

NETSUKE
The Ephrussi Collection

1	Rat, c. 1820. Ivory and buffalo horn
2	Rat on edamame, c. 1820. Ivory and red buffalo horn
3	Elephant manju, 1880. Ivory, signed Tounsai
4	Tadamori and the oil thief, c. 1800. Wood
5	Drunken Eji, 1870. Ivory, signed Gyokkosai
6	Lunar hare, c. 1870. Ivory, signed Masahiro
7	Shoki (demon catcher) and Oni (spirit), 1880. Ivory, signed Ikkosai
8	Seated Eji, 1880. Wood and ivory, signed Shuzan
9	Grazing horse, c. 1800. Wood
10	Manju with Chinese men, 1890. Ivory
11	Ashingaga and Tenaga, 1820. Wood
12	Pigeon chick, 1850. Wood
13	Kiyohime (legendary figure) and the bell of Dojoji, c. 1850. Wood and ivory
14	Boy with an ox, 1850. Ivory
15	Manju with a boy on a horse, 1860. Ivory
16	Coins, 1850. Wood and antler
17	Woman bathing in a tub, c. 1920. Ivory, signed Chokusai
18	Stretching Eji, 1800. Ivory
19	Ebisu (god of fishermen) on a fish, c. 1920. Ivory, signed Ichiyuki
20	Monkey on a tree stump, c. 1880. Ivory
21	Man with an umbrella, 1830. Ivory
22	Chok'aros gourd bottle, 1890. Wood
23	Terrapins on top of their parent, c. 1830. Wood, signed Tomokazu
24	The Seven Sages of the Bamboo Grove in a gourd, c. 1850. Ivory



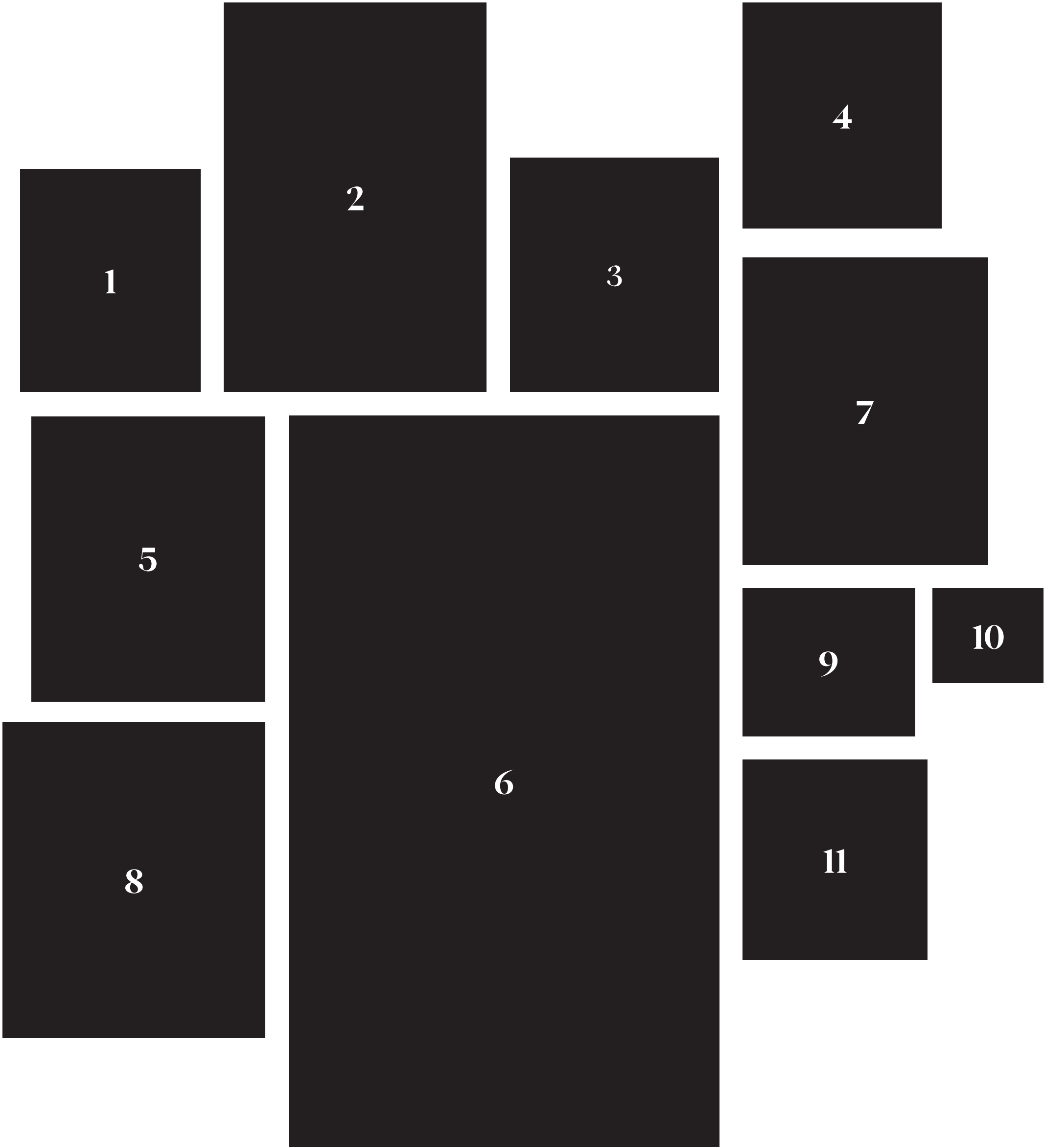
25	Monkey, 1870. Ivory
26	Rats with ginkgo nuts, c. 1820. Ivory and buffalo horn
27	Manju with fan and insects, 1880. Ivory and metal
28	Cicada on a walnut, c. 1880. Wood
29	Bearded man with a pig. Ivory
30	Artisan splitting a gourd, c. 1880. Wood and ivory, signed Hara Shugetsu III
31	Hornet on a nest, 1850. Wood, signed Garaku
32	Okame, 1880. Wood
33	Skull, c. 1890. Ivory, signed Komin
34	Hare. Ivory
35	Roshi (Zen buddhist) on his ox, 1880. Ivory, signed Anrakusai
36	Shishi (guardian lion) seal, 1870. Ivory, signed Shigemasa
37	Monkey with rope, 1800. Bronze
38	Seated scholar, 1790. Ivory
39	Cooper, c. 1920. Ivory, signed Gyokusai
40	Kan'u, 1880. Wood, signed Shunkosai
41	Doll, c. 1890. Wood
42	Disappointed male ratcatcher, c. 1890. Ivory, signed Ono Ryonim
43	Standing Oni (spirit), before 1800. Wood and ivory
44	Heroes of Han, c. 1880. Ivory, signed Rakueisai
45	Monkey trapping an octopus, 1880. Wood
46	Hare, 1780. Ivory, by the Yoshinaga school
47	Cloisonné enamel, 1880. Ceramic
48	Mermaid and an octopus, 1890. Wood, signed Suketada

Offit North: 6.25 x 1.625 in
18/24 and 21/27

[Edmund video label]

Edmund de Waal, video
3 minutes

Edmund de Waal (b. September 10, 1964) is an English artist and author who lives and works in London. In 2010 he published a family memoir, *The Hare with Amber Eyes: A Hidden Inheritance*. The book traces the history of his relatives, the cultured and influential Ephrussi family. The telling of the story was inspired by a collection of 264 Japanese netsuke acquired by a forebear in Paris in the 1870s and handed down through the generations until they eventually came to de Waal.



1
Edgar Degas, Dance Examination, 1880
Sepia-tone reproduction. Original in the collection of the Denver Art Museum

2
Pierre-Auguste Renoir, Alice and Elisabeth Cahen d’Anvers, 1881
Sepia-tone reproduction. Original in the Museu de Arte de São Paulo, Assis Chateaubriand

3
Mary Cassatt, At the Theater, c. 1879
Sepia-tone reproduction. Original in the Nelson-Atkins Museum of Art, Kansas City

4
Pierre-Auguste Renoir, Irène Cahen d’Anvers (Little Irene), 1880
Sepia-tone reproduction. Original in the Emil Bührle Collection, Zurich

5
Berthe Morisot, Young Woman in a Ball Gown, 1879
Oil on canvas. Musée d’Orsay, Paris, acquired in 1894

6
Gustave Moreau, Jason, 1865
Oil on canvas. Musée d’Orsay, Paris, gift of Théodore Reinach, 1908

7
Claude Monet, View of Vétheuil, 1880
Oil on canvas. Metropolitan Museum of Art, New York, bequest of Julia W. Emmons, 1956

8
Pierre-Auguste Renoir, Albert Cahen d’Anvers, 1881
Oil on canvas. J. Paul Getty Museum, Los Angeles

9
Édouard Manet, A Bundle of Asparagus, 1880
Sepia-tone reproduction. Original in the Wallraf-Richartz Museum, Cologne

10
Édouard Manet, Asparagus, 1880
Sepia-tone reproduction. Original in the Musée d’Orsay, Paris

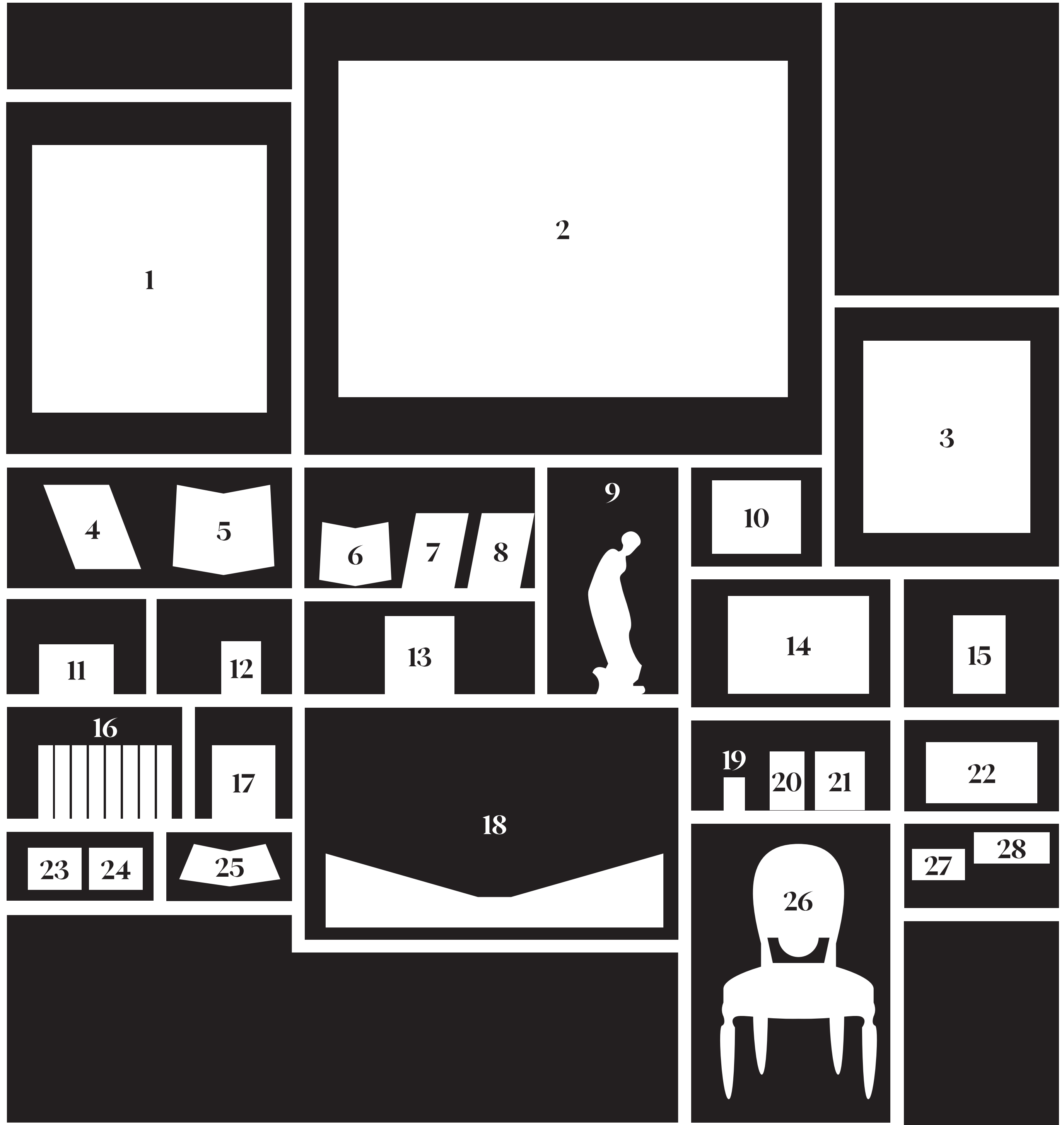
11
Pierre-Auguste Renoir, Portrait of Thérèse Ephrussi (Madame Léon Fould), 1880
Oil on canvas. Property of Felipe and Renata Propper

PARIS

1	Buddhist monk encircled by a dragon, 1780. Ivory
2	Shunga manju, 1880. Ivory
3	Bamboo shoot with Jo and Uba (symbols of a long life) inside, 1880. Ivory
4	Oni (spirit) drinking tea, 1850. Ivory, signed Nagatsugu
5	Chinese guardian lion, 1880. Metal
6	Kiyohime (legendary figure), 1850. Ivory, signed Hidemasa
7	Sambaso dancer, 1880. Wood and ivory
8	Kan'u, 1880. Wood
9	Standing Oni (spirit) with a horn, before 1800. Wood and ivory
10	Scholar reading a scroll on a horse, 1850. Ivory, signed Ryukosai
11	Noh actor, c. 1880. Ivory, signed Mitsuhiro
12	Go players in an orange, 1860. Ivory
13	Seated boy in a shishimai mask, c. 1880. Wood, signed Miwa
14	Shojo (sea spirit), c. 1880. Wood
15	Toad and morning glories on a roof tile, 1880. Ivory
16	Tennin (Buddhist heavenly being), 1850. Ivory
17	Seal of Daikoku (god of fortune), 1700. Ivory
18	Shoki (demon catcher) carrying Oni (spirit) in a sack, c. 1860. Ivory, signed Gyokuyosai
19	Monkey biting its arm, c. 1830. Ivory
20	Standing American with cigar, 1890. Ivory, signed Hojitsu
21	Disappointed male ratcatcher, c. 1890. Ivory, signed Masakazu



22	Monkey picking a flea, c. 1880. Ivory, signed Rakuichi
23	Daruma (talisman), 1890. Wood, signed Haruma Shumin
24	Compass and a sundial, c. 1850. Metal
25	Sennin (magician), 1800. Wood
26	Mokugyo (bell), 1880. Gilt metal
27	Gourd bottle, c. 1820. Ivory
28	Raiden (god of thunder), 1880. Ivory
29	Sambaso dancer, 1880. Wood
30	Seal with two boys, 1850. Ivory
31	Woman with a baby, 1800. Wood
32	Stirrup, 1820. Bronze
33	Old man with a cane and a dragon. Ivory
34	Boy making Bekkako gesture, c. 1890. Wood and ivory
35	Raiden (god of thunder) looking through clouds, 1880. Ivory, signed Masatoshi
36	Shishi (guardian lion), 1800. Ivory
37	Daikoku (god of fortune) with a fish, 1860. Wood and ivory
38	Tippler, 1850. Wood
39	Dancer as Okame, 1890. Wood and ivory, by San
40	Ama (sea woman) suckling an octopus, c. 1880. Ivory
41	Monkey with rope, 1800. Bronze
42	Boy beating a drum, 1880. Ivory



1
Elie Anatole Pavil, Parc Monceau, Autumn Morning, undated
Oil on canvas. Private collection, Paris

2
Jean-Honoré Fragonard, Aurora Triumphant over Night, 1755–56
Oil on canvas. Museum of Fine Arts, Boston, museum purchase with funds by exchange by contribution, and by exchange from a Gift of Laurence K. and Lorna J. Marshall

3
Léon Bonnat, Portrait of Charles Ephrussi, 1906
Oil on canvas. Private collection

4
Study on Albert Dürer’s Triptych, also known as Heller’s Altar Table, by Charles Ephrussi, 1876

5
Paul Baudry: His Life and His Work by Charles Ephrussi, 1887

6
Study on Albert Dürer’s Triptych, also known as Heller’s Altar Table, by Charles Ephrussi, 1877

7
Collection of 180 Bronze Appliqués for Furniture from the First Empire Period, Exhibited at the Musée des Arts Décoratifs (Pavillon de Marsan), by Charles Ephrussi, 1900

8
Biographical Notes on Jacopo de’ Barbari, Known as the Master of the Caduceus, Venetian Painter-Engraver from the End of the Fifteenth Century, by Charles Ephrussi, 1876

9
Sèvres Manufactory, Bather, 1758–66
Soft-paste biscuit porcelain and gilt bronze
Metropolitan Museum of Art, New York, gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1950

10
Edgar Degas, General Mellinet and Chief Rabbi Astruc, 1871
Oil on canvas. Mairie de Gérardmer, France

11
Charles Ephrussi with a dog, at home in Paris, late nineteenth century
Facsimile. Original in the Bibliothèque Littéraire Jacques Doucet, Paris

12
Charles Ephrussi, undated

13
Furniture and Tapestries from the Ephrussi Antique Collection, sale catalogue, 1929

14
Antique Paintings, Art Objects, and Porcelain Furniture, Tapestries . . . , sale catalogue of the Ephrussi collection, 1911

15
Jean Patricot, Charles Ephrussi, 1905
Drypoint. Phillips Collection, Washington, DC, museum purchase, 2016

16
Gazette des Beaux-Arts, 1885–94
Frick Art Reference Library, Frick Collection, New York
Charles Ephrussi was a collaborator from 1876, then co-owner from 1885, and finally, in 1894, director of this pivotal French art journal. He was one of the first to defend the Impressionist movement and to collect the works of its principal masters.

17
Cover of the Gazette des Beaux-Arts, 1885
Facsimile. Original is in the Frick Art Reference Library, Frick Collection, New York

18
The Medici Bed of Charles Ephrussi from the Graphic Museum for the Study of Art in All Its Applications, 1880–83
Metropolitan Museum of Art Library, Edward C. Moore Collection, bequest of Edward C. Moore, 1891

19
Villa Ephrussi de Rothschild, Cap Ferrat, interior, undated

20
Beatrice de Rothschild Ephrussi, as a young woman, undated
Facsimile. Original in the Rothschild Archive, London

21
Maurice Ephrussi at the racetrack, 1907
Facsimile. Original in the Bibliothèque Nationale de France, Paris

22
Letter from Charles Ephrussi to Édouard Manet, August 22, 1882
Facsimiles. Original in the Morgan Library and Museum, New York
In this genial letter, Charles inquires as to Édouard’s health and comments on recent travels and his absence from Paris.

23
“Japanese Lacquers at the Trocadero,” by Charles Ephrussi, Gazette des Beaux-Arts, 1878
Facsimile. Original is in the Frick Art Reference Library, Frick Collection, New York

24
“Exhibition of the Artistes Indépendants,” by Charles Ephrussi, Gazette des Beaux-Arts, 1880
Facsimile. Original is in the Frick Art Reference Library, Frick Collection, New York

25
Albert Dürer and His Drawings by Charles Ephrussi, 1882
Morgan Library and Museum, New York, bequest of Miss Julia P. Wightman

26
Jean-Baptiste III Lelarge, carved and gilded beechwood side chair, 1775–80
Metropolitan Museum of Art, New York, Rogers Fund, 1923

27
The Guermentes Way I: In Search of Lost Time, by Marcel Proust, 1920
Morgan Library and Museum, New York, gift of Mrs. Denise Saks, 1983

28
The Guermentes Way II: Sodom and Gomorrah I; In Search of Lost Time, by Marcel Proust, 1921
Morgan Library and Museum, New York, gift of Mrs. Denise Saks

Baan: 6.25 x 1.92 in

18/24 and 21/27

[Kaplan] [clockwise from photograph on east wall south of the fireplace]

Iwan Baan, Hôtel Ephrussi #1, Paris, 2021

Archival inkjet print. Courtesy of the artist

Baan: 6.25 x 1.92 in
18/24 and 21/27

**Iwan Baan, Hôtel Ephrussi #2,
Paris, 2021**
Archival inkjet print. Courtesy of the artist

Baan: 6.25 x 1.92 in
18/24 and 21/27

**Iwan Baan, Hôtel Ephrussi #3,
Paris, 2021**

Archival inkjet print. Courtesy of the artist

Baan: 6.25 x 1.92 in
18/24 and 21/27

**Iwan Baan, Hôtel Ephrussi #4,
Paris, 2021**
Archival inkjet print. Courtesy of the artist

Baan: 6.25 x 1.92 in
18/24 and 21/27

[located on the wall between the doorways to Hurst and Spitzer]

Iwan Baan, Hôtel Ephrussi #5, Paris, 2021

Archival inkjet print. Courtesy of the artist



1
Theophil Hansen, reception room, Palais Ephrussi, ceiling design, c. 1870
Facsimile. Original in the Graphic Collection of the Academy of Fine Arts, Vienna
Theophil Hansen designed the Palais Ephrussi, Palais Todesco, and the Austrian Parliament building, among other buildings on the Ringstrasse in Vienna. He was one of the most sought-after and well-regarded architects of his day.

2
Christian Griepenkerl, Temperaments, designs for the ceiling painting, Palais Ephrussi, 1871
Watercolor. Wien Museum

3
Christian Griepenkerl, The Times of Day, designs for ceiling paintings, bedroom, Palais Ephrussi, 1871
Watercolor. Wien Museum

4
Theophil Hansen, design for coffering, Palais Ephrussi, c. 1870
Facsimile. Original in the Graphic Collection of the Academy of Fine Arts, Vienna

5
Theophil Hansen, design for a door escutcheon, Palais Ephrussi, c. 1870
Facsimile. Original in the Graphic Collection of the Academy of Fine Arts, Vienna

6
Heinrich Anton von Angeli, Portrait of Emilie Ephrussi, undated
Oil on canvas

7
Silk-damask, metal-thread, and cotton parochet (curtain of the Torah shrine), 1833
Donated to the Stadttempel, Vienna, by Hermann Todesco. According to Jewish tradition, the parochet was made from a bridal gown, in this case the dress of Anna Nina, Emilie (born Porgès) Ephrussi's mother and Hermann's granddaughter.

8
Josef Georg Kornhäusel, interior view of the Stadttempel synagogue, 1825-26
Facsimile. Original in the Wien Museum

9
Velvet Torah mantle with gold embroidery, 1862-63
Donated to the Stadttempel, Vienna, by Hinde (Henriette), wife of the Ephrussi patriarch Charles Joachim, and Mindl (Mina) Ephrussi, wife of Léon

10
Theophil Hansen, dining room, ceiling design, Palais Ephrussi, c. 1870
Facsimile. Original in the Graphic Collection of the Academy of Fine Arts, Vienna

11
Christian Griepenkerl, designs for ceiling paintings, Palais Ephrussi, 1871
Watercolor. Wien Museum

12
Christian Griepenkerl, designs for ceiling paintings, Palais Ephrussi, 1871
Watercolor. Wien Museum

13
Theophil Hansen, ceiling design, bedroom, Palais Ephrussi, c. 1870
Facsimile. Original in the Graphic Collection of the Academy of Fine Arts, Vienna

14
Theophil Hansen, elevation, Palais Ephrussi, 1869
Black ink, watercolor, and pencil. Graphic Collection of the Academy of Fine Arts, Vienna

15
Theophil Hansen, ceiling design, salon, Palais Ephrussi, c. 1870
Facsimile. Original in the Graphic Collection of the Academy of Fine Arts, Vienna

16
Theophil Hansen, ceiling designs, ballroom, Palais Ephrussi, c. 1870
Ink, watercolor, gold color, and pencil. Graphic Collection of the Academy of Fine Arts, Vienna

17
Christian Griepenkerl, designs for ceiling paintings, Palais Ephrussi, 1871
Watercolor. Wien Museum

18
Theophil Hansen, ceiling design, billiard room, Palais Ephrussi, c. 1870
Facsimile. Original in the Graphic Collection of the Academy of Fine Arts, Vienna

19
Theophil Hansen, design for a balustrade, Palais Ephrussi, c. 1870
Facsimile. Original in the Graphic Collection of the Academy of Fine Arts, Vienna

20
Theophil Hansen, elevation and plan of Palais Ephrussi, 1869
Watercolor and pencil. Graphic Collection of the Academy of Fine Arts, Vienna

21
Ignace Ephrussi, Paris, c. 1871
Lithograph

22-33
Joseph Maria Olbrich, Schey Anniversary Album of twelve ink drawings, 1903

34
Andreas Groll, view of the Palais Ephrussi, 1871
Ink, watercolor, gold color, and pencil. Graphic Collection of the Academy of Fine Arts, Vienna

35
Ladislav Eugen Petrovits, Franzensring, Stadtseite, Vienna, 1875
Color woodcut

36
Theophil Hansen, wall designs, first floor, Palais Ephrussi, c. 1870
Ink, watercolor, gold color, and pencil. Graphic Collection of the Academy of Fine Arts, Vienna

37
Elevation to knighthood of Ignace Ephrussi, Vienna, 1871
Collection of Thomas de Waal, London

38
Marriage certificate of Ignace Ephrussi and Emilie Porgès, Vienna, 1858

39
Certificate of Austrian citizenship of Viktor Ephrussi, 1911

40
Austrian passport of Viktor Ephrussi, 1930

41
Emmy Ephrussi in the Palais Ephrussi, Vienna, with Lübeck Market with St. Mary's Church, 1870, by Cornelis Springer, 1905
This painting is on view at the opposite end of the room.

42
Emmy Ephrussi, undated

43-46
Fans owned by Emmy Ephrussi, c. 1880
Painted leaf, ivory, mother-of-pearl, silver, and gilt metal

47
Emmy Ephrussi, London, undated

48
Emmy Ephrussi, Vienna, undated

49
The Schey and Ephrussi families, Kövceses (now in Slovakia), undated

50
Living paintings from the Silver Wedding Album of Paul Gustav Schey von Koromla and Evelina Schey von Koromla, undated

51
View of the Schey country estate at Kövceses, postcard from Gisela Ephrussi to her father, Viktor Ephrussi, undated

52
Bathing pool, country estate of the Schey family, Kövceses, undated

53
The Schey and Ephrussi families, Kövceses, undated

54
Schey house, Kövceses, undated

55
Christian Griepenkerl, designs for ceiling paintings, reception and dining rooms, Palais Ephrussi, 1871
Watercolor. Wien Museum

56
Christian Griepenkerl, The Denunciation of Haman, The Crowning of Esther, designs for ceiling paintings, ballroom, Palais Ephrussi, 1871
Watercolor. Wien Museum

57
Christian Griepenkerl, designs for ceiling paintings, dining room, Palais Ephrussi, 1871
Watercolor. Wien Museum

58
Salon table
Hofmobiliendepot, Möbel Museum, Vienna

59
Ignace Ephrussi, from the Todesco family album, Vienna, before 1864
Facsimile

60
Todesco family photo album, Vienna, late nineteenth century

61
Ignace Ephrussi, Paris, undated

62
Mausoleum of the Ephrussi family at the Zentralfriedhof, Vienna, c. 1928

63
Anna, Stefan, and Viktor Ephrussi, late nineteenth century

64
Silver and amethyst seal with Ephrussi monogram

65
Viktor Ephrussi, Vienna, undated
Facsimile

66
Pince-nez belonging to Viktor Ephrussi

67
Viktor Ephrussi, Karlsbad, undated

68
Marriage certificate of Viktor Ephrussi and Emmy Schey von Koromla, Vienna, 1899

69
Emmy Ephrussi dressed as the Renaissance noblewoman Isabella d'Este, undated

70
Emmy Ephrussi, Vienna, undated

71
Satchel belonging to Edmund de Waal

72
Emmy Ephrussi performing Return to School by Pierre Louis Dumesnil the Younger, Vienna, undated
Facsimile

73
Emmy Ephrussi's suede opera gloves

74
Emmy Ephrussi with an archduke, Vienna, 1906

75
Emmy Ephrussi, Vienna, undated

76
Elisabeth Ephrussi, age three, on the Orient Express, 1902

77
Elisabeth Ephrussi as a child, Vienna, undated

78
Elisabeth Ephrussi's doctoral degree, University of Vienna, 1923

79
Michelangelo, a Poem, by Elisabeth Ephrussi, 1924
Collection of Thomas de Waal, London

80
Diary of Evelina Schey von Koromla, Emmy Ephrussi's mother, Vienna

81
Elisabeth de Waal, undated

82
I Love You by Evelina Schey von Koromla, 1912
With a dedication to Elisabeth Ephrussi, her granddaughter

83
Rudolf Ephrussi, Vienna, pencil drawing (now lost) by Malva Schalek (Malvina Schalková), 1927
Collection of Stephen Ephrussi, Harmony, Maine

84
Emmy Ephrussi with her son Rudolf, Vienna, c. 1919
Facsimile

85
Gisela Ephrussi, 1924

86
Gisela Ephrussi at her wedding to Alfredo Bauer, Vienna, 1925

87
Portrait of Emmy Ephrussi by Gisela Ephrussi, 1879

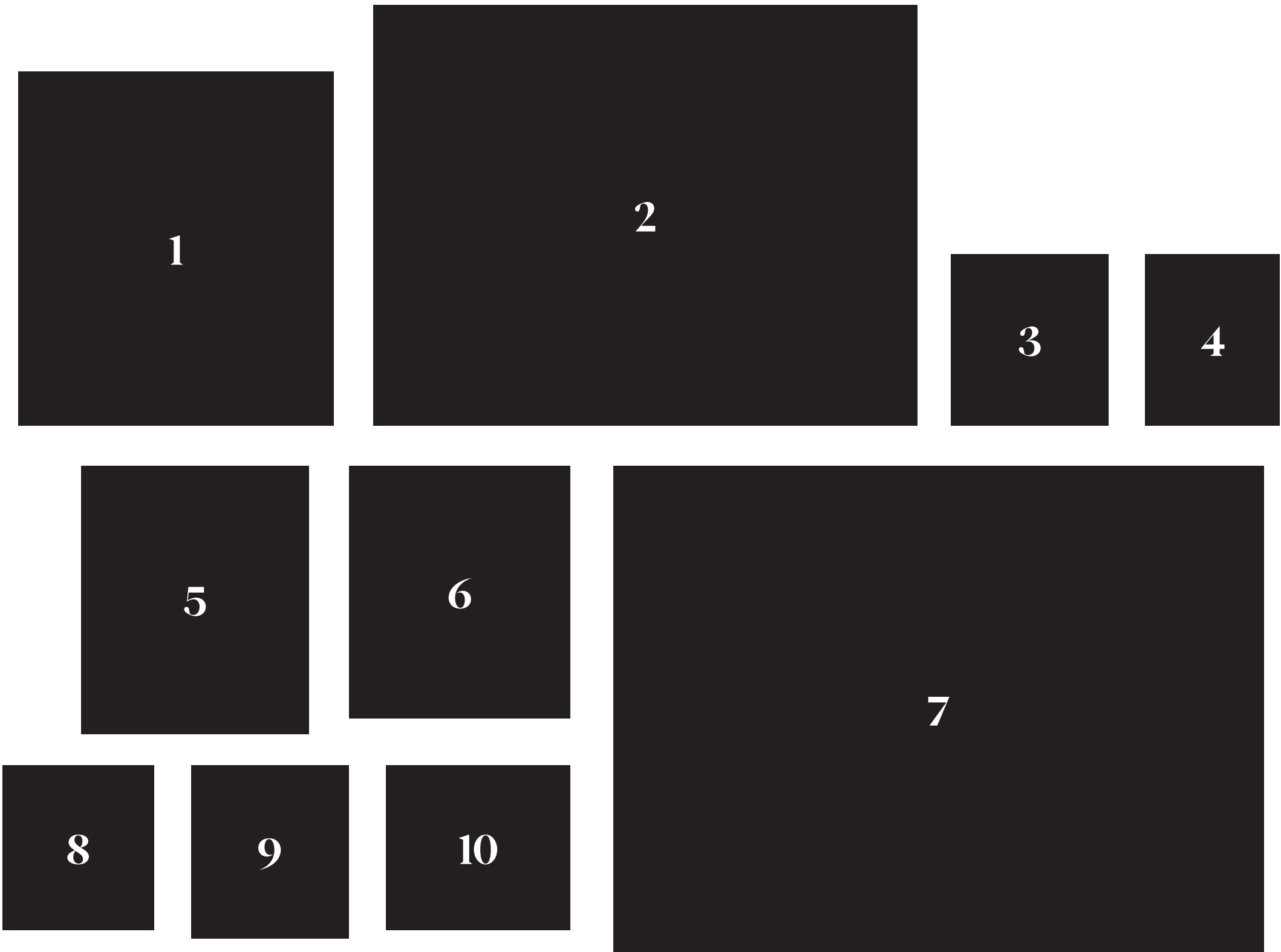
88
Villa Landauer in Bad Ischl, Austria, by Gisela Ephrussi Bauer, early 1920s
Watercolor

VIENNA

1	Namanari mask, 1820. Lead
2	Masked actor holding a fan, c. 1900. Wood
3	Sambaso dancer with a fan, 1850. Ivory, signed Joki
4	Foreigner with a monkey, 1890. Ivory, by Ryukosai
5	Pinewood logs tied with a rope, c. 1920. Wood inlaid with ivory, signed Soko
6	Ja mask, 1880. Wood, signed Gyokumin
7	Dancer with a fan, 1880. Wood and lacquer
8	Okame mask, 1890. Ivory, signed Hakuunsai
9	Theatrical and Okina masks, c. 1890. Wood
10	Tiger, c. 1820. Wood and buffalo horn, signed Toyokazu
11	Ginkgo nuts, c. 1850. Ivory, signed Mitsuharu
12	Snake on a lotus leaf, c. 1900. Ivory
13	Rat on a hank of rope, c. 1820. Ivory
14	Rats on an awabi shell, c. 1900. Ivory
15	Servant sleeping beside a millstone, c. 1820. Ivory
16	Namanari mask, 1820. Wood
17	Okame mask, c. 1820. Wood
18	Blind man, 1800. Ivory
19	Tonsured boy, 1820. Wood
20	Rat clutching its tail, c. 1800. Ivory and buffalo horn, signed Mitsutada
21	Beshimi mask, 1890. Wood, by the Tesai school
22	Mice playing, c. 1870. Wood, signed Masateru
23	Old man mask, 1900. Wood and lacquer, signed Tessai



24	Okame mask, 1880. Wood
25	Okina mask, c. 1890. Wood, signed Shuzan
26	Ape and its young, c. 1820. Ivory
27	Sumo wrestlers, 1880. Wood
28	Monkey mask, 1880. Ivory, signed Tomokazu
29	Seated tiger, c. 1850. Ivory
30	Mask. Wood
31	Dog and her pups, c. 1870. Ivory and wood
32	Tiger crouching on a section of bamboo, c. 1850. Ivory
33	South Sea Islander, 1780. Ivory
34	Clamshells, 1860. Wood
35	Recumbent stag, c. 1850. Ivory and buffalo horn, signed Yoshichika
36	Okame mask, 1860. Wood
37	Rat nibbling its tail, c. 1880. Ivory, signed Ikko
38	Rat, c. 1800. Wood
39	Benkei (war monk) in a conch-shell horn, c. 1860. Wood
40	Snail on bamboo, c. 1800. Ivory
41	Figures in a stone fruit, 1880. Ivory
42	Ebisu (god of fishermen) mask, 1900. Tagua nut
43	Mikan orange, c. 1840. Wood
44	Rat on dried salmon, c. 1850. Ivory and buffalo horn
45	Peach, c. 1850. Ivory, signed Ranichi
46	Split walnut, c. 1880. Wood and ivory, signed Sukenaga
47	Chestnuts and grub, c. 1850. Wood, ivory, and buffalo horn
48	Okina mask, 1880. Wood



1
Florent Joseph Marie Willems, Interior with Young Lady in Black, 1859
Oil on wood. Hofmobiliendepot, Möbel Museum, Vienna

2
Franz Adam, Scene from the Italian Campaign, 1848–49: Troops Encamped in a Village, 1870
Sepia-tone reproduction. Original in the Heeresgeschichtliches Museum, Vienna

3
S. F. Müller, Bust-Length Portrait of a Bearded Austrian Peasant, 1870
Oil on canvas

4
Leopold Carl Müller, Portrait of a Young Egyptian, c. 1900
Oil on canvas. Hofmobiliendepot, Möbel Museum, Vienna

5
August von Pettenkofen, Austrian Outpost in the Woods near Ács, Hungary, undated
Oil on canvas

6
Balthasar Denner, Old Woman, undated
Oil on canvas. Collection of Edward de Waal

7
Cornelis Springer, Lübeck Market with St. Mary’s Church, 1870
Oil on canvas. Private collection

8
Portrait of a Girl with Raised Hair, White Scarf, c. 1900
Oil on cardboard. Hofmobiliendepot, Möbel Museum, Vienna

9
Portrait of a Girl, 1870
Oil on canvas

10
Ferdinand Kobe, Figures and Cattle by a River, 1829
Oil on canvas

Baan: 6.25 x 1.92 in
18/24 and 21/27

[Heller] [counterclockwise from the southern photograph on the west wall]

**Iwan Baan, Palais Ephrussi #1,
Vienna, 2021**

Archival inkjet print. Courtesy of the artist

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**Iwan Baan, Palais Ephrussi #2,
Vienna, 2021**
Archival inkjet print. Courtesy of the artist

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**Iwan Baan, Palais Ephrussi #3,
Vienna, 2021**
Archival inkjet print. Courtesy of the artist

**Iwan Baan, Palais Ephrussi #4,
Vienna, 2021**

Archival inkjet print. Courtesy of the artist

Baan: 6.25 x 1.92 in

18/24 and 21/27

[east wall just north of the doorway to spitzer]

**Iwan Baan, Palais Ephrussi #5,
Vienna, 2021**

Archival inkjet print. Courtesy of the artist

Gold pocket watch

Seth Ephrussi, Washington, DC

This pocket watch was presented to Viktor Ephrussi when he was forced to retire in 1938 and turn over the Ephrussi businesses and personal assets to the Nazis, shortly after the annexation of Austria by Germany.

Parade of German troops on the Ringstrasse, Vienna, March 15, 1938

German troops march down Vienna's Ringstrasse two days after the unification of Austria and Germany. In this photograph the Palais Ephrussi stands in the distance.

The annexation of Austria by Germany in March 1938 occurred under threat of military force by Hitler. It happened with little advance warning to the citizens of Austria, announced by the Austrian chancellor on the evening of March 11. German troops entered the country on March 12 and were greeted with enthusiasm by Austrians, enabling the country to be absorbed by Germany the following day without a battle.

Gestapo expropriation order, Vienna, April 27, 1938

Facsimile. Original in the Österreichisches
Staatsarchiv, Vienna

Gestapo directive authorizing the seizure of Palais Ephrussi and two other properties in Vienna belonging to Viktor Ephrussi, along with their contents. Ownership of the buildings passes to the Austrian state, other possessions to the German Reich. The document is signed by Franz Josef Huber, chief of the Gestapo (Nazi secret police) for Vienna.

**Letter from Paul Heigl, director of the
Austrian National Library, to Karl
Ebner, director of the Vienna section
of the Gestapo, Vienna, May 22, 1939**
Facsimile. Original in the Österreichische
Nationalbibliothek, Vienna

This memorandum documents the transfer of the Palais Ephrussi, a year after the annexation of Austria, from one Nazi administrative department to another. It notes that “The art treasures (tapestries etc. etc.) as well as approximately two thousand volumes constituting a highly valuable library (mainly foreign works, first editions etc.) remained in the living accommodation [. . . and] are now at considerable risk of being purloined.” The memo proposes “that an inventory of the art and book assets be drawn up by an official of the Museum of Art History in conjunction with an official of the National Library, and, pending a final decision, that the assets themselves be handed over to these state institutions for safekeeping.”

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First page of a Gestapo inventory of the Ephrussi collections, 1939

Facsimile. Original in the National Archives, Washington, DC

Following the proposal to place the Ephrussis' possessions in museums, the Gestapo had drafted a nine-page list of the extensive contents of the home: furniture, carpets, chandeliers, and works of art, notably paintings and tapestries. The first page is shown here.

**Letter from Fritz Dworschak,
director of the Kunsthistorisches
Museum, Vienna, to Hans Schröder,
director of the Städtische Museen
Lübeck, June 1, 1939**

Facsimile. Original in the Kunsthistorisches
Museum, Vienna

Within a few weeks of Paul Heigl's request for a list of cultural treasures in the Palais Ephrussi, negotiations were underway to distribute the artworks. An exchange of letters between the director of Vienna's art museum and the director of museums in Lübeck, Germany, concerning one painting illuminates how Jewish property was expropriated, step by step. The painting in question here, *Lübeck Market with St. Mary's Church* by the nineteenth-century Dutch painter Cornelis Springer, hangs on the other side of this wall.

Our stocks of paintings here include two large views of Lübeck (C. Springer, 1870) that can be made available to your museum.

Please let me know immediately whether, in principle, you would like to acquire these paintings and whether I should send you photographs or whether you would like to take this opportunity to visit Vienna.

**Letter from Hans Schröder, director
of the Städtische Museen Lübeck,
to Fritz Dworschak, director of the
Kunsthistorisches Museum, Vienna,
December 11, 1939**

Facsimile. Original in the Kunsthistorisches
Museum, Vienna

Schröder visited Vienna to examine the
Springer painting and subsequently wrote
to Dworschak:

Upon my return I spoke with our mayor,
who is prepared to approve the necessary
funds for the picture. He would, however,
need to see the painting once in person,
and I therefore ask you to kindly dispatch
it to us. As far as I know, you should have
no trouble obtaining authorization to
send it. I hope this letter—it goes with-
out saying that we accept the price of RM
1750.00—concludes the matter.

Document regarding the 1938 expropriation of the Ephrussi bank, Vienna, November 13, 1946

Facsimile. Original in the Wiener Stadt- und Landesarchiv, Vienna

As the war came to an end in 1945, Viktor Ephrussi, now living in England, drew up a document revoking the relinquishment of property rights that he had been forced to sign in 1938. The family then submitted a formal request to the United States Occupation authorities to locate and return their looted assets and possessions. The authorities gathered records and testimony on the matter, including this document.

Carl August Steinhäusser had been an employee and shareholder in the Ephrussi Bank since 1922. In 1938 he had transferred ownership of the bank to himself, renaming it as the firm of C. A. Steinhäusser. His account establishes the facts of the expropriation but attempts to cast the transfer as voluntary: “The foregoing account clearly indicates that the agreement between my fellow shareholders and myself was based on the free and mutual consent of all those involved.”

Over the next five years the Palais Ephrussi and some of the works of art were restored to the family. Having settled in other countries, Viktor’s children sold the building and some of the paintings. The thousands of volumes of Viktor’s library were never recovered.

**Page from an Austrian export permit
issued to the heirs of Viktor Ephrussi,
Vienna, May 26, 1950**

Facsimile. Original in the
Bundesdenkmalamt, Vienna

In 1949 and 1950 the children of Viktor Ephrussi, Elisabeth, Gisela, Iggie, and Rudolf, received permits to transport more than three hundred restituted objects out of Austria to their homes in England, Spain, Japan, and the United States. Included were paintings, tapestries, porcelain figures, and a number of netsuke. This is one of nine export permits granted at the time.

**Memorandum of the Federal
Monuments Office of the Austrian
government regarding a painting by
August von Pettenkofen, owned by
Viktor Ephrussi, Vienna, July 10, 1950**
Facsimile. Original in the
Bundesdenkmalamt, Vienna

In 1950 the export permit for a painting by the Austrian artist August von Pettenkofen was temporarily withheld, due to an objection from the Museum of Military History in Vienna. This memo from the files of the government office responsible for cultural property notes that permission for the painting to be returned to the Ephrussi family had already been granted. *Austrian Outpost in the Woods near Ács, Hungary* hung in Iggye's apartment in Tokyo and was inherited by Edmund de Waal. It may be seen on the other side of this wall.

Offit South: 6.25 x 2.8212 in

18/24 and 21/27

[Object label for the suitcase]

IN THE CENTER OF THE ROOM

Elisabeth Ephrussi's attaché case is a poignant emblem of the travels of the netsuke and the passage of the Ephrussi family from Belle Époque Vienna and Paris to new lives in new cities.

Emmy and Viktor at their summer home in Kövecses (now in Slovakia) in 1938. Emmy died there that autumn; at left is her death certificate.

Viktor in Tunbridge Wells, England, 1945.
After Emmy's death, Viktor was able to emigrate to
England with the help of his daughter Elisabeth.

As a young woman in 1925 Elisabeth received a Rockefeller Foundation fellowship to study in New York. Above: her passport and a set of photographs taken in Paris in 1926.

In late 1938 Elisabeth wrote to request a Swiss transit permit for Viktor so that he could reach England. He received a visa from the British the following spring.

[036]

In June 1938 Elisabeth wrote from Switzerland to a lawyer in Vienna, requesting help to navigate the hostile Nazi bureaucracy in an effort to regain family belongings.

A self-portrait by Gisela, now lost.

Gisela, her husband, and her sons. The family lived first in Spain, later in Mexico City.

A perfume bottle belonging to Gisela.

Gisela's painting of a matador, now lost.

Rudolf in his Austrian cavalry uniform, Vienna, 1937.
He was a member of the military when he was arrested
as a Jew by the Gestapo in March 1938.

A 1941 newspaper article details Rudolf's detention by the Nazis and then departure from Austria in 1938. He arrived in the United States that fall, enlisting in the army in 1941.

Like his brother, Iggy, Rudolf fought in France in World War II, earning the Bronze Star for bravery. He married Virginia Raley in 1943.

Iggie worked as a fashion designer in the United States from 1934 until 1942 and became a citizen in 1941.

[089,088]

When the United States entered World War II, Iggie and Rudolf both joined the army. Iggie is seen (fourth row, third from left) during basic training in 1942, and in uniform.

Iggie took part in the Normandy Invasion in June 1944. He served as an interpreter (back to the camera) at the surrender of Cherbourg by the Germans on June 26.

A Japanese screen in Iggie's Tokyo apartment.

Eighteenth- and nineteenth-century Chinese and Japanese objects.

Iggie was an aesthete and collector. He filled his home in Tokyo with paintings and East Asian antiques.

Eighteenth-century Chinese jade.

Early eighteenth-century
Chinese porcelain.

[500]

Lip labels: 26/31 Medium

Iggie with the netsuke in 1960.

*An early nineteenth-century Japanese incense burner and
early seventeenth-century Vietnamese porcelain vases.*

Iggie displayed the netsuke in several different vitrines over the years; left: 1964; right: 1959.

Eighteenth-century Japanese rock-crystal seal stamps.

Family snapshots in Japan.

Left: an early nineteenth-century tonkotsu with a netsuke of Shoki (demon catcher) and Oni (spirit) and an ojime (cord bead). Right: a mokugyo (temple bell), 1880.

Iggie settled in Japan in 1948. His relationship with his partner, Jiro, lasted for forty years. Together they led a cultivated social life.

Early eighteenth-century Chinese porcelain.

Left: Jiro at home; right: Iggie and Jiro's shared grave in Tokyo.

Iggie and his nephew Victor de Waal (Elisabeth's son) with the 1871 decree of Emperor Franz Joseph I conferring knighthood on Iggie's grandfather, Ignace.

Early eighteenth-century Chinese porcelain.

Scenes of Iggie and Jiro's domestic life in 1954. The painting by August von Pettenkofen was inherited from Iggie by Edmund de Waal and is on view in the previous gallery.

*An intro (box) with an ojime
and a netsuke of a dragon, 1850.*

An intro (box) with an ojime and a netsuke of a dragon, 1850.

NETSUKE
The Collection Continues

TOP SHELF, FRONT ROW	
Shishi (guardian lion), 1830. Ivory, signed Seimin	
Hares wrestling. Ivory	
Millstone maker, 1880. Wood	
Turtles, c. 1850. Ivory	
Figure holding up a cauldron, 1880. Ivory, signed Yoshiinsai	
Snake, c. 1900. Wood	
TOP SHELF, BACK ROW	
Gama Sennin (immortal) and caged toad, c. 1800. Wood, signed Hidekazu	
Pigeon on a pine branch, c. 1860. Ivory	
Disappointed female ratcatcher, 1890. Ivory, signed Kikutei	
Oni (spirit) with a book, c. 1870. Wood	
Two figures, 1880. Wood, signed Ryukei	
Horses and a foal, 1850. Ivory, signed Rantei	
MIDDLE SHELF, FRONT ROW	
Lidded vessel, 1850. Bronze	
Wolf and a tortoise, c. 1800. Wood, signed Masatomo	
	Hare with amber eyes, c. 1880. Ivory and buffalo horn, signed Masatoshi
Persimmon with a ladybug, 1890. Wood, signed Hakuryu	
Ape clutching a gourd, c. 1860. Wood and mother-of-pearl, signed Homin	
Log, 1860. Wood and ivory	

MIDDLE SHELF, BACK ROW
Frogs on a lotus leaf, c. 1880. Walrus ivory, signed Seimin
Kabuto (Samurai helmet), 1880. Metal
Chinese scholars, c. 1880. Ivory, signed Masahiro
Puppies on a roof tile, 1880. Metal
Oni (spirit) lamenting over the severed arm of a demon, c. 1850. Ivory
Fisherman casting a net, 1820. Wood
BOTTOM SHELF, FRONT ROW
Namanari mask, 1800. Wood
Manju with a parrot on a branch, 1890. Ivory
Landscape, 1850. Ivory
Manju with Urashima Taro (legendary hero), 1880. Ivory
Lidded vessel, 1850. Bronze
Retainers with horse, 1880. Ivory, signed Masatoshi
BOTTOM SHELF, BACK ROW
Eel, twentieth century. Buffalo horn, signed Kozan saku
Dragon manju, 1870. Ivory, signed Seimin
Monkey eating a peach, 1850. Wood, signed Masatada

RIGHT

**Marie-Louise von Motesiczky,
Portrait of Victor de Waal, Dean of
Canterbury, 1978**

Oil on canvas

The Chapter, Canterbury Cathedral,
United Kingdom

FAR RIGHT

**Marie-Louise von Motesiczky, study
of Victor de Waal, 1978**

Exhibition print

Offit North: 6.25 x 1.625 in
18/24 and 21/27

[Netsuke projection label]

These seventy-nine netsuke were auctioned
in 2018 to benefit a charity for refugees.

Offit North: 6.25 x 1.625 in
18/24 and 21/27

The Hare with Amber Eyes and *The Ephrussis*
are on sale in the Cooper Shop.