

R6 239
BOX 80.

14 decembre 1943

Cher Monsieur Destrem,

Malheureusement, nous ne pouvions plus dans le hâte de mon départ parler de la Collection Schloss. Si je vous ai bien compris, les héritiers auraient besoin d'argent et seraient disposés de vendre quelques pièces de la Collection.

Monsieur Dequoy a appris par des amis que les héritiers de la collection ont quitté la France. J'aimerais donc bien savoir d'où vous savez que ces gens veulent vendre. Comment voulez-vous parvenir à ces tableaux? J'aimerais beaucoup acquérir quelques pièces de cette collection, même toute la collection, si cela pouvrait (sic) se faire. Je m'intéresse surtout aux tableaux dont je joins ici une liste.

Ayant entendu parler aussi d'un autre côté de la possibilité d'une acquisition de cette collection, je dois ajouter, pour l'ordre, que je ne puis payer la provision qu'a celui qui me procurera vraiment les tableaux.

Tachez donc de réussir. Si l'affaire sera en bonne voie, je viendrai à Paris dans les premiers jours de janvier.

Agréez, Monsieur, mes salutations empressées aussi que mes meilleures voeux pour 1943.

Translation

Dear Mr. Destrem,

In the haste of my departure we were unfortunately unable to talk about the Schloss collection. If I understood you, the heirs are in need of money and might wish to sell some items from the collections.

Mr. Dequoy has learned through friends that the heirs of the collection have left France. I would like very much to know from what source you have learned that they wish to sell. How will you succeed in finding the pictures? I should like very much to acquire some items of the collection, or even the whole collection, if possible. I am particularly interested in the paintings listed herewith.

As I have heard from still another source of the possibility that the collection may change hands, I must add that I can only pay the commission to the person who actually obtains paintings for me.

Try to succeed. If the affair goes well, I shall return to Paris during the first days of January.

(Note: Carbon copy without signature found in HABERMARSTOCK's file of French correspondence).

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Box 80

22 Décembre 1942.

154, Boulevard Haussmann
Paris VIII

Cher Monsieur Haberstock,

Merci beaucoup de votre aimable lettre du 14 décembre que j'ai reçue hier.

En ce /qui concerne l'affaire de la collection Schloss la personne --- un avocat --- qui m'a parlé de la possibilité d'acquérir quelques tableaux n'est pas pour le moment à Paris. Dès son retour je tacherai d'éclaircir définitivement cette question et je vous écrirai le résultat de ma démarche.

Je comprends très bien que vous pourrez rémunérer seulement la personne qui vous procurera effectivement les tableaux.

J'étais très touché de vos voeux pour la nouvelle année, évidemment mon plus grande désir c'est de revoir en 1943 mon beau-fils.

Je vous prie d'agrée et de transmettre à Madame Haberstock mes voeux les plus sincères d'une bonne et heureuse année, et de croire à mes sentiments les meilleurs.

(signé) G. Destrem.

Translation

Dear Mr. Haberstock,

Thank you very much for your kind letter of 14 December, which I received yesterday.

As far as the Schloss collection is concerned, a lawyer who spoke to me of the possibility of acquiring some of the pictures is for the moment away from Paris. As soon as he returns I will try to clarify this question definitively, and I shall write you the results.

I understand very well that you can only recompense the person who actually obtains the pictures for you.

I was much touched by your good wishes for the New Year; certainly my own fondest hope is to see my step-son in 1943.

(signed) G. Destrem.

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directed that it be acquired through an exchange. For example, if the Führer were to give the BLOCH-BAUER porcelain collection to the city of Vienna, the Rubens could enter the Linz collection as a gift from Vienna, and thus the appearance of outright presentation would be avoided. (See Attachment 25.)

As far as is known, none of the exchanges of paintings confiscated by the Einsatzstab Rosenberg was carried out for the benefit of the Linz museum. Some of the exchanges detailed in Reference A, Chapter V, made pictures available for the Reichschancillery, but there is no evidence that these were intended for Linz.

C. Forced Sale

1. The SCHLOSS Affair (See also Reference C, Chapter VII.)

Perhaps the best example of acquisition for Linz by forced sale is provided by the SCHLOSS affair, which has the added interest of having involved such varied figures as GOERING, Abel BONNARD, DARQUIER de PELLEPOIX, von HUMMEL, VOSS, GOEPEL, LOHSE, POSTMA, LEFRANC and the nebulous BUITENWEG. Even HITLER and Laval hover in the background.

By way of introduction, it is perhaps necessary to recall that of the 332 (333?) paintings in the collection, chiefly noted for signed and dated pictures by Dutch masters, 262 were acquired by Linz for 50,000,000 French francs after 49 had been chosen by the Louvre at a stipulated price of 18,975,000 French francs. The remaining 21 (22?) paintings were disposed of by LEFRANC, Vichy-appointed administrator of the collection, under conditions which will be outlined at the end of this section.

A detailed statement by LOHSE, who as GOERING's representative was party to almost all the proceedings at Paris, is appended as Attachment 26. It should be noted that on page 2 LOHSE attributes to GOERING the safeguarding of the paintings at Limoges, whereas the

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D.G.E.R. report, "Affaire Lefranc" (1945), page 4, attributes the decision to the Vichy government. VOSS' statement of his own connection forms Attachment 27. Both of them should be read with this section.

Further circumstances were brought to light in a joint interrogation of VOSS and LOHSE (15 September 1945), as follows:

(a) By LOHSE's estimate, about six weeks elapsed between the first overtures of DARQUINER de PELLEPOIX to von BEHR, and the fiasco at Tulle/Limoges. LEFRANC first appeared at Tulle (Corrèze) on 10 April 1943. Six days later the cases were loaded on a truck which started off for Limoges. They were brought to Paris only in October 1943.

(b) GOERING's decision not to have anything to do with the collection was inspired partly by the malodorous rumors attending the affair, partly because he did not have at hand the 50,000,000 francs or more at which the collection was said to be valued. (LIMBERGER, separately interrogated, confirms the fact that LOHSE telephoned GOERING and acquainted him with the details of the case.)

(c) GOEPPEL's connection with Linz was not so loose as VOSS suggests in the first paragraph of his statement. The "special Referat" which GOEPPEL held was purely administrative. His job was to buy pictures for Linz; the fact that he was paid in Holland and reported to some superior in Holland is not important to the case. POSSE had held the title of Referent für Sonderfragen from 1940 to 1942, and GOEPPEL was his representative in the Hague office. GOEPPEL was always paid in Holland. VOSS denies that he succeeded to POSSE's title, and adds that he never heard of it. Whether this is true or not, if VOSS "was not able to control his (GOEPPEL's) movements," this was because he lacked the courage, not the power.

(d) LOHSE met GOEPPEL in Paris, early or mid-April 1943, at the Hotel Brighton. This was after the paintings had reached Limoges, but well before the sale. GOEPPEL was about to submit a report to VOSS, and LOHSE told him many of the circumstances of the affair. A little later, he saw GOEPPEL's report of some four pages in longhand, which

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contained a fairly full account and mentioned LOHSE by name.

(e) VOSS states that he received GOEPPEL's report, but that he cannot recall what he did with it, or whom he notified, or if he took any action other than with GOMPERZ when he admonished him to "proceed with utmost fairness towards France."

(f) At the meeting in Munich (about 25 April), it was VOSS who brought up the SCHLOSS affair, doubtless because he knew of LOHSE's connection with it. LOHSE states that VOSS told him HITLER had given the order to buy everything of interest which the French did not take. Although VOSS recalls such details as that he had just come from the "Führerbau" and that he was tired because he had not had lunch and it was already mid-afternoon, he states that he cannot remember any conversation with LOHSE concerning the SCHLOSS collection. He admits, however, that it may have occurred.

(g) The original action must have had BONNARD's approval, and it is equally certain that LAVAL backed BONNARD. (The D.G.E.R. report already cited quotes Henri SCHLOSS, on page 5, as stating that when LEFRANC and three others arrested him and his wife at Nice, LEFRANC spoke of himself as "mandaté par LAVAL.") D.G.E.R. has the original of a letter from UTIKAL, Berlin head of the Einsatzstab Rosenberg, to GOERING's secretariat, which quotes the Paris S.D. to the effect that LAVAL intervened in the affair with the German consul-general at Vichy.

(h) The SCHLOSS family did not receive any payment for the paintings. The Vichy government never paid the 18,975,000 French francs it owed, and the 50,000,000 French francs paid by the Germans went into the funds of the organization of DARQUIER de PELLEPOIX.

(i) In Paris, the paintings selected both by the Louvre and by Linz were photographed. GOEPPEL acquired the negatives and gave LOHSE a set of prints. These were elaborately bound for LOHSE, who intended to give them to GOERING as a souvenir.

In a separate interrogation of HABERSTOCK, the following was additionally ascertained:

(a) At the Hotel Negresco in Nice, where he stayed during a

business trip in the winter of 1940/1941, he received an unsolicited visit from a "fantastic woman with a German-Jewish name" who was presumably related to the SCHLOSS family. She hoped to interest him in purchasing the collection, but said he could not see the pictures because they were hidden. If he made a satisfactory offer, however, the sale might be arranged. HABERSTOCK states that he refused to buy the pictures sight unseen.

(b) Working as agents of HABERSTOCK, Roger DEQUOY and Georges DESTREM tried to acquire the SCHLOSS collection for him. (See Attachments 29 and 29-A.) Both were indebted to him: DEQUOY for his services in "aryanizing" the WILDENSTEIN firm, by which DEQUOY became the owner in 1941, thus saving the major part of the property from confiscation by the Einsatzstab Rosenberg; and DESTREM for efforts in behalf of his stepson, PALITZYNE, a prisoner of war. Both had been involved in the sale of the two Rembrandts belonging to Etienne NICOLAS, to the Linz museum via HABERSTOCK. DEQUOY received a commission of 1,800,000 French francs on 24 April 1942; DESTREM received a further commission of 100,000 French francs from NICOLAS direct. (See Attachment 36.) DEQUOY wrote HABERSTOCK on 24 August 1942, "I am at present negotiating the SCHLOSS affair, and am about to see one of the heirs in Grenoble." In December 1942 there was an exchange of letters between HABERSTOCK and DESTREM, in which the former stated his interest unequivocally and DESTREM wrote of being in touch with a lawyer. (See Attachments 29 and 29-A.) Obviously, none of the three ever learned where the SCHLOSS paintings were hidden. HABERSTOCK's lines did not go deep enough to compete with LEFRANC and the Vichy government.

(c) POSSE was interested in acquiring the SCHLOSS collection, and doubtless told HITLER about it. HABERSTOCK states that he himself never spoke of it to HITLER.

(d) HABERSTOCK never saw a catalog of the collection, but only a typewritten list, and there were no illustrations.

It may be stated with reasonable certainty that the SCHLOSS sale was forced by German pressure on the Vichy government, which agreed to

confiscate the collection and to have it brought from the unoccupied zone to Paris. This agreement was made possible by the active collaboration of BONNARD and DARQUIER de PELLEPOIX, French Commissioner for Jewish Affairs, with the apparent backing of Laval. VOSS might have halted the proceedings by stating that he did not wish to acquire the paintings, or that they were not good enough for Linz. By 25 April he knew the background, and he knew that GOERING had considered the goods too hot to handle. However independent GOEPPEL may have been in his activities, VOSS was not bound to accept what he proposed.

The degree of good faith attending the whole proceedings is well illustrated by the fate of the 21 (or 22) paintings which were not acquired either for the Louvre or for Linz. By the original agreement, any left-overs were to revert to the owners. None was ever returned. A certain CATROUX made estimates of these paintings, which in some cases were sensationaly low. (See attachment 28.) Until recently, POSTMA stoutly maintained that he had nothing to do with the sale of these pictures, but that a certain BUITENWEG bought some or all of them from LEFRANC. BUITENWEG, not otherwise identified, appears to have been a straw-man created for the occasion.

In his statement (Attachment 26, page 2), LOHSE accounts for four of the items on CATROUX' list. His assertion that SCHLOSS #286, a religious fragment attributed to Roger van der Weyden, was acquired for Linz later than the main group, has been substantiated. This picture has been identified as #3500 of the Führer collection; and as the entire main group of the SCHLOSS collection (262 paintings) was entered by REGER as #3108, its later acquisition is clear. When the paintings were inspected in Paris, the Germans (GOEPPEL?) drew up a catalog (in oversize type for the Führer's perusal). Under #286 notation runs as follows: "Not very impressive, but an old picture, not strong enough for Roger; relatively high estimate." On this basis it was passed over at the time. After CATROUX had reestimated

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LOHSE'S STATEMENT ON THE SCHLOSS AFFAIR

Subject: The SCHLOSS Collection.

One day I was called in to the work room of von BEHR and was introduced by him to the French Commissioner for Jewish Affairs, DARQUIER de PELLEPOIX, in company with the art dealer J. LEFRANC. The former explained that he had been authorized by the French Government to sell the SCHLOSS Collection. The sale was to be conducted through the offices of LEFRANC, whom de PELLEPOIX wished to establish as agent for the Mission for Jewish Affairs. De PELLEPOIX then laid down the following conditions of sale:

1. The collection, which was still in unoccupied territory, was not to be confiscated by German offices following its transfer to Paris.
2. There was to be no obligation for complete sale of the collection if the pictures were brought to Paris.
3. He wished assurance that he could return the collection at any time to unoccupied territory.
4. Transportation to Paris was to be undertaken by the German Government.
5. The collection was to be placed in the Dreyfus Bank in Paris under full French control.
6. The Louvre authorities were to see the collection first, in order to exercise their legal right to a first option on any part of the collection.

I communicated these conditions to Goering, who was highly interested in the collection and authorized me, in his name, to make to de PELLEPOIX the stated guarantees. As the collection was still located in unoccupied territory, the Luftwaffe could neither provide a truck for transportation, nor could military escort be provided. Since LEFRANC was not able to find transportation, von BEHR obtained a truck through an acquaintance and obtained a civilian escort through a French firm. Von BEHR's acquaintance who provided the truck was a certain "Henry" from the rue Lauristan, who was charged with the guarding of the premises at 54 avenue d'Iena (Dienststelle Westen); up to this time no member of the Dienststelle knew anything of the real character of the group headed by "Henry". For the protection of the convoy in German-occupied territory, an official of the S.D. was to go along. The official was expressly informed that this extremely valuable cargo was a completely French affair being handled on behalf of the French Government. German participation in the movement was simply to be that of protection and facilitating of the transfer. Through an apparent lack of responsibility on the part of de PELLEPOIX and a lamentable lack of judgment in the choice of the escort, a mishap occurred. Neither LEFRANC nor the officials who had been charged with the handing over of the collection were present when the truck drove up to the appointed meeting place in the town of Tulle (Correze), near Limoges. The escort awaited LEFRANC and the other officials involved, but finally lost patience and prevailed upon a certain M. PETIT, custodian of the cases, to relinquish them, and started out for Paris, allowing PETIT to accompany the truck. There were seven cases in all. The local French police became suspicious and overtook the truck, forcing it to halt by the roadside. An altercation followed, and the S.D. man who was along left the truck and telephoned his headquarters in Limoges, requesting help. An armed S.D. guard arrived on the scene shortly, took

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ATTACHMENT 26

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over the cases, and brought them back to Limoges, where they were deposited in a barracks pending clarification of the transfer. I was informed by telephone of the confusing events and promptly phoned Goering in Berlin. Goering ordered me to communicate at once with the Limoges S.D. and to have the cases restored at once to French control. The cases were thereupon placed in a bank, and were ultimately brought by de PELLICOIX to Paris, where LEFRANC had them placed in the Dreyfus Bank. However, word of the events which took place got out, and the impression persisted in French quarters that the collection had been confiscated by the Germans.

Because the collection was spoken of as worth fifty million francs, and because of the unfortunate events which had taken place, Goering personally insured the collection. In the meantime, Hitler, through von Hummel, had ordered the collection acquired for him: Dr. GERLACH, Counsellor to the German Embassy in Paris, was ordered to handle the details of the purchase, and Dr. GOEPPL was charged with responsibility for the choice of pictures for Linz. I was asked by Dr. GERLACH to aid him in the execution of his mission. Goering's guarantees were completely fulfilled. The cases containing the pictures were opened by the French Commission, with no German officials present.

Several days later, after the Louvre had made its final choice, Dr. GOEPPL and I visited the collection, together with HUYGHE, BAZIN, LEFRANC and POSTMA. The pictures had already been appraised by the Louvre officials and the Dutch dealer Cornelius POSTMA, who had been employed as official appraiser for the French government. Following the final choice of pictures, the collection was viewed by the French minister Abel BONNARD, SCHLEIER, Abetz' representative, and GERLACH. Some weeks after the signing of papers, the pictures which had been selected for Germany were taken to the Jeu de Paume, and from there Dr. GOEPPL brought them to Germany.

Those pictures remaining were placed in trade by LEFRANC, who was officially delegated by the French Government as the agent to handle the details of the sale. The Dienststelle Rosenberg acquired two small portraits through Frau DIETRICH, which in the inventory of the collection were attributed respectively to Rembrandt and to Franz Hals. At the time of the viewing of the collection in the Dreyfus Bank, these two small pictures, which were in poor condition, were believed to be copies by experts. However, when I saw the pictures later in good light, I became convinced that the Rembrandt was actually genuine and that the so-called Franz Hals was probably a work of Judith Leyster. When Goering came to Paris, I showed HOFER the two pictures, which he disclaimed as genuine, I was upset, and tried to convince HOFER that my attributions were correct. As I had no funds for purchase, I asked Frau DIETRICH, who happened to be in Paris, to buy the pictures and to promise that after cleaning and close examination to sell them for the same price to Goering; or, if this did not come off, to make them available to Linz. When SCHOLZ heard this, he became afraid my action could lead to friction with the Linz project. He therefore asked ROSENBERG to buy the two pictures and turn them over subsequently to the Fuehrer's collection. Frau DIETRICH made no profit from this transaction. A third picture (Dutch XVII: Portrait of a Woman) was subsequently acquired from LEFRANC by GOEPPL for Linz. I was unable to interest Frau DIETRICH in this picture. A fourth (religious subject, fragment, attributed to Roger van der Weyden) was also acquired by GOEPPL for LINZ.

These events took place after VOSS assumed control of Linz in mid-March 1943. Around the Jeu de Paume it was remarked as curious that VOSS did not take personal charge, and that he delegated everything to GOEPPL. Some 265 pictures were acquired for Linz after about 50 were selected by the Louvre. Few paintings were left over.

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Further light on the position of VOSS in this affair is provided by the following incident. About April 25th, I passed through Munich, returning from a business trip to Fuessen. The date is established by the fact that the night before, at Fuessen, consternation was caused by the receipt, over the telephone, of the BORMANN order of 21 April, directing that the whole ERR stocks were to be transferred to the Fuehrer's experts for further handling. I was accompanied by FLEISCHER, of the ERR staff.

At the Hotel Continental, in the afternoon, I met Frau DIETRICH, who told me she had an appointment with VOSS, and suggested introducing me to him. Because of the existing difficulties between Bormann- Rosenborg-Scholz- Voss, I did not wish to accept her offer. When she joined VOSS, I remained at my table, with FLEISCHER. A little later, Frau DIETRICH came over to my table, with the statement that VOSS asked to see me. I was thus no longer able to refuse. Almost at once the conversation turned to the SCHLOSS collection, and I recounted all that I knew of the affair, especially the difficulties which had taken place at LIMOGES. I explained the error which had occurred, my notification of GOERING, and the Reichsmarschall's order to turn the collection immediately back to the French authorities.

I asked Voss about the possibility of acquiring for GOERING a small Cranach Portrait of a Man, in case neither the Louvre nor Linz wished to have it. VOSS replied that this would be impossible, because all the interesting pictures were to be acquired for Linz, that is, all made available for purchase by the French.

That evening, Frau DIETRICH invited VOSS, FLEISCHER, and me to dinner at her home. Three or four others were also present.

ALT AUSSEE
10 September 1945.

The foregoing statement, which includes a preliminary deposition written by LOHSE and also the results of several subsequent interrogations, was shown to LOHSE, who approved it as an accurate statement of the part he played in the SCHLOSS affair.

Dr. Voss' Statement on the Schloss Affair

Dr. Goepel, who had a special "Referat" in the German Government of the Netherlands often went to Paris on his own account, and tried to acquire pictures. I wanted him to pay attention only to the Dutch picture market, but as he was independent, I was not able to control his activities. It was Goepel who came to know of the Schloss Collection, which by some error had been brought to Paris, and he conceived the idea of acquiring it partly for Linz. Thereupon he referred to me, recommending that the collection be bought, as far as the valuable part was concerned, for Linz, in order to avoid its being split up and possibly lost.

I agreed to this proposition with the condition that he should submit the affair to the German Embassy and to the French Government for fair decision. The agreement was made perhaps by telephone, perhaps by correspondence, or verbally during a visit by Dr. Goepel to Dresden.

At the time I was informed by Dr. Goepel that the German military, perhaps SS or Gestapo, had found out the depository of the Schloss Collection, which had been confiscated by the French Government, and that it had been brought to Paris. He said also that apparently some of the Nazi leaders were trying to obtain some or all of the pictures, and mentioned GOERING among those interested.

Negotiations were carried out directly between the German Embassy in Paris and the French Government. The main points of this arrangement were:

1. The Louvre was to have the first choice of the paintings for its own collection.
2. Linz was to acquire from the remaining paintings at the prices established by experts appointed by the French Government.

The choice for Linz was made exclusively by Dr. Goepel, to whom I gave full responsibility in this matter, admonishing him to proceed with utmost fairness towards France.

The paintings acquired from the Schloss Collection, numbering perhaps 250, were brought to Munich (Fuehrerbau) and were subsequently inspected by me. I made no changes in Goepel's selection. On this occasion I saw Architect Hans REGER, but not Hitler nor BORMANN nor HUMMEL. From REGER and others I learned that HITLER was discontented with my proceedings in this affair, because the Louvre had taken the best paintings, leaving to LINZ only the "beaux restes". Further I was told that Hoffmann had tried all he could to make Hitler believe that the paintings chosen by Dr. GOEPEL were far below the standard of LINZ. Hitler then had asked Dr. BUCHNER his opinion and the latter had made a statement contrary to the assertions of HOFFMANN.

(The original notes of Dr. BUCHNER about each SCHLOSS painting were in my hands when I visited the collection in the Fuehrerbau).

From this time on (late in 1943?) I had practically no relations at all with HITLER, BORMANN (neither of whom did I see again), and the rest of them (von HUMMEL, HOFFMANN, etc.)

ALT AUSSEE, 20 August 1945.

(signed) Hermann VOSS.

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des collections juives, 9 quai voltaire.

PARIS, le 5 Novembre 1943

<u>No d'inventaire</u>		<u>Estimations</u>
212	REMBRANDT (genre de) Vieillard en buste, la main à la joue, bois	10.000.—
214	REMBRANDT (genre de) L'ange Raphael, vu mi-corps - bois	8.000.—
98	HALS (Ecole de Frans) Le Fumeur - bois -	30.000.—
95	ECOLE HOLLANDAISE quatre fumeurs dans un intérieur - Bois	4.000.—
286	ECOLE FLAMANDE Personnages sous un péristyle - Bois	10.000.—
264	ECOLE HOLLANDAISE Le Berger endormi - toile	3.000.—
302	GUARDI (imitateur de) Le pont du Rialto - bois	2.000.—
301	GUARDI (imitateur de) La Place Saint Marc - bois	2.000.—
72	ECOLE HOLLANDAISE (18°) Scène de patinage (bois)	8.000.—
39	BROUWER (d'après Adriaen) Le Chercheur de poux - Bois	100.—
185	NEER (genre de Aert van der) Paysage de rivière au crépuscule - bois	1.000.—
220	RUBENS (genre de) Paysage aux trois vaches - Bois	25.000.—
307	MAZO (attribué à Juan Bautista del) Portrait d'homme en buste, le visage de trois quarts vers la gauche - Toile	50.000.—
99	ECOLE DE HAARLEM Portrait de femme, tenant un livre - bois	20.000.—
213	REMBRANDT (école de) Vieillard en buste paré d'une chaîne d'or - bois -	50.000.—
75	DUYSTER (d'après Cornelis) La lettre - Bois	10.000.—
304	ECOLE ITALIENNE La Vierge dans un paysage Sainte dans un paysage Deux pendants - bois de forme ronde	12.000.—

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295	EASAITI (d'après Marco) La vierge, l'enfant Jésus et St Jean - Toile	25.000.—
303	L'ORTOLANO (École de) Déposition de Croix - Toile	30,000.—
135	ECOLE HOLLANDAISE Paysage traversé par une rivière - Bois	12.000.—
Total:.....		342.100.

R. Cl. CATRCUX

Note:-

In the inventory of the Schloss collection found among REGER's documents at Munich, the list of 21 "ausgeschiedene Gemaelde" does not correspond exactly to the above list. Number 72 is omitted. Number 215 (Rembrandt, Jew in a Fur Cap), which does not appear above, is included. This discrepancy may account for the fact that 22 left-over paintings, not 21, are usually spoken of in connection with the Schloss affair.

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S E C R E T
SECRET

SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
Office of Assistant Chief of Staff, G-2

MAIN HEADQUARTERS

GBI/SS/322-21/2

29 May 1945

SUBJECT : Transfer and Detention of German Civilian Personnel.

TO : Lieut. James S. PLANT, USNR,
Director Art Unit.
OSS, Main (ETO)

Reference your letter of 23 May 1945.

1. It is confirmed that the following German civilians will be accepted for detention at Special Holding Centre, CHATEAU du GRAND CHESNAY, where they can be exploited by you and other interested agencies:-

- (a) HEINRICH HOFFMAN
- (b) WALTER ANDREAS HOFER.
- (c) BRUNO LOHSE.

2. Your para. 2. The normal channel for arranging transfers of German civilians to Special Holding Centre is through 'T' Sub-Division this H.Q. whom we have requested to ask H.Q.s. Sixth and Twelfth Army Groups to arrange for their transfer. It will not, therefore, be necessary for you to make any arrangements regarding their transfer. You will be notified as soon as these personnel arrive at Special Holding Centre, CHATEAU du GRAND CHESNAY.

P.M. WILSON.
Major, GS.
G-2 Special Sections.

SECRET

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By

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refurnished during one of his absences from the city by Fräulein EGGLMANN with a few pieces of furniture and some rugs confiscated through the M-Action; but that this material had been returned to the Dienststelle Westen before he left Paris.

(c) that he made no profit whatever through any transaction in which he was involved. He stated that he received as remuneration in Paris the normal Army pay of a corporal, with an additional 500 marks monthly salary from the Einsatzstab Rosenberg, and a per diem allowance of 15 marks. He asserted no gifts from dealers or other individuals in "reward" for his services. He purchased 3 small Dutch 17th century paintings from ROCHLITZ for 75,000 francs, and was told by ROCHLITZ that these were being sold to him "at cost". In addition, he received as a gift from LILLIARD two woodcuts by EELINAND himself.

(d) that he never threatened or persecuted Jews, Frenchmen or other individuals. It has been alleged that LOHSE helped LOREN, SCHOLLER and Mme. GAILLUX in order to profit financially thereby. In this connection, he denied having bought or acquired any works of art from GAILLUX or SCHOLLER; the LOREN relationship has already been cited.

V. RECOMMENDATION FOR ACTION

LOHSE's flat denials of the more serious charges directed against him as an individual have been made under oath. It is recommended that every effort be made to bring under interrogation those individuals in a position to verify his statements, principally such erstwhile colleagues in the Einsatzstab as BOCHERS, MOSKAMP and Fräulein WIEHL (all presumably under house arrest in St. Georgen/Attersee (Austria)), and those dealers and other persons in Paris with whom he was in contact. Whereas LOHSE appears to have been victimized in large measure by the jealousy of his colleagues, there can be no doubt that he played a leading part in the confiscation of Jewish art properties conducted by the Einsatzstab Rosenberg in Paris.

It is recommended, therefore, that he be held as a material witness in such war crimes proceedings as may be directed against Einsatzstab Rosenberg personnel, and that, if tried as a war criminal, the severity of charges brought against him be determined by the extent to which his complicity in Einsatzstab operations is judged to have been criminal.

If LOHSE's statement that he received no personal profit whatever from the transactions conducted on behalf of GOERING is finally confirmed, his activity for GOERING may be regarded in the same light as his duty with the D.N.R. -- namely, the performance of an assignment under orders.

J.S.P.

~~CONFIDENTIAL~~

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DETAILED INTERROGATION REPORT NO. 6

BRUNO LOHSE

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MINISTÈRE PUBLIC, DELEGATION FRANÇAISE

Nürnberg : APO 403, U.S. Army

Paris : 20 Place Vendôme

L'an mil neuf cent quarante cinq, le 23 novembre, devant nous Henry DELPECH, Procureur de la République, chargé de Mission au Ministère Public Français près le Tribunal militaire international des grands Criminels de Guerre, en notre cabinet à NUREMBERG ----- assisté de Mademoiselle Gilberte CAPLAIN, née le 4 Aout 1914 à Tergnier (Aisne) sténographe, faisant fonction de greffier après avoir prêté serment ----- et de M. Emmanuel HANDRICH, né le 23 Septembre 1892, professeur agrégé d'allemand, conseiller technique auprès du dit Tribunal faisant fonction d'interprète, après avoir prêté serment--- agissant en vertu d'une commission rogatoire en date du 14 Novembre 1945, émanant de M. Marcel FRAPIER, juge d'Instruction près la Cour de Justice du Département de la Seine, avons procédé à l'audition du nommé ----- LHOSE, Bruno Wilhem, Peter, né le 17 Septembre 1911, 34 ans, ex sous - Directeur à l'Einsatzstab Rosenberg, actuellement interné à la Prison Militaire de Nuremberg, qui nous a fait sa déposition ainsi qu'il suit:

DEMANDE - Vous êtes bien LHOSE, Bruno, Wilhem, Peter, né le 17 Septembre 1911 à DULINGDORF (Westphalie)

RÉPONSE - OUI.

D - En février 1941, vous avez bien été détaché à l'état-major spécial Rosenberg à Paris?

D. - OUI

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D.- Est-ce que vous voulez nous préciser la position exacte que vous avez occupée à l'Etat-major Rosenberg?

R.- J'étais détaché comme soldat, comme collaborateur historien de l'art dans l'Etat-major spécial?

D.- Le Dr Löhse veut-il nous préciser ses rapports avec l'accusé Goering?

R.- J'étais chargé par Goering, comme soldat de l'armée de l'air de rechercher sur le marché français les œuvres d'art qui étaient à vendre?

D.- Dans quelles circonstances avez-vous fait connaissance d'un marchand appelé LEFRANC?

R.- J'ai été convoqué dans le bureau de M. Von Behr. Dans ce bureau, il y avait deux messieurs. L'un fut présenté comme DARQUIER de PELLERFOIX, l'autre comme LEFRANC. Ces deux messieurs me dirent qu'ils étaient en état, pour le compte de l'Etat Français, de nous vendre la collection SCHLOSS.

D.- A quelle date à peu près avez-vous rencontré LEFRANC pour la première fois?

R.- C'est très difficile de fixer la date.

D.- En quelle année?

R.- Je crois être sur que c'est dans l'année 1943, je ne peux pas fixer exactement. Je sais seulement que LEFRANC connaissait déjà depuis un certain temps M. Von Behr, Directeur de l'office Ouest.

D.- Quelles ont été vos relations ultérieures avec LEFRANC?

R.- LEFRANC s'est ainsi occupé de la collection Schloss. Il était Administrateur de la collection. Pour le compte de l'état

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Français.

D.- L'entrevue a eu lieu le 10 Septembre 1942. qui se sont adressés DARQUIER de PELLEPOIX et LEFRANC?

R.- Ils se sont adressés à Von Behr.

D.- Comment se fait-il qu'on ait retrouvé une note d'archive signée Dr Lohse , donnant un compte-rendu de cette visite?

R.- Cela vient du fait que je m'étais engagé auprès de Goerlitz à le tenir au courant de toutes les transactions importantes et j'ai du établir une note sur l'entretien avec LEFRANC.

D.- Quelles ont été les propositions faites par LEFRANC ce jour-là?

R.- En dehors de la question dont on parle actuellement LEFRANC a proposé directement à Von Behr de lui signaler pour le compte du Commissariat des Affaires Juives certaines collections juives qui devaient être vendues avec un pourcentage revenant à l'état Français? Cet entretien n'a pas eu lieu en ma présence, j'étais à ce moment à Berlin, et il m'a été communiqué par téléphone.

D.- Sous quelle référence s'est présenté LEFRANC?

R.- Il s'est présenté, non pas à moi, mais à M; Von behr, comme étant attaché à M. Darquier de Pellepoix. Il a après cela, précisé qu'il avait été conseiller artistique pour la grande collection Reinhardt en Suisse.

D. - Précisez le rôle d'Abel Bonnard?

R.- Je crois pouvoir dire avec précision que j'ai vu une fois Abel Bonnard. A ce moment, j'ai du rencontrer Abel Bonnard en présence du Ministre SCHLEIER, Ambassadeur d'Allemagne, du

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Consul Général Gerhardt et le Directeur des Musées Français
Cette entrevue a eu lieu au moment où la collection Schloss
était à Paris. Lefranc était présent.

D.- Le Dr Löhse nous a dit qu'à la première entrevue avec Lefranc, Lefranc avait parlé d'Abel Bonnard. Il a dit "pour le compte de l'Etat Français."

R.- Je ne veux pas me souvenir si le nom d'Abel Bonnard a été prononcé.

D.- Est-ce que le Dr Lohse reconnaît le document qui lui est présenté? (Document n° 3.417) Le document est bien du 29 Septembre 1942?

R.- Pour quelles raisons, le Dr Lohse avait-il le désir de commencer rapidement la collection avec Lefranc?

R.- Von Behr avait établi des relations avec le Reichmarschall. Melle Dr EGGEMAN m'avait prévenu téléphoniquement que Von Behren l'avait invitée à dîner, je crois chez Maxim's pour lui parler de la collection Schloss. A cette occasion, il a présenté soit Darquier, soit Lefranc, je ne sais plus, à Melle EGGEMAN.

A cette occasion, on parla avec Melle Eggmann de cette affaire de biens juifs. Melle Eggmann était très nerveuse. Elle a téléphoné à Berlin pour demander comment elle devait se comporter et, par téléphone, je lui ai interdit de prendre elle-même position dans cette affaire. Quand je suis revenu à Paris, j'ai eu un entretien avec M. Von Behr, parce que j'étais attaché à la personne de Goering pour le renseigner dans le domaine de l'histoire de l'art et Von Behr m'avait chargé d'informé le maréchal d'empire. A ce moment là, Lefranc m'a remis une liste importante d'adresses. J'ai eu une explication avec M. Von Behr à ce sujet. Lorsque je suis arrivé

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à Paris déjà l'ordre était venu d'interrompre l'activité de l'état-major spécial Rosenberg. J'ai été détaché pendant quatre semaines à Paris pour venir à Paris établir une liste et un inventaire des objets d'arts avant que ceux-ci ne soient envoyés en Allemagne. Je devais accomplir ce travail en collaboration avec les collègues de l'état-Major spécial qui étaient déjà là.

D.- Est-ce que le Dr Loshe veut m'expliquer le paragraphe de sa lettre contenant la phrase " Ces français sont après tout des traîtres envers leurs pays et un traître peut être payé" Qu'entendez-vous par "Commissions pour dénonciations"?

R.- Pour comprendre le paragraphe de ma lettre, je dois dire que M. Von Behr m'avait donné une fiche avec cinq points auxquels il me conseillait de répondre, dans ma lettre. J'étais donc l'homme de liaison entre Von Behr et Goering. Après avoir eu cet entretien avec Von Behr, je suis rentré à Berlin pour pouvoir parler de cette affaire avec le maréchal d'Empire et je me suis rendu compte que le maréchal d'Empire, dans plusieurs occasions, avait été mal renseigné sur l'activité de Von Behr. Et par suite de ces informations fausses, je me suis rendu compte que Goering avait plusieurs fois donné des ordres qu'il n'aurait certainement pas donnés s'il avait eu des informations exactes. Comme je n'ai pas pu toucher à cette époque le Maréchal d'Empire qui était probablement en voyage, j'ai résumé dans cette lettre les différentes questions dont je voulais entretenir le Maréchal d'Empire.

D.- Avant cette lettre, est-ce qu'il n'y avait pas de "commissions de dénonciations" déjà payées?

R.- J'ai lu une lettre de Goering à Rosenberg, où Goering disait qu'il avait souvoyé certains commissaires de Police; j'ai réuni tous mes documents et je les ai remis à 113366

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sion américaine d'enquête sur les sujets artistique.

D.- Est-ce que c'est le Dr Lohse qui a inventé ces commissions de dénonciation.

R.- Non.

D.- Est-ce qu'on en parlait dans la lettre du Maréchal Goering?

R.- Cette lettre se rapporte à une époque à laquelle je n'étais pas encore à Paris.

D.- Quand le Dr Lohse est arrivé à l'Einatzstab, est ce que le système des primes de dénonciations existait déjà?

R.- J'admet que M?Von Behr devait savoir déjà payé. Je vous prie de considérer que lorsque je suis arrivé à l'état-Major de Rosenberg, ma position était si modeste que je ne pouvais être renseigné sur tous les potins.

D.- Le Dr Lohse veut-il nous dire à qui se rapporte cette phrase: "Ces français sont après tout des traitres..."

R.- Cela se rapporte aux gens qui ont été à cette occasion

D.- Est ce que c'est particulièrement à Lefranc.

R.- Non. Elle se rapporte en général à tous les gens qui nous ont fait des dénonciations.

D. - Quelles sont les affaires qui vous ont été amenées par Lefranc.

R.- Schloss.

D.- Et en dehors de la collection Schloss? Le Dr LOHse a déclaré tout à l'heure que Lefranc avait remis une grande liste de personnes.

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R.- Oui

D.- A quoi se rapportait cette liste, ou à qui?

R.- Il a apporté cette liste pendant que j'étais absent, comme pourrait en témoigner Melle Eggeman qui m'avait appelé au téléphone à Berlin. Sur cette liste étaient portés un certain nombre de collectionneurs juifs. Je crois me rappeler que dans cette liste figurait le nom de Schloss.

D.- Est-ce que l'état-major Rosenberg connaissait l'existence de la collection Schloss avant la visite de Lefranc?

R.- Oui. Toutes les personnes qui se sont occupées d'art connaissaient la collection Schloss parce qu'elle avait une réputation internationale. Je sais en particulier qu'un certain nombre de marchands d'art allemands avaient essayé d'acheter la collection. Je sais par exemple que Haberstock avait essayé d'acheter la collection Schloss. Il me vient encore un détail à l'esprit: Darquier de Pellepoix avait fait remarquer qu'il avait déjà auparavant indiqué la collection Schloss comme étant susceptible d'être réquisitionnée par les autorités allemandes.

D.- Où, avant la guerre était la collection Schloss?

R.- Je ne sais pas. Je pense, à Paris.

D.- De quoi se composait surtout la collection Schloss?

R.- La valeur de la collection Schloss consistait surtout dans le fait qu'elle comprenait 300 et quelques tableaux de petits maîtres et de plus importants tels que Rembrandt, Franz Hals...

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D.- Qui a découvert ou était cachée la collection Schloss en 194..

R.- Quand M.Darquier de Pellepoix a signalé la collection Schloss à Behr, la première fois, il est apparu qu'il avait promis quelque chose qu'il ne pouvait pas tenir et qu'il ne savait pas lui-même où se trouvait la collection Schloss. Au cours de ce premier entretien, il avait signalé que la collection Schloss pouvait être confisquée par les autorités allemandes, mais comme à cette époque la collection Schloss se trouvait en zone libre, la saisie par les autorités allemandes était impossible; c'était interdit. Darquier a déclaré qu'avant d'indiquer où se trouvait la collection, il voulait d'abord être assuré que la collection ne serait confisquée en aucun cas, ensuite qu'il puisse faire transférer la collection Schloss à Paris par l'intermédiaire de son Administrateur Lefranc, et enfin que la collection soit logée à Paris de telle façon qu'aucun allemand n'y ait accès. Comme lieu de dépôt, il avait indiqué les coffres de la Banque Dreyfus. D'autre part, les Allemands devaient prendre à leur compte la garantie et la protection du transport de la collection. Il se réservait le droit pour les français de faire transférer à nouveau la collection en zone libre à n'importe quel moment dans le cas où les Allemands n'en auraient pas été acquéreurs.

D.- Est-ce que le Dr Phose a eu connaissance des lettres échangées à ce sujet?

R.- Oui. Une lettre à laquelle je pense a été signée par Darquier de Pellepoix lui-même.

D.- Avez-vous eu connaissance de lettres émanant de Pierre Laval lui-même à ce sujet?

R.- Non

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D.- Avez-vous connaissance d'une correspondance dans les deux sens,Pierre Laval-Rosenberg Laval?

R.- Je ne sais pas.Rosenberg n'a rien à faire avec la collection Schloss.

D.- Pourquoi?

R.- Pour la raison suivante:Rosenberg n'a jamais acheté d'objets d'art,mais simplement mis en rapports ceux qui s'intéressaient à l'achat de ces collections,par exemple Goering C'est la raison pour laquelle,quand les difficultés ont commencé,j'ai essayé de téléphoner à Goering que je n'ai évidemment pu toucher directement,et j'ai expliqué à son représentant,probablement Melle Limberger,ce qui se passait.J'ai demandé immédiatement au Reichsmarschall Goering qu'il me donne les pleins pouvoirs pour supprimer la confiscation qui avait été faite sans droit par le S.D. (Sicherheitsdienst) de cette collection.

D.- Est-ce qu'il y a des lettres du Maréchal Goering au Dr Lhose à ce sujet.

R.- Melle Limberger m'a téléphoné que le Maréchal me donnait les pouvoirs réclamés.

D.- Le Dr Lhose sait-il que les frères Schloss au mois d'avril 1943 ont été arrêtés?

R.- Non

D.- Un frère Schloss a été arrêté le 8 avril 1943 par les autorités françaises et le 9 avril 1943,son frère a été arrêté par les autorités allemandes.Est-ce que le Dr Lhose peut nous donner quelques explications à ce sujet.

R.- Je peux vous affirmer que j'ignore tout de l'arrestation

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des frères Schloss. Je n'ai jamais demandé une arrestation de ce genre, c'était en contradiction absolue avec mes fonctions. D'après ce que je vous ai dit, nous n'avons eu simplement qu'une offre de vente de la collection et ce n'était pas notre intérêt de ne pas poursuivre la transaction.

D.- Voulez-vous faire remarquer au Dr Lhose que l'offre de vente vient du Gouvernement Français? Dans quelles conditions matérielles s'est fait l'enlèvement de la collection Schloss?

R.- Les Allemands étaient chargés de protéger et d'assurer le transport.

D.- Où était la collection?

R.- A Tulle, dans la Corrèze.

D.- Est-ce que la collection a été directement de Tulle à Paris?

R.- Non à Lefranc voulait transférer directement la collection à Paris pour la mettre dans les caves de la Banque et la photographier.

D.- Quelles ont été les étapes du transport?

R.- Les étapes furent: Limoges. Lefranc et Darquier n'avaient pas informé à temps les employés de la Banque Jordan de Tulle. Ils n'avaient pas préparé le cantonnement des hommes d'accompagnement et Lefranc lui-même n'était pas présent. L'administrateur français de la banque Jordan, qui s'appelait, je crois, Petit, a très correctement fait remarquer qu'il s'estimait responsable de ces œuvres d'art et qu'il pouvait autoriser leur déplacement. Je ne peux vous dire que ce que l'on m'a rapporté mais on aurait proposé à Mr Petit d'accompagner l'envoi personnellement jusqu'à Paris.

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D.- Quel moyen de transport a servi à servir à faire le transport de Tulle à Paris?

R.- Par camion. Le Maréchal Goering ne pouvait pas mettre à disposition un camion de l'aviation puisqu'il s'agissait de transport en zone libre, et surtout d'un transport français. D'autre part, Lefranc ne pouvait pas procurer un camion. Von Behr lui a procuré une voiture.

D.- Où Von Behr s'est-il procuré cette voiture.

R.- Von Behr s'est fait prêter une voiture par un de ses amis qui s'appelle Henri, qui gardait la maison 54 Avenue d'Iéna, cet Henri habitait rue Lauriston.

D.- La voiture qui a servi à faire le transport était-elle voiture civile ou militaire?

R.- Civile.

D.- Êtes-vous sûr que ce n'était pas un camion de l'O.K.W.

R.- J'affirme qu'il ne s'agissait pas d'un camion de l'O.K.W.

D.- Ce camion était-il accompagné par un soldat. Je ne connais pas exactement le grade mais je suppose que c'était un caporal v.s.f.

D.- C'est donc le même camion qui a amené la collection de Tulle à Paris.

R.- Non. À Limoges, la collection, après ces difficultés, a été saisie par le S.D. pour empêcher que la police française ne mette la main sur le convoi et ne le retienne. Le S.D. a remis la collection à une caserne d'artillerie pour en assurer la conservation. J'ai rendu compte immédiatement au Maréchal d'Ém

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pire en la personne de Melle Limberger. Le Maréchal a donné immédiatement l'ordre de libérer la collection, quoi que fassent les Français, que cela ne le regardait pas et le Maréchal a aussitôt déclaré qu'il ne voulait plus entendre parler de la collection. De Limoges à Paris, c'est Lefranc qui a assuré ~~l'expédition~~ le transport.

D.- Comment?

R.- Je ne sais pas.

D.- Lorsque le Dr Lhose s'est occupé de la collection Schloss pour qui travaillait-il? Pour Goering ou pour un autre personnage?

R.- J'avais la commission de Goering. Dès qu'il a entendu parler de la collection, il a dit "oui, je m'y intéresse occupez-vous en". Goering s'est peut-être retiré de l'affaire Schloss parce que le Führer désirait cette collection pour son musée de Linz, sans que je puisse rien affirmer, étant à Paris mal placé pour juger ce qui se passait à Berlin. Par ailleurs, il faut faire remarquer qu'à cette époque, 1945, la position de Goering n'était déjà plus aussi forte et qu'il ne pouvait être directement en conflit avec Hitler. Cette faiblesse politique de Goering explique que nous n'avons jamais pu employer la force pour réaliser nos desseins à Paris, car tout cela, en dernier lieu, se serait retourné contre le maréchal d'Empire lui-même.

D.- La collection Schloss est parvenue à Paris le 10 Août 1945. Où a-t-elle été entreposée?

R.- La collection a été par les soins de Lefranc, entreposée directement à la Banque Dreyfus. J'entends par Banque Dreyfus l'immeuble où Darquier de Pellepoix avait ses services. La col-

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lection Schloss n'a été ni au Jeu de Paume, ni au Louvre. La collection a été dépaquetée à la Banque Dreyfus par les services français. Les plombs qui avaient été mis à Tulle avaient été respectés par le S.D. allemand. Les tableaux ont été photographiés et inspectés, et les directeurs des musées français réunis ont exercé le droit d'achat en faveur du Louvre pour un certain nombre de tableaux. 60 tableaux environ, si mes souvenirs sont exacts. Les allemands ont acheté à peu près 250 tableaux. Le Führer, pour le musée de Linz, avait donné l'ordre d'acheter un certain nombre de tableaux. Comme il s'agissait d'une négociation à Paris avec le Gouvernement, les pourparlers eurent lieu xxxx entre Gerlach et le ministre Abel Bonnard. Pour la commission spéciale de Linz, c'est le Dr Ehrar Goepel qui fut chargé d'examiner la collection.

Les deux représentants allemands m'ont prié d'être présent à l'examen de la collection. Nous n'avons vu la collection qu'après que les musées français aient exercé leur droit de préemption. Ce n'est qu'après cet examen que les tableaux qui ont été choisis par les allemands furent amenés au Jeu de Paume.

D.- Parmi les tableaux retenus par les Allemands, n'y avait-il pas trois tableaux dont un Rembrandt destinés Führerbau de Munich?

R.- Il n'y a pas eu de tableaux retenus par les Allemands, parce que la transaction s'est borné à l'achat par des Allemands de tableaux à Darquier de Pellepoix.

D.- Y-avait-il eu un xxxx achat pour Munich de 3 tableaux dont 1 Rembrandt?

R.- Oui.

D.- Que sont devenus ces trois tableaux?

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R.- Après l'examen dans les caves de la banque des différents tableaux, il restait un reliquat de tableaux qui n'avaient été retenus ni par les français ni par les allemands. Il faut faire remarquer que, comme les tableaux étaient restés assez longtemps dans les caves, les toiles étaient légèrement abimées et recouvertes d'un voile opaque, d'autant plus que dans la salle des coffres de la banque, nous avions une très mauvaise visibilité et, de ce fait, un certain nombre de tableaux n'ont pas été retenus par nous.

Nous avons cru, d'ailleur, qu'une partie de ces tableaux étaient des copies, d'où notre attitude à leur égard. Quelques jours après, Lefranc m'a prévenu qu'il était mandaté par Darquier de Pellepoix pour vendre le reste, d'autant plus que l'affaire ne pourrait être terminée que lorsque tout serait liquidé. J'ai réexaminé à nouveau chez Lefranc le reliquat des tableaux. J'en suis arrivé à croire que le Rembrandt des était un très beau tableau et qu'il était certainement authentique.

D.- Que représentait le Rembrandt?

R.- C'était une tête de femme 25cm/20 cm un portrait de vieille femme dans le genre Thomas de Kayser (17ème siècle) et une copie ancienne d'un Franz Hals représentant un fumeur.

R.- Que sont devenus ces trois tableaux?

R.- Je me suis fait confier ces trois tableaux par Lefranc pour les présenter à Goering lorsqu'il viendrait à Paris. Le Directeur Hofer a refusé ces peintures parce qu'il doutait de leur authenticité. Comme je n'avais pas d'argent pour acheter pour moi-même ces tableaux, j'ai prié Madame Diétrich de Munich qui se trouvait justement à Paris d'acquérir le fumeur de l'école de Franz Hals et le Rembrandt sous une condition, que je puisse présenter ces tableaux au Maréchal pour lui faire comprendre qu'il ne devait pas toujours se fier entièrement

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au gout de Hofer. Madame Dietrich a acheté les 2 tableaux. Je ne peux pas fixer exactement le prix, mais, en tous cas, c'était très bon marché.

D.- Qu'est devenu le 3ème tableau?

R.- Je l'ai d'abord rendu à Lefranc, puis il a été définitivement acquis par un autre acheteur, le Dr Goepel pour le musée de Linz. J'avais, de plus, imposé à Madame Dietrich de faire restaurer les tableaux par un restaurateur compétent, de les faire expertiser et de demander prête à les céder au prix d'achat au Maréchal Goering ou pour la collection de Linz ou, si tous les deux refusaient, à un autre musée. Madame Dietrich a vendu, aux conditions imposées ces deux tableaux directement à Rosenberg qui désirait les offrir au Führer en complément de la collection Schloss.

D.- Quelles commissions ont été remises à Lefranc?

R.- Lefranc n'a rien reçu des Allemands pour avoir indiqué la collection, ni pour l'avoir livrée. Lefranc a déclaré qu'en tant que commissaire français et je suis persuadé que Lefranc n'a touché de notre part aucune somme d'argent.

D.- Dans la note d'archive signée du Dr Lohse qui se rapporte à la première visite de Lefranc, Lefranc déclare que l'état-major de Rosenberg devra lui donner 25% des objets d'art qu'il leur indiquait ?

R.- Les pourcentages qui ont été réclamés par Lefranc, auxquels fait allusion la note d'archives signée Dr Lohse, correspondant à la visite de Lefranc à l'état-major Rosenberg doivent s'entendre de commissions à verser aux services français dont dépendait Lefranc. Cette prétention Lefranc concerne les listes d'adresses données par lui au début de nos rapports; mais ne concerne aucunement la collection Schloss. Lefranc n'a reçu aucun

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tableau sur la collection Schloss. Comme la collection Schloss n'a pas été directement entre les mains des Allemands, je ne peux dire si Lefranc a conservé pour lui un certain nombre de toiles. La collection Schloss a été vendue à l'Ambassade d'Allemagne. ~~xxxxxxxxxxxx~~ l'Ambassade d'Allemagne n'est intervenue dans l'affaire Schloss que comme intermédiaire entre le Gouvernement français et le Führer et le consul Général Gerhardt a traité directement de toutes ces questions avec le ministre Abel Bonnard.

D.- Est-ce que le Dr Lhhse et Lefranc, après l'affaire Schloss ont eu d'autres relations artistiques ou commerciales?

R.- Oui, Lefranc m'a fait quelque fois des offres sur des tableaux ou une fois sur une sculpture, une statue de femme du 13^e siècle ou probablement de la Vierge, en bois, de l'école française du 16^e siècle, de 1 m 60 environ. Je n'ai jamais pu présenter cette statue au Maréchal Goering.

D.- Avez-vous autre chose à dire sur Lefranc?

Avez-vous eu d'autres rapports en dehors de cette statue?

R.- J'ai eu d'autres rapports, naturellement, parce que quelques temps après cette vente et toutes ces choses-là, j'ai déjeuné ou diné quelquefois avec Potsmack qui était aussi mêlé à cette affaire, il m'avait invité et Lefranc était là aussi.

D.- Avez-vous eu des relations à Paris ou ailleurs avec Michel Sokolnikoff?

j'en ai

R.- Non, pas personnellement, mais entendu parler.

-----Après lecture, persiste et signe -----

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FEUILLES CONSIDERATIONS A PROPOS DE L'INTERROGATOIRE
DE BRUNO LOHSE.

Après la lecture de l'interrogatoire de LOHSE nous avons cru devoir répondre au désir des enquêteurs qui souhaitaient que les personnes qui l'ont connu à Paris fassent connaître leur avis sur la véracité de ses déclarations. Sans rappeler les faits recueillis pendant l'occupation, déjà portés à la connaissance des autorités alliées et qui ont été utilisés comme base d'interrogation et de discussion, nous nous sommes efforcés de considérer les différentes réponses de LOHSE avec les souvenirs qu'il nous a laissés de son passage à l'Einsatzstab ROSENBERG pendant près d'quatre années durant lesquelles nous l'avons vu à l'œuvre.

Il nous est apparu que cette optique du temps d'occupation est parfois différente de celle que LOHSE, dans son intérêt, essayait de faire adopter aux enquêteurs.

Aussi est-ce par égard pour la peine prise actuellement par ceux qui cherchent à établir les responsabilités, que nous avons cru devoir noter quelques-unes des réflexions qu'appellent les explications de LOHSE, espérant ainsi pouvoir aider, pour une modeste part, à établir la vérité.

L'ordre suivi est celui de l'interrogatoire et les paragraphes auxquels se rapportent nos commentaires sont indiqués.

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Il est affirmé que LOHSE a refusé le rang et l'uniforme d'SS. (I.B)

Un uniforme de SS appartenant à LOHSE aurait été emballé au Jeu de Paume. À cette occasion LOHSE dit à l'emballeur qui s'en occupait: "c'est un uniforme de Lieutenant, mais il ne donne en réalité le pouvoir d'un Commandant".

Cet uniforme aurait été emballé en même temps qu'un certain nombre de souvenirs personnels et de photographies. Le tout expédié à Berlin fut parait-il détruit par un bombardement en cours de route.

Ces renseignements peuvent se situer à la fin du mois de Juin 1943. Ils ont été communiqués par l'emballeur.

Echanges (f).

Des trois personnages cités, LOHSE, von BEHR et SCHOIZ, LOHSE porte une des responsabilités les plus lourdes. C'est lui qui par ses doubles fonctions dirigeait les réquisitions et se mettait en rapport avec les marchands de tableaux. Il était donc à la tête des deux expédients employés par les allemands pour spolier la fortune artistique de la France. Il s'est toujours personnellement occupé des échanges de tableaux avec ROCHLITZ, l'accompagnant au Musée lorsque celui-ci faisait son choix. L'activité qu'il a déployée à ce sujet ferait croire que c'est de lui que vint l'idée de faire ces échanges, car ceux-ci ne se pratiquaient pas du temps de la grâce de SCHIEPLAUSKI.

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Relations avec l'Etat-Major de l'E.R.R. (g);

LOHSE a été en hostilité pendant son séjour au Jeu de Paume avec la presque totalité de ses collègues hommes et femmes. Seuls lui étaient vraiment dévoués et sympathiques FLRISCHER et les Frs STUBNER et KNAB.

L'explication est qu'aucun d'eux ne se sentait en sécurité avec lui et que la plupart n'appréciaient pas sa mentalité d'affaiblisseur. On le grignait aussi en raison de ses attaches avec le parti. Il était SS et selon ses collègues en rapports étroits avec la Gestapo. BORCHERS a laissé entendre qu'il avait été signalé par lui à la police allemande pour être particulièrement surveillé. Melle EGGERMANN également disait avoir été dénoncée par lui à la Gestapo.

Il y avait nettement deux clans dans l'Etat-Major du Jeu de Paume. D'un côté von BEHR et LOHSE qui s'efforçaient de donner le maximum d'extension, de rigueur et de vitalité aux réquisitions ROSENBERG, et de l'autre ceux qui ne faisaient qu'exécuter les ordres et obéir. Autant que von BEHR, LOHSE était l'âme de l'E.R.P. Il sentait l'hostilité dont l'entouraient ses compatriotes et l'expliquait par la jalousie. Par contre aux Français, pour ne pas parler des avantages qu'il tirait de ses relations nazies, il se plaisait d'être jaloux parce qu'il était riche. En réalité il n'était pas jaloux, mais craint car on le savait sans scrupules et discosant de tous les moyens du régime.

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Allen LOEBL. (III-1)

Pourquoi LOHSE s'est-il servi d'un juif de prif'rence à d'autres antiquaires? Sans aucun doute parce qu'il savait le tenir à sa merci. De même pour CAILLEUX et pour SCHOELLER qu'il avait en mains pour des raisons similaires.

Adolf WÜSTER. (III-2)

En effet ils étaient très liés et il semble également que le groupe WÜSTER, DRQUOY, FABIANI ait été assez homogène.

LIEGENHOECK. (III-5)

Le 9 Novembre 1943 l'équipe de convoyeurs du Service R. a pris chez LIEGENHOECK une dizaine de tableaux. Ces tableaux ont été transportés chez un réparateur parisien qui pourrait être retrouvé aisément.

Relations avec Victor MANDL. (IV-1)

Les faits en eux-mêmes ne sont pas nuls. LOHSE reconnaît avoir fait prendre les sommes indiquées. Il ne s'agit pas de relations personnelles avec MANDL mais avec une raison sociale. Ces affaires traduisent une grande solidarité entre tous ces personnages chargés de la même besogne. Pourquoi LOHSE serait-il intervenu personnellement pour payer des factures qui auraient pu être payées directement?

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LEFRANC et la collection SCHLOSS. (IV-?)

Il est cependant assez curieux que LOHSE ait eu particulièrement à s'occuper de ces deux peintures indépendamment des autres. D'autre part, que Frau DIETRICH les ait cédées à l'E.P.R. sans aucun profit, (ce qui fait assez figure de restitution) et que ce soit sur la recommandation de SCHOLZ, comme il avait 't' signalé, que ces tableaux soient revenus à l'E.P.R.

Comment se fait-il que la 3ème peinture ait 't' rachetée individuellement par GÖBEL et qu'elle ait 't' tout d'abord n'gligée dans l'achat massif effectué pour le Musée de Linz? Il apparaît nettement ainsi que les premières dispositions, plus ou moins hasardeuses, prises par LOHSE concernant ces trois peintures ont dû être abrogées par la suite.

Les estimations de BELTRAND (IV-3)

Des exemples particulièrement précis ont 't' signalés. Celui de l'expertise du Van Gogh où LOHSE 'tait seul avec BELTRAND et un gardien et où il a fait baisser le prix, et la petite scène racontée par BORCHERS, d'une expertise où LOHSE emmena BELTRAND loin de SCHIEDLAUSKY et de KUHN qui demandaient que des prix plus raisonnables soient établis.

Relations avec le Baron ALLARD. (IV-4)

Il est curieux que le Baron ALLARD ait eu justement besoin

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de vendre des peintures. Des vases ont été également emportés du Bld Exelmans pour le Dr. LOHSE et des motocyclettes neuves (celles-ci ont été d'ailleurs rendues au Baron ALLARD).

Projet d'échange avec FABIANI et DEQUOY. (IV-6)

Ce n'est pas de la valeur des tableaux proposés par DEQUOY et FABIANI qu'il faut discuter, mais de la valeur d'achat attribuée aux 60 tableaux modernes offerts en échange.

L'échange ayant été annulé le 8 Février 1944 jour de la présence du Dr. SCHOLZ au Jeu de Paume, les tableaux sont restés du 26 Janvier au 8 Février entre les mains de DEQUOY-FABIANI qui ont eu tout le loisir nécessaire pour essayer de les vendre. Il serait intéressant de connaître quelle était la vente en cours lorsque les tableaux ont dû être rapportés au Jeu de Paume. LOHSE que j'ai vu le jour où l'échange a été annulé était vraiment furieux de cette déconvenue.

Voyages. (IV-10)

LOHSE signale un seul voyage à Vérano en Italie. Cependant j'ai entendu parler d'un autre voyage fait par lui en Italie en compagnie de FLEISCHER. Ce voyage aurait été effectué à Milan et dans le nord de l'Italie à la fin d'août 1943 ou au début de Septembre. Il est facile de vérifier, car à son retour LOHSE a fait le compte rendu de son voyage devant l'équipe allemande du Musée du Jeu de Paume. Cette réunion

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s'est tenue dans un des bureaux le 22 Septembre 1943 (ce renseignement doit être vérifié auprès d'un des auditeurs du moment).

Il est curieux de noter que LOHSE malade à Berlin choisit d'aller passer ses vacances à Mérano, en automne 1944, à un moment où les longs voyages à travers l'Allemagne ne paraissaient devoir s'imposer que pour des raisons importantes et elles ne semblaient guère convenir à un convalescent, car ils ne devaient être ni très faciles ni très reposants. Quelle raison particulière a pu lui faire choisir l'Italie?

Généralités. (IV-11)

Il semble que le Dr. LOHSE était en compétition avec GOEPEL plutôt qu'en bon accord comme peut le montrer l'histoire de la collection SCHLOSS. Pendant le passage de GOEPEL au Jeu de Paume, celui-ci ne semblait pas particulièrement apprécier l'aide de LOHSE, plus apparente que réelle. Il n'appréciait pas beaucoup non plus le voyage que fit LOHSE à Munich pour précéder la collection SCHLOSS. GOEPEL accusait LOHSE d'être aller s'y faire de la réclame à son détriment.

LOHSE a déclaré qu'il n'a rien gardé pour lui.

(Généralités II-b)

Not^e le 3 Juin 1942: Le Dr. LOHSE a choisi parmi les œuvres amenées au Jeu de Paume des tapis et des meubles pour aménager un appartement qu'il se propose d'occuper (je ne sais pas la suite donnée à ce projet).

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Des questions pourraient lui être posées également sur un certain nombre de vols et de disparition d'œuvres d'art et d'objets de valeur. On a dû retrouver dans les archives allemandes la série des enquêtes et ces attestations faites après ces vols qui ont été très fréquents. Cela permettrait peut-être de retrouver les objets disparus et de situer les responsabilités.

Généralités. (II-c)

Des questions ont-elles été posées à LOHSE sur sa fortune personnelle? Celle-ci devait exister puisque LOHSE a dit qu'on le jalouxait parce qu'il était riche.

Généralités. (II-d)

Si LOHSE n'a pas acheté de peinture pour lui à LOEHL, CAILLEUX et SCHORLIER, il s'est cependant servi d'eux pour les opérations qu'il dirigeait.

Recommendations. (v)

LOHSE qui se débattait entouré de la réprobation de ses collègues traduisait cela en disant qu'ils étaient jaloux. C'était sa manière de s'excuser et de se donner raison en expliquant par des causes extérieures à lui-même l'hostilité qu'il sentait autour de lui.

Il apparaît qu'il a toujours pris grand soin de s'abriter derrière des apparences. C'est ainsi que s'il proclamait fréquemment son désir de retourner au combat, il s'efforçait en même

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temps de rester à l'abri et de consolider sa situation à l'Einsatzstab ROSENBERG.

Toujours un événement, un ordre particulier ou une maladie opportune l'empêchent de partir.

Ainsi au début de 1944 après le débarquement il signale à ses interrogateurs qu'il voulait reprendre son activité militaire, mais il se casse la jambe en faisant du ski. Cet heureux accident arrive au bon moment et lui permet peu après de recevoir un ordre de GOERING lui ordonnant de rester à Paris.

Le 8 Août 1944, en pleine débâcle allemande en France, alors que tous les membres de l'E.P.R. sont rappelés dans les troupes combattantes, il sollicite lui-même de GOERING l'ordre de rester à s'occuper de l'E.P.R. Cette autorisation arrive conformément à ses souhaits, mais au lieu de s'occuper de la liquidation du Service Paris où la bataille approche, il laisse BORCHERS seul assurer l'évacuation du Jeu de Paume.

s'il est revenu à Paris ^{avant} le 16 Août il n'a pas apparu au Musée du Jeu de Paume.

Le 12 Août 1944, les Alliés qui restaient au centre de l'avenue d'Iéna ont été évacués et LOHSE n'était pas parmi eux.

Par contre von BEHR était encore à Paris le 20 Août.

Le 15 Août 1944, il est aussi très curieux de penser qu'après son retour à Berlin, qu'il situe à ce moment là, et un voyage en Belgique où il s'occupe de ses affaires personnelles, il prend une permission d'une semaine en Italie à Verano, alors qu'un dernier effort est tenté par l'Allemagne.

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En Novembre 1944, des soucis de santé le reprennent. Il choisit cette époque pour se faire opérer? Et c'est dans le discret refuge de Füssen qu'il laisse passivement se dérouler les derniers événements militaires et pense à se faire opérer.

La bravoure militaire de LOHSE nous importe fort peu, mais il paraît intéressant pour connaître le personnage de voir, dans la succession des faits précédents, la duplicité qui est son caractère essentiel. C'est sous une façade d'apparence soigneusement construite qu'il cache sa véritable personnalité.

Il en est de même pour l'aide qu'il a apportée à un certain nombre de marchands de tableaux parisiens. Le vrai mobile de ses actes n'était pas désintéressé comme il le prétend, mais d'ordre utilitaire.

L'habileté de LOHSE est d'avoir su se créer une personnalité, apparente et fausse, à laquelle il voudrait que nous nous laissions prendre et c'est cette personnalité qu'il essaie actuellement de faire prévaloir pour nous tromper sur ses responsabilités.

Pour nous nous ne pouvons le considérer que d'après l'activité que nous lui avons connue pendant l'occupation allemande. Il a joué un rôle essentiel dans l'Einsatzstab ROSENBERG de Paris et la zèle qu'il y a déployé, la facture personnelle qu'il a donnée aux événements, lui confèrent une responsabilité presque aussi grande que celle de von BEHR.

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BOX 80.

file Polin

MINISTÈRE
DE
L'ÉDUCATION NATIONALE
ARTS ET LETTRES
COMMISSION
DE
RÉCUPÉRATION ARTISTIQUE

MUSÉE DU JEU DE PAUME
TERRASSE DES TUILLERIES

TÉL. : OPÉRA 12-07

AC/CRA/SA/ N° 2652

A RAPPELER DANS LA RÉPONSE

Valland
Opéra 36-67

PARIS, LE 15 DEC 1945

Le Président de la Commission
de Récupération Artistique

à

M. Le Lieutenant Commander ROUSSEAU
50 avenue des Tilleuls
Villa Montmorency
Paris XVI^e

M'a l'honneur de vous faire parvenir ces quelques
élogiations à propos de l'interrogatoire de Bruno Lohse,
d'après les notes personnelles prises par Melle. VALLAND,
Assistante des Musées de France qui est restée pendant
toute l'occupation au Musée du Jeu de Paume occupé par le
Service Rosenberg.

Le Président de la Commission
de Récupération Artistique

Pièce jointe :
un rapport en copie

S. P. H.

A.S. H.

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Box 80.

Fp.Nr. 43071

Paris, den 11. April 1943
Dr. Le/St.

An den

General der Luftwaffe,
z.Hd. des Herrn Oberleutnant Dillenberg,

Paris,

rue du Panbourg Saint Honoré.

Sehr geehrter Herr Oberleutnant!

Auf Grund unserer Vereinbarung vom 20.4.43
habe ich heute 41 Kisten (Signatur: H.G. 1 - 41), ent-
haltend die Bibliothek der Kunsthändlung Kleinberger,
die ich im Auftrage des Herrn Reichsmarschalls auf dem
Tauschwege erworben habe, im Auswärtigen Amt, Paris,
Quai d'Orsay bei der SS-Wache deponiert

Ich wäre Ihnen zu Dank verpflichtet, wenn Sie
diese interessante Bibliothek mit einem Ihrer nächsten
Transporte nach Deutschland überführen würden.

Heil Hitler!

Ihr



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Box 80.

Dr. Bruno Lohse
Fp. Nr. 43071.

Paris, den 21. April 1943
Dr. Lohse.

An die

SS-Mache
in Auswärtigen Amt,
Paris,
Quai d'Orsay.

4654

Auf Befehl des Herrn Oberleutnant Dillenber -
berg vom Gen.d.Luftwaffe Paris werden heute bei Ihnen

41 Kisten (Signatur: H.S. 1 bis 41)

eingelegt. Herr Galt. Dillenberg wird über diese Kisten
weiter verfügen.

Ich bitte, mir auf beifgendem Durchschlag den
Empfang der Kisten zu bestätigen.

Heil Hitler!

C. Wue.

SS-Ustuf.

Die oben bezeichneten 41 Kisten erhalten zu haben
bescheinigt:

Paris, den 22. April 1943

*H. Bunderkommando
Göring*

Klemmich

H. O. Sturmführer

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R6239
Box Po.

Dr. Bruno Lohse
Fp.Nr. 43 071

Paris, den 8. Oktober 1943
Dr. Lo/St.

A b r e c h n u n g

Sonderkonto Reichsmarschall.

Auf Befehl des Herrn Reichsmarschall durch General Hanesse im Nov.1942 erhalten	ffrs	4.000.000.--
Rückgabe eines am 9.5.41 gekauften Bildes der Ecole de Fontainebleau, darstellend zwei vor- nehme Damen im Bade		126.000.--
	ffrs	4.126.000.--

Ausgaben:

Belegnr.

1a 11.11.42
de M o m p e r , Landschaft 150.000.--
(Ankauf im Nov.42 genehmigt,
Transport n.Bln. am 25.11.42)

1. - Nov.42 - Jan.43:
9. Lt. Aktenvermerk vom 13.1.43
wurde der Ankauf von 9 Gemälden
vom Herrn Reichsmarschall ge-
nehmigt mit insgesamt 1.765.500.--
(Die Bilder wurden am 12.Jan.
1943 in Bln. übergeben)

10. 24.1.43:
Teppich der Scipion-Folge
348 x 256 cm 200.000.--
-Trotz Beschädigung gekauft
als Abschluss der Serie zu den
bereits früher erworbenen 5
Teppichen-
(Transport n.Bln. am 16.8.43) 113391

Übertrag: ffrs 2.115.500.-- 4.126.000.--

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	Übertrag:	ffrs	2.115.500.--	4.126.000.--
11.	12.2.43: AngebL. Schule von Fontainebleau ?: Badende Frau. Öl a.Holz - 51,5 x 67 cm (Musste im Zusammenhang mit Nr.13 gekauft werden) -Transport n.Bln. am 16.8.43-		90.000.--	
12.	12.2.43: Franz., 14.Jhdt.: Relief. - 51,5 x 79,5 cm -Transport n.Bln. am 16.8.43-		250.000.--	
13.	23.2.43: B. van Orley : Bildnis einer jungen Frau. Öl a.Holz - 29,2 x 20,5 cm (Mit Expertisen von J.M.Friedländer u. Dr. Binder) -Transport n.Bln. am 16.8.43-		350.000.--	
14.	13.3.43: Flämischer Meister, 1.Hälfte 17.Jhdt. (in der Quittung als Vinkebaens bezeichnet), Festgesellschaft. Öl a.Holz - 55 x 75 cm. -Transport n.Bln. am 16.8.43-		85.000.--	
15.	1.4.43: Johann Liss : Kain u. Abel, Rundbild. Öl a.Holz - Durchm. 24 cm (Mit Expertisen von G.Fiocco u. Dr. Binder) -Transport n.Bln. am 16.8.43-		6.000.--	
16.	8.4.43: Ecole de Fontainebleau: Heilige Familie. Öl a.Holz - 131 x 98 cm -Transport n.Bln. am 16.8.43-		575.000.--	
17.	14.5.43: Restaurierung des Bildes Ecole de Fontainebleau, Heilige Familie		4.500.--	

Übertrag: ffrs

3.476.000.-

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Übertrag: ffrs 3,476.000.-- 4.126.000.--

18.	27.5.43:	Rahmen, Louis XIII, vergoldet, für das Bild Ecole de Fontaine- bleau, Heilige Familie	15.000.--
		-Transport n.Bln. am 10.8.43-	
19.-		Kosten für den Transport der	
20.		Schloss'schen Gemäldesammlung	
		von Chambon nach Paris:	
		Zahlung v. 6.5.43: 50.000.--	
		" v. 29.6.43: <u>39.900.--</u>	<u>89.900.--</u> 3.580.900.--

Kontobestand am 8.10.43: ffrs 545.100.--

Anlagen:

1. Quittungsbelege zu sämtlichen Ausgaben.
2. Expertisen zu den Bildern Nr.13 u. 15.
3. Je 1 Foto der gekauften Bilder.
4. Foto-Negative soweit vorhanden.

B. Lohne

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Box 80

Abschrift.

Dr. Bruno Lohse

Berlin, den 13. 1. 1943

A k t e n v e r m e r k :

Am 13. 1. 1943 wurde vom Herrn Reichsmarschall der An-
kauf der nachstehend aufgeführten Gemälde genehmigt:

1) H e d a , Claes	Still Leben	f.Frs.	330.000.-
2) O r l e y , B.v.?	Jagdzeichnung	"	20.000.--
3) Französisch, 1520	Jünglingsporträt	"	400.000.--
4) Momper d.J.	Gebirgslandschaft	"	360.000.--
5) Rubensschule	Drei Frauen von Satyr überrascht	"	115.500.--
6) Deutsch, 18.Jhrh.	Lagerfeuerscene	"	90.000.--
7) S a v e r y	Tierstück	"	250.000.--
8/9 Osten, v.d.	Landschaften	"	200.000.--

In Berlin erwarb ich für den Herrn Reichsmarschall:

- 1/2 Barbari, Jacopo de, 2 weibl. Akte RM 25.000.--
(fünfundzwanzigtausend)
+) 3) Veronese, Art des, Damenporträt RM 6.800.--
(sechstausendachtundhundert)

gez. Dr. Lohse

+) Vorbehalt. 14.1.43 gez. Limberger

113694

R6239
BOX 80.

Beleg 20

TRANSIT ROUTIER

65-67, AVENUE DES CHAMPS-ÉLYSÉES, 65-67

Téléphone : ÉLYsées 67-80 Reg. du Commerce Seine, 749.495

PARIS, le

19

Recu de Service Allemagne
Avance d'Envoi de norme de
39.900 fr. (Trente neuf mille neuf
cents francs)



29 Juin 1943

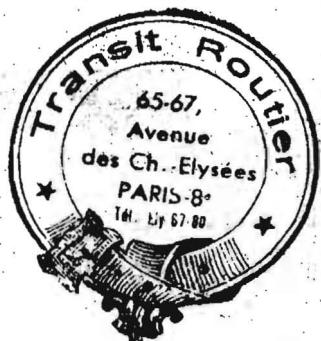
R 6239
BUX 80.

Belcg 19

Reçus pour location d'un camion fourgon de Paris
à la région de Tulle et retour.

ffrs. 50.000.-
(ffrs. cinquante mille)

Paris, le 6.V.1943



Pierre Lévy

113596

R6239
BOX 80

SERVICE HENRY

Pourboire donné au chauffeur..... 5.000,00

113637

R6289
BOX 80

en 130e
19/
120

TRANSIT ROUTIER

65-67, AVENUE DES CHAMPS-ÉLYSÉES, 65-67

Téléphone : ÉLYsées 67-80 Reg. du Commerce Seine. 749.495

PARIS, le 27 AVRIL

1943

FAC TURE

Ref 80

Location d'un camion fourgon de PARIS à
région de TULLE et retour - du 15 au 25/4/43

I.158 Kilomètres à.....	50 Frs.....	57.900
8 Jours d'immobilisation à.....	4000 Frs.....	<u>32.000</u>
		89.900

R6 239
Box 8

Bolcq 18

Reçu du Dr Lohse un chèque de
quinze-mille francs (Crédit Ly. A 4756554)
pour un cadre doré LXXX que j'ai payé pour
son compte.

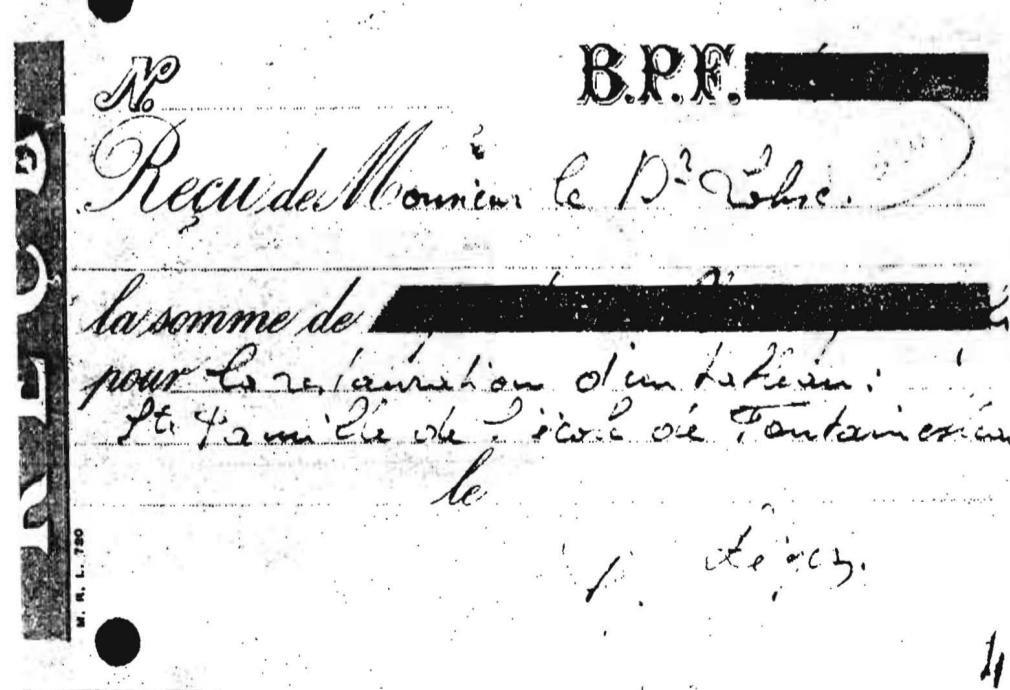
Paris le 27 Mai 1943

Lohse

3

113699

R 6239
BOX 80



John D. Hunt

113700

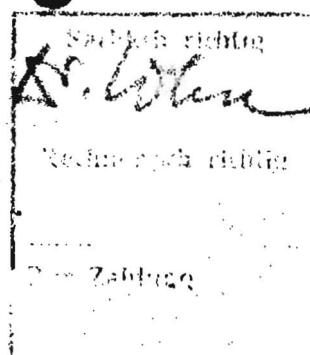
R6239
BOX 80

K. Léger.
9 bis rue Scheffer.
Paris.

Paris 2. 14 mer 1943.

Monsieur le Procureur Général.

Mon avis des travaux de métrologie
mentionne la régularisation d'un
tableau où il s'agit d'un fourmilière
représentant la 1^{re} classe à 4.500.



1137015

R6239
Box P.

Beleg 1416

Quittung.

Von Herrn Dr. Bruno Lohse Scheck Nr. A 4756551 PD
auf die Crédit Lyonnais über ffrcs 575.000.--
(Fünfhundertfünfundsiebzigtausend französ. Francs)
für ein Bild der Ecole de Fontainebleau, darstellend die
Heilige Familie, erhalten zu haben bescheinigt:

Paris, den 8. April 1943
Dr. Lo/St.

Gustav Rochlitz
Paris
223, rue de Rivoli

Gustav Rochlitz

R6 239
Box 80.

Beleg 1695

Paris, den 1. April 1943.

Anstreng

Seine Karte von Jean Lips habe ich
6000 fr. franken Gebührennummern 19912320.
erhalten.

Justus Krollif.
227 neue Rivoal

113703

REPRODUCED AT THE NATIONAL ARCHIVES

R6239
BOX 80

Belle 15 N.Y.

Recu du Dr B. Lohse chèque n° A-9912389 PD
de 85.000 francs pour un paysage avec figures
atti. à Vinkboons que j'ai acheté pour son compte
(Garin, privé)

Paris le 13 Mars 1943

Phoebe

chèque sur Crédit Lyonnais.

R 6239
Box 80.

Beleg #13

(3212)

Reçu du Dr B. Lohse un chèque de Croissant
cinquante mille francs sur Crédit Lyonnais agence Cent.
No 9912384 pour un petit portrait de femme attr. à
Holbein représentant Marguerite de Guerarra que j'ai
acheté pour son compte chez Mr Nicole, Place de la
Porte de Versailles à Paris

Paris le 23 février 1943

Allen Toch

113705

R 6239
Box 80

Beleg 25
12

Paris le 12 février
1943

Reçu du Dr B. Lohse la
somme de Deux cent cinquante
mille francs pour un bas
relief en pierre sculptée français
du XIV^e siècle acheté pour son
compte chez Mr Nicolle.

Alementz

10

113706

R6239
BOX 80.

Beleg 12M

Paris, den 12. Feb. 1943

(3214)

Bei Käufe für Herrn Dr. Lohse ein Gemälde
Ecole de Trouvilleau zu in Landschaft zu
Preis von 90.000 Franken.

Betrag dankend erhalten.

Jules Poret.

Paris, 22 Rue de Rivoli

11370211

R6239
BOX 80

Béveg ~~10~~
~~10~~

La Blévinière -
Rogent-le-Roi. Tel. 13
Eure-et-Loir.

3815.

Reçu ce vendredi 26 octobre
dans la forme de 10 francs et
mis en une boîte ferme avec
affûts d'artillerie à deux ou trois
tirets de l'explosif américain.

Salut le 6^e Janvier 1948

Recu (1222)

113708 18

R6 239
Box 80

S. Lohse

Beleg 9

Verdeutl. des Museums von Lohse

2 Lebewesen die freie v. der Ostsee

für den Jagd, jagen in großer Höhe

200.000 fms.

1 centime millier francs

Herr Koch

Paris, le 11. Aug. 1942

Bilder wurden am 12.1.43 in Bln. übergeben.

13

113709

R6 239
Box 80

Beleg 7

DOCTEUR A. MAGITOT

~~REC. PARIS 22 DEC.~~

~~PARIS 22 DEC.~~

~~PARIS 22 DEC.~~

✓

Recu du Dr B. Lotise la somme de
Deux cent cinquante cinq francs
pour un pt paysage avec animaux
de R. de Tavry acheté pour son
compte chez Mr Mestrallet.

Paris le 22 Dec. 1941

Alentouch

114

113710

R 6239
Box 80

SK. Lotse

Paris le 11 Nov. 1942

Reçu du Dr B. Lotse la somme de
Cent cinquante mille francs pour un
grand paysage avec Chateau Fort et
figures par Rompers que j'ai vendue
pour son compte chez Mme Davis.

Alphonse

Bely # 1

Le 10 Dec 1942

Reçu du Dr B. Lotse la somme de
Cent vingt trois mille francs pour une huile
peinte signée en Italien que j'ai vendue pour
son compte.

Alphonse

Alphonse

113711

RG 239

Box 80

ART LOOTING INVESTIGATION UNIT
STRATEGIC SERVICES UNIT/WAR DEPARTMENT
MISSION TO GREAT BRITAIN
APO 413
U.S. ARMY

Paris, 12 January 1946

To: AC of S, G-2, USFET
Attn: Operations Branch, Interrogation Division
Subject: Bruno LOHSE; Further Interrogation of

1. Subject was deputy director of the Einsatzstab Rosenberg, the most important German looting organization active during the occupation of Paris. He was arrested in May 1945 and interrogated by members of this unit at the O.S.S./J.A.G. 3d Army Special Investigation Center at Alt Aussee, Austria, during the period 15 June-15 August 1945. The results of this interrogation have been published in O.S.S./A.L.I.U. Detailed Interrogation Report No. 6, dated 18 August 1945, six (6) copies of which were transmitted to MFA & A Section, Restitution and Deliveries Branch, USFET.

2. Subject is at present held in the military prison, Nurnberg, at the disposition of the office of the U.S. Chief of Counsel.

3. Recent investigations in Paris have revealed that some of subject's original declarations were false and that he made deliberate omissions in his testimony. Documents have come to light signed by him as an SS officer. French witnesses who were in contact with him during the period of his activity in Paris now contradict many of his statements.

4. The solution of the LOHSE case and the truth concerning the organization which he represented cannot be obtained without further interrogation. Such interrogation should be carried out in Paris, where subject can be questioned by individuals who were present at the time of his activity there and where he can be confronted with witnesses who worked under his orders.

5. It is the recommendation therefore of the undersigned that subject be turned over to the French services concerned with the investigation of German looting activity during the

113712

R6 239
Box 80.

- 2 -

occupation for further questioning in collaboration with members of this unit.

J. S. PLAUT
Lt.Cdr. USNR
Director

T. ROUSSEAU, Jr.
Lt.Cdr. USNR
Operations Officer

113713

R6 239
Box 80

Hans L e i m e r
Feldpost-Nr. 28108
SS-Ustuf. (F)

Berlin, o. 23.8.42.

X

B e r i c h t !

In meiner Eigenschaft als Beauftragter des Reichsführer-SS und des Vierjahresplanes (Oberst Veltgens) zur Abschöpfung des "Schwarzen Marktes" in Frankreich wurde mir vor einigen Tagen ein Objekt bekannt welches nicht in mein Sachgebiet fällt. Ich setzte mich daher sofort mit dem Beauftragten des Reichsführer-SS für Kunstkäufe, dem SS-Ustuf. Dr. Lohse in Verbindung und bat um weitere Bearbeitung des Falles.

Nach den bisherigen Ermittlungen handelt es sich hier um eine bedeutende Gemälde Sammlung in jüdischem Besitz, die in nächsten Tagen in das unbesetzte Frankreich geschafft werden soll. Der genaue Wert der Sammlung ist bisher unbekannt, doch soll es sich um einen Wert von ca. 30 - 50 Millionen FFr handeln.

Vorstehende Angaben machte mir ein Franzose Namens

Henry Rigeaux,
Paris. 93 rue Lauriston.

Herr R. ist mir als einer der erfolgreichsten und zuverlässigsten Männer bekannt. Ueber die Person des R. können in Paris Auskunft geben:

113714

RG 234
Box 82.

Blatt 2.

1. SS Standartenführer Dr. H. Knochen
2. SS Sturmbannführer Krim. Direktor Bäumelburg
3. Hauptmann Radecke Lutetia Paris
4. Oberst Rudolph Leiter der Ast Paris

Aus den Unterhaltungen mit R. glaube ich entnehmen zu können, dass R. für das Reich noch weit mehr leisten könnte und würde, wenn er die deutsche Staatsangehörigkeit erhalten würde.

Auch für die neue Aktion die ich an der spanischen Grenze durchführen will hat sich R. sofort mit seinem ganzen Beziehungen zur Verfügung gestellt. Die ersten 4 Waggon~~s~~ Textilien haben wir in dieser Woche bereits erhalten.

In der Bilderangelegenheit wären um die genauen Adressen zu erhalten ca. 10% Provisionen zu zahlen, wobei ich bemerke dass R. ohne jeden geldlichen Vorteil arbeitet. Nach Zusicherung der Provisionen könnten die Bilder auf dem Transport zur Grenze von den Leuten des R. aufgebracht und nach Paris überführt werden. Die Provision würde erst nach Schätzung des wirklichen Wertes der Bilder durch einen Beauftragten des Herrn Reichsmarschall zahlbar.

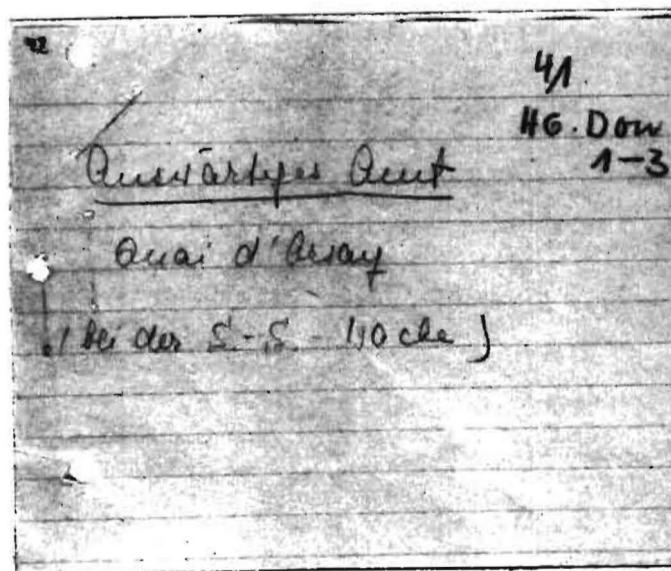
Hans Heinz

SS-Ustuf. (F)

113715

R 6239

Box 80



113716

R 6239

BOX 80

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39

Dr. Bruno Lehne
Fp. Dr. 43071.

Paris, den 22. April 1943
Dr. Le/80.

An die

4654

SS-Wache
in Auswärtigen Amt,

Paris,
Quai d'Orsay.

Auf Befehl des Herrn Oberleutnant Dillen-
berg vom Gen.d.Luftwaffe Paris werden heute bei Ihnen

41 Kisten (Signatur: H.6. 1 bis 41)

eingelagert. Herr Olt. Dillenberg wird über diese Kisten
weiter verfügen.

Ich bitte, mir auf beifolgendem Durchschlag den
Empfang der Kisten zu bestätigen.

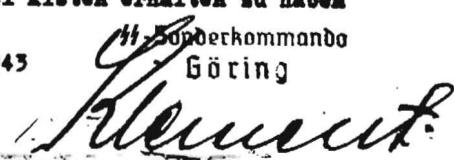
Heil Hitler!



SS-Ustuf.

Die oben bezeichneten 41 Kisten erhalten zu haben
bescheinigt:

Paris, den 22. April 1943


H. Sturmführer

Göring

113717

R6239
BOX 80.

Dr. Wiss

Bdeg #4

Paris 2 Dec. 194.

Leur de M. et Dr B. John la somme
de trois cent soixante quatre francs pour
un tableau de Hopper, paysage
avec figures que j'ai acheté pour
un compte chez Mr. Messel 146
bis Montparnasse à Paris.

Amatoine

113718

R 6239
BOX 80

Dri. Lohse

Beleg #6

Je vous prie de me donner la somme de
quatre vingt dix francs pour un
et tableau peint sur cuire de l'école
allemande du 18^e siècle que je
veux pour mon compte chez Mr. Dabry

Merci

113719

R6239
BOX 8D.

Belg 2

DOCTEUR A. MAGNET

3876

Reçu du Dr B. Lohse la somme
de Vingt-mille francs pour un dessin
attr. à R. Savory que j'ai acheté
pour son compte chez Mr Hervé 3^e
Haussmann.

Paris le 9 Janvier 1943

A. Schlegel

19

113720

R 6 239
BOX FD.

Beleg # 3

Quittung.

Ich habe von Herrn Dr. Lohse für ein Portrait,
franz., um 1520, darstellend einen Knaben mit roter Mütze
auf grünem Grund

ffcs 400.000.--

(i. Worten: Vierhunderttausend ffcs)

erhalten.

Paris, den 16.1.1943

Gustav Rochlitz

Paris, 222, rue de Rivoli

113721

R6239
BOX 801

considérations à propos de l'interrogatoire de Bruno Lohse,
d'après les notes personnelles prises par Melle VALLAND,
Assistante des Musées de France qui est restée pendant
toute l'occupation au Musée du Jeu de Paume occupé par le
Service Rosenberg.

Le Président de la Commission
de Recuperation Artistique

A. S. Henraux

Pièce jointe :
un rapport en copie

A. S. HENRAUX

113722

R6239
Box 80

Quelques considérations à propos de l'interrogatoire
de Bruno LOHSE.

Après la lecture de l'interrogatoire de LOHSE, nous avons cru devoir répondre au désir des enquêteurs qui souhaitaient que les personnes qui l'ont connu à Paris, fassent connaître leur avis sur la véracité de ses déclarations. Sans rappeler les faits recueillis pendant l'occupation, déjà portés à la connaissance des Autorités alliées et qui ont été utilisés comme base d'interrogation et de discussion, nous nous sommes efforcés de considérer les différentes réponses de LOHSE avec les souvenirs qu'il nous a laissés de son passage à l'Einsatzstab ROSENBERG pendant près de quatre années durant lesquelles nous l'avons vu à l'œuvre.

Il nous est apparu que cette optique du temps d'occupation est parfois différente de celle que LOHSE, dans son intérêt, essaya de faire adopter aux enquêteurs.

Aussi est-ce par égard pour la peine prise actuellement par ceux qui cherchent à établir les responsabilités, que nous avons cru devoir noter quelques-unes des réflexions qu'appellent les explications de LOHSE, espérant ainsi pouvoir aider, pour une modeste part, à établir la vérité.

L'ordre suivi est celui de l'interrogatoire et les paragraphes auxquels se rapportent nos commentaires sont indiqués.

o
o o

113723

R6239

BOX 80

Juin 1943. Ils ont été communiqués par l'emballleur.

ECHANGES (f)

Des trois personnages cités, LOHSE, von BEHR et SCHOIZ, LOHSE porte une des responsabilités les plus lourdes. C'est lui qui par ses doubles fonctions dirigeait les réquisitions et se mettait en rapport avec les marchands de tableaux. Il était donc à la tête des deux expédients employés par les allemands pour spolier la fortune artistique de la France. Il s'est toujours personnellement occupé des échanges de tableaux avec ROCHLITZ, l'accompagnant au Musée lorsque celui-ci faisait son choix. L'activité qu'il a déployée à ce sujet ferait croire que c'est de lui que vint l'idée de faire ces échanges, car ceux-ci ne se pratiquaient pas du temps de la gérance de SCHIEDLAUSKI.

113724

R6 239

DOX 80

Relations avec l'Etat-Major de l'E.R.R. (g)

LOHSE a été en hostilité pendant son séjour au Jeu de Paume avec la presque totalité de ses collègues hommes et femmes. Seuls lui étaient vraiment dévoués et sympathiques FLEISCHER et les fils STUBNER et KNAB.

L'explication est qu'aucun d'eux ne se sentait en sécurité avec lui et que la plupart n'appréciaient pas sa mentalité d'affairiste. On le craignait aussi en raison de ses attaches avec le parti. Il était SS et selon ses collègues en rapports étroits avec la Gestapo/ BORCHERS a laissé entendre qu'il avait été signalé par lui à la police Allemande pour être particulièrement surveillé. Melle EGGERMANN également disait avoir été dénoncée par lui à la Gestapo/

Il y avait nettement deux clans dans l'Etat-Major du Jeu de Paume. D'un côté von BEHR et LOHSE qui s'efforçaient de donner le maximum d'extension, de rigueur et de vitalité aux réquisitions ROSENBERG, et de l'autre ceux qui ne faisaient qu'exécuter les ordres et obéir. Autant que von BEHR, LOHSE était l'âme de l'E.R.R. Il sentait l'hostilité dont l'entouraient ses compatriotes et l'expliquait par la jalousie. Par contre aux Français, pour ne pas parler des avantages qu'il tirait de ses relations nazies, il se plaignait d'être jalouxé parce qu'il était riche. En réalité il était, non pas jalouxé, mais craint car on le savait sans scrupules et disposant de tous les moyens du régime.

Allen LOEBL. (III-1).

Pourquoi LOHSE s'est-il servi d'un juif de préférence à d'autres antiquaires ? Sans aucun doute parce qu'il savait le tenir à sa merci. De même pour CAILLEUX et pour SCHOELLER qu'il avait en mains pour des raisons similaires.

113725

-4-

Adolf WUESTER (III-3)

En effet ils étaient très liés et il semble également que le groupe WUSTER, DEQUOY, FABIANI ait été assez homogène.

LEEGENHOECK (III-5)

Le 9 Novembre 1943 l'équipe de convoyeurs du Service R. a pris chez LEEGENHOECK une dizaine de tableaux. Ces tableaux ont été transportés chez un réparateur parisien qui pourrait être retrouvé aisément.

Relations avec Victor MANDL. (IV-1)

Les faits en eux-mêmes ne sont pas niés. LOHSE reconnaît avoir fait prendre les sommes indiquées. Il ne s'agit pas de relations personnelles avec MANDL mais avec une raison sociale. Ces affaires traduisaient une grande solidarité entre tous ces personnages chargés de la même besogne. Pourquoi LOHSE serait-il intervenu personnellement pour payer des factures qui auraient pu être payées directement ?

LEFRANC et la collection SCHLOSS (IV-2)

Il est cependant assez curieux que LOHSE ait eu particulièrement à s'occuper de ces deux peintures indépendamment des autres. D'autre part, que Frau DIETRICH les ait cédées à l'E.R.R. sans aucun profit, (ce qui fait assez figure de restitution) et que ce soit sur la recommandation de SCHOLZ, comme il avait été signalé, que ces tableaux soient revenus à l'E.R.R.

Comment se fait-il que la 3ème peinture ait été rachetée individuellement par GOEPEL et qu'elle ait été tout d'abord négligée dans l'achat massif effectué pour le Musée de Lenz ? Il apparaît nettement ainsi que les premières dispositions, plus ou moins hasardeuses, prises par LOHSE concernant ces trois peintures ont dû être abrogées par la suite.

113726

-5-

Les estimations de BELTRAND (IV-3)

Des exemples particulièrement précis ont été signalés. Celui de l'expertise du Van Gogh où LOHSE était seul avec BELTRAND et un gardien et où il a fait baisser le prix, et la petite scène racontée par BORCHERS, d'une expertise où LOHSE emmena BELTRAND loin de SCHIEDLAUSKY et de KUHN qui demandaient que des prix plus raisonnables soient établis.

Relations avec le Baron ALLARD (IV-4)

Il est curieux que le Baron ALLARD ait eu justement besoin de vendre des peintures. Des vases ont été également emportés du Bd Exelmans pour le Dr LOHSE et des motocyclettes neuves (celles-ci ont été d'ailleurs rendues au Baron ALLARD).

Projet d'échange avec FABIANI et DEQUOY (IV-6)

Ce n'est pas de la valeur des tableaux proposés par DEQUOY et FABIANI qu'il faut discuter, mais de la valeur d'achat attribuée aux 60 tableau modernes offerts en échange. L'échange ayant été annulé le 8 Février 1944 jour de la présence du Dr SCHOLZ au Jeu de Paume, les tableaux sont restés du 26 Janvier au 8 Février entre les mains de DEQUOY-FABIANI qui ont eu tout le loisir nécessaire pour essayer de les vendre. Il serait intéressant de connaître quelle était la vente en cours lorsque les tableaux ont dû être rapportés au Jeu de Paume. LOHSE que j'ai vu le jour où l'échange a été annulé était vraiment furieux de cette déconvenue.

VOYAGES (IV-10)

LOHSE signale un seul voyage à Mérano en Italie. Cependant j'ai entendu parler d'un autre voyage fait par lui en Italie en compagnie de FLEISCHER. Ce voyage aurait été effectué à Milan et dans le nord de l'Italie à la fin d'Août 1943 ou au début de Septembre. Il est facile de vérifier, car à son retour LOHSE a fait le compte-rendu de son voyage devant l'équipe allemande du Musée du Jeu de Paume. Cette réunio

-6-

s'est tenue dans un des bureaux le 22 Septembre 1943 (ce renseignement doit être vérifié auprès d'un des auditeurs du moment).

Il est curieux de noter que LOHSE malade à Berlin choisit d'aller passer ses vacances à Mérano, en automne 1944, à un moment où les longs voyages à travers l'Allemagne ne paraissaient devoir s'imposer que pour des raisons importantes et ne semblaient guère convenir à un convalescent, car ils ne devaient être ni très faciles ni très reposants. Quelle raison particulière a pu lui faire choisir l'Italie ?

GENERALITES (IV-11)

Il semble que le Dr. LOHSE était en compétition avec GOEPEL plutôt qu'en bon accord comme peut le montrer l'histoire de la collection SCHLOSS. Pendant le passage de GOEPEL au Jeu de Paume, celui-ci ne semblait pas particulièrement apprécier l'aide de LOHSE, plus apparente que réelle. Il n'appréciait pas beaucoup non plus le voyage que fit LOHSE à Munich pour précéder la collection SCHLOSS. GOEPEL accusait LOHSE d'être aller s'y faire de la réclame à son détriment.

LOHSE a déclaré qu'il n'a rien gardé pour lui (Généralités 11-b)

Noté le 3 Juin 1942 : le DR. LOHSE a choisi parmi les œuvres amenées au Jeu de Paume des tapis et des meubles pour aménager un appartement qu'il se propose d'occuper (je ne sais pas la suite donnée à ce projet). Des questions pourraient lui être posées également sur un certain nombre de vols et de disparition d'œuvres d'art et d'objets de valeur. On a dû retrouver dans les archives allemandes la série des enquêtes et ces attestations faites après ces vols qui ont été très fréquents. Cela permettrait peut-être de retrouver les objets disparus et de situer les responsabilités.

GENERALITES (11-C)

Des questions ont-elles été posées à LOHSE sur sa fortune personnelle ? Celle-ci devait exister puisque LOHSE a dit qu'on le jalouxait parce

R6 239
BOX 80.

-7-

qu'il était riche.

GENERALITES (II-d)

Si LOHSE n'a pas acheté de peinture pour lui à LOEBL, CAILLEUX et SCHOELLER, il s'est cependant servi d'eux pour les opérations qu'il dirigeait.

RECOMMANDATIONS (V)

LOHSE qui se sentait entouré de la réprobation de ses collègues traduisait cela en disant qu'ils étaient jaloux. C'était sa manière de s'excuser et de se donner raison en expliquant par des causes extérieures à lui-même l'hostilité qu'il sentait autour de lui.

Il apparaît qu'il a toujours mis grand soin de s'abriter derrière des apparences. C'est ainsi, que s'il proclamait fréquemment son désir de retourner au combat, il s'efforçait en même temps de rester à l'abri et de consolider sa situation à l'Einsatzstab ROSENBERG.

Toujours un événement, un ordre particulier ou une maladie opportune, l'empêchent de partir.

Ainsi au début de 1944 après le débarquement il signale à ses interrogateurs qu'il voulait reprendre son activité militaire, mais il se casse la jambe en faisant du ski. Cet heureux accident arrive au bon moment et lui permet peu après de recevoir un ordre de GOERING lui ordonnant de rester à Paris.

Le 8 Août 1944, en pleine débâcle allemande en France, alors que tous les membres de l'E.R.R. sont rappelés dans les troupes combattantes, il sollicite lui-même de GOERING l'ordre de rester à s'occuper de l'E.R.R. Cette autorisation arrive conformément à ses souhaits, mais au lieu de s'occuper de la liquidation du Service Paris où la bataille approche, il laisse BORCHERS seul assumer l'évacuation du Jeu de Paume.

113729

-8-

S'il est revenu à Paris avant le 18 Août 1944 il n'a pas apparu au Musée du Jeu de Paume.

Le 18 Août 1944, les Allemands qui restaient au centre de l'avenue d'Iéna ont été évacués et LOHSE n'était pas parmi eux. Par contre von BEHR était encore à Paris le 20 Août.

Le 15 Août 1944, il est aussi très curieux de penser qu'après son retour à Berlin, qu'il situe à ce moment là, et un voyage en Belgique où il s'occupe de ses affaires personnelles, il prend une permission d'une semaine en Italie à Mérano alors qu'un dernier effort est tenté par l'Allemagne.

En Novembre 1944, des soucis de santé le reprennent. Il choisit cette époque pour se faire opérer. Et c'est dans le discret refuge de Füssen qu'il laisse passivement se dérouler les derniers événements militaires et pense à se faire opérer.

La bravoure militaire de LOHSE nous importe peu, mais il paraît intéressant, pour connaître le personnage, de voir, dans la succession des faits précédents, la duplicité qui est son caractère essentiel. C'est sous une façade d'apparence soigneusement construite qu'il cache sa véritable personnalité.

Il en est de même pour l'aide qu'il a apportée à un certain nombre de marchands de tableaux parisiens. Le vrai mobile de ses actes n'était pas désintéressé comme il le prétend, mais d'ordre militaire.

L'habileté de LOHSE est d'avoir su se créer une personnalité, apparente et fausse, à laquelle il voudrait que nous nous laissions prendre et c'est cette personnalité qu'il essaye actuellement de faire prévaloir pour nous tromper sur ses responsabilités.

113730

R6 239
Box 80

-9-

Pour nous, nous ne pouvons le considérer que d'après l'activité que nous lui avons connue pendant l'occupation allemande. Il a joué un rôle essentiel dans l'Einsatzstab ROSENBERG de Paris et le zèle qu'il y a déployé, la facture personnelle qu'il a donnée aux événements, lui confèrent une responsabilité presque aussi grande que celle de Von BEHR.

11373

R6 239

Box 75

LOHSE -

Chef du Service ROSENBERG au Musée du Jeu de Paume, "Leiter des Sonderstabes" cassé le 8 Février 1943, il reprit la direction des Services dès la fin Juillet, homme d'environ trente-cinq ans, faussement aimable et sans scrupule. Il a fait à Paris de nombreuses affaires personnelles et à gagner beaucoup d'argent soit en trafiquant avec les œuvres d'art prises par le Service Rosenberg, soit en fournissant des tableaux au Maréchal Goering dont il était un des principaux lieutenants.

Il a été fréquemment en relations d'affaires avec les marchands de tableaux parisiens, Fabiani, Deguy, Loeb, Cailloux, Schoeller.

Il se servait beaucoup d'un de ses compatriotes, Rechlitz, qui était un de ses agents les plus actifs. C'est Lehse qui est à l'origine de la plupart des décisions prises par le Service des réquisitions juives dans le domaine artistique. Il est avec Von Behr le grand responsable de la marche de ce service. Son action personnelle et sans scrupule, sa malhonnêteté, ont beaucoup contribué à donner à ces réquisitions leur caractère de grand brigandage.

Avec Von Behr il s'est tout d'abord débarasser du Dr Schiedlauski et ensuite il pouvait dire, en Novembre 1943, que les Von Ingram n'était plus rien dans le Service.

Il a une amie à PARIS avec laquelle il a passé de longues vacances sur la côte d'Azur et en montagne. Il s'agit de Melle Serinsky, 9 Rue Jean Moréas PARIS XVII^e.

Il est revenu de ces vacances de l'été 1944, après avoir

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R6 239

Box 75

- 3 -

selon lui, eut un accident qui lui aurait cassé la jambe. Ses collègues allemands se plaisaient à faire remarquer l'opportunité de cet accident qui l'empêchait de rejoindre son régiment à un moment où tous les jeunes allemands de Paris étaient renvoyés au front.

C'est par télégramme spécial au Maréchal Goering qu'il a été dispensé de rejoindre son corps de S.S. au début du mois d'Août 1944. Il s'est aussitôt arrangé pour quitter Paris, alors que la défense allemande s'effondrait, en laissant le Dr Borchers liquider le service le 9 AOUT 1944/

Adresse de sa mère à Berlin :
Frau Brunhild Lohse, II. Humbold Strasse.

Quelques dates se rapportant aux affaires particulièrement et plus ou moins louchees de Lehse :

3 Juin et 22 Juillet 1942 :

Lohse emporte du Jeu de Paume des tapis, des meubles et de l'argenterie pour son appartement. S'agit-il de la garçonnière 3 Rue Vigneron, dans laquelle rien n'a été retrouvé ?

12 AOUT 1942 :

Malgré l'opposition du corps de garde il arrive à sortir un tapis.

6 AVRIL 1943 :

Lohse emporte un paysage de Van Goyen, environ 1.20 x 0.80.

2 Juillet 1943 : il fait porter à Berlin par Simokat ,
I tableau et I tapisserie.

Le 13 AOUT 1943 :

Lohse emporte les tableaux suivants au Maréchal Goering.

Breughel le Jeune : Diane et ses compagnes au Bain.

113733

R 6 239
BOX 75

COPIES DE TITRES DE PRESSES
DU MUSEE D'ART MODERNE DE NEW YORK

- 3 -

Sainte-Famille, Ecole Italienne XVII^e

Tête de Madone, Ecole Italienne XVII^e

Diner Champêtre, Ecole Flamande

et une élévation du St-Grail, tableau de plus de 2M. de hauteur.

Le 3 Septembre 1943 :

Il sort du Jeu de Paume, cinq tableaux de Bonnard.

Le 31 OCTOBRE 1943 :

Lohse prend dans sa voiture 4 tableaux.

Le 1^eDécembre 1943 :

Il sort du Musée en compagnie de Roehlitz, une nature morte de Matisse, un portrait de femme de Reboir, une rue d'Utrillo.

Le 26 Janvier 1944 :

Tentative d'échange de 60 tableaux modernes des Collections israélites avec le tableau XVIII^e siècle de Fabiani et Dequoy, affaire dont il devait partager le bénéfice avec ces deux marchands.

Nombreux voyages en Suisse, en Hollande, en Italie, et sur la Côte d'Azur.

113734

R6239
Box 75

K R E S S E Karl

Environs 45 Ans, photographe du Service ROSENBERG
affecté au Jeu de Paume pendant les années 1940-1941.

Personnage peu sympathique et dangereux. S'appro-
priant de beaucoup de choses, mais appréciant surtout les bijoux et
l'argenterie. Il portait une bague volée au musée .Il fut affecté
en Grèce après son départ du Jeu de Paume.

La dernière année de l'occupation il donna l'im-
pression de fréquents passages à Paris, où il venait chercher
des fournitures diverses, de s'occuper de l'organisation et de
l'approvisionnement des dépôts allemands. Il avait de nombreux
rapports avec le marché noir et achetait de très nombreux appareils
photographiques pour son commerce personnel.

Dans l'ensemble personnage peu recommandable.

113735

R6239
BUX 75

SC H O L Z Dr :

Le Dr SCHOLZ était le Directeur artistique du Service Rosenberg. Il résidait habituellement à Berlin où était primitivement le centre du Service, puis ensuite à Pusson où son Bureau avait été transporté à la suite des bombardements, et à la fin de l'occupation il était installé à Kogl.

Il avait été nommé directeur pour remédier par son action au désordre constaté dans le Service. Il représentait avec plusieurs membres de l'Einsatzstab l'opposition au clan Behr-Lohse. C'est le Dr .SCHOLZ qui a relevé Lohse de son poste au printemps 1944 et qui a annulé l'échange que ce dernier avait organisé pour son profit avec les marchands Dequey et Fabiani.

Le neveu du Dr SCHOLZ était le photographe du Service du Jeu de Paume.

- par deux fois le Dr SCHOLZ a en son appartement détruit à Berlin - aussi se servit-il abondamment de meubles choisis par lui dans les biens juifs réquisitionnés.

- Il semble cependant avoir toujours agit, comme un élément d'ordre et de pondération.

113736

CONFIDENTIAL

192

PROPERTY DIVISION, OEA
CULTURAL PROPERTY BRANCH
COLLECTING POINT, MUNICH
10 Arcisstrasse

Munich, Germany
August 2, 1951

To the
British Land Observer,
Office of US Land Commissioner
for Bavaria, Munich,
28 Ludwigstrasse

Gentlemen:

The enclosed report was recently submitted to you by Mr. Paul Heinemann, who has seen me today.

I am very much concerned by the developments he outlines and have evidence of my own that they are substantially true. I know that Lohse (Munich, Aiblingerstrasse 8/III) is about to run an art business in Düsseldorf which, he told me, would be supported by "some industrialists". I am also sure that he is in the closest connection with the firm of Fischer, which has a very bad war record.

Information about Lohse in the report is incorrect. The true facts are: his name is Dr. Bruno Lohse. He was deputy director of the E.R.R. in Paris 1941 - 1944 and a chief art adviser to Göring. He was taken prisoner in May 1945, brought to the OSS Art Looting Unit interrogation center in Alt Aussee, Austria, in June 1945 where I interrogated him until September 1945. I personally delivered him to Freising prison, whence he was transferred to Nuremberg as witness during the Göring trial. From there he was delivered to the French, who kept him in jail in Paris till the spring of 1950, when he was released on the basis that his time served was already sufficient. He returned to Munich in the spring of 1950.

- 1 -

RG	260
Entry	Ardelta
File	OMGUS-Hall Collection
Box	270

DECLASSIFIED	
Authority	NNI 775057
By	IV
NARA Date	9/29/99

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113737

It is obvious that he has not learned to keep better company. The items which the Dusseldorf firm proposes to sell should be carefully screened against the possibility that they were looted by the Nazis.

If the possibility exists of barring the licence of the firm, I respectfully suggest that it should be barred.

Sincerely,

Encl.:
a/s

S. LANE FAISON, JR.
HICOG, PROP. DIV. OEA
COLLECTING POINT MUNICH

- 2 -

RG	260
Entry	Ardeletia
File	OMGUS-Hall Collection
Box	270

DECLASSIFIED	
Authority	NND 175057
By	IV NARA Date 9/29/99

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113733

122

PROPERTY DIVISION, OEA
 CULTURAL PROPERTY BRANCH
 COLLECTING POINT, MUNICH
 10 Arcisstrasse

11 June 1951

To
 Generaldirektor
 Dr. Eberhard Hanfstaengl
 Munich
 10 Arcisstrasse

CONFIDENTIAL

Dear Dr. Hanfstaengl:

(1) I learn from an American friend who is in close contact with dealers in Switzerland that Fischer of Lucerne is extremely active in trying to recover the paintings he gave in exchange for impressionist pictures confiscated by the ERR in Paris. He was, of course, forced to return the latter to France. He has sued the Swiss Government for the value of the paintings given in exchange for these paintings, which quite properly have not been returned from Germany to him.

The above is surely not news to you. But my source indicates that the Swiss Government has brought (or is to bring) pressure on the Bonn government to release these pictures to Switzerland (that is, to Fischer). I don't know what powers you have to resist such claims, if they should be made on you, but I should like to enter in advance the strongest protest from the American point of view to any such restitution. I write this only with the idea of "strengthening your hand".

It has always been the policy of this office that the ERR exchanges were the most barefaced type of looting and that anyone who took part in them must forfeit not only what he received (because that was stolen goods) but also what he gave (because he had knowledge of what he was receiving).

- 1 -

RG	260
Entry	<u>Ardeletta</u>
	<u>OMGUS-Hall</u>
File	<u>Collection</u>
Box	270

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Authority NND 775057	
By TV NARA Date 02099	

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Retained Copy

(2) The Göring question keeps recurring in the form of reports that various dealers came to Munich last fall and early this year to see Auerbach and others concerning the Göring properties. These dealers are obviously under the impression that certain Göring pictures will be released and thereby become available for marketing.

I know that you will oppose such release. Again, merely to support you, I wish to enter the strongest protest from the American side against any such restitution. I do not refer to purely personal items (such as portraits of Emmy Göring) or to objects of little or no value. But any work of art given by Göring to his wife or daughter during the war, or presented by others to his wife or daughter during the war, is certainly to be regarded as in no way different from the Göring collection. Whether or not the German courts release such works to Frau Göring, the American authorities would, I believe, never agree to restore them to her.

In looking through the documentation of title retained by US Authorities when the transfer to the Minister-President was effected, I have no doubt that American agreement would have to be obtained before any release of works of art to Frau Göring was made. To make it all the easier for you to refuse, I am writing you of the American attitude in advance.

(3) Mr. Howe, Director of Central Collecting Point Wiesbaden, and Cultural Adviser to the U.S. High Commissioner for Germany, is in full agreement with these statements - as concerns both the Fischer and the Frau Göring claims.

(4) If you care to write me a memorandum of your point of view I should be glad to have it in our records, in case any future action becomes necessary.

Sincerely,

cc to Miss Hall
Mr. Daniels
Mr. Howe

S. LANE FAISON, JR.
HICOG, PROP. DIV. CEA
COLLECTING POINT MUNICH

- 2 -

RG	260
Entry	Ardelia
File	OMGUS-Hall Collection
Box	270

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Authority	NND 775057
By	IV NARA Date 9/29/99

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Postscript

Several times Bruno LOHSE, an important figure in the ERR organization in Paris, has called at this office. I realize that all information he gives is highly colored, but I feel obliged to pass on the following for your consideration. Lohse was called as witness in the Fischer Trial some months ago. He told me that one of the most important witnesses in Fischer's favor was Andreas Hofer. Hofer was not at the trial, but was interrogated at Berchtesgaden for the purposes of the trial. According to Lohse, Dr. Röthel gave testimony as witness for Hofer's dependability, saying, amongst other things, that the U.S. authorities, despite weeks of questioning, never found anything seriously incriminating against Hofer.

I repeat that this is merely what Lohse told me took place, and that Röthel's testimony in favor of Hofer was read before the court. Lohse may be lying, of course. Even if he is telling the truth, I do not in any manner charge Dr. Röthel with bad faith. I merely wish to say that some American authorities did find much of an incriminating character against Hofer and that this is contained in the Special OSS Report on Hofer by Lt. Rousseau, issued as a supplement to his report on the Göring collection. Whatever Dr. Röthel thinks of Hofer is his own affair, and I shall not meddle with it. But I do wish to set the record straight from the American point of view.

If Lohse's whole story is a fabrication, this postscript should be forgotten.

S. LANE FAISON, JR.
HICOG, PROP. DIV. OEA
COLLECTING POINT MUNICH

cc to Mr. Howe
Miss Hall

RG 260
Entry OMGUS-Hall ^{Ardelia}
File Collection
Box 270

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Authority NND 175057
By TV NARA Date 9/29/99

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11374

SECRET

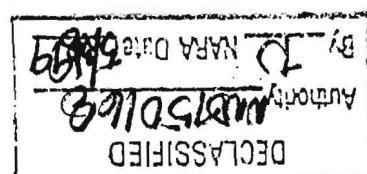
AMERICAN COMMISSION

MEMORANDUM

The following is the substance of a telegram, dated May 8, from the American Embassy, Madrid to the American Legation, Stockholm, repeated to the Department of State and London:

SAFESHAVEN. Reference Stockholm's telegram of May 4, repeated to London and Department.

Paintings and securities were brought into Spain in July by Aleis Miedl. Embassy has had his activities under steady investigation. You will be forwarded copy of report by attached agency which is being submitted to Washington and London.



DECLASSIFIED

Authority NND 750140
By Cet NARA Date 9/30/91RG 266
Entry 055
File XL Series Int'l.
Box 92

Entry 19

~~SECRET~~

AMERICAN EMBASSY

MADRID, SPAIN

MAR 2

XL6650

~~SECRET~~

Reference: No. 7 (711.2)

March 2, 1945

XL

Safehaven Report

X-2 C-2

Subject: Transmitting Description of the Paintings Deposited
in the Free Port of Bilbao By Alciso MIEDEL (MIEDL)

Reference is made to the
of February 21, 1945, and to
of February 20, 1945, regardi
Spain from the Netherlands by
scription of the paintings de
1/ Bilbao as furnished to the Direcccion General de Aduanas is
enclosed.

[Redacted]

Please return to Mrs. Karr, Room 306,
War Annex #1. If any information is
required, call Corporal Davis, ext. 5471.

The Embassy's investigation is proceeding and any addi-
tional information obtained will be promptly forwarded to
the Department.

SANITIZED COPY
SENSITIVE INFORMATION DELETED

Enclosure:

1. Description of paintings.

DECLASSIFIED
By State D. 4/23/86

Hectograph to the Department.
Copies: 2 to London
1 to Paris

BEB:edt

EXEMPT from automatic declassification
per E.O. 11652, Sec. 5(E)(2)

C. Vance, Safe 28001/1977

Name	Agency	Date
B	20-20
Reason	Review on:	
0-27-1182		

113743

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Authority NND 750140
By Cat NARA Date 9/30/99RG 266
Entry 55
File XL Series Int'l.
Box 92~~SECRET~~

63.5 por 48.5 cm. Al dorso una etiqueta igual al interior con No. 1355, y a lapiz: V. Dyk, soeger.

Una pintura, 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 un una fuente, dimensiones 106 por 73 cm. Al dorso una etiqueta: Collectie Goudstikker, Amsterdam, Heerengracht 458, No. 6529, y atinta 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 5626; 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: ICA GEORGIUS D DATIS SIGISMUNDO FILIUS VENETIS CREDE IMPERATIBUS AIC. 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 37 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 Nino, entre Santa Catalina y un Obispo, dimensiones 87 por 116 cm. Al dorso una etiqueta raspada, una inscripcion: Palma el Vecchito, y un no. 5611.

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 sillon, 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 98 cm. Al dorso una etiqueta raspada y otra con el no. 40.

Estas tres ultimas pinturas estan envueltas juntas, y en la envoltura

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Authority NN0750140
By Cat NARA Date 1/30/91RG 266
Entry YSS
File XL Series Int'l.
Box 92
~~SEARCHED~~

envoltura que es de papel hay las siguientes notas a lapiz azul: 6516 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 Nino en brazos entre dos Angeles, de 86 cm. de diametro. Al dorso una etiqueta: Madonna met kind en enfele; otra: Gemens Musea van Amsterdam No. 210. Maten; Pond Panel. En la envoltura de papel: Mainardie 5203.

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

Declaracion de Deposito No. 338/44, comprensiva de 1 jaula ZW No. 2, peso bruto 22kgs. 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 Irun con Guia de Transito No. 125/44.

Contenido de la caja.

Una pintura acuarela, sin marco (ni firma) digo firmado F. Desmoulines, de papel pagado 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.

113745

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Authority NND 750140
By Cat NARA Date 9/30/99RG 266
Entry OSS
File XL Series Int'l.
Box 83**Secret**XL5615
~~Also 2~~
XL X-2 C-E
JAN 27 1945
Madrid, January 6, 1945.

No. 3805

~~SECRET~~

Subject: Recent Developments Regarding Paintings Smuggled into Spain from the Netherlands by Alois Miedel (PL) - (SAFRAVEN).

The Honorable
The Secretary of State
Washington

Sir:

I have the honor to refer to (1) Item 199 of the Minutes of the 42nd Meeting of the Anglo-American Sub-Committee, held on August 25, 1944; (2) the Department's instruction of October 26, 1944 transmitting a memorandum entitled "Activities of Alois Miedel, Art Agent" (file no. 800.515/9-2644); and to (3) the Ministry of Economic Warfare's memorandum of October 19, 1944 regarding Alois Miedel (file no. M. 13/S.) and to report that the Netherlands Mission in Madrid has rejected the British and American Embassies' offer to help the Dutch recover paintings allegedly looted by Alois Miedel (PL) from Amsterdam.

Some days ago the British Embassy reported that three cases of paintings looted from the Netherlands by Alois Miedel were in the Bilbao free port and solicited this Embassy's cooperation in preventing their removal from the warehouse in which they are stored. Inasmuch as Alois Miedel was proclaimed listed as a result of his dealing in looted paintings, the case appeared to be an appropriate one in which to request that the Spanish Government impound the paintings pending an investigation. The British and American Embassies suggested to the Dutch Mission that they might collaborate with the Dutch in requesting the Spanish Government to take measures to prevent the disposition of the paintings.

The Netherlands Mission already had discussed the case with the Spanish Ministry of Foreign Affairs and had left a memorandum with it regarding the affair. Although the Dutch expressed their appreciation for the Embassies' offer, after some days of consideration it was rejected. In addition the Mission refused to give either Embassy a copy of the

Dutch...

113746

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Authority NND 750140
By Cat NARA Date 9/30/99RG 266
Entry OSS
File XL Series Int'l.
Box 83

- 2 -

Dutch memorandum presented to the Foreign Office and requested that no reference be made to it in any representations which either Embassy might make to the Spanish Government regarding the paintings. The Dutch expressed the view that inasmuch as their mission is operating at the sufferance of the Spanish Government, the Mission's position is likely to be jeopardized by the slightest trace of pressure. The Mission thinks that it can gain more from the Spanish Government by acting alone than with Anglo-American support.

In deference to the wishes of the Netherlands' Legation, this Embassy does not propose to make representations to the Spanish Government until such time as the Dutch may request support. The British Embassy probably will follow a similar procedure.

Respectfully yours,
For the Ambassador:

Ralph H. Ackerman,
Commercial Attaché.

Hectograph & original to Department.
2 Copies to American Embassy, London.
2 Copies to American Embassy, Lisbon.
1 Copy to American Legation, Tongier.

File: 711.2
BFR:aah

113747

F.S.E. Baudouin
Belgian Representative
Central Collecting Point, Munich

5 August 48

SUBJECT: Renders Collection

TO : Mr.H.S. Leonard, Chief, MFA A Section

1. Attached herewith are claims for works of art which belong to the Renders collection. These claims have already been introduced on 27 May 47.

2. Basic information:

- a) CIR No 2 Goering Report, page 92/94
- b) Renders file in Intell.Depart.

3. Of the six paintings which were acquired by Goering through Hofer and Miedl one is still missing; a small Memling "Madonna and Child". It is reported that Goering, after he was captured, had given it to the American Commander of the camp (see reports and correspondence Renders file).

R
No 10
4. The other paintings of the collection were acquired by Miedl for his Goudstikker firm. Four of them have been found back at Lenggries in the Sparkasse.

5. Ten paintings of those acquired by Miedl are still missing:

- a) Benedictine Christ de Pitié, about 1420-40, oak panel, 45x 30,5cm
- b) Rogier van der Weyden, Virgin suckling her child, oak panel, 24x 20
- c) Memling, St. Marie Magdalene, oak panel, 33,5x 26,5
- d) successor of Petrus Christus, who worked during the last quarter of the 15th century, Christ giving his blessing and the Virgin at prayer, oak panel, 30x 55,5
- e) Beginning of the 16th cent. St. Francis of Assisi standing in a landscape, oak panel, 51x 28
- f) Jan Provost, the Virgin and Child in landscape, oak panel, 32,5x 23,5
- g) Joachim Patinier, or his studio, St. Jerome in landscape, oak, 37x 47
- h) Jan Gossaert, the instruments of the Passion carried by small angels, two small oak panels, 31x 10,5
- i) school of Quinten Massys, about 1540, Portrait of a Man in a black hat, oak panel, diameter 17 cm
- k) Lucas van Leyden, Christ standing before the judges, panel, 117x 75

6. In summer 1947 several investigations have been made to trace the missing items:

10 June 47: Otto Höglmeier, former director of the bank Witzig/Co.

I
13 June 47: Dr. Kurt Ehrhart, member of the Aufsichtsrat of the Shantung Handels A.G. and personal friend of Miedl

30 June 47: Frau Grützner of Gemeindesparkasse Lenggries

July 47: Almas-Dietrich

5 July 47: Schneller, Josef, assistant of Miedl in the Goudstikker firm

9 November 47: Otto Kastner, driver of Heinrich Hoffmann

In January 1948 investigations were carried out in Berlin in several banking firms, with which Miedl-Goudstikker was related.
In April 48 the Goudstikker files were examined again in Amsterdam.

RG 260
Entry Adeliat Hall
Box 114

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PRODUCED AT THE NATIONAL ARCHIVES

7. As a result of these investigations we know that eight (of ten) paintings were stored till the 27 Dec 43 in the safe of Gemeindesparkasse at Lenggries. At that time they were removed to Amsterdam by order of the Goudstikker firm. The removal took place with a car of the Heinrich Hoffmann publishing firm.

From a note dated 7 January 44, discovered in the Goudstikker file we know that the paintings arrived then in Amsterdam. They are the numbers a) b) e) f) g) h) i) k) of the above list.

We furthermore know that they became private property of Miedl about the same time. No traces could be discovered pertinent to the further fate of these works of art.

There is some reason to suppose that Miedl has taken them with him to Spain. On the 8 April 44 Miedl got his passport for Spain. ~~It must have been~~ About the same time that he applied for his passport the paintings came to Holland. So the question arises whether Miedl wanted to have the paintings in Amsterdam in order to take them to Spain.

Schneller, his principal assistant, declared on the 5 July 47 that he remembers very well the painting by Quinten Massys as being among the pictures which were brought to the car, when Miedl left for Spain.

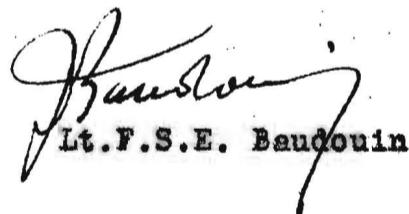
On the other hand it was rumoured that the paintings had been sent to some place in Germany. Georg Spitz, Opitzstr. 4, Munich should be able to give some useful information about the place where the paintings could be now.

Investigations in Germany as well as in Spain are to be considered.

8. About the two other paintings (b) and c) of the above list Rogier van der Weyden and Memling, we only know the following detail:

a) according to Hofer Miedl had the intention never to sell these two outstanding paintings (see statement by W.A.Hofer)

b) Schneller has seen these paintings several times in Miedl's private home at Oostermeer. He confirmed that Miedl had the intention to keep the two paintings for himself. Nevertheless at the end of the war he observed that the St. Marie Magdalene of Memling was no more in the room where it used to be. Did Miedl sell it?



Lt. F.S.E. Baudouin

RG 260
Entry Ardelia Hall
Box 114

6/1 N.Y.C. DEPT 71699
Authentic
M.D. 715057
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C O P Y

~~SECRET~~

No. 21,034

London, England, February 15, 1945.

BY AIR POUCH

Economic Warfare (Safehaven) Series: No. 114

Subject: M.E.W. report concerning ALOYS MIEDL and
looted pictures in Bilbao free port.

SECRET - for Department, Treasury and Foreign Economic Adminis-
tration.

The Honorable
The Secretary of State,
Washington, D. C.

Sir:

I have the honor to refer to the Embassy's despatch No. 20,486 of January 19, 1945 and to transmit herewith copy of a further report concerning Aloys Miedl received from the Ministry of Economic Warfare.

Enclosures No. 2 to the Embassy's despatch under reference reported that three cases of pictures had recently been deposited at the free port of Bilbao in the name of Aloys Miedl. The present enclosure lists and gives descriptions of the contents of these three cases.

Respectfully yours,
For the Ambassador:

DECLASSIFIED

Authority 750168

By JH 1/15/45

Avery F. Peterson
Second Secretary of Embassy

Enclosure :

Copy of M.E.W. report on contents
of three cases in Bilbao free port.

JBW:JH
(Original and hectograph to the Department)

113750

- COPY

Enclosure to desp. 21,034
February 15, 1945 from the
Embassy at London, England

SECRET

Contents of three cases containing art pictures deposited in
name of Aloys Miedl, San Sebastian, in Bilbao.

Case No. 1.

Painting on board, with non-gilt wooden frame, represents a landscape, illegible signature, size 41 x 62 cms. On back a label scraped off, a number 003080 and a notation F.60,000.-

Painting on canvas, with non-gilt wooden frame, represents a landscape, no signature, size 50 x 66 cms. On back a label scraped off and a coat of arms in sealing wax.

Painting on board, gilt frame, representing a seascape, no signature, size 65 x 50 cms. On back, a label with; Internationale Water tentoonstelling van Luick, 1939. Nederlandsche Insending envoyée par la Hollande. Artiste: Jose Porcellis, propriétaire: M. v. Valkenburg. Adresse: Laren. No. catalogue, blank; No. caja, blank,

Painting, apparently pastel, protected by glass, with gilt frame, representing a woman in a pink dress, no signature, with a plate on the frame: J.B. Perroneau, 1715-1783. Size 58 x 47 cms. On back a label: Collectie Goudstikker, Amsterdam, Heerengracht No. 6547. Another label: No. 93 Exposition Quentin de la Tour et des pastellistes Francais des XVII et XVIII siecles en l'Hotel Jean Charpentier, 76 Faubourg St. Honore, Paris. En 23 Mai au 25 Juin, 1927.

Painting on canvas, without frame, in oils representing a lady, no signature, size 50 x 63 cms. No label on back, a number 147 MZ 4, in red pencil.

Painting on canvas, without frame or signature, representing three heads of children, size 54 x 65 cms. On back a label: Collectie Goudstikker, Amsterdam, Heerengracht 458, No. 5751. Handwriting on label, Sir Thomas Lawrence, photo Gesmakes.

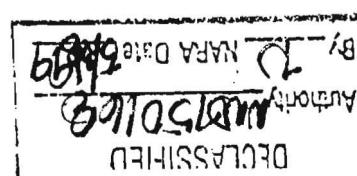
Painting on board, representing portrait of a woman contemplating a skull, no signature, size 63.5 x 48.5 cms. On back a label as on previous picture with No. 1355 and in pencil: V. Dyk, soeger.

Painting on board with gilt frame, representing an interior with a woman peeling what looks like potatoes, no signature. Size 42 x 35 cm. On back an engraved inscription: De Wild, Holland.

Case No. 2

Painting on board without frame or signature, representing a close-up of a woman and a man drinking at a fountain. Size 106 x 73 cms.

113751



- 2 -

On back a label: Collectie Goudstickker, Amsterdam, Heerengracht 458, No. 6529, and in ink: Corn. Buye.

Painting on canvas, without frame or signature, representing half length portrait of a gentlemen, with tunic over coat of mail, size 78.5 x 96.5. On back a label scraped off; a label with number 2145; a number 5626 in blue pencil; four illegible seals in wax and in chalk: F. Bols.

Painting on canvas without frame or signature, representing a three quarter length portrait of a gentleman, with an inscription in the top right corner with reads: IOA GEORGIVS D DATIS SIGISMUNDO FILIUS VENETIS CREME IMPERATIBUS AUC. FRANCO PONTIO PLACE NATARIO ANNO DOM. MDVIII. Size 100 x 80 cm. On back a label scraped off. A label with the number 40 and in blue pencil the number 570/56.

Painting on canvas without frame or signature, representing a three quarter length portrait of a gentleman, size 104 x 87 cm. On back a label: Collectie Goudstrikker, Amsterdam, Heerengracht 458, No. 5418 and in ink: El Greco.

Painting on canvas, without frame or signature, representing a three quarter length portrait of a gentleman, size 108 x 81 cm. On back a label scraped off and an inscription: Palma el Vecchio and a no. 5511.

Painting on canvas, without frame, signed Th. Creswick, representing a landscape. On back a label: Collectie Goudstrikker, Amsterdam, Heerengracht 458, No. 6515 and in ink: Th. Creswick. Size 118.5 x 96 cm.

Painting on canvas, without frame or signature, representing a woman in a red dress seated in an armchair, size 123 x 95.5 cm. On back a label scraped off; another label: Douane Paris Centrale; another label with the number 40 and another with the number 106.

Painting on canvas, without frame or signature, apparently representing Jesus amongst the Pharisees, almost full length size 116 x 98 cm. On back a label scraped off and another label with the number 40.

These last three paintings are wrapped together in a paper cover on which are the following notes in blue pencil: 6515 Creswick, 1727 David and 2307 A. de Gelder.

Case No. 3

Painting on board, without frame or signature, representing a gentleman with a fur cap, seated at a table on which there are

113752

- 3 -

a glass and cards, size 48 x 64 cms., on back a label: Collectie Goudstikker, Amsterdam, Heerengracht 458, No. 5883.

Painting on board, without frame or signature, representing a woman with a glass in her hand and seated at a table on which there are nuts, a book, etc. Size 48 x 64 cm. On back a label similar to previous picture with the number 5884.

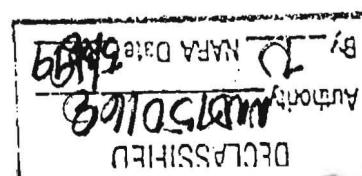
Painting on canvas signed Corot, apparently Mary Magdalene in the Desert, size 90 x 50 cms. On back a label similar to the previous ones with number 6467.

Painting on circular board, without frame or signature, apparently representing the Virgin with the Child in her arms, between two Angels, diameter 86 cm. On back a label: Madonna met Kind en engelen; another: Gemeente Musea van Amsterdam No. 210. Maten: Rond Paneel. On the paper wrappings: Mainardie 5203.

Painting on canvas, signed Corot, apparently representing Christ in the Mount of Olives, size 90 x 50 cm. On back a label: Collectie Goudstikker, Amsterdam, Heerengracht 458, No. 6468.

Copied by: jh

113753



COPY

Jo. 20, 922

London, England, February 9, 1945.

BY AIR POUCHEconomic Warfare (Safehaven) Series: No. 103

Subject: M.E.W. letter to Macmillan Committee
on painting in Bilbao free port
which may have been looted.

SECRET - for Department, Treasury and Foreign Economic
Administration.

The Honorable
The Secretary of State,
Washington, D.C.

Sir:

I have the honor to transmit herewith copy of a letter dated February 7 sent by the Ministry of Economic Warfare to the British Commission on the Preservation and Restitution of Works of Art, Archives and other material in Enemy hands, (the Macmillan Committee). This letter gives a description of a painting recently arrived in Bilbao Free Port from Irun and suggests that the Macmillan Committee investigate the possibility of the painting having been looted from France or Russia, since it was previously located in Germany.

The Ministry of Economic Warfare in its covering note to the Embassy stated that the views of the Roberts Commission on this picture would be welcomed. The Embassy, therefore, has notified the representative of the Roberts Commission in London that this despatch and its enclosure are going forward to the Department.

Respectfully yours,
For the Ambassador:

Avery F. Peterson
Second Secretary of Embassy

Enclosure:

Copy of M.E.W. letter, February 7
to the Macmillan Committee, London.

JBW;JH
(Original and teletograph to the Department)

113754

DECLASSIFIED

Authority NN0750168
By WHD NARA Date 6/8/91

RG 239

Box 43

SO 955

COPY

Enclosure to despatch 20,922 from
Embassy at London, February 8, 1945.

COPY

Ministry of Economic Warfare,
Berkeley Square House,
London, W.1.

7th February, 1945.

Dear Miss Clay:

We have received information about a painting in a case which is now in Bilbao Free Port, having arrived there apparently on December 1st, or 2nd, from Irun, where it was deposited since May 1944. Its origin before that date was Germany. The case is deposited in the Free Port in the name of Lieutenant Otero, Spanish Volunteer Division, Madrid.

This painting is described as follows:

"A water color painting, without frame, signed F. Demoulines, on paper pasted on canvas, representing a full length portrait apparently of the last Czarina of Russia, size 66 x 99 mm."

I should be grateful for any information your Committee can give with regard to the antecedents of this painting, such as whether it is likely to have been in Germany since before the war or whether it is likely to have been looted from France or Russia before it was "acquired" by Otero.

Yours sincerely,

(sgd.) R.C.FENTON

Miss Clay,
British Commission on the Preservation
and Restitution of Works of Art,
Archives and other material in
enemy hands,
Parliament Square House,
Parliament Street, S.W.1.

Copied by: jh

113755

DECLASSIFIED

Authority NAD 1750168
By NARA Date 6/8/97

RG 239

Box 43

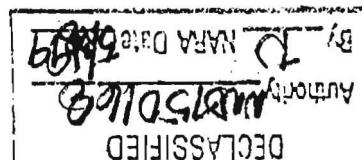
COPYEnclosure to despatch 22,844,
May 3 from Embassy at London,
England.CONFIDENTIAL

April 6, 1945.

We have now interviewed Mr. NATHAN KATZ, a Dutch (Jewish) emigrant residing at 41, St.Jakobstrasse, Basle, who stated as follows:-

- 1) He arrived in Switzerland, together with his wife and four children (aged 11, 15, 24 and 25 years) in February, 1942 with the assistance of Mr. Lanz (Swiss Consul in Amsterdam), Dr. A. Wiederkahr (List A), Zurich, and Hofer (German). In order to emigrate from Holland he was obliged to hand over certain valuable oil paintings to the Swiss Consul for the benefit of the German occupational authorities.
- 2) He also arranged that Hofer (allegedly under pressure) should take over a Van Dyck painting valued at from 10 to 15 pounds sterling, and Hofer promised to arrange for U.S.A. dollars \$0,000 to be made available for Katz in Switzerland. This was in 1940 or 1941, but no cash has been transferred. Katz saw Hofer in Switzerland (Presumably at the time that Hofer visited Julius Meier-Fischer of Baden), who reiterated his promise that the money would be transferred. thousand)
- 3) The only Menten he knows is a banker of that name who lived at The Hague, and was a partner in the banking firm of van Pierson & Co.
- 4) He believes that he met Hans Wendland (German) in Paris about 10 years ago; he has no knowledge of anyone of the name of Carl Euemming.
- 5) About 18 months ago Dr. Wiederkahr requested him to go to Zurich to inspect six oil paintings by Van Gogh, three by Cezanne and two by Jansteen, deposited with Schweizerische Bank Gesellschaft, Zurich. He immediately recognised one of the paintings (a wedding scene by Jansteen) as that which he had seen at Amsterdam, and which must have been stolen. In his opinion all the paintings were loot, and he warned Dr. Wiederkahr accordingly. Katz refused to take any further action in the matter.
- 6) He does not know Van Gochen and says he has not heard the name before.
- 7) Aleis Miedl (List A), Madrid, is one of his acquaintances with whom he last did business prior to the war - Miedl bought paintings from Katz. Katz has never had anything to do with Bührle (List A).

We asked Katz if he could suggest any sources which we might tap regarding looted pictures, etc. and he gave the names of Dr. Hans SCHNEIDER, 22 Angensteinstrasse, Basle, who left Holland in about 1940, after having been curator of the Mauritze House (Picture Gallery), The Hague, for 22 years, and also that of Galerie FISCHER (List A), Lucerne. We are therefore now getting in touch with Dr. Schneider, and a further report will follow.



113756

R6 239

Box 16

June 20, 1946

Dear Mr. Laughlin:

According to a communication from the Treasury Department signed by Orvis A. Schmidt, Director of Foreign Funds Control, T. D. 51072 was rescinded as of June 13, 1946. In consideration of this action it will not be necessary for the American Commission to approve or disapprove applications for license filed with entry numbers 764354 and 342499 as reported in your communications of June 18th.

Sincerely yours,

Lamont Moore
Assistant Secretary

Mr. F. B. Laughlin
Assistant Collector
Treasury Department
Bureau of Customs
New York 4, New York

113757

COPY

Enclosure No. 1 to despatch 22,844,
May 3, 1948 from the Embassy at
London, England.

British Legation, Berne.
16th April, 1948.

Our ref: rbd/jv
16/125/48.

E.W.D NO.585

Dear Ministry,

May we refer to our E.W.492 of 26th March concerning Dr. Arthur Wiederkahr.

During the interview which we had with him at that time Wiederkahr mentioned that a certain von Gosschenen of Amsterdam had once called on him, apparently on Miedl's authority, to see the French and Dutch pictures deposited with him. Mr. Cooper informed us that von Gosschenen was probably known to Nathan Katz, Basle. We accordingly asked Basle to interview Katz and attach herewith copy of Basle's report of 5th April.

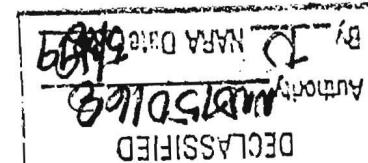
We are asking Basle to confirm that Katz in fact saw two Jansteens and six Van Goghs with Wiederkahr (you will recall that Wiederkahr now only claims to have one Jansteen and one Van Gogh). We are also asking Basle for details of the pictures referred to in paragraphs 1 and 2 of their report.

We shall report separately on Julius Meier and Fischer, Baden.

Yours ever,

COMMERCIAL SECRETARIAT.

Ministry of Economic Warfare,
Berkeley Square House,
London, W.1.



CONFIDENTIAL

COM

RECEIVED

AMERICAN
COMMISSION

No. 22,544

London, England, May 5, 1948.

BY AIR POUCHEconomic Warfare (Safehaven) Series: No. 237

Subject: Further report relating to Aleis Miedel.

CONFIDENTIAL - for Department, Treasury and P.R.A.The Honorable
The Secretary of State,
Washington, D.C.

Sir:

I have the honor to refer to the Embassy's despatch No. 22,391, April 18 transmitting a report from the British Legation, Bern on an interview with Dr. Arthur Wiederkahr with regard to pictures held by him on behalf of Aleis Miedel.

There is enclosed herewith copy of a further letter, dated April 16, from the British Legation, Bern to the Ministry of Economic Warfare, attaching a report from the British Consulate General, Basel on Dr. Nathan Katz and referring to the latter's connection with Miedel and Wiederkahr.

In connection with the final paragraph of the British Legation's letter, reference is made to Safehaven Report No. 12, dated April 20, from the American Legation at Bern.

Respectfully yours,
For the Ambassador:

Avery F. Peterson
Second Secretary of Embassy

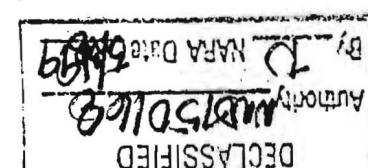
Enclosures:

1. Copy of letter, dated April 16,
from British Legation, Bern,
with attachment.

Distribution made by Embassy, London:

1. Copy to Roberts Commission, London.
2. Copy to O.S.S. (Art section), London.

HZ:JH:jh
(Original and hectograph to the Department)



~~CONFIDENTIAL~~

Box 39

6/10/45 Robert

AMERICAN
COMMISSION

CONFIDENTIAL

London, England.

Reference No: 35.

May 10, 1945.

SAFESHAVEN REPORT

Subject: Rubens picture, alleged to be
loot, now in possession of
Juan Busto GOTTSLEBEN.

Following is the text of a letter, dated May 2,
from the Ministry of Economic Warfare to the Monuments,
Fine Arts, and Archives Branch of the Control Commission
for Germany:

"Our Embassy in Madrid have written Paris
for information regarding a picture by Rubens,
said to have been looted from Paris and now
ostensibly the property of Juan Busto Gottsleben
of Palma de Mallorca.

The picture is painted on wood and measures
about 80 X 70 cms., and depicts Christ showing
his wounds to St. Thomas and two other Apostles.

These particulars have been furnished by our
Consulate at Palma de Mallorca, who add that the
picture is believed to be in Barcelona, but it is
not yet known how and when it entered Spain.

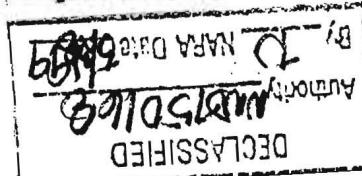
We should be grateful for any other information
that you may be able to obtain."

Distribution made by Embassy, London:

1. Copy to Roberts Commission, London.
2. Copy to O.S.S. (Art), London.

HZ:JH:jh

(Original and hectograph to the Department)



RG 239
30080.

INR/62903/MFA

OTHER COUNTRIES, Holland - Documents

RESTRICTED

20 March, 1945.

N-57

Information on Pictures in the Goudstikker Collection (28 Restituted)

The following list has been translated by M.F.A. & A Branch, Control Commission for Germany (BR.) from the list published by SHAEF G-5 Operations Branch under SHAEF/G-5/Ops/751/3 dated Feb. 1945 and signed MARVIN C. ROSS, Captain.

720-
857

Captain Ross states that the paintings were formerly in a Dutch castle "Kasteel Nyenrode" which was the property of the art dealer J. Goudstikker of Amsterdam. It is reported that the collection was acquired in the summer of 1940, by Herr Miedl, personal agent to Reichsmarshall Goering. Miedl had the most flourishing art business in the Netherlands during the Nazi occupation. This information was obtained by Capt. L.B. LaFarge, who was unable to find out the ultimate fate of the paintings.

Note:- Original list (SHAEF/G-5/Ops/751/3) in Dutch.

PAINTINGS AND DRAWINGS ETC.

Exhibition in the Nyenrode Castle.

ART DEALER: J. GOUDSTIKKER N.V.

AMSTERDAM

Seeing that these works of art come from a commercial collection it is obvious that in the exhibition alterations will be made.

MFA & A (US)
Doc No. 353
Copy No. A
Date 3.2.1945
Source ..M.F.A. & A.

Entrance and Hall

111 JOHANNES STORK - worked in Amsterdam, 2nd half 17th century.

120 101 The Nyenrode House on the Vecht. Canvas: height 79 c.M., breadth 100 c.M. Ca. 1660.

ABRAHAM DE HAEN II, GEN. DE JONGE - 1707 - Amsterdam - 1748.

121 102 Old Nyenrode (1620). Drawing in Indian ink, wash. Height 19 c.M., breadth 2½ c.M. Dated 1730.

L.J.W. MEYS.

122 103 The Nyenrode House. Drawing in sepia, wash. Height 16 c.M., breadth 24 c.M. Ca. 1820

DAVID VINCKEBOONS - 1576 - Malines - Amsterdam - 1629

123 104 The Castle Nyenrode. Panel: Height 19½ c.M., breadth 26 c.M. Engraved by Hessel Gerrits. See also numbers 105, 184 and 195 of this exhibition.

HESSEL GERRITS - 1584 - Alkmaar - Amsterdam - 1632.

124 105 The Nyenrode House. Etching after D. Vinckeboons, br. 4to. Ca. 1625. See also No. 104 of this exhibition.

125 HERMAN SAFTLEVEN II - 1609 - Rotterdam - Utrecht - 1685.

106 The Nyenrode Castle. Height 17½ c.M., breadth 28 c.M.

ABRAHAM DE HAEN II, GEN DE JONGE - 1707 - Amsterdam - 1748.

126 107 The House at Maarsse in 1650. Drawing in Indian ink, washed. Height 18½ c.M., breadth 28½ c.M.

CORNELIS PONCK - 1691 - Amsterdam - 1759

127 108 The Croonenburg Castle in 1730. Drawing in Indian ink, wash. Height 14½ c.M., breadth 20 c.M.

A RADEMAKER - 1675 - Amsterdam-Haarlem - 1735.

128 109 The Castle at Abcoude. Drawing in sepia, wash. Height 12 c.M., breadth 17½ c.M.

HENDRIK SPILMAN - 1721 - Amsterdam-Haarlem - 1784.

110 Kroonenburg and Loenen. Drawing in Indian ink, wash. Height 11 c.M., breadth 20 c.M. Ca. 1760.

SALOMON VAN RUYSDAEL - ca. 1602 - Naarden-Haarlem - 1670. *Rust 4-12-45 Amsterdam from*

129 111 The Nyenrode Castle on the Vecht. Panel: height 58 c.M., breadth 54 c.m. *meu* Signed and dated 1643. Collection Minister a.D. Von Raumer of Berlin. *5863* Described and reproduced by: Dr. Alb. Heyppner in "Die Inter. Kunstm.",

-1-
REGISTERED

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113761

R6 239
Box 80.

N.57

No. 131

- 111 (contd) Febr. 1936, page 59. Exhibited in Amsterdam, "Salomon van Ryssel-deal-ten-toonstelling", 1936, No. 23, with reproductions in the catalogue.
112 The Nijenrode Castle on the Vecht. Panel: height $72\frac{1}{2}$ c.M., breadth 89 c.M. Signed. Holscher collection. Described and reproduced by Dr. Alb. Heppner in "Die Intern. Kunstwelt", Feb. 1936, page 32. Exhibited in Amsterdam "Salomon van Ryssel-deal-ten-toonstelling" 1936, No. 24, with reproductions in catalogue.

18th century dining-room.

PIETRO ROTARI - 1707 - Verona-St. Petersburg - 1762.

732

- 113 Young girl's head. Canvas: height 44 c.M., breadth 34 c.M. Stroganoff from Leningrad. Exhibited in Rotterdam, "Rotterdamsche Kunskring" 1936, No. 52 with reproductions in the catalogue. Pendant of No. 114.

733

- 114 Young Girl's Head. Canvas: height 44 c.M., breadth 34 c.M. Stroganoff collection, Leningrad. Exhibited at Amsterdam "Italianische Kunst", Stedelijk Museum, 1934, No. 321. Exhibited at Rotterdam "Rotterdamsche Kunskring", 1936, No. 53 with reproduction in the catalogue. Pendant from No. 115.

ANNA VALLAYER COSTER 1744 - Paris - 1818

734

- 115 Still life of plums and nuts. Canvas: height $44\frac{1}{2}$ c.M., breadth $5\frac{1}{4}$ c.M. Exhibited at Amsterdam "Het Stilleven", 1933, No. 322.

735

- 116 Still life of pears and grapes. Canvas: height 38 c.M., breadth 46 c.M. Signed and dated 1779. Described in "Catalogue de la Collection Goudstikker" XXXII, No. 72. Exhibited at Amsterdam "Stilleven-tentoonstelling" 1933, No. 319.

736

LEONARD DE FRANCE - 1735 - Louvain - 1805.

- 117 Prisoner during time of the French Revolution. Panel: height 50 c.M. breadth $67\frac{1}{2}$ c.M. Signed in full on the edge of the righthand gutterstone. Baron Jansseens' collection in Brussels. F.J.B. Horstmann collection, "Oud-Clingendael" Castle. Described and reproduced in "Catalogue de la Collection Goudstikker" XXXVIII, No. 16. Exhibited in Rotterdam "Rotterdamsche Kunskring" 1936, Pendant from No. 118.

737

- 118 The prison of the Temple. Panel: height 50 c.M., breadth $67\frac{1}{2}$ c.M. Signed in full on the right hand side of the staircase. Baron Janssen collection in Brussels. F.J.B. Horstmann, Maatcel "Oud-Clingendael". Described and reproduced in "Catalogue de la Collection Goudstikker" XXXVIII, No. 15. Exhibited in Rotterdam "Rotterdamsche Kunskring" 1936, No. 17 with reproductions in the catalogue. Pendant from No. 117.

738

JEAN BAPTISTE LE PRINCE - 1733 - Metz-St. Denis du Pont - 1781.

- 119 Lady. Canvas: height 40 c.M., breadth $26\frac{1}{2}$ c.M. Described and reproduced in "Catalogue de la Collection Goudstikker" XXXVIII No. 45.

739

PIETRO ROTARI - 1707 - Verona-St. Petersburg - 1762.

- 120 Young Girl's Head. Canvas: height c.M., breadth 35 c.M.

740

FRANCESCO BARTOLOZZI - 1725 or '27 - Florence-Lisbon - 1815.

- 121 The Woodman. After a painting by Barker. Engraving: height 56 c.M., breadth 38 c.M.

741

CORNELIJS TROOST. 1697 - Amsterdam - 1750. Four drawings.

- 122 Man Reading. Drawing: height 29 c.M., breadth 22 c.M.

742

- 123 Lady at a table. Drawing: height $29\frac{1}{2}$ c.M., breadth 23 c.M.

743

- 124 Man with pipe. Drawing: height 25 c.M., breadth $18\frac{1}{2}$ c.M.

744

- 125 Officer. Drawing: height 29 c.M., breadth 21 c.M.

745

THOMAS GAUGAIN - 1748 - Abbeville-London - 1805.

- 126 Labour and Health. After a painting by Barker. Engraving: height $55\frac{1}{2}$ c.M., breadth 37 c.M.

Corridor and Main Hall.

746

ABRAHAM RADEMAKER - 1675 - Amsterdam-Haarlem - 1735.

- 127 Cellar under the Castle at Muyden. Drawn in sepia, wash. Height $14\frac{1}{2}$ c.M., breadth $20\frac{1}{2}$ c.M., Ca. 1700.

747

NOORD-NEDERLANDSHE MEESTER.

- 128 Mary and Saint Bernard. Panel: height $43\frac{1}{2}$ c.M., breadth 32 c.M.

748

ADRIAN ISENBRANDT? - Haarlem-Bruges - 1551.

- 129 Adoration of the child Christ. Panel: height $33\frac{3}{4}$ c.M., breadth 23 c.M. Described and reproduced in "Catalogue de la Collection Goudstikker", XXXI, No. 49.

749

AMEROSIUS BENSON - died Bruges 1550. Aussye 3550 Rest to Amsterdam 20-10-15 from him.

- 130 St. Lucas. Panel: height $42\frac{1}{2}$ c.M., breadth 31 c.M. P.D. Colnaghi collection, London. Friedrich Schwarz collection, Vienna. Emile Weinberger collection Vienna (1904). Exhibited in Bruges 1902, No. 187. Described by Prof. Dr. G. Mulin de Loo in "Catalogue critique" as Adriaen Isenbrandt, No. 187. Described and reproduced by M. Weals in "Burlington Magazine" 113762

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- 131 (cont'd). - JACOB CORNELISZ VAN COSTGANEN - died Geh. Dr. Max J. Friedländer "Die Brugger Cornelis Cornelisz. van Costganen", Berlin, 1905. Vergl. Prof. Bodenhausen in "Gerard David und seine Schule", München 1905, page 219, No. 92. Attributed to Ambrosius Benson by Dr. Max J. Friedländer.
- 130** CORNELIS ENGELESCHTSZ. - 1468 - Leiden - 1533. Rest to Amsterdam 20-10-45 Men To Amster
- 131 Chastisement of Christ. Panel: height 33 c.M., breadth 25 $\frac{1}{2}$ c.M. Described and reproduced in "Catalogue de la Collection Goudstikker", XXVIII, No. 41.
- 131** JACOB CORNELISZ VAN COSTGANEN - before 1477 - Amsterdam - after 1533.
- 132 The Birthright. Panel: height 41 $\frac{1}{2}$ c.M., breadth c.M. Described and reproduced in "Catalogue de la Collection Goudstikker" XXXIX, No. 9. Co-pair with Dr. Gott Stempert "Fürburger Jahrbuch". MU 6341?
- 132** HANS VON KUMBACH - 1470 - Nuremberg - 1522.
- 133 Holy Family. Panel: height 54 c.M., breadth 26 c.M. Dated 1513. Described and reproduced in "Catalogue de la Collection Goudstikker", XXXV, No. 21. Pendant from No. 134.
- 133** 134 Holy Family. Panel: height 54 c.M., breadth 28 c.M. Described and reproduced in "Catalogue de la Collection Goudstikker" XXXV, No. 21. Pendant from No. 133.
- LUCAS CRANACH DE OUDE - 1472 - Kronach-Weimar - 1553. Two panels. Each: Height 190 c.M., breadth 70 c.M. Mun 5258 + 5260?
- 134** 135 Alm. Signed top hand corner.
- 135** 136 Eve. These paintings were discovered in 1919 through Q.J. Issatschenko in the Droifaltigkeitskirche in Kieff. Exhibited until 1928 in the Lawra Museum. Exhibited at Kunstmuseum in the Ukrainian Academy. Exhibited in Amsterdam "Oude Kunst", Rijks Museum, 1936, No. 35 with reproductions in the catalogue. Described by Prof. I.J. Gilman, custodian of the Kieff Museum 1929. Described and reproduced by Janos A. Schmidt "Pantheon", May 1931. Described by Gen. Dr. Max J. Friedländer "Lucas Cranach", No. 164.
- DUITSche SCHOOL Ca. 1500.
- 136** 137 Saint Mauritius. Panel: height 68 $\frac{1}{2}$ c.M., breadth 70 c.M.
- MICHAEL PACHER 1435 - Neustift by Brixen-Salzburg - 1490. Four panels. Each height 221 c.M., breadth 78 c.M.
- 137** 138 Saint Florian
- 138** 139 Saint Magdalena
- 139** 140 Saint Andreas
- 140** 141 Saint Korbinian
- ESTER VAN FRAN-FONT, beginning 16th century.
- 141** 142 Saint Otilia and Saint Cecilia. (Grisaille). Panel: height 101 c.M., breadth 56 c.M. Described and reproduced in "Catalogue de la Collection Goudstikker" XXXVII, No. 44. Exhibited in the Hague, Centenary Royal Choral Society "Cecilia", 1930. Described and reproduced by Geh. Dr. Max J. Friedländer in "Die Alt-niederländische Malerei", Band VII, No. 129 "Der Kunstmärkte" 1/2 October issue 1929. "Die niederl. Malerei an der Wende zum 16. Jahrhundert", page 42.
- AMBROSIUS BENSON - died Bruges 1550 - Rest to Amsterdam 20-10-45 from Mun 5302
- 162** 143 Madonna. Panel: height 105 c.M., breadth 75 c.M. Described and reproduced in "Catalogue de la Collection Goudstikker" XXX, No. 5.
- MAARTEN VAN HEEMSKERCK - 1498 - Haarlem - 1574.
- 163** 144 Portrait of a gentleman. Panel: height 75 c.M., breadth 55 c.M. Described and reproduced in "Catalogue de la Collection Goudstikker" XXXVI, No. 33.
- JOACHIM BEUCKELAER - about - 1530 - Antwerp - 1573.
- 164** 145 Adoration. Panel: height 74 c.M., breadth 59 c.M. Described and reproduced in "Catalogue de la Collection Goudstikker" XXX, No. 7.
- 'Ridder' Hall.
- JAN STEEN - 1626 - Leiden - 1679
- 165** 146 Iphigenia. Canvas: height 135 c.M., breadth 173 c.M. Signed in full and dated 1671. A. Foyer collection, Versailles. Described by Dr. Corn. Hofstede de Groot in "Catalogue Raïsonné Jan Steen", No. 11. Described and reproduced by Dr. J. Friedländer in "Cicerone", Feb. 1926. Described and reproduced by Prof. Willy Kurzin in "Zeitschrift für bildende Kunst" 1927/8, page 327. Exhibited in Leiden "Jan Steen-tentoonstelling", 't Lekkenhal, 1926.
- Aent de Gelder. - 1640 - Dordrecht - 1727.
- 166** 147 Meditating young man. Canvas: height 77 c.M., breadth 61 c.M. See: "Maandblad voor beeldende Kunst", May 1924, Volume 1, page 150. Exhibition "Kinderportretten" VI-XXth century, Gemeente museum, The Hague, April 1924. Exhibition "Centraal Museum", Utrecht, Dec. 1929.
- JAN VAN GOEN - 1596 - Delden-The Hague - 1656. 1137830
- 167** 148 Landscape with farm. Panel: height 46 $\frac{1}{2}$ c.M., breadth 65 $\frac{1}{2}$ c.M. and dated 1656. Described in "Catalogue de la collection Goudstikker"

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- 148 (contd) XXXVII, No.13.
ERASMIUS QUELLINUS - 1607 Antwerp - 1678 -
168 149 Madonna. Canvas: height 156 c.M., breadth 122 c.M.
JAN VAN GOYEN - 1596 - Leiden - The Hague - 1656. Mun 5798?
169 150 Landscape with farm. Canvas: 100 c.M., breadth 93½ c.M. Signed and dated 1638.
ADRIAEN VAN Utrecht - 1599 Antwerp - 1652.
170 151 Still life (mantelpieces). Canvas: height 166 c.M., breadth 236½ c.M.
DANIEL VOSMER. Described in "Die Wilde at Deft. Rest 29-8-45 Amsterdam from Mun 7544
171 152 View of Delft. Canvas: height 90 c.M., breadth 113 c.M. Described and reproduced in "Catalogue de la Collection Goudstikker" XXVIII, No.54.
HENRIK TERBRUGGE - 1610 - Den Ghel - 1629.
172 153 Young man with plate of herring and glass of beer. Canvas: height 81 c.M., breadth 63 c.M.
JAN VAN DER HEYDEN - 1637 Gorinchem-Amsterdam 1712. Rest 20-10-45 Amsterdam from Mun 5873
173 154 Nienrode Castle on the Vecht. Panel: height 47 c.M., breadth 59½ c.M. Signed. Cromwell Collection, Paris. Catharina II Collection, St. Petersburg, Hermitage. Described by Dr. Corn. Hofstede de Groot in "Raisonne Catalogue" Jan van der Heyden, No. 231. Exhibited in Amsterdam "Oude Kunst" Rijksmuseum 1936, No.71. Exhibited in Amsterdam, "Jan van der Heyden" Waggebouw 1937, No.9.
AERT VAN DER NEER - 1603 Amsterdam 1677 Rest 20-10-45 Amsterdam from Mun 5732
174 155 Winter landscape. Panel: height 40½ c.M., breadth 61 c.M. monogrammed. Ir. Hermann Rauch Collection, Stockholm. Described by Dr. Corn. Hofstede de Groot in "Le Poque Louis XIV". A. van der Neer, No. 540a. See Mereno, 1778, No. 54. Exhibited in Amsterdam, "17th Century Dutch Winter Landscapes", 1936, No.56, Reproduced in "Buitensport" January, 1936, Page 38.
PAULUS MOREELST - 1571 Utrecht 1636
175 156 Child's Head. Panel: height 41½ c.M., breadth c.M. Described and reproduced in "Catalogue de la Collection Goudstikker". XXXVI, No.50.
PIETER DE HOOCH - 1629 Rotterdam - after 1671.
176 157 The Music Lesson. Canvas: height 49 c.M., breadth 42 c.M. Signed in full right hand side of picture. Seymour Maynard Collection, London. Ramsay Collection. Dr. von Mallmann Collection. Exhibited in The Hague, "Nederl. schilderijen 1600-1800", 1936, No.564. Described Catalogue de la Collection Goudstikker, XXX, No.73.
JAN VAN KESSEL - 1615/2 - Antwerp - 1680. Rest 20-10-45 Amsterdam from Mun 5977
177 158 Winter landscape. Canvas: height 116 c.M., breadth 41½ c.M. Signed in full bottom right hand side. Described in "Catalogue de la Collection Goudstikker", XAVII, 1936. Described and reproduced in the Catalogue of the Exhibition of Dutch Winter Landscapes of the 17th Century, Amsterdam, 1932, No. 36.
SALOMON VAN RUYSDAEL - About 1602 - Naalden-Haarlem - 1670. Rest 4-12-45 to Amsterdam from Mun 5975
178 159 Fortified Town on River. Panel: height 31 c.M., Breadth 45·2 c.M. Major the Honourable Thomas George Prendergast Morgan-Grenville Gavin M.C. Collection, 1917. Dr. Poitevyn Collection, Rushton Hall, Kettering. Exhibited in Haarlem "Salomon van Ruysdael -tentoonstelling", 1936. No.46.
GERARD TERBORCH - 1617 - Zwolle-Den Haan - 1681
179 160 Interior. Canvas: height 45½ c.M., breadth 39·6 c.M. E. Warneck Collection, Paris. Described by Dr. Corn. Hofstede de Groot in "Catalogue Raisonné" V. Isp. 1, Page 20. Described and reproduced in "Catalogue de la Collection Goudstikker", XXXVII, No.40.
JAN LIEVENS - 1607 - Utrecht - 1672
180 161 Rembrandt's Mother. Panel: height 43½ c.M. breadth 45½ c.m. Private collection at Vienna. Exhibited in Haarlem, Frans Hals-Museum. Described by Dr. H. G. G. G. in "Jan Lievens", Page 155, No.270, Illustration No. 52. Described and reproduced in "Catalogue de la Collection Goudstikker", XXXVII, No.40.
SALOMON KONINCK - 1609 - Antwerp - 1660. Rest 7-11-45 to Amsterdam from Mun 5999
181 162 Young woman. Panel: height 47 c.M. breadth 41½ c.M. Described and reproduced in "Catalogue de la Collection Goudstikker", XXXVII, No.19.
FRANCOIS BOUCHER - 1703 - Paris - 1770. Rest 20-10-45 to Amsterdam from Mun 5821
182 165 Entrance Hall. Panel: height 69 c.M., breadth 56½ c.M. Described and reproduced in "Catalogue de la Collection Goudstikker", XXX, No.10. Exhibited in Antwerp, Royal Museum, 1929, No.13. Exhibited in Rotterdam, "Gouden Eeuw", 1936, No.2.

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- 163 JEAN HONORE FRAGONARD - 1732 - Grasse-Paris - 1806. *Painted 20-10-45 to Amsterdam from*
166 Old Man. Canvas: height $54\frac{1}{2}$ c.M., breadth 44 c.M. Described and reproduced in "Catalogue de la Collection Goudstikker" XXXI, No. 28.
- 164 FRANCOIS PASCAL BARON GERARD - 1770 - Rome-Paris - 1837.
167 Portrait of a Lady in Blue. Canvas: height 88 c.M., breadth 73 c.M. Zoubaloff Collection. Described in "Catalogue de la Collection Goudstikker" XXXI, No. 32.
- 165 GIOVANNI BATTISTA TIEPOLO - 1696 - Venice-Madrid - 1769.
168 Modanna. Canvas: height $65\frac{1}{2}$ c.M., breadth 50 c.M. Private Italian Collection. Described and reproduced in "Catalogue de la Collection Goudstikker" XXXIV, No. 37. Exhibited in Amsterdam "Italiaansche Kunst in Nederl. Besit", Stedelijk Museum 1934, No. 36.
- 166 ANTONIO CANALE, GEN. CANALETTO. - Venetian School - 1697-Venice - 1768.
169 Two views of Venice.
- 167 170 Canvas: each height 72 c.M., breadth 98 c.M. L' Isle Saint Georges. La Riva degli Schiavoni. Galerie Vasari Collection, Venice. Described in "L'Oeuvre de Canaletto et Brustolini". Exhibited in Amsterdam "Italiaansche Kunst in Nederl. Bezit", Stedelijk Museum, 1934, Nos. 66c and 66d.

Stair and Upper Corridor

- 178 PIETER BRUEGHEL - 1587 -? about - 1627.
171 12 small panels against wall, each:- height $22\frac{1}{2}$ cm. breadth 30 cm. The Twelve Months of the Year.
- 179 AERT SCHOUMAN - 1710 -Dordrecht - The Hague - 1792.
172 The House at Zuylen. Drawing in Sepia, washed. Height $15\frac{1}{2}$ cm., breadth 24 cm., ca. 1740.
- 180 W. SNIJDDE.
173 Guntherstein Castle at Breukelen. Engraving with address of De Lespinc o. 1690, br. folio.
- 181 JOHANNES LEUPENIUS - 1647 - Amsterdam - 1693.
174 The House at Goudesteyn at Maerseveen. Etching, br. 'vo. Ca. 1665.
- 182 L. SORIOUS
175 Destruction of Waverveen. Etching br. 4to. Ca. 1675.
- 183 176 Ruins of the House at Jaarsweld. Etching, br. 4to. Ca. 1675.
- 184 177 The Garden at Kroonenborgh. Etching br. 4to. Ca. 1675.
- 185 CORNELIS PRONK - 1691(or '92) - Amsterdam - 1759.
178 The Castle at Abcoude. Drawing in Indian ink, wash. Height 16 cm. Breadth 24 cm. Signed in full.
- 186 L. SORIOUS
179 The Kroonwych House of the Heer Pauw. Etching br. 4to. Ca. 1675.
- 187 180 Abcoude. Etching br. 4to. Ca. 1675.
- 188 JAKOB ERNST MARCUS. - 1774 - Island of St. Eustatius - Amsterdam - 1826.
- 189 181 The Town of Oudaen on the Vecht. Drawing in Indian ink and sepia, washed. Height 17 cm. breadth $20\frac{1}{2}$ cm. Dated 1790.
- 190 HESSEL GERRITS - 1581 - Alkmaar-Amsterdam - 1632.
- 191 182. The House at Maerssen. Etching after D. Vinckeboons, br. 4to. L. SCHEFFER.
183. The Muyden Castle. Drawing in Indian ink, wash. Height 11 cm., breadth 15 cm. Ca. 1750.
- 192 HESSEL GERRITS - 1581 - Alkmaar -Amsterdam - 1632.
- 193 184. The Nijenroy House. Etching after D. Vinckeboons, br. 4to. Ca. 1625.
- 194 GEERTRUYDT ROCHMAN
185. The House at Zuylen. Etching after R. Roghman (1648) with address of N. Visscher, br. folio. The original drawing is in the possession of the British Museum in London.
- 195 JOHANNES LEUPENIUS 1647 -Amsterdam - 1693.
- 196 186. The Kroonenburg Castle at Loenen. Etching 4to. Ca. 1680.
- 197 CORNELIS PRONK 1691 (or '92) Amsterdam -1759.
- 198 187. The Castle Ter-Haar with environment. Drawing in Indian ink and sepia, wash. Height 11 cm, breadth 15 cm. Signed in full and dated 1731.
- 199 JOHANNES LEUPENIUS 1647 - Amsterdam - 1693.
- 200 188. The House at Nieuweroden. Etching 1660, br. 4to.
- 201 CLAES JANSZ. VISSCHER - 1587 - Amsterdam - probably 1660.
- 202 189. The Abcou Castle in the Sticht of Utrecht. Etching about 1645, br. 4to.
- 203 GEERTRUYD ROGHMAN middle of 17th century.
- 204 190. The Bridge at Maerssen. Etching ca. 1645, br. 8vo.
- 205 L. SORIOUS
191. The Castle at Breukelen. Etching, br. 4to. Ca. 1675.
- 206 192. Nigtevegt. Etching br. 4to. Ca. 1675.
- 207 193. Vreeswijk or the Canal by Vianen. Etching, br. 4to. Ca. 1675.

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Box 8a

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- ABRAHAM RADEMAKER - 1675 - Amsterdam-Haarlem - 1735,
811 194. The House at Kruunenburg by Loenen. Drawing, in *sepia*, wash.
Height 14 cm. Breadth 23½ cm. Ca. 1720.
- HESSEL GERRITS - 1581 - Alkmaar-Amsterdam - 1632.
812 195. The Nijenroy House. Etchings after D. vinckenboons, br. 4to. Ca. 1625.
J.B. BICKER.
- 813** 196. The Castle at Abcoude. Drawing in Indian ink, wash.
Height 13½ cm., Breadth 15 cm. Ca. 1760.
- ROELAND ROCHMAN - 1597 - Amsterdam - 1686.
814 197. View of the Vecht with Mahrssveen. Etching, ca. 1640, br. 4to.
L. SORIOUS.
- 815** 198. House at Nieuwenrode. Etching br. 4to. Ca. 1675.
816 199. The House of the Heer Van der Woert at Nieuwersluis. Etching, br. 4to.
Ca. 1675.
- LADIES' ROOM.
- NICOLAS NEUFCHATEL - 1527 - Mons-Nürnberg - 1590. *Rest 15-2-46 to Amsterdam from*
817 200. Portrait of Lady. Canvas: height 59 cm., breadth 49 cm. Described and *Munich*
reproduced in 'Catalogue de la Collection Goudstikker', XXXVII, No. 26. **5813**
- MEESTER VAN DE MANSI MAGDALENA.
- 818** 201. Saint Magdalena. Panel: height 55½ cm., breadth 35 cm. Exhibited:
in London 'Exhibition of Flemish and Belgian Art' 1927, No. 198.
in Budapest 'L'Exposition belge d'art ancien', 1927, No. 233.
Described and reproduced in 'The Art News', Vol. XXVII, No. 5.
November 1928. Described in 'Catalogue de la Collection Goudstikker'
XXXVI, No. 47.
- PETER GARTNER?-Nürnberg - 1521. *Rest 20-10-45 to Amsterdam from Mun 6318*
- 819** 202. Portrait of a Young Woman. Panel: height 50½ cm., breadth 35 cm.
Described and reproduced in 'Catalogue de la Collection Goudstikker'.
XXXIX, No. 22.
- ALLORI (ANGELO DE COSINO) GEN. IL BRONZINO - 1503-Monticelli-Florence - 1572. *Rest*
- 820** 203. Portrait of Lady. Panel: height 75 cm. breadth 58¾ cm. C.P.D. Crews. *12-10-45*
Collection. Described in 'Catalogue de la Collection Goudstikker' *Amsterdam*
XXXIII, No. 9. Exhibited in Amsterdam 'Italiaansche Kunst', Stedelijk *from*
Mus un, 1934, No. 56. **Mun. 5303**
- HOLLANDSCHE MEESTER - 16th cent.
- 821** 204. Portrait of Kenau Simons Huiselaer. Panel: height 50½ cm. breadth
38 cm. Described and reproduced in 'Catalogue de la Collections
Goudstikker', XXX No. 102.
- PAULUS MOREELSE
- 822** 205. Portrait of Lady. Panel: (oval) height 70½ cm., breadth 64½ cm.
Described in 'Catalogue de la Collection Goudstikker', XXXIII, No. 86.
- ANTHONIE VAN DYCK - 1599 - Antwerp-London - 1641. *Rest 29-4-46 to Amsterdam from*
- 823** 206. Portrait of Lady. Canvas: height 113 cm., breadth 87 cm. *Marked: Mun. 5298*
"Actatis Svae 26"; dated 1633.
- GERARD TERBORGH 1617 - Zwolle-Deventer - 1681.
- 824** 207. Lady with rose. Canvas: height 99 cm., breadth 81½ cm.
- GHISLANDI (VITTORE, gen FRA. GALGARIO) - School of Bergamo - 1655 - San
Leonardo, Venice - 1743.
- 825** 208. Portrait of Lady. Canvas: height 119½ cm., breadth 89 cm. *Exhibited*
in Amsterdam in the Stedelijk Museum, 'Italiaansche Kunst in
Nederlandsch Bezit', 1934, No. 148.
- FRIEDRICH HEINRICH FUGE - 1751 - Heilbronn-Vienna - 1818.
- 826** 209. The Princess of Leuchtenberg? Canvas: height 113 cm., breadth 88½ cm.,
Games out of the Hermitage-Museum in Leningrad. Described and reproduced in
'Catalogue de la Collection Goudstikker'. XXXIX, No. 21.
- PIETRO LONGHI - 1702- VENICE - 1762.
- 827** 210. Portrait of Lady. Panel: height 37½ cm., breadth 27½ cm. Described in
'Catalogue de la Collection Goudstikker', XXVIII, No. 67.
- FRANCISCO JOSE DE GOYA LUCIENTES - 1746 Fuente de Fodos-Bordeaus - 1828.
- 828** 211. Lady with Rose. Canvas: height 103 cm. breadth 82 cm. Described and
reproduced (No. 298) by Prof. August L. Mayer in 'Francisco de Goya',
München 1923, page 206, No. 561, Described in 'Catalogue de la
Collection Goudstikker', XXXIII, No. 54.
- FRANCOIS PASCAL BARON GERARD
- 829** 212. Portrait of the Duchess de Berry in the Bagatelle Park. Canvas:
height 193 cm., breadth 141½ cm. Described in 'Catalogue de la
Collection Goudstikker', XXXIII, No. 52.
- WILLIAM BEECHEY - 1753 - Bedford - 1839.
- 830** 213. Portrait of a Young Girl. Canvas: height 76 cms. breadth 62½ cm.
Described and reproduced in 'Catalogue de la Collection Goudstikker',
XXXI, No. 3.

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JOHN ZOFANY - 1733 - Ratisbon-Strand-on-the-Green - 1810.

- 831 214. Portrait of Mrs. James Lenox Duttan. Canvas: height 46 $\frac{1}{2}$ cm. breadth 35 cm. Described and reproduced in 'Catalogue de la Collection Goudstikker', XXXIX, No. 88.

ANSILIN FEUERBACH - 1829 - Speyer-Venice - 1830. *Rest 4-12-45 to Amsterdam from*

- 832 215. Young Roman Girl. Ca. 1852. Canvas: height 46 $\frac{1}{2}$ cm. breadth 38 cm. *Mun 5929*
Personal possession of Freiburg in B Collection G.W. Müller, Dusseldorf.
See preface in catalogue of Müller Collection by Prof. Karl Schaefer, page 2. Described and reproduced: in 'Kunstwanderer' volume 9 1927, page 118. 'Beeldende Künste', H.P. Braemar, volume 18, No. 15. Compare with H. Uhde-Bernays 'Feuerbach' No. 54, page 131.

LIBRARY.

MARCO MELONI - 1505 - 1537. Emiliani School (Carpis)

- 833 216. Madonna. Panel: height 49 cm. breadth 38 cm. Exhibited in Amsterdam in the Stedelijk Museum, 'Italiaansche Kunst in Nederlandsch bezit', 1934, No. 232.

GIACOMO PASCHI/ROTTI Sienna School, 1474 - Sienna-Veterbo - 1540.

- 834 217. The Holy Family. Panel: height 72 cm., breadth 49 cm. H.W. Campe Collection, Vieweg at Brunswick. Described by: F. Harck in 'Archivio Storico dell'Arte', III, 1891, page 171. Dr. R. van Marle in 'La Diana' VI, 1931, page 176, illustration 22. Described and reproduced in 'Catalogue de la Collection Goudstikker', XXXIX, No. 50. Exhibited in Amsterdam in the Stedelijk Museum 'Italiaansche Kunst in Nederlandsch Bezit', 1934, No. 265.

PASQUALINO VENEZIANO.- Venetian School ca. cm.

- 835 218. Madonna. Panel: height 80 cm., breadth 62 cm. Monogrammed in centre. Compare with Vieweg, Brunswick. Described by F. van Harck in 'Archivio Storico dell' Arte' III (1891), page 172. See 'Kunst & Künstler' XXVIII volume No. VI, page 263. Described and reproduced in 'Catalogue de la Collection Goudstikker', XXVIII, No. 43. Exhibited in Amsterdam in the Stedelijk Museum, 'Italiaansche Kunst in Nederlandsch Bezit', 1934, No. 283.

AMBROGIO LORENZETTI Sienna School - 1324 Sienna 1347. *Rest 20-10-45 Amsterdam from*

- 836 219. The Saint Maria Magdalena. Panel: height 130 cm., breadth 67.8 cm. *from Mun 5572*
Described and reproduced in 'Catalogue de la Collection Goudstikker', XXXIX, No. 36. Exhibited in Amsterdam in the Stedelijk Museum, 'Italiaansche Kunst in Nederlandsche Bezit' 1934, No. 191.

ANTONIAZZO ROMANO OR ANTONIAZZO AQUILLI - 1461 - 1512 Roman School. *Rest 7-11-45*

- 837 220. Madonna with Child. Panel: height 64 cm., breadth 41 $\frac{1}{2}$ cm. *Amsterdam from Mun 6144*
See: Van Marle, XV, page 265 with illustration. Described and illustrated in 'Catalogue de la Collection Goudstikker', XXV, No. 1. Exhibited in Amsterdam in the Stedelijk Museum 'Italiaansche Kunst in Nederlandsch Bezit' 1934, No. 10.

LORENZO COSTA.- 1460 - 1535 Ferrarese School. *Rest 20-10-45 to Amsterdam from*

- 838 221. Madonna. Panel: height 38 cm., breadth 30 cm. Described and reproduced in 'Catalogue de la Collection Goudstikker', XXXV, No. 7. Exhibited in Amsterdam in the Stedelijk Museum, 'Italiaansche Kunst in Nederlandsche Bezit', 1934, No. 92.

SCHOOL RAPHAEL (RAFFAELLO SANTI) 1483 - Urbino-Rome-1520.

- 839 222. Holy Family. Panel: height 62 cm., breadth 38 cm.

FILIPPINO LIPPI Florentine School 1457 - Prato-Florence 1504. *Rest 20-10-45 to Amsterdam from*

- 840 223. The Holy Family. Panel: tondo diam. 85 $\frac{1}{2}$ cm. Private Collection, Hamburg. *from Mun 6718*
See: van Marle, XII, page 328, with illustrations. Described and reproduced in 'Catalogue de la Collection Goudstikker', XXXIX, No. 34. Exhibited in Amsterdam in the Stedelijk Museum 'Italiaansche Kunst in Nederlandsch Bezit', 1934, No. 182.

GIULIANO DA RIMINI, ?-Rimini-1346-

- 841 224. Crucifixion. Panel in form of cross. Height 160 cm. breadth 30 cm. *6294*
Exhibited in Amsterdam 'Oude Kunst' Rijksmuseum, 1929, No. 115.
Exhibited in Amsterdam 'Italiaansche Kunst in Nederlandsch Bezit'.
Stedelijk Museum, 1934, No. 155. Exhibited in Rimini 'Mostra della Pittura Riminese del Trecento', 1935.

SCHOOL LEONARDO DA VINCI - 1452 - Vinci-Amboise-1519.

- 842 225. Burial: Panel: height 190 cm. breadth 238 cm.

GIOVANNI BELLINI - Venetian School - 1430 - 1516.

- 843 226. Revolution. Panel: height 61 cm. breadth 47 $\frac{1}{2}$ cm. Described and reproduced in 'Catalogue de la Collection Goudstikker' XXXV, No. 4. Exhibited in Amsterdam in the Stedelijk Museum, 'Italiaansche Kunst in Nederlandsch Bezit', 1934, No. 33.

113767

R6239
Box 80

N-57

ANTONIAZZO ROMANO OR ANTONIAZZO ACQUILI - Roman School - 1461 - 1512. Rest 7-11-45

- 844 227. Madonna with Child and Saints. Panel: height 54 cm., breadth 39 cm. to Amsterdam
Compare with Freih. von Tucher (Berlin 1925). See: van Marle, XV, page from
267, with illustrations. Exhibited in Amsterdam in the Stedelijk Museum 'Italiaansche Kunst in Nederlandsch Bezit', 1934, No. 9. Munich 7179

UTILE DA FAENZA.

- 845 228. Madonna with Child. Panel: tondo, diameter 84 cm. Exhibition
'Italiaansche Kunst in Nederlandsch Bezit'. Stedelijk Museum, Amsterdam
1934, No. 395.

FRANCESCO COSSA OF FERRARA - 1433-Ferrara-1480. Rest 7-11-45 to Amsterdam from

- 846 229. Trajanus and the Widow. Panel: (cassone) height 55 $\frac{1}{2}$ cm. breadth 172 $\frac{1}{2}$ cm. Munich 5253
Margrave Pallavicini Collection. Stübichhofen Castle, Stiermarken.
Described by Wilj. Suida and Prof. Gronau in the catalogue of the Pallavicini collection, page 9, No. 5. Described and reproduced by Schubring in 'Cassoni' No. 567. Described and reproduced in 'Catalogue de la Collection Goudstikker', XXXIII, No. 21. Exhibited in Amsterdam in the Stedelijk Museum 'Italiaansche Kunst', 1934 No. 90.

PIETRO FRANCESCO BISSOLO ?-Treviso-1554.

- 847 230. Madonna with Child. Panel: height 55 $\frac{1}{2}$ cm. breadth 41 cm. See:
Luigi Collection 'Intorno a Francesco Bissolo' (with reproduction fig.4),
and 'Bollettino d'arte del Ministero della Pubblica Istruzione', Gennais
1929.

KEMINADE.

FRANCIA OR FRANCESCO RAIBOLINI (FRANCESCO) Bologna School - 1450 - 1517.

- 848 231. Madonna. Panel: height 61 cm. breadth 43 $\frac{1}{2}$ cm. Exhibition 'Italiaansche Kunst in Nederlandsch Bezit', Stedelijk Museum, Amsterdam, July-October 1934, No. 131. Described and reproduced in 'Catalogue de la Collection Goudstikker', XXXVII No. 10.

MARCO BASAITI - Venetian School - ca. 1496 - 1530. Rest 20-10-45 to Amsterdam from

- 849 232. Madonna with Child. Panel: height 66 cm. breadth 51 cm. Described and reproduced in 'Catalogue de la Collection Goudstikker', XXVIII, No. 2. Munich 5314
Exhibited in Amsterdam in the Stedelijk Museum 'Italiaansche Kunst in Nederlandsch Bezit', 1934, No. 20.

JUAN MARTIN CABEZALERO-1633 Albares-Madrid 1673.

- 850 233. Les Grisailles. Canvas: height 71 cm. breadth 39 cm.

- 851 234. Ferdinand III at Seville. Allegory of the Life of Cardinal Pasqual d'Aragon. Described in 'Catalogue de la Collection Goudstikker' XXX, Nos. 20 and 21.

ANDREA MELDOLLA SCHIAVONE II. Venetian School - 1522 - 1563. Rest 20-10-45 to Amsterdam

- 852 235. A Storm. Canvas: height 61 cm. breadth 98 cm. Exhibited in Amsterdam from
in the Stedelijk Museum 'Italiaansche Kunst in Nederlandsch Bezit' 1934, No. 332. Munich 5275

ANDREA VERROCCHIO - Florentine School - 1435 - Florence-Venice-1488.

- 853 236. Madonna. Panel: height 65.3 cm. breadth 43.3 cm. Exhibited in the Rijksmuseum, Amsterdam, 'Tentoonstelling van Oude Kunst', 1929, No. 157.
See: van Marle XI page 504, with illustration. Described and reproduced in 'Catalogue de la Collection Goudstikker' XXXV, No. 41. Exhibited in Amsterdam in the Stedelijk Museum 'Italiaansche Kunst in Nederlandsch Bezit' 1934, No. 410.

OSARIE FRANCESCO MENESSES. - 1648 -Seville-1705.

- 854 237. Madonna. Canvas: height 150 cm. breadth 97 $\frac{1}{2}$ cm.

BASSANO gen. JACOPO DA PONTE. Venetian School - 1510 - 1592 Bassano.

- 855 238. The Annunciation. Canvas: height 128 cm. breadth 119 cm. Described and reproduced in 'Catalogue de la Collection Goudstikker', XXXIX, No. 2. Exhibited in Amsterdam in the Stedelijk Museum 'Italiaansche Kunst in Nederlandsch Bezit', 1934. No. 23.

IL MARESCALCO gen. GIOVANNI BUONCONSIGLIO. School of Vicenza - 1495 - 1536. Rest 7-11-45

- 856 239. The Circumcision. Panel: height 87.5 cm. breadth 134 cm. Collection of Cavendish-Bentinck; Ralph Brocklebank. Described in 'Catalogue de la Collection Goudstikker', XXVIII, No. 13. Exhibited in Amsterdam in the Stedelijk Museum 'Italiaansche Kunst in Nederlandsch Bezit', 1934. No. 216.

JACOPO ROUSTI TINTORETTO Venetian School - 1518 - 1594.

- 857 240. Adoration. Canvas: height 92 $\frac{1}{2}$ cm. breadth unknown. Private collection in Philadelphia. Described and reproduced in 'Catalogue de la Collection Goudstikker', XXXIX, No. 78. Exhibited in Amsterdam in the Stedelijk Museum 'Italiaansche Kunst in Nederlandsch Bezit' 1934, No. 375.

Rest 20-10-45

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Box 80

~~SECRET~~

MEMORANDUM

~~SECRET~~

Following is the substance of a telegram from the American Embassy, Madrid to the Department of State, repeated to the Embassy at London, dated March 29, 1945:

SAFEHAVEN

DECLASSIFIED

E.O. 12356, Sec. 3.3

NND 867200

By ~~KWED~~ NARA, Date 6-27-88

It was indicated by Rousseau, former assistant Naval Attaché in Madrid, recently returned here from London, that the Dutch Government in London regards the Goudstikker Collection as having been looted by the Germans. Rousseau also brought back with him additional evidence with regard to three of the pictures referred to in despatch 4088, February 21. Appropriate representations were accordingly made by this Embassy to the Foreign Office and permission obtained for a representative of the Dutch Legation and Rousseau to inspect the pictures at Bilbao. The pictures were inspected and photographed by Rousseau and the Dutch Minister upon the Foreign Office obtaining the issuance of the requisite instructions to the Spanish Customs officials in Bilbao. Twenty-two pictures were found to be packed in three cases. One of these bears a label showing that it belonged to the Valkenburg collection, one to the Van Aalst collection, and ten to the Goudstikker collection.

The following are identifiable among them:

(a) "Magdalen", Anthony Van Dyck. Goudstikker Collection, formerly in the Oldenburg collection. In Klassiker der Kunst and published by W. Bode.

(b) "Christ Teaching", Aert de Gelder. Goudstikker collection. Published by A. Bauch and Ch. de Groot.

(c) Perroneau, J.B. Goudstikker Collection. Exhibited in Paris in 1927 at the Galeries Charpentier.

(d) "Seascape", J. Porcellis. Van Valkenburg collection, Laren. Dutch Royal College label.

(e) Sketch portrait of three children, Sir Thomas Lawrence. Goudstikker collection.

(f) "Magdalen", Corot. Goudstikker collection. Published by Roubaut.

(g) "Christ in the Garden of Olives", Corot. Published by Roubaut. Goudstikker collection.

(h) "Madonna with Angels", Mainardi. A.J. Van Aalst collection. Exhibited 1934 in the Amsterdam Museum.

(i) "Eleazar and Rebecca at the Well", Cornelis Buys. Goudstikker collection.

(j) Sketch portrait of a lady in red, Jean Louis David. Goudstikker collection.

~~SECRET~~

DECLASSIFIED

Authority NND 750 168

113769

By

REPRODUCED AT THE NATIONAL ARCHIVES

R6239
BOX 80.

~~SECRET~~

- 2 -

(k) Old Woman seated in a Kitchen, Gerard Dou.
(?) De Wild Collection.

(l) Portrait of a Man, Ferdinand Bol.

(m) Landscape, Thomas Creswick. Goudstikker collection.

The local authorities supplied a customs list which confirmed that on July 24, 1944 the pictures were investigated in the free port for the firm of Baquera, Kusche y Martin, in the name of Aloys Miedl, by the Customs Agent, Ramon Talasac.

The Dutch Minister believes he will be able to regain possession of these paintings on the basis of the evidence thus obtained.

This case may be noted as illustrating what can be accomplished if our desiderata are specific and practical rather than general and abstract. It has also set an important and useful precedent in the matter of looted property.

113770

~~SECRET~~

DECLASSIFIED
Authority NND750 168
By [redacted]

R6 239
BOX 80.

Belle 85

Recu du Dr B. Lotise la somme
de Cent quinze mille cinq cent francs,
pour un tableau attribué à P. P. Rubens,
(Trois nymphes endormies dans un paysage),
que j'ai acheté pour son compte
chez Mr Vichot Monet.

Paris le 9 Janvier 1887.

Stocks

16

113771

R6239
Doy 77

29 December 1944

TO : V/48

FROM : V/48/B

SUBJECT: Possible Connection between S.D. and Stolen Art Treasures

SWEERTS, the Sipo and S.D. character now in 020, as you will recall, made a trip to Spain in July-August 1944 with one CHERUY who is now imprisoned in Belgium as an S.D. collaborator. CHERUY was recently interrogated primarily to check SWEERTS' version of the Spanish trip. Generally their stories coincided.

However, both SWEERTS and CHERUY knew one SOLA Francisco (or Pietro) who was given by SWEERTS as an agent of Abt. VI, Sipo and S.D. Other 020 characters of S.D. fame who informed on SOLA are COLLET and GARITTE. In the course of his interrogation CHERUY gives the following information on SOLA which may be of interest to those persons in our organization interested in stolen art treasures:

"It was SWEERTS who introduced CHERUY to Pietro SOLA and Francisco JORDA. These two eminent figures of the racketeering world were described as buyers for the wine importing firm of WEIDEMANN in Antwerp. However, they were catholic in their business interests, and willing to engage in any transaction which offered a quick return. They were Spanish subjects and lived in the Hotel Albert Premier, place Rogier, Brussels. CHERUY is unaware of any connection they may have had with the SD. When CHERUY met them they were proposing a deal whereby SWEERTS would arrange for their wine to be brought across the Belgian frontier in German military lorries to avoid customs duty. He does not know whether SWEERTS was able to follow up this proposition. They were also interested in the commercial aspect of Old Masters, and once asked CHERUY to sell a Rembrandt for them. He saw them in the company of a German Doctor (name unknown) and of a well-known Belgian art expert. Sometime between May and July they went with the latter to Monaco with a collection of pictures. They sometimes asked him to sell French francs. On one occasion JORDA asked him to change a hundred thousand French francs at the Brussels Bourse. He saw them for the last time sitting in a car outside the Bourse some four or five days before the arrival of the Allies. They told him that they were off to Switzerland.

113772

R6 29
BOY 77

Wildenstein
file

UN SOLICITED TESTIMONIALS.

Des collaborationnistes, nous n'en parlerons pas car parmi eux, il y a ceux qui ont accordé leur aide aux boches et aussi ceux comme les nombreux réfugiés richissimes comme Georges Wildenstein qui ont refusé d'aider la résistance tant que les Américains ne débarquèrent pas leurs troupes. L'ironie du sort, c'est que ce millionnaire en dizaines de millions de dollars (on dit) et qui repete toujours qu'avec de l'argent on peut tout acheter, a réussi, au moins en façade à se poser en foyer de résistance aux Etats Unis. En achetant un petit magazine qui donne des réceptions fort copieusement arrosées et achalandées de petits fours, de fleurs et de jolies femmes, il peut attirer des innocents bien pensants; même l'ambassadeur donne dans le panneau! Cela fait réfléchir sur le peu de possibilités qu'il y a de changer le monde. Ce qui est horrible, c'est que ce sont les innocents qui ont toujours fait leur devoir, comme vous et des millions d'autres Français qui meurent de faim pendant que ces forbans ne se privent pas d'avoir leurs filets et leurs côtelettes chaque jour et un logis luxueux, chaud en hiver, réfrigéré en été, toute l'année.

113773



EMBASSY OF THE
UNITED STATES OF AMERICA

~~SECRET~~**Secret**

No. 384

Madrid, May 31, 1945.

Robert S. Burke
Burke
MAY

Subject: Paintings brought into Spain from the
Netherlands by Alois MIEDEL. (SAFEHAVEN).

The Honorable
The Secretary of State,
Washington.

Sir:

I have the honor to refer to despatch No. 4088 of February 21, 1945 regarding paintings brought to Spain from the Netherlands by Alois Miedel and to the Embassy's telegram no. 675, March 29, 1945, 11 p.m. and Safehaven Report number 7 of March 2, 1945.

As the Department is aware, Mr. Rousseau, formerly Assistant Naval Attaché of this Embassy, returned from London with certain additional evidence there obtained and this was presented to the Foreign Minister in a Memorandum dated March 17, a copy of which is enclosed, together with a translation of the Foreign Office's answer thereto. Thus there was accorded by the Spanish Foreign Office the unusual facility of permitting Mr. Rousseau, as a representative of this Embassy, and the Dutch Minister to visit the port of Bilbao and open, inspect, and photograph the paintings. Full details of the investigation and the results obtained are to be found in the enclosed two copies of a report prepared by Mr. Rousseau.

1/
2/
3/

I venture to ask that the Department bring to the attention of the Navy Department as well as to the CE Section of the OSS, to which Mr. Rousseau has been temporarily detailed, the fact that the Embassy is very appreciative both of the cooperative manner in which Mr. Rousseau has carried out his recent assignment here and the skillful and effective way in which he has pursued his investigation to the desired end.

Respectfully yours,

For the Ambassador:

W. Walton Butterworth
W. Walton Butterworth
Counselor of Embassy

Enclosures:

- 1/ Memorandum of March 17, 1945
- 2/ Translation of Memorandum of March 20, 1945
- 3/ Two copies of report on Miedel case.

File No. 711.9

WWB/jk

In single copy to the Department
(for Ozalid machine)

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by

Enclosure No. 1 to despatch No.
384, May 31, 1945 from
American Embassy, Madrid, Spain.

COPY

MEMORANDUM

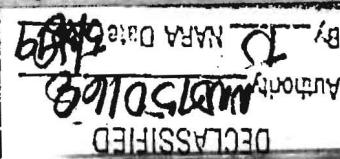
As the Ministry is aware, three cases containing twenty-two pictures were deposited in the Free Port of Bilbao in July 1944 under circumstances which gave rise to considerable question as to their true origin and ownership, and which prompted the Legation of The Netherlands, in a Memorandum of December 1944 to the Ministry, to express the opinion that these pictures had been looted by the Germans from the collection of a Netherlands subject, Mr. J. Goudstikker of Amsterdam. The Ministry will recall, moreover, that in reply to that Memorandum it stated that, should the allegations of the Legation of The Netherlands prove to be founded in fact, the entry and sale of the pictures in Spain would be forbidden.

In this connection, it will interest the Ministry to know that, since the presentation of the abovementioned Memorandum, further evidence has been obtained from sources outside of Spain which makes it certain that the cases in question do, in fact, contain valuable and well-known pictures from the J. Goudstikker collection, four of which, for the Ministry's information, are listed below with descriptive notes. It has, moreover, been possible to obtain photographs of three of the listed pictures and copies of these are attached.

1. Penitent Magdalen by Sir Anthony van Dyck. No. 1355 in the catalogue of the Goudstikker collection. Painted on panel, measurements 63.5 x 48.5 cm. This picture was formerly in the collection of the Archduke of Oldenburg and has been reproduced in such well-known works as "Klassiker der Kunst. Van Dyck" (page 44) and "Die Grossherz. Gemalde Gallerie zu Oldenburg" by Wilhelm Bode (Vienna 1880, page 75). (Photograph attached.)
2. Christ Teaching by Aert de Gelder. No. 2307 of the catalogue of the Goudstikker collection. Painted on canvas, measurements 116 x 98 cm. This picture was exhibited in the Utrecht Central Museum in 1929. It has been reproduced in the works of prominent historians of art such as Dr. C.H. de Groot (Oud Holland, 1929, page 31) and Dr. K. Bauch (Oud Holland, 1925, page 236). (Photograph attached).
3. Portrait of a Lady by Jean Baptiste Perronneau. No. 6547 of the Goudstikker collection catalogue. Pastel, measurements 58 x 47 cm. This is the portrait of Madame Deafriches Mere and was exhibited in Paris as No. 93 of the Exposition Quentin de la Tour et des pastellistes français du XVII and XVIII siecles, in the Galleries Jean Charpentier (76 Faubourg St. Honore) from May to June of 1929. (Photograph attached).
4. Sketch portrait of a Lady in a Red Dress by Jean Louis David. No. 1727 of the catalogue of the Goudstikker collection. Painted on canvas, measurements 123 x 95.5 cm.

The Ministry will readily recognize that the quality of these pictures is such that they must be considered as forming

part



Enclosure no. 2 to despatch No.
384, May 31, 1945 from
American Embassy, Madrid, Spain.

TRANSLATION

(SEAL)
MINISTRY OF FOREIGN AFFAIRS
B-1 FS- E 6
No. 242

AIDE MEMOIRE

With reference to the Aide Memoire of the Embassy of the United States of America dated March 17, the contents of which have been carefully noted by the Ministry of Foreign Affairs, the latter is pleased to state that the mere suspicion expressed by the Legation of The Netherlands in its Memorandum of November 9, 1944 was sufficient for this Department to request of the Direction General of Customs the suspension of the clearance of three cases containing 20 canvases of the Flemish school, imported in transit through Spain by the German subject Alois Miedl, and at present deposited in the Free Port of Bilbao.

In addition, this Ministry of Foreign Affairs has ordered that an investigation be opened to verify the basis which the cited suspicion of the Legation of The Netherlands may have, hoping likewise that said diplomatic representation can confirm the eventual commission of a juridical infraction in the acquisition of the cited works of art in order that this Department can lend normal collaboration in the ensuing proceedings.

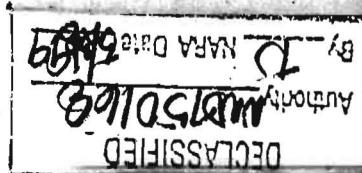
It does not appear that there is any motive whatsoever to fear that the cases deposited in the Free Port and the contents thereof may suffer the least deterioration, since they are being treated as objects of value, the detailed list of the works of art in which the Embassy is interested being in the warehouse of the cited Free Port while the juridical problem of their ownership is being resolved through normal channels.

Nevertheless this Ministry of Foreign Affairs will accept and follow with pleasure any suggestion of a technical nature which the Embassy of the United States may wish to formulate on this aspect, being likewise disposed to facilitate the examination of the works by the specialist to whom reference is made in the last paragraph of the Aide Memoire. In order to be able duly to inform the competent authorities, it will be necessary for the Embassy of the United States to communicate the name of the expert and the approximate date of his proposed visit to the Free Port of Bilbao.

Madrid, March 20, 1945.

JF/jf

113776



Robert Commission

Mr. John Shimmins
Nat'l Gallery of Art**Secret**

No. 20,922

London, England, February 9, 1945.

BY AIR POUCHEconomic Warfare (Safehaven) Series: No. 103

Subject: M.E.W. letter to Macmillan Committee
on painting in Bilbao free port
which may have been looted.

SECRET - for Department, Treasury and Foreign Economic
Administration.

The Honorable
The Secretary of State,
Washington, D.C.

Sir:

I have the honor to transmit herewith copy of a letter dated February 7 sent by the Ministry of Economic Warfare to the British Commission on the Preservation and Restitution of Works of Art, Archives and other material in Enemy hands, (the Macmillan Committee). This letter gives a description of a painting recently arrived in Bilbao Free Port from Irun and suggests that the Macmillan Committee investigate the possibility of the painting having been looted from France or Russia, since it was previously located in Germany.

The Ministry of Economic Warfare in its covering note to the Embassy stated that the views of the Roberts Commission on this picture would be welcomed. The Embassy, therefore, has notified the representative of the Roberts Commission in London that this despatch and its enclosure are going forward to the Department.

Respectfully yours,
For the Ambassador:

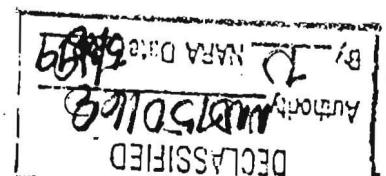
Avery P. Peterson
Second Secretary of Embassy

Inclosure:

Copy of M.E.W. letter, February 7
to the Macmillan Committee, London.

J.B.:JH

(Original and hectograph to the Department)



Enclosure to despatch 20,922 from
Embassy at London, February 8, 1945.

COPY

Ministry of Economic Warfare,
Berkeley Square House,
London, W.1.

7th February, 1945.

Dear Miss Clay:

We have received information about a painting in a case which is now in Bilbao Free Port, having arrived there apparently on December 1st, or 2nd, from Irún, where it was deposited since May 1944. Its origin before that date was Germany. The case is deposited in the Free Port in the name of Lieutenant Otero, Spanish Volunteer Division, Madrid.

This painting is described as follows:

"A water colour painting, without frame, signed P. Demoulinas, on paper pasted on canvas, representing a full length portrait apparently of the last Tsarina of Russia, size 66 X 98 cms."

I should be grateful for any information your Committee can give with regard to the antecedents of this painting, such as whether it is likely to have been in Germany since before the war or whether it is likely to have been looted from France or Russia before it was "acquired" by Otero.

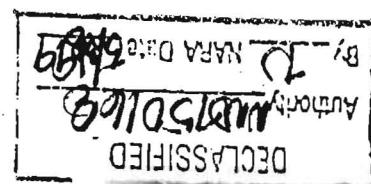
Yours sincerely,

(sgd.) R.C. PENTON

Miss Clay,
British Commission on the Preservation
and Restitution of Works of Art,
Archives and other material in enemy
hands,
Parliament Square House,
Parliament Street, S.W.1.

Copied by: jh

113778



R6 239
BOX 75

~~SECRET~~
~~ULTRA~~

Appendix A

Report on Interview with Theo GUSTEN re. Alois MIEHL

On the 16th of July 1945, writer accompanied by Lt. Jan VIUG of the Dutch Cultural Intelligence and Lt. H. I. C. JAFFE of the Dutch MWAA interviewed Mr. Theo GUSTEN, a director of the Dutch Film Co., Cinetone, at his residence, Zomerdykstraat 28, Amsterdam regarding the activities of his former employer Alois MIEHL.

This meeting had been arranged by Jhr. SANDBERG, curator of the Stedelijk Museum and an important leader of the resistance movement in Amsterdam.

GUSTEN, a German, who had spent two years in a concentration camp because of his anti-Nazi views, is married to a Jewish danseuse, Chaya GOLDSTEIN and has an adopted son who had returned recently from a concentration camp near the Russian border.

MIEHL's Activities

GUSTEN came in contact with MIEHL shortly after MIEHL's purchase of Cinetone from Marcel WOLF in 1940.

In 1940 WOLF's holdings were in danger of confiscation. This was circumvented by sale to MIEHL of Cinetone (later sold to UFA at a great profit), the Polnische Kommerz Bank of Warsaw and the Buitenveldtsche Bankvereeniging, N.V., Herengracht 268, Amsterdam. It was here that MIEHL conducted most of his business, including the sale of paintings.

Other business associates are the Amsterdam art collector, Dr. Hans TIETJE and Michiel OENES van Nyenrode, pro-Nazi, presently in Berlin and former owner of Kastel Nyenrode, included in the GOUDSTIKKER sale in 1940. MIEHL later tried to sell Nyenrode to the HITLER Jugend for 2,000,000 guilders (the price for the entire GOUDSTIKKER firm) but the deal fell through.

The most important and most frequent clients for paintings were Heinrich HOFFMAN, agent for HITLER and Walter Andreas HOFER, agent for GOERING. GUSTEN is of the opinion that HOFFMAN received commissions from MIEHL on all the Führer's sales. GUSTEN conceded third place to Dr. Kay MUHLMANN, director of the Dienststelle MUHLMANN under SEYSS-INQUART at the Hague.

GUSTEN thought many of MIEHL's transactions slightly irregular but when they were questioned, a semblance of legality was given by MUHLMANN.

~~SECRET~~

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By V***

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Box 75

-87-

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OLIVE I

In September 1944, HOFFMAN's paintings were sent to Bromberg and in the same month, Josef SCHNEIDER, a director of the GOUDSTEIKER firm and second in command to MIEHL took MIEHL's paintings to Bielefeld. Paintings selected by HOFFMAN and HOFER before mid-1944 were transported to Germany by SS cars or by the transport firm of de Gruyter of Amsterdam. (This firm has turned over all of its records to the Dutch MFAA who are in the process of expediting).

MIEHL's private secretary, a Miss ROPPE, is still in Amsterdam, (employed by Capt. Joop van AMSTEL, allegedly working for the Minister of Justice). MIEHL first lived at 23 Roemer Visscherstraat, Amsterdam but following his purchase of the GOUDSTEIKER holdings moved to GOUDSTEIKER's country house Ostermeer-en-Amstal.

It is apparent that MIEHL has told to date but part of the story for he is in the words of GUSTEN "sehr schlaeu".

23 July 1945

~~SECRET~~
Q11-688-4

DECLASSIFIED
113780 Authority NND750 16X
By

COPY

SECRET

BRITISH REPORT

Enclosure to despatch 21,289
of February 27, 1945 from the
Embassy at London, England.

December 29, 1944.

ALOYS MIEDL

Further to our previous report of December 5 we have now received the following report on MIEDL, but it is not thought that it provides any new information:

Source reports that subject has handled stolen jewellery from Amsterdam.

He arrived in San Sebastian from Madrid on November 23, 1944 with a German passport. While in San Sebastian he stayed at the Hotel Londres and left again for Madrid on November 26, 1944.

R.G. 239

Box 42

DECLASSIFIED

Authority NAID 50168
By WBD NARA Date 6/8/77

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Enclosure No. 1 to despatch No. 18992 of 2 Nov. 44
from the Embassy at London, England.

(Mrs. Grump)

Item 2 (Spain 6)
M.13/9.M E M O R A N D U MALOIS MIEDEL,
Spain.

1. In September 1944 we received reports that Alois Miedel, a German, born at Munich in 1903, a personal friend of Goering and notorious company promoter, was in Spain endeavouring to dispose of valuable paintings on behalf of Goering.

2. Previous information about Miedel dates from before the German invasion of Holland when he operated from Roemer Visscherstraat 23, Amsterdam, managing director of "Veland" Import & Export Maatschappij of the same address, his co-directors being Johannes Witzig, German, of Munich, and Hans Ferdinand Wilhelm Mayer, a German naturalized Dutchman of Amsterdam. (In this connection, it is interesting to note that the Witzig family in Munich are reported to be close personal friends of Hitler.)

"Veland" was believed to have been originally founded by Schantung Handels A.G., Berlin, and together with two other Dutch companies, also closely connected with the Berlin firm, "Veland" had been recommended for the Statutory List but action was overtaken by the invasion of Holland in 1940.

3. Other reports on Miedel show that not only is he director of "Veland" and Schantung Handels A.G., but he is also a director of the following:

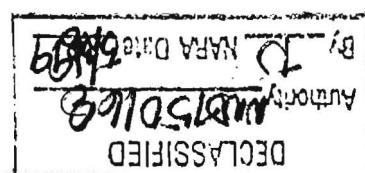
Kakko Land und Minen Ges., Berlin,
Dalmia Cement Ltd., Karadu, India, and
Moritz Ribbert A.G., Hohenlimburg.

It also appears that a number of Goering's financial speculations were carried out with the co-operation and assistance of Miedel.

4. The information received in September, which was communicated to H.M. Embassy, Madrid, was that Miedel who was Goering's agent for buying pictures in Holland and who had confiscated the Goudstikker collection in Amsterdam, was at that time in San Sebastian with certain paintings by Rembrandt, Van Dyck, Rubens, Jan Steen and Cranach. He seemed to have intended to smuggle the pictures through Spain, for which purpose it was thought that he was trying to come to some agreement with the Spanish authorities. He was accompanied by a Belgian, whose name was either Connink or de Konink.

5. In reply, Madrid reported that the Dutch Minister had already made representations to the Spanish authorities, and

was/



(MS. Cumb)

-2-

was awaiting events. Apparently, although the French authorities of Hendaye had been warned Niedel was known to have imported twelve pictures, nine of which were Dutch of the 18th Century, and three were Cezanne's. Every effort was being made to locate these pictures, and to have them put into a safe place under control of the Spanish authorities. We then telegraphed Madrid that we proposed to include Niedel in the Statutory List in order to hinder disposal of the pictures if possible, and we asked for their concurrence within seven days.

6. Enemy Interest Section recommends that Niedel should be included in the Statutory List, subject to the concurrence of both Missions at Madrid, publication to take effect in the next Specified Persons Order if possible.

SUMMARY

NIEDEL, ALOIS,

Spain.

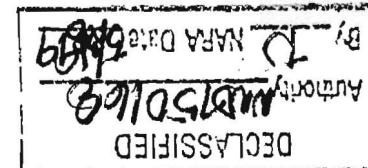
German. Company promoter.
Personal friend of Goering;
at present in Spain endeavouring
to dispose of valuable paintings
on Goering's behalf.

File No. M.13/9

Black List Committee,
Ministry of Economic Warfare,
19th October, 1944.

Copied by jmc

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Authority: NAVF 50168
By J.W. NARA Date: 6/8/77

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Box 42

ENC. NO. 6

COPY

ECONOMIC WARFARE DIVISION, AMERICAN EMBASSYMEMORANDUM

January 26, 1945.

To: DR. PENROSE

From: J. Brooke Willis

Subject: Disposition of paintings looted from Holland
by ALOIS MIEGL.

I enclose herewith for your information copy of Madrid's despatch No. 3,805 of January 6, 1945 to the Department.

You will note that this despatch refers to an offer made to the Netherlands Mission in Madrid by the American and British Embassies to collaborate with the Dutch in requesting the Spanish Government to prevent the disposition of paintings looted by Alois MIEGL from Amsterdam. The Dutch rejected our offer of collaboration. It also appears that the Dutch had already left a memorandum with the Spanish Ministry of Foreign Affairs on this subject which they refused to give to either of our Missions. The Netherlands Mission thinks that more can be gained from the Spanish Government by acting alone than could be with Anglo-American support.

The American Embassy has decided to postpone making any representations to the Spanish Government until such a time as the Dutch may request support. It adds that the British Embassy will probably do likewise.

I have sent a copy of the despatch to Mr. Fenton at M.E.W. asking to be advised whether he has received a similar report from the British Embassy at Madrid. Any further information will be forwarded to you.

Copies of this memorandum and its enclosure are being sent to Mr. Robbins, Mr. Tomlinson and Miss Mull, and the Military Attache's office.

/s/ J.B.W.

jh

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DECLASSIFIED

Authority NNID 50168
 By JMP NARA Date 6/8/77

RG 239

Box 42

COPY

Madrid, January 6,

No. 3,805

SECRET

Subject: Recent Developments Regarding Paintings Smuggled into Spain from the Netherlands by Alois Meidel (PL) - (SAFEHAVEN).

The Honorable
 The Secretary of State
 Washington

Sir:

I have the honor to refer to (1) Item 199 of the Minutes of the 42nd Meeting of the Anglo-American Sub-Committee, held on August 25, 1944; (2) the Department's instruction of October 26, 1944 transmitting a memorandum entitled "Activities of Alois Miedl, Art Agent" (file no. 800.515/9-2644); and to (3) the Ministry of Economic Warfare's memorandum of October 19, 1944 regarding Alois Miedl (file no. M. 13/9.) and to report that the Netherlands Mission in Madrid has rejected the British and American Embassies' offer to help the Dutch recover paintings allegedly looted by Alois Miedel (PL) from Amsterdam.

Some days ago the British Embassy reported that three cases of paintings looted from the Netherlands by Alois Miedel were in the Bilbao free port and solicited this Embassy's cooperation in preventing their removal from the warehouse in which they are stored. Inasmuch as Alois Miedel was proclaimed listed as a result of his dealing in looted paintings, the case appeared to be an appropriate one in which to request that the Spanish Government impound the paintings pending an investigation. The British and American Embassies suggested to the Dutch Mission that they might collaborate with the Dutch in requesting the Spanish Government to take measures to prevent the disposition of the paintings.

The Netherlands Mission already had discussed the case with the Spanish Ministry of Foreign Affairs and had left a memorandum with it regarding the affair. Although the Dutch expressed their appreciation for the Embassies' offer, after some days of consideration it was rejected. In addition the Mission refused to give either Embassy a copy of the Dutch memorandum presented to the Foreign Office and requested that no reference be made to it in any representations which either Embassy might make to the Spanish Government regarding the paintings. The Dutch expressed the view that inasmuch as their mission is operating at the sufferance of the Spanish Government, the Mission's position is likely to be jeopardized by the slightest trace of pressure. The Mission thinks that it can gain more from the Spanish Government by acting alone than with Anglo-American support.

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In....

DECLASSIFIED

Authority NN0750168
By WHD NARA Date 6/8/97

R.G. 239

Box 42

- 2 -

In deference to the wishes of the Netherlands' Legation, this Embassy does not propose to make representations to the Spanish Government until such time as the Dutch may request support. The British Embassy probably will follow a similar procedure.

Respectfully yours,
For the Ambassador:

Ralph H. Ackerman,
Commercial Attaché.

Hectograph and original to Department.
2 Copies to American Embassy, London.
2 Copies to American Embassy, Lisbon.
1 Copy to American Legation, Tangier.

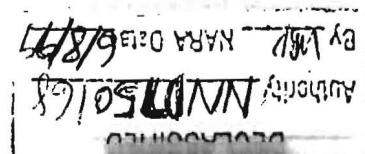
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Copied by N.D.

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- b. (p.56) Association of WENDLAND with HEILBRONNER, ARTHUR GOLDSCHMIDT
2. (p.58) WENDLAND - FISHER transaction (of Safehaven interest). Concealed interests.
3. CESAR M. de HAUCK relations with WUSTER, HABERSTOCK, HOFER should be explored.
4. (p.55) GRAUPE, GOLDSCHMIDT custody of GUTMANN Collection.
5. (p.83) Relation of NATHAN KATZ with HOFER and MEIDL (See also P. 148 and attachment 53). Sold many pictures to HOFER.
6. (p. 93-94) The REINHOLD Collection (See also attachment 40). This case may be of interest to restitution authorities in view of probable Belgium claims for return of entire Collection.
7. (p. 100) CONTINI Collection, Italy. Above comment also applies to this Collection.
8. (p.107) DR. BENNO GOING. Check with PEA report.
9. (p. 109-110) German accounts in Swiss banks as described here of obvious Safe haven interest. Will undoubtedly be explored further. Reference to Madonna by Raphael offered HOFER by DEBYFUS of Zurich should be checked - may be the same picture that was offered Secretary Morganthau.
10. (p.111) FISHER relations with WENDLAND, HABERSTOCK, HOFER et al. (Duplicates to some extent Cooper Report but should be checked with latter).
11. (P.115) SCHMIDT references with Cooper Report and later Safe Haven references. REINHOLD mentioned here is probably DR. PAUL REINHOLD now in New York.
12. (p.117) DR. PAUL GANZ of Zurich has pictures in custody of IAN A. SILBERMAN and I believe SCHAEFFER GALLERY in New York.
13. (p.117) PAUL HEILBRONNER (See GOLDSCHMIDT). STORA is now in New York. P. 128 through P. 135. Details of GORING - FISHER - WENDLAND exchanges, significant both for Restitution and Safe Haven. (See also attachment 53).
14. (p.136 - 139) Above also applies to STORA exchanges (See attachment 59 including list of ROSENBERG pictures.)
15. (p.138) Emphasizes multiplication of Paris appraisals by twenty times or more by retail and exchange.
16. (P.144-146) Purchase of fake Vermeers; relation of de BOER to von MERZBACH might bear investigation.
17. (p.149) Purchases by MEIDL confiscated, objects might be checked with his own testimony.

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Box 42

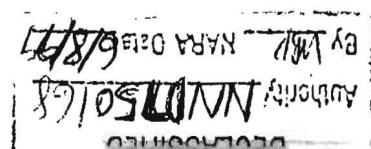
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... also on robbery plundering and wrecking of collections by
soldiers and local population.

ATTACHMENTS

- A. 2 (p. 1) Lists objects taken from ROSENBERG and SELIGMAN also from ROTHSCHILD and GORING Collections.
- A. 3 GORING note a prime war criminal document.
- A. 8 Alphabetical lists of GORING Collection.
- A. 7 Details regarding seizure of WASSERMAN, HAMBURGER and other Jewish Collections in Paris .
- A. 16 Description of the Dutch art market in 1914. PLIRTSCH. An intelligent and useful summary of the state of the Dutch art market in 1940.
- A. 18 C Lists co-owners with GOUDSTIKKER, including FRITZ LUGT, of Van Dyke portrait of Adrian Moena, and MR. EHRENHEIMER of two minor German pictures.
- A. 20 B Note three hundred and ninety thousand florins received from Goring by CATALINA von PAHNWITZ, of possible interest to restitution authorities.
- A. 22, Seq. Lists GOUDSTIKKER pictures acquired by Goring
- A. 28 Acquisition by E. BRITZBACH of Berlin (for GORING.)
- A. 35 References to English ownership of HOOGENDIJK pictures. (See also previous reference to acquisition by KATZ of Family Scene by Van Dyke.)
- A. 63 GOUDSTIKKER and other pictures re-acquired by MEIDL from GORING in exchange for fake Vermeer.

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Box 42

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Box 42

DECLASSIFIED
Authority: NND50168
By JMW NARA Date: 6/8/99

ENC. NO. 2

COPY

No. 21, 289

London, England, February 27, 1945.

BY AIR POUCHEconomic Warfare (Safehaven) Series: No. 133

Subject: Further M.E.W. report on Alois Miedl.

SECRET - for Department, Treasury and Foreign Economic Administration.

The Honorable
The Secretary of State,
Washington, D.C.

Sir:

I have the honor to refer to the Embassy's despatch No. 21, 034, February 15 and to previous despatches transmitting reports on Alois Miedl and looted art.

There is enclosed herewith copy of a further report on Miedl, furnished by the Ministry of Economic Warfare from a British secret source. It is not considered that this report provides any new information, but the Embassy is forwarding it in order that the Department's file may be kept complete.

Respectfully yours,
For the Ambassador:

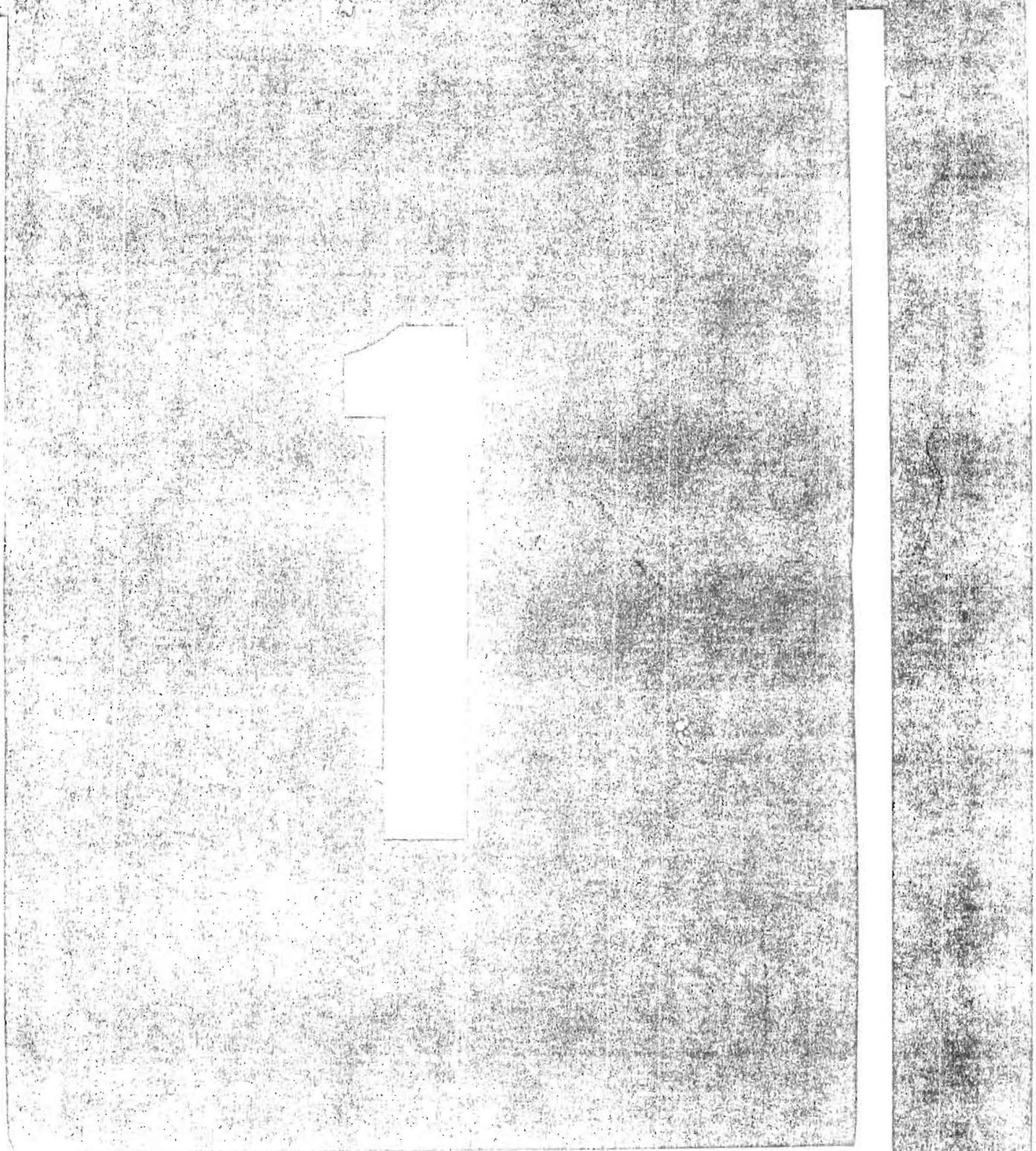
Avery F. Peterson
Second Secretary of Embassy

Enclosure:

Copy of M.E.W. report on Miedl,
dated December 29, 1944.

JBW:JH
(Original and micrograph to the Department)

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22 February 1944

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OFFICE OF STRATEGIC SERVICES

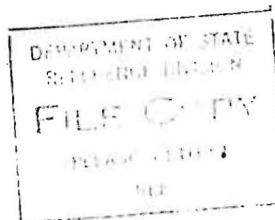
Research and Analysis Branch

R A N. 1922

ACTS OF DISPOSSESSION AND APPLICABLE

INVALIDATING LAWS

This study involves a description of the methods of dispossession by the enemy of property owned by inhabitants of occupied territories and a summary of the laws of the Allied nations under which such acts could be invalidated.



This document contains information affecting the national defense of the United States within the meaning of the Espionage Act, 50 U.S.C. 31 and 32, as amended. Its transmission or the revelation of its contents in any manner to an unauthorized person is prohibited by law.

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INTRODUCTION

The first formal United Nations action with respect to German acts of dispossession was taken on 5 January 1943 when a declaration regarding forced transfers of property in enemy-controlled territory was issued. The participating governments^{1/} declared that they;

"Noroby issue a formal warning to all concerned, and in particular to persons in neutral countries, that they intend to do their utmost to defeat the methods of dispossession practiced by the governments with which they are at war against the countries and people who have been so wantonly assaulted and despoiled.

"Accordingly the governments making this declaration and the French National Committee reserve all their rights to declare invalid any transfers of, or dealings with, property, rights and interests of any description whatsoever which are, or have been, situated in the territories which have come under the occupation or control, direct or indirect, of the governments with which they are at war or which belong or have belonged, to persons, including juridical persons, resident in such territories. This warning applies whether such transfers or dealings have taken the form of open looting or plunder, or of transactions apparently legal in form, even when they purport to be voluntarily effected.

"The governments making this declaration and the French National Committee solemnly record their solidarity in this matter."

^{1/} The Union of South Africa, the United States of America, Australia, Belgium, Canada, China, the Czechoslovak Republic, the United Kingdom of Great Britain and Northern Ireland, the Union of Soviet Socialist Republics, Greece, India, Luxembourg, the Netherlands, New Zealand, Norway, Poland, Yugoslavia and the French National Committee.

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In pursuance of this declaration a Sub-Committee on
Acts of Dispossession was appointed with the following terms:

"To consider the scope of existing legislation of
the Allied countries under which transfers and dealings
of the kinds referred to in the Declaration would be or
ought to be invalidated; in this connexion to receive and
collate information as to the methods adopted by the
Axis powers and their associates to secure control of
property, rights or interests in Allied territory or
belonging to residents in such territory; and to report
to the Committee as soon as possible."

The present memorandum is based upon the reports
of this committee and presents a brief survey of the methods
used by Axis powers to secure control of property in occupied
countries and of the legislation of the Allied powers under
which such dealings might be invalidated.

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~~CONFIDENTIAL~~
22 February 1944

ACTS OF DISPOSSESSION AND APPLICABLE
INVALIDATING LAWS

An act of dispossession, as contemplated by the Inter-Affiliated Declaration of 5 January 1943, may be defined to be any act by the enemy or his agents causing the whole or partial deprivation of property rights of non-enemies and tending primarily to subserve immediate or future enemy interests.

The methods employed to effect such deprivations range all the way from undisguised looting or confiscation to open-market purchase for prima facie "fair" consideration. Existing legislation of the Allied countries under which such acts could be invalidated varies widely from country to country in character and extent of applicability.

Governmental policy regarding the classes of cases falling within the jurisdiction of invalidating legislation cannot be predicted, and thus need not be discussed here. However, it should be noted that political or economic expediency will, in the end, dictate whether or not a particular government will recognize justification for dispossession under the terms of the Hague Convention (IV) of 1907. Possible bases for such pleas of justification will be indicated here by reference to the number of the relevant Article of Section III of the Annex to the Convention.

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It should be noted that certain acts of dispossession, such as the wanton destruction of property, or the complete liquidation of workshops, are not susceptible to invalidation, and that the remedy for acts of this kind is reparation.

This memorandum will confine itself to a summarization, by types, of known acts of dispossession which are capable of being invalidated, and a review of existing invalidating legislation by category.

I. DIRECT METHODS OF DISPOSSESSION

These are the methods by which property is taken by the enemy, all rights of ownership vesting in him.

A. Looting

This term is meant to include private, disorganized taking of property by troops and civil officials. The extent of such looting is difficult to ascertain. While most instances may be classified as outright theft, it is probable that some justification may be advanced upon theories of military necessity (52).

B. Compulsory Surrender

Various categories of property have been required to be surrendered without compensation. In certain cases, such as the surrender of firearms and wireless receiving sets, the justification may be security (43) (53). In other cases, such as the transfer of rails and rolling stock to Germany or other countries, some plea of military necessity might be expected (53). In still other cases the same

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plea has a less direct application, as where machines and equipment were similarly transferred for the benefit of the German war effort. Finally, such property as diamonds (in Holland) and works of art were taken without any attempt at justification.

For certain types of property subject to compulsory surrender compensation has been paid. These include precious metals, foreign exchange and securities, certain industrial stocks and warehoused goods, industrial and agricultural products on requisition, small shipping (tugs, barges, etc.), and automobiles and bicycles (52).

C. Dispossession of Property of Controlled Enterprises

Besides the compulsory surrender of particular types of equipment by firms controlled by the enemy as well as by enterprises without their control, controlled firms have been deprived of other properties by their masters.

Such a case is the unlimited, royalty-free use of patents which might assist war production for the benefit of the enemy. It is believed that no attempt has been made to seize the patent itself, but only that the owner's right of exclusive use was appropriated.

Quite similar to this use of patents is the transfer of commercial secrets, by the enemy controllers of enterprises, to enemy firms engaged in similar businesses. This type of property includes such matters as patent "know-how", secret processes, and information relating to customers.

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In addition, controlled firms have been required to place large amounts of their corporate savings into German investments, which will most likely have lost much of their value after the war.

D. Disappropriation of Institutions and Individuals

In all cases State property has been taken and used without compensation. In most instances, such as where the property -- as buildings (55) -- remains in situ, or where the property is readily identifiable -- works of art (56) -- laws invalidating such dispossession may readily be effectuated. In many instances, however, as in the devastation of state forests (55), only reparations may be sought. These same observations apply to property of lesser governmental units, such as states, counties, and municipalities.

Property of political parties, labor unions, and other non-commercial institutions has likewise been seized by the enemy.

All property of certain classes of persons has been taken outright. The enemy's anti-Jewish policy is notorious, and nowhere have the Germans failed to seize the property of those persons. In the same category do the Germans place the property rights of citizens of occupied countries who resist the occupation government, or who continue to support the legitimate government or its allies. The property of the citizens of Germany's enemies is likewise disappropriated.

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II. INDIRECT METHODS OF DISPOSSESSION

These are methods wherein control and use of property are effected without initial assumption of title by the enemy. Control is obtained either through purchase intimidation, or the appointment of administrators of individual properties. In the main, the funds used for these purchases are derived from the inhabitants of the occupied countries through taxation of one form or another. In the absence of facts proving intimidation or other compulsion, dispossession capable of invalidation may, perhaps, be demonstrated by a showing that the source of funds used was the people of the occupied State, and that the enemy "owners" thus hold the properties as trustees for the State during the period of occupation.

A. Direct Taxation

Two types of direct taxation have been used, apparently under the terms of Articles 48 and 49 of the Hague Convention. First, the general tax used to defray the ordinary expenses of administration, and second, the payment of occupation costs, for the needs of the occupying forces and the expenses of the occupation itself. The amounts of both of these taxes have been grossly inflated over and above the actual costs involved, and the overage used to make the purchases referred to below.

B. Indirect Taxation

Special currency (Reichskreditkassenscheine) was issued by the Germans in occupied countries before formal

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arrangements were made for the payment of occupation costs. This currency was redeemable by the central bank of the occupied country, and was to be credited against the occupation cost by claim against the German bank of issue (Reichskreditkasse). However, in many countries these claims remain outstanding, and the net result has been to cause a currency inflation.

Another sort of indirect taxation lies in the fixing of the exchange ratio between the local currency and the German mark to the advantage of the mark. In addition, the central banks of occupied countries are required to pay German debit balances in exchange for credits with a special German clearing bank (Verrechnungskasse). Due to the large volume of trade by the occupied countries with Germany, those devices give enhanced buying power to the Germans, at a corresponding expense to the inhabitants of the occupied countries. Furthermore, the prices at which the occupied countries export have been set at pre-war levels.

Pre-war price levels also apply to reimbursement for goods compulsorily surrendered.

C. Appointment of Administrators

In special cases, mainly banking and loans, the Germans have appointed Commissioners to supervise the activity of an entire branch of commerce. Controllers of individual enterprises have been appointed where their

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managers or proprietors have fled the country. In most occupied countries such enterprises include many which are of great industrial importance. Managers are also appointed to control and exploit armaments plants (53).

D. Intimidation

How great a use of intimidation is made in controlling enterprises cannot be known. However, it may be assumed that some of the policies of enterprises in occupied countries which are manifestly commercially inexpedient may be induced by fear of the results of German disclosure.

While it does not appear that the entire ownership of enterprises has been acquired by forced sale -- presumably because methods of direct dispossession are more effective -- it is understood that owners of controlling blocks of share capital have been forced to sell these interests at prices fixed by the enemy.

Both legal intimidation -- decrees with punitive provisions -- and the exorcise of management control have forced enterprises to enter into cartels and market agreements which may be to their commercial disadvantage, and are, at least, means in themselves for the continuing control of such enterprises.

What might be called commercial intimidation is the practice of using the credit facilities of the banks to shape the policies of enterprises by extending or withholding bank credit.

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E. Purchases for "Fair" Consideration

Control of some companies is effected by purchase of their shares on the open market. In certain cases companies are induced to increase their share capital, and the total new issue is bought by the enemy, sometimes through the prior purchase of "rights".

German firms sometimes participate in the holding of new enterprises formed by native companies, as in the case of France-Rayonne, which was apparently formed to direct the entire French production of synthetic fibres. Here all the French synthetic fibre manufacturers contributed in proportion to their own capital, while the German cartel contributed 33 percent of the total, each contributor receiving an interest proportionate to the contribution.

There is a curious modification of this sort of common stockholding among French and German firms in the case of Francolor, the new French dyestuff monopoly. All of the shares of this company were distributed to the three major French dyestuffs firms in proportion to the value of the four principal dyestuff factories ceded by them to the new enterprise. The three companies, in turn, transferred 51 percent of this stock to I.G. Farbenindustrie in return for shares of stock of I.G. of equivalent value.

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~~CONFIDENTIAL~~III. ALLIED LEGISLATION INVALIDATING ACTS OF DISPOSSESSION

It is impossible, in any brief space, to analyse such laws country by country. For this purpose the 77-page Appendix to the Interim Report of the Inter-Allied Sub-Committee on Acts of Dispossession should be referred to. A summary, b, types, is all that can be attempted here, references to particular countries being made only for purposes of exemplification.

4. General

Such legislation is of three general types:

1. Legislation to set aside transactions effected during the period of occupation in territories occupied by the enemy.
2. Legislation to secure to the rightful government or its agents, property outside the occupied territory which might otherwise have been claimed to belong to persons within the occupied territories, and accordingly subject to such pressure as the enemy might impose.
3. Custodial or freezing legislation (operative in non-occupied countries) the object of which is to prevent the dissipation of monies due and properties belonging to residents of occupied territories by providing either that they be turned over to a properly authorized Custodian or that no transactions affecting them should be allowed without proper authority.

The first type of legislation is of very little immediate practical effect, since it can hardly be enforced at

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present in the occupied territories. It may also be subject to change upon its confirmation by new governments, or upon the confirmation of restored governments. However, some of the law comprising this body of legislation is basic and is merely suspended during the occupation. The chief present purpose of this legislation is to serve as a warning to persons attempting to benefit by the acts of dispossession. If there are no major changes in these laws they will, by and large, become effective instruments to defeat the enemy's purposes and the aims of his collaborators.

The second and third types of legislation are safeguards not only for the interests of the original owners of property located in neutral and Allied countries, but for the interests of the Allies. Their purpose is to prevent the use of those properties for the benefit of the enemy through the modiety of non-enemy cloaks and dummies. In some cases legislation of the second type has the additional (though unexpressed) function of supplying the interested Government-in-Exile with funds for its operation, and for the assistance of the Allied war effort. While there exists, in theory, the possibility of conflict between these two types of legislation, it is understood that, in practice, this conflict has not become apparent.

B. Legislation to Set Aside

This type of legislation contemplates four kinds of transaction:

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1. Transactions void ab initio -- completely null and void from their inception.
2. Transactions which are declared to be presently void, but which may become validated by legal action after the restoration of legitimate government.
3. Transactions which are declared to be valid, but which are capable of being voided after the restoration.
4. Transactions which are, and will continue to be, valid.

The laws also differentiate between the status of State property, the property of lesser governmental institutions and enterprises affected with a public interest, and private property. They also distinguish between transactions accomplished through confiscation or seizure, transactions accomplished in the normal course of civil administration, and transactions involving third party holders in good faith.

There is little uniformity among the laws of the various governments as to the circumstances and kinds of cases in which the above factors combine to form legal principles. The most convenient mode of discussion is, therefore, to illustrate such principles by exemplifying the differences between the laws of the various countries.

C. State Property

The closest approach to a general principle regarding acts disposing of State property by the enemy, is that such acts are void ab initio, except when arising in the course of normal administration. However, the extremes limiting this principle range from the Yugoslavian law that all transfers

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of State property are void, to the Polish law expressly providing that such transfers, to be valid, must not only be without the normal course of administration, in good faith, but without the terms of the Hague Convention. The Norwegian principle is that the alienation or mortgaging of State property is not void ab initio, but void, subject to validation by confirmation of the restored government.

Transfers made in the normal course of administration would appear, generally, to be valid, except in the case of Poland, where they are void until validated.

D. Property of Public Institutions, etc.

The laws regarding transfers of this type of property are about the same, from country to country, as the laws regarding the transfer of State property. The only notable exception is the law of Belgium which excludes from consideration possible acts arising in the course of normal administration and declares void ab initio all acts of disposal of such property; the object of enemy confiscation, seizure, forced sale, or of other enemy measures.

E. Private Property

While the legislation of the various governments, in terms, declare acts of dispossession of private property to be void ab initio, most of them provide that the property must be reclaimed from the holder within a fixed period of time (usually without compensation to the holder, even one acquiring in good faith), so that the more exact concept would be one of voidability. The notable exception is the law of Poland which

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holds that all such dispositions without the terms of the Hague Convention, and not within the course of normal, honest administration, are wholly void. In addition, Polish law provides that all acts of the occupying authorities with respect to Polish-owned property situated outside of Poland are void.

The Norwegian law holds that the transfer of confiscated property is wholly void, and it would appear that no statute of limitations bars repossession. However, transfers made under duress, or otherwise affected by extraordinary war conditions are voidable on an ad hoc basis, in proceedings brought within six months of a general armistice. As to transfers of private property affected with certain public interests (such as water power, forests, and other natural resources), those acts are void until validated by the State.

F. Legislation Regarding Extraterritorial Property

This kind of legislation is intended, as has been indicated above, to obtain effective control, by the legitimate government, of property located without the occupied country, owned by its citizens. It takes two forms.

1. Laws vesting such property in the State or a State official as trustee for the true owner.
2. Laws conferring on companies incorporated under the laws of the State the power to transfer their administration to places outside the occupied territory, and to revoke the authority of officials of such companies who remain in occupied territory.

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Under the first type, the Netherlands government has exercised very broad powers with respect to all of the extra-territorial property owned by its citizens. The Norwegian operations, under a law of this type, have been confined to the requisitioning of certain particular assets abroad, such as ships.

The laws of Belgium, Luxembourg, and Poland are of the second type. No major dissimilarities exist between them.

G. Custodian and Freezing Legislation

This type of legislation is confined to the United States and to most of the members of the British Commonwealth. By various administrative devices, such as a general prohibition, subject to specific licensing, of certain transactions, and the vesting in or supervision of physical properties in a Custodian, the properties within such jurisdictions of inhabitants of occupied countries are made secure against enemy use of such resources.

Because of extrinsic legal considerations these laws vary from country to country in the extent of the detail with which they are set forth. In the main, however, the differences between the laws are only of mechanics. Their effect and method, as described above, are substantially similar.

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IV. NOTE REGARDING THE FRENCH NATIONAL COMMITTEE

The Committee's approach to the enactment of specific invalidating laws is, in many ways, much more realistic than that of most other Governments-in-Exile.

It takes the position that:

It does not claim the right to enact legislation which could be operative in Franco. The laws of France, prior to the Armistice, would make void or voidable many transactions contemplated by the Inter-Allied Declaration, but would not affect complete coverage. The revocation or suspension of such laws by Vichy is invalid because that government itself, being an agent of the Germans, is invalid. The Committee is willing, in cooperation with the United Nations, to prepare additional appropriate legislation which it would cause to be submitted as the appropriate time to the provisional Government of Franco, or to Parliament.

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