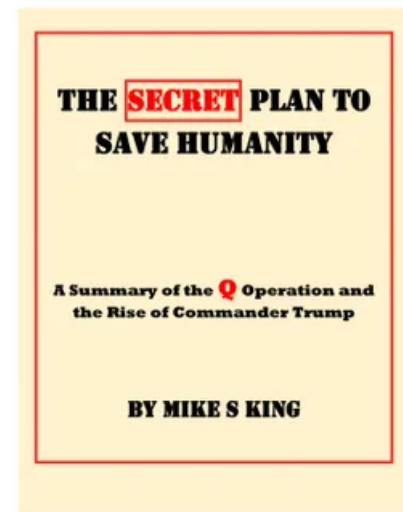




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Germany's culture minister Claudia Roth said that the reform would enable Germany to



NY Times: Germany Approves Tribunal to Decide Nazi-Looted Art Claims

The new body will be easier to access and its decisions will be legally binding. But some lawyers and Jewish heirs are not happy with the reform.

Rebuttal By

Oy!

The "gimme, gimme, gimme" act never ends with these ever-grasping characters -- does it? For decades now, this never-ending song about "Nazi looted art" has offered the usual suspects a money-getting opportunity by allowing them to make impossible to verify ownership claims for works of art that got shuffled about during and after the chaos of World War II. Before we reveal the main point of today's selected piece of Sulzbergerian excrement, let's do a quick review and rebuttal of one of the most enduring -- and annoying -- myths about ["The Bad War."](#)

During World War I, under **Kaiser Wilhelm II**, the highly cultured and peace-seeking Germans had gone to great lengths to protect and preserve artworks located in combat zones. The German word to describe this principle of saving Europe's cultural and artistic treasures during wartime is "**Kunstschutz**" (*art protection*). At the end of World War I, rescued artworks were returned voluntarily. Unlike World War II, anti-German propaganda actually faded away following World War I. As a result, Germany was later praised for "Kunstschutz" / art protection during "The Great War."

1 & 2: Kaiser Wilhelm tried to avert the war which was forced upon Germany. Even while winning the war, the Kaiser held out an olive branch to the Allies, while his Kunstschutz units protected artworks belonging to enemy nations. // 3. World War I was very destructive. Thanks to Germany, many works of art located in Belgium and France were saved.

-



barbarians with merciless disregard for innocent life, architecture, and works of art. As was done during World War I, Hitler too ordered the protection of artworks throughout the combat theaters of Europe. The task of protecting the art was handed over to Air Force Marshal **Hermann Goering**.

As Allied terror bombing ravaged Europe, thousands of paintings and sculptures from Italy, France, Belgium, Russia, Romania, and Poland were gathered and meticulously inventoried by the Germans. This process only began in the fall of 1943. Had the Germans wanted to "loot" the art of Europe, they could easily have done so in 1940, 1941, 1942, and the first few months of 1943. It was only after Allied carpet bombardment was unleashed upon Italy (*later on France*), and the Soviets began advancing from the East, that the German began gathering up the artwork and evacuating cultural centers such as Athens, Rome and Florence so that no battles would take place in them.

As men of culture, Hitler and Goring placed high priority on art protection. Rescued from Naples: 'Danaë' by Titian (l) and 'The Blind Leading The Blind' by Pieter Bruegel

After the war, the **American Art Looting Investigation Unit (ALIU)** of the **Office of Strategic Services (OSS)** issued 13 reports on the German "looting" of artworks. By the way, this is the same OSS (*forerunner of the CIA / "Deep State"*) that also accused the Germans of using dead Jews to make "shrunk heads," "lamp shades," and "bars of soap" - allegations which are today universally acknowledged as false. In the decades following the war, endlessly repeated propaganda has elevated the OSS-CIA fable of "looted Nazi art" into a virtual reality in the minds of the brainwashed public.

Though Germany is now showing some signs of the earliest baby steps toward sanity, de-brained and de-balled Deutschland has still got a long, long way to go. From the article:

"Germany's government has approved a reform to help the heirs of Jewish collectors recover Nazi-looted art, introducing a binding arbitration tribunal to adjudicate claims. The new body replaces an advisory panel, whose decisions could not be legally enforced.

The new system allows claimants to bring cases without the agreement of a disputed artwork's current holder. Under the previous system, that consent was required before the advisory panel could consider a claim.



statement.

Roth added that the reform would enable Germany to better live up to its historical responsibilities and meet its commitment to "fair and just solutions" for Nazi-looted art claims under the [Washington Principles \(of 1998\)](#). Endorsed by 44 countries in 1998, those nonbinding guidelines paved the way for five European countries to establish claims processes: Germany, Austria, Britain, France and the Netherlands."

Translation: It will become easier than ever for "the usual suspects" to crawl out of the woodwork to claim inherited rights to any valuable piece with an unclear line of prior ownership.

"Gimme, Gimme, Gimme" -- These money-grubbing shysters would lay ancestral ownership claims to Da Vinci's "Mona Lisa" if they thought they could get away with it!

Boobus Americanus 1: I read in the New York Times today that Germany has approved a tribunal to facilitate the return of Nazi-looted art to their rightful Jewish owners.

Boobus Americanus 2: Holocaust --- bad

*

St Sugar: Rightful owners my ass, Boobuss! The true owners are all frickin' dead! If the war didn't kill em', old age did a long time ago.

Editor: After the war, the usual suspects would claim the homes and even the identities of dead Germans in a similar manner

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