



**Jacob van Hulsdonck or Isaac Soreau, attributed to**  
**Still life with fruit basket, grapes and beetle, c. 1610–1645 ?**

Oil on canvas, mounted on panel, 48.5 x 63.2 cm (67.9 x 83.3 x 9.0 cm)

on verso, upper right, white label inscribed in black: "516/"; in red: "Dr G"; lower centre, inscribed in white chalk: "DG4", "1K100"; on stretcher bar, centre, in black: "30"; upper left, inscribed in white chalk: "63x49"; on perimeter of panel: fragments of military accounting ledger dating from the late eighteenth century, written in ink [mostly illegible]

**Provenance:**

(...)

By latest 28 April 1944: Raphaël Gerard, Paris (per Gurlitt Papers)

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

Thence by descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

**Primary sources:**

Hildebrand Gurlitt and Cornelius Gurlitt Papers:

Gerard Files: BArch, N 1826/46, fol. 1 ff. List Raphaël Gerard, 28 April 1944, item no. 30  
Ibid., fol. 5 ff. List of artworks with Raphaël Gerard, [c. September 1953], item no. 30

Correspondence: BArch N 1826/43, fol. 193. Hildebrand Gurlitt to Mr. Handick, 14 April 1955  
Ibid., fol. 191. Mr. Handick to Hildebrand Gurlitt, 25 April 1955  
BArch N 1826/41, fol. 107. Helene Gurlitt to Mr. Handick, 17 December 1956  
Ibid., fol. 109. Mr. Handick to Helene Gurlitt, 8 March 1957

Miscellaneous: BArch N 1826/43, fol. 189. List Kunstverein Düsseldorf, 25 September 1954

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV (Part 2)/069

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible references:

Sales ledger 1937–41:	26 September 1938 [no. 43]
	12 March 1943 [no. 177]
	12 March 1943 [no. 180]
	2 February 1944 [no. 171]
	2 February 1944 [no. 173]
Sales ledger 1937–?:	26 September 1938 [no. 1128]
	12 March 1943 [no. 1779]
	2 February 1944 [no. 1823]

**Further sources consulted (selected):**

Schlie, Friedrich. *Beschreibendes Verzeichniss der Werke älterer Meister in der Grossherzoglichen Gemälde-Galerie zu Schwerin*. Schwerin: Bärensprung, 1882.

*Annuaire de la Curiosité et des Beaux-Arts et de la Bibliophilie*, vols. 1911–1914, 1920, 1922, 1924–1940.

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

Wettengl, Kurt, ed. *Georg Flegel 1566–1638: Stilleben*. Stuttgart: Hatje, 1993.

Guazzoni, Valerio. *Cremona: Museo Civico Ala Ponzone: la Pinacoteca: Origine e collezioni*. Cremona: Turriz, 1997.

Bott, Gerhard. *Die Stillebenmaler Soreau, Binoit, Codino und Marell in Hanau und Frankfurt 1600–1650*. Hanau: CoCon, 2001.

Sander, Jochen, ed. *Die Magie der Dinge: Stillebenmalerei 1500–1800*. Exh. cat., Städel Museum, Frankfurt/Main; Kunstmuseum, Basel, 20 March 2008–4 January 2009.

Vogel, Gerd-Helge, ed. *Pflanzen, Blüten, Früchte: Botanische Illustrationen in Kunst und Wissenschaft*. Berlin: Lukas-Verlag, 2014.

*Slow food: Dutch and Flemish meal still lifes 1600-1640*. Exh. cat., Mauritshuis, The Hague, 9 March 2017–25 June 2017.

Bayerisches Armeemuseum, Ingolstadt

Bibliothèque nationale de France, Paris (Bibliothèque numérique "Gallica")

Bibliothèque nationale de France, Richelieu (Département des Estampes et de la photographie)

Bildarchiv Foto Marburg (Bildindex)

Bundesarchiv, Koblenz

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"  
Deutsche Digitale Bibliothek  
Frick Art Reference Library, New York  
Getty Provenance Index, German Sales Catalogs  
Hanauer Geschichtsverein  
Heidelberger Digitale Bibliothek (Auktionskataloge; Heidelberger Historische Bestände)  
Institut national d'histoire de l'art, Paris (French sale catalogues)  
Koninklijke Musea voor Schone Kunsten van België, Brussels  
Lootedart.com  
Lost Art  
Militärhistorisches Museum der Bundeswehr, Dresden  
Ministère des Affaires étrangères, Archives diplomatiques, Paris  
Monuments Men Foundation  
Musée des Arts-Décoratifs, Paris  
Musée d'Orsay, Paris (Documentation de la conservation)  
Musée du Louvre, Paris (Département des Arts graphiques; Département des Peintures)  
Osobyi Archive (Special Archive), Moscow  
Répertoire des Biens Spoliés  
Rijksbureau voor Kunsthistorische Documentatie, The Hague  
Staatliche Museen zu Berlin – Preußischer Kulturbesitz, Geheimes Staatsarchiv  
Staatsbibliothek zu Berlin - Preußischer Kulturbesitz (Handschriftenabteilung)  
Stadtarchiv Hanau  
Städel Museum, Frankfurt/Main  
The Metropolitan Museum of Art, New York  
Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")  
Witt Library, London

**Note:**

The painting bears stylistic similarities to paintings by the Flemish artist Jacob van Hulsdonck, such as one at the Metropolitan Museum of Art (accession no. 64.294), but as well to the German artist Isaac Soreau (aka Isaac Soriau), who lived in Hanau and Frankfurt/Main.

Regarding the artists' lifetime the painting has been dated to the period between 1610 und 1645, if it is not a later copy.

This work was one of over 70 works with the art dealer Raphaël Gerard in Paris in 1944. It is unclear whether at the time Gerard and/or Gurlitt owned or co-owned these works, whether they had been placed on commission, or indeed simply deposited with Gerard. It is conspicuous that an inventory of works with Gerard was drawn up in the very late stages of the war; one possible hypothesis is that Gurlitt placed for safekeeping with Gerard 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 Gerard until 1957 (at Gurlitt's cost). The inscription "30" on verso refers to two inventories of artworks with Gerard, one dated 28 April 1944, the other dating from about September 1953. This

work is respectively referred to herein as “3 /30” (1944) and “30” (1953). The listed artist “Huelsoenek” might be a stronger reference to van Hulsdonck than to Soreau.

This was one of seven works which Hildebrand Gurlitt loaned, in September 1954, to the office of the President of the Social Court of Dusseldorf. Those works were returned to the family in March 1957 following Hildebrand Gurlitt’s death in the previous year.

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](http://www.taskforce-kunstfund.de) as of 14 January 2016. That report was updated by the Gurlitt Provenance Research Project on 29 September 2018.

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