



Henri de Toulouse-Lautrec

Pauvre Pierreuse! (Poor Prostitute!), 1893

Monochrome lithograph on Japan paper, 400 x 240 mm
in the stone, centre, the artist's monogram

on recto, lower right, stamp: the monogram "R.M." in an oval [Lugt 2229]; inscribed in pencil: "⊥⊥Λ"
on verso, inscribed in pencil: "Lautrec 620", "Pauvre pierreuse sur japon avant letter", "D26", "1er
état", "sur 3"; lower right, blue stamp: "E.L." [Lugt 877a]

Provenance:

Roger Marx, Paris (per stamp)

(...)

Émile Laffon, Paris (per stamp)

Sale: Collection de Mr. & Mme. Émile Laffon, Kundig and Prouté, Zurich, 7–8 April 1938, lot 458

Paul Prouté, Paris, acquired at the above sale (per annotated auct. cat.)

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. 26 I]

Lugt, Frits. *Les Marques de Collections de Dessins & d'Estampes*. 1st ed., Amsterdam: Vereenigde Drukkerijen, 1921; supplement, The Hague: Martinus Nijhoff, 1956. [nos. 2229, 877a]
www.marquesdecollections.fr/detail.cfm/marque/9137/total/1 (13 July 2015)
www.marquesdecollections.fr/detail.cfm/marque/6755/total/1 (13 July 2015)

Arsène, Alexandre. "La Collection E. L.," pp. 177–200. In: *La Renaissance de l'art et des industries de luxe*, vol. 16 (October–November 1933).

Collection de Mr. & Mme. Émile Laffon. Auct. cat., William S. Kundig and Paul Prouté, Savoy Hotel, Zurich, 7–8 April 1938. [lot 458] An annotated copy available online: http://digi.ub.uni-heidelberg.de/diglit/kundig1938_04_07/0150?sid=e2ea3ff65eb2c0dc165f40dda6886ca7 (5 August 2015)

Adhémar, Jean. *Toulouse-Lautrec: His Complete Lithographs and Drypoints*. London: Thames and Hudson, 1965. [no. 27 I]

Wittrock, Wolfgang. *Henri de Toulouse-Lautrec: The Complete Prints*. 2 vols. London: Sotheby's Publications, 1985. [no. 13]

Adriani, Götz. *Toulouse-Lautrec: Das gesamte graphische Werk: Bildstudien und Gemälde*. 1st ed., Cologne: DuMont, 1986; 2nd ed., rev. and enl., Cologne: DuMont, 2005 (exh. cat., Kunsthalle der Hypo-Kulturstiftung, Munich, 4 February–1 May 2005). [no. 35 I, ill.]

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 41/081

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, 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:

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: The Baldwin M. Baldwin Collection. Exh. cat., San Diego Museum of Art, 15 October–31 December 1988.

Die Briefe von Henri de Toulouse-Lautrec. Ed. Herbert D. Schimmel. Munich: Metamorphosis, 1994.

Henri de Toulouse-Lautrec: Druckgraphik aus dem Besitz des Sprengel Museum Hannover. Exh. cat., Sprengel Museum Hannover, 26 October 1997–15 February 1998.

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

Henri de Toulouse-Lautrec: Noblesse des Gewöhnlichen. Exh. cat., Staatliche Kunstsammlungen Dresden, Kupferstichkabinett, 25 April–18 July 2004; Altana Kulturforum, Bad Homburg, 22 November 2004–9 January 2005; Tiroler Landesmuseum Ferdinandeum, Innsbruck, 15 June 2005–11 September 2005.

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.

The World of Toulouse-Lautrec. Exh. cat., Szépművészeti Múzeum, Budapest, 30 April–24 August 2014.

Toulouse-Lautrec: luci e ombre di Montmartre. Exh. cat., Palazzo Blu, Pisa, 16 October 2015–14 February 2016.

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

Galerie Paul Prouté, Paris

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 impressions, possibly a proof print.

This work originated in the collection of Roger Marx (1859 Nancy–1913 Paris), the editor-in-chief of the *Gazette des Beaux-Arts*. It subsequently passed to Émile Laffon (1868–1931), whose collection was dispersed at two posthumous sales. The first, which was held by Sotheby's London in 1936, comprised watercolours and paintings by Eugène Boudin. The second, in Zurich in 1938, included both Old Master and modernist works on paper. Paul Prouté, who served as one of the auction's experts, acquired this sheet at that sale.

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 as of 14 January 2016. That report was updated by the Gurlitt Provenance Research Project on 30 June 2017.

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.