CITIES AND MUSEUMS WHERE YOU CAN FIND MONUMENTS MEN EXHIBITS

New York, New York
The Metropolitan Museum of Art – Watson Library
January 31–March 13, 2014
“In the Footsteps of the Monuments Men: Traces from the Metropolitan Museum’s Archives”

The exhibition includes: wartime photographs of James Rorimer, a pocket notebook that he carried during his time in Europe; index cards and photographs that document damaged European monuments compiled by Rorimer; first edition of Rorimer’s war memoir Survival; copy of a May 1944 order by General Eisenhower authorizing the Monuments Men; photograph and speech from a 1946 MMA event honoring Eisenhower for his role protecting artwork; and promotional material for MMA post-war exhibitions of restituted paintings.

Washington, DC
The National Archives -- East Rotunda Gallery
January 23–February 19, 2014
Featured Document Display: Album of Artwork Looted by the Nazis

A special Nazi task force, the Einsatzstab Reichsleiter Rosenberg, created a series of photo albums to document the Nazis’ systematic looting of cultural treasures in Nazi-occupied countries. The Monuments, Fine Arts, and Archives program (the Monuments Men) used these albums to return treasures to their rightful owners. We display a recently discovered album donated to the National Archives by Monuments Men Foundation President Robert M. Edsel. Websites: http://www.archives.gov/press/hitler-albums/index.html and http://www.archives.gov/research/holocaust/international-resources/nara/err/

Lawrence A Fleischman Gallery at the Smithsonian’s Donald W. Reynolds Center for American Art and Portraiture
February 7–April 20, 2014
“MONUMENTS MEN: On the Frontline to Save Europe’s Art, 1942-1946”

The exhibition presents the photographs, official records, maps, correspondence and audio interviews that chronicle these extraordinary men’s mission, from the formation of the civil conservation corps in the United States to locating and recovering major works of art that had been looted by the Nazis. Among the documents displayed are the Army’s field manual on cultural landmarks, Hermann Goring’s inventory of stolen art, and the personal papers of another prominent Monument Man, James Rorimer, that reveals his close collaboration with French art historian at the Jeu de Paume.
Museum in Paris, Rose Valland, who spied on the Nazis and kept detailed notes, lists and photographs of the stolen artwork and the hidden storage locations.

The Archives of American Art holds the personal papers and oral history interviews of the key Monuments Men – George Leslie Stout, James J. Rorimer, Walker Hancock, and Thomas Carr Howe, among others. Gallery talks will be held at 1 p.m. on Thursday, March 13 and Friday, March 28, 2014. Website:
http://www.aaa.si.edu/exhibitions/monuments-men

The National Gallery of Art-West Building Art Information Room
February 11 – September 1, 2014
“The Inside Story: The Monuments Men and the National Gallery of Art”
In celebration of the film “The Monuments Men,” this archival display of World War II-era photographs, documents, and memorabilia – many never before exhibited – chronicles the seminal role the Gallery played in rescuing masterpieces from Nazi thieves during the chaos of liberation. Link:
http://www.nga.gov/content/ngaweb/press/2013/monumentsmen.html

Worcester, MA
Worcester Art Museum Library
January 22–March 14, 2014
“Four Monuments Men of the Worcester Art Museum”

Three of the Monuments Men were Directors of the Worcester Art Museum before and after the War: George Stout, Charles Sawyer, and Francis Henry Taylor. Perry Cott was a curator. George Stout, played by George Clooney in the movie, was a paintings conservator by profession and was one of the initiators and leaders of the mission. Our exhibition includes photos of all the men during their tenure at WAM, letters from Stout, including one to the German Government after the War and their response.
WORKS OF ART IN THE UNITED STATES ASSOCIATED WITH
THE MONUMENTS MEN STORY

Methodology: This list was compiled by researching provenance
information on museum websites and examining entries on the ERR
Project database and the DHM Munich Collecting Point database. This is
not intended to be a complete list of all museums with Nazi-era looted
objects in their collection, nor a complete list of all such items in a
particular museum. It is merely designed to give a sampling of works of
art that we believe have connections to the broad story of the Monuments
Men and art looting during World War II. If you have questions about
items on this list, or would like to provide additional information, please
contact the Monuments Men Foundation at
WWIIART@monumentsmenfoundation.org.

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Birmingham, AL

Birmingham Museum of Art

Gustave Courbet
*Entrée d'un Gave*
1876

**Wartime Provenance:** Moise Levy de Benzion; ERR; 12 July 1941 to Hofer for Goering; 22 Oct 1941 traded to Galerie Fischer; restituted 15 Dec 1948 to heirs of Levy de Benzion.

Boston, MA

Museum of Fine Arts

Frans Hals
*Portrait of a Man*

C. 1665

**Wartime Provenance:** 1938, by inheritance to his widow, Antonie Schulz Lilienfeld (b. 1876 - d. 1972), Vienna and Gstaad, Switzerland but prevented from export and remained in the custody of Emerich Hunna, Vienna; 1941, pawned by Hunna to the Dorotheum, Vienna; March 21, 1944, transferred to Altaussee, Austria; 1946, collected by Allies and released to the United States Forces in Austria; 1948, restituted to Antonie Lilienfeld, Winchester, MA; 1966, gift of Mrs. Lilienfeld to the MFA. (Accession Date: December 14, 1966)

On View: Leo and Phyllis Beranek Gallery (Northern Europe, 1400–1600)

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Unidentified Artist

*Crucified Christ*

11th Century

**Wartime Provenance:** Possibly from the church of Sankt Zeno, Bad Reichenhall, Germany. With Schuster (possibly Georg Schuster), Munich. May, 1920, acquired in Munich by Harry Fuld (b. 1879 - d. 1932), Frankfurt and Berlin; 1932, by inheritance to his son, Peter Fuld (b. 1921 - d. 1962), London and Toronto, but kept in Berlin; 1942, taken to Austria by Hans W. Lange and temporarily consigned to him for sale; 1943, taken to Frankfurt and kept by the city museums; by 1948, ownership restored to the Fuld family, London, but the sculpture remained in Germany; 1951, sold by the Fuld family, through Arthur Kauffmann, London, to the MFA for £5000. (Accession Date: June 14, 1951)

On View: Catalanian Chapel Gallery 254A


Unidentified Artist

*Virgin and Child*

1210–25

**Wartime Provenance:** 1942, sold by Mme. Dufet to Walter Bornheim (b. 1888), Cologne; taken by Bornheim to Munich for conservation and displayed at the Galerie Alte Kunst; 1942, exchanged by Bornheim with Dr. Otto H. Förster, General Director for Museum of the City of Cologne, for the Wallraf-Richartz Museum; taken to Tegernsee, near Munich; 1945, collected by Allied forces and returned to France; restituted to Mme.
Dufet; 1959, sold by Mme. Dufet to the MFA. (Accession Date: May 14, 1959).
On View: Museum Council Gallery (Europe, 1000-1400 / Medieval) – 254
Source: http://www.mfa.org/collections/object/virgin-and-child-64974
Chicago, IL

Art Institute of Chicago

Jean Auguste Dominique Ingres
Sheet of Studies with the Head of the Fornarina and Hands of Madame de Senonnes
1814-16

Wartime Provenance: Georges Wildenstein (1892–1963), Paris [E.R.R. card]; confiscated by the Einsatzstab Reichsleiter Rosenberg (E.R.R.), before January 15, 1943 [January 15, 1943 is the date the drawing was entered into the E.R.R.'s records at the Jeu de Paume Museum in Paris]; recovered by the American Forces' Monuments, Fine Arts, and Archives Service (M.F.A.A.) and processed at the Munich Central Art Collecting Point, June 24, 1945 [Central Collecting Point card]; repatriated to France, September 19, 1946 and restituted to Wildenstein, March 21, 1947 [Central Collecting Point card; Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume (online)]. Wildenstein and Company, London, by May 1956 [1956 exh. cat.]

Source:
http://www.artic.edu/aic/collections/artwork/38919?search_no=2&index=1

Jan Gossrt
Virgin and Child
C. 1520.

Wartime Provenance: Dr. Max Wassermann (died 1932), Paris, by 1906 [lent by him to Tourcoing 1906]; his widow; confiscated by the Einsatzstab Reichsleiter Rosenberg (E.R.R.) from the Banque de l’Union Parisienne where it had been placed on deposit [Consolidated Interrogation Report no. 2, 1945, p. 27 and 26 May 2000 report of Louis Amigues in curatorial file]; returned to Mme Pierre Lemand, née Wassermann, on 29 November, 1946

Source:
http://www.artic.edu/aic/collections/artwork/111456?search_no=5&index=2

Albert Ernest Carrier-Belleuse
La Source
1864

Wartime Provenance: Oscar Bondy, Vienna, by 1939; confiscated by the Nazis for Hitler's projected museum at Linz, 1939; restituted to Oscar's widow, Elizabeth Bondy, New York, 1946 [according to Lillie 2003, p. 244;
Jean Antoine Houdon

*Bust of Anne-Marie-Louise Thomas de Domangeville de Serilly, Comtesse de Pange*

1780

**Wartime Provenance:** By descent to his nephew, Baron Alphonse de Rothschild, Vienna, 1905 [see dealer information and anonymous, untitled treatise in curatorial file and Apollo, p. 12, n. 10]. Confiscated by the Nazis for Hitler's projected museum at Linz, 1938 [see dealer information and anonymous, untitled treatise in curatorial file and Apollo, p. 12, n. 10]. Restituted to Baroness Clarice de Rothschild, Alphonse's widow, from the Altaussee, Austria salt mines, 1947.

**Source:**

http://www.artic.edu/aic/collections/artwork/144965?search_no=21&index=32
Cincinnati, OH

Cincinnati Art Museum

Follower of Fra Angelico

_Madonna and Child_

ca. 1450s

**Wartime Provenance:** Jacques Goudstikker was an influential and prominent art dealer in Amsterdam before World War II. In May 1940 he and his wife were forced to flee The Netherlands because of the impending Nazi invasion. The Goudstikker firm was sold in July 1940 by Goudstikker employees to Alois Miedl, a German businessman and agent for Herman Göring [1893-1946]. Miedl sold many works to Göring, as well as to other German buyers. The firm continued to use the Goudstikker name throughout the war. Goudstikker died en route, but his family made it to the United States. After the war, his wife, Dési Goudstikker von Saher, returned to The Netherlands to retrieve the gallery business and claim its losses. Many of the works went through the Munich Central Collecting Point and were returned to the Dutch State. A small percentage of artworks were returned to Dési. The location of many of the works, however, still remains unknown.

The CAM’s tondo was first documented as part of Goudstikker’s collection in a letter dated December 20, 1927, to the dealer from art historian Robert van Marle, in which the author authenticated the painting as one by Fra Angelico (original letter in CAM files). Goudstikker then published the painting in Catalogue des Nouvelle Acquisitions de la Collection Goudstikker, May to June, 1928, no. 1. He later loaned the tondo to an exhibition Italiaansche Kunst in Nederlandsch Bezit, Stedelijk Museum, Amsterdam, July 1 to October 1, 1934, no. 5. The tondo next appeared in the May 1940 Goudstikker Notebook (an inventory of the Goudstikker collection), entry no. 2002. Although the exact path of the painting after May 1940 has not been traced, there is a strong possibility that the tondo was not among the works "sold" to Miedl later that summer. The painting does not appear in the archives of the Goudstikker firm from 1940 to 1945 (held at Rijksbureau voor Kunsthistorische Documentatie). Correspondence with the Inspectie Cultuurbezit, The Hague, an organization responsible for Dutch art loss claims, has informed the CAM that, after conducting archival research, the painting does not appear to have remained in the Goudstikker firm’s inventory at the time of Miedl’s acquisition of it. Their research shows that it is not found in the inventories of Göring’s collection (Netherlands Custodian Foundation [NBI] The Hague, [NBI 021080]), which were usually quite detailed. It is not found in the "Koblenz Archive," which holds the records kept by the Allies at the Central Collecting Point, Munich. The tondo was not
discovered on any records of objects collected there that had Goudstikker on the provenance and returned to The Netherlands. The painting was not among works returned to Dési Goudstikker von Saher (NBI 873), nor does it appear on the list compiled by Dési after the war in which she identified the works missing from the collection (Dutch Ministry of Justice files of J. Dik Jr.). The Goudstikker Notebook of May 1940, consulted by the Inspectie Cultuurbezit, has an "A" beside entry no. 2002. They believe this notation identifies that the tondo was one of the works shipped to the United States by Goudstikker before he left The Netherlands. The copy of the inventory of objects acquired by Miedl, which derives from the May 1940 Goudstikker Notebook has an "X" beside entry no. 2002 (National Archives and Records Administration, RG 239/entry 73/Box 80/ filed with reports on Miedl; copy received from Getty Research Institute), which may signify the tondo was not among the works found in the collection upon Miedl's acquisition of the gallery. See correspondence, February 19, 21, 22, and 25, 2002; and March 12 and 25, 2002.

Source:  

Martin Quadal  
Portrait of the Artist  
1788  

Wartime Provenance: This work of art was not tied to the Nazis nor does it have a wartime provenance, however it was once owned by Monuments Man Walter Ings Farmer.

Cincinnatian Walter Farmer played an instrumental role in the recovery of artwork looted by the Nazis during World War II. Farmer served as a Captain in the Monuments Fine Arts and Archives group, a United States Army division involved with protecting, cataloguing, and restituting artworks. In 1945 Farmer was appointed director of the Wiesbaden Collecting Point, which primarily handled works taken from German museums and collections. Farmer devoted himself to protecting and preserving the works of art of which he was placed in charge. Among his accomplishments were to develop the Landesmuseum in Wiesbaden into a sufficient place to house the artworks, and to organize a group to write the Wiesbaden Manifesto, which protested the United States government shipping looted art to Washington, D.C.

Source:  
Cleveland, OH

Cleveland Museum of Art

Abraham van Beyeren
Silver Wine Jug, Ham, and Fruit (former title: Still Life with a Silver Wine Jug)
1660-1666

Wartime Provenance: Pierrey, Paris, c. 1908; (Berlin sale 1921); Berneime-Jeune; Possibly confiscated by the Nazis; (Terry-Engell Gallery, London), sold to the Cleveland Museum of Art, 1960.
Source: http://library.clevelandart.org/search_provenance

This painting appears to have a WWII connection. A painting of this same subject by van Beyeren is recorded in the Munich Central Collecting Database:
http://www.dhm.de/datenbank/ccp/dhm_ccp_add.php?seite=6&fld_1=30958&fld_1_exakt=exakt&suchen=Suchen

Rubens and Workshop
Diana and her Nymphs Departing for the Hunt
c.1615

Wartime Provenance: Rothschild; confiscated by ERR; 5 November 1940; Goering. MCCP; 3 June 1948 to Paris; Edouard and Germain de Rothschild, Chantilly; (Rosenberg & Stiebel); sold 1959 to the Cleveland Museum.
Source: Nancy H. Yeide, Beyond the Dreams of Avarice: The Hermann Goering Collection, A1531, (p.418).
Dallas-Ft. Worth, TX

Meadows Museum

Bartolomé Esteban Murillo  
*Saint Justa* (Santa Justa)  
c. 1665  
**Wartime Provenance:** Rothschild Family Collection, Paris (before 1941); Confiscated by the Nazi ERR in Paris from Rothschild Collection, inventory nos. R 1170, R 1171 (1941); (Justa) ERR Buxheim (1945); (Rufina) Munich Central Collecting Point under Allied Control (1945-46); Likely restituted to Rothschild family (after 1946).  
**Source:**  
[http://www.meadowsmuseumdallas.org/collections_Murillo_Justa.htm](http://www.meadowsmuseumdallas.org/collections_Murillo_Justa.htm)  

Bartolomé Esteban Murillo  
*Saint Rufina* (Santa Rufina)  
c. 1665  
**Wartime Provenance:** Rothschild Family Collection, Paris (before 1941); Confiscated by the Nazi ERR in Paris from Rothschild Collection, inventory nos. R 1170, R 1171 (1941); (Justa) ERR Buxheim (1945); (Rufina) Munich Central Collecting Point under Allied Control (1945-46); Likely restituted to Rothschild family (after 1946).  
**Source:**  
[http://www.meadowsmuseumdallas.org/collections_Murillo_Rufina.htm](http://www.meadowsmuseumdallas.org/collections_Murillo_Rufina.htm)  

Kimbell Art Museum

Attributed to Gian Cristoforo Romano  
*Portrait of a Woman,* probably Isabella D’Este  
c. 1500  
**Wartime Provenance:** Dr. Otto Lanz, Amsterdam [1865–1935] by 1931; his widow Anna Theresia Willi Lanz, Amsterdam and Lugano, Switzerland; sold to Adolf Hitler through Hans Posse in 1941; transferred to Kremsmünster and then Altussee, Austria; recovered by Allied forces and taken to the Munich Central Collecting Point on June 28, 1945; repatriated June 3, 1946, to the Netherlands Art Property Foundation (Stichting Nederlands Kunstbezit), Amsterdam.  
Joseph Mallord William Turner
*Glaucus and Scylla*
1841

**Wartime Provenance:** Sir Horatio Davies, Lord Mayor of London, England, until 1901; (Charles Sedelmeyer [1837-1925], Sedelmeyer Gallery), Paris, by 1902; John Jaffé [-1933] and his wife Anna Jaffé [-1942], Nice, 1902/3-1942; (sale 'Vente Collections John Jaffé,' ordered by the Commissariat aux questions juives de l'Etat Français, Nice, Hôtel Savoy, 12-13 July 1943, no. 121) for Frs. 28,000. Emile Leitz, Paris, until 1956; purchased by (Agnew's, London); Howard Young Galleries, New York, 1957. Mrs. Chamberlain, U. S.A., until 1966; (Newhouse Galleries, Inc., New York); purchased by Kimbell Art Foundation, Fort Worth, 1966. Restituted to the heirs of Anna Jaffé in 2006; (their sale, Christie’s, New York, 19 April 2007, no. 122); purchased by Kimbell Art Foundation, Fort Worth.

**Source:** https://www.kimbellart.org/collection-object/glaucus-and-scylla

François Boucher
*Mercury Confiding the Infant Bacchus to the Nymphs of Nysa*
1769

**Wartime Provenance:** Maurice de Rothschild; confiscated by ERR; 13 August 1941 to Goering; MCCP; 25 Sep 1947 to Paris; Edmond de Rothschild.


François Boucher
*Juno Asking Aeolus to Release the Winds*
1769

**Wartime Provenance:** Maurice de Rothschild; confiscated by ERR; 13 August 1941 to Goering; MCCP; 25 Sep 1947 to Paris; Edmond de Rothschild.


François Boucher
*Boreas Abducting Oreithya*
1769

**Wartime Provenance:** Maurice de Rothschild; confiscated by ERR; 13 August 1941 to Goering; MCCP; 25 Sep 1947 to Paris; Edmond de Rothschild.

François Boucher
_Venus at Vulcan's Forge_
1769

**Wartime Provenance:** Maurice de Rothschild; confiscated by ERR; 13 August 1941 to Goering; MCCP; 25 Sep 1947 to Paris; Edmond de Rothschild.

Denver, CO

Denver Art Museum

Jan van Scorel
*Portrait of a Young Man*
c. 1518-1524


*This painting might have a WWII connection, as it is listed in the Museum’s provenance project page, stating that the museum: “will be listing works here that have or may have changed hands in Europe during the Nazi Era. Their inclusion does not mean we believe the works were looted or improperly acquired. The gaps in their history are being researched and we will post any new findings as they become available.”*

**Source:** [http://www.denverartmuseum.org/world-war-ii-era-provenance-research-project](http://www.denverartmuseum.org/world-war-ii-era-provenance-research-project)
Detroit, MI

**Detroit Institute of Art**
Claes Cornelisz Moeyaert
*Laban Searching for His Gods*
1647

**Wartime Provenance:** Vienna, Collection Oscar Bondy (Bondy collection confiscated by the Nazis in Vienna in 1939 but was restituted to Bondy's widow, Elizabeth A. Bondy in 1947).
**Source:** [http://www.dia.org/art/provenance-listings.aspx](http://www.dia.org/art/provenance-listings.aspx)

Hans Petzolt
*Double-Cup*
1596

**Wartime Provenance:** Eugen Gutmann prior to 1912, bequeathed to his son Fritz Gutmann in 1925; confiscated by the Nazis in 1944; the Stichting Nederlands Kunstbezit (later renamed The Instituut Collectie Nederland) in 1945/46, until returned to the heirs of Fritz Gutmann in 2002.
**Source:**
http://www.dia.org/object-info/a2a532e8-4c1c-400e-a8b547c325085b3c.aspx?position=3

**French, Chestnut Bowl and Stand**
1757/1758

**Wartime Provenance:** Baron Gustave de Rothschild (1829-1911), Paris, France. By descent in the Rothschild family until it was confiscated during the 1940s by the Nazis; it was later restored to the family
**Source:**

Baron Jean Baptiste Regnault
*The Judgment of Paris*
c. 1812

**Wartime Provenance:** Paris, auction (Hotel Drouot) 2 July, 1928, bought by Roger; confiscated and exported by Hitler for his intended museum in Linz.
**Source:** [http://www.dia.org/art/provenance-listings.aspx](http://www.dia.org/art/provenance-listings.aspx)

Ludolf Backhuysen
*Coastal Scene with a Man-of-War and Other Vessels*
1692
**Wartime Provenance:** Amsterdam, A. Staal (dealer--5 April 1935); Amsterdam, Collection Alfred Cohen (collection expropriated by the Nazis).

**Source:**
http://www.dia.org/object-info/07d9a8ef-08fd-4a9a-8fbd-376ec73755dd.aspx?position=1
Indianapolis, IN

Indianapolis Museum of Art

Armand Guillaumin *The Quai d’Austerlitz*
c. 1877

**Wartime Provenance:** Purchased by Simon Bauer by 1933; confiscated during the German Occupation. Restituted to the Bauer family in the late 1960. According to a fax of 11 November 1999 from Sarah Jackson, Director of Historic Claims, The Art Loss Register, London, and based on her meeting with a great-grandson of Simon Bauer, the Bauer family engaged Interpol and the French police to trace confiscated works from the collection. The Guillaumin was recovered by the family in the late 1960s and then sold at auction.

**Source:** [http://www.imamuseum.org/collections/artwork/quai-dausterlitz-guillaumin-armand](http://www.imamuseum.org/collections/artwork/quai-dausterlitz-guillaumin-armand)
Los Angeles, CA

J. Paul Getty Museum

Jacobus Vrel *Street Scene/Rue D'une Ville Hollandaise*
c.1654-1662
**Wartime Provenance:** 1939-1943 Juliette (Schloss) Weil [Chambon, France]; 1943 In the possession of the Vichy Government of France [Chambon, France; Paris, France], sequestered by the French State Museums at the Musée du Louvre, 1943. 1943-1945 Musée du Louvre [Paris, France], restituted to the Adolphe Schloss Family, 1945.
**Source:**

Jean-Étienne Liotard
*Still Life: Tea Set*
1781-1783
**Wartime Provenance:** 1939-1943 Juliette (Schloss) Weil [Chambon, France]; 1943 In the possession of the Vichy Government of France [Chambon, France; Paris, France], sequestered by the French State Museums at the Musée du Louvre, 1943. 1943-1945 Musée du Louvre [Paris, France], restituted to the Adolphe Schloss Family, 1945.
**Source:**

Pieter Jansz. Saenredam
*The Interior of St. Bavo, Haarlem*
1628
**Wartime Provenance:** 1939-1943 Juliette (Schloss) Weil [Chambon, France]; 1943 In the possession of the Vichy Government of France [Chambon, France; Paris, France], sequestered by the French State Museums at the Musée du Louvre, 1943. 1943-1945 Musée du Louvre [Paris, France], restituted to the Adolphe Schloss Family, 1945.
**Source:**

François Boucher
*Venus on the Waves*
1769
Wartime Provenance: 1934-1940 Baron Maurice (Edmond Charles) de Rothschild, looted by the Nazis, 1940. 1940-1945/46 In the possession of the Nazis [Paris, France], restituted to Edmond Charles de Rothschild, 1945/1946. From BDA: Maurice de Rothschild; Confiscated by ERR; 13 August 1941 to Goering; Jeu de Paume 20 Oct 1942; Berchtesgaden; MCCP; 30 Jan 1946 to Paris; Edmond de Rothschild.

François Boucher
Aurora and Cephalus
1769
Wartime Provenance: Maurice de Rothschild; Confiscated by ERR; 13 August 1941 to Goering; Jeu de Paume 20 Oct 1942; Berchtesgaden; MCCP; 30 Jan 1946 to Paris; Edmond de Rothschild.
Source: Nancy H. Yeide, Beyond the Dreams of Avarice: The Hermann Goering Collection, A1002, (p.360).

Giovanni Battista Tiepolo
Alexander the Great and Campaspe at the Studio of Apelles
Wartime Provenance: Federico Gentile di Giuseppe, Paris; estate sale Hotel Douot 1941; Hans Wendland, Paris sold July 1941 through Hofer to Goering [letter Hofer to Goering 18 March 1941, bill 26 Aug 1941, NARA]; Veldenstein Transport no. 522; Berchtesgaden Inventory; MCCP; 25 March 1947 to Paris; Louvre; returned 9 July 1999 to heirs of Giuseppe.

Los Angeles County Museum of Art

Adriaen Isenbrandt
The Crucifixion
1525
Wartime Provenance: Oskar Bondy and his family fled Austria via Switzerland to New York, where Oskar Bondy died in 1944. Following the war (1946) Bondy’s widow, Elizabeth Anna, and other members of the family, then citizens of the United States living in New York, sought legal restitution of the collection. Many of the objects were included among the first shipments returned to Austria from the MCP, where they had been brought for accounting from Altlaussee and Kremmnuster [NARA, RG 260, USACA-USFA, Box
The objects were later returned by the Austrian government to the family.

Source: http://www.lacma.org/artwork-1

Angelica Kauffmann
*Half-length Portrait of the Duchess of Courland*
1785

**Wartime Provenance:** According to the OSS report, the dealer Zacharie Birtschansky (281 rue du Faubourg-Saint-Honoré, Paris) was involved with Hermann Goering’s agent Walter Andreas Hofer and with Bruno Lohse, his man at the Einsatzstab Reichsleiter Rosenberg (ERR), the Nazi agency responsible for transporting cultural objects from France for "safeguarding" in Germany. Birtschansky was also involved with Josef Mühlmann and Frau Dietrich.

Source: http://www.lacma.org/artwork-

**Norton Simon**
Lucas Cranach the Elder
*Adam*
c.1530

**Wartime Provenance:** In 1940, Goudstikker, a Jew, fled Amsterdam as the Nazis invaded Holland, forced to leave his collection behind. Hermann Goering, second in command to Hitler, "purchased" the Cranachs and most of Goustikker's collection. After the war, the Cranachs were recovered by the Allies and returned to the Dutch government, with the hope that they could then be restituted to their rightful private owner, as according to Allied policy.


Jan Steen
*The Wedding at Cana*
1668

**Wartime Provenance:** Goudstikker; acquired July 1940 by Goering sold 31 March 1942 to Goudstikker/ Miedl; sent 1942 by Meidl to Switzerland, recovered in 1945. Duits London sold 1946 to de Boer.


Chardin
*Still Life with Fowl*
1728-1730
**Wartime Provenance:** Wildenstein, confiscated by ERR 2 August 1940; Veldenstein; MCCP; 25 June 1946 to Paris; Wildenstein.


Chardin

*Still Life with Kitchen Utensils*

1728-1730

**Wartime Provenance:** Wildenstein, confiscated by ERR 2 August 1940; Veldenstein; MCCP; 25 June 1946 to Paris; Wildenstein.

Minneapolis-St. Paul, MN

Minneapolis Institute of Arts

Benedetto da Rovezzano
*St John the Baptist*
c. 1505

**Wartime Provenance:** This bust of a youthful Saint John the Baptist was acquired in 1941 by Hans Posse for Hitler’s Führermuseum. It was recovered at Altaussee by the Monuments Men of the US Army and repatriated to the Netherlands Art Property Foundation in 1946, it entered the Minneapolis Institute of Arts’ collection on the 68th anniversary of VE Day.

**Source:** [http://www.apollo-magazine.com/apollo-advent-calendar-day-8/](http://www.apollo-magazine.com/apollo-advent-calendar-day-8/)
New Haven, CT

Yale University Art Gallery

Gustave Courbet
*Le Grand Pont*
1864

**Wartime Provenance:** Coll. Marczell de Nemes (sold at auction, Galerie Manzi-Joyant, Paris, 1913, no. 100); M. Bousquet, Paris (as Le Grand Pont); Coll. Mandelbaum, Berlin; Leo Lewin, Breslau; M. Silberberg, Breslau (sold by Graupe, Berlin, no. 19 as La Promenade de Robinson; with Wolfgang Luck, Berlin (as Le Grand Pont). A claim was filed in October 2000, on behalf of the estate of the late Josephine Weinmann, for recovery of Le Grand Pont by Gustave Courbet, on loan to the Yale University Art Gallery since 1981 from the collection of Dr. Herbert and Mrs. Monika Schaefer. A settlement agreement in 2001 led to the gift of the painting to the Gallery and its temporary return to the Weinmann family on ten-year loan.

**Source:** [http://cmi2.yale.edu/mannix/mock2/pc_provenance.html](http://cmi2.yale.edu/mannix/mock2/pc_provenance.html)

George Grosz
*Drinnen und Draussen (Inside and Outside)*
1926

**Wartime Provenance:** Collection Markus Kruss, Berlin. Currently subject of provenance research

**Source:** [http://cmi2.yale.edu/mannix/mock2/pc_provenance.html](http://cmi2.yale.edu/mannix/mock2/pc_provenance.html)

Hubert Robert
*Banquet in Temple Ruins*
1795

**Wartime Provenance:** With Wolfgang Luck, Berlin. Currently subject of provenance research

**Source:** [http://cmi2.yale.edu/mannix/mock2/pc_provenance.html](http://cmi2.yale.edu/mannix/mock2/pc_provenance.html)
New York, NY

Metropolitan Museum of Art

The Met has created a special walking tour, "The Monuments Men at the Met Gallery Itinerary," featuring 11 works of art saved by the Monuments Men that are on display at the museum along with information about Monuments Man James Rorimer, former Director of the museum. The Suggested Itinerary can be found online on the museum's website -- [http://www.metmuseum.org/visit/itineraries/monuments-men](http://www.metmuseum.org/visit/itineraries/monuments-men) -- as well as in a printed version available at various informational kiosks at the museum.

**Source for all:** [http://www.metmuseum.org/collections/search-the-collections?deptids=52&pg=1](http://www.metmuseum.org/collections/search-the-collections?deptids=52&pg=1)

Jean Siméon Chardin
*Soap Bubbles*
49.24 [http://www.metmuseum.org/Collections/search-the-collections/435888](http://www.metmuseum.org/Collections/search-the-collections/435888)

Bachiacca (Francesco d'Ubertino Verdi)
*Leda and the Swan*
1982.60.11 [http://www.metmuseum.org/Collections/search-the-collections/435594](http://www.metmuseum.org/Collections/search-the-collections/435594)

Abraham van Beyeren
*Still Life with Lobster and Fruit*

Bernardino Campi
*Portrait of a Woman*
63.43.1 [http://www.metmuseum.org/Collections/search-the-collections/435835](http://www.metmuseum.org/Collections/search-the-collections/435835)

Giovanni di Paolo (Giovanni di Paolo di Grazia)
*The Adoration of the Magi*
1982.60.4 [http://www.metmuseum.org/Collections/search-the-collections/436509](http://www.metmuseum.org/Collections/search-the-collections/436509)
Jan van Goyen
Castle by a River
64.65.1 http://www.metmuseum.org/Collections/search-the-collections/436559

Jan van der Heyden
The Ten Bosch at The Hague and Its Formal Garden (View from the South)
64.65.2 http://www.metmuseum.org/Collections/search-the-collections/436647

Jan van der Heyden
The Huis Ten Bosch at The Hague and Its Formal Garden (View from the East)
64.65.3 http://www.metmuseum.org/Collections/search-the-collections/436648

Thomas de Keyser
A Musician and His Daughter
64.65.4 http://www.metmuseum.org/Collections/search-the-collections/436818

Gustav Klimt
Măda Primavesi (1903–2000)
64.148 http://www.metmuseum.org/Collections/search-the-collections/436819

Philips Koninck
Wide River Landscape
63.43.2 http://www.metmuseum.org/Collections/search-the-collections/436832

Henri Mauperché
Classical Landscape with Figures
1976.100.9 http://www.metmuseum.org/Collections/search-the-collections/437039

Claude Monet
The Parc Monceau
59.142 http://www.metmuseum.org/Collections/search-the-collections/437108
David Teniers the Younger
Guardroom with the Deliverance of Saint Peter
64.65.5  http://www.metmuseum.org/Collections/search-the-collections/437777

Jan Weenix
Gamepiece with a Dead Heron ("Falconer's Bag")
50.55 http://www.metmuseum.org/Collections/search-the-collections/437937

The Frick Collection

Jacob van Ruisdael
Landscape with a Footbridge
1652
Wartime Provenance: Baron Albert von Rothschild [1844–1910], Vienna; inherited by his son Baron Louis von Rothschild [1882–1955]; confiscated by the Nazis soon after the German annexation of Austria, May 12, 1938; returned to Baron Louis von Rothschild after World War II; sold through Rosenberg & Stiebel, New York (agents for the Rothschild family); Frick, 1949.
Source: http://collections.frick.org/view/objects/asitem/items$0040:253

Museum of Modern Art

Pablo Picasso
Harlequin
1915
Wartime Provenance: Sold to Alphonse Kann (1870-1948), Saint-Germain-en-Laye, January 22, 1918; confiscated during the Nazi occupation by the ERR (Einsatzstab Reichsleiter Rosenberg), June 1940. Harlequin was stored at the J eu de Paume in Paris (ERR inventory number KA 1063). The painting was destined for transport to the ERR repository in Nikolsburg (Czech Republic) in August 1944, but the French Resistance was able to stop the train in Aulnay outside of Paris.
Henri Matisse  
*Composition*  
1915  
**Source:**  

Georges Seurat  
*The Channel at Gravelines*  
1890  
**Wartime Provenance:** Rosenberg, confiscated by ERR; 14 Sept 1941 to Goering; traded April 1942 to Galerie Fischer; secured 1946 at Kunstmuseum Bern; Rosenberg, NY; sold 1948 to Burden, gift 1963 to Museum of Modern Art.  

Pierre-Auguste Renoir  
*Reclining Nude*  
1902  
**Provenance:** Rosenberg, confiscated by ERR; 11 March 1941 to Goering; traded for a Master H.B., a Krueger, and a Janssens to Gustav Rochlitz; [21 MCCP; 30 January 1946 to Paris; returned to (Paul Rosenberg [1881-1959]); gift of the Rosenbergs to the Museum of Modern art, New York.  

**Neue Galerie**

**Source for all:**  
http://www.neuegalerie.org/collection/Austrian/Fine%20Arts?page=1

Gustav Klimt  
*Portrait of Adele Bloch-Bauer I, oil on canvas*  
1907  
**Wartime Provenance:** Adele und Ferdinand Bloch Bauer, Vienna (acquired by the artist); seized by the Viennese Magistrate following the Nazi
Anschluss, March 1938; with Dr. Erich Führer, Vienna (the state-appointed administrator for Ferdinand Bloch-Bauer); Österreichische Galerie Belvedere, Vienna; Restituted to the heirs of Adele and Ferdinand Bloch-Bauer by the Republic of Austria; Neue Galerie New York.

Gustav Klimt
*Adele Bloch-Bauer, Seated in an Armchair Facing Left, Charcoal and chalk on paper*
1903
**Wartime Provenance:** Adele und Ferdinand Bloch Bauer, Vienna (acquired from the artist); Graphische Sammlung Albertina, Vienna; Restituted to the heirs of Ferdinand Bloch-Bauer by the Austrian Government in 1999; Galerie St. Etienne, New York; Neue Galerie New York.

Gustav Klimt
*Adele Bloch-Bauer, Standing in Three-Quarter Profile, Facing Left, Charcoal on tan wove paper*
1903
**Wartime Provenance:** Adele und Ferdinand Bloch Bauer, Vienna (acquired from the artist); Graphische Sammlung Albertina, Vienna; Restituted to the heirs of Ferdinand Bloch-Bauer by the Austrian Government in 1999; Galerie St. Etienne, New York; Neue Galerie New York.

Gustav Klimt
*Adele Bloch-Bauer, Seated in an Armchair, Facing Slightly Right, Charcoal on tan wove paper*
1903
**Wartime Provenance:** Adele und Ferdinand Bloch Bauer, Vienna (acquired from the artist); Graphische Sammlung Albertina, Vienna; Restituted to the heirs of Ferdinand Bloch-Bauer by the Austrian Government in 1999; Galerie St. Etienne, New York; Neue Galerie New York.

Gustav Klimt
*Adele Bloch-Bauer, Standing Facing Forward, Charcoal on tan wove paper*
1903
**Wartime Provenance:** Adele und Ferdinand Bloch Bauer, Vienna (acquired from the artist); Graphische Sammlung Albertina, Vienna; Restituted to the heirs of Ferdinand Bloch-Bauer by the Austrian Government in 1999; Galerie St. Etienne, New York; Neue Galerie New York.
Gustav Klimt
Adele Bloch-Bauer, Seated in Three-Quarter Profile Facing Right, Charcoal on tan wove paper
1903

Wartime Provenance: Adele und Ferdinand Bloch Bauer, Vienna (acquired from the artist); Graphische Sammlung Albertina, Vienna; Restituted to the heirs of Ferdinand Bloch-Bauer by the Austrian Government in 1999; Galerie St. Etienne, New York; Neue Galerie New York.

Gustav Klimt
Adele Bloch-Bauer, Seated in an Armchair Facing Forward, Resting her Temple on her Right Hand, Charcoal on tan wove paper
1903-1904

Wartime Provenance: Adele und Ferdinand Bloch Bauer, Vienna (acquired from the artist); Graphische Sammlung Albertina, Vienna; Restituted to the heirs of Ferdinand Bloch-Bauer by the Austrian Government in 1999; Galerie St. Etienne, New York; Neue Galerie New York.

Gustav Klimt
Adele Bloch-Bauer, Costume Study with Bell-Shaped Skirt, Violet colored pencil on cream wove paper
1903-1904

Wartime Provenance: Adele und Ferdinand Bloch Bauer, Vienna (acquired from the artist); Graphische Sammlung Albertina, Vienna; Restituted to the heirs of Ferdinand Bloch-Bauer by the Austrian Government in 1999; Galerie St. Etienne, New York; Neue Galerie New York.
Philadelphia, PA

Philadelphia Museum of Art

Gustave Courbet

*Nude Reclining by the Sea*

1868

**Wartime Provenance:** With Bernheim-Jeune, Paris, 1917; with Paul Rosenberg & Co., Paris, about 1933-34; confiscated by the ERR, 1941; Hermann Göring collection, selected from the Jeu de Paume September 14, 1941; recovered by the Allies at Berchtesgaden, May 1945; repatriated to France, April 18, 1946; restituted by the French government to Paul Rosenberg, New York, late 1940s; sold to Louis E. Stern, New York, April 1, 1953; bequest to PMA, 1963. 1. The painting was assigned the ERR inventory number PR 137 according to a matching ERR card at the National Archives (RG 260, OMGUS Property Division, Misc. Records, ERR Card File, Box 19). The back of the painting is marked "ROSENBERG BORDEAUX", indicating that the painting was seized in April 1941 along with part of Rosenberg's collection stored in a bank vault in Libourne, near Bordeaux. The painting is included on an inventory and appraisal of the Rosenberg Libourne collection, as "Femme nue couchée sur fond de mer" (NARA RG 239, Entry 73, Box 82). Also on one of the stretchers is a typed label, in German, identifying the artist, title, the Rosenberg collection, and the date 2 December 1941 (probably the date on which it was shipped from Paris to Berlin). The ERR card is marked "HG" under the "Whereabouts" (Verbleib) section, indicating that it was selected by Hermann Göring. Other records at the National Archives (see copies in curatorial file provided by Nancy H. Yeide of the National Gallery of Art, Washington, D.C.) confirm that Göring selected the painting from the Jeu de Paume on September 14, 1941 and that it was recovered with other objects in Göring's collection at Berchtesgaden in May 1945. It arrived at the Munich Central Collecting Point on August 1, 1945, where it was assigned Mun. no. 6125/Berchtesgaden 1077, and was repatriated to France on April 18, 1946. 2. A letter dated June 9, 1964 from Alexandre Rosenberg to Henry Gardiner states that "the Courbet was acquired from Bernheim-Jeune, Paris about 1933-34" and that "the picture belongs to the numerous groups of works of art looted during the war by the Germans, and restituted to us in the late forties." PMA Archives, Marceau Object Files; Stern, Louis E. (Collection); Research for Catalogue, H. Clifford plus Brooklyn Museum cat. and PMA Bulletin, 1964.


Jean-Baptiste-Camille Corot
Pensive Young Brunette
1845-1850

Wartime Provenance: Alphonse Kann (1870-1948), Paris; confiscated by the ERR, 1940; Munich Central Collecting Point, June 23, 1945 to May 23, 1946; repatriated to France, May 23, 1946; restituted to Alphonse Kann, Paris, July 1946; with André Weil at the Matignon Galleries, Paris, 1949; Louis E. Stern, New York, May 31, 1949; bequest to PMA, 1963. 1. There are two Alexis Rouarts, one (1839-1911) is the brother of the artist and collector Henri Rouart (1833-1912) and the other (1869-1921) is the son of Henri Rouart. The Corot does not appear in the 1912-13 sales of Henri Rouart's collections by his children. It may be in the May 8-10, 1911 Hôtel Drouot sale of the elder Alexis Rouart. 2. The ERR inventory number Ka 38 is painted on the upper stretcher. The corresponding ERR card can be found at the National Archives, RG260, OMGUS Property Division, Misc. Records, ERR Card File, 1940-45, Box 6, 390/45/34/7-2. 3.Inventory number 366/Aussee 292/2. National Archives RG260, Records of the Munich Collecting Point, Records Relating to Property Accession 1945-50, Box 492, 390/45/27/05. 4. No. 119 on French Receipt No 7a, shipment 660. National Archives, RG260, Records of the Munich Collecting Point, Receipts: Restitution 1945-49, Box 286, 390/45/23/03. 5. Materials in the archives of the French Ministry of Foreign Affairs indicate that the painting was returned to Kann's representative in July 1946 (according to an email message from Marie Hamon on June 8, 2001).

Source:
http://www.philamuseum.org/collections/permanent/59507.html
Princeton, NJ

Princeton University Art Museum

Bernardino Pinturicchio
*Saint Bartholomew*

**Wartime Provenance:** Once the property of Federico Gentili di Giuseppe, a Jewish resident of German-occupied France, was auctioned with his estate in 1941 without the assent of his family. Acknowledging that the Museum had bought the painting in good faith, the Gentili di Giuseppe heirs wished to leave the painting in the Princeton collection.

**Source:** [http://artmuseum.princeton.edu/collections/provenance-research](http://artmuseum.princeton.edu/collections/provenance-research)

Aert van der Neer
*River Landscape in Moonlight*

**Wartime Provenance:** Baron Louis Rothschild. Along with other confiscated works intended for Linz, both paintings were held at the Altaußee salt mines, southeast of Salzburg. On May 8, 1945 Allied forces discovered the holdings at Altaußee. They removed the objects to designated holding points that had been established for the purposes of collecting, identifying, and restituting Nazi-looted art.

**Source:** [http://artmuseum.princeton.edu/collections/provenance-research](http://artmuseum.princeton.edu/collections/provenance-research)

South German master
*Visitation*

**Wartime Provenance:** Belonged to Oskar Bondy. Along with other confiscated works intended for Linz, both paintings were held at the Altaußee salt mines, southeast of Salzburg. On May 8, 1945 Allied forces discovered the holdings at Altaußee. They removed the objects to designated holding points that had been established for the purposes of collecting, identifying, and restituting Nazi-looted art.

**Source:** [http://artmuseum.princeton.edu/collections/provenance-research](http://artmuseum.princeton.edu/collections/provenance-research)
Raleigh, NC

North Carolina Museum of Art

Circle of Hans Pleydenwurff

Saint Leonard

**Wartime Provenance:** Paul Graupe, Paris; 1 July 1940 through Sepp Angerer to Goering; Veldenstein; MCCP; 25 Sep 1947 to Paris. Private Collection London; sold 1954 to Kress Collection, gift to North Carolina Museum of Art.

San Diego, CA

San Diego Museum of Art

Pseudo Pier Francesco Fiorentino
*Madonna of the Roses*
1973.65
**Wartime Provenance:** The Pseudo Pier Francesco Fiorentino had been looted from Vienna, Austria, and stored by the Nazis in Altauess. It was recovered by the Monuments Men and sent to the Munich Collecting Point. It was returned to Austria after the war and was finally restituted to the son of the original owners.

Pompeo Batoni,
*Etienne-René, Cardinal Potier de Gesvres*
1983.7
**Wartime Provenance:** Purchased on the open market by Adolph Hitler's agents for inclusion in the proposed Führer Museum in Linz, Austria (Linz no. 3025). It was found by the Monuments Men in Altauess (Aussee no. 5029) and sent to the Munich Collecting Point (Munich No. 9813). It was returned to France after the war and then sold by the French Government since there was no one else to claim title.

Source: http://www.dhm.de/datenbank/ccp/dhm_ccp_add.php?seite=6&fld_1=9813&fld_1_exakt=exakt&suchen=Suchen

Peter Paul Rubens
*Allegory of Eternity*
ca. 1625-1630
1947.8
**Wartime Provenance:** with Leo Blumenreich, Berlin, May 1931; (with Galerie van Diemen, Berlin, 1932–1935); (through Paul Graupe auction house, liquidation sale of Galerie van Diemen [Berlin branch], Berlin, January 25–26, 1935, lot 51); (with Arthur Goldschmidt/J.S. Goldschmidt, Berlin, 1935); Conrad Bareiss, Salach, Germany, ca. 1938–1939 (unspecified art dealer [U.S.A.?], 1940); Frederick A. Stern, New York, 1942; Zinser Collection, New York, ca. 1946; (with Jacob M. Heimann, New York and Beverly Hills, 1946–1947); purchased by Anne R. and Amy Putnam for the Fine Arts Gallery (now SDMA), April 30, 1947.

Source: http://jls.unc.edu/MSpapers/3409.pdf
San Francisco, CA

Legion of Honor, Fine Arts Museums of San Francisco

Anthony van Dyck
*Portrait of a Lady*
1620

*This painting appears to have a WWII connection. The Museum’s website doesn’t report any provenance information, however a painting of this same subject by van Dyck is recorded in the Munich Central Collecting Database: [http://www.dhm.de/datenbank/ccp/dhm CCP add.php?seite=6&fld_1=5485&fld_1_exakt=exakt&suchen=Suchen](http://www.dhm.de/datenbank/ccp/dhm CCP add.php?seite=6&fld_1=5485&fld_1_exakt=exakt&suchen=Suchen)*
Sarasota, FL

The John and Mable Ringling Museum of Art

Alessandro Magnasco

*Vagrants in a Ruin*

18th Century

**Wartime Provenance:** By 1914: Collection of Benno Geiger; c. 1944: Julius Böhler, Munich; before 1962; Collection of Frederick Mont [New York, New York], sold to Ringling Museum of Art; 1962.


*Julius Böhler, Munich: One of the art dealers who specialized in the art of plundered nations and Jewish collections, working for Hitler and his museum in Linz. Others were Karl Haberstock, but also Walter Andreas Hofer, Bruno Lohse, and Maria Almas Dietrich.*

Source: [http://www.dictionaryofarthistorians.org/muhlmannk.htm](http://www.dictionaryofarthistorians.org/muhlmannk.htm)
St. Louis, MO

St. Louis Art Museum

Hans Mielich

*Portrait of a Gentleman*

1540-41

**Wartime Provenance:** 1938/11/04 - German National Socialist (Nazi) government, confiscated from Julius and Camilla Priester, taken to the Kunsthistorisches Museum, Vienna, Austria, November 4, 1938. 1944 - 1947 Depot Salzbergbau Altauassee, Austria. According to a document stamped with the date March 7, 1946 from the Staatsdenkmalamt zur Kenntnisnahme, the paintings were brought to the Depot Salzbergbau Altauassee, Austria, on July 3, 1944 [document labeled 1543/46, SLAM document files]. Another document stamped with the date June 28, 1947 also mentions the location of Priester's collection as Depot Salzbergbau Altauassee [document with handwritten label 3582, SLAM document files]. Salzbergbau Altauassee are salt mines in Austria that were used as storage facilities for looted art by the German National Socialist government.

**Source:**

entrecord=1&page=search&profile=objects&searchdesc=provenance&qui
cksearch=mielich

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Hans Mielich *Portrait of a Lady*

1540-41

**Wartime Provenance:** 1938/11/04 - German National Socialist (Nazi) government, confiscated from Julius and Camilla Priester, taken to the Kunsthistorisches Museum, Vienna, Austria, November 4, 1938. 1944 - 1947 Depot Salzbergbau Altauassee, Austria. According to a document stamped with the date March 7, 1946 from the Staatsdenkmalamt zur Kenntnisnahme, the paintings were brought to the Depot Salzbergbau Altauassee, Austria, on July 3, 1944 [document labeled 1543/46, SLAM document files]. Another document stamped with the date June 28, 1947 also mentions the location of Priester's collection as Depot Salzbergbau Altauassee [document with handwritten label 3582, SLAM document files]. Salzbergbau Altauassee are salt mines in Austria that were used as storage facilities for looted art by the German National Socialist government.

**Source:**

entrecord=1&page=search&profile=objects&searchdesc=provenance&qui
cksearch=mielich
Toledo, OH

Toledo Museum of Art

Claude Lorrain (1600-1682)
*Landscape with Nymph and Satyr Dancing*
1641
**Wartime Provenance:** 1939 Dealer: Wildenstein, Paris.

Aelbert Cuyp
*Landscape with Horse Trainers* (also *The Riding Lesson*)
c.1655
**Wartime Provenance:** By 1912 Edouard de Rothschild, Ferrières, France, by descent; 1941 Seized by Germany Hermann Goering, Berlin; 1946 Central Collecting Point, Munich, 1946 (inv. 5352) Returned to France. Via BDA: Rothschild, confiscated 1940 by ER; 8 Feb 1941 to Goering; Veldenstein; Berchtsgaden; MCCP; 25 March 1947 to Paris. Seligmann, Paris. 1940 Seized for Hitler’s projected museum at Linz.

Carel Fabritius; Nicolaes Maes
*The Happy Child*
1645-1650
**Wartime Provenance:** Edouard de Rothschild; confiscated by ERR; 5 Nov 1940 to Goering; Veldenstein Transport; Berchtsgaden Inventory; MCCP; 20 Nov 1945 to Paris; Guy de Rothschild.

Peter Paul Rubens
*The Crowning of Saint Catherine*
1633
**Wartime Provenance:** Koppel, deposited in Deutsche Bank, Berlin; Stegmann for MR 42,000 to Goering; MCCP; 8 Jan 1949 to Schuchmann for Koppel.
Washington, DC

National Gallery of Art

Source for all: http://www.nga.gov/content/ngaweb/Collection/wwii-research.html

Henri Fantin-Latour
Self Portrait
1861
1995.47.9

[1] The painting was lent by David-Weill to the 1936 exhibition of Fantin-Latour’s work held in Grenoble. During World War II the painting was confiscated by the Nazi Einsatzstab Reichsleiter Rosenberg (ERR) from the David-Weill collection in France, and recovered at Alt Aussee. The records of the Munich Central Collecting Point indicate that the painting was restituted to France on 11 July 1946, with David-Weill as the presumed owner (Munich property card #181/6; French Receipt for Cultural Objects no. 9A, item no. 77; copies in NGA curatorial files). The painting was returned to the David-Weill family in September 1946 (see correspondence from the French Ministere des Affaires Étrangères in NGA curatorial files). David-Weill was president of the Conseil artistique de la Réunion des Musées Nationaux. His claim for paintings not recovered after the war is published in the Répertoire des biens spoliés en France durant la guerre 1939-1945, Groupe français du conseil de controle, 1947.

Source: http://www.nga.gov/content/ngaweb/Collection/art-object-page.92996.html

Hans Holbein the Younger
Portrait of a Young Man
1520/1530
1961.9.21


[2] This painting was confiscated by the Nazis from the Louis de Rothschild collection in Vienna in 1938 and was destined for Hitler's planned museum in Linz, Austria. It is listed on the 20 October 1939 Vorschlag sur Verteilung der in Wien beschlagnahmte Gemaelde: Fuer das Kunstmuseum in Linz prepared by Hans Posse, and also his Verzeichnis der fuer Linz in Aussicht genommenen Gemaelde dated 31 July 1940 (OSS Consolidated Interrogation Report #4, Linz: Hitler's Museum and Library, 15 December 1945, Attachments 72 and 73, National Archives RG226/Entry 190B/Box 35, copy NGA curatorial files). The records of the Munich Central Collecting Point indicate that the painting was recovered at Alt Aussee and restituted to Austria on 25 April 1946 with Rothschild as the presumed owner. (Munich property card #2306/7; Austrian Receipt for Cultural Property no. IIIa, item no. 29; copies in NGA curatorial files.)


Source: http://www.nga.gov/content/ngaweb/Collection/art-object-page.46120.html

David Teniers the Younger

*Peasants Celebrating Twelfth Night*

1635

1972.10.1

[1] The painting is inscribed on the reverse "E'd Ladd Betts, Esq." This is probably Edward Betts, a famous English physician, who died on 27 April 1695.


[4] The 1964 Gebr. Douwes exhibition catalogue lists a Baron Alex. Gendebien as the owner of the painting in 1937. According to correspondence with the Inspectie Cultuurbezit of the Netherlands and copies of documents provided by the Dutch State Archives, a Baron Robert Gendebien owned the painting in 1939 and was involved in its restitution after it was confiscated during World War II (see note 5). The relationship between Alex. and Robert Gendebien, though obviously familial, is unclear. [5] A note on Witt Library fiche no. 13.365 indicates that the painting was "stolen from Belgium, 1939/1945." Although the collection of Eric-Emil Lyndhurst, a Jewish collector and dealer, was confiscated by the Nazi Einstazstab Reichsleiter Rosenberg (ERR) in 1943, this painting does not appear on the list of his collection compiled at that time. According to his statement of 23 July 1948, "[S]ome months before the outbreak of war in 1939, [he] handed over to Mr. Nathan Katz (of the Firm D. Katz, Dieren) [the Teniers painting] belonging to Baron Robert Gendebien for sale." Lyndhurst learned from Katz that the painting had been taken by the Germans during the war. After passing through Katz, Smit van Gelder, the Nazi-controlled Goudstikker firm, Kalb, and Hoffmann (probably Heinrich Hoffmann [1885-1957], Adolf
Hitler's photographer) the painting made its way into Hitler's possession. The records of the Munich Central Collecting Point indicate that after the war the painting was recovered at Alt Aussee and restituted to the Netherlands on 15 April 1946 (Munich property card #2588/Aussee 1932; Dutch Receipt for Cultural Objects No. 10a, item no. 34, copies in NGA curatorial files). The painting arrived in the Netherlands on 28 May 1946. Although it is unclear to whom the painting was returned by the Dutch authorities, Robert Gendebien was assumed to be the rightful owner and was involved in the restitution. After its return, he may have again put the painting on consignment to Lyndhurst, who, according to the 1964 Gebr. Douwes exhibition catalogue, was in possession of it in 1955. See the letter dated 9 December 1999 from the Inspectie Cultuurbiezit of The Netherlands, and copies of documents from the Stichting Nederlands Kunstuinzet, archive no. 267, sent 4 January 2000 by the Dutch State Archives, in NGA curatorial files.

[7] The Sotheby's auction report lists the purchaser of the painting as a Mrs. Pethick. Her name, however, does not appear in any other provenance listing. Perhaps she was an agent for a dealer or private collector.
[9] See Fritz Rolf, Sammlung Becker, Dortmund, 1967: no. 86; in this entry the 1936 exhibition at the Pavillon de Marsan, which included the painting, is incorrectly listed as being at the Pavillon de Marsau in 1946.

Source: http://www.nga.gov/content/ngaweb/Collections/art-object-page.53141.html

François Boucher
Design for a Funeral Monument
1767
1992.87.28

Provenance: Chevalier de Damery, Paris [d. 1803] (Lugt 2862); (sale Paris, May 14, 1906, no. 10); Baron Nathaniel Mayer von Rothschild [1836-1905], Vienna; by inheritance to his nephew, Baron Alphonse de Rothschild [1878-1942];[1] his widow Clarice de Rothschild [1894-1967]. Arthur Liebman [d. 1991], Lake Forest, IL; bequest 1992, to NGA

[1] This drawing was among the Rothschild collections confiscated by the Nazis in Austria in 1938 and stored at the monastery in Kremsmünster, from where it was later evacuated to the salt mine at Alt Aussee. It was recovered there and in July 1945 sent to the Munich Central Collecting Point (Munich Central Collecting Point Property Card

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François Etienne Villaret
*Rue de Rivoli and Pavillon Marsan*
1995.47.69

**Provenance:** David David-Weill [1871-1952], Neuilly-sur-Seine, probably after 1928;[1] Mr. and Mrs. Paul Mellon, Upperville, VA; gift to NGA, 1995.

[1] Not included in Gabriel Henriot, *Collection David-Weill*, 3 vols. Paris,1926-1928. During World War II the drawing was confiscated by the Nazi Einsatzstab Reichsleiter Rosenberg (ERR, no. D-W 416) from the David-Weill collection in France, and recovered at Alt Aussee. The records of the Munich Central Collecting Point indicate that the drawing was restituted to France on 11 July 1946, with David-Weill as the presumed owner (Munich property card #1254/9; copy in NGA curatorial files). David-Weill was president of the Conseil artistique de la Réunion des Musées Nationaux. His claim for objects not recovered after the war is published in the *Répertoire des biens spoliés en France durant la guerre 1939-1945*, Groupe français du conseil de contrôle, 1947.

Source: [http://www.nga.gov/content/ngaweb/Collection/art-object-page.93030.html](http://www.nga.gov/content/ngaweb/Collection/art-object-page.93030.html)

**Antwerp 16th Century (Possibly Matthys Cock)**
*The Martyrdom of Saint Catherine*
c. 1540
1952.2.18


[1] The catalogue of the *Exposition d'Art flamand ancien* (Antwerp, 1930), no. 53, gives the owner as Dr. Benedict; this refers to Curt Benedict who was with the Van Diemen Gallery, part of a group of galleries under the umbrella organization of the Margraf Concern. The initial ownership of the painting by the Van Diemen-Margraf Gallery is verified in a letter of 27 January 1951 from Karl Lilienfeld to the Samuel H. Kress Foundation, in NGA curatorial files.
[2] This picture was acquired from Rössler in 1940 by the dealer Walter Paech in Amsterdam. Paech sold the painting to Hans Posse, for Hitler's planned museum in Linz. (See Linz inventory no. 1368, as by Brueghel, National Archives RG260/Boxes 428, 430, copies NGA curatorial files). The records of the Munich Central Collecting Point indicate that the painting was recovered at Alt Aussee and restituted to the Netherlands on 4 March 1946 (See Munich property card #4347/2996, National Archives RG260/Munich Central Collecting Point/Box 501 and Dutch Receipt for Cultural Property no. 8A, dated 7 March 1946, National Archives RG260/Munich Central Collecting Point/Box 288, both copies NGA curatorial files.) The painting was restituted to Rössler on 23 May 1947 (see documentation provided by the Dutch Inspectie Culuurbezit in letter dated 5 February 2002, in NGA curatorial files.)

Source: http://www.nga.gov/content/ngaweb/Collection/art-object-page.41601.html

Camille Pissarro

Place du Carrousel, Paris
1900
1970.17.55


[2] This painting was confiscated by the ERR in France during World War II, with other objects from the Stahl collection that were stored in a bank vault with objects from the Wildenstein collection (ERR card UNB331, as Ansicht des Louvres, Paris. National Archives RG260/Property Division/Box 22, copy in NGA curatorial files). It was transferred to the Jeu de Paume and taken by Hermann Goering on 17 March 1941, as Louvreansicht, (No. 20 on the Nachtrag zur Liste v. 20.10.42 der für die Sammlung des Reichsmarschalls Hermann Göring abgegebenen Kunstgegenstände dated 9 April 1943 in OSS Consolidated Interrogation Report #2, The Goering Collection, Attachment 5, National Archives RG239/Entry 75/Box 85, copy in NGA curatorial files). Goering traded the picture to Gustave Rochlitz in exchange for a Raffaellino del Garbo and a Wouters (OSS Consolidated Interrogation Report #1, Activities of the Einsatzstab Reichsleiter Rosenberg, p. 30, National Archives RG239/Entry 75/Box 85, copy in NGA curatorial files). The painting remained with Rochlitz, in whose possession it was found after the war (Detailed Inteerrrogation Report #4, Gustave Rochlitz, p. 9, National Archives
The painting was restituted to France on 27 March 1946 (Munich property card #8040/6; French Receipt for Cultural Objects no. 5A, item no. 289, copies in NGA curatorial files). It was exhibited in 1946 in *Les Chefs-d’œuvre des collections privées françaises retrouvés en Allemagne par la Commission de Récupération artistique et les Services alliés*, no. 33. It was restituted to Wildenstein, from whose vault it had been removed, on 24 October 1947, and returned to Stahl that same year. Stahl sold the picture to Wildenstein on 5 January 1949.


*Source: [http://www.nga.gov/content/ngaweb/Collection/art-object-page.52199.html](http://www.nga.gov/content/ngaweb/Collection/art-object-page.52199.html)*

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**Gustave Courbet**

*La Bretonnerie in the Department of Indre*

1856

1972.9.8


[3] Exhibited at Paul Rosenberg Galleries in Paris in 1937. It was deposited with part of the Rosenberg collection at the Banque Nationale pour le Commerce et l'Industrie in Libourne, from which it was confiscated by the Nazi's ERR on 28 April 1941 (see Rosenberg claim file, National Archives RG260/Box 743, copies in NGA curatorial files).

Documents from the National Archives in Washington indicate that the painting had been selected by Hermann Goering on 14 September 1941 from the Jeu de Paume (OSS Consolidated Interrogation Report #2, The Goering Collection, 15 September 1945, Attachment 5, *Liste der für die Sammlung des Reichsmarschalls Hermann Göring abgegebenen Kunstgegenstände*, dated 20 October 1942, no. 52, National Archives RG239/Entry 73/Box 78, copy in NGA curatorial files). The records of the Munich Central Collecting Point indicate that the painting was recovered at Berchtesgaden and restituted to France on 29 January 1946 (Munich property card #5836/788; French Receipt for Cultural Objects no. IIIa,
item no. 167, National Archives RG260/Box 503 and RG260/Box 287, copies in NGA curatorial files). The painting was returned to the Rosenbergs on 17 May 1946 (see correspondence dated 23 June 2000 from the French Ministere des Affaires Etrangeres in NGA curatorial files.)


Source: http://www.nga.gov/content/ngaweb/Collection/art-object-page.53126.html

Henri Matisse

Pianist and Checker Players

1924

1985.64.25

Provenance: Sold 21 October 1924 by the artist to (Galerie Bernheim-Jeune, Paris); by whom sold 24 October 1924 to Georges Bernheim, Paris;[1] sold to Paul Rosenberg, Paris;[2] sold to (Pierre Matisse Gallery, New York); sold 1951 to (Paul Rosenberg and Co., New York); Alexandre Rosenberg, New York; sold c. 1977 to (Eugene Victor Thaw and Co., New York);[3] sold January 1978 to Mr. and Mrs. Paul Mellon, Upperville, Virginia; gift 1985 to NGA.


[2] This painting was confiscated by the ERR with others from the Rosenberg collection in France in 1941 (ERR Inventory card UNB335, National Archives RG 260/Property Division/Box 22). It was selected by Hermann Goering from the Jeu de Paume, one of the six untitled paintings by Matisse from the Rosenberg collection listed as numbers 48-53 on the Nachtrag zur Liste v. 20.10.42 der für die Sammlung des Reichsmarschalls Hermann Göring abgegebenen Kunstgegenstände dated 9 April 1943 (OSS Consolidated Interrogation Report #2, The Goering Collection, Attachment 5, National Archives RG239/Entry73/Box 78) and traded 10 December 1941 to Gustav Rochlitz, in whose possession it remained until the end of the war. It was recovered in one of Rochlitz' residences in Bavaria by the Allies and transferred to the Munich Central Collecting Point, and restituted to France on 27 March 1946 (OSS Detailed Interrogation Report #4, Gustav Rochlitz, National Archives RG239/Entry 74/Box 84 and Munich property card #8049/15; French Receipt for Cultural Objects no. 5A, item no. 298; copies in NGA curatorial files). It was returned to Paul Rosenberg on 17 May 1946 (See letter from the Ministere des Affaires Etrangeres dated 20 February 2001 in NGA curatorial files). After its restitution, the painting was exhibited in the 1946 Les Chefs-d’oeuvre des collections privées françaises retrouvés en Allemagne par la Commission de Récupération artistique et les Services alliés, no. 53.
Eugène Boudin  
*On the Jetty*, c. 1869/1870  
1970.17.3  

[1] This painting was confiscated by the Nazi Einsatzstab Reichsleiter Rosenberg (ERR) from the Levy de Benzion collection in France. The painting was selected by Hermann Goering on 25 November 1942 from the Jeu de Paume (OSS Consolidated Interrogation Report #2, The Goering Collection, 15 September 1945, Attachment 5, Liste der für die Sammlung des Reichsmarschalls Hermann Göring abgegebenen Kunstgegenstände, dated 20 October 1942, 1. Nachtrag, no. 67, National Archives RG239/Entry 73/Box 78, copy in NGA curatorial files). The records of the Munich Central Collecting Point indicate that the painting was recovered at Berchtesgaden and restituted to France on 18 April 1946 (Munich property card no. 5914; French Receipt for Cultural Objects no. 6A, item no. 950, National Archives RG260/Ardelia Hall/Box 286 copies NGA curatorial files). The painting was returned to the Levy de Benzion family on 10 May 1946.  
**Source:** [http://www.nga.gov/content/ngaweb/Collection/art-object-page.52157.html](http://www.nga.gov/content/ngaweb/Collection/art-object-page.52157.html)

Master of Saint Nicholas of Muenster  
*Calvary*, c. 1470/1480  
2001.70.1  

**Provenance:** Léon Tabourier; (his estate sale, Hôtel Drouot, Paris, 20-22 June 1898, no. 193, as Ecole Allemande); (Durand-Ruel et Cie, Paris). (F. Kleinberger Galleries, Paris), in 1913. André J. Seligmann [1898-1945], Paris, by 1938;[1] his heirs; (sale, Christie, Manson & Woods, New York, 27 January 2000, no. 49); purchased jointly by (Bernheimer, Munich), (Otto Nauman, New York), and (Alfred Bader, Milwaukee); purchased 6 June 2001 by NGA.  
**Source:** [http://www.nga.gov/content/ngaweb/Collection/art-object-page.66423.html](http://www.nga.gov/content/ngaweb/Collection/art-object-page.66423.html)

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**Source:** [http://www.nga.gov/content/ngaweb/Collection/art-object-page.66423.html](http://www.nga.gov/content/ngaweb/Collection/art-object-page.66423.html)
[1] The painting was confiscated by the Nazis in July 1940 from the collection of André Seligmann and taken to the Germany Embassy in Paris (See Verzeichnis der im Juli 1940 durch die Geheime Feldpolizei in Paris gesicherten und in die Deutsche Botschaft überbrechen Gegenstände aus judischen Kunsthändlungen, p. 8-9, National Archives RG260/Ardelia Hall Collection/Box 469/File VII and ERR card no. SEL 545, as Westphalian, second half of the 15th century, National Archives RG260/Property Division/Box 19-20, both copies in NGA curatorial files). It was transferred to the Jeu de Paume from where it was removed by Hermann Goering on 5 November 1940 (OSS Consolidated Report #2, The Goering Collection, 15 September 1945, Attachment 5, List der für die Sammlung des Reichsmarschalls Hermann Goering abgegebenen Kunstgegenstände dated 20 October 1942, no. 236, National Archives RG239/Entry 73/Box 78, copy NGA curatorial files). The records of the Munich Central Collecting Point indicate that the painting was recovered at Berchtesgaden and restituted to France on 30 October 1946 (see Munich property card #6772/1722 as Flemish c. 1480, National Archives RG260/Box 503, and French Receipt for Cultural Objects No. 14A, item no. 121, National Archives RG260/Box 287, copies NGA curatorial files). In 1951 the Office des Biens Privés deposited the painting at the Musée du Louvre in Paris (M.N.R number 622). The painting remained there until 1999, when it was returned to André Seligmann’s two daughters.

Source: http://www.nga.gov/content/ngaweb/Collection/art-object-page.119049.html

Alessandro Algardi
A Flagellator of Christ
c. 1630s
1991.124.1

[2] This object was sold in 1942 with the Gutmann collection of 225 silver, jewelry and Renaissance objects to the dealers Karl Haberstock and Julius Boehler [See papers of Haberstock Gallery, National Archives RG 260/Box 446, copies NGA curatorial records]. After the war the Gutmann heirs filed a claim for the return of the collection, which was recovered in Starnberg, Germany, and sent to the Munich Central Collecting Point. This sculpture was restituted to the Dutch government with others from the Gutmann collection on 8 July 1946. [See Dutch claim #N-3, National Archives RG 260/747; see also Munich property
Pierre Bonnard

*Work Table*
1926/1937
2006.128.1


[2] During World War II the painting was confiscated from the Rosenberg collection by the Nazi Einsatzstab Reichsleiter Rosenberg (ERR). Documents from the National Archives in Washington indicate that the painting had been selected by Hermann Goering on 9 July 1941 from the Jeu de Paume (OSS Consolidated Interrogation Report #2, The Goering Collection, 15 September 1945, Attachment 5, Liste der für die Sammlung des Reichsmarschalls Hermann Göring abgegebenen Kunstgegenstände, dated 20 October 1942, 1 Nachtrag, no. 31, National Archives RG239/Entry 73/Box 78, copy in NGA curatorial files). Goering traded the picture to the dealer Gustav Rochlitz, from whom it was recovered after the war. The records of the Munich Central Collecting Point indicate that the painting was restituted to France on 27 March 1946 (Munich property card #8046, National Archives RG260/Box 503, copies in NGA curatorial files). It was exhibited in 1946 in *Les Chefs-d’œuvre des collections privées françaises retrouvés en Allemagne par la Commission de Récupération artistique et les Services allies*, no. 52.

**Source:** [http://www.nga.gov/content/ngaweb/Collection/art-object-page.136012.html](http://www.nga.gov/content/ngaweb/Collection/art-object-page.136012.html)

Lucas Cranach the Elder

*Portrait of a Man, Portrait of a Woman*
1522
1959.9.1-1959.9.2

**Provenance:** Dr. Friedrich Campe [1777-1846], Nuremberg, by 1844.[1] Bernhard von Lindenau, Altenburg; by inheritance to his niece, Mrs. von Watzdorf-Bachoff, Altenburg.[2] (Paul Cassirer, Berlin, by 1921).[3]

[1] The 1995 NGA systematic catalogue entry on the painting stated that it was only possibly owned by Dr. Campe. Although Joseph Heller, Das Leben und die Werke Lucas Cranach's (Bamberg, 1844), 89, lists "Ein männliches und ein weibliches Brustbild, bezeichnet mit 1522 und der Schlange" as belonging to the art and book dealer Dr. Friedrich Campe of Nuremberg, the painting is not mentioned in other descriptions of the collection, such as Ritter C. Heideloff, Verzeichniss der Friedrich Campe'schen Sammlung von Ölgemälden und geschmolzten Glasmalereien, (Nuremberg, 1847). However, correspondence from Dr. Dieter Gleisberg (letters of 27 July and 1 November 1999, in NGA curatorial files) does confirm Campe's ownership and provides his life dates.

[2] H.-C. v.d. Gabelentz, Director, Staatliche Lindenau Museum, Altenburg, letter of 19 July 1968 to Dr. Ilse Franke, Munich, in curatorial files. As Gabelentz notes in his letter, Bernhard von Lindenau ordered all his papers destroyed after his death, so it is not possible to determine, for example, when he acquired the painting.


[4] Not verified. Gabelentz, letter of 19 July 1968, cited in note 2, states that the portrait was in the von der Heydt collection, but it has not been possible to locate it in any catalogues associated with the name von der Heydt.

[5] Curt Glaser. Lukas Cranach. (Leipzig, 1923), 179, reproduces the portrait as being in a private collection, Vienna; this is not included in the 1921 edition. Scheffler 1921, 298, reports only that the portrait went from Cassirer into a private collection and so it is possible, although not verified, that Lederer owned it as early as 1921. Max J. Friedländer and Jakob Rosenberg. Die Gemälde von Lucas Cranach. (Berlin, 1932), 53-54, nos. 123-124 (Rev. ed. The Paintings of Lucas Cranach. Amsterdam, 1978, 99, nos. 145-146, repro.), are the first to mention Lederer as owner. This painting was confiscated by the Nazis in 1938 with others in the Lederer collection. It was discovered in 1945 by US forces at the abbey in Kremsmünster and transferred to the salt mine at Alt Aussee. By August 1947 it was transferred to the control of the Bundesdenkmalamt, Vienna. [Receipt for objects of Austrian origin, dated 14 July 1947, item no. 841, National Archives RG 260/USACA/Box 1, copy in NGA curatorial files.] According to a letter dated 10 April 1987 from Gerald G. Stiebel to John Hand, in NGA curatorial files, 1959.9.1 and
1959.9.2 were acquired from the Lederer family by the firm of Rosenberg & Stiebel, who sold the paintings to the Kress Foundation in 1954.


Source: http://www.nga.gov/content/ngaweb/Collection/art-object-page.45886.html

Francesco Francia

Bishop Altobello Averoldo
c. 1505
1952.5.64

Provenance: Purchased 24 March 1837 by Teodoro Lechi, Brescia, from a certain Mr. Bonaldi; sold 31 May 1847 to Graf Samuel von Festetits [1806-1859], Vienna;[1] sold 1859 to Heinrich Adamberger, Vienna;[2] (his sale, Posonyi, Vienna, 24-28 April 1871, no. 1); Friedrich Jakob Gsell, Vienna; (his sale, G. Plach, Vienna, 14 March 1872, no. 152); Baron Nathaniel Mayer von Rothschild [1836-1905], Vienna; by inheritance to his nephew Baron Alphons de Rothschild [1878-1942];[3] his widow Clarice de Rothschild [1894-1967]; (Frederick Mont, New York); sold 2 March 1948 to the Samuel H. Kress Foundation, New York; [4] gift 1952 to NGA.

[1] Fausto Lechi, I quadri delle collezioni Lechi in Brescia: Storia e documenti, Florence, 1968: 174, notes that an early Lechi collection inventory attributed the work to Raphael, an ascription later "corrected" in the archive files. In his diary of October 1857 Otto Mündler describes a portrait of Altobello Averoldo in the collection of the Abate Antonio Averoldi in Brescia: "A fine portrait of Altobello Alveroldo, splendidly coloured, which I take to be an undoubted Lorenzo Costa, in his francia-lilke stile.[sic] The face rather wooden, particularly the nose badly drawn, it would be otherwise a first-rate portrait. Golden tone." In the index for the transcribed diary the Gallery's painting is said to be the one described by Mündler, but the 1847 sale of the painting by Lechi to Von Festetits would seem to preclude this. See The Travel Diaries of Otto Mündler 1855-1858, ed. Carol Togneri Dowd, in Walpole Society 51 [1985]: 174, 272.

[2] The von Festetits sale to Adamberger is referred to in Theodor von Frimmel, Lexikon der Wiener Gemäldesammlungen, 2 vols., Vienna, 1913-1914: 1:3. Frimmel notes the provenance through the acquisition by Baron de Rothschild. In his entry on the Festetits collection, Frimmel notes that Gsell bought almost a quarter of the pictures offered in the Festetits estate sale held in Vienna in March and April 1859, but the NGA painting is not included in the transcription of the sales catalogue provided by Frimmel.
[3] Frimmel 1913-1914, 1:3. Fern Rusk Shapley (in *Catalogue of the Italian Paintings*, 2 vols., Washington, D.C., 1979: 1:192) gives the name of the Rothschild owner as Baron Nathaniel Mayer de Rothschild of Tring, Hertfordshire. This was corrected by Ellis Waterhouse in a review of Shapley's book: "The Baron Nathaniel de Rothschild...who owned the Francia portrait was not the one of Tring, but the one of Vienna" (*The National Gallery of Art, Washington and Dulwich Catalogues,* *The Burlington Magazine* XCCII (September 1980): 638). This painting was among the Rothschild collections confiscated by the Nazis in Austria in 1938. It was discovered in 1945 the abbey in Kremsmünster and transferred to the salt mine at Alt Aussee. By August 1947 it was transferred to the control of the Bundesdenkmalamt, Vienna. (Alt Aussee receipt for objects of Austrian origin, dated 14 July 1947, item number 1169, National Archives RG 260/USACA/Records of the MFAA Branch/Monuments and Fine Arts Lists, Receipts and Reports of Objects for Restitution to Legal Ownership/Box 1/408-17 Monuments and Fine Arts - Inventory Lists of Art Depots, copy in NGA curatorial files.) It was restituted to the Rothschild family on 16 October 1947 (Index card for AR 873, restitution decision in Zl. 5739/47 dated 23 September 1947; export license in Zl 5905/47 dated 3 October 1947, all Bundesdenkmalamt, Vienna, copies in NGA curatorial files).

[4] The bill of sale from Frederick Mont to the Kress Foundation is dated 2 March 1948, and marked paid three days later (copy in NGA curatorial files).

**Source:** [http://www.nga.gov/content/ngaweb/Collection/art-object-page.41679.html](http://www.nga.gov/content/ngaweb/Collection/art-object-page.41679.html)

Jacopo de'Barbari

*Nude Woman Holding a Mirror (Allegory of Vanity)*

c. 1503/1504

1948.11.18

**Provenance:** Rudolf Ritter von Gutmann [1880-1966, L2770], Vienna;[1] (Christian M. Nebehay, Vienna); sold to (William H. Schab Gallery, New York); sold 6 February 1948 to Lessing J. Rosenwald; gift 1948 to NGA.

[1]This print is inventory no. 829 of the Rudolf Ritter von Gutmann collection confiscated by the Nazis in Austria in 1938. The collection was stored at the Zentraldepot in Vienna and transferred to the salt mine at Alt Aussee. The print was restituted to the Viennese dealer Christian Nebehay acting on Gutmann's behalf in August 1947 (Restitution decision in Zl. 4716/47; export license in Zl 4694/47 dated 11 August 1947, all Bundesdenkmalamt, Vienna, copies in NGA curatorial files). Eight other prints from the Gutmann collection are in the National Gallery of Art, all restituted via the dealer Nebehay. These are: 1948.11.56 (no. 772); 1949.4.1 (no. 799); 1948.11.15 (no.. 804);
1948.11.138 (no. 828); 1949.5.36 (no. 830); 1948.11.17 (no. 833); 1948.11.20 (no. 834); 1950.17.16 (no. 846).

Source: [http://www.nga.gov/content/ngaweb/Collection/art-object-page.34660.html](http://www.nga.gov/content/ngaweb/Collection/art-object-page.34660.html)

Sir Peter Paul Rubens

*Agrippina and Germanicus*

c. 1614

1963.8.1

**Provenance:** F. van Bredael; purchased 1710 by Prince Johann Adam Andreas of Liechtenstein [1657-1712], Vienna;[1] Liechtenstein Collection, Vienna, Austria, and Vaduz, Liechtenstein;[2] purchased 25 October 1963 through (Feilchenfeldt, Zurich) by NGA.

[1] According to records from the Liechtenstein Collection in NGA curatorial files, the painting was purchased 26 August 1710 from the collection of "F. van Bredael." In the catalogue of the 1948 exhibition of works from the collection of the Princes of Liechtenstein, the name of the seller is given as Jean Pierre van Bredael.

[2] Records from the Liechtenstein Collection in NGA curatorial files indicate that the painting was stored during World War II in the salt mine at Lauffen bei Ischl and returned to Liechtenstein in 1945.

Source: [http://www.nga.gov/content/ngaweb/Collection/art-object-page.46473.html](http://www.nga.gov/content/ngaweb/Collection/art-object-page.46473.html)