



Paul Gauguin

Te Po (La grande Nuit), (Te Po [Eternal Night]), 1893

Oil on canvas, 19.1 x 25.7 cm

on recto, lower left, signed and dated: "P. Gauguin", "93"

on verso, upper right, inscribed in pencil: "66."; on vertical stretcher bar, handwritten label, inscribed in red: "1"; in blue: "291"

canvas relined

Provenance:

(...)

Ambroise Vollard ? (per Gurlitt Papers)

(...)

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

By latest December 1947: Hildebrand Gurlitt, Aschbach (per Gurlitt Papers)

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Bibliographical reference:

Guérin, Marcel. *L'œuvre gravé de Gauguin*. 1st ed., Paris: Henri Floury, 1927; 2nd ed., rev., San Francisco: Alan Wofsy, 1980. [related to no. 15]

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Correspondence: BArch, N 1826/177, fol. 275 f. [=vol. 6, fol. 216 f.] Gitta Gurlitt to Hildebrand Gurlitt, 3 January 1948

Ibid., fol. 277 [=vol. 6, fol. 218]. List Gitta Gurlitt, 9 December 1947

Miscellaneous: BArch, N 1826/185. Hildebrand Gurlitt travel itinerary, 1941–1945

Photographs: BArch, N 1826 Bild-0251 [=3.1_F303], [17 October 1941]

Register of Salzburg works, 2014, no. Wien 015

Further sources consulted (selected):

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

Rotonchamp, Jean de. *Paul Gauguin 1848–1903*. Paris: G. Crès et Cie, 1925.

Paul Gauguin 1848–1903. Exh. cat., Kunsthalle Basel, July–August 1928.

Paul Gauguin 1848–1903: Ausstellung in unserem Berliner Haus. Exh. cat., Galerie Tannhauser, Berlin, October 1928.

Rewald, John. *Gauguin*. Paris: Hyperion, 1938.

Gemälde und Plastiken moderner Meister aus deutschen Museen. Auct. cat., Galerie Fischer, Lucerne, 30 June 1939.

Les ventes de tableaux, aquarelles, gouaches, dessins, miniatures à l'Hôtel Drouot: Octobre 1940 à juillet 1941. Paris: self-publ., 1941.

Les ventes de tableaux, aquarelles, gouaches, dessins, miniatures à l'Hôtel Drouot: Septembre 1941 à juillet 1942. Paris: self-publ., 1942.

Werke der französischen Malerei und Grafik des 19. Jahrhunderts. Exh. cat., Villa Hügel, Museum Folkwang, Essen, July–September 1954.

Vollard, Ambroise. *Erinnerungen eines Kunsthändlers. Souvenirs d'un marchand*. Frankfurt am Main: Ullstein, 1957.

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

Sugana Mandel, Gabriele. *L'opera completa di Gauguin*. Milan: Rizzoli, 1972.

Field, Richard S. *Paul Gauguin: The Paintings of the First Voyage to Tahiti*. New York: Garland Publishing, 1977.

Archives Nationales, Paris

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"

Getty Provenance Index, German Sales Catalogs

Heidelberger Digitale Bibliothek (Auktionskataloge; Heidelberger Historische Bestände)

Herkomst Gezocht

Lootedart.com

Lost Art

Musée d'Orsay, Documentation

Musée d'Orsay, Fonds de marchands d'art, Collection Étienne Bignou & Ambroise Vollard

National Archives, College Park, Maryland

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie, The Hague

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library, London

Note:

Gauguin rendered this same subject of a reclining female figure in candlelight, but in reverse, in a woodcut titled *Te Po (La grande Nuit)*, dated 1893/94. This corresponds to the date “93” at lower left, which appears to have been scratched at a later date.

This work is thought to have originated with Ambroise Vollard (1865–1939), one of the most important dealers of French contemporary art in the early twentieth century and an impassioned champion of the avant-garde.

The personal papers found in Cornelius Gurlitt’s Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 3.1_F303 is a reproduction of this work; inscribed on verso, a statement of authenticity by Monsieur de la Chapelle of Galerie Bénézit, Paris, 93, Boulevard Haussmann, dated 17 October 1941. This document shows 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.

According to an entry in his travel itinerary, Hildebrand Gurlitt visited Paris 30 September–19 October 1941; it is possible that he acquired this work during the course of that stay.

A reference to a Gauguin painting titled *Liegende Frau m. Kerze* can be found in the correspondence of Hildebrand Gurlitt. It was sent to a restorer in December 1947.

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.