

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Provenance research by the Emil Bührle Collection, Zurich, 2002–2021

Lukas Gloor

This report describes the procedures used in the provenance research conducted by the Foundation E.G. Bührle Collection between 2002 and the handover of the collection to the Kunsthaus Zürich in 2021, and the results achieved. It sets out the method employed when compiling the provenance reports and explains the criteria used to allocate the individual works to specific provenance categories. The report also comprises five appendices containing detailed lists of the categorized works.

In the opinion of the Emil Bührle Collection, of the 203 works currently held by the collection, 113 can be allocated to category A (no ownership gaps, unproblematic provenance). 90 works can be allocated to category B (ownership gaps remaining, but no indications of problematic circumstances).

As far as is currently known, there are no works falling within category C (ownership gaps remaining, and indications of potentially problematic circumstances) in the holdings, and there have been none in category D (clearly problematic) in the Emil Bührle Collection since 1948.

It can today be stated that the Emil Bührle Collection which is displayed on long-term loan in the Kunsthaus Zürich does not include any known cases of unresolved looted art. On the basis of current knowledge, five works in the holdings fall within the category of 'flight assets' – in other words, works that were transferred to Switzerland by their owners who were subject to Nazi persecution, and handed over to the Swiss art trade. The Foundation has analysed the history of the acquisition of these works in detail and has reason to assume that those works came into the possession of Emil Bührle via the art trade in such a way that the previous owners' interests were safeguarded.

Zurich, 15 December 2021

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Provenance research by the Emil Bührle Collection, Zurich, 2002–2021

Contents

1. ***2002: the preconditions***
 2. ***The reconstruction of Emil Bührle's collection***
 3. ***The provenance reports for the holdings of the Foundation E.G. Bührle Collection (now the Emil Bührle Collection)***
 4. ***The provenance debate since 1998***
 5. ***Collaboration with an independent provenance researcher***
 6. ***The provenance categories: structure and definition***
 7. ***The provenance categories: allocation criteria***
 8. ***The results***
 9. ***Enquiries and position statements***
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Appendix A: The works in the Emil Bührle Collection by provenance category in accordance with the allocation criteria

Appendix B: Looted art in the Emil Bührle Collection 1942–1951: The works restituted by Bührle (13) and repurchased by Bührle (9, of which 7 are currently in the Emil Bührle Collection)

Appendix C: Previously looted art in the Emil Bührle Collection, acquired by Bührle in the years 1949–1955 from holdings already restituted to their rightful owners by the Allies (11)

Appendix D: The works acquired by the Emil Bührle Collection in the years 1936–1945 with potential (7) or confirmed (5) links to 'flight assets'

Appendix E: The works acquired by the Emil Bührle Collection from when the war ended in 1945 from owners who were threatened by Nazi persecution between 1933 and 1945, where they or their heirs sold them after the war (14, in addition to the works listed under 'Purchase following previous restitution', Appendix C and under 'flight assets', Appendix D)

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

1. **2002: the preconditions**

The establishment of the Foundation E.G. Bührle Collection in 1960 by the descendants of Emil Bührle (1890–1956) created the conditions under which part of the collection left by the arms manufacturer could be preserved and made accessible to the public. The appointment of Dr. Lukas Gloor as Curator and Director in June 2002 signalled a new beginning in the Foundation's history, being the first time since Bührle's death that care of the artworks was entrusted to a curator who was not a member of the collector's family. Until then, responsibility for the business of the Foundation had lain with the Foundation Board under its two successive chairwomen Charlotte Bührle-Schalk (d. 1979) and Hortense Anda-Bührle (d. 2014), the collector's widow and daughter respectively.

The new Director's academic interests had for a long time been concentrated on the reception of French Impressionism. His thesis, completed in 1984 and entitled *Von Böcklin zu Cézanne. Die Rezeption des französischen Impressionismus in der deutschen Schweiz* had been written at a time when the academic discipline of art history was making its first gradual steps towards researching the history of the reception of art – and long before the public at large became aware of the field and its focus on transfers of ownership during the Nazi dictatorship in Germany from 1933 to 1945. The thesis was based on documents from archives that – like the archive of the Zürcher Kunstgesellschaft at the Kunsthaus Zürich – had never been appraised before. Gloor's research for the Museum Langmatt in Baden and the two Oskar Reinhart collections in Winterthur laid further groundwork for the appraisal of Emil Bührle's collection.

Two circumstances favoured the enterprise. The study by Esther Tisa Francini, Anja Heuss and Georg Kreis entitled *Flight Assets – Looted Assets. The Transfer of Cultural Assets to and through Switzerland from 1933 to 1945, and the Problem of Restitution* (Zurich 2001, Independent Commission of Experts Switzerland – Second World War) had been published in 2001 as the first volume of an investigation commissioned by the Swiss Parliament into Switzerland's role during the Nazi dictatorship in Germany and the Second World War (the 'Bergier Report').

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

The Bergier Report provided a sound basis for all further research into the topic, and this proved especially important when it emerged that numerous archival materials on the Emil Bührle Collection had been preserved in the Foundation's museum building at Zollikerstrasse 172 in Zurich, which were first discovered, recovered and catalogued by the new Director when he took up his position. These two circumstances – the Bergier Report and the newly-found Bührle archival material – enabled the task of reconstructing Emil Bührle's collection to begin in 2002.

2. *The reconstruction of Emil Bührle's collection*

From the outset, research into Emil Bührle's collection focused not just on the works transferred to the Foundation in 1960 but on all those which he had owned. A list, arranged chronologically by date of acquisition, identified all the paintings, works on paper and modern sculptures that Emil Bührle acquired between November 1936 and November 1956 (including three gifts received at earlier dates). A group of medieval sculptures was likewise recorded chronologically by date of purchase in a separate section. The reconstruction of the collection was initially based on the documents preserved in the Foundation's archive.

The complete list of the 633 works of art acquired by Emil Bührle between 1936 and 1956 was published in 2017 in the catalogue accompanying an exhibition of the collection at the Fondation de l'Hermitage in Lausanne, and was thereafter available in continually updated form on the website www.buehrle.ch. An illustrated version of the list was published in 2021 in: *The Emil Bührle Collection, History, Full Catalogue and 70 Masterpieces*, Munich 2021, pp. 253–297) and is now accessible on the website.

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

3. *The provenance reports for the holdings of the Foundation E.G. Bührle Collection*

Systematic recording of the provenances of works in the Emil Bührle Collection had actually begun in 1948, when Bührle appointed a curator to professionally manage the collection. The first occupant of this position was the archaeologist Walter Drack, who was succeeded in 1956 by the art historian Peter Dietschi. The catalogue of the first exhibition of the Emil Bührle Collection at the Kunsthaus Zürich in 1958 comprising 321 catalogue numbers – a comprehensive but by no means complete directory of the collection – published the results of the provenance research carried out by both men in what was, for the time, unusual detail. In 1961 the British art historian Douglas Cooper, who had conducted searches for looted art in Switzerland on behalf of the Allies when the war ended, further reviewed the provenances when parts of the Bührle collection were exhibited in London and Edinburgh, and supplemented them on the basis of his own research. A catalogue raisonné published in 1973 once again documented in detailed form the provenances of all the works held by the Foundation.

In 2002, building on this information, work began both to reconstruct the entire collection and to conduct research into the provenance of all the works held by the Foundation, in order to compile the most complete provenance reports possible for all of the works. A catalogue of the Foundation's collection published in 2004/05 presented an opportunity to disclose the sources of Emil Bührle's acquisitions transparently for the first time (e.g. 'Fritz Nathan, Zurich' instead of 'Swiss art trade'). In addition, work was begun to systematically update the exhibition histories and references on the works held by the Foundation. This, along with the academic catalogues raisonnés that were now available for many of the artists in the collection, supplied a great deal of additional information for the provenance reports.

In 2012 Dr Dieter Bührle bequeathed ten paintings from the former Emil Bührle Collection to the Foundation, the provenances of which were investigated and published using the same method and applying the same criteria.

4. *The provenance debate since 1998*

Essentially, the provenance research carried out by the Emil Bührle Collection aimed at a full appraisal, ideally documenting all changes of a work's ownership from the time it was created until the time it entered the Emil Bührle Collection. However, there were two obvious reasons to concentrate particularly on the period from 1933 to 1945. One was the historical conditions under which the Emil Bührle Collection came about. Between 1942 and 1944, Emil Bührle had purchased 13 works of art via the Swiss art trade that were revealed at the end of the Second World War to have been looted. In 1948 they were the subject of restitution proceedings before the Swiss Federal Supreme Court, which led to Bührle restituting all of them (and buying 9 a second time, 7 of which are still held by the Emil Bührle Collection today). The restitution proceedings had long focused public attention on the Emil Bührle Collection, and the transfer of the collection from the Foundation's private museum to the extension of the Kunsthaus Zürich by David Chipperfield that was planned from 2006 lent it new topicality.

The other circumstance that the Emil Bührle Collection's provenance research had to consider was a political development that began with the Washington Conference of 1998 on 'art that had been confiscated by the Nazis and not subsequently restituted'. The category of artworks with potentially problematic provenances was subsequently widened, and since the Terezin Declaration of 2009 has included not only 'looted art' but also all works of art where the suspicion that they may be 'assets confiscated as a result of Nazi persecution' in the period 1933–1945 cannot be ruled out. In the case of the Emil Bührle Collection, most of which was assembled in the post-war period, that meant that public attention focused not just on the looted artworks restituted by the collector in 1948 but also, increasingly, all the works that Bührle had acquired up to 1945, as well as all those which, prior to being purchased by Bührle later, had potentially changed hands between 1933 and 1945 under the threat of 'Nazi persecution'.

5. Collaboration with an independent provenance researcher

In early 2008 the internationally active, independent provenance researcher Laurie A. Stein, based in Chicago and Berlin, began working as a consultant to the Foundation. In consultation with Laurie Stein, who had also acted as a scholarly research consultant to the Bergier Commission, a method was developed which allowed the provenances of the works held by the Foundation to be presented in a systematic manner. It was decided that the Foundation should go a step further than most art museums in the world at the time by not only listing the individual stages in a work's provenance but also documenting the sources on which the information was based. The manageable number of works held by the Foundation (then 191, now 203) made implementing this complex process a realistic goal.

In accordance with this model, comprehensive text files for all the works were created. In 2010, with a view to plans for enhanced collaboration between the Emil Bührle Collection and the Kunsthaus Zürich, an overview exhibition of the Foundation's collection was held at the Kunsthaus. On that occasion, the Board of the Foundation E.G. Bührle Collection decided to publish the text files containing the provenances on the Foundation's website. The exhibition itself accorded an important position to issues relating to the provenance of the works on display, presenting documentation complemented by original archival materials that not only recounted the life of the arms manufacturer Emil Bührle and the history of his collection but also addressed the differences between well-documented, incompletely documented and poorly documented provenances, using specific examples. This reflected the method used when appraising the Bührle provenances, itself a response to the evolving international debate around looted art, restitution, and issues related to sales of artworks during the years of Nazi rule from 1933 to 1945 in general.

Between 2008 and 2021, Laurie Stein has also supported the Foundation's provenance research by locating documents that related to works in the collection and their previous owners in numerous archives, chiefly in Germany, Switzerland and the US, and making them available.

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

The Bührle provenance research over the last 20 years has revealed extensive documentary evidence that sheds light on transfers of ownership of the works in the Emil Bührle Collection, both for the 1933–1945 period and for the preceding decades and centuries, as well as for the years thereafter. However, numerous gaps remain to be closed in future. Hopefully, that can be achieved if new sources are unearthed in archives or records that currently (2021) are not accessible or known.

6. *The provenance categories: structure and definition*

The provenance debate outlined above, in conjunction with the growing public attention to the Emil Bührle Collection's provenance research that resulted, pointed to the need to set criteria to structure the research so that the results could be optimally communicated. For the years 1933–1945, the works were initially allocated to two categories: those with a complete, documented provenance and those where there were gaps.

In the latter case, a distinction was made between works where, despite gaps in the provenance, there was no reason to suspect that they had changed hands under problematic circumstances; and those where the incomplete provenance contained indications that problematic changes of ownership may have taken place during the period in question. Naturally, the latter category was subjected to particularly close scrutiny.

The division into categories A, B and C, with an additional category D for works that had been shown to be problematic, anticipated the system later developed by the Federal Office of Culture (FOC) within the Federal Department of Home Affairs (FDHA) (most recently in FDHA/FOC, *Wegleitung für die Erstellung des Schlussberichts*, September 2020, p. 2), which is now also used for provenance research at the Kunsthaus Zürich.

In view of the often inadequate sources, when allocating works to the various categories it was necessary to employ the principles of inclusion and exclusion: while it was possible to establish, by way of inclusion, that the provenances of rather more than half of the works in the collection had no gaps in ownership and were, therefore, unproblematic for the period

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

1933–1945 (category A), the verdict with regard to the remainder of the works had to be limited, by way of exclusion, to stating that it was not possible to establish their provenance without remaining gaps in ownership, but that the available information did not contain any indications of a problematic provenance (category B).

Works were allocated to category C when their provenance was again incomplete, but there were indications which made it impossible to rule out a potentially problematic change of ownership in the period concerned. At the time of the Emil Bührle Collection's move to the Kunsthaus Zürich in late 2021, it can be assumed that it does not include any works that fall into category C. There have been no works belonging to category D (provenance complete and problematic) in the Emil Bührle Collection since 1948.

7. *The provenance categories: allocation criteria*

When allocating individual works to the various provenance categories (see appendix A), the Emil Bührle Collection employed the following criteria:

Works were allocated to category A when their provenances had been completely established and were therefore unproblematic, i.e. they

1. were returned to their rightful owners after 1945 by way of court-ordered restitution (i.e. the works restituted by Emil Bührle in 1948 and subsequently repurchased, as well as those acquired by Emil Bührle following an earlier restitution to a previous owner; see Appendix B and Appendix C)
2. were sold after the war ended in 1945 by the same owners or their immediate heirs who had already owned them prior to 1933, even if they were works whose owners were threatened by Nazi persecution between 1933 and 1945 (for more on these works, see Appendix E)
3. were demonstrably sold between 1940 and 1944 in German-occupied France not under pressure of Nazi persecution, or were seized by the French state after the end of the war and handed over to the art trade

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

4. were moved abroad after 1937 as a result of the Nazi campaign against 'degenerate art'
5. were brought to Switzerland as 'flight assets' under the definition given in the Bergier Report (vol. 1, p. 465) and were sold here, with their owners' interests demonstrably being safeguarded (see Appendix D)
6. were demonstrably outside Nazi Germany and the area under Nazi control between 1933 and 1945
7. or were created, or traded, only after 1945.

Works were allocated to category B where their provenances contained no indication of a change of ownership between 1933 and 1945 that can be regarded as problematic, i.e. they

8. had no known prior owner in Germany or in another country later occupied by Nazi Germany that may have been threatened with confiscation as a result of Nazi persecution between 1933 and 1945
9. contain no indication that they constituted property potentially threatened with confiscation as a result of Nazi persecution between 1933 and 1945 that was located in Nazi Germany or the area under Nazi control
10. were, with a degree of certainty, outside the area under Nazi control prior to and during the period from 1933 to 1945, specifically in the art trade in the USA or the UK*
11. or were, with a high degree of certainty, outside the area under Nazi control prior to and during the period from 1933 to 1945.

* Two comments are important in relation to criterion 10:

The economic consequences of the German defeat in the First World War in 1918 and the collapse of the German currency in 1923 meant that a greater number of highly priced works of art left Germany than entered it between then and 1933. This was a factor taken into account where there is evidence of a stage of provenance prior to 1933 in the USA, UK or France.

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

The Emil Bührle Collection was assembled between 1936 and 1956. The paintings and works on paper were purchased mainly in Switzerland until 1950 and then, from 1951 to 1956 in London, New York, Paris and Zurich. Only the medieval sculptures were purchased primarily in Germany, Switzerland and Austria.

Category C, of which there are now no known examples in the Emil Bührle Collection, included works whose provenances contained indications that a problematic change of ownership between 1933 and 1945 could not be ruled out, i.e. works that

- were previously owned in Germany, where that ownership could have become problematic from 1933 onwards as a result of Nazi persecution
- have unexplained changes of ownership in areas that were at some time under Nazi control

There have been no works belonging to category D (provenance complete and problematic) in the Emil Bührle Collection since 1948.

8. *The results*

According to the state of knowledge at the present time (2021), the 203 works held by the Foundation E.G. Bührle Collection are allocated to the provenance categories (in line with the FOC model) as follows:

Category A	=	113	no gaps of ownership, unproblematic
Category B	=	90	gaps of ownership remaining, but not suspect
Category C	=	0	gaps of ownership remaining and possibly suspect
Category D	=	0	proven to be problematic

There are no unresolved cases of looted art among them. Five works fall within the category of 'flight assets', in other words, works that were transferred to Switzerland after 1933 by owners who were threatened by Nazi persecution and handed them over here to the art

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

trade. Following meticulous analysis, the Foundation has concluded that these works were acquired by Emil Bührle legitimately and at market prices. For a further six of the works purchased up to 1945, the possibility that they were flight assets can be ruled out, while for seven works it is not possible, given the current state of knowledge, to establish whether they fall within the category of flight assets in accordance with the Bergier Report (2001) (see Appendix D).

9. Enquiries and position statements 2002–2021

In the years 2002 to 2021, questions regarding the provenance of five works in the Emil Bührle Collection were directed to the Foundation E.G. Bührle Collection. The Foundation supplied the information requested and stated its position in each case. In four cases, no further demands resulted.

The works concerned were the following [the date in square brackets indicates the last contact with the requester of information in the matter concerned]:

Willem Kalf, *Nautilus Cup*, acquired by Emil Bührle in 1955 from Arthur Kauffmann, London, formerly at Galerie Van Diemen & Co., Berlin [last contact: 2010]

Galerie Van Diemen & Co. was part of the art trading company Margraf & Co., which was liquidated via a sequence of auctions in 1934/35. The liquidation came about after the owner had died in 1929 and the subsequent inheritance proceedings resulted in a substantial tax liability, while in addition high levels of bank debt entered into prior to the world economic crisis of 1929 could no longer be serviced. Title to the gallery's holdings had been transferred to the company's bank as collateral, and the bank then disposed of them in a carefully prepared auction in order to pay down the debts.

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Edouard Manet, *Young Woman in Oriental Garb*, acquired by Emil Bührle in 1952/53 from Paul Rosenberg in New York, previously in the collection of Max Silberberg, Breslau (?) [last contact: 2011]

This picture is linked to a collection that was subject to a break-up owing to both the owner's financial difficulties and Nazi persecution. It is documented that in 1931, the painting from the possession of the Parisian art dealership Durand-Ruel was hanging in the apartment of the businessman Max Silberberg in Breslau. However, the well-preserved and catalogued archive of the Paris gallery contains no documents concerning a possible acquisition of the painting by Silberberg from Durand-Ruel in around 1928. It is therefore unknown whether Silberberg paid a purchase price, whether payment in instalments was agreed, or whether the painting, which had remained unsold in storage at the dealer since 1914, was merely sent to Breslau for viewing by Silberberg. It is known that Max Silberberg was severely affected by the global economic crisis that began in October 1929, with the result that many of the more valuable (French) paintings in his collection were sold at auction in Paris in June 1932.

Edouard Manet's *Young Woman in Oriental Garb* was not included in the Paris auction, but was apparently returned to Durand-Ruel. In 1934 the Durand-Ruel and Paul Rosenberg galleries jointly offered the painting for sale in New York, after which Paul Rosenberg exhibited it at his gallery in Paris. In 1937 Paul Rosenberg acquired the picture and had it transported to New York in 1939, shortly before he himself was forced to flee France for the USAUK owing to his Jewish ancestry. Fifteen years after acquiring it, Paul Rosenberg sold the *Young Woman in Oriental Garb* to Emil Bührle.

Claude Monet, *Poppy Field near Vétheuil*, acquired by Emil Bührle in spring 1941 from Fritz Nathan in St. Gallen, previously in the collection of Hans Erich Emden; the only case in which the request for information was accompanied by a financial demand [last contact: 2012].

See the statement by the Emil Bührle Collection: 'On the sale of Claude Monet's *Poppy Field near Vétheuil* by Hans Erich Emden to Emil Bührle via the Swiss art trade in 1940/41' (2021).

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Claude Monet, *The Dinner*, acquired by Emil Bührle in 1944 from Galerie Aktuarius in Zurich, previously in the collection of Martha Nathan [last contact: 2006]

This painting from the collection of Hugo Nathan of Frankfurt, deposited in the Kunsthalle Basel in 1930 by Martha Nathan, a French citizen, was among the assets by means of which her husband, who had died in 1922, intended to secure her financial flexibility. The picture was by sold by Martha Nathan following meticulous preparations and with professional advice (by means of a valuation by Georges Wildenstein in Basel) entirely outside the area under Nazi control. Martha Nathan settled in Switzerland in 1939, where she died in 1958.

Chaim Soutine, *Portrait of a Lady*, acquired by Emil Bührle in 1955 from Fritz Nathan in Zurich, allegedly among property looted from René Gimpel [last contact: 2011]

An imprecise interpretation of a stock book from the Gimpel Fils gallery in London led to the assumption that the painting had been looted during the war from the Parisian art dealer René Gimpel, who had fled to the south of France and later died in a Nazi concentration camp. This assumption proved to be incorrect. In fact, the painting was identified in the stock book with a photo and precise dimensions, and it has been proven to have been shown in a 1947 sales exhibition at the Gimpel Fils gallery in London, which was run by René Gimpel's sons.

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Provenance research by the Emil Bührle Collection 2002 – 2021, Appendix A

The works in the Emil Bührle Collection by provenance category in accordance with the allocation criteria

Category A (no ownership gaps, unproblematic) for works that:

1. were returned to their rightful owners after 1945 by way of court-ordered restitution, i.e. the works restituted by Emil Bührle in 1948 and subsequently repurchased, as well as those acquired by Emil Bührle following an earlier restitution to a previous owner
2. were sold after the war ended in 1945 by the same owners or their immediate heirs who had already owned them prior to 1933, even if they were works whose owners were threatened by Nazi persecution between 1933 and 1945
3. were demonstrably sold between 1940 and 1944 in German-occupied France not under pressure of Nazi persecution, or were seized by the French state after the end of the war and handed over to the art trade
4. were moved abroad after 1937 as a result of the Nazi campaign against 'degenerate art'
5. were brought to Switzerland as 'flight assets' under the definition given in the Bergier Report, and were sold here, with their owners' interests demonstrably being safeguarded
6. were demonstrably outside Nazi Germany and the area under Nazi control between 1933 and 1945
7. or were created, or traded, only after 1945.

Category B (ownership gaps remaining, but not suspect) for works that

Works were allocated to category B where their provenances contained no indication of a change of ownership between 1933 and 1945 that can be regarded as problematic, i.e. they

8. had no known prior owner in Germany or in another country later occupied by Nazi Germany that may have been threatened with confiscation as a result of Nazi persecution between 1933 and 1945
9. contain no indication that they constituted property potentially threatened with confiscation as a result of Nazi persecution between 1933 and 1945 that was located in Nazi Germany or the area under Nazi control
10. were, with a degree of certainty, outside the area under Nazi control prior to and during the period from 1933 to 1945, specifically in the art trade in the USA or the UK *
11. or were, with a high degree of certainty, outside the area under Nazi control prior to and during the period from 1933 to 1945.

Categories C and D with no examples in the Emil Bührle Collection.

Total: 203 works

Category A: 113 works

Category B: 90 works

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Otto Ch. Bänninger (1897–1973)	A 7	Emil Bührle/III, 1957 Bronze, 25 cm high, gift from the heirs 2015
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Pierre Bonnard (1867–1947)	B 8,9	Femme à sa toilette, ca. 1905 Oil on cardboard, 53 x 51,5 cm, Dauberville no.379
	B 8,9	Ambroise Vollard, ca. 1904 Oil on canvas, 73 x 60 cm, Dauberville no.304
	B 11	Le Déjeuner, 1899 Oil on cardboard, 54,5 x 70,5 cm, Dauberville no.216
	B 8,9	Place de la Concorde, ca. 1910 Oil on cardboard, 47,5 x 63 cm, Dauberville no.636
	B 11	Intérieur, ca. 1905 Oil on canvas, 59,5 x 40,5 cm, Dauberville no.344
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François Boucher (1703–1770)	B 8,9	Deux paysannes près d'une fontaine rustique, 1765 Oil on canvas, 35,5 x 44 cm, Ananoff no.616
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Eugène Boudin (1824–1898)	B 8,9	Berck, pêcheuses sur la plage, marée basse, 1894 Oil on panel, 22,5 x 33 cm, Schmit no.3231
	B 8,9	Trouville, les jetées, marées basses, ca. 1883/87 Oil on panel, 23,5 x 32,5 cm, Schmit no.1761
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Georges Braque (1882–1963)	A 4	Fruits sur une nappe, 1924 Oil on canvas, 31,5 x 65,5 cm, Maeght no.24–27.10
	B 8,9,10	L'Homme au violon, 1912 Oil on canvas, oval, 100 x 73 cm, Maeght no.07–14.125
	A 4	Le Port de l'Estaque, ca. 1906 Oil on canvas, 38 x 46 cm
Acquired in 1961	B 8,9	Bateau au Havre, ca. 1905 Oil on canvas, 54 x 65 cm
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Antonio Canal, Canaletto (1697–1768)	A 2,6	Canal Grande, 1738/42 Oil on canvas, 121 x 152 cm, Constable-Links no.224
	A 2,6	S. Maria della Salute, 1738/42 Oil on canvas, 121 x 152 cm, Constable-Links no.172

Sammlung Emil Bührlé

Emil Bührlé Collection

Collection Emil Bührlé

Mary Cassatt (1845–1926)	B 8,9,10	Sleepy Thomas Sucking His Thca.b, 1893 Pastel, 55 x 46 cm, Breeskin no.226
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Paul Cézanne (1839–1906)	A 2	Paysage, ca. 1879 Oil on canvas, 54 x 73 cm, Rewald no.412
	A 6	Le Mont de Cengle, 1904/06 Oil on canvas, 73 x 92 cm, Rewald no.928
	B 8,9,10	Le Jardinier Vallier, 1906 Oil on canvas, 65 x 54 cm, Rewald no.953
	A 2	La Tentation de Saint Antoine, ca. 1870 Oil on canvas, 57 x 76 cm, Rewald no.167
	A 3	Mme Cézanne à l'éventail, 1879/88 Oil on canvas, 92 x 73 cm, Rewald no.606
	A 2	Portrait de l'artiste à la palette, ca. 1890 Oil on canvas, 92 x 73 cm, Rewald no.670
	A 2,6	Le Garçon au gilet rouge, 1888/90 Oil on canvas, 79,5 x 64 cm, Rewald no.658

Bequest Dr. Dieter Bührlé	A 6	Usines près du mont de Cengle, 1867/69 Oil on canvas, 41 x 55 cm, Rewald no.132
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Bequest Dr. Dieter Bührlé	B 8,9,10	Fleurs et fruits, 1872/73 Oil on canvas, 38 x 46 cm, Rewald no.212
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Marc Chagall (1887–1985)	B 8,9,10	Le Mariage russe, 1909 Oil on canvas, 68,5 x 97,5 cm, Meyer no.15
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Théodore Chassériau (1819–1856)	B 8,9,10	Retour des blessés, 1853 Oil on panel, 37,5 x 51,5 cm, Sandoz no.226
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Camille Corot (1796–1875)	B 8,9,10	Les quatre arbres en bordure de plaine, 1869/70 Oil on canvas, 46 x 38 cm, Robaut no.1972
	A 1	Moine assis, lisant, ca. 1865 Oil on canvas, 73 x 50 cm, Robaut no.1332
	A 1	La Liseuse, 1845/50 Oil on canvas, 42,5 x 32,5 cm, Robaut no.393
	B 8,9,10	Bateau près d'une rivière, ca. 1862 Oil on canvas, 38 x 55 cm

Sammlung Emil Bührlé

Emil Bührlé Collection

Collection Emil Bührlé

Gustave Courbet (1819–1877)	B 8,9	Biches et chevreuil près d'une rivière, ca. 1866 Oil on canvas, 73 x 92 cm, Fernier no.563
	B 8,9,10	Portrait d'homme, 1849/50 Oil on canvas, 70 x 60 cm, Fernier no.71
	A 5	Portrait du sculpteur Louis-Joseph Leboeuf, 1863 Oil on canvas, 65 x 50 cm, Fernier no.355
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Aelbert Cuyp (1620–1691)	A 2,6	Thunderstrom over Dordrecht, ca. 1645 Oil on panel, 77,5 x 107 cm, Chong no.61
<hr/>		
Honoré Daumier (1808–1879)	A 6	Le Spectacle gratis, 1843/45 Oil on panel, 55,5 x 44,5 cm, u.r. Maison no.II-46
	A 2	Les deux avocats, 1855/57 Oil on panel, 20,5 x 26,5 cm, u.l. Maison no.I-90
	A 2	Fumeur et buveur d'absinthe, 1856/60 Oil on panel, 27 x 34,5 cm, Maison no.I-105
<hr/>		
Edgar Degas (1834–1917)	A 1	Studie für Mme Camus, 1869 Pastel, 32,1 x 43,6 cm, Reff no.50
	A 1	Studie für Mme Camus, 1869 Pastel, 43,5 x 32,5 cm, Lemoisne no.211
	A 1	Mme Camus au piano, 1869 Oil on canvas, 139 x 94 cm, Lemoisne no.207
	A 1	Femme s'essuyant, 1896/98 Pastel, 66 x 61 cm, Lemoisne no.1263
	A 1	Avant le départ, 1878/80 Oil on canvas, 39,5 x 89 cm, Lemoisne no.503
	A 1	Danseuses au foyer, ca. 1889 Oil on canvas, 41,5 x 92 cm, Lemoisne no.996
	A 2,6	Ludovic Lepic et ses filles, ca. 1871 Oil on canvas, 65 x 81 cm, Lemoisne no.272
	A 7	Petite danseuse de quatorze ans (1880/81) Bronze, 98 cm high
<hr/>		
Eugène Delacroix (1798–1863)	A 6	Le Sultan du Maroc et son entourage, 1862 Oil on panel, 69,5 x 57,5 cm, Johnson no.417

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

	B	Le Christ sur le lac de Génésareth, 1853
	8,9,10	Oil on canvas, 60 x 73 cm, Johnson no.455
(and studio)	B	Daniel dans la fosse aux lions, 1853
	9,10	Oil on canvas, 73 x 60 cm, Johnson no.S5
	B	Apollon vainqueur du serpent Python, ca. 1853
	8,9,10	Oil on canvas, 110 x 99,5 cm, inscribed, Johnson no.577
	A	Triomphe de Bacchus, 1861/63
	2	Oil on canvas, 92 x 143 cm, Johnson no.253
	A	Triomphe d'Amphitrite, 1861/63
	2	Oil on canvas, 92 x 143 cm, Johnson no.252
(and studio)	A	Autoportrait, 1830/35
	2, 6	Oil on canvas, 36 x 28 cm, Johnson no.M5
<hr/>		
André Derain (1880–1954)	B	Scène d'intérieur, ca. 1904
	8,9,10	Oil on canvas, 94 x 85 cm, Kellermann no.273
<hr/>		
Raoul Dufy (1877–1953)	A	La Terrasse aux arcades à Vallauris, 1927
	6	Oil on canvas, 73 x 92 cm, Laffaille no.483
	B	La Fête foraine, ca. 1906
	8,9,10	Oil on canvas, 54 x 65 cm, Laffaille no.180
<hr/>		
Henri Fantin-Latour (1836–1904)	B	Roses et lis dans un vase, 1864
	8,9,10	Oil on canvas, 57 x 42,5 cm, Fantin-Latour no.242
	A	Autoportrait assis, palette à la main, 1861
	3	Oil on canvas, 81 x 65 cm, Fantin-Latour no.167
Bequest Dr. Dieter Bührle	B	Pivoines et pêches, 1873
	8,9,10	Oil on canvas, 55 x 55 cm, Fantin-Latour no.679
<hr/>		
Govaert Flinck (ex Rembrandt)	B	Lady in Oriental Costume, ca. 1635
	8,9	Oil on canvas, 79 x 66 cm, inscribed Rembrandt f. 1636
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J.-H. Fragonard (attr.) (1732–1806)	A	«Hubert Robert»
	2,6	Oil on paper, on canvas, 42,5 x 34 cm
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Paul Gauguin (1848–1903)	A	Idylle à Tahiti, 1901
	6	Oil on canvas, 74,5 x 94,5 cm, Wildenstein no.598

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

	A 6	Tournesols sur un fauteuil, 1901 Oil on canvas, 68 x 75,5 cm, Wildenstein no.602
	B 11	L'Offrande, 1902 Oil on canvas, 68,5 x 78,5 cm, Wildenstein no.624
	A 5	La Route montante, 1884 Oil on canvas, 46 x 38 cm, Wildenstein no.127
Acquired in 1964	B 8,9,10	La Brodeuse (Mette Gauguin), 1880 Oil on canvas, 115 x 80,5 cm, Wildenstein no.65
Bequest Dr. Dieter Bührle	A 2	Nature morte au couteau, 1901 Oil on canvas, 66 x 75 cm, Wildenstein no.607
<hr/>		
Théodore Géricault (1791–1824)	B 8,9	Combat de chiens et d'ours, 1812/16 Oil on canvas, 28 x 37 cm, Bazin no.769
<hr/>		
Vincent van Gogh (1853–1890)	A 2	The Sower, 1888 Oil on canvas, 73 x 92 cm, de La Faille no.450
	B 8,9,10	Bridges Across the Seine at Asnières, 1887 Oil on canvas, 53,5 x 67 cm, de La Faille no.301
	A 2,5	The Old Tower, 1884 Oil on canvas, 48 x 55 cm, de La Faille no.88
	B 8,9	Head of a Peasant Woman, 1885 Oil on canvas auf Holz, 41 x 30,5 cm, de La Faille no.80
	A 2	Blossoming Chestnut Branches, 1890 Oil on canvas, 73 x 92 cm, de La Faille no.820
	A 2	Self-Portrait, 1887 Oil on canvas, 47 x 35,5 cm, de La Faille no.366
	A 2	Two Peasant Women, 1890 Oil on paper, on canvas, 49,5 x 64 cm, de La Faille no.695
<hr/>		
F. de Goya (studio) (1746–1828)	A 2,6	Procession in Valencia, 1808/12 Oil on canvas, 105,5 x 126 cm
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Jan van Goyen (1596–1656)	B 8,9,10	River Landscape with Ferry, 1625 Oil on panel, 42 x 65,5 cm, Beck no.234
<hr/>		
(ex Greco) J.M. Theopropuli (1578-1631)	B 8,9,10	The Birth of the Virgin, 1608/20 Oil on canvas, 62 x 36 cm

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Juan Gris (1887–1927)	B 8,9,10	La Poire, 1919 Oil on canvas, 33 x 41 cm, Cooper no.301
	B 8,9,10	Carafe, bol et verre, 1919 Oil on canvas, 33 x 41 cm, Cooper no.304

Francesco Guardi (1712–1793)	B 8,9,10	Il Bacino di S. Marco, 1780/85 Oil on canvas, 62 x 93,5 cm, Morassi no.288
	B 8,9	Il crocifisso con le tre Marie e S. Giovanni, 1740/50 Oil on canvas, 72,5 x 55,5 cm, Morassi no.177

Frans Hals (1580–1666)	A 2,6	Portrait of a Man, 1660/66 Oil on canvas, 70 x 58,5 cm, Slive no.219
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Meindert Hobbema (1638–1709)	B 8,9,10	Landscape with an Inn, ca. 1665 Oil on panel, 47 x 53,5 cm
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J.-A.-D. Ingres (1780–1867)	A 2,6	Madame J.-A.-D. Ingres, née Madeleine Chapelle, ca. 1814 Oil on canvas, 70 x 57 cm, Wildenstein no.107
	A 2,6	Hippolyte-François Devillers, 1811 Oil on canvas, 96,5 x 78,5 cm, Wildenstein no.79

Willem Kalf (1622–1688)	A 2	Nautilus Cup, ca. 1660 Oil on canvas, 66,5 x 56 cm
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Oskar Kokoschka (1886–1980)	A 7	Emil Bührle, 1951/52 Oil on canvas, 125 x 90 cm, Erling-Feilchenfeldt no. 1952/1
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Philips Koninck (1619–1688)	B 8	Landscape with Resting Traveller, 1665 Oil on canvas, 65,5 x 94,5 cm, Gerson no.1
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Edouard Manet (1832–1883)	A 2	Un Coin du jardin de Bellevue, 1880 Oil on canvas, 91 x 70 cm, Rouart-Wildenstein no.347
	B 8,9,10	Les Hirondelles, 1873 Oil on canvas, 65 x 81 cm, Rouart-Wildenstein no.190
	A 2	Le Bassin d'Arcachon, 1871 Oil on canvas, 37 x 56 cm, Rouart-Wildenstein no.166
	B	Le Grand-duc, 1881

Sammlung Emil Bührlé

Emil Bührlé Collection

Collection Emil Bührlé

	8,9	Oil on canvas, 97 x 64 cm, Rouart-Wildenstein no.377
	A	La Sultane, ca. 1871
	2,6	Oil on canvas, 96 x 74,5 cm, Rouart-Wildenstein no.175
	A	Le Suicidé, ca. 1877
	2	Oil on canvas, 38 x 46 cm, Rouart-Wildenstein no.258
	A	Oloron-Sainte-Marie, 1871
	2,6	Oil on canvas, 42,5 x 62,5 cm, Rouart-Wildenstein no.163
	A	La Toilette, 1880
	1	Pastel on canvas, 55 x 46 cm, Rouart-Wildenstein no. (P)25
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Albert Marquet (1875–1947)	A	Le Havre, 1906
	2	Oil on canvas, 65 x 81 cm
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Henri Matisse (1869–1954)	B	Pont Saint-Michel, effet de neige, 1897
	8,9,10	Oil on canvas, 60 x 73 cm,
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Amedeo Modigliani (1884–1920)	A	Nu couché, 1916
	2	Oil on canvas, 65,5 x 87 cm
	B	Dr. Louis Devraigne, 1915
	8,9,10	Oil on canvas, 61 x 50 cm
<hr/>		
Claude Monet (1840–1926)	A	Champ de coquelicots près de Vétheuil, ca. 1879
	6	Oil on canvas, 73 x 92 cm, Wildenstein no.536
	A	Le Jardin de Monet à Giverny, 1895
	5	Oil on canvas, 81,5 x 92 cm, Wildenstein no.1420
	A	Le Bassin aux nymphéas, reflets verts, 1920/26
	2	Oil on canvas, 200 x 425 cm, Wildenstein no.1979
	A	Waterloo Bridge, effet de soleil, 1899/1901
	6	Oil on canvas, 65 x 100 cm, Wildenstein no.1593
	A	Le Dîner, 1868/69
	6	Oil on canvas, 50 x 65 cm, Wildenstein no.129
Bequest Dr. Dieter Bührlé	A	Champ de coquelicots, 1880
	6	Oil on canvas, 73 x 60 cm, Wildenstein no.593
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Berthe Morisot (1841–1895)	B	Jeune fille sur une chaise longue, 1889
	8,9,10	Oil on canvas, 60 x 73 cm, Claret no.245

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Jacob Ochtervelt (1634–1682)	B 8	The Backgammon Players, 1667/69 Oil on panel, 59 x 46,5 cm, Donahue no.42
<hr/>		
J. Patinir (?)	B 8,9	Baptism of Christ and Sermon of St. John, ca. 1520 Oil on panel, 33 x 46 cm, Koch no.27
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Pablo Picasso (1881–1973)	B 11	Fleurs et citrons, 1941 Oil on canvas, 92 x 73 cm, Zervos no.XI.160
	A 2	L'Italienne, 1917 Oil on canvas, 149 x 101,5 cm, Zervos no.III.18
	B 8,9,10	Gustave Coquiot, 1901 Oil on cardboard, 46 x 37 cm, Daix no.VI.16
	B 8,9,10	Devant l'Église, 1901/02 Oil on canvas, 46 x 55 cm, Daix no.V.49
Bequest Dr. Dieter Bührle	A 6	Barcelone la nuit, 1903 Oil on canvas, 67 x 50 cm, Daix no.IX.3
<hr/>		
Camille Pissarro (1830–1903)	A 6	Route d'Osny, à Pontoise, gelée blanche, 1873 Oil on canvas, 50 x 65 cm, Pissarro/Durand-Ruel no.287
	A 6	Paysanne démêlant de la laine, 1875 Oil on canvas, 56 x 47 cm, Pissarro/Durand-Ruel no.420
	A 2,6	La Conversation (Route de Versailles à Louveciennes), 1870 Oil on canvas, 100 x 81 cm, Pissarro/Durand-Ruel no.163
Acquired in 2002	A 2,6	La Route de Versailles, Louveciennes, neige, ca. 1870 Oil on canvas, 43,5 x 65,5 cm, Pissarro/Durand-Ruel no.142
Bequest Dr. Dieter Bührle	A 2	Vue sur le village de Marly-le-Roi, 1870 Oil on canvas, 46 x 71 cm, Pissarro/Durand-Ruel no.170
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Pierre Puvis de Chavannes (1824–1898)	A 6	Concordia, 1659/61 Oil on canvas, 76,5 x 95,5 cm (with frame), Brown Price no.102
	B 8,9	L'Enfant prodigue, 1879 Oil on panel, 130 x 96 cm, Brown Price no.261
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Odilon Redon (1840–1916)	B 8,9	La Chute de Phaéton, ca. 1910 Oil on paper, 40 x 48 cm, Wildenstein no.875
	A 2	Le Calvaire, ca. 1895 Pastel on paper, 69 x 53 cm, Wildenstein no.511

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Auguste Renoir (1841–1919)	B	Faisan et perdrix, ca. 1880
	8,9	Oil on canvas, 40,5 x 65 cm, Dauberville no.55
	A	Alfred Sisley, 1864
	2,6	Oil on canvas, 81 x 65 cm, Dauberville no.525
	A	La Source, 1906
	3	Oil on canvas, 92 x 73 cm, Dauberville no.3523
B	Dahlia, 1885/90	
8,9, 10	Oil on canvas, 65 x 54 cm, Dauberville no.1659	
A	Les deux fillettes, 1893	
2,6	Oil on canvas, 65 x 54 cm, Dauberville no.995	
A	Irène Cahen d'Anvers (La Petite Irène), 1880	
1	Oil on canvas, 65 x 54 cm, Dauberville no.506	

Georges Rouault (1871–1958)	A	Le Couple (La Loge), 1905
	2	Gouache on paper, 96,5 x 79,5 cm, Dorival no.305
	B	Clown à la table, ca. 1937
8,9,10	Oil on cardboard, 34 x 50 cm, Dorival no.1994	
B	Cavaliers au crépuscule, ca. 1920	
8,9	Oil on paper, on canvas, 71 x 107 cm, Dorival no.878	

Peter Paul Rubens (1577–1640)	A	Saint Augustine, 1620
	2	Oil on panel, 48 x 63,5 cm, Held no.28

Salomon v. Ruysdael (after 1600–1670)	A	View of Rhenen, 1651
	1	Oil on canvas, 43,5 x 54 cm, Stechow no.523A
A	Riverbank with a Village, 164(5?)	
2	Oil on panel, 64 x 93 cm, Stechow no.512	

Pieter Saenredam (1597–1665)	A	Interior of St. Bavo in Haarlem, 1636
	2	Oil on panel, 43 x 37 cm, Schwartz/Bok no.46

Georges Seurat (1859–1891)	B	Étude pour "La Grande-Jatte", 1884/85
	8,9	Oil on panel, 15,6 x 25,2 cm Dorra-Rewald no.117
A	Étude pour "La Parade", 1887	
2,6	Oil on panel, 16,5 x 26 cm, Dorra-Rewald no.180	

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Paul Signac (1863–1935)	A	Les Modistes, 1885/86
	2	Oil on canvas, 116 x 89 cm, Cachin no.111
	B	Canal de la Giudecca, Matin (S. Maria della Salute), 1905
	8,9	Oil on canvas, 65 x 81 cm, Cachin no.420
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Alfred Sisley (1839–1899)	B	Chalands à St-Mammès, ca. 1885
	8,9,10	Oil on canvas, 38 x 55 cm, Brame-Lorenceau no.640
	A	La Route de St-Germain près de Marly, 1875
	1	Oil on canvas, 46 x 55 cm, Brame-Lorenceau no.204
	A	Été à Bougival, 1876
	1	Oil on canvas, 47 x 62 cm, Brame-Lorenceau no.210
Bequest Dr. Dieter Bührle	A	Les Régates à Hampton Court, 1874
	6	Oil on canvas, 46 x 61 cm, Brame-Lorenceau no.156
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Chaim Soutine (1894–1943)	B	Les deux faisans, 1924/25
	8,9,10	Oil on canvas, 50 x 61 cm
	A	Portrait d'une dame, ca. 1928
	2	Oil on canvas, 73 x 60
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Jan Steen (1626–1679)	A	Die Zeitungsleser, 1660/70
	2,6	Oil on panel, 34,5 x 44,5 cm
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Bernardo Strozzi (1581–1644)	A	Santa Caterina d'Alessandria, 1618/20
	2	Oil on canvas, 165 x 129,5 cm
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David Teniers d.J. (1610–1690)	B	Dorfkirmes, 1646
	8,9	Oil on panel, 57 x 79 cm
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Gerard ter Borch (1617–1681)	A	The Visit, ca. 1660
	1	Oil on canvas, 91,5 x 103 cm, Gudlaugsson no.149
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Giambattista Tiepolo (1696–1770)	B	Diana e Atteone, 1743/44
	8,9	Oil on canvas, 79 x 90 cm, Gemin/Pedrocchio, no.302
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Tintoretto (and studio) (1518–1594)	A	La salita al Calvario, 1585/90
	2	Oil on canvas, 149 x 125 cm, Pallucchini/Rossi no.449

Sammlung Emil Bührlé

Emil Bührlé Collection

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H. d. Toulouse-Lautrec (1864–1901)	A	Messaline, 1900/01
	2,6	Oil on canvas, 92 x 68 cm, Dortu no.P.703
	A	François Gauzi, 1886
	6	Oil on canvas, 46 x 38 cm, Dortu no.P.276
	A	Georges-Henri Manuel, 1891
2,5	Gouache on cardboard, 88 x 51 cm, Dortu no.P.377	
A	Les deux amies, 1895	
	2	Gouache on cardboard, 64,5 x 84 cm, Dortu no.P.602
	B	Confettis, 1893
8,9,10	Oil on canvas, 55,5 x 43 cm, Dortu no.P.517	
Bequest Dr. Dieter Bührlé	A	Au lit, 1892
	6	Gouache on cardboard, 53 x 34 cm, Dortu no.P.43
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Maurice Utrillo (1883–1955)	B	Porte St-Martin, Paris, 1910
	8,9	Oil on cardboard, 60 x 73 cm
B	La Butte Pinson, ca. 1905	
	8,9	Oil on canvas, 38 x 46 cm
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François-André Vincent (1746–1816)	B	Jeune femme au turban, ca. 1774
	8,9	Oil on canvas, Ø 56 cm, Cuzin no.146P
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Maurice de Vlaminck (1876–1958)	B	Chaland sur la Seine au Pecq, 1906
	8,9,10	Oil on canvas, 65 x 92 cm, Vallès-Bled no.144
	B	Oranges, 1907/08
8,9,10	Oil on canvas, 44,5 x 54 cm	
B	La Papeterie, Nanterre, 1904	
	8,9,10	Oil on canvas, 65 x 81 cm, Vallès-Bled no.16
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Edouard Vuillard (1868–1940)	B	Le Numéro d'illusionniste, ca. 1895
	8,9,10	Oil on cardboard, 49 x 39 cm, Salomon-Cogeval no.III-50
	B	Le Salon des Natanson, rue Saint-Florentin, 1897/98
	8,9	Oil on paper, on panel, 45,5 x 51,5 cm, Salomon-Cogeval no.VI-39
A	Autoportrait, ca. 1906	
	2,6	Oil on cardboard, on canvas, 48,5 x 48,5 cm, Salomon-C. no.VII-405
B	La Visiteuse, ca. 1900	
	8,9,10	Oil on paper, on canvas, 59,5 x 51 cm, Salomon-Cogeval no.VII-212

Sammlung Emil Bührle

Emil Bührle Collection

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Emanuel de Witte (ca. 1617–1692)	B 8,9		Interior of the Oude Kerk in Amsterdam, ca. 1685 Oil on panel, 54,5 x 45 cm
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Low Countries ca. 1420	A 6		Calvary Tempera on panel, 58 x 45,3 cm
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Austria ca. 1340	B 8,9		Crucifixion Tempera on panel, 33 x 24 cm
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Medieval Sculptures

Middle Rhine ca. 1300	A 2	P.2	The Virgin and Child with a Dove Wood, 75 cm
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Bavaria/Austria ca. 1400	A 2	P.3	Pietà Wood, 78 cm
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Auvergne 2 nd half 12 c.	B 8,9,10	P.4	The Virgin and Child Enthroned Wood, 68 cm
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Auvergne mid-12 c.	B 8,9,10	P.5	Saint Michael with the Dragon Wood, 66,5 cm
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Bohemia ca. 1350	A 2	P.6	Virgin Mary, Standing Sandstone, 174 cm
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Upper Austria ca. 1500	B 8,9	P.10	The Lamentation Wood, 120 cm
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Swabia (Ulm?) 1470/75	B 8,9	P.11	Saint Barbara Wood, 128 cm
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Workshop Niklaus Weckmann, ca. 1515	B 8,9	P.12	Holy Kinship Wood, 160 x 110 x 29 cm
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Upper Bavaria ca. 1490	B 8,9	P.13	The Virgin and Child Enthroned, with Angels Wood, 119 cm
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Emil Bührlé Collection

Collection Emil Bührlé

Upper Swabia ca. 1500	B 8,9	P.14	The Virgin of Mercy Wood, 115 cm
Bern or Fribourg ca. 1340	A 2,6	P.15	Pietà Wood, 164 cm
Thuringia Early 15 th c.	B 8,9	P.16	Virgin Mary, Standing Wood, 207 cm
Upper Rhine (Austria?) late 15 th c.	B 8,9	P.17	Christ Risen Wood, 106 cm
Follower of N. Weck- mann, early 16 th c.	A 2	P.18	Saint Genovefa (?) Wood, 118 cm
Follower of N. Weck- mann, early 16 th c.	A 2	P.19	Saint Sebastian Wood, 115 cm
Ulm, ca. 1470	B 8,9	P.20	Virgin Mary, Standing Wood, 138 cm
Franconia (Follower of T. Riemenschneider) 1520/30	A 1	P.21	A Bishop Saint Wood, 112 cm
Southern Germany (?) late 15 th c.	A 2	P.24	Virgin and Child Enthroned Wood, 89,5 cm
Styria, ca. 1400	A 1	P.25	Holy Knight (Saint Wenceslas?) Wood, 121 cm
Bavaria (Chiemgau) ca. 1420	A 1	P.26	Saint Barbara Wood, 67 cm
Flanders, ca. 1500	B 8,9	P.27	The Adoration of the Sheperds Wood, 146 cm
Upper Bavaria (Munich?) late 15 th c.	A 1	P.28	Pietà Wood, 100 cm

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Lower Bavaria ca. 1400	B 8,9	P.29	Virgin Mary, Standing Wood, 133 cm
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Eastern France 3 rd quarter 14 th c.	B 8,9	P.30	Virgin Mary, Standing Wood, 67 cm
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Fakes and wrong attributions

«Gustave Courbet» fake	A 2		La petite porcheuse Oil on canvas, 151 x 131 cm
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Judith Gérard and others	A 2		«Self-Portrait» Vincent van Gogh, ca. 1897/98 Oil on canvas, 61 x 50 cm, de la Faille no.530 Gift from the heirs 2015
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Théodore Géricault wrongly attributed	B 8,9		Bataille de chevaux dans l'enclos Oil on paper, on canvas, 24,5 x 33 cm, Bazin no.1658
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J.-B. Greuze wrongly attributed	A 6		Laurent Pécheux Oil on canvas, 73 x 60 cm
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«Henri Matisse» fake	B 8,9		Still Life (in fauve style) Oil on canvas, 65 x 81 cm
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Joachim Patinir wrongly attributed	B 8,9,10		Baptism of Christ and Sermon of St. John Oil on panel, 29 x 38,5 cm
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«Rembrandt» fake	A 6		Hunting Still Life with Bittern Oil on canvas, 120 x 91,5 cm
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Emil Bührle Collection

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The Provenance Research by the Emil Bührle Collection, Zurich, 2002–2021, Appendix B

Looted art in the Emil Bührle Collection 1942–1951: The works restituted by Bührle (13) and repurchased by Bührle (9, of which 7 still in the Emil Bührle Collection)

Looted from

Paul Rosenberg, Paris-New York	1st purchase on	restituted on**	repurchased on	no. in list of 633***
*Degas, Avant le départ (L.507/Y.D28)	18-4-1942 ^F	3-6-1948	21-6-1949	172
Manet, Fleurs (R-W422/Y.D46)	18-4-1942 ^F	3-6-1948	18-8-1948	162
*Corot, Liseuse (R393/Y.A1155)	20-8-1942 ^F	3-6-1948	30-6-1948	159
Degas, 2 Akte (Kohle, 3vte. no.252)	20-8-1942 ^F	3-6-1948	-----	95
Matisse, Danseuse (Harmonie bleue)	18-12-1942 ^A	3-6-1948	-----	98
Pissarro, Port/Rouen (PDR1152/Y.D95)	14-9-1943 ^F	3-6-1948	18-8-1948	163
Alphonse Kann, Paris-London	1st purchase on	restituted on**	repurchased from the heirs	
*Degas, Danseuses (L.996/Y.D27)	3-2-1942 ^F	5-7-1948	3-2-1951	186
*Degas, Mme Camus (L207/Y.D31)	3-2-1942 ^F	5-7-1948	3-2-1951	187
*Manet, Toilette (R/W25/Pastell/Y.D47)	18-4-1942 ^F	5-7-1948	3-2-1951	188
Moïse Lévi de Benzion, Cairo	1st purchase on	restituted on**	repurchased from the heirs	
*Sisley, Été à Bougival (BL210/Y.D118)	3-2-1942 ^F	15-12-1948	31-5-1950	179
*Corot, Moine lisant (R.1332/Y.D13)	3-2-1942 ^F	15-12-1948	3-7-1950	180
Alexandrine Rothschild, Paris	purchased	restituted**		
van Gogh, Landschaft (F.810/Y.D38)	18-4-1942 ^F	5-7-1948	-----	90
Alfred Lindon, Paris	purchased	restituted**		
Picasso, Dames (Daix.II.32/Y.D87)	22-8-1944 ^J	15-12-1948	-----	118

* = today in the Emil Bührle Collection (Foundation E.G. Bührle Collection)

** = Date of Verdict of the Swiss Federal Court, Lausanne

*** Lukas Gloor, 'The Holdings of the Emil Bührle Collection: Illustrated List of All 633 Purchases', in *The Emil Bührle Collection, History, Full Catalogue and 70 Masterpieces*, Munich 2021, pp. 253–297, the references to the catalogues raisonnés of the artists (L., R-W. etc.) on pp. 290–291

Y. = Nancy H. Yeide, *Beyond the Dreams of Avarice, The Hermann Goering Collection*, Dallas 2009

Purchased from: F= Fischer Gallery, Lucerne; A = Aktuaryus Gallery, Zurich; J = Roger Juvet, Lausanne

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Provenance Research by the Emil Bührle Collection, Zurich, 2002–2021, Appendix C

Previously looted art in the Emil Bührle Collection, acquired by Bührle in the years 1949–1955 from holdings already restituted to their rightful owners by the Allies (11)

Looted from	restituted	to	purchase Bührle on	list 633**
Ludwig Gerngross, Munich				
(S) Upper Bavaria, Pietà, end 15 th c.	1952	Gerngross heirs	26-7-1954	603
Alphonse Kann, Paris–London				
Degas, Femme s'essuyant/L.1263	7-7-1949	Alphonse Kann Estate	6-6-1951	193
Degas, Etude mains Mme C./B-R.50	11-7-1947	Alph. Kann, London	14-11-1951	209
Degas, Etude mains Mme C./L.211	11-7-1947	Alph. Kann, London	14-11-1951	210
Siegfried Lämmle, Munich–Los Angeles				
(S) Bavaria, Saint Barbara, ca. 1420	18-3-1950	Siegfried Lämmle, LA	30-4-1955	616
(S) Riemenschneider attr., Bishop	18-3-1950	Siegfried Lämmle, LA	30-4-1955	618
(S) Styria, Holy Knight, ca. 1400	18-3-1950	Siegfried Lämmle, LA	30-4-1955	620
Béatrice Reinach-Camondo, Paris				
Renoir, La petite Irène/D.506/Y.D100	27-3-1946	I. Sampieri-Camondo	21-10-1949	173
Paul Rosenberg, Paris–New York				
Sisley, Rte St-Germ./B-L.204/Y.A1200	26-3-1946	Paul Rosenberg, NY	19-3-1953	258
Maurice de Rothschild, Paris				
Terborch, The Visit/G.149	27-3-1946	M. de Rothschild, GE	20-6-1955	458
Asscher & Welker, London				
Ruysdael, Rhenen/St.523A/Y.A673	5-11-1946	The Netherlands	2-10-1953	323

(S) = sculpture – regarding the sculptures see: Matthias Weniger, «Die Sammlungen Siegfried Lämmle und Ludwig Gerngross im Bayerischen Nationalmuseum 1938–1953», in *Entehrt, ausgeplündert, arisiert, Entrechtung und Enteignung der Juden*, Koordinierungsstelle für Kulturgutverluste (ed.), Magdeburg 2005, pp. 291–307.

Y. = Nancy H. Yeide, *Beyond the Dreams of Avarice, The Hermann Goering Collection*, Dallas 2009.

** Lukas Gloor, 'The Holdings of the Emil Bührle Collection: Illustrated List of All 633 Purchases', in *The Emil Bührle Collection, History, Full Catalogue and 70 Masterpieces*, Munich 2021, pp. 253–293, the references to the catalogues raisonnés of the artists (L., R-W. etc.) on pp. 290–291.

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Provenance Research by the Emil Bührle Collection, Zurich, 2002–2021, Appendix D

The works acquired by the Emil Bührle Collection in the years 1936–1945 with potential (7) or confirmed (5) links to ‘flight assets’

Between November 1936 and March 1945, Emil Bührle acquired 125 works of art on the Swiss art market, and 5 works of art in Paris. Of these 130 works, 26 works today are part of the Emil Bührle Collection (Foundation E.G. Bührle Collection, established in 1960). Their provenances can be established as follows:

26 works, of which 7 looted art works, restituted in 1948 and repurchased by Bührle until 1951
 2 works acquired in Paris, not suspect to be either looted art or “flight assets”

17 works acquired on the Swiss art market

The provenances of these art works, acquired by Emil Bührle between March 1937 and November 1944, were examined to determine whether they fall under the category of “flight assets”, as defined in volume 1 of the “Bergier-Report” (Anja Heuss, Georg Kreis, Esther Tisa Francini, *Fluchtgut, Raubgut, Der Transfer von Kulturgütern in und über die Schweiz 1933–1945 und die Frage der Restitution*, Zürich 2001 [Independent Commission of Experts Switzerland–Second World War, vol.1], p. 465):

"Cultural assets that have been brought to Switzerland by their rightful owners, or on their behalf, in an effort to bring them to safety from seizure by the authorities in NS-Germany."

The 17 works of art, acquired on the Swiss art market between 1937 and 1944 and today in the Emil Bührle Collection, can be assessed in view of their relation to “flight assets” as follows:

4 paintings are confirmed to be “flight assets” (according to Bergier, vol. 1, as above):

<i>Acquired by Emil Bührle</i>	<i>on</i>	<i>from</i>	<i>list of 633**</i>
1.) Gauguin, <i>Route montante</i> /W.127 Owner: Richard Semmel, living in Switzerland and Holland from 1933, from 1940 in the USA	20-3-1937	Moos Gallery Geneva (auction)	14
2.) Toulouse-Lautrec, <i>Manuel</i> /D.P.377 Owner: Dr. Walter Feilchenfeldt, living in Switzerland since 1939	19-5-1942	F. Nathan, St. Gall	92
3.) Monet, <i>Jardin à Giverny</i> /W.1420	7-3-1941	T. Aktuarius, Zurich	54
4.) Courbet, <i>L.-J. Leboeuf</i> /F.355 Owner: Dr. Franz Ullstein family, living in Berlin, London, Estoril, Genva Geneva, São Paulo	1942	F. Nathan, St. Gall	99

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

6 paintings are confirmed not to be «flight assets» (according to Bergier, vol. 1, as above):

<i>Acquired by Emil Bührle</i>	<i>on</i>	<i>from</i>	<i>in Switzerland since</i>	<i>list of 633**</i>
Monet, Coquelicots/W.593	24-7-1937	Aktuaryus, ZH	1937, directly from Paris	21
Monet, Vétheuil/W.536	before 2-5-1941	Nathan, SG	1928/30	58
Monet, Waterloo Bridge/W.1593	20-6-1942	Aktuaryus, ZH	since at least 1932	93
Bonnard, Intérieur/D.344	15-6-1944	Nathan, SG	before 1914 (?)	115
Monet, Dîner/W.129	16-10-1944	Aktuaryus, ZH	August 1930	119
Marquet, Le Havre	23-11-1944	Vallotton, Laus.	1908 or 1910	120

For 7 paintings, the current state of knowledge does not allow to determine, whether they came to Switzerland as “flight assets” (according to Bergier, vol. 1, as above), or by other ways:

<i>Acquired by Emil Bührle</i>	<i>on</i>	<i>from</i>	
Corot, Quatre arbres/R.1972	28-4-1937	T. Aktuaryus, Zürich	16
Corot, Weiden mit Barke	2-8-1937	T. Aktuaryus, Zürich	26
Utrillo, Porte St-Martin	22-2-1938	T. Aktuaryus, Zürich	33
Van Gogh, Bäuerin/F.80	2-4-1941	T. Aktuaryus, Zürich	56
Utrillo, Butte Pinson	22-4-1943	T. Aktuaryus, Zürich	107
Delacroix, Daniel/J.S.5	4-5-1944	G. Tanner, Zürich	114
Vlaminck, Chaland/VB.144	29-11-1944	F. Nathan, St. Gallen	122

One additional work of art, acquired after the end of the war in November 1945, has been confirmed to be “flight asset” (according to Bergier, vol. 1, as above):

<i>Acquired by Emil Bührle</i>	<i>on</i>	<i>from</i>	
5.) Van Gogh, Turm/F.88 Owner: Dr. Walter Feilchenfeldt, Amsterdam & St. Gall, 1930–1942	27-11-1945	F. Nathan, St. Gallen acquired from Feilchenfeldt in April 1942	135

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Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Provenance Research by the Emil Bührle Collection, Zurich, 2002–2021, Appendix E

The works acquired by the Emil Bührle Collection from when the war ended in 1945 from owners who were threatened with Nazi persecution between 1933 and 1945, where they or their heirs sold them after the war (14, in addition to the works listed under ‘previously restituted art’ Appendix C and under ‘flight assets’, Appendix D)

	<i>Previous owner</i>	<i>Emil Bührle acquired from</i>	<i>List of 633**</i>
Van Gogh, Self-Portrait (F.366)	Alexander Lewin, Monte Carlo 1930–1942, estate, until 1945	H. Bopp v. Oberstadt (3-8-45) = companion of previous owner	127
Cézanne, Paysage (R.412)	Berthold + Martha Nothmann D-GB-USA 1926/27–1947	F. Nathan, St. Gall (20-9-47) acquired in the USA in 1947	153
Daumier, Fumeur (M.I-105)	Alexander Lewin, Monte Carlo Alice J. Kurz, USA = daughter of previous owner, 1942–1947	F. Nathan, St. Gall (15-2-48) through Feilchenfeldt 1947/48	156
J. Gérard and others «Self- Portrait Van Gogh» (F.530)	Paul v. Mendelssohn-Bartholdy Berlin, ca. 1910–1935	Elsa Kesselstatt (29-6-48) = widow of previous owner	158
Manet, Bassin d’Arcachon (R-W.166)	Bruno Cassirer, Berlin–Oxford until (†) 1941, estate	A. Kauffmann, London (15-10-51) art trade, London	206
Van Gogh, Chestnut Branches (F.820)	Franz v. Mendelssohn, Berlin ca. 1914–1935	Peter N. Witt, Bern (11-2-51) = Grandson of previous owner	189
Manet, Bellevue (R-W.347)	Eduard v. Arnhold, Berlin Arnold Kunheim (= grandson) 1903–1939; 1939–ca. 1951	W. Feilchenfeldt, Zürich (14-11-51) 1951 in the USA, from there 1951 acquired via the art trade	211
Toulouse-Lautrec, Messaline (D.P703)	E. Katzenellenbogen, Berlin-USA 1930–1948/51	W. Feilchenfeldt, Zürich (14-11-51) acquired from previous owner	212
Van Gogh, Sower (F.450)	Franz v. Mendelssohn, Berlin ca. 1914–1935	Robert v. Mendelssohn (30-11-51) = son of previous owner, via F. Nathan, St. Gall	214

Sammlung Emil Bührle

Emil Bührle Collection

Collection Emil Bührle

Gauguin, Nature morte au couteau (W.607)	Max Meirosky, Cologne-Berlin- Geneva, 1913–1949, estate	Wildenstein, New York (3-11-53) from the estate 1952	328
Pissarro, Marly-le-Roi (PDR.170)	Eduard v. Arnhold, Berlin Elisabeth Clewing (= adopted child), 1900–1939; until (†) 1952	F. Nathan, Zurich (22-3-54) from the estate of Elisabeth Clewing 1952/54	367
Van Ruysdael, Flussufer (St.512)	E.A. Veltman, NL 1935–1950 Otto Wertheimer, Basel 1952	Knoedler, New York (27-5-54) from Otto Wertheimer 1952	384
Weckmann follower, ca. 1500 Saint Sebastian, sculpture	Hedwig Ullmann, Frankfurt -Melbourne 1912–1954	A. Kauffmann, London (16-2-54) sold in commission	600
Weckmann follower, ca. 1500 Saint Genovefa, sculpture	Hedwig Ullmann, Frankfurt -Melbourne 1912–1954	A. Kauffmann, London (16-2-54) sold in commission	601

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