



Jean-Baptiste-Camille Corot

Landscape with tree (Ville d'Avray?)

Ink on paper, 215 x 327 mm (334 x 427 mm)

on recto, lower left, signed in ink: "Corot", printed on matting: "J. B. Corot"

on verso, lower right, inscribed in blue: "X"

on frame, verso, inscribed in pencil: "425 Gerard 5010 D [?]"

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

Primary sources:

Business records Hildebrand Gurlitt – possible references:

The extant sale ledgers list many Corot works without giving specific details

Cornelius Gurlitt Papers, Salzburg:

List Raphaël Gérard, reference no. in process, [28 April 1944], [possibly item no. 3]

List of artworks with Raphaël Gérard, reference no. in process, [c. September 1953], [possibly item no. 3]

Correspondence Hildebrand Gurlitt – possible reference:

13 November 1947 [vol. 10, fol. 319f.]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV (Part 2)/128

Further sources consulted:

Robaut, Alfred, and Etienne Moreau-Nélaton. *L'Œuvre de Corot*. 5 vols. 1st ed., Paris: Henri Floury, 1905; repr., Paris: Laget, 1965.

Le paysage français de Corot à nos jours. Exh. cat., Galerie Charpentier, Paris, 1942.

Schoeller, André, and Jean Dieterle. *Corot: Deuxième supplément à l'œuvre de Corot par A. Robaut et E. Moreau-Nélaton*. Paris: Quatre Chemins-Éditart, 1956.

Dieterle, Jean. *Corot: Troisième supplément à l'œuvre de Corot par A. Robaut et E. Moreau-Nélaton*. Paris: Quatre Chemins-Éditart, 1974.

Dieterle, Pierre, and André Pacitti. *Corot: Quatrième supplément à l'œuvre de Corot par A. Robaut et E. Moreau-Nélaton*. Paris: Laget, 1992.

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:

Corot's main subject was landscapes. The current work appears to be a preparatory drawing for the Corot oil painting *Ville d'Avray*, 1870, in the collection of the Metropolitan Museum of Art, New York.

This work may have been 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). There are two inventories of artworks with Gérard, one dated 28 April 1944, the other dating from about September 1953. This work may be identical to the work listed herein at no. 3, and respectively referred to as "Corot, Ville d'Avray (dessin)" (1944) and "Corot, Ville d'Avray, Zchg" (1953).

The question cannot be definitively answered to date, since the Schwabing Art Trove contains a second, very similar Corot landscape drawing of same subject (Lost Art ID: 478417).

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.