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RESTITUTION REPORT 2001/2002

BM:BWK

FEDERAL MINISTRY FOR EDUCATION, SCIENCE AND CULTURE

**FOURTH REPORT**

**OF THE FEDERAL MINISTER FOR EDUCATION, SCIENCE AND CULTURE  
TO THE *NATIONALRAT* [LOWER CHAMBER OF THE AUSTRIAN PARLIAMENT]**

**ON THE RESTITUTION OF ART OBJECTS FROM  
AUSTRIAN FEDERAL MUSEUMS AND COLLECTIONS**

Section 2 (3) of the Federal Statute of 4 December 1998 on the Restitution of Art Objects from the Austrian Federal Museums and Collections provides for an annual obligation to inform the *Nationalrat* of restitutions of art objects effected during the reporting period. The first report covered restitutions effected during the period from 19 December 1998 to 18 August 1999, the second report covered restitutions effected during the period from 27 October 1999 to 28 November 2000, and the third one covered the period from 23 January 2001 to 1 October 2001. All three reports were acknowledged by the *Nationalrat*.

Investigations regarding art objects that passed into the ownership of the Republic of Austria in the course or as a consequence of Nazi tyranny are being continued. The originally estimated number of restitution cases was exceeded by far. The present report to the *Nationalrat* also includes a presentation of the current status of provenance research.

Co-ordination and management of the Commission for Provenance Research has been established at the Federal Monuments Office, where the most extensive archive material on art theft and restitution is available. Members of the Commission work in the federal

museums and collections and in the Austrian National Library [*Österreichische Nationalbibliothek*] and search and study the inventories and relevant archives.

The results are being co-ordinated at the Federal Monuments Office and if restitution cases result therefrom, they are compiled in dossiers on the historical facts and circumstances. Subsequently, those dossiers are forwarded to the Advisory Board established at the Federal Ministry for Education, Science and Culture according to Section 3 of the Restitution Act, which makes recommendations to the Federal Minister for National Defence, the Federal Minister for Economy and Labour and to the Federal Minister for Education, Science and Culture on transfer of title.

Upon the Advisory Board's recommendation and the restitution decision the search for the legal successors to the former owners of the art objects to be restituted in most cases is extraordinarily difficult and time-consuming because mostly the entitled persons are already the grandchildren of the former owners and almost all of the legally relevant acts took place abroad.

Successes in those investigations were, above all, made possible by the support provided by the contact office of *Israelitische Kultusgemeinde* [Jewish Community]. We would like to take this opportunity to thank the entire staff of the contact office very much.

## **REVIEW OF THE ACQUISITIONS MADE BY THE MUSEUMS AND COLLECTIONS DURING THE PERIOD OF THE NAZI REGIME 1938-1945**

The purpose of the Restitution Act is to retribute art objects from Austrian federal museums and collections which passed into the ownership of the Republic of Austria in the course or as a consequence of Nazi tyranny to the original owners or their legal successors. Thus, provenance research, i.e. a complete review of all acquisitions made during the time of the Nazi regime from 1938 to 1945 as well as in the Post-War Era, became a prerequisite and complementary task of this purpose of the Act. The Commission for Provenance Research has been working under these premises since its establishment in 1998.

Various Restitution Acts of the Post-War Era have covered the restitution obligations of the Republic of Austria. However, facts and circumstances remained open in two directions, which led to the legislative initiative of 1998:

On the one hand, those are restitution obligations according to Section 1 (2) of the Restitution Act, i.e. art objects which, according to the current status of provenance research and on the basis of archival and historical material made accessible recently, which can be critically reviewed, were provably acquired during the period of the Nazi regime, which acquisition is to be considered "null and void". Mostly, investigations are made even more difficult by the fact that the source situation is almost always a very complex one: the facts and circumstances are not clearly defined or not obvious (in those cases restitutions have already taken place in the past on the basis of the Restitution Acts) but there are only indications and leads on the basis of which a sound assessment of the historical facts and circumstances has to be compiled within the scope of targeted research projects in various archives in Austria and abroad. The reasons given for the decisions of the Restitution Advisory Board at the Federal Ministry for Education, Science and Culture reflect the usually complex historical background which has to be reconstructed and interpreted in the dossiers on the results of provenance research.

However, it goes without saying that those efforts are directed not only towards actual restitution cases but also towards all other acquisitions which, according to relevant indications, seem to require clarification, and they constitute a much larger number. That means that provenance research has to present and comprehensively document results even if they do not lead to any consequences according to the Restitution Act in the end. Experience has shown that the efforts and expenses of necessary research and the significance of the art objects concerned are in most cases disproportionate to each other: the necessity and the volume of provenance research is in no case assessable on the basis of the cases that are noticed by the public, which mostly concern important art objects, because the restitutions actually resulting from the investigations of provenance research only constitute a small fraction of the investigations and examinations which are necessary to ensure that the obligations of the Republic under the Act are fulfilled in accordance with the purpose of the law.

Since the beginning of provenance research, insight into the events between 1938 and 1945 has continuously grown by gradually consolidating the historical and archive materials. Extensive and important new sources were only opened up in the course of that work. They not only give a better and deeper insight into that chapter of contemporary history but also extend the range of tasks of the Restitution Act so that currently the Commission for Provenance Research is unable to predict when research on the events during the Nazi period can be concluded.

### **PROBLEMATIC ACQUISITIONS AFTER 1945**

The task of the Restitution Act goes even further. It has turned out that also acquisitions made in the decades after 1945 may be subject to nullity, which means that the scope of necessary systematic reviews has to be extended far beyond the time schedule fixed in the past. Meanwhile quite a number of cases have evidenced that fact.

All indications of questionable provenance in the sense that the prerequisites of Section 1 (2) of the Restitution Act are fulfilled lead to the range of tasks of the Commission for Provenance Research, which has recently been assigned more and more work in this respect. Since, in general, purchasing objects from art dealers made in second half of the 20th century still involved the risk of questionable provenance, the said problem does not only concern Austrian museums but equally collections all over the world, which leads to the fact that the Commission for Provenance Research also faces inquiries about archival and historical indications from abroad.

### **UNSOLVED PROBLEMS IN RESTITUTION PROCEDURES OF THE POST-WAR ERA**

The dimension of the Commission's third area of responsibility within the scope of the Restitution Act is slightly more restricted, namely the cases stated under Section 1 (1), i.e. "dedications" made in the Post-War Era until the 1970s in conjunction with proceedings under the Prohibition of Exports Act. Such cases can be evidenced and/or reconstructed by

examining the acquisitions made by the museums and by analysing the archive materials of the Federal Monuments Office at the same time. The facts and circumstances are more recent, but usually not less complex for provenance research from a historical point of view. Due to the fact that such "dedications" had no legal basis and were never determined by an official decision or in clear agreements but the relevant information was passed on from negotiations on which hardly any records exist, time-consuming research is required to be able to prepare dossiers which are sufficient for the Restitution Advisory Board to make its recommendations in cases where the Restitution Act applies or, otherwise, to confirm correct acquisition.

## **STATUS OF PROVENANCE RESEARCH IN MUSEUMS AND COLLECTIONS**

The "Third Report of the Federal Minister for Education, Science and Culture to the *Nationalrat* 2000/2001" includes a summarizing overview of the status of provenance research in the museums and collections of the Republic of Austria. The situation at the end of 2002 is as follows:

- (1) Systematic examination of acquisitions of art objects according to the criteria of the Restitution Act has already been concluded in the following institutions:

*Bundesmobiendepot* [Federal Movables Depot], *Heeresgeschichtliches Museum* [Museum of Military History Vienna], *Museum moderner Kunst Stiftung Ludwig Wien* (MUMOK) [Museum of Modern Art Ludwig Foundation Vienna], *Technisches Museum Wien* [Technical Museum of Vienna] including *Österreichische Mediathek* [Austrian Media Centre].

- (2) General survey completed, but provenance research regarding specific inventories and cases still in progress: in the Albertina Collection of Graphic Arts, *Kunsthistorisches Museum* [Museum of Art History Vienna] with *Museum für Völkerkunde* [Museum of Ethnology] and *Österreichisches Theatermuseum* [Austrian Theatre Museum] and in *Naturhistorisches Museum* [Museum of Natural History].

- (3) Larger areas still to be examined:

in *MAK - Österreichisches Museum für angewandte Kunst* [Austrian Museum of Applied Arts], in *Österreichische Galerie Belvedere* [Austrian Gallery Belvedere] and in *Österreichische Nationalbibliothek* [Austrian National Library].

It is expected that, in 2003, the Commission for Provenance Research will also present lists of art objects from museums and of books from the Austrian National Library regarding which it has not been possible to find owners or legal successors to date. So far the Advisory Board has not dealt with a case that would have had to be assessed in accordance with Section 1 (3) of the Restitution Act.

## **CURRENT APPLICATIONS / INQUIRIES REGARDING CONFISCATED ART OBJECTS**

The cited Restitution Report for 2000/2001 already stated that the Restitution Act and Austria's initiative to deal with/ the subject of art theft and restitution, which became internationally known as a result of the same, led to a large number of inquiries and applications from all over the world concerning art objects confiscated in the past. This resulted in another task to be accomplished by the Commission, which, although related to the obligations provided for by the Restitution Act in terms of the subject, constitutes a considerable additional area of responsibility in practice. Targeted investigations, mostly based on scarce information, are necessary because usually it is already the descendants who search for art objects confiscated from their parents, grandparents or relatives.

By the end of 2002, 350 inquiries or applications of that kind were submitted to the Commission for Provenance Research. Processing them requires investigations in the archives as well as in the museums of the Republic of Austria and of the Austrian Provinces. They are usually time-consuming and difficult because mostly documents and indications are not sufficient for the Commission to identify the art objects in question. In a number of cases the investigations were successful nevertheless and it was possible to find and reconstitute art objects from Austrian museums and, subsequently, also from foreign collections. In other cases it was at least possible to trace their fate. With respect to most confiscated art objects, however, traces are lost upon their sale to art dealers or after auctions at the *Dorotheum* [auction house].

Irrespective of the above, in view of the broad and also international interest in these issues, this part of today's provenance research constitutes an important aspect of the mission, which is being fulfilled and which is appreciated and respected by the persons concerned even if no useable results are achieved. It constitutes an essential contribution to information about the events of the past - to the extent that is still possible - and fulfilling of the mission of the Restitution Act.

### **DEALING WITH AND ANALYSING OF ARCHIVE MATERIAL AND DOCUMENTATION MATERIAL AT THE FEDERAL MONUMENTS OFFICE**

An important task, which has only been completed in part, is the systematic processing of "personal archive material" concerning the subject of art theft and restitution. Those files and documents (extensive records on approximately 1,250 restitution cases passed on according to names) are not only important sources when processing individual restitution cases that result from reviews of acquisitions in the museums. Systematic processing of the data - 20% of which has been completed so far - makes it also possible to clarify whether and to what extent restitution obligations have already been fulfilled in the past or whether from today's point of view and on the basis of the present source situation the Restitution Act still requires action in individual cases. Thus, this work constitutes an important contribution to a comprehensive documentation of restitution matters after 1945, which is still an important desideratum of research on contemporary history.

Another important task in this context is to develop the "export material", i.e. those extensive records which originated from implementation of the Prohibition of Exports Act and are available at the Federal Monuments Office. The Prohibition of Exports Act of 1918, which continued to be applicable during the time of the Nazi regime, also constituted an indirect instrument of art looting at that time. In the Post-War Era the said Prohibition of Exports Act - in conjunction with an Export Tax Act dating back to the period between the Wars (1922) - served the purpose of the mentioned practice to grant export permits for restitution objects in exchange for dedications of art objects to museums and collections.

Apart from such direct indications of applicability of the Restitution Act (Section 1 (1)), the very extensive export material is also an important source to trace the tortuous ways of confiscated works of art. In numerous cases the material contained valuable information on present restitution cases and confirmed restitutions that had already been effected in the past.

Export files from the period between 1938 and 1945 include more than 19,000 documents. For the period from 1945 until the end of the 1960s 60,000 documents are available, which have now been entered into a computer database and made accessible up to the year of 1966. This now allows a quick overview of art objects which had been released for export or banned from export according to the Prohibition of Exports Act. Completion of this database for the years after 1966 is in progress.

The photo archive of the Federal Monuments Office keeps an extensive inventory of photo negatives, which contains most informative documentation material concerning the current tasks of provenance research, which, so far, has only been analysed selectively but never completely. The inventory includes 5,600 pictures taken of confiscated art objects by the Central Office for the Preservation of Monuments or the Institute for the Preservation of Monuments, as they were then called, by its own photographic service as of 1938. Obviously, the pictures were to serve "utilisation" purposes, i.e. they were intended to facilitate the object-related but also hierarchical allocation of art objects among the museums, from the "*Führer* Museum" to the provincial museums. Apparently, photos were never produced from the negatives but only the first step of documentation was taken by taking the pictures. As a graphic supplement to the lists documenting the seizures and confiscations, those pictures constitute both illustrative and valuable documentation material for provenance research.

The up-to-date basis for an evaluation, namely scanning of the negatives, has already been completed for the major part. However, no file documenting the art objects shown, their provenance and their further fate, as far as it can be reconstructed. From the inventory enclosed with the negatives, which unfortunately only contains very scarce information, it can be seen, however, that the major part of the works of art shown are objects from great renowned collections which were already restituted in the past.



After processing, the extensive photo documentation, which for reasons of expedience will now also be made accessible via the internet, will not only constitute illustrative documentation material on the subject of art looting between 1938 and 1945 and restitutions immediately after the War, but individual sections thereof will probably provide current provenance research with material within the scope of the Restitution Act.

## **CO-OPERATION WITH RESTITUTION ACTIVITIES IN THE AUSTRIAN PROVINCES**

Also the Federal Provinces responded to the call to join the activities of the Republic (provenance research and Restitution Act). As is known, also provincial museums and town museums were involved in the distribution of confiscated art objects during the Nazi period. Thus, they were also involved in the restitution activities after 1945. Also in their case obligations have not been fulfilled yet, which become evident only now in the course of a systematic processing of the archive material. Since distribution of confiscated art objects was directed centrally from Vienna at that time, essential parts of the pertinent historical material are kept at the Federal Monuments Office. Accordingly, the Commission for Provenance Research is inevitably involved in the investigations carried out in the Federal Provinces as well. Vice versa, the Commission for Provenance Research has to continuously include provenance research of the Federal Provinces, in particular that of *Historisches Museum der Stadt Wien* [Historical Museum of the City of Vienna], in the handling of applications/inquiries regarding wanted art objects and ask for assistance in this respect.

The *Leopold Museum-Privatstiftung* asked for co-operation with the Commission for Provenance Research on its own initiative. Also in this case such co-operation works at the level of reciprocal assistance in relevant investigations.

## **INTERNATIONAL CO-OPERATION IN PROVENANCE RESEARCH**

International co-operation within the scope of provenance research takes place at two levels: on the one hand, it is again and again necessary to search foreign archives for questionable acquisitions by Austrian museums because important documents or information regarding

present restitution cases can also be found there. Consequently, targeted investigations by the Commission in foreign archives have been necessary on a regular basis, so far in particular in Germany, Switzerland, the Netherlands and the Czech Republic.

On the other hand, within the scope of the manifold activities of provenance research, which has developed at an international level in recent years, the Commission has to make available information and documents in particular from the archive material of the Federal Monuments Office. Museums and collections all over the world examining the provenance of their acquisitions expect assistance within the meaning of the Washington Principles. Those are, above all, international institutions of provenance research, such as the Art Loss Register in London, the *Oberfinanzdirektion* [Regional Finance Office] Berlin, which is responsible for restitution matters in the Federal Republic of Germany, the recently established restitution department of the Ministry of Culture in the Netherlands, and others. In this connection, the Commission's work concept which, first of all, focuses on the creation of indexes, registers and files for the purpose of ensuring a quick overview of and access to the extensive archive material has proven to be successful, which follows the order to open and make accessible archive material which was issued by Federal Minister Gehrler in 1998.

At the Washington Conference on Holocaust Era Assets 1998 the Austrian initiatives for establishing a systematic provenance research and the Restitution Act were appreciated. Austria contributed to the foundations of the Washington Principles, which were adopted on that occasion, and has fully taken account thereof since then, i.e. the demands and the mission expressed therein have continuously been followed since then.

Austrian activities received a likewise favourable response at the Vilnius International Forum on Holocaust Era Looted Cultural Assets in Vilnius in 2000.

In the meantime, most European countries have established institutions to solve open problems concerning the issue of art looting by the Nazi regime. They are usually subsumed under the general subject of restitution. The Austrian regulation of a Restitution Act on art looting and related provenance research constitutes a unique solution to date.

Recently, results of foreign provenance research and in some cases also restitutions from individual museums have become known. Compared thereto the Austrian activities stand out because of the general perspective of the mission, i.e. the complementary combination of provenance research and an up-to-date Restitution Act within the scope of a systematic check of all State museums and collections, which was also joined by the Federal Provinces.

## **COSTS OF PROVENANCE RESEARCH**

The achievements and results of provenance research within the scope of the Restitution Act involved the following costs:

Since 1998 the acquisitions made by the museums and collections of the Federal Republic have been examined and the archival and historical materials at the Federal Monuments Office have been processed and analysed by 32 staff (some full-time, some part-time staff), mainly from the fields of history and art history (some of them government officials/employees, several freelance staff working on the basis of contracts for work). To date staff costs have amounted to EUR 1,462,744.97, operating expenses to EUR 85,250 (as of 31 December 2002).

The fact that after five years of work in this field the original cost estimate of the task has been exceeded by far with respect to dimension and difficulty is one argument for the fact that the concept is right and is being implemented conscientiously.

The systematic review of the acquisitions made during the time of the Nazi regime is expected to be completed within the next two years. However, processing and analysing all pertinent archival and historical materials which are relevant in this connection will require more time. In this connection relevant research projects could provide substantial relief and assistance. The flood of inquiries and applications, i.e. the search by children and grandchildren for art objects looted from the homes and collections of their parents, grandparents and relatives will, however, require the attention and interest of the Republic of Austria for a longer period of time.

The following persons have been appointed members and substitute members of the Advisory Board as per Section 3 Restitution Act for the period of office from 5 December 2001 to 4 December 2002:

**Chairwoman:**

*Sektionschefin* [head of section]

Dr. Brigitte BÖCK

Federal Ministry for Education, Science and Culture

**Members:**

*Ministerialrat* [title]

Dr. Peter PARENZAN

Federal Ministry for Economy and Labour

*Generalanwalt* [Attorney General]

Dr. Peter ZETTER

Federal Ministry of Justice

Vice President

Dr. Manfred KREMSER

*Finanzprokurator* [Office of State Attorneys]

Univ.-Prof. Dr. Artur ROSENAUER

University of Vienna

Univ.-Prof. Dr. Helmut KONRAD

Karl-Franzens University of Graz

Director

HR Univ.-Prof. Dr. Manfred RAUCHENSTEINER

*Heeresgeschichtliches Museum* [Museum of Military History]

**Substitute Members:**

*Oberrätin* [title]

Mag. Dr. Verena STARLINGER

Federal Ministry for Economy and Labour

*Oberstaatsanwältin* [title]

Dr. Sonja BYDLINSKI

Federal Ministry of Justice

*Oberrat* [title]

Dr. Gottfried TOMAN

*Finanzprokuratur* [Office of State Attorneys]

Univ.-Prof. Dr. Götz POCHAT

Karl-Franzens University of Graz

Univ.-Prof. Dr. Ernst BRUCKMÜLLER

University of Vienna

Mag. Christoph HATSCHEK

*Heeresgeschichtliches Museum*

*Ministerialrat* [title]

Dr. Georg FREUND

Federal Ministry for Education, Science and Culture

(also head of the office as defined by Article 3 of the Internal Rules of the Advisory Board)

The Advisory Board fulfilled its duty of deliberation in the course of four meetings. It thoroughly examined the dossiers on the individual cases prepared by the Commission for

Provenance Research and then made respective recommendations to the competent Federal Ministers. Apart from a few art objects and cultural assets which were retained in the course of proceedings under the Prohibition of Exports Act and passed into the ownership of Austrian museums and collections as "donations" or "dedications", the restitutions during the reporting period concerned, above all, objects title to which lawfully passed to the Federal Republic, which, however, had previously been the subject-matter of a legal transaction which is null and void according to the provisions of the Federal Statute of 15 May 1946 on the Nullity of Legal Transactions and other Legal Actions under German Occupation of Austria. As already reported, the Advisory Board has dealt with no case under the third defined set of facts of Section 1 of the Restitution Act so far, which concerns ownerless property that passed into the ownership of the Federal Republic.

In the cases listed below authorization according to Section 2 (1) Restitution Act was made use of (as of 3 December 2002):

**I. TO THE HEIRS OF  
EMMA SCHIFF-SUVERO:**

**from *MAK – Österreichisches Museum für angewandte Kunst***

**(1) Textiles:**

28.777	T8754	Mustertuch, J.D.G. 1758
28.778	T8755	Mustertuch, R F HM 1771
28.779	T8756	Mustertuch, KPE 1781 (?)
28.780	T8757	Mustertuch, DBJ 1781
28.781	T8758	Mustertuch, ADL 1725
28.782	T8759	Mustertuch, IDM 1723
28.783	T8760	Mustertuch, ACW MEV 1746
28.784	T8761	Mustertuch, JSZ 1734
28.785	T8762	Mustertuch, SDW 1.H. 18.Jh.
28.786	T8763	Mustertuch, CZ 1695
28.787	T8764	Mustertuch, JRH 1712
28.788	T8765	Mustertuch, OSW 1776
28.789	T8766	Mustertuch, GDK 1791
28.790	T8767	Mustertuch, MES 1771

28.791	T8768	Mustertuch, MRD 1774
28.792	T8769	Mustertuch, IFT 1755
28.793	T8770	Mustertuch, ISE 1780
28.794	T8771	Mustertuch, IEG 1782
28.795	T8772	Mustertuch, MDH 1761
28.796	T8773	Mustertuch, IM (?) 2.H.18.Jh.
28.797	T8774	Mustertuch, IEK 1750
28.798	T8775	Mustertuch, JCB CHCS 1785
28.799	T8776	Mustertuch, CLN 1.H.18.Jh.
28.800	T8777	Mustertuch, ASS IMH 1730
28.801	T8778	Mustertuch, DFP 1791
28.802	T8779	Mustertuch, ICN 1779
28.803	T8780	Mustertuch, IML 1740
28.804	T8781	Mustertuch, AW 1703
28.805	T8782	Mustertuch, DDE HSK 1764
28.806	T8783	Mustertuch, CCK 1766
28.807	T8784	Mustertuch, HSH 1769
28.808	T8785	Mustertuch, ICR 1803
28.808	T8786	Mustertuch, MCK 1752, 1755
28.810	T8787	Mustertuch (unfertig), IGI, GLS 18.Jh.
28.811	T8788	Mustertuch, CHVL, CFVL 1744
28.812	T8789	Mustertuch, IFS GIP 1790
28.813	T8790	Mustertuch, MEK 1765
28.814	T8791	Mustertuch, GDR 1803
28.815	T8792	Mustertuch, MDH 1680
28.816	T8793	Mustertuch, CGBV 1699
28.817	T8794	Mustertuch, IM GI 1690
28.818	T8795	Mustertuch, MUST 1691
28.819	T8796	Mustertuch, MAR 1.H.19.Jh.
28.820	T8797	Mustertuch, WE 1.H.19.Jh.
28.821	T8798	Mustertuch, 1817
28.822	T8799	Mustertuch, 1.H.19.Jh.
28.823	T8800	Mustertuch, 1.H.19.Jh.
28.824	T8801	Mustertuch, 1.H.19.Jh.
28.825	T8802	Mustertuch, 1786
28.826	T8803	Mustertuch, MDEK 1783
28.827	T8804	Mustertuch, MCS 1752
28.828	T8805	Mustertuch, HLK 18.Jh.
28.829	T8806	Mustertuch, IRS MEG 1738
28.830	T8807	Mustertuch, LADSC 18.Jh.
28.831	T8808	Mustertuch, MMW 1642
28.832	T8809	Mustertuchfragment LEZAVT 18.Jh.
28.833	T8810	Mustertuch, GMG 1769
28.834	T8811	Mustertuch, AW 1713
28.835	T8812	Mustertuch, MSM 1677
28.836	T8813	Mustertuch, 18.Jh.
28.837	T8814	Mustertuch, IRD 1767 MFS 1791

28.838	T8815	Mustertuch, AMK 1698
28.839	T8816	Mustertuch, DMC 1746
28.840	T8817	Mustertuch, 18.Jh.
28.841	T8818	Mustertuchfragment, 1747
28.842	T8819	Mustertuch. AR 1798
28.843	T8820	Mustertuch, SB 1691
28.844	T8821	Mustertuch, FVP MAH MTM 1797
28.845	T8822	Mustertuch, 18.Jh.
28.846	T8823	Mustertuch, 17.Jh.
28.847	T8824	Mustertuch, 17.Jh.
28.848	T8825	Mustertuch, 1739
28.849	T8826	Mustertuch, 18.Jh.
28.850	T8827	Mustertuch, MHL 1685
28.851	T8828	Mustertuch, 2.H.18.Jh.
28.852	T8829	Mustertuch, um 1700
28.853	T8830	Mustertuch, 18.Jh.
28.854	T8831	Mustertuch, IVCF, Ende 17.Jh.
28.855	T8832	Mustertuch, Ende 17.Jh.
28.856	T8833	Mustertuch, 18.Jh.
28.857	T8834	Mustertuch, 18.Jh.
28.858	T8835	Mustertuch, 18.Jh.
28.859	T8836	Mustertuch, 18.Jh.
28.860	T8837	Unvoll. Mustertuch, Anf. 18.Jh.
28.861	T8838	Mustertuch, MMC 1784
28.862	T8839	Mustertuch, 2.H.17.Jh.
28.863	T8840	Mustertuch unfertig, 17.Jh.
28.864	T8841	Mustertuch, ital., 1726
28.865	T8842	Mustertuch, ital., 1830
28.866	T8843	Mustertuch, span., 18.Jh.
28.867	T8844	Mustertuch, engl., 17.Jh.
28.868	T8845	Mustertuch, engl., 1656
28.869	T8846	Mustertuch, engl., 17.Jh.
28.870	T8847	Mustertuch, engl., 1655
28.871	T8848	Mustertuch, engl., 1677
28.872	T8849	Mustertuch, engl., 1667
28.873	T8850	Mustertuch, engl., 17.Jh.
28.874	T8851	Mustertuch, engl., 17.Jh.
28.875	T8852	Mustertuch, engl., 1739
28.876	T8853	Mustertuch, engl., Anf. 19.Jh.
28.877	T8854	Mustertuch, engl., 1813
28.878	T8855	Mustertuch, engl., Anf. 19.Jh.
28.879	T8856	Mustertuch, engl., 1782
28.880	T8857	Mustertuch, engl., 1790
28.881	T8858	Mustertuch, engl., 2.H.18.Jh.
28.882	T8859	Mustertuch, engl., Ende 18.Jh.
28.883	T8860	Mustertuch, engl., 1772
28.884	T8861	Mustertuch, wohl engl., 18.Jh.



28.885	T8862	Mustertuch, D.o., engl., 1764
28.886	T8863	Mustertuch, 18./19.Jh.
28.887	T8864	Nähfleck m. Knopflöchern, 1788
28.888	T8865	Nähfleck m. Knopflöchern, 1791
28.889	T8866	Nähfleck m. Knopflöchern, 1800
28.890	T8867	Nähfleck m. Knopflöchern, 1833
28.891	T8868	Nähfleck m. Knopflöchern, um 1800
28.892	T8869	Mustertuch, ER 1725
28.893	T8870	Stopfmustertuch, 1728
28.894	T8871	Stopfmustertuch, 1750
28.895	T8872	Stopfmustertuch, 1764
28.896	T8873	Stopfmustertuch, 1789
28.897	T8874	Stopfmustertuch MCB 1791
28.898	T8875	Stopfmustertuch EMHT geg.1800
28.899	T8876	Stopfmustertuch 1796
28.900	T8877	Stopfmustertuch 1819
28.901	T8878	Stopfmustertuch ICSM 1822
28.902	T8879	Bruchseidenstickerei, Mann u. Frau, Fantasiebaum, Tiere, Alpldsch. 1.H.15.Jh.
28.903	T8880	Kissenbezug, in Rot, geg. 1600
28.904	T8881	Kissenbezüge, Schachfelder, rotbestickt, 16./17.Jh.
28.905	T8882	Grospointstickerei, Rautenfelder, um 1600
28.906	T8883	Grospointstickerei, Rautenfelder, um 1600
28.907	T8884	Grospointstick., Schale, Frucht u. Blumenzweige, um 1600
28.908	T8885	Grospointstickerei, Baum, Affe, Ziege, Vogel, um 1600
28.909	T8886	Petitpointstickerei, Frucht- u. Blumenranken, 17.Jh.
28.910	T8887	Bildstickerei, Frau m. Blumen u. Tiere, 1678
28.911	T8888	Bildstickerei, fünf Damen, Schmied, 2.H.17.Jh.
28.912	T8889	Bildstickerei, Schäferpaar, 2.H.18.Jh.
28.913	T8890	Bildstickerei, Reiter u. Hirsch, 1.H.18.Jh.
28.914	T8891	Bildstickerei, Christus u. Maria am Brunnen, 17.Jh.
28.915	T8892	Bildstickerei, Hl. Familie, 1.H.18.Jh.
28.916	T8893	Bildstickerei, Bergpredigt, 17.Jh.
28.917	T8894	Bildstickerei, Heilige u. Leidenswerkzeuge, 17./18.Jh.
28.918	T8895	Bildstickerei, Landschaft u. Jäger, 1.H.19.Jh.
28.919	T8896	Bildstickerei, Kapelle, 1.H.19.Jh.
28.920	T8897	Bildstickerei, Tempel, Wasserfall, 1.H.19.Jh.
28.921	T8898	Bildstickerei, Papageien u. allerlei, 1.H.19.Jh.
28.922	T8899	Relig. Stickerei, Leidenswerkzeuge, Sprüche, 17.Jh.
28.923	T8900	Manipelfragment, Blumenornament, 18./19.Jh.
28.924	T8901	Unfert. Petitpointstickerei, 17.Jh.
28.925	T8902	Weißer Weste, Seidenstickerei, Ende 18.Jh.
28.926	T8903	Weißer Weste, Seidenstickerei, Ende 18.Jh.
28.927	T8904	Beutel, Flötenbläser und Frau, 1.H.19.Jh.
28.928	T8905	Filetstickereistreifen, 17.Jh.
28.929	T8906	Wollschal, bl. bestickt, armen. Spitze, 19.Jh.
28.930	T8907	Spitzenbeutel, armenisch 19.Jh.

28.931	T8908	Spitzenborte, armenisch 19.Jh.
28.932	T8909	Nuppenbeutel, 19.Jh.
28.933	T8910	Nuppenbeutel, 19.Jh.
28.934	T8911	Beutel aus Bändchen geflochten. 19. Jh.
28.935	T8912	Perlbeutel, 1825
28.936	T8913	Perlbeutel Blumenfries, 19.Jh.
28.937	T8914	Beutelchen, Chronos, 16./17.Jh.
28.938	T8915	Beutelchen, Silber- u. Goldbrokat
28.939	T8916	Beutel gestrickt, purgestreift, 19.Jh.
28.940	T8917	Beutelchen gestrickt, 19.Jh.
28.941	T8918	gestrickter Röhrenbeutel, 19.Jh.
28.942	T8919	gestreifter Röhrenbeutel, 19.Jh.
28.943	T8920	genetztes Beutelchen, 19.Jh.
28.944	T8921	9 Perlarbeiten u. Glasperlenzierrat
28.945	T8922	Sonnenschirm m. Glasperlen
28.946	T8923	16 Strumpfbänder, 19.Jh.
28.947	T8924	Band, Grabmahl Christi
28.948	T8925	Musterbuch m. Garnen
28.949	T8926	Schachtel m. Seidenstränen u. Bändern
28.950	T8927	Buch m. Posamentieriemustern
28.951	T8928	gestickte Schachtel, 17.Jh.
28.952	T8929	Vorlagen für Bundstickerei
28.953	T8930	Heftchen m. Posamentierarbeiten
28.954	T8931	"Stickerbuch v. J.F. Netto 1795"
28.955	T8932	3 Karton m. Wappengurten
28.956	T8933	gestickte Spielsteine

## **(2) Porcelain and glass objects:**

29.052	Ke7541	Schokoladebecher u. UT, Hausmalerarbeiten, Goldsign. J:G:W, Wien, 1770
29.053	Ke7542	Teebecher (Landschaft und Kamelkarawane) u. UT (sitzende Türken), Hausmalerarbeit, Wappensignatur, um 1730
29.054	Ke7543	Schokoladebecher m. Landschaftsminiaturen, Wien, um 1735/40
29.055	Ke7544	Schokoladebecher m. Vierpassfeldern in "grain de riz"-Art, Wien, um 1730
29.056	Ke7545	3 kl. Apothekegefäße, Wien, um 1720
29.057	Ke7546	Teekanne m. bunten Chinoiserien, Wien, um 1750
29.058	Ke7547	bauchige Vase m. Reliefblattfriesen u. ostas. Dekor, Meißen, um 1720
29.059	Ke7548	Spucknapf m. "deutschen" Blumen, Wien, um 1725/30
29.060	Ke7549	gebuckelte Schale m. Laub- u. Bandelwerk, Wien, um 1725/30
29.061	Ke7550	gr. Deckelbecher m. "dt.en" Blumen, Zinkhenkel, Wien, um 1730
29.062	Ke7551	fassförmiger Krug m. bunten Chinoiserie, Wien, um 1730
29.063	Ke7552	vierseitige Teebüchse m. Deckel, bunte indianische Blumen,

		Wien, um 1730
29.064	Ke7553	Kumme, bunte Frucht- u. Blumenmalerei, Wien, gegen 1740
29.065	Ke7554	Deckelpfanne m. Griff, Imaridekor, Wien, um 1740
29.066	Ke7555	ovale Zupfkassette, Hausmalerdekor, Figuren aus der ital. Komödie, Augsburg, J. Anfenwerth, um 1725
29.067	Ke7556	Dose, achtseitig, bunte Früchte und Blumen, Bildnis der Maria Theresia, Goldmontierung, Wien, um 1740
29.068	Ke7557	Dose m. bunten Reiterdarstellungen, Silbermontierung, Wien um 1730/40
29.069	Ke7558	7 Täfelchen m. Farbproben, Wien, DuPaquier
29.070	Ke7559	Porzellan - Ei, kobaltblauer Fond, Golddekor, wohl Meissen, 1780/90
29.071	Ke7560	bunte Porzellanstatuette: Schnapshändler, Wien, um 1750/55
29.072	Ke7561	bunte Statuette: Savoyardenknabe m. Affen, Wien, um 1750/55
29.073	Ke7562	Weihwasserkessel, Veronika mit Schweiß Tuch, Wien, um 1760
29.074	Ke7563	bunte Statuette: Jägerin, Wien, um 1760
29.075	Ke7564	bunte Porzellanstatuette: Tanzendes Mädchen, Meissen, um 1760
29.076	Ke7565	bunte Statuette: Sitzender Kavalier an Muschelwerken m. Delphin, Wien, um 1755/60
29.077	Ke7566	bunte Gruppe: Besuch (Kavalier u. sitzende Dame), Wien, um 1760
29.078	Ke7567	bunte Gruppe: Schlittschuhläufer, Wien, um 1760
29.079	Ke7568	bunte Gruppe: Kinder am Guckkasten, Wien, um 1760
29.080	Ke7569	bunte Gruppe: Stubenmädchen u. junger Mann, Wien, um 1760
29.081	Ke7570	bunte Gruppe: sitzende Mutter m. Knaben, Wien, um 1770
29.082	Ke7571	weiße Gruppe: Jäger u. Gärtnerin, Wien, um 1760
29.083	GI2837	Kothgasser Glasbecher mit reichen Kornblumen, Schmetterlinge, Wien, um 1820

## II. TO THE HEIRS OF LOUIS

### (DE)ROTHSCHILD (SUPPLEMENT):

from *Österreichisches Theatermuseum*

541 historical photographs of stage artists

Eing Nr. 130.549 ff

## III. TO THE HEIRS OF OTTO AND

### LIVIA BRILL (SUPPLEMENT):

from *Albertina*

Albin Egger-Lienz

Bildnis der Mutter Maria Trojer, Kohle (Z)

Albertina Inv. No. 28031

Albin Egger-Lienz  
recto: Studienkopf zu dem Gemälde "Auferstehung" (1924);  
verso: Kopfstudien zu einem Jungen von hinten (Z)  
Albertina Inv. No. 28032

#### **IV. TO THE HEIRS OF**

##### **GOTTLIEB KRAUS:**

**from *Österreichische Galerie Belvedere***

Carl Markó:  
Seestück mit Ino und Melikertes,  
29 x 40 cm,  
Inv. No. 5606

August von Pettenkofen:  
Zigeunergespann an einer Furt,  
39.5 x 58 cm,  
Inv. No. 3886

**and from Albertina**

Rudolf von Alt:  
Pilgramorgelfuß in der Stephanskirche, Aquarell (Z)  
Inv. No. 29567

#### **V. TO THE HEIRS OF**

##### **WILHELM FREUND:**

**from *Österreichische Galerie Belvedere***

Anselm Feuerbach  
Medea an der Urne, 1873  
190 x 125 cm  
Inv. No. 3704

Anton Romako  
Ungarischer Bauernhof  
oil on cardboard, 20.3 x 33 cm  
Inv. No. 3683

**VI. TO THE HEIRS OF LEO AND**

**ELISE SMOSCHEWER:**

**from *Österreichische Galerie Belvedere***

Max Slevogt                    "Conrad Ansorge am Klavier", 1912  
60.5 x 81 cm,  
Inv. No. 3794

**VII. TO THE HEIRS OF**

**OTTO KLEIN:**

**from *Österreichische Galerie Belvedere***

Moritz Michael Daffinger:  
"Der Schauspieler Josef Koberwein als Herzog Alfons in Goethes Tasso"  
oil/canvas,  
56 x 42.5 cm,  
Inv. No. 4319

**VIII. TO THE HEIRS OF**

**LEO HEYMANN:**

**from *Kunsthistorisches Museum Wien***

26 coins from the Middle Ages and modern age,  
Inv. No. 203.260 A to 203.285 A

**IX. TO THE HEIRS OF**

**JACQUES ZIEGLER:**

**from *MAK – Österreichisches Museum für angewandte Kunst***

Salznäpfchen,  
Barockdeckeldose, MB, Augsburg 17. Jh.  
H.I. 29.866, Go 1856

Deckelhumpen,  
Deckelkrug, 1733, GV  
H.I. 29.872, Go 1862

Most of the cases the Commission brought before the Advisory Board were concluded by positive recommendations for restitution. Those cases in which it was not possible to recommend restitution since the Advisory Board's establishment have been listed in full on pages 10 et seq. of the Third Restitution Report.

During the present reporting period restitution was not recommended in the following cases:

On 10 April 2002 the Advisory Board was not able to recommend restitution of four porcelain flacons from the Dr. Paul Cahn-Speyer collection from *MAK - Österreichisches Museum für angewandte Kunst* because those objects had been purchased from the rightful owner, Dr. Cahn-Speyer, only in the year 1953, i.e. long after the end of the Nazi tyranny at a price negotiated between him and the *MAK - Österreichisches Museum für angewandte Kunst*.

Likewise the Advisory Board was unable to recommend the restitution of a watercolor by Friedrich Schilcher depicting a sketch of a curtain for the *Theater an der Wien* to the heirs of Luise Simon. Also that object had been sold by the rightful owners to the *Albertina* only in 1950.

On 19 June 2002 the Advisory Board was not able to recommend restitution of three gold coins and seven silver coins from the Menziles collection: those coins had been dedicated to *Kunsthistorisches Museum* in 1949 by the rightful owner. With respect to the donation no lack of will could be ascertained, which would have caused the transaction to be void.

After each Advisory Board meeting the cases in which it was not possible to recommend restitution were announced through the APA news service, including the reasons for the decision.