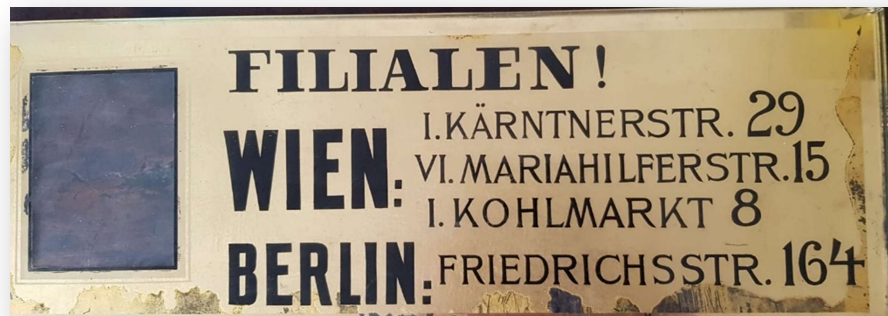


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## The Looting of Salomon Kohn's *Postkartenverlag Brüder Kohn* (1938–1945)

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### Introduction

Salomon Kohn – often credited as the “inventor of the art postcard” – was a prominent Jewish photographer and publisher in early 20th-century Vienna.<sup>1</sup> He co-founded the *Postkartenverlag Brüder Kohn* in 1898, a pioneering firm that produced artist-designed picture postcards featuring Viennese cityscapes, celebrities, and caricatures. Kohn’s enterprise flourished in Vienna’s vibrant cultural scene. Aside from his entrepreneurial engagement in art, he also hosted a renowned literary-artistic salon frequented by luminaries like composer Gustav Mahler, writer Peter Altenberg, soprano Lotte Lehmann, conductor Bruno Walter, and theater director Max Reinhardt.<sup>2</sup>

By 1938, his successful career and cultural life was brutally disrupted with Austria’s annexation to Nazi Germany. In the wake of the Anschluss, Salomon Kohn’s business and personal property were systematically looted by the Nazis.

This brief report provides a snapshot into Salomon Kohn’s life, his cultural and entrepreneurial contributions, and eventual persecution during the Nazi regime, culminating with his brutal murder in Auschwitz in 1944.



Salomon Kohn and family, wife Gittel (Gusti), daughter Minna, son Walter, ca. 1920.  
Photo credit Marilyn Rauch.

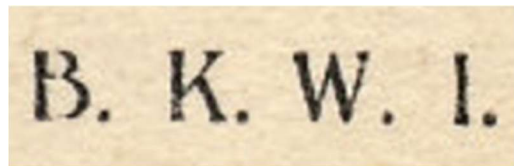
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<sup>1</sup> [https://www.geschichtewiki.wien.gv.at/Salomon\\_Kohn](https://www.geschichtewiki.wien.gv.at/Salomon_Kohn) (accessed March 18, 2025)

<sup>2</sup> See for example: *Aus dem Postkartenverlag Brüder Kohn. Wiener Persönlichkeiten um 1900*, Historisches Museum der Stadt Wien, Wien, 1994; Felix Czeike, “Wiener Kunstpostkarten,” *Wiener Geschichtsblätter*, 4 (1983): 163-169.

## Background: Salomon Kohn and His Postcard Publishing House

Salomon Kohn was born on July 31, 1873, in Veselí nad Moravou, today's Czech Republic, but at the time part of South Moravia which belonged to the Austro-Hungarian Empire.<sup>3</sup> Together with his



Logo for the Austrian postcard publisher Brüder Kohn Wien, 1898 [public domain]

brothers Adolf (1870-1918) and Alfred (1880-1942), he established the *Postkartenverlag Brüder Kohn* (also known by the imprint B.K.W.I.) in Vienna in 1898.<sup>4</sup> The publishing house was the first to specialize in art postcards (*Künstlerpostkarten*) depicting Vienna's landmarks, contemporary public figures, and whimsical illustrations by noted artists. The new booming business was partially based on the success of new photomechanical

reproductions. The production of illustrated postcards with improved printing technology was therefore seen as beneficial not only for postal communication but also for potential collectors who were able to “create charming little galleries of miniature copies of paintings”.<sup>5</sup>



<sup>3</sup> Salomon Kohn entry in MyHeritage (<https://www.myheritage.com/research/record-10826-2809417/salomon-kohn-in-famous-people-throughout-history>, accessed March 18, 2025)

<sup>4</sup> [https://www.geschichtewiki.wien.gv.at/Salomon\\_Kohn](https://www.geschichtewiki.wien.gv.at/Salomon_Kohn) (accessed March 18, 2025)

<sup>5</sup> “Die Künstler-Postkarte,” *Österreichische Illustrierte Zeitung*, 40 (1898): 12.





“Die Postkarte Einst und Jetzt,” *Österreichische Illustrierte Zeitung*, 18 (1898).

In 1898, the *Österreichische Illustrierte Zeitung* featured articles on the new trend of artists' postcards, by noting that some of the more important Viennese companies were already active in the field of producing such artist postcards.<sup>6</sup>

By the early 1900s, the brothers Kohn started to publish numerous series of watercolors and oil paintings in the form of postcards. Some of the postcards were based on original artworks or photographs, which allowed the public to own miniature reproductions of art and scenes of *Alt-Wien* (Old Vienna) at affordable prices.<sup>7</sup> A very popular motif at the time was that of Vienna's *Naschmarkt*. In response to the rising demand for such postcards, the Kohn brothers' publishing house reproduced numerous

designs of *Naschmarkt* by various painters, including Gustav Veith and Hans Larwin. In addition, designs of other popular places in Vienna were commissioned, among them nightly views of the



Naschmarkt, Ansichtskarte nach einem Aquarell von Gustav Feith, Brüder Kohn, nach 1904, Wien Museum.  
<https://magazin.wienmuseum.at/wiener-kuenstlerpostkarten-des-verlags-brueder-kohn>

<sup>6</sup> <https://magazin.wienmuseum.at/wiener-kuenstlerpostkarten-des-verlags-brueder-kohn> (accessed March 18, 2025)

<sup>7</sup> Ibid.



Gebrüder Kohn Postkarten.  
Photo credit Marilyn Rauch.

Kärntner Ring, as well as newly technical advances such as streetcars and Vienna's light rail system, which went into operation in 1898.<sup>8</sup>

Aside from popular views of the city, celebrities of the time and caricatures by well-known graphic artists were equally commissioned by the publishing house.

Consequently, between 1905 and 1910, the company produced a wide collection of Viennese artists' postcards based on original works of art by well-known Viennese painters. These very popular graphic designs were marked with the lettering “Wiener Künstler Postkarte” (occasionally replaced by “Wiener Kunst”) in the center of an oval, flanked by a garland of leaves and flowers with a hanging ribbon leading to the designation “B.K.W.I.”. This was subsequently adapted for the reverse of the publisher's artist postcards.<sup>9</sup>

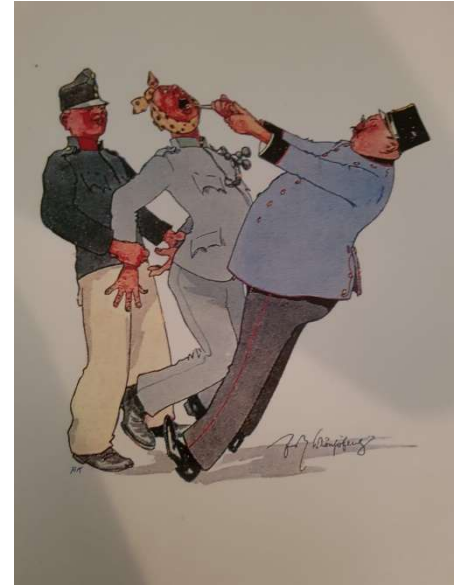
<sup>8</sup> <https://magazin.wienmuseum.at/wiener-kuenstlerpostkarten-des-verlags-brueder-kohn> (accessed March 18, 2025)

<sup>9</sup> Ibid.

However, Kohn's roles were not only commercial but also cultural: through his publishing house, the Kohn brothers collaborated with prominent graphic artists at the time, such as Fritz Schönpflug<sup>10</sup>, Karl Feiertag<sup>11</sup>, Mela Köhler<sup>12</sup>, and Erwin Pendl<sup>13</sup> on a wide array of motifs, as well as with photographers on postcard designs. Moreover, Salomon Kohn's home became a gathering place for intellectuals and creative individuals.



Gebrüder Kohn Postkarten. Photo Credit Marilyn Rauch.



Fritz Schönpflug, Gebrüder Kohn Postkarten. Photo credit: Marilyn Rauch

The Kohn business venture quickly prospered. Around the same time that the Kohn brothers started to publish postcards with watercolor and oil painting motives, the firm started to expand beyond its initial shop in central Vienna. Numerous locations were opened on Teinfaltstraße, Kohlmarkt, Kärntnerstraße, Mariahilfer Straße, and even a branch in Friedrichstraße, Berlin.

<sup>10</sup> Fritz Schönpflug (1873-1951) was self-educated and the founder as well as director of the humoristic magazine *Muskete* (1905-1941). He worked as an illustrator for magazines like *Wiener fliegende Blätter*, *Wiener Figaro*, the *Bomb* and the London magazine *Sketch*. Schönpflug was a member of the *Wiener Künstlerhaus* from 1906 to 1936 and received the title Professor in 1949, [https://www.askart.com/artist/Fritz\\_Schonpflug/11068918/Fritz\\_Schonpflug.aspx](https://www.askart.com/artist/Fritz_Schonpflug/11068918/Fritz_Schonpflug.aspx) (accessed March 18, 2025).

<sup>11</sup> Karl Feiertag (1874-1944) was a well-known Austrian painter and illustrator.

[https://www.askart.com/artist\\_keywords/Karl\\_Feiertag/112260/Karl\\_Feiertag.aspx](https://www.askart.com/artist_keywords/Karl_Feiertag/112260/Karl_Feiertag.aspx) (accessed March 18, 2025)

<sup>12</sup> Melanie Leopoldina Köhler (1885-1960) was an Austrian painter, graphic designer, illustrator, watercolorist and employee of the *Wiener Werkstätte*, <https://www.galerie-albertina.at/en/artists/13687/kohler-mela/> (accessed March 18, 2025).

<sup>13</sup> Erwin Pendl (1875-1945) was an Austrian artist, illustrator and writer who specialized in architectural and veduta paintings, <https://www.artnet.com/artists/erwin-pendl/2> (accessed March 18, 2025).





Kaiser Franz Josef I. Ansichtskarte, B.K.W.I Gebrüder Kohn Postkarten, Wien I. [public domain]



Kaiserin Elisabeth im letzten Lebensjahre, B.K.W.I Gebrüder Kohn Postkarten.  
Photo credit Marilyn Rauch

In February 1912, the Kohn Brothers publishing house held a highly acclaimed exhibition of its Vienna postcards based on original works by well-known painters in the rooms of the Provincial Tourist Office.<sup>14</sup>

After Adolf Kohn's death in World War I, Salomon Kohn carried on the business together with his brother Alfred.



Adolf Kohn, ca. 1910.  
Photo credit Marilyn Rauch.

## Aryanization

In March 1938, following Nazi Germany's annexation of Austria, commonly referred to as the *Anschluss*, the persecution of Austrian Jews escalated swiftly. Through a process of "Aryanization" (*Arisierung*) – the state-sanctioned seizure of Jewish-owned property and its transfer to "Aryan" (non-Jewish) ownership – countless businesses were confiscated. By late 1938, thousands of Jewish

<sup>14</sup> <https://magazin.wienmuseum.at/wiener-kuenstlerpostkarten-des-verlags-brueder-kohn> (accessed March 18, 2025)

businesses in Vienna were forcibly transferred to Nazi party members or sympathizers, often for token payments or as “rewards” for loyalty to the regime.

Salomon Kohn’s *Postkartenverlag Brüder Kohn* was targeted soon after the Anschluss. As a Jewish-owned publishing house, it fell victim to the Nazi’s aryanization process, which abruptly ended Salomon Kohn’s control over the company.<sup>15</sup> Following the decree from November 23, 1938, entitled “Ausschaltung der Juden aus dem deutschen Wirtschaftsleben”<sup>16</sup> (Decree on the implementation of the decree on the elimination of Jews from German economic life), which regulated the dissolution and liquidation of Jewish retail outlets, mail-order businesses and order offices, Salomon Kohn’s possessions were liquidated for the benefit of the Third Reich.<sup>17</sup> The law provided that a Jewish business legally could be transferred to non-Jewish ownership, and that liquidators could be appointed for the subsequent liquidation.<sup>18</sup>

Consequently, Nazi officials installed Aryan trustees/owners to take over the firm. Specifically, the main headquarters of the publishing house was liquidated by a Nazi-appointed administrator, Otto Faltis (1888-1974).<sup>19</sup> At the same time, the branch store on the Mariahilfer Straße was seized and handed to Paul Havlu, a local Nazi operative. Havlu had been a low-level employee at the Herzmansky department store before 1938, but because of his early illegal Nazi activism, he was rewarded after the Anschluss with ownership of Kohn’s branch shop.<sup>20</sup>

In Salomon Kohn’s case, after the aryanization in 1938, he was forced out of ownership but notably “allowed” to stay on as an employee of his former company for a period. This situation, while humiliating, was not entirely unique; in some aryanized businesses the Jewish former owners were briefly kept on in subordinate roles to teach the new owners the ropes or to maintain continuity until a full handover was possible. Kohn’s continued presence at *Postkartenverlag Brüder Kohn* did not last long, however, as the tightening vise of Nazi anti-Jewish policy soon pushed him further to the margins.

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<sup>15</sup> Aryanization files of the Property Transaction Office Vienna, AT-OeStA/ AdR/ E-uReang/ VVSt/ Ha. 4906 (<https://www.findbuch.at/detail-view/349378>, (accessed March 18, 2025)

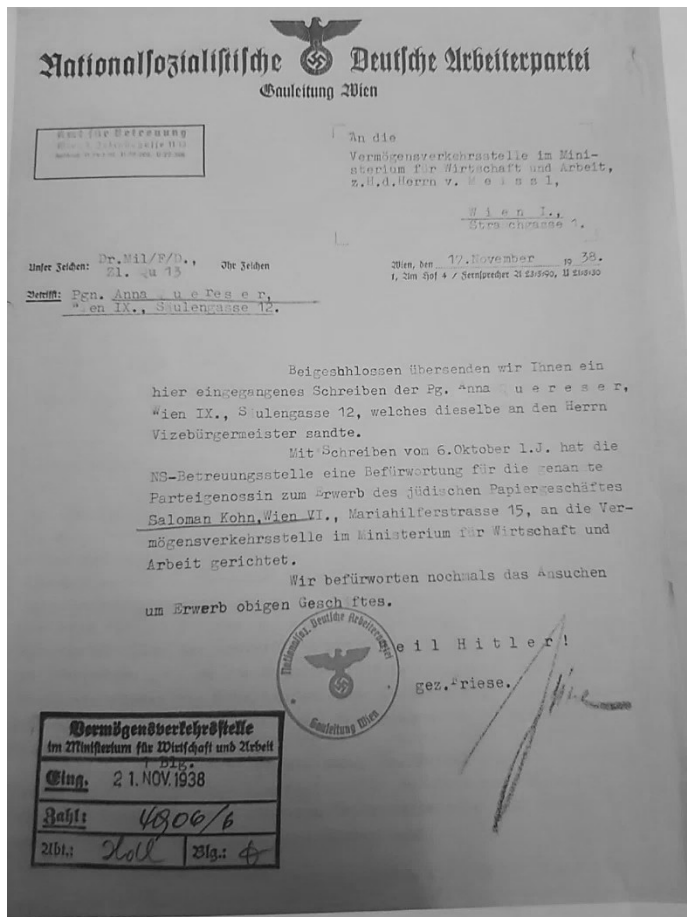
<sup>16</sup> RGBII 1938, p. 1642 (online at: <https://alex.onb.ac.at/cgi-content/alex?apm=0&aid=dra&datum=19380004&seite=00001642&zoom=2>, accessed March 18, 2025)

<sup>17</sup> See also rulings of the Art Advisory Board 2004-2010: Salomon Kohn, <https://provenienzforschung.gv.at/en/empfehlungen-des-beirats/beschluesse/> (accessed March 18, 2025)

<sup>18</sup> [http://ns-quellen.at/gesetz\\_anzeigen\\_detail.php?gesetz\\_id=21610&action=B\\_Read](http://ns-quellen.at/gesetz_anzeigen_detail.php?gesetz_id=21610&action=B_Read) (accessed March 18, 2025)

<sup>19</sup> <https://www.lexikon-provenienzforschung.org/en/faltis-otto> (accessed March 18, 2025)

<sup>20</sup> Gabriele Anderl, “Die Stunde der ‘Ariseure,’” *Der Standard* (2 October 2009), <https://www.derstandard.at/story/1254310468078/die-stunde-der-ariseure> (accessed March 18, 2025); Gabriele Anderl, “Opfer und Profiteure. Mariahilfer Kunst- und Antiquitätenhandel in der NS-Zeit,” *Kunsthandel. Erinnern für die Zukunft*, [www.erinnern-fuer-die-zukunft.at](http://www.erinnern-fuer-die-zukunft.at) (accessed March 18, 2025).



## Fate of Personal Cultural Objects and Property (1938–1942)

Beyond losing his business, Salomon Kohn also saw his personal property and cultural objects confiscated or destroyed. The Nazi looting of Jewish possessions went hand-in-hand with the aryanization of his business. Salomon Kohn, like other Austrian Jews, was required to declare his assets to authorities following the mandated *Vermögenserklärung* (property declaration) of April 26, 1938<sup>21</sup>, and was subjected to punitive taxes and seizures.

With Kohn's postcard business in Nazi hands, the regime also moved to liquidate any artworks, collections, or valuables he owned. Salomon Kohn had commissioned original art for his postcards and very likely possessed a collection of original paintings, drawings, and rare postcards – items of both monetary and sentimental value. The Nazi liquidator Otto Faltis took charge of selling off such valuables. He disposed of a large portion of art objects and antiques from Jewish owners in Vienna by selling them abroad in bulk,

while the bulk of remaining items were auctioned at Vienna's Dorotheum (the state auction house). By February 1939, Otto Faltis in cooperation with the VUGESTA, the *Property Transaction Office*, the central "aryanization authority" in Austria, for which he worked as the general liquidator, had eliminated at least 60 Viennese businesses.<sup>22</sup>

In these forced sales, Faltis would deduct "handling fees" and his own commission, and then the rest of the proceeds would flow into the coffers of the German Reich. It is documented that Faltis was the key figure in winding up many Jewish art dealerships and collections in Vienna during this period.<sup>23</sup>

It is not known in detail which of Kohn's personal items were taken – records of individual victims' property sales are often fragmentary. However, given that Kohn ran an art postcard enterprise, one can surmise that original artworks used for postcard designs, rare prints, and any valuable antique

<sup>21</sup> RGBII 1938, p. 414. (online at: <https://alex.onb.ac.at/cgi-content/alex?apm=0&aid=dra&datum=19380004&seite=00000414&zoom=2>, accessed March 18, 2025)

<sup>22</sup> Gabriele Anderl, "Die Stunde der 'Ariseure,'" *Der Standard* (2 October 2009), <https://www.derstandard.at/story/1254310468078/die-stunde-der-ariseure> (accessed March 18, 2025); Gabriele Anderl, "Opfer und Profiteure. Mariahilfer Kunst- und Antiquitätenhandel in der NS-Zeit," *Kunsthandel. Erinnern für die Zukunft*, [www.erinnern-fuer-die-zukunft.at](http://www.erinnern-fuer-die-zukunft.at) (accessed March 18, 2025).

<sup>23</sup> Ibid.



postcards as well as photography equipment he owned were all confiscated. These may have been sold at Dorotheum auctions in the late 1930s or early 1940s. In addition, the Kohn family's household furnishings, personal library, and other belongings were seized by the time the family was evicted prior to deportation.<sup>24</sup> Thus, by the time Salomon Kohn was forced from Vienna, he had been stripped not only of his business but of virtually all personal property of value – a thorough economic destruction that accompanied the Nazis' physical destruction of Jewish lives.

Unlike Salomon and his wife Gittel, his children, Minna and Walter, managed to escape. Kohn's daughter Minna<sup>25</sup> escaped to England in 1938, and Walter, his son, escaped Austria shortly before the onset of World War II in 1939 via the Kindertransport to England.<sup>26</sup>

### Transport to Theresienstadt and Auschwitz (1942-1944)

By 1941–1942, the Nazi policy had shifted from forced emigration and ghettoization to the mass deportation of Jews to concentration camps. In Vienna, Jews were rounded up in stages; many elderly or high-profile individuals were sent to the Theresienstadt ghetto in occupied Bohemia (which the Nazis cynically presented as a “model Jewish settlement” while using it as a transit camp to death camps). On June 20, 1942, Salomon Kohn and his wife Gittel (also known as Gusti) were loaded onto Transport Nr. 28 from Vienna to

Theresienstadt. Transport Nr. 28 departed from the Aspern station in Vienna and arrived in Theresienstadt the following day. The transport consisted of 1,001 Jews, with 977 having been older than 61 years old. The average age on the transport was 61 years old. Transport Nr. 28 was the first of 13 transports that made their way to Theresienstadt consisting of mainly elderly Jewish deportees

20. Juni 1942

110	Knecht Chane Israel	2.Rote Kreuzg.5/12	31.3.72
461	Knaia Max Israel	2.Gr.Sperlgasse 37a/16	10.4.74
572	Koch Berthold Israel	2.Schmelzgasse 9/10	6.3.74
620	Köhler Bertha Sara	2.Malgasse 16	2.1.63
591	Kohane Taube Sara	2.Kraftgasse 6/1	7.9.71
78	Kohl Mindel Sara	2.Pfeffergasse 1/13	11.12.61
328	Kohlmann Regine Sara	19.Pyrkergergasse 41/5	16.11.65
960	Kohn Abraham Israel	9.Seegasse 9	2.10.69
952	Kohn Beile Rosa Sara	2.Rotensterng.23/15	13.12.69
601	Kohn Emma Sara	2.Hollandstr.14/13	28.4.73
645	Kohn Eugenie Sara	2.Josefineng.1/12	16.11.68
32	Kohn Götzl Gottlieb Israel	2.Malgasse 16	13.9.60
835	Kohn Gusta Sara	2.Flossg.3/9	19.5.92
989	Kohn Helene Sara	9.Seegasse 9	11.1.63
434	Kohn Henriette Sara	1.Schulerstr.20/7	21.3.75
900	Kohn Magdalena Sara	2.Rembrandtstr.6/4	16.4.65
983	Kohn Pauline Sara	2.Malgasse 7	2.10.59
926	Kohn Rahel Sara	20.Staudingerg.9/2	11.1.74
736	Kohn Regine Sara	17.Kreuzwieseng.2	19.5.69
698	Kohn Rosa Sara	2.Fandelmartg.11/14	24.4.73
34	Kohn Salomon Israel	2.Flossg.3/9	31.7.73
658	Kohn Selma Sara	2.Malgasse 16	28.2.69
322	Kohn Sofie Sara	2.Fischergr.1/8	19.3.73
567	Kohn Sofie Sara	1.Rosenbursenstr.2/14	20.3.72
633	Kohn Therese Sara	2.Malgasse 16	24.2.61
46	Kohut Julie Sara	2.Gr.Pfarrgasse 6/12	12.9.57
979	Kellmann Adolf Israel	2.Malgasse 7	4.4.67
694	Kellmann Flora Sara	20.Traunfeldg.3/10	24.12.81

Salomon Kohn, Namentliche Erfassung der österreichischen Holocaustopfer, <https://www.doew.at/result>

<sup>24</sup> Property notices Vienna, AT-OeStA/ AdR/ E-uReang/ VVSt/ VA/ 14245 (<https://www.findbuch.at/detail-view/33783>, accessed March 18, 2025)

<sup>25</sup> Minna Pixner (Kohn) (1919-2003)

<sup>26</sup> [https://www.geschichtewiki.wien.gv.at/Walter\\_Kohn](https://www.geschichtewiki.wien.gv.at/Walter_Kohn) (accessed March 18, 2025); Walter Kohn (1923-2016) was a renowned physicist. In 1998, he was awarded the Nobel Prize for Chemistry and the National Medal of Science. He held 16 honorary doctorates from different universities worldwide. For more information see: <https://geschichte.univie.ac.at/de/personen/walter-kohn>

(*Alterstransporte*) from Vienna to the camp-ghetto during the summer of 1942. At the time of his transport to Theresienstadt, Salomon Kohn was 69 years old.<sup>27</sup>

In Theresienstadt, conditions were harsh – overcrowding, forced labor, hunger, and disease were rampant, especially for the elderly inmates. In October 1944, with the Red Army approaching, the Nazis emptied much of Theresienstadt's population by transporting them to Auschwitz. On October 28, 1944, Salomon and Gittel Kohn were deported to Auschwitz. It is assumed that they were sent directly to the gas chamber in Auschwitz-Birkenau in late October 1944.<sup>28</sup>

## Post War (1945 until today)

In the decades after 1945, the significance of Salomon Kohn's contributions slowly re-emerged. Researchers such Gabriele Anderl<sup>29</sup> and Wilhelm Deutschmann, and journalists like Marianne Enigl<sup>30</sup>, have worked to document Kohn's legacy. For instance, a 1994 exhibition at the Vienna City Museum (*Historisches Museum der Stadt Wien*), curated by Deutschmann, showcased "*Wiener Persönlichkeiten um 1900 aus dem Postkartenverlag Brüder Kohn*."<sup>31</sup>

In 2004, 2006, 2007 and 2010, the Art Restitution Committee decided in its 29<sup>th</sup>, 34<sup>th</sup>, 38<sup>th</sup> and 54<sup>th</sup> Advisory Board Meetings to restitute photographs that had belonged to Salomon Kohn but had ended up in the collections of the National Library as well as of the Theater Museum.<sup>32</sup> In 2004, the Art Restitution Committee ruled that 583 photographs that had been part of the portrait section, as well as 410 photographs that had been part of the Theater Museum needed to be returned to the heirs of Salomon Kohn following the 1998 Art Restitution Law.<sup>33</sup> Two years later, the Art Restitution Committee ruled that an additional 682 photographs from Austria's Theater Museum labeled "Brüder Salomon Kohn, Postkartenverlag" were to be returned.<sup>34</sup> In 2007, the Art Restitution Committee ruled that an additional 165 photographs from Austria's Theater Museum were to be returned<sup>35</sup> and lastly, in 2010, the Art Restitution Committee ruled one more time, stipulating that an additional 60 photographs that were part of Austria's Theater Museum, but originated from Salomon Kohn, need to be returned.<sup>36</sup>

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<sup>27</sup> Yad Vashem Shoah Names Database, <https://collections.yadvashem.org/en/deportations/6956612;https://www.holocaust.cz/en/database-of-victims/victim/53549-salomon-kohn/> (accessed March 18, 2025)

<sup>28</sup> Salomon Kohn, Namentliche Erfassung der österreichischen Holocaustopfer, <https://www.doew.at/result> (accessed March 18, 2025)

<sup>29</sup> Gabriele Anderl, "Die Stunde der 'Ariseure'," *Der Standard* (2 Oct. 2009).

<sup>30</sup> Marianne Enigl, "Alte Ansichten. Der Erfinder der Kunstpostkarte – ein jüdisches Schicksal in Wien." *Profil* (21 May 1994): 84.

<sup>31</sup> Wilhelm Deutschmann, *Wiener Persönlichkeiten um 1900. Aus dem Postkartenverlag Brüder Kohn*. Exhibition Catalog. Historisches Museum der Stadt Wien, 1994.

<sup>32</sup> <https://provenienzforschung.gv.at/empfehlungen-des-beirats/beschluesse> accessed (March 18, 2025)

<sup>33</sup> 29th Advisory Board meeting on June 22, 2004: Salomon Kohn, <https://provenienzforschung.gv.at/en/empfehlungen-des-beirats/beschluesse/> (March 18, 2025)

<sup>34</sup> 34th Advisory Board meeting on March 29, 2006: Salomon Kohn, <https://provenienzforschung.gv.at/en/empfehlungen-des-beirats/beschluesse/> (March 18, 2025)

<sup>35</sup> 38th Advisory Board meeting on September 4, 2007: Salomon Kohn, <https://provenienzforschung.gv.at/en/empfehlungen-des-beirats/beschluesse/> (March 18, 2025)

<sup>36</sup> 54th Advisory Board meeting on November 26, 2010: Salomon Kohn, <https://provenienzforschung.gv.at/en/empfehlungen-des-beirats/beschluesse/> (March 18, 2025)

The ensuing provenance research that took place in these two institutions, the National Library and the Theater Museum, determined that Otto Faltis in fact had offered these photographs to the National Library for 150 Reichsmark. While it is not known how much was in fact paid, an initial offer by the library stipulated 50 RM. However, provenance researchers were able to find a listing from April 22, 1941, that stipulated that 970 photographs with the provenance “Faltis-Kohn” were incorporated into the theater collection of the National Library.

Despite these restitutions, countless other objects remain missing until today.



*Geschied nach dem florisigen Mitarbeiter zur Schaffung geordneter Verhältnisse  
in der Postkartenbranche dem Ignatz Tenger.  
Wien 15/1 1908*

*S. Kohn*

Ceremonial act celebrating the postcard industry, 1908. Salomon Kohn seated in the first row in the middle. Below backside of picture with Samuel Kohn's acknowledgment and thanks.  
Photo credit Marilyn Rauch.