



Augustin de Saint-Aubin

Portrait de femme en profil (Profile Portrait of a Lady)

pencil and sanguine on paper, laid down on cardboard, diameter: 100 mm

Provenance:

(...)

Georges Mühlbacher, Paris

Sale: Vente Mühlbacher, Galerie Georges Petit, Paris, 15 May 1899, lot 288

Henry Deutsch de la Meurthe, Paris, acquired at the above sale

By descent within the family

Probably sequestered by the Dienststelle Westen in Paris (per Archives diplomatiques)

(...)

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 reference:

Catalogue des tableaux, dessins, gouaches, aquarelles, pastels [...] composant la collection M.G. Mühlbacher. Auct. cat., Galerie Georges Petit, Paris, 15 May 1899. [probably lot 288, as *Portrait de femme*]

Gaston-Breton, Tristan, and Sonia de Panafieu. *La famille Deutsch de la Meurthe – D’hier à aujourd’hui 1815-2010.* Paris: Éditions Pour Mémoire, 2010. [p. 155, 162 and 185f.]

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. 65
Ibid., fol. 5 ff. List of artworks with Raphaël Gerard, [c. September 1953], item no. 65

Miscellaneous: BArch, N 1826/185. Hildebrand Gurlitt travel itinerary, 1941–1945
Photographs: BArch, N 1826 Bild-1290 [10_F1014], [18 April 1944]
BArch, N 1826 Bild-2112 [n.d.]
BArch, N 1826 Bild-2191 [1972]
BArch, N 1826 Bild-2130 [April 1987]

Bundesarchiv, Koblenz:
BArch, B 323/414, B 323/423

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume:

Succession Mme. Veuve Henry Deutsch de la Meurthe – Paris, Saint-Aubin, Portrait de femme en profil, dessin mine de plomb légèrement rehaussé de sanguine forme ronde, Cadre bronze doré, 9 cm diamètre

Landesarchiv Berlin (Records of the Amt für Wiedergutmachung):

B Rep. 025-09-13, no. 1143/60 [26 September 1968]

B Rep. 025-09-13, no. 1142/60 [14 November 1970]

Ministère des Affaires étrangères, Archives diplomatiques, Paris:

Correspondance entre le SPOA, le SBIP et le Service Fédéral des restitutions externes relative à des réclamations nominatives d'oeuvres, restitutions et annulations de demandes de restitutions, no. 209SUP/501 box P190 dossier 10857

Dossiers individuels déposés à la Commission de récupération artistique (CRA), no. 209SUP/29 dossier 45644

Dossiers individuels déposés à l'Office des Biens et intérêts privés, no. 209SUP/633 dossier 37425

Services français chargés de la récupération des biens spoliés entre 1940 et 1944, nos. 209SUP/743, 209SUP/752, 209SUP/753.

Répertoire des Biens Spoliés:

Tome II, no. 1368, Office des Biens et Intérêts privés: 37.425

Further sources consulted (selected):

Goncourt, Jules & Edmond. *L'Art du dix-huitième siècle*. Vol. 1 of *Watteau, Chardin, Boucher, Latour, Greuze, Les Saint-Aubin*. Paris : A. Quantin, 1882.

Moureau, Adrien. *Les Saint-Aubin*. Paris: Librairie de l'art, 1894.

Annuaire de la curiosité et des beaux-arts et de la bibliophilie, vols. 1911–1914, 1920, 1922, 1924–1940. Paris: Librairies-Imprimeries réunies.

Exposition des Saint-Aubin. Exh. cat., Hotel Charpentier, Paris, 7–29 April 1925.

Dacier, Émile. *Gabriel de Saint-Aubin*. 2 vols. Paris : van Oest, 1929.

Mathey, Jacques. *Bildnis und Gestalt der Frau in Meisterzeichnungen aus fünf Jahrhunderten*. Frankfurt on the Main: Prestel, 1937.

Les ventes de tableaux, aquarelles, gouaches, dessins, miniatures à l'Hôtel Drouot, vols. 1–3. Paris, L'Archipel: 1940–1943.

Jaccottet, Philippe. *Le dessin français au XVIIIe siècle*. Lausanne: Éditions Mermod, 1952.

Ananoff, Alexandre. *L'Œuvre dessinée de Jean-Honoré Fragonard*. Vol. 1–4. Paris: de Nobele, 1961–1970.

Rosenberg, Pierre. *Le livre des Saint-Aubin*. Paris: Éd. de la Réunion des Musées Nationaux, 2002.

Archives de Paris:

Ordonnances de restitution des biens spoliés (1945–1976), nos. 47W55/10347, 47W72/7952, 47W67/7518, 47W53/6492, 47W44/5599, 47W37/4803, 47W16/2886, 47W12/2166 & 47W12/2167

Registre de Commerce, no. D34U3/3/1710

Repertoire alphabétique du tribunal correctionnel, 1944-1948, nos. D1U6/6112, D1U6/6114, D1U6/6116, D1U6/6118 & D1U6/6120

Archives Nationales, Paris:

Fichier central (direction centrale de la police judiciaire), no. 19800271/9, Commerce et industrie, no. F/12/8670

Commerce et industrie, no. F/12/9630 [für Gérard]

Archives des musées nationaux, Bureaux des exportations d'œuvres et douanes de la direction des musées de France no. 20144657/26

Cour de justice du département de la Seine, no. Z/6/478, file 4554

Commissariat général aux questions juives (CGQJ) et service de restitution des biens spoliés, nos. AJ38/3269 dossier 235571, 42Mi/29

Ministère des Affaires étrangères, Archives diplomatiques, Paris:

Achats allemands en France, no. 209SUP/389

Services français chargés de la récupération des biens spoliés entre 1940 et 1944: Enquêtes sur l'activité de particuliers (collectionneurs, marchands, acheteurs) et recherches d'œuvres d'art, nos. 209SUP/401 & 209SUP/406

akg-images

Bildarchiv Foto Marburg (Bildindex)

Database "Central Collecting Point München"

Database "Kunstsammlung Hermann Göring"

Getty Provenance Index, German Sales Catalogs

Herkomst Gezocht

Lootedart.com

Lost Art

Musée du Louvre, Département des Peintures, Paris

Rijksbureau voor Kunsthistorische Documentatie, The Hague

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library, London

Note:

The first known owner of this work was the coachwork merchant Georges Mühlbacher (?-1906).

The French Jewish industrialist Henry Deutsch de la Meurthe (Paris 25 September 1846–Ecqueville 24 November 1919) acquired the drawing under lot 288 at the Mühlbacher auction. Upon his death, his wife Marguerite (St. Germaine en Laye 24 November 1854–Antibes 29 December 1941) inherited his property. After the Nazi invasion of Paris, Marguerite Deutsch de la Meurthe and several of her family members fled to Antibes. One of her daughters, Betty Weisweiller, was murdered in Auschwitz in 1943.

It is unknown when exactly the Deutsch de la Meurthe properties in Paris and Angervilliers were looted. Kurt von Behr and the Dienststelle Feldpost are known to have occupied the property in Paris at 4, Place des États-Unis. The chateau in Angervilliers housed various different regiments during the Occupation. The apartment 12, rue Albéric-Magnard in Paris was plundered and occupied by a German officer. The present drawing by Saint-Aubin is listed as missing from the Deutsch de la Meurthe family along with three other drawings found with the private collector in Southern Germany (Lost Art IDs 568263, 568264 and 568269).

This work was one of over 70 works with the art dealer Raphaël Gérard in Paris in 1944. It is unclear whether at the time Gérard and/or Gurlitt owned or co-owned these works, whether they had been placed on commission, or indeed simply deposited with Gérard. It is conspicuous that an inventory of works with Gérard was drawn up in the very late stages of the war; one possible hypothesis is that Gurlitt placed for safekeeping with Gérard 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 Gérard until 1957 (at Gurlitt's cost). The usual inscription on verso which refers to two inventories of artworks with Gérard, one dated 28 April 1944, the other dating from about September 1953, is missing on verso of this work. However, a drawing by Saint-Aubin is respectively referred to in those lists as "St.Aubin: Tête de femme dans cadre de bronze rond" (1944) and "St.Aubin: Frauenkopf 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. 10_F1014, is a reproduction of this work; inscribed on verso, a statement of authenticity by art expert Jacques Mathey of Paris, 50 rue Duquesne, dated 18 April 1944.

According to an entry in his travel itinerary, Hildebrand Gurlitt visited Paris 14–27 March 1944; it is possible that he acquired this work during the course of that stay.

Interior shots of the family residence in Southern Germany, dating from 1972 et al., show the artwork on display.

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