



### Eugène Boudin

#### Rade de Bordeaux (The Harbour of Bordeaux), 1873

Oil on canvas, 40.3 x 65.5 cm

on recto, lower right, signed and dated: "E. Boudin Bordeaux 73"

on verso, on frame, centre left, inscribed in red: "GC"; lower left, in black: "G. Cou."

on verso, stretcher, upper left, in black: "~~21711~~ 22660"; upper centre, in pencil: "Marine Rade de Bordeaux [...]"; lower left, in red: "D 3486"; on vertical stretcher bar, in white: "2B" [?]; in pencil: "2=" [?]

#### 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. 2b  
 Ibid., fol. 5 ff. List of artworks with Raphaël Gerard, [c. September 1953], item no. 2b

Photographs: BArch, N 1826 Bild-0957 [=9.1\_F944], [n. d.]

Register of Salzburg works, 2014, no. Wien 013

#### Further sources consulted (selected):

Cahen, Gustave. *Eugène Boudin sa vie et son œuvre*. Paris: Henri Floury, 1900.

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

Cario, Louis. *Eugène Boudin*. Paris: Rieder, 1928.

*Rétrospective Eugène Boudin (1824–1897)*. Exh. cat., Galerie Raphaël Gerard, Paris, 9 April–30 April 1937.

*Précieux et importants livres et autographes de toutes époques, gravures et tableaux.* Auct. cat., Hôtel Drouot, Paris, 14 March 1940.

*Le paysage français de Corot à nos jours.* Exh. cat., Galerie Charpentier, Paris, 1942.

Schmit, Robert, and Manuel Schmit. *Boudin 1824–1898.* Vols. 1–3. Paris: self-publ., 1973.

Knyff, Gilbert de. *Eugene Boudin raconté par lui-même: sa vie, son atelier, son œuvre.* Paris: Mayer, 1976.

*Eugène Boudin, 1824–1898.* Exh. cat., Kunsthalle Bremen, 23 September–4 November 1979.

Schmit, Robert, and Manuel Schmit. *Eugene Boudin.* 5 vols. Paris: Galerie Schmit, 1973–1993.

Archives de Paris

Archives Nationales, Paris

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

Institut national d’histoire de l’art, Paris (French sale catalogues)

Lootedart.com

Lost Art

Musée du Louvre, Paris (Département des Arts graphiques)

National Archives, College Park, Maryland

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie, The Hague

Sotheby’s, London

Verzeichnis national wertvoller Kunstwerke (“Reichsliste von 1938”)

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Witt Library, London

#### Note:

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 “2b” 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 “Boudin Marine” (1944) and “Boudin Marine Oel” (1953).

The personal papers found in Cornelius Gurlitt’s Salzburg home include a collection of about 2,400 photographs of artworks. Photograph no. 9.1\_F944 is a reproduction of this work; inscribed on verso, a statement of authenticity by Raphaël Gerard.

The inscriptions on verso suggest a reuse of the frame; most likely, this frame formerly held a Gustave Courbet painting and was later repurposed.

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