



Toulouse-Lautrec, Henri de (formerly attributed to Constantin Guys)
Fiacre à deux chevaux (A carriage drawn by two horses)

Pencil on paper, 130 x 235 mm

on recto, upper right, inscribed in pencil on adhesive strip: "Constantin Guys"

on verso, pencil sketches of a gundog and portrait of a man with hat; to right, illegible pencil inscriptions

Provenance:

(...)

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

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Correspondence: BArch, N 1826/44, fol 95 f. Jean Lenthal to Hildebrand Gurlitt, 21 August 1947]

BArch, N 1826/182, fol. 285 [=vol. 10, fol. 445]. Hildebrand Gurlitt to Hans Konrad Röthel, 26 September 1947

BArch N 1826/180, fol. 44 [=vol. 12, fol. 334]. Hildebrand Gurlitt to Jean Lenthal, 26 September 1947

BArch, N 1826/44, fol. 99. Jean Lenthal to Helene Gurlitt, 4 October 1947

BArch N 1826/44, fol. 101. Jean Lenthal to Hildebrand Gurlitt, 2 December 1947

Photographs: BArch, N 1826 Bild-1440 [=10_F10136], [8 June 1944]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 41/148

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible references:

Sales ledger 1937–41: 28 May 1942

20 June 1942 [no. 139]

National Archives, College Park, Maryland:

Ardelia Hall Collection, Munich Collecting Point, 1945–1951. Statement Hildebrand Gurlitt,
26 September 1947
www.fold3.com/image/270055508/

Yad Vashem Archives, Jerusalem:

International Tracing Service

Further sources consulted:

Catalogue des aquarelles et dessins par Constantin Guys. Auct. cat., Hôtel Drouot, Paris, 3 April 1905.

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Grappe, Georg. *Constantin Guys*. Vol. 2 of *Kunst der Gegenwart*. Berlin: Verlagsanstalt für Literatur und Kunst, 1909.

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Constantin Guys: Zeichnungen und Aquarelle. Exh. cat., Graphisches Kabinett Kunsthandel Wolfgang Werner, Bremen, 16 November 1985–18 January 1986.

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Adriani, Götz. *Toulouse-Lautrec: Das gesamte graphische Werk*. Exh. cat., Staatliche Museen zu Berlin et al., Berlin, 1987.

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Desloge, Nora. *Toulouse-Lautrec, The Baldwin M. Baldwin Collection*. Exh. cat., San Diego Museum of Art, San Diego, 1988.

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

Nobis, Norbert. *Henri de Toulouse-Lautrec : Druckgraphik aus dem Besitz des Sprengel Museum Hannover*. Hannover: Sprengel Museum, 1997.

Döring, Jürgen. *Toulouse-Lautrec und die Belle Époque*. Exh. cat., Museum für Kunst und Gewerbe, Hamburg, 2002.

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Gonda, Zsuzsa. *The world of Toulouse-Lautrec*. Exh. cat., Szépművészeti Múzeum /Museum of Fine Arts, Budapest, 2015.

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Alinari Archives, Florence, photo database

Base Joconde

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Bildarchiv Foto Marburg (Bildindex)

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Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Deutsche Digitale Bibliothek

Database "Central Collecting Point München"

Database "Kunstsammlung Hermann Göring"

Germanisches Nationalmuseum (GNM), Nuremberg, database

Getty Provenance Index, German Sales Catalogs

Heidelberger Digitale Bibliothek (HEIDI), Heidelberger Historische Bestände – digital

Lootedart.com

Lost Art

Musée d'Orsay Archive/Documentation, Paris

Musée Toulouse-Lautrec, Albi

National Archives, London, Image library

Répertoire des Biens Spoliés

Rheinisches Bildarchiv, Cologne

Rijksbureau voor Kunsthistorische Documentatie (RKD), Den Haag

Staatlichen Museen zu Berlin – Preußischer Kulturbesitz, Bpk-Bildagentur (SMB-PK, BPK)

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library, London

Note:

The work was formerly attributed to Constantin Guys.

According to the extant sale ledgers, this was one of about forty works that Gurlitt claimed to have acquired from the art dealer Jean Lenthal in Paris on 20 June 1942. Research by the Taskforce revealed these to be false entries. Post-war correspondence between Gurlitt and Lenthal, which was found in Cornelius Gurlitt's Salzburg residence, proved that Gurlitt coerced Lenthal into issuing fake receipts for works that Lenthal never owned or sold. Gurlitt provided Lenthal with a statement to this effect in 1947.

Jean Lenthal (recte Hans Loewenthal, 1914 Vienna–1983 Paris) was an art dealer in Paris. On account of his Jewish descent, Lenthal was deported in 1943, first to Drancy and thereafter to Auschwitz, Sachsenhausen and Mauthausen concentration camps. After the liberation in 1945, Lenthal returned to live in Paris where he resumed his art dealership.

Among the personal papers found in Cornelius Gurlitt's Salzburg home is a collection of about 2400 photographs of artworks. Photograph no. 10.F_10136, is a reproduction of this work; inscribed on verso, a statement of authenticity by art expert André Schoeller of Paris, 13, Rue de Téhéran, dated 8 June 1944. This document shows that the work was on the market in the 1940s in occupied

France; there is a high probability that Gurlitt acquired the work during that period. Schoeller attributed the work to Henri de Toulouse-Lautrec.

The original report was written by the Taskforce Schwabing Art Trove and is accessible under www.taskforce-kunstfund.de as of 14 January 2016. It was updated by the Gurlitt Provenance Research Project as the successor to the Taskforce Schwabing Art Trove on 22 August 2018.

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