

GOUDSTIKKER ART RESEARCH PROJECT

THE MISSING PAINTINGS FROM THE JACQUES GOUDSTIKKER COLLECTION

The works of art from the Jacques Goudstikker collection listed in the LostArt database were looted in July 1940 by Hermann Göring in Amsterdam. There are still no traces of many of these paintings but it can be assumed that most of the artworks described below still exist. Recent experience indicates that many looted artworks from the Jacques Goudstikker collection are either scattered undiscovered throughout the world on the walls of public museums and in the collections of unexpected individuals or are deliberately being concealed by collectors who are completely aware of the precarious provenance of their possessions.¹

The reconstruction of this quintessential looting of artworks therefore primarily also fulfills an historical function and should serve as an example of how the life's work of a Jewish art dealer's dynasty was effectively crushed over night by a corrupt and brutal apparatus of power.

AMSTERDAM 1940

On the day in May 1940 when the German Wehrmacht occupied the Netherlands, Jacques Goudstikker was able to leave the country on one of the last boats along with his wife Desirée (née von Halban) and their young son Eduard. His life was however tragically cut short during the stormy journey to England as a result of a fall on board the ship.

After the Wehrmacht's Blitzkrieg wore down the Western Front several weeks later, the second man in the hierarchy of the Nazi regime arrived in Amsterdam and immediately stated his interest in taking over the artworks of the famous Goudstikker Gallery. Even through the war was still raging, the commander-in-chief of the German Air Force and "art collector" had nothing more urgent to do than be on the look-out for the treasures left-behind by Jewish refugees. Assisted by the Munich banker Alois Miedl and his chief purchasing agent, the art dealer Walter Andreas Hofer, Göring was able to annex the gallery's stock by July 1940 by means of a sham. By threatening to deport Goudstikker's mother and by offering huge bonuses to the Goudstikker dealerships employees, Göring and Miedl were able to acquire the business and all of its assets without the approval of Goudstikker's heirs, his widow, Desirée, and infant son, Edo. Göring and Miedel ultimately acquired die "Goudstikker Art Trading Corporation" with approximately 1,400 works of art



Jacques Goudstikker (August 30, 1897 - May 16, 1940)

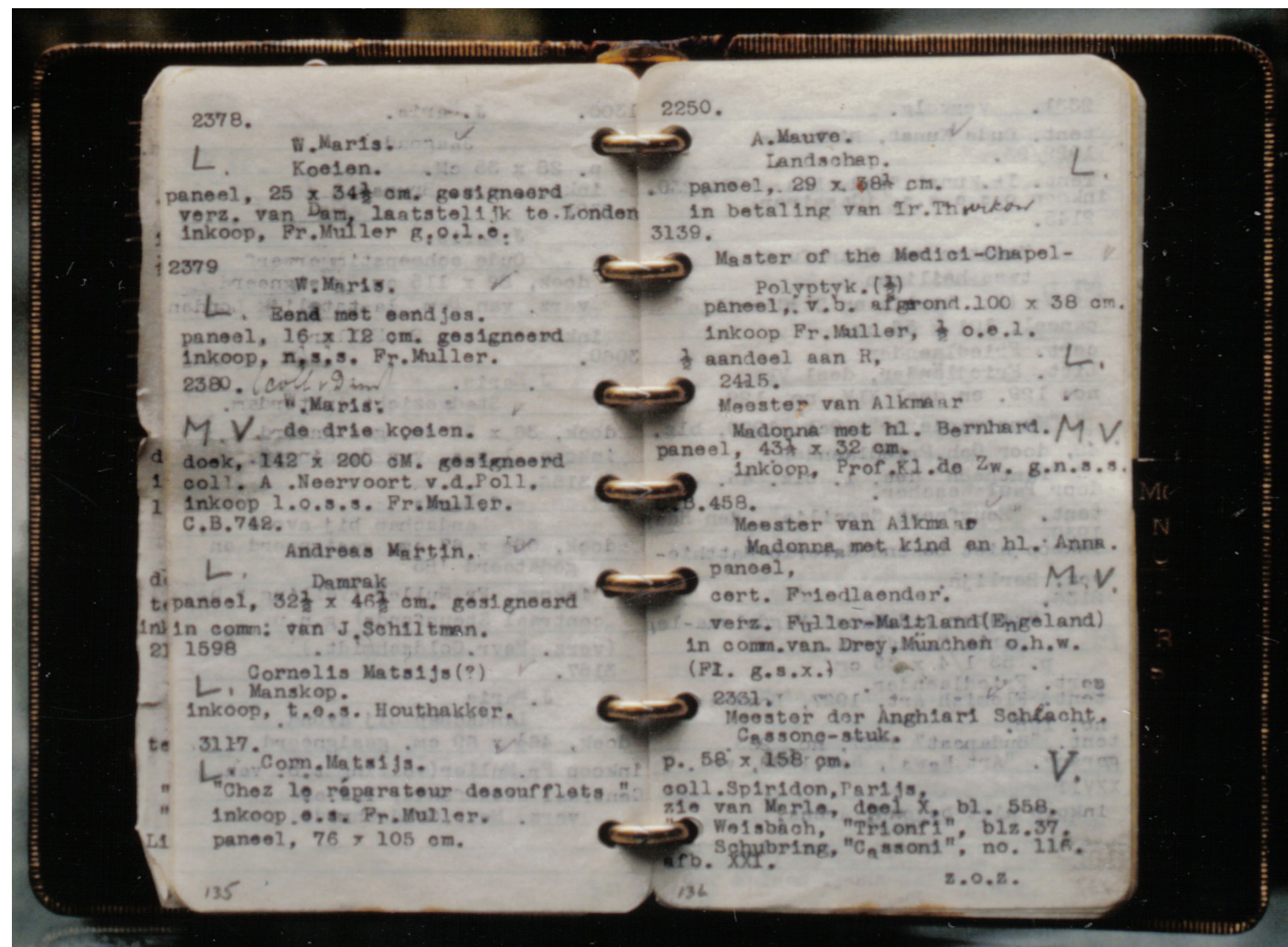
as well as other assorted valuables for a price of 2.5 million Dutch guilders on July 13, 1940. The purchase money was deposited in a frozen account. Jacques' widow Desirée, now the art dealership's principal stockholder, vehemently opposed the compulsory sale from her home in exile. But to no avail. By quickly taking over the internationally renowned art dealership, Göring pre-empted any possible interest in the collection by Hitler and acquired Goudstikker's important art collection for his own personal enrichment. The takeover of the Goudstikker company by Göring and Miedl was nothing less than a "classic Aryanization" (quote: Neue Züricher Zeitung) and has been sufficiently explained in numerous publications. In the London Declaration of January 5, 1943, the Allies reserved their rights to declare invalid the forced dispossession of property in enemy-controlled territories. Those victims of National Socialism in occupied countries who were forced to sell with their backs to the wall should not legally lose their property.

Göring had about 800 artworks from the gallery's stock transported to Germany and channeled off about 300 of them to supplement his own personal collection. Most of these paintings were secured in early 1945 in the Reichsmarschall's hiding-places by the Monuments, Fine Arts, and Archives ("MFAA") officers of the United States military and are not a subject matter of this documentation. Göring sold the paintings he did not integrate into his own private collection during the war years via various German auction houses, the flourishing German art trade and the Aryanized Goudstikker Gallery. There are still no traces of the current whereabouts of most of these works.

THE FATE OF THE ARTWORKS AFTER THEIR LOOTING IN JULY 1940

What happened to the works that were sent from Amsterdam to Berlin? What do we know today about the whereabouts of the 479 missing works that came into the possession of the Reichsmarschall in 1940?

No less than 345⁹ of the missing works were rejected by Göring and his advisors for the Göring collection shortly after they arrived in Berlin in the summer of 1940 and they were immediately returned to the Goudstikker gallery, which was now operated by Miedl, for sale. Göring arbitrarily relocated paintings between his "private collection" and the Aryanized Goudstikker company. These relocations clearly indicate how generously the second most powerful man in Germany operated regarding the separation of private and "entrepreneurial" assets for the benefit of his own personal financial advantage. Miedl largely sold Göring's consignment



Jacques Goudstikker's „Black Notebook“

goods at various auctions in Germany; the art market boomed during the war years because many buyers in the "Reich" increasingly favored tangible assets. If it was not possible to successfully sell the Göring paintings, a renewed attempt was made at a different auction house. If the auction was again unsuccessful for Miedl, the twice failed works were offered and sold on the open market.

Along with further artworks that did not originate from the looted Goudstikker holdings, an additional 50 of the missing works were used by Göring in 1944 as partial payment in an exchange for a –

The most important primary research source is the “Black Notebook,”² which Goudstikker laid out under the threatening clouds of his time. It is a small commercially available black leather loose-leaf binder with an index: Goudstikker recorded his current art collection shortly before his flight in May 1940 in a handy loose-leaf binder. The “Black Notebook,” which does not contain illustrations, lists the artworks alphabetically according to the artist - typed and easily readable.

2	Madonnen (1990) 1/2 Doope	10	+ 107
3	Paigroche deoche 1/2 Doope	10	+ 108
5	Sprauwe sob. Haverbuste	10	+ 103
6	Idem Idem	10	+ 184
7	Onbek. Meester (wint) Madonna	10	
11	Onbek. Meester (den) Kruisvond	10	
13	Onbek. Meester (den) Kruisvond	10	
16	Onbek. (Luis N) Busse	10	
17	Idem	10	
19	(palmb) Madonna	10	
20	(ant) Spruit Thack	10	
21	(aemr mltb) Brischop	10	
23	(XII) hant Madonna / king	10	
24	Kuilsche sch. (ot) H. Tolmech	10	
27	Onbek. (ant) Kruisvond	10	
29	H. tebaasraam	10	
30	H. Maasfen	10	
31	Christusvignette	10	
36	(Helmond) Kruisvond	-	
37	Campeione (name) zelfportret	400 =	
42	J. van Nijck Kruisvond	10	
43	J. van Nijck Idem	10	
44	J. van Nijck Idem	10	
45	J. van Nijck Kruisvond	10	
46	Meunier Kruisvond	10	
47	Meunier Idem	10	
48	Kruisvond Kruisvond	20	
49	Kruisvond Kruisvond	20	
53	Talcent (Kruisvond) dame	500 =	
54	Kruisvond Kruisvond	100 =	
55	Onbek. (name) Kruisvond	10	
56	Katt. school 1980 Madonna	10	
58	Kruisvond Kruisvond	14200 =	
59	Kruisvond Kruisvond	14200 =	
(Restig Kunst en Gouden)		30000 =	
Tegenaan, October 1931			
KUNSTHANDEL J. GOUDSTIKKER, N.V.			
DIRECTEUR			
1982	L. del Vecchio Kruisvond	2700 =	
60	Kruisvond		
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64	Kruisvond		
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96	Kruisvond		
97	Kruisvond		
98	Kruisvond		
99	Kruisvond		
100	Kruisvond		

No. 1065

Naam van den Schilder

Gerriaan van Leeuwen

(toegeschr. aan, in de manier van, school)

Geboren te

Amsterdam

in 1632

; gestorven te

Amsterdam

in 1670

Voorstelling:

Silleven

Doek, paneel, koper, doek op paneel

Hoog 54

cM.,

breed 54

cM.,

diam.

cM.

Signatuur

inches,

inches,

inches,

Gedateerd, te dateeren

Foto

Bijl 511

Pedigree

Levenskoning, Het Silleven

Amsterdam, 1933, n^o 304.

Meeningen van deskundigen:

garantie D^r C. Hofman de Groot

Jun 1923, n^o 1662

Literatuur:

cat. Goudstikker, n^o 27-117.

Schilderijen ter vergelijking:

Voor dit stuk komen in aanmerking:

Verdere bijzonderheden:

No. 1065

Gekocht van — in commissie van — in bewaring van

Naam

Straat

Woonplaats

Datum

Datum van bet.

Door bemidd. van:

Naam

Straat

Woonplaats

Datum

Datum van bet.

Tezamen met:

Inkoopsprijs

f 1.2.

In commissie voor

..

Afmaken

..

Commissie (

) ..

Reiskosten

) ..

Vracht

..

Restauratie (

) ..

Lijst (

) ..

Expertise (

) ..

Afschrijving

..

Balanswaarde

..

(In te vullen bij verkoop)

f

Gezonden, of mee gegeven aan:

Naam

Woonplaats

Datum

Doel

Terug

Aan te bieden aan particulieren voor f

Aan te bieden aan den handel voor f

Verzekerde waarde f 65,-, zegge

AFSCHRIJVING

Aangeboden aan

Naam

Woonplaats

Wijze

Prijs

Datum

Verkocht aan

Naam

Straat

Woonplaats

Prijs

Datum

Afgel.

Factuur

Voldaan

Inventory Card from the Jacques Goudstikker Gallery

THE INVENTORY REGISTER

A preserved gallery Inventory Register³ provides information about works that were either still a part of the gallery in early 1940 or sold at an earlier point in time. The items are arranged chronologically according to date of acquisition and are assigned an inventory number.⁴

The two books supplement each other and can be used as a kind of concordance: the inventory numbers are included with each art-ist entry in the "Black Notebook" and the artist's name is noted

after the inventory number in the Inventory Register. Both sources additionally contain further data indispensable for the conclusive identification of the individual artworks.

Alongside these books, the collection of photographs that once belonged to the Goudstikker art dealership is of great importance. The photographs have not been in the Goudstikker family's pos-session since the early 1950s. The original photographs from the in-house archive illustrate the gallery's stock. They were sent by Goudstikker for inspection to potential customers as well as to

specialists for the preparation of their expert opinions or they were used for reproduction in exhibition catalogs and other publications.

THE GOUDSTIKKER PHOTOGRAPH ARCHIVE

The Goudstikker Gallery's comprehensive photograph archive contained photographs of the artworks owned by Goudstikker at the time he fled and of the paintings which he had previously sold. There are also photographs of works he never possessed, but which were indispensable for the completion of a discriminating art historical photograph archive. This included ca. 100,000 reproductions of artworks in public and private collections which Goudstikker archived for his own personal use. Goudstikker also assembled a comprehensive reference library. Along with the entire inventory of the Amsterdam gallery, Miedl also took over the photograph archive and the library in 1940. Desirée von Saher, Goudstikker's widow, acquired both back after the end of World War Two.

In March 1951, she commissioned the Amsterdam auction house Frederik Muller & Co. with the auctioning of both Goudstikker's library and the comprehensive photograph archive under a single lot number. The de Boer gallery secured Goudstikker's original photographs and the photograph archive. The Rijksbureau voor Kunsthistorische Documentatie in The Hague (RKD) assumed the library and ca. 1500 index cards on the individual works as well as the negatives of the original photographs.⁶

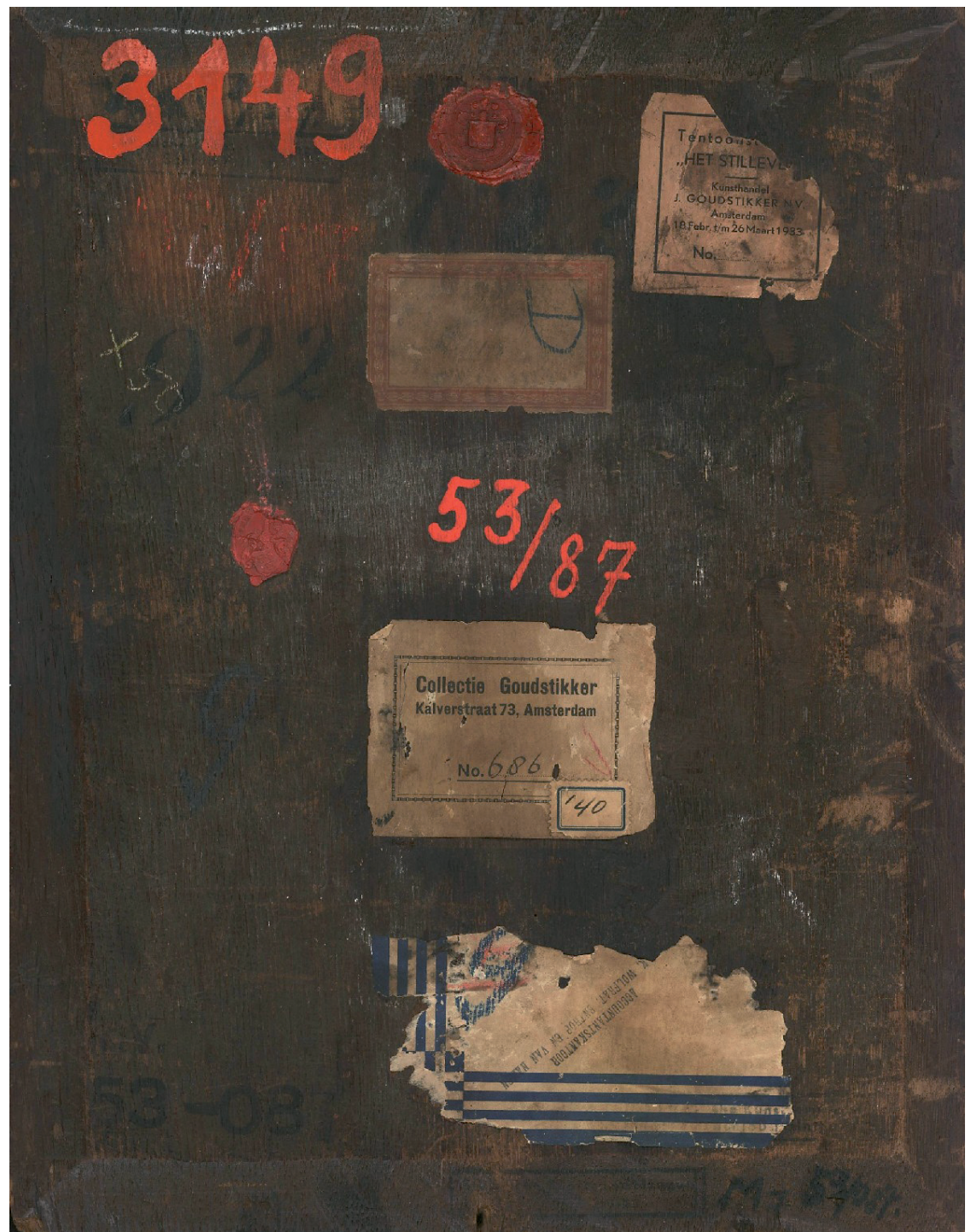
The survival of the Goudstikker photograph archive despite the adverse circumstances between persecution and Post-War history was a piece of good fortune for our research. While the photographs have been integrated into de Boer's classification system and thus detached from their original context, the pictures have never been mounted on cardboard – probably because of the fewer users of the archive compared to the RKD. The photographs are therefore immediately identifiable as original Goudstikker photographs due to the notes, numberings, and stamps from Goudstikker's time, which are still visible on the reverses. In some cases even the inventory numbers ("Black Notebook numbers") are noted. A definitive attribution of such pictures to works noted in the "Black Notebook" could be made.

THE GLASS NEGATIVES IN THE RKD

The foundation of the RKD holdings comprises the bequest of Cornelis Hofstede de Groot (1863-1930) and a larger donation by Frits Lugt (1884-1970).⁷ Goudstikker maintained intensive contacts

The back side of Goudstikker painting no. 686 with:

- Goudstikker Gallery Seal
- Label Exhibition „Het Stilleven“
- First Gallery Label, Kalverstraat 73 with
- Revision Sticker „40“
- Label „Accountantskantoor...“



to these two famed art historians who all exchanged photographs of their newest “discoveries” on the Old Masters market. Many of the prints therefore already stemmed from the Goudstikker art dealership at the time the RKD was founded. In addition, Goudstikker, like many of his colleagues, continued to regularly send photographs to the RKD after it was founded. In 1951, the RKD acquired the original glass negatives of the Goudstikker gallery at a Fred. Muller & Co. auction. New prints were subsequently made from these negatives and integrated into the archive. As will be shown below, the high quality of these large-format glass negatives would prove to be a blessing for our research in more than one case.

To improve their use by the many art historians who seek out the RKD as a public research institution, the photographs are and have been affixed to cardboard backings. It seems that inscriptions on the reverse of the photographs were not always flawlessly and completely noted on the cardboard, so important information may be lost. In several cases, for example, we find a note indicating the Goudstikker art dealership, but not the inventory number and the “Black Notebook” or the photograph number respectively, which were also on the reverse of the photographs, because these were previously not of interest to art historical research.

THE INVENTORY CARDS

Along with the negatives, an ample proportion of the Goudstikker inventory card file was also acquired by the RKD in 1951. Like the “Black Notebook” and the inventory book, they also do not contain illustrations. But unlike the “Black Notebook,” the individual index cards, in the event a photograph was taken, specify the name of the photographer and the photograph number and in which exhibitions catalogs or catalogs of the Goudstikker dealership the artworks were illustrated or described. Because Miedl continued the card file during the occupation period there are in many cases dispatch memoranda with the names of interested parties who were offered the paintings for sale as well as well as dispatch memoranda with the names of the actual buyers. The original Goudstikker card file is however by no means still complete. The largest portion of the index cards still preserved today mainly comprises artworks from the Miedl period between July 1940 and 1945. They once again document his criminal actions as the cards name those persons from whom Miedl “acquired” the pictures, for example from the Jewish art dealer Nathan Katz. It is still unclear according to which criteria the index cards were removed, at what point in time and by whom.⁸

- First Gallery Label, Kalverstraat 73, ca. 5.7 x 8 cm



- Second Gallery Label, Kalverstraat 73, square version, ca. 6.5 x 6.5 cm

THE REVERSE SIDE: GALLERY LABELS AND SEALS

A look at the reverse of a painting can provide further information: exhibition labels, stamps, seals, and brands such as the marking from shippers and auction houses or preferably the original Goudstikker inventory number on a gallery label. A number of stickers can be found on the reverse side of a work of art, allowing the work to be securely assigned to the collection of Jacques Goudstikker's gallery.

First of all each work was provided with a label of the gallery. Depending on the time at which the work was included in the collection, the labels are different, and we have proof of a total of five different printed labels. The inventory number was then handwritten on the label. In some cases, the name of the artist was also noted. The earliest label can be found on works with low inventory numbers. It measures approx. 5.7 x 8 cm. In a simple frame the following text is written in sans serif black letters:

»Collectie Goudstikker
Kalverstraat 73, Amsterdam
No. _____«

Also from the time, in which the gallery was located in Kalverstraat, comes a graphically more complex arranged label, which can be proven in two different sizes. The square version measures approx. 6.5 x 6.5 cm and bears the following text in the double decorative frame:

»COLLECTIE
GOUDSTIKKER

No.

KALVERSTRAAT 73
AMSTERDAM«

The cross-rectangular version measures approx. 5 x 12 cm and carries the following text in a simple decorative frame:

»COLLECTIE GOUDSTIKKER
KALVERSTRAAT 73 - AMSTERDAM
No.«



- Second Gallery Label, Kalverstraat 73, rectangular version, ca. 5 x 12 cm with revision sticker „40“



- Third Gallery Label, Heerengracht 458 square version, ca. 7 x 7 cm

After the relocation to Heerengracht 458, the label also changes, the design remains basically the same, the formats change slightly. The square label measures 7 x 7 cm, the text in the double frame now reads:

»COLLECTIE
GOUDSTIKKER

No.....

HEERENGRACHT 458
AMSTERDAM«

The cross-rectangular version measures approx. 5 x 11.5 cm and carries the following text in a simple frame:

»COLLECTIE GOUDSTIKKER
HEERENGRACHT 458 - AMSTERDAM
No.....«

Also on these labels the inventory number was noted and in some cases additionally the name of the artist. It is possible that stickers have been lost or deliberately removed over time. On many pictures there are further stickers on the back, which allow an assignment to the gallery Goudstikker. A frequently found sticker probably dates from the time of the revision of the gallery stock in 1940. It is a toothed standard label with a blue double frame with rounded corners, which was used transversely rectangular. The dimensions are approx. 1.5 x 2.5 cm. The handwritten inscription reads:

» '40 «

Another frequently found sticker probably also dates back to the time of the revision of the gallery stock in 1940. It is also a standard etiquette, which is usually used as a text field for the lettering of notebooks or account books. It is a cross-rectangular label with cut corners, which is elaborately designed with lines. It measures 11.5 x 7.5 cm. In addition to varying inscriptions, it contains the two-line text in the typeset stamp print:

»ACCOUNTANTSKANTOOR
POLAK, WOLFRAT, ENTROP EN VAN NAMEN«



- Third Gallery Label, Heerengracht 458
rectangular version, ca. 5 x 11,5 cm



- Standard Label with typeset stamp
„ACCOUNTANTSKANTOOR
POLAK, WOLFRAT, ENTROP EN VAN
NAMEN“

There are seals on many pictures of the stock, which are unfortunately often damaged or became a red color spot during a frequent woodworm treatment of wood panel pictures. A seal that can be found relatively frequently on pictures of the Goudstikker Gallery is round and made of red sealing wax. It shows a painting palette with brushes. It bears the circulating inscription:

»Collectie Goudstikker
Amsterdam«.

For the still life pictures, reference is made to the exhibition "Het Stilleven", which was organized by Jacques Goudstikker and at which, in addition to several loans, pictures from the art dealers own collection were shown. For this exhibition, a special square label was produced, measuring approx. 5.5 x 5.5 cm. In a simple frame it is written in sans serif font:

»Tentoonstelling
„HET STILLEVEN“

Kunsthandel
J. GOUDSTIKKER N.V.
Amsterdam
18 Febr. t/m 26 Maart 1933

No. _____«

Jan Thomas Köhler, 2019



- Wax Seal with painting palette and brushes and inscription
„Collectie Goudstikker - Amsterdam“

- other wax seals used by the Jacques Goudstikker Gallery



- 1 The historical part of this text is based on the text "Looted by the Reichsmarschall" by Nina Senger, Jan Thomas Köhler and Clemens Toussaint. This text was printed in 2007 in an edition of 20 copies for the heirs of Jacques Goudstikker.
- 2 The "Black Book" is located in the Amsterdam Gemeentearchief, Goudstikker Bequest, inv. no. 1341, file 38.
- 3 The gallery's Inventory Register is located in the Amsterdam Gemeentearchief, Goudstikker Bequest, inv. no. 1341, file 97.
- 4 The entries of the artworks Goudstikker sold before he fled in May 1940 are crossed out but they are still legible and were very helpful for the present research.
- 5 Bundesarchiv Koblenz, NARA Washington D.C., Nationaal Archief, The Hague, Rijksbureau voor kunsthistorische Dokumentatie (RKD), The Hague, Gemeentearchief, Amsterdam, NIOD, Amsterdam, Getty Research Institute, Los Angeles.
- 6 It is difficult to determine in detail today how the material sold in a single lot was divided up between the de Boer and the RKD.
- 7 With its more than 6 million photographs, reproductions, and Ektachromes, the picture archive at the RKD is the largest collection of visual art historical material in the world. Approximately 50,000 illustrations are added annually. The press documentation of the RKD contains a further 2 million newspaper clippings and miscellaneous printed matter such as advertisements and exhibition invitations. About 52,000 such items are added to the collection annually. The library, which contains about 450,000 volumes, is the largest art historical library in the Netherlands.
- 8 Very few cards are located in the Amsterdam Gemeentearchief, Goudstikker Bequest, inv. no. 1341.



- Label from the exhibition „Het Stilleven“, 1933



- partly erased Standard Label with typeset stamp „ACCOUNTANTSKANTOOR POLAK, WOLFRAT, ENTROP EN VAN NAMEN“ and seal



The back side of Goudstikker painting no. 1482 with:

- Goudstikker Gallery Seal
- Second Gallery Label, Kalverstraat 73
- Third Gallery Label, Heerengracht 458



The back side of Goudstikker painting no. 372 / 1177 with:

- Goudstikker Gallery Seal
- Second Gallery Label, Kalverstraat 73 with
- Revision Sticker „40“
- Label „Accountantskantoor...“