



Honoré Daumier

La dame qui cultive les arts (A Lady who devotes herself to the arts), 1846

Monochrome lithograph on paper, 341 x 252 mm

in the stone, lower right, inscribed: "878"

printed inscriptions, upper centre: "LES BEAUX JOURS DE LA VIE."; lower left: "Chez Aubert & C^{ie}. Pl. de la Bourse, 29.", "Les messieurs en chœur."; lower centre: "LA DAME QUI CULTIVE LES ARTS.", "C'est charmant.... c'est chaarmant.... c'est châââmant !"; lower right: "Imp. d'Aubert & C^{ie}."

on recto, lower centre, inscribed in pencil: "ΠX"

on verso, lower right, inscribed in pencil: "LD 1175", "2775"

Provenance:

(...)

Paul Prouté, Paris

Most likely in the 1940s: Hildebrand Gurlitt, acquired from the above

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Bibliographical references:

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Delteil, Loys. *Le peintre-graveur illustré: XIX et XX siècles*. Vols. 20–29, *Honoré Daumier*. Paris: self-publ., 1924–1926. [LD 1175]

The Daumier Register Digital Work Catalogue [DR 1175]

www.daumier-register.org/werkview.php?key=1175 (26 August 2015)

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:
Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 31/015

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible references:

Correspondence: BArch, N 1826/179, fol. 33 ff. [=vol. 12, fol. 21 ff.] Correspondence
Hildebrand Gurlitt, Roman Norbert Ketterer, September–October
1948

Further sources consulted (selected):

Bücher, Handzeichnungen, Gemälde, Graphik des 16.–20. Jahrhunderts (=Auktion 180). Auct. cat.,
Max Perl, Berlin, 18–19 May 1933.

Daumier: Lithographies, Gravures sur Bois, Sculptures. Exh. cat., Bibliothèque National, Paris,
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Gravures Anciennes du XVIe au XVIIIe Siècle en Couleurs ou en Noir (=Auktion 17). Auct. cat.,
William S. Kundig, Geneva, 27–28 February 1934.

Alte und moderne Graphik (...). Auct. cat., Doktor August Klipstein, Berne, 14–15 June 1934.

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Une Collection merveilleuse d'Estampes des Grand Maîtres des XIX^e et XX^e siècles. Auct. cat.,
Gilhofer & Ranschburg, Lucerne, 16–17 June 1936.

Sammlung E. F., Berlin (= Auktion 197). Auct. cat., C. G. Boerner, Leipzig, 23–24 May 1938.

Tableaux, Pastels, Aquarelles, Dessins: Estampes Modernes. Auct. cat., Hôtel Drouot, Paris, 17
June 1942.

Tableaux et Estampes modernes: Objets d'ameublement. Auct. cat., Hôtel Drouot, Paris, 23–24
December 1942.

Gravures anciennes et modernes (...) provenant de la Collection de Monsieur Paul Jamot (...). Auct.
cat., Hôtel Drouot, Paris, 18 February 1943.

Gravures anciennes: Sièges, Meubles: Tapis d'Orient. Auct. cat., Hôtel Drouot, Paris, 2 July 1943.

Estampes anciennes et modernes. Auct. cat., Hôtel Drouot, Paris, 20 October 1943.

Livres sur les Beaux-Arts: Dessins et Estampes anciens et modernes. Auct. cat., Hôtel Drouot, Paris,
6 December 1943.

Estampes, Tableaux, Pastels, Aquarelles, Dessins modernes. Auct. cat., Hôtel Drouot, Paris, 23
March 1945.

Estampes et Dessins anciens et modernes. Auct. cat., Hôtel Drouot, Paris, 6 June 1945.

Estampes anciennes et modernes: Tableaux anciens, Tableaux modernes. Auct. cat., Hôtel Drouot,
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Scharf, Julietta, and Hanna Strzoda, eds. *Die Historische Sammlung Otto Gerstenberg*. With the
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24 November 2013–3 March 2014.

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

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Note:

Impression of the second state.

This plate is no. 87 of the series *Les Beaux Jours de la Vie* and was first published in the satirical journal *Le Charivari* on 5 April 1846.

This sheet is marked with the price code used by the art dealer Paul Prouté of Paris (1887–1981). It was most likely acquired by Hildebrand Gurlitt in the 1940s, during the Occupation.

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 as of 14 January 2016. That report was updated by the Gurlitt Provenance Research Project on 8 September 2017.

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