Maurice Denis

Les Crépuscules ont une douceur d’ancienne peinture (Twilights Have the Softness of Old Paintings), 1898

Lithograph, 513 x 392 mm
on recto, lower right, in the stone: “Les Crépuscules ont une douceur d’ancienne peinture”; inscribed in pencil: “Maurice Denis 6”
on verso, inscribed in pencil, upper right: “194”; lower left: “218_121”; traces of the impression on recto

Provenance:
(...)
By latest 1989: Cornelius Gurlitt, Munich/Salzburg (per Gurlitt Papers)
From 6 May 2014: Estate of Cornelius Gurlitt

Bibliographical reference:
Primary sources:
Hildebrand Gurlitt and Cornelius Gurlitt Papers:
Miscellaneous: BArch, N 1826/37, fol. 37. Cornelius Gurlitt packing list, 10 November 1989, item no. 6 (as Pierre Bonnard)
Register of Salzburg works, 2014, no. Wien 218_121

Further sources consulted:

Archives de Paris
Archives Nationales, Paris
Bundesarchiv, Berlin; Koblenz
Clemens-Sels-Museum, Neuss
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”
Getty Provenance Index, German Sales Catalogs
Lootedart.com
Lost Art
Musée d’Orsay, Paris (Documentation de la conservation)
Musée du Louvre, Paris (Département des Arts graphiques)
National Archives, College Park, Maryland
Répertoire des Biens Spoliés
Rijksbureau voor Kunsthistorische Documentatie, The Hague
Société des Amis de Maurice Denis, Saint-Germain-en-Laye
Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)
Witt Library, London
Zentralarchiv der Staatlichen Museen zu Berlin – Preußischer Kulturbesitz

Note:
This composition is one of a suite of twelve lithographs titled *Amour*, which Maurice Denis executed in 1898. The album was published in an edition of 100 by Ambroise Vollard in Paris in 1899.
This work features on a list titled *Großer Koffer* which was drawn up by Cornelius Gurlitt on 11 November 1989.

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.