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Provenance research report for Lost Art ID 478047

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Constantin Guys

La Calèche (The carriage)

Ink, watercolour, and pencil on paper, 199 x 345 mm (amended measurements, as assigned in condition report)¹

on verso, lower centre, inscribed in pencil: "Constantin Guys: 'Die Kutsche', Tusche und Aquarell 19,5 x 34,5 cm *Ausstellung: 'Werke der französischen Malerei und Graphik des 19. Jahrhunderts', Katalog Nr. 57* ('Die Kutsche', 28 x 42,5 cm? Mit Rahmen?) Villa Hügel, Essen, 1954 (Museum Folkwang, Essen)"; lower left, in pencil: "W"²

Provenance

(...)

François Estier

Sale: Vente Estier, Hôtel Drouot, Paris, 5 December 1940, lot 6 ³

Acquired at the above sale by Konsul Adolf Wuester for the German Foreign Ministry⁴

(Probably acquired by Hildebrand Gurlitt in France in the 1940s)

By latest July 1954: Hildebrand Gurlitt, Dusseldorf

By descent to Cornelius Gurlitt, Munich/Salzburg

From 6 May 2014: Estate of Cornelius Gurlitt

¹ Bundeskunsthalle, Zustandsprotokoll KAH Bonn Reg.-Nr. 0251; April - May 2015

² The W may refer to former owner Konsul Wuester, per photograph 9.2_F9297_Guys_Die Kutsche_478047_R / V

³ Tableaux modernes [...] Vente après décès, Hotel Drouot; auct. cat. Paris, 5 December 1940; photograph 9.2_F9297_Guys_Die Kutsche_478047_V

⁴ Attachement: Annexe 5_rapport_septembre_octobre2015.

- **Introductory remarks:**

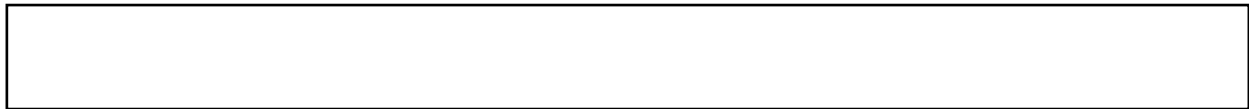
“The Painter of Modern Life” was the title of an important study Baudelaire wrote about Constantin Guys, published in *Le Figaro* in 1863. He portrayed Guys as the “historian” of his times, documenting contemporary life and treating its everyday activities as a subject worthy of art.⁵

As recorder of the contemporaneous streets of Paris, the theme of a horse drawn carriage is prevalent in his oeuvre and is captured in many of his drawings and watercolours. It is not clear who has assigned the titles to these works of art. In exhibition catalogues and auctions, the titles vary in the various languages between *Equipage* or *Calèche* or *Fiacre* in French, *Kutsche* or *Pferdekutsche* in German, and *Carriage* or *Horse Drawn Carriage* in English, moreover they are used interchangeably to describe the same scenes, at times with some added particular details. In light of the above, the title assigned to this watercolour cannot serve as the sole factor for identification. Thus, dimensions of the sheet serve as the most reliable factor to single out the watercolour from others bearing similar titles. The prevalent measurement assigned in the various sales and exhibition catalogues are 19 x 34 cm (note amendments by condition report). The remark in pencil on verso, referring to the Folkwang Museum 1954 display, is an assumption made by Cornelius Gurlitt, as the measurements indicated in the catalogue (28 x 42,5 cm) do not match the actual size of sheet.⁶ It is also feasible to assume that another horse drawn carriage scene may have been on display at the Folkwang Museum exhibition.

Primary sources:

Gurlitt Ledger:⁷

Book 1 acquisitions, line 840:



Date June 20, 1942, listing the “Kutsche” to be a drawing (Z.) and acquired from J. Lenthal. After the research conducted regarding all 41 items attributed to Jean Lenthal in Gurlitt’s ledger, a conclusive decision was reached the listing to be fraudulent. The fraudulent entry was exposed by a letter written by Jean Lenthal to Gurlitt on 21.8.1947, in which he asks Hildebrand Gurlitt to provide him with an affidavit regarding the fact that H. Gurlitt asked Jean Lenthal to pose as the seller, although Lenthal had never seen or owned these items, at the end of 1942 or beginning 1943.⁸ The reasoning for the request at the time was that the proprietors were unwilling to provide H. Gurlitt with the necessary sales documents.

⁵ <http://www.louvre.fr/en/oeuvre-notices/equipage-park> (October 2017)

⁶ Werke der französischen Malerei und Grafik, loc. cit. no. 57

⁷ The sales ledger has proven to be problematic, inconsistent and inaccurate by provenance research conducted pertaining to the C. Gurlitt estate.

⁸ According to the extant sale ledgers, this was one of about forty works that Gurlitt claimed to have acquired from the art dealer Jean Lenthal in Paris on 20 June 1942. Research by the Taskforce revealed these entries false. Post-war correspondence between Gurlitt and Lenthal, which was found in Cornelius Gurlitt’s Salzburg residence, proved that Gurlitt coerced Lenthal into issuing fake receipts for works that Lenthal never owned or sold. Gurlitt provided Lenthal with a statement to this effect in 1947.

Jean Lenthal (recte Hans Loewenthal, 1914 Vienna–1983 Paris) was an art dealer in Paris. On account of his Jewish descent, Lenthal was deported in 1943, first to Drancy and thereafter to Auschwitz, Sachsenhausen and Mauthausen concentration camps. After the liberation in 1945, Lenthal returned to live in Paris where he resumed his art dealership

In retrospect and consideration of further knowledge pertaining to H. Gurlitt's ledger, and in light of other dubious entries in the ledger, serious questions regarding the provenance indicated are to be raised

Book 1 Sales, line 848:

The item is indicated as sold to a passer-by. During 1942, H. Gurlitt did not operate a gallery where a passer-by could drop in for an instant purchase. Whether the "Kutsche" listed in the ledger is identical to LostArt 478047 cannot be proven, as no measurements are given, but may be assumed.

Book 2, line 1146:

Same date June 20, 1942, and same seller Jean Lenthal are inscribed.

Book 2, line 1146:

Date of sale indicated to be 9.7. (1942), sold for the sum of 200 RM to a passer-by.

Book 3, line 407:

A purchase of 17 items from Theo Hermsen, Paris, is listed as having taken place on 17.11.1943, to be sold to *Kunstverein Köln*. One watercolor (Aquarelle) by Guys is listed among the items bought for the total sum of 68,000 RM. However, as several watercolors and drawings were found in the Gurlitt cache, this listing may refer to a different Guys artwork. Furthermore, the ledgers reveal the importance of Theo Hermsen for the Gurlitt art dealership in Paris, as well as the questionable entries referring to items sold to him or from him.⁹

Letter: Kölnischer Kunstverein (attachment 1):¹⁰

The letter dated 3. August 1945 and addressed to H. Gurlitt in Aschbach, by an official of the Cologne Artists Association, confirms a final list of acquisitions. Added below the signature:

"Finally In addition to the above:

C. Guys "Die Kutsche" Aqua"

⁹ Gramlich, J.: Paper I: Informationen aus dem Nachlass Cornelius Gurlitts zu Hildebrand Gurlitts Netzwerk in Frankreich, München 2015; p. 13

¹⁰ Gurlitt's correspondence, Lfd.Nr.12_p.156

The circumstances of this letter are not provided, however taking into account the date and the fact that H. Gurlitt still resided in Aschbach, it may have been written on his request, to be submitted to his American interrogators, following the seizure of the collection found at the Aschbach castle.

Although an aquarelle titled "The Carriage" is listed, it may or may not relate to LostArt 478047 as no measurements are given.

The fact that Gurlitt lists the Cologne Artists Association in the ledger adds value to this letter. It is known that Josef Haubrich was the director of the Cologne Artists Association, and that he had a keen interest in German Expressionism, and may have known H. Gurlitt prior to the war years, as they had a shared interest in art.

Photograph (attachment 2a and 2b) ¹¹

A photograph of LostArt 478047 was found in the Salzburg apartment, probably taken in Paris, although the date is unknown. An important information appears on verso of the photograph:

"Constantin Guys

Vente chez Drouot

5. Dez. 1940

Expert Schoeller

No 6 La Caleche Aquarelle

19 x 34 cm

Reproduktion Tafel 1

Sammlung Konsul Wüster"

The information reaffirms the fact that Drouot put LostArt 478047 on sale on Dec. 5, 1940, providing a date of provenance for the aquarelle. This information may replace the fraudulent entry of Jean Lenthal as seller at a later date. According to the extant sale ledgers, this watercolour was one of about forty works that Gurlitt claimed to have acquired from the art dealer Jean Lenthal in Paris, on 20 June 1942. Research by the Taskforce revealed these false entries. Post-war correspondence between Gurlitt and Lenthal found in Cornelius Gurlitt's Salzburg residence proved that Gurlitt coerced Lenthal into issuing fake receipts for works that Lenthal had never owned or sold. Gurlitt provided Lenthal with a statement to this effect in 1947. The question of why Hotel Drouot is not mentioned in the ledger, leads one to form the suspicion that the true provenance needed to remain hidden.

In the summary of a paper on H. Gurlitt's web of contacts in Paris, written by Johannes Gramlich, the conclusion arrived at clarifies that H. Gurlitt had close connections, before, during and after the war, with Theo Hermsen, André Schoeller, and Adolf Wüster. ¹²

Wüster, Adolf: Bonn-Schlössl, Bernau, Bavaria. Painter and amateur dealer, long-time pre-war resident of Paris. Chief agent in France for acquisition of works of art for Ribbentrop. Intimate contacts with von Behr and Lohse. Acted as expert for ERR on French 19th century painting. Appointed art adviser to the German Embassy on 16 July 1942, with the rank of Konsul. Involved in two exchanges with the ERR. Together with Rochlitz probably the leading intermediary for German official buyers in the Paris art market. Close contact

¹¹ Photograph 9.2_F9297_Guys_Die Kutsche_478047_R and _V

¹² Gramlich, J.: Paper I: Informationen aus dem Nachlass Cornelius Gurlitts zu Hildebrand Gurlitts Netzwerk in Frankreich, München 2015; p. 3

of Bornheim, Dietrich, Bammann (among German dealers); Martin, Rademacher, Kuetgens and Goepel (among German museum buyers). Supplied with works of art primarily by Schoeller, Mandl, Leegenhoek, Raphael Gérard and Hotel Drouot. Close contact of Goetz, Rochlitz, Schoeller, Pfannstiel, Avogli-Trotti and the Duc de Treviso. Travelled in Switzerland, Sweden and Spain, purchasing works of art. Extradition requested by French government.¹³

(Further discussion of Wüster in the Fold3 paragraph.)

The H. Gurlitt ledger does not record any transactions of Gurlitt with Wüster. However, in the Gurlitt cache correspondence between the two surfaced, affirming their business relationship after the war and alluding to past transactions.¹⁴

The above quote reaffirms the fact the Wüster and Gurlitt indeed were acquainted. Consequently, it is to no surprise finding in H. Gurlitt collection a work of art that bears proven connection to Wüster active in the art trafficking scene between France and Germany during the occupation.

List: Constantin Guys (1802-1892) (attachment 3)¹⁵

Listed are 6 works by Guys and one by Boudin.

All six works match the six works by Guys found in the cache. The list may be an inventory made by Cornelius in Germany. The first item on the list is

- Stehende Kutsche mit Pferden, Tusche und Aquarell, 19,5 x 34,5, farbig

The recorded parameters refer to LostArt 478047, except the title: Standing Carriage with Horses, an issue addressed in a former paragraph.

The Boudin listed at the end was too found in the Gurlitt cache: LostArt 478148.

Liste Gérard:¹⁶

The machine typed list dated Paris, April 28, 1944 and signed by art dealer Raphael Gérard details works of art originating with this dealership and apparently bought by H. Gurlitt, then transferred to Germany in 1953 by Helene Gurlitt.

There are 3 works by C. Guys, nos. 26, 27, and 28. Titles being a constant problem in identification of C. Guys works, nos. 26 and 28 definitely do not match the six works found in the cache, and no 27 may or may not be LostArt 478186.

It may be concluded though that the "The Carriage", LostArt 478047, did not originate with Raphael Gérard, and the Hotel Drouot sale of Dec. 1940 affirms the provenance to differ.

Archival sources:

Database of art objects at the Jeu de Paume – ERR (attachment 4)¹⁷

Andre Goldet

¹³ <http://lootedart.com/aliu-long> (Jan. 2017)

¹⁴ Gramlich, loc. cit. p. 19

¹⁵ 9.2_F9288_Guys_Gesellschaft mit Frauen und Herren_R_1

¹⁶ Gramlich, loc. cit., Dok. 1.

¹⁷ <http://www.errproject.org/jeudepaume/> (October 2017)

Constantine Guys, 11 watercolors, Parisian scenes¹⁸

RBS (*Répertoire de Biens Spoliés en France*)¹⁹

“Published between 1947 and 1949 by the central office of restitution in France, the BCR²⁰ (*Groupe Français du Conseil de Contrôle du Commandement Français en Allemagne - Direction Générale de l’Economie et des Finances - Division des Réparations et Restitutions*), the Répertoire provides all the information collected about looted property. The information was gathered from many sources including individuals who were the target of looting, German documents and the notes of Rose Valland. The purpose of the work was twofold: on the one hand, to disseminate information about objects still "orphaned" and on the other to provide a list of objects still illegally held. The volumes are not a complete catalogue of works looted in France by the German occupiers, but a catalogue of objects which were still not restituted at the date of publication.”²¹

List of *Tableaux Tapisseries Sculptures*²²

A search of Constantin Guys under several variations in French for Carriage yielded the following:

P. 104

- # 1848-49 Carriage, Collection M. Salomon Flavian - No match
- # 1850 Women in carriage surrounded by males, Collection Maurice Hamburger- No match
- # 1853 Carriage, Sepia, Collection Raymond Charles Isay – No match
- # 1854-1856, various titles, collection of Jean Bernheim Jeune, attached photographs of works on paper, p. (?) differ from **LostArt # 478047** – no match



P.181

- #4034-44, 11 Scenes from the streets of Paris, series of watercolors, Collection Andre Goldet – possible match
- #4045, Two females in a carriage, drawing, Collection Isidore Levy-Cerf, title and medium do not correlate with LostArt 478047 – no match
- # 4047, Two females and two infants in an open carriage with two horses, Sepia, 25 x 20, collection Dennis Wahl, title does not correlate to LostArt 478047 – no match
- #4048-40450, various titles, Collection of Gregoire Schick, photographs of works differ from LostArt 478047 – no match

¹⁸ http://www.errproject.org/jeudepaume/card_advanced_search.php?Card_OwnerId=484 (October 2017)

¹⁹ <http://www.culture.gouv.fr/documentation/mnr/MnR-rbs.htm> (October 2017)

²⁰ Bureau central des restitutions de Berlin

²¹ <http://www.lootedart.com/P4TXFK848581> (October 2017)

²² http://www.culture.gouv.fr/documentation/mnr/RBS/T_2.pdf (October 2017)



Fold 3

Andre Goldet (July 12, 1899 March 24, 1975)

The search yielded the following:

- Page 96 of a report listing objects taken from Andre Goldet during the occupation from the address: 7 Square de *Écrivains Combattants*, Paris 16e. No. 3 on list: Constantine Guys, series of 11 watercolors of Parisian scenes²³. The same document appears under Restitution of MMFA Berlin 1956, no. 3 Constantine Guys Series of 11 watercolors.
- List of claims in France – Andre Goldet F80 claim of 12 items.

No particulars are given beyond medium and general description. However, the fact that eight Constantine Guys were found in the Gurlitt cache may indicate this collection as the source of looted items, which ended in H. Gurlitt's hands. All eight may be classified as fitting the general description. No further information on the losses by the Goldet family could be found. The present drawing was in the possession of the Estier family by June 1940 and passed to Wüster after the sale in December 1940. It seems highly unlikely that Wüster would have sold artworks to a Jewish family after December 1940 who in turn would have to sell or leave behind their artwork again after.

Adolf Wüster (1888-1972)

“Art agent, Expert, Paris 1924-1939, address: 174, rue de l'Université, Paris, specialization on French art of the 19th century, cultural attaché at the German embassy in Paris and art dealer for Joachim v. Ribbentrop, Konsul from 1941-1944, and was in conjunction with Gustav Rochlitz (1889-1972) the most important intermediary agent for German buyers, on the Parisian market. Had close contacts with ERR (Bruno Lohse, v. Behr), to German art dealers (Bornheim, Dietrich, Bammann), to museum staff (Martin, Franz Rademacher, Kuetsgens and Göpel). Main suppliers: Schoeller, Mandl, Leegenhoek, Raphael Gérard and Hôtel Drouot, in addition close contacts with Goetz, Schoeller, Pfannstiel, Avogli-Trotti, Herzog von Treviso”²⁴

The verso of the photograph of LostArt 478047 in the Gurlitt cache reads: 'Collection Wüster', thus the assumption by the team is that the artwork reached Gurlitt by the intermediary Wüster, who, as described in the above paragraph, was in close contact with German buyers.

²³ <https://www.fold3.com/image/295530285> (October 2017)

²⁴ http://www.lostart.de/Content/051_ProvenienzRaubkunst/DE/Beteiligte/W/W%C3%BCster,%20Adolf.html (October 2017)

The ERR database records the looted artworks with the following remarks:²⁵

- *Tausch* (exchange) 24. This painting is listed on the inventory of works seized at Floirac. It was exchanged on 24 November 1942 with Adolf Wüster of the German Embassy. Wendland made available a tapestry and a painting in the genre of Cuyp to facilitate the exchange. Jacques Beltrand estimated this painting at 200,000 francs on 23 November 1942
- Adolf Wüster, former cultural advisor to the German Embassy in Paris, testified in 1951 that a Mr. Helbig was offered the Wertheimer Pissarro painting but, on his advice, he did not acquire it because it had been stolen from Wertheimer. Presumably, the MFAA officials at the MCCP were aware of the painting's presence in Munich but did nothing to intercept it. In the early 1950s, the painting went from Berlin to Munich to Hamburg.
- *Tausch* (exchange) 25. Momper exchanged this painting for a work on 27 November 1942 with Adolf Wüster for Ribbentrop and Goering. The transaction involved Kurt von Behr.
-

The above attests to Wüster's involvement in trade and exchange deals of looted art by ERR.

Archive de la Recuperation Artistique en Allemagne

Photograph of LostArt 478047 with hand written note "Coll Wuester". Augmenting the fact that this watercolor was acquired at the Hotel Drouot auction of 5 December 1940 by Adolph Wüster (attachment 5).²⁶

Fold 3

- Adolf Wüster's address in Paris 1941/42: 4 Blvd Raspail.²⁷
- The Wüster card reads: "German Dealer who lived in Paris from 1928-1939. Returned to Paris during German occupation, where he became the principle art agent for Ribbentrop and art advisor to the German foreign office. Assisted in the interior decoration of German embassies. Dealt with: Dietrich, Bornheim, Jean Schmidt, the ERR, etc. and assisted many German dealers in making purchases in France. Interviewed by British, August 1945."²⁸
- The Adolf Wüster interrogation report²⁹ reveals important dates, namely his return to Paris in November 1940, claiming he was an independent art dealer until July 1942. In July 1942, following his appointment at the embassy, he became active in searching art for Ribbentrop, making use of ERR confiscated items at the Jeu de Paume. The report states that Wüster was aware that he was dealing with confiscated art. His added task beyond the foreign ministry was to find a selection of pictures for the German officials residing on 73 Wilhelmstrasse in Berlin.
- In a report on sales to German officials and dealers,³⁰ it is stated that Wüster figured in many transactions involving Haberstock and Rochlitz in Paris during the occupation.

²⁵ https://www.errproject.org/jeudepaume/card_search.php?Query=Adolf+wuster&StartDoc=1&MaxPageDocs=50 (October 2017)

²⁶ Photographies provenant des archives de la Recuperation Artistique en Allemagne.

²⁷ <https://www.fold3.com/image/232003916> (October 2017)

²⁸ <https://www.fold3.com/image/270087937> (October 2017)

²⁹ <https://www.fold3.com/image/273355041> (October 2017)

³⁰ <https://www.fold3.com/image/231995985> (October 2017)

- A letter from the Monuments, Fine Arts & Archives Branch of the Control Commission for Germany, dated 26 October 1944,³¹ to the Roberts commission in London, concerning German personnel the following statement is made:

“Among the most important persons connected with the removal of works of art from France to Germany, the following names have been reported:

(a) Adolf Wüster”

- Suggested Interrogation questions for Martin Fabiani³² ask for his explanation of his relations with a long list of contacts. Among them H. Gurlitt, who “Did most of his business through Theo Hermessen [recte Hermesen], a Dutch dealer living in Paris. He worked for Voss, acquiring for Linz.”

Archives de Paris:

- The auction protocol for the 1940 Drouot sale could not be located at the archive. The buyer and seller information for the auction stems from the Archives Diplomatiques and from an annotated auction catalogue.

Archives Diplomatiques du Ministère des Affaires Étrangères (attachment 5)³³

- List of purchases by Adolph Wüster with 136 photos. Nos. 92, 93, 94 three watercolors purchased by the ministry of foreign affairs at Hotel Drouot, expertise by André Schoeller.
- List of photos: 92 Constantin Guys Carriage, 93 Constantin Guys Carriage, 94 Constantin Guys Carriage.
- Photo: RA 875, no 93: Guys Constantine, watercolor purchased by Wuester for the Ministry of Foreign Affairs at Hotel Drouot, Expertise André Schoeller.

Rijksbureau voor Kunsthistorische Documentatie, Den Haag (attachment 6)

- A photograph of **LostArt # 478047** with appropriate measurements 19 x 34.50 and title: *La Caleche (avec petit chien devant)*, (Carriage [with a small dog in front]) offered in a Paris auction 5.12.40. (Confirmed: see next paragraph). No additional information.

Auction Catalogue Hotel Drouot (attachment 7)

Tableaux modernes [...] aquarelles, pastels, dessins. Auct. cat., Hôtel Drouot, Paris, 5 December 1940.³⁴

Lot no. 6: *La Calèche*, measurements and title are identical to “The Carriage”, LostArt 478047, representing the watercolor in the C. Gurlitt cache.

To be noted: The consolidated catalogue of Hotel Drouot, October 1940 - July 1941, Aquarelles, Gouaches, Dessins, Miniatures³⁵ reports the sale of “*La Caleche*” for 30,100 francs.

The Musée du Louvre *Le département des Peintures* holds a record of the illustration to this Lot, *Planche 1*, adding the information on verso regarding the pricing of 30.100 Fr (attachment 8).³⁶

³¹ <https://www.fold3.com/image/270106601> (October 2017)

³² <https://www.fold3.com/image/232045470> (October 2017)

³³ Archives diplomatique 209UP/1038

³⁴ http://digi.ub.uni-heidelberg.de/diglit/drouot1940_12_05 (October 2017)

³⁵ http://digi.ub.uni-heidelberg.de/diglit/drouot1940_1941/0098?sid=a4936a3c720117a9826c61f7f3d7c793 (October 2017)

³⁶ Musée du Louvre *Le département des Peintures*, documentation du département des Peintures

Exhibition Catalogue (attachment 9)

In accordance with verso of LostArt 478047, the item was exhibited at the exhibition “French Painting and Graphic of the 19th Century”, at Villa Huegel, summer 1954.³⁷

No. 57 “The Carriage”, ink and watercolor, unsigned, German private owner. The anonymous lender matches several additional items from the C. Gurlitt cache.

The measurements differ drastically from LostArt 478047. A possible explanation is that the measurements given are with matting and frame.

The assumption of the team is that the inscription on verso was added at a later date, probably by Hildebrand Gurlitt. The annotated catalogue of the exhibition found in the C. Gurlitt cache has Gurlitt’s signature next to all items on loan from his collection, including no 57, “Die Kutsche”. Additionally, the amended fitting measurements are noted in Hildebrand Gurlitt’s handwriting. Thus, the assumption is that either a mistake occurred in the printing, or as suggested above, the measurements given were with the framing.

- **Books consulted with negative results:**

C. Roger-Marx: Constantin Guys. Paris 1949.

C. Hall: Constantin Guys. London 1955.

Conclusion³⁸:

The extensive research conducted yielded a number of documents directly related to LostArt 478047, which have led to the following conclusions:

This work is thought to have originated with the French shipping company owner François Estier (1893–1940). After his accidental death in June 1940³⁹, the work was sold at auction in December of the same year to Adolf Wüster (1888–1972).

“The Carriage”, LostArt 478047, was offered for sale in December 1940, at the Hotel Drouot and bought by Adolf Wüster for the German Foreign Ministry. The Parisian provenance cannot be disputed. It has not proven possible to establish when Gurlitt acquired the work but it seems likely that Wüster played a role, possibly as intermediary.

The denotation of the consolidated 42 items listed by Gurlitt as purchased from J. Lenthal in June 1942 was proven as falsified. As outlined in the report, the reference to Konsul Wüster as the source of LostArt 478047 is well documented. It is to be suspected that other items registered under J. Lenthal also may have originated with Wüster. It seems that H. Gurlitt probably purchased LostArt 478047 from Wüster and then transferred the watercolour illegally to Germany.

The *Répertoire des Biens Spoliés en France* gives one possible match for losses from André Goldet. As the timeline for the provenance of the present drawing makes a match to this collection highly unlikely, it was ruled out.

³⁷ Werke der französischen Malerei und Grafik [...]; exh. cat. Museum Folkwang, Essen 1954

³⁸ Abschlussvermerk:

https://www.kulturgutverluste.de/Content/06_ProjektGurlitt/_Vermerke/Vermerk_Guys_478047.pdf?blob=publicationFile&v=1 [erg.]

³⁹ <http://gallica.bnf.fr/ark:/12148/bpt6k509768r/f2.item> (June 2018).

Disclaimer

The research that goes into establishing the provenance of a work of art usually requires complex work that often lasts many years. Researchers have to reconstruct events that took place many decades ago. Often, the only sources of vital clues stem from third parties who do not always represent and assess the facts in a manner that is beyond all doubt. The above object record is just an interim report that was designed as a basis to facilitate possible further in-depth research. Despite the short period of time in which it was compiled, this interim report is nevertheless the result of utmost care in research, combined with great professional expertise. The following provisions therefore apply:

- a) The investigation revolved exclusively around the question of the origin and chronology of ownership of the artwork described in the report. No liability will be accepted for:
 - the accuracy of the used sources' presentation of the facts and any analyses, conclusions, and assessments they may contain,
 - the exhaustiveness of our probing into and evaluation of the available source material,
 - the analysis and conclusions drawn from the sources in the course of our research,
 - the findings on the subject of the report and how they were derived,
 - the authenticity of the artwork, as well as the accuracy of its attribution to a particular artist.
- b) The report is based on the sources available at the time it was written. It is an interim report. Further research might be required. It is important to note the possibility that new source material may be found, which may lead to a re-evaluation of the interim findings presented here.
- c) The present report does not purport to make pronouncements on any legal claims and legal positions. No liability will be accepted for any conclusions drawn by the addressee(s) or by third parties based on this report.