

U.S. GROUP CONTROL COUNCIL
(GERMANY)
REPARATION, DELIVERIES AND RESTITUTION DIVISION
Monuments Fine Arts and Archives Branch
APO 742

20 September 1945.

MEMORANDUM

ON GERMAN LIBRARIES REMOVED FROM ITALY

1. Reference is made to the following documents:

a. Memorandum 20909/20/MFAA, Hq. Allied Commission (ITALY), Subcommission for Monuments, Fine Arts and Archives, dated 25 October 1944, covering a memorandum from the Director of the Swedish Institute in Rome, Dr. E. SJÖVIST, concerning the removal of German Libraries from Rome. This paper was forwarded to the Director of the Civil Affairs Division, War Department, WASHINGTON, D. C., and to the Director of Civil Affairs, War Office, LONDON.

b. Memorandum 20909/20/D/MFAA, Hq. Allied Commission (ITALY), Civil Affairs Section, dated 25 June 1945, subject: German Libraries Formerly in Italy, which raised the question of the return of the said libraries to Rome under some sort of international guarantees or control. This was addressed to the U.S. and U.K. Political Advisers of the Allied Commission.

c. Letter CU 865.428/6-2145, from Mr. MacLEISH, Assistant Secretary, U.S. Department of State, dated 28 July 1945, bringing the question of the return of the subject libraries to the attention of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas (the Roberts Commission), Washington, D. C.

d. Letter dated 18 August 1945 from the LONDON Representative of the Roberts Commission to the Acting Chief of the MFAA Branch, R D & R Division, U.S. Group C.C., transmitting a copy of the letter of Mr. MacLEISH and requesting information concerning the location of the said libraries.

e. First indorsement by Hq. U.S. Forces, European Theater, dated 31 August 1945, on a letter (20909/20/B/MFAA) of inquiry from Hq. Allied Commission (ITALY) dated 7 August 1945. The indorsement gives the information available on the location of the libraries.

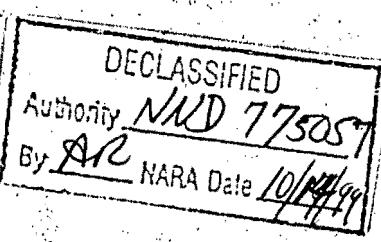
2. The libraries in question are the following:

a. The Deutsches Archaeologische Institut (German Archaeological Institute) Library maintained in ROME by the German Archaeological Institute (Hqs. in BERLIN).

b. The Kaiser Wilhelms Institut für Kunswissenschaft (Emperor William Institute for the Study of Art) in ROME, before 1938 called the Biblioteca Herziana. This was a privately endowed library.

c. The Deutsches Historisches Institut (German Historical Institute) in ROME, which had taken over the buildings of the Austrian Archaeological Institute and the collections of the Austrian Historical Institute.

AND RESTITUTIONS
DATE 18 OKT 1945
RFD/JL



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d. The Deutsches Kunsthistorisches Institut (German Institute for the History of Art) in FLORENCE, privately operated.

3. The legal status of these libraries and the question whether their removal from ROME was in violation of their charters is discussed in the Memorandum to the Political Advisers of the Allied Commission (par. 1-b above). The U.S. Department of State has formulated no policy as yet for their return, according to Mr. MacLEISH's letter (par. 1-c above).

4. The following information about the location of these libraries is transmitted by Hq. U.S. Forces, European Theater, in its indorsement (par. 1-d above).

a. Five hundred and forty-two (542) cases of the Art History Library of the Kaiser Wilhelm Institut (par. 2-b above) are in the salt mine at HALLEIN, Kreisstadt in the District of SALZBURG in the U.S. Zone of AUSTRIA (GSGS 4346, sheet N48, grid ref. XV 0213).

b. Thirty-seven (37) cases of the Kulturwissenschaftliche Bibliothek of the Kaiser Wilhelm Institut (par. 2-b above) are said to be at LAUTERBACH in the Kreis and District of SALZBURG in the U.S. Zone of AUSTRIA (GSGS 4346, sheet N49, grid ref. WZ 9548).

c. Three hundred (300) cases of the Kunstmuseum of the Kaiser Wilhelm Institut (par. 2-b above) are in the Schloss LICHENBERG, SAALFELDEN in Kreis ZELL am SEE in the District of SALZBURG in the U.S. Zone of AUSTRIA (GSGS 4346, sheet N 48, grid ref. WE 8583).

5. The Memorandum of the Allied Commission of 25 October 1945 (par. 1-a above) suggests that further portions of these libraries may be:

a. In a gallery of a salt-mine near ALTAUSSEE, in Kreis GMUNDEN, in the District of OBERDONAU in the U.S. Zone of AUSTRIA (GSGS 4346, sheet N 48, grid ref. XV 5211). There is said to be in this mine a room marked Archäologisches Institut, ROM, but it is believed that this was not examined by the MFA&A Officer in charge, under Hq. Third U.S. Army, of the evacuations from ALTAUSSEE. It may contain the Library of the Archaeological Institute. It is also possible that some of the collections are in the nearby salt-mine at LAUFEN (GSGS 4346, sheet N 48, grid ref. XV 4114), which has not been reported in detail but is said to contain archives and works of art from VIENNA.

b. In the Monastery of STIFT TEPL, east of MARIENBAD in the western SUDETENLAND, in CZECHOSLOVAKIA (GSGS 4346, sheet N 50, grid ref. WP 6864). This area is still occupied by troops under Third U.S. Army but so far as is known this repository has not been checked.

Mason Hammond

MASON HAMMOND
Lt. Col. AC
Chief MFA&A

REPARATIONS DEPARTMENT
AND REGISTRATION
DATE 18 JAN 1947
REG'D 18 JAN 1947

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**HEADQUARTERS
THIRD UNITED STATES ARMY**

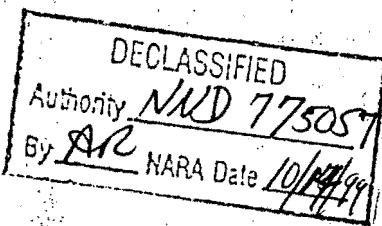
Office of the Assistant Chief of Staff, G-2
A. P. O. 403

Date 22 August 1945

TARGET REPORT 575

1. Target No. Target of opportunity
(If Target of Opportunity, so state)
2. Name of Target Cloister St. Zeno nr Bad Reichenhall
3. Type of Target Evacuation point of Munich University Library
4. Location: a. Town St. Zeno nr Bad b. Address Cloister St Zeno
Reichenhall
c. Coordinates (Z 86-17) d. Map Sheet No N 48
5. Date of Investigation 22 Aug 45
6. Physical Condition of Target and Contents:
Dry and in good condition
7. Resume of Intelligence gained and brief description of Contents:
117 cases with books on church history, belonging to Munich University Library.
8. Guard: a. Is Guard needed? _____
(Yes) (No)
b. If target is under guard at present, is such guard adequate? _____
(Yes) (No)
c. Specify Unit presently guarding target: _____
d. How long will guard be necessary? _____
e. If guarded by German civilians, do you recommend replacement by our troops?

(Yes) (No)
9. Priority Assessment (Check one): Priority I _____ II _____ III
10. Is further exploitation necessary? No
11. Do you recommend immediate exploitation? _____
12. Estimate of time required to exploit target: _____



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13. If target is of no intelligence value to your group, but may be so to some other group, or to Army Intelligence teams, so state, giving full particulars and to which group or team the target is of value.

Regional MG

14. Personalities involved (Identify personalities connected with target. State whether hostile or cooperative. Also estimated reliability):

Cupertino BIGGEL, Mater Superior - cooperative and reliable

15. Nature of Documents and equipment found (Briefly state whether industrial, Army, Navy, Party, Government, etc. Also approximate period of time covered by documents):

Cultural

16. List of documents and equipment removed, or to be removed, through Army channels:

Four 2 1/2 ton truckloads.

17. Recommendations: **That the books be reinforced into the Munich University Library. MG has been notified.**

Frederick C. Engelmann

(Signature)

1st Lt., AUS

(Rank)

(Arm or Service)

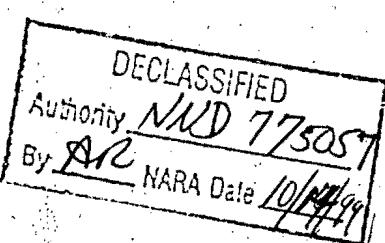
CIC, EDS 11

(Detachment, Team, or CAFT Co.)

DISTRIBUTION: A (Strike out one)

B

Use additional sheets for all information not covered by questionnaire



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OFFICE OF MILITARY GOVERNMENT FOR REGIERUNGSBEZIRK
Oberfranken und Mittelfranken
BAVARIA

MFAA

MG Det E-203
9 Febr 1946

SUBJECT: Looted Art

TO : Director, Office of Military Government for Regierungs-bezirk Niederbayern und Oberpfalz (Det E-204), APO 403, (Attn: MFAA Officer).

1. Attached is a list of objects said to have been looted by American troops of the 94th AFA Bn, formerly billeted in the Hotel Niemhoffer in Riedenburg and now said to be partly at Regensburg and partly at Vilseck, both places in your Regierungs-bezirk.

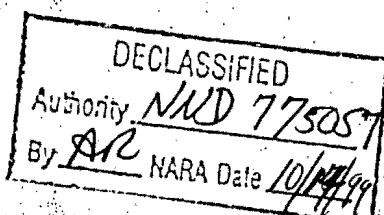
2. Among these troops was said to be a "doctor", name and rank unknown, who took some cases of valuable paintings and other objects with him to the detachment at Regensburg. A Lt. Griffith, who replaced a cupboard, probably knows his name and more about the case. Also a German artist at Riedenburg who decorated the room for the Americans would be able to give you information about it. The artist's name is also unknown. A Frau Köbling, who is sort of a charwoman in Südlager Grafenhöhle at Vilseck, and who also stole many things, may know considerable about it.

3. The art belonged to Frau Eickemeyer, 40 Bülowstrasse, Nürnberg.

Telephone: Nürnberg
Switch 403 or 404
Extension 346

FRANK P. ALBRIGHT
1st Lt. A.C.
MFAA Specialist Off.

Incl.: List in 4 copies

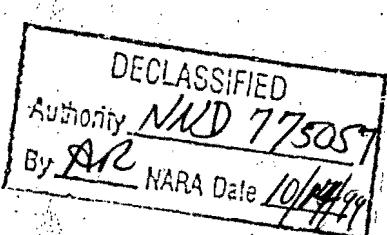


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Zeile der abhandengekommenen Gegenstände von
Frau Eickemeyer, Res. Nürnberg, Bülowstr. 40

- 1 Japanische Bronze (Opferrauchgefäß)
- 1 Dürer - Stich aus der Werkstatt Dürers, "Madonna mit der Birne."
- 1 Bild von Gareffalo, "Die hl. Familie", auf Kupfer gemalt, in einem reichgeschnitzten Rahmen. Grösse ohne Rahmen ca 25 x 30 cm
- 1 Bild, Skizze von Leibl, "Garten" Bleistiftzeichnung
- 1 Bild in Goldrahmen aus der Rokokozeit. "Abgeblitzt." Maler mir unbekannt.
- 1 Bild Altmühllandschaft von Palmier.
- 1 Bild "Der Pierdemarkt."
- 2 Landschaftsbilder ohne Rahmen
- 1 Zinn- ~~Kaffeezise~~ Kaffeeservice mit Tablett
- 1 Deckelvase Berliner Porzellan, lila auf weiss.
- 1 " " chinesisch, blau-weiss,
- 1 grosse Vase, Nymphenburger Porzellan mit grüner Handmalerei, ca 60cm hoch
- 5 Miniaturen auf Elfenbein gemalt
- 1 Bild, Aquarell von Oberammergau, gemalt von Meyer - Berg.
- 1 Bild, Aquarell, Die Münchener Frauentürme
- 1 Bild, Aquarell von Weiss, Das Tucherschlösschen zu Nürnberg.
- 1 " " Das Rathaus von Xbern
- 1 " " eines Hauses im Park.
- 1 kolorierter Stich von Nürnberg
- 1 Bild, Marcusplatz von Venedig von Palmavecchio? 15 + 29 cm
- 1 Bild, Aquarell von Weiss, Heidelberg"
- 1 " Stich koloriert, Ansicht von Nürnberg (sehr wertvoll!)
- 12 Aquarelle aus einer Sammlung von Weiss.
- Versch. wertvolle Porzellanfiguren aus Frankenthal, Nymphenburg, Meissen etc.
- Viele antike Silbersachen aus der Biedermeierzeit (Brotkörbchen, Salzfässer, Rahmkännchen, Zuckerschalen, Krüge usw.)



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110807

Kiste A. 2 Tischdecken.
12 Servietten.
1 Kaffeedecke weiß mit
Klöppelsets u. Soitzen.
1 Spitzedecke mit Klöppelsetz.
(Millefiori.)
1 Kinderwagendecke. (Schweizer
Handarbeit).
1 Lilespiendecke. (x malische Handarbeit.)
1 Vorlage (rosa).
1 altes Kristallglas mit Silberdeckel
Zin Amor graviert mit Wappenauh.
5 handgemalte Kacheln als Untersetzer.
Verschiedene Seidenstammtücher.
3 alte Bücher.
Klöppelspitzen.
Haedgewebtes Blauerkleid für eine Tischdecke.
Weisse Taschestoffreste für Kinderkonfissen.

Kiste B.

1 Tischtuch mit 6 Servietten.
3 Tischtücher mit 12 Servietten und 10 Teeservietten.
(Maiblöckchenmuster).
1 grosse Tafeldecke.
6 Desertbestecke (Silber).
12 Kaffeelöffel vergoldet.
1 Tischtuch mit 5 und 2 Servietten.
11 Servietten zum Abendmahlstisch in Kiste D.

Kiste C.

1 grosses Tafeltuch (Damast).
1 grosses Tischtuch (Damast).
17 Servietten dazu.
1 Tischtuch.
11 Servietten hiezu.
1 Tischtuch.
12 Servietten hiezu.
4 Tülldeckchen.
1 langer Filletläufer (Handarbeit).
2 gestickte runde Deckchen. 1
1 kleine Decke (Wickelarbeit).
12 Tellerdeckchen (Handarbeit, jedes verschieden).
1 Handtuchersatz für Kind (Handarbeit).
1 Klöppelspitzendeckchen (Altägyptische Taschentücher).
3 kleine Spitzendeckchen.

Kiste D.

1 grosse gestickte Kaffeedecke (Handarbeit) blau und gelb.
1 gestickte Kaffeedecke (blau Kreuzstich mit Hirschen).
1 Damasttafeltuch (Abendmahl).
11 Handtücher (handgewebt).
1 Handtuch.
1 gelbe Kunstseide - 2 Kaffeedecke mit
12 Servietten.
1 gelbe Kunstseidenkaffeedecke mit
6 Servietten.

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Kiste D. Fortsetzung.

- 1 kleiner gelbe Kunstseidenkaffeedecke.
- 1 grosses Tafeltuch F.R. gezeichnet.
- 1 Staubtuch.
- 2 Spültücher.
- 12 Obstmesser mit Perlmuttgriffen.
- 1 Kuchengabel.
- 1 Zuckerrange aus Silber.
- 1 schwedische Zuckerrange aus Silber.
- 1 Teesieb aus Silber.
- 1 Sossemöpfel aus Silber.
- 1 Zuckerlöffel aus Silber.
- Vogel für Zitronensaft.

Kiste E.

- 6 Ueberleistücher.
- 6 Leintücher.
- 6 Kopfkissen. Alles wahrscheinlich mit T.E.
- 1 japanischer Seidenschal gelb.
- 1 gestickte Decke (Prager Stickerei-bunt).
- 12 Tellerdeckchen.
- 1 rundes Sitzendeckchen.

Kiste F.

- 6 Plumeaux T.E.
- 2 Pumeaux F.R. oder F.H.
- 6 Kopfkissen mit Spitzen eingesetzt.
- 1 Kaffeedecke mit Spitzen.
- 1 japanischer Schal mit schwarzen Fransen.
- 12 silberne Dessertmesser.
- 12 silberne Dessertschalen. Bildes Artik.
- 6 silberne Moccaöffel.
- 3 verschiedene silberne Moccaöffel.
- 2 Kuchengabeln.
- 6 Staubtücher.

Kiste 386 kam zurück. Es fehlt aber darin:

- 1 grosse Vase aus Nymphenburger Porzellan mit grüner Malerei ca 60 cm hoch.
- Darin war eine Zuckerdose aus Zinn. ein Milchkännchen us Zinn. Der Deckel einer Jap. Bronze.
- Minaturen, (H. Sedelmeyer aus der Schönheitsserie in München und eine andere Dame auf Elfenbein gemalt „eine andre Minatur, Dame“, auf Elfenbein).
- 1 japanische Bronze (Opferrauchgefäß).
- 1 ein alter Dürerstich aus der Zeit. (Madonna mit der Birne).
- 1 Bild, die hl. Familie vom Giroffalo auf Kupfer gemalt im einem reich geschnitzten Goldrahmen. / rosse ohne Rahmen ca 25 : 30 cm. Wert ca 10000,-
- 1 Bild: Skizze von Leibl. Bleistiftzeichnung. Garten.
- 1 Bild in Goldrahmen. Aus der Rokokozeit. Abgeblitzt. Maler ist mir z.Zt. entfallen. Wert: ca 3000 M.
- 1 Bild : An der Altmühl von Palmier.
- 1 Bild: Der Pferdemarkt. Rahmen nie vor vorhanden.
- 2 Landschaftsbilder ohne Rahmen.
- Eine Zinn-Kaffeekasse mit Tablett.
- 1 Deckelvase (lila auf weiß, Berliner Porzellan.)
- 1 Deckelvase blau, chinesisch.

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II.

Fortsetzung von Kiste 386.

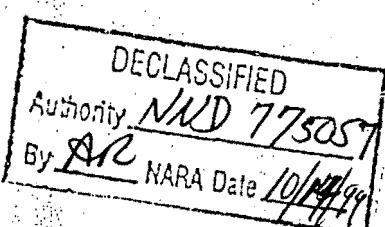
- 1 Bild: Aquarell von Obersamergau von Meyer - Berg.
- 1 Bild. Die Münchener Frauentürme.
- 1 Bild. Aquarell von Weiss. Das Tucherschlösschen zu Nürnberg.
- 1 Bild :Aquarell ,das Rathaus von Ulm.
- 1 Bild.Kolorierter Stich von Nürnberg.
- 1 Bild: Aquarell eines Hauses im Park.

Aus einer Kiste W.E. fehlen.

- 1 Bild:Der Markusplatz von Venedig von Pahmavecchio? 10-19 cm
Der Rahmen hiezu ist noch vorhanden.
- 1 Bild:Aquarell von Weiss.Heidelberg. In einem schwarzen Rahmen.
- 1 Bild.Stich,koloriert,Nürnberg.Sehr weetvoll.

Es fehlt außerdem eine ganze, sehr grosse Kiste. Gezeichnet I. mit Vorhängeschloss. Sie enthielt Gläser, Kristall und viele Silbersachen. Wertvolle Porzellanfiguren von Frankenthal, Nymphenburg, Meissen etc.
fehlende Silbersachen kann ich mit Sicherheit feststellen:

- 1 graues Stoffetui mit rot eingefasst,mit:
- 12 silbernen Gabeln.
- 12 silbernen esslöffeln.
- 12 silbernen Kaffeelöffeln.
- 1 " Esslöffel.
- 1 " Messer.
- 1 " Gabel.
- 10 Gabeln mit Elfenbeingriff.
- 10 Messer mit Elfenbeingriff.
- 12 Desertmesser,Silber,antik. Schon vorher angegeben.
- 12 Desertgabeln,Silber,antik. " " "
- 12 Kaffeelöffel,innen vergoldet.
- 12 Obstmesser mit Perlmuttengriff. Schon vorher erwähnt.
- 6 Desertmesser und 6 Desertgabeln aus Silber,im Etui.
- 2 silberne Zuckerzangen.
- 1 silberne Zitronenspitze.
- 3 silberne Eislöppel.
- 1 Kaffeesieb aus Silber.
- 1 Kuchenschaufel aus Silber.
- 1 Glas aus Kristall mit Silber deckel(Amor mit Weinlaub) antik.
- 1 Japanische Tasse mit Jap.Schriftzeichen.(Gedicht).
- Ein Zuckerstreuer(Rebhuhn,Silber vergoldet,dessen Kopf zum abnehmen ist.Die Augen sind kleine Rubine.
- 1 silberne Schälchen,innen vergoldet mit Frütmuster.
- 2 silberne Salzfässer mit blauen Glaseinsätzen. antik.
- 2 silb. Salzlöffel.
- 2 silb.Rahmkännchen,handgetrieben.
- 1 silb.Zuckerschale mit blauem Glaseinsatz.antik.
- 1 silb.Salz- und Pfefferfass biedermeier.mit bunten Glasschalen
- 2 silberne Armleuchter.Tischleuchter.
- 1 grosser silb.Schale.
- 1 grosser silb.Schüssel für Obst.
- 1 grosse rund Silberschale mit Widmung eingraviert.
- 1 silb.Tablett mit Widmung eingraviert.
- 1 silb.Brotshale .Frütmuster am Rand.
- 1 silb.Schale für Gebäck mit Glaseinsatz,Frütmuster am Rand.
- 1 silb.Tablett mit Siegel und Spitzendeckchen,Frütmuster.
- 1 Kristallkrug mit Silberdeckel.
- 2 kisive Silberschälchen.
- 1 kleines Silberschalchen für Süsstoff.
- 1 silberner empirezuckerlöffel Widderkopf.



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1 servietten-ständer aus Silber.
1 Döschen aus Achat.blau.
1 Schildkröte zinnoberholzsche Schale.
1 vergrösserungsglas mit chinesischen Griff aus geschwitztem
12 SILBERNE FISCH-MESSER MIT SCHÄFTEN AUS
SCHNECKSTEIN?
12 SILBERN. FISCH-MESSER MIT 12 SILB. FISCH-VORLEGESCHALEN

Es fehlt ein ganzes Kaffeeservice.Biedermeier.weiss.mit Goldrand.

12 Tassen.
12 Unterteller.
12 Kuchenteller.
1 grosse Kaffeekanne
1 kleine Kaffeekanne, neuer.
1 Zuckerdose,
1 Milchkanne.

einzelne Teile eines Nymphenburger Speiseservices.Weiss mit Perlrand.

Eine Zuckerdose,Biedermeier, grünes Glas mit Blumen bemalt.
dazu passend eine Rahmkanne und eine Arakfleschde.
1 grosser Konfektkorb aus Nymphenburger Porzellan, handgemalt mit Blumenmuster.In dem gleichen Muster einige Tassen und Untertassen und Teller und eine Milchkanne.
eine viereckige, längliche Schale aus Kopenhagen Porzellan.blau.
mit fliegenden Schwanen.

1 Porzellan Figur: Tänzerin aus alt Berlin.Porz.

1 " " : Tänzerin.alt.

2 " " : allegor. Figuren Alt Frankenthal.

2 " " : Porzellanmarke unbekannt.

1 " " : sitzender Fuchs aus Nymph.Porz. auf der Unterseite
Widmung:Reisecke Fuchs seinem lieben Walter.

3 Kupfer - Zopfen Nymphenburg handgemalt blumenmalt

einen Nachtrag dieser Liste behalte ich mir vor.

12 Aufzähungen mit dem Schreib

Foto v. Dickmeyer

Nürnberg Bülowstr. 40

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Box 420

110811

INTEROFFICE COMMUNICATION

27 September 1948

SUBJECT: Investigation of Bruno Seifert in Waldmünchen

FROM : MFA/A Office for North Bavaria, Nürnberg

TO : OMGB MFA/A Section, APO 407, US Army

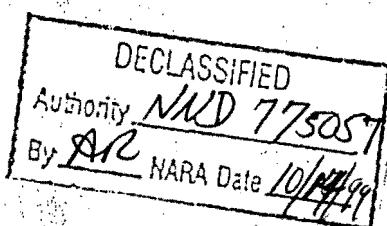
1. Reference is made to interoffice communication without date, subject as above. A field trip was made to Waldmünchen on 22 September 1948. The Military Government files have been inspected and employees of the Military Government questioned. Furthermore, MGO Waldmünchen and Capt. Buffington, former MGO, have been contacted. The findings of the investigation are herewith submitted, together with a list containing the names of all persons from whom Seifert requisitioned material, and the description of the material requisitioned (Incl.1).

2. Bruno Seifert, an American national living in Germany since 1939, came to Waldmünchen from Glachau, where he was employed by the Military Government Detachment 80, in June 1945. He was to join the newly established Military Government in Waldmünchen. He remained in the employment of that office till September 1946, when he returned to the States.

3. During his employment, Seifert requisitioned, either personally with the assistance of police officers, or through the police or the Bürgermeister, radios, furniture, household articles and other objects, supposedly for the Military Government and the various military units (about 15) which at one time or another stayed in, or passed through, Waldmünchen. He or the police effecting the requisitioning delivered in most cases (not all) receipts for the requisitioned material. These receipts stated that the material is requisitioned on a loan bases and that they will be returned as soon as the material will not be needed. Only a very small percentage of such material was ever returned to owners.

4. When Seifert left, he made arrangements with the American Express Co. to transport 5 pieces of luggage (crates and trunks) from Waldmünchen to the States. This luggage was left at the former house of Seifert and was entrusted to one

- 1 -



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of Seifert's former neighbours. The parcels were addressed to Seifert's US address. As sender, Hans Bacherl, Waldmünchen, was given. Bacherl, a well-known Nazi, when questioned, denied all knowledge of the parcels.

5. In the meantime, various complaints arrived at the Military Government accusing Seifert of illegal dealings. As a consequence, Military Government refused exit permit for the material and ordered the seizure of the five pieces of luggage and transferred them to the Military Government. The matter was referred to the Chief Prosecutor, James A. Griffith, Field Legal Team, Co "D", 3rd MG Regt, upon whose suggestion a notice was posted in the local papers. Following this, about 40 persons registered complaints that Seifert requisitioned material from them on a loan basis, and that such material was never returned. The requisitioned material included about 23 radios, 5 typewriters, 12 rugs, 14 pictures, 9 tables, 24 chairs, in addition to such items as guitars (three), violins (one), fishing utensils (one), clothing material, bedsheets, pillow cases, etc.

6. Subsequently, a charge sheet was issued and mailed to Seifert. Seifert submitted by post an affidavit denying all charges of having confiscated property for his own purposes. A summary court trial was held in December 1947. Several witnesses were heard. The witnesses stated that Seifert carried out requisitionings of furniture in an arbitrary manner and that he made a custom of suggesting, whenever he saw at somebody's place some object which struck his fancy, that this should be loaned for the use of the Military Government. There was a general belief among the population that Seifert was the director of the Military Government or some very high official, and nobody ever dared to question his demands. During the trial, the parcels were opened and the objects found in the luggage were exhibited, but none of the material was identified, and the charges were dropped. The material in the luggage remained in the Military Government. They were exhibited again on 17 and 18 September 1948 after advertising in the newspaper. Some persons in Waldmünchen identified some minor objects as belonging to them. They did not furnish, however, conclusive evidence. The crates contained mostly household articles, clothes, china, dishes, etc., but little material of cultural value. The painting claimed by the Czech Government is not among the material (see basic communication). The material is still held in the Military Government Waldmünchen.

- 2 -

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Authority NWD 77505
By AR
NARA Date 10/14/99

RG 260
Entry *Ardelia Hall Collection*
File _____
Box 420

110813

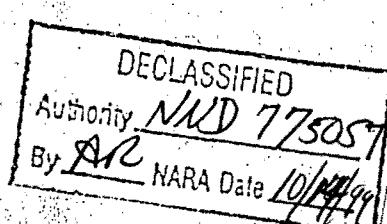
7. About a year and a half ago, when complaints started to pour in against Seifert, the criminal investigation department of the Weiden Police (Inspector Braun) has been requested to investigate the Seifert matter. The investigation lasted about three weeks and a 30 page report was made to the Military Government Waldmünchen. Military Government Waldmünchen had no copies of the report in its files, and could not give any information where these copies are at present. The Criminal Police at Weiden was requested to furnish a copy of the investigation report, but they appear to have nothing in their files either. Mr. Gilley, MGO Waldmünchen, stated furthermore that he made an intelligence report on Seifert's activities suggesting investigation.

8. Some of the requisitioned material is now in the Military Government offices and quarters. They have been taken over on proper requisition forms. Among the furnishings and equipment of the offices and quarters there is a number of material listed as of unknown origin. This material also may contain some of the missing material.

9. The files of Military Government Waldmünchen contain receipts (in original or in certified copies) given by Seifert or the police for material requisitioned. They contain also statements made by various people on the circumstances of the requisitioning of their material. The records of the court proceedings with the testimony of the witnesses, affidavits by Seifert and other supporting documentary material is also in the files. This material may be requested from Military Government Waldmünchen for forwarding to the ZI.

10. From the impression gathered during the investigation, the following summary is submitted. Seifert appears to have enjoyed the full confidence of the first Military Government officer, Lt. Hudson. There is good reason to believe that he misused his position as employee of the Military Government, or at least encouraged a misconception about the extent of his authority. While there is no conclusive evidence that he turned any of the requisitioned material to his personal use, the nature of some of the requisitioned material is such that would not ordinarily be requested by Military Government or military units. This may lead to the conclusion that he requisitioned this material, whether for his own personal use or for the unauthorized personal use of others. The great bulk of the requisitioned material, however, is believed to have gone to the Military Government and to the units passing through Waldmünchen, who

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RG 260
Entry Adelia Hall Collection
File Box 420

117814

probably have often taken the missing material with them, when they moved. In the opinion of this officer, although Seifert probably committed acts conflicting with regulations, there is not sufficient evidence to prove him guilty of theft or embezzlement.

ANDREKORMENDI
MFA/A Officer
North Bavaria

Incl.1 - List of Missing Material
Incl.2 - Basic Material Returned

- 4 -

DECLASSIFIED
Authority NWD 775057
By AR
NARA Date 10/19/99

RG 360
Entry Adelua Hall Collection
File _____
Box 430

110815

217

OFFICIAL MILITARY GOVERNMENT FOR BAVARIA

MONUMENTS, FINE ARTS AND ARCHIVES SECTION

DEPARTMENT OF DEFENSE

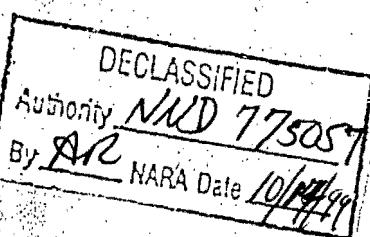
SUBJ: 1. Investigation of Bruno Seifert In Waldmünchen

Mr. Kormendi, MFA&A Nürnberg

1. Bruno Seifert, an American citizen, lived in Waldmünchen during the war. He seems to have been employed by Military Government. He and his wife have gone to the States where his address is 625 Rio Street, Red Bluff, California.
2. He confiscated a painting from Theodor Weber in September 1945 according to the town policeman Turbatz. This painting can not now be located. Capt. Robert W. Buffington, MG Waldmünchen, writes "Seifert has been accused of a number of confiscations similar to this."
3. It is requested that you investigate the situation and if there were other such confiscations, collect full and complete information as to the names of the owners, full description of the pieces so taken, and such other information as may make possible the continuation of this case in the ZI.

Tel: MM 2802

Herbert S. Leonard
HERBERT S. LEONARD
Chief, Monuments, Fine
Arts and Archives Section
Restitution Branch



RG 260
Entry Adelua Hall Collection
File
Box 420

110816

OFFICE OF MILITARY GOVERNMENT FOR BAVARIA
ECONOMICS DIVISION
MUNICH GERMANY APO 407

US ARMY HK/sm

AG-007-MGBER/B/op

12 February 1948

SUBJECT: Declaration 9457 - Czechoslovakia
Czech Claim - File No 1912 /15/3.47

TO : Office of Military Government for LK Waldmünchen
(ATTN: Liaison and Security Officer) Det D-355,
U.S. Army, APO 225

1. Attached hereto are

- a) copy of letter this office to Bürgermeister Stadt Waldmünchen, dated 1 December 1947
- b) copy of Czech Claim - File No 1912, dated 13 March 1947,
- c) copy of letter by Mr. Theodor Weber, Waldmünchen, dated 23/11. 1947
- d) copy of sworn statement of Mr. Weber, dated 12 September 1947

2. As you will learn from these records the Czechoslovak Government is claiming three paintings for restitution to Czechoslovakia. Two of these paintings were located by this office and were taken to the CCP Munich.

3. Still outstanding is

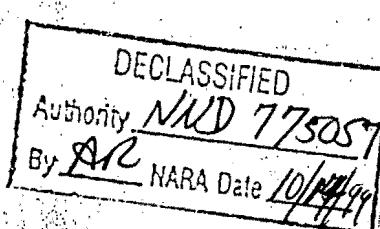
one oilpainting 50 x 70
bought in Czechoslovakia in 1943.

According to Mr. Weber this painting was seized by the German Police by order of a Mr. Seifert, representative of Military Government Waldmünchen. Mr. Weber committed, however, to attach to his letter copy of the receipt, which he got from the requisitioning authority.

4. Since this painting is urgently claimed by the Czechoslovakian Government, it is requested to investigate in the matter and to have the object delivered to the

Munich Central Art Collecting Point
München, Arcisstr.10
Room 140

-1-



RG 260
Entry Adelua Hall Collection
File 420
Box 110817

not later than 20 February 1948.

5. Your assistance will be appreciated by this office.

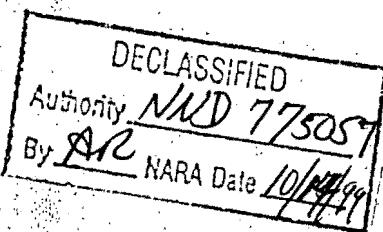
For the Chief, Restitution Branch:

HERBERT S LEONARD
Chief, Monuments, Fine Arts
and Archives Section
Restitution Branch

4 Incls.

- Incl.1 - copy of letter this office 1/12/47.
Incl.2 - copy of Czech Claim File No 1912, dated 13/3/47
Incl.3 - copy of letter Mr.T.Weber, dated 23/11/47
Incl.4 - copy of sworn statement Mr.Weber, dated 12/9/47

Telephone: Munich Military 2802
Munich Civil 32404



RG 260
Entry Ardelia Hall Collection
File _____
Box 420

110818

Dr. Hildegard van Straelen
Obertreuhänderin f.kult.Eigentum
im Reg.Bez. Niederbayern
Landshut
Burg Trausnitz

Landshut, December 3rd 1947.

Dr. Edgar Breitenbach
Monuments, Fine Arts and Archive
Officer , Military Government
Office for Bavaria
Munich
Arcisstrasse 10 .

Dear Dr. Breitenbach !

re: Popular-Library for Landshut (Volksbücherei)

On page 2) of my today's report on the different Districts you will find under the heading "Kötzing" , that in Altrandsberg there is a repository of about 4000 books - besides furniture - belonging to a former "Ortsgruppenleiter" MIK of Schloss Zandt , District of Kötzing . I have no idea at all, whether this library , which comprises books on history of art , history, jurisprudence, music and belletristic of older date will be returned to Mr.Mik , when he will return from imprisonment. You will understand that it is not at all my wish to do any harm to this Gentleman , whom I don't know : But in case that the library would be confiscated due to his having been "Ortsgruppenleiter" I would appreciate it very much , if a chance would be given to Landshut , to procure it for the "Volksbücherei" , a popular library which we should like to create here , which idea could not be realized hitherto , as we have no books at all .

I don't know whether I told you , that I create here the "Volkshochschule" , an institution which is favoured by Military Government everywhere . The "Volksbücherei" would be a fine supplementary Institution to our "Volkshochschule" .

I hope that you will examine this question and see whether you assist us in our work to educate grown up people in the new democratic sense.

Thanking you in advance for the trouble you are taking ,

I am

Yours very sincerely ,

Dr. Hildegard van Straelen

Dr. Hildegard van Straelen .

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Authority <u>NWD 775057</u>
By <u>AR</u> NARA Date <u>10/13/99</u>

RG 260
Entry _____
File _____
Box 428

110819

Translation.

Franz Streber
Custodian for Cultural Property Bad Tölz, 16 May 46.
Marktstrasse 75.

Office of Military Government for Bavaria
München, Sophienstrasse 6.

Today I visited the Pfarrhof at Lenggries and there I learned that during the last few weeks considerable requisitions of furniture, household goods and art Objects were made by 3rd Army, 2nd Cavalry Division. It is said that these goods are destined for the barracks at Lenggries, now occupied by US troops.

I feel sorry to state that among the requisitioned material are irreparable and most valuable Cultural Objects, the loss of which means a very great damage for those concerned.

Due to the fact that on the occasion of the session of all Cultural Custodians, which was held last Tuesday at Munich, it was assured by 1st Lt. Eugoboom and Capt. Rae respectively, that private property, having cultural and artistic value would also be protected by Military Government, I take the liberty to draw your attention to the events at Lenggries;

As outlined on the attached list, which has been submitted to me by the Bürgermeister, Lenggries, most precious material, amongst it irreparable exotic carpets having a value of more than 100.000 marks, have been requisitioned, especially in Villa Killer, Karwendelstrasse 40, near Frau v. Kammerloher, as well as in the house Mertens, Ludwig-Thomaweg. I fear that just these objects will suffer considerably by being used in the barracks. Would it be possible that something might be done by MFA&A section for the proper protection of these cultural values?

Furthermore, furniture, household goods, etc. stored at Pfarrhaus and belonging to bombed out persons and refugees have been requisitioned for use in the barracks. In this case, to a large extent the last remainder of property of people who lost everything else, is being concerned.

signed; STREBER.

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By AR NARA Date 10/13/99

RG 260
Entry _____
File _____
Box 424

110820

Requisition von Möbeln und Einrichtungsgegenständen am 2. April 1946
im Hause "Mertens"
Lenggries, Ludwig Thomaweg.

- 2 schwere Bettladen (Eiche)
2 helle Nachtkästchen (Esche)
1 Spiegeltoilette (Esche)
2 Lehnsühle mit Polster
2 Stühle mit Polster
2 Hocker gepolstert
1 Rokoko Schreibtisch
1 Bücherkonsol (Kirsch)
4 Teppiche (Perser, Bucharat, Tebris) *Brücke n. Fährs*
1 großer Teppich (Perser)
1 großer Teppich (Chires)
1 großer blauer Chineser Teppich
2 blaue gepolsterte Stühle
2 grüne gepolsterte Stühle
1 gepolsterter Lehnsessel
1 rote Steppdecke
1 Daunendecke
2 Kopfkissen
2 blaue Matratzen mit Kopfpolster (Doppelbetten)
2 Aufliegematratten "
2 Schonerdecken (")
2 Kopfpolster "
1 niederer Serviertisch
1 geschnitzter Stuhl (Dreieck)
1 Lehnstuhl (Aform)
1 kleiner Serviertisch
1 Lehnstuhl (Sessel)

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110821

1 Konsoltisch braun (lang)
1 Lehnsessel (Drechslerarbeit)
1 fournierter Tisch (dunkel)
1 gepolsterter Lehnsessel
2 Drath Metratzen
1 Polster Divan
1 Nippes tischchen
1 kleine forniate Komode
1 kleiner Schrank (braun)
1 eingelegter brauner Geschirrschrank
1 eingelegte Komode mit Aufsatzschrank
1 eingelegtes Schränkchen mit Spiegelaufsetz
1 eingelegtes Eckschränkchen mit Glasschränkheneaufsetz
1 6teiliger Wandschirm
1 Bild (Piz Resack Berninergebiet)
1 braunes Schränkchen mit Schubläden

Lenggries, den 2. April 1946.

Der Bürgermeister:

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By <u>AR</u> NARA Date <u>10/13/99</u>

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File _____
Box 424

110822

Requisition - Liste 2

im Hause Mertens Lenggries Ludwig Thomaweg.

am 4. April 1946.

1 Teeservice

7 Vasen (Steingut)

4 Vasen (Glas)

1 Mokkakännchen

verschiedene kleine Vasen

1 Reh aus Porzellan

verschiedene Wassergläser

Wasserkaraffen

" Porzellanteller

1 Messing - Schreibzeug

1 Porzellan - Schreibzeug

1 Gürtel

1 Messinguhr

verschiedene Bestecke

1 Besteckkasten mit 6 Obstgabeln, 6 Obstmessern

1 Besteckkasten mit 12 Löffeln

1 Suppenlöffel

2 Serviertabletts

1 Regenschirm

1 Regenmantel

3 Serviettenringe

versch. Servietten und Taschentücher

8 Tischdecken und Zierdeckchen

1 Öldruckbild

8 Bilder (Druck)

1 Gipsbild (Hlg. Familie)

1 elektrischer Kocher

2 Tischschaufeln und Besen

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File	
Box	424

110823

- 1 Engelkopf (Silber)
- 1 Brotschneidmaschine
- 1 Wasserkanne
- 1 Waschgarnitur
- 1 chinesischer Wandschirm
- 1 Löwe aus Metall
- 1 Wassereimer
- 1 Türvorhang
- 1 Fenstervorhang

Lenggries, den 4. 4. 1946.

aufgenommen durch Putz Josef.

Angestellter der Gemeinde Lenggries

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By AR NARA Date 10/3/99

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File _____
Box 424

110824

10. 4. 1946:

R e q u i s i t i o n

im Hause Killer bei Frau von Kammerloher
Karwendelstrasse 40

- 1 brauner Schrank mit Glastüren
17 Meyers - Lexikon (Leder)
5 Bd."Fliegende Blätter"
1 Band Kampf um den Himalaya
1 Band Gotischer Bildschnitzer
1 Band Dolomiten
2 Band Münchener Jahrbuch 1913 , 1934
2 Band Theodor Körner Bd. 1 und 2
2 " Aus fremden Zungen Bd. 1 & 2
4 Bd. Roman Bibliothek
1 Bd. Vom gesunden und kranken Menschen
1 Bd. Sternenkunde
1 Bd. Ben-Hur
1 Bd. Fröhlich Gyaid

Klassiker:

- | | |
|-----------------------------|---------------------------------------|
| 2 Bd. Eichendorff | 4 Bd. Kleist |
| 1 " Chamisso | 1 " Körner |
| 1 " Gaudy | 1 " Lenan |
| 6 " Goethe | 3 " Lessing |
| 2 " Hauff | 3 " Rückert |
| 4 " Hebbels | 4 " Schiller |
| 4 " Aline | 4 " Skakspere |
| 1 " Uhland | 2 " Stifter |
| 1 " Zimmermann | 1 " Rosegger |
| 1 " Boccacio: de Kameron | 1 " obbayr. Gedichte |
| 1 " Lexikon d. Lebensglücks | 1 " Jwan Torpenjew |
| 1 " Griegeligg | 1 " Hirschfeld "Verschössener Garten" |

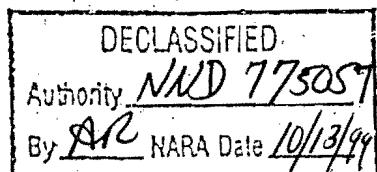
W e n d e n !

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By AR NARA Date 10/13/99

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File _____
Box 424

110825

1 Smyrna Teppich - handgeknüpft
1 Komode - braun - schwarz und grün (Empire)
1 Rokoko Schreibtischkomode
2 Polstersessel
2 Stühle mit Ledersitz - eingepresst: Lilie und Löwe
1 Messing - Fenstergardine (Besitzer Killer)
2 Kissen
1 Kleiderschrank braun - poliert
2 Sektkühler Chrom.
1 Sektkühler - Kupfer



RG 260
Entry _____
File _____
Box 424

110826

Der Beauftragte
für die Betreuung von verlagertem
Kulturgut
beim Landrat Traunstein

Traunstein, den 22. Mai 1946

Betr.: Kulturgut-Depot Maria Eck;
hier: Entfernung eines Bildes.

Bei meinem heutigen Aufenthalt in Maria-Eck gab mir der
Pater Guardian (Prier) des Klosters, Franz Eglseeder, an:

Am Mittwoch, den 15.5.46, um 10 Uhr vormittags erschien ein Herr in amerikanischer Uniform mit Schiffchen-Kopfbedeckung und umgeschnallter Pistole an unserer Pforte und stellte sich - ohne einen Ausweis vorzuzeigen - als Beauftragter der amerikanischen Regierung aus München vor; er interessiere sich für die verlagerten Kunstsachen und gehöre zum Fahndungsdienst. Er war begleitet von einer Dame (etwa 30-jährig), die er als seine Sekretärin bezeichnete. Er ist ca. 35 Jahre alt und spricht fließend Deutsch. Seine Haare sind blond, der Schnurrbart in sogenannter Fliegenform gehalten; an Figur ist er schlank und ca. 1.70 m groß. Er war mit Auto (BMW) gekommen, in dem noch ein Herr in Zivil saß (ein Deutscher); das Auto war aus München.

Auf die Frage des Amerikaners nach Verzeichnissen über die eingelagerten Güter sagte ich, daß mir Cpt. Trasy der Militärregierung Traunstein ein Schriftstück seinerzeit (Herbst 1945) gegeben habe, wonach ich keine Auskunft geben dürfe, wenn mir nicht eine schriftliche Erlaubnis der Militärregierung Traunstein gezeigt werden könnte. Er erwiderte, er stünde über der Militärregierung und müsse nach Kunstgegenständen suchen bzw. die rechtmäßigen Eigentümer derselben ermitteln, um diesen dann die betreffenden Gegenstände zuführen zu können. Ich könnte mich bei der Militärregierung in Traunstein über ihn erkundigen. Dann begehrte er, die eingelagerten Güter zu sehen. Er schnallte die Pistole darauf ab und ließ sie im Sprechzimmer, wo auch die Dame zurückblieb. Er selbst ging mit mir nach oben und besichtigte die Kunstgegenstände. Ich mußte ihm dann im Sprechzimmer die einschlägige Mappe vorzeigen, worin er das Bild "Heuernte" von Schleich, Besitzer Oberst Passavant - Tegernsee (München), als für ihn von besonderem Interesse bezeichnete. Er erklärte das Bild mitnehmen zu müssen, weil der Besitzer nicht Passavant sei. Er hatte mehrere Zettel bei sich, von denen er mir einen zeigte mit den Worten: Sehen Sie, da ist das Bild notiert, das muß ich mitnehmen. Nachdem er das Bild dann an sich genommen hatte, stellte er mir hierüber eine Empfangsbescheinigung aus, unterzeichnet "Frank", die ich in meine Mappe legte, in der sich alles auf die Kunstgüter Bezugliche befand, darunter auch das Schriftstück von Cpt. Trasy. Die Mappe nahm aber dann der Amerikaner bei seinem folgenden Besuch am Samstag, den 18.5., mit, wobei er erklärte, er müsse nun doch auch die ganzen Belege zu sich nehmen. Er wollte dann

-2-

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By <u>AR</u> NARA Date <u>10/13/99</u>

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110827

bis Montag, den 21.5., alle Sachen nach Besitzern, Verfassern und Titeln listenmäßig geordnet haben und kam auch an diesem Tage vormittags (10 Uhr) wieder, wobei er sich die inzwischen fertig gestellten Listen - über die Bilder vorerst - mitnahm.

Nachdem er weggefahren war, habe ich nun vorsorglich die Militärgierung Traunstein (Telefon-Nr. 1333) angerufen, die aber vom Herrn "Frank" nichts wußte; ich sollte nachmittags nochmals anrufen. Ich rief dann nachmittags an, bekam aber diesmal C.I.C. Hier erklärte man mir, daß in meiner Sache "Herr Frank" zuständig sei, der dann auch gleich ans Telefon kam. Damit war ich nun beruhigt; denn ich wußte jetzt, daß er bei der amerikanischen Dienststelle in Traunstein bekannt war und auch dort verkehrt. Er kam dann auch Dienstag, den 21.5., vormittags nochmals und holte sich noch das Verzeichnis über die Statuen. Bei dieser Gelegenheit fragte er noch nach Kisten mit Kunstschatzen. Eine davon mit französischer Aufschrift interessierte ihn besonders; er ließ sie auch aufmachen. Es befand sich darin eine Statue (Knabe mit Hund). Er erklärte darauf, die Statue am Mittwoch, 22.5., abholen zu lassen; er fahre dann nach München zurück, um eine Woche später wieder zu kommen.

R. Richter Ton 28

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By AR NARA Date 10/13/99

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File _____
Box 424

110828

OFFICE OF MILITARY GOVERNMENT
FOR REGIERUNGSBEZIRK SCHWABEN
APO 403

MFA&A/JHL/mh

AG 310.1

17 Oct 1945

SUBJECT: Evacuation of Russian Objects from Schloss Höchstädt
TO : Office of Military Government for Landkreis Dillingen
ATTN: Monuments, Fine Arts & Archives Officer:

1. With reference to evacuation of Russian art objects from Schloss Höchstädt, at Höchstädt a.d. Donau, the following verbal instructions have been received this date from the Office of Military Government for Bavaria, Monuments, Fine Arts & Archives Section:

2. Office of Military Government for Landkreis Dillingen is directed to give into the temporary custody of Capt. Pavel Latinin, Russian Army Liaison Officer, all crated, boxed, and otherwise packed objects of Russian origin now in Schloss Höchstädt for transfer, in truck transportation to be provided by him, to the Collecting Point, Königeplatz, Munich.

(1) A tally, in triplicate, of each convoy of trucks loaded with crated or boxed objects of Russian origin from Schloss Höchstädt will be made at the principal gate, or entrance, at Schloss Höchstädt, prior to departure from Schloss Höchstädt, such tally to show:

- (a) Number of trucks in convoy
- (b) Number of boxes on each truck
- (c) Time of departure from Schloss Höchstädt

One copy of such tally will be preserved in the offices of the Office of Military Government for Landkreis Dillingen and one copy forwarded to the Office of Military Government for Regierungsbezirk Schwaben, ATTN: Monuments, Fine Arts & Archives Officer.

(2) One (1) US Army enlisted man from the Office of Military Government for Landkreis Dillingen will accompany each convoy from Schloss Höchstädt to the Collecting Point in Munich and, upon arrival there, deliver one copy of the aforementioned "check-out tally" to authorities of the Collecting Point.

(3) In the event of the unavailability of US Army enlisted personnel for this mission, the Public Safety Officer of the Office of Military Government for Landkreis Dillingen is directed to select a qualified and thoroughly reliable civilian police official, supply him with any necessary credentials, and delegate to him the duty of accompanying each convoy to the Collecting Point, and delivering to the Collecting Point the copy of the "check-out tally".

For the Director:

HULIN H. WEBB
Capt. FA
Executive

110829

RG 260

Entry

File Ardelia Hall Colk

Box 410

DECLASSIFIED

Authority 775057

By AR NARA Date 10/99

HQ DETACHMENT G-239
Company "G"
3rd Mil Govt Regt

APO 403
5 Oct 1945

SUBJECT: Looted Russian Art in Höchstädt Schloss

TO : SMGO Detachment E-206

1. Previous reports from this Detachment have stated that there is a large amount of art treasures, apparently solely of Russian origin and presumably loot, in the Höchstädt Schloss, in Landkreis Dillingen. These treasures have been under guard for months, and the matter has timely been made known to Russian officers coming into Military Government from time to time. It has been strongly recommended that these treasures be properly crated and removed to a safer and more suitable location, preferably in Munich to await suitable disposition.

2. About 25 September 1945, this matter was investigated by 1st Lt. James B. Larwood of Detachment E-206, and he directed that suitable packaging of the art treasures be made for removal to a storage location in the Munich area. This direction is being rapidly carried out, and a considerable number of packaged articles are ready for shipment, and it is believed that the packaging will be completed within approximately ten days. Lt. Larwood was informed that these matters would proceed under close supervision of Captain Latinin of the Russian army, which supervision has been had.

3. At 1000 hours 5 October 1945, the MGO of this Detachment, accompanied by Captain Latinin of the Russian Army, and by the Landrat of Dillingen made a detailed inspection of the art treasures and the progress of the packaging work. Arrangements were made to expedite this work. It was found that the art treasures and the Schloss are thoroughly guarded by personnel of the 66th Infantry. A large amount of packaging work has been completed. Captain Latinin has proceeded on 5 October 1945 to Munich for instructions as to shipping and storage.

4. Instructions are requested as to removal and shipping of these art treasures, preferably by railroad, since local transportation otherwise is not available.

James B. Rose Major
MGO Det. G-239

110830

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R E F E R E N C E
SHEET

REMARKS

LETTER Report

DATE 2 Oct 45

FROM: E 205

TO : E 201

SUBJECT: Hochkoff

See File: (a) Classification

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HEADQUARTERS
MILITARY GOVERNMENT DETACHMENT E-206
REGIERUNGSBEZIRK SCHWABEN

31 Aug 1945
APO 403

1st Ind.

JHL/mh
(MEAAA)

TO: RINGO, Det E-201, Co 1, 3rd Mil Govt Regt, APO 403, US Army
(ATTN: Monuments, Fine Arts & Archives Section)

1. Hochstaat Schloss has been, and still is, the subject of almost continuous investigation since the early part of June, 1945, when Seventh US Army troops first became prominent in the area, and several weeks before Military Government possessed full HQ Schwaben and WFAA officer qualified by SHAEF. Letter of 15 June, 1945, from Claudio P. Baker, Maj., acting CO of Det. P2P2, to original RG Schwaben detachment FMS, is herewith in part made a part of the record on Hochstaat Schloss:

"1. Impossible to take into custody by Detachment P2P2 items as directed in your letter 15 June 1945, since Schloss, where items are contained, is used for billets by approximately 160 personnel of 271 Engineers. This personnel, on 13 June, 1945, established billets in Schloss, disregarding "Off Limits" signs of Detachment P2P2 theretofore, on 13 June, 1945, posted by Lt. Horinov, Monuments Officer, C-5, 7th Army; and said personnel have since continued so to billet in said Schloss, although Captain John C. Curran, Public Safety Officer of Detachment P2P2, told officer acting in command of said personnel that Monuments Officer represented he was making immediate protest against such billeting to Commanding General, 12th Army Group.

"2. Captain John C. Curran inspected Schloss on 13 June, 1945, and again on 14 June 1945, and each time conferred with commanding officer of said personnel, and received information in substance from said commanding officer that said billeting would continue, and that said personnel would guard carefully said items.

"3. Captain John C. Curran reports to Detachment P2P2 that Schloss is apparently thoroughly guarded by said personnel."

On 31 July, 1945, Det. CIG3 (now C-23), successor to Det. P2P2, investigated Hochstaat Schloss at the request of the WFAA Officer of Det. EME (now E-206), and reported as follows:

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"1. No further damage has been noted to the art collection in the castle and no "first aid" was deemed necessary. The building has been posted "Off Limits". Co. "I", 66th Inf. Regt., is occupying a part of the castle and serving guard thereon. Their presence there, following occupation by elements of the 271st Engr. Bn., does not appear to have jeopardized the contents materially."

On 6 August 1945 Det. G163 (now G-239) made an additional inspection of Hochstidt Schloss and reported as follows:

"1. Occupying troops, having been reported to Detachment G163 to have vacated Hochstidt Schloss during the past week, Major Claude F. Baker, HQ Det. G163, accompanied by Detachment Executive Alan C. Lord, inspected the unlocked portions of the Schloss on 6 August, 1945. There appears to be a very large amount of valuable Russian art treasures in the Schloss, presumably looted by the Nazis from some point or points in Russia. Hundreds of packing cases contain the larger part of the treasures, although many packing cases are broken open and their contents scattered about rooms, and many articles appear to have been broken and damaged. The number of articles involved is difficult to estimate, but apparently total scores of thousands.
• • • •"

"2. On 12 June, 1945, Major Claude F. Baker, accompanied by Lt. Roriner (7th Army G-3 Monuments' Officer) and Lt. Parkhurst, USNR, made an inspection and found many packing cases opened and contents scattered about. At this time "Off Limits" signs were posted, but were the next day and thereafter disregarded by occupying troops using the Schloss for billets. Occupying troops supplied guards, however."

Shortly after this date the MPAA Officer of the then Det. E1H2 (now E-206), this Headquarters, made an inspection of Hochstidt Schloss and found the situation to be approximately as follows:

a. The collection of Russian (?) objects is divided, roughly, into three sections, and each section stored in a separate part of the large schloss:

(1) One section, comprising perhaps 2/3 to 3/4 of the entire collection, is housed in the damp cellar of the schloss and consists of perhaps 40-50 large packing cases, of which number some 4 to 6 have been opened and the contents thrown about. Ordinarily this cellar would be considered entirely unsuitable as a place of storage because of its dampness. However, all objects examined proved to be of a ceramic, archaeological, and prehistory nature, and little subject to the effects of dampness. There is reason to believe, also, that the unopened cases all contain similar objects, that such was the belief of the persons who opened the 4 to 6 cases, which possibly accounts for no more cases being opened, and that, lastly, the persons responsible for the original storage of the cases in the cellar did so with full knowledge that the dampness would cause no deterioration of their contents.

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(2) A second section, comprising perhaps 1/6 to 1/8 of the collection, is housed in two large rooms on the first, or ground, floor of the schloss. Although storage conditions are not ideal, here again the nature of the articles appears to warrant no better care. Two or three sleds, or sleighs, and what appears to be half a dozen or more of the same, although dismantled, together with a large number of household folk pieces, comprise the bulk of the collection here. There are, in addition, perhaps 50-60 packing cases in two adjacent rooms, one or two of which have been opened and their contents scattered about. For the most part those contents are ceramic pieces, although a pile of books, roughly 50-60, would seem to indicate that books may form the contents of some of the packing cases. The rooms containing these cases are better, for storage purposes, than those containing the folk art.

(3) On the second floor, in some 3-4 rooms and small hallway, is the last section of the collection, containing items most subject to damage from weather. Here, however, all windows are with glass and tight, and the rooms dry. The damage and pillage appear greatest in this section, which apparently contains the best selections of the collection. Objects range from what, once, was a coin collection (apparently Polish), the remnants of which are scattered about the floors of two rooms and well mixed with waste paper to the extent that only brooms and shovels could collect them, through a large collection of apparently simulated "eggs", possibly used for religious purposes, to articles of personal adornment, prints, pieces of furniture, porcelains, ceramic ware, old glass, a few paintings, etc., etc.

b. On or about 20 August, 1945, Det. C-239 (formerly 91Q3) reported orally that the troop commander (66th Inf. Regt., 71st Div.) in the area wherein Hochstadt Schloss is situated had requested permission to use the schloss for billeting purposes for:

- (1) Troops, or
- (2) Displaced persons, or
- (3) Stateless persons

The MFAA Officer of Det. E-206, this Headquarters, recommended that, under no circumstances, if possible, should displaced persons or stateless persons be quartered in the schloss unless the troop commander was willing to place the three sections containing the collection "Off Limits" and to maintain a 24-hour military guard thereon. Secondly, that troop billeting was preferable - if billeting became mandatory (Hochstadt Schloss is not on the SHAEF "Official" list of protected monuments) - but that, if such became the case, special "Off Limits" signs should be posted by the troop commander and signed by the troop commander (in the belief that quartered troops would specifically heed such postings of their own commanding officer whereas troop disdain for Military Government printed "Historic Monument - Off Limits" signs is notorious), that all doors to all rooms should be locked and, if possible, that the three sections themselves should be locked and barricaded in some way. The possibility, or feasibility, of bringing the three sections of the collection together in some one wing, or section, of the schloss was like

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wise discussed, but rejected - at least for the present.

2. With reference to par. 1 g of basic communication, neither this headquarters nor Det. G-239 has any knowledge of any inspection ever having been made of Hochstadt Schloss either by competent Russian authorities or by Russian liaison officers. The statement of Russian liaison officers at Third US Army headquarters to the effect that "the repository at Schloss Hochstadt (T 0305) contains only Russian materials" is on one count, and possibly on two, in error. In addition to the foregoing collection, Hochstadt Schloss likewise serves at the present time as a repository of an extensive collection of archives, apparently the property of an ecclesiastical organization, as yet undetermined, situated in or near the city of Augsburg, and of a second extensive collection of archives belonging to half a dozen or more towns situated in LK Dillingen and in adjacent Landkreise. Furthermore, the collection itself is not, in the opinion of the MFAA Officer of Det. E-206, this headquarters, incontestably Russian. Several copies of newspapers, apparently used as "stuffing" for the packing cases found opened, bore the imprint of the large city of Krakow, which is in western Poland and, therefore, still "Polish" inasmuch as it is situated west of the Curzon Line. Many of the items inspected could be Polish as easily as Russian, or even of Russian origin and legitimately acquired by a Polish museum.

a. Quantities of books - in particular the extensive library devoted to numismatics and apparently accompanying what was the large coin collection mentioned above - bear a typical library-type of ink "stamp" indicating ownership. An inspection by one familiar with Polish, Russian, or similar tongue could aid considerably in determining ownership, not alone of the books, but perhaps of the entire collection.

b. Without question the objects and materials comprising this huge collection are the property of some museum, as museum "marks" abound on thousands of items.

3. The troop commander of the area has already offered to supply, or to assist in obtaining, any transportation necessary to evacuate the collection. It is estimated that approximately 7 to 10 men working from 4 to 6 days would be required to arrange the unboxed, scattered, and damaged articles for shipment. With respect to the quantity of the collection, an accurate estimate is not entirely possible because of the disposition within the schloss. A general estimate, however, would indicate the need of from 60 to 100 1-1/2-ton or 40 to 60 3-ton trucks for transport.

4. With respect to par. 2 of basic communication, concluding sentence, the collection in Hochstadt Schloss can feasibly be turned over to qualified authorities if such authorities can provide adequate storage facilities and if the necessary time is permitted as indicated in par. 3, above.

For the Sr Mil Govt Officer.

WILLIAM G VILES
Major, OWS
Executive

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SSS
8-6

HEADQUARTERS
Det. G1G3, Co. "G"
3rd ECA Regt.

APO 658
6 Aug 1945

SUBJECT: Art treasures (probable Russian Origin) in Höchstädt Schloss.

TO : SMGO Detachment E1H2

1. Occupying troops, having been reported to Detachment G1G3, to have vacated Höchstädt Schloss during past week, Major Claude F. Baker, MGO Det. G1G3, accompanied by Detachment Executive Captain Alan C. Lord, inspected the unlocked portions of the Schloss, on 5 August, 1945. There appears to be a very large amount of valuable Russian art treasures in the Schloss, presumably looted by the Nazis from some point or points in Russia. Hundreds of packing cases contain the larger part of the treasures, although many packing cases are broken open and their contents scattered about rooms, and many items appear to have been broken and damaged. The number of articles involved is difficult to estimate, but apparently total scores of thousands. The feasible method of handling these treasures would require several qualified personnel. The proper handling and listing of these treasures would be a long and formidable task for many qualified persons. Detachment G1G3 is a small detachment, currently under strength, and the Property Control Officer, Captain James Landes is now in the hospital for an indefinite period. It is impossible for the limited detachment personnel to take care of the handling and listing of these treasures.

2. On 12 June 1945, Major Claude F. Baker, accompanied by Lt. Rorimer (7th Army G-5 Monuments' officer and Lt. Parkhurst (USNR) made an inspection and found many packing cases opened and contents scattered about. At this time "Off Limits" signs were posted, but were the next day and thereafter disregarded by occupying troops using the Schloss for billets. Occupying troops supplied armed guards, however. Reference is made to 13 June 1945 weekly report to Schwaben Regierungsbezirk Detachment by former Detachment F2F2, under heading "Monuments and Fine Arts" and correspondence at this period between these detachments.

3. Recommendation is made that qualified U.S. personnel, commissioned and enlisted, be sent to Höchstädt (about 7 kilometers East of Dillingen on Danube) to supervise handling and listing of these art treasures, discarding such items as may be worthless due to breakage and damage occurring heretofore.

Claude F. Baker
CLAUDE F. BAKER
Major, AUS
Commanding

8 AUG 1945

Incl.: Letter Detachment F2F2, 15 June 1945

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HQ DETACHMENT F2F2
Company "F"
2d Eur. Civ. Aff. Regt.

CFB/alc

APO 658
15 Jun 45

SUBJECT: German Loot in Schloss at Höchstädt.

TO : Sr. Mil. Govt. Officer, Detachment F1H3, Co. H, 3d ECA
Regt, APO 658, US Army.

1. Impossible to take into custody by Detachment F2F2 items as directed in your letter 13 June 1945, since Schloss, where items are contained, is used for billets by approximately 160 personnel of 271 Engineers. This personnel, on 13 June, 1945, established billets in Schloss, disregarding "Off Limits" signs of Detachment F2F2 theretofore, on 13 June, 1945, posted by Lt. Rorimer, Monuments Officer, G-5, 7th Army; and said personnel have since continued so to billet in said Schloss, although Captain John C. Curran, Public Safety Officer of Detachment F2F2, told officer acting in command of said personnel that Monuments Officer represented he was making immediate protest against such billeting to Commanding General, 12th Army Group.

2. Captain John C. Curran inspected Schloss on 13 June, 1945, and again on 14 June, 1945, and each time conferred with commanding officer of said personnel, and received information in substance from said commanding officer that said billeting would continue, and that said personnel would guard carefully said items.

3. 15 June 1945, Captain John C. Curran, delivered to Lt. Col. Eddy, commanding said personnel, a true copy of the letter from Det. F1H3 to MGO F2F2, dated 13 June, 1945, subject "A German Loot"; and Captain John C. Curran received no information as to any prospective action to be taken.

4. Letter of June 13 was received by Det. F2F2 at 1830 hours on 14 June, 1945.

5. Captain John C. Curran reports to Detachment F2F2 that Schloss is apparently thoroughly guarded by said personnel.

s/CLAUDE F. BAKER, Major
Acting MGO, Det. F2F2.

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By DR NARA Date 10/99

1st. Ind.
Hq., Det. GlG3, Co. "G", 3rd ECA Regt., APO 658, U.S. Army
31 July 1945

TO: MGO, DET. E1H2, 2nd ECA Regt., U.S. Army

1. Investigation of promises referred to in basic communication have been made.

2. Following information is submitted in reference to noted repositories:

a. Höchstädt a/Donau - No damage has been noted to the art collection in the castle and no "first aid" was deemed necessary. The building has been posted "Off Limits". Co. "L", 66th Inf. Regt. is occupying a part of the castle and serving on guard theron. The presence there, following occupation by elements of the 271 th Engr. Bn. does not appear to have jeopardized the contents materially. It is recommended that the contents be inventoried, catalogued and final disposition ^{MGO} by higher headquarters.

b. Thurn (near Taxis) - This repository is located in LK Heidenheim.

c. Unterliezheim - There is no evidence of any damage to the paintings found in the parsonage, and no "first aid" was deemed necessary. The parsonage has been posted "Off Limits". There is no guard on the promises, and no troops occupy the town. The paintings contained therein are principally holy pictures from Augsburg. Recommend an Arts and Monuments officer from your office visit Unterliezheim relative to arranging for the return of these paintings to Augsburg.

For the Commanding Officer:


ALAN C. LORD
Capt., FA
Executive

2 Aug 1945

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HEADQUARTERS
MILITARY GOVERNMENT
Detachment E1H2

JBL/mh

SUBJECT: Fine arts repositories

TO : MGO, Det GlG3, Co G, 3rd ECA Regt, APO 658, US Army

1. Information, as per "Addendum I to Fourth Edition of Repositories of Works of Art and Archives in Germany," has reached this headquarters that certain collections of fine arts are to be found at the following locations in your Landkreis:

- a. Hochstadt a/Donau. "Castle contains Russian (Cossack) art collections."
- b. Thurn (near Taxis). "Schloss Thurn and Taxis contains family objects."
- c. Unterliezheim. "Parsonage contains art objects from Augsburg."

2. You will cause an investigation to be made of these locations, and report your findings to this headquarters on or before 1 Aug 1945.

3. In the interest of fine arts conservation, you will use your discretion in insuring that such objects, if and when found, are properly safeguarded and protected against theft and damage pending further instruction from this headquarters.

By order of the Sr Mil Govt Officer.

William G. Wiles
WILLIAM G. WILES
Major, CWS
Executive

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(Rorimer 302.05.18 Incl 13)

HEADQUARTERS SEVENTH ARMY
APO 758 U.S. Army

12 June 1945.

MEMORANDUM

SUBJECT: HÖCHSTADT, SCHLOSS, Repository - Report of inspection and action.

1. An inspection was made and action taken on 12-13 June 1945 by the undersigned and Lt. RORIMER, MFA and A Specialist Officers, 7th Army, at Schloss Höchstädt (M 49/T0 805), a repository for art and ethnological material looted by the Germans from the Russians and Poles. This repository was first reported by CMGQ, 12th Armored Division, on 23 May 1945.

2. INFORMATION: Documents taken from a Ukrainian researcher in archaeology at Höchstädt (See table of inclosures.) show that archeological and ethnological finds looted from eleven Russian and Polish museums have been stored here by the Germans (Incl. No. s. 1,2). The majority of the items appear to be from Kiev and to have been shipped to Höchstädt via Cracow (Incl. Nos. 3-13). The thousands of objects are principally classified as: Paleolithic, Neolithic, Tripolje, Bronze Age, Egyptian, Scythian, Greek, Byzantine, Gothic and Slavic, and include metal, glass and ceramic objects, coins, epigraphical material, skulls, stuffs and paintings. In addition there are a large number of photographs (Incl. Nos. 2,7) and a considerable research library (Incl. N.2) A portion of the material came from excavations (German?) near Dnepropetrowsk (Incl. No. 3). The looted material is distributed throughout the castle in classified arrangement (evidently to facilitate research as well as cataloging), as indicated on the above mentioned documents and on four marked floor plans of the castle (Incl. No. 14).

3. SECURITY and PRESERVATION: The principal threat to these collections is the fire-hazard; there is much dry wood-work, trash and certain areas on the ground floor and in the basement are used for hay-mows. There is no adequate fire protection. The present cellar storage locations are damp and may harm the contents of the cases stored there (mainly prehistoric material). Several cases in other parts of the castle have been broken open and their contents scattered. One Gothic bronze aquamanile(mounted knight) was found in the US military billeting area of the castle and was placed in the

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care of 1st Lt. J. L. Conroy (71 Div, Co B, 271 Engs) for return to the storage rooms. German small arms ammunition and Panzerfausten are stored in a room on the north side of the courtyard under the library, but these were being removed on 13 June. Keys to the repositories are said to be held by the local Company Commander, in the village of Höchstädt, but the caretaker at the castle has keys for all repositories except the library (a fact which he originally denied).

Billeting: on 12 June one squad of the 12th Armored Division was quartered here as security guard. The castle was at this time posted closed by Lt. Rorimer (Form CA/G 145) and with a copy of Law No. 52. The following day the security squad was replaced by the entire Co. B, 271 Engs (71 Div). Several families, including the caretaker live in the castle. Maj. C. F. Baker, Acting MGO, Det. F 2 F 2, Dillingen (W 49/T0 302) was advised to place this castle and its contents under Property Control and remove all persons except the security guard from the premises.

4. GERMAN PERSONNEL:

a. Custodian:

- (1) GRIMM, Paul, Wertengerstrasse 181 1/6, Höchstädt (now gone to Halle a.d. Saale) is said to have been custodian of the records of the castle and its contents. (This information from HQ 591 Eng. Combat Gp, APO 758). Grandfather a Scot. Formerly in Grodno, Poland.

b. Research group: a group of Ukrainians, who came along with the looted collections, have formed what is referred to as the "Institute", possibly the Berlin Archeological Institute (see Incl. No. 2), at the Höchstädt, for study of the material housed there. They are:

- (1) KURINNY, Prof. Peter, 66 Hindenburgstrasse, Höchstädt. Appears to be present head of "Institute". Formerly an instructor in archeology at the Akademie der Wissenschaft, Kiev. Turned over plans and papers included in this report, as incl. nos. 1-14.
- (2) KORDYSCH, Neonila. Worked in Kiev Museum (Hochschule). She came here with Kiev loot (via Cracow), to care for it. Says that objects from Kharkov were blown up by the SS troops, and that most of the Cherson museum things were destroyed as were those from Tschernigow. Objects from Riga are

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said to be in the Sudetenland, while the Warsaw material, originally destined for Höchstädt, remained in Warsaw, unharmed. Frau KORDYSCH is Ukrainian; arrived in Höchstädt late in the summer of 1944. Res.: Höchstädt.

- (3) KOZLOWSKA, Frau Valeria, From Kiev. Went to Cracow with the art loot in 1943 for 3-4 months and then to Höchstädt via Lemberg and Ratibor, arriving in April 1944. She is a Ukrainian archaeologist and pre-historian. Says she came to Höchstädt of her own free will, as did the others, but did not like the way things were going. Worked under the direction of one STAMPFUSS. She is plain, shy about 45, scholarly in appearance; Res.: Höchstädt.
- (4) MOSCHTSCHENKO, Konstantin. A Ukrainian Volkkunst expert from Poltava. Later was in Lemberg, before coming to Höchstädt (information from Frau KOZLOWSKA). Res.: Höchstädt.
- (5) PONOMARIEV, Basil or Wasil. Archaeologist and museum curator. Was in Riga and Novgorod previously. Came to Höchstädt in the summer of 1944 (information from KOZLOWSKA). Res.: Höchstädt.
- (6) BERWENGLINSKY, Boris. Was in Cracow in 1943 but hails from Riga and Novgorod. He has been in Höchstädt since April 1944. A Ukrainian archaeologist and museum curator (information from Frau KOZLOWSKA).
- (7) Scheveliew, Alexis, and WIFE. Former Director of the Kertsch Museum. Was in Dresden in 1944 and came to Höchstädt in the fall of 1944. (Frau KOZLOWSKA, who supplied this information, does not know him well.)

c. Directors:

- (1) HÜLLE, Dr. Werner (?) is listed among the ERR personnel records as a member of the Pre-History section under Dr. Hans REINERTH, in the Berlin Office (Amt ROSENBERG). However, no one at Höchstädt mentioned this man's

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name; but Countess (), niece of Prince Wallerstein, who was interrogated by the undersigned at Schloss Wallerstein on 13 June (M49/WTO136), stated that one Dr. Walther Hülle, a NAZI, was Direktor at Höchstädt. There has been no reference by anyone to Dr. REINERTH in connection with this repository. He is believed to be at Salem (L48/X10).

- (2) STAMPFUSS, Dr. Rudolph (?) listed among ERR personnel as a member of the HQ Staff, Brussels. The Ukrainian contingent at Höchstädt said he was an archaeologist from KOTBUSS, and called him their Director, and said he was "Leiter für Bergungsstätte", and a Parteigenosse. They collectively accused him of selecting objects from the Russian collections here, of placing them in a box with the label "Papers of Dr. Stampfuss" (or to that effect). His office in the east wing of Schloss Höchstädt, has its doors walled up, and was not entered by the inspecting party.

d. Miscellaneous:

- (1) STRUB-ROESSLER, Hermann Otto, Swiss citizen (see incl. no. 15).

CHARLES P. PARKHURST, Jr.
L6. (jg) U.S.N.R.
G-5, MFAandA Specl. Off.,
7th Army.

15 incl.
(listed next page)

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- 15 incl. (Höchstädt Report)
1. List of Museums from which Höchstädt loot was taken.
 2. Museums transferred for safekeeping to the castle of Höchstädt/Danube.
 3. Inventory; Cracow 16 Nov. 1943.
 4. Cherson (packing list)
 5. List of Items of the Cherson Archaeological Museum
 6. Ukrainian Ethnological Material
 7. Packaging of objects photographed, Ethnological Museum, Kiev
 8. Prehistorical material from the Ukraine
 9. Case description and list of contents, Kiev Ethnological Museum
 10. Registry of archaeological and ethnographical material... from the State Museum of Poltava.
 11. List: material in archaeological section, Central Museum, Krima, Taken out by Professor Schtamfuss...4 Jan 1944.
 12. Einniza (packing list)
 13. Designation of the cases sent from Cracow to Höchstädt
 14. Floor-plans (4) of Schloss Höchstädt, with repository areas indicated thereon.
 15. Strub-Roessler, Hermann Otto (interrogation report).

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By <u>AAC</u> NARA Date <u>10/99</u>

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C O P Y

Höchstädt, 1 May 1945

After the destruction of the contents of important Russian museums by war action, the order was given to protect the archaeological portion of the remaining important museums before their destruction and to stow them away in the Reich interior before they were damaged from the air. As a protection site for the archaeological and ethnographical finds the Schloss Höchstädt was designated. A survey of the museums and the balances on hand provided the attached lists. I beg therewith to inform the competent art-officer to prevent further destruction and to take over henceforth the protection of the billeting authority.

The finds in question are from the museums:

KIEV
POLTAVA
VINNIZA
LEMBERG
KERTCH
FEODOSIA
SIMF ROPOL
BACHTSCHISSARAI
KHENSON
MINSK
VILNA

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Museums transferred for safe-keeping to the castles of
HÜCHSTEDT/Danube:

- 1) KIEV, Archaeological Museum of the Archaeology Institute I.
- 2) KIEV, Museum of Folklore.
- 3) KIEV, Museum of Architecture.
- 4) POLTAVA, Archaeological and Ethnographical Collection
- 5) VINITZIA, Archaeological and Ethnographical Collection.
- 6) UMAHN, Archaeological , Ethnographical and Historical Museum.
- 7) SVOR, Archaeological Portraits and Archives.
- 8) KERCH, Archaeological Museum.
- 9) FEODOSIA, Archaeological Museum.
- 10) SIMFEROPOL, Archives Museum.
- 11) BACHTCHISARAI, Archives Museum.
- 12) KHERSON, Archaeological Museum.
- 13) NIKOLAEV, Part of the Archaeological Museum.
- 14) MINSK, Historical Museum.
- 15) VILNA, Historical Museum.
- 16) Archives, Library and Photo Library of the Institute of Archaeology
of the Ukrainian Academy of Science.
- 17) Archives of the Berlin Archaeological Institute.

At the museums evacuated for safety from battle harm should be
returned at conclusion of hostilities.

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INVENTORY

I - Prehistory

Prehistorical collections from the Provincial Institute for Pre- and Early-history in Kiev and the Excavations of Dr. Hulle near Dnepropetrowsk

Period	Objects	Gen. District	Place	Packages	Separate Cases
1. Paleolithic Finds	Kiev	Kyriollow-strasse			
	Wolhynien-	Hubariv			
	Podolien	Kitaj gorod			
		Studenica			
	Shitomir	Korosten			
	Tschernigor.	Dechtjariwka			
		Mazin			
		Fuschkari			
		Schurawka			
	Jusowka	Amwrossi-jewka		72	269
2. Neolithic Finds	Kiev	Kojlow			
		Kaniw			
		Krementschuk			
		Nahoriam			
		Nikolska-sloboda			
		Staroscelo			
		Staroscelo			
		Troktemirov			
		Wischinki			
	Wolhynien-	Bakota			
	Podolien	Borschivci			
		Braha			
		Kalatsch Kivei			
		Kuschelowo			
		Marianowka			
		Otrokit			
		Csarinci			
		Patrinci			
		Rogiano			
		Stara Uachica			
		Sokol			
		Vila Jaruska			
	Tschernigow	Dichtjariwka			
		Juchnowo			
		Gnidyn			
		Korop			
		Lasiwow			
		Luschniki			
		Mesin			
		Mowtschan-See			
		Rohivka			
		Salowa			
		Sednjow			
		Sotnica			
		Smajatschko-P.14			
	Charkow	Fritschib		36	121

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Period	Objects	Gen.District	Place	Package	Separate Cases
3. Neolithic	Finds	Kiev	Kiew (Chwojka) Kies (Kurinnyj) Jewminka Cholepje (Makarenko) Tripolja (Chwojka)		
		Wolhynienä Podolien	Fridrivci Chonkiveci Kadijewci Kriwtschik Lajewci Letitschiw Lajeweia Letitschiw Medschibisch Osarinci Patrinci Pliskiw- Tschernjawka Titliwka	121	461
4. Bronze	Finds	Various	Place of discovery	8	12
5. Soythian	Finds	Various	Place of discovery	27	27
6. Greek	Finds	Various Nikolojewka	Place of discovery Olbia	13 63	13 215
7. Goth	Finds	Various	Place of discovery	14	14
8. Slavic Cul- ture	Finds	Various	Place of discovery	2	2
9. Wikinger	Finds	Various	Place of discovery	14	14
10. Miscell- aneous	Finds	Various	Place of discovery	4	4
11. Miscell- aneous Periods	Finds	Dnejepro- petrowska	Dnjeprostroj, Kanjirka Jamburg- Asokorivka Kitschkas Wołnigi Tavolschani Sobatschki Chortica Winogrady Pochilij Durha-Skelja Gadjutscha-Balka Federowka-Nowo- Alexandrowka Boschkiw Wołoskje Nikolskaje Ogren Perun Various	71 3 15 4 3 5 2 2 1 3 4 Federowka-Nowo- Alexandrowka Boschkiw Wołoskje Nikolskaje Ogren Perun Various	368 12 72 21 14 19 10 10 5 11 20 30 41 15 19 58 41
			Totals	156	766

Copy

Period	Objects	Gen.District	Place	Packages	Separate Cases
12.	Finds	From Museum	Polfawa	17	17
13.	Skulls	Various	Place of discovery	4	4
14. Goth	Excav. Dr.Hülle petrowsk	Dnjepro-	Nowo-Alexander drowka, Wilna Bolyka Wołoskaje Federowka	57	57
15.	Coins	Various	Place of discovery	7	7
16.	Glass Negatives		(Institute)	24	24
17.	Archive		(Institute)	5	5
	Sum of Packages and Cases -			628	2,018
	<hr/>				
	Not packed: 2 scythian Kettles			2	2

CBACOW, 16 Nov. 1943.

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CH E R S O N

Neolithic	Cases No.	5, 22, 24, 25
Archaica	" "	4, 13
Archaic, Classic, Hellenistic-	" "	5, 6, 13, 21, 26-VI-17.
Roman: II (11?)		
Glass: 8		
Scythian: 10, 17.	Scythian - Kettle:	7, 20, 40
Amphora: 14, 15		
Ceramics, dark gray: 1, 2		
Picture columns (Bildersäulen): Prina 13-; Plato -18; The Lion-16		
Sarmatian: 9		
Epigraphy: 23, 30, 31, 32, 33, 35, 42.		
Miscellaneous: 27, 28, 29, 36, 39, 41, 43, 34 (stone implements)		
Books: 38 (case 38 not yet found, 20.8.44 Sta.)		
Skulls: 37		
Inventory book: 38		
Plates: 44		

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List of the Items of the CHERSON Archaeological Museum:

Case No. 1
clay

Dish models of dark-gray/ornamented 11 pieces
Fragments of the same type dishes 12 "

Case No. 2

Dish models of dark gray clay with varied ornamentation,
repaired to a great extent 47 pieces

Case No. 3

Stone weapons, axes, hammers, form of axe, wedges,
sharpening stones (shetstones), stone
mortar 629 pieces

Case No. 4

Archaic dishes, amphora, (kiliki?) (aribali?), Church
paraphernalia and some repaired or glued
fragments 16 pieces

Case No. 5

Alabaster (some mended pieces) 6 pieces
Broken pieces of a small marma statue ... 1 pieces
Fragments of decorations 2 pieces
Archaic, classic, Hellnic dishes such as (pelicki, kiliki,
karimapu) and others: different stages of preserva-
tion, many items and fragments.... 25 pieces
Bronze mirrors 4 pieces
Busks with mirrors 1 piece
Glittering articles, beads, amulets, bracelets, small
wooden pins and tube with oil paint.

Case No. 6

Hellenistic and Roman dishes, basked, red-lacquered tile.
Pitchers, lamps, goblets, red-lacquered soup plates balsam
dishes alabaster of clay 22 pieces
Lamps of various periods 19 "
Broken piece of Terra-Cota..... 2 pieces

Case No. 7

Pot bronze Skifskaiki not large 1 piece

Case No. 8

Glaze jug intact 1 piece

Case No. 9

Varied dishes of gray rough clay sarmation of gray thin
clay, pots, bowls, plats, lamps.... 27 pieces

- 1 -

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C O D E
Case No. 10

Articles from small show cases of heathen articles; coat of mail of Iron. Thinplate knife, sharpening stone, part of a horse's harness, fish hooks, bells, fishing-plumb line, spinner, bronze arrows..... 53 pieces

Heathen dishes, pots bowls, saucers, large iron bucket, soup bowl 34 pieces
Lamps of various periods 6 "

Case No. 11

Wickets of Greek and Roman times, whole 4 pieces
Large part of pyramid with seal 1 piece
Fragment genuine decoration, bricks 4 pieces
Large fragment of thick plate from the relief-head of Medusa, instead of snakes the head has a bunch of grapes. The beard is bordered with acaly leaves.

Case No. 12

Dishes of the Archaic, Classic, Hellenic and Roman periods 16 pieces
Small bronze articles 114 "
Archaic shell (crustacean) 100 "
Pieces of wood from sarcophagus with writing (hieroglyphics) 12 "

Case No. 13

Marmor statue of FRONA without head 1 piece
Amphora of Roman period 2 pieces
Amphora of Classic period 2 pieces
Hydra (arm damaged) 1 piece

Case No. 15

Amphor 1 piece

Case No. 16

Marmor lion (paws danged) 1 piece

Case No. 17

Large urn, made up completely of fragments,
VI v to RXp 1 piece
Dish of Alabaster, strongly restored
VI v to RXp 1 "
Iron arrows, good condition 192 pieces

Case No. 18

Marmor bust of PLATO (nose glued on) 1 piece

Case No. 19

Archaic musical instrument 1 piece

- 2 -

RG 260
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110852

Case No. 20

Skiefski kettle, large, good condition 1 piece

Case No. 21

Fragments of dishes of various periods

Case No. 22

Neopolitan dishes (packed by Prof. SHAFUSOV)

Case No. 23

Marmor fragments, amphorian hands, plummets, etc.

Cases No. 24 and 25 (Tomb from Exposition)

Ceramics of Neolitan period.

Case No. 26

Fragments of Ceramics of ancient times.

Case No. 27

Fragments of Ceramics of varous epochs.

Case No. 28

Fragments of Ceramics of varous epochs.

Case No. 29

Small items of various epochs, bronze beads, arrows, etc.

Case No. 30, 31, 32, 33

Tomb stone KUBALA with lion cub.

Case No. 34

Stone weapons

Case No. 35

Marmor fragments with inscriptions

Case No. 36

Varicus fragments from stock room.

Case No. 37

Amphora, handles, inventory books

Case No. 38

Books

Case No. 39

Various fragments

Case No. 40

Crufski, kettle broken in half

Case No. 41

Various materials from stock room

Case No. 42

Marmor, Ceramic pieces inscribed

Case No. 43

Fragmented material from Stock

Case No. 44

Negatives

KERSON

21 Feb. 1944

- 4 -

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Ukrainian Ethnological Material

No. of the Case	Contents	Location
UV 2	Ceramics, Kiev Mus.	Cellar room 5
UV 4-5	"	"
UV 8-9	"	"
UV 11	"	"
UV 14	"	"
UV 16-18	"	"
UV 20-25	"	"
UV 25	"	"
UV 26-27	"	"
UV 29-31	"	"
UV 33-35	"	"
UV 35	"	"
UV 38-41	"	"
UV 44-49	"	"
UV 49	"	"
UV 50	"	"
UV 56-60	"	"
UV 62	"	"
JV 64	"	"
UV 66 with UV in 1 case	"	"
UV 67	"	"
UV 69-71	"	"
UV 72 with UV in 1 case	"	"
UV 74-79	"	"
UV 92	"	"
UV 97	"	"
UV 103	"	"
UV 105	"	"
UV 107-107	"	"
UV 111-113	"	"
UV 117-118	"	"
UV 125-130	"	"
UV 130a-130b	"	"
UV 132-133	"	"
UV 135-136	"	"
UV 140-142	"	"
UV 145-148	"	"
UV 150-153	"	"
UV 153	"	"
UV 155-156	"	"
UV 158-161	"	"
UV 162	"	"
UV 163	"	"
UV 165	"	"
UV 167-168	"	"
UV 177	"	"
UV 1	"	"
UV 3	"	"
UV 6-7	"	"
JV 10	"	"
JV 12	"	"
JV 14	"	"
JV 19	"	"
V 32	"	"
Cellar room 7		

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15
22

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No. of the Case	Contents	Location
UV 35	Ceramics, Kiev Mus.	Cellar room 7
UV 36-37	"	"
UV 42-43	"	"
UV 51	"	"
UV 53-55	"	"
UV 61	"	"
UV 63	"	"
UV 65	"	"
UV 67	"	"
UV 73	"	"
UV 80	"	"
UV 98	"	"
UV 101	"	"
UV 110 with UV 115 in 1 case	"	"
UV 116	"	"
UV 124	"	"
UV 128	"	"
UV 137	"	"
UV 142	"	"
UV 144	"	"
UV 163	"	"
UV 167	"	"
Pol. 1-5	Ceramics, Poltawa Mus.	"
Win. 1-16	Ceramics, Winniza Mus.	"
" 18	"	"
" 25	"	"
" 32	"	"

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110856

Packaging of the Objects photographed

(aufgenommenen Gegenstände),

Ethnological Museum, Kiev.

<u>No. of the Photo (Aufnahme)</u>	<u>Bale No.</u>	<u>Case Markings</u>
31 - 40	1	UVT 11
41 - 63	2	" 12
64 - 86	3	" 15
87 - 99	4	" 11
100-116	5	" 9
117-130	6	" 9
131-151	7	" 8
152-163	8	" 12
164-182	9	" 10
183-211	10	" 12
212-231	11	" 11
232-242	12	" 11
234-252	13	" 10
253-276	14	" 9
277-291	15	" 3
292-301	16	" 3
302-320	17	" 8
321-327	18	" 8
328-335	19	" 9
336-345	20	" 9
346-353	21	" 8
354-366	22	"
367-375	23	10
376-395	24	10
396-413	25	"
414-435	26	" 10
436-453	27	" 10
454-469	28	" 4
470-481	29	" 5
482-490	30	" 6
491-506	31	" 1
507-518	32	" 11
519-528	33	" 3
529-542	34	" 11
543-552	35	" 12
553-560	36	" 9
561-574	37	" 1
575-592	38	" 3
593-601	39	" 3
602-612	40	" 3
613-621	41	" 1
622-632	42	" 5
633-644	43	" 2
645-667	44	" 3
668-681	45	" 3
682-704	46	" 4
705-724	47	" 7
725-732	48	" 6
733-751	49	" 6

No. of the Photo	Bale No.	Case Markings
753 - 762	50	UVT 4
763 - 774	51	" 2
775 - 792	52	" 2
793 - 812	53	" 2
813 - 826	54	" 6
827 - 836	55	" 6
837 - 849	56	" 1
1 - 10, 21, 22, 25 - 30	A1	" 7
850 - 865	57	10
866 - 885	58	2
886 - 894	59	6
895 - 914	60	1
915 - 935	61	1
936 - 948	62	" 6
949 - 957	63	" 6
958 - 964	64	5
965 - 972	65	1
973 - 984	66	5
985 - 996	67	4
997 - 1006	68	7
1007 - 1027	69	4
1028 - 1038	70	5
1039 - 1056	71	7
1057 - 1080	72	5
1081 - 1094	73	5
1095 - 1104	74	5
1105 - 1109	75	5 oder 14
1110 - 1124	76	5 " 2
1125 - 1141	77	15
1142 - 1181	78 A, 78 B, 78 C	13 and 15 (c)
1182 - 1196	79	14
1198 - 1211	80	14
1212 - 1226	81	14
1227 - 1241	82	18
1242 - 1256	83	20
1257 - 1271	84	15
1272 - 1286	85	19
1287 - 1300	86	16
1301 - 1315	87	13
1316 - 1330	88	18
1331 - 1345	89	13
1346 - 1360	90	16
1361 - 1375	91	20
1376 - 1390	92	22
1391 - 1405	93	"
1406 - 1420	94	22
1421 - 1435	95	21
1436 - 1450	96	19
1451 - 1465	97	17
1466 - 1480	98	22
1481 - 1495	99	17
1496 - 1510	100	16
1511 - 1525	101	16
1526 - 1540	102	17
1541 - 1555	103	17
1556 - 1570	104	19
1571 - 1585	105	19

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No. of the Photo	Bale No.	Case Markings
1586 - 1600	106	UVT 21
1601 - 1615	107	" 21
1616 - 1630	108	" 18
1631 - 1648	109	" 18
1649 - 1665	110	" 23
1666 - 1679	111	" 24
1680 - 1695	112	" 25
1696 - 1710	113	" 23
1711 - 1725	114	" 28
1726 - 1740	115	" 26
1741 - 1755	116	" 29
1756 - 1770	117	" 27
1771 - 1785	118	" 26
1786 - 1800	119	" 24
1801 - 1815	120	" 27
1816 - 1831	121	" 28
1832 - 1863	122	" 29
1864 - 1896	122	" 29
1897 - 1948	123	" 29
1949 - 1988	124	" 24
1989 - 2025	125	" 25
2016 - 2063	126	" 25
2064 - 2113	127	" 23
2114 - 2153	128	" 26
2154 - 2201	129	" 27
2202 - 2217	130	" 28
2218 - 2245 - 2246, 2274-2280		
2282 - 2311, 2324		" 30
2325 - 2342, 2281,		
2312 - 2323, 2247 - 2276		" 31

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PREHISTORICAL MATERIAL FROM THE UKRAINE

K I E V MUSEUM

<u>No. of case</u>	<u>Contents</u>	<u>Location</u>
N 1	Neolithic	Cellar Room 7
N 4-7	"	"
N 9-13	"	"
N 16	"	"
Tr 1-3	Tripolje Culture	"
Tr 5-19	"	"
B 1	Bronze Age	"
B 3-5	"	"
B 8	"	"
S 1-2	Scythian	"
S 4-6	"	"
S 8-23	"	"
H 1-16	Hellenic	"
G 1-4	Gothic	"
G 6-14	"	"
Bast.-	Basternen	"
W 1-10	Wikinger	"
2 Glocken.	"	"
Ni 1-5	Mus. <u>Nikolayen</u>	"
Pol 1-8	Mus. <u>Poltava</u>	"
Pol 10-17	"	"
U 1-7	Mus. <u>Umman</u>	"
U 10	"	"
U 13	"	"
U 15-26	"	"
U 28-36	"	"
Win. 17	Mus. <u>Winniza</u>	"
Win 24	"	"
Win 34-35	"	"

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CASE DESCRIPTION AND LIST OF CONTENTS
KIEV ETHNOLOGICAL MUSEUM

UVT 1	Towels	Bales	: 56, 60, 61, 65, 41, 37, 31
UVT 2	"	"	: 43, 51, 52, 53, 58, 76
UVT 3	"	"	: 15, 33, 38, 39, 40, 44, 45
UVT 4	"	"	: 28, 46, 50, 67, 69
UVT 5	"	"	: 29, 42, 64, 66, 70, 72, 73
UVT 6	"	"	: 74, 75, 76
UVT 7	"	"	: 30, 48, 49, 54, 55, 59, 62,
UVT 8	"	"	63
UVT 9	"	"	: A1, 47, 68, 71
UVT 10	"	"	: 7, 17, 18, 21
UVT 11	"	"	: 5, 6, 14, 16, 19
UVT 12	"	"	: 91, 13, 23, 24, 26, 27, 57
UVT 13	Blouses	"	: 1, 4, 11, 12, 32, 34
UVT 14	Cloths and Blouses	"	: 2, 8, 10, 35 and 5
UVT 15	" " "	"	Tablecloth (20085, 19164, 20263, 7220, 780)
UVT 16	Blouses	"	: 78 A, 78 B, 87, 89
UVT 17	" " "	"	: 75, 79, 80, 81
UVT 18	"	"	: 3, 77, 78 c, 84
UVT 19	"	"	: 86, 90, 100, 101
UVT 20	"	"	: 97, 99, 102, 103
UVT 21	"	"	: 82, 88, 108, 109
UVT 22	"	"	: 85, 96, 104, 105
UVT 23	"	"	: 83, 90, 91
UVT 24	Garmets, borders	"	: 95, 106, 107
UVT 25	"	"	: 92, 94, 98
UVT 26	"	"	: 110, 113, 127
UVT 27	"	"	: 111, 119, 124
UVT 28	"	"	: 112, 125, 126
UVT 29	"	"	: 115, 118, 128
UVT 30	Church rangings, stoles, etc.	No	: 117, 120, 129
UVT 31	Covers, Gobelins	"	: 114, 121, 130
			: 116, 122, 123
			: 2218-45, 2246, 2274, 80
			: 2282-2311, 2324
			: 2325 - 42, 2281, 2312 - 23
			2247 - 76

The contents of these cases are completely photographed.

UVT 32	Church hangings and Cloth remnants	
UVT 33	" " " " "	
UVT 34	" " " " "	
UVT 35	" " " " "	
UVT 36	" " " " "	
UVT 37	" " " " "	
UVT 38	" " " " "	
UVT 39	" " " " "	
UVT 40	" " " " "	
UVT 41	Decken und Stoffreste (Covers and Cloth Remnants)	
UVT 42	Stoles (Greek Cath.) (Ornaments, plants, etc.)	
UVT 43	Stoles (very kaput); (remains of covers in Case 41. Large cover Linenantependium, lg. Tartar Wall hanging	
UVT 44	Covers, large and otherwise	

UVT 45 Stoles (Bands, Rom.Cath.), Girdles, Cuffs.
 UVT 46 Large Chalice cover, cover with figures,
 Eastergrave cover (partly painted)
 UVT 47 Eastergrave cover, processional-fan (partly painted)
 A woven wall hanging (relig.), figured borders.

 UVT 48 - 54 Ornaments (Greek Cath.)
 UVT 55- 56 Ornaments (Rom.Cath.)
 UVT 57- 58 Var. Mass-garments
 UVT 59- Var. Church articles
 UVT 60 Folk-costumes; cloaks and overcoats
 UVT 61 Folk-costume: petticoats, blouses, dresses, aprons
 UVT 62 Steppe-costumes and uniforms
 UVT 63 Linen antependia, Steppe-overcoat of the mummies
 the Lawra
 UVT 64 Embroidery-patterns
 UVT 65 Embroidery-patterns, blueprint cover (blaudruckdecke),
 Cover from Uman (105 / 220 cm)
 UVT 66 Leather: Cylinder, girdle, etc.
 UVT 67 Pelts, leather items, beaded cloak, klapperbock,
 sieve, gloves, girdle
 UVT 68 Large trunk, headcovers, embr. patterns, ornaments,
 pipes, beaded embroidery, wall patterns, cambric-
 embroidery under glass.
 UVT 69 Catalogs, etc.
 W 70 Carpets, 8 pieces, from Winiza
 W 71 " 9 pieces, from Winiza
 W 72 " 4 pieces, from Winnizya
 W 73 " 5 pieces, from "
 W 74 " 6 pieces, from "
 W 75 " 3 pieces, 2 from " , No. 775 from Uman
 UVT 76 Drawings, Ethology
 UVT 77 Embroidery patterns in frames
 UVT 78 " " " "

UVH 1 Large wooden cupboard, partly carved
 UVH 2 Food cupboard, wooden cupboards, casket (carved),
 Quiver, 2 water tuns, roasting rack, bucket,
 pestle for mortar
 UVH 3 Trunk: Large kettle and platters
 UVH 4 Trunk: Spoons and small kettles
 UVH 5 Trunk, Wedding caks and harvestbarrel
 UVH 6 Small trunk: Wedding cake
 UVH 7 Trunk birch boxes, lath-turned boxes, mortars
 saltshaker, large birdplate (lindenwood, stained
 red, painted black)
 UVH 8 Trunk: barrel for woodshaving, small bucket, small
 barrel, flat barrel, parts of cans, small bastbasket,
 small bottle, gable sign, carved wooden rod
 WVH 9 Clooks, birdbarrels, pestle, plaything
 WVH 10 Trunk, candleholder
 WVH 11 Large trunk: spoke of wheel, field canteen, saddle,
 tarbucket, wooden lock, threelegged (chair?)
 cupboard, carpet beater, back of chair, compass,sley

- UVH 12 Flail, grain grinding machine, metal hanger for plate
 UVH 13 Plate
 UVH 14 Plate and sample
 UVH 15 Sample and various small articles
 UVH 16 Printing plates, thealit (?), printing ink
 UVH 17 Printing plates, printing ink, 1 rug, bronze kettle
 UVH 18 Printing plates
 UVH 19 Molding (Leisten), boards for drawers and other,
 All is photographed.
 UVH 20 Gray cupboard with wooden boards: Bundles 1, 2, 3, 4,
 5, 6, 10, 11, 12, 19, 33, 34, 35, 36, 37, 38, 51,
 53, 54, 55; All is photographed.
 UVH 21 Large red box full of wooden boards: Bundles 14, 15
 16, 17, 18, 20, 21, 23, 24, 25, 28, 49, 50, 52, 61
 62, 63, 46. All is photographed.
 47
 UVH 22 Wooden boards: Bundles 6, 29, 31, 42, 44, 45, 48;
 All is photographed.
 UVH 23 Wooden boards: Bundles 22, 26, 27, 30, 43, All is
 photographed. Added are 1 Gobelin and 1
 propaganda painting without a frame.
 UVH 24 Small wooden parts; parts of carriages, canes, etc.
 UVH 25 Carriage boards, painting and carved.

- 3 -

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- 2 -

Case No. 4-5: Bowl of the Time of Field Burials.-3, Pots, different types 4, fragment amphora 1. Collection of Articles from excavation in KARIMENIRINII: Bowl fragments 6 pots 3 fragments black graphited pitcher 8 ochre 1; a case of iron bit fragments 8, remains of bones 3, remains of wood 1 case, clay plumbline, clayed beads, iron nails 4, iron tacks 1 small case, 4 busks with worn buckles on belt, small box of porcelain, glass goblet, cup clay graphite no number. Porcelain scepter 895/26037, busk with chains 340/4535, busk with chain 3, finger cup porcelain 341/21072.

Case No. 6: Inventory books of what Poltavian Museum, Ethnographical Sect. 3 books, archaeological section 3 books, negatives 1 book. Treasures found on plains of POLTAVA: coins 2177, bracelet 21773 7 pieces spiral rings 21774 1 piece, glittering hanging-rings no. 21772 2 pieces, earrings no. 21757 1 piece, all 2 above pieces silver. Glass necklace no. 21767 1 piece, treasure of Roman money 3 packets from Govt. Library.

Case No. 7: Articles from excavation of graves nr. LUBIN from entrance of graves-bastion: part 24204, 26964, soup bowl no. 26962, remains of bones and ground layers 14 small boxes, skull 1, Ceramic fragments no. 26974 7 pieces, Ceramic fragments no. 26972 17 pieces, Ceramic fragments no. 26972 17 pieces busk with the remains of coat of mail 1. fragments of bone 11 pieces. All kinds of brimstones colors 3 pieces.

Case No. 8: CHASARSKI dishes no. 959/23041, 968/3730/29717, 3731/29718, 3682/23666, 3729/29716, 3724/29715, 3683/29667, 3747/29723, arrows iron 3 iron horse-shoes 2 fragments of axes iron 1 saber fragment 1 iron lance 1 iron horse bit 1.

Case No. 9: Small stone dish No. 1000/26638, 36393 whetstone from LISI mountain 2 pieces no. 36356 also without no. Skifski dishes, pots 3385/21019, 3406/20935, 25293, 3351/25079, 3350/25132, 3357/25021, Skifski Soup bowl 3408/21026, 3375/26925, 25298, 3365/26912. Gothic parts 1302-1299 2 pieces, 1302, 21070, 1303, 21067, 21068, 21071, 21038. Pitcher: 43401, 21069, Amphor 115/26633, 1292/30570, 3757/36354.

Case No. 10 and 11: Excavated material from old Slavic towns in the village OPISHNYYA.

Case No. 12: Anthropological Coll. of Poltavan Museum.

Case No. 13: Negatives of the Archaeological Expedition , etc. 635 prints 4 albums. Peter I, China, DCHTERIAN Works of Art.

Case No. 14: Books from libraries 263 prints, corresponding registrations.

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L I S T

Material in Archaeological Section Central Museum KRIMA taken out by Prof. SCHTAMFUS by special arrangement of the SIMFEROPOL city Governor.

4 January 1944

Order No.List of Articles and their Origin

- 1 1115 Vase, black-lacquered Amphor with mythological scenes on the body. (Ariad on a panther) at beginning of throat of vase braised garland, two handles seemingly not genuine. From the collection of GIDAEVITCH. Height: 28 Cms.
- 2 1156 Amphor clay, antique, classic form comical, donated by VESELOVSKI. Height: 78 cms.
- 3 1158 Goblet, black-lacquered, formed like a horn, bottom in form of birds-head. Diameter: 8.8
- 4 1057 Model, black-lacquered, red bordered antique with two handles and cover. On cover decoration are 4 female figures. Diameter: 17.2 cms.
- 5 1089 Clay model, black-lacquered, antique with two figures, man and woman, making up the body of model. Diameter: 4.5 cms.
- 6 577 Flask of glass, 5th Century to our era, of blue glass, form Eunuch, from the GIDALEVITCH Collection. Height: 6.7 cms.
- 7 578 Amphor glass, 5th Century to our era, comical, twohandled from the GIDALEVITCH Collection.
- 8 579 Flask, 5th Centur to our era, ball form, round dome shaped two-handled the neck bent outward. From the GIDALEVITCH Coll.
- 9 290 Bracelet, bronze, Skifski from Neopolitan. Diameter 5.9 cms.
- 10 1114 Bracelet, plastic, open at ends, Diameter: 6.6 cms.
- 11 293 Bracelet, twirled, Neopolitan. Diameter: 5.9 cms.
- 12 295 Bracelet, Diameter: 6.1 cms.
- 13 301 Bracelet, Skifski, green thinnig ends open. Diameter: 7.2 cms.
- 14 296 Bracelet with paws, from Neopolitan. Diameter: 6.3 cms
- 15 287 Bracelet, Skifski, closed ends. Diameter: 4.7 cms.
- 16 302 Bracelet, spiral form, Neopolitan. Diameter: 6.6 cms.
- 17 1113 Bracelet wire, with open ends, Neopolitan. Diameter: 9.5 cms.
- 18 297 Bracelet with open ends, Neopolitan. Diameter: 4.3 cms
- 19 300 Bracelet, the ends in the form of snake-heads, Neopolitan. D: 7.4
- 20 303 Bracelet, one end ball-form, Neopolitan, Diameter: 6.3 cms.
- 21 304 Bracelet, spliced ends from TAVEL. Diameter: 7.5 cms.
- 22 325 Bracelet, can be opened, from TAVEL. Diameter: 7.2 cms.
- 23 339 Bracelet, teeth form, Neopolitan. Diameter: 5.8 cms.
- 24 342 Bracelet, as above, Neopolitan. Diameter: 6.8 cms.
- 25 345 Bracelet, as above, Neopolitan. Diameter: 7.4 cms.
- 26 348 Bracelet, Neopolitan. Diameter: 5.7 cms.
- 27 346 Bracelet, as above. Diameter: 7 cms.
- 28 344 Bracelet, as above. Diameter: 7 cms.

- 1 -

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- 29 336 Bracelet, as above. Diameter: 4.5 cms.
- 30 334 " " " : 4.6 cms.
- 31 271 Scepter, bronze, Neopolitan. Length: 6.7 cms.
- 32 274 " " " : 5.1 cms.
- 33 278 " " " : 5.5 cms.
- 34 268 " " " : 5.7 cms.
- 35 275 " " " : 5.5 cms.
- 36 269 " " " : 4.5 cms.
- 37 1487 Small clay pot, yellow, rounded bottom, from TALYEV. Ht: 8.5 cms.
- 38 1497 Small pot, black clay, poorly baked, pressed in ornaments small devils from mound near SIMFEROPOL. Ht.: 10 cms.
- 39 1484 Small pot, yellow clay, neck-line ornamented, shoulders diamond studded. Ht: 11.5 cms.
- 40 1491 Cup, clay, on 3 legs, line ornamented gray clay, from mound II TEHERKAS.
- 41 1492 Pitcher, clay, one shaped, black clay. Ht: 8 cms.
- 42 1 Pitcher, clay, hand-molded on comical legs, dark yellow clay from Region katchi. Ht: 22.8 cms.
- 43 2 Pitcher, clay, egg shaped, dark yellow caly, polished, Neoptn.
- 44 3 Pitcher, clay, hand molded, flat bottomed from KERCH. Ht: 13 cms.
- 45 19 Pot, flat, one handle, dark polish from PIDALEVITCH Coll. H: 20
- 46 22 Pitcher, clay, flat bottomed hand molded. Height: 12 cms.
- 47 23 Bowl with handle, hand molded, polished. Neopolitan. D: 18.5 cm
- 48 24 Cup, clay, hand molded from TRAVRICH Archives Com. H: 7 cms.
- 49 27 Cup, clay, hand molded coneshaped, Neopolitan. H: 3.5 cms.
- 50 30 Cup, red brown, donated by STEVENA Neopolitan. H: 3.5 cms.
- 51 32 Cup, with handle, hand molded, uneven polish, Neoptn. H: 7 cms.
- 52 33 Small vase, caly, hand molded, rounded sides, Neoptn. H: 11 cms.
- 53 35 Cup, clay, hand molded, on high legs. H: 7.5 cms.
- 54 39 Saucer, caly, hand molded. Neopolitan. H: 2.5 cms.
- 55 41 Small vase, caly, hand molded, ornamented from the IALAEV mound. H: 22.7cm
- 56 42 Pot, caly, hand molded, Neopolitan, H: 22.7 cms.
- 57 44 Pitcher, clay, egg shaped, donated by STEVENA. H: 19 cms.
- 58 46 Pitcher, clay, with handle, from Armenia. H: 16 cms.
- 59 47 Small pitcher, clay, hand molded, Neopolitan. H: 14
- 60 51 Small pitcher, with small handle, Neopolitan. H: 13 cms
- 61 53 Pot, clay, egg shaped. H: 9.5 cms.
- 62 55 Small pitcher, caly, black polish, with handle, Neopolitan. H: 10
- 63 59 Small pitcher, clay, lightly polished, H: 11 cms.
- 64 60 Small vase, clay, on legs, two handles, ornamented form, the FIZIKTASH Monastery. H: 6 cms.
- 65 63 Small pitcher, clay, with handle, lightly polished. N. H: 5 cms.
- 66 1139 Vase, clay, black lacquer, red bordered on a high pedestal with figures on body. D: 15 cms.
- 67 1750 Fragment of a vessel, dark brown clay with impressed lineal ornaments from the Coll. "Red" (KRASPEI). L: 11 cms.
- 68 1741 Fragment, dark brown, uneven polish, clay, ornamented from NAISATZ. L: 4.5 cms.
- 69 1745 Fragment, dark brown as above. L: 9.5 cms.
- 70 1579 Fragment, stone hammer, polished from NOVO-FEODOROV L: 7.5 cms.
- 71 1550 Same as above from ODGEI IERAM L: 6 cms.
- 72 982 Comb, wood, 2 sided L: 6 cms.
- 73 981 Comb same as above L: 4.7 cms
- 74 977 Same as above L: 7.3 cms.
- 75 876 Same as above L: 4.3 cms
- 76 878 Bronze buckle for belt from SKEL L: 10
- 77 877 Buckle, massive, azure, Gothic from SKEL L: 6
- 78 883 Buckle, small, ornamented from SKEL L: 3
- 79 -- Buckle, azure, massive, ornamented, Gotic from SKEL L: 5
- 80 880 Buckle, ornamented with kringlets, Gothic from SKEL L: 3

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- 81 881 Buckle, azure, Gothic from SKEL L: 2.2
82 882 " fragment from SKEL
83 884 Same as above
84 886 Bell, bronze, spherical from SKEL
85 885 As above
86 1125 Skull, woman from ESKI KERMAN.
87 1133 Scepter, bronze from TAVEL
88 1117 Same as above
89 4012 "
90 1101 "
91 4008 "
92 4006 "
93 1004 "
94 4015 "
95 1135 "
96 4009 "
97 3942 Part bronze buckle, Gothic type
98 3940 " " " "
99 4001 Flat ended arrows
100 Pot, hand molded, gray clay, corded ornamentation at neck and line
ornamentation cut into body with 4 protusions for hanging purposes
Nes. 1781, 769
101 3662 Scepter, bronze, different sizes from FERCH, carton busk.
135 3664
3697
136 1551 Small axe, stone, dark green with white glow, donated by TSHERNIGOV
estate.
137 1549 2 Fragments, clay, hand molded, vessel yellow clay impressed trian-
gular ornament.
138 -- 280 photographs, KHERSON and others and different monuments and
objects from KRIM.

Aside from this on a different list was given to Prof. SHTAMFUSS 161 named books
of Archaeological literature.

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Copy

WINNIZA

Case	Ceramics - Ethnology	Embroideries
" 1	"	"
" 2	"	"
" 3	"	"
" 4	"	"
" 5	"	"
" 6	"	"
" 7	"	"
" 8	"	"
" 9	"	"
" 10	"	"
" 11	"	"
" 12	"	"
" 13	"	"
" 14	"	"
" 15	"	"
" 16	"	"
" 17	Pre - history	
" 18	Ceramics - Ethnology	
" 19	Eggs and Carpets	
" 20	"	"
" 21	"	"
" 22	"	"
" 23	"	"
" 24	Prehistory - Numismatics	
" 25	Ceramics - Ethnology	
" 26	Carpets	
" 27	"	
" 28	"	
" 29	"	
" 30	Ceramics - Ethnology	
" 31	Inventory - Photoplate	
" 32	Large cask and textiles.	
" 33	Textiles and Amphora	
" 34	Trunk and carpets	
" 35	Embroideries	
" 36		
" 37		

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RG 260
Entry Art. hist. P. 10

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DESIGNATION OF THE CASES SENT FROM CRACOW TO HÖCHSTADT

<u>Markings</u>	<u>Number of Pieces</u>	<u>Contents</u>
Pol = POLTAVA	ca. 17	Prehistorical material in a trunk (green)
Win = WINNIZA	ca. 35 + 5	Ethnological material In part special writings for ex., Scythian Photos of discoveries photogr. in Cracow.
Um = UMAN	ca. 300	Prehistorical material + a packet with embroi- dries.
K. or without markings of place = KIEV In part property of the Institute or the excavations	ca. 20	Prehistorical material in barrels, cases, baskets and cupboards Cases with illegible handwriting here.

CASES FROM KIEV

<u>Markings</u>	<u>Number of Pieces</u>	<u>Contents</u>
A = Egyptian Material	6	
AM = Architecture Museum	ca. 40	
UVH = Ethnological, Wood		
UVT = " , Textile		
" , Ceramics, glass, painting		
Inst. f. Vor- u. Frühgeschichte		
PAL = Paleolithic	7/269	Mostly rolled maps
N = Neolithic	36/121	
TRIP = Tripolje	121/461	
BR = Bronze Age	8/12	
SK = Scythian	27/27	
HEL		
or GR = Greek	13/13	
	63/215 (Material from Olbia and Nikolojev)	
GOT = Gothic	14/14	
W = Wikinger	14/14	
SL = Slavic	2/2	
N or		
MÜNZ = Coins	7	
ARCH = Archives	5	
VERSCH = Miscellaneous	4/4	
D = Material of the excavation at Standammes on the		
Dnepr	156/766	
? = Hülle Excavations	57	
?	ca. 20	
PLAT = Plates	24	
Skulls	4	In a brown cabinet

Find 135

31

RG

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Entry

Arch Hall, by 10

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B O O K S

I	Inventory
K	Cartographical material
KIEV	Writings specific to Kiev
Q	Sources
BYZ. KUNST	Byzantine Art
MUS.	Guide to the Museum
KUNST, VK	Art (misc.) Ethnology
S+R ARCH. Z	Soviet Lit. and Russian archive periodicals
N + EUR. ARCH	Numismatics and European archives
ARCH. MON	Arch. Monograph
K ST, SOOND, SONL	Zeitschrift Kiewer Altertümmer
POTO	Odessaer Altertümmer
N. EUROP. LIT	Nestor Annalen
POL. ENG. AND.	Photos of the Institute and of the Architectural Museum
D. ARCH.	Modern European Literature
H	Polish, English and other Literature
K ST	German Archaeology
ENZ	Numismatics
R. ARCH	Kiewer Altertümmer
ALB.	Encyclopaedia
D. GR	Russian Archaeology
ST	Albums
RESTE DOUBL	German Archaeology and Grimm (Personal)
MAR	Stampfuss (Personal)
	Remains duplicates
	Zeitschrift der Kaiserlichen Arch.Komm.
	Material of the Russian archaeological commission
	Reports of the Kaiserl. Arch.Komm.

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32

RG

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Entry

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C O P Y

HEADQUARTERS SEVENTH ARMY
G-5 Section, MFA and A
APO 753 U.S.Army

12 June 1945

Confidential

SUBJECT: STRUB-ROESSLER, Hermann Otto, relative to looted Russian art at Höchstädt.

1. Höchstädt, Schloss (M49/F0906) contains German loot from eleven Russian and Polish museums. This material is stored in various spaces throughout the castle. On the doors of two of these spaces were official Swiss posters, printed in red and black bearing Swiss shield and signed ZINLINDEN, to the effect that these rooms were "depots" containing the personal effects of a Swiss citizen, one "Hermann Otto STRUB." These posters were dated 7 April 1945. (They are now in possession of MGO, Dillingen.) In these so-posted rooms were found looted museums material in cases, some broken open and their contents scattered, in addition to the effects (art and papers) said to belong to STRUB. STRUB was located by Maj.C.F.Baker, Acting MGO, DET F2F2, Dillingen, at which Headquarters the subject was interrogated by Lt NORIMER and Lt PARKHURST. Following obtained:

2. VITA: Subject b. Switzerland. Present age, 61. Has lived in Germany 27-28 years, principally in Munich, where he came first. Has travelled throughout Europe and in England. Just before the war he was in Rome. Came to Dillingen on 1 October 1944 by way of Oberbayern (Tegernsee and Rottenacker). He had been bombed out of his Munich home (Donauwörthstrasse 37) and had been jailed by the Gestapo from mid-February to beginning of March 1944. Vocation: Professional architect, specializing in ventilation projects and in wooden silos, tanks, and vats (grain, chemicals, etc.). Avocation: Kulturforscher. Articles: "Das Arbeitsjahr des Ägypters" and "Zur Kulturgeographie des Fayum" (in Zeit der Gesellschaft für Erdkunde zu Berlin). Is particularly interested in Aryan-Egyptian Weltanschauung, but denies this has any connection with NAZI ideology. Showed remarkable anger when SPENGLER was mentioned.

3. CONNECTION with HÖCHSTADT: Subject denies any connection with art there or with staff of "Institute" there, except that he knew Dr. STAMPFUSS, whom he calls "outspoken", but seldom saw him. Says Dr. HÜLLE and STAMPFUSS left when the Americans came. Regarding his own storage spaces there, subject denies knowledge of anything other than his own 10 large boxes, together with sculptures, bronzes, porcelains, etc. from his home in Munich. Says he has owned these art objects for 13-15 years, and that they were obtained "all over Europe" (the bronze bust in Rome, the porcelains in Nymphenburg, etc.) He has a list of the objects stored by him at Höchstädt. The subject exhibited hand-made copies of the Swiss Consul's poster already mentioned; these copies dated 2 May 1945. Subject says he obtained the posters some time in advance of their use. STRUB knows enough about the looted art stored at Höchstädt to say it "is good in part" but denies knowing all the material by a longshot. Says that a Kiev professor was doing a study (Pantocrator) in Byzantine art.

Confidential

Find. 15

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M.I.	F.O.	P.W.D. SHADE
M.I.S.	21 A.Grp	C.G.S.H.A.D.E.
M.I.T.	AA Command	P.W.D. SHADE
M.I.M.	O.C.O.	C.G.S.H.A.D.E.
M.I.R.S.	I.S.T.D.	G-2 AFHQ
M.O.1(S.P.)	M.I.W.	GS(1) GEO. ME.
M.O.2		

I.D.	P.W.D. SHADE
A.I.S.	C.G.S.H.A.D.E.
M.I.T.	AA Command
M.I.M.	O.C.O.
M.I.R.S.	I.S.T.D.
M.O.1(S.P.)	M.I.W.
M.O.2	

FBI

RG 239 /

W Paper 27

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Authority NND 003018

By ST/NRM NARA Date 1/4/60

GERMAN TREATMENT OF WORKS OF ART IN OCCUPIED TERRITORY

Foreword

This report has been prepared in co-operation with the Monuments and Fine Arts Branch of the Central Commission for GERMANY, and makes use of interrogations of recently-captured Psw, as well as of material contained in reports previously published by CSDIC (UK).

The main sources of information are:

Hauptmann Freiherr von MALTZAHN: Born 1900 in NEU STRELITZ (MECKLENBURG).

PW's father was a regular Army officer (General), who died in 1933. PW was educated at the Realgymnasium in COLOGNE, was called up in 1918, and served with the Army of Occupation in the BALKANS until 1919, when he was demobilised. Since 1926 he has been at the M.R. first as assistant in the GOETHE National Museum, and then as Custodian. He has written a little guide-book on WEIMAR. PW is a cultured, scholarly type. His political outlook is pro-national and he is not a Party man. PW was called up in 1940, and was on the staff of the Wehrmachtsbefehlshaber of GREATER PARIS as Assistant Intelligence and Education Officer. He was taken prisoner on 25 Aug 44.

Lieutenant Wolf STUBBE: Born 1905 in STETTIN (POMERANIA). He was educated in BREMEN, where his father was a Professor at the Hochschule. He studied art from 1925-26 at BERLIN and LEIPZIG, and visited FRANCE, DENMARK, SWEDEN, and ENGLAND in the course of his studies. At the University of ROSTOCK he prepared a thesis on 19th-century architecture and took his doctorate in 1933. He then went as unpaid assistant to the Kunsthalle at HAMBURG, and was made Assistant in the Print Room in 1936, and is now Custodian. He was called up in 1940. He was first of all Interpreter at Stalag XX SCHLESWIG until 1943, when he went to BLUEAT, HAMBURG. From January 1944 he was Interpreter at the Military Administration in PARIS. He became a member of the Nazi Party in 1938 (under pressure). His father is not a member. He is intelligent, very talkative, scholarly, and a Protestant.

Other Psw giving information on incidental points are mentioned in the course of the paper.

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- ii -

This paper is divided into five sections. Section I deals with the activities of the Army Kunstschatz in general and in the West as a whole, and, by way of example, with the workings of the Kunstschatz in two specific areas (LILLE and VENNES). Section II deals with the activities of the Party agencies in regard to art treasures. Section III is concerned with the personal roles of HITLER and GÖRING in the field of art. Section IV lists references to the subject in which the agency concerned cannot be definitely established. Section V gives all information available at this Centre about personalities in any way connected with German treatment of art treasures in occupied countries, including those mentioned in the body of the paper.

Two further reports on cognate subjects are in course of preparation:-

1. Nazi Policy towards Art in GERMANY;
2. German Archives.

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GERMAN TREATMENT OF WORKS OF ART IN OCCUPIED TERRITORIES

THE WEHRMACHT

1. General

Within the framework of the Wehrmacht there was a department known as the Kunstschutz (Protection of Fine Arts), which worked in conjunction with the competent local authorities, and was responsible for the safety of monuments and works of art in all occupied territories. The staff of this department in each Feldkommandatur were chosen specially from individuals whose education or training seemed to fit them for such work. According to P. STUPE, however, this organisation on the Russian front was entirely replaced by the Einsatzstab RÖSCHNERG (see Section II). The work of the Wehrmacht Kunstschutz seems to have been carried out conscientiously, except in the case of certain individuals who used their positions to further their own ends (see para 3). All sources of information seem to consider it as out of the question that works of art or national possessions would have been taken to GERMANY through the agency of the Wehrmacht Kunstschutz alone, without measure from Party organisations. Apart from the care of buildings and listed monuments, the organisation's functions included the care of collections from museums and art galleries which had been moved to places of safety.

PV von MALTZIN's story of the attempted theft of the famous Bayeux Tapestry seems to illustrate the general relationship between the Army Kunstschutz and other German authorities. The German Police Chief of PARIS, SS GruppenFührer OBERG, is said to have approached the Military Commander, General von STUPEK, for permission to obtain possession of the tapestry with a view to giving it to HITLER and presenting it to the Führer. Von STUPEK refused permission. Von TIESCHOWITZ of the Kunstschutz section of the Military Command in PARIS (from whom PV had this part of the story) hastened to get the tapestry transferred to the French authorities at the LOUVRE, as he saw the danger that the tapestry might be removed to GERMANY. About 15 July 1944, when General von CHOLTIK (PV) had succeeded von STUPEK in PARIS, OBERG made another attempt to get possession of the tapestry, saying that he wanted to leave with it for GERMANY the next day. Von CHOLTIK sent for PV von MALTZIN and asked him if he knew anything about the matter. Von MALTZIN passed on the information given to him by von TIESCHOWITZ, upon which von CHOLTIK ordered von HABTMAN to see that the key of the LOUVRE was on no account made available to OBERG. Von CHOLTIK appeared to be delighted to be able to inform OBERG that he, as Commander of GREATER PARIS, had nothing to do with art treasures and could therefore do nothing to help him. The story is given in great detail

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and with some humour by Leibstandarte SS HITLER YOUTH. The document describes the arrival at his HQ of three SS men from OBERSCHREIBERFÜHRER von MALTZAHN with authority to get the tapestry at all costs. By this time firing was going on all round the LOUVRE, and von SCHOLITZ more or less dared the SS men to storm the building if they wanted the tapestry, knowing that they were unlikely to do so. The final result was that the SS men went away without the tapestry.

2. In the west

According to P.W. STUBBE and von MALTZAHN the Beauftragter für Kunstschatz beim OKW was Graf Franz von WOLFF METTERNICH until the beginning of 1942. He was then recalled to GERMANY on account of the extent of the bomb damage in the REINELAND, as he was at the same time Provincial Chief of the Denkmalspflege. P.W. seem to think that he still remained titular head of the Kunstschatz, and that two members of his staff, Dr. von TIESTHORST and Professor MÖBIUS, were jointly responsible for carrying on his work. They both held the title of Militärverwaltungsrat. There was no specific division of work between them, except that Dr. MÖBIUS was perhaps a little better versed in matters of antiquity.

Dr. SCHMIDT, Director of State Archives at LUNEVILLE, was also on the staff, holding equal rank and posts in the archives.

P.W. Oberleutnant HILL, who is an amateur, took a highly specialised interest in the Celtic and Roman excavations in ST AUBIN, NORMANDY, came into contact with Professor MÖBIUS. P.W. states that the head office of Professor MÖBIUS was moved in March 1944 from the original building near the house of the Militärbevollmächtiger FRANKREICH in the Avenue Kléber in PARIS, to ANGES. The organisation was a small one, and replaced an Abteilung für Archäologie und Vorgeschichte, also directed by MÖBIUS, which was started in 1940. MÖBIUS had an assistant called Freifrau von LÜTWITZ. P.W. does not know whether this department covered the additional fields of historic monuments and public and private collections in FRANCE, but he thinks it did. When he was in ANGES on 1 Mar 44, he saw pictures being packed in flat storage cases in the Kunstschatz office, but he did not know their nature or destination. P.W. is of the opinion that MÖBIUS is a man of the highest integrity, and would not countenance any export of works of art from FRANCE. Among P.W.'s discoveries at ST AUBIN was a statue of a Celtic goddess, to which great publicity was given by MÖBIUS in the 'Pariser Zeitung'. The statue was placed in the Muséum at CAEN. P.W. was in close touch with M. SAVAGE, Director of Archives, and a Professor RECOGNON, both of CAEN. SAVAGE was not particularly archeophil. P.W. thinks that the museum at CAEN was still filled with archaeological remains, and, while the civic authorities had taken proper precautions, very little had actually been done to protect the works of art. A collection of coins had been moved two years ago. The Germans had been busy excavating Roman statues at ANGES, and considerable discoveries are stated to have been made.

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3. LILLE area

Oberfeldkommando 670 was formed at LILLE in July 1940, and P.W. Verwaltungssinspektor POHL succeeded as Oberinspektor (dismissed as "unfit") at the Militärverwaltung on 27 Nov 40. P.W. lived from then until April 1944 at his flat in Roullevallee la Liberté 19.

The Kunstschatz für NEUFRANC and the HIS DES OMAIS area was directed by Militärverwaltungsrat Dr. Karl SCHMIDT, assisted by P.W. POHL from the OKF 670 at LILLE. Authority for placing historic buildings under the Kunstschatz was given by the Kunstschatzreferent Dr. HUNNEN at BRUSSELS, and buildings so protected were immune from requisitioning or other military usage. So far as PW remembers, the first building to be protected was one at ROUARD (Château de ROUARD).

In the summer of 1942 two civilians of the Einsatzstab ROSENBERG (see Section II) arrived in LILLE with full powers from FRANKFURT to remove to GERMANY whatever they might need from public or private collections. DR. SCHMIDT sent them to the museum, and PW believes that the administration there must have a list of the objects that were taken. A large "Still Life" and a "Forest Idyll" in the museum were not then collected, but PW was told that they were reserved by the Einsatzstab ROSENBERG for the museum at MULHOUSE. At the end of 1942 orders were received from the Militärofbehörde, TALKENTHÜSEN, to evacuate monuments and art treasures from LILLE, the PAS DE CALAIS area to Central France. Kunstschatz LILLE was assisted in this operation by the museum director, DR. RUMMEL and by another 'ex-ant', no PAVILLON, living at CIMBRAI; and all objects, including prints, paintings, and sculptures were first concentrated at LILLE. Shortly afterwards, a train comprising several wagon loads left LILLE for an unknown destination via the Département AIN, and PW believes that a second train-load left for an unknown destination. These were followed a little later by selected public monuments, including

RODIN's "Burgher of Calais". Many of the remaining pictures were stored in the museum cellars, including a collection of paintings of scenes in TUNISIA.

After much wrangling over the price DR. RUMMEL died in 1943 aged 70, and his work was carried on by his secretary, PAVILLON. This man was arrested in 1943 by the Abwehr for espionage, and PW claims nothing more of him.

According to PW, DR. SCHMIDT formed a considerable collection of books and prints while at LILLE, which his power or private means would not normally permit him to do. One of the best of the museum's UNCOVERED drawings, a sanguine of a wooded landscape, hung in his private office. Many of the prints came from a collector/antiquist dealer named HUGO HILDEBRANDT in the Rue Neuve, and from another dealer called GRILL & CO. SCHMIDT also had three paintings from the museum in his office: an Italian Summer Landscape, a "Stone Archway" (17th century), and "Les Joueurs de Boules" (17th century). (Soon after SCHMIDT's arrival in LILLE it had been his duty to select civilian hostages, but PW claims that all written traces of this work were carefully destroyed). He was very friendly with Graf J.W. von MOLTKE of the Kunstschatz at BRUSSELS. SCHMIDT

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also had in his possession a large album of prints, in green leather with brass clasps, stated to have been 'deposited' with him from a local private collection. Dr. SCHLEIDT was also responsible for the dispersal of nearly 200 museum paintings to the various German billets and military offices in LILLE. (See footnote for list compiled from memory by PW of some of the addresses to which pictures from LILLE museum were distributed early in 1942. A museum attendant called WOTI could confirm.)¹ It was PW's duty to see that these were properly hung, and early in this year he was ordered to carry out an inspection of all pictures lent in this way.

Eight pictures were then found to be missing. Much else had been moved around and changed from place to place. On his inspection PW used the original copies of lists previously held by the museum authorities; these lists were not returned, but were forwarded with other papers to the castle at EHRENBURGSTEIN.

Footnote:

+ Address Approximate number of works

Generalkommando, LILLE-SUR-MER	14 pictures
Hotel Royal, LILLE	Seven pictures, including flower pieces, Tunisian scenes, and a landscape of MALINES
OKF in the Bourse, Place du Théâtre	A fine 17th-century portrait of a woman, and other paintings by Italians, in the various offices
Staff billets in Boulevard de la Liberté	About 20 pictures
Ortskommandantur, Boulevard de la Liberté	Various paintings, including a fine portrait of a woman in the Quartieramt.
General's quarters at corner of Rue Molière and Boulevard de la Liberté	Five or six pictures
Billets of Stabschaffrinnen in the Rue Chambre des Comptes	Numerous pictures
Billets of other Stabschaffrinnen in the Rue Anatole France	Numerous pictures
Boulevard Carnot 19 (where SCHLEIDT and other officers lived)	Numerous pictures
Offices of the Referat Bergbau OKF	19 pictures
Stabsquartier of the OKF at Rue Nicolas Le Blanc 51	Several pictures
Billet of the Verwaltungschef of OKF (once Dr. HEYER)	?

PW's confidante, Stabschreiberin BRIGITTE MEYER, went to HAMBURG in 1941 and used her employment as inspector of possible quarters for officers to select silver, china, and furnishings, which she then dispatched as Army goods to LENIN through the agency of the German removal firm of SOLLWEIT. PW states that his father objected, but that in spite of this, early assignments were sent to the family house at Laubengangstrasse 51, and when this was bombed, to his father's office in the Deutscher Gemeindetag building on the Ost-West Achse, CHARLOTTENBURG. PW protested and was denounced by his sister for his pro-French sympathies. He was imprisoned from 1 Apr 44.

A. REINHOLD

REINHOLD, Verwaltungsrat MFR (IV), in the Verwaltung's ruppe of the Feldkommandantur 743 RHINE, states that instructions were received from HQ of the Military Commander in RHINE on how to deal with property and works of art. There was close liaison between a member of their staff at HQ and the French authorities in PARIS. If, for example, it was desired to requisition a mansion protected by Kunstschatz, the express permission of the commanding general was required, and it was usual for him to refuse such permission. In order to make it known that a certain building was protected by Kunstschatz, a notice was posted by the French Prefecture on instructions received from the HQ of the Gendarmerie, stating that requisitioning was prohibited. The Kunstschatz controlled confiscated enemy property and goods. It should be noted, however, that Jewish property and goods did not come under its control, but were dealt with entirely by the SD and SD-Kapo. This also applied to houses owned by Jews, which were first stripped by the SD-Kapo and SD-Kapo and then handed over to the local Kommandantur for billeting purposes.

II. THE PARTY

1. In the east

In 1942, when Reichsführer ROSENBERG was appointed Minister for the Occupied Territories, he formed an organisation known as the 'Einsatzstab ROSENBERG for Occupied Territories', which dealt with all questions relating to works of art in those territories, and which specialised in the confiscation and distribution of Jewish property.

PW STUBBE is unable to say whether the organisation confiscated works of art from RUSSIA. He does know, however, that Dr. Ferdinand THOMAS of the HAMBURG Kunsthalle, while working in RUSSIA with the Einsatzstab ROSENBERG, stored the contents of the museum at KIEV (KHERSONESO) in a cellar, in order that they should not come into the possession of the organisation.

Dr. Dagobert FRIE, Professor of the History of Art at the University of JENA, personally known to PW and described as an apolitical man of the old school,

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was in CRACOW working for the Institut für deutsche Ostarbeit, and he should know the fate of the treasures of the town and of the Czartoryski Museum.

Dr FREY has a friend of whom he thinks very highly called TINTHNOT, who has written on baroque theatrical design. Others who would know are Professor Dr Hans SCHLOEDER of the St Anne Museum at LUBECK, who was Director of the Kunstabteilung Nord-Ost, and Dr Niels von MOLTKE, an expert on Baltic art, of the Ausserstelle, National Gallery, BERLIN.

2. In the west

During the retreat of the German Army in RUSSIA in 1943, the Einsatzstab ROSENBERG was withdrawn, and some of its personnel were sent to PARIS to work with the organisation for the confiscation of Jewish property and artistic possessions. The head of this branch of the organisation was an Oberst von BEHR, a high-ranking member of the German Red Cross. Artistic treasures belonging to Jewish families were collected in the Musée du Jeu de Paume in the Tuilleries Gardens, PARIS. Here they were valued and catalogued, and, according to PW, were even on private exhibition for a time before being sent to GERMANY. PW often visited the Jeu de Paume and remembers some of the pictures. The expert in charge of the pictures and sculpture was his friend Dr ROSKAMP, with whom he had worked in the Kunsthalle at HAMBURG. ROSKAMP had been transferred to PARIS from RUSSIA, and much against his will was given the work of cataloguing these Jewish art treasures. He is an anti-Nazi, and a genuine lover of art. Another expert working in the Musée du Jeu de Paume was Dr HORSTES of STETTIN, who had also been in conflict with the Party. Amongst the pictures seen by PW at this museum were the following from the David ELL collection:

A CHARDIN

A Hubert ROBERT Mountain in Park with Statue and Figures

Drawings by DECAS

Studies by Vincenzo BRUNI

Sketches by TOUCHER

Drawings by PROUDHON

Pictures by L'HERMITTE

A large Bronzette of Woman
by MAELLE

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PW Oberleutnant (Dr Ing.) SOULI, who was on the staff of the Kommandantur of GREATER PARIS, describes the case of a man known as CALMAN-LEVY. This man was aged 81, and from humble beginnings in a small book-shop had become one of the foremost publishers in PARIS. He owned a small mansion outside PARIS, one wing of which was devoted to a library of about 60,000 volumes, principally first editions of his own publications, bound manuscripts from his firm, and his own private collection. One day, PW heard from a

common friend, a Frenchman called Céleste PIVOT, that CAIMANI-LEVY had vanished overnight, and that his house had been broken into, his property confiscated, and his entire private collection, including pictures and cabinets, taken. PW made enquiries and discovered that "a man called von BEHR was behind it". He states that this man always appeared in PARIS in Red Cross uniform with the rank of Oberst, and that he was, in fact, in charge of numerous warehouses containing property of all kinds. PW adds that he was a well-known financier in GERMANY, interested especially in the financing of films. At one time he was a partner of LUDTKE (now deceased) of BERLIN, who was in real estate. PW also states that all the cases of goods belonging to CAIMANI-LEVY were addressed to Gauleiter, KASSEL.

PW also states that a certain von DORNBERG (a cousin of the Chef des Protokolls) went to PARIS to his wife, and on his departure filled a whole sleeping-car with carpets, pictures, and valuable tapestries.

Confirmation of some of the activities of von BEHR, Chief of ROSENBERG's staff in PARIS, is given by 1st General von CHONNITZ, General-leutnant von SCHLEIBEN, and Oberst UHLER, who all spoke from personal knowledge of unsavoury episodes in the German occupation of PARIS, in particular of the doings of von BEHR. He was engaged in what they suspected of being cut-and-dust confiscation of Jewish property for the benefit of the officials concerned, though it was ostensibly for that of bailed-out German families. Von BEHR is mentioned as having at one time been adjutant to the Duke of Saxe-COBURG. He was an unpleasant personality. He always wore Red Cross uniform with the shoulder-straps of an Oberst.

Further confirmation is given by PW Generalleutnant von SCHLEIBEN. PW says that ROSENBERG opened a branch of his organisation in PARIS ostensibly to take away from Frenchmen things needed for bailed-out people in GERMANY, but that it was actually a method of looting and filling his own pocket.

According to PW STUTTER, who, as already stated, knew the experts at the Juve de France very well, the objects there were all sent to collecting depots at FÜSSEN, SW of MÜNICH. He does not know what became of them there, but suggests that as the castles of NEUSCHWANSTEIN and HOHEN-SCHWANGAU are within five miles of FÜSSEN, they may have been sent to one or other of these castles. The transport firms concerned were Gustav KNABER of BERLIN, and SCHWÄRZER which also has a FILIAL in MÜNICH.

Mention has already been made in Section I para 3 of the incident at LILLE vouched for by LENNIGOLD. During the summer of 1942 two civilians of the Einsatzstab ROSENBERG arrived in LILLE with full powers from BERLIN to remove to GERMANY whatever they might need from public or private collections.

It is well known, and confirmed by PW, both HITLER and GÖRING would go to any lengths to obtain works of art - HITLER for his museum at LINZ and for his private collection at his house on the OBER-SALENBURG, and GÖRING for Karinhall.

1. HITLER.

In connection with HITLER's Führermuseum at LINZ, PW KRAFTZER gives the information that at the end of May 1944 a well-dressed young Viennese, named Professor HERBST appeared in his office in BRUSSELS stating that he had need of a staff car, as he had a commission from the Führer to buy for the Führermuseum. He gave as a reference the name of Professor ROSENTHAL, the Militärverwaltungsoberrat at MULHOUSE and head of the Kunstschatz for BELGIUM and N. FRANCE. PW passed HERBST on to Oberleutnant ESTGREF, who gave him a car which he kept for two or three weeks. By this time a 10-ton LKW was ready to go to VIENNA, and an escort was required to see it through to LINZ. For this purpose a Viennese Unteroffizier Dr THUBÖCK was selected and despatched with the transport. He returned from LINZ after an absence of 10 days. HERBST is described as a fat-faced man with light-brown hair, wearing glasses, very carefully dressed, and with a strong Viennese accent. He remained at BRUSSELS until he went on to PARIS to complete the purchase of articles which, it is stated, were sent on by road transport to LINZ via SAARBRÜCKEN. His chauffeur is reported to have said that it was most difficult to make purchases in FRANCE. It should be noted that much of PW's information is in the form of gossip drawn from the MT department at BRUSSELS and should be treated with reserve.

PW STUBBE mentions that HITLER acquired the lovely VERMEER from the CZERNIN collection in VIENNA, but that he had to pay RM 7,000,000(sic) for it. He is also said to have received gifts of public art treasures.

2. GÖRING.

As to GÖRING, his collection of art treasures at Karinhall is notorious. An interesting account of a visit by PW General von THOMA is given in " " in which he makes the following remarks: "The works of art were 'carefully chosen' in every respect. You could see straight away that we had conquered FRANCE. He has got his 'art gangsters'. They go everywhere. GÖRING's and HITLER's art gangsters have been pretty busy in ITALY. I know that for a fact, because I know these people. Money doesn't matter. It all goes under the cloak of 'maintaining the dignity of the State'." PW goes on to describe the treasures he saw, among them being the Gobelin tapestries from the Hofburg in VIENNA, which he says he recognised at once. It should be mentioned here that either PW says that the Hofburg tapestries are at the Reichskanzlei, though GÖRING may have some of them.

With regard to tapestries from FRANCE, LV von THOMA gives the following information: "I was at Karinhall when a Capt Major arrived from FRANCE and said: 'I've just arrived with the Jury, and at last we've got those damned Gobelin tapestries!' There is a family by the name of MARKETZ (WT07 ??) in LIMOUSIN. The husband lives apart from his wife, and he had two late-Gothic Gobelin tapestries which are well known in the history of French art; they are the most valuable tapestries in the world. They are 6'6" x 10' in length and 5' m high, depicting the most beautiful hunting-scenes, and the colours look as if they had been worked yesterday. Their value must run into many millions of marks. Göring got to hear of them through his art gangsters and went systematically after them. The wife was negotiating with Göring to sell the tapestries, and had more or less come to an agreement with him. The husband found out about it, and immediately presented them as works of art to the VICHY Government so that they should remain in FRANCE. As there were considerable difficulties about it with the VICHY Government, Göring not only got into touch with LVAIL, but he even told PETAIN that he demanded these tapestries. At any rate the tapestries were sent with LVAIL's consent, and they had just arrived that day. He (Göring) was just like a beween art-collector. 'The tapestries were hung provisionally in a huge room, they were the finest tapestries I have ever seen.' Here it may be relevant to mention PW Haupmann's P.E.'s remark: 'Near ANGERS(?) there is a castle where there are Gobelin tapestries. I've never seen anything like them in my life. They're 13' x 12' in long and 7' m high. Immense hunting-scenes.' Göring's nephew also came in and he said: 'If my uncle sees those they won't be two days in the place. They'll be packed up and taken away!'. It is possible that the sets of tapestry mentioned above may be one and the same.

PW von THOMA describes Karinhall as containing "a famous picture from FRANCE of the Marquise de Pompadour walking through a meadow dressed as a shepherdess".

PW von THOMA refers to an enquiry which was instituted with regard to Göring's affairs by HIMMEL. He goes on to say: "I knew for certain from one of these 'art gangsters', one of the men who used to buy things for HITLER, but more especially for Göring; the Prince of HESSEN was Göring's principal buying agent in ITALY. Masses of things used to come to GERMANY in the so-called diplomatic bag. Then the Italian police found out about it, because things of great value were brought out. You should just see the things at Karinhall - I was absolutely entranced with the things I saw there, they were so beautiful, there wasn't a single thing that was bad!"

PW Heinrich von THOMA (grandson of the Admiral) alleges that Göring has stolen vast amounts to a whole set of crown jewels, and that he has sacks of precious stones at Karinhall.

PW STUDE says that GÖRING often visited the confiscated Jewish art-collections in the Jeu de Paume in PARIS in order to enrich his private collection. Other less important Party officials have done the same thing.

PW Oberleutnant WEINSTEIN gives the information that General der Luftwaffe HANESSE had attached to his HQ a department which dealt with the "purchase of objects of art for Hermann GÖRING". HANESSE's staff worked in the house of ROGER & GAILLET in the Faubourg St. Honore, PARIS. PW says that he heard through a third person that since General HANESSE was a full General, his presence in PARIS was always somewhat of a mystery, and that GÖRING himself had entrusted him with the purchase of objects of art, mostly pictures and SEVRES china. It is possible that he may have combined this with some activity in the Abwehr. PW Oberleutnant SCHULZ mentions that before the war General HANESSE was a military attaché in PARIS, and that he was a great personal friend of GÖRING, who always stayed with him when he was in PARIS. PW describes HANESSE as "an honourable man" and does not think he had any connection with the SD.

IV UNCLASSIFIED REMOVAL OF WORKS OF ART

1. ROTHSCHILD property

The following information is of interest, but cannot be classified under any of the above headings:

PW Unteroffizier THOMA (110885) refers to the ROTHSCHILD residence in the Faubourg St. Honore in PARIS (opposite Galerie Charpentier). He says that when he was in PARIS it was the GAF Hostel, and that everything was left as it was in the time of the ROTHSCHILDS, with Persian carpets, and plates, cutlery, and silver, all with the family crest. The pictures had been taken away and may possibly be in the ROTHSCHILD mansion in the Bois de Boulogne (also taken over by the GAF).

PW von THOMA mentions the confiscation of the art treasures at the ROTHSCHILD Palace. Oberstleutnant von SPEIDEL, at that time Chief of Staff to the Army Commander in PARIS, was his informant, and described it as a scandal. PW adds that "there will be a lot of law-suits when the time comes to hand the things over - that is if they are still there - if they know where they've gone to." PW also saw numerous reports from French people complaining that their houses had simply been stripped. Apparently the French had some evidence from the registration numbers of the lorries in which the SS had driven the booty away.

2. Incident in POLAND

PW Grenadier KIEBURG (110885) tells a story of an Obergruppenführer LORENZ from the WARTTEGAU "who had several lorries running with special squads visiting various Polish castles, tearing all the tapestries from the walls, and stealing all the art treasures whilst threatening the caretakers

with a pistol. The first thing they did was to take all the pictures which seemed to be of value to them. In addition, they demanded jewellery, gold objects, and precious metals, loaded them on to their lorries, and either shot the caretaker or threatened to do so if he said anything. The lorries were driven to various places in the REICH proper as Army transport, at Government expense and with an official patrol permit. Various depots were started there after which LORENZ turned them into cash. It was all organised.

3. Dealers

In addition to confiscation of art treasures belonging to enemy or Jewish owners, many works of art were procured for GERMANY and for Party circles by collaborationist French art-dealers, especially WIESTER and FABIANO, both of PARIS.

V. PERSONALITIES

von BEHR, Oberst

Head of the Einsatzstab ROSENBERG in PARIS. High-ranking official of German Red Cross. Distributor of confiscated Jewish property among Party officials and bombed-out people in GERMANY. Said to be connected with the financing of films in GERMANY. Former partner of LUSTIG, BERLIN connected with real estate. (Pages 6 and 7)

DECOIGNON, Professor

of museum at CAEN. (Page 2)

BORCHERS, Dr

Expert at Jeu de Paume, PARIS. Known to PW STETTE personally. Anti-Nazi, about 35. Address: STETTIN Museum, Hakontorgasse. (Page 6)

BRENOT, Colonel

French friend of PW SCHULZ. (Page 7)

BRUNNER, Dr

Kunstschatzreferent BRUSSELS. (Page 3)

BUNJES, Dr

Member of WOLFGANG MITTERNICH's staff in PARIS in 1942 from BONN. In 1944 said to be running an art library for the use of German soldiers or others wishing to study art history.

CALMANN-LEVY

Victim of Einsatzstab ROSENBERG. (Page 6)

von DÖRNBERG

Alleged cousin of Chef des Protokolls and receiver of confiscated property. (Page 7)

ESTORFF, Oberleutnant

Arranged the transport for Dr HERBST's art activities in BRUSSELS. (Page 8)

EVERS, Professor Hans Gerhard

Head of Kunstschatz at ROME November 1943/44.

FABIANO

Collaborationist French art-dealer. Alleged to have procured many works of art for GERMANY and Party circles. (Page 11)

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FREY, Dr Dagobert

Professor of History of Art at the University of DUESLAU, worked in CHICAGO for Institut für Deutsche Ostarbeiter, and should know fate of treasures of the town and of the Czartoryski Museum. (Pages 5 and 6)

GAILLARD

Collaborationist art-dealer at LILLE. (Page 5)

HINESSE, General der Luftwaffe

Was attached to his HQ department which dealt exclusively with the purchase of objects of art for Hermann GÖRING. Address then was in the house of ROGER & CALLET, Faubourg St. Honoré, PARIS. (Page 10)

HEINRICH

Alleged by W. RUMKE to have been responsible for removal of library from the Monastery of MONTE CASSINO.

HERST, Professor

Commissioned to buy for the Führermuseum at LINZ in BRUSSELS and PARIS. Alleged to have sent 10-ton lorry containing art treasures to LINZ under escort. (Page 8)

HESSE, Prince Philip of

Alleged by W. von THOMA to be GÖRING's principal buying agent in ITALY. Former Oberpräsident of HESSEN-NASAU.

von HELST, Dr Meissner

In the Russische Kette, Berliner Nationalgalerie. Export on Baltic art. (Page 6)

HÖRMANN, Professor

Said to have been Militärverwaltungsrat to the Besitzer des NW FRANCE. Author of books on French cathedrals and castles published in FRANCE and Germany during the occupation.

KNAUER, Gustav

BERLIN transport firm concerned in removal of works of art from PARIS. (Page 7)

KUENZEL, Dr

At poldekommandantur 753 at ST. CLOUD for Kunstschatz. Now returned to FRANKFURT as Studienrat.

LORENZ, Obergruppenführer

From the WIRTEGAU. Alleged to have stripped Polish castles of their valuables and sent them to GERMANY. (Page 10)

von LÜTTICH, Traithau

Assistant to LE MOPIUS. (Page 2)

MARCEL

Museum attendant at LYON. (Page 4)

MARKIEZIWCZ(?)

Family at LYONS. Owners of famous gobelin which GÖRING succeeded in procuring after appealing to both FRANKFURT and LYON. (Page 9)

MOPIUS, Professor Dr.

On staff of WOLFF-METTERNICH in FRANCE. From FRANKFURT or KASSEL. Said to be man of highest integrity. Specialised in antiquities. (Page 2)

von MOLKE, Graf J.

One of the Raubstahlute of FRANZISKUS. Friend of Dr Karl SCHMIDT. (Page 3)

OEORG, SS Gruppenführer

German Police Chief of PARIS who attempted to steal the RUYEUX Tapestry. (Page 1)

PAUBON

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Assistant to Dr RIGAUD. Lived at ORLEANS.
Arrested in 1943 by Abwehr for espionage.
(Page 3)

PESCHKEN, Verwaltungsseliter

Successor to DR KUENZEL, Dept SEINE & OISE.
From Handelskammer syndikus at NORDHAUSEN.

POHL, Fräulein Erika

Sister of IW POHL. Went to LILLE in 1941 as
Inspector of possible quarters for officers.
Used her position to select silver, china, etc.
which she then sent to her home in BERLIN.
(Page 5)

RAUST

Collaborationist dealer. (Page 3)

RECH, Oberinspektor

IW POHL's predecessor at LILLE. Dismissed as
"unfit". (Page 3)

RIGAUD, Dr

Director of LILLE Museum. Collaborated in
evacuating monuments and art treasures from
NE FRANCE and PAS DE CALAIS. Died in 1943,
aged 70. (Page 3)

ROSEMAN, Professor

Militärverwaltungsoberrat at MIMI, BRUSSELS.
Head of Kunstschatz in BELGIUM and N FRANCE.
Closely collaborated with DR HERST in his
art mission. (Page 4)

ROSKAMP, Dr DIETRICH

Personal friend of IW STUDE, with whom he
worked for years at the Kunsthalle, HAMBURG.
Expert, working with ROSENBERG's organisation,
first on the Russian front (where he is alleged
to have stored contents of KIEV Museum for
safety) and then at the Jeu de Paume, PARIS.
Anti-Nazi, genuine lover of art, disliking his
work with ROSENBERG's organisation. 57 years
of age. Address: Kunsthalle, HAMBURG. Home
handed. (Pages 5 and 6)

ROTHSCHILD Family

Director of Archives, CAEN. Not particularly
Anglophil. (Page 2)

SCHELENBERG, Dr Karl

Alleged to have been appointed Head of the
National Museum and Library in WARSAW, and to
have been there in 1943.

SCHEINER

Transport Firm concerned in removal of works
of art from PARIS. Had a PARIS branch. (Page 5
and 7)

SCHMIDT, Militärverwaltungsoberrat
Dr Karl

Kunstschatz Director for NE FRANCE and PAS DE
CALAIS. Aged about 45, a Landesbeamter at
and professor at TÜBINGEN University. Address:
Waldbauerstrasse 43. Excellent linguist and
expert translator. Well versed in all details
of Kunstschatz and administration. Described
as a man of quite exceptional shrewdness.
(Page 3)

SCHNATH, Dr

On staff of WOLFF-HEINRICH in FRANCE (Archives).
Director of VINCEN State Archives. (Page 2)

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- 14 -

SCHOLZ, Dr. F.

Authority on questions relating to art in
the Einsatzstab REICHSLEITER. Editor of "Kunst
in Deutschland Reich". Intelligent and, on
the whole, not a radical Nazi.

SCHLOSSER, Professor Dr. Hans

Or the Stahlhelm Museum, Berlin. Director of
the Kunstteiling Nord-Ost, which would,
therefore, know what became of art treasures
and Jewish property confiscated in his area.
(Page 6)

von SPEIDEL, Oberstleutnant

In the Chief of Staff Infantry Column
in LINDENBERG. Commanded the von THOLOFF unit
which confiscated art in LINDENBERG. (Page 6)

Tauböck, Dr.

Attached escort for Mr. HESS's purchases
from UNIVERSALIS in LINDENBERG. (Page 6)

von TILSKOMITZ, Dr.

On staff of ALFRED EICHMANN in FRANCE.
Director of Photographic Archives at University
of MUNICH. LINDENBERG. Secretary of the Rec-
ommendation zur Deutschen Kunstsicherung. Born
1900. His book series and reliable art
historian. (Page 1)

TINTNER

Chief of the Art Unit. Author of book
"Die Kulturgüter". (Page 2)

TOMASI, Dr. G.

Chairman of Komitee für Kulturgutschutz beim OKH until
January 1942, who as Provincial Chief
of GERMANY. In 1942 he was recalled to GERMANY
as head of the OKH Art Unit. Probably remained
throughout as the Kulturgutschutz. Now LINDEN-
BERG. Director of the Kunst im Dienste des
Volkes.

TRENT

Colonializationist. Head art-link. Advisor
to Hitler's Propaganda works art for Germany
and Africa. Clerk.

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16 Oct 44

DIST. EDITION:

I-19(1) War Office (10 copies)

Navy Admiralty (5 copies)

AEC (1) War Ministry (6 copies)

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~~TOP SECRET~~

M.I.2. 12. 1945. STAFF.
 M.I.3. 2 AUGUST C. 1945.
 M.I.4. AIR FORCE TROOPS U.S. AIR FORCE
 M.I.5. 11. 1945. DIRECTOR.
 M.I.6. 12. 1945. CSDIC (UK)
 M.I.7. COO. GERMANY HOME.
 M.I.8. 15. 1945. TREATMENT OF WORKS OF ART IN GERMANY
 M.I.9. (S.P.) 15. 1945. M.D.W.
 M.O.2. 15. 1945.

PW Paper 28

DECLASSIFIED

Authority NND 003018

By *st/km* NARA Date 11/1/00Foreword

The main source of this paper is PW Hauptmann Treihorn Hellmuth von MITZEN and Lieutenant Wolff von SHUBBE, described in PW Paper 27. Incidental contributions by other PWs are also included, with references to the CSDIC (UK) reports from which they have been taken.

Part I deals with the activities of the Reichskammer der Bildenden Künste. Part II gives some particulars of acquisitions of art treasures by individuals, and Part III lists some personalities concerned with art in GERMANY. The appendix gives possible locations of some art treasures in GERMANY.

I - REICHSKAMMER DER BILDENDEN KÜNSTE1. Jewish Art

The Reichskammer der Bildenden Künste was set up by the National Socialist government for the 'protection' of art and artists. A Professor ZIEGLER was the President. All works by Jewish artists, such as LIEBERMANN, LEIBLIES, and LEHRER, were banned. Museums and art galleries were forbidden to exhibit them, and any such works in their possession were put away and stored. They are not confiscated, self-finding is sought unless they come under the heading of so-called 'degenerate' art. Private collections were not inspected, and dealers could still sell such works, though they could not list them in their catalogues.

2. 'Degenerate' art

The Reichskammer der Bildenden Künste succeeded in ruining many of GERMANY's most significant modern artists (whether Jewish or 'Aryan') whose work was not in conformity with Nazi ideas on art. They were forbidden to buy materials and paint, or to hold exhibitions of their work. All the German galleries were robbed of their modern and post-impressionist works of art. A Commission was formed, sponsored by GOEBBELS and under the Presidency of Professor MITZEN, which inspected and the German galleries and collections of works of graphic art, confiscating what they considered to be 'degenerate'. Decisions were made in the most arbitrary manner, very often according to the individual taste of members of the Commission, and after a first cursory glance. Thus the ban even fell on the Norwegian

+ An amusing illustration of how political considerations influence Nazi treatment of works of historic and artistic importance is afforded by P. STUTTE's inscription of the treatise in certain cathedrals. Some of these have been declared Staatsdoms, which means they have been secularised. All church emblems and fittings are removed, and the Rasse und Siedlungspolitische Art of the SS moves in. Thus, in Lund, Trondheim, and the Odenseburg churches their appearance. Only the authorised men in attendance may conduct parties round. PW know of three such cathedrals: SPYKE (presumably because it is a Kaiserdom), TRONDHJEM (round the Kaiser), and LUND.

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artist Edouard MUNCH, who, only a year before, had been hailed by GOEBBELS himself as one of the greatest of Nordic geniuses.

The confiscation of works of art in art galleries was legalised by the passing of a special law, which applied also to private property that happened to be on loan to the gallery at the time. The pictures were catalogued, sent to BERLIN, and finally put up to private auction in SWITZERLAND on behalf of, and for the benefit of, the National Socialist government. In the meantime, certain private dealers were able to get hold of some of the pictures. PW STUBBE alleges that he has himself seen paintings from the BERLIN National Gallery and drawings from the HAMBURG collection on the open market. Trade in this 'degenerate' type of art was officially prohibited, but unofficially it flourished. So far as is known, private collections were not examined. The museums received quite inadequate compensation. They did not receive any money, but were given their choice of other German works to replace those that they lost. Many well-known artists and directors of museums and galleries, who had done a great deal for contemporary art were denounced. Many hundreds of drawings and prints, and over fifty paintings were confiscated from the HAMBURG Art Gallery alone.

One of the members of the ZIEGLER Commission was a painter called WILLRICH, whose talent was no more than that of an insignificant drawing-master. He was a little man of about 40 years of age, both vicious and vain. This man wrote a book in which he systematically accused all the artists who did not conform to Party ideas on art. The investigation of public collections was carried out mainly according to his lists. PW cannot remember the exact title of WILLRICH's book, but it ran something like "Saving the Honour of the Temple of German Art".

Among the directors of museums who betrayed their own colleagues to the Party because of the encouragement they had given to modern art were: Dr Wolf Graf BAUDISSIN, Curator (Editor) of the Folkwang Museum in ESSEN, an officer of the SS; and Dr Kurt K. EBERLEIN, who even made a card index of the 'accused' museum officials, giving details of their purchases in modern art.

The expert who sorted the etchings was the Director of the NUERMBERG Municipal Gallery, whose name PW does not remember. He is a small, serious man and was, without doubt, artistically best qualified for his job. He did his best to act

(Footnote contd from previous page)
 then found the leather sack containing all the mortal remains of the King and his Queen Mathilda, who was a daughter of Henry II of ENGLAND. On opening it up they found a funny little man with coal black hair and a strapping great wife with beautiful fair hair. As this revelation did not suit the racial theories, the bodies were quickly sewn up again and reburied in the tomb. But the cathedral did not escape being taken over. Elaborate frescoes of crusading knights were painted on the walls of the nave, and figures in white silhouette on a black ground bearing the famous slogan "Ziehen wir nach Osten" (Eastward Ho!). SS men stand guard over the tomb. PW STUBBE has been there fairly recently with a party of art students.

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3 -

as a brake on the activities of his hysterical collaborators, for example in the case of some drawings by BIRLACH, which he saved from confiscation.

II. - DEALINGS IN ART TREASURES BY INDIVIDUALS

A certain amount of evidence exists that valuable art treasures have been taken out of museums and galleries and "presented" either to HITLER or to some other Party member.

1. HITLER

When the Führer was in WEIMAR for a special WAGNER performance about 1937, the usual gift had to be presented, and a programme of the first performance of "Lohengrin" in 1850 was chosen. This HITLER declined, however, as being too valuable to take away. He was then offered a fine DUERER drawing of a Young Man from the Schlossmuseum. This he did not see fit to give back.

There was also the story of the picture by SPITZWEG given, according to PW von MALTZAHN, by HITLER to HESS, or, according to PW Hauptmann DETTE, by GOEBBELS to HITLER, and later shown to be a fake. According to PW STUBBE, in the winter of 1940/41, he was shown an alleged SPITZWEG by a man called ZINKGRAF, formerly book-keeper and manager of the BERNHEIMER Gallery in MUNICH, who later took over BERNHEIMER's business. This man told PW STUBBE that a Gauleiter had asked him to sell it for him. The Gauleiter had received the picture from HITLER, who did not want it anymore, as he had discovered it was not genuine. According to PW von Maltzahn the picture was last seen in BERNHEIMER's gallery in MUNICH for sale, and had been sent there by HESS.

PW STUBBE says that at the time of the launching of the K d F ship Wilhelm GUSTLOFF in HAMBURG, HITLER presented the ship with the large painting "Entry of Charles V into ANTWERP" by H. MACKART from the HAMBURG Art Gallery. Gauleiter KAUFMANN asked HITLER to accept the picture for this purpose, giving as an excuse that this particular painting was so beloved by the German people that they were entitled to remove it.

In addition to his Führermuseum at LINZ a. DONAU, HITLER also has a private collection at his house on the ODESSA ALZBERG.

2. GÖRING

PW Hauptmann DETTE makes the following remarks with regard to GÖRING:

"Above all, presents to him come from our museums, which is an unheard-of thing. A Gauleiter, I can't remember of what district, gave him a genuine RUEbens. Where did the Gauleiter, who was brought up in the gutter, get the RUEbens? It must have been stolen! He was given a WEIT-STOSS as a present, a triptych as large as that wall. He was as pleased as Punch. Then he got the third LINDBACH. There are three LINDBACHS! I think one is of BISMARCK, one of the old KAISER, and I don't know the third - FREDERICK the GREAT, perhaps. So he's got all three now."

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PW General der Panzetruppe von THOMA is describing Kerinholz says that it reminded him of the Kaiser-Friedrich museum. "He's got a lot of things from the Kaiser-Friedrich museum; for instance, the famous "Man with the golden helmet".

3. STREICHER

PW Oberstleutnant (Dr Ing.) SCHUBZ, on the staff of the Commandant, GROSS-PIETS, makes the following remarks. "I once experienced something very remarkable. There is a municipal museum in NUERNBERG. In the museum were some very famous paintings by LIEBERMANN and von SEYDEL, both BERLIN artists. LIEBERMANN was Jewish, and SEYDEL was not a National Socialist. For that reason their pictures were suddenly banned. So they disappeared from the NUERNBERG Municipal Museum overnight. In answer to my question as to what had happened to those pictures, the Curator of the museum told me that Gauleiter STREICHER had asked for them to be given to him."

4. Gauleiter DAUERHOFER

PW Leutnant SETTER, referring to Schloss Leopoldskron, SALZBURG, home of Gauleiter Dr RAIMER, says "People used to complain about the splendour of the bashes. But if they went to-day into the private houses of Party people like that one found the priceless old baroque furniture and that sort of thing - all quite obviously originating from the palace of some prince-bishop - to hell with the art! It belonged to the Jew REINHOLD of theatre fame, the REINHOLD of the festival plays."

5. Gauleiter LAUTENBACHER

PW Unteroffizier PURN mentions that his friend, a Prussian baron's wife, Gauleiter LAUTENBACHER (successor of von SCHIRACH as Leader of the HJ) is alleged to have had in his house at PYRMONT.

6. The Gestapo

PW Leutnant von RICHTHOFFEN refers to Gestapo confiscation of jewels, money, etc.

"Some people have, of course, enriched themselves from these sources, but the Gestapo Foreign Organisation was also financed by those means. Under that heading comes also the confiscation of objects of art, some of which were even put up for public auction."

III - PERSONALITIES CONCERNED WITH ART IN GERMANY

ADELS

Old-established firm of art-dealers in COLOGNE.

ALMAS

Old-established firm of art-dealers in MUNICH. Address: Maximiliansplatz.

BAMMANN

Newly-established firm of art-dealers in DUSSELDORF.

BAUDISCHON, Dr. Wolf Graf

Leiter of the Folkwang Museum, ESSEN.

BERNHARD

Art business and gallery in MUNICH, taken over by ZIMKGRAF. PG

BOCK u. Sohn

Art-dealers in HAMBURG. Suspected of being very pro-Nazi.

BORGER, Dr.

Formerly of the Kunsthalle, HAMBURG; removed by Dr. KLOOS because he was not a member of NSDAP.

BOHLER

Old-established firm in MUNICH with family connections in SWITZERLAND.

BORNER

Reliable old firm in LEIPZIG with international connections. In 1939-40, there was to be a large sale of German Romantic drawings at their galleries. At the last minute the sale was cancelled, and it was given out that the whole lot had been bought by HITLER for LINZ.

BURMEISTER, Dr. Werner

Lecturer on Art History at the University of HAMBURG. Founded in last war, called up again in this. Has been ill, and may have been discharged. Was at a Feldkommandantur in E FRANCE. Is not a Nazi. Uncle owns big store of KARSTADT in HAMBURG. Is believed to have been sent to KONIGSBERG University.

COMMER

Old-established firm of art-dealers in HAMBURG.

DINGELSTEDT, Dr. Kurt

On the staff of Museum für Kunst u. Gewerbe in HAMBURG. Aged 39. Was in Flak, now released on account of illness.

EBERLEIN, Dr. Kurt K.

Compiled a card index of 'accused' museum officials.

EVERS, Professor Hans Gerhard

Professor at MUNICH, a so-called RURENS expert. Said to be the guiding spiritual influence on German students. Head of Kunstschutz, ROM 1943/44. (See also PW Paper 27).

FÖRSTER, Professor Dr.

Director of Wallraf-Richartz Museum. Informer P. that contents of COLOGNE museums are stored in castles in WESTPHALIA.

FRANCKE, Günther

Old-established firm of art-dealers in MUNICH. Address: Ottostrasse.

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FREYTAG, Dr Heinrich

In the photographic dept of the Bau u. Kunsthochschule in WEIMAR. Age 45. Not 40, anti-Nazi although a member of the Party.

GASTENBERGER

Old-established firm of art-dealers in BERLIN. Address: Kurfürstenstrasse.

HABERSTOCK

BERLIN art-dealers with gallery at Kurfürstenstr 59. Has been the chief commercial source from which the Nazi leaders have purchased for their collections. In 1939-40 HABERSTOCK had a picture by THOM (Grandmother and Child sitting on a Bench - until then in an English collection) which DR KLOOS was anxious to acquire for the Kunsthalle in HAMBURG. He finally exchanged for it a portrait by DIKAS and another picture from the Kunsthalle.

HAHN, Heinrich

Old-established art-dealer in FRANKFURT.

HANFSTAENGL, Eberhardt

Removed by HITLER from his position as Director of Kronprinzenpalais in BERLIN for showing 'degenerate' art in 1938.

HELDING (SCHEIDWIMMER)

Old-established firm in the Wagmüllerstrasse, MUNICH, now owned by a man called SCHEIDWIMMER.

HOHLDIUM, Robert

Director of Landesbibliothek in WEIMAR. Not an authority, and obtained the position because he was an old Party member.

KAESTNER, Professor Wilhelm

Professor of History of Art at University of HAMBURG. Held rank of Hauptmann in Army.

KLEIN, Professor Walter

At the Bau u. Kunsthochschule in WEIMAR.

KLOOS, Dr Werner

Reported to be PW in AMERICA. Was in charge of the Kunsthalle, HAMBURG. Born 1909 in DARMSTADT, where his father was a bookseller. Ardent Nazi, member of SS. Rather ignorant art historian. Has been responsible for securing the removal of a number of people from art positions in HAMBURG for no other reason than that they were not NSDAP.

LAUFFER, Professor Dr Otto

Director of the Museum of Local History in HAMBURG. Holds the chair of Folklore at the university. A Nazi.

LUC, Dr

Dealer in BERLIN. Interested particularly in PICASSO. Democrat. Address: Kurfürstenstrasse.

NABEL, Dr Ulrich

Kunst u. Denkmalpflege. Landeskonservator for HAMBURG.

PAFFRATH

Old-established firm in DÜSSELDORF.

ROEMER

Art firm in BERLIN. May possibly be anti-Nazi. Address: Lützowplatz.

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Indiscretion passed by the German Censorship - desire for adequate punishment of war criminals after Allied Victory. Deprecation of undue optimism spread by some alleged Diplomats. Name of a British Prisoner of war from TOBRUK (FISCHER FERRY) not among those arrived in SWITZERLAND.

Mention of an art dealer in LUCERNE (FISCHER) placed on the Black List, apparently for smuggling valuable pictures from FRANCE to SWITZERLAND. Reputed case of discovery of contraband in a private motor-car.

Swiss official discrimination against foreign residents: difficulties of AMERICANS in obtaining their money leads to borrowing from speculators against their Blocked Accounts.

Position of CANADIANS better. Regular black market dealings in clothing cards and food ration coupons - millions of forged food coupons said to exist. French citizens in privileged position reputed to buy entire outfit in Switzerland by means of several clothing cards.

EXTRACTS

"... Every one has been much more cheerful at the news. I fear however some of them have been counting their chickens a bit too soon. The disturbing trouble is that so many people have heard it direct.... from some supposed diplomat at BERLIN, or occasionally GENEVA. And they are never really any better informed than anyone else, but only serve to disturb some people by their misplaced optimism.... At present... there is absolutely no date to celebrate a great national victory when my generation fought and won. The occasion got into the hands of the pacifists and parsons so that it actually seemed to be almost a date of repentance for a

6 January 1945

De KOENIGSBERG, Nicholas

Russian, (may be U.S. citizen by this time)

265 West 23 Street, New York, NY (10/4/44)
787 Fifth Avenue, New York, NY

3191 Ave. Pres. Figueroa Alcorta, Buenos Aires

DECLASSIFIED

Authority NND 003018

By S7/MR-N NARA, Date 4/100.

Paula Chepechnikoff de K. - wife. Gives B.A. address as
legal residenceVictor de K. - son. ASN 32716386, FID MTOUSA, APO 659, NYC
Nicholas de K. - son.

Subject, his wife and their two sons own and operate LE PASSE LTD, New York City, a retail art and antique business. They are White Russians, reported to have been similarly engaged in Paris for about twenty years before immigrating to the U.S. in 1939. De K. Sr. and his wife, Paula, operate a branch of the business in Buenos Aires. The company's principal activity appears to be the exporting of art works and antiques to Argentina where sales are being developed by de K. Sr. and his wife. The NY office is operated by a son, reports conflict as to which one. Subject has a reputation for financial unreliability and the family is considered pro-Nazi. Communications have revealed possible code and hidden messages and several evasions of export regulations.

Correspondence is handled in New York by Isabel HILL, secretary, at the Fifth Avenue address. In B.A. Manon and Edgardo NICHOLSON are in charge of the business during the absence of Paula de K.

Mrs. NICHOLSON, also known as MANON PEARD, wife of Edgardo, is referred to as Mrs. deK.'s secretary. In April 1944, she made a trip to Santiago, Chile, apparently to hold an exhibition and sale of art works and antiques. In telephone conversations with Isabel HILL, she refers among other things, to sales amounting to \$95,000 Argentine pesos for the account of "Lorraine." Another conversation mentions a check for \$95,000, \$46,000 of which she has received, and expects "more tomorrow." HILL says cable the amount she receives "tomorrow". HILL also tells her that Mrs. de K. does not want to send unsold works of art out of the country, but wants them deposited at the Chilean Bank. (April 17, 18, 20, 1944). Also involved in the Santiago sales to "Lorraine" is Mrs. Esther Bueno de AVILES, 391 Ave. Viceiva McKenna, Santiago. Items mentioned include "a pair of Gothic tapestries, a Boucher tapestry, a Jacobean bed."

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as KOENIGSBERG

-2-

Paula de KOENIGSBERG appears to take a more active part in all the transactions than the men of the family. According to Nov. - Dec. intercepts (1944) she is in Mexico City, where she has been reported under arrest (F-9). Telephone intercepts of calls to and from Edgardo NICHOLSON (in U.S.A.) during this period would appear to come from the same individual in Mexico City, although the names and addresses vary as follows:

Francisco SERRANO, (writer), Zacetecas 206, Mexico City, Tel. 149647
 Francisco SERRAND-MENDEZ, Balneario 37, Apt. F, Mexico City, Tel. 111639
 Manuel SERRANO, Mexico City, Tel. 149647

In the three conversations referred to, SERRANO appears to be speaking for Paul de K., who is spoken of as "the lady" most of the time. The sale or exchange of various items is discussed. Reference was made (11/22/44) by Francisco SERRANO to "her" need for a large sum (nearly \$20,000) by the 26th, which NICHOLSON said he would try to send. In the second call, Manuel SERRANO said (11/27/44) that de K. was in "an undesirable position because they had been haggling for weeks over the offer on the lot. K. was in great need for the money not later than November 29; that he (K.) would accept \$60,000 if the money were sent today." SERRANO then asked NICHOLSON to send all the money he had "today." NICHOLSON called SERRAND-MENDEZ (12/5/44) in regard to a number of transactions. SERRANO concluded by saying the "lady" wanted him to sell as much as he could and send her the money.

Other individuals who figure in these communications are:

Marge CHRISTENSEN, housekeeper at 767 Fifth Avenue, New York (1942).

Neuricio YANOV, Mariano Pellegrini 564, Olivos FCCA, Buenos Aires.
 accountant for Paula de KOENIGSBERG

Mrs. Mercedes Pellegrini GAAVERA-ZELAYA, 1346 Pellegrini, Buenos Aires. May be a customer.

Censorship files contain intercepts of numerous communications between Paula de KOENIGSBERG, Isabel MILL and the NICHOLSONS, going back at least two years. Excerpts given above are more or less typical, though they do not indicate the detail with which each transaction is discussed.

110901

~~SECRET~~G.O.P.X
from the Embassy at London, England.
ENC. NO. 1
15/1/44Enclosure No. 1 to despatch No. 19, 750 of Dec. 8, 1944, from
the Embassy at London, England.Dated November 24, 1944.
Date of the 13th century and Dated November 24, 1944.The only other information we have is that Miedel's name was given. ALOIS MIEDL, REPORT OF THE 13TH CENTURY, (a) which said that they were by Rembrandt, Vermeer, Rubens, Van Dyck, and Goya.

1. (a) B.H.A.E.F., G-5 Operations Branch, Monuments, Fine Arts, and Archives, informed us on September 16th, that ALOIS MIEDL, a friend of Gearing, and his agent for buying pictures in Holland, was then in San Sebastian, Spain with certain paintings, and was accompanied by a Belgian named KONINCK or de KONINCK. It was stated that Miedel appeared to be trying to make some agreement with the Spanish authorities.
- (b) We immediately advised His Majesty's Embassy, Madrid, Secret Intelligence Sources, American Embassy in London, and representatives of the Dutch Government. We asked Madrid and the Secret Intelligence Sources to investigate the matter and let us have reports. We also decided to place Miedel's name on the Statutory List in order to warn off would-be purchasers; this name appeared on the published list on October 30th.
- (c) Madrid informed that French and British agents in Madrid had discussed the matter with the Dutch Minister, who had already made representations to the Spanish authorities. They said that although the French authorities at Hendaye had apparently been warned, Miedel was known to have imported into Spain 12 pictures, and to have put them in a safe place under control of the Spanish authorities. In a later communication dated October 15th, Madrid reported that they had established that Miedel was still in Spain, although his whereabouts were unknown.
- (d) We have received two secret reports from Secret Intelligence Sources about Miedel. The first, dated September 20th, stated that in early September, Miedel was staying at the Pension Ursule, San Sebastian, that at the date of the report he was in Madrid, and that his pictures were in Bilbao. A Captain named CHARLES GEORGE KONINCK (the real name of Miedel's former companion) in Bayonne Prison on October 7th, KONINCK stated that he had first met Miedel in the beginning of May 1944 in San Sebastian and later in May Koenen, at Miedel's request, presented him in Madrid to Jose Uyarra, who had good relations with the director of the Prado Museum in Madrid. Miedel's object was to obtain an exhibition of his paintings, but Uyarra decided not to help him, apparently because he had a German passport. In the beginning of June Miedel was back in San Sebastian, where he told Koenen that he had got his pictures into Spain through the intermediary of the firm of Rembrandt, Gouda, and Amsterdam, Passe Schild '35, Arnhem, who had deposited them in the "Free Port" in Bilbao, since there is not one in Arnhem. Koenen said that he actually saw Miedel arrested at Hendaye on August 1st, 1944. This is being investigated, as Miedel has since then been reported to be definitely at Lezo in Spain. Also investigated.

STATE DEPT. DECLASSIFICATION REVIEW
 Reassess to _____
 Declassify to _____
 With concurrence of _____
 Date: 5/23/98
 BO 1098, 25X
 IPAC/NR by Plambeck (Date: 5/23/98)

DECLASSIFIED

Authority NND 003018

By ST/MR-m NARA, Date 1/4/00

EXEMPT from Declass.
 Per E.O. 13526, Sec. 3-4
 Review w/ 1338

Copied: df.

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~~SECRET~~

C O P Y

Ref despatch No 1927

11/14 ENC. NO. 1

Enclosure No. 1 to despatch No. 19, 750 of Dec. 6, 1944, from
the Embassy at London, England.

Dated November 24, 1944.

ALOIS MIEDEL

1. (a) S.H.A.E.F., G-5 Operations Branch, Monuments, Fine Arts and Archives, informed us on September 14th, that ALOIS MIEDEL, a friend of Goering, and his agent for buying pictures in Holland, was then in San Sebastian, Spain with certain paintings, and was accompanied by a Belgian named CONINCK or de KONINCK. It was stated that Miedel appeared to be trying to make some agreement with the Spanish authorities.
- (b) We immediately advised His Majesty's Embassy, Madrid, Secret Intelligence Sources, American Embassy in London, and representatives of the Dutch Government. We asked Madrid and the Secret Intelligence Sources to investigate the matter and let us have reports. We also decided to place Miedel's name on the Statutory List in order to warn off would-be purchasers; his name appeared on the published list on October 30th.
- (c) Madrid reported on September 25th that they had discussed the matter with the Dutch Minister, who had already made representations to the Spanish authorities. They said that although the French authorities at Hendaye had apparently been warned, Miedel was known to have imported into Spain 12 pictures, and to have put them in a safe place under control of the Spanish authorities. In a later communication dated October 18th, Madrid reported that they had established that Miedel was still in Spain, although his precise whereabouts were unknown.
- (d) We have received two secret reports from Secret Intelligence Sources about Miedel. The first, dated September 28th, stated that in early September, Miedel was staying at the Pension Ursula, San Sebastian, that at the date of the report he was in Madrid, and that his pictures were in Bilbao.
- A second secret report dealt with the results of an interrogation of Charles Georges KONINECKX (the real name of Miedel's former companion) in Bayonne Prison on October 7th. KONINECKX stated that he had first met Miedel in the beginning of May 1944 in San Sebastian. Later in May Konineckx, at Miedel's request, presented him in Madrid to Jose Uyarte, who had good relations with the director of the Prado Museum in Madrid. Miedel's object was to obtain an exhibition of his paintings, but Uyarte decided not to help him, apparently because he had a German passport. In the beginning of June Miedel was back in San Sebastian, where he told Konineckx that he had got his pictures into Spain through the intermediary of the firm Baquera Kutsche y Martin S.A., Paseo Colon 93, Irun, who had deposited them in the "Free Port", which Konineckx took to mean the Free Port in Bilbao, since there is not one in Irun. Konineckx said that he actually saw Miedel

REF ID: A64925
APR DECLASSIFICATION REVIEW
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with concurrence of:
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Ref ID: A64925X
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SECRET 2 -

- (e) According to Madrid, Miedel imported twelve pictures into Spain. It was stated that nine of them were Dutch of the 18th century and three were by Goya. The only other description we have of the paintings was given in the original report from S.H.A.E.F. (See (a)) which said that they were by Rembrandt, Van Dyck, Rubens, Jan Steen, and CRANACH.
2. (a) Miedel is a German national and was born in Munich on March 5th, 1903. He is stated to be a strong Bavarian Catholic. In November 1944 we have learned the following further information from Secret Intelligence:
- (b) It is reported that Miedel is a close personal friend of Goering and has been directly or indirectly financed by Goering since 1937. His interests in Germany include in particular his collection of art, and a large number of paintings (Schatzung Handels A.G., Berlin etc). The Pinakothek Berlin and Minen Ges. Berlin, of whom for two million Marks Ribbert, A.G. Hohenloheburg, Schul was acting under contract. He is interested in the paintings and books in his friend and business colleague of Johannes Witzig, 68 Linprunstrasse, Munich, who is alleged to be a close friend of Hitler. Witzig is the senior partner in bankhaus Johann Witzig A.G. Munich, which is the largest share-holding in Schatzung Handels A.G. and Witzig is a director of that concern and of Kroke Land und Minen Ges. Goering is also alleged to be interested in Schatzung Handels A.G.
- (c) Miedel's interests in Holland include a general dealer, who handles Import and Export N.V. Amsterdam (of which Witzig is also a director), Suisse Landsche Bankvereniging N.V. Amsterdam, De Nieuwe Maatschappij Leideng Leiberg, Amsterdam, Societe Beurkieskarrisseur Lissar Roseniorana N.V. Amsterdam, to which he is reported to have bought in 1941, Spanish oil. The Goldfink Collection in Amsterdam (which he is reported to have bought in 1940), the pictures on the sofa in a palace in Amsterdam and two country estates (reported to have been acquired since 1940). At the date of the report, in Madrid where they were going to be exhibited, Miedel's first three companies named are believed to be controlled by Schatzung Handels A.G. and in 1940 H.M. Consul General, Amsterdam recommended their inclusion in the Statutory Control list, but the German invasion happened before this recommendation could be put into effect; at the same time H.M. Consul-General warned us against Miedel, saying that he should be watched very closely and regarded with great suspicion.
- France border with the neutrals, Miedel returned to France again into France in 1940. Since the German occupation Miedel is reported to have bought many art collections in Holland for Goering.
5. In addition to contact with His Majesty's Embassy, Madrid (who in turn are in touch with the Dutch Minister) with Secret Intelligence Sources and with the American Embassy in London about the case, we have told the Dutch Government in London what we know about Miedel's interests in Holland, have brought the case to the attention of the "British Committee on the Preservation and Restitution of Works of Art, Archives and other material in Enemy Hands", and fine have heard that the "Commission for Protection and Restoration of Cultural Material" are also interested.

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(a) According to Madrid, Niedel imported twelve pictures into Spain; it was stated that nine of them were Dutch of the 18th century and three were by Cezanne. The only other description we have of the paintings was given in the original report from S.H.A.E.F. (see (a)) which said that they were by Rembrandt, Van Dyck, Rubens, Jan Steen and CRANACH.

2. (a) Niedel is a German national and was born in Munich on March 3rd, 1903. He is stated to be a strong Bavarian Catholic.

(b) It is reported that Niedel is a close personal friend of Goering and has been directly or indirectly financed by Goering since 1937. His interests in Germany include:

Schaltung Handels A.G. Berlin.
Kaoko Land und Minen Ges. Berlin.
Moritz Ribbert. A.G. Hohenlimburg.

He is a friend and business colleague of Johannes Witzig, 68 Linprunstrasse, Munich, who is alleged to be a close friend of Hitler. Witzig is the senior partner in Bankhaus Johann Witzig A.G. Munich, which is the largest shareholder in Schaltung Handels A.G. and Witzig is a director of that concern and of Kaoko Land und Minen Ges. Goering is also alleged to be interested in Schaltung Handels A.G.

(c) Niedel's interests in Holland include:

Veland Import and Export N.V. Amsterdam (of which Witzig is also a director).

Buitelandse Bankvereeniging N.V. Amsterdam.

Wijnbeur bij Redjang Lebong, Amsterdam.

Scorkieskarretoor Lisser Rosankranz N.V. Amsterdam.

(which he is reported to have bought in 1941).

The Goudsticker Galleries in Amsterdam (which he is reported to have bought in 1940).

A palace in Amsterdam and two country estates (reported to have been acquired since 1940).

The first three companies named are believed to be controlled by Schaltung Handels A.G., and in 1940 H.M. Consul-General, Amsterdam, recommended their inclusion in the Statutory List, but the German invasion happened before this recommendation could be put into effect; at the same time H.M. Consul-General warned us against Niedel, saying that he should be watched very closely and regarded with great suspicion.

Since the German occupation, Niedel is reported to have bought many art collections in Holland for Goering.

3. In addition to contact with His Majesty's Embassy, Madrid (who in turn are in touch with the Dutch Minister), with Secret Intelligence Sources and with the American Embassy in London about the case, we have told the Dutch Government in London what we know about Niedel's interests in Holland, have brought the case to the attention of the "British Committee on the Preservation and Restitution of Works of

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Enclosure No. 2 to despatch No. 19,750 of
Dec. 8, 1944, from the Embassy at London, England.

Dated December 4, 1944.

ALOIS MIEDEL

With reference to our memorandum of November 24th, we have received the following further information from Secret Intelligence Sources:-

- (a) A report dated October 14th stated that Miedel arrived in Spain with two large American cars, and a large number of paintings from Holland (Rubens, Van Dyck etc). The Prado Museum was said to be interested in one of them for two million pesetas. It was suggested that Miedel was acting under order from Goering to sell the paintings and keep the proceeds for him.
- (b) A report dated October 16th stated that there was in existence a catalogue of some two hundred paintings which had been imported into Spain from France. Most of the paintings were valued at from 100,000 to 500,000 pesetas, but there were five or six of even greater value. All the paintings were alleged to be the property of Goering. It was stated that when they crossed the Franco-Spanish border, the paintings were detained by the Spanish authorities, but were later released on the insistence of General Kramer, who was thought to be in charge of the convoy.
- (c) A report dated November 13th stated that after D-day Goering had commissioned Miedel to convoy 200 paintings to Spain in two cars. Miedel crossed the Franco-Spanish border with the paintings just before it was closed. Difficulties were raised about the paintings on the Spanish side, and the German Air Attaché, General Kramer, had in the end to acknowledge them as Goering's personal property. The paintings were, at the date of the report, in Madrid, where they were going to be offered for sale. Miedel had distributed catalogues of them (see (b) above). He had boasted of his connection with Goering and of the commission he would receive upon the sale of the paintings; German circles in Madrid believed his boasting to be justified.

It was also stated that after he had crossed the Franco-Spanish border with the paintings, Miedel recrossed it again into France in order to pick up a box. He, and a companion named OTTO GRAEBENER, alleged to be a Gestapo Agent, were arrested by the Maquis, but Miedel escaped the next day (see end of paragraph 1 (d) of report under reference).

All this information has been made available to His Majesty's Embassy, Madrid.

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BB-052
DECLASSIFIED

Authority NND 003018

By ST/MRCN MARA Date 1/10/00

STATE DEPT. DECLASSIFICATION REVIEW

- Retain classification Change/classify to _____
 Declassify with concurrence of _____ after _____

EO 12958, 132X

IPSC/CMR by TJL/C Date: 8/13/01/97

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buying and selling paintings in various countries, especially after the German occupation of Western Europe; also reported to have been entrusted by GOERING in 1933 with money to be deposited abroad; lived in Amsterdam during the present war, serving there as a German administrative official and engaging in financial transactions on behalf of the Germans; in the Dutch East Indies, where he had business connections, in September 1940, at which time he was interned there, subsequently returning to Holland; attempted, following the Allied invasion of France, to smuggle into Spain valuable paintings and jewels and possibly some stocks, bonds and currency alleged to belong to GOERING; said to have been assisted by Jean DUVAL in this attempt; arrested on 21.8.44 at Hendaye, allegedly while trying to cross the frontier from Biarritz, but was promptly released; in Madrid in October 1944; still in Spain in July 1945; married with two children.

Distribution:

SAINT Germany
SAINT EH/001
SAINT EC/001
~~SAINT ED/001~~
ORION (London) ✓
London file
registry

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RX-431

RELACIONES CON LOS ALIADOS

15 February 1945

REGISTRO DE DEPOSITO No. 562/44

REGISTRO DE RECIBOS DE PINTURAS Y OTRAS ARTICULAS DE ARTE EN EL PORTO DE BILBAO

14-3-45
TO: M. SAINT, Washington and London

FROM: M. SAINT, Madrid

SUBJECT: Looted Pictures at Free Port of Bilbao

CD DECLASSIFIED

Authority AND 003018

By SSI/NRM NARA Date 1/4/00

SOURCE: R-BC Contenido de la Pouch Evaluation: A-2

1. R-BC has turned over to us a description of looted paintings now held at the Free Port of Bilbao, copy of said description being attached. These paintings were consigned to Ramon TALASAC, who furnished the description to the Dirección General de Aduanas. It is understood that the paintings arrived at Bilbao in July, 1944.

2. We are advised that Ramon TALASAC is on the British Statutory List for having acted as a cloak for German concerns, but his case is being reconsidered and he may be removed from the list. He furnished this description in strict confidence, and we were requested to treat it as confidential "as Ramon TALASAC would get into serious trouble were it known that he had turned over this information."

3. We refer you to XML-60 in this same pouch, containing a report on looted art works in Spain by ORION.

Distribution:

Washington

London (2)

File

Approved:

STATE DEPT. DECLASSIFICATION REVIEW

Retain classification Change/classify to _____
 Declassify with concurrence of _____

after _____

EO 12958, 25X

IPS/CR/IR by [Signature]

Date: 8/23/95

EXEMPT from Declass.

Per E.O. 12065, Sec. 3-4

Re-review 1989

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RX-431

(1)

Relacion que se cita

Declaracion de Deposito No. 562/44, comprensiva de 3 cajas, marcas B.K.M. No. 1/3, peso bruto 324 kilos, conteniendo Pinturas artisticas y marcos de madera, origen Holanda. Presentada por el Agente de Aduanas Don Ramon TALASAC. Entrado en el Deposito France el 24 de Julio de 1944. Depositadas de nombre de Alciso MIEDELL, de San Sebastian, procedentes de la Aduana de Irún con Guia de Transito No. 220/44.

Contenido de la caja No. 1

Una pintura sobre tabla, con marco de madera sin dorar, representando un paisaje, con firma ilegible, dimensiones 41 por 62 cm. - Al dorso una etiqueta raspada, y un numero 003080, y una indicacion F.60,000.-

Una pintura sobre lienzo, con marco de madera sin dorar, representando un paisaje, sin firma, dimensiones 50 por 66 cm. - Al dorso una etiqueta raspada y un sello de lacre con un escudo.

Al dorso Una pintura sobre tabla, con marco dorado, representando una marina, sin firma, dimensiones 65 por 50 cm. - Al dorso una etiqueta que dice: Internationale Water tentoonstelling van Luick, 1939. Nederlandsche Inzending envoe par la Hollande. Artiste: José Porcellis. Proprietaire: M. V. Valkenburg. Adresse: Laren. No. catalogo: en blanco. No. caja: en blanco.

Una pintura al parecer al pastel, protejida por cristal, con marco dorado, representando una mujer con vestido rosa, sin firma, con una placa en el marco: J. B. Perroneau 1715-1783, dimensiones 53 por 47 cm. Al dorso una etiqueta: Collectie Goudstikker - Amsterdam, Heerengracht No. 6547. Otra etiqueta: No. 93. Exposition Quentin de la Tour et des pastellistes Francais des XVII et XVIII siecle en l'Hotel Jean Charpentier 76, Faubourg St. Honore, Paris. En 23 mai au 25 juin, 1927.

Una pintura, sin marco, sobre lienzo, representando una señora, sin firma, al óleo, dimensiones 50 por 63 cm. Sin etiqueta al dorso, con un numero en lapiz rojo 147 MZ4.

Una pintura sobre lienzo, sin marco ni firma, representando tres cabezas de niño, dimensiones 54 por 65 cm. Al dorso una etiqueta: Collectie Goudstikker, Amsterdam, Heerengracht 458, No. 5751. Escrito a mano en ella: "Sir Thomas Lawrence foto Geemakes."

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Una pintura, sobre tabla, representando un retrato de mujer contemplando una calavera, sin firma, dimensiones 63,5 por 48,5 cm. Al dorso una etiqueta igual al interior con No. 1355, y a lapiz: V. Dyk, soeger.

Una pintura, sobre tabla, con marco dorado, representando en un interior una mujer pelando al parecer patatas, sin firma, dimensiones 42 por 35 cm. Al dorso una inscripcion grabada: De Wild Holland.

Contenido de la caja No. 2

Una pintura sobre tabla, sin marco ni firma, representando una mujer y un hombre en primer plano bebiendo en una fuente, dimensiones 106 por 73 cm. Al dorso una etiqueta: Collectie Goudstikker, Amsterdam, Heerengracht 458, No. 6529, y a tinta sobre ella: Corn. Buye.

Una pintura sobre lienzo, sin marco ni firma, representando un caballero de medio cuerpo, con tunica encima de una armadura, dimensiones 78,5 por 96,5.- Al dorso una etiqueta raspada; una etiqueta con numero 2145; en lapiz azul numero 5526; cuatro sellos de lacre ilegibles y en tiza F. BOLS.

Una pintura, sobre lienzo, sin marco ni firma, representando un caballero en 3/4 cuerpo, con una inscripcion en el angulo superior derecho que dice: IOA GEORGIIUS D DATIS SIGISMUNDI FILIUS VENETIS CREME = IMPERATIBUS AUC. FRANCO. PONTIO PLACE NATARIO ANNO DOM. MDVIII. Dimensiones 1m por 80 cm. Al dorso una etiqueta raspada; una etiqueta con el numero 40, y en lapiz azul el numero 570/56.

Una pintura, sobre lienzo, sin marco ni firma, representando un caballero en 3/4 de cuerpo, dimensiones 104 por 87 cm. Al dorso una etiqueta: Collectie Goudstikker, Amsterdam, Heerengracht 458, No. 5418, y a tinta sobre ella: El Greco.

Una pintura, sobre lienzo, sin marco ni firma, representando un caballero de 3/4 cuerpo, dimensiones 108 por 81 cm. Al dorso una etiqueta raspada; una etiqueta con el No. 40.

Una pintura, sobre lienzo, sin marco ni firma, representando al parecer La Virgen con el Niño, entre Santa Catalina y un Obispo, dimensiones 87 por 116 cm. Al dorso una etiqueta raspada, una inscripcion: Palma el Vecchio, y un no. 5511.

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Una pintura, sobre lienzo, sin marco, firmado Th. Creswick, representando un paisaje. Al dorso una etiqueta: Collectie Goudstikker, Amsterdam, Heerengracht 458 No. 6515, y a tinta sobre ella Th. Creswick. Dimensiones 118,5 por 96 cm.

Una pintura, sobre lienzo, sin marco ni firma, representando una mujer con traje rojo sentada en un sillón, dimensiones 123 por 95,5 cm. Al dorso una etiqueta raspada; otra: Douane Paris Centrale: otra con el numero 40 y otra con el numero 106.

Una pintura, sobre lienzo, sin marco ni firma, representando al parecer Jesus entre los fariseos, casi de cuerpo entero, dimensiones 116 por 93 cm. Al dorso una etiqueta raspada y otra con el no. 40.

Estas tres ultimas pinturas estan envueltas juntas, y en la envoltura que es de papel hay las siguientes notas a lapiz azul: 6515 Creswick, 1727 David, y 2307 A de Gelder.

Contenido de la caja No. 3

Una pintura, sobre tabla, sin marco ni firma, representando un caballero con gorro de piel sentado a una mesa en la que hay un vaso y naipes, dimensiones 48 por 64 cm. Al dorso una etiqueta: Collectie Goudstikker, Amsterdam, Heerengracht 458, No. 5883.

Una pintura sobre tabla, sin marco ni firma, representando una mujer con una copa en la mano sentada a la mesa, y la que hay nueces, un libro, etc. Dimensiones 48 por 64 cm. Al dorso una etiqueta igual al anterior con el numero 5884.

Una pintura sobre lienzo firmado Corot, al parecer Magdalena en el desierto, dimensiones 90 por 50 cm. Al dorso una etiqueta igual a los anteriores con No. 6467.

Una pintura sobre tabla, redonda, sin marco ni firma, representando al parecer la Virgen con el Niño en brazos entre dos Angeles, de 36 cm. de diametro. Al dorso una etiqueta: Madonna met kind en enfein; otra: Gemeente Musea van Amsterdam No. 210. Maten: Rond Vancal. En la envoltura de papel: Mainardie 5203.

Una pintura sobre lienzo, firmado Corot, representando al parecer risto en el Monte de los Olives, dimensiones 90 por 50 cm. Al dorso una etiqueta: Collectie Goudstikker, Amsterdam, Heerengracht 458, No. 6468

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RX-43

- 4 -

Declaracion de Deposito No. 338/44, comprensiva de 1 jaula ZW No. 2, peso bruto 22 kgs. conteniendo una pintura artistica, origen Alemania presentada por el Agente de Aduanas, Bergareche y Gil, Ltd. Entrado el 10 de Mayo de 1944, depositada a nombre de Teniente Otero, Division Espanola de Voluntarios, Madrid, procedente de la Aduana de Irún con Guia de Transito No. 125/44.

Contenido de la caja

Una pintura acuarela, sin marco (ni firma) digo firmado F. Desmoulines, de papel pegado sobre lienzo, representando un retrato de cuerpo entero al parecer de la ultima Zarina de Rusia, dimensiones 66 por 99 cm.

Bilbao, 2/12/44.
El Enterventor.

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✓ Renomean	- West 200 F.	58 x 47	6847
✓ Lawn.	9 hrs.	54 x 65	5751
✓ V.D.	Head	63.5 x 48.5	1355 P.
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✓ Corn Buge.	1st. fort.	106 x 73.	458 P
✓ S.Bots.	Barrel.	18.5 x 96.5	2145 S
✓ S.G.	Port 3/4 L.	104 x 87	(?) (5326) S
	Palm V.	U.n. Skat. Ob.	87 x 116. 5371(?)
✓ Dr Gres	Portf.	118.5 x 96	6575 S
✓ David.	2s x farrs.	123 x 95.5	1727 S
✓ Deheld		116 x 98.	2307 S
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	8 x vene.	48 x 64.	5884. " "
Cord	Head & Dres	70 x 50	6467 S.
	Les. M. & O.	70 x 50	6468 S.
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