

# Contents

Alain Berset, Monika Grütters .....	6	Matthias Frehner .....	76	Linda Philipp-Hacka .....	134
<b>Prefaces</b>		<b>Must the art history of the 20th century be rewritten? A first art-historical analysis of the Gurlitt holdings</b>		<b>‘For Herr Braunthal, in friendship’ The fate of Max Liebermann’s <i>Self-Portrait of the Artist with Sketchbook</i></b>	
Rein Wolfs and Nina Zimmer .....	8	Anja Heuß .....	86	Marcus Leifeld.....	140
<b>Directors’ Foreword</b>		<b>Provenance research before and after the ‘Gurlitt Affair’</b>		<b>A private sale outside the public realm: François Boucher’s <i>Head of a Girl</i> as part of the Parisian collection of Roger Delapalme</b>	
Agnieszka Lulińska .....	11	Andrea Baresel-Brand .....	94	Nathalie Neumann .....	144
<b>‘Gurlitt: Status Report’ – Topics and texts</b>		<b>The challenge of researching the provenance of Gurlitt’s holdings</b>		<b>The Dorville Collection – A forced sale for investors?</b>	
<b>I Hildebrand Gurlitt – Curator, Art Dealer, Profiteer</b>		Yehudit Shendar .....	104	Lukas Bächer .....	152
Meike Hoffmann .....	16	<b>The challenge of provenance research: Can primary sources be fully trusted?</b>		<b>Dubious – Georges Seurat’s drawing <i>Strolling Woman</i> and the expertise provided by André Schoeller</b>	
<b>The long shadows of the past – A critical appraisal of Hildebrand Gurlitt’s life</b>		Meike Hoffmann .....	108	<b>III List of Works</b>	
Shlomit Steinberg .....	28	<b>Max Beckmann, <i>Old Woman with Cloche Hat</i>, 1920</b>		Preamble .....	160
<b>Being a ‘Mischling’: The German- Jewish identity of Hildebrand Gurlitt</b>		Meike Hoffmann .....	112	List of Works .....	162
Johannes Gramlich and Meike Hopp .....	32	<b>Ernst Ludwig Kirchner, <i>Two Nudes on a Bed (Two Models)</i>, ca. 1907/08</b>		<b>IV Appendix</b>	
<b>‘Occasionally spirit is turned into money’ – Hildebrand Gurlitt as an art dealer during the Nazi period</b>		Meike Hoffmann .....	116	Lukas Bächer .....	322
Birgit Schwarz .....	48	<b>August Macke, <i>Landscape with Sailing Boats</i>, 1913</b>		<b>Hildebrand Gurlitt’s biography in its historical context</b>	
<b>Hildebrand Gurlitt and the ‘Special Commission Linz’</b>		Meike Hoffmann .....	120	<b>Chronology of the Gurlitt art trove .....</b>	<b>329</b>
Georg Kreis .....	56	<b>Otto Mueller, <i>Portrait of Maschka Mueller</i>, 1924/25</b>		<b>Glossary (Terms marked with * are explained in detail in the Glossary) ...</b>	<b>330</b>
<b>Switzerland – Market or hub?</b>		Andrea Bambi .....	124	<b>Index of personal names .....</b>	<b>336</b>
<b>II The Gurlitt Art Trove</b>		<b>Fritz Salo Glaser</b>		<b>Contributors .....</b>	<b>339</b>
Stefan Koldehoff.....	68	Britta Olényi von Husen.....	130	<b>Photo credits .....</b>	<b>341</b>
<b>Excuses, ignorance, and lack of empathy – The treatment of victims of National Socialism after 1945 and the ‘Gurlitt Affair’</b>		<b>‘They are the finest ones, for which I had set the highest prices.’ Adolph von Menzel in the collection of Albert Martin Wolffson</b>		<b>Imprint .....</b>	<b>342</b>