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

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Cover Images
(Front) The Hatvany residence in Budapest, Hungary, prior to World War II. Photo courtesy of Tony Sundstrom.
(Back) Monuments Men John Nicholas Brown II (back row; second from the left), Maj. Mason Hammond (front row; far left), and Lt. Calvin Hathaway (front row; second from the right) among a group of officers in Bushy Park, England, March 1945. Copyright unknown.

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The National WWII Museum, New Orleans, LA.

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It is hard to believe that almost a year has passed since my appointment as President of the Monuments Men Foundation last November 2019. And what a year! This was a trial by fire if there ever was one, but the challenges of these months have proven our staff’s resourcefulness and commitment.

Despite working remotely since March, sometimes in different countries and continents, our researchers have continued to address all inquiries and art leads. Progress has been made on many fronts. We are ready to finalize and announce several restitutions once gatherings and travelling return to some form of normalcy.

The launch of our membership program is a great milestone for the Foundation. We are eager to develop a strong and ongoing relationship with our members and return their support with extraordinary performance and, in some instances, special events. I would like to extend my thanks to the directors of the museums who have already joined our ‘Monuments Men and Women Museum Network’ and I look forward to adding more museums and institutions across the U.S. and abroad.

In addition to our membership program, our online store will launch soon. This is something many of you have previously asked for, and we are excited to share with you what we have in the works. Stay tuned!

Thank you for your ongoing support.

Anna Bottinelli, President
This past summer, Ms. Darby Linn completed an internship with the Monuments Men Foundation. Ms. Linn is a graduate of the University of Colorado Boulder where she earned dual bachelor’s degrees in art history and strategic communications with summa cum laude honors in art history. Since her arrival this past June, she has assisted our senior researcher with inquiries from the public regarding research and potentially looted cultural objects and participated in the digitization and cataloging of the papers of Monuments Man Roscoe DeWitt.

*How far back does your interest in the Monuments Men and the Foundation go?*

Like many people, I was first interested in the Monuments Men after the film premiered in 2014. I was fifteen years old, and I remember getting goosebumps while watching the movie, especially when the Nazis burned piles of paintings and the Allies found the trove of art treasures hidden within the salt mines. Learning that many looted works were still missing today and that the Monuments Men Foundation was continuing the heroic work of the original Monuments Men, I immediately wanted to be a part of the cause and have ever since. When often asked what I wanted to do when I grew up, I usually answered with, ‘You know the Monuments Men? I want to save art just like them.’

*Why did you take an interest in the story of the Monuments Men?*

The Monuments Men personally resonate with me because, in a way, they represent a blend of my own life. I grew up in a military family with a father who loves collecting military artifacts, meeting and honoring other veterans, and ingraining an appreciation for military history within his children. The Army had stationed my family to Germany for five years, where I learned to speak German and was able to see many historic WWII sites firsthand. Throughout the thirteen moves across the U.S. and Germany, art also played an important role for me as a form of therapy. When I learned about Hitler wanting to steal the world’s greatest artworks for himself and to dictate what good art was, it really resonated with me. Knowing that so many great artworks are still missing symbolizes that the Nazis still have a hold over their surviving victims, and I wanted to help bring an end to that.

*Why did you want to intern with the Foundation?*

The Monuments Men Foundation seemed like a dream come true for me. I never could have imagined meeting other people like me who enjoyed talking about WWII and art all day, and who were also determined to use those things to make a difference in the world. The Foundation
is well connected with art institutions around the globe and publicly recognized for its efforts, so being a part of a professional team of experts who handle real cases seemed like an exciting opportunity. After I conducted independent research on missing artworks in Berlin last summer, I knew that art theft recovery was my calling, and I wanted to take the next step forward towards making it my career. The original Monuments Men not only loved art, but they also wanted to ensure its survival for the future, and I hope to pick up where they left off as the next generation of Monuments Men.

**What did you do as an intern?**
As an intern, I had a wide range of responsibilities. I organized the numerous art leads, answered phones and took down information for cases, created spreadsheets, scanned and digitized archival materials from the Monuments Men, conducted research, and helped create content for social media posts. I also contributed to the brainstorming process behind bigger projects, such as the Foundation’s newsletter.

**How was your experience?**
There was always interesting work to be done, and I had the privilege of working alongside wonderful people who are passionate about their jobs, and who were willing to answer my infinite questions throughout the learning process. I was able to take on tasks that fell outside of my job description, which deepened my understanding of the Foundation and art theft recovery in general. I enjoyed coming into work each day and feeling fulfilled that I was helping someone try to recover something lost.

**How important is the Foundation’s work in today’s world and why?**
It is hard to believe it has been 75 years since the end of WWII. While there are not many veterans or Holocaust survivors left, there are still some alive, proving that these historic events did not happen so long ago. While the rest of the world has seemingly moved on, organizations like the Monuments Men Foundation keep the spirit of these veterans and victims alive. Time is running out to help those who were directly impacted by the war, yet there are many open cases still needing to be investigated. Much can be learned from history, and if we choose to ignore its lessons, are we not doomed to repeat it?

**In your opinion, what is the most interesting aspect of the Foundation?**
I would have to say researching art leads is the most interesting aspect because I love exploring what is not yet known. I feel as though I get to be a real detective and piece together a mystery where I may have many or hardly any clues.

**In your short time with the Foundation, what do you see as the most compelling reason why people should support its efforts?**
The team behind the Foundation not only focuses on recovering looted art for art’s sake, but they also strive to honor the brave men and women who served and are serving in the military, to help reconcile victims of Nazi persecution, and to raise awareness on the importance of preserving art and monuments as reflections of cultures. I think everyone can relate to the cause in some way whether you are an art lover or history fanatic, your relative was a victim, someone you love has served in the military, or perhaps you simply want to see social justice. People often do not realize how prevalent the effects of Nazi looting are today, especially in the art world. So long as there are artworks missing, and there are thousands that still are, there is a reason to keep searching. You do not have to be an expert to start asking questions about the old art in your grandmother’s attic and where it came from. You just might strike gold.
In the expanding digital age, few opportunities exist in which younger generations can appreciate the importance of paper, especially during times of war. Paper, not always readily accessible while fighting on the frontlines, often served as a soldier’s only communication with loved ones and archived a life story for future generations. It enabled official reports and documented the beginning and end of an individual’s military career. Even in my early childhood, I remember receiving written letters from my father while he was deployed overseas, which made the distance between us seem somewhat shorter. As the Foundation’s newest intern, I’m fortunate to have been afforded a unique glimpse into the life of Monuments Man Lt. Col. Roscoe P. DeWitt this past summer while archiving his personal papers.

A Dartmouth graduate with a master’s degree in architecture from Harvard, Roscoe DeWitt served as a captain with Battery E of the 58th Artillery in the Coast Artillery Corps in France during World War I. He subsequently served as a major within the Coast Artillery Corps during World War II before joining the MFAA in 1944. In the MFAA, DeWitt focused his efforts in the French countryside as he visited repositories filled with hidden French-owned art and protected monuments alongside MFAA officers Capt. Walter J. Huchhausen and Lt. Lamont Moore.

DeWitt flourished upon his return to the Dallas community as a retired lieutenant colonel; becoming an esteemed architect who contributed to numerous local building projects, including the Dallas Museum of Fine Arts, Parkland Memorial Hospital, and the Stanley Marcus home (designated as a Historic Landmark in 2010). His talents were soon sought after in Washington D.C., where DeWitt assisted in substantial undertakings such as the extension of the U.S. Capitol building’s east and west facades, the restorations of the old Senate and Supreme Court chambers, and the construction of the Third House Office Building. Prominent political figures, such as President Harry Truman, First Lady Jacqueline Kennedy, and First Lady Claudia “Lady Bird” Johnson expressed their gratitude to DeWitt in personally signed letters.

The collection features a range of biographical materials, writings, photographs, letters, a scrapbook, and military documents. I was particularly interested in DeWitt’s war correspondences; each carefully sandwiched within its original envelope, detailing his daily tasks, his longing for family, and the beautiful sites he encountered. In his writings, DeWitt emphasized the idea that change throughout time is unavoidable. In a drafted speech, he expressed, “Change is usually a fumbling procedure brought about by doing an old thing a new way...change is not necessarily bad because age deplores it or good because youth acclaims it. Usually, it partakes of both.” While I reflected on Roscoe DeWitt’s papers with some sadness—given the decline of physical record-keeping—I was also comforted that these documents endure and continue to be preserved. Each exhibit within DeWitt’s papers is a testament of a bygone era from which modern generations can learn, fueling change through a continuous search for a new way of doing old things.

This addition to the Foundation’s collection was made possible by the generosity of DeWitt’s great-granddaughter and her relatives who, like many other relatives of the Monuments Men, have been invaluable to the enrichment of the Foundation’s archival holdings. Select documents from DeWitt’s papers will soon be accessible to the public on the Foundation’s website.
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
Become a MMF Member

THE FOUNDATION ANNOUNCES NEW MEMBERSHIP PROGRAM IN PARTNERSHIP WITH LEADING MUSEUMS

The Monuments Men Foundation is excited to announce its first ever membership program, which provides a way for its readers and followers to support the mission while also being more involved with its activities. Memberships help support the ongoing research on each Monuments Man and Woman, underwrite the cost of educational programming for local and international communities, facilitate the return of stolen works of art and cultural objects to their rightful owners, and enable the Foundation to continue to raise public awareness among political and military leaders worldwide about the importance of preserving our shared cultural heritage.

Newly designed merchandise and opportunities have been carefully created, including logood coasters, notecards, and cashmere travel wraps. However, it was important for us to offer to all our members, regardless of level, something unique. Education has been part and parcel of our efforts, while also strengthening the ties between the Foundation and the hundreds of institutions across the U.S. and globally that have not only a mere connection with these heroes of civilization, but have directly benefitted from their art recovery efforts or personal skills and expertise.

As a result, we created a Monuments Men and Women Museum Network, meant to gather all institutions that share this chapter of history under the same umbrella. We hope that the network will grow to include more than 50 institutions in the United States and, in the months to come, several major institutions abroad. Eric M. Lee, Director of the Kimbell Art Museum, said, “The Kimbell is honored to partner with the Monuments Men Foundation and its membership program supporting the Foundation’s important mission of restitution, education, and preservation.” While discussions with museums have progressed slower than anticipated due to COVID closures, we are excited of the overall enthusiastic response we have received.

Our Supporter Circle categories are designed to offer members the opportunity to get an exclusive insight into the Foundation’s work, through the subscription of our quarterly newsletter to be delivered directly in your mailbox, a once a year webinar with the Foundation’s staff (date and topic to be announced), and online access to restitution ceremonies. A large portion of the membership funds will be destined to supporting our research to illuminate the path home for cultural objects that are still missing since the end of the war, and we believe it’s only right to allow members to participate in some fashion in these once-in-a-lifetime events.

JOIN TODAY

VISIT WWW.MONUMENTSMENFOUNDATION.ORG/MEMBERSHIP TO LEARN MORE AND BECOME A MEMBER
Our Patron Circle members will have the opportunity to meet our Chairman and *NYT* Bestselling Author Robert Edsel, virtually or in person. They will also have a chance to receive a guided tour of the National WWII Museum and its Monuments Men Gallery, once it opens. As of October 2018, the National WWII Museum has become the repository of the Monuments Men Foundation’s extensive archive, which comprises almost 7,000 archival documents; nearly 115,000 digital assets; and 220 hours of video and audio interviews with Monuments Men and Women, their family members, foreign civilians, museum directors, and many others.

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**Supporter Circle**

**INDIVIDUAL: $100**

($45 STUDENTS AND VETERANS)

- Digital newsletter subscription and access to digital newsletter archive
- Free admission / store discount to partner museums with Monuments Men and Women connections (see list above, on Page 8 and on our website)

Students and veterans will be required to submit a valid student or military ID.

*Tax-deductible amount: $100 ($45 students and veterans)*

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**FELLOW: $1,500**

- The book *The Monuments Men* signed by Robert Edsel
- 1.5-inch bronze replica of the Monuments Men Congressional Gold Medal
- Exclusive webinar with MMF staff (once per year)
- MMF keychain and MMF notecards
- All Sustaining Friend Member benefits

*Tax-deductible amount: $1,353*

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**SUSTAINING FRIEND: $500**

- 10% discount on online purchases on our e-store
- Paper newsletter subscription
- All Individual Member benefits

*Tax-deductible amount: $500*

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**SUSTAINING FELLOW: $5,000**

- The books *The Monuments Men* and *Saving Italy* signed by Robert Edsel
- MMF keychain, MMF notecards, and MMF coasters
- Exclusive online access to restitution ceremony/ies
- All Fellow Member benefits

*Tax-deductible amount: $4,816*

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**Museum Partners**

Free Admission
- Hallie Ford Museum of Art (Salem, OR)
- Isabella Stewart Gardner Museum (Boston, MA)
- Kimbell Art Museum (Forth Worth, TX)

Meadows Museum (Dallas, TX)
- National WWII Museum (New Orleans, LA)
- Smith College Museum of Art (Northampton, MA)
**Patron Circle**

**BRONZE PATRON: $10,000**
- Digital newsletter subscription and access to digital newsletter archive
- Free admission / store discount to partner museums with Monuments Men and Women connections (see list below and on our website)
- Paper newsletter subscription
- 20% discount on online purchases on our e-store
- The books *The Monuments Men, Saving Italy,* and *Rescuing da Vinci* signed by Robert Edsel
- 3-inch bronze replica of the Monuments Men Congressional Gold Medal
- Exclusive webinar with MMF staff (once per year)
- Exclusive online access to restitution ceremony/ies
- MMF keychain, notecards, coasters, and MMF leather field notebook with embossed logo
- One group Zoom and Q&A with Robert Edsel (45 min, Patron Circle only)
- Online donor recognition

*Tax-deductible amount: $8,288*

**SILVER PATRON: $25,000**
- Private Zoom conference with Robert Edsel (45 min)
- The books *The Monuments Men, Saving Italy,* *Rescuing da Vinci,* and *The Greatest Treasure Hunt in History* signed by Robert Edsel
- MMF leather field notebook with embossed logo, Tiffany sterling silver keyring with logo, and MMF White+Warren cashmere travel wrap
- Online and newsletter donor recognition
- Private tour for two of the National WWII Museum with museum staff, including two tickets to the movie “Beyond All Boundaries”
- All Bronze Patron Member benefits.

*Tax-deductible amount: $20,474*

**GOLD PATRON: $50,000**
- 3-inch limited bronze replica of the Monuments Men Congressional Gold Medal engraved with donor name
- Invitation for two to attend a restitution ceremony in the U.S. or abroad (travel expenses not included)
- Private event with Robert Edsel
- Two tickets to the opening ceremony of the Monuments Men Gallery, National WWII Museum (travel expenses not included)
- All Silver Patron Member Benefits

*Tax-deductible amount: $40,274*

**PLATINUM BENEFICTOR: $100,000 +**

The benefits package may be customized to suit your taste and interests as they relate to the Monuments Men and Women and the work of the Foundation. In addition to the benefits outlined for all preceding levels of membership, one may choose from the following list of possibilities:

- Private dinner with Robert Edsel and Anna Bottinelli
- Private tour with Robert Edsel and Anna Bottinelli with a connection to the Monuments Men and Women story
- An Evening of Storytelling with Robert Edsel for up to 20 people
- On-set for the day for a future production/movie/TV series taping

Please contact our team to build your custom package at +1 (214) 219-1222.

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**Museum Partners**

10% Discount At Museum Store
Dallas Museum of Art (Dallas, TX)

These are the current museum partners as of the printing of this issue. This list will continue to grow as museums in the U.S. and around the world join our partner program. Please visit our website for the updated list of partner museums.
What does celebrating Veterans Day look like while overseas during a time of war? Monuments Man Capt. Robert Posey recalled in a November 11, 1944, letter to his wife and son that, for him, it was spending the holiday in the generous company of local families in Lorraine, France. In between inspecting the surviving conditions of French monuments for the MFAA, such as the Church of Saint Nicolas and the Château d’Haroué by French architect Germain Boffrand, Capt. Posey wrote home:

_Today is a celebrated day in France. Their celebrations are quite different from ours. In the mornings they put on their best clothes and go to church. Until noon they are very sober-faced and polite. Even the children are quiet. However, after church and lunch all of their far-famed gaiety bursts forth. And so from a polite “Bonjour Monsieur” and a tip of the hat in the morning the change is to a hearty grin and wave of the hand. The evening becomes one of dining on the best food and wine affordable with one’s friends…There are lots of fine people in France and this is the way they celebrate Armistice [D]ay of another war._

Why did Posey write Armistice Day instead of Veterans Day? While World War I officially ended with the signing of the Treaty of Versailles in late June of 1919, fighting between the Allies and Germany had previously ceased due to an armistice, or a formal agreement to stop military operations, on November 11, 1918 (on the eleventh hour of the eleventh day of the eleventh month). In 1919, President Woodrow Wilson declared that November 11th would be the first commemoration of Armistice Day, which would not become a legal holiday until the passing of the Act of May 13, 1938. It was not until 1954 that the 1938 Act was amended by President Dwight D. Eisenhower from exclusively honoring World War I veterans to honoring all veterans under the new name of Veterans Day.

As we take time to celebrate Veterans Day this year, perhaps with good food and friends as Capt. Posey did in France, let us not forget its true purpose of honoring the courageous efforts of those who served and are currently serving in the military.

_The Monuments Men Foundation extends its sincerest gratitude to our U.S. servicemen and women._
A three-story, palatial villa stands on one of the many hills of the western banks of the Danube River not too far from Buda Castle in Budapest, Hungary. Today, the structure houses the Institute of Musicology of the Hungarian Academy of Sciences, but prior to World War II, it was the lavish residence of a branch of the Hatvany family.

The Hatvanys were immigrants of German Jewish ancestry who, beginning in the mid-19th century, took up a variety of enterprises; none more important than sugar production. They grew that particular venture into an agricultural and industrial empire in Hungary, earning the family an aristocratic title for their economic successes. Baron József Hatvany-Deutsch purchased the massive villa at Werbőczy utca 7 for his family in 1913, the same year of his death. The baron and baroness had four children: Lili, Endre, Antonia, and Bertalan. Baroness Fanny Hatvany owned an impressive collection of porcelain that was housed in its own dedicated room along with numerous fine paintings that hung amongst the exquisite Baroque and Rococo interiors.

Just months after the Hatvanys acquired the house, the powerful Austro-Hungarian Empire was plunged into World War I and then successive revolutions until the Kingdom of Hungary was restored in 1920. Members of the family fled to other European nations for safety during the war—some in various disguises, including a lowly worker and the wife of an Italian diplomat.

Many of the Hatvanys returned to the family’s Budapest residence after their flight abroad but were again forced to disperse to the United States and England when fears of a second World War became reality. Only Fanny and her eldest son, Endre, remained. They endured the war in the family’s residence until 1944, when the property was seized during the Nazi occupation of Hungary and became a billet for Waffen-SS officers. The two were forced to seek refuge with their neighbors, thereby leaving the villa and its contents to an uncertain fate. When Endre and his mother returned to its grounds, it was partially in ruins. He wrote his elder sister, Lili—who by that time was residing in the United States with her sister, Antonia, and daughter, Mariella—in November, 1945: “It [the house] is not quite destroyed, but is partly inhabitable...I do not think ever to have the money to build it up again. All that we could dig out from the ruins, is in one room I am living in. All I could do with the house is to put a roof on—which cost me more than I can afford—as I wanted to save the building from falling together completely in consequence of rain and snow.” He continues, “The Germans took away everything which was in the house, we have got literally nothing left.” The contents of the house, including several collections of fine art, decorative arts, and other cultural objects that had belonged to the baroness and her adult children, were missing.

Antonia, a naturalized citizen of the United States since November 1935 and resident of Manhattan, hired a local law firm, Riegelman, Strasser, Schwarz & Spiegelberg, after the war to inquire about the missing collections from the family’s Budapest residence—especially the porcelain collection, which had been considered one of the best in Hungary. The firm wrote the Monuments, Fine Arts, and Archives (MFAA) operation on behalf of their client in November 1947, informing the Monuments Men that they suspected all missing objects had been removed and transported to either Germany or Austria when the SS officers were billeted in the residence. The firm then provided the names of six officers who were known to have billeted in the villa during the occupation.

The MFAA launched an investigation and began searching the Munich and Wiesbaden Central Collecting Points for anything belonging to the Hatvanys and conducting interrogations in Bavaria of the named officers they could locate.
No Hatvany property was located in the collecting points and Monuments Officers interrogated three of the six officers, including a Gen. George Keppler who had been in charge of the unit billeted on the property. He remembered well the collection of porcelain and told the MFAA that as long as he was in charge, which was until spring of 1944, it had remained intact because he had been given orders that no objects were to be removed.

A Sgt. Günther Clasen stated that the porcelain collection was completely intact when he left Budapest in December 9, 1944, and that it had been locked in its display cabinets, which he claims were never opened while he was in the house. Capt. Friedrich Wilcke’s testimony was similar to the sergeant’s: the collection was untouched when he left on December 23, 1944.

Monuments Man Richard F. Howard, Deputy Chief of the MFAA, wrote the law firm on July 23, 1948, with the results of the MFAA’s efforts: “It is regretted that no object of the Hatvany Collection was found in either the Munich Central Collection Point or the Wiesbaden Central Collecting Point.” He added that the conclusion drawn from the interrogations was that the house was looted after the Germans had left Budapest during the Soviet-led invasion.

The family’s collection, which comprised a little more than 1,000 pieces total, is still missing to this day. It is suspected to have been seized by Nazi forces and then by the advancing Soviet forces.

Tom and Tony Sundström and Helga Hatvany—great-grandchildren of Baroness Fanny Hatvany and grandchildren of Lili and Bertalan Hatvany, respectively—are the living heirs to these collections and each holds out hope that their family’s prized possessions will be located and returned. With assistance from their legal representatives, they have continued the search by researching the circumstance of loss and posting their family’s restitution claims to online registries of cultural objects and works of art still missing since World War II that are accessible to scholars and the public. Ms. Hatvany has even written a memoir on her family’s unique history, which is waiting to be published.

The Foundation wishes to thank Tom and Tony Sundström and Helga Hatvany for their contributions to this piece. The Hatvany family 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 wwiart@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.
Not only did the heroic efforts of the Monuments Men and Women result in the saving of thousands of artworks during World War II, but they also continue to inspire various mediums of new contemporary art today! One organization taking its love for art, military history, and the Monuments Men to the next level is *Goteca Toscana*, a non-profit based in Florence, Italy.

Since its founding in 2006, *Goteca Toscana* has promoted its mission for preserving the spirit of World War II through research, a public World War II museum, and other various war-themed activities. While the enthusiasts and researchers behind the organization primarily focus on the historical importance of the Gothic Line, the Italian front after the Normandy landing often forgotten, they also have been fascinated with the story of the Monuments Men since 2017. They credit their interest to Monuments Men books, like Robert Edsel’s *Saving Italy*, in fueling their idea to re-create snapshots from the actual story.

*Goteca Toscana* fuses theater with history through re-enactments, events, and plays. Based on historic photos of the Monuments Men, members of the organization are commonly seen in World War II uniforms, riding in war jeeps and military vehicles, and interacting with reproductions of artworks that the real Monuments Men would have come in contact with while in the field.

On September 18, 2019, one of the group’s events was held just outside of Florence in the Palazzo dei Vicari in Scarperia. The Palazzo had served as one of the repositories selected by Giovanni Poggi, the Superintendent of Galleries of Florence, to hide artworks of Florentine museums from bombs that were dropped on the city. At the event, members acted out a hypothetical conversation that could have taken place when the artworks were originally hidden inside the Palazzo.

Plays are put on in collaboration with *AntigonArt*, an association comprised of amateur actresses and female art historians. Together, both parties create small-scene scripts that focus on specific episodes of the Monuments Men’s involvement in and around Florence.

The Monuments Men Foundation is excited to see the Florentine organization actively expressing appreciation for the work of the Monuments Men and Women that helped save Italy’s cultural heritage. *Goteca Toscana’s* dedication to dressing the part and creating engaging public activities helps support the preservation of the Monuments Men and Women’s legacy for future generations.

*If you or someone you know has created artwork inspired by the Monuments Men and Women and is interested in being featured as a Contemporary Creative, we would love for you to share it with us. Please contact our team at info@monumentsmenfoundation.org with the subject line stating ‘Contemporary Creatives.’*
With Gratitude

The Monuments Men Foundation would like to extend its gratitude to Mrs. Marei von Saher for a generous gift in support of our mission. Her quest to find art looted from Jacques Goudstikker, Mrs. von Saher’s father-in-law, is motivated not just out of a desire to recover missing family objects, but as a measure of justice to right the wrongs done to her family; natural connecting points for the core mission of the Monuments Men Foundation. We are deeply appreciative of her generosity and shared vision.

The Foundation would also like to acknowledge, with sincerest thanks, a UK donor who has respectfully requested to remain anonymous. Such generosity will enable us to distribute our Autumn Newsletter 2020, Issue 37, to several institutions around the world, thereby allowing for a larger audience to learn about our important mission.

Ways To Support The Mission

PayPal donate@monumentsmenfoundation.org
Website https://www.monumentsmenfoundation.org/donate
Amazon Smile Select Monuments Men Foundation for the Preservation of Art

Become a Member Today!

I would like to join the following membership:

☐ Individual: $100
☐ Sustaining Friend: $500
☐ Fellow: $1,500
☐ Sustaining Fellow: $5,000

☐ Bronze Patron: $10,000
☐ Silver Patron: $25,000
☐ Gold Patron: $50,000
☐ Platinum Benefactor: $100,000+

* Please enclose a copy of your student or military ID

Billing Information: ☐ Check enclosed
Please charge my: ☐ Visa ☐ Master Card ☐ American Express ☐ Discover
Credit Card No.: ___________________________________________ Expiration Date: ____________________
Name: ___________________________________________ Address: ___________________________________________
Phone: ___________________________________________
Email: ___________________________________________

Shipping Information: ☐ Same as Billing Address
Name: ___________________________________________ Address: ___________________________________________

Please mail this form to: The Monuments Men Foundation, 4447 N. Central Expressway, Suite 110 #338, Dallas, TX 75205, U.S.A.

If this membership is given as a gift, please include the recipient’s information for us to send all of the relevant material to the recipient.

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. Check our website www.monumentsmenfoundation.org/membership for more information.
With all your great successes in reuniting owners with lost possessions, the greatest gift you give is hope. Hope to those who have for decades been denied, to those who wish to honor their ancestors.

(Tony S., USA)

I am deeply inspired by the Foundation’s work and appreciate your continued dedication to locating looted art. Your efforts are a poignant reminder of the collective good we can do.

(Mary G., UK)

My career and my whole existence has been paved and made possible by these Heroes. I owe everything to them. And I wanted to thank you and your organization for continuing their recognition.

(Tim C., USA)