



Pierre-Paul Prud'hon

Nu féminin (Female nude with raised arm)

Charcoal on paper, mounted on backing paper, 294 x 155 mm (overall size: 319 x 298 mm)
on recto, lower left, red stamp: the initials P B in a rectangle [Lugt 2071 ?]
on verso, inscribed in pencil, upper centre: "4"; at centre: "May 1927 Nr. 59 Katalog Galerie Georges Petit ?]

Provenance:

Phillipe Burty, Paris (per stamp?)

(...)

(Probably acquired by Hildebrand Gurlitt in France in the 1940s)

By latest 2012: Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Primary sources:

Lugt, Frits. *Les Marques de Collections de Dessins & d'Estampes*. 1st ed., Amsterdam: Vereenigde Drukkerijen, 1921; supplement, The Hague: Martinus Nijhoff, 1956. [no. L.2071?]
www.marquesdecollections.fr/detail.cfm/marque/8874/total/1 (12 November 2015)

Cornelius Gurlitt Papers, Salzburg:

Photographs, no. 7.1_F792 [24 March 1944]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV 41/033

Further sources consulted:

Guiffrey, Jean. *L' Œuvre de Pierre-Paul Prud'hon*. Paris: Librairie Arman Colin, 1924.

Catalogue des Tableaux anciens (...) composant la Collection de M. Paul Bureau. Auct. cat., Galerie Geroges Petit, Paris, 20 May 1927.

Business records Hildebrand Gurlitt

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:

This Prud'hon drawing is thought to have originated in the collection of the Parisian art critic Phillipe Burty (1830–1890), based on the collector's stamp on verso. Research is on-going to establish whether the sheet may have been included in one of several Burty sales held in Paris before the turn of the century.

The inscription on verso, suggesting that the work originated in the Vente Paul Bureau in 1927, is erroneous. Research showed that sale to include a different drawing by Prud'hon (lot 11); the catalogue number referred to on verso (lot 59) was found to be an ink drawing by Honoré Daumier.

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 7.1_F792 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 24 March 1944. This document shows that the work was on the market in the 1940s in occupied France; there is a high probability that Gurlitt acquired the work during that period.

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