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

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Cover Images
(Front) The interior of Galerie Stern in Düsseldorf, Germany, before World War II. Photo courtesy of Concordia University/National Gallery of Canada, Library and Archives, Fonds Max Stern.
(Back) The exterior of Galerie Stern in Düsseldorf, Germany, before World War II. Photo courtesy of Concordia University/National Gallery of Canada, Library and Archives, Fonds Max Stern.

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I have looked forward to writing this newsletter for months, as I expected the Foundation would be able to share details about at least one of the projects that has kept all of us busy this past year, and yet, those announcements will have to wait a bit longer. As someone who thrives in fast-paced environments, the slowness caused by this pandemic has certainly been a personal and professional challenge. However, it has given all of us a chance to focus on other exciting aspects of our work.

In this issue, I am very excited to formally introduce our Board of Trustees and our Advisory Board members, accomplished men and women united in their commitment to guide and assist the Foundation. We are also sharing with you interesting snapshots of two Monuments Men—one British, the other American—and bring you into our world of provenance research by demonstrating just how much information can be gleaned from the back of a painting.

Our Monuments Men and Women Museum Network continues to grow at a steady pace with more than twenty American institutions having joined the network. We have begun reaching out to museums in Europe and the rest of the world. The Network provides an opportunity for the public to learn about the world-class collections of member institutions through the lens of the wartime achievements of the Monuments Men and Women. Unfortunately, while the US seems to be emerging from the Covid-19 abyss, many countries are still battling with closures, variants, and scarcity of vaccine. Eventually, this will pass, and when it does, the Network will provide further incentive for visitors to return to museum-going.

Even during a pandemic, time marches on and with it we lose valued friends like Ms. Mildred H. Grinstead, one of the Foundation’s earliest supporters. Her kindness, elegance, and generosity made a long-lasting impression on all of us. The Foundation will be forever grateful to her and her family for believing in our cause and supporting it over the years.

Anna Bottinelli, President
Governance is a critical component of successful organizations and a priority for the leadership of the Foundation. In a departure from the more traditional approach of finding board candidates, the Foundation targets volunteers who bring with them passion for our mission and creative ways to broaden its support, especially among a younger audience. We welcome the following individuals who have joined Chairman of the Board, Robert M. Edsel, and President, Anna Bottinelli.

### Board of Trustees

**Rita (Bargerhuff) Egeland** – Ms. Egeland serves as an adjunct marketing professor at Southern Methodist University's (SMU) Cox School of Business as well as at the University of Texas at Dallas (UTD). In 2016-17, she received the UTD Naveen Jindal School of Management's Outstanding Adjunct Professor of the Year Award. Her career as chief marketing officer for several multi-billion-dollar organizations, including 7-Eleven, and her track record of brand and revenue growth, provide the Foundation with invaluable counsel.

**John Egeland** – Mr. Egeland has served as a senior executive for a number of leading financial services companies and in the oil and gas industry. In his capacity as president or chief financial officer of these public and private companies, he demonstrated expertise in acquisitions, use of leverage, market expansion, and corporate dispositions through sales and public offerings. Mr. Egeland is also an accomplished artist.

**Rich Lavner** – Mr. Lavner has worked as an investment analyst for Collwick Capital, a private investment firm in Charlotte, North Carolina. During his tenure at Collwick, he performed in a variety of roles, which included the administration of the firm’s $150+ million fund, as well as serving as the primary analyst for the firm’s commercial real estate and private equity investments.

**Kevin McGlone** – Mr. McGlone is a Cannes Lions, Art Directors Club, One Show, D&AD, and CLIO award-winning creative director with over 16-year experience working on many of the largest brands in the world at legacy advertising agencies like Leo Burnett in Chicago. As creative director at HoneyWired, Mr. McGlone has provided creative digital and experiential solutions for major brands and boutique projects in the arts and culture realm.

**Kristen Mapes, MA, MLIS** – Ms. Mapes is the Assistant Director of Digital Humanities at Michigan State University. Her research investigates the economies of book production through computational analysis of digitized medial manuscripts. With a background as a librarian and medieval studies scholar, Ms. Mapes also works with faculty, students, and community members to bring digital methods of inquiry and presentation into the study of the humanities.
The Foundation’s Board of Advisors is comprised of the world’s most accomplished experts in the field, each available to serve as critical sounding boards for new ideas and provide all-important historical perspective to the ongoing work of the Foundation.

**Board of Advisors**

**Susan Eisenhower** – Ms. Eisenhower serves as president of the Eisenhower Group, Inc., which provides strategic counsel on political and business projects. Ms. Eisenhower was a founding director and the first president of the Eisenhower Institute, where she became known for her work in the former Soviet Union and in the energy field. She is currently the Eisenhower Institute’s chairman emerita. Ms. Eisenhower has authored four books, three of which, *Breaking Free*, *Mrs. Ike*, and *How Ike Led*, appeared on regional bestseller lists.

**Dr. Seth Givens** – Dr. Givens earned a PhD from Ohio University, where he studied military history. His areas of specialty are civil-military relations, alliance politics, and strategy and policy in World War II and the Cold War. He has studied civil-military relations at the end of wars, particularly the contact between troops and civilians and the ways in which militaries attempt to govern that interaction. This research led to Dr. Givens publishing on American soldiers looting and souvenir hunting in Germany during World War II, research for which he received several awards. He has received funding support from the US Army, German Academic Exchange Service, Cantigny First Division Museum, and multiple presidential libraries.

**Gen. Fabrizio Parrulli** – Major General Fabrizio Parrulli started his military career at the age of 16 when he joined the Military School of “Nunziatella” in Naples, Italy. He attended the Military Academy of Modena and completed his studies at the Carabinieri Commissioned Officers School in Rome. He has a degree in law from the University of Parma and a degree in international and diplomatic studies from the University of Trieste. He earned a master's degree in international strategic-military studies at the University of Milan jointly with the High Defence Study Centre. Among many other prestigious positions, MG Parrulli has been commander of the Gendarmerie Training Department within the NATO Training Mission in Iraq and commander of the Carabinieri Command for the Protection of Cultural Heritage.

**Nancy H. Yeide** – Ms. Yeide was head of the Department of Curatorial Records at the National Gallery of Art from 1990 until her retirement in 2017. During her tenure, she was responsible for World War II era provenance research. In 2001, she co-authored the *American Association of Museums’ Guide to Provenance Research*, widely considered the standard reference on the topic. In cooperation with the National Archives and the Association of Art Museum Directors, she designed and instructed World War II provenance research training workshops. She has conducted research in archives worldwide on the art collection of Reichsmarschall Hermann Göring, culminating in the 2009 catalogue raisonné of his collection, *Beyond the Dreams of Avarice*.

We are pleased to introduce the Foundation’s new members of its Board of Trustees and Board of Advisors. We also wish to express our gratitude for their invaluable service to the Foundation, and to the arts. If you wish to be considered for service on the Foundation’s Board of Trustees, please contact Anna Bottinelli at abottinelli@monumentsmenfoundation.org.
During our ongoing research into the post-war lives of the Monuments Men and Women, we have learned more about the eventful life of Monuments Man and interiors-guru Cyril Felix Harbord. Having studied architecture under the President of the Royal Academy of Arts in London, Sir Albert Richardson—and later painting at the distinguished Slade School of Fine Art—Harbord was primed for a creative life among some of the most prominent figures of the 20th century.

Following his return to London after his service as a Monuments Man in Cleves, Germany, Harbord quickly rose to prominence as an interior designer to society’s most fashionable members. Entranced by his lavish tastes which reimagined Rococo aesthetics, Harbord received commissions from the glamorous Aileen Plunket Guinness (Luttrellstown Castle in Clonsilla, Ireland); celebrated photographer Sir Cecil Beaton (Reddish House in Wiltshire, England); and William Michael Berry, Baron Hartwell (Oving House).

Famously, Harbord was even enlisted by none other than Princess Caroline Lee Radziwill in the early 1960s to help decorate her legendary London home—a three-story, double-wide Georgian brick house about four blocks south of Buckingham Palace. While Harbord’s efforts were ultimately eclipsed by his rival Renzo Mongiardino, he and the Princess remained friends until his death in 1981.

That same decade, Harbord’s neoclassical interiors were immortalized on the pages of the December 1968 issue of *British Vogue*. Amidst a dynamic spread of images by his dear friend Cecil Beaton—which featured artists David Hockney, Peter Schlesinger and supermodel Maudie James—Harbord’s ‘Golden Drawing Room’ occupied the centerfold. If Harbord wasn’t canonized as a tastemaker before the issue, he certainly was afterwards.

As further evidence of his historical relevance, an exquisite architectural model by Harbord, showing an alternative decorative scheme for Oving House, now proudly sits in the permanent collection of the Victoria & Albert Museum, London. Today, Harbord’s artistic influence is still felt throughout contemporary interior design, editorial photography, set design, cinematography, and numerous other creative fields. It would seem that Cyril Felix Harbord is a man forever in vogue.
Interior decorator and theater designer, Cyril Felix Harbord was born in the small coastal town of Felixstowe in Suffolk, England, on June 22, 1906. His formal studies in art began at the Slade School of Fine Art and, later, sculpture at an unrecorded school in New York. He decided to pursue a career in architecture, while in his spare time, Harbord designed theater costumes and props. He then served as librarian and art keeper for the Bute Collection, an impressive gathering of Old Master paintings, antique books, porcelain, glass, and silver housed at Mount Stuart, the ancestral home of the Stuart family. At some point before the war, he changed his name to Felix Paul Jerome Harbord.

During World War II, Harbord served in a camouflage unit of the Royal Engineers. In March 1945, he was chosen as the successor of Monuments Man Maj. Ronald Balfour, one of two Monuments Men killed in the line of duty. Balfour was in Cleves, Germany, relocating pieces of a medieval altarpiece to safety when a shell burst nearby, ending his life. Harbord arrived in Cleves four days later as Monuments Fine Arts and Archives (MFAA) officer for First Canadian Army, quickly undertaking the continuation of Balfour’s uncompleted work. He read all of Balfour’s notes and revisited many of the monuments and sites, including the Monastery at Cleves, where he reported a collection of hidden paintings, church archives, and a valuable brass chandelier.

Harbord reported that many monuments and churches in Cleves had suffered significant damage by Allied troops. In some cases, sealed rooms had been broken into, churches had been used as latrines, and their treasured reliquaries containing the bones of martyrs smashed and strewn about. Balfour’s work in Cleves completed, Harbord later assisted in restitution efforts at Schloss Celle (Celle Castle), the British collecting point for thousands of looted works of art and other cultural objects. Recently, Harbord’s participation in the removal of a chandelier from mainland Europe during his time as a Monuments Man has been the subject of investigation, but the details of his exact involvement remain inconclusive due to lack of evidence.

Following his return to England, Harbord became a renowned interior decorator. His refined taste was highly valued by wealthy patrons in Britain and Ireland, who entrusted him with redecoration in Georgian and Rococo revival styles. He received commissions from the Marchioness of Dufferin and Ava, Maureen Constance Guinness, and her sister Aileen Plunket Guinness, the photographer Sir Cecil Beaton, and William Michael Berry. He also continued his passion for theater, designing sets and costumes for numerous plays and films. Felix Harbord died in Paris in 1981 and was buried in Montmartre.
The Language of Markings
ESTABLISHING THE HISTORY OF OWNERSHIP THROUGH VISUAL CLUES

In our previous issue, we shared information on the several databases that allow researchers to find information on the artworks still missing since the end of the war. Along with "Is there a general database of missing art?", one of the questions we are more often asked is, "What information should I look for on my painting?"

The search for a painting’s provenance, a technical word that simply means the history of a work of art’s ownership from its creation to the present times, can be a daunting endeavor, with various databases, dozens of resources, and differing advice on where to start. The first port of call when looking into a painting should always be the painting itself. While the image can give you an idea into the style, period, and artistic movement, it is the back that will provide the clues into the painting’s journey since it was created.

There are a number of things to look out for on the back of your painting, including labels, stamps, handwritten notes, and numbers. These may be able to point you in the direction of the material evidence associated with provenance research, whether it be a collection inventory, an exhibition catalogue, or a catalogue raisonné.

Starting at the beginning of a painting’s life, stamps can sometimes be found from the canvas maker or an art supplier. This can help narrow down a geographical area for the artist at the time of painting, as some of these stamps include a name and address. The artist themselves may well have signed the painting, and while it is usually expected that the signature will be on the front, in the past few decades they have migrated to the back. An artist’s signature can be confirmed through the artist’s catalogue raisonné, and is sometimes accompanied with a title, date, or other information.

Some of the most obvious pieces of information found on the backs of paintings are in the form of labels. These

The back of the painting showing Queen Victoria holding her namesake daughter in a Madonna and Child pose, returned to its rightful owners by the Monuments Men Foundation in May 2015.

The back of Charles I in Three Positions.
are usually placed there by a gallery or museum and will sometimes include some biographical information on the painting itself. Some works have so many labels that they cover each other up, but these are often the best clues for tracing a painting’s travels. If the label is from a large gallery or museum, there is a good chance that they will have digitized their catalogues; the Museum of Modern Art in New York being a good example of this.

Other labels can be traced back to conservators, customs and border control, and of course Nazi institutions such as the double-headed eagle of the Nazi Chamber of Culture. The three paintings that the Foundation returned to Dessau, Germany, in May 2015 each had a label bearing the name of the Anhaltische Gemäldegalerie Dessau and the Joachim-Ernst-Stiftung, from which these paintings had originated before the war, and their inventory number. This enabled their eventual restitution to be very straightforward.

The use of a stamp or handwritten note can also be found on some paintings, and they can denote a number of things. Some private collectors will write on the reverse of their art, sometimes with a name, a date, or even how to care for the painting. One of the most famous collectors, King Charles I of England, would brand his initials ‘CR’ atop a crown onto his. On the back of the unattributed painting on copper of Charles I in Three Positions that the Foundation returned to Friedrichshof Castle in 2015, the symbol of a ‘V’ topped by a crown tied the artwork to Victoria, Princess Royal, daughter of Queen Victoria and future Empress Frederick.

Another example of a handwritten note can be found in the two Murillo paintings at the Meadows Museum. In 2007, the Foundation helped expand on these paintings’ wartime past by examining the reverse of each, and on St. Justa was found the scrawled Einsatzstab Reichsleiter Rosenberg (ERR) inventory code R-1171. Although not visible to the naked eye, with the help of further technology an ERR code was found also on the back of St. Rufina, R-1170. These findings revealed that the two pictures, part of the Rothschild Family Collection in Paris, had been confiscated by the Nazi art looting organization and then discovered and returned by the Monuments Men. The two paintings by Murillo had been lawfully restituted to the Rothschild family following the war, long before the 1972 sale to the Museum, which maintains full title to them, but whose collection has now been enriched with the stories concerning these two paintings.

It is important to remember, however, that these labels, marks, and notes are not the answers, but rather the clues. They will hopefully lead you to further information and towards a complete provenance, but due to the nature of the art market, both past and present, this may be a long and complex undertaking. Typically, the more important the artist, the more traceable provenance will turn out to be. The work of smaller artists are less likely to have been exhibited and written about, resulting in a scarcity of information on these smaller pieces.
As museums throughout the country continue to join our Monuments Men and Women Museum Network, we are proud that all of the institutions with connections to these heroes in our own city of Dallas, Texas, as well as the Kimbell Art Museum in the neighboring Fort Worth, have enthusiastically joined this initiative.

The Meadows Museum, on the Southern Methodist University (SMU) campus, is connected to both the Monuments Men and the Foundation. Following World War I, architect Roscoe P. DeWitt, future Monuments Man, partnered with Mark Lemmon from 1921–1927. Their firm, DeWitt & Lemmon, designed several buildings at SMU including Perkins Hall, Ownby Stadium, and Florence Hall. In honor of the 1936 Texas Centennial, DeWitt collaborated on the design for the Hall of State at Fair Park and oversaw construction for the then called “Dallas Museum of Fine Arts” (today known as the Dallas Museum of Art or DMA). From 1937 to 1940, he served on the board of trustees for the DMA, working with the museum’s third director, and also future Monuments Man, Richard Foster Howard.

Howard remained at the Dallas Museum of Fine Arts until he was called to active duty with the US Army Field Artillery in early 1942. He returned home to Hoboken, New Jersey, in 1945, but the following January, he was contacted by the Roberts Commission and asked to return to Germany to serve as a Monuments officer. He arrived in Berlin in July 1946 to serve as deputy chief of the Monuments Fine Arts and Archive (MFAA) Office of Military Government for Germany (OMGUS). He later oversaw the activities of the collecting points and the continued restitution of millions of looted works of art and other cultural treasures to the countries from which they were stolen.

Since DeWitt served in the Coast Artillery Corps as a major, in 1944, he was approached by the MFAA to lend architectural knowledge to the safeguarding of monuments in the French countryside. In the Loire Valley, France, he inspected and rehabilitated dozens of monuments and other buildings damaged by Allied bombings.

In 2007, the Foundation discovered that two of the most important works in the Meadows Museum collection had been stolen by the Nazis from the Paris branch of the Rothschild family. Subsequent research confirmed that these two masterpieces, by Spanish painter Bartolomé Esteban Murillo (1618-1682), had been properly restituted to the rightful owners by the MFAA after the war, and as such, there was no issue with the Museum’s ownership. The Museum corrected the provenance of the two pictures, along with that of Velázquez’s Portrait of Queen Mariana, second wife of Phillip IV, also identified by the Foundation as another Rothschild work stolen by the Nazis and properly returned at the end of the war.
Similarly, in 2011, the Foundation discovered a photograph confirming that the Renaissance terracotta portrait Bust of Isabella d’Este, owned by the Kimbell Art Museum, was among the thousands of works of art recovered by the Monuments Men in the Austrian salt mine at Altaussee and in all likelihood destined to become part of Hitler’s collection at the Führermuseum. Documentation proved that the work had been properly restituted at the end of the war and that the Kimbell had clear ownership title. The Foundation was proud to work with Kimbell director, Dr. Eric Lee, and Dr. Nancy Edwards, the Museum’s curator of European art and head of academic services to bring to light this important part of history. The Kimbell Art Museum has an exemplary record in handling Nazi-era provenance cases.

Finding cultural objects that have been missing since WWII and returning them to their rightful owners is part of the Foundation’s mission. When an owner cannot be identified, the Foundation seeks the most appropriate home for the displaced object in question. This was the case with its 2016 donation to the Dallas Holocaust and Human Rights Museum (DHHRM) of a seven-branch menorah, one of thousands stolen or displaced during World War II as the Nazis exterminated Jewish communities and looted their belongings.

This donation tracked the procedure established by the Jewish Cultural Reconstruction, Inc. (JCR), created at the end of the war to aid the Monuments Men in the return of religious and cultural objects that belonged to victims of the Holocaust found in the US zone of occupation. Later, the JCR served as trustee to heirless cultural property and made decisions about the distribution of these items guided by a commitment to perpetuate the cultural heritage of the Jewish people.

On that same occasion, the Foundation donated to the DHHRM a wartime album containing 46 tipped-in photographs showing daily work activities of the Monuments Men at the Offenbach Archival Depot, one of
three principal collecting points for cultural treasures and works of art looted by the Nazis during World War II. Monuments Man Cpl. Rouben Sami received this album from Monuments Officer Capt. Isaac Bencowitz, director of the Offenbach Archival Depot, in recognition of Sami’s work at that facility. Both objects are on display at the DHHRM.

Additional information on each museum’s connection to specific Monuments Men and Women, and/or their important work, can be found on our website at www.monumentsmenfoundation.org/museum-network.
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
wwiiart@monumentsmenfoundation.org
His father was a textile manufacturer who shifted his focus to art collecting and dealing and opened the Galerie Julius Stern in Düsseldorf in 1913, exposing a young Max to art and nurturing his interests. Stern studied at several universities and eventually earned a PhD in art history from Bonn University in 1928. After which, he promptly joined the gallery staff and assumed management shortly before his father’s death. When Julius died in October 1934, Stern inherited the gallery—renaming it Galerie Stern—but never saw it thrive as it had been increasingly threatened by the rise of National Socialism and anti-Semitic culture in Germany since 1933.

That September, the Reichskulturkammer (Reich Chamber of Culture or RKK) was established with the sub-organization the Reichskammer der bildenden Künste (Reich Chamber of Fine Arts or RKdbK). When Stern applied for the compulsory membership into the RKdbK so he could continue dealing, he was denied admission in August 1935. By this time, Galerie Stern was forbidden from holding auctions and had turned to curating exhibitions in its spaces to sell artworks. With the decision from the RKdbK, Stern could no longer legally practice his profession in Germany and his Düsseldorf business was ordered to close and dissolve. Stern took advantage of a suspension of the order, attempting to save his business through a quasi-Aryanization scheme, but his requests were consistently rejected.

As Stern struggled with the authorities in Germany, his sister Hedwig Selbiger-Stern—who had been with Galerie Stern since 1920—immigrated to London with a selection of Old Master paintings. There, she founded the West’s Galleries Limited with art historian Cornelis J.W. van de Wetering in early 1937. Whereas, Stern could continue his dealings in London, if ever needed.

By September 1937, the German authorities had had enough and issued the final closure order—albeit, ultimately with an extension date—stipulating that no further appeals from Stern would be entertained. By then, Stern had begun to surrender to their orders and had sold the two buildings that had housed Galerie Stern. That November, his inventory of 228 artworks was placed for auction at the Mathias Lempertz auction house in Cologne. Those that didn’t sell at Lempertz would have to

When Concordia University released roughly five thousand artworks onto the market for sale at the beginning of this century from the liquidated inventory of Dominion Gallery and its famous owner, the late Dr. Max Stern, an unexpected result occurred; artworks already circulating on the market were being identified as property once belonging to Stern. With the details largely unknown at the time, this wasn’t the first occasion that Stern’s inventory had been liquidated. As consequence of Nazi persecution some sixty years prior, Stern had been deprived of his livelihood and disposed of his art collection under duress.

Max Stern was born in München-Gladbach (now Mönchengladbach), Germany, in 1904. He was the youngest child and only son of Julius and Selma Stern.
be sold by Stern himself. The proceeds generated by the sale of property and assets were never utilized by Stern to start a new life in London, but rather returned to the Reich as compulsory payment. With the exception of his library, which he was able to ship to London, Stern and his mother’s collection of artworks were mostly left in the stewardship of Josef Roggendorf in Cologne, who owned a logistics company, and were prohibited from being exported from Germany. A few paintings remained with Lempertz.

Just before Christmas 1937, Stern departed Düsseldorf for Paris a defeated man. After several weeks in Paris with his other sister Gerda and then abroad in North America, Stern settled in London, joining Hedwig at the West’s Galleries. The artworks left in Cologne were confiscated by the Gestapo, which had been well-informed of Stern’s status by the RKdbK and were following his activities. Some were then handed to the lesser-known Hufschmidt auction house to be sold.

Stern’s time at the West’s Galleries was short-lived. When Britain declared war on Germany in September 1939, he soon became an enemy alien and was detained in an internment camp on the Isle of Man. His internment was transferred to Canada, and after two years in custody he was released on the word of William Birks, who was associated with the Canadian National Committee on Refugees, and settled in Montreal.

In Montreal, Stern rebuilt his life by turning to the profession he knew best, the commercial art trade. A new gallery had just opened, the Dominion Gallery of Fine Art, and its owner Rose Millman took a chance on hiring the German émigré. Within a year, Stern was managing the gallery; within six years, he had bought out Millman, shortened the name to just Dominion Gallery, and was well into transforming the Canadian art market and introducing a country to its own artistic merits. His support propelled living Canadian artists to new levels of appreciation and fame. Goodridge Roberts, Emily Carr, Jean-Philippe Dallaire, members of the Group of Seven—all worked with Stern. Many promising Canadian artists signed contracts with Dominion Gallery. A year prior to Stern owning the gallery, he married Iris Westerberg from Malmö, Sweden. She would be her husband’s business partner for decades until her death in 1978.

As Stern was dealing into prominence in Canada in the late 1940s, he was also attempting to reclaim what he had lost in Germany by pursuing the restitution of his former collection. In addition to property and financial assets, he sought twenty paintings from his and his mother’s collection and filed a claim with British occupational authorities in the European theater in December 1948. To ensure a thorough search of Western Germany, Canadian military authorities notified the Monuments Fine Arts and Archives (MFAA) offices in the US zone of occupation in March 1949, requesting an investigation into the holdings of the collecting points. The details of that investigation, if it occurred, are unknown, and Stern did not recover any
artworks through the assistance of the American MFAA. In addition to asking for assistance from military government agencies, Stern took out an advertisement in the German magazine *Die Weltkunst* featuring images of nine important artworks he was seeking.

His restitution efforts immediately after the war were met with limited success. British authorities questioned Josef Roggendorf and discovered that he still had two Stern paintings, a work by Dirk Hals and another by Salomon van Ruysdael, in his possession. These artworks had never been confiscated by the Germans. Stern’s ownership was quickly verified and the artworks were returned through Canadian authorities. Three artworks that had been delivered to the Städtische Kunsthalle (Municipal Art Museum) Düsseldorf in 1939 on Nazi orders were lost. The museum had just been a repository for the Gestapo’s seizures and had not kept track of the artworks that had been stored there. A handful of additional artworks were located in private German collections and settled through litigation in the 1950s. Stern was awarded monetary damages from the 1937 liquidation of his gallery inventory in the 1960s. The thirteen artworks which had been seized from Roggendorf’s storage facility by the Gestapo and later sold were still missing.

Dr. Max Stern was a formidable figure in Canada’s commercial art trade until his sudden death in 1987 while on a business trip to Paris. Shortly before his death, he received two notable honors, the Order of Canada in 1984 and an honorary doctorate from Concordia University in 1985. He and his wife had been generous benefactors to several academic and art institutions during their lifetimes, and upon his death he left the majority of his estate to three institutional beneficiaries: Concordia University, McGill University—both located in Montreal, Canada—and the Hebrew University of Jerusalem. Stern’s archives were donated to the National Gallery of Canada when Dominion Gallery was closed in 2000.

Two years after the liquidation of Dominion Gallery’s inventory and the revelation of Stern’s lost artworks, the Max Stern Art Restitution Project (MSARP) was launched under the direction of Dr. Clarence Epstein with the support of Stern’s three university beneficiaries. Tasked with continuing the restitution efforts Stern pursued himself after the war, the project takes a unique approach in recovering the missing artworks not only through legal channels, but their preferred method of reconciliation through nonlegal means. Simply put, they work under the belief that the restitution of these artworks originates from a moral obligation to do what’s right. “Dr. Stern’s heirs are major universities in Canada and Israel. We firmly believe that education is a critical component in the restitution process—whether as a means of presenting our case to those who possess looted art or for the general public that should better understand the ongoing research of the historic crime scene that was Germany in the Nazi era,” said Epstein.

The Project’s first restitution came in 2006, and since then, twenty-three artworks have been recovered either through returns or settlement. The latest one was a German Rococo Revival painting returned this past March with the assistance of Hargesheimer Auction House in Düsseldorf.

The Foundation wishes to thank Dr. Clarence Epstein and the MSARP team for their contributions towards this piece. The Stern collection is included on the Foundation’s website listing of restitution claims. For 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.
Imagine the predicament of attempting to complete a critical job without the basic essential tools. Such was the case for the Monuments Men tasked with reporting the wartime destruction of European monuments without key equipment such as cameras. While official requests for cameras were made to the Roberts Commission, an appointed commission for the protection of cultural works within the Allied-occupied areas of Europe, US Army supply channels were not always able to fulfill these needs in a timely manner due to the war. Robert M. Edsel’s book *The Monuments Men* touches on the impressive adaptability of the Monuments Men despite numerous hardships, especially in the early months of their service:

> This was not to say the job was easy: far from it. The men had all realized that they really were on their own in the field…They had to feel each situation out; to improvise on an hourly basis; to find a way to finish a job that seemed more daunting every day…As for cameras, everyone agreed the job couldn’t be done without them, but for now they would try. (Ch. 11: “A Meeting in the Field”)

The difficulty of acquiring cameras consequently made having one in the field that much more of a luxury. One of the few Monuments Men who was fortunate to procure one was Maj. Thomas Giuli, an Italian American immigrant who, although having no former training in the arts, contributed his vast engineering knowledge to the Monuments Fine Arts and Archives (MFAA) cause. In June 1945, Giuli was first assigned as an assistant to Monuments Man Lt. John D. Skilton Jr., the MFAA specialist officer for the entire Mainfranken area, whom he helped photograph the conditions of many historic sites in Bavaria.

The Giuli family recently contacted the Foundation about donating Maj. Thomas Giuli’s wartime camera equipment. Included in the donation was a letter from Monuments Man Capt. Jonathan Morey to then-Capt. Giuli advising the purchase of one of six available cameras found in a Munich camera shop “for use in connection with MFAA activities for duration of assignment, and to remain the personal property of the individual officer thereafter,” as well as a December 17, 1945, receipt listing his equipment purchased for RM 1,750.40. The Foundation sincerely appreciates the generosity of the Giuli family for gifting such a unique piece of Monuments Men history.
If you’ve seen the 2014 film *The Monuments Men*, then you’re well aware that Bill Murray plays one of the story’s most heartfelt characters, Sgt. Richard Campbell—loosely based on Capt. Ralph W. Hammett and Capt. Robert K. Posey. Murray’s performance touched millions of viewers worldwide, including our latest ‘Contemporary Creative,’ Jim McHugh from Charleston, South Carolina.

Discussing his endearing portrait entitled *Murray in Monuments Men*, McHugh shares that, “The illustration is part of my ambitious project of watching every movie of Bill Murray’s and creating a caricature of each character he’s played.” At the end of his visual odyssey through Murray’s career, McHugh plans to create a book showcasing nearly one hundred illustrations.

“My wife came up with the idea, and we started in 2020,” he adds, “for *Monuments Men*, I was inspired by Murray’s story about *The Song of the Lark*, a painting that saved his life years ago.” For those unaware, during a press conference ahead of the UK premiere of *The Monuments Men* film, Murray divulged that seeing Jules Breton’s powerful work at the Art Institute of Chicago caused him to abandon his plan to commit suicide after a disastrous theater performance.

“‘I was ready to die, I was pretty much dead,’” admitted Murray, “‘and I walked in [to the Art Institute of Chicago], and there was a painting there… I think it’s called *The Song of the Lark*.’ Looking up at the scenescape, Murray thought to himself, “there’s a girl who doesn’t have a whole lot of prospects, but the sun’s coming up anyways and she’s got another chance.” With the crowd transfixed, Murray admitted that he later learned that Breton’s painting depicted a sunset rather than a sunrise and continued in his wonderfully unassuming manner, “So I think that gave me the feeling that I too am a person and get another chance everyday the sun comes up.”

Murray’s experience demonstrates the miraculous influence works of art have on people’s lives. With this context in mind, McHugh conjures his cartoon of Murray in character holding the *Mona Lisa*—arguably the world’s most famous painting. “I love that the story of the Monuments Men and Women portrays the pricelessness of art,” adds McHugh as we discuss the impact of the film, “and how crucial it is to our history.”

After graduating with a BA in illustration from the prestigious University of the Arts Philadelphia, McHugh published his caricatures in newspapers across the US, including *The Philadelphia Weekly*. Today, he creates characters, stories, and animations for the Speech Kingdom learning tool, which helps children on the spectrum.

The Foundation would like to thank Jim McHugh for sharing his uplifting work and allowing us to feature it in this edition. 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.’
The Monuments Men Foundation would like to acknowledge the passing of one of its most longstanding supporters, Ms. Mildred H. Grinstead. “This wonderful lady became involved in our earliest work,” said Robert M. Edsel, Chairman of the Foundation, “even before the official founding of the organization in 2007. Throughout the years she remained engaged in our activities and was always among the first to call us and ask, ‘How can I help?’” Mildred loved history, in particular the history of the United States. She believed every young American should know the history of our nation, in particular the sacrifices of millions of men and women that contributed to the defeat of Nazism that ended World War II. She believed the telling of the Monuments Men and Women story provided an exceptional and exciting way to engage young Americans in understanding that important legacy. The Foundation Board of Trustees and all of its employees extend their condolences to the Grinstead family.

Ways To Support The Mission

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FROM OUR SUPPORTERS

What an awesome job you are doing. You are an inspiration to the world. (Susan P., USA)

I can only emphasize how [...] grateful we all are that the Anhaltische Gemäldegalerie Dessau received thanks to [the Monuments Men Foundation] the most important return of missed artworks since 1959. (Ruben R., Germany)

[Your] mission is and will always be a critical component of preservation, education, and truth. Your work is so appreciated! Onward!! (Adrienne C., USA)