Édouard Manet

Marine, Temps d’orage (Ships at sea in stormy weather), 1873

Oil on canvas, 55 x 72.5 cm (with frame: 76 x 95 cm)
on recto, lower right, signed in black: “Manet”
on verso, on verso, on frame, upper right, torn white and blue label; centre right, inscribed in black: “E. Ma.”; centre right, torn white and blue label; lower right, torn white label

Provenance:
1883: Estate of the artist, no. 71
Sale: Vente Manet, Hôtel Drouot, Paris, 4–5 February 1884, no. 80
Acquired at the above sale: Léon Leenhoff, Paris (all of the above per cat. rais. 1975)
By latest 1899: Charles Deudon (per Distel 1989)
1914: Paul Rosenberg (per Musée d’Orsay & Distel 1989)
By latest 1923: Kōjirō Matsukata, Paris (per exh. cat.)
1944: sold by Kōsaburō Hioki (per National Museum Tokyo)
By latest 28 April 1944: Raphaël Gerard, Paris (per Gurlitt Papers)
After September 1953: Hildebrand Gurlitt, Dusseldorf (per Gurlitt Papers)
Thence by descent to Cornelius Gurlitt, Munich/Salzburg
From 6 May 2014: Estate of Cornelius Gurlitt

Exhibitions:
Peinture française du XIXe Siècle. Hôtel de Ville, Prague, 1923. [no. 83]

Bibliographical references (selected):
Catalogue de tableaux, pastels, études, dessins, gravures par Édouard Manet. Auct. cat., Hôtel Drouot, Paris, 4–5 February 1884. [no. 80]
Meier-Graefe, Julius. Édouard Manet. Munich: Piper, 1912. [p. 80]

Primary sources:
Hildebrand Gurlitt and Cornelius Gurlitt Papers:
Catalogues: no. 14_1402_Wildenstein_Manet_Bd. 1_2_1932 [Wildenstein, 1932]
Gerard Files: BArch, N 1826/46, fol. 1 ff. List Raphaël Gerard, 28 April 1944, item no. 35
Ibid., fol. 5 ff. List of artworks with Raphaël Gerard, [c. September 1953], item no. 35
Photographs: BArch, N 1826 Bild-0947 [=9.1_F934], [n.d.]
Register of Salzburg works, 2014, no. Wien 034

Hildebrand Gurlitt and Cornelius Gurlitt Papers—possible references:
Correspondence: BArch, N 1826/180, fol. 233. Hildebrand Gurlitt to Central Collecting Point Wiesbaden, 3 October 1946
Current (checking) account: 22 April 1943 [no. 69]
12 July 1943 [no. 69]

Archives Nationales, Paris:
no. 20150044/120, dossier du séquestre Matsukata

Musée d’Orsay, Paris:
Documentation: Fonds Rosenberg, Dossier Édouard Manet, Marine, Cliché Rosenberg no. 3408
Bibliothèque: no. 4EUP 14, La Collection Matsukata, 1955

National Museum of Western Art, Tokyo:
no. 184, List Collection de Tableaux de Monsieur Matsukata

Witt Library, London:
Folder 1650A: Édouard Manet

Further sources consulted:

Archives départementales d’Eure-et-Loir, Chartres
Bayerische Staatsbibliothek, Munich (Erhard Göpel Papers)
Bibliothèque nationale de France, Paris (Bibliothèque numérique “Gallica”)
Bundesarchiv, Koblenz
Centre Pompidou, Bibliothèque Kandinsky, Paris
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”
Database “Sammlung des Sonderauftrages Linz”
Galerie Heinemann Online
Getty Provenance Index, German Sales Catalogs
Heidelberger Digitale Bibliothek (Auktionskataloge; Heidelberger Historische Bestände)
Lootedart.com
Lost Art
Ministère des Affaires étrangères, Archives diplomatiques, Paris
Musée Rodin, Archive, Paris
National Archives, College Park, Maryland
Répertoire des Biens Spoliés
Rijksbureau voor Kunsthistorische Documentatie, The Hague
The Rothschild Archive, London
Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)
Note:

This work was in the artist’s estate in 1883, and was sold in the subsequent at Manet’s studio sale at Hôtel Drouot. The work was acquired at that auction by Léon Leenhoff (1852–1927), the son of Édouard Manet’s Dutch wife Suzanne. Born out-of-wedlock, Léon was traditionally believed to have been the artist’s son; recent scholars suggest that Léon was in fact the son of Auguste Manet, Édouard’s father.

The painting later passed to the French collector and patron Charles Deudon (1832–1914), and thence to the Parisian art dealer Paul Rosenberg.

By 1923, this work was owned by the Japanese industrialist Kōjirō Matsukata (1865–1950), the owner of the Kawasaki shipbuilding corporation that produced warships for the Japanese navy. Matsukata was an ambitious collector particularly of French Modernism. He began collecting in about 1910, with the guidance of Léonce Bénédite (1859–1926), the curator of the Musée Rodin. Matsukata envisaged that his collection, which comprised about 360 objects, would once form the nucleus of a Japanese national museum of Western art.

After the Nazi invasion of Paris in 1940, Matsukata’s paintings were deposited by him in the town of Abondant near Paris. Kōsaburō Hioki, a retired Japanese navy officer who served as Matsukata’s representative in France, was unable to cover the costs of maintaining the collection, since the transfer of funds through the Franco-Japanese Bank was strictly regulated. In early 1944, Hioki therefore disposed of eight paintings, including this work by Manet.

Meanwhile, Matsukata’s sculptures collection was deposited, with Bénédite’s help, at the Musée Rodin. After the liberation, these works would come to be seized by the French authorities as alien property.

This Manet painting 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 “35” 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 “Marine” (1944) and “Marine Oel” (1953).

The personal papers found in Cornelius Gurlitt’s Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 9.1_F934 is a reproduction of this work.

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