



Constantin Guys

Amazone au cheval cabré

Ink wash on paper, mounted on cardboard, 139 x 115 mm

on recto, lower centre, stamp: "Collection Nadar" [Lugt 1928]; lower right, inscribed in black: "C. GUYS Collection [Nadar]"; printed on matting: "Constantin Guys"

on verso, centre, inscribed in pencil: "6272"; lower right, inscribed in pencil: "28"

on matting, inscribed in black: "28"

on cardboard backing, centre, inscribed in black ink: "28"; lower right, inscribed in pencil: "6272"

Provenance:

(...)

Collection Nadar, Paris

(...)

Armand Dorville, Paris

Sale: *Vente aux enchères du cabinet d'un amateur parisien*, Hall du Savoy, Nice, 24–27 June 1942, lot 123

M./Mme [?] Béatrice, Hôtel Royal, Nice, acquired at the above sale

(...)

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

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

Thence by descent: Private Collection, South Germany

Bibliographical references:

Lugt, Frits. *Les Marques de Collections de Dessins & d'Estampes*. 1st ed., Amsterdam: Vereenigde Drukkerijen, 1921; supplement, The Hague: Martinus Nijhoff, 1956. [no. L. 1928] www.marquesdecollections.fr/detail.cfm/marque/8596/total/1# [24 February 2017]

Beaux-Arts: chronique des arts et de la curiosité, pp. 14–16, vol. 79, no. 70, 20 June 1942.

Vente aux enchères du cabinet d'un amateur parisien. Auct. cat., Hall du Savoy, Nice, 24–27 June 1942. [lot 123, as *Amazone au cheval cabré*]

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. 28

Ibid., fol. 5 ff. List of artworks with Raphaël Gerard, [c. September 1953], item no. 28

Photographs: BArch, N 1826 Bild-1236 [=9.2_F9296], [25 January 1944]

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible references:

Sales ledger 1937–?: 17 November 1943 [no. VII]

Imports and exports ledger: 17 November 1943 [J. 84]

23 December 1943 [no. VII]

Archives Départementales des Alpes-Maritimes, Nice:

185 J 101. Auctioneer Terris, Procès-verbal, Hall du Savoy, Nice, 24 June 1942

Archives Nationales, Paris:

Commissariat général aux questions juives, nos. AJ/38/1319 and AJ/38/3855, dossier 2272

Notary Archive:

Last will and inheritance Armand Dorville, 2 May 1939, 21 May 1947 and 15 December 1947

Further sources consulted:

Constantin Guys. Exh. cat., Galerie Georges Petit, Paris, April–May 1895.

Aquarelles et dessins de Constantin Guys [...] provenant de la collection Nadar. Auct. cat., Hôtel Drouot, Paris, 6 May 1904.

Catalogue des aquarelles et dessins par Constantin Guys [...]. Auct. cat., Hôtel Drouot, Paris, 3 April 1905.

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Roger-Marx, Claude. *Constantin Guys: 1802-1892 Maîtres d'hier et d'aujourd'hui*. Paris: Braun, 1914.

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Geffroy, Gustave. *Constantin Guys: l'historien du Second Empire*. Paris: G. Crès, 1920.

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Meier-Graefe, Julius. *Constantin Guys Weltliche Legenden: 15 Tuschzeichnungen und Aquarelle*. Munich: Marées-Ges., 1920.

Baudelaire, Charles. *Constantin Guys*. Vol. 32 of *Maîtres anciens et modernes*. Paris: Nilsson, 1925.

Dorville, Armand. "À propos des débuts de Constantin Guys," pp. 269-270. In: *Revue de l'Art*, vol. I, 1927.

Dubray, Jean-Paul. *Constantin Guys*. Paris: Rieder, 1930.

Constantin Guys (1802-1892)–Un peintre de la vie. Exh. cat., Musée des Arts décoratifs, Paris, January–February 1937.

L'aquarelle–exposition annuelle et rétrospective Constantin Guys cinquantième. Exh. cat., Galerie Charpentier, Paris, 1943.

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Streiff, Bruno. *Dessins de Constantin Guys*. Lausanne: Mermod, 1957.

Constantin Guys: il pittore della vita moderna. Exh. cat., Palazzo Braschi, Rome, 10 September–5 October 1980.

Constantin Guys: Zeichnungen und Aquarelle: Henri de Toulouse-Lautrec: Graphik. Exh. cat., Graphisches Kabinett Kunsthandel Wolfgang Werner, Bremen, 16 November 1985–18 January 1986.

Baudelaire, Charles. *Das Schöne, die Mode und das Glück: Constantin Guys, der Maler des modernen Lebens*. Berlin: Alexander-Verl., 1988.

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38 W 313. Ordonnances de restitution des biens spoliés (1945–1976)

Archives Nationales, Paris:

Archives Musée Nationaux, no. 20150044/61, 20150711/128

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Bundesarchiv, Koblenz:

"Nizzalisten", B323/314

Landesarchiv Berlin (Records of the Amt für Wiedergutmachung):

Dorville, nos. 9 WGA Au/312/59 and 9 WGA 1145/59

Mémorial de la Shoah, Paris:

CCCLXVI-37_001

Ministère des Affaires étrangères, Archives diplomatiques, Paris:

Commission de récupération artistique, no. 209SUP/62 and 209SUP/406

Dossiers individuels déposés à l'Office des Biens et intérêts privés, no. 209SUP/619

National Archives, College Park, Maryland (NARA):

M1944, Roberts Commission, Looting: France: Personnel, Report of the Commission de Récupération, 27 August 1945

www.fold3.com/image/273365527 and subsequent pages (29 June 2017)

Archives Départementales du Rhône
Bundesarchiv, 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"
Galerie Heinemann Online
Getty Provenance Index, German Sales Catalogs
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Les Archives Municipales de Nice
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Lost Art
Musée d'Orsay, Paris (Documentation de la conservation)
Répertoire des Biens Spoliés
Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Note:

The first known owner of this work was Félix Tournachon (1820-1910), called Nadar, who was a writer and photographer. He had a considerable collection of drawings by Constantin Guys, who were sold at auction in 1906 and 1909.

The second known owner of this work was Maître Armand Dorville (1875–1941), an advocate at the Paris Court of Appeal, who served as senator of Tarn-et-Garonne and was also a writer and an amateur artist. Dorville descended from a prominent Jewish family; his father Léon Dorville (1850–1927) was the long serving president of the Jewish charity Société la Bienfaisance Israélite. Armand Dorville was the owner of an important collection of modern French works, which were kept at his residence in Paris, at 16, rue Séguier.

After the Nazi invasion of Paris, Dorville fled to the south of France, taking some of his artworks with him. He died in 1941 in Cubjac in the Dordogne. Remaining childless, Dorville appointed his brother, sisters and nieces as his legal successors. All of them were of Jewish faith, persecuted by anti-Semitic laws. Dorville's sister, Valentine Lion (c. 1881–1944), her twin daughters Denise Falk and Monique Tabet (1920–1944), and her infant granddaughter Marie France Tabet (1940–1944) were arrested in Rhône-Alpes region in South-Eastern France in mid-March 1944 and deported first to Drancy, and to Auschwitz-Birkenau thereafter. All were murdered.

Following the laws of the French Vichy Regime, the inheritance of Armand Dorville was put under administration. Amédée Croze was appointed as the preliminary administrator by the "Commissariat général aux Questions Juives". Dorville's collection was sold at a posthumous sale in mid-1942 at the Hall du Savoy in Nice, which was then still part of the demilitarized zone. Instead of furnishing the sale proceeds to the Vichy Regime, Croze subsequently secured the funds in two bank accounts. According to the results of said sale, this Guys drawing was acquired by one Monsieur or Madame Béatrice, then residing at the Hôtel Royal, for the sum of 5,500 French francs. All property that Dorville had to leave behind in Paris was seized by the Nazis in December 1943.

In his last will drawn up in 1939, Dorville bequeathed a part of his collection to several museum in France but mainly to the Musée des Arts-Décoratifs in Paris. One drawing from the 1942 sale (Lionne accroupie by Eugène Delacroix, now at the Musée du Louvre) is listed in the inventory of the Musées Nationaux Récupération (MNR no. REC 148).

In 1947, the sale proceeds of the 1942 auction were paid out of the two accounts (including interest) to the surviving heirs of Armand Dorville.

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 "28" 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 "Guys: L'amazone (dessin)" (1944) and "Guys: Reiterin Zchnng ausrahmen" (1953).

Among the personal papers found in Cornelius Gurlitt's Salzburg home is a collection of about 2400 photographs of artworks. Photograph no. 9.2_F9296, is a reproduction of this work; inscribed on verso, a statement of authenticity by art expert André Schoeller of Paris, 13, Rue de Téhéran, dated 25 January 1944.

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