



### Charles Dominique Joseph Eisen

#### Pourquoi la chagriner? (Illustration for the Comedy *Les Moissonneurs* by Charles Simon Favart), 1768

Ink wash on paper, mounted on cardboard, 269 x 201 mm

on recto, inscribed on mount: "Pourquoi la chagriner? Elle est jolie et sage. Laisse tomber beaucoup d'épis. Pour qu'elle en glane davantage. Dessin d'EISEN"

on verso, centre, inscribed in pencil: "Lp [?]" ; upper right, inscribed in pencil: "17"

on matting, lower left, inscribed in blue crayon: "17"

cardboard backing reinforced with handwritten, mostly illegible cut outs; upper centre, illegible inscription in pencil; inscribed in pencil: "No. 34"; inscribed in red: "57"; centre, inscribed in black: "17"

on frame, upper left, white and blue label with geometrical forms [adhesive corner guards]

#### Provenance:

1769: Petit Marchand, Paris (per Carlier)

(...)

Possible Sale: Vente du Cabinet de M[ercier], Hôtel de Bullion, Paris, 1 May 1783, lot 11

(...)

Jean Léon Decloux, Paris

Sale: Vente Léon Decloux, Hôtel Drouot, Paris, 14–15 February 1898, lot 58

Henry Deutsch de la Meurthe, Paris, acquired at the above sale

By descent within the family

Probably sequestered by the Dienststelle Westen in Paris (per Archives diplomatiques)

(...)

By latest 28 April 1944: Raphaël Gerard, Paris (per Gurlitt Papers)

After September 1953: Hildebrand Gurlitt, Dusseldorf (per Gurlitt Papers)

Thence by descent: Private Collection, South Germany

**Bibliographical references:**

*Catalogue de quelques tableaux, sculptures, dessins encadrés [...]*. Auct. cat., Hôtel de Bullion, Paris, 1 May 1783. [possibly lot 11]

*Collection Léon Decloux [...]*. Auct. cat., Hôtel Drouot, Paris, 14–15 February 1898. [lot 58]

Salomons, Vera. *Charles Eisen*. London: J. & E. Bumpus, 1914. [p. 104]

Carlier, Adrien. *Charles Eisen de Valenciennes: dessinateur, peintre, graveur, 1720–1778*. Valenciennes: Cercle archéologique et historique de Valenciennes, 1966. [p. 176f.]

Gaston-Breton, Tristan, and Sonia de Panafieu. *La famille Deutsch de la Meurthe – D’hier à aujourd’hui 1815-2010*. Paris: Éditions Pour Mémoire, 2010. [p. 155, 162 and 185f.]

**Primary sources:**

Hildebrand Gurlitt and Cornelius Gurlitt papers:

Gerard Files: BArch, N 1826/46, fol. 1 ff. List Raphaël Gerard, 28 April 1944, item no. 17a

Ibid., fol. 5 ff. List of artworks with Raphaël Gerard, [c. September 1953], item no. 17a

Miscellaneous: BArch, N 1826/185. Hildebrand Gurlitt travel itinerary, 1941–1945.

Photographs: BArch, N 1826 Bild-1007 [9.1\_F988], [18 April 1944]

BArch, N 1826 Bild-2191 [1972]

Bundesarchiv, Koblenz:

BArch, B 323/414, B 323/423

Landesarchiv Berlin (Records of the Amt für Wiedergutmachung):

B Rep. 025-09-13, no. 1143/60 [26 September 1968]

B Rep. 025-09-13, no. 1142/60 [14 November 1970]

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Correspondance entre le SPOA, le SBIP et le Service Fédéral des restitutions externes relative à des réclamations nominatives d'oeuvres, restitutions et annulations de demandes de restitutions, no. 209SUP/501 box P190 dossier 10857

Dossiers individuels déposés à la Commission de récupération artistique (CRA), no. 209SUP/29 dossier 45644

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Services français chargés de la récupération des biens spoliés entre 1940 et 1944, nos. 209SUP/743, 209SUP/752, 209SUP/753.

**Further sources consulted:**

*Catalogue de quelques tableaux, sculptures, dessins encadrés [...]*. Auct. cat., Hôtel de Bullion, Paris, 1 May 1783. [possibly lot 11]

Goncourt, Jules & Edmond. *L’Art du dix-huitième siècle*. Vol. 2 of *Gravelot, Cochin, Eisen, Moreau, Deboucourt, Fragonard, Prud’hon*. Paris: A. Quantin, 1882.

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Jaccottet, Philippe. *Le dessin français au XVIIIe siècle.* Lausanne: Éditions Mermod, 1952.

Archives de Paris:

Ordonnances de restitution des biens spoliés (1945–1976), nos. 47W55/10347, 47W72/7952, 47W67/7518, 47W53/6492, 47W44/5599, 47W37/4803, 47W16/2886, 47W12/2166 & 47W12/2167

Registre de Commerce, no. D34U3/3/1710

Repertoire alphabétique du tribunal correctionnel, 1944-1948, nos. D1U6/6112, D1U6/6114, D1U6/6116, D1U6/6118 & D1U6/6120

Archives Nationales, Paris:

Archives des musées nationaux, Bureaux des exportations d'œuvres et douanes de la direction des musées de France no. 20144657/26

Commerce et industrie, no. F/12/9630 [für Gerard]

Commissariat général aux questions juives (CGQJ) et service de restitution des biens spoliés, nos. AJ38/3269 dossier 235571, 42Mi/29

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Bildarchiv Foto Marburg (Bildindex)

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Database "Central Collecting Point München"

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Getty Provenance Index, German Sales Catalogs

Herkomst Gezocht

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Lost Art

Musée du Louvre, Département des Arts Graphiques, Paris

Musée du Petit Palais, Paris (Documentation Marianne Roland-Michel)

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie, The Hague

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library, London

**Note:**

Pendant to the drawing *O le bon temps que la moisson* by the same artist (Lost Art ID 568263). Six different original illustrations to the comedy *Les Moissonneurs* are known. They were later graphically reproduced. The original drawings are recorded in Carlier 1966 as being sold by Petit Marchand, rue du Petit Port in 1769.

A first possible sale of these pendants could be from the collection of Mercier, Hôtel de Bullion in Paris in 1783. Owing to the solely descriptive nature of the auction lot, it has not, to date, been possible to clearly identify the drawings albeit being unique in Eisen's œuvre.

Jean Léon Decloux was the subsequent owner of these drawings. His collection was sold in 1898 in Paris. The French Jewish industrialist Henry Deutsch de la Meurthe (Paris 25 September 1846–Ecqueville 24 November 1919) acquired the drawings under lot 57 and 58 at the auction. Upon his death, his wife Marguerite (St. Germaine en Laye 24 November 1854–Antibes 29 December 1941) inherited his property. After the Nazi invasion of Paris, Marguerite Deutsch de la Meurthe and several of her family members fled to Antibes. One of her daughters, Betty Weisweiller, was murdered in Auschwitz in 1943.

It is unknown when exactly the Deutsch de la Meurthe properties in Paris and Angervilliers were looted. Kurt von Behr and the Dienststelle Feldpost are known to have occupied the property in Paris at 4, Place des États-Unis. The chateau in Angervilliers housed various different regiments during the Occupation. The apartment 12, rue Albéric-Magnard in Paris was plundered and occupied by a German officer. The pendant drawings by Eisen are listed as missing from the Deutsch de la Meurthe family along with two other drawings found with the the private collector in Southern Germany (Lost Art IDs 568268 and 568269).

This work was one of over 70 works with the art dealer Raphaël Gerard in Paris in 1944. It is unclear whether at the time Gerard and/or Gurlitt owned or co-owned these works, whether they had been placed on commission, or indeed simply deposited with Gerard. It is conspicuous that an inventory of works with Gerard was drawn up in the very late stages of the war; one possible hypothesis is that Gurlitt placed for safekeeping with Gerard 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 Gerard until 1957 (at Gurlitt's cost). The inscription "17" on verso refers to two inventories of artworks with Gerard, one dated 28 April 1944, the other dating from about September 1953. This work is respectively referred to herein as "Eisen: deux pendants (dessins)" (1944) and "Eisen: 2 Zeichnungen Pendants ausrahmen" (1953).

Among the personal papers found in Cornelius Gurlitt's Salzburg home is a collection of about 2400 photographs of artworks. Photograph no. 9.1\_F988, is a reproduction of this work; inscribed on verso, a statement of authenticity by art expert and painter Jacques Mathey of Paris, 50 rue Duquesne, dated 18 April 1944.

According to an entry in his travel itinerary, Hildebrand Gurlitt visited Paris 14–27 March 1944; it is possible that he acquired this work during the course of that stay.

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