

**Auguste Rodin****Femme accroupie (Crouching woman), c. 1882**

Marble sculpture, 34 x 25 x 20 cm

on base, remnants of an illegible red inscription

**Provenance:**

1885: Octave Henri Marie Mirbeau, Paris, acquired as a gift from the artist (per correspondence Mirbeau and Rodin)

Sale: Vente Mirbeau, Galerie Durand-Ruel, Paris, 24 February 1919, lot 74

Zareh Nubar, Paris, acquired at the above sale (per annotated auct. cat.)

(...)

By July 1939 until at least April 1940: Eugène Rudier (per exh. cat.)

(...)

By November 1945: Hildebrand Gurlitt, Dusseldorf (per CCP Wiesbaden)

December 1945—at least 1951: whereabouts unknown (per CCP Wiesbaden)

By latest 1956: Hildebrand and Helene Gurlitt, Dusseldorf (per Cornelius Gurlitt Papers)

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

**Exhibitions:**

*Rondom Rodin: Teentoonstelling Hondred Jaar Fransche Sculptuur.* Stedelijk Museum, Amsterdam, July 1939–2 January 1940. [no. 284, lender: Eugène Rudier]

*Cent ans de sculpture française 1833–1939.* Palais des Beaux-Arts, Brussels, 27 January–26 March 1940. [no. 194, lender: Eugène Rudier]

**Bibliographical references:**

*Catalogue des tableaux modernes, aquarells, pastels, dessins et sculptures composant la collection Octave Mirbeau.* Auct. cat., Galerie Durand-Ruel, Paris, 24 February 1919. [lot 74, ill.]

An annotated copy available at the Documentation du Musée Orsay, Paris (LUX 367).

Nivet, Pierre Michel, and Jean-François Nivet, eds. *Octave Mirbeau correspondance avec Auguste Rodin*. Charente: Du Lérot, 1988 [p. 37, no. 5, and p. 56, letter 19].

Pingeot, Anne. "Rodin et Mirbeau." In: *Actes du Colloque Octave Mirbeau*. Paris: Édition du Demi-Cercle, 1994. [pp. 113–135].

**Primary sources:**

Archive Stedelijk Museum, Amsterdam:

Exhibition file "Rondom Rodin", no. 3111

BOZAR Archive, Brussels:

Exhibition file "Cent ans de sculpture française"

Bundesarchiv Koblenz:

no. B 323/369, fol. 140.

Business records Hildebrand Gurlitt – possible references:

Sales ledger 1937–41: 11 January 1942 [no. 136]

1 June 1942 [no. 150]

Sales ledger 1937–?: 11 January 1942 [no. 1526]

1 June 1942 [no. 1526]

Cornelius Gurlitt Papers, Salzburg:

Photographs, nos. 21.1\_F2110 [n.d.], DOC\_20150713162455\_006 [Spring 1965]

National Archives, College Park, Maryland (NARA):

M1947, Textual records Wiesbaden Central Collecting Point

[www.fold3.com/image/231980918](http://www.fold3.com/image/231980918), [www.fold3.com/image/231981465](http://www.fold3.com/image/231981465) (2 November 2015)

**Further sources consulted:**

*Auguste Rodin: Plastik, Zeichnungen, Graphik*. Exh. cat., Nationalgalerie, Berlin, 16 May–12 August 1979.

Goldscheider, Cécile. *Auguste Rodin: catalogue raisonné de l'œuvre sculpté*. Paris: Wildenstein Institute, 1989.

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

Witt Library

**Note:**

The first owner of this work was Octave Mirbeau. The sculpture was subsequently acquired by Zareh Nubar, the Armenian collector and grandson of the Egyptian Prime Minister Nubar Pasha.

Research by the Taskforce shows that in April 1940, this sculpture was in the possession of Eugène Rudier (1875–1952). Rudier was the owner of the Alexis Rudier foundry which cast bronzes for many artists, including Rodin. It is unknown when the sculpture came to be acquired by Hildebrand Gurlitt.

According to Gurlitt's correspondence with the Wiesbaden Central Collecting Point, the work was among the property seized from Gurlitt in Aschbach in November 1945. Said correspondence also reveals that the sculpture was not returned with Gurlitt's other property in December 1950; according to a letter dating from early 1951, it is apparent that the whereabouts of the sculpture were then unknown.

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Several interior shots of the Gurlitt family residence in Dusseldorf, dating from early 1965, show the artwork on display. We may therefore assume that the work was ultimately located at the Central Collecting Point and transferred to Gurlitt at some point between 1951 and 1956.

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