



Honoré Daumier

Ah bah!.... Le locataire du premier, qui prend la taille à mon épouse!....

(Eh!... The tenant of the first floor is putting his arm around my wife's waist!), 1839/42

Monochrome lithograph on paper, 345 x 254 mm

in the stone, lower left, the artist's monogram

printed inscriptions, upper centre: "ÉMOTIONS PARISIENNES"; lower left: "Chez Bauger R. du Croissant, 16"; lower centre: "Ah bah!.... Le locataire du premier, qui prend la taille à mon épouse!...."; lower right: "Imp. d'Aubert & C^{ie}."

on recto, inscribed in pencil, upper right,: "20"; lower centre: "∞Λ"

on verso, lower right, inscribed in pencil: "LD 704 1649"

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:

Hazard, Nicolas-Auguste, and Loys Delteil, eds. *Catalogue raisonné de l'œuvre lithographié de Honoré Daumier*. Orrouy: self-publ., 1904. [HD 1649]

Delteil, Loys. *Le peintre-graveur illustré: XIX et XX siècles*. Vols. 20–29, *Honoré Daumier*. Paris: self-publ., 1924–1926. [LD 704]

The Daumier Register Digital Work Catalogue [DR 704]
www.daumier-register.org/werkview.php?key=704 (26 August 2015)

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:
Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 31/041

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,
1934.

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.

Moderne Graphik deutscher, französischer und Schweizer Künstler (...). Auct. cat., Doktor August
Klipstein, Berne, 3–4 December 1934.

Alte und moderne Graphik: alte Meister (...). Auct. cat., Doktor August Klipstein, Berne, 9–10 June
1936.

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,
Paris, 17 December 1945.

Scharf, Julietta, and Hanna Strzoda, eds. *Die Historische Sammlung Otto Gerstenberg*. With the
collaboration of Janina Dahlmanns. 2 vols. Ostfildern: Hatje Cantz, 2012.

"Daumier ist ungeheuer!" Gemälde, Zeichnungen, Graphik, Bronzen von Honoré Daumier. Exh.
cat., Max Liebermann Haus, Berlin, in collaboration with Stiftung Brandenburger Tor, 2 March–
2 June 2013.

Verlorene Schätze: Die Kunstsammlung von Max Liebermann. Exh. cat., Liebermann-Villa, Berlin, 24 November 2013–3 March 2014.

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”

Getty Provenance Index, German Sales Catalogs

Lootedart.com

Lost Art

Répertoire des Biens Spoliés

Note:

Impression of the second state.

This plate is no. 20 of the series *Émotions Parisiennes*. and was first published in the satirical journal *Le Charivari* on 18 December 1839.

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.

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.