the MONUMENTS MEN FOUNDATION newsletter

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RESTITUTION, EDUCATION, PRESERVATION



















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

Quarterly Newsletter Winter 2021 | Issue 38

Cover Images

(Front) Dutch art dealer Jacques Goudstikker examines a painting. Photo courtesy of the Goudstikker Collection. (Back) A staff member tends to a painting as Monuments Man Sgt. Kenneth Lindsay (right) admires another at the Wiesbaden Central Collecting Point. Photo courtesy of Margaret Farmer Planton.

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From the President's Desk

LOOKING FORWARD AND A MESSAGE OF UNITY FOR THIS NEW YEAR

The beginning of a new year brings with it the promise of new goals, new hopes, and new resolutions. As news of a vaccine distribution provides encouragement that gathering with friends and travel will soon safely resume, the Monuments Men Foundation is directing its attention to the restitution of cultural objects. We have a few items ready to be returned to the rightful owners in foreign lands. We look forward to sharing these announcements in the coming months. A grant we received from the National Endowments for the Humanities, for which we are extremely grateful, will help fund the research involved in evaluating many other promising new leads in our constantly expanding database. We also look forward to the day when our MMF members will be able to visit the museums participating in our Monuments Men and Women Museum Network as they gradually reopen across the country and world.

Overshadowing our excitement for the promise of this new year are the horrific events of January 6, in Washington, DC. As we approach the celebration of Martin Luther King Jr. Day and pay tribute to Dr. King's remarkable legacy of advancing Civil Rights and use of nonviolence to promote change, I would like to share with you the inspiring remarks made by Senator Robert F. Kennedy immediately upon learning of Dr. King's assassination. They seem appropriate for the challenges we as a nation currently face.

What we need in the United States is not division; what we need in the United States is not hatred; what we need in the United States is not violence or lawlessness; but love and wisdom, and compassion toward one another, and a feeling of justice toward those who still suffer within our country, whether they be white or they be black.

Anna Bottinelli, President



Enjoy Our 2020 Newsletter Bundle

Enjoy printed copies of previous MMF newsletters with our 2020 Newsletter Bundle. By popular demand, the bundle contains Issues 35, 36, and 37 of our redesigned newsletter launched in 2020. Available with free shipping exclusively on the MMF e-store.



Explore Our Museum Network

THE MMF CREATES INTERNATIONAL NETWORK OF INSTITUTIONS WITH TIES TO THE MONUMENTS MEN AND WOMEN

Non-wartime service of the Monuments Men and Women to museums throughout the United States and around the world, in their respective roles as directors, curators, conservators, professors, art historians, and much more, connects the Monuments Men Foundation to numerous museums. We are continually amazed by the massive contribution these heroes of civilization made, and are still surprised at how so few people are even aware of their hometown's museum connection to these cultural icons.

Accordingly, we decided to make the launch of our membership program coincide with the creation of an international Monuments Men and Women Museum Network to honor and promote this shared legacy. We encourage you, if you haven't done so already, to follow us on our social media channels to see the wonderful content our creative and dedicated staff is producing to spotlight one museum partner per week and its important connections to this chapter of history. This content will be further explored in a new "Museum Spotlight" column to be launched with our next newsletter issue.

We currently have fourteen museums and institutions as part of this Museum Network (you may check our web page www.monumentsmenfoundation.org/museum-network for updates), including the Auckland Museum, in Auckland, New Zealand—our first museum outside the Unites States to join. We are in discussion with several other museums, local and abroad, that will hopefully be soon added to our ever-growing list. As a reminder, Monuments Men Foundation members will receive free admission or store discount at museums which are a part of this network: just present your membership card during your visit. Our gratitude goes out to the directors and staff of the museums below for embracing this initiative with enthusiasm.

MONUMENTS MEN AND WOMEN
MUSEUM NETWORK









ISABELIA SEWART GARDNER MUSEUM



















Is There a Master Database?

WITH ALL THE WORKS LOOTED DURING WWII, IS THERE A CENTRALIZED DATABASE FOR ALL MISSING ART?

The answer, unfortunately, is no. Databases are split between public and private, state-run and charity-founded, and each country has a different one, if they have one at all. The first databases that were created concerned works of art stolen or missing during World War II. While inventories of the missing art were made after the war ended (for example at the Munich Central Collecting Point), they did not become digitized until the late 1990s. Lost art databases now abound, with hundreds of thousands of art objects accessible to those who are looking. However, their large number and varied approaches can be a curse as well as a gift.

others focus on one type of material (e.g., books, see *Looted Cultural Assets* out of Germany), and others are formed through geography (e.g., national databases). This can make the act of searching both time-consuming and complicated, and is the reason why many art market and law enforcement players have been arguing for years for a central, international database.

Lost art databases can be split into two separate categories—Whereabouts Known and Whereabouts Unknown. An example of the former can be found in *ArtDatabase (KunstDatenbank)*, the database run by the Republic of Austria. *KunstDatenbank* is a searchable list



Over the last thirty years, multiple projects have been founded that focus on the missing art of the Nazi regime, from a mix of national, international, and private players. While the high number of these databases testify to the necessity of such a tool, their lack of coordination and communication has created an environment with multiple different contents, formats, and forms. Some focus on one specific missing collection (e.g., *Collection Schloss*),

of all the art and cultural objects presently located in Austrian public collections that, according to their research, were at some point seized during the Nazi regime.

This type of database, along with *Restitution-Art* of the Czech Republic, the *Musées Nationaux Récupération* of France, *Origins Unknown* of the Netherlands, and the US backed *Nazi-Era Provenance Internet Portal Project*, are

all valuable resources for those who are looking for a specific lost object. It allows an heir, for example, to search for a stolen treasure and locate it in its current place, and potentially move forward with restitution proceedings. While a greater transparency into the provenance of public collections is never a bad thing, a state-backed project such as these will always be accompanied with some skepticism.

Search the Databas	a Q Advanc	ed Search Brows	a - About This Project		
Simple Search					
Displaying 1 to 23 of	23 matches for "Verme	er".			
Card ID	Title	Artist	Description		
Goudst, 5843 KB 320	Lendschaft	Vermeer v. Haarlem [Vermeer v. Haarlem, Jan]	Landscape Oil on panel		
Goudst. 785	Monnik	Vermeer van Delft	paneel, 44 x 33 cm.		
Goudst 1696	Melaje in het blauw	Vermeer-achtig	paneel, 16 x 13 1/2 cm.		
Goudst, 484/1186	Landschap met Jager	J. Vermeer van Hearlem	paneel, 45 1/2 x 60 cm.		
Goudat: 2311	Ruines na den brand ta Deltt	Daniel Vosmoer	doek, 85 x 102 cm.		
Schloss 227 Kisle Nr.	Sheep and goals under trees	1678, Jan Vermeer	33 x 42 cm		
München Fuhrerbau 13		the Younger	Oil on cenves		
			1678		
Schloss 226 Kiste Nr.	Landscape with a	Vermeer van	32,5 x 49,5 cm		
München Fuhrerbau 10	lake	Haarlem	Oil on panel		
Schloss 225 Kiste Nr.	Landscape	Vermeer van	33 x 48 cm		
München Fuhrerbau 10		Hisariem	Oil on carryas		

The second type of database, Whereabouts Unknown, lists works of art that have been stolen or have disappeared. There are a number of public and private databases that fall into this category, for example that of the Department of Cultural Property Restitution of Poland and that of the Italian *Carabinieri* Cultural Heritage Protection Unit. Some nations have databases that fall into both categories, for example *LostArt.ru* of the Russian Ministry of Culture, and *LostArt.de* and *Proveana*, both run by The German Lost Art Foundation.

In the private sector, the first and largest lost art database is the *Art Loss Register* (ALR), started in 1991 in London and part owned by the major auction houses. At the time of writing, the ALR has over 700,000 objects listed on its site, and is currently growing at thousands of items a year. Its only other main rival is *Artive*, the

database founded by Art Recovery International (ARI). Both are commercial projects, with both charging fees at a certain point during the search process.

Private companies offer further services that underfunded government projects usually cannot, for example in-depth research into a registered object's whereabouts or due diligence for the art market professional. However, their commercial nature may limit their level of needed cooperation with their competitors or other databases. A lack of funding and political will may contribute to the lack of a database in certain countries. Both the UK and Belgium have announced upcoming databases, but there is little information so far.

The closest we may get to fulfilling Washington Principle VI is the *Central Registry of Information on Looted Cultural Property*, run by the Commission for Looted Art in Europe. This non-profit is connected to the European Council of Jewish Communities, and its database includes 25,000 objects from more than fifteen different nations, along with detailed source information. However, it is not perfect, and does omit works of art, including the collection found on the *ERR Project* page.

Lost art databases are clearly a deeply necessary tool, however the number and variation can be overwhelming. While a centralized database would be the ideal scenario, both institution-run and commercial models have their pros and cons. Unfortunately, until a uniform standard and custodian can be agreed upon for such a project, it will be left to individuals to navigate this crowded landscape.



Awakening Cultural Life

THE FASCINATING HISTORY OF THE MFAA'S MANY WARTIME ART EXHIBITIONS IN EUROPE

"So the visitor can go from picture to picture, delighting in the variety of nature and the mind of man... There can be ecstasy, there can be peace, tenderness or awe, pleasure in the appearance of things or amazement at the attempt to depict unearthly beauty of the creatures of heaven." These words by Monuments Woman Cpt. Edith A. Standen graced the inside of a December 1946 catalog, welcoming visitors to the *Christmas Pictures* exhibition. *Christmas Pictures*, curated according to traditional Christmas and winter themes found within works from the 11th to the 18th centuries, was the fourth art exhibition at the Wiesbaden Central Collecting Point (WCCP). Visitors, according to the accompanying catalog, were "to enter this exhibition not in a critical mood, but prepared for happiness."



It was just one of several art exhibitions within Europe during and immediately after the war to offer the public, and military officers, a taste of joy and normality in the midst of severe loss. In collaboration with local art institutions and scholars, Monuments, Fine Arts, and Archives (MFAA) officers selected works that had entered their care for exhibitions intended to raise morale and unveil masterpieces not seen since before the trying times of war. This revitalization of exhibiting promoted the rehabilitation of local art institutions and strengthened ties between citizens and occupying American forces while reviving European cultural life. The Monuments Men were not only saving artworks, but they were also preserving an element of what it meant to be human: the experience of culture.

Per the many requests of Allied troops wanting to visit museums in Rome, the MFAA held the *Exhibition of Masterpieces of European Painting: XV-XVII Centuries* at the Palazzo Venezia in August 1944. The Palazzo Venezia, a castle-like structure flanking the right side of the Piazza Venezia (Venice Square) in the heart of the city, was a former residential papal palace repurposed into an art museum. The historic building offered a dramatic setting for a display of forty-six Italian Renaissance and European Old Master paintings, including works by Sandro Botticelli, Giovanni Bellini, Raphael, Titian, El Greco, Rubens, Caravaggio, and Diego Velasquez. All were chosen and curated by Monuments Man Lt. Perry B. Cott, USNR, in an exhibition praised for its superb quality in a liberated Italy that was grappling with the devastation and destruction wreaked by a major war.

A September 11, 1944 report by Col. Henry Newton to the MFAA summarizes the event:

The exhibition was attended by a group of high-ranking officers and prominent members of the Italian Nobility and Fine Arts world. The formal opening was by invitation only. The Exhibition was held in the Palazzo Venezia which was

admirably suited for the purpose. The presentation was skillfully planned and presented one of the most interesting exhibitions I have ever attended. This was true not only from the view of the works of art shown, but by the method of their showing...The Palazzo was crowded during the entire time I was present and the enthusiasm and interest of all present was much in evidence...this exhibition was prepared entirely under the direction of Lt. Cott and great credit is due him for the splendid result.

World War II had granted a unique opportunity to exhibit together masterpieces from several, renowned Italian state collections—the Capitoline, Borghese, Corsini, and Palazzo Venezia in Rome, the Brera in Milan, the Academy of Venice, the National Gallery of Urbino, the Naples Museum and the Palermo Museum—and H.E. Prince Doria, Mayor of Rome, that normally, would have never been available for such an occasion. The proceeds, after expenses had been met, formed a fund intended for furthering the restoration of Italian national monuments damaged by war.

Two months after the opening of the exhibition in Rome, the Louvre held its own public art exhibition (detailed in *The Monuments Men: Allied Heroes, Nazi Thieves, and the Greatest Treasure Hunt in History*). Upon the Allied occupation of Paris, Director for the French Musées Nationaux (National Museums), Jacques Jaujard, who had been instrumental in the protection of many French private and state collections, tirelessly organized an exhibition intended "to lift the spirits of the wounded city." Its centerpiece would be a work considered to be a "keystone in the cultural history of France" and one that



Personnel install the *Bust of Nefertiti* in a display case at the Wiesbaden Central Collecting Point.



Monuments Woman Cpt. Edith Standen (second from left) stands among the crowd at one of the exhibitions at the Wiesbaden Central Collecting Point.

Jaujard successfully fought to keep in his country from the Nazis: *The Bayeux Tapestry*. Created in the 11th century, the embroidered cloth depicts triumphant scenes from the Norman conquest of England. Despite the trying conditions of the war, as well as the struggle to obtain permission for displaying the treasured tapestry outside of Bayeux, the tapestry that was so greatly desired by Reichsmarschall Hermann Göring was showcased for the first time in Paris since Napoleon's acquisition at the beginning of the 19th century. A ten-franc entry fee, equivalent to twenty cents in the US, did not discourage public attendance as many waited in line for several hours to catch a glimpse of the medieval masterpiece. *The Monuments Men* notes that because of such an exhibition, as well as other work by the Monuments Men, the "heart of Paris was coming to life." The exhibition offered a sense of comfort and hope to a city in which "the Nazis had hollowed out catacombs of theft and destruction."

The various Central Collecting Points operating in Germany also provided opportunities to exhibit works that had come into the care of the MFAA and its professional personnel. The Marburg Central Collecting Point collaborated with the staff

of the local Kunsthistorisches Institut (associated with Marburg University) to assemble the *Masterpieces of European Painting* exhibition in November 1945, a showing of thirty paintings from museums and collections in Berlin, Bonn, and the Rhineland, Germany. Monuments Men Cpt. Walker Hancock and 2Lt. Sheldon Keck, the head of the Marburg Central Collecting Point, oversaw preparations for the exhibition taking place at the Jubiläumsbau. Exhibited paintings included those that were found in the salt mine at Bernterode (near Nordhausen in Thuringia), such as Jean-Antoine Watteau's *Embarkation for Cythera* and *Shop Sign of the Art Dealer Gersaint*, François Boucher's *Mercury and Venus*, and Lucas Cranach the Elder's *Adam and Eve*. Approval for the exhibition was conditional: That it result in the consolidation of the Marburg Central Collecting Point to a single location at the state archives building and that the Kunsthistorisches Institut would cease serving as an additional collecting point depository. A reported 2,814 daily tickets, 65 permanent tickets, and 1,773 catalogs were sold, generating a total profit of 3,057 Reichsmark (RM) for the Kunsthistorisches Institut to continue exhibiting works in the future.

On special occasions, visitors were welcomed into the Central Collecting Points for exhibitions. The *Exhibition of German-Owned Works of Art of International Importance*, which preceded the *Christmas Pictures* exhibition at the WCCP and was held from February until March 1946, proved to be a great success with 12,500 visitors in twenty-two days. Civilian admittance cost 1 RM while military officers could view the eighty-nine exhibited works, including Botticelli's *Madonna Enthroned*, three Van Dyck paintings, eleven Rembrandt paintings, the *Guelph Cross*, and the famous statuette of Queen Nefertiti, free of cost. In the end, approximately 23,400 RM was raised.

Intense preparation for the exhibition, under the monitorization of Monuments Man Cpt. Walter I. Farmer, was recorded in a WCCP report:

All of the rooms were miserably dirty and unattractive. The rooms received two coats of paint, the woodwork was repainted, the skylights were cleared of blackout paint, new lighting fixtures were installed, the linoleum floors were scrubbed five times with hot soap and water to remove the grease and the oil of the Luftwaffen days and finally finished with two coats of wax, frames were made for twenty-five paintings, that had arrived at the Collecting Point without frames, pedestals were made and finished and vitrines were repaired (some new glass was replaced), the pictures were selected and prepared by the restorer, a 32-page catalog was written and then printed with five illustrations, new white linen draw draperies were made and installed, invitations sent in time for the opening at 1400 hrs., 10 February 1946.

A signal event in the awakening cultural life of Germany, the exhibition's opening attracted over 300 high-ranking American and German officials, and public attendance was so great that operational hours needed to be extended. Thanks to the efforts of Cpt. Farmer, the relationship strengthened between German citizens and the American army, the German people once again were able to experience art and culture after the terrors of the Third Reich and the war, and the exhibition acted as an important step in the re-education process.

In the wake of Nazi art exhibitions and lootings that restricted the former privileges of annotating art individually and accessing many of the world's masterpieces, the art exhibitions created with aid by the Monuments Men gifted these privileges back to the people through the creation of public viewing spaces and the encouragement of open interpretation of works. In addition to offering citizens and troops a temporary hiatus from the daily struggles, these exhibitions also served as a powerful reminder that there was life outside of the war and that the future appeared brighter. The impact of such public displays can perhaps be best summarized by Professor Hamann, a noted art historian and professor of the Marburg University, in an appreciative letter to Cpt. Farmer in which he writes, "I want to thank you, that you strove to accomplish this exhibition, in my estimation a cultural deed, which is better than all despotic measures, and will do more in denazifying Germany."

Walter I. Farmer was called up for service on four separate occasions during World War II. Each rejection was due to his poor eyesight, until March 1942 when he was finally accepted into service with the Medical Corps and later the US Army Corps of Engineers with the 373rd Engineers—a good fit for a man with a degree in architecture. Rather than return home with his unit in June 1945, Farmer applied for a position with the Monuments Fine Arts and Archives program (MFAA).

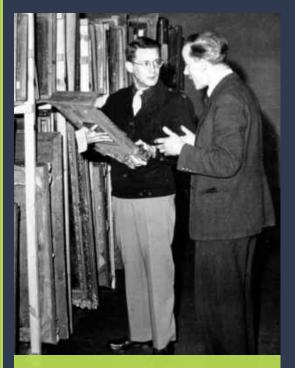
From that month until March 1946, Farmer served as Director of the Wiesbaden Central Collecting Point (WCCP). Created to be the central collecting point for works of art belonging to German museums and private collectors, the WCCP included the vast collections of sixteen Berlin State Museums, along with seventeen other prominent German collections. One of the most notable works of art under Farmer's guardianship was the *Bust of Nefertiti*, which had been found in the salt mine at Merkers in April 1945 by the US Third Army.



Monuments Man Cpt. Walter I. Farmer with the *Bust of Nefertiti* recovered from the salt mine at Merkers in April 1945.

While Farmer was directly involved in some of the MFAA's most notable restitutions, he was also central to its most controversial event. In November 1945, Farmer received a hand-delivered telegram from the US Seventh Army Headquarters which ordered that "immediate preparations be made for prompt shipment to the US of a selection of at least 200 German works of art of greatest importance." Both the Roberts Commission and some of the highest-ranked Monuments Men protested.

On November 7, 1945, the National Gallery of Art sent its representative, Col. Henry McBride, to Wiesbaden to select a collection of 202 paintings for shipment, which included masterpieces by Caravaggio, Rembrandt, Titian, Botticelli,



Monuments Man Cpt. Walter I. Farmer (left).

Van Eyck, Rubens, and Vermeer—among many others. Furious and dejected, Farmer called a meeting in his office for the following day with every MFAA Officer available in Europe. A total of thirty-two gave their names in support of the so-called Wiesbaden Manifesto: twenty-four gave their official signatures, three added their names as an expression of agreement but did not feel at liberty to sign, and five more names were listed as having sent separate letters to MFAA Headquarters. It was an internal revolt and "the only act of protest by officers against their orders in the Second World War."

The document was sent to Monuments Man Maj. Bancel LaFarge at MFAA Headquarters, who, in the interest of protecting his friends and colleagues, hid it in his desk and never sent it on. Despite LaFarge's efforts, the Wiesbaden Manifesto would be published in the *College Art Journal* and it was that, combined with multiple reports on the transfer in the American press, that would spark a heated ethical debate that did not fade until the 202 paintings were returned to Wiesbaden four years later, after a blockbuster exhibition in Washington, DC, and a national tour across thirteen American cities.

Restoring a Legacy and Collection

THE TRAGIC FATE OF THE GOUDSTIKKER COLLECTION AND THE HEIRS STILL SEEKING JUSTICE

The life of Jewish art dealer Jacques Goudstikker (1897-1940) was one of prosperity turned tragedy in the grips of a world war. The third generation of influential Dutch art dealers, Jacques was first educated in Amsterdam and later studied art history in Leiden and Utrecht before joining his father, Eduard, in the art trade in 1919. Demonstrating his talents and ambition, Jacques soon propelled his family's gallery to acclaim by collecting and dealing in a more international style—notably adding German and Italian works to the Dutch and Flemish Old Masters that the family gallery was known for. His collecting range was enormous but sophisticated and spanned centuries and genres, although his favorites always remained Old Master paintings.

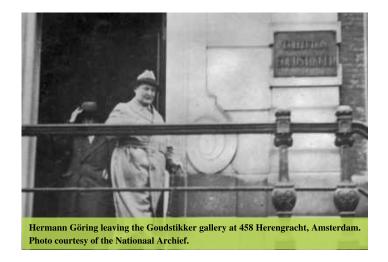
Eduard Goudstikker died in 1924, allowing his son to assume control of the business. That same year Jacques married, but the union ended childless in 1936 upon the death of his wife. By 1927, Jacques was in need of a larger, grander space and moved his gallery to 458 Herengracht, a lavish seventeenth-century canal house in Amsterdam's Golden Bend district. In the early 1930s he acquired two country residences and registered the newlynamed Kunsthandel J. Goudstikker, NV as a public limited company with himself the sole director and principal shareholder. With the exception of a slight decline during the Great Depression, the Goudstikker business and prestige were flourishing. Jacques had become a distinctive member of Dutch high society and a respected and influential dealer who sold to renowned institutions and private collectors around the world.

An excellent host, Jacques entertained his clientele and held numerous charity and social events at his country estate, Nijenrode Castle, in Breukelen. It was at one of these events that he first met Viennese opera singer Désirée "Dési" von Halban-Kurz in the summer of 1937

when he invited her to perform at his charity gala, *Vienna* on the Vecht River. Their love was immediate and the two were married on Christmas Eve of that year. Shortly after their first wedding anniversary, they welcomed their only child, a son named Eduard, or "Edo" for short. In less than a year, their lives would be completely changed.



Sensing an imminent threat posed by the Third Reich to the Netherlands, Jacques began planning his family's flight by obtaining visas and designating a gallery representative to act in his absence. On May 14, 1940, Rotterdam was devastated by a Luftwaffe bombing campaign and under the threat of further bombing, the Dutch surrendered. That very same day, the *SS Bodegraven* was one of the last ships to depart the Netherlands, bound for the United Kingdom with the Goudstikker family aboard. They had managed to secure passage without valid visas—they had expired a day before the invasion—because a soldier had recognized



Dési from a performance she had given to troops.

But Jacques Goudstikker would not reach safety with his family. On the second night of their voyage across the English Channel, while walking on the dark decks of the ship, he fell through an open hatch into the hold and tragically died from his injuries. He was 42. His widow and infant son ultimately settled in the United States, where Dési would remarry in the 1950s to August von Saher. Both she and Eduard, who was adopted by his stepfather, took his surname name.

When the family fled, Jacques was forced to leave behind his acclaimed gallery and its stock, which included 1,113 inventoried works and hundreds of others, totaling more than 1,300 works. In yet another ill-fated circumstance, the individual he left in charge also unexpectedly died in May 1940, leaving just two original employees to manage the business. These employees received assistance from Alois Miedl, a Nazi supporter and German banker who dealt art in the Netherlands. He quickly assumed control of the Goudstikker assets and operations with the intentions of benefiting himself and his Nazi acquaintances.

Reichsmarshall Hermann Göring had been well aware of what was transpiring at 458 Herengracht, and it was only weeks after the death of Jacques that he appeared on the doorsteps. He and Miedl would soon commit one of the largest individual thefts of artworks during World War II. In two transactions in July 1940, Miedl and Göring effectively dismantled the Goudstikker inventory and began dubious operations with Jacques's established trade and renowned reputation. In the first transaction, Miedl

acquired Jacques's three properties, the company's name and rights, and Jacques's portion of paintings that he had co-owned with others for NLG 550,000 (Dutch Guilder). In a later transaction between Göring and Miedl, Göring acquired all artworks in the Goudstikker collection in the Netherlands and first right of refusal for the co-owned paintings that Miedl acquired for NLG 2,000,000, a fraction of the true value of the Goudstikker assets. Désirée, who now owned the majority of shares in the company, opposed and refused to authorize the sale, yet it proceeded. Göring refused thirteen paintings that were coowned by Goudstikker, which Miedl quickly took to Germany, but claimed close to 800 of the most precious works, siphoning portions of the loot to Hitler and keeping approximately 300 for himself. Miedl changed the name of the company to Kunsthandel Voorheen J. Goudstikker NV (Gallery formally known as) and ran a successful operation during the war, profiting from the Goudstikker name and remaining inventory of lesser paintings that Göring did not want.

Alois Miedl fled to Spain via Switzerland in the summer of 1944. He had sent his Jewish wife—who had been afforded protection from Nazi persecution by Göring—along with an estimated 200 artworks, some belonging to Göring, ahead to Spain five months prior. Spanish authorities later confiscated three cases that had been stored at the Free Port of Bilbao in August 1944. Upon inspection, it was discovered that several paintings from Jacques's inventory when he left at the beginning of the war were in those cases. They were ultimately forced to release the works back to Meidl and he negotiated his freedom with Dutch authorities by allowing them to seize assets, including paintings he had left behind in the Netherlands. Meidl was never prosecuted by an Allied nation for his nefarious dealings.

Hermann Göring was arrested by American forces on May 6, 1945, and his massive art collection that had been evacuated near the end of the war was recovered by the Allies in Berchtesgaden, Germany. Two hundred and sixty seven paintings that had been delivered to Göring from the Goudstikker gallery were processed through the Munich Central Collecting Point and returned to the Dutch State by the Monuments Men. It was policy of the Monuments,

Fine Arts, and Archives program to return cultural works to their country of origin, placing the onus of the final restitution to the rightful owner or heir on the recipient country.



Entries listing artworks in the Goudstikker inventory were kept in a small notebook in Jacques's pocket. Photo still from the television series *Hunting Nazi Treasure*, courtesy of Saloon Media.

Upon her return to the Netherlands immediately after the war, Désirée brought forth a claim for the Goudstikker paintings that the Netherlands had recovered. She settled with the Dutch government in 1952 after a lengthy and complicated litigation, buying back 300 works of the original Goudstikker inventory from the Dutch State works that had been a part of the transaction between the Goudstikker associate and Miedl-and the three Goudstikker properties. Sadly, she had to sell the properties shortly after acquiring them back. She did not pursue restoring her rights as an heir to the portion of the collection that had been sold to Göring, nor did she relinquish the rights for future heirs. This, along with a small notebook that was a meticulous listing of all artworks in Jacques's possession that Désirée had recovered from her husband's person after his death, were key to future Goudstikker restitutions. Désirée and her son Eduard died within months of each other in 1996, leaving her daughter-in-law and Eduard's widow, Marei von Saher, the living heir.

In 1998, Marei von Saher with the support of her daughter, Charlène von Saher, initiated a restitution claim with the State Secretary for Culture, Education, and Science of the Netherlands, which was rejected on the opinion that the restoration of rights had been settled in the 1952 agreement and need not be reconsidered. An appeal was brought before the Court of Appeals of The Hague and rejected citing that the claim had been submitted nearly fifty years too late and the court's

examination of the reasoning for restoring rights. A second claim was filed in 2004, focused solely on the return of artworks held by the Dutch State that were delivered to Göring after his transaction with Miedl.

In the six years between the two filings, The Advisory Committee on the Assessment of Restitution Applications for Items of Cultural Value and the Second World War had been established and tasked with reviewing claims and providing recommendations to the State Secretary. In December 2005, the Committee recommended that 202 of the 267 paintings in the Dutch national collection that had once been in the original inventory of Goudstikker and later possession of Goring be returned to the Goudstikker heirs. The following year, 200 of the paintings were returned, with one donated back to the Dutch State as a gesture of gratitude.

Marei and Charlène von Saher continue to pursue restitution of a collection with more than 1,000 works still missing. Several voluntary returns from institutions and private collectors and dealers in Austria, England, Germany, the Netherlands, Switzerland, and the United States have occurred and bring hope that more artworks will surface. In the meantime, a global search continues to painstakingly seek out and restore Jacques Goudstikker's collection and legacy.



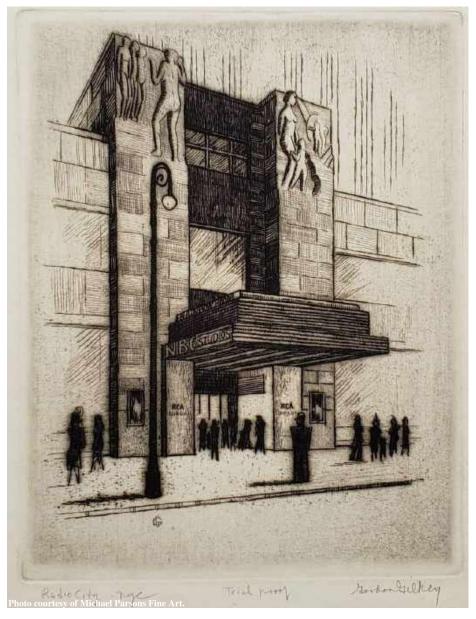
Marei von Saher and Robert M. Edsel discuss a recent Goudstikker restitution in her home in New York City. Photo still from the television series *Hunting Nazi Treasure*, courtesy of Saloon Media.

The Foundation wishes to thank Marei and Charlène von Saher for their contributions to this piece. The von Saher family is included on the Foundation's online listing of restitution claims. Those interested in submitting information concerning an existing restitution claim for cultural objects looted during the Nazi Era, please forward images and details to wwiiart@monumentsmenfoundation.org. The Foundation also encourages those individuals in possession of artworks or other cultural objects with suspected Nazi-Era provenance to contact us at the email address above.



Etched in History

THE MMF HAS RECENTLY BEEN GIFTED AN ETCHING CRAFTED BY FIRST-HAND PARTICIPANT CPT. GORDON GILKEY



In addition to locating and saving thousands of priceless artworks across Europe, several Monuments Men officers and first-hand participants were artists themselves who specialized in a range of mediums. The Monuments Foundation is fortunate to have recently been gifted the etching Radio City, NYC, made by first-hand participant Cpt. Gordon Gilkey around 1940. Similar to a version residing in the Portland Art Museum's permanent Graphic Arts Collection, the work captures the iconic art deco architecture of Radio City Music Hall.

An Oregon-native, Gordon Gilkey remained passionately committed to the arts, especially printmaking, throughout his life—becoming the first student to earn a Fine Arts degree in printmaking at the University of Oregon. Gilkey would also serve as the Chief of the War Department's German War Art Program from 1945 to 1947, work as a professor and later the Dean of the College of Liberal Arts at Oregon State University until 1977, and found the Gordon Gilkey Center for the Graphic Arts at the Portland Museum of Art in 1993.

While unable to secure an official position within the MFAA but eager to conduct similar work as the Monuments Men, Gilkey joined the United States Army Air Corps where he advised which cultural monuments to spare during bombings. Rising to the rank of Chief of the War Department's German War Art Program, Gilkey dedicated countless hours to organizing, restoring, and packing 8,722 Nazi-produced artworks to be shipped to the US in accordance with the Potsdam Agreement. His efforts later earned him a knighthood from France and additional honors from Italy, Germany, and Sweden.

The Foundation is committed to preserving Gilkey's etching not only for its skill and beauty, but also for its testament to Gilkey's life as a true lover and protector of art.

Support Through Shopping

BROWSE OUR SELECTION OF MMF MEMORABILIA NOW EXCLUSIVELY AVAILABLE ON OUR E-STORE

<u>Introducing our E-Store</u>

We are pleased to announce the creation of the Monuments Men Foundation's online store, where patrons and history aficionados are able to acquire selected items from our merchandise range previously only available to MMF members.

Designed by our team—and using the MMF's successful artwork restitutions as our theme—the online store offers tile coasters and high-density notecards illuminated with images of four significant restitutions accompanied by relevant captions. Ideal as gifts and rich with meaning, these two exquisite items come in packages of 4 (coasters) and 8 (notecards).

Perhaps the most universally appealing item within the merchandise line, our signature MMF high-gloss silver finish keychain, will also be available for purchase. Expertly crafted and embossed with the trademark MMF wreath logo on the cognac leather detailing, we designed this keychain to evoke images of many military medals awarded to the Monuments Men and Women.

The e-store will also offer the limited-edition stock of the Congressional Gold Medal replicas designed by the US Mint to honor the MMF. Measuring 3 inches and of an absolutely finite quantity, these historically relevant medals, adorned with a quote from General Eisenhower, present the opportunity to acquire a piece of US history.

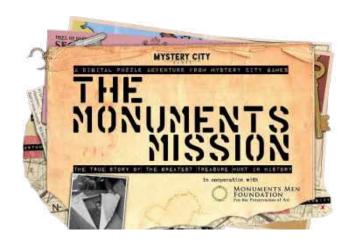
Monuments Mission Game

For those looking to bring the quest of the Monuments Men and Women to life, the Foundation has collaborated with online game designers Mystery City to bring users a team-building experience full of historical learning. The game opens in 1944, just as it's becoming increasingly evident that the Nazis will lose the war in Europe. In this point-and-click adventure, players are Allied soldiers tasked with finding and saving Europe's looted treasures. By solving a series of puzzles, players compete with one another to rescue as many pieces of art before time runs out.

Players will learn the history of the Monuments, Fine Arts, and Archives program as they race across the continent evading Nazi soldiers, chasing down army trucks, and riddling their way to victory. A 1940s soundtrack adds a rush of thrill and a mood of danger, while a moderator provides hints and runs the game.

The MMF team has assisted in ensuring the historical accuracy of the game and we are looking forward to observing how this innovative product can expand the reach of our mission. Since one of the Foundation's cornerstone objectives is to disseminate the legacy of the Monuments Men and Women, we are hopeful that Mystery City will help us meet this educational objective.

In purchasing the game, a portion of the proceeds will go towards funding the mission of the MMF—thereby offering potential users a dynamic way to play, learn, and support! The link to purchase is available on our e-store.





Leather MMF Keychain

A cognac brown leather detail embossed with the MMF logo on both sides connects to a high-gloss silver finish keyring engraved with our name.



Restitution Themed Notecards

A set of 8 notecards, each featuring an artwork returned by the MMF and information on its provenance and restitution.



Monuments Men Bronze Medal

A 3-inch bronze replica of the Congressional Gold Medal awarded to the Monuments Men and Women in October 2015.



Restitution Themed Coasters

A set of 4 coasters, each featuring an artwork returned by the MMF and information on its provenance and restitution.



2020 Newsletter Bundle

The MMF newsletter bundle contains Issues 35, 36, and 37 of our redesigned newsletter launched in 2020.

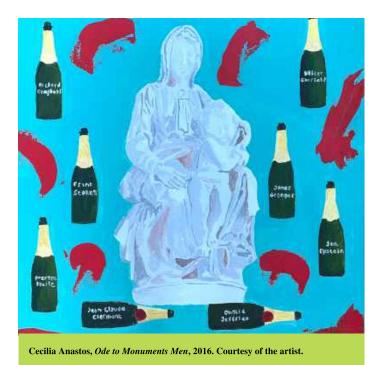
Contemporary Creatives

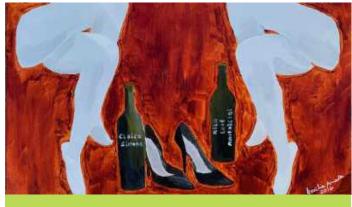
CECILIA ANASTOS REIMAGINES THE RESCUE OF THE BRUGES MADONNA IN HER ARTISTIC TRIBUTE

Our team is fortunate to regularly receive messages from creatives across the globe expressing the impact the legacy of the Monuments Men and Women has had on their oeuvres—one such creative is award-winning contemporary artist Cecilia Anastos. We're delighted to be able to share her artistic works with our readership, as well as her thoughts on the mission of our Allied heroes.

"The mission of the Monuments Men and Women was to preserve at all cost the culture of the Western civilization. Their job was bigger than securing a country or a line of defense," notes Anastos with admiration. "Countries can be occupied and then vacated and reoccupied. However, art that is destroyed can never ever be recovered."

Inspired by the magnitude of MFAA's mandate, Anastos created two dynamic paintings in 2016 which have captured the imagination of onlookers. Using the names ascribed to the real-life characters in Robert Edsel's





Cecilia Anastos, Les femmes heroiques, 2016. Courtesy of the artist.

New York Times bestseller The Monuments Men (i.e., Claire Simone as Rose Valland, Frank Stokes as George Stout, etc.), Anastos illustrates the finding of the Bruges Madonna in her work Ode to Monuments Men.

In describing the abstract piece Anastos explained: "Champagne is the beverage we use to celebrate, and the *Madonna and Child of Bruges* was saved. The two horizontal bottles represent the two men who lost their lives in the mission and the red marks represent the blood that was shed during the mission."

Her second work, *Les femmes heroiques*, immortalizing Rose Valland (dubbed Claire Simon) alongside another formidable female figure—Italian Nobel Prize Recipient Rita Levi-Montalcini—is equally Delphic in its abstraction. "Ms. Valland was adamant about proper attire even in the midst of the tragedy, so those high heels are hers," elaborates Anastos. "Ms. Levi-Montalcini, another heroine of mine, was known for being more casual."

The Foundation would like to thank Cecilia Anastos for sharing her artistic works with us. We encourage our readers to submit creative works for consideration to be featured in forthcoming newsletters. Please send submissions to info@monumentsmenfoundation.org with the subject line 'Contemporary Creatives.'

WITH GRATITUDE



The National Endowment for the Humanities: Democracy demands wisdom.

We would like to thank the National Endowment for the Humanities (NEH) and its Chairman Jon Parrish Peede for supporting the Monuments Men Foundation with a grant to continue its research evaluating leads about works of art that went missing during World War II. This is the second time the Foundation has received a grant from the NEH, a rare honor. We extend our gratitude to the extraordinary team at the NEH for its continued support.

Any views, findings, conclusions, or recommendations expressed in this newsletter, do not necessarily represent those of the National Endowment for the Humanities.

Ways To Support The Mission

PayPal donate@monumentsmenfoundation.org

Donate https://www.monumentsmenfoundation.org/donate

Amazon Smile Select Monuments Men Foundation for the Preservation of Art

MMF Membership https://www.monumentsmenfoundation.org/membership



SUPPORT THE MONUMENTS MEN FOUNDATION!

Thank you for supporting the Foundation's general programming, research and operations

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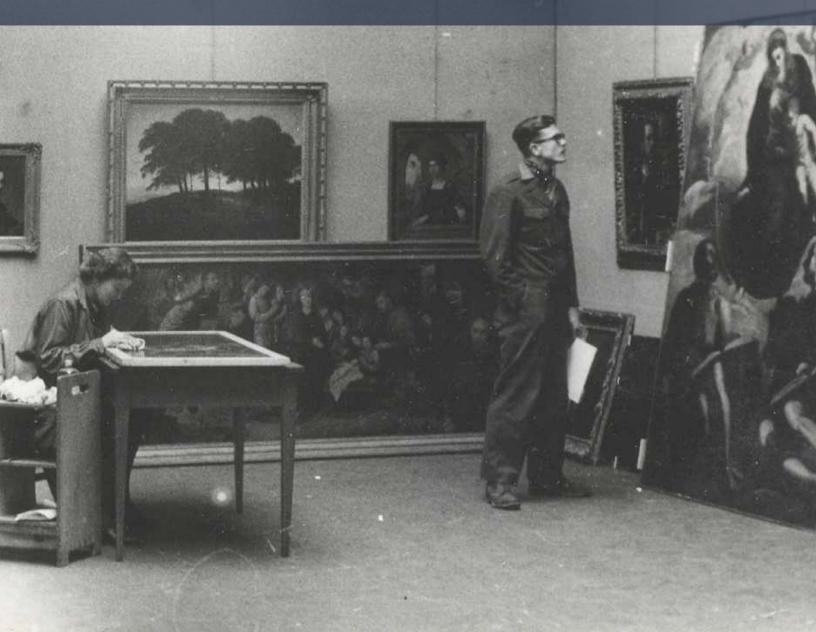
The Monuments Men Foundation for the Preservation of Art is a IRS-recognized 501(c)(3) non-profit, tax-exempt organization and charitable donations are tax-deductible as applicable by law.

FROM OUR SUPPORTERS

The Foundation clearly plays a crucial role in keeping the mission and memory of the brave Monuments Men and Women alive. Thank you for safeguarding this esteemed history for future generations. (Mark M., Canada)

Your educational material has been very enjoyable to read in lockdown. I particularly enjoy your engaging IG quizzes and collaborations with museums. Looking forward to seeing what you accomplish in 2021. (Anushka R., UK)

From now on, when I find myself in front of one of the paintings saved by Monuments Men, I will be moved knowing what they went through. I hope people will appreciate them as much as I do. (Giorgia B., Italy)



NATIONAL HUMANITIES MEDAL RECIPIENT



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