

The new database of the Munich Central Collecting Point (MCCP)

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Introduction

The MCCP database along with the Internet database of the Sonderauftrag: Linz (Special Commission: Linz) (<http://www.dhm.de/datenbank/linzdb/>), online since the summer of 2008, make available sources that help provenance researchers to deal with the Nazi's complex policy on art.¹ It is hoped that these databases will serve to move forward enquiries regarding unresolved cases of looted art, all the more since December 2008 marked the tenth anniversary of the Washington Principles, which forms the foundation for current provenance research and restitution claims.

The MCCP database incorporates inventory cards and photographs from the Munich Central Collecting Point. These are approximately 122,000 inventory cards, held at the Federal Archive (Bundesarchiv), and augmented by 2,700 inventory cards and 43,000 black-and-white photographs found in the archive of the Federal Office for Central Services and Unresolved Property Issues (Bundesamt für zentrale Dienste und offene Vermögensfragen, abbreviated as BADV) and 1,000 inventory cards located at the Austrian Federal Office for the Care of Monuments (Bundesdenkmalamt) in Vienna. It is important to point out that all of these original sources had until recently been accessible only by their Munich Number.

For the very first time this information is available online without the need of the Munich inventory number. In other words until now, a work could not be located in the inventory card files without this number. The database allows research to be carried out using criteria other than the Munich Number, like artist name, title, and owner. Inventory cards and photographs may be called up simultaneously while their originals remain in various places in Europe, and it is hope that the United States will also make available their databases. Talks on possible cooperation with the National Archives and Records Administration (NARA), Washington, DC, started at the end of 2008. With this and other collaborative efforts the large gaps in the digitalized inventory card files at the Federal Archive close up ever more.

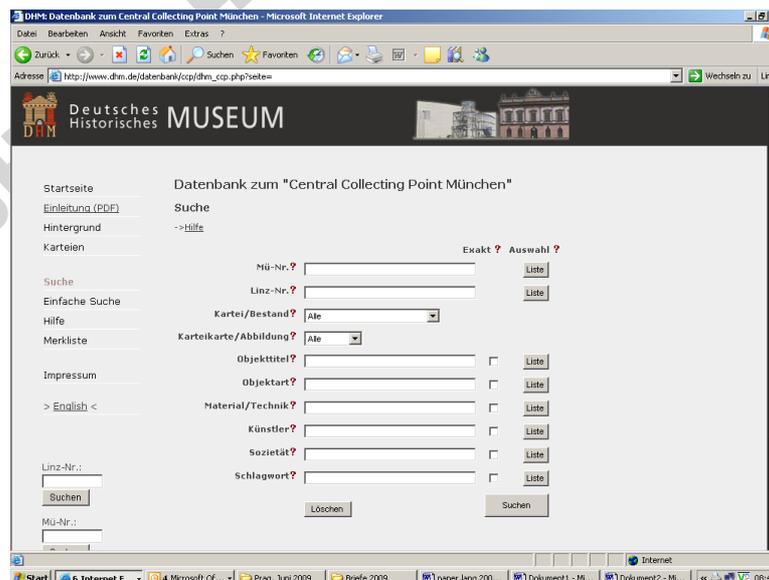


Fig. 1 Screenshot of the MCCP's Homepage

¹ This paper bases on the introduction for the MCCP database by Angelika Enderlein and Monika Flacke. See (<http://www.dhm.de/datenbank/ccp/>) [11.06.2009].

The History of the Munich Central Collecting Point (MCCP)

Central Art Collecting Point² was the name given for the collection centers for art works which the American allied forces' Monuments, Fine Arts and Archives Service (MFA&A) set up in scattered places in Germany after the end of World War II. The largest of these collecting points was in Munich.³ In the summer of 1945 the Allies began removing artworks from the individual provisional depots set up by the National Socialists. Artworks that had been looted, confiscated, or sold within the German Reich or in Nazi occupied regions between 1933 and 1945 were brought from depots to the collecting points to be inventoried and subsequently restituted. The collecting point in Munich was designated for artworks that were to be returned to their countries of origin or to private individuals in Germany. Information on the number of artworks inventoried at the MCCP varies greatly, ranging from fifty thousand to over one million.⁴

Following inventorying, and as soon as the first provenances could be clarified, the MFA&A Service began as early as the fall of 1945 to return artworks to their rightful owners.⁵ All of the art works, with the exception of a few thousand objects, were restituted in the subsequent years.

Trustee Administration for Cultural Property (Treuhandverwaltung von Kulturgut, abbreviated as TVK) takes over MCCP Duties

On August 31, 1948, the Americans transferred the duties of trusteeship, care, supervision, and maintenance of the objects and documents at the Munich CCP to the Bavarian minister president. This initially did not affect the MCCP's duties.⁶ After identifying art works for restitution the U.S. authorities proceeded with the restitution. The MCCP's activities ended on November 30, 1949. In order for the German authorities to initiate further restitutions, the Conference of the Ministers of Culture resolved to form an office of restitution. In 1951, the German restitution office started restitution work alongside the Allied authorities. The office ended its activities on February 22, 1952.

On the same day in Munich, art works previously held under the trusteeship of the Bavarian minister president were transferred to the Foreign Office's Department for Culture. The department established a special section, the Trustee Administration of Cultural Property at the Foreign Office, which the Trustee Administration operating in Munich was subordinate to. The remaining art works were handed over to the government of the Federal Republic of Germany on February 22, 1952.⁷ The transfer included an unspecified number of art works documented on 9,244 inventory cards and microfilms that were of the MCCP files, all inventory cards from

² The terms "Munich Central Collecting Point" and "MCCP" are widely applied and will be used subsequently.

³ For in-depth information on the Central Collecting Point see Iris Lauterbach, „Arche Noah“, „Museum ohne Besucher“? – Der Central Art Collecting Point in München, in: *Entehrt. Ausgeplündert. Arisiert. Entrechtung und Enteignung der Juden*, vol. 3, ed. Andrea Baresel-Brand. (Magdeburg: Coordination Office for Lost Cultural Assets, 2005), pp. 335-352.

⁴ In the activity report of the Trustee Administration for Cultural Property (Treuhandverwaltung von Kulturgut, TVK) in Munich for 1962, 50,000 (matches the number of MCCP numbers) and 1,000,000 are mentioned, see *ibid.* p. 27. A copy of the report is in the German federal art collection records in the BADV archive. The *AAM Guide*, on the other hand, mentions from 150,000 to more than 1,000,000 objects, see Nancy H. Yeide, Konstantin Akinsha, Amy L. Walsh, *The AAM Guide to Provenance Research* (Washington, D.C.: 2001), p. 95. In the commentary on the NARA inventory a figure of one million is mentioned, see www.archives.gov/research/microfilm/m1940.pdf, p. 2 [June 11, 2009].

⁵ For in-depth information see Michael Joseph Kurtz, *Nazi contraband. American policy on the return of European cultural treasures 1945-1955*, (New York: Garfield, 1985).

⁶ For the following see the TVK activity report for 1962 (see note 4).

⁷ Letter from the Bavarian State Painting Collections to Foreign Office Department of Culture from February 22, 1952. The transfer was based on the exchange of notes between the U.S. high commissioner McCloy and the German chancellor Konrad Adenauer, between April 16 and August 27, 1951, as well as a note from the German chancellor to the minister president of Bavaria on January 4, 1952.

the Munich and Wiesbaden CCPs, and copies of the photographs – though not the negatives. This unrestituted art works are known as the Remaining MCCP Inventory (Restbestand CCP).⁸

The Trustee Administration for Cultural Property created new inventory cards for these works. The cards – which are modeled on the English-written cards – are in German and in duplicates, with one set arranged according to their Munich numbering system and the other according to artist names.⁹ The German federal minister of treasury took over the Remaining MCCP Inventory at the beginning of 1963, when the Trustee Administration was dissolved.¹⁰ Since then, agencies under the Federal Ministry of Finance – initially the Regional Finance Office (Oberfinanzdirektion, abbreviated as OFD) in Munich and currently the BADV – have been entrusted with the inventory's administration. Since the mid 1960's most of these art works have been placed on permanent loan in German museums and federal agencies.

The Inventory Card Systems and the Photographic File at the MCCP and its successor institution, the Trustee Administration for Cultural Property

Control Number File (according to Munich Number) or Arrival Cards

The first director of the MCCP, Craig Hugh Smyth, an American officer and art historian, developed an inventoring card system.¹¹ The crates and objects were assigned an Arrival Number, also known as Munich Number at the time of their delivery to the Munich collecting point. Listed in addition to the arrival number, were the artist, title, prior inventory numbers, arrival date, and condition of the object. Specific information about the art work is generally lacking. The arrival card 40/1-27, for instance, reads "crate – large (27 items)," meaning that the crate was the fortieth object delivered to the MCCP and contained 27 works of art.¹²

At the Federal Archive in Koblenz these arrival cards are designated as Control Number File in the Trustee Administration of Cultural Property's inventory catalogue. The inventory includes 43,183 arrival cards.¹³

Restitution File (according to Munich Number) or Property Cards

After their registration on arrival cards, the artworks were described in detail on Property Cards, which serve as the main file. If multiple items were registered under one arrival number, each object was then given an individual sub-number. In the case referred to above, the first object in the fortieth crate, a faience bowl, was marked "Mun. [ich no.] 40/1."¹⁴ Available information on the artist's name, work's title, art form, size, prior inventory numbers, and evidence of provenance was entered into the card. This bowl, for instance, was from the Seligmann collection and it was restituted to Paris in 1946, which is written on the back. The entries were usually handwritten in English and augmented by later annotations in German. Two important aids available to the Americans in their efforts to identify the artworks were

⁸ See note 6, p. 24.

⁹ In this regard see the remarks in the section: Restitution File (according to Munich Number) or Property Cards.

¹⁰ For a summary compilation of the objects see Klaus Beetz, *Die Erwerbungen Adolf Hitlers bis zum Führererlass vom 26. Juni 1939 für den Aufbau des Neuen Museums Linz* (Berlin: Eigenverlag, 2004), p. 67.

¹¹ Regarding the inventoring see Craig Hugh Smyth, *Repatriation of Art from the Collecting Point in Munich after World War II* (Maarsen/Den Haag: 1988), p. 95.

¹² See Bundesarchiv, inventory B 323/604, Munich Number 40/1-27, Front. The reverse side is blank, as is generally true for all Arrival Cards.

¹³ See Bundesarchiv, Inventory B 323/604 to 646.

¹⁴ See Bundesarchiv, B 323/647, Munich Number 40/1.

from the Sonderauftrag Linz's library and the so-called Dresden Catalogue.¹⁵ These catalogues, consisting of file cards and photographs, list the inventory of artworks that was originally destined for Hitler's Führermuseum in Linz.

In addition to ordering the property cards by numbers, other inventory card series were created by the M CCP staff to order works according to artist, country, and epoch, as well as to previous owners and depot room numbers. The cards in these additional files contain few entries while detailed information on the individual objects was found in the main file. The previous-owner file is sorted according to country and covers very large art collections. Using this file, it is possible to establish which collections or individual works from collections went through the M CCP. Postage-stamp-sized photographs of the respective artworks are stapled to many of these cards. This file is kept at the Federal Archive.¹⁶ We do not know the whereabouts of the other inventory card series or whether they still exist.

When the Trustee Administration for Cultural Property took over the task from the M CCP the subsequent staff continued to use the available property cards, while filling in newly-gained knowledge in German. New cards were created for previously unregistered artworks given numbers following the last assigned numbers of registered works. These included works from the Sonderauftrag Linz as well as ones from Herman Göring's art collection and acquisitions for the Obersalzberg, the German Palace in Posen, and Heinrich Hoffmann's collection. The English-written property cards were translated only if the object was still at the M CCP. The new file in German, containing German-language cards as well as English-language cards, was organized into two files, one according to the Munich numbering system, and the other according to artist. Some of the German inventory cards according to numbers are to be found in the Restitution File at the Federal Archive. The Restitution File contains 65,572 cards.¹⁷ However most of the German inventory cards are kept at the BADV.¹⁸

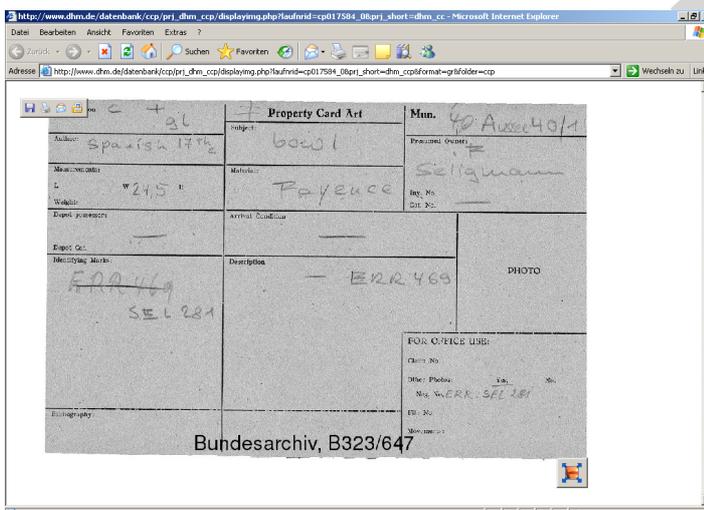


Fig. 2 Screenshot of Property Card, Munich Number 40/1, Front

¹⁵ The Dresden Catalogue is often confused with the Führerbau file in the professional literature. See the remarks on these archives by Hanns Christian Löhner, *Das Braune Haus der Kunst. Hitler und der „Sonderauftrag Linz“* (Berlin: Akademie Verlag, 2005), p. 2. The Dresden Catalogue's contents can be viewed in the Sonderauftrag Linz database, also presented by the DHM.

¹⁶ At the Federal Archive this inventory is designated in the catalogue as the Restitution File (according to owner). See Bundesarchiv, inventory B 323/695-729. These inventory cards are stored in 35 drawers there. The exact number of the cards is unknown because the stock was not scanned. Presuming that the Property Card inventory is stored in boxes containing approx. 1,300 to 1,500 cards each, this inventory can be assumed to contain approx. 45,000 to 52,000 cards.

¹⁷ In the Federal Archive these Property Cards (in English and German) are designated as the Restitutions File (according to Munich number). The German-language inventory cards are each filed behind the English-language Property Card. See Bundesarchiv, Inventory B 323/647-694.

¹⁸ For the inventory cards at the BADV see the remarks in the section, Inventory Cards, current Remaining M CCP Inventory (Germany).

Initial and subsequent Minister President Files

Officers in the American Cultural Property Protection Unit would enter "Minister President" into the field for "presumed owner" or wrote in "transf. to Min. Pres. decided by MFA Off. E. Breitenbach April 49" on the cards for artworks that were to be turned over to the German government in 1949.¹⁹ A large portion of these artworks are today in the possession of the German government under the designation Remaining M CCP Inventory. The inventory card entries are typed in English and have German annotations. They contain information on the artwork but generally little on the provenance. These cards are stored according to their Munich Numbers in two sets at the Federal Archive; one is the Initial Minister President File (updating discontinued January 1, 1962) with 9,703 inventory cards and the second Minister President File (restituted objects) with 2,452 cards.²⁰

IRSO File

The series of inventory cards maintained under the heading IRSO lists artworks that were restituted to the Jewish Restitution Successor Organization, the predecessor institution to the Jewish Claims Conference. The labeling is brief – similar to that of the two aforementioned inventory card series. The Federal Archive contains 1,340 relevant cards which are again stored by numbers.²¹

Inventory cards, current Remaining M CCP Inventory (Germany)

The file cards for the artworks, known as the Remaining M CCP Inventory (Germany) in the possession of the German government, are located in the archives of the Federal Office for Central Services and Unresolved Property Issues (BADV). The inventory contains 2,716 cards filed according to their Munich Numbers.²² Currently this inventory contains about 2,300 paintings, graphic works, sculptures, and applied artworks as well as some 10,000 coins and books.

Following the endorsement of the Washington Principles (1998) and the Common Statement (1999) a special department for provenance research established at the federal level was launched in May 2000. Nowadays the BADV is responsible for renewed provenance research on the M CCP collection. If the artwork stems from a persecution-related deprivation of property dating from the National Socialist period, it will be returned to its rightful owner or to the owner's heirs.²³ So far, the origins of 920 art works have been probed. 22 works have been given back and the return of 17 objects to the legal heirs is planned. A selection of the results to date is presented on the BADV's online database (<http://provenienz.badv.bund.de>). The M CCP database is linked to it. The complete inventory can be viewed on the Coordination Office for Lost Cultural Assets' website (www.lostart.de).

¹⁹ See in the following also the remarks from by Yeide, Akinsha und Walsh, 2001, p. 95 and p. 62 (see note 4).

²⁰ See Bundesarchiv, Inventory B 323/763-769 as well as B 323/602 and 603.

²¹ See Bundesarchiv, Inventory B 323/732.

²² See BADV, Kunstverwaltung, Property Cards M CCP.

²³ On provenance research in the federal agencies see Harald König, "Erste Ergebnisse der Provenienzforschung zu dem in Bundesbesitz befindlichen Restbestand CCP - Das Ölgemälde "Die Milchfrau" von Daniel Chodowiecki", in: *Beiträge öffentlicher Einrichtungen der Bundesrepublik Deutschland zum Umgang mit Kulturgütern aus ehemaligem jüdischen Besitz*, vol. 1, ed. by Ulf Häder (Magdeburg, Coordination Office for Lost Cultural Assets at Magdeburg, 2001), and *ibid.*, "Leihgaben der Bundesrepublik Deutschland aus Beständen, die zwischen 1933 - 1945 in Reichsbesitz gelangten", in: *Museen im Zwielicht. Ankaufspolitik 1933-1945. Kolloquium vom 11.-12. Dezember 2001 in Köln; die eigene GESCHICHTE**. Provenienzforschung an deutschen Kunstmuseen im internationalen Vergleich. Tagung vom 20.-22. Februar 2002 in Hamburg, vol. 2, ed. by Ulf Häder, with assistance from Katja Terlau and Ute Haug (Magdeburg, Coordination Office for Lost Cultural Assets at Magdeburg, 2002), pp. 149-158.

Inventory cards, current Remaining MCCP Inventory (Austria)

The transfer of the "Remaining MCCP Inventory" (Austria) to Vienna in 1952 included inventory cards as well as artworks. The 943 cards are now kept at the Austrian Federal Office for the Care of Monuments while their scientific research is carried out by the Commission on Provenance Research.

Object Photographs

Subsequent to the objects' inventorying in the MCCP, large format black-and-white photographs, including some with detail views, were made of the artworks and placed in a separate photographic file. The chief photographer, Johannes Felbermeyer, was assisted by Herbert List. The images were fixed on cardboard and labeled with the respective Munich number. These objects, too, can only be identified in the main file through their Munich numbers. The American MFA&A Service officers were able in some cases to make use of the Führerbau file. This file contains images of artworks that had been inventoried for the Sonderauftrag Linz. These photographs, taken by the photographers Rudolf Himpf and Willy Schönbach between 1941 and 1944, are recognizable by their wide white borders.²⁴ The photographs' reverse side shows an inventory number stemming from the Sonderauftrag Linz, either handwritten or stamped, and on occasion a Munich number as well. Most of the photographs taken at the Collecting Point are held at the BADV, in total 42,904.²⁵

The Whereabouts of the Inventory Card Series

Numerous archives of the Office of Military Government, U.S. Zone (OMGUS) were transferred to the U.S. Army Archives in Kansas City shortly after the Munich Central Collecting Point closed in 1949. The shipments included some 30,000 property cards.²⁶ This inventory was transferred to the National Archives and Records Administration in Washington, D.C., in the early 1960s. Nowadays the cards are kept at the College Park branch of the National Archives (NACP). There they are alphabetically sorted in to five separated series according to different criteria, such as the artwork's country of origin.

The greatest proportion by far of the inventory cards remaining in Germany – probably about 170,000 – has been stored since 1990 in the Federal Archive in Koblenz under the inventory code B 323. This includes the Control Number File (or arrival cards) and the Restitution File (according to Munich numbers or property cards) as well as the two Minister President files, the IRSO file, and the Restitution File (according to owner). Nonetheless the file has major gaps among the individual Munich numbers. Only a comparison study of the two sets can establish whether the cards at the NACP are duplicates of those in Koblenz or that they represent ones missing there.

Other inventory cards ended up in Berlin and Vienna with the transfer of the Remaining MCCP inventories from Germany and Austria. There are also original inventory cards as well as copies in Paris.²⁷ It is possible that there are still undiscovered cards stored in other archives.

The Munich Central Collecting Point Database on the Internet

The database contains the copies of all of the MCCP inventory cards made after the end of the war by the American allied forces and the TVK staff in Munich that are today in the Federal Archive with the exception of the Restitution file (according to owner).²⁸ Moreover additional

²⁴ Löhr 2005, p. 96 (see note 15).

²⁵ See BADV, Kunstverwaltung, Fotoarchiv MCCP. Smaller photo files are located – as far as it is known – at the National Gallery of Art in Washington, D.C., Photographic Archives, Core Collection, MCCP; at the GRI, LA, Felbermeyer photographs for the MCCP (accession nr. 89.P.4); at the LACMA, Herbert List photographs; and at the Central Institute for Art History, Munich, organized by the artist's name.

²⁶ See www.archives.gov/research/microfilm/m1940.pdf, pp.2-4 [June 11, 2009].

²⁷ A kind tip from Patricia Kennedy Grimsted.

²⁸ See Bundesarchiv, inventory B 323/695-729.

inventory cards and photographs from the BADV as well cards from the Austrian Federal Office for the Care of Monuments are available for research.

Linked to each data file, transcribed from the Restitution file or main file, is a copy of the respective inventory card and in many cases the photograph as well. The database now makes it possible after more than 50 years to search without knowledge of the Munich inventory number for paintings, antique sculptures and applied artworks such as furniture, tapestries, metalwork, faience wares and ceramics, as well as for books and numismatic objects. Inventory cards from different archives have now been brought together with photographs from the BADV. Using the MCCP database one can search according to different criteria, such as inventory numbers, file / inventory, object title, object type, material / technique, artist, society (= provenance), and keyword.

Until now the large number of inventory cards sorted according to their Munich numbers made research in the archives very difficult. From now on the database is searchable without the Munich number. The MCCP database is an important tool for provenance research as well as for investigations surrounding unsolved looted art. This applies to individual research inquiries as well as to the exploration of complex interrelationships such as those, for instance, in the art trade, through the use of the inventory cards held at the Federal Archive.

The database can identify works that until now have not been recognized as forced sales. In addition, it offers information on artworks that were returned to their owners after 1945 and that have not been publicly exhibited since. Database research can be carried out for artworks in museums, in private hands or what is known as the Remaining MCCP Inventory, works that today are the object of BADV provenance research.

This enormous database is the result of the close cooperation of the Federal Archive (Bundesarchiv), the Federal Ministry of Finance (Bundesministerium für Finanzen, BMF), the German Historical Museum (Deutsches Historisches Museum, DHM), the Zuse Institute Berlin (ZIB), the Berlin office of the Central Information Processing and Information Technology (Zentrale Informationsverarbeitung und Informationstechnologie, ZIVIT), and the Federal Office for Central Services and Unresolved Property Issues (Bundesamt für zentrale Dienste und offene Vermögensfragen, BADV).

In a period spanning some four months, staff of the Federal Ministry of Finance scanned 244,000 front and reverse sides of the cards inventory held by the Federal Archive and some 5,400 front and reverse sides of the cards located in the BADV archive. To save room blank reverse sides were not scanned, and instead noted with "no entry". Copies were not made of the Federal Archive's Restitution File (according to owner) since the effort involved in the removal and remounting of the stapled photographs would have been disproportionate to the amount of information gained.

After a thorough examination of the different series of digitalized inventory cards, the DHM and BADV decided that the information contained in the Restitution File (according to Munich no.), i.e., the main file, should be transcribed for entry into the database.²⁹ This file contains the most extensive information on the respective artwork. Information that is missing there, however, can be gained by inspecting copies of the other inventory card series'. It took the BADV staff about a year to enter all relevant particulars into a database. After the work's completion, the DHM's Central Documentation Department staff reformatted the data for use in the DHM database and carried out an initial automated data-conversion. In addition, the original data was supplemented with information / data from the DHM Sonderauftrag Linz database as well as the BADV's database on provenance research.

The Central Documentation Department at the DHM has so far performed only a cursory editing of the database entries. A full-scale scholarly editing in the next months is planned. For now a full-text search can be carryout to locate artworks even if the entry is not properly placed. Spelling mistakes, however, will cause the full-text search to produce faulty results.

²⁹ See in this regard the remarks in the section: Inventory Card Systems.

Cooperation with national and international archives

During the database's developmental phase contacts with European and American archives were established at a workshop at the Getty Research Institute in the fall of 2008. The Austrian Commission on Provenance Research shortly thereafter offered, for example, to digitalize its inventory of one thousand cards from the Munich CCP in order to incorporate them into the database. This has served to close some of the gaps in the inventory cards at the Federal Archive.

In addition, talks on possible cooperation with the National Archives and Records Administration (NARA) started at the end of 2008.³⁰ In spring 2009 NARA indicated its openness to a collaborative effort. This can however only be undertaken after NARA has finished digitalizing its stock of inventory cards, presumably at the end of 2009. With this work completed, NARA's data can then be linked with the M CCP database which advances the reconstruction of the Munich Central Collecting Point.

Also of interest would be to link the M CCP database to Washington, D.C.'s Holocaust Museum's Einsatzstab Reichsleiter Rosenberg (ERR) [Operational Staff Rosenberg] database, for many of the M CCP cards bear ERR inventory numbers.

In addition, collaboration with the Central Institute for Art History (Zentralinstitut für Kunstgeschichte) in Munich has been initiated. Its photographic library contains some 4,300 images from the M CCP. Following a comparison study, these photographs will also be linked at a later date with the database.

Still more stocks of M CCP inventory cards and photographs might be located in other archives. Relevant information is greatly appreciated and can be sent to Monika Flacke at ccp@dhm.de.

Conclusion

The online placement of the M CCP database allows for free research of over 170,000 entries as well as 300,000 images of inventory cards and photographs using various search criteria. Such a database is intended to serve not only provenance research but also those carried out at universities on the art market and looted art. Several such projects are currently underway, for instance, the "Entartete Kunst" (Degenerate Art) Research Center at universities in Hamburg and Berlin. The Center has also entered a cooperation agreement with the Getty Research Institute and the University of Southern California, which jointly founded the work group: The Art Market in Germany, Austria and Switzerland, 1900–1955. A database focusing on the art market sales in the 1930s and 1940s is to serve as the foundation for individual research projects and conferences.

³⁰ The talks took place with the NARA staff, although the inventory cards are kept at the National Archives at College Park, MD.

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Archives

Bundesarchiv (Federal Archive), B 323

Bundesdenkmalamt (Federal Office for the Care of Monuments), Vienna

Los Angeles County Museum of Art, Los Angeles, Herbert List Collection

National Archives at College Park, Maryland

National Gallery of Art in Washington, D.C, Photographic Archives, Core Collection, Munich Central Collecting Point

Research Library at the Getty Research Institute, Felbermeyer photographs for the Central Collecting Point, Munich (accession number 89.P.4)

Zentralinstitut für Kunstgeschichte (Central Institute for Art History), Munich

Abbreviations

BADV	Federal Office for Central Services and Unresolved Property Issues Berlin
DHM	German Historical Museum
ERR	Einsatzstab Reichsleiter Rosenberg (Operational Staff Rosenberg)
GRI, LA	Getty Research Institute, Los Angeles
LACMA	Los Angeles County Museum of Art
MCCP	Munich Central Collecting Point
MFA&A Service	Monuments, Fine Arts and Archives Service [of the American allied forces]
NACP	National Archives at College Park, Maryland
NARA	National Archives and Records Administration, Washington, D.C.
OFD	Regional Finance Office
TVK	Trustee Administration for Cultural Property at the Foreign Office
ZIB	Zuse Institute Berlin
ZIVIT	Zentrale Informationsverarbeitung und Informationstechnologie (Central Information Processing and Information Technology)

CHECK AGAINST DE

Inventory Card System

	Control Number File or Arrival Cards	Restitution File or Property Cards = MCCP Main File + TVK File	Two Minister President Files (1), IRSO File (2), Remaining MCCP Inventory Germany (3) and Austria (4), Object Photographs (5)
Creator	MCCP	MCCP until 1948, after 1948 TVK	(1) – (5) MCCP
Main Index	Arrival number = Munich number	MCCP: Arrival Number with sub number for multiple items, so-called Munich Number TVK: Consecutively numbering for unregistered art works	(1) – (5) Arrival number = Munich number
Content	Artist, title, prior inventory numbers, arrival date, condition of object etc., no specific information about art works and provenance	Detailed description of artwork e.g. artist, work title, art form, size, prior inventory numbers, provenance	(1) – (4) Information on art works and provenance, but little in comparison to the Restitution File (5) Only arrival number = Munich Number
Ordering subjects	By number (as delivered to Munich Collection Point)	MCCP Main File ordered by number, other series (referring to Main File) ordered by artist, country, epoch, previous owners, depot numbers TVK File series ordered by number and artist	(1) – (5) By number
Archive	Federal Archive: Control Number File (according to Munich nr.) = arrival cards	Federal Archive: Restitution File (according to Munich nr.) = Property Cards (including MCCP and TVK cards) Federal Archive: Restitution File (according to owner) BADV: TVK inventory cards (by number) BADV: TVK inventory cards (by artist) – not included in the database	(1), (2) Federal Archive (3) BADV and Federal Archive (4) Austrian Federal Office for Care of Monuments (5) BADV
Number of cards available for search	43,183 Arrival cards (Federal Archive)	65,572 Property Cards, including TVK inventory cards (Federal Archive)	(1) 12,155 Inventory cards (2) 1,340 Inventory cards (3) 2,716 Inventory cards (4) 943 Inventory cards (5) 42,904 photographs
Search Language	English	Mostly English, German (after 1948)	(1) English with German annotations (2) – (4) English
Data base search	Information available at the new database on the Munich Central Collection Point: (http://www.dhm.de/datenbank/ccp/) Search mask: inventory numbers, file / inventory, object title, object type, material / technique, artist, society (= provenance), and keyword		

Fig. 3 Table of inventory cards