Paul Cézanne
Montagne Sainte-Victoire (Landscape with Mont Sainte-Victoire), 1897

Oil on canvas, laid down on plywood, 73 x 91.5 cm

Provenance:
Marie Cézanne, Aix-en-Provence (per Venturi)
By latest 1936 until at least 1940: Paul Cézanne, junior, Paris (per exh. cats.)
(…)
(Probably acquired by Hildebrand Gurlitt in France in the 1940s)
Thence by descent to Cornelius Gurlitt, Munich/Salzburg
From 6 May 2014: Estate of Cornelius Gurlitt

Exhibitions:
Paul Cézanne, Bignou Gallery, New York, November–December 1936. [no. 20]
Honderd Jaar Fransche Kunst. Stedelijk Museum, Amsterdam, 2 July–25 September 1938. [no. 35]
Centenaire de Paul Cézanne, Musée de Lyon, December 1939–February 1940. [no. 36 as Paul Cézanne, jr.]

Bibliographical references:
The Paintings of Paul Cézanne. An online catalogue raisonné under the direction of Walter Feilchenfeldt, Jayne Warman and David Nash. [no. 314-TA]

Primary sources:
Hildebrand Gurlitt and Cornelius Gurlitt Papers:
Correspondence: BArch, N 1826/177, fol. 275 f. [=vol. 6, fol. 216 f.] Gitta Gurlitt to Hildebrand Gurlitt, 3 January 1948
Ibid., fol. 277 [=vol. 6, fol. 218]. List Gitta Gurlitt, 9 December 1947
BArch, N 1826/41, fol. 33. Philippe Gagnat to Helene Gurlitt, 7 May 1965
Photographs: BArch N 1826 Bild-1278 [=10_F1004], [n.d.]
Register of Salzburg works, 2014, no. Wien 057

Witt Library, London:
Folder no. 337: Paul Cézanne

Further sources consulted:

Archives de la Préfecture de Police, Le Pré-Saint-Gervais near Paris:
C B 33 art. 43–45 (1939–1942)
77W38, no. 149647, André Schoeller
Archives de Paris:
Deaths index, DQ8 2785
Disposal of the Cézanne estate, nos. DQ7 331, D1U6 6111, D1U6 6113, D1U6 6115, D1U6 5876
Tax files, no. 32221-9e-72-1 (fiscal years 1940–1944)

Archives Nationales, Pierrefitte-sur-Seine:
AJ/40/1041, Archives allemandes de l'Occupation (Banque de l’Union Parisienne)

Ministère des Affaires étrangères, Archives diplomatiques, Paris:
os. 209SUP/740 (Index, Cézanne)
209SUP/822 (Index, Art dealers)
209SUP/406 (Art dealers)
209SUP/182 (objets achetés en France)

UCLA Library, Los Angeles:
Jean Renoir Papers, 1915–1927, coll. 105, boxes 1–8, 10, 15, 16, 18, 19

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
Mémorial de la Shoah, Paris (Centre de Documentation)
Musée d’Orsay, Paris (Documentation de la conservation)
National Archives, College Park, Maryland
Répertoire des Biens Spoliés
Rijksbureau voor Kunsthistorische Documentatie, The Hague
Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)

Note:
The catalogue raisonné by John Rewald lists the Knoedler Galleries, and Ms. Joan Whitney Payson, both of New York, as previous owners of this work. In the most current, online catalogue raisonné, both of these names are no longer included in the provenance history.

This work is documented, until at least 1940, as the property of the artist’s son, Paul Cézanne, junior (1872–1947).

In 1940, Cézanne deposited some works in a bank vault that the Cézanne family shared with the family of Pierre-Auguste Renoir at the Banque de l’Union Parisienne. Research shows that the Nazi authorities temporarily place a security order on the contents of said vault; however, that order was subsequently lifted on account of the fact that the owners were not Jewish.

The personal papers found in Cornelius Gurlitt’s Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 10_F1004 is a reproduction of this work, with a typewritten, undated statement of authenticity issued by Marie Cézanne of Aix-en-Provence, and Paul Cézanne junior of Paris.
A reference to a Cézanne work titled *S. Victoir* [sic] can be found in the correspondence of Hildebrand Gurlitt. It was sent to a restorer in December 1947.

The original report on the provenance of this work, as submitted to the Task Force Schwabing Art Trove, was made accessible online at www.taskforce-kunstfund.de as of 14 January 2016. That report was updated by the Gurlitt Provenance Research Project on 15 August 2017.

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The conclusions drawn in this report may be revised, should additional relevant material be discovered. The Gurlitt Provenance Research Project welcomes any information that may augment or clarify the provenance of this work.