



**Henri de Toulouse-Lautrec**

**Pourquoi pas? ... Une fois n'est pas coutume (Why not? ... Once is not a habit), 1893**

Lithograph, chalk and watercolour on velin, 381 x 281 mm

In the stone, the artist's monogram (on the lady's elbow)

on recto, upper right, inscribed in pencil: "D.40"; lower left, inscribed in pencil: "No. 75"; signed in pencil: "TLautrec"

on verso, at centre, inscribed in pencil: "Lautrec 602 D40"; lower centre, inscribed in pencil: "1012", "Porquoi pas, une fois n'est pas coutume"; lower right, inscribed in pencil: "1800", "200[?]"

**Provenance:**

(...)

By latest 2012: Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

**Bibliographical references:**

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Adhémar, Jean. *Toulouse-Lautrec: His Complete Lithographs and Drypoints*. London: Thames & Hudson, 1965. [no. 43]

Wittrock, Wolfgang. *Henri de Toulouse-Lautrec: The Complete Prints*. 2 vols. London: Sotheby's Publications, 1985. [no. 30]

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. 45, ill.]

**Primary sources:**

Hildebrand Gurlitt and Cornelius Gurlitt Papers:  
Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 41/099

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:**

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*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 May 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  
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Bildarchiv Foto Marburg, (Bildindex)  
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Centre Pompidou, Bibliothèque Kandinsky, Paris  
Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume  
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Répertoire des Biens Spoliés  
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**Note:**

This scene of the *Théâtre de l’œuvre* was printed in an edition of 100; nos. 51–100 in dark green.

This sheet is marked no. 75/100.

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 30 June 2017.

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