

News Release

November 11, 2019

**The National Museum of Western Art, Tokyo announces the purchase of the ex-Gurlitt Estate work Manet's *Marine, Temps d'orage* (*Ships at sea in stormy weather*), 1873 from Kunstmuseum Bern**

In November 2019, the National Museum of Western Art (NMWA), Tokyo, reached an agreement with the Kunstmuseum Bern to purchase Édouard Manet's *Marine, Temps d'orage* (1873, *Ships at Sea in Stormy Weather*), a masterpiece once owned by Kôjirô Matsukata. This painting formerly in the Matsukata Collection was sold in France during World War II and its whereabouts after that sale long unknown until it made the world news in 2014 when it reappeared as part of the Gurlitt art trove comprising around 1,500 works found in the homes of Cornelius Gurlitt, the son of Nazi-era art dealer Hildebrand Gurlitt.

Following the death of Cornelius Gurlitt in 2014, the Kunstmuseum Bern inherited the painting as part of the Gurlitt estate. The provenance of the work has been investigated by The Gurlitt Provenance Research Project, which aimed to clarify the historic ownership status of artworks in the trove in order to establish whether any of them were Nazi-confiscated property or the loss was due to persecution and, if so, who was the last legal owner. The provenance of the painting can be clearly established through records of sale and the work has been classified as 'green' using the provenance research team's 'traffic light' categorisation system meaning the work is 'proven or highly likely not to be Nazi-looted art'.

The Kunstmuseum Bern has always made clear that it does not want to derive any financial benefit from the inheritance, however the Board of the museum has reserved the right to eventually sell works with clear provenance to cover any financial deficit incurred through the handling of the estate. Following positive discussions with The National Museum of Western Art, Tokyo, the Board of Kunstmuseum Bern has taken the decision to sell this painting and has pledged to devote any possible surplus from the sale to support further provenance research into the estate.

This work was included in the Matsukata Collection exhibition commemorating the NMWA's 60th anniversary, on display at the NMWA from June 11 through September 23, 2019.

Plans are being made to include this work in the Permanent Collection Galleries display during fiscal 2019.

**Marcel Brühlhart**, Board member Kunstmuseum Bern/Zentrum Paul Klee in charge of the Gurlitt project, said: “The Kunstmuseum Bern accepted the inheritance of Cornelius Gurlitt from a sense of responsibility in order to clarify the provenance of the paintings and to reconstitute any looted art. The Board of the museum has always made clear that it does not want to profit financially from the inheritance, however the museum cannot bear any substantial deficit from the Gurlitt project. The sale is necessary to raise funds to cover the accumulated costs incurred by Kunstmuseum Bern during the last 5 years.”

**Nina Zimmer**, Director Kunstmuseum Bern – Zentrum Paul Klee, said: “The museum is delighted that Manet’s *Marine, Temps d’orage (Ships at sea in stormy weather)* will be reunited with The Matsukata Collection. In accepting the Gurlitt bequest and organising the subsequent parallel exhibitions ‘Gurlitt: Status Report’ in Bern, in addition to the Gurlitt Provenance Research Project, we have made important progress in understanding the complex history of Nazi-looted art and the fate of Jewish artists, collectors and art dealers who fell victim to the Nazi regime. The permanent return of the work to what could be described as its spiritual home in Japan seems to us an ideal solution that benefits both institutions.”

**Akiko Mabuchi**, Director of the National Museum of Western Art, Tokyo, said: “The National Museum of Western Art (NMWA), Tokyo, celebrates the 60th anniversary of its opening in 2019 and is pleased to announce that it has reached an agreement with the Kunstmuseum Bern to purchase Édouard Manet’s *Marine, Temps d’orage (1873, Ships at Sea in Stormy Weather)*, a masterpiece once previously owned by Kôjirô Matsukata.

As part of the 60th anniversary celebrations, the NMWA prepared both a two-volume catalogue raisonné of the Matsukata Collection and a special exhibition on its works. The first volume of the catalogue raisonné was published in 2018, followed by the second in 2019, with the exhibition held in June 2019. We were able to clarify many of the mysteries surrounding the Matsukata Collection works during the various preparatory studies, and finally have an overall picture of the Collection in its original form. These results were thanks to the studies conducted by the Museum since its founding, which were then further enhanced by full-scale studies begun in 2016 under the auspices of a Japan Society for the Promotion of Science Grant-in-Aid for Scientific Research (KAKEN) grant. There were also numerous fortuitous events that contributed to our findings. One such was the survey by a German and Swiss team about this work included in the Gurlitt estate materials bequeathed to the Kunstmuseum Bern.

According to Japanese witnesses, Matsukata’s representative Kôsaburô Hioki sold about 20 works in the collection during World War II in order to pay management fees and his own salary, and Manet’s *Marine* was among those works. As can be seen by the black and white photograph of the work in the 1932 Manet catalogue raisonné, the identity of the buyer remains a mystery. Thanks to the Gurlitt incident, we learned that after the painting left Hioki’s hands it passed to Hildebrand Gurlitt, and then was hidden by his son Cornelius. When we contacted the Kunstmuseum Bern, then holder of the painting, to request the loan

of the work to our Matsukata Collection exhibition held to commemorate the NMWA's 60th anniversary, the Kunstmuseum offered to sell the work to the NMWA.

Kôjirô Matsukata acquired more than 3,000 Western artworks over the course of close to ten years starting in 1916 and it is well known that the 375 works from that assembly that remained in France became the core collection of the NMWA. Each of the remaining works, with the exception of the approximately 950 works lost in a London warehouse fire, have their own tale to tell about their current whereabouts. Indeed, their travails can be compared to those of Odysseus, Homer's hero who had to overcome danger and trials before he could reach his homeland. The NMWA has been putting great effort into buying back these wandering works, with approximately 270 works entering the collection since its opening. We see the new inclusion of this Manet work in those ranks as a truly joyous moment for all of us connected to the NMWA, and indeed, to all Japanese art lovers. I would like to express my heartfelt gratitude to the Kunstmuseum Bern staff and board who approved this purchase, and state that the NMWA will forever carefully preserve and display this Manet work, now returned from its long and arduous journey. ”

### **Kôjirô Matsukata (Kojiro Matsukata, 松方幸次郎) (January 1866 - 1950)**

Kôjirô was born the third son of the Meiji era politician Masayoshi Matsukata and was the first president of Kawasaki Dockyard Co., Ltd. (currently Kawasaki Heavy Industries, Ltd.). While in Europe on business in 1916, Matsukata began to collect Western art works and *ukiyo-e* prints, and he was said to have amassed a collection of over 10,000 works. Some of his purchases that remained in France and were not shipped to Japan were caught up in World War II seizures. The French government returned those works to the Japanese people after the war and they became the basis for the National Museum of Western Art, Tokyo.

### **References**

Gurlitt Art Trove:

[http://www.lostart.de/Content/041\\_KunstfundMuenchen/EN/KunstfundMuenchen.html](http://www.lostart.de/Content/041_KunstfundMuenchen/EN/KunstfundMuenchen.html)

Gurlitt Provenance Research:

<https://www.kulturgutverluste.de/Webs/EN/ProjectGurlitt/Gurlitt-Provenance-Research/Index.html>

Gurlitt Provenance Research Project report on this work (ehem. Lost Art-ID: 532966):

<https://www.kulturgutverluste.de/Webs/EN/ProjectGurlitt/Gurlitt-Provenance-Research/OREs/OREsFilter.html?sortOrder=teaserText text sort+asc&cl2Categories PGKat=projekt-gurlitt-kategorie-gruen&oreQueryString=manet#159644>

## Overview



Édouard Manet (1832 Paris - 1883 Paris)  
*Marine, Temps d'orage (Sea in stormy weather)*  
1873  
Oil on canvas  
55 x 72.5 cm  
Signed on the lower right

### **Provenance:**

Estate of the artist, Paris, 1883, no. 71; Manet sale, Hôtel Drouot, Paris, 4–5 February 1884, lot 80 (Lugt 43575); where purchased by Léon Leenhoff, Paris; Charles Deudon, Nice; acquired by Paul Rosenberg, Paris, 1914; from whom purchased by Kôjirô Matsukata, Kobe, ca. March 1922, as "Marine" (80,000 fr.); sold by his custodian, Kôzaburô Hioki, Abondant/Paris, possibly to André Schoeller, Paris, ca. 1940-1941; bought from the above by Raphaël Gérard, Paris, 25 September 1942, stock no. 21174 (550,000 fr.); bought from the above by Mathilde Gessler, 5 October 1942 (700,000 fr.); bought back from the above by Rafaël Gérard, 17 February 1944; bought from the above by Hildebrand Gurlitt, Dresden and later Düsseldorf, 25 March 1944, stock no. 22456 (900,000 fr.); with Raphaël Gérard, Paris, by 28 April 1944 (per Cornelius Gurlitt Papers); Hildebrand Gurlitt, by September

1953 (per Cornelius Gurlitt Papers); by descent to Cornelius Gurlitt, Munich/Salzburg; Estate of Cornelis Gurlitt; by descent to the Kunstmuseum Bern, 6 May 2014.

**Exhibition:**

*Exposition d'oeuvres de Grands Maîtres du dix-neuvième siècle*, Galerie Rosenberg, Paris, 3 May–3 June 1922; *Výstava Francouzského Umění XIX. a XX. Století = Exhibition of French Art of the 19th and 20th Century*, Prague, Květen a Červen, May–June, 1923, no. 83, lent by Kojiro Matsukata; *Inaugural Exposition of French Art*, San Francisco, California Palace of the Legion of Honor, 1924–1925, p. 19, no. 34, as “Stormy Sea”; *Bestandsaufnahme Gurlitt*, Bonn, Bundeskunsthalle, 3 November 2017–11 March 2018, no. 200; *The Matsukata Collection: A One-Hundred-Year Odyssey*, Tokyo, The National Museum of Western Art, 11 June 2019–23 September 2019, special display item.

**Bibliography:**

Pascal Fortuny, “La collection Deudon”, *Bulletin de la vie artistique*, 1 May 1920; Paul Jamot and Georges Wildenstein, *Manet*, Paris, Les Beaux-arts, [1932], no. 226; Adolphe Tabarant, *Manet et ses oeuvres*, Paris, Gallimard, 1947, no. 206; Merete Bodelson, “Early Impressionist Sales, 1874-1894”, *Burlington Magazine*, June 1968, p. 343; Hideya Sasaki, “Edouard Manet dans les collections japonaises: peinture à l'huile, pastel, dessin”, *Annual Bulletin of The National Museum of Western Art*, no. 4, 1970, no. 7 (=佐々木英也「日本のマネ作品」『国立西洋美術館研究紀要』第4号、1970年、no. 7); Denis Rouart and Daniel Wildenstein, *Édouard Manet: catalogue raisonné*, Lausanne, 1975, no. 200; Yûzô Taruki, *Kokuritsu Seiyô Bijutsukan Secchino Jôkyô*, vol. 3, Tokyo, Kokuritsu Seiyô Bijutsukan Kyôryokukai, 1989, p. 93 (=垂木祐三『国立西洋美術館設置の状況』第3巻、国立西洋美術館協力会、1989年、p. 93); Anne Distel, “Charles Deudon”, *Revue de l'Art*, vol. 86, no. 1, annex II, no. 6; Exh. cat. *Manet and the Sea*, Art Institute of Chicago; Philadelphia Museum of Art, 2003-2004, p. 70, fig. 43 (p. 72); Masako Kawaguchi and Megumi Jingaoka, *The Matsukata Collection: Complete Catalogue of the European Art*. Vol. 1, Paintings, Tokyo, The National Museum of Western Art, 2018, no. 691 (=川口雅子・陳岡めぐみ編著『松方コレクション 西洋美術全作品』第1巻、国立西洋美術館、2018年、no. 691); Megumi Jingaoka, “The Matsukata Collection: A Century-Long Voyage”, Exh. cat. *The Matsukata Collection: A One-Hundred-Year Odyssey*, Tokyo, The National Museum of Western Art, 2019, pp. 302–304 (=陳岡めぐみ「松方コレクション 百年の流転」『松方コレクション展』図録、国立西洋美術館、2019年、pp. 22–23).

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