

# P / R / E / P

PROVENANCE RESEARCH EXCHANGE PROGRAM 2017-19

German/American Provenance Research Exchange Program for Museum Professionals  
Deutsch-Amerikanisches Austauschprogramm zur Provenienzforschung für Museen

## The German/American Provenance Research Exchange Program for Museum Professionals 2017-2019 (PREP)

## Deutsch-Amerikanisches Austauschprogramm zur Provenienzforschung für Museen 2017-2019



**Staatliche Museen zu Berlin**  
Preußischer Kulturbesitz



Staatliche  
Kunstsammlungen  
Dresden



Smithsonian Institution



# PREP Documentation

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# PREP Documentation

## INTRODUCTION

The German-American Exchange Program for Provenance Research for Museum Professionals (PREP) took place from 2017 to 2019. It was organized by the Stiftung Preußischer Kulturbesitz/Staatliche Museen zu Berlin together with the American partners: Smithsonian Institution Washington, D.C., Getty Research Institute, Los Angeles and Metropolitan Museum of Art, New York and the German partners: Zentralinstitut für Kunstgeschichte, Munich, Staatliche Kunstsammlungen Dresden as well as the Deutsches Zentrum Kulturgutverluste, Magdeburg in a consultative role.

In the course of six exchange workshops, experts from both countries met and compared notes on their work. The result is a lively network with close personal relationships, from which a broad range of project ideas for cooperation beyond PREP have already emerged. In the course of these encounters, the participants discussed a wide variety of topics. In addition to their research results questions arose. For example how the obtained research results can be better communicated to an interested public in the museum or how modern technologies can be made available for research. One focus was the identification of relevant (archival) resources in both countries. The conversations on the organizational, legal and cultural framework in which provenance research at museums in the USA and Germany takes place were also very informative.

The main goal of PREP was to remove obstacles to cooperation and to promote scholarly exchange. As far as the participants are concerned, we are convinced that PREP has made a very successful contribution to achieving this. This documentation is intended to enable all interested parties to participate in the PREP network.

This documentation brings together essential results of PREP. Many of the materials produced in the project, such as presentations or handouts, were collected and are in safekeeping with the Prussian Cultural Heritage Foundation. It is planned to make these materials more widely accessible on a Getty Research Institute website. For the time being, the Stiftung Preußischer Kulturbesitz can make them available to interested parties, the program booklets may perhaps serve as "finding aids".

This documentation is designed to be largely bilingual, with all longer texts included in an English and German version.

### This documentation contains:

- A brief introduction to the PREP program
- The PREP network: Colleagues who were not able to be part of PREP should be able to use this network in the future.
- Overview of the main differences and parallels in the framework in which provenance research takes place in the two countries
- Overview of important resources in archives and museums in Germany and the USA for provenance research on Nazi looted art
- Materials on PREP: Records of public events and link collection
- Further Materials will be posted along side this documentation on the "[SPK Mediathek](#)"



# PREP Documentation

## EINFÜHRUNG

### Hinweis:

Aus Gründen der Lesbarkeit wurde hier überwiegend die männliche Form für alle genannten Personengruppen gewählt; die Angaben beziehen sich immer auf Angehörige aller Geschlechter.

Das Deutsch-Amerikanische Austauschprogramm zur Provenienzforschung für Museen (*Provenance Research Exchange Program for Museum Professionals PREP*) wurde in den Jahren 2017 – 2019 von der Stiftung Preußischer Kulturbesitz/Staatliche Museen zu Berlin zusammen mit den amerikanischen Partnern Smithsonian Institution Washington, D.C., Getty Research Institute Los Angeles und Metropolitan Museum of Art, New York und den deutschen Partnern Zentralinstitut für Kunstgeschichte, München, Staatliche Kunstsammlungen Dresden und dem Deutschen Zentrum Kulturgutverluste, Magdeburg als Berater durchgeführt.

Im Rahmen von sechs Austausch-Workshops begegneten sich Experten aus beiden Ländern und tauschten sich zu ihrer Arbeit aus. Das Ergebnis ist ein lebendiges Netzwerk mit engen persönlichen Beziehungen, aus denen sich bereits eine ganze Reihe von Projektideen für die Zusammenarbeit über PREP hinaus ergeben haben. Die Teilnehmer diskutierten im Laufe der Begegnungen zu verschiedenen Fachthemen. Dazu gehörten neben Forschungsergebnissen auch Fragen dazu, wie die erarbeiteten Forschungsergebnisse besser an eine interessierte Öffentlichkeit im Museum vermittelt oder wie moderne Technologien für die Forschung nutzbar gemacht werden können. Ein Schwerpunkt war die Identifizierung einschlägiger (archivalischer-) Ressourcen in beiden Ländern. Genauso erhellt wurde aber auch der Austausch zu den organisatorischen, rechtlichen und kulturellen Rahmenbedingungen, unter denen Provenienzforschung an Museen in den USA und in Deutschland stattfindet.

Das Hauptziel von PREP war es, Hürden bei der Zusammenarbeit abzubauen und den wissenschaftlichen Austausch zu fördern. Wir sind überzeugt, dass PREP für die Teilnehmer des Programms hier einen sehr erfolgreichen Beitrag geleistet hat. Die vorliegende Dokumentation soll allen Interessierten die Teilhabe am Netzwerk von PREP ermöglichen.

Diese Dokumentation versammelt wesentliche Ergebnisse von PREP. Viele der im Projekt entstandenen Materialien, wie Präsentationen oder Handouts, wurden bei der Stiftung Preußischer Kulturbesitz gesammelt. Es ist geplant, diese Materialien in größerem Umfang auf einer Website des Getty Research Institute zugänglich zu machen. Einstweilen kann die Stiftung Preußischer Kulturbesitz sie bei Interesse zur Verfügung stellen, als „Findbuch“ dazu mögen die Programmhefte dienen.

Diese Dokumentation ist im Wesentlichen zweisprachig angelegt, alle längeren Texte werden in einer deutschen und einer englischen Fassung zur Verfügung gestellt.

### Zum Inhalt:

- Kurze Vorstellung des PREP-Programms
- Das PREP-Netzwerk: auch Kollegen, die am Programm nicht teilgenommen haben, sollen dieses Netzwerk künftig nutzen können.
- Überblick über wesentliche Unterschiede und Parallelen in den Rahmenbedingungen, unter denen Provenienzforschung in den beiden Ländern stattfindet
- Überblick über wichtige Ressourcen in Archiven und Museen in Deutschland und den USA für die Provenienzforschung zu NS-Raubkunst
- Materialien zu PREP: Aufzeichnungen der öffentlichen Veranstaltungen und Linkssammlung
- Weiteres Material zu PREP ist in diesem Dokument in der [SPK Mediathek](#) zu finden.



# PREP Documentation

I.

## Provenance Research Exchange Program 2017-2019 Program Description



PREP Dresden 2019, Staatliche Kunstsammlungen Dresden  
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# PREP Documentation

## PROGRAM DESCRIPTION

### The PREP Network

The German/American Provenance Research Exchange Program (PREP) brought together, for the first time, museum professionals from both sides of the Atlantic who specialize in Nazi-era provenance research for a three-year (2017-2019), systematic exchange. The program expanded and elaborated on the methods and practices with which both countries have thus far approached the issues pertaining to Holocaust-era art looting.

PREP's foundational goal was to establish a transatlantic network to accelerate research on Nazi-era art loss. The program succeeded in creating a network of German and American art museum professionals, and of experts in research institutions that support museum work, all of whom are specialised in the field of Nazi-Era provenance research. The participants included museum curators and provenance researchers, archivists, lawyers, and specialists in information technology and digital humanities, who act as disseminator by facilitating, supporting, and relaying provenance research. Graduate students engaged in WWII-era provenance research relevant to museum collections were also invited to apply for the program. Over the three years, a total of 75 participants were able to travel to exchanges in both countries.

### The PREP Exchanges

In their respective cities, the PREP partner organizations hosted a total of six week-long exchange workshops: The Metropolitan Museum of Art in New York and Berlin State Museums in Berlin, 2017; The Getty Research Institute in Los Angeles and the Central Institute for Art Historical Research in Munich, 2018; and the Dresden State Museums in Dresden and the Smithsonian Institution in Washington, D.C., 2019. Each PREP week featured tours of local institutions important to Nazi-era provenance research, workshops and colloquia, and each included an educational program open to the public.



# PREP Documentation

## The PREP Objectives

PREP informed and enhanced the way provenance research is conducted and conveyed in German and American museums, to benefit the field as a whole. The purpose of the exchanges was to explore research topics, resources, methodologies, and technologies that all participants could benefit from so that, as leaders in their field, they could then, in turn, generate new joint projects and mentor the next generation of museum professionals. PREP widened the scope of Nazi-era provenance research, which had, for a long time, given priority to painting, sculpture, and Judaica, by focussing on Asian art, decorative arts, and works on paper. PREP provided a forum for professional growth and networking; it introduced the participants to available resources and local experts at institutions in both countries and enabled specialists to share their areas of expertise. It also aimed to increase public awareness of the work of museum communities in both countries, thereby widening access to provenance resources and results. Finally, PREP provided a space to discuss the use and development of new technologies for recording and sharing of research results and sources.

## Who was PREP funded by?

Major support for PREP came from the German Program for Transatlantic Encounters, financed from European Recovery Program funds provided by the Bundesministerium für Wirtschaft und Energie (Federal Ministry of Economics and Technology) of the Federal Republic of Germany. PREP was also supported by the Beauftragte der Bundesregierung für Kultur und Medien (Federal Commissioner for Culture and the Media).

Das Projekt wurde durch das Transatlantik-Programm der Bundesregierung der Bundesrepublik Deutschland aus Mitteln des European Recovery Program (ERP) des Bundesministeriums für Wirtschaft und Energie (BMWi) gefördert. PREP wird ebenfalls gefördert von der Beauftragten der Bundesregierung für Kultur- und Medien aufgrund eines Beschlusses des Deutschen Bundestages.



# PREP Documentation

## BESCHREIBUNG DES PROGRAMMS

### Das PREP-Netzwerk

Das deutsch-amerikanische Austauschprogramm zur Provenienzforschung (PREP) brachte erstmals Museumsfachleute von beiden Seiten des Atlantiks, die sich auf die Provenienzforschung zur NS-Zeit spezialisiert haben, für einen dreijährigen (2017-2019), systematischen Austausch zusammen. Das Programm erweiterte und vertiefte die Methoden und Forschungsansätze, mit denen sich beide Länder bisher den Fragen des Kunstraubes aus der Zeit des Holocaust genähert haben.

Grundlegendes Ziel von PREP war es, ein transatlantisches Netzwerk aufzubauen, um die Forschung zum Kulturgutverlust in der Zeit des Nationalsozialismus zu beschleunigen. Dieses Netzwerk umfasst Fachleute in deutschen und amerikanischen Kunstmuseen sowie Experten in Forschungseinrichtungen, die die Museumsarbeit unterstützen, die auf Provenienzforschung im Kontext der NS-Zeit spezialisiert sind. Zu den Teilnehmern gehörten neben Museumscuratoren und Provenienzforschern auch Archivare, Juristen und Spezialisten für Informationstechnologie und Digital Humanities, die als Multiplikatoren die Provenienzforschung ermöglichen und unterstützen. Ebenfalls zum Programm eingeladen waren Doktoranden und Nachwuchsforscher, die sich mit der Geschichte von Museumssammlungen sowie den Provenienzen von Objekten in der Zeit des Nationalsozialismus befassen. Im Laufe der drei Jahre konnten insgesamt 75 Teilnehmer zu Austauschworkshops in beiden Ländern reisen.

### Die PREP-Austausche

In ihren jeweiligen Städten veranstalteten die PREP-Partnerorganisationen insgesamt sechs einwöchige Austausch-Workshops: Das Metropolitan Museum of Art in New York und die Staatlichen Museen zu Berlin 2017; das Getty Research Institute in Los Angeles und das Zentralinstitut für Kunstgeschichte in München 2018; und die Staatlichen Kunstsammlungen Dresden und die Smithsonian Institution in Washington, D.C. 2019. Jede PREP-Woche umfasste Führungen durch örtliche Institutionen, die für die Provenienzforschung zur NS-Zeit von Interesse sind sowie Workshops und Kolloquien, zu denen jeweils auch mindestens eine öffentliche Veranstaltung gehörte.



# PREP Documentation

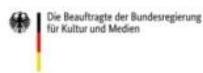
## Die Ziele von PREP

PREP hat dazu beigetragen in beiden Ländern besser zu vermitteln, wie Provenienzforschung in deutschen und amerikanischen Museen durchgeführt und vermittelt wird. Ziel des Austauschprogramms war es, gemeinsam Forschungsthemen, Ressourcen, Methoden und Technologien kennenzulernen und zu diskutieren und damit die Teilnehmer zu befähigen, neue gemeinsame Projekte zu entwickeln und die nächste Generation von Museumsfachleuten zu begleiten. Das PREP-Programm machte es sich zur Aufgabe, die bisher vorrangig auf Malerei, Skulptur und Judaica konzentrierte Provenienzforschung zu den NS-verfolgungsbedingten Verlusten methodisch zu erweitern, indem ein starker Fokus auf asiatische Kunst, Kunstgewerbe und Arbeiten auf Papier gelegt wurde. PREP bot ein Forum für die berufliche Horizonterweiterung und Networking; es machte die Teilnehmer mit den verfügbaren Ressourcen und mit Experten vor Ort an Institutionen in beiden Ländern bekannt und ermöglichte so den Austausch der Spezialisten über ihre Fachgebiete. PREP zielte auch darauf ab, das öffentliche Bewusstsein für die Arbeit der Museumscommunity in beiden Ländern zu stärken und dadurch den Zugang zu Ergebnissen der Provenienzforschung zu erleichtern. Schließlich bot PREP einen Raum, in dem die Nutzung und Entwicklung neuer Technologien für die Dokumentation und den Austausch von Forschungsergebnissen und -quellen diskutiert werden konnte.

## Von wem wurde PREP finanziert?

PREP wurde vorrangig durch das deutsche Programm für transatlantische Begegnung gefördert, das aus Mitteln des Europäischen Konjunkturprogramms des Bundesministeriums für Wirtschaft und Energie der Bundesrepublik Deutschland finanziert wird. PREP wurde daneben auch von der Beauftragten der Bundesregierung für Kultur und Medien unterstützt.

Das Projekt wurde durch das Transatlantik-Programm der Bundesregierung der Bundesrepublik Deutschland aus Mitteln des European Recovery Program (ERP) des Bundesministeriums für Wirtschaft und Energie (BMWi) gefördert. PREP wird ebenfalls gefördert von der Beauftragten der Bundesregierung für Kultur- und Medien aufgrund eines Beschlusses des Deutschen Bundestages.



# PREP Documentation

II.

## The PREP Network



PREP 2019, Washington D.C., German Historical Institute  
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## THE PREP NETWORK

One of the main concerns of this documentation is to depict the network that has emerged during the three exchange years. The explicit aim is that this network can also be accessed by colleagues who did not participate in the program. They are encouraged to contact persons from the PREP network who can establish further contacts if necessary.

**The program was co-chaired** by Prof. Dr. Hermann Parzinger, President of Stiftung Preußischer Kulturbesitz und Dr. Richard Kurin, Smithsonian Distinguished Scholar und Ambassador-at-Large. Furthermore, the PREP network consists of three concentric circles:

- 1. The members of the PREP Steering Committee:** The nine representatives of the seven partner organisations which collaborated on PREP have all been active in the field of provenance research for many years. They therefore had a very good network in their respective countries even before the program began. Together they prepared and accompanied the selection of participants and the exchange workshops. They will be happy to be your first point of contact.
- 2. The PREP participants** A total of 75 experts from Germany and the USA were given the opportunity to participate in PREP over the course of the three years, to network, compare notes and discuss with each other. These participants were not only provenance researchers in the narrower sense, but were also drawn from professional groups that play an important role as partners of provenance researchers, in particular archivists, curators, etc. There were three PREP cohorts, each of them met for two one-week workshops. There was also cross-year networking between the participants.
- 3. Guest speakers:** At each of the exchange workshops, experts from local institutions were invited to get to know the PREP participants. During the workshops, they gave presentations about their work or introduced the institutions they work for example for important archives at the respective venues. In this way, over 300 other people were at some point included in the network.

The persons belonging to the three presented groups are listed - in many cases with short biographies - in the PREP program booklets, which are available on the SPK website alongside this documentation.



## DAS PREP NETZWERK

Ein wesentliches Anliegen dieser Dokumentation ist es, das Netzwerk, das in den drei Austauschjahren entstanden ist, abzubilden. Dieses Netzwerk soll auch von Kollegen genutzt werden, die nicht am Programm teilgenommen haben. Sie werden ermutigt, sich bei Bedarf an Personen aus dem PREP-Netzwerk zu wenden, die weitere Kontakte herstellen können.

**Co-Chairs des Programms** waren Prof. Dr. Hermann Parzinger, Präsident der Stiftung Preußischer Kulturbesitz und Dr. Richard Kurin, Smithsonian Distinguished Scholar und Ambassador-at-Large. Das PREP-Netzwerk besteht darüberhinaus gewissenmaßen aus drei konzentrischen Kreisen:

- 1. Die Mitglieder des PREP-Steuerungsausschusses:** Die neun Vertreter der sieben Partnerorganisationen, die PREP getragen haben, sind alle selbst seit vielen Jahren im Bereich der Provenienzforschung aktiv. Sie verfügten bereits vor Beginn des Programms über ein sehr gutes Netzwerk in ihren jeweiligen Ländern. Sie haben gemeinsam die Teilnehmer ausgewählt und die Treffen vorbereitet und begleitet. Sie stehen gerne als erste Ansprechpartner zur Verfügung.
- 2. Die PREP-Teilnehmer:** Insgesamt 75 Expert aus Deutschland und den USA erhielten im Laufe der drei Jahre die Möglichkeit, an PREP teilzunehmen, sich zu vernetzen, auszutauschen und miteinander zu diskutieren. Es handelte sich dabei nicht nur um Provenienzforscher im engeren Sinne, sondern es wurden bewusst Berufsgruppen einbezogen, die eine wichtige Rolle als Partner der Provenienzforscher spielen, insbesondere Archivare, Kuratoren usw. Es gab drei PREP-Jahrgänge, die sich jeweils zu zwei einwöchigen Workshops getroffen haben. Es hat aber auch eine jahrgangsübergreifende Vernetzung der Teilnehmer stattgefunden.
- 3. Gastredner:** Bei jedem der Treffen waren Experten von Einrichtungen vor Ort eingeladen, die PREP-Teilnehmer kennen zu lernen. Sie hielten bei den Workshops Vorträge über ihre Arbeit oder stellten die Einrichtungen vor, in denen sie tätig sind, z.B. wichtige Archive an den jeweiligen Austragungsorten. Auf diese Weise wurden über 300 weitere Personen in das Netzwerk punktuell einbezogen.

Die Personen, die zu den drei dargestellten Gruppen gehören, können – in vielen Fällen mit Kurzbiografien – den PREP-Programmheften entnommen werden, die ebenfalls auf der Seite der SPK abrufbar sind.



# PREP Documentation

## PREP BOOKLETS

All Booklets of the PREP Exchanges 2017 to 2019 are available on the [SPK Mediathek](#)

Booklets contain the the following information in English:

- PREP sessions/ public events/ program
- PREP Participants (bios)
- PREP Steering Committee and Guest Speakers (bios)

### 2017



#### 1st Exchange New York

- [Booklet](#)
- [Conference Bios](#)

#### 2nd Exchange Berlin

- [Booklet](#)

### 2018



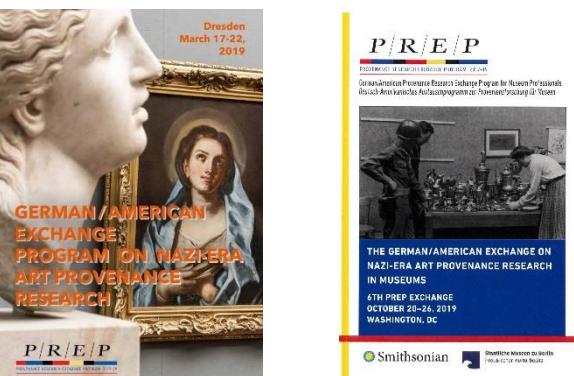
#### 3rd Exchange Los Angeles

- [Booklet](#)
- [Conference Bios](#)

#### 4th Exchange Munich

- [Booklet](#)

### 2019



#### 5th Exchange Dresden

- [Booklet](#)

#### 6th Exchange Washington, D.C.

- [Booklet](#)



# PREP Documentation

## STEERING COMMITTEE



### Members of the SC

**Christel H. Force**, Associate Research Curator, Modern and Contemporary, The Metropolitan Museum of Art, New York

**Christian Fuhrmeister**, Forschungsabteilung (Research Department), Zentralinstitut für Kunstgeschichte, München

**Uwe Hartmann**, Leiter des Fachbereichs Provenienzforschung (Head of the Provenance Research Department), Deutsches Zentrum Kulturgutverluste (German Lost Art Foundation), Magdeburg

**Christian Huemer (2017)** **Claudia Einecke (2018)**, **Sandra van Ginhoven (2019)** The Getty Research Institute, Los Angeles



**Gilbert Lupfer**, Leiter Forschung und wissenschaftliche Kooperation (Head of Research and Scientific Cooperation), Staatliche Kunstsammlungen Dresden (Dresden State Art Collections)

**Jane Milosch**, Director, Smithsonian Provenance Research Initiative, Washington, D.C.

**Laurie A. Stein**, Senior Advisor, Smithsonian Provenance Research Initiative, Washington, D.C.

**Carola Thielecke**, Justiziarin (Counsel), Stiftung Preußischer Kulturbesitz, Berlin

**Petra Winter**, Leiterin des Zentralarchivs der Staatlichen Museen zu Berlin (Director, Central Archives of the National Museums in Berlin), Stiftung Preußischer Kulturbesitz, Berlin

## Project Team

**Doris Antonides-Heidelmeyer**, PREP Project Coordinator, Germany, Stiftung Preußischer Kulturbesitz, Berlin

**Colleen Carroll**, PREP Project Coordinator, U.S., Smithsonian Institution, Washington, D.C.

**Andrea Hull**, PREP Communications and Partnerships, Smithsonian Institution, Washington, D.C.



## NEW YORK - BERLIN



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**Staatliche Museen zu Berlin**  
Preußischer Kulturbesitz



PREP Participants 2017					
Name	First Name	Position	Institution	Country	Workshop
Allgaier	Elke	Head of Archives	Staatsgalerie Stuttgart	Germany	
Atzbach †	Nicole	Curator	Meadows Museum, SMU	United States	only New York
Bauer	Nadine	Research Associate Department for Provenance Research	Deutsches Zentrum Kulturgutverluste Magdeburg	Germany	
Bechter	Barbara	Academic of Provenance Research	Staatliche Kunstsammlungen Dresden	Germany	
Brennan	Christine	Senior Research Associate, Medieval Art	The Metropolitan Museum of Art	United States	
Burdi	Megan	Archivist	Archives of American Art, Smithsonian Institution	United States	only Berlin
Daly	Karen	Registrar & Coordinator for Provenance Research	Virginia Museum of Fine Arts	United States	
Einecke	Claudia		Getty Research Institute	United States	only Berlin
Friedmann	Samantha	Assistant Curator	The Museum of Modern Art	United States	only New York
Hartmann	Jasmin	Provenienzforschung	Stadt Düsseldorf / Kulturdezernat	Germany	
Hopp	Meike	Research Assistant	Zentralinstitut für Kunstgeschichte, München	Germany	
Howald	Christine	Research Assistant/PhD Candidate	Technische Universität Berlin	Germany	
Karrels	Nancy	Doctoral Student, University of Illinois	University of Illinois/Krannert Art Museum	United States	
Mallon	MacKenzie	Provenance Researcher	The Nelson-Atkins Museum of Art	United States	
Meyer-Roux	Karen	Archivist	Getty Research Institute	United States	
Maxwell	Christopher L.	Curator	Corning Glass Museum	United States	only Berlin
Naylor	Sylvia	Archivist	National Archives and Records Administration	United States	only New York
Pearce	Nick	Professor/ Curator	SPRI Fellow/ University of Glasgow	United States	
Pfäfflin	Anna	Curator	Staatliche Museum zu Berlin	Germany	
Reineke	Brigitte	Curator/Collections Management	Deutsches Historisches Museum	Germany	
Strozoda	Hanna	Provenance Researcher	Staatliche Museum zu Berlin	Germany	
Weidinger	Leonhard	Provenance Researcher	MAK/ ZI/ Getty	United States	
Weiler	Katharina	Provenance Researcher	Museum Angewandte Kunst, Frankfurt	Germany	
Ziemba	Emily	Provenance Researcher/ Collections Management	Art Institute of Chicago	United States	



## INSTITUTIONS OF THE PREP NETWORK – Cooperations 2017

### New York

*The Metropolitan Museum of Art:*

Archiv, Department of European Paintings, Department of Modern and Contemporary Art, Digital Department, The Cloisters, The Brummer Gallery Records Digital Collection

*Archives of American Art (AAA)*

*Asian Society Museum*

*Cooper Hewitt Smithsonian Design Museum*

*The Frick Collection:* Archiv, Art Reference Library, Center for History of Collecting, Photoarchive

*Guggenheim*

*The Italian Academy, Columbia University*

*Jewish Museum New York*

*Leo Baeck Institute*

*The Museum of Modern Art (MoMA)*

*The Morgan Library & Museum:* The Morgan Archives, Collection of Literary and Historical Manuscripts

*Neue Galerie New York*

*Wildenstein Plattner Institute*

### Berlin

*Staatliche Museen zu Berlin (SMB):*

Alte Nationalgalerie, Kunstgewerbemuseum, Kupferstichkabinett, Museum für Asiatische Kunst, Skulpturensammlung und Museum für Byzantinische Kunst, Zentralarchiv

*Archiv der Akademie der Künste (AdK)*

*Brandenburgisches Landeshauptarchiv Potsdam (BLHA)*

*Berlinische Galerie*

*Bundesarchiv*

*Centrum Judaicum*

*Deutsches Historisches Museum (DHM)*

*Landesamt für Bürger- und Ordnungsangelegenheiten (LABO)*

*Landesarchiv Berlin (LAB)*



Speaker s PREP New York 2017			
Name	Vorname	Position	Thema
Adelson	Nancy	Deputy General Counsel, MoMA	Legal issues and Provenance Research
Austrian	Sarah	General Counsel, Guggenheim	Legal issues and Provenance Research
Blackwell	Craig	Associate General Counsel, Smithsonian	Legal issues and Provenance Research
Bourgoin	Marisa	Head of Reference	Archives of American Art
Braunstein	Susan	Henry J. Leir Curator	Jewish Museum New York
Brazil	Sally	Archivist	The Frick Collection
Burdi	Megan	Archivist	Archives of American Art
Bury	Stephen	Chief Librarian	The Frick Collection
Campbell	Thomas	Director and CEO, The Met	German/American Exchange on Nazi-Era Provenance Research: A Discussion with Museum Leaders: Welcome
Carter	Michael	Associate Museum Librarian,	The Cloisters, The Brummer Gallery Records Digital Collection
Chan	Mary	Collections Specialist, Department of Modern and Contemporary Art	TMS at The Met
Choi	Jennie	General Manager of Collection, Information, Digital Department	TMS at The Met
Clark	Stephen	General Counsel, The Getty	Legal issues and Provenance Research
Cott	Sharon	Senior Vice President, Secretary and General Counsel, The Met	German/American Exchange on Nazi-Era Provenance Research: A Discussion with Museum Leaders: The Role of Provenance Research at The Metropolitan Museum of Art
Danalakis	Katherine	Collections Manager	Jewish Museum New York
Force	Christel	Associate Research Curator, Met	Einstellung gegenüber Provenienzrecherchen unter dem Titel: „Eine Spur verfolgen oder Wissenschaft
Führmeister	Christian	Forschungsabteilung (Research Department), Zentralinstitut für Kunstgeschichte, München	ZfK Projects and Resources: Weinmüller Database, Theft at the Führerbau April 1945, Böhler Archive, and the Helbing Catalogue Project
Gaehtgens	Thomas W.	Director, The Getty Research Institute	German/American Exchange on Nazi-Era Provenance Research: A Discussion with Museum Leaders: Research at the Getty Research Institute
Garayeb	Elizabeth	Executive Director	Wildenstein Plattner Institute
Gutermann	Scott	Deputy Director	Neue Galerie New York
Hall	Ashley	Manager of Collections Information	TMS at The Met
Hartmann	Uwe	Leitung Fachbereich Provenienzforschung	Deutsches Zentrum Kulturgutverluste
Hass	Heidi	Director of Research Services	The Morgan Library & Museum
Hokanson	Alison	Assistant Curator	Intro to Collection Records in Two Curatorial Departments, European Paintings
Huemer	Christian	Head, Project for the Study of Collecting and Provenance, The Getty Research Institute, Los Angeles	German Sales Catalogue; Re-design of the Provenance Index
Hui Tan	Boon	Director of Asia Society Museum	Asia Society Museum
Jansen	Gregory Neil	Research Software Architect	University of Maryland, School of Information Studies, College Park, MD
Kiely	Declan	Curator and Department Head, Literary and Historical Manuscripts	The Morgan Library & Museum



Speakers PREP New York 2017			
Kirwin	Liza	Deputy Director	Archives of American Art
Knerly	Josh	Special Counsel, Assoc. Of Art Museum Directors	Legal issues and Provenance Research
Kocot	Marion	Deputy Director	Asia Society Museum
Kurin	Richard	Acting Provost/ Undersecretary for Museums and Research, Smithsonian Institution	German /American Exchange on Nazi-Era Provenance Research: A Discussion with Museum Leaders: Provenance Today: Protecting Heritage and Tracking Looting in Syria and Iraq
Lillie	Sophie	Independent scholar and specialist in pre-war private collecting and patronage in Vienna	Neue Galerie New York
Lippincott	Louise	Curator of Fine Arts, Carnegie Museum of Art, Pittsburgh, PA	Art Tracks: Standardizing Museum Provenance for the 21st Century
Lipshutz	Patty	General Counsel, MoMA	Legal issues and Provenance Research
McCarty	Cara	Director of Curatorial	Cooper Hewitt Smithsonian Design Museum
McGowan	Clare	Senior Registrar & Collections Manager	Asia Society Museum
McQuaid	Mathilda	Deputy Curatorial Director and Head of Textiles	Cooper Hewitt Smithsonian Design Museum
Mecklenburg	Frank	Director of Research and Chief Archivist	Leo Baeck Institute, New York
Moske	James	Managing Archivist	Archives at the Met
Murray	Rebecca	Special Counsel , The Met	Legal issues and Provenance Research, Brief overview of German and American Legal Systems
Newbury	David	Lead Developer, Art Tracks, CMOA, Pittsburgh, PA	Art Tracks: Standardizing Museum Provenance for the 21st Century
Nicholas	Lynn	Independent Scholar	A Revival Comes of Age-Nazi Era Provenance Research since 1994
Parzinger	Hermann	Präsident, SPK	German /American Exchange on Nazi-Era Provenance Research: A Discussion with Museum Leaders: Provenance Research Since the Washington Conference: The German Perspective and our Experience at SPK
Peresztegi	Agnes	President and Counsel Commission for Art Recovery	Neue Galerie New York
Reist	Inge	Director of the Center for History of Collecting and Chief of Research Collections & Programs of the Frick Art Reference Library	The Frick Collection
Rogers	Wendy	Registrar	Cooper Hewitt Smithsonian Design Museum
Smith	Jeffrey	Assistant Registrar for Collections Information, Freer/ Sackler, Smithsonian, Washington	Asian Art Provenance Connections Project
Staggs	Janis	Director of Curatorial and Manager of Publications	Neue Galerie New York
Sullivan	Kerry	Head, Photoarchive	The Frick Collection
Sweeney	Caitlin	Senior Research Associate	Wildenstein Plattner Institute
Thielecke	Carola	Justiziarin, SPK	Legal issues and Provenance Research, Brief overview of German and American Legal Systems
Wallach Jones	Dana	Associate General Counsel, Guggenheim	Legal issues and Provenance Research
Wardropper	Ian	Director	The Frick Collection
Weiss	Karen	Supervisory Information Resources Specialist	Archives of American Art
Weitzer	William	Executive Director	Leo Baeck Institute, New York
Welu	James	Director Emeritus, Worcester Art Museum, Worcester, MA	Confronting WWII-era Provenance Research: Lessons from the Early Years
Wold	Gretchen	Senior Collections Manager, Department of European Paintings	TMS at The Met
Wood Ruby	Louisa	Head, Photoarchive Research	The Frick Collection



Speakers PREP Berlin 2017			
Name	Vorname	Position	Thema
Bevers	Holm	Kommissarischer Direktor des Kupferstichkabinetts - SMB	Begrüßung und Führung durch das Magazin des KK
Chapuis	Julien	Leiter der Skulpturensammlung und des Museums für Byzantinische Kunst - SMB	1933-1945 und die Konsequenzen für die Berliner Skulpturen Sammlung
Czarnecki	Alexandra	Konservatorin für Skulpturen an der Alten Nationalgalerie - SMB	Gipsmodell der Prinzesinnengruppe von Johann Gottfried Schadow
Erler	Gisela	Landesarchiv Berlin (LAB)	Einführung
Gorki	Philip	Archivar an der Berlinischen Galerie	Kunstmarkt der Moderne
Gottschling	Franziska	Vermittlungsreferentin am Deutschen Historischen Museum	Führung durchs DHM mit Schwerpunkt Provenienzforschung
Haak	Christina	Stellvertretende Generaldirektorin der SMB	Begrüßung
Haase	Sven	Provenienzforscher der SMB und stellvertretender Leiter des Zentralarchivs	Provenienz-Bsp. I: Restitution und Wiedererwerb: Emma Budge Provenienz-Bsp. III: Zuordnung Fragmentfunde nach 1945 Quelle: Inventar Thema u.a.: Sammlung Feist/ Dresdener Bank - Quellen für Provenienzforschung am Zentralarchiv der SMB Ausstellungsprojekt über Provenienzforschung an der Sammlung Berggruen
Heegewaldt	Werner	Archiv der Akademie der Künste, Berlin	Das Archiv der Akademie der Künster- Bestände unter besonderer Berücksichtigung relevanter Bestände für die Provenienzforschung
Hofmann	Alexander	Kurator für japanische Kunst - SMB	Einführung in die Geschichte der ost-asiatischen Sammlung in Bezug auf Archivmaterial zum Erwerb durch das Museum
Jöbstl	Birgit	Pressereferentin SPK	Provenienzforschung und Öffentlichkeitsarbeit an der SPK
Kachel	Doris	Provenienzforscherin am Museum Berggruen, SMB	Ausstellungsprojekt über Provenienzforschung an der Sammlung Berggruen
Krainer	Kerstin	Konservatorin für Gemälde an der Alten Nationalgalerie - SMB	Portrait der Henriette von Carlowitz von Anton Graff
Krüger	Manuela	Depotverwalterin Kunstmuseum - SMB	Provenienz-Bsp. I: Restitution und Wiedererwerb: Emma Budge, Provenienz-Bsp. II: KV im Kunsthandel wiederentdeckt: Elfenbeingruppe Herkules, Provenienzbeispiel: Restitution und Wiedererwerb Sammlung Olga von Wassermann, Provenienz-Bsp. III: Zuordnung Fragmentfunde nach 1945 Quelle: Inventar, Thema u.a.: Sammlung Feist/ Dresden Bank Provenienz-Bsp. IV: Bronze-Sammlung, Thema: Verbringung und Rückführung aus der UdSSR, Deutsch-Russischer Museumsdialog
Lupfer	Gilbert	Leiter Forschung und wissenschaftliche Kooperation, Staatliche Kunstsammlungen Dresden und ehrenamtliches Vorsitzender des Deutschen Zentrums für Kulturgutverluste	Einführung in die Provenienzforschung
Nakath	Monika	Brandenburgisches Landeshauptarchiv Potsdam (BLHA)	Der Bestand „BLHA, Rep. 36 A Oberfinanzpräsident Berlin-Brandenburg“: Möglichkeiten und Grenzen der Provenienzforschung zu NS-Kunstraub im BLHA
Rogus	Antonio	Volontär SMB	Erwerbungen der Skulpturensammlung zwischen 1933-45
Schöddert	Wolfgang	Provenienzforscher an der Berlinischen Galerie	Kunstmarkt der Moderne
Schrage	Wibke	Assistenzkuratorin für japanische Kunst - SMB	Über die Provenienz einer "Omnibus-Volumens" von japanischen Gemälden am AKU
Schröder	Uta	Assistenzkuratorin für Kunst aus Süd- und Südostasien - SMB	Einführung in die Geschichte der indischen Sammlung und ihr Archivmaterial
Schroll	Heike	Landesarchiv Berlin	Provenienzforschung am Landesarchiv Berlin
Stein	Laurie	Senior Advisor, Smithsonian Provenance Research Initiative, Washington, D.C.	Erfahrungsbericht zur Provenienzforschung an Berliner Archiven
Thielecke	Carola	Jusiziarin der SPK	Kommentar zum Stand Welfenschatz Einführung in die Nachkriegs-Restitutionsgeschichte
Thümmler	Sabine	Direktorin des Kunstmuseums	Führung durch die Dauerausstellung, Provenienz-Bsp. I: Restitution und Wiedererwerb: Emma Budge; Provenienz-Bsp. II: KV im Kunsthandel wiederentdeckt: Elfenbeingruppe Herkules; Provenienzbeispiel: Restitution und Wiedererwerb Sammlung Olga von Wassermann
Welker	Barbara	Centrum Judaicum	Das Archiv der Stiftung Neue Synagoge Berlin – Centrum Judaicum - Bestände unter besonderer Berücksichtigung relevanter Bestände für die Provenienzforschung
Winter	Petra	Leiterin des Zentralarchivs der SMB	Beschreibung und Digitalisierung von Archivmaterial für die Provenienzforschung - Quellen für Provenienzforschung am Zentralarchiv der SMB
Zakow		Landesamt für Bürger- und Ordnungsangelegenheiten (LABO)	Abteilung I – Entschädigungsbehörde
Zimmermann	Nicolai M.	Bundesarchiv	Das Bundesarchiv als Ort der Provenienzforschung



## LOS ANGELES - MUNICH



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The Getty Research Institute

ZENTRALINSTITUT  
FÜR KUNSTGESCHICHTE



PREP Participants 2018				
Name First Name	Position	Institution	Country	Workshop
Augustin Anna	Provenance Researcher	Jüdisches Museum Berlin Germany		
Chudzicka Dorota	Provenance Research consultant	Freer and Sackler Galleries, Smithsonian Institution	US	Only Munichn
Desmas Anne-Lise	Senior Curator and Department Head of Sculpture and Decorative Arts	The J. Paul Getty Museum	US	
Dospel-WilliamsElizabeth	Assistant Curator, Byzantine Collection	Dumbarton Oaks Research Library and Collection	US	
Flannery Anne	Head of Museum Archives, Digital Content Specialist	The Oriental Institute of the University	US	
Gaetti Silvia	Asian Art Curator	GRASSI Museum of Applied Arts Germany		Only Los Angeles
Freyberger Regina	Head of Prints and Drawings after 1750	Städel Museum Germany		
Gramlich Johannes	Research Associate	Bayerische Staatsgemäldesammlungen Germany		
Hill Katrina	Provenance Research Graduate Intern	Freer and Sackler Galleries, Smithsonian Institution	US	Only Los Angeles
Haase Sven	Deputy Director and Provenance Researcher	Zentralarchiv, Staatliche Museen zu Berlin	Germany	
Hopp Meike	Provenance Researcher	Zentralinstitute Für Kunstgeschichte Germany		
Kinhart Erin	Head of Collections Processing	Archives of American Art, Smithsonian Institution	US	
KriegenhoferSophie	Ph.D. Candidate	The Staatsgemäldesammlungen Germany		
Lewis Megan	Reference Librarian and Archivist	United States Holocaust Memorial Museum	US	
Lillie Sophie	Independent Scholar and Author	Neue Galerie New York	US	
Lindenau Katja	Provenance Researcher	Staatliche Kunstsammlungen Dresden, Musuem of Prints, Drawings, and Photographs Germany		
Löffler Emily	Provenance Researcher	Direktion Landesmuseum Mainz Germany		
McComas Jennifer	Curator of European and American Art	Eskenazi Museum of Art, Indiana University	US	
Moske James	Managing Archivist	The Metropolitan Museum of Art	US	
Muir Samantha	Curatorial Research Associate of Provenance	Museum of Fine Arts, Boston	US	
Rivera Katja	Research Associate	Art Institute of Chicago	US	Only Los Angeles
Obenaus Maria	Personal Assistant	Deutsches Zentrum Kulturgutverluste Magdeburgh and Staatliche Kunstsammlungen Dresden Germany		
Pearce Emily	Museum Specialist, National Numismataic Collection	National Museum of American History, Smithsonian Institution	US	Only Munich
Puritani Laura		Staatliche Museen zu Berlin - Preußischer Kulturbesitz	Germany	Only Munich
Romano Irene	Professor of Art History and Anthropology; Curator of Mediterranean Archaeology	University of Arizona	US	
Schlegel Sebastian	Provenance Researcher	Klassik Stiftung Weimar Germany		
Schmeisser Iris	Provenance Specialist	Städel Museum Germany		
Schöddert Wolfgang	Research Associate for Provenance Research für Moderne Kunst, Fotografie und Architektur	Berlinische Galerie, Landesmuseum		
You Yao-Fen	Associate Curator of European Sculpture & Decorative Arts	Detroit Institute of Arts	US	



## INSTITUTIONS OF THE PREP NETWORK – Cooperations 2018

### Los Angeles

*J. Paul Getty Museum:*

Department of Sculpture and Decorative Arts, Department of Antiquities,  
Decorative Arts Conservation, Painting Conservation, J. Paul Getty Trust

*Getty Research Institute:*

Special Collections Services, Archives, Photo Archive, Information Systems and  
Institutional Metadata Department, German Sales II,

*Los Angeles County Museum of Art (LACMA):* The European Decorative Arts Collection, Modern  
Art Department, European Paintings

*Feuchtwanger Library, USC:* Faculty Affairs & Research, Exile Studies

*Los Angeles Museum of the Holocaust (LAMOTH):* Archives

*Villa Aurora & Thomas Mann House*

*AAMD/Kress Foundation, San Antonio Museum of Art*

### München

*Zentralinstitut für Kunstgeschichte*

*Bavarian American Academy (BAA)*

*Bayerisches Hauptstaatsarchiv*

*Bayerisches Nationalmuseum*

*Bayerische Staatsgemäldesammlungen:* Neue Pinakothek, Pinakothek der Moderne,  
Provenienzforschung

*Jüdisches Museum München*

*Landesstelle für die nichtstaatlichen Museen in Bayern*

*Münchner Stadtmuseum*

*Museum fünf Kontinente:* Department Asia, Department Ozeanien

*NS-Dokumentationszentrum*

*NEUMEISTER, Kunstauktionshaus*

*Städtische Galerie im Lenbachhaus*

*Staatliche Graphische Sammlung*

*Staatliche Archive Bayerns*



Speakers PREP Los Angeles 2018			
Name	Vorname	Position	Thema
Barr	Judith	Curatorial Assistant, Department of Antiquities, J. Paul Getty Museum/Tour	of the Getty Villa Galleries, RESEARCH Researching the Provenance of Ancient Mediterranean Antiquities in Museum Collections
Barron	Stephanie	Senior Curator and Modern Art Department Head, LACMA The European Decorative Arts Collection	Collection Tours with Provenance Highlights, The Modern Art Collection, LACMA, Provenance Research—A Personal Concern
Blackwell	Craig	Associate General Counsel, Smithsonian Institution (SI)	PROVENANCE RESEARCH FROM THE LEGAL PERSPECTIVE Some Case Studies [panel discussant]
Blaumer	Nikolai	Program Director, Thomas Mann House	Remarks about the Thomas Mann House
Budrovich	Nicole	Curatorial Assistant, Department of Antiquities, J. Paul Getty Museum/Tour	of the Getty Villa Galleries, RESEARCH Researching the Provenance of Ancient Mediterranean Antiquities in Museum Collections
Clark	Stephen	Vice President, General Counsel and Secretary to the Board of Trustees,	PROVENANCE J. Paul Getty RESEARCH Trust FROM THE LEGAL PERSPECTIVE Some Case Studies [moderator and panel discussant]
Cuadra	Ruth	Business Applications Administrator, Information Systems and Institutional Metadata Department, GRI	The Getty Provenance Index Remodel and Linked-Open-Data (LOD)
Cuno	James	President, J. Paul Getty Trust	HOW & WHAT DO WE COMMUNICATE TO THE PUBLIC? Raising Awareness of Provenance Research in Institutions and for the Public Provenance Research and the Getty [Vortrag über seine Erfahrung mit Provenienzforschung, über Getty Ressourcen]
Desmas	Anne-Lise	Senior Curator and Department Head of Sculpture and Decorative Arts, J. Paul Getty Museum	Tour of Getty Museum's Decorative Arts Galleries with Provenance Highlights
Einecke	Claudia	Project Director, German Sales II, GRI	German Sales, 1900–1930, NEXT STEPS: MUNICH EXCHANGE & STRATEGIZING THE FUTURE OF PROVENANCE RESEARCH
Feigenbaum	Gail	Associate Director, GRI	TECHNOLOGY IN THE SERVICE OF PROVENANCE Einführender Vortrag über den Getty Provenance Index
Force	Christel	Associate Research Curator, Modern and Contemporary Art, The Metropolitan Museum of Art	Introduction to PREP Program & Goals, 20 YEARS AFTER THE WASHINGTON PRINCIPLES: Compare and Contrast Provenance Research in Germany and the USA,
Führmeister	Christian	Researcher, Zentralinstitut für Kunstgeschichte, Munich (ZI)	NEXT STEPS: MUNICH EXCHANGE & STRATEGIZING THE FUTURE OF PROVENANCE TECHNOLOGY IN THE SERVICE OF PROVENANCE, (Moderator) Reflections on the Gurlitt Exhibition in Bonn
Gaehtgens	Thomas W.	Director, GRI	Welcome to the GRI Provenance Research Moderator—A Personal Concern Public Program
Gates	Shane	Archival Researcher, Los Angeles Museum of the Holocaust	Building Humanity Through History: Using Primary Sources to Teach Holocaust History
Goodman	Simon	Author of The Orpheus Clock	Provenance Research—A Personal Concern [featured speaker, Vortrag]
Gordon	Claudia	Administration Officer, Villa Aurora	Tour Villa Aurora
Govan	Michael	CEO and Wallis Annenberg Director of the Los Angeles County Museum of Art; Member of the Smithsonian Board of Regents	Welcome to LACMA
Hegibohem	Arlen	Decorative Arts Conservator, J. Paul Getty Museum	Tours of Getty Decorative Arts Conservation Lab
Hopp	Meike	Provenance Researcher, ZI	NEXT STEPS: MUNICH EXCHANGE & STRATEGIZING THE FUTURE OF PROVENANCE RESEARCH (co-moderator)
Kleinman	Margit	Director, Villa Aurora	Remarks about the Thomas Mann House
Lewis	D.C. Megan	Reference Librarian and Archivist, United States Holocaust Memorial Museum	Provenance Research in Washington,
Lillie	Sophie	Provenance Researcher and Consultant, Neue Galerie New York	Provenance Research in Vienna



Speakers PREP Los Angeles 2018			
Lincoln	Matthew	Data Research Specialist, GRI	Historical Art Markets Research Using the Getty Provenance Index
Lyons	Claire	Curator, Department of Antiquities, J. Paul Getty Museum	ANTIQUITIES & PROVENANCE RESEARCH Researching the Provenance of Ancient Mediterranean Antiquities in Museum Collections [Einführungsvortrag und Moderator]
Marchesano	Louis	Curator, GRI	Oude Kunst Gallery Records, ca. 1930–1995 - [Präsentation dieses Archivs]
McAlpine	Lynley	AAMD/Kress Foundation Provenance Research Fellow for the San Antonio Museum of Art	ANTIQUITIES & PROVENANCE RESEARCH Researching the Provenance of Ancient Mediterranean Antiquities in Museum Collections
McKay	Sally	Head of Special Collections Services, GRI	Douglas Cooper Papers, ca. 1933–1985, Duveen Brothers Records, Carlhian, 1867–1975, French & Company Stocksheets and Ledgers, 1909–1968
Meyer-Roux	Karen	Archivist, GRI	Duveen Brothers Records, Carlhian, 1867–1975, Knoedler archives [Präsentationen dieser Archive]
Michels	Suzanne	Software Developer, Los Angeles	German Sales, 1900–1930
Mills	Rosie	The Rosalinde and Arthur Gilbert Foundation Associate Curator, Decorative Arts and Design, LACMA The European Art Collection	Collection Tours with Provenance Highlights, The Modern Art Collection, Decorative Arts LACMA
Milosch	Jane	Director, Smithsonian Provenance Research Initiative (SPRI)	Introduction to PREP Program & Goals, TECHNOLOGY IN THE SERVICE OF PROVENANCE, Provenance Research—A Personal Concern
Murray	Rebecca	Special Counsel, The Met	Welcome and Opening remarks on PRP PROVENANCE RESEARCH FROM THE LEGAL PERSPECTIVE Some Case Studies [Vortrag und panel discussant]
Newbury	David	Enterprise Software Architect, J. Paul Getty Trust	The Getty Provenance Index Remodel and Linked-Open-Data (LOD)
Pugh	Emily	Digital Humanities Specialist, GRI	The Getty Provenance Index Remodel and Linked-Open-Data (LOD)
Rivers	Laura	Associate Conservator, Painting Conservation, J. Paul Getty Museum	Tours of Getty's Painting Conservation Studio
Saunders	David	Associate Curator, Department of Antiquities, J. Paul Getty Museum Tour	of the Getty Villa Galleries, RESEARCH Researching the Provenance of Ancient Mediterranean Antiquities in Museum Collections
Schmoranzer	Friedel	Project Coordinator, Villa Aurora	Remarks about the Thomas Mann House
Schuetze-Coburn	Marje	Associate Dean for Faculty Affairs & Research / Feuchtwanger Librarian, USC	Feuchtwanger's Legacy & Exile Studies Today at USC
Schuster	Tracey	Head of Photo Archive, GRI	The Getty Photo Archive, Feilbemeyer Photos for the Allied Central Collecting Point, Munich, ca. 1945–1949, Douglas Cooper Papers, ca. 1933–1985, French & Company Stocksheets and Ledgers, 1909–1968 [Präsentationen all dieser Archive]
Stauber	Thaddeus J.	Partner, Nixon Peabody	PROVENANCE RESEARCH FROM THE LEGAL PERSPECTIVE [panel discussant and presentation of case studies]
Stein	Laurie	Senior Advisor, SPRI	20 YEARS AFTER THE WASHINGTON PRINCIPLES: Compare and Contrast Provenance Research in Germany and the US, [Einführung zum Thema und Diskussionsleitung] PROVENANCE RESEARCH FROM THE LEGAL PERSPECTIVE Some Case Studies
TBA		Decorative Arts Conservator, J. Paul Getty Museum	Tours of Getty's Painting Conservation Studio and Decorative Arts Conservation Lab
Ullmann	Michaela	Exile Studies Librarian, USC	Feuchtwanger's Legacy & Exile Studies Today at USC
van Ginhoven	Sandra	Research Associate, GRI	Historical Art Markets Research Using the Getty Provenance Index
Walsh	Amy	Independent Researcher, formerly Head of Provenance Research and Curator of European Paintings, LACMA	Our Lady of Reuters: Panic and Response to Early Holocaust Claims, Collection Tours with Provenance Highlights, The Modern Art Collection, European Art, LACMA
Welu	James	Director Emeritus, Worcester Art Museum; Former President, Association of Art Museum Directors; Former Chair, Accreditation Commission of the American Alliance of Museums	Confronting WWII-era Provenance Research: Lessons from the Early Years, Provenance Research—A Personal Concern
Zuralski-Yeager	Isabella	Special Collections Archivist, GRI	Scheffer Galleries Records, 1925–1980, Oude Kunst Gallery Records, ca. 1930–1995 - [Präsentationen dieser Archive]



Speakers PREP Munich 2018			
Name	Vorname	Position	Thema
Augustyn	Wolfgang	Deputy Director, Zentralinstitut für Kunstgeschichte	Kurzes Grußwort
Bach	Christine	Landesstelle für die nichtstaatlichen Museen in Bayern	The Discovery of Judaica in Würzburg in 2016 Kurzer Input im Rahmen Ausstellung Jüd. Museum war geplant, fiel wegen Erkrankung aus
Bambi	Andrea	Head of the Provenance Research Department, Bavarian State Painting Collection	Guided Tour highlighting "Leihgaben der Bundesrepublik Deutschland", Die Perspektive der Provenienzforscherin
Baresel-Brand	Andrea	Head, Department of Lost Art and Documentation, German Lost Art Foundation	The Research Results Module of the German Lost Art Foundation Magdeburg (Vortrag)
Bock	Sarah	Provenance Researcher, Städtische Galerie im Lenbachhaus	Past and Current Challenges of Researching Provenances of Works on Paper (Vortrag)
Führmeister	Christian	Research Department, Zentralinstitut für Kunstgeschichte	Guided tour of resources in the library, the photo study collection, and the art dealer archives
Fürmetz	Gerhard	Bestand Bayerische Staatsgemäldesammlungen, Archivist, Bayerisches Hauptstaatsarchiv	Bestand BSGS – Umfang, Struktur, Verzeichnung, Benutzung (Vortrag)
Goodman	Simon	Author	Researching the Gutmann Collection Öff. Abendvortrag im NS-Dokuzentrum
Griebel	Johannes	Zentralinstitut für Kunstgeschichte, <i>Führerbau-Diebstahl-WissKI</i>	Digital Humanities and Information Management Kurzvortrag/Input, gemeinsam mit Stephan Klingen
Grimm	Alfred	Chair, Forschungsverbund Provenienzforschung Bayem (Research Association for Provenance Research in Bavaria)	Grusswort zur Eröff. des Koll. am Mittwoch
Heyer	Esther	Provenance Researcher, PhD Candidate, Ludwig-Maximilians-Universität, Munich	A Need for Heroes? The Cases of Rose Valland and Franziskus Graf Wolff Metternich Vortrag BAA
Ibelli	Stephen F.	Public Affairs Officer, American General Consulate Munich	Grußwort BAA
Kammel	Matthias	General Director, Bavarian National Museum	Welcome Grußwort/Begrüßung im BNM
Kiechle	Marion	Bavarian Minister of Science and Art	ausgefallen
Kirchmayr	Birgit	Institute of Modern and Contemporary History, Johannes Kepler University, Linz	Making Heroes – George Clooney's Monuments Men seen from the Perspective of a Historian and Provenance Researcher öff. Abendvortrag BAA
Klingen	Stephan	Zentralinstitut für Kunstgeschichte, Head of Photothek and IT Department	Guided tour of resources in the library, the photo study collection, and the art dealer archives, Touching Base: Provenance Research and IT (in German) (Führung und Vortrag)
Kodres	Krista	Institute of Art History and Visual Culture, Estonian Academy of Arts, Tallinn, Institute of History, University of Tallinn	Teilnehmerin an Podiumsdiskussion am Freitag nachmittag 16-18 Uhr
Kurin	Richard	Smithsonian Institution; PREP Co-Chair	Introduction, Session Chairs: The Fate of Antiquities in the Nazi Era, Part I and II Vortrag und Moderator/Chair sowie Teilnehmer an Podiumsdiskussion im Anschluss an Vortrag im NS-Dokuzentrum
Lange	Carolin	Landesstelle für die nichtstaatlichen Museen in Bayern	"Jews Auctions" and the Afterlife of Jewish Household Items in non-Jewish Households "The Discovery of Judaica" in Würzburg in 2016
Lauterbach	Iris	Research Department, Zentralinstitut für Kunstgeschichte	GENIUS LOCI – WHERE ARE WE? Guided tour of the building and the history of the Munich Central Art Collecting Point - Führer
Lupfer	Gilbert	Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), Deutsches Zentrum Kulturgutverluste (German Lost Art Foundation); PREP Steering Committee	Digital Humanities and Information Management Moderator/Session Chair sowie Podiumsteilnehmer beim Gespräch mit Goodman
Maaz	Bernhard	General Director, Bavarian State Painting Collection	Begrüßung im Museum
Milosch	Jane	Director Provenance Research Exchange Program at the Smithsonian Institution, Washington, D.C.	The PREP Network: Bringing Provenance to the Front of the House- Vortrag
Mühlung	Matthias	Director, Städtische Galerie im Lenbachhaus	Begrüßung war vorgesehen, doch stellv. Direktor übernahm die Begrüßung
Nicholas	Lynn H.	Independent Scholar	Introductory Remarks on Research on the Monuments Men when NARA was on the National Mall AUSGEFALLEN Abendvortrag BAA war vorgesehen, wg. Unfall zurückgereist
Nicolaiciuc	Laura	PhD Candidate, Ludwig-Maximilians-Universität, Munich	Harvard Lists, Frick Maps: The Protection of European Monuments by the American Defense Harvard Group and the American Council of Learned Societies during WWII- Vortrag BAA
Niederalt	Stephanie	Justiziarin (Counsel), Bavarian State Painting Collection	Remarks German and European Legal Issues- Input bei Legal session



Speakers PREP Munich 2018			
Omilanowska	Małgorzata	Institute of Art History, University of Gdańsk, Institute of Art of the Polish Academy of Sciences, Warsaw	Teilnehmerin an Podiumsdiskussion am Freitag nachmittag 16-18 Uhr
Parzinger	Hermann	President Stiftung Preußischer Kulturbesitz, Berlin; PREP Co-Chair	The Fate of Antiquities in the Nazi Era, Part I and II Session Chairs: Responses - Chair
Pfisterer	Ulrich	Director, Zentralinstitut für Kunstgeschichte, Munich	Begrüßung in BAA
Prinz,	Christine	Münchner Stadtmuseum	An Exhibition Concept for Ehemals Jüdischer Besitz - Ausstellungsgespräch
Purin	Bernhard	Director, Jüdisches Museum München curator	Begrüßung und Führung durch Ausstell. Im Aufbau
Rader	Henning	Münchner Stadtmuseum	An Exhibition Concept for Ehemals Jüdischer Besitz - Ausstellungsgespräch
Richtsfeld	Bruno	Museum fünf Kontinente, Head of Department Asia	Desiderate und Herausforderungen der Provenienzforschung zu kolonialzeitlichen Objekten; und Vermittlung von Forschungsergebnissen - Führung im Museum
Schmidt	Kerstin,	Chair of American Studies at the Catholic University of Eichstätt-Ingolstadt, BAA Board Member	Begrüßung beim Informal Get-Together bei Neumeister
Schweiger- Wilhelm	Margaretha,	Managing Director, Bavarian American Academy (BAA)	Begrüßung beim Informal Get-Together bei Neumeister
Sojc	Natascha	Universität Augsburg	Respondent bei PREP Koll. Fate of Antiquities
Spārītis	Ojārs	Latvian Academy of Arts	Teilnehmer an Podiumsdiskussion am Freitag nachmittag 16-18 Uhr
Stoll	Katrin	Managing Director and owner of NEUMEISTER Kunstuauktionshaus	Welcome Gastgeberin/Host beim So abend Get Together
Strobl	Andreas	Curator, Staatliche Graphische Sammlung München	The State of Affairs and the Particular Challenges faced by Staatliche Graphische Sammlung Führung
Thielecke	Carola	Justiziarin, Stiftung Preußischer Kulturbesitz, Berlin, PREP Steering Committee	Researching Objects that Belonged to Jewish Owners Steering Committee Representative Chair: German and European Legal Issues- Vortrag bei Legal Session und Moderation Diskussion
Thode-Arora	Hilke	Museum fünf Kontinente, Head of Department Ozeanien, provenance research	Desiderate und Herausforderungen der Provenienzforschung zu kolonialzeitlichen Objekten; und Vermittlung von Forschungsergebnissen
Uhrlandt	Anne	Zentralinstitut für Kunstgeschichte	Kurzer Input Stern bei Vorstellung ZI-Projekte
Unger	Michael	Generaldirektion der Staatlichen Archive Bayerns	Begrüßung beim Archivtermin, Begleitung
Weidinger	Leonhard	Provenance Researcher, Austrian Commission for Provenance Research, Vienna; PREP participant 2017	Digital Humanities and Information Management - Vortrag
Weniger	Matthias	Curator, Bavarian National Museum	Guided tour - Führung im Museum
Werlich	Uta	Director, Museum Fünf Kontinente, Munich	Welcome Begrüßung im Museum
Zadoff	Mirjam	Director, NS-Dokumentationszentrum	Welcome - Begrüßung bei Public event im NS-Dokuzentrum



## DRESDEN – WASHINGTON, D.C.



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Staatliche  
Kunstsammlungen  
Dresden



Smithsonian Institution



PREP Participants 2019				
Name	First Name	Position	Institution	Country
Bach	Christine	Wissenschaftliche Mitarbeiterin Provenienzforschung	Landesstelle für nichtstaatliche Museen in Bayern und Ludwig-Maximilians-Universität	Germany
Bourgoin	Marisa	Head of Reference Services	Archives of American Art, Smithsonian Institution	US
Choudhury	Najiba	Assistant Collections Information Specialist & Provenance Researcher	Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC	US
Dunn-Vaturi	Anne	Hagop Kevorkian Research Associate Ancient Near Eastern Art Research Associate	The Metropolitan Museum of Art	US
Ebelt-Borchert	Beate	Archivist	Staatliche Museen zu Berlin, Zentralarchiv	Germany
Eckhardt	Sarah	Associate Curator of Modern & Contemporary Art	Virginia Museum of Fine Arts	US
Gabbarelli	Jamie	Assistant Curator of Prints, Drawings, and Photographs	RISD Museum	US
Holmquist-Wall	Erika	Chief Curator and Mary and Barry Bingham, Sr. Curator of European and American Painting and Sculpture	Speed Art Museum	US
Hufschmidt	Isabel	Curator for Research, Scientific Cooperation, Provenance Research	Museum Folkwang	Germany
Korey	Michael	Oberkonservator	Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) Mathematisch- Physikalischer Salon	Germany
Lavaux-Vrécourt	Henriette	Kuratorin Ost- und Nordasien	Ethnologisches Museum Berlin Staatliche Museen zu Berlin	Germany
Leschik	Sophie	Scientific Fellow, Fachbereich Provenienzforschung	Deutsches Zentrum Kulturgutverluste	Germany
McKay	Sally	Head, Research Services	Getty Research Institute	US
Merseburger	Carina	Provenance Researcher/ Wissenschaftliche Mitarbeiterin	Staatliche Kunstsammlungen Dresden Gemäldegalerie Alte Meister	Germany
Mills	Rosie	Associate Curator	Los Angeles County Museum of Art	US
Poltermann	Johanna	Provenance Researcher	Staatgalerie Stuttgart	Germany
Schindler	Robert	Fariss Gambrill Lynn and Henry Sharpe Lynn Curator of European Art	Birmingham Museum of Art	US
Schultz	Anna	Curator; Deputy Keeper of the Akademie Art Collection	Akademie der Künste, Berlin (art collection)	Germany
Siefert	Katharina	Curator, Provenance Researcher	Badisches Landesmuseum Karlsruhe	Germany
Sobotka	Maria	Assistant Curator	Sammlung Ostasien Museum für Kunst und Gewerbe Hamburg Freie Universität Berlin	Germany
Uhrlandt	Anne	Project Coordinator	The Stern Cooperation Project Zentralinstitut für Kunstgeschichte	Germany
Unruh	Allison	Associate Curator	Mildred Lane Kemper Art Museum	US
Yass-Alston	Agnieszka	Provenance Researcher Associate	Neue Galerie New York	US



## INSTITUTIONS OF THE PREP NETWORK – Cooperations 2019

### Dresden

*Staatliche Kunstsammlungen Dresden:*

Gemäldegalerie Alte Meister, Galerie Neue Meister, SKD-Archiv,  
Kunstgewerbemuseum, Kupferstich-Kabinett, Mathematisch-Physikalischer Salon.  
Porzellansammlung, Galerie Neue Meister/ Restaurierung, Kunstabibliothek

*Militärhistorisches Museum der Bundeswehr:* Bereich Uniformen und Feldzeichen

*Hochschule für Bildende Künste:* Archiv und Kustodie

*Hauptstaatsarchiv Dresden - Sächsisches Staatsarchiv*

*Villa Rothermundt:* Sächsisches Landesgymnasium für Musik

### Washington, D.C.

*Smithsonian Institution:*

Smithsonian Libraries, Freer|Sackler,  
Hirshhorn Museum and Sculpture Garden (HMSG), Archives of American Art,  
Smithsonian Cultural Rescue Initiative,  
National Museum of American History (NMAH),  
The Dibner Library of the History of Science and Technology

*Dumbarton Oaks:* Research Library and Collection

*Embassy of the Federal Republic of Germany*

*German Historical Institute (GHI)*

*Library of Congress*

*National Archives and Records Administration (NARA)*

*National Gallery of Art (NGA)*

*National Institute for Holocaust Documentation, Mandel Center for Advanced Holocaust Studies*

*National Museum of African American History and Culture (NMAAHC)*

*Phillips Collection*

*United States Holocaust Memorial Museum (USHMM)*



Speakers PREP Dresden 2019			
Name	Vorname	Position	Thema
Ackermann	Marion	Generaldirektorin der Staatlichen Kunstsammlungen Dresden	Begrüßung, Rolle der Provenienzforschung für die SKD
Bauer	Gerhard	Leiter des Bereichs Uniformen und Feldzeichen, Militärhistorisches Museum der Bundeswehr, Dresden	Museumsführung
Bechter	Barbara	Provenienzforscherin Staatliche Kunstsammlungen Dresden	„Schlossbergung“/SBZ Führung durch die Ausstellung, Führung durch das Möbeldepot in Pillnitz und die Porzellansammlung, und Vergleich-Sammlungsdepots Kunstgewerbemuseen in Hamburg und Pillnitz
Biedermann	Heike	Kuratorin Staatliche Kunstsammlungen Dresden, Galerie Neue Meister / Albertinum	Führung zur Geschichte von Villa und Sammlung von Adolf Rothermundt
Börner	Axel	Restaurator der Gemäldegalerie Alte Meister/ Galerie Neue Meister	Restaurierung von Gemälden
Burghardt	Dirk	Kaufmännischer Direktor, SKD	Begrüßung und Vorstellung der SKD
Enke	Roland	Kurator Gemäldegalerie Alte Meister	Begrüßung und Einleitung
Ernek-van der Goes	Christiane	Wissenschaftliche Mitarbeiterin Sammlungsbestand Möbel (bis Historismus) / Forschungsprojekt Jean-Pierre Latz / Betreuung Paradeappartement	Möbeldepot und Restaurierung von Objekten im Bereich Kunstgewerbe
Fugger v. dem Rech	Simone	Leitung Archiv und Kustode, Hochschule für Bildende Künste Dresden	Archiv und Bilder Depot einer Kunsthochschule
Geißdorf	Michael	Leiter Recht und Organisation, Staatliche Kunstsammlungen Dresden	Teilnehmer im Diskussionpanel (Teilnahme kurzfristig abgesagt)
Graßl	Franziska	Mitarbeiterin Sammlungsbereich: Glas & Metall, SKD "Daphne" Projekt	Kleinunkstdepot
Haffner	Dorothee	EDV im Museum (Dokumentation und Medien), Kunstgeschichte Hochschule für Technik und Wirtschaft Berlin	Digital provenance research: overview and challenges - Herausforderungen der digitalen Provenienzforschung
Howse	Michaela	Designerin/Kuratorin Vertreterin der Familie Klemperer, Kapstadt	Präsentation -Zur Zerschlagung der Sammlung Klemperer, Porzellaneobjekte und ihre Restitution
Kocourek	Jana	Abteilungsleiterin, Handschriften, Alte Drucke und Landeskunde Sächsische Landesbibliothek – Staats- und Universitätsbibliothek (SLUB)	Provenienzforschung an der Sächsische Landesbibliothek – Staats- und Universitätsbibliothek (SLUB): Suchergebnisse und Werkzeuge
Kuhlmann-Hodick	Petra	Oberkonservatorin Zeichnungen und Druckgrafik 19. Jh., Asiatika, Kupferstick-Kabinett	Begrüßung
Lauterbach	Katrin	Wissenschaftliche Mitarbeiterin Sammlungsbereich: Keramik, SKD "Daphne" Projekt	Tour durch das Kleinunkstdepot
Lindenau	Katja	Provenienzforscherin, Kupferstichkabinett SKD	"Sonderauftrag Linz"- "Arbeiten auf Papier - Herausforderung andie Provenienzforschung"
Loesch	Anette	Oberkonservatorin, Kuratorin, Porzellansammlung, Staatliche Kunstsammlungen Dresden	Führung durch die Ausstellung und die Depots -Präsentation zu den Hintergründen
Lupfer	Gilbert	Leiter der Abteilung Forschung und wissenschaftliche Kooperation SKD - Ehrenamtlicher Direktor Deutsches Zentrum Kulturgutverluste, Magdeburg	Begrüßung
Milosch	Jane	Direktorin, Provenance Research Exchange Program, Smithsonian Institution, Washington, D.C.	Begrüßung des 2019 Jahrgangs und Vorstellung des PREP Programms
Müller	Claudia M.	Wissenschaftliche Mitarbeiterin Provenienzforschungsprojekt „Daphne“ der Staatlichen Kunstsammlungen Dresden, Albertinum	Raubkunst in der Zeit des Nationalsozialismus und während der Sowjetischen Besatzungszeit – die Fälle Rosauer und Weigang
Müller-Kelwing	Karin	Wissenschaftliche Mitarbeiterin der SKD,	Zwischen Kunst, Wissenschaft und Politik: Museumsangestellt in Dresden während des Nationalsozialismus
Randhahn	Karolin	Wissenschaftliche Mitarbeiterin Staatliche Kunstsammlungen Dresden, Porzellansammlung	Ausstellungsführung und Besuch der Depots
Rudolph	Sabine	Rechtsanwältin, Heimann Hallermann Rechtsanwälte Partnerschaft mbB, Dresden	Präsentation: Restitution Sammlung Klemperer
Schumann	Katja	Managing Editor Staatliche Kunstsammlungen Dresden, "Daphne" Project	Daphne – Provenienzrecherche-, Erfassungs- und Inventarisierungsprojekt der SKD
Simonis	Ruth Sonja	Wissenschaftliche Mitarbeiterin Staatliche Kunstsammlungen Dresden, Porzellansammlung	Ausstellung und Sammlung - Depotbesuch
von Engelhardt	Clara	Leitende Restauratorin, Konservatorische Sammlungsbetreuung / Restaurierung / Kunsttechnologische Forschung SKD, Kunstgewerbemuseum	Restaurierung von Objekten im Bereich Kunstgewerbe
Wagner	Armin	Direktor, Militärhistorisches Museum der Bundeswehr, Dresden	Begrüßung und Vorstellung des Museums
Wagner	Hilke	Direktorin des Albertinum, Dresden	Begrüßung und Einführung
Wagner	Mathias	Kurator	Einführung Sonderausstellung "Zukunftsräume. Kandinsky, Mondrian, Lissitzky und die abstrakt-konstruktive Avantgarde in Dresden 1919 bis 1932"
Weber	Julia	Direktorin Porzellansammlung SKD	Begrüßung und Einführung
Weber	Marcus	Freier Mitarbeiter, History Education Militärhistorisches Museum der Bundeswehr, Dresden	Führung zur Geschichte des Museums
Wegener	Corine	Smithsonian Cultural Rescue Initiative - Cultural Heritage Preservation Officer& Director	Aktuelle Herausforderungen bei der Bewahrung des Kulturellen Erbes aus der Sicht der Zeit des 2. Weltkrieges und aus heutiger Sicht. (entfiel)
Wiegand	Peter	Leiter des Hauptstaatsarchiv Dresden - Sächsisches Staatsarchiv	Die Struktur von deutschen Archiven und Vorstellung von Quellen für die Provenienzforschung
Wobad	Vera	Archivarin Staatliche Kunstsammlungen Dresden	Quellen zum „Sonderauftrag Linz“ in Deutschland
Zecher	Mario	Schulleiter des Sächsisches Landesgymnasium für Musik in der Villa Rothermundt	Begrüßung und Einführung
Zehrfeld	Katja	Leitung Referat Kommunikation Hochschule für Bildende Künste Dresden	Führung durch das Hauptgebäude



Speakers PREP Washington 2019				
Name	Vorname	Position	Position	Thema
Antonio Murro	Juan	Assistant Curator	Assistant Curator, Dumbarton Oaks	DUMBARTON OAKS RESEARCH LIBRARY AND COLLECTION, Tour of the Precolumbian Wing
Aquin	Stéphane	Chief Curator	Chief Curator, HMSG	FOCUS II: MODERN AND GRAPHIC ARTS AT THE HIRSHHORN MUSEUM, Welcome
Behrends Frank	Susan	Curator	Curator, Phillips Collection	THE PHILLIPS COLLECTION, Discussion: Provenance Research at the Phillips Collection - Past and Present, Tour of Permanent Collection
Beutin	Ricklef	Deputy Chief of Mission	Deputy Chief of Mission, Embassy of the Federal Republic of Germany	WELCOME RECEPTION, Deutschlandjahr - Wunderbar together
Beutin	Vera	Head of Cultural Affairs	Head of Cultural Affairs, Embassy of the Federal Republic of Germany	WELCOME RECEPTION, Deutschlandjahr - Wunderbar together
Blackwell	Craig	Associate General Counsel	Associate General Counsel, Smithsonian Institution	LEGAL ISSUES AND PROVENANCE RESEARCH IN MUSEUMS, HEAR Act
Blakely	Julia	Rare Book Catalog Librarian	Rare Book Catalog Librarian, Smithsonian Libraries	NATIONAL ARCHIVES AND RECORDS ADMINISTRATION (NARA), Nazi-Era Provenance Research Resources in the Smithsonian Libraries
Boehling	Rebecca	Director	Director, National Institute for Holocaust Documentation	UNITED STATES HOLOCAUST MEMORIAL MUSEUM (USHMM), Welcome
Bradsher	Greg	Senior Archivist	Senior Archivist, NARA	NATIONAL ARCHIVES AND RECORDS ADMINISTRATION (NARA), Nazi-Era Provenance Research Resources at the National Archives, Part 1
Brener	Ann	Specialist for Hebraic Collections	Specialist for Hebraic Collections, Library of Congress	LIBRARY OF CONGRESS , Books received through Jewish Cultural Reconstruction
Clark	Stephen	General Counsel	General Counsel, The Getty	LEGAL ISSUES AND PROVENANCE RESEARCH IN MUSEUMS, Twenty Years After the Washington Principles
Coleman	Ron	Acting Chief Archivist	Acting Chief Archivist, National Institute for Holocaust Documentation	UNITED STATES HOLOCAUST MEMORIAL MUSEUM (USHMM), The Archives and Collections of the Museum
Cooper	Harry	Senior Curator, Modern Art	Senior Curator, Modern Art, National Gallery of Art	NATIONAL GALLERY OF ART (NGA), Remarks
Cott	Sharon H.	Senior Vice President	Senior Vice President, The Metropolitan Museum of Art	NAZI-ERA PROVENANCE RESEARCH: THE IMPORTANCE OF TRANSNATIONAL EXCHANGE , Panelist
Diamond	Debra	Curator of South and Southeast Asian Art	Curator of South and Southeast Asian Art, F S	FOCUS III: ASIAN ART AT THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY (F S), A Not So Simple Saint
Dimter	Gero	Vice President	Vice President , Stiftung Preußischer Kulturbesitz	NAZI-ERA PROVENANCE RESEARCH: THE IMPORTANCE OF TRANSNATIONAL EXCHANGE, Remarks - Panelist
Eizenstat	Stuart	Expert Advisor and Special Envoy for Holocaust-Era Issues, U.S.	Expert Advisor and Special Envoy for Holocaust-Era Issues, U.S., Department of State	NAZI-ERA PROVENANCE RESEARCH: THE IMPORTANCE OF TRANSNATIONAL EXCHANGE (canceled)
Farhad	Massumeh	Interim Deputy Director for Collections and Research, and Chief Curator and The Ebrahimi Family Curator of Persian, Arab, and Turkish Art	Interim Deputy Director for Collections and Research, and Chief Curator and The Ebrahimi Family Curator of Persian, Arab, and Turkish Art, F S	FOCUS III: ASIAN ART AT THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY (F S), Session Co-Chair
Feldman	Kaywin	Director	Director, National Gallery of Art	NATIONAL GALLERY OF ART (NGA), Welcome
Fellner	Irmgard Maria	Director for Cultural Relations Policy	Director for Cultural Relations Policy, Federal Foreign Office Federal Republic of Germany	NAZI-ERA PROVENANCE RESEARCH: THE IMPORTANCE OF TRANSNATIONAL EXCHANGE, Opening Remarks
Fletcher	Valerie	Senior Curator Emeritus	Senior Curator Emeritus , HMSG	FOCUS II: MODERN AND GRAPHIC ARTS AT THE HIRSHHORN MUSEUM AND SCULPTURE GARDEN (HMSG), HMSG's Holocaust-era Provenance Research Project: Origins and Accomplishments
Force	Christel	Senior Research Consultant	Senior Research Consultant, The Met	FOCUS II: MODERN AND GRAPHIC ARTS AT THE HIRSHHORN MUSEUM, Discussion-Moderator
Fox	Cheryl	LC Archives Specialist	LC Archives Specialist, Library of Congress	LIBRARY OF CONGRESS, Research Resource: Library of Congress Archives
Fruchter	Sue	Deputy Director	Deputy Director, NMAH	FOCUS I: DECORATIVE ARTS, ARCHIVES, AND COLLECTIONS MANAGEMENT (NMAH), Welcome
Fthenakis	Lisa	Archivist	Archivist, F S	FOCUS III: ASIAN ART AT THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY (F S), Resources in the Freer Archives
Führmeister	Christian	Provenance Researcher	Provenance Researcher, Zentralinstitut für Kunstgeschichte	NAZI-ERA PROVENANCE RESEARCH: THE IMPORTANCE OF TRANSNATIONAL EXCHANGE, Panelist Funding and Prospects in Germany, the US, and Europe
Gohmann	Joanna M.	WWII Era Provenance Researcher	WWII Era Provenance Researcher , F S	FOCUS III: ASIAN ART AT THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY (F S), Provenance Research and Data at the Free Sackler
Gorman	Josh	Head of Collections Management and Museum Registrar	Head of Collections Management and Museum Registrar , NMAH	FOCUS I: DECORATIVE ARTS, ARCHIVES, AND COLLECTIONS MANAGEMENT (NMAH), Provenance and Collections Management Challenges
Guthrie	Neil	Director	Director, Mandel Center for Advanced Holocaust Studies	UNITED STATES HOLOCAUST MEMORIAL MUSEUM (USHMM), EHRI Projekt: European Holocaust Research Infrastructure
Harris	Grant	Chief, European Division	Chief, European Division, Library of Congress	LIBRARY OF CONGRESS, Genealogical and Related Research Resources
Hartmann	Uwe	Head, Department of Provenance Research	Head, Department of Provenance Research, Deutsches Zentrum Kulturgutverluste	Funding and Prospects in Germany, the US, and Europe
Haw	Kate	Director	Director, Archives of American Art	ARCHIVES OF AMERICAN ART (AAA), Welcome
Helmreich	Anne	Associate Director, Digital Initiatives	Associate Director, Digital Initiatives, Getty Research Institute	NAZI-ERA PROVENANCE RESEARCH: THE IMPORTANCE OF TRANSNATIONAL EXCHANGE, Panelist Funding and Prospects in Germany, the US, and Europe



Speakers PREP Washington 2019				
Herndon	Elizabeth	Visitor Services Lead	Visitor Services Lead, NMAAHC	NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE, Welcome and Remarks
Hinckley	Samantha	Program Manager for International Academic Programs	Program Manager for International Academic Programs, Mandel Center for Advanced Holocaust Studies	UNITED STATES HOLOCAUST MEMORIAL MUSEUM (USHMM), USHMM Academic Fellowships
Horton	Bob	Assistant Director for Collections and Archives	Assistant Director for Collections and Archives, NMAH	FOCUS I: DECORATIVE ARTS, ARCHIVES, AND COLLECTIONS MANAGEMENT (NMAH), Archival Holdings and Digital Initiatives
Kuenstner	Mollie	Image Specialist for Northern and Central European Art before 1900	Image Specialist for Northern and Central European Art before 1900, National Gallery of Art	NATIONAL GALLERY OF ART (NGA), Introduction to the Department of Image Collections, NGA Library: WW II Resources and Beyond
Kurin	Richard	Distinguished Scholar and Ambassador -at-Large	Distinguished Scholar and Ambassador -at-Large Smithsonian Institution	NAZI-ERA PROVENANCE RESEARCH: THE IMPORTANCE OF TRANSNATIONAL EXCHANGE, Remarks
Langdale	Shelly R.	Curator and Head of Modern Prints and Drawings	Curator and Head of Modern Prints and Drawings , National Gallery of Art	NATIONAL GALLERY OF ART (NGA), Remarks
Lässig	Simone	Director	Director, German Historical Institute	Welcome
Lilienfeld Campbell	Bonnie	Assistant Director for Curatorial Affairs	Assistant Director for Curatorial Affairs, NMAH	FOCUS I: DECORATIVE ARTS, ARCHIVES, AND COLLECTIONS MANAGEMENT (NMAH), European and American Decorative Arts at NMAH: The Hans Syz Collection of Meissen Porcelain
Morelli	Shannon Yule	Archivist	Archivist, National Gallery of Art	NATIONAL GALLERY OF ART (NGA), An Introduction to Gallery Archives: Resources Relating to WW II
Most	Gregory P.J.	Chief, Department of Image Collections	Chief, Department of Image Collections, National Gallery of Art	NATIONAL GALLERY OF ART (NGA), Introduction to the Department of Image Collections, NGA Library: WW II Resources and Beyond
Murray	Ryan	Archivist	Archivist, F S	FOCUS III: ASIAN ART AT THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY (F S), Resources in the Freer Archives
Murray	Rebecca	Special Counsel	Special Counsel, The Metropolitan Museum of Art	LEGAL ISSUES AND PROVENANCE RESEARCH IN MUSEUMS, Overview of German and American Legal Framework
Naylor	Sylvia	Archivist	Archivist, NARA	NATIONAL ARCHIVES AND RECORDS ADMINISTRATION (NARA), Nazi-Era Provenance Research Resources at the National Archives, Part 1
Nicholas	Lynn	Author of The Rape of Europa, the Fate of Europe's Treasures in the Third Reich and the Second World War and researcher on the Monuments Men in WWII	Author of The Rape of Europa, the Fate of Europe's Treasures in the Third Reich and the Second World War and researcher on the Monuments Men in WWII ,	AAA, NGA, Remembrance of Things past: The Early Years of Provenance Research, and Friday Public Program: Closing Remarks
Ottmann	Klaus	Chief Curator and Deputy Director for Academic Affairs	Chief Curator and Deputy Director for Academic Affairs, Phillips Collection	THE PHILLIPS COLLECTION, Welcome
Richards	Sarah	Project Assistant	Project Assistant, NMAH	FOCUS I: DECORATIVE ARTS, ARCHIVES, AND COLLECTIONS MANAGEMENT (NMAH), European and American Decorative Arts at NMAH: The Hans Syz Collection of Meissen Porcelain
Robinson	Chase	Dame Jillian Sackler Director	Dame Jillian Sackler Director, F S	FOCUS III: ASIAN ART AT THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY (F S), Welcome Address
Sánchez	Jane	Deputy Librarian	Deputy Librarian, Library of Congress	LIBRARY OF CONGRESS, Welcome to the Library
Schuster	Kyra	Curator	Curator, National Institute for Holocaust Documentation	UNITED STATES HOLOCAUST MEMORIAL MUSEUM (USHMM), Survivor Art
Sieg	Lauren	Repatriation Research Specialist	Repatriation Research Specialist, Repatriation Department	NATIONAL MUSEUM OF THE AMERICAN INDIAN (NMAI), Roadmaps for Repatriation: The role of Provenance Records under the NMAI Act and NAGPRA
Smith	Jeffrey	Assistant Registrar for Collections Information	Assistant Registrar for Collections Information, F S	FOCUS III: ASIAN ART AT THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY (F S), Provenance Research and Digital Tools: A Comparative Look at Methods of Recording Provenance Data
Smithgall	Elsa	Senior Curator	Senior Curator, Phillips Collection	THE PHILLIPS COLLECTION, Tour of the Special Exhibition, Bonnard to Vuillard: The Intimate Poetry of Everyday Life, The Nabi Collection of Vicki and Roger Sant
Snyder	Jennifer	Oral History Archivist	Oral History Archivist, AAA	ARCHIVES OF AMERICAN ART (AAA), Introduction to the Collections at the Archives of American Art
Stauderman	Sarah	Director of Collections	Director of Collections, HMSG	FOCUS I: MODERN AND GRAPHIC ARTS AT THE HIRSHHORN MUSEUM, Works on Paper Cataloguing Project
Stein	Emma Natalya		, F S	FOCUS III: ASIAN ART AT THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY (F S), A Not So Simple Saint
Strahan	Donna	Head, Department of Conservation and Scientific Research	Head, Department of Conservation and Scientific Research, F S	FOCUS III: ASIAN ART AT THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY (F S), Tour of Conservation and Scientific Research Lab, Freer Gallery of Art
Thielecke	Carola	Counsel	Counsel, Stiftung Preußischer Kulturbesitz	LEGAL ISSUES AND PROVENANCE RESEARCH IN MUSEUMS, Overview of German and American Legal Framework
Vekerdy	Lilla	Head and Curator, Special Collections	Head and Curator, Special Collections, NMAH	FOCUS I: DECORATIVE ARTS, ARCHIVES, AND COLLECTIONS MANAGEMENT (NMAH), Tour of The Dibner Library of the History of Science and Technology
Wegener	Corine	Director	Director, Smithsonian Cultural Rescue Initiative	Archives of American Art & National Gallery of Art sessions on Provenance & Cultural Heritage Rescue Initiative, The New Monuments Men Program
Willens	Michele	Deputy Chief of Gallery Archives and Senior Archivist	Deputy Chief of Gallery Archives and Senior Archivist , National Gallery of Art	NATIONAL GALLERY OF ART (NGA), An Introduction to Gallery Archives: Resources Relating to WW II
Wilson	J. Keith	Curator of Ancient Chinese Art	Curator of Ancient Chinese Art, F S	FOCUS III: ASIAN ART AT THE FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY (F S), Close Looking at Chinese Objects and their Provenance
Wynn	Debra	Senior Cataloging Specialist, Rare Materials	Senior Cataloging Specialist, Rare Materials, Library of Congress	LIBRARY OF CONGRESS, Third Reich Related Collections: A Complex Provenance
Yeide	Nancy	Provenance Expert and Author and former Head of the Department of Curatorial Records	Provenance Expert and Author and former Head of the Department of Curatorial Records, NGA	NATIONAL GALLERY OF ART (NGA), World War II-Era Provenance Research at the National Gallery of Art
Zinkham	Helena	Chief, Prints and Photographs Division	Chief, Prints and Photographs Division, Library of Congress	LIBRARY OF CONGRESS, Session Chair



# PREP Documentation

III.

## Provenance Research in the USA and Germany



PREP 2019 Washington, D.C., „The Importance of transnational Exchange“ October, 25,  
German Historical Institute, Richard Kurin, Laurie Stein, Gero Dimter, Sharon Cott, Christian  
Fuhrmeister, Anne Helmreich (left to right) ©GHI



## **LEGAL FRAMEWORK for Restitution of Nazi-looted Art in the US and Germany**

**RECHTLICHER RAHMEN  
für die Restitution von NS- Raubgut in den  
USA und Deutschland**



# THE LEGAL FRAMEWORK FOR THE RESTITUTION OF NAZI-LOOTED ART IN THE US \*

## Restitution of Nazi Looting in the USA: The Legal Framework

U.S. law offers opportunities to return Nazi loot, which was taken away during the Nazi regime or given away under duress, to its original owners. Characteristic of US law is a lively case law from which the relevant and specific legal principles and rules must ultimately be derived. Therefore, it is indispensable for the assessment of emerging restitution cases to deal with the already existing jurisprudence.

### 1. The Civil Procedure in the USA: Jurisdiction of US Courts and Discovery

Civil proceedings in the USA are in many respects different from civil proceedings in Germany. Two essential aspects that play a role in practical terms are briefly presented here.

a) The first essential practical (preliminary) question is the jurisdiction of US courts. US courts can claim far-reaching international jurisdiction ("long arm jurisdiction") by it being sufficient that companies from other US countries with only a few points of contact ("minimal contacts") to the USA can already be sued before a US court. The example of New York shows that for legal persons, i.e. companies, for example, a sufficient substantial and lasting relationship to a state through their formation in this state is sufficient; however, it is also sufficient there that the company is registered as doing business in the state of the court, in this case the USA or New York, and is entitled to conduct business. As soon as a company conducts business in the USA (in New York, for example), the jurisdiction of a court in the USA for an action would be given (see OLG Köln, NJOZ 2017, 994).

b) Another aspect that is foreign to the German lawsuit in this form is the preliminary phase of the actual lawsuit, in which the so-called "discovery" takes place. In the discovery process, the parties to the proceedings have relatively far-reaching scope to gather the facts for the subsequent legal dispute. Discovery proceedings generally go further than the gathering of evidence in German civil proceedings. The proceedings should enable the judge in the USA to make a decision based on the facts ("summary judgment") even before the opening of the

\*We are greatful to Rechtsreferendar Reiner Allgeier, LLM for writing the texts on the legal framework.



actual hearing. Since discovery leaves a lot of scope for the investigation of facts, this can become very costly depending on the solvency of the parties without the actual trial having even begun. In connection with restitution cases before American courts, the other party may therefore make unusually far-reaching requests for evidence.

## **2. The "Replevin" claim as the usual basis for the reclaiming of Nazi loot**

US courts have repeatedly relied on the legal construct of the so-called "Replevin" claim for the restitution of Nazi looted art. This presupposes that (1) the heirs are the legal owners of the work of art, (2) the work of art was unlawfully stolen from the testator, and (3) the current owners are the unlawful owners of the work of art. This results from the important court decision Vineberg v. Bissonnette, which in turn is based on the principles of the Schoeps v. MoMA case.

If these conditions are met, no legal ownership can and could be acquired in the work of art concerned under US law. The stolen property is treated as if it had never fallen out of the ownership of the original beneficiaries. Therefore, a subsequent party cannot acquire ownership of it. This means that the object in question carries on the "unlawful taking" with each subsequent transfer and the unlawful possession continues.

According to US law, in many cases it will depend on the circumstances under which the robbery property changed hands during the relevant Nazi period. If it is not a matter of a clear act of robbery on the part of the Nazi regime, then standards play a role according to which the transfer of a property was carried out on the basis of coercion ("duress"). This can also be the transfer to another private person, such as a gallery, auction house or collector.

A further rule gains relevance in the assessment of unlawful possession, according to which a distinction is made between booty during the war and loot. The Menzel v. List case is decisive in this respect. According to this, a court may come to the conclusion that, with regard to the 1907 Hague Convention, certain seizures of objects in the context of an armed conflict are not considered robbery but booty ("war booty"). This means that the following purchasers may acquire ownership of it other than as described above.



### 3. Restrictions on restitution claims

#### a) Statute of limitations

The statute of limitations is a matter that can be regulated at the federal level in the USA. Therefore, it is quite possible that certain similar claims in one state may expire well before or after the other in another state. The law of the states of New York and that of California are often relevant in cases of restitution, since on the one hand art collections, museums but also heirs of former expellees are resident in these states and on the other hand New York courts in particular have developed a case practice in questions of restitution law and therefore those seeking redress have an interest in approaching such a court.

In the context of the statute of limitations, the beginning of the statute of limitations is again a highly debated question. After the decision in Menzel v. List (see above), a New York court had decided that the three-year limitation period only begins to run when the party concerned has challenged the object in dispute and the opposing party has rejected the return ("demand and refusal rule"). Thus, the limitation period in New York essentially depends on when both the claim and the rejection of the claim take place, which in turn means that under New York law there will be no future point in time at which all claims to the return of Nazi loot will in any case be barred. The statute of limitations is only triggered when the claim is made.

However, in another case (Kunstsammlungen Zu Weimar v. Elicofon), a New York court has limited its decision to the effect that a claim to the return of Nazi stolen property can still be waived despite a lack of statute of limitations if the claiming party takes too much time to file the claim in an abusive manner and thus creates legal uncertainty. This was intended to counteract an artificial delay in the assertion of claims, since, as a rule from the Menzel v. List case, the start of the limitation period is placed in the hands of the claiming party. In an important decision in the Solomon R. Guggenheim Foundation v. Lubell case, however, this restriction was relaxed again, since the New York court considered it justified to place the beginning of the limitation period in the hands of the claiming party, since this was only fair in view of the injustice of the original transfer of ownership.

Under California law, the limitation period usually begins at the time of actual knowledge or the time at which the claimant could have known the circumstances of the claim.

#### b) "Laches"

A further limitation of restitution claims may be the principle of "laches". This principle is based on the idea that a claim can be excluded if the claiming party delays or prevents the filing of a claim in an inappropriate, abusive or careless manner, thereby causing adverse consequences for the opposing party. This shall be the case if the behaviour of the demanding party results in the requested party suffering disadvantages due to the delay and



because it has thereby relied on its justification. The important court decision under New York law here is the Greek Orthodox Patriarchate of Jerusalem v. Christie's. There the demanding party, despite its knowledge of the whereabouts of the Nazi loot shortly after the end of the war, had not taken any action for 70 years to reclaim it. Due to the New York statute of limitations mentioned above, however, the claim would still have been enforceable. Here, the court ruled that the disadvantages that the requested party could not accept due to the failure to make an effort to claim restitution were unacceptable. The distinction from the above-mentioned statutes of limitations is not entirely clear, which explains why New York courts have returned to stricter handling of the statute of limitations (see above), as the principles of laches are available for particularly abusive conduct by the claiming party.

#### **4. Holocaust Expropriated Art Recovery Act of 2016 (HEAR)**

In December 2016, the Holocaust Expropriated Art Recovery Act of 2016 (HEAR) came into force. This is intended to regulate certain questions of restitution uniformly at the national level. A key issue is the statute of limitations, since differences at the state level due to the jurisdiction of courts in different states can lead to inequalities between otherwise similar cases. HEAR contains a uniform limitation period of six years after the identification and localization of alleged Nazi loot and if the claiming party has an interest in possession. These rules would thus establish a special statute of limitations only for stolen property that has changed hands in connection with the Holocaust. In any case, it breaks the New York rule of demand and refuse rule. HEAR also contains rules to extend the taking of evidence under US law and the applicability of the uniform rules to ongoing proceedings.

#### **5. Washington Declaration of 1998**

In 1998, 44 states agreed on the "Washington Declaration" or "Washington Principles" ("Principles of the Washington Conference on Works of Art Confiscated by the National Socialists" of 3.12.1998), which deal with the unlawful acts concerning the property of persecuted groups, especially Jews. Thus, under Principle 8 of the Convention, the signatory states declare that steps should be taken to find fair and equitable solutions to art that is identified as Nazi looting. In doing so, the specific circumstances of the individual case should be appropriately taken into account.

In the USA, the willingness to deal with the contents of the Washington Declaration was expressed with the enactment of the Holocaust Victim Redress Act (HVRA), which initially provides funds amounting to 25 million dollars within the first three years for the compensation of damages caused in connection with the Holocaust and declares the support of the victims or heirs of the victims.



In addition, the American Association of Museums (AAM), for example, has made recommendations for the members of its association to which these museums should adhere in the best possible way. According to these recommendations, museums should always demand proof of provenance, consider extended research, refrain from acquisition if there are indications of a Nazi past of a work, carry out meticulous documentation in the acquisition of art objects and publish current acquisitions in order to ensure transparency and control. Binding law, on the other hand, does not produce this.

## 6. Conclusion

US law still offers the possibility of reclaiming Nazi loot. However, the rules are not uniform in this context. Due to the lack of uniformity and the special character of the overriding importance of the specific jurisdiction, there is a high degree of legal uncertainty, since certain rules are considered established, but in the end the success of a claim always depends on the individual circumstances of the individual case and possibly the assessment of the court in the specific case.



# LEGAL FRAMEWORK FOR THE RESTITUTION OF NAZI-LOOTED ART IN GERMANY

## Restitution of Nazi Looted Art in Germany: The Legal Framework

According to the current legal situation, German law does not contain any binding grounds for asserting claims for the restitution of Nazi loot for aggrieved persons and their descendants. Only the non-binding Washington Declaration gives rise to the restitution of Nazi loot in certain cases.

### 1. Restitution Laws

Immediately after the end of the war, the compensation laws (Federal Compensation Act) made it possible to claim damages or restitution of lost and stolen objects. The rules were applicable in the western occupation zones. As a direct means of restoring the original ownership situation before the Second World War, however, the possibility of making such claims was very limited, since applications for reparation under the above-mentioned laws had to be made by 1958 or 1969. This means that, from today's point of view, these laws do not contain any enforceable basis for claims for stolen goods, which may only have reappeared recently or which are only now being identified as looted art.

### 2. Vermögensgesetz (“Property law”)

In the course of the reunification of the GDR and the FRG, the Vermögensgesetz was passed in 1990, which was intended to enable affected parties to restore the ownership structure that had prevailed before the Second World War or the founding of the GDR. However, here too the legal relevance for claimants who currently want to pursue the restitution of Nazi loot is limited, as claims could only be made until 1993. In addition, the property law only applied to the territory of the former GDR.

### 3. Civil Code

The German Civil Code (BGB) contains regulations dealing with the theft, robbery and loss of objects and the restoration of legal ownership. On the other hand, the claims for restitution of Nazi robbery are opposed by two major restrictions.



a) On the one hand, the restitution laws form the so-called "lex specialis" in relation to the general rules of the Civil Code, which preys on the fact that the rules and with them their grounds for exclusion are to be applied with priority over the rules of the Civil Code. Therefore, the law of the BGB cannot be applied without first seeking the other more specific law. In conclusion, however, this circumstance has not yet been decided by the supreme court, which is why it cannot be assumed with complete certainty how the BGB and the restitution laws stand in relation to each other in the above-mentioned relationship.

b) On the other hand, even when the rules of the BGB are applied, the same provides for certain limitation rules for claims dealing with the restoration of lawful ownership. Accordingly, at least with the maximum limitation period of 30 years (§195 BGB), all claims for restitution are excluded. The beginning of the 30-year limitation period starts at the time of the existence of the circumstances giving rise to the claim, irrespective of the claimant's knowledge of the circumstances giving rise to the claim. This means that for the time of the Nazi regime, in which the relevant shifts of the Nazi loot took place, all claims are time-barred, at least from today's perspective.

#### 4. Washington Declaration of 1998

In 1998, 44 states agreed on the "Washington Declaration" or "Washington Principles" ("Principles of the Washington Conference on Works of Art Confiscated by the National Socialists", 3.12.1998), which deal with unlawful acts concerning the property of persecuted groups, especially Jews. Thus, under Principle 8 of the Agreement, the signatory states declared that steps should be taken to find fair and equitable solutions to art identified as Nazi looting. In doing so, the specific circumstances of the individual case should be appropriately taken into account.

This has persuaded the Federal Government of Germany and the Länder to issue a Joint Declaration, to do the best possible justice to the Washington Declaration and thus to support the identification of Nazi loot and to find just and fair solutions. The Federal Government, the Länder and the federal associations have also declared that they intend to influence the relevant bodies in their respective areas of responsibility or influence in order to ensure that specific cases are sufficiently examined and, if necessary, a fair and equitable solution is found.

In the course of the Joint Declaration, a handbook was published to provide practical guidance on how to implement the Joint Declaration and thus the Washington Declaration. The handbook contains an orientation guide which uses the legal principles of the restitution



laws as a basis. In fact, the manual and the orientation aid have developed into a central instrument within the framework of the identification of Nazi looted art and the handling of these cases.

Nonetheless, the Washington Declaration, as an international agreement, does not directly create a binding law, but merely constitutes a political declaration of intent by the signatory states to establish just conditions with regard to Nazi loot. Thus, the above-mentioned efforts at the national level by the Federal Government and the Länder are not a mandatory and enforceable right.

On the other hand, it can also be stated that, at least in the public sphere of museums or other state institutions, the Washington Declaration is taken very seriously in many respects and therefore in this area the effectiveness of the - strictly speaking not mandatory - rules can be assessed as significant. If restitution claims are asserted against public-sector museums, they will be restituted in Germany after a thorough examination. In legal terms, this willingness to find solutions is expressed in the Washington Declaration, which states that the public sector that looks after an institution in question does not, for reasons of cooperation, invoke the limitation period already mentioned above. In the private sphere, on the other hand, the Washington Agreement and the existing implementations at the national level do not have the same effectiveness.

## 6. Conclusion

According to the current legal situation in Germany, there is no mandatory legal basis for the restitution of Nazi loot. Only the non-binding principles of the Washington Agreement can, in certain cases, remedy the situation or provide instructions for parties wishing to find solutions for the postponement of Nazi looted art.



# DER RECHTLICHE RAHMEN FÜR DIE RESTITUTION VON NS-RAUBGUT IN DEN USA\*

## Restitution von NS-Raubgut in den USA

Das US-amerikanische Recht bietet Möglichkeiten NS-Raubgut wieder an deren ursprüngliche Eigentümer zurückzuführen, welches während der Zeit des NS-Regimes weggenommen wurde oder unter Zwang weggegeben wurde. Charakteristisch für das US-amerikanische Recht ist eine lebendige Rechtsprechung, aus welcher sich letztlich die relevanten und spezifischen rechtlichen Prinzipien und Regeln abgeleitet werden müssen. Daher ist es für die Beurteilung aufkommender Restitutionsfälle unabdingbar sich mit der bereits bestehenden Rechtsprechung zu beschäftigen.

### 1. Der Zivilprozess in den USA: Zuständigkeit US-amerikanischer Gerichte und „Discovery“

Der Zivilprozess in den USA gestaltet sich in vielerlei Hinsicht anders als das Zivilverfahren in Deutschland. Hier werden zwei wesentliche Aspekte, die in praktischer Hinsicht eine Rolle spielen knapp dargestellt.

a) Wesentliche praktische (Vor-)Frage ist dabei zunächst die Zuständigkeit von US-Gerichten. US-Gerichte können eine weitreichende internationale Zuständigkeit beanspruchen (“Long Arm Jurisdiction”) indem es ausreichen kann, dass Unternehmen aus dem US-Ausland mit nur wenigen Berührungspunkten (“Minimal Contacts”) zu den USA bereits vor einem US-amerikanischen Gericht verklagt werden kann. Am Beispiel von New York gilt, dass für juristische Personen, also Gesellschaften beispielsweise grundsätzlich zunächst eine ausreichende wesentliche und dauerhafte Beziehung zu einem Staat durch ihre Gründung in diesem Staat ausreicht; ausreichend ist dort aber auch, dass die Gesellschaft im Staat des Gerichts, hier also den USA bzw. New York, als geschäftstreibend eingetragen und berechtigt ist, Geschäfte zu betreiben. Sobald also ein Unternehmen Geschäfte in den USA betreibt (in New York beispielsweise), wäre die Zuständigkeit eines Gerichts in den USA für eine Klage gegeben (s. OLG Köln, NJOZ 2017, 994).

b) Ein weiterer Aspekt, der in dieser Form dem deutschen Prozess fremd ist, ist die Vorphase des eigentlichen Prozesses, in der die so genannte “Discovery” stattfindet. In der Discovery haben die Parteien des Verfahrens relativ weit reichende Spielräume die Tatsachen für den darauffolgenden Rechtsstreit zusammenzutragen. Das Discovery-Verfahren geht in der Regel weiter als die Beweiserhebung im deutschen Zivilverfahren. Das Verfahren soll es dem Richter in den USA ermöglichen noch vor Eröffnung der eigentlichen Verhandlung bereits eine Entscheidung basierend auf den Fakten zu treffen (“Summary Judgement”). Da die Discovery viel Spielraum für die Erforschung von Tatsachen lässt, kann diese abhängig von der Zahlungsfähigkeit der Parteien sehr kostspielig werden ohne dass der eigentliche Prozess überhaupt begonnen hat. Im Zusammenhang mit Restitutionsfällen vor amerikanischen Gerichten kann es daher von der Gegenpartei zu ungewöhnlich weitreichenden Anfragen zu Beweismitteln kommen.

\* Wir danken Herrn Rechtsreferendar Reiner Allgeier LLM. für die Texte zum rechtlichen Rahmen.



## 2. Der „Replevin“-Anspruch als übliche Grundlage für die Rückforderung von NS-Raubgut

Wiederholt haben sich US-Gerichte bei der Rückerstattung von NS-Raubkunst auf das rechtliche Konstrukt des so genannten „Replevin“-Anspruchs gestützt. Dieser setzt voraus, dass (1) die Erben rechtmäßige Eigentümer des Kunstwerkes sind, (2) das Kunstwerk dem Erblasser unrechtmäßig entwendet wurde und (3) die aktuellen Besitzer unrechtmäßige Besitzer des Kunstwerkes sind. Dies ergibt sich aus dem dafür bedeutenden Gerichtsurteil Vineberg v. Bissonnette, welches sich wiederum auf Prinzipien des Falles Schoeps v. MoMA stützt.

Liegen diese Voraussetzungen vor, so kann und konnte an dem betroffenen Kunstwerk nach US-Recht kein rechtmäßiges Eigentum mehr erworben werden. Das Raubgut wird so behandelt als sei es nie aus dem Eigentum der ursprünglich Berechtigten geraten. Daher kann eine nachfolgende Partei kein Eigentum daran erwerbe. Dies bedeutet, dass der fragliche Gegenstand bei jeder folgenden Übertragung den Makel der Unrechtmäßigkeit („unlawful taking“) weiterträgt und sich die unrechtmäßige Besitzlage fortsetzt.

Nach US-Recht wird es hier in vielen Fällen damit auf die Umstände ankommen, unter welchen das Raubgut in der dafür relevanten NS-Zeit den Besitz gewechselt hat. Wenn es sich nicht um eine klare Raubhandlung seitens des NS-Regimes handelt so spielen Maßstäbe eine Rolle wonach die Übertragung einer Sache aufgrund von Zwang („duress“) vorgenommen wurde. Dabei kann es sich auch um die Übertragung auf eine weitere Privatperson, wie eine Galerie, Auktionshaus oder einen Sammler handeln.

Eine weitere Regel gewinnt bei der Beurteilung des unrechtmäßigen Besitzes an Relevanz, nach der eine Unterscheidung zwischen Beute während der Kriegszeit und Raubgut vorgenommen wird. Dafür entscheidend ist der Fall Menzel v. List. Danach kann ein Gericht zu dem Ergebnis kommen, dass hinsichtlich des Haager Abkommens von 1907 gewisse Besitzerergreifungen von Gegenständen im Rahmen eines bewaffneten Konflikts nicht als Raub sondern als Beute („war booty“) aufgefasst wird und nicht als unrechtmäßiger Besitz angesehen wird. Dies bedeutet, dass folgende Erwerber anders als oben beschrieben einwandfreies Eigentum daran erwerben können.



### 3. Einschränkungen der Restitutionsansprüche

#### a) Verjährung

Das Verjährungsrecht ist eine Materie, die in den USA auf bundesstaatlicher Ebene geregelt werden kann. Daher ist es durchaus möglich, dass gewisse zwar gleichartige Ansprüche in einem Bundesstaat weit vor oder nach dem anderen in einem anderen Staat verjähren. Das Recht der Bundesstaaten New York und das von Kalifornien erwachsen in Restitutionsfällen des Öfteren in Relevanz, da in diesen Staaten zum einen bedeutende Kunstsammlungen, Museen aber auch Erben ehemals Verriebener ansässig sind und andererseits vor allem New Yorker Gerichte eine Fallpraxis in Fragen des Restitutionsrecht entwickelt haben und daher Rechtssuchende ein Interesse daran haben ein solches Gericht anzusteuern.

Im Rahmen der Verjährung ist dabei der Beginn der Verjährung wiederum eine stark debattierte Frage. Nach der Entscheidung in Menzel v. List (s.o.) hatte ein New Yorker Gericht entschieden, dass die dreijährige Verjährungsfrist erst dann zu laufen beginnt, wenn die betroffene Partei das streitgegenständliche Objekt herausfordert hat und die entgegengesetzte Partei die Rückgabe abgelehnt hat ( „demand and refusal rule“). Damit hängt die Verjährung in New York im Wesentlichen davon ab, wann sowohl Forderung als auch Ablehnung der Forderung stattfinden, was wiederum bedeutet, dass es nach dem New Yorker Recht keinen künftigen Zeitpunkt geben wird, in welchem jedenfalls alle Ansprüche auf die Rückgabe von NS-Raubgut verjährt sein werden. Die Verjährung wird mit dem Stellen des Anspruchs erst ausgelöst.

Einschränkend hat ein New Yorker Gericht jedoch in einem anderen Fall (Kunstsammlungen Zu Weimar v. Elicofon) entschieden, dass ein Anspruch auf Rückgabe von NS-Raubgut trotz mangelnder Verjährung dennoch entfallen kann, wenn diefordernde Partei sich mit der Stellung des Anspruchs in missbräuchlicher Weise zu viel Zeit lässt und damit Rechtsunsicherheit stiftet. Damit sollte einer künstlichen Verzögerung der Stellung von Ansprüchen entgegengewirkt werden, da nach der Regel aus dem Fall Menzel v. List der Beginn der Verjährung in die Hände derfordernden Partei gelegt wird. In einer bedeutenden Entscheidung im Fall Solomon R. Guggenheim Foundation v. Lubell jedoch wurde diese Einschränkung wieder gelockert, da hier das New Yorker Gericht es doch für gerechtfertigt hielt, den Beginn der Verjährung in die Hände derfordernden Partei zu legen, da dies in Anbetracht der Ungerechtigkeit der ursprünglichen Besitzverschiebung nur gerecht sei.

Nach kalifornischem Recht beginnt die Verjährung üblicherweise mit dem Zeitpunkt der tatsächlichen Kenntnis oder dem Zeitpunkt im dem diefordernde Partei die Umstände des geltend gemachten Anspruchs hätte kennen können.



## b) „Laches“

Eine weitere Einschränkung von Restitutionsansprüchen kann das Prinzip von „Laches“ sein. Dieses Prinzip gründet sich auf dem Gedanken, dass ein Anspruch ausgeschlossen werden kann, wenn diefordernde Partei die Stellung eines Anspruchs unangemessen bzw. in rechtsmissbräuchlicher oder unsorgfältiger Weise verzögert oder verhindert und dabei nachteilige Folgen für die gegenüberstehende Partei hervorruft. Dies ist dann der Fall, wenn das Verhalten derfordernden Partei dazu führt, dass der aufgeforderten Partei aufgrund der Verzögerung und weil sie sich dadurch auf ihre Berechtigung verlassen hat, Nachteile entstehen. Die bedeutende Gerichtsentscheidung unter New Yorker Recht bildet hier Greek Orthodox Patriarchate of Jerusalem v. Christie's. Dort hatte diefordernde Partei trotz ihres Wissens um den Aufenthaltsort des NS-Raubguts kurz nach Kriegsende für 70 Jahre keine Handlungen vorgenommen dieses zurückzufordern. Aufgrund der oben genannten New Yorker Verjährungsregeln wäre der Anspruch jedoch noch durchsetzbar gewesen. Das Gericht entschied hier, dass die Nachteile, die der aufgeforderten Partei aufgrund der Nichtbemühung der Rückforderungsrecht nicht hinzunehmen seien. Die Unterscheidung zu den oben genannten Verjährungsregeln ist durchaus nicht vollkommen trennscharf, was erklärt, warum New Yorker Gerichte bezüglich der Verjährung zu einer strengeren Handhabung zurück gekehrt sind (s.o.), da für besonders missbräuchliches Verhalten derfordernden Partei die Prinzipien von Laches bereitstehen.

## 4. Holocaust Expropriated Art Recovery Act von 2016 (HEAR)

Im Dezember 2016 trat der Holocaust Expropriated Art Recovery Act von 2016 (HEAR) in Kraft. Dieser soll auf nationaler Ebene gewisse Fragen der Restitution einheitlich regeln. Ein wesentliches Thema sind die Verjährungsregeln, da durch die Unterschiede auf bundesstaatlicher Ebene aufgrund der Zuständigkeiten von Gerichten in den unterschiedlichen Bundesstaaten Ungleichheiten zwischen ansonsten ähnlich gelagerten Fällen entstehen können. HEAR enthält eine einheitliche Verjährungsfrist von sechs Jahren nach Identifizierung und Lokalisierung vermeintlichen NS-Raubguts und wenn ein Besitzinteresse derfordernden Partei besteht. Diese Regeln würden somit ein spezielles Verjährungsrecht nur für Raubgut etablieren, dass im Zusammenhang mit dem Holocaust den Besitz gewechselt hat. Es bricht dabei jedenfalls mit der New Yorker Regel der Forderung und der Ablehnung (demand and refuse rule). HEAR enthält darüber hinaus auch Regeln zur Erweiterung der Beweiserhebung unter dem US-Recht und die Anwendbarkeit der einheitlichen Regeln auf noch laufende Verfahren.



## 5. Washingtoner Erklärung von 1998

Im Jahre 1998 haben sich 44 Staaten über die „Washingtoner Erklärung“ oder „Washington Principles“ („Grundsätze der Washingtoner Konferenz in Bezug auf Kunstwerke, die von den Nationalsozialisten beschlagnahmt wurden“, vom 3.12.1998) verständigt, die sich mit der unrechtmäßigen Handlungen im Bezug auf das Eigentum verfolgter Gruppen, vor allem der Juden, beschäftigen. So erklären die unterzeichnenden Staaten, unter Principle 8 des Abkommens, dass im Bezug auf Kunst, die als NS-Raubgut identifiziert wird, Schritte eingeleitet werden sollen, faire und gerechte Lösungen zu finden. Dabei sollen die spezifischen Umstände des Einzelfalls angemessen mit einbezogen werden.

In den USA äußerte sich die Bereitschaft sich mit dem Inhalt des Washingtoner Erklärung auseinanderzusetzen mit dem Erlass des Holocaust Victim Redress Act (HVRA) der zunächst Mittel in Höhe von 25 Millionen Dollar innerhalb der ersten drei Jahre für die Wiedergutmachung von Schäden vorsieht, die im Zusammenhang mit dem Holocaust verursacht worden waren und die Unterstützung der Opfer bzw. der Erben der Opfer erklärt.

Des weitere hat beispielsweise die American Association of Museums (AAM) Empfehlungen für die Mitglieder ihrer Vereinigung abgegeben, an die sich diese Museen bestmöglich halten sollen. Danach sollen Museen immer den Nachweis der Provenienz einfordern, erweiterte Recherche in Erwägung ziehen, von der Akquise absehen, wenn es Hinweise auf eine NS-Vergangenheit eines Werkes bestehen, akribische Dokumentation bei der Akquise von Kunstgegenständen durchführen und aktuelle Anschaffungen publizieren um für Transparenz und Kontrolle zu sorgen. Bindendes Recht erzeugt dies hingegen nicht.

## 6. Fazit

Das US-Recht bietet bis zum heutigen Tage die Möglichkeit NS-Raubgut zurückzufordern. Die Regeln sind in diesem Zusammenhang jedoch nicht einheitlich. Aufgrund der mangelnden Uniformität und des speziellen Charakters der überragenden Bedeutung der spezifischen Rechtsprechung besteht ein gehobenes Maß an Rechtsunsicherheit, da zwar gewisse Regeln als etabliert gelten, es aber letzten Endes für den Erfolg eines Anspruchs immer auf die individuellen Umstände des Einzelfalls und eventuell die Beurteilung des Gerichts im spezifischen Fall ankommt.



# DER RECHTLICHE RAHMEN FÜR DIE RESTITUTION VON NS-RAUBGUT IN DEUTSCHLAND

## **Restitution von NS-Raubgut in Deutschland: Der rechtliche Rahmen**

Das deutsche Recht enthält für die Geltendmachung von Ansprüchen auf die Restitution von NS-Raubgut für Geschädigte und deren Nachkommen nach aktueller Rechtslage keine bindenden Anspruchsgrundlagen. Allein die unverbindliche Washingtoner Erklärung gibt in gewissen Fällen Anlass zur Restitution von NS-Raubgut.

### **1. Wiedergutmachungsgesetze**

Unmittelbar nach dem Ende des Krieges hatte durch die Wiedergutmachungsgesetze (Bundesentschädigungsgesetz) die Möglichkeit bestanden, Schadensersatz oder Rückerstattung abhanden gekommener und geraubter Gegenstände zu fordern. Die Regeln waren in den westlichen Besatzungszonen anwendbar. Als unmittelbares Mittel der Wiederherstellung der ursprünglichen Eigentumsverhältnissen vor dem Zweiten Weltkrieg war die Möglichkeit derlei Ansprüche zu stellen jedoch sehr limitiert, da die Anträge auf Wiedergutmachung unter der oben genannten Gesetzen bis 1958 bzw. 1969 gestellt werden mussten. Dies bedeutet, dass nach heutiger Sicht diese Gesetze für Raubgut, das möglicherweise erst aktuell wieder zum Vorschein kommt beziehungsweise welches nun erst als Raubkunst identifiziert wird, keine durchsetzbare Anspruchsgrundlage enthalten.

### **1. Vermögensgesetz**

Im Zuge der Wiedervereinigung der DDR und der BRD wurde 1990 das Vermögensgesetz verabschiedet, welches es betroffenen Parteien ermöglichen sollte, die Eigentumsverhältnisse wieder herzustellen, die vor dem Zweiten Weltkrieg bzw. vor der Gründung der DDR geherrscht hatten. Jedoch ist auch hier die rechtliche Relevanz für Anspruchsteller, die aktuell die Restitution von NS-Raubgut betreiben wollen, begrenzt, da Ansprüche nur bis 1993 gestellt werden konnten. Hinzukommt, dass das Vermögensgesetz nur für das Gebiet der ehemaligen DDR galt.



### 3. Bürgerliches Gesetzbuch

Das Bürgerliche Gesetzbuch (BGB) enthält Regelungen, die sich mit dem Diebstahl bzw. Raub und dem Abhandenkommen von Gegenständen und der Wiederherstellung der rechtmäßigen Eigentumsverhältnisse beschäftigen. Hingegen stehen den Ansprüchen der Restitution von NS-Raubgut zwei wesentliche Einschränkungen entgegen.

- a. Zum einen bilden die Wiedergutmachungsgesetze gegenüber den allgemeinen Regeln des BGB die so genannte „lex specialis“, was bedeutet, dass die Regelungen und mit diesen deren Ausschlussgründe gegenüber den Regeln des BGB vorrangig anzuwenden sind. Daher kann das Recht des BGB nicht angewandt werden ohne zunächst das andere speziellere Recht zu bemühen. Abschließend ist dieser Umstand hingegen bislang nicht höchstrichterlich entschieden worden, weshalb nicht mit vollkommener Sicherheit davon ausgegangen werden kann, wie das BGB und die Wiedergutmachungsgesetze in dem oben genannten Verhältnis zueinander stehen.
  
- b. Andererseits sieht auch bei Anwendung der Regeln des BGB selbiges gewisse Verjährungsregeln für Ansprüche vor, die sich mit der Wiederherstellung rechtmäßiger Eigentumsverhältnisse beschäftigen. Danach sind zumindest mit der Verjährungshöchstfrist von 30 Jahren (§195 BGB) sämtliche Ansprüche auf Rückerstattung ausgeschlossen. Der Beginn der 30-jährigen Verjährung setzt dabei unabhängig von der Kenntnis des Anspruchsinhaber von den anspruchsgrundlegenden Umständen an dem Zeitpunkt des Vorliegens der den Anspruchs begründenden Umständen an. Dies bedeutet, dass sich für die Zeit des NS-Regimes, in der sich die relevanten Verschiebungen des NS-Raubguts abspielten, zumindest aus heutiger Perspektive alle Ansprüche verjährt sind.

### 4. Washingtoner Erklärung von 1998

Im Jahre 1998 haben sich 44 Staaten über die „Washingtoner Erklärung“ oder „Washington Principles“ (Grundsätze der Washingtoner Konferenz in Bezug auf Kunstwerke, die von den Nationalsozialisten beschlagnahmt wurden“, vom 3.12.1998) verständigt, die sich mit der unrechtmäßigen Handlungen im Bezug auf das Eigentum verfolgter Gruppen, vor allem der Juden, beschäftigen. So erklärten die unterzeichnenden Staaten unter Principle 8 des Abkommens, dass im Bezug auf Kunst, die als NS-Raubgut identifiziert wird, Schritte eingeleitet werden sollen, faire und gerechte Lösungen zu finden. Dabei sollen die spezifischen Umstände des Einzelfalls angemessen mit einbezogen werden.



Dies hat die Bundesregierung Deutschlands und die Länder dazu bewogen eine Gemeinsame Erklärung abzugeben, der Washingtoner Erklärung bestmöglich gerecht zu werden und demnach die Identifizierung von NS-Raubgut zu unterstützen und gerechte und faire Lösungen zu finden. Die Bundesregierung, die Länder und die Bundesverbände haben dabei auch erklärt, dass sie beabsichtigen in ihren jeweiligen Verantwortungs- bzw. Einflussbereichen auf die relevanten Stellen einzuwirken, um sicherzustellen, dass spezifische Fälle zureichend geprüft und gegebenenfalls einer gerechten und fairen Lösung zugeführt werden.

Im Zuge der Gemeinsamen Erklärung wurde eine Handreichung dazu veröffentlicht, die eine praktische Handlungsanleitung für die Umsetzung der Gemeinsamen Erklärung und damit der Washingtoner Erklärung darstellen soll. Die Handreichung enthält eine Orientierungshilfe, die sich als Grundlage der rechtlichen Prinzipien der Wiedergutmachungsgesetze bedient. In tatsächlicher Hinsicht hat sich die Handreichung und die Orientierungshilfe zu einem zentralen Instrument im Rahmen der Identifizierung von NS-Raubkunst und der Handhabung dieser Fälle entwickelt.

Nichtsdestotrotz erzeugt die Washingtoner Erklärung als völkerrechtliches Abkommen unmittelbar kein zwingendes Recht, sondern bildet allein eine politische Absichtserklärung der unterzeichnenden Staaten, gerechte Verhältnisse im Bezug auf NS-Raubgut herzustellen. Somit sind auch die oben genannten Bemühungen auf nationaler Ebene durch die Bundesregierung und die Länder kein zwingendes und einklagbares Recht.

Hingegen kann auch festgestellt werden, dass zumindest im öffentlichen Bereich von Museen oder anderen staatlichen Einrichtungen, die Washingtoner Erklärung in vielerlei Hinsicht sehr ernst genommen wird und daher in diesem Bereich die Effektivität der - streng genommen nicht zwingenden - Regeln durchaus als signifikant eingeschätzt werden kann. Werden gegen Museen in der öffentlichen Hand Restitutionsansprüche geltend gemacht, so wird in Deutschland nach entsprechend eingehender Prüfung restituiert. Rechtlich äußert sich diese Bereitwilligkeit Lösungen im Rahmen der Washington Erklärung zu finden, dass sich die öffentliche Hand, die eine betreffende Institution betreut, aus Kooperationsgründen nicht auf die oben genannte bereits eingetretene Verjährung beruft. Im privaten Bereich hingegen entfaltet das Washingtoner Abkommen und die auf nationaler Ebene existierenden Umsetzungen nicht die selbe Effektivität.

## 5. Fazit

In Deutschland besteht nach aktueller Rechtslage keine zwingende Rechtsgrundlage für die Restitution von NS-Raubgut. Allein die nicht zwingenden Prinzipien des Washingtoner Abkommens können in bestimmten Fällen Abhilfe schaffen bzw. eine Handlungsanleitung für Parteien darstellen, die Lösungen für Verschiebungen von NS-Raubkunst finden wollen.



## **INSTITUTIONAL FRAMEWORK for Provenance Research in the US and Germany**

## **INSTITUTIONELLER RAHMEN für Provenienzforschung in den USA und Deutschland**



## INSTITUTIONAL FRAMEWORK

### **Provenance research at museums in Germany and the USA - the institutional framework**

In the course of PREP, it became clear that the institutional framework in which provenance research at museums in Germany and the USA takes place differs considerably, in some cases. This has significant effects on the work of the researchers. Recognizing and understanding these differences can be very helpful when it comes to establishing links to institutions in the other country and finding the right contacts to approach for questions and information. For this reason, some of the insights from the PREP program will be presented in summarized form below. This presentation makes no claim to completeness.

#### **1. How are the museums in the USA and Germany legally organized, how are they financed?**

**Germany:** The vast majority of museums in Germany are either state-run or at least receive substantial public funding. Due to Germany's federal structure, however, the state museums are not all under the control of the federal government, but rather of different tiers of government: the federal government, the states and the municipalities. There are a few museums at the federal level, a number of state museums and many municipal museums. Since the state museums are part of the executive branch, their administration can be influenced by these governments. Federal Government, Länder and local authorities can also take a strong steering role here by issuing directives or by means of funding adjustments. If they consider this necessary; current political constellations can therefore have a relatively direct effect on the work of the museums. The great significance of the "Common Statement"<sup>1</sup> is to be understood against this background. Although it is not a law but only a political declaration, it is a declaration that emanates from the sponsors of most museums.

**USA:** Here, the majority of museums are organized under private law and are also privately financed through trusts and foundations. Thus the situation differs significantly in comparison with German museums. Legally, many American museums are structured as private operating foundations and run by different corporations or foundations which are usually based on civic engagement. Although the institutions also receive and depend on state and federal subsidies, the museums are usually dependent on donations from private individuals or the income from their capital stock, which also comes from private donations. Therefore, fluctuations in the stock market can have a substantial effect on the financial situation of American museums. On the other hand, they are comparatively independent from the state and less influenced by day-to-day politics. There are a few exceptions to the rule that museums are private. The best-known state museums in the USA are the National Gallery of Art in Washington and the Smithsonian Institution, both of which are located at the federal level.

NB: Incidentally, the different funding models do not mean that museums in one of the two countries are much better funded than in the other - museums in both countries are under considerable financial constraints.

#### **2. Which staff of museums in both countries is responsible for provenance research?**

**Preliminary remark:** First of all, it is important to note that the staffing structure of German and US-American museums is in part very different and that different job descriptions in the museums differ between the two countries. In particular, there is a middle tier of staff in major curatorial departments in the USA, the so-called research assistants, and also a key department in most American museums, devoted to collections management and registrarial



duties, which is essentially lacking in Germany. While in German museums the curators also look after, for example, the documentation of the collection and many tasks surrounding the loaning of works, in the USA these tasks are more likely to be carried out by the registrars.

**USA:** There are only a few museums in the USA that have staff exclusively engaged in provenance research. More often, this task is taken over by the curators or the registrars, who then, in addition to their other tasks, research and process the provenances of the collection area in which they are in charge. In larger individual cases, especially in the case of legal proceedings concerning works, the museums may also hire external experts or freelance provenance researchers.

**Germany:** In Germany, provenance research is part of the curators' remit, but in practice it is only carried out by them to a limited extent. Especially the in-depth research on questions of Nazi-looted art is usually carried out by scholars (most of whom have doctorates) who are exclusively entrusted with this task. Very often these specialists are employed on a temporary basis and are commissioned to research a specific, limited part of the collection. Increasingly, German museums are, however, now also setting up permanent positions for provenance researchers. Provenance research is perceived within German museums as a separate professional field.

### **3. How do museums in Germany and the USA document the results of their provenance research?**

**USA:** Many museums in the USA have online platforms on which information on the entire collection is accessible. These very often contain information on the provenance of the objects. However, one should not expect to find comprehensive dossiers here, though at least a first overview is possible. In addition, there is of course a large number of publications on individual cases or aspects. At the national level, the "Nazi-Era Provenance Internet Portal", NEPIP<sup>2</sup> for short, works across all museums and is run by the American Alliance of Museums. Museums can enter identified works in this database. However, NEPIP is regarded as a little outdated.

**Germany:** The majority of German museums do not (yet) have complete presentations of their collections on the Internet, even if this is seen as a great desideratum. The sites that do exist often do not contain any information on provenance. The results of research on provenance are more likely to be published in articles or books, and in some cases there are also separate websites for individual research projects, which then contain very in-depth information. At the national level, the PROVEANA<sup>3</sup> database works across all museums and is run by the German Lost Art Foundation (DZK). It compiles the research output of projects that were funded by the DZK (see point 5). In addition, there is the database [www.lostart.de](http://www.lostart.de), in which works that are either being searched for or have been identified can be entered. It is also run by the DZK.

### **4. Which central institutions or organisations play a role in provenance research in both countries?**

**USA:** In the USA, the Association of Art Museum Directors (AAMD) is a committed player in the field of provenance research on Nazi-looted art. In 1998 it set up a pioneering task force on the subject, whose report formed the basis of the "Washington Principles". The AAMD conducts workshops on the topic, among other things. The AAMD is not a state institution, but a private association of American museums. The American Alliance of Museums (AAM) has also supported some aspects of provenance research, including running the NEPIP website



There is no formal association of provenance researchers in the USA, but informal round tables on provenance research are held from time to time.

**Germany:** Although the German Lost Art Foundation (DZK) is organized under private law, it was set up by the Federal Government and the governments of the German Länder to streamline the German efforts in unravelling Nazi theft of cultural property, and to make them more efficient. It is therefore a very central player. Among other things, the DZK organizes state funding for provenance research (see 5.), maintains databases for the documentation of research results (see 2.), publishes guidelines and periodicals on the subject and provides comprehensive advice. The second important organisation that must be mentioned is the Arbeitskreis Provenienzforschung e.V. (AKP). Founded as an association of German provenance researchers, its membership now includes over 300 specialists from various European countries and the USA. The AKP holds annual conferences and has become an important network and forum for questions of provenance research.

## 5. How is provenance research financed in Germany and the USA?

**Germany:** The central provider of third-party funding for provenance research in Germany is the German Lost Art Foundation (DZK). Since 2008, the DZK and its predecessor institution, the Center for Provenance Research, have provided approximately 30 million euros for provenance research, primarily for research into Nazi-looted art. This money is primarily used to finance temporary positions for provenance researchers at cultural institutions (not only museums!). In addition, German museums also employ provenance researchers out of their own budgets, increasingly on a permanent basis.

**USA:** There is not one central or primary third-party funding body for provenance research on Nazi-looted art in the USA. Instead, research is either financed by the museums from their own budgets or funds are raised from a wide range of different donors.

## 6. What role do research institutions outside the museums in Germany and the USA play in the provenance research of the museums?

There are great parallels between the two countries in this area: Research institutions outside the museums take on important tasks in foundational research in particular and develop resources that form the basis for the museums' research on individual objects. The Zentralinstitut für Kunstgeschichte in Munich and the Getty Research Institute in Los Angeles, for example, are among the institutions that have carried out important projects laying the foundations on research into the art market between 1933 and 1945.

<sup>1</sup> „Common Statement“ Erklärung der Bundesregierung, der Länder und der kommunalen Spitzenverbände zur Auffindung und zur Rückgabe NS-verfolgungsbedingt entzogenen Kulturguts, insbesondere aus jüdischem Besitz, December 1999.

<https://www.kulturgutverluste.de/Webs/EN/Foundation/Basic-principles/Common-Statement/Index.html> (current as of February 18, 2020)

<sup>2</sup> <http://www.nepip.org/> (current as of February 19, 2020)

<sup>3</sup> <https://www.proveana.de/> (current as of February 19, 2020)



## INSTITUTIONELLER RAHMEN

### Provenienzforschung an Museen in Deutschland und den USA – der institutionelle Rahmen

Im Verlauf des PREP-Programmes wurde deutlich, dass sich der institutionelle Rahmen, in dem Provenienzforschung an Museen in Deutschland und den USA stattfindet, zum Teil deutlich unterscheidet. Dies hat nachhaltige Auswirkungen auf die Arbeit der Forscher\*innen. Diese Unterschiede zu kennen kann sehr hilfreich sein, wenn es darum geht, Kontakte ins jeweils andere Land herzustellen und die richtigen Ansprechpartner\*innen zu finden. Deshalb sollen einige Erkenntnisse hierzu aus dem PREP-Programm an dieser Stelle in geraffter Form ohne Anspruch auf Vollständigkeit dargestellt werden.

#### 1. Wie sind die Museen in den USA und Deutschland rechtlich organisiert, wer sind deren Träger?

**Deutschland:** Die überwiegende Zahl der Museen in Deutschland sind entweder staatlich oder bekommen zumindest in erheblichem Maße Zuwendungen von der öffentlichen Hand. Aufgrund der föderalen Struktur Deutschlands sind die staatlichen Museen aber nicht alle der Bundesregierung unterstellt, sondern unterschiedlichen staatlichen Trägern: Dem Bund, den Ländern und den Gemeinden. Es gibt einige wenige Museen auf Bundesebene, eine ganze Reihe Landesmuseen und viele kommunale Museen. Da die staatlichen Museen Teil der Exekutive sind, können die Regierungen von Bund, Ländern und Gemeinden hier durch Weisungen oder über die Zuwendungen auch stark lenkend eingreifen, wenn sie das für erforderlich erachten. Aktuelle politische Konstellationen können sich auch auf die Arbeit der Museen relativ direkt auswirken. Vor diesem Hintergrund ist auch die große Bedeutung der sogenannten „Gemeinsamen Erklärung“<sup>1</sup> zu verstehen, die zwar kein Gesetz sondern nur eine politische Erklärung ist, aber eben eine Erklärung, die von den Trägern der meisten Museen ausgeht.

**USA:** Hier ist der überwiegende Teil der Museen privatrechtlich organisiert und auch privat finanziert. Rechtlich sind die Museen unterschiedlich organisiert, sie werden getragen von verschiedenen Vereinigungen oder Stiftungen, die in der Regel auf bürgerschaftlichem Engagement beruhen. Obwohl es auch staatliche Unterstützungen gibt, sind die Museen in der Regel auf private Spenden angewiesen bzw. leben von den Erträgen ihres Grundkapitals, das ebenfalls aus privaten Zuwendungen stammt. Deshalb können Schwankungen am Aktienmarkt sich auf die finanzielle Situation amerikanischer Museen nachhaltig auswirken. Andererseits sind sie relativ staatsfern und weniger von der Tagespolitik beeinflusst. Es gibt jedoch einige wenige Ausnahmen: Die bekanntesten staatlichen Museen in den USA sind die National Gallery of Art in Washington und die Smithsonian Institution, die beide auf der Bundesebene angesiedelt sind.

#### 2. Welche Mitarbeiter\*innen von Museen in beiden Ländern sind für die Provenienzforschung zuständig?

**Vorbemerkung:** Wichtig ist hier zunächst der Hinweis, dass der Personalkörper deutscher und US-amerikanischer Museen zum Teil sehr unterschiedlich ist und es in den Museen zum Teil unterschiedliche Berufsbilder gibt. Insbesondere existiert in den USA im kuratorischen Bereich einen Mittelbau, die sog. Registrare, der in Deutschland im Wesentlichen fehlt. Während in deutschen Museen die Kurator\*innen z.B. auch die Dokumentation der Sammlung und viele Aufgaben aus dem Leihverkehr übernehmen, sind diese Aufgaben in den USA eher bei den Registrar\*innen angesiedelt.



**USA:** Nur vereinzelt gibt es an Museen in den USA Mitarbeiter\*innen, die ausschließlich Provenienzforschung betreiben. Häufiger wird diese Aufgabe von den Kurator\*innen oder auch den Registrar\*innen übernommen, die dann neben ihren anderen Aufgaben die Provenienzen des Sammlungsbereichs aufarbeiten, den sie betreuen. Bei größeren Restitutionsfällen, insbesondere bei Gerichtsprozessen, arbeiten die Museen auch z.T. mit freiberuflichen Provenienzforscher\*innen zusammen.

**Deutschland:** In Deutschland gehört die Provenienzforschung zwar zum Aufgabenbereich der Kurator\*innen, wird hier in der Praxis aber nur in Ansätzen wahrgenommen. Gerade die vertiefte Forschung zu Fragen des NS-Kunstraubs wird bisher in der Regel von (meist promovierten) Wissenschaftler\*innen wahrgenommen, die ausschließlich hiermit betraut sind. Diese sind sehr häufig befristet beschäftigt und mit der Erforschung eines bestimmten abgegrenzten Sammlungsbestandes beauftragt. Zunehmend richten deutsche Museen auch unbefristete Stellen für Provenienzforscher\*innen ein. Die Provenienzforschung wird innerhalb der deutschen Museen als eigenes Berufsfeld wahrgenommen.

### **3. Wie dokumentieren Museen in Deutschland und den USA die Ergebnisse ihrer Provenienzforschung?**

**USA:** Sehr viele Museen in den USA verfügen über Online-Plattformen, auf denen die gesamte Sammlung dargestellt ist. Diese Angebote enthalten auch sehr häufig Angaben zu den Provenienzen der Objekte. Allerdings darf man nicht die Erwartung haben, hier umfassende Dossiers vorzufinden. Immerhin ist aber ein erster Überblick möglich. Daneben gibt es selbstverständlich eine große Zahl von Publikationen zu einzelnen Fällen oder Aspekten. Museumsübergreifend existiert die Datenbank „Nazi-Era Provenance Internet Portal“, kurz NEPIP<sup>2</sup>, die von der American Alliance of Museums getragen wird, aber als nicht mehr ganz zeitgemäß gilt. In diese können Museen identifizierte Werke eintragen.

**Deutschland:** Deutsche Museen verfügen in der Mehrheit (noch) nicht über vollständige Sammlungspräsentationen im Internet, auch wenn dieses als großes Desiderat gesehen wird. Die vorhandenen Online-Angebote beinhalten oft keine Angaben zur Provenienz. Ergebnisse der Provenienzforschung werden eher in Publikationen öffentlich gemacht, zum Teil gibt es auch zu einzelnen Forschungsprojekten eigene Internetangebote, die dann sehr tiefgehende Informationen enthalten. Museumsübergreifend existiert die Datenbank PROVEANA<sup>3</sup>, die vom Deutschen Zentrum Kulturgutverluste (DZK) getragen wird. Darin werden die Ergebnisse der Projekte gesammelt, die vom DZK gefördert wurden (siehe Punkt 5). Daneben gibt es die Datenbank [www.lostart.de](http://www.lostart.de), in der gesuchte oder identifizierte Werke eingetragen werden können. Sie wird ebenfalls vom DZK getragen.

### **4. Welche zentralen Institutionen oder Organisationen spielen eine Rolle für die Provenienzforschung in beiden Ländern?**

**USA:** Die Association of Art Museum Directors (AAMD) ist in den USA ein engagierter Player im Bereich der Provenienzforschung zum NS-Kunstraub. Bereits 1998 hat sie eine Task Force zum Thema eingesetzt, deren Bericht die Grundlage der „Washington Principles“ bildete. Die AAMD führt unter anderem Workshops zum Thema durch. Beim AAMD handelt es sich nicht um eine staatliche Einrichtung, sondern einen privatrechtlichen Zusammenschluss amerikanischer Museen. Eine formalisierte Vereinigung der Provenienzforscher\*innen gibt es in den USA nicht, es finden aber von Zeit zu Zeit informelle Round Tables für Provenienzforschung statt.



**Deutschland:** Das Deutsche Zentrum Kulturgutverluste (DZK) ist zwar privatrechtlich organisiert, wurde aber von der Bundesregierung und den Regierungen der deutschen Bundesländer eingesetzt, um die deutschen Bemühungen zur Aufarbeitung des NS-Kulturgutraubes zu bündeln und effizienter zu machen. Es ist daher ein ganz zentraler Player. Das DZK organisiert u.a. die staatliche finanzielle Förderung der Provenienzforschung (siehe 5.), hält Datenbanken zur Dokumentation von Forschungsergebnissen vor (siehe 3.), publiziert Leitfäden und Schriftenreihen zum Thema und berät umfassend. Die zweite wichtige Organisation, die hier zu nennen ist, ist der Arbeitskreis Provenienzforschung e.V. (AKP). Als Vereinigung der deutschen Provenienzforscher\*innen gegründet, zählen zu seinen Mitgliedern inzwischen über 300 Fachleute aus verschiedenen europäischen Ländern und den USA. Der AKP führt jährlich Tagungen durch und ist inzwischen zu einem wesentlichen Netzwerk und Forum für Fragen der Provenienzforschung geworden.

### Wie wird Provenienzforschung in Deutschland und den USA finanziert?

**Deutschland:** Der zentrale Drittmittelgeber für die Provenienzforschung in Deutschland ist das Deutsche Zentrum Kulturgutverluste (DZK). Seit 2008 hat das DZK und seine Vorläuferinstitution, die Arbeitsstelle für Provenienzforschung, ca. 30 Millionen Euro für die Provenienzforschung bereitgestellt, überwiegend für die NS-Raubgutforschung. Daraus werden in erster Linie befristete Stellen für Provenienzforscher\*innen an Kultureinrichtungen (nicht nur Museen!) finanziert. Darüber hinaus beschäftigen deutsche Museen auch aus eigenen Haushaltssmitteln Provenienzforscher\*innen, zunehmend auch auf unbefristeter Basis.

**USA:** Einen zentralen Drittmittelgeber für die Provenienzforschung zum NS-Kunstraub gibt es in den USA nicht. Vielmehr wird die Forschung von den Museen entweder aus eigenen Haushaltssmitteln finanziert oder es werden Mittel von einer breiten Palette unterschiedlicher Geldgeber eingeworben.

### Welche Rolle spielen Forschungseinrichtungen außerhalb der Museen in Deutschland und den USA für die Provenienzforschung der Museen?

In diesem Bereich gibt es große Parallelen zwischen beiden Ländern: Forschungseinrichtungen außerhalb der Museen übernehmen insbesondere wichtige Aufgaben in der Grundlagenforschung und erarbeiten Ressourcen, die die Grundlage für die Forschungen der Museen zu einzelnen Objekten bilden. Zu nennen sind hier unter anderem das Zentralinstitut für Kunstgeschichte in München und das Getty Research Institute in Los Angeles, die z.B. wichtige grundlegende Projekte zum Kunstmarkt zwischen 1933 und 1945 durchgeführt haben.

<sup>1</sup> Erklärung der Bundesregierung, der Länder und der kommunalen Spitzenverbände zur Auffindung und zur Rückgabe NS-verfolgungsbedingt entzogenen Kulturgutes, insbesondere aus jüdischem Besitz, vom Dezember 1999. Abzurufen unter <https://www.kulturgutverluste.de/Webs/DE/Stiftung/Grundlagen/Gemeinsame-Erklärung/Index.html> (letzter Zugriff 18.2.2020)

<sup>2</sup> <http://www.nepip.org/> (letzter Zugriff 19.2.2020)

<sup>3</sup> <https://www.proveana.de/> (letzter Zugriff 19.2.2020)

# IV.

## Relevant Archives for Nazi-Era Provenance Research



PREP 2019, Washington D.C., Library of Congress ©Barbara Bechter

## ARCHIVES

### **Introduction**

The archives presented here are located in Los Angeles, New York and Washington, D.C., Berlin, Dresden and Munich, i.e. the places where PREP took place. They can therefore only represent a selection of those institutions from the diverse archive landscape in Germany and the USA that preserve relevant sources for research on Nazi looted art. For the locations mentioned, however, they represent the most important archives and offer a good introduction to the research possibilities of the respective city or region.

The overview initially brings together major state institutions such as the Bundesarchiv, based in Koblenz and Berlin, and the National Archives (NARA), based in Washington, D.C. and College Park, Maryland. In addition, there are state and municipal archives as well as archives of various specialised organisations which are also of great importance for provenance research, e.g. economic and corporate archives as well as archives of universities, academies and last but not least museum archives. The selection also reflects the structure of the archives in Germany and the USA: the federal structure in Germany leads to complicated regional responsibilities at the state and regional level, even in the archive landscape.

During the archive visits within the framework of PREP, the respective cultural peculiarities became clear: While in Germany one has to register before visiting an archive and in most cases only the finding aids are available online, in American archives many more resources have already been digitized and are accessible online. PREP focused on the following questions: How and where do you register? Where can I get information about the holdings? Who are the contacts for research on provenance research?

The information supplied by the archives in standardised form and further materials are intended to help answer these questions.



## ARCHIVE

### Einführung

Die hier vorgestellten Archive befinden sich in Los Angeles, New York und Washington, D.C. sowie in Berlin, Dresden und München, also an den Orten, an denen PREP stattfand. Sie können deshalb nur eine Auswahl derjenigen Institutionen aus der mannigfaltigen Archivlandschaft in Deutschland und den USA darstellen, die relevante Quellen für die Forschung zur NS-Raubkunst bewahren. Für die genannten Orte repräsentieren sie jedoch die wichtigsten Archive und bieten einen guten Einstieg in die Recherchemöglichkeiten der jeweiligen Stadt bzw. Region.

Die Übersicht versammelt zunächst große staatliche Institutionen wie das Bundesarchiv mit Sitz in Koblenz und in Berlin sowie die National Archives mit Sitz in Washington, D.C. und College Park, Maryland. Hinzu kommen staatliche und kommunale Archive sowie Archive verschiedener Sparten, die für die Provenienzforschung ebenfalls von großer Bedeutung sind, z.B. Wirtschafts- und Unternehmensarchive sowie Archive von Hochschulen, Akademien und last but not least Museumsarchive. Die Auswahl spiegelt auch die Struktur der Archive in Deutschland und den USA wider: Die föderale Struktur führt in Deutschland auch in der Archivlandschaft zu komplizierten regionalen Zuständigkeiten auf der staatlichen und der regionalen Ebene.

Bei den Archiv-Besuchen im Rahmen von PREP wurden jeweilige kulturelle Besonderheiten deutlich: Während man sich in Deutschland vor einem Archivbesuch anmelden muss und in den meisten Fällen nur die Findmittel online zur Verfügung stehen, sind in amerikanischen Archiven sehr viel mehr Quellen bereits digitalisiert und online zugänglich. Im Mittelpunkt standen bei PREP vor allem folgende Fragen: Wie und wo meldet man sich an? Wo erhält man Informationen zu den Beständen? Wer sind die Ansprechpartner für Recherchen zur Provenienzforschung?

Die Formulare der Archive und weiterführende Materialien sollen helfen diese Fragen zu beantworten.



## RELEVANT ARCHIVES FOR NAZI-ERA PROVENANCE RESEARCH

### ARCHIVES IN THE US

**Los Angeles**

[New York](#)

[Washington, D.C.](#)



# Archives

Relevant Archives for Nazi-Era Provenance Research  
Los Angeles



*Information current as of: 7/31/2017*

<b>Institution / Archive :</b>	
<b>Getty Research Institute</b>	
<b>Address / Contact details:</b>	
Address	The Getty Research Institute 1200 Getty Center Drive Suite 1100 Los Angeles, CA 90049–1688
Telephone	Tel. (310) 440-7335
Website	<a href="http://www.getty.edu/research/index.html">http://www.getty.edu/research/index.html</a>
Email address for general enquiries	<a href="https://fmweb.getty.edu/griscrr/reference_form.php">https://fmweb.getty.edu/griscrr/reference_form.php</a>
Email address for enquiries re provenance research	<a href="https://www.getty.edu/research/tools/provenance/email_request.html">https://www.getty.edu/research/tools/provenance/email_request.html</a>
<b>Structure and Holdings:</b>	
Main topical areas	Special Collections <a href="http://www.getty.edu/research/special_collections/">http://www.getty.edu/research/special_collections/</a> Institutional archives: <a href="http://www.getty.edu/research/special_collections/institutional_archives/">http://www.getty.edu/research/special_collections/institutional_archives/</a> Oral Histories: <a href="http://www.getty.edu/research/special_collections/oral_histories/index.html">http://www.getty.edu/research/special_collections/oral_histories/index.html</a> Photo Archive, formerly known as Photo Study Collection: <a href="http://www.getty.edu/research/tools/photo/">http://www.getty.edu/research/tools/photo/</a> Collectors Files: <a href="http://www.getty.edu/research/tools/provenance/collectors_files.html">http://www.getty.edu/research/tools/provenance/collectors_files.html</a>
Holdings / Plan of Record Groups	All collections acquired by the Getty Research Institute (GRI) are described in at least one preliminary record in the Research Library's main online catalog, PRIMO: <a href="http://primo.getty.edu/primo_library/libweb/action/search.do?vid=GRI">http://primo.getty.edu/primo_library/libweb/action/search.do?vid=GRI</a> Archives and collections that are larger than 3 linear feet may be described in more detailed inventories: <a href="http://archives2.getty.edu:8082/xtf/search?browse-creator=first;sort=creator">http://archives2.getty.edu:8082/xtf/search?browse-creator=first;sort=creator</a> There are a number of ways to access the digitized holdings of the Getty Research Institute, either through the main online catalog PRIMO or through other search engines: <a href="http://www.getty.edu/research/tools/portal/index.html">http://www.getty.edu/research/tools/portal/index.html</a> <a href="http://search.getty.edu/gateway/landing">http://search.getty.edu/gateway/landing</a>



Holdings relevant for Provenance Research	<p><a href="http://www.getty.edu/research/tools/guides_bibliographies/provenance_resources.html">http://www.getty.edu/research/tools/guides_bibliographies/provenance_resources.html</a></p> <p><a href="http://www.getty.edu/research/tools/guides_bibliographies/holocaust_provenance.html">http://www.getty.edu/research/tools/guides_bibliographies/holocaust_provenance.html</a></p> <p>Note: These need to be updated.</p>
Finding aids (in printed format)	
Digital Finding aids	<p><a href="http://archives2.getty.edu:8082/xtf/search?browse-creator=first;sort=creator">http://archives2.getty.edu:8082/xtf/search?browse-creator=first;sort=creator</a></p>
<b>Languages spoken:</b>	English. Requests in writing from most European languages can be received and handled.



Relevant Archives for Nazi-Era Provenance Research  
Los Angeles



Information current as of: April 18, 2018

Institution / Archive :	
Los Angeles Museum of the Holocaust	
Address / Contact details:	
Address	100 The Grove Dr. Los Angeles, CA 90036
Telephone	323-651-3704
Website	<a href="http://www.lamoth.org">www.lamoth.org</a> Online Archives: <a href="http://www.lamoth.info">www.lamoth.info</a>
Email address for general enquiries	<a href="mailto:info@lamoth.org">info@lamoth.org</a>
Email address for enquiries re provenance research	<a href="mailto:archive@lamoth.org">archive@lamoth.org</a>
Structure and Holdings:	
Main topical areas	LAMOTH owns one of the largest collections of Holocaust artifacts in the United States, and is unique in that the majority of its collection has been donated by Survivors who moved to Southern California and their families.
Holdings / Plan of Record Groups	Our Archive contains 18,200 files comprising 860,000 pages of documents, which are largely digitized. The Archival Collection of LAMOTH contains 160 Record Groups, divided into collections, sub-collections and folder-level collections. The archival documents comprise various forms of narratives on paper, as well as a wide spectrum of photo-documents, together with the Collection of historic documents on microfilms. Archival documents reflect the Social and Political History of Europe and America in the 20th century. The majority of the documents are related to the History of Jewish communities of the interwar period, to the History of the Holocaust, and to the post-war experience. A number of collections reflect the wartime activity of the German-Nazi perpetrators and collaborators.



Holdings relevant for Provenance Research	Relevant collections include the works of artists like Erich Lichtenblau-Lesky, Elizabeth Mann, Kalmon Aron, Ilse Kleinman, and Moritz Mueller. Relevant documents include itemized lists of personal belongings for various emigrants fleeing Nazi persecution as well as Holocaust Survivor testimonies and memoirs.
Finding aids (in printed format)	
Digital Finding aids	Finding aids are available on our website at <a href="http://www.lamoth.info">www.lamoth.info</a>
<b>Languages spoken:</b>	
	English, German, Polish, Yiddish, Portuguese, French, Dutch, Russian, Spanish



## RELEVANT ARCHIVES FOR NAZI-ERA PROVENANCE RESEARCH

### ARCHIVES IN THE US

[Los Angeles](#)

**New York**

[Washington, D.C.](#)



Relevant Archives for Nazi-Era Provenance Research  
NEW YORK



**Institution / Archive :**

**Leo Baeck Institute**

**Address / Contact details:**

Address	15 West 16th Street, New York, NY 10011, USA
Telephone	001-212-744-6400
Website	<a href="http://www.lbi.org">www.lbi.org</a>
Email address for general enquiries	<a href="mailto:lbaeck@lbi.cjh.org">lbaeck@lbi.cjh.org</a>
Email address for enquiries re provenance research	<a href="mailto:fmecklenburg@lbi.cjh.org">fmecklenburg@lbi.cjh.org</a>

**Structure and Holdings:**

Main topical areas	History and culture of German speaking Jews, Central and Eastern Central Europe, countries of emigration
Holdings / Plan of Record Groups	Archives consists of approximately 10,000 collections, organizational records, memoirs, manuscripts, oral history interviews, Library with 80,000 titles by and about Jews from German speaking lands, periodical collection of 1,600 titles



Holdings relevant for Provenance Research	Family collections with inventories of private art collections Art dealers and gallerists restitution files Periodical "Aufbau", 1934 to 2004, plus other refugee papers Oral history interviews
Finding aids (in printed format)	all online
Digital Finding aids	online catalog records and EAD finding aids at <a href="http://www.lbi.org">www.lbi.org</a>
<b>Languages spoken:</b>	
	English, deutsch



Relevant Archives for Nazi-Era Provenance Research  
NEW YORK



*Information current as of:* August 2017

Institution / Archive :	
<b>Frick Art Reference Library</b>	
Address / Contact details:	
Address	10 East 71st Street New York, NY 10021 USA
Telephone	212 547 0641
Website	<a href="http://www.frick.org/research/library">http://www.frick.org/research/library</a>
Email address for general enquiries	<a href="mailto:library@frick.org">library@frick.org</a>
Email address for enquiries re provenance research	<a href="mailto:library@frick.org">library@frick.org</a>
Structure and Holdings:	
Main topical areas	Research materials on the art of Europe and the Americas ranging in date from the 4th to 20th centuries. Strong focus on object-oriented research materials such as auction catalogs, exhibition pamphlets, and photographs with extensive documentation on collection and attribution histories of often otherwise unpublished works of art.
Holdings / Plan of Record Groups	Photoarchive: ca. 1.1 million photographs  Auction Catalogs: ca. 100,000 dating from the late 17th century to the present  Monographs and catalogs of exhibitions and of public and private collections: ca. 300,000  More than 2,000 subscription databases and e-journals (onsite access only) and records for hundreds of free Internet resources. Access to thousands of e-books through the Proquest Ebook Central service 4 TB of web archives containing historical versions of art-related websites. 4,000 linear feet of archives and manuscript materials (SB edit)



Holdings relevant for Provenance Research	<p>Photoarchive - extensive provenance histories and photographs of lost works of art Auction catalogs</p> <p>Online database subscriptions such as Artnet Auctions, Artstor Digital Library, Invaluable, Oxford Art Online, Art Retrospective, <a href="#">Artprice.com</a>, Art Sales Catalogues On line, and SCIPIO.</p> <p>Library- compiled resources such as the WWII Provenance Bibliography (bibliography of holocaust recovery resources) and a Web Archives collection, Restitution of Lost or Looted Art, that contains archived copies of websites dedicated to restitution efforts and provenance of artworks that may be lost, stolen or looted: <a href="https://archive-it.org/organizations/484">https://archive-it.org/organizations/484</a></p> <p>Archival Collections, esp. Bignou Gallery Photo Albums, Schaeffer Gallery records and misc. collections documenting art transactions during 1930's and 1940's.</p> <p>In addition The Frick Collection holds curatorial files relating to collection items.</p>
Finding aids (in printed format)	See The Frick Collection website for information on archival collections as well as Finding aids. <a href="http://www.frick.org/research/archives">http://www.frick.org/research/archives</a> (SB)
Digital Finding aids	<p>Item-level access to research materials (including the digital image collections) through the Arcade catalog of the New York Art Resources Consortium, the digital discovery layer NYARC Discovery and the Frick Digital Collections site.</p> <p>1.Arcade: <a href="http://arcade.nyarc.org/search">http://arcade.nyarc.org/search</a>-</p> <p>2.NYARC Discovery:  <a href="http://nyarc-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/search.do?mode=Basic&amp;vid=01NYARC&amp;tab=arcade&amp;">http://nyarc-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/search.do?mode=Basic&amp;vid=01NYARC&amp;tab=arcade&amp;</a></p> <p>3.Frick Digital Collections: <a href="http://digitalcollections.frick.org">http://digitalcollections.frick.org</a></p>
<b>Languages spoken:</b>	
	English. Staff members fluent in many European languages are available.



Relevant Archives for Nazi-Era Provenance Research  
NEW YORK



*Information current as of:* January 15, 2018

Institution / Archive :	
<b>The Metropolitan Museum of Art Archives</b>	
Address / Contact details:	
Address	1000 5th Avenue New York NY 10028
Telephone	212-570-3937
Website	<a href="https://www.metmuseum.org/art/libraries-and-research-centers/museum-archives">https://www.metmuseum.org/art/libraries-and-research-centers/museum-archives</a>
Email address for general enquiries	<a href="mailto:archives@metmuseum.org">archives@metmuseum.org</a>
Email address for enquiries re provenance research	
Structure and Holdings:	
Main topical areas	The objective of The Metropolitan Museum of Art Archives is to collect, organize, and preserve in perpetuity the corporate records and official correspondence of the Museum, to make the collection accessible and provide research support, and to further an informed and enduring understanding of the Museum's history. Archives holdings include Board of Trustees records, legal documents, Museum publications, office files of selected Museum staff, architectural drawings, press clippings, and ephemera. Topics include provenance of Met-owned artworks, special exhibitions, history of collecting and collectors.
Holdings / Plan of Record Groups	Director Records Senior Staff Records Curator Records Department Records Special Event and Program Records Trustee and Donor Papers Non-Museum Records



Holdings relevant for Provenance Research	Director Records Curator Records Department Records Trustee and Donor Papers Non-Museum Records (including selected art dealers and galleries)
Finding aids (in printed format)	Yes
Digital Finding aids	Yes
<b>Languages spoken:</b>	
	English



Relevant Archives for Nazi-Era Provenance Research  
NEW YORK



*Information current as of:* 9/22/2017

<b>Institution / Archive :</b>	
<b>The Museum of Modern Art Archives</b>	
<b>Address / Contact details:</b>	
Address	Mailing Address: The Museum of Modern Art, Museum Archives, 11 West 53 Street, New York, NY 10019 The MoMA Archives is located on the sixth floor of The Lewis B. and Dorothy Cullman Education and Research Building, accessible from within the Museum or by the direct entrance at 4 West 54 Street.
Telephone	
Website	<a href="https://www.moma.org/archives">https://www.moma.org/archives</a>
Email address for general enquiries	<a href="https://www.moma.org/research-and-learning/research-resources/archives/archives_contact">https://www.moma.org/research-and-learning/research-resources/archives/archives_contact</a>
Email address for enquiries re provenance research	<a href="mailto:provenance@moma.org">provenance@moma.org</a> (for provenance enquiries regarding works which are or were in MoMA's collection)
<b>Structure and Holdings:</b>	
Main topical areas	The Museum of Modern Art Archives collects, preserves, and makes accessible nearly 90 years' worth of the Museum's historical records, 40 years' worth of MoMA PS1 records, and other primary source documents concerning art and cultural history in the 20th and 21st centuries, including private archives and papers of artists, galleries, dealers, art historians, critics, and others.
Holdings / Plan of Record Groups	Administrative Records and Papers Records of Outside Organizations and Individuals Unprocessed Records Restricted Records Collections Promised to the MoMA Archives



Holdings relevant for Provenance Research	Alfred H. Barr, Jr. Papers, 1891–1982 Early Museum History: Administrative Records, 1930–1963 Collectors Records, 1929–1987 The Museum of Modern Art Exhibition Records, 1929–1959 The Museum of Modern Art Exhibition Records, 1960–1969 The Museum of Modern Art Exhibition Records, 1970–1979 The Museum of Modern Art Exhibition Records, 1980–1989 The Museum of Modern Art Exhibition Records, 1990–2014 Department of Painting and Sculpture Artist Records, 1935–1972 Photographic Archive, 1929–Present Valentine Dudensing Ledger Books J.B. Neumann Papers, 1914–1960 Curt Valentin Papers, 1937–1955 Curt Valentin Photographic Albums The Paul Rosenberg Archives, 1905–2000 et.al.
Finding aids (in printed format)	
Digital Finding aids	<a href="https://www.moma.org/research-and-learning/research-resources/archives/archives_holdings">https://www.moma.org/research-and-learning/research-resources/archives/archives_holdings</a>
<b>Languages spoken:</b>	
	English



# Archives

Relevant Archives for Nazi-Era Provenance Research  
NEW YORK



Information current as of: 7/21/2017

Institution / Archive :	
<b>The Wildenstein Plattner Institute</b>	
Address / Contact details:	
Address	30 E. 20th St. Suite 2FW New York, NY 10003 (212)477-6597
Telephone	
Website	<a href="http://wpi-art.org/">http://wpi-art.org/</a>
Email address for general enquiries	<a href="mailto:info@wpi-art.org">info@wpi-art.org</a>
Email address for enquiries re provenance research	<a href="mailto:info@wpi-art.org">info@wpi-art.org</a> the request will be delegated to the appropriate person
Structure and Holdings:	
Main topical areas	Archival collections that aided in the preparation of the former Wildenstein Institute's catalogue raisonnés, and research files on individual works of art included in said publications.
Holdings / Plan of Record Groups	The art historical archives and scholarly data held by the Wildenstein Institute, including the rights to its past publications and affiliated catalogues raisonnés on artists such as: Jacques-André-Joseph Aved, Émile Bernard, François Boucher, Gustave Caillebotte, Marie-Gabrielle Capet, Jean-Baptiste-Siméon Chardin, Gustave Courbet, Jacques-Louis David, Jean-Honoré Fragonard, François Gérard, Théodore Géricault, Louis Alexandre François Girardin, Jean-Antoine Houdon, Jean-Auguste-Dominique Ingres, Maurice-Quentin de La Tour, Nicolas Lancret, Nicolas de Largillière, Nicolas Lavreince, Albert Lebourg, Jean-Baptiste Lemoyne, Amedeo Modigliani, Louis Moreau, Jean-Marc Nattier, Jean-Baptiste Pater, Germain Pilon, Camille Pissarro, Hubert Robert, Auguste Rodin, Georges Seurat, Louis Tocqué, Diego, Velázquez, Antoine Vestier, Élisabeth Louise Vigée Le Brun, Édouard Vuillard, and Francisco de Zurbarán, and Jasper Johns. Records for current catalogue raisonné projects, which focus on the following artists: Jean Béraud, Paul Gauguin, Odilon Redon, Pierre-Auguste Renoir, Édouard Manet, Albert Marquet, Claude Monet, Berthe Morisot, Kees van Dongen, Maurice de Vlaminck.



Holdings relevant for Provenance Research	Included in the archives are the entire research dossiers on individual works of art included in the catalogue raisonnés; authors' and independent scholars' research notes; dealers' stock books; artists' and collectors' estate inventories; artists' correspondence; a vast collection of annotated sale catalogues.
Finding aids (in printed format)	
Digital Finding aids	Currently in production; first launch of material expected Spring 2018
<b>Languages spoken:</b>	
	English, French



## RELEVANT ARCHIVES FOR NAZI-ERA PROVENANCE RESEARCH

### Archives in the US

[Los Angeles](#)

[New York](#)

**Washington, D.C.**



Relevant Archives for Nazi-Era Provenance Research  
NEW YORK



*Information current as of:* September 19, 2017

Institution / Archive :	
Archives of American Art, Smithsonian Institution	
Address / Contact details:	
Address	750 9th Street, NW, Suite 2200 Washington, DC 20001 202.633.7940
Telephone	
Website	<a href="http://www.aaa.si.edu">www.aaa.si.edu</a>
Email address for general enquiries	<a href="mailto:aaaemref@si.edu">aaaemref@si.edu</a>
Email address for enquiries provenance research	<a href="mailto:aaaemref@si.edu">aaaemref@si.edu</a>

Structure and Holdings:	
Main topical areas	The Archives of American Art is the world's preeminent and most widely used research center dedicated to collecting, preserving, and providing access to primary sources that document the history of the visual arts in the United States.
Holdings / Plan of Record Groups	Our vast holdings are a vital resource for anyone interested in art in America over the past 200 years and consist of more than 20 million letters, diaries, scrapbooks, manuscripts, financial records, photographs, films, and audiovisual recordings of artists, dealers, collectors, critics, scholars, museums, galleries, associations, and other art world figures. The Archives' oral history collection includes more than 2,300 audio interviews, the largest accumulation of in-depth, first-person accounts of the American art world. The Archives holds more than 6,000 discrete collections, all of which are described on our website. Some collections have brief catalog records, others are more fully described in finding aids. Currently the Archives has digitized more than 200 collections in entirety, making 2.5 million images freely available online.



Holdings relevant for Provenance Research	In 2012, the Archives of American Art received a grant from the Samuel H. Kress Foundation to support a major project to preserve, process, and create fully-researchable online finding aids for eleven collections that are particularly useful for World War II era art provenance research. Collections processed for this project include the personal papers of World War II Monuments Men S. Lane Faison, Walter Horn, Thomas Carr Howe, James J. Rorimer, George Leslie Stout, and Otto Wittmann, as well as the papers of art historian and museum director Perry Townsend Rathbone, art dealers J. B. Neumann and Victor Spark, and the records of Schaeffer Galleries and World House Galleries. This project builds on the success of the earlier Kress support for the digitization of the Jacques Seligmann & Co. records.
Finding aids (in printed format)	
Digital Finding aids	Finding aids are available on our website at <a href="http://aaa.si.edu">aaa.si.edu</a> Information on provenance research at the Archives of American Art can be found at <a href="https://www.aaa.si.edu/collection-features/a-guide-to-provenance-research-at-the-archives-of-american-art">https://www.aaa.si.edu/collection-features/a-guide-to-provenance-research-at-the-archives-of-american-art</a>
<b>Languages spoken:</b>	
	English



# Archives

Relevant Archives for Nazi-Era Provenance Research  
Washington D.C.



*Information current as of:* 2020 January 24

<b>Institution / Archive :</b>	
<b>Dumbarton Oaks/Image Collections and Fieldwork Archives (ICFA)</b>	
<b>Address / Contact details:</b>	
Address	1703 32nd Street NW Washington, D.C. 20007 202.339.6400
Telephone	
Website	<a href="http://www.doaks.org">www.doaks.org</a>
Email address for general enquiries	icfa@doaks.org
Email address for enquiries re provenance research	icfa@doaks.org

<b>Structure and Holdings:</b>	
Main topical areas	ICFA holds archival and image collections supporting Dumbarton Oaks' three scholarly programs: Byzantine, Pre-Columbian, and Garden and Landscape studies.
Holdings / Plan of Record Groups	ICFA's holdings consist of roughly 70 collections, containing over 500,000 images and around 300 linear feet of mixed archival collections. Collections are both curated and archival in nature. Although several collections contain manuscript material, the main volume of the collections is made up of photographic materials.  Some collections have been described in detailed finding aids, or are cataloged at the item level, others are available through inventories, and a few are accessible only through a brief collection-level catalog record.

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Holdings relevant for Provenance Research	Perhaps the most useful collection for provenance research is the Dumbarton Oaks Byzantine Census Project, or the Census of objects of early Christian and Byzantine art in North American collections. This was a pre-WWII effort to catalog all Byzantine objects in North American collections, both public and private, with photographs and object data. The types of objects range from glass to paintings to textiles.
Finding aids (in printed format)	
Digital Finding aids	Finding aids are available in HOLLIS for Archival Discovery, Harvard's platform for archival description: <a href="https://hollisarchives.lib.harvard.edu/repositories/16">https://hollisarchives.lib.harvard.edu/repositories/16</a> Inventories are linked from the Dumbarton Oaks website special collections page: <a href="https://www.doaks.org/research/library-archives/special-collections">https://www.doaks.org/research/library-archives/special-collections</a>
<b>Languages spoken:</b>	English



## LIBRARY OF CONGRESS – WASHINGTON DC

### Third Reich Collection and Related Collections: A Bibliography

Compiled by Debra Wynn and Cheryl Fox, October 2019

Immediately after World War II, the Allied Powers confiscated libraries and archives from the defeated Nazi regime. Working through the U.S. Military authorities, the Library of Congress led a mission to Europe on behalf of many American libraries to obtain books, maps, music, photographs, serials, and other materials for their collections. The Third Reich Collection at the Library of Congress contains items closely associated with Nazi leaders. It includes a portion of Adolf Hitler's personal library as well as items associated with other Nazi leaders and selected items from the main Nazi Party Archives. Associated collections in the Prints & Photographs Division include Hermann Göring's photograph albums, a substantial collection from the Rehse Archiv and photo albums in the Matthew Ridgway Collection.

The collection Holocaust-Era Judaic Heritage Library (Library of Congress. Hebraic Section) identifies books looted by the Nazis and received through Jewish Cultural Reconstruction, Inc., for which the identity of former owners could not be determined. Thousands of additional items with a Nazi provenance may also be found in the Library of Congress General collection and in other Library of Congress divisions.



Don C. Travis, Jr. Acting Chief, Library of Congress Mission, sorting Rehse Archiv papers, Munich, August 1946. From Prints & Photographs Division,  
<http://hdl.loc.gov/loc.pnp/ppmsca.65172>

### Publications by the Library of Congress

Contemporary accounts by staff of the Library of Congress who described the acquisition procedures and goals and the collections content.

#### Annual Reports of the Librarian of Congress

- 1946 - <https://hdl.handle.net/2027/mdp.39015011727891>
- 1947 - <https://hdl.handle.net/2027/mdp.39015035847865>
- 1948 - <https://hdl.handle.net/2027/mdp.39015011727305>

See also reports in *The Library of Congress Quarterly Journal of Current Acquisitions* and its successor publication *The Library Quarterly*. Occasional articles are in the *Library of Congress Gazette*, an internal staff publication.

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  - 93, p. 137 (German Collection)
  - 94, p. 138 (German Speech and Monitored Broadcast Collection)
  - 102, p. 149 (Graphic Design Collection, including the Rehse Archiv)
  - 97, p. 143 (Hermann Göring Collection)
  - 237, p. 345 (Technical Report Collection)
  - 239, p. 348 (Third Reich Collection)
- Stuurman, Douwe. "The Nazi Collection: A Preliminary Note," *Quarterly Journal of Current Acquisitions*, vol. 6, no. 1, November 1948, pp. 21-22. <https://www.jstor.org/stable/29780523>
- Vanderbilt, Paul. *Guide to the Special Collections of Prints & Photographs in the Library of Congress*. 1955.
  - pp. 78-79 (Hitler Collection)
  - p. 115 (Nazi Collection)
- Vanderbilt, Paul. "Prints and Photographs of Nazi Origin," *Quarterly Journal of Current Acquisitions*, Vol. 6, No. 4 (August 1949), pp. 21-27. <https://www.jstor.org/stable/29780554>

The *Library of Congress Staff Information Bulletin*, an internal newsletter, included regular reports on the European Mission, beginning with the January 12-18, 1946, issue. There are numerous short reports on the European Mission prepared by staff members for Librarian of Congress Luther Evans, synopses of longer reports, and short pieces on issues faced by the European Mission. For example, "The problem of loot," (April 20-26, 1946, p. 4) describes efforts made to prevent acquisition of looted materials. Acquisition notes on particular collections and additions to specific divisions cover Maps, Aeronautic, and Manuscripts. There are also a number of reports on the Cooperative Acquisitions Project. These and other Library of Congress publications can be found at HathiTrust:

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Booms, Hans. Die "Sammlung Rehse." *Der Archivar*, 22. Jahrg., Heft 1, Feb. 1969, pp. 58-59.

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<https://libmma.contentdm.oclc.org/digital/collection/p16028coll4/id/828>

Monuments Men, Roberts Commission, and American Council of Learned Societies; Monuments Men Foundation for the Preservation of Art:

<https://www.monumentsmenfoundation.org/about-the-foundation>

OMGUS – Monuments, Fine Arts, and Archives. Copies of records at the National Archives and Records Agency. <https://www.fold3.com/browse/1/hRyVVKV8Z>

Photographic History of Offenbach Archival Depot,

<https://www.fold3.com/browse/114/hRyVVKV8ZJE3Bbf9O5VDqlczs> and Photostatic copies of bookplates

<https://www.fold3.com/browse/114/hRyVVKV8ZzH2vfYQZ>

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<https://www.ushmm.org/information/exhibitions/online-exhibitions/special-focus/offenbach-archival-depot/establishment-and-operation>



## Genealogical and Related Research Resources

Compiled by Grant G. Harris, Chief, European Division [grha@loc.gov](mailto:grha@loc.gov)

This guide concerns resources of the Library of Congress (LC) that relate to genealogy, telephone/address directories, restitution of cultural property, and provenance issues of World War II, especially Nazi-looted art and books. It has three sections:

1. Library of Congress research centers, Ask a Librarian, and the Library of Congress Online Catalog
2. Telephone and address directories held by LC and [GenealogyIndexer.org](http://www.genealogyindexer.org) —a directories search engine
3. Selected databases from LC's Electronic Resources pages

### Library of Congress research centers, Ask a Librarian, and the Online Catalog

The Library of Congress has several general and specialized research centers, all of which are open and freely available to users from around the world. The Library's research centers are listed at <http://www.loc.gov/rr/> with links to their home pages for more information. The Library welcomes questions through the "Ask a Librarian" system <http://www.loc.gov/rr/askalib/ask-contactus.html>.

The Library of Congress Online Catalog is available at <https://catalog.loc.gov>. The Library's research center for Local History and Genealogical Reference Services <http://www.loc.gov/rr/genealogy/> includes search tips on locating genealogical materials in the Online Catalog (that center's pages also provide many helpful genealogical guides in its "Bibliographies and Guides" section). As regards searching the Library of Congress Online Catalog for issues relating to cultural property and provenance, here are several selected Library of Congress subject headings:

- Art--Provenance--Research--Germany
- Art thefts--Germany
- Art treasures in war--Germany
- Confiscations--Germany
- Cultural property--Repatriation--Germany
- Holocaust, Jewish (1939-1945)--Germany--Reparations
- Jewish property--Germany
- Museums--Acquisitions--Moral and ethical aspects
- World War, 1939-1945--Art and the war
- World War, 1939-1945--Confiscations and contributions--Germany

### Telephone and Address Directories

The above-noted Local History and Genealogical Reference Services web pages also provide this overall guide to the Library's holdings of American and foreign address and telephone directories:

[http://www.loc.gov/rr/genealogy/bib\\_guid/telephnononcurr.html#fmic](http://www.loc.gov/rr/genealogy/bib_guid/telephnononcurr.html#fmic).

For Europe alone, the Library of Congress has more than 12,000 telephone directories. The European Reading Room <https://www.loc.gov/rr/european/> has compiled indexes to the Library's telephone directories from nearly all the countries of Europe and from the countries of Central Asia and the



Caucasus that gained independence with the dissolution of the USSR in 1991. These guides can be viewed at <https://www.loc.gov/rr/european/tel.html>.

LC began systematic acquisition of European telephone directories around 1937, but the effort was interrupted by WWII. Collections of West European directories are more complete by far than for Eastern Europe. Most of the Library's directories are still in the original hard copy, but some directories are on microfilm. In some cases, the Library has microfilmed small numbers of directories from specific countries. In a few cases, we have purchased microfilm. Notably, the Library purchased a large microfilm collection of French telephone directories from 1883 to 1959, filmed by France's national library: *Annuaires téléphoniques, 1883-1959, reproduits sur microfilm avec le concours du Ministère des Poste et Télécommunications*. Sable-sur-Sarthe: Bibliothèque nationale, 1988; available in the Microform & Electronic Resources Center, Jefferson Building, under shelf number Microfilm 2000/54. A guide to that collection is available in the Main Reading Room: Microform Guide 530.

From Germany alone, the Library has more than 4,000 telephone directories from 1935 to the present, almost all of which are still in the original hardprint. The Library's earliest German telephone directories cover the years 1935, 1938, 1940, and 1942, and these four years have been microfilmed on 12 reels: *Reichs-Telefonbuch: Telefon-Adressbuch für das deutsche Reich* -- Berlin: P.A. Hoffmann, <1935-1942>. Shelf number: Microfilm 2000/6003. Available in the Microform & Electronic Resources Center, Jefferson Building.

For this microfilm, 1935 is complete in 3 volumes, as is 1938. For 1940, LC has only volume 1 covering letters A and B, mostly for Berlin, and volume 4, which covers Y to Z, but also the Sudetenland and Austria, both of which were annexed by Germany in 1938. In that volume, Austria is referred to as "Ostmark" (meaning 'Eastern March'), the appellation used by Nazi propaganda from 1938 to 1942 to designate Austria. For 1942, LC has volumes 2-5, covering Berlin through Z (the cities and smaller locales in Sudetenland and Austria were fully integrated within Germany for that year's directory, not listed separately). The original hardcopy volumes for these four years have been retained in remote storage; all bear the Nazi symbolism on their covers.

- The European Division has digitized and made freely available online about 20 telephone directories after obtaining digital rights for those specific volumes from the governments of Bulgaria, Poland, Romania, and Serbia. Also digitized and made available online are about 80 Ukrainian telephone directories, mostly those directories donated in 2016 to the Library by genealogist Miriam Weiner. Interestingly, Ukraine's copyright law specifies that copyright does not apply to that country's telephone directories. We have obtained the rights to digitize a few directories from Belarus and will start that process soon.

The European Division has also worked with a freely available genealogical search engine, [GenealogyIndexer.org](https://genealogyindexer.org/), to add our relatively few digitized directories to that site's much larger collection of digitized directories.

**GenealogyIndexer.org** <https://genealogyindexer.org/> A free, full-text search engine for 2 million pages of more than 3,000 historical European directories (business, address, telephone, etc.) and other genealogical sources. A full list of its directories is at <https://genealogyindexer.org/directories>. Coverage is strongest for Poland and Germany. Advanced search options include soundex, wildcard, phrase, Boolean, proximity, transliteration, and mitigation of OCR errors. The site's developer, genealogist Logan Kleinwaks, notes that "directories can help to identify living relatives of people from the WWII era, even when starting with minimal, uncertain, or ambiguous information – they were critical in about half of my searches for heirs of pre-War Warsaw real estate owners." Includes yizkor books, military lists, community and personal histories, and school sources.





Contact: [logan@genealogyindexer.org](mailto:logan@genealogyindexer.org) (for assistance, questions about directories included or not, genealogical questions, use of OCR to make other scanned documents searchable).

## Selected Electronic Resources at the Library of Congress Concerning Genealogy, Provenance, and Confiscated Art and Books

<http://eresources.loc.gov>

The pages below describe about 50 electronic resources out of the 1,500 e-resources to which the Library of Congress subscribes. These selected e-resources are more likely to contain information pertinent to either genealogy or to provenance issues of World War II, especially Nazi-looted art and books. The Library subscribes to commercial resources described below which are marked with the words *On-site access only* - these resources can be accessed from workstations at the Library of Congress, but not remotely. In any of the Library's public reading rooms, click on *Electronic Resources*. Or, contact a research library in your geographic area to see if they have a subscription.

Even outside the Library's buildings, remote users can at least view the initial landing pages describing the 1,500 e-resources at <http://eresources.loc.gov>. That site also includes several freely available electronic resources that Library of Congress staff have found to be highly informative, and remote users can certainly connect to those free e-resources. A few of those free resources have been included in this guide, and they are indicated by the words "Free Access", followed by the direct url. For primarily foreign-language e-resources, the names of those languages have been underlined in the e-resource descriptions.

For the e-resources described below, many of them have been searched for two phrases: "nazi looted" and "restitution of cultural property." The descriptions for many of the e-resources end with the number of results when searching for those phrases. For example, for the first e-resource, ABI/INFORM, the description includes: ["nazi looted" 372. "restitution of cultural property" 82], meaning that 372 entries were retrieved by searching "nazi looted" as a phrase with quotation marks around the two words, and 82 entries by searching "restitution of cultural property" as a phrase with quotations marks. Searching without quotations marks for the two words *nazi* and *looted* will often retrieve 5 to 15 times more entries than the phrase "nazi looted", but many of the entries may not be relevant. These sample searches simply suggest which e-resources might contain more materials that are pertinent even when using other search terms related to the topic. In general, no search numbers are given for e-resources that are primarily genealogical or biographical. Several e-resources primarily concern materials in French, German, Hebrew, Hungarian, Italian or Russian, and in most of these cases the sample search terms are in those languages. Keep in mind that there is no "super" database that contains everything we would want. Searching a number of these resources will retrieve more materials pertinent to your research.

The Library subscribes to **Primo Central**, a metasearch engine that attempts to search across many of the Library's other e-resources, as well as some open-access content. It may be especially useful for cross-topic searching or where few entries are retrieved from any one e-resource. Conversely, because many e-resources have their own proprietary structures, a metasearch engine simply isn't able to connect to and search many of the commercially available e-resources. It is best to try several individual e-resources and also try *Primo Central*, but do not rely on it.

**ABI/INFORM Collection** Indexes over 6,800 journals, nearly 80% of which are in full-text. Primarily business oriented. [sample searches: "nazi looted" 372. "restitution of cultural property" 82] On-site access only.

**Academic Search Complete** Provides more than 6,100 full-text periodicals; indexes and abstracts more than 10,000 journals and more than 10,000 monographs, reports, proceedings, etc. Covers humanities,



social sciences and pure sciences. [sample searches: "nazi looted" 166. "restitution of cultural property" 16] On-site access only.

**Ancestry** (Genealogy/Biography) Contains more than 1.5 billion names in over 4,000 databases. Includes records from the United States Census; military records; court, land and probate records; vital and church records; directories; passenger lists, primary-source document images (including the US Federal census) and a variety of genealogical research features. Its Immigration Collection includes the New York Passenger Lists for 1820-1891; The American Genealogical-Biographical Index; The Civil War Research Database, the Civil War Service Records, and the Civil War Pension Index; The Social Security Death Index; Massachusetts Town Vital Records Collection; Texas Land Title Abstracts; World War I Draft Registration Cards; World War II and Korean Conflict Veterans Interred Overseas; Public Member Trees; U.S. City Directories; and School Lesson Plans. On-site access only.

**Arcanum Digitheca** The largest Hungarian database, containing scientific journals, encyclopedias, newspapers and series with over 10 million pages of scientific and cultural documents. [sample searches: "műkincsek visszaszolgáltatása" (return of treasures) 59. Náci zsidó vagyon (Nazi Jew property, without quotation marks) 3,779. Náci zsidó (Nazi and Jew, without quotation marks) 29,186. Náci zsákmány (Nazi and plunder, without quotation marks) 2,130.] Coverage: 1700s-present. On-site access only.

**Art Full Text (H. W. Wilson)** Indexes major English-language periodicals, yearbooks, and museum bulletins in the arts, as well as expanded coverage of European, Latin American, Canadian, Asian and other non-Western art, new artists, contemporary art, exhibition reviews, and feminist criticism. [sample searches: "nazi looted" 165. "restitution of cultural property" 28] On-site access only.

**Artemis: Primary Sources** Allows cross-searching of primary sources from several collections, many from the 18<sup>th</sup> century and up through 1950 and beyond. Includes some materials from the Smithsonian, the Associated Press, British Newspapers 1780-1950, Illustrated London News, The Making of the Modern World collection, etc. [sample searches: "nazi looted" 23. "restitution of cultural property" 1; but conducting that search results in the system suggesting a search of "*protection* of cultural property," which retrieves 50 items] On-site access only.

**Arts & Humanities Citation Index** Indexes 1,470 of the most important journals in the humanities and arts fields, worldwide. Coverage: 1975 to present. [sample searches: "nazi looted" 20. "restitution of cultural property" 18] On-site access only.

**Biography and Genealogy Master Index** (Genealogy/Biography) Indexes nearly 12 million biographical sketches in more than 2,700 volumes and editions of current and retrospective reference books, covering both contemporary and historical figures throughout the world. Provides name, date of birth (and death), and the names and dates of biographical source publications that contain information about the individual. On-site access only.

**Business Insights: Global** A business-oriented e-resource, but includes many articles about Nazi-looted art. [sample searches: "nazi looted" 0; but this search without quotations around the two words retrieves 2,877 items, some of which do have the two keywords next to each other in the right order. "restitution of cultural property" 142] On-site access only.

**Canadian Newsstream** Full text of nearly 300 newspapers from Canada's leading publishers, including *The Globe and Mail*. Coverage: some backfiles date as far back as the late 1970s and 1980s. Updated daily. [sample searches: "nazi looted" 305. "restitution of cultural property" 2] On-site access only.





**Canadian Periodicals Index Quarterly** Contains citations from over 415 Canadian and international multidisciplinary journals and magazines, 165 of which are in full text. Coverage: 1980 to present. [sample searches: "nazi looted" 45. "restitution of cultural property" 1] On-site access only.

**Central and Eastern European Online Library (CEEOL)** Mostly East European languages other than Russian. Provides full-text access to over 1,900 humanities, and social and political science journals, 450 Open Access e-books, and 3,000 Grey Literature documents concerning Central, Eastern and South-Eastern Europe. Articles are in over 20 European languages, including English. Coverage: mostly after the year 2000. On-site access only.

**Complete List of Russian, Ukrainian, CIS and Baltic Titles** (East View) Primarily Russian; also Ukrainian and other languages of the former USSR. Hundreds of fully searchable Russian newspapers, including regional papers; newswires; numerous scholarly periodicals grouped under the category 'Russian Social Sciences & Humanities'; and current serials from the former Soviet republics of Belarus, Moldova, and Ukraine, the Baltics (Estonia, Latvia, Lithuania), Central Asia (Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, and Uzbekistan), and the Caucasus (Armenia, Azerbaijan, Georgia). Includes other resources, all of which are fully searchable. See also EastView's separate product, *Russian National Bibliography*, described further below in this guide. [Here are some related Russian terms, followed by an English rendering, in parentheses, and then the Latin-letter transliteration, using Library of Congress transliteration: Трофейное искусство (looted art; literally, "trophy art") Trofeinoe iskusstvo 336; this phrase refers to the cultural artifacts that were looted during WWII (not just by Nazis specifically). Сокровища, украденные нацистами (Nazi-looted treasures) Sokrovishcha, ukradennye natsistami 3. Грабеж культурных ценностей (pillage or plunder of cultural assets) Grabezh kul'turnykh tsennostei 21. Возврат культурных ценностей (restitution of cultural property) Vozvrat kul'turnykh tsennostei 193.] On-site access only.

**CQ.com Congressional Quarterly**, including *Congressional Weekly*, provides in-depth legislative news and analysis of the United States Congress. Covers bills, hearings and debates, laws, voting records, and committee reports and testimony, CQ Roll Call StateTrack, which follows legislations and regulations in all 50 states, the District of Columbia and the federal government. [sample searches: "nazi looted" 39. "restitution of cultural property" 0. A search for germany and "cultural property" retrieves 207 items.] On-site access only.

**Cyndi's List** Free Access: <https://www.cyndislist.com/> (Genealogy/Biography) A portal to genealogical resources on the Internet, intended as a starting point for genealogical research online. Although the List itself is free, the resources that it points users to are not necessarily free; some are fee-based. On average 1,500 new links are added, 600 links are updated/corrected, and 300 non-working links are deleted each month. There are more than 180 categories on the list, as well as individual pages for each US state, US county, Canadian province, and UK county. Categories include: Adoption; Census Worldwide; Death Records; Obituaries; Ports of Entry; Military Worldwide; Finding Living Peoples; House & Building Histories; Records Preservation; etc.

**DigiZeitschriften: das Deutsche Digitale Zeitschiftenarchiv** German Language Provides full-text access to over 700 well-known German language academic journals from 19 subject areas, including: Archaeology; Art; Economics; Education; Egyptology and Coptic Studies; English Studies; Geosciences; German Language & Literature; History; History of Technology; Law; Librarianship; Mathematics; Musicology; Natural Sciences; Oriental Studies; Philology; Philosophy; Religion; Romance Language & Literature; Sociology. [sample searches: "Rückführung von Kulturgütern" (Restitution of cultural property) and checking the box for both metadata and fulltext, 34, but searching Rückführung Kulturgütern without quotes retrieves 282. "Beschlagnahme der Kunst" (confiscation of art) 0, but searching Beschlagnahme Kunst without quotes retrieves 2,526. Raubkunst (looted art) 51] On-site access only.





**EBSCO Research Databases** A multi-disciplinary full-text resource that covers the social sciences, humanities, education, computer sciences, engineering, language and linguistics, arts and literature, medical sciences, military and defense issues, and religion. Updated on a daily basis. The link provided here will search all cross-searchable databases available on the EBSCO platform (including the H.W. Wilson resources). [sample searches: "nazi looted" 928. "restitution of cultural property" 110] On-site access only.

**Eureka.cc.** Over 3,000 news/current-event sources from the Americas and Europe, especially Canada and France, from important French newspapers such as *Le Monde* and *Le Figaro*, to small regional newspapers, plus newswires, specialized periodicals, and radio and television transcripts. Languages include English, French, Spanish, German, Italian, Portuguese, Swedish, Dutch. Coverage: current and more than 3 decades of archives. 130,000 new articles added daily. [sample searches: "nazi looted" 3. "restitution of cultural property" 33. "restitution des biens culturels" 5] On-site access only.

**Fold3** Contains primary source documents from the United States National Archives and Records Administration. [sample searches: "nazi looted" 387. "restitution of cultural property" 37,000] On-site access only.

**Freely Accessible History, Genealogy & Archives Online Resources**

Alternate Title: **History, Genealogy & Archives Online Resources**

Free Access: <http://ereresources.loc.gov/record=e1000504~S9> A collection of more than 300 publicly available History, Genealogy & Archives online resources selected by the Library of Congress staff.

**Gale Cengage Databases** Allows searching across many Gale full-text resources, e.g., periodicals, popular magazines, books, and newspapers. [sample searches: "nazi looted" Magazines: 70 articles. Academic journals: 120 articles. Books: 4. News: 661. "restitution of cultural property" search did not work. But the system suggested using "Cultural property repatriation," which retrieved 66 magazine articles, 89 academic journal articles, 515 news items, and 1 videocast. Many of those items did not concern WWII. A search for "Cultural property repatriation" and Germany retrieved 4 magazine articles, 18 academic journal articles, and 71 news items.] On-site access only.

**HeinOnline** Contains over 6,500 full-text ejournals, ebooks, and reports covering domestic and international law. Sources include government legal notices, treaties and agreements, and Supreme Court rulings. There are many HeinOnline specialized resources; choose the one that is simply HeinOnline with no other words to search across all HeinOnline resources. [sample searches: "nazi looted" 498. "restitution of cultural property" 397] On-site access only.

**HeritageQuest Online** (Genealogy/Biography) A growing collection of research material for tracing family history and American culture. Includes the **Periodicals Source Index** or **PERSI**, which is a comprehensive subject index covering more than 6,500 genealogy and local history periodicals written in English and French (Canada) since 1800. Allows searching on surnames, locations, and methodologies as well as the ability to browse the journals by title and keyword. There are more than 1.6 million article citations currently available. Updated annually. On-site access only.

**Historical Abstracts with Full Text** History of all countries except U.S. and Canada. Represents scholarship from more than 90 countries, indexing more than 1,800 journals in over 40 languages. With over 800,000 records and access to the full text of more than 349 journals and more than 120 books.



Includes book citations, dissertations and theses. Coverage: 1955 to present. [sample searches: "nazi looted" 36. "restitution of cultural property" 3] On-site access only.

**Historical Jewish Press Free Access:** <https://web.nli.org.il/sites/JPress/English/Pages/default.aspx> Contains a collection of Jewish newspapers published in various countries, languages, and time periods. The site has English, French, and Hebrew interfaces. See its "Advanced Search" rather than basic search. From Niversit at Tel-Aviv, Jews of Islamic Countries Archiving Project. [sample searches: "nazi looted" 39. "restitution of cultural property" 0]

**Homeland Security Digital Library** Includes U.S. policy documents, presidential directives, national strategy documents, and theses and reports from various universities, organizations and local and state agencies. Includes a wide range of web-based resources from NASA to RAND to Medline Plus. [sample searches: "nazi looted" 5. "restitution of cultural property" 4] On-site access only.

**IBZ Internationale Bibliographie der geistes- und sozialwissenschaftlichen Zeitschriftenliteratur = International Bibliography of Periodical Literature.** Indexes over 2 million journal articles from 11,000 journals covering all subject areas from around the world, especially humanities and social sciences, in German, French and English. Subject headings and reference in English and German. Coverage: 1983 to present. 132,000 new entries every year. [The following four searches were run with the boxes for Journals/Yearbooks and Databases both checked to be included in the search: "Rückführung von Kulturgütern" (Restitution of cultural property) 56. "Beschlagnahme der Kunst" (confiscation of art) 597. "Nazi-Raubkunst" (Nazi plunder of art) 1. Raubkunst (art plunder) 80] On-site access only.

### ***Index to Hebrew Periodicals***

Alternate title: **Haifa Index to Hebrew Periodicals** (IHP) (includes genealogical/biographical resources) Includes primarily Hebrew material, except for Hebrew reviews of books in other languages. Contains over 600,000 items covering Israel, Judaism and other subjects. Includes 4 sections: The Index to Hebrew Periodicals, 1977 to present; Eretz Israel Data Base (earlier and non-Hebrew materials; includes genealogical resources with more than 400,000 records and around 20,000 different surnames of individuals); Tel-Hai Index to Israeli Newspapers, 1985-1992, 1994-1997 (selective); Bar-Ilan University Index to Newspaper Literary Supplements, 1985 to present (selective). Available in both English and Hebrew user interfaces. Coverage: 1977 to present. On-site access only.

**Jewish Data** (Genealogy/Biography) Contains more than 170,000 records about Jewish history and genealogy. The database is divided into three types of records: Declaration of Intention Documents filed by Jewish immigrants (Jewish Passenger Records at Ellis Island) and the Social Security Death Index. Entire Jewish Cemeteries with images of every tombstone, easily searchable, including English indexing for some Hebrew-only monuments. Includes many images from Canada and Germany. A number of hard-to-find books on Jewish history and genealogy, such as *Who's Who in American Jewry*, 1926. Every name entry is indexed, and users can just click to see a clear image of the original page. On-site access only.

**Jewish Studies Source** Contains full text for over 400 leading academic journals within the discipline, monographs, related articles from major periodicals and newspapers, and over 1600 biographies of leading historical and contemporary Jews. Includes extensive full-text backfiles, and the entire Jewish Telegraphic Agency database from 1922 to present. [sample searches: "nazi looted" 14. "restitution of cultural property" 0] On-site access only.

**JSTOR** A searchable collection of longstanding academic journals, primarily American and British, on all subjects; some date back to the late-17th century. Excludes coverage of the most recent five years. [sample searches: "nazi looted" 58. "restitution of cultural property" 78] On-site access only.



**MyHeritage Library Edition** (Genealogy/Biography) Features over 8 billion primary historical records from the United States, Europe, and other regions, with coverage starting from the 16th century. Often accompanied by true document images. Focuses on people-based records: censuses, family tree profiles, US public records, Nordic records, more than 80 million historical photographs, military records, immigration records, passenger lists, Citizenship & naturalization records, directories, guides, references, biographies and yearbooks, land and court records, wills and probate records, etc. On-site access only.

**National Socialism, Holocaust, Resistance and Exile 1933-1945 =**

**Deutsche Geschichte im 20. Jh.: Nationalsozialismus, Holocaust, Widerstand und Exil, 1933-1945** German language A substantial digital archive of fundamental primary sources on the National Socialist state and the National Socialist German Workers' Party, Nazi ideology and propaganda, National Socialist justice and legislation, on resistance and persecution, and annihilation and expulsion in the "Third Reich," with considerable biographical material. The approximately 40,000 primary sources with about 450,000 pages include: administration files and correspondence from the highest authorities of the "Third Reich," especially from the party chancellery of the NSDAP; situation and status reports of the secret state police authorities (Geheime Staatspolizei, SD-Sicherheitsdienst of the SS and Reichssicherheitshauptamt) from the Reich and the annexed and occupied territories; Adolf Hitler's speeches, writings and orders from 1925 to 1945; the diaries of Joseph Goebbels from 1923 to 1945; indictments and judgements of the Nazi People's Court (Volksgerichtshof) and the Higher Regional Courts of Vienna and Graz, which heard thousands of cases of high treason against opponents of the regime; programmatic writings, speeches, political testaments, camouflaged writings and leaflets by opponents of the regime and emigrants; expatriation and deportation lists; the previously unpublished card index on the Nuremberg war crimes trials, which indexes some 30,000 documents of evidence from the prosecution. Coverage: primarily 1933 – 1945. On-site access only.

**Nexis Uni** Substantial full-text resource from NexisLexis, with over 6,000 news, business, and legal sources, directories, including deep backfiles and up-to-the-minute stories in national and regional newspapers, wire services, broadcast transcripts, international news, and non-English language sources. [A search for "nazi looted" retrieved over 10,000 results in each of these six categories: "News"; "Law Reviews and Journals"; "Cases"; "Statutes and Legislation"; "Briefs, Pleadings and Motions"; and "Directories." That search also retrieved 2,264 items under the category "Administrative Codes and Regulations"; 1,664 under "Administrative Materials"; and 7,361 under "Legal News." A search for "restitution of cultural property" retrieved "News" 251; "Law Reviews and Journals" 252; "Cases" 1; "Statutes and Legislation" 3; "Briefs, Pleadings and Motions" 19; "Directories" 5.] On-site access only.

**OmniFile Full Text Mega Edition** Contains the full text of articles from over 1,750 publications, as well as article abstracts and indexing from over 3,500 publications covering nearly all subjects. Indexing (1982- ), Abstracting (1984- ), and select Full Text (1994- ). The database contains all the indexing, abstracting, and full text that is contained in these 11 Wilson databases: Applied Science & Technology Full Text; Art Full Text; Biological & Agricultural Index Plus; Education Full Text; General Science Full Text; Humanities Full Text; Index to Legal Periodicals Full Text; Library Literature & Information Science Full Text; Readers' Guide Full Text; Social Sciences Full Text; Business Full Text. [sample searches: "nazi looted" 275. "restitution of cultural property" 15.] On-site access only.

**Open Access Theses and Dissertations** Free Access: <https://oatd.org/> Indexes over 5 million electronic theses and dissertations from around the world. To the extent possible, the index is limited to records of graduate-level theses that are freely available online. The full text of all papers lives on the original hosting site, usually the repository of the university that granted the degree. OATD indexes about the first 30 pages of some theses in order to show search hits, but does not index or store the full text of the paper.  
se its "Advanced Search Options" rather than basic search. [sample searches: "nazi looted" 6. "restitution of cultural property" 3. restitution and "cultural property" 13]



**Oxford Academic Journals** Provides searchable full text of journals in the humanities, social sciences, law, science, and medicine, two-thirds of which are published in partnership with learned and professional societies. [sample searches: “nazi looted” 67. “restitution of cultural property” 1121] On-site access only.

**PAIS International** Primarily English, but also French, German, Italian, Portuguese, Spanish. Includes PAIS Archive. Chronicling global public policy and social issues, the Public Affairs Information Service indexes over 3,600 journal articles, books, hearings, reports, gray literature, government publications, Internet resources, and other publications from over 120 countries. Retrospective material dates from the early twentieth century through the mid-1970s. Links to web resources and publisher websites. Newspapers and newsletters are not indexed. Coverage: Various Dates. [sample searches: “nazi looted” 8. nazi looted 75. “restitution of cultural property” 9] On-site access only.

**Pascal Francis** Free Access: <https://pascal-francis.inist.fr/home/> French language, primarily. Combines two bibliographic databases from France’s Institut de l’information scientifique et technique - Centre national de la recherche scientifique (Inist-CNRS) with coverage from 1972 to 2015. No more citations were added after 2015. *Pascal* gathers 20 million bibliographic references concerning the sciences, technology and medicine. *Francis* covers the humanities and social sciences, with 2.6 million bibliographic references to periodical articles from many countries. Pertinent French search terms for *Francis* are: juif; livre; art; nazisme; pillage; restitution des biens culturels; restitution; propriété culturelle. This database has parallel subject terms in French and English. [sample searches: “nazi looted” 6. “propriété culturelle” 93. “restitution des biens culturels” 99. This database would not search “restitution of cultural property” but its subject thesaurus includes “cultural property restitution” and “restitution des biens culturels”, either of which retrieve about 100 entries.]

**Periodicals Index Online** A bibliographic database indexing millions of articles by using just the tables of contents from thousands of periodicals, from 1770s to 1990/1991; primarily English-language, but also French, German, Italian, and Spanish-language periodicals. Coverage: from first issues to 1990/1991. [sample searches: “nazi looted” 12, but: nazi looted 860. “restitution of cultural property” 9] On-site access only.

**Project Muse** Contains full text for over 220 scholarly journals published by university presses in the fields of literature and criticism, history, the visual and performing arts, cultural studies, education, mathematics, political science, gender studies, and others. Start of coverage for each journal ranges from the 1970s to 1990s. [sample searches: “nazi looted” 18; nazi looted 253. “restitution of cultural property” 782] On-site access only.

**ProQuest Central** Searches across many ProQuest databases, covering more than 17,580 newspapers and periodicals—with over 11,490 titles in full text. [sample searches: “nazi looted” 2,382. “restitution of cultural property” 238] On-site access only.

**ProQuest Dissertations & Theses Global** Indexes doctoral dissertations and master’s theses, with coverage from 1861 to the present. Those published from 1980 to present include abstracts, and many of those published since the 1990s are available in full text. [sample searches: “nazi looted” 38, but nazi looted 3591. “restitution of cultural property” 51] On-site access only.

**ProQuest Historical American Jewish Newspapers** Comprises full text of *The Jewish Advocate* (1905-1990); *The American Israelite* (1854-2000); *The Jewish Exponent* (1887-1990); and *The American Hebrew & Jewish Messenger* (1857-1922). [sample searches: “nazi looted” 23. “restitution of cultural property” 0] On-site access only.



**ProQuest Historical Newspapers and Periodicals** Contains digital reproductions of every page from every issue from more than a dozen historical United States and British newspapers, including Jewish newspapers, along with hundreds of American periodicals including: *Atlanta Constitution; Atlanta Daily World; Baltimore Afro-American; Boston Globe; Chicago Defender; Chicago Tribune; Christian Science Monitor; Cleveland Call & Post; Los Angeles Sentinel; Los Angeles Times; New York Amsterdam News; New York Times; Norfolk Journal & Guide; Philadelphia Tribune; Pittsburgh Courier; Wall Street Journal; Washington Post.* [sample searches: "nazi looted" 159. "restitution of cultural property" 11] On-site access only.

**ProQuest International Newsstream** Provides 660 of the world's top newspapers, including *The Times* (London), *The Bangkok Post, El Norte, Financial Times, The Guardian, Jerusalem Post, South China Morning Post, The Daily Telegraph, Asian Wall Street Journal*, and the BBC Monitoring series of publications. [sample searches: "nazi looted" 707. "restitution of cultural property" 66] On-site access only.

**Russian National Bibliography** Russian-language bibliographic database covering books, newspapers, journals, book criticism and reviews, the arts, sheet music, dissertations and maps from 21,500 publishers. Covers Russia (Federation), Soviet Union and former Soviet republics imprints. Titles in the database come from the following Russian bibliographies: Knizhnaia letopis' (Bibliography of Russian book publications); Letopis' gazetnykh statei (Index to 90 Russian newspapers); Letopis' zhurnal'nykh statei (Index to 3,500 Russian periodicals, including journals, magazines, and other serial publications); Letopis' avtoreferatov dissertatsii (Index to over 90,000 Russian dissertation abstracts); Letopis' retsenzii (Index to Russian book reviews of both Russian and foreign books); Letopis' izoizdanii (Bibliography of art albums, posters, art reproductions, prints, applied graphic art); Notnaia letopis' (Index to Russian music-related publications, including musical and stage music works, folklore collections, school and methodological music publications and books); Kartograficheskaiia letopis' (Bibliography of cartographic and map publications produced in Russia). [sample searches: "Трофейное искусство" (looted art; literally, "trophy art") 1. "Сокровища, украденные нацистами" (Nazi-looted treasures) 0. "Грабеж культурных ценностей" (plunder of cultural assets) 0. "Возврат культурных ценностей" (restitution of cultural property) 1, but "Реституция культурных ценностей" is often used for restitution of cultural property, and searching for that phrase (with quotation marks) retrieves 4372 items. The truncation or wildcard symbol in this database is the asterisk, so, for example, *нацист\** will search for the various case endings of the Russian form of Nazi; *германи\** will retrieve all endings of Germany; *немц\** will retrieve all case endings of Germans] Coverage: 1994 to present. On-site access only.

**Sociological Abstracts** Abstracts and indexes the international literature in sociology, political science, and related disciplines. Contains abstracts of journal articles, books, book chapters, dissertations, and conference papers. Coverage: 1963 to present. [sample searches: "nazi looted" 88. "restitution of cultural property" 20] On-site access only.

**Torrossa** Casalini Libri's primarily Italian full-text platform offers access to over 455,000 articles and chapters, 39,000 ebooks and 1,000 ejournals from over 265 Italian, Spanish, French and Portuguese publishers. Subject areas include: pure sciences; literature; social sciences; humanities; history; geography; biography; the arts; technology; applied sciences; religion; philosophy; psychology; language. [sample searches: nazisti saccheggiati 107. "restituzione di beni culturali" 27] On-site access only.

**Worldwide Political Science Abstracts** Abstracts and indexes over 1,500 serials from several countries, especially concerning political science and international relations. Includes abstracts of books, book chapters, dissertations and working papers. Coverage: 1975 to present. [sample searches: "nazi looted" 8. "restitution of cultural property" 11] On-site access only.





## SELECTED DEPARTMENT OF STATE RECORDS RELATING TO NAZI-ERA CULTURAL PROPERTY AT THE NATIONAL ARCHIVES AND RECORDS ADMINISTRATION (NARA)

The following is an overview of some of the most important Department of State files pertaining to Nazi-era cultural property at the National Archives in College Park, Maryland. It is not comprehensive and is intended as a starting point for research. Researchers undertaking a major study of this topic should be certain to examine appropriate finding aids. For additional information on Department of State records at NARA, visit the NARA website at <http://www.archives.gov/research/foreign-policy/state-dept/>. For descriptions of each series, please consult Online Public Access (OPA), the online catalog of NARA's holdings at <http://www.archives.gov/research/search>.

### I. General Records of the Department of State (Record Group 59)

**A. The Decimal File, 1910-63 (NAID 302021)** – The Department of State’s Central File was arranged according to two different decimal classification schemes from August 1910 to January 1963, the first covering the period 1910-49, the second covering the period from 1950-63. The Central Decimal File contains communications between the Department of State and U.S. diplomatic and consular offices in foreign countries, internal memorandums and reports, communications with foreign diplomatic and consular offices in the United States, and U.S. citizens, businesses and other organizations. There is no single file on Nazi art looting and post war restitution activities. Documentation is scattered among multiple decimal file categories.

**1910-49** – In its original form, the Decimal File is divided into four segments for these years: 1910-29, 1930-39, 1940-44, and 1945-49. The filing manual is available online at <http://www.archives.gov/research/foreign-policy/state-dept/finding-aids/manual-1910-49.pdf>. A few examples of decimal file numbers that contain information relating to looted cultural property include:

740.00119EW – Termination of War in Europe  
8\*\*.403 – Fine Arts in Country \*\* (Insert the country number into the decimal for the country of interest.)

**1950-63** – In 1950 the Department of State revised the Decimal File, which is divided into three segments for these years: 1950-54, 1955-59, and 1960-63. The 1960 version of the filing manual is available online at <http://www.archives.gov/research/foreign-policy/state-dept/finding-aids/manual-1960-63.pdf>.

NATIONAL ARCHIVES and  
RECORDS ADMINISTRATION

8601 ADELPHI ROAD

COLLEGE PARK, MD 20740-6001

[www.archives.gov](http://www.archives.gov)





**Finding Aids** – There are three primary finding aids for the Decimal File:

1. Name Cards: There is a name card index for each segment of the decimal file, arranged alphabetically, that helps to locate documents from or about a non-government entity or private individual. It is not comprehensive.
2. Purport Lists and Cards: Lists of documents arranged by the decimal system. Available for each segment from 1910-49. Provides a brief abstract of each document. Useful for determining whether a particular decimal classification contains any information pertinent to one's research. See microfilm publication M-973 for the lists for the 1910-29 cluster (rolls 1-223), for 1930-39 (rolls 224-431), for 1940-June 1944 (rolls 432-602), and for cards for July-December 1944 (rolls 603-654). Purport cards for the 1945-49 segment are not on microfilm but are available for research (Entry 203B).
3. Source Cards: Available for each segment 1910-1949. Cards are arranged by the source of the communication (country or city, thereunder to or from, thereunder by date), or by the State Department office originating a memorandum (Entry A1-198A). Provide a brief summary of each document.

**B. Records Maintained by Fine Arts and Monuments Adviser Ardelia Hall, 1949-1961 (NAID 2524542)** - This series consists of correspondence, memoranda, circular letters, lists, notes, bills of lading, magazine and newspaper clippings, and photographs maintained by Ardelia Hall in her capacity as Fine Arts and Monuments Adviser during and after World War II. The records relate to the return or restitution of foreign property, specifically objects of art, archival materials, books, and manuscripts that were looted, stolen, or illegally imported into the U.S. during and after World War II. A folder title list is available in OPA.

**A. Subject Files of the Assistant Legal Advisor for Cultural Relations and Public Affairs, 1943-1972 (NAID 631733)** - This series consists of records accumulated and created by the Department of State's Assistant Legal Advisor for Cultural Relations and Public Affairs. A small portion of the records includes files relating to the recovery of cultural objects dispersed during World War II, and the programs for the return of historic objects to countries of origin. These files consist of correspondence, memorandums, and minutes of interdepartmental committees and international conferences relating to looted art, disposition of German libraries, settlement of cultural properties under U.S. control, and international protection of artistic and historic property. Also included are copies of Department of State Bulletin articles written by Ardelia Hall, and other reports that refer to her expert advice and guidance on these cultural concerns. The bulk of the series, however, contains a variety of other miscellaneous Assistant Legal Advisor office files. A folder title list is available in OPA.



#### **D. Select Documents Released Under the Nazi War Crimes and Japanese Imperial Government Disclosure Acts Relating to Nazi War Crimes, 1940-2002 (NAID 593953) -**

This series consists of telegrams, correspondence, reports, memorandums, minutes, statements, resolutions, transcripts, declarations, legal instruments, aides-memoire, clippings, press releases, and other records that relate to topics arising out of World War II. Major topics include claims for compensation and restitution of looted assets; the Tripartite Commission for the Restitution of Monetary Gold; investigations of individuals accused of entering the U.S. illegally by concealing their Nazi pasts; and investigations of infamous Nazi leaders and war criminals. The records about claims for compensation and restitution of looted assets relate to U.S.-led negotiations with, and U.S.-inspired investigations by, countries that held the assets. Looted assets included works of art, monetary gold, nonmonetary gold, currency, communal and private property, and life insurance policies.

#### **II. Records of U.S. Foreign Service Posts (Record Group 84)**

All records originally filed at American embassies and legations (arranged by country) and consulates (arranged by city) are contained within record group 84. There are volume and box lists for foreign service posts available online in OPA. Records relating to Nazi art looting and post-war restitution efforts are located in foreign service post records for several countries, including Austria, Belgium, Czechoslovakia, France, Germany, Great Britain, Hungary, Italy, Luxembourg, Poland, Switzerland, and The Netherlands.

**1912-1948** – Records from each post are grouped by year or block of years and generally thereunder by subject according a pre-determined decimal filing scheme closely related to that used by the Department of State for its central files. Country numbers were not used, but the records are arranged by subject in classes similar to the Department's Decimal File scheme. Records related to looted art are filed among numerous different decimals, including:

- 350 Property Rights (as against the Government)
- 710 Political Relations
- 711.3 Enemy Property. Trading with the Enemy
- 840.3 Fine Arts
- 851 Financial Conditions
- 867.4 Jewelry, Gold and Silverware. Clocks and Watches. Antiques

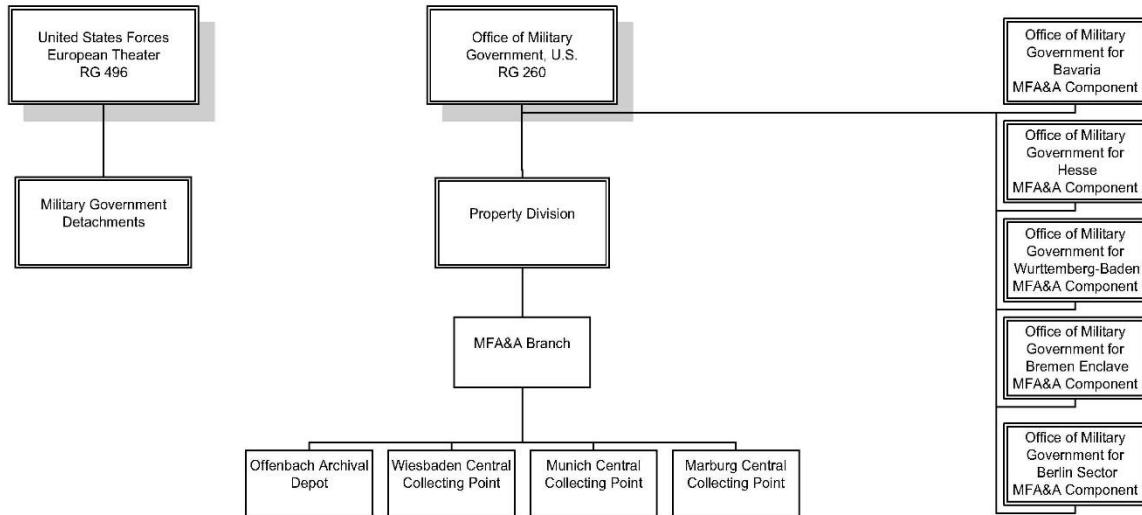
**1949-1963** – Records from each post are grouped by year or block of years and generally thereunder by subject according to a pre-determined decimal file scheme. The filing scheme is unique to Foreign Service Posts and is not related to the central file decimal scheme from the same period. Records relating to looted cultural property are filed under several different decimal file numbers, including:

- 321.3 Enemy Property/Safehaven
- 500 Economic Matters



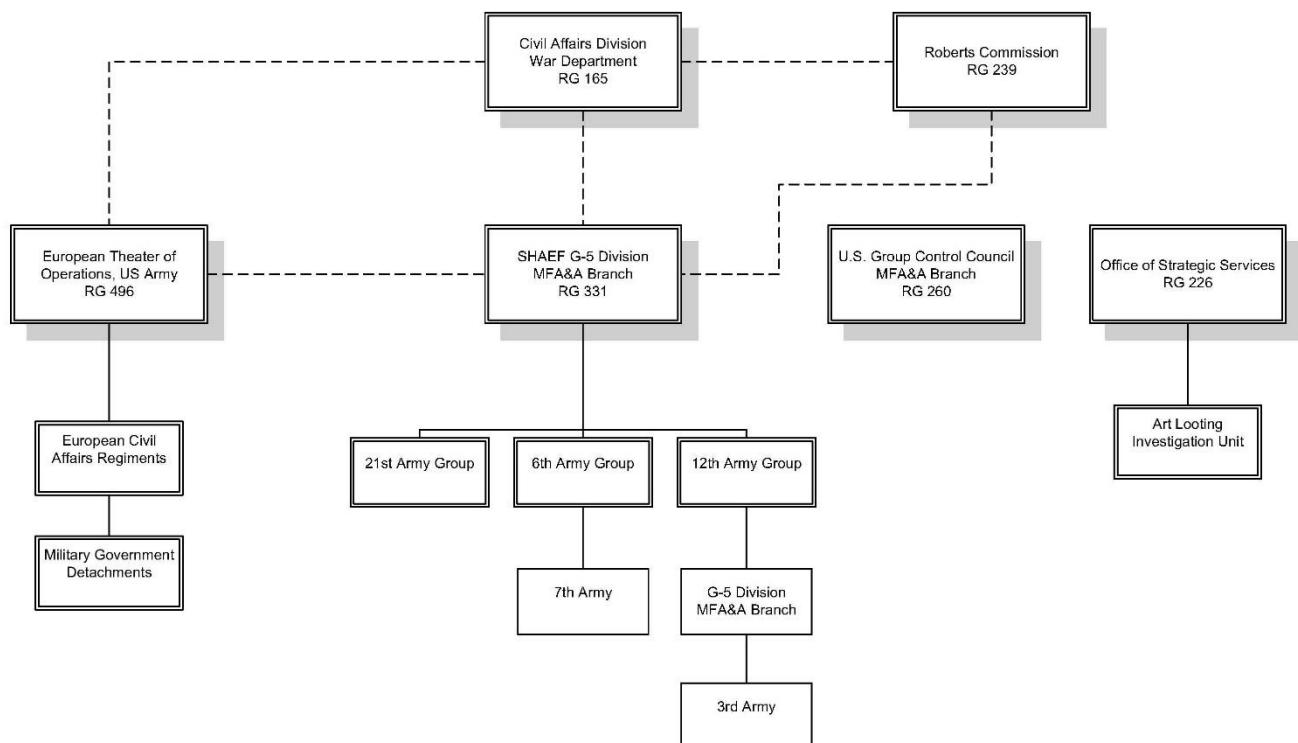


## World War II Provenance Research Military Records at NARA Germany, 1946-1949 (Simplified)





## World War II Provenance Research Records at NARA for European Theater of Operations, 1943-1945 (Simplified)



GB/SN, April 2014



## RESOURCES IN THE FREER|SACKLER ARCHIVES

### Smithsonian Online Virtual Archives (SOVA): Finding Aid Search

<https://sova.si.edu/>

SOVA provides a detailed finding aid and folder list for the collections that have been fully processed and described. Our most used collections all have detailed finding aids. Be aware that this search provides results from across archives at the Smithsonian, so you will need to either filter by archival repository on the left side of the search results page or pay careful attention to the repository field on the finding aid. Clicking on a collection title in the search results page brings you to the collection overview page. To find the folder list, click the 'CONTENTS' button at the top left of the collection overview page.

### Smithsonian Collections Search Center (CSC): Image or Item-Level Search

<http://collections.si.edu/search/>

CSC provides an item-level search across all the Smithsonian's collections. Every collection in the Freer|Sackler Archives has a brief collection description record here and there are many digitized items from our collection available here as well. To see results from only the Freer|Sackler Archives,

use the filtering options on the left side of the search results page: on 'catalog record source' and select 'Freer Gallery of Art and Arthur M. Sackler Gallery Archives'.

### Research Visits

To make an appointment at the Freer|Sackler Archives, please email us at [AVReference@si.edu](mailto:AVReference@si.edu) one week prior to your visit. Research is by appointment only. Appointments are generally available from 10:00 am to 4:00 pm on Wednesdays and Thursdays; however, additional days will be available around the PREP conference. Contacting us in advance also lets us consult on your request and ensure that the materials you request are ready for research. We are happy to advise on related collections or additional resources if contacted in advance.

If you have any questions about our resources or collections, please email us at [AVReference@si.edu](mailto:AVReference@si.edu) and we will be happy to help.

Upon arrival, all researchers are asked to present photo identification, such as a driver's license or student ID. Researchers are required to review the Archives' rules governing access and use and agree to abide by them by completing and signing a registration form. Smoking, eating, and drinking are not permitted, nor are coats, briefcases, and similar materials allowed in the research area. The Archives provides researchers with storage for personal items. Laptop Computers and digital cameras are welcome in the Reading Room.

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**Archives**  
**Freer Gallery of Art and Arthur M. Sackler Gallery**

[freersackler.si.edu](http://freersackler.si.edu)





## FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY COLLECTIONS USEFUL FOR PROVENANCE RESEARCH

### **Charles Lang Freer Papers: FSA.A.01**

The papers of Charles Lang Freer (1854-1919) include correspondence with public figures, scholars, dealers, collectors, and artists such as Bunkio Matsuki, Ernest Fenollosa, C.T. Loo, Dikran Kelekian, Whistler, Thomas Wilmer Dewing, and Dwight William Tryon. Also included are vouchers documenting Freer's purchases, inventories of his art collection, scrapbooks containing newspaper clippings, travel notes, and diaries. Together, these papers form a major resource for ongoing studies of Asian art patronage in the late nineteenth- and early twentieth-century United States.

### **Paul Singer Papers: FSA.A1991.01**

The papers of Dr. Paul Singer (1904-1997) provide research support for the Paul Singer Collection. The papers include biographical data; correspondence; legal and financial material; writings, including his unpublished memoir and draft catalog of the Singer collection; publications; and photographs depicting Singer and his family and friends, early days in Vienna, and collection of Chinese art objects.

### **Loo Family Photographs: FSA.A2010.07**

The photographs document the gallery, C.T. Loo et Cie, known as the Pagoda, of the leading international dealer of Chinese art C.T. Loo (1880-1957). Many of the objects shown in the gallery can be identified as important pieces in major American and European museums, including the Metropolitan Museum of Art, New York, Nelson-Atkins Gallery, Kansas City, and the Musee Guimet, Paris. In addition to Chinese art, the gallery views show-pieces from South and Southeast Asia.

### **Yatsuhashi Harumichi Famiiy Papers: FSA.A1994.02**

The papers of art dealer and merchant Yatsuhashi Harumichi (1886-ca. 1981), who moved to the United States in 1907 document his life & work in the Boston branch of the East Asian antiquities company of Yamanaka & Co. The papers, mostly in Japanese, include correspondence; a diary; printed material; and photographs of the shop interior, and art objects.

### **Robert O. Muller Papers: FSA.A2003.14**

Papers of Robert O. Muller, an art dealer and collector who assembled one of the world's finest collections of Japanese prints from the late 1860s through the 1940s. The papers include Muller's correspondence relating to Japanese art, files relating to his and his wife's 1940 honeymoon in Japan during which he forged many contacts with Japanese artists and art dealers and purchased thousands of prints, subject files, catalogs, business transactions, magazine and newspaper clippings, and photographs.

### **Henri Vever Papers: FSA.A1988.04**

The papers of Parisian jeweler and art collector Henri Vever (1854-1942) provide important documentation about Asian art-collecting in turn-of-the century Paris, as well as research support for the Vever Collection of Islamic paintings, calligraphy, and bookbindings in the Arthur M. Sackler Gallery. Included are six diaries, a ledger of art acquisitions, and photographs.





## NATIONAL GALLERY OF ART – WASHINGTON DC

### National Gallery of Art: Research Resources Relating to World War II Wartime Security and the Biltmore Evacuation

With the onset of World War II, the trustees and administrators of the National Gallery of Art became concerned about the possibility of air raids on Washington. They were determined that the Gallery should remain open to the public to the greatest extent possible, but they also recognized the need for a contingency plan that would outline emergency procedures to be followed in a crisis. Anticipating possible hostilities, they also established an "evacuation center" at Biltmore House near Asheville, North Carolina. Following the outbreak of war, the Gallery's most valuable works of art were transferred there in January 1942. Gallery employees, including curators Craig Hugh Smyth, Charles Parkhurst, and Lamont Moore, supervised the storage and monitored the condition of the group of masterpieces evacuated to Biltmore. The paintings were housed in the music room of the mansion, and sculpture was placed in the servants' dining room. Chief curator John Walker and consultant restorer Stephen Pichetto made periodic inspections to ascertain that storage conditions were acceptable. The works of art were returned to the Gallery in October 1944 as the war was drawing to a close.

#### Research Resources

Records of the National Gallery's air raid preparations are located in the central files. These include a copy of the Gallery's air raid procedures and drills, a map of the District of Columbia Civilian Defense Control Center Districts, and Federal Works Agency booklets entitled *The Air Raid Protection Code* and *The Protection of Federal Buildings and Their Contents from Subversive Hostile Acts*. The central files also contain material covering emergency defense planning at the Gallery during the 1950s.

The chief curator's files include minutes and memoranda of staff meetings in 1941 and 1942 regarding air raid precautions considered by the Gallery; procedures for the removal of works of art from areas of the Gallery that may become damaged or endangered as a result of bombing; and reports on the plans for police protection, fire fighting, health service, and maintenance service in emergency situations. These records also include an original pamphlet of air raid instructions as well as other emergency brochures provided by the office of civilian defense, a gas mask brochure, and information sheets describing how to deal with incendiary bombs and chemical agents.

Director David Finley's files contain correspondence and memoranda about the storage of Gallery paintings at Biltmore, and news clippings and memoranda concerning emergency storage in general. The central files also include records relating to Biltmore including curatorial reports; communications between curators-in-residence and Gallery officials (1942-1944); memoranda describing the preparation of storage rooms; Biltmore security procedures; and correspondence among Gallery officials, Judge Junius Adams (president of the Biltmore Company), and representatives of the Gamewell Company (makers of public alarm systems) concerning fire protection systems.

The chief curator's records include evacuation plans, lists of duties of Gallery employees (especially Parkhurst and Smyth), lists of Biltmore shipment groups, a sample of "puffed" mica used as packaging material for sculpture, reports on packing and shipment, and documentation of sculpture evacuation. Also available is correspondence between John Walker and curators-in-residence Erwin O. Christensen and Charles Richards, as well as Charles Parkhurst, Stephen Pichetto, John Skilton, and other Gallery staff members involved in the maintenance of the works in storage, especially concerning the regulation of temperature and humidity. An



article from the Montreal Daily Star about the evacuation of British art to an underground vault in England is included in these files.

In oral history interviews Craig Hugh Smyth, Gallery photographer Henry Beville, and John Walker discuss the Biltmore evacuation.



## National Gallery of Art: Research Resources Relating to World War II French Government Loan and Belgian Government Paintings

On the eve of World War II, the French government sent the exhibition *De David à Nos Jours* (French paintings and drawings from David to the present) on a tour of South America. The exhibition, selected by M. René Huyghe, curator of paintings at the Louvre, included 154 paintings and 101 drawings from the Louvre, other French museums, and private collections. The exhibition was sent to the United States from Argentina in 1940 and was shown in several cities before coming to the National Gallery.

On March 11, 1942, officials in the U.S. State Department asked the trustees of the National Gallery of Art to assume temporary custodianship of the works for safekeeping and exhibition. The museum thus became the guardian of French art objects in the United States in which the former French government had an interest. René Batigne joined the Gallery staff in 1943 to serve temporarily as curator and advisor for the special French collections. He was in charge of the conservation and management of the works of art while they were in the United States.

The evacuation of the National Gallery's major paintings and sculpture to the Biltmore estate in January of 1942 provided space in galleries on the main floor to exhibit the French paintings. The watercolors and drawings also were displayed at various times during the war years.

The board of trustees of the National Gallery returned custody of the French paintings to the ambassador of the Provisional Government of the French Republic on February 1, 1945, although a number of works of art continued to be displayed at the museum until January 1946.

Paintings on loan from the Belgian government for the Worcester-Philadelphia exhibition of Flemish paintings also were retained in the United States for safekeeping when war broke out. Ten of these were exhibited at the Gallery with the temporary French collections.

### Research Resources

Files concerning the French government loan to the National Gallery of Art are located in two boxes of the chief curator's records. These consist of general correspondence between Gallery officials, including René Batigne, and owners of some of the French collections housed at the Gallery, the Swiss legation's Department of French Interests, the embassy of Argentina, State Department officials, and art restorer Stephen Pichetto on subjects ranging from the Gallery's acceptance of the works of art and insurance to the return of the collections after the war.

Also included are inventories of the collections, disbursements from a special account set up by the U.S. Treasury Department for the maintenance of the art objects, and a directive license to the Gallery from the Treasury Department requesting delivery of the works of art to the French ambassador and the return of the balance of the special maintenance funds provided by the Treasury.

One folder contains files regarding storage at the Manhattan Storage and Warehouse Company in New York of items that had been part of the French participation in the 1939 World's Fair. These records include correspondence between Gallery officials and the Office of Alien Property Custodian in Washington concerning Renault automobiles that had been exhibited in New York, correspondence with René Batigne regarding the condition of the art in storage, and suggestions for the distribution of works to various museums.





Also included is a postwar inventory of the French collections, receipts, and correspondence relevant to the transfer of works of art to the Provisional Government of the French Republic and to other owners.

In an oral history interview, Wanda Chramiec discusses her role as assistant to René Batigne. She describes activities relating to the custodianship of the French art objects in the United States and their eventual return to France.





## National Gallery of Art: Research Resources Relating to World War II Gallery Contributions to the War Effort

When the United States entered the war, the National Gallery of Art directed its efforts to supporting the war effort on the home front. By 1944, Gallery officials estimated that men and women in the armed services made up thirty-five percent of those visiting the museum. Almost all daily activities at the museum were organized and executed with the comfort and entertainment of military personnel in mind.

Gallery administrators furnished service personnel with a Lounge for refuge and relaxation. Reading materials and writing paper were provided for their use, and visitors were invited to enter their comments in guest registers.

A free Sunday concert series was launched on June 7, 1942 primarily for the benefit of service men and women and war workers in Washington. In addition to funded concerts, some performances were donated by individual artists as well as musicians in the armed forces attached to the Navy School of Music, the Army Music School, and the Army Air Forces Band. The Ballet Russe de Monte Carlo contributed a performance especially for wounded servicemen from area hospitals.

Before each Sunday concert, a number of servicemen visiting the museum were invited to a complimentary supper in the cafeteria. Gallery staff and friends made regular contributions to defray the costs of the suppers. Special patriotic exhibitions were presented to showcase works of art produced by members of the armed forces and on war-related subjects. These displays, which included such topics as naval medicine, depictions of battles, war production, and war posters, were well attended by the public.

The Gallery provided framed reproductions of National Gallery paintings to military libraries, hospitals, and day rooms. This program was organized with the assistance of the American Red Cross and was funded through contributions from Gallery trustees and private donors.

### Research Resources

Good general sources for all of these subjects are scrapbooks of newspaper articles and press releases, calendars of events, and annual reports.

The records of Director David Finley contain files on Gallery activities such as Sunday concerts, including performances by the Army Band, the Navy School of Music, a concert called "This Is the Army" by Bolling Field Servicemen, and the performance by the Ballet Russe de Monte Carlo. These folders contain correspondence with musicians and organizers, press releases, and news clippings.

Sunday concert programs from 1942 to 1945 are filed with the records of the Gallery's Music Department. Files on the Sunday evening suppers are located in Finley's records as director. These include correspondence concerning contributions to cover costs of the program (1943-1945), a list of contributors, and accounting records for the suppers (1942-1945). War exhibitions are documented in a number of record groups. Director David Finley's files include Life magazine publicity materials for the exhibition Men of the Armed Forces. Chief curator John Walker's records contain correspondence and memoranda regarding a variety of World War II exhibitions. The Gallery's central files include a folder of photographs of contemporary triptychs designed for Army and Navy chapels. These works were exhibited at the Gallery for a short time.





Publications records include catalogues, brochures, postcards, and other items related to temporary exhibitions.

The chief curator's exhibition files contain correspondence concerning the development of the exhibitions as well as press releases.

The registrar's exhibition records contain checklists, catalogues, correspondence, memoranda, and receipts for works of art exhibited.

The use of the servicemen's lounge is recorded in the guest registers that were provided in the room. One bound register and two groups of loose pages date from July 1942 to May 1946 and total approximately 210 leaves. These pages contain signatures and comments that range from the humorous to the poignant. A few cartoons are scattered through the pages.





## National Gallery of Art: Research Resources Relating to World War II Roberts Commission and Monuments, Fine Arts, and Archives Officers

The American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe (referred to as the "Roberts Commission" after its chairman, Supreme Court Justice Owen J. Roberts) was established by President Roosevelt on June 23, 1943. Its purpose was to promote the preservation of cultural properties in war-ravaged areas with the stipulation that this mission should not interfere with military operations. The Roberts Commission provided information concerning the nature and location of cultural treasures to military units with the goal that they should be protected whenever possible. After the war, the Commission assisted the U.S. Army in its mission to restore to their rightful owners works of art that had been confiscated by the Nazis. The Commission also promoted public awareness of the fate of cultural treasures. The Commission was active until June 30, 1946, when the State Department took over its remaining functions. The Roberts Commission was headquartered at the National Gallery of Art. Gallery director David Finley served as the group's vice-chairman, and Huntington Cairns as its secretary-treasurer. In addition to chairman Owen Roberts, other commission members were William Bell Dinsmoor, Herbert H. Lehman, Archibald MacLeish, Paul Sachs, Archbishop F.J. Spellman, Francis Henry Taylor, Charles H. Sawyer, Sumner Crosby, and Alfred E. Smith. John Walker was a special advisor.

The Commission proposed the establishment of a Monuments, Fine Arts, and Archives (MFAA) program within the U.S. military to assist in protecting and restituting cultural property. Many MFAA officers had museum experience or were art historians. With the support of the Roberts Commission, they carried out a variety of rescue missions, from shoring up walls and covering frescoes in cathedrals to retrieving art confiscated by the Nazis. During the post-war military occupation of Germany, monuments officers worked at collecting points where art and other objects were inventoried and protected before restitution to their nations of origin.

### Research Resources

Records in the Gallery Archives reflect the involvement of National Gallery employees and others in the Roberts Commission and the MFAA.

One box of John Walker's records as chief curator contains files regarding the Roberts Commission. These include a copy of the initial proposal for the establishment of the Commission (1943), recommendations on personnel and policy, correspondence between Walker and other Commission members, and memoranda dating from June 1943 to January 1953. The correspondence dated after the Commission was disbanded pertains to inquiries about the work of the Commission and policies concerning the future protection of art and monuments in the event of another war. Press releases and reports are filed with the correspondence.

Also included is information gathered from various sources (1944-1946) about emergency procedures for art packing, handling, and removal. Included are pamphlets, British Parliamentary debates concerning bombing policies and the preservation of historical and artistic treasures, a 1944 issue of Time magazine with a cartoon about the allied military's concern for the preservation of cultural treasures, and a report by Francis H. Taylor on the fate of arts and monuments in Europe. Applications for positions with the Commission and a Commission report for 1946 are also included.

Some records of the Secretary-General Counsel's Office concern Huntington Cairns' work for the Roberts Commission. These include correspondence with Commission members, especially John H. (Harry) Scarff and





war, and lecture notes by Faison on his role in investigating art looting and photographs of the ALIU and of other restitution officers. Digital scans have been made of a few of the photographs in the collection.

1 linear foot

#### Walter I. Farmer

Walter Farmer's papers consist of subject files, inventory lists, correspondence, exhibition catalogues, news clippings, and publications. His papers also include photographs of works of art processed through the Wiesbaden Central Collecting Point and research files from his posthumous publication, *The Safekeepers: A Memoir of the Arts at the End of World War II*. The collection also includes audio interviews with Farmer, Kenneth Lindsay, and Edith Standen conducted in 1993-1994.

6 linear feet

#### Frederick Hartt

Frederick Hartt's collection includes photographs, letters, reports, pamphlets, exhibition catalogues, and periodical and newspaper articles, concerning Hartt's work as an officer in the MFAA section of the Allied Military Government in Italy after World War II. Included are aerial photographs of Italian cities and extensive photographs of war-damaged monuments.

4.5 linear feet

#### E. Parker Lesley

The papers of Parker Lesley include a journal, reports, memoranda, letters, photographs, and exhibition catalogues concerning Lesley's work as an officer in the MFAA section of the Allied Military Government in Germany after the war.

1 linear foot

#### Charles Parkhurst

The papers of Charles Parkhurst include letters, reports, photographs, memoranda, pamphlets, exhibition catalogues, and periodical articles concerning Parkhurst's work as an officer in the MFAA section of the U.S. Military Government in Germany after World War II and on the general subject of works of art stolen by the Germans during the war.

3 linear feet

#### James Rorimer

The papers of James Rorimer consist of reports, journals, and photographs he created as an MFAA officer in France and Germany. Research files compiled for his book *Survival: the Salvage and Protection of Art in War* and catalogues, military, government, and Nazi publications collected by Rorimer comprise other records about his MFAA work. Of special interest are materials about the return of stained glass windows looted from the Strasbourg Cathedral and materials about the Einsatzstab Reichsleiter Rosenberg (ERR).

5 linear feet

#### Craig Hugh Smyth

Craig Hugh Smyth's papers contain photographs, activity logs, reports, diaries, and art shipment receipts and lists created while he served as director of the Munich Central Collecting Point. Additional materials include exhibition catalogues, publications, and newspaper clippings as well as research files from his lecture and later publication about the work done at the Munich Collecting Point.

3 linear feet





### Edith Standen

The Edith Standen collection includes daily journals, correspondence, photographs, periodical and newspaper articles, pamphlets, exhibition and auction catalogues, and other publications concerning her work in the MFAA section in Germany and as officer-in-charge at the Wiesbaden Central Collecting Point and an the general subject of works of art stolen by the Germans during the war.

Of special interest are personal records and photographs documenting her training as an officer in the Women's Army Corp (WAC).

4.5 linear feet

### **Department of Image Collections: Munich Central Collecting Point Archive**

Following the war, repositories for art and cultural objects recovered by the allies were established at several locations in Germany, including the Central Collecting Point in Munich. Works of art that passed through the Munich Central Collecting Point had come originally from museums and private collections, especially from France and The Netherlands. Property cards were prepared for the objects that passed through the collecting point, and many of the objects were photographed.

The National Archives and Records Administration (NARA) became the repository of the property cards and the photographic negatives from the Munich Central Collecting Point; these materials are part of the "Ardelia Hall Collection," after the State Department official who took custody of the materials after the war.

The images remained at NARA until it was agreed that the NGA could borrow and print the negatives, retaining a set of photographs for study use in the Image Collections. This extensive project, spanning twenty five years and involving the printing of thousands of negatives, was completed by the NGA in 2006.

NARA now retains the property card file of all the works of art and other objects processed through Munich, existing negatives of the works, and a full set of photographs printed from the negatives.

### **Research Resources**

The National Gallery of Art's Department of Image Collections holds a microfilm copy of the front faces of the inventory cards and the second set of photographs printed from the Munich negatives. The Munich Central Collecting Point Archive is available for research use by appointment in the Image Collections. For more information or to make an appointment, please visit the department's web page.





## National Gallery of Art: Research Resources Relating to World War II Paintings from the Berlin Museums and Hohenzollern Silver

In April, 1945, American forces advancing through the German town of Merkers discovered a collection of paintings in a nearby salt mine. The paintings had been evacuated from Berlin museums to the mine the previous month as the city was targeted by Allied bombing. Since the situation in Germany was still precarious, American army officials proposed that the 202 paintings (200 from the Kaiser-Friedrich Museum and two from the Nationalgalerie) should be sent under the protection of the U.S. Army to the National Gallery of Art in Washington for safekeeping. This decision caused strong opposition by the MFAA officers and others in the United States. The paintings remained in storage in Washington until 1948, when the Gallery was asked to exhibit the paintings. Later a selection of the paintings was sent on a rapid tour of twelve other American museums. All the paintings had been returned to Germany by the summer of 1949.

In 1947 U.S. War Department officials asked the National Gallery to store a silver banquet service from Germany. The service was owned by the royal Hohenzollern family before it passed into the possession of the German government when Kaiser Wilhelm II abdicated after World War I. The 175th Infantry Regiment had received the silver in 1945 when the regiment accepted the surrender of a German rocket division. On 11 April 1947, the service, which filled 44 teakwood cases and consisted of silverware, glassware, and table ornaments, was moved to the Gallery. On 7 January 1949, the U.S. government retrieved the German silver from storage at the National Gallery in order to return it to Germany.

### Research Resources

Two boxes of central files contain information regarding the Berlin paintings and their storage at the Gallery. These include memoranda among Gallery staff and correspondence with members of the public wishing to see the paintings, communications between Gallery officials and conservators responsible for the paintings, reports and other correspondence about packing and shipping the paintings, and press releases. Also in the files are a copy of the January 1946 issue of College Art Journal with printed statements and protests about the shipment of the German paintings to the United States, and three articles on the protection of cultural materials and monuments in Europe.

The chief curator's records contain 5 1/2 linear feet of records concerning the Berlin paintings, including a copy of the executive order from the War Department transferring custody of the works to the Gallery, receipts for the delivery and return of the paintings, lists of paintings, installation records, condition reports, packing and shipping lists, and correspondence (dated 1945 to 1948) between Gallery staff, staff of other museums, and conservators monitoring the paintings in the Gallery and on tour. Many letters are from people wanting to see the paintings in storage and urging an exhibition. Letters from people requesting information about the circumstances surrounding the storage and the traveling exhibition date from 1949 to 1967. Object files contain photographs and condition reports of the German paintings in Gallery custody. Also included are photographs of the packing and transportation of the Berlin paintings and other photographs. Director David Finley's files [2A1 Subject Files] contain correspondence with individuals interested in the shipment of paintings to the United States, protesters, and those advocating an exhibition; Finley's invitations to VIPs and their responses; a statement by Finley regarding the Berlin paintings and comparing their quality with that of paintings in the Gallery's collection; an article from Life magazine (29 March 1948) about the exhibition and preparations for the return of the works to Germany; drafts of the Life article with correspondence between Finley and the journalist; and 3 x 5 cards recording visitors to the paintings before the exhibition. Also included in these records is a copy of the congressional bill providing for the temporary retention of the paintings in the United





States and a copy of the agreement governing the loan of the paintings to other museums for the tour. Folders of press releases and news clippings are also included.

Records of the Public Information Office include press releases pertaining to the storage and exhibition of the German paintings and numerous newspaper articles in scrapbooks.

Photographs of the packing, storage, and shipment of the paintings, and of crowds at the 1948 exhibition, are located in audiovisual records.

Oral history interviews of Lamont Moore, Charles Parkhurst, Craig Hugh Smyth, Edith Standen, and Carolyn Wells concern the transfer of the Berlin paintings to the Gallery.

Some records in the Gallery Archives pertain to the U.S. Army's acquisition of the Hohenzollern silver service and its subsequent storage at the National Gallery.

The central files contain a folder of correspondence relating to the silver service, including a copy of the letter from the Secretary of War requesting storage space at the Gallery.

The chief curator's Files include the terms of agreement with the army for Gallery storage, packing and shipping lists, results of an army inventory, and a copy of the receipt for the release of the silver and glassware to the army for its return to Germany.

Public Information Office scrapbooks contain articles on the German silver and its storage at the Gallery.



## National Gallery of Art: Research Resources Relating to World War II World War II-Related Exhibitions at the National Gallery of Art

During the war years, the National Gallery of Art presented a series of exhibitions explicitly related to the war or presenting works of art for which the museum held custody during the hostilities.

Descriptions of each of the exhibitions is available in the [list of past exhibitions](#) at the National Gallery of Art. Catalogs, brochures, press releases, news reports, and photographs also may be available for examination in the Gallery Archives for some of the exhibitions.

The Great Fire of London, 1940  
18 December 1941-28 January 1942

American Artists' Record of War and Defense  
7 February-8 March 1942

French Government Loan  
2 March 1942-1945, periodically

Soldiers of Production  
17 March-15 April 1942

Three Triptychs by Contemporary Artists  
8-15 April 1942

Paintings, Posters, Watercolors, and Prints, Showing the Activities of the American Red Cross 2-30 May 1942

Art Exhibition by Men of the Armed Forces  
5 July-2 August 1942

War Posters  
17 January-18 February 1943

Belgian Government Loan  
7 February 1943-January 1946

War Art  
20 June-1 August 1943

Nineteenth- and Twentieth-Century Drawings and Watercolors from French Museums and Private Collections  
8 August-5 September 1943 (second showing)

Art for Bonds  
12 September-10 October 1943





Marine Watercolors and Drawings  
12 September-10 October 1943

Paintings of Naval Aviation by American Artists  
21 November-12 December 1943

The Army at War  
20 February-19 March 1944

British War Paintings  
23 April-20 May 1944

American Sattle Painting 1776-1918  
4 July-4 September 1944

Paintings of Naval Medicine  
10 September-8 October 1944

Paintings and Drawings of the United States Coast Guard  
17 September-8 October 1944

Wartime Paintings of the Army Air Forces  
15 October-12 November 1944

French Drawings  
19 November 1944-8 May 1945

The War Against Japan  
27 May-19 June 1945

Soldier Art  
4 July-4 September 1945

Marine Corps Battle Art  
10 November-16 December 1945

Paintings and Drawings an Loan from the French Government  
23 December 1945-5 February 1946 (last showing)

Fine Arts under Fire  
14 May-2 June 1946

Paintings Looted from Holland, Returned through the Efforts of the United States Armed Forces 7 December 1946-1 January 1947

Men of Action of the Naval Services, World War II  
23 November-14 December 1947





Paintings from the Berlin Museums  
17 March-25 April 1948

Michelangelo's David, from the Bargello Museum, Florence 24 January-28 June 1949

Art Treasures from the Vienna Collections  
20 November 1949-22 January 1950



## RELEVANT ARCHIVES FOR NAZI-ERA PROVENANCE RESEARCH

### ARCHIVES IN GERMANY

**Berlin**

[Dresden](#)

[Munich](#)



Relevante Archive für Provenienzforschung zur  
NS-Raubkunst  
**BERLIN**



**Stand:** 09/21/2017

<b>Institution:</b>	
Archiv der Akademie der Künste, Berlin	
<b>Adresse und Kontakt:</b>	
Adresse	Archiv der Akademie der Künste Robert-Koch-Platz 10, 10115 Berlin
Telefonnummer	+49 30 20057 3101
Website	<a href="https://adk.de/archiv">https://adk.de/archiv</a>
Kontakt für Anfragen	<a href="mailto:benutzerservice@adk.de">benutzerservice@adk.de</a>
Kontakt für Provenienzforschung	<a href="mailto:benutzerservice@adk.de">benutzerservice@adk.de</a>

<b>Aufbau und Inhalt:</b>	
Thematische Ausrichtung	Interdisziplinäres Archiv zu Kunst und Kultur der Moderne. Es spiegelt die Struktur der Mitgliederakademie wider und umfasst die Bereiche Bildende Kunst, Baukunst, Musik, Literatur, Darstellende Kunst, Film- und Medienkunst, Kunstsammlung, das Historische Archiv und die für alle Abteilungen zuständige Bibliothek.
Bestände und Tektonik	Kunst in Berlin und Deutschland seit 1900 Künstleremigration während des Nationalsozialismus Kunst und Kulturpolitik in der DDR Geschichte der Berliner Akademie der Künste seit 1696 Archive von Künstlerverbänden und -vereinigungen Jüdischer Kulturbund in Deutschland (1933–1941) Umfasst derzeit 1200 Künstlernachlässe und Sammlungen, 600.000 Medien und eine Kunstsammlung von 75.000 musealen Objekten.



Bestände für Provenienz- forschung zu NS- Kunstraub	<p>Gegenstand eines Forschungsprojekts sind ab Oktober 2017 128 Gemälde und 139 Skulpturen der Kunstsammlung der Akademie der Künste (AdK), die seit 1933 in die Sammlung der AdK Ost und West aufgenommen und die vor 1945 geschaffen wurden.</p> <p>Insgesamt ist die Quellenlage zu den Kunstwerken der AdK lückenhaft. Aus der ersten Hälfte des 20. Jahrhunderts existieren nur zwei Inventarbücher, die die Basis für die Untersuchung des Altbestandes der Kunstsammlung darstellen. Auch nach Kriegsende wurden nicht jeder Zugang systematisch dokumentiert: Somit kommen für Recherchezwecke vorrangig die Akten des Historischen Archivs und Publikationen der AdK in Betracht, in denen Kunstwerke aus Eigenbesitz genannt werden. Jedoch verzeichnet auch das Historische Archiv Verluste, da ca. 25 % des Bestandes im 2. Weltkrieg vernichtet wurden. Eine Übersicht der Kriegsverluste der Kunstsammlung der Akademie der Künste (mit Ausnahme der druckgrafischen Bestände) steht als pdf zum Download zur Verfügung:</p> <p><a href="https://www.adk.de/de/archiv/kunstsammlung/adk_kriegsverluste_7MB.pdf">https://www.adk.de/de/archiv/kunstsammlung/adk_kriegsverluste_7MB.pdf</a></p> <p>Ein zentrales Recherchemittel sind die Inventarkarteikarten der Kunstsammlung auf denen für fast jedes Kunstwerk die wichtigsten Informationen sowie fragmentarische Provenienzangaben, jedoch in der Regel keine Provenienzketten, vermerkt wurden.</p> <p>Von großer Bedeutung für die Rekonstruktion des Sammlungsbestandes sind Druckwerke, darunter die 176 Ausstellungskataloge zu den Großen Kunstaussstellungen und Sonderausstellungen der Preußischen Akademie der Künste, die von der Akademie der Künste über einen Zeitraum von 1786 bis 1943 herausgegeben wurden. Nicht selten sind Kunstwerke aus den Akademieausstellungen in den Besitz der AdK übergegangen.</p> <p>Die Informationslücken über Kunstzugänge im Historischen Archiv können oftmals durch die Gegenüberlieferung im Geheimen Staatsarchiv PK geschlossen werden. Da die hier verwahrte schriftliche Überlieferung des preußischen Kultusministeriums mit der 1934 erfolgten Zusammenlegung mit dem Reichsministerium für Wissenschaft, Erziehung und Volksbildung endet, sind weitere Archivalien der Reichsbehörden im Bundesarchiv einzusehen.</p> <p>Durch die enge Verbundenheit zu den damals Königlichen Museen finden sich einige Archivkonvolute zu Kunstkäufen und Leihgaben im Zentralarchiv der Staatlichen Museen zu Berlin, PK. Sowohl im Landesarchiv Berlin als auch im Landeshauptarchiv Brandenburg sind weitere Quellen zur Kunstsammlung der AdK zu finden. Auch im Archiv der Universität der Künste sind aufgrund der gemeinsamen Gründungs- und auch Auslagerungsgeschichte weiterführende Unterlagen zu vermuten. Weitere, für Provenienzforscherinnen interessante Bestände befinden sich primär in der Archivabteilung Bildende Kunst. Besonders hervorzuheben sind Institutionsarchive wie das des Deutschen Künstlerbunds (mit Unterlagen über die Einreichungen zu den Jahressausstellungen), das Archiv des Verbands Bildender Künstler (Deutschlands/DDR) mit Werkfotos und Ausstellungsunterlagen sowie die kürzlich erschlossenen Unterlagen zum Graphischen Kabinett des Vereins Berliner Künstler, in denen Ausstellungen grafischer Bestände der Jahre 1940-1943 dokumentiert sind.</p> <p>Personenarchive geben auch mitunter wertvolle Hinweise; exemplarisch sei hier der schriftliche Nachlass von Charlotte Berend-Corinth genannt mit den Unterlagen zur Vorbereitung des Werkverzeichnisses der Gemälde von Lovis Corinth.</p>
Analoge Findmittel	Inventarbücher, Inventarkartei, Ausstellungskataloge (1786 bis 1943), Bibliotheksbestände
Digitale Findmittel	Archivdatenbank der Akademie der Künste <a href="https://archiv.adk.de">https://archiv.adk.de</a>
<b>Kommunikationssprachen:</b>	
	deutsch, englisch



Relevante Archive für Provenienzforschung zur  
NS-Raubkunst  
**BERLIN**



**Stand:** 09/14/2017

<b>Institution:</b>	
<b>Berlinische Galerie - Abteilung Künstler-Archive</b>	
<b>Adresse und Kontakt:</b>	
Adresse	Alte Jakobstraße 124 - 128 10969 Berlin (+49) - (0) 30 789 02 872
Telefonnummer	
Website	<a href="https://www.berlinischegalerie.de/sammlung/kuenstler-archive/">https://www.berlinischegalerie.de/sammlung/kuenstler-archive/</a>
Kontakt für Anfragen	Philip Gorki ( <a href="mailto:gorki@berlinischegalerie.de">gorki@berlinischegalerie.de</a> )
Kontakt für Provenienzforschung	Dr. Wolfgang Schöddert ( <a href="mailto:schoeddert@berlinischegalerie.de">schoeddert@berlinischegalerie.de</a> )

<b>Aufbau und Inhalt:</b>	
Thematische Ausrichtung	Sammlung von dokumentarischen Materialien, die die Entwicklung moderner Kunst in Berlin seit Gründung des deutschen Kaiserreiches 1871 bis in die Gegenwart dokumentieren Entwicklung der Moderne
Bestände und Tektonik	I. - Dokumentarische Nachlässe, Teilnachlässe und Vorlässe von Künstlerinnen und Künstlern; Kunsthistorikern und -vermittlern sowie Kunsthändlern I.a. - Nachlässe von Künstlerinnen und Künstlern I.b. - Nachlässe von Kunsthistorikern und -vermittlern I.c. - Nachlässe von Kunsthändlern  II. - Aktenbestände zur Geschichte der Berlinischen Galerie  III. - Materialien zu Berliner Galerien  IV. - Historische Zeitschriften- und Plakatsammlung



<b>Bestände für Provenienzforschung zu NS-Kunstraub</b>	siehe oben (Tektonikklassifikationspunkte I. und III.)  speziell: - Archiv der Galerie Ferdinand Möller / Dokumentarischer Nachlass Ferdinand Möller - Kunstarchiv Werner J. Schweiger
<b>Analoge Findmittel</b>	von einigen ausgewählten Beständen im Studiensaal nach Anfrage einsehbar
<b>Digitale Findmittel</b>	Sammlung Online <a href="http://sammlung-online.berlinischegalerie.de/eMuseumPlus?service=StartPage">http://sammlung-online.berlinischegalerie.de/eMuseumPlus?</a> , Findbücher als PDF nach Anfrage
<b>Kommunikationssprachen:</b>	
	deutsch, englisch



Relevante Archive für Provenienzforschung zur  
NS-Raubkunst  
**BERLIN**



**Stand: Oktober 2017**

<b>Institution:</b>	
Brandenburgisches Landeshauptarchiv (BLHA)	
<b>Adresse und Kontakt:</b>	
Adresse	Am Mühlenberg 3, 14476 Potsdam, OT Golm
Telefonnummer	++ 49 331 5674 0
Website	<a href="http://www.landeshauptarchiv-brandenburg.de">www.landeshauptarchiv-brandenburg.de</a>
Kontakt für Anfragen	<a href="mailto:poststelle@blha.brandenburg.de">poststelle@blha.brandenburg.de</a>
Kontakt für Provenienzforschung	<a href="mailto:poststelle@blha.brandenburg.de">poststelle@blha.brandenburg.de</a>

<b>Aufbau und Inhalt:</b>	
Thematische Ausrichtung	Das Brandenburgische Landeshauptarchiv ist das zentrale staatliche Archiv des Landes Brandenburg und zuständig für das Archivgut aller Stellen des Landes sowie ihrer Rechts- und Funktionsvorgänger.
Bestände und Tektonik	<p>Die Zuständigkeit des BLHA erstreckt sich auf das Archivgut aller Stellen des Landes Brandenburg und ihrer Rechts- und Funktionsvorgänger. Dazu gehört das Archivgut der entsprechenden Behörden und Einrichtungen in:</p> <p>1. Kurmark, Neumark, Niederlausitz bis 1808 / 1816; 2. Provinz Brandenburg 1808 / 1816 – 1945; 3. Provinz Mark Brandenburg / Land Brandenburg 1945 – 1952; 4. Bezirke Cottbus, Frankfurt (Oder) und Potsdam 1952 – 1990; 5. Land Brandenburg ab 1990; 6. Epochenübergreifende Bestände; 7. Sammlungen</p> <p>Die Zuständigkeit umfasst auch das Archivgut von Reichs- und Bundesbehörden mit ausschließlich regionaler Zuständigkeit im Bereich des Landes Brandenburg.</p> <p>Der Quellenfundus des BLHA ist grundsätzlich nicht nach Sachgesichtspunkten und möglichen Fragestellungen (Pertinenz) aufgebaut, sondern nach schriftgutproduzierenden Behörden und Stellen (Provenienz).</p>



Bestände für Provenienzforschung zu NS-Kunstraub	<p>BLHA, Rep. 36 A Oberfinanzpräsident Berlin-Brandenburg</p> <p>Im Kontext der nationalsozialistischen Judenverfolgung spielte der Oberfinanzpräsident Berlin-Brandenburg eine besondere Rolle. Als Finanzbehörde beschäftigte er sich ursprünglich zu einem wesentlichen Teil mit der Beaufsichtigung des allgemeinen Devisenverkehrs. Hierfür war die 1931 bei den Landesfinanzämtern errichtete „Devisenstelle“ zuständig. Angesichts der unmittelbar nach der Machtergreifung durch das NS-Regime einsetzenden Fluchtbestrebungen und den damit zusammenhängenden bürokratischen Antragsverfahren konnten Betroffene systematisch beobachtet und in Einzelfallakten erfasst werden. Es entstanden personenbezogene Akten zu jüdischen Emigranten.</p> <p>Im Jahr 1942 wurde als Sonderstrukturteil die so genannte „Vermögensverwertungsstelle“ errichtet. Aufgrund der 11. Verordnung zum Reichsbürgergesetz vom 25. November 1941 oblag dem Oberfinanzpräsidenten Berlin-Brandenburg die Behandlung des Vermögens emigrierter bzw. deportierter Juden. Zu diesen Personen entstanden ebenfalls Einzelfallakten. Die deportierten Juden wurden in einer Kartei erfasst, in die partiell auch Emigranten aufgenommen wurden.</p> <p>Der Zugang zu den personenbezogenen Einzelfallakten ist ausschließlich über deren Namen möglich. Eine Benutzung muss im zuständigen Fachreferat vorbereitet werden. Hierzu ist eine schriftliche Anfrage an das BLHA zu richten. Kunstgegenstände sind nicht gesondert erfasst.</p>
Analoge Findmittel	Findkartei im Lesesaal
Digitale Findmittel	<a href="http://www.landeshauptarchiv-brandenburg.de/index.php/bestaende">http://www.landeshauptarchiv-brandenburg.de/index.php/bestaende</a> <a href="http://www.recherche.im.blha.de/suchinfo.aspx">http://www.recherche.im.blha.de/suchinfo.aspx</a>
<b>Kommunikationssprachen:</b>	
	deutsch



Relevante Archive für Provenienzforschung zur  
NS-Raubkunst  
**BERLIN**



**Stand:** 2017/09/12

<b>Institution:</b>		
<b>Bundesarchiv</b>		
<b>Adresse und Kontakt:</b>		
Adresse	Finckensteinallee 63 12205 Berlin	Potsdamer Straße 1 56075 Koblenz
Telefonnummer	(+49) 03018/7770-0	(+49) 0261/505-0
Website	<a href="http://www.bundesarchiv.de">http://www.bundesarchiv.de</a>	
Kontakt für Anfragen	<a href="mailto:berlin@bundesarchiv.de">berlin@bundesarchiv.de</a>	<a href="mailto:koblenz@bundesarchiv.de">koblenz@bundesarchiv.de</a>
Kontakt für Provenienzforschung	<a href="mailto:berlin@bundesarchiv.de">berlin@bundesarchiv.de</a>	<a href="mailto:koblenz@bundesarchiv.de">koblenz@bundesarchiv.de</a>

<b>Aufbau und Inhalt:</b>	
Thematische Ausrichtung	Archiv für die Überlieferung der zentralen staatlichen Behörden ziviler und militärischer Art der Bundesrepublik Deutschland und ihrer Vorgänger (DDR, Besatzungszonen, Deutsches Reich, Deutscher Bund)  Im Bundesarchiv arbeiten ca. 680 Mitarbeiter an 8 Standorten (Berlin, Koblenz, Freiburg, Bayreuth, Ludwigsburg, Rastatt, St. Augustin b. Bonn, Hoppegarten)
Bestände und Tektonik	<b>Bestände:</b> - rund 340 Ifkm Archivmaterial in 7.600 Beständen - mehr als 12,4 Mio. Bilder - fast 150.000 verschiedene Filme - rund 2,2 Mio. Bücher (Bibliothek)  <b>Tektonik:</b> 1. Heiliges Römisches Reich und Deutscher Bund (1495-1866) 2. Norddeutscher Bund und Deutsches Reich (1867/1871-1945) 3. Bundesrepublik Deutschland mit westalliierten Besatzungszonen (1945ff) 4. Deutsche Demokratische Republik mit sowjetischer Besatzungszone (1945-1990) 5. Nachlässe und Sammlungen 6. Film und Filmbegleitmaterial



<b>Bestände für Provenienz-forschung zu NS-Kunstraub</b>	<ul style="list-style-type: none"> <li>- B 323 Treuhandverwaltung von Kulturgut (Achtung: Benutzungsort Koblenz, für alle folgenden Bestände Benutzungsort Berlin-Lichterfelde)</li> <li>- NS 30 Einsatzstab Reichsleiter Rosenberg</li> <li>- NS 8 Kanzlei Rosenberg</li> <li>- R 43 Reichskanzlei</li> <li>- R 32 Reichskunstwart</li> <li>- NS 6 Partei-Kanzlei</li> <li>- R 4901 Reichsministerium für Wissenschaft, Erziehung und Volksbildung</li> <li>- R 55 Reichsministerium für Volksaufklärung und Propaganda</li> <li>- R 1501 Reichsministerium des Innern</li> <li>- R 56 Reichskulturkammer</li> <li>- NS 19 Persönlicher Stab Reichsführer SS</li> <li>- R 8150 Reichsvereinigung der Juden in Deutschland</li> <li>- R 87 Reichskommissar für die Behandlung feindlichen Vermögens</li> <li>- R 2107 Landesfinanzamt/Oberfinanzpräsident Berlin, Außenstelle für feindliches Vermögen</li> <li>- R 2 Reichsfinanzministerium</li> <li>- R 58 Reichssicherheitshauptamt</li> <li>- Datenbanken "Liste der jüdischen Einwohner im Deutschen Reich 1933-1945" und "Ergänzungskarten der Volkszählung vom 17. Mai 1939 für Angaben über Abstammung und Vorbildung"</li> </ul> <p>und vieles mehr</p>
<b>Analoge Findmittel</b>	Findbücher zu den Beständen liegen in den Lesesälen aus, etwas ältere Publikationsfindbücher finden sich auch in gut sortierten Bibliotheken
<b>Digitale Findmittel</b>	<ul style="list-style-type: none"> <li>- Online-Datenbank: <a href="https://invenio.bundesarchiv.de;">https://invenio.bundesarchiv.de;</a></li> <li>- für DDR-Überlieferung: <a href="http://www.argus.bstu.bundesarchiv.de/">http://www.argus.bstu.bundesarchiv.de/</a>;</li> <li>- unter <a href="http://www.bundesarchiv.de">http://www.bundesarchiv.de</a> weitere elektronische Rechercheinstrumente wie online-Gedenkbuch, Filmdatenbank, Bildarchiv etc.</li> </ul>
<b>Kommunikationssprachen:</b>	
	deutsch, z.T. englisch



Relevante Archive für Provenienzforschung zur  
NS-Raubkunst  
**BERLIN**



**Stand:** 01/09/2017

<b>Institution:</b>	
Landesamt für Bürger- und Ordnungsangelegenheiten Abt I	
<b>Adresse und Kontakt:</b>	
Adresse	Fehrbelliner Platz1, 10709 Berlin
Telefonnummer	90269-5101, 90269-5140
Website	<a href="https://www.berlin.de/lab/">https://www.berlin.de/lab/</a>
Kontakt für Anfragen	Herr Lehmann, Herr Zakow
Kontakt für Provenienzforschung	Keine

<b>Aufbau und Inhalt:</b>	
Thematische Ausrichtung	Verwaltungsarchiv von Entschädigungsakten von NS-Unrecht (Bundesentschädigungsgesetz / BEG)
Bestände und Tektonik	Ca. 220 000 Akten



Relevante Archive für Provenienzforschung zur  
NS-Raubkunst  
**BERLIN**



**Stand:** 09/27/2017

<b>Institution:</b>	
<b>Stiftung Neue Synagoge Berlin - Centrum Judaicum, Archiv</b>	
<b>Adresse und Kontakt:</b>	
Adresse	Oranienburger Str. 28-30 D-10117 Berlin
Telefonnummer	004930-88028-425, -426
Website	<a href="http://www.centrumjudaicum.de">www.centrumjudaicum.de</a>
Kontakt für Anfragen	<a href="mailto:archiv@centrumjudaicum.de">archiv@centrumjudaicum.de</a>
Kontakt für Provenienzforschung	<a href="mailto:archiv@centrumjudaicum.de">archiv@centrumjudaicum.de</a>

<b>Aufbau und Inhalt:</b>	
Thematische Ausrichtung	Jüdische Geschichte, vor allem Geschichte jüdischer Gemeinden und Organisationen in Deutschland 19. Jh. bis 1945; Geschichte der Juden in der DDR 1945-1990; Geschichte der Juden in Berlin bis heute
Bestände und Tektonik	I. Bestände aus den früheren Gesamtarchiv der deutschen Juden; II. Jüdische Gemeinden und Organisationen bis 1945; III. weitere Bestände (nichtjüdischer Provenienz) bis 1945; IV. Bestände nichtjüdischer Provenienz nach 1945; V. Jüdische Gemeinden und Organisationen nach 1945; VI. Nachlässe und andere personenbezogene Bestände; VII. Archivische Sammlungen



Bestände für Provenienz-forschung zu NS-Kunstraub	personenbezogene Quellen: Austrittskartei der Jüdischen Gemeinde zu Berlin (vor 1945); Beisetzungsregister des jüdischen Friedhofs in Berlin-Weißensee (1880-1990); Fragebögen und Mitgliederverzeichnis der Jüdischen Gemeinde zu Berlin (1945-1952); Kartei und Akten jüdischer Antragsteller auf eine Anerkennung als Opfer des Faschismus (OdF) (1945-1948)
Analoge Findmittel	"Quellen zur Geschichte der Juden in den Archiven der neuen Bundesländer", hrsg. von Stefi Jersch-Wenzel und Reinhard Rürup, Bd. 6: Stiftung Neue Synagoge Berlin - Centrum Judaicum, bearb. von Barbara Welker u.a., München (Saur) 2001; weitere Findbücher im Benutzerraum des Archivs
Digitale Findmittel	Liste der vorhandenen Bestände unter: <a href="https://www.centrumjudaicum.de/cjudaicum_wp/cj-archiv/bestande/">https://www.centrumjudaicum.de/cjudaicum_wp/cj-archiv/bestande/</a>
<b>Kommunikationssprachen:</b>	
	deutsch, englisch



## Relevant Archives for NS-Era Provenance Research Berlin



*Information current as of: 06/29/07*

Institution / Archive :	
<b>Zentralarchiv der Staatlichen Museen zu Berlin –Stiftung Preußischer Kulturbesitz</b>	
Address / Contact details:	
Address	Geschwister-Scholl-Straße 6 10117 Berlin Deutschland Telefon: ++4930 / 266 425701
Telephone	
Website	<a href="http://www.smb.museum/museen-und-einrichtungen/zentralarchiv/home.html">http://www.smb.museum/museen-und-einrichtungen/zentralarchiv/home.html</a>
Email address for general enquiries	<a href="mailto:za@smb.spk-berlin.de">za@smb.spk-berlin.de</a>
Email address for enquiries re provenance	<a href="mailto:provenienzforschung@smb.spk-berlin.de">provenienzforschung@smb.spk-berlin.de</a>
Structure and Holdings:	
Main topical areas	<b>Archiv zur Geschichte der vormals Königlichen Museen, heute Staatlichen Museen zu Berlin (Kunst, Archäologie, Ethnologie)</b> <b>Bestände zur Kunst-, Kultur und Architekturgeschichte Berlins und Preußens sowie zur Kunst des 19./20. Jahrhunderts</b>
Collections / Plan of Record Groups	<b>I. Geschäftsakte der Königlichen Museen zu Berlin ab 1830 bis 1945</b> <b>II. Geschäftsakte der Staatlichen Museen zu Berlin nach 1945 bis heute</b> <b>III. Akten von Vereinen und Kommissionen</b> <b>IV. Nachlässe und Deposita</b> <b>V. Archivische Sammlungen (z.B. Dokumentation zur Kunst des 19./20.Jahrhunderts, Fotosammlung)</b>



Collections relevant for Provenance Research	Erwerbsakten zu den Beständen der Königlichen/Staatlichen Museen zu Berlin.- Akten zu Ausstellungen und Leihverkehr der Königlichen/Staatlichen Museen zu Berlin.- Angebote an die Museen.- Teilnachlass des Kunsthändlers Karl Buchholz.-Dokumentation zur Kunst des 19./20. Jahrhunderts (historische Werkaufnahmen mit Provenienzangaben, Drucksachen, Zeitungsausschnitte)
Finding aids (in printed format)	Findbücher zu den Beständen liegen im Lesesaal aus
Digital Finding aids	Findbücher sind als PDF einsehbar unter: <a href="http://www.smb.museum/museen-und-einrichtungen/zentralarchiv/bestaende/uebersicht-und-findbuecher.html">http://www.smb.museum/museen-und-einrichtungen/zentralarchiv/bestaende/uebersicht-und-findbuecher.html</a>
<b>Languages spoken:</b>	
deutsch, englisch	



## RELEVANT ARCHIVES FOR NAZI-ERA PROVENANCE RESEARCH

### ARCHIVES IN GERMANY

[Berlin](#)

**Dresden**

[Munich](#)



Relevante Archive für Provenienzforschung zur  
NS-Raubkunst  
**DRESDEN**



**Stand:** 19.12.2019

<b>Institution:</b>	
<b>Hochschule für Bildende Künste Dresden, Archiv / Kustodie</b>	
<b>Adresse und Kontakt:</b>	
Adresse	Brühlsche Terrasse 1, D - 01067 Dresden
Telefonnummer	+ 49 (0) 351.4402-2669
Website	<a href="https://www.hfbk-dresden.de/hochschule/einrichtungen/archiv-kustodie/">https://www.hfbk-dresden.de/hochschule/einrichtungen/archiv-kustodie/</a>
Kontakt für Anfragen	<a href="mailto:archiv@hfbk-dresden.de">archiv@hfbk-dresden.de</a>
Kontakt für Provenienzforschung	<a href="mailto:archiv@hfbk-dresden.de">archiv@hfbk-dresden.de</a>

<b>Aufbau und Inhalt:</b>	
Thematische Ausrichtung	Archiv, archivische Sammlungen, Kunstsammlung und Anatomiesammlung der Hochschule und ihrer Vorgängerinstitutionen Kunstakademie und Kunstgewerbeschule (ab 1764)
Bestände und Tektonik	<p>Beständeumfang (Stand: April 2019)</p> <p>01 Kunstakademie 14,6 Ifm      02 Kunstgewerbeschule 01,3 Ifm      03 Hochschule für Bildende Künste Dresden 27,0 Ifm      04 Zwischenarchiv 79,5 Ifm      05 Altinventar 20,4 Ifm      06 Matrikel und Schülerlisten 17,1 Ifm      07 Nachlässe 38,5 Ifm, 4877 Werke      08 Archivische Sammlungen 02,8 Ifm, 12.400      Medien      09 Verwaltung Archiv und Kustodie 01,8 Ifm      10 Bibliothek 1184 Publikationen      P Personenbezogene Unterlagen 64,7 Ifm      A Anatomische Sammlung 608 Objekte      Dep Deposita 3 Werke      K Kunstbesitz 7.862 Werke</p>



Bestände für Provenienz-forschung zu NS-Kunstraub	Bestände 01, 02, 03, 05
Analoge Findmittel	
Digitale Findmittel	Inventar der schriftlichen Quellen zur Geschichte der Hochschule für Bildende Künste Dresden und ihren Vorgängerinstitutionen (1764-1990), (CD-ROM)
<b>Kommunikationssprachen:</b>	
	deutsch, englisch, französisch, italienisch



Relevant Archives for Nazi-Era Provenance Research

Dresden



*Information current as of:* September 30, 2019

Institution / Archive :	
<b>Saxon State Archives</b>	
Address / Contact details:	
Address	Archivstraße 14, 01097 Dresden, Germany
Telephone	+49 351 89219-710
Website	<a href="http://www.archiv.sachsen.de">www.archiv.sachsen.de</a>
Email address for general enquiries	<a href="mailto:poststelle@sta.smi.sachsen.de">poststelle@sta.smi.sachsen.de</a>
Email address for enquiries re provenance research	<a href="mailto:thekla.kluttig@sta.smi.sachsen.de">thekla.kluttig@sta.smi.sachsen.de</a> <a href="mailto:peter.wiegand@sta.smi.sachsen.de">peter.wiegand@sta.smi.sachsen.de</a>

Structure and Holdings:	
Main topical areas	Records of Saxon state authorities and their predecessors Dpt. 1: Zentrale Aufgaben, Grundsatz Dpt. 2: Hauptstaatsarchiv Dresden / Staatsfilialarchiv Bautzen (Superior state authorities, authorities in Middle-/East-Saxony) Dpt. 3: Staatsarchiv Leipzig (with Deutsche Zentralstelle für Genealogie) (State authorities in North-West-Saxony, genealogical documentation) Dpt. 4: Staatsarchiv Chemnitz (State authorities in South-West-Saxony) Dpt. 5: Bergarchiv Freiberg (Mining authorities)
Holdings / Plan of Record Groups	Survey of holdings (Plan of Record Groups) and finding aids online: <a href="https://www.archiv.sachsen.de/unsere-bestaende.html">https://www.archiv.sachsen.de/unsere-bestaende.html</a>



Holdings relevant for Provenance Research	<p>Supervision and administration of state museums and private foundations (1831–1945):</p> <ul style="list-style-type: none"> <li>11125 Ministry for Culture and Education</li> <li>10176 Ministry of the Interior</li> <li>13890 Director General of the Royal Collections for Sciences and Arts (1853–1919)</li> <li>10076 Accounts of Court and State Administration (16th–19th c.)</li> <li>Several state museums, e. g. 11127 Gemäldegalerie Dresden</li> </ul> <p>Commercial register, execution of legacies, family entitlements:</p> <ul style="list-style-type: none"> <li>11025 Higher Regional Court Dresden (1607–1952)</li> <li>District courts and notaries (1879–1945/52)</li> </ul> <p>Confiscation of Jewish assets:</p> <ul style="list-style-type: none"> <li>Several ministries and county governments (Kreishauptmannschaften, Amtshauptmannschaften), police authorities           <ul style="list-style-type: none"> <li>Financial administration of the Reich (11177 Oberfinanzpräsident Dresden [1916–1949],</li> <li>11179 Oberfinanzpräsident Karlsbad [1938–1942], 11221 Reichskommissar für die Behandlung feindlichen Vermögens [1940–1942], 20206 Oberfinanzpräsident Leipzig [1919–1948])</li> </ul> </li> </ul> <p>Records of several banks and credit institutions before 1945</p> <p>Art traders and auctioneers:</p> <ul style="list-style-type: none"> <li>13471 NS-Archiv of the Ministry of State Security (of the GDR)</li> <li>20979 Auctioneer Hans Klemm, Leipzig</li> </ul> <p>Restitution and compensation for the victims of Nazi persecution after 1945 (sparse documentation only):</p> <ul style="list-style-type: none"> <li>11381 Government of Saxony, Ministry of Finance</li> </ul> <p>Expropriations under the Soviet Military Administration during the so-called 'land reform' ('castle recovery')</p> <ul style="list-style-type: none"> <li>11377 Government of Saxony, Ministry of the Interior</li> <li>Records of local administration (Kreistage/Kreisräte)</li> </ul> <p>Heir Research:</p> <ul style="list-style-type: none"> <li>Collections of genealogical sources from the Reichssippenamt (in Dpt. 3)</li> <li>20031 Police Department Leipzig with Municipal Registry of Residence</li> </ul>
Finding aids (in printed format)	<p><b>Survey for each holding available in the list holdings (Plan of Record Groups) online:</b></p> <p><a href="https://www.archiv.sachsen.de/unsere-bestaende.html">https://www.archiv.sachsen.de/unsere-bestaende.html</a></p>
Digital Finding aids	<p>Access via: <a href="https://www.archiv.sachsen.de/unsere-bestaende.html">https://www.archiv.sachsen.de/unsere-bestaende.html</a></p>
<b>Languages spoken:</b>	
	German, English



Relevant Archives for Nazi-Era Provenance Research

**Dresden***Information current as of: 8/26/2019*

<b>Institution / Archive :</b>	
<b>Staatliche Kunstsammlungen Dresden</b>	
<b>Address / Contact details:</b>	
Address	Archiv der Staatlichen Kunstsammlungen Dresden Postfach 120 551 - 01006 Dresden 0049 351 4914 3706
Telephone	
Website	<a href="https://www.skd.museum/forschung/#c17061">https://www.skd.museum/forschung/#c17061</a>
Email address for general enquiries	<a href="mailto:archiv@skd.museum">archiv@skd.museum</a>
Email address for enquiries re provenance research	<a href="mailto:archiv@skd.museum">archiv@skd.museum</a>

<b>Structure and Holdings:</b>	
Main topical areas	records of the museums and collections: purchase, sale, "degenerate Kunst", loan contracts, exhibitions, scientific inquiries, administration
Holdings / Plan of Record Groups	<p>records before 1945</p> <p>Gemäldegalerie 1846-1945</p> <p>Kupferstich-Kabinett 1743-1945</p> <p>Kunstgewerbemuseum 1873-1945</p> <p>Porzellansammlung 1848-1945</p> <p>Skulpturensammlung 1723-1945</p> <p>Grünes Gewölbe 1645-1945</p> <p>records 1945-1990</p> <p>records of all museums and collection (except SES Dresden, Leipzig, Herrnhut), Directorate General, Administration, Foto archive, Press archive, personal papers</p>



Holdings relevant for Provenance Research	records before 1945 - Gemäldegalerie, Kupferstich-Kabinett, Skulpturensammlung  Please ask.
Finding aids (in printed format)	yes
Digital Finding aids	only to be used on site
<b>Languages spoken:</b>	
	German, English



## RELEVANT ARCHIVES FOR NAZI-ERA PROVENANCE RESEARCH

### ARCHIVES IN GERMANY

[Berlin](#)

[Dresden](#)

**München**



Relevant Archives for Nazi-Era Provenance Research  
München



*Information current as of: 11/27/2018*

Institution / Archive :	
<b>Bayerisches Hauptstaatsarchiv</b>	
Address / Contact details:	
Address	Schönenfeldstraße 5-11 80539 München
Telephone	089/28638-2596
Website	<a href="https://www.gda.bayern.de/hauptstaatsarchiv/">https://www.gda.bayern.de/hauptstaatsarchiv/</a>
Email address for general enquiries	<a href="mailto:poststelle@bayhsta.bayern.de">poststelle@bayhsta.bayern.de</a>
Email address for enquiries re provenance research	<a href="mailto:poststelle@bayhsta.bayern.de">poststelle@bayhsta.bayern.de</a>

Structure and Holdings:	
Main topical areas	Archivgut der staatlichen Stellen, die für das gesamte Staatsgebiet des Freistaats Bayern zuständig sind. Zentralarchiv für das Herzogtum, Kurfürstentum, Königreich und den Freistaat Bayern. Zudem Archivgut von Körperschaften, Anstalten und Stiftungen des öffentlichen Rechts und nichtstaatliches Archivgut zur Ergänzung der zumeist zentral- und oberbehördlichen Überlieferung.
Holdings / Plan of Record Groups	I. Ältere Bestände (vor 1800) II. Neuere Bestände (nach 1800) III. Geheimes Hausarchiv (Archiv des Hauses Wittelsbach) IV. Kriegsarchiv (Bayerische Armee und Nachfolgeinstitutionen) V. Nachlässe und Sammlungen (Nichtstaatliches Archivgut, Sammlungsgut)



## Archives

Holdings relevant for Provenance Research	<ul style="list-style-type: none"> <li>• Landesentschädigungsamt (LEA): namentlich erschlossene Einzelfallakten zur finanziellen Entschädigung immaterieller Schäden von NS-Verfolgten nach 1945</li> <li>• Staatsgemälde sammlungen: Sachakten und Amtsbücher des 19. und 20. Jahrhunderts bis ca. 1980 (aufgeteilt auf „Archiv“ und „Registratur“), zahlreiche Personalakten; Inventare und Bild-/Objektakten weiterhin bei den Staatsgemälde sammlungen</li> <li>• Kultusministerium (MK): Sachakten zur Verwaltung und zum Personal der staatlichen Museen und Sammlungen in Bayern sowie zur Regulierung des Kunsthandels, zum An- und Verkauf bedeutender Kunstgegenstände, zu Ausstellungen und zur Restitution von Kunstwerken; Personalakten der Leiter der Museen und Sammlungen</li> <li>• Staatskanzlei (StK): Sachakten zur Regulierung des Kunsthandels, zum An- und Verkauf sowie zur Ausfuhr bedeutender Kunstwerke und zur Künstlerspende des Ministerpräsidenten ab 1933; auch zur Restitution von Kunstwerken in der Nachkriegszeit</li> <li>• Finanzministerium (MF): Sachakten zum An- und Verkauf von Kunstwerken u.a. durch die Bayerische Verwaltung der Schlösser, Gärten und Seen und den Wittelsbacher Ausgleichsfond sowie zur Entschädigung und Wiedergutmachung generell</li> <li>• Landeskriminalamt (LKA): Ermittlungsakten zu Kunstdiebstählen seit dem Ende der 1960er Jahre; Sammelakten und Kataloge zu entwendeten Kunstwerken in den letzten Monaten des Zweiten Weltkriegs und der unmittelbaren Nachkriegszeit</li> <li>• Landesamt für Vermögensverwaltung und Wiedergutmachung (LAVW): Einzelfallakten nach KRD 50</li> <li>• OMGB: Überlieferung der US-Militärregierung in Bayern (Kopien auf Mikrofiches); Sachakten zur Regulierung des Kunsthandels sowie Berichte zu entwendeten Kunstwerken in den Jahren 1945-1949</li> <li>• NSDAP Bauakten: Pertinenzüberlieferung verschiedener Baubehörden; Sachakten u.a. zur Ausstattung von NSDAP-Parteigebäuden mit Kunstwerken</li> <li>• Staatskommissariat für rassistisch, religiös und politische Verfolgte</li> <li>• Generaldirektion der Staatlichen Archive</li> <li>• Generaldirektion der Staatlichen Bibliotheken</li> </ul>
Finding aids (in printed format)	Findbücher einsehbar im Repertorienzimmer.
Digital Finding aids	Findmitteldatenbank unter <a href="https://www.gda.bayern.de/service/findmitteldatenbank/">https://www.gda.bayern.de/service/findmitteldatenbank/</a>
Languages spoken:	deutsch

Relevante Archive für Provenienzforschung zur  
NS-Raubkunst  
München



**Stand:** 01/16/2019

<b>Institution:</b>	
<b>Bayerisches Wirtschaftsarchiv</b>	
<b>Adresse und Kontakt:</b>	
Adresse	Orleansstraße 10-12 81669 München Deutschland Telefon: ++4989 / 5116 3354
Telefonnummer	
Website	<a href="https://www.bwa.findbuch.net">https://www.bwa.findbuch.net</a>
Kontakt für Anfragen	<a href="mailto:bwa@muenchen.ihk.de">bwa@muenchen.ihk.de</a>
Kontakt für Provenienzforschung	<a href="mailto:richard.winkler@muenchen.ihk.de">richard.winkler@muenchen.ihk.de</a>

<b>Aufbau und Inhalt:</b>	
Thematische Ausrichtung	Archiv zur Geschichte von Industrie- und Handelskammern, von Wirtschaftsvereinen und -verbänden sowie Unternehmen in Bayern
Bestände und Tektonik	Bayerische Industrie- und Handelskammern  Wirtschaftsvereine und Wirtschaftsverbände in Bayern  Bayerische Unternehmen  Sammlungen (Firmenfestschriften etc.)



Bestände für Provenienz-forschung zu NS-Kunstraub	Archiv der Kunsthändlung Julius Böhler in München Archiv der Kunsthändlung L. Bernheimer in München
Analoge Findmittel	Findbücher zu erschlossenen Beständen im Lesesaal
Digitale Findmittel	Findbücher zu einzelnen Beständen unter: <a href="https://www.bwa.findbuch.net">https://www.bwa.findbuch.net</a>
<b>Kommunikationssprachen:</b>	
	deutsch, englisch



Relevant Archives for Nazi-Era Provenance Research  
München



Information current as of: 11/27/2018

Institution / Archive :	
Staatsarchiv München	
Address / Contact details:	
Address	Schönenfeldstraße 3 80539 München
Telephone	089/28638-2537
Website	<a href="https://www.gda.bayern.de/hauptstaatsarchiv/">https://www.gda.bayern.de/hauptstaatsarchiv/</a>
Email address for general enquiries	<a href="mailto:poststelle@stam.bayern.de">poststelle@stam.bayern.de</a>
Email address for enquiries re provenance research	<a href="mailto:poststelle@stam.bayern.de">poststelle@stam.bayern.de</a>

Structure and Holdings:	
Main topical areas	Archivgut staatlicher Mittel- und Unterbehörden sowie Gerichte im Regierungsbezirk Oberbayern seit Beginn des 19. Jh. Historische Überlieferung der herzoglich bzw. kurfürstlich bayerischen Rentmeisterämter München und Burghausen seit Anfang des 16. Jh. und der vorübergehend bayerischen Gebiete Tirols und Salzburgs. Nichtstaatliches Archivgut (v.a. Adelsarchive) und Sammlungen als Ergänzung der staatlichen Bestände.
Holdings / Plan of Record Groups	I. Altbestände (vor 1800) II. Bestände 19./21. Jahrhundert III. NS-Archivgut IV. Selekte und Sammlungen V. Deposita und Archivgut von Stellen, die nicht selbst archivieren



Holdings relevant for Provenance Research	<ul style="list-style-type: none"><li>• Polizeidirektion München: Personendossiers zu einer Vielzahl vor allem jüdischer NS-Verfolgter</li><li>• Amtsgerichte: Nachlassakten im Rahmen der juristische Abwicklung von Sterbefällen, u.a. mit Testamenten, Nachlassinventaren etc. (Sterbjahr und Sterbeort erforderlich!)</li><li>• Oberfinanzdirektion München (OFD München): Einziehungsakten des Oberfinanzpräsidenten München, dokumentieren den fiskalischen Verfolgungs- und Ausplünderungsprozess</li><li>• Finanzämter: Steuerakten rassisch Verfolgter</li><li>• Wiedergutmachungsbehörde I Oberbayern (WB I): Einzelfallakten zur Rückerstattung NS-verfolgungsbedingt entzogener Vermögenswerte</li><li>• Wiedergutmachungskammer/Entschädigungskammer beim Landgericht München I: namentlich erschlossene Verfahrensakten aus dem Bereich der Wiedergutmachung</li><li>• Bezirksfinanzdirektion München (BFD München I): namentlich erschlossene Unterlagen aus der Prozessvertretung des Freistaats Bayern in Wiedergutmachungssachen vor dem Landgericht München I</li><li>• Vermögenkontrolle Außenstellen: namentlich erschlossene Einzelfallakten der Außenstellen des Landesamts für Vermögensverwaltung und Wiedergutmachung</li><li>• Bezirksfinanzdirektion München (BFD München III): Unterlagen der Zweig- und Außenstellen des Landesamts für Vermögensverwaltung und Wiedergutmachung aus dem Bereich der Vermögenkontrolle</li><li>• Spruchkammerakten: Enthazifizierungsakten erster Instanz der oberbayerischen Spruchkammern und zweiter Instanz der bayernweit zuständigen Berufungskammer(n)</li><li>• Staatsanwaltschaften: Akten zu Verfahren vor den Landgerichten München I, München II und Traunstein wegen NS-Gewaltverbrechen</li></ul>
Finding aids (in printed format)	Findbücher einsehbar im Repertorienzimmer.
Digital Finding aids	Findmitteldatenbank unter <a href="https://www.gda.bayern.de/service/findmitteldatenbank/">https://www.gda.bayern.de/service/findmitteldatenbank/</a>
<b>Languages spoken:</b>	
	deutsch



Relevante Archive für Provenienzforschung zur  
NS-Raubkunst  
München

**Stand:** 01/16/2019



<b>Institution:</b>	
<b>Stadtarchiv München</b>	
<b>Adresse und Kontakt:</b>	
Adresse	Winzererstraße 68 80797 München Deutschland ++49 89 233-0308
Telefonnummer	
Website	<a href="https://www.muenchen.de/rathaus/Stadtverwaltung/Direktorium/Stadtarchiv.html">https://www.muenchen.de/rathaus/Stadtverwaltung/Direktorium/Stadtarchiv.html</a>
Kontakt für Anfragen	<a href="mailto:stadtarchiv@muenchen.de">stadtarchiv@muenchen.de</a>
Kontakt für Provenienzforschung	<a href="mailto:stadtarchiv@muenchen.de">stadtarchiv@muenchen.de</a>

<b>Aufbau und Inhalt:</b>	
Thematische Ausrichtung	Archiv zur Geschichte der ehemaligen Residenz-, neue Landeshauptstadt München; Urkunden-, Akten- und Amtsbuchbestände zur Verwaltungsgeschichte seit dem 13. Jahrhundert sowie Sammlungen zur Alltags- und Gesellschaftsgeschichte des 19. und 20. Jahrhunderts.
Bestände und Tektonik	Gliederung: <ol style="list-style-type: none"><li>1. Urkunden und Zimelien</li><li>2. Akten und Amtsbücher</li><li>3. Fotosammlung</li><li>4. Chronik</li><li>5. Judaica</li><li>6. Plansammlung</li><li>7. Sammlungen</li><li>8. Nachlässe</li><li>9. Historischer Verein von Oberbayern</li></ol>



Bestände für Provenienz- forschung zu NS-Kunstraub	Einwohnermeldekartei; - Gewerbekartei; - Gewerbesteuerlisten; Akten über Ausschaltung jüdischer Geschäftsinhaber aus dem Geschäftsleben, angereichert durch Unterlagen aus Rückerstattungs- und Wiedergutmachungsverfahren, 1938-1965; Unterlagen über die Ablieferung von Gold- und Silberwaren beim städtischen Leihamt; Aktenkonvolut des Münchner Stadtmuseums über die Auflistung, Beschlagnahme und Einziehung jüdischen Kunstbesitzes 1938/39; Sammlung "Judaica" mit zahlreichen Ego-Dokumenten zu Verfolgung, Emigration und Exil; Familien und Firmennachlass des jüdischen Antiquariats von Jacques Rosenthal; Datenbank über die jüdischen Opfer des Nationalsozialismus.
Analoge Findmittel	Alphabetisch geführte Listen und Register zur Erschließung der Einwohnermeldekartei und der Gewerbekartei; die übrigen Bestände sind über offline-Datenbanken im Lesesaal erschlossen bzw. online gestellt.
Digitale Findmittel	Findbücher sind online einsehbar unter: <a href="https://stadarchiv.muenchen.de/">https://stadarchiv.muenchen.de/</a> Das "Biographische Gedenkbuch der Münchner Juden 1933-1945" ist online einsehbar unter: <a href="http://www.muenchen.de/rathaus/gedenkbuch/gedenkbuch.html">http://www.muenchen.de/rathaus/gedenkbuch/gedenkbuch.html</a>
<b>Kommunikationssprachen:</b>	
	deutsch, englisch



# V.

## PREP Materials and Links



Akte, Zentralarchiv der SMB ©Zentralarchiv



## PREP PARTNER - INSTITUTIONAL PR

All links Current as of Febury 10, 2020

Stiftung Preußischer Kulturbesitz

<http://www.preussischer-kulturbesitz.de/schwerpunkte/wissenschaft-und-forschung/forschungsunterstuetzung/austauschprogramm-zur-provenienzforschung.html>

and

[https://www.preussischer-kulturbesitz.de/newsroom/veranstaltungen/veranstaltung-detaileseite/article/2018/10/08/veranstaltung-deutsch-amerikanisches-austauschprogramm-prep-oeffentliche-veranstaltungen.html?sword\\_list\[\]=%5B%5D&no\\_cache=1](https://www.preussischer-kulturbesitz.de/newsroom/veranstaltungen/veranstaltung-detaileseite/article/2018/10/08/veranstaltung-deutsch-amerikanisches-austauschprogramm-prep-oeffentliche-veranstaltungen.html?sword_list[]=%5B%5D&no_cache=1)

Staatliche Museen zu Berlin

<https://www.smb.museum/museen-und-einrichtungen/zentralarchiv/forschung/provenienzforschung-am-zentralarchiv/deutsch-amerikanisches-austauschprogramm-zur-provenienzforschung-fuer-museen-prep-2017-2019.html>

Smithsonian Institution

<https://www.si.edu/events/prep>

The Metropolitan Museum of Art

<https://www.metmuseum.org/about-the-met/provenance-research-resources/prep>

Zentralinstitut für Kunstgeschichte

[https://www.zikg.eu/forschung/pdf/prep\\_ausschreibung-smithonian-institut-spri/view](https://www.zikg.eu/forschung/pdf/prep_ausschreibung-smithonian-institut-spri/view)

and

<https://www.zikg.eu/veranstaltungen/veranstaltunguebersicht>

Getty Research Institute

[https://www.getty.edu/research/tools/provenance/2019\\_prov\\_research\\_exchange.pdf](https://www.getty.edu/research/tools/provenance/2019_prov_research_exchange.pdf)

and

[http://www.getty.edu/visit/cal/events/ev\\_2087.html](http://www.getty.edu/visit/cal/events/ev_2087.html)

Staatliche Kunstsammlungen Dresden

<https://www.skd.museum/forschung/provenienzforschung/austausch/austausch/prep/>

Deutsches Zentrum Kulturgutverluste

[https://www.kulturgutverluste.de/Content/02\\_Aktuelles/DE/Meldungen/2018/Juli/Zentrum-unterstuetzt-dritte-Runde-des-Austauschprogrammes-PREP.html](https://www.kulturgutverluste.de/Content/02_Aktuelles/DE/Meldungen/2018/Juli/Zentrum-unterstuetzt-dritte-Runde-des-Austauschprogrammes-PREP.html)



## PREP VIDEO RECORDINGS

Public events in New York, Berlin, Los Angeles, Munich, Washington can be found on the Vimeo channel of the SPK:

<https://vimeo.com/showcase/6599458>

### 2017

A two-hour Facebook video-live stream was carried out, so that it was possible to follow the event "German/American Exchange on Nazi-Era Provenance Research: A Discussion with Museum Leaders" on February 10, 2017 worldwide.

<https://www.facebook.com/metmuseum/videos/10154456105202635/>

The public event on September 27, 2017 in the Berlin Gemäldegalerie was broadcast via live audio streaming on Voice Republic. The recording can be found under the following link:

<https://voicerepublic.com/talks/warum-dauert-das-so-lange-einblicke-in-die-praxis-der-provenienzforschung-zur-ns-raubkunst>

### 2018

Recording of the public event at the Getty, Los Angeles "Provenance Research- A Personal Concern" on March 1, 2018

<https://www.youtube.com/watch?v=iJ8be7me44c>

### 2019

Mittschnitt, PREP 2019 "The Looting and Restitution of the Gustav and Victor von Klemperer Collection" Dresden, SKD on March 21,.2019

<https://www.youtube.com/watch?v=diKrLQq3t0Q&feature=youtu.be>

## PRESS

taz „Unterm Strich“, 20.10.2016

<https://taz.de/!5347329/>

**Provenienz & Forschung, 2/2018**, „Das deutsch-amerikanische Austauschprogramm PREP in Los Angeles und München“, S. 65-66, Dr. Maria Obenaus, Deutsches Zentrum Kulturgutverluste

„Experten diskutieren in Dresden über NS-Kunstraub“, Süddeutsche Zeitung 12.3.2019

<https://www.sueddeutsche.de/kultur/museen-dresden-experten-diskutieren-in-dresden-ueber-ns-kunstraub-dpa.urn-newsml-dpa-com-20090101-190312-99-348544>

Leipziger Volkszeitung, Christiane Raatz, 13.3.2019

„Experten diskutieren in Dresden über NS-Kunstraub“

Dresdener Neueste Nachrichten, 13.3.2019

„Fachaustausch zur Provenienzforschung“



US Department of State Podcast Series 22/33 Stories on Exchange

<https://www.uscpublicdiplomacy.org/blog/2233%E2%80%99s-life-changing-stories-international-exchange?fbclid=IwAR3ljH3p6tWSWfWKD8DIAHfhvreHbQEwtYzBtVU9xekALcSRr6tgnO-fNLE>

or

<https://anchor.fm/2233/episodes/The-Art-of-Life-Bonus-e6fhbn>

Tagesspiegel, Nicola Kuhn, „Gelder für die Provenienzforschung, Raub und Recherche“, 3.11.2019

<https://www.tagesspiegel.de/kultur/gelder-fuer-die-provenienzforschung-raub-und-recherche/25182968.html-3.11.2019>

## BLOGS and NEWSLETTERS

### 2016

Museum and the City, Blog SMB, 20. OKTOBER 2016

Petra Winter, Leiterin des Zentralarchivs

<https://blog.smb.museum/provenienzforschung-detektive-des-museums/>

Restauro Blog, Karolina Kucharska 28.10.2016

<https://www.restauro.de/austausch-fuer-provenienzforscher/>

### 2017

MetMatters - A biweekly newsletter for the staff and volunteers of The Metropolitan Museum of Art, Christel Force, 24.2.2017, S.1+7 „The Met Hosts Inaugural Exchange of Pioneering Provenance Research Program“

SMB Blog, Museum and the City, 29.8.2017, „Eine „Research-Autobahn“ bauen – Jane Milosch und das Austauschprogramm für Provenienzforschung PREP“ Interview mit Jane Milosch: Birgit Jöbstl,

<https://blog.smb.museum/eine-research-autobahn-bauen-jane-milosch-und-das-austauschprogramm-fuer-provenienzforschung-prep/>

English version: *Building a Research Autobahn: Jane Milosch and the Provenance Research Exchange Program PREP* <https://blog.smb.museum/building-a-research-autobahn-jane-milosch-and-the-provenance-research-exchange-program-prep/>

SMB Blog, Museum and the City, 5.9.2017, “Warum dauert das denn so lange? –

Provenienzforschung im Kupferstichkabinett“ Interview mit Anna Pfäfflin und Hanna Strzoda: Birgit Jöbstl

<https://blog.smb.museum/warum-dauert-das-denn-so-lange-provenienzforschung-im-kupferstichkabinett/>

English version: *“So Why Is It Taking So Long?” – Provenance research at the Kupferstichkabinett*

<https://blog.smb.museum/so-why-is-it-taking-so-long-provenance-research-at-the-kupferstichkabinett/>

SMB Blog, Museum and the City, 12.9.2017, „Provenienzforschung: Nancy Karrels und die Rückseiten der Gemälde“, Interview mit Nancy Karrels: Birgit Jöbstl

<https://blog.smb.museum/provenienzforschung-nancy-karrels-und-die-rueckseiten-der-gemaelde/>

English version: *Provenance research: Nancy Karrels and the back of the paintings*

<https://blog.smb.museum/provenance-research-nancy-karrels-and-the-back-of-the-paintings/>



SPK Blog, Dossier Provenienzforschung, 19.09.2017, „PREP: Potenzial für die Kunstmärforschung“, Interview mit Britta Bommert: Friederike Schmidt und Julia Lerche <http://www.preussischer-kulturbesitz.de/newsroom/dossiers-und-nachrichten/dossier-provenienzforschung/potenzial-fuer-die-kunstmärforschung.html>  
English version: PREP: Potential for Art Market Research <http://www.preussischer-kulturbesitz.de/newsroom/dossiers-and-news/all-dossiers/dossier-provenienzforschung/potential-for-art-market-research.html?L=1>

Restauro Blog, 25.9.2017, Uta Baier

<https://www.restauro.de/vernetzung-und-austausch-fuer-bessere-forschungsergebnisse/>

SMB Blog, Museum and the City, 26.9.2017, „Ein aufgeschlitzter Feininger – und die Suche nach dem Grund“, Interview mit MacKenzie Mallon: Birgit Jöbstl, <https://blog.smb.museum/ein-aufgeschlitzter-feininger-und-die-suche-nach-dem-grund/>

English version: „Slashes in a Feininger – tracking their history“ <https://blog.smb.museum/slashes-in-a-feininger-tracking-their-history/>

SPK Blog, Dossier Provenienzforschung, 6.11.2017, „Der Westen war nicht würdig, solche Kunstwerke zu haben“ Interview mit Christine Howald und Alexander Hofmann: Birgit Jöbstl <http://www.preussischer-kulturbesitz.de/newsroom/dossiers-und-nachrichten/dossiers/dossier-provenienzforschung/der-westen-war-nicht-wuerdig-solche-kunstwerke-zu-haben.html>

English version: “The West was not worthy of such works of art “<http://www.preussischer-kulturbesitz.de/newsroom/dossiers-and-news/all-dossiers/dossier-provenienzforschung/the-west-was-not-worthy-of-such-works-of-art.html?L=1>

#### Vimeo Short Interviews:

Members of the SPK press department have conducted short interviews with representatives of the Steering Committee and participants. These interviews were published on Vimeo and docked to the SPK blog. These videos can be found under the following links:

Fragen an...

...Leonhard Weidinger - <https://vimeo.com/235882245>

...Jane Milosch - <https://vimeo.com/235377618>

...Christine Brennan - <https://vimeo.com/235707927>

...Laurie Stein - <https://vimeo.com/235923980>

...Nancy Karrels - <https://vimeo.com/238601656>

The Smithsonian Institution took up the topic and accompanied participant Karen Daly on one of her research topics. The article by Elaine Heinzmann, published on September, 2017, can be found in the online magazine of the Smithsonian Institution: “How U.S. and German Art Experts Are Teaming Up to Solve Nazi-Era Mysteries Specialists in WWII art loss and restitution will discuss provenance research in Berlin” <https://www.smithsonianmag.com/smithsonian-institution/how-us-and-german-art-experts-are-teaming-solve-nazi-era-mysteries-180964955/>

#### 2018

The Iris, Behind the Scenes at the Getty, Arts and Archives, „The New Face of Provenance Research“, Febrary 27, 2018 Kelly Davis

<http://blogs.getty.edu/iris/the-new-face-of-provenance-research/>



The Iris, Behind the Scenes at the Getty, People & Places | Scholarship, „The German/American Provenance Research Exchange Program: An International Autobahn for Provenance Research“, April 23.,2018, Jennifer McComas <http://blogs.getty.edu/iris/the-german-american-provenance-research-exchange-program-an-international-autobahn-for-provenance-research/>

## 2019

„World War II Art Looting and Museum Provenance Research: Perspectives on a German/American Collaboration“ von James Moske Managing Archivist, Metropolitan Museum of Art, Winter 2019 - Volume 29, Issue 1

<https://www2.archivists.org/sites/all/files/MAS%20Newsletter%20Winter%202019.pdf>

THE MET 150, Blogs/ Collections Insights, „A Provenance Mystery: Two Medieval Silver Beakers at The Met Cloisters“, 22.2.2019, Christine Brennan und Katharina Weiler <https://www.metmuseum.org/blogs/collection-insights/2019/provenance-research-two-medieval-silver-beakers-the-cloisters>

Comparing research on Nazi looted property in museums with that on objects of colonial origin Friday, 25 October 2019, Max Weber Stiftung <https://www.maxweberstiftung.de/aktuelles/einzelansicht-startseite/detail/News/forschung-zu-ns-raubgut-in-museen-mit-jener-zu-den-objekten-kolonialer-herkunft-in-konversation-brin.html>

Kultur-Port, News-Port Nationalsozialistischer Kunstraub: Provenienzforscher aus Deutschland und Amerika etablieren Netzwerk, Mittwoch, Oktober 30, 2019

<https://www.kultur-port.de/index.php/news/16018-nationalsozialistischer-kunstraub-provenienzforscher-aus-deutschland-und-amerika-etablieren-netzwerk.html?jjj=1574428806132>

“When you work with objects that were globally translocated, mobility is crucial” – 5in10 with Anna-Carolin Augustin, Editorial Board, 27.8. 2019, Blog for Transregional Research, <https://trafo.hypotheses.org/19394>

The International Art Market Studies Association (TIAMSA) platform for networking organizes conferences, seminars and meetings, distributes information via website, mailing list or printed material and works for the academic and general recognition of art market studies. TIAMSA has featured the public PREP programs and the related results in articles.

<https://www.artmarketstudies.org/?s=PREP>

History of Knowledge, Research, Resources, and Perspectives : Blog des GHI, „Provenance Research and Circulation: Examples from the Maximilian von Goldschmidt-Rothschild Collection“, December 18.,2019 Katharina Weiler <https://historyofknowledge.net/2019/12/18/provenance-research-and-circulation/#ffn1>

## SOCIAL MEDIA

In addition to the public event as a means of communicating the results of provenance research, the SPK primarily used its various social media channels to communicate with the public. A total of six contributions in German and English were published in the National Museums' blog, which the participants as well as all those interested in PREP and provenance research content could disseminate via their personal social media channels (Facebook und Twitter). #Provenienzforschung

Hermann Parzinger (@hparzinger) twitterte um 3:31 nachm. on Di., Aug. 29, 2017:  
Jane Milosch and other #provenance experts will meet to build a research Autobahn #PREP  
@smithsonian @GettyHub <https://t.co/gKILa3em5x>  
<https://twitter.com/hparzinger/status/902524174874312705?s=09>



<https://www.facebook.com/GettyResearchInstitute/posts/1641566649261503>

Thanks @GettyHub

for showing archives to German/American Provenance Research Exchange Program for Museum Professionals <http://bit.ly/2D0xtBL>

<https://twitter.com/JimMoske/status/970649200227684352>

## PUBLICATIONS

Collecting and Provenance, A Multidisciplinary Approach, Hrsg. Jane Milosch und Nick Pearce Oktober 2019,

<https://rowman.com/ISBN/9781538127568/Collecting-and-Provenance-A-Multi-Disciplinary-Approach>

RIHA Journal. Journal of the International Association of Research Institutes in the History of Art

<https://www.riha-journal.org/> to be published end 2020/ beginning 2021

## EXTERNAL LINKS

AAMC 2018 Provenance Webinar with PREP participants

<https://www.artcurators.org/events/EventDetails.aspx?alias=provenance>

[\(https://vimeo.com/277344582](https://www.artcurators.org/news/391171/-Webinar-Series-on-Provenance-Announced.htm)

Jane Milosch was invited to the international conference of the German Lost Art Foundation, "20 Years of Washington Principles", to present PREP. Her presentation was entitled "PREP - Building a Provenance Research Network". At the end of the conference, the PREP exchange program was incorporated into a joint declaration signed by Germany and the USA. (page 3 of the declaration)

[https://www.lootedart.com/web\\_images/pdf2018/2018-11-26-gemeinsame-erklaerung-washingtoner-prinzipien-engl-data.pdf](https://www.lootedart.com/web_images/pdf2018/2018-11-26-gemeinsame-erklaerung-washingtoner-prinzipien-engl-data.pdf)

German-American provenance researchers at the State Archive Dresden

<https://www.archiv.sachsen.de/deutsch-amerikanische-provenienzforscher-im-hauptstaatsarchiv-dresden-5418.html>

Report of the American Institute for Contemporary German Studies, the essay "How to be 'Wunderbar Together': "Cooperation or Division? The German-American Relationship in a Changing World"(pp. 52-53), mentions PREP as an exemplary programme <https://www.aicgs.org/publication/cooperation-or-division-the-german-american-relationship-in-a-changing-world/>

University of Glasgow

Jane Milosch, Honorary Professor Honoured by German Government, Issued: Wed, 29 Jan 2020

[https://www.gla.ac.uk/myglasgow/news/headline\\_707840\\_en.html](https://www.gla.ac.uk/myglasgow/news/headline_707840_en.html)

Laurie Stein, provenance Researcher and Co-founder of PREP is the honored by Monika Grüters, Minister of Cultural Affairs on March 4, 2020

[https://www.kulturgutverluste.de/Content/02\\_Aktuelles/DE/Meldungen/2020/Maerz/2020-03-11\\_LaurieStein.html](https://www.kulturgutverluste.de/Content/02_Aktuelles/DE/Meldungen/2020/Maerz/2020-03-11_LaurieStein.html)



## **IMPRESSUM:**

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 Die Beauftragte der Bundesregierung  
für Kultur und Medien