



Honoré Daumier

Monsieur Mimi Coquet, modiste et philanthrope... (Monsieur Mimi Coquet, milliner and philanthropist), 1845

Monochrome lithograph on paper, 332 x 254 mm

in the stone, lower left, the artist's monogram; lower left, inscribed: "742"

printed inscriptions, upper centre: "LES PHILANTROPES DU JOUR."; upper right: "31."; lower left: "Chez Aubert & C^{ie}. Pl. de la Bourse 29."; lower centre: "Monsieur Mimi Coquet, modiste et philanthrope, afin d'éviter aux jeunes filles les dangers qu'elles peuvent courir en portant un carton à chapeau sur les trottoirs, les met sur le pavé."; lower right: "Imp. d'Aubert & C^{ie}."

on recto, upper centre, inscribed in pencil: "nx"

on verso, lower right, inscribed in pencil: "LD 1323 2303"

Provenance:

(...)

By latest 2012: Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Bibliographical references:

Hazard, Nicolas-Auguste, and Loys Delteil, eds. *Catalogue raisonné de l'œuvre lithographié de Honoré Daumier*. Orrouy: self-publ., 1904. [HD 2303]

Delteil, Loys. *Le peintre-graveur illustré: XIX et XX siècles*. Vols. 20–29, *Honoré Daumier*. Paris: self-publ., 1924–1926. [LD 1323]

The Daumier Register Digital Work Catalogue [DR 1323]

www.daumier-register.org/werkview.php?key=1323 (26 August 2015)

Primary sources:

Correspondence Hildebrand Gurlitt – possible references:

September–October 1948 [vol. 12, fol. 21ff.]

14 September 1948 [vol. 12, fol. 30f.]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 31/050

Further sources consulted (selected):

Klossowski, Erich. *Honoré Daumier*. Munich: R. Piper & Co., 1923.

Lejeune, Robert. *Honoré Daumier*. Cologne, Berlin: Kiepenheuer & Witsch, 1953.

Adhémar, Jean. *Honoré Daumier*. Paris: Éditions Pierre Tisné, 1954.

Scharf, Julietta, and Hanna Strzoda, eds. *Die Historische Sammlung Otto Gerstenberg*. With the collaboration of Janina Dahlmans. 2 vols. Ostfildern: Hatje Cantz, 2012.

“Daumier ist ungeheuer!” Gemälde, Zeichnungen, Graphik, Bronzen von Honoré Daumier. Exh. cat., Max Liebermann Haus, Berlin, in collaboration with Stiftung Brandenburger Tor, 2 March–2 June 2013.

Verlorene Schätze: Die Kunstsammlung von Max Liebermann. Exh. cat., Liebermann-Villa, Berlin, 24 November 2013–3 March 2014.

Business records Hildebrand Gurlitt

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”

Getty Provenance Index, German Sales Catalogs

Lootedart.com

Lost Art

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie

Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)

Witt Library

Note:

Impression of the second state.

This plate is no. 31 of the series *Les Philantropes du Jour* and was first published in the satirical journal *Le Charivari* on 28 March 1845.

Disclaimer:

The research of the Taskforce 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. The head of the Taskforce Schwabing Art Trove is responsible for the contents and the publication of this report.

The Taskforce endeavoured to ensure the accuracy and reliability of the information provided. No liability will be accepted for the accuracy of the used sources; the facts, 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, or its monetary value; and/or conclusions drawn by third parties based on this report.

This report is based on the sources available at the time it was written. It is an interim report that may be revised and updated, should additional relevant material be discovered. The Taskforce Schwabing Art Trove welcomes any information that may augment or clarify the provenance of this work.