



### Honoré Daumier

**“Les alliés s'apprêtent à pousser les opérations du siège avec plus de vigueur que jamais” ...**  
**(“The allies are getting ready to push their siege with more vigour than ever” ...), 1855**

Monochrome lithograph on paper, 356 x 275 mm

in the stone, lower left, the artist's monogram [?]; lower right, inscribed: “725”

printed inscriptions, upper centre: “ACTUALITÉS.”; upper right: “158.”; lower left: “maison Martinet, 116, r. Rivoli et 41 r. Vivienne”; lower centre: “Les alliés s'apprêtent à pousser les opérations du siège avec plus de vigueur que jamais ....c'était bien la peine de me réveiller pour m'apprendre quelque chose d'aussi pénible agréable..... j'ai bien envie de faire donner le knout à ce colonel, ça finira peut-être par le dégouter de m'apporter de mauvaises nouvelles!”, lower right: “Lith. Destouches, 28, r. Paradis P<sup>re</sup>. Paris.”

on recto, inscribed in pencil, lower left: “D 2548”, “2172/5”; lower centre: “1”; lower right: “69”

on verso, inscribed in pencil, lower right: “LD 2548”, “3069”

### 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 3064]

Delteil, Loys. *Le peintre-graveur illustré: XIX et XX siècles*. Vols. 20–29, *Honoré Daumier*. Paris: self-publ., 1924–1926. [LD 2548]

The Daumier Register Digital Work Catalogue [DR 2548]

[www.daumier-register.org/werkview.php?key=2548](http://www.daumier-register.org/werkview.php?key=2548) (26 August 2015) [ill.]

**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 31/008

**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. 158 of the series *Actualités* and was first published in the satirical journal *Le Charivari* on 26 February 1855.

**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.