



Willem van Aelst (attributed to)

Still life with fruits, grapes and pomegranates

Oil on canvas, 46.6 x 37.5 cm

on verso, canvas relined using a flour sack on which is printed: “[CA]NADIAN MILL & ELEV. EL RENO, OKLA. U.S.A. MILLED MAY 1945”; on stretcher, centre left, red wax seal: “R 9 [?]”; lower right, inscribed in blue crayon: “N 2”

Provenance:

(...)

By latest 2012: Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Primary sources:

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV (Part 2)/138

Further sources consulted:

Smith, John. *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*. Vol. 6, *Jan van Huysum*. London: Macmillan, 1829.

Hofstede de Groot, Cornelis. *Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII Jahrhunderts*. Vol. 10, *Jan van Huysum*. Esslingen: Neff, 1928.

Grant, Maurice Harold. *Jan van Huysum 1682–1749: including a Catalogue Raisonné of the Artist's Fruit and Flower Paintings*. Leigh-on-Sea: Lewis, 1954.

The Lure of Still Life. Exh. cat., Galerie Lorenzelli, Bergamo; Galerie Lingenauber, Dusseldorf and Paris, 1995–1996.

The Temptations of Flora: Jan van Huysum (1682–1749). Exh. cat., Stedelijk Museum Het Prinsenhof, Delft; Museum of Fine Arts, Houston, 22 September 2006–20 May 2007.

Business records Hildebrand Gurlitt

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:

The traditional attribution to Jan van Huysum could not be substantiated. The painting is not included in the catalogue raisonné by Maurice Harold Grant.

The painting was instead found to bear stylistic similarities to works by Willem van Aelst.

The painting was relined using a heavy canvas flour sack made by the Canadian Mill & Elevator Company in El Reno, Oklahoma. The date printed on the sack, May 1945, suggests that this was possibly an emergency measure in the immediate post-war period.

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