



**Paul Gauguin**

**Portrait study of a Tahitian woman**

Pencil on cardboard, 218 x 244 mm

on recto, lower left, signed in pencil: "Paul"

on verso, upper left, pencil study of a foot; lower centre, inscribed in pencil: "Gauguin"; remains of blue cardboard at corners

**Provenance:**

(...)

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

Thence 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-1872 [=12.1\_F12201], [12 November 1943]

Sale ledger 1937–41       28 May 1942  
                                  20 June 1942 [no. 139]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 41/145

National Archives, College Park, Maryland:

Ardelia Hall Collection, Munich Collecting Point, 1945–1951. Statement Hildebrand Gurlitt,  
26 September 1947

[www.fold3.com/image/270055508/](http://www.fold3.com/image/270055508/)

Yad Vashem Archives, Jerusalem:

International Tracing Service

**Further sources consulted:**

Lugt, Frits. *Les Marques de Collections de Dessins & d'Estampes*. 1st ed., Amsterdam: Vereenigde Drukkerijen, 1921; supplement, The Hague: Martinus Nijhoff, 1956.

*Gauguin: Aquarelles, monotypes, dessins*. Exh. cat., Galerie Marcel Guiot, Paris, 15 May–13 June 1942.

*Tableaux modernes*. Auct. cat., Hôtel Drouot, Paris, 19 March 1942.

*Tableaux et dessins modernes*. Auct. cat., Hôtel Drouot, Paris, 20 November 1942.

*Tableaux modernes*. Auct. cat., Hôtel Drouot, Paris, 30 November 1942.

*Tableaux: Pastels, Aquarelles, Dessins*. Auct. cat., Hôtel Drouot, Paris, 21 December 1942.

*Tableaux anciens et modernes*. Auct. cat., Hôtel Drouot, Paris, 12 March 1943.

*Tableaux modernes, pastels, aquarelles, gouaches, dessins (...)*. Auct. cat., Hôtel Drouot, Paris, 2 June 1943.

*Tableaux modernes*. Auct. cat., Hôtel Drouot, Paris, 22 October 1943.

*Tableaux modernes*. Auct. cat., Hôtel Drouot, Paris, 10 December 1943.

*Tableaux modernes*. Auct. cat., Hôtel Drouot, Paris, 10 March 1944.

*Catalogue des dessins, aquarelles, gouaches, pastels (...)*. Auct. cat., Hôtel Drouot, Paris, 20 March 1944.

*Tableaux et dessins modernes*. Auct. cat., Hôtel Drouot, Paris, 8 May 1944.

*Catalogue des dessins, aquarelles, gouaches, pastels (...)*. Auct. cat., Hôtel Drouot, Paris, 10 May 1944.

*Catalogue des dessins, aquarelles, gouaches, pastels (...)*. Auct. cat., Hôtel Drouot, Paris, 14 June 1944.

Rewald, John. *Gauguin: Drawings*. New York: Yoseloff, 1958.

Wildenstein, Georges. *Gauguin: Catalogue critique*. Paris: Les Beaux Arts, 1964.

Leymarie, Jean. *Gauguin: Aquarelles, pastels et dessins*. Paris: Flammarion, 1988.

Hollmann, Eckhard. *Bilder aus der Südsee*. Munich: Prestel, 1996.

Wildenstein, Daniel. *Gauguin: Premier itinéraire d'un sauvage: Catalogue de l'œuvre peint*, 2 vols. Milan: Skira, 2001.

Bildarchiv Foto Marburg (Bildindex)

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

Database "Central Collecting Point München"

Database "Entartete Kunst"

Database "Kunstsammlung Hermann Göring"

Database "Sonderauftrag Linz"

Galerie Heinemann Online

Getty Provenance Index, German Sales Catalogs  
Heidelberger Digitale Bibliothek (Auktionskataloge; Heidelberger Historische Bestände)  
Herkomst Gezocht  
Lootedart.com  
Lost Art  
Ministère des Affaires étrangères, Archives diplomatiques, Paris  
Musée d'Orsay, Paris (Documentation de la conservation)  
Répertoire des Biens Spoliés  
Répertoire d'œuvres d'art dont la Belgique a été spoliée durant la guerre 1939–1945  
Rijksbureau voor Kunsthistorische Documentatie, The Hague  
Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")  
Witt Library, London

**Note:**

The female head found in the Schwabing Art Trove resembles many drawings Gauguin produced during his stay in Tahiti between 1891 and 1893, which comprise a large number of studies of women and children. All have a strong personal character and are executed on small pieces of paper, a visual diary to be used by the artist for his paintings.

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.

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 12.1\_F12201 is a reproduction of this work; inscribed on verso, a typewritten statement of authenticity by the art expert André Schoeller of Paris, 13, Rue de Téhéran, dated 12 November 1943. This document further underscores the supposition 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.

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 29 September 2017.

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