

# Die neue Datenbank zum Central Collecting Point München

## The new database of the Munich Central Collecting Point (MCCP)

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### Abstract

The MCCP database (<http://www.dhm.de/datenbank/ccp/>) along with the Internet database of the Sonderauftrag Linz (Special Commission: Linz) (<http://www.dhm.de/datenbank/linzdb/>), online since the summer of 2008, make available sources that help provenance researchers to deal with the Nazi's complex policy on art at no charge.<sup>1</sup>

The MCCP database is composed of approximately 126,000 inventory cards from the Bundesarchiv, the Bundesamt für offene Vermögensfragen (BADV) and the Austrian Bundesdenkmalamt, and it is augmented by 43,000 black-and-white photographs held at the BADV, and some dozens photographs held at the Zentralinstitut für Kunstgeschichte (ZIKG) in Munich. For the very first time the database allows research to be carried out using criteria other than the Munich Number, like artist name, title, and owner.

It is thanks to the cooperation of the Bundesamt für zentrale Dienste und offene Vermögensfragen (BADV), the Bundesarchiv, the Bundesfinanzministerium (BMF), the Deutsches Historisches Museum (DHM), the Zuse Institute Berlin (ZIB) as well as the Zentrum für Informationsverarbeitung und Informationstechnik (ZIVIT), office Berlin, that this database could go online in the first place.

### The History of the Munich Central Collecting Point (MCCP) and its archival sources / Angelika Enderlein

Central Art Collecting Point was the name given for the collection centers for art works which the American allied forces' Monuments, Fine Arts and Archives Service (MFA&A) set up in scattered places in Germany after the end of World War II. The largest of these collecting points was in Munich.<sup>2</sup> In the summer of 1945 the Allies began removing artworks from the individual provisional depots set up by the National Socialists. 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 about one million artworks that were to be returned to their countries of origin or to private individuals in Germany.

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.<sup>3</sup> All of the art works, with the exception of a few thousand objects, were restituted in the subsequent years.

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<sup>1</sup> This paper bases on the introduction for the MCCP database by Angelika Enderlein and Monika Flacke. See (<http://www.dhm.de/datenbank/ccp/>) [03.09.2009].

<sup>2</sup> 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. Arisiert. Entrechtung und Enteignung der Juden*, vol. 3, ed. Andrea Baresel-Brand. (Magdeburg: Coordination Office for Lost Cultural Assets, 2005), pp. 335-352.

<sup>3</sup> For in-depth information see Michael J. Kurtz, *America and the Return of Nazi Contraband: the recovery of Europe's cultural treasures* (Cambridge, New York: Cambridge University Press, 2006).

## **Treuhandverwaltung von Kulturgut (TVK) [Trustee Administration for Cultural Property] takes over MCCC 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 operations.<sup>4</sup> After identifying art works for restitution the U.S. authorities proceeded with the restitution. The MCCC 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, art works previously held under the trusteeship of the Bavarian Minister President were transferred to the West German Foreign Office's Department for Culture. The remaining art works were handed over to the government of the Federal Republic of Germany.<sup>5</sup> This unrestituted art works are known as the Restbestand CCP [Remaining MCCC Inventory].

The TVK created new property cards for these works. The cards – which are modeled on the English-written cards – are in German and in duplicates, with one set arranged according to their Munich numbers and the other alphabetically according to artist names. The German Federal Minister of Treasury took over the Restbestand CCP at the beginning of 1963, when the Trustee Administration was dissolved.<sup>6</sup> Since then, agencies under the Federal Ministry of Finance – initially the Oberfinanzdirektion (OFD) [Regional Finance Office] in Munich and currently the BADV – have been entrusted with the inventory's administration. Since the mid 1960's most of these art works have been placed on permanent loan in German museums and federal agencies.

## **The Property Card System and the Photographic File at the MCCC and its successor institution, the Treuhandverwaltung von Kulturgut (TVK)**

### ***MCCC Control Number File (Arrival Card File by Munich Number)***

The first director of the MCCC, Craig Hugh Smyth, an American officer and art historian, developed an inventory card system.<sup>7</sup> Incoming crates and objects were assigned an accession number (Munich Number) at the time of their delivery to the Munich collecting point. Listed in addition to the accession number, were the artist, title, prior inventory numbers, arrival date, and condition of the object. Specific information about the art work is generally missing.

43,183 arrival cards are held at the Bundesarchiv in the record group B 323.<sup>8</sup>

### ***MCCC Restitution Card File by Munich number or Property Cards***

After their registration on arrival cards, the artworks were described in detail on the Property Cards Art, which serve as the main file. If multiple items were registered under one accession number, each object was then given an individual sub-number. Available information on the artist's name, work's title, art form, size, prior inventory numbers, and evidence of provenance was entered into the card. The entries were usually handwritten in English and augmented by later annotations in German.

In addition to ordering the property cards by numbers, other property card series were created by the MCCC staff to order 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 while

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<sup>4</sup> For the following see Bundesarchiv, B 323/762, TVK activity report by Dr. Hoffmann, October 1, 1962.

<sup>5</sup> Letter from the Bayerische Staatsgemäldesammlungen to Foreign Office Department of Culture, February 22, 1952. A copy is in the TVK records in the BADV archive.

<sup>6</sup> For a summary compilation of the objects see Klaus Beetz, *Die Erwerbungen Adolf Hitlers bis zum Führererlass vom 26. Juni 1939 für den Aufbau des Neuen Museums Linz* (Berlin: Eigenverlag, 2004), p. 67.

<sup>7</sup> Regarding the inventorying see Craig Hugh Smyth, *Repatriation of Art from the Collecting Point in Munich after World War II* (Maarsen/Den Haag: 1988), p. 95.

<sup>8</sup> See Bundesarchiv, B 323/604 to 646.

detailed information on the individual objects was found in the Restitution (or main) file. The previous-owner file is kept at the Bundesarchiv.<sup>9</sup> The other property card series mentioned above are held at the U.S. National Archives in College Park, MD (NACP).

The Restitution Card File by Munich number held at the Bundesarchiv contains 65,572 cards.<sup>10</sup>

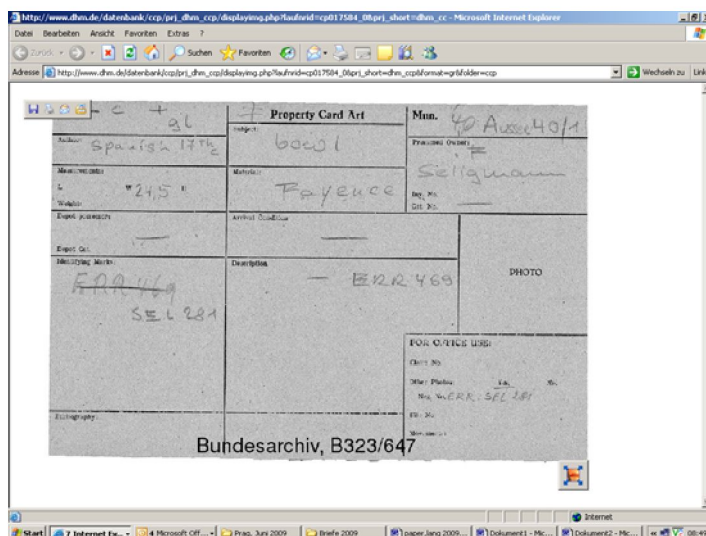


Fig. 1 Screenshot of Property Card, Munich Number 40/1, Front

### **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.<sup>11</sup> A large portion of these artworks are today in the custody of the German government under the designation Remaining MCCP Inventory. The property card entries are typed in English and have German annotations. They contain data about the artwork but generally little about the provenance. These cards are stored according to their Munich numbers in two sets at the Bundesarchiv; one is the Initial Minister President File (updating discontinued January 1, 1962) with 9,703 inventory cards and the second Minister President File (restituted objects) with 2,452 cards.<sup>12</sup>

### **JRSO File**

The series of property cards maintained under the heading “JRSO” lists those artworks that had been transferred to Jewish successor institutions such as the Jewish Restitution Successor Organization (JRSO), or the Jewish Cultural Reconstruction (JCR), the predecessors of the Conference on Jewish Material Claims Against Germany. The Bundesarchiv in Koblenz contains some 1,345 relevant cards.<sup>13</sup> The labeling is brief – similar to that of the two aforementioned property card series.

### **Property cards, current Restbestand CCP [Remaining MCCP Inventory] (Germany)**

The file cards for the artworks, known as the Restbestand CCP (Germany) in the custody of the German government, are located in the archives of the BADV. The inventory contains 2,716 cards.

<sup>9</sup> This record group is titled Restitution Card File by Proprietor. See Bundesarchiv, B 323/695-729.

<sup>10</sup> See Bundesarchiv, B 323/647-694.

<sup>11</sup> See in the following also the remarks by Nancy H. Yeide, Konstantin Akinsha, Amy L. Walsh, *The AAM Guide to Provenance Research* (Washington, D.C.: 2001), p. 95 and p. 62.

<sup>12</sup> See Bundesarchiv, B 323/763-769 as well as B 323/602 and 603.

<sup>13</sup> See Bundesarchiv, B 323/732.

Currently this collection 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. Nowadays the BADV is responsible for renewed provenance research on the MCCP collection. If the artwork stems 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.<sup>14</sup> So far, the origins of 920 art works have been probed. 24 works have been restituted and the return of 15 objects to the legal heirs is pending. A selection of the results to date is presented on the BADV's online database (<http://provenienz.badv.bund.de>). The MCCP database is linked to it. The complete inventory can be viewed on the Coordination Office for Lost Cultural Assets' website ([www.lostart.de](http://www.lostart.de)).

### ***Property cards, current Restbestand CCP [Remaining MCCP Inventory] (Austria)***

The transfer of the *Restbestand CCP* (Austria) to Vienna in 1952 included property cards as well as artworks. The 943 cards are now kept at the Austrian Bundesdenkmalamt while their scientific research is carried out by the Commission on Provenance Research.

### ***Photographs of Art Objects***

Subsequent to inventorying the objects in the MCCP, large format black-and-white photographs, including some with detailed 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 through their Munich numbers. The American MFA&A officers were able in some cases to make use of the Führerbau and the ERR photograph file. This first file contains images of artworks that had been inventoried for the Sonderauftrag Linz. These photographs, taken by the photographers Rudolf Himpf and Willy Schönbach between 1941 and 1944, are recognizable by their wide white borders.<sup>15</sup> Most of the photographs taken at the Collecting Point are held at the BADV, in total 42,904.<sup>16</sup> In the case of the ERR photographs, most of which had been prepared for objects in the French and Belgian collections processed in the Jeu de Paume in Paris, copies of the photographs were removed from the ERR collection (found in Schloss Neuschwanstein) and added to the main MCCP photograph collection.

### **The Munich Central Collecting Point Database on the Internet**

The database contains the copies of all of the MCCP 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 Card File by Proprietor.<sup>17</sup> Moreover additional property cards and photographs from the BADV, the Bundesdenkmalamt and the ZIKG are available for research.

Linked to each data file, transcribed from the Restitution file or main file, is a copy of the respective property 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

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<sup>14</sup> On provenance research in the federal agencies see for example Harald König, "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: 2002), pp. 149-158.

<sup>15</sup> Hanns Christian Löhner, *Das Braune Haus der Kunst. Hitler und der "Sonderauftrag Linz"*, (Berlin: 2005), p. 96.

<sup>16</sup> See BADV, Kunstverwaltung, Fotoarchiv MCCP. Smaller photo files are located – as far it is known – at the National Gallery of Art in Washington, D.C., Photographic Archives, Core Collection, MCCP; at the GRI, LA, Felbermeyer photographs for the MCCP (accession nr. 89.P.4); at the LACMA, Herbert List photographs; and at the ZIKG, Munich, organized by the artist's name.

<sup>17</sup> See Bundesarchiv, inventory B 323/695-729.

paintings, antique sculptures and applied artworks such as furniture, tapestries, metalwork, faience wares and ceramics, as well as for books and numismatic objects.

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 MCCP database is an important tool for provenance research as well as for investigations surrounding unsolved 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 Bundesarchiv.

To save room blank reverse sides were not scanned, and instead noted with "no entry". Copies were not made of the Federal Archive's Restitution Card File by Proprietor 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 digitalized property cards, the DHM and BADV decided that the information contained in the Restitution Card File by Munich number) should be transcribed for entry into the database. This file contains the most extensive information on the respective artwork. Information that is missing there, however, can be gained by inspecting copies of the other inventory card series'. 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.

In the next months a full-scale scholarly editing is planned.

## **Die Online-Datenbank zum „Central Collecting Point München"**

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Am 8. Juni 2009 wurde die Datenbank zum „Central Collecting Point München“ mit 170.000 Einträgen und ca. 300.000 Abbildungen (Karteikarten und Objektfotos) unter der Adresse <http://www.dhm.de/datenbank/ccp> veröffentlicht.

Ein zentrales Ziel dieser Online-Datenbank ist die Anzeige und Zusammenführung von Karteikarten aus den verschiedenen, im vorangehenden Beitrag beschriebenen Beständen anhand der Münchener Nummern. Die unter Federführung des Bundesamts für zentrale Dienste und offene Vermögensfragen (BADV) erstellte Access-Datenbank wurde dazu von der Abteilung Zentrale Dokumentation des Deutschen Historischen Museums (DHM) in Zusammenarbeit mit dem Zuse-Institut Berlin (ZIB) in das im DHM genutzte Datenbankformat umgewandelt und mit dem Datenbanksystem GOS weiter bearbeitet. Die Daten wurden einer intensiven automatisierten Optimierung unterzogen und durch Informationen aus der Objektdatenbank des DHM und der Datenbank zum „Sonderauftrag Linz“ ergänzt. Zudem wurden Bilder aus verschiedenen Beständen beigemischt (BADV, DHM, Kommission für Provenienz des Bundesministeriums für Kunst und Kultur Wien), so dass in der Onlinedatenbank neben den Scans der Karteikarten auch Abbildungen der Objekte zu sehen sind. Im Rahmen des Kooperationsvertrages mit dem DHM konvertierte das ZIB die so erweiterten Daten in ein webfähiges Format (MySQL/XML) und erstellte eine Webanwendung (PHP, MySQL, XML, XSLT) zur Suche, Anzeige und Verknüpfung der Daten, der Karteikarten-Scans und der Objektbilder.



## Suchmasken

Die zweisprachige Online-Datenbank (Englisch und Deutsch) bietet folgende Suchmöglichkeiten:

### *Direktsuche nach Münchener Nummer oder Linzer Nummer*

Ist die Münchener oder Linzer Nummer bekannt, so kann direkt nach allen Informationen gesucht werden, die zu dieser Nummer in der Datenbank vorhanden sind.

### *Schnellsuche*

In die Suchmaske „Schnellsuche“ können bis zu 4 Begriffe eingegeben werden, nach denen alle indizierten Felder der Datenbank (s. unter „Erweiterte Suche“) durchsucht werden. Es kann ausgewählt werden, ob Wortanfänge, exakte Wörter, Wortteile oder exakte Wortfolgen gesucht werden sollen.

Die Karteikarten, die der Datenbank zugrunde liegen, wurden in deutscher und englischer Sprache geführt, aber nicht für jede Karteikarte existieren beide Sprachversionen. Daher sollte man bei der Suche nach Schlagworten und Objektiteln im Zweifelsfall zwei Suchanfragen stellen. Ob man dazu die englische oder deutsche Suchmaske verwendet, hat keine Auswirkungen auf die Suchergebnisse, da immer derselbe Datenbestand durchsucht wird. Dasselbe gilt für die erweiterte Suche.

### *Erweiterte Suche*

Die Suchmaske „Erweiterte Suche“ bietet die Möglichkeit, gezielt und kombiniert in folgenden Feldern zu suchen: Münchener Nummer, Linzer Nummer, Kartei/Bestand, Karteikarte/Abbildung, Objektitel, Objektart, Material/Technik, Künstler, Sozietät, Schlagwort, Eingangs-/Ausgangsdatum und Objekt-Datierung.

Zu jedem Suchfeld kann man sich durch das Anklicken des Buttons „Liste“ eine Auflistung der in der Datenbank vorhandenen Feldeinträge anzeigen lassen, aus der dann ein Suchbegriff ausgewählt werden kann. Zum „Weiterblättern“ in den Auswahllisten kann vor dem Anklicken des Buttons ein Buchstabe oder Wortanfang in das Suchfeld eingegeben werden, mit dem dann die Auswahlliste beginnt.

Wird man in der erweiterten Suche mit einem Suchbegriff nicht fündig, so lohnt eine Suche in der Suchmaske „Schnellsuche“, da die Suchbegriffe hier in allen Suchfeldern gesucht werden. So könnte es zum Beispiel vorkommen, dass in einem Datensatz im Feld „Sozietät“ ein Künstlername enthalten ist, der nicht im Feld „Künstler“ vorhanden ist. Mit der Schnellsuche würde dann auch solch ein Datensatz gefunden werden.

## Trefferlisten

Als Ergebnis aller Suchanfragen (Schnellsuche, Erweiterte Suche, Direktsuche) wird eine Trefferliste ausgegeben, die alle erfassten Karteikarten-Informationen, Karteikarten-Scans, Objektinformationen und Objektbilder enthält, die dieser Suchanfrage entsprechen.

Da es zu einer Münchener Nummer mehrere Karteikarten geben kann und auf einer Karteikarte mehrere Münchener Nummern verzeichnet sein können, wurde bei der Erstellung der Online-Datenbank besonderes Augenmerk darauf gerichtet, diese Verknüpfungen in den Trefferlisten sichtbar zu machen.

Zusätzlich zur Anzeige der Karteikarten und Objektbilder bettet die Trefferliste auch Objekt-Informationen aus der Online-Datenbank zum Sonderauftrag Linz ein und verlinkt zur Online-Provenienzdokumentation des BADV, wenn es dort einen Eintrag zum entsprechenden Objekt gibt.

## Direktaufruf

Eine direkte Verlinkung von anderen Websites auf Informationen zu bestimmten Nummern in der Online-Datenbank kann durch folgende URLs erfolgen:

Bsp. *Münchener Nummer 8/2*:

<http://www.dhm.de/datenbank/ccp/mu.php?no=8/2>

Bsp. *Linzer Nummer 4*:

<http://www.dhm.de/datenbank/ccp/linz.php?no=4>

## Links

Datenbank zum „Central Collecting Point München“: <http://www.dhm.de/datenbank/ccp/>

Datenbank zum „Sonderauftrag Linz“: <http://www.dhm.de/datenbank/linzdb>

Provenienzdokumentation des BADV:

[http://www.badv.bund.de/003\\_menu\\_e\\_links/e0\\_ov/d0\\_provenienz/b0\\_dokumentationen/](http://www.badv.bund.de/003_menu_e_links/e0_ov/d0_provenienz/b0_dokumentationen/)

Zuse-Institut Berlin: <http://www.zib.de>