

Stolen Jewish Legacies:

The Fate of the Andriesse Collection

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.

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

Curator:

Anne Uhrlandt,
Research and
Documentation
Officer JDCRP



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.

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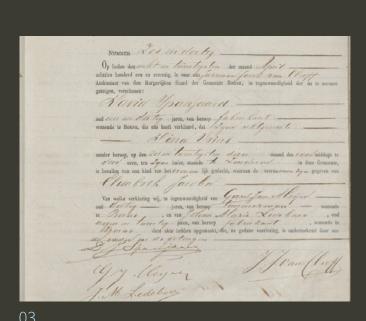
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At the time they married, Hugo was already the director of the butter and margarine Van den Bergh Ltd. factory. In his pre-Brussels years, he had worked together with his brother Leo J. Andriesse in Amsterdam, where Leo had a shop that sold margarine 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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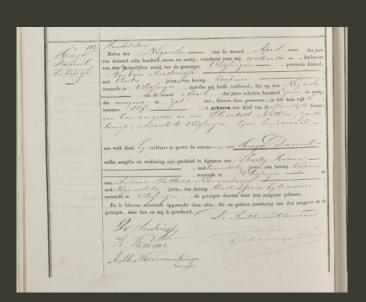
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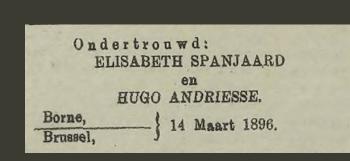
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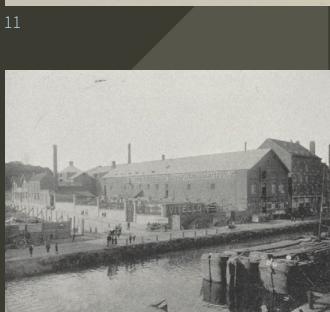
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— Elisabeth Jacoba Andriesse, née Spanjaard (April 26, 1871, Borne, the Netherlands- March 1, 1963, New York, U.S.A.). Lou Andriesse Collection.

02
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Hugo Daniel Andriesse. (April 9, 1867, Vlissingen, the Netherlands-June 12, 1942, New York, U.S.A.). Lou

Andriesse Collection.

03

Birth certificate for Elisabeth Jacoba Spanjaard, Collectie Overijssel.

04

Birth certificate for Hugo Daniel Andriesse, Zeeuws Archief.

05

Engagement announcement of Elisabeth Spanjaard and Hugo Andriesse, March 14, 1896, *Middelburgsche Courant*.

06 —

Marriage announcement of Elisabeth Spanjaard and Hugo Andriesse, April 8, 1896, *Middelburgsche Courant*.

Marriage Certificate of Hugo Daniel and Elisabeth

Andriesse, Collectie Overijssel.
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Entry for Hugo Daniel Andriesse in the population records of Vlissingen, April 15, 1885, Zeeuws Archief.

Entry for Hugo Daniel Andriesse in the population

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Entry for Hugo Daniel Andriesse in the population records of Rotterdam June 10, 1891, Stadsarchief

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Entry for Leo J. Andriesse's business in the *Address Book of Amsterdam*, 1893-1894, Stadsarchiv Amsterdam.

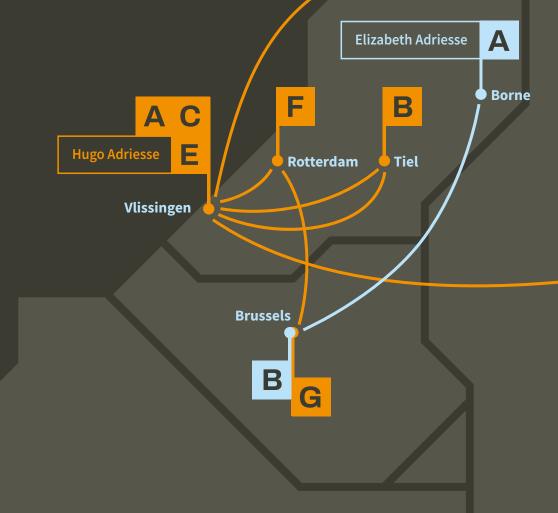
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Advertisement of Leo J. Andriesse's business, 1894, Delpher.

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The van den Bergh Ltd. factory in Brussels, Delpher.

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Brussels





Hugo Daniel and Elisabeth Andriesse 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 Andriesse 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 Andriesse was also awarded the official decoration of the Knight of the Order of the Crown of Belgium.

Additionally, Hugo Andriesse 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 Andriesse 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 Andriesse'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 Andriesse's benevolence and charity, as we can see in the next panel.

81, Avenue de la Toison d'Or,

Brussels, Saint-Gilles.

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The former home of Hugo Daniel and Elisabeth Andriesse 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.

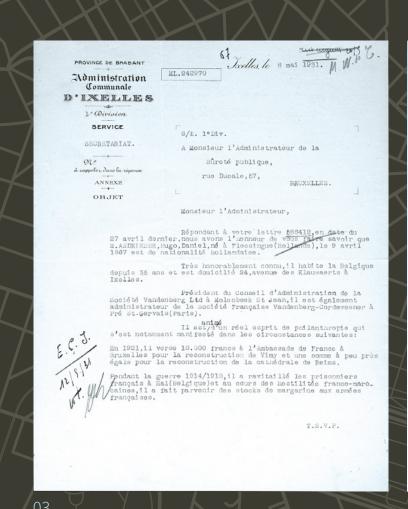
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Honorary decorations of Hugo Daniel Andriesse, Nationaal Archief, The Hague.

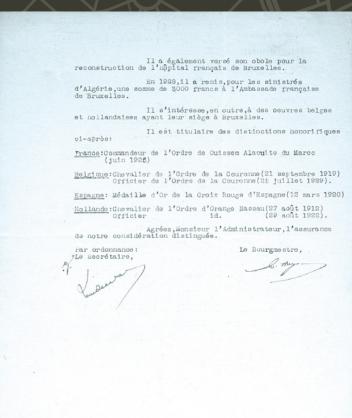
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Letter by Ixelles' communal administration regarding Hugo Andriesse's charities and

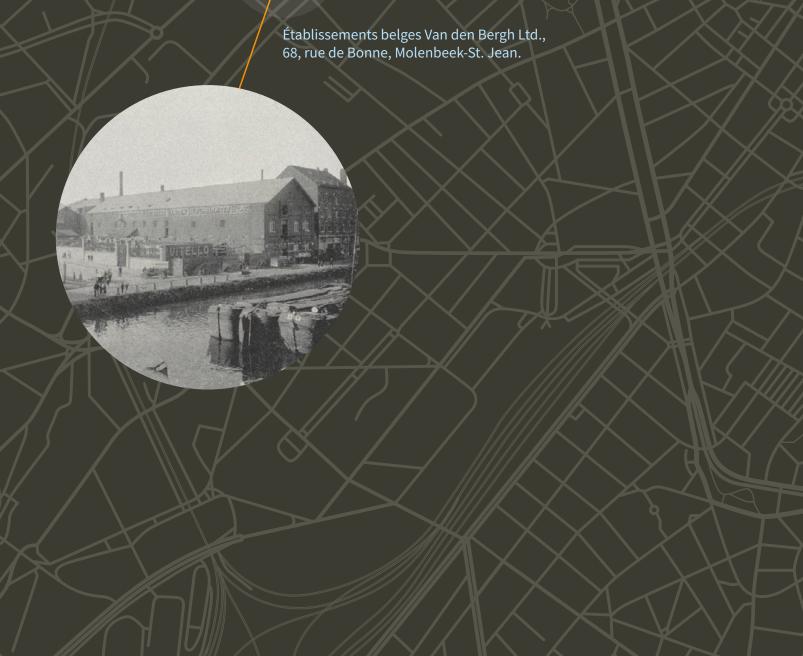
decorations, dated May 8, 1931, Archives

générales du Royaume.

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Place de la Duchesse de Brabant





Newspaper Articles

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

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





Escape

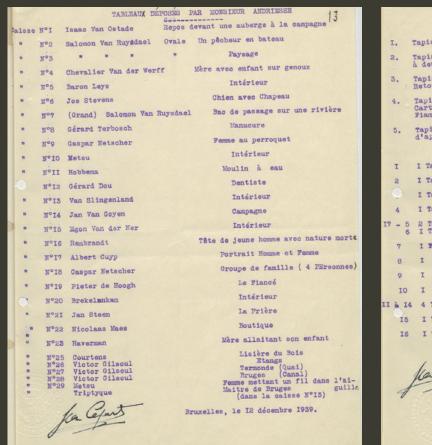
Prior to their escape in February 1940, the Andriesses ensured that their art and textile collection, as well as other private belongings, were stored safely. Their Old Master collection, as well as their textile collection, was stored in the vaults of the Musées royaux d'Art et d'Histoire, with permission of the Ministry of Public Education. With the help of his chauffeur, Hugo Andriesse 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.

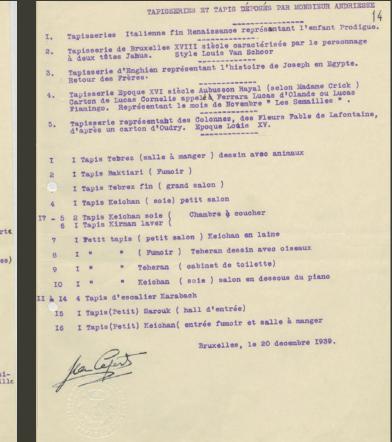
Their private jewelry was also deposited in the Musées royaux d'Art et d'Histoire. Hugo Andriesse brought it personally in a sealed parcel containing a valise several days after the storage of the art and textile collections. The jewelry was stored in a separate room in the museum, initially without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

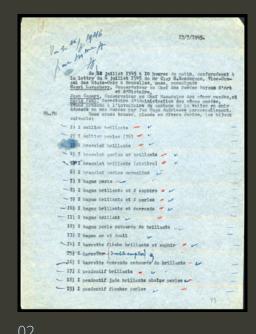
Furniture and household items such as three grandfather clocks were deposited with the carpet dealer Vart Sarafian, Rue Montagne aux Herbes Potagères 6, Brussels.

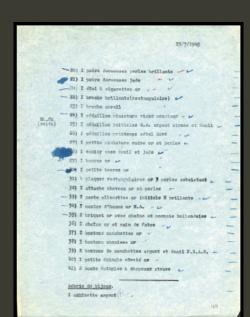
Hugo Daniel and Elisabeth Andriesse left Brussels in February 1940 in a car driven by their chauffeur, fleeing to Nice, France. Until they could leave Europe, the couple spent the waiting time in Nice at the Villa Arcadia, which was owned by Hugo's relative and friend Sam van den Bergh and his wife Betsy. 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 Andriesse. Later, they went to Lisbon, Portugal, where they took an ocean liner to New York on September 18, 1940.

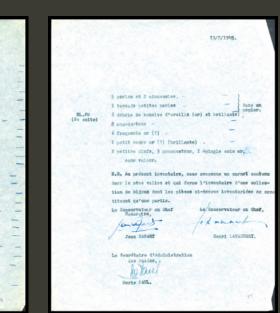
Hugo Daniel Andriesse was 73 years old and Elisabeth Andriesse 69 years old when they arrived in the U.S. on board the S.S. Exochorda from Lisbon on September 27, 1940. They lived at the Drake Hotel, 440 Park Avenue, New York City. They filed a declaration of intent to become citizens in June 1941.















Confirmation of storage of Hugo Andriesse'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.

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

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

Passenger Records for Hugo Daniel and Jacoba

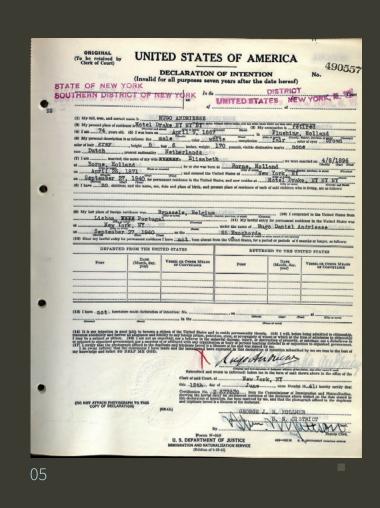
Andriesse, September 18, 1940, Exochorda,

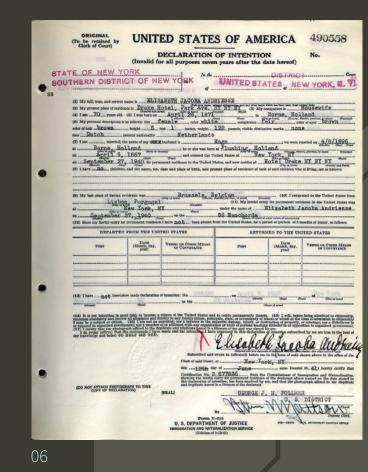
Declaration of intention to apply for citizenship for Hugo Andriesse, June 12 1941, Ancestry.

Declaration of intention to apply for citizenship for Elisabeth Jacoba Andriesse, June 12 1941, Ancestry.



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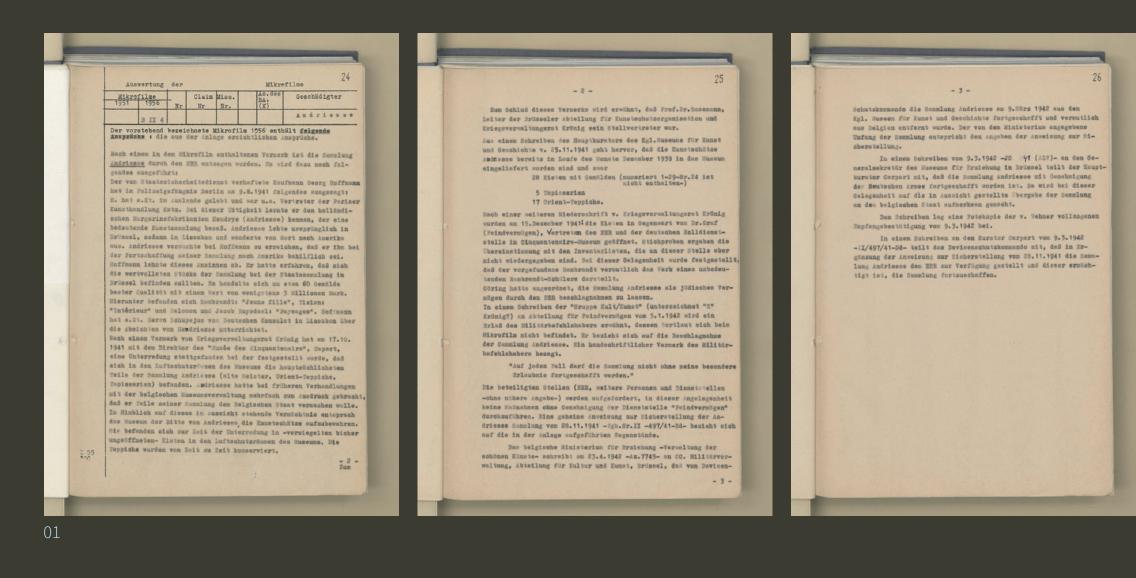


Betrayal

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 Andriesse (erroneously spelled "Hendrys") collection to the German authorities. Hoffmann had met Hugo Daniel Andriesse in Lisbon in 1940 shortly before the couple left for New York. Hoffmann knew Hugo Andriesse, since he had personally sold several artworks to the Andriesses on behalf of the art dealer Katz. In Lisbon, Hugo Andriesse 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 Andriesse'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 Andriesse

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.

Jean Coen A

Paris

C

Der Kaufmann Georg H o f f m a n n , geb. 10. April 1907/
in Rogensburg, ledig, Reichsangehöriger, arisch, zuletzt in
Lissabonk, der für das Reichssicherheitshauptemt im Folizeigefüngnis Berlin/einsitzt, machte mir dort heute folgende Angaben:

Ich habe seit Jahren im Ausland gelebt und war u.a. Vertreter für die Kunsthendlung Katz in Paris. Aus dieser meiner Tätigkeit weiss ich, dass der Inhaber des Margarine-Konzerns van der Berg, der Holländer Hendrys, eine wertvolle Bildersammlung besitzt. Hendrys hatte früher seinen Wohnsitz in Brüssel, ich habe ihn zuletzt etwa im Oktober 1940 in Liesabon getroffen, von wo er nach USA ging.

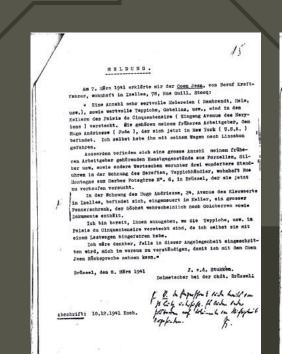
Hendrys trat mit dem Ansinnen an mich heran, ihm bei der Verschiebung seiner Bildersammlung nach USA. behilflich zu

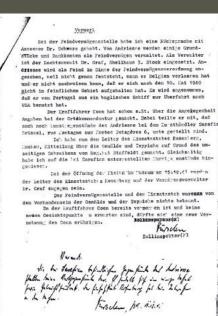
Hendrys trat mit dem Ansinnen an mich heran, ihm beider Verschiebung seiner Bildersammlung nach USA. behilflich zu sein. Er kannte mich und hatte Vertrauen zu mir, weil ich ihm selbst verschiedene wertvolle Gemälde von der Firma Katz verkau: habe. Ich habe mich auf sein Ansinnen nicht eingelassen, aber von gefühlt, wo er seine Bildersammlung untergebracht hatte. Dabei stellte ich fest, dass die wertvolleten Stücke der Sammlung in der Staatlichen Galerie in Brüssel hängen. Sie sind hier als belgisches Staatseigentum getarnt. Es handelt sich um rd. 60 Bilder von Spitzenduslität, die einen Wert von mindestens 3.000.000 RM haben. Zu diesen Bildern gehören u.a.: Rembrand, junges Mädchen, entstanden etwa 1650 - 1660, erwähnt bei Fredius, ein mummm Interieur von Tigian, und Landschaften von Salomon und Jacob Ruysdal. Die Gemäde sind eämtlich bei Katz gekauft.

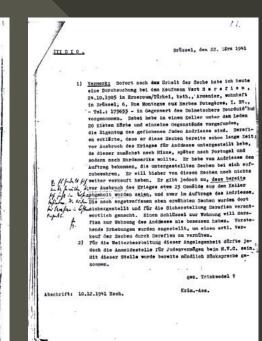
Der frühere Chauffeur des Hennrys kennt die Kollektion.
Er hat selbst beider Einlegerung der Bilder in der Staatlichen
Galerie in Brüssel mitgewirkt. Von diesem Chauffeur kenne ich
nur den Vornamen Jean. Er war im Oktober 1940 auch in Lissabong
und muss jetzt in Brüssel sein. Es handelt sich um einen Belgier.

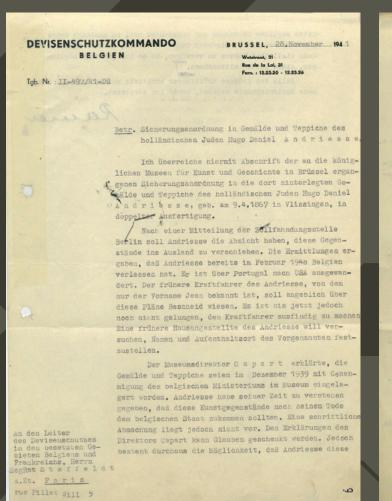
Müheres über den Chauffeur wird über das Deutsche Konsulat
in Lissabong zu erfahren sein. Ich habe dem Herrn Fritz Schupejus
vom deutschen Konsulat in Lissabong seinerzeit mitgeteilt,
welche Besprechungen ich in diesem Zusammenhang mit Hendrys
hatte. Mach meiner Ansicht wird dieser Chauffeur, sofern ihm
finanzielle Zufürkungen gemacht werden, bereit sein, als Zeuge
auszusagen.

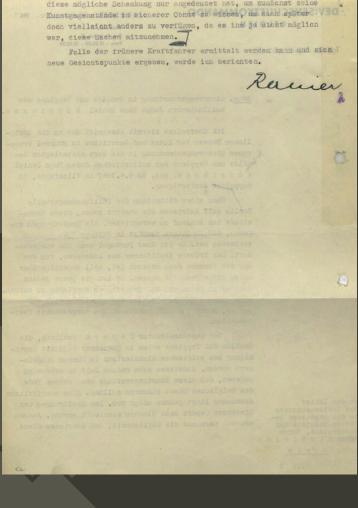
Ichselbst kenne die Kollektion genau und bin bereit,
für ihrer Sicherstellung mitzuwirken, sobald ich wieder auf freies
Puss bin, womit ich in absehbrarer Zeit sechne.

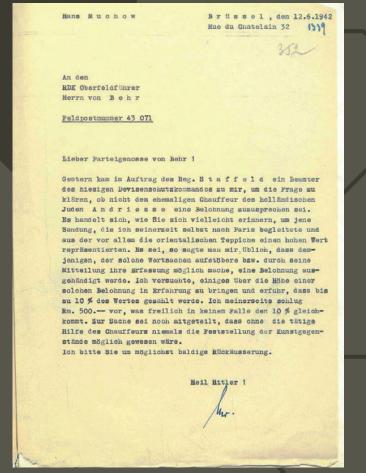


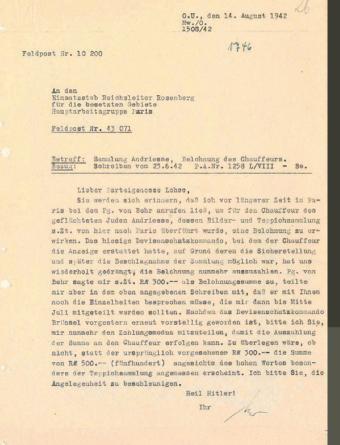




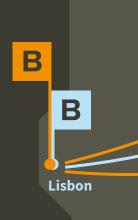














The Collection

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 Andriesse.

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 Devisenschutzkommando Belgien, 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.

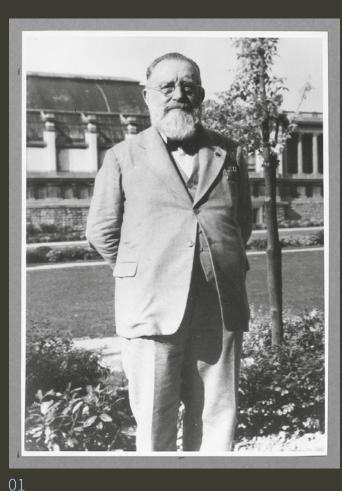
There is similar documentation confirming the deposit of the Andriesse textile collection at the Musées royaux d'Art et d'Histoire on December 20, 1939, subsequently looted by the Devisenschutzkommando Belgien, and then transferred to the ERR. Although there is detailed written documentation of the theft, 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

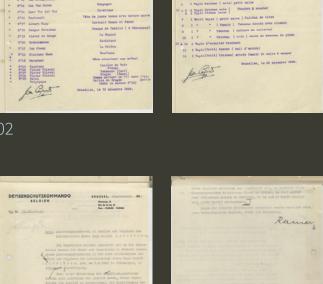
on these objects, lacking photographs, is registered with the Database on the Unrecovered Works of Art during the Second World War in Belgium.

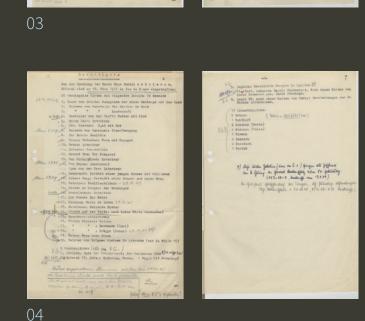
Jewelry, Books and Furniture

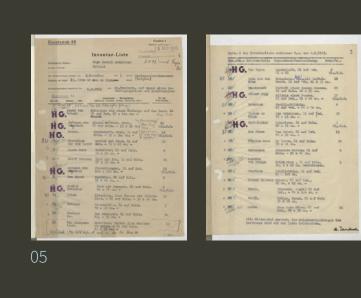
Little is known about the fate of the library and furniture left in the private home of the Andriesses, except for archival evidence documenting the looting of at least some of their books. There is no inventory list for either their personal library or for their furniture. The jewelry collection was 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.

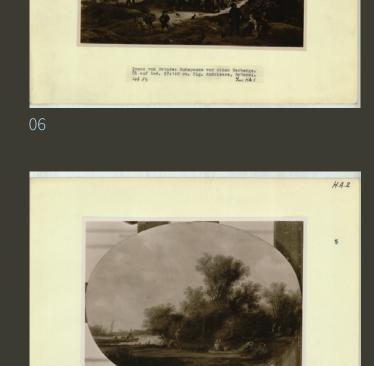












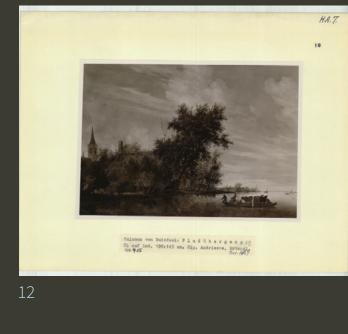
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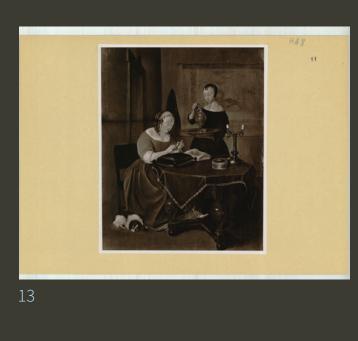








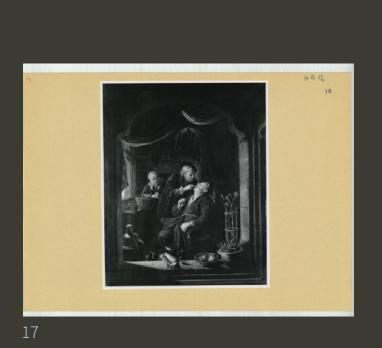




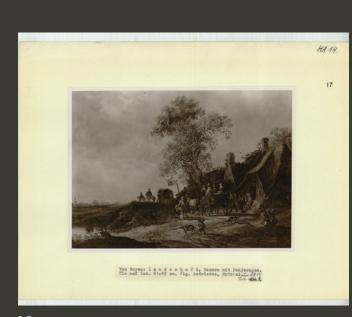






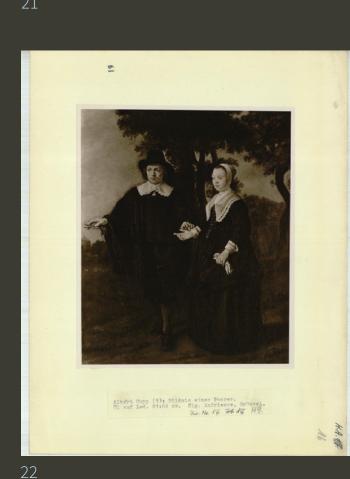


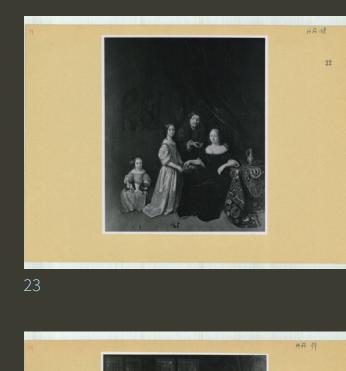


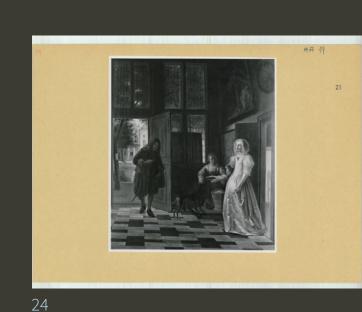






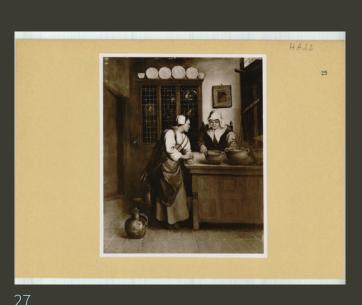


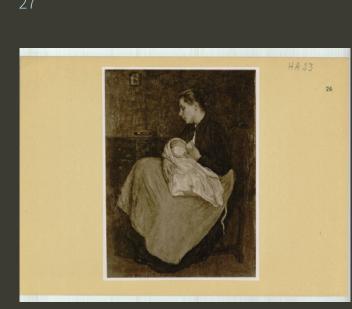




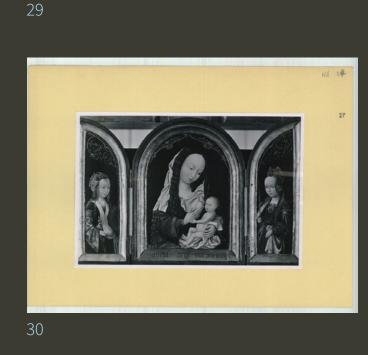
















royaux d'Art et d'Histoire, Brussels, 1946. Archives

Confirmation of storage of the Andriesse collection paintings at the Musées royaux d'Art et d'Histoire, Brussels, signed by Chief Conservator Jean Capart, December 12 and December 20, 1939, Bundesarchiv Koblenz, B 323/266.

"Security Order" for the Collection of the Dutch Jew Hugo Daniel Andriesse by the Devisenschutzkommando Belgien in Brussels, November 28, 1941, Bundesarchiv Koblenz,

B 323/266.

04 Confirmation of receipt of the Andriesse collection in the Jeu de Paume in Paris, dated March 10, 1942.

Bundesarchiv Koblenz 323/266.

ERR inventory list of the looted Andriesse collection,

Jeu de Paume, Paris, February 6, 1943, Bundesarchiv Koblenz, B 323/266.

ERR photograph of Isaac van Ostade, Resting in Front of a Country Inn, Bundesarchiv Koblenz, B 323/857.

ERR photograph of Salomon van Ruysdael: Fishermen in a Boat, Bundesarchiv Koblenz,

ERR photograph of Salomon van Ruysdael,

Landscape, Bundesarchiv Koblenz, B 323/857.

ERR photograph of Chevalier van der Werff, *Mother* with Child on Her Lap, Bundesarchiv Koblenz, B 323/857.

ERR photograph of Baron Leys, *Interior*,

Bundesarchiv Koblenz, B 323/857.

ERR photograph of Josef Stevens, *Dog with Hat*, Bundesarchiv Koblenz, B 323/857.

ERR photograph of Salomon van Ruysdael, River-Crossing Ferry, Bundesarchiv Koblenz,

13

ERR photograph of Gerard Ter Borch, *Manicure*, Bundesarchiv Koblenz, B 323/857.

ERR photograph of Caspar Netscher, *Lady with* Parrot, and Page, Bundesarchiv Koblenz, B 323/857.

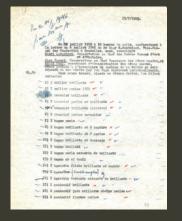
ERR photograph of Metsu, *Interior*, Bundesarchiv Koblenz, B 323/857.

ERR photograph of Hobbema, Water Mill, Bundesarchiv Koblenz, B 323/857.

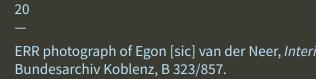
ERR photograph of Gérard Dou, Dentist, Bundesarchiv Koblenz, B 323/857.

ERR photograph of Van Slingenland, *Interior*, Bundesarchiv Koblenz, B 323/857.









Bundesarchiv Koblenz, B 323/857.

ERR photograph of Jan Van Goyen, *In the Country*,

ERR photograph of Egon [sic] van der Neer, *Interior*,

ERR photograph of Rembrandt, *Head of Young Man*

with Still Life, Bundesarchiv Koblenz, B 323/857.

ERR photograph of Albert Cuyp, *Portrait of a Man* and Woman, Bundesarchiv Koblenz, B 323/857.

ERR photograph of Caspar Netscher, Family Group, Four People, Bundesarchiv Koblenz, B 323/857.

ERR photograph of Pieter de Hoogh, *The Fiancé*, Bundesarchiv Koblenz, B 323/857.

ERR photograph of Brekelenkam, *Interior*,

Bundesarchiv Koblenz, B 323/857.

ERR photograph of Jan Steen, *The Prayer*, Bundesarchiv Koblenz, B 323/857.

ERR photograph of Nicolas Maes, At the Store,

Bundesarchiv Koblenz, B 323/857.

ERR photograph of Haverman, *Mother*

Breast-Feeding Her Child, Bundesarchiv Koblenz, B 323/857.

ERR photograph of Metsu, Woman Putting a Thread *Through a Needle*, Bundesarchiv Koblenz, B 323/857.

ERR photograph of Master of Bruges, *Triptych*, Bundesarchiv Koblenz, B 323/857.

Photograph of the 18th century Brussels tapestry featuring the two-headed Janus. Louis Van Schoor style, Bundesarchiv B 323 Bild-067-050.

Photograph of the tapestry 16th century Aubusson

Royal, Carton by Lucas Cornelis called Ferrara Lucas d'Olanda or Lucas Fiamingo, depicting the month of November Les Semailles, Bundesarchiv B 323 Bild-067-051.

Photograph of the tapestry depicting Colonnes,

Louis XV period, Bundesarchiv B 323 Bild-067-052. Inventory of the jewelry deposited by Hugo

Fleurs Fable by Lafontaine, after a Carton by Oudry,

Andriesse in the Musées royaux d'Art et d'Histoire, Brussels, later in December 1939, Archives des Musées royaux d'Art et d'Histoire.

decorated with an Aubusson Tapestry, Database on the Unrecovered Works of Art during the Second World War in Belgium.

French School, 18th Century: fireplace screen





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: CNetscher. Ao. 16.66.

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 Andriesse 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 Andriesse 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.

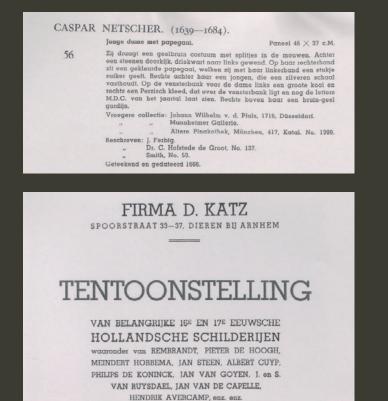
When Hugo and Elisabeth fled Brussels in 1940 from Nazi persecution, they stored their collection at the Musées royaux d'Art et d'Histore in Brussels on December 12, 1939. The Netscher painting was in sealed crate number 9. The Devisenschutzkommando Belgien seized the entire collection on November 28, 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 Andriesse 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.

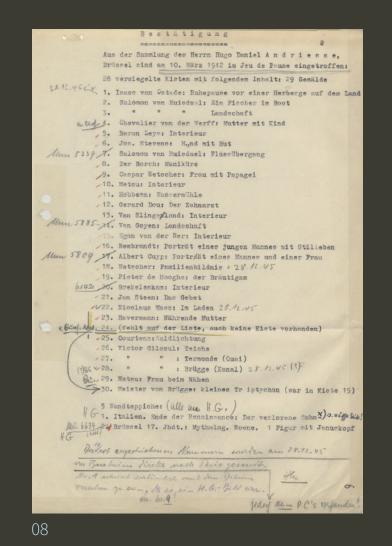
The evidence provided by the Jeu de Paume Database for original ownership of the Netscher painting demonstrates the value of compiling digitized archival records of Nazi-looted art objects in computer databases. Due to information from the database, the city council of Wuppertal restituted the painting to the legal heirs of Hugo Daniel and Elisabeth Andriesse. 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 Andriesse 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 Andriesse family descendants recently viewed the painting.



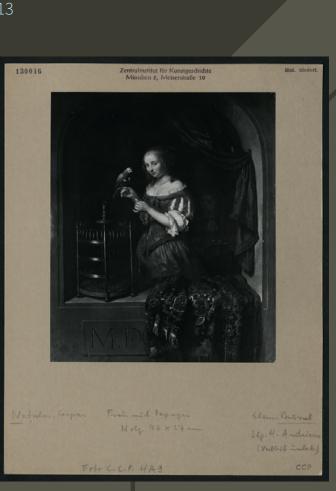


van 3 Juli tot en met 15 September 1937

CASPAR NETSCHER. Geb. te Heidelberg in 1639. Leerling van Koster (Arnhem)

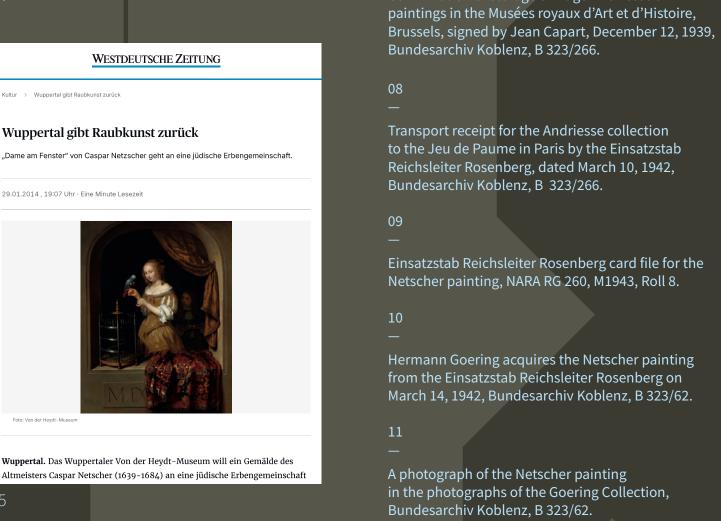




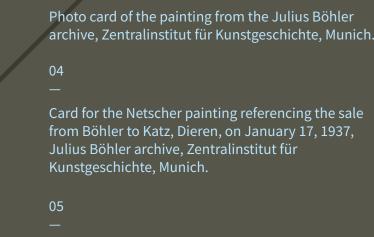












Munich, 1930.

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.

Entry and image for the Netscher painting

Caspar Netscher, A Woman Feeding a Parrot, with a Page, 1666, recto and verso, National Gallery of Art,

Katalog der Älteren Pinakothek zu München,

referencing Hugo Andriesse, Brussels as owner in the exhibition catalogue of the Museum Boymans, Rotterdam, December 1938-January 1939. Confirmation of storage of Hugo Andriesse's

Bundesarchiv Koblenz, B 323/266. Transport receipt for the Andriesse collection

Bundesarchiv Koblenz, B 323/266. Einsatzstab Reichsleiter Rosenberg card file for the

Hermann Goering acquires the Netscher painting from the Einsatzstab Reichsleiter Rosenberg on March 14, 1942, Bundesarchiv Koblenz, B 323/62.

A photograph of the Netscher painting in the photographs of the Goering Collection, Bundesarchiv Koblenz, B 323/62.

Entry for the Netscher painting in the Catalogue

of the Goering Collection, referencing the seized

Andriesse collection, Bundesarchiv Koblenz, B 323/318. Entry for the Netscher painting in the inventory of

14, 1942, Bundesarchiv Koblenz, B 323/318.

the Goering Collection, referencing Carinhall, April

Photograph of the Netscher painting from the Munich Central Collecting Point referencing the unknown whereabouts, Zentralinstitut für Kunstgeschichte, Munich, Germany.

The Netscher painting is restituted from the von der Heydt-Museum Wuppertal to the legal heirs of Hugo Daniel and Elisabeth Andriesse, Westdeutsche Zeitung, January 29, 2014.

Christie's, Manson & Woods, New York: Auction 2855 Old Master Paintings, Lot nr. 16, June 4, 2014.



KATALOG

DER ÄLTEREN

PINAKOTHEK

ZU MÜNCHEN

AMTLICHE AUSGABE

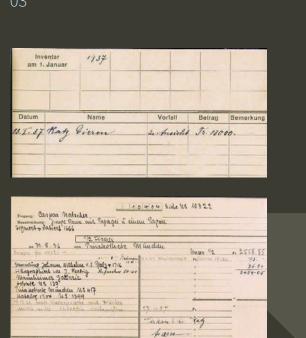
16. AUFLAGE

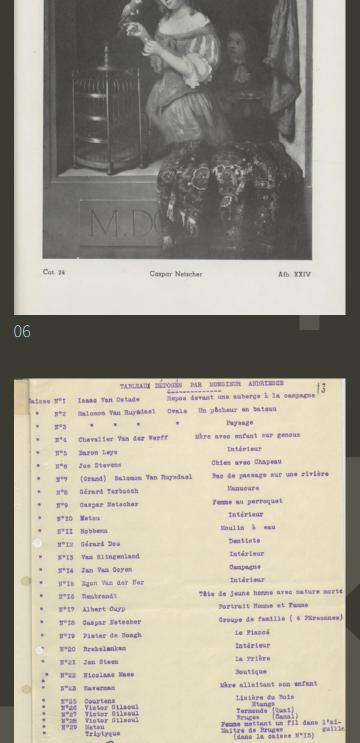
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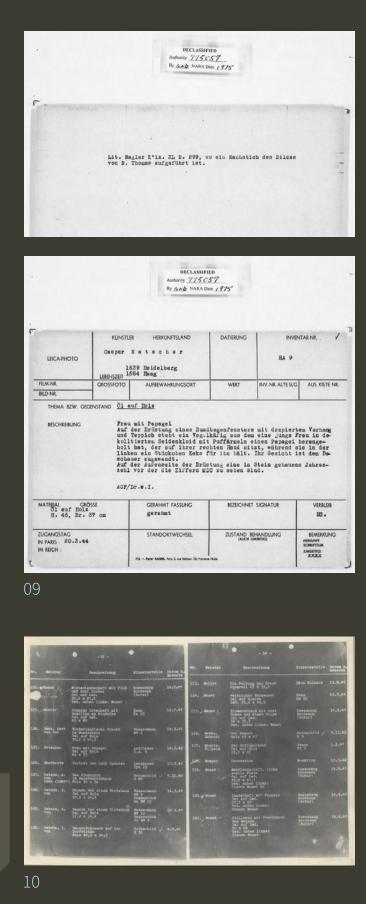
MUNCHEN 1930

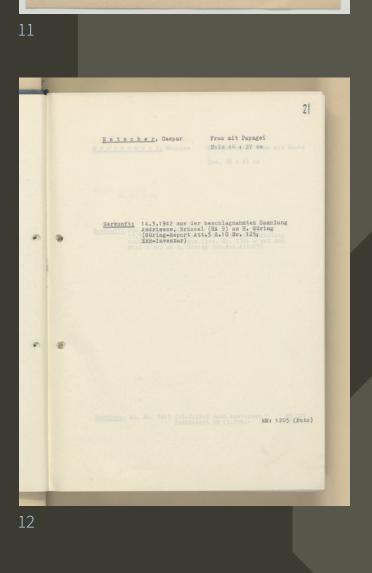




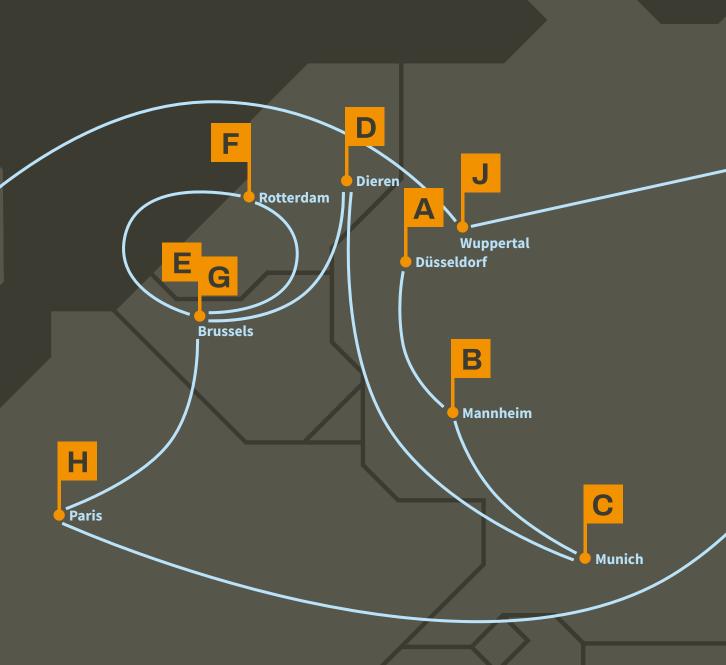


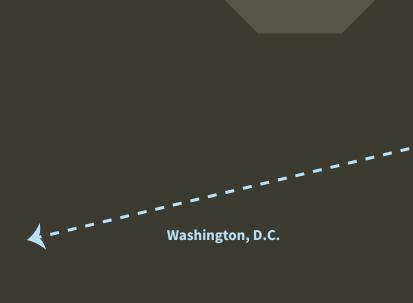






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The Ruysdael Painting

Tête de jeune homme avec nature mor Portrait Homme et Femme

Salomon van Ruysdael (ca. 1600-1670)

Landscape with Figures

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

Signed and dated: S.v.R. 1633

Oil on oakwood. 39 x 51/57 cm, oval.

• HA3 • RM-Nr. 1205 • Linz Nummer: 3919

Signatures/marks:

Hugo Daniel and Elisabeth Andriesse 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 Andriesse 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 Andriesse 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 Megeren (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.

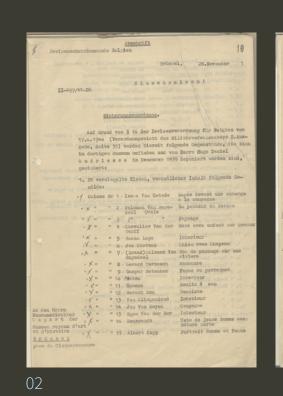
DETAILED PROVENANCE:

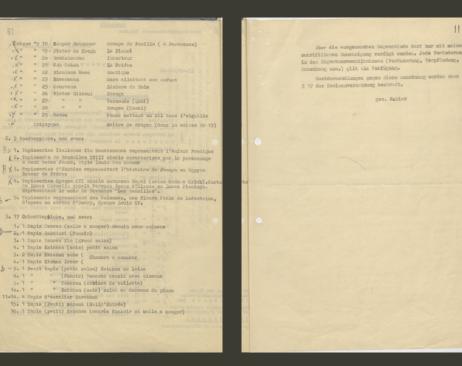
(?-?) art dealer D. Katz, Dieren.

Andriesse Collection, Brussels,

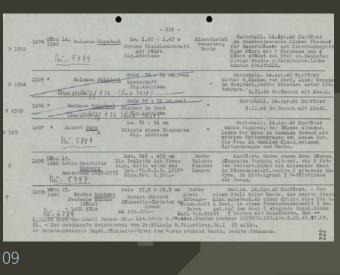
1938 Collection A. Bronckhorst, The Hague.

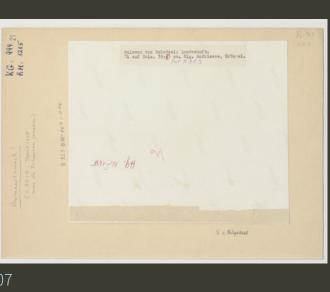
1938/1939-December 12, 1939: Hugo and Elisabeth



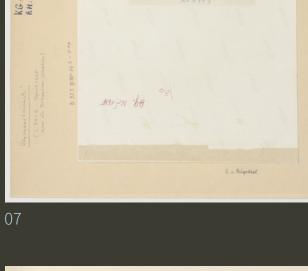




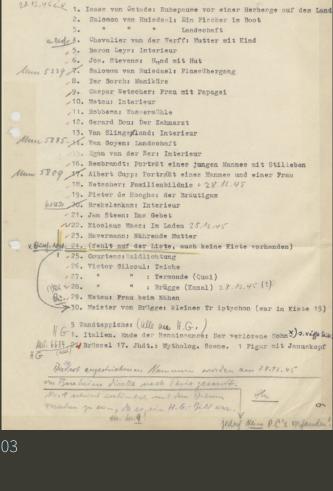


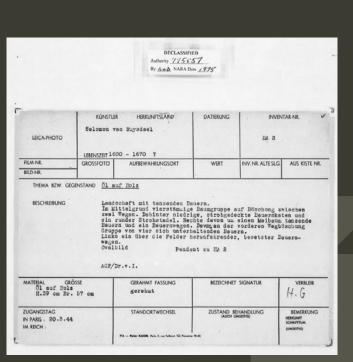


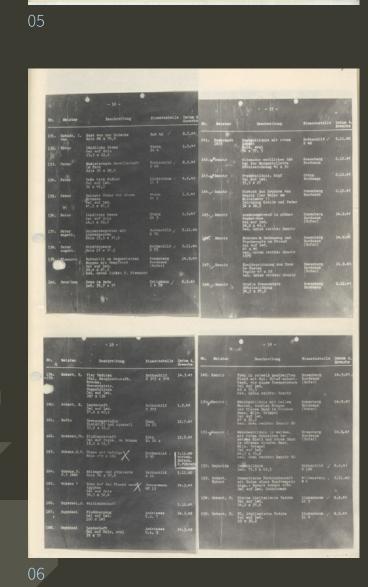




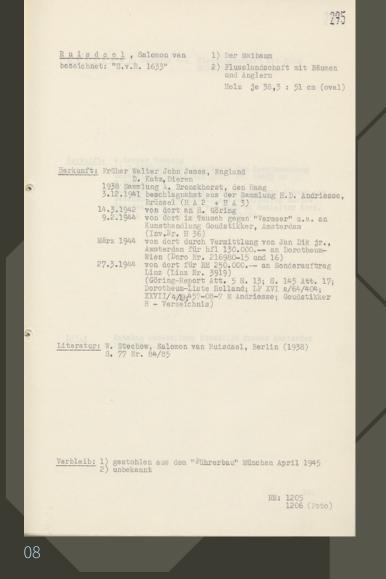






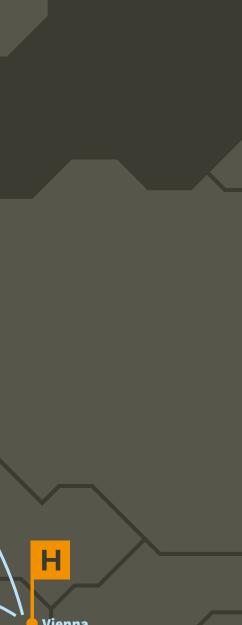


United Kingdom



Amsterdam

The Hague



Carinhall

Bundesarchiv B 323/266 "Security Order" for the Collection of the Dutch Jew Hugo Daniel Andriesse by the Devisenschutzkommando Belgien in Brussels, November 28, 1941, Bundesarchiv Koblenz, B Transport receipt for the Andriesse collection in the Jeu de Paume in Paris by the Einsatzstab Reichsleiter Rosenberg, dated March 10, 1942, Bundesarchiv B 323/266. Einsatzstab Reichsleiter Rosenberg Card file for the Ruysdael painting, NARA. Photograph of the Ruysdael by the ERR, Bundesarchiv Koblenz, B 323/857. Hermann Goering acquires the Ruysdael painting from the Einsatzstab Reichsleiter Rosenberg for his collection on March 14, 1942, Bundesarchiv Koblenz B 323/62. The Ruysdael painting in the photographs of the Goering Collection, Bundesarchiv Koblenz B 323/62. 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.

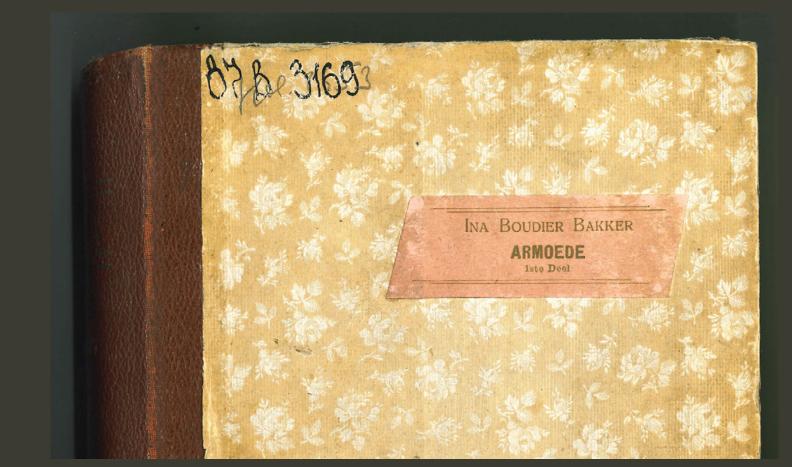
Central Collecting Point, referencing "Verbleib unbekannt" ("whereabouts unknown"), Zentralinstitut für Kunstgeschichte, Munich.

Confirmation of storage of Hugo Andriesse's paintings in the Musées royaux d'Histoire et d'Art,

Brussels, signed by Jean Capart, December 12, 1939,

safekeeping in the Musée royaux d'Art et d'Histoire, Brussels. December 3, 1941: Seized by the March 9-10, 1942: Transported to the Einsatzstab Reichsleiter Rosenberg, Jeu de Paume, Paris. March 14, 1942: Acquired by Hermann Goering 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 Photograph of the Ruysdael painting at the Munich

The Book Armoede



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 Andriesse. 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 Andriesse was kept by the Economy Ministry of Belgium. On the occasion of this exhibition, the ministry presented the book and signaled its intention to restitute it to the rightful heirs of Elisabeth Andriesse, 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.



The Tapestry Winter

Hugo Daniel and Elisabeth Andriesse 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 Andriesse 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 Andriesse 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 Récuperation Belge des Oeuvres d'Art en Allemagne (O.R.E.), as well as museum experts. After her return to New York, Elisabeth Andriesse 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 Andriesse 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 Andriesse. 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

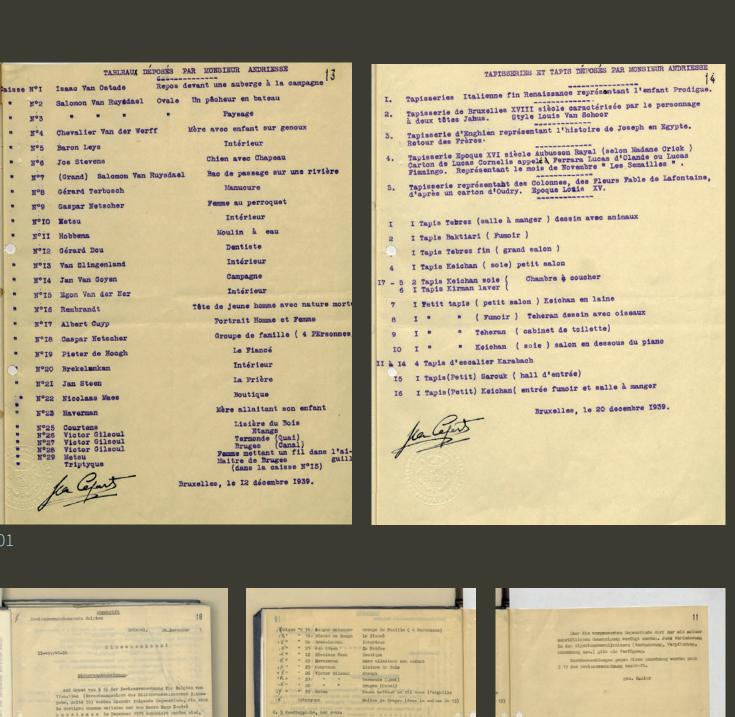
• H.G.

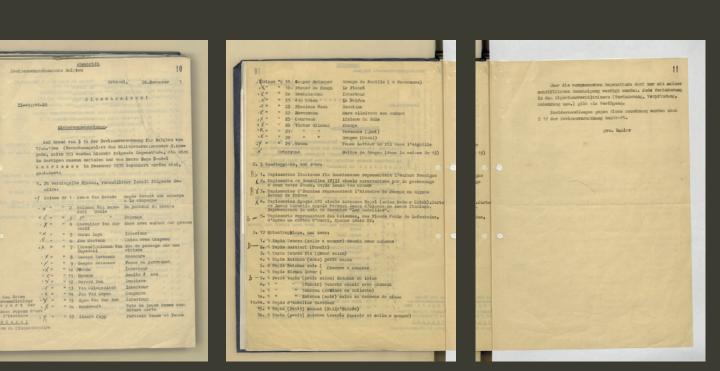
• Mü 6634/Berchtesgaden 1586

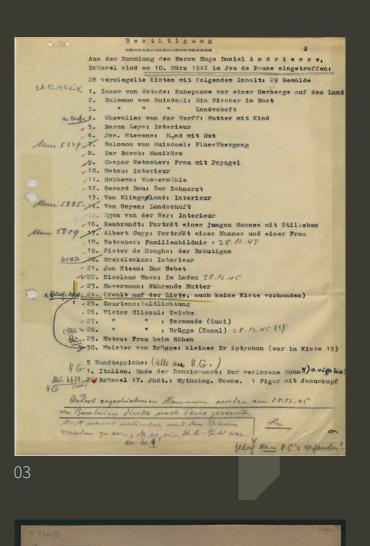
• Ta 95/Ta 111

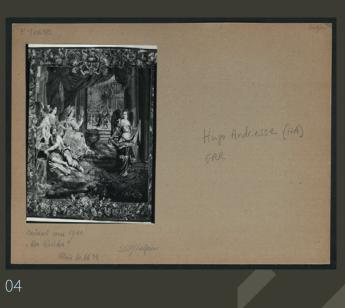
accepted, and the contract was signed on September 21, 1948. Later that year, Elisabeth Andriesse asked the museum to put a label next to the donated tapestry with the following text: "Donation by Elisabeth Andriesse in memory of her husband, Hugo Andriesse, September 1948."

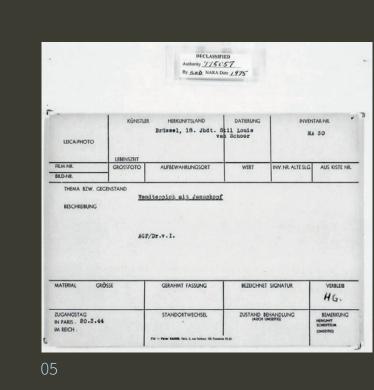
The tapestry is a testament to the memory of the Andriesses and their cultural contributions in Brussels. Today, it is owned by the same museum the Andriesses charged with its safekeeping. Although the museum could not protect the tapestry from looting by Nazi collaborators, museum staff after the war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

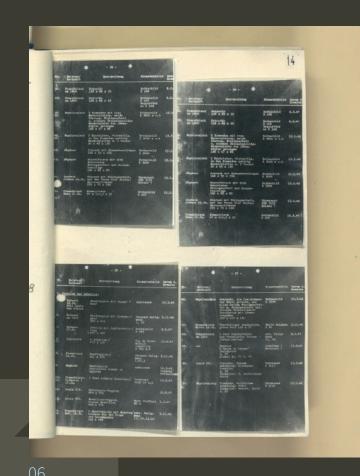


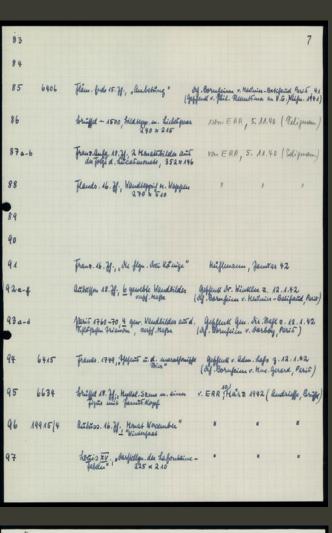


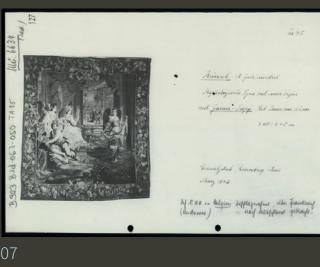


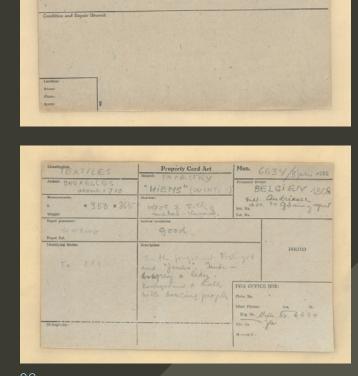


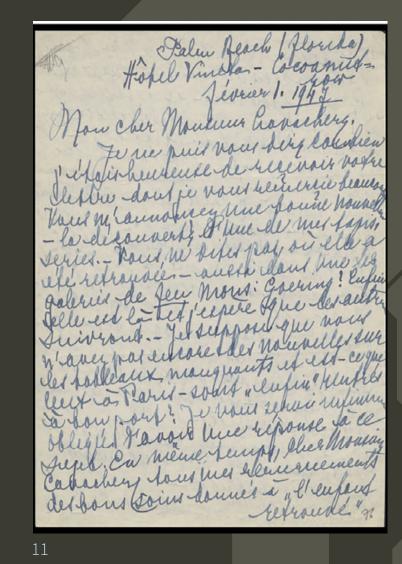


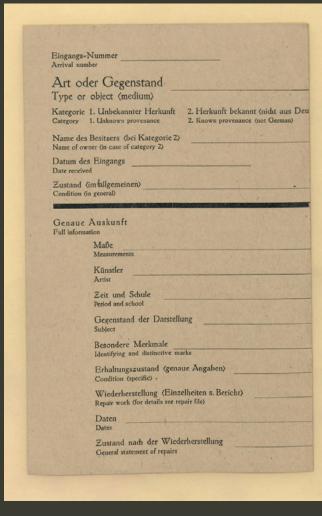


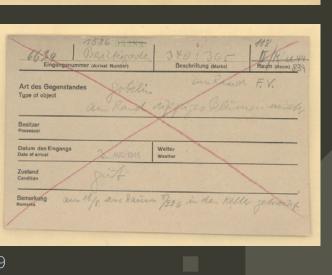


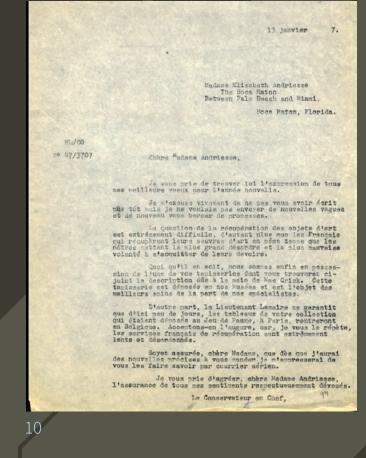


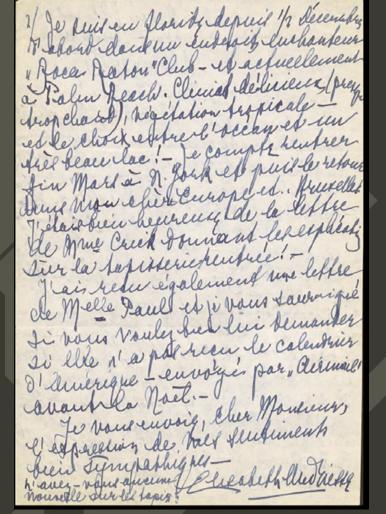


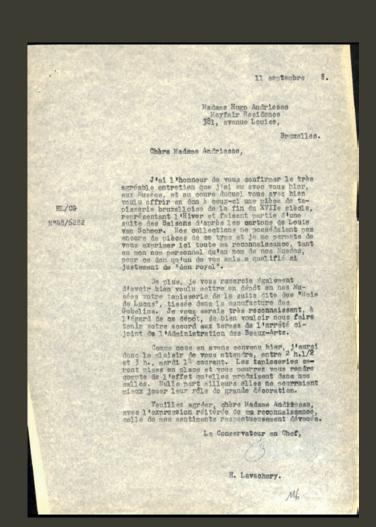


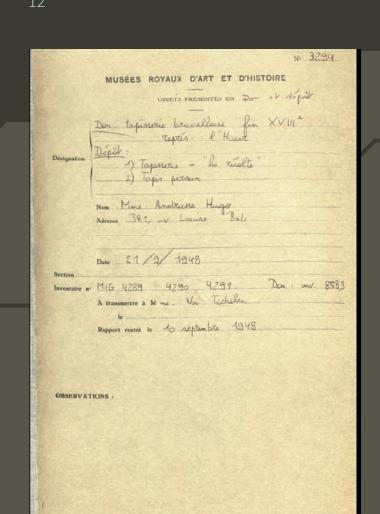


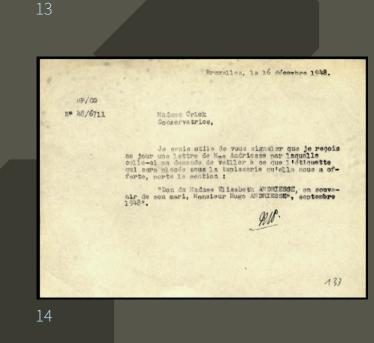












Confirmation of storage of Hugo Andriesse's paintings in the Musées royaux d'Art et d'Histoire, Brussels, signed by Jean Capart, December 12 and December 20, 1939, Bundesarchiv Koblenz, B 323/266.

"Security Order" for the Collection of the Dutch Jew Hugo Daniel Andriesse by the Devisenschutzkommando Belgien in Brussels, November 28, 1941, Bundesarchiv Koblenz, B 323/266.

Transport receipt for the Andriesse 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 Andriesse collection, Zentralinstitut für

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

Kunstgeschichte, Munich.

Hermann Goering aquired the tapestry from the Einsatzstab Reichsleiter Rosenberg on March 10, 1942, Bundesarchiv Koblenz, B 323/68.
O7
Photograph and inventory entry of the tapestry in the Goering Collection, Bundesarchiv Koblenz, B 323/67.
O8
O8
O8

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

09

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The Munich Collecting Point card for incoming

objects for the tapestry, Bundesarchiv Koblenz,

B 323/615.

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

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

12

Letter by Henri Lavachery to Elisabeth Andriesse,

dated September 11, 1948, regarding the donation

of the tapestry, Archives des Musées royaux d'Art et

13
—
Donation agreement between Madame Hugo
Andriesse 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.

Brussels

Brussels

Munich

Elisabeth's Legacy

Less than two years after the Andriesses escaped to New York City, Hugo Andriesse 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 Andriesse'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 Belgien 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 Andriesse 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 Andriesse 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 Andriesse 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 Récuperation 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 Belgien 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 Andriesse collection.

On June 24, 1946, Henri Lavachery informed Elisabeth Andriesse 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 Andriesse 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 Andriesse 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..."

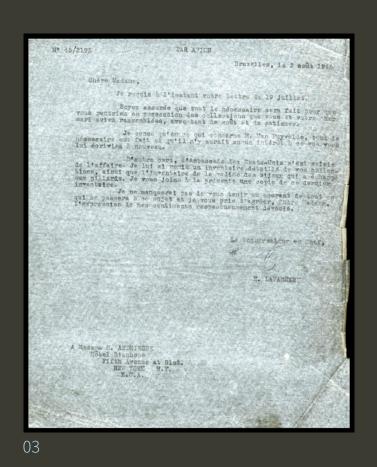
Although many of the objects from the Andriesse collection were recovered, some still remain missing.

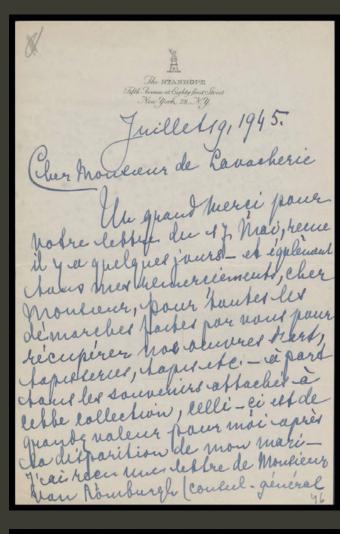
Elisabeth Andriesse died on March 1, 1963. In her last will she wrote: "I direct that a suitable upright standing headstone of simple character be erected over my grave on which there shall be stated simply my name, birthplace, date of birth, and date of death..." Today, it is not possible to identify 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 Andriesse.

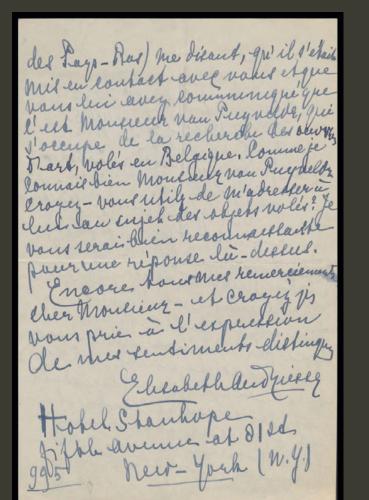


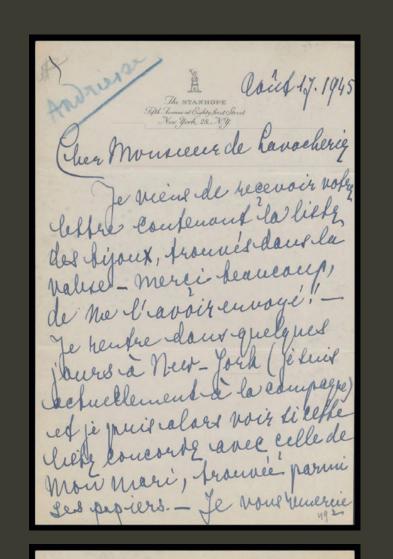
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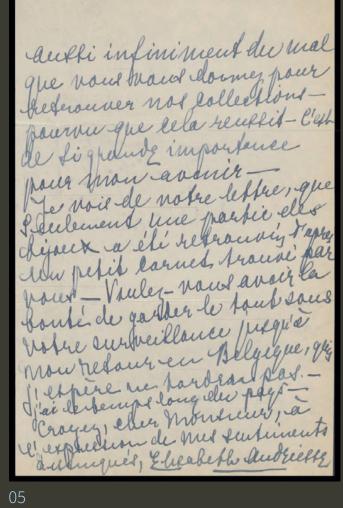
Benoemd: tot burgemeester van Heusden A. Thomas van Zaltbommel Boll, van Kempen jhr. Ir. E. F. van Sandberg, van Alkmaar B. A. van der Sluys, van Bergh van der Wert, van Barradeel Kl. R. Okkinga, van Stedum A. H. Jensema. Tot lid van de Cultuurkamer: voor het muziekgilae H. Rijnbergen; voor bouwkunst Jan Bakker; voor beeldende kunsten A. Colnot; voor kunstambacht Dr. G. A. C. Blok. Overleden: Ir. H. F. van Stipriaan Luicius, oud-directeur Staatsspoorwegen in Nederlands Indie (Amsterdam, 81 j.); Dr. H. Reinlingh, oorarts vroeger te Middelburg (78 j.); L. J. Duyversteyn, tuinbouwer (Kwintsheul 78 i.); Mr. Z. van den Bergh, oud-wethouder van Amsterdam en lid der Tweede Kamer (Nice, 84 j.); Hugo Andriesse, oud-industrieel te Brussel (New York, 74 j.): Coba Rijneke, pianiste (Wasenaar, 48 j.); Hobbe Smith, kunstschilder (Amsterdam, 79 j.); Th. J. Zoetmulder pastoor (Amsterdam, 79 i.); H. W. Hazenberg, oud-notaris, te Soerabaia (Brussel, 66 j.); L. F. Britzel, burgemeester van Ubquert (56 j.); C. F. M. Stahl, oud consul-generaal in Estland (Rotterdam, 77 j.); J. H. W. Bosz, oud-hoofdinspecteur van politie

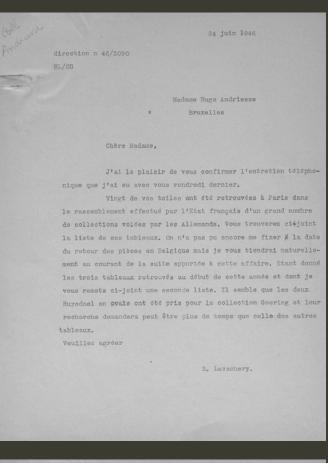


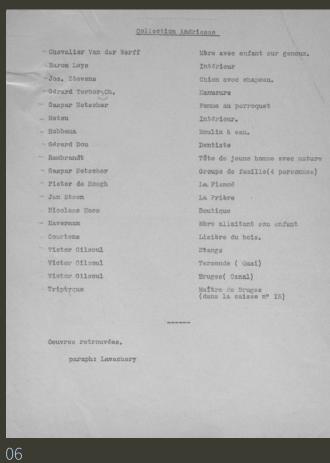


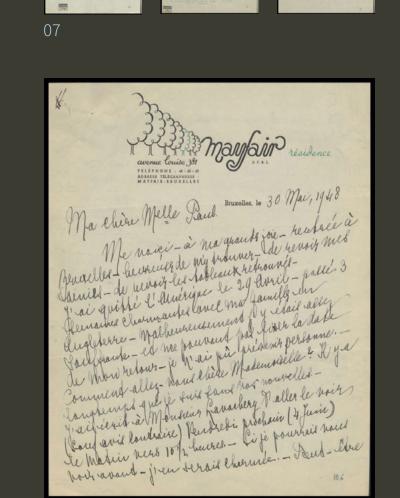


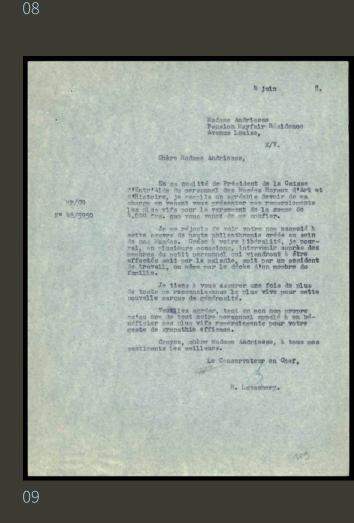


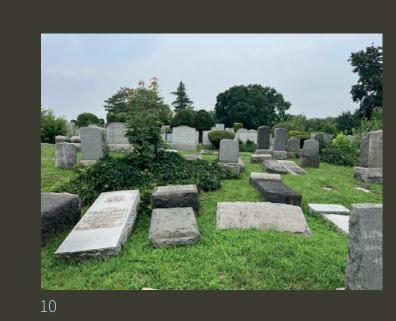


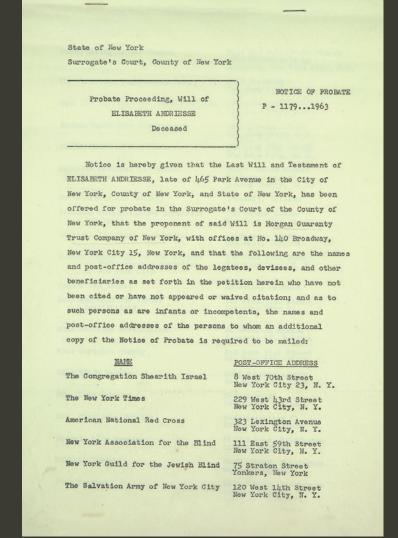




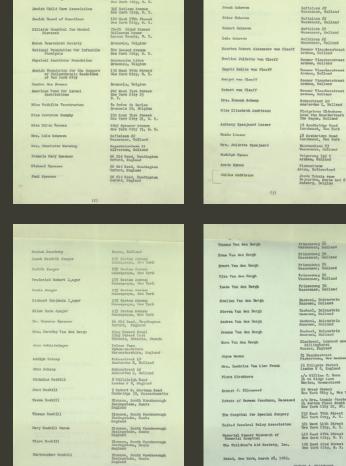


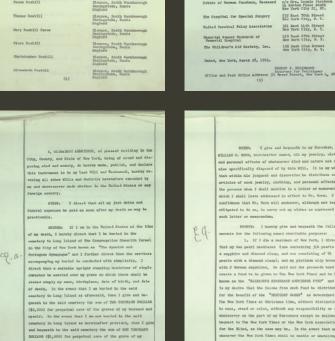


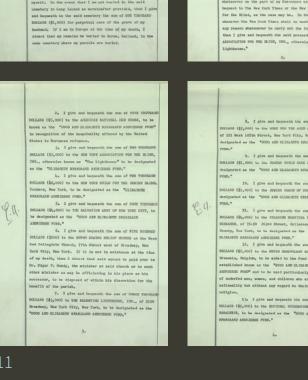


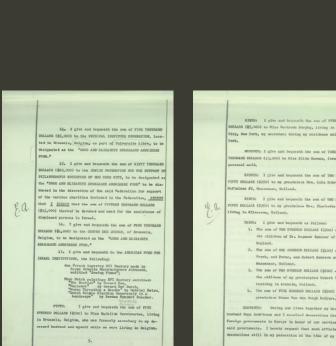


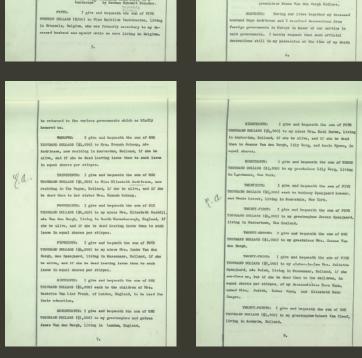
66 Old Road, Headington Oxford, England 66 Old Road, Headington Oxford, England

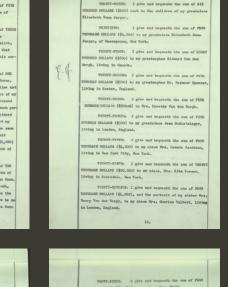


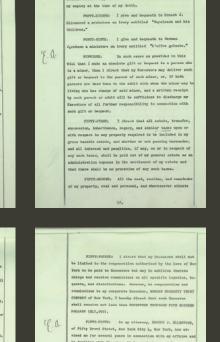


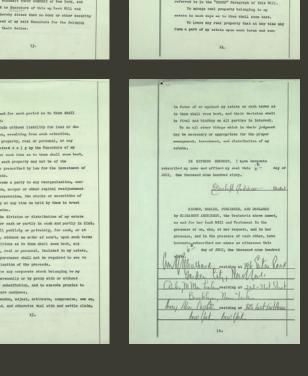












01
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Grave of Hugo Daniel Andriesse at Beth Olam
Cemetery, New York City, JDCRP.

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

03
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O3

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Letter by Chief Conservator Henri Lavachery to
Elisabeth Andriesse 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.

Letter by Elisabeth Andriesse to Heni Lavachery, dated July 19, 1945, thanking him for his assistance with the recovery of her collection, Archives des Musées royaux d'Art et d'Histoire.

Letter from Elisabeth Andriesse 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 Andriesse,

dated June 24, 1946, informing her about the

recovery of 20 of her paintings, Rijksarchief in België,

BE-A0510 / I 695.

07
—
Letter by the Office de Récuperation Économique (O.R.E.), Service De La Récuperation des Œuvres d'Art to Henri Lavachery, May 7, 1947, on the return of the recovered artworks of the Andriesse Collection, Archives des Musées royaux d'Art et

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

09
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10
—
Possible site of grave of Elisabeth Jacoba Andriesse, née Spanjaard at Beth Olam Cemetery, Queens, New York City, JDCRP.

11
—

Letter by Henri Lavachery to Elisabeth Andriesse,

dated June 4, 1948, thanking for her donation,

Archives des Musées royaux d'Art et d'Histoire.

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



Amsterdam

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 Andriesse 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).



JOCRP

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ועידת התביעות

Claims Conference

Federal Ministry

of Finance

on the basis of a decision

of the Bundestag

JOCRP

Conference on Jewish Material Claims

Against Germany

Funded by:





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Family descendants of the Andriesse family:

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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:**

Washington D.C., U.S.A. Archive and Library, National Gallery of Art, Washington

Library of Congress, Washington D.C., U.S.A.

National Archives and Records Administration (NARA),

Washington, D.C.

