



**Henri de Toulouse-Lautrec**  
**Mademoiselle Pois Vert, 1895**

Chalk lithograph & coloured pencil on velin, 266 x 193 mm  
on recto, lower left, the artist's monogram

**Provenance:**

(...)

By latest 2012: 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. [related to no. 126]

Adhémar, Jean. *Toulouse-Lautrec: His Complete Lithographs and Drypoints*. London: Thames & Hudson, 1965. [related to no. 141]

Wittrock, Wolfgang. *Henri de Toulouse-Lautrec: The Complete Prints*, 2 vols. London: Sotheby's Publ., 1985. [related to no. 122]

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). [related to no. 141]

**Primary sources:**

Hildebrand Gurlitt and Cornelius Gurlitt Papers:  
Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 41/130

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible references:

Correspondence:                    BArch, N 1826/177, fol. 275 f. [=vol. 6, fol. 216 f.] Gitta Gurlitt to Hildebrand Gurlitt, 3 January 1948  
Ibid., fol. 277 [=vol. 6, fol. 218]. List Gitta Gurlitt, 9 December 1947  
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. 63 f. [=vol. 12, fol. 45]. List Ketterer, n.d.  
Ibid., fol. 77 [=vol. 12, fol. 56]. Hildebrand Gurlitt to Roman Norbert Ketterer, 3 May 1948  
Ibid., fol. 33 ff. [=vol. 12, fol. 24 ff.]. Correspondence Hildebrand Gurlitt, 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.

*Künstler & Theater der Avantgarde.* Exh. cat., Städtische Kunsthalle, Mannheim, 1992.

*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.

*Plakativ: Toulouse-Lautrec und das Plakat um 1900.* Exh. cat., Sprengel Museum, Hannover, 14 June 2015–24 January 2016..

*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, Bibliothèque Kandinsky, 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"

Deutsche Digitale Bibliothek

Getty Provenance Index, German Sales Catalogs

Heidelberger Digitale Bibliothek (Auktionskataloge; Heidelberger Historische Bestände)

Institut national de l'histoire d'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

Museum Folkwang, Essen, database

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:**

This work differs from the description in the respective catalogues raisonnés.

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.

**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.