SELECTED WWII RESTITUTION CASES
This list is based on publicly available information and is not intended to be exhaustive.

I. United States Museums—World War II Claims—Resolved

1.
Institution: Wadsworth Athenaeum, Hartford, Connecticut
Work of Art: *The Bath of Bathsheba*, Jacopo Zucchi
Date: 1998
Settlement: The painting was taken from an Italian Embassy during or immediately after the Second World War. The Wadsworth Athenaeum bought it in 1965 from a Parisian art dealer who had a license from the Louvre to export the work. The Italian government claimed the painting soon after the acquisition, but was unable to provide definitive proof of ownership until 1983. Due to changes in the Italian government and museum leadership, it took approximately twelve years to work out a final agreement. Italy and the museum agreed that the painting would be returned to the Italian government in exchange for an extensive exhibition from the Galleria Nazionale to the Athenaeum. The exhibition, which included works never before seen in the US, took place in 1998. The painting is now in Italy.

2.
Institution: Seattle Art Museum
Work of Art: *Odalisque*, 1928, Henri Matisse
Date: October 12, 2000
Settlement: The Seattle Art Museum (SAM) returned the painting to the heirs of Paul Rosenberg. The museum determined that in 1941 the painting was stolen from a vault where Rosenberg had stored 162 paintings. Knoedler & Co. acquired the work in 1954 from Galerie Drouant-David, Paris, and sold it to Prentice and Virginia Bloedel. The Bloedels donated it to SAM in 1991. The museum subsequently sued Knoedler & Co. contending that the gallery did not have clear title to the painting and fraudulently or negligently misrepresented the painting's provenance. The action was dismissed, but later reinstated --with Knoedler's costs assessed against SAM --when SAM acquired assignments of rights from the Bloedel family. Knoedler & Co. and SAM announced a settlement in October 2000 under the terms of which Knoedler agreed to transfer to SAM one or more works of art to be selected by the museum from Knoedler's holdings, or the equivalent value in cash.

3.
Institution: Art Institute of Chicago
Work of Art: *“Bust of a Youth*, ca. 1630, by Francesco Mochi
Date: June 2000
Settlement: The Art Institute of Chicago paid the heirs of Mr. Gentili di Giuseppe for a partial interest of the marble bust and accepted the remaining partial interest as a donation from the heirs. Mr. di Giuseppe, who died of natural causes in 1940, was a Jewish resident of France whose art collection was sold at public auction.
under order of the French Court after his death.

4.  
**Institution:** North Carolina Museum of Art, Raleigh  
**Work of Art:** Madonna and Child in a Landscape, 16th century, Lucas Cranach the Elder  
**Date:** June 2000  
**Settlement:** The North Carolina Museum of Art paid Cornelia and Marianne Hainisch of Austria $600,000 for the painting. The claimants are the great-nieces of Viennese industrialist Philipp von Gromperz, from whom the painting was looted by the Nazis on October 29, 1940.

5.  
**Institution:** Museum of Fine Arts, Boston  
**Work of Art:** Adoration of the Magi, ca. 1725, Corrado Giaquinto  
**Date:** October 19, 2000  
**Settlement:** The Museum of Fine Arts, Boston paid the heirs of Mr. Gentili di Giuseppe for a partial interest of the painting and accepted the remaining partial interest as a donation from the heirs. Mr. di Giuseppe, who died of natural causes in 1940, was a Jewish resident of France whose art collection was sold at public auction under order of the French Court after his death.

6.  
**Institution:** Denver Museum of Art  
**Work of Art:** The Letter, 17th century, School of Gerard Terborch  
**Date:** November 8, 2000  
**Settlement:** The Denver Museum of Art returned the painting to Marianne Rosson. She is the daughter of Paul Hartog, a Jewish banker from Berlin, who was forced to sell the painting in 1934 and subsequently died in a concentration camp. The museum acquired the painting by donation in 1961.

7.  
**Institution:** National Gallery of Art, Washington, D.C.  
**Work of Art:** Still Life with Fruit and Game, ca. 1615-20, Frans Snyders  
**Date:** November 20, 2000  
**Settlement:** The National Gallery returned the painting to an authorized representative of the Stern family. The Stern family became aware of the painting through the NGA's web site. The painting was confiscated from the Stern collection in Paris by the Nazis and traded by Goering to Haberstock.

8.  
**Institution:** The Art Institute of Chicago  
**Work of Art:** Rock at Hautepierre, 1869, Gustave Courbet  
**Date:** May 14, 2001  
**Settlement:** The claim was pursued by Greta Silberberg of England, the daughter-in-law and last remaining heir of Max Silberberg of Breslau, who sold the painting in Berlin at Galerie Paul Graupe on March 23, 1935. Ms. Silberberg alleged that the picture was included in a forced sale of her father-in-law's collection. After extensive research --which the Art Institute has made available to the public-- Ms. Silberberg and the Art Institute reached an undisclosed settlement pursuant to which the museum will retain title to and possession of the picture.
9. Institution: Princeton University Art Museum  
Work of Art: St. Bartholomew, Bernardino Pinturicchio  
Date: June 2001  
Settlement: The Princeton museum, along with the dealer who sold the painting to the museum, agreed to pay the fair market value of the painting to the heirs of Gentili di Giuseppe. Princeton University Art Museum retains the picture. Mr. di Giuseppe, who died of natural causes in 1940, was a Jewish resident of France whose art collection was sold at public auction under order of the French Court after his death.

10. Museum: Metropolitan Museum of Art  
Work: The Garden of Monet’s House in Argenteuil, Claude Monet  
Date: August 22, 2001  
Settlement: Henry H. Newman, a resident of France, made a claim in 1997 for the painting, which had been purchased in 1916 by his grandfather, Henry Percy Newman of Hamburg, Germany, and placed in a Berlin bank vault for safekeeping in 1940. The claimant’s father, who was then serving in the German Army, inherited the work during the Second World War. How and when the picture was removed from the bank vault remains uncertain, but the claimant alleged that it was taken during the Soviet occupation of Berlin in 1945. The painting was purchased in good faith from a New York dealer in 1952 and given to the museum in 1994. Pursuant to the settlement, the museum will pay an undisclosed amount to the claimant, who will give up all claims to the painting.

11. Institution: Yale University Art Gallery  
Work of Art: Le Grand Pont, Gustave Courbet  
Date: October 23, 2001  
Settlement: Eric Weinmann, of Washington, D.C., and his sister and nephew asserted a claim in October 2000 stating that Mr. Weinmann’s mother, a Czech Jew who lived in Berlin, purchased the painting in 1935 without knowing that its prior owner was Max Silberberg, a German Jew who was forced to sell his collection. The Weinmann family fled Berlin for Britain in 1938, leaving most of their possessions behind, including this painting. It was acquired in 1938 by Herbert Schaefer, a German who had joined the Nazi Party in 1937. Dr. Schaefer loaned the painting to the Yale University Art Gallery in 1980. Dr. Schaefer has 47 other works of art on loan to Yale. Under the terms of the settlement, Dr. Schaefer donated his entire interest in Le Grand Pont to Yale, which will loan the picture to Mr. Weinmann for a maximum of ten years. After the end of the loan period, the picture will return to Yale for good.

12. Institution: The Menil Collection of Houston, Texas  
Work of Art: Brook with Aloes, 1907, by Henri Matisse  
Date: January 23, 2002
Status: The claim was being pursued by Francis Warin of Paris on behalf of The Association in Memory of Alphonse Kann, which asserted that the picture had been taken from the Kann collection when the Nazis occupied France. The Menil Collection conducted extensive provenance research, which was inconclusive about the picture's whereabouts between 1940-1946. The terms of the settlement are confidential, but the picture remains in Houston at the Menil Collection. The Menil has made available to the public the information gathered in their provenance research.

II. United States Museums—World War II Claims—Pending

1. **Institution:** Museum of Fine Arts, Boston  
**Work of Art:** Landscape with Burning City, ca. 1500, Henri met de Bles  
**Status:** The painting has been claimed by both Christine Koenigs and the Dutch government. The painting was allegedly taken from Christine Koenigs’s grandfather, Franz Koenigs, a Christian banker who died in mysterious circumstances in May 1941 in Cologne, Germany. Ms. Koenigs claims that this and 2,100 other works owned by her grandfather were taken by the Nazis. The Dutch government claims them as collateral against bank loans in default. The museum acknowledges that it lacks title to the picture and has invited the parties to participate in binding arbitration in order to determine the appropriate owner, to whom the museum can turn over possession. Ms. Koenigs has agreed to submit the matter to binding arbitration, but the Dutch Government has declined. The museum remains in possession of the picture until the ownership question is resolved.

2. **Institution:** Metropolitan Museum of Art; Art Institute of Chicago; Cleveland Museum of Art; Museum of Fine Arts, Boston; National Gallery of Art, Washington, D.C.; Nelson-Atkins Museum, Kansas City; Pierpont Morgan Library; Barber Institute of Fine Arts of the University of Birmingham, England; Boijmans van Beuningen Museum, Rotterdam; the British Museum; Courtauld Institute of Art, London; and the National Gallery of Canada.  
**Work of Art:** Drawings by Albrecht Dürer and his school  
**Status:** A dozen European, American, and Canadian museums face claims to drawings by Albrecht Dürer and his school from The Lviv Stefanyk Scientific Library in Lviv, Ukraine and the Ossolinski Institute in Wroclaw, Poland. The history is complex, but may be summarized as follows:

In 1823, a Polish aristocrat named Prince Henryk Lubomirski announced his intention to create the Lubomirski Museum as part of the Ossolinski National Institute, a Polish cultural center in what is now Lviv, Ukraine. The museum was created in 1866 and the drawings were placed there pursuant to agreements signed by Prince Henryk and his son. The agreements were