



**Jean-Baptiste François Pater**

**Jeune femme vue de dos, le visage tourné vers la droite**

**(Young woman seen from behind, her face turned to the right)**

Sanguine on paper, mounted on cardboard, 242 x 157 mm

on recto, lower left, inscribed in pencil: "107"

on verso, centre right, inscribed in pencil: "50"

on cardboard backing, upper left, in black pen: "50"

**Provenance:**

(...)

Camille Groult, Paris

By descent to Jean Groult, Paris

Sale: Hôtel Drouot, Paris, 19 December 1941, lot 66

(...)

By 28 April 1944: with Raphaël Gérard, Paris (per Cornelius Gurlitt Papers)

By September 1953: Hildebrand Gurlitt, Dusseldorf (per Cornelius Gurlitt Papers)

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

**Bibliographical references**

*Dessins et tableaux anciens*. Auct. cat. Hôtel Drouot, Paris, 19 December 1941. [lot 66]

**Primary sources:**

Business records Hildebrand Gurlitt – possible references

Sales ledger 1937–41:           6 March 1944 [no. 173]  
  31 March 1944 [no. 171]

Sales ledger 1937–?:           6 March 1944 [no. 1828]

Current (checking) account: 6 March 1944 [no. 55]

Cornelius Gurlitt Papers, Salzburg:

Photographs, no. 7.1\_F785 [18 April 1944]

List Raphaël Gérard, reference no. in process, [28 April 1944], [item no. 50]

List of artworks with Raphaël Gérard, reference no. in process, [c. September 1953], [item no. 50]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 31/060

**Further sources consulted:**

Wildenstein, Georges and Florence Ingersoll-Smouse, eds. *Pater: biographie et catalogue critiques, l'œuvre complète de l'artiste*. Paris: Édition d'études et de documents, 1928.

Réau, Louis. *Histoire de l'expansion de l'art français*. Paris: Henri Laurens, 1928.

Muehsam, Gerd. *French Painters and Paintings from the Fourteenth Century to Post-Impressionism*. New York: Ungar, 1970.

*Jean de Jullienne. Collector & Connoisseur. As Part of Esprit et Vérité. Watteau and his Circle*. Exh. cat. Wallace Collection, London, 12 March–5 June 2011.

*De Watteau à Fragonard. Les fêtes galantes*. Exh. cat. Musée Jacquemart-André, Paris, 14 March–21 July 2014.

Correspondence 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:**

The drawing is not included in the catalogue raisonné of the artist's work published by Wildenstein in 1928. A supplement is currently in preparation.

This work originated in the collection of industrialist Camille Groult (1837 Paris–1908 Paris), a famous maker of patés alimentaires. A part of the Groult collection was disseminated at a posthumous sale at the Galerie Georges Petit in Paris in 1920, but the majority of works was retained by the family.

This work thus passed by descent to his son Jean Groult (1868–1951), and was sold with a great number of works at the Hôtel Drouot in Paris on 19 December 1941. The number in the lower left corner refers to the so-called Groult Album, an important volume of more than 500 sheets, the majority of them drawings by Pater.

This is one of three drawings by Jean-Baptiste François Pater found in the Schwabing Art Trove that were offered for sale at Hôtel Drouot on 19 December 1941. The other drawings are *Étude d'homme debout de profil vers la gauche (Study of a standing man, profile to the left)* (Lost Art ID: 478175) and *Étude de femme assise, le visage tourné vers la droite (Study of a sitting woman, turned to the right)* (Lost Art ID: 478177).

Research is on-going to establish the circumstances of the 1941 sale, as well as the buyers of these particular works.

This drawing 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 inscription "50" on verso refers to two inventories of artworks with Gérard, one dated 28 April 1944, the other dating from about September 1953. This work is respectively referred to herein as "Pater, Femme en crinoline (sanguine)" (1944) and "Pater, Frau in Reifrock – Röthel" (1953).

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 7.1\_F785 is a reproduction of this work; inscribed on verso, a handwritten statement of authenticity by the art expert Jacques Matthey of Paris, 50, Avenue Duquesne, dated 18 April 1944. On the back of another photograph of same subject, no. 7.1\_F785, an undated handwritten statement of authenticity by the art dealer Paul Cailleux.

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