

**Yet taken as a whole**, these tales also **adhere** to what we might think of as a new kind of **archetypal** journey, one that follows the fate of each work, from the original uprooting of cultural theft to displacement to eventual rescue and restitution.

**TAKEN AS A WHOLE** (noun): when considered as a group  
The church was despoiled of its marble wall covering.

**ADHERE**(noun): to follow  
For ten months he adhered to a strict no-fat low-salt diet.

**ARCHETYPAL** /a:ki'taɪpl/ (adj.): very typical  
For ten months he adhered to a no-fat low-salt diet.

The **divergent** roads to such an afterlife are evident from the moment you enter the exhibition. You're greeted, first, by the gorgeous canvas by the German Expressionist artist, Franz Marc.

**DIVERGENT** (noun): Tending to be different or develop in different directions

Divergent interpretations

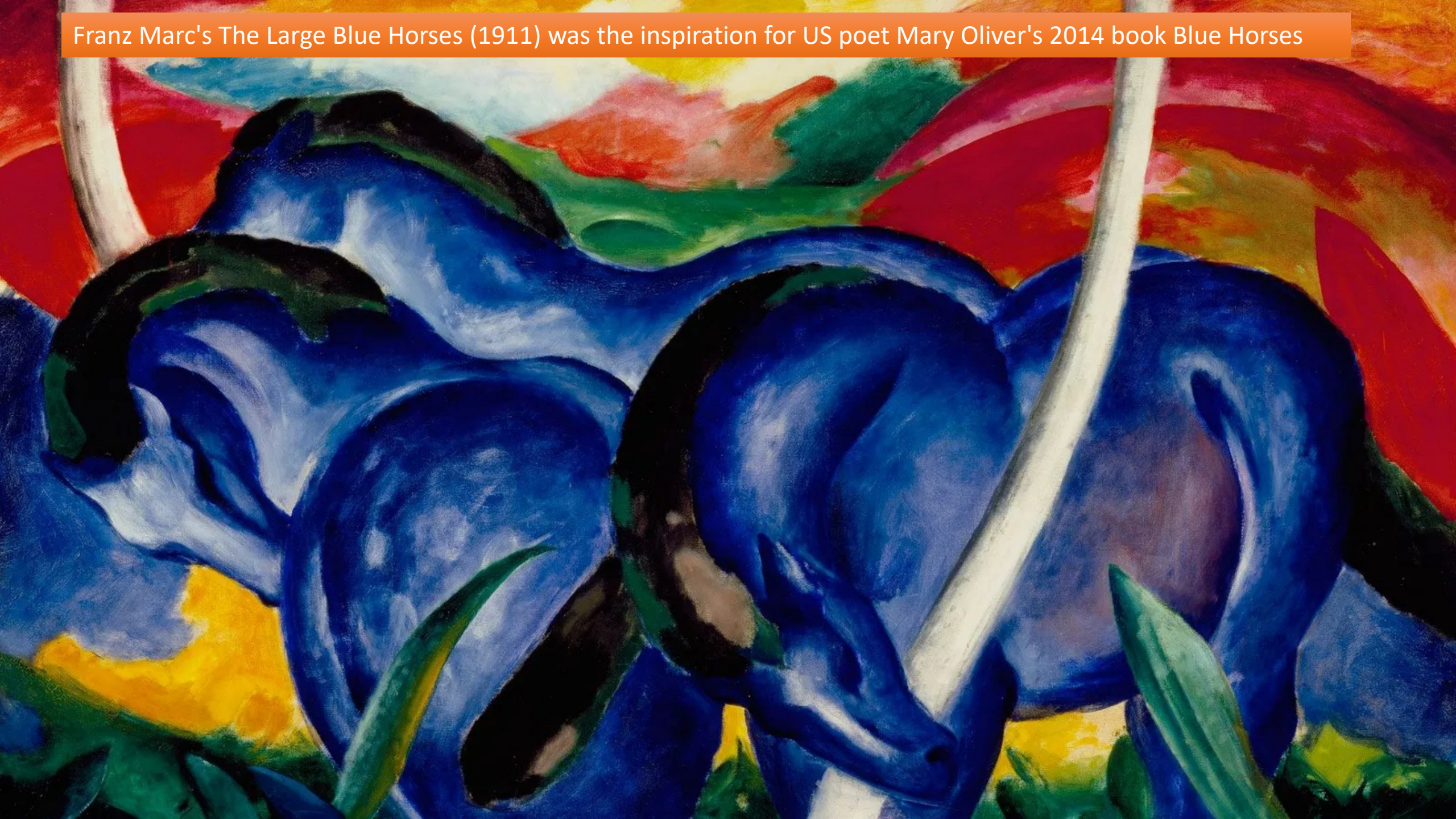
The Large Blue Horses, painted in 1911, **depicts** three vibrantly blue horses, **clustered** sensuously together in the foreground, with the hillside behind them washed in splashes of blue, red and green. Although Marc died fighting for Germany in World War One, Hitler banned his work.

**DEPICT** /dɪ'pɪkt/ (verb): to show an image of sth/sb in a picture

**CLUSTER** (verb): to come together in a small group

The children clustered together in the corner of the room.

Franz Marc's *The Large Blue Horses* (1911) was the inspiration for US poet Mary Oliver's 2014 book *Blue Horses*



But it escaped the Reich's reach because in 1938 its German owner sent it to London, to be included in an "anti-Hitler" show, and from there it travelled as part of another exhibition, 20th Century Banned German Art, to the United States, where an American buyer purchased it for a collection that is now part of the Walker Art Center in Minneapolis. It seems thematically fitting that the painting appears here, on loan once again.

Near that canvas is a lush, evocative Max Pechstein painting from 1912, *Nudes in a Landscape*, an **exuberant** canvas that just this summer was returned by the French government to the **heirs** of the German-born Jewish banker and art collector Hugo Simon. Its **murky** journey is emblematic of the often long and twisty road travelled by looted art to eventual restitution.

**EXUBERANT** /ɪg'zju:bərənt/(adj.): full of excitement

She gave an exuberant performance.

**HEIR** /eə(r)/(adj.): a person who has the legal right to receive sb's property, money or title when that person dies.

The heir to the throne(= the person who will be the next king or queen)

**MURKY** /'mɜ:ki/(adj.)(disapproving) (of people's action or character): not clearly known and suspected of not being honest.

The murky world of arms dealing

Simon's journey, too, was **precarious**. He **fled** Berlin for Paris when Hitler came to power in 1933, and after France fell to Germany in 1940, he escaped once more, this time to Brazil. But the painting was left behind in Paris and seized by the Nazis. It did not **turn up** again until 1966, found in storage at the Palais de Tokyo in Paris – yet how it landed there remains a mystery. From 1998 on, it was housed at the modern art museum in Nancy, France.

**PRECARIOUS** (adj.): (of a situation) not safe or certain; dangerous.

He earned a precarious living as an artist.

**FLEE** (verb): to leave a person or place very quickly, especially because you are afraid of possible danger.

A camp of refugees fleeing from the war

**TURN UP** (verb): to be found, especially by chance, after being lost.

Don't worry about the letter – I'm sure it'll turn up.

Another route to restitution is exemplified in an **adjacent** canvas. The green, yellow, white Impressionist-style 1892 painting by Pierre Bonnard, **Still Life with Guelder** Roses, was one of 2,000 pieces stolen by the Nazis from a single collector, David David-Weill, the French-American **philanthropist** who had headed the banking house Lazard Frères.

**ADJACENT** /ə'dʒeɪsnt/(adj.) (of an area, a building, a room, etc.) next to or near sth  
Our farm land was adjacent to the river.

**GUELDER** (noun) a highbush cranberry

**PHILANTHROPIST** (noun) a rich person who helps the poor and those in need, especially by giving money.





This canvas was returned to him in 1946, shortly after it was recovered by Allied forces among the many works hidden by the Nazis in an Austrian salt mine.

A still life (plural: still lifes) is a work of art depicting mostly inanimate subject matter, typically commonplace objects which are either natural (food, flowers, dead animals, plants, rocks, shells, etc.) or man-made (drinking glasses, books, vases, jewelry, coins, pipes, etc.)

<https://www.youtube.com/watch?v=70266v3h> LE

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