

Henri Rousseau, Künstler/-in (*21.5.1844 Laval (Mayenne), +2.9.1910 Paris)



Title	Portrait de Monsieur X (Pierre Loti)
Also known as	Porträt des Herrn X (Pierre Loti) Portrait of Mr. X (Pierre Loti)
Date	1906
Medium	Oil on canvas
Dimensions	image: 61 x 50 cm
Signature	inscr. b. r.: H. Rousseau
Inscription	-
Catalogue raisonné	Adriani 2001 184.39; Certigny 1984 II.474.233
Edition / number	-
Edition	-
Inv. No.	2508
Credit line	Kunsthau Zürich, 1940
Accession year	1940
Object type	painting
Classification	C 1[2] painting 19th century FRA
Description	The satirist Georges Courteline had acquired the painting from Rousseau in 1906 and incorporated it as a curiosity into his 'Musée des Horreurs' - a collection of scurrilities and Sunday paintings. In the German edition of his Rousseau monograph in 1914, Wilhelm Uhde published the picture, which was now in the Mendelssohn-Bartholdy Collection in Berlin, under the title 'Portrait of Mr. X (Pierre Loti)'. The naval officer, poet and travel writer Loti, actually Julien Viaud, lived from 1850 to 1923; in his popular books he updated the myth of the exotic. Both Gauguin and probably Rousseau were among his many readers. The identity of the sitter as well as the temporal position of the present 'portrait-paysage', which stylistically belongs to the painter's last years, are not completely clarified. Since Edmond-Achille Frank, a Parisian 'homme des lettres', claimed to have

recognized himself in it in 1952, it has been difficult to distinguish precisely between facts and assumptions at the present state of research.

Provenance	Henri Rousseau (*1844 Laval [Mayenne], +1910 Paris) [Künstler/-in] wohl 1906, Georges Courteline (*1858 Tours, +1929 Paris) [Sammler/-in], Paris 1913 – 1914, Paul Rosenberg (*1881, +1959) [Sammler/-in], Paris, Kauf 1914 – 1927, Paul und Lotte Mendelssohn-Bartholdy, Berlin, Kauf 1927 – 1940, Charlotte von Wesdehlen (*1877, +1946) [Sammler/-in], Berlin, Scheidung 1940, Claus Vogel [Sammler/-in], Zürich, Kauf ab 1940, Zürcher Kunstgesellschaft Kunsthaus Zürich (Museum), Zürich, Kauf
Provenance category	-
About the provenance	[State of research 11.01.2022]
Literature	<ul style="list-style-type: none">- Kunsthaus Zürich. Gesamtkatalog der Gemälde und Skulpturen, hrsg. von Zürcher Kunstgesellschaft et al., Sammlungskatalog, Ostfildern: Hatje Cantz, 2007, S. 241.- Elisabeth Foucart-Walter/Pierre Rosenberg: Le Chat et la Palette. Le Chat dans la peinture occidentale du XVe au XXe siècle, Paris: Adam Biro, 1987, S. 212 (ill.) [Text: Pierre Rosenberg].- Henry Certigny: Le Douanier Rousseau en Son Temps. Biographie et Catalogue Raisonné, Bd. II von II, Tokyo: Bunkazai Kenyujyo, 1984, No. 233 (Bd. II).- Masterpieces from the Kunsthaus Zürich, hrsg. von Detmar Westhoff/Philippe Büttner, Ausst.-Kat. The National Art Center, Tokyo/Kobe City Museum, Tokyo: Asahi Shimbun, 2014, S. 54, 57 (ill.).- Le Douanier Rousseau, Ausst.-Kat. Grand Palais/Museum of Modern Art, New York, NY, 1984, No. 7 (ill.).- Le Douanier Rousseau. Jungles à Paris, Ausst.-Kat. Tate Modern/Galeries Nationales d'Exposition du Grand Palais/National Gallery of Art, Paris: Réunion des Musées Nationaux, 2006, No. 12, S. 87, 93 (ill.).- Le douanier Rousseau. L'innocence archaïque, hrsg. von Gabriella Belli/Guy Cogeval, Ausst.-Kat. Musée d'Orsay, Paris: Éditions Hazan, 2016, S. 105.- Giovanni Artieri/Dora Vallier: L'opera completa di Rousseau il Doganiere (Classici dell'Arte 29), Mailand: Rizzoli Editore, 1969, No. 48 (ill.).- Henri Rousseau. Der Zöllner. Grenzgänger zur Moderne, hrsg. von Götz Adriani, Ausst.-Kat. Kunsthalle Tübingen, Köln: DuMont, 2001, No. 39, S. 184-187 (ill.).