



Fig. 17 Sculpture depot at the Central Collecting Point, March 1946. Photograph by Herbert List.



Fig. 18 Francesco di Valdambrino's *The Virgin Mary from an Annunciation Group* (Mu. no. 5254), with *Madonna and Child* in the background (Mu. no. 7036) and *Saint Martin* on the left (Mu. no. 5639). Now in the collection of the Bayerisches Nationalmuseum, Munich. Photograph by Herbert List, March 1946.



Fig. 19 Sculpture depot at the Central Collecting Point, March 1946. Photograph by Herbert List.



Fig. 46 Removing works of art from Neuschwanstein, winter 1945 or 1946.



Fig. 47 William Walker (MFA&A) with another member of the U.S. Military Government in an art depot at Neuschwanstein, 1945.



Fig. 51 Maneuvering Michelangelo's Bruges Madonna in Altaussee (Mu. no. 3939).
From "Report of the American Commission" 1946, fig. 58.



Fig. 52 Display in the library of the Central Collecting Point, summer 1947. At left is Titian's *Danaë* (Mu. no. 4360) and at right is Pieter Bruegel I's *The Parable of the Blind Leading the Blind* (Mu. no. 4980), both in the collection of the Museo Nazionale di Capodimonte, Naples. In the center is Bartolomé Estebán Murillo's *Saint Rufina* (Mu. no. 1044/3), Rothschild collection, Paris, now in the collection of the Meadows Museum, Dallas.



Fig. 111 Madonna in cellophane, 1945 or 1946. Photograph by Herbert List.



Fig. 112 The daily routine at the Central Collecting Point, March 1946. Photograph by Herbert List.

A copy of the exhibition catalog, which Henraux sent to Edwin C. Rae at the Munich CCP with a warm dedication, has been preserved in the library of the Zentralinstitut für Kunstgeschichte (fig. 131). In 1947, when author Jean Cassou published a book on the art plundered from Jewish collections, he included a short review of that same exhibition of 1946. In his view the selection of works, which was entirely in keeping with international tastes, revealed the blatant duplicity of the official doctrine of Göring and Hitler—the “Parsifal national-socialiste”—which had once been expounded in venues such as the Haus der deutschen Kunst.²⁴⁸



Fig. 128 Craig Hugh Smyth, March 1946, with Hans Klocker and Michael Pacher's *Standing Angel* (Mu. no. 6077), now in the collection of the Bayerisches Nationalmuseum, Munich, on loan from the Federal Republic of Germany; Pierre-Auguste Renoir's *Woman with Earring* (Mu. no. 7191) (partially hidden), Stern collection, now in a private collection; Vincent van Gogh's *Langlois Bridge at Arles* (Mu. no. 5805), Rothschild collection, now in a private collection; workshop of Diego Velázquez's *Portrait of the Infanta Margarita Teresa* (Mu. no. 6757), Alexandrine Rothschild collection, now in a private collection. Photograph by Herbert List.



Fig. 149 Photographer with Leonardo da Vinci's *Lady with an Ermine* (Mu. no. 146/9). Czartoryski collection, now in the collection of the Muzeum Narodowe w Krakowie, Kraków. Photograph by Herbert List, March 1946.



Fig. 150 Leonardo da Vinci, *Lady with an Ermine* (Mu. no. 146/9), detail. Czartoryski collection, now in the collection of the Muzeum Narodowe w Krakowie, Kraków. Photograph by Herbert List, March 1946.

Baldur von Schirach,⁵⁰⁹ and items whose owners had never been identified. Among the acquisitions for the Linz Special Commission and for the Göring collection were also various works of art (lacking detailed provenances) that were deemed not to have been procured “under duress.” Before the dissolution of the Trustee Administration for Cultural Property in 1962, all the remaining items were divided out between the federal government and the Laender.⁵¹⁰ In accordance with the Allied Control Council’s Directives No. 50 and No. 57, items previously owned by National Socialist figures and organizations were returned to the federal land where they had



Fig. 192 Rike Wankmüller, in 1963, holding Titian's *Venus with a Mirror* (Mu. no. 1462). Now in the collection of the Wallraf-Richartz-Museum & Fondation Corboud, Cologne, on loan from the Federal Republic of Germany. In the background is Francesco Salviati's *Caritas* (Mu. no. 8811), now in the collection of the Bayerische Staatsgemäldesammlungen, Munich.