmin/daumier_collecting/collections/EDUARD_FUCHS.htm) (October 2017)

<sup>26</sup> Oberfinanzpraesident Berlin: File concerning property issues of Eduard Fuchs [...]; Yad Vashem archives, microfilm JM/17728

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### **Conclusion:**

The earliest reference to Lostart 478193 dates to an expertise provided by art dealer André Schoeller in 1942 in Paris. It seems likely that Gurlitt acquired the work during the 1940s in France, possibly around 1942 when the expertise was written, as many dealings with Schoeller prove. No provenance that pre dates 1942 could be found.

Die Provenienz der Zeichnung konnte trotz intensiver Forschung für die Zeit 1933 bis 1945 nicht lückenlos aufgeklärt werden, d.h. die Werke sind weder erwiesenermaßen noch mit hoher Wahrscheinlichkeit NS-Raubkunst noch frei von NS-Raubkunstverdacht [=Ampelsystem: gelb].<sup>27</sup>

### Disclaimer

- a) The investigation revolved exclusively around the question of the origin and chronology of ownership of the artwork described in the report. No liability will be accepted for:

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<sup>27</sup> Ergänzung der Projektleitung, 05. März 2018.

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