



David Cornelisz de Heem (attributed to)
Still life with flowers, oranges and butterfly

Oil on canvas, 70.20 x 56 cm

on recto, lower right, signed in black: "D. De Heem"

on verso, upper left, inscribed in white chalk: "DG 6"; upper right, handwritten label inscribed in black: "517/" and in red: "D^r. G"; on vertical stretcher bar, inscribed in white: "K [?]", in pencil, "24", "~~31~~" [crossed out], in white: "70 x 56"; at left, inscribed in pencil: "X", "X"; on horizontal stretcher bar, right, in white chalk: "DG 6"

Provenance:

(...)

By 28 April 1944: with Raphaël Gérard, Paris (per Cornelius Gurlitt Papers)

By September 1953: Hildebrand Gurlitt, Dusseldorf (per Cornelius Gurlitt Papers)

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Primary sources:

Business records Hildebrand Gurlitt – possible references:

Sales ledger 1937–41: 20 March 1939 [no. 69]

Sales ledger 1937–?: 20 February 1939 [no. 1220]
20 March 1939 [no. 1220]

Cornelius Gurlitt Papers, Salzburg:

List Raphaël Gérard, reference no. in process, [28 April 1944], [item no. 31]

List of artworks with Raphaël Gérard, reference no. in process, [c. September 1953], [item no. 31]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV (Part 1)/008

Further sources consulted:

Segal, Sam. *Jan Davidsz de Heem en zijn Kring*. Utrecht: SDU Uitg, 1991.

Correspondence Hildebrand Gurlitt

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

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library

Note:

This painting was traditionally attributed to the Dutch painter David Cornelisz de Heem. At the time of cataloguing, this attribution was not confirmed.

This painting was one of over 70 works with the art dealer Raphaël Gérard in Paris in 1944. It is unclear whether at the time Gérard and/or Gurlitt owned or co-owned these works, whether they had been placed on commission, or indeed simply deposited with Gérard. It is conspicuous that an inventory of works with Gérard was drawn up in the very late stages of the war; one possible hypothesis is that Gurlitt placed for safekeeping with Gérard 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 Gérard until 1957 (at Gurlitt's cost). The inscription "31" on verso refers to two inventories of artworks with Gérard, one dated 28 April 1944, the other dating from about September 1953. This work is respectively referred to herein as "Heem: Fleurs et oranges" (1944) and "Heem: Blumen und Orangen Oel" (1953).

Disclaimer:

The research of the Taskforce Schwabing Art Trove focused exclusively on the provenance of the artwork described in this report. This report does not purport to make pronouncements on any legal claims and legal positions. The head of the Taskforce Schwabing Art Trove is responsible for the contents and the publication of this report.

The Taskforce endeavoured to ensure the accuracy and reliability of the information provided. No liability will be accepted for the accuracy of the used sources; the facts, and conclusions contained therein; the exhaustiveness of research and evaluation of the available source material; any analyses or conclusions drawn from the sources in the course of research; the findings on the subject of the report and how they were derived; the authenticity of the artwork, its attribution

to a particular artist, or its monetary value; and/or conclusions drawn by third parties based on this report.

This report is based on the sources available at the time it was written. It is an interim report that may be revised and updated, should additional relevant material be discovered. The Taskforce Schwabing Art Trove welcomes any information that may augment or clarify the provenance of this work.