



**Unknown (Dutch or Flemish School)**

**Dutch war ships at sea, with a fortress in the background**

Oil on panel, 40.5 x 70 cm

on verso, panel, centre left, torn-off label with blue border; centre, inscribed in white chalk: ", "Garm  
K 900", "G", "70 x 42", "DG5"; upper right, small printed label: "156"; handwritten label, inscribed in  
black: "515/" and in red: "D<sup>r</sup> G"; top right corner, small handwritten label: "14"; centre right, inscribed  
in black: "63", in pencil: "1480"

**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. 63b  
Ibid., fol. 5 ff. List of artworks with Raphaël Gerard, [c. September 1953], item no. 63b

Photographs: BArch, N 1826 Bild-2054 [=17.1\_F17116], [n.d.]

Seizure Inventory [Sicherstellungsverzeichnis], 2012, no. SV (Part 1)/016

Hildebrand Gurlitt and Cornelius Gurlitt Papers – possible references:

Correspondence: BArch, N 1826/180, fol. 67 [=vol. 12, fol. 354]. Hermann Lutz to Hildebrand Gurlitt, 10 September 1946

Sales ledger 1937–41: 26 November 1942 [no. 140]  
4 January 1943 [no. 170]  
3 July 1943 [no. 171]

Sales ledger 1937–?:  
26 November 1942 [no. 1724]  
4 January 1943 [no. 1724]  
3 July 1943 [no. 1791]  
15 September 1943 [no. 1791]  
n.d., note

**Further sources consulted:**

*Tableaux composant la collection Ch. Sedelmeyer: Deuxième vente.* Auct. cat., Galerie Sedelmeyer, Paris 25–28 May 1907.

Robinson, Michael Strang. *Van de Velde: A Catalogue of the Paintings of the Elder and the Younger Willem van de Velde.* 2 vols. Greenwich: National Maritime Museum, 1990.

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

Herkomst Gezocht

Lootedart.com

Lost Art

Ministère des Affaires étrangères, Archives diplomatiques, Paris

Musée du Louvre, Documentation générale

Nationaal Archief, The Hague

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie, The Hague

Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)

Witt Library, London

**Note:**

This work, formerly attributed to Willem van der Velde, was painted by an unknown artist of the Dutch or Flemish School.

According to expert opinion it could be dated between 1600 and 1630; it is possibly a painting by the Antwerp artist Andries van Eertvelt (1590-1652).

The left ship flies a flag of a lion rampant on a yellow field; a red, white and blue flag can be seen at the stern of the right. Both indicate that these are Dutch vessels.

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 “63” 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 “inconnue, Marine” (1944) and “Unbekannt: Marine” (1953).

The personal papers found in Cornelius Gurlitt's Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 17.1\_F17116 is a reproduction of this work.

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 15 August 2017.

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