



**Counterfeit work after Marc Chagall**

**Scène allégorique avec un couple s'embrassant (Allegorical scene with embracing lovers),**  
after 1927?

Gouache on black vellum, laid down on cardboard, 63.3 x 48 cm  
on recto, lower right, signed: "Chagall Marc"

**Provenance:**

(...)

By latest 1945: Hildebrand Gurlitt, Aschbach

1945–1950 Central Collecting Point Wiesbaden, no. WIE 2004/4

From 25 January 1951: Hildebrand Gurlitt, Dusseldorf

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

**Primary sources:**

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Photographs: BArch, N 1826 Bild-0786 [=7.1\_F713], [n.d.]

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible reference:

Correspondence: BArch, N 1826/43, fol. 561. List, 24 October 1953

National Archives, College Park, Maryland:

M1947, Wiesbaden Central Collecting Point, Property Card no. WIE 2004/4  
[www.fold3.com/image/231953156/](http://www.fold3.com/image/231953156/) (3 December 2015)

**Further sources consulted:**

*Marc Chagall*. Exh. cat., Der Sturm, 26<sup>th</sup> exhibition, June–July 1914.

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Halle, Fannina W. "Marc Chagall," pp. 507–516. In: *Das Kunstblatt*, vol. VI (1922).

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nos. 41 WGA 2413/57–2419/57; 41 WGA 3624/57; 41 WGA 3622/57

Landesarchiv Berlin (Records of the Amt für Wiedergutmachung)

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Schweizerisches Bundesarchiv, Berne:

Entrechtungsschäden, no. E2001-08 1978-107#139

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Depository 4-159, no. 4-159-2

Base Joconde

Base Rose Valland MNR

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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

Lootedart.com  
Lost Art  
Répertoire des Biens Spoliés  
Rheinisches Bildarchiv, Cologne  
Rijksbureau voor Kunsthistorische Documentatie, The Hague  
Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)  
Witt Library, London  
Zentralarchiv der Staatlichen Museen zu Berlin – Preußischer Kulturbesitz

**Note:**

In the course of interrogations by U.S. army personnel in 1945, Gurlitt claimed this work to be the former property of his late sister, the artist Cornelia Gurlitt (1890 Dresden–1919 Berlin). The Wiesbaden Central Collecting Point, however, presumed its origin in France and refused its release.

In December 1950, Gurlitt submitted a statement in respect to two works—this gouache and a Picasso work on paper—that he had received as a gift in 1943 from the artist Karl Ballmer (with whom he was closely associated). To support that claim, Ballmer furnished Gurlitt with an affidavit to the same effect. Both works were subsequently released to Gurlitt in late January 1951.

In view of the fact that Gurlitt offered conflicting explanations to the work’s provenance, both the work’s origin with his sister as well as its origin as a gift of Karl Ballmer appear doubtful.

Despite diligent efforts, the Taskforce was not able to establish the ownership of this work prior to 1945, when the work was first documented in the possession of Hildebrand Gurlitt.

In 2015, this work was examined by the Comité Chagall, the definitive authority on the artist’s work, and was found to be a counterfeit work.

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 8 January 2019.

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