



Juan de Arellano (?)

Still life with flowers in a vase

Oil on canvas, 62.5 x 49.2 cm (73.7 x 60.8 cm)

on recto, lower right, signed: [illegible], inscribed at upper left: "[...]"

on verso, on frame, upper right, on brown label: "Regal: 244 239"; at far right, inscribed in blue: "140" [in red circle]; below, inscribed in red: "140" [in circle]

on verso, on stretcher, upper left, handwritten label: "Fot 1932/2"; at right, inscribed in blue: "140" [in circle]; below, in blue: "120"; lower right, in pencil: "49-62"; lower left, in pencil: "x"; at left, in blue: "Wie 1932/2"

canvas relined ?

Provenance:

(...)

By latest 1945: Hildebrand Gurlitt, Aschbach

1945–1950: Central Collecting Point Wiesbaden, no. WIE 1932/2

From 15 December 1950: Hildebrand Gurlitt, Dusseldorf

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

Primary sources:

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Photographs: BArch, N 1826 Bild-1143 [=9.1_F9216], [n.d.]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV (Part 2)/090

National Archives, College Park, Maryland:

M1947, Wiesbaden Central Collecting Point, Property Card no. 1932/2

www.fold3.com/image/231951388/ (9 November 2015)

Further sources consulted (selected):

Lugt, Frits. *Les Marques de Collections de Dessins & d'Estampes*. 1st ed., Amsterdam: Vereenigde Drukkerijen, 1921; supplement, The Hague: Martinus Nijhoff, 1956.

Stilleben in Europa. Exh. cat., Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, 25 November 1979–24 February 1980; Staatliche Kunsthalle, Baden-Baden, 15 March–15 June 1980.

Grimm, Claus. *Stilleben: Die niederländischen und deutschen Meister*. Stuttgart: Belser, 1988.

Juan de Arellano: 1614–1676. Exh. cat., Fundacion Caja, Madrid, May–June 1998.

Scheffler, Felix. *Das spanische Stilleben des 17. Jahrhunderts: Theorie, Genese und Entfaltung einer Bildgattung*. Frankfurt/Main: Iberoamericana, 2000.

Oppermann, Ira. *Das spanische Stilleben im 17. Jahrhundert: Vom fensterlosen Raum zur lichtdurchfluteten Landschaft*. Berlin: Reimer, 2007.

Die Magie der Dinge: Stillebenmalerei 1500–1800. Exh. cat., Städel Museum, Frankfurt/Main, 20 March–17 August 2008; Kunstmuseums Basel, 5 September 2008–4 January 2009.

“Juan de Arellano: Blumenstillleben,” pp. 7–18. In: *Patromonia*, no. 332 (2008).

Bildarchiv Foto Marburg (Bildindex)

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Database “Central Collecting Point München”

Database “Sonderauftrag Linz”

Database “Kunstsammlung Hermann Göring”

Getty Provenance Index, German Sales Catalogs

Heidelberger Digitale Bibliothek (Auktionskataloge; Heidelberger Historische Bestände)

Herkomst Gezocht

Lootedart.com (Vlug Report)

Lost Art

Ministère des Affaires étrangères, Archives diplomatiques, Paris

Répertoire des Biens Spoliés

Répertoire d'œuvres d'art dont la Belgique a été spoliée durant la guerre 1939–1945

Rijksbureau voor Kunsthistorische Documentatie, The Hague

Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)

Witt Library, London

Note:

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 9.1_F9216 is a reproduction of this work, inscribed on verso, “Arellano: Blumen”.

The inscription “Regal 239” (on frame verso) indicates the painting's specific location in the storage facilities of the Central Collecting Point Wiesbaden in the immediate post-war 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 29 November 2018.

Rights:

All rights to this report belong to the German Lost Art Foundation under whose administration the Gurlitt Provenance Research Project operates.

Disclaimer:

The Gurlitt Provenance Research Project, as the successor to the Task Force 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. Where individuals are referred to as descendants, this term is not legally binding. No liability will be accepted for conclusions drawn by third parties based on this report.

The Gurlitt Provenance Research Project endeavoured to ensure the accuracy and reliability of the information provided in this report. No liability will be accepted, in particular, for the accuracy of the used sources; the facts, analyses 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, and/or its monetary value.

The conclusions drawn in this report may be revised, should additional relevant material be discovered. The Gurlitt Provenance Research Project welcomes any information that may augment or clarify the provenance of this work.