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**INTRODUCTION OF THE NEW DATABASE OF THE
“CENTRAL COLLECTION POINT MUNICH” (MCCP)**

Introduction

The MCCP database, along with the Internet database of the Special Commission: Linz (*Sonderauftrag: Linz*),¹ online since the summer of 2008, make sources that help provenance researchers deal with the Nazis' complex policy on art available.² It is hoped that these databases will serve to move enquiries regarding unresolved cases of looted art forward, all the more so because December 2008 marked the tenth anniversary of the Washington Principles, which form the foundation for current provenance research and restitution claims.

The MCCP database incorporates inventory cards and photographs from the Munich Central Collecting Point. Approximately 122,000 inventory cards held at the Federal Archive (*Bundesarchiv*) are augmented by 2,700 inventory cards and 43,000 black-and-white photographs found in the archive of the Federal Office for Central Services and Unresolved Property Issues (*Bundesamt für zentrale Dienste und offene Vermögensfragen*, abbreviated as BADV) and 1,000 inventory cards located at the Austrian Federal Office for the Care of Monuments (*Bundesdenkmalamt*) in Vienna. It is important to point out that all of these original sources had, until recently, been accessible only by their Munich Number.

¹ See: <http://www.dhm.de/datenbank/linzdb/>.

² This paper is based on the introduction to the MCCP database by Angelika Enderlein and Monika Flacke. See: <http://www.dhm.de/datenbank/ccp/>, accessed June 11, 2009.

For the very first time, this information is available online without the need to have the Munich inventory number. In other words, before the creation of the database, a work could not be located in the inventory card files without this number. The database allows research to be carried out using criteria other than the Munich Number, such as artist name, title, and owner. Inventory cards and photographs may be called up simultaneously while their originals remain in various places in Europe, and it is hoped that the United States will also make its databases available. Talks on possible cooperation with the National Archives and Records Administration (NARA) in Washington, D.C. started at the end of 2008. With this and other collaborative efforts, the large gaps in the digitalized inventory card files at the Federal Archive will be filled in ever more.

**I. THE HISTORY OF THE MUNICH CENTRAL
COLLECTING POINT (MCCP)**

“Central Art Collecting Point”³ was the name given to the collection centers for artworks that the American allied forces' Monuments, Fine Arts and Archives Service (MFA&A) set up in scattered places throughout Germany after the end of World War II. The largest of these collecting points was in Munich.⁴ In the summer of 1945, the Allies began removing artworks from the individual provisional depots set up by the National Social-

³ The terms “Munich Central Collecting Point” and “MCCP” are widely applied and will be used subsequently and interchangeably.

⁴ For in-depth information on the Central Collecting Point see Iris Lauterbach, “Arche Noah”, “Museum ohne Besucher”? – Der Central Art Collecting Point in München. In *Entehrt. Ausgeplündert. Aristiert. Entrechtung und Enteignung der Juden*, vol. 3, ed. Andrea Banesel-Brand. Magdeburg: Coordination Office for Lost Cultural Assets, 2005, pp. 335–352.

ists. Artworks that had been looted, confiscated, or sold within the German Reich or in Nazi occupied regions between 1933 and 1945 were brought from depots to the collecting points to be inventoried and subsequently restituted. The collecting point in Munich was designated for artworks that were to be returned to their countries of origin or to private individuals in Germany. Estimates of the number of artworks inventoried at the MCCC vary greatly, ranging from fifty thousand to over one million.¹

Following inventorying, and as soon as the first provenances could be clarified, the MFA&A Service began as early as the fall of 1945 to return artworks to their rightful owners.² All of the artworks, with the exception of a few thousand objects, were restituted in the subsequent years.

II. TRUSTEE ADMINISTRATION FOR CULTURAL PROPERTY (TREUHANDVERWALTUNG VON KULTURGUT OR TVK) TAKES OVER THE MCCC'S DUTIES

On August 31, 1948, the Americans transferred the duties of trusteeship, care, supervision, and maintenance of the objects

and documents at the Munich CCP to the Bavarian minister president. This initially did not affect the MCCC's duties.³ After identifying artworks for restitution, the US authorities proceeded with the restitution. The MCCC's activities ended on November 30, 1949. In order for the German authorities to initiate further restitutions, the Conference of the Ministers of Culture resolved to form an office of restitution. In 1951, the German restitution office started restitution work alongside the Allied authorities. The office ended its activities on February 22, 1952.

On the same day in Munich, artworks previously held under the trusteeship of the Bavarian minister president were transferred to the Foreign Office's Department for Culture. The Department established a special section, the Trustee Administration of Cultural Property at the Foreign Office, to which the Trustee Administration operating in Munich was subordinate. The remaining artworks were handed over to the government of the Federal Republic of Germany on February 22, 1952.⁴ The transfer included an unspecified number of artworks inventoried on 9,244 inventory cards and microfilms of the MCCC files, all inventory cards from the Munich and Wiesbaden CCPs, and copies of the photographs – though not the negatives. These un-restituted artworks are known as the Remaining MCCC Inventory (*Restbestand CCP*).

The Trustee Administration for Cultural Property created new inventory cards for these works. The cards – which are modeled on the English-language cards – are in German and in duplicate,

¹ In the activity report of the Trustee Administration for Cultural Property (Treuhandverwaltung von Kulturgut, TVK) in Munich for 1962, 50,000 (matches the number of MCCC numbers) and 1,000,000 are mentioned. See *ibid.*, p. 27. A copy of the report is in the German federal art collection records in the BADV archive. The AAM Guide, on the other hand, mentions from 150,000 to more than 1,000,000 objects, see Nancy H. Yeide, Konstantin Akinsha, Amy L. Walsh, *The AAM Guide to Provenance Research*. Washington, DC: 2001, p. 95. In the commentary on the NARA inventory a figure of one million is mentioned. See: <http://www.archives.gov/research/microfilm/m1940.pdf>, p. 2, accessed June 11, 2009.

² For in-depth information see Michael Joseph Kurtz, *Nazi contraband. American policy on the return of European cultural treasures 1945–1955*, (New York: Garfield, 1985).

³ For the following see the TVK activity report for 1962.

⁴ Letter from the Bavarian State Painting Collections to Foreign Office Department of Culture from February 22, 1952. The transfer was based on the exchange of notes between the US High Commissioner McCloy and the German Chancellor Konrad Adenauer, between April 16 and August 27, 1951, as well as a note from the German chancellor to the minister president of Bavaria on January 4, 1952.

with one set arranged according to the Munich numbering system and the other according to artist names.¹ The German federal minister of the treasury took control over the Remaining MCCP Inventory at the beginning of 1963, when the Trustee Administration was dissolved.² Since that time, agencies under the Federal Ministry of Finance – initially the Regional Finance Office (*Oberfinanzdirektion*, abbreviated as OFD) in Munich and currently the BADV – were entrusted with the inventory's administration. Since the mid 1960s, most of these artworks have been placed on permanent loan in German museums and federal agencies.

III. THE INVENTORY CARD SYSTEMS AND THE PHOTOGRAPHIC FILE AT THE MCCP AND ITS SUCCESSOR INSTITUTION, THE TRUSTEE ADMINISTRATION FOR CULTURAL PROPERTY

Control Number File (According to Munich Number) or Arrival Cards

The first director of the MCCP, Craig Hugh Smyth, an American officer and art historian, developed an inventory card system.³ The crates and objects were assigned an Arrival Number, also known as a Munich Number at the time of their delivery to the Munich Collecting Point. In addition to the arrival number, the artist, title, prior inventory numbers, arrival date, and condition

of the object were listed where possible. However, specific information about the artwork is often lacking. The arrival card 40/1-27, for instance, reads “crate – large (27 items),” meaning that the crate was the fortieth object delivered to the MCCP and contained 27 works of art.⁴

At the Federal Archive in Koblenz, these arrival cards are designated as Control Number File in the Trustee Administration of Cultural Property's inventory catalogue. The inventory includes 43,183 arrival cards.⁵

Restitution File (According to Munich Number) or Property Cards

After their registration on arrival cards, the artworks were described in detail on Property Cards, which serve as the main file. If multiple items were registered under one arrival number, each object was then given an individual sub-number. In the case referred to above, the first object in the fortieth crate, a faience bowl, was marked “Mun.[ich no.] 40/1.”⁶ Available information on the artist's name, work's title, art form, size, prior inventory numbers, and evidence of provenance was entered onto the card. This bowl, for instance, was from the Seligmann collection and it was restituted to Paris in 1946, which is written on the back. The entries were usually handwritten in English and augmented by later annotations in German. Two important aids available to the Americans in their efforts to identify the artworks were from the *Sonderauftrag Linz's* library and the so-called Dresden

¹ In this regard see the remarks in the section: Restitution File (according to Munich Number) or Property Cards.

² For a summary compilation of the objects see Klaus Beetz, *Die Erwerbungen Adolf Hitlers bis zum Führerlass vom 26. Juni 1939 für den Aufbau des Neuen Museums Linz*. Berlin: Eigenverlag, 2004, p. 67.

³ Regarding the inventorying see Craig Hugh Smyth, *Repatriation of Art from the Collecting Point in Munich after World War II*. Maarsse/Den Haag: 1988, p. 95.

⁴ See Bundesarchiv, inventory B 323/604, Munich Number 40/1–27, Front. The reverse side is blank, as is generally true for all Arrival Cards.

⁵ See Bundesarchiv, inventory B 323/604 to 646.

⁶ See Bundesarchiv, B 323/647, Munich Number 40/1.

Catalogue.¹ These catalogues, consisting of file cards and photographs, list the inventory of artworks that was originally destined for Hitler's *Führermuseum* in Linz.

In addition to organizing the property cards by numbers, other inventory card series were created by the M CCP staff to organize works according to artist, country, and epoch, as well as to previous owners and depot room numbers. The cards in these additional files contain few entries, in contrast to the detailed information on the individual objects in the main file. The previous-owner file is sorted according to country and covers very large art collections. Using this file, it is possible to establish which collections or individual works from collections passed through the M CCP. Postage-stamp-sized photographs of the respective artworks are stapled to many of these cards. This file is kept at the Federal Archive.² We do not know the whereabouts of the other inventory card series or whether they still exist.

When the Trustee Administration for Cultural Property took over from the M CCP, the subsequent staff continued to use the available property cards, while filling in newly acquired knowledge in German. New cards were created for previously unregistered artworks given numbers following the last assigned numbers of registered works. These included works from the *Sonderauftrag*

Linz, as well as ones from Herman Göring's art collection and acquisitions for the Obersalzberg, the German Palace in Posen, and Heinrich Hoffmann's collection. The English-language property cards were translated only if the given object was still at the M CCP. The new file in German, containing German-language cards as well as English-language cards, was organized into two files, one according to the Munich numbering system, and the other according to artist. Some of the German inventory cards according to numbers are in the Restitution File at the Federal Archive. The Restitution File contains 65,572 cards.³ However most of the German inventory cards are kept at the BADV.⁴

Initial and Subsequent Minister President Files

Officers in the American Cultural Property Protection Unit would enter "Minister President" into the field for "presumed owner" or wrote in "transf. to Min. Pres. decided by MFA Off. E. Breitenbach April 49" on the cards for artworks that were to be turned over to the German government in 1949.⁵ Today, a large number of these artworks are in the possession of the German government, designated as Remaining M CCP Inventory. The inventory card entries are typed in English and have German annotations. They contain information on the artwork but generally little on the provenance. These cards are stored according to their Munich Numbers in two sets at the Federal Archive; one is the Initial Minister President File (updating discontinued January 1,

¹ The Dresden Catalogue is often confused with the Führerbau file in the professional literature. See the remarks on these archives by Hanns Christian Löhn, *Das Braune Haus der Kunst. Hitler und der "Sonderauftrag Linz"*. Berlin: Akademie Verlag, 2005, p. 2. The Dresden Catalogue's contents can be viewed in the Sonderauftrag Linz database, also presented by the DHM.

² At the Federal Archive this inventory is designated in the catalogue as the Restitution File (according to owner). See Bundesarchiv, inventory B 323/695–729. These inventory cards are stored in 35 drawers there. The exact number of the cards is unknown because the stock was not scanned. Presuming that the Property Card inventory is stored in boxes containing approx. 1,300 to 1,500 cards each, this inventory can be assumed to contain approx. 45,000 to 52,000 cards.

³ In the Federal Archive these Property Cards (in English and German) are designated as the Restitutions File (according to Munich number). The German-language inventory cards are each filed behind the English-language Property Card. See Bundesarchiv, Inventory B 323/647–694.

⁴ For the inventory cards at the BADV see the remarks in the section, Inventory Cards, current Remaining M CCP Inventory (Germany).

⁵ See in the following also the remarks from by Yeide, Akinsha und Walsh (2001), op. cit., p. 95 and p. 62.

1962) with 9,703 inventory cards and the second Minister President File (restituted objects) with 2,452 cards.¹

IRSO File

The series of inventory cards maintained under the heading IRSO lists artworks that were restituted to the Jewish Restitution Successor Organization, the predecessor institution to the Jewish Claims Conference. The labeling is brief – similar to that of the two aforementioned inventory card series. The Federal Archive contains 1,340 relevant cards, which are again stored by numbers.²

Inventory Cards, Current Remaining MCCP Inventory (Germany)

The file cards for the Remaining MCCP Inventory (Germany) artworks, which are in the possession of the German government, are located in the archives of the Federal Office for Central Services and Unresolved Property Issues (BADV). The inventory contains 2,716 cards filed according to their Munich Numbers.³ Currently, this inventory contains about 2,300 paintings, graphic works, sculptures, and applied artworks as well as some 10,000 coins and books.

Following the endorsement of the Washington Principles (1998) and the Common Statement (1999) a special department for provenance research established at the federal level was launched in May 2000. Today, the BADV is responsible for renewed provenance research on the MCCP collection. If the artwork stems

¹ See Bundesarchiv, Inventory B 323/763–769 as well as B 323/602 and 603.

² See Bundesarchiv, Inventory B 323/732.

³ See BADV, Kunstverwaltung, Property Cards MCCP.

from a persecution-related deprivation of property dating from the National Socialist period, it will be returned to its rightful owner or to the owner's heirs.⁴ So far, the origins of 920 art works have been probed. Twenty-two works have been returned and the return of 17 additional objects to the legal heirs is planned. A selection of the results to date is presented in the BADV's online database.⁵ The MCCP database is linked to it. The complete inventory can be viewed on the Coordination Office for Lost Cultural Assets' website.⁶

Inventory cards, current Remaining MCCP Inventory (Austria)

The transfer of the "Remaining MCCP Inventory" (Austria) to Vienna in 1952 included inventory cards as well as artworks. The 943 cards are now kept at the Austrian Federal Office for the Care of Monuments while scientific research is carried out by the Commission on Provenance Research.

Object Photographs

After the objects were inventoried at the MCCP, large format

⁴ On provenance research in the federal agencies see Harald König, "Erste Ergebnisse der Provenienzrecherche zu dem in Bundesbesitz befindlichen Restbestand CCP – Das Ölgemälde 'Die Milchfrau' von Daniel Chodowiecki," in: *Beiträge öffentlicher Einrichtungen der Bundesrepublik Deutschland zum Umgang mit Kulturgütern aus ehemaligem jüdischen Besitz*, vol. 1, ed. by Ulf Häder (Magdeburg, Coordination Office for Lost Cultural Assets at Magdeburg, 2001), and *ibid.*, "Leihgaben der Bundesrepublik Deutschland aus Beständen, die zwischen 1933–1945 in Reichsbesitz gelangten," in: *Museen im Zwielicht. Ankaufspolitik 1933–1945. Kolloquium vom 11.–12. Dezember 2001 in Köln; die eigene GESCHICHTE. Provenienzforschung an deutschen Kunstmuseen im internationalen Vergleich. Tagung vom 20.–22. Februar 2002 in Hamburg*, vol. 2, ed. by Ulf Häder, with assistance from Katja Terlau and Ute Haug (Magdeburg, Coordination Office for Lost Cultural Assets at Magdeburg, 2002), pp. 149–158.

⁵ See: <http://provenienz.badv.bund.de>.

⁶ See: <http://www.lostart.de>.

black-and-white photographs, including some with detail views, were made of the artworks and placed in a separate photographic file. The chief photographer, Johannes Felbermeyer, was assisted by Herbert List. The images were fixed on cardboard and labeled with the respective Munich number. These objects, too, can only be identified in the main file by their Munich numbers. The American MFA&A Service officers were able in some cases to make use of the Führerbau file. This file contains images of artworks that had been inventoried for the *Sonderauftrag Linz*. These photographs, taken by the photographers Rudolf Himpl and Willy Schönbach between 1941 and 1944, are recognizable by their wide white borders.¹ The photographs' reverse sides show an inventory number stemming from the *Sonderauftrag Linz*, either handwritten or stamped, and on occasion a Munich number as well. A total of 42,904 photographs – most of those taken at the Collecting Point – are held at the BADV.²

IV. THE WHEREABOUTS OF THE INVENTORY CARD SERIES

Numerous archives of the Office of Military Government, US Zone (OMGUS) were transferred to the US Army Archives in Kansas City shortly after the Munich Central Collecting Point closed in 1949. The shipments included some 30,000 property cards.³ This inventory was transferred to the National Archives and Records Administration in Washington, DC, in the early 1960s. Today, the cards are kept at the College Park branch of the National Ar-

¹ Lühr 2005, p. 96 (see note 15).

² See BADV, Kunstverwaltung, Fotoarchiv MCCC. Smaller photo files are located – as far it is known – at the National Gallery of Art in Washington, DC, Photographic Archives, Core Collection, MCCC; at the GRI, LA, Felbermeyer photographs for the MCCC (accession nr. 89.P4); at the LACMA, Herbert List photographs; and at the Central Institute for Art History, Munich, organized by the artist's name.

³ See: <http://www.archives.gov/research/microfilm/m1940.pdf>, pp. 2–4, accessed June 11, 2009.

chives (NACP). They are alphabetically sorted into five separate series according to different criteria, such as the artwork's country of origin.

The greatest proportion by far of the inventory cards remaining in Germany – probably about 170,000 – has been stored since 1990 in the Federal Archive in Koblenz under the inventory code B 323. This includes the Control Number File (arrival cards) and the Restitution File (according to Munich numbers or property cards) as well as the two Minister President files, the IRSO file, and the Restitution File (according to owner). Nonetheless the file has major gaps among the individual Munich numbers. Only a comparison study of the two sets can establish whether the cards at the NACP are duplicates of those in Koblenz or whether the NACP cards are instead those missing from the Koblenz files.

Other inventory cards ended up in Berlin and Vienna with the transfer of the Remaining MCCC inventories from Germany and Austria. There are also original inventory cards as well as copies in Paris.⁴ It is possible that there are still undiscovered cards stored in other archives.

V. THE MUNICH CENTRAL COLLECTING POINT DATABASE ON THE INTERNET

The database contains the copies of all of the MCCC inventory cards made after the end of the war by the American allied forces and the TVK staff in Munich that are today in the Federal Archive with the exception of the Restitution file (according to owner).⁵ Moreover, additional inventory cards and photographs

⁴ A kind tip from Patricia Kennedy Grimsted.

⁵ See Bundesarchiv, inventory B 323/695-729.

from the BADV, as well cards from the Austrian Federal Office for the Care of Monuments, are available for research.

Linked to each data file transcribed from the Restitution file or main file is a copy of the relevant inventory card and in many cases the photograph as well. The database now makes it possible after more than 50 years to search without knowledge of the Munich inventory number for paintings, antique sculptures and applied artworks such as furniture, tapestries, metalwork, faience wares and ceramics, as well as for books and numismatic objects. Inventory cards from different archives have now been brought together with photographs from the BADV. Using the MCCC database, one can search according to different criteria, such as inventory numbers, file/inventory, object title, object type, material/technique, artist, society (i.e., provenance), and keyword.

Until now, the large number of inventory cards sorted according to their Munich numbers made research in the archives very difficult. From now on, the database is searchable without the Munich number. The MCCC database is an important tool for provenance research as well as for investigations surrounding unsolved cases of looted art. This applies to individual research inquiries, as well as to the exploration of complex interrelationships such as those, for instance, in the art trade, through the use of the inventory cards held at the Federal Archive.

The database can identify works that have not previously been recognized as being the subjects of forced sales. In addition, it offers information on artworks that were returned to their owners after 1945 and that have not been publicly exhibited since. Database research can be carried out for artworks in museums, in private hands, or in what is known as the Remaining MCCC

Inventory – works that today are the object of BADV provenance research.

This enormous database is the result of the close cooperation of the Federal Archive (*Bundesarchiv*), the Federal Ministry of Finance (*Bundesministerium für Finanzen* or BMF), the German Historical Museum (*Deutsches Historisches Museum* or DHM), the Zuse Institute Berlin (ZIB), the Berlin Office of Central Information Processing and Information Technology (*Zentrale Informationsverarbeitung und Informationstechnologie* or ZIVIT), and the Federal Office for Central Services and Unresolved Property Issues (*Bundesamt für zentrale Dienste und offene Vermögensfragen* or BADV).

In a period spanning approximately four months, staff of the Federal Ministry of Finance scanned 244,000 front and reverse sides of the inventory cards held by the Federal Archive and some 5,400 front and reverse sides of the cards located in the BADV archive. To save room, blank reverse sides were not scanned, and instead annotated with “no entry.” Copies were not made of the Federal Archive’s Restitution File (according to owner) since the effort involved in the removal and remounting of the stapled photographs would have been disproportionate to the amount of information gained.

After a thorough examination of the different series of digitized inventory cards, the DHM and BADV decided that the information contained in the Restitution File (according to Munich no.), i.e., the main file, should be transcribed for entry into the database.¹ This file contains the most extensive information on the respective artwork. Information that is

¹ See in this regard the remarks in the section: Inventory Card Systems.

missing from the main file, however, can be gained by inspecting copies of the other inventory card series. It took the BADV staff about a year to enter all of the relevant particulars into a database. After the work's completion, the DHM's Central Documentation Department staff reformatted the data for use in the DHM database and carried out an initial automated data-conversion. In addition, the original data was supplemented with information/data from the DHM *Sonderauftrag* Linz database, as well as the BADV's database on provenance research.

The Central Documentation Department at the DHM has so far performed only cursory editing of the database entries. Full-scale scholarly editing is planned for the next months. For now, a full-text search can be carried out to locate artworks even if the entry is not properly placed. Spelling mistakes, however, will cause the full-text search to produce faulty results.

VI. COOPERATION WITH NATIONAL AND INTERNATIONAL ARCHIVES

During the database's developmental phase, contacts with European and American archives were established at a workshop at the Getty Research Institute in the fall of 2008. Shortly thereafter, the Austrian Commission on Provenance Research offered, for example, to digitalize its inventory of one thousand cards from the Munich CCP in order to incorporate them into the database. This has served to close some of the gaps in the inventory cards at the Federal Archive.

In addition, talks on possible cooperation with the National Archives and Records Administration (NARA) started at the end of

2008.¹ In the spring of 2009, NARA indicated its openness to a collaborative effort. This can, however, only be undertaken after NARA has finished digitalizing its stock of inventory cards, presumably at the end of 2009. With this work completed, NARA's data can then be linked with the M CCP database, which advances the reconstruction of the Munich Central Collecting Point.

Also of interest would be to link the M CCP database to Washington, DC's Holocaust Museum's *Einsatzstab Reichsleiter Rosenberg* (ERR, Operational Staff Rosenberg) database, for many of the M CCP cards bear ERR inventory numbers.

In addition, collaboration with the Central Institute for Art History (*Zentralinstitut für Kunstgeschichte*) in Munich has been initiated. Its photographic library contains some 4,300 images from the M CCP. Following a comparison study, these photographs will also be linked at a later date with the database.

More M CCP inventory cards and photographs might still be located in other archives. Relevant information is greatly appreciated.²

Conclusion

The online placement of the M CCP database allows for free research of over 170,000 entries as well as 300,000 images of inventory cards and photographs using various search criteria. Such a database is intended to serve not only provenance research but also those searches carried out at universities on the art market and looted art. Several such projects are currently

¹ The talks took place with the NARA staff, although the inventory cards are kept at the National Archives at College Park, MD.

² It can be sent to Monika Flacke at ccp@dhm.de.

underway, for instance, at the *Entartete Kunst* (Degenerate Art) Research Center at universities in Hamburg and Berlin. The Center has also entered into a cooperation agreement with the Getty Research Institute and the University of Southern California, which jointly founded the work group: The Art Market in Germany, Austria and Switzerland, 1900–1955. A database focusing on the art market sales in the 1930s and 1940s is to serve as the foundation for individual research projects and conferences.

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Archives

Bundesarchiv (Federal Archive), B 323

Bundesdenkmalamt (Federal Office for the Care of Monuments), Vienna

Los Angeles County Museum of Art, Los Angeles, Herbert List Collection

National Archives at College Park, Maryland

National Gallery of Art in Washington, DC, Photographic Archives, Core Collection, Munich Central Collecting Point

Research Library at the Getty Research Institute, Felbermeyer photographs for the Central Collecting Point, Munich (accession number 89.P.4)

Zentralinstitut für Kunstgeschichte (Central Institute for Art History), Munich

Abbreviations

BADV	Federal Office for Central Services and Unresolved Property Issues Berlin
DHM	German Historical Museum
ERR	Einsatzstab Reichsleiter Rosenberg (Operational Staff Rosenberg)
GRI, LA	Getty Research Institute, Los Angeles
LACMA	Los Angeles County Museum of Art
MCCP	Munich Central Collecting Point
MFA&A Service	Monuments, Fine Arts and Archives Service (of the American allied forces)
NACP	National Archives at College Park, Maryland
NARA	National Archives and Records Administration, Washington, DC
OFD	Regional Finance Office
TVK	Trustee Administration for Cultural Property at the Foreign Office
ZIB	Zuse Institute Berlin
ZIVIT	Zentrale Informationsverarbeitung und Informationstechnologie (Central Information Processing and Information Technology)

Inventory Card System

	CONTROL NUMBER FILE OR ARRIVAL CARDS	RESTITUTION FILE OR PROPERTY CARDS = MCCP MAIN FILE + TVK FILE	TWO MINISTER PRESIDENT FILES (1), IRSO FILE (2), REMAINING MCCP INVENTORY GERMANY (3) AND AUSTRIA (4), OBJECT PHOTOGRAPHS (5)
CREATOR	MCCP	MCCP until 1948, after 1948 TVK	(1)–(5) MCCP
MAIN INDEX	Arrival number = Munich number	MCCP: Arrival Number with sub number for multiple items, so-called Munich Number TVK: Consecutively numbering for unregistered art works	(1)–(5) Arrival number = Munich number
CONTENT	Artist, title, prior inventory numbers, arrival date, condition of object etc., no specific information about art works and provenance	Detailed description of artwork e.g., artist, work title, art form, size, prior inventory numbers, provenance	(1)–(4) Information on art works and provenance, but little in comparison to the Restitution File (5) Only arrival number = Munich Number
ORDERING SUBJECTS	By number (as delivered to Munich Collection Point)	MCCP Main File ordered by number, other series (referring to Main File) ordered by artist, country, epoch, previous owners, depot numbers TVK File series ordered by number and artist	(1)–(5) By number

ARCHIVE	Federal Archive: Control Number File (according to Munich nr.) = arrival cards	Federal Archive: Restitution File (according to Munich nr.) = Property Cards (including M CCP and TVK cards) Federal Archive: Restitution File (according to owner) BADV: TVK inventory cards (by number) BADV: TVK inventory cards (by artist) – not included in the database	(1), (2) Federal Archive (3) BADV and Federal Archive (4) Austrian Federal Office for Care of Monuments (5) BADV
NUMBER OF CARDS AVAILABLE FOR SEARCH	43,183 Arrival cards (Federal Archive)	65,572 Property Cards, including TVK inventory cards (Federal Archive)	(1) 12,155 Inventory cards (2) 1,340 Inventory cards (3) 2,716 Inventory cards (4) 943 Inventory cards (5) 42,904 photographs
SEARCH LANGUAGE	English	Mostly English, German (after 1948)	(1) English with German annotations (2)–(4) English
DATABASE SEARCH	Information available at the new database on the Munich Central Collection Point: http://www.dhm.de/datenbank/ccp/ Search mask: inventory numbers, file / inventory, object title, object type, material / technique, artist, society (= provenance), and keyword		

Legal Issues

► Olaf S. Ossmann

THE INTERNATIONAL ASSOCIATION OF JEWISH LAWYERS AND JURISTS, GERMANY

ONE COLLECTION, ONE PERSECUTION, ONE DECISION – BUT DIFFERENT IDEAS OF “JUST AND FAIR SOLUTIONS” – HURDLES IN DIFFERENT NATIONAL PROCESSES FOR HEIRS OF ART COLLECTIONS

Good morning, Ladies and Gentlemen:

Before I start my presentation, allow me some personal words about the issue. When my grandmother turned 80 in 1985, she had, as in all the years before, two parties. There was, of course, one with her small family and us as the offspring of that family. But there was, on the same day, another party where the family was not invited. The setting: a table with four people. As I learned over the years, everyone at this table including my grandma had a number on the arm and over the years I knew the first names of these people but this was all. From time to time, I was allowed to help my grandma prepare the food for this celebration: a clear hot chicken soup.

Unfortunately, in 1985, my grandma did not return from this party to today's world. She lost all of her power, all of her strength, and her brain returned to 1939 – as we learned from the doctor's