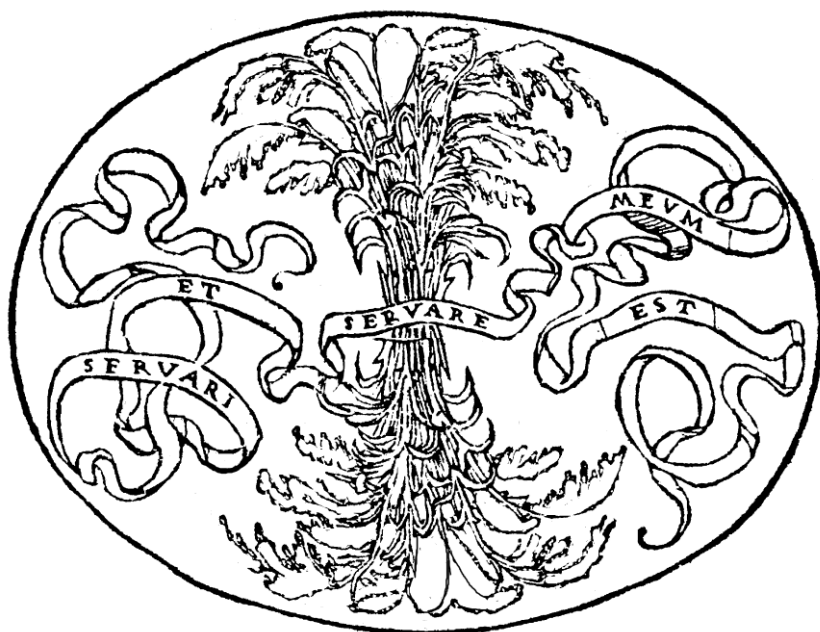


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**THE NAZI PLUNDER IN THE ALPE ADRIA (1943-1945):  
A POLITICAL CONTENTION FOR THE CONTROL OF THE CULTURAL PROPERTY  
JEWISH-OWNED**

«Qualche cassa si salvò, ma poco rimase purtroppo rispetto al tanto che costituiva la raccolta: quello che resta è di notevole valore e sufficiente a far rimpiangere il bene perduto»

Civic Museum Morpurgo of Trieste<sup>1</sup>

In the book *L'Opera da ritrovare*, published by the Italian Ministry for Foreign Affairs and the Ministry of Cultural Heritage in 1995 and based to the work done by Rodolfo Siviero and his Ufficio per le Restituzioni, more than eight hundred artworks that were looted in Italy during WWII are listed, with the indication of the owners based on the Siviero's after war research<sup>2</sup>. One hundred of all these art objects, mostly looted from the public and Holy heritage, are from ten Italian collections Jewish-owned. Of these collections, two are from Trieste, the main city in the Italian Alpe Adria territory: the Pincherle and Pollitzer collections<sup>3</sup>.

Despite the fact that many studies about the Alpe Adria were published in the last decades, and part of them are included in the work presented in 2001 by the «Commissione ministeriale per la ricostruzione delle vicende che hanno caratterizzato in Italia le attività di acquisizione dei beni dei cittadini ebrei da parte di organismi pubblici e privati», better known as the «Anselmi Commission» established by the Italian Government in 1998, no one study has deeply investigated the fate of the cultural assets Jewish owned in this area of the country<sup>4</sup>.

The documentation conserved in the Central Archive of the State, in the historical archive of the Ministry for Foreign Affairs and in the Union of the Italian Jewish Communities archive, allowed us to do some preliminary considerations about the contention for the management of the cultural property Jewish-owned between the Nazi and the Fascist

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<sup>1</sup> BENEDETTI 1995.

<sup>2</sup> *L'OPERA DA RITROVARE* 1995. To the seven hundred and ninety items listed must be added one hundred eighty-six items from Minturno collection, forty nine items from the exhibition «Mostra d'Oltremare» and six hundred five from Landau Finaly collection, Florence. Not all the objects listed are still missed, some of them returned through international agreement, especially between the Italian and German governments.

<sup>3</sup> Deliberately we are not taking in account the book collections Jewish owned in the Italian Alpe Adria. *Ibidem*: Bruno Pincherle collection, Trieste: n. 154, Theodorus Bernardus, *The Day*, 1582, Oil on copper, 30×22 cm; n. 155, Theodorus Bernardus, *The Night*, 1582, Oil on copper, 30×22 cm; n. 160 (with photo), School of Titian, *Venus*, XVI c., Oil on canvas, 40×60 cm; n. 177, Albrecht Dürer, *St. Jerome in His Study*, XVI c., etching; n. 231, Bolognese School XVII c., *Lucrezia Romana*, Oil on canvas, 70×100 cm; n. 281, Palma il Giovane, *Resurrection of Christ*, XVI c., Oil on canvas, 120×100 cm; n. 325, Antonio Zanchi, *Torture of Tantalum*, XVII c., Oil on canvas, 80×120 cm; n. 336, Rembrandt, *Adam and Eve*, XVII c., Etching; n. 337, Rembrandt, *Christ drives out the merchants from the temple*, XVII c., Etching; n. 338, Rembrandt, *Lazarus*, XVII c., Etching; n. 391, Unknown painter of Central Italy, *Deposition of Christ*, XVIII c., Oil of canvas, 35×45 cm; n. 395, Unknown France painter, *Female portrait*, XVIII c., Oil of canvas, 40×55 cm; n. 443, Giovan Battista Pittoni, *The birth of the Madonna*, XVIII c., Oil of canvas, 55×40 cm; n. 444, Giovan Battista Pittoni, *The transit of Saint Joseph*, XVIII c., Oil of canvas, 55×40 cm; Andrea Pollitzer, Trieste: n. 49, Unknown painter, *Adoration of the Magi*, XV c., Tempera on panel; n. 68 Unknown carver, *Two figures*, Wood, XV c.; n. 195 (with photo) Flemish Tapestry, XVI c., 290×190 cm.

<sup>4</sup> *RAPPORTO DELLA COMMISSIONE* 2001, pp. 201-240; KLINKHAMMER 1993; SCALPELLI 1988; BON 2000; BON 2001; WALZL 1991; SPAZZALI 2000, pp. 353-368; TEDESCHI/SARFATTI 2000, pp. 155-168; VOIGT 1993; PETROPOULOS 1996, pp. 114-122; VILLANI 2009, pp. 243-264; WEDEKIND 2003; FUHMEISTER 2016, pp. 95-102.

authorities, and among the same German administration in the Alpe Adria region during WWII<sup>5</sup>.

After the signing of the Armistice on 8th September 1943, the territory of the Alpe Adria was put under the direct control of the Third Reich. The Operationszone Adriatisches Küstenland or Adriatic Coast Area Operations Zone, including the provinces of Udine, Gorizia, Trieste, Pola, Rijeka and Ljubljana was not just militarily occupied by the German forces like the rest of Italy, but the administrative organization of the Social Italian Republic was also replaced by the authority of the Supreme Commissioner, the Gauleiter of Carinthia, Friedrich Reiner<sup>6</sup>. As consequence all the directives issued by the organs of the Mussolini Government on the Adriatic Coast were not more enforced, but for all the duration of the war the Italian ruling class and the Head of the Province, the highest office of the Mussolini Government at the local level, tried to maintain some power in one of the most strategic war areas for the country<sup>7</sup>.

If on one side the protection of the National cultural heritage was under the control of the German authority through a specific office called Denkmalschutz, in many aspects it was with the Superintendence of Venezia Giulia and Friuli: «per quanto riguarda le opere d'arte è stato creato a Udine un ufficio [Denkmalschutz = protezione dei monumenti] a cui è preposto il Direttore del Museo di Klagenfurt, dott. Walter Frodl [...] che è mio intendimento che le cose d'arte non escano, in nessun caso, dalla giurisdizione della Soprintendenza», the cultural property Jewish owned had already been seized by the German authority before the issue of the Circular n. 665 on 1st December 1943 by the Ministry of the National Education regarding the self-disclosures on the artworks owned by the Italian Jews<sup>8</sup>. In fact after the intervention of the German authority in January 1944, the Head of the Province had specified that: «tutte le opere d'arte come sovra denunciate devono essere tenute a disposizione della Autorità Germanica»<sup>9</sup>.

The decision of the Third Reich to confiscate and to manage the artworks Jewish owned, starting from the complaints already received by the Superintendence, has to be considered as part of a wider policy framework regarding the control of the Alpe Adria territory<sup>10</sup>. The loss of power of the Superintendence and of the Head of the Province was one of the main disputes between the Ministry of National Education together with the Ministry for Foreign Affairs, and the German authorities. The conflict was based not only with the intent to safeguard a Fascist jurisdiction on the private cultural heritage, but also to manage the whole valuable Jewish property: «la questione riveste una grandissima importanza perché, a parte le ovvie considerazioni di carattere politico, nella sola città di Trieste, prima della guerra risiedevano e prosperavano come è noto, in numero assai rilevante, ebrei dai

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<sup>5</sup> BRASCA 2009-2010. This work was presented during the workshop *Between (art)history and politics: the transfer of cultural assets in the Alpe Adria region in the 20th Century*, Kunsthistorisches Institut in Florenz, Max Planck Institut, Zentralinstitut für Kunstgeschichte, Munich and ZRC SAZU/Research Centre of the Slovenian Academy of Sciences and Arts & France Stele Institute of Art History at Villa Vigoni Deutsch-Italienische Zentrum für Europäische Exzellenz, 2015.

<sup>6</sup> ACS, CM, b. NAW, Provision n. 1, 15th October 1943.

<sup>7</sup> COLLOTTI 1974.

<sup>8</sup> A copy of this circular n. 665 can be found in each of the documentations referring to the confiscation of cultural property kept in the archives of the Superintendencies. The circular, sent to all the Superintendencies, to the local tax offices and to the Heads of the Provinces, was considered enforceable by many offices as a law. Prefecture of Udine to the Majors and Prefectural Commissioners of the FVG Provinces, Circular n. 4 5199/1, 9th December 1943.

<sup>9</sup> MAE, b. 164, 24th January 1944.

<sup>10</sup> The Circular n. 665 established that the owner of artwork has to do a complaint of his property and transmit it to the Superintendence.

patrimoni spesse volte ingentissimi»<sup>11</sup>. It should be added that already at the beginning of November one of the main Jewish collection in Trieste, owned by Mario Morpurgo de Nilma was partly looted by the SS, and only the resolute action of the Superintendence was providential for limiting the unavoidable looting: «cercare di salvare il salvabile»<sup>12</sup>.

Following this assumption, it's easy to comprehend the proposal of the Superintendent Franco to establish a convention with the Germans for preserving the Jewish artworks confiscated on the territory under the Superintendence control: «almeno una convenzione che fissi il principio che le opere d'arte della Venezia Giulia e del Friuli (ora occupata dal Supremo Commissario) siano confiscate a favore della Regione stessa, e cioè non escano dai confini della Venezia Giulia e del Friuli». The proposal was presented by the Ministry for Foreign Affairs to Mussolini and to the German Embassy with the aim to advance it to the Supreme Commissioner of the Adriatic Coast<sup>13</sup>.

From the artworks to all the Jewish property, the step was short. In fact the attempt of the Ministry for Foreign Affairs was to extend the protection on the artworks to all the real estate and property Jewish owned following the Law n. 2 issued on 4th January 1944 and applied, with many limitations, in all the Social Italian Republic territory<sup>14</sup>. The purpose arose from the provision n. 1 of October 1943 of the Supreme Commander: «Il diritto finora vigente nelle dette Province resta in vigore in quanto non contrasti con le misure di sicurezza del territorio o non sia da me espressamente modificato», which was wrongly interpreted by the Mussolini Government as an act to keep intact the sovereign rights of Italy in the Alpe Adria area<sup>15</sup>.

The documentation issued by Ente di Gestione e Liquidazione Immobiliare – better known as E.G.E.L.I. – the institution depending on the Ministry of Finances and founded in the context of the 1938 racial laws with the specific function of managing the property and real estate carried away from the Jews, synthesizes the inability for the Head of the Province to apply the Decree-Law n. 2/1944: «la situazione da noi prospettata in seguito alle occupazioni e requisizioni eseguite da Autorità Militari Germaniche, è stata preceduta dai possibili tentativi eseguiti dalla Gestione EGELI, per ottenere che le occupazioni e requisizioni fossero regolate al meno formalmente da inventari, consegne, ecc.»<sup>16</sup>.

Although the Ministry for Foreign Affairs didn't lose the occasion to reiterate to the German Embassy the disappointment of the Government for the failure application of the Social Italian Republic's provisions on the Alpe Adria territory, in September 1944 the German authority specified that:

finora non è stata sistemata la questione della devoluzione del patrimonio ebraico confiscato [...] qualora il governo italiano avesse desiderio di prendere per il futuro trattamento della proprietà ebraica nel litorale adriatico una sistemazione analoga come creata con il decreto

<sup>11</sup> MAE, b. 164, 6th April 1944.

<sup>12</sup> ACS, CM, b. NAW, 20th November 1943; BRASCA 2010. The Morpurgo de Nilma collection was largely saved through the application of the owner's will in favor of the Municipality of Trieste. Changing the owner, no more of Jewish race but part of the RSI's organization, the German authority broke off the looting.

<sup>13</sup> MAE, RSI, Gabinetto Assistenza Lavoro in Germania (GABAILG), 1944-1945, b. 34, f. copie di appunti e note verbali della Dir. Gen. Aff. Generali, 29th May 1944.

<sup>14</sup> Decree-Law n. 2, 4th January 1944, «Nuove disposizioni concernenti i beni posseduti dai cittadini di razza ebraica», sanctioned the definitive spoliation and the immediate switch from seizure to confiscation regarding the property of Italian and foreign citizens of Jewish race.

<sup>15</sup> ACS, CM, b. NAW, 23rd February 1944.

<sup>16</sup> MAE, RSI, 1943-1945, b. 45, f. sequestro agli ebrei, 20th April 1944. Documentation of E.G.E.L.I. from March to August 1944. Furthermore the purpose of the Supreme Commissioner (10th July 1944) was also to manage the exceed quote in the hand of E.G.E.L.I. established by the Decree-Law n. 126 on 9th February 1939.

legislativo del Duce del 4.1.44 per le province fuori dalla zona d'operazioni, la questione in parola dovrebbe [essere] studiata profondamente<sup>17</sup>.

Despite the fact that the agreement was never implemented, it was clear that at a local level the Superintendence tried to exercise some power: «il massimo impegno sarà posto da tutti, nell'esecuzione dei propri compiti di tutela del patrimonio artistico: per il superiore interesse della Nazione, e non per acquiescenza a uno stato di fatto [...]»<sup>18</sup>. Already before the Social Italian Republic's establishment, the Superintendence taken over for protection the most precious part of the Pollitzer collection:

[...] Il 28 febbraio 1943 abbiamo consegnato alla Sovrintendenza delle Belle Arti, su sua richiesta o meglio su suo invito, 12 casse di quadri, che essa ha depositato insieme ad altri oggetti artistici di privati, di musei e di chiese nella Villa Manin a Passariano (Udine), con picchetto armato (così dicevano). Successivamente, in conseguenza a bombardamenti nella zona, tutto quanto depositato fu portato altrove, ma non dissero dove. Comunque alla fine della guerra ci è stato restituito tutto<sup>19</sup>.

Outside the contention between the Italian Ministries and the Supreme Commissioner, the Superintendence established an agreement with Walter Frodl and his office Denkmalschutz, based on the Circular n. 665, interpreted by Frodl himself in this way: «mi sembra che questo sequestro di opere d'arte sia fatto dal governo italiano in modo tale che gli oggetti sono trasferiti a pubblici musei [...]»<sup>20</sup>. The agreement established that the artworks Jewish owned of Venetian art or of local interest has to be donated to the Civic Museums of Trieste and Udine, instead the others were destined to the Landesmuseum of Klagenfurt in Carinthia; the same museum directed by Walter Frodl<sup>21</sup>.

The selection of the artworks was made by Erika Grokenberger-Hanfstaengl of the National Museum of Munich and expert for the Denkmalschutz together with Silvio Rutteri, director of the Art History Museum of Trieste. Rutteri used the same *escamotage* applied likewise by the Superintendence of Florence ascribed to the Venetian art:

[...] il maggior numero di oggetti, onde apparentemente in dono, di fatto in deposito presso il Museo e impedire così l'asporto a Klagenfurt. La scelta fu più larga possibile nell'intento di salvare quant'era rimasto. A Klagenfurt fu così destinato soltanto quanto era impossibile far apparire l'arte italiana. La mattina del 23 marzo il Direttore iniziò il trasporto e, approfittando dell'assenza della dott. Hanfstaengl, poté aumentare la scelta con cose di minor conto, aggiungendo pure un salotto moderno e armadietti [...]»<sup>22</sup>.

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<sup>17</sup> MAE, b. 164, 16th September 1944.

<sup>18</sup> ACS, CM, b .NAW, 12th December 1943.

<sup>19</sup> MAE-S, prat. 3/208, Declaration of the Pollitzer heirs to Rodolfo Siviero.

<sup>20</sup> ACS, AABBA, Div. III, b. 309, «Rapporto sulle attività dei tedeschi nel periodo 1943/1945 nella Zona d'Operazioni Costiera dell'Adriatico, nel campo delle arti, biblioteche ed archivi», 14th August 1946, doc. 1, 28th December 1943.

<sup>21</sup> FRODL-KRAFT 1997. Walter Frodl (Strasbourg 16 December 1908-Wien 10 April 1994). He was an art historian, Landeskonservator for Carinthia from 1936 and then Director of the Klagenfurt Museum in 1942. After the war he continued his career as Director of the Institute for Austrian Art Research at the Federal Monument Office in Vienna (Institut für österreichische Kunstforschung des Bundesdenkmalamtes) and board member of the Institute for Art History and Monument Conservation at the Technical University in Vienna (Institut für Kunstgeschichte und Denkmalpflege an die Technische Hochschule). From 1965 to 1970 he was President of the Austrian Federal Office of Painting (Österreichischen Bundesdenkmalamtes). He published numerous specialist books about the Carinthian art.

<sup>22</sup> MAE-S, prat. 3/208, 14th July 1945. Selection made for the Pollitzer collection. What was not shipped to Klagenfurt was donated to the Civic Museum of Trieste. As a consequence of the utter unlawfulness witnessed in



The Jewish collections selected by the Superintendence were allocated «come regali per il Gauleiter» in the Civic Museums of Trieste and Udine; where partially were found at the end of the war<sup>23</sup>. The agreement between the Superintendent Franco and Frodl was based on the clause done by the Gauleiter Reiner that the artworks with a «speciale interesse per la Carinzia» had to be intended solely for the Austrian museums<sup>24</sup>.

If also the artworks selected for Klagenfurt before to be shipped were deposited in the Palazzo di Giustizia of Trieste, headquarter of the Supreme Commissioner destroyed by the bomb in May 1945, many of them arrived at destination<sup>25</sup>. Not all the artworks selected by Frodl and Erika Grokenberger-Hanfstaengl were destined for the Landesmuseum, many of them were sold through the house action «Dorotheum» responsible of the selling of the looted Jewish collections from Italy<sup>26</sup>. We can speculate that the selection of the artworks held for the Austrian sales was based on the collectionism trend of the German art market and, as consequence, on the gains that could be derived.

The apprehension of the Superintendent Franco was not only for the artworks shipped to Klagenfurt, but also for the fact that the confiscations of the cultural assets were managed not by the Denkmalschutz, but only by the SS under the directive of the Financial Department – Finanz-Abteilung – of the Gauleiter: «le confische stesse, secondo la legge germanica, sono compiute dalle Autorità di Polizia senza la presenza delle Autorità preposte alla tutela delle cose d'arte [...]»<sup>27</sup>. The division between the civil administration and the military one determined many conflicts: the Gauleiter thought the SS interfered frequently in the Wehrmacht action. The contention in the management of the Jewish property was a key point of this contrast inside the occupying forces that the same Walter Frodl has underlined on more than one occasion when he has tried to impose his authority in the management of the cultural heritage Jewish owned: «egli ha protestato vigorosamente e ripetutamente col Commissario Supremo, ma senza effetto; dichiara inoltre verbalmente che la prima notificazione che egli ricevette di espropriazione fatta dalle SS e dalla polizia veniva dalla sezione di finanza, quando già altri avevano fatto la loro scelta»<sup>28</sup>.

The so-called 'Möbel Aktion' or 'operation furniture' acted by the Finanz-Abteilung had in fact the purpose of the total despoilment of the belongings conserved in the Jewish houses: furniture, books, artworks and objects of the most different kinds were distributed to the offices and commands who requested them or were sold. The contrasts among the German authorities and the attitude of the Finanz-Abteilung department to loot the artworks, are the

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the confiscation of Jewish property, the Superintendence of Florence decided to act «generously» in the selection of property to remove as often as it could.

<sup>23</sup> ACS, AABBA, Div. III, b. 309, «Rapporto sulle attività dei tedeschi nel periodo 1943/1945 nella Zona d'Operazioni Costiera dell'Adriatico, nel campo delle arti, biblioteche ed archivi», 14th August 1946, p. 7; doc. 10, 14th August 1944. A part of the artworks deposited in the Civic Museum di Udine were recognized to be part of the Morpurgo de Nilma and Luzzato's collections in August 1945. In the Frodl declaration is listed five Jewish collections deposited in the Civic Museum of Udine.

<sup>24</sup> *Ibidem*, p. 7; doc. 4, 28th November 1944.

<sup>25</sup> Not all the Jewish collection were deposited to the Palazzo di Giustizia, some of them instead in the Synagogue of Trieste together with the books. The artworks were shipped to Austria by the German shipping firm Moebelhaus Stadler.

<sup>26</sup> ACS, CM, b. NAW, 15th July 1945; ACS, AABBA, Div. III, b. 309, «Rapporto sulle attività dei tedeschi nel periodo 1943/1945 nella Zona d'Operazioni Costiera dell'Adriatico, nel campo delle arti, biblioteche ed archivi», 14th August 1946, doc. 12, 17th March 1945; doc. 13, 4th Aprile 1945. The collections surely shipped (totally or partially) to Klagenfurt were owned by: Filippo Brunner; Mario Morpurgo de Nilma; Oscar Luzzato; Giacomo Jachia; Enrico Morpurgo; Jeserum; Andrea Pollitzer. Part of the Giacomo Jachia ancient furniture was sold by «Dorotheum» (23rd November 1945). MAE-S, prat. 3/208, the Pollitzer collection was destined for the *Landesmuseum* (31st July 1945).

<sup>27</sup> MAE, b. 164, 12th December 1943.

<sup>28</sup> ACS, AABBA, Div. III, b. 309, «Rapporto sulle attività dei tedeschi nel periodo 1943/1945 nella Zona d'Operazioni Costiera dell'Adriatico, nel campo delle arti, biblioteche ed archivi», 14th August 1946, p. 8.

reasons why Frodl made an agreement with the Superintendent Franco: «non avrei proposto queste misure, se diversi incidenti non avessero dimostrato la necessità di dare ordini esatti al personale addetto ai sequestri [...]»<sup>29</sup>.

The misgiving of the Superintendent Franco and of Frodl that many artworks might go missing was well motivated, in fact the seizures performed by the Finanz-Abteilung with the SS had the purpose of selling all the goods, without taking in account their nature: «Demando alla sezione di finanza l'amministrazione provvisoria e la finale valorizzazione dei beni. [...] Per la valorizzazione si partirà dal punto di vista di trarre il maggior utile possibile dai beni ebraici nell'interesse della condotta di guerra»<sup>30</sup>. We can easily figure how many artistic objects confiscated on the territory were illegally auctioned by the Finanz-Abteilung without employing the Frodl's office, but having the expertise of the local antiquarians that established the most convenient selling price<sup>31</sup>. In fact to sell the Jewish property in the entire region of the Adriatic Coast was also employed the commercial company «Adria» founded by the Supreme Commissioner that through local public auctions organized with antiquarians, dismissed a large part of the Jewish assets not shipped to Austria or Germany<sup>32</sup>.

The overlapping of so many subjects involved in the management of the cultural property Jewish owned determined an arbitrariness in the appropriation of property through pillages, extortions and thefts, all actions during which the power of single individuals prevailed over legality. It is clear also in this primary consideration that the presence of so many players that had to reach an agreement and a coordination at both extra-National, National, and local level caused the management of the cultural property confiscated from the Jews in the Adriatic Coast to be extremely heterogeneous. In this intricate system of different central authorities and local drives – a situation shared by both the German and the Italian administration – the overlapping of competences and the contentions between different subjects determine the scattering in/out of Italy of the cultural assets. In this way, only a deep investigation of the documentary sources will allow us to re-frame facts, protagonists and procedures that have determined the misappropriation of the Jewish cultural assets in the Adriatic Coast Area Operations Zone, under the Social Italian Republic and the German occupation.

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<sup>29</sup> *Ibidem*, doc. 1, 28th December 1943. In this sense is emblematic his firmness against the SS about a transfer of a painting attributed to Palma il Giovane and part of a Jewish collection deposited in the bishop's court of Fiume (doc. 17, 28th February 1944).

<sup>30</sup> MAE, b. 164, c.n.n.

<sup>31</sup> MAE-S, prat. 3/91. One of the expert responsible to establish the value of the Bruno Pincherle collection was the antiquarian Umberto Michelazzi of Trieste. MAE, Affari politici 1951-1957, b. 565, f. Recupero somme ricavate dalla vendita dei beni ebraici a Trieste confiscati dai tedeschi. The 23 Million of Lire earned from the selling of the Jewish property (we don't know if are included artworks) was deposited in the Banca Commerciale Italiana and Banca d'Italia in Trieste. In the folder the complete list of all the Jews owners.

<sup>32</sup> MAE, RSI, Gabinetto Assistenza Lavoro in Germania (GABAILG), 1944-1945, b. 206, f. Società Adria.

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## ABSTRACT

L'articolo propone delle considerazioni preliminari sulla gestione del patrimonio culturale di proprietà ebraica nel territorio Alpe Adria durante il biennio 1943-1945, attraverso la lettura critica della documentazione prodotta dalle autorità d'occupazione tedesche e da quelle della Repubblica Sociale Italiana. Lo scopo primario è quello di mettere in luce da una parte il contenzioso sorto a livello nazionale sulla gestione del patrimonio ebraico, di qualunque natura esso fosse, dall'altra il ruolo svolto in prima linea dalla Soprintendenza del Venezia Giulia e Friuli nella salvaguardia delle opere d'arte di proprietà ebraica.

The article deals with preliminary considerations on the management of the cultural heritage Jewish-owned in Alpe Adria during the biennium 1943-1945, through the analysis of the documentation issued by the German occupation authorities and those of the Italian Social Republic. The main purpose is to bring to light the contention born at National level on the management of the Jewish property, whatever its nature, and on the other hand the role played by the Superintendence of Venice Giulia and Friuli in the preservation of artworks Jewish-owned.