Appendix

**Numbers**

The published numbers for the size of the Gurlitt collection diverge to some degree from one another. In the task force’s 14 January 2016 concluding report, the total number of artworks in the Gurlitt collection is given as 1,497 or 1,501. The Deutsche Zentrum Kulturgutverluste (German Lost Art Foundation) gives on its website a number of 1,566 items for the “Gurlitt art trove.” As part of his work advising Cornelius Gurlitt, the author compiled on the basis of all available information a list totaling 1,482 artworks.

The divergences are possibly to be traced to different counting methods, such as in the case of works in portfolios. Since neither the task force nor the Deutsche Zentrum Kulturgutverluste has so far published a complete inventory of the collection, it is not possible to investigate the divergences.

The author therefore generally describes the size of the collection using the approximate number of around 1,500 artworks. Since divergences from published numbers also exist where other data are concerned, only approximate numbers are given in these cases as well.

**Art-Historical Evaluation and Appraisal**

On 9 February and 24 April 2014 and 1 May 2015, in sessions of multiple hours each time, two Munich art experts, the art dealer Andreas Bartsch and the art historian Dr. Hinrich Sieveking, evaluated 1,021 out of the total of around 1,500 artworks in the Gurlitt collection. Around 200 works on paper by Louis and Cornelia Gurlitt, around 30 other works belonging to the family, and around 250 Expressionist prints were excluded from the evaluation for reasons of time.

The experts had photographic reproductions of the fronts and backs of the works at their disposal; the quality of the photographs was sometimes unsatisfactory. Nevertheless, the experts succeeded in attributing over 90 percent of the artworks whose creator was unknown at the time. These attributions are believed to have later proved correct without exception.

In connection with the evaluation, the experts also undertook an appraisal of the value of the individual artworks. The amount determined was the mid-range market value. The value of those pictures that had already at that time been unequivocally identified as stolen art was not taken into consideration. The value of the unevaluated works on paper was determined mathematically on the basis of the average value of the evaluated works on paper. In this way, an overall value for the Gurlitt collection of around 100 to 120 million euros was calculated.

With all its imponderables, this appraisal is likely the most reliable value yet determined. This book has therefore assumed an overall value for the collection of around 100 million euros and has used the results of the individual appraisals when giving the value of individual works. It must be kept in mind, as a basic principle, that works from the Gurlitt collection whose provenance cannot be unequivocally established are no longer saleable according to the laws governing the art market. Their value should consequently be set at zero.

**Cornelius Gurlitt’s Estate**

In February 2012 the public prosecutor’s office seized a number of documents in Cornelius Gurlitt’s apartment in Munich. Additional documents were taken into safekeeping in 2014 on the occasion of the renovation of the Munich apartment and the emptying of the house in Salzburg. These documents were deposited in Munich at the request of Cornelius Gurlitt’s conservator.

In March and April 2014, with the express consent of Cornelius Gurlitt and his conservator and as part of the preparatory work for a database of the Gurlitt collection, the author received access to the deposited documents and to copies of those seized by the public prosecutor’s office. The author made copies, scans, and transcripts of all relevant documents, likewise with the express consent of Cornelius Gurlitt and his conservator. These copies form the basis for this book.

After Cornelius Gurlitt’s death on 6 May 2014, sole power of disposal over the deposited documents fell to the probate court and from 23 June 2014 onward to the executor. In December 2016 the Kunstmuseum Bern (Museum of Fine Arts Bern) was confirmed as the heir. Meanwhile, portions of the documents have been made available in digitized form at the Bundesarchiv (German Federal Archives).

The author has based his source citations on the copies in his possession; whenever possible, the sources have been described in detail in order to enable a comparison with the digitalizations of the original documents at the Bundesarchiv, to the extent that they are accessible there.

In the event of questions, comments, or criticisms, the author may be contacted through the website www.mauricephilipremy.de.