

In accordance with Section 3 of the Federal Law on the Restitution of Art Objects from Austrian Federal Museums and Collections (Art Restitution Act), Federal Law Gazette (BGBl. I) No. 181/1998 as amended by BGBl. I No. 117/2009, at its meeting on 5 November 2021, the Art Restitution Advisory Board adopted the following

DECISION

It is recommended to the Federal Minister of Education, Science and Research that the works listed in annex to this decision from the Commission for Provenance Research dossier “Wilhelm and Sigmund Stiasny” (05/2021) be transferred from the Academy of Fine Arts in Vienna to the legal successors *causa mortis* of Sigmund Stiasny.

FOUNDATIONS

The Board considered the above-mentioned dossier from the Commission for Provenance Research and has established the following facts.

Sigmund Stiasny's father Wilhelm was born on 15 October 1842 as the son of the Jewish merchant Abraham Stiasny in what was then Hungarian Pressburg/Pozsony (now Bratislava). After the family moved to Vienna in 1846, Wilhelm attended the k.k. polytechnische Institut (now Vienna University of Technology), where he trained in particular in technical subjects, such as higher mathematics, geometry and surveying. He then completed studies at the Imperial Royal Academy of Fine Arts in Vienna and became a self-employed architect. He planned numerous residences, businesses and public buildings, such as the Hospital of the Jewish Community (IKG), known as the Rothschild Hospital, at Währinger Gürtel 97 in Vienna's 18th district and, after its completion, the Rothschild Hospital in Smyrna (now Izmir, Turkey). Apart from his work as an architect and building contractor, he was active between 1878 and 1910 in the liberal *Mittelpartei* (Middle Party) in the Vienna municipal council and was also appointed to the board of the Vienna IKG in 1879. He was a member in addition of numerous commissions and associations, such as the *Donauregulierungskommission* (Danube Regulation Commission), the *Viehhof-Überwachungs-Kommission* (Stockyard Supervisory Commission), the *Wasserversorgungs-Kommission* (Water Supply Commission), the *Donau-Verein* (Danube Association), the *Israelitische Allianz zu Wien* (Vienna Jewish Alliance) and the *Wiener Fortschrittsklub* (Vienna Progress Club). In 1883 he was awarded the title “k.k. Baurat”. Ten years later he started to work in the *Gesellschaft für Sammlung und Konservierung von Kunst- und*

historischen Denkmälern des Judenthums (Society for the Collection and Preservation of Art and Historical Monuments of Judaism), which he co-founded and chaired. The Society was the precursor to the (old) Jewish Museum Vienna, which opened in 1895 in Stiasny's private home at Rathausstrasse 13 in the 1st district before transferring in 1901 to Krugerstrasse 8 after he had moved.

Although Stiasny's (collection) activities are mentioned in the specialist literature in connection with his co-founding of the Jewish Museum – the Museum collection was primarily compiled through donations of artworks or money to purchase works – his private collection remained largely unmentioned. Only in *Handbuch der Kunstpflege in Österreich* published in 1902 is there an entry on his extensive collection of prints. Wilhelm Stiasny died on 11 July 1910 during a cure in Bad Ischl and was buried three days later at the Central Cemetery in Vienna. As the historian Ursula Prokop writes, the "lavish burial was a social event attended not only by members of the Jewish community but also by numerous representatives of politics, business and culture". In his will written on 29 November 1905, he named his wife Julia, née Taussig, to whom he had been married since 1868, as his sole heir. He bequeathed his print collection to their joint son Sigmund Stiasny, to whom he had already transferred his library while still living.

Sigmund Stiasny, was born on 5 July 1873 in Vienna, finished school at the k.k. Obergymnasium zu den Schotten, and went on to study in the University of Vienna Faculty of Medicine, where he graduated as a doctor of medicine in June 1898. On 26 December 1899 he married Laura Kohnberger, born in 1877, and the couple had two children, Elisabeth (Lisbeth), born in 1900 in Frankfurt am Main, and her brother Walther, who was born two years later in Vienna but died in 1912. Sigmund Stiasny was first registered in Vienna with his family at Giselastrasse 6 in the 1st district, where he also had his gynaecology practice.

During the First World War, he lost an eye while serving as reserve regimental doctor in the 3rd Tiroler Kaiserjägerregiment, after which he was classified as a 50 per cent war invalid. After his first wife Laura died in February 1917, he married Else Pollak, born on 24 July 1891, at the garrison synagogue at the Rossau Barracks in the 9th district. The couple had two children, Hans Joachim Stiasny, born 1921, and Wilhelm Michael Stiasny, born 1923. After the war, he continued his medical practice at his home address, now renamed Bösendorferstrasse.

Following a decision by the Vienna Mietsenat (rent tribunal) in the housing department at the time ordering Stiaszny, presumably because of the housing shortage, to make available some of his apartment, he wrote on 28 August 1921 to the Federal Monuments Office (BDA), stating that it was not possible for him to make room available as it contained the collections inherited from his father.

“The Mietsenat decision would result in the loss of a very large part of my assets and the destruction of valuable artwork. The crates and shelves [...] in the attached plan contained the said collections and my father’s archive, which has been barely analysed and is of great historical value for Vienna .”

Following Stiaszny’s application, the BDA sent an expert to inspect the premises. He reported on 7 September 1921:

“Following an inspection of the apartment, the BDA can confirm that the rooms contain a very large collection of copperplate engravings consisting of around 24,000 sheets. [...] The owners states that he is willing at any time to make this major collection publicly accessible. The protection and secure storage of this collection is therefore of interest in terms of monument preservation.”

Stiaszny subsequently undertook to make and ensure that the collection remained publicly accessible. A detailed list of the objects was not provided, no doubt because of the size of the collection. On 2 June 1927 he wrote again to the BDA, this time with a request that the undertaking (to monument preservation) be revoked as he intended to sell collection in whole or in part. The BDA was in agreement with the proviso that it be verified first whether parts of the collection could be acquired by Austrian institutions. After the Austrian National Library had announced its interest, Stiaszny donated “190 portraits of military persons” to the Library’s portrait collection.

As he had not received a definitive reply to his request from the BDA, he made a new request in December 1934, seven years later, to what was now the Central Monument Protection Office. In the draft reply of 13 February 1935, the Office stated that the Albertina Graphic Art Collection, which had been consulted in the matter, agreed to the sale and export of the collection, albeit subject to the issuance of an official export authorization from the Central Office. As a condition for the issuance of export documents, the Office stated that the collection should be evaluated to determine the extent of the 10 per cent export levy and that this levy should be paid by Stiaszny. The

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record of the intended sale of the collection and its export to the USA ends with this draft. There is no indication that the collection was evaluated or that the export levy was determined and paid. Nor are there any documents relating to the export of the art collection. It is therefore assumed that the planned sale did not take place and that the collection as such remained in Vienna. In that regard, there are records of further donations to the National Library in May 1935 and in 1938.

Following the annexation of Austria to the Nazi German Reich in March 1938, Sigmund Stiassny was persecuted as a Jew. In the asset declaration as at 27 April 1938, apart from assets from his obstetrics and gynaecology practice of RM 1,500 and a monthly disability pension of RM 12, under Point IV g) for art objects and collections, he listed his art collection as being worth RM 5,300. On 8 August 1938 he was ordered, in accordance with Section 7 of the Regulation on the Declaration of the Assets of Jews, to offer the shares, which were also listed in the declaration – 400 Optimit shares in Gummi- und Textilwerk A.G. Prag, Odrau, Bensen – worth RM 26,328 for sale to the Reichsbank in Vienna.

Parallel to the gradual expropriation of assets, which in many cases was accompanied by the seizure and “Aryanization” of private assets but also medical practices, sanatoriums, clinics and laboratories, Jewish doctors were forbidden from practising. Discriminatory measures and violent attacks took place directly after the annexation, for example in the form of degrading “Reibpartie” (scrubbing groups). The first central legal measure concerning rent law was connected with the Regulation on the Reorganization of the Austrian Civil Service of 31 May 1938, Section 6 of which stated that a landlord could give immediate notice to quit for rooms rented by a Jewish doctor “for himself, his family or his practice”. This was followed by the Fourth Regulation on the Reich Citizenship Act of 25 July 1938, Section 1 of which stated that the licence to practise of Jewish doctors was to be revoked with effect from 1 September 1938. Sigmund Stiassny was thus prohibited from practising his profession and he lost his main source of income for the upkeep of himself and his family. Subsequently, however, the representative of the Reichsärztführer (Reich Medical Leader) commissioned the Jewish Community (IKG) to prepare a licensing procedure for a limited number of doctors to treat Jewish patients, although they were forbidden from using the title “doctor”. In the Nazi terminology, they were called “Kranken-, Fach- und Zahnbehandler” (medical, specialist and dental practitioners). Criteria for licensing included confirmation of remaining Vienna for at least six months and proof of having fought at the front during the First World War. Sigmund Stiassny, who satisfied both criteria, was thus licensed as a “specialist practitioner”. Although this activity put such practitioners in a slightly better position than colleagues whose licence to practise had been entirely

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revoked, the situation of these 368 therapists (October 1938) gradually deteriorated, and by December 1943 there were only 47 left.

The drastic nature of these measures is indicated by Stiassny's own statements regarding the changes in the value of his assets. Under Point III c), net business assets, and Point IV g), art objects and collections, of his supplementary asset declaration of 12 November 1938, he stated:

“The assets connected with the profession, medical instruments, etc., are impossible to sell because of the large supply. Value in November 1938 maximum RM 1,000. [...] The listed art objects and collections are impossible to sell today even at rock-bottom prices. The evaluation of 27 April 1938 is therefore no longer applicable. The objects are only worth RM 1,000 today.”

In November 1938, Stiassny was no longer able to dispose freely of his securities, whose value had halved in the meantime.

Stiassny's family was also subject to persecution by the Nazi regime. His daughter Lisbeth from his first marriage and her husband, the paediatrician Otto Gersuny, and their two sons were able to flee to the USA in September 1938. Although Sigmund Stiassny's second wife Else was still listed on 6 November 1939 as “also registered spouse” at Bösendorferstrasse 6, the marriage had already been dissolved in 1928. As Else Stiassny was to state to the Österreichischer Hilfsfonds (Austrian Relief Fund) in 1966, she fled to France in July 1938 with her younger son Wilhelm Michael Stiassny on account of her Jewish origins and her work for the “peace movement and socialist party”. From 1940 they both lived in Montauban and took French citizenship.

After Sigmund Stiassny had suffered a stroke, probably in the first half of 1938, which left him hemiplegic, he was no longer able to escape, as Else Stiassny stated in 1966. The elder son Hans Joachim, a gardening apprentice, remained with him in Vienna. At the end of 1939 they were forced to move to collective apartments at Nibelungengasse 8/5, where Sigmund Stiassny died on 22 February 1941. The registration of the death, attended by Hans Joachim Stiassny, ended with the statement: “Because of the absence of estate assets, no probate proceedings are to be carried out.”

In January 1942, Hans Joachim Stiassny was deported to Riga at the age of twenty, where according to his mother he carried out forced labour in a camp until he was “shot by the Nazis”. The Vienna

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provincial court for civil law matters issued a death certificate on 14 November 1955 which stated that Hans Joachim Stiassny was not alive on 8 May 1945.

A year after the war, Lisbeth Gersuny submitted a claim to the Headquarters of the United States Forces in Austria, USACA Section, Reparations, Deliveries and Restitution Division, Property Control Branch:

“Estate consisting of valuable oil paintings, copperplate prints, stamp collections, china etc., value about \$4,000. The estate belonged to the claimant’s late father, Sigmund Stiassny, M.D., deceased in Vienna on 22 February 1940 [sic].”

On conclusion of its investigations and questioning of witnesses, the Property Control Survey Team established, among other things:

“Dr. Stiassny was in poor health from 1938 on, and being unable to secure a living from his practice, was forced to sell his personal belongings in order to support himself. At this time he was living at Vienna I, Bösendorferstrasse 6 and was able to make sales in his own name. In the spring of 1939 he was forced to move to Vienna I, Nibelungengasse, where he lived in company with other Jewish people under order of the Gestapo. All during this time his son, Hans Stiassny lived with him and continued to do so until after Dr. Stiassny’s death on 22 February 1940 [sic].

During the time of Dr. Stiassny’s residence at Nibelungengasse 8 he continued to dispose his personal belongings thru a Herr Deutsch who was his confidante and personal servant. This Herr Deutsch was subsequently deported by the Gestapo to a concentration camp in France [sic] and is dead now.

At the time of his death on 22 February 1940 [sic] practically all of Dr. Stiassny’s personal estate had been sold and what was left was disposed of by his son, Hans Stiassny, who was still living with his father at the time.”

The “Herr Deutsch” mentioned in the document was Friedrich Deutsch, born 1 July 1894, who was also persecuted as a Jew. In order to rescue his fish shop in Servitengasse in the 9th district, which he ran with his “Aryan” wife Berta, from being seized by the Nazis, he divorced in December 1938. The attempt to keep up the business and also to escape to Switzerland failed. Friedrich Deutsch, who was no longer allowed to live with his family, lived and looked after Sigmund Stiassny and also

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assisted at his burial. On 26 February 1942 he was deported to Riga, on the same transport as Hans Joachim Stiassny, and is thought to have been murdered shortly after his arrival.

Lisbeth Gersuny's claims were granted. Else Stiassny, whose ill health prevented her increasingly from working, applied in August 1956 for assistance from the Austrian Relief Fund. A previous application for compensation for the deportation and incarceration of her son Hans Joachim Stiassny had already been turned down by the Landeshauptmann of Vienna, because it had not been submitted in time. The Relief Fund accepted the claim on 6 December 1956. On the basis of numerous requests by Else Stiassny, who lived in an extremely precarious financial and health situation, several small amounts were paid out until 1971, also for the interrupted apprenticeship of her son Hans Joachim. Else Stiassny died in 1979 in Veyrier in the canton of Geneva.

Just a few days after the annexation, Sigmund Stiassny evidently gave up some of the art collection that he had not been able to sell in the USA in the early 1930s. On 19 March 1938, Robert Teichl, General State Librarian at the National Library, expressed his thanks for the "friendly donation of 138 portrait engravings and lithographs and for the auction catalogues which you generously gave to the National Library Portrait Collection."

In the copy of the same letter, Wilhelm Beetz, director of the Portrait Collection, wrote by hand: "The portraits and catalogues, most of the latter of which were given to the Print Collection and taken over by the Portrait Collection." On 28 April 1938, Sigmund Stiassny informed the National Library that he had further "portraits and brochures from [his] collection" ready for collection. In the surviving memos of May 1938, Teichl describes the donation as follows:

"Pro domo: Dr. Stiassny donated 600 pictures, several portfolios with portraits, one collection of magazines and a collection of various engravings from his father's collection. The magazines were given to Admissions and the various engravings were passed on to the Albertina."

To date, however, no objects from Stiassny have been found in the Albertina. In a handwritten memo under the same number Teichl subsequently mentioned a further donation by Stiassny:

"Moreover, the provisional director also thanks him for the books (11 volumes and a brochure) brought in person on 10 September."

On the basis of the inventory of a collection of 238 objects from Stiasny that was not carried out until 1947, it was not possible to determine whether they were from the donations before 1938 or those in March/April 1938.

To obtain cash, Sigmund Stiasny pawned the more valuable objects from his collection in the Dorotheum until mid-July 1938. He sold the other objects on the art market and to private buyers, no doubt because of the shortage of space in the collective housing. This was evidently the case with the 33 works under consideration here, of which 32 were purchased in 1940 and one in 1943 by the master bookbinder and art collector Adolf Schmidt (9 May 1900 – 1 April 1986) from Rudolf Perlberger. After Schmidt's death in 1986, his widow Anna Schmidt is thought to have donated the collection of several thousand sheets to the Academy of Fine Arts in Vienna.

With the aid of two original inventory books and a register from Adolf Schmidt, which were only found in the Academy library 2015/2016, provenance researchers were able to identify the objects under consideration, thanks to the stamp "Sammlung Baurat Stiasny" on the sheets and the provenance indications enclosed with and in the inventory books. Schmidt kept meticulous records in his inventory books of his acquisitions, normally indicating the date of acquisition and whether they were purchased or donated, the price and from whom the sheet was obtained. In the enclosed Alphabetical Graphic Art Collection Register, Schmidt noted, among other things, the persons and institutions in his collection, arranged alphabetically and categorized as "graphic artist", "painter" and "other (publisher, printer, collector)". He then allocated corresponding inventory numbers to the name entries. The Stiasny collection was also listed.

Apart from the direct mention of the name Stiasny, Schmidt also notes "Perlberger" as a provenance in the inventory books. As detailed in the Board decision on Maria and Rudolf Perlberger, this refers to the small antique book and art dealership in the 7th district, registered with the Economic Chamber by Maria Perlberger on 17 November 1925. The company was managed by her husband Rudolf Perlberger, born on 3 December 1881. Little is known about the business activities, but it will probably have earned enough for the couple to live on until the annexation in 1938. According to inventory books, Adolf Schmidt purchased regularly from Perlberger, as he noted in his inventory books. After the annexation, Rudolf Perlberger, who had been registered with the Vienna Jewish Community since 8 March 1923 as without confession, was persecuted as a Jew, and the couple was forced in December 1938 to liquidate the antique book and art dealership. As he was

married to an “Aryan”, however, Rudolf Perlberger probably had sufficient leeway to sell art privately and do business with Adolf Schmidt. Between April 1938 and 1943, Schmidt acquired 352 drawings and prints from Perlberger, including thirty-sheets in 1940 and one in 1943 from Stiasny. There is no information as to how Rudolf Perlberger, who died in the Vienna Rothschild Hospital in Malzgasse in the 2nd district on 20 December 1943, obtained the sheets from the Stiasny collection. It is likely, however, that they were sold through Sigmund Stiasny’s carer Friedrich Deutsch, as Lisbeth suggested in 1946, following the forced move to collective housing at the end of 1939/beginning of 1940.

The Advisory Board considered the following:

According to Section 1.(1).2 (and 2a) of the Art Restitution Act, objects that became the property of the State that had previously been the object of a legal transaction or legal act under Section 1 of the 1946 Annulment Act, BGBl. No. 106/1946 (or equivalent), may be transferred to their original owners or legal successors *causa mortis*.

Sigmund Stiasny and his family were persecuted during the Nazi period as Jews. Whereas some of his family were able to flee to France and the USA, Sigmund Stiasny, who was in poor health, remained in Vienna with Hans Joachim Stiasny, the older son from his second marriage. Sigmund Stiasny died on 22 February 1941 in collective accommodation in Nibelungengasse, and Hans Joachim Stiasny was deported a year later to Riga and was not alive on 8 May 1945.

The planned sale abroad in 1927 and 1934 of the art collection bequeathed to him by his father in 1910 did not come about and the objects therefore remained in Vienna after the annexation. The Board is therefore satisfied that the works listed in the annex to this decision with the Stiasny collection as provenance marks were acquired between 1938 and 1943 by the art collector Adolf Schmidt via Rudolf Perlberger, himself persecuted as a Jew. It is likely that Sigmund Stiasny sold the sheets, possibly through his carer Friedrich Deutsch, as a result of his forced move to collective accommodation in 1939.

According to Section 1.(3) of the Second Restitution Act, in the case of several expropriations of assets, the restitution claim of the aggrieved owner at the time of the first expropriation has priority. In this case, the chronology would indicate that Adolph Schmidt acquired the sheets with Stiasny provenance from Adolf Schmidt, and Sigmund Stiasny is thus the first aggrieved owner. After

Schmidt's death in 1986 his widow donated several thousand objects, including the ones under consideration here, to the Academy of Fine Arts in Vienna.

The sales of the collection objects in 1940 and 1943 is therefore directly linked with Sigmund Stiasny's persecution and are therefore invalid transactions in the meaning of Section 1 of the 1946 Annulment Act. As the objects are owned today by the State, the conditions of Section 1.(1).2 of the Art Restitution Act are met and it is therefore recommended to the Federal Minister of Education, Science and Research that they be transferred to the legal successors *causa mortis* of Sigmund Stiasny.

In spite of intensive research, the 238 objects in the Austrian National Library Portrait Collection with Sigmund Stiasny provenance have not yet been linked to any set of acquisitions, be it the donations by Stiasny in 1927 or 1935 or those in March and April 1938. A recommendation can therefore be made to the Federal Minister of Art, Culture, the Civil Service and Sport only once they have been precisely identified.

Vienna, 5 November 2021

Univ. Prof. Dr. Dr. h.c. Clemens Jabloner (chairperson)

Members

Ministerialrätin Dr. Ilsebill Barta

Ltd. Staatsanwältin Hon.-Prof. Dr. Sonja Bydlinski

Assoz. Univ.-Prof. Dr. Birgit Kirchmayr

Univ.-Prof. Dr. Artur Rosenauer

Hofrat d VWGH Dr. Franz Philipp Sutter

Alternate

Hofrat Dr. Christoph Hatschek

Annex

Inv. no.	Designer	Artist	Title	Date	Technique	Size [mm]	Inv. no. Schmidt	Date of acquisition	Price [RM]
55740	Jean Baptiste le Prince		Poor woman with firewood		etching	161 × 111	2724	10 Feb 1940	1.00
56889	Maarten van Heemskerck	Philippe Galle	Destruction of the altar in Bethel and exhumation of the bones from the graves	c. 1569	copperplate	206 × 251	2726	10 Feb 1940	2.50
57326	Joseph Heintz the Elder	Jan Sadeler	Holy Family with John the Baptist as a boy and St. Elisabeth	1593	copperplate	351 × 265	2741	17 Feb 1940	5.00
56881	Hans Bol	Adrian Collaert	Two tondos with the months January and February	1580	copperplate	273 × 380	2749/1	24 Feb 1940	6.00 “v. cheap”
56882	Hans Bol	Adrian Collaert	Two tondos with the months March and April	1580	copperplate	273 × 377	2749/2	24 Feb 1940	6.00 “v. cheap”
56883	Hans Bol	Adrian Collaert	Two tondos with the months May and June	1580	copperplate	269 × 382	2749/3	24 Feb 1940	6.00 “v. cheap”
56884	Hans Bol	Adrian Collaert	Two tondos with the months September and October	1580	copperplate	271 × 375	2749/4	24 Feb 1940	6.00 “(v. cheap)”
56880	Hans Bol	Adrian Collaert	Two tondos with the months November and December	1580	copperplate	270 × 370	2749/5	24 Feb 1940	5.00
56983	Salomon Kleiner	Johann August Corvinus	Minorite Church of the Holy Trinity		etching	268 × 389	2750	24 Feb 1940	5.00
56975	Salomon Kleiner	Georg Daniel Heumann	St. Michael Parish Church		copperplate/ etching	278 × 383	2751	24 Feb 1940	5.00
55766			River landscape with large bridge		etching	186 × 224	2765	2 Mar 1940	3.00
57527	Mauro Tesi		Villa Tazzi in the forest		aquatint	275 × 331	2771	2 Mar 1940	3.00
57147		Pierre Brebiette	Judgment of Paris	1617-42	etching	163 × 225	2792	4 May 1940	20.00
55497			Temptation of St. Anthony		etching	83 × 103	2808	29 Jun 1940	2.00 “expensive”
55166	Hendrick van Cleve	Philips Galle	Ruins of Hadrian’s villa	1557-1612	copperplate	156 × 240	2811	29 Jun 1940	3.00
57391	Johann Wilhelm Baur	Melchior Küsell	Battle scene		etching	225 × 338	2835/1	28 Sept 1940	1.50
57380	Johann Wilhelm Baur	Melchior Küsell	Stairs in the pleasure garden of Villa Aldobrandini		etching	191 × 224	2835/2	28 Sept 1940	1.50
57388	Johann Wilhelm Baur	Melchior Küsell	Group of travellers in an Italian landscape		etching	238 × 340	2835/2	28 Sept 1940	1.50
57387	Johann Wilhelm Baur	Melchior Küsell	King Salomon accompanied by women		etching	193 × 195	2835/3	28 Sept 1940	1.50

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Inv. no.	Designer	Artist	Title	Date	Technique	Size [mm]	Inv. no. Schmidt	Date of acquisition	Price [RM]
57378	Johann Wilhelm Baur	Melchior Küsell	Fountain in Frascati	1635-76	etching	201 × 221	2835/4	28 Sept 1940	1.50
57379	Johann Wilhelm Baur	Melchior Küsell	Fountain in the pleasure garden of Monte Dragone		etching	297 × 349	2835/5	28 Sept 1940	1.50
57383	Johann Wilhelm Baur	Melchior Küsell	Square with columns and Oriental decoration		etching	290 × 236	2835/7	28 Sept 1940	1.50
57377	Johann Wilhelm Baur	Melchior Küsell	Piazza in Naples		etching	297 × 346	2835/8	28 Sept 1940	1.50
57166	Laurent de la Hyre	François Chauveau	Adoration of the Shepherds		etching	442 × 305	2836a	28 Sept 1940	6.00
56956	Raphael	Marcantonio Raimondi	Judgment of Paris		copperplate	297 × 438	2855	15 Dec 1940	7.00
57175		Jean Lepautre	Ceiling decoration with Madonna and child		etching	283 × 213	2863/4	22 Dec 1940	total 17.50
57178		Jean Lepautre	Wall design with chimney and Dionysia		etching	298 × 224	2863/5	22 Dec 1940	
57171		Jean Lepautre	Fountain in a garden		etching	230 × 327	2863/6	22 Dec 1940	
57176	Jean Lepautre	Jean Lepautre	Cup with fight scene		etching	238 × 157	2863/7	22 Dec 1940	
57170		Jean Lepautre	Moses protects Jethro's daughter		etching	218 × 297	2863/10	22 Dec 1940	
57177		Jean Lepautre	Holy Family in a decorative frame		etching	222 × 150	2863/12	22 Dec 1940	
57179	Jean Lepautre	Jean Lepautre	Decorative frame with cup		etching	226 × 155	2863/13	22 Dec 1940	
55234		Jan Lievens	Two women singing		etching	89 × 69	3025	11 Jan 1943	