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)
30 March 1922: Kōjirō Matsukata, acquired from the above
By 1942: sold by Kōsaburō Hioki, probably to André Schoeller, Paris
25 September 1942: Raphaël Gerard, Paris, acquired from the above
5 October 1942: Mathilde Gessler, acquired from the above
17 February 1944: Raphaël Gerard, Paris, bought back from the above (all of the above per Kawaguchi 2018 & 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

28 February 2019 (interim results) www.lostart.de/EN/Fund/532966
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

Wildenstein Plattner Institute, Paris:
Raphaël Gérard Records, stock books, no. 22456

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

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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 March 1922, this work had been sold by Rosenberg to 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. Kôsaburô 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. Before 1942 he therefore seems to have sold several paintings, including this work by Manet, to André Schoeller.
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.
André Schoeller subsequently sold the Manet painting to the Parisian art dealer Raphaël Gerard in September 1942 from whom it was acquired in October 1942 by Mathilde Gessler. Gerard reacquired the painting from Gessler in February 1944 and probably transferred it to Gurlitt thereafter. It is unclear whether at the time Gerard and/or Gurlitt owned or co-owned these works or whether they had been placed on commission. 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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