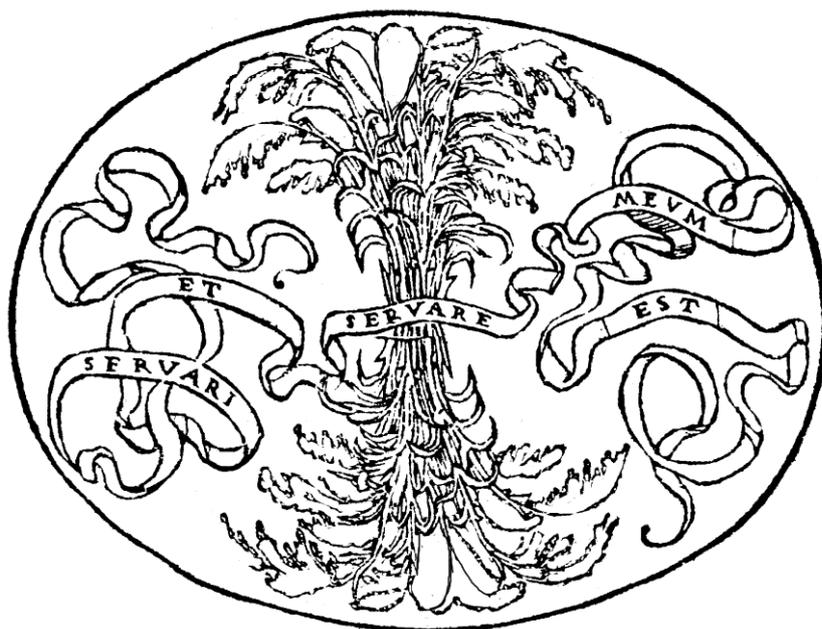


STUDI  
DI  
**MEMOFONTE**

*Rivista on-line semestrale*

Numero 22/2019



FONDAZIONE MEMOFONTE

*Studio per l'elaborazione informatica delle fonti storico-artistiche*

[www.memofonte.it](http://www.memofonte.it)

## COMITATO REDAZIONALE

*Proprietario*

Fondazione Memofonte onlus

*Fondatrice*

Paola Barocchi

*Direzione scientifica*

Donata Levi

*Comitato scientifico*

Francesco Caglioti, Barbara Cinelli, Flavio Fergonzi, Margaret Haines,  
Donata Levi, Nicoletta Maraschio, Carmelo Occhipinti

*Cura scientifica*

Daria Brasca, Christian Fuhrmeister, Emanuele Pellegrini

*Cura redazionale*

Martina Nastasi, Laurence Connell

*Segreteria di redazione*

Fondazione Memofonte onlus, via de' Coverelli 2/4, 50125 Firenze

[info@memofonte.it](mailto:info@memofonte.it)

ISSN 2038-0488

## INDICE

### *The Transfer of Jewish-owned Cultural Objects in the Alpe Adria Region*

DARIA BRASCA, CHRISTIAN FUHRMEISTER, EMANUELE PELLEGRINI Introduction	p. 1
VICTORIA REED Museum Acquisitions in the Era of the Washington Principles: Porcelain from the Emma Budge Estate	p. 9
GISÈLE LÉVY Looting Jewish Heritage in the Alpe Adria Region. Findings from the Union of the Italian Jewish Communities (UCEI) Historical Archives	p. 28
IVA PASINI TRŽEC Contentious Musealisation Process(es) of Jewish Art Collections in Croatia	p. 41
DARIJA ALUJEVIĆ Jewish-owned Art Collections in Zagreb: The Destiny of the Robert Deutsch Maceljiski Collection	p. 50
ANTONIJA MLIKOTA The Destiny of the Tilla Durieux Collection after its Transfer from Berlin to Zagreb	p. 64
DARIA BRASCA The Dispossession of Italian Jews: the Fate of Cultural Property in the Alpe Adria Region during Second World War	p. 79
CAMILLA DA DALT The Case of Morpurgo De Nilma's Art Collection in Trieste: from a Jewish Legacy to a 'German Donation'	p. 107
CRISTINA CUDICIO The Dissolution of a Jewish Collection: the Pincherle Family in Trieste	p. 123
ELENA FRANCHI «The Chair with the Green Back and Yellow Flowers». Furniture and other Property belonging to Jewish Families in Trieste during Second World War: the Frigessi Affair	p. 138
GABRIELE ANDERL, ANNELIESE SCHALLMEINER Sequestered/Confiscated Assets in Trieste: A List of Austrian Jewish Owners in Viennese Archives. A Workshop Report	p. 147

- IRENE BOLZON, FABIO VERARDO  
Postwar Trials in Trieste: Collaboration and Crimes against Jewish  
property during the German Occupation p. 163
- ANTONIA BARTOLI  
Flagging a Red Flag: Contextualizing the Activities of Alessandro Morandotti  
between 1939 and 1945 in Light of the Art Looting Investigation Unit Report  
(1946-1947) p. 174
- FRANCESCA COCCOLO  
Rodolfo Siviero between Fascism and the Cold War: Negotiating Art  
Restitution and 'Exceptional Returns' to Italy after Second World War p. 198
- CATERINA ZARU  
The *Affaire Ventura*. Antiquarians and Collaborators during and after  
the Second World War p. 210

## THE DISSOLUTION OF A JEWISH COLLECTION: THE PINCHERLE FAMILY IN TRIESTE

My research tries to reconstruct the fate of the Pincherle's family, a Jewish family living in Trieste, during the National Socialist domination of the Friuli Venezia Giulia region in the so-called *Operationszone Adriatisches Küstenland*, between 1943 and 1945.

The Germans came into the city in September 1943 and they immediately ordered the seizure of all Jewish properties, following a fixed procedure that had already been adopted in the Reich. This deeply affected also the Pincherle family: the two brothers Bruno (1903-1968), a doctor and an active anti-fascist, and Gino Pincherle (1905-1983), a lawyer, endured the seizure of their immovable properties, movable goods and bank accounts.

After the armistice in September 1943, the region came under the dominion of the Germans, who called it *Operationszone Adriatisches Küstenland*, the Adriatic Coast Area Operations Zone, referred to using the acronym OZAK<sup>1</sup>. It included the areas of Trieste, Udine, Gorizia, Pola, Rijeka (called Fiume at the time) and Ljubljana. Adolf Hitler decided to control the area through a Supreme Commissioner, Friedrich Rainer (1903-1947), who had previously been the *Gauleiter* of the Austrian region of Carinthia<sup>2</sup>. Odilo Globočnik (1904-1945) was designated as the *Höherer SS- und Polizei-Führer*. Born in Trieste, Globočnik had worked with Rainer in Carinthia before working for a short period as *Gauleiter* in Vienna. He was involved in the *Aktion Reinhardt*, the organization responsible for the extermination of the Jews in the Polish cities of Warsaw, Lublin, Krakow and Lvov<sup>3</sup>.

In the OZAK the National Socialists had the support of the *Slovenischer Landschutz*, the Slovenian collaborating military force. Friedrich Rainer created this force in December 1943 with the primary purpose of maintaining order in the OZAK. The members of these military forces were also commonly known as *Domobranzi*, because they were part of the *Slovensko Domobranstvo*. The commander was the colonel Anton Kokalj (1892-1945)<sup>4</sup>, a relevant figure for my case study because Pincherle's villa became his office/house during the occupation.

The Germans also ordered the replacement of Italian political and administrative staff with people that were loyal to the Reich: for example, the fascist Bruno Coceani (1893-1978) was nominated as prefect, while another fascist, Cesare Pagnini (1899-1989), played the role of mayor (*podestà*)<sup>5</sup>.

The occupiers began a process of self-legitimation and persuasion through the press: in fact, they took control of «Il Piccolo», the most important newspaper in the region at that time. Moreover, they created their own newspaper, the «Deutsche Adria Zeitung»: It was published from the 14<sup>th</sup> of January 1944 until the end of the conflict. It was written in German and its main goal – as recalled by the prefect Bruno Coceani after the war – was to underline the cultural differences between the population in the region and the rest of Italy, with the aim of arousing a sort of attachment to the German culture and to the Reich<sup>6</sup>.

---

<sup>1</sup> In the same period the Nazis also occupied a western region of northern Italy, which was called *Operationszone Alpenvorland*, also known as OZAV. It included the provinces of Trento, Bolzano and Belluno. Its Supreme Commissioner was Franz Hofer, who had already been the *Gauleiter* of Tirol. DI GIUSTO 2005, pp. 57-61, 173.

<sup>2</sup> *Ivi*, p. 61.

<sup>3</sup> LIUZZI 2014, pp. 73-77.

<sup>4</sup> COLJA 1994, pp. 124-126.

<sup>5</sup> MOEHRLE 2014, pp. 314-329.

<sup>6</sup> COCEANI 2010, p. 67. «Venne ad aggravare il disagio della Prefettura la pubblicazione di un quotidiano tedesco [...] diffuso in tutto il Litorale Adriatico, stampato su quattro pagine, con un ricco notiziario e servito da valenti collaboratori le cui intenzioni si fecero in ogni numero più manifeste: creare un clima favorevole al distacco spirituale della Venezia Giulia dall'Italia cercando di suscitare nella popolazione una nostalgia per l'Austria, ma esse non raggiunsero nessun risultato».

The Pincherle family had been living in the region since the XVII century. Bruno and Gino's father, Emilio Pincherle (1876-1930), was a lawyer and was probably of Ashkenazi origin. This might explain the possible origin of the surname: 'Pincherle' could have been the equivalent term, in Yiddish, of the German word *Hausierer*, the Jewish peddler who carried his merchandise on his shoulders. The mother, Irene Farchi (1882-1946), was probably of Sephardi origin and her family arrived in Trieste during the XIX century from Turkey.

The family was involved in the assimilation process of Jewish communities during the XIX century: it was a liberal family, and this could have influenced the political ideas of the two brothers, which became especially evident after the war. In Trieste, Bruno (1903-1968) and Gino (1905-1983) spent their first years in tranquility, along with their sister Alice, leading a comfortable life in a villa that was built in the XIX century on Via Giulia n. 55. Bruno's interest in books also began here: he often visited the antiquarian bookshop in Via San Nicolò, where the writer Umberto Saba also worked. Bruno studied Stendhal extensively, writing essays about him and collecting many of his texts. The family decided to retire to Rome during the First World War. In Rome the father Emilio had to begin his career as a lawyer anew; however, the contacts and friendships established in this period would be invaluable a few years later, during the escape of the family from Trieste in the Second World War<sup>7</sup>.

Bruno Pincherle studied medicine in Florence, where he encountered anti-fascist groups, and where he started his anti-fascist underground resistance. In fact, Bruno became an important clandestine distributor of the magazine «Non Mollare», published since 1925 and founded by Gaetano Salvemini. He also supported the anti-fascist movement in Trieste, where he contributed to the foundation of the «Unione goliardica per la libertà»<sup>8</sup>. He then studied in Genova and Vienna. In 1931, he returned to Trieste, where he worked in the children's hospital until 1938, when he was excluded from the medical register. Because of his anti-fascist activities, he was arrested along with Gino in 1940 and taken to the prison of Sforzacosta, in the city of Macerata, and was released a few months later. The brothers returned to Trieste, where Bruno met Chino Alzetta (1908-2005), another active anti-fascist, whose friendship would be fundamental when the Germans arrived in the city. Indeed, the day before their arrival Gino Pincherle asked Chino to safeguard their villa and left him the keys. After that, the brothers left and flew to Rome, where they remained until the end of the war, in May 1945. Chino Alzetta decided to try to salvage some of the goods that were inside the house, especially the artistic ones. He described the episode in his biography *1944. Cronaca di una tortura*: he called a friend, the carrier Allegretto, asking him to carry some of the artistic goods - especially from the rich library - from the villa to his warehouse in Via Manzoni:

Alla vigilia dell'8 settembre [...] venne a salutarmi Gino Pincherle. Si allontanava da Trieste, con tutti i suoi, presago del disastro imminente e mi consegnò le chiavi della sua casa [...]. Arrivati i tedeschi, esse pesarono sulla mia coscienza più di quelle di Pietro sulla testa del Papa. Che cosa dovevo farne? [...] Conoscevo lo spedizioniere Allegretto, fedele repubblicano, e gli proposi il rischio di un trasporto di roba dei Pincherle dalla loro casa di via Giulia al mio magazzino di via Manzoni. Accettò ben volentieri e si convenne sul mezzo e sull'ora. [...] Con un mio carretto a mano giunsero le casse grandi e piccole per riporvi gli oggetti. [...] Nel primo pomeriggio arrivò il carro. [...] Una faticaccia le due casseforti: fatica spazio e tempo per metà spesi inutilmente: una delle due poi risultò vuota<sup>9</sup>.

---

<sup>7</sup> COEN 1995, pp. 3-11.

<sup>8</sup> It was an anti-fascist clandestine group of university students; among them there were also Gino Pincherle, Amos Chiabov, Tullio Puecher.

<sup>9</sup> ALZETTA 1996, pp. 58-60.

Bruno and Gino found hospitality in Rome with their common friend Ermanno Bartellini. Bruno continued his clandestine activity writing some anti-fascist texts using the pseudonym Bruno Poerio; he lived in Via Cola di Rienzo n. 28 until the family could return to Trieste, in May 1945. After the war, he stayed for some years in an apartment in Via XX Settembre n. 82. In the 1960s he moved to a house in Via Daurant n. 20. Here he recollected his library, which was mostly filled after the Second World War, also because the Germans had plundered the first nucleus of books. His library was a rich collection of books about Stendhal, and it had rare specimens of *incunabula*, sixteenth-century books and manuscripts of the XVII century<sup>10</sup>.

The mechanism of the dispossession of Jewish goods adopted by the Germans in the *Operationszone Adriatisches Küstenland* was simplified by the presence of an organization, which had been created in the city of Trieste during fascism, the so-called «Center for the Study of the Jewish Problem». It was established in June 1942 with centers in Ancona, Milan and Florence. The leader of the center in Trieste was Ettore Martinoli (1895-1958), a member of the Fascist Movement since 1919. In August 1942, he was allowed to do some research in the registry offices in order to list Jewish citizens. The list was filled until July 1943 and the German forces used it some months later<sup>11</sup>. Moreover, there was a specific branch of the German administration that dealt with the dispossession of Jewish goods, the «Financial Section», led by Franz Zojer.

In order to understand how the mechanism of dispossession worked, it is interesting to read the «Moc Report», a document written in February 1945 by the Nazi Friedrich Moc and sent to Franz Zojer of the Financial Section: it was a summary of the seizure activities and rules followed by the Germans in the Alpe Adria region. The dispossessions were made legal with Rainer's order in October 1943. After having found a Jewish property, it was necessary to fill out the *Beschlagnahmebescheid*, a document necessary to declare the sequestration<sup>12</sup>. Every Jewish victim had his own file with the abbreviation «Ju» and a number: in the Pincherle family's case, it was «Ju-86»<sup>13</sup>. After the *Beschlagnahmebescheid* was signed, the activity of the «Financial Section» could start. There could be different types of seized objects: immovable properties, movable goods and bank accounts. The first ones had to be evaluated, assigned to a local expert for their administration and reassigned for new usages, for example for the army. After the inventory, the movable goods found inside the buildings – they could be not just furniture, but also clothes, jewelry, art objects and libraries – had to be plundered, evaluated according to an expert and after that sold or stored before being transported elsewhere, for example through the local port or to the Synagogue<sup>14</sup>.

The German authorities also created a company in order to give it an appearance of legality: «Adria», a commercial company established by the Supreme Commissioner Rainer at the end of 1943 and closed on the 1<sup>st</sup> of May 1945. Its main task was the liquidation of the Jewish companies. «Adria» also had frequent contacts with the Austrian auctions house *Dorotheum*, especially the one in Klagenfurt. Therefore, it is highly probable that many artistic works from Jewish properties were re-sold through its auctions and dispersed<sup>15</sup>. Erminia

<sup>10</sup> COEN 1995, pp. 38-86.

<sup>11</sup> STAUDENMAIER 2017, pp. 1-23.

<sup>12</sup> The original «Moc Report» is preserved in the Bundesarchiv in Berlin (R83 *Adriatisches Küstenland*, bd. 1) and is fully reported in Italian in *RAPPORTO GENERALE DELLA COMMISSIONE [ANSELMINI]* 2001, pp. 108-111.

<sup>13</sup> The Report refers that until February 1945 there were more or less 1420 cases of Jewish seizures, as the number arrived up to «Ju-1420».

<sup>14</sup> See footnote 12.

<sup>15</sup> WALZL 1991, pp. 276-279. Information about the relations between the Adria Society and the auctions house Dorotheum are testified to by a report written by the Dorotheum's responsible to the Property Control Office of the British Military Government of Carinthia on the 30<sup>th</sup> June 1945. It is written that in June 1944, a part of the

Schellander gave a relevant testimony regarding this at the end of 1945, during her lawsuit. She was of German origin and was the fiduciary liquidator and administrator working for the Supreme Commissioner, declaring that she was responsible for the liquidation of fifteen Jewish companies. Moreover, she was a witness of the administrative methods used by Rainer for the liquidations: after having received the keys of the Jewish activities, she had to list an inventory and estimate of the goods involved. After that, she had to sell them through private agreements or through the Adria Society<sup>16</sup>.

The seizure procedure that involved my case study follows the «Moc Report». I found most of the documents concerning the Pincherle family's dispossession in the State Archive in Trieste, and they permitted a minute reconstruction of the episode. The file is divided into two different envelopes: they both have the number «Ju-86» stamped on them. The first one has Bruno's name and it is the most complete, whereas the second one is registered with Gino's name and contains mostly documents about the seizure of the bank accounts.

The seizure of their goods officially began on the 28<sup>th</sup> of October 1943 with the *Beschlagnahmebescheid*, the seizure notice, in which it was declared that the villa on Via Giulia n. 55, belonging to Bruno Pincherle, Gino Pincherle and Irene Farchi, was to be plundered. With this document, the «Financial Section» had the right to start plundering the items.

The first step consisted of seizing the immovable goods. The procedure was exemplified by the «Moc Report» and thoroughly followed in Pincherle's case. First of all, the German authorities asked the Land Registry Office («Ufficio Tavolare») for an abstract of the land title. Actually, the Pincherle family owned not only the villa in via Giulia, but also other properties in Trieste, for example in Via delle Mura and in Via Bramante. The Germans then nominated an administrator, in this case Vittorio de Puppi, whose office was in Via Carducci n. 27.

The following passage was the inventory of the goods inside the villa. In my case, more than one inventory was written: the first one is in German, whereas the second one is both in German and Italian. The goods were divided according to the different rooms in which they were found and thanks to that, it is possible to reconstruct the plan of the villa, which was demolished in the 1960s.

After the inventory, all the objects found had to be evaluated by a local expert chosen by the Germans. In my case study, the estimation was given to Marcello Spagnul, an estimating expert whose office was on Via Palestrina n. 2 in Trieste. Every object was listed and valued in Italian Lire, with a total sum of 90.120 Lire.

One interesting document is a ticket issued by the transport company «Rodolfo Exner» of Trieste. It testifies to the displacement of some objects from the Villa Pincherle to Via Besenghi n. 33. Another handwritten slip of paper presents the list of these objects, which were divided into different packages and boxes. It concerns for example women's dresses and some paintings (just reported as «Ölgemälde» and «Bilder»). Unfortunately, it has not been discovered who lived in the house in Via Besenghi, with one reason for this being the building was demolished after the war.

The villa was then given to the *Slowenischer Landschutz*, the military collaborationist Slovenian force. It was probably used as an office or as a house by Anton Kokalj, who was the commander, and by two other captains, Mirko Černe and Franz Dolinšek. This is confirmed

---

objects seized in Trieste and stored at the port should be auctioned and it was necessary to make arrangements with the Adria Society. The document is translated into Italian in the appendix n. 3, in WALZL.

<sup>16</sup> «Sulla procedura di liquidazione l'imputata forniva i seguenti chiarimenti. Dopo avere ordinato il sequestro di una determinata ditta ebraica, il Supremo Commissario faceva consegnare ad essa Schellander le chiavi dei rispettivi locali d'affari con l'ordine di procedere all'assunzione dell'inventario ed alla stima delle merci esistenti, col concorso di esperti. Successivamente essa provvedeva alla vendita dei beni inventariati, a trattative private, sempre però verso approvazione da parte del Commissario Supremo. In altri casi le vendite furono effettuate dalla Società "Adria" costituita a questo scopo specifico», A.I.R., b. XXI/790.

by a document found in the Archivio Generale del Comune in Trieste<sup>17</sup> (Fig. 1), the *Slowenischer Landschutz*, kept some pieces of the furniture that were already in the house. In fact, one of the inventories is a list of goods and furniture sold to the *Slowenischer Landschutz*: They are practical objects like tables, chairs and beds. There is also the payment receipt for the furniture, for a total amount of 98.000 Lire. In other documents found in the Archivio Generale del Comune there is the declaration that the occupation of the villa by «three officers of the German armed forces» followed the order given by the Supreme Commissioner Friedrich Rainer to the Podestà. This order declared that hotels, restaurants and other service places should be re-purposed for use by military forces. Moreover, a technical expert, the engineer Ernesto Mosetti, established that the villa extended for 90 square meters in its ground floor, 74 square meters in its first floor and 90 square meters in its cellar. The monthly rent was 734 Lire<sup>18</sup>.

The artistic collection of the Pincherle family that was in the villa in via Giulia was another case of seizure made by the Germans. The first document that declares the confiscation of some paintings is found at the end of one of the inventories written both in Italian and in German; this final sheet presents a list of five paintings which were kept in the Synagogue of the city (Aus den [sic] Judentempel). As a matter of fact, during the biennium 1943-1945 the Synagogue was used by the Germans as a storehouse mostly for the confiscated books, but also for paintings. The objects would later have been selected in order to be transferred elsewhere in the Reich or to be destroyed. The paintings are here briefly described both in German and Italian with a title, period and evaluation in Lire. They are mostly from the XVI and XVII centuries and they seem to come from different art schools («holländischer Meister», «venezianische Schule», «neapolitanische Schule», «alte französische Schule»).

The list does not have any date or signature of the person who evaluated it, but a clue comes from the list of goods given to the *Slowenischer Landschutz*, which presents the same list of five paintings, only in German (Fig. 2). This copy is interesting because it also presents a handwritten sentence: it seems that these five paintings were given to the *Gauleiter* of Carinthia Hugo Jury on the 30<sup>th</sup> June 1944 through the Adria Society. Moreover, the sum of these five paintings is 23.500 Lire, but the total was corrected to 111.470 Lire, so it could be that these paintings were actually a part of a bigger delivery. In this list, there is also the name of the estimator, Umberto Michelazzi (1887-1946), holder of the Galleria Michelazzi, an antique gallery in via S. Nicolò n. 31 in Trieste.

Michelazzi's evaluation is confirmed by the expert opinion he wrote on other thirteen between paintings and sculptures that were found in the villa Pincherle (Fig. 3). This evaluation is more detailed, because it also gives the names of some painters. For example, the Venetians Antonio Zanchi, with his *Torture of Tantalum*, and Giovanni Battista Pittoni, with *Christ's Birth* and *The Transit of Saint Joseph. A Venus* is also recorded *Venus*, which was considered by Michelazzi to be a copy from Giorgione, Titian's master. At the end there are three wooden sculptures, including two busts of saints. The total value of these works of art is 58.500 Lire.

The Pincherle family was also victim of the seizure of their library, which was evaluated by Ottone Lantieri (1890-1983), the owner of the «Libreria Antiquaria Peterlin» in Trieste. In

<sup>17</sup> The Archivio Generale del Comune of Trieste preserves the city historical documents from 1776 to nowadays, concerning city issues such as police, contracts, commerce.

<sup>18</sup> «Vista l'ordinanza del Supremo Commissario [...] viene dato incarico ai Podestà dei comuni di stabilire, d'accordo col locatore, la rifusione globale per l'occupazione di interi alberghi, pensioni, ristoranti, locali di servizio e di soggiorno [...] vista la domanda presentata da Vittorio de Puppi per la pigione della villa n. 55 di via Giulia occupata da tre ufficiali delle F.F.A.A Germaniche, visto il parere del sottoscritto tecnico, ing. Dott. Ernesto Mosetti, il quale precisa che trattasi di tutta la villa e precisamente 90 mq di superficie utile al pianoterra, 74 mq al 1° piano e 90 mq in cantina e propone che al locatore venga liquidato un compenso di Lire 734- mensile [...]».

the document found in the State Archive in Trieste, Mr. Lantieri declared that he had evaluated the library with a total value of 24.000 Lire (Fig. 4). What is interesting is that he evaluated not only books, but also engravings and prints with their frames. In fact, the Pincherle family also had some engravings by Rembrandt and Dürer, as would be testified by Gino Pincherle after the war in a document analyzed later. In a handwritten text on the back of the paper, an analysis of the collection by Walter Frodl (1908-1994) is also requested. Frodl was the director of the museum in Klagenfurt and he was nominated by the Germans in the OZAK to safeguard the artistic collections. In fact, he was responsible, together with his assistant Erika Grokenberger-Hanfstaengl, for the so-called «Verwertung», i.e. the re-use and exploitation of Jewish art objects<sup>19</sup>.

The type of paintings in the Pincherle collection, with painters from the XIV until the XVI century from different schools, together with the fact that the family had some prints by Dürer and Rembrandt, indicates that this family had probably been interested in art collecting for many generations. Because of this, a comparison with the case of the Pollitzer family, who also lived in Trieste and collected paintings and sculptures, is apt. As far as the Pollitzer collection is concerned, important information is given in an article written in 1931 by Giulio Cesari (1869-1943), a journalist from Trieste, *La collezione d'arte di Alfredo Pollitzer: un museo ignorato*. In addition to paintings, the journalist also refers to antique wooden objects, music instruments and porcelain vases. It is just one of the examples of families in Trieste that enriched their personal collections during the XIX century, also with acquisitions made possible by some expositions organized by the Società di Minerva and the Società triestina di Belle Arti<sup>20</sup>.

Thanks to the documents found in the Archiv of the Bundesdenkmalamt in Vienna it has been possible to try to reconstruct what happened to the Pincherle collection after the Second World War. The victims of the National Socialist persecution in the *Operationszone Adriatisches Küstenland* found support in the Allied Military Government, which helped them to denounce the exploitations and to find their seized objects. It was for these purposes that a specific commission was created, the *Commissione per la restituzione dei beni mobili confiscati ad ebrei dalle autorità germaniche di occupazione*. Gino Pincherle presented to the Italian Ministry of the Interior a list of looted artistic goods in December 1948. The document was translated into German and presented to the «Chef des Landeszentralbüros der C.I.P.C., Generaldirektion für die öffentliche Sicherheit, Bundesministerium für Inneres». It is reported that the works of art were probably sent to Germany and it is supposed that some of them could have been sold through the auction house *Dorotheum* in Klagenfurt. Together with the petition, Gino Pincherle also presented two attachments. The first one is the list of five paintings taken to the Synagogue and given to the *Gauleiter* of Carinthia Hugo Jury. The second one is interesting because it consists of the list of artistic objects seized from his family and written by Gino himself (Fig. 5). For this reason the list is richer in details than the evaluations made by Umberto Michelazzi; the works of art are reported with title, technique, painter, size and type of frame. Among them are the paintings that had also been estimated by Umberto Michelazzi: for example, the painting by Antonio Zanchi, the two canvases by Giovanni Battista Pittoni (even if it is supposedly attributed to Marco Ricci), a *Resurrection* by Jacopo Palma the Younger and the *Venus*, reported by Gino as an antique copy after Titian. At the end of the list four engravings are reported: three of them by Rembrandt (*Adam and Eve*, *Christus drives out the merchants from the temple* and *Lazarus*) and one by Albrecht Dürer, the *St. Jerome in prison*. The presence of these engravings was only mentioned in the evaluation made by Ottone Lantieri for the Pincherle family's library.

---

<sup>19</sup> WEDEKIND 2012, pp. 155-156.

<sup>20</sup> LEVI 1985, pp. 235-236, 245, 259.

A copy of the petition was also sent to Walter Frodl, who was nominated State Conservator for Styria after the war. His involvement in the seizure was presumed because of his position during the war in the OZAK. Frodl answered, however, that he did not remember the Pincherle episode and also noted that he always did what he could to stop the plunderings made by the Germans in Trieste.

In 1954, Gino Pincherle wrote to the «Comitato per il ricupero di beni ebraici», the committee responsible for the object recovery belonging to Jewish families, whose center was the Jewish community in Trieste. As he declared in the request, written on the 24<sup>th</sup> August 1954, he answered to an invitation addressed through the local press to list the plundered goods. Gino listed many objects that were seized in the villa on Via Giulia n. 55. They are kitchen objects, like silver serving dishes – some of them with the initials E.P., Emilio Pincherle –, cutlery and candlesticks. At the end of the list, he named a pure diamond that was part of an earring. He had one of the two earrings and had the intention to do a comparison.

On the 6<sup>th</sup> December 1957 Gino Pincherle declared to the *Commissione per la restituzione dei beni confiscati agli ebrei* that the objects listed on the document above were left by him, Bruno and Alice in the house on Via Giulia n. 55 shortly before the 8<sup>th</sup> of September 1943. He was not sure whether the objects were plundered by German troops or by the *Domobranzi*, who occupied the villa during the biennium. He knew that some of the seized objects were of ancient manufactory and that the three brothers would be able to recognize them<sup>21</sup>. For this reason, the Commission admitted the Pincherles to the inspection on the 6<sup>th</sup> February 1958. The Pincherle family was allowed to compare the diamonds; however, they did not match. In the notes, he wrote that the diamond he saw could be the twin of the one he had and he exposed the story of these pieces of jewelry. The two earrings had belonged to their grandmother Elisa Michlstaedter-Pincherle, who decided to leave them to her two sons, Emilio and Giuseppe. Giuseppe was deported in 1944 and died shortly afterwards. While Giuseppe's earring was plundered, Emilio's was in his sons' hands.

Despite the petition by Gino Pincherle, all the works of art seized from the Pincherle during the *Operationszone Adriatisches Küstenland* are still missing. After the war, it was supposed that they were given to Hugo Jury or sold by the Austrian auctions house «Dorotheum». They were listed in 1995 in the Italian catalogue *L'opera da ritrovare* and a black and white photograph of the painting with the *Venus* is also presented, which is considered to be a copy by Titian<sup>22</sup>.

<sup>21</sup> «Gli oggetti indicati nella mia lettera 24 agosto 1954 [...] erano stati lasciati nella nostra abitazione di via Giulia 55 poco prima dell'8 settembre 1943 a seguito di nostra precipitosa fuga per sottrarci ai ben noti pericoli di persecuzione. Ignoro se gli oggetti predetti furono sottratti dalle truppe tedesche oppure dai “domobranzi” che occuparono successivamente la nostra abitazione, lasciata dai tedeschi stessi, per farne sede del loro comando. Degli oggetti elencati nella lettera di cui sopra, posso dire che quelli dal n. 5 al n. 16 erano di fattura antica».

<sup>22</sup> *L'OPERA DA RITROVARE* 1995.

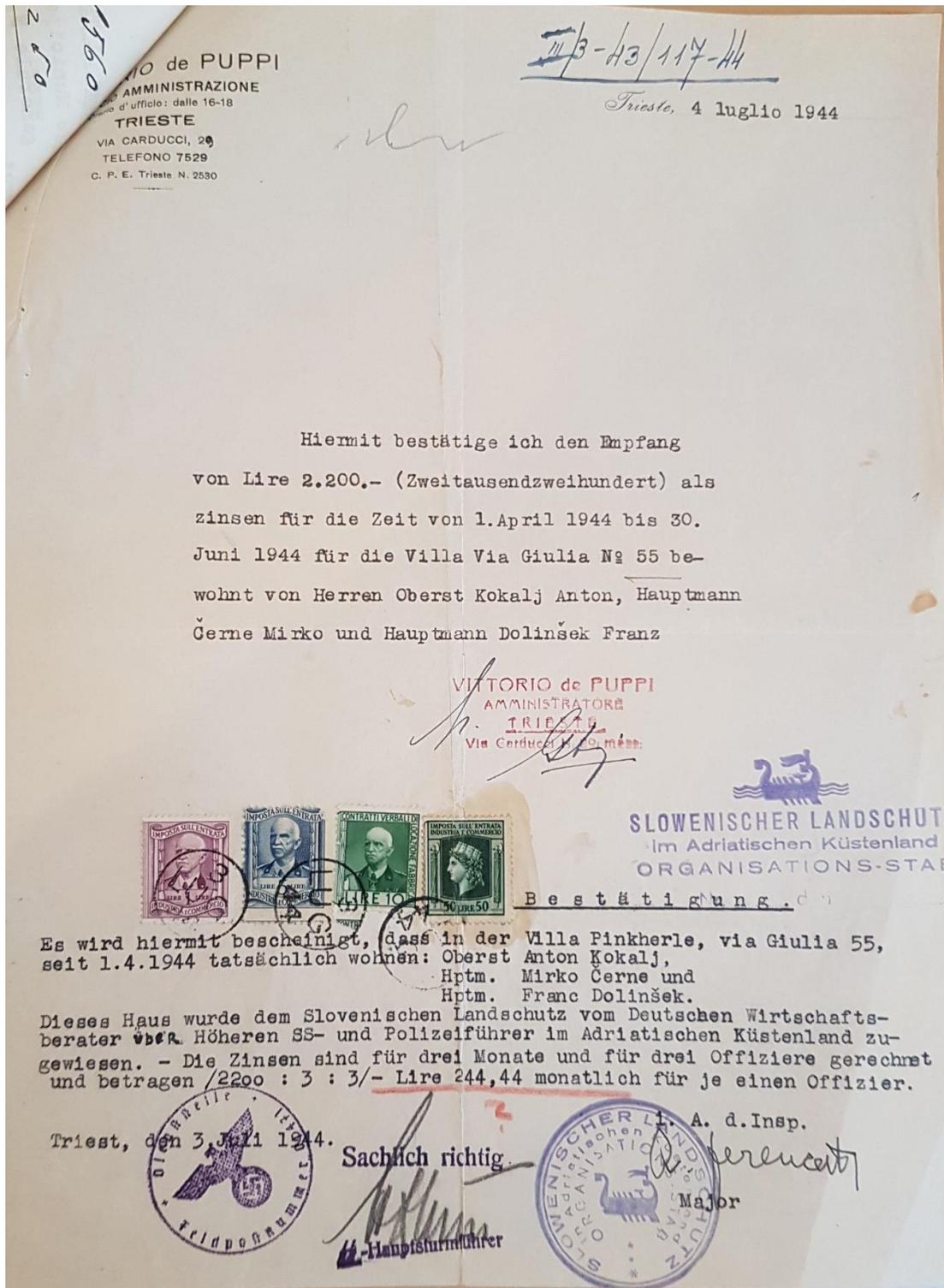


Fig. 1: Declaration that villa Pincherle in via Giulia n. 55 was assigned to the *Slowenischer Landschutz*. AGCTs, Servizi Demografici Ufficio III – Anagrafe e Razza – Reparto III – Prot. 1945, 43/117-44

Vergleichsliste der mit Vertrag vom 30.6. 1944 aus  
 Tobin verkauften Bilder (für Gauleiter Jury.)  
 Blatt 3

(3)

~~87.970,-~~

Prinzhalle

Aus den Judentempel.

Übertrag

1	Stilleben alt Öl mit alten Rahmen unbekannter holländischer Meister	Lire 6000.-
1	Ölbild "Lukretia Borgia" venezianische Schule 15.-16. Jhdt mit Rahmen	6000.-
1	Akt Corencho Kopie venezianische Schule 16. Jhdt mit Rahmen	1000.-
1	Würfelspieler neapolitanische Schule 14.-16- Jhdt mit Rahmen	10000.-
1	Gesellschaftsbild von Tobin vermutlich alte franz. Schule 16. Jhdt. mit Rahmen	500.-
	Schätzmeister Mechelazzi	23.500
		1.114.470,-

*Jury*

Fig. 2: List of five paintings that were stored in the Synagogue of Trieste and then probably given to the Gauleiter of Carinthia Hugo Jury. ASTs, CATs, serie *Commissione per la restituzione dei beni mobili confiscati ad ebrei dalle autorità germaniche di occupazione*, Busta 327 (Fasc. 4)

(2)

UMBERTO MICHELAZZI  
TRIESTE  
VIA S. NICOLÒ N° 21

Am. Finanzer Abteilung (Palazzo della Giustizia)

PERIZIA

di dipinti antichi trovantisi nell'abitazione del  
sigg. Pincherle via Giulia 55 - Citta-

1	Dipinto ad olio su tela "Supplizio di Tantalo" del pittore Antonio Zanchi	20.000
2	Dipinto ad olio su tela "La nascita di Gesù" di G.B. Pittoni	2.500
3)	Dipinto ad olio su tela "La morte di S. Giuseppe" di G.B. Pittoni	2.500
4)	Dipinto ad olio su tela "La morte di Lucrezia" scuola bolognese del 1600	10.000
5)	Dipinto ad olio su tela "Resurrezione" pittura ve- neziana del secolo XVI	15.000
6)	Dipinto ad olio su rame sec. XVII	800
7)	" " " " " " "	800.-
8)	Dipinto ad olio su tela "Venere" copia del Gior- gione	3.000
9)	Dipinto ad olio su tela "Dama" del 1700	1.500
10)	Dipinto ad olio su tavola "Deposizione" sec. XVIII	1.000
11)	Scultura legno dorato del sec. XVII	800
12)	Busto di santo in legno scolpito dorato	300
13)	" " " " " " "	300
<i>Umberto Michelazzi</i>		L. 58.500.-

Fig. 3: Survey by the expert Umberto Michelazzi on some ancient paintings from the Pincherle's collection. ASTs, CATs, serie *Commissione per la restituzione dei beni mobili confiscati ad ebrei dalle autorità germaniche di occupazione*, Busta 327 (Fasc. 4)

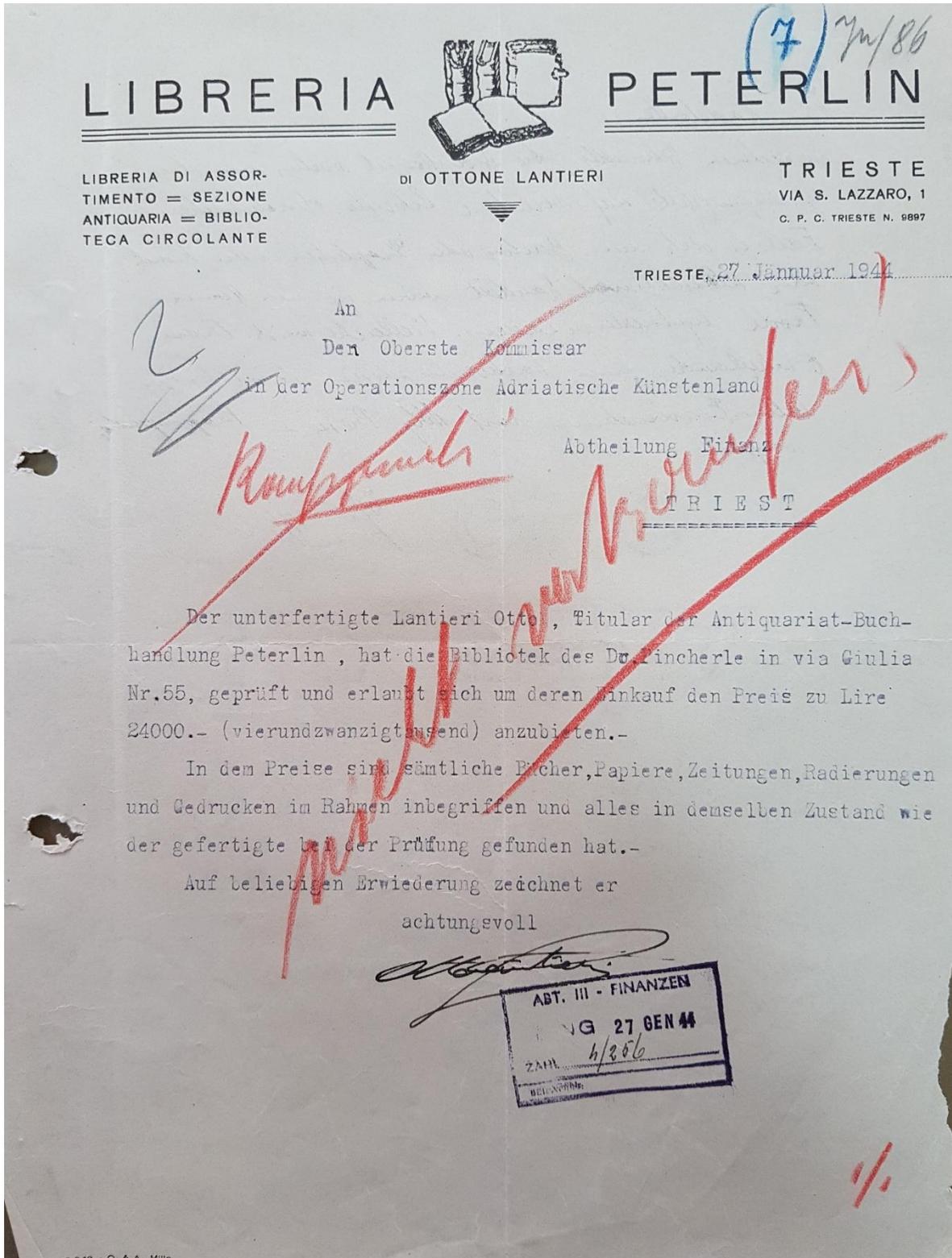


Fig. 4: Survey of Pincherle's library by the expert Ottone Lantieri. ASTs, CATs, serie *Commissione per la restituzione dei beni mobili confiscati ad ebrei dalle autorità germaniche di occupazione*, Busta 327 (Fasc. 4)

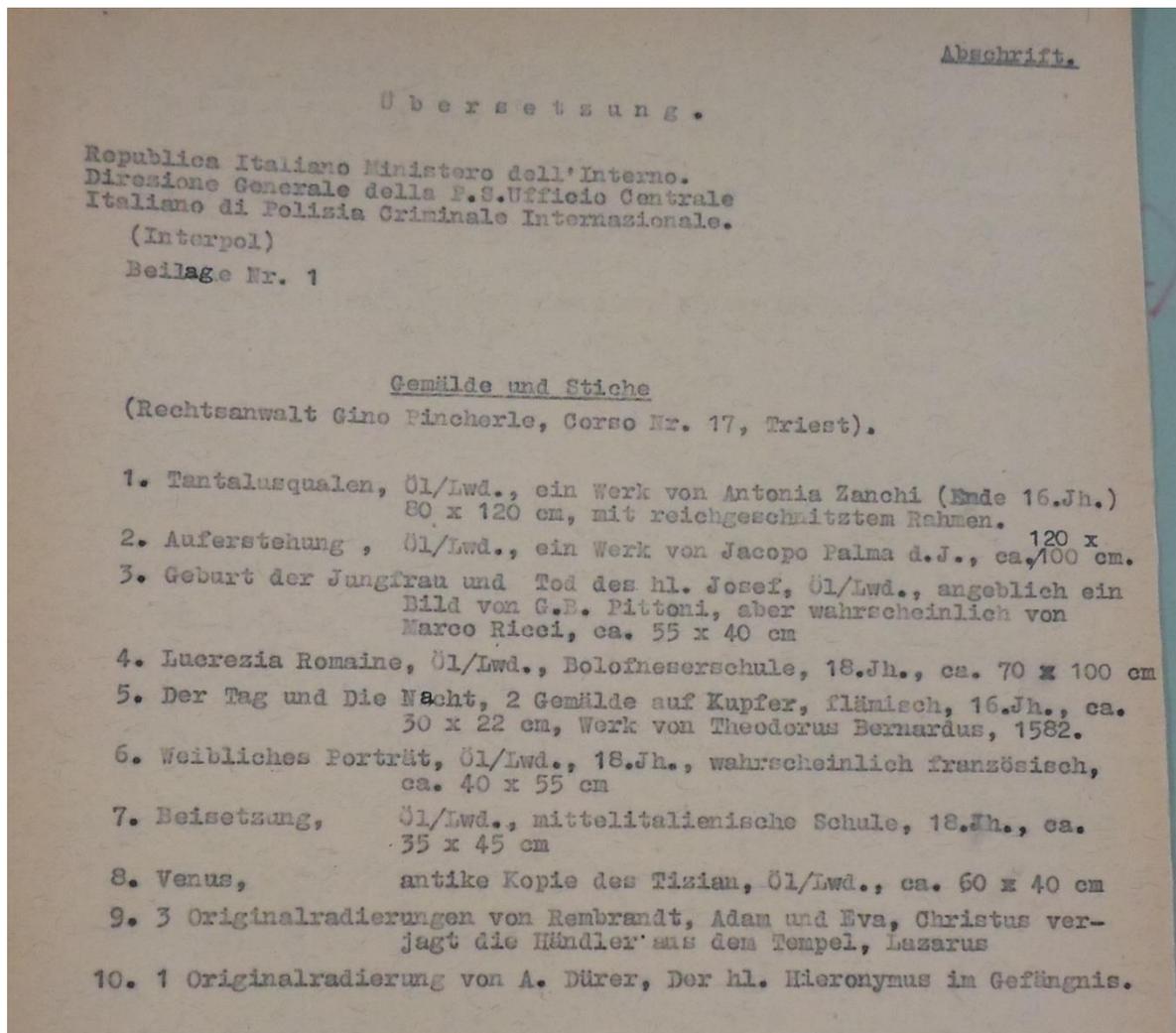


Fig. 5: List of looted works of art submitted by Gino Pincherle after the war. BDA, K 42/2

## BIBLIOGRAPHY

ALZETTA 1996

F. ALZETTA, *1944. Cronaca di una tortura*, Cosenza 1996.

COCEANI 2010

B. COCEANI, *Mussolini, Hitler, Tito alle porte orientali d'Italia*, Trieste 2010.

COEN 1995

M. COEN, *Bruno Pincherle*, Pordenone 1995.

COLJA 1994

K. COLJA, *Il collaborazionismo nell'Adriatisches Küstenland: la vicenda dei domobranzi (1943-1945)*, Trieste 1994.

DI GIUSTO 2005

S. DI GIUSTO, *Operationszone Adriatisches Küstenland: Udine, Gorizia, Trieste, Pola, Fiume e Lubiana durante l'occupazione tedesca*, Trieste 2005.

LEVI 1985

D. LEVI, *Strutture espositive a Trieste dal 1829 al 1847*, «Annali della Scuola Normale Superiore di Pisa, Classe di Lettere e Filosofia», s. III, 1985, pp. 233-301.

L'OPERA DA RITROVARE 1995

*L'opera da ritrovare. Repertorio del patrimonio artistico italiano disperso all'epoca della Seconda guerra mondiale*, edited by L. Morozzi, R. Paris, Rome 1995.

LIUZZI 2014

G. LIUZZI, *Violenza e repressione nel Litorale Adriatico 1943-1945*, Trieste 2014.

MOEHRLE 2014

R. MOEHRLE, *Judenverfolgung in Triest während Faschismus und Nationalsozialismus 1922-1945*, Berlin 2014.

RAPPORTO GENERALE DELLA COMMISSIONE [ANSELMI] 2001

*Rapporto generale della Commissione [Anselmi] 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*, edited by the Italian Government, Rome 2001, [http://presidenza.governo.it/DICA/beni\\_ebraici/](http://presidenza.governo.it/DICA/beni_ebraici/), <May, 2018>.

STAUDENMAIER 2017

P. STAUDENMAIER, *Preparation for Genocide: The "Center for the Study of the Jewish Problem" in Trieste, 1942-1944*, «Holocaust and Genocide Studies», 31(1), 2017, pp. 1-23.

WALZL 1991

A. WALZL, *Gli ebrei sotto la dominazione nazista: Carinzia, Slovenia, Venezia-Giulia*, Trieste 1991.

WEDEKIND 2012

M. WEDEKIND, *Kunstschutz und Kunstraub im Zeichen von Expansionsstreben und Revanche: Nationalsozialistische Kulturpolitik in den Operationszonen Alpenvorland und Adriatisches Küstenland 1943-1945* in *Kunsthistoriker im Krieg. Deutscher militärischer Kunstschutz in Italien 1943-1945*, Hrsg. von C. Fuhrmeister, J. Griebel, S. Klingen und R. Peters, Wien 2012, pp. 153-171.

Consulted archival sources

ASTs, CATs

Archivio di Stato di Trieste, Corte di Appello di Trieste, serie *Commissione per la restituzione dei beni mobili confiscati ad ebrei dalle autorità germaniche di occupazione*  
Busta 327 (Fasc. 4) e 328, 329

AGCTs

Archivio Generale del Comune di Trieste  
Servizi Demografici Ufficio III – Anagrafe e Razza – Reparto III – Prot. 1945, 43/117-44

BDA

Bundesdenkmalamt Wien  
K 42/2

IRSML, AIR

Istituto Regionale per la Storia del Movimento di Liberazione del Friuli Venezia Giulia,  
Archivio Istituto Regionale  
b. XXI

## ABSTRACT

When Triest was occupied in October 1943 and became part of the *Operationszone Adriatisches Küstenland*, the Jewish brothers Bruno, a doctor, and Gino Pincherle, a lawyer, had already fled to Rome. They had abandoned their house in Via Giulia n. 55, where they had a collection of paintings and a library. The Germans plundered their house and confiscated the goods, charging some local experts to inventory both the furniture and the artistic objects. The *Slowenischer Landschutz* at once used the villa as an office. What happened to the works of art? Documents found in the Archivio di Stato and in the Archivio Generale del Comune in Triest allow us to reconstruct the Pincherle family's case for the first time. Some paintings were probably given to an Austrian *Gauleiter*, Hugo Jury, who was interested in art. Other works could have been transported to the auction house *Dorotheum* in Klagenfurt, as happened in other known cases. Today, the fate of the collection remains unknown.

Quando Trieste fu occupata nell'ottobre 1943, divenendo parte dell'*Operationszone Adriatisches Küstenland*, i fratelli ebrei Bruno, medico, e Gino Pincherle, avvocato, erano già scappati e si erano rifugiati a Roma. Avevano abbandonato la loro villa in via Giulia 55, dove possedevano una collezione di dipinti e una biblioteca. I tedeschi saccheggiarono la loro casa e confiscarono i beni, incaricando alcuni esperti locali di inventariare sia l'arredo che gli oggetti artistici. L'abitazione fu poi utilizzata come ufficio dallo *Slowenischer Landschutz*. Cosa accadde alle opere d'arte? Documenti trovati presso l'Archivio di Stato e l'Archivio Generale del Comune di Trieste ci permettono di ricostruire il caso Pincherle per la prima volta. Alcuni dipinti furono probabilmente ceduti a un *Gauleiter* austriaco interessato all'arte, Hugo Jury. Altre opere potrebbero essere state trasportate alla casa d'aste Dorotheum di Klagenfurt, come accaduto anche in altri casi. Al giorno d'oggi il destino della collezione resta sconosciuto.