



Cultural Heritage Agency
Ministry of Education, Culture and Science



Provenance research on cultural goods 1933-1945

A Guide

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Cover photo: Silver Kiddush Goblet with Hebrew inscription, 1889. Inv. no. NK3519. Photo: RCE.

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Introduction

Anyone who acquires cultural objects, already owns or has stewardship of them, is responsible for investigating their provenance.

Provenance research, as laid down in the Ethical Code for Museums and Museum Standard, is even mandatory for registered Dutch museums. Before purchasing a new object, for example, museums are required to investigate the provenance of the object. In the event of reasonable doubt, they must refrain from acquiring the object. With existing collections, museums are expected to be aware of the provenance history of the objects concerned and are responsible for filling any gaps in that provenance history as far as possible. Museums are also required to make public research results and other information related to the object.¹

Strictly speaking, private individuals and other institutions working with cultural goods, such as art dealers and auction houses, are not bound by these rules. Although they also have a major responsibility to undertake provenance research. No one wants to own stolen objects or offer such for sale.

‘Due diligence’ is the main guiding principle for all parties. This means everything possible that could reasonably be expected has been done to trace any unlawful origin of an object.²

This Guide provides an overview of some basic steps for conducting provenance research on cultural objects related to World War II. The Guide provides a starting point and is intended as an initial check. No two objects are the same and therefore the sources required and options available will differ from one case to another.

Besides this, provenance research is continually developing. The availability of new analogue and digital sources constantly provide new insights. Alongside carefully consulting source

materials, provenance research requires a large helping of creativity, too.

This Guide is intended not only for collection managers and museum staff, but researchers, collectors and art dealers, too. The recommendations can be applied to new acquisitions, existing collections or collected works, as well as trade stock.

In the context of World War II the term ‘looted art’ is often used. Although art and cultural objects were plundered on a large scale, this term does not always apply. Not all cultural goods which changed hands during World War II were looted. Some art dealers continued their trade and the Dutch art trade flourished during the occupation after an economically difficult period in the 1930s. Therefore the term ‘looted art’ has not been used in this Guide, even though it is often informally referred to as such.

¹ Stichting LCM and Museumvereniging, Museumnorm 2020 (Museum Standard 2020) (www.museumregisternederland.nl/Portals/0/Museumnorm%202020.pdf); Ethische Codecommissie voor Musea, ‘Ethische Code voor Musea’ (Code of Ethics for Museums) (www.ethischecodevoormusea.nl/).

² Information and Heritage Inspectorate of the Ministry of Education, Culture and Science, ‘(II) legale handel in cultuurogoderen’ (Legal and illegal trade in cultural goods) (www.inspectie-oe.nl/onderwerpen/illigale-handel-in-cultuurogoderen).

Paintings in the religious art department at the Claims Exhibition held at the Rijksmuseum Amsterdam. Photo: Pim Stuijbergen, National Archive/Spaarnestad Collection.



Historical context

During World War II the German occupying forces removed cultural goods from the occupied territories on a large scale, taking them to Germany. A not inconsiderable proportion of these goods belonged to Jewish families, who were systematically robbed of their art treasures and other possessions during the war years, or were forced by circumstances to sell their possessions. The property of many other owners also involuntarily fell into the hands of the German occupiers. Thousands of objects were confiscated, surrendered under duress or sold for too little. Some of these cultural goods ended up with collectors or in the collections of Dutch museums.

1933 – 1945: misappropriation and trade

Unlawful appropriation of Jewish property was already taking place in Germany before the outbreak of World War II. The persecution of German Jews and the confiscation of their property began in 1933. In an ever-more hostile environment many Jewish families were forced to sell their art, for example, to provide for their livelihood after being forced to step down, or to pay for a flight to other countries. Some Jewish collectors tried to move their art to safety by sending it abroad before fleeing themselves. Some of these objects ended up in the Netherlands.

During the interbellum period Berlin's auction system, alongside that of Munich, Cologne and Frankfurt am Main, developed into the centre of the German art trade. Various Dutch art buyers visited German auctions and art dealers from 1933 onwards where, perhaps unknowingly, they bought objects from Jewish art collections. After the annexation of Austria by Nazi Germany in 1938, many art collections of Austrian Jews also appeared on the market.³

German troops invaded the Netherlands on 10 May 1940. People feared that anti-Jewish

legislation would be introduced immediately, as had happened in Germany and Austria. Out of fear many Jews fled soon after the invasion, leaving their possessions behind. Others managed to sell their property or move it to safety elsewhere. Some saw their future as so bleak that they took their own lives.⁴ As it would later turn out, the anti-Jewish legislation was introduced gradually in the Netherlands. This also applied to the systematic confiscation of Jewish property, with ever more far-reaching regulations adopted to do this.

At the same time the art trade in the occupied Netherlands began to flourish. Before the outbreak of the war the Netherlands, and Amsterdam in particular, was already an important art trade centre. The stock market collapse of 1929 and the crisis that followed it had led to a drop in prices. Following the German invasion prices began to climb again and the market gradually started to recover. It is important to note here that many art transactions were voluntary and legally arranged.⁵ German clients benefited from this situation and it was in this way that some of these objects found their way to Germany.

On 12 March 1941 the occupying forces ordered that Jews had to be removed from business. From that moment on Jews could no longer run their own companies. Small businesses were often dissolved. Economically important organisations were placed under the management of an Administrator (*Verwaltungstrehänder*, or *Verwalter*, for short).⁶ As a result, owners lost their businesses and employees their jobs and thus their income. Jewish art dealers were also affected by this measure. Many Jews were therefore forced to sell their art to provide for their livelihood, go into hiding or flee.

The first LiRoverordening (LiRo confiscation order) followed in August 1941. This required

³ R. Ekkart and E. Muller, *Roof en Restitutie. De uittocht en gedeeltelijke terugkeer van Nederlands kunstbezit tijdens en na de Tweede Wereldoorlog* (Robbery and Restitution: the exodus and partial return of Dutch art property during and after World War II) (Deventer 2017) p. 12.

⁴ *Ibid.*, p. 28.

⁵ *Ibid.*, p. 28.

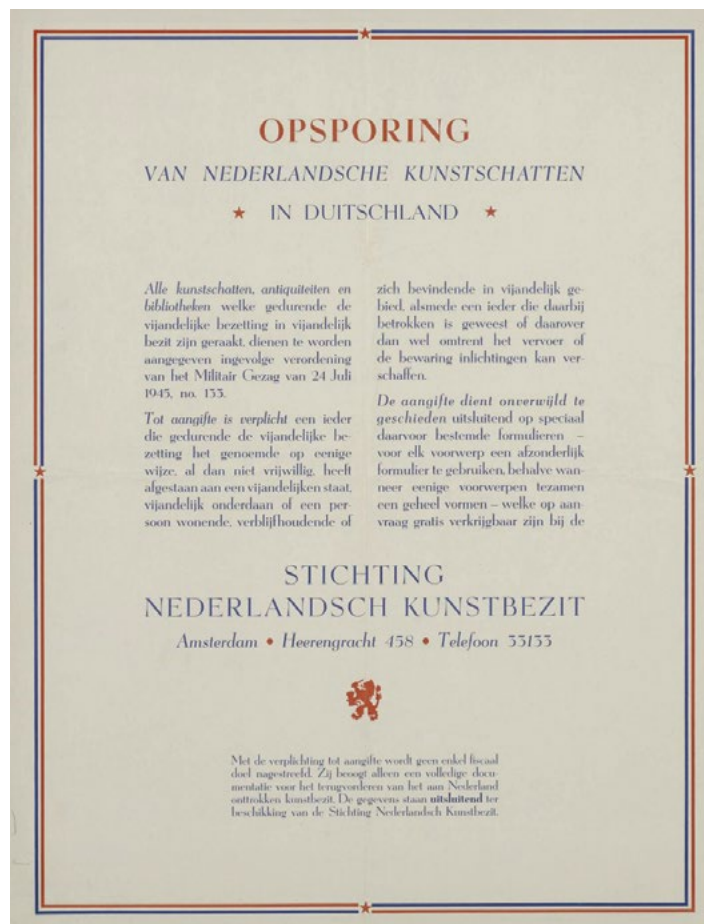
⁶ *Ibid.*, p. 41.

that Jews transfer their bank deposits to the German firm of plunderers, Lippmann, Rosenthal & Co. (LiRo). The Second LiRo regulation followed in May 1942: an extension of the previous one which now forced Jews to surrender valuables, such as art, antiques, gold and silverware, to the LiRo bank. The most valuable artworks were kept apart for important buyers from Germany. The remaining works were put on the Dutch and German art markets where they were sold by auction houses, such as Van Marle & Bignell and Mak van Waay.⁷ It was in this way that stolen and confiscated Jewish property came into the hands of Dutch collectors and museums.

Apart from the LiRo bank, other predatory institutions in the field of art were also active in the Netherlands. One of the best known was the Dienststelle Mühlmann in The Hague. Reich Commissioner Seyss-Inquart appointed the Austrian art historian Kajetan Mühlmann to systematically acquire valuable art - in any way possible. These objects were then sold on to German and Austrian collectors. Another known plundering organisation was the Einsatzstab Reichsleiter Rosenberg (ERR) led by Nazi Party ideologue, Alfred Rosenberg. The ERR was responsible for clearing the homes of deported Jews. The possessions found there were either transported to Germany or sold at auction.⁸

What was termed *Feindvermögen*, or enemy assets, were also plundered on a large scale. This included the property of enemies of Nazi Germany, such as citizens of the allied nations, Dutch nationals abroad or German Jews. *Sammelverwaltung feindlicher Hausgeräte* (SFH) was the organisation responsible for the confiscation of these goods.⁹

Besides the numerous examples of direct theft and confiscation, there were also many cases of indirect robbery. Many Jews felt compelled by the increasingly wide-ranging measures



Call to report cultural goods that ended up with the Germans during the occupation. An order was issued by the Military Authority on 24 July 1945 which made it mandatory to submit claim reports to the Netherlands Art Property Foundation (SNK). National Archive, access no. 2.08.42.

to surrender or sell their art in exchange for protection, exemption from wearing a Star of David, or to avoid deportation, for example.

1945 – 1952: recovery and restitution

Already during the war the Dutch government in London had drawn up a Decree declaring all dealings with the occupying forces to be null and void. This meant that objects that had been voluntarily sold to Germans could still be recovered after 1945.¹⁰

After the Liberation the confiscated and otherwise removed cultural goods had to be traced and returned to their countries of origin. The Allies set up the Monuments, Fine Arts and Archives program for this, better known as the Monuments Men and Women, for the protection of cultural heritage and to trace

⁷ Ibid, p. 53.

⁸ Ibid, p. 57.

⁹ Ibid, p. 48.

¹⁰ Legal Matters (Wartime) Decree (A6), 7 June 1940. National Archive, 2.09.06 Archive of the Ministry of Justice in London (1940-1945).



James Rorimer of the Monuments, Fine Arts and Archives program (MFAA) and US servicemen carrying works of art out of Neuschwanstein castle, Germany, May 1945. Photographer unknown, National Archive/Spaarnestad Collection.

confiscated art. In liberated Germany, the Allies set up Collecting Points: places where seized cultural goods were collected before being returned to the countries of origin.

The aim was clear: to transfer all involuntarily lost objects to the former owners or their heirs. In the Netherlands, the Netherlands Art Property Foundation (SNK) was set up to undertake this important task. The SNK had two sections: one for domestic matters and one for foreign. The Domestic department was responsible for administering cultural goods that were seized in the Netherlands after the war, including from Germans and collaborators. The Foreign department was charged with recovering and returning cultural goods that had been removed from the Netherlands.

The SNK and its successor, the *Bureau Herstelbetalings- en Recuperatiegoederen* (Hergo) (Restitution Payments and Recovery of Goods Bureau (Hergo)) were disbanded. The government considered that the restitution of cultural goods was complete. Nevertheless, there still remained a group of objects for which no owner had come forward or whose owner could not be traced. Although some of these objects included stolen Jewish property, it would be misleading to put all of these objects in that category. For example, a considerable proportion of the remaining objects did not end up in German hands due to theft, confiscation or forced sale, but through voluntary sale.

The Ministry of Finance wanted to sell the remaining objects to replenish state coffers. While the Ministry of Education, Arts and Sciences (OKW) and the SNK wanted to keep

the objects for the benefit of the public art collection. Ultimately, a compromise was found: some of the objects were sold and some were kept. The objects in this last category today form part of the Netherlands Art Property Collection (NK Collection).¹¹

An important note is in order here: by no means all cultural goods which fell into German hands during World War II have been recovered or returned. Objects have been lost, become untraceable or were traded in the years after the war. To date, there are thousands of works which have not been recovered, with an occasional one popping up every now and then.

1998 – present: renewed interest

In general, after the war little attention was devoted to the provenance history of objects coming onto the market. It was only in the mid-1990s, when there was renewed interest in the material damage done to victims of the Nazi regime, that provenance research became an important part of art buying. This moral awakening was reflected in the Washington Conference on Holocaust Era Assets held in December 1998. This international conference led to the 11 guidelines for dealing with Nazi-confiscated art, known as the Washington Principles. One of these guidelines concerns the active and diligent performance of provenance research.¹²

In the Netherlands the Origins Unknown Agency (BHG) began its provenance research on the Netherlands Art Property Collection (NK Collection) in September 1998. At the same time, from September 1998 to December 1999 the Museum Acquisitions 1940-1948 investigation was carried out in which Dutch museums undertook provenance research to uncover potentially suspect acquisitions from the war years. Based on the growing insight that museums may have acquired works of art with a suspect provenance even before 1940 and after 1948, the investigation resumed in 2009 under the name of Museum Acquisitions since 1933. In that same year the Netherlands, together

with 46 other countries, signed the Terezin Declaration. This declaration reaffirmed and expanded upon the points of the Washington Principles.

The Origins Unknown Agency (BHG) formally closed in 2004, after which its advisory role was incorporated into the National Archive. Since 2022 the Cultural Heritage Agency of the Netherlands (RCE) has had this role and is also investigating the entire NK Collection.

The Museum Acquisitions since 1933 investigation was completed in 2013. The importance of provenance research, however, has not lessened as a result. Because objects with a suspicious provenance can always resurface. Added to which, ever more digital sources are becoming available, constantly providing new information about the provenance of objects. It is therefore imperative to keep doing provenance research and to make it a permanent part of collection management.

¹¹ See appendix 1.

¹² See appendix 2.



Piles of church bells lying in the harbour area of Hamburg that were taken from churches in Germany and other countries in Europe occupied by the Germans. Hamburg, 1945. Photographer unknown, National Archive/Spaarnestad Collection.



Johannes Lutma, Two silver salt cellars, 1639. Collection Rijksmuseum Amsterdam.

Step-by-step plan for existing collections

STEP 1: select objects for investigation

Select and record which objects are to be considered for provenance research. Make a distinction between objects with and without individual recognition value. There is every chance that you will be able to trace the provenance of objects with an individual recognition value. Examples of such include paintings, drawings, some silver objects and furniture of any value. Objects with a low individual recognition value, such as prints, tiles and rugs, are more difficult to investigate. Nevertheless, these objects should not be simply ruled out. There may be markings, labels or inscriptions on the object referring to its origins. Finally, special attention is required for Jewish ritual objects.

Apart from objects which changed hands in the period 1940-1945, particular attention should also be given to:

1. Objects acquired in Germany in the period 1933-1945;
2. Objects acquired in Austria in the period 1938-1945;
3. Objects acquired in the period 1948-1954 (specifically objects acquired at one of the SNK auctions).¹²

Objects which need not be considered for provenance research related to World War II:

1. Objects that were created after 1945;
2. Gifts or acquisitions made before 1933 (and, for example, objects not from Jewish owners that had been on loan since 1933 and where the loan was later converted into a donation);
3. Objects which form part of the Netherlands Art Property Collection (NK Collection). These are being investigated by the Cultural Heritage Agency of the Netherlands (RCE).

STEP 2: investigate the object

Make sure that you carefully examine the object and photograph it from all sides. The object serves as a primary source and, as such, can be very useful when doing provenance research. Are there any inscriptions, dates or other visible markings, such as labels, stamps or marks? These may offer clues that could lead to previous owners or a previous place (or places) where the object has been kept. In the case of paintings and works on paper it is important to check whether the object still has its 'original' frame or support, or whether these have been replaced in the past. Paintings are often relined or panels reparqueted (reinforced). It is sometimes the case that the frame or back of the work has been stripped of labels or marks in order to disguise a potentially suspect provenance. It is also important to check whether the object had a different title or attribution in the past; that way you will know whether to search for additional titles or artists. New oeuvre catalogues or literature may also provide new insights.

Important digital sources to consult during object investigation:

- [RKD – Nederlands Instituut voor Kunstgeschiedenis](#) (Netherlands Institute for Art History)
Database with documentation about artists, artworks and literature. Mainly dedicated to Dutch paintings and drawings.
- [RKD Labels on Art](#)
Database with labels and marks which may be found on works of art.
- [Frits Lugt Les Marques de Collections de Dessins & d'Estampes](#)
Database with stamps and collectors' marks on prints and drawings.

¹² Appendix 1.



Back of NK1532: Een geleerde (The Doctor), A. van Ostade (1610-1685).

STEP 3: check internal sources

After the object has been inspected and examined for possible physical clues, it is important to check what information may be available about the object within your own organisation. Is it known when the object was acquired and by whom? Has the object been loaned or exhibited in the past? Remember also to verify the information already to hand, because mistakes could also have been made in the past.

Internal sources to consult:

- Registration systems (both digital collection systems as well as (obsolete) inventory cards and ledgers);
- Acquisitions register;
- Annual reports;
- Internal archives (for municipal museums: municipal archives or archives that have been transferred to an archiving facility);
- Conservation reports;
- Colleagues and former staff members.

STEP 4: consult external sources

In addition to the information that your own organisation has, there are a great many external sources that can be consulted. Depending on the type of object, it may differ which of those sources are relevant for the provenance research. The following sources can always be checked:

- [Cultuurogoederen Tweede Wereldoorlog](#) (Second World War Cultural Goods) Provides an overview of the Netherlands Art Property Collection (NK Collection), Museum Acquisitions and non-returned works managed by the Dutch State.
- [Deutsches Historisches Museum](#) (German Historical Museum): [Database Kunstsammlung Hermann Göring](#) Database with the personal art collection of Hermann Göring.
- [Deutsches Historisches Museum](#): (German Historical Museum) [Database Munich Central Collecting Point](#) Database with cultural goods brought to the Munich Central Collecting Point where the allies collected art after World War II before sending it back to the countries of origin.
- [Deutsches Historisches Museum](#): (German Historical Museum) [Linzer Sammlung](#) Database with the art collection destined for the Führermuseum in Linz.
- [Getty Provenance Index](#) Combination of archive material and digital sources useful for provenance research.
- [Interpol Stolen Works of Art Database](#) Database of artworks currently lost or stolen.
- [Jeu de Paume: Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg](#) Database with art objects confiscated by the Einsatzstab Reichsleiter Rosenberg (ERR), the plundering organisation led by Alfred Rosenberg.
- [Looted Art](#) Database with an overview of handy links for provenance research up to the period 1933-1945.
- [Lost Art-Datenbank](#) Database with art objects stolen by the Nazis. Includes a list of both restituted objects and those still missing.
- [Art Loss register](#) (fee applies) Database with stolen art.

See the comprehensive list of sources at the back of this Guide.

Kunstenaar: *Delft*

D.R.V.K. Inv. no.: *NK 516*

Maat: *Ø 23*

Voorstelling: *bord*

RBK	BCW	'86-'87

827972-32



NK 516

In bruikleen gegeven aan *Bonnefontan -*
Museum
 op *227*
 tot *Maastricht.*
 Toezichthouder:

Naam Voorwerp *Bord.*

Inv. Nr. N.K. 516

Geplaatst

Tijd *einde*
18e eeuw

Inv. Nr. (oud)
Cat. nr.

Model: licht gewelfd; schuin opstaande rand.
 Decor: polychroom in rood, blauw, groen en
 geel. Op het plat obelisk, een vliegende
 vogel, twee bloemtakken. Op de rand blauwe
 en rode motieven.

Grondstof *Delfts aardewerk.*

Merken

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4

H. 2

Br.

L.

Diam. 23

Foto

X

Verzekering

f 500,-

Herkomst *Ned. Kunstbezit Cer. 196 Por. Mu. 201.*

Dossier

50904 - '48

Classification Furniture	Property Card Art ^A	Mun 2766/Hohenfurth 564
Author: German about 1730	Subject: Mirror with carved frame	Presumed Owner: Austria Alfons Rothschild, Vienna id. acc. to cat. of coll. Rothschild 1045 Inv. No. Cat. No.
Measurements: L W 134 H 115 Weight:	Material: wood gilt	
Depot possessor: Hitler	Arrival Condition good - partly broken	PHOTO
Identifying Marks: KKU 1020 AR 1045	Description	
Bibliography:		FOR OFFICE USE: Claim No. Other Photos: <u>Yes</u> No. Neg. No. 2766 File No. Movements:

Inventory card from the Munich Central Collecting Point for a mirror from the collection of Alphonse Mayer von Rothschild.

Analogue art history sources, such as oeuvre catalogues of artists, may be useful for provenance research. Bear in mind also that works may have been attributed to other artists in the past or that object depictions were named or interpreted differently. Take into account too, that there may be several versions or copies of an artwork.

Further investigation then depends on the object and the information available. Are there indications that an object has been in a particular country, has arrived in the Netherlands from a specific collecting point, or once formed part of a certain collection? Based on this information you decide on what further steps to take and select other sources to consult. For example, did the object once hang in a German museum? If this museum still exists you can make contact. The museum may well have relevant archive material, such as inventory ledgers and purchase information which can tell you more about the provenance of the work in question.

STEP 5: document research results

After the investigation it is important to record the research results and make them accessible to others. A comprehensive internal report for your own archives is recommended so that it

can be ascertained later what has been investigated and what may not have been looked into. The citation of sources is very important here. It is also important to share the information found with the public, through the collection website, for example. The public could even supply additional information.

STEP 6: follow up the research

If the results of the research show that there are no indications of a suspicious origin, the investigation can be considered complete. Should the investigation show that an object has (or may have) a suspicious background, the next step is to trace the rightful owners. These could be the original owners of the object, or their heirs.

If you get stuck at any of the above steps or have questions, you are welcome to contact the Second World War Cultural Goods advisors of the RCE by sending an e-mail to: info@cultureelerfgoed.nl. Provide as complete a description as possible of the object and its details, any provenance information and sources consulted and, if possible, include clear photographs of the front, back and underside.



Security guard at the exhibition with art recovered from Germany, Rijksmuseum Amsterdam, 20 April-9 June 1950.
Photo: Pim Stuifbergen, National Archive/ Spaarnestad Collection.



Earthenware plate decorated in blue and white, Dutch, 18th century, front and back.

Step-by-step plan for a new acquisition

STEP 1: investigate the object

Make sure that you carefully examine the object and photograph it from all sides. The object serves as a primary source and, as such, can be very useful when doing provenance research. Are there any inscriptions, dates or other visible markings, such as labels, stamps or marks? These may offer clues that could lead to previous owners or a previous place (or places) where the object has been kept. In the case of paintings and works on paper it is important to check whether the work in question still has its 'original' frame or support, or whether these have been replaced in the past. Paintings are often relined or panels reparqueted (reinforced). It is sometimes the case that the frame or back of the work has been stripped of labels or marks in order to disguise a potentially suspect provenance.

It is also important to check whether the object had a different title or attribution in the past; that way you will know whether to search for additional titles or artists. New oeuvre catalogues or literature may also provide new insights.

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Database with documentation about artists, artworks and literature. Mainly dedicated to Dutch paintings and drawings.
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Database with labels and marks found on works of art.
- [Frits Lugt Les Marques de Collections de Dessins & d'Estampes](#)
Database with stamps and collectors' marks on prints and drawings.

STEP 2: consult external sources

There are a great many external sources that can be consulted. Depending on the type of

object it will differ which of those sources are relevant for the provenance research. Find out whether the party selling the work has already investigated it and ask for the information found.

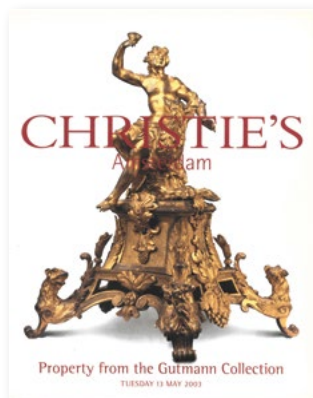
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- [Art Loss register](#) (fee applies)
Database with stolen art objects.

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Three plates from the Gutmann collection taken from the auction catalogue below.



Christie's catalogue for an auction of objects from the Gutmann collection. The plate on the previous two pages was auctioned under lot number 38.

Analogue art history sources, such as oeuvre catalogues of artists, may be useful for provenance research. Remember too, that works may have been attributed to other artists in the past or that object depictions were named or interpreted differently. Bear in mind also that there may be several versions or copies of an artwork.

Further investigation then depends on the object and the information available. Are there indications that an object has been in a particular country, arrived in the Netherlands from a specific Collecting Point, or once formed part of a certain collection? Based on this information you will decide what further steps to take and select other sources to consult. For example, did the object once hang in a German museum? If this museum still exists you can make contact. The museum may well have relevant archive material, such as inventory ledgers and purchase information that can tell you more about the provenance of the work in question.

STEP 3: document research results

After the investigation it is important to record the research results. A detailed internal report for your own archives is recommended so that it can be ascertained later what has been investigated and what may not have been looked into. Source citation is very important here. If an object is being purchased for a public collection, it is important to share the information collected with the public. The public could even supply additional information.

STEP 4: follow up the research

If the research yields no indications of a suspect history, the investigation can be considered complete and, in principle, the object concerned can be acquired.

Should it turn out after the investigation that an object has (or may have) a doubtful history, inform the seller or donating party about the information that has been found. If a third party, such as an auction house, is acting on behalf of the owner, the intermediary should be informed of the result and asked to pass on the information to the owner.

It is then necessary to consider whether or not to acquire the object.

If you get stuck at any of the above steps or have questions, you are welcome to contact the Second World War Cultural Goods advisors of the RCE by sending an e-mail to: info@cultureelerfgoed.nl Provide as complete a description as possible of the object and its details, any provenance information and sources consulted and, if possible, include clear photographs of the front, back and underside.



KUNSTVEILING TE AMSTERDAM

DIRECTIE MENSING & ZOON

(FREDERIK MULLER & Co.)

DOELENSTRAAT 16-18

VEILING 19-22 EN 25 OCTOBER 1943

VERVOLG VAN DEN GROOTEN CATALOGUS.

De volgende nummers zullen worden verkocht op de conditiën in den catalogus vermeld. Voor verkoopdagen zie volgorde van verkoop.

IX. DELFTSCH AARDEWERK

- 696 Een paar achtkantige gecanneleerde potten met deksels. Blauw decor van acht langwerpige vakken omwisselend gedecoreerd met twee Chineezers op een terras bij een vaas en vogel op bamboestok bij bloeiende takken. De knoppen der deksels in den vorm van een staande haan. — Een knop der deksels gerepareerd en eenige afschilferingen. — Hoog 54 cent.
Merk van Johannes Gal (1707-1725).
- 697 Een paar blauwe achtkantige potten met deksels. Decor van een Chinees met luipaard aan een band op een terras van een pagode. De knoppen der deksels in den vorm van een zittende kylin. — Hoog 35 cent.
Gemerkt P.V.B. (Paulus Verburg), fabriek „De vergulde blompot” (1741).
- 698 Een paar blauwe achtkantige potten met deksels. Decor bijna gelijk aan de voorgaande. Knoppen der deksels als zittende hondjes. — Een kleine afschilfering aan den hals. — Hoog 38 cent.
- 699 Een paar blauwe achtkantige geribde knobelflesschen, zoogenaamd cachemir decor van lambrequins en ornamentwerk. — Eenige kleine afschilferingen. — Hoog 43 cent.
Merk van Jan Ariensz. van Hammen (1661).
- 700 Een paar achtkantige knobelflesschen in blauw, groen en geel gedecoreerd. Decor van pauwen en steltloopers op rotsen bij bloeiende struiken. — Eenige groote afschilferingen aan de voeten. — Hoog 47 cent.
- 701 Groote blauwe knobelflesch, geheel gedecoreerd met bloembouquetten, bladmotieven en lambrequinranden. — Hals afgesneden en één kleine afschilfering. — Hoog 56 cent.
- 702 Blauwe pot met deksel en een paar bekers. Decor van een Chineesch landschap met figuren. Van anderen lambrequinranden. — Een beker licht gebarsten en eenige schilfers gerepareerd. — Hoog 39 en 33 cent. — 3 stuks.
- 703 Groote beker met gedraaid oor, voet voorzien van een tinnen rand. In ijzerrood, blauw en groene tinten, van bloeiende struiken met pauwen en hagedis in het riet. — Licht gebarsten. — Hoog 21 cent.
Gemerkt Roos, fabriek „De roos” (1675-1680).
- 704 Een paar zeskantige voetstukken op zes klauwpooten en georneerd met zes krulmotieven. Blauw decor van een tuin in den stijl van Le Nôtre met geschoren hagen waarin een piedestal met gevleugelde cupid en vaas met bloemen in een omlijsting van pilaren. — Reparaties. — Hoog 39 cent.
- 705 Een paar blauwe potten met deksels, gedecoreerd met bloemmotieven en bladeren in relief. De knoppen der deksels in den vorm van zittende hondjes. — Hoog 29 cent.
- 706 Een paar blauwe eivormige potten. Decor van een fonghoang op een rots bij bloeiende struiken met vogels op tak. — Een licht gebarsten aan den hals. — Hoog 25 cent.
- 707 Blauw eivormig potje met fonghoang op rots bij bloeiende struiken. — Hoog 20 cent.
- 708 Blauw rijzig fleschje met bloem- en bladmotiefjes gedecoreerd. — Hoog 24 cent.
Merk van Albrecht Cornelisz de Keijser, fabriek „De porseleinen schotel” (1671).
- 709 Een paar achtkantige vaasjes, blauw decor van paradijsvogel op rots bij bloeiende struiken. — Eenige kleine afschilferingen. — Hoog 18 cent.

Timeline with important dates for WWII Cultural Goods

This timeline shows some important historical events in the context of provenance research on objects related to World War II.

- 30 January 1933**
Hitler comes to power in Germany. The Nazis start introducing anti-Jewish measures from 1933. Jews escape Germany, fleeing to the Netherlands and elsewhere.
- 13 March 1938**
The 'Anschluss' (Annexation) of Austria. Jews escape Austria, fleeing to the Netherlands and elsewhere.
- 1 September 1939**
Nazi Germany invades Poland. In response to this Great Britain and France declare war on Germany and the Second World War in Europe begins.
- 10 May 1940**
Nazi Germany occupies the Netherlands. Persecution of the Jews also takes place in the Netherlands from that time on.
- 7 June 1940**
The Dutch government in London signs a Decree which states that all transactions with the occupier are unlawful. No distinction is made between confiscation or voluntary transactions.
- 12 March 1941**
Regulation VO 48/41 ordering that Jews be removed from business. Jewish companies are dissolved or taken over by the occupying forces.
- 21 May 1942**
Second LiRo Regulation VO 58/1942. Jews are required to hand over their valuables, such as art objects, jewellery, gold and silverware to the LiRo.
- July 1942**
Deportations begin in the Netherlands. Homes were plundered and property removed to Germany or auctioned off.
- 5 January 1943**
The Allies signed the Inter-Allied Declaration Against Acts of Dispossession Committed in Territories Under Enemy Occupation or Control.
- 9 July 1943**
Allies land on Sicily. Following behind the troops are the Monuments Men and Women tasked with protecting cultural heritage.
- 5 May 1945**
The Netherlands is liberated.
- 8 May 1945**
The Allies declare World War II ended in Europe.
- 11 June 1945**
The Netherlands Art Property Foundation (SNK) is set up for the recovery and restitution of cultural goods.
- 8 October 1945**
The first post-war art transport from Germany to the Netherlands takes place.
- 1949-1950**
Between 1949 and 1950 the SNK organised three claims exhibitions to trace former owners of art objects.
- 1949-1954**
Between 1949 and 1954 the SNK and Hergo sell cultural goods at auctions in Amsterdam, The Hague and Rotterdam.
- 1 February 1953**
SNK and its successor Hergo are disbanded.



Truck belonging to the firm Puls in Kerkstraat, Amsterdam. Puls collected household effects from homes abandoned by Jews - an activity that was commonly referred to in Dutch as 'Pulsen'. Photographer unknown, NIOD Amsterdam.

Case study: provenance research step-by-step



Jacob Gerritsz. Cuyp, *Herderin met kind in een landschap* (Shepherdess with child in a landscape), 1637. Collection Dordrechts Museum.

STEP 1: select object for investigation

The object selected is the painting *Herderin met kind in een landschap* (Shepherdess with child in a landscape) done by J.G. Cuyp in 1627. The Dordrechts Museum bought the work in 2002 from a German private citizen for the exhibition *Jacob Cuyp, de vader van de zoon* (Jacob Cuyp, father of the son).

STEP 2: investigate the object

The object is carefully examined from all sides. There are no stamps, labels or other inscriptions to be found which could tell us something about the provenance of the work.

Notable, however, was that the painting appeared to have been given a new stretcher bar and been relined. This is an important indicator to check whether restoration reports are available.

A search for the painting in the archives and documentation of the RKD then followed. The object is described in the Hofstede de Groot fiches collection (fiche no. 1681723).

STEP 3: check internal sources

A restoration report was found in the internal documentation. The report states that at the start of this century the painting was indeed relined and provided with a new stretcher. During the restoration work it was discovered that in the past a strip had been added to the painting at the top (see illustration on page 26). Because this addition was not original, it had been removed. The dimensions of the painting have therefore changed over the years.

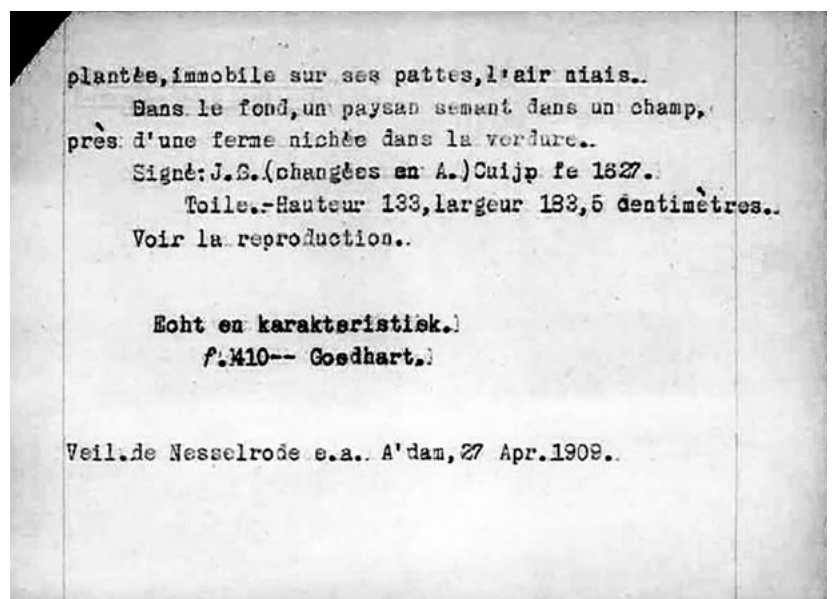
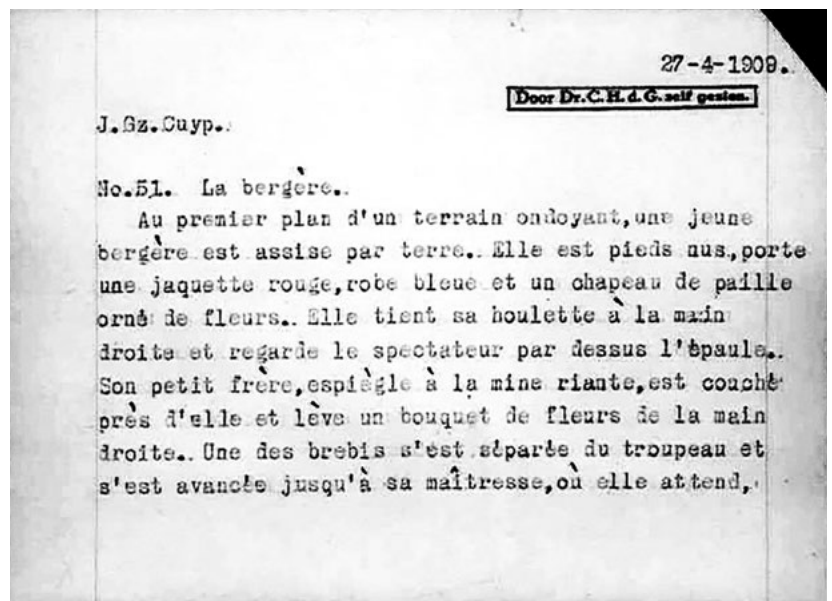
It was also mentioned in a restoration report that in the past the number 21639/94a had appeared on the back of the painting. As it is now, this number no longer appears.

STEP 4: consult external sources

The SNK archive was searched for a report form naming the artist (archive no. 2.08.42, inv. no. 750). A form was found with a corresponding depiction (see report form on page 27). The report form shows that this painting was originally owned by J. Hedeman and his wife. They had been forced to surrender the work to the LiRo bank on 28 April 1943. The surrendered painting was given LiRo number 21639/94a. This matches the number in the previously referred to restoration report.

The report form states that photos of the painting are available. These pictures were also included in the SNK archive. The LiRo number was again noted on the back of one of the photos.

The information found led to further searches in the SNK archives, including the



The Hofstede de Groot fiche (information sheet) on the Cuypp painting. Netherlands Institute for Art History (RKD), fiche no. 1681723.



Photo of the Cuypp painting. National Archive, archive of the Netherlands Art Property Foundation (2.08.42, inv. no. 998).

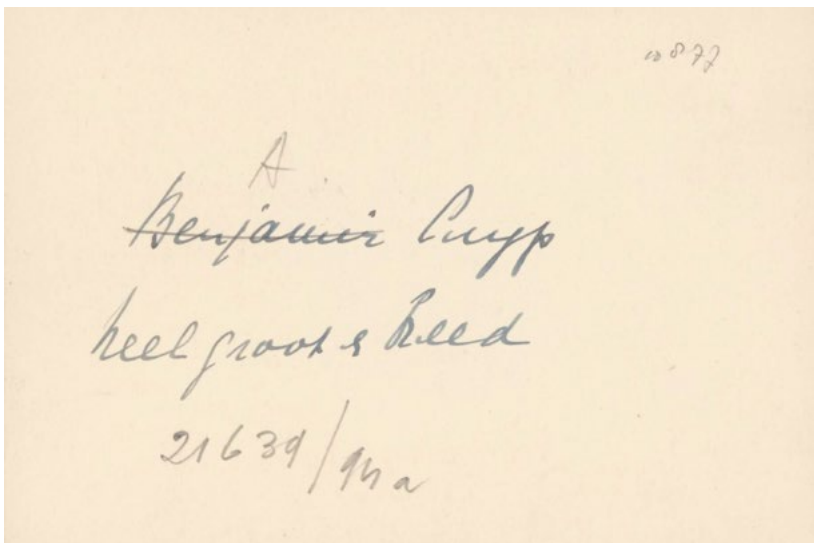


Photo of the rear of the Cuypp painting. National Archive, archive of the Netherlands Art Property Foundation (SNK) (2.08.42, inv. no. 998).

LiRo list of paintings handed in to the LiRo bank (archive no. 2.08.42, inv. no. 715a). The name J. Hedeman (Almelo) is given under number 21639. The list shows that Hedeman surrendered 36 paintings to the LiRo. Under number 94a we find the work *Herderin met kind in een landschap* (Shepherdess with child in a landscape) painted by J.G. Cuypp.

The surrender of objects to the LiRo bank was mandatory for Jews and thus can be seen as involuntary loss of ownership. Therefore it is necessary to investigate further the person J. Hedeman.

A file in the SNK archive (archive no. 2.08.42, inv. no. 149) states that Jacques Hedeman (1879-1948) was a Jewish textile manufacturer from Almelo who had a large collection of paintings. During the war he had placed his collection in a bank vault in Amsterdam. The objects were taken from there, handed over to LiRo and ultimately sold by the Germans. Hedeman managed to survive the war by fleeing to Switzerland.

STEP 5: document research results

The research details on the object were documented in the museum's administrative records and as part of the Museum Acquisitions since 1933 project.

STEP 6: follow up the research

The research results provided strong indications of involuntary loss of ownership of the work.

In January 2015 an agreement was reached between the Dordrechts Museum and Hedeman's heirs. The heirs wanted the museum to keep the painting. The museum was able to buy the painting again.

Intern Aangifte formulier

Wordt opgeborgen in de kartotheek-map SCHILDERLIJEN resp. VOORWERPEN. In map Schilderijen op naam schilder, in map Voorwerpen op naam van het voorwerp.

Volgno.: 10877.

Dat.: 18 Mei 1946.

1. Voorwerp: **Schilderij.**
2. Kunstenaar, maker, auteur: **A. Cuyp.**
3. Voorstelling of titel en beschrijving:
Herderinnetje in heuvellandschap.

SCHILDERLIJEN

Naam schilder: **Cuyp A.**Voorstelling: **Herderinnetje in heuvellandschap.**

VOORWERPEN

Groep:

Naam:

4. Materiaal:
5. Afmetingen:
6. Handteekening, uitgever, merk:
7. Dateering: **1627.**
8. Herkomst:
9. Litteratuur:

PERSONEN-EIGENAARS

Naam oorspr. eigenaar (bewaarder):

Hedeman J,

PERSONEN-KOOPERS

Naam koper (laatste bezitter):

Reinheldt.

KANTOOR DEN HAAG

Toegezonden met adviesbrief d.d.:

Bijlagen:

3 fotocopiën.

10. Tentoonstelling:
11. Gefotografeerd of gereproduceerd: ~~XXXXXXXXXX~~
12. Naam fotograaf:
13. Bijzonderheden:
14. Was oorspronkelijk in bezit, gebruik, bewaring of anderszins van: ~~XXXXXXXXXX~~
(volledige naam en adres)

J. Hedeman & echtgenote, Oostmarsumschestraat, Almelo.

15. Is door confiscatie, diefstal, gedwongen of vrijwillige verkoop in bezit gekomen van: ~~XXXXXXXXXX~~
(volledige naam en adres)

Reinheldt.

16. Toelichting: **Ingeleverd bij Lippmann Rosenthal & Co (21639/94a) volgens fact. 169 d.d. 28.4.43. Tax.waarde f. 4.000.-. Verk.prjs f. 10.000.-.**

17. Deze aangifte geschiedt ingevolge Artikel 1, lid 1 of lid 2 der Verordening, door: ~~XXXXXXXXXX~~
(volledige naam en adres)

J. Hedeman & echtgenote, Oostmarsumschestraat, Almelo.

18. Datum: **18.5.1945.**

Ja.

Geschrapt Bussaf

Geleverd door:	Adres:	Woonplaats.	H.R.No.:	Voorstelling	T
J. Hedeman en echtgen.	Oostmarsumsche-str.	Almelo	21639/90a	St. Antonius m/het Kindeke	
			/91a	Comoedia dela Arte	
			/92a	Het Heilige Avondmaal	
			/93a	Boaz en Ruth	
			F /94a	Herderinnetje heuvellandschap	
			/95a	Misceerendje gezelschap	
			F /96a	Doed verschijnt temidden van gezelschap	
			/97a	Ruitergevecht	
			/98a	Dame m/horloge i/hand	
			/99a	Kookende boer	
			/100a	Heerenportret	
			/101a	idem	
			/102a	Jongenskop	
			/103a	2 Herders	
			/104a	Ruitergevecht	
			/105a	Mansportret	
			F /106a	Mansportret m/witte kraag	
			T /107a	Mansportret m/platte idem	
			/108a	Portret v/dame zitten in fauteuil	
			/109a	Dame in bruidstoilet	
			" /110a	De bootvaardige Magdalena	
			F /111a	Vrouwenportret m/plooi kraag	
			/112a	Ruitergevecht	
			/113a	Eenvoudige familie	
			/114a	Oude huizen a/water	
			" /115a	Apostelkop	
			/116a	Damesportret	
			F /117a	Zomerlandschap	
			F /118a	Dame in Biedermejer costuum	
			/119a	Keukeninterieur	
			/120a	Markt	
			" /121a	Dame m/zwart kapje	
			F /122a	Havenhoofd	
			F /123a	Bij den fruitkoopman	
			/124a	Hertenjacht	
			/125a	Bij de tent v/d zootelaar	
			/126a	In het atelier	
van Buuren	Hooyledesingel 24	Rotterdam	21689/127a	Koeien aan water	
			/2a	de Dobbelaars	

schilderijen.

Schilder:	Tax. Waarde:	Verkoopprijs:	Verkocht aan:	d.d.	
n/Zubaran Sp. sch.	f. 400.--	f. 300.--	Scholtz	fact.155	8.4.43
n/Lancret	" 200.--	" 1500.--	M.v.Waay	" 285/1	13.7.43
Vl.Sch.17e eeuw	" 2500.--	RM 4400.--	Lempertz	" 244/2	22.6.43
G.v.d.Beckhout	" 6500.--	f. 8500.--	Reinheldt	" 169	28.4.43
A.Cuyt 1627	" 4000.--	" 10000.--	"	" "	"
Stijl Rubens	" 4000.--	RM 6000.--	Lempertz	" 244/2	22.6.43
n/honthorst	" 2500.--	" 5000.--	"	" "	"
Rugendas	" 500.--	f. 1000.--	Reinheldt	VB" 999	31.3.43
Holl.Sch.17e eeuw	" 300.--	" 500.--	"	Fact.212/1	18.5.43
" " " "	" 500.--	RM 3400.--	Lempertz	" 244/2	22.6.43
idem	" 300.--	f. 330.--	M.v.Waay	" 285/1	13.7.43
idem	" 100.--	" 130.--	"	" 2	"
Haarl.Sch.17e eeuw	" 100.--	" 125.--	Gal.f.A.Kunst	VB 977/6	19.3.43
Sp.Sch.17e eeuw	" 150.--	" 150.--	Zander	fact.197	14.5.43
n/J.Huchtenberg	" 200.--	" 400.--	Reinheldt	" 169(169)	28.4.43
n/Fr.Hals Holl. Sch.17e eeuw	" 800.--	RM 6200.--	Lempertz	" 244/2	22.6.43
Holl.Sch.17e eeuw	" 150.--	f. 300.--	Reinheldt	" 169	28.4.43
idem	" 100.--	" 135.--	Lempertz	fact.397/1	14.9.43
idem	" 400.--	" 1000.--	Wiesbauer	" 163/1	27.4.43
n.P.Moreelse	" 400.--	" 675.--	M.v.Waay	" 285/2	13.7.43
Holl.Sch.17e eeuw	" 125.--	" 540.--	"	" "	"
idem	" 400.--	" 500.--	Gal.f.A.Kunst	VB 977/6	19.3.43
n/J.Huchtenberg	" 500.--	" 625.--	"	" "	"
Sch.Poolenburch	" 100.--	" 200.--	Lempertz	fact.199/1	14.5.43
Holl.Sch.17e eeuw	" 500.--	" 500.--	Dr.Mühlmann	VB 995/1	22.3.43
?	" 40.--	" 110.--	M.v.Waay	Fact.285/2	13.7.43
Eng.Sch.18e eeuw	" 200.--	" 250.--	Gal.f.A.Kunst	VB 977/6	19.3.43
W.Roelofs	" 1000.--	" 1250.--	"	" "	"
Holl.Sch.18e eeuw	" 100.--	" 125.--	"	" "	"
" " 17e "	" 150.--	" 300.--	Reinheldt	" 999	31.3.43
J.Miene Molenaar	" 600.--	" 600.--	Dr.Mühlmann	" 994/1	22.3.43
Holl.Sch.17e eeuw	" 300.--	" 360.--	M.v.Waay	fact.285/1	13.7.43
n/L.Baldhuyzen	" 300.--	" 375.--	Reinheldt	" 169	28.4.43
Holl.sch.17e eeuw	" 175.--	" 300.--	"	" "	"
idem	" 150.--	" 400.--	Wiesbauer	" 163/1	27.4.43
Sch.Wouwerman	" 200.--	" 500.--	"	" "	"
n/Rijckaert 17e eeuw	" 250.--	" 2500.--	M.v.Waay	" 285/2	13.7.43
W.F.Smorenburg	" 5.--	" 5.--	Reinheldt	" 501	8.11.43
E.Lermoudt	" 40.--	" 80.--	"	VB 999	31.3.43



Edward Croft-Murray and Thomas Humphrey Brooke inspecting boxes in Tazenburg monastery, near Klagenfurt, Austria, 1945.
Photographer unknown, National Archive/Spaarnestad Collection.



Abbreviations

BHG	Bureau Herkomst Gezocht (Origins Unknown Agency). Research bureau under the Origins Unknown Committee (a.k.a. the Ekkart Commission). The committee was charged with making recommendations to the Dutch government concerning the restitution policy to be pursued. The bureau carried out provenance research on the Netherlands Art Property Collection (NK Collection) from its inception in 1998 until it was disbanded in 2004. Following which the advisory role was placed first with the National Archive and now rests with the RCE.
ERR	Einsatzstab Reichsleiter Rosenberg, Nazi plundering organisation run by party ideologue Alfred Rosenberg.
Hergo	Bureau Herstelbetalings- en Recuperatiegoederen (Bureau for Restitution Payments and Recovery of Goods), under the Ministry of Finance. Successor to the Netherlands Art Property Foundation (SNK) from 1 July 1950. Abolished from 1 February 1953.
LiRo	Lippmann, Rosenthal & Co. German plundering organisation based on Sarphatistraat in Amsterdam, set up in July 1941. The original Jewish bank Lippmann Rosenthal on Nieuwe Spiegelstraat, which had existed since 1859, had nothing to do with the plundering organisation. The German occupying forces used the familiar name to engender confidence.
NK-collectie	Nederlands Kunstbezit-collectie (The Netherlands Art Property Collection (NK Collection)). Objects that were recovered from Germany after World War II or had been confiscated in the Netherlands. This collection is managed by the State and forms part of the national art collection.
OKW	Ministerie van Onderwijs, Kunsten en Wetenschappen (Ministry of Education, Arts and Sciences). The predecessor to the present Ministry of Education, Culture and Science (OCW).
RCE	Rijksdienst voor het Cultureel Erfgoed (Cultural Heritage Agency of the Netherlands). Part of the Ministry of Education, Culture and Science.
RKD	Rijksbureau voor Kunsthistorische Documentatie (Netherlands Institute for Art History Documentation). Now RKD, Nederlands Instituut voor Kunstgeschiedenis (Netherlands Institute for Art History).
SfH	Sammelverwaltung feindlicher Hausgeräte. German plundering organisation. The SfH seized mainly household effects and furniture.
SNK	Stichting Nederlands Kunstbezit (Netherlands Art Property Foundation), founded on 11 June 1945 and disbanded on 1 November 1951. From 1 July 1950 Hergo had taken over the tasks of the SNK when it became clear that the SNK's administration was not in order.

SNK Auctions from 1949 to 1954

Between 1949 and 1954 the SNK and its successor, Hergo (responsible for restitution payments and the recovery of goods) sold the remaining artworks at auction. These objects were auctioned either because no owner had presented themselves to claim them or because they were not considered important enough to keep. A large proportion of these works had been Jewish owned. Bureau Hergo preferred to remain anonymous as a contributor of art objects to these auctions. Below you can find a list of the auctions that took place, by town and auction house. The relevant auction catalogues can be found at the RKD.

Amsterdam

Frederik Muller & Co

About half of all the art objects sold by SNK/Hergo were auctioned by this auction house. This also included paintings of good and reasonable quality.

1950

21-24 March 1950

11-13 July 1950

20-24 November 1950

1951

13-19 March 1951

3-10 July 1951

20-23 November 1951

1952

11-18 March 1952

14-21 November 1952

1953

5-11 May 1953

1-4 December 1953

De Zon

About a quarter of all the art objects sold by SNK and Hergo were auctioned by this auction house. Most of the objects were of a lesser quality.

1951

18 April 1951

14 February 1951

1952

2 December 1952

The Hague

Het Vendu(e)huis der Notarissen

Mostly auctioned furniture.

1949

19 September 1949

1950

6 and 7 June 1950 (in Pulchri Studio, The Hague)

26 July 1950

1952

10 September 1952

1953

7 January 1953

Van Marle en Bignell

Furniture.

1950

11 January 1950

1 February 1950

22 February 1950

15 March 1950

13 April 1950

6 June 1950

1951

20 February 1951

Rotterdam

Van Marle, De Sille & Baan

Auctioned paintings, furniture and other art objects.

1950

20-22 November 1950

28 February 1951

6-8 June 1951

19-21 November 1951

1952

28-30 May 1952

Washington Conference Principles on Nazi-Confiscated Art

[Released in connection with The Washington Conference on Holocaust Era Assets, Washington, DC, December 3, 1998]

In developing a consensus on non-binding principles to assist in resolving issues relating to Nazi-confiscated art, the Conference recognizes that among participating nations there are differing legal systems and that countries act within the context of their own laws.

1. Art that had been confiscated by the Nazis and not subsequently restituted should be identified.
2. Relevant records and archives should be open and accessible to researchers, in accordance with the guidelines of the International Council on Archives.
3. Resources and personnel should be made available to facilitate the identification of all art that had been confiscated by the Nazis and not subsequently restituted.
4. In establishing that a work of art had been confiscated by the Nazis and not subsequently restituted, consideration should be given to unavoidable gaps or ambiguities in the provenance in light of the passage of time and the circumstances of the Holocaust era.
5. Every effort should be made to publicize art that is found to have been confiscated by the Nazis and not subsequently restituted in order to locate its pre-War owners or their heirs.
6. Efforts should be made to establish a central registry of such information.
7. Pre-War owners and their heirs should be encouraged to come forward and make known their claims to art that was confiscated by the Nazis and not subsequently restituted.
8. If the pre-War owners of art that is found to have been confiscated by the Nazis and not subsequently restituted, or their heirs, can be identified, steps should be taken expeditiously to achieve a just and fair solution, recognizing this may vary according to the facts and circumstances surrounding a specific case.
9. If the pre-War owners of art that is found to have been confiscated by the Nazis, or their heirs, can not be identified, steps should be taken expeditiously to achieve a just and fair solution.
10. Commissions or other bodies established to identify art that was confiscated by the Nazis and to assist in addressing ownership issues should have a balanced membership.
11. Nations are encouraged to develop national processes to implement these principles, particularly as they relate to alternative dispute resolution mechanisms for resolving ownership issues.

List of sources

Websites

- [Arolsen Archives](#)
List with names of Holocaust victims
- [Art Database Austria](#)
Database with information about the provenance of artworks in public collections in Austria.
- [Art Loss register](#)
Database of stolen art objects.
- [Arthistoricum Katalog](#)
Catalogue of artworks and art history publications.
- [Belgian Art Links and Tools](#)
Catalogue of Belgian public art collections.
- [Bildindex der Kunst & Architektur](#)
Database with works of art.
- [Collections Trust Spoliation reports from UK museums](#)
Database with works of art in British public collections with an incomplete provenance for the period 1933-1945.
- [Cultuuroederen Tweede Wereldoorlog \(Second World War Cultural Goods\)](#)
An overview of the Netherlands Art Property Collection (NK Collection), Museum Acquisitions and unreturned works managed by the Dutch State.
- [Deutsches Historisches Museum: \(German Historical Museum\) Database Kunstsammlung Hermann Göring](#)
Database with the personal art collection of Hermann Göring.
- [Deutsches Historisches Museum \(German Historical Museum\): Database Munich Central Collecting Point](#)
Database with art objects brought to the Munich Central Collecting Point where the allies collected confiscated art after World War II before sending it back to the countries of origin.
- [Deutsches Historisches Museum \(German Historical Museum\): Linzer Sammlung](#)
Database with the art collection destined for the Führermuseum in Linz.
- [Division for Looted Art Poland](#)
Database with works of art lost or stolen in Poland during World War II.
- [Frits Lugt Les Marques de Collections de Dessins & d'Estampes](#)
Database with stamps and collectors' marks on prints and drawings.
- [FU Berlin – Beschlagnahmeinventar “Entartete Kunst”](#)
Database with artworks that were seized by the Nazi's as 'entartete Kunst' (degenerate art).
- [Galerie Heinemann](#)
Database with artworks sold by Galerie Heinemann in Munich.

- [Germanisches National Museum \(German National Museum\): Kommentierte Online-Edition der fünf Reisetagebücher Hans Posse \(1939–1942\)](#) (Annotated online edition of Hans Posse's five travel diaries (1939–1942))
Diaries of Hans Posse, art historian and special envoy commissioned to acquire art for Hitler's Führermuseum.
- [Getty Provenance Index](#)
Combination of archive material and digital sources for provenance research.
- [Institut national d'histoire de l'art – Catalogues de vente, 20^e siècle](#)
Digitalised 20th century French auction catalogues.
- [Interpol Stolen Works of Art Database](#)
Database of currently lost or stolen artworks.
- [Jeu de Paume: Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg](#)
Database with art objects confiscated by the Einsatzstab Reichsleiter Rosenberg (ERR), a plundering organisation led by Alfred Rosenberg.
- [Joods Monument](#)
Monument in the form of a website commemorating all Dutch Jews who became victims of the Holocaust in World War II.
- [Lexikon der österreichischen Provenienzforschung](#)
Database with names and institutions concerned with provenance research in Austria.
- [Looted Art](#)
Database with an overview of handy links for provenance research 1933–1945.
- [Looted Art WWII Belgium](#)
Database with an overview of art stolen from Belgium.
- [Looted Cultural Assets](#)
Database focusing on the provenance history of books from German libraries.
- [Lost Art-Datenbank](#)
Database with art objects confiscated by the Nazis. Includes a list of both restituted objects and those still missing.
- [Nazi-Era Provenance Internet Portal](#)
Database of objects in US public museums relating to provenance history between 1933 and 1945.
- [New York State Holocaust Claims Processing Office – Still Missing](#)
Database of works of art missing since World War II.
- [Proveana Datenbank Provenienzforschung](#)
German database for provenance research.
- [Répertoire des acteurs du marché de l'art en France sous l'Occupation, 1940–1945](#)
Database of art dealers active in France during World War II.
- [RKD – Nederlands Instituut voor Kunstgeschiedenis \(Netherlands Institute for Art History\)](#)
Database with documentation about artists, artworks and literature. Mainly focused on the Netherlands.

- [RKD Labels on Art](#)
Database with labels and marks found on artworks.
- [Rose Valland-Musée nationaux Récupération](#)
Database with art objects plundered from France by the ERR.
- [Schloss Collection](#)
Database on the collection of the French collector Adolphe Schloss.
- [Staatliche Museen zu Berlin, Die Galerie des 20. Jahrhunderts in West-Berlin](#)
Database with the provenance data of the artworks of the (now closed) Galerie des 20. Jahrhunderts in Berlin.
- [Universität Heidelberg: Auktionskataloge digital](#)
University of Heidelberg: Digitalised auction catalogues from Germany, Austria and Switzerland for the period 1901-1945.
- [Wildenstein Plattner sales catalogues](#)
Digitalised auction catalogues for various countries for the period 1699-1945.
- [Zentral Depot Karteien](#)
Database with inventory cards for art objects plundered by the Nazis from Vienna.

Archives

- Archive of the Stichting Nederlands Kunstbezit (SNK) (Netherlands Art Property Foundation Archive), Nationaal Archief (National Archive) inv. no. 2.08.42 (partly digitalised).
The Stichting Nederlands Kunstbezit (Netherlands Art Property Foundation) (SNK) was set up in 1945. Its primary task was to recover Dutch art property that had been misappropriated during the war. The complete archive can be consulted in the National Archive.
- Archive of the Liquidation of the Verwaltung Sarphatistraat (LVVS) and the Vermögensverwaltungs- und Rentenanstalt (VVRA), National Archive inv. no. 2.09.48.01 (partly publically accessible).
The archive includes items from the Liquidation of the Sarphatistraat Verwaltung (plundering organisation) (LVVS). This was the successor to the Sarphatistraat branch of the Lippmann, Rosenthal & Co (LiRo) bank.
- Archive of the Nederlandse Beheersinstituut (NBI), National Archive inv. no. 2.09.16.
After World War II the Nederlandse Beheersinstituut (Dutch management institute) was tasked with the management of orders, enemy assets and disbanded [assimilated and National Socialist] institutions. The NBI also made administrative provisions for legal entities and absentees (mostly non-returned Jews). Finally, it was charged with undertaking forfeitures.
- Centraal Archief van de Bijzondere Rechtspleging (Central Archives for Special Criminal Jurisdiction) (CABR), National Archive inv. no. 2.09.09 (restricted access).
After World War II, more than 300,000 Dutch citizens came under what was referred to as 'special criminal jurisdiction'. They were suspected of collaborating with the German occupying forces, treason, NSB membership or enlisting in the German armed forces. A file on each of these people is held in the CABR. They include people who were convicted and sentenced, as well as people about whom the suspicions were found to be groundless. The CABR will become public from 1 January 2025.
- Amsterdam City Archive: Jacques Goudstikker's notebook
Notebook of the Jewish art dealer Jacques Goudstikker. Important source on his trade stock and clientele at the time of his death in 1940.
- NIOD: Einsatzstab Reichsleiter Rosenberg Archive
Archive on the confiscation of art objects in the Netherlands by the Einsatzstab Reichsleiter Rosenberg (ERR), a plundering organisation led by Alfred Rosenberg.
- NIOD: Archief OMNIA Treuhand
Omnia Archive, a German trust company during World War II. Omnia was commissioned in 1941 to carry out some of the impending liquidations of Jewish businesses.
- NIOD: Archive of the Administrator/liquidator of the Sammelverwaltung feindlicher Hausgeräte (SfH) and the Geschäftsstelle für Verwaltung feindlicher Warenlager (GfW) (limited access)
The Sammelverwaltung feindlicher Hausgeräte (SfH) and the Geschäftsstelle für Verwaltung feindlicher Warenlager (GfW) had been appointed to manage enemy assets during the occupation; the SfH for stored household effects, the GfW for commercial goods.
- FOLD3: Ardelia Hall Collection
Digital archive related to the tracing of art objects by the US armed forces. The archive contains correspondence, reports and documentation about art objects missing and discovered in the Munich, Wiesbaden and Marburg collecting points.
- FOLD3: USACA Monuments and Fine Arts Branch
Digital archive of the Monuments, Fine Arts, and Archives branch of the US army (better known as the Monuments Men and Women). The archive contains correspondence and report forms on works of art



דבקה אלמו בייקור לאנו
להיקור
לצבני בר אורי
לאת לו שמונים שנת
מן תרמט לפק