



After Édouard Manet (formerly attributed to Gustave Courbet)

Still life with fruit

Oil on canvas, 41.5 x 58.5 cm

on recto, inscribed on the base of the glass: "Ma[...]"

canvas relined

Provenance:

(...)

After September 1953: Hildebrand Gurlitt, Dusseldorf (per Gurlitt Papers)

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Correspondence: BArch, N 1826/46, fol. 29ff. Cornelius Gurlitt to Raphaël Gerard, n.d.

Photographs: BArch, N 1826 Bild-2099 [=K_FK2_2_Manet_Stilleben], [9 May 1953]
BArch, N 1826 Bild-2098 [=K_FK2_1_Manet_Stilleben], [29 June 1953]

BArch, N 1826 Bild-2097 [=K_FK2_Manet_Stilleben], [1 July 1953]

Register of Salzburg works, 2014, no. Wien 061

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Current (checking) account: 10 June 1943 [no. 74]

16 October 1943 [no. 74]

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Note:

The attribution of this work to Gustave Courbet, as initially published on Lostart.de, could not be substantiated. The signature on the base of the glass suggests Édouard Manet as the painter of this still life. However, according to expert opinion, this attribution must equally be rejected.

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph nos. K_FK2_2_Manet_Stilleben, K_FK2_1_Manet_Stilleben and K_FK2_Manet_Stilleben are reproductions of this work; inscribed on verso, each a statement of authenticity by Parisian art experts Maurice Thomas, 13, Rue de l'Abbaye, Jacques Mathey, 50, Avenue Duquesne and André Schoeller, 13, Rue de Téhéran, dated 9 May 1953, 29 June 1953 and 1 July 1953 respectively.

Correspondence between the Gurlitt family and Raphaël Gerard proves that the painting was in Gerard's possession in the 1950s. Not featuring on the Gerard lists drawn up in 1944 or 1953, it is unclear whether at the time Gerard and/or Gurlitt owned or co-owned this painting, whether it had been placed on commission, or indeed simply deposited with Gerard.

In 1953, some of the works stored with Gerard were shipped to Gurlitt in Dusseldorf, while others remained in Paris until 1957 (at Gurlitt's cost).

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