

A detailed historical painting of a town square, likely from the 17th or 18th century. The scene is dominated by a large, ornate church tower with a clock face and a weather vane on top. The square is filled with people, some on horseback, and several buildings with intricate facades and gabled roofs. The overall atmosphere is one of a bustling, well-established community.

the
MONUMENTS MEN
FOUNDATION newsletter

SUMMER 2021 | ISSUE 40

RESTITUTION, EDUCATION, PRESERVATION



Monuments Men Foundation for the Preservation of Art
Restitution, Education, Preservation

Quarterly Newsletter
Summer 2021 | Issue 40

Cover Images

(Front) Detail of *The Marketplace at Pirna* (c. 1764) by Bernardo Bellotto. Image: Public Domain.

(Back) Personnel of the Marburg Central Collecting Point load onto a truck artworks once stored in the Siegen copper mine repository. Photo: © Bildarchiv Foto Marburg, Aufnahme-Nr. LA 943/7.

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From the President's Desk

ON COLLABORATION AND COMMITMENT

For more than fifteen years, the Monuments Men Foundation has reported on its progress and successes through its Newsletter. This being its 40th issue, it is a fitting coincidence that we mark this milestone with a report on the incredible research conducted by our provenance team that uncovered evidence that we believe proves that the Museum of Fine Arts, Houston has a painting by Bernardo Bellotto that belongs to the heirs of German Jew, Dr. Max Emden. This research would have not been possible without the collaboration of valued colleagues at several institutions and archives across Europe, who despite the restrictions and closures imposed by COVID-19, went to great lengths to assist us. This proves, once again, that righting the injustices of World War II depends on a collaborative effort. Some might ask: why does this still matter today, more than 75 years after the end of the war? We asked our chairman, Robert M. Edsel, to answer that question.

Anna Bottinelli, President

For any American museum to ignore its responsibilities under the Washington Principles, which govern their duty to victims of Hitler and the Nazis, is more than just shameful. It ignores the moral arc of history—what Supreme Allied Commander General Dwight Eisenhower referred to as the “ideals” for which the war was fought.

On April 12, 1945, Eisenhower, alongside Generals Patton and Bradley, walked through Ohrdruf, a Nazi forced labor subcamp to the Buchenwald system, in utter disbelief. No strangers to the horrors of war, what they witnessed sickened them. General Patton vomited against the side of a building. The sight and smell of smoldering remains of prisoners atop a burned-out pyre filled Eisenhower with rage and contempt. “We are told the American soldier does not know what he is fighting for,” Eisenhower would say after his visit. “Now, at least, we know what he is fighting against.”

Hitler and the Nazis’ systematic murder of six millions Jews during World War II was only the final act of hate. It started with Hitler’s rise to power in 1933, pointing a finger at Jews and others saying, ‘It’s all THEIR fault.’ The efforts to ostracize Jews, and later Poles, Soviet civilians, gays, the disabled—anyone who Hitler chose to characterize as subhuman—was then codified through passage of the Nuremberg Laws, which formally stripped Jews of the most basic of human rights including the ownership of property. In time, this led to the greatest displacement of art the world has ever known.

At war’s end, in a break with thousands of years of civilization, the Western Allies announced to the world: To the victors do NOT belong the spoils of war. All stolen objects should be returned to the country from which they were taken and restituted to the rightful owner. The Monuments Men and Women were responsible for implementing that policy, work that continues to this day through the Monuments Men Foundation, and other organizations.

Regrettably, the black and white of right and wrong that guided Eisenhower and other Western Allied leaders in the aftermath of World War II is today too often driven by financial considerations. When a museum or private collector turns the Washington Principles into a “catch me if you can” endeavor rather than living up to the “ideals” of which Eisenhower spoke, it desecrates the memory of those who perished in the Holocaust. More so, it is an affront to every American combat soldier, airman, and sailor who risked their life, or died, to preserve the human rights and dignity we enjoy today.

Robert M. Edsel, Founder and Chairman of the Board

MMF Uncovers Evidence Indicating Nazi-Era “Forced Sale” Painting

CURRENTLY ON VIEW AT THE MUSEUM OF FINE ARTS, HOUSTON,
BELONGS TO HEIRS OF DR. MAX EMDEN

DALLAS, July 21, 2021 /PRNewswire/ -- The Monuments Men Foundation for the Preservation of Art (Foundation), recipient of the National Humanities Medal, presented by the President of the United States for its work honoring the Monuments Men and Women of World War II, has identified a major work of art on view at the Museum of Fine Arts, Houston (Museum), which it believes rightfully belongs to the heirs of a German Jew, Dr. Max J. Emden. Research into this case, and several months of communications with Mr. Gary Tinterow, Director of the Museum, have also raised questions about the Museum’s level of commitment to the Washington Principles on Nazi-confiscated art, in particular the responsibility of the Museum to fully research the provenance of works of art thought to have been in continental Europe between 1932 and 1946 that underwent a change of ownership.

The painting, “The Marketplace at Pirna,” by 18th century artist Bernardo Bellotto, formally entered the Museum collection in 1961 as a gift from the Kress Foundation. A 1994 Museum publication included a provenance that recognized the purchase of the painting by German art dealer Karl Haberstock without acknowledging that he acquired the work from Dr. Max Emden for Nazi leader Adolf Hitler and his Führermuseum. A subsequent Museum provenance in the 2000s acknowledged the ownership of Dr. Emden, his sale to Haberstock, and the erroneous restitution of the Bellotto by the Monuments Men in 1946. In June of this year, two months after the Foundation first contacted Mr. Tinterow, the Museum changed its provenance again, erasing rather than clarifying the painting’s wartime history.

Mr. Robert M. Edsel, Founder and Chairman of the Monuments Men Foundation, noted that “for more than a decade, it would appear that the Museum has capitalized on the existence of multiple versions of this subject by Bellotto. It cited multiple versions in a 1994 publication, which did not include Dr. Emden in the chain of title. It did so again in the 2000s, when the Museum revised its provenance to include Dr. Emden as a previous owner. In its most recent version, the Museum has removed Dr. Emden from the chain of title altogether stating, ‘there is no physical evidence that ties the MFAH [Museum of Fine Arts, Houston] picture to Emden, the Reichskanzlei [Hitler], or Linz [the Führermuseum].’”

In fact, the Foundation research team has uncovered physical evidence which it believes proves that the Museum’s Bellotto is the painting owned by Dr. Emden, evidence derived from the most obvious clue possible: a collector’s inventory number – a unique fingerprint of ownership – painted on the front of the canvas.

Ms. Anna Bottinelli, President of the Foundation and head of the research team that made the discoveries, expressed her concern, and her hope. “Because of the evidence we have recently discovered, we believe that the Museum now has an urgent duty to the Emden heirs. We call upon the Museum to work with the Foundation to promptly return the Bellotto painting to its rightful heirs and reaffirm its commitment to the Washington Principles.”

Research on this project has been made possible, in part, by a grant from the National Endowment for the Humanities: Democracy demands wisdom. Any views, findings, conclusions, or recommendations expressed in this press release do not necessarily represent those of the National Endowment for the Humanities.





The Marketplace at Pirna (c. 1764) by Bernardo Bellotto in the permanent collection of the Museum of Fine Arts, Houston. Visible in the bottom right corner is the inventory number 1025. Image: Public Domain.

To view the Foundation's discoveries along with the Museum's provenances for the painting by Bellotto, please click on this link: www.monumentsmenfoundation.org/bellotto-marketplace-at-pirna

To read the U.S. Department of State's position paper on Holocaust-Era Assets, please click on this link: www.state.gov/washington-conference-principles-on-nazi-confiscated-art/

To read the American Alliance of Museums' (AAM) position on Ethics, Standards, and Professional Practices as it relates to Nazi-era assets, please click on this link: www.aam-us.org/programs/ethics-standards-and-professional-practices/unlawful-appropriation-of-objects-during-the-nazi-era/

WITH GRATITUDE

The Monuments Men Foundation would like to recognize and thank the various members at the following archives, whose timely assistance to its research team has been essential to the research efforts on this project:

Haberstock-Archiv Stadt Augsburg, Kunstsammlungen und Museen

Expertisecentrum Restitutie van het NIOD Instituut voor Oorlogs-, Holocaust- en Genocidestudies, Amsterdam

Stadt Leipzig Stadtgeschichtliches Museum Leipzig

Stiftung Preussischer Schlösser und Gärten SPSG Potsdam

The Witt Library, Courtauld Institute of Art, London



A watercolor painting by Christian Friedrich Wiegand featuring artworks of the Winckler collection. Image courtesy of Stadtgeschichtliches Museum Leipzig (Inventory No. K/431/2002).

Late 18th Century: Leipzig merchant and banker Gottfried Winckler (1731–1795) purchases *The Marketplace at Pirna* likely directly from Bernardo Bellotto and assigns it inventory number 1025. Winckler’s collection of paintings was one of the most important middle-class private collections in central Germany in the second half of the 18th century. Circa 1800, artist Christian Friedrich Wiegand recorded portions of Winckler’s painting collection, including *The Marketplace at Pirna*, in a series of eight watercolors

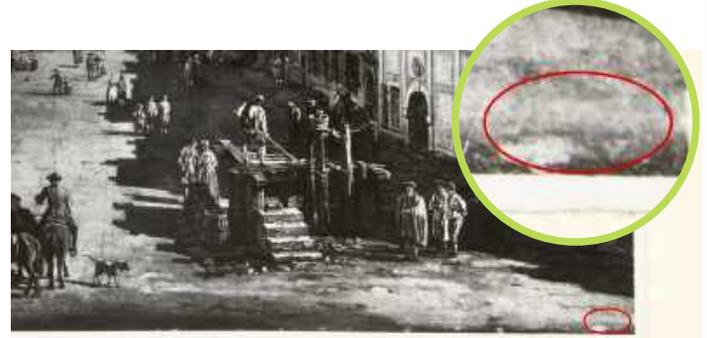
By 1930: *The Marketplace at Pirna* is in the gallery of German art dealer Anna Caspari in Munich. Caspari subsequently sells the painting to Dr. Max James Emden.

June 1938: Karl Haberstock “purchases” Emden’s *The Marketplace at Pirna*, along with two other view paintings by Bellotto and his studio that he owned, and immediately sells them to the Reichskanzlei. The sale was arranged by Anna Caspari. Haberstock was a German art dealer who acquired numerous works of art for Hitler and his planned Führermuseum in Linz.

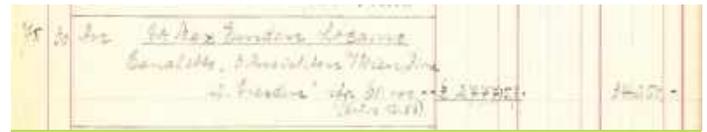


Galerie Caspari image, Munich 1930. Image courtesy of The Witt Library, Courtauld Institute of Art, London. Released under a Creative Commons CC BY-NC 4.0 license.

By August 1940: *The Marketplace at Pirna* is assigned a Linz number (F-35) and is included in *Linz Album V*, one of 31 albums that contained images of the works of art that had been selected for the Führermuseum.



Galerie Haberstock Berlin photo S71. Image courtesy of Kunstsammlungen und Museen Augsburg, Haberstock Archiv (HF/XXIII/13 (S71)).



Purchase entry of June 1938 for the painting in the handwritten ledger for Galerie Haberstock Berlin. Image courtesy of Kunstsammlungen und Museen Augsburg, Haberstock Archiv (HF/XXIV/51).



Sales entry of June 1938 for the painting in the handwritten ledger for Galerie Haberstock Berlin. Image courtesy of Kunstsammlungen und Museen Augsburg, Haberstock Archiv (HF/XXIV/48).

Summer 1945: The Monuments Men find *The Marketplace at Pirna* in the salt mine of Altaussee, Austria, along with thousands of other works of art destined for Hitler’s Führermuseum, including Emden’s two other view paintings by Bellotto and his studio. *The Marketplace at Pirna* is assigned Aussee No. 3060.

July 15, 1945: Aussee No. 3060 enters the Munich Central Collecting Point (MCCP) and is assigned MCCP No. 4411.

RESEARCH EVIDENCE

Identification # 4411 Artist Canaletto Date 1763 Title The Marketplace at Pirna Condition good - excellent Description fair	Property Card Art Munich 4411 Accession No. 3060 Processing Group 1000 Date Recd. 11/28/50 Cat. No. 11.35
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Original Date 15.7.45 Actual Date 15.4.46 No. of Items 10 History and Ownership bought through Almas by Munsing 4.7.42 in Feb. 1.763 38 (via Handel/ Munsing) Reproduction made in Munich 1958/1959 and 30. VI. 58 via Riedel/Almas Reproduction made in Holland in 1963, which with much help of the German I.C. Ty was for 15.4.46 Dutch running No. 246 side 457-08 E (Moser)
Condition and Repair Record 12.000,-

The front and reverse sides of the property card for MCCP No. 4411. Image: BArch, B323/656.

April 15, 1946: MCCP No. 4411 is shipped to the Netherlands in response to a Dutch SNK declaration form and information the Monuments Men received from German art dealer Maria Almas-Dietrich. Before the war, Hugo Moser, a German Jew, art dealer, and collector, had owned a version of *The Marketplace at Pirna*. When he fled Europe, he left some works of art, including his version of *The Marketplace at Pirna*, with a Dutch restorer who was murdered by the Nazis. The painting eventually finds its way to the Amsterdam-based Goudstikker Gallery, which sells it to Maria Almas-Dietrich on July 4, 1942. The painting was deposited in Wolfratshausen, a known repository for the inventory of Galerie Almas. Allied soldiers empty that repository in November 1945 and transfer all of her inventory to the MCCP. Her painting of *The Marketplace at Pirna*—the same painting Hugo Moser had left with the restorer—enters the MCCP on November 28, 1945, and is assigned MCCP No. 15872.

April 28, 1949: Moser’s son signs a custody receipt for the Netherlands’ officials upon receiving a version—but not his father’s version—of *The Marketplace at Pirna*.

May 12, 1949: Monuments Man Munsing, Director of the MCCP, realizes a mistake has been made and writes a letter to the Commissioner-General for the Netherlands, Economic Recuperation, requesting the return of MCCP No. 4411, which the Monuments Men sent to the Netherlands on April 15, 1946, in error.

The Dutch Commission responded to Munsing’s letter informing him that his request had been forwarded to the new organization created to address restitutions. The Dutch reply was otherwise non-responsive to Munsing’s request as there is no additional correspondence in the U.S. National Archives file.



The image of MCCP No. 4411 taken at the Munich Central Collecting Point. Image courtesy of the US National Archives.

Feb 28, 1952: Hugo Moser sells the version of *The Marketplace at Pirna* he received from the Netherlands to Samuel H. Kress Foundation (Kress inventory no. K1914).

1953: Kress loans *The Marketplace at Pirna* to the Museum of Fine Arts, Houston.

1961: Kress gifts *The Marketplace at Pirna* to the Museum of Fine Arts, Houston.

The Arrival of ‘Soundbox’

SONIC MEMORY BOX INSTALLED AT MUSEUM WIESBADEN
CELEBRATES MONUMENTS MAN CPT. WALTER FARMER

On July 7, 2021, the 110th anniversary of Monuments Man Cpt. Walter I. Farmer’s birth, a celebration took place for the permanent installation of a Sonic Memory Box in the colonnades next to the entrance of Museum Wiesbaden, the art museum in Wiesbaden, Germany.



The Sonic Memory Box installed at Museum Wiesbaden. Photo courtesy of Dorothee Schneider.

This new outdoor listening station will be commemorating the work of Cpt. Farmer and the Monuments Men and Women at the Wiesbaden Central Collecting Point (Wiesbaden CCP) which was housed in the museum’s building after WWII.

With the help of a hand crank, museum visitors can create their own electricity to listen to six audio tracks on the listening station in German and English. The tracks cover the Wiesbaden CCP’s operations and restitutions, the *Wiesbaden Manifesto*, audio of Monuments Man Sgt. Kenneth C. Lindsay speaking about the bust of Nefertiti from the Berlin State Museums (*Staatliche Museen zu Berlin*) collection, and two tracks on the director of the collecting point from June 1945–March 1946, Cpt. Farmer.

Our founder and chairman Robert M. Edsel has recorded the English audio track on the life and accomplishments of Cpt. Farmer and has been honored to contribute to the project in this way.

Museum Wiesbaden deputy director Dr. Jörg Daur said, “It is the declared intention of the museum to remember such personalities as Monuments Man Walter Farmer who to this day is and has greatly influenced the ‘spirit of the house.’”

The listening station is the brainchild of German author, screenwriter, and director Jürgen Czwiensk, who has installed similar stations commemorating historical figures and places throughout Germany and is planning the first North American station for the National WWII Museum in New Orleans. To celebrate Cpt. Farmer, Czwiensk even designed beautiful nougat chocolates together with a Wiesbaden chocolatier, with which he delighted guests, members of the press, and museum staff alike.



Nougat chocolate designed to commemorate Cpt. Walter Farmer and celebrate the installation of Jürgen Czwiensk’s Museum Wiesbaden Sonic Memory Box. Photo courtesy of Dorothee Schneider.

For Czwiensk the Wiesbaden listening station “highlights the importance of the Wiesbaden Central Collecting Point as a birthplace of restitution of the arts and their value as a treasure for all mankind.”

“The Museum,” Czwenk said, “intends to revitalize formerly strong transatlantic relationships here in Wiesbaden and commemorate the significance of the American art protection officers, whose work from 1945 is considered an hour zero in German museum history. For the museum, Monuments Man Walter Farmer is not just a figure from the past, but he is to this day very present in the museum and its very active restitution department, which continuously works in Farmer’s tradition.”

The project was realized in partnership between Jürgen Czwenk and Museum Wiesbaden; the Hessian Cultural Foundation (*Hessische Kulturstiftung*); Sonic Memory, Wiesbaden (applicant, producer); and the Monuments Men Foundation.



Dr. Jörg Daur, deputy director of Museum Wiesbaden (left), and Jürgen Czwenk (right) in the colonnades next to the entrance of Museum Wiesbaden with the Sonic Memory Box honoring Cpt. Walter Farmer and the Monuments Men. Photo courtesy of Dorothee Schneider.



SCAN THIS QR CODE WITH YOUR PHONE CAMERA TO VISIT THE MUSEUM WIESBADEN’S WEBSITE PAGE DEDICATED TO THE SOUNDBOX PROJECT



MUSEUM-WIESBADEN.DE/MONUMENTS-MEN



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- One set of 8 MMF coasters for boardroom

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- Three (3) Graphic Image leather field notebooks with embossed MMF logo
- Two (2) White + Warren cashmere travel wraps with embroidered MMF logo
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DIRECTOR'S CIRCLE: \$50,000

- Three (3) copies of the books *The Monuments Men*, *Saving Italy*, *Rescuing da Vinci* and *The Greatest Treasure Hunt in History* personalized and signed by Robert M. Edsel
- Invitation for two (2) executives to attend a restitution ceremony in the U.S. or abroad (travel expenses not included)
- Four (4) tickets to the opening ceremony of the Monuments Men Gallery at the National WWII Museum in New Orleans (travel expenses not included)
- One 1-hour Zoom presentation and Q&A with Robert M. Edsel on the story of the Monuments Men and Women (includes fun facts about the movie *The Monuments Men*) for your company/employees
- 3-inch limited bronze replica of the Monuments Men Congressional Gold Medal engraved with your company name
- Quarterly Newsletter paper subscription (5 copies)

CHAIRMAN'S CIRCLE: \$100,000

- Six (6) copies of the books *The Monuments Men*, *Saving Italy*, *Rescuing da Vinci* and *The Greatest Treasure Hunt in History* personalized and signed by Robert M. Edsel
- Invitation for four (4) executives to attend a restitution ceremony in the U.S. or abroad (travel expenses not included)
- Six (6) tickets to the opening ceremony of the Monuments Men Gallery at the National WWII Museum in New Orleans (travel expenses not included)
- 3-inch limited bronze replica of the Monuments Men Congressional Gold Medal engraved with your company name
- Five (5) Tiffany sterling silver keyrings with MMF logo
- Five (5) White + Warren cashmere travel wraps with embroidered MMF logo
- Quarterly Newsletter paper subscription (10 copies)

In addition to the benefits already outlined, you may select one (1) experiential item from the following list of opportunities exclusively available for Chairman's Circle Sponsors:

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What's On This Summer

EXHIBITIONS WITH CONNECTIONS TO THE MFAA
ARE CURRENTLY ON VIEW IN GERMANY AND THE UNITED STATES

This summer, the Hessian State Archive in Marburg (Hessisches Staatarchiv Marburg) in partnership with the German Documentation Center for Art History-Photo Archive Photo Marburg (Deutsches Dokumentationszentrum für Kunstgeschichte-Bildarchiv Foto Marburg) and the Cincinnati Art Museum (CAM) are each hosting captivating experiences of exclusive exhibitions in which viewers can visualize the trials and triumphs of the Monuments Men and Women in their extensive art recovery and restitution operations during and after World War II. View the meticulous documentation process for artworks as they passed through the Marburg Central Collecting Point (Marburg CCP) via an impressive array of historic Monuments, Fine Arts, and Archives (MFAA) photographs at the Hessian State Archive in Marburg, Germany. In Cincinnati, admire four loaned “202” paintings at the CAM while learning about their extensive and politically controversial journey between continents after the war. Whether visiting in-person or viewing online, be sure to include these enriching events on your summer bucket list!

Hessian State Archive, Marburg

The history of the Marburg CCP is currently being highlighted in a collaborative exhibition from the Hessian State Archive and the German Documentation Center for Art History-Photo Archive Photo Marburg. It “illuminates the founding circumstances . . . in the context of military art protection, as well as . . . illustrates the political but also economic difficulties of an ultimately successful German-American cooperation in the midst of the early post-war period.”

After the end of the war, one of the most urgent tasks facing the MFAA was to recover and consolidate cultural



Marburg CCP personnel look over *The Satyr and the Peasant* by Jacob Jordaens.
© Bildarchiv Foto Marburg, Aufnahme-Nr. LA 944/11

objects that had been looted or displaced by the Third Reich. Central to this mission was the founding of four primary collecting points in the American Zone of Occupation in Germany. When an art repository was discovered, the objects would be moved to the nearest central collecting point, where they would be stored, photographed, inventoried, and prepared for restitution.

The city of Marburg was chosen for one of these depots for a number of reasons: its infrastructure had not been badly damaged; it was home to the important Phillips-University Marburg (*Philipps-Universität Marburg*) with its esteemed scientific reputation; and it was located in a useful geographical location to many of the Nazi art repositories in central Germany. Under the administration of Monuments Men Cpt. Walker Hancock and Lt. Sheldon Keck, the recently built State Archives was chosen as the primary facility with the Jubilee Building of the Marburg Art Museum (*Jubiläumsbau, Kunsthistorisches Museum*) serving as additional storage and workspace. Art began to arrive May 9, 1945, the day after the German Reich surrendered.



Transport vehicles and Allied personnel in front of the State Archives building of the Marburg Central Collecting Point. © Bildarchiv Foto Marburg, Aufnahme-Nr. LA 940/33

Unlike at other central collecting points, the art that was brought to Marburg had not been looted from its rightful owners. Rather, it consisted of the collections of German museums, churches, and private individuals that had been moved to repositories to protect them from damage. From May 1945 to August 1946, more than 4,200 works of art from around a dozen depots passed through the rooms of the Marburg facilities, as well as over 14,000 books and 17,500 meters of records. There they were catalogued by members of the Marburg University and photographed by the Photo Marburg facility of the Art History Institute (*Kunsthistorisches Institut*) of the university.

Under the direction of Richard Hamann, twelve photographers worked to document each piece that came through the State Archive doors. Afterwards, the employees would create a property card for each piece of art, including its inventory number, the depot from which it came, its date of arrival, and its date of departure.

Monuments Man Francis W. Bilodeau worked at the Marburg CCP alongside Cpt. Hancock and Lt. Keck until

February 1946, serving as the collecting point's last director. When Marburg officially closed in August 1946, its records were sent to the Wiesbaden Central Collecting Point. In Marburg, Bilodeau formed a valuable relationship with the Art History Institute of Marburg University, which placed the full resources of its library and staff at Bilodeau's disposal. Bilodeau later converted the Marburg CCP into the new home of the Marburg University Library and the State Archives. Showcasing these incredible photographs in their collection, the exhibition traces the MFAA's founding of the Marburg CCP through to the creation of UNESCO and to the adoption of the Foundation's current attitudes towards cultural protection during war.



Paintings in storage at the State Archives building of the Marburg Central Collecting Point. © Bildarchiv Foto Marburg, Aufnahme-Nr. LA 934/8

Through this collaboration, the Marburg University holds an extensive collection of images related to the central collecting points, located today in the *Bildarchiv Foto Marburg*. These include 4,000 photos of the objects that passed through Marburg, the Monuments Men and their German colleagues at work, and the several exhibitions that were held at the central collecting point.

Monuments Men in Marburg

The Marburg State Archives as a Central Collecting Point

The in-person exhibition is on view at the Hessian State Archives in Marburg until September 12, 2021, Monday–Friday, 9:00 AM–5:30 PM by appointment only. The virtual exhibition (in German) is accessible at: ausstellungen.deutsche-digitale-bibliothek.de/monuments-men-in-marburg/#s0

Cincinnati Art Museum

The Cincinnati Art Museum (CAM)'s exhibition *Paintings, Politics, and the Monuments Men: The Berlin Masterpieces in America* examines the ethics and events of the controversial transatlantic transfer of 202 European masterpieces from the Berlin State Museums (*Staatliche Museen zu Berlin*) on orders of the U.S. military government and their subsequent postwar American tour and eventual return to a Germany in geopolitical turmoil. It was Cincinnati and Monuments Man Cpt. Walter Farmer who lead an adamant objection from several Monuments officers against the act. According to Dr. Peter Jonathan Bell, Curator of European Paintings, Sculpture and Drawings, at the Cincinnati Art Museum, "This exhibition offers a valuable look into a landmark event in the history of art and twentieth-century geopolitics. The fate of the 'Berlin 202' and the broader context of how art was used in the World War II-era has affected how we think about ownership and value and cultural patrimony, and how we look at art today. In Cincinnati, we are fortunate to have had, in Monuments Man Walter Ings Farmer, a direct link to the decisions and events at the heart of this history, and we have benefited from his role as a teacher, arts professional and patron later in life."

The complex history of these masterpieces, coined the "Berlin 202" or simply "202," begins with the U.S. Third Army's May 1945 discovery of the paintings in the Merkers salt mine. Germans had hidden 3,838 artworks from the Berlin state collections within the chambers, including two hundred paintings from the *Kaiser-Friedrich-Museum* and two paintings from the *Alte*



Crowds at the National Gallery of Art in Washington, DC, view the exhibition *Paintings from the Berlin Museums* in 1948. Photo courtesy of the National Gallery of Art, Gallery Archives.



American personnel admire *In the Conservatory*, by Edouard Manet. This painting from the *Kaiser-Friedrich-Museum* in Berlin, had been brought into the salt mine in Merkers for safekeeping. Photo courtesy of the U.S. National Archives.

Nationalgalerie which ultimately comprised the "202," as a safety precaution before the end of the war. The artworks arrived on April 17, 1945, at the Frankfurt *Reichsbank* and subsequently moved once more to the Museum Wiesbaden, which housed the Wiesbaden Central Collecting Point (Wiesbaden CCP). Capt. Farmer, the director of the Wiesbaden CCP, had been meticulously renovating the museum's building to become a collecting point within a two-month deadline.

On November 6, 1945, Capt. Farmer received an official telegram ordering "a selection of at least two zero zero German works of art of greatest importance" be prepared for immediate shipment to the US for housing at the National Gallery of Art (NGA) in Washington, DC.

The U.S. government defended the shipment of the "202" declaring that the sole intention behind the transport was "keeping such treasures safe and in trust for the people of Germany or other rightful owners." Prior to the order, Col. Henry McBride, an Army officer and administrator from the NGA, was sent from Washington to inspect the Wiesbaden CCP. Contrary to previous praise for the ingenuity and efforts of Capt. Farmer and his staff, Col. McBride criticized the facilities and operations—even misidentifying a makeshift humidifying system of standing water and damp blankets as indications of a leaking building—and submitted a damning report that further justified the government's rationale.

While the U.S. government was convinced that the

Paintings, Politics and the Monuments Men

The exhibition is on view in the Thomas R. Schiff Galleries (234 and 235) at the Cincinnati Art Museum until October 3, 2021. Museum hours are 11:00 AM–5:00 PM, Tuesday–Sunday, with extended hours from 11:00 AM–8:00 PM on Thursday.

artworks needed to be “safeguarded” on American soil, Capt. Farmer feared that transporting the valuable paintings by ship would expose them to the “most pernicious climatic conditions that one could imagine.”

He immediately rallied his fellow Monuments officers in the occupation zone to stand with him against the operation. Their opposition was conveyed in the *Wiesbaden Manifesto* and supporting letters. Of the thirty-five Monuments officers stationed in occupied Germany, thirty-two participated in the discussion and to various extents expressed their opposition. It was an act of insubordination that would have resulted in a court-martial if it had reached higher command. The transport ultimately proceeded as planned with forty-five crates of paintings prepared and shipped to New York in late November 1945.

The masterpieces arrived in the U.S. to mixed reception. In early 1946, the *Wiesbaden Manifesto* was circulating through the American press and private circles, engaging public discussion. Ninety-five museum officials and scholars sent a signed letter of protest to President Truman. Among the signatories was Philip Adams, then director of the Cincinnati Art Museum.

The masterpieces lingered in the basement of the NGA as government and Army officials debated their fate for over two years. When in February 1948, Army officials in Germany requested their return, the U.S. government decided otherwise and by the following month the “202” became a blockbuster exhibition at the NGA. Nearly one million people had attended the showing in just six short

weeks. The exhibition sparked a new debate in the U.S. Senate and led to the passing of the Fulbright bill, which extended the U.S. custody of the artworks—with the exception of the most fragile artworks, whose return was expedited—and delayed their return to Germany.

As a result, the remaining collection was scheduled for a national one-year, 12,000-mile tour that stopped at an additional twelve museums and was viewed by approximately 2.5 million people. After the final showing, the “202” were packed into thirty-eight crates at the Toledo Art Museum and transported to New York to sail to Wiesbaden in April 1949.

Due to the Soviet occupation of Eastern Germany, the paintings remained in Wiesbaden until 1958 when they were moved to East Berlin. They would then move to central Berlin and return to their respective museums following German reunification in 1998.



Artworks from the “202” are offloaded from a train onto a truck that will transport them to the Minneapolis Museum of Art. Photo courtesy of the Minneapolis Historical Society.

Frequently Asked Questions

OUR RESEARCH TEAM EXPLAINS THE DIFFERENCE BETWEEN CULTURAL PROPERTY AND WAR MEMORABILIA

People commonly acquire WWII-related military artifacts through a variety of circumstances, whether digging through old boxes in the attic, inheriting through family or friends, purchasing at a store, etc. The Monuments Men Foundation frequently receives inquiries as to how such artifacts, for example a German helmet or a medal, can be properly returned. While these wartime artifacts may have a direct connection to WWII, they are not always cultural property and can instead be classified as war memorabilia.

The Foundation specifically focuses on researching and returning cultural property related to WWII, so it is important to understand the difference between cultural property and war memorabilia.

Cultural property, also occasionally interchanged with the term cultural heritage, is defined within the *1954 Hague Convention for the Protection of Cultural*

Property in the Event of Armed Conflict. Part “A” of Article 1 specifies cultural property as: “Movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular; archaeological sites; groups of buildings which, as a whole, are of historical or artistic interest; works of art; manuscripts, books and other objects of artistic, historical or archaeological interest; as well as scientific collections and important collections of books or archives or of reproductions of the property defined above.” This definition clarifies that cultural objects, such as artworks and religious texts, are considered universally valuable to the heritage and history of mankind.



Hermann Göring's stolen art collection, is stored temporarily in a building near Berchtesgaden while being catalogued, June 9, 1945. These items would be considered cultural property. Photo courtesy of the U.S. National Archives, #111-SC-207820.



This officer's service cap belonged to Monuments Man Lt. Dale Ford. It is classified as wartime memorabilia.

War memorabilia, on the other hand, is deemed valuable to specific groups of people. According to the *Cambridge Dictionary*, memorabilia consists of “objects that are collected because they are connected with a person or event that is thought to be very interesting.” These artifacts were usually manufactured during the event with which they are associated. Objects like a WWII military helmet or a medal serve as a tribute to WWII specifically because they were produced between 1939-1945. While there is an element of historical significance to these objects, they do not fall within the ‘collective heritage of mankind’ category.

If you or someone you know has works of art, books, archival documents and manuscripts, artifacts, museum collections, and religious objects that are known to have been stolen or lost during WWII, please contact the Monuments Men Foundation at 1-866-WWII-ART or wwiiart@monumentsmenfoundation.org.

What's in Your Attic?

Do you have a cultural object in your attic with a WWII connection that you think should be returned?

Please call
1-866-WWII-ART
(1-866-994-4278)

Please email
wwiart@monumentsmenfoundation.org



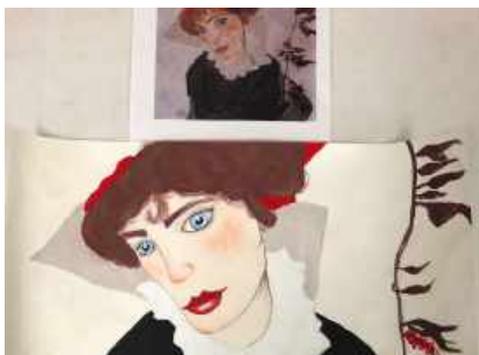
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Contemporary Creatives

HOW THE STUDENTS OF O’GORMAN HIGH SCHOOL IN SOUTH DAKOTA ARE KEEPING THE MEMORY OF MISSING ART ALIVE



Student recreation of Egon Schiele's *Portrait of Wally*. The work was recovered by the Monuments Men in 1945.



Student recreation of Vincent van Gogh's *The Painter on the Way to Tarascon*. The original work is still missing as of 2021.



Student recreation of *Mask of a Faun*, attributed to Michelangelo. The original work is still missing as of 2021.

The Foundation has a deep connection to early education, as evidenced by our engaging children’s materials like the *Artonauti Sticker Album Collection* and the Scholastic Focus book *The Greatest Treasure Hunt in History* by our founder and chairman Robert M. Edsel. As such, we were delighted to learn that upperclassmen of O’Gorman High School in Sioux Falls, South Dakota, were taught the history of the Monuments Men and Women in an innovative German-language and social studies class where they recreated still-missing artworks from WWII.

“I am always trying to come up with projects that have a research aspect, as well as a hands-on component,” shares Anika Rodig, the German and U.S. Language and Culture teacher who developed the concept. “I hope that by creating something physical, like the paintings, the students become personally invested and are more likely to remember the importance of the topic than if we simply read about it.”

Rodig was inspired to create the project for senior students after watching films like *The Monuments Men* and *The Woman in Gold* and reading articles on the notorious Nazi-associated art dealer Cornelius Gurlitt. “I take a close look at *Entartete Kunst* or ‘Degenerate Art’ with my students and end the unit with our Stolen Art Project,” explains Rodig. “I own the *Monuments Men* book and use it to prepare my lessons and lead discussions.”

In teaching the local WWII curriculum, Rodig found that her students often felt removed from the history given the numerous decades since the conflict and the geographic distance that separates the continental United States and Europe where the history of WWII feels more omnipresent. “The MMF, along with other organizations, help to remind my students that there are so many ways in which the crimes committed in WWII continue to impact us today—and that there is still much work to be done,” adds Rodig. “From experience, my students have been incredibly interested in learning about the Monuments Men and Nazi art theft in general; which I believe comes through in their artwork.”

The Foundation team is grateful to Anika Rodig for sharing her teaching philosophy with us and for educating the next generation on the rich legacy of the Monuments Men and Women. We would also like to thank the students of O’Gorman High School in Sioux Falls, South Dakota, for sharing their artworks with us and commend their skill and passion. Bravo!

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FROM OUR SUPPORTERS

Are we, as a people, creating a society and culture that represent the values that two Monuments Men died for? Thank you for confronting us with this question through your work.

(Richard H., U.S.)

I find the work of the monuments men—and your foundation's efforts to keep their work and memory alive—truly inspiring.

(Pamela G., U.S.)

If it were not for your movie, your inspiration, your quest for decency and truth, all this would be in the shadows as it has been for half a century. You are a shining light.

(Tony S., U.S.)



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