



a museum of **wien**holding

Media information, May 2024

## Theft

### Joint Exhibit, Jewish Museum Vienna and Wien Museum

Locations	Jewish Museum Vienna, Museum Judenplatz Judenplatz 8, 1010 Vienna Wien Museum Karlsplatz 8, 1040 Vienna
Dates	June 6 until October 27, 2024
Opening	June 5, 2024, 7 p.m. Press conference at the Jewish Museum Vienna, 10:30 a.m.
Hours	Jewish Museum Vienna, Museum Judenplatz Sunday to Thursday, 10 a.m. to 6 p.m. Friday 10:00 a.m. to 5 p.m. Wien Museum Tuesday bis Friday, 9 a.m. to 6 p.m. Saturday and Sunday 10 a.m. to 6 p.m.
Press photos	<a href="https://www.jmw.at/en/press">https://www.jmw.at/en/press</a>

The systematic disenfranchisement, persecution, and eventual murder of Vienna's Jewish population, as well as those who were considered "Jews" under the Nuremberg Laws, occurred under National Socialist rule and was accompanied by an unprecedented plundering spree: Thousands of Viennese apartments and houses were looted by various organizations as well as private individuals. The stolen furniture, artworks, and objects were seized, sold, or incorporated into museum collections.

In a dual exhibition with the Wien Museum, "Raub" (Loot) traces this process of robbery, incorporation, and eventual restitution. The exhibition begins at the Jewish Museum Vienna, symbolizing the looted places and people whose stories are told here. The focus

is on the stolen objects, which are packed and transported away in a film installation. At the Wien Museum, which becomes the site of incorporation, they are finally unpacked and added to the municipal collections. Only a part of these objects could be restituted decades later. Through the abstract yet strikingly tangible design of the exhibition, the concepts of robbery and incorporation become sensually perceptible.

The exhibition, which is simultaneously understood as an artistic installation and a temporary memorial, was created as part of the 25th anniversary of provenance research at the Wien Museum.

<b>Curators</b>	Hannes Sulzenbacher (Jewish Museum Vienna) Gerhard Milchram (Wien Museum)
<b>Exhibition design, graphic concept and realization</b>	Fuhrer, Wien
<b>Concept, direction, design</b>	Patrick Topitschnig
<b>Art assistant</b>	Michaela Taschek
<b>Camera</b>	Clemens Schmiedbauer
<b>Exhibition production</b>	Bärbl Schrems
<b>Exhibition catalogue</b>	Gerhard Milchram, Hannes Sulzenbacher (Hg.): Raub. Eigenverlag Jüdisches Museum
<b>Cooperation partner</b>	Wien Museum
<b>Admission</b>	Das Ticket ist an den beiden Ausstellungsorten Jüdisches Museum Wien, Museum Judenplatz und Wien Museum gültig.
<b>Visitor service</b>	<a href="mailto:info@jmw.at">info@jmw.at</a> , <a href="http://www.jmw.at">www.jmw.at</a>

The Jewish Museum Vienna is part of Wien Holding.

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Photo and press material of the current exhibitions is available at [www.jmw.at/presse](http://www.jmw.at/presse)

### **The Keystone Certificate for the Jewish Institute of the Blind**

JMV - The Jewish Institute of the Blind on Hohe Warte marked an internationally acclaimed milestone in education and training for the blind. It was founded in 1870 on the initiative of the poet, 1848 revolutionary, doctor, journalist, and archivist of the Jewish Community administration (IKG) Ludwig August Frankl. Prominent figures in Viennese society supported the construction and equipping of the institute, which was among the most progressive facilities of its type at the time worldwide. After the annexation of Austria to the German Reich, the institute was able to continue for a while under a different name. Under Nazi control, however, it evolved increasingly into a holding facility for disabled persons of all ages. Beginning in 1942, they were deported to extermination camps. The site ultimately became the property of the City of Vienna, which transferred the keystone certificate, plans, and documents, and also a bust of Ludwig August Frankl, to the Städtische Sammlungen (Municipal Collections) in 1943. In 2003 the Vienna Restitution Commission recommended that these objects be returned to the IKG.

WM - After the site of the Jewish Institute of the Blind was "Aryanized" and became the property of the City of Vienna, it was completely cleared in 1942 and given to a "social women's college." The "superfluous inventory" was assessed and sold to dealers. No buyers could be found for the keystone certificate, plans, documents, and a bust of the institute's founder Ludwig August Frankl. "Hauptabteilung G, Bauwesen" (Main Department G, Construction) transferred these objects in 1943 to the Städtische Sammlungen (Municipal Collections). In 2003 the Vienna Restitution Commission recommended that these objects be returned to the Jewish Community administration (IKG). The bust, plans, and documents were transferred that year. The two sections of the keystone certificate were initially untraceable, as they were listed in the inventory as having been "removed." Following intensive research and with a bit of good fortune, they were discovered intact in 2018 and given to the IKG archive.

### **Oscar Bondy's Sewing Box**

JMV - Oscar Bondy, a Czechoslovakian citizen, lived in Vienna and owned several sugar refineries in Czechoslovakia. During World War I, he had patriotically made his own home available for wounded soldiers. His apartment in Vienna contained an impressive art collection with works from various stylistic periods. After the annexation of Austria to the German Reich, his apartment was sealed, the collection secured, making it ineligible for export, and ultimately seized in 1939. Most of the works were earmarked for the planned "Führermuseum" in Linz and for museums in Vienna. The Städtische Sammlungen (Municipal Collections) was given a sewing box with views of Vienna, and several timepieces were destined for the Clock Museum. Bondy lived as of March 1, 1938, in Czechoslovakia and traveled with his wife to Zurich in May of that year. They fled to the USA, where he died in 1944 in New York. After 1945 the Städtische Sammlungen returned some items following a claim by an attorney hired by Bondy's widow Elisabeth. In 2003 the remaining objects held by the museum were returned in accordance with a recommendation by the Vienna Restitution Commission.

WM - Oscar Bondy's art collection was coveted by several museums. It was secured by order of the "Zentralstelle für Denkmalschutz" (Central Monument Protection Office) and appropriated in favor of the German Reich. The items were offered free of charge to public art collections. The Städtische Sammlungen (Municipal Collections) also expressed an interest, arguing that it wished to prevent the objects from being exported abroad. Apart from the sewing box with views of Vienna, it was given forty-two other items, along with twenty-two timepieces for the Clock Museum. After 1945 Bondy's widow Elisabeth hired an attorney to track down the collection items. Director Karl Wagner initially denied any knowledge of them, but in 1947 and 1949, he was obliged to return some objects. When systematic provenance research at the Wien Museum started, however, it still had works from the Bondy collection. They were finally restituted in 2003, and the sewing box with views of Vienna was repurchased.

### **The Dorotheum's Anonymous Spoils**

JMV - The Dorotheum benefited in many ways from the theft of objects from the Jewish population. In 1938 it became a central hub for the sale of looted objects of all kinds. Most of the auction items were provided by the Nazi authorities. The Dorotheum also organized auctions in the apartments or houses of evicted Jewish occupants. Moreover, as of March 1939, the institution obtained jewelry and precious metals handed in on the basis of the "Verordnung über den Einsatz des jüdischen Vermögens" (Regulation on the Use of Jewish Assets). More than 15,000 forced sales of this type took place, but the victims received only a fraction of the real value of the items. Between 1938 and 1945, the Städtische Sammlungen (Municipal Collections) acquired around 1,400 objects from the Dorotheum thought to have belonged to Jews. As the Dorotheum destroyed relevant documents in the 1960s and 1970s, it is difficult—if not impossible—today to identify the former owners.

WM - In September 1943, Hanns Blaschke, head of the "Kulturamt" (Culture Department) praised Karl Wagner, director of the Städtische Sammlungen (Municipal Collections), for his foresight after the Nazis came to power, saying that he had exploited the "resultant lively activity on the art market" to safeguard "the most precious art objects" for the city. Some of this "lively activity" included the many purchases at Dorotheum auctions, at which works of fine and applied art were acquired at giveaway prices, along with valuable furniture sold at auctions within the apartments and houses whose occupants had been forced to leave. Between 1938 and 1945, the Städtische Sammlungen (Municipal Collections) acquired around 1,400 objects from the Dorotheum thought to have belonged to Jews. As the Dorotheum destroyed relevant documents in the 1960s and 1970s, it is difficult—if not impossible—today to identify the former owners. To date, over one hundred objects have been identified and restituted.

### **Julius Fargel's Dual Function**

JMV - The "Verwaltungsstelle jüdischen Umzugsgutes der Gestapo" (Vugesta, Gestapo Office for the Disposal of the Property of Jewish Emigrants) in Vienna had a special status in the German Reich. Hoping to be able to take their household goods with them to their new destination, Jews stored their possessions with removal companies. Vugesta,

which was founded in 1940, “disposed of” these removal goods, depriving around 5,000 families of their last possessions. The removal goods were sold initially through the Dorotheum. As the auction house could not manage the huge volumes, open auctions were also held. Various assessors were consulted to determine the value of the individual objects. One of them was Nazi Party member Julius Fargel, a restorer in the Städtische Sammlungen (Municipal Collections). As an assessor, he had access to Jewish removal goods and gave or sold over 200 objects to the Historisches Museum der Stadt Wien (Historical Museum of the City of Vienna). The Vienna Restitution Commission recommended the restitution of all objects acquired by the museum through Fargel. As there are next to no indications of the former owners, it is difficult—if not impossible—to identify the legal successors.

WM - Karl Wagner, director of the Städtische Sammlungen (Municipal Collections), praised his employee Julius Fargel as “museum multiplier.” Starting in July 1939, Fargel worked there as painting restorer. He had previously been unemployed but had held various positions in the local Mariahilf section of the Nazi Party. After the annexation of Austria to the German Reich, he was recognized as an “Alter Kämpfer” (old comrade) and evidently rewarded with a new position. As of 1940, he also worked as an assessor for the “Verwaltungsstelle jüdischen Umzugsgutes der Gestapo” (Vugesta, Gestapo Office for the Disposal of the Property of Jewish Emigrants). In this function, he selected artworks to be given or sold to the Städtische Sammlungen. In this way, the Historisches Museum (Historical Museum) acquired several important works by various artists, including Max Oppenheimer and Koloman Moser. The Vienna Restitution Commission recommended the restitution of all objects acquired by the museum through Fargel. As there are next to no indications of the former owners, it is difficult—if not impossible—to identify the legal successors. In a small number of cases, the previous owners have been identified and the objects returned.

### **Siegfried Fuchs's Buttons**

JMV - The attorney Siegfried Fuchs had his legal office on Mölker Bastei, but he was also a passionate collector of seemingly unremarkable everyday household objects, which he bought cheaply in stores and at flea markets. Over the years, he compiled an impressive collection of walking sticks, buttons, and other fashion accessories. As of 1938, Siegfried Fuchs and 725 attorneys in Vienna defined under the Nuremberg Laws as “non-Aryan” were banned from working. Deprived of the means of earning a living, Fuchs was forced to sell his possessions to cover his living expenses and finance his escape. Six Viennese institutions, including the Städtische Sammlungen (Municipal Collections) acquired objects from his collection in this way. Fuchs managed to escape by a hazardous route via the Soviet Union to Shanghai, where he died in 1946. In 2002 the Vienna Restitution Commission recommended the restitution of the objects to his heirs. They were returned that same year.

WM - The attorney Siegfried Fuchs had a diverse collection of fashion accessories and publications about Vienna, which in 1938 attracted the attention of six Viennese museums and libraries. They all took advantage of his precarious situation as a result of the Nazi persecution to obtain objects from him cheaply. The Städtische Sammlungen

(Municipal Collections) was able to add to the fashion collection it was establishing at the time. The Vienna City Library acquired music manuscripts, sheet music, and other printed matter owned by Fuchs. Fuchs's case was one of the first to be the object of systematic provenance research, resulting in a recommendation by the Vienna Restitution Commission and the return of objects in 2002. The Wien Museum subsequently bought back the collection, this time by legal means, with the exception of a few souvenirs kept by the heirs.

### **Alexander Grosz's Timepiece Collection**

JMV - Alexander Grosz was born in Novi Sad. His mother came from a watchmaker's family, and two of his uncles, Max and Gezá Klumak, made precision timepieces and chronometers for the Austrian navy. Grosz perfected his watchmaking skills with them and with prominent workshops in Frankfurt am Main, Rome, Cairo, and Paris, before opening his own workshop in Vienna. He advised Marie von Ebner Eschenbach on her collection and collected timepieces himself. He also wrote numerous articles on the history of watchmaking and was an active member of the *Freundesverein des Wiener Uhrenmuseums* (Association of Friends of the Clock Museum). In 1938 a provisional administrator took over his business, sold the objects and embezzled the proceeds. The Clock Museum acquired seventy antique timepieces under favorable conditions, personally packed and collected by director Rudolf Kaftan. Grosz fled with his wife to the USA, where he died in 1940. After a complicated search for heirs over a period of fourteen years, the surviving timepieces were restituted.

WM - On October 28, 1938, Rudolf Kaftan, director of the Clock Museum, noted in his diary: "Timepieces collected from Alexander Grosz from 7.15 a.m. to 11 p.m." A former high school teacher, he became director of the museum in 1917, which was originally established with his own extensive collection. The seventy timepieces, mainly from the eighteenth and nineteenth centuries, he collected on that day formed an important addition to the collection. To protect the museum's holdings from air raids, the objects were moved in 1944 to safe places in Lower Austria. Towards the end of the war, thirty timepieces belonging to Grosz were lost through looting by the local population and by German and Soviet troops. The systematic provenance research was able to identify only forty of the original timepieces. As Grosz's daughter had died childless, the search for legal successors was very complicated. It took fourteen years before the items were finally restituted in 2017.

### **Moriz Grünebaum's Cut-Out Sheets**

JMV - The jurist Moriz (Ritter) von Grünebaum converted to Catholicism at an early age. After completing his doctorate, he entered the service of the *Niederösterreichische Statthaltere* (Lower Austrian Governor's Office) and became librarian of the *k. u. k. Statistische Zentralkommission* (Imperial and Royal Main Statistics Commission). In 1925 he transferred to the University of Vienna Library and in 1931 to the Academy of Fine Arts, where he retired four years later as State Librarian First Class. He was an enthusiastic collector of "Mandlbögen" Biedermeier cutout sheets with theater sets and characters in plays, or folk life motifs. After the annexation of Austria to the German Reich, Grünebaum had to declare his assets, consisting almost entirely of his "Mandlbögen." After his wife Laura's death in 1940, he moved with his aged mother to his

sister's home in Grinzing. From there the family was forced to move to a collective apartment in Herminengasse. In August 1942, Grünebaum was deported to Theresienstadt, where he died as a result of the inhuman conditions. His mother and sister had been murdered a short time before in Maly Trostinec.

WM - In 1938 Moriz (Ritter) von Grünebaum's "Mandlbögen" (cutout sheets) aroused the interest of the "Institut für Denkmalpflege" (Institute for Monument Preservation), which contacted the "NiederdonauSammlungen" (Lower Danube Collections), the presentday Museum Niederösterreich. Two years before his deportation in 1942, Grünebaum was obliged to store his collection, with a handwritten list of items, with Spedition J. Z. Dworak junior, where the "Mandlbögen" survived the Nazi period. After the war, items from Grünebaum's collection appeared regularly on the Vienna art market. In this way, Versteigerungshaus S. Kende sold several lots of "Mandlbögen" by auction to the Historisches Museum (Historical Museum). When a restitution researcher at the Albertina came across works owned by Moriz Grünebaum a few years ago, the Wien Museum also started to look at its holdings and discovered 1,500 sheets that had belonged to him. In February 2017, the Vienna Restitution Commission recommended their return. After a lengthy search, they were handed over to Grünebaum's heirs in 2021.

### **Alfred Hofmann's Wiener Werkstätte Archive**

JMV - Alfred Hofmann was one of the last three managing directors of the Wiener Werkstätte. He introduced drastic economy measures in an unsuccessful attempt to revive the company, which was in dire financial straits as a result of the economic crisis and high postwar inflation. He was appointed to liquidate the company in 1932 and tried in vain to sell the Wiener Werkstätte design archive. Some of the archive and many printed fabric samples were stored in the factory of the textile manufacturer Bernhard Altmann. After the annexation of Austria to the German Reich, they were "secured" by the City of Vienna and given to "Haus der Mode" (House of Fashion), a Nazi establishment. Hofmann managed to escape to the USA in 1940. After the "Haus der Mode" was dissolved in 1945, the printed fabric samples were transferred first to the Fashion School in Hetzendorf and then to the Historisches Museum der Stadt Wien (Historical Museum of the City of Vienna). In 2013 the Vienna Restitution Commission recommended that they be returned to the legal heir.

WM - In 1954 the Historisches Museum der Stadt Wien (Historical Museum of the City of Vienna) obtained seventytwo printed fabric samples from the Fashion School in Hetzendorf that had originally been part of the Wiener Werkstätte design archive. These samples are an important material legacy of the history of the Wiener Werkstätte. Alfred Hofmann, one of the company's last managing directors, attempted after 1945 to recover the archive and printed fabric samples. The drawnout negotiations with the Historisches Museum were ultimately inconclusive, and the archive was transferred to the Museum of Applied Art. The printed fabric samples remained with the Historisches Museum. In 2012 the Beirat des Bundes (Federal Advisory Council) advised against the restitution of the archive. In 2013, however, the Vienna Restitution Commission recommended the return of seventytwo printed fabric samples to the legal heir. The fabrics were restituted in

2016. The heir kept six and donated the other sixtysix to the Wien Museum fashion collection.

### **Hans Klinkhoff and The Emperor's Gratitude**

JMV Hans Klinkhoff did not have an easy start to life. Born in 1882 in Vienna, he was given to the foundling house right after his birth and was baptized there. His mother reclaimed him a few days later, after which she married his biological father according to the Jewish ritual. The couple divorced soon afterwards, but the father acknowledged the child and provided financial support. Klinkhoff completed training as a technician and served during World War I in the AustroHungarian navy in Pula. During this time, he met the painter Ludwig Koch, who included him in his patriotic painting *The Emperor's Gratitude*. Klinkhoff acquired the picture and sold copies of it throughout the monarchy. Between the wars, he specialized in the manufacture of control engineering equipment and thermostats, obtaining prestigious orders, including the control technology for the Amalienbad indoor swimming pool. His company was liquidated by the Nazi authorities in 1938. Klinkhoff and his family managed to flee via Italy to Canada. The painting *The Emperor's Gratitude* was seized in his home and acquired in 1943 by the Städtische Sammlungen (Municipal Collections). It was returned in 2009 to Klinkhoff's successors, who donated it to the Wien Museum.

WM - At the start of World War I, the Städtische Sammlungen (Municipal Collections) began by order of Mayor Richard Weiskirchner to establish a "World War collection," the aim of which was to record the patriotic efforts of this "glorious" era for posterity. In 1943 the painting *The Emperor's Gratitude*, which had been seized in Hans Klinkhoff's home, was an ideal addition to this World War collection. The fact that the picture had great significance for the Klinkhoff family, who were patriotic Austrians, now became meaningless. In 2008 Hans Klinkhoff's successors contacted the Wien Museum after coming across the painting through online lists of suspicious acquisitions during the Nazi period. In accordance with a recommendation by the Vienna Restitution Commission, the painting was returned to the family in 2009, who then donated it to the Wien Museum.

### **Wilhelm Kux's Beethoven Bust**

JMV - The banker Wilhelm Kux had already embarked on a successful career in finance before World War I. He cultivated close relations between the wars with leading politicians in Austria and Czechoslovakia and had also taken Czechoslovakian citizenship. He was known as the "leftwing" banker on account of his friendship with City Councillor for Finance Hugo Breitner and his handling of Red Vienna's financial affairs. His true passion, however, was music. Kux was an active member of the board of the Gesellschaft der Musikfreunde (Society of Music Friends), organized concerts in his own home, supported young musicians, and collected string instruments and music autographs. In the 1920s, he acquired a Beethoven bust by Franz Klein, the only one to have been made from a life mask of the composer. As a Czechoslovak citizen, Kux was able to secure most of his assets and take some valuable works of art and collection items with him in exile to Switzerland. Before he left, however, his Beethoven bust had attracted the interest of the Nazi authorities. It was prohibited from export and purchased



by the Städtische Sammlungen (Municipal Collections) at a price well below its true value.

WM - The Beethoven bust was commissioned in 1812 by the Vienna piano makers Nannette and Andreas Streicher and completed from a life mask of the composer. It was used as a model for many subsequent depictions of Beethoven. It attracted the interest of the Nazi authorities when they discovered it in the home of Wilhelm Kux. The sculpture was entered in the "list of national treasures." This meant that, although Kux was a Czechoslovakian citizen, he could not take the bust with him into exile and was forced to offer it for sale to the Städtische Sammlungen (Municipal Collections) at a giveaway price. The museum claimed that the bust was "unsellable" and that its purchase was "absolutely necessary" because the museum did not have any Beethoven relics. Kux died in Switzerland in 1965. The sixteen heirs designated by him, and their successors, are dispersed throughout the world. Although the Restitution Commission already recommended the return of the bust in 2008, the heirs are still being identified today. Currently, an arrangement with one of the 200 eligible successors is being made.

### **Jenny Mautner's Biedermeier Furniture**

JMV - Jenny Neumann's family was one of the leading silk traders in Vienna. In 1876 Jenny married the businessman Isidor Mautner, who had gradually built up one of the largest textile companies in the monarchy. Jenny had diverse cultural interests and was well known as a salon hostess. Highranking representatives of the art and business worlds and the diplomatic corps met in her townhouse and villa, the former Geymüllerschloß. Jenny Mautner was an enthusiastic collector of Viennese Biedermeier furniture and pictures, contemporary art, and handicraft objects. After the Mautner textile empire collapsed in the wake of the economic crisis in the 1920s, she was left solely with the heavily mortgaged villa in Pötzleinsdorf. She died on April 9, 1938, just a few weeks after the annexation of Austria to the German Reich. Her heirs were required to declare the entire estate and sold interior furnishings to pay outstanding debts. At an auction of "valuable Biedermeier furniture and accessories from a Biedermeier residence in Pötzleinsdorf" in 1938, the Städtische Sammlungen (Municipal Collections) acquired a large number of objects on the most favorable terms. The daughters Katharina and Marie managed to flee, but the elder son Stephan is thought to have been murdered in Auschwitz.

WM - The Städtische Sammlungen (Municipal Collections) acquired a number of items of furniture on December 9 and 10, 1938, at a "voluntary auction of valuable Biedermeier furniture and accessories from a Biedermeier residence in Pötzleinsdorf." It must have been clear to all involved that the furniture was from the Mautner family and that the auction was not really "voluntary." Until their bankruptcy in 1928, the Mautners had owned the largest textile empire in Austria. As a hostess, Jenny Mautner, wife of the founder Isidor, had injected new life into salon culture. In a report by the municipal authorities in 1938, the Nazi administration proudly announced that the cheap purchase of valuable interior furnishings from the Biedermeier Schloß was the greatest achievement "in the area of Alt Wiener interior design." The Mautners were not mentioned by name. In 2005 the Vienna Restitution Commission recommended that the

items be returned to the heirs. After the restitution, the Wien Museum purchased a large number of culturally and historically important pieces of furniture, this time as a legal business transaction.

### **Johann Strauss's Estate**

JMV - After the death of the composer Johann Strauss the Younger in 1899, two major collections commemorating the legacy of the "Waltz King" were established: the Strauss Simon and the Strauss-Meyszner collections. The Strauss-Simon collection belonged to Louise Deutsch, the younger sister of Johann Strauss's third wife Adele. She was married to the music publisher Josef Simon, who died in 1926. After Louise had fled to Switzerland in 1938, the Strauss-Simon collection was secured in 1939 and "taken into custody" by the Städtische Sammlungen (Municipal Collections). The Strauss-Meyszner collection was part of Johann Strauss's direct estate inherited after his death by his wife Adele and her daughter Alice. This collection was seized by the Gestapo in 1939. Alice escaped deportation through her marriage to an "Aryan," the officer Rudolf Meyszner. She died in Vienna in 1945. After World War II, the heirs to both collections demanded the return of the objects. In 1952 an agreement was reached. The Strauss-Meyszner collection was donated to the City of Vienna in return under duress for authorization to export a few valuable original scores. In 2001 the Vienna Restitution Commission therefore recommended the return of this collection.

WM - The estate of Johann Strauss the Younger—the Strauss-Simon and Strauss-Meyszner collections—was acquired by the Städtische Sammlungen (Municipal Collections) and Vienna City Library. On account of her collection, Alice Meyszner, the daughter of Strauss's third wife Adele, was the target of vicious attacks by the antisemitic smear sheet *Der Stürmer*. The collection was seized in 1939. After World War II, the heirs to both collections demanded the return of the objects. In July 1952, an agreement was reached regarding the acquisition of part of the Strauss-Simon collection and the return of valuable manuscripts to the legal heirs. The Strauss-Meyszner collection was donated to the City of Vienna, and permission was granted "in return" for the export of a few valuable autographs. In 2001 the Vienna Restitution Commission recommended that the Strauss-Meyszner collection be returned, because the donation had been tied to export approval for other items in the collection. Following intensive negotiations, the collection was purchased in 2001, this time legally.

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