



Albrecht Dürer

Herkules am Scheideweg; Die Folgen der Eifersucht

(Hercules at the Crossroads; The Effects of Jealousy), c. 1498

Copper engraving on paper, mounted on cardboard, 340 x 235 mm (plate: 320 x 222 mm)

in the plate, lower centre, the artist's monogram: "AD"

on verso, centre right, inscribed in pencil: "15"

Provenance:

(...)

By 28 April 1944: Raphaël Gerard, Paris (per Gurlitt Papers)

After September 1953: Hildebrand Gurlitt, Dusseldorf (per Gurlitt Papers)

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Bibliographical references (selected):

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Panofsky, Erwin. *Albrecht Dürer*. Vol. 2. Princeton University Press, 1948. [no. 180, fig. 108]

- Knappe, Karl-Adolf. *Dürer: Das graphische Werk*. Vienna: Anton Schroll, 1964. [no. 24, ill.]
- Hütt, Wolfgang, ed. *Albrecht Dürer 1471 bis 1528: Das gesamte graphische Werk*. Munich: Rogner & Bernhard, 1970. [fig. 1945]
- The Illustrated Bartsch*. Vol. 10, *Sixteenth Century German Artists*, ed. Walter L. Strauss. New York: Abaris Books, 1980. [no. 73, ill.]
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- Schoch, Rainer, Matthias Mende, and Anna Scherbaum. *Albrecht Dürer*. Vol. 1, *Kupferstiche, Eisenradierungen und Kaltnadelblätter*. London: Prestel, 2001. [no. 22]

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

- Gerard Files: BArch, N 1826/46, fol. 1 ff. List Raphaël Gerard, 28 April 1944, item no.15
 Ibid., fol. 5 ff. List of artworks with Raphaël Gerard, [c. September 1953], item no. 15
- Photographs: BArch, N 1826 Bild-1013 [=9.1_F993] [n.d.]
- Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 41/136

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible reference:

Current (checking) account: 5 May 1938 [no. W.10]

Further sources consulted:

Albrecht Dürer and His Legacy: The Graphic Work of a Renaissance Artist. Exh. cat., London, 5 December 2002–2 March 2003, British Museum, London, 2 December 2002–March 2003.

Archives de Paris

Archives Nationales, Paris

Bundesamt für zentrale Dienste und offene Vermögensfragen, Berlin

Bildarchiv Foto Marburg (Bildindex)

Bundesarchiv, Berlin; Koblenz

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"

Franz Koenigs Collection, Amsterdam

Germanisches Nationalmuseum, Nuremberg

Getty Provenance Index, German Sales Catalogs

Heidelberger Digitale Bibliothek (Auktionskataloge; Heidelberger Historische Bestände)

Landesarchiv Berlin (Records of the Amt für Wiedergutmachung)

Lootedart.com

Lost Art

Répertoire des Biens Spoliés

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:

This work was one of over 70 works with the art dealer Raphaël Gerard in Paris in 1944. It is unclear whether at the time Gerard and/or Gurlitt owned or co-owned these works, whether they had been placed on commission, or indeed simply deposited with Gerard. It is conspicuous that an inventory of works with Gerard was drawn up in the very late stages of the war; one possible hypothesis is that Gurlitt placed for safekeeping with Gerard works that he had acquired in occupied Paris, with the intention of moving these objects at a later date.

In 1953, some of these works were shipped to Gurlitt in Dusseldorf, while others remained with Gerard until 1957 (at Gurlitt's cost). The inscription "15" on verso refers to two inventories of artworks with Gerard, one dated 28 April 1944, the other dating from about September 1953. This work is respectively referred to herein as "Durer (Alb) La jalousie (gravure)" (1944) and "Dürer: Eifersucht (ungerahmt) Stich / ausrahmen" (1953).

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 9.1_F993 is a reproduction of this 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 as of 14 January 2016. That report was updated by the Gurlitt Provenance Research Project on 10 October 2017.

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