

R6 239

Box 15

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CONFIDENTIAL

NY 114063 (cont'd)

20 August 1945

Mrs. Margarida (Mrs. Cilia) PINTO, A German, reportedly divorced from a Portuguese colonial, reported to have smuggled Hitler's diary from Portugal to England. Also said to be selling diamonds for Germany.

Mrs. Conrad, Partner in the Galeria de Arte, Rue Duroc 10, Paris, France, and in the Galeria do Arco, Lisbon, which has been reported to be handling 1,000,000 U.S. dollars.

MARQUES, Luis, 49 Rue de Santa Justa, Lisbon, Colonel of Cavalry and author. Director of Congress Hall in Galeria do Arco. Suspected of handling looted pictures.

MARTE, M. Jacques, Calendas Calierias, Rue des Champs Elysees. Actually German Jewish refugee art dealer, operating two galleries. Said reported to be working for the Germans. Poor reputation for shady dealing.

MATHEU (Marques), partner of MARQUES (as) in the Galeria do Arco.

MARQUES, Paul Mallard, Arredan Galeria do Arco, Lisbon. Intermediary for communications between Switzerland and Central Bank in the Galeria do Arco, and is suspected of handling looted pictures.

MATOS, António Miguel, Galeria do Arco, Rue Duroc 10, Paris. Suspected of handling looted pictures for private sale, claiming they came from Portuguese families in need of money. Said to be in contact with the Nazis for the disposal of looted pictures.

MATILLA, Mrs. F., Estrada do Bonfim 465, Lisbon. Reported to be trafficking in visas and marks of art and in touch with other neutrals.

END

The most important instance reported to date of the movement of looted property into Spain concerns paintings from the well-known GERMAN collection of Historian which Luis MIRY attributed to being from the Quirinal and which have been located in the Free Port of Barcelona. Positive identification of these pictures has been made and a detailed report of MIRY's activities, prepared by this unit, has already been made available to the State Department and the Spanish Administration.

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IE WPA 026 5.27
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Re: Nazi Hidden Goods

20 August 1945

The following individuals are suspected of smuggling, dealing in or handling looted property but as in the case of the individuals in Portugal listed above, no conclusive evidence is as yet available.

RODRIGUEZ, Juan, Museo de Belas, 6, Barcelona. Described as a rich Galician, frequent traveler between France, Spain, Chile and Argentina, and suspect of smuggling paintings and art objects between these countries.

REY, Juan, reported to be engaged in smuggling pictures, jewelry and other valuables from France to Spain. Involved with RODRIGUEZ.

MALDONADO, Angel, Jorge Juan, 17, Madrid. French, Jewish, who made many trips between Paris and Madrid during occupation. Is suspected of smuggling funds in Spain for postwar German Nazis. May be involved in dealing in French art treasures.

VALLE, Pedro, Calle 1, Zaragoza, Bear library of Alfonso XIII, 1936-1939, Madrid, Spain, long time resident of Madrid, believed to have large quantity of valuable paintings of suspicious origin, which he is trying to sell.

PEREZ, Arturo, Madrid. Art dealer, reported to have handled stolen objects from occupied countries particularly those brought in by volunteers of the Blue Division.

RODRIGUEZ, Pierro, "Casino Nacional", Avenida Jose Antonio 21-23, Barcelona. Subject has admitted handling wife of art illegally smuggled into Spain. Is owner of antique shop in Barcelona with branches in Nice and elsewhere in France.

RODRIGUEZ, Adelio, San Sebastian. Belgian employer and black market operator. On the "politized list". Reportedly have been involved with VALLE and PEREZ.

MONROY, Angelina, Calle Santa Catalina 6, Madrid. Antiques dealer. Reported to have been in frequent contact with German and Japanese.

VALDERRAMA, Jesus, "Casino Nacional", Avda. Jose Antonio 131-133, Barcelona. Associated with PEREZ in smuggling art objects into Spain.

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BY IE NIMA D29 S-27
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SECRET
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November 3, 1944.

PORUGAL - SALE OF ART OBJECTS.

M. Adolphe Weiss, Portuguese consul in Switzerland, now living in Estoril, tried to sell to the Portuguese Government the famous series of Beauvais XVIIIth Century tapestries that Marie Antoinette gave to her sister. The remarkable series of seven tapestries, nearly 5 meters high and 4 meters wide, representing the history of Esther, belonged to the Archduke Frederic of Absburg (sic: Hapsburg) and it is said that they were sold for 55 million francs.

M. Weiss, who has these tapestries in Switzerland, is anxious to sell them. He told a friend that he already had an offer from the United States of 1,500,000 dollars which he could not, however, accept because the payment was to be made in the United States.

The Bucholtz Book Shop recently received photographs of some old pictures, now for sale in Switzerland:

Italian Master, XVIth Century - "La Dame au Petrarque".
90,000 Sw. francs.

Anthonis Moro - "Charles V" 66 cm. X 66 cm.),
38,000 Sw. francs.

Franz Synders "Natures Mortes" - 22,000 Sw. francs.

M. Kugel (Calendas Antique Shop) is interested in selling a Flemish panel by Jan Sanders, signed "Hemessen" (1 m.20 X Om.80). The subject of this picture is "Susanna in the Bath".

The certificate passed by August Mayer about El Greco's painting "The Espolio" (Om.80 X Om.47) mentioned in Report No. 1, says:

"Das Gemälde auf Keinwand das die umstehend Photographie wiedergibt, ist die späteste mir bis ehr bekannt gewordene Version von El Greco 'Espolio'.

"Das Bild ist offenkundig eine Reihe von Jahren nach dem Müncher grosseren Exemplar vom Künstler aufgeführt, es ist alles nervöser in den Proportionen gestrickter, besonders erkennbar bei Kopf und Hals Christi beim Hals des Schachters links unde dem Panzer des Hauptmanns.

"Das Bild wird von mir unter Nr. 77a in der nächsten Auflage meines Kritischen Greco-Katalogs citiert und abgebildet. 25.vii.28. August L. Mayer."

The price of this painting was, last year, 90,000 Sw. francs.

The Bucholtz Book Shop (Avenida da Liberdade, Lisbon), the Calendas Antique Shop (Rua das Chagas, Lisbon) and M. Eric Popper (Rua S. Sebastiao du Pedreira, 29, 1st floor, Lisbon) are in touch with foreign dealers and refugees to promote the sale of antiques.

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ROSENBERG, Dr. Alfred - Reichsleiter

Ind. - German

Director of Foreign Policy Bureau of the NSDAP and Administrator of Occupied Territories.

Organized a staff of experts to carry out confiscations and purchases of works of art, the EINSATZSTAB ROSENBERG, (qv) which operated in 1941-42 in Poland and Russia and from 1943 in Paris where it was called EINSATZSTAB WEST. (1)

His collections, stolen from German, Belgian, and French owners, included pictures from Halle-on-Saale Museum; stored partly at Schloss Kogl on Attersee, now under U.S. military guardianship. (2)

- (3) XX 002-831 8-15-45 C.I.R. #1 p. 46
(4) FEA Report, Aug. 1945 (ES-1 Rev.) p.5

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1. Vaucher card
2. XX 9037-6 9-17-45. MEW broadcasts.

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SENBERG, Alfred,
Reichsleiter of the NSDAP
Born 12/1/1893 in REVAL
(1910 Studied architecture RIGA & MOSCOW
1919 writing in Munich with Dietrich Eckart
1931-33 diplomatic travels to London & Rome
SS Obergruppenführer M.d.R.
Leiter des Aussempolitischen Amts d. NSDAP
Reichsminister f. die bretteren Ostgebiete
Beauftragte f. die gesamte weltanschauliche
Erziehung d. NSDAP
Minister for Confiscation of Jewish property
Organised EINSATZ STAB ROSENBERG

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which one fort was Kunstschutz (!) - see
Hans SCHRODER, Niels von HOLST, von BEHR.
This staff changed its name to Einsatzstab WEST
Then HQ in PARIS from 1940-42 in Hotel Commodore,
then 1942-44 on Avenue d' Iena.

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Coll. - France C

ROSENBERG, Paul

Paris

Paul Rosenberg, now in the US, 16 East 57 St. New York; brother Edmond R. at 5 Villa Cuibert, Paris. Cable from Paul to Edmond, Feb 15, 1945 mentions several objects sold to the Germans from the Rosenberg Collection which original owners wish to recover. (1)

Letter of 3 Aug 42 from A. C. de FREY, Lucerne to Fowles of Duveen's, NYC says, that pictures from the Rosenberg Collection which WENDLAND (qv) bought are sold. Letter from Fowles to Frey, 2 Sept 42 on the same subject says, "I think you are quite right to keep out of such business." (2)

See dossier on Theodor FISCHER for data on paintings supposed to have been through Fischer's hands. (No. 20697, Economic Warfare Safehaven; No. 80, 29 Jan 45)

BIRSCHANSKI, Paris dealer supposed to be in the US since 1942 ~~supposed~~ is believed to have sold to WENDLAND Degas' Madame Camus at the Piano, belonging to subject. (3)

Four Cezannes and a Van Gogh from subject collection reported being held in Switzerland for Alois MIEDL (qv) by Dr. Arthur WIEDERKEHR, Zurich. For detailed list see card on WIEDEKEHR. (4)

"Femme sur un Sofa" (1940) Matisse, also belonging to MARTIN, and probably from subject collection, now offered for sale by Galerie NEUPERT In Zurich. (4)

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ROSENBERG, Paul

Following paintings from
Honore, P.
du Feubourg St.

1. NYC 559217 C , 22 Feb 45
2. FFC - 3. Card from Roberts Comm. files
3. IN-9321, 4 April 45, ORION London
4. INTR/655/2/MIA 22-3-45 - Cooper Switz. report)

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Coll. - France

ROSENBERG, Paul

Following paintings from this collection seen at KOHL & RENOUX Gallery, 1 rue du Faubourg St. Honore, Paris, during the German occupation:

"Vase devant la fenetre" (1939) - Braque

"l'Ananas sur fond" - Matisse

"La Dormeuse" - Matisse (sold) (5)

"The Open Window" by Matisse, included in inventory of collection seized at Libourne by Germans in June 41, now in possession of Andre MARTIN (qv) and deposited with Frau STOERI in Zurich. Offered for sale to Kunstmuseum in Berne for 10,000 Swiss francs. (6) Max STOCKLIN (qv), owner of the picture claims he did not know this picture came from subject collection. Says he did not ask MARTIN to sell it, merely gave it to him to have it valued; says MARTIN did not ask him to establish that it ~~xxxxx~~ had been sold by ROSENBERG during the occupation. (7)

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5. Vaucher draft list of French Dealers 23 Mar 45.
6. INTR/655/2/MFA 22 Mar 45. Cooper's Rpt. on Switzerland
7. SAFESHAVEN Report #298, 9 Aug 45 (from Robts. Com.)

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Coll. - France

JOSENBERG, Paul

-3-

L. GOUY of Geneva, currently on Brit. Statutory List but may be deleted, wrote to P. R. on 2 June 1943 enclosing papers which he collected for subject on 161 paintings which had been deposited with the Banque Nat'l'e de Credit Industriel et Commerciale, Libourne but which were seized by the Germans in March and April 1941. (#)

Detailed list of paintings with data concerning them given in copy of letter from Edmond Rosenberg to Albert Henraux, Paris which the former sent to Paul R., is filed in special folder: Rosenberg, Paul

The contents of case of pictures deposited at Libourne were removed by the representative of the Devisenschutzkommando, Mr. BRAUMULLER, on 5 September 41 and shipped to Germany thru the office of the ministry, Place d'Iena, Paris. Paintings seized at Castel Floirac have not all been shipped to Germany as some have appeared in the Paris market, notably a Pissaro, Snow Scene, which passed thru the hands of the Gerard Painting Gallery, 4 Ave de Messine, Paris. (#)

Also see card on Dr. Fritz TRUESEL, Col. - Switz.

"	Paul JOERIN	"	"
"	DUBIED	"	"

(Cont.)

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- a. State Despatch No. 20,697, 29 Jan 45, attachment. (Filed with FISCHER dossier.)
- b. NO FIN 5610, 15 Dec 44. Filed, ORION: Rosenberg, Paul

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ROSENBERG, Paul

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Coll. France

ADD: 2 Rue de la Boetie, Paris, France. (6)

Two notes from French Source on paintings in the subject collection sent to Roberts Commission (1)

Letter from Edmond Rosenber and list of contents of cases deposited at Libourne. Sent to Roberts Comm. (2)

Some of collection stored in Bordeaux at Castel Floirac owned by LEDOUX (qv). LARRIEU (qv) shipped some of collection to Castel Floirac. LE GALL (qv), subject's chauffeur, had charge of storing of his art objects. LAMARTHONIE (qv) was hired by subject before his departure for America, to hide some of collection at Castel Floirac. (3)

For further details on the disposal of pictures from subject collection in Switz. see letter from C. WERTHEIMER to French Embassy (4)

(FURNISHINGS - NO PICTURES LISTED)
 For list of objects stolen by the Germans from subject collection see source. (5)

Documentary evidence from files of Paris office of EINSATZSTAB ROSENBERG indicates that subject collection was looted by the E.R.R. from its storage place in a Bank Vault in Bordeaux. (6)

BIRTSCHANSKY (qv) sold paintings belonging to subject collection in Switzerland. (7)

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1. XX 7654 and 7656 French Report 23 February 1945
2. XX 7663 French Report 27 Fevrier 1945
3. XX 7675 - Card from ORION, London - Fr. source.
4. XX 7636 ~~XXXXXXXXXXXXXX24XXJanXXXXXX~~ Letter from WERTHEIMER TO French Embassy, Berne, 24 Jan. 45
5. MFA & A report of 29 June 1945, French Source, (Sent to Roberts Com.)
6. XX 7372 - Filed in E.R.R. folder.
7. SAFAHAVEN Report #305, 14 Aug 45

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SENBERG, Paul

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Coll. - France

A Pissaro and a Gauguin from subject collection were found in the possession of Mme RUSEN (qv). Pictures reportedly gotten through ROCHLITZ (qv). (8)

One Mme. CALLERY (qv) owns a Matisse from subject collection. (8) BERNIER (qv) owns Matisse apparently from subject collection. (8)

Gauguin "Christ Jauhe", measuring 92 x 73 cm., stolen by Germans from subject, but he is reported to have found it again in Paris. (9)

This painting included in list of missing works from subject collection seized by Germans at Bordeaux in 1941. It was exchanged by von BEHR (qv) in deal with ROCHLITZ (qv) on 24 July 42. (10)

Confirmation that Corot "Mme. Strumph et sa fille" sold by BIRTSCHANSKY (qv) is from subject collection. (11)

162 paintings and drawings of subject collection were deposited in a branch of the Banque Nationale pour le Commerce et l'Industrie at Libourne; M. ROGANEAU, director of Beaux-Arts School, Bordeaux, valued collection at 7,171,000 French francs in May, 1941. The pictures from the collection that have turned up in Switzerland have been valued at 300,000 Swiss francs. (12)

Most of looted pictures in FISCHER's possession from subject collection. (12-a)

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8. XX 8521-1 (Card from DGER - June,45)
 9. Safehaven Report #378 9-5-45
 10. SAFEHAVEN Report #337 21 Aug. 45 (source: Cooper)
 11. SAFEHAVEN Report #304, 14 Aug. 45
 12. FEA Report, Aug. 45, p.9, a: p.24

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Paul Rosenberg's collection of 162 paintings and drawings seized in 1943
 by the German Government from the National Gallery of Paris, the Comptoir
 d'Industrie et de Commerce de la Ville de Paris, and the Comptoir des Etudes
 et de Recherches Industrielles et Techniques. The estimated value of his collection was
 given as 7,171,000 French francs by M. Roganeau, Director de l'Ecole
 des Beaux-Arts, Bordeaux. Pictures from this collection have turned
 up in Switzerland, Italy and England at 300,000 Swiss francs. The
 Rosenberg collection now in New York through the firm of Knoedler & Company.

From FOREIGN ECONOMIC ADMINISTRATION, Preliminary Report, May 5, 1945, "Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 16.

Most of the looted pictures in Fischer's (Theodore) possession come from the Paul Rosenberg Collection, and a few from the Alphonse Kahn Collection, both confiscated by the Nazis in France.

--From FOREIGN ECONOMIC ADMINISTRATION, Preliminary Report, May 5, 1945, "Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 35.

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PAUL ROSENBERG COLLECTION: 162 paintings and drawings deposited in Libourne, in a branch of the Banque Nationale pour le Commerce et l'Industrie. In May 1941, at the then existing value of French currency, the total estimate of this collection was given as 7,171,000 French francs by M. Roganeau, Directeur de l'Ecole des Beaux-Arts, Bordeaux. Pictures from this collection have turned up in Switzerland; these are valued at 300,000 Swiss francs.

--From FOREIGN ECONOMIC ADMINISTRATION Revised Report, August, 1945,
"Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 9.

See Theodore Fischer.

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ROSENBERG, Paul, Collection

Ref. (3) (7) (11): ROCHLITZ, not BIRTSCHANSKY, sold three pictures from this and KANN collection to WENDLAND who sold them to FISCHER. Pictures are Degas' "Mme. Camus at the Piano", Corot's "Mme. Strumpf et sa fille", and Braque "Still Life". (13)

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13. SAFEHAVEN Report #558, 17 Nov 45 (from Robts. Com.)

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Rosenstein collection stored at the Societe Generale of Modern Art.
paintings belonging to Sara Rosenstein, believed to have fled to N.Y.

From FOREIGN ECONOMIC ADMINISTRATION, Preliminary Report, May 5, 1950, "Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 14.

Rosenstein collection of modern paintings belonging to Sara Rosenstein,
believed to have fled to N.Y.

--From FOREIGN ECONOMIC ADMINISTRATION Revised Report, August, 1945, "Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 8.

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Authority NND 750168
JW NARA Date 9-29

ROSENBERG-BERNSTEIN

Coll. - France

Address: Bordeaux, France

Documents seized at EINSATZSTAB ROSENBERG headquarters, Paris, indicate that subject collection was one of Jewish collections looted by the E.R.R. (1)

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Authority NND 750168

JW NARA Date 9-29

Report of the Task Force Rosenberg

CONFIDENTIAL - SECURITY INFORMATION

Alfred Rosenberg was responsible for the whole spiritual and ideological Education of the Nazi Party. Since his arrival in France he has been instrumental in bringing the art world of Germany into line. Jewish paintings, so-called "Bolshevist" art, and non-Nordic paintings disappeared from German museums, from private collections, and from dealers' galleries.

Confiscated collections become the property of the German State which disposed of this plunder. Sales of looted art objects on the international market are believed to have been quite common during the years preceding the outbreak of the war, a fact which further complicates the problem of recovery.

Behind the conquering German armies in 1940 there came the Task Force of this Reichsleiter Rosenberg, the "Einsatzstab Rosenberg". It was charged primarily with the location, confiscation and removal to Germany of collections owned by Jews. But with the official support of Hitler and Goering, Rosenberg's Task Force was empowered to take into custody and remove all collections of works of art in France, Belgium and Holland whose owners were absent. Chief of Staff of the Task Force in France, directly responsible to Rosenberg, was Major von Behr, high official of the German Red Cross.

OVER

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Authority NND 750168
JW NARA Date 9-29

[Redacted] At the present time, the U.S. Government is discussing the possible compensation of Jewish householders for the loss of their possessions in Eastern Europe. [Redacted] In some cases, the Jews have been unable to return to their homes to repossess such property. Compensation would be given to those who can prove they were forced to leave their homes. [Redacted]

From FOREIGN ECONOMIC ADMINISTRATION, Preliminary Report, May 5, 1945, "Looted Art in Occupied Territories, Neutral Countries and Latin America." pp. 6, 7.

e. Role of the Task Force Rosenberg

Alfred Rosenberg was Trustee for the whole Spiritual and Ideological Education of the Nazi Party. Since 1937 he had full authority to bring the art world of Germany into line. Jewish paintings, so-called "Bolshevist" art, and non-Nordic paintings disappeared from German museums, from private collections, and from dealers' galleries.

Confiscated collections became the property of the German State, which disposed of this plunder. Sales of looted art objects on the international market are believed to have been quite common in the years preceding the outbreak of the war, a fact which must be borne in mind in the problem of recovery.

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Authority NND 750168
JW NARA Date 9-29

After the outbreak of war in September 1939, the German government established the Reichsvereinigung Rosenberg, headed by Stauffenberg. It was charged primarily with the location, confiscation and removal

to Germany of collections owned by Jews. But with the official support of Hitler and Goering, Rosenberg's Task Force was empowered to take into custody and remove all collections of works of art in France, Belgium and the Netherlands whose owners were absent. The whole organization was self-contained and administratively independent of the German armed forces.

At the end of 1941, Rosenberg proposed wholesale confiscation of Jewish household effects in the occupied territories of Western Europe. By that time the Nazis were making little effort to "justify" such acts of confiscation. They were explained verbally as being measures of reprisal.

--From FOREIGN ECONOMIC ADMINISTRATION Revised Report, August, 1945, "Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 5.

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ENCLOSURE III

SGA D-6/6

PAUL ROSENBERG & CO
16 East 57th Street
New York 22

December 12, 1946

Treasury Department
Foreign Division - Art in Germany
Washington 25, D. C.

Dear Sirs:

Since commercial relationship between the United States and Germany has been reinstated and the rate of exchange between the dollar and mark has been established, we are writing regarding the procedure necessary to acquire works of art in Germany.

There are, in Germany, many great art collections which were in existence prior to the war and which include internationally famous French paintings.

In this connection, it occurred to us that there might be the possibility that the owners of these paintings, due to lack of funds, might be interested in selling their collections.

Among the pictures in question there are celebrated masterpieces which, if they could be purchased and brought to this country, would add to the great cultural interest of our nation.

We, as art dealers, are interested in these pictures and therefore would like to know if an authorization to purchase them in dollars could be obtained through the American government. If this is possible, many of these great masterpieces would be acquired, through our galleries, by American collectors and as often happens may at a later date be donated to American Museums or artistic institutions, thereby adding to their greatness.

Any information

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By SA NARA Date 8-16

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Any information you can furnish us regarding the above,
would be sincerely appreciated.

Thanking you, we are

Respectfully yours,
PAUL ROSENBERG & CO.

Paul Rosenberg

~~CONFIDENTIAL~~

225-6

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Autocopy NND 968071

By TA NARA Date 8-16

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RG 260 BOX 58
ENTRY 1

SECRET

HEADQUARTERS
U.S. FORCES EUROPEAN THEATER
G-5 Division

Extracts from Report on Monuments, Fine Arts and Archives for Months of
May and June 1945.

Schloss KOGEL, St. GEORGEN bei ATTERSEE, V 2943. Inspected 16 May. Large deposit for Rosenberg organization. Considerable amount of expropriated materials, mostly French or secondary importance. Include paintings, prints, drawings, sculpture, furniture, bric-a-brac, books and rugs. In residence, Robert SCHOLZ, since 1936, editor of "Kunst in Deutschen Reich", official NSDAP are monthly, with his wife is in residence. He prepared extensive report as to his actions in relations to Rosenberg Organization, and the mine at ALT AUSEE. This report now at this Headquarters. Took his correspondence, files and inventory of materials now at Schloss Kogl.

According to SCHOLZ all materials in this depot passed through the Jeu de Paume. He has a good art reference library, as distinct from that owned by the owner of the Schloss. In an outhouse are stored further art-books. In a grain-shed in the town of ST GEORGEN, belonging to the peasant SCHWARTZBERG, in cases marked J de P (Jeu de Paume), is a considerable art-reference library, the property of Dr. Werner RITTICH, an editor of "Kunst in Deutschen Reich" which SCHOLZ claims if RITTICH's private library. Took fine Breviary and Martyrology, 14th century French vellum, "Les Heures de Catherine de Cleves", formerly belonging to a ROTHSCHILD (marked R) from the photographer KRESS who had been photographing its miniature.

Reference is made to the GOERING interrogation dated 19 May 1945 which we have not yet received.

German Personnel having to do with looting activities

a. Toldy Arpad (or Arpad Toldy), train master for the 52 box cars brought from Hungary to the Tauern Tunnel at Gastein and then to Werfen, has disappeared with the complete inventories of the contents of the cars.

b. Dr. Ernst Baur, formerly director of the Kochendorf Saltmines, has been placed for safe-keeping in the Heilbronn jail after being taken out of a PW cage at the request of the undersigned.

c. Dr. Hans Bauer, Asst. Director of the Heilbronn Saltmines, is now in charge of the operations at both Heilbronn and Kochendorf.

d. Dr. Buchner, 42 Fritzreuterstrasse, Pasing (Munich) is held in house arrest by C.I.C. He brought "private" Bavarian collections to various repositories and has more information about "wash" art sales to Munich galleries than is shown in the official records at Dietramszoll. Lt. Kern has been alerted concerning his activities. Bruno Lohse stated that Buchner sent the Ghent altarpiece to Altaussee.

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- e. Dr. Bunjes, Andreas Hofer states that he is in Trier.
- f. Franz Dehler, former President of the Verwaltung der Staatlichen Schlosser, Garten und Seen, was arrested in Munich (as an Officer) on 29 May 1945 in the office of Albert Walz.
- g. Major Fabian. In charge of removal of Vienna works of art from Lauffen. Now being interrogated at 7th Army Interrogation Center.
- h. Dr. Friedrich Gaub has 16-18 people from the Stuttgart Landesbibliothek working with him at Baldern Castle. He is an avowed ardent Nazi.
- i. Hermann Goring. Discussed elsewhere in report.
- j. Andreas Hofer was taken into protective custody at Berchtesgaden and placed in the Unterstein Hotel at the suggestion of the undersigned to Maj. Gen. Taylor, Commanding the 101 A/B Division. He is helping inventory the Goring art objects. His wife is repairing damaged pictures.
- k. Heinrich Hoffmann. Hitler's photographer. Now in Munich jail at request of S.C.I.C. He is discussed elsewhere in this report.
- l. Prince Hohenlohe-Ohringen. Jailed by C.I.C.. Informed Mil Govt about repositories at Waldenburg and Neuenstein.
- m. Martha and Otto Klein, Einsatzstab Rosenberg restorers, are at Buxheim.
- n. Herr Lindpaintner, said to be at Castle Scefeld (Pilsensee), M49/Y54. Dealt in works of art in Paris and Berlin. He should be contacted.
- o. Dr. Bruno Lohse. See inclosure 19 with written statement.
- p. Col. General Lorzer (deceased?). In his house at Berchtesgaden C.I.C. agent Albrecht found a painting of the Watteau School given Lorzer by Goring last Christmas. The painting was recognized by Mrs. Hofer as a painting she had restored.
- q. Dr. Gunther Schiedlausky is living in the Bethanienheim Neuschwanstein, Fusson. He wants to help in the return of the E.R.R. loot. To dated he has given useful information. Contact with him is being maintained. See his written statement (i ol 20)
- r. Dr. Rodolph Schnellbach was in charge of placing Strasbourg and other works of art in the Heilbronn and Kochendorf Saltmines. He lives next to the Adler Pharmacy at Neckargemund and works at art problems in Heidelberg three days a week.
- s. Baron von Behr, Chief of Staff, E.R.R. and his wife committed suicide 20 April 45. A cable was sent to SHAEF through 6th Army Group before the announcement of his death.
- t. Col. von Brauchstitz, 34 year old son of the General and Adjutant to Goring for 10 years acted as an informer. He said that Bruno Lohse is "sly" and that Andreas Hofer is "slick".

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Correspondence between HOFER and various dealers and agents such as:

Robert SCHOLZ
Hermann BUNJES
Bruno LOESE
E. A. VORETZSON
Kai MUHLMANN

Eugenio VENTURA
Werner PEINER
Hermann VOSS
D. KATZ

Information

a. Franz Wolff, Graf Metternich, was found 11 May 45 to be living at Schloss ALFTER, (WF/4838), near BONN. He had been at the Schloss only two days.

b. Graf Metternich was interviewed by the undersigned 12 May 1945, in the presence of 1st Lt. Roberg Glass, Det 01H2, Bonn, Dr. Willy Weyres of Bad Godesberg, and T/Sgt. Stuart Preston.

c. The undersigned began the interview by explaining the purpose of the Allied MFA & A organization, and the immediate need for information concerning:

- (1) Dispersed German collections.
- (2) Dispersed Allied collections.

Graf Metternich, whose attitude throughout the interview was one of cheeffful cooperation, gave to the undersigned two documents in longhand (Incls 1 and 2), and a brief personal account of his own activities of the ERR, so far as these were (he maintained) known to him. Supplemental to the ERR account are miscellaneous papers in his possession, which have been copied. None of these papers has been translated at this headquarters, since it was considered more urgent that they be forwarded immediately after being copied.

Copied 14 August 1945

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CONTINUATION

July 24, 1945

LIST OF VALUABLES IN THE CUSTODY OF THE
FOREIGN EXCHANGE DEPOSITORY, FRANKFURT AM GERMANY

RESUME: A total of 78 shipments of valuables has been received at the Foreign Exchange Depository since 15 April 1945. The contents of these shipments include gold and silver bullion, bars, coins, currency, securities, jewelry, stamp collections, art objects, gold teeth-filings, leather goods and alarm clocks. These valuables may be said to fall into several categories:

- 1) Valuables looted by the Germans from occupied Europe.
- 2) Valuables (currency and coins) belonging to the German state and banking institutions.
- 3) Property turned in by Germans in accordance with Military Govt law No. 53. (This may or may not represent loot.)

Following is a list of shipments with the date of receipt, the source, and a summary of contents. Alphabetical subdivisions in the description of the contents of a given shipment indicate that the items were received from several different sources.

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Office of War
Bulldozer

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By T1 NARA Date 6/21/1998

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OKW

<u>SHIPMENT NUMBER</u>	<u>DATE</u>	<u>SOURCE</u>	<u>CONTENTS</u>
/1	15 Apr 45	Salt Mine, Merkers	<p>3682 bags and cartons said to contain German currency 80 bags said to contain foreign currency 4173 bags said to contain 8307 gold bars 55 boxes said to contain gold bullion✓ 3326 bags said to contain gold coins✓ 33 bags said to contain silver and gold coins✓ 5 bags said to contain Maria Theresia Thalers✓ 63 bags said to contain silver bars</p> <p>4 LMV 1 bag said to contain platinum bars (now 6 platinum bars) 8 bags said to contain gold rings✓</p> <p>3 UMV 190 parcels said to contain plates and dies (now 185 parcels)</p> <p>48 containers said to contain miscellaneous office supplies and equipment</p> <p>1 LMV 207 containers said to contain SS loot of jewelry, silverware, coins, stamps, teeth fillings etc. (now 204 containers plus misl. bars)✓</p>
/2	25 Apr 45	Reichsbank, Halle	<p>A 3A UMV 43 bags said to contain currency B 3A UMV 22 bags said to contain currency C 12 LMV 16 cases said to contain gold bars (now 64 large gold bars)✓ D 3A UMV 2 chests said to contain currency and gold✓ E 3A UMV 7 bags said to contain currency and gold✓ F 3A UMV 4 bags said to contain currency and papers and silver and <u>gold coin</u></p>
3	27 Apr 45	Stadt-&Kreissparkasse Hof	<p>8 LMV 2 chests said to contain gold plate and service (1 gold chalice, 24 gold plates, 41 gold knives, 41 gold spoons, 41 gold forks)</p>
/4	27 Apr 45	Reichsbank, Plauen	<p>12 LMV 35 bags said to contain gold coin (now 28 bags)✓ 8 LMV 22 bags said to contain silver coin</p>
5	29 Apr 45	Reichsbank, Nordhausen	<p>8 HRS 242 bags said to contain currency 12 LMV 3 bags said to contain platinum and other precious metals (now 10 boxes platinum) 21 containers said to contain records (4 securities) Mr. Glance informed us that records + securities were turned over to P.C. Branch</p> <p>French Currency</p> <p>now held by { to be distributed Recertification</p>
6	29 Apr 45	Reichsbank, Leipzig	<p>7 HRS 173 bags said to contain currency (now 328 bags)</p>

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<u>SHIPMENT NUMBER</u>	<u>DATE</u>	<u>SOURCE</u>	<u>CONTENTS</u>
✓ 7	30 Apr 45	Reichsbank, Eschwege	12 LMV 41 bags said to contain gold bars (now 82 large gold bars) (believed originally Belgian gold & sent from Reichsbank 12 Aug 43.)
8	25 Apr 45	Reichsbank, Frankfurt	3A UMV 1 package said to contain foreign currency
9	24 Apr 45	Reichsbank, Eisenach & Erfurt	3A UMV 2 bags said to contain currency
✓ 10	2 May 45	Reichsbank, Coburg	11 LMV 8 LMV 41 bags said to contain gold bars (now 82 large gold bars) (sent from Reichsbank Berlin, 12 Aug 43.) 8 LMV 1 box said to contain currency
11	2 May 45	factory, Wurtingen	7ARS 297 large and 645 small bars said to be silver
12	2 May 45	Salt Mine, Bernterode	** 3 boxes art objects said to contain crown jewels ** REMOVED FOR RESTITUTION 17 Sept 1945
13	3 May 45	I G Farben Co., Frankfurt	3A UMV 1 box said to contain currency
14	3 May 45	Reichsbank, Wuerzburg	9ARS 111 bags said to contain currency 9ARS 24 bags said to contain coins
✓ 15	3 May 45	Reichsbank, Nuremberg	12 LMV 34 bags said to contain gold coins 8 LMV 1 bag said to contain currency) (now 37 bags) 12 LMV 2 boxes said to contain gold)
✓ 16	7 May 45	Buchenwald	7ARS 313 boxes said to contain currency, jewelry, coins, alarm clocks, toys, razors, scrap leather, teeth-filings etc. (now 319 boxes ✓)
17	9 May 45	Reichsbank, Magdeburg Hungarian silver	9ARS 769 large, 5273 small and 34 miscellaneous bars said to be silver 7ARS 536 boxes said to contain silver bars, coins, etc. (314 boxes said to contain coins, silver coins etc., 38 boxes said to contain silver bars, scrap silver, silver blanks, 707 bars silver) 3A UMV 1 metal box said to contain currency and coin 94 packages said to contain records 6ARS 10 packages said to contain plates 6ARS 1 small cardboard crate said to contain plates (now 1 box) 14 bags said to contain assays 3 German record books 7ARS 1 package said to contain foreign securities 7ARS 1 envelope said to contain silver inventory

Keller's record states "Accts. ledger." Accts. ledger shows delivery to A. J. Karmach on 19 May 1945. Karmach is a Treasury Dept. official.

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SOURCE

C O N F I D E N T I A L

CONTENTS

18 13 May 45 Reichsbank, Munich

A 4 ARS 11 bags said to contain foreign currency and coin

B 4 ARS 5 bags said to contain foreign currency

C 8 ARS 104 bags said to contain foreign currency and coins *alleged foreign n
from Reichsbank*D 4 ARS 5 bags said to contain foreign currency *accumulated from Reichsbank*E 4 ARS 4 boxes contents unknown ~ *Stalag Luft XIII C*

F 4 ARS 3 valises contents unknown

G 4 ARS 28 bags said to contain foreign currency and coins *deposited by
Reichsführer S.S.*

19 14 May 45 Salt Mine, Grasleben

** 4 cases labeled "Posen Domkirche"

** 1 case labeled "Collect Schwa und Lissa"

** 2 cases labeled "Silber Kirchengeraet"

** 1 case labeled "Lissa Collections"

** 4 chests unmarked

** REMOVED FOR RESTI

** 1 trunk labeled "Edelmetall"

4 Sept 1945

** 1 box marked #5

** 1 Processional Cross

** 87 cases said to contain monstrances and shrines

✓20 16 May 45 National Bank of Hungary,
Spital am Pyhrn

A 7 LMV 633 cases said to contain gold bullion and coin ✓

B 8 LMV 2 cases said to contain foreign currency and coin

C 8 LMV 19 cases said to contain safe keeping deposits

(20 C Breakdown, 1 bag gold bars, 33 gold anodes, 1 package cathode

3 bars gold and silver, 1 gold bar - base, 54 small gold bars,

2 silver bars, 45 gold bars, 8 bags gold, 3 bags gold coin, 11 cas

D 8 LMV 3 containers said to contain platinum and other precious metals

E 8 LMV 1 package said to belong to Hungarian Military Police (may contain ri

and other jewelry)

F 4 ARS 28 cases said to be deposits of Trust Company for Orphans of Budapest

G 8 LMV 1 sack said to contain:

a. One case sealed envelopes re Jewish properties

b. One package said to belong to Minister-President Ferenc Szalazi

c. One case deposited by Commercial Bank of Budapest

H 8 LMV 2 envelopes said to contain securities

I 8 LMV 1 box said to contain valuables

C O N F I D E N T I A L

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By T. J. NARA Date 6/21/R6260
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By T.J. NARA Date 6/1/C O N F I D E N T I A LSHIPMENT
NUMBERDATESOURCECONTENTS

✓21 19 May 45 7th U S Army, Augsburg
(various sources)

*for this
concluded info on
enough for ident.*

12LMV

- | | |
|---|--|
| A | 4 boxes said to contain currency, coin, jewelry, etc. |
| B | 2 mail bags said to contain coins (now 2 mail bags and 3 boxes) |
| C | 3 boxes said to contain currency |
| D | 8 bags said to contain coin |
| E | 3 boxes said to contain currency |
| F | 1 bag said to contain currency |
| G | 3 bags said to contain currency |
| H | 1 wooden case said to contain currency |
| I | 7 bags said to contain currency (now 3 bags and 4 boxes) |
| J | 2 bags said to contain currency |
| K | 11 boxes said to contain gold and silver ingots and silver medallions
(21 K Breakdown, 1 bag gold medallions, 1 bag small gold bars, 1 box,
7 boxes silver bars and silver scrap, 2 boxes silver shot, 1 box silver
medallions) ✓ |

✓22 26 May 45 Salt Mine, Friedrichshall 12LMV, 8LMV 58 containers and 14 bags said to contain precious metals ✓
(58 Breakdown, 14 containers (1 container includes 2 unprocessed bags of
original 14 bags), 9 lots of platinum, 27 bags of platinum, 19 bars of
platinum, 1 plate of platinum, 26 bottles of iridium & rhodium, 12 gold
bars, 1 bag gold) ✓

✓23 30 May 45 Reichsbank, Holzminden

- | | |
|---|---|
| A | 8LMV 1 box and 4 bags said to contain jewels, currency, bonds, and gold coins |
| B | 8LMV 1 bag said to contain jewelry |
| C | 8LMV 3 bags said to contain gold coins, foreign notes and gold bars and to be
property of Schwerin Gestapo |

✓24 1 Jun 45 Alt Aussee, Austria

- | | |
|------|----------------------------------|
| 8LMV | 1 bag said to contain gold coins |
|------|----------------------------------|

✓25 8 Jun 45 Reichsbank, Halle

- | | |
|------|--|
| 8LMV | { 96 bags said to contain German coins
3 packages said to contain foreign currency and securities |
|------|--|

✓26 9 Jun 45 Reichsbank, Regensburg

- | | |
|----|---|
| A | 12LMV 15 bags said to contain gold bars |
| B | 34 bags 9 suitcases, 4 wooden boxes, and 1 cardboard carton said to contain jewelry
and securities |
| ** | 1 sack said to contain tabernacle of Russian Orthodox Church ** REMOVED FROM
RESTITUTION |
- Cyrillic*
-)ARS 43 bars said to be silver

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C O N F I D E N T I A L

			CONTENTS
✓26	9 Jun 45	Haidhausen, Austria	C/2/LMV1 bag said to contain Austrian gold coins 12/LMV1 bag said to contain gold bullion
✓27	10 Jun 45	7th U S Army, Innsbruck Dorenwald Lindau	A (25 boxes said to contain gold bars 12/LMV12 bags said to contain coin) (now 38 bags gold coin, 18 large gold 10 bags said to contain gold bars) 6 small gold bars, 1 bag gold scrap) 3ARS 15 bags said to contain currency — B/2/LMV40 bags said to contain gold bars (now 79 gold bars) — C/2/LMV16 boxes said to contain gold bars 12/LMV5 bags said to contain coin 28 bags said to contain gold bars) (now 28 bags coin and 60 gold ba 4 boxes said to contain gold bullion) 2 bags said to contain gold bullion) D 1 large green box and 1 white pine box said to contain currency E 3ARS 1 box said to contain foreign currency and securities F 1 box said to contain Hungarian currency G54M364 bags said to contain gold bars
28	11 Jun 45	Erlangen	3A-LMV 2 bags said to contain currency and securities
✓29	15 Jun 45	Reichsbank, Zwickau	12/LMV 41 bags said to contain gold bars
30	15 Jun 45	Deutsche Bank, Meiningen	4ARS 1 box said to contain foreign currency ** 1 metal box said to contain radium ** REMOVED 19 Nov 45 to OFFICE OF CHIEF SURGEON FOR STORAGE
✓31	18 Jun 45	Rauris, SE of Zell am See	12/LMV 19 bags said to contain gold coins and bullion 3ARS 1 mail sack said to contain currency 3 boxes said to contain currency 3 bags said to contain jewelry and silverware 1 mail sack said to contain wrappings from currency and coin 12/LMV 2 boxes and 10 bags said to contain silver coin and bullion 3ARS 1 envelope said to contain gold coin, currency and jewelry (now in bag)
32	21 Jun 45	XXI Corps, Mansfield	A 3ARS 4 bags said to contain silver bullion B 5 albums maps

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C O N F I D E N T I A L

CONTENTS

32	21 Jun 45	XXI Corps, Mansfield	5 albums said to be on botanical subjects 1 helmet said to be Norman Helmet 32 sealed envelopes said to contain currency (now further enclosed in 1 C JARS)
		Thueringische Staatsbank, Sondershausen	
33	22 Jun 45	Reichsbank, Leipzig	32 boxes, 2 bags and 1 package said to be foreign exchange assets of affiliated banks of Reichsbank, Leipzig
/34	23 Jun 45	Reichsbank, Kothen	A 3A UMV 3 bags said to contain currency
		Reichsbank, Dessau	12 LMV 2 bags said to contain gold bullion (now 28 small gold bars)
		Delitsch Mansfield Copper Mining Co., Eisleben	B 17 bags said to contain currency 3A UMV 4 boxes said to contain currency 6 JARS 9 bags said to contain coins C 3A UMV 2-1/2 truck loads miscellaneous securities
		Delitsch and Bitterfeld	D 73 boxes, wooden, said to contain silver bullion 40 chests, wooden, said to contain silver bullion E GARS 1 box said to contain 3 bottles silver granaries, 3 bottles platinum, 4 leaves gold from Silberhütte in Hettstadt (M 61 X form) - gold
35	23 Jun 45	Reichsbank, Nordhausen	1 bag believed to be securities + coins 3 JARS 2 bags said to contain currency, gold coins and securities
36	23 Jun 45	Various banks, Eisenach	4 bags said to contain currency 3 JARS 2 packages said to contain currency and securities 1 envelope said to contain securities 1 bag said to contain currency and securities
37	25 Jun 45	Various banks, Schmalkalden Reichsbank, Suhl	A 3 JARS 3 envelopes said to contain currency and securities B 1 bag said to contain currency and securities
38	22 Jun 45	Reichsbank, Nuremberg Naumburg	3 JARS 4 boxes said to contain currency and securities
39	25 Jun 45	State of Saxony, Bad Elster	3 JARS 2 boxes said to contain securities
40	26 Jun 45	Reichsbank, Jena	3 JARS 10 bags said to contain silver PM coins 1 bag said to contain currency

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41	28 Jun 45	Reichsbank, Sonneberg	A 21 bags (large) said to contain 5 RM coins B 111 bags said to contain 2 RM coins C 445 bags (small) said to contain 5 RM coins D 6ARS 7 bags said to contain silver bullion E 3ARS 1 bag said to contain coins 1 box said to contain currency and securities
42	29 Jun 45	Reichsbank, Zwickau Reichsbank, Crimmitschau Reichsbank, Werdau Reichsbank, Gera Reichsbank, Merane	A 2 bags said to contain gold and silver coins ✓ 4 bags said to contain foreign currency B 4 bags said to contain foreign currency and coin 1 package said to contain gold coins ✓ C 1 bag said to contain currency, securities and coins D 235 bags said to contain German silver coins 6ARS 3 bags said to contain various coins 1 bag said to contain foreign currency and coins 1 bag said to contain securities E 2 bags said to contain foreign currency 1 bag said to contain foreign currency
43	29 Jun 45	Reichsbank, Weissenfels Reichsbank, Zeitz	A 1 box said to contain foreign currency, coins and securities (now 1 b B 3ARS 8 bags said to contain German silver coins 1 bag said to contain foreign currency, coins and securities
44	30 Jun 45	Reichsbank, Weimar	3ARS 8 bags said to contain German silver coins 2 boxes said to contain foreign currency and securities
45	30 Jun 45	Reichsbank, Leipzig	6ARS 14 boxes said to contain foreign exchange assets - <i>of 3rd loss examined</i> all contained pieces 1 bag said to contain silver coins
46	1 Jul 45	Financial Institutions, Landkreis Schleiz	3ARS 1 Metal Case and 1 sack said to contain foreign currency and coins
47	3 Jul 45	Reichsbank, Gotha	12LMV 1 small box said to contain diamonds (<i>I think contains platinum +</i> <i>gold</i>) Following said to contain foreign currency, securities and gold bul 3 bags, 3 carton boxes, 1 folder, 1 large box, 5 small boxes 3ARS 3ARS 3ARS 8LMV 12LMV <i>our own</i> -7- <i>MGA +</i> <i>lame</i> <i>(diamonds +</i> <i>diamond tools)</i>

C O N F I D E N T I A L

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CONTENTS

48 3 Jul 45

Reichsbank, Greiz

6 ARS { 1 tin box said to contain foreign currency
 1 paper box said to contain foreign currency
 3 packages said to contain foreign currency
 348 bags said to contain German silver coins

49 5 Jul 45

Reichsbank, Saalfeld

3 ARS { 1 envelope said to contain foreign currency
 6 bags said to contain silver coin

50 6 Jul 45

Finance Officer, 2nd Div

A 3 ARS 1 package said to contain Czechoslovakian currency
 56th Finance Disbursing Sect. B SR-A 1 package said to contain foreign currency
 Finance Officer, 30th Div C 1 package said to contain Italian currency
 Finance Officer, 2nd Div D 1 package said to contain czechoslovakian currency
 Finance Officer 2nd Div E 3 ARS 1 package said to contain foreign currency
 MG Det AlAl F 1 package said to contain foreign exchange assets
 Finance Officer, 7th Armd Div G 1 box said to contain foreign currency

51 9 Jul 45

Hartmannsdorf

3 ARS 1 box said to contain foreign currency and securities

52 7 Jul 45

Walchensee

A 3 ARS 72 bags said to contain foreign currency
 12 LMV 4 boxes said to contain gold (now 4 bags)

3 ARS 6 boxes said to contain foreign currency

12 LMV 2 bags said to contain gold coins (now 1 bag)
 B 12 LMV 20 boxes said to contain gold (now 20 bags) 7 bars (according to 26 Dec 44).
 C 1 bag said to contain gold, silver, currency, jewelry, etc. Aug 48.
 D 3 ARS 1 tin box said to contain charred currency and coins
 E 4 boxes and 2 cartons said to contain jewelry and effects of persons from Dachau Concentration Camp.

53 11 Jul 45

Reichsbank, Eschwege

3A UMV 926 bags said to contain currency (813 bags released to USSR, now 126 bags)
 5C ARS 11 cardboard cartons contents unknown (currency) Marathly M6 AX f.
 5C ARS 1 folder said to contain miscellaneous papers
 1 ARS 6 bars said to be silver
 5C ARS 1 bag said to contain coins
 5C ARS 180 bags said to contain German coins
 5C ARS 3 wooden boxes contents unknown currency

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CONTENTS

SHIPMENT NUMBER (Cont'd)	DATE	SOURCE	CONTENTS
✓53	11 Jul 45	Reichsbank, Eschwege	50 ARS 1 bag said to contain currency and coin 50 ARS 1 suitcase assorted loose paper money, small envelopes jewelry, rings, teeth and bridgework, "Pearls", 4 gold watches. source + value of contents unknown <i>(Arts like lost)</i>
54	13 Jul 45	Farchant	3A UMV 1 envelope said to contain securities <i>to note in suitcase</i>
55	21 Jul 45	MG Det Elf3, Bad Tolz	3 UMV 382 engraving plates said to be for small denomination German currency (now 2 boxes)
56	29 Jul 45	I. G. Farben, Wolfen bei Bitterfield	FSR { 1939 bars silver said to weigh 56.47281 Kg 102 boxes silver said to weigh 6.44768 Kg gross weight 33 sacks silver said to weigh 665 Kg 27 bundles sheets silver said to weigh) 3887.80 Kg 48 single sheets silver said to weigh) 102 pipes silver said to weigh) 878.70 Kg 1 bundle pipes silver said to weigh) 94 bundles wire silver said to weigh 2,043 Kg
57	30 Jul 45	Garmisch/Partenkirchen Munich	A { 1 wood box uncounted British Sterling pound notes B 3ARS { 15 bags uncounted British silver coins C { 10 package foreign securities
58	31 Jul 45	Reichsbank, Weimar	3A UMV { 1 bag various coins { 1 box foreign currency and foreign exchange securities
59	3 Aug 45	7th Army Interrogation Center	** { 1 Iron chest said to be crown box containing: ** { 1 crown said to be Holy Crown of St. Stephan ** { 1 Scepter ** { 1 State Apple said to be gold State Apple ** { 1 Saber said to be coronation Saber ** { In addition: ** { 2 documents in Hungarian ** { 1 small sealed glass tube containing small particles said to be gold ** { 3 padlocks with keys for chest ** { 1 key for chest lock ** { REMOVED FOR RESTITUTION 16 Sept 1945

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C O N F I D E N T I A L

<u>SHIPMENT NUMBER</u>	<u>DATE</u>	<u>SOURCE</u>	<u>CONTENTS</u>
60	11 Aug 45	Mittenwald	8LMV \$ 4,000.00 U S Currency
61	20 Aug 45	Linz, Austria	3AUMV Money taken from Pierre Laval
62	24 Aug 45	Reichsbanknebenstelle Hersfeld	6ARS 1 bag miscellaneous currency and securities
63	24 Aug 45	Reichsbankstelle Fulda	6ARS { 22 bags currency 1 bag coins 15 bags German coins 20 packages securities
64	24 Aug 45	Hanau	8LMV 1 box diamonds and jewelry
65	25 Sep 45	Reichsbank, Schweinfurt	6ARS { 78 bags German 2 RM silver coins 284 bags German 5 RM silver coins
66	27 Sep 45	Reichsbank, Wuerzburg	5ARS 23 boxes German 5 RM silver coins
67	27 Sep 45	Reichsbank, Aschaffenburg	5ARS 20 boxes German 5 RM silver coins
68	28 Sep 45	Reichsbank, Aschaffenburg Reicgsbank Wuerzburg	A 5ARS { 6 boxes German 2 RM silver coins B 5ARS { 8 boxes German silver coins
69	5 Oct 45	Reichsbank, Regensburg	34MY { 10 boxes printing plates 2 Rentenmark notes 1 roll partially printed 2 Rentenmark notes 1 box dies and numbering machines 1 Wrench 5 tins ink
70	11 Oct 45	Investigation of Cartels Branch	8LMV 1 sack Goering jewels
71	17 Oct 45	SCI Det, 3rd Army	3AUMV 8 bags gold coins
72	20 Oct 45	St. Anna	1 bag gold coins
73	30 Oct 45	Sulzbach	3ARS 1 bag said to contain French francs

-10-
C O N F I D E N T I A L

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9/14/2014/mad
13 July 1988

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by T.L. NARA Date 6/1/1

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CONTENTS

SHIPMENT NUMBER DATE SOURCE

74 1 Nov 45 Reichsbank, Bremen

SR #2

299 bags said to contain 5 RM silver pieces

28 bags said to contain various coins

20 bags said to contain currency

82 packages said to contain various papers and/or currency

3 packages said to contain Forms MGAX2 - RELEASER'D

75 5 Nov 45 Kreissparkasse, Garmisch-Partenkirchen

1 brooch said to be diamond brooch

1 bracelet said to be platinum bracelet

1 coin said to be gold coin

76 8 Nov 45 Kirchberg, Austria

3A UMY

Eva Braun →

1 chest said to contain silverware with the emblem of the Polish croatian coat of arms

1 small brown box said to contain four gold men's watches, one gold watch, set with fifty diamonds, two pair of gold cuff links

1 small black suitcase said to contain one thousand dollars in American currency, ten English one pound (1f) notes, one hundred thousand French francs, one diamond brooch, and one religious medallion with chain, and silverware with monogram of Eva Braun, six knives, six forks, and six spoons.

77 26 Dec 45 British & American Embassies, Madrid, Spain

LMV Cage

28 sealed bags each containing 4 smaller bags of 1,000 English gold sovereigns content apiece (Marked 1 to 8 incl and 10 to 29 incl)

1 bag same type as above, but containing 3 full smaller sacks of 1,000 coins apiece plus 1 partly filled sack of 641 coins, for a total of 3,641 coins. (Marked 9).

1 bag containing:

1772 pieces of 20 Belgian Francs

8 pieces of 20 Greek Drachmas

1138 pieces of 20 French Francs

8 pieces of 40 French Francs

1 piece of 50 French Francs

1414 pieces of 20 Italian Liras

29 pieces of 8 Austrian Florins

2 pieces of 20 Spanish Pesetas

1 piece of 7.5 Russian Roubles

1184 pieces of English Sovereigns

Released 13 Ju
to Autogerecht-Haus
Munich

~~CONFIDENTIAL~~

114106

SHIPMENT
NUMBER
(Cont'd)

DATE

SOURCE

CONTENTS

77 26 Dec 45

British & American Embassies,
Madrid, Spain

LMV Cage

25 pieces of 20 US Dollars
23 pieces of 10 US Dollars
9 pieces of 20 Tunisian Francs

1 bag containing:

1,000 pieces of English Sovereigns

2,000 pieces of 20 various composed of French, Italian and
Belgium gold coins. (Marked 31)

78

17 Jun 46

Military Govt, Frankfurt

3A UMV

1 box containing dividend coupons and talens detached from shares German
companies and sundry German coins.

79

9 Oct. 46

Border Police Station

LMV
gold tableware
silver jewelry

380 items

source - Rittmannshausen
Hannover - Weimer - Eis
Retired 8 Dec 1

✓80

2 Oct. 46

AC of S. G. 2 U.S.A.F.

8L MV { 1 box with various items of gold) S.S. Dental Gold

81

19 Feb. 47

Civil Censorship Div.

USFET

8L MV 1 wooden box containing securities,

2269 pieces - again 2252.50 Turkish Pounds } gold coins
749 - 504.95 Japanese Yen } no in shipping
1185 - 150.7. Columbian Pesos }
1 gold bar approx 4 lbs. bearing symbols
Prussian State Mint.

82

24 Mar 47

Hungarian H/B

8L MV 1 wooden box containing securities,
2269 pieces - again 2252.50 Turkish Pounds } gold coins
749 - 504.95 Japanese Yen } no in shipping
1185 - 150.7. Columbian Pesos }
1 gold bar approx 4 lbs. bearing symbols
Prussian State Mint.

✓83

11 Mar 47

Tet, Germany

via U. S.A.

8L MV 1 gold bar approx 4 lbs. bearing symbols
Prussian State Mint.

84

16 May 47

Mail Containers - German
Post Office Headquarters
7742, C.C.D., EUCOM, APO 757

8L MV 1 gold bar approx 4 lbs. bearing symbols
Prussian State Mint.

85

10 July 47

Commanding Officer Second
Constabulary Regiment, APO 757
U. S. Army who confiscated valuable
found in possession four alleged
black market operators

8L MV 1 gold bar approx 4 lbs. bearing symbols
Prussian State Mint.

86

19 July 47

Darshan Case, Paradesi

8L MV 1 gold bar approx 4 lbs. bearing symbols
Prussian State Mint.

DECLASSIFIED
Authority NWD 750
By T.J. NARA Date 6/21/1994

R6260
OMSUS
Officer's Finance
B469

REPRODUCED AT THE NATIONAL ARCHIVES

~~CONFIDENTIAL~~

114107

R6260
OMSUS
Officer's Name
B469

DECLASSIFIED
Authority NAD 750
By T.J. NARA Date 6/21/

SHIPMENT
NUMBER

DATE

SOURCE

CONTENTS

87	2 July 1947	CID, BERLIN COMMAND APO 742 A	(A) One sealed pkg s/c jewelry (B) Two boxes containing jewelry as per attached list	Released 1947 4 Mar 1948
88	22 Sept 1947	Bayerisches Landesamt fuer Vermuegensverwaltung und Wiedergutmachung, Munich	Jewelry — (Estimatable to 9 RO) Antique items	
89	22 Oct 1947	Cottage on grounds Kronberg Castle via U.S. Army	2 boxes jewelry, antiques, table ware etc.	Released 18 May 48
90	10 Dec 1947	PC 9 RO	Storage Compartment set aside for use of PC 9 RO.	Released 9 RO
91	30 Dec 1947	Evidence seized in 11 th CID Case # 1438 # 1451	8 vials containing radium and mesothorium	Released 9 RO taken up new Reprint 94 Release 8/18/11a
92	7 Jan 1948	Kronberg Castle Officers Club	5 boxes tableware	
93	8 Mar 1948	Land Prop. Cont OMG Stuttgart	Jewelry appraised at RM 1524	
94	1 Mar	Provost Marshall, Eucorn	1 lead box s/c radium	Released
95	15 Mar (as of 1945)	Unknown — perhaps from R. H. Schmidt, Berlin	1 stock ctg book of Ford Motor Co., Belgian bearer shares	

REF ID: A65422
 DECLASSIFIED
 Authority NWD 750:
 By T.J. NARA Date 6/21/

R6260
 DM 50%
 Office of Finance
 3469

114108

<u>Shipment No.</u>	<u>Date</u>	<u>Source</u>	<u>Contents</u>
90	20 Apr 48	Property Control Pforzheim	2 Pictures
91	do	Various Shipments	All German silver coin extracted from other shipments
97	do	Brig. Gen. George C. Veans, Provost Marshall, EUCOM	40 items of jewelry, Manuscript "Horse B. V.M (Use of Lireux) ann Calendario" (Book of Hours)
98	6 May 48	Various Shipments	Records, correspondence, and other paper
99	20 May 48	Central Disbursing Officer, Office of Chief Finance APO 757	11 boxes of currency
100	21 May 48	Workers Salt Mine	currency, gold bullion, silver & gold coins, silver platinum bars, jewelry, silver ware, office eq.
1	15 April 45	Frankfurt	10 boxes numismatic coin accumulation
2	7 May 48	do	from various previous shipments
3	(July 48)	Various Shipments (Liman, Pre Reichsbank)	184 boxes raw 5 Barrels
4	27 April 45	Reichsbank Plauen	Released to Landeszentrale von Heesen
5	11 Aug 48	Curr. Section (Europa)	35 bags of gold coins
6	17 Aug 48	Various Shipments	14 pkgs 5/c counterfeit plates
			Monetary Gold (346.9 boxes) see J.E #300

114109

R6260
OMGUS
Office of
Military
Government
B469

DECLASSIFIED
Authority NWD 750
By T] NARA Date 6/21/1

	<u>Date</u>	<u>Source</u>	<u>Contents or Description</u>
107	1 Sep 48	Currency Section FED	34 boxes various currencies
108	16 Sep 48	Bip Comm. Office	95 boxes of engraving plates
109	9 Sept 48	Currency Section FED	1 Box 5/c currencies of various countries, collected by M/S hub and others
110	8 Oct 48	Various shipments	Items rejected by I.R.O.
111	20 Jan 49	U.S. (formerly Germany)	Hohenzollern Silverware & porcelain
112	3 Jan 49	Various German Banks	9 Lb Chemise drawers
113	14 Feb 49	Landeszentralbank, Bonn 74/1m	18 Lb Chemise plates 50% paid
114	10 Mar 49	de	4000 Lb 2. Chemise Confor Sheets
115	30 June 49	OMGB, Property Control, External Assets Branch	639.6 carats Industrial diamonds
116	27 July 49	LCB Augsburg	13,300 oz Dollars 40 spfcs (gold coins)
117	70 Nov 50	Boerische Credit Bank, Munich	60 spfcs (gold coins)
118	10 May 50	Help for C. Chif. Proprietary Div. OEA, Nureg.	5 Cases allied PW effects marked from optical <u>VIII C</u> Many Paster alleged printed in year 1457
119	16 July 50	M.D.L	Platinum & other Prec. Metals
120	10 Aug 50	Indigo Province (Warwick)	Sealed Cases w/c Miss Combs
121	18 Oct 50		Platinum & other Prec. Metals (all bags)
	20 Nov 50	Various shipments	

COPY

No. 22,845, May 3, 1945 from
the Embassy at London, England

17th March, 1945.

We have seen ANDRE MARTIN who is a sculptor and does not normally deal in pictures. We already knew he had this special picture, The Open Window by Matisse, and he confirmed our suspicion that it was brought into Switzerland by a certain Max Stocklin who, at one time, travelled fairly regularly between Switzerland and Paris, and who undoubtedly had good connections with the German occupation authorities. We understand that he brought in a considerable quantity of valuable goods, partly with and partly without the knowledge of the Germans. Stocklin is now in prison in Paris and, according to our information, he is likely to stay there for some time to come.

According to Martin this picture was brought to Switzerland just over two years ago. An import licence was obtained in the ordinary way and duty paid. It was then handed over to Martin to dispose of. At that time the question of stolen pictures was not so acute, but when this was the case Stocklin assured Martin that the picture had been bought quite normally from a gallery in Paris - Martin could not remember which one - and that there was no question of it having been stolen. Martin offered it to the museum in Berne and also to a Dr. F. Trussel of Berne who we understand is known to you. In a letter dated April 1944 this gentleman informed Martin that he had made enquiries at the Legation and, although he had not been definitely informed that this picture was not on the list of pictures confiscated from the Rosenberg collection, he gained the impression that this was not the case.

The museum in Berne was interested in the picture but would only buy it if satisfactory evidence was produced that it had been sold by the Galerie Rosenberg before the occupation in 1940. Stocklin promised to obtain this evidence in Paris but owing, no doubt, to his arrest has not been able to do so if this is at all possible.

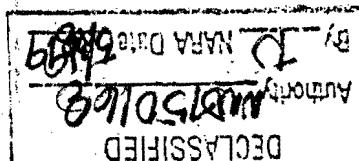
We would suggest that arrangements should be made to interrogate Stocklin in Paris concerning the origin of the picture.

He is still the owner and Martin's only interest in it is the commission he would earn should he be able to sell it.

Martin would, however, be quite prepared to drop the whole thing if we informed him definitely that the picture had actually been stolen or confiscated from the Rosenberg collection.

The picture is now with Neupert, but Martin can dispose of it.

114110



Enclosure No.1 to despatch
No.22,845, May 3, 1945 from
the Embassy at London, England

COPY

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

M.13D.

27th April, 1945.

Dear Commercial Secretariat,

Recent investigations in Switzerland by Sq.Ldr. Cooper revealed that a picture by Matisse - "The Open Window" was in the possession of one Andre Martin of Zurich, and that this picture was included in the inventory of the Rosenberg collection seized at Libourne by the Germans in 1941.

Our Legation in Berne have interviewed Martin, and a copy of their letter giving the results is enclosed.

You will note that they suggest that Stocklin is interrogated, and we should be grateful if you would investigate whether this is possible.

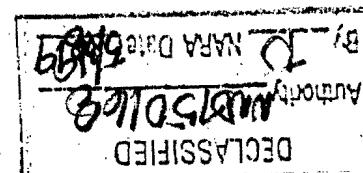
In the meantime, Berne advise us that they have suggested to their French colleagues that the Swiss authorities be invited to block the picture.

Yours ever,

NEUTRAL TRADE DEPARTMENT III.

The Commercial Secretariat,
British Embassy,
Paris.

114111



Estimation par Mr. ROGANEAU, Directeur de l'Ecole
des Beaux Arts, à Bordeaux, des œuvres appartenant
à Mr. Rosenberg et enfermées dans un coffre de la
B.N.C.I. à Libourne.

Nom des artistes	Date de l'œuvre	Dim avec cadre	Genre	Présentation	Titre	Estimation
Ingres (J.D.)		50 x 83	Mine de plomb	Cadre Lx XIV do	Portrait Homme au Chapeau Mr et Mme Ramel	30.000 120.000
1780-1867		57 x 65		Cadre		
do						
Delacroix E.		81 x 64	H.	T. SC	Sultan du Maroc salué par un diplomate	150.000
do.	1856	61 x 50	H.	do	Lion and Serpent	90.000
do.		60 x 73	H.	do	Portrait	120.000
Géricault		49 x 45	A.	C.	Cheval gris pomme- lé dans les bran- cards charrette	60.000
1791-1824						
Corot J.B.		49 x 32	H.	T. SC.	Port de Toulon	150.000
1796-1875		64 x 39	H.	T. SC	Paysage avec rochers	180.000
do		39 x 50	D.	C.	Etude femme. Pay- sage de Marino (Italie) au dos	30.000
do		45 x 55	D.	T. C.	Vue de Genes	90.000
do.		53 x 47	H.	T. SC	Cioccia	175.000
do.		42 x 32	H.	do	Femme au corsage rouge	200.000
do.		55 x 46	H.	dc.	Paysage maritime	120.000
do.		55 x 46	H.	do.	Paysage avec ri- vière "Le Gué"	150.000
Daumier		55 x 46	D A C		Saltimbanques	80.000
1808-1879						
						1.745.000

Abréviations:

T : toiles	DA: dessin aquarelle
C : encadré	Dr: dessin rehaussé
SC : sans cadre	P : pastel
H : huile	S : sanguine
A : aquarelle	DE: des encre
D : dessin	

114112

nom des artistes	date de naissance	Dimensions	matériel	Présentation	Titre	Estimation
Courbet (A)	1819 - 1877	17 octobre 1856	cadre			
		54 x 88	H	T SC	Etude pr l'enterrement a ORNANS (en fants de choeur)	80.000
do.		56 x 67	H	do	Femme somnolant	75.000
do.		55 x 46	H	do	Femme nue couchée sur fond de mer	60.000
do.		64 x 80	H	do	Bûcheron assis	70.000
do.		73 x 60	H	do	Paysage	45.000
Constantin GUYS						
1805 - 1892		59 x 45	A	C	Femmes attablees	25.000
Pissaro						
1830 - 1903		82 x 60	H	T SC	Le matin apres la pluie	50.000
DEGAS						
1834 - 1917		73 x 84	P	C	Femme nue se peignant	150.000
do		51 x 59	Dr.	C	Danseuse a la barre	40.000
do		89 x 39	H	TC	Jockeys a cheval	180.000
do		57 x 73	D	C	Deux femmes nus	70.000
do		48 x 61	P	C	Petite danseuse	50.000
Manet						
1832 - 1883		35 x 56	H	T SC	Roses dans un vase de cristal	125.000
Sisley						
1839 - 1899		61 x 40	H	T SC	Paysage	70.000
do		65 x 54	H	do	Le tournant du Loing	70.000
do	1872	73 x 46	H	do	Paysage de rivière	80.000
do		55 x 45	H	do	Néige chevaux et voiture	50.000
do		65 x 46	H	do	Seine a Argenteuil	75.000
do		74 x 54	H	do	Veneux-Nadon (Bruyères)	80.000
Cezanne						
1839 - 1906		60 x 50	A	S/verre	Nature morte	120.000
do		50 x 56	DA	C	Homme au gilet rouge	90.000
do		47 x 65	A	C	Arlequin	60.000

3,460.000

114113

- 3 -

Nom des artistes	Date de l'oeuvre	Dim. avec cadre	Genre	Présentation	Titre	Estimation
MONET (1840-1926)		81 - 50 H	T SC	Etang et village. Gelée blanche		120,000.-
do.		50 - 43 H	Do.	Enfant dormant		150,000.-
do.		81 - 60 H	Do.	Marine		110,000.-
do.		68 - 90 H	Do.	Nature morte au melon d'Espagne		80,000.-
do.		90 - 68 H	Do.	Paysage au peupliers		90,000.-
Berthe Morisot (1841-1895)	1891	51 - 61 H	T SC	Faneuse (MEZY)		75,000.-
		65 - 54 H	do.	Nature morte		80,000.-
RENOIR (A.) (1841-1919)		60 - 73 H	T SC	Portrait de femme sur fond rouge		120,000.-
do.		53 - 45 H	do.	femme et fleurs		60,000.-
do.		50 - 59	do.	Cinq têtes d'études		15,000.-
do.		46 - 61 S	C	petite fille sur la plage		12,000.-
do.		49 - 58 H	T SC	Anémones		30,000.-
do.		53 - 61 H	T C	Mlle Grimpel (au ruban bleu)		250,000.-
do.		54 - 63 H	T C	Mlle Grimpel (au ruban rouge)		250,000.-
do.		55 x 63 S	C	femme nue à sa toilette		50,000.-
do.		54 x 56 D E	C	frère de Renoir (parasol)		12,000.-
do.		57 x 36 D E	C	Danse à la campagne		15,000.-
GAUGUIN (1848-1903)		73 - 92 H	SC	Calvaire en bretagne		130,000.-
do.		66 - 75 H	SC	Tahitiens		120,000.-
VAN GOGH (1853-1890)		45 - 50 H	SC	Hollandais à la pipe		50,000.-

5.279.000.-

114114

- 4 -

Nom des artistes	Date de l'oeuvre	Dim. avec cadre	Genre	Présentation	Titre	Estimation
Seurat 1859-1891		81 x 66	H.	S C	Marine	20,000
do.		47 x 55	D.	C	La Nourrice	3,000
do.		49 x 56	D.	C	Blouse blanche	3,000
Toulouse-Lautrec 1864-1901		52 x 72	H.	S C	Femme lisant	90,000
Bonnard (contemporain)		100 x 65	H.	T SC	Enfants attablés	40,000
do.		51 x 62	H.	SC	Femme assise dans un intérieur	25,000
do.		85 x 50	H.	T SC	Intérieur avec un personnage	30,000
do.		65 x 40	H.	do.	Matinée d'été	40,000
do.		65 x 43	H.	do.	Nature morte	20,000
do.		45 x 75	H.	do.	Femme au tub	15,000
do.		58 x 79	H.	do.	Femme en barque	30,000
Vuillard (contemporain)		70 x 59	H.	SC carton	Femme dans un intérieur	25,000
do.		55 x 32	H.	panneau	Déjeuner	30,000
do.		74 x 56	H.	SC do.	Mère de l'artiste.	30,000
Marie Laurencin (contemporain)		41 x 33	H.	T SC	Femme au noeud rose.	20,000
do.		41 x 33	H.	do.	Femme à la plume blanche	25,000
do.		65 x 80	H.	do.	Peinture	20,000
do.		65 x 80	H.	do.	Femme bleue et rose	25,000
do.		60 x 73	H.	do.	Femme à la guitare	25,000
do.	1931	46 x 55	H.	do.	Enfants et fleurs	20,000
do.	1937	46 x 55	H.	do.	Deux jeunes filles (Turquerie)	25,000

5,840,000

114115

- 5 -

Nom des artistes	Date de l'oeuvre	Dim. avec cadre.	Genre	Présentation	Titre	Estimation
Marie Laurencin (contemporain)	1938	46 x 55	H.	T SC	J. Femme tenant un instrument de musique exotique	20.000
do.	1938	46 x 55	H.	do.	Ile St. Louis	20.000
do.	1926	46 x 55	H.	do.	Enfants dans un décor	25.000
do.	1938	50 x 61	H.	do.	Jeune femme	20.000
do.		70 x 86	H.	do.	Deux espagnoles	25.000
do.		92 x 73	H.	do.	Femme au hamac	35.000
Utrillo (M) (contemporain)		81 x 60	H.	T SC	Rue au Conquet	30.000
do.		81 x 60	H.	do.	Mairie de Village	35.000
do.		73 x 54	H.	do.	Vins et liqueurs	30.000
do.		81 x 61	H.	do.	rue Froidevaux	25.000
do.		67 x 51	H.	Panneau C	rue de village	30.000
Matisse (H) (contemporain)	1940	65 x 80	H.	T SC	Femme devant une table	25.000
do.		60 x 81	H.	do.	Femme à la potiche jaune	25.000
do.		65 x 92	H.	do.	Femme au tambourin	30.000
do.	1939	65 x 91	H.	do.	Nature morte au vase vert	25.000
do.		60 x 81	H.	do.	Femme de profil devant cheminée	30.000
do.		46 x 56	H.	do.	Femme assise dans un fauteuil	35.000
do.		46 x 56	H.	do.	Oriental rouge	30.000
do.		48 x 67	H.	do.	Femme à l'ombrelle au balcon	30.000
do.	1937	46 x 65	H.	do.	Femme en rouge	30.000
do.	1939	50 x 65	H.	do.	Femme à la guitare	25.000
do.		63 x 51	H.	do.	Femme devant une table	35.000
do.		65 x 54	H.	do.	Femme au fauteuil jaune	25.000
do.	1938	55 x 46	H.	do.	Deux jeunes femmes	25.000
						6.530.000

114116

- 6 -

Nom des Artistes	Date de l'œuvre	Dim. avec cadre	Genre	Présentation	Titre	Estimation
MATISSE (H)	1939	46 - 55	H.	T SC	Nature morte aux citrons	20.000
do.	1937	50 - 65	H.	do.	femme en bleu	25.000
do.	3-1939	46 - 61	H.	do.	femme en vert	25.000
do.	1938	50 - 61	H.	do.	femme au tapis	25.000
do.	1937	50 - 61	H.	do.	femme à la jupe verte	25.000
do.		60 - 73	H.	do.	La fenêtre ouverte	50.000
do.		60 - 73	H.	do.	Femme s/ronds rouge, fleurs au premier plan	40.000
LEGER (F) (Contemporain)		65 - 54	H.	T SC	Composition avec personnages	4.000
do.		54 - 65	H.	do.	Nature morte	4.000
do.	1929	92 - 73	H.	do.	do.	4.000
do.	1928	92 - 73	H.	do.	do.	4.000
BRAQUE (G) (Contemporain)		92 - 73	H.	T SC	Grande nature morte au pichet	8.000
do.		65 - 26	H.	do.	Nature morte au raisin	3.500
do.		73 - 23	H.	do.	Nature morte aux huîtres	3.500
do.		65 - 19	H.	do.	Anémones	3.500
do.		65 - 26	H.	do.	Nature morte huîtres	3.500
do.		61 - 50	H.	do.	Pichet	6.000
do.	1930	73 - 50	H.	do.	Nature morte bouteille verre	4.500
do.	1931	73 - 50	H.	do.	" Pichet	4.500
do.		65 - 35	H.	do.	Nature morte	3.500
do.	1939	65 - 54	H.	do.	" vase vert	3.500
do.		65 - 26	H.	do.	" citrons	3.500
do.		73 - 29	H.	do.	" à la coupe	4.000
do.		73 - 29	H.	do.	" au pichet	4.000
do.		65 - 54	H.	do.	" do.	3.500
do Y	1939	55 - 46	H.	do.	" à la miche	4.000
						6.819.000

114117

- 7 -

Nom des artistes	Date de l'œuvre	Dim. avec cadre.	Genre	Présentation.	Titre	Estimation
Picasso (P)	20.10.39.	33 x 41	H.	T SC	Tête stylisée	10.000
do.	30. 1.37.	46 x 38	H.	do.	Nature morte	12.000
do.		46 x 33	H.	do.	Nature morte	12.000
do.	21. 4.37.	61 x 38	H.	do.	Nature morte	15.000
do.	4.12.39.	33 x 41	H.	do.	Tête stylisée ou portrait	10.000
do.	22.1c.39.	33 x 41	H.	do.	Nu sur fond bleu	12.000
do.	19. 4.37.	64 x 46	H.	do.	Nature morte	10.000
do.	3c.11.39.	46 x 55	H.	do.	Portrait stylisé	10.000
do.		73 x 60	H.	do.	Nature morte à la mandoline	12.000
do.	9.10.39.	60 x 73	H.	do.	Personnage assis	15.000
do.		76 x 62	H.	do.	Pannier de fruits	10.000
do.		60 x 80	H.	do.	Nature morte	10.000
do.		60 x 73	H.	do.	Composition	10.000
do.	25.10.39.	60 x 73	H.	do.	Portrait stylisé bleu	10.000
do.		50 x 41	D.	C	Portrait de Mlle Rosenberg	12.000
do.		51 x 43	D.	C	Femme nue (Souvenir Mich. Ange)	6.000
do.		65 x 54	H.	T SC	Nature morte à la mandoline	12.000
do.		65 x 54	H.	do.	Nature morte au pichet	15.000
do.		44 x 54	D.	C	Pierrot	6.000
do.		44 x 54	D.	C	Pierrot	6.000
do.		43 x 53	D.	C	Pierrot	6.000
do.		66 x 49	H. Panneau	SC	Composition	15.000
do.		53 x 45	D.	C	Homme assis	8.000
do.		54 x 66	D.	C	Portrait	6.000
do.	1939	46 x 60	H. Panneau	SC	Portrait, fond bleu	10.000
do.		46 x 60	H.	"	Portrait fond vert	10.000
do.	1939	46 x 60	H.	"	Portrait " rouge	10.000
do.	1936	61 x 50	H.	T SC	Nature morte poêle à frire	12.000

7.111.000

114118

- 8 -

Nom des artistes	Date de l'oeuvre	Dim. avec cadre.	Genre	Présentation.	Titre	Estimation
Picasso (P)	29.10.37	73 x 54	H.	T SC	Nature morte aiguière et coupe	12.000
do.	19.4.37	60 x 73	H.	do.	Nature morte à la tête cornue	8.000
do.	1937	65 x 80	H.	do.	Composition	8.000
do.		80 x 54	H.	do.	Les baigneurs ou sur la plage	20.000
do.	31.10.39.	65 x 80	H.	do.	Portrait au fauteuil	12.000
						7.171.000

Fs. Roganeau
Libourne, le 6 mai 1941.

114119

R6239
BOX 75

114120

CONFIDENTIAL		INFORMATION AND RECORDS BRANCH (Postal and Telegraph Censorship)	For Ministerial Use
Ref. No. : TL		Date : 8.5.45. Co : Passed 2	MAY 1945
Language : English		12.27	
From : PAUL ROSENBERG NEW YORK	To : WINIFRED EASTON 31 COURT CLOSE TWICKENHAM MIDDLESEX		

REJOICE WITH YOU AND PEOPLE ALL BRITISH EMPIRE END OF EUROPEAN
WAR STOP THANKS FOR TRANSIT PERMIT WHICH WE WONT USE UNTIL OUR
RETURN WE ARE SAILING DIRECT TO FRANCE LOVE

I.R.B. Copy M.I.12 (For SHAEF)
Sender - (Watch List)

Distribution :

M.I.12 (for SHAEF)

I.R.B.
E.C.

R6 239

Box 75

114121

FRONT

CONFIDENTIAL		INFORMATION AND RECORDS BRANCH (Postal and Telegraph Censorship)		For Ministerial Use
Ref. No. NYC 585 802-G		Date : 27.4.45.	Co : 18.40.	U MAY 1945
Language FRENCH.				
From : EDMOND ROSENBERG, PARIS.		To : PAUL ROSENBERG, 16 EAST 57 NEWYORK.		

TRANSLATION:

MATISSE REALLY BOUGHT ACCOUNT OF GALLERY, WHO
WANTED TO GIVE (IT) AS GIFT, THE SON OF HER EX
HUSBAND, SWITZERLAND RESIDENTS, AN ITALIAN CONSUL
WHO WAS CARRYING THE PAINTING IN HIS CAR WAS ARRES
TED BY THE GERMANS ALTHOUGH THE CONSUL WAS RELEASE
AFTERWARDS ZERVOS FEARS THAT THE PAINTING HAS BEEN
STOLEN STOP 3856 IS TURRENT ABRUZZES (ABRUZZO ITALIA
PROVINCE, TORRENT FOR TORRENT, NAME OF PAINTING?)

Distribution : for
MI12/SHAEF.

/3855

I.R.B.

I.A.

12.5.45.

(Use both sides of this form)

114122

BACK

ARTIST	TITLE	DATE
3855	HOMME AU CORSET ET MULHUSSEUR	1850
3955	LE CHARBON DEMENAGEMENT	1860

Detailed description: This block contains five entries from a ledger. The first two entries are for paintings by Corot: one showing a man in a corset and another showing coal removal. The last three entries are blank.

C O P Y

February 7, 1944

Germain Seligmann, Esq.
5 East 57th Street
New York 22, N. Y.

I was interested to see your letter of February 5th which arrived on the heels of a meeting of the Commission in which we discussed the matter of control on looted works of art.

Matters have progressed very far in this regard, and the Commissioner of Customs and the Director of Foreign Funds Control are taking appropriate steps very much in line with those that you suggest. New customs regulations governing this type of property will be issued shortly.

In the meantime, I am forwarding your communication to the Secretary of the Commission because it will be helpful as was your previous letter in regard to certain details of operation.

With many thanks, I am

Sincerely yours,

Francis Henry Taylor

114123

1141.4

JACQUES SELIGMANN & CO., INC.

5 EAST 57TH STREET

NEW YORK

(22)

CABLE ADDRESS: GLAENSTARK

PAINTINGS

WORKS OF ART

TELEPHONE: PLAZA-3-0250

February 5th., 1944.

Dear Mr. Taylor:

When you acknowledged receipt of my letter of March 1st., last, in which I had allowed myself to make certain suggestions in connection with the embargo on looted works of art, you very kindly said you would welcome any other ideas which I might have on the subject - hence my writing you today.

However, before going into any additional suggestions, may I congratulate you on the article which appeared in the Magazine Section of the New York Times on September 19th., 1943. I am particularly glad that you established the principle which is really the crux of the question - that "public institutions...could not very well...act as public receivers of stolen goods".

Now, this being said - though for the time being it is but a moral ruling - the problem is how these works of art can be stopped entering the country altogether. I am suggesting several solutions, aiming at the establishment of property lists of foreign collections, which would facilitate the checking up of works of art entering the country, and also I am making certain proposals for the physical working of a system to be introduced at the places of entry: -

1 - In view of the amount of documentation, trained personnel, etc., which would be needed at the ports of entry, it would seem reasonable to limit, starting now, the number of ports through which works of art of all sorts, could be cleared. These could range for instance, between two or three entry points on each of the general borders of the country - that is, North, East, South and West. Along the Atlantic for instance, there could be two, three, or more - Boston, New York, Savannah and Key West, for example; on the Southern border, New Orleans, Galveston, etc.; on the Pacific, San Diego, San Francisco, Portland, Seattle; on the Northern border, Port al, Duluth, Buffalo, and Rousset Point.

Similar dispositions could be taken for anyone coming into this country by air. The main terminals for planes coming from Europe, would, I surmise, be LaGuardia Field and Key West, then also there would be the landing fields for planes from Mexico, and the North Western states - probably also at Seattle.

114125

-2-

Anyone arriving would have his baggage shipped to one of these places and works of art coming by freight, would similarly be diverted and examined at one of these points of entry.

The great advantage of starting now is that there are, I believe, comparatively few works of art entering the country at present, and we would thus have time to slowly organize this system of checking. Specially trained customs inspectors would be assigned permanently to these different points - there were quite a number of such inspectors before the war started, who had a very good knowledge of works of art as a whole. They should gradually build up files of photostats, according to schools, periods, types, etc. These photostats would emanate from a central point, Washington, where the original documents - i.e. photographs - would be concentrated.

As there is the possibility that in order to circumvent the keenness of such customs officials, paintings might have been completely painted over and the original would be entirely hidden, or would have been repainted in spots in order to alter the character of the painting, it would seem that X-Ray and Ultra-Violet Ray machines should be included in the equipment provided at the ports of entry. Furthermore, direct telephone communication with the central organization in Washington should be established.

2 - One of the greatest problems, of course, is the establishment of the lists of works of art which were to be found in countries which have been occupied - lists with descriptions, and if and when possible, photographs. Now it has occurred to me that some of the declarations which were required to be filed with the Treasury Department by November 1st., 1945, by every individual - American or foreigner - of his holdings abroad, could be used in the partial establishment of these lists, as the reports to the Treasury Department were to include works of art as well as financial assets, real estate, stocks, etc.. How detailed the descriptions of such works of art are, depends of course upon the memory of the owners, and the research material at hand. But if we realize

114126

-5-

that we have in this country at present some of the leading collectors in the world, we will also realize that we should be in a position to gather a considerable amount of the material required for the proposed system, by close cooperation with the Treasury Department.

3 - In cases where a doubt remains in the minds of the customs officials as to the bona fide ownership of a work of art up for entrance into the country and should the alleged owner ask for release before a decision will have been reached, a bond could be required from the owner. This would provide the guaranty that the painting is not introduced for speculative purposes, and would allow the customs officials to continue their research and investigation.

4 - In your very interesting article, you wrote "in a common declaration made early this year they" (the United Nations) "stated that all property which changed hands during the period of Axis occupation is suspect and that all transactions will be considered invalid until clear title is given and proof established that sale was not made under duress. Thus has been enunciated the basic law upon which the court of claims created by the peace conference must operate". Now, based on this, would it not be possible to establish without delay, a definition which would for all intents and purposes, allow the importer of a painting whose rights to same are not substantiated in accordance with the adopted rulings, to be declared in illegal possession of same? As you may recall, I had suggested in my letter to you of March, that the date of September 1st., 1939 (date of the invasion of Poland) should be considered as the basic date after which time all transactions in works of art would be considered spurious and affidavits from the successive owners be necessary.

If I suggest taking/steps now, it is because we all know how long it will take, even if decided upon at present, before they would actually be put in force, and also how long it will take once they are applied, before a smooth-working routine would be expected. Furthermore, from hearsay, I would not be surprised

-4-

if quite a number of such works of art had already reached some of the southern South American countries, from which , it is obvious, they will be directed towards the States.

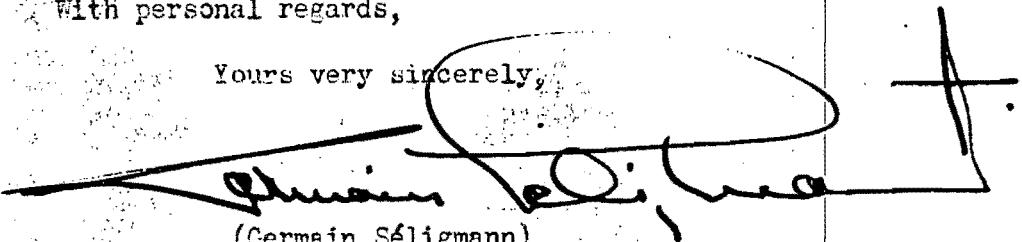
It would also seem to me that the sooner these principles and decisions would be endorsed by this government, made official and communicated to friendly and neutral countries, the sooner in turn, we would have stopped the incentive for further unscrupulous manipulations of works of art abroad.

Let it be known that works of art are "frozen" for a quarter of a century and will not be allowed to cross frontiers unless, of course, the bona fide ownership can be established, and you will cut at the root of the evil. The "black market", and "trusts" created for speculating in works of art will have no further reason to exist. This naturally does not apply to what I would call the official looting, such as the building up of the Hitler museum at Linz, or of the Goering, Himmler, etc., collections, but the huge syndicates which I understand have been formed to corner works of art with the purpose of unloading them after the war - just as probably others have constituted huge stocks of precious stones or gold - will no longer have any purpose in keeping up their criminal activities.

Trusting you may find some of these suggestions useful,

With personal regards,

Yours very sincerely,


(Germain Séligmann)

Francis H. Taylor, Esq.,
Metropolitan Museum of Art,
82nd. Street at 5th. Ave.,
New York, New York.

114127

R6 239

Box 1b

June 11, 1946

Dear Mr. Laughlin:

In your letter of June 7, 1946, you request the recommendation of this Commission in regard to an entry No. 340089 filed by the American Express Co. for the account of Mrs. Simone Seligmann, 929 Park Ave., New York City. The applicant requests the release of nine paintings and drawings.

On the basis of the information available to us, this Commission has no reason to believe that the objects involved have been appropriated by the Axis powers or individuals acting under their authority or with their consent. This Commission, therefore, interposes no objection to the granting of this application.

Sincerely yours,

Lamont Moore
Assistant Secretary

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

114128

R6239
Box 16



TREASURY DEPARTMENT
BUREAU OF CUSTOMS
NEW YORK 4, N.Y.



IN REPLY REFER TO:

JUN 7 1946

AJF:bjw/09/09D

OFFICE OF THE COLLECTOR
DISTRICT NO. 10
ALL COMMUNICATIONS FOR THIS OFFICE
SHOULD BE ADDRESSED TO THE COLLECTOR OF CUSTOMS
NEW YORK 4, N.Y.

The American Commission for the Protection and Salvage
of Artistic and Historic Monuments in War Areas
National Gallery of Art
Washington 25, D.C. Att: Office of the Secretary

Sirs:

We wish to report an importation of art objects which come within
the purview of T.D. 51072.

On April 29, 1946 American Express Co., customhouse brokers, filed
entry No. 340039 at this office for the account of Mrs. Simone Seligmann,
929 Park Avenue, New York City, covering an importation from France of
nine paintings and drawings.

These articles, together with their value as found by the Appraiser
of Merchandise at this port, are as follows:

<u>Article</u>	<u>Artist</u>	<u>Appraised Value</u>
1 portrait	Henner	30,000 Fr. frcs.
1 painting, "Bonne Nuit"	Marchand	30,000 "
1 painting	Vlaminck	60,000 "
2 drawings	Constantine Guys	15,000 "
1 watercolor	Jongkind	40,000 "
2 paintings	Baudin	20,000 "
1 drawing of a ballet dancer	Degas	30,000 "
		225,000 "

The Appraiser has also reported that these paintings and drawings
possess the distinction or rarity characteristic of those contained in
valuable art collections and that they come within the purview of T.D.
51072.

The importer has been advised to apply for a license under T.D. 51072.

Respectfully,

F. B. Laughlin
Assistant Collector

114129

cc - The Commissioner of Customs

R6239
BOX 75

(37842D) Wt 48914/51729 200W 1/45 H J R & L Gp 51

C45 MAY 11

FRONT

F.P.O.W. 3.5.45. **POSTAL & TELEGRAPH CENSORSHIP**
UNITED KINGDOM

72.

TYPE OF MAIL

TERMINAL

Air.

Reg. No.

Taken off S.S.
at (port)

Submission No.:

Date: 100/KIB/06617/45.

FROM:

G. MCKAY MORANT & CO.,

54 BROXBOURNE RD,
ORPINGTON,
KENT,
ENGLAND.

Date of letter

(or postmark) 25.IV.45.

To:

JACQUES SELIGMAN & CO. INC.,

5 EAST 57TH ST.,
NEW YORK,
U.S.A.

Language:

English

ORIGINAL LETTER:

SUBMITTED TO:

Submission slip & photostat to M.I.12. for action
(for SHAW)

Photographed and
Retained.

Seen by: Naval Adviser

Air Adviser

M.I.12
A.L.C.

Operating Unit

Section

Examiner

D.A.C.

Date

K.E.B. 222

T.L.

4000

A.J.T. 712.

23.IV.45.

SUBJECT: Addressee firm possibly connected with JACQUES SELIGMAN.
on 25.IV.1945

letter concerns "NEW STOCK POLICY", with reference to writers' letter
of 4th instant and addressees' of 15th and 20th ult. Writers have
succeeded in persuading some of the Underwriters to agree to a flat
rate of 3.75% for the renewal upon the conditions and limits
mentioned in addressees' letter of the 15th March. Cables have
been exchanged in this connection on the British policy for

114130

10 MAY 1945

R6239
BOX 75

BACK

-2- LON/KHB/06617/45,

\$370,000 is covered at the flat rate of 3.75%. Writers hope to send copy of new policy shortly, and add a postscript to the effect that the old MODERN ART DEPARTMENT POLICY was of course arranged upon the basis that almost the entire stock covered therein consisted of pictures; but there will be no proviso of this sort in the new policy, which will cover addressees' stock generally.

FOR MINISTRIES ONLY. Recommendation for Disposal of Letter and Reason

FOR CENSORSHIP INTERNAL ACTION.

Letter Condemned

Return to Sender

Released

114131

R6239
Box 75

20 MAY 1945

982

BPT FIGS 5 COMMA 548 POINT 46 OG
FIGS 8 POINT FIGS 641 POINT 75 OG.
E COMMA 049 POINT 44 OG.

D113 NYK 17/44 11 458P LC

BANK LEO TORICHE

BALANCES 5 548 46 SPECIAL BRAZIL 8 641 75 MARGHERITA

3,049 44 = J W SELIGMAN

OSS

TRADE NO
13 MAY 1945

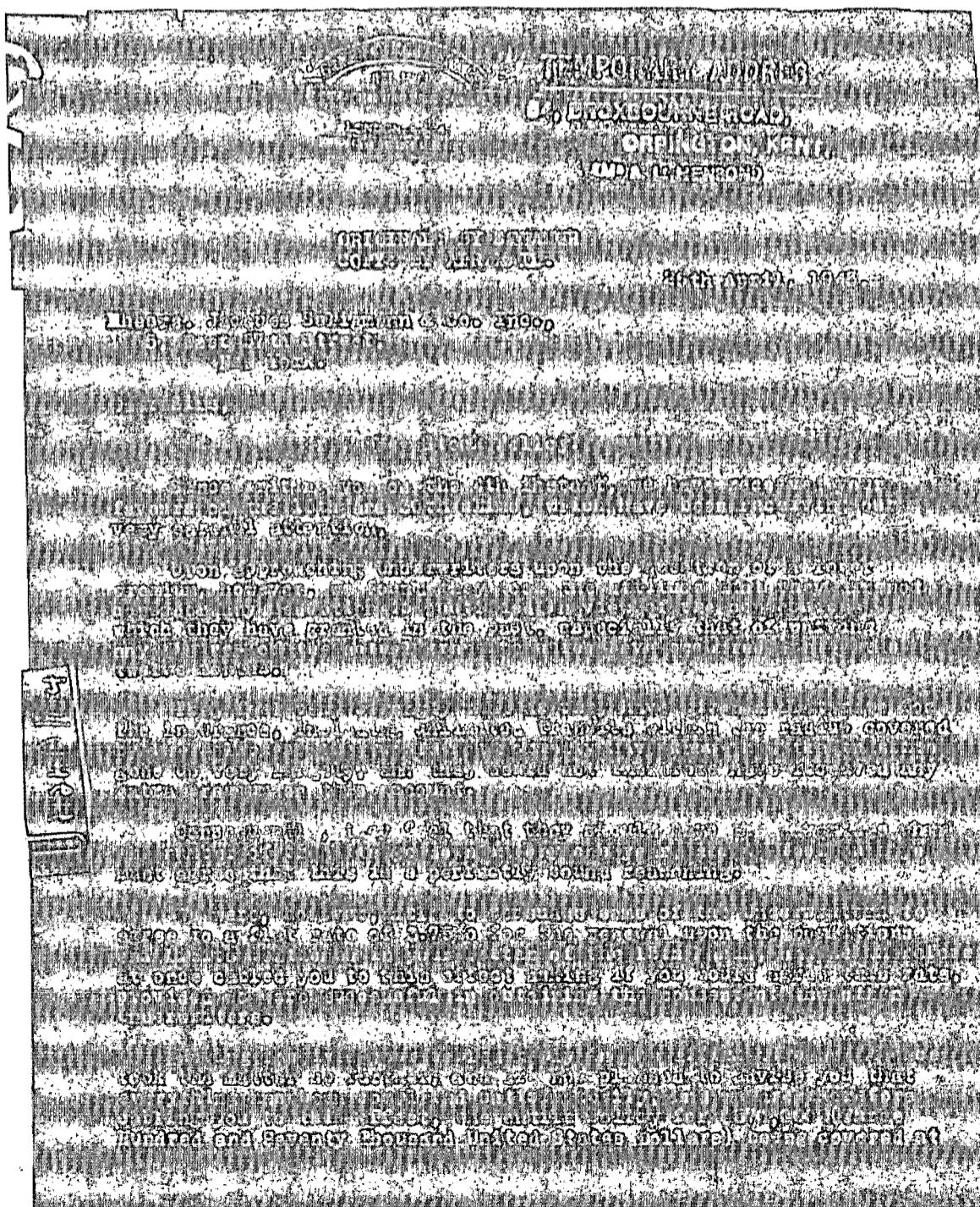
In Shaeff

✓ D. P. SHAFF

114132

R6239
Box 75

114133



R6239
BOX 75

114134

McGraw-Hill Company, Inc., New York, N.Y.
the first week of June, and all discussions mentioned above will be
continued until such time as the new policy is accepted.

We are now preparing the new policy wording to replace the one now
in effect. We hope to have it ready by the end of this month. Your
representatives will be present at the meeting, and we plan to discuss
the new policy in detail. We hope to have the new policy ready
and in effect by the first of July.

We are greatly trusting the outcome of our negotiations with you
and your representatives.

Very truly yours,
JAMES M. MORRISON

P.S. The old McGraw-Hill insurance policy was not carried over
from the old McGraw-Hill insurance policy. It took effect on the first of June
of this year. We will be providing all the required information
to you in detail under your name, separately from the
proposal rather than the assumption that it is your part of the
total which actually consists of six percent, which has been stated in
our negotiations on your behalf.

J 2

~~SECRET~~

Enclosure No. 1 to Despatch No. 133/5 (U.S. Report No. 229), dated January 15, 1946, from the American Legation, Bern.

MEMORANDUM

Bern, 5 January 1946

To: The Economic Counselor, U.S. Legation, Bern.
Via: Mr. Harry Conover

From: Lieutenant Commander J.S. Plant, U.S.N.R.,
Director, Art Looted Investigation Unit,
S.S.U., War Department.

Subject: U.S. Investigation of Looted Art in
Switzerland - Second Interim Report.

1. An initial report, covering the activities of Lieut. Cmdr. T. Rousseau, Jr., U.S.N.R. and the undersigned during the period 20 November - 9 December 1945, was submitted to the Economic Counselor on 9 December 1945.

2. This report, comprising a resume of the activities of the undersigned in Switzerland from 20 December through the present, together with recommendations for continuing investigative activity, is submitted for your information and retention.

3. The undersigned returned to Bern from Germany and Paris on 20 December 1945. In separate meetings on 20 and 21 December 1945 with Mr. Legg of the British Legation, M. Peyrot des Gachons of the French Embassy, and Mr. Yedes of the Swiss Departement des Intern., the implications of the Federal decree of 16 December 1945 relative to Swiss restoration of properties removed from the (German) occupied territories during the war were discussed. Whereas the decree legalizes Swiss procedure for the transfer and return of looted properties pursuant to Allied claims without granting the authority for initiation of investigative activity by the Swiss Government, the publication of a second decree authorizing such undertakings was anticipated by the responsible offices. In a meeting with Mr. de Rahn of the Federal Political Department, the undersigned received assurances that the second decree would be published shortly after 1 January 1946, and would provide for the establishment of a Swiss Commission under the Office of Compensation, which would be empowered fully to investigate all questions bearing on the concealment of looted art properties. Mr. de Rahn stated that this Commission would be headed by Mr. Meyer of the Office of Compensation. The undersigned proposed for a meeting with Messrs. de Rahn and Meyer to settle on a means of facilitating the exchange of information presently in Swiss and Allied hands. The meeting will be held in the Federal Political Department on 7 January 1946 and will be attended by other members of the S.C.O. as well as representatives of the Legation. Messrs. Legg and Peyrot des Gachons have been informed.

4.

114135

~~SECRET~~

Ind. #1

Loft Cont.

RG 260
Entry _____
Box 169

DECLASSIFIED
Activity <u>775057</u>
MKS BARA Date <u>7-10-49</u>

4. On 21 December the undersigned proceeded to Basel for a conference with Dr. Walter Schiess, Attorney, of that city (see para. 8 - JCP/TR Report of 9 December 1945). Certain documentation obtained in the U.S. Zone of Occupation in Germany by this Unit was left with Dr. Schiess for his use in a proposed press campaign designed to evoke national recognition of the moral responsibility of every Swiss to find and assure the return of any looted cultural property still secreted in Switzerland. At present writing, Dr. Schiess has had preliminary talks with the Editor of the Basler Nachrichten, who has expressed a desire to publish a series of three articles on the subject of German depredations and their consequences for Switzerland. Mr. Schiess will seek further press coverage and will keep the Legation informed.

5. On December 22, the undersigned proceeded to Zurich for discussions with Dr. Walter Hugelshofer, a Swiss art historian and advisor to several prominent Swiss Museums and private collectors (see para. 10 JCP/TR Report of 9 December 1945). Dr. Hugelshofer is singularly well informed in art matters within Switzerland, being intimately acquainted with the background of the leading dealers and the details of their transactions. He has consented to act as a confidential informant to the Legation in these matters, and has already proved himself exceedingly helpful. His sole motivation appears to be the "cleaning up" of the Swiss art world, with a view to the re-establishment of salutary external relations. Mr. Conover is cognizant and will confer with Dr. Hugelshofer as the situation demands.

6. On 27 December Hans Landolt was interviewed at his residence "Le Cèdre" Verbois (Geneva). See below, para 12 (b).

7. On 2 January 1946, the undersigned discussed with M. Peyrot des Gachons the form and substance of the claim to be submitted by the French Embassy for the restitution of those works of art looted by the Germans from the collection of the French dealer, Paul Rosenberg, which have been found in Swiss hands. By Allied agreement, this is to be the initial claim presented pursuant to the decree of 10 December, and will be regarded as a precedent for subsequent claims of a similar nature. It was agreed that no evidence should accompany the initial claim other than Paul Rosenberg's sworn deposition of ownership of the works in question at the moment of the German occupation of France. Further substantiation of the claim will be submitted only if requested by the Swiss tribunal.

8. On 5 January Dr. Alexander von Frey was interrogated at his residence, Hotel Eder, Lucerne. See below, para. 12 (b).

9. On 5 January Hans Landolt and Theodor Fischer and his two sons were interviewed at the Galeries Fischer, Lucerne. See below, para. 12 (c).

10.

114136

~~SECRET~~

RG 260
Entry —
Box 169

DECLASSIFIED
Activity 775057
F7 MKS MAR 12 1946

~~-3- SECRET~~

10. On January 7, Dr. Nathan, German Jewish refugee, resident in Switzerland since approximately 1935, and chief advisor to Emil Bushke in art matters, will be interrogated at the Legation by the undersigned.

11. All personnel of the Art Looting Investigation Unit, S.S.U. have been ordered to return to Washington as the project will be terminated and the Unit, in its present form, dissolved on 1 February 1946. The undersigned will leave Bern on 6 January, returning to Washington via Paris and London. Since 20 December all work has been planned here with a view (a) to continuing investigative activity in Switzerland in this field and (b) to enable such activity to be conducted advantageously in the absence of members of this Unit.

The burden of activity, to be sure, must rest ultimately with the Swiss authorities empowered by the aforementioned Decrees to conduct internal investigations. Moreover, in contradistinction to the French and British interests, there is no formerly American-owned property either already identified as returnable loot or believed to be concealed in Switzerland. From a purely DAPRATES standpoint, the findings to date have proved inconsequential and there is no indication of potential disclosures of any magnitude.

The justification for continuing activity in this restricted field, therefore, may be regarded as two fold:

(a) to enable the United States Government to maintain leadership in the settlement of international issues of a moral and cultural nature, and

(b) to establish a possible working precedent in relations with the Swiss Government leading to effective resolution of DAPRATES matters.

12. The following cases of primary interest demand further investigation:

(a) Hans Wendland/Theodor Fischer

This case must be considered in the light of the professional relationship of these two men, in spite of Wendland's German, and Fischer's Swiss nationality. To the documentation and positive knowledge already in hand, this relevant information has been obtained in the several interviews:

(1) Fischer and Wendland deny, individually and categorically, that there remain in the possession of either, or that they have any knowledge of the whereabouts of, any looted work of art not on the Allied List presented to the Swiss Government (with two exceptions the details of which follow). In the light of their respective histories, this statement obviously must not be taken at face value. It is important as a weapon for use against them in the event of further disclosures.

(2)

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114137

RG 260
Entry —
Box 169

DECLASSIFIED
Activity 775057
FMS MAR. 1946 7-20-46

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-4-

(2) Fischer has sent to the Kunstmuseum, Bern, for safekeeping pending the finding of the Swiss Tribunal, 39 paintings and drawings comprising, according to his statement, all the looted works of art remaining in his possession. These are Nos. 2, 4, 5, 8, 9, 10, 11, 13, 14, 15, 16, 18, 19, 20, 21, 40, 44, 53, 26, 27, 28, 49, 52, 47, 41, 37, 36, 33, 34, 31, 45, 46, 42, 43, 29, 55, and 48 of the Allied List. In addition, he has sent the Corot "Resting Italian Roman", 0 1,38x38.5 cm., from the Rosenberg collection, which did not figure on the Allied List as submitted, but is now regarded as No. 76.

(3) Wendland is in possession of, or knows the whereabouts of, a painting by Matisse, formerly in the Rosenberg collection, which does not figure on the Allies Lists. He states that the painting has not been in Switzerland, and that it was sold by him in 1943 to a German friend whose identity he prefers not to divulge. He further maintains that the painting is at present in the U.S. Zone of Occupation in Austria, that the owner is not aware of its origin and wishes to return it without becoming involved with the Allied authorities. Wendland, in turn, wishes to return the painting without having to make a personal statement concerning its recent whereabouts, and has requested the undersigned to accept the painting for transfer to the French Embassy in Bern. It has been made clear to Wendland that, whereas the return of the painting is of primary importance, he must expect to be interrogated on the circumstances of the transfer, probably when called as a witness once the Swiss proceedings are under way. The painting is obviously in Switzerland and Wendland's explanation is manifestly false. Under the circumstances, however, it is believed expedient to recover the painting before expressing disbelief in his story.

(4) Wendland and Fischer each deny the statement attributed by Mr. Douglas Cooper to Walter Andreas Rofer that he, Rofer, has a substantial current credit with both of them. They state that neither is holding any, works of art, or other assets for Rofer's account.

114138

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RG	260	DECLASSIFIED
Entry		Activity 775057
Box	169	MKS HARA Date 7-10-99

~~SECRET~~

-5-

(5) Wendland has at no time sought to cloak his part in the exchanges of looted pictures conducted by Hefer with Fischer and him, nor his responsibility for the importation of loot into Switzerland. He represents himself as Fischer's sole contact in the war years with the German authorities and states that Fischer could not, and would not, have obtained the works in question without his guidance and intervention. Because of his German nationality, Wendland's Swiss business, save without exception, has been conducted by Fischer, but the relationship is complicated by the fact that Wendland, of the two men, is the stronger personality; he is the salesman, the gambler, and most important - the connoisseur of the combine. Fischer, with the mentality of a small business man is wholly dominated by him.

Wendland states that he has had a 33 1/3% interest in all the pictures acquired during the war for Fischer through exchange or purchase. The detailed accounting of his holdings with Fischer can best be elicited in the course of the full-dress Swiss investigation of the case.

(6) Fischer is the only art dealer in Switzerland with sufficient capital and inventory to conduct business on a large, international scale. Hence, of the 76 looted French paintings thus far identified in Swiss hands, 57 have passed through his hands. The entire Swiss art market has revolved about his importations, with a number of smaller dealers depending on him for their stock and taking works of art from him on commission, often not even paying him for an object until they have sold it further.

(7) Fischer's life blood is his foreign business. It is both his source of supply and his important clientele. Today he will unquestionably go to great lengths to re-establish himself in the good graces of the Allies. He is old and tired of the complications which have arisen from his war dealings. His two sons, while inclined to be less cooperative, are nevertheless completely subservient to him.

(e)

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(8) A list of paintings and drawings imported from Germany by Fischer on 3 February 1943, given the undersigned by Dr. Vedor of the Swiss Department des Innern, was left with Fischer on 5 January with the request that he furnish the Legation with details as to the origin and present whereabouts of a number of items suspected by the undersigned as possible German loot. None of these items figure on the Allied List. Fischer has agreed to furnish such information as is available to him to the Legation in writing as soon as possible.

(9) It is recommended that every effort be made, preferably through the medium of a Swiss investigation, to have the Fischer-Wendland relationship clarified in financial detail. The standing implied threat of deportation will serve to evoke information from Wendland, and his deportation to France at a moment deemed appropriate by the Allied Missions in Switzerland is considered essential to the investigations now being conducted by the French Government of matters in which he was directly involved. Documentation proving that Wendland both conducted business illegally in Switzerland and violated the Swiss import regulations will be placed on file at the Legation.

(b) Dr. Alexander von Frey

Von Frey resides at the Hotel Eden, Lucerne. About 40 years of age, and of German birth, he has held Hungarian citizenship for approximately 20 years. He divorced his first wife, a daughter of a Hungarian industrialist, in 1926. His present wife is German. At one time a manufacturer, he turned in the 1920's to art dealing.

During the war, von Frey, though resident in Switzerland, spent a considerable amount of time in Paris, where he was in frequent contact with German officials. He claims to have met Mr. Lohse, second in command of the Einsatzstab Rosenberg, through Dr. Russ, a prominent German agent. With Lohse, von Frey transacted, in May 1942, an exchange of works of art whereby he received three French paintings confiscated earlier by the Einsatzstab. These paintings, a Renoir, a Pissarro, and a Picasso, he admits having given to a friend in the diplomatic service in Paris, who transmitted them to him in Switzerland through the diplomatic bag - presumably of one of the Balkan Missions. The paintings in question are Nos. 58, 59 and 60 of the allied List. Von Frey has returned to Bern the Renoir, No. 58. No. 59 he sold to a certain Faber, who sold it further. No. 60 was sold to Bernoulli of Basel. Both paintings have been located.

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Von Frey claims to have had no contact whatever with other looted works of art, with one exception - namely, No. 57 of the Allies list, Picasso: Woman at the Piano. He maintains that this painting arrived unexpectedly at his residence in Lucerne one morning, and that he subsequently received a telephone call from Mr. Max Stoeklin of Zug, asking for an evaluation of the painting. Von Frey recalls having seen the picture in Paris at the shop of Gustav Becklitz, the chief participant in exchanges with the Einsatzstab Rosenberg. He turned the painting over to Bernoulli, from whom it passed indirectly to Buchrle. It is now in Buchrle's possession.

Von Frey claims that he has never had business dealings of any kind with Wendland or Fischer. Subsequent investigation may prove this statement false.

It is not likely that von Frey is in possession of other confiscated objects, but his complicity with the German looting machine is clearly established. Of the dealers now in Switzerland, he was second only to Wendland in the extent and strength of his official German contacts. His future movements should be scrutinized with some care; he apparently wishes to procure a visa for the United States, in order to re-open business connections with the New York art trade. It is recommended strongly that any visa application be rejected.

(c) Christophe Bernoulli

Not interrogated by the undersigned, Bernoulli is a Basel art dealer and member of a well known Swiss family. He stands well in Swiss official circles, evident from the fact that he went to Paris recently at the request of Burkhardt, the Swiss Minister, to redecorate the Paris Legation. Six looted pictures have passed through Bernoulli's hands, and he has had close business relations with Fischer, von Frey, Reuber and Rotham. He is strongly defended in certain quarters as a man of unquestionable integrity. Other of his colleagues consider him shrewd and not above dubious dealings. Whereas there is no indication that Bernoulli has knowledge of lost other than that already established as having been in his possession, he should remain under observation and should most certainly be called as a witness in the Swiss proceedings.

(d) Albert Skira

Not interrogated by the undersigned. Skira is the Geneva publisher of art books who has received a large number of paintings from France during the war. Son-in-law of Lioello Venturi, the Italian liberal and art historian, Skira has strong backing in the French Resistance, and has submitted to the French Embassy in Bern a photographic file of all pictures acquired by him during the war, none of which have been identified as lost. There is no proof that this file is comprehensive, nor is there any concrete evidence of his

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having received stolen goods. He is, however, always mentioned by his competitors as a clandestine operator who has engaged in illegal activity on the Franco-Swiss border. It is recommended strongly that, once the Swiss decree is published authorising thorough investigation of the records of suspect dealers, Skira's books be looked into carefully.

(e) Dr. Willi Kaeber

Not interrogated by the undersigned. Basel dealer, Vice President and leading figure in the Swiss Syndicate of Art Dealers, Kaeber has trafficked in looted art, and has taken the most pronounced obstructionist attitude against the return of paintings on the Allied List. He was responsible personally for an edict forbidding any member of the Syndicate to divulge gratuitously any information on looted pictures. Kaeber should be called as a witness in the Swiss proceedings.

(f) Galerie Schmidlin

Zurich firm, not visited by the undersigned. Frau Schmidlin is German and Nazi. She has been in bad repute with the Swiss Government for harboring a German spy and possibly conducting espionage. She was on close terms with Walter Andreas Hofer, who visited her frequently when in Switzerland, and it is conceivable that she is holding funds or negotiable assets for him. There is no evidence that the Schmidlin firm is in possession of looted art.

(g) Galerie Neupert

Zurich firm, not visited by the undersigned. Has had looted pictures figuring on the Allied List. Received one looted picture directly from the Einsatzstab Rosenberg by exchange. According to a reliable source, there is a strong possibility that this firm has not declared all works of art of questionable origin presently in its possession.

13. In summary, it is important to emphasize that there is small likelihood of a substantial number of looted works of art appearing in Switzerland henceforth. The extensive German documentation in Allied hands and the number of implicated persons already interrogated would appear to discount such an eventuality. On the other hand, it is probable that occasional works of some importance, as yet unidentified or located, will come to light. It is the opinion of the undersigned that the primary function of the Legation, now that the Swiss investigative machinery has been set in motion, should be that of stimulating Swiss action by rendering such documentation and advice as may be solicited, and applying suitable pressure to the solution of the outstanding cases.

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The undersigned will discuss with the State Department the problems attendant to the definitive solution of the looted art question and emphasize the necessity for continuing representation in Europe by qualified personnel for a minimum period of six months.

Respectfully,

e/ James S. Plaut
James S. Plaut

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Entry	—	Activity 775057
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Enclosure No. 1 to despatch No. 13315 (AE Report No. 229), dated
January 15, 1946, from the American Legation, Bern.

MEMORANDUM

SOURCE

Bern, 5 January 1946

To: The Economic Counselor, U.S. Legation, Bern.
Via: Mr. Harry Gruenver

From: Lieutenant Commander J.S. Plant, U.S.N.R.,
Director, Art Looted Investigation Unit,
U.S.A., War Department.

Subject: U.S. Investigation of Looted Art in
Switzerland - Second Interim Report.

1. An initial report, covering the activities of
Lieut. Cmdr. T. Rousseau, Jr., U.S.N.R., and the under-
signed during the period 20 November - 9 December 1945,
was submitted to the Economic Counselor on 9 December
1945.

2. This report, comprising a resumé of the activities
of the undersigned in Switzerland from 10 December through
the present, together with recommendations for continuing
investigative activity, is submitted for your information
and retention.

3. The undersigned returned to Bern from Germany and
Paris on 20 December 1945. In separate meetings on 20 and
21 December 1945 with Mr. Legg of the British Legation, H.
Peyrat des Gachons of the French Embassy, and Dr. Fedos
of the Swiss Department des Intern., the implications of the
Federal Decree of 10 December 1945 relative to Swiss resto-
ration of properties removed from the (German) occupied terri-
tories during the war were discussed. Whereas the decree
legalizes Swiss procedure for the transfer and return of looted
properties pursuant to Allied claims without granting the au-
thority for initiation of investigative activity by the Swiss
Government, the publication of a second decree authorizing such
undertakings was anticipated by the responsible offices. In
a meeting with Mr. de Rahn of the Federal Political Department,
the undersigned received assurances that the second decree would
be published shortly after 1 January 1946, and would provide
for the establishment of a Swiss Commission under the Office of
Compensation, which would be empowered fully to investigate all
questions bearing on the concealment of looted art properties.
Mr. de Rahn stated that this Commission would be headed by Mr.
Meyer of the Office of Compensation. The undersigned pressed
for a meeting with Messrs. de Rahn and Meyer to settle on a
means of facilitating the exchange of information presently
in Swiss and Allied hands. The meeting will be held in the
Federal Political Department on 7 January 1946 and will be
attended by other members of the S.P.D. as well as represen-
tatives of the Legation. Messrs. Legg and Peyrat des Gachons
have been informed.

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4. On 21 December the undersigned proceeded to Basel for a conference with Dr. Walter Schiess, Attorney, of that city (see para. 8 - JSP/TR Report of 9 December 1945). Certain documentation obtained in the U.S. Zone of Occupation in Germany by this Unit was left with Dr. Schiess for his use in a proposed press campaign designed to evoke national recognition of the moral responsibility of every Swiss to find and assure the return of any looted cultural property still secreted in Switzerland. At present writing, Dr. Schiess has had preliminary talks with the Editor of the Basler Nachrichten, who has expressed a desire to publish a series of three articles on the subject of German depredations and their consequences for Switzerland. Dr. Schiess will seek further press coverage and will keep the Legation informed.

5. On December 22, the undersigned proceeded to Zurich for discussions with Dr. Walter Hugelshofer, a Swiss art historian and advisor to several prominent Swiss Museums and private collectors (see para. 10 JSP/TR Report of 9 December 1945). Dr. Hugelshofer is singularly well informed in art matters within Switzerland, being intimately acquainted with the background of the leading dealers and the details of their transactions. He has consented to act as a confidential informant to the Legation in these matters, and has already proved himself exceedingly helpful. His sole motivation appears to be the "clearing up" of the Swiss art world, with a view to the re-establishment of salutary external relations. Mr. Conover is cognizant and will confer with Dr. Hugelshofer as the situation demands.

6. On 27 December Hans Wendland was interviewed at his residence "le Cédré" Verzeix (Geneva). See below, para 12 (a).

7. On 2 January 1946, the undersigned discussed with M. Payret des Caschons the form and substance of the claim to be submitted by the French Embassy for the restitution of those works of art looted by the Germans from the collection of the French dealer, Paul Rosenberg, which have been found in Swiss hands. By Allied agreement, this is to be the initial claim presented pursuant to the decree of 10 December, and will be regarded as a precedent for subsequent claims of a similar nature. It was agreed that no evidence should accompany the initial claim other than Paul Rosenberg's sworn deposition of ownership of the works in question at the moment of the German occupation of France. Further substantiation of the claim will be submitted only if requested by the Swiss tribunal.

8. On 5 January Dr. Alexander von Frey was interrogated at his residence, Hotel Eden, Lucerne. See below, para. 12 (b).

9. On 5 January Hans Wendland and Theodor Fischer and his two sons were interviewed at the Galeries Fischer, Lucerne. See below, para. 12 (a).

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10. On January 7, Dr. Nathan, German Jewish refugee, resident in Switzerland since approximately 1935, and chief advisor to Emil Buchrle in art matters, will be interrogated at the Legation by the undersigned.

11. All personnel of the Art Looting Investigation Unit, S.S.U. have been ordered to return to Washington as the project will be terminated and the Unit, in its present form, dissolved on 1 February 1946. The undersigned will leave Bern on 8 January, returning to Washington via Paris and London. Since 22 December all work has been planned here with a view (a) to continuing investigative activity in Switzerland in this field and (b) to enable such activity to be conducted advantageously in the absence of members of this Unit.

The burden of activity, to be sure, must rest ultimately with the Swiss authorities empowered by the aforementioned decrees to conduct internal investigations. Moreover, in contradistinction to the French and British interests, there is no formerly American-owned property either already identified as returnable loot or believed to be concealed in Switzerland. From a purely SAFAHAR standpunkt, the findings to date have proved inconsequential and there is no indication of potential disclosures of any magnitude.

The justification for continuing activity in this restricted field, therefore, may be regarded as two fold:

- (a) to enable the United States Government to maintain leadership in the settlement of international issues of a moral and cultural nature, and
- (b) to establish a possible working precedent in relations with the Swiss Government leading to effective resolution of SAFAHAR matters.

12. The following cases of primary interest demand further investigation:

(a) Hans Wendland/Theodor Fischer

This case must be considered in the light of the professional relationship of these two men, in spite of Wendland's German, and Fischer's Swiss nationality. To the documentation and positive knowledge already in hand, this relevant information has been obtained in the several interviews:

(1) Fischer and Wendland deny, individually and categorically, that there remain in the possession of either, or that they have any knowledge of the whereabouts of, any looted work of art not on the Allied List presented to the Swiss Government (with two exceptions the details of which follow). In the light of their respective histories, this statement obviously must not be taken at face value. It is important as a weapon for use against them in the event of further disclosures.

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(2) Fischer has sent to the Kunstmuseum, Bern, for safekeeping pending the findings of the Swiss tribunal, 39 paintings and drawings comprising, according to his statement, all the looted works of art remaining in his possession. These are Nos. 2, 4, 5, 8, 9, 10, 11, 13, 14, 15, 16, 18, 19, 20, 21, 40, 44, 53, 26, 27, 28, 49, 52, 47, 41, 37, 36, 33, 34, 31, 45, 46, 42, 43, 29, 55, and 48 of the Allied List. In addition, he has sent the Corot "Seated Italian Woman", 0 1,38x38.5 cm., from the Rosenberg collection, which did not figure on the Allied List as submitted, but is now regarded as No. 76.

(3) Wendland is in possession of, or knows the whereabouts of, a painting by Matisse, formerly in the Rosenberg collection, which does not figure on the Allies List. He states that the painting has not been in Switzerland, and that it was sold by him in 1943 to a German friend whose identity he prefers not to divulge. He further maintains that the painting is at present in the U.S. zone of Occupation in Austria, that the owner is now aware of its origin and wishes to return it without becoming involved with the Allied authorities. Wendland, in turn, wishes to return the painting without having to make a personal statement concerning its recent whereabouts, and has requested the undersigned to accept the painting for transfer to the French Embassy in Bern. It has been made clear to Wendland that, whereas the return of the painting is of primary importance, he must expect to be interrogated on the circumstances of the transfer, probably when called as a witness once the Swiss proceedings are under way. The painting is obviously in Switzerland and Wendland's explanation is manifestly false. Under the circumstances, however, it is believed expedient to recover the painting before expressing disbelief in his story.

(4) Wendland and Fischer each deny the statement attributed by Mr. Douglas Cooper to Walter Andreas Hofer that he, Hofer, has a substantial current credit with both of them. They state that neither is holding money, works of art, or other assets for Hofer's account.

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(5) Wendland has at no time sought to cloak his part in the exchanges of looted pictures conducted by Fischer with Fischer and him, nor his responsibility for the importation of lost into Switzerland. He represents himself as Fischer's sole contact in the war years with the German authorities and states that Fischer could not, and would not, have obtained the works in question without his guidance and intervention. Because of his German nationality, Wendland's Swiss business, almost without exception, has been conducted by Fischer, but the relationship is complicated by the fact that Wendland, of the two men, is the stronger personality; he is the salesman, the gambler, and most important - the connoisseur of the combine. Fischer, with the mentality of a small business man is wholly dominated by him.

Wendland states that he has had a 55/55 interest in all the pictures acquired during the war for Fischer through exchange or purchase. The detailed accounting of his holdings with Fischer can best be elicited in the course of the full-dress Swiss investigation of the case.

(6) Fischer is the only art dealer in Switzerland with sufficient capital and inventory to conduct business on a large, international scale. Hence, of the 76 looted French paintings thus far identified in Swiss hands, 57 have passed through his hands. The entire Swiss art market has revolved about his importations, with a number of smaller dealers depending on him for their stock and taking works of art from him on commission, often not even paying him for an object until they have sold it further.

(7) Fischer's life blood is his foreign business. It is both his source of supply and his important clientele. Today he will unquestionably go to great lengths to re-establish himself in the good graces of the allies. He is old and tired of the complications which have arisen from his war dealings. His two sons, while inclined to be less cooperative, are nevertheless completely subservient to him.

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(8) A list of paintings and drawings imported from Germany by Fischer on 8 February 1943, given the undersigned by Dr. Vodes of the Swiss Department des Intern., was left with Fischer on 5 January with the request that he furnish the Legation with details as to the origin and present whereabouts of a number of items suspected by the undersigned as possible German loot. None of these items figure on the Allied List. Fischer has agreed to furnish such information as is available to him to the Legation in writing as soon as possible.

(9) It is recommended that every effort be made, preferably through the medium of a Swiss investigation, to have the Fischer-Vendland relationship clarified in financial detail. The standing implied threat of deportation will serve to evoke information from Vendland, and his deportation to France at a moment deemed appropriate by the Allied Missions in Switzerland is considered essential to the investigations now being conducted by the French Government of matters in which he was directly involved. Documentation proving that Vendland both conducted business illegally in Switzerland and violated the Swiss import regulations will be placed on file at the Legation.

(b) Dr. Alexander von Frey

Von Frey resides at the Hotel Eden, Lucerne. About 60 years of age, and of German birth, he has held Hungarian citizenship for approximately 20 years. He divorced his first wife, a daughter of a Hungarian industrialist, in 1926. His present wife is German. At one time a manufacturer, he turned in the 1920's to art dealing.

During the war, von Frey, though resident in Switzerland, spent a considerable amount of time in Paris, where he was in frequent contact with German officials. He claims to have met Dr. Lohse, second in command of the Einsatzstab Rosenberg, through Dr. Buss, a prominent German agent. With Lohse, von Frey transacted, in May 1942, an exchange of works of art whereby he received three French paintings confiscated earlier by the Einsatzstab. These paintings, a Renoir, a Pissarro, and a Picasso, he admits having given to a friend in the diplomatic service in Paris, who transmitted them to him in Switzerland through the diplomatic bag - presumably of one of the Balkan Missions. The paintings in question are Nos. 58, 59 and 60 of the Allied List. Von Frey has returned to Bern the Renoir, No. 58. No. 59 he sold to a certain Faber, who sold it further. No. 60 was sold to Baroulli of Basel. Both paintings have been located.

Von

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Von Frey claims to have had no contact whatever with other looted works of art, with one exception - namely, No. 57 of the Allies list, Picasso: Torsos at the Races. He maintains that this painting arrived unexpectedly at his residence in Lucerne one morning, and that he subsequently received a telephone call from Mr. Max Stoeklin of Zug, asking for an evaluation of the painting. Von Frey recalls having seen the picture in Paris at the shop of Gustav Rochlitz, the chief participant in exchanges with the Einsatzstab Rosenberg. He turned the painting over to Bernoulli, from whom it passed indirectly to Bushrle. It is now in Bushrle's possession.

Von Frey claims that he has never had business dealings of any kind with Wendland or Fischer. Subsequent investigation may prove this statement false.

It is not likely that von Frey is in possession of other confiscated objects, but his complicity with the German looting machine is clearly established. Of the dealers now in Switzerland, he was second only to Wendland in the extent and strength of his official German contacts. His future movements should be scrutinized with some care; he apparently wishes to procure a visa for the United States, in order to re-open business connections with the New York art trade. It is recommended strongly that any visa application be rejected.

(c) Christophe Bernoulli

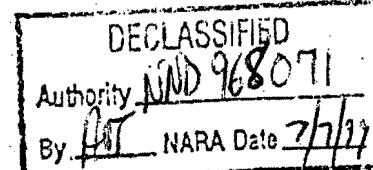
Not interrogated by the undersigned, Bernoulli is a Basel art dealer and member of a well known Swiss family. He stands well in Swiss official circles, evident from the fact that he went to Paris recently at the request of Burkhardt, the Swiss Minister, to redecorate the Paris legation. Six looted pictures have passed through Bernoulli's hands, and he has had close business relations with Fischer, von Frey, Hauber and Nathan. He is strongly defended in certain quarters as a man of unquestionable integrity. Other of his colleagues consider him shrewd and not above dubious dealings. Whereas there is no indication that Bernoulli has knowledge of loot other than that already established as having been in his possession, he should remain under observation and should most certainly be called as a witness in the Swiss proceedings.

(d) Albert Skira

Not Interrogated by the undersigned. Skira is the Geneva publisher of art books who has received a large number of paintings from France during the war. Son-in-law of Lionello Venturi, the Italian liberal and art historian, Skira has strong backing in the French Resistance, and has submitted to the French embassy in Bern a photographic file of all pictures acquired by him during the war, none of which have been identified as loot. There is no proof that this file is comprehensive, nor is there any concrete evidence of his

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having received stolen goods. He is, however, always mentioned by his competitors as a clandestine operator who has engaged in illegal activity on the Franco-Swiss border. It is recommended strongly that, once the Swiss decree is published authorizing thorough investigation of the records of suspect dealers, Skira's books be looked into carefully.

(e) Dr. Willi Baeter

Not interrogated by the undersigned. Basel dealer, Vice President and leading figure in the Swiss Syndicate of Art Dealers, Baeter has trafficked in looted art, and has taken the most pronounced obstructionist attitude against the return of paintings on the Allied List. He was responsible personally for an edict forbidding any member of the Syndicate to divulge gratuitously any information on looted pictures. Baeter should be called as a witness in the Swiss proceedings.

(f) Galerie Schmidlin

Zurich firm, not visited by the undersigned. Frau Schmidlin is German and Nazi. She has been in bad repute with the Swiss Government for harboring a German spy and possibly conducting espionage. She was on close terms with Walter Andreas Hofer, who visited her frequently when in Switzerland, and it is conceivable that she is holding funds or negotiable assets for him. There is no evidence that the Schmidlin firm is in possession of looted art.

(g) Galerie Neupert

Zurich firm, not visited by the undersigned. Has had looted pictures figuring on the Allied List. Received one looted picture directly from the Einsatzstab Rosenberg by exchange. According to a reliable source, there is a strong possibility that this firm has not declared all works of art of questionable origin presently in its possession.

13. In summary, it is important to emphasize that there is small likelihood of a substantial number of looted works of art appearing in Switzerland henceforth. The extensive German documentation in Allied hands and the number of implicated persons already interrogated would appear to discount such an eventuality. On the other hand, it is probable that occasional works of some importance, as yet unidentified or located, will come to light. It is the opinion of the undersigned that the primary function of the Legation, now that the Swiss investigative machinery has been set in motion, should be that of stimulating Swiss action by rendering such documentation and advice as may be solicited, and applying suitable pressure to the solution of the outstanding cases.

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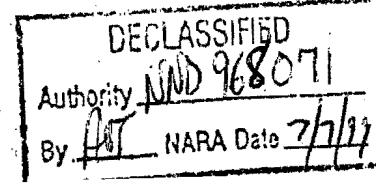
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The undersigned will discuss with the State Department the problems attendant to the definitive solution of the looted art question and emphasize the necessity for continuing representation in Europe by qualified personnel for a minimum period of six months.

Respectfully,

s/ James S. Plaut
James S. Plaut

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Box 23



114152

Enclosure No. 2 to Despatch No. 13315 (S Report No. 229)
dated January 15, 1946, from the American Legation, Bern.

MEMORANDUM FOR THE PILES

January 8, 1946

On Monday January 7, 1946, Mr. Conover, Mr. Pleut and I met at the Federal Political Department with Mr. Daeniker, Mr. de Rahn, both of the Federal Political Department and a Mr. Wyss of the Swiss Compensation Office.

1. Mr. Wyss indicated that in two or three weeks the Swiss Compensation Office will begin an investigation of Gendland and Fischer. He asked for such documentation as we might have which would assist this investigation. We agreed to supply appropriate excerpts from material obtained by Mr. Pleut in Germany.

2. Mr. de Rahn stated that the so-called "second decree" vesting the Swiss Compensation Office with authority to make investigations in the field of loot will not issue for thirty days because "a constitutional question" is involved. This constitutional question will have to be dealt with by parliament.

3. Mr. Daeniker and Mr. de Rahn both suggested that a test case be brought immediately before the newly constituted looted art tribunal in order that such kinks as may appear in procedure may be quickly ironed out. The Swiss officials were aware that Monsieur Peyrot des Gesschors was preparing an initial claim on behalf of Mr. Paul Rosenberg and agreed that this be the initial trial.

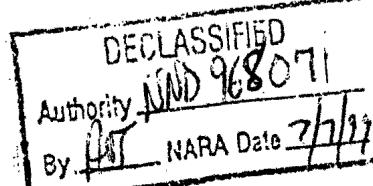
4. Mr. Daeniker and Mr. de Rahn agreed to transmit to us requests for further information when their own information with respect to any art object is inconclusive but creates, nevertheless, a suspicion that the art object in question has been looted. We agreed, upon receipt of such requests, to make every effort to obtain further information for them.

5. We told Mr. Daeniker and Mr. de Rahn that we thought it important, because of the moral issue involved, that Switzerland itself make some effort, so to speak, "from within" to purge itself of all looted art within its borders. Daeniker and de Rahn appeared to agree that this was desirable but had no specific suggestion to make as to procedure. (It may be worthwhile when the "second decree" is issued to repeat our previous request for an inventory of art works which have entered Switzerland since 1940 and are in the possession of suspect dealers).

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-2- (Enclosure No. 2)

6. On the more general matter of obtaining from the Federal Political Department details on the amount and types of assets they could give us no details beyond the sort now being given to us because a "question of principle" was involved.

7. Mr. Daeniker and Mr. de Rahn both agreed that while it was always desirable to submit to them as much detail as possible on any given case, they would be willing to investigate when our information was inadequate and even when it was of the rumor sort.

8. Mr. Daeniker and Mr. de Rahn both asked that we supply them, when making a request that a given case be investigated, with the sources of our information. He told them that we could not always do so, but that we would indicate the degree of reliability of our source.

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Authority NND 968071
By JLT NARA Date 7/7/11

London, March 2, 1946.

AIR POUCH

SECRET

Despatch No. 28630

SUBJECT: Transmitting Material for the Roberts Commission.

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

Sir:

I have the honor to enclose herewith, for transmission to Mr. Huntington Cairns of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas (Roberts Commission), the National Gallery of Art, Washington, copies of Safehaven Reports No. 229 of January 15, 1946 (despatch No. 15515, Secret) from Bern, Switzerland, subject "Looted Art in Switzerland", and No. 249 of January 30, 1946 (despatch No. 15583, Secret) from Bern, Switzerland, subject "Looted Art Stated to Belong to Baroness Elisabeth Weiss and to Andre and Steven Herzog, Budapest, Hungary", which has just been received by Hope S. French.

Respectfully yours,
For the Charge d'Affaires
ad interim:

Hope Sewell French
Special Assistant

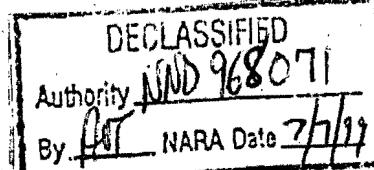
Enclosure:

1. Safehaven Report No. 229 of January 15, 1946.
subject: "Looted Art in Switzerland". 1 copy.
2. Safehaven Report No. 249 of January 30, 1946.
subject: "Looted Art Stated to Belong to Baroness
Elisabeth Weiss and to Andre and Steven Herzog,
Budapest, Hungary". 1 copy.

HSF/bmc

114155

RG59
Lot 620-4
Box 23



Copy for: Roberts Commission.

American Embassy, London

Enclosure No. 1.... to despatch No. 286 2 of Mar 1/46.
from the Embassy at London, England.

EMBASSY OF THE UNITED STATES
OF AMERICA
JAN 25 1946
LONDON

~~SECRET~~

No. 13315

Bern, Switzerland

Reference: SH No. 229
Date: January 15, 1946

SAPPHIRE REPORT

Subject: Looted Art in Switzerland

Reference is made to the Legation's despatch No. 133144 (SH Report No. 148) dated December 16, 1945. The Legation encloses herewith as enclosure No. 1 a copy of the memorandum prepared by Lieutenant Commander J. S. Plant, U.S.N.R., Director of the Art Looting Investigation Unit, S.S.U., War Department, covering his activities in the field of looted art in Switzerland from December 28, 1945 to January 5, 1946. This report also contains the opinion that "the primary function of the Legation, now that the Swiss investigative machinery has been set in motion, should be that of circulating Swiss notice by rendering such documentation and advice as may be solicited, and apply suitable pressure to the solution of the outstanding cases."

In keeping with the above recommendation, members of the Legation and Lieutenant Commander Plant met on January 9 with officers of the Swiss Federal Political Department and the Swiss Compensation Office. The minutes of that meeting are attached hereto as enclosure No. 2. It will be observed that the Swiss officials requested documentary assistance for the inquiries now being conducted by the Office of Compensation with respect to Hans Ferdinand (ZH) and Theodor Fischer (ZL). Appropriate excerpts from the report prepared by Lieutenant Commander Plant's Unit on the basis of its investigations in Austria and Germany are being prepared by the Legation for transmission to the Federal Political Department.

850.3/711.2
SH/Chenoweth/cb

Enclosures:

1. Copy of Lieutenant Commander Plant's memorandum dated January 5, 1946.
2. Minutes of Meeting held January 7, 1946.

Original and photocopy to the Department
Two copies to American Embassy, London
One copy to American Embassy, Paris
One copy to American Political Adviser on German Affairs,
Berlin.

114156

A true copy
I have signed

DECLASSIFIED

ND 96807

Initials:

Authority NARA Date 7/7/99
By AF NARA Date 7/7/99

RG59
Lot 6204
Box 23

Re: Leopold Blumka
115 East 57th Street
New York, New York

From confidential sources believed reliable the following information regarding Leopold Blumka, believed identical with the Leopold Blumka presently residing at the above-captioned address, has been obtained.

Leopold Blumka was born in Vienna in 1897. He entered the United States on July 13, 1941, and declared his intention to become an American citizen on July 14, 1941. He resided in Switzerland two and one half years before coming to the United States. In New York he formerly resided (July, 1941) at 895 West End Avenue, New York.

Blumka stated that he was married to Urna Rossman and presented a German passport issued February 6, 1939, by the police at Vienna. He stated that his nearest relative in the country from which he came was Julia Starhletsch of Vienna. He gave as his sponsor in the United States Mr. Stephen S. Gransay, Metropolitan Museum of Art, New York, New York. Mr. Gransay said that he had had dealings with Blumka in the purchase of ancient arms and armor when Blumka was in Vienna.

From a reliable source information was received that as of May, 1945, Leopold Blumka, an art dealer of 115 East 57th Street, New York, was applying for release for the shipping to the United States of a number of art objects and antiques stored with the Galeries Fischer, Lucerne, Switzerland. This source added that Blumka is an Austrian refugee who at one time had an antique business in Vienna and fled to Switzerland in February, 1939, with some of his commercial stock. He left Switzerland for the United States in 1941 and has since established himself as an antique dealer in New York City. This was the third time Blumka had made an effort to obtain permission to bring these objects to the United States. The previous two attempts had been made in April and December, 1941. He also had items stored with Segal, Basel of Lucerne. Facilities for the consignment of these two previous shipments were granted to Mr. Blumka after he had shown the British Legation customs documents indicating that the goods were brought into Switzerland prior to 1939 and on the further basis that the British Legation verified that those items stored with Fischer had been removed before that firm was placed on the Proclaimed List in September, 1943. In March, 1942, Blumka wrote Fischer suggesting that he act as their New York representative for the purpose of selling antiques. Fischer was placed on the Proclaimed List, among other reasons, because of transactions involving loot.

In the possession of one Maximilian Foret-Mautner, the subject of an Internal Security investigation, was found the business card of Leopold Blumka, 471 Park Avenue, New York, indicating that this latter dealt in medieval art.

114157

RG239
ENTRY 73
BOX 82

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APR 1951
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DECLASSIFIED

Authority NND7501HD:
By TJ NARA Date 03/99

RG 226

Entry 19

OSS

Box 142

Box

GB

OSS
~~CONFIDENTIAL~~
C.I.D./ 10350

No. 25,118

London, England, May 17, 1945.

BY AIR POUCH

Economic Warfare (Safehaven) Series: No. 225.

Subject: Application made by Leopold Blumka,
New York, for export pass for art
objects stored in Switzerland.

CONFIDENTIAL

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

JUN 6 1945

Sir:

I have the honor to transmit herewith copy of a list of art objects and antiques stored with Galeries Fischer (Pl/St), Lucerne, Switzerland, for which Leopold Blumka, art dealer, of 115 East 57th Street, New York is applying for release for shipment to the United States.

Blumka is an Austrian refugee who at one time had an antique business in Vienna and fled to Switzerland in February, 1939 with some of his commercial stock. He left Switzerland for the United States in 1941 and has since established himself as an antique dealer in New York City.

The present application is the third of a series. The first, under date of April 7, 1941, covered household goods and personal effects. The second, filed on December 12, 1941, covered, according to Blumka, items from his commercial stock. These goods were stored with the firma, Galeries Fischer, Lucerne and Segal, Basel. Facilities for this second consignment were granted in May 1944, only after the British Legation, Bern had been shown satisfactory Customs documents proving that the goods were brought into Switzerland prior to 1939, and on the further basis that the British Legation had reported that those items stored with Fischer had been removed before that firm was listed in September, 1943.

The Ministry of Economic Warfare file on the case indicates that in March 1943 Blumka wrote Fischer (not then listed) suggesting that he act as their New York representative for the purpose of selling antiques.

The application under consideration covers goods still stored with Fischer, but Blumka claims that they were included in the lists previously submitted to the British authorities, and are his personal property.

In view of Blumka's associations with Fischer who was listed, inter alia, because of transactions involving loot,

M.H.S.

114158

REF ID: A65424
DECLASSIFIED

Authority NND75D14D
Sy T.J. NARA Date 02/23/99

RG 226

Entry 19

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Box 142

- 2 -

M.E.W. suggests that Blumka be invited to submit full details of the articles covered by the present application to the Roberts Commission for decision as to whether there is a possibility of their having been looted, the case to be disposed of in accordance with the Commission's findings.

Embassy would appreciate instructions.

Respectfully yours,
For the Ambassador:

Avery F. Peterson
First Secretary of Embassy

Enclosure:

Copy of list compiled by Blumka of his property still stored with Galeries Fischer, Lucerne.

Distribution made by Embassy, London:

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

HZ:JH:jh
(Original and micrograph to Department)

114159

B6 226

Entry 19

OSS

Box 142

COPYEnclosure to despatch No. 26,110
May 17, 1945 from Embassy, London.LIST OF MERCHANTISE OWNED BY LEOPOLD BLUMKA STORED WITH
GALERIE FISCHER, LUCERNE, SWITZERLAND, TO BE SHIPPED
THROUGH GONDRAND BROTHERS, BASEL, SWITZERLAND, TO LEOPOLD
BLUMKA'S GALLERY IN NEW YORK.

Church iron stand
 folding chair
 Renaissance mirror
 paravent with velvet in 3 parts
 bronze clock with Venus and Amor
 " " " Elephant
 marble Satyr

Pewter:

plate from the Coll. Figdor.
 " with ornamental border
 Enderlein jug
 large plate with engraving
 small plate with ornamental border
 candlestick
 inkwell
 2 large pitchers (Last Supper)
 Gothic wine pitcher
 " Guild " with rider
 " " " Hungarian inscription
 " " " of the shoemakers
 " " " potters
 " " " , large

Italian bowl, blue
 grey stoneware jug
 green jug
 3 Fayence bowls
 bowl on foot
 brown stoneware Enghals jug
 large " jug with big belly
 brown Kreussen jug
 stove tile

" yellow-green
 large jug with head in the neck

1 plate
 bronze water tap
 lot of 3 bronzes
 clock with Cariatides
 2 bronze appliques with leaves
 clock with Diana

" Wedgwood
 " 2 vases
 brass center piece, round
 iron scale with Dolphin
 2 marble vases
 alabaster vase with Cameos
 large saw
 marble spender's plaque of grave
 oilpainting) Munzius

arms and armor:

gun

lot

114160

REF ID: A675014D
DECLASSIFIED

Authority A675014D
By TJ NARA Date 02/23/99

B6 226

Entry 19

OSS

Box 142

- 2 -

lot of 2 swords and one sword
pair of spurs
neck pieces of armor
3 revolvers
18 swords
2 mortar models
Japanese helmet
6 armor pieces
headguard of helmet
lined breastplate
engraved mexican
armorbreastplate of Maximilian I
horse bit
stirrup

horse bit (Zeltenbuegel)
pair of stirrups
one wheelspur and pair of wheelspurs
lot of spikespurs and wheelspur and fragment of spikeapur
cannon model.

(SGD) LEOPOLD BLUMA

114161

Authority NNI 150168
By AFIC NARA Date 5/20/99

ABSTRACT OF A FILE RELATING TO

THE NEW YORK ART MARKET

sent to Mr. Huntington Cairns by
Mr. E. W. O'Flaherty of the
Treasury Department

June 30, 1944

Confidential report - NYO - January 18, 1944 / NY 8-2818-1
James F. Scanlon - Agent

Subject: HANS WENDLAND, Lucerne, Switzerland
and to them.
Reference is made to License #543284, May 25, 1943, filed
by Bingham, Englar, Jones and Houston

John St. NYC
Firm of Mr. Pieter J. Kooiman
30 West 62nd Street, Bl-N, Hillside Pl., Ridgewood, N.J.
Subjects to Schaeffer Galleries, Inc.
100 Madison Ave., N.Y.C. 100-57th St. NYC
custodians of blocked funds of Hans Wendland in U.S.A.

Firma Katz - Dieren, Holland
to pay to Bernacimer and Zucker, attorneys

1 S. William St. NYC.
for Thomas Agnew, Ltd., London, England, \$40,182.55 representing
four causes of action brought by Agnew against Katz.

Katz sold for Agnew

1. March 14, 1940 - Rubens, "Madonna and Child" for \$16,160.
2. March 16, 1940 - C. R. Leslie, "Sweet and Peace" for \$48,48.
3. May 4, 1940 - 1/3 share of Van Dyck "Three Mary's" and
Rembrandt, "Tobias" for \$17,170.

4. Legal fees.

License was granted for legal fee only.

RUBENS - "Madonna and Child"

Investigation (NY 8-2818) of PAUL GRAUPKE, 112 Central Park S
NYC

INTEREST of foreign national - Hans Wendland - Blocked
National since 1943.

In 1939 H. W. - German citizen (regarded by refugee art dealers
in U. S. as German agent) discovered in England "Portrait of a
Man" by W. Gruenewald. It became property of Agnew in London

239/P

114162

Authority NNDJ 50168
 By AIC NARA Date 5/20/99

- 2 -

which firm transferred it to Paul Graupe, 16 Place Vendome, Paris. In 1939 Wendland exchanged with the Pinakothek Munich the Gruenewald for a Raphael, a Dou and the Rubens' "Madonna and Child". The Dou and the Raphael were sold and participants paid. The Rubens was owned 55.340% by Wendland with sub-participation of Theo. Fischer, Lucerne, a proclaimed list National and Weinberger employee of Alien Loebel, Paris art dealer 26.660% by Graupe 18% by Agnew.

Copy of agreement between Graupe and Wendland (1940) substantiating this attached.

Rubens' "Madonna and Child" sent to Agnew 1939 by Arthur Goldschmidt, partner of Graupe. Agnew sent picture in consignment to Firma Katz who bought it in 1940 and sold to unknown German dealer, who sold it to Adolph Hitler. He deposited the picture with Buchner, a director of the Pinakothek.

Papers in Federal Reserve Bank re license application -543284 do not show foreign national's interest involved - but such interest is involved in "cause of action #1" above, as shown by letter dated May 7, 1942 Graupe to G. Ianz, Zurich, and telegram dated May 11, 1941 Wendland in Switzerland to Graupe in N. Y.

On 1941 May 11, 1941, 100-218-95, telegraphed:

To: WENDLAND, HANS, BERN, SWITZERLAND (100-218-95)
 From: GRAUPE, ARTHUR, PARIS, FRANCE (100-218-95)

Re: 1940 MAR 16 1940 - 1940 MAR 16 1940 - 1940 MAR 16 1940
 Re: 1940 MAR 16 1940 - 1940 MAR 16 1940 - 1940 MAR 16 1940
 Re: 1940 MAR 16 1940 - 1940 MAR 16 1940 - 1940 MAR 16 1940
 On 1941 MAY 11, 1941

Subject: RE: 1940 MAR 16 1940 - 1940 MAR 16 1940

RE: 1940 MAR 16 1940 - 1940 MAR 16 1940 - 1940 MAR 16 1940
 RE: 1940 MAR 16 1940 - 1940 MAR 16 1940 - 1940 MAR 16 1940
 RE: 1940 MAR 16 1940 - 1940 MAR 16 1940 - 1940 MAR 16 1940

239/3

114163

RG 239
Box 3

copy for Roberts Commission,
London.

London, England

AB

~~CONFIDENTIAL~~

Ref: No. 449

SAFESHAVEN REPORT

October 1, 1945.

Subject: Carlos Jahn of Zug, reported to be engaged in
hiding looted pictures.

Reference Embassy's Safehaven Report No. 6, April 24,
1945.

The following is the text of a letter dated September
10 from the British Legation, Bern, replying to an
enquiry from MEWPO dated April 18, regarding the
activities of Carlos Jahn, a German national reported to
be engaged on the sale in Switzerland of pictures stolen
in Italy:

"We have received conflicting reports on this
man who did appear to be regarded with suspicion by
the local inhabitants on account of the continual
movement of pictures to and from his villa.

There is, however, an innocent explanation of
these comings and goings. It appears that Jahn,
an industrialist and dealer in machinery, etc.,
thought he would invest his money in an art collec-
tion. Unfortunately, not being an expert, he fell
into the hands of sharks with the result that a
large number of the pictures he has bought have
proved to be fakes. Despite his sad experiences
he still continues to buy, and dealers frequently
send ten or fifteen pictures to his house on one day
for his inspection. The ones he does not buy are
sent back. These, together with the pictures which
he sends to be valued (usually to find they are not
genuine), account for the constant flow of traffic.

Jahn has produced for our inspection a complete
list of all his transactions in pictures since 1939,
unfortunately without copies. We do not think,
however, that there is anything of interest here but,
in any case, will show the list to Wing-Commander
Cooper when he arrives.

We have no reason to doubt the authenticity of
these explanations."

MEWPO has sent a copy of the above-quoted letter
to Wing Commander Cooper of the M.P.A. & A. Branch,
British Control Commission, with the following comment:

"It appears that all Jahn's transactions have
been unobjectionable, although no doubt you will
satisfy yourself from an inspection of the complete
list which Bern is holding."

Distribution by Embassy, London
1 copy to Roberts Commission, London

JMC:jmc
(Original and micrograph to Department)

114164

ENCL. NO. 14

RELEASER

COPYAmerican Legation,
Bern, Switzerland.AMERICAN
COMMISSIONCONFIDENTIAL

No. 11532.

Reference: SH No.11
April 20, 1945.SAFEHAVEN REPORT

Subject: Looted Works of Art in Switzerland.

It has been reported by a reliable source that the famous picture of ANSELM FEUERBACH, "IPHIGENIE", measuring about 2m.50 X 1m.50 and formerly exhibited in the New Pinakothek at Munich, is now in Geneva stored at SAUVIN SCHMIDT & CIE., 29 Rue Montbrilliant, with furniture under the name of Frau GERTRUD KEUTEL. There are also other pictures of less value.

Frau Keutel is a Genevese Swiss, and is reported to be pro-Nazi. She has lived in Germany for some thirty years. At Lahr (Baden) she has, or did have, a printing plant.

Original and hectograph to Department.
Two copies to American Embassy, London
One copy to British Legation, Bern.

114165

5/2 NAFD Date 6/16/49

Author: 114165

DECASSIFIED

REPRODUCED AT THE NATIONAL ARCHIVES

RG 239

Box 42

Authority NND 750 168
By NND NARA Date 6/8/71

CONFIDENTIAL
OFFICE OF STRATEGIC SERVICES
WASHINGTON, D. C.

DISTRIBUTED 9 November 1944

COUNTRY Portugal

SUBJECT Art Objects Offered for Sale

DISSEMINATION NO. A 42548

ORIGINAL REPORT NO. H 7007

DATE OF REPORT 11 October 1944

EVALUATION E-2

CONFIRMATION
SUPPLEMENT }
CORRECTION }

SOURCE Z

SUB SOURCE

DATE OF INFORMATION July 1944

NUMBER OF PAGES 2

PLACE OF ORIGIN Portugal

ATTACHMENTS

THEATRE

1. Mr. Adolphe Weiss, Portuguese Consul in Switzerland, now living in Estoril, tried to sell to the Portuguese Government the famous series of Beauvais XVIII Century tapestries that Marie Antoinette gave to her sister. The remarkable series of seven tapestries, nearly five meters high and four meters wide representing the History of Esther*, belonged to the Archduke Frederic of Hapsburg and it is said that they were sold for 55 million francs.
2. Weiss, who has these tapestries in Switzerland, is anxious to sell them. He told a friend that he already had an offer from the United States of 1,500,000 dollars which he could not, however, accept because the payment was to be made in the United States.
3. The Buchholz Book Shop recently received photographs of some old pictures, now for sale in Switzerland:

Italian Master of XVI Century, "La Dame au Petrarque"	90,000 Swiss francs
Anthonis Moro, "Charles V" (86 cm. x 66 cm.)	38,000 "
Franz Snyders, "Natures Mortes"	22,000 "
4. M. Kugel (Calendas Antique Shop) is interested in selling a Flemish panel by Jan Sanders, signed "Hemessen" (1m. 20 x 0 m. 80). The subject of this picture is "Suzanna in the Bath".

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.

*O. S. S. Washington Comment: This is as received. It is believed that the Story of Esther was intended.

DECLASSIFIED

E.O. 11652, Sec. 3(E) and 5(D) or (E)

Authority NND 750 120

1/10/75

~~CONFIDENTIAL~~

114166

DECLASSIFIED

Authority NN0750168
 By MBP NARA Date 6/8/77

RG 239

Box 42

Office of Strategic Services

A 42648

-2-

5. The certificate passed by August Mayer about El Greco's painting "The Espolio" (0 m. 80 x 0 m. 47) says:
 "The painting on canvas reproduced in the photograph before me is the latest version of El Greco's "Espolio" which has come to my attention up to now. The picture obviously was executed by the artist a number of years after the great version in Munich. It is more nervous in feeling, the proportions are more attenuated, which is particularly noticeable in the head and neck of Christ, in the neck of the executioner on the left, and the captain's armor.
 The picture will be cited and reproduced under No. 77 a in the next edition of my Catalogue Raisonne of El Greco's work."

25.VII.28

August L. Mayer"

6. The price of this painting last year was 90,000 Swiss francs.*
 7. The Buchholz Book Shop, Avenida da Liberdade, Lisbon, the Calendas Antique Shop, Rua das Chagas, Lisbon, and M. Eric Popper, Rua S. Sebastiao da Pedreira, 29, 1st floor, Lisbon, are in touch with foreign dealers and refugees to promote the sale of antiques.

*O. S. S. Washington Comment: It is presumed that this painting is now in the hands of the Buchholz Book Shop in Lisbon.

~~CONFIDENTIAL~~

114167

ENC. NO. 10

S E C R E TTel : Vic. 3858
Ext : 50Monuments, Fine Arts & Archives Branch,
Flat 101, Block No. 8,
Ashley Gardens, London. S.W.1.Ref. : INTR/655/2/MFA

22nd March, 1945.

To :	U.S. Group C.C.	(2)
	Roberts Commission	(4)
	Macmillan Commission	(4)
	A.C.A.	(2)
	SHAEF G-5	(1)
	French Mission	(1)
	French Restitution Commission	(1)
	O.S.S.	(2)
	M.E.W.	(2)
	Foreign Office.	(2)

Subject :- Report on S/Ldr. Cooper's Visit to Switzerland.

The attached report is forwarded for your consideration.

Douglas Cooper,
Squadron Leader.
for Director, M.F.A. & A. Branch.

JP/DP.

114168

NY 10/6/45
M
Authorised
No. 750168
DEULASSIERE

~~SECRET~~

Berne, March 10th, 1945.

1. To : Lt. Col. Sir Leonard Woolley, CA 20 B, War Office, London.
 From : S/Ldr. D. Cooper, M.F.A. & A. Branch, C.C. for Germany.

Report on Visit of Investigation into Looted Works
of Art and their whereabouts in Switzerland

1. Acting on SHAEF orders issued on the authority of the Adviser M.F.A. & A. G-5 Ops, in agreement with yourself and M.E.W., I left Paris on February 16th, 1945 and after spending the night in Dijon arrived in Berne on the afternoon of February 17th.

2. As instructed, I made contact immediately with the Commercial Counsellor at H.B.M. Legation, Mr. W.J. Sullivan, and his deputy, Mr. Jackson Smith.

3. I explained to them the terms of my mission and placed myself entirely in their hands with regard to the procedure for carrying it out. After some discussion, Mr. Sullivan proposed that, if all parties consented, I should be given the official status of Technical Adviser to the British Trade Delegation which was negotiating with the Swiss Government on the whole question of German-Swiss economic relations including the problem of "Safe Haven".

4. Conferences followed with the President of the British Delegation, Mr. Dingle Foot M.P., H.B.M. Minister in Berne and Mr. Bliss of M.E.W., a member of the British Delegation, following which my attachment to the Delegation was agreed and made effective vis-à-vis the Swiss Government. As a result, I was able to keep myself informed of the measures proposed and agreed to by the Swiss Government affecting German assets in Switzerland, to advise the Delegation on technical questions concerning the tracking down and freezing of looted works of art and to pursue my investigations with proper diplomatic status.

5. Having been charged, before leaving Paris, with representing the interests of M.F.A. & A. Branch of U.S. Group C.C. as well as those of the French Restitution Commission (by M. Hanraux personally), I have kept in close touch throughout my visit with the members of both the U.S. and French Trade Delegations as well as with the Commercial Secretariats of the French Embassy and the U.S. Legation.

6. Towns visited were Basle, Berne, Lausanne, Lucerne and Zurich. It was not considered advisable for me to visit Geneva.

7. Persons contacted were amongst others:-

U.S. Legation, Berne - Mr. Getsinger and Mr. Maynard of the Commercial Secretariat; Mr. Caspar (from Lisbon).

French Embassy, Berne - M. Vaidie and M. Vuillot of the Financial Section, M. Peter.

H.B.M. Consulate-General, Basle - Mr. Pyke
 " " " Zurich - Mr. Cable
 " " " " Mr. Walker, Vice-Consul
 " " " " Mr. Baker, " "

/Director of Kunsthause, Zurich.

114169

51 WAR DEPT 6/10/49
 J.W. 750168
 AUTHORITY
 UNCLASSIFIED

R E P O R T

1. The Problem. I prepared a paper (Appendix C) for consideration by the Commercial Secretariat setting out the problem as seen by M.F.A. & A., for the Branch is concerned not only with the location and freezing of all German-owned works of art which may be suspected of having been looted, but also with the tracking down of works of art originally looted by the Germans and subsequently disposed of through normal trading channels. Thus I defined four categories of works of art which M.F.A. & A. wished to pursue in Switzerland :-

- a) Works of art reported as a long-term security by individual Germans for safe-keeping. These may or may not be stolen, the property of the Nazi Party, of German collectors or art-dealers or museums, and may be held under false German or other names.
- b) Looted works of art sold to or exchanged with Swiss residents by the German authorities.
- c) Looted works of art given for disposal to French, Belgian or Dutch dealers or other such agents and bought from them (either in good or bad faith) by Swiss dealers, museums or private collectors.
- d) Works of art smuggled into Switzerland by German or other agents and either held or disposed of there.

2. Political Decisions reached. As a result of the negotiations of the three Allied Delegations with the Swiss Government, it has been decided that all German-owned assets (including works of art) in Switzerland, whether deposited in German or other names, are subject to the "freezing" decree. That is to say that it is now impossible for the Germans to "realise" such loot as they may have deposited in Switzerland, but so long as it remains stationary its presence will not be detected unless we can provide the information as to its whereabouts. However, it has been agreed by the Swiss that for their own information, they will shortly decree a census of all German assets in this country (including works of art), and it is proposed that this decree shall make it obligatory for those people who are holding German assets under some other name to declare them as such.

Thus a check list should ultimately be available for consultation when it is known just what works of art have been looted. Moreover, third parties who have failed to declare German assets and who later try to "realise" them will have committed an offence under Swiss law. In addition to this the Swiss authorities have expressed their willingness to act immediately in cases of which we can inform them of hidden loot or works of art smuggled into Switzerland in contravention of Swiss law.

From the point of view of M.F.A. & A. and such Restitution Commission as may ultimately be set up, one part of the problem is therefore more or less solved for, those works of art which are in Switzerland cannot now leave the country and all German-owned assets must be declared. In this respect, I drew the attention of the Delegation to some favourite hiding-places which would need to be covered by the census, namely Free Ports (Freilager), cellars of Museums, banks and forwarding agents or repositories (Lagerhaus A.G.), and I understand from Mr. Bliss that this has been agreed to. But there remains the other part of M.F.A. & A.'s problem, namely the tracking down of looted works of art which have been disposed of through dealers. This is largely an intelligence problem, whose solution depends on the amount of guidance which can be given to the Allied representatives in Switzerland.

/Accordingly...

114170

TM WARM Date 6-10-92
Autumn
890168
DEU/LAS/SH/CD

- 4 -

Accordingly I have devoted much of my time to picking up the threads of such transactions and passing the information to the Commercial Secretariat of H.B.M. Legation for investigation.

3. Intelligence Procedure. At an intelligence conference on March 6th presided by H.B.M. Minister, it was decided that all information concerning loot, by whatever agency collected, would be passed through the channel of Commercial Secretariat and thence to Mr. Bliss at M.E.W. for distribution. Likewise anything affecting investigations in Switzerland should pass outward from ourselves through the same channel. Co-ordination with U.S. and French services will be done at Berne.

4. Information collected.

- (i) Six looted pictures are being held for Alois Miedel by Dr. Arthur Wiederkehr of Zurich (see Appendix A attached). Nos. 1, 3, 4 and 5 on this list are included in the inventory of the Rosenberg collection held by the French authorities.
- (ii) As a result of my visit to the Galerie Fischer there are certain variations and additions to the story as set out in the letter E.W. No. 1062 of December 29th, 1944, of the Commercial Secretariat:-
 - a) one picture No. 36 had been omitted from Fischer's previous list. He could not explain this fact.
 - b) I am informed by Dr. Nathan that Fischer originally showed to him and Herr Huehrle the following additional pictures:-

COROT	Femme Italienne
"	Mère et Enfant
VAN GOUGH	Nature Morte
"	l'homme à la barbe grise
 - c) Fischer's statement to me that he had never auctioned any of the pictures received from Hofer is proved to be untrue.
 - d) Fischer now states that some of the pictures were imported regularly through "Clearing", but that others were brought by Hofer personally. It appears that Hofer brought a number of pictures from which Fischer could choose; he referred specifically to a "Landscape" by Cézanne which he had not selected.
 - e) It appears possible that the list supplied to us by Fischer may be very incomplete.

One further point of interest which may affect questions of restitution is the fact that the former Galerie Theodor Fischer has ceased to exist and has now become a Limited Company under the title Galerie Fischer. I am informed that the Directors are his sons. For the list of pictures given by Fischer see Appendix B.

(iii) ...

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- (iii) The following German nationals who are known to have been concerned in the traffic in looted works of art have been visiting Switzerland since 1940 :-
- a) Adolf Wuester of the German Embassy, Paris. Reported in Basle, Zurich, Lucerne and Berne. Buying for German museums but also offering looted works of art from France.
 - b) Professor Voss & Professor Posse (now dead) Directors of the Fuehrer Museum in Linz. Reported buying in Zurich, Basle, Lucerne and Geneva.
 - c) Andreas Hofer, Berlin dealer working for Goering. Buying and disposing of loot. Was dealing with Galerie Schmidlin in Zurich and Galerie Fischer in Lucerne. In relation with German Legation, Berne.
 - d) Dr. Kurt Martin. Director of the Karlsruhe Museum and also Director of all the Museums of Alsace.
 - e) Haberstock, Berlin art dealer.
 - f) Carl W. Buermann, antique dealer from Darmstadt. been several times to Lucerne.
 - g) Dr. Otto Foerster, Director of Wallraf-Richartz Museum in Cologne.
 - h) Herr Gustav Rochlitz, art dealer of Paris and Baden-Baden. Was resident in Zurich until 1940.
 - j) Dr. Saemann of the art dealers Boehler of Munich.

- (iv) It has been reported (6th April, 1944) by H.M. Consulate-General, Zurich that pictures from the Jaffe collection in Nice have been offered for sale in Switzerland by :-

L. STEINEMANN
21, Drusenbergstrasse, Zurich.

The following pictures were mentioned :-

Portrait of a Lady	by GOYA
Woman Spinning	" VELAZQUEZ
A Doge	" TITIAN
Landscape	" CONSTABLE Sw.Frs. 10,000
?	" VANDYCK " " 100,000

It will be remembered that the Jaffe collection was seized under the Vichy Government anti-Jewish laws and auctioned in 1942. The picture by Vandyck is said to have been brought from Dresden by Professor Voss in October 1943. As both the Musee du Louvre and the National Gallery of London are interested in the fate of the Jaffe collection, this information is of considerable interest. A further letter from H.M. Vice-Consul in Lucerne of August 22nd, 1944, shows Steinemann's address as

Clinica San Rocco,
Lugano

and refers to him as offering "pictures to a total of 100 or 200."

/(v) ...

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- (v) A picture by Matisse - "The Open Window" from the collection of Paul Rosenberg is now in the possession of M. Andre Martin, 9 Signaustr., Zurich. This picture is also included in the inventory of the Rosenberg collection seized at Libourne by the Germans in June 1941. This picture is at present deposited with Frau Stoeri in Zurich. It has been offered for sale to the Kunstmuseum in Berne for 10,000 Swiss francs. Another picture by Matisse - "Femme sur un Sofa" (1940) also belonging to Martin, and coming perhaps also from the Rosenberg collection, is now being offered for sale by the Galerie Neupert in Zurich.
- (vi) Two other residents in Switzerland who have made frequent trips to Paris etc., since 1940 and are said to be connected with the traffic in works of art are : -
 Herr Alexander von FREY ?(Hungarian)
 Lucerne.
 and
 Herr Erich von KREIBIG (german)
 Casa Heil
 Ascona
- (vii) Galerie Neupert, 1 Bahnhof strasse, Zurich. It is reported that in the summer of 1943 this gallery exchanged a picture by Knaus against a Renoir with the Germans. The former was taken to Basle and the Renoir was received from some German officers who brought it as far as the German Railway Station there. The Knaus was estimated to be worth Sw. Frs. 10,000 and the Renoir Sw. Frs. 35,000. I have been able to confirm the fact that this gallery possessed a Knaus in 1943 which it disposed of. See also (v) above.
- (viii) Dr. Hans Wendland of Bois d'Avault, Bellevue, Geneva. A German national. This man has travelled to France, Italy and Germany on several occasions between 1940 and 1943. He was formerly resident in Lucerne. The following reports have been received concerning him:-
 a) It is known that he has bought and imported works of art from Germany, Italy and France. (See report on Galerie Fischer).
 b) He was the agent for Fischer in negotiating the deal in looted pictures with Hofer in Berlin.
 c) He informed a reliable source that some 6 months ago, since ascertained it was in Nov. 1942, he received a whole railway-van full of works of art from Paris, which was cleared through the forwarding agents Lavanchy in Lausanne.
 d) When he moved from Lucerne to Geneva he took two van-loads from Lucerne and another one from Basle, all of which are said to have contained works of art which arrived from Italy in early November 1943.
 e) He has been working in close co-operation with the German Legation in Berne and Andreas Hofer in Berlin. Wendland is a well-known German art dealer - cum - collector who has lived alternately in Paris, Florence, Germany or Switzerland for the last twenty-five years. He was in close touch

/with all

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with all the art-dealers and was very well acquainted with the contents of private collections. Though he claims to have bought the Degas picture "Mme. Canis au piano" from a Paris dealer, he must have been fully aware that it was stolen, for he knew both Kann and Rosenberg well.

- (ix) Andreas Hofer, art dealer for Goering. Has been in Switzerland frequently, buying and selling. He has been in touch here with :-

- a) Galerie Fischer, Lucerne
- b) Dr. Hans Wendland
- c) Galerie Schmidlin, Zurich, Bahnhofstrasse 5.
- d) Someone living in the Alte Landstrasse at Kuessnacht near Zurich.
- e) German Legation, Berne.

He is reported as saying (reliable source) that all his pictures passed through the German Legation in Berne. He bought quite a number of pictures in Switzerland, but he also imported - much of it by the diplomatic bag - pictures looted in France, etc.

- (x) German Legation. It is reported that Dr. Wendland states that the member of the Legation employed in conveying pictures across the German frontier is

Herr Helmut BEYER (Commercial Attaché)

6 Florastrasse

Muri near Berne

Many of the pictures are imported diplomatically and do not therefore pass through the Swiss customs.

- (xi) Dr. G.F. Reber, formerly resident at Lausanne. Left Switzerland suddenly in the summer of 1941 for Italy and was later resident in Rome and Florence. Before leaving Switzerland he showed to certain people a personal letter from Goering appointing him an official buyer of works of art. This letter was obtained through Hofer, who is married to a sister of Dr. Reber's secretary. It is known that Reber bought some Bobelin tapestries for Goering in Italy, and also a Memling portrait in Florence which was sold to Hitler. Dr. Reber has since been deprived of German citizenship on the ground of being a Freemason. Dr. Reber passed through the Allied lines apparently and is now resident at :-

Albergo Gargano
Sant' Angelo dei Lombardi
Prov. Avellino,
Italy.

In my telegram of March 5th, I suggested that steps might be taken to have him transferred to U.K.

- (xii) It is reported that Herr Rudolf Ruscheweyh

Schaan

Lichtenstein

has been buying works of art in Paris which have been recently delivered to his new house in Schaan. Herr Ruscheweyh

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is a great friend of Buchrle, on whose advice he buys, and was formerly his agent in Paris.

(xiii) It is variously reported that shipments of works of art from Germany are handled by the firms of Schenker (branches in Schaffhausen, Chiasso, Romanshorn, Buchs and Basel) and Bronner of Basel.

5. Conclusions. So far as I am able to discover neither the Swiss museums nor the more important Swiss collectors have acquired looted works of art. The exceptions to this statement are listed elsewhere. One can I think even go so far as to say the considerable anxiety is felt by any possible Swiss purchaser today, and a seller is invariably asked to produce a certificate showing that the picture has been in Switzerland (and even in Swiss possession) for a number of years. Everybody concerned realises that it is in the Swiss interest to "keep the party clean" and I believe that as and when looted works of art make their appearance on the Swiss market we shall in future be informed.

It is impossible to estimate the amount of German-owned or looted works of art which have found their way to Switzerland. The official Swiss figures for the import of works of art for 1939/44, produced for me by the Commercial Secretariat, do however show (Appendix D) that whereas the imports from France have declined steadily, those from Germany increased greatly both in 1941 and 1943. It would be interesting to arrive at an explanation of these figures, for it appears fairly certain that the greater part of the looted works of art from France were imported from Germany.

I have heard from several sources that works of art have been smuggled into Switzerland, but I have no absolute proof of this except the evidence of those pictures which are known to have been imported in the German diplomatic bag. It has however been reported that pictures have been smuggled in through Geneva, by M. Albert Skira (French and Swiss sources).

Nor is it clear what happens to looted pictures once they have reached this country. The evidence seems to indicate that for the moment they are lying dormant, either in bank vaults, at forwarding agents, in repositories or in private hands, either in German, Swiss or other names. This is a matter for long-term investigation and will I think depend a lot on the issue of a list of all missing pictures from France, etc. This list could be given to the Swiss Government for checking against their Census and could be issued wholly or in parts to Swiss art-dealers, warning them to be on the look-out.

The only direct evidence of looted works of art moving from Germany through Switzerland to Spain is provided by the Wiederkehr/Miedel case, but I do not think the possibility must be ruled out on that account.

It is also clear (evidence of Fischer) that several looted pictures which have not yet come to light have at one time been in Switzerland and may therefore, still be there. Now is the time to attempt to trace them, while the Swiss are interested in the question. It appears that very few people are involved in the traffic in looted works of art in Switzerland. The most important seem to be Wendland, Fischer and the German Legation. There is however, no limit to the quantity of works of art which may have been deposited by or is being held for these people. Nor must one leave out of account works of art sent from Germany for "Safe Haven" to the Free Ports of Switzerland; there they can remain for 5 years under the name of the addressee, are not considered as imports and merely cost the amount of storage charges.

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I have not heard of any deals - except in the Jaffe case - in looted Old Masters but only in French 19th Century paintings. This would appear to confirm what we already know from Paris.

Recommendations

- 1) That further investigations be made in Switzerland into the points arising out of the present report. I have set these out in the letter to the Commercial Counsellor attached.
- 2) That enquiries be made as to whether or not Wuester is really in Spain.
- 3) That steps be taken to transfer Dr. G.F. Reber to U.K. for examination.
- 4) That the Macmillan and Roberts Commissions be consulted on the problems arising out of this Report.

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ADDITIONAL NOTE TO MAIN REPORT.

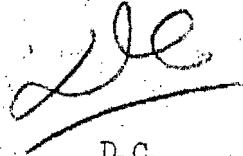
The following pictures listed in para. 4. (iib) on page 5 of the main report have now been identified as follows:-

COROT Mere et Enfant = Mme. Strumpf et sa fille
(Robaut 2125)

VAN GOGH Nature Morte = Fleurs dans un Vase.
(de la Faille 601)

L'Homme à la barbe = Portrait d'homme
(de la Faille 413)

It is reported that these pictures were sold to FISCHER through Wendland, who claims to have bought them from Birshanki in Paris. That is to say they come from the same source as the looted "Mme. Camus au Piano" by DEGAS.



D.C.

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NY J.W. IWARA Date 6-10-77
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Bern
March 12th 1945.To: Commercial Counsellor,
H.B.M. Legation, Bern.LOOTED WORKS OF ART.

It may I think be useful if I set out the details of the investigations which I would ask your department to pursue as a result of information which I have received during my recent visit:-

1) GALERIE FISCHER:

- a) Explanation of his contradictory stores.
- b) Full list of pictures received from or shown to him by Hofer or Wendland since 1939.
- c) Details of pictures imported through 'Clearing'.
- d) Details of pictures auctioned.

2) WIEDERHEHR:

- a) Securing photostatic copies of his Miedel dossier.

3) DR. WILHELM FRICK:

- a) Investigate for other looted works of art in his possession.
- b) Consider placing him on the Statutory List.

4) WENDLAND:

- a) Investigate the Lavanchy story to find out to whom the contents of the railway-van were delivered.
- b) Investigate where and under what names he has works of art stored.

5) HOFER:

- a) Who was his contact in the Alte Landstrasse in Küssnacht?
- b) Has he any more looted pictures stored in Switzerland?

6) ZURICH:a) L. STEINEMANN, Drusenbergstrasse, 21.

- i) Investigate whether or not the pictures come from the Jaffe collection.
- ii) Did Voss bring the Vandyck?

b) ANDRE MARTIN:

Investigate the origin of the Matisse.

c) GALERIE SCHMIDLIN:

Has Hofer deposited pictures there?

d) GALERIE NEUPERT:

Investigate the truth of the story of the Renoir picture was it?

7) GERMAN LEGATION, Bern:

- a) As and when the occasion arises investigate the 'collection' of Helmut BEYER.

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- b) Can you discover if and where it has deposited the pictures which are known to have passed through?
- 8) RUSCHEWEYH OF SCHAAN (Liechtenstein)
Is he in possession of looted works of art like his friend BUHRLE?
- 9) Can anything be discovered regarding the activities of Alexander von FREY in Lucerne and of Erich von KREIBIG of Ascona?
- 10) Has BUMMING deposited any looted works of art in Switzerland?
- 11) PACKERS: Can anything be discovered regarding the holdings of SCHENKER & BRONNER?
- 12) GENEVA and the TESSIN: Can anything be found out about loot imported over the frontiers?

As you are aware, the French have recently presented a memorandum to the Swiss Government demanding the sequestration of the pictures, which are or have been in the possession of the GAIKIE FISCHER, 'pending their restitution'. I have discussed this procedure with both the U.S. and French representatives and both are anxious, when looted works of art of this kind are discovered, that this is the action that should be taken and by all three Allies simultaneously. If you agree, I think this is a good procedure, as the loot is thereby 'frozen' officially pending subsequent international decisions. This procedure should therefore be applied as soon as possible in the WIEDERKEHR case, with the Dutch Legation also taking part.

There is one further investigation which I would ask you to make. It concerns

EMIL ZAUNKELLER

Todtnau-Au
Baden (Germany)

This man has received large quantities of looted works of art from Paris. He lives within 25 kms. of Basle and we have reason to think that he may be engaged in smuggling pictures into Switzerland. It would be appreciated if this could be watched.

Many of these investigations are, I know, already in hand and no doubt details will follow. When forwarding information to Mr. BLISS, would you please mark it for M.F.A. & A. Branch of Control Commission.

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Author NYD 750168
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M I N U T E.

Mr. Cooper.

Your Minute of March 12th concerning looted
Works of Art.

1. Galerie Fischer. We have already written to Fischer asking him for the information which you require. When his reply has been received we shall convoke him for an interview.
2. Arthur Wiederkehr. He will call at the Legation on March 14th and has been asked to bring the required documents with him.
3. Dr. Wilhelm Frick. We shall try to get some lead from Wiederkehr as how best to tackle Frick. If we fail to get any line on him we shall invite the assistance of other departments. I do not favour recommending him for inclusion upon the Statutory List at the moment as I should prefer not to show our hand until we have been able to obtain more definite evidence and the sequestration of any looted works of art he may have in his possession.
4. Wendland. We have already written to Lausanne asking them to invite Lavanchy to call on us as soon as possible with all the documents relating to the railway-van to which you refer. If Lavanchy have handled any other consignments we shall endeavour to obtain full details.

Apart from Lavanchy we have the possibility of obtaining information regarding Wendland through another channel of which you are aware. We cannot judge yet whether this source will produce anything useful but we shall pursue this and any other possibilities.

5. Hofer. Another department is already making enquiries regarding his contact in the Alte Landstrasse. We shall bear this in mind and see that the contact is unearthed.
6. Zurich. We will act on your points a)i) and ii). Action has already been taken on b). I will convoke Galeries Schmidlin and Galeries Neupert as soon as possible and try to obtain replies to c) and d).
7. German Legation, Berne. This is a thorny problem and I shall discuss with representatives of another department to see what action can be taken.
8. Ruscheweyh. We have already requested Zurich to investigate this report.
9. Von Frey and von Krcibig. I shall endeavour to get reports on their activities.
10. Buening. If we succeed in cracking the Wendland nut, we may get a lead on Buening and shall certainly not overlook anything leading us to Buening.
11. Schenker & Bronner. We have no approach to Schenker+ and shall have to invite the help of another department. We have contact with Bronner and will see whether any information can be obtained; if they fail to talk, the other department will again have to be invited to take a hand.

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12. Sequestration. We shall concert action with our French, Dutch and U.S. colleagues to obtain the sequestration of all looted works of art which we can trace in Switzerland. The French have already acted as regards the Fischer pictures and drawings; after interviewing Fischer we will discuss with the French how best we can support their demarche. We will take the matter up with the French and Dutch after our interview with Wiederkehr.
13. Emil Zaunkeller. Another department is already making enquiries. We will co-ordinate action and try to obtain something useful.

(Sgd) W.J. Sullivan,

Commercial Counsellor.

12.3.45.

- + Our French colleagues have just asked the Swiss authorities to block railway wagons S.N.C.F. 105,932, 65,688, and 130,914 despatched by Schenker, Paris, under way-bill of 8th December 1942, to Zürich, which are believed to contain goods of all kinds looted by an official of the Reichsbahn, at one time of Quai de Passy 34, Paris.

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APPENDIX A.

BERNE.

2nd March 1945.

To Commercial Counsellor, H.B.M. Legation, Berne.

Subject: Looted Works of Art in Switzerland.

As a result of enquiries concerning looted works of art made through my friend Frl. Margrit SCHULTHESS, of the Galerie M. Schulthess, Basle, I was taken on the afternoon of March 2nd 1945 to the office of:-

Dr. Arthur WIEDERKEHR
Bahnhofstrasse, 98,
ZURICH.

Dr. Wiederkehr expressed much satisfaction at having an opportunity to give some important information to an Allied Official, and therupon produced a letter of September 1944 addressed to the American Consul-General in Zürich, in which he stated that he had in his possession certain important pictures which he believed to have been looted, and which he was holding for a German national. He stated that this letter had remained unanswered and that no action had been taken, but he wished now to tell the whole story.

Dr. Wiederkehr then gave the following details. He was in Holland several times in 1941/42 in connection with emigration permits for various Jewish clients. His great friend in Amsterdam was:-

Dr. LANZ, the Swiss Consul (now dead).,

Some time in the summer of 1942 Wiederkehr was introduced by Lanz to a German called Alois MIEDEL, a rich man connected with finance and art dealing, and a great friend of Goering. (Wiederkehr somewhat naively disclosed the fact that Miedel and Goering use "Sie" and not "DU"). Miedel (who is a Catholic) cannot get a divorce from his wife, who is Jewish, and is therefore in difficulties with the Nazi Party; and in 1942 was very anxious to get entry visas into Switzerland for his wife and two children. His affairs at this time were in the hands of another Zürich lawyer:-

Dr. Wilhelm FRICK
Stadthausquai, 13, Zürich.

with whose efforts he expressed dissatisfaction and therefore asked Wiederkehr to take on the business. Wiederkehr agreed to try, but states that Frau Miedel later refused to leave her husband and so the whole plan collapsed.

By way of providing money for his wife in Switzerland, Miedel told Wiederkehr to take over some pictures belonging to him in Switzerland and held by Dr. Wilhelm Frick. To this end Miedel wrote a letter to Frick (photostat held by Wiederkehr) in October 1942, instructing him to deliver the pictures to the

Schweizer Bank-Gesellschaft
Bahnhofstrasse, 45, Zürich.

A second letter, addressed to the Bank, and authorising them to hand over the pictures to Wiederkehr, was given to the latter by Miedel. (This letter is presumably in the files of the Bank). It was understood that the pictures would be sold, but Wiederkehr denies having any authority to offer them for sale himself. He further states that when he received the pictures from the Bank, they were in a case which was officially sealed with seals of the German Legation in Berne. He knows that the pictures were smuggled into Switzerland by diplomatic bag and have never passed through the Swiss Customs.

Wiederkehr claims

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Wiederkehr claims that he kept the pictures from 1942 to 1944 without knowing their value. During this time they were only seen once by Dr. Hans WENDLAND and Herr E. BUEHRLE who came on instructions from Miedel.

Wiederkehr further claims that it was the Bretton Woods announcement which aroused his suspicions and caused him to make further enquiries. At that time, therefore, he showed the pictures to Herr Nathan KATZ (a Dutch Jewish art dealer, formerly of Dieren, now resident in Basle) who told him that they were all pictures stolen from well-known collections, and that he should inform the British or American authorities. It was this discovery which provoked Wiederkehr's letter, with list attached, to the American Colscul-General.

The pictures are now deposited in the

Volksbank,
Bahnhofstrasse, 53, Zürich,

in the name of Wiederkehr, and he gave me an assurance that they will not be disposed of or removed from there pending some action on our part. He is genuinely embarrassed and this assurance can, I think, be relied upon.

Miedel telephoned to Wiederkehr from Madrid about 4 months ago and asked about the pictures and whether they could be sent to Spain, to which Wiederkehr replied evasively.

Wiederkehr states that he has no financial interest in the pictures nor any lien on them; Miedel, of course, owes him quite a lot of money.

The list of the pictures with approximate value is as follows:-

	<u>Approximate</u> <u>Value.</u>
1. <u>VINCENT VAN GOGH.</u>	
Self-Portrait with Bandaged Ear	
Oil: 50 x 45 cms.	Sw. Frs. 175,000 -
Marked on back; "Rosenberg, Bordeaux".	
2. <u>CEZANNE</u>	
The Mill	
Oil: 81 x 65 cms.	" " 200,000 -
Marked on back: Sig. Rothschild, Paris	
Dec. 1941.	
"Paul Rosenberg".	
"Coll. Dr. Reber".	
3. <u>CEZANNE</u>	
Still Life with Bottles.	
Watercolour: 50 x 59 cms.	
Marked on back: "Paul Rosenberg"	" " 75,000
Bordeaux	
4. <u>CEZANNE</u>	
Harlequin	
Watercolour: 48 x 34 cms.	
Marked on Back: "Mons. F. Javal"	" " 50,000
"Rosenberg, Bordeaux"	
5. <u>CEZANNE</u>	
Young Man with Red Waistcoat	
Watercolour: 48 x 34 cms.	
Marked on back: "F. JAVAL"	
"Rosenberg, Bordeaux"	" " 50,000

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6. JAN STEEN

Marriage at Cana

Oil: about 1,20 m x 75 cms.

Marked on back: "Collectie Goudstikker

No. 2643

Heerengracht 458,

Amsterdam"

Sw. Frs. 250,000. -

"Hofer-Goudstikker,

Amsterdam, 1941"

I was only able to see Nos. 1-5 inclusive, as No. 6 is too large to move. The approximate total value of pictures therefore is Sw. Frs. 800,000. - Both the Paul Rosenberg and Rothschild collections in France were looted by the Eisatzstab Rosenberg and the Amsterdam firm of Goudstikker was "acquired" by Miedel (with contents) in 1940. There is therefore no doubt that these pictures are loot.

Wiederkehr claims that this is the only property belonging to Miedel which he holds, the only German asset in his possession and also the only collection of works of art. Wiederkehr is of course anxious to be removed from the Black List and spoke to me of this. I informed him that it was no concern of mine but that I would report to you the facts of the present case and his desire to tell the whole truth. (He opened and showed me his complete MIEDEL dossier). I pointed out that you would probably review his case in the light of the present disclosures and, if necessary would summon him to an interview. He is quite prepared to hand over the pictures and to produce all the Miedel correspondence in his possession. According to Wiederkehr, Dr. Frick does not know that he has possession of the pictures.

Recommendations.

1. That the Swiss authorities be informed of the above facts forthwith and asked

- a) to sequester the pictures
- b) to check the accuracy of Wiederkehr's statement that he holds no other works of art for German nationals -
- c) to proceed to an investigation of the relations between Dr. Wilhelm Frick and the German Legation in Berne, especially to discover whether he is holding (or knows of) other similar collections of looted works of art -
- d) to enquire into the breach of Swiss customs regulations by the German Legation and/or others.

2. That consideration be given to the inclusion of the name of Dr. Wilhelm Frick (and perhaps his partners Drs. Keller and Hoffmann) on the Statutory List.

3. That photostatic copies be made available (if possible) to the British Legation of the photographs of Miedel and his family, as well as of their biographical details, at present held by Wiederkehr.

As MIEDEL is already very well known to M.E.W. and M.F.A&A. I would request that copies of this report may be forwarded to M.E.W. (Mr. Bliss); U.S. Legation, Berne; French Embassy, Berne; British Consulate-General, Zürich.

(Signed) DOUGLAS COOPER.

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APPENDIX B (1)

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E.W. No. 1062.

British Legation,
Commercial Secretariat
Berne.

29th December, 1944.

Dear Black List Section,

It may perhaps be of interest to you to have on record some details of the activities of Galeries Fischer who, together with Theodor Fischer, were Luked A. in your telegram Arfar No. 4411 of 1943.

Fischer's story is that Andreas Hofer, the Berlin art dealer, who claims Goering as one of his principal clients, started coming to Switzerland in 1941 at regular intervals to purchase works of art in this country. He contacted all the principal Swiss dealers, including Fischer and paid regularly for his goods in Swiss francs. In the summer of 1942 he returned once more and purchased from Fischer German and Dutch masters to a value of approximately Frs. 250,000 but this time he failed to pay. Fischer contacted Hans Wendland (List A) who was going to Germany, and asked him to press Hofer for the outstanding payment. Wendland returned with the scheme that Hofer would pay by supplying Fischer with a selection of French impressionist pictures, which were duly delivered in the autumn and early winter of 1942. Fischer accepted them in lieu of payment, though without making any assessment of their value. He claims to be a specialist in antiques and tapestries and maintains (we cannot help thinking somewhat naively) that it was not until Nathan (an art expert from St. Gall, who came to view the pictures as expert adviser to Buehrle) opened his eyes to their value and antecedents that he realised that he was handling looted art.

The following is the list of pictures and drawings supplied to Fischer (we give the names in German as given to us by Fischer) :-

Black List Section,
Ministry of Economic Warfare,
London W.1.

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UCLLASSIFIED

- 2 -

- + COROT Lesender sitzender Mönch, since sold to Bührle of Oerlikon.
- DEGAS Balletprobe, since sold to Bührle of Oerlikon
- MANET Toilettte, " " " "
- SISLEY Seine Ufer " " "
- COROT Liseuse, Lesendes Mädchen, " " "
- SISLEY Am Ufer der Seine, since sold to Dubied of Neuchâtel
- + SISLEY Loing bei Morat, since sold to Dr. Paul Joerin of Basle
- + MANET Blumenvase, since sold to Bührle of Oerlikon
- + DEGAS Jockey Reiter, " " "
- VAN GOGH Kleine Landschaft, " " "
- COURBET Schlafendes Mädchen, since sold to Dr. Willy Raeber of Basle

Paintings

- COROT San Giorgio Maggiore, Venice
- COTTET Pont aux Royaux
- DAUMIER Bacchanistische Szene
- DEGAS Frau dem Bade entsteigend
- DEGAS Ballettänzerinnen
- DEGAS Badende sitzend
- DEGAS Badende Frau stehend
- LUCAS Fliechtende Frauen
- RENOIR Wald von Fontainebleau
- + RENOIR Anemonen
- SEURAT Marine
- SISLEY Fluss mit Obstbäumen
- + COROT Hafen von Toulon
- + COROT Torbogen in Genua
- COROT Feisenlandschaft
- + MONET Stilleben 1880
- MONET Marine datiert 82
- SISLEY Landschaft, Gemüse & Obstgarten dat. 73
- ROUSSEAU Th. Landschaft mit Brücke
- Anonymous Landschaft mit Gartentor

Drawings

- RENOIR Portrait
- + INGRES Portrait
- + INGRES Monsieur et Madame Ramel
- + DEGAS Tänzerin "Rückenansicht"
- + DEGAS Tänzerin "Vorderansicht"
- + DAUMIER Cirkus
- SEURAT Priester
- SEURAT Blouse Blanche
- + RENOIR Etude de tête
- + RENOIR Danse à la Campagne
- COROT Sitzendes Mädchen

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- 3 -

Except in the cases where we have given the name of the purchaser, all the above paintings and drawings are in Lucerne and Fischer gave us an assurance that he would not sell nor otherwise dispose of any of them. We found it necessary to extract such an assurance as at one time Fischer believed that he would re-instate himself in our eyes if he returned all the unsold pictures to Germany.

Those pictures marked with an asterisk were, according to Fischer, originally in the hands of Paul Rosenberg the Paris art dealer who, we are told, emigrated to the U.S.A. where he died. Fischer maintains that he does not know where the other pictures were obtained from.

Apart from the above, Fischer also sold Degas' "Madame Camus at the piano" to Buehrle. Fischer did not obtain this picture from Hofer but direct from Wendland who is said to have acquired it in an honest way of business from a Parisian dealer called Birschanski. Another source states that this picture formerly belonged to a Dr. Kahn, Paris, whose property was confiscated by the Germans.

The above information was obtained from Fischer upon the understanding (on his part) that we would consider his deletion from the Statutory List. We did in fact suggest a formula to our American colleague last May and on reviewing our file now we note that he still owes us a reply. Our object was of course to ensure that Fischer would abide by his oral undertaking to retain all the pictures in Switzerland. We hardly think that he would return the pictures to Germany now and we see no advantage in deletion as we shall no doubt have to negotiate with Fischer after the defeat of Germany for the return of the pictures to their rightful owners. Until this has been accomplished, he might as well remain listed.

As a tail-piece we might add that according to a reliable informant Buehrle has already packed up the pictures which he bought from Fischer for return to their rightful owners and the cases lie in his cellar awaiting transport.

Perhaps you would be good enough to pass the extra copy of this letter to Mr. Fenton who may be interested from the "enemy asset" angle.

Yours ever,

COMMERCIAL SECRETARIAT.

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SICK - Rosenberg was very
sick but is not dead.
Please check.

APPENDIX B.(2)

LOOTED WORKS OF ART AT THE GALERIE FISCHER, LUCERNE.

On March 7th I visited the Galerie Fischer by arrangement with the Commercial Secretariat in connection with various looted works of art which are held there. I was shown the following:-

<u>Paintings.</u>	<u>Marked on back.</u>
1. COROT	San Giorgio Maggiore
2. COTTET	Pont aux Roynaux
3. Attributed to DAUMIER	Scène Bacchique
4. LUCAS	Femmes en fuite
5. RENOIR	Sous-Bois à Fontainebleau
6. "	Anémones et Roses
7. SEURAT	Marine avec des ancrés
8. SISLEY	Paysage avec rivière et arbres fruitiers.
9. SISLEY	Paysage avec jardin partagé (1873)
10. COROT	Le Port de Toulon
11. "	Le loggia à Gênes
12. "	Paysage avec Rochers
13. MONET	Nature morte; fleurs et fruits (1880)
14. "	Marine (1882)
15. ROUSSEAU, Th.	Paysage avec pont
16. Anonymous	L'Entrée du Parc
<u>Drawings</u>	
17. DEGAS	Femme sortant du bain
18. "	Danseuses
19. "	Femme au tub (assise)
20. "	Femme au tub (debout)
21. RENOIR	Portrait d'homme (sous l'ombrelle)
22. "	Etudes de cinq têtes
23. "	La Danse à la Compagnie
24. INGRES	L'homme au Chapeau haut-de-forme
25. "	M. et Mme. Ramel
26. DEGAS	Petit Danseuse (vue de face)
27. "	Danseuse (vue de dos)
28. DAUMIER	La Parade
29. SEURAT	Blouse blanche
30. "	La Nurse
31. COROT	Femme assise; Paysage (au verso)

In addition to these I have seen the following looted pictures which have been sold by the Galerie Fischer.

In the collection of Herr Emil BUHRLE, Zollikerweg, Zürich:-

32. COROT	Moine assis	
33. "	Femme au corsage rose	Rosenberg, Bordeaux
34. DEGAS	Les Jockeys	Rosenberg, Bordeaux.
35. "	Danseuses à la bière	
36. "	Deux Femmes nues (drawing)	Rosenberg, Bordeaux

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37. MANET Femme à sa toilette.
 38. " Bouquet de fleurs Rosenberg, Bordeaux
 39. SISLEY Les bords de la Seine
 40. DEGAS Mme. Canus au piano Alphonse Kann
 41. VAN GOGH Petit paysage à Anvers

In the collection of Dr. Fritz TRÜSSEL, Beatusstr. 32, Berne
(sold by Gabrie Fischer to Dr. Willy RAEBER, Basle (resold)

42. COURBET Femme endormie.

FISCHER cont.

The following pictures sold by Fischer I have not seen.

In the collection of Herr Paul JOERIN, Starenstr. 20, Basle

43. SISLEY Le Loing près de Moret

In the collection of DUBIED of Neuchâtel:

44. SISLEY Les bords de la Seine.

Of the above mentioned pictures, the following are included in the inventory of the ROSENBERG collection seized by the Eisatzstab Rosenberg in the safe deposit of the Banque Nationale pour le Commerce et l'Industrie in June 1941:-

Nos. 6, 7, 8, 9, 10, 11, 12, 13, 14, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31,
 33, 34, 35, 36, 38, 39, 42, 43, 44,

This inventory is in the possession of the French authorities with whom I have compared my notes.

Nos. 3, 6, 9 and 18 were auctioned by Fischer on Sept. 2, 3, & 4, 1942. (Nos. 1208, 1213, and 1209 of the catalogue respectively). No. 7 was offered for sale to the Kunstmuseum in Basle in 1943 for Sw. Frs. 30,000. - but was turned down by the Trustees as being a stolen picture.

On Feb. 28th the French Trade Delegation presented a Note to the Swiss Government demanding the sequestration of all the pictures which have passed through Fischer's hands pending a decision on restitution.

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APPENDIX C

Berne

February 20th, 1945.

Minute on the subject of looted and smuggled works of art,
 prepared for the consideration of the Commercial Counsellor,
 H.B.M. Legation, Berne.

General:

The Monuments, Fine Arts & Archives Branch of the Control Commission for Germany (both U.K. and U.S. units) is included in the Reparations, Deliveries & Restitution Division and has the following responsibilities :-

- a) the protection and preservation of all historic monuments, works of art, archives and other related material;
- b) the location and securing, pending instructions from higher authority concerning their disposal, of all moveable works of art in Germany belonging to Germans, whether owned by the Reich, the Party or any of its subordinate formations, or by individuals;
- c) the securing of all titles found in Germany to works of art, whether looted or otherwise held by or on behalf of Germans anywhere in the world;
- d) the collection of all information concerning works of art believed to have been looted or otherwise illicitly acquired and/or disposed of by Germans.

The discussions and investigations with which S/Ldr. Cooper has been charged arise out of (b) (c) and (d) above, and it may therefore be useful to set out briefly the nature of the problem to be examined.

The M.F.A. & A. Branch is responsible not only for the securing of German fine arts assets as such, but is especially charged with securing and holding available for restitution any works of art, archives or other cultural material which is believed to have been stolen or otherwise illicitly acquired since March 1938. Moreover, as both H.M. Government and the U.S. Government have accepted the principle of replacement in kind (for works of art wantonly destroyed or stolen works which cannot be traced) it is essential that all works of art acquired by or for Germany or Germans during the same period must be brought under the same control. Directives to this effect have already been issued by the C.C.S. to the Supreme Commander, A.E.F., and as the Allied armies move forward into Germany Shaef-G.5. will impose a Fine Arts "Stand Still" order forbidding removal, sale, transfer of ownership in, destruction, concealment or defacement of all works of art, archives and other cultural materials. Thus all deposits or caches of works of art wherever found will be taken into Allied custody with all documents relating thereto. Further directives of a similar nature for issue to the U.K. and U.S. Commanders-in-Chief in the post-Shaef period have been prepared and tabled by the respective delegations at the E.A.C.

German Activities:

The German conquest of Western Europe in 1940 was accompanied in the field of the Fine Arts by a State supported campaign for the wholesale plundering of works of art from which even the Ally Italy was not exempt. In 1940, already, German museum directors, German art dealers ...

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dealers and German collectors were given every facility to travel, acquire and remove from the occupied territories as many art objects as they wanted. As this was the first opportunity given to these people of making purchases outside Germany for almost ten years, and as the rate of exchange was particularly favourable, it is not surprising that the extent of their "acquisitions" was on an unprecedented scale. Reich Ministries, Nazi Party organisations and the leaders of the Party (Hitler, Goering, Ribbentrop etc.) were each represented by one or more special art advisers who competed with each other to unearth and gain possession of the greatest prizes for their employers. In addition, the Nazis appointed an Art Adviser to the German Embassy in Paris (a man named Adolf Wüster who had lived for the previous ten years in Paris and knew all the collectors and dealers intimately) whose function it was to discover the right art objects, inform the Reich and Party authorities and complete the transactions as ordered.

Side by side with this form of activity (and in rivalry) there existed the Party Cultural organisation, called the Einsatzstab West, operated by Reichminister Alfred Rosenberg under authority from the Führer personally. This task force (similar to the one which had "purged" German museums and looted Jewish and other collections in Germany between 1937 and 1939) was charged with the location and seizure of Jewish collections in France, Belgium and Holland. This included removals not only from private houses but also from safe deposits; it is too early yet to estimate the number of works of art which passed through its hands, but it runs into several hundreds of collections. The administrative staff of the Einsatzstab were as choice a collection of gangsters as could be found even in Nazi circles and knew how to profit by the occasion. They organised themselves on the geographical basis with regional H.Q.'s which served as local collecting centres; here the objects "acquired" were first sorted and the best pieces, selected by some of the most knowledgeable young German art historians, were then sent to the Musée du Jeu de Paume in Paris. There they were inspected and allotted on demand to one of the many German agents to whom the privilege of entry was granted. These "acquisitions" were as a rule sent straight to Germany. But there was always a considerable residue of important works of art (largely of French origin) which remained to be disposed of, either because they were considered "degenerate" or for some similar reason. It is mainly with the works of art which were included in this residue that the major problems of restitution will arise, for it provided material for every conceivable form of corrupt practice and served as an excellent coinage in which to carry on a brisk trade. There is already considerable evidence that :-

- a) various members of the Einsatzstab Rosenberg themselves took and sold many of these works of art for their own personal profit to dealers of French or other nationality -
- b) a number of these works of art were passed to dealers as "commission" for denouncing important Jewish or other hidden collections -
- c) still others of this residue were exchanged or bargained in exaggerated quantities for works of art which the Germans were especially keen to acquire, i.e. tapestries or works of Germanic art (including Flemish and Dutch).

The motive behind all these dealings was direct profit in the form of foreign exchange, or cash in hand, or hidden assets to Germany as well as to individual Germans. So long as the Germans profited, they were quite prepared to assist the collaborationist art dealers and in exchange for services rendered it is known that the Germans provided special export facilities, to Switzerland as well as to Germany,

/without ...

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without the necessary French export permits. The full extent of their illicit trading in works of art with Switzerland is not yet clear and this is the main reason for the present discussions. For, to facilitate future decisions on restitution and replacement in kind, it is necessary to establish as soon as possible the whereabouts of both smuggled and looted works of art in neutral countries, as well as the names and addresses of all parties and agencies involved.

Numerous reports of varying reliability (many of them now substantiated) have been received which indicate that works of art, both looted and not looted, have been exported or smuggled into Switzerland by Germans or their agents. It may be useful to quote a few examples :-

1. that in the middle of July 1944 two hundred cases of works of art were sent by train from Paris to Switzerland by one of the most notoriously crooked German art dealers working with the Einsatzstab Rosenberg, one Herr Gustav ROCHLITZ of Baden-Baden. Their whereabouts are unknown.
2. that Dr. Hans WENDLAND has been acquiring looted pictures in Paris and importing them for resale in Switzerland.
3. that the same Wendland acquired looted pictures in Italy and imported them into Switzerland. (It is known that he was in Florence in 1942/43).
4. that Andreas HOFER, Goering's principal dealer, has sent looted French pictures to Switzerland. (The Fischer story confirms this).
5. that Swiss art dealers offered works of Germanic art on the Paris market in exchange for looted French pictures which brought far more profit on resale here.
6. that pictures were smuggled out of France and into Geneva by M. Albert SKIRA.
7. that pictures from collection of the dispossessed British Jew Mr. JAFFE of Nice have been offered for sale in Switzerland. (These pictures were auctioned at Nice in 1942).
8. that some of the most valuable works of art belonging to Nazi leaders are coming into Switzerland via the diplomatic bag.
9. that works of art belonging to Baldur von SCHIRACH were recently sent via Schaffhausen to Switzerland.
10. that looted works of art from Italy have come in via the Tessin.
11. that an important deposit of looted works of art is held in the name of Herr Emil ZAUNKELLER at TODTMOOS-AU (Baden), about 25 kms N.E. of Basle and in Germany.
12. that the firm of SCHENKER (German forwarding agents) have been importing looted works of art belonging to Germans.

Thus it would seem that there may be in Switzerland

- a) works of art exported as a long-term security by individuals Germans for safe-keeping. These may be stolen or not stolen, the property of the Nazi Party, of German

/collectors ..

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collectors or art-dealers, and may be held under false German or other names.

- b) looted works of art sold to or exchanged with Swiss residents by the German authorities.
- c) looted works of art given for disposal to French, Belgian or Dutch dealers and bought from them (either in good or bad faith) by dealers in Switzerland. These may in turn have been resold to Swiss customers.
- d) works of art smuggled into the country by German or other agents and either held or disposed of here.

In view of the facts set out above, the various M.F.A. & A. Branches (U.K. and U.S. C.C.'s, SHAEF G-5 and the Governmental Missions dependent thereon) are anxious to co-ordinate intelligence plans with the Allied representatives in Switzerland with a view to acquiring immediately as much information on this subject as possible.

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SWISS IMPORTS OF PICTURES1939Unframed Pictures.
(Tariff 328.)

<u>Country:</u>	<u>Value:</u>
Germany	Fr. 71,097
France	" 107,905
Italy	" 19,554
Belgium	" 12,702
Holland	" 5,959
U.K.	" 23,886
Sweden	" 2,745
Czechoslov.	" 1,950
U.S.S.R.	" 2,100
Canada	" 1,500
U.S.A.	" 5,310
TOTAL	<u>254,708</u>

Framed Pictures
(Tariff 329).

<u>Country:</u>	<u>Value:</u>
Germany	Fr. 294,993 = 366,080
France	" 775,308 = 883,213
Italy	" 51,289 = 70,843
Belgium	" 13,926
Holland	" 125,711
U.K.	" 356,047
Denmark	" 1,430
Sweden	" 54,800
Czechoslov.	" 2,950
U.S.A.	" 12,715
TOTAL	<u>1,689,169</u>

1940

Germany	Fr. 53,178
France	" 153,764
Italy	" 2,872
Holland	" 7,175
U.K.	" 22,660
TOTAL	<u>239,649</u>

Germany	Fr. 121,449 = 174,627
France	" 318,148 = 471,912
Italy	" 12,618 = 15,490
Belgium	" 11,358
Holland	" 163,165
U.K.	" 107,681
Algeria	" 1,150
U.S.A.	" 15,122
N.Zealand	" 2,000
TOTAL	<u>752,691</u>

1941

Germany	Fr. 28,842
France	" 27,607
Italy	" 17,847
Belgium	" 5,490
Holland	" 1,000
TOTAL	<u>70,786</u>

Germany	Fr. 428,388 = 457,230
France	" 111,504 = 139,111
Italy	" 35,236 = 53,083
Belgium	" 9,350
Holland	" 73,810
U.K.	" 12,710
Sweden	" 1,700
	<u>672,698</u>

1942

Germany	Fr. 30,951
France	" 77,618
Italy	" 2,838
TOTAL	<u>111,407</u>

Germany	Fr. 61,377 = 92,328
France	" 75,239 = 152,857
Italy	" 12,752 = 15,590
Belgium	" 25,544
Holland	" 24,565
U.K.	" 27,000
Spain	" 3,270
Portugal	" 1,700
	<u>231,447</u>

1943

Germany	Fr. 74,388
France	" 41,298
Italy	" 13,017
	<u>128,703</u>

Germany	Fr. 307,874 = 382,262
France	" 28,526 = 69,824
Italy	" 20,427 = 33,544
Holland	" 24,880
	<u>381,707</u>

1944

(January)

Unframed Pictures.
(Tariff 328)

Country: Value:

France Fr. 4,140

Framed Pictures.
(Tariff 329)

Country: Value:

Germany Fr. 10,487

(February)

Germany " 1,418
France " 5,000

(March)

Germany " 8,040

(April)

Germany " 4,020
Italy " 2,220

(May)

Germany " 31,446
France " 2,590

(June)

Germany " 1,407
France " 4,000

(July)

Germany " 27,040

(September)

Germany " 5,000

(October)

Germany " 9,500

(November)

Germany " 21,173

(December)

Germany " 3,613

Totals: Germany 135,541
 France 19,810

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Appendix E.M-E-M-O-I-R-E

Relatif aux œuvres d'art détenues par Fischer à Lucerne

Au cours de l'année 1941, A. Hofer, négociant en objets d'art à Berlin, dont Goering serait un des principaux clients, se rendit en Suisse en vue d'achat d'œuvres d'art. Il prit contact avec les principaux commerçants d'art suisses et fit de nombreuses acquisitions qu'il paya régulièrement.

Durant l'été de 1942, il acheta à Fischer des tableaux de maîtres hollandais et allemands d'une valeur d'environ 250,000 frs. suisses, dont le montant ne fut pas réglé. Devant cette carence, Fischer fit intervenir un de ses amis, Hans Wendland, auprès de Hofer, en vue d'obtenir le versement de la somme qui lui était due. C'est alors que Hofer fit connaître à Fischer qu'il serait payé en nature, au moyen d'un envoi de tableaux de peintres français; ces tableaux parvinrent en Suisse en automne et au début de l'hiver 1942.

Fischer accepta ce mode de règlement. Il a affirmé qu'il avait ignoré la provenance exacte de tableaux et notamment le fait qu'il s'agissait d'objets volés. Ce point ne serait parvenu à sa connaissance qu'après un examen des tableaux par un expert de St-Gall M. Nathen, conseiller de Buehrle (Oerlikon).

Les tableaux ainsi remis à Fischer seraient, d'après ses propres indications, les suivants:

- COROT Moine assis lisant, vendu depuis lors à Buehrle à Oerlikon
- DEGAS danseuse à la barre id.
- MANET toilette id.
- + SISLEY Rives de la Seine id.
- COROT jeune fille lisant id.
- + SISLEY au bord de la Seine, vendu depuis lors à Dubied à Neuchâtel
- + SISLEY Loing près Morat, " " au Dr. Paul Jocelin à Bâle.
- + MANET vase de fleurs " " a Buehrle à Oerlikon
- + DEGAS Jockey à cheval " " "
- VAN GOGH paysage " " "
- + COURLET jeune fille dormant " " au Dr. Willy Raeber à Bâle
- COROT Saint-Georges Majeur, Venice.
- COTTET Pont aux Royaux
- DAUMIER scène de bacchantes
- + DEGAS femme entrant dans le bain
- + DÉGAS danseuses
- DEGAS baigneuse assise
- DEGAS baigneuse debout
- LUCAS femme en fuite
- RENOIR forêt de Fontainebleau
- + RENOIR anémones
- + SEURAT mer
- + SISLEY fleuve avec arbres fruitiers
- + COROT port de Toulon
- + COROT vue de Cenes
- + COROT paysage de rochers
- + MONET nature morte 1880
- + MONET marine date de 82
- SISLEY paysage, jardin potager et verger date de 73
- ROUSSEAU Th. paysage avec pont
- Anonyme paysage avec portail

114196

DESSINS

- + RENOIR portrait
- + INGRES portrait
- + INGRES portrait, Monsieur et Madame Ramel
- + DEGAS danseur vu de face
- + DEGAS danseur vu de dos
- + DAUMIER Cirius
- SEURAT pretre
- SEURAT blouse blanche
- + RENOIR étude de têtes
- + RENOIR danse à la campagne
- + COROT jeune fille assise.

A l'exception des tableaux mentionnés ci-dessus 28ème vendus, Fischer a donné l'assurance qu'il ne disposera plus, dans l'avenir de ces objets.

Les tableaux marqués d'une astérisque proviennent de M. Paul Rosenberg, négociant en objets d'art, qui en 1940, s'était réfugié aux Etats-Unis où il serait décédé depuis lors.

+ + +

Les preuves du vol de ces tableaux par les autorités d'occupation ont pu être réunies. 162 tableaux et dessins, dont ceux ci-dessus, et qui appartenaient à P. Rosenberg, avaient été déposés en 1940 dans un coffre de l'agence de Libourne de la Banque Nationale pour le Commerce et l'Industrie.

Sur l'ordre du Devisenschutz Kommando de Paris, en date du 11 juin 1941, ils furent mis sous scellés et, en date du 1er septembre 1941, remis à un agent du "Einsatzstab Rosenberg" - organisation officielle allemande chargée du pillage des objets d'art nommée Braumüller. Ce service a remis à la BNCI un reçu du 5 septembre 1941 signé et revêtu du cachet "Diensststelle Feldpostnummer 43.071". La remise des tableaux à cet agent a été constatée par procès-verbal dressé par un huissier appelé par la BNCI à cette fin.

Avant cet acte de spoliation et dès le blocage du coffre contenant les valeurs précitées, M. Roganeau, directeur de l'Ecole des Beaux-Arts à Bordeaux, avait été appelé à dresser l'inventaire du coffré et à faire l'estimation des tableaux de la collection Rosenberg.

Le tableau ci-joint et copie a été dressé le 6 juin 1941 et signé par l'expert, M. Roganeau.

Les objets, actuellement détenus par Fischer, se retrouvent en majeure partie sur cet inventaire.

Dans ces conditions, il est manifeste que ceux-ci proviennent d'un vol, effectué par l'armée allemande, en violation du droit des gens et des conventions internationales.

Ces objets doivent être rendus à leurs légitimes propriétaires, ou en cas de décès de ceux-ci, à leurs héritiers ou ayants-droit.

Il n'est pas douteux que M. Fischer, en raison du fait qu'il s'agissait de tableaux de maîtres dont la propriété et les ventes successives sont toujours connues des professionnels avertis, ne saurait arguer de sa bonne foi, et qu'il lui appartenait à tout le moins, de se renseigner sur l'origine de ces objets.

Dans ces conditions, les Autorités fédérales tiendront d'urgence à prendre toutes dispositions utiles pour assurer la conservation de ces biens et leur restitution à leurs propriétaires légitimes.

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5/10/1948
NABA Date 6-10-98
AUTHORITY
NO 750168
UNIVERSITY LIBRARIES

Estimation par Mr. ROGANEAU, Directeur de l'Ecole des Beaux Arts, à Bordeaux, des œuvres appartenant à Mr. Rosenberg et enfermées dans un coffre de la B.N.C.I. à Libourne.

Nom des artistes	Date de l'œuvre	Dim avec cadre	Genre	Présentation	Titre	Estimation
Ingres (J.D.)		50 x 83	Mine de plomb	Cadre Lx XIV	Portrait Homme au Chapeau Mr et Mme Ramel	30.000
1780-1867	do	57 x 65	do	Cadre		120.000
Delacroix E.		81 x 64	H.	T. SC	Sultan du Maroc salué par un diplomate	150.000
do.	1856	61 x 50	H.	do	Lion and Serpent	90.000
do.		60 x 73	H.	do	Portrait	120.000
Géricault		49 x 45	A.	C.	Cheval gris pomme-lé dans les bran	60.000
1791-1824					cards charrette	
Corot J.B.		49 x 32	H.	T. SC.	Port de Toulon	150.000
1796-1875	do	64 x 39	H.	T. SC	Paysage avec rochers	180.000
do		39 x 50	D.	C.	Etude femme. Paysage de Marino (Italie) au dos	30.000
do		45 x 55	D.	T. C.	Vue de Gênes	90.000
do		53 x 47	H.	T. SC	Ciocciara	175.000
do		42 x 32	H.	do	Femme au corsage rouge	200.000
do.		55 x 46	H.	dc.	Paysage maritime	120.000
do.		55 x 46	H.	do.	Paysage avec rivière "Le Gué".	150.000
Daumier		55 x 46	D. A. C.		Saltimbanques.	80.000
1808-1879						1.745.000

Abréviations:

- T : toiles
- DA: dessin aquarelle
- C : encadré
- Dr: dessin rehaussé
- SC : sans cadre
- P : pastel
- H : huile
- S : sanguine
- A : aquarelle
- DE: dess encre
- D : dessin

114198

750168
Authenti
Date 6-10-79
DW
B.N.C.I. LIB

L'oeuvre de l'impressionnisme
Collection nationale

Courbet (A)	1856	54 x 88	H.	T SC	Etude pr l'enterrement a ORNANS (en fants de choeur) 80.000
do.		56 x 67	H.	do.	Femme somnolant 75.000
do.		55 x 46	H.	do.	Femme nue couchée sur fond de mer 60.000
do.		64 x 80	H.	do.	Bûcheron assis 70.000
do.		73 x 60	H.	do.	Paysage 45.000

Constantin GUYS					
1805 - 1892		59 x 45	A.	C	Femmes attablees 25.000

Pissaro					
1830 - 1903		82 x 60	H.	T SC	Le matin apres la pluie 50.000

DEGAS					
1834 - 1917		73 x 84	P.	C	Femme nue se peignant 150.000
do		51 x 59	Dr.	C	Danseuse a la barre 40.000
do		89 x 39	H	TC	Jockeys a cheval 180.000
do		57 x 73	D	C	Deux femmes neus 70.000
do		48 x 61	P.	C	Petite danseuse 50.000

Manet					
1832 - 1883		35 x 56	H.	T SC	Roses dans un vase de cristal 125.000

Sisley					
1839 -1899		61 x 40	H.	T SC	Paysage 70.000
do		65 x 54	H.	do	Le tournant du Loing 70.000
do	1872	73 x 46	H.	do	Paysage de riviere 80.000
do		55 x 45	H.	do	Neige chevaux et voiture 50.000
do		65 x 46	H.	do	Seine a Argenteuil 75.000
do		74 x 54	H.	do	Veneux-Nadon (Bruyeres) 80.000

Cezanne					
1839 -1906		60 x 50	A.	S/verre	Nature morte 120.000
do		50 x 56	DA	C	Homme au gilet rouge 90.000
do		47 x 65	A	C	Arlequin 60.000

3460.000

114199

TW
Autographe
No 750168
DEC LASSIFIÉE

- 3 -

Nom des artistes	Date de l'œuvre	Dim. avec cadre	Genre	Présentation	Titre	Estimation
MONET (1840-1926)		81 - 50 H	T SC	Etang et village. Gelée blanche		120,000.-
do.		50 - 43 H	Do.	Enfant dormant		150,000.-
do.		81 - 60 H	Do.	Marine		110,000.-
do.		68 - 90 H	Do.	Nature morte au melon d'Espagne		80,000.-
do.		90 - 68 H	Do.	Paysage au peupliers		90,000.-
Berthe Morisot (1841-1895)	1891	51 - 61 H	T SC	Faneuse (MEZY)		75,000.-
		65 - 54 H	do.	Nature morte		80,000.-
RENOIR (A.) (1841-1919)		60 - 73 H	T SC	Portrait de femme sur fond rouge		120,000.-
do.		53 - 45 H	do.	femme et fleurs		60,000.-
do.		50 - 59 H	do.	Cinq têtes d'études		15,000.-
do.		46 - 61 S	C	petite fille sur la plage		12,000.-
do.		49 - 58 H	T SC	Anémones		30,000.-
do.		53 - 61 H	T C	Mlle Grimpel (au ruban bleu)		250,000.-
do.		54 - 63 H	T C	Mlle Grimpel (au ruban rouge)		250,000.-
do.		55 x 63 S	C	femme nue à sa toilette		50,000.-
do.		54 x 56 D E	C	frère de Renoir (parasol)		12,000.-
do.		57 x 36 D E	C	Danse à la campagne		15,000.-
GAUGUIN (1848-1903)		73 - 92 H	SC	Calvaire en bretagne		130,000.-
do.		66 - 75 H	SC	Tahitiens		120,000.-
VAN GOGH (1853-1890)		45 - 50 H	SC	Hollandais à la pipe		50,000.-
						5.279.000.-

114200

SY JWA Date 5-10-89
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- 4 -

Nom des artistes	Date de l'œuvre	Dim. avec cadre	Genre	Présentation	Titre	Estimation
Seurat		81 x 66	H.	S C	Marine	20,000
1859-1891		47 x 55	D.	C	La Nourrice	3,000
do.		49 x 56	D.	C	Blouse blanche	3,000
Toulouse-Lautrec	1864-1901	52 x 72	H.	S C	Femme lisant	90,000
Bonnard	(contemporain)	100 x 65	H.	T SC	Enfants attablés	40,000
do.		51 x 62	H.	SC	Femme assise dans un intérieur	25,000
do.		85 x 50	H.	T SC	Intérieur avec un personnage	30,000
do.		65 x 40	H.	do.	Matinée d'été	40,000
do.		65 x 45	H.	do.	Nature morte	20,000
do.		45 x 75	H.	do.	Femme au tub	15,000
do.		58 x 79	H.	do.	Femme en barque	30,000
Vuillard	(contemporain)	70 x 59	H.	SC	Femme dans un carton	25,000
do.		55 x 32	H.	panneau SC	Déjeuner	30,000
do.		74 x 56	H.	do.	Mère de l'artiste.	30,000
Marie Laurencin	(contemporain)	41 x 33	H.	T SC	Femme au noeud rose	20,000
do.		41 x 33	H.	do.	Femme à la plume blanche	25,000
do.		65 x 80	H.	do.	Peinture	20,000
do.		65 x 80	H.	do.	Femme bleue et rose	25,000
do.		60 x 75	H.	do.	Femme à la guitare	25,000
do.	1931	46 x 55	H.	do.	Enfants et fleurs	20,000
do.	1937	46 x 55	H.	do.	Deux jeunes filles (Turquerie)	25,000
						5,840,000

114201

SY JMC
WRA Date 6-10-99
Autonomy
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- 5 -

Nom des artistes	Date de l'œuvre	Dim. avec cadre	Genre	Présentation	Titre	Estimation
Marie Laurencin (contemporain)	1938	46 x 55	H.	T SC	J. Femme tenant un instrument de musique exotique	20.000
do.	1938	46 x 55	H.	do.	Ile St. Louis	20.000
do.	1926	46 x 55	H.	do.	Enfants dans un décor	25.000
do.	1938	50 x 61	H.	do.	Jeune femme	20.000
do.		70 x 86	H.	do.	Deux espagnoles	25.000
do.		92 x 73	H.	do.	Femme au hamac	35.000
Utrillo (M) (contemporain)		81 x 60	H.	T SC	Rue au Conquet	30.000
do.		81 x 60	H.	do.	Mairie de Village	35.000
do.		75 x 54	H.	do.	Vins et liqueurs	30.000
do.		81 x 61	H.	do.	rue Froidevaux	25.000
do.		67 x 51	H. Panneau C		rue de village	30.000
Matisse (H) (contemporain)	1940	65 x 80	H.	T SC	Femme devant une table	25.000
do.		60 x 81	H.	do.	Femme à la potiche jaune	25.000
do.		65 x 92	H.	do.	Femme au tambourin	30.000
do.	1939	65 x 91	H.	do.	Nature morte au vase vert	25.000
do.		60 x 81	H.	do.	Femme de profil devant cheminée	30.000
do.		46 x 56	H.	do.	Femme assise dans un fauteuil	35.000
do.		46 x 56	H.	do.	Oriantale rouge	30.000
do.		48 x 67	H.	do.	Femme à l'ombrelle au balcon	30.000
do.	1937	46 x 61	H.	do.	Femme en rouge	30.000
do.	1939	50 x 65	H.	do.	Femme à la guitare	25.000
do.		63 x 51	H.	do.	Femme devant une table	35.000
do.		65 x 54	H.	do.	Femme au fauteuil jaune	25.000
do.	1938	55 x 46	H.	do.	Deux jeunes femmes	25.000
						6.530.000.

114202

LIBRARY DATE 6-10-99
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Autumn
NOV 15 1988
UNIVERSITY OF TORONTO LIBRARIES

Nom des Artistes	Date de l'oeuvre	Dim. avec cadre	Genre	Présentation	Titre	Estimation
MATISSE (H)	1939	46 - 55	H.	T SC	Nature morte aux citrons	20.000
do.	1937	50 - 65	H.	do.	femme en bleu	25.000
do.	3-1939	46 - 61	H.	do.	femme en vert	25.000
do.	1938	50 - 61	H.	do.	femme au tapis vert.	25.000
do.	1937	50 - 61	H.	do.	femme à la jupe verte	25.000
do.		60 - 73	H.	do.	La fenêtre ouverte	50.000
do.		60 - 73	H.	do.	Femme s/ronds rouge, fleurs au premier plan	40.000
LEGER (F) (Contemporain)		65 - 54	H.	T SC	Composition avec personnages	4.000
do.		54 - 65	H.	do.	Nature morte	4.000
do.	1929	92 - 73	H.	do.	do.	4.000
do.	1928	92 - 73	H.	do.	do.	4.000
BRAQUE (G) (Contemporain)		92 - 73	H.	T SC	Grande nature morte au pichet	8.000
do.		65 - 26	H.	do.	Nature morte au raisin	3.500
do.		73 - 23	H.	do.	Nature morte aux fruits	3.500
do.		65 - 19	H.	do.	do.	3.500
do.		65 - 26	H.	do.	Nature morte aux huîtres	3.500
do.		61 - 50	H.	do.	Anémones	6.000
do.	1930	73 - 50	H.	do.	Nature morte bouleille verre	4.500
do.	1931	73 - 50	H.	do.	Pichet	4.500
do.		65 - 35	H.	do.	Nature morte	3.500
do.	1939	65 - 54	H.	do.	" vase wert	3.500
do.		65 - 26	H.	do.	" citrons	3.500
do.		73 - 29	H.	do.	" à la coupe	4.000
do.		73 - 29	H.	do.	" au pichet	4.000
do.		65 - 54	H.	do.	do.	3.500
do Y	1939	55 - 46	H.	do.	" à la miche	4.000
						6.819.000

114203
JW
Autumn
MAY 1968
DEGLASSI & CO LTD

Nom des artistes	Date de l'œuvre	Dim. avec cadre	Genre	Présentation.	Titre	Estimation
Picasso (P)	20.10.39.	33 x 41	H.	T SC	Tête stylisée	10.000
do.	30. 1.37.	46 x 38	H.	do.	Nature morte	12.000
do.		46 x 33	H.	do.	Nature morte	12.000
do.	21. 4.37.	61 x 38	H.	do.	Nature morte	15.000
do.	4.12.39.	33 x 41	H.	do.	Tête stylisée ou portrait	10.000
do.	22. c.39.	33 x 41	H.	do.	Nu sur fond bleu	12.000
do.	19. 4.37.	64 x 46	H.	do.	Nature morte	10.000
do.	3c.11.39.	46 x 55	H.	do.	Portrait stylisé	10.000
do.		73 x 60	H.	do.	Nature morte à la mandoline	12.000
do.	9.10.39.	60 x 73	H.	do.	Personnage assis	15.000
do.		76 x 62	H.	do.	Pannier de fruits	10.000
do.		60 x 80	H.	do.	Nature morte	10.000
do.		60 x 73	H.	do.	Composition	10.000
do.	25.10.39.	60 x 73	H.	do.	Portrait stylisé bleu	10.000
do.		50 x 41	D.	C	Portrait de Mlle Rosenberg	12.000
do.		51 x 43	D.	C	Femme nue (Souvenir Mich. Ange)	6.000
do.		65 x 54	H.	T SC	Nature morte à la mandoline	12.000
do.		65 x 54	H.	do.	Nature morte au pichet	15.000
do.		44 x 54	D.	C	Pierrot	6.000
do.		44 x 54	D.	C	Pierrot	6.000
do.		43 x 53	D.	C	Pierrot	6.000
do.		66 x 49	H.	Panneau SC	Composition	15.000
do.		53 x 45	D.	C	Homme assis	8.000
do.		54 x 66	D.	C	Portrait	6.000
do.	1939	46 x 60	H.	Panneau SC	Portrait, fon bleu	10.000
do.		46 x 60	H.	"	Portrait fond vert	10.000
do.	1939	46 x 60	H.	"	Portrait " rouge	10.000
do.	1936	61 x 50	H.	T SC	Nature morte poêle à frire	12.000

7.111.000

114204

- 8 -

Nom des artistes.	Date de 1 ^{re} oeuvre	Dim. avec cadre	Genre	Présentation	Titre	Estimation
Picasso (P)	29.10.37	73 x 54	H.	T SC	Nature morte aiguière et coupe	12.000
do.	19.4.37	60 x 73	H.	do.	Nature morte à la tête cornue.	8.000
do.	1937	65 x 80	H.	do.	Composition	8.000
do.		80 x 54	H.	do.	Les baigneurs ou sur la plage	20.000
do.	31.10.39.	65 x 80	H.	do.	Portrait au fauteuil	12.000
						7.171.000

Fs. Roganeau
Libourne, le 6 mai 1941.

114205

sy J.W. WPA Dec 6-10-29
AUTHORITY
NO 750168
DECCLASSIFIED

Miscellaneous Information.

1. I am informed by a good source that Adolf WUESTER has been in MADRID since about last October. He is said to have been entrusted with the decoration of the German Embassy there.

2. MATTAS: I discussed this case with Mr. Biiss, who showed the French report to M. CHARGUERAUD. The French Government will take what action they can.

3. The former assistant of Prof. POSSE is now resident in Switzerland. He is

Dr. Karl JAEHNIG
VESENNAZ
près GENEVE

He moved to Switzerland in 1938 and despite tempting offers from Posse refused to return to Germany.

4. The GALERIE GURLITT of BERLIN (reported from Paris as big purchasers) has now moved to :-

LENAU HUEGEL
BAD AUSSEE
AUSTRIA.

5. Carl BUEMMING has been bombed out in DARMSTADT and is now living somewhere in the ODENWALD.

6. The following German public collections are said to have been badly damaged by bombs :-

Städels Institute, FRANKFURT a. MAIN
Print Room, KARLSRUHE
Print Room, MUNICH.

German Repositories for Works of Art.

A.

Graf STRACHWITZ, of the Liechtenstein Legation in BERN, and employed from 1937 - 1943 in the Ostasiatische Abteilung of the Staatliche Museen in BERLIN, gave me the following facts about German repositories :-

a) The contents of the BERLIN STATE MUSEUMS were in 1943 almost all stored in the big concrete Flak towers, one at the ZOO and the other at FRIEDRICHSHAIN. He specifically referred to the Ost-Asiatische, Egyptian, Tel-el-Amarna & Kaiser Friedrich Museum collections.

b) He confirmed previous reports that bank vaults in Berlin are full of art treasures and that they have proved bomb-resisting until now.

c) The collections from FRANKFURT a. Main are believed to be in the ODENWALD.

d) The two most important repositories in AUSTRIA are the salt-mines of ISCHL and ALT-AUSSEE. The former contains large quantities of the looted ROSENBERG collections. Parts of the VIENNESE collections are said to be in each.

/(e) ...

114206

750168
JULY 1947
SEARCHED
INDEXED
FILED
114206

2

e) Schloss NIKOLSBURG (see previous reports) the property of Fürst DIETRICHSTEIN, which is on the border of Czechoslovakia and NE of VIENNA is confirmed as other very important ROSENBERG repository.

f) When last heard of the ROTHSCHILD collections were stored in the JAGDSCHLOSS ROTHSCHILD (exact name and location unknown) near MARIAZELL in STEIERMARK.

g) LIECHTENSTEIN property in AUSTRIA is as follows :-

i) Gallery and two palaces in VIENNA. Some parts of the Prince's private collection is still in the palaces.

ii) Some of the most important pictures of the collection are stored at SCHLOSS GAMMING, MARIAZELL in STEIERMARK. The collections of the Albertina and the Kunsthistorisches Museum were stored here until 1944 when they were removed to the salt-mines, but it is possible that some parts of them still remain there.

iii) The large series of Decimus Mus by Rubens and some other important pictures are in the cellars of STIFT KLOSTERNEUBURG.

iv) Two other castles containing the Prince's collections are SCHLOSS FELDSBERG and SCHLOSSEISCHÜB, near LINDENBURG (near Schloss Nikolsburg).

B.

Other information.

h) Dr. REIDEMEISTER of the Ost-Asiatische Abteilung of the Berlin Museums is now in ITALY with the Kunstschatz.

j) Straohwitz's assistant in the department was Prinz Laschwin Zu Lippe, a brother of the Crown Prince of Holland.

k) Eberhardt HANISTAENGL, formerly of the National-Galerie in Berlin is now with the firm of publishers BRUCKMANN in MUNICH.

Baron von der HEIDT of ASCONA, who has a well-known collection of Chinese works of art, tells me that he has objects stored :-

a) in the THYSSEN BANK, BEHRENSSTRASSE 8, in BERLIN. The Bank has been badly damaged, but the safe deposit below is untouched.

b) in FORSTHAUS GLAMBECK, GOERLSDORF near ANGERMUENDE, under the care of FUERSTIN LYINAR. (25 large sculptures).

It is von der Heydt's intention to give these pieces on permanent loan to English museums, as soon as he can recover them; parts of his collection already are in English museums like Swansea, Wakefield, Leeds, etc.

A report of November 6th, 1944, from H.M. Consul General at Zurich states that the Van Eyck altarpiece from GHENT stolen by the Nazis from the deposit at PAU is now stored in the salt-mine at ALT-AUSSEE.

/Prof. Voss ...

114207

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AUTOMAT
1944

- 3 -

Prof. VOSS is reported as saying to a friend of mine that the details of the German repositories were only known to two or three people besides himself. He stated that one office in which all the details were available was in the Reich Ministry of Education in Berlin.

Information specially concerning France.

1. It has been reported to me by several sources that the firm of Paris art dealers, BERNHEIM JEUNE, a Jewish concern, was seized by the Nazis and offered for sale in Switzerland for 1,000,000 French francs. The persons involved in this offer are reported to be :-

M. CHARLES MONTAG	(Swiss)
M. ETIENNE BIGNOU	(Paris art dealer)
Herr ADOLF WUESTER	(German Embassy)

The offer was definitely made to Herr TANNER of the Galerie TANNER, Bahnhofstrasse 39, Zurich.

I have been able to trace four pictures by COROT :-

- 1) Ferme Gracque
- 2) San Giorgio Maggiore, Venice.
- 3) Ferme et Enfant
- 4) Lac d'Oberland: reported sold in 1944.

stolen from the BERNHEIM collection which are at present held by Frau Klara VERAGUTH, Kinkelstrasse 28, Zurich.

All these pictures are well-known and have been reproduced many times. They are said to have been acquired in HOLLAND in 1941. Nos. 1 and 2 were exhibited at ZURICH in 1942.

2. The picture of "Mme. CAMUS at the piano" by DEGAS, stolen from the collection of ALPHONSE KANN in PARIS, was sold to WENDLAND by the Paris dealer BIRSHANSKI.

3. DEQUOY has sold pictures to Herr Emil BUHRLE (Grewze, David, Fragonard etc.); to the Kunsthaus of Zurich (two Renoirs); to Paul JOERIN of BASEL.

4. I am informed that Alfred DABER, 109, Boulevard Haussmann, Paris, was trading in looted pictures with the EINSATZSTAB ROSENBERG. He summoned TANNER of ZURICH to LYONS in 1941 or 1942 and made him an offer which was declined.

Recommendations.

1. Investigation of M. CHARLES MONTAG and his activities, also of BIGNOU.
2. Investigation of BIRSHANSKI.
3. Investigation of DABER's files. He has already been similarly reported on through the VAUCHER Committee.

114208

51
JW
HARA Dec 6-1949
Authord
WWD 750 168
RECORDED

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/(e) ...

114209

750168
JULY 1942
AUTOMAT
RECEIVED
BY THE NATIONAL ARCHIVES

- 2 -

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a) in the THYSSEN BANK, BEHRENSSTRASSE 8, in BERLIN. The Bank has been badly damaged, but the safe deposit below is untouched.

b) in FORSTHAUS GLAMBECK, GOERLSDORF near ANGERMUENDE, under the care of FUERSTIN LYINAR. (25 large sculptures).

It is von der Heydt's intention to give these pieces on permanent loan to English museums, as soon as he can recover them; parts of his collection already are in English museums like Swansea, Wakefield, Leeds, etc.

A report of November 6th, 1944, from H.M. Consul General at Zurich states that the Van Eyck altarpiece from GHENT stolen by the Nazis from the deposit at PAU is now stored in the salt-mine at ALT-AUSSEE.

/Prof. Voss ...

114210

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3

Prof. VOSS is reported as saying to a friend of mine that the details of the German repositories were only known to two or three people besides himself. He stated that one office in which all the details were available was in the Reich Ministry of Education in Berlin.

Information specially concerning France.

1. It has been reported to me by several sources that the firm of Paris art dealers, BERNHEIM JEUNE, a Jewish concern, was seized by the Nazis and offered for sale in Switzerland for 1,000,000 French francs. The persons involved in this offer are reported to be :-

M. CHARLES MONTAG (Swiss)
 M. ETIENNE BIGNOU (Paris art dealer)
 Herr ADOLF WUESTER (German Embassy).

The offer was definitely made to Herr TANNER of the Galerie TANNER, Bahnhofstrasse 39, Zurich.

I have been able to trace four pictures by COROT :-

- 1) Ferme Gracque
- 2) San Giorgio Maggiore, Venice.
- 3) Ferme et Enfant
- 4) Lac d'Oberland: reported sold in 1944.

stolen from the BERNHEIM collection which are at present held by Frau Klara VERAGUTH, Kinkelstrasse 28, Zurich.

All these pictures are well-known and have been reproduced many times. They are said to have been acquired in HOLLAND in 1941. Nos. 1 and 2 were exhibited at ZURICH in 1942.

2. The picture of "Mme. CAMUS at the piano" by DEGAS, stolen from the collection of ALPHONSE KANN in PARIS, was sold to WENDLAND by the Paris dealer BIRSHANSKI.

3. DEQUOY has sold pictures to Herr Emil BUHRLE (Grewze, David, Fragonard etc.); to the Kunsthaus of Zurich (two Renoirs); to Paul JOERIN of BASEL.

4. I am informed that Alfred DABER, 109, Boulevard Haussmann, Paris, was trading in looted pictures with the EINSATZSTAB ROSENBERG. He summoned TANNER of ZURICH to LYONS in 1941 or 1942 and made him an offer which was declined.

Recommendations.

1. Investigation of M. CHARLES MONTAG and his activities, also of BIGNOU.
2. Investigation of BIRSHANSKI.
3. Investigation of DABER's files. He has already been similarly reported on through the VAUCHER Committee.

114211

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ULRICH

Autumn

WPA File 10-99

MR. SCARFF

Herewith copies of 10 Safenaver
reports sent by this Embassy to
Washington, all relating to Looted
Art.

Team Holt

24/93

9/23/93

4/2

114212

Author: JW WMA Date 6-10-99
File # WMA 750168

DRAFTED

No. 109.

July 6, 1945.

SAFEBEACH REPORT

Intercepted communication addressed

Subject: to Jean Faguet, 10 Avenue D'Eylau, Paris.

Reference Embassy's Safehaven Report No. 109, May 28.

The following letter from the British Embassy, Paris has been received in reply to NEFO's inquiry of May 23 regarding an intercepted letter, No. N.Y.FIN.42567, addressed to Jean Faguet, Paris by an unknown individual in New York:

"I refer to your letter of the 23rd May enclosing copy of N.Y.FIN.42567 addressed to Jean Faguet, Paris.

The Direction des Accords Techniques inform us that this letter was sent by M. Jacques Stern, ex-Minister for the Colonies now residing in New York.

Part of M. Stern's collection was deposited in the safes of the Credit Commercial de France and was looted by the Germans in September 1941. The pictures looted included:

1. picture by Renoir (ex collection Doisteau).
2. picture by Boucher (ex collection Salverte).
3. drawings by Watteau (ex collection Fauchier-Bagnan).

M. Faguet, the addressee of N.Y.FIN.42567, who was the Directeur de Cabinet of M. Stern, has duly informed the competent authorities of the various objects stolen by the Germans."

The text of Censorship Submission No. N.Y.FIN.42567 was transmitted to the Department under cover of the Embassy's reference report.

Distribution made by Embassy, London:

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

JH:jh

(Original and hectograph to the Department)

114213

S.Y. WMA Dec 6-1945

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AUG 1945

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6239 00x39
No. 200.

July 6, 1945.

LAWRENCE

CONFIDENTIAL REPORT

Subject: Franz FABER,
Bahnhofstrasse 88, Zurich.

Reference Embassy's Safehaven Report No. 57, May 10.

The following is the text of a letter, dated June 16, received by MEMO from the British Legation, Bern in reply to an inquiry of May 6 regarding Franz Faber:

"On receipt of your letter, we asked Franz Faber to call and received a reply to the effect that as a Hungarian in a foreign country he had never been active politically and that, apart from his own Consulate, he had never visited a foreign consulate and did not intend to do so.

He pointed out that it might be in his interest to call and he eventually did.

He admitted dealing in paintings but denied any knowledge of Andreas Hofer of Berlin or in fact any other leading Nazi and he certainly had no paintings belonging to any German in store. The only paintings he had at present were the remains of a collection of 140 paintings which belonged to a Dr. Scherber of Basle, who died some two years ago. He had been asked to dispose of the collection by the heirs and he was certain that all the pictures had been in Switzerland for many years. He admitted having offered Goering a set of armour in 1938 but received a reply from the secretary to the effect that Goering had already bought a set, and later he discovered that Fischer of Lucerne had supplied it. Since then he has made no offer to Germany nor has he bought anything from that country. There is no doubt as to Faber's pro-German ideas. Even in a status report we obtained it is pointed out that he is considered to be very capable in his branch but his business has suffered considerably on account of his pro-German attitude.

It is however, too late to recommend listing on this account."

Distribution by the Embassy, London:

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No. 201.

July 6, 1945.

~~SECRET~~

Subject: Purchase of pictures in France during German occupation by the Conde de TORRUBIA, Spain.

The following is the text of a letter, dated July 2, from USAYO to the British Embassy, Madrid:

"We have recently seen a confidential report of which you are said to have been informed, concerning the Conde de Torrubia.

It is stated that he was concerned in the purchase of pictures in France during the German occupation, and was believed to be acting for others.

As it is understood that the pictures were sent to Madrid for disposal, we should be grateful if you could provide us with any further details."

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2. Copy to O.S.S. (Art), London.

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London, England.

No. 203

July 7, 1945.

CONFIDENTIALSAFENAVEN REPORT

Subject: Herbert Marki, Kinkelstrasse 40/III, Zurich 6.

Reference: Safenaven Report No. 6,
April 24, Paragraph (B).

The following is the text of a letter dated June 19 from the British Legation, Bern, giving an account of an interview with Herbert Marki as a result of MMFO's inquiry of April 18:

"With reference to paragraph (b) of your letter (M13/D) of the 18th April, MARKI has told us that after living for a number of years in Berlin, he returned to Switzerland in 1944 with all his goods, including 5 paintings. He had inherited these paintings from his father who had been Swiss Consul in Prague and who died in 1917.

"Since his return to Switzerland, he was only once in Germany, when he went to settle some business with his old firm. He left Zurich on 26th March but failed to reach Berlin and returned to Switzerland on the 9th April. He did not bring any pictures with him that time and he has promised to send us photographs of those pictures which he now has in his flat, which we will pass on to you when we receive them."

Distribution by American Embassy, London
One copy to Roberts Commission, London
One copy to U.S.S. (Art).

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FOR EXTERIOR AFFAIRS

SUBJECT

No. 204.

July 7, 1945.

Subject: Four Corot paintings believed to have been stolen from Bernheim Collection.

Reference Embassy's despatch No. 22,205, April 8,
Enclosure No. 10, Wing-Commander Cooper's Report on Looted Art in Switzerland.

The following is the text of a letter dated June 19 from the British Legation, Bern giving details of the present location of four pictures by Corot. These pictures are referred to in Cooper's report (transmitted to Department under cover of Embassy's reference despatch) under Item I of "Information specially concerning France".

"You may recall that in his report on looted works of art, Cooper mentioned that four Corots ('Femme Grecque', 'San Giorgio Maggiore', 'Femme et Infant' and 'Lac d'Oberland') believed to have been stolen from the Bernheim Collection, are at present held by Frau Veraguth of Zurich. Frau Veraguth states that the pictures belong to her son-in-law, Ingbert Jannink of Rue St. Georges 3, Paris and that she herself brought one of them to Zurich in January 1940 and her children brought the others, she believed, shortly afterwards.

The pictures are now at the Bodenkredit-Anstalt, the bank of Frau Veraguth's son-in-law, Schulthess. She herself is about 80 years of age and is not quite certain of the facts. She says, however, that her lawyer, P. Lachenal of Geneva, knows the exact position and we are, therefore, getting in touch with Lachenal and will report further in due course."

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2. Copy to O.S.S. (Art), London.

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No. 205.

July 7, 1945.

SACREDHEAVEN REPORT

Subject: Hans Wendland,
Bois d'Avault, Bellevue, Geneva.

Reference Embassy's Safehaven Report No. 30, May 3.

The following inquiry was sent the British Embassy, Paris by SWFRC on July 4:

"In Cooper's report on works of art in Switzerland, reference was made to information that in November, 1942, Hans Wendland received a whole railway-van full of works of art from Paris, which was cleared through the forwarding agents Lavanchy in Lausanne.

Lavanchy have been interrogated in Switzerland, but can find no trace of a van in their records. Further enquiries have now revealed that Wendland acted through the transport firm of Bondi in Paris, and we should be glad if you could obtain any other details for us, in particular whether any consignments were forwarded to Wendland in Switzerland, and if so, by what forwarding agents they were handled in that country."

Distribution made by Embassy, London:

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2. Copy to S.S.S. (Art), London.

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Original and hectograph to Department.

114218

NY 10/29 1945
Author NY 750188
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LONDON

No. 206.

CONFIDENTIAL

July 7, 1946.

EMBASSY REPORT

Subject: COMIN, Villa Bella, Chexney, Montreux,
Switzerland.

The following is the text of a letter, dated July 4, from MAPO to the British Legation, Bern:

"We have recently seen a confidential report that a certain Mr. Comin, resident at the Villa Bella, Chexney, above Montreux, who is stated to be a most active Nazi propagandist during the war, acquired a few months ago several pictures and other valuables from Germany, which he forwarded to Spain and Portugal.

We should appreciate any further information you can obtain about this man and his activities."

Distribution made by Embassy, London:

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2. Copy to S.S.S. (Art.), London.

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