

Collected at Any Cost!

Why Objects Came
to the Museum through
National Socialism and
How We Deal with Them

Edited by
Kathrin Pallestrang,
Magdalena Puchberger
and Maria Raid



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Foreword

Matthias Beitzl,
Director

The exhibition *Collected at Any Cost!* presents the research into the provenance and acquisition of objects in a museum and looks into what has happened to them. This is the first time that the complex procedure of investigation into Nazi provenance research and the process of restitution in Austria has been presented to the public in the form of an exhibition. It focuses in particular on the vast Mautner Collection, which was returned to its rightful owners by the Volkskundemuseum Wien, in 2015.

Objects make their way into public and private collections in various ways, sometimes by illegal means. Also the collections of the Volkskundemuseum Wien includes objects that should not be there: objects which have been expropriated, stolen or taken from their rightful owners on the basis of (racist) laws. The exhibition traces the fate of objects from their acquisition under the Nazi regime to their usage in the museum and eventually their restitution. The focus here is on the relationships that arise through objects and that take different forms and effects over the course of time. This is especially well illustrated by the Mautner Collection most of which was donated to the Volkskundemuseum Wien following its restitution. The story of this collection reflects the close connections between the Mautner family and the museum since its foundation.

The development of a collection is strongly influenced by laws, administrative regulations and agreements which are the result of political, ideological, and social processes. They have also had a decisive influence on today's approach and the focus of the collections in the Volkskundemuseum Wien. Just like they profoundly determined the fate of the owners during the Nazi regime, forcing them to flee, depriving them of their assets, their existence and in many cases their lives. After the Nazi period, laws were passed, under international pressure, to organise "reparations" and the return of illegally acquired assets. It was not until 1998, however, that the Republic of Austria created a basis for the future restitution of looted objects in federal collections, introducing the Art Restitution Act. The immediate reason for this had been the confiscation of two works by Egon Schiele in New York. The Commission for Provenance Research and the Art Restitution Advisory Board were established to provide the necessary structures for the restitution of federal possessions.

As it is the case with all private institutions, the Volkskundemuseum Wien is not subject to the Art Restitution Act. Nevertheless, in 2015, the museum voluntarily chose to abide by it and was supported in this decision by the Ministry of Culture. The decision ultimately led to the restitution of the Mautner Collection.

Why is the Mautner Collection of such significance? Since the early days of the museum, members of the upper middle-class textile industrialist family Mautner have been involved in the museum and the museum and collection activities in various capacities, financially and with object donations. Through their shared research interests and common goals, they were closely connected through the then emerging field of ethnography as a scientific discipline and new common interest to the museum, its association and also homeland cultural practices. Ethnology came into play at the time with the idea of preserving objects and practices from industrialization and urbanization and subsequently improving or even redesigning them. The collection and research activities of Konrad Mautner (1880–1924) illustrate this as well as the practical implementation in the renewal of traditional costumes by his wife Anna Mautner (1879–1961).

After 1938, Anna and other members of the Mautner family were persecuted under the racist Nuremberg Laws as Jews and were obliged to flee. At the initiative of the museum, the Mautner's private collection in Vienna was seized by the Nazi authorities, brought into the museum and subsequently purchased by the museum, under the directorship of Arthur Haberlandt, at prices well below their market value. The objects included research documents, textiles, as well as illustrations of costumes, target boards, songs, furniture, pipes and pipe bowls, and photographs of folklife, particularly from the area of the Salzkammergut. The objects from this collection were used frequently, and without question, in exhibitions and publications for over half a century.

In the 2010s, the Volkskundemuseum Wien began to re-examine its burdened past and the questionable acquisition of many of the objects in the collection. In order to put an end to the exploitation of those parts of the collection that were acquired through injustice, the museum's legal entity, the Verein für Volkskunde (Ethnographic Society) committed itself to conduct research into the provenance

of the objects as well as the restitution of the objects in accordance with the terms of the Art Restitution Act, and in cooperation with the Commission for Provenance Research.

This exhibition is the result of the express desire of the descendants of Anna Mautner to ensure that the collection, which was donated to the museum after its official restitution to the family, should be accessible to the public and available for research purposes. The entire restituted and donated collection – about five hundred objects – is presented in the exhibition and interpreted according to cultural contexts and discipline history.

I would like to thank everyone involved in the preparation of the exhibition and this catalogue, in particular the three curators Kathrin Pallestrang, Magdalena Puchberger and Maria Raid. Thanks also to Michael Hieslmair and Michael Zinganel for the design, Theresa Hattinger for the exhibition graphics, Lisa Ifsits for the catalogue graphics, Angela Althaler and Wolfgang Oblasser for the design of the media stations, and all of the staff of the Volkskundemuseum Wien and our external supporters. I am also grateful to the Commission for Provenance Research and the department in the Ministry of Art, Culture, Civil Service and Sport for their assistance during the entire research process and planning of the exhibition. Finally, I should like to thank the provenance researcher Claudia Spring for her years of investigation into our collections.

I am particularly grateful to Stephen M. Mautner and his family. The investigation of the Mautner Collection not only provided new insights into the objects and heightened the awareness of our moral responsibility but also gave us the opportunity of getting to know the descendants of Anna and Konrad Mautner. This friendship is perhaps the most valuable result of a fruitful and emotional collaboration.

Stephen M. Mautner has made astute and far-sighted contributions both to the exhibition and to this catalogue, providing us with important information on the illegal acquisition of the collection, illuminating the motivation and passion for collecting and the deep connection to people and landscapes. All in all, establishing and working with collections is an enriching experience for all involved.

How we deal with it ...
Reflections, conversions
and extensions to the exhibition
Collected at Any Cost!

Kathrin Pallestrang,
Magdalena Puchberger
and Maria Raid

Reflections

The Volkskundemuseum Wien has over 300,000 objects in its collections. Gathering knowledge and providing information about them and researching the history of the collections and of the institution are among the museum's core tasks. The long prevalent, almost manic collecting passion of some ethnographers, the desire to find and preserve an as pre-industrial, rural-peasant imagined world was already evident when the Association and the Volkskundemuseum Wien was founded in 1894. This enthusiasm was evidenced by the extended and insatiable collecting trips undertaken to neighbouring and remote areas of the Habsburg empire as well as the expeditions to parts of Bosnia occupied by Austro-Hungarian troops or to Albania during the First World War. The Volkskundemuseum Wien is today fully aware that objects in the collections have been acquired in a variety of ways, sometimes involving violence. The objects have remained in the museum on the basis of the long-prevailing principle that the museum were the rightful place for all the objects, regardless of the way in which they were acquired. It is often difficult today to distinguish between voluntary gifts and donations and those made as a result of personal circumstances or financial necessity. And it is frequently hard to ascertain whether the provenance of objects is problematic and therefore worthy of investigation.

Although the background to some individual additions to the collection is unclear, this is not the case with regard to the bureaucratic processes of the expropriation and theft, organised and administered during the Nazi period: they are evident and well documented. This exhibition focuses on these historic processes, the manner in which they have been handled by society and the state up to the present day, and on the effect of these processes on the collections (objects, library and archive) of the Volkskundemuseum Wien.

As curators of the exhibition *Collected at Any Cost!* we address, "why objects came to the museum through National Socialism and how we deal with them". This "we" is deliberately left open: it could pertain to us curators, to all of the museum staff, and it could also include other museums, collections and libraries in the Republic of Austria and the inhabitants of the country as a whole. In any case, it

includes everyone who – sometimes to their own surprise – is called upon during the course of restitution proceedings to face up to the past and the fate of family members and relatives or of previously unknown legators.

In a video made for the exhibition, Stephen M. Mautner, the representative of the descendants of Anna Mautner, movingly and impressively recounts the circumstances through which he and his relatives retook their rightful ownership of the Mautner Collection and also recounts the discussions and negotiations amongst the heirs as to the suitable future for these witnesses to their family history – what should be done with the objects themselves? He describes the deliberations over an appropriate manner for this legacy to be dealt with in a way in which the grandparents or even the parents, who could no longer be consulted, would have wished.

This “appropriateness” has driven also us. How can/should/must we address the history of the collections and the institution in a manner “appropriate” to the people who were involved at the time – both the ones who feathered their own nest and those who were robbed, harmed and even murdered? And how can we present these stories in a way that not only gives them a place within their social, historical and contemporary context, but also ensures that their importance is recognised and properly reflected upon?

The two (ostensible) reasons for this exhibition, which have repeatedly led us to questions about injustice, justice, right and how they are reflected in laws, acted as a guide: First, there was the donation to the museum of the Mautner Collection by the descendants of the original owners and their express intention that the collection should continue to be available for viewing by the public, for discussion and for research. Secondly, there was the twenty-fifth anniversary of the Austrian Art Restitution. Both of these are attempts – one personal and private, the other official – to act “appropriately”, in the interest of the victims. Its attempt to act appropriately does not put the museum above moral and ethical doubt and criticism, a fact which has become very clear through the work undertaken on this exhibition and through discussions during guided tours and the accompanying programme.

The exhibition is divided into five sections, which take their starting point from the law (the Art Restitution Act and amendment, the Export

Prohibition Act, the Monument Protection Act and the racist Nazi laws) and from a legally binding agreement (the one between the Volkskundemuseum Wien and the Art Restitution Advisory Board). We regard laws not only as regulations laid down and enforced by the state, but also as socially, politically and ideologically negotiated artifacts that express social values and objectives in their formulation and application. Their interpretation, scope and impact are subject to constant change, which needs to be made visible.

Conversions

Against this background, we organized our thoughts and exhibition-concept along the relevant legal texts. This presented several challenges. Because of the specificity of their language, which seeks to remove all ambiguity, and their supposed objectivity and “dryness”, the texts are not always immediately accessible and had to be “translated” into a suitable language for the exhibition. In both the legal texts and the vocabulary of systematic provenance research derived from it, this translation had to find a balance between comprehensibility and terminological correctness. The requirements were strict and difficult to reconcile with our aim of creating an exhibition with a good and easily understandable narrative.

The trying and finding of an “exhibition language” gave rise to considerable discussions and reflections within the team, not least because the legal terminology contrasted sharply with the lack of clarity – and often ambiguity – presented by the museum’s holdings and sources. Moreover, while systematic provenance research is designed to facilitate a basis for decision-making, the cultural analysis underlying the work of a museum aims to draw attention to ambivalences and nuances. Personal contacts between museum functionaries at the time and people who were later persecuted, their shared (Austrian) patriotism and other common goals before 1938 and after 1945 open up the field here and provide insights into ways of thinking and acting that systematic provenance research does not or must not ask about. This is another reason why we saw it as an exhibition task to dwell upon such contexts and nuances on the basis of our museum.

In order to confine ourselves in the exhibition to a (representative) narrative focusing essentially on the Volkskundemuseum Wien, its various protagonists and the provenance of its objects, we decided to show only original items from the museum's holdings. The entries in the inventories and records of provenance were compared to other archive material and publications (for example the *Zeitschrift für österreichische Volkskunde*, founded in 1894 at the same time and by the same people as the museum itself), to identify cross-references and other links. Additional contextualising material from other institutions, such as newspaper cuttings or pictures, are shown exclusively as reproductions or in media stations.

The exhibition narrative evolves along five chapters that place the Volkskundemuseum Wien in the context of higher-level or parallel social, political and legal processes. We defined five types of text of various lengths and content to suit visitors with different levels of prior knowledge about, and interest in, the topic. There are texts about the subject matter and the individual sections, object labels, information texts and the general introductory text. Apart from the object labels, all texts are presented in the same graphic design in German and English.

Our target group was, in addition to the constant audience of the Volkskundemuseum Wien, historically interested visitors, people who are professionally involved in provenance research and restitution or are interested in the collections and the history of the museum and the subject of ethnography, overlapping with this, or additionally, people who have never dealt with this topic before and want to know something about it.

Several aspects were important to us in the concrete realization of the exhibition, which subsequently led to fundamental settings. The decision to show all 550 objects in the Mautner Collection affected not only the exhibition architecture or the physical space requirements. We also realised that the relationship in the different sections between original objects, info graphics and media stations would vary. The sections devoted to the history of the Volkskundemuseum Wien and its holdings include a large number of original objects. Other formats were required for the sections on the history and implementation of the Art Restitution Act and Nazi provenance

research in Austria, the systematic looting by the Nazi regime and the significance of the objects for those forced to flee.

Apart from our curators' voice, it was important to allow other voices to be heard in the exhibition: on the one hand the historical protagonists through the museum's sources and holdings; and on the other, the present-day experts and colleagues. There are three videos and one audio recording in which relevant experts speak directly to visitors and offer answers to questions being raised by us. In the last room, additional voices round off and simultaneously open up the subject for further consideration. In a video made together with a production company, Stephen M. Mautner talks about the history, context and effect that the provenance research and restitution had on Anna Mautner's descendants. The speech bubbles on the wall answer the question "What now?" with statements from various areas of our museum about the impact of Nazi provenance research and the ideas likely to guide us in the future.

These formats already offer an indication of our desire to provide as diverse and concise, but also as informative a narrative as possible. It is for that reason that we delve deeper into some topics, notably the section on the Art Restitution Act. Thus, we offer much more information and material than can be consumed on a single visit to the exhibition. The complex legal material and the presentation of, and approach to, the historical processes by researchers and the media are therefore presented in the form of "work stations" for in-depth reading. Visitors can consult publications by the Historical Commission, the Commission for Provenance Research and the so-called *Bibliothek des Raubes* from Czernin Publishing House.

Two particularly extensive areas that would have been difficult to integrate in the physical exhibition are available in digitized form. On the one hand, there is a curatorial timeline that traces the processes and sluggish developments of the social, political and later also legal reappraisal of the systematic looting by the Nazi regime and restitution in the Second Austrian Republic up to 1998. On the other hand, with the preliminary project for the exhibition, which focused on provenance research at federal museums, libraries and collections, we are bringing in the perspectives of those institutions that are directly affected by the Art Restitution Act. The development, content,

editing and technical implementation of the earlier project *A Museum – An Object – A Story: Virtual Gallery on Nazi Provenance Research and Restitution in Austrian Museums, Collections and Libraries* (www.vgprovenanceresearch.at) have resulted in a vast complementary platform, also available in both German and English. All the institutions affected by the Art Restitution Act were invited to present the provenance research and restitution in their establishments, illustrated by means of an example (object, stock, person) chosen by them. The sixteen contributions provide an insight into the work of federal museums, libraries and collections and of their provenance researchers. The virtual gallery integrated in the exhibition in two media stations has proved to be a helpful and informative tool in education projects and guided tours of the exhibition.

Extensions and addenda

It was clear to us from the beginning that this topic was broad in scope. It encompasses the history and methodology of systematic Nazi provenance research in the federal institutions covered by the Art Restitution Act; the historical events that led to that legislation, the persecution of individuals by the Nazi regime and the expropriation of their assets; the evaluation by contemporary history of the Volkskundemuseum Wien and of the actions of its personnel. In addition, there were (and still are) increasingly pressing questions about other contexts of injustice and violence, such as war robberies (for example in the First World War) or (internal) colonialism, through which objects ended up in museums and thus also in the Volkskundemuseum. The systematic Nazi provenance research we have been conducting since 2015 has sensitized us to the stories of origin and whereabouts that need to be questioned and reappraised in this context.

Where to start with a subject as complex as provenance research and restitution? And where to end? Above all in a museum whose collections do not include the world-renowned artworks that the Austrian public associates with this theme and which are actually only part of the story. We considered it necessary to deal with these extended areas and questions in additional formats in advance and also as a supplement.

The education team was involved at an early stage in the pre-project, exhibition and accompanying programme. An adaptable education programme was developed by Vincent Lehmann, a volunteer in the department. A specially constructed and expandable “Discourse vehicle” enables the education team to dig more deeply into the subject matter and the current discussion of the provenance and whereabouts of objects in the collections, and to examine the more problematic ones such as human remains. Apart from customary in-depth formats, the multifaceted accompanying programme highlights aspects that are outside the particular focus of the exhibition, or cannot be dealt with adequately in it.

Three excursions were undertaken to visit places connected with the Mautner family and which relate to the exhibition and its objects displayed in the Volkskundemuseum Wien. In the first, a tour entitled “In the footsteps of Jewish collectors in Lower Austria” we visited a preserved factory building from the Mautner textile imperium in Trattenbach in Lower Austria, where Stephan Mautner spent his summer vacations and ultimately moved permanently after his company had collapsed in the 1930s. Although his house can no longer be visited, there is a complete inventory in the archive (included in the exhibition) drawn up by order of the Central Monument Protection Office, which was of interest to the Volkskundemuseum. A second excursion visited the former residences of the Mautner family in Pötzleinsdorf, in the 19th district of Vienna, and a third went to the museum in Marienthal in Lower Austria, where a famous sociological study was carried out in the 1930s on the effects of long-term unemployment. The factory there had been operated by the Mautner family textile company for a short time before its closure.

A guided tour at the Nordwestbahnhof, a former railway station in Vienna, by Tracing Spaces looked at the specific logistical aspects of the looting of property belonging to victims of the Nazi regime, including examining issues to do with the movement of the goods.

In order to include the other groups of victims of National Socialism in addition to those persecuted as Jewish, which are taken too little into account in the exhibition itself, a city walk through Josefstadt, the 8th district of Vienna, was offered as part of the exhibition. It dealt with queer people who were persecuted by the Nazi regime

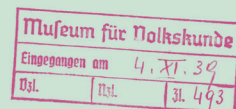
and took visitors to the sites of their lives in Josefstadt. The walk was prepared and led by Markus Brunner from QWIEN.

We gave space to the question of provenance within the context of colonisation and migration, also in connection with experiences of flight, in a city walk and in a separate discussion format. In the discussion event “Finding – Searching – Appropriating”, we dealt with unclear provenances of things that are not directly related to museums. Using examples from the Weltmuseum Wien and the “Museum of the Worldless” in the Volkskundemuseum Wien itself, we asked where the things that private individuals collect actually come from.

A walk organized by the collective Decolonizing in Vienna followed the traces of colonialism in Vienna.

The accompanying programmes also reflect the challenges presented by the exhibition. They oscillate constantly between an emotional response and the demand for more thorough factual and linguistic correctness. Human destinies, often traceable today only in records compiled by their persecutors, are investigated and the lives commemorated. This is reflected in the sober design of the exhibition, which highlights the essential question: Why objects came to the museum through National Socialism and how we deal with them.

Warum Objekte
durch den
Nationalsozialismus
ins Museum kamen
und wie wir
damit umgehen



Gesammelt
um jeden
Preis!

22.4.—26.11.2023

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Remarks on the Occasion of the Exhibition Opening at the Volkskundemuseum Wien on April 21, 2023

Stephen M. Mautner

Next May will mark the 100th anniversary of the death, in 1924, of my grandfather, Konrad Mautner, at the young age of 44. In announcing his funeral arrangements, Konrad's widow Anna asked mourners, in lieu of flowers, to make donations to this very institution, the Volkskundemuseum Wien. Her gesture exemplified the deep connection between my family and the museum. Konrad's parents, Isidor and Jenny Mautner, were active patrons of the museum. On an engraved plaque visible within these walls, Isidor appears as one of seven museum founders. Jenny is listed separately as a founding member. It's quite possible that the museum's exhibitions and displays in its early days inspired their young son Konrad to pursue a career in folklore research and ethnography for which he would eventually be celebrated. So, Anna's wish that people honor her late husband's memory by offering support to this institution was simply an extension of the commitment to its mission declared by Konrad's parents decades earlier.

Consider the irony, then, when in 1938, 14 years after Konrad was laid to rest, Anna received official notification from the Volkskundemuseum's director that her collection of more than 500 folklore objects, diligently assembled by Konrad during a professional career tragically cut short by illness, would be confiscated and impounded within the confines of a private museum that her parents-in-law had helped establish. It's difficult for me even to imagine how that must have felt to Anna. However, at the time this happened, when Viennese society was splintering, and racial and ethnic hatred was allowed to become manifest in a cosmopolitan city's life, forever tainting the history of this great European capital, there's no doubt my grandmother had more important things to think about than the theft of her late husband's folklore collection. She was busy planning her family's escape to safety.

Yet considering the dreadful fate of millions of souls during the ensuing years, guilty only of their Jewish ancestry or active faith, my family's record of survival is remarkable. Among all the descendants of Isidor and Jenny Mautner – their 4 children, 12 grandchildren, and 2 great-grandchildren who were living in 1938 – only one, their eldest son Stephan, along with his wife Else – died at the hands of Germany's National Socialist regime. Having taken refuge in the

Hungarian countryside before the war, they were ultimately discovered, transported to Auschwitz, and murdered there in 1944.

Everyone else in the wider family – and in many cases with great danger and difficulty – found safe haven in adopted countries: Switzerland, England, Canada, and the United States. A book could – and should – be written about these many, often heroic escapes from Austria, the country of their birth. By way of example, I hope you'll indulge me a brief account of my immediate family's experience.

My father, Heinrich Matthias Mautner – known as Hias – was the eldest of Konrad and Anna's four children. As a small boy, he would accompany his parents in the summer to the village of Gößl at the far end of Lake Grundlsee in the Styrian Salzkammergut region, where Konrad pursued his folklore studies, recording and richly illustrating the lore – the music, verse, customs, vocations, crafts, games, dance, and dress – of the local villagers. As my father's childhood during these summers turned into adolescence and early manhood, he couldn't escape noticing how an early playmate, the daughter of a local dairy farmer who lived nearby, was similarly developing. Two years younger than he, Flora Schlömmer, or Schanzl Flora as she was known in the village, had become Hias's devoted and beautiful love interest – and eventually my mother. They married early in 1937 and their first child, my brother Hans, was born in mid-November. (He celebrates his 86th birthday this year.)

Events would not allow them much time to settle into young parenthood. My father was a trained engineer and was able, through family connections, to obtain employment in Bucharest, Romania, a city that, for the time being, offered a measure of safety from the brewing holocaust. Hias traveled to Bucharest hidden in the hold of a Danube barge. His mother Anna would eventually join him there, also via passage on the Danube. Flora and Hans made their way to Bucharest by train.

They stayed in Bucharest for over one and a half years, during which time, in July 1940, Romania became a political ally of Germany. Hitler used that agreement as pretext for a full military occupation of the country that ensued immediately, almost as the ink was drying on the document certifying the two nations' new alliance. Ultimately Germany treated Romania as a kind of colony. At the Germans'

request, a freshly installed Romanian fascist government intensified their persecution of Jews and Gypsies within their borders. Among my father's papers from that era, now in my personal possession, is a document on the letterhead of the Romanian Lutheran Church vouching for his and his family's membership in good standing in their Christian faith community. Nevertheless, it was obvious to my parents that they should waste no time in continuing their exodus.

But not before nature would have its say. As though the human-caused catastrophes of that era weren't challenging enough, on November 10, while they were preparing to exit the country, Romania was shaken by the most powerful earthquake it would endure in the 20th century: the 1940 Vrancea earthquake, registering 7.7 on the Richter scale. God allowed my parents' apartment building to remain standing. So, with only the luggage they could carry and armed with a folder of falsified travel documents, my grandmother, father, mother, and older brother – then just three years old and sick with whooping cough, according to my mother's memoir – departed the rubble of Bucharest to travel by passenger train through Hungary, Germany, occupied France, and Spain, surviving Gestapo checkpoints along the way, finally to arrive in Lisbon, Portugal, where they could secure shipbound passage to New York City, and a new life in the United States.

Fast forward to 1957. I won't go into detail here. If anybody is interested to read an account of my parents' first return to their homeland after their harrowing departure – and my own first exposure to Austria as a 5-year-old American child, it can be found in a soon-to-be-published volume commemorating the 25th anniversary of Austria's 1998 passage of its Restitution Law – the *Kunstrückgabegesetz*. Mind you, my very small contribution in that volume is among its least important elements. It is full of the stories of the people – the provenance researchers and curators and art historians and administrators – doing such admirable work to understand and report on the tortuous journeys of artworks, collections, and their one-time owners, accounts that may either resemble or be very different than the story of Anna and Konrad Mautner's folklore collection. Suffice to say that what I felt I could uniquely offer in that short article is an attempt to convey how a homeland like Austria, despite falling prey

to a spasm of horror and hatred that forced a family to emigrate, literally to save its members' lives – or that in so many instances led to far worse fates – can also exert a powerful hold on those it so rudely treated. In that article I included a quote by Stefan Zweig and I feel it bears repeating here. Writing in 1942 while in exile in South America, Zweig wrote: “Even from the abyss of horror in which we try to feel our way today, halfblind, our hearts distraught and shattered, I look up again and again to the ancient constellations that shone on my childhood, comforting myself with the inherited confidence that, someday, this relapse will appear only an interval in the eternal rhythm of progress onward and upward.” [*Die Welt von Gestern*, p. 27]

As you may know, this apparent optimism didn't prevent the author and his wife from taking their own lives while in exile, forsaking their homeland for eternity. My parents, on the other hand, who, I believe, did fundamentally subscribe to the view expressed in Zweig's words, returned to live permanently in Austria during their retirement, happily spent their remaining years there, and are now buried together in the Grundlsee church cemetery alongside my father's parents, Konrad and Anna, and a small sibling of my father, Franz, who died in infancy. I have my own small house in Grundlsee to which I'm very devoted and I enjoy an enduring relationship with many Mautner, Breuer, and Kalbeck cousins, all of whom share strong connections to Austria despite our painful family history.

News of the restitution of Konrad and Anna Mautner's folklore collection to Anna's heirs – seven grandchildren at the time – came to us as a complete surprise. No one knew that the collection ever existed, let alone that its history, once we learned it, would eventually open a door to such a complex web of events and emotions that followed these objects and our family through many tumultuous years. We believe Konrad and Anna would have wanted the collection to stay a collection – to inform and enlighten and delight scholars and the public about these very human products and what they tell us about their creators' lives and customs. We also recognized the

1 Selbst aus dem Abgrund des Grauens, in dem wir heute halb blind herumtasten mit verstörter und zerbrochener Seele, blicke ich immer wieder auf zu jenen alten Sternbildern, die über meiner Kindheit glänzten, und tröste mich mit dem ererbten Vertrauen, daß dieser Rückfall dereinst nur als ein Intervall erscheinen wird in dem ewigen Rhythmus des Voran und Voran.“

voluntary initiative the Volkskundemuseum Wien, a private institution, undertook to research the collection's provenance, resolve to return it to the Mautner family, and inform its museum-going public about the fate of the objects, treating the entire saga as an opportunity to be transparent about its complicity in an unjust confiscation, and thus to turn a critical corner on its own history. Our decision to donate the collection to that museum, an institution that my great-grandparents helped create, one that probably inspired my grandfather's career as a folklorist, and that my own family greatly admires today because we have come to know and respect the dedicated people who work here also feels very much like the turning of a corner – toward a future in which we trust better instincts and fervently hope for a resumption of Zweig's "eternal rhythm of progress onward and upward." Thank you.

Exhibition architecture, displays and graphic design

Theresa Hattinger,
Michael Hieslmair
and Michael Zinganel

The major challenge in this design task was to present the materials – primarily legal texts, documents and interviews – on the history of looting, provenance and restitution, which are aesthetically bulky in their unprocessed state, in a legible manner and to enhance them visually and scenographically to such an extent that they are not merely discursive footnotes to the Mautner Collection, but that they are assigned an equal presence and significance in the exhibition in view of the enormous number and diversity of the total holdings, which comprise over 500 objects.

The large number of objects to be exhibited required the creation of additional hanging space through fixtures – especially in front of the many windows – as well as extra storage space through specially designed and manufactured furniture. As an added difficulty, the walls in the upper floor of the Volkskundemuseum Wien are interrupted by doors and windows, ancient masonry and crumbling plaster on the few remaining surfaces make them unsuitable for direct mounting. To reduce the cost of the installations as much as possible, material from a previous exhibition was recycled, and pre-existing glass covers were used almost everywhere.

In the design of the material and the details of the display, a balance was sought between abstraction and emotional references to the rural connotated world so beloved by Konrad and Anna Mautner. Rectangular bases and smooth sides offering an uncluttered presentation surface were placed, not directly on the floor but raised up on light-coloured three-ply boards, reminiscent of farmhouse tables. The surfaces were made of untreated brown MDF, in some cases covered with coloured linen fabrics.

We decided to give structure to the different sized rooms and the variety of installations and furniture by means of the large format of the information boards with which we identified the different given themes more clearly. These info boards were not hung directly on the walls but placed at a distance from them, or, if necessary, free-standing in the middle of the room like signposts. The material chosen for the visual guidance system was inspired by two associations: the lives of the main protagonists, Konrad and Anna Mautner, as textile manufacturers and the significance of legal texts and books in the history of Nazi provenance research and restitution, to which two rooms

are devoted. For this reason, bookbinding cloth was chosen as the backing material. The black and white colour scheme customary in Nazi commemorative exhibitions was discarded, instead, depending on the theme, a separate color was selected from the color palette of the chosen material. The typography used for the texts printed directly on the cloth is slender, practical, ordered and distinct, giving clarity to the complex themes of the exhibition and contrasting with the homely feel of the bookbinding cloth.

The first small room acts as an introduction to the museological approach to the exhibition. It contains the title, an introductory text and a strikingly blue platform displaying a number of items from the collection hanging on thin steel rods, indicating the huge variety of objects contained in the museum.

The second room presents the history of international agreements, legal texts, institutions and processes connected with provenance research and restitution. For example, to get around the rather unexciting look of the document of the Austrian Art Restitution Act as it appears in the 1998 Federal Law Gazette, which is of key importance in this exhibition, and to give it the significance it deserves, extracts from the two unprepossessing A4 pages are presented like jewels in their own glass display case. The base has a hanging file system for the subsequent provincial laws.

In the centre of the room, three video monitors set up in portrait format are arranged around a large table so that visitors can sit down and ask the three interviewed experts questions via an interactive circuit and, by sitting at the same table, appear immersively integrated into a kind of discussion round. In order to extend the space of representation to the place of actual legislation, a floor-to-ceiling photo curtain with a black-and-white image opens up the view into the National Council chamber of the Austrian Parliament.

One side of the third room is devoted to Nazi legislation and the infrastructure for expropriation, persecution, and expulsion. It starts with facsimiles of the large number of legal texts mounted in chronological order in front of a wall covered with bookbinding cloth, and culminates in the dark climax of a volume of the museum's inventory of 1940. This is followed by a section on systematic enrichment through the expropriation of Jewish assets which is illustrated by

a map marking the authorities and offices directly involved in the looting of assets and property, the places the objects were collected, stored or sold, and the offices in which the Nazi regime's victims had to queue in preparation for their flight abroad. The raised map is mounted in a tilted glass display case corresponding with a large-scale photo opening the view from the map into the city of Vienna: to the queue in front of the Margareten police station.

The theme of flight, for example, is depicted with a balloon as a vulnerable version of a globe, on the surface of which escape routes have been drawn by hand.

The opposite side of the third room is devoted to the systematic provenance research in the Volkskundemuseum Wien and the restitutions before and after 2015, illustrated by items from the collection. There are pedestals, tables, and display cases in various forms, also the important textile display cases designed so that the acrylic glass covers of table top display cases which were used in the past, can be placed at a sloping angle on them.

The fourth and fifth rooms document the engagements of the Mautner family, particularly Konrad and Anna Mautner. While the walls contain examples of their research and its consequences in discursive form, the Mautner Collection is presented in the centre in radical condensation and largely without commentary. To enlarge the hanging and display surfaces, the two rooms are connected symbolically and physically by means of a tunnel-like, lined passage, whose flat outer walls provide further hanging space. On the inside of the tunnel is a continuous wall display which involves the visitor in an immersive experience as they negotiate this narrow passage twice. This tunnel pierces the dividing wall between the two rooms, which in turn is densely hung with lithographs.

In the middle of the last room, large rustic wardrobes and a trunk stand on a low pedestal which acts as a focal point, and divides the room into three sections: the tunnel protruding into the room with an interactive photo wall; the table top and wall displays with exhibits describing Anna Mautner's achievements; and a back wall that marks the end and turnaround point of the exhibition. This wall is deliberately less crowded so as to create a calmer impression and allow visitors, on the one hand, to focus on the quotes in speech balloons above

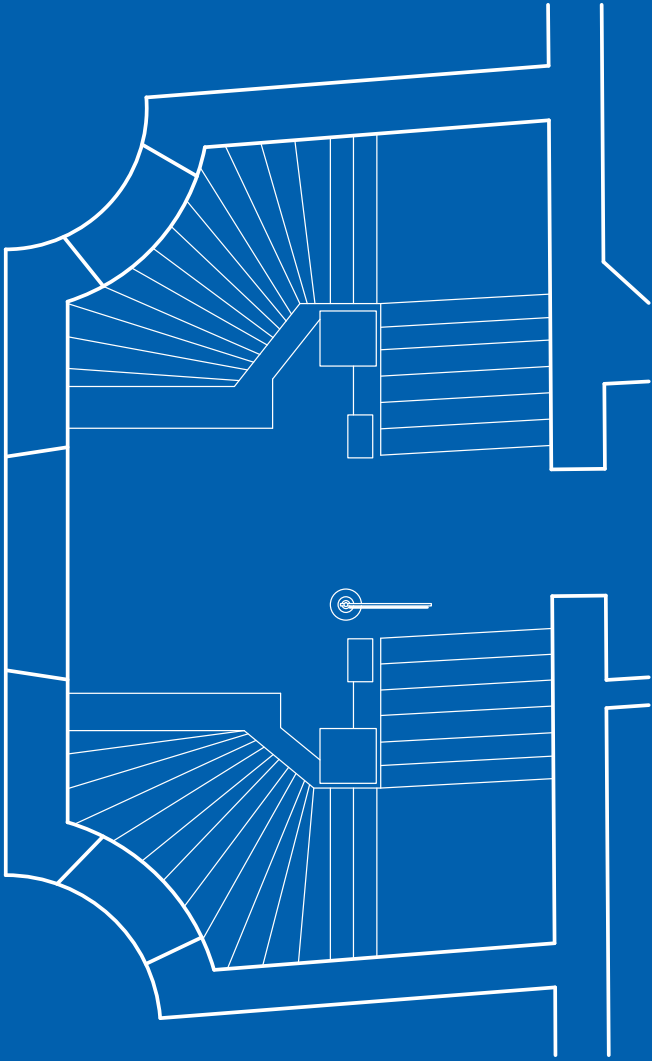
the pedestal with the thoughts of the museum staff on the impact of Nazi provenance research and restitution on their work. On the other hand, there is a seating area that not only offers a look back at the exhibition, but also the opportunity to watch the video interview with Stephen M. Mautner. As the family's representative in the Diaspora, he explains the reasons for donating his grandfather's collection to the Volkskundemuseum Wien after its restitution, thus building a bridge linking the concrete space of the museum and the geographical space of Vienna to his private home in the USA, where the video was made.

The Exhibition

Collected at any cost!

Kathrin Pallestrang,
Magdalena Puchberger
and Maria Raid

Foyer



Why objects came to the museum through National Socialism and how we deal with them

Collecting, preserving, researching and presenting objects are among the main tasks of a museum. The Volkskundemuseum Wien has extensive inventories and a long history of collecting.

The examination and disclosure of the origins of collected objects – provenance research – has become an important museological focus. Its purpose is to identify and address cases of unlawful, forced or violent acquisitions of objects.

This exhibition is devoted to the origins and the fate of the objects “collected” in large numbers during the Nazi period. It explains the processes involved in systematic provenance research in Austria and the subsequent restitution of objects. Taking the Mautner Collection as an example, it presents the original and current owners and refers to the connection between the people and the objects in and around the museum.

Provenance research and restitution are also an attempt to address the wrongs of the past and to put things in order as far as possible. KP, MP, MR

Gesammelt um jeden Preis!

Warum Objekte durch den Nationalsozialismus ins Museum kamen und wie wir damit umgehen

DE

Das Sammeln, Bewahren, Erforschen und Präsentieren von Dingen in eine Hauptaufgabe von Museen. Auch das Volkskundemuseum Wien hat umfangreiche Bestände und eine lange Geschichte des Sammelns.

Das Prüfen und Offenlegen der Herkunft von gesammelten Objekten ist – insbesondere – ein bedeutender Forschungsbereich, genannt Provenienzforschung. Sie klärt, ob Dinge durch Unrecht oder Gewalt zusammengebracht ins Museum kamen.

Diese Ausstellung widmet sich den Herkunft- und Verbleibsgeschichten von Objekten, die während des und durch das NS-Regime in großen Mengen „gesammelt“ wurden. Sie erläutert die systematische Provenienzforschung in Österreich und thematisiert die Rückgaben, also die Restitutions-Sammlung. Museum stellt die ursprüngliche Verweise auf die Verknüpfung von Menschen und Objekten im und rund um das Museum.

Provenienzforschung und Restitution sind auch am Volkskundemuseum ein Versuch, Dinge „in Ordnung“ zu bringen.

EN

Collected at any cost!

Why Objects Came to the Museum through National Socialism and How We Deal with Them

The collection, storage, study and presentation of objects is one of the main tasks of a museum. The Volkskundemuseum Wien also has extensive holdings and a long history of collection.

The examination and disclosure of the origins of collected objects – provenance research – has become an important area of research. It identifies whether objects were acquired by the museum unlawfully or in connection with violence.

This exhibition is devoted to the origins and whereabouts of objects „collected“ in large quantities during the Nazi period. It explains the research in Austria and the subsequent provenance of objects. Taking the Museum collection as an example, it presents the original and current owners and looks at the connection between people and objects in and around the museum.

Provenance research and restitution at the Volkskundemuseum Wien are an attempt to put past wrongs right.



Warum Objekte durch den Nationalsozialismus ins Museum kamen und wie wir damit umgehen

Das Sammeln, Bewahren, Erforschen und Präsentieren von Dingen ist eine Hauptaufgabe von Museen. Auch das Volkskundemuseum Wien hat umfangreiche Bestände und eine lange Geschichte des Sammelns.

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Provenienzforschung und Restitution sind auch am Volkskundemuseum ein Versuch, Dinge „in Ordnung“ zu bringen.

EN

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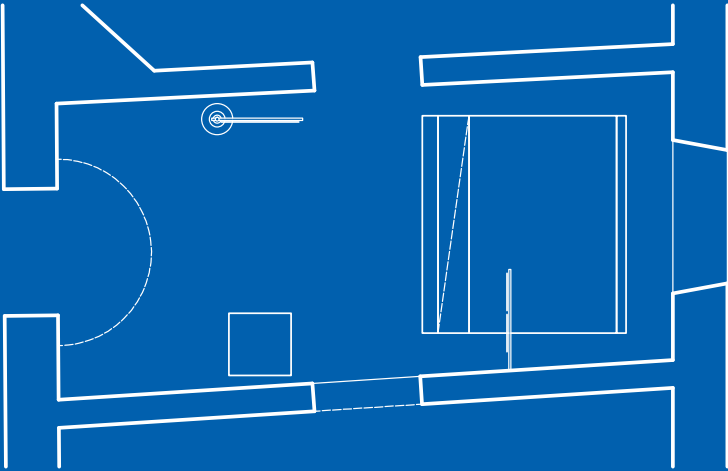
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Room 1



The inventory in the Volkskundemuseum Wien

One of the tasks of a museum is to preserve objects. They are stored in depots until they are needed for an exhibition, whether in-house, on loan, or required for scientific or other research. In such cases, it is important for the objects to be located as quickly as possible. When an object arrives in the museum, it is entered into an inventory, with a distinct serial number. Nowadays, objects are also recorded digitally.

The inventory entries help to determine the origins and identify previous owners whose names are used for further archival provenance research. In many cases, however, there is no indication of the previous owners in the inventory records, which obviously makes research more difficult, if not impossible.

The collection of the Volkskundemuseum Wien includes around 550,000 objects, among them photographs and the contents of the library. New acquisitions not intended for the photograph collection or library are listed nowadays in the museum's main inventory. It is only since the 2000s that the prefix ÖMV (Österreichisches Museum für Volkskunde = Austrian Ethnographic Museum = Volkskundemuseum Wien) has been added to the inventory number. Apart from the numbering system in the main inventory – which comprises almost 90,000 items – there are further inventory lists with different numbering systems.

The museum has existed for well over one hundred years, and in that time various new inventories have been created, kept up for a while and then disregarded. Numbering systems were sometimes abandoned, partially or in their entirety, and the objects were then included in other numbering systems. A large number of objects were

added when the Museum of Ethnography at Kittsee closed its doors. These objects have the prefix EMK.

On the following pages, we present the first object in each numbering system to illustrate the complexities we are confronted with in the museum's inventory. The museum is currently endeavouring to organise all objects – with the exception of photographs, library and digital objects – in a single ÖMV numbering system to make it easier to keep track of them. ❧



Belt pouch

Leather, metal

Moravia (now Czech Republic), 19th cent.

Inventoried 1895

Volkskundemuseum Wien, ÖMV/1

**Book, *Die deutsche Sprachinsel
Gottschee: Geschichte und Mundart,
Lebensverhältnisse, Sitten und
Gebräuche, Sagen, Märchen und Lieder
by Adolf Hauffen***

Graz, 1895

Listed in the library catalogue 1895

Volkskundemuseum Wien, library number:

1 N:10

Positive photo: *Czernowitz: Austriaplatz*

Copy (for conservation reasons)

Czernowitz (now Chernivsti, Ukraine), 1894

Inventoried 1894

Volkskundemuseum Wien, pos/1

[Positivsammlung]

**Negative photo: *Winegrower's house,
Triestingtal***

Photo of a Museum of Folk Life and Folk Art
model house

Glass, silver halide coating

Triestingtal (Lower Austria), before 1924

Inventoried later 1938-1939

Volkskundemuseum Wien, neg/1

[Negativsammlung]

**Slide: *Croatian bridal couple from
Ludenburg***

Glass, silver halide coating, paper

Ludenburg (now Břeclav, Czech Republic),
19th cent.

Inventoried before 1916

Volkskundemuseum Wien, dia/1 [Dias]

**Drawing "Rustic lighting assembly
from Baden"**

Indian ink on paper

Baden (Lower Austria), 1895

Inventoried 1899

Volkskundemuseum Wien, 1 A

(AÖMV/1) [Abbildungen, Zeichnungen,
Ansichtskarten]

**Song sheet "Ein Neues
Andächtiges Liedt"**

Papier, written on both sides

Probably 19th cent.

Inventoried 1950

Volkskundemuseum Wien, H/1

(ÖMV/84637) [Handschriften]

Diary of J.F. Seifert

Paper, board

Upper Austria, 2nd half of 19th cent.

Inventoried probably 1st half of 20th cent.

Volkskundemuseum Wien, Handschriften

in Buchform/1 (ÖMV/88265)

**Manuscript: "Kurzes Paradeisspiel
aus Trieben"**

Paper

Trieben (Styria), early 19th cent.

Inventoried before 2000

Volkskundemuseum Wien, M/131

(ÖMV/86520) [Katalog der Drucke und

Manuskripte], B/XXXI/11 [Nummerierung im
Katalog Volksschauspiel in Österreich 1946]

Can

Copper, tin

South-east Europe,

19th cent.

Inventoried 1916

Volkskundemuseum Wien, M/2

[Patriotische Kriegsmetallsammlung]

Skates

Wood, animal bone
Trumsee (Salzburg), 18th – 19th cent.
Inventoried: 1901
Volkskundemuseum Wien, NHM/5554a
[Dauerleihgaben Naturhistorisches
Museum]

St Jacob the Elder

Wood, new frame
Probably Pustertal (South/East Tyrol),
12th cent.
Inventoried 1925
Volkskundemuseum Wien, HB/1
[Dauerleihgaben Stadterweiterungsfond
(Sammlung volkskundlicher Objekte
aus der Hofburg)]

Toy chest

Wood, painted
Gröden/Val Gardena (South Tyrol),
early 20th cent.
Inventoried 1917
Volkskundemuseum Wien, Rot/3
bzw. CalphaVa/112

Toy cart with horses

Wood, painted
Berchtesgaden (Germany), 1940
Inventoried 1940
Volkskundemuseum Wien, V/34
[Gegenstände des Heimatwerks]

Inventory “Bestandsliste über Gegenstände des Heimatwerks”

Vienna, 1940
Volkskundemuseum Wien

Sample cloth with embroidery

Cotton, embroidered with silk
and metal thread
Bukovina (now Ukraine and Romania),
19th cent.
Inventoried 1898
Volkskundemuseum Wien, BM/1
[Sammlung Nikolaus Mustatza, Bukowina]

Three Bishops in a Church

Watercolour on board
Krynica (Poland), 20th cent.
Inventoried: 1974
Volkskundemuseum Wien, EMK/1
[Ethnographisches Museum Schloss
Kittsee]

Box with lid

Copper, tin
Albania, 19th cent.
Inventoried 1953
Volkskundemuseum Wien, TR/1
[Tauschreserve]

Bottle with screw top

Plastic
21st cent.
Inventoried 2018
Volkskundemuseum Wien, MdW/1
[Museum der Weltlosen]



Provenance research and the restitution of objects

Many collections, museums and libraries contain objects which were expropriated – in other words seized or taken in other ways – during the Nazi period. These objects are dealt with in a variety of ways today.

In Austria, the 1998 Art Restitution Act provides for the systematic restitution of such objects in the possession of federal museums and institutions. The law has a long history and is also intended as a model for provincial and municipal institutions as well as for private organisations.

The Commission for Provenance Research and the Art Restitution Advisory Board were created for the implementation of this law. The researchers in the Commission investigate the provenance of objects in collections, museums and libraries. Objects acquired unlawfully during the Nazi period can, in this way, be identified and returned to their rightful owners. KP

Erforschung der Herkunft
und Rückgabe von Objekten



Bedenken!

Late reaction:
The long histor
of Restitution



The Legal basis for restitution in Austria since 1998

The Austrian Art Restitution Act came into force twenty-five years ago, on 5th December, 1998. It commits the Republic of Austria to return cultural objects kept in federal museums, collections, and libraries that were acquired unlawfully during the Nazi period. It also calls for active provenance research in these institutions. They are required to search their files and depots systematically for relevant objects and information about them. If it is determined that the objects were acquired unlawfully, they are to be returned to their original owners or their descendants. The required restitutions concern not only valuable artworks, but rather objects of cultural or natural historical importance, which are often of little financial value. This law and the associated proactive and systematic provenance research are unique in the world.

The Art Restitution Act pertains to federal institutions but does not apply to provincial or municipal museums and institutions. Every province has adopted its own legal arrangements or decisions, on the basis of which objects and assets owned by the province are to be returned. Some provinces are more thorough than others. Many municipalities have no legal basis of this type at all. The Art Restitution Act does not apply to private property too.

The year 1998 was not only significant in Austria with regard to the identification and restitution of cultural objects looted during the Nazi period, but internationally as well. It was in that year that the Washington Conference on Holocaust-Era Assets took place, resulting in the adoption of the Washington Principles. Apart from Austria, forty-four other states and twelve non-governmental organizations attended the Conference, including Jewish victims' associations. The Washington Principles are a declaration of intent and are not binding under international law. KP, MP, MR

Art Restitution Act

Extract from the Federal Legal Gazette

Issued in 1998

Source: Rechtsinformationssystem
des Bundes www.ris.bka.gv.at

The Art Restitution Act empowers the ministers responsible to return cultural objects owned by the state and acquired unlawfully during the Nazi period. This applies to the Ministry of Finance and all Ministries responsible for museums or collections, such as the Ministry of Labour and Economy for the Bundesmobiliendepot, the Ministry of Defence for the Museum of Military History, and the Ministry of Art, Culture, Civil Service and Sport for other federal museums, and the National Library. Recommendations are made to the ministers by the Art Restitution Advisory Board. **KP**

MEDIAE STATION

Amendment to the Art Restitution Act

Promulgated in 2009

With access to the federal legal information system www.ris.bka.gv.at

Like most laws, the Art Restitution Act has also been amended to overcome ambiguities and enlarge its scope. For example, the period covered by the law has been extended back from 1938 to 1933, when the Nazis came to power in Germany. The geographical scope has also been extended to cover expropriations not just in the territory within the borders of present-day Austria, but throughout the area governed by the German Reich. **KP**

Vienna: Resolution of the Municipal Council of the Capital City of Vienna of 29th April, 1999 concerning the restitution of art and cultural objects from its museums, libraries, archives, collections and other holdings

Printout

Source: Vienna City Library
www.digital.wienbibliothek.at

The city of Vienna is both a municipality and a province. Asset administration is a municipal task. The decision in this case was therefore made by the municipal council. This restitution regulation is also included in the terms of reference of the Restitution Commission installed at the Vienna City Magistrate's Office. **MR**

Styria: Provincial Constitutional Law of 14th March, 2000 on the restitution or utilization of art objects and cultural assets seized from their owners during the National Socialist tyranny

Printout

Source: Legal Information System of the Republic of Austria www.ris.bka.gv.at

Upper Austria: Provincial law on restitution measures for victims of National Socialism (Upper Austrian Restitution Act)

Printout

Decreed 1st April 2002

Source: Legal Information System of the Republic of Austria www.ris.bka.gv.at

Lower Austria: Resolution of the Provincial Government of Lower Austria from August the 28th, 2002

Printout

Source: www.kunstdatenbank.at/gesetze

Burgenland: Resolution of the Provincial Government of Burgenland from November the 12th, 2002

Printout

Source: www.kunstdatenbank.at/gesetze

Salzburg: Resolution of the Provincial Government of Salzburg from December the 9th, 2002

Printout

Source: www.kunstdatenbank.at/gesetze

Carinthia: Law on restitution measures for victims of National Socialism from June the 6th, 2003 (Carinthian Restitution Act)

Printout

Source: Legal Information System of the Republic of Austria www.ris.bka.gv.at

Vorarlberg: Resolution of the Provincial Government of Vorarlberg passed on December the 16th, 2003

Printout

Source: www.kunstdatenbank.at/gesetze

Tyrol: Resolution of the Provincial Government of Tyrol from July 3rd, 2007 on the restitution of property and cultural assets to victims of National Socialism

Printout

Source: www.kunstdatenbank.at/gesetze

In 2007, Tyrol was the last province to establish a legal basis for the restitution of objects owned by the province. The decision is shorter than those of the other provinces. MR

AUDIO STATION

The Washington Principles

Read by Barbara Gassner, Vienna 2023

The principles established at the Washington Conference refer to art objects and artefacts seized by the Nazis during the period of National Socialism. Their adoption in 1998 fostered provenance research and the restitution of looted objects on an international scale. MP



Delayed reaction: The long history to the Art Restitution Act

For a long time, Austria saw itself as the “first victim” of the Nazi regime and refused to face up to its responsibility for Nazi crimes. This disregard for the unlawfulness of the regime was reflected, in the post-war period and beyond, in the general attitude to victims of the Nazis, as well as in legislation.

Under pressure from the Allies, restitution laws were enacted after 1945. They were complicated, bureaucratic, and demanded that the victims took the initiative themselves. The application deadlines were short. In many cases neither the people who had been persecuted and expelled, nor the survivors knew anything about the whereabouts of their assets, which made claims for restitution difficult or impossible.

Even if objects were restituted, usually with a delay of many years, export prohibitions sometimes prevented the owners from taking possession of them. In other circumstances, agreements were sought; for example, export approvals were granted for only selected items, in exchange for a donation being made to an Austrian museum.

It was not until the 1980s, not least as a result of the Waldheim Affair, that public opinion slowly began to change. The transfer of title to the Republic of Austria of several thousand unclaimed looted art objects stored in Mauerbach Charterhouse gave rise to increasing public outcry in Austria and abroad. National and international newspapers reported on it. The “victim myth” began to crumble. The 1990s saw the first admissions by politicians that Austria also bore responsibility for its Nazi past.

An article appearing in *The New York Times* in 1997 drew worldwide attention to the question of the origins and whereabouts of objects looted by the Nazis. Austria needed finally to react because two works from the Leopold Collection were at the centre of the debate.

A historical Commission was finally established in 1998. Experts examined the systematic looting by the Nazi regime and the way it was dealt with after 1945. Other significant publications on the subject appeared at the start of the new millennium. MR

Books „Bibliothek des Raubes“

Apart from some international and national newspaper articles, a number of publications have examined the origins and whereabouts of objects and the biographies of their rightful owners and descendants since the late 1990s. One of those involved from an early stage was Hubertus Czernin (1956–2006), who established the so-called *Bibliothek des Raubes* series of books.

Available to visitors by kind permission of Czernin-Verlag. MR

Newspaper: *The New York Times*, 24th December 1997

Paper

Private loan

Works by Egon Schiele owned by the Viennese art collector Rudolf Leopold were exhibited in 1997/98 at the Museum of Modern Art in New York. This article, which discusses the origins of some of the objects in the collection, was published in *The New York Times* on 24th December 1997. Inheritance claims led to the seizure of *Portrait of Wally Neuzil* (1912) and *Dead City III* (1911). Austria was forced to take political action because of its involvement in the private foundation administering the Leopold Collection. MR

MEDIA STATION

Digital Timeline

[www.vgprovenanceresearch.at/
station2](http://www.vgprovenanceresearch.at/station2)

This digital timeline shows the main events from 1945 to 1988 in Austria's attitude to its own Nazi past and to the victims of the Nazis. MR

Publication of the Austrian Historical Commission

As a result of the events in New York and at the instigation of the representatives of various interests, an independent international Historical Commission was set up in Austria in 1998. Over one hundred experts investigated asset expropriations in Austria during the Nazi period and the way they were dealt with after 1945. These publications record the findings of this extensive research project. All forty-nine volumes published by this Historical Commission are available online. MR



The Commission for Provenance Research and the Art Restitution Advisory Board

The Commission for Provenance Research is the focal point for questions regarding cultural objects expropriated in connection with Nazi persecution and their restitution in Austria. Its main task is to systematically investigate the collections which come under the Art Restitution Act. It was founded in 1998, before the law entered into force. It is part of the Federal Ministry of Art, Culture, Civil Service and Sport and consists of administrative management, research coordination, the Bureau and the individual provenance researchers working in the museums, collections and libraries under consideration.

The provenance researchers create dossiers on questionable acquisitions. The Commission is responsible for the final version of the dossiers, checking on the research undertaken, the logic behind it and the scientific basis. These dossiers are then submitted to the Art Restitution Advisory Board for consideration. The Board establishes whether the expropriation was connected with Nazi persecution and whether the conditions of the Art Restitution Act are met, as a basis for its recommendation as to whether the objects should be restituted or not.

The Commission works closely with the Jewish Community of Vienna in searching for the legal successors and heirs of the original owners, regardless of the reasons why they were persecuted by the Nazi regime.

Other tasks of the Commission include coordination of the work of the individual provenance researchers, answering queries and tracking down the relevant files in the Federal Monuments Authority, which keeps the files on Nazi expropriations and restitution claims after the war (*Restitutionsmaterialien*). The constant inquiries by members of the Commission have resulted in the creation of digital databases of holdings in many archives, which are now available to all researchers. KP

VIDEO STATION

Interview with Pia Schönberger,

Head of The Commission for Provenance Research

Vienna, 20th March 2023

Questions:

- How does the Commission for Provenance Research see itself?
- What period do the provenance researchers in the institutions cover?
- When will the work of the Commission for Provenance Research be concluded?
- What else would you like to tell us?

KP

VIDEO STATION

Interview with Clemens Jabloner,

Chairman of the Art Restitution Advisory Board

Vienna, 20 March 2023

Questions:

- Why does the Austrian Art Restitution Act refer only to objects owned directly by the state?
- Why does the Art Restitution Advisory Board consist not solely of jurists?
- Apart from the dossiers and legal provisions, is there a guiding principle behind the recommendations of the Art Restitution Advisory Board?
- What else would you like to tell us?

KP

Curtain

with photograph of the National Council Chamber in the Austrian Parliament, 2017 by Thomas Topf

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VIDEO STATION

Interview with Birgit Johler,

Curator at the Volkskundemuseum Graz; from 2007 to 2017 researcher at the Volkskundemuseum Wien, where she was responsible for cooperation with the Commission for Provenance Research. From 2010 to 2015, she worked with Magdalena Puchberger on the project "Museum strategies in times of political upheaval: the Volkskundemuseum Wien from 1930 to 1950" which was devised by her. It resulted, among other things, in an exhibition and laid the foundations for provenance research in the museum.

Vienna, 20 March 2023

Questions:

- Why did the Ethnographic Society decide in 2014 to conduct provenance research in the Volkskundemuseum Wien?
- Why was no systematic provenance research conducted by the Volkskundemuseum Wien before 2015?
- Why is it important for private institutions to conduct provenance research, although the Art Restitution Act refers only to federal assets?
- What else would you like to tell us?

KP





Interview Sabine Loitfellner

Audio

Mitarbeiterin der Israelitischen
Kultusgemeinde Wien, Abteilung für
Restitutionsangelegenheiten im Bereich
Kunstrestitution/Provenienzforschung
Wien, 15.3.2023

Art restitution/provenance researcher
in the Department of Restitution Affairs
of the Jewish Community of Vienna
Vienna, 15 March 2023
The interview is in German.

DE

Wie funktioniert die Zusammenarbeit mit dem Bundesministerium
für Kunst, Kultur, öffentlichen Dienst und Sport?

DE

Sucht die Israelitische Kultusgemeinde nur die
Rechtsnachfolger*innen von Jüdinnen und Juden?

DE

Auf welche Quellen wird bei
den Recherchen zurückgegriffen?

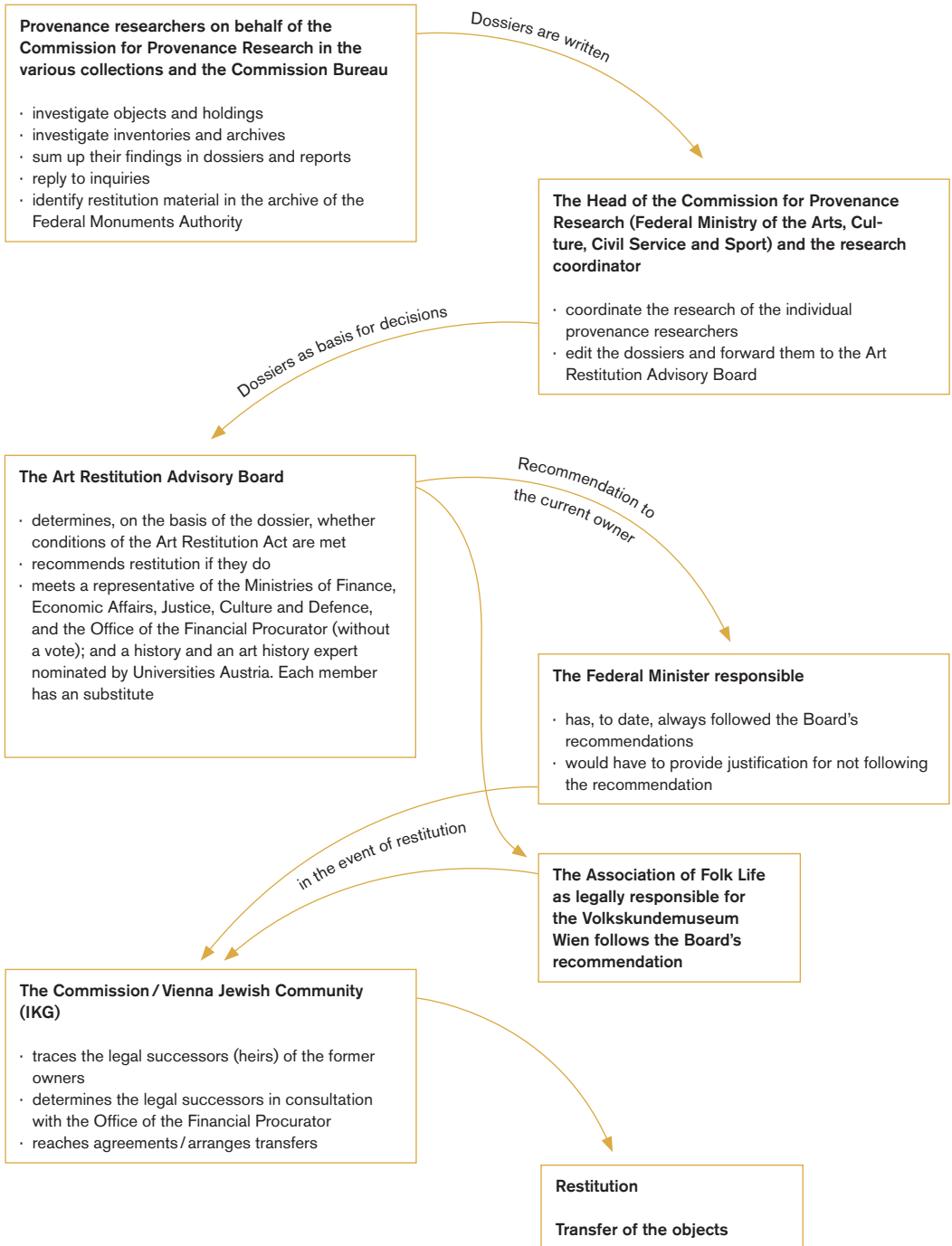
DE

Was möchten Sie uns noch sagen?



Systematic provenance research and restitution on the basis of the Art Restitution Act

KP



AUDIO STATION

Interview with Sabine Loitfellner,

Jewish Community of Vienna

Vienna, 15 March 2023

Questions:

- How does the cooperation work with the Federal Ministry of Art, Culture, Civil Service and Sport?
- Does the Jewish Community search only for the legal successors of Jews?
- What sources are used in the research?
- What else would you like to tell us?

MR

MEDIA STATION

Commission for Provenance Research website

www.provenienzforschung.gv.at

MEDIA STATION

Lexicon of Austrian Provenance Research

www.lexikon-provenienzforschung.org

Conceived, managed and updated by the Commission for Provenance Research

The Lexicon makes available the findings of provenance researchers. KP

Publication Series Commission for Provenance Research

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MEDIA STATION

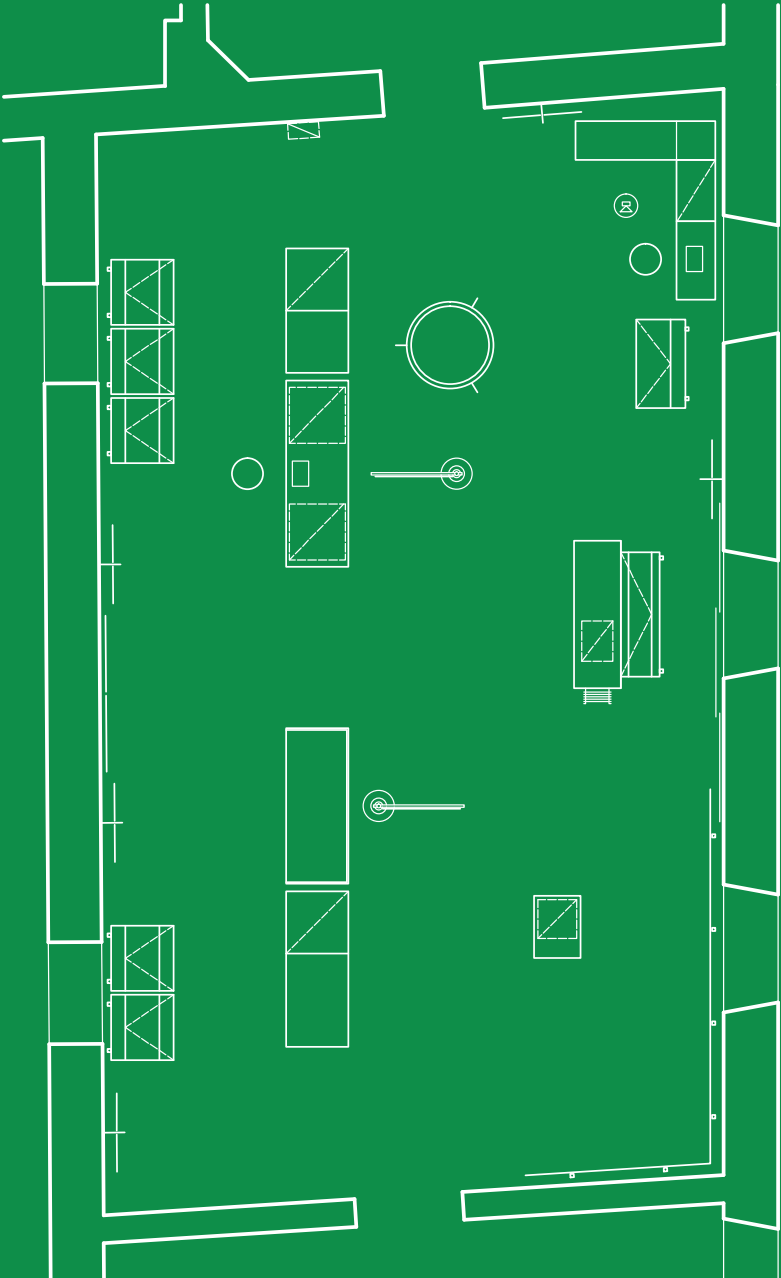
**Virtual provenance research gallery
“A Museum – An Object – A Story”**

www.vgprovenanceresearch.at

In the run-up to this exhibition, the Volkskundemuseum Wien asked all museums, collections and libraries conducting provenance research in accordance with the Art Restitution Act to provide a contribution describing their own provenance research on the basis of an object or set of objects from their holdings. The result is this virtual gallery on the Internet containing all sixteen contributions.:

- Art Collections of the Academy of Fine Arts Vienna
- Albertina
- Museum of Military History
- Furniture Museum Vienna
- Kunsthistorisches Museum Wien
- Leopold Museum
- Museum of Applied Arts
- Museum of Modern Art Ludwig Foundation Vienna
- Natural History Museum Vienna
- Austrian Gallery Belvedere
- Austrian National Library
- Technical Museum Vienna
- Theater Museum Vienna
- Vienna University Library
- Volkskundemuseum Wien
- Weltmuseum Vienna

Room 3a



Provenance research and restitution in the Volkskundemuseum Wien

A provenance researcher has been conducting research in the Volkskundemuseum Wien on behalf of the Commission for Provenance Research, since 2015. The year before, the Verein für Volkskunde (Ethnographic Society), the legal entity responsible for the museum, decided to conduct systematic Nazi provenance research and to reconstitute unlawfully acquired objects. The Art Restitution Advisory Board makes recommendations on the basis of dossiers from the Volkskundemuseum Wien in the same way it does for federal assets. As a private institution, the Volkskundemuseum Wien is not covered by the Art Restitution Act.

The cooperation with the Commission for Provenance Research and the Art Restitution Advisory Board is possible because the Art Restitution Act was also designed by the legislators to act as a model to encourage other institutions to return expropriated assets. Since 2015, the staff at the Volkskundemuseum Wien have made grateful use of the Commission and Board's infrastructure and expertise. KP

Ergebnisse der Provenienzforschung im Volkskundemuseum Wien seit 2015

Der Kuratierungsabteilung wurden seit 2015 elf Objekte zugeführt. In jedem Fall erhielt die Provenienzforschung und in einem Fall die Volkskunde der Österreichischen Volkskunstmuseum die Aufgabe, die Herkunft der Objekte zu ermitteln. In einem Fall wurde die Herkunft der Objekte durch die Provenienzforschung ermittelt. Ein großer Prozentsatz der Objekte wurde durch die Provenienzforschung ermittelt.

Insgesamt konnten auf Grundlage von vier Objekten bereits über 800 Objekte aus den Beständen des Volkskundemuseums an die entsprechenden Eigentümer übergeben werden. Einige Objekte konnten von verschiedenen Empfängern übergeben werden. Die Rechteverhältnisse waren unklar. Die Suche nach den rechtmäßigen Eigentümern war langwierig und durch die COVID-19-Pandemie verzögert. Die Suche nach den rechtmäßigen Eigentümern war langwierig und durch die COVID-19-Pandemie verzögert.

In der letzten mehr als 100 Jahre wurden über 1000 Objekte von mehr als 300 österreichischen Objekten und einer internationalen Expertenkommission für Provenienzforschung zur Verfügung gestellt und dort veröffentlicht. Die internationale Expertenkommission wurde zum Zeitpunkt der Aufnahme des Objekts im Volkskundemuseum der Österreichischen Volkskunstmuseum im Jahr 1980 und 1985. Die Objekte selbst befinden sich im Volkskundemuseum.

In Rahmen der bisherigen Provenienzforschung konnten nicht nur die verschiedenen Provenienzen der Objekte ermittelt werden. Zu überprüfen sind weiterhin die Beziehungen der Volkskundemuseum zwischen 1980 und 1985. Zwischen 1980 und 1985 wurden über 1000 Objekte von mehr als 300 österreichischen Objekten und einer internationalen Expertenkommission für Provenienzforschung zur Verfügung gestellt und dort veröffentlicht. Die internationale Expertenkommission wurde zum Zeitpunkt der Aufnahme des Objekts im Volkskundemuseum der Österreichischen Volkskunstmuseum im Jahr 1980 und 1985. Die Objekte selbst befinden sich im Volkskundemuseum.

Results of provenance research at the Volkskundemuseum Wien since 2015

Since 2015, eleven objects have been submitted to the Provenance Research Department and in one case also to the Volkskundemuseum. In each case, the task was to determine the origin of the objects. In one case, the origin was determined by the Provenance Research Department. A large proportion of the objects were determined by the Provenance Research Department.

In total, based on four objects, it has already been possible to return over 800 objects from the collections of the Volkskundemuseum to the respective owners. In some cases, the objects were returned to several recipients. The legal situation was unclear. The search for the rightful owners was long and delayed by the COVID-19 pandemic.

In the last more than 100 years, over 1000 objects from more than 300 Austrian objects and an international expert commission for provenance research have been made available and published there. The international expert commission was set up at the time of the object's entry into the Volkskundemuseum of the Austrian Folk Museum in 1980 and 1985. The objects themselves are in the Volkskundemuseum.

In the course of the previous provenance research, not only the various provenances of the objects could be determined, but also the relationships of the Volkskundemuseum between 1980 and 1985. Between 1980 and 1985, over 1000 objects from more than 300 Austrian objects and an international expert commission for provenance research were made available and published there. The international expert commission was set up at the time of the object's entry into the Volkskundemuseum of the Austrian Folk Museum in 1980 and 1985. The objects themselves are in the Volkskundemuseum.



Systematic provenance research in the Volkskundemuseum Wien

Since the Nazi period, staff at the Volkskundemuseum Wien have been aware that among the objects held by the museum, a considerable number were acquired unlawfully. The relatively few restitutions during the following half century did little to change this situation. In the 2000s, the staff became increasingly insistent that research and restitution should be increased, particularly in the wake of the passing of the Art Restitution Act and the establishment of the Commission for Provenance Research which led to the systematic investigation of the archives and holdings of federal museums.

The staff of the Volkskundemuseum Wien did not wish to be party any longer to injustice. We did not wish to have objects in our collections that did not belong there because they had been extorted, stolen or expropriated from their original owners. These objects should no longer be used in the museum's publications and exhibitions uncommented but should rather be restituted. Many of the original owners were persecuted and murdered or had died in the intervening years. However the expropriated objects still belonged to them and are now therefore the property of their heirs and descendants.

The librarian and museum staff members working in the collections began to search the inventories and accession files in the archive and library accession registers, initially for the years 1938 to 1945. Suspicious objects were entered in the digital inventory, if they were not already listed there, and designated "questionable acquisition". Around 2,500 objects were marked in this way. It was on this basis that the provenance researcher from the Commission was able to start working at the Volkskundemuseum Wien in 2015. Provenance research is far from complete but is on-going. κρ



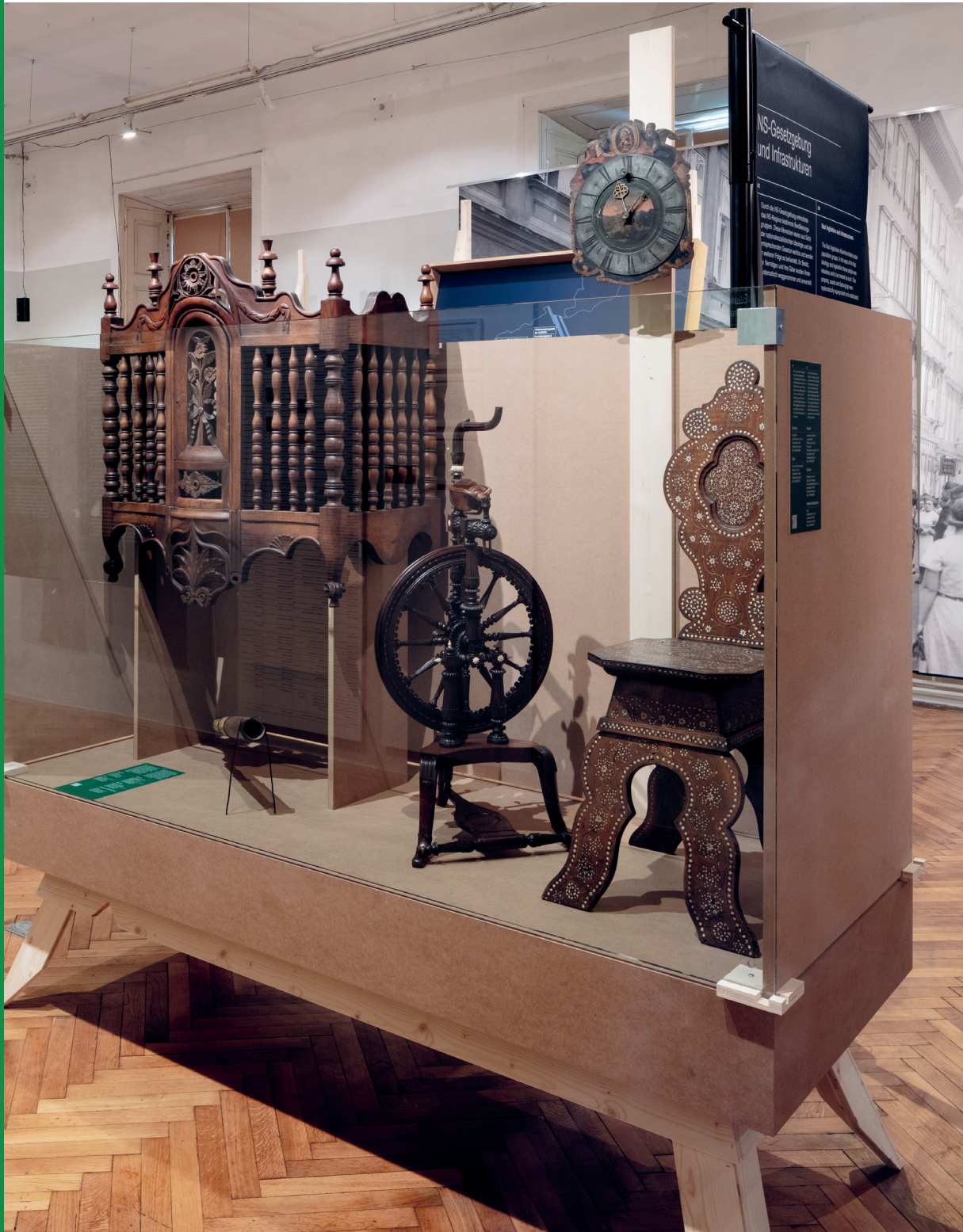
**Copies of the inventory books of
the Volkskundemuseum Wien**
for the years 1933 to 1945

Undertaking by the Ethnographic Society
Paper
Vienna 2015
Volkskundemuseum Wien, archive

In 2015, the Ethnographic Society, the legal entity responsible for the Volkskundemuseum Wien, decided to carry out systematic provenance research and to submit the resulting dossiers to the Art Restitution Advisory Board. KP

**Agreement of the Art Restitution
Advisory Board**
Paper
Vienna 2015
Volkskundemuseum Wien, archive

The Art Restitution Advisory Board confirmed in 2015 that it would make recommendations on the basis of dossiers from the private Volkskundemuseum Wien as if the museum were covered by the Art Restitution Act. KP



Skirt

Part of an ensemble

Cotton, floral patterned trim,
machine-made lace

Banat, Romania, 20th cent.

Inventoried 1944

Volkskundemuseum Wien, ÖMV/46069

This ensemble was given to the museum in 1944 by Leopold Reiter, Treasurer of the Ethnographic Society. He had already been a member of the Nazi party before 1938. It may therefore be assumed that he was not persecuted, so that the donation was catalogued in the museum inventory as “unobjectionable” in spite of the time at which it was acquired. From today’s point of view these objects are far from unobjectionable, as we do not know how they came into Reiter’s possession. Therefore this objects will be included into the Art Database. KP, MR

2 aprons

Part of an ensemble

Wool, silver thread

Banat, Romania, 20th cent.

Inventoried 1944

Volkskundemuseum Wien, ÖMV/46071,
ÖMV/46072

Wall clock

Sheet iron, painted, steel, tin, brass

Probably southern Germany, 18th cent.

Inventoried 1940

Volkskundemuseum Wien, ÖMV/44868

On 12th April 2019 the Art Restitution Advisory Board recommended, on the basis of the dossier by the provenance researcher in the Volkskundemuseum Wien, that the Wittgenstein Collection should not be restituted. The acquisition by Hermine and Paul Wittgenstein and Hilde Wittgenstein-Köchert was lawful and unconnected with persecution. KP

Telescope

Attributed to Leonardo Semitecolo

Brass, glass, horn, parchment

Venice (now Italy), 18th cent.

Inventoried 1940

Volkskundemuseum Wien, ÖMV/44867

Spinning wheel

Wood, bone

Probably France, 18th cent.

Inventoried 1940

Volkskundemuseum Wien, ÖMV/44866

Chair

Wood with mother-of-pearl inset

Bosnia, 19th cent.

Inventoried 1938

Volkskundemuseum Wien, ÖMV/43774

Panetiére (breadbox)

Wood

Southern France, 19th cent.

Inventoried 1938

Volkskundemuseum Wien, ÖMV/43775

Restitutions from the Volkskundemuseum Wien before 2015

After 1945, there was no real awareness in the Volkskundemuseum Wien, as was also the case elsewhere in Austria, of the injustices that had been committed in the past. The objects acquired by the museum as a result of Nazi persecution were treated as normal museum assets. It was even thought for a long time that they were better off in a museum than in private homes, and that the original owners would have preferred to see their things in a museum and would have been grateful that a museum, rather than an antiques dealer, had taken possession of them. The persecution of their previous owners and the enforced flight they had to endure were not seen as coercive. It was not recognised that the victims were given no choice but to hand over their assets or to sell them, generally at a much-reduced price. Expropriations and looting were not regarded as such. For a long time, this reflected public opinion in Austria.

In order to have expropriated objects returned under the restitution laws adopted after 1946 it was necessary for their owners to know where they were. On the other hand regulations obliged museums and collections to notify the district authorities of expropriated assets. In November 1946, Heinrich Jungwirth who was Director of the Volkskundemuseum, at the time, reported that the museum was in possession of objects expropriated by the NS regime from six individuals. In fact the number was much higher. The value and extent of the objects concerned was also incorrect and incomplete. By 1951, eighteen objects had been returned. Six objects from Albert Pollak (1878–1943) that ought to have been restituted were kept by the museum in return for an export approval.

Further restitutions took place after 1998, following resolutions taken by the Ethnographic Society, which is the legal entity responsible for the museum. By 2015, the Volkskundemuseum Wien had restituted twenty-four objects. The whereabouts of a further object, a jug, which is eligible for restitution, is still untraceable today. KP

Restitutions of the Volkskundemuseum Wien 1945 to 2015

Former inv. no..	Object	Rightful owner	Year of restitution
ÖMV/45340	stoneware jar	Oscar Bondy	1947
ÖMV/45341	fire striker	Oscar Bondy	1947
ÖMV/45342	velvet hood	Albert Pollak	1950
ÖMV/45343	gold bonnet	Albert Pollak	1950
ÖMV/45344	"Riegelhaube" head covering	Albert Pollak	1950
ÖMV/45273	joke glass in the form of a bear's head	Albert Pollak	1951
ÖMV/45274	joke glass in the form of an animal	Albert Pollak	1951
ÖMV/45275	joke glass in the form of a lizard	Albert Pollak	1951
ÖMV/45276	joke glass in the form of a shrew	Albert Pollak	1951
ÖMV/45277	bottle	Albert Pollak	1951
ÖMV/45278	joke vessel	Albert Pollak	1951
ÖMV/45279	bottle in the form of a pumpkin	Albert Pollak	1951
ÖMV/45280	can	Albert Pollak	1951
ÖMV/45281	small jug	Albert Pollak	1951
ÖMV/45282	vinegar and oil set	Albert Pollak	1951
ÖMV/45283	pitcher with lid	Albert Pollak	1951
ÖMV/45284	joke vessel in the form of an animal	Franz Ruhmann	1951
ÖMV/45285	joke vessel in the form of a toad	Franz Ruhmann	1951
ÖMV/60666	mezuzah	Jewish Museum Vienna	1998
(ÖMV/46704)	stoneware jug with pewter lid – untraceable	Clarice Adelaide Rothschild	1999
ÖMV/46705	lion, carved wood	Clarice Adelaide Rothschild	1999
ÖMV/46706	lion, carved wood	Clarice Adelaide Rothschild	1999
ÖMV/46707	bottle with straw intarsia	Clarice Adelaide Rothschild	1999
ÖMV/46708	wooden salt cellar	Clarice Adelaide Rothschild	1999
ÖMV/46709	iron box	Clarice Adelaide Rothschild	1999

3 file cards

with details of objects belonging to Clarice Adelaide Rothschild from the Card index inventory cabinet of the Volkskundemuseum Wien

The objects were restituted in 1999, pursuant to a decision by the Ethnographic Society.

KP

Results of provenance research at the Volkskundemuseum Wien since 2015

Since 2015, eleven dossiers have been submitted by this museum to the Art Restitution Advisory Board. In seven cases it has recommended restitution and in once case retention by the museum. In another case, the Advisory Board recommended contacting the legal successors, on the basis that the object had been a loan. A further dossier was submitted to the Board for information, confirming that the objects concerned were not at the Volkskundemuseum Wien. A dossier contained information about an extensive collection of books in the museum's library.

Over six hundred objects from four dossiers have been returned by the Volkskundemuseum Wien to the legal heirs. Some objects have not been returned despite the recommendations, because the legal successors have not yet been identified. In fact, the search for legal successors is often very difficult and can take years. This is due to the fact that the heirs, usually children, grandchildren or great-grandchildren of the murdered or fleeing original owners, are scattered around the world.

In the past nine years, information about and photographs of over three hundred questionable objects with unknown owners have been published in the Art Database of Austria's National Fund. Purchases made between 1938 and 1945 at the auction house Dorotheum or from art or antiques dealers are typically marked as questionable. The objects themselves will remain in the museum until further notice.

It has not yet been possible to complete all the necessary provenance research, and there are further acquisitions by the Volkskundemuseum Wien from between 1938 and 1945 which still need to be investigated. In addition, all acquisitions from between 1933 to the present day, involving transactions that took place before 1945, also have to be investigated. As we have seen, Nazi provenance research at the Volkskundemuseum Wien is far from being complete. MR

Magazine: *Nachrichten*
Volkskundemuseum Wien,
September/October, 52 5/2017
Paper
Volkskundemuseum Wien

Since 2015, the provenance researcher has reported regularly about her work in the *Nachrichtenblatt* of the Volkskundemuseum Wien. In a section entitled *Neuigkeiten aus der Provenienzforschung* ("News from Provenance Research") she writes about the objects under consideration, their original owners and the recommendations of the Art Restitution Advisory Board. MR

Magazine: *Nachrichten*
Volkskundemuseum Wien,
July/August/September, 54 3/2019
Paper
Volkskundemuseum Wien

Magazine: *Nachrichten*
Volkskundemuseum Wien, October/
November/December, 54 4/2019
Paper
Volkskundemuseum Wien

Shirt
Part of an ensemble
Linen, cotton, silver thread
Shkodër (now Albania), 19th cent.
Inventoried 1939
Volkskundemuseum Wien, ÖMV/44586

On January 15th, 2016, the Art Restitution Advisory Board recommended on the basis of the dossier submitted to it that this ensemble and other objects be restituted to the legal successors of Georg Popper (1883–1959). In 2009 the Art Restitution Advisory Board had already recommended the restitution of objects from the Weltmuseum Wien. No legal heirs have been identified to date and the objects are therefore still in the museum. MR

Trousers
Part of an ensemble
Silk, cotton, gold
Shkodër (now Albania), 19th cent.
Inventoried 1939
Volkskundemuseum Wien, ÖMV/44587

Fez
Part of an ensemble
Silk, linen, gold thread
Shkodër (now Albania), 19th cent.
Inventoried 1939
Volkskundemuseum Wien, ÖMV/44589



Fig. 1

Slippers
Part of an ensemble
Linen, leather, gold thread
Shkodër (now Albania), 19th cent.
Inventoried 1939
Volkskundemuseum Wien, ÖMV/44590/ab
(Fig. 1)

Sleeveless coat
Part of an ensemble
Wool, cotton
Shkodër (now Albania), 19th cent.
Inventoried 1939
Volkskundemuseum Wien, ÖMV/44591

Sleeveless coat

Part of an ensemble

Wool, cotton

Shkodër (now Albania), 19th cent.

Inventoried 1939

Volkskundemuseum Wien, ÖMV/44592

Waistcoat

Part of an ensemble

Cotton, linen

Shkodër (now Albania), 19th cent.

Inventoried 1939

Volkskundemuseum Wien, ÖMV/44593

Cloth

Part of an ensemble

Cotton

Shkodër (now Albania), 19th cent.

Inventoried 1939

Volkskundemuseum Wien, ÖMV/44594

Circumcision knife with casket

Wood, metal

Western Hungary, 1799

Inventoried 1911

Volkskundemuseum Wien, ÖMV/60664/ab

(Fig. 2)

The Art Restitution Advisory Board failed to recommend the restitution of this circumcision knife and casket because they had been loaned to the museum in 1911 by the

owner Arthur Kohn (1890–1944). Kohn was a victim of the Nazi looting and persecution and died in Theresienstadt Ghetto. In view of these circumstances, the Board recommended that the museum contact the legal successors and inform them of the loan.

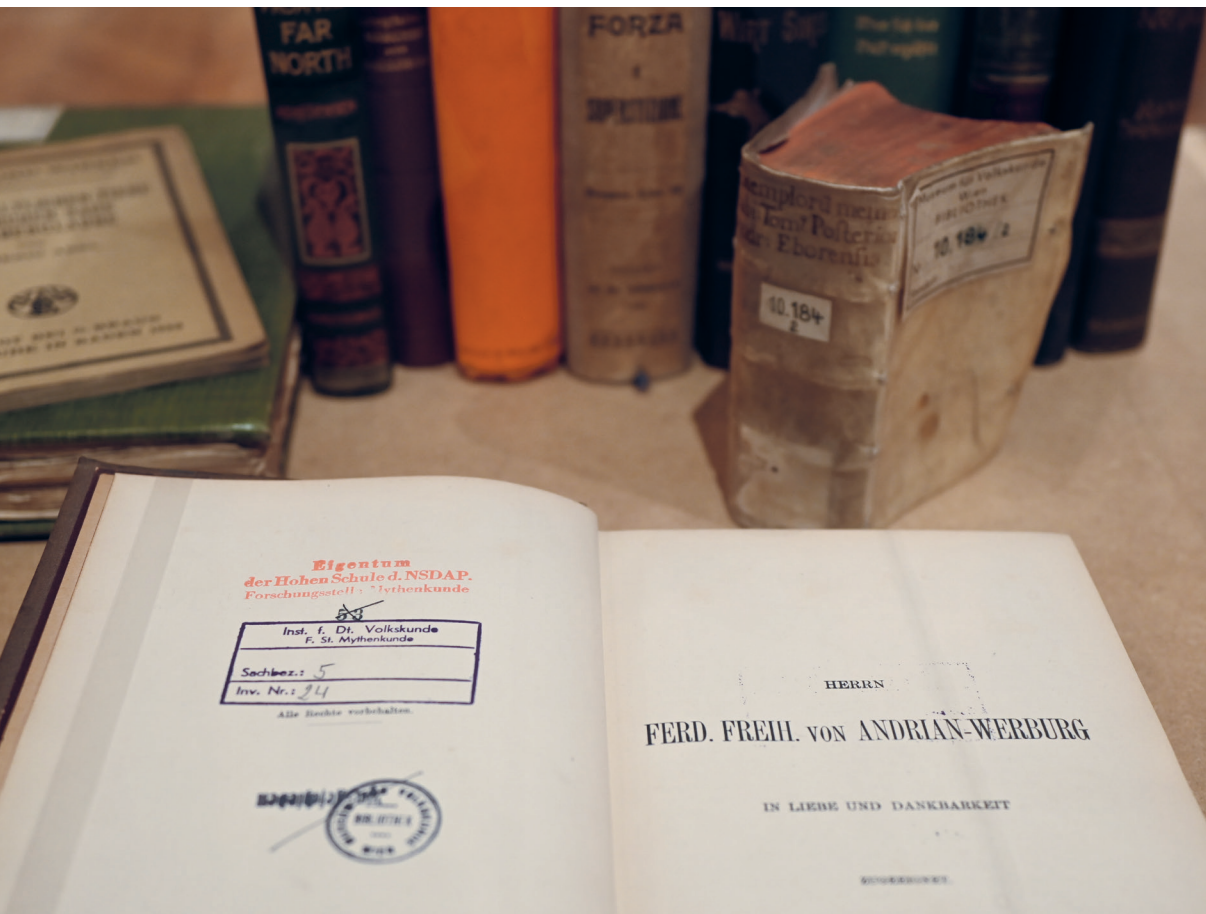
The museum followed the recommendation and the legal successors are aware of the loan. MR

Set of books from the so-called Mythenbibliothek

- *Sitte und Brauch der Südslaven* by Friedrich S. Krauss (1885)
- *Exemplorum Memorabilium, cum ethnicorum, tum Christianorum e quibusque probatissimis scriptoribus selectorum* by André de Resende (1593)
- *The Moon Year* by Juliet Bredon and Igor Mitrophanow (1927)
- *Wissen und Wirken: Die Vorweltlichen Tiere in Märchen, Sagen und Aberglaube* by Othenio Abel (1923)
- *Griechische Märchen, Sagen und Volkslieder* (1877) by Bernhard Schmidt
- *Indian Fairy Tales* by Mark Thornhill (1889)
- *Catalogue de la Bibliothèque de M. Libri avec les Prix* by L. C. Silvestre and P. Jannet (1847)
- *Was sich das Volk erzählt: Deutscher Volkshumor* by Heinrich Ludwig Merckens (1892)
- *Forza e superstizione* by Enrico Carlo Lea (1910)



Fig. 2



- *The Discovery of Witchcraft* by Reginald Scot and Montague Summers (1930)
- *Fairy Tales from the Far North* by Peter Christen Asbjørnsen (1897)
- *British Goblins* by Wirt Sikes (1880)
- *Märchen aus Mallorca* by Archduke Ludwig Salvator (1896)

Entered as loan from the state in 1946
 Volkskundemuseum Wien, library Signature: 1889; 10184/2; 9683; 9309; 9318; 9838; 10208; 9743; 10264; 9768; 9871; 9756 und 9021

The *Mythenbibliothek* was transferred to the Volkskundemuseum Wien from the state in 1946 on loan. It consists of around 1,700 books in different languages on fairy

tale research, literary and religious studies, magic and superstition. Some of the books were purchased from the estate of the naratologist Albert Wesselski (1871–1938). The library contains expropriated books and is therefore the object of current provenance research. All provenance marks in the books must be investigated and a dossier compiled as necessary for each of them. Volumes from the *Mythenbibliothek* can also be found in other libraries. MR

Shepherd mug

Wood

Bosnia, 19th cent.

Inventoried 1938

Volkskundemuseum Wien, ÖMV/43764

Photographs of and informations about these objects were sent by the Volkskundemuseum Wien to the National Fund and published in the Fund's Art Database. They are questionable acquisitions. The earrings and Kiddush cup, for example, were purchased in 1938 from the antiques dealer Reitzner. The Easter egg was acquired by the museum in 1941 from the auction house, Dorotheum. **MR**

Pair of earrings

Silver, stone

Dolní Žandov (now Czech Republic),
19th cent.

Inventoried 1938

Volkskundemuseum Wien, ÖMV/43798

Kiddush cup

Silver

Unknown, 1815

Inventoried 1938

Volkskundemuseum Wien, ÖMV/44068

Plate

Ceramic

Gmunden (Upper Austria), late 17th cent.

Inventoried 1941

Volkskundemuseum Wien, ÖMV/45143

Easter egg

Chicken egg

Slovakia, 1st half of the 20th cent.

Inventoried 1941

Volkskundemuseum Wien, ÖMV/45298/003

(Fig. 3)

Glass bottle

Glass

Tyrol, c. 1700

Inventoried 1942

Volkskundemuseum Wien, ÖMV/45604

MEDIA STATION

Art Database

www.kunstdatenbank.at

The Volkskundemuseum Wien has made an agreement with the National Fund of the Republic of Austria for Victims of National Socialism to transfer to the National Fund expropriated objects that cannot be restituted because the original owners and legal successors are unknown. This also applies to objects acquired on the art market between 1938 and 1945. The Volkskundemuseum Wien has submitted data on 329 objects to the National Fund. The publication in the art database might still make it possible for the origins of some of the objects to be identified. **MR**



Fig. 3



Provenienzforschung und Restitution im Volkskundemuseum Wien

Seit dem Jahr 2015 ist im Volkskundemuseum Wien eine Provenienzforscherte der Kommission für Provenienzforschung tätig. Im Jahr zuvor hatte der Verein für Volkskunde, der Rechtsabteil des Museums, beschlossen systematisch NS-Provenienzforschung zu betreiben und unredlich erworbene Objekte zu restituieren. Der Kunststiftungsbeirat gibt dazu auf Grundlage der Dosiers aus dem Volkskundemuseum Empfehlungen ab, so als würde das Volkskundemuseum Bundes Eigentum verwalten. Das Volkskundemuseum Wien ist als Privatinstitution nicht vom Kunststiftungsbeirat erfasst.

Die Zusammenarbeit mit der Kommission für Provenienzforschung und mit dem Kunststiftungsbeirat ist auch deswegen möglich, weil der Gesetzgeber mit dem Kunststiftungsbeirat durch eine Vorbildwirkung für alle anderen erzielen wollte, entzogenes Eigentum ebenfalls zurückzugeben. Das Team des Volkskundemuseum Wien weiß es seit 2015 zu schätzen, die Infrastruktur und Expertise von Kommission und Beirat nutzen zu können.

Provenienzforschung und Restitution im Volkskundemuseum Wien

A provenience researcher has been conducting research in the Volkskundemuseum Wien on behalf of the Commission for Provenience Research since 2015. The year before, the Verein für Volkskunde (Ethnographic Society), the legal entity responsible for the museum, decided to conduct systematic NS provenience research and to restitute unlawfully acquired objects. The Art Restitution Advisory Board makes recommendations on the basis of dossiers from the Volkskundemuseum Wien in the same way it does for public assets. As a private institution, the Volkskundemuseum Wien is not covered by the Art Restitution Act.

The cooperation with the Commission for Provenience Research and the Art Restitution Advisory Board is possible because the Art Restitution Act was also designed by the legislators to act as a model to encourage other institutions to return appropriated assets. Since 2015, the staff of the Volkskundemuseum Wien have made grateful use of the Commission and Board's infrastructure and expertise.

Die Sammlung Mautner und das Volkskundemuseum Wien

Die Beziehung von Menschen zu Dingen

The relationship of people to things





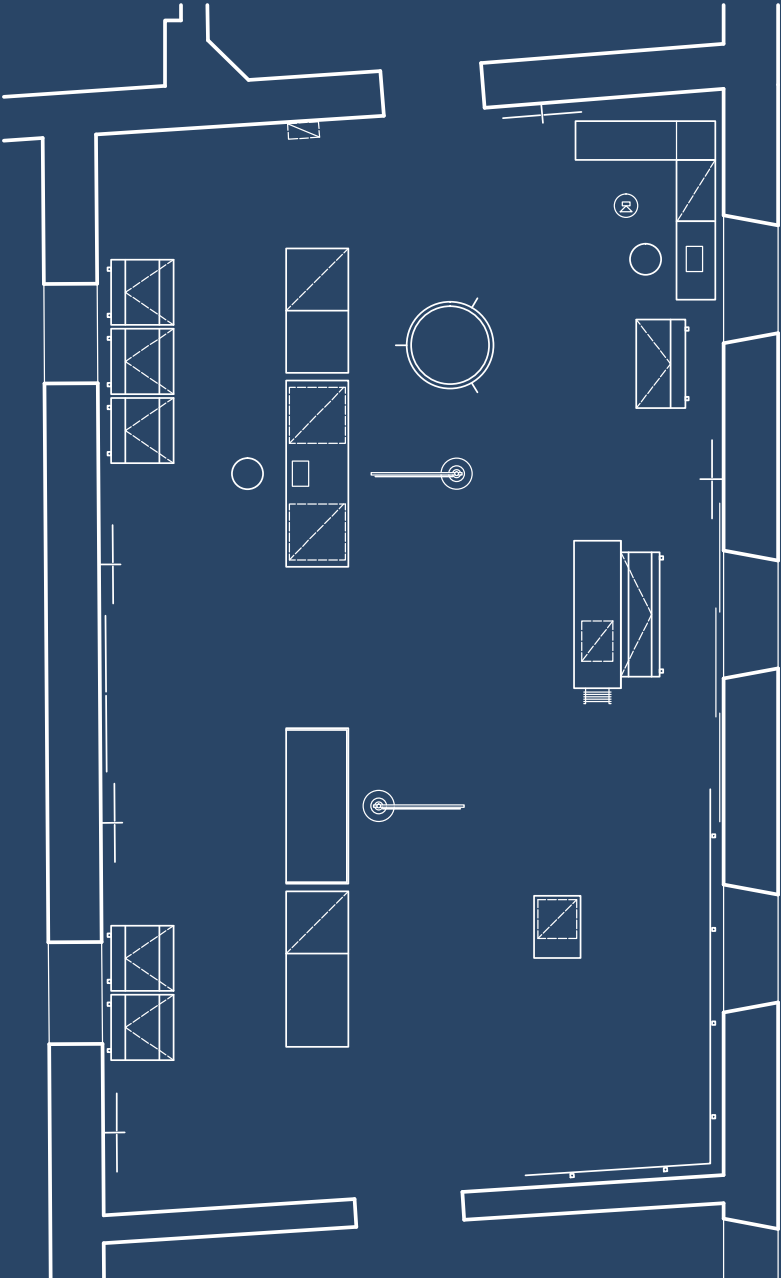
Objects in the dossiers of the Volkskundemuseum Wien with restitution recommendations

Former inv. no.	Object	Rightful owner	Art Restitution Advisory Board meeting
ÖMV/44079	relief: Holy Trinity	Siegfried Fuchs	15 Oct 2015
ÖMV/44080	musical instrument: zither (Salzburg shape)	Siegfried Fuchs	15 Oct 2015
ÖMV/44081	flat plate (faience)	Siegfried Fuchs	15 Oct 2015
ÖMV/44083	statue: doe next to fruit tree (faience)	Siegfried Fuchs	15 Oct 2015
ÖMV/44084	screw cap bottle	Siegfried Fuchs	15 Oct 2015
ÖMV/44085	footed cup with wax coating and embossing	Siegfried Fuchs	15 Oct 2015
ÖMV/44283	belt	Siegfried Fuchs	15 Oct 2015
ÖMV/44284	hair pin	Siegfried Fuchs	15 Oct 2015
ÖMV/44285	hair pin	Siegfried Fuchs	15 Oct 2015
ÖMV/44286/a-b	pair of droplet earrings	Siegfried Fuchs	15 Oct 2015
ÖMV/44287/a-b	pair of droplet earrings	Siegfried Fuchs	15 Oct 2015
ÖMV/44288	screw-top tin for Saint Walburga's oil	Siegfried Fuchs	15 Oct 2015
ÖMV/44289	filigree button	Siegfried Fuchs	15 Oct 2015
ÖMV/44932	painting: peasants drawing lots before the army medical commission	Siegfried Fuchs	15 Oct 2015
ÖMV/44933	painting: academic legionnaire in 1848 offers a peddler (shown stereotypically as a Jewish junk dealer) his uniform, sign. Bauer	Siegfried Fuchs	15 Oct 2015
ÖMV/44547	pair of door hinges	Georg Popper	15 Jan 2016
ÖMV/44548/a,b	pair of door hinges	Georg Popper	15 Jan 2016
ÖMV/44549	door hinge	Georg Popper	15 Jan 2016
ÖMV/44550/a,b	pair of door hinges	Georg Popper	15 Jan 2016
ÖMV/44551/a,b	pair of door hinges	Georg Popper	15 Jan 2016
ÖMV/44552	door hinge	Georg Popper	15 Jan 2016
ÖMV/44553	door hinge	Georg Popper	15 Jan 2016
ÖMV/44554	door hinge	Georg Popper	15 Jan 2016
ÖMV/44555	door hinge	Georg Popper	15 Jan 2016
ÖMV/44556	door hinge	Georg Popper	15 Jan 2016
ÖMV/44557	stoneware jar, unglazed	Georg Popper	15 Jan 2016
ÖMV/44558	stoneware vase	Georg Popper	15 Jan 2016
ÖMV/44559	stoneware vase	Georg Popper	15 Jan 2016
ÖMV/44560	stoneware vase	Georg Popper	15 Jan 2016
ÖMV/44561	brass can	Georg Popper	15 Jan 2016
ÖMV/44562	majolica can	Georg Popper	15 Jan 2016
ÖMV/44563	bottle warmer, reed weaving	Georg Popper	15 Jan 2016
ÖMV/44564	brass inkwell	Georg Popper	15 Jan 2016
ÖMV/44565	cigarette holder	Georg Popper	15 Jan 2016
ÖMV/44566	leather belt	Georg Popper	15 Jan 2016
ÖMV/44567	leather belt	Georg Popper	15 Jan 2016

ÖMV/44568	pair of leather sandals	Georg Popper	15 Jan 2016
ÖMV/44569	wine-red velvet jacket	Georg Popper	15 Jan 2016
ÖMV/44570	cap	Georg Popper	15 Jan 2016
ÖMV/44571	cap	Georg Popper	15 Jan 2016
ÖMV/44572	baschlik	Georg Popper	15 Jan 2016
ÖMV/44573	woman's cap	Georg Popper	15 Jan 2016
ÖMV/44574	headpiece	Georg Popper	15 Jan 2016
ÖMV/44575	fan	Georg Popper	15 Jan 2016
ÖMV/44576	pair of pack bags for donkeys	Georg Popper	15 Jan 2016
ÖMV/44577	pair of pack bags for donkeys	Georg Popper	15 Jan 2016
ÖMV/44578	pair of pack bags for donkeys	Georg Popper	15 Jan 2016
ÖMV/44579/a,b	pair of straps	Georg Popper	15 Jan 2016
ÖMV/44580/a,b	pair of straps	Georg Popper	15 Jan 2016
ÖMV/44581	mule bridle	Georg Popper	15 Jan 2016
ÖMV/44582	mule bridle	Georg Popper	15 Jan 2016
ÖMV/44583	mule bridle	Georg Popper	15 Jan 2016
ÖMV/44584–ÖMV/44585	2 pairs of braided cords	Georg Popper	15 Jan 2016
ÖMV/44586–44592	traditional dressing of a Catholic women in Shkodër	Georg Popper	15 Jan 2016
ÖMV/44593	waistcoat	Georg Popper	15 Jan 2016
ÖMV/44594	decorative cloth edging	Georg Popper	15 Jan 2016
ÖMV/44595	gold cord	Georg Popper	15 Jan 2016
ÖMV/44596	towel	Georg Popper	15 Jan 2016
ÖMV/44597	walking stick	Georg Popper	15 Jan 2016
ÖMV/44598	fabric belt trim	Georg Popper	15 Jan 2016
Ohne Inv. Nr.	waist cord	Georg Popper	15 Jan 2016
ÖMV/43823–ÖMV/44027, ÖMV/44086–ÖMV/44206, ÖMV/44237–ÖMV/44260, ÖMV/44431–ÖMV/44434, ÖMV/45878–ÖMV/45884, ÖMV/87591 u. ÖMV/87592, ÖMV-Bibl. 6038 N:10	364 objects	Anna Mautner	5 Oct 2016
ÖMV/43766	wooden box	Robert Jonas	6 Jul 2017
ÖMV/43767	ceramic jug with spout	Robert Jonas	6 Jul 2017
ÖMV/43768	ceramic bowl	Robert Jonas	6 Jul 2017
ÖMV/44291	transparency, probably for peep show	Wilhelm Hernfeld	14 Jun 2019
ÖMV/44292	transparency, probably for peep show	Wilhelm Hernfeld	14 Jun 2019
ÖMV/44293	transparency, probably for peep show	Wilhelm Hernfeld	14 Jun 2019
ÖMV/44294	transparency, probably for peep show	Wilhelm Hernfeld	14 Jun 2019
ÖMV/44295	woman's decorative bridal belt	Wilhelm Hernfeld	14 Jun 2019
ÖMV/44296	double sheet with decorative script	Wilhelm Hernfeld	14 Jun 2019
ÖMV/44297	tailor's letter	Wilhelm Hernfeld	14 Jun 2019
ÖMV/44298	tailor's letter	Wilhelm Hernfeld	14 Jun 2019

ÖMV/44299	cookbook, handwritten	Wilhelm Hernfeld	14 Jun 2019
ÖMV/44300	print: 3 girls in Biedermeier clothing	Wilhelm Hernfeld	14 Jun 2019
ÖMV/44301	Münchener Bilderbogen: <i>Zur Geschichte der Kostüme</i>	Wilhelm Hernfeld	14 Jun 2019
ÖMV/44302	Münchener Bilderbogen: <i>Zur Geschichte der Kostüme</i>	Wilhelm Hernfeld	14 Jun 2019
ÖMV/44303	lithograph: Greek from Hydra	Wilhelm Hernfeld	14 Jun 2019
ÖMV/44304	lithograph: Return from the mountain pasture	Wilhelm Hernfeld	14 Jun 2019
ÖMV/44305	Lithograph: John the Baptist devotion	Wilhelm Hernfeld	14 Jun 2019
ÖMV/47879	glass post horn	Albert Pollak	25 Sept 2020
ÖMV/47880	joke glass vessel	Albert Pollak	25 Sept 2020
ÖMV/47881	joke glass vessel	Albert Pollak	25 Sept 2020
ÖMV/47882	joke glass vessel	Albert Pollak	25 Sept 2020
ÖMV/47883	glass can	Albert Pollak	25 Sept 2020
ÖMV/47884	glass jar	Albert Pollak	25 Sept 2020
dia/2074+75, dia/2077+78, neg/619, neg/868–neg/922, neg/1233–neg/1242, neg/1332–neg/1374, neg/1444–neg/1456, neg/1777–neg/1795, neg/1967–neg/1989, pos/9422–pos/9434, pos/9514–pos/9529, pos/10215, pos/11475, pos/11517–pos/11524, pos/12467/ab, pos/66619	186 photographic objects	Anna Mautner	29 Jun 2021
ÖMV/60664/a-b	circumcision knife in wooden casket	Arthur Kohn	30 Mar 2022

Room 3b



Nazi legislation and infrastructures

The Nazi legislation disenfranchised particular population groups. According to National Socialist ideology and the corresponding laws, these people were worthless and were subsequently treated like this. Their property, assets and belongings were systematically expropriated and redistributed.

Jewish people were forced to vacate their homes and move into collective apartments. In 1938, they were also obliged to make a collective “expiatory payment” of 1 billion Reichsmarks for the “hostile attitude of the Jews to the German people”. A certain amount was taken from every person, while at the same time they were banned from earning an income.

Those who could still afford to leave despite the levies and costs they were obliged to pay, who had contacts abroad, could attempt to emigrate. Most of those who could not leave, were deported to concentration and extermination camps. The property and assets they left through flight or death were appropriated and disposed of by the Nazi regime. MP, MR

NS-Gesetzgebung und Infrastrukturen

DE

Durch die NS-Gesetzgebung entrechtete das NS-Regime bestimmte Bevölkerungsgruppen. Diese Menschen waren aus Sicht der nationalsozialistischen Ideologie und der entsprechenden Gesetze wertlos und wurden in weiterer Folge so behandelt. Ihr Besitz, ihr Vermögen und ihre Güter wurden ihnen systematisch weggenommen und umverteilt.

Jüdinnen und Juden waren unter anderem gezwungen, ihre Wohnungen zu räumen und in Sammellehnhöfen umzusiedeln. Auch mussten sie sich 1938 kollektiv zu einer „Sühneleistung“ in Höhe von 1 Milliarde Reichsmark für „die feindliche Haltung des Judentums gegenüber dem deutschen Volk“ verpflichten. Von jedem und jeder Einzelnen wurden bestimmte Beträge eingehoben – bei gleichzeitigem Verbot von Erwerbsarbeit.

Wer sich die Flucht nach allen vorgeschriebenen Abgaben und Kosten noch leisten konnte und die entsprechenden Kontakte ins Ausland hatte, hatte zumindest geringe Chancen, dort aufgenommen zu werden. Die meisten von jenen, denen die Flucht nicht gelang, wurden in Konzentrations- und Vernichtungslager deportiert. Das nach Flucht oder Tod zurückgebliebene Eigentum wurde vom NS-Regime beansprucht und verwertet.

EN

Nazi legislation and infrastructures

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The relationship of Jews to things





Neuhagenblatt
1918

Neuhagenblatt
1918

Neuhagenblatt
1918

Neuhagenblatt
1918

Neuhagenblatt
1918

Neuhagenblatt
1918

Neuhagenblatt
1918

RSC für Neuhagen
1918

Neuhagenblatt
1918

Neuhagenblatt
1918

Legal basis of the robbery

Law of 5th December 1918 on the prohibition of the export and sale of objects of historical, artistic or cultural significance

Reproduction

Source: ALEX/Austrian National Library

When the Austro-Hungarian monarchy came to an end after the First World War, the Export Prohibition Act entered into force to ensure that certain objects did not leave Austria. It was amended in 1923, and the Federal Monuments Authority was given considerable discretionary scope for action. The Nazi regime used this, together with the Monument Protection Act, to expropriate assets and stop those fleeing the country from exporting their property. After 1945, the two laws prevented the export of restituted assets or made their export conditional on “donations” of some of the assets to a federal museum. MR

Federal law of 25th January 1923 amending the Law of 5th December 1918 [...] on the prohibition of the export and sale of objects of historical, artistic or cultural significance

Reproduction

Source: ALEX/Austrian National Library

Federal law of 25th September 1923 on restrictions on the disposal of objects of historical, artistic or cultural significance (Monument Protection Act)

Reproduction

Source: ALEX/Austrian National Library

Reich Citizenship Act and Act of 15th September 1935 for the Protection of German Blood and German Honour

Reproduction

Quelle: ALEX/Österreichische
Source: ALEX/Austrian National Library

The systematic disenfranchisement and persecution of Jews and others was backed by racial laws and regulations within the Nazi legislation. The Nuremberg Race Laws deprived them of political and civil rights. Bans on working, the invalidation of passports, the ban on participating in economic life, on renting property and attending schools, etc., gradually limited the possibilities and deprived those concerned of their livelihoods. MP

Ordinance of 14th April 1938 on the Implementation of the Reich Flight Tax in Austria

Reproduction

Source: ALEX/Austrian National Library



**Ordinance of 26th April 1938 on the
Registration of the Assets of Jews**
Reproduction
Source: ALEX/Austrian National Library

**Decree of 20th May 1938 on the
introduction of the Nuremberg Race
Laws in Austria**
Reproduction
Source: ALEX/Austrian National Library

**Ordinance of 5th October 1938
on passports for Jews**
Reproduction
Source: ALEX/Austrian National Library

**Ordinance of 6th October 1938 on the
participation of Jews in health insurance
medical care**
Reproduction
Source: ALEX/Austrian National Library

**Decree of 12th November 1938 on
the elimination of Jews from German
economic life**
Reproduction
Source: ALEX/Austrian National Library

**Ordinance of 12th November 1938 for
the restoration of the streetscape of
Jewish businesses**
Reproduction
Source: ALEX/Austrian National Library

**Ordinance of 19th November 1938
on public welfare for Jews**

Reproduction

Source: ALEX/Austrian National Library

**Implementing decree of 21th November
1938 on the atonement of the Jews**

Reproduction

Source: ALEX/Austrian National Library

**Police ordinance of 28th November 1938
on the appearance of Jews in public**

Reproduction

Quelle: ALEX/Österreichische
Nationalbibliothek

**Ordinance Property of 16th January 1939
on the Implementation of the Ordinance
on the Use of Jewish**

Reproduction

Source: ALEX/Austrian National Library

**Third Order on the Basis of the
Ordinance of 21th February 1939
on the Registration of Jewish Property**

Reproduction

Source: ALEX/Austrian National Library

**Ordinance of 10th May 1939 on the
introduction of the law on tenancies
with Jews in the Ostmark**

Reproduction

Source: ALEX/Austrian National Library

**Second implementing decree of 19th
October 1939 on the atonement of
the Jews**

Reproduction

Source: ALEX/Austrian National Library

**Österreichisches Museum für
Volkskunde Inventory book, Volume 12,
Inventory No. 44056-46.531**

Karton, Papier

Volkskundemuseum Wien (Fig. 1)

The comprehensive identification of Jews under the Nazi legislation can also be seen in the museum's 1940 inventory book. It shows a description of an object that the lawyer Siegfried Fuchs (1883–1946) was forced to "sell" to the museum. The word "Jew" is added to his name. MP

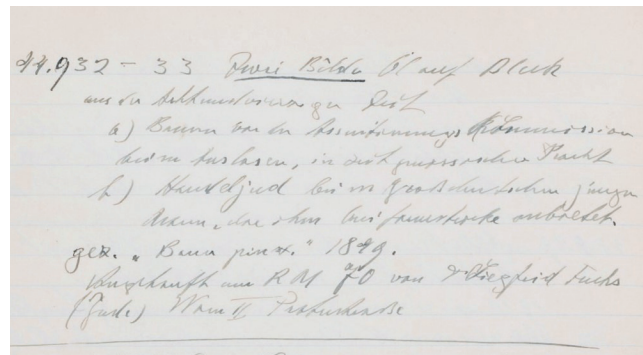


Fig. 1

Systematic Enrichment

The assets of all individuals deemed to be Jewish, according to the Nazi ideology, were systematically registered and evaluated on the basis of the asset declaration regulation, which provided a basis for action by the authorities. Everything that was not covered by the export ban, was, anyway, gradually appropriated by the Nazi regime and profiteers through different means such as coerced sales, seizures, attachment and expropriation. Particular attention was paid to art objects which in many cases were destined for the “Führermuseum” in Linz and other collections. Basically, everything was affected – from rights, businesses, property and furniture to everyday objects.

The looted art objects were stored in the Central Depot for Seized Collections in the Hofburg in Vienna, where they were photographed, catalogued, and distributed to museums, libraries or to the private collections of Nazi sympathisers. Even Jewish property that had been stored with transport and removal companies was ultimately seized. These objects were transferred by the Gestapo administration office for Jewish removal goods to auction houses and dealers for sale or were donated to those in need. The more valuable goods were sold at auction houses like the Dorotheum. Art and antiques dealers benefitted especially from the Nazi regulations. They often functioned as assessors of the registered goods on behalf of the Nazi authorities and could purchase looted goods at advantageous prices. The Jewish people who were forced out of their homes were moved into collective apartments. From there, they were moved on to collection camp, prior to deportation. The collective apartments and their contents were cleared and the VUGESTA furniture department helped itself to the objects left behind.

Apart from goods and objects, the Nazi regime also obtained monetary assets from levies and taxes, such as the “Reich Flight Tax” which had to be paid before individuals could apply for a permit to leave Austria. This was the reason that victims were often forced to sell their property, usually for much less than their real value, to raise the necessary funds to escape the Nazi regime. MR



Systematische Bereicherung

Die Bibliothek wurde durch den Einsatz von Bibliothekaren und Bibliotheksangestellten systematisch bereichert. Die Bibliothek wurde durch den Einsatz von Bibliothekaren und Bibliotheksangestellten systematisch bereichert. Die Bibliothek wurde durch den Einsatz von Bibliothekaren und Bibliotheksangestellten systematisch bereichert.

Systematic enrichment

The library of objects owned by the DLR has been enriched by the staff of the library, who have acquired and processed objects from various sources. The library of objects owned by the DLR has been enriched by the staff of the library, who have acquired and processed objects from various sources.



Informational text on a green background, likely a label or brochure related to the exhibit.

„Staatliche Verwaltung des Reichsgaues Wien, Gemeindeverwaltung des Reichsgaues Wien, Behörden des Reichsstathalters in Niederdonau“

From *Wiener Adressbuch: Lehmanns Wohnungsanzeiger*, 1940, vol. 2
Reproduction
Source: Vienna City Library:
www.digital.wienbibliothek.at

The Nazi authorities and offices were listed in public directories such as this one. Their responsibilities were clearly stated for everyone. MR

Advertisement about shipping, transport, storage and customs clearance in Vienna

From *Neues Wiener Tagblatt*, 21 January 1940, p. 17
Reproduction
ANNO/Austrian National Library

These newspaper advertisements refer to beneficiaries of the Nazi regime. Antiques dealer Reitzner and the transport companies are shown here by way of example. The advertisements from the Dorotheum and a bank show that profit could be made not only from goods and assets but also from association with prominent names. It was quite common as well for “takeovers” of formerly “Jewish” companies or businesses to be announced in the press. MR

Advertisement from the auction house Dorotheum

about the auction of silver tableware and porcelain formerly owned by the Rothschild family
From *Neues Wiener Tagblatt*, 8 July 1941, p. 6
Reproduction
ANNO/Austrian National Library

Announcement of the „Aryanisation“ of a company

From *Wiener Neuste Nachrichten*, 1 May 1938, p. 12
Reproduction
ANNO/Austrian National Library

Advertisement by the antiques dealer Reitzner

From *Neues Wiener Tagblatt*, 14 April 1940, p. 28
Reproduction
ANNO/Austrian National Library

Advertisement by Bankhaus C. A. Steinhäusser formerly Ephrussi & Co.

From *Neues Wiener Tagblatt*, 21 January 1940, p. 15
Reproduction
ANNO/Austrian National Library

Declaration of assets

By Siegfried Fuchs
Vienna 1939
Reproduction
Austrian State Archives

The asset declarations had to include all available assets. Here is the declaration by the Viennese lawyer, Siegfried Fuchs (1883–1946). Often, as here, the declaration also included a letter describing the declarer’s precarious living circumstances. These asset declarations and records kept by the Nazi authorities and offices are an important source today of provenance research. MR

Info graphic: city map

This city map based on present-day Vienna shows a selection of authorities and offices directly involved in the looting of assets and goods. It also shows the places where the looted objects were collected, stored or sold, and the offices that had to be visited in preparation for leaving the country. MR

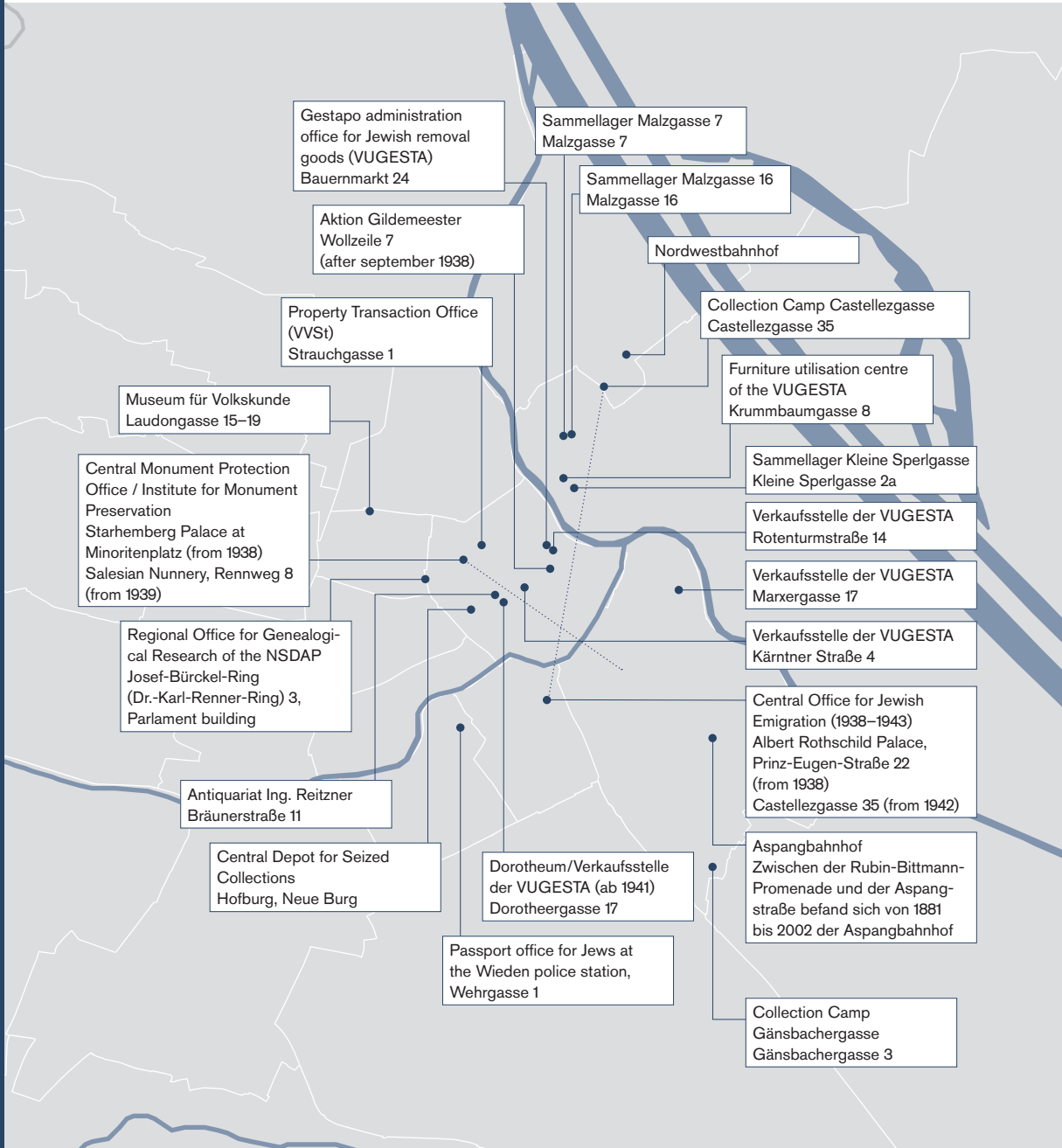




Fig. 2

Book *Viktor*

By Judith Fanto, pp. 238, 239

und als Repro 240

First published in 2020

Urachhaus 2021

Private loan

The marked passage in this novel describes the steps required in order to be allowed to leave, in this case for Great Britain. Apart from the distances and long waiting times, applicants, including the elderly and sick and children, had to present themselves in person. MR

Advertisement “Sale order 8823”

From *Völkischer Beobachter*,
official section, 16 July 1940, p. 9

Reproduction

ANNO/Austrian National Library

The settlement section of the Property Transaction Office orders the siblings Stefan Mautner, Marie Kalbeck and Käthe Breuer to sell their office in Vienna’s 9th district in accordance with the Regulation on the use of Jewish assets. This regulation forced Jews to sell or wind up their property and businesses and to deposit their securities in a bank. KP

Glass plate: “Jews queue for passports”

In front of the police station in Margareten,
Wehrgasse, 1 May 1938

Albert Hilscher

Reproduction

Austrian National Library/Vienna Picture
Archive, H 5175/1 (Fig. 2)

The relationship between people and objects

The systematic expropriation, extortion and looting of items by the Nazi regime not only involved objects of cultural interest or of significant financial value. Museums and other collecting institutions and individuals had an active interest in the acquisition of all manner of different items. Indeed, the vast majority of the expropriated items were everyday and utility objects, including clothing, household goods, furniture and tools. There were millions of such objects; it is impossible to determine the exact number. The victims of the regime were left with only a small number of personal effects, and after 1942 they were not permitted to own anything at all.

Personal effects are not only the means for providing the basic needs for survival. They contain a plethora of social, symbolic, collective and individual significance. They are used for security, understanding, acceptance and wellbeing; people define themselves through their things, through the relationship of one item to another, and through their relationship to objects. They are the material expression, the sensory prompts, of feelings, memories and status. The loss of these things threatens not only a person's practical survival but also their self-assurance and identity.

By appropriating the objects of their victims, the Nazis and their beneficiaries not only enriched themselves, but also systematically degraded those they acquired them from. κρ

Weatherproof cape

Part of an ensemble
Loden, plastic buttons
Vienna, 1930s
Inventoried 2011
Volkskundemuseum Wien, ÖMV/85262

A 12-year-old boy, Alfons Wittels (1928–2001), took this ensemble with him when he escaped from the Nazi regime in 1939. He fled with his father via Zurich to Paris and then across Africa to Durban and back again to France, then onward via Lisbon to Rio de Janeiro. His two brothers and his mother survived respectively in a children's home in Switzerland and a monastery in the south of France. When the family returned to Vienna in 1949, Alfons Wittels brought back the clothes, which were, by now, far too small for him. KP

Tie

Part of an ensemble
Cotton, printed
Vienna, 1930s
Inventoried 2011
Volkskundemuseum Wien, ÖMV/85264

Felt hat

With plume and badge of the French anti-aircraft troops (DCA = défense contre aéronefs)
Vienna/France, 1930s
Inventoried 2011
Volkskundemuseum Wien,
ÖMV/85263/001-003 (Fig. 3)

Questionnaire by the emigration department of the welfare office

Completed by the Wittels family
Vienna 1939
Reproduction, Jewish Community of Vienna

AUDIO STATION

Extracts from audio booksn:

- *Sie kam aus Mariupol* by Natascha Wodin
Read by Dagmar Manzel
By courtesy of Argon Verlag and Rowohlt Verlag
© und © 2023 Argon Verlag GmbH, Berlin
ISBN: 978-3-8398-1588-7
- *Der Hase mit den Bernsteinaugen*
[*The Hare with Amber Eyes*] by Edmund de Waal
Translated by Brigitte Hilzensauer
Read by Hanns Zischler
By courtesy of Zsolnay Audiobuch Verlag OHG
ISBN: 978-3899644555
- *Als Hitler das rosa Kaninchen stahl*
[*When Hitler Stole Pink Rabbit*] by Judith Kerr
Translated by Annemarie Böll
Read by Sascha Icks
By courtesy of Silberfisch-Verlag
ISBN: 978-3745601350



Fig. 3

Book *Sie kam aus Mariupol*

By Natascha Wodin

Reinbek bei Hamburg, 2017

Private loan

The author investigates her mother's past, about which she knows almost nothing. A few things that her mother was able to take with her from Mariupol when she was deported to Nazi Germany as a forced labourer are the only links to her origins. KP

**Book *Der Hase mit den Bernsteinaugen*
[*The Hare with Amber Eyes*]**

By Edmund de Waall

aus dem Englischen von Brigitte Hilzensauer
erstmalig erschienen 2010

Munich, 2017 (3rd edition)

Private loan

The author has a collection of Japanese miniature figures known as netsuke, which survived the family's escape during the Holocaust. It forms the basis for a narration of the history of his family. KP

**Book *Als Hitler das rosa Kaninchen stahl*
[*When Hitler Stole Pink Rabbit*]**

By Judith Kerr

aus dem Englischen von Annemarie Böll

First published 1971

Ravensburg 2013

Private loan

The semi-autobiographical book describes the flight of a small girl and her family from the Nazi regime in 1933. When she had to decide which soft toy to take with her she chose her teddy bear rather than her pink rabbit. KP

Virtual gallery of provenance research

A Museum – An Object – A Story

Contribution by the Volkskundemuseum

Wien

The Fuchs collection – networks,
relations and circumstances

www.vgprovenanceresearch.at

Weather balloon as a globe,

the escape routes of Siegfried Fuchs (1883–1946), Alfons Wittels (1928–2001), Anna Mautner (1879–1961) and Stephan Mautner (1877–1944) are drawn in

In many cases the things were left behind. The owners had to flee and could only take the bare necessities with them. The attempt to escape forced them to take complicated routes across the globe. Many countries demanded entry and visa fees or had stopped the admission.

Here the escape routes of people who are part of this exhibition can be seen here. The routes led to Africa, to Asia, to South America, to the USA. For some, the escape ended with their murder by the Nazi extermination system.

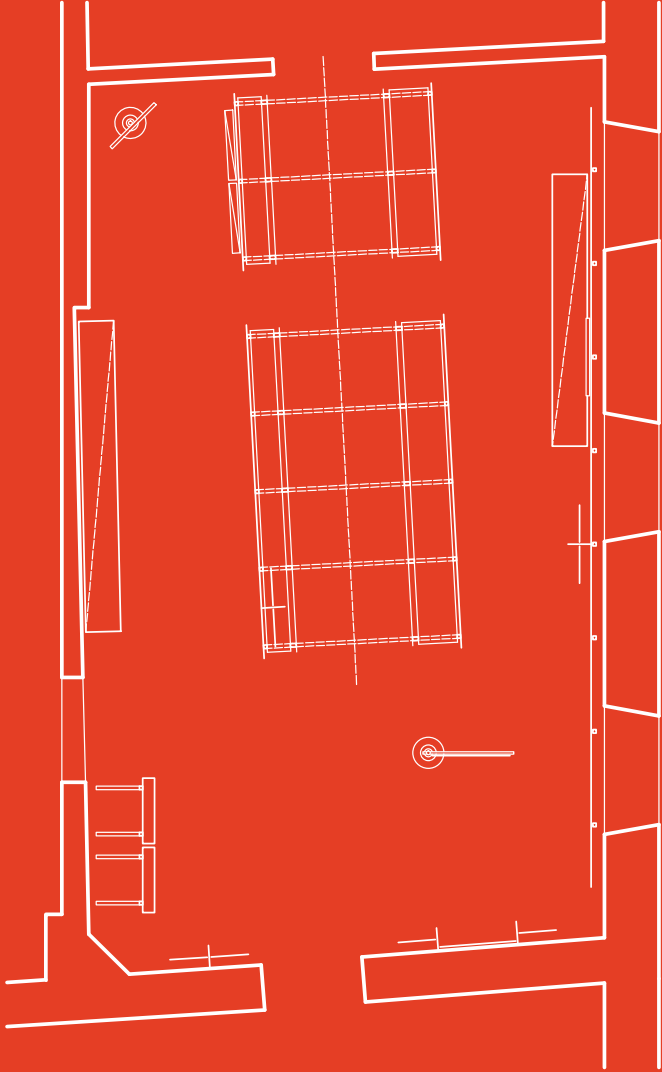
Escape routes

- Siegfried Fuchs: Vienna – Shanghai
- Alfons Wittels: Vienna – Zurich – Paris – Africa (Durban) – Lisbon – Rio de Janeiro
- Anna Mautner: Vienna – Bucharest – Portugal – USA
- Stephan Mautner: Vienna – Budapest – presumably Auschwitz concentration camp

MP



Room 4



The Mautner Collection and the Volkskundemuseum Wien

The museum's Konrad and Anna Mautner Collection comprises just under six hundred items. Two-thirds of the collection is made up of photographs and prints, but there is also clothing, furniture, pipes, manger figures and more. The Mautner family were persecuted by the Nazi regime as Jews. Most of the collection was acquired by the museum in 1938, at which time, the museum was instrumental in the seizure and subsequent purchase of the collection at well below its market value.

The Mautner Collection was investigated as part of the museum's on-going provenance research and the recommendation was made that the looted objects should be returned to their rightful owners. The collection was restituted to the Mautners' heirs, who subsequently decided to donate almost the entire collection back to the museum.

This exhibition shows not only all of the items from the Mautner Collection which were restituted and subsequently donated to the museum, but also a number of objects that were acquired by the museum from the Mautner family before 1938, illustrating the depth of the ties between the Volkskundemuseum Wien and the Mautner family which date back to the 1890s. MP



Die Sammlung Mautner und das Volkskundemuseum Wien

DE

Die „Sammlung Konrad und Anna Mautner“ umfasst knapp 600 Gegenstände. Zwei Drittel davon sind fotografische Objekte und Grafiken, daneben enthält sie Kleidung, Möbel, Pfeifen, Krippenfiguren und anderes. Die Familie Mautner wurde vom NS-Regime als jüdisch verfolgt, 1938 kam der Großteil der Sammlung ans Museum. Dieses spielte auch bei der Beschlagnahme und dem späteren Unter-Wert-Ankauf eine maßgebliche Rolle.

Im Zuge der Provenienzforschungen am Museum wurde auch die Sammlung Mautner untersucht und eine Rückgabe der geraubten Objekte empfohlen. Das Museum restitutierte die Objekte daraufhin an die Eigentümerinnen. Diese entschlossen sich dazu, sie dem Museum fast zur Gänze zu schenken.

In dieser Ausstellung werden nicht nur alle restituierten und geschenkten Objekte aus der Sammlung Mautner ausgestellt, sondern auch einige, die vor 1938 von Familie Mautner dem Museum geschenkt wurden. Die Objekte verbinden das Volkskundemuseum mit der Familie Mautner in einer bereits seit den 1890er Jahren andauernden gemeinsamen Geschichte bis heute.

EN

The Mautner collection and the Volkskundemuseum Wien

The museum's Konrad and Anna Mautner collection comprises just under six hundred items. Two-thirds are photographs and prints, but there is also clothing, furniture, pipes, manger figures and more. The Mautner family were persecuted by the Nazi regime as Jews. Most of the collection was acquired by the museum in 1938, and the museum also played a major role in the seizure and subsequent purchase at well below the market value of the objects.

The Mautner collection was investigated as part of the museum's provenance research and a recommendation made that the looted objects be returned. They were restituted to the community of heirs, who then decided to donate practically all of them to the museum.

This exhibition shows not only all of the restituted and donated objects from the Mautner collection but also some objects that were acquired by the museum before 1938, illustrating the links between the Volkskundemuseum Wien and the Mautner family that date back to the 1890s.

Konrad and Anna Mautner: the research and collections

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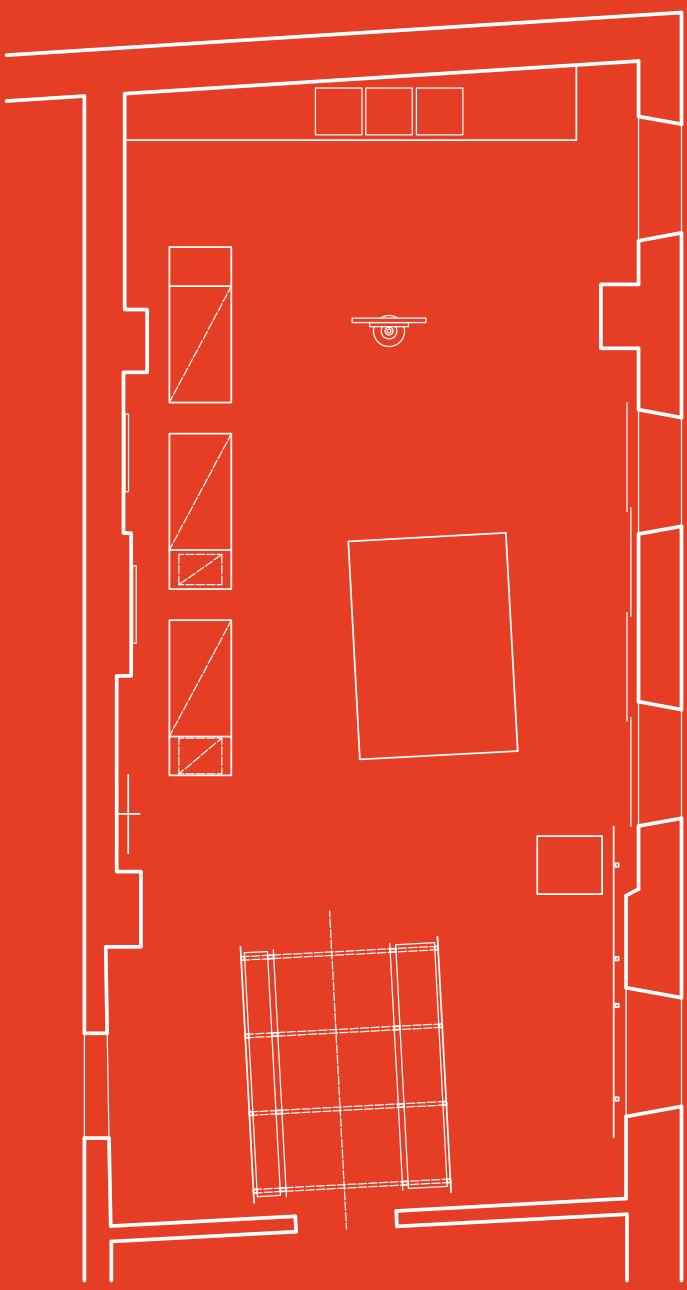
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Room 5





Was jetzt?

What now?

- Informational panel 1
- Informational panel 2
- Informational panel 3
- Informational panel 4
- Informational panel 5
- Informational panel 6
- Informational panel 7
- Informational panel 8
- Informational panel 9
- Informational panel 10

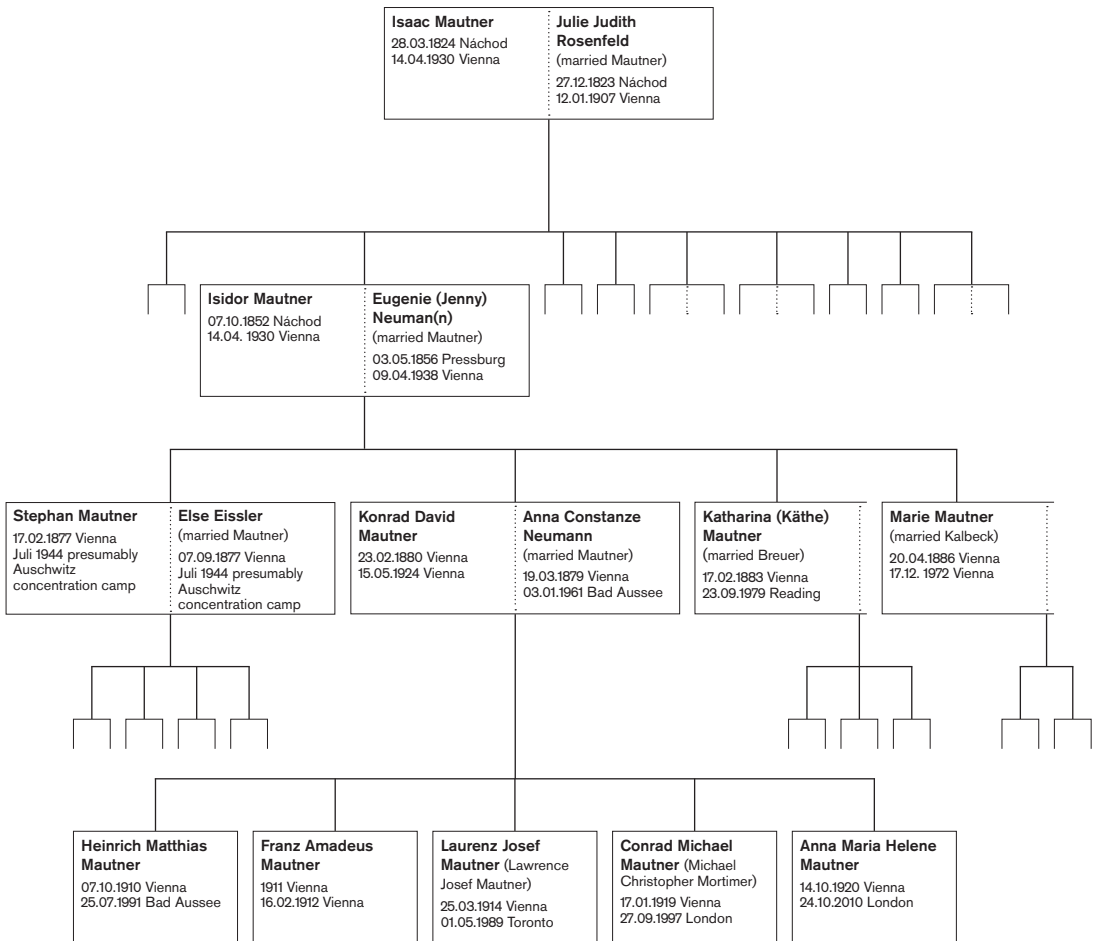
Who are the Mautner family

The changing fortunes of the Mautner family over the four generations spanning the late nineteenth and early twentieth centuries exemplify the spectacular and typical rise and fall of many Viennese industrial families in this period. The family's rise began in the 1860s in Náchod, Bohemia, and brought them to Vienna, the heart of the Habsburg monarchy and later of Austria.

At the height of their financial success, Isidor Mautner (1852–1930) headed the biggest textile company in Austria-Hungary, employing 23,000 workers in forty-two factories distributed throughout the crownlands. The family were notable not only for their business acumen, which carried them through diverse crises (the Stock Exchange crash in 1873, the First World War, raw material shortages, inflation and world economic crisis), but also for their cultural, social and, above all, patriotic commitment.

The social life of the Mautner family took place at their Viennese townhouse in Löwelstrasse, in Geymüller-Schlüssel in Pötzleinsdorf and the holiday home on the lake at Grundlsee in the Styrian Salzkammergut. As members of influential Viennese and Austrian social circles, they were involved in the cultural life around them, supporting the redesign of Theater in der Josefstadt under Max Reinhardt and also making generous donations to the nascent Volkskundemuseum. keeping up their activities throughout the last years of the Habsburg monarchy and the creation of the First Republic and during Austrofascism. They donated funds, held honorary and active positions and lent their name in particular to many conservative patriotic undertakings. MP

Mautner Family Tree



This family tree shows the members of the Mautner family who are of particular relevance to this exhibition. It starts with Isaac Mautner and his wife, Julie. Isaac Mautner founded the first factories in Bohemia. His son, Isidor Mautner, managed the business successfully in Vienna and, alongside his wife Jenny, participated intensively in the cultural life of the capital. Their four children were brought up in the grand bourgeois milieu, which involved not only preparing them, (the sons) to manage the company, but also to acquire cultural skills in fields such as music, acting and drawing. MP

Advertisement for Isaac Mautner & Sohn

From *Neue Armee Zeitung*, 17 July 1897,
p. 456

Reproduction

ANNO/Austrian National Library

Report “Die Ausstellung in der Rotunde”

From *Militär-Zeitung*, 18 May 1894,
pp. 138–39

Reproduction

ANNO/Austrian National Library

For many years, Isaac Mautner & Sohn placed advertisements in military newspapers. In the late 1870s, Isidor Mautner managed to win the lucrative contract to supply the Austrian army with all its requirements for equipment made out of cotton. A report on a food and defence exhibition (Nähr- und Wehrausstellung) at the Rotunde in the Viennese Prater particularly noted the innovative design of the multipurpose, portable tents supplied by the Mautners. That even caught – as was highlighted – the attention and earned the positive approval of the emperor. **MP**

**Announcement, watercolour
by Stephan Mautner**

Joint exhibition invitation

Paper

Vienna, 1931

Volkskundemuseum Wien, archive

Reverse side of announcement

“Stephan Mautner Kollektivausstellung”

Reproduction

Vienna, 1931

Volkskundemuseum Wien, archive

Stephan Mautner (1877–1944), the eldest son of Isidor and Jenny Mautner, was introduced to the family business at an early age and swiftly assumed a position of responsibility. Like his siblings, he took drawing lessons with renowned Viennese artists and exhibited his works. **MP**

Article “Jagd in Österreich”

From *Moderne Welt*, no. 6, 1933, pp. 6–10

Reproduction

ANNO/Austrian National Library

After the collapse of the company around 1930, Stephan Mautner spent a lot of time hunting in Trattenbach, Lower Austria, where the family had owned a textile factory (1890–1930). In his article “Jagd in Österreich” (“Hunting in Austria”), published in 1934, he identified with “the Emperor”, whom he described as a “radiant example” of a hunter and gamekeeper in touch with the people. He is shown in the text with high-ranking politicians and captains of industry. **MP**

**List „Ausseeer Cur- und Fremdenliste,
Donnerstag den 26. Juli 1894“**

Reproduction

ANNO/Austrian National Library

From 1894 the Mautner family spent the summers in the Styrian Salzkammergut, in the village of Gössl in the district of Grundlsee. The six-page “Aussee spa and visitor list” for 26 July 1894, records 5,289 persons, including members of the aristocracy, and luminaries of industry and the arts from Vienna and major cities. **MP**

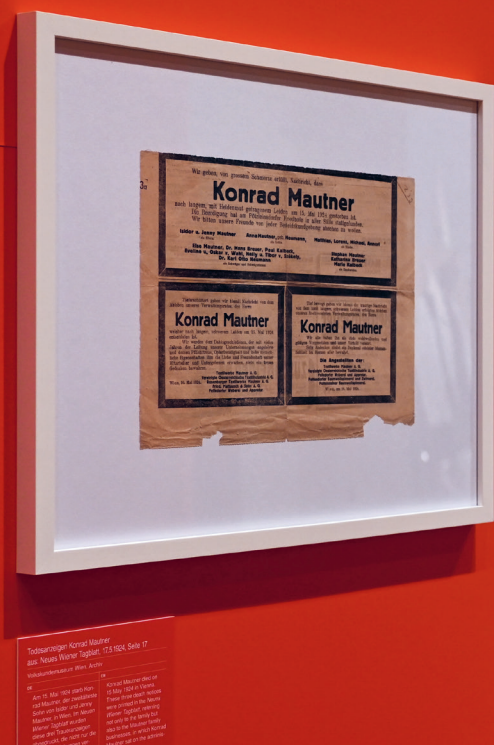
**Report “Grundlsee
(Weihnachtsbescherung)”**

From *Steierische Alpenpost*,

30th December 1927, p. 1

Reproduction

ANNO/Austrian National Library



Report “Grundsee (Von der Schule)”

From *Steierische Alpenpost*,
3rd January 1936, p. 2
Reproduction
ANNO/Austrian National Library

Members of the Mautner family participated energetically in the summer activities of Gössl. They organized parties and events themselves. In keeping with their social and financial status, they were also involved in charitable works, as seen for example by the activities of Jenny Mautner, her daughter Marie, and her daughter-in-law Anna who donated clothing to the children of Grundsee at Christmas. During the First World War, the family subsidized a hospital in the Carpathian mountains which treated soldiers from Grundsee. MP

Konrad Mautner Obituary

From *Neues Wiener Tagblatt*,
17 May 1924, p. 17
Volkskundemuseum Wien, archive

Konrad Mautner died on 15th May 1924 in Vienna. These three death notices were printed in the Neues Wiener Tagblatt, referring not only to the family, but also to the Mautner family businesses, in which Konrad Mautner sat on the administrative board. MP

Konrad and Anna Mautner: Folk life – research and applications

Konrad Mautner made an important contribution to the image of the Salzkammergut which forms the popular perception of the region. This Austrian flagship landscape was not merely a summer retreat for Konrad: through his extensive research, the records he gathered and the publications he produced on both the material- and non-material culture of the area, his contribution to the region's sense of identity continues to influence its image, and its economic success, to this day.

From around 1907, Konrad Mautner was in contact with major folklore and ethnographic academics and practitioners. He was personally in touch with Michael Haberlandt, Director of the Volkskundemuseum in Vienna, which at the time focused on the *Cisleithanian* area of the Habsburg Empire. He took particular interest in traditional folk music and songs, working with many of the leading researchers, and was a close friend of Raimund Zoder, a prominent figure in these circles.

The results of his research can be found in the relevant journals of the time, *Zeitschrift für österreichische Volkskunde* from 1907 or *Das deutsche Volkslied* from 1909. Konrad and Anna Mautner applied the findings of their research systematically in practice for example through the design of traditional costumes and the organization of festivals and processions. Konrad Mautner utilized the technical innovations of his day, using the newly invented phonograph to record speech and songs.

Mautner described himself in his writings as a “Grundlsee expert”, claiming to be “in possession” of Grundlsee's entire oral tradition. Although he himself was generally only there during the summer months, he criticized the deleterious influence of the summer city visitors on the customs and traditions of the region. He also feared the disappearance of the folk culture through the technical and social transformations taking place within the local population. MP

Photo bag of the Austro-Hungarian Aviation Troops

Paper
Early 20th cent.
Volkskundemuseum Wien, for neg/883

Photo bag of the Austro-Hungarian Aviation Troops

Paper
Early 20th cent.
Volkskundemuseum Wien, for neg/1783

Negative “Aussee region building land”

Glass
Early 20th cent.
Volkskundemuseum Wien, neg/1455

The Mautner family were connected to the Austrian army in various ways. These photo bags, used to protect Konrad Mautner's extensive photographic objects, were originally designed for Austro-Hungarian Aviation Troops. MP

Notebook entry “New secular recruit song”

Paper
1917
In the museum since: to be determined
Volkskundemuseum Wien,
ÖMV without inv. no.

The notebooks in which Konrad Mautner recorded his research find themselves at the Volkskundemuseum. The notebook from 1917 contains several soldier and recruit songs and sheds light on Mautner's research at the Department of the History of Music in the Austro-Hungarian Ministry of War. The department was headed by Bernhard Paumgartner, who was assisted by, amongst others, wellknown specialists in folk music and song: Josef Pommer, Raimund Zoder and Georg Kotek and in folklore, Viktor Geramb and Hans Commenda. MP

Report “Soldiers’ song performance in the ‘österreichische Bühne”

Reproduction
From *Das deutsche Volkslied*, no. 8,
1918, pp. 107–08
ANNO/Austrian National Library

The soldiers' song collection and performances in the First World War were intended to strengthen the patriotic morale and solidarity of the population and troops. Konrad Mautner took part in an event with particular “folkloric value” in February 1918. Some of the performers wore traditional costumes from Konrad and Anna Mautner's collection and Raimund Zoder and Konrad Mautner gave rousing performances of Deutschmeister and wine tavern songs dressed in Deutschmeister regalia. MP

Poster: Military spring festival

With illustration by Stephan Mautner
Reproduction
Vienna, 1915
Austrian National Library/Vienna Picture
Archive, KS 16305290

The collecting of soldiers' songs developed into an area of folklore studies even before the First World War. This illustration is by Stephan Mautner and was created for an event in 1915 in connection with performances of soldiers' songs. MP

Publicity brochure and subscription form “Konrad Mautner, Steyerisches Raspelwerk”

Paper
Vienna, 1909/1910
Inventoried: 6 September 2016
Volkskundemuseum Wien,
library number: N:10 52280,
Heß-Haberlandt estate

Publicity brochure and subscription form “Konrad Mautner, Steyerisches Raspelwerk”

Paper

Vienna, 1909/1910

Inventoried: 6 September 2016

Volkskundemuseum Wien,

library number: N:10 52280,

Heß-Haberlandt estate

Since his youth, Konrad Mautner recorded examples of the oral tradition of the region of Gösxl, including dances, serenades, songs and tunes. In 1910, he published a volume entitled *Steyerisches Raspelwerk*, which was richly illustrated by him. In it, he expresses the wish that this work should “fulfil its mission of increasing faith in the indestructible, eternally youthful power of the people of our dear old Austria”. MP

Review “Steirisches Raspelwerk”

In *Zeitschrift für österreichische Volkskunde*, 1910, p. 200

Volkskundemuseum Wien,

library number: N:70 150

Michael Haberlandt, the then Director of the Volkskundemuseum, wrote a short review of Konrad Mautner's *Steyerisches Raspelwerk* in 1910, in the journal, *Zeitschrift für österreichische Volkskunde*. He appreciated particularly the images, which he described as “extremely vivid and illustrative”. Mautner's study was hailed as the first complete geographically specific study in Austrian ethnography. Interestingly, the Volkskundemuseum in Vienna is not in possession of an original copy of the work. MP

Book *Alte Lieder und Weisen aus dem steyermärkischen Salzkammergute*

By Konrad Mautner

Vienna, 1919

Inventoried 2016

Volkskundemuseum Wien,

library number: N:10 52280,

Heß-Haberlandt estate

After the First World War, Konrad Mautner published his collections of songs in the book *Alte Lieder und Weisen aus dem steyermärkischen Salzkammergute*. In the foreword he compares the “disposition” of the people in Gösxl to the general bourgeois intellect. The “charming rustic dialect”, he states, innocently retains “words and forms” that educated people have long lost, in this way providing a “valuable contrast” to the modern age. MP

13 issues *Steirisches Trachtenbuch*

By Konrad Mautner and Viktor Geramb

Graz, 1932–1939

Inventoried 2016

Volkskundemuseum Wien, library number:

N:10 52285, Heß-Haberlandt estate

Report: “Grundlsee: Zur Trachtenpflege”

From *Steierische Alpenpost Bericht*,

21 August 1936, p. 2

Reproduction

ANNO/Österreichische Nationalbibliothek

In May 1914, Konrad Mautner met the expert in folklore, Viktor Geramb from Graz. The Mautners' efforts to collect and record traditional costumes coincided with Geramb's research, both parties wishing not only to preserve and cultivate their use, but also to provide instructions for wearing and making the costumes. The thirteen issues of Mautner's *Steirisches Trachtenbuch* were published posthumously from 1932 to 1939. The issue *Ausseer Landl und Ennstal* contains a painting by Mautner of the locally renowned Veith innkeeper and his wife. MP



Konrad und Anna Maier Volkskundliche Forschung und Anwendungen

Konrad Maier hat die Bilder des Stabkammer
in einem Kasten versetzt angeordnet. Dabei
er diese Jahresreihe photographisch
als persönliche Rückgang in den Sommer
als persönlichen Rückgang in den Sommer
Seine umfangreichen Forschungen, Aufsätze
und Veröffentlichungen zu materielle wie immo-
kultur dieser Region waren bis heute identität
und wirtschaftsbeorientet.

Konrad Maier war ab ca. 1917 mit den ents-
tanden Personen der Wiener akademischen
anwendlichen Volkskunde in Kontakt. Er stan-
persönlicher Verbindung mit Michael Habera
Direktor des damaligen Museums für böhme
Volkskunde, das sich dem „sozialwissenschaftl.“
der Monarchie verpflichtet wähle. Mit bedeu-
tetern der bereits abgeleiteten Volkskunde
leitete er zusammen, den in diesen Können bei
Raimund Zoder nannte er einen persönlicher

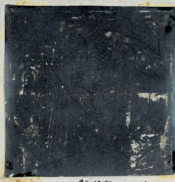
Die Ergebnisse seiner Forschungen lassen s-
den maßgeblichen Publikationsorganen (Zi-
tschrift für Volkskunde ab 1917, Das de
Volkslied ab 1930) nachlesen. Immer wieder
Konrad und Anna Maier die Erkenntnisse
praktisch um, etwa in der „Trachtenpflege“
der Gestaltung von Festen und Umzügen. B-
Forschungen ging Maier mit der Zeit
sprechenden Methoden und Techniken vor
beispielsweise zur Aufzeichnung von Sprüch-
Liedern einen Photographen ein.

In seinen Texten und Forschungen position-
Konrad Maier als „Grundlage Experte“, d-
von Grundbesitz bei. Seine vorwiegend nur in
Sommermonaten dort aufhältig, beunruhigt
die Einkünfte auf Sites und durch durch die
Sommergäste regeln, sondern bedacht die
individuellen Neugier durch technis-
sationen Wandel.

Inchriften auf Scheiben der Ausser Schiessstatt im Neuper-Beaten. (19. May 1913)

A 2858.

I.
ganz unvollständig, mangelhafte Scheibe mit
Rundumverteilung.



II.



1740.

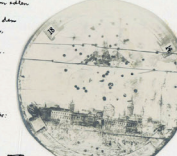
III.



IV. 1799. Kumpferung Scheibe auf dem Bergschützen-
Bunde. Die Scheibe ist unvollständig, aber nicht
vollständig.



1814.



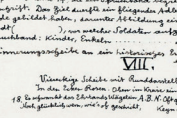
1830.

VI.



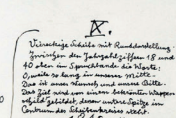
V. Scheibe aus dem Jahre 1814. Die Scheibe ist unvollständig, aber nicht
vollständig.

VII.



1840.

X.



VI. Scheibe aus dem Jahre 1830. Die Scheibe ist unvollständig, aber nicht
vollständig.

VIII.



1840.

XI.



XI. Scheibe aus dem Jahre 1840. Die Scheibe ist unvollständig, aber nicht
vollständig.

IX.



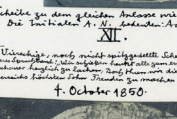
1840.

XII.



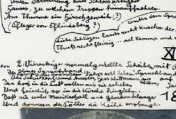
XII. Scheibe aus dem Jahre 1840. Die Scheibe ist unvollständig, aber nicht
vollständig.

X.



1840.

XIII.



XIII. Scheibe aus dem Jahre 1840. Die Scheibe ist unvollständig, aber nicht
vollständig.

XI.



1840.

XIV.



XIV. Scheibe aus dem Jahre 1840. Die Scheibe ist unvollständig, aber nicht
vollständig.

XII.



1840.

XV.



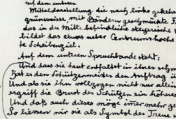
XV. Scheibe aus dem Jahre 1840. Die Scheibe ist unvollständig, aber nicht
vollständig.

XIII.



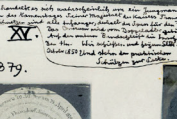
1840.

XVI.



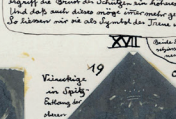
XVI. Scheibe aus dem Jahre 1840. Die Scheibe ist unvollständig, aber nicht
vollständig.

XIV.



1840.

XVII.



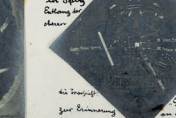
XVII. Scheibe aus dem Jahre 1840. Die Scheibe ist unvollständig, aber nicht
vollständig.

XV.



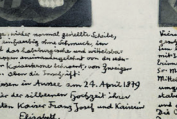
1840.

XVIII.



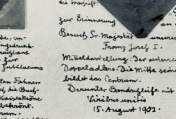
XVIII. Scheibe aus dem Jahre 1840. Die Scheibe ist unvollständig, aber nicht
vollständig.

XVI.



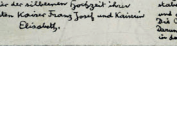
1840.

XIX.



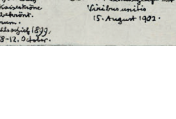
XIX. Scheibe aus dem Jahre 1840. Die Scheibe ist unvollständig, aber nicht
vollständig.

XVII.



1840.

XX.



XX. Scheibe aus dem Jahre 1840. Die Scheibe ist unvollständig, aber nicht
vollständig.

XVIII.



1840.

XXI.



Fig. 1

Target with picture “The last post office”

Wood, painted

Probably Salzkammergut, dat. 1850

Inventoried 1912

Volkskundemuseum Wien, ÖMV/28649

In 1912 Konrad Mautner donated these four targets to the museum. He is listed in the inventory book as C(onrad). MP

Target with picture “Nikolai Schiessen”

Wood, painted

Salzkammergut, c. 1850

Inventoried 1912

Volkskundemuseum Wien, ÖMV/28650

Target

Wood, painted

Probably Salzkammergut, c. 1850

Inventoried 1912

Volkskundemuseum Wien, ÖMV/28651

Target with picture of Kremsmünster Abbey

Wood, painted

Probably Salzkammergut, c. 1850

Inventoried 1912

Volkskundemuseum Wien, ÖMV/28652

Essay “Alte und neue Scheiben am Grundlsee, bauerliche Gelegenheitsdichtungen und Malereien der Ausseer Gegend”

By Konrad Mautner

In *Zeitschrift für österreichische Volkskunde*, 1911, pp. 113–47

Volkskundemuseum Wien,
library number: N:70 150

Notebook entry “Der Forstmeister”

Paper, board, leather

1910

Museum acquisition: to be determined

Volkskundemuseum Wien,

ÖMV without inv. no.

Unused publication submission with notes and photos of targets

By Konrad Mautner

Paper, board, photographs

Vienna, c. 1911

Inventoried 1915

Volkskundemuseum Wien AÖMV/2858

(Fig. 1)

In 1911 Konrad Mautner published a long, illustrated essay in *Zeitschrift für österreichische Volkskunde* on targets from the Aussee region. Target shooting, he wrote, had been popular with Alpine peoples since “time immemorial”. He was particularly interested in the poetry, occasionally inscribed on the targets, which referred to local events. At the end of the essay he mentions an excursion with museum director, Michael Haberlandt to conduct an interview in Altaussee. MP

The Mautner family and the Volkskundemuseum in Vienna

The history of the museum runs parallel to the history of the Mautner family. Their paths cross repeatedly and their fates and misfortunes are linked.

Isidor and Jenny Mautner held positions in the museum as well as in the Verein für Volkskunde (Ethnographic Society), Isidor as an officer, Jenny Mautner as a benefactor, who in 1917 helped organize the moving of the collections from their original location in the building of the Vienna stock exchange to its current location in the Gartenpalais Schönborn in Laudongasse in Vienna's 8th district, Josefstadt.

Their children, particularly Stephan and Konrad Mautner and his wife Anna, maintained close contact with the museum, both in conjunction with their research, and also in connection with the many objects the museum acquired prior to 1938. During the First World War, the connections between the museum and the family were particularly strong regarding the reopening of the collection. The museum's self-image as "reflection of the diversity of Austrian folk life, as a champion of "the idea of Austrian's statehood and acting as a model and stimulus for "native art and work" in the name of "Heimat" (homeland) mirrored the business and patriotic aims and values of the Mautner family and their enterprises.

The intentions regarding the care for traditional costumes from 1935 – which was the zenith of Austrofascist cultural policy – were similar, too: The museum created a special advice-department ("Trachtenberatungsstelle") for matters to do with traditional folk costume while Anna Mautner produced traditional costumes with her textile printing company and followed her mission as expert in traditional costumes. MP

Copy of a portrait of Konrad Mautner

Painted by Karl Viktor Hammer
Print on paper, glass, wood
Vienna, 1925
Inventoried 2011
Volkskundemuseum Wien, without no./2925

This portrait of Konrad Mautner was given to the museum by Stephan Mautner in 1925 in memory of his brother, at the request of the director, Michael Haberlandt. MP

Letter, Isidor Mautner to Michael Haberlandt (Kaiser Karl-Museum)

Paper
Vienna, 18 February 1918
Volkskundemuseum Wien, archive

The year 1917 was significant in the relationship between the museum and the Mautner family. Jenny Mautner took over the cost and logistics for the move of the museum, Isidor Mautner was elected to the museum board, Stephan Mautner is cited several times in the annual report as a generous donor, and Konrad Mautner gave a talk at the annual general meeting on the folksong tradition of the monarchy, accompanied by songs by Karl Kronfuss and Raimund Zoder. MP

Shrine

In memory of the death of Blasius Carfus, shown in the foreground; above the Virgin Mary with Child, John the Baptist, and St Blaise
Wood, painted
Weisskirchen (Styria), dat. 1854
Inventoried 1960
Volkskundemuseum Wien, ÖMV/53455

Letter, Stephan Mautner to Michael Haberlandt

Paper
Vienna, 30 April 1925
Volkskundemuseum Wien, HA Inv Nr 53455

Letter, Stephan Mautner to Michael Haberlandt

Paper
Vienna, 12 May 1925
Volkskundemuseum Wien, HA Inv Nr 53455

There are several sources in the museum's holdings expressing condolences in the wake of Konrad Mautner's early death. They include two letters in 1925 from Stephan Mautner about a wooden wayside shrine, which he had "rescued from decay in Klein-Feistritz near Weisskirchen, Upper Styria" and was now donating to the museum. MP

Book *Trattenbach*

By Stephan Mautner
Paper, board
Vienna, 1918
Volkskundemuseum Wien,
library number: N:10 52270

After 1930, following the demise of the company, Stephan Mautner often withdrew to Trattenbach. He had previously published a guide to Trattenbach in 1918 which he wrote and illustrated himself. The museum library has a copy of this rare book with a personal dedication to the director of the time which reads "For Herr Regierungsrat Prof. Dr. Michael Haberlandt with amical regards, Trattenbach, 24 April 1918". MP

Obituary "Konrad Mautner †"

By Michael Haberlandt
Paper
In *Wiener Zeitschrift für Volkskunde*, 1924,
pp. 70–71
Volkskundemuseum Wien,
library number: N:70 150



Thank you card from Anna Mautner to Michael Haberlandt

Board
Grundlsee, 15 September 1924
Volkskundemuseum Wien, archive

Following Konrad Mautner's death in 1924, Michael Haberlandt wrote an obituary in the journal *Wiener Zeitschrift für Volkskunde*. He described Mautner's "passion for everything authentically folkloric in the life of our Alpine people, with whom he enjoyed an unusual intimacy from his years of close contact". A card dated September 1924 from Anna Mautner has survived, on which she explicitly expresses her gratitude for this obituary. MP

Letter, Anna Mautner to Arthur Haberlandt

Paper
Grundlsee, 9 September 1934
Volkskundemuseum Wien, archive

Letter, Anna Mautner to Arthur Haberlandt

Paper
Linz, 12 October 1934
Volkskundemuseum Wien, archive

From 1934 on, Anna Mautner continued to have business and personal contact with the museum and with Director Haberlandt. Possibly in connection with the traditional costume advice centre ("Trachtenberatungsstelle") and shop in the museum, she offered blueprint and fabric samples from the printing company she had founded in 1930. Shortly afterwards she wrote of tourist sales successes, also at the exhibition *Folkloric Handicrafts* ("Volkstümliches Handwerk") at the Vienna fair. MP

Confirmation of a loan by Anna Mautner to the museum of patternprinting blocks

Paper
Vienna, 23 May 1935
Volkskundemuseum Wien, archive

Loan receipt for pattern printing blocks with list

Paper
Vienna, 23 May 1935
Volkskundemuseum Wien, archive

Loan list, inv. no. with pattern name, loan charge

Paper
Vienna, 26 April 1937
Volkskundemuseum Wien, archive

Pattern Printing Blocks

Hardwood, brass
Tyrol, early 19th cent.
Inventoried 1896
Volkskundemuseum Wien, ÖMV/3627

Before 1938, Anna Mautner paid to borrow pattern printing blocks from the museum. In 1935 her fabric hand-printing business was entered in the register of companies. Her products which were produced in Vienna under the brand name *Grundlseer Handdrucke*, still exert an influence of traditional costumes and fashions in the Salzkammergut to this day. MP

Gingerbread mould: a post horn

Putty
Early 20th cent.
Inventoried 1911
Volkskundemuseum Wien, ÖMV/26355

Stephan Mautner presented objects to the Volkskundemuseum on many occasions, including seventy-three gingerbread moulds, two of which are included in this exhibition.

MP

Gingerbread mould: chimneysweep

Brand: IMRZ

Putty

Early 20th cent.

Inventoried 1911

Volkskundemuseum Wien, ÖMV/26302

Shirt

Part of an ensemble

Linen, embroidered with wool

Slovakia, early 20th cent.

Inventoried 1910

Volkskundemuseum Wien, ÖMV/23830

This object was donated to the museum by Konrad Mautner in 1938.

Hat

Part of an ensemble

Felt, leather band

Slovakia, early 20th cent.

Inventoried 1910

Volkskundemuseum Wien, ÖMV/23835

Pair of shoes

Part of an ensemble

Leather

Slovakia, early 20th cent.

Inventoried 1910

Volkskundemuseum Wien, ÖMV/23835/a

Trousers

Part of an ensemble

Woollen cloth

Slovakia, early 20th cent.

Inventoried 1910

Volkskundemuseum Wien, ÖMV/23831

Underskirt

Part of a bridal costume

Wool, printed

Slovakia, 19th cent.

Inventoried 1910

Volkskundemuseum Wien, ÖMV/24278

Body belt

Part of an ensemble

Leather

Slovakia, early 20th cent.

Inventoried 1910

Volkskundemuseum Wien, ÖMV/23832

Shirt

Part of a bridal costume

Linen, embroidered with wool

Slovakia, 19th cent.

Inventoried 1910

Volkskundemuseum Wien, ÖMV/24279

Waistcoat

Part of an ensemble

Woollen cloth, embroidered with wool

Slovakia, early 20th cent.

Inventoried 1910

Volkskundemuseum Wien, ÖMV/23833

Apron

Part of a bridal costume

Wool, colourfully printed

Slovakia, 19th cent.

Inventoried 1910

Volkskundemuseum Wien, ÖMV/24280

Bridal crown

Part of a bridal costume

Spangles, wire, braid

Slovakia, 19th cent.

Inventoried 1910

Volkskundemuseum Wien, ÖMV/24281

Necklace

Part of a bridal costume

Glass beads

Slovakia, 19th cent.

Inventoried 1910

Volkskundemuseum Wien, ÖMV/24282

Drawing: Persons in Altaussee traditional costume with description of clothing

Probably by Konrad Mautner

Indian ink on paper (used twice), coloured

Altaussee, c. 1910

Inventoried 1911

Volkskundemuseum Wien, AÖMV/1517

Skeletonised oak leaf

With pilgrimage souvenir of the

Kalvarienbergkirche in Eisenstadt

Hand-coloured print on paper, sheet

19th cent.

Inventoried 1918

Volkskundemuseum Wien, ÖMV/36417

Skeletonised oak leaf

With picture of a wedding guest

From the series "Egerland marriage procession"

Painted on chalked paper, sheet

Egerland (now Chebsko, Czech Republic), c. 1800

Inventoried 1918

Volkskundemuseum Wien, ÖMV/36415

Skeletonised oak leaf

With picture of a bridesmaid

From the series "Egerland marriage procession"

Painted on chalked paper, sheet

Egerland (now Chebsko, Czech Republic), c. 1800

Inventoried 1918

Volkskundemuseum Wien, ÖMV/36402

Letter Anna Mautner to Arthur Haberlandt

Paper

Bucharest, 20 November 1939

Volkskundemuseum Wien, Archive

Letter Arthur Haberlandt to Anna Mautner

Paper

Vienna, 29 November 1939

Volkskundemuseum Wien, Archive

In November 1939, Anna Mautner wrote a letter to Arthur Haberlandt from Bucharest, one of the stops on her flight from the Nazi regime, requesting a valuation of furniture stored in Vienna. In reply, he confirmed, as she had asked him to, that it was of little value, enabling the objects to be exported and later transported to the USA. **MP**

List of valuable folkloric objects in Trattenbach

Paper

Vienna, 4 November 1939

Volkskundemuseum Wien, Archive (Fig. 2)

The museum was very interested in the interior furnishings at Stephan Mautner's house in Trattenbach. The museum's restorer, Robert Mucniak, who was already an illegal Nazi before 1938 and was also employed by the Central Monument Protection Office, travelled to Trattenbach and made a list of "valuable folkloric objects of Stefan Israel Mautner". Although the museum is in possession of the list, the objects mentioned in it were not acquired by the museum. **MP**

Trattenbach.

(Gut Stefanz Israel Mautners.)

Volkskundlich wichtige Gegenstände:

Museum für Volkskunde

Eingegangen am 4. XI. 39

Usl. Usl. Sl. 493

A6

Nebengebäude:

Eiskellerzimmer:

- 1) Mechanische Uhr in Form des Grazer Uhrturms.
- 2) Grödener Uhrträger

Werkstattzimmer:

- 3) 1 Schaffel, Alpachtal (Leimmalerei), Vögel ..
- 4) 1 Bett, bemalt, 1838.
- 5) 1 Besatzstreifen (I)
- 6) 1 Leintuch, bestickt, alpenländisch
- 7) 1 Sessel mit 2 Sprossen

Tenne:

- 8) Bienenstock, mit Geburt Christi
- 9) Bienenstock, Hl. Wenzel
- 10) Einbaukasten mit 3 Laden, Tirol 1768

"Kegelbahn":

- 11) Schützenscheibe mit Armbrustschützen, 1845

"Speisezimmer" (=Küche)

- 12) Tellerreahm, 1734
- 13) eingelegte Truhe, Südtirol 1682 (aus Grundlsee hergebracht)
- 14) hohe Truhe, Vorderteil mit Blumenvasen bemalt, 1803

"Prunkzimmer":

- 15) 1 Kasten, bemalt aus Ober-Österr. (Gegend St. Florian), Originalvorlage der im Wr. Volkskundemus. befindl. Aquarelle.

16) 1 Kasten " " " " " "

17) 1 Bett, " " " " " "

18) 1 Bett, " " " " " "

19-25) 7 Stück Textilsachen (2 Leintücher, 5 Besatzstreifen)

26) 1 polnischer Holzperlenluster.

27), 28) 2 Heiligenbilder in Bauernrahmen (Mater amabilis, Jesus amabilis)

28) Mufflonkopf (mit Hörnern)

29, 30) 2 Wetzsteinkumpfe aus Südtirol

31) 1 Leintuch, Mähren.

32) 1 Sessel, Rückenlehne geschnitzt. (Inscr.: Deine Liebe Gott gieb)

33) 1 niedriger Stuhl mit Rückenlehne, geschnitzt, Südtirol 1857.

"Tennzimmer":

34, 35) 2 Leintücher mit Mittelstreifen

36, 37) 2 Wetzsteinkumpfe, Südtirol

38, 39) 2 gestickte Besatzstreifen

40, 41) 2 Fratzenkrüge

42, 43) 2 Grundnerkrüge (Fischer, Frauensperson)

44) 1 Kasten, bemalt mit Sinnbildern der Jahreszeiten, 1825

45) 1 Tisch Tuch mit springenden und laufenden Hirschen (alt?)

~~xxxxxxx~~

Haupthaus:

Vorrat:

46) Aufsatzkopf eines Grödener Gasselschlittens

47) 1 Zillertaler Schaffel, blau bemalt.

48) 1 Erzherz-Johann-Hut.

49) 1 Baumschwammhut

50-52) Stücke: 1 Wurzelstock, behelmter Kopf.

1 Wurzelstock, umwunden.

1 geschnitzter Stock mit Männerkopf.

53) 1 Mohnbröser, niedrig, mit Stössel, Tirol

54) 1 Bauernkasten, hellblau bemalt, Empire, 1824

im Kasten: Krüge:

55) 1 Vexierkrug

56) 1 Grundner Krug, Kinderwiege

- 57) 1 Gmundnerkrug, hl. Laurentius. (ohne Henkel)
- 58) 1 Innungskrug der Hufschmiede ~~xxxxxxx~~ weisser Grund, 1821
- 59) 1 Wasserplutzer, Gmunden, grün geronnen
- 60) 1 kleines Krügerl, blau gemustert, Ungarn 1745
- 61) 1 graviertes Glas, Fuchs, Reh.
- 62) 1 Krug, (beschädigt) St. Stefan, Burgenland(?)
- 63) 1 eingedrückte Flasche, blau gemustert mit Zinnverschluss
- 64-70) 7 alte farbige Glasflaschen.

"Speisezimmer" (=Stube):

- 71) Barockstüchchen, Laden mit Landschaften bemalt
- 72) 1 gravierte Glasflasche
- 73) 1 Spanschachtel mit 3 Hauben
- 74-72) 9 Bestecke (Nr. 1-9)
- 73)-75) 3 Glaskrüge mit Bierbrauerzeichen (Nr. 13, 24, 15)
- 76), 77) 2 Blocktruhern, eines datiert 1796, eines mit relig. Zeichen.
- 78) 79) 80) Besatzstreifen
- 81) geschnitzter Hobel
- 82) 1 Wetzsteinbehälter (Holz)
- 83) 1 Innungsschild (Schmidt, Schuster, Bäck, Wirdt)
- 84)-86) 3 Ledergürtel (Nr. 10, 11, 12)
- 85) 1 Glockenband (F.K.)
- 86) 1 Jägersgurt mit Besteck.
- 87) 1 Wirtshauszeichen (Ströh, Trauben) (Als Lampe montiert.)
- 88) 1 Weberinnungszeichen, 1713
- 89) 1 Stolenschrank, flachgeschnitzt, mit echten got. Zeilen.
- 90) 1 Sessel, geschnitzt, mit 2 Männermasken auf Lehne
- 91) ~~xxxxxx~~ Inhalt einer Truhe versiegelt mit Trachtenstücken und Textilien.

"Schwarze Kuchl":

- 92) 1 Brett mit 29 Bestecken, 5 Eisenlöffeln u. 2 Zweizinkern, 7 Messer in Scheide.
- 93-95) 3 Hauben *1.3. Damast, 2. Kupfer*
- 96) 1 Brautkrone
- 98) 1 Gmundner Schüssel, Jakobus
- 99-101) 3 gerippte flache Schüsseln, Gmunden
- 102) 1 Wäschepracker, 1720
- 103) 1 Mangelbrett. 1843 "Rosina Glatz"
- 104) 1 Holzbarometer 1820.

Schlafzimmer:

- 105) 1 Hirschkopf mit Geweih
- 106) 1 Türklopfer
- 107-9) 3 Sesseln, geschnitzt, mit barockem Gitterwerk und Hasen.
- 110) 1 Kasten, bemalt, marmoriert, barock
- 111) Inhalt einer neuen Truhe (versiegelt, Trachtentücher u.ä.)
- 112) 1 Besteck.
- 113) Eisenplatte, reliefiert, Jesus am Brunnen, 1654.

Stiegenhaus:

- 114) Ölbild, Trachten: 2 Jäger, im Hintergrunde Ischl (?)
- 115) 1 Brotschachtel, Inschr: Trattenbach-Schlaggengraben..."
- 116) 1 Tragkorb mit Leder
- 117) 1 Glockenband
- 118-119) 2 Sensenscheiden, Südtirol.
- 120) 1 Zillertaler Schaffel, bemalt
- 121) 1 Tabernakelschrank, bemalt mit Blumenvasen

Stuben im 1. Stock:

- 122) Holzfigur, hl. mit Spinnspule, um 1630
- 123)-124) 2 niedrige Stühle mit runder Rückenlehne, geschnitzt 1718
- 125) 1 bemalter Kasten, Paare in halb städt. Tracht (1859?)
- 126) 1 ober-österr. Truhe mit aufgeklebter Reiterfigur

Kinderzimmer:

- 127-9) 3 Besatzstreifen, mährisch

130-133) 1 Leintuch, 1 Besatzstreifen, 2 Umhängtücher, weiss mit
Blumenmuster im Kasten.

134) 1 Kasten, mit Doppeladlern, Anf. 18. Jh.

135) 1 Spielereikasten, blau mit Blumen

136-164) 29 Lebzeltermodeln (im Wandschrank)

165) 1 Stuhl (Fassbinderzeichen) mit 2 Löwen) 1843

166) 1 bemalter Sessel, blau mit Blumen

167) Figur, hl. Notburga mit Laterne, 18. Jh.

Dachboden:

168) bemaltes Kästchen (Apotheke?) blau, steirisch.

169-174) 2 Leintücher und 4 Besatzstreifen im Kasten.

Mit fol. Grupp.
H. H. H. H.

The Mautner Collection: expropriated – restituted – donated

All of the objects in Vienna from the Mautner Collection, which was owned solely by Konrad's widow Anna after his death, were assessed by Robert Mucnjak in July 1938. Mucnjak was an employee of the Central Monument Protection Office and long-standing member of the Nazi party. He was also a restorer and photographer for the



Volkskundemuseum. Following the assessment, Arthur Haberlandt, the museum's director at the time, wrote to Anna Mautner recommending that the collection be "secured". He asked her to give the objects to the museum, promising a "suitable recompense". It is not known whether Anna Mautner replied to this letter.

A month later, Vienna's municipal department MA2 issued a decision pursuant to the Export Prohibition Act regarding the "securing of art objects from the Mautner Collection". The objects were transported to the museum in August 1938. Anna Mautner's numerous appeals against the removal of the objects went unanswered. The Volkskundemuseum offered to pay the meagre sum of 410 Reichsmarks. There is no evidence that Anna Mautner agreed to this price nor any indication whether she received the amount. The objects were inventoried in several lots.

In 2016, the provenance researcher at the museum submitted a dossier on Anna Mautner to the Art Restitution Advisory Board. The Board recommended that the Mautner collection be restituted to the heirs. This was carried out in 2018. Intensive correspondence ensued between the heirs and the museum. In 2020 an employee discovered a number of negatives, slides and positives in the photographic collection that had been inventoried in 1939 with the indication "Konrad Mautner" or "Mautner". A second dossier was prepared and submitted to the Art Restitution Advisory Board, which recommended in 2021 that the photos be restituted. This took place shortly afterwards.

Anna Mautner's descendants donated the entire collection of objects (with the exception of a few mementos) to the Volkskundemuseum Wien in 2020, followed by the photographs in 2021, requesting that they continue to be made available to the public and researchers.

KP



Wiederholung
1911
1912
1913



Was jetzt?







Fig. 3

Curling stones

wood, iron band

Salzkammergut, 19th cent.

inventoried 1938

Volkskundemuseum Wien, ÖMV/43863-66

(Fig. 3)

Hunting utensils and trophies

inventoried 1938

Volkskundemuseum Wien

- ÖMV/43852 deer head trophy: wood, painted, metal screws (antlers missing), probably Salzkammergut, c. 1900
- ÖMV/43853 stag head trophy: wood, painted, antlers, probably Salzkammergut, 18th cent.
- ÖMV/43856 deer head trophy: wood, painted, antlers, probably Salzkammergut, 19th cent. (Fig. 4)
- ÖMV/43857 deer head trophy: wood, painted, antlers (damaged), probably Salzkammergut, 19th cent.
- ÖMV/43858 deer head trophy: wood, painted, nails (antlers missing), probably Salzkammergut, 19th cent.
- ÖMV/43859 chamois head trophy: wood, painted, horns, Tyrol, 19th cent.
- ÖMV/43867 hunting rifle, dismantlable: iron, wood, probably Salzkammergut, before 1871

- ÖMV/43868 hunting rifle: iron, wood, brass, leather, 1700–1750
- ÖMV/43871 hunting bag with appliqué (hunting scene): leather, brass, dat. 1843
- ÖMV/44020 hunting bag: leather, cotton, embroidered, metal, c. 1800
- ÖMV/44021 hunting bag: leather, linen, metal, horn, 19th cent.
- ÖMV/44022 hunting bag: leather, cotton, metal, deer hide, deer hoofs, 19th cent.
- ÖMV/43873 canteen with removable cup: glass, metal, leather, cork, cotton, c. 1900
- ÖMV/43997 powder flask with engraving (stag hunt): horn, brass, 19th cent.
- ÖMV/44023–24 powder flasks: horn, brass, wool, 19th cent.
- ÖMV/44025 shot pouch: leather, brass, 19th cent.
- ÖMV/44026 powder horn: horn, brass, iron, 19th cent.
- ÖMV/44027 powder horn with floral appliqué: horn, iron, wood, 18th cent.
- ÖMV/43876 powder horn with engraving (stag, lion, ibex, chamois, bird), horn, wood, iron, hemp, 18th cent.



Fig. 4



Fig. 5

The interior of Konrad and Anna Mautner's house in Vienna

Vienna, c. 1920

repro

Wien Museum inv. no. 211431

(Fig. 5)

The hunting trophies, two bags and pictures expropriated and acquired by the Volkskundemuseum in 1938 can be clearly seen in the photo. The photo shows that the objects were personal items and thus part of the family's everyday life. KP, MR

Religious figures

inventoried 1938

Volkskundemuseum Wien

- ÖMV/43930 manger scene, city view: wood, carved, painted, 19th cent.
- ÖMV/43932 manger figure, shepherd with sheep: wood, carved, painted, Svitavy (now Czech Republic), 18th cent.
- ÖMV/43933 manger figure, shepherd

playing flute: wood, carved, painted, Svitavy (now Czech Republic), 18th cent.

- ÖMV/43934 manger figure, shepherd: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43935 manger figure, kneeling shepherd: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43936 manger figure, shepherd with sheep: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43938-39 2 manger figures, shepherd boys: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43940 manger figure, ram: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent. (Fig. 6)
- ÖMV/43941 manger figure, sheep: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43943 manger figure, sheep: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.



Fig. 6

- ÖMV/43943–86 manger figures, sheep: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43949–513 manger figures, Three Kings: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43952 manger accessory, spice box: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43953 manger figure, Christ child: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43954 manger figure, Joseph: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43955 manger figure, kneeling shepherd: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43956 manger figure, shepherd with sheep: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43958 manger figure, shepherd: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43959 manger figure, man with two baskets: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43960 manger figure, shepherd: wood, carved, painted, probably Svitavy (now Czech Republic), 18th cent.
- ÖMV/43961–62 manger figures, men: wood, carved, painted, clothed, 18th cent.
- ÖMV/43967 manger figure, cow: wood, carved, painted, varnished, 19th cent.

- ÖMV/43968 manger figure, horse: wood, carved, painted, 19th cent.
- ÖMV/43973 Pietà: wood, carved, painted, probably Bohemia (now Czech Republic), 19th cent..
- ÖMV/44018 box manger (adoration of shepherds): wood, textile, leather, watercolour on parchment, glass, 18th cent.

Profane figures

inventoried 1938

Volkskundemuseum Wien

- ÖMV/43963 woman in Styrian costume: wood, carved, painted, wire, clothed, 19th cent.
- ÖMV/43965 woodman: wood, carved, painted, wire, clothed, base probably added later, probably Styria, 19th cent.
- ÖMV/43966 doll (monk): wood, carved, ceramic, painted, textiles, leather, brass, after 1850
- ÖMV/43969 hyena: wood, carved, painted, probably Gröden (South Tyrol, now Val Gardena), 18th cent.
- ÖMV/43972 stag: bone, carved, on wooden base, late 19th cent.
- ÖMV/43974 hunter with chamois: putty, painted, Salzkammergut, c. 1880



Fig. 8



Fig. 7

- ÖMV/43977 woman with basket: wood, carved, painted, Gröden (South Tyrol, now Val Gardena), 19th cent. (Fig. 7)
- ÖMV/44016 man in Tyrolean costume: wood, carved, Gröden (South Tyrol, now Val Gardena) c. 1860
- ÖMV/44017 dog: wood, carved, painted, Gröden (South Tyrol, now Val Gardena), 19th cent.

Figure: zither player in hunting apparel

putty, painted

Salzkammergut, first half of 20th cent.

inventoried 1938

Volkskundemuseum Wien, ÖMV/43975

(Fig. 8)

This figure, dressed in Upper Austrian traditional costume and playing the zither was previously thought by the Volkskundemuseum to date from 1880. On closer inspection, however, it is clear that the zither-playing hunter, bears a striking resemblance to the collector Konrad Mautner, who was also a talented artist and liked to dress in the traditional costume he studied. KP

Pen drawing “Schützen mit Schildhahnfedern auf den Hüten” [Troopers with black cock feathers in their hats]

Indian ink on paper, partially coloured
Vienna, 19th cent.

inventoried 1938

Volkskundemuseum Wien, ÖMV/43846

The interior of Konrad and Anna Mautner’s house in Vienna

Vienna, c. 1920

repro

Wien Museum inv. no. 211428

The pen drawing “Troopers with black cock feathers in their hats” which was expropriated and acquired by the Volkskundemuseum in 1938 can be clearly seen in the photo. This photo shows that the objects were personal items and thus part of the family’s everyday life. KP, MR

Frame

sheet brass

Vienna, c. 1850

inventoried 1939

Volkskundemuseum Wien, ÖMV/44195/a+b

Consoles

wood, painted

Salzkammergut, c. 1890

inventoried 1939

Volkskundemuseum Wien, ÖMV/43970-71

Chest

wood, painted

Laa an der Thaya, dat. 1602

inventoried 1938

Volkskundemuseum Wien, ÖMV/43926





Fig. 9

Pipe utensils

inventoried 1938

Volkskundemuseum Wien

- ÖMV/43882 tobacco pipe with bowl in the shape of a dog, "Hekdor" scored on the bottom of the bowl, make "SKALA": wood, carved, painted, cherry stem, metal, eastern Alps, 19th cent. (Fig. 9)
- ÖMV/43883 tobacco pipe, bowl carved (hunter with stag): wood, stained, cherry stem, horn, silver, 19th cent.
- ÖMV/43884 tobacco pipe, bowl carved (hunting scene): wood, cherry stem, horn, silver, 19th cent.
- ÖMV/43885 tobacco pipe, bowl carved (shepherd scene): wood, cherry stem, silver, white metal, nickel, cotton, 19th cent.
- ÖMV/43886 tobacco pipe, bowl carved (hunting scene): wood, brass, alpaca, white metal, Bakelite, cotton, early 20th cent.
- ÖMV/43887 tobacco pipe, bowl carved (St George and the dragon): wood, cherry stem, pewter, iron, horn, 19th cent.
- ÖMV/43888 tobacco pipe with stereotypical depiction of a Turk, stamped "JBIS":

wood, white metal, horn, meerschaum paste, 18th–19th cent.

- ÖMV/43889 tobacco pipe with animal scenes: wood, cherry stem, stoneware, pewter, Bakelite, probably Slovakia, early 20th cent.
- ÖMV/43891 commemorative or guild pipe, bowl carved, lid with inscription "Franz Rittmeyer", with crown, double eagle, orb and sword: wood, stained, varnished, pewter, silver, horn, early 20th cent.
- ÖMV/43892 tobacco pipe, bowl carved (allegory of hope), signature "L21b17" and stamp "13": wood, stained, vine stem, silver, iron, horn, cotton, 19th cent.
- ÖMV/43893 tobacco pipe: wood, white metal, nickel, 19th cent.
- ÖMV/43894 tobacco pipe: wood, silver, iron, Bakelite, early 20th cent.
- ÖMV/43895 tobacco pipe with chased metal décor (floral pattern), stamp "Nickl": wood, stained, varnished, meerschaum paste, white metal, horn, 19th cent.
- ÖMV/43896 tobacco pipe, bowl carved (stag, deer, chamois): wood, varnished, cherry stem, meerschaum paste, brass, cotton, 19th cent.
- ÖMV/43897 pipe bowl with water bag, carved (hunting scene): wood, stained, varnished, pewter, eastern Alps, brass, 19th cent.
- ÖMV/43898 tobacco pipe: wood, cherry stem, white metal, alpaca, 19th cent.
- ÖMV/43899 tobacco pipe: meerschaum,



Fig. 10

- varnished, cherry stem, white metal, horn, cotton, 19th cent.
- ÖMV/43900 tobacco pipe, lid with stamped lilies: meerschaum, cherry stem, alpaca, white metal, horn, plastic, sealing lacquer, Hungary, early 20th cent.
 - ÖMV/43901 tobacco pipe: meerschaum, cherry stem, white metal, horn, cotton, 19th cent.
 - ÖMV/43902 tobacco pipe: wood, cherry stem, white metal, nickel, horn, 19th cent.
 - ÖMV/43903 tobacco pipe, bowl with garland decoration, stamp with Arabic letters: ceramic, cherry stem, bakelite, cotton, Türkiye, early 20th cent.
 - ÖMV/43904 tobacco pipe, bowl with garland decoration, stamp with Arabic letters: ceramic, cherry stem, brass, horn, cotton, Türkiye, early 20th cent.
 - ÖMV/43905–6 tobacco pipes: wood, mother of pearl, copper, brass, horn, Gorjuša (now Slovenia), 19th cent. (Fig. 10)
 - ÖMV/43907 tobacco pipe with inlaid geometric pattern: wood, brass, copper, white metal, bone, horn, cotton, Central Europe, 19th cent.
 - ÖMV/43908 tobacco pipe with inlaid geometric pattern: wood, brass, copper, white metal, iron, linen, bone, horn, Central Europe, 19th cent.
 - ÖMV/43909 tobacco pipe with inlaid geometric pattern: wood, white metal, bakelite, cotton, Central Europe, early 20th cent.
 - ÖMV/43910 tobacco pipe: wood, brass, copper, cotton, 19th cent.
 - ÖMV/43911 tobacco pipe with acorn-shaped braided cords: feldspar, brass, horn, cotton, 19th cent.
 - ÖMV/43912 tobacco pipe: ceramic, brass, horn, 19th cent.
 - ÖMV/43913 tobacco pipe with inlaid floral pattern: wood, mother of pearl, brass, iron, cotton, Slovenia or northern Italy, 19th cent.
 - ÖMV/43914 tobacco pipe with acorn-shaped braided cords: meerschaum, cherry stem, brass, cork, sealing wax, cotton, 19th cent.
 - ÖMV/43915 tobacco pipe, bowl with hunting scene in relief, holly with thick geometric scoring: wood, possibly imitation meerschaum, brass, alpaca, Bakelite, early 20 cent.
 - ÖMV/43916 pipe bowl and water bag: meerschaum, Budapest c. 1900
 - ÖMV/43917 pipe bowl and water bag: meerschaum, wood, white metal, 19th cent.
 - ÖMV/43918 tobacco pipe, bowl painted (man in traditional costume): ceramic, cherry stem, silver, papier-mâché, horn, cotton, 19th cent.
 - ÖMV/43919 tobacco pipe: ceramic, hazel stem, brass, horn, cork, sealing wax, cotton, 1st half of 19th cent.
 - ÖMV/43920 tobacco pipe: ceramic, cherry stem, white metal, pewter, horn, cork, 19th cent.
 - ÖMV/43921 pipe bowl: meerschaum, white metal, Hungary, 19th cent.
 - ÖMV/43922/001–02 water bag in lined wooden box with company name (J. Schwarzl, Vienna, Mariahilferstraße 104): meerschaum, white metal, Hungary, 19th cent.
 - ÖMV/43923 pipe pouch: wood, iron, brass, 18th–19th cent.
 - ÖMV/43923 pipe cover with shell and acanthus decor: white metal, 19th cent.
 - ÖMV/44005 tinder pouch with embroidery: wool, steel, probably 19th cent.
 - ÖMV/44006 tinder pouch: leather, steel, probably 19th cent.
 - ÖMV/44007 lighter pouch: leather, brass, 17th–19th cent.
 - ÖMV/44008 tobacco pouch embroidered with floral pattern: leather, cotton, 19th cent.

Individual items

inventoried 1938

Volkskundemuseum Wien

- ÖMV/43928 basket: willow branches, probably Salzkammergut, 1st quarter of 20th cent.
- ÖMV/43984 jug: faience, probably Lower Austria, 1869
- ÖMV/43851 wooden box: wood, painted, Viechtau (Upper Austria) or Berchtesgaden (Germany), dat. 1839

- ÖMV/43872 part of a horse harness: leather, brass, Vienna, 19th or 20th cent.
- ÖMV/43874 bottle: pressed glass, probably Upper Austria, early 19th cent.
- ÖMV/43925 vat: wood, painted, Styrian Salzkammergut, c. 1840
- ÖMV/43927 container in the form of a chest, with paper label stuck on it with the inscription "Mein Gott:u:alles S:Franciscus.Sen", wood, painted, southern Germany or Austria, 19th cent.
- ÖMV/43988 lamp: sheet metal, glass, brass, probably Salzkammergut, 19th cent.
- ÖMV/43990 cube-shaped container with sliding lid with wood carving (religious motives): wood, probably Salzkammergut, dat. 1917
- ÖMV/44001 container with hinged lid and engraved initials "PR": copper, brass, probably Salzkammergut, 18th cent.
- ÖMV/44002 case with hinged lid: wood, brass, probably Salzkammergut, 1st half of 19th cent.
- ÖMV/44003 butter press, probably souvenir, carved with mountain pasture motives: wood, metal, Salzkammergut, 1st quarter of 20th cent.
- ÖMV/44019 spoon with floral motive: wood, varnished, probably Viechtau (Upper Austria), 19th cent. (Fig. 11)
- ÖMV/43869 wedding crier's staff: wood, sheet silver, Salzkammergut, 19th cent.
- ÖMV/43870 walking stick: wood, chamois horn, probably Salzkammergut, 19th cent.
- ÖMV/43850 votive picture (votary family, Virgin and Child, St Lucy): wood, painted, Upper Austria, dat. 1874
- ÖMV/43929 reverse glass painting (discovery of St Genevieve): glass, painted, wood, probably Bohemian Forest, 19th cent.



Fig. 11



Fig. 12

- ÖMV/43982 jug with lid for washing feet, stoneware, Vienna, dat. 1860
- ÖMV/43985 spinning cup: ceramic, Austria, 19th cent.
- ÖMV/44128 pilgrimage souvenir (Mariazell and Sonntagberg): gouache on parchment, framed, Lower Austria, 18th cent.

Clothing

inventoried 1938 and 1939

Volkskundemuseum Wien

- ÖMV/44431 cap with velvet appliqué and wool hanks (circle and leaf ornaments): wool, linen, chenille cord, 19th cent.
- ÖMV/44432 waistcoat: cotton velvet, cotton lining, 19th cent.
- ÖMV/44433 waistcoat: silk damask (flower pattern), cotton lining, 19th cent. (Fig. 12)
- ÖMV/44434 waistcoat: silk damask (leaves and flowers), repaired with wool fabric, cotton lining, back missing, 19th cent.
- ÖMV/43877 belt buckle (stag motif): brass, Salzkammergut, probably 18th cent. (Fig. 13)



Fig. 13

Bonnet stretchers

inventoried 1938

Volkskundemuseum Wien

- ÖMV/43860 wood, 19th cent.
- ÖMV/43861 wood, painted, 19th cent.
- ÖMV/43861 wood, painted, iron band, 19th cent. (Fig. 14)

Sign: "Zum Schwarzen Tantler"

sheet iron, painted

19th cent.

inventoried 1939

Volkskundemuseum Wien, ÖMV/44136

Model: house in northern Bohemia

wood, painted

Vienna, 19th cent.

inventoried 1938

Volkskundemuseum Wien, ÖMV/43931

(Fig. 15)

Model: house in Salzburg

wood, wood chips, cardboard

probably Berchtesgaden, 19th cent.

inventoried 1938

Volkskundemuseum Wien, ÖMV/44015



Fig. 15

Snuff boxes

inventoried 1938

Volkskundemuseum Wien

- ÖMV/43991 wood, geometrical stamped pattern, leather, 19th cent.
- ÖMV/43992 shoe-shaped, wood, varnished, 19th cent.
- ÖMV/43993 shoe-shaped, wood, brass, 19th cent.
- ÖMV/43994 boot-shaped (possibly powder flask), wood, varnished, 19th cent.
- ÖMV/43995 shoe-shaped (possibly powder flask), wood, stained, 19th cent.



Fig. 14

Coloured engravings from the "Sammlung Augspurgischer Kleider Trachten" [Collection of Augsburg costumes]

of Helena Regina Rohbausch

in original frame

Augsburg, c. 1740–1790 (2nd print)

inventoried 1939

Volkskundemuseum Wien

- ÖMV/44087 "Ein Bräutigam von der Gemeind/un Epoux du com[m]un" [Common groom]
- ÖMV/44088 "Ein Hochzeits-Lader vom Patriciat/un annonciateur aux noces du Patriciat" [Noble wedding loader]
- ÖMV/44089 "Ein Bräutigam von Geschlechtern/Epoux Patrice" [Groom of the gentry]



Fig. 16

- ÖMV/44090 "Ein Evangelischer Prediger/ un Ministre Lutherien" [Protestant preacher]
- ÖMV/44091 "Ein Burgermeisterlicher Amts-Diener/un Sergeant d'un Bourquemaître" [Mayor's usher]
- ÖMV/44092 "Ein vornehmer Herr, zur Leiche gehend/un Seigneur allant aux funerailles" [Distinguished gentleman going to a funeral] (Fig. 16)
- ÖMV/44093 "Ein Scharwächter/Guet" [Member of the night watch]
- ÖMV/44094 "Eine Magd im Hauß gehend/ une Servante dans sa negligé" [Maid servant in the house]
- ÖMV/44095 "Eine Catholische Jungfer Spazieren gehend/une fille Catholique se promenant" [Catholic young woman taking a walk]
- ÖMV/44096 "Eine Catholische Hochzeit-Laderin/feme Catholique invitante aux noces" [Catholic female wedding loader]
- ÖMV/44097 "Eine Jungfrau auf die Hochzeit gehend/Fille allant aux noces" [Young woman attending a wedding]
- ÖMV/44098 "Eine Handwerks Tochter auf die Hochzeit gehend/une fille d'un Ouvrier allant aux noces" [Daughter of a craftsman attending a wedding]
- ÖMV/44099 "Eine Braut von der Gemeind/un Epouse du comun" [Common bride]

- ÖMV/44100 "Eine Braut von Geschlechtern/une Epouse Patrice" [Noble bride]
- ÖMV/44101 "Eine Hochzeit-Laderin vom Patriciat/une annonciatrice aux noces du Patriciant" [Noble female wedding loader]
- ÖMV/44102 "Eine Magd, mit dem Bräutigams-Kreden/un Servante portant la corbeille pour l'Epoux" [Maid servant with the groom's basket]
- ÖMV/44103 "Eine Vornehme Jungfer im Somer in die Kirche gehend/Fille de Condition allant a l'Eglise en Ete" [Noble young woman going to church in summer]
- ÖMV/44104 "Eine Catholische Frau in die Kirche gehend/une feme Catholique allant a l'Eglise" [Catholic woman going to church]
- ÖMV/44105 "Eine Handwerks Frau im Winter in die Kirche gehend/une feme d'un ouvrier allant a l'Eglise pendant l'hiver" [Wife of a craftsman going to church in winter]
- ÖMV/44106 "Eine Hebame zur Kindstauff gehend/un sage feme au Bateme" [Midwife attending a christening]
- ÖMV/44107 "Eine Vornehme Frau zur Leiche gehend/une Dame de distinction allant aux funerailles" [Noble woman attending a funeral]
- ÖMV/44108 "Eine Magd mit der Leiche gehend/une Servante allant aux funerailles" [Maid servant attending a funeral]



Fig. 17

- ÖMV/44109 "Eine Handwerks Frau zur Leiche gehend/Femme d'un Ouvrier allant aux funerailles" [Wife of a craftsman attending a funeral]
- ÖMV/44110 "Eine Magd, Hochzeit Geschenk austragend/une Servante portant les presents des nocés" [Maid-servant delivering wedding presents]
- ÖMV/44111 "Eine Magd vom Markt gehend/une Servante venant du marché" [Maid-servant returning from the market]
- ÖMV/44112 "Eine Kinds-Magd in die Kirche gehend/une Garde d'Enfants allant a l'Eglise" [Nursemaid going to church] (Fig. 17)
- ÖMV/44113 "Eine Jungfer im Hauß gehend/Fille à la Maison" [Young woman in the house]
- ÖMV/44114 "Eine Vornehme Frau im Winter in die Kirche gehend/Dame de condition allant a l'Eglise pendant l'hiver" [Noble woman going to church in winter]
- ÖMV/44115 "Eine vornehme Frau im Sommer in die Kirche gehend/Femme de Condition allant a l'Eglise" [Noble woman going to church in summer]
- ÖMV/43840 "Wirt in oberösterreichischer Tracht" [Innkeeper in Upper Austrian costume], original frame, c. 1830
- ÖMV/43841 "Oberösterreicherin" [Woman from Upper Austria], original frame, c. 1830
- ÖMV/43842 "Oberösterreichische Wirtsfrau" [Landlady from Upper Austria], original frame, c. 1850
- ÖMV/44123 "Mädchen bringt älterem Bauern ein Glas an den Tisch" [Young woman brings older farmer a glass to his table], c. 1890
- ÖMV/44126 "Ischler Bäuerin" [Female farmer from Bad Ischl] von Eleonore Auegg-Dilg, dat. 1837
- ÖMV/44187 Aquarellcollage "Prospect des Stad. Platz zu Innsbruck" [City center of Innsbruck] by Johann Tasch von Löwenhorn, dat. 1803
- ÖMV/44254 "Der Donau Strudel in Ober Oestreich" [Danube water vortex in Upper Austria], 19th cent.
- ÖMV/44255 "Der Donau Wirbel in Ober Oestreich" [Danube water vortex in Upper Austria], 19th cent.

The interior of Konrad and Anna Mautner's house in Vienna

Vienna, c. 1920

Repro

Wien Museum inv. no. 211430

The copper engravings with Augsburg traditional costumes expropriated and acquired by the Volkskundemuseum in 1938 can be clearly seen in the photo. This photo shows that the objects were personal items and thus part of the family's everyday life.

KP, MR

Watercolours

inventoried 1938 and 1939

Volkskundemuseum Wien

- ÖMV/43839 "Gamsjäger mit Scheibenbarthut" [Chamois hunter with disk hat], original frame, c. 1820

Aquatints/etchings

Sheets from the series "Kleidertrachten der Kaiserl. Königl. Staaten (...)" [Costumes of the imperial and royal states ...], coloured after Vincenz Georg Kiningger, printed Tranquillo Mollo Vienna, 1803–1821

inventoried 1939

Volkskundemuseum Wien

- ÖMV/44168 "Bauer aus Ober-Österreich/ Paysan de la Haute Autriche" [Farmer from Upper Austria]
- ÖMV/44170 "Ober-Österreichische Bauerndirne, welche Milch zu Markt trägt" [Peasant maid-servant from Upper Austria, bringing milk to the market]
- ÖMV/44171 "Ober-oesterreicher Sensenschmied / Sontags-Kleid" [Scythe smith from Upper Austria/Sunday outfit]
- ÖMV/44172 "Bauersfrau aus den Gegenden von Wien" [Farmer's wife from around Vienna]



Fig. 18

Pencil drawings

inventoried 1938, 1939 and 1942

Volkskundemuseum Wien

- ÖMV/43843 "Hafler" [Inhabitant of the farm named "Hafler"], Lenggries (Bavaria), dat. 1833
- ÖMV/43844 "Mädchen aus dem Isarwinkel" [Girl from the region „Isarwinkel“], Bavaria, c. 1830
- ÖMV/43845 "Mädchen aus dem Isarwinkel" [Girl from the region „Isarwinkel“], original frame, Bavaria, c. 1830
- ÖMV/43847 "Pfeiferlbuam" [Boys playing the pipe] by Johann Matthias Ranftl, with watercolour colouring, original frame, probably Styria, dat. 1853
- ÖMV/44117 "Frau aus dem Isarwinkel" [Woman from the region „Isarwinkel“], with watercolour colouring, Bavaria, c. 1830
- ÖMV/44147 "Gebirgsjäger" [Mountain hunter] von A. Lehning, with white heightening, dat. 1842
- ÖMV/45880 "Frau auf Stubenbank" [Woman sitting on a parlor bench], probably Bavaria, 1st half of 20th cent.
- ÖMV/45881 "Fahnenträger" [Flag bearer], probably Bavaria, 1st half of 20th cent.
- ÖMV/45882 "Frau mit Korbzöger in oberbayrischer Tracht" [Woman in Upper Austrian costume with basket], probably Bavaria, 1st half of 20th cent.

- ÖMV/45883 "Junge Frau in oberbayrischer Tracht" [Young woman with costume of Upper Bavaria], probably Bavaria, 1st half of 20th cent.
- ÖMV/45884 "Mädchen mit Kleinkind" [Girl with little child], probably Bavaria, 1st half of 20th cent.

Gouaches

inventoried 1939 und 1977

Volkskundemuseum Wien

- ÖMV/66830 "Egerländer Bauernpaar" [Bridal couple from Egerland], inscription "Lieben ohne Treu ist Elentter als Wasserspreu" [Love without fidelity is worse than something without value], c. 1815 (Fig. 18)
- ÖMV/44124 "Porträt Joh. Georg Lindemann" by F. Spitzer, original frame, Mauerkirchen bei Braunau, dat. 1834
- ÖMV/44125 "Porträt Anna Lindemann mit Goldhaube" by F. Spitzer, original frame, Mauerkirchen bei Braunau, dat. 1834
- ÖMV/44186 "Ansicht des Salztransportes auf dem gefrorenen Gmundner See, am 7ten Februar im Jahre 1830" [Salt transport on the frozen lake near Gmunden] by Ferdinand Runk, original frame, dat. 1834 (Fig. 19)

Paintings

inventoried 1939

Volkskundemuseum Wien

- ÖMV/44131 Mail coach scene: oil on wood, original frame, 19th cent.



Fig. 19



Abb. 20

- ÖMV/44137 "Andreas Hofer Sandwirth und Oberkommandant der Landesverteidiger in Tirol anno 1809", oil on canvas, original frame, 19th cent.
- ÖMV/44139 and ÖMV/44140 portraits of a couple: oil on canvas, original frame, Lambach (Upper Austria), c. 1830

Copperplate engravings

inventoried 1939

Volkskundemuseum Wien

- ÖMV/44148 "Brustbild des Michael Hölzl" [Bust portrait of Michael Hölzl] (with signature) by Franz Xaver Stöber after Eduard Gurk, original frame, Vienna, 1850–1858
- ÖMV/44150 "Oberjäger Hundskarrer" [Chief huntsman Hundskarrer] by Carl Agricola, original frame, Vienna, dat. 1809
- ÖMV/44253 "Sälblingstain" by Matthäus Merian the Younger, dat. 1679

Steel engravings

inventoried 1938 and 1939

Volkskundemuseum Wien

- ÖMV/43832 "Eine österreichische Land- und eine Waldbäuerin" [Female farmer and female forest farmer from Austria] by Anton Bogner after F. Weiss, c. 1840
- ÖMV/43833 "Österreichische Landbauern"

[Austrian farmers], probably Lower Austria, c. 1840

- ÖMV/43834 "Österreichische Waldbauern" [Austrian forest farmers] by Leopold Zechmayer after F. Weiss, probably Lower Austria, c. 1840
- ÖMV/44194 "Ischl" by Josef Höger, Artaria Verlag, original frame, Vienna c. 1835
- ÖMV/46195 collage of dried and pressed flowers with steel engraving "Provencheres. Bellevue. Erzherzog Johann Solitude" in original frame, Styria

Lithographs

inventoried 1938, 1939 and 1945

Volkskundemuseum Wien

- ÖMV/43823 "Landleute aus dem Judenburgerkreise" [Peasants of the region "Judenburgerkreis"] by Georg Scheth after Friedrich Loos, printed by Alois Leykum, Müller'sche Kunsthandlung, original frame, Vienna, c. 1840
- ÖMV/43824 "Brucker Kreis: Steyermark" by R. Lang after Friedrich Loos, printed by Alois Leykum, Müller'sche Kunsthandlung, original frame, Vienna, c. 1840
- ÖMV/43825 "Mühlviertel, Oberösterreich" [Upper Austria] by Georg Scheth after Johann Fischbach, printed by Alois Leykum, Müller'sche Kunsthandlung, original frame, Vienna, c. 1840
- ÖMV/43826 "Landleute aus dem Traunkreise in Oesterreich ob der Enns" [Peasants from the Traun-region in Upper Austria] by Franz Eybl after Johann Fischbach, printed by Alois Leykum, Müller'sche Kunsthandlung, original frame, Vienna, c. 1840
- ÖMV/43828 "Inn-Kreis, Oberösterreich" [Innkreis region in Upper Austria] by R. Lang after Johann Fischbach, printed by Alois Leykum, Müller'sche Kunsthandlung, original frame, Vienna, c. 1840
- ÖMV/43831 "Hausruck-Kreis" [Hausruck region] by Josef Zahradniczek after Johann Fischbach, printed by Alois Leykum, Müller'sche Kunsthandlung, original frame, Vienna, c. 1840





Fig. 21

- ÖMV/43836 "Bergmann in weißer Festracht" [Miner in white festive clothes], original frame, c. 1830
- ÖMV/43837 "Fischer in Aussee" [Fisher-
man in Aussee] (sheet from series "Öster-
reich's Nationaltrachten" [Austria's national
costumes]) by Eduard Weichselgärtner
after Johannes Matthias Ranftl, Verlag
Friedrich Paterno, printed by J. Höfelich's
Witwe, original frame, Vienna, 1853–78
- ÖMV/43838 "Holzknecht in Aussee"
[Lumberjack in Aussee] (sheet from series
"Österreich's Nationaltrachten") [Austria's
national costumes] by Eduard Weichsel-
gärtner after Johannes Matthias Ranftl),
Verlag Friedrich Paterno, printed by J.
Höfelich's Witwe, Vienna, 1853–1878
- ÖMV/44118 "Personen in Krainer Tracht vor
Gebirgslandschaft" [People in traditional
costumes of Krain in front of a mountain-
side], 19th cent.
- ÖMV/44122 "Personengruppe in Krainer
Tracht vor Gebirgslandschaft mit Wasser-
mühle" [People in traditional costumes of
Krain in front of a mountainside with water-
mill], original frame, 19th cent.
- ÖMV/44132 "Alter Jäger" [Old hunter] by
Johann Clarot after Ginovszky, printed in
Lithografisches Institut, Vienna, 2nd quar-
ter of 19th cent. (Fig. 20)
- ÖMV/44149 "Kaiser Franz Joseph I., Kai-
serin Elisabeth und ihr Vater in einem Boot
sitzend" [Emperor Franz Joseph I, empress
Elisabeth and her father sitting in a boat],
original frame, c. 1854
- ÖMV/44153 "Jäger im Gebirge" [Hunter in
the mountains] by Franz Gerasch, original
frame, c. 1850
- ÖMV/44154 "Jäger im Gebirge" [Hunter in
the mountains] by Franz Gerasch, c. 1850
- ÖMV/44155 "Holzfäller" [Lumberjack] by
Franz Gerasch, c. 1850
- ÖMV/44156 "Betrogener Bursche in
Seewiesen bei Mariazell" [Betrayed young
man in Seewiesen near Mariazell] by
Franz Gerasch, original frame, c. 1850
- ÖMV/44157 "Jäger am Grab der Liebsten
am Weichselboden" [Hunter at his lover's
grave at Weichselboden] by Franz Ger-
asch, original frame, c. 1850
- ÖMV/44158 "Bauer von Heiligenkreuz"
[Male farmer from Heiligenkreuz] by Franz
Gerasch after August Gerasch, Verlag
Friedrich Paterno, Vienna, 1853–1878
- ÖMV/44159 "Bäuerin von Heiligenkreuz"
[Female farmer from Heiligenkreuz] by
Franz Gerasch after August Gerasch, Ver-
lag Friedrich Paterno, Vienna, 1853–1878
- ÖMV/44160 "Mädchen von Gablitz" [Girl
from Gablitz] by Franz Gerasch after Au-
gust Gerasch, Verlag Friedrich Paterno,
Vienna, 1853–1878
- ÖMV/44161 "Bauer von Gablitz" [Farmer
from Gablitz] by Franz Gerasch after
August Gerasch, Verlag Friedrich Paterno,
Vienna, 1853–1878
- ÖMV/44162 "Weinbauer von Groß-
Engerstorf" [Winegrower from Groß-
Engerstorf] by Franz Gerasch after August
Gerasch, Verlag Friedrich Paterno, Vienna,
1853–1878
- ÖMV/44163 "Kinder mit Erdbeeren (Ischl)"
[Children with strawberries] (sheet from
series "Österreich's Nationaltrachten"
[Austria's national costumes]) by Eduard
Weichselgärtner after Johannes Matthias

- Ranftl, Verlag Friedrich Paterno, printed by J. Höfelich's Witwe, Vienna, 1853–1878
- ÖMV/44164 “Der Regenschirm” [The umbrella] by Franz Gerasch after August Gerasch, Verlag Friedrich Paterno, Vienna, 1853–78 (Fig. 21)
 - ÖMV/44165 “Gute Nacht” [Good night] by Franz Gerasch after August Gerasch, Verlag Friedrich Paterno, Vienna, 1853–1878
 - ÖMV/44166 “Steirischer Hirtenknabe” [Styrian shepherd boy] by Johann Matthias Ranftl, Verlag Leykam, Vienna, after 1854
 - ÖMV/44182 “Ober-Oesterreicher” [Upper Austrian] (sheet from series “Trentsensky's Völkertrachten” [Trentsensky's ethnic costumes]), from designs by Moritz von Schwind and Matthäus Loder, original frame, Vienna, c. 1823
 - ÖMV/44183 “Ober-Oesterreicher” [Upper Austrian] by Moritz von Schwind and Matthäus Loder, Verlag Matthäus Trentsensky, original frame, Vienna, c. 1837
 - ÖMV/44184 “Ober-Steyrer” [Man from Upper Styria] (sheet from series “Trentsensky's Völkertrachten” [Trentsensky's ethnic costumes]), from designs by Moritz von Schwind and Matthäus Loder, original frame, Vienna, c. 1823
 - ÖMV/44185 “Steyrer” [Man from Styria] (sheet from series “Trentsensky's Völkertrachten” [Trentsensky's ethnic costumes]), from designs by Moritz von Schwind and Matthäus Loder, original frame, Vienna, c. 1823
 - ÖMV/44188 “Der steirische Jäger” [Styrian hunter] by Johann Höfelich after Josef Heike, Verlag L.T. Neumann, original frame, c. 1840
 - ÖMV/44189 “Der Gamsenjäger” [Chamois hunter] by Johann Höfelich after Josef Heike, Verlag L.T. Neumann, c. 1840
 - ÖMV/44190 “Steirische National-Trachten” [Styrian national costumes] (Das Kegelscheiben [Bowling], Umgebung von Mariazell [Surroundings of Mariazell], ein Holzknecht [Lumberjack], Das Fensterln [Visiting one's lover], Ein Gamsenjäger aus Hallstatt [Chamois hunter from Hallstatt], Jäger und Fischer aus Hallstatt [Hunter and fisherman from Hallstatt]) by Johann Rauh after August Gerasch, Verlag L.T. Neumann, original frame, c. 1850
 - ÖMV/44191 “Steirische National-Trachten” [Styrian national costumes] (a female farmer and young men from Ennstal), a cart from Vordernberg, a devotee at a wayside cross, a zither player from Ennstal, peasants from the vicinity of Graz by Johann Rauh nach August Gerasch), Verlag L.T. Neumann, original frame, c. 1850
 - ÖMV/44237 “Fischer” [Fisherman] by Franz Gerasch, Vienna, 19th cent.
 - ÖMV/44238 “Schütze” [Shooter] by Franz Gerasch, Vienna, 19th cent.
 - ÖMV/44239 “Ziegenhirtin” [Female goat herder] by Franz Gerasch, Vienna, 19th cent.
 - ÖMV/44240 “Zitherspielerin und Jäger” [Woman playing the zither and hunter] by Franz Gerasch, original frame, Vienna, 19th cent.
 - ÖMV/44241 “Bootsfahrt” [Boat trip] by Franz Gerasch, Vienna, 19th cent.
 - ÖMV/44242 “Staffagen-Schule” [Models for decorative staffages] (a woman feeding chickens in front of a well, a woman and a child, a man in a regional costume, a vulture), a chamois by Franz Gerasch after August Gerasch, Verlag L.T. Neumann, Vienna, 19th cent.
 - ÖMV/44243 “Staffagen-Schule” [Models for decorative staffages] (a man chasing a thief), a hunter with a gun, a boy herding goats by Franz Gerasch after August Gerasch, Verlag L.T. Neumann, Vienna, 19th cent.
 - ÖMV/44244 “Staffagen-Schule” [Models for decorative staffages] (a man in a national costume, scene of visiting a lover, a woman in national costume with payer book and umbrella) by Franz Gerasch after August Gerasch, Verlag L.T. Neumann, Vienna, 19th cent.
 - ÖMV/44245 “Staffagen-Schule” [Models for decorative staffages] (a man in a national costume, a card with oxen, a woman at a well, a woman with a back carrier basket, a hunter with a gun, a cat-

tle, a goat) by Franz Gerasch after August Gerasch, Verlag L.T. Neumann, Vienna, 19th cent.

- ÖMV/44246 “Staffagen-Schule” [Models for decorative staffages] (a man with a back carrier, a woman driving cattle, two women in front of a blockhouse, a man tying his shoelaces) by Franz Gerasch after August Gerasch, Verlag L.T. Neumann, Vienna, 19th cent.
- ÖMV/44247 “Wiener Bilder” [Pictures of Vienna] (“Straßen-Auffspritz-Wagen” [Street cleaning vehicle], “Der Comfortable (Einspänner)” [Single horse carriage], “Die Straßen-Auskocherei” [Street cookery], “Die Ziegenmilch-Verkäuferin” [Goat-milk vendor], Verlag Matthäus Trentsensky, Vienna, 1840–1860
- ÖMV/44248 “Wiener Bilder” [Pictures of Vienna] (“Der Eisenbahn-Gepäcks-Handwagen” [Luggage trolley for the train station], “Die Holzscheiber” [Transporters of wood], “Die Pflasterer” [Pavers], “Die Straßenreiniger” [Street Cleaners]), Verlag Matthäus Trentsensky, Vienna, 1840–1860
- ÖMV/44249 “Eisenerz”, Verlag Matthias Rudolph Toma, 1830–1860
- ÖMV/44250 “Eisenerz im Brucker Kreis” [Eisenerz in the region of Bruck] by Josef Kuasseg, Verlag Heribert Lampel, 1st half of 19th cent.
- ÖMV/44251 “Ischl. Vom Kaiser Carolinenplatz” [Ischl, seen from Kaiser Carolinen-Circus] by Georg Scheth after Thomas Ender, Verlag Alois Leykam, 1810–1840
- ÖMV/44252 “Der Schmalnauer Garten bei Ischl” [Garden „Schmalnauer“ near Ischl] by Joseph Gerstmeyer, Druckerei Johann Höfelich, Verlag L.T. Neumann, 1840–1850
- ÖMV/44156 “Schiffszug” [Train of ships] by Johann Josef Schindler, c. 1800
- ÖMV/44157–58 “Zecher vor dem Gasthaus” [Drinker in front of the inn] (sheet from series “Österreicher” [Austrians]) with inscription “Dar Schatz is hin! - s Geld is hin! - und außi g'schmissen bin i a no woarn! - Sacherrr---” [My lover is gone, the money is gone and I was kicked out of the inn – loosely translated from dialect] by



Fig. 22

Franz Gerasch after August Gerasch, Verlag L.T. Neumann, Vienna, 19th cent.

- ÖMV/44159 “Um Mitternacht. Zillerthal in Tyrol” [At midnight. Zillerthal valley in the Tyrol] (sheet from series “Staffagen aus dem Hochgebirge” [Staffages from the high mountain region]) by Franz Gerasch after August Gerasch, Verlag L.T. Neumann, Vienna, 19th cent.
- ÖMV/44160 “Der Abschied von der Alpe” [Farewell to the pasture] by Franz Gerasch after August Gerasch, Verlag L.T. Neumann, Vienna, 19th cent.

Lithograph “Konrad Mautner und seine Schwester in bäuerlicher Tracht” [Konrad Mautner and his sister in peasant costumes]

by Ferdinand Schmutzer

Vienna, dat. 1906

inventoried 1939

Volkskundemuseum Wien, ÖMV/44146

(Fig. 22)

Colour print: two persons in traditional Styrian costume

from a picture by Karl Ruß

in painted original frame
1st half of 20th cent.
inventoried 1938
Volkskundemuseum Wien, ÖMV/43835

Etchings, coloured

inventoried 1939 and 1942
Volkskundemuseum Wien

- ÖMV/44119 "Semring. Die Gränze zwischen Oesterreich und Steyermark", [Semmering. The border between Austria and Styria] Verlag F. Mollis, c. 1800
- ÖMV/44120 "Erzherzog Johann mit seinen Hausleuten beim Viehtrieb" [Archduke Johann and his landlords driving the cattle] by Friedrich Gauermann, original frame, 1st half of 19th cent.
- Sheets from series "Kleidertrachten der Kaiserl. Königl. Staaten (...)" [Costumes of the imperial and royal states ...], coloured after Vincenz Georg Kininger, published by Tranquillo Mollo, Vienna, 1803–1821:
- ÖMV/44167 "Ein Mädchen im Braut-Schmuck aus der Gegend von Zell in Steyermark/Une fille en parure de noce des environs de Zell en Stirie" [A young woman with her bridal wear from the vicinity of Zell in Styria]
- ÖMV/44173 "Steyerische Bauers Leute" [Farmers from Styria] by Vincenz Georg Kininger, Verlag Tranquillo Mollo, original frame, Vienna, 1803–1821
- ÖMV/44174 "Unter Oesterreichische Landleute" [Peasants from Lower Austria] by Vincenz Georg Kininger, Verlag Tranquillo Mollo, Vienna, 1803–1821
- ÖMV/44175 "Bauernjunge aus dem Weichselboden in Steyermark" [Farmer's boy from Weichselboden in Styria] by Vincenz Georg Kininger after Matthäus Loder, Verlag Tranquillo Mollo, Vienna, 1803–1821
- ÖMV/44176 "Ein Alpen Mädchen von der Sonnschein Alpe, im Sonntagskleid in Steyermark" [Alpine girl from Sonnschein pasture, wearing her best dress in Styria] by Vincenz Georg Kininger after Matthäus Loder, Verlag Tranquillo Mollo, Vienna, 1803–1821
- ÖMV/44178 "Ein Bauer aus der Gegend von Leoben in Steyermark" [Male farmer from the vicinity of Leoben in Styria] by Vincenz Georg Kininger after Matthäus Loder, Verlag Tranquillo Mollo, Vienna, 1803–1821
- ÖMV/44179 "Eine Bäuerin aus der Gegend von Leoben in Steyermark" [Female farmer from the vicinity of Leoben in Styria] by Vincenz Georg Kininger after Matthäus Loder, Verlag Tranquillo Mollo, original frame, Vienna, 1803–1821
- ÖMV/44181 "Ein Bauer im Sonntags-Anzug aus dem Cillier Kreise in der Steyermark" [Farmer in his best clothes from the Cillier region in Styria] by Vincenz Georg Kininger after Matthäus Loder, Verlag Tranquillo Mollo, Vienna, 1803–1821
- ÖMV/44180 "Eine Bäuerin und ein Holzknecht in Sommertracht aus dem Weichselboden in Steyermark" [Female farmer and lumberjack in summer costumes at Weichselboden in Styria]
- ÖMV/45884/001 "Einladung zur Besichtigung des Schlosses Pötzleinsdorf" [Invitation to visit the palais in Pötzleinsdorf] with an illustration after a drawing by Karl Reitschläger, c. 1830
- ÖMV/45884/002 "Eingang in Park zu Bötzeleinsdorf, bey Wien" [Entrance to the park in Pötzleinsdorf near Vienna], Verlag Franz Barth, Vienna c. 1830

Reprint of an etching

of the painting "Verfallenes Bauernhaus mit kleiner Brücke" [The Little Bridge] by Jacob Isaaksz van Ruisdael
inventoried 1942
Volkskundemuseum Wien, ÖMV/45878

Wardrobe

painting: tree of life motif, inscription
"Maria IHS Anna"
wood, painted, iron
Pohraničí (now Czech Republic), dat. 1803
inventoried 1938
Volkskundemuseum Wien, ÖMV/44009



Wardrobe, one-door

painting: St Barbara, St Catherine,
inscription "Agnes Thinlin 1817 . INRI"
wood, painted, iron
Bad Aussee (Styria), dat. 1817
inventoried 1938
Volkskundemuseum Wien, ÖMV/44010

Chest with flower motives

wood, painted
Silesia (now Poland), 19th cent. after 1820
inventoried 1938
Volkskundemuseum Wien, ÖMV/44011

Chairs

- ÖMV/44012 board chair with initials
"IH": wood, probably Salzkammergut,
19th cent.
 - ÖMV/44013 board chair: wood, probably
Salzkammergut, 19th cent.
- inventoried 1938
Volkskundemuseum Wien

PLAY STATION WITH PHOTO REPRODUCTIONS ON MAGNETS

with the request to organize the photos:

- Which photos belong together?
- Who and what is being shown?
- Why do you think the photos were taken?

Konrad Mautner's following photographs of
were used:

Slides

- dia/2074 black/white picture of mural,
inscription: "40. Eine geschnitzte Alm vom
Alten Hummler, Augustin Köberl beim
Veit in Gössl" [A carved pasture, made
by Augustin Köberl acca the Old Hummler,
at Veit in Gössl], taken by Konrad Mautner
- dia/2075 black/white picture of a man
reading and a woman peeling potatoes,
inscription: "Sonntag in Gössl, Lesen
im Kalender, // Veit Seppl. Mautner"
[Sunday in Gössl, reading in a calender,

// Veit Seppl. Mautner", taken by Konrad
Mautner

- dia/2077 colour picture of a woman in
traditional costume, inscription: "Tracht-
enaufnahme von Konrad Mautner (Steier-
mark!)" [Costume-photograph by Konrad
Mautner (Styria!)]
- dia/2078 colour picture of two women in
traditional costume, inscription: "Tracht-
enaufnahme von Konrad Mautner (Steier-
mark!)" [Costume-photography by Konrad
Mautner (Styria)] (Fig. 23)

Positives

- pos/9422 black/white picture of a street
in Struden near Danube, taken by Konrad
Heller
- pos/9423 black/white picture of a shep-
herdess and shepherd on a mountain path
in the Totes Gebirge, taken by Konrad
Mautner
- pos/9424 black/white picture of men at a
table in a tavern garden and a waitress,
taken by Konrad Mautner, Styria
- pos/9425 black/white picture of two
girls in traditional costumes reading a mag-
azine, taken by Konrad Mautner, Grundlsee
- pos/9426 black/white picture of a group



Fig. 23

of three children, taken by Michael Moser, Grundlsee

- pos/9428 black/white picture of four targets for Carnival shooting, Schießstatt Gaiswinkl, taken by Konrad Mautner, Salzkammergut
- pos/9429 black/white picture of four targets over a man's head, Schießstatt [firing range] Gaiswinkl, taken by Konrad Mautner, Salzkammergut
- pos/9430 black/white picture of a target, taken by Konrad Mautner, Grundlsee
- pos/9431 black/white picture of three targets, with girl standing underneath in the middle, Schießstatt [firing range] Gaiswinkl, taken by Konrad Mautner, Salzkammergut
- pos/9432 black/white picture of a target, taken by R. Martinelli, Styria
- pos/9433 black/white picture of a target, taken by R. Martinelli, Styria
- pos/9434 black/white picture of a man and woman operating a grain cleaner and a girl sitting on the ground, taken by Konrad Mautner, Salzkammergut
- pos/9514 black/white portrait of the "alte Anerlin" [old Anerlin], taken by Konrad Mautner, Gössl
- pos/9515 black/white studio portrait: "der Kaunz und die Kaunzin anlässlich ihrer Goldenen Goldenen Hochzeit", [Mr. and Mrs. Kaunz on the occasion of their Golden Wedding] probably Salzkammergut
- pos/9516 black/white picture of the "kloan Loiperl" [little Loiperl], Gschlößl
- pos/9517 black/white studio picture of a man: "der Kaunz", probably Styria
- pos/9518 black/white studio picture of a man: "der Khalß Gaschper", probably Styria
- pos/9519 black/white studio picture of a couple: "der kleine Khalß Gaschper und seine Ehefrau" [the little Khalß Gaschper and his wife], probably Styria
- pos/9520 black/white picture of a couple sitting in front of a house: "Anerl Grimas alias Peregrin Steinegger und seine Ehefrau" [Anerl Grimas acca Peregrin



Abb. 24

Steinegger and his wife], taken by Konrad Mautner, probably Styria

- pos/9521 black/white picture of "Veit Hias alias Matthias Koeberl, Wirt" [Veit Hias acca Matthias Koeberl, innkeeper] with pipe, taken by Konrad Mautner, Gössl
- pos/9522 black/white portrait of the "schen Mörscht in seinem 85. Lebensjahr" [handsome Mörscht at the age of 84], taken by Konrad Mautner, Lupitsch
- pos/9523-24 black/white portraits of "Eggin' alias Maria Gasperl", taken by Konrad Mautner, Gössl
- pos/9525-26 black/white portraits of "Egg Sina' alias Rosina Gasperl, Tochter der Eggin" [Egg Sina' acca Rosina Gasperl, Eggin's daughter], taken by Konrad Mautner, probably Gössl
- pos/9527-28 black/white portrait of "Augustin Wimmer, 'Reisjager'", taken by Konrad Mautner, Grundlsee
- pos/9529 black/white picture of "Stoanföldler/Földler" and Anna Mautner, leaning out of the window, taken by Konrad Mautner, Gössl
- pos/10215 black/white picture of a man and woman working in the field, taken by Konrad Mautner, Styria
- pos/11475 black/white picture of a tobacco pipe and pipe bowl, taken by Konrad Mautner

- pos/11517 black/white picture of men and children watching others playing, taken by Konrad Mautner, Grundlsee (Fig. 24)
- pos/11518 black/white picture of two dancing couples, taken by Konrad Mautner, Grundlsee
- pos/11519 black/white picture of two dancing couples, taken by Konrad Mautner, Grundlsee
- pos/11519 black/white picture of a man and a girl in the snow and two women looking out of the window, taken by Konrad Mautner, Grundlsee
- pos/11520 black/white picture of two women standing and a man leaning against a banister, taken by Konrad Mautner, Grundlsee
- pos/11521 black/white picture of a drawing showing a man sitting with a violin, Grundlsee
- pos/11522 black/white picture of a drawing showing two men talking, inscription "Augustin Wimmer, Reisjager, 1911", Grundlsee
- pos/11523 black/white picture of a woman in a bedchamber, taken by Konrad Mautner, Grundlsee
- pos/11524 black/white picture of Viktor Geramb on the street in front of a farm-



Fig. 25

house, taken by Konrad Mautner, probably Styria

- pos/12467/ab black/white pictures of "An-erl Grimas' alias Peregrinus Steinegger" with violin, taken by Konrad Mautner, Gössl
- pos/66619 black/white picture of Kurt Freiherr von Wieser in traditional costume with pipe, taken by Konrad Mautner, Mondsee (Fig. 25)

Negatives

- neg/619 glass plate with black/white picture of a shrine, probably taken by Konrad Mautner
- neg/868 glass plate with black/white picture of the watercolour "Kirchgang in Eisenerz" [churchgoing in Eisenerz] by Johann Max Tandler (c. 1830, original in the Eisenerz local museum), probably taken by Konrad Mautner, Eisenerz
- neg/869 glass plate with black/white studio picture of a man in "old Styrian costume", back view, probably Studio Moser in Bad Aussee
- neg/870 glass plate with black/white studio picture of a man in "old Styrian costume", front view, probably Studio Moser in Bad Aussee
- neg/871 glass plate with black/white studio picture of a woman with coif from Eisenerz local museum, probably Studio Moser in Bad Aussee
- neg/872 glass plate with black/white picture of drawings, probably taken by Konrad Mautner
- neg/873 glass plate with black/white picture of a woman and a man in "old Gössl costume", probably taken and retouched by Konrad Mautner, Gössl
- neg/874 celluloid film with black/white picture "Mittagsruhe vor der Schwaiberhütte ob Gössl, beim Mähnen der Hochwiesen" [Siesta in front of the Schwaiber cabin above Gössl, during grass cutting], taken by Konrad Mautner, Gössl
- neg/875 glass plate with black/white picture probably of Konrad's sister Marie



Abb. 26

Mautner with a local (probably Josef Köberl) in "old Gösssl costume", taken by Konrad Mautner, Gösssl

- neg/876 celluloid film with black/white picture "Der Egg Lois, die Eggin, die Egg Thres, Egg Lina und der Egg Albrecht in Goessl am Grundlsee", taken by Konrad Mautner, Gösssl
- neg/877 celluloid film with black/white picture "Der Thomerer z'Hopfgarschn halt sein Bock, der Sommer über frei am Kammersee in den Felsen auf Erholung war, und wird ob dieses Prachtexemplars von den Goesslern nach Gebuehr bewundert" [Thomerer at Hopfgarten holds his buck who was in the rocks above lake Kammersee on holidays during summer; he is admired by the people of Gösssl to a great extent (heavy dialect)], taken by Konrad Mautner, Gösssl
- neg/878 glass plate with black/white picture of a woman and local (probably Josef Köberl) in "old Gösssl costume c. 1820", taken by Konrad Mautner, Gösssl
- neg/879 celluloid film with black/white picture "Junger Holz knecht und

Wirtstochter" [Young lumberjack and innkeeper's daughter] taken by Konrad Mautner, Gösssl

- neg/880 celluloid film with black/white picture "Zitherspieler" [Man playing the zither], taken by Konrad Mautner, Kindberg
- neg/881 celluloid film with black/white picture "Bauernfamilie vor dem 'Brückl' [Peasant family in front of 'Brückl'], Thannerhaus im Goasswinkl am Grundlsee", taken by Konrad Mautner, Gaiswinkl
- neg/882/001 celluloid film with black/white picture "Rast von Jaegern und Treibern mit einer Almdirn am Fужerkogel bei der Goessler Alm. Blick auf den Grundlsee mit dem Dachstein im Hintergrund" [Rest of huntsmen and chasers with an Alpine dairymaid at Fужerkogel near Goessler pasture. View to Grundlsee with Dachstein in the background], taken by Konrad Mautner, Feuerkogel
- neg/882/002 celluloid film with black/white picture "Almbild aus dem Vordernbach Alm 'und der schwarze Stier geht noch der rothen Kuhh..." [Pasture scene from Vordernbach pasture. The black bull chases the red cow ... (heavy dialect)], taken by Konrad Mautner, Vordernbach Alm
- neg/883 celluloid film with black/white picture "In der Lahngang-Alm in toden Gebirge: Die Almdirn und eine Touristin in den 'Almhröslan', die roth die ganze Alm umwuchern" [At the Lahngang pasture in Totes Gebirge: Alpine dairymaid and female tourist among the Alpine roses, which grow red all over the pasture], taken by Konrad Mautner, Lahngang Alm (Fig. 26)
- neg/884 celluloid film with black/white picture of a woman in a "Frauenleibl aus Leoben mit gestreiften aufgestellten Schösserln" [Bodice from Leoben with striped raised lapels] (original in Volkskundemuseum Graz), back view, probably taken by Konrad Mautner
- neg/885 celluloid film with black/white picture "Altere Ausseer Tracht. Die Eggin im Achselrock" [Old traditional costume

- of Aussee; Mrs. Egg in her bodice skirt], taken by Konrad Mautner, Gössl
- neg/886 celluloid film with black/white picture “d’Feindin’ die Pauemfeindin Gruenzeughaendlerin aus Aussee” [Vegetable seller in Aussee (heavy dialect)], taken by Konrad Mautner
 - neg/887 celluloid film with black/white picture “Eine ‘einhöhige’ Almhütte in der Salzeralm bei Goessl. Leonhardi Motivbild über der Thür, die Almdirn ‘Bauern Mirz ban Weanan’, und Ihr Besuch vor der Hüttenthür, 1911” [Single-storey pasture hut at Salzeralm near Gössl. Votive painting above the door, the dairymaids of Farmer Mirz at Weana and their visit in front of the hut’s door, 1911], taken by Konrad Mautner, Salzer Alm
 - neg/888 celluloid film with black/white picture “Offener Herd in der aussern Kuchl beim Brui aufn Gallhof” [Hearth in the outer kitchen at Brui ath Gallhof (heavy dialect)], taken by Konrad Mautner, Grundlsee
 - neg/889 celluloid film with black/white picture “In der Kuchl beim Stöckl im Goiswinkl am Grundlsee” [In the kitchen at Stöckl in Goiswinkl at Grundlsee (heavy dialect)], taken by Konrad Mautner
 - neg/890 celluloid film with black/white picture “Bauerndiandl aus Gössl am Grund: ‘Dia Bichler Dora’” [Farmer’s daughter from Gössl am Grund: Dora Bichler (heavy dialect)], taken by Konrad Mautner
 - neg/891 celluloid film with black/white picture “Die Priska mit der kloan Mirzerl” [Priska and little Mirzerl (heavy dialect)], taken by Konrad Mautner, Gössl
 - neg/892 celluloid film with black/white picture “Die über 90jährige alte Rastlin ban Weanern” [The more than 90 years old Rastlin at Weanern], taken by Konrad Mautner, Wienern
 - neg/893 glass plate with black/white picture of a woman in Gössl’s traditional costume c. 1820, taken by Konrad Mautner, Gössl
 - neg/894 glass plate with black/white picture of a woman in Gössl’s traditional costume, taken by Konrad Mautner, Gössl
 - neg/895 celluloid film with black/white picture “Die Other Kath mit dem kleinen Franzl vom Other Haus in Gössl. Gespitzter Schwertlingszaun als Umzäunung” [Kathrin Other with the little Franzl in front of the Other house in Gössl. Fence with tapered posts], taken by Konrad Mautner
 - neg/896 celluloid film with black/white picture “Heutige Tracht. Gössler Diandlan am Kaiser Geburtstag (18. August 1902) lange u. kurze Pfoadärmlen. Syen Mirz u. Scheibner Diandl” [Current traditional costume. Girls from Gössl at the birthday of the emperor (August 18, 1902) short and long sleeves. Mirz and Scheibner girls (heavy dialect)], taken by Konrad Mautner
 - neg/897 celluloid film with black/white picture “Die Rothbarscht Kath und Rothbarscht Thres bei der Rothbarscht Troglaubn in Gössl a. Grundlsee” [Kath Rothbarscht and Thres Rothbarscht at the Rothbarscht’s pergola in Gössl at Grundlsee], taken by Konrad Mautner
 - neg/898 celluloid film with black/white picture “Die Kinder in Gössl lesn ‘eine Plakats’, die zu einem Fest einladet” [The children in Gössl reading a poster which invites to a party (heavy dialect)], taken by Konrad Mautner
 - neg/899 celluloid film with black/white picture “Winterfussbekleidung. ‘Fuaßlan’ in Goessl” [Footwear for wintertime. ‘Fuaßlan’ in Gössl (dialect expression)] taken by Konrad Mautner
 - neg/900 celluloid film with black/white picture “Bubenrauferei in Gössl” [Brawl among boys in Gössl], taken by Konrad Mautner
 - neg/901 celluloid film with black/white picture of a boy in modern Styrian costume, taken by Konrad Mautner, Gössl
 - neg/902 glass plate with black/white picture of a man in Gössl traditional costume, back view, taken by Konrad Mautner, Gössl

- neg/903 glass plate with black/white picture of a boy and a man in Gössl traditional costumes, taken by Konrad Mautner, Gössl
- neg/904 glass plate with black/white picture of a man in Gössl traditional costume, back view, taken by Konrad Mautner, Gössl
- neg/905 glass plate with black/white picture of a man in Gössl traditional costume, taken by Konrad Mautner, Gössl
- neg/906 glass plate with black/white picture of a man in Gössl traditional costume, taken by Konrad Mautner, Gössl
- neg/907 celluloid film with black/white picture “der Iring Hans mit selbst verfertitem Schwammhuat” [Hans Iring with self-made sponge-hat], taken by Konrad Mautner, Gössl
- neg/908 celluloid film with black/white picture of a man and Konrad Mautner (right) with hunting gear, probably Bad Aussee
- neg/909/001 celluloid film with black/white picture a man in “Volkstracht aus der Auseergegend. Um 1860” [Folk costume from vicinity of Aussee. Around 1860], taken by Konrad Mautner, probably Bad Aussee
- neg/909/002 celluloid film with black/white picture of a man and Konrad Mautner (right) in “Volkstracht aus der Auseergegend. Um 1860” [Folk costume from vicinity of Aussee. Around 1860, probably Bad Aussee
- neg/910 glass plate with retouched black/white picture of Konrad Mautner, back view, probably Vienna (Fig. 27)
- neg/911 celluloid film with black/white picture “3 alte Bauern aus dem Goessl, der alt Anerl, der alt Kessler und der alt Kanzler” [Three old farmers from Gössl, the old Anerl, the old Kessler and the old Kanzler (dialect)], taken by Konrad Mautner, Gössl
- neg/912 celluloid film with black/white picture of three men in modern Styrian costume, taken by Konrad Mautner, Gössl
- neg/913 celluloid film with black/white picture “Der Grundlseer Holzknecht. Sigl Sepp” [The lumberjack of Grundlsee. Sepp Sigl], taken by Konrad Mautner, Grundlsee
- neg/914 celluloid film with black/white picture “Der alte Thomerer im Goasswinkl am Grundlsee” [The old Thomerer in Gaiswinkl at Grundlsee (dialect)], taken by Konrad Mautner, Gaiswinkl
- neg/915 celluloid film with black/white picture of a man in old Styrian costume, taken by Konrad Mautner, Gössl
- neg/916 celluloid film with black/white picture “Bauernkinder bei der Jausen am 18. August. Goessl a. Grundlsee” [Farmers’ children eating snacks, August 18. Gössl at Grundlsee], taken by Konrad Mautner
- neg/917 celluloid film with black/white picture “Der alte Iring Hans, Oberjäger im Goessl am Grundlsee, ein baerenstarker Kerl” “The old Hans Iring, chief huntsman in Gössl at Grundlsee, a tremendously strong guy], taken by Konrad Mautner
- neg/918 celluloid film with black/white picture “Treiber u. Traeger in Gössl am Grundlsee nach einer fuerstl-kinskyschen Gamsjagd” [Chasers and porters in Gössl at Grundlsee after a chamois hunt

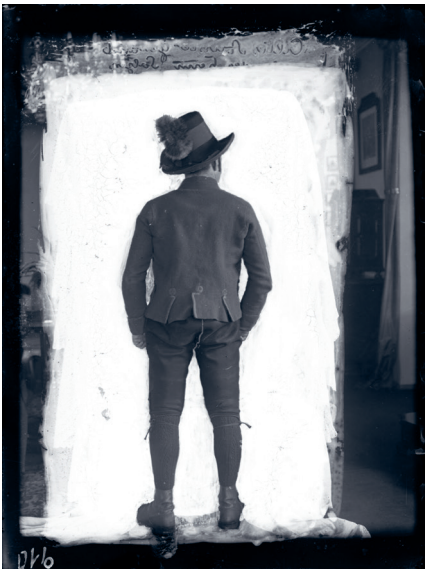


Fig. 27

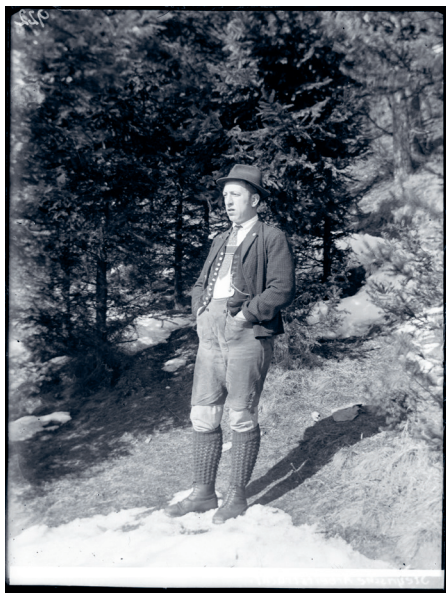


Fig. 28

- of Lord Kinsky], taken by Konrad Mautner
- neg/919 celluloid film with black/white picture of a man in old Styrian costume, back view, taken by Konrad Mautner, Gössl
- neg/920 celluloid film with black/white picture “Die Goessler u. Grundlseer Jager im Winter” [Huntsmen from Gössl and Grundlsee in wintertime], taken by Konrad Mautner
- neg/921 celluloid film with black/white picture “Grössenunterschied. Der Veit Sepl und der kloan Hiaserl, Goessl” [Size difference. Sepl Veit and little Hiaserl, Gössl], the child is Heinrich Matthias Mautner, taken by his father Konrad Mautner
- neg/922 glass plate with retouched black/white picture of a man in “Steirische Bauern – Arbeitstracht” [Styrian farmer's work clothes], taken by Konrad Mautner, probably Gössl (Fig. 28)
- neg/1233 celluloid film with black/white picture “Fasching Kapselschießen, der Zieler zeigt einen Punkt an” [Carnival shooting, the one that indicates the target is pointing to a spot], taken by Konrad Mautner, Gössl

- neg/1234 celluloid film with black/white picture “Kinderspiele im Goessl am Grundlsee. Soalziaha” [Children's game in Gössl at Grundlsee. Rope pulling (heavy dialect)], taken by Konrad Mautner
- neg/1235 celluloid film with black/white picture “Fensérn mit "Einsager weil dem oan koane Gasslheim neamar hègehnt” [Man visiting his love interest with another one telling him what to say, as he cannot remember any poems (heavy dialect)], taken by Konrad Mautner, Gössl (Fig. 29)
- neg/1236 celluloid film with black/white picture of a woman and a man dancing, taken by Konrad Mautner, Gössl
- neg/1237 celluloid film with black/white picture “Eisschiessen in Gössl” [Curling in Gössl], taken by Konrad Mautner (Fig. 30)
- neg/1238 celluloid film with black/white picture “Eisschiessen in Gössl” [Curling in Gössl], taken by Konrad Mautner
- neg/1239/001 celluloid film with black/white picture “Reinigen der Bahn zum Eisschiassn. Goessl” [Cleaning the track for curling, Gössl], taken by Konrad Mautner



Fig. 29

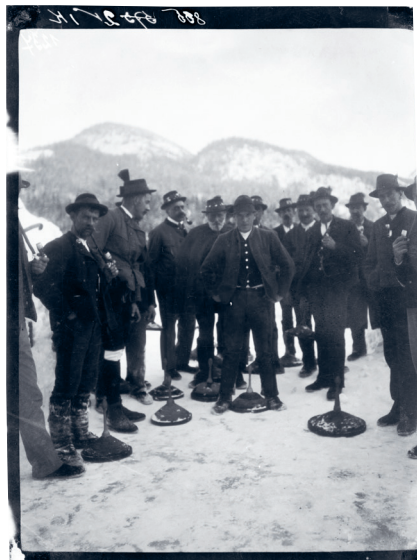


Fig. 30

- neg/1336 glass plate with black/white picture of a target, taken by Konrad Mautner, Gössl
- neg/1337 glass plate with black/white picture of a target from 1905, taken by Konrad Mautner, Gössl
- neg/1338 glass plate with black/white picture of a target from 1899, taken by Konrad Mautner, Gössl
- neg/1339 glass plate with black/white picture of a target from 1905, taken by Konrad Mautner, Gössl
- neg/1340 glass plate with black/white picture of a target from 1903, taken by Konrad Mautner, Gössl
- neg/1341 glass plate with black/white picture of a target from 1899, taken by Konrad Mautner, Gössl
- neg/1342 glass plate with black/white picture of a target, taken by Konrad Mautner, Gössl
- neg/1343 glass plate with black/white picture of a target from 1908, taken by Konrad Mautner, Gössl
- neg/1344 glass plate with black/white picture of a target from 1910, taken by Konrad Mautner, Gössl
- neg/1345 glass plate with black/white picture of a target, taken by Konrad Mautner, Gössl
- neg/1346 glass plate with black/white picture of a target from 1900, taken by Konrad Mautner, Gössl
- neg/1347 glass plate with black/white picture of a target from 1906, taken by Konrad Mautner, Gössl
- neg/1348 celluloid film with black/white picture of the lithograph "Kinder mit Erdbeeren" [Children with strawberries] by Eduard Weixelgärtner after Johann Matthias Ranftl published by Friedrich Paterno in Vienna, c. 1850, probably taken by Konrad Mautner
- neg/1349 glass plate with black/white picture of the lithograph "Bäuerin von Heiligenkreuz" [Female farmer of Heiligenkreuz] by Franz von Gerasch after August von Gerasch published by Paterno in Vienna, probably taken by Konrad Mautner
- neg/1239/002 celluloid film with black/white picture "Reinigen der Bahn zum Eisschiassn. Goessl" [Cleaning the track for curling, Gössl], taken by Konrad Mautner
- neg/1240 glass plate with black/white picture of four targets on a table with lace tablecloth, taken by Konrad Mautner, Gössl
- neg/1241 celluloid film with black/white picture of two targets, taken by Konrad Mautner, Gössl
- neg/1242 glass plate with black/white picture of the entrance "Göbl 1" with signs and targets, taken by Konrad Mautner, Gössl
- neg/1332 glass plate with black/white picture of a target from 1903, taken by Konrad Mautner, Gössl
- neg/1333 glass plate with black/white picture of a target from 1902, taken by Konrad Mautner, Gössl
- neg/1334 glass plate with black/white picture of a target from 1907, taken by Konrad Mautner, Gössl
- neg/1335 glass plate with black/white picture of a target from 1909, taken by Konrad Mautner, Gössl

- neg/1350 celluloid film with black/white picture of the etching “Ein Alpen Mädchen von der Sonnschein Alpe, im Sonntagskleid in Steyermark” [An Alpine girl from Sonnschein pasture, wearing her festive dress in Styria] by Vincenz Georg Kininger published by Tranquillo Mollo in Vienna, probably taken by Konrad Mautner
- neg/1351 glass plate with black/white picture of the etching “Tiroler Robler oder Raufbold” [Tyrolese bully or roughneck] by Vincenz Georg Kininger published by Tranquillo Mollo in Vienna, probably taken by Konrad Mautner
- neg/1352 celluloid film with black/white picture of an illustration published by Tranquillo Mollo in Vienna, probably taken by Konrad Mautner
- neg/1353/a to neg/1353/m celluloid film with black/white pictures “Trachtenaufnahmen aus der Slovakei” [Pictures of traditional costumes from Slovakia], taken by Konrad Mautner c. 1910, Slovakia
- neg/1354 glass plate with black/white picture of an illustration “Bauer aus dem 17. Jh” [Farmer of the 17th century], probably taken by Konrad Mautner
- neg/1371 celluloid film with black/white picture “Frohnleichnamsumgang 1909” [Procession at the Feast of Corpus Christi], taken by Konrad Mautner, Filzmoos
- neg/1372 celluloid film with black/white picture “Fasching im Dorf. Das Dumme Stückl kimmt auf d Scheibn. Goessl” [Carneval in the village. The silly thing goes on the target. Gössl (heavy dialect)], taken by Konrad Mautner
- neg/1373 celluloid film with black/white picture “Der Veit als “alter Ennsthalter Bauer beim Berigl” [Veit as old farmer from Ennstal with carnival costume], taken by Konrad Mautner
- neg/1374 celluloid film with black/white picture “Berigl” [Carnival], taken by Konrad Mautner
- neg/1444 glass plate with black/white picture “Das Schlömmerhaus in Gschlößl in der Straßn, ein zweigeschoßiges Haus, im Untergeschoss (gemauert) (Votivbild, Der heilige Martin) Soll eine alte Säumer und Salz-Führer-Unterkunft gewesen sein” [House Schlömmer in Gschlößl, a two-storey building, in the basement (walled) (votive painting, Saint Martin) Allegedly an old lodging for porters and salt-carriers], taken by Konrad Mautner, Gschlößl
- neg/1445 celluloid film with black/white picture “Offener Herd bei der Eggin im Gössl am Grundlsee. Darunter die ‘Hoell’ mit Scheitern” [Hearth of Eggin in Gössl am Grundlsee. Beneath ,hell’ with logs], taken by Konrad Mautner
- neg/1446 celluloid film with black/white picture “Tischeck mit ‘Altar’ beim Anerl in Goessl am Grundlsee” [Table corner with Lord God’s Corner at Anerl in Gössl at Grundlsee], taken by Konrad Mautner
- neg/1447 celluloid film with black/white picture “‘Troglaubn’ beim Other in Goessl am Grundlsee” [Believing at Other in Gössl at Grundlsee (heavy dialect)], taken by Konrad Mautner
- neg/1448 celluloid film with black/white picture “Schochnerstadl im Schachen bei Gössl am Grundlsee” [Barn Schochner in Schachen near Gössl at Grundlsee], taken by Konrad Mautner
- neg/1449 celluloid film with black/white picture “Ein Keischlerhaus eines Holzknechts. Das Hackerhaus ban Weanern am Grundlsee” [A cabin of a lumberjack. House Hacker at Weanern at the Grundlsee], taken by Konrad Mautner
- neg/1450 celluloid film with black/white picture “Die Schneckn-Alm zwischen dem Gössl und Mitterndorf” [The Schneckn pasture between Gössl and Mitterndorf], taken by Konrad Mautner
- neg/1451 celluloid film with black/white picture “Offener Herd bei der Eggin in Gössl am Grundlsee” [Hearth of Eggin in Gössl at Grundlsee], taken by Konrad Mautner
- neg/1452 celluloid film with black/white picture “Ur-Siedlung, aufgelassene Rinden gedeckte Hütte, Sölln, auf dem Weg zum Lackner, ob Gössl” [Ancient settlement,

- out-of-use huts with barkrooves, Sölln, on the way to Lackner, above Gössl], taken by Konrad Mautner
- neg/1453 celluloid film with black/white picture "Holzknechtleben Bau einer Sölln im Vordernbach-Schlag ob Goessl 1902" [Life of a lumberjack: bulding a lodging in Vordernbach-clearing above Gössl 1902] , taken by Konrad Mautner
- neg/1454 celluloid film with black/white picture "Die Schneckenalm zwischen Gössl und Mitterndorf" [The Schneckn pasture between Gössl and Mitterndorf], probably Konrad Mautner photographed from behind
- neg/1455 glass plate with black/white picture "Ausseergebiet. Einfacher Gwandgang mit Lochverzierung am vulgo Christkindlereberhaus in Gschlöbl in der Straßn" [Region of Aussee. Simple balkony with perforated decoration at House acca Christkindlereber in Gschöbl], taken by Konrad Mautner (Abb. 31)
- neg/1456 celluloid film with black/white picture "Kleine Fenster. Die Stöckl Romana im Gaiswinkel" [Small windows. Romana Stöckl in Gaiswinkel], taken by Konrad Mautner
- nneg/1777 celluloid film with black/white picture "Mistbroatn in Hirist. Goessl a. Grundlsee" [Fertilization with manure in Hirist. Gössl at Grundlsee], taken by Konrad Mautner
- neg/1778 celluloid film with black/white picture "Kornschnelden. Goessl am Grundlsee" [Grain cutting at Grundlsee], taken by Konrad Mautner
- neg/1779 celluloid film with black/white picture "Troad schneiden in Goessl am Grundlsee. In Summa ... brauch i koan Diandl nit. In Winta ... Geht alls ...as... dahi" [Grain cutting in Gössl at Grundlsee. During summer I don't need a girl. In wintertime ... everything passes (heavy dialect)], taken by Konrad Mautner
- neg/1780 celluloid film with black/white picture "Die Kanzlerleut mit der Dirn, Thoman Heid, kommen vom Feld heim" [The people of House Kanzler with the

- maid, Thomas Heid, come home from fieldwork], taken by Konrad Mautner, Gössl
- neg/1781 celluloid film with black/white picture "Der alte Other in Gößl. Der Bauer kommt vom Felde" [Old Other in Gössl. The farmer returns from fieldwork], taken by Konrad Mautner
- neg/1782 celluloid film with black/white picture "Bei der Heuarbeit im Goessl. Veit Hugo und Victa" [Harvesting hay. Hugo Veit and Victor], taken by Konrad Mautner
- neg/1783 celluloid film with black/white picture "Heuarbeit, Gössl am Grundlsee. Die Syen Mirz" [Hay harvest, Gössl at Grundlsee. Mirz Syren], taken by Konrad Mautner
- neg/1784 celluloid film with black/white picture "Bei der Heuarbeit Gössl am Grundlsee" [Harvesting hay Gössl at Grundlsee], taken by Konrad Mautner
- neg/1785 celluloid film with black/white picture "Sonntag Morgen. Der Veit führts Roß aus m Stall zum in Marik fahrn" [Sunday morning. Veit leads the horse out off he stable in order to drive to Bad



Fig. 31

- Aussee (heavy dialect)], taken by Konrad Mautner
- neg/1786 celluloid film with black/white picture “In d Mühl fahren – Veit Hermann u. Butterer Franz Goessl” [Driving to the mill – Hermann Veit and Franz Butterer Gössl], taken by Konrad Mautner
 - neg/1787 celluloid film with black/white picture “Winter Holzknecht im Zug, unterm Moserkogel bei Gössl” [Winter lumberjack tross, beneath Moserkogel near Gössl], taken by Konrad Mautner
 - neg/1789/001 celluloid film with black/white picture “Bringung des Holzes im Winter” [Fetching the wood in winter], taken by Konrad Mautner, Gössl
 - neg/1789/002 celluloid film with black/white picture “Bringung des Holzes im Winter” [Fetching the wood in winter], taken by Konrad Mautner, Gössl
 - neg/1790 celluloid film with black/white picture “Aufgelassener Schlag. Brunzkoglschlag ob Goessl am Grundlsee” [Abandoned logging area. Brunzkogl logging area above Gössl at Grundlsee], taken by Konrad Mautner
 - neg/1791 celluloid film with black/white picture “Schafscheeren auf dem Schraggn” [Sheep shearing with a rack], the pictured child is Heinrich Matthias Mautner, taken by his father Konrad Mautner, Gössl
 - neg/1792 celluloid film with black/white picture “Die Other Heid mit dem Almstier in der Vordernbachalm bei Goessl” [Heid Other with the pasture bull at Vordernbach pasture near Gössl], taken by Konrad Mautner
 - neg/1793 celluloid film with black/white picture “Der Brand Max, Straßenaufseher Goessl am Grundlsee” [Max Brand, road warden Gössl at Grundlsee], taken by Konrad Mautner
 - neg/1794 celluloid film with black/white picture “Beernbrocken im Schwoiber-Schlog ob Gössl am Grundlsee” [Collecting berries in deforestation area Schoiber above Gössl at Grundlsee], taken by Konrad Mautner
 - neg/1795 celluloid film with black/white picture “Schwerfuhrwerk. In der Umgebung von Wien. Alte Rosskummeter” [Heavy cart. Vicinity of Vienna, old horse collar], taken by Konrad Mautner
 - neg/1797 or neg/1967 glass plate with black/white picture “Löffelholz” [Storage rack for spoons], taken by Konrad Mautner
 - neg/1989 glass plate with black/white picture “Pfeifen” [Pipes], taken by Konrad Mautner





Anna Mautner and the Volkskundemuseum Wien after 1945

There are no indications that Anna Mautner made any claim after 1945 for restitution of the Mautner collection. Why she failed to do so is a matter of speculation. It is possible that she no longer had the resources, as it had been difficult enough to recover her business and real property.

In 1948, Anna Mautner and her daughter Anna Maria Wolsey re-established their company Grundlsee Handdrucke. With its head office once again established in Vienna, it produced textiles for dirndls and other folkloristic clothing, cloths, tableware, bedding and curtains. She often borrowed printing blocks from the Volkskundemuseum. The business was wound up in 1954. A textile printing works called Mautner Drucke, based in Bad Aussee, uses the unprotected family name as part of their brand to this day.

The Volkskundemuseum Wien collected products made by Anna Mautner and acknowledged the research activities of her husband, Konrad. Objects from the Mautner collection have been shown in many exhibitions and included in a number of publications. At no time was any mention made of the circumstances under which the museum acquired the collection or of the persecution and expulsion of Konrad's family. KP



Article “Ausstellung von Grundlsee Handdrucken”

From *Wiener Zeitung*, 15 September 1950, p. 3
 Reproduction
 ANNO/Austrian National Library

The newspaper article describes the success of Anna Mautner's textile printing works before 1938, her research on pattern printing blocks in the USA and the re-establishment of her company in Grundlsee in 1947. Neither her persecution or the expropriation of her property, the dangers she and her family faced nor the fact that her brother- and sister-in-law Stephan and Else Mautner, were murdered in Auschwitz are mentioned at all. The article merely states that the success of the company was interrupted by the war. KP

Article “In New York: Steirische Kopftücher, der große Schlager”

From *Neues Österreich*, 1 May 1949, p. 4
 Reproduction
 ANNO/Austrian National Library

These two newspaper articles describe the success of the textile printing works, owned by Anna Mautner, her son Heinrich and his wife in Rhode Island USA. After the company's return to Austria, the article states, it continued to sell its products to the USA. The Mautner family are romanticized as country folk who came to fabric printing by chance. KP

Article: “Steirisches Kunsthandwerk in USA”

From *Wiener Kurier*, 25 March 1949, p. 4
 Reproduction
 ANNO/Austrian National Library

Cloth

Linen, printed

Vienna, 1955

Inventoried 1955

Volkskundemuseum Wien, ÖMV/50481

According to the 1955 inventory, Anna Mautner donated this cloth to the Volkskundemuseum. She had printed it with a printing block that was cut based on a model she saw in a museum in Rhode Island. κρ

Letter from Anna Mautner to museum director Leopold Schmidt

Paper

Grundlsee, 1955

Volkskundemuseum Wien, archive

In this letter, Anna Mautner mentions the loan of various printing blocks from the Volkskundemuseum Wien. κρ

3 handkerchiefs

Cotton, printed

Vienna, c. 1950

Inventoried 1951

Volkskundemuseum Wien,

ÖMV/47205–ÖMV/47206, ÖMV/47886

These three handkerchiefs were printed in Anna Mautner's textile printing works in Vienna using a printing block from the Volkskundemuseum Wien. κρ (Fig. 32)

Carbon copy of a letter to the Federal Monuments Authority

Paper

Vienna, 1949

Volkskundemuseum Wien, archive

In this letter, Heinrich Jungwirth, Director of the Volkskundemuseum, confirms that sufficient payment was made during the Nazi period for the Mautner Collection so that there was no need to restitute it. He refers to an "assessment" by his



Fig. 32

predecessor Arthur Haberlandt, who had been suspended on account of his membership of the Nazi party and of the Einsatzstab Reichsleiter Rosenberg, a Nazi organization responsible for looting cultural objects. κρ

Exhibition catalogue: *Volkskunst aus dem Ausseerland: Sonderausstellung zum Gedenken an Konrad Mautner*

By Franz Grieshofer

Vienna, 1980

Volkskundemuseum Wien,
library 27540 K:50

Exhibition catalogue: *Österreichische Trachten in der Volkskunst und im Bilde*

By Leopold Schmidt

Vienna, 1946

Volkskundemuseum Wien,
library: 6928/S6 N:81 (K:3)

Book: *Volksmusik*

By Leopold Schmidt

Salzburg, 1974

Volkskundemuseum Wien,
library: 22292/4 N:70

Brochure: "Kultureller Wandel im 19. Jahrhundert: 10. Deutscher Volkskundekongress in Trier" with an article by Klaus Beitzl "Großstädtische Trachtenvereine"

Göttingen, 1973

Volkskundemuseum Wien,

library: 23022 S:20

Exhibition catalogue: *Bergmännische Volkskunst im alten Österreich-Ungarn*

By Leopold Schmidt

Vienna, 1959

Volkskundemuseum Wien,

library: 8703 N:99/37-43

The painted wardrobe with inventory number 44.010 was expropriated from Anna Mautner in 1938. кр

Exhibition catalogue: *Alte Volkskunst aus dem Egerland*

By Leopold Schmidt

Vienna, 1977

Volkskundemuseum Wien,

library: 22584/14 H.-App.2 (K:43)

The gouache *Couple in Traditional Costume* with inventory number 66830 was expropriated from Anna Mautner in 1938. кр

Book: *Landmöbel*

By Klaus Beitzl

Salzburg, 1976

Volkskundemuseum Wien,

library: 22292/7 N:10

Book: *Liebesgaben*

By Klaus Beitzl

Salzburg, 1974

Volkskundemuseum Wien,

library: 22292/5 N:10

Book: *Der Männerohrring*

By Leopold Schmidt

Vienna, 1947

Volkskundemuseum Wien,

library: 6993/3 N:80

Book: *Bauernmöbel aus Österreich*

By Leopold Schmidt

Vienna, 1973

Volkskundemuseum Wien,

library: 22465 (K:30) N:18

Book: *Volkstracht in Niederösterreich*

By Leopold Schmidt

Linz, 1969

Volkskundemuseum Wien,

library: 15395/5 N:99

Book: *Volkskunde von Niederösterreich, vol. 1*

By Leopold Schmidt

Horn, 1966

Volkskundemuseum Wien,

library: 19267/1 N:80

Video interview with Stephen M. Mautner,

representative of the heirs to Anna Mautner

USA, March 23rd, 2023

Blue Lion Multimedia







What now?

Results of a joint brainstorming session on provenance research and restitution in February 2023 in the team of the Volkskundemuseum Wien:

“I have become much more suspicious with new object acquisitions.”

(research team)

“Provenance research reminds us that our objects are often not everyday items, but folk art, chosen and collected with feeling and with a view to illustrating taste and to fostering national awareness.”

(research team)

“I now realise that collecting and curating are closely connected with the balance of power. Who collects and who curates? And who determines the value and meaning of collections?”

(press and public relations)

“I think it would be good if we could create some kind of footprint of justice and equitability for our objects – with reference to the various forms of injustice we have to deal with: persecution, war, exploitation, power hierarchies ...”

(press and public relations)

“Objects and collections become long-term companions, they remain in the mind, and we do everything possible to identify and assign the objects in our depots. Restitution is an important conclusion to this process.”

(object handling and depot management)

“Objects retain their value through the stories they relate, even if they are returned and are no longer in our collections. When we reconstitute an object, we have acquired a story.”

(library)

“I think we should now consider other unlawful and violent contexts, for instance the collecting forays to the farthest outposts of the Austro-Hungarian empire, or collections started during the First World War.”

(online collections and archive)

“At first I had thought that my work would not have much to do with provenance research, but I soon discovered that I was wrong; now it's a matter of course.”

(object handling and depot management)

“We now realize that it is a duty to do it rather than something special.”

(press and public relations)

„Die Dinge und Sammlungen werden zu Begleitern über viele Jahre. Sie bleiben im Hinterkopf und wir setzen alles daran, sie in unseren Depots aufzufinden und zuzuordnen. Die Rückgabe ist für mich dann ein wichtiger Abschluss in diesem Prozess.“

(Objekthandling und Depotmanagement)

“Objects and collections become long-term companions. They remain in the mind, and we do everything to identify and assign the objects in our depots. Restitution is then an important conclusion to this process”

(object handling and depot management)

„Mir ist klar geworden, wie sehr Sammeln und auch Ordnen mit Machtverhältnissen zusammenhängen. Wer sammelt und wer ordnet ein? Und wer bestimmt Wert und Aussage dieser Sammlungen?“

(Kulturvermittlung)

“I now realize the connection between collecting or arrangement and power. Who collects and who arranges? And who determines the value and meaning of collections?”

(education)

das Bewusstsein, dass es
ng ist, das zu machen, und
etwas ganz Besonderes ist.“

chkeitsarbeit)

realize that it is a duty to do
an something special”

public relations)

„Ich bin bei aktuellen Objektaufnahmen
jetzt viel misstrauischer geworden.“

(Wissenschaftliches Team)

“I have become much more suspicious
with current object acquisitions”

(research team)

„Die Objekte erhalten ihren Wert“ über
die Geschichten, die sie erzählen. Auch
wenn sie zurückgegeben werden und
nicht mehr in unseren Sammlungen sind.
Wenn ein Objekt restituiert wird, haben wir
dadurch eine Geschichte bekommen.“

(Bibliothek)

“Objects retain their value through
the stories they relate, even if they
are returned and are no longer in
our collections. When we restitute an
object, we have acquired a story”

(library)



Further Reading

Bibliothek des Raubes, Czernin Publishing House,
13 volumes, Vienna 1999 until 2017.

Karl Braun, Claus-Marco Dieterich a. Angela Treiber (Ed.):
Materialisierung von Kultur. Diskurse, Dinge, Praktiken.
Würzburg 2015.

Paul Fitz: Das Kunstrückgabegesetz. Historische Verantwortung durch Selbstbindung (= Intarsien – Auslegungen zu Kultur und Recht, 1). Vienna 2022.

Wolfgang Hafer: Die anderen Mautners. Das Schicksal einer jüdischen Unternehmerfamilie. Wrocław 2023².

Hans Albrecht Hartmann a. Rolf Haubl (Ed.): Von Dingen und Menschen. Funktion und Bedeutung materieller Kultur. Wiesbaden 2000.

Herbert Kalthoff, Torsten Cress a. Tobias Röhl: Materialität. Herausforderungen für die Sozial- und Kulturwissenschaften. Paderborn 2016.

Gudrun M. König (Ed.): Alltagsdinge. Erkundungen der materiellen Kultur (= Studien & Materialien des Ludwig-Uhland-Instituts der Universität Tübingen, 27; Tübinger kulturwissenschaftliche Gespräche, 1). Tübingen 2005.

Carolin Dorothee Lange a. Wolfgang Stäbler: Der Raub der kleinen Dinge. Belastetes Erbe aus Privatbesitz. Ein Leitfaden für Museen (= Museums-Bausteine, 22). Berlin/Munich 2022.

Martin Pollner: Historische Strukturen der Stadtgemeinde Bad Aussee und des Ausseerlandes. Vienna 2005².

Commission For Provenance Research Publication Series,
9 volumes, Vienna/Cologne/Weimar 2008 until 2018.

Publications of Österreichische Historikerkommission.
Vermögensentzug während der NS-Zeit sowie Rückstellungen und Entschädigungen seit 1945 in Österreich,
49 volumes, Vienna/Munich 2003 until 2004.

Author index

Kathrin Pallestrang, since 2000 research associate at the Volkskundemuseum in Vienna; curated – often as part of a team – numerous exhibitions, including “The Emilie Flöge Textile Pattern Collection”, “Embroidery and Knotted Pattern Pieces of Ruthenian Refugees in the First World War”, “Matthias tanzt. Salzburger Tresterer on Stage”; curator of the textile and clothing collection since 2011 with a special interest in the use and impact of clothing in the context of folk art research; member of the editorial team of the *Österreichische Zeitschrift für Volkskunde* since 2019.

Magdalena Puchberger, research and curatorial associate at the Volkskundemuseum Wien; editor of the *Österreichische Zeitschrift für Volkskunde*; studied European Ethnology and History at the University of Vienna; lecturer at the Institute for European Ethnology at the University of Vienna and at the Alpen-Adria-Universität Klagenfurt; 2010–2014 member of the FWF-funded project “Museale Strategien in Zeiten politischer Umbrüche. Das Österreichische Museum für Volkskunde in den Jahren 1930–1950”; research and exhibition focuses on the history of the museum and ethnography, especially institutional history; project focus on linking historical knowledge/research and current sustainability and climate (justice) issues.

Maria Raid, historian with a research focus on the history of fashion and clothing and trained archivist. Member of the team at the Volkskundemuseum Wien since 2020. Scientific coordinator of the Virtual Gallery for Provenance Research; together with Kathrin Pallestrang, conception and implementation of social media content from the textile and clothing collection and management of the Instagram account @textileclothingcoll.vkmvienna as well as development and editing of the collection genesis project in the textile and clothing collection; provenance researcher at the museum since November 2022.

Stephen M. Mautner, served thirty years, until his retirement in 2020, as executive editor of the National Academies Press at the National Academies of Sciences, Engineering, and Medicine in Washington, D.C., where his responsibilities included the management of large communications projects aimed at distilling the content of the Academies’ major policy studies for a science-curious public. Stephen M. Mautner is a grandson of Konrad and Anna Mautner and representative of the heirs after Anna Mautner.

Theresa Hattinger is a designer and artist working primarily with text and textiles; she studied graphic design, stage design and illustration, mostly at the University of Applied Arts in Vienna, and works in the field of editorial and exhibition design, as well as installations in public spaces; together with Tracing Spaces, she has collaborated on numerous scenographies, including for performative theatre and urban exploration projects; her work is represented in the collections of the Museum of Applied Arts Vienna, the Province of Salzburg and the Austrian National Library; her design focus is on formally reduced but materially complex communication: Bold, graphic forms and strong colors merge into concept-oriented works.

Michael Hieslmair & Michael Zinganel (Tracing Spaces)

work on research projects and artistic interventions in and about public space, as well as on exhibitions, publications and mediation formats about architecture, the city and transnational mobility(s). Since 2015, Tracing Spaces has been running a project space at Nordwestbahnhof in Vienna, where, embedded in the social milieu of the logistics landscape, a multi-layered multimedia cartography of actors and companies operating here has been created over the years. See also: Michael Hieslmair, Bernhard Hachleitner and Michael Zinganel: *Blinder Fleck Nordwestbahnhof. Biographie eines innenstadtnahen Bahnhofsarreals*, Falter Verlag Vienna 2022. Among the exhibitions they designed are “Das Herz so schwer wie Blei. Kunst und Widerstand im Ghetto Theresienstadt” at the Volkskundemuseum Wien in 2018, “Kalter Krieg und Architektur” in 2019 and “Hot Questions – Cold Storage” in 2022 at the Architekturzentrum Wien.

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