



Andreas Achenbach

Platanenhain (Grove of Plane Trees), 1868

Oil on canvas, 36.5 x 27.5 cm

signed and dated lower left: "A.Achenbach 68"

on recto, brass plate mounted on frame: "A. Achenbach 1815–1910"

on verso, outer frame, upper centre, inscribed in black: "KA, 33"; in white: "[?]44"; brown label, stencilled: "Kunstpalast Düsseldorf 1592"; label: "Eigentum des Herrn Generalkonsul Ed. Weber Hamburg"; white label: "200[?]" ; brown label: "Regal 238"; at right, inscribed in blue: "9900", "Wie 2006/6"; in black: "Weber J M"; at left, inscribed in blue: "#";

on top stretcher, upper left: seal with coat of arms; upper centre: "1[?]44"; upper right: ornamented label: "Ed. F. Weber [?] Hamburg"

on canvas verso, inscribed in white chalk: "62"

Provenance:

(...)

Since at least 1879: Konsul Eduard F. Weber, Hamburg (per inscription & exh. cat. 1879)

By descent to Mary Elisabeth Weber, Hamburg

Sale: Galerie Weber, Rudolf Lepke, Berlin, 28 February 1928, lot 62

(...)

(Possibly acquired by Hildebrand Gurlitt in France in the 1940s)

By latest 1945: Hildebrand Gurlitt, Aschbach

1945–1950: Central Collecting Point Wiesbaden, no. WIE 2006/6

From 15 December 1950: Hildebrand Gurlitt, Dusseldorf

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Bibliographical references:

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Primary sources:

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Photographs: BArch, N 1826 Bild-1790 [=12.1_F12129], [n.d.]

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Correspondence: BArch, N 1826/181, fol. 343f. [=vol. 10, fol. 256f.] Karl Probst to Hildebrand Gurlitt, 14 October 1946

BArch, N 1826/180, fol. 123 [=vol. 12, fol. 395]. Helmut May to Hildebrand Gurlitt, 14 March 1948

Sales ledger 1937–41: 14 May 1940 [no. 86]
2 May 1940 [no. 105]
21 May 1942 [no. 140]
13 July 1942 [no. 136]

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21 May 1942 [no. 1567]
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National Archives, College Park, Maryland (NARA):

M1947, Wiesbaden Central Collecting Point, Property Card no. WIE 2006/6
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Tableaux modernes [...]. Auct. cat., Hôtel Drouot, Paris, 28 January 1942.

Dessins, aquarelles, tableaux, porcelaines et faïences, bronzes de Barye, fourrures. Auct. cat., Hôtel Drouot, Paris, 11 February 1942.

Tableaux modernes [...]. Auct. cat., Hôtel Drouot, Paris, 11 May 1942.

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Tableaux modernes [...]. Auct. cat., Hôtel Drouot, Paris, 14 October 1942.

Tableaux modernes [...]. Auct. cat., Hôtel Drouot, Paris, 30 November 1942.

Tableaux modernes, aquarelles, pastels, dessins (XIXe-XXe siècles). Auct. cat., Hôtel Drouot, Paris, 4 March 1943.

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Dessins, tableaux anciens et modernes [...]. Auct. cat., Hôtel Drouot, Paris, 30 June 1943.

Tableaux modernes, aquarelles, dessins, gouaches, sculptures. Auct. cat., Hôtel Drouot, Paris, 10 November 1943.

Tableaux modernes [...]. Auct. cat., Hôtel Drouot, Paris, 10 December 1943.

Tableaux modernes [...]. Auct. cat., Hôtel Drouot, Paris, 31 January 1944.

Tableaux et dessins anciens, tableaux modernes, dessins et pastels, sculptures. Auct. cat., Hôtel Drouot, Paris, 10 May 1944.

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Database “Central Collecting Point München”

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Getty Provenance Index, German Sales Catalogs

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Lost Art

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Witt Library

Zentralarchiv der Staatlichen Museen zu Berlin – Preußischer Kulturbesitz

Zentralarchiv des internationalen Kunsthandels, Cologne

Note:

The first known owner of this painting was Konsul Eduard Friedrich Weber (1830–1907). After his death the work passed down to his wife Mary Elisabeth (1845–1927), née Gossler, whose estate sale took place in 1928, featuring the present work by Achenbach. It has not been possible to identify the buyer at the estate sale.

The label "Regal 238" (on frame verso) indicates the painting's specific location in the storage facilities of the Wiesbaden Central Collecting Point in the immediate post-war period.

Several works by Andreas Achenbach are mentioned in Hildebrand Gurlitt's sale ledgers and correspondence. Owing to the generic nature of these references, it is not possible to identify the respective works.

Among the personal papers found in Cornelius Gurlitt's Salzburg home is a collection of about 2400 photographs of artworks. Photograph no. 12.1_F12129, is a reproduction of this work; inscribed on verso, general data on the artwork in French. This document suggests that the work was on the market in France after 1928; it is possible that Gurlitt acquired the work during that period.

The original report on the provenance of this work, as submitted to the Task Force Schwabing Art Trove, was made accessible online at www.taskforce-kunstfund.de as of 14 January 2016. That report was updated by the Gurlitt Provenance Research Project on 16 January 2018.

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