

The Tapestry Winter

Hugo Daniel and Elisabeth Andriessse deposited not only their Old Masters collection for safekeeping in the Musées royaux d'Art et d'Histoire on December 12, 1939, but also their textile collection a week later, on December 20, 1939. The confirmation receipt lists five tapestries and 17 Oriental rugs, including the 18th century tapestry *Winter*:

“Tapisserie de Bruxelles XVIII siècle caractérisée par le personnage à deux têtes Janus. Style Louis Van Schoor.”

When the Devisenschutzkommando Belgien seized the Andriessse collection on November 28, 1941, it also seized their tapestries and rugs. Like the Netscher and Ruysdael paintings, the Belgian looting agency then handed over the tapestry *Winter* to the Einsatzstab Reichsleiter Rosenberg (ERR). The ERR then transported the tapestry to its headquarters in Paris on March 10, 1942, where it was inventoried and photographed. Hermann Goering selected the tapestry the same day for his private collection. As with the paintings, the tapestry was documented and photographed. The tapestry was transferred as part of the Goering collection to Bavaria, where Goering owned prestigious homes near other such residences of the Nazi elite. The Monuments Men and Women division of the U.S. Army found the tapestry in

Berchtesgaden and brought it on August 3, 1945, to the Munich Central Collecting Point (CCP). There, the tapestry was again meticulously documented. On October 10, 1946, the Munich CCP sent the tapestry back to Belgium.

Elisabeth Andriessse returned to Brussels after the war in August 1946 to begin claiming her looted assets. She was supported by Belgian officials working for the Office Récupération Belge des Oeuvres d'Art en Allemagne (O.R.E.), as well as museum experts. After her return to New York, Elisabeth Andriessse received a letter on January 13, 1947, from Chief Conservator Henri Lavachery of the Musées royaux d'Art et d'Histoire, informing her that one of her tapestries was recovered and was being kept safely in his museum. She replied with a handwritten letter: “I cannot tell you how happy I was to receive your letter... regarding the discovery of one of my tapestries...” Elisabeth Andriessse returned to Brussels again in September 1948, where she inspected her recovered works of art, including the tapestry in question. Following a personal meeting on September 10, 1948, with Chief Curator Henri Lavachery, she suggested she might donate the *Winter* tapestry to the museum in memory of her husband Hugo Andriessse. The donation was

Brussels, ca. 1710/18th century

Winter

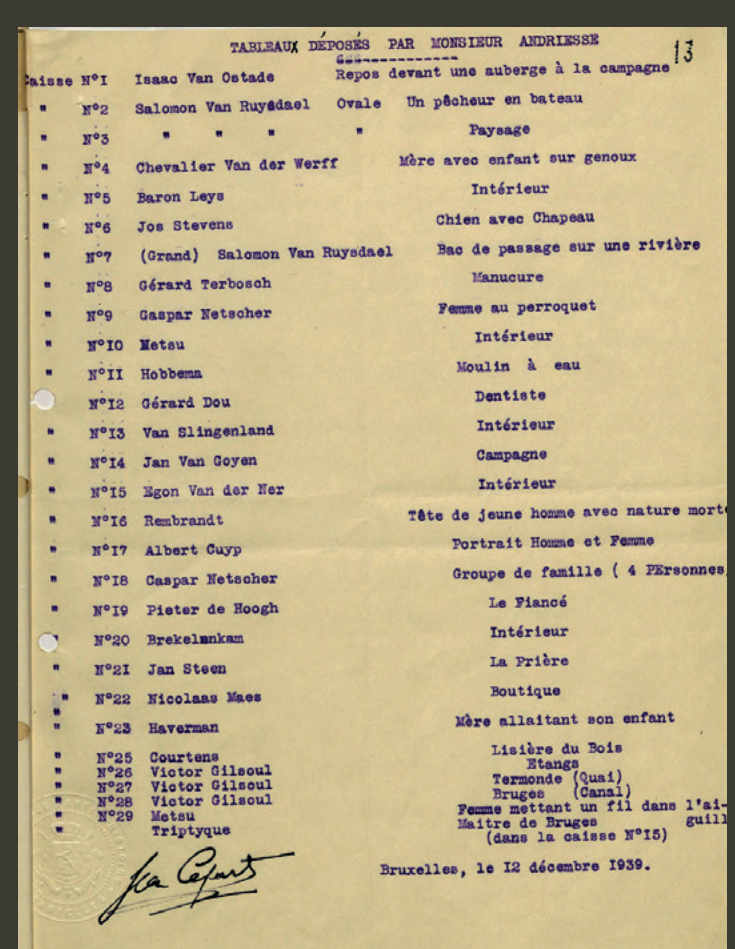
Alternating titles: *HIEMS*

Style of Louis van Schoor
Mythological scene with figure wearing a Janus head
380 x 345 cm (340 x 365/350 x 365)
Wool, silk and metal thread

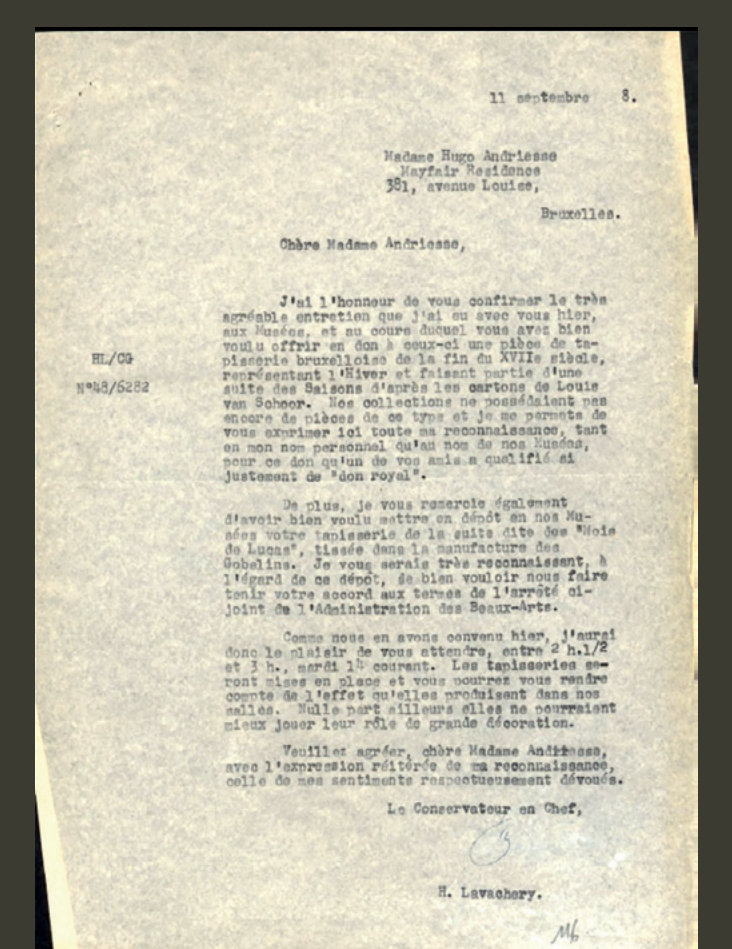
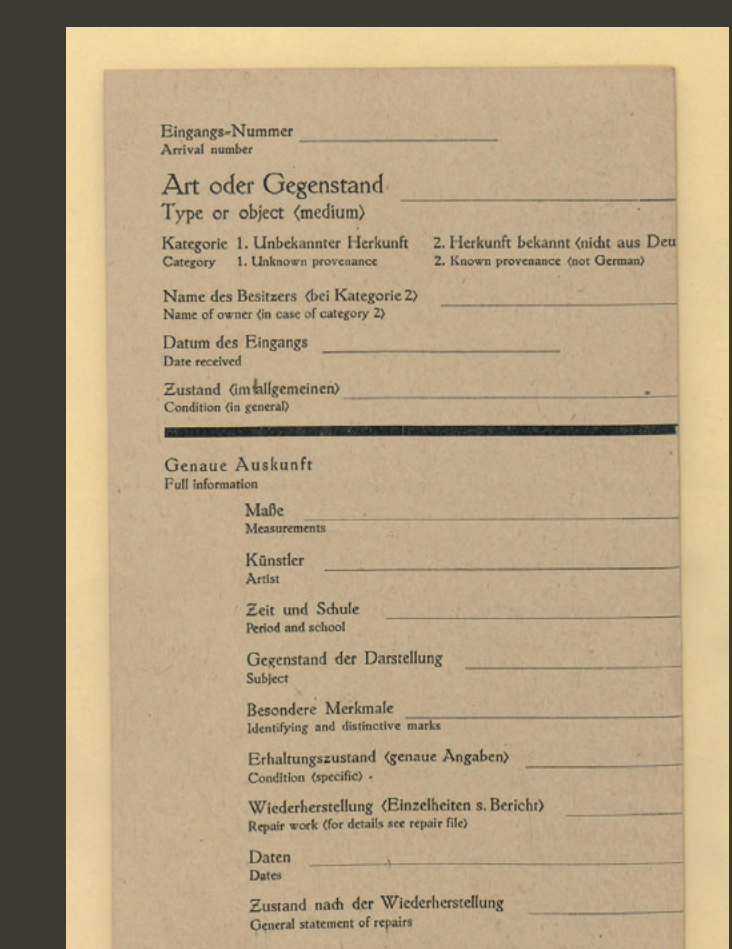
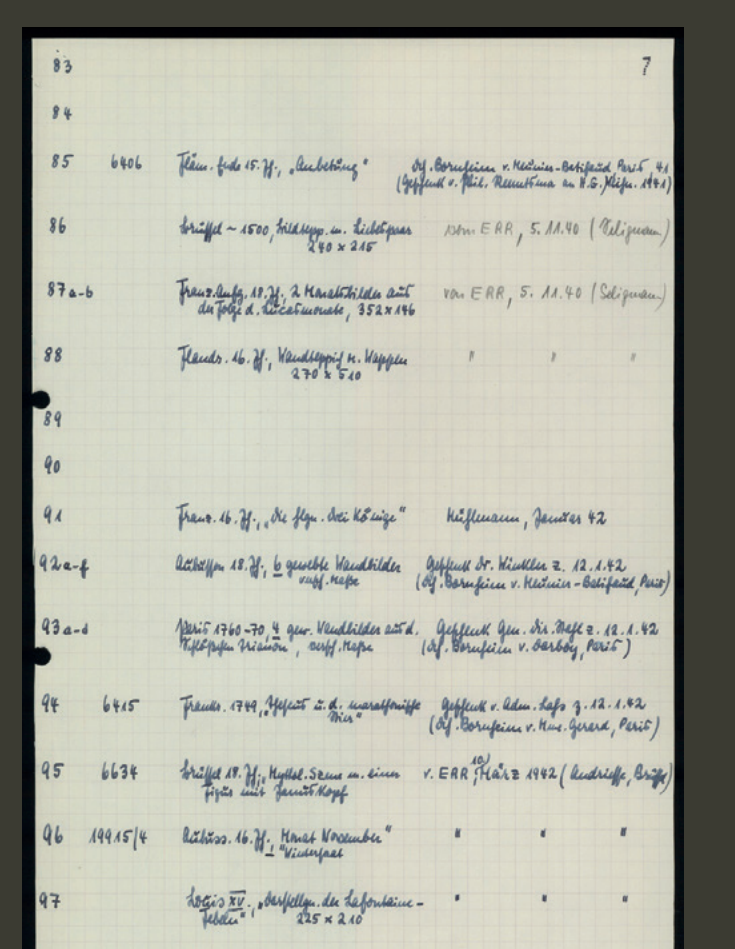
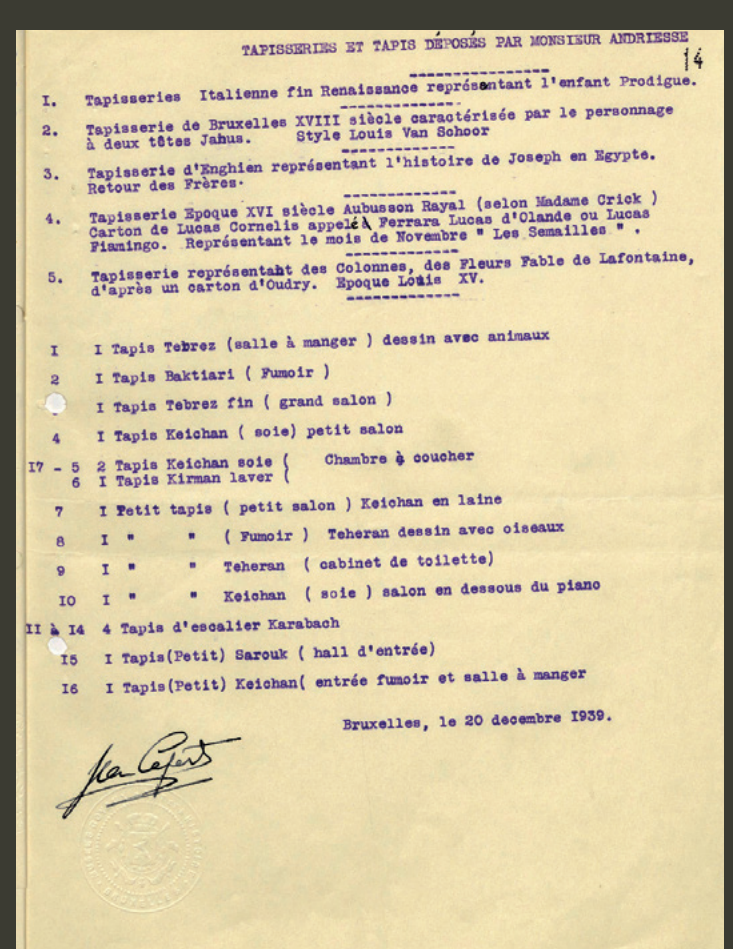
Signature:
• HA 30
• H.G.
• Mii 6634/Berchtesgaden 1586
• Td 95/Ta 111
• F 67

accepted, and the contract was signed on September 21, 1948. Later that year, Elisabeth Andriessse asked the museum to put a label next to the donated tapestry with the following text: “Donation by Elisabeth Andriessse in memory of her husband, Hugo Andriessse, September 1948.”

The tapestry is a testament to the memory of the Andriesses and their cultural contributions in Brussels. Today, it is owned by the same museum the Andriesses charged with its safekeeping. Although the museum could not protect the tapestry from looting by Nazi collaborators, museum staff after the war supported Elisabeth Andriessse in her successful quest to locate and reclaim her collection. It is currently not on display.



01

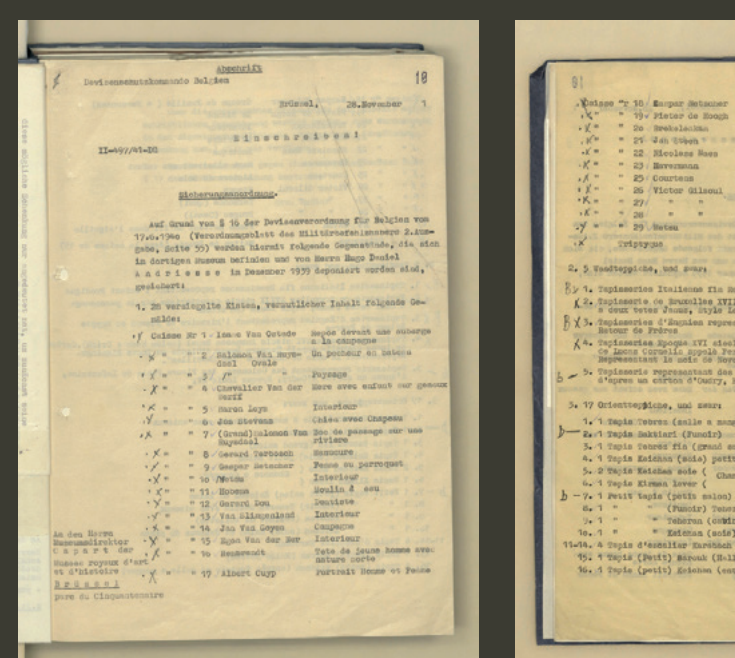


01 — Confirmation of storage of Hugo Andriessse's paintings in the Musées royaux d'Art et d'Histoire, Brussels, signed by Jean Capart, December 12 and December 20, 1939, Bundesarchiv Koblenz, B 323/266.

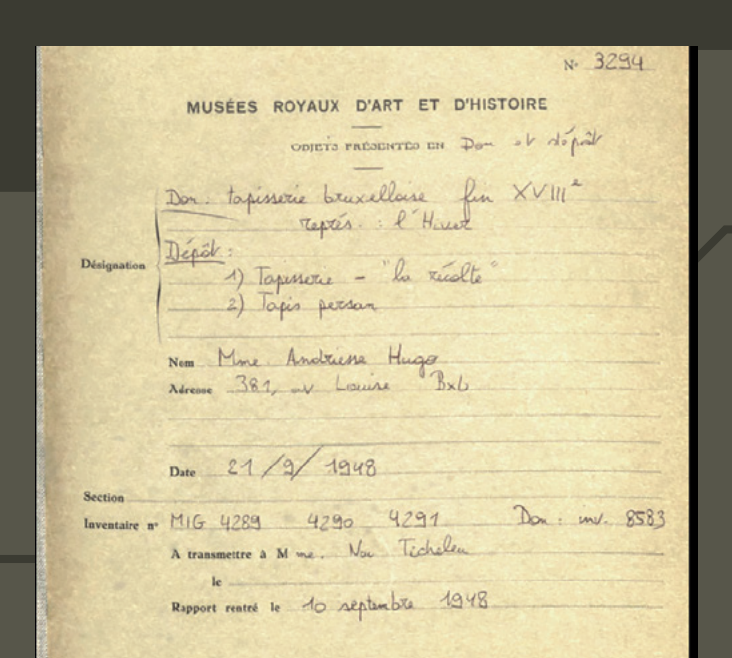
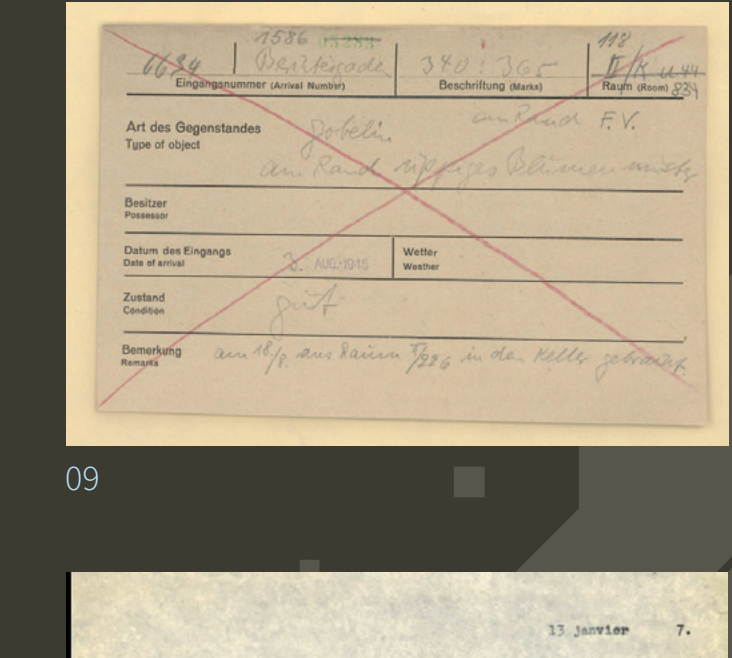
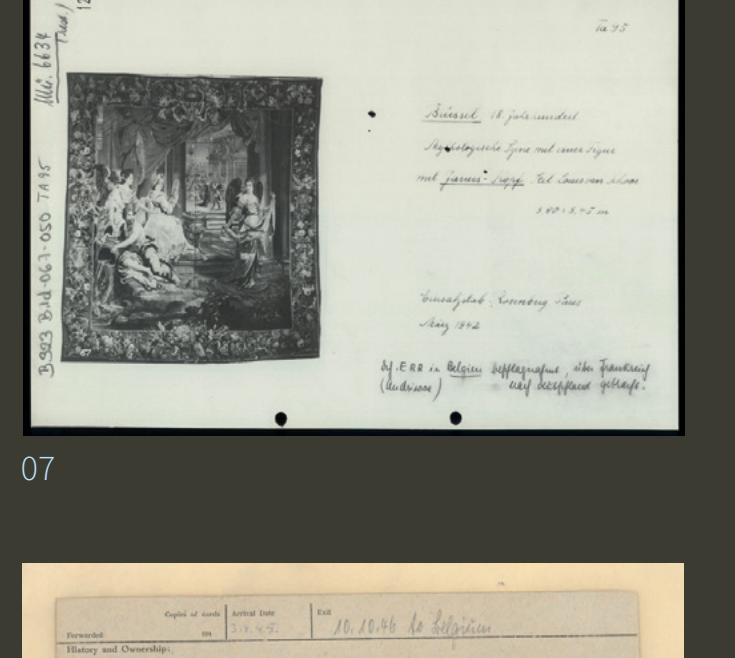
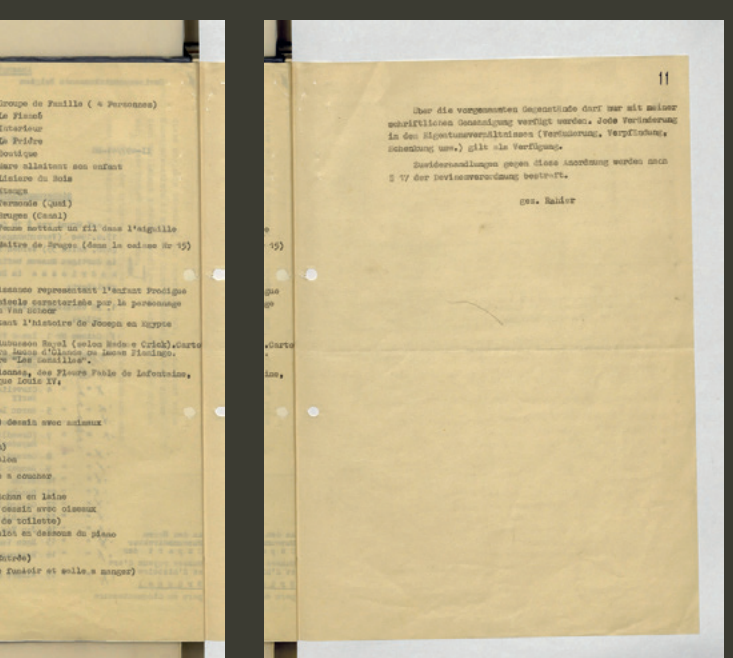
02 — “Security Order” for the Collection of the Dutch Jew Hugo Daniel Andriessse by the Devisenschutzkommando Belgien in Brussels, November 28, 1941, Bundesarchiv Koblenz, B 323/266.

03 — Transport receipt for the Andriessse collection to the Jeu de Paume in Paris by the Einsatzstab Reichsleiter Rosenberg, dated March 10, 1942, Bundesarchiv Koblenz, B 323/266.

04 — ERR Photograph of the tapestry, referencing the Andriessse collection, Zentralinstitut für Kunstgeschichte, Munich.



02



05 — Einsatzstab Reichsleiter Rosenberg (ERR) inventory card file for the tapestry, NARA.

06 — Hermann Goering acquired the tapestry from the Einsatzstab Reichsleiter Rosenberg on March 10, 1942, Bundesarchiv Koblenz, B 323/68.

07 — Photograph and inventory entry of the tapestry in the Goering Collection, Bundesarchiv Koblenz, B 323/67.

08 — Property card for the tapestry at the Munich Collecting Point, Bundesarchiv Koblenz, B 323/658.

09 — The Munich Collecting Point card for incoming objects for the tapestry, Bundesarchiv Koblenz, B 323/615.

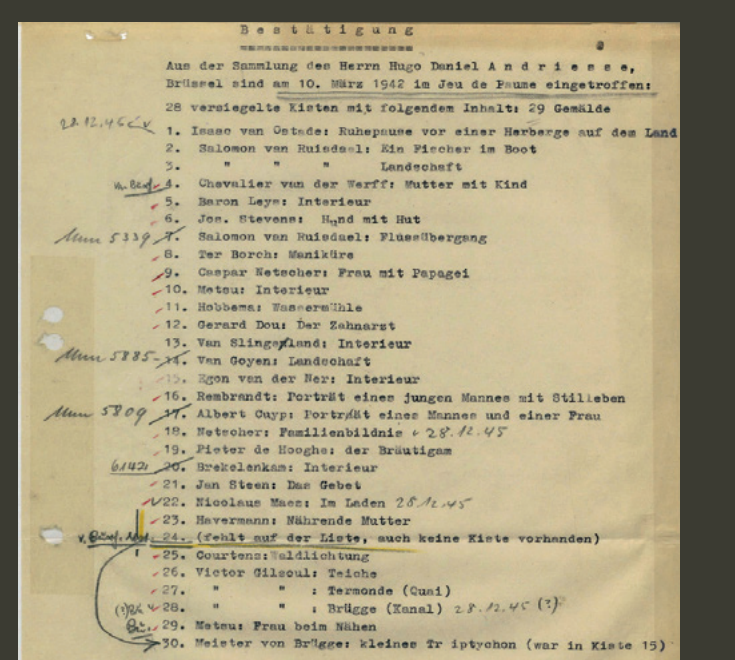
10 — Letter informing Elisabeth Andriessse of the recovery of the tapestry, January 13, 1947, Archives des Musées royaux d'Art et d'Histoire.

11 — Letter by Elisabeth Andriessse on the recovery of her tapestry, January 1947, Archives des Musées royaux d'Art et d'Histoire.

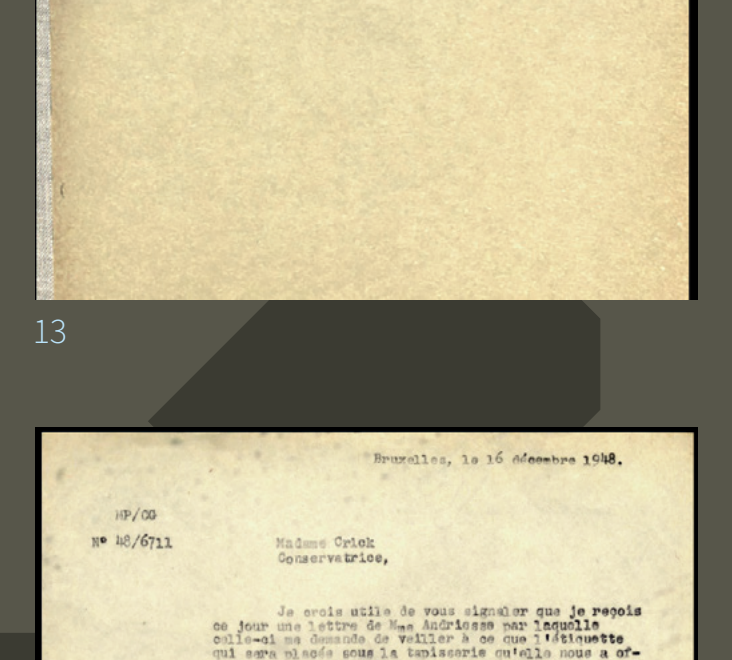
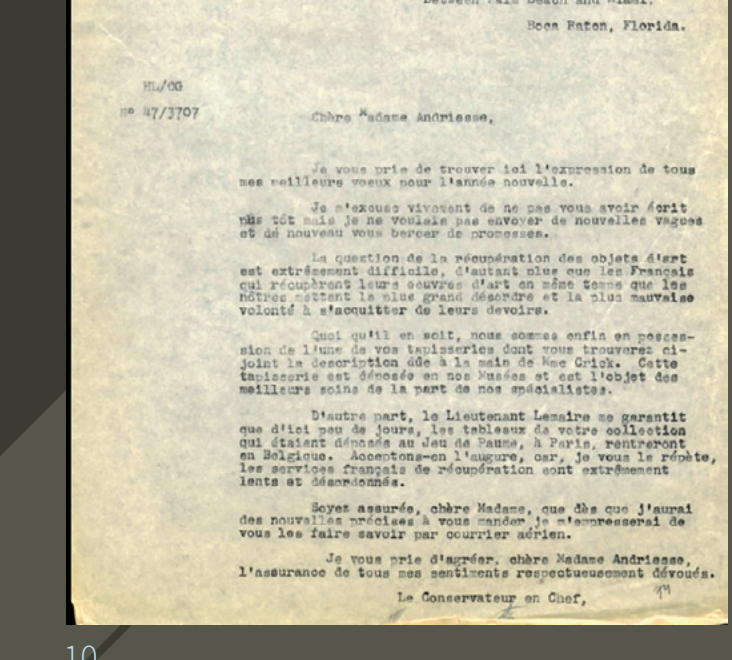
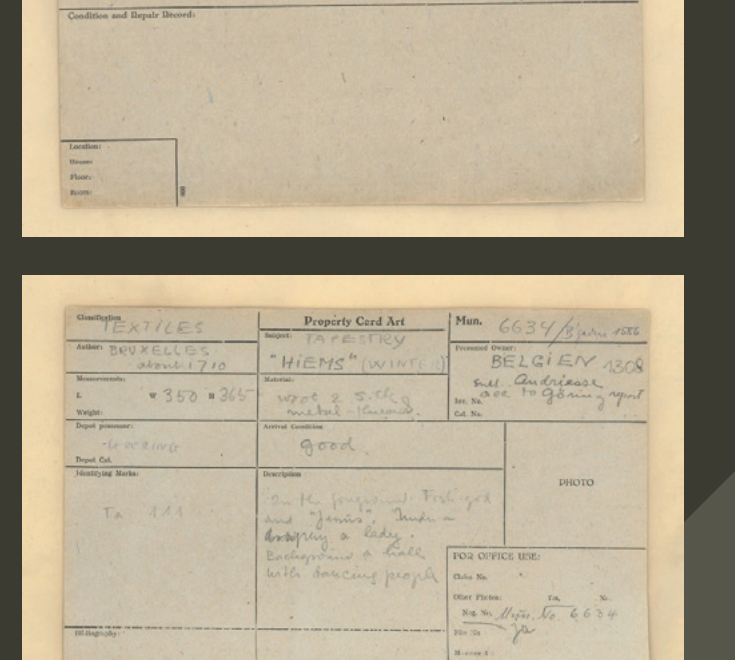
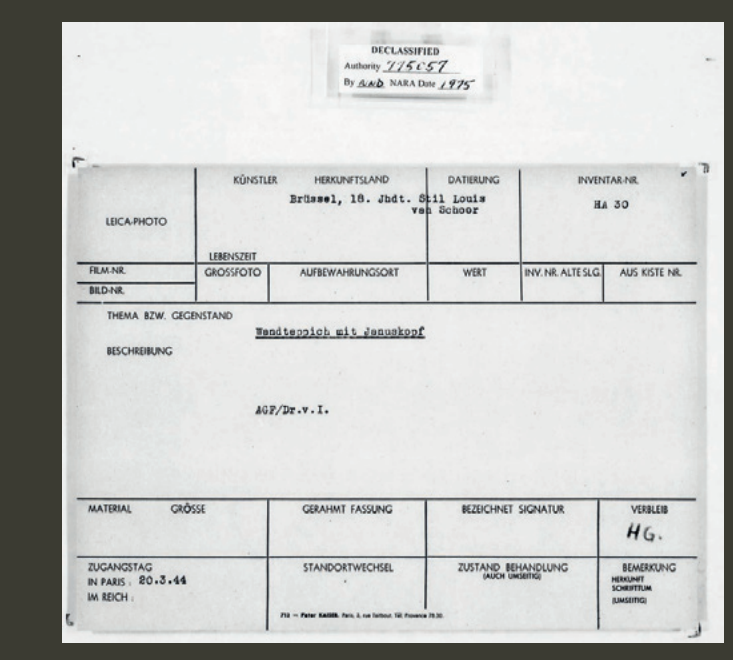
12 — Letter by Henri Lavachery to Elisabeth Andriessse, dated September 11, 1948, regarding the donation of the tapestry, Archives des Musées royaux d'Art et d'Histoire.

13 — Donation agreement between Madame Hugo Andriessse and the Musées royaux d'Art et d'Histoire, September 21, 1948, Archives des Musées royaux d'Art et d'Histoire.

14 — Note informing the conservator Madame Crick on the label for the tapestry, December 16, 1948, Archives des Musées royaux d'Art et d'Histoire.

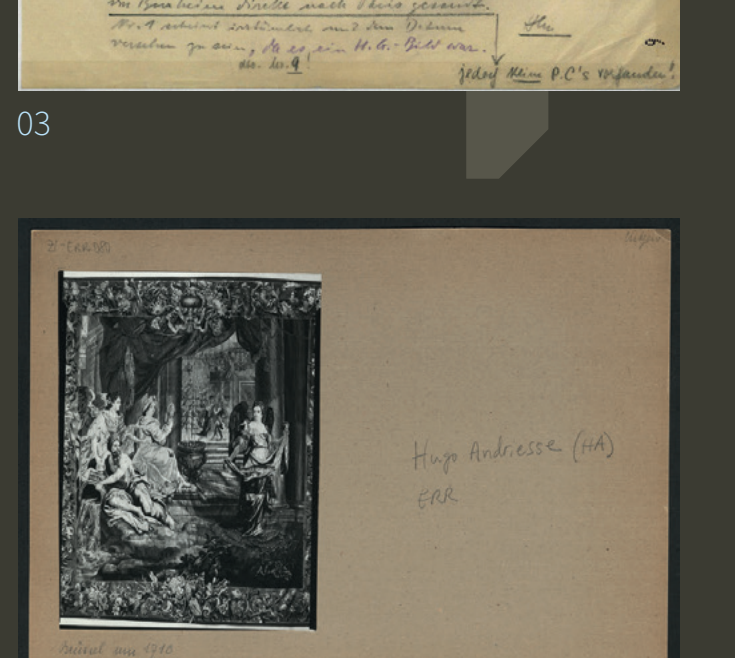


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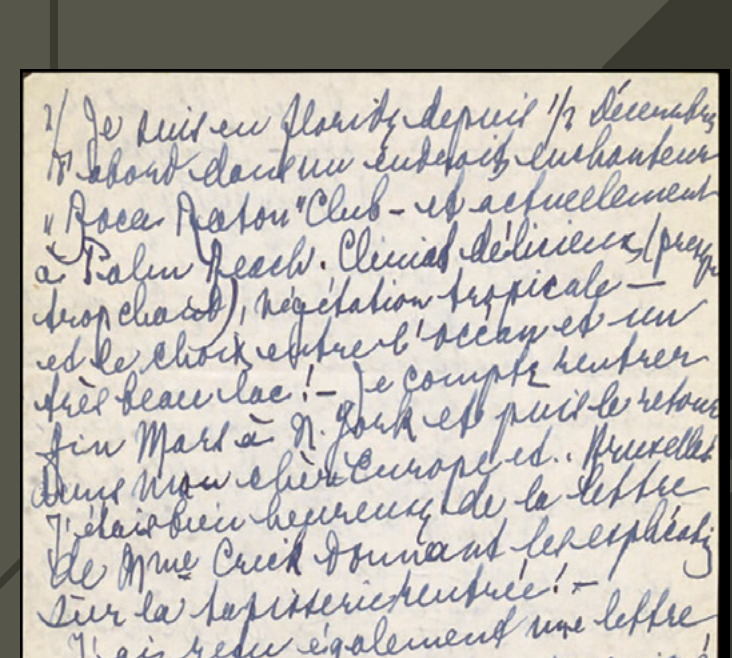
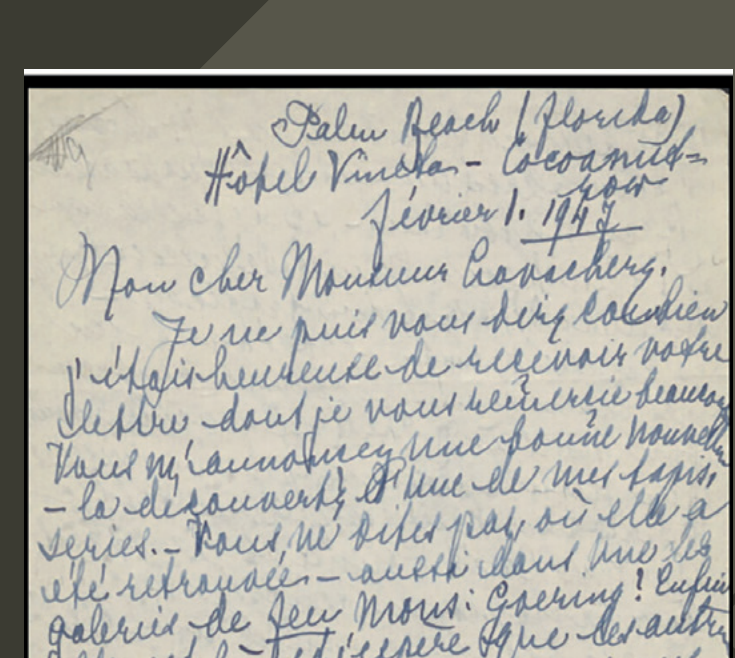
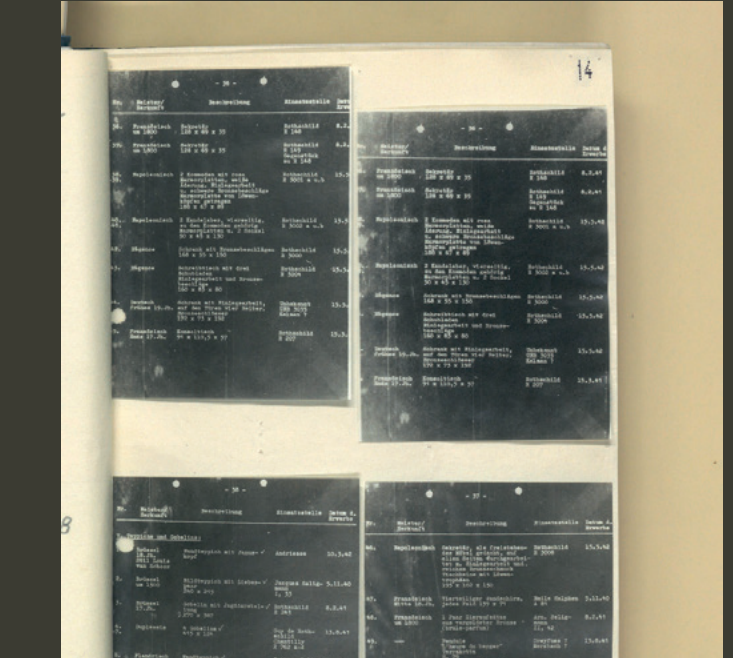


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