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Works from the Sculpture Collection of the Berlin State Museums in the Fund of Displaced Art of the State Hermitage Museum in 1945-1958

The article addresses the history of how Italian Renaissance sculpture from the Sculpture Collection of the Berlin State Museums came after the Second World War to the State Hermitage Museum (St. Petersburg, Russia). Based on archival records it tells about a fire in the bunker where the sculptures were stored during the war, about archaeological excavations and conservation works carried out by Soviet specialists and about the transfer of the objects to the USSR. Special attention is paid to the history of restoration of the Renaissance artworks at the State Hermitage Museum which were damaged in the fire.

The Sculpture Collection of the Berlin State Museums was one of the best-known collections of sculpture in Europe, including the Renaissance period. During the Second World War it suffered significant damage. Tragic events taking place at the end of the war caused serious deterioration or even entire destruction of museum objects in the fire in the famous Friedrichshain bunker. Later, a large part of the damaged artworks from the Sculpture Collection was transported to the USSR, to the Pushkin State Museum of Fine Arts in Moscow and to the State Hermitage Museum in Leningrad (St. Petersburg), from where a part of them returned to Berlin in 1958. The postwar fate of the objects from the Berlin Sculpture Collection has been discussed in many publications of historians¹ and art historians, but until today many questions remain controversial – from the cause of the fire in the bunker to the destiny of the items stored there. The question of war losses and the related restoration of sculpture is today under active scrutiny, especially after the exhibition *The Lost Museum* held in Berlin in 2015². In that year the staff of the Sculpture Collection of the Berlin State Museums and the Pushkin State Museum of Fine Arts established a project dedicated to the research and restoration of the Renaissance sculptures removed after the Second World War from Germany and stored today in Moscow. This important initiative will undoubtedly shed light on many problematic issues. It therefore seems important to consider the circumstances of the postwar export of objects from the Berlin Sculpture Collection to Leningrad, as well as the history of their storage and restoration in the State Hermitage Museum before their transfer to Berlin in 1958. As is well known, collections of the Berlin museums had been evacuated to the safe storage facilities long before the beginning of war actions on the territory of Germany: the measures of protection of museum objects from bombing were enforced as early as August of 1939. Artworks from

the Sculpture Collection, as well as from all other German museum collections, had been divided between a number of storage facilities. During the war most of the sculptures were kept in two flak towers at the Zoological Garden and in Friedrichshain, while a small part was stored in the museums' basements³.

The Berlin anti-aircraft (flak) bunkers were considered the safest storage sites in the city. They had identical structure and consisted of two buildings made of reinforced concrete, a control tower and a military tower. The most valuable part of the Berlin Sculpture Collection was placed in the control tower of the flak complex in Friedrichshain. It was there that during the wartime works of Donatello, Luca della Robbia, Rossellino and other sculptors were stored.

On 2 May 1945, during the battle for Berlin, both flak complexes were taken by the Soviet forces. Today the events of the war's end in the tower in Friedrichshain are reconstructed on the basis of memories of the director of the Berlin Museums Otto Kümmel, who visited the tower on 7 May 1945⁴, testimonies of museum officers, who were responsible for the protection of collections in the bunker⁵ as well as reports and statements of the Soviet trophy brigade members and of archaeologists who examined the bunker⁶.

The last museum officers who saw the tower before and during the assault were security guards Eichhorn and Protz. Records of their interrogations indicate that the assault itself and fighting around the towers did not really affect the conditions in the inner rooms. During the battle all museum storages in the bunkers were closed, and their keys were kept by Herr Eichhorn. The only exception was room no. 4 where the painting gallery was held. Its keys had been given to the German military who set up at the entrance to this room an infirmary for the people injured during the assault. Eichhorn and Protz were the last museum staff members who kept watch in the tower. In the night of 1 to 2 May the military men and museum representatives retreated into the G-tower, and on 2 May surrendered to the Soviet forces. Before the surrender «they locked the museum rooms and took the keys with themselves». After the surrender of the bunker «the Russians don't harass Eichhorn, he goes to his apartment»⁷. After the assault, on 4 May 1945, «a worker from the administration of the Museum of Ethnology» Max Knau, who belonged to the guard in Friedrichshain and was on duty in the tower on 21 April, visited the tower. On 4 May he found the tower occupied by the Russians. The document reports that he saw the following scene: «the sentry is in front of the tower, 8 bodies, carried out of the tower, are lying near, no acquaintances among them. The security man lets him in. By the entrance everything is destroyed and barricaded, but the staircase by the elevator remained intact up to the third floor. All museum rooms, since

they were still occupied by museums, were preserved and closed, the room of sentry as well, only the main door by the elevator was broken down. Knau had no candle, he used only matches and a lighter». On the next day, on 5 May, Knau visited the tower again, with a candle. This time he found that the room on the third floor had already been broken into. Besides, there were private persons in the tower, «mostly looking for food». During the next visit to the tower, on 6 May, he found the museum rooms already burnt out: «it was very hot in the tower, the first floor completely burnt out, all wooden shelves are destroyed. He did not visit the second and third floors, because some individuals coming down from there warned him that they were still on fire»⁸. Otto Kümmel saw and described the same sight during his examination of the tower in the company of representatives of the Soviet authorities, on 7 May 1945. He also expressed concern that «a new fire could be lit, since the profit-seekers usually used in dark rooms torches made of paper, which they would most often irresponsibly throw out while they were still burning»⁹. Interestingly, both security guards Eichhorn and Knau gave testimony that «boys trained in *panzerfaust* etc. set fire to the tower by means of flame-throw weapons»¹⁰. The same assumption – that the tower was set on fire by Germans – was expressed by representatives of the Soviet authorities after a further inspection of the tower¹¹. After the fire a permanent Soviet security guard was not assigned to the Friedrichshain bunker, despite the requests of the museums' director. Between 14 and 18 May a new fire occurred in the unguarded building, and this one had disastrous consequences for the artworks from the Sculpture Collection of the Berlin State Museums¹². Today there is no general consensus on who was responsible for the fire that had such destructive effects. The Western historiography used to support the version that it was the Russian authorities' fault. This idea was well pronounced by the American researcher Hans Hute in his survey of literature related to the issue of restitution, published in 1954. The author in a direct manner wrote that «there was a certain sabotage on the part of the Russians»¹³. Another point of view was expressed by Günther Schade, who believed that the bunker had been set on fire by members of the Werwolf Group implementing Hitler's order to destroy cultural property¹⁴. We suppose that this question will remain open until new documentary evidence of the events in May 1945 have been found. The issue about the absence of permanent Soviet security guards after the capture of the bunker also remains controversial. Here we would like to note one significant fact. According to the references in the documents of the Soviet trophy brigade, of all the museum storages in Berlin only the bunker at the Zoological Garden received security guard in the first days of May of 1945. This was due to the fact that

this bunker was going to end up into the zone of Anglo-American occupation, and it was ordered to urgently take all valuable things out of the Zoo bunker¹⁵. The Soviet occupation authorities set up security guard for the Friedrichshain bunker only from July 1945. Interestingly, for example, the storage in the basements of the New Mint also was not guarded exactly until July 1945¹⁶. Perhaps, the reason for this was a usual disparity of the actions of military authorities. The army troops that assaulted bunkers were not responsible for safeguarding warehouses. Guarding and export of museum items were to be carried out by special Trophy Divisions. It seems that guarding could be established only after a corresponding order on export of property, which was received by the head of the Soviet trophy brigade in Berlin only two months after the surrender of the bunker, on 8 July¹⁷. For these reasons, until July the storage facilities of museum objects remained without guarding. From this moment began the removal process of works of art from the Berlin storages. As is well known, it was done by the Soviet Union as a compensation for the war losses of the country, according to the plan developed by the commission headed by the academician Igor Grabar¹⁸. In July 1945 the burnt bunker was examined by the Soviet archaeologist and art historian Vladimir Blavatsky and by the restorer of the Tretyakov Gallery Mikhail Ivanov-Churonov. Their report well illustrates the consequences of the second fire: «the floor of the second floor was covered with piles of plaster, which fell down from the ceiling and the walls, 50 to 80 cm thick, in some places one can see solid layered ashes of white colour, resembling burnt fabric. The thickness of these ashes was up to 90 cm»¹⁹. Besides, «during the fire or after it the ceiling (plaster on the iron armature) fell down on the ashes, many artworks were crushed and everything was littered»²⁰. According to the reports of experts, crates with museum objects «were set on fire, most probably, from the bottom, and were completely burnt down»²¹. Vladimir Blavatsky informed that at least two archaeologists and ten workers would be needed to conduct excavations in the tower.

Excavations run by Soviet archaeologists in the Friedrichshain bunker began only in October 1945. One of the archaeologists' reports briefly described the progress of these works: «remove debris of plaster, grope for the remains of crates and take their content out (if not damaged). However, since damages are not uncommon, it is also necessary to control the entire debris»²². The fragments of objects found by archaeologists in the Friedrichshain tower were put into crates, which were directed to the trophy warehouses of the Red Army. Then the crates with damaged items of the Sculpture Collection were loaded onto trains to be transported to the USSR.

In the trophy warehouse the artworks from the Berlin Sculpture Collection were divided to be transported in two trains: one was sent to the Pushkin State Museum of Fine Arts in Moscow, the other to the State Hermitage Museum in Leningrad. According to the sources we have studied, there are reasons to believe that this division between the two largest museums of the USSR was not intentional. The report of the representative of the Arts Committee in Berlin stated that it was not possible to properly sort the artworks in the warehouse: «it was physically impossible to sort and select all trophy property stored in the warehouse, because the time for transportation was limited and, most importantly, the Germans participated in the process of repacking»²³.

The “special train” no. 178/4090-91 was sent to Leningrad and arrived at its destination on 22 June 1946²⁴; on 26 June 1946, the crates were received into the Hermitage²⁵. The waybills containing brief lists of transported goods featured damaged sculptures from the Berlin Collection in the crates under the general heading *Bunker Excavations*²⁶.

The contents of the crates under the title *Bunker Excavations*, like all other objects that came to the Hermitage from Germany in the postwar period, were placed into the so-called “special fund” of the Hermitage Museum. As is known, German museum objects exported to the USSR were classified. Thus, they had to be stored in separate rooms with restricted access, even for the museum staff.

There is a well-established opinion in the literature that artworks from the “special storages” of museums had stayed in oblivion until the middle of the 1950s. Researchers support the idea that damaged sculptures lay dormant in the Soviet storages for many years, and their restoration began only after the Soviet government decided to transfer these objects to the German Democratic Republic. Konstantin Akinsha and Grigory Kozlov emphasized that restoration was a “political action” and was supposed to support the «myth of rescue of museums’ valuable property by the Soviet forces during the years of the war»²⁷.

This point of view is supported, for example, in the work of the employee of the Pushkin State Museum of Fine Arts Vasily Rastorguev. The researcher mentions that the first restoration plan for the damaged sculptures from the Berlin collection in the Pushkin Museum was drafted in March 1953, but was never implemented. The author links this document directly to the change in the political situation in the country due to the death of Joseph Stalin on 5 March 1953²⁸.

Of course, political reasons played a decisive role in the large-scale restorations carried out immediately before returning the works of art to Germany in 1957-1958. However, from our point of view, the authorities’ intentions should not be recognized as the only reason for such restorations in the 1950s. The documents

available to us show that a methodology for complex restoration of burnt sculptures in the Hermitage began to be developed before Stalin's death and long before the authorities' decision to return the objects to Germany. Thus, it was more related to the desire to preserve the works of art rather than to some political reasons.

According to the memorandum of the Hermitage Director Mikhail Artamonov dated 1953, «among the Western-European sculptures that came to be temporarily stored in the Hermitage were 91 burnt and broken into pieces sculptures. The Hermitage restoration studio conducted preliminary experiments to develop a method of reinforcement for the burnt sculptures, and as a result in 1952 it began to reinforce and restore the artworks that had suffered from fire-related damages. To this date several objects have been reinforced and restored; for the year 1953 it is planned to restore a number of the most damaged sculptures»²⁹. Therefore, the first results were obtained in 1952, whereas the restoration methods had been developed even before this date.

The Hermitage inventories of Western-European sculpture contain records documenting restoration works conducted in the 1950s and changes in the objects condition. These records include information about the restorer, dates and materials, and a brief description of the results of works carried out. The analysis of these records showed that the first artworks from the Berlin Sculpture Collection were restored in the Hermitage in 1952-1953 by sculptor Pyotr Perov. It should be noted that in the 1950s the Hermitage had no special laboratory for restoration of sculptures, with dedicated staff³⁰. That is why in the first years there was only one specialist working on sculpture restoration, Perov. In 1952-1953 he restored a total of 26 damaged and burnt works of art (2 sculptures in 1952 and 24 in 1953), among them 17 were Renaissance works of sculpture.

According to the inventory records, the first sculpture restored in the Hermitage studio was a terracotta statuette of Hercules, from the Giambologna school (Hermitage inventory number: 3Ccэ-698, Berlin Sculpture Collection number: Inv. 5563)³¹. The inventory contains a record saying that on 9 August 1952 Perov conducted restoration of the figure broken into many pieces. He carried out the following works: «assembled separate pieces. Installed metal fastenings. Glued together by means of mastic»³². In the same year a work by Benedetto da Maiano, a terracotta statue of *Madonna and Child* which was burnt and broken into pieces, was restored (Hermitage inventory number: 3Ccэ-571)³³.

In 1953 the restoration of 24 damaged and burnt sculptures was completed. Among them there was a number of famous Renaissance works: *Portrait of a Young Man* by Luca della Robbia (Hermitage inventory number: 3Ccэ-696, Berlin Sculpture Collection number: Inv. 2183), the marble *Bust of a Man (Portrait*

of a Florentine Man) by Rossellino (Hermitage inventory number: 3Cсэ-585, Berlin Sculpture Collection number: Inv. 84)³⁴, the high relief *Madonna and Child* by Andrea della Robbia (Hermitage inventory number: 3Cсэ-637, Berlin Sculpture Collection number: Inv. 4997)³⁵, the terracotta *Madonna and Child* by Donatello (Hermitage inventory number: 3Cсэ-647, Berlin Sculpture Collection number: Inv. 1940)³⁶.

All these sculptures were re-assembled by the above-mentioned restorer working from their pieces. The missing parts were reconstructed in plaster and tinted. One of the most serious problems encountered in the restoration process was that the sculptures' surface damaged by fire continued to crumble. To stop this, the surface of the burnt marble was impregnated with polybutylmethacrylate, a material widely used at that time by the Hermitage restorers which proved to be successful³⁷. For example, while restoring Rossellino's marble bust of a man «the head was put on an anchor, the joint tinted, the marble impregnated with polybutylmethacrylate»³⁸.

One can say that restoration carried out during that period was based on the principle of the least intervention on the sculpture. Indeed, restoration measures applied were limited to the necessary assembly of parts and reinforcement of the surface of the sculpture with a special chemical composition.

In 1955-1956 there were already three sculptors who worked on restoration of works from the Berlin Sculpture Collection: Pyotr Perov, Yuri Zhmaev and Boris Onkel. Boris Onkel was an employee of the Fine Art Restoration Studios in Moscow and participated in the restoration of several damaged sculptures in the Hermitage³⁹. According to the inventory records, in 1955-1956 another 35 artworks were restored. Among them were the high relief *Madonna and Child* (Hermitage inventory number: 3Cсэ-638, Berlin Sculpture Collection number: Inv. 170)⁴⁰ and the relief *Saint Verdiana*, both by the Della Robbia studio (Hermitage inventory number: 3Cсэ-672, Berlin Sculpture Collection number: Inv. 2850)⁴¹.

As highlighted above, some scholars maintain that the reasons behind the restoration were exclusively political and had the sole purpose to «prove the message that the USSR was rescuing the works of art from Germany»⁴². By studying the restoration history of the objects from the Berlin Sculpture Collection, however, one receives the impression that such statement is a considerable exaggeration. In 1952-1955, when artworks from the Sculpture Collection were undergoing restoration, no one thought that these objects could be returned to Germany. Moreover, according to a letter by the Hermitage director Mikhail Artamonov dated May 1955, the museum had no clear understanding of the government plans. The letter dates back to the time of the Warsaw Pact,

when the thought about the possible return of the artworks to Germany had just arisen. Mikhail Artamonov wrote: «the work with the special fund is an additional and extremely heavy burden. To plan and distribute the museum work, the museum administration must be aware at least of the immediate assumptions of the Government and Ministry regarding the special fund. Unfortunately, so far, we have not received any instructions with respect to the special fund, and the Hermitage Museum has to be guided by its own considerations»⁴³.

In 1957 it was made official that the works of art exported out of East Germany to the USSR as a result of the Second World War were expected to be returned to the GDR museums. From that moment on, a new stage of restoration began at the Hermitage, immediately preceding the transfer of the objects to the GDR. At this time, employees of the Central Fine Art Restoration Studios of Moscow joined the restorers who were already involved. During that period all remaining artworks of the Berlin Sculpture Collections were restored.

Konstantin Akinsha and Grigory Kozlov describe the restoration of the sculptures in the Hermitage in 1957-1958 as some kind of activity that created seemingly good condition of the artworks: «... it was decided to carry out all necessary works onsite. There was a barrack with a big bath in the Hermitage yard. All sculptures damaged by the explosion in the Friedrichshain tower were only washed and cleaned»⁴⁴. This statement seems rather strange, if one considers the information mentioned above about the works carried out even before 1957. It can be possible that the authors got hold of documents describing only the ultimate restoration stage, which consisted in a final cleaning. Records preserved in the Hermitage inventories confirm this theory. For example, the terracotta high relief *Madonna with a Child* by the Rossellino school (Hermitage inventory number: 3C-671) , which was broken into pieces, was restored in 1958. At first, the work on the relief was carried out by a Hermitage restorer; then, the Restoration Studios employees completed the task: «Sculptor Zhmaev on 20.03.1958 assembled the pieces and reconstructed the missing parts in the base of the sculpture. Employees of the Central Fine Art Restoration Studios on 13.04.1958 washed the surface, reinforced the gesso and tinted reconstructions and losses»⁴⁵. In addition to the broken and burnt sculptures from the destroyed bunker, during this period restorers also worked on those artworks which did not require serious restoration measures. In these cases, the Restoration Studios employees only «removed surface contamination»⁴⁶.

Perhaps, only this final restoration stage – when the sculptures were brought into a condition «necessary for transportation» – can be explained by political reasons. Some objects were selected to be displayed in an exhibition of artworks from GDR

museums and were subject to return to Germany; their good state may imply that restoration measures were only aimed to prepare them for the exhibition.

By 15 December 1958, the transfer of artworks from the Hermitage to GDR museums was completed. A total of 529 sculptures were transferred to Germany, including objects from the Berlin Sculpture Collection exported out of the Friedrichshain bunker. All objects in a condition suitable for transportation, which belonged to the museums of East Germany before the war, were transferred from the Hermitage to Germany. Only a few damaged objects and items with unclear prewar ownership history remained in the museum's funds.

After the publication in 2016 of an article by Vasily Rastorguev about the postwar fate of the Sculpture Collection, a myth has been established that the objects from the Sculpture Collection which remained at the Hermitage after 1958 were sanctioned for destruction under the order of a special commission. According to the author, «clearly, this fear-inducing formula was not applicable to works from the Berlin Sculpture Collection remaining in the Pushkin Museum after 1958, along with other trophy art items. No one was asking for their destruction»⁴⁷. This myth should be considered in greater detail, because it derives from regrettable mistakes in the understanding and subsequent interpretation of documents. The one from the Archive of the State Hermitage Museum which Rastorguev refers to was published in our collection of documents *The Displaced Art* (see Annex 1 to this article). This act was signed on 16 June 1957 (and not 1958, according to Rastorguev) after that a special commission – consisting of two officials (from the Ministry of Culture and from the administration of the Leningrad City Executive Committee), of the chief curator of the Pushkin State Museum of Fine Arts and of two Hermitage representatives – inspected the Hermitage storages for museum objects from Germany. The document's content has a recommendatory tone: «the commission recommends to carry out the following activities...»⁴⁸. It contains further propositions on restoration, documentation, dates for the transfer of objects, organization of an exhibition, and finally on non-transferable objects. The text stated verbatim about such objects: «the commission finds it impossible to transfer objects, which due to their condition lost their artistic and historical value. The objects selected by the Hermitage staff and checked by the commission should be examined and sanctioned for destruction by specially authorized representatives of the Ministry of Culture of the USSR (see Annex 2)»⁴⁹.

The statement of the commission about potential destruction of objects, indeed, raises a serious concern. However, the document only points to the need for a new examination to be conducted by representatives of the Ministry of Culture and never mentions that destruction of damaged objects has

taken place in the Hermitage. It should be emphasized that the objects to be «examined and sanctioned for destruction» are indicated in a certain *Annex 2* to the mentioned document. For some reasons Rastorguev removed from the quotation the reference to this annex, but it is this text that can shed some light on the imaginary destruction of objects in the Hermitage.

Along with several monuments of antiquity, ancient East and numismatics, the list in *Annex 2* to the abovementioned document included five sculptures only:

1. Inv. No.⁵⁰ 618 Fragment of a high relief. Madonna and Child, Italian work after an original by Rossellino, stucco;
 2. Inv. No. 639 Fragment of a statuette. Christ Child, after an original by Desiderio, plaster;
 3. Inv. No. 640 Fragment of a high relief. Madonna and Child, Italian work of the fifteenth century, plaster;
 4. Inv. No. 665 Fragment of an architectural arch. Plaster;
 5. Inv. No. 687 Fragment of a high relief. Madonna and Child, Italian work, stucco.
- All fragments are crumbled, and besides, cannot be identified⁵¹.

Examination of the Hermitage documents showed that the first three sculptures from this list were restored by 1958 and transferred to Germany. According to the Hermitage inventory, the high relief⁵² under inventory number 618 *Madonna and Child* was heavily damaged: many of its parts were missing, including the face of Madonna. «In 1955 sculptor Perov began: he combined separate parts and assembled on plaster on a marble slab. In 1958 Zhmaev and Osol finished the restoration of the relief» (fig. 1). The second high relief under inventory number 640 was restored «by sculptor Zhmaev in March of 1958: impregnation with a solution of polybutylmethacrylate, separate pieces assembled on plaster, missing parts reconstructed»⁵³ (fig. 2).

Both these artworks, as already mentioned, survived and were transferred to Germany in 1958. In 2015 Vasily Rastorguev could see them in *The Lost Museum* exhibition in Berlin where they were displayed with the inventory numbers given in the Berlin collection (Inv. 65 and Inv. 2281, respectively)⁵⁴. Interestingly, it is the restoration of these two artworks that was referred to by the curator of the Sculpture Collection, Neville Rowley: «The Soviets restored artworks in such a way that the war damages remained visible. This is particularly interesting, taking into account the self-consciousness of the Eastern regime, especially if we remember the first words of the GDR national anthem, *risen from ruins*. This was a political restoration»⁵⁵. Ironically enough, it was these two artworks that were restored and returned to Germany – despite, and not thanks to, politics and desire of authorities.

The fragment of a statuette under inventory number 639, the second listed in the *Annex 2*, was also transferred to Germany in 1958 (fig. 3). Today it is

stored in the funds of the Berlin Sculpture Collection under inventory number Inv. No. 1726. Information about its restoration in the Hermitage is unfortunately now lost.

The two remaining objects under the numbers Inv. No. 665 and 687 (figs. 4-5) from the list of objects allegedly earmarked for destruction are today preserved in the Hermitage funds. They were not returned to Germany because it was impossible to establish that they belonged to any German museum.

Therefore, all sculptures indicated in the document that Vasily Rastorguev quoted do exist – three of them are preserved in the Berlin Sculpture Collection and two in the State Hermitage Museum. Not a single object from this list has been destroyed, despite the commission's recommendation. It has to be said that no other artwork from the German museums has ever been destroyed in the Hermitage. In this regard, we would like to appeal to the researchers to demonstrate in the future a more thoughtful approach to the sources and caution in the wording.

Translated from Russian by Olga Luzin.

- 1 I. Kühnel-Kunze, *Bergung – Evakuierung – Rückführung. Die Berliner Museen in den Jahren 1939-1959*, West Berlin, 1984 («Jahrbuch Preußischer Kulturbesitz», Sonderband 2); G. Schade, *Die Berliner Museuminsel. Zerstörung, Rettung, Wiederaufbau*, Ost Berlin, 1986; *Staatliche Museen zu Berlin. Dokumentation der Verluste. Skulpturensammlung, 7. Skulpturen, Möbel*, ed. by L. Lambacher, Berlin, 2006.
- 2 *Das verschwundene Museum. Die Verluste der Berliner Gemälde- und Skulpturensammlungen 70 Jahre nach Kriegsende*, exhibition catalogue (Berlin, Bode-Museum, 19 March – 27 September 2015), ed. by J. Chapuis, S. Kemperdick, Petersberg, 2015; J. Chapuis, *Donatello and Renaissance Sculpture – A Chronology*, in «Jahrbuch Preußischer Kulturbesitz», 51, 2015, pp. 131-139; N. Rowley, *Donatello Forgotten and Rediscovered. On Five Works of Art Formerly in the Berlin Museums*, *ivi*, pp. 141-163; V. Rastorguev, *From a Russian Perspective. Notes on the History of the Italian Sculptures from the Berlin Museums in the Custody of the Pushkin State Museum of Fine Arts, Moscow, 1945-2015*, *ivi*, pp. 165-187.
- 3 O. Kümmel, *Bericht über die von den Staatlichen Museen Berlin getroffenen Maßnahmen zum Schutze gegen Kriegsschäden*, in *Staatliche Museen zu Berlin. Dokumentation der Verluste, 5,1. Antikensammlung: Skulpturen, Vasen, Elfenbein und Knochen, Goldschmuck, Gemmen und Kameen*, ed. by M. Miller, Berlin, 2005, p. 16.
- 4 *Ibidem*, p. 18.
- 5 Their evidences about the events in the bunker were recorded by representatives of the allies, the record is kept in the USA and in the Central Archive of the Berlin State Museums in the file of documents related to the *Russian Kommandatura*.
- 6 Published in *The State Hermitage Museum. The Displaced Art. 1945–1958: Archival documents*, ed. by A. Aponasenko, St. Petersburg, 2014, pp. 164-168, docs. 17-19.

- 7 Central Archive of the Berlin Museums: SMB-ZA. IIA/GD 0034 Russische Kommission. 1945-1946, p. 5.
- 8 *Ivi*, pp. 3-4.
- 9 Kümmel, *Bericht*, cit., p. 18.
- 10 Central Archive of the Berlin Museums: SMB-ZA. IIA/GD 0034 Russische Kommission. 1945-1946, p. 4.
- 11 Russian State Archive of Literature and Art. Fund 962. Inventory 6. File 1357. Sheet 267. Published in *The State Hermitage Museum*, cit., p. 154, doc. 14.
- 12 Kühnel-Kunze, *Bergung*, cit., p. 61; Schade, *Die Berliner Museuminsel*, cit., p. 35.
- 13 Registrar Department of the State Hermitage Museum. Inventory 1. File 13. Sheet 2. Published in *The State Hermitage Museum*, cit., p. 309, doc. 73.
- 14 Schade, *Die Berliner Museuminsel*, cit., pp. 36-37.
- 15 Russian State Archive of Literature and Art. Fund 962. Inventory 6. File 1357. Sheet 268. Published in *The State Hermitage Museum*, cit., p. 155, doc. 14.
- 16 Central Archive of the Berlin Museums: SMB-ZA. GD 0046. S.226r.
- 17 This order is mentioned in the report of the head of the Soviet trophy brigade in Berlin. Published in *The State Hermitage Museum*, cit., p. 155, doc. 14.
- 18 State Archive of the Russian Federation. Fund P-7021. Inventory 121. File 17. Sheet 145.
- 19 Russian State Archive of Literature and Art. Fund 962. Inventory 6. File 1357. Sheet 59. Published in *The State Hermitage Museum*, cit., p. 166, doc. 18.
- 20 *Ivi*, sheet 25. Published in *The State Hermitage Museum*, cit p. 164, doc. 17.
- 21 *Ivi*, sheet 84. Published in *The State Hermitage Museum*, cit., p. 168, doc. 19.
- 22 *Ivi*, sheet 26. Published in *The State Hermitage Museum*, cit., p. 164, doc. 17.
- 23 Russian State Archive of Literature and Art. Fund 962. Inventory 3. File 1513. Sheet 148.
- 24 Archive of the State Hermitage Museum. Fund 1. Inventory 5. File 3190. Sheet 48.
- 25 Registrar Department of the State Hermitage Museum. Inventory 1. File TФ-60. Sheet 1. Published in *The State Hermitage Museum*, cit., p. 209, doc. 37.
- 26 Registrar Department of the State Hermitage Museum. Inventory 1. File TФ-61. Sheet 16, 34.
- 27 K. Akinscha, G. Koslov, C. Toussaint, *Operation Beutekunst: die Verlagerung deutscher Kulturgüter in die Sowjetunion nach 1945*, Nürnberg, 1995, p. 46.
- 28 V. Rastorguev, *From a Russian Perspective. Notes on the History of the Italian Sculptures from the Berlin Museums in the Custody of the Pushkin State Museum of Fine Arts, Moscow, 1945-2015*, in «Jahrbuch Preussischer Kulturbesitz», 51, 2015, pp. 164-187, rif. p. 174.
- 29 Registrar Department of the State Hermitage Museum. Inventory 1. File 7/1. p. 12. Sheet 36. Published in *The State Hermitage Museum*, cit., p. 260, doc. 62. The collection of artworks taken out of Germany after the war had a number of names in the Hermitage documents: Trophy Fund, Temporary Fund and Special Fund. All three names were used simultaneously (from 1945 to 1958) and referred to the museum objects received as a result of the Second World War. The name used most often was Special Fund (*Spezfond*), because it indicated peculiar storage conditions related first of all to the impossibility to show the objects in the museum's display and restricted access to the storage rooms. The name Temporary Fund

referred to the fact that under the conditions of the “compensatory restitution” elaborated by the government (the Grabar’s Commission) artworks from Germany were supposed to be distributed in the future among museums of the USSR worst hit during the war years (GARF. Fund R-7021. File 17. Sheets 103, 145). Besides, the same fund, in addition to the objects from German museums, contained pieces from the collections of Soviet museums taken by the Germans from the occupied territories of the USSR and returned together with the “trophy” artworks. Such objects, after their prewar ownership had been identified, were transferred by the Hermitage to their owners (Registrar Department, the Hermitage Museum. Inventory 1. File 7/1. Sheets 29-30). From 1955, when the Soviet government announced the upcoming transfer of museum objects to GDR, the name Temporary Fund took on an additional meaning and came into use as a reference to the museum objects stored in the Hermitage before their return to GDR.

- 30 S.L. Petrova, *Laboratory for Scientific Restoration of Sculpture and Coloured Stone, in Restoration in the Hermitage. Through the Prism of Time*, St. Petersburg, 2014, pp. 149-151.
- 31 Registrar Department of the State Hermitage Museum. Inventory 1. File 22. Sheet 300.
- 32 Inventory Book of Special Fund 3C. No. 1/spec. from 22.02.1950. Sheet 283.
- 33 *Ivi*, sheet 228.
- 34 *Ivi*, sheet 36.
- 35 *Ivi*, sheet 323.
- 36 *Ivi*, sheet 55.
- 37 P. Kostrov, *Restoration of Two Fayum Portraits*, in «Communications of the State Hermitage Museum», 10, 1956, pp. 58-61.
- 38 Inventory Book of Special Fund 3C. No. 1/spec. from 22.02.1950. Sheet 234.
- 39 From 1946 to 1980 Boris Anatolyevich Onkel (1920-1993) worked as an artist-restorer with a higher qualification category at the Department of Applied Art of the All-Russian Scientific and Artistic Restoration Centre. He participated in restoration works on monuments made of marble, terracotta and majolica and damaged during the war (housed at the Pushkin State Museum of Fine Arts and the State Hermitage Museum, as well as several German museums, including Dresden Gallery). One of his most famous works was the restoration of the bas-relief *Madonna and Child* by Donatello at the Pushkin State Museum of Fine Arts. See *Revived Masterpieces of the Russian North: Study and Restoration of the Works of Artistic Culture in the Vologda Region*, Moscow, 1998, p. 155.
- 40 Registrar Department of the State Hermitage Museum. Inventory 1. File 22. Sheet 329.
- 41 *Ivi*, sheet 332.
- 42 Akinscha, Koslov, Toussaint, *Operation Beutekunst*, cit., p. 46.
- 43 Registrar Department of the State Hermitage Museum. Inventory 1. File 7/1. Sheet 39. Aponasenko, *The State Hermitage Museum*, cit., p. 264.
- 44 Akinscha, Koslov, Toussaint, *Operation Beutekunst*, cit., p. 46.
- 45 Inventory Book of Special Fund 3C. No. 1/spec. from 22.02.1950. Sheet 270.
- 46 *Ivi*, sheet 13
- 47 Rastorguev, *From a Russian Perspective*, cit., p. 177.
- 48 Aponasenko, *The State Hermitage Museum*, cit., p. 314.

- 49 *Ivi*, p. 317.
- 50 "Inv. No." here refers to the numbers of the State Hermitage Museum.
- 51 Aponasenko, *The State Hermitage Museum*, cit., p. 319.
- 52 Inventory Book of Special Fund 3C. No. 1/spec. from 22.02.1950. Sheet 250.
- 53 *Ivi*, sheet 259.
- 54 *Das verschwundene Museum*, cit., p. 94, fig. 96.
- 55 *Ibidem*.

Appendix

Annex 1

Minutes of the Final Sitting of the Commission on Inspection of the Storage of the Special Fund in the Museums of the City of Leningrad

Leningrad

16 June 1957

The Commission appointed by the Directive of the Ministry of Culture of the USSR No. 44 from 7 June 1957 worked with the following membership:

1. Guber A.A.
2. Karpovich I.D. (instead of Kolobashkin V.A., Head of the Culture Directorate, Executive Committee of the City Soviet of People's Deputies of Leningrad)
3. Kiparisov V.P.
4. Levinson-Lessing V.F.
5. Chervyakov A.F. (instead of Ignatyeva V.N., Deputy Head of the Museum Directorate, Ministry of Culture of the RSFSR)

The Commission surveyed in the State Hermitage, in the Pavlovsk Palace and in the Chinese Palace-Museum of the City of Lomonosov the rooms designated for storage of the monuments of the Special Fund and inspected registrar documentation and the condition of the exhibits.

All rooms have been deemed compliant with the requirements of storage of museum valuables.

All exhibits (except for numismatic objects, archival records and a part of library holdings registered in the inventories) have been registered in the inventory books: in the State Hermitage in special inventories, in the repository of the City of Pavlovsk in the main inventory.

In the course of the inspection of the storage rooms the commission requested particular exhibits from the inventories, which were immediately shown by the curators.

Information sheets specifying the number of exhibits of the Special Fund are attached (see Appendix No. 1).

Among museum valuables stored in the State Hermitage are a number of objects that have lost all their artistic value. All of them are registered in the inventory books and have corresponding record Nos. (Appendix No. 2).

The Commission recommends taking the following measures on preparation and transfer of the exhibits to GDR.

I. Regarding the restoration.

Restoration should be restricted to the measures needed to bring the objects to a condition that allows their transportation. With respect to the work accomplished so far, the following number of objects are subject to restoration:

1. Paintings	500
2. Prints and drawings (mostly cleaning)	20000
3. Sculptures	100
4. Textiles (mostly cleaning)	200
5. Furniture	80
6. Arms and armor	1800
7. Applied art	400
Total	23080

On the assumption that all restoration works should be finished by 1 January 1958, it is necessary to:

1. Provide additional restorers for prints and paintings (in addition to the presently working restorers of the State Hermitage), which has been preliminary agreed and directed by the Main Fine Arts Directorate.
2. Allocate a non-salaried wages fund in the amount of 52500 rubles for the restoration of arms (rust removal).
3. Allocate 4500 rubles for the payment to cabinet makers (under the agreement with the Art Foundation) to repair the most serious defects of the furniture.
4. Reinforce Asian frescoes on loess only in the areas of blistering and peeling (by efforts of the restorers of the State Hermitage).
5. Burnt marbles from the bunker, crumbling and flaking, should not be restored until the discussion of this issue with the representatives of GDR. It is fundamentally possible to impregnate these monuments with synthetic resins, which will take a long time (up to one year) and require special equipment. In their present condition these fragments cannot be transported. It is possible to pour them with paraffin or plaster for transportation, with the view to carry out proper restoration later. This question is to be agreed upon with the GDR experts.

II. Regarding the documentation.

All transfer documents should be made on the basis of inventories, where all objects to be transferred should be specified singularly. The transfer inventories should have the following fields:

- Sequential No.
- Inventory No. of the museum
- Artist or time
- Title of the exhibit
- Material and technique
- Size
- No. and code of the museum in GDR
- Condition
- Notes

The inventories should be made in five copies (two for governmental acts, one working copy for each expert commission of the receiving and transferring parties, one for museum records).

It should be possible to use group records in some cases (for example, for bound albums of drawings or prints, or for homogeneous and mass archaeological material) with an indication of the number of objects and their inventory Nos. in the transfer inventory.

A transfer inventory for numismatic collections is allowed for the collections with the following data:

A) the numismatic collection of the Berlin Museum should be transferred according to the inventory by means of separate plates with the following information: title of the numismatic plate (for example, Coins of Brandenburg 18th century) and the number of copper, silver and gold coins (separately).

B) the Reichsbank numismatic collection should be transferred in a similar way, that is, by means of separate plates, with the same parameters.

The Commission considers it necessary to draw attention to the fact that the Reichsbank Collection contains a collection of gold coins from Czechoslovakia evidently seized by the Hitler's forces during the occupation of this country by fascist Germany, which is in some cases confirmed by the documents preserved together with the collection. Apparently the same applies to at least some coins from Russia, Poland etc., referred to as "The Eastern Area" in the data accompanying the plates.

C) the study collection of Leipzig University consisting both of originals and casts and finally completely mixed up during the transportation, should be transferred with a mere general indication of the number of items, because even a preliminary

sorting of this material will require years of work of qualified specialists.

The Commission considers it necessary to draw attention to the fact that somebody had taken gold out of the collection of Leipzig University (before it came to the Hermitage), because there remained only some antique gold coins; apparently there had been gold coins also in other parts of the collection.

It is assumed that apart from the inventories as the main transfer documentation, special passports will be issued for the especially valuable artworks and the artworks that have required extensive and complex restoration, with indication of their condition upon the receipt, carried out restoration works and condition at the moment of transfer.

Besides, it is assumed that there will be some technical documents: inventories of crates, inventories of trucks and inventories of wagons.

All inventories, passports and other documents are made in Russian language only and signed by representatives of the transferring and receiving parties.

The forms of the supplementary transfer documents agreed with the Commission are attached (Appendix No. 3).

The Commission also considers it possible to suggest the following:

a) promptly review and approve the suggested forms of transfer documentation and send them as binding to all museums and institutions which keep the cultural valuables subject to return to GDR;

b) develop a short instruction on filling out of this documentation with regard to the types and methods of encoding for inventories, crates and so on, universal for the entire Soviet Union;

c) oblige the museums and institutions, including those not under the authority of the Ministry of Culture of the USSR, which will be transferring cultural valuables not directly but through the agency of the State Hermitage in Leningrad, the Pushkin State Museum of Fine Arts in Moscow and the Museum of Western and Eastern Art in Kiev, to accompany them with documentation in the prescribed form and transfer them packaged.

III. Regarding the dates of the transfer.

It is essential to have six months from the date of publication of the decision of the Government of the USSR to transfer cultural valuables to GDR, to complete the necessary restoration works and make transfer inventories.

It is suggested to make the transfer in several steps beginning from January 1958. It is advisable to transfer antique sculptures in the first place since there are comparatively few such objects, but they are large-sized and this will clear the needed operations area.

IV. Regarding the organization of an exhibition.

If an exhibition of the best artworks to be transferred is considered desirable, by the example of the transfer of paintings of the Dresden Gallery and art valuables from the Polish People's Republic, it is advisable to organize it in two (or more) steps, in connection with the specified priority of transfers.

For the exhibition it will be necessary to bring the artworks in the exhibition condition.

- Paintings, about 300
- Sculptures 30
- Miscellaneous 200

Organization of exhibitions inevitably leads to additional expenditures for which specific budgets should be developed.

V. Regarding the objects that are not subject to the transfer.

The Commission considers it impossible to transfer:

A) Objects that due to their condition lost their artistic and historical importance.

The objects selected by the Hermitage employees and checked by the Commission should be examined and sanctioned for destruction by specially assigned for this purpose representatives of the Ministry of Culture of the USSR (see Appendix No. 2).

B) Objects from private collections, because the names of the owners are in most cases unknown, and even if they are known, there is no information regarding their place of residence and their relation to the Soviet Union. It is also unknown whether these collections are preserved in the USSR in full or partially.

To private collections belong the exhibits carrying a label or an inscription "Property of the Führer" as well. They too are not subject to the transfer, because Hitler's collections have been formed in different ways including absolutely illegal ones and contain objects from Holland, Czechoslovakia and other countries.

C) Objects of unclear provenance, because among them there can be objects that are property of Poland, Holland etc. For example, one painting found in Pavlovsk belongs to the Pushkin State Museum of Fine Arts (inv. No. 185, Carlo Dolci, "St. Casimir"; see Appendix No. 4).

D) Books, except for the rare old editions as well as the books having an inherent artistic value (the so called "books with prints").

E) Numismatic objects received from the State Precious Metals and Gems Repository, due to their unclear provenance, as well as objects received from the Raznoexport (151 items), due to the full absence in them of any artistic or material value.

F) 29 porcelain groups in the City of Lomonosov, because these are present-day copies modeled after old forms at the Meissen Factory and intended for the Sliding Hill Pavilion to replace the lost ones. The originals had been commissioned by the Russian Government in the 18th century and made at the same Meissen Factory, where these forms are being kept to the present day (see Appendix No. 5).

VI. Regarding the organization of preliminary works.

The considerations submitted by the State Hermitage to the Ministry of Culture of the USSR regarding the organization of works to prepare the transfer include:

1. Restoration.
2. Documentation issues.
3. Hiring of temporary labor.
4. Budget.

The Commission considers it necessary to promptly scrutinize and approve these considerations and allocate the corresponding money and funds.

(Signatures of the Commission members)

Annex 2

The State Hermitage.
List of Museum Objects from the Temporary Storage Fund (GDR),
Not Subject to the Transfer Due to Their Condition

I. Western European Sculptureⁱ.

1. Inv. No. 618	Fragment of high relief	Madonna with Child, Italian work after original by Rossellino, stucco.
2. Inv. No. 639	Fragment of statuette	Christ Child, after original by Desiderio, plaster.
3. Inv. No. 640	Fragment of high relief	Madonna with Child, Italian work of the 15th century, plaster.
4. Inv. No. 665	Fragment of architectural arch	Plaster.
5. Inv. No. 687	Fragment of high relief	Madonna with Child, Italian work, stucco.

All fragments have crumbled, and besides, cannot be identified.

II. Monuments of antique artⁱⁱ.

6. Inv. No. 863	Etruscan urn in the form of a box of soft limestone, in small shatters.
7. Inv. No. 864	Etruscan urn in the form of a box without a cover of soft limestone, in small shatters.
8. Inv. No. 865	Cover of an Etruscan urn of soft limestone, in small shatters.
9. Inv. No. 915	Bottom part of an Etruscan urn of soft limestone, in shatters.
10. Inv. No. 1123	Etruscan urn-sarcophagus of soft limestone, in small shatters.
11. Inv. No. 1717	Alabaster bowl, in shatters.
12. Inv. No. 1718	Cover from a bowl of alabaster, in shatters.

13. Inv. No. 1721	Alabaster cover, in shatters.
14. Inv. No. 1782	Mosaic, small shatters.
15. Inv. No. 1981	Etruscan urn in the form of a box of soft limestone, in 36 small shatters.
16. Inv. No. 1354	Sitting figure without head of soft limestone, in shatters.

III. Ancient Eastⁱⁱⁱ.

17. Inv. No. БП 5978	Ethiopian relief (King and the God Anubis). Sandstone. Crumbles due to its location in a damp room before its receipt into the Hermitage. Restoration is impossible.
18. Inv. No. БП 6985	Small pyramid with a hieroglyphic inscription. Sandstone. Crumbles due to its location in a damp room before its receipt into the Hermitage. Restoration is impossible.

IV. Monuments of Chinese art^{iv}.

19.	24 (twenty-four) painting scrolls, ink on paper. Burnt while stored in the bunker. Restoration is impossible.
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V. Xinjiang^v.

20.	Inv. No.	БД 853 БД 878-887 БД 889-895 БД 866 БД 888	Fragments of mural painting. Broken into pieces before their receipt into the Hermitage, crumble. Restoration is impossible*.
21.	Inv. No.	БД 529	Painting on fabric, decomposed, torn and dirty. Received in this condition.

VI. Mongolia^{vi}.

22.	Inv. No.	БД 157-323 БД 341-520	Bronze damaged statues from the bunker, heavily burnt. Restoration is impossible.
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VII. Numismatics^{vii}.

23.	Numismatic material received from the Raznoexport – 151 items. Random items with no museum or material value.
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Total 561 (five hundred sixty-one) inventory items.

Deputy Director of the State Hermitage for Record Keeping and Storage
(V.P. Kiparisov)

16.06.1957

Annex 3

Information Sheet
on Museum Objects Stored in the State Hermitage
with Unidentified Ownership to Particular Museums or Private Persons from GDR

1.	Paintings.....	-
2.	Drawings.....	1103
3.	Prints.....	7639
4.	Sculptures.....	397
5.	Objects of antique art (pottery).....	1502
6.	Objects of the Art of the Ancient East.....	1352
7.	Arms and armor.....	3377
8.	Numismatics.....	1538
9.	Xylographic boards.....	1152
10.	Objects of applied art.....	6654
11.	Miscellaneous supplementary material.....	923

25637

Deputy Director of the State Hermitage for Record Keeping and Storage
(V.P. Kiparisov)

16 June 1957

Registrar Department of the State Hermitage. Inventory 1. File 10/1.
Sheets 54-64.

- i Inv. nos. 618, 639 and 640 were restored at the Hermitage in 1957-1958 and transferred to GDR (Registrar Department of the State Hermitage. Fund 1. Act No. 63 of transfer of museum objects to GDR from 15.12.1958. List 3C-4. P.11. List 3C-5. P.1). Objects under inv. nos. 665 and 687 remained in the funds of the State Hermitage where they are stored at present.
- ii All indicated here objects of antique art were preserved, restored at the State Hermitage in 1957-1958 and transferred to GDR in 1958 (Registrar Department of the State Hermitage. Fund 1. Act No. 63 of transfer of museum objects to GDR from 15.12.1958. List A-1. Pp. 67, 72; List A-2. Pp. 12, 71, 72, 78, 95, 34).
- iii All indicated here objects of ancient East art were preserved, restored at the State Hermitage in 1957-1958 and transferred to GDR in 1958 (Registrar Department of the State Hermitage. Fund 1. Act No. 63 of transfer of museum objects to GDR from 15.12.1958. List B-11. Pp. 20, 49).
- iv 24 painting scrolls are currently stored in the funds of the State Hermitage.
- v All indicated in the document fragments of mural paintings were restored at the State

Hermitage in the 2000s. A part of them was displayed in the exhibition *The Caves of a Thousand Buddhas. Russian Expeditions on the Silk Road: To the 190th Anniversary of the Asian Museum* and published (see: *The Caves of a Thousand Buddhas. Russian Expeditions on the Silk Road: To the 190th Anniversary of the Asian Museum*, exh. cat. [St Petersburg, State Hermitage Museum, 2008-2009], St. Petersburg, 2008, p. 443). The entire collection of mural paintings can be seen at present in the permanent exhibition at the Staraya Derevnya Restoration and Storage Centre of the State Hermitage.

- vi The lamaist statues indicated in the document are currently stored in the funds of the State Hermitage.
- vii The indicated numismatic objects are currently stored in the funds of the State Hermitage.



Fig. 1a: Italian sculptor, high relief with Madonna and Child, after an original by Rossellino, Inv. No. 618 (before restoration at the Hermitage). Today Sculpture Collection of the Berlin State Museums (transferred in 1958). Photo: Archive of the Registrar Department of the State Hermitage Museum.



Fig. 1b: Italian sculptor, high relief with Madonna and Child, after an original by Rossellino, Inv. No. 618 (after restoration at the Hermitage). Today Sculpture Collection of the Berlin State Museums (transferred in 1958). Photo: Archive of the Registrar Department of the State Hermitage Museum.

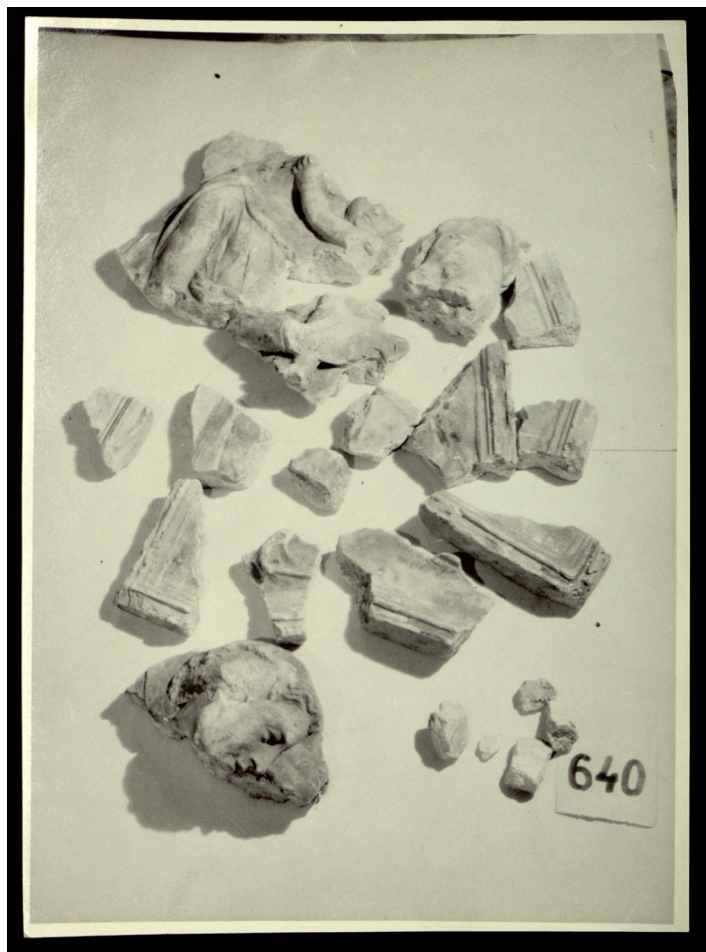


Fig. 2a: Italian sculptor, high relief with Madonna and Child, fifteenth century, Inv. No. 640 (before restoration at the Hermitage). Today Berlin State Museums, Sculpture Collection of the Berlin State Museums (transferred in 1958).
Photo: Archive of the Registrar Department of the State Hermitage Museum.



Fig. 2b: Italian sculptor, high relief with Madonna and Child, fifteenth century, Inv. No. 640 (after restoration at the Hermitage). Today Berlin State Museums, Sculpture Collection of the Berlin State Museums (transferred in 1958).
Photo: Archive of the Registrar Department of the State Hermitage Museum.

СПИСОК № 80-Б
Скульптуры, передаваемой Германской Демократической Республике
Государственным Эрмитажем

№ п.п.	Учтенная в Государственном Эрмитаже	Художник / скульптор или эпоха	Наименование или краткое описание предмета	Материал и техника	Размер в см.	№ п/р и № музея ГДР	Сохранность	Примечание
1	2	3	4	5	6	7	8	9
1	80-613	А. Хильдебрандт	Спящая девушка	Скульпт., мрамор	выс. 104см.	Берлин, Национальная галерея	Слегка повреждена поверхность	30-171
2	80-606	Х. Раух	Психея	"	выс. 116см.	"	Оббиты края, повреждена поверхность	30-172
3	80-666	А. ди Камбиз	Успение мадонны	Фрагмент фрески		Государств. музей 7 б. Кайзер-фридрих музей № 1803	См. паспорт	30-169
4	80-721а	Б. Беллиано	Мадонна с младенцем	Фрагмент фрески - голова мадонны, терракота.	выс. 23см.	" № 1760	Сильно поврежден, оббит нос, оббиты края, повреждена поверхность	30-170
5	80-657	К. Мональди	Отдых на пути в Египет.	Фрагмент фрески - голова мадонны, терракота.	выс. 8см.	" № 7353		
6	80-639	С оригинала Дезидеро да Сеттиньяно.	Благословляющий младенец Христос.	Фрагмент скульптуры. Стукко.	выс. 31см.	" № 1726.	Отсутствуют руки и нижняя часть торса с ногами. Голова оббиты, губские трещины. Поверхность повреждена и осыпается.	

С Д А Л Я: *И. В. Козлов*
И. В. Козлов

ПРИЯЛИ: *И. В. Козлов*
И. В. Козлов

Сп. Б. экз. мав. Кудряшова № 24 XI 1968г. Г. Ленинград

Fig. 3: List of objects to be transferred to Germany, 1958.
Photo: Archive of the Registrar Department of the State Hermitage Museum.



Fig. 4: Fragments of an architectural arch,
Inv. No. 665. Present condition.
Photo: The State Hermitage Museum, Inna Regentova.



Fig. 5: Fragment of a high relief with Madonna and Child,
Inv. No. 687. Present condition.
Photo: The State Hermitage Museum, Olga Lapenkova.