

Stolen Jewish Legacies:

The Fate of the Andriesse Collection

**This exhibition tells
the story of the looting
of the Andriesse
collection in Brussels**

This exhibition traces the lives and cultural impact of the Dutch-Belgian Jewish couple Hugo Daniel Andriesse (1867-1942) and Elisabeth Andriesse (1871-1963), whose significant contributions to European cultural heritage were long neglected.

The Andriesses were socially prominent benefactors of charitable institutions in prewar Brussels and committed collectors of Old Master paintings and textiles. This exhibition retrieves the story of their lives and the fate of their collection, which was looted in 1941 by Nazi-occupation officials in Belgium. Hugo Daniel and Elisabeth Andriesse lived for more than 40 years in Brussels. Following their persecution by the Nazi occupation authorities, they managed to flee to the United States from Europe but without their valuable art collection and private belongings. Although much of the collection was returned to the Andriesse family after World War II, some of the collection remains missing.

This exhibition tells the story of the looting of the Andriesse collection in Brussels and its subsequent distribution by the Nazi government-sanctioned looting agency, the Einsatzstab Reichsleiter Rosenberg (ERR), to top members of the Nazi elite, including Commander-in-Chief of the Luftwaffe Hermann Goering. The exhibition reconstructs the biographies of the Andriesse couple and offers case studies on the varied fates of four stolen objects from their collection. At the November 7, 2024, exhibition presentation at the Jewish Museum of Belgium, a book that formerly belonged to Elisabeth Andriesse was presented to her legal heirs.

The project demonstrates how archival material can help in reconstructing the lives and fates of Holocaust victims. It highlights both the dimensions of the pan-European theft of Jewish cultural property, as well as the integral role of cultural plunder in the planning of the genocide of the Jews.

Curator:
Anne Uhrandt,
Research and
Documentation
Officer JDCRP



For a full view of all
references related to
each panel of the
exhibition, please use
this QR code:

The Andriesses

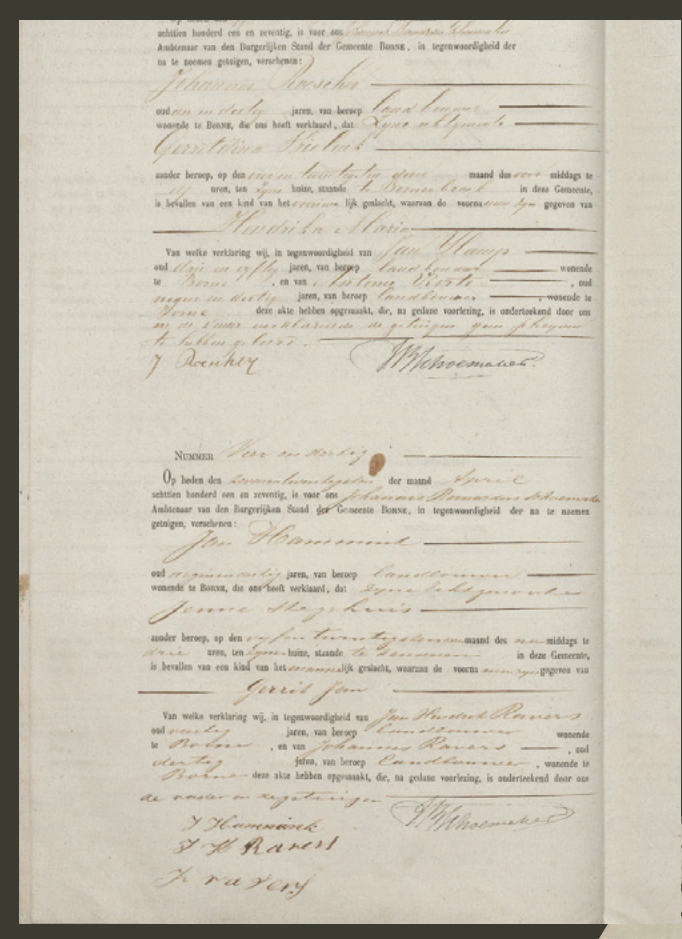
Hugo Daniel Andriesse (1867-1942) was born on April 9, 1867, in Vlissingen, Netherlands to merchant Ruben Andriesse (1826-1897) and Elisabeth Nathan (1834-1911), the third of their five children.

Elisabeth Jacoba Spanjaard (1871-1963) was born on April 26, 1871, in Borne, Netherlands to textile factory owner David Spanjaard (1840-1917) and Dina Prins (1845-1923), the fourth of their six children.

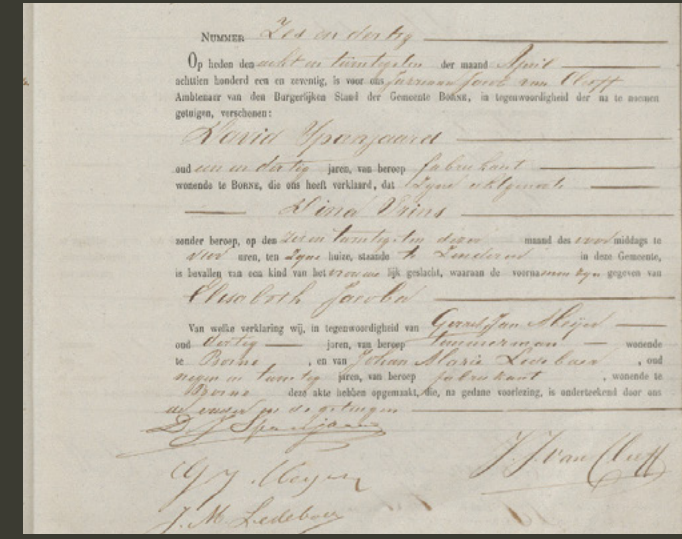
Though not much is known about Elisabeth Andriesse's early years, Hugo Daniel Andriesse's early life can be traced through archival material. He was born in Vlissingen, the Netherlands, in 1867. In 1883 he moved to Tiel/Gelderland, leaving soon afterward for Berlin, Germany, in October 1884. Five months later in 1885, he returned to his hometown Vlissingen and stayed for four years, moving to Rotterdam in 1891. In 1885, four years later, Hugo Andriesse moved to Brussels, Belgium.

After moving to Brussels, Hugo Daniel Andriesse, 28 years old, married Elisabeth Jacoba Spanjaard, 24 years old, on April 8, 1896, in her hometown, Borne in the Netherlands. They published a newspaper announcement of their engagement two weeks before their marriage.

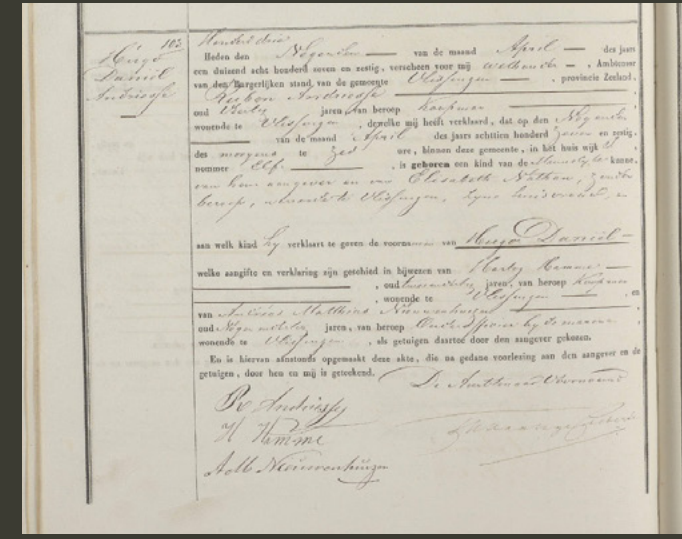
At the time they married, Hugo was already the director of the butter and margarine Van den Bergh Ltd. factory. In his pre-Brussels years, he had worked together with his brother Leo J. Andriesse in Amsterdam, where Leo had a shop that sold margarine and fats, located at Kromme Waal 14. In an advertisement in an exhibition catalogue for bakery goods, there is prominent mention of the Andriesse brothers' shop as the general agent for Simon van den Bergh, Margarine Manufacturer Rotterdam and Cleve. Hugo became the director of the newly opened Brussels branch. Samuel van den Bergh (1864-1941), its Jewish owner, was Hugo's relative and friend. Under Hugo Daniel Andriesse's leadership, the branch became one of Belgium's most important margarine and butter manufacturers.



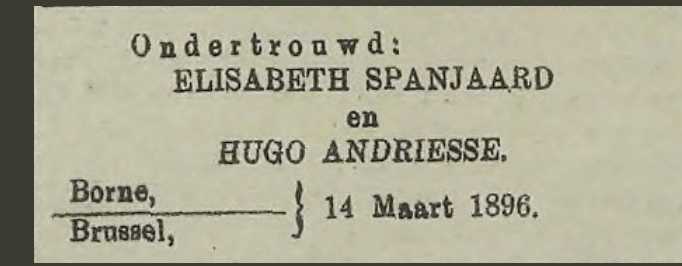
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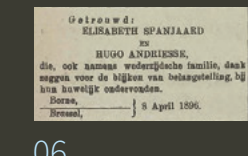
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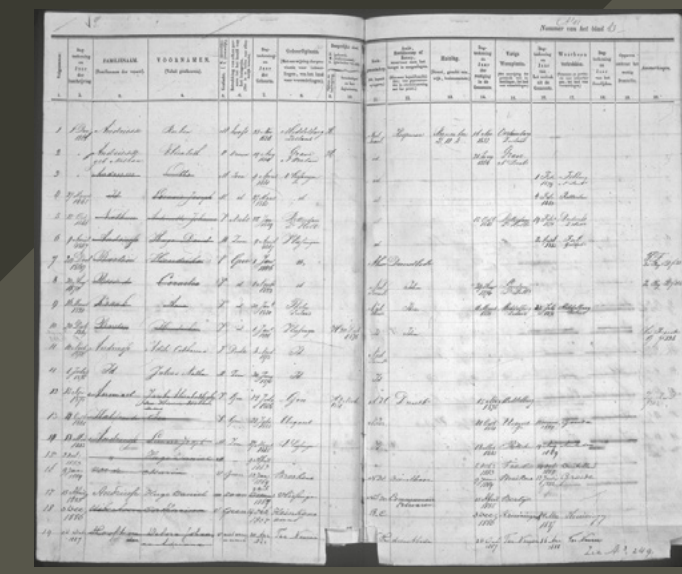
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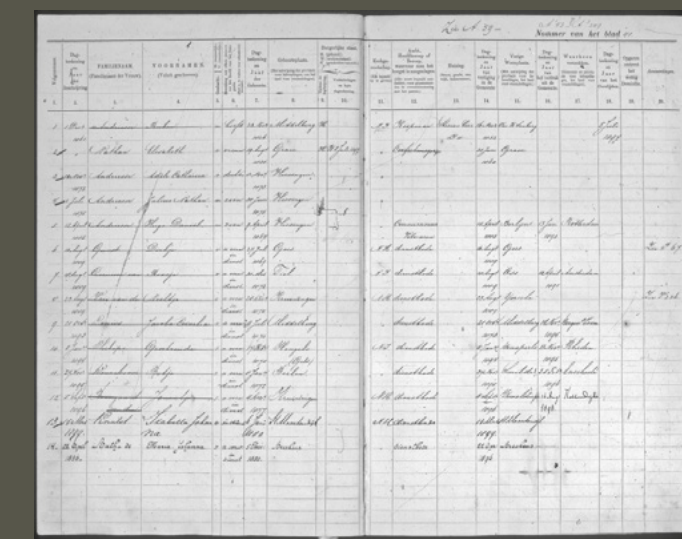
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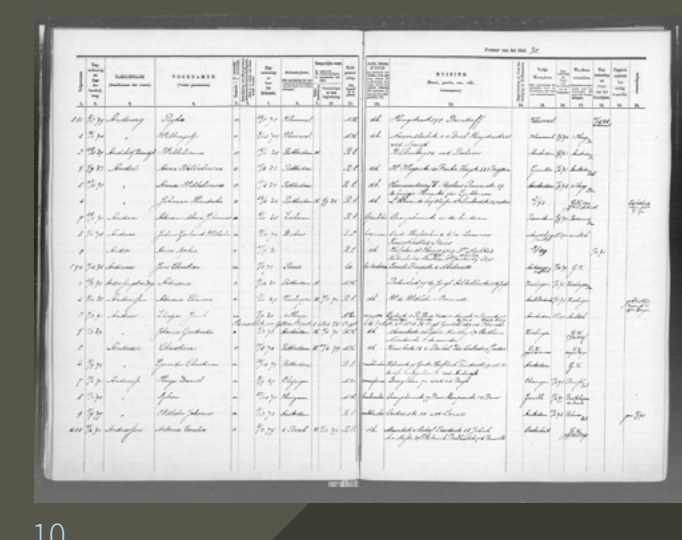
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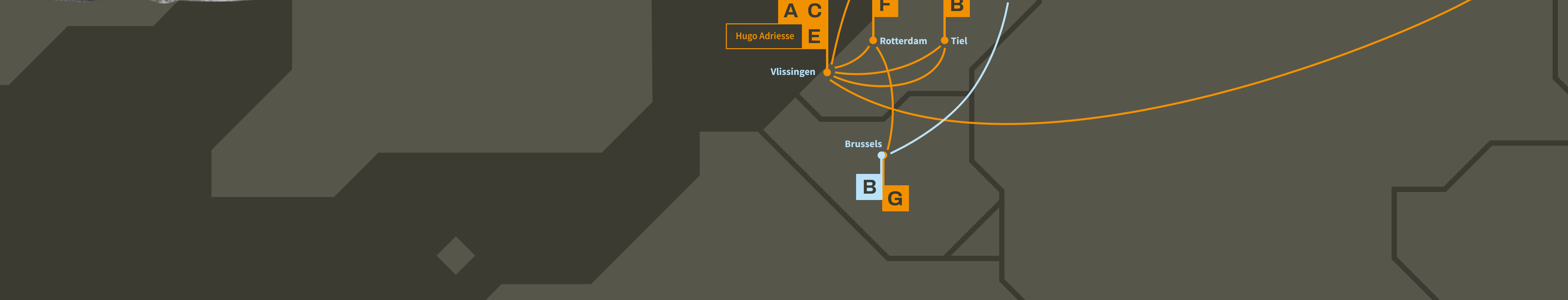


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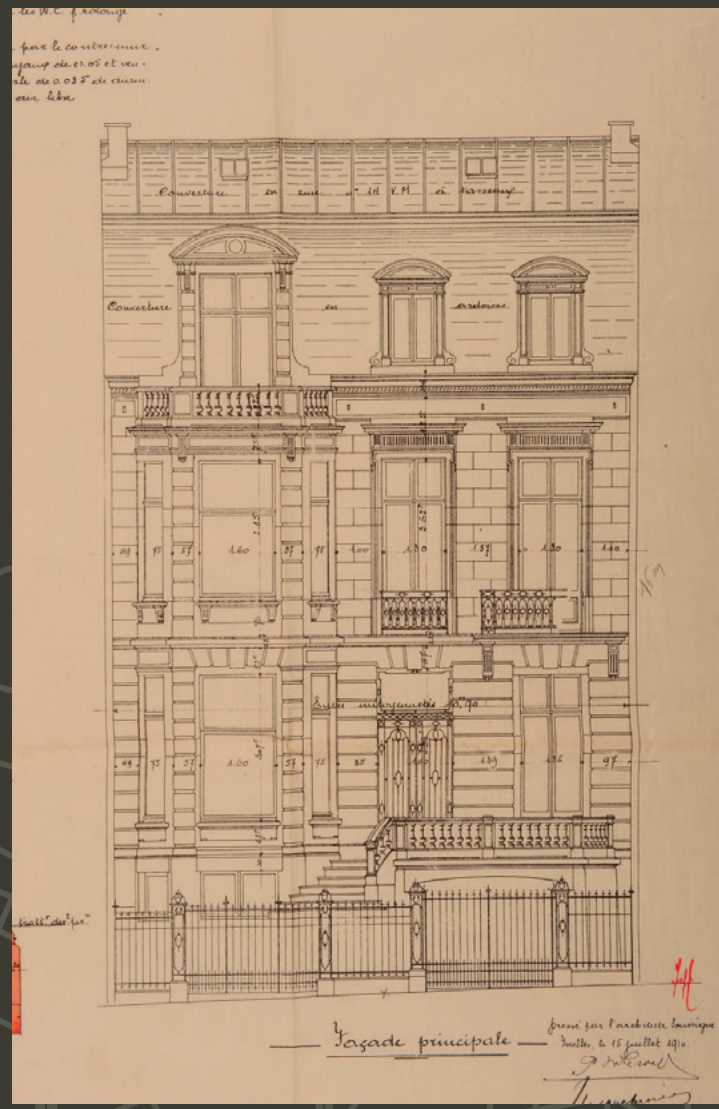


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- 01 — Elisabeth Jacoba Andriesse, née Spanjaard (April 26, 1871, Borne, the Netherlands- March 1, 1963, New York, U.S.A.). Lou Andriesse Collection.
- 02 —
- 03 —
- 04 — Birth certificate for Elisabeth Jacoba Spanjaard, Collectie Overijssel.
- 05 —
- 06 —
- 07 — Birth certificate for Hugo Daniel Andriesse, Zeeuws Archief.
- 08 —
- 09 — Engagement announcement of Elisabeth Spanjaard and Hugo Andriesse, March 14, 1896, *Middelburgsche Courant*.
- 10 —
- 11 — Marriage announcement of Elisabeth Spanjaard and Hugo Andriesse, April 8, 1896, *Middelburgsche Courant*.
- 12 —
- 13 — Marriage Certificate of Hugo Daniel and Elisabeth Andriesse, Collectie Overijssel.
- 14 —
- 15 — Entry for Hugo Daniel Andriesse in the population records of Vlissingen, April 15, 1885, Zeeuws Archief.
- 16 —
- 17 — Entry for Hugo Daniel Andriesse in the population records of Vlissingen, June 13, 1891, Zeeuws Archief.
- 18 —
- 19 — Entry for Hugo Daniel Andriesse in the population records of Rotterdam June 10, 1891, Stadsarchief Rotterdam.
- 20 —
- 21 — Entry for Leo J. Andriesse's business in the Address Book of Amsterdam, 1893-1894, Stadsarchief Amsterdam.
- 22 —
- 23 — Advertisement of Leo J. Andriesse's business, 1894, Delpher.
- 24 —
- 25 — The van den Bergh Ltd. factory in Brussels, Delpher.



Brussels



01

Hugo Daniel and Elisabeth Andriessie first lived in Brussels close to the factory that Hugo managed, the Van den Bergh Ltd. butter factory, in Molenbeek-St. Jean. They soon moved to a more central address located at the Parc de Bruxelles, 81, Avenue de la Toison d'Or. Later, they owned two houses: one at 72, rue Guillaume Stocq, Ixelles, and a three-storey house built in 1910 at 24, Avenue des Klauwaerts, Ixelles, which became their permanent home. From what we know today of their looted collection, the interior must have been richly decorated with Old Master paintings, Oriental rugs, and wall tapestries.

Hugo Andriessie was awarded several official decorations from Belgium, the Netherlands, France, and Spain: Knight of the Order of the Crown of Belgium, Knight of the Order of Orange-Nassau, Commander of the Order of Ouissam Alaouite of Morocco, as well as the Gold Medal of the Spanish Red Cross. Elisabeth Andriessie was also awarded the official decoration of the Knight of the Order of the Crown of Belgium.

Additionally, Hugo Andriessie held several honorary positions and memberships. He was the president of the Dutch Society of Charity in Brussels, Member of the Queen Elisabeth Egyptological Foundation, and an honorary member of the Jewish Congregation of Vlissingen, his hometown. He and his wife Elisabeth were honorary members of the Dutch Society of Charity.

Hugo Daniel and Elisabeth Andriessie frequently made large donations to a variety of social causes and charities. They supported the staff at the Van den Bergh factory, as well as providing funds for ill and impoverished Dutch residents living in Belgium. They established several foundations to empower young people to study at universities. On the occasion of a newly built synagogue in Hugo Andriessie's hometown Vlissingen, he donated not only the surrounding iron fence but also a sumptuous Torah mantle and matching covers for the pulpit and for the cantor's lectern. Newspapers during the early 20th century consistently lauded Hugo Daniel and Elisabeth Andriessie's benevolence and charity, as we can see in the next panel.

01
The former home of Hugo Daniel and Elisabeth Andriessie at 24, Avenue des Klauwaerts, Ixelles, built by architect Pierre De Groef in 1910. Street view and architectural drawing of the façade. Inventaire du Patrimoine Architectural.

02
Honorary decorations of Hugo Daniel Andriessie, Nationaal Archief, The Hague.

03
Letter by Ixelles' communal administration regarding Hugo Andriessie's charities and decorations, dated May 8, 1931. Archives générales du Royaume.

ORDE	KLASSE				MÉDAILLES	
	1re	2de	3de	4de	Grand	Zilver
M. Willems					K. R.	
Nob. Leov.					K. R. M. R.	
Chap. Nemo.						1881/1882
Roed. Kr. Med.						
and. in						

K.R.	Grand	Orde	1 ^{er}	2 ^e	3 ^e	4 ^e	5 ^e	6 ^e	7 ^e	8 ^e	9 ^e	10 ^e
5/6/88/112	Ridder	v/d. Kroon	België									4191
10/2/88/32	Comm.	Polsk	Warszawa									4800
21/12/88/11fr.	Kr.	Leopold II	België									5905

Woonplaats en adres:

Place de la Duchesse de Brabant, 26, Molenbeek-St. Jean.

Établissements belges Van den Bergh Ltd., 68, rue de Bonne, Molenbeek-St. Jean.



81, Avenue de la Toison d'Or, Brussels, Saint-Gilles.

72, rue Guillaume Stocq, Ixelles.

24, Avenue des Klauwaerts, Ixelles.



Newspaper Articles

These newspaper articles published in Dutch-language newspapers from 1902 to 1938 laud Hugo Daniel and Elisabeth Andriessé's benevolence and civic engagement and report on official decorations that were awarded to each of them.

Hugo Andriessé was President of the Dutch Society of Charity in Brussels as of 1913 [1], making extensive personal donations to support Dutch residents in Belgium who were ill and needy. On the occasion of his and Elisabeth's silver wedding anniversary in 1921, he donated for this purpose 25,000 francs, followed by another 25,000 in 1922. [14, 15] In 1929 the couple installed an "Andriessé-Spanjaardfonds" of 50,000 francs to support impoverished Dutch residents in Belgium. [31]

In his function as President of the Van den Bergh Ltd. margarine and butter factory, Hugo Andriessé generously provided support for company staff. For example, on the occasion of his 60th birthday in April 1927, he donated 100,000 francs to support the needs of children of his employees. [26]

The Andriessé's charitable contributions included donations for general causes as well as for dedicated Jewish causes. On the occasion of the silver anniversary of the Belgian Royal couple in 1925, the Andriesses donated 200,000 francs to create five student scholarships for young Belgians. [22] When a new synagogue opened in Hugo's hometown Vlissingen in 1921, he donated the surrounding iron fence as well as a sumptuous Torah mantle and matching covers for the pulpit and the cantor's lectern. [13]

Both Hugo and Elisabeth Andriessé were awarded official decorations to honor their benevolence. In 1920, Hugo Daniel Andriessé was named Officer of the Order of the Dutch Crown and Officer of the Order of the Belgian Crown. [11, 32] Elisabeth Andriessé was named Knight of the Order of the Belgian Crown in 1937. [50]

The image displays a collection of 51 newspaper article thumbnails, arranged in a grid. Each thumbnail is labeled with a small number in the top-left corner, ranging from 01 to 51. The thumbnails themselves are small, rectangular images of newspaper pages, showing columns of text in Dutch. Some thumbnails include small photographs or portraits of individuals, likely related to the articles. The overall layout is a dense grid of these small document images, representing a collection of historical newspaper clippings.

Escape

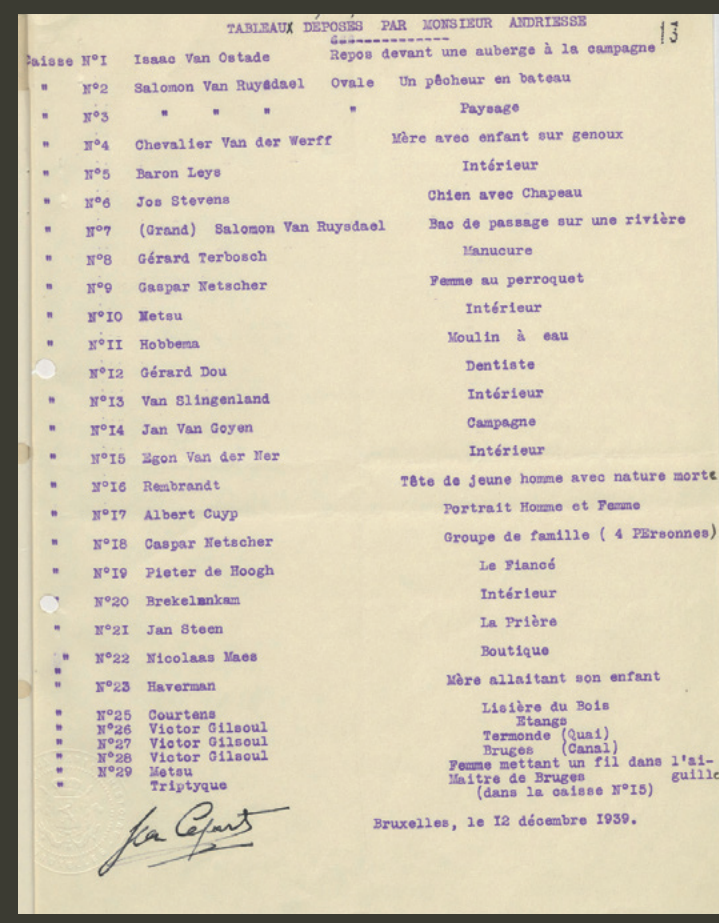
Prior to their escape in February 1940, the Andriesses ensured that their art and textile collection, as well as other private belongings, were stored safely. Their Old Master collection, as well as their textile collection, was stored in the vaults of the *Musées royaux d'Art et d'Histoire*, with permission of the Ministry of Public Education. With the help of his chauffeur, Hugo Andriessse deposited 29 paintings in 28 sealed crates on December 12, 1939, at the museum. One week later, on December 20, 1939, their textile collection of five tapestries and 17 Oriental rugs was delivered to the museum.

Their private jewelry was also deposited in the *Musées royaux d'Art et d'Histoire*. Hugo Andriessse brought it personally in a sealed parcel containing a valise several days after the storage of the art and textile collections. The jewelry was stored in a separate room in the museum, initially without an inventory. The valise contained more than 50 pieces of private jewelry and valuable personal possessions from both Hugo and Elisabeth.

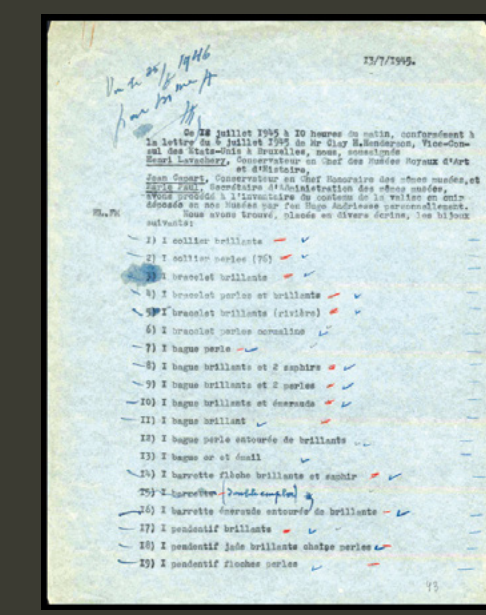
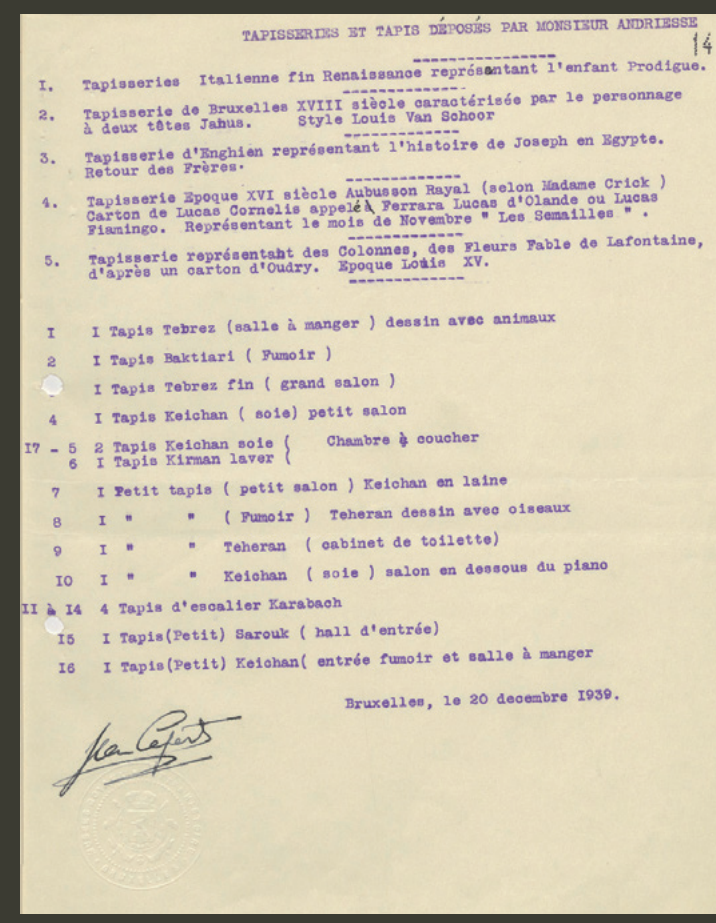
Furniture and household items such as three grandfather clocks were deposited with the carpet dealer Vart Sarafian, Rue Montagne aux Herbes Potagères 6, Brussels.

Hugo Daniel and Elisabeth Andriessse left Brussels in February 1940 in a car driven by their chauffeur, fleeing to Nice, France. Until they could leave Europe, the couple spent the waiting time in Nice at the Villa Arcadia, which was owned by Hugo's relative and friend Sam van den Bergh and his wife Betsy. In the guest book of the Villa there are several entries documenting the stay of the Andriesses from April through July 1940, with three photographs of Elisabeth and Hugo Daniel Andriessse. Later, they went to Lisbon, Portugal, where they took an ocean liner to New York on September 18, 1940.

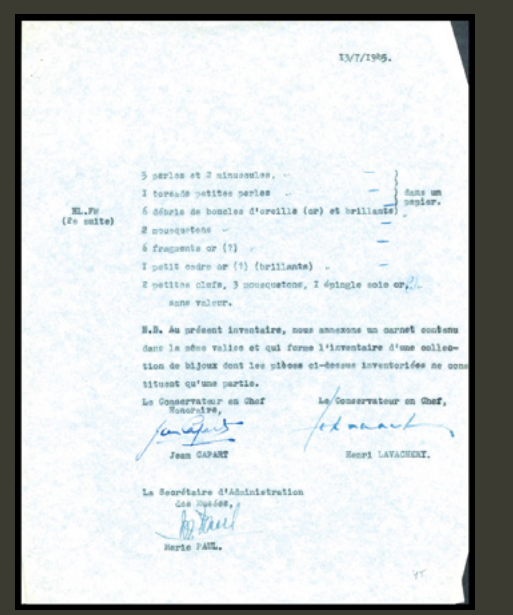
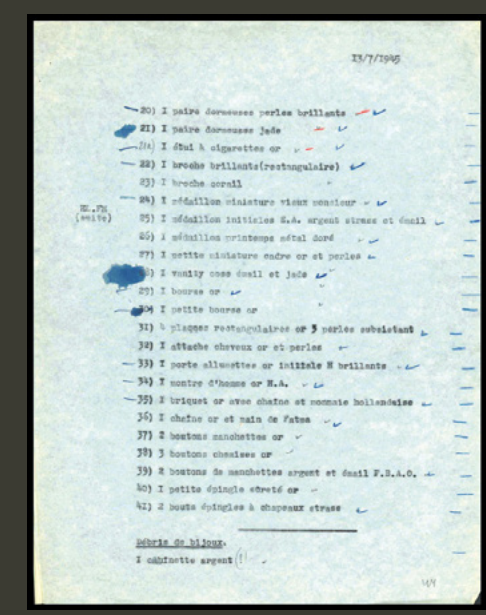
Hugo Daniel Andriessse was 73 years old and Elisabeth Andriessse 69 years old when they arrived in the U.S. on board the S.S. Exochorda from Lisbon on September 27, 1940. They lived at the Drake Hotel, 440 Park Avenue, New York City. They filed a declaration of intent to become citizens in June 1941.



01



02



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 — Inventory of the jewelry deposited by Hugo Andriessse at the *Musées royaux d'Art et d'Histoire*, Brussels, later in December 1939. Archives des *Musées royaux d'Art et d'Histoire*.

03 — Elisabeth and Hugo Daniel Andriessse in Nice, France, Villa Arcadia, July 1940. Elisabeth Andriessse (1st row, left), Betsy van den Bergh (1st row, right), Sam van den Bergh (2nd row, left) and Hugo Andriessse (2nd row, right) in Nice, France, Villa Arcadia, April 1940. Elisabeth Andriessse (in the center) and Hugo Andriessse (right) in Nice, France, Villa Arcadia, May 1940, Unilever Archives.

04 — Passenger Records for Hugo Daniel and Jacoba Andriessse, September 18, 1940, Exochorda, Ancestry.com.

05 — Declaration of intention to apply for citizenship for Hugo Andriessse, June 12 1941, Ancestry.

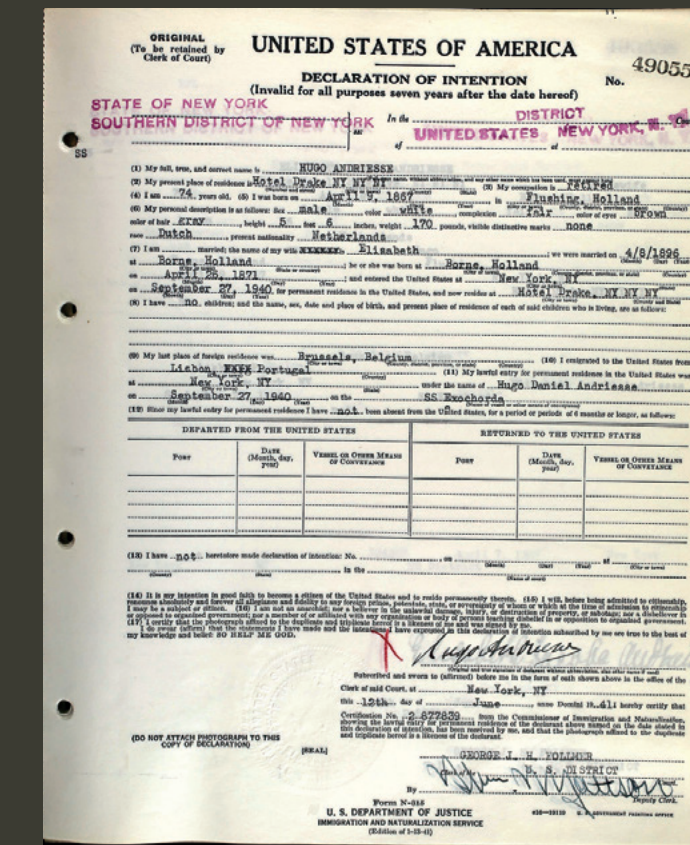
06 — Declaration of intention to apply for citizenship for Elisabeth Andriessse, June 12 1941, Ancestry.



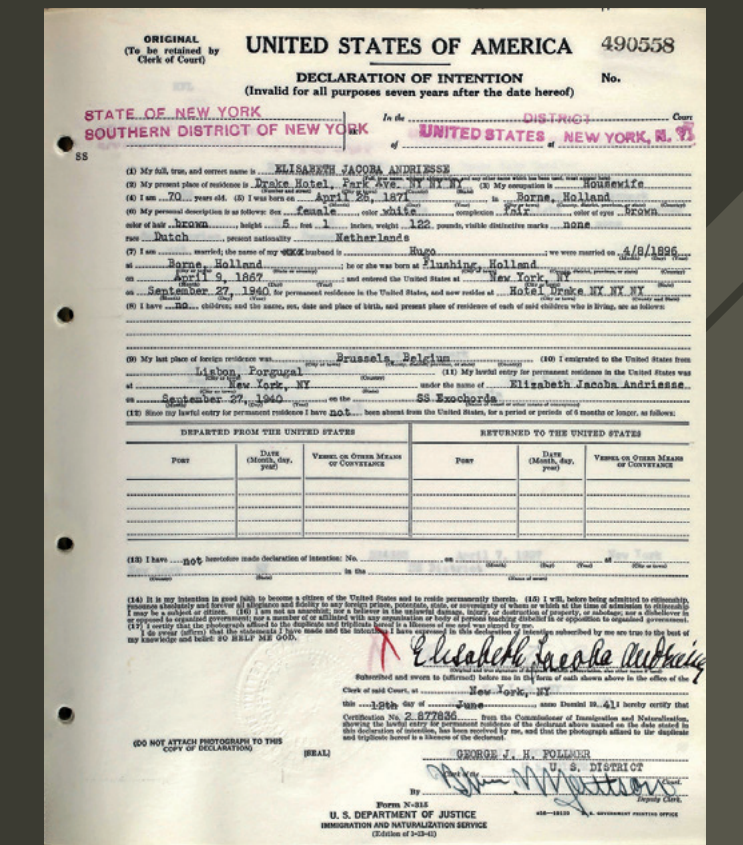
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NAME(S)	DATE OF ARRIVAL	DATE OF DEPARTURE	STATUS
Andriessse, Hugo Daniel	18/09/40		Alien Partner
Andriessse, Jacoba	18/09/40		Alien Partner
Andriessse, Elisabeth	18/09/40		Alien Partner
Andriessse, Hugo Daniel	12/06/41		Alien Partner
Andriessse, Elisabeth	12/06/41		Alien Partner

04



05



06

D
New York
440 Park Avenue

C
Lisbon

A
Brussels
24, Avenue des Klauwaerts, Brussels -
Musées royaux d'Art et d'Histoire, Parc du
Cinquantenaire 10, 1000
Rue Montagne aux Herbes Potagères 6.

B
Nice
Villa Arcadia

Betrayal

After fleeing Belgium in February 1940, the location of the Andriesses' private property, which had been put into storage, was betrayed to the Nazis by two informers: Georg Hoffmann, an associate of art dealer Katz, and the Andriesses' chauffeur Jean Coen.

Georg Hoffmann, agent for art dealer Katz

The merchant Georg Hoffmann (April 10, 1907, Regensburg-?) of German, non-Jewish origin, worked, according to his own statement, for several years as an agent for art dealer "Katz, in Paris." While imprisoned for unknown reasons in Berlin in August 1941, Hoffmann revealed the whereabouts of the Andriessse (erroneously spelled "Hendryns") collection to the German authorities. Hoffmann had met Hugo Daniel Andriess in Lisbon in 1940 shortly before the couple left for New York. Hoffmann knew Hugo Andriessse, since he had personally sold several artworks to the Andriesses on behalf of the art dealer Katz. In Lisbon, Hugo Andriessse had asked Georg Hoffmann for assistance in transferring his art collection to the U.S. Hoffmann thereby learned the whereabouts of the Andriesses' collection in Brussels, although he declined to help transfer the collection to the U.S. During his imprisonment in 1941 in Berlin, Hoffmann betrayed his knowledge of the Andriessse's collection to the Nazis. Hoffmann also revealed that Jean Coen, the Andriesses' former chauffeur, had assisted with the external storage of the collection for safekeeping, as well as helping the couple to flee in 1940 to Lisbon. Hoffmann's statement instigated the National Socialists' investigation to find the Andriesses' collection in Brussels, as well as prompting them to search for Jean Coen in Brussels to bribe him with a large financial reward in return for delivering information on the whereabouts of the collection.

Jean Coen, the chauffeur of Hugo Daniel and Elisabeth Andriessse

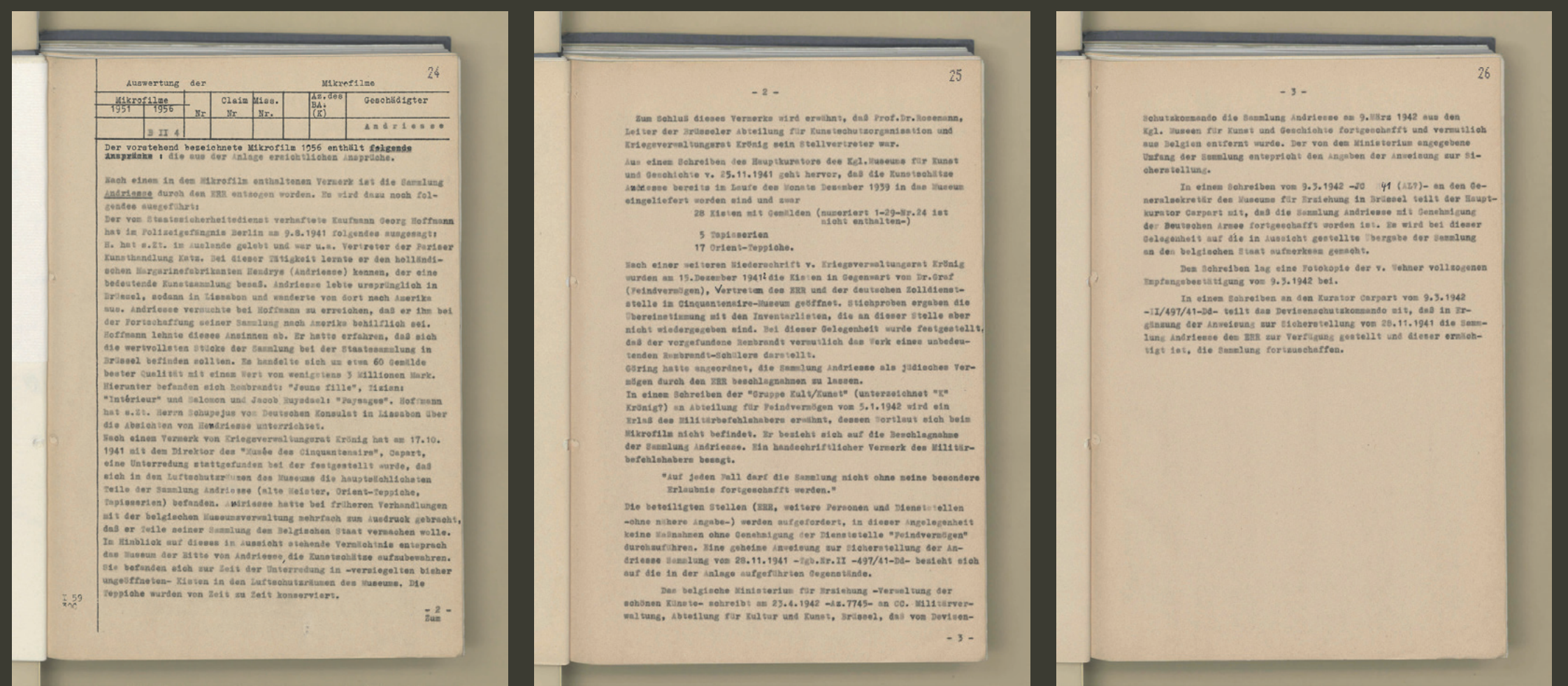
Jean Léon Coen (December 3, 1892, Brussels-?), had already informed the Nazis on March 8, 1941, at the Ortskommandantur Brüssel as to the whereabouts of the Andriesses' collection and received 300 Reichsmarks as a reward. Coen had revealed everything he knew about the Andriesses' escape to the U.S., as well as the different locations where their private belongings were stored: the art and textile collection in the Musées royaux d'Art et d'Histoire, household valuables at carpet dealer Sarafian in rue Montagne aux Herbes Potagères 6, and a large safe in the private home of the Andriesses at 24, Avenue des Klauwaerts walled up in the cellar, which most likely contained bars of gold. Coen's testimony on the location of their scattered cultural property prompted the search by Nazi officials of the Andriesses' private home and stored property in Brussels.

The art and textile collection of the Andriesses was seized on November 28, 1941, by the Devisenschutzkommando Belgien at the Musées royaux d'Art et d'Histoire.

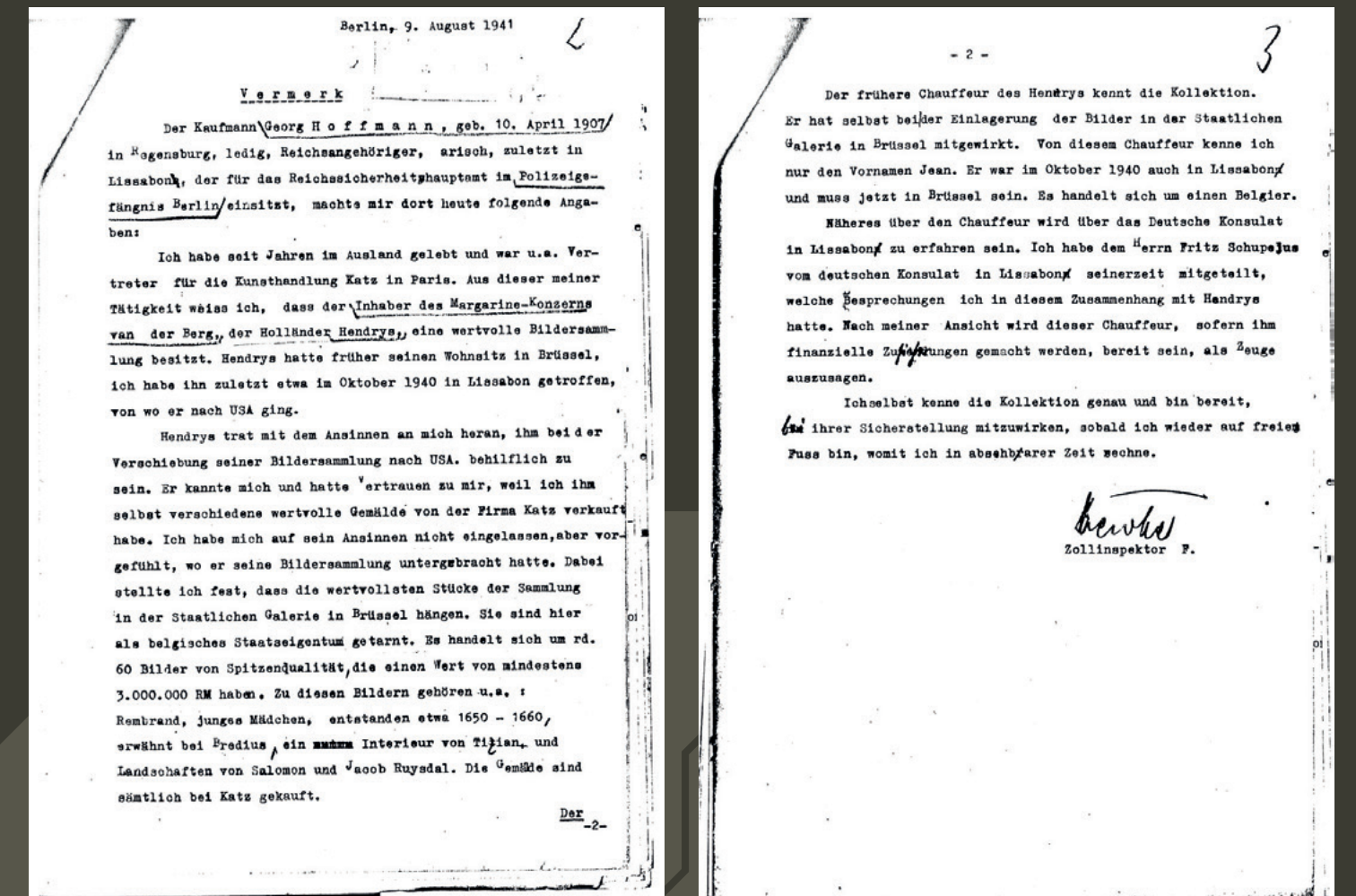
The property deposited with carpet dealer Vart Sarafian in 6, rue Montagne aux Herbes Potagères, Brussels, was inspected by the Nazis on March 22, 1941. The owner Vart Sarafian was interrogated. According to Coen, porcelain, silver, jewelry, and three grandfather clocks had been deposited with Sarafian. The Nazis found twenty boxes with household objects when searching Sarafian's cellar beneath the carpet shop. Sarafian testified that he had stored them for safekeeping since the Andriesses had left Belgium for Nice and Spain. According to a handwritten note on the interrogation report, the Einsatzstab Reichsleiter Rosenberg did not have any interest in these objects.

Nazi officials also inspected the safe in the cellar of the Andriesses' home in Avenue Klauwaerts. "The safe has already been... searched. Neither gold bars nor important documents were found."

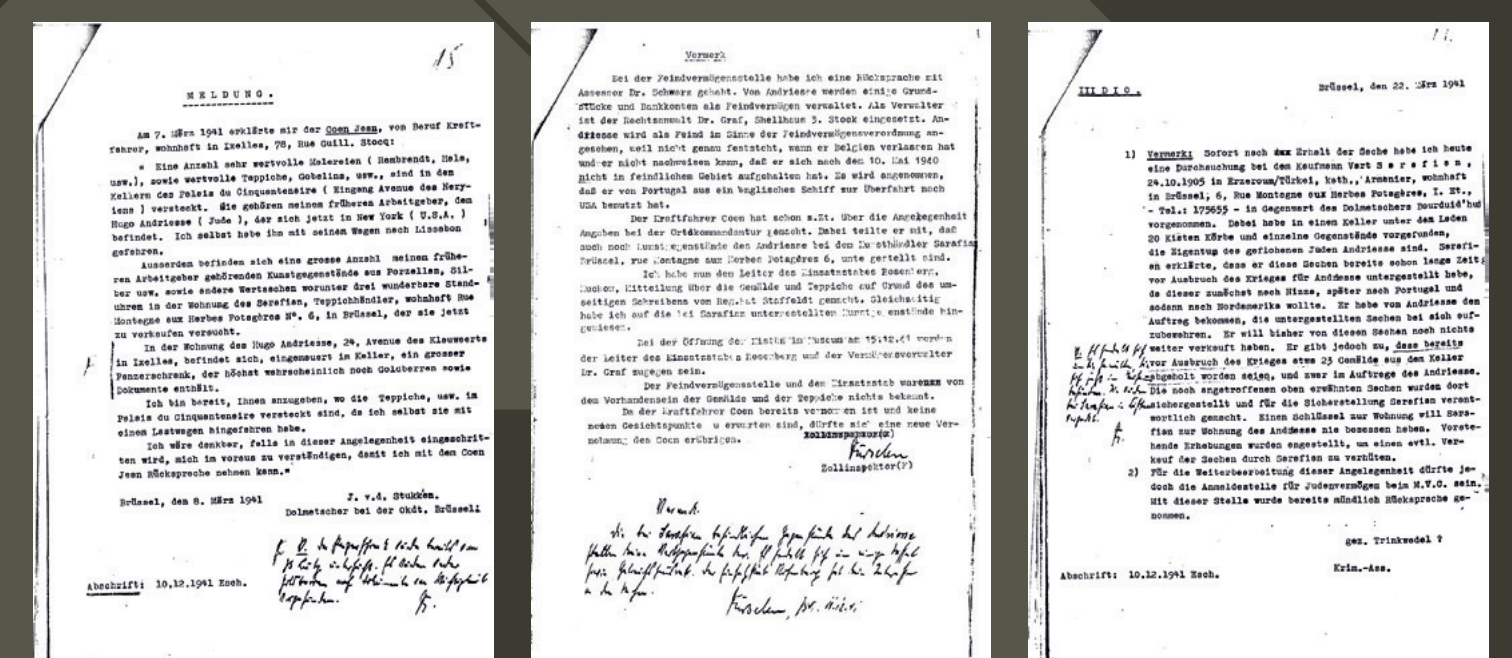
In addition to the 300 Reichsmark reward, Coen profited a second time. Upon his return to Brussels after driving the Andriesses to Lisbon, he sold their automobile and kept the proceeds.



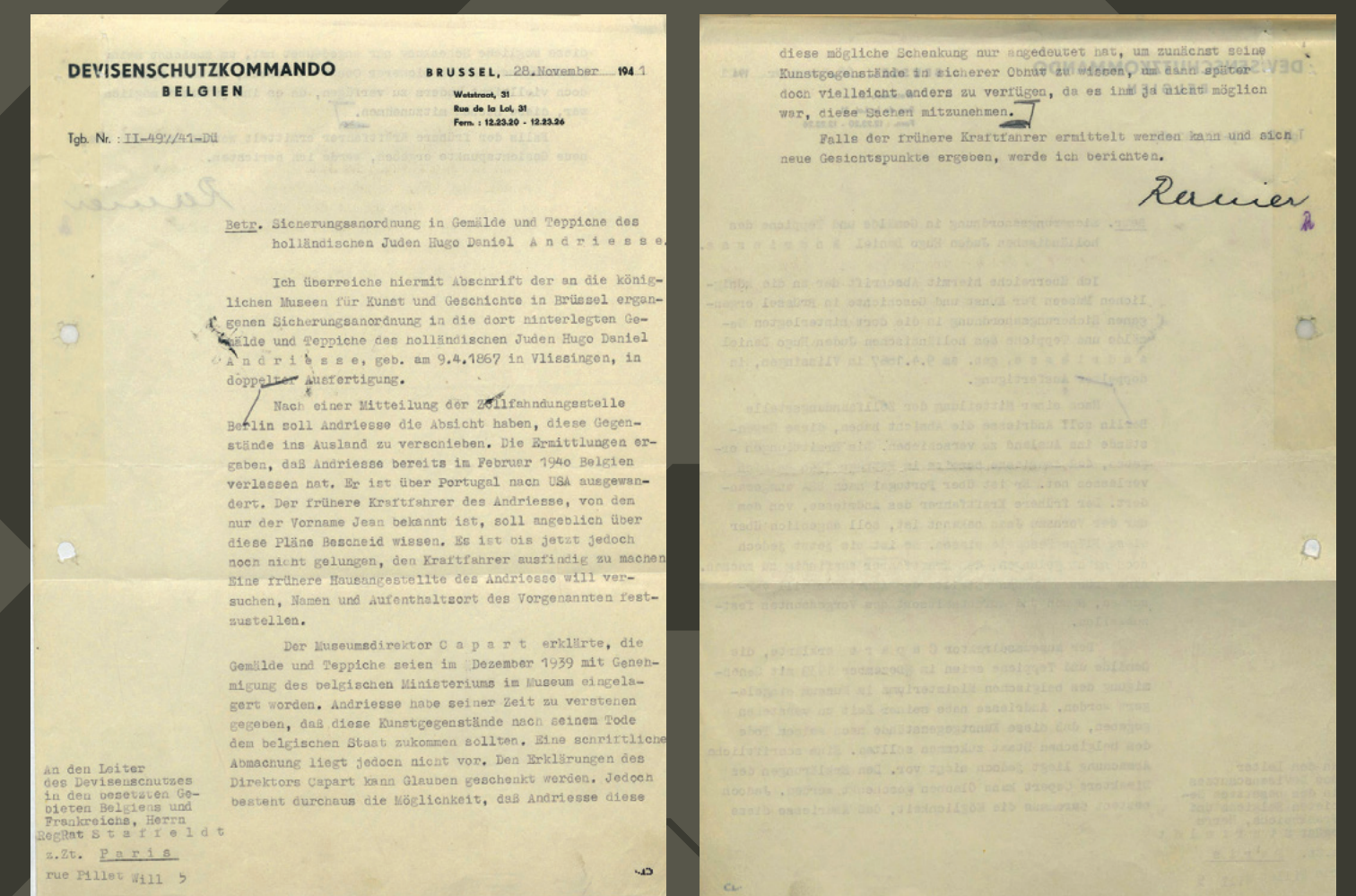
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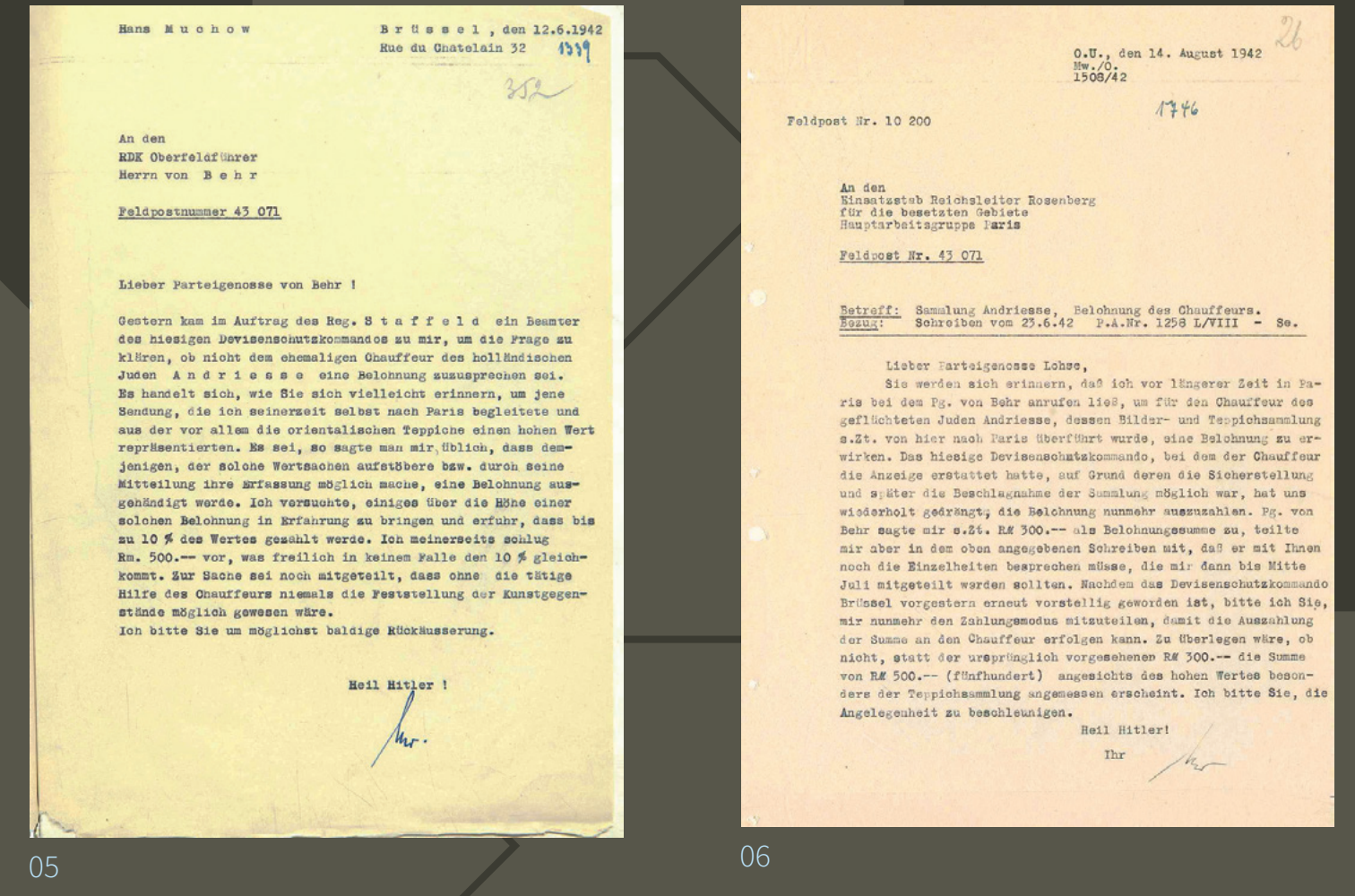
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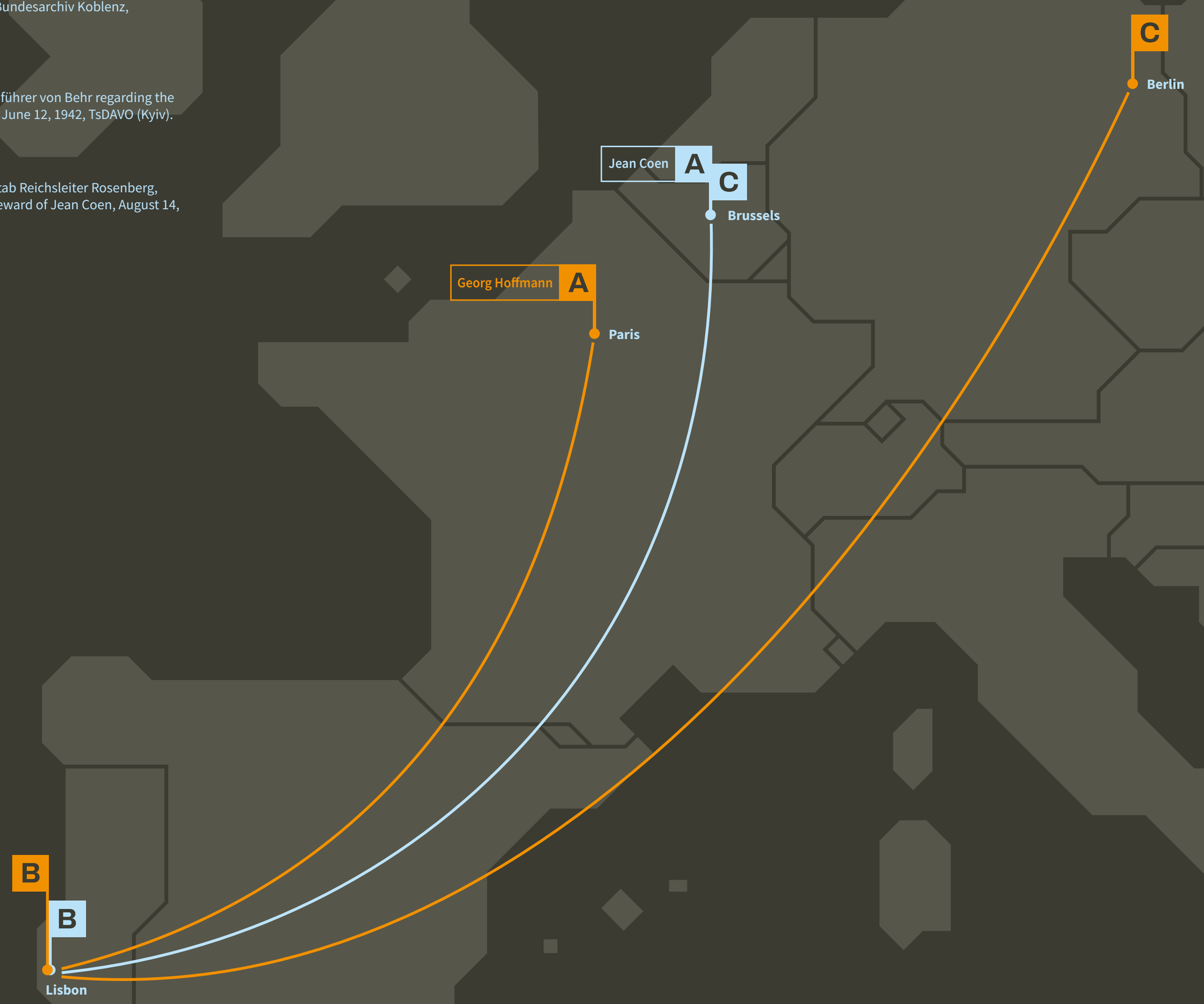
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- 01 — Note on the Andriessse case including testimony by Georg Hoffmann on the Andriessse (Hendrys) Collection, August 9, 1941, Bundesarchiv Koblenz, B 323/404.
- 02 — Note on the testimony by Georg Hoffmann on the the Andriessse (Hendrys) Collection, August 9, 1941, Federal Public Service Economy Ministry of Belgium.
- 03 — Testimony by Jean Coen, March 8, 1941 and note on the Andriessse property according to Jean Coen's testimony. Note on the inspection of deposit with carpet dealer Sarafian, December 12, 1941, Federal Public Service Economy Ministry of Belgium.
- 04 — "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.
- 05 — Letter to the Oberfeldführer von Behr regarding the reward of Jean Coen, June 12, 1942, TSDAVO (Kyiv).
- 06 — Letter to the Einsatzstab Reichsleiter Rosenberg, Paris, regarding the reward of Jean Coen, August 14, 1942, TSDAVO (Kyiv).



The Collection

Due to the meticulous documentation kept by the perpetrators, a detailed reconstruction is possible of the storage and seizure of the art, textile, and jewelry collections of Hugo Daniel and Elisabeth Andriessse.

Art, Textiles, Antiquities

The art collection and textile collections can be reconstructed with the help of inventory lists that document the storage of 29 Old Master paintings in the Musées royaux d'Art et d'Histoire on December 12, 1939, signed by Chief Conservator Jean Capart. There are additional details in subsequent documents of seizure by the Devisenschuttkommando België, the looting agency for Belgium, on November 28, 1941, as well as documents and

photographs from the Einsatzstab Reichsleiter Rosenberg (ERR), the chief German looting agency based in the Jeu de Paume in Paris.

There is similar documentation confirming the deposit of the Andriessse textile collection at the Musées royaux d'Art et d'Histoire on December 20, 1939, subsequently looted by the Devisenschuttkommando België, and then transferred to the ERR. Although there is detailed written documentation of the theft, few photographs exist documenting the five wall tapestries and 17 Oriental rugs.

Additional paintings and antiques that remained in the private home of the Andriesses were confiscated and disappeared following their flight, with their whereabouts unknown. Basic data

on these objects, lacking photographs, is registered with the Database on the Unrecovered Works of Art during the Second World War in Belgium.

Jewelry, Books and Furniture

Little is known about the fate of the library and furniture left in the private home of the Andriesses, except for archival evidence documenting the looting of at least some of their books. There is no inventory list for either their personal library or for their furniture. The jewelry collection was not looted. It was stored in a separate room at the Musées royaux d'Art et d'Histoire in Brussels. It was not discovered by looting authorities and could be recovered after the war.



The Netscher Painting



Caspar Netscher (1635/36-1684), *A Woman Feeding a Parrot, with a Page*, 1666
Oil on Panel, 45,7 x 36,2cm. Signed and dated lower left: C.Netscher. Ao. 1666.

The Old Master painting *A Woman Feeding a Parrot, with a Page*, dated 1666 and signed by Dutch painter Caspar Netscher (1635/1636-1684), entered the art collection of Hugo Daniel and Elisabeth Andriessse in 1937/1938. They had acquired it from their trusted art dealer, D. Katz from Dieren. Katz had purchased it shortly before on January 17, 1937, from the prominent art dealer Julius Böhler in Munich, who himself had acquired it from the Bavarian State Painting Collections shortly before in 1936.

When Hugo and Elisabeth Andriessse purchased the Netscher painting in 1937/1938, it had a prestigious provenance, with royal lineage: Johann Wilhelm II, Elector Palatine owned it in the 18th century; his collection later formed part of the collection of the Bavarian State Painting Collections in Munich, where documents verify its presence until 1936.

When Hugo and Elisabeth fled Brussels in 1940 from Nazi persecution, they stored their collection at the Musées royaux d'Art et d'Histoire in Brussels on December 12, 1939. The Netscher painting was in sealed crate number 9. The Devisenschutzkommando Belgien seized the entire collection on November 28, 1941, and handed it over to the Einsatzstab Reichsleiter Rosenberg (ERR) in Paris on March 10, 1942. The same day, the painting was shown to Commander-in-Chief of the Luftwaffe Hermann Goering, who selected it for his private

residence in Carinhall, where it was kept, according to archival evidence from April 1942. The last mention of the painting's whereabouts before it disappeared was at the Kurfürst Bunker in Potsdam.

The Monuments Men and Women could not find the painting, and restitution claims were rejected due to the unknown whereabouts. Only in 2009/2010 did the Netscher painting reappear as part of the permanent collection of the von der Heydt-Museum in Wuppertal, where it was donated in 1952 from a private collection in Wuppertal. Evidence that this painting was looted from the Andriessse collection was provided by the Jeu de Paume Database, the first large-scale open access digital database for Nazi-looted art. The database, which went online in 2010, published the records of the ERR looting agency, which was headquartered in Paris at the Nazi-controlled Jeu de Paume museum.

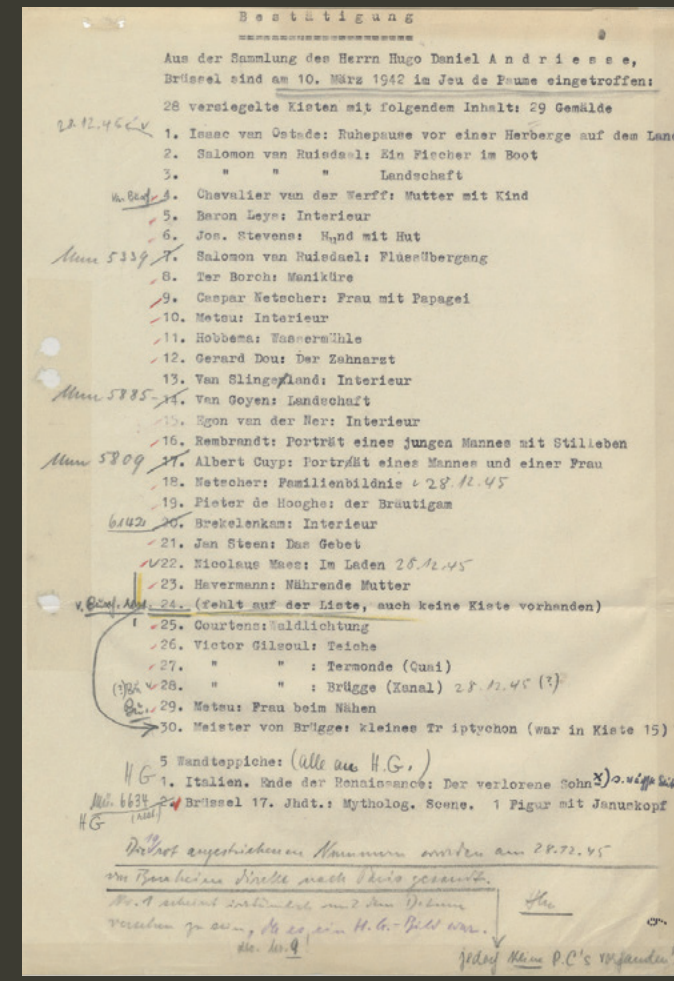
The evidence provided by the Jeu de Paume Database for original ownership of the Netscher painting demonstrates the value of compiling digitized archival records of Nazi-looted art objects in computer databases. Due to information from the database, the city council of Wuppertal restituted the painting to the legal heirs of Hugo Daniel and Elisabeth Andriessse. Following the restitution, the painting was sold by Christie's in New York City on June 4, 2014, for the remarkably high price of \$5,093,000, underscoring the enduring high value of the artworks in the Andriessse collection. Again, the Netscher painting made its way into a distinguished collection: It is now owned by the National Gallery of Art in Washington D.C., where Andriessse family descendants recently viewed the painting.



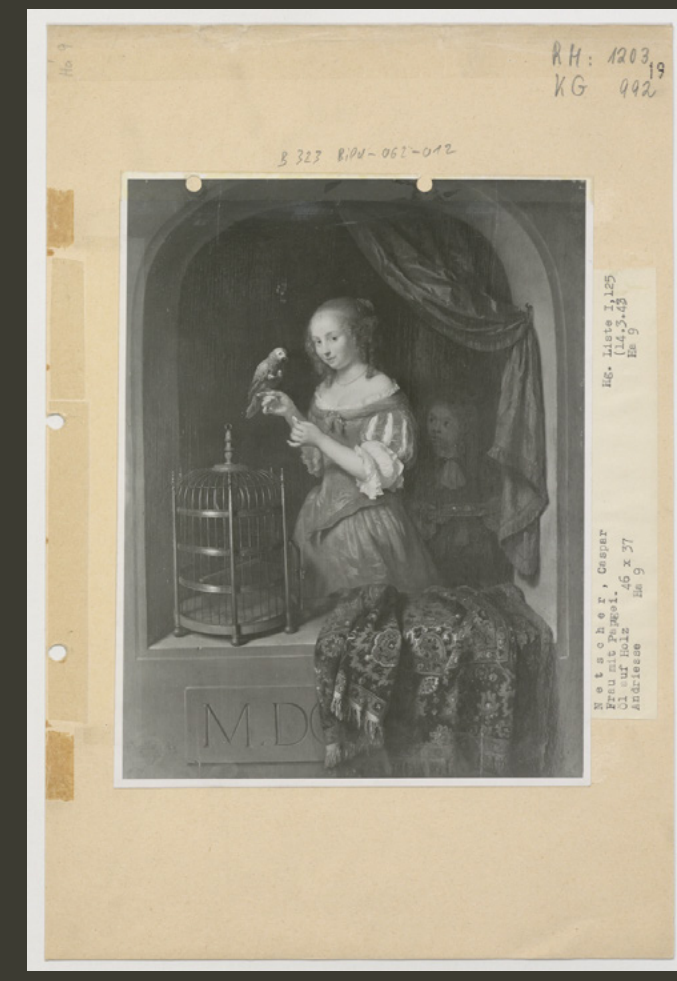
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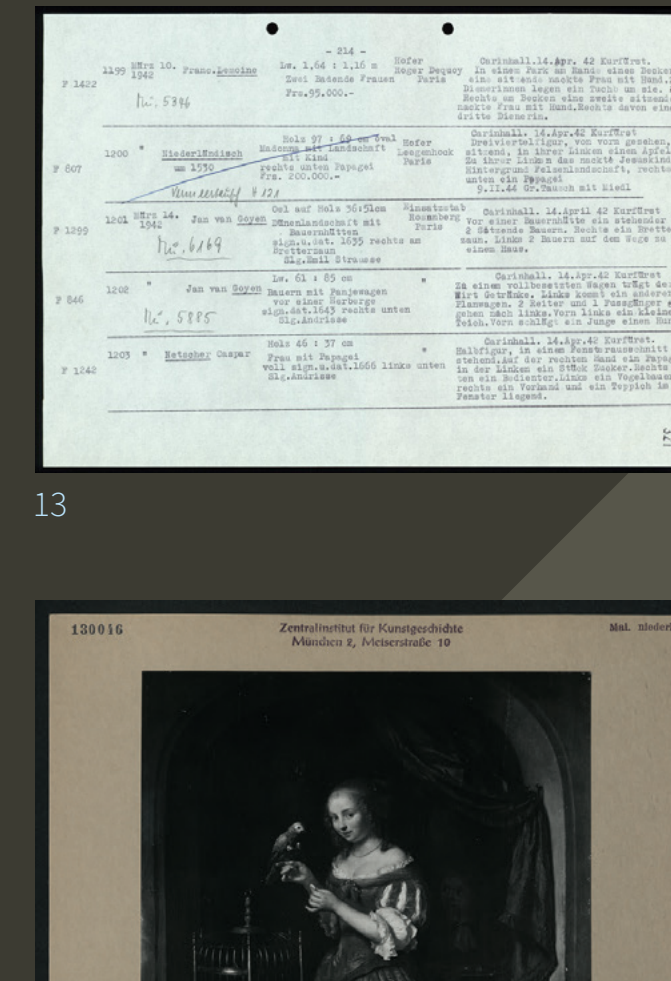
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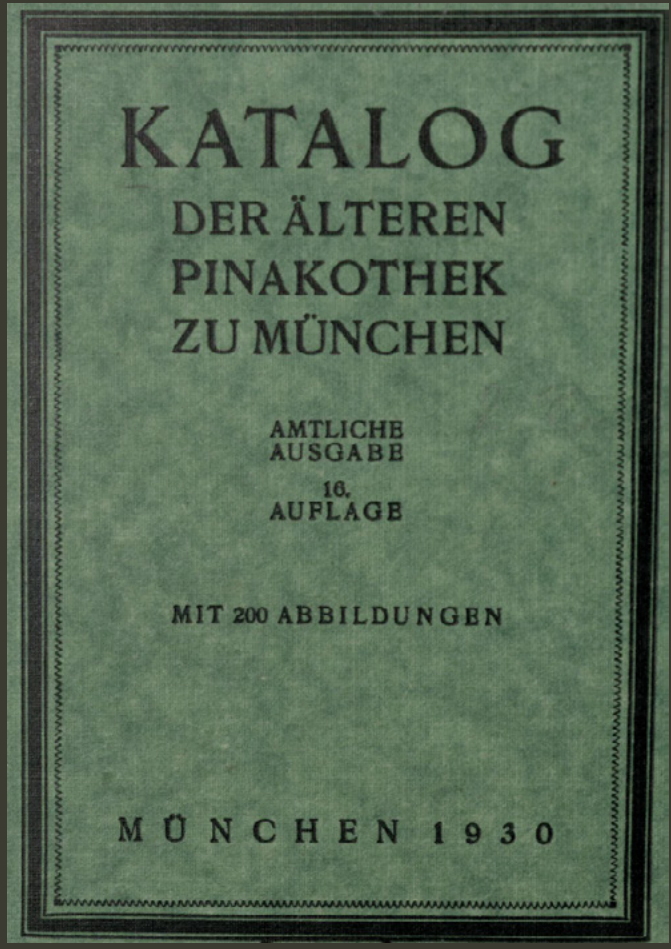
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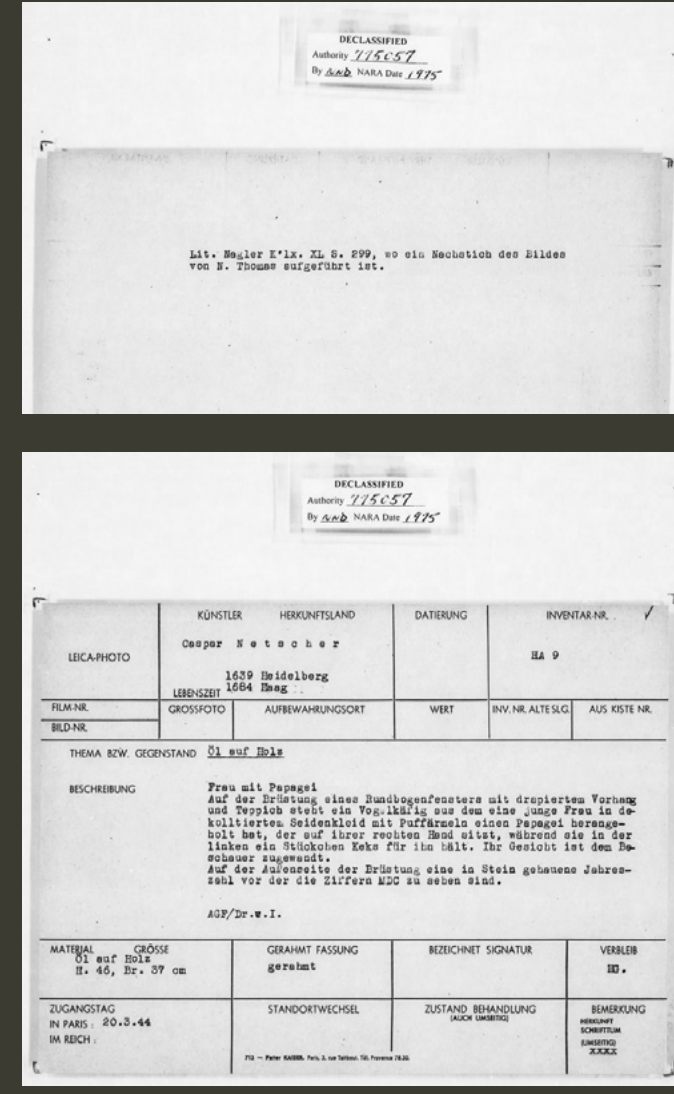
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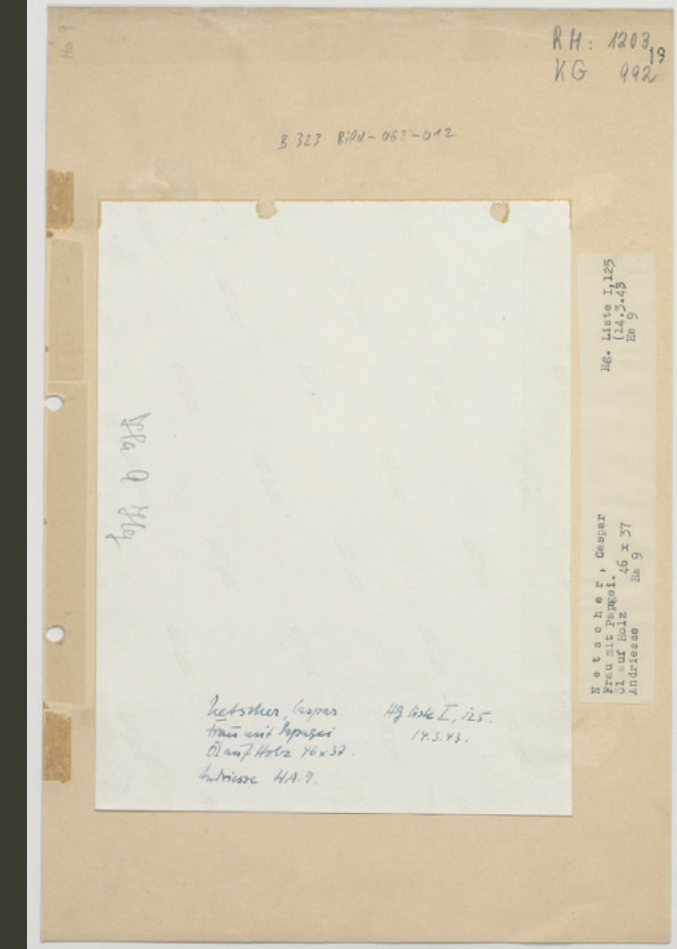
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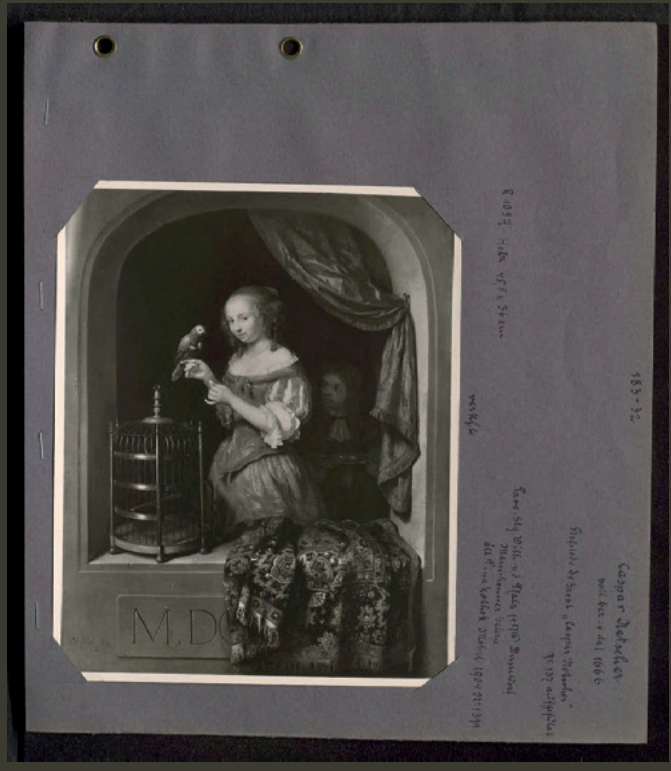
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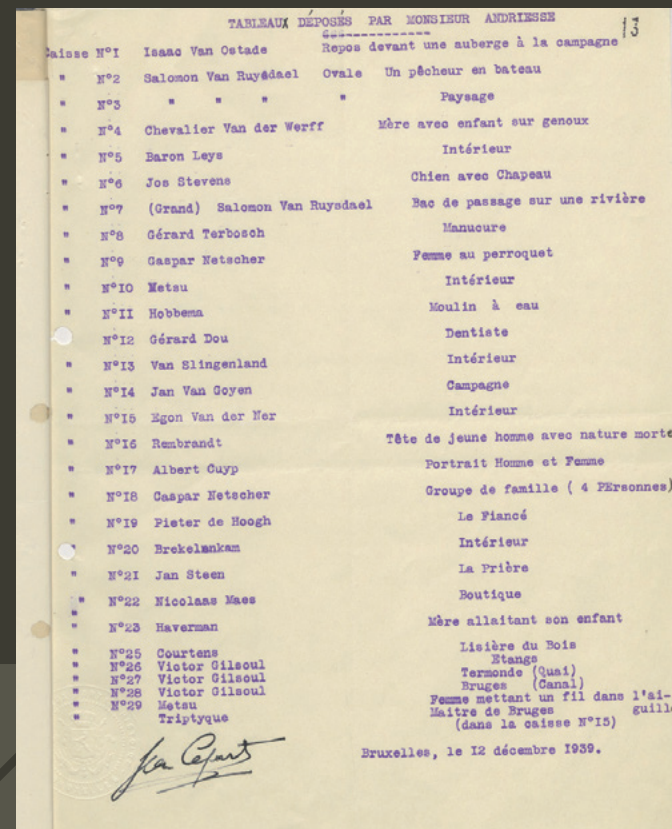
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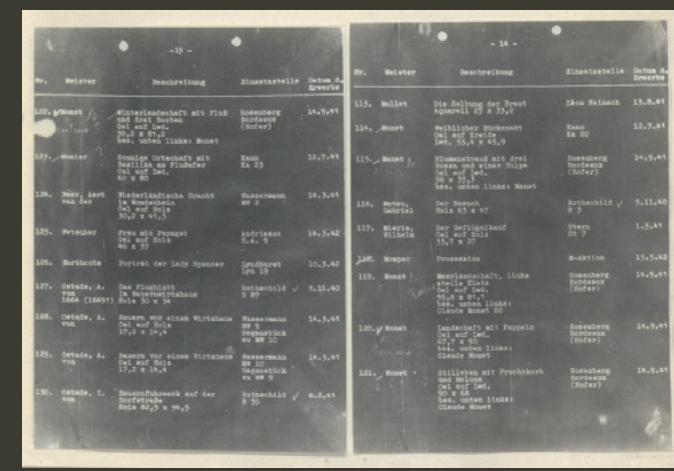
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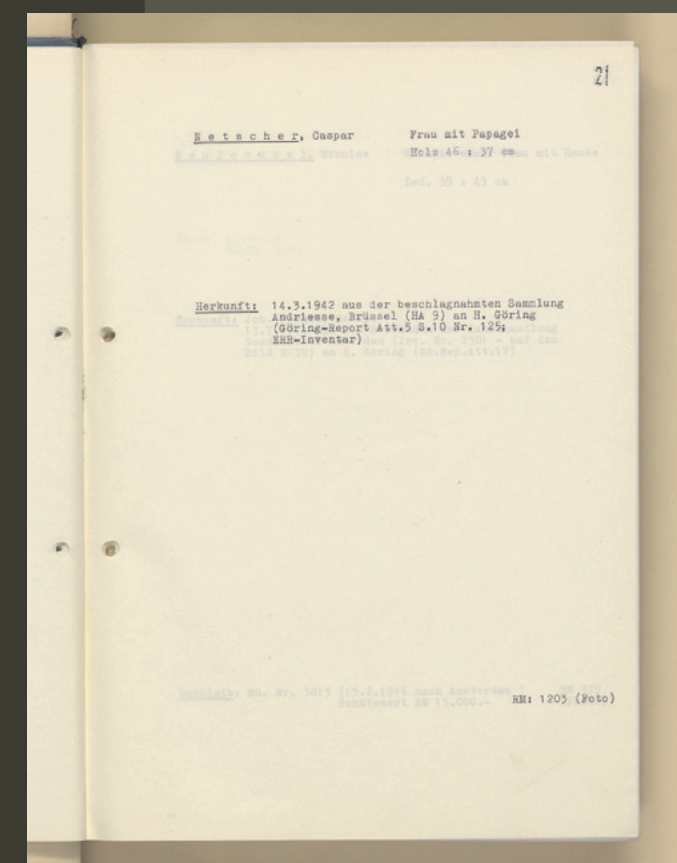
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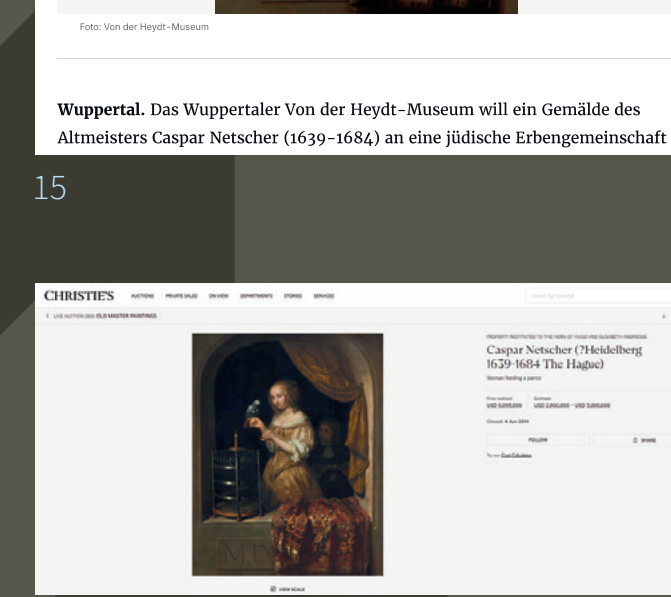
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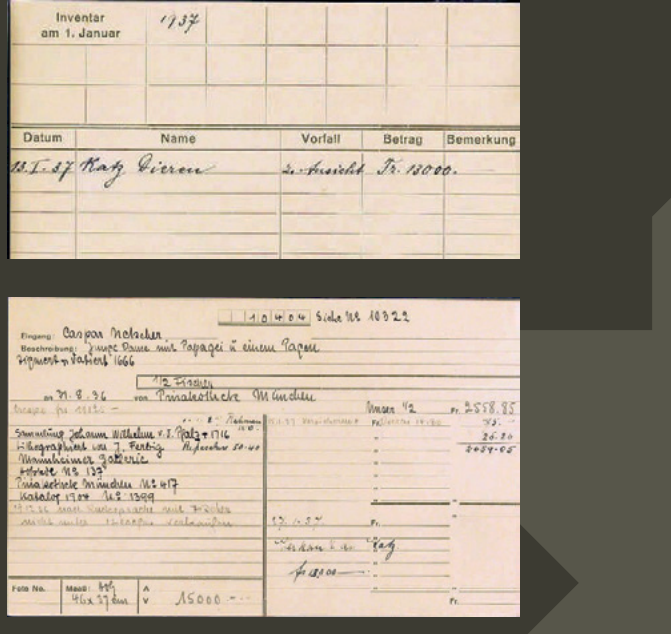
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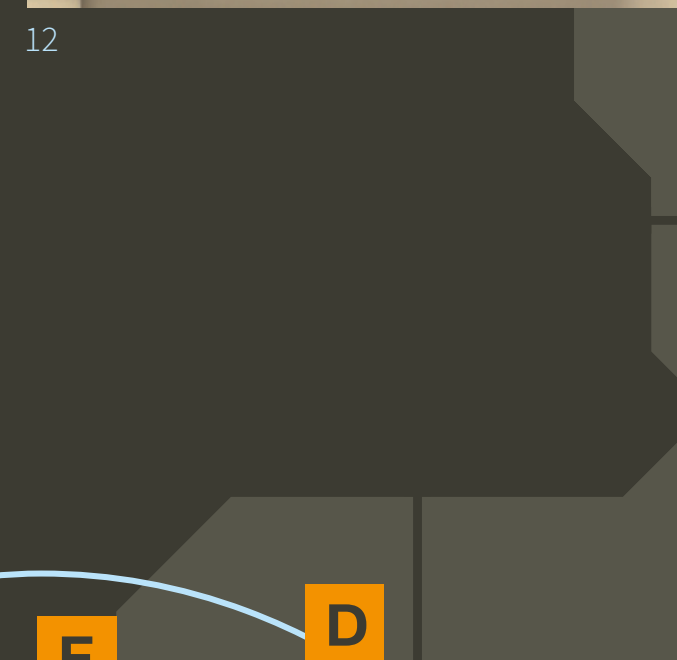
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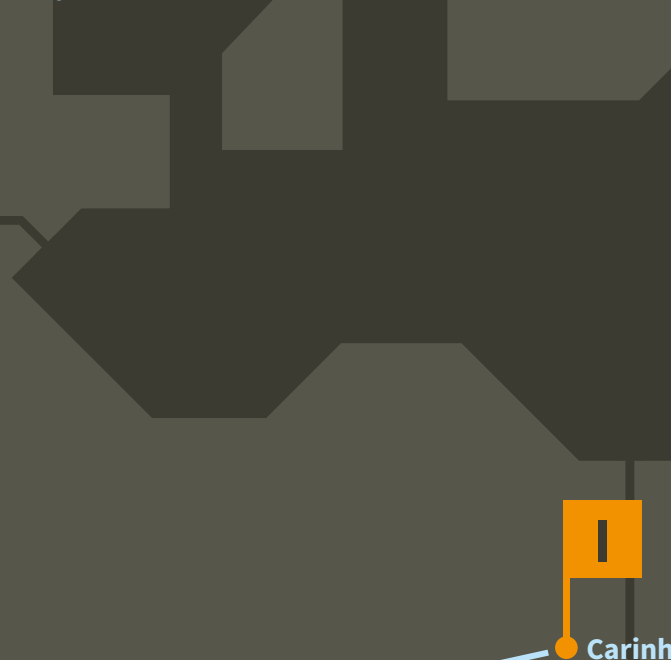
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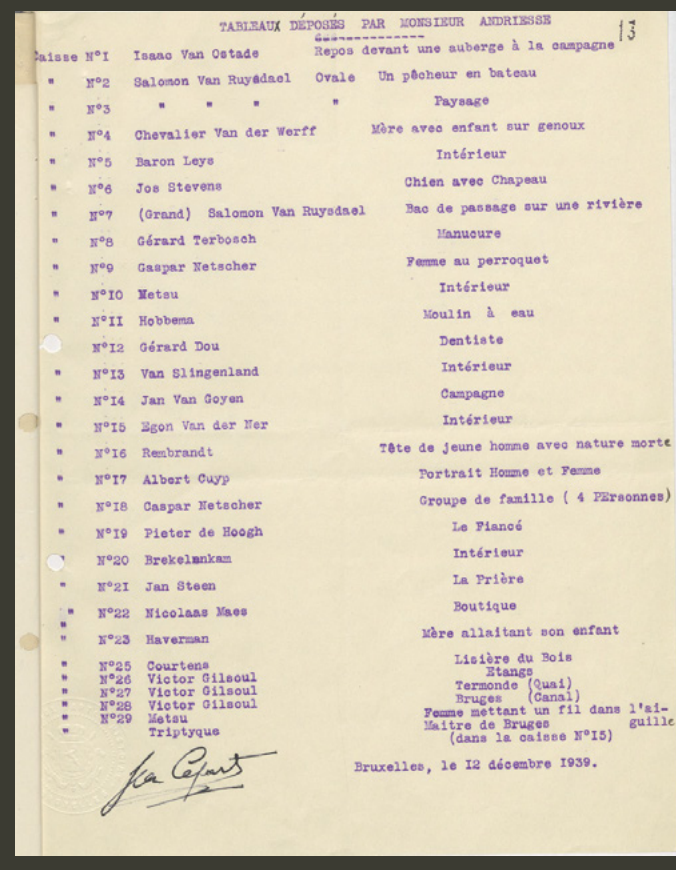


16



- 01 — Caspar Netscher, *A Woman Feeding a Parrot, with a Page*, 1666, recto and verso, National Gallery of Art, Washington, D.C.
- 02 — Katalog der Älteren Pinakothek zu München, München, 1930.
- 03 — Photo card of the painting from the Julius Böhler archive, Zentralinstitut für Kunstgeschichte, Munich.
- 04 — Card for the Netscher painting referencing the sale from Böhler to Katz, Dieren, on January 17, 1937, Julius Böhler archive, Zentralinstitut für Kunstgeschichte, Munich.
- 05 — The Netscher painting offered in a catalogue by art dealer D. Katz, Dieren, July 3 - September 13, 1937, National Gallery of Art, Washington, D.C.
- 06 — Entry and image for the Netscher painting referencing Hugo Andriessse, Brussels as owner in the exhibition catalogue of the Museum Boijmans, Rotterdam, December 1938-January 1939.
- 07 — Confirmation of storage of Hugo Andriessse's paintings in the Musées royaux d'Art et d'Histoire, Brussels, signed by Jean Capart, December 12, 1939, Bundesarchiv Koblenz, B 323/266.
- 08 — 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.
- 09 — Einsatzstab Reichsleiter Rosenberg card file for the Netscher painting, NARA RG 260, M1943, Roll 8.
- 10 — Hermann Goering acquires the Netscher painting from the Einsatzstab Reichsleiter Rosenberg on March 14, 1942, Bundesarchiv Koblenz, B 323/62.
- 11 — A photograph of the Netscher painting in the photographs of the Goering Collection, Bundesarchiv Koblenz, B 323/62.
- 12 — Entry for the Netscher painting in the Catalogue of the Goering Collection, referencing the seized Andriessse collection, Bundesarchiv Koblenz, B 323/318.
- 13 — Entry for the Netscher painting in the inventory of the Goering Collection, referencing Carinhall, April 14, 1942, Bundesarchiv Koblenz, B 323/318.
- 14 — Photograph of the Netscher painting from the Munich Central Collecting Point referencing the unknown whereabouts, Zentralinstitut für Kunstgeschichte, Munich, Germany.
- 15 — The Netscher painting is restituted from the von der Heydt-Museum Wuppertal to the legal heirs of Hugo Daniel and Elisabeth Andriessse, *Westdeutsche Zeitung*, January 29, 2014.
- 16 — Christie's, Manson & Woods, New York; Auction 2855 Old Master Paintings, Lot nr. 16, June 4, 2014.

The Ruysdael Painting



Salomon van Ruysdael (ca. 1600-1670)
Landscape with Figures

Alternating titles: *Flusslandschaft mit Bäumen und Anglern; Landschaft mit tanzenden Bauern; erroneously: Der Malbaum.*

Signed and dated: Sv.R. 1633
Oil on oakwood, 39 x 51/57 cm, oval.

Signatures/marks:
- RA3
- RM Nr. 1205
- Linz Nummer: 3919
- KG 594
- F 1304
- H36

Hugo Daniel and Elisabeth Andriessse acquired the *Landscape with Figures* by Old Master painter Salomon van Ruysdael (ca.1600-1670) for their collection in 1938/1939. As in the case of the Netscher painting, the Andriesses purchased the Ruysdael painting from their art dealer D. Katz in Dieren.

Before their flight from Belgium, Hugo Daniel and Elisabeth Andriessse stored the painting for safekeeping, together with others in their collection, with the *Musées royaux d'Art et d'Histoire* on December 12, 1939. The confirmation document lists the Ruysdael painting being in sealed box nr. 3.

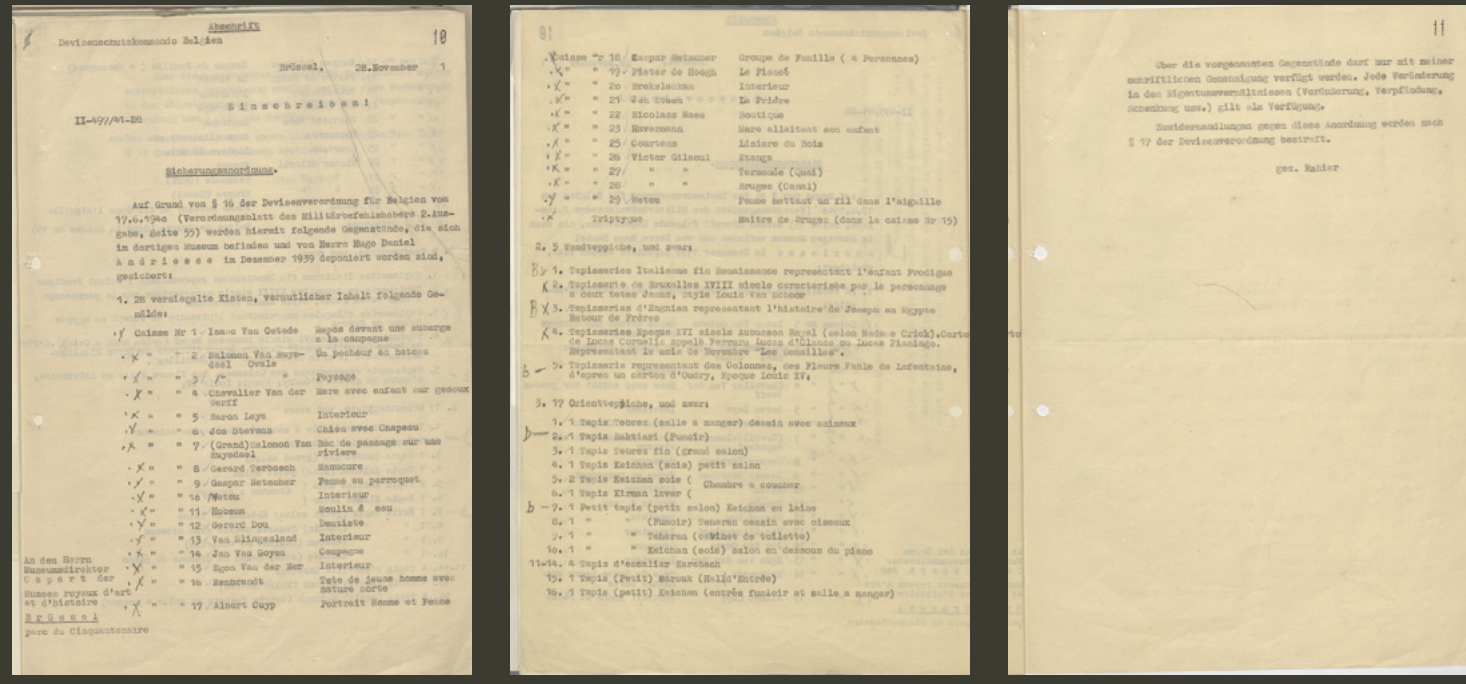
The Devisenschutzkommando Belgien seized the entire Andriessse collection on November 28, 1941. The Ruysdael painting is nr. 3 on the respective list.

The collection was handed over to the Einsatzstab Reichsleiter Rosenberg (ERR) in Paris on March 10, 1942. Four days later, on March 14, 1942, Commander-in-Chief of the

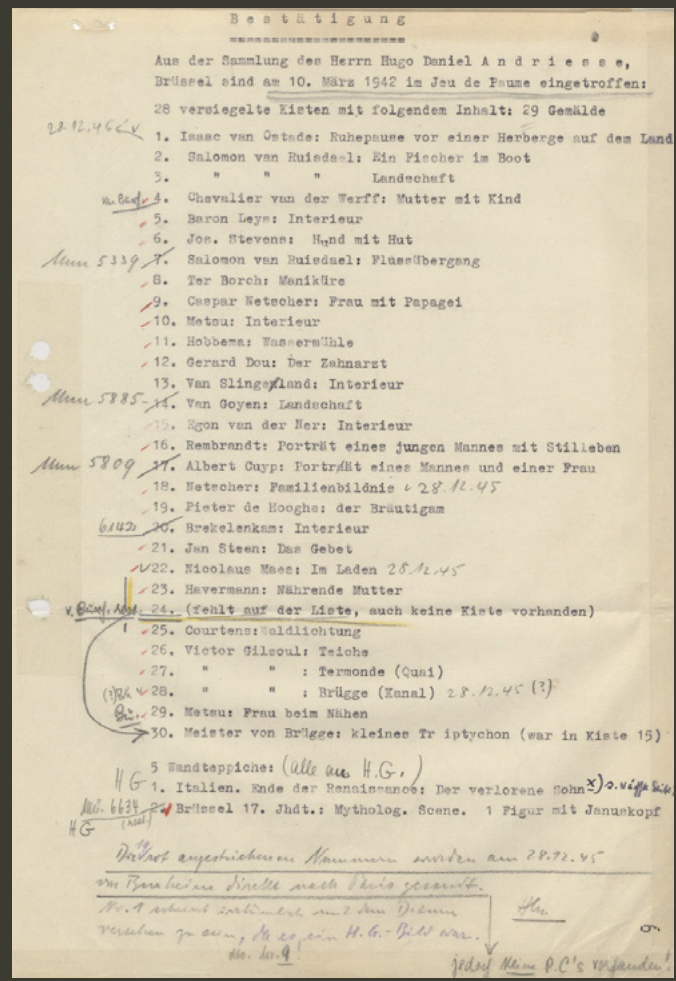
Luftwaffe Hermann Goering requisitioned it at the Jeu de Paume for his private residence Carinhall, near Berlin, where it was kept, according to archival evidence from April 14, 1942. We know the appearance of the Ruysdael painting today due to information both from the ERR and from the collection of Hermann Goering. In both cases the painting was photographed and entered in inventory lists.

In February 1944, Goering exchanged the Ruysdael and over 120 other paintings for one painting he believed was by Vermeer, *Christ and the Woman Taken in Adultery*. It was sold by art dealer Alois Miedl, who took over management of the highly regarded Goudstikker Gallery in Amsterdam following the flight of its Jewish owner, Jacques Goudstikker. In 1947, the Goering Vermeer purchase proved to be a fake, a forgery produced by the Dutch painter Han van Meegeren (1889-1947). Jan Dik Jr., coworker of the Goudstikker Gallery, brokered the sale of the Ruysdael painting to the Dorotheum in Vienna. The auction house acted as an agent to broker sales for Adolf Hitler's planned museum in Linz, Austria. This Ruysdael painting was sold by the Dorotheum on March 27, 1944, to the Sonderauftrag Linz, a special task force in charge of buying masterpieces for the planned Führermuseum of European masterpieces in Linz, Austria.

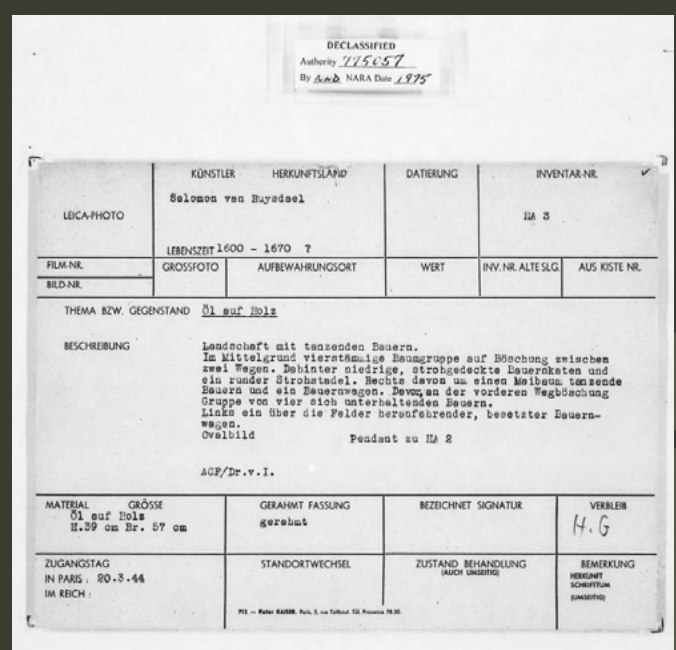
Objects chosen for Hitler's Linz Museum project were usually deposited in Munich, in the so-called Führerbau, the representational headquarters of Adolphe Hitler at Königsplatz. The Ruysdael was brought to the Führerbau and was stored in cell 7 in February 1945. During the last days of World War II, remaining Nazis officials in Munich fled shortly before the arrival of U.S. occupation forces. During this brief gap in governing authority, hundreds of Munich residents, some presumably professional thieves, ransacked the Führerbau and looted everything they found, including furniture, champagne, but also many of the stored artworks for the Linz Museum. In the course of the pillaging of the Führerbau, the Ruysdael painting disappeared. It has been missing ever since.



02



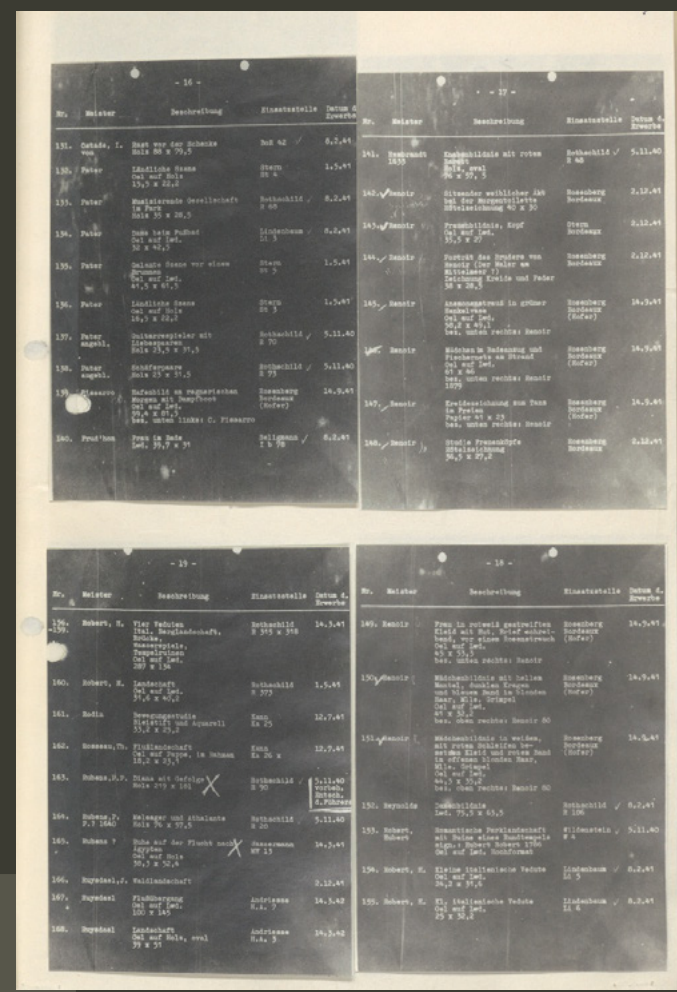
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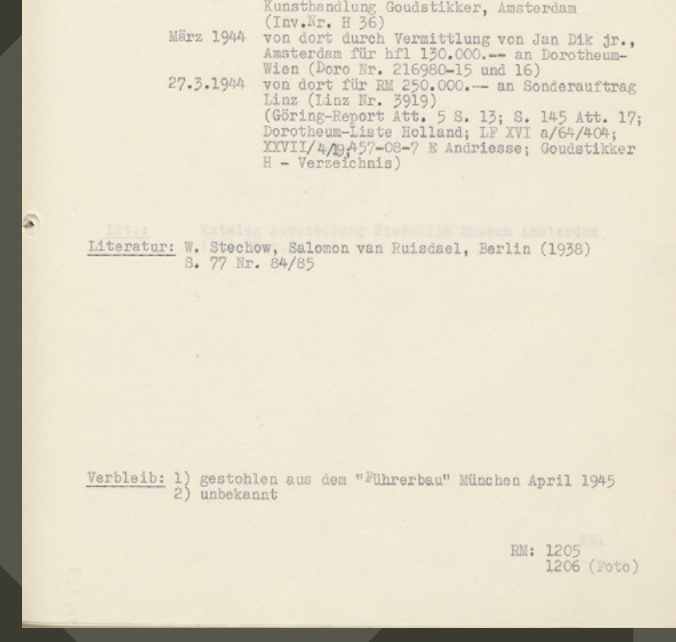
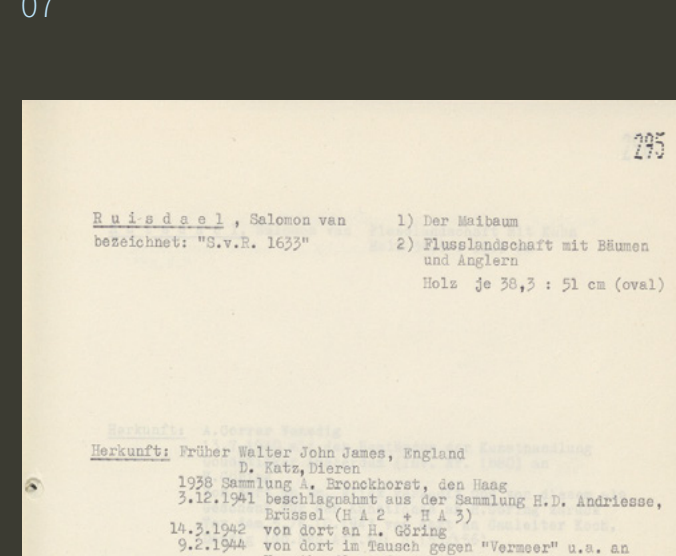
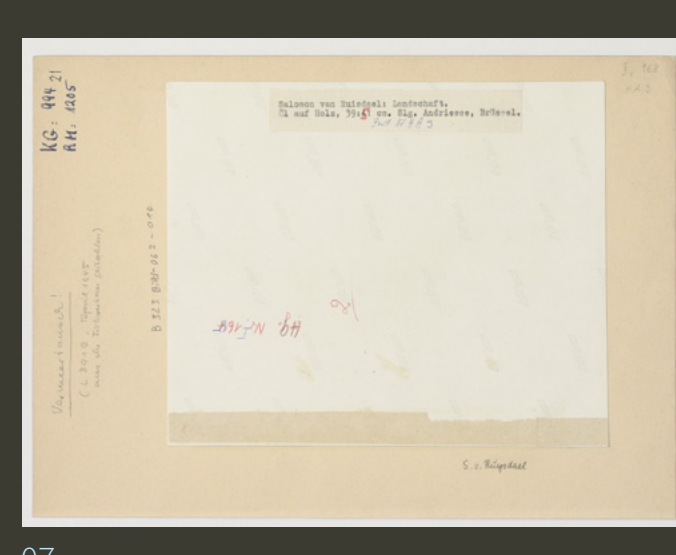
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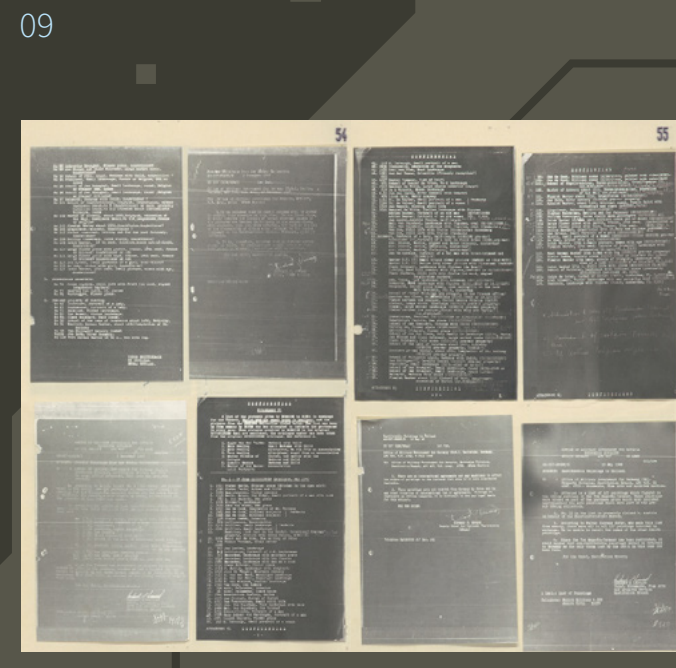
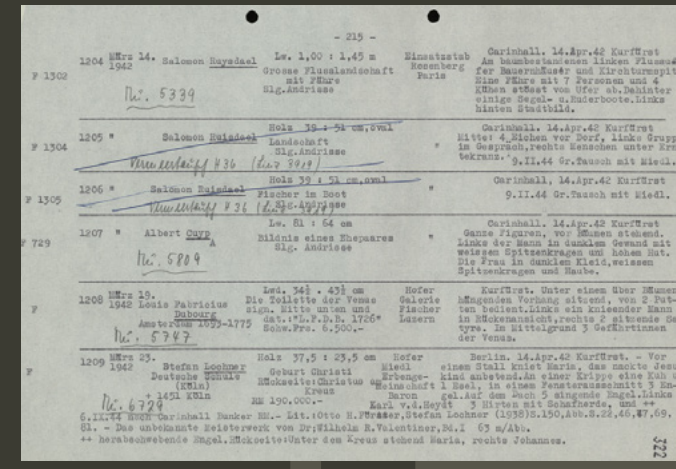
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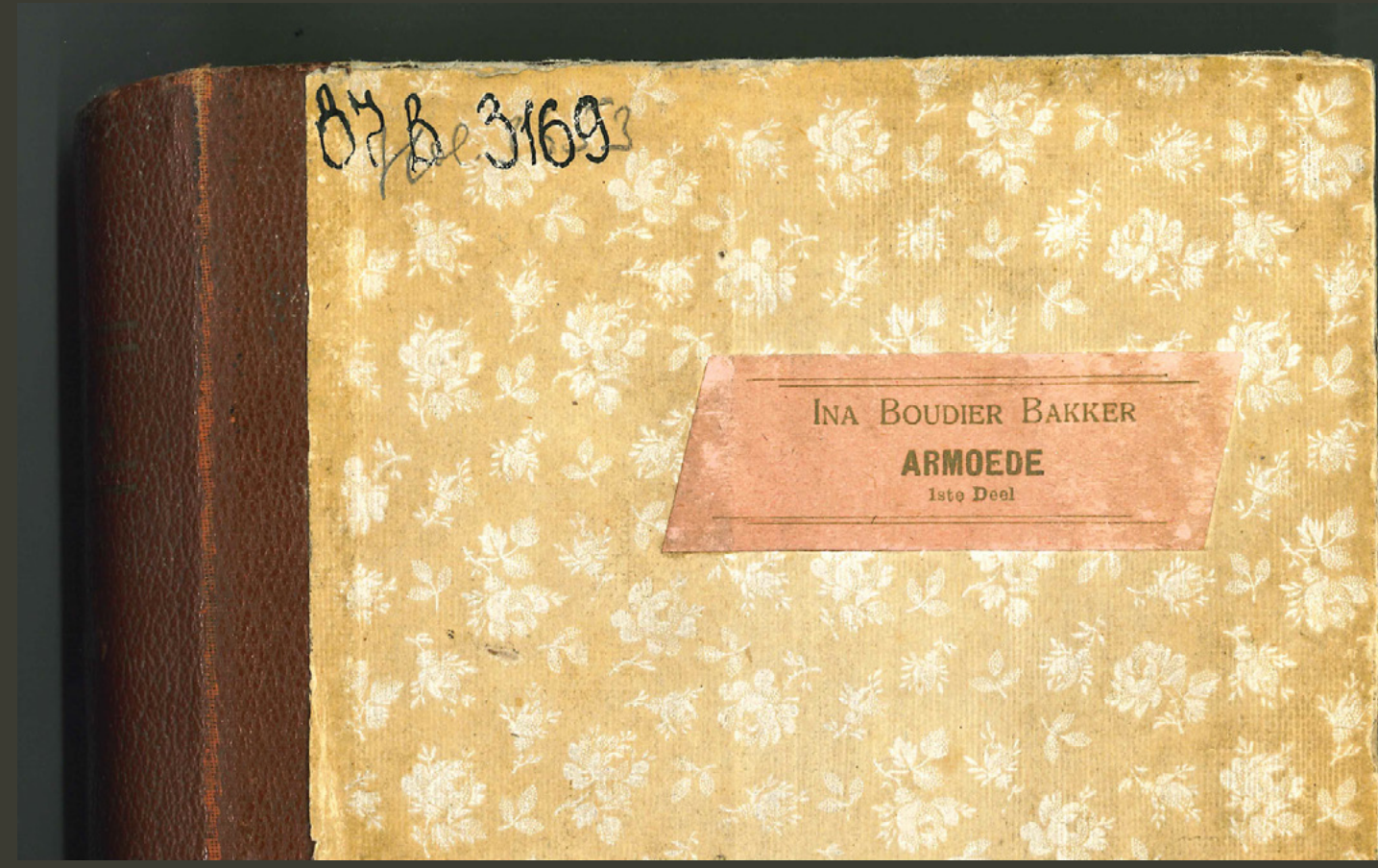


11



- 01 —
- 02 — Confirmation of storage of Hugo Andriessse's paintings in the *Musées royaux d'histoire et d'Art*, Brussels, signed by Jean Capart, December 12, 1939, Bundesarchiv B 323/266.
- 03 —
- 04 — "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.
- 05 —
- 06 — Transport receipt for the Andriessse collection in the Jeu de Paume in Paris by the Einsatzstab Reichsleiter Rosenberg, dated March 10, 1942, Bundesarchiv B 323/266.
- 07 —
- 08 — Einsatzstab Reichsleiter Rosenberg Card file for the Ruysdael painting, NARA.
- 09 —
- 10 — Photograph of the Ruysdael by the ERR, Bundesarchiv Koblenz, B 323/857.
- 11 —
- 01 —
- 02 —
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- 04 —
- 05 —
- 06 —
- 07 —
- 08 —
- 09 —
- 10 —
- 11 —
- DETAILED PROVENANCE:
- (?-?) Walter John James, England.
- (?-?) art dealer D. Katz, Dieren.
- 1938 Collection A. Bronckhorst, The Hague.
- 1938/1939-December 12, 1939: Hugo and Elisabeth Andriessse Collection, Brussels.
- December 12, 1939 - December 3, 1941: for safekeeping in the *Musée royaux d'Art et d'Histoire*, Brussels.
- December 3, 1941: Seized by the Devisenschutzkommando Belgien.
- March 9-10, 1942: Transported to the Einsatzstab Reichsleiter Rosenberg, Jeu de Paume, Paris.
- March 14, 1942: Acquired by Hermann Goering Collection, Carinhall.
- February 9, 1944: "Exchanged" for a so-called "Vermeer" sold by art dealer Alois Miedl, formerly Goudstikker Gallery, Amsterdam, in the so-called "Vermeertausch", Inventory nr. H 36, L 3919.
- March 1944: Through Jan Dik Jr., Amsterdam to Dorotheum, Vienna.
- March 27, 1944: From Dorotheum, Vienna to Sonderauftrag Linz, Linz nr. 3919.
- End of April 1945: Stolen from the Führerbau in Munich.
- Current whereabouts unknown. Restitution claim rejected, as the painting could not be located.
- Entry notation for the Ruysdael painting in the catalogue of the paintings of the Goering Collection, Bundesarchiv Koblenz B 323/318.
- Entry for the Ruysdael painting in the inventory of the Goering Collection, referencing Carinhall, April 14, 1942, Bundesarchiv Koblenz B 323/57.
- The Goering exchange with Miedl for the so-called Vermeer, listing the Ruysdael as nr. 59, Bundesarchiv Koblenz B 323/327.
- Photograph of the Ruysdael painting at the Munich Central Collecting Point, referencing "Verbleib unbekannt" ("whereabouts unknown"), Zentralinstitut für Kunstgeschichte, Munich.

The Book *Armoede*



01

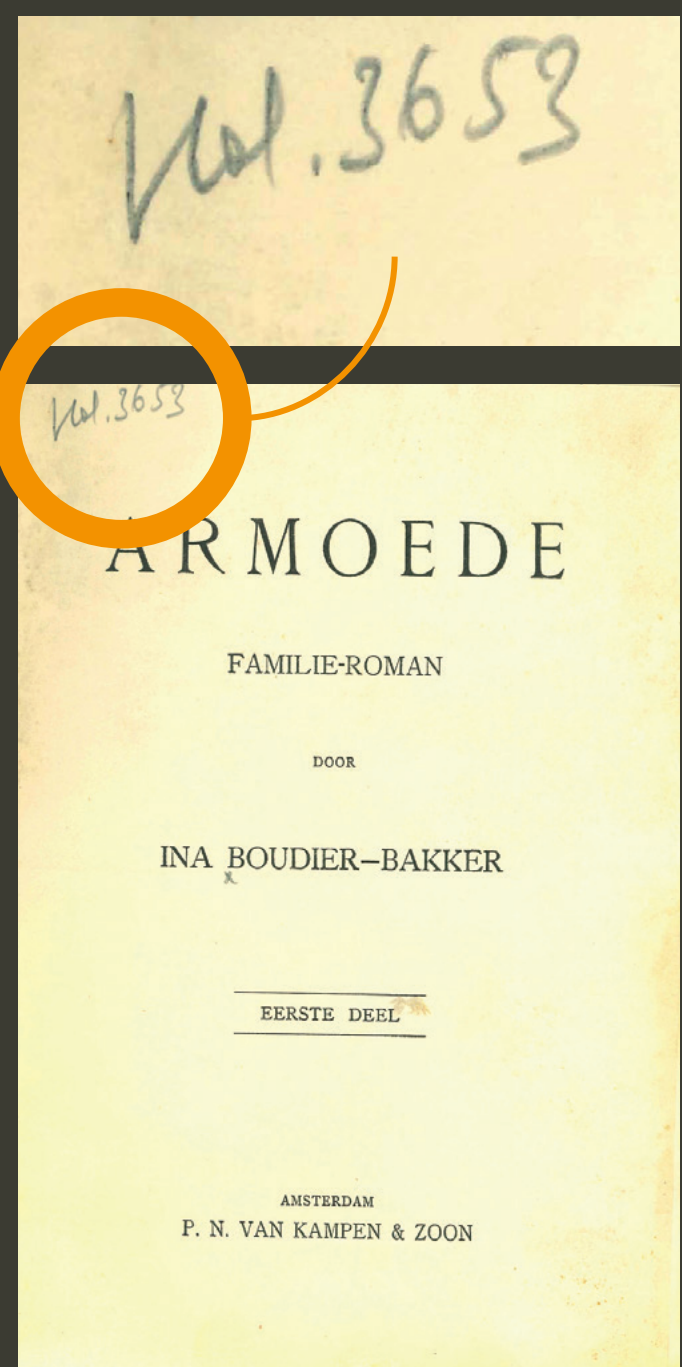
Armoede by the Dutch author Ina Boudier-Bakker is a novel on poverty that was published in several volumes in the early 1900s. This copy of the book was in the private library of Elisabeth Andriessse. Her handwritten name and address (24, Avenue des Klauwaerts in Ixelles) identifies the novel as her personal belonging.

When the Nazi looting agency Einsatzstab Reichsleiter Rosenberg (ERR) started raiding the homes of Jewish owners in 1941, they twice inspected the home of the Andriesses to confiscate books. The inspection reports document a house search on July 27, 1941, and a second inspection on August 6, 1941, noting that the books were packed in boxes and taken away.

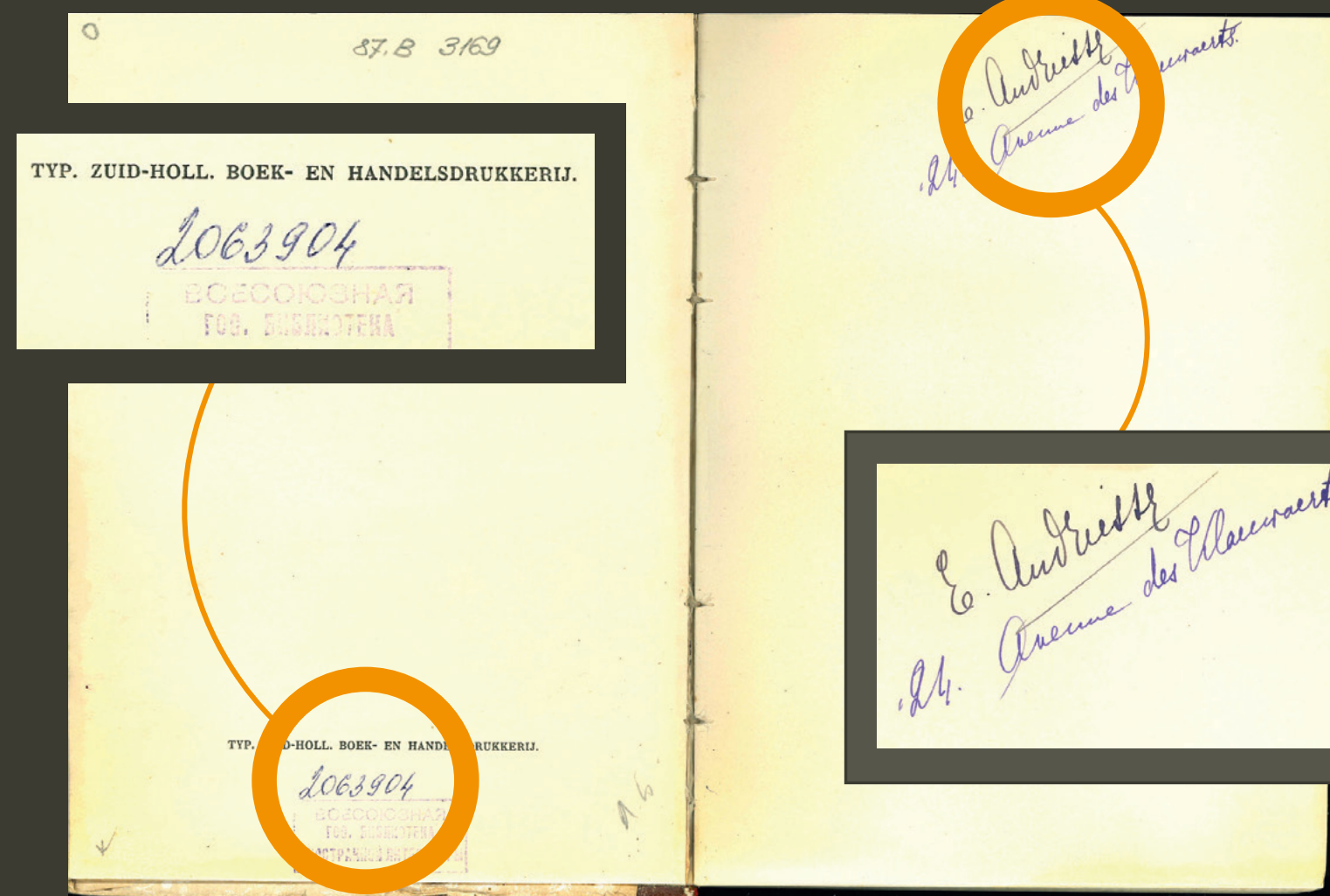
The marks and stamps on the book bear witness to its subsequent journey. After it was stolen from the Andriesses' home in Brussels, it was first brought to Berlin on May 11, 1942. In November 1943 it was evacuated from Berlin to the ERR's so-called Ostbücherei (Eastern Library) in Ratibor, today Racibórz, in western Poland. There, the book received its mark on the title page "HOL 3653," a code for Holländisch/Dutch.

After World War II, the book was taken by a Soviet Trophy Brigade from Ratibor to Minsk. From there, it was handed over in 1981/1987 to the Rudomino Library of Foreign Literature in Moscow, Russia, where the book was stamped with the library's imprint.

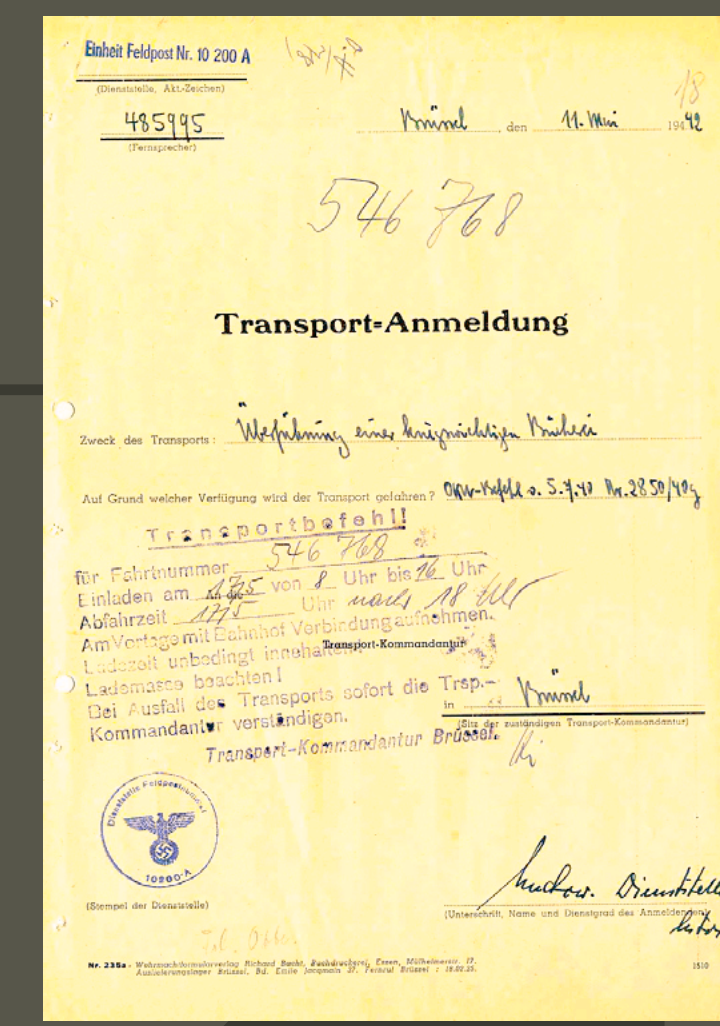
In September 1992, the Russian Federation restituted 608 looted books to the Netherlands. All were in Dutch, originating from looted collections located in the Netherlands, Belgium, and France. Six years later, in 1996, the books that came from Belgium were turned over by the Dutch government to the Belgian government. The book belonging to Elisabeth Andriessse was kept by the Economy Ministry of Belgium. On the occasion of this exhibition, the ministry presented the book and signaled its intention to reconstitute it to the rightful heirs of Elisabeth Andriessse, represented by their lawyer Julius Kaspar Niesert. The heirs plan to donate the book to the Jewish Museum of Belgium, allowing it to be available to the public in the city where the Andriesses once lived.



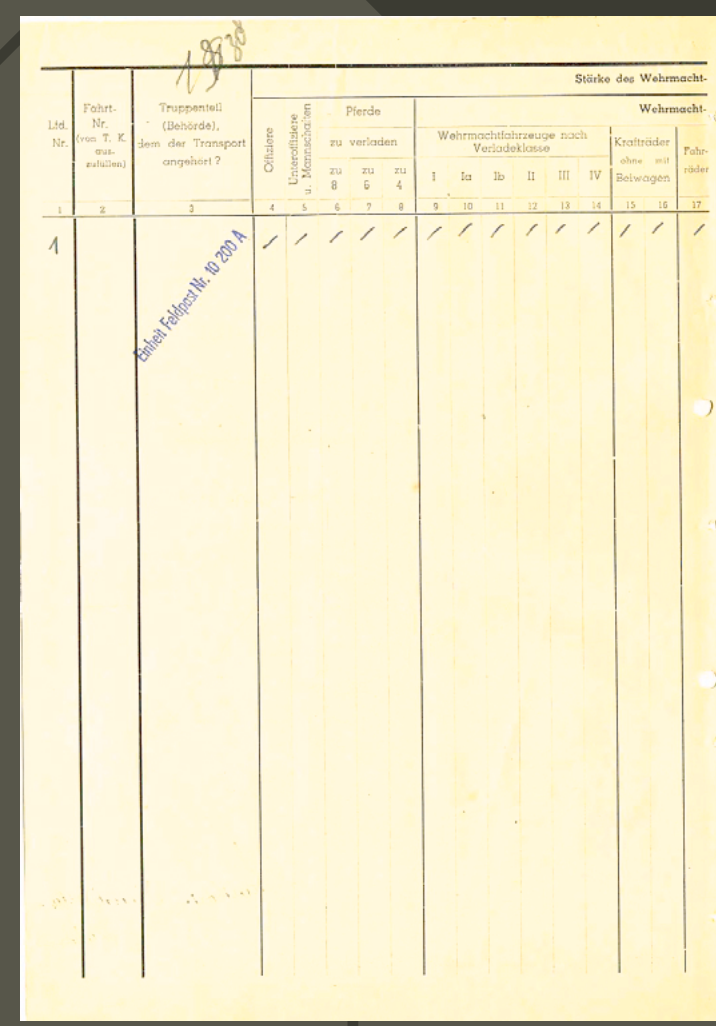
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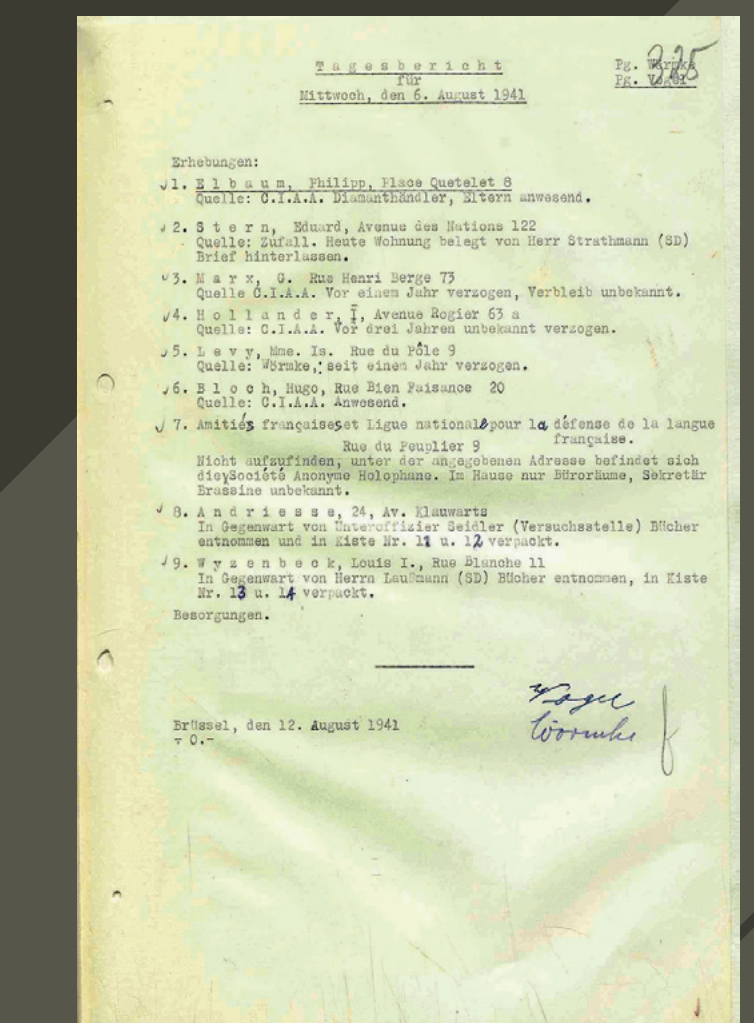
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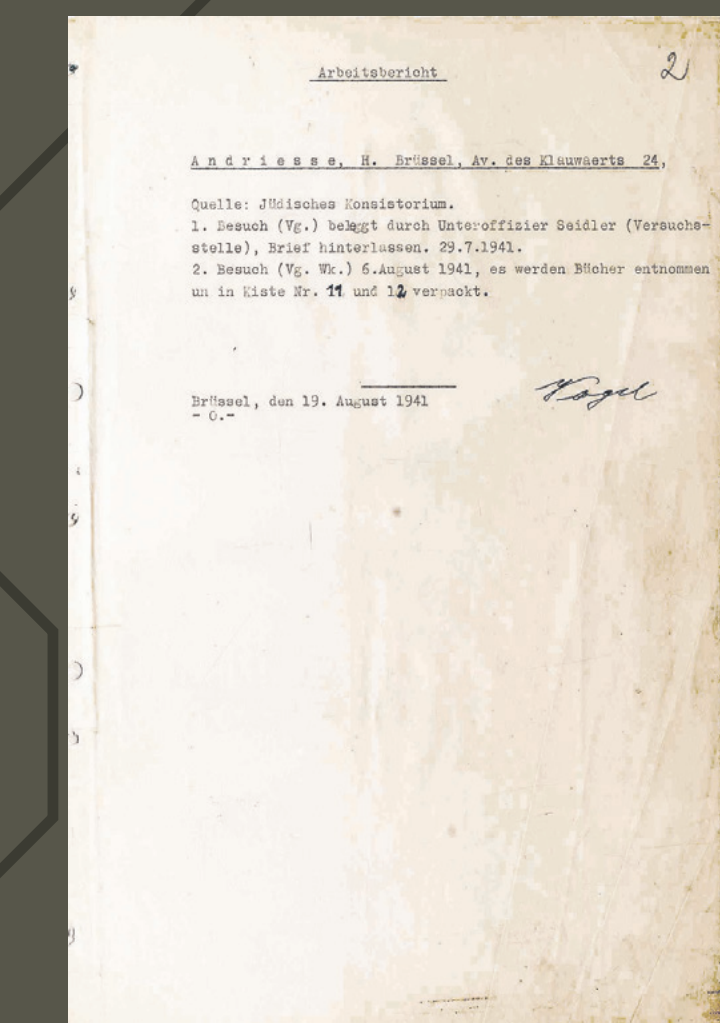
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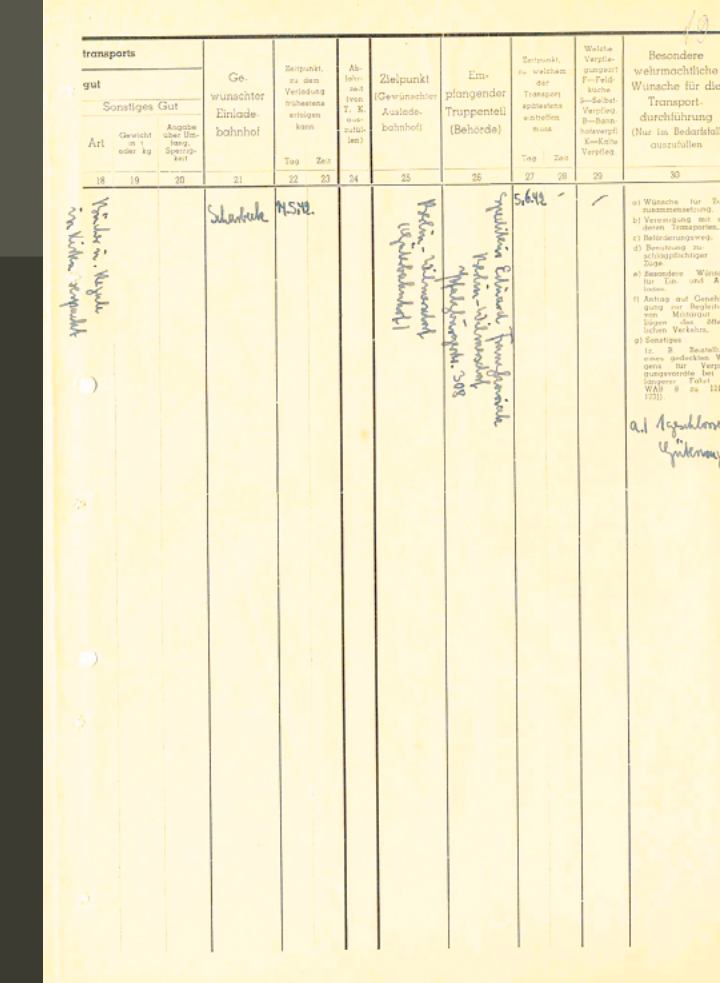
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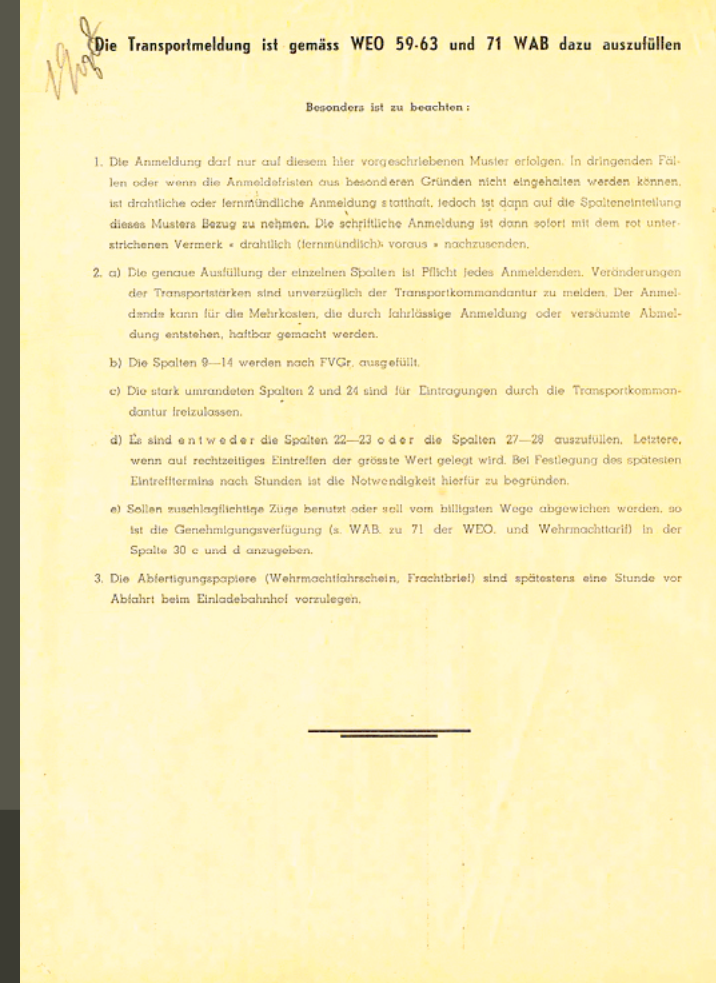
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01
Cover of the book by Ina Boudier-Bakker, *Armoede*, Eerste Deel, Amsterdam. On the upper left, handwritten signature 87.B.3169, Economy Ministry of Belgium.

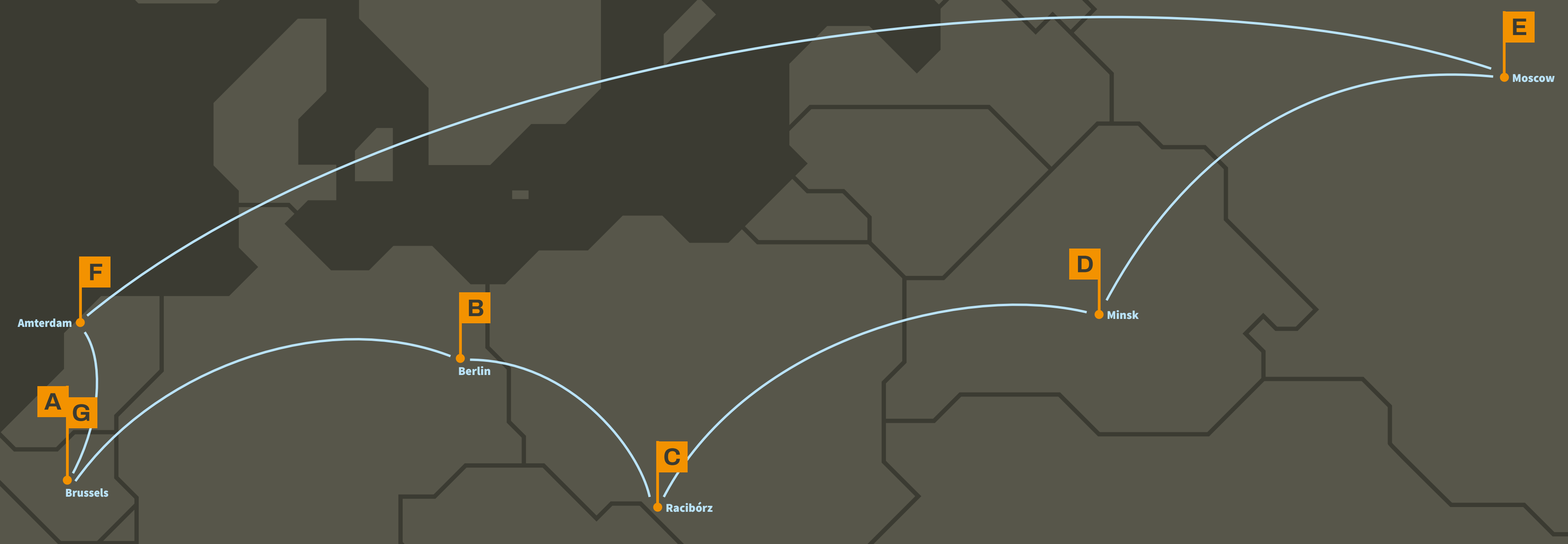
02
Title page of the book with a mark on the upper left: HOL. 3653, Economy Ministry of Belgium.

03
First pages of the book with a handwritten inscription on the upper right by Elisabeth Andriessse: "E. Andriessse 24 Avenue des Klauwaerts," on the upper left "87.B.3169" and lower left "2063904" with a Russian stamp, Economy Ministry of Belgium.

04
Daily Report of the ERR staff in Brussels documenting the first inspection at the Andriesses' home on July 29, 1941, TsDAVO (Kyiv).

05
Daily Report of the ERR staff in Brussels documenting the seizure of books at the Andriesses' home on August 6, 1941, TsDAVO (Kyiv).

06
Transport declaration of the Dienststelle Brüssel for a railway car of books and shelves packed in crates, arriving in Berlin on June 5, 1942, TsDAVO (Kyiv).



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

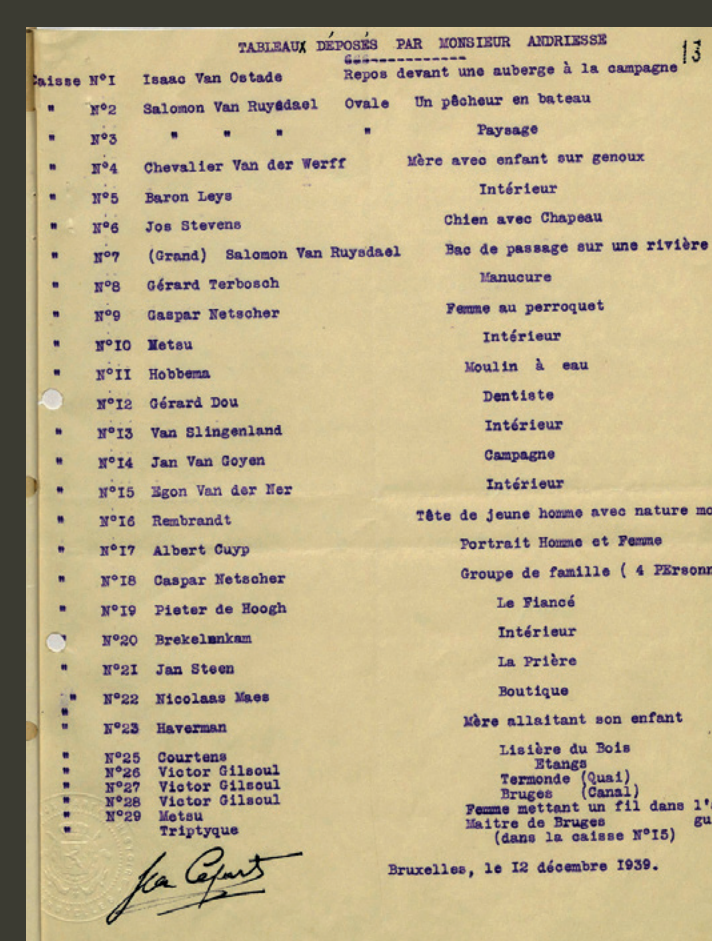
Alternating titles: *HIEMS*

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

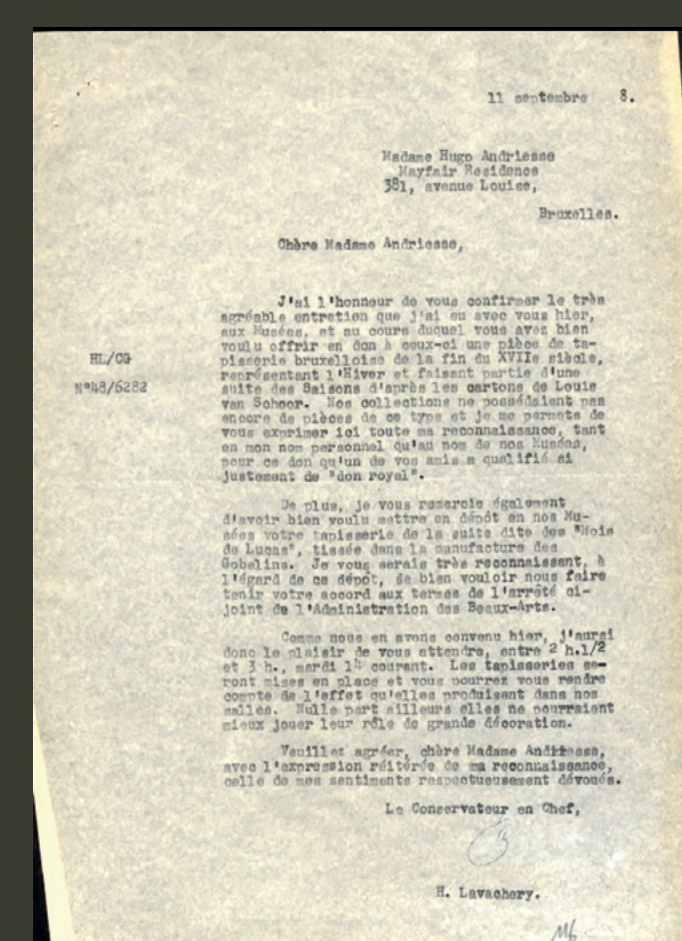
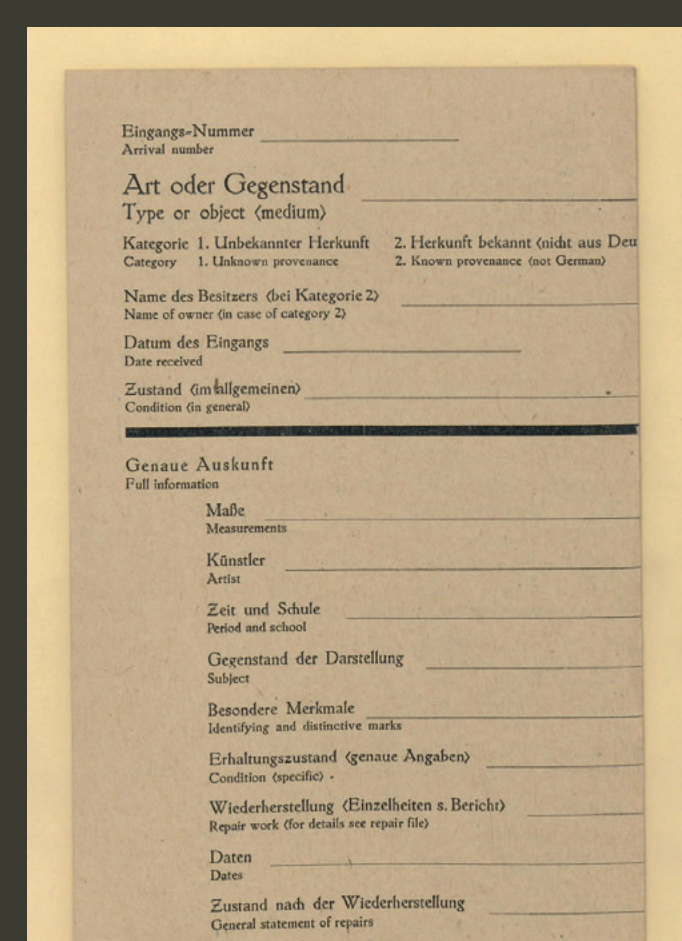
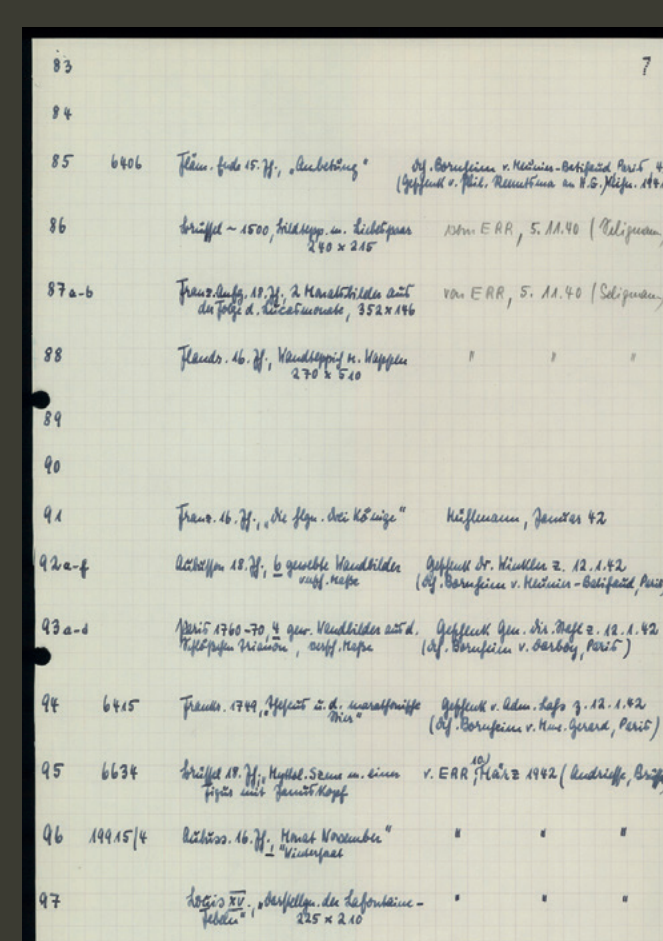
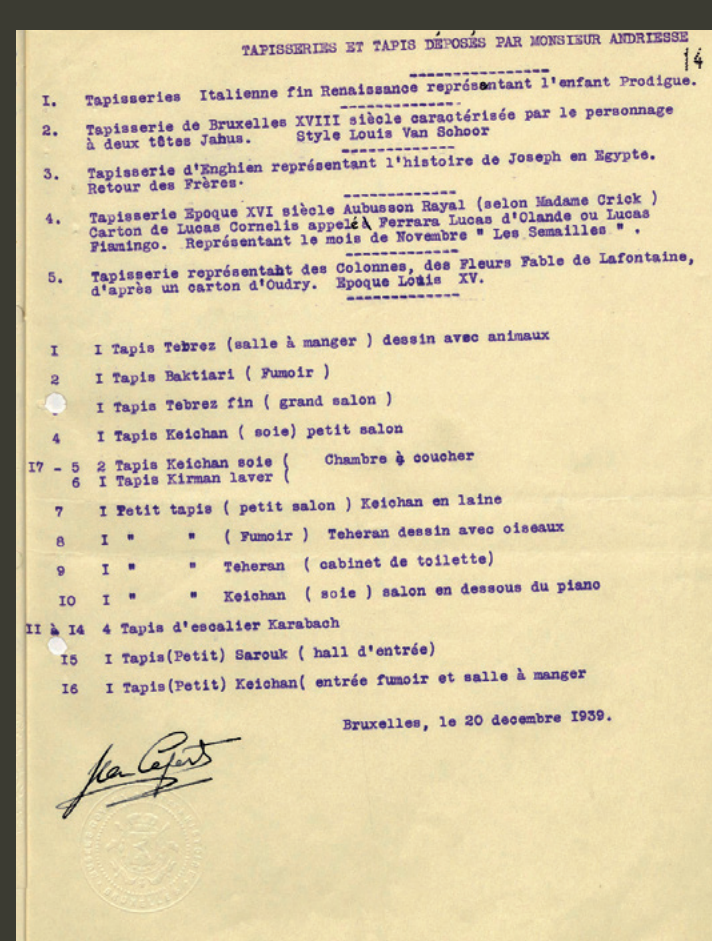
Signature:
• HA 30
• H.G.
• Mii 6634/Berchtesgaden 1586
• Td 95/Ta 111
• F 67

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.”

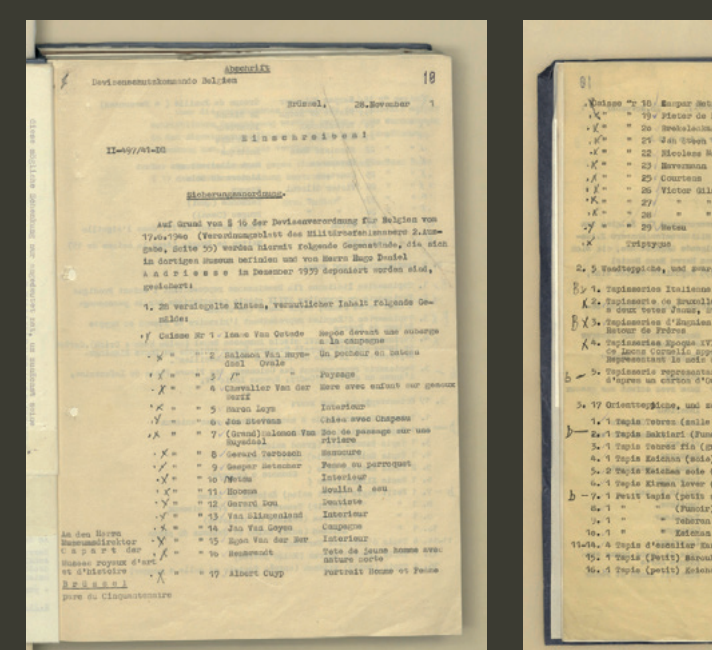
The tapestry is a testament to the memory of the Andriesses and their cultural contributions in Brussels. Today, it is owned by the same museum the Andriesses charged with its safekeeping. Although the museum could not protect the tapestry from looting by Nazi collaborators, museum staff after the war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



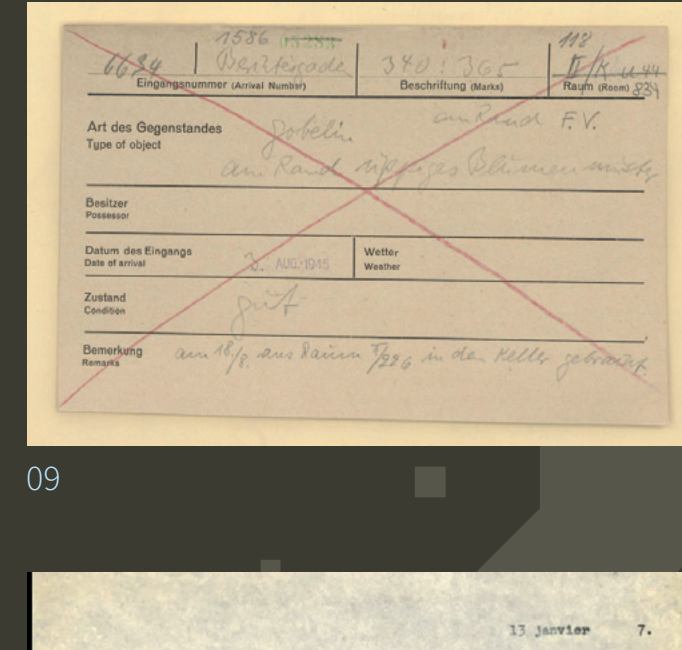
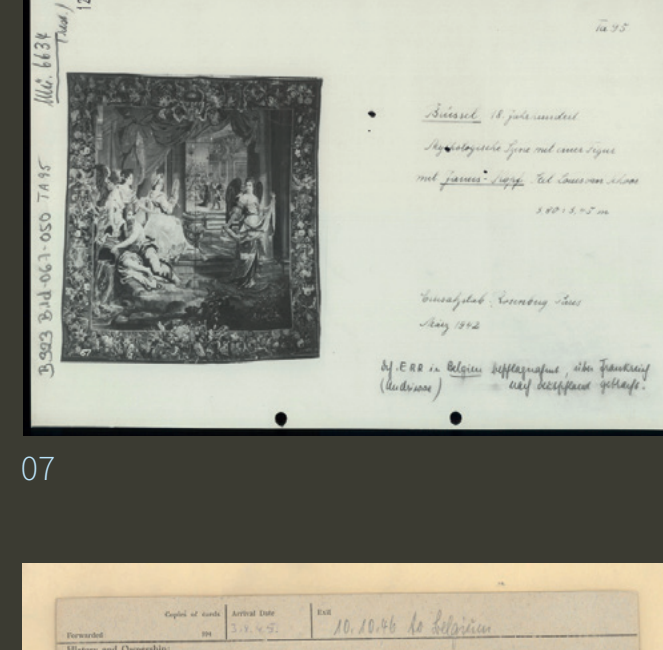
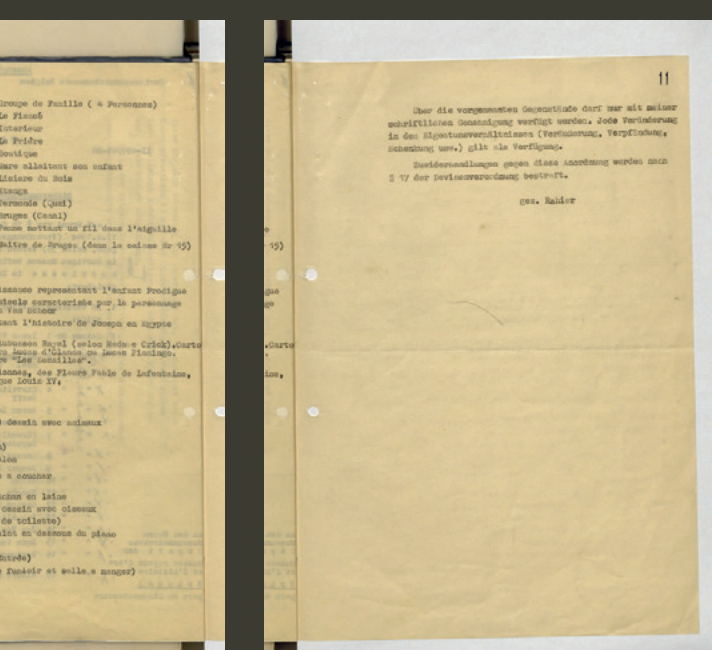
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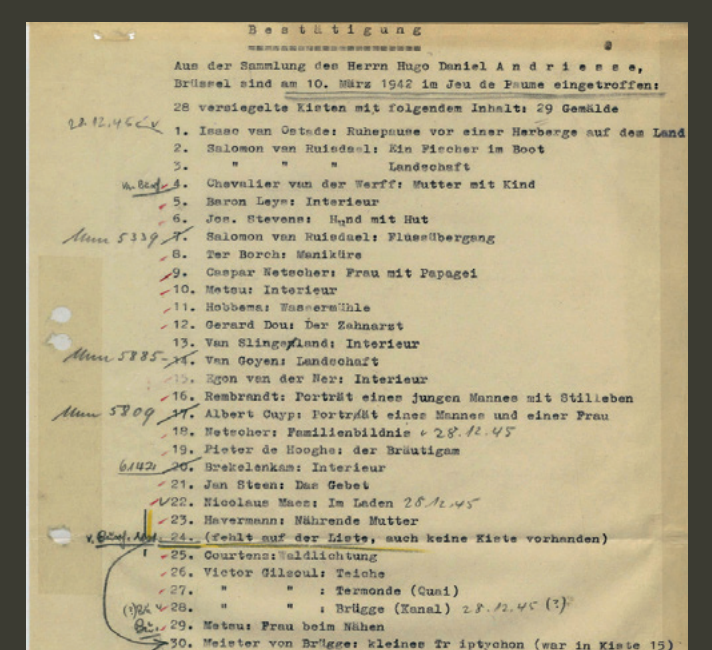
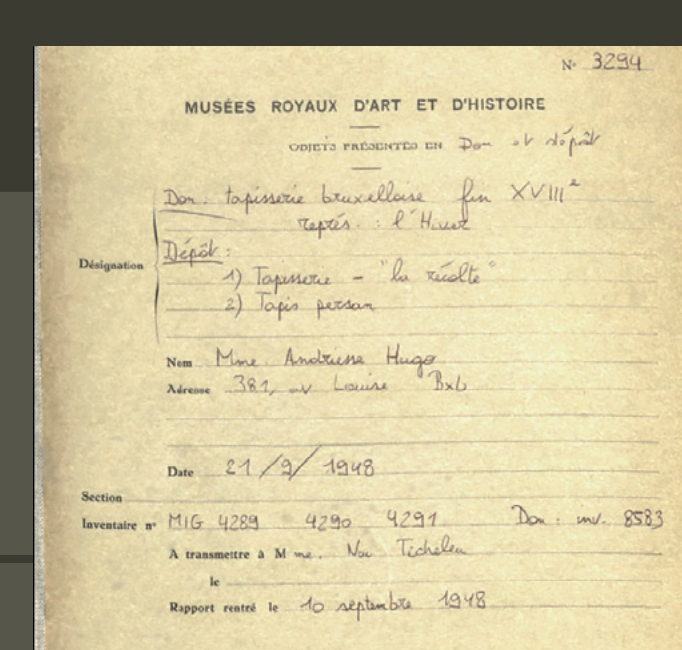
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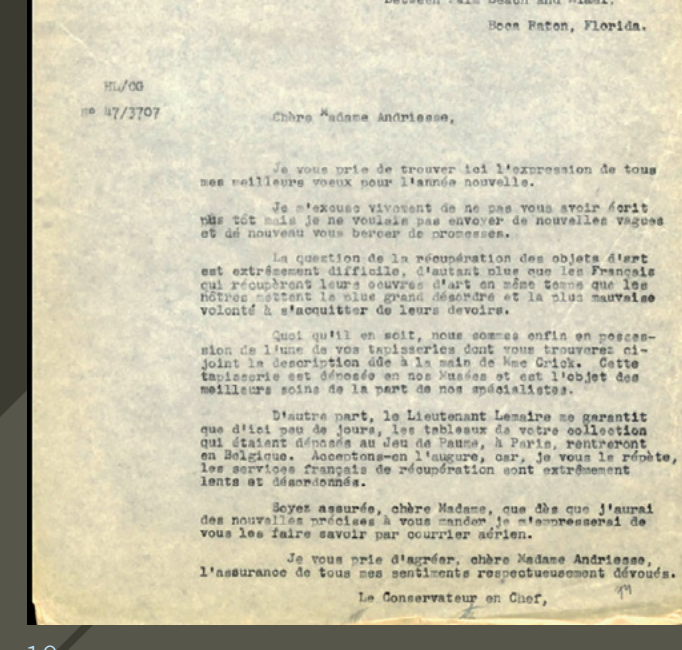
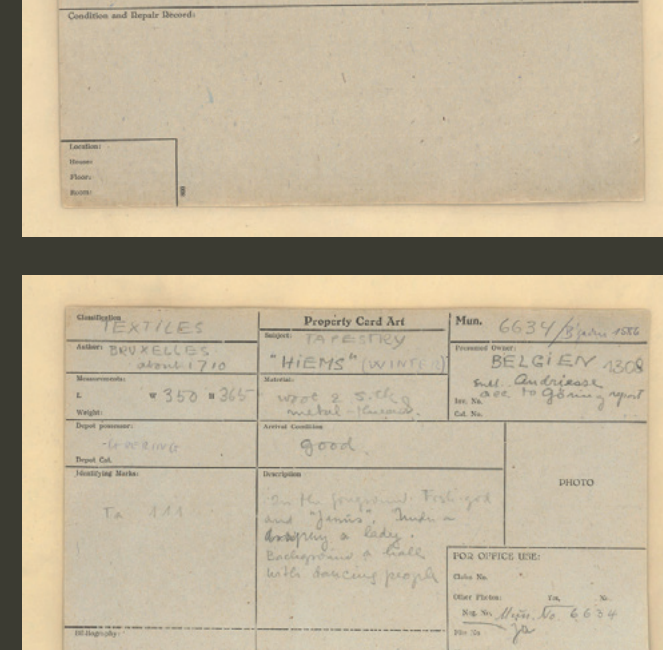
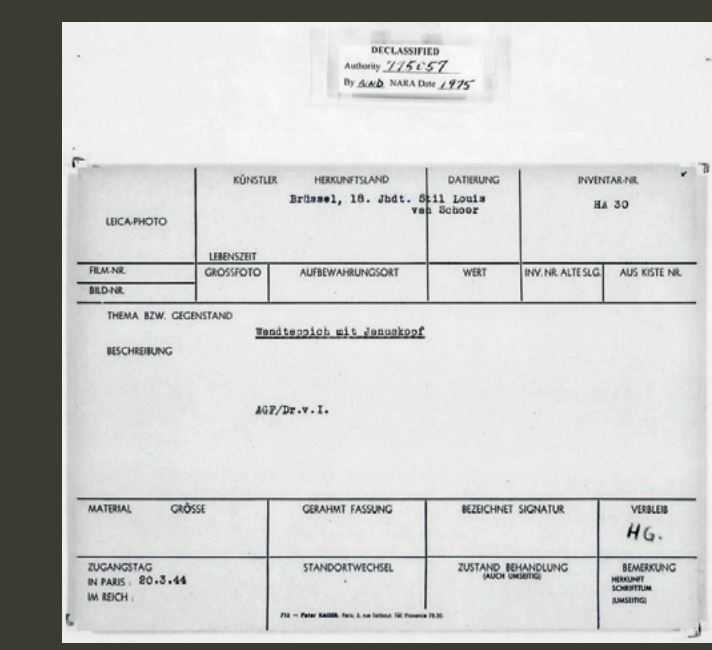
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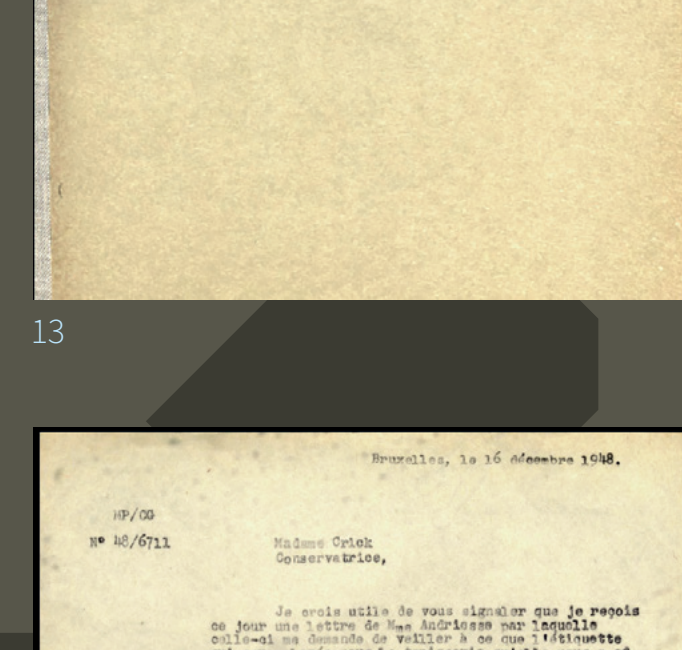
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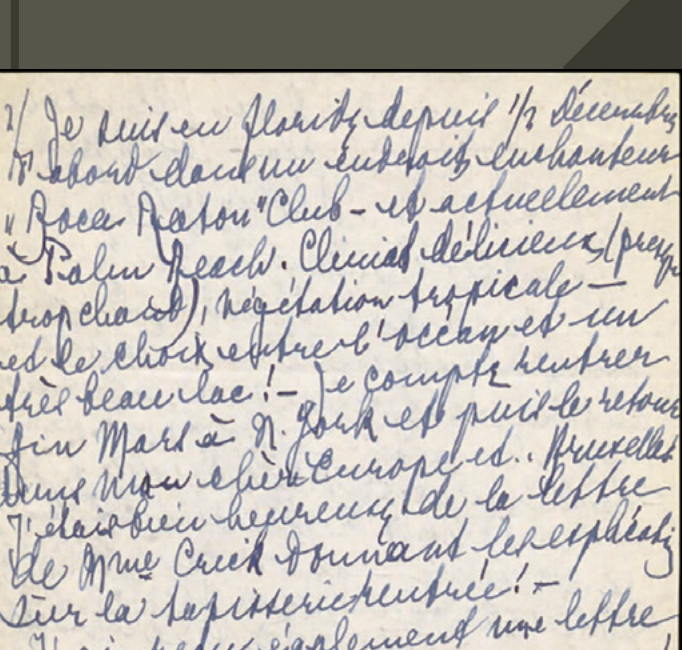
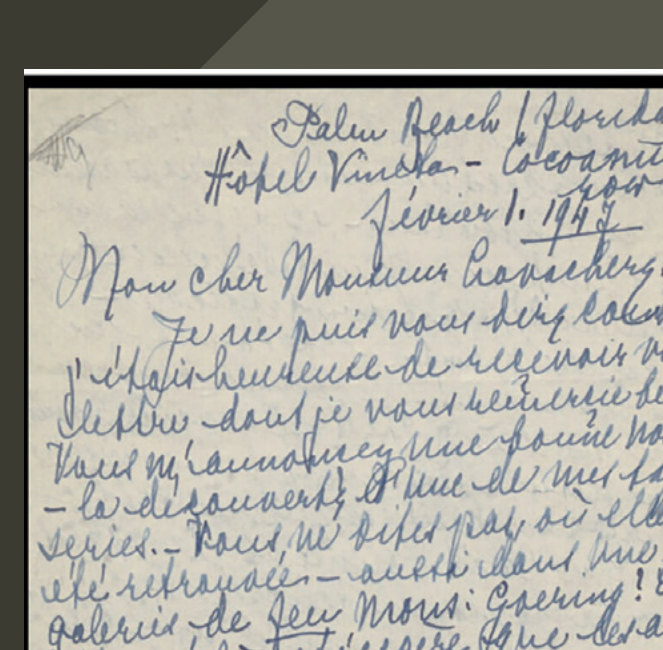
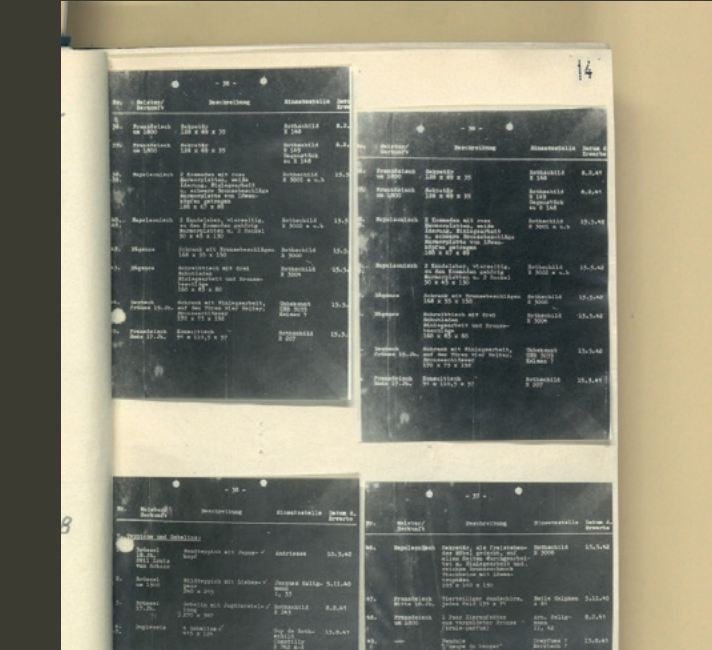
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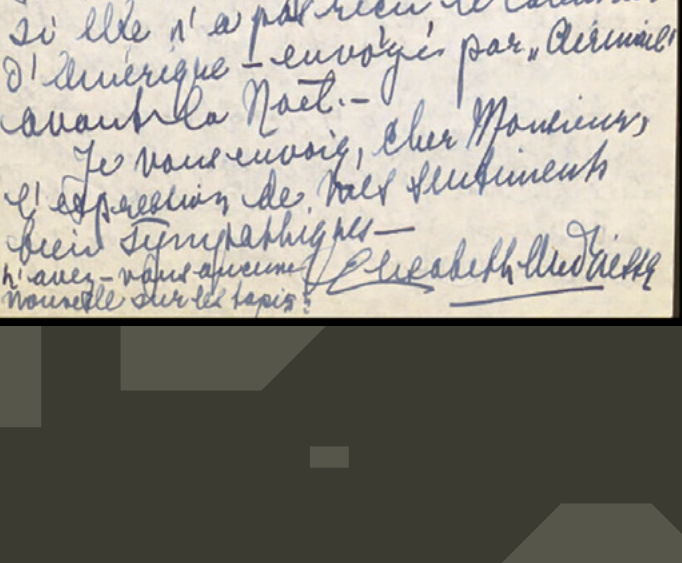
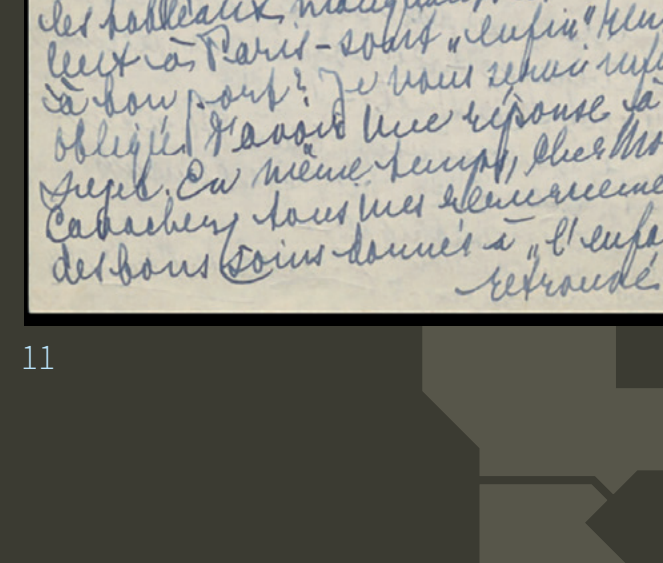
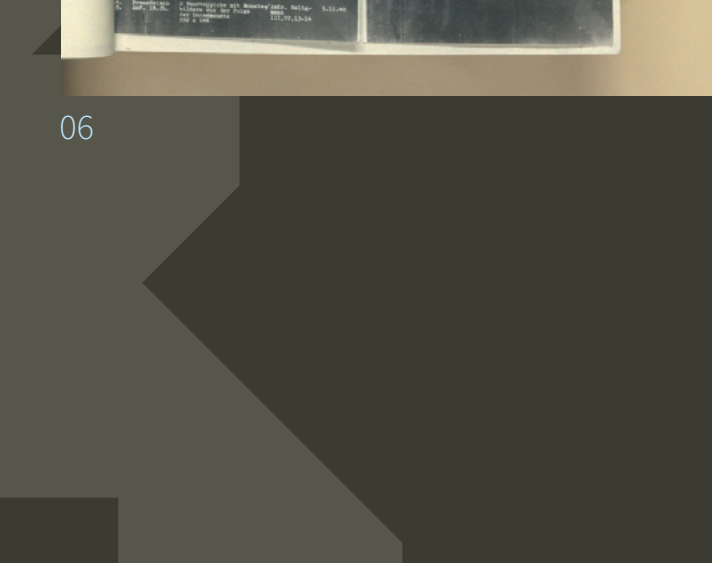
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11



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.

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

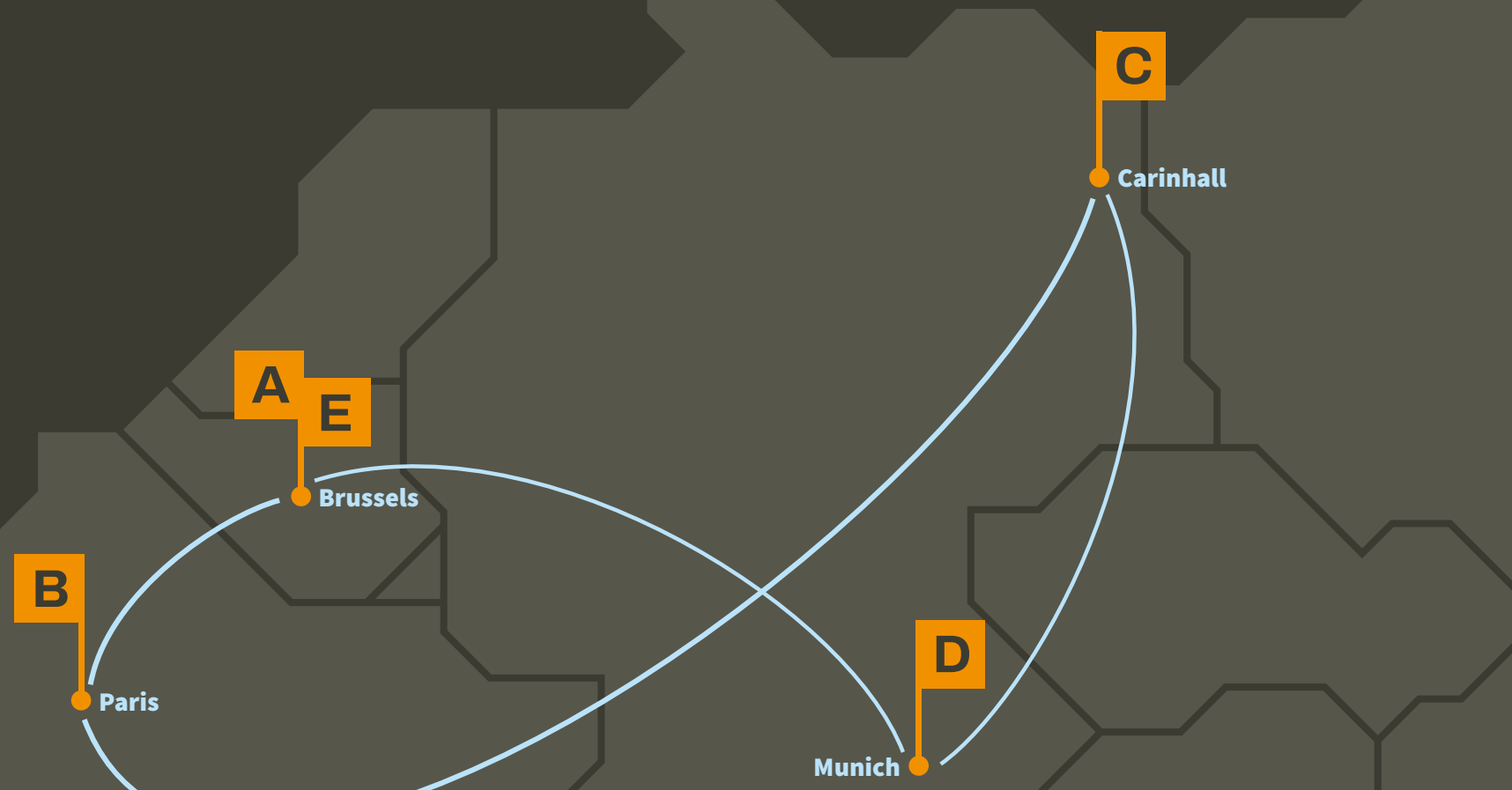
Letter by Henri Lavachery to Elisabeth Andriessse, dated September 11, 1948, regarding the donation of the tapestry, Archives des Musées royaux d'Art et d'Histoire.

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.



Elisabeth's Legacy

Less than two years after the Andriesses escaped to New York City, Hugo Andriessie died on June 12, 1942. The single newspaper obituary announcing his death was in stark contrast to the once highly publicized life of this prominent Dutch-Belgian Jewish philanthropist. His gravestone at the Beth Olam Cemetery in Long Island, N.Y., honors his highest ranks and decorations: Knight of the Order of the Dutch Lion, Grand Officer in the Order of Leopold II., Member of the Central Israelite Consistory of Belgium.

Hugo Andriessie's sole heir was his wife Elisabeth, who lived in hotels in New York, first at the Drake Hotel on Park Avenue and later at Hotel Stanhope on Fifth Avenue. Everything that Hugo and Elisabeth had left in Brussels was lost: their house was occupied by the German occupation authorities, their art and textile collection was looted from the museum by the Devisenschutzkommando België and then transferred to the Einsatzstab Reichsleiter Rosenberg (ERR) headquarters in Paris at the Jeu de Paume museum. From there, selected looted objects from the Andriessie collection were acquired by Hermann Goering. Additional furniture, paintings, antiques and books were confiscated in the Möbel-Aktion, the campaign of the ERR to loot furniture, books, and musical instruments in Belgium, France and the Netherlands.

When the war finished, Elisabeth Andriessie knew nothing of the whereabouts of her private belongings. She began a decade-long campaign to get her property returned, as documented in letters from Elisabeth Andriessie now in the Archives of the Musées royaux d'Art et d'Histoire in Brussels.

The staff of the Musées royaux d'Art et d'Histoire assisted Elisabeth's efforts to find her collection, working closely with the Belgian Office de Récupération Économique (O.R.E.), responsible for locating looted objects. The Chief Conservator, Henri Lavachery wrote on August 3, 1945: "Rest assured that everything necessary will be done to ensure that you regain possession of the collections that you and your dear husband have assembled with such taste and patience." In July 1945, Elisabeth was informed by the staff of the Musées royaux d'Art et d'Histoire that the valise containing her jewelry had not been discovered by the Devisenschutzkommando België and was safely stored, waiting to be returned. Elisabeth replied "...As to the jewels found in the valise... I am most grateful for the trouble you are taking to find our collections - It is so important for my future..." The O.R.E. cooperation with the art recovery unit of the Allied Forces resulted in the identification of some objects from the Andriessie collection.

On June 24, 1946, Henri Lavachery informed Elisabeth Andriessie that 20 of her stolen artworks had been located. She replied and thanked him on July 19, 1945 [sic, 1946]: "...apart from all the memories attached to this collection, it is of great significance to me after the death of my husband..." She returned to Brussels six weeks later in August and September 1946, living in a hotel due to the poor condition of her former home. The recovery of her objects was ongoing, with identification taking place at the Munich Collecting Point. In May 1947, the O.R.E. confirmed that the recovered artworks had been brought back to Belgium, where they were deposited in the Musées royaux d'Art et d'Histoire. Elisabeth Andriessie returned to Brussels for a second

time from May through October 1948. Upon her arrival on May 30, 1948, she wrote to Mademoiselle Paul of the museum: "...Here I am - to my great joy - back in Brussels - happy to find myself here - to see my friends again - to see the paintings that have been retrieved..."

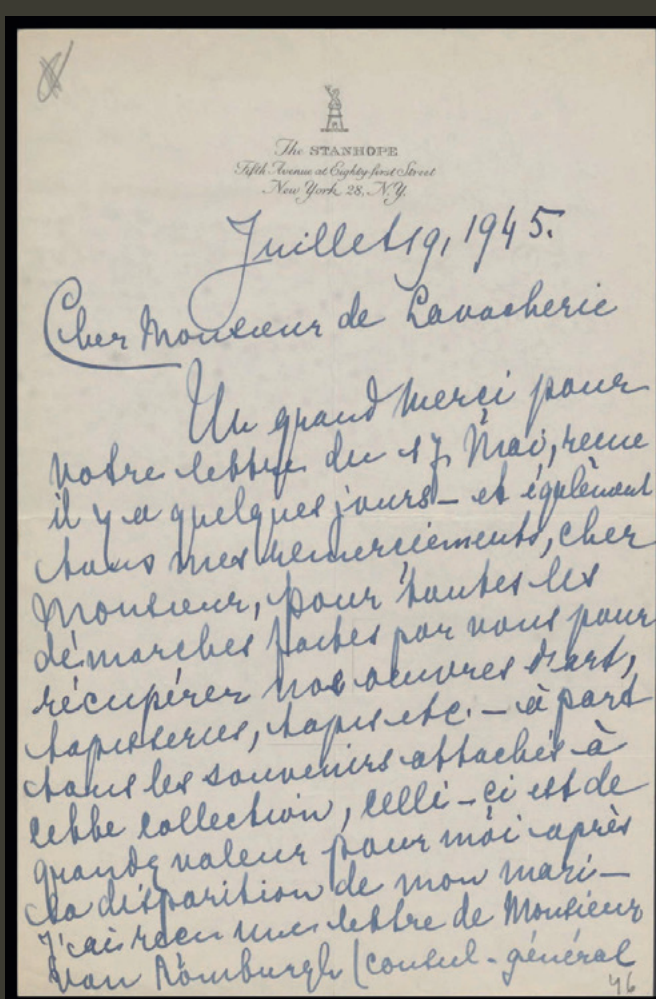
On her second stay in Brussels, Elisabeth Andriessie donated the tapestry *Winter*, as well as donating 4.000 francs for the support of needy staff members at the Musées royaux d'Art et d'Histoire. The Chief Conservator, Henri Lavachery expressed appreciation for the donation in a letter dated June 8, 1948: "I would like to thank you most sincerely for the payment of the sum of 4,000 frs. that you have just entrusted to me. I am delighted to see your name attached to such a high philanthropic gesture within our Museums. Thanks to your generosity, I will be able, on various occasions, to assist members of our small staff who may be affected by illness, a work-related accident, or even the death of a family member..."

Although many of the objects from the Andriessie collection were recovered, some still remain missing.

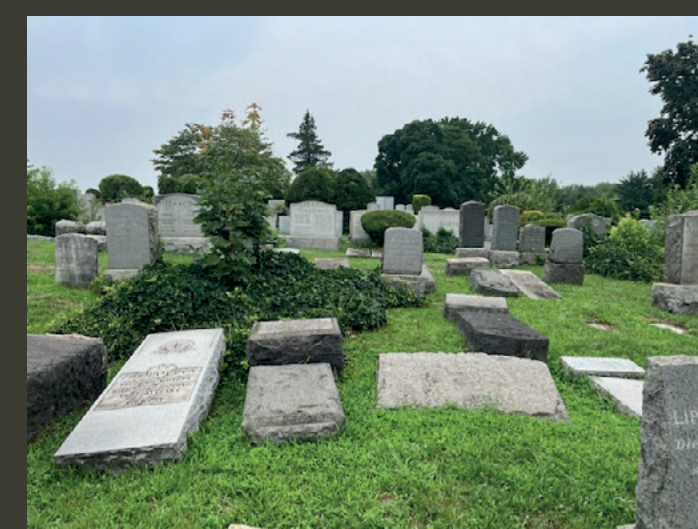
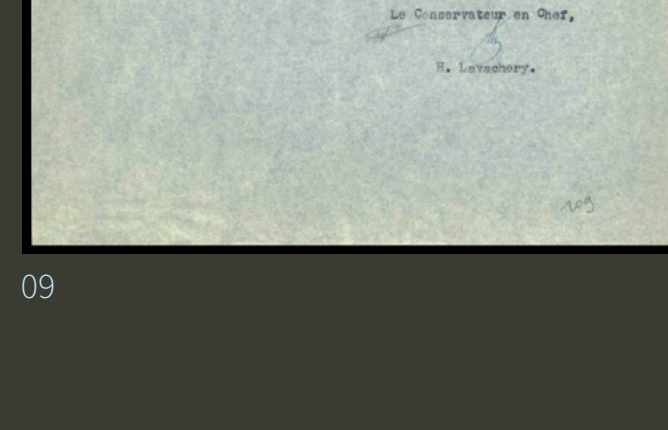
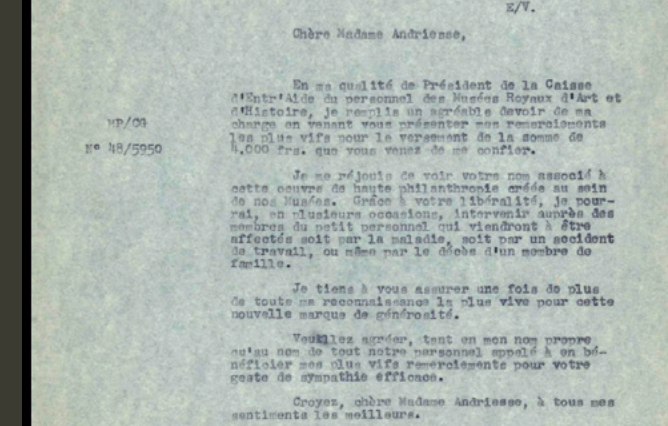
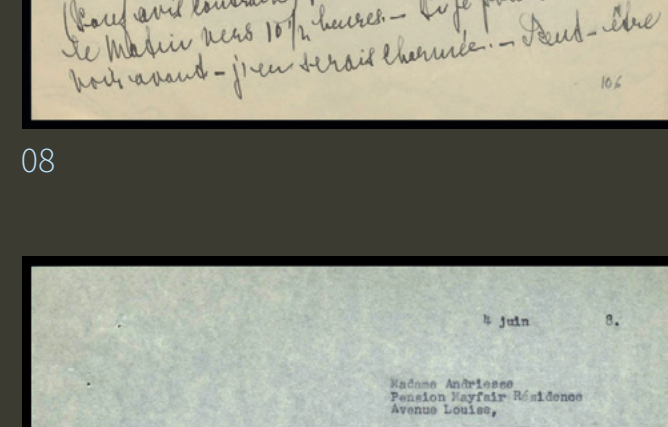
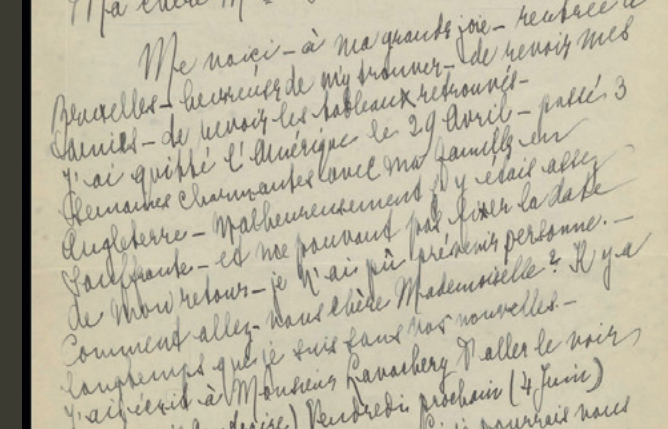
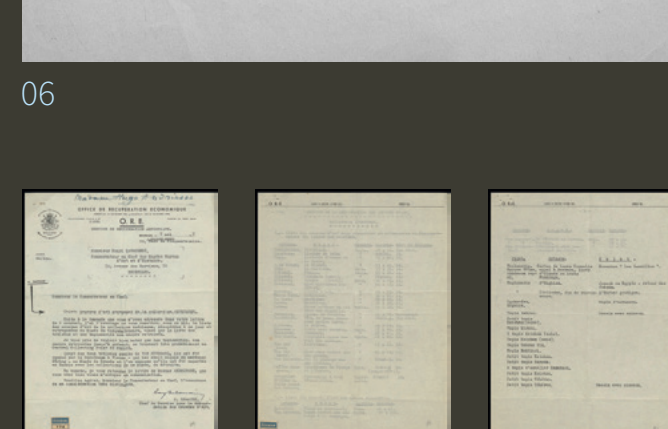
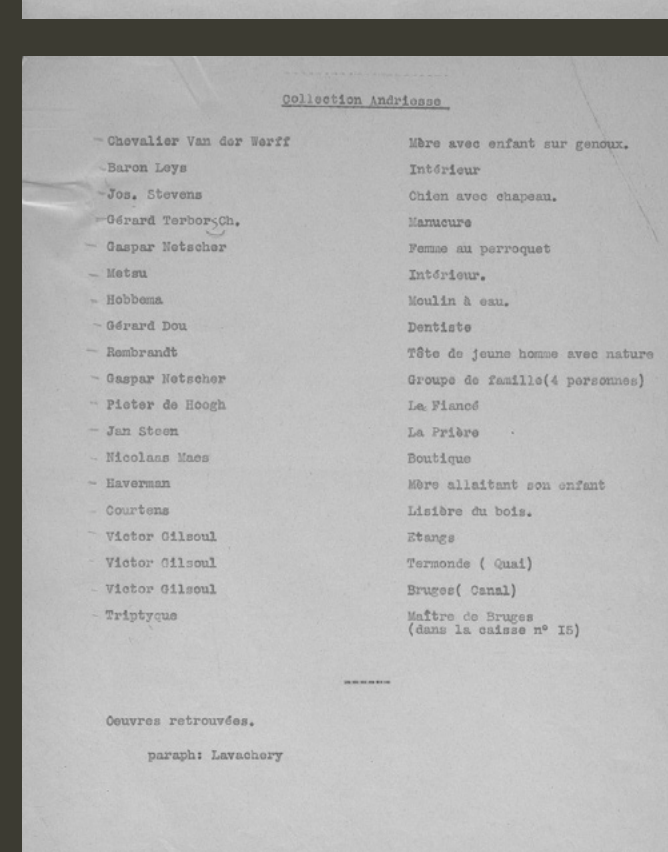
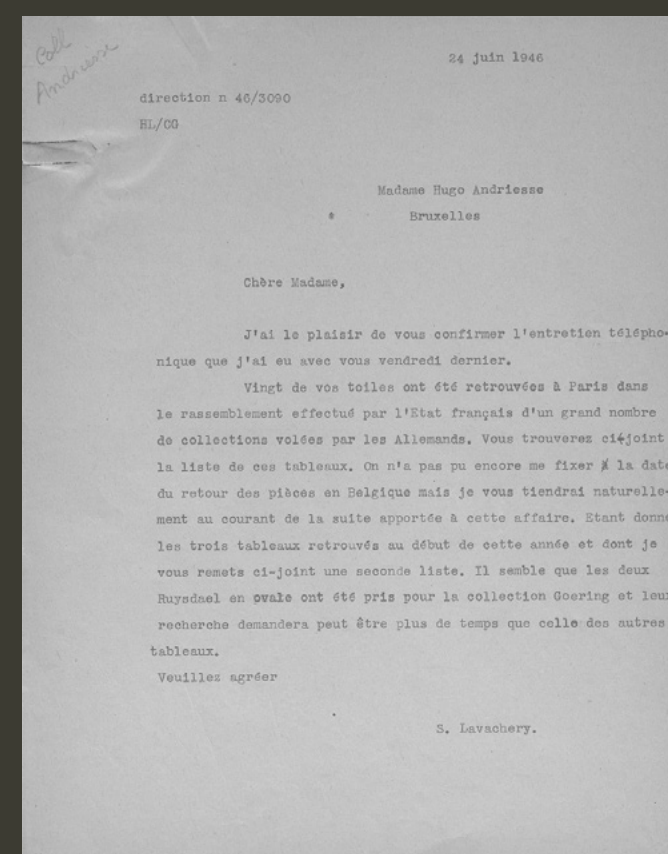
Elisabeth Andriessie died on March 1, 1963. In her last will she wrote: "I direct that a suitable upright standing headstone of simple character be erected over my grave on which there shall be stated simply my name, birthplace, date of birth, and date of death..." Today, it is not possible to identify her gravestone. The photograph shows you the section where her grave is supposedly located, however, the gravestones have fallen and the text can no longer be read. Elisabeth's grave is located close to the burial site of Hugo Andriessie.



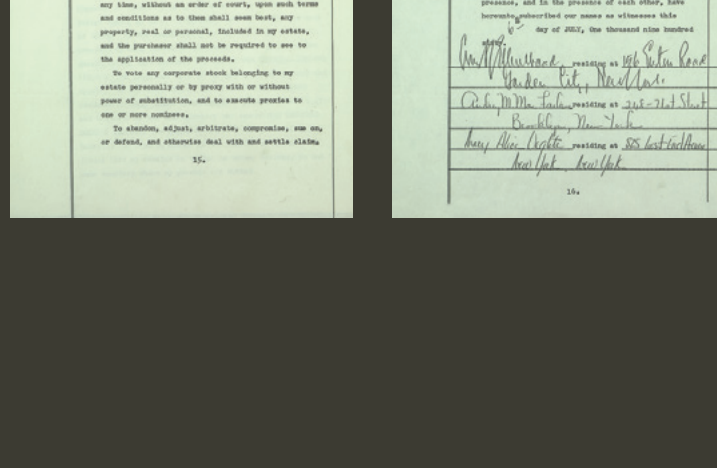
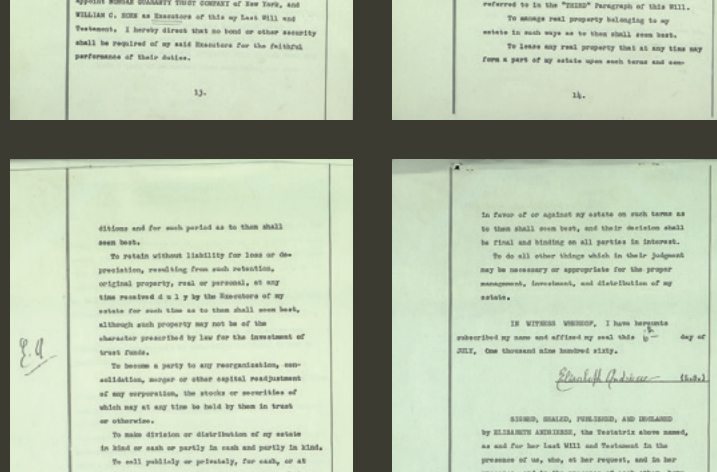
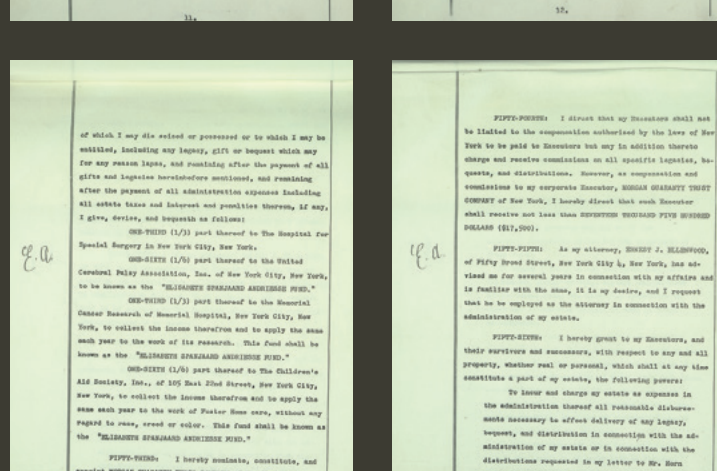
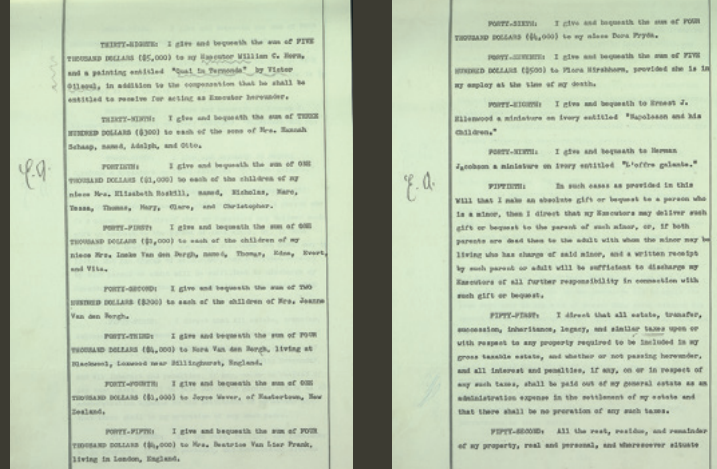
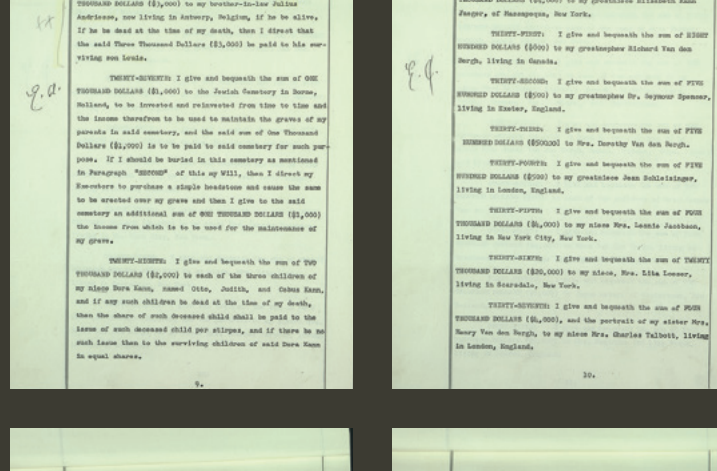
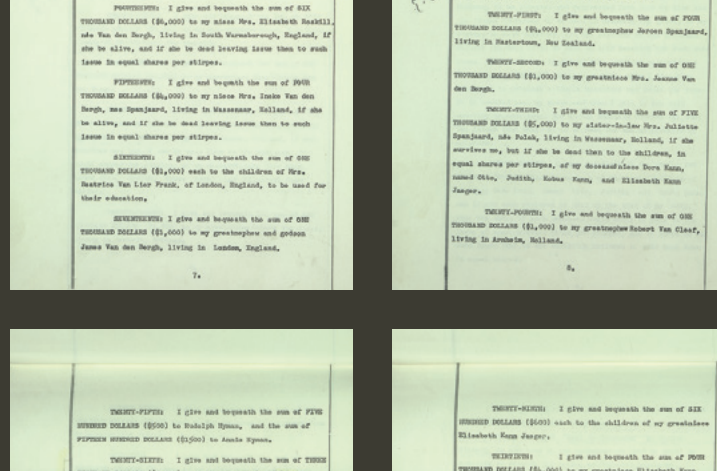
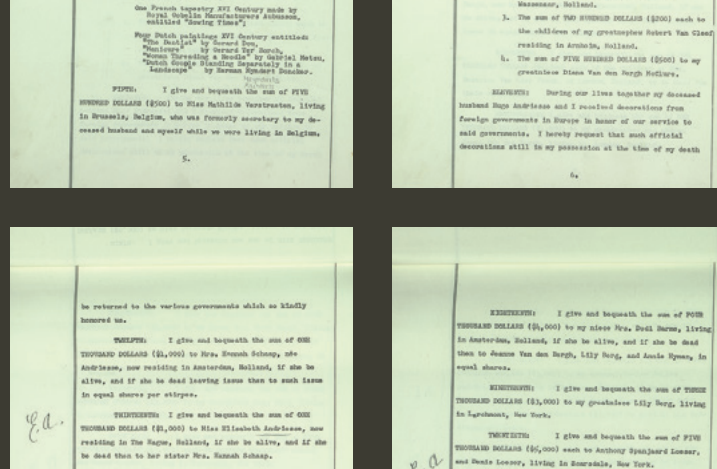
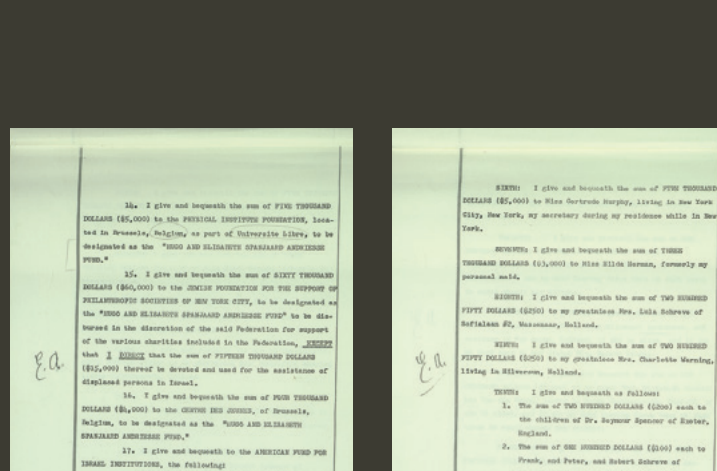
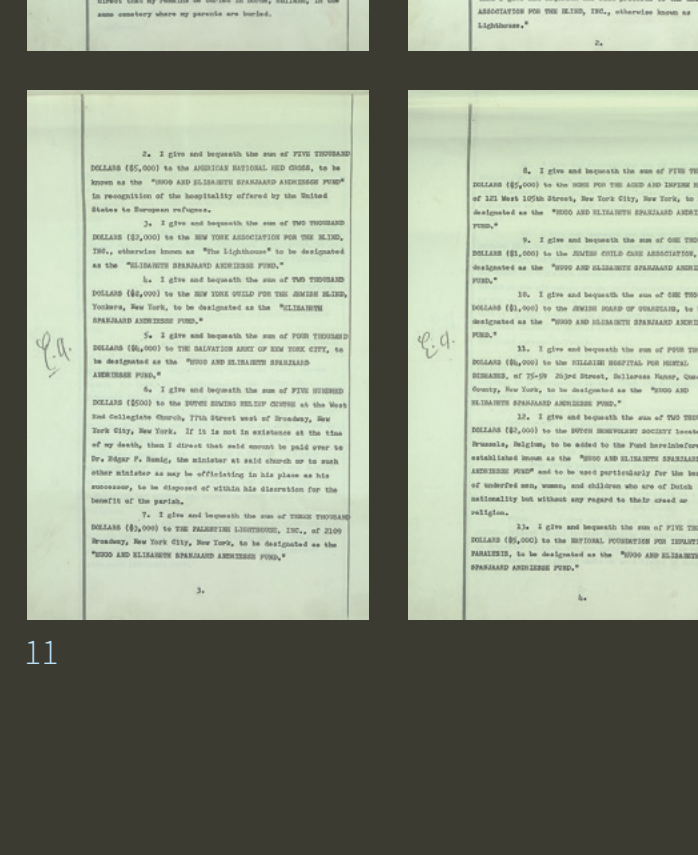
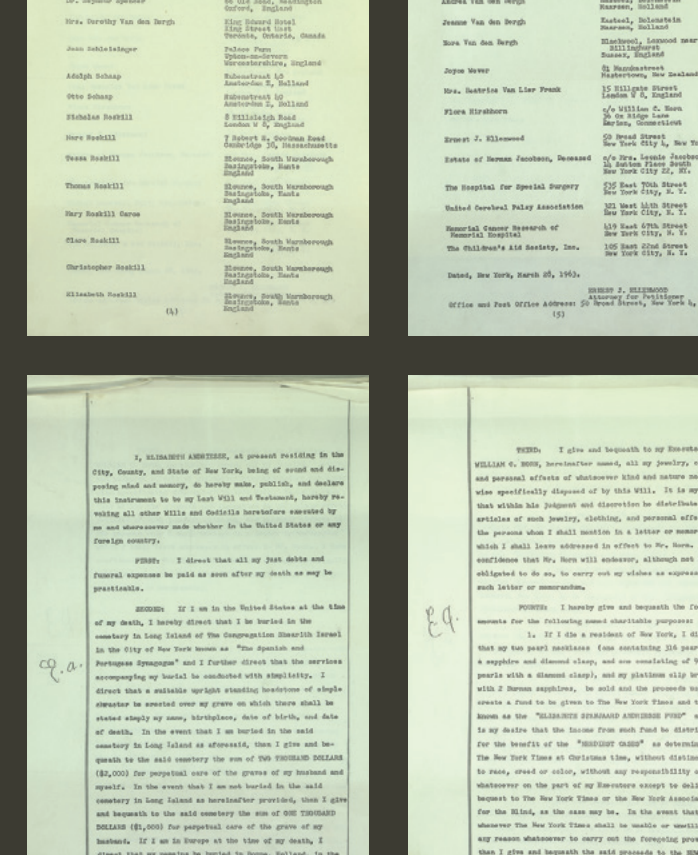
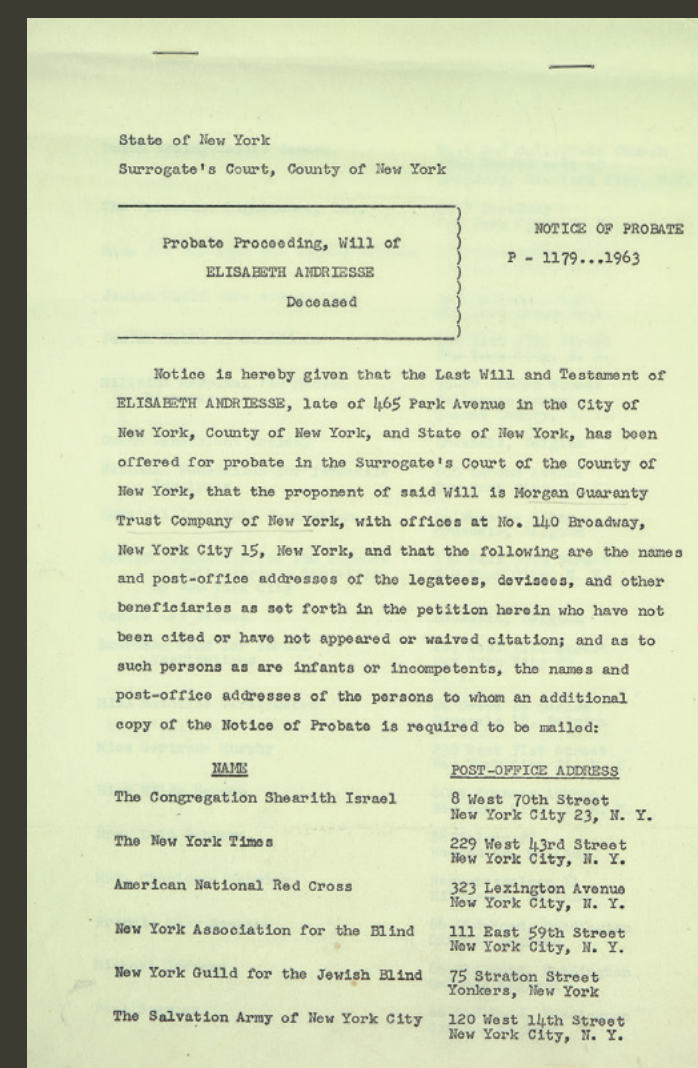
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01
Grave of Hugo Daniel Andriessie at Beth Olam Cemetery, New York City, JDCRP.

02
Reference to Hugo Daniel Andriessie's death in *Amigoe die Curacao*: weekblad voor de Curacaosche eilanden, July 7, 1942, Delpher.

03
Letter by Chief Conservator Henri Lavachery to Elisabeth Andriessie confirming the assistance of the museum in recovering her looted art collection, dated August 3, 1945, Archives des Musées royaux d'Art et d'Histoire.

04
Letter by Elisabeth Andriessie to Henri Lavachery, dated July 19, 1945, [sic, 1946] on the discovery of her jewelry collection, Archives des Musées royaux d'Art et d'Histoire.

05
Letter from Elisabeth Andriessie to Henri Lavachery, dated August 17, 1945, [sic, 1946] on the discovery of her jewelry collection, Archives des Musées royaux d'Art et d'Histoire.

06
Letter by Henri Lavachery to Elisabeth Andriessie, dated June 24, 1946, informing her about the recovery of 20 of her paintings, Rijksarchief in België, BE-A0510 / 695.

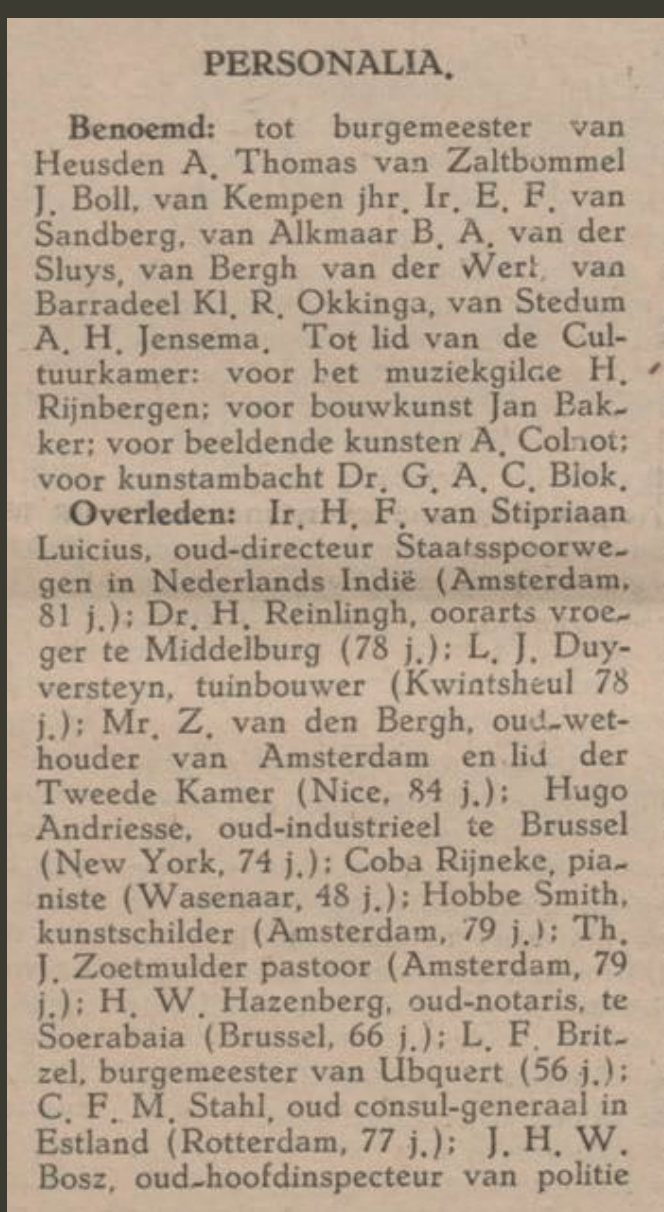
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Letter by the Office de Récupération Économique (O.R.E.), Service De La Récupération des Œuvres d'Art to Henri Lavachery, May 7, 1947, on the return of the recovered artworks of the Andriessie Collection, Archives des Musées royaux d'Art et d'Histoire.

08
Letter by Elisabeth Andriessie to Mademoiselle Paul, May 30, 1948, Archives des Musées royaux d'Art et d'Histoire.

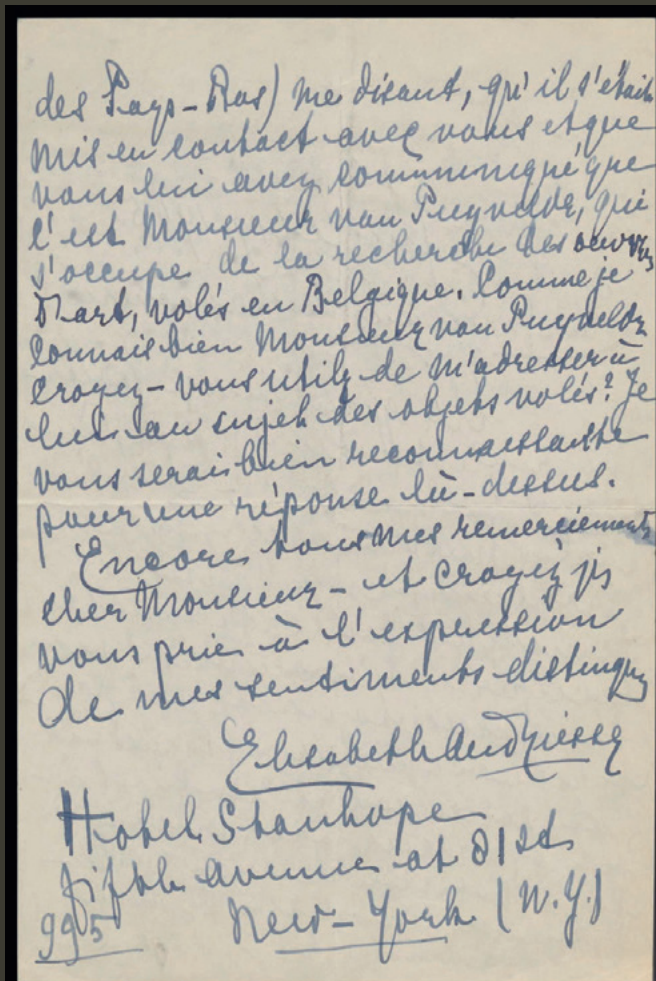
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Letter by Henri Lavachery to Elisabeth Andriessie, dated June 4, 1948, thanking for her donation, Archives des Musées royaux d'Art et d'Histoire.

10
Possible site of grave of Elisabeth Jacoba Andriessie, née Spanjaard at Beth Olam Cemetery, Queens, New York City, JDCRP.

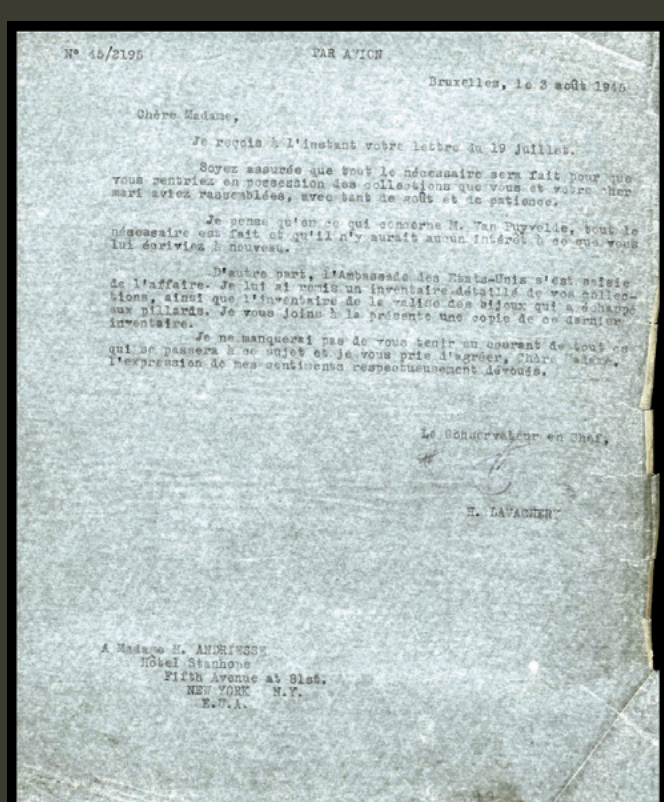
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Last will of Elisabeth Jacoba Andriessie, née Spanjaard, written on July 6, 1960, Kazerne Dossin - Fonds Andriessie-van der Wijk family.



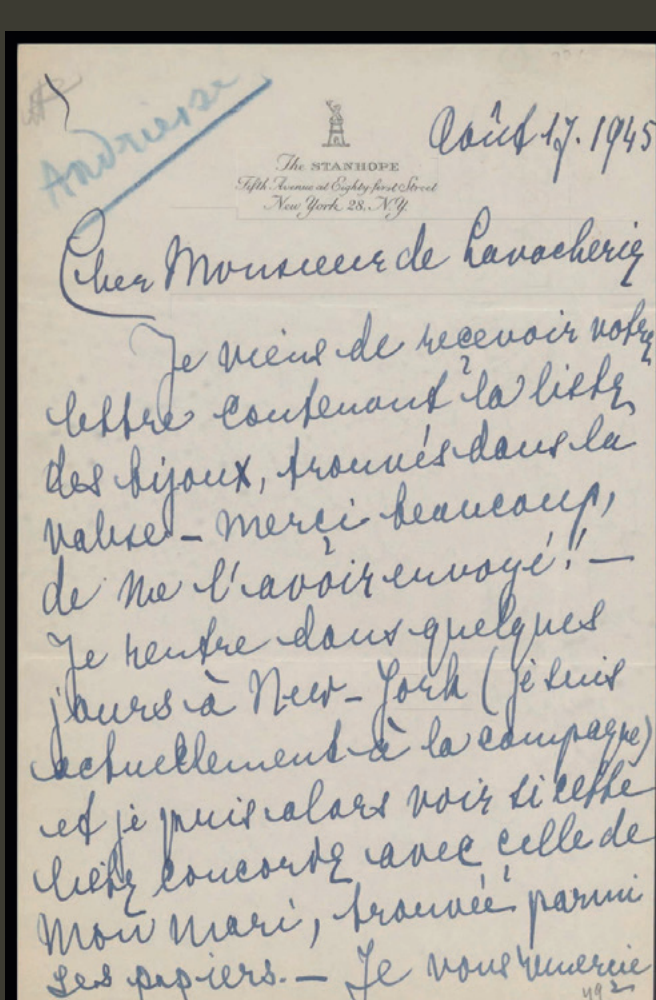
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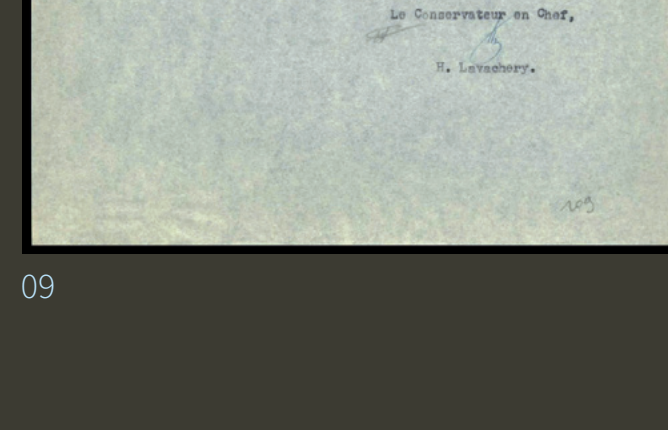
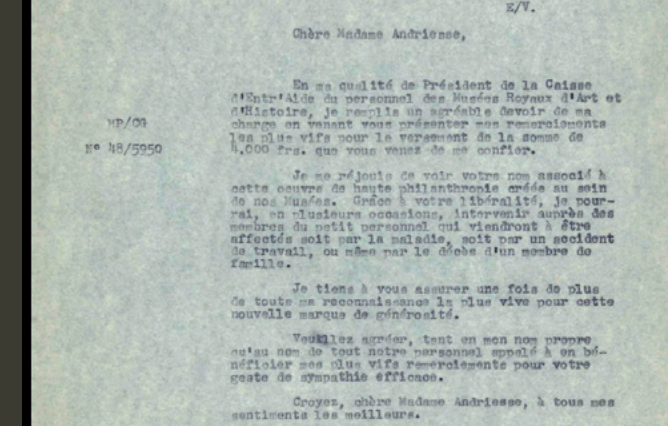
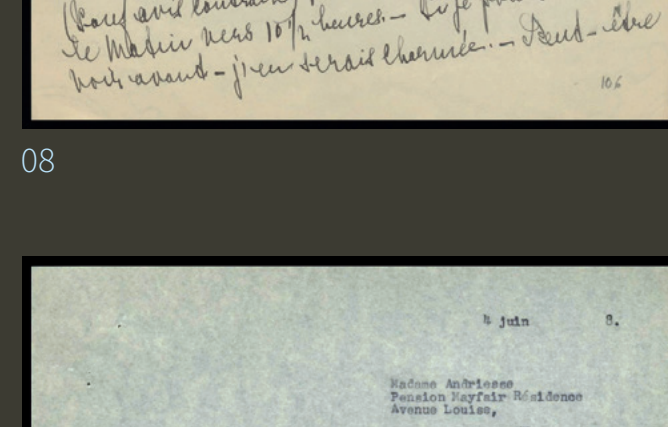
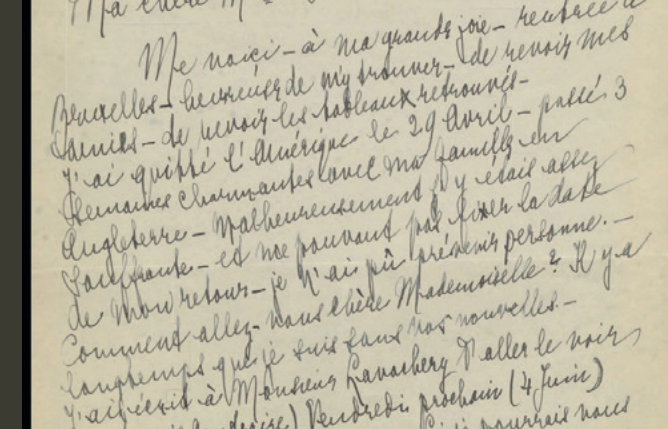
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Conclusion

“As long as you speak about the Holocaust victims, they are still alive.”

Baroness Regina Suchowolski-Sluszny

Hugo Daniel and Elisabeth Andriesses' dedication to philanthropy, civic and cultural engagement exemplifies the enduring contributions made by many Holocaust victims to European cultural heritage.

To reconstruct the story of the Andriesses' lives and looted art and textile collection, JDCRP contacted archives worldwide for archival evidence. While some documents are available online, others remain difficult to locate or hidden from public access in archives or libraries. Many of the necessary documents could only be located with the assistance of the numerous experts and archivists who helped make this exhibition possible.

Both of the Andriesses were born in the Netherlands, lived in Belgium, and fled via France and Portugal to the United States. The arc of their journey across Europe illustrates the pan-European dimensions of the cultural plunder by the Nazis, their allies, and collaborators. After the Andriesses fled Europe, the objects from their looted collection were scattered across Europe and ended up in locations worldwide. Some of the paintings and objects remain missing.

This exhibition seeks to recover the nearly forgotten legacy of Hugo Daniel and Elisabeth Andriessie and demonstrate the major gaps in European culture left behind by the antisemitic policies of National Socialism.

JDCRP is currently developing a digital platform to link documentation in archival repositories on the cultural property theft of Jewish victims of the Holocaust. As the platform grows, it will accelerate opportunities to uncover archival evidence such as the documentation used in this exhibition, lending long overdue recognition to the role of European Jews in shaping late-nineteenth and early twentieth-century cultural history.

The exhibition is co-funded by the European Union and the Conference on Jewish Material Claims Against Germany (the Claims Conference), sponsored by the Foundation Remembrance, Responsibility and Future (EVZ) and supported by the German Federal Ministry of Finance (BMF).



Family descendant Serene Andriessie Victor in front of the painting by Caspar Netscher, *A Woman Feeding a Parrot, with a Page*, in the National Gallery of Art, Washington D.C. © Sabra Anckner.



Family descendant Sabra Anckner in front of the painting by Caspar Netscher, *A Woman Feeding a Parrot, with a Page*, in the National Gallery of Art, Washington D.C. © Sabra Anckner.

E

New York City

D

Lisbon

C

Paris

A

Brussels

B

Amsterdam

The exhibition "Stolen Jewish Legacies: The Fate of the Andriess Collection" is curated by the Jewish Digital Cultural Recovery Project Foundation (JDCRP), in cooperation with the Jewish Museum of Belgium and the Federal Public Service Economy Ministry of Belgium.

JDCRP

Jewish Digital Cultural
Recovery Project



Jewish Museum of Belgium

economie

FPS Economy, S.M.E.s, Self-employed and Energy

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Anne Uhrandt, Research and Documentation Officer, JDCRP

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Chloé Yaiche

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Bart Eeman

The representative of the heirs of

Hugo Daniel and Elisabeth Andriess:

Julius Kaspar Niesert, Rowland & Associates, New York

Family descendants of the Andriess family:

Sabra Anckner, U.S.A.
Serene Andriess Victor, U.S.A.
Michael Victor, U.S.A.
Nomi Victor, U.S.A.
Martine Maneffe, Belgium.
Walter de Schmapheleire, Belgium

Membranding:

Gustavo Stecher, Spain
Camila Stecher, Argentina
Renata Kándico, Argentina
Genoveva Iturrioz, Argentina
Gabriela Raide, Argentina
Catalina Insúa, Argentina
Juan Pablo Cambariere, Argentina
Santiago Oliveto, Argentina

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Rudy Vanschoonbeek, Uitgeverijvrijdag, Antwerpen, Belgium
Dr. Ruth Weinberger, Conference on Jewish Material Claims Against Germany, New York, U.S.A.
Michel Vermote, Amsab – Instituut voor Sociale geschiedenis, Ghent, Belgium
Fulvia Zaninelli, National Gallery of Art, Washington D.C., U.S.A.
Katja Zirnsack, Dorotheum, Vienna, Austria

Archives:

Belgium:
Archives of the City of Brussels, Brussels, Belgium
Archives générales du Royaume Bruxelles, Brussels, Belgium
Archives des Musées royaux d'Art et d'Histoire, Brussels, Belgium
National Archives of Belgium, Brussels, Belgium
State Archives of Belgium, Forest, Belgium
Amsab – Instituut voor Sociale geschiedenis, Ghent, Belgium
Community Archives, Ixelles, Belgium
Kazerne Dossin: Memorial, Museum and Research Centre on Holocaust and Human Rights, Mechelen, Belgium
The Netherlands:
NIOD Institute for War, Holocaust and Genocide Studies, Amsterdam, the Netherlands
Stadsarchief Amsterdam, Amsterdam, the Netherlands
Archives of Gemeente Hengelo, the Netherlands
Stadsarchief Oss, the Netherlands
Collectie Overijssel, Zwolle, the Netherlands
Stadsarchief, Rotterdam, the Netherlands

Germany:

Zentralarchiv für deutsche und internationale Kunstmarktforschung ZADIK, Cologne, Germany
Bundesarchiv Koblenz, Germany
Photo Collection and Library, Zentralinstitut für Kunstgeschichte, Munich, Germany

Ukraine:

TsDAVO The Central State Archive of Higher Authorities and Administration of Ukraine, Kyiv, Ukraine

United Kingdom:

Unilever Archives, Port Sunlight, United Kingdom

United States:

National Archives and Records Administration (NARA), Washington D.C., U.S.A.
Archive and Library, National Gallery of Art, Washington D.C., U.S.A.
Library of Congress, Washington D.C., U.S.A.

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