

Sabine Rudolph

**THE EXPROPRIATION OF  
THE GUSTAV VON KLEMPERER  
PORCELAIN COLLECTION**

Staatliche  
Kunstsammlungen  
Dresden



# THE EXPROPRIATION OF THE GUSTAV VON KLEMPERER PORCELAIN COLLECTION

Sabine Rudolph

'The Führer has decided that the designated collections are to be assigned to the state of Saxony at no charge.' With these words from the directive of the Reich Minister of Finance of 4 January 1943,<sup>1</sup> the four-year-long process of the expropriation of the porcelain collection built up by Gustav von Klemperer (1852–1926) – at that time 'the most important private collection of Meissen porcelain in existence, both in size and content'<sup>2</sup> – was brought to an end. Of the around nine hundred objects, only a small number have been restituted to the heirs of the former owners. The greater part of the Gustav von Klemperer Collection is considered lost.

## The step-by-step expropriation of the collection by the Nazi regime

At the time of the expropriation, the collection was the joint property of Gustav von Klemperer's three sons and heirs: Victor (1876–1943), Herbert (1878–1951) and Ralph (1884–1956), who by this time all lived abroad. In order to escape the Nazis' many acts of persecution, both against Jews in general and also against them personally, they had all emigrated, Ralph to South Africa in May 1937, Victor to South Africa in April 1938 and later to Southern Rhodesia, and Herbert, the only one of the brothers who had lived in Berlin, to England in January 1939.

The porcelain collection, nevertheless, had been left behind in the villa at 64 Tiergartenstrasse, the home of Victor von Klemperer, who when he departed for Africa in April 1938 had not yet decided to leave Germany for good. On the contrary, his intention was to travel only for a limited period of time, during which, however, he wished to find out whether Africa 'comes into question as a country to which to emigrate' for himself and his wife Sophie (1887–1967) as well as for his brother Ralph and his family.<sup>3</sup> Although he and Sophie had planned to return to Germany on 25 November 1938 as passengers on the German steamship *Ubena*, disembarking at Hamburg,<sup>4</sup> this was not to be. Because there was a clear prospect of his soon obtaining a permanent residence permit in South Africa and of his finding work there, he decided 'not to interrupt ... his stay in South Africa'.<sup>5</sup> Sophie, on the other hand, was to return to Dresden as intended in order to 'wind up the household and [finalize] the emigration after payment of the Reich Flight Tax and fulfilment of all the prescribed formalities'.<sup>6</sup> This plan, however, was frustrated by the November Pogrom. Sophie von Klemperer did indeed travel to Europe, her first destination being Zurich, where her daughter Dorothea – 'Thea' for short (1918–1977) – was now living. There Sophie heard about the violence and excesses against Jewish citizens and institutions in Germany and decided not to travel to Dresden but to return to Africa, where her husband had in the meantime been granted a residence permit in Southern Rhodesia.<sup>7</sup>

## 'Provisional seizure' by the Gestapo

On 24 November 1938, the art and objets d'art left behind at 64 Tiergartenstrasse in Dresden – including not only Gustav's porcelain collection but also Victor von Klemperer's collection of precious books – were 'provisionally seized' by the Dresden Gestapo in order to prevent 'valuable German cultural property from going abroad'.<sup>8</sup> Prior to the seizure, the Reichsstatthalter (Reich governor) and Gauleiter Martin Mutschmann had inspected the collections and 'when doing so expressed the wish that they should be transferred into the ownership of the Saxon state'.<sup>9</sup> On this account, the Dresden Gestapo requested the Ministry of Education (Ministerium für Volksbildung, of Saxony) to 'arrange for measures to be undertaken to this end' and to have the seized objects put into the care of the public museums under its authority.<sup>10</sup> So it was that at the beginning of December 1938 the Gustav von Klemperer Collection was transferred to the Dresden Porcelain Collection, the director of which, Fritz Fichtner, even at this time was in no doubt that it thus became the 'property' of the museum. He saw this as an 'act of compensatory justice' given that the Schlossmuseum in Berlin had acquired what was considered the richest and most important collection of porcelain from all the German manufactories, namely, that of Hermine Feist (1855–1933), which Fichtner had for many years endeavoured to obtain for Dresden.<sup>11</sup>

## The attempt to purchase the collection at the 'cheapest possible price'

In response to requests made by Fichtner<sup>12</sup> and the Gestapo, the Ministry of Education now gave thought to how it would be possible to transfer the Klemperer Collection into the ownership of the state of Saxony. One possibility had to be rejected out of hand, namely, seizure by the fiscal authorities on account of outstanding Reich flight tax:<sup>13</sup> as it was noted, 'Klemperer [had] to a very large extent already fulfilled his tax obligations'.<sup>14</sup> The strategy pursued from February 1939 consisted on the one hand in preventing the owners from selling the collection to a third party and on the other in bringing about a sale to the state of Saxony. In order to achieve the former, the Ministry endeavoured to have the collection included in the Register of Nationally Valuable Art Works (Verzeichnis der national wertvollen Kunstwerke), in order to prevent its leaving Germany.<sup>15</sup> However, the position of the Reich Ministry of the Interior, when approached, was that the registration was unnecessary given that the provisional seizure precluded the danger of export.<sup>16</sup> Equally unsuccessful was the attempt undertaken at the same time to bring about a kind of ban on its being sold.<sup>17</sup> This was based on § 14, 1, of the Decree on the Usage of Jewish-owned Property (Verordnung über den Einsatz des jüdischen Vermögens, hereafter 'Einsatzverordnung') of 3 December 1938 under which Jews were prohibited from freely selling works of art, which might only 'be bought by the public purchasing bodies designated by the Reich'.<sup>18</sup> In a supplementary decree on the implementation of the Einsatzverordnung, it was laid down that the Berlin public purchasing body for cultural goods was responsible for the entire German Reich.<sup>19</sup> However, as this office had not yet been set up,<sup>20</sup> the Reich Minister of the Economy declared that the state of Saxony itself should make an offer to the owners of the collection.<sup>21</sup> Accordingly, only a few days later the Ministry of Education entered into negotiations with Erich Goslar, who was Victor von Klemperer's general agent. Mutschmann's wish was that the purchase should be effected at the 'cheapest possible price', with mention being made of the sum of 20,000 Reichsmark (RM) for the two collections, that is to say, the porcelain and the incunabula. This, however, was unacceptable as an offer for the items in question, which even according to the Ministry's estimate were worth at least five times as much.<sup>22</sup>

After the negotiations with Erich Goslar had failed, Mutschmann and the Ministry embarked on a more drastic course of action. On the grounds that 'the art property must be transferred into museum

ownership' ('der Kunstbesitz in Museumsbesitz übergeleitet werden muß'), they requested the Regierungspräsident (head of local government) of Dresden-Bautzen (i.e., eastern Saxony), in accordance with § 6 of the Einsatzverordnung, 'to charge the Jews von Klemperer' with selling their artistic property to the state of Saxony at a price of 50,000 RM within four weeks.<sup>23</sup> On 16 May 1940, the Regierungspräsident complied with the request by issuing a ruling, against which Herbert von Klemperer's representative, Hans Weyer, lodged an appeal on behalf of all three brothers with, as stipulated in § 19 of the Einsatzverordnung, the Reich Minister of the Economy.<sup>24</sup> To the dismay of and in spite of repeated enquiries by the Ministry of Education, however, the ruling was not implemented. Finally, in April 1941 the Reich Chamber of the Fine Arts (Reichskammer der bildenden Künste) was declared the official purchasing body for art works taken from Jewish ownership. Consequently, before the Reich Minister of the Economy could make a decision on Weyer's appeal, he had to obtain a statement from the minister with responsibility for the Reich Chamber, namely, the Minister of Propaganda.<sup>25</sup> Although the Minister of Propaganda had no objection to the sale of the collections to the state of Saxony as ordered by the Regierungspräsident, this sale ultimately did not take place.



1—Fritz Fichtner (left) with Reich Governor Martin Mutschmann (second from left) in front of the Dresden State Picture Gallery, c. 1940

## Final expropriation by act of state

As of 25 November 1941, with the entry into force of the Eleventh Supplementary Decree on the Reich Citizenship Law (Elfte Verordnung zum Reichsbürgergesetz), the possibility arose of expropriating the collection without having to pay the owners anything at all.<sup>26</sup> As by this time all three brothers had their 'customary place of residence abroad', they not only lost their German citizenship but also their 'assets' ('Vermögen'), which was thus forfeited ('verfällt') to the Reich.<sup>27</sup> At the beginning of December, the Reich Minister of the Economy promptly informed the Regierungspräsident of this development and of the fact that there was no need for a decision to be made on Weyer's appeal. At the same time, he pointed out that responsibility for administering and liquidating the forfeited assets lay with the Oberfinanzpräsident (chief tax officer) of Berlin, who could be contacted concerning the acquisition of the collections by the state of Saxony.<sup>28</sup>

Once Mutschmann had been apprised of the situation, he finally contacted the Oberfinanzpräsident of Dresden in October 1942 and applied for the collections to be transferred into the ownership of the state of Saxony free of charge.<sup>29</sup> A month later, furthermore, Hans Posse, Director of the Dresden State Picture Gallery and Adolf Hitler's special commissioner for the 'Führermuseum' in Linz, wrote to Reichsleiter Martin Bormann that he would be most grateful if he, Bormann, were to 'bring about a decision concerning the Klemperer Collection and plead in favour of its assignment to the state of Saxony'.<sup>30</sup> Bormann reacted immediately by presenting Posse's letter to the Führer in person, who

made the decision in compliance with Posse's request, as Bormann informed Reichsminister and head of the Reich Chancellery Hans Heinrich Lammers, also asking him to proceed accordingly.<sup>31</sup> Lammers, in his turn, promptly informed the Reich Minister of Finance and asked him to have the necessary measures taken,<sup>32</sup> which finally led to the issuing of the directive quoted at the head of the present article.<sup>33</sup>

## The von Klemperer family's endeavours to have the Collection recovered and restituted

That it was not until 1991 and thereafter that a number of porcelain objects from the Gustav von Klemperer Collection were restituted, for the greatest part by the Dresden State Art Collections, was not due to any lack of effort on the part of Victor, Herbert and Ralph von Klemperer and their heirs. On the contrary.

Even as early as April 1946, Victor's daughter Thea Gysin asked Erich Goslar for information as to where the collection had ended up.<sup>34</sup> At the same time she sought contact with the Monuments, Fine Arts, and Archives Section (MFAA) of the 'Office of Military Government, United States' (OMGUS) to report the loss and request help in establishing its whereabouts.<sup>35</sup> In response, OMGUS asked for further detailed information and, if possible, photographs of the art works sought.<sup>36</sup> Thea Gysin complied with this recommendation, stating that at the last point in time of which she had knowledge, the collection had been packed in around forty crates standing in the house at 64 Tiergartenstrasse, Dresden, and, by way of information concerning the individual pieces, referred OMGUS to the collection catalogue of 1928, which could be found at most major museums.<sup>37</sup> In the end, however, these efforts were in vain. In January 1948, the MFAA informed her that Military Government Law 59 on 'Restitution of Identifiable Property' promulgated in late 1947<sup>38</sup> only applied to items located in the United States zone of occupation.<sup>39</sup>



2 – Dam with two whelps  
Model: Johann Joachim Kaendler,  
Meissen, c. 1741

In addition to Erich Goslar, it is clear that the lawyer Fritz Trüssel of Bern also acted on behalf of Thea Gysin, presenting her case to the government of the federal state of Saxony, as in September 1949 he was informed by the Ministry of Education with regard to the Klemperer Collection that 'older, artistically valuable pieces had not returned from the storage depots'. All that was at hand was 'a number of shards that one could not even attempt to piece together' and a few items 'of more recent everyday porcelain of no artistic value'.<sup>40</sup> In August 1943 the collection had been 'taken for safe keeping to locations outside Dresden',<sup>41</sup> in the course of which the 'porcelain without artistic value' had been taken to the castles of Reichstädt and Schleinitz, and the 'valuable porcelain objects' to Schloss Rammenau.<sup>42</sup> What became of them towards the end of the war and thereafter is still not known today. However, it has been established that the precious items stored at Rammenau were transferred to various other storage locations as the front approached from the east. In the process, three or four crates of porcelain from the Klemperer Collection were transported in a lorry that made an intermediate stop in the courtyard of the Dresden Residence and was destroyed during the air raids of the night of 13/14 February 1945.<sup>43</sup> As for the porcelain objects that reached the storage depots, it is thought that at least some of them were taken as war booty by the Soviet Union Trophy Commission.<sup>44</sup>

But, one may well ask, why were the pieces that returned safely to the 'custody of the State Art Collections' not restituted to the von Klemperer family at that time?<sup>45</sup> The reason lies in the fact that in the Soviet zone of occupation, unlike the areas controlled by the Western occupying forces, there was no restitution law. Likewise, in the Soviet zone of occupation it was not regarded as politically desirable that valuable items expropriated under the Nazi regime should be restituted to their former owners or their heirs, thus generating private property or, still worse, private property in the hands of citizens of 'capitalist foreign countries'.<sup>46</sup>

As a result, it was not until the reunification of Germany in 1990 that the family's efforts met with any success. The driving force behind the continuation of the endeavours in the GDR period was Gustav Victor von Klemperer (1915–1997), the younger of Victor von Klemperer's two sons, with whom the Dresden State Art Collections entered into dialogue in September 1990, after having first consulted and come to agreement with the responsible government authorities. In January 1991, this dialogue was concluded with a contract in accordance with which the heirs made gifts of 63 of the 86 pieces still in the possession of the Dresden Porcelain Collection (see, for example, fig. 3), and another agreement stating that the remaining 23 porcelain objects were to be restituted to the von Klemperer family.<sup>47</sup> After the museum's research had led to the identification of further items from the Klemperer Collection – predominantly damaged pieces or fragments – these were returned to the descendants of their former owners in April 2010.

To this day, however, nothing is known about the whereabouts or continued existence of the great majority of the objects of the Gustav von Klemperer Porcelain Collection. It remains to be hoped that this may change in the future, not least as a result of the present research project of the Dresden State Art Collections, in the course of which the missing porcelain objects have been registered in the Lost Art Databank of the German Lost Art Foundation.<sup>48</sup>

## Notes

- 1 Sächsisches Staatsarchiv, Hauptstaatsarchiv Dresden (SächsStA-D), 11125 Ministerium des Kultus und öffentlichen Unterrichts (of Saxony), no. 18834/2, directive of the Reichsfinanzminister of 4 January 1943.
- 2 Ludwig Schnorr von Carolsfeld, *Porzellansammlung Gustav von Klemperer* (Dresden, 1928), p. 13.
- 3 Niedersächsisches Landesarchiv, Hauptstaatsarchiv Hannover (NLA), Nds. 110 W Acc. 31/99, no. 220982, letter of 14 February 1938 from Victor von Klemperer to the Oberfinanzpräsident, Devisenstelle (foreign currency office), Dresden.
- 4 See *ibid.*
- 5 NLA, Nds. 110 W Acc. 31/99, no. 220982, letter of 8 October 1938 from Victor von Klemperer to the Finanzamt Dresden-Annenstrasse.
- 6 *Ibid.*
- 7 See NLA, Nds. 110 W Acc. 31/99, no. 220982, Sophie von Klemperer, 'Lebensläufe der Verfolgten und Schilderung des Verfolgungsvorgangs' ('Biographies of the persecutees and description of the process of persecution').
- 8 The full name of the Dresden Gestapo was 'Geheime Staatspolizei, Staatspolizeileitstelle Dresden'; 'Leitstelle' roughly meant 'regional headquarters', as opposed to 'Stelle', used for the regular Gestapo offices in less important locations. SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/1, letter of 10 January 1939 from the Geheime Staatspolizei, Staatspolizeileitstelle Dresden, to the Ministerium für Volksbildung (Ministry of Education).
- 9 *Ibid.*
- 10 *Ibid.*; SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/1, letter of 2 December 1938 from the Geheime Staatspolizei, Staatspolizeileitstelle Dresden, to the Ministerium für Volksbildung.
- 11 SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/1, letter of 1 December 1938 from the Staatliche Porzellansammlung Dresden, Fritz Fichtner, to the Ministerium für Volksbildung.
- 12 See SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/1, letter of 3 December 1938 from the Staatliche Porzellansammlung Dresden, Fritz Fichtner, to the Ministerium für Volksbildung.
- 13 This became possible on account of the Vierte Verordnung des Reichspräsidenten zur Sicherung von Wirtschaft und Finanzen und zum Schutze des inneren Friedens (4th Decree of the Reichspräsident for the Securing of the Economy and Finances and for the Protection of Internal Peace) of 8 December 1931, part 7, chapter III, § 9, no. 3 (RGBl. I, p. 699).
- 14 SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/1, transcript of a meeting at the Ministerium für Volksbildung on 23 January 1939.
- 15 SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/1, letter of 15 February 1939 from the Ministerium für Volksbildung to the Reichsminister des Innern.
- 16 See SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/1, letter of 11 March 1939 from the Reichsminister des Innern to the Ministerium für Volksbildung. In this connection, on how this register, which went back to the Verordnung über die Ausfuhr von Kunstwerken (Decree on the Export of Art Works) of 11 December 1919 (RGBl. p. 1961), was instrumentalized during the NS period, see for example Maria Obenaus, *Für die Nation gesichert? Das "Verzeichnis der national wertvollen Kunstwerke". Entstehung, Etablierung und Instrumentalisierung 1919–1945* (Berlin/Boston, 2016), pp. 283–313.
- 17 See SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/1, letter of 15 February 1939 from the Ministerium für Volksbildung to the Reichswirtschaftsminister, Öffentliche Ankaufsstelle für Kulturgut, in which the latter is requested to 'refuse permission for the purchase of these collection objects by third parties until further notice'.
- 18 RGBl. I, p. 1709. For short, 'Einsatzverordnung'.
- 19 See § 3, para 2, of the supplementary decree Verordnung zur Durchführung der Verordnung über den Einsatz des jüdischen Vermögens, of 16 January 1939 (RGBl. I, p. 37).
- 20 It was to be more than two years until this took place: only through § 1 of the fifth supplementary decree, the Fünfte Verordnung zur Durchführung der Verordnung über den Einsatz des jüdischen Vermögens, of 25 April 1941 (RGBl. I, p. 218), was the Reichskammer der bildenden Künste (Reich Chamber of Fine Arts) declared to be this purchasing office.

- 21 See SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/1, file memo of 14 December 1939. In so doing, the Reich Minister of the Economy nevertheless pointed out that if an agreement was reached, he would still have to be asked to approve the purchase. If no agreement was reached, he would 'be in a position to charge the Jew Klemperer with selling the collection to the state of Saxony on certain conditions and within a certain period, with the threat that if he were to refuse, the sale would be carried out by a receiver.'
- 22 See SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/1, file memorandum of 17 February 1940.
- 23 SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/1, letter of 4 March 1940 from Martin Mutschmann to the Ministerium für Volksbildung; letter of 30 March 1940 from the Ministerium für Volksbildung to the Regierungspräsident zu Dresden-Bautzen. In taking this action, they were well aware that this regulation could not in fact be applied to art works, for which the Einsatzverordnung made special provision, § 14. However, they wished to avoid having to involve the Reich Minister of the Economy (ibid., file memo of 21 December 1939).
- 24 See SächsStA-D, 10747 Kreishauptmannschaft Dresden, no. 3595, letter of 18 May 1940 from Hans Weyer to the Reich Minister of the Economy.
- 25 See SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/1, letter of 3 June 1941 from the Reich Minister of the Economy to the Regierungspräsident zu Dresden-Bautzen.
- 26 RGBl. I, p. 722. Thereby an end was also put to the confiscation proceedings (Verfahren zur Einziehung des Vermögens von Victor und Ralph von Klemperer) which had been instituted by the Reich Minister of the Interior and the Saxon Minister of the Interior on the basis of the Law on the Confiscation of Property of Persons Inimical to Volk and State (Gesetz über die Einziehung volks- und staatsfeindlichen Vermögens) of 14 July 1933), but had at this point not yet been concluded (RGBl. I, p. 479). The relevant order was only made public on 24 February 1942 in the *Sächsisches Verwaltungsblatt* (reproduced in Andreas Gaul, *Gustav und Victor von Klemperer. Eine biographische Skizze* (Dresden, 2004), p. 147).
- 27 §§ 2 and 3 of the Elfte Verordnung zum Reichsbürgergesetz (Eleventh Supplementary Decree to the Reichsbürgergesetz).
- 28 See SächsStA-D, 10747 Kreishauptmannschaft Dresden, no. 3595, letter of 10 December 1941 from the Reichswirtschaftsminister to the Regierungspräsident zu Dresden-Bautzen.
- 29 See SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/1, letter of 17 October 1942 from Martin Mutschmann to the Oberfinanzpräsident of Dresden.
- 30 Bundesarchiv (BA), R 43 II/1279a, vol. 10, letter of 18 November 1942 from Hans Posse to Martin Bormann.
- 31 See BA, R 43 II/1279a, vol. 10, letter of 22 November 1942 from Martin Bormann to Hans Heinrich Lammers.
- 32 See BA, R 43 II/1279a, vol. 10, letter of 13 December 1942 from Hans Heinrich Lammers to the Reichsfinanzminister.
- 33 Finally, there was the ruling of the Oberfinanzpräsident of Dresden, which granted Mutschmann's application and ordered that ownership of the collections be transferred to the state of Saxony; see SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/2, letter of 14 January 1943 from the Oberfinanzpräsident of Dresden to Martin Mutschmann.
- 34 See National Archives and Records Administration (NARA), Record Group 260 (RG 260): Records of U.S. Occupation Headquarters, World War II, 1923–1972, Series: Selected Records, 1945–1949, File Unit: Claims-Switzerland, letter of 18 April 1946 from the lawyer Lanz to Erich Goslar.
- 35 See NARA, RG 260, Series: Selected Records, 1945–1949, File Unit: Claims-Switzerland, letter of 23 April 1946 from the lawyer Lanz to the Monuments, Fine Arts, and Archives Section (MFAA).
- 36 See NARA, RG 260, Series: Selected Records, 1945–1949, File Unit: Claims-Switzerland, letter of 9 May 1946 from the MFAA to Lanz.
- 37 See letter in family ownership of June 1946 from the lawyer Friedrich (Fritz) Trüssel (handwritten annotation) to the MFAA. However, it may be assumed that the letter was in fact sent by the lawyer Lanz, who was also the addressee of the letter of 28 January 1948 from the MFAA (see n. 39). It was presumably only at a later date that Trüssel acted on Thea Gysin's behalf.
- 38 Bayerisches Gesetz- und Verordnungsblatt, no. 18/1947, p. 221.
- 39 See NARA, RG 260, Series: Selected Records, 1945–1949, File Unit: Claims-Switzerland, letter of 28 January 1948 from the MFAA to the lawyer Lanz.

- 40 In family ownership, letter of 11 September 1948 from the Landesregierung Sachsen, Ministerium für Volksbildung, to the lawyer Trüssel.
- 41 SächsStA-D, 11125 Ministerium des Kultus und öffentlichen Unterrichts, no. 18834/2, letter of 25 August 1943 from Fritz Fichtner to Hermann Voss. On 7 December 1942, following Posse's death, Voss took over his posts as Director of the State Picture Gallery and special commissioner for Linz. In the letter of 25 August 1943, Fichtner referred to a letter of 1 April 1943 from Voss to Mutschmann, in which Voss refers to a communication he had received from Bormann to the effect that the Führer had additionally decided that 'in the case of any porcelain figures being represented in two examples, the second examples [...] should without any exception go to LINZ.' Fichtner promptly named five such figures but stated in the letter to Voss of 25 August 1943 that the moving of the collection outside Dresden had made it impossible for the 'seconds' ('Dubletten') to be extracted and handed over as instructed.
- 42 Anette Loesch, 'Das Schicksal der Porzellansammlung Gustav von Klemperers', in Koordinierungsstelle für Kultur-gutverluste, *Beiträge öffentlicher Einrichtungen der Bundesrepublik Deutschland zum Umgang mit Kulturgütern aus ehemaligem jüdischen Besitz* (Magdeburg, 2001), pp. 56–77, for this point see pp. 63–64.
- 43 See *ibid.*, pp. 64, 66. On the details, see the essay by Anette Loesch: 'COLLECTION – ROBBERY – LOSS – RESTITUTION – GIFT: The Gustav von Klemperer Porcelain Collection', accessible online at <https://doi.org/10.11588/artdok.00007286>.
- 44 Loesch 2001, p. 65. On the paths followed by the Klemperer porcelain see especially the above-mentioned essay by Anette Loesch, accessible online at <https://doi.org/10.11588/artdok.00007286>.
- 45 In family ownership, letter of 11 September 1948 from the Landesregierung Sachsen, Ministerium für Volksbildung, to the lawyer Trüssel.
- 46 See Sabine Rudolph, *Restitution von Kunstwerken aus jüdischem Besitz* (Berlin, 2007), p. 101 (with further refer-ences).
- 47 See Loesch 2001, pp. 67–68.
- 48 See <http://www.lostart.de/EN/Verlust/592768> (last accessed 10. 6. 2021).

## Image rights

1 SKD, Archive, SKD: SLG-SAL 7, 2

2 SKD, Porcelain Collection, inv. no. PE 557, gift of the von Klemperer family, 1991  
Photograph: Herbert Jäger, Badendorf

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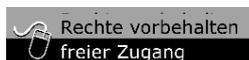
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**A number of other essays were written in the framework of the research project  
'The Reconstruction of the Porcelain Collection of the Dresden Banker Gustav von Klemperer (1852–1926)':**

**Andreas Graul**

Die Bankiers Gustav und Victor von Klemperer

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Andreas Graul: The Bankers Gustav and Victor von Klemperer

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**Michaela Howse**

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Michaela Howse: Die Kunst der goldenen Reparatur: Eine persönliche Sicht darauf,  
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**Kathrin Iselt**

Die Dresdner Villen der Familie von Klemperer

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Kathrin Iselt: The Dresden Villas of the von Klemperer Family

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**Anette Loesch**

SAMMLUNG – RAUB – VERLUST – RESTITUTION – SCHENKUNG.

Die Porzellansammlung Gustav von Klemperers

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Anette Loesch: COLLECTED – EXPROPRIATED – LOST – RESTITUTED – GIFTED:

The Gustav von Klemperer Porcelain Collection

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