



Pierre-Auguste Renoir

Scène d'Œdipe Roi (Scene from Oedipus Rex), 1895

Oil on canvas, 56,5 x 36,1 cm

on recto, lower right, signed: "Renoir"

on verso, canvas, inscribed in blue, upper right: "67"; centre left: "619"

on verso, frame, inscribed in blue, centre right: "118"; lower right: "620", [illegible]

Provenance:

Renoir Heirs (per Dauberville)

By 1929: Jos Hessel, Paris (per Maier-Graefe)

(...)

Possibly with Theo Hermsen, Paris (per Gurlitt Papers)

May 1944: acquired from the above, Hildebrand Gurlitt (per Gurlitt Papers)

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Bibliographical references:

Meier-Graefe, Julius. *Renoir*. Leipzig: Klinkhardt & Biermann, 1929. [p. 386; related to p. 401, pl. 250]

André, Albert, Marc Elder and Joseph Bernheim-Jeune, eds. *L'atelier de Renoir*. Paris: Galerie Bernheim-Jeune, 1931. [pl. 41, ill. 118]

Dauberville, Guy-Patrice, and Michel Dauberville, eds. *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*. Paris: Bernheim Jeune, 2010. [vol. 3, no. 2146, ill.]

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Catalogues: reference no. in process: Andre_Atelier de Renoir_1931
Photographs: BArch, N 1826 Bild-0881 [=7.1_F7105], [17 December 1955]
Sales ledger 1937–41: 10 May 1944 [no. 171]
Sales ledger 1937–?: 10 May 1944 [no. 1842]
30 May 1944 [no. 1842]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV Part 2/140

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible reference:

Correspondence: BArch, N 1826/183, fol. 385ff. [=vol. 8, fol. 306ff.] Dr. A. Rieth to
Hildebrand Gurlitt, December 1947 and January 1948

Witt Library, London:

Folder Pierre-Auguste Renoir [variant composition]

Further sources consulted (selected):

Vollard, Ambroise. *Tableaux, pastels et dessins de Pierre-Auguste Renoir*. Paris: A. Vollard, 1918.

Bernard, Tristan. "Jos. Hessel." In: *La Renaissance de l'art français et des industries de luxe*, vol. 3, no. 1 (January 1930).

Exposition d'œuvres des dix dernières années (1909–1919) de Renoir. Galerie Paul Rosenberg, Paris, 16 January–24 February 1934.

Fezzi, Elda. *L'opera completa di Renoir: 1869–1883*. Milan: Rizzoli Editore, 1972.

Monneret, Sophie. *Renoir*. Cologne: DuMont, 1990.

Brown, Stephen. *Edouard Vuillard: A Painter and his Muses. 1890-1940*. New Haven: Yale University Press, 2012.

Archives de Paris

Archives Nationales, Paris

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"

Getty Provenance Index, German Sales Catalogs

Landesarchiv Berlin (Records of the Amt für Wiedergutmachung)

Lootedart.com

Lost Art

Ministère des Affaires étrangères, Archives diplomatiques, Paris

Musée des Art Décoratifs, Paris (Library)

Musée d'Orsay (Ambroise Vollard Papers)

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie, The Hague

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Note:

Two works in the Schwabing Art Trove (Lost Art ID nos. 478432 and 478433) are part of a series of preparatory drawings and paintings commissioned by Renoir's friend, the director of the Théâtre des Variétés, Paul Gallimard (1850–1929). These theatre panels were intended for the decoration of Gallimard's houses in Paris and Normandy.

The works were later in the property of Jos (aka Josse or Joseph) Hessel (1859 Brussels–1942 Cannes). Hessel was an art dealer in Paris of Belgian-Jewish descent. He initially directed the Bernheim-Jeune Gallery (the Bernheim brothers were his cousins) and then went on to set up his own shop on the rue de la Boétie. Hessel was also a close partner of Paul Rosenberg. In 1930, Hessel's personal collection (containing numerous works by Renoir, Cezanne, Vuillard, Bonnard and others) was prominently featured by Tristan Bernard in a special issue of the French journal *La Renaissance de l'art français*. Following the Nazi invasion, the gallery was expropriated; Hessel fled to Southern France where he died in 1942.

According to the extant business records, Gurlitt acquired both Oedipus scenes in May 1944 through the art dealer Theo Hermsen in Paris.

In a document dated 1955, which he prepared for the Kunstverein für die Rheinlande und Westfalen, Gurlitt specifically referred to the origin of both works in the Jos Hessel collection.

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 as of 14 January 2016. That report was updated by the Gurlitt Provenance Research Project on 18 October 2018.

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