



### Jean-Baptiste Oudry

#### Chien devant un chevreuil mort (Dog guarding a dead fallow deer), 1740s

Pencil, charcoal and white chalk on blue paper, 315 x 316 mm

on verso, upper left, handwritten label: "2614"; upper right, inscribed in pencil: "2614"; top right corner, fragment of a handwritten label: "Oudry chiens et..." [torn]; centre right, inscribed in black: "40"; upper centre, label: "Galerie Charpentier, 76 rue du FG Saint-Honoré – Paris, L'Automne, 1943"

#### Provenance:

(...)

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

#### Exhibition:

*L'Automne*. Galerie Charpentier, Paris, 1943. [no. 95 or 96, as *Chiens et Gibier*]

#### Bibliographical references:

Opperman, Hal N. *Jean-Baptiste Oudry*. 2 Vols. New York: Garland, 1977. [no. D986, fig. 433, as present whereabouts unknown]

#### Primary sources:

Cornelius Gurlitt Papers, Salzburg:

Photographs, no. 7.1\_F788 [n.d.]

List Raphaël Gérard, reference no. in process, [28 April 1944], [item no. 40]

List of artworks with Raphaël Gérard, reference no. in process, [c. September 1953], [item no. 40]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV (Part 2)/120

**Further sources consulted:**

Locquin, Jean. *Catalogue raisonné de l'œuvre de Jean-Baptiste Oudry: peintre du roi*. Vol. 6, *Archives de l'art français: Nouvelle période*. Paris: Champion, 1912

Bibliothèque Kandinsky, Centre Pompidou, Paris. Fonds Galerie Charpentier

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:**

The work is one of a pair of Oudry drawings found in the Schwabing Art Trove. The other is listed as *Deux chiens devant une hure de sanglier (Two Dogs disputing a Boar's Head)*, (Lost Art ID: 478392).

Both drawings were exhibited at the Galerie Charpentier in Paris in 1943. The exhibition catalogue does not identify the owner of the two works. The extant papers of Galerie Charpentier, as preserved by the Bibliothèque Kandinsky in Paris, do not give further details of the lender. Although it is rather likely that both drawings share the same pre-war provenance, it appears that the pair was subsequently separated.

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 inscription "40" 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 "Oudry, Chiens de chasse" (1944) and "Oudry, Jagdhunde" (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\_F788 is a reproduction of this work; inscribed on verso, an undated handwritten statement of authenticity by the art dealer Paul Cailleux.

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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.