

Recover Priceless Jewish Collection Stolen By Nazis

FRANKFURT, Aug. 15. (GNS).—A priceless collection of Jewish books and ceremonial objects, seized in half a dozen countries by Jew-baiting Nazis, has been recovered in the American-occupied zone. It is being inspected and catalogued by experts in Frankfurt. Included in the huge deposits of religious and artistic articles are 1,250,000 books.

From damp, rat-infested cellars and many other hiding places have been brought 130,000 volumes of Hebrew literature, Torah scrolls, ancient, illuminated manuscripts dating back to the 14th century, richly embroidered ceremonial robes, goblets and branched candlesticks.

The loot had been taken from synagogues, private collections and Hebrew institutions during the Nazi rule and held by the "Rosenberg Institute for the Investigation of the Jewish Question" in its headquarters in Frankfurt. Searchers are still uncovering more of the treasure in the widely scattered places where it had been hidden during the panicky last days of Nazidom.

As these objects are discovered, immediate arrangements are made for their protection and preservation and they are transported to the central collecting point, the former Rothschild library in Frankfurt.

Among loot yet to be uncovered are the missing Jewish communal records of Frankfurt and Mainz, dating back to the ninth century.

The books and objects so far inspected represent the stripping of 64 different Jewish communal and private collections in Russia, France, Belgium, Holland and Germany.

Art Treasures To Archives Building

MARBURG, Aug. 15. (GNS).—Roofing and window repairs at the Marburg State Archives building have been completed to a point where art treasures are being moved from the mine at Siegen for classification and storage. Permanent racks have been prepared in the archives building and paintings are being racked and inspected for damage.

Several cases of church treasure, including vestments and ecclesiastical art removed by Nazis from the cathedral of Metz, have been removed from the Siegen mine.

Trade Lumber For Coal

KARLSRUHE, Aug. 15. (GNS).—Sawmills in Baden are supplying lumber for shoring the mines in the Saar and in exchange will receive coal.

NEWS OF GERMANY

THURSDAY, August 16, 1945

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REPORTS + INFO.
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[South Infantry Division]

BACK from the Salt MINES

*The Resurrection of Fine Art is a Weird
Odyssey*

WHEN, early in May, Third Army officers reached the small town of Alt Aussee, high in the spectacularly mountainous country about 75 miles north-east of Salzburg, they found a salt mine above the town where, deep in a mountainside, was located one of the greatest collections of fine art in the world. The art, "collected" in the main from every country occupied by Germany during the war years, had been scheduled for destruction by the nazis in order to prevent its "desecration" by the American forces. On orders from the Gauleiter of Oberdonau, SS troops had transported to the mine eight big cases, marked: "Marble — Don't Drop." Had their contents been properly placed and detonated, it would have wrecked the seven huge works (in which reposed, among other things, some 10,000 paintings) by rendering them completely inaccessible and flooding them with water.

Fortunately for the countries to which the massive treasure belongs, an art expert working at the mine, in connivance with a few others who knew the salt works well, was able to place the charges in such a way that the tunnels which were destroyed did not actually render the repositories inaccessible, since the interior approaches are a honeycomb of passageways. The Gauleiter had to flee before his order to have the art technician shot could be carried out.

THE ALT AUSSEE MINE

Aside from the art which the repository contained, the mine itself was

found to be an extraordinary place. Its one entrance gives access to a horizontal tunnel burrowed for at least a mile inside the mountain. (The other salt mines used as repositories in Germany and Austria are accessible by vertical shafts, one of which is 3,000 feet deep.)

The art repositories could be reached by a small eighteen-inch-wide track, mounting a tiny engine capable of dragging six or eight dollies. It consists of seven "Werke", each of which is a series of vast vaulted chambers. The origin of these salt works is lost in antiquity. It is known that they were active a thousand years ago, though legend claims that they are three thousand years old. For the last five hundred years they may have been worked by the same families in which inbreeding has produced a curious kind of salt-mine clan, apparently generally smaller than average and speaking a pronounced dialect unique to the tribe.

The chambers of the mine, which are all electrically illuminated, were practically perfect repositories for paintings. The summer temperature is a steady 40 degrees fahrenheit (rising, oddly enough, to 47 in winter). Constant temperature and practically ideal humidity meant that the pictures suffered little, whereas the fine collection of renaissance armor, including gold and silver-inlay dress armor (which had belonged to Franz Ferdinand of Sara-

AAA/RORIMBIC PAPERS

jevo fame), had to be kept heavily coated with grease because of the tendency of the metal to oxidize. The chambers were also equipped with facilities for restoration, racks for 14,000 paintings and adequate flooring. Plans were completed for reception of still more treasure. In addition to the 10,000 paintings brought to Alt Aussee in the two last years of the war, the nazis had assembled masses of sculpture in the form of altarpieces, religious statues and hundreds of 18th-century French and Italian furniture, rugs, tapestries, etc. There was so much in the mine that it took two and a half months to clear it out through the single tunnel available.

here

ART COLLECTING POINTS ESTABLISHED

The Armed Forces, anticipating the problem of restitution of these vast collections and restoration of the German national treasure which had been so protected from bombardment, were prepared to establish collecting points for art and other cultural material as soon as suitable and strategically located buildings could be found. Thus there are now in the U. S. Zone collecting points at Munich, Marburg, Wiesbaden, and Offenbach, which are currently processing arts and documents being evacuated from six main underground repositories, of which Alt Aussee is the largest. These points, now housing both cultural material requiring evacuation as a protective measure, or material suspected of being loot, will ultimately become clearing houses through which

displaced works of art can be appropriately redistributed.

Munich is the largest of the four collecting points, and its establishment and operation is the most complex. By reason of the vast amount of looted art objects in the Third Army area, the urgent need for a large, central collecting center was felt early in the occupation of Germany. The two enormous nazi buildings in Munich were chosen as the site (In one of these landmarks the Munich Pact was signed) and urgent repairs and construction, including the blocking off of a network of underground passageways, were completed by the end of June. Because the Munich collecting point employs a large number of Germans (who have been carefully screened) and its treasures are of inestimable value to all of Europe, extraordinary security measures were instituted.

The processing of such vast amounts of art, still growing as apparently endless convoys reach the Collecting Point daily, involves complicated clerical and statistical procedures. An Arts Documents Center has been established in Munich to record information on suspected loot. Such documents as the records — photographic and otherwise — of the notorious Einsatzstab Rosenberg, which handled works of art taken from Jewish private collections, form a large portion of the documentary material. Likewise, detailed information on the far-reaching activities of Göring's agents in their combing of Europe for the purpose of building the Reichsmarschall's collection is

The Cracow altarpiece, one of Poland's great national treasures, was dismantled by the Poles early in the war and subsequently removed to Germany. It was discovered in an underground repository in Nürnberg, where it had been stored together with other religious art. Done by a German, Veit Stoss, who had been called by the King of Poland in 1477 to execute the work, it required ten years to complete its central panel and eighteen sections, twelve of which are shown here. When assembled, the altarpiece stands 25 feet high and 15 feet wide. The figures, which are ten feet high, are carved in lindenwood. The Germans considered that since a German artist had created this work it rightly belonged to the country of his origin.

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AUSTRIA / WERFEN / THE HUNGARIAN TRAIN

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M.A.V.

HUNGARIA

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730 Budapest, 1052

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Korlatlan

Engl. betűkben

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James J. Rorimer | 672

119838

DEUTCHLAND / BAYERN / BERCHTESGADEN

MAS SMITH AND CAPT ANDERSON

WITH GOERING MEMLING PAINTING

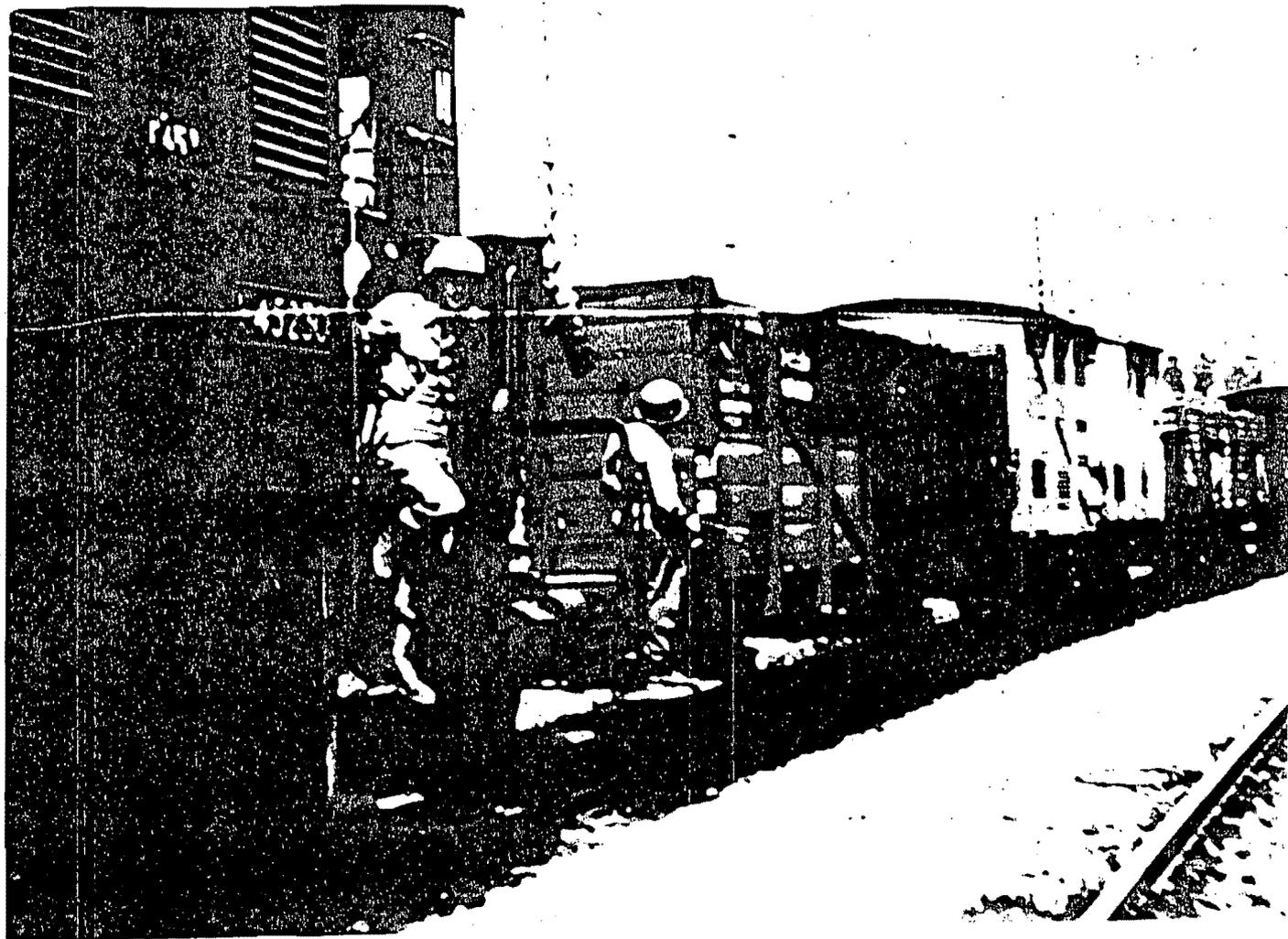
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James J. Korimar 1024

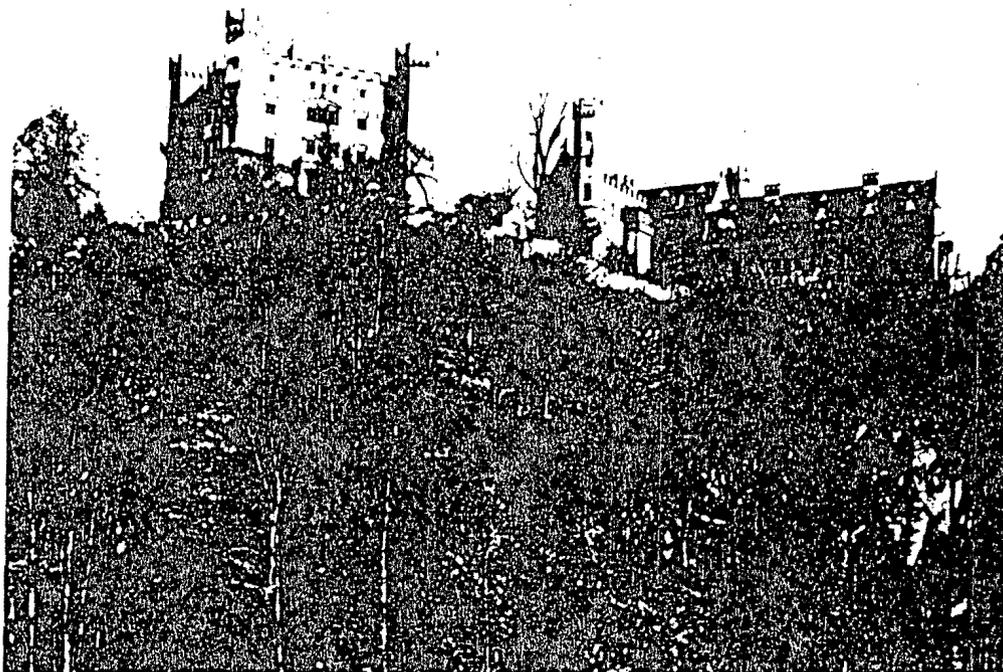
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119842



Schloß Hohenschwangau.

119843

MRS. JAMES J. RORIMER
1000 PARK AVENUE
NEW YORK, NEW YORK 10028
October 29, 1982

Mr. Paul J. Karlstrom, West Coast Area Director
ARCHIVES OF AMERICAN ART
41 East 65th Street, N.Y.C., 10021

Dear Mr. Karlstrom:

As a small donor to the Archives of American Art I have received volume 22, no. 2 of the Journal with your article, "10 July 1945; loaded Bruges Madonna." Tom Howe's reference p. 16 to my late husband's book is interesting. Tom's book came out in 1946, immediately that he returned from restitution work. Jim's appeared in 1950. Salt Mines and Castles were not the focus of the book and I never recall Jim considering that title.

It's a long time ago, but I retain certain clear recollections. I worked with Jim on the book (that is, I did the typing) and helped boil down the thousands of pages of wartime horrors garnered from his daily reports to the War Department in Washington. At that time much of the documentation was still classified TOP SECRET and it was difficult to determine what to say and what to omit. The subject matter was all grim. It begins with Jim's landing on the Normandy coast with the U.S. invasion and progresses through the embattled countryside to Paris and from there moves into Germany and Austria with the Seventh Army until War's end.

What did bother Jim, I think, was that he was fearful that Tom's book would not get the message across. One of the numerous passages which he underscored and commented upon, for example, is, "We were desperately anxious to get into Germany where we could be part of all these unbelievable adventures instead of hearing about them secondhand."

What Jim was trying to convey is implicit in the title: "Survival; the salvage and protection of art in war." He writes about what Man must do to save the testimonies of civilization - as the war rages; before it begins. The small band of enlisted men (10 % of whom were killed in action) were selected from enlisted men by the War Department on the personnel advice of the Robert's Commission. It was not true, as Tom writes at the conclusion of his book, that "There was no arbitrary drafting of personnel; participation was voluntary. The resulting spontaneity and its value to the spirit of the work cannot be exaggerated." He was speaking, of course, of the people who arrived after the War's end for the restitution work, but is an example of many passages and many points of view which in Jim's opinion turned a horrendous and ancient problem into an art historian's pic-nic.

May I suggest that you read Jim's book, published N.Y., Abelard Press, 1950. Finding a copy isn't easy. It went out of print quickly and the publisher's presses were destroyed by fire shortly thereafter. Harper & Rowe own it currently and the children and I are planning to reissue it. But life is very busy.

Sincerely yours

Washington J. Rorimer

119844

MRS. JAMES J. RORIMER

1000 PARK AVENUE, NEW YORK, N. Y. 10028

Wednesday July 21st, 1982

Mr. Charles Parkhurst, Assistant Director
National Gallery of Art
Washington, D. C., 20565

Dear Chuck:

Your letter of the 14th reached me a few days ago and I have given thought to the disposition of Jim's Monuments, Fine Arts & Archives papers of World War II, as well as papers relating to other aspects of his life.

I wonder if the National Gallery is the archive in which to deposit the MFA & A papers. They are not numerous and relate mostly to his book, "Survival: the salvage and protection of art in war," which is a better source for information than the scribbled text and revisions. All the other correspondence was confidential and went directly from the field to Washington regularly, where it is on file in the national archives, now declassified and easily available.

Metropolitan Museum matters are available from its Archives, and one of these days I will get around to thinking about the few items here at home which once were personal but can eventually go to the Museum. They will, I guess, dispell some of the nastiness certain ex-directors get pleasure in disseminating and many people delight in reading. Other papers seem appropriate for Cleveland or Harvard.

Thanking you very much for thinking of it, and
Best greetings, and hoping to see you,

Yours *Ray*

National Gallery of Art

119845

*Washington, D. C. 20565
Office of the Assistant Director*

14 July 1982

Dear Kay,

I seem to miss you pretty regularly at the CRWU meetings. I get there when you're not, and vice versa. It would be nice to see you.

I am writing also to ask if Jimmy or you ever did anything with his MFA & A papers or books from the days of looted art operations in Germany. We have at the National Gallery quite an archive of records donated by E. Parker Lesley, Fred Hartt, Edith Standen and myself, and if Jimmy's records have been assembled but not deposited elsewhere, it might be worth your consideration putting them in with the others here.

I am going to be here another six or seven months before retirement (see enclosed "press release"), but I will, by copy of this letter, inform our chief librarian, J.M. Edelstein, that I have written to you about this.

I hope your summer is pleasant, not too hot, and that life is otherwise treating you well.

As ever,


Charles Parkhurst
Assistant Director

Mrs. James J. Rorimer
1000 Park Avenue
New York City, New York 10028

Enclosure

119846

THOMAS CARR HOWE
2646 LARKIN STREET
SAN FRANCISCO, CALIFORNIA 94109

Thanksgiving Day - November 25th, 1982

Dear Kay:

Paul Karlstrom has kindly sent me a copy of your 29 October letter - thus giving me welcome, if mildly controversial, reason for getting in touch with you after far too long a period of silence. You are quite right in pointing out that the aim of Jim's book and mine differed radically. When my publisher (Bobbs Merrill) wrote to me in Germany to inquire if I could and would do a chronicle of my doings "over there", great stress was placed on the fact that such a saga, due to prevailing tastes, would have to be concerned entirely with post-war activities. That was simple enough: I had no experiences except those of post-war days. In mid-May 1945 Craig Smyth and I flew over together - both of us being in the USNR. (Incidentally, it was Craig who later made the remark about my being "in Jim's bad graces." I am sure you know Craig well enough to know that he never has been a trouble-maker. Not that son of a pious Presbyterian clergyman. God bless him! I often felt positively immoral - no, make that amoral - in his chaste company.)

But I must make the point that time and time again the spontaneity of the work done by those of us who appeared on the European scene after the war was over was emphatically stressed by a triumvirate of sterling characters active in those extraordinary days: Huntington Cairns of the N.G. in Washington, our able section head - Bancel LaFarge, and the universally admired and beloved George Stout. So I think you will agree that my comments were based on very solid foundations.

Leaving all of this aside - isn't it sad that it's already rather venerable history? - let me say that I hope you'll take lunch with me when I am again in New York. My visits are not too frequent - twice a year at most, as a rule (when I go east for meetings in Princeton and in Washington at the Smithsonian). I promise an advance "signal"; and maybe we can round up Jodie and Lane Faison. I know you are as devoted to them as I am. You may remember that the Faisons and I were back in Germany in 1950 and 51 (as minions of the State Dept.). I've often given thought to re-issuing my book, with a postscript devoted to that year. Once again there is marked interest in the days of Hitlerian looting. Last year I helped BBC do a fascinating documentary; and only two weeks ago NBC News begged to borrow a copy of "Salt Mines & Castles," a tome which never "had a mission" - being merely a daily chronicle of some of the most memorable days of my professional life.

Promise me that you will break bread with me on one coast or the other when the occasion presents itself. I am glad that you help the Archives. I think that they are doing a great job.

With warm regards,

Mrs. James J. Rorimer
1000 Park Avenue
New York, N. Y. - 10028

Tom Howe
Thomas C. Howe

check for \$25 - (April 1949)
one copy of book restored

PLougastel Calvaire Restoration Fund, Inc.

ROOM 2500 - 63 WALL STREET

NEW YORK 5, N. Y.

119847

April, 1949

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CONSTABLE MACCRACKEN

In August 1944 the American Army was advancing toward the tip of the Brittany peninsula. The German-held submarine port of Brest, which was expected to fall after a week's siege, remained in enemy hands for six weeks. During that siege the little town of Plougastel-Daoulas on the peninsula opposite to Brest was severely damaged.

Near the church of the town stood a partly destroyed Calvaire, a characteristic Breton monument of wayside worship and focal point of pilgrimages. The first Americans to enter Plougastel upon its liberation were two officers and a private who acted as their interpreter. The American enlisted man was immediately struck by the artistic excellence of the Calvaire and alarmed for its preservation. Through the mayor he arranged to station a French Resistance soldier on guard before the Calvaire to protect it from vandalism. Later with the aid of the French sentry he gathered up in a wheelbarrow the fragments of sculpture scattered about the ground and removed them to a place of safety on the second floor of a granary near the presbytery.

In the course of later assignments in various parts of France from Brittany to the Loire valley, to Paris, Vittel, Puy-de-Dome, and north-eastward again to Lorraine, the American private encountered everywhere French citizens whose first question, on hearing that he had been at Plougastel, was the fate of the Calvaire. This attachment of the French people for their celebrated Calvaire inspired the American soldier to resolve that if he survived the war he would do everything in his power to restore the Calvaire of Plougastel-Daoulas.

To that end Private John D. Skilton, Jr., who later in the war and at the beginning of the occupation of Germany became a Monuments Specialist Officer with the section called Monuments, Fine Arts and Archives of the U. S. Army, set down in writing an account of his war and occupation experiences in 1944 and 1945. His book was translated into French and published at Paris in December 1948 as "Defense de l'Art Europeen". All royalties of the author and of the translator, Mlle. Jacqueline de Gromard, member of the Croix Rouge Francaise serving in the same area of Germany where Lieutenant Skilton was assigned by MFA&A, are pledged to the restoration of the Calvaire at Plougastel-Daoulas.

Plougastel Calvaire Restoration Fund, Inc. has been established to sell in the United States a limited number of the first French edition of "Defense de l'Art Europeen". Proceeds of the sale will produce a small sum toward the restoration of the Calvaire. Much more, however, will be needed if the work of restoration is to be completed. The Ministere de l'Education Nationale (Section des Monuments Historiques) of the French Government, which has the Calvaire under its jurisdiction as a monument of national importance, has estimated the total cost of restoration at 3,000,000 francs.

Plougastel Calvaire Restoration Fund, Inc. invites you, therefore, in addition to ordering a copy of "Defense de l'Art Europeen", to send a contribution for the restoration. Your gift will mean the re-creation of an historic monument which plays a vital part in the religious life of France. It is a gift that will go on giving, as the Calvaire itself has given for nearly 350 years a spiritual steadfastness to generations of devout Bretons.

SPECIAL RELEASE No. 549

11 MAY 1945 119848

For Immediate Release:

EXCLUSIVE TO PRESS CAMP

WITH THE AMERICAN SEVENTH ARMY IN GERMANY -- What is reported to be the largest cache of works of art ever assembled in one place is located in a tunnel three-quarters of a mile long deep in the mountains of Austria, according to First Lt. James J. Rorimer, G-5 Monuments Fine Arts and Archives Officer for the Seventh Army, who expects that the eventual opening of this repository of masterpieces will reveal numerous prizes from the cultural centers of the world.

Little of great art value has been found remaining in the underground tunnels of Berchtesgaden, according to Lieutenant Rorimer.

The official expropriation, or looting, by the Nazis of works of art from occupied countries as well as from individuals and museums in Germany itself would reach staggering figures if a monetary estimate could be placed on objects of cultural value, the officer said. It has been reliably stated that one-third of the private art treasures of France were sent to Germany, he said. Press estimates of the value of the looted art range up to several billions of dollars, he reported.

Goering visited the Jeu de Paume, Paris, 16 times to make his personal selections of works of art from the continuous, changing exhibitions of looted masterpieces, Lieutenant Rorimer learned from Mlle. Rose Valland, assistant at the Jeu de Paume. During the entire period of the German occupation she had remained at her post with the National Museums of France, and worked with the French Resistance.

Director of this type of looting was Alfred Rosenberg, Lieutenant Rorimer explained. Rosenberg was in charge of the Spiritual and Ideological Education of the Nazi Party. To accomplish his art grabs, he organized the Rosenberg service, which was known in Eastern Europe as the "Einsatzstab Rosenberg" (Task Force Rosenberg), officially supported by both Hitler and Goering, and designated by the letters ERR, for "Einsatzstab Rosenberg Regierung" (Task Force Rosenberg Authority). The complex organization of this administration has been active for more than five years and was set up so as to attract as little attention as possible.

The Rosenberg buildings in Paris were visited by Mlle. Valland and the lieutenant following the liberation of Paris as part of the program for the care and preservation of works of art set up under the planning by the SHAEF Monuments, Fine Arts and Archives Section.

All the records, including photographs, of the confiscated works of art which passed through the clutches of the methodical ERR were discovered, as had been anticipated, when the G-5 Monuments Officer arrived at Neuschwanstein Castle. Major General Dean, commanding general of the 44th Division, personally supervised the capture of the castle and immediately placed it off limits as a precaution against sabotage, looting or careless destruction.

A collection of works of art such as had never before been gathered under a single roof was found at Neuschwanstein Castle. It included world-famous paintings from the Munich museums including the Residenz, and the private collections of the royal Bavarian Wittelsbach family. These were stored in specially prepared rooms together with untold quantities of looted art from various countries. There were paintings, rare furniture, tapestries and illuminated manuscripts from the Rothschild collections in and near Paris; the extraordinary silver collection of David-Weill, who was president of the National Museums of France until the war; and Renaissance jewelry that dazzles the eye.

AAA/RORIMER PAPERS

over

At the Carthusian Monastery of Buxheim near Memmingen, 72 cases of works of art were found to contain the David-Weill bronzes, miniature objects and other world-known things from Paris. There are articles from the Kiev Museum in Russia; a Rembrandt from an as yet unidentified Munich safe sent to Buxheim for restoration following the Munich fire; paintings by Largilliere and other Eighteenth Century painters. Rare works of art from France and other countries fill some 15 rooms. Tapestries and rugs from the Rothschilds and other families are piled a foot high over the entire floor of one room about 80 feet long. Coptic textiles are among the loot.

On the Island of Herrenchiemsee in the Versailles Palace of the mad Ludwig of Bavaria are some 300 Rosenberg cases from Russia and France. This is also a repository for works of art from Munich.

Monuments Officers Lieutenant Rorimer and Hathaway arrived at the island with a task force from the 342nd Armored Field Artillery of the XXI Corps and found that Lt. Samuel S. Morse, of the 682nd Tank Destroyer Battalion of the 42nd Division, had arrived three days earlier and placed the Island under his supervision. Just previously, Lieutenant General Weingard had committed suicide there prior to the capture, without resistance, of five German colonels and a major by a sergeant of the 101st Airborne Division.

Also suicides: Oberstaehler von Bohr, Rosenberg's chief of staff and chief looter for him in the West, and his co-worker, Baronness von Behr. They both committed suicide on 19 April 1945. Dr. Bruno Lohse, the assistant chief of staff for ERR, was arrested a few days ago, and various other key members of the ring have been taken into protective custody. Photographers, restorers and art experts have worked until recent days and want to continue caring for the vast treasures which have been uncovered.

The works of art selected by Hitler and Goering and their henchmen are gradually being uncovered. They include pieces from the Fuehrer's house in Munich. The fate of such works is still a matter of doubt.

U. S. GROUP CONTROL COUNCIL

(German)

APO 7

Office of the Director
Reparation Deliveries & Restitution Division
MFA&A Branch

119850

1 October 1945.

Lt. J.J. Rorimer
MFA&A Officer
G-5 Division
Hq. 7 U S Army.

Dear Jim,

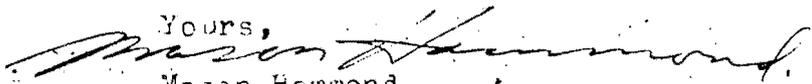
This note will explain to you why Sergeant HART, of this Division, is coming to this Hqs. with orders to report to you. He is one of the men with longest service in the Division and has relatives, a sister I think, who may be in your area. He has received permission to go down to look for her and in order to get orders, he was told to discuss restitution matters with you.

Both Colonel Jefferson and I would much appreciate anything that you can do to help Sgt. Hart in his mission, particularly as regards transportation. His work for the Division fully justifies any stretching of "official" channels which you can bring yourself to work.

This gives me an opportunity to do directly what I asked Walter HORN to do for me, to kiss you, at least remotely, on both cheeks for your Croix de Guerre - certainly no one has deserved recognition of his work more than you, and particularly from the French for whose interests you labored so mightily both in Paris and in Germany. I am sure Mrs. Velland is pleased and if this finds her still in your area, do give her all my greetings and best wishes and thank her for her very sweet note to me. Say that I will write in the leisure that I expect shortly to have.

For I am apparently definitely leaving the end of this week, for a repo dep near Paris at first - and every evidence is that one rots in repo dep's for some weeks before shipment. I expect to catch up on my reading and writing. I leave with few regrets except personal ones for I feel that my contribution to our work has been minimal and that you all, who are carrying on, have done the job and can get on if anything better without this echelon. My departure is, also, somewhat embittered by our loss of the fight on a subject on which I was told to keep my mouth shut but which you can guess. It has been fun to know all of you and I hope that we will foregather again - in the meantime go on with the good work, and think kindly of us who were mere paper wallahs -

Yours,


Mason Hammond.

C O P Y

119851

To: Mr. Francis Henry Taylor
c/o The Metropolitan Museum of Art
New York City

From: O-537223
Lt. James J. Rorimer
Hq G-5 Seventh Army
APO 758 c/o PM NY NY

20 August 1945

Dear Fran:

The end of the war is the most cheerful event in a generation. It's seriousness from the Monuments, Fine Arts and Archives point of view in Germany is alarming - from the point of view of the high points of most of the monuments officers. I met with seven of the crowd in Marburg Saturday and again with Mason and Bancel and Charles Kuhn in Frankfurt yesterday. In a very short time many of us will be forced to sign up for approximately a year or go home. Civilian personnel will have to be made available at once if our work is to be of continuing value. The Ghent altar-piece and the Strasbourg glass are only a few of the things to be returned as soon as possible. There must be continuity in the change over from army to civilian personnel in our field. John Brown may talk to you about all this before you receive this letter. You no doubt have been giving the matter considerable thought already.

My own plans depend on circumstances. As the chief of the section in Western Military District I have some obligations to the other officers in the field - but you know how anxious I am to return to Kay and civilian status.

With regards to all my colleagues,...I have written nary a word since crossing the Rhine.

(signed:Jim)

(V..._MAIL)

Received Mediaeval Department September 4, 1945
Received Director's Office August 30, 1945

119852

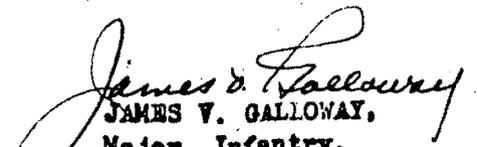
HEADQUARTERS SEVENTH ARMY
Office of the Headquarters Commandant
APO 758 U.S. Army

22 August 1948

SUBJECT: Custodian Receipt

TO : Monuments, Fine Arts, and Archives Officer.

1. The Commanding General acknowledges the receipt of one large Tapestry (approximately 16' x 10') valued at \$5,000.00.
2. The Headquarters Commandant accepts responsibility for above Tapestry until such time that it becomes necessary to return it to property control.
3. The Tapestry will be placed in the General's Conference Room at the Seventh Army Headquarters in Heidelberg, Germany.


JAMES V. GALLOWAY,
Major, Infantry,
Asst Hq Commandant.

COLLECTING POINTS

119853

At the present time, Collecting Points for art objects and other cultural material have been established in the United States Zone of Occupation, - at Munich, Marburg, Wiesbaden and Offenbach. These Collecting Points are used to house the holdings of emergency repositories of two types: first, cultural material requiring evacuation as a protective measure because of inadequate storage conditions or in sufficient security; second, cultural material suspected of having been looted by the Germans from occupied countries. Ultimately, they will be the clearing-houses through which displaced works of art ^{and} cultural material can be appropriately redistributed.

Of these four Collecting Points, the one at Munich is the largest and its establishment and operation the most complex. By reason of the vast amount of looted art objects in the Third United States Army area, the urgent need for a large, central collecting center was felt early in the occupation of Germany. A careful preliminary survey revealed that the two enormous Nazi Party buildings in Munich - the "Verwaltungsbau" and the "Führerbau" - were admirably suited to this purpose. It is of interest to mention here that the "Führerbau" is the building in which the famous Munich Pact, - "Peace in our time" - was signed in 1938. Negotiations for the requisitioning of these two landmarks of the Nazi regime were completed and they are now held and administered by the Bavarian Regional Military Government Detachment, E-201, under supervision of the Third Army.

The administration of the Munich Collecting Point resolves itself into two main divisions ~~xxxxx~~, each directed by a Monuments Specialist Officer: the curatorial department under which are all sections having

to do directly with art; and the department responsible for the repair and maintenance of the buildings. In addition, there are subsidiary departments which are headed by German civilians, - the disbursing department and the personnel department.

All civilian employees are paid directly by the Kultur Ministerium of the German Bavarian Government. They consist of two types: on the one hand, those who comprise the permanent staff; and, on the other, contractors and laborers hired on a short-term basis as the needs arise. The members of the permanent staff were selected with great care as to their political bias as well as to their art-historical qualifications. Considerable difficulty was experienced in meeting both of these requirements; but, with the aid of personnel information compiled at Supreme Headquarters, Allied Expeditionary Forces and with the advice of certain reliable art experts, a suitable staff numbering eighteen persons was obtained. The Oberbürgermeister of Munich supplied the names of reliable architects and personnel for repair and maintenance.

In order to make it possible for the German employees of the Collecting Point to work a full day, a canteen was set up in an adjoining building - the "Postbau." These facilities were established by the German Bavarian Government, which provides the food at cost. Similarly, comfortable billets and messing facilities have been established in this same building for the military personnel charged with the responsibility of guarding the Collecting Point day and night. Here also the truck drivers and escort guards attending the regular convoys for the evacuation of works of art to Munich are fed and billeted. Rations for this purpose are supplied by the Third Army.

By the time the first truckloads of art objects began arriving at the Collecting Point, an effective system for unloading, cataloguing and storing the items had been worked out in detail - thanks to the intelligent efforts of the Collecting Point Director working in collaboration with trained members of his staff of scholars and museum officials experienced in such procedures.

As each object leaves the truck, it is checked against a bill of lading and given an "arrival number." The item, together with its card, is then moved into its storage room, where the room number is entered on the card. The card itself is thereafter taken to the registrar's office for filing.

Not only is an object thus stored easily located when the occasion to examine it arises, but its physical condition is safeguarded by means of a daily inspection on the part of a member of the curatorial staff whose special responsibility it is to take and record temperature and humidity readings.

The maintenance of complete records of the holdings of the Collecting Point constitutes one of the principal functions of the curatorial staff. To achieve this, an elaborate filing system has been inaugurated, a system which, in many respects, parallels that followed in any large art museum. The system involves the maintenance of five separate files, as follows: an arrival file for cataloguing items upon receipt and before any detailed information has been assembled; an object file in which is entered all data at hand concerning the identity, history and ownership of the object; and artist file which provides a cross-reference to the object file and contains information regarding artist, country, date of the object, and such other brief information as may

AAA / RORIMER PAPERS

be deemed pertinent; an owner file which affords a second cross-reference to the object file and contains information as to the presumed owner of the object; and, lastly, a locator file of items as to storage room number.

In order to ensure the completeness and accuracy of these files, an Art Documents Center has recently been established at the Munich Collecting Point. The records assembled there are those dealing with suspected loot. Such documents as the records - photographic and otherwise - of the notorious Einsatzstab Rosenberg, which handled works of art taken from Jewish private collections, form a large portion of the documentary materialx currently on hand for ready reference. Likewise, detailed information regarding the complex and far-reaching activities of Göring's agents in thair greedy combing of Europe for the purpose of building up the former Reichsmarschall's enormous art collection is available at the Collecting Point. And it is also intended to obtain for the Documents Center further data pertaining to Hitler's purchases for his proposed great museum at Linz. Inasmuch as substantial portions of these collections are actually stored at the Collecting Point, the desirability of full documentation is obvious.

From the foregoing, it becomes readily apparent that an establishment such as the Munich Collecting Point - save for the important fact that it is not "open to the public" - bears close resemblance to a highly-organized and important museum. Its essential purpose, as already mentioned, is to afford a

scientifically-safe haven for works of art until the time comes when an appropriate disposition can be made of them. When it is considered that the holdings of this vast depot include some of the world's greatest art treasures, it is easy to understand why such care is being lavished upon them and to appreciate the need for the elaborate "machinery" which has been set up for that purpose.

From the first moment that the Collecting Point was properly equipped to function as indicated above, truckloads of art works began arriving at its portals. Convoys in endless succession have continued to disgorge their precious contents at this depot. A group of Monuments Specialist Officers, organized into a Special Evacuation Team, have served as the connecting link between outlying repositories and the central Collecting Point, sustaining the uninterrupted flow of looted art into Munich.

While this work continues, the second and final step in the process of bringing order out of ^{the} chaos created by the Germans has been taken - namely the return to their rightful owners of certain outstanding masterpieces. The first instance of such restitution was the return of the famous Altarpiece - "The Adoration of the Lamb" by the brothers van Eyck - which was flown by special plane from Munich to Brussels some weeks ago on orders from the Commanding General, United States Forces, European Theater. There it was delivered to representatives of the Belgian Government as a token restitution from General Eisenhower on behalf of the United States Government. This renowned work was stolen by the Germans from France where it had been placed by the Belgian Government for safekeeping.

The Germans had intended it to be one of the chief adornments of Führer Museum at Linz. Three of the accompanying photographs illustrate the boxed panels of altarpiece being made ready for shipment to Brussels, while a fourth shows the specially-chartered plane - loaded with the panels and ready for the last lap of the journey home, - a journey which began earlier this past summer at a salt mine deep in the Austrian alps.

Another noted masterpiece - Michelangelo's "Madonna and Child" - is also slated for early return from Munich to the church in Bruges from which it was stolen by the Germans. Like the van Eyck altarpiece, this celebrated statue had been hidden in the salt mine at Alt Aussee, Austria. The accompanying photograph shows the marble in the mine where, just at the close of hostilities, it was discovered by Monuments Officers and from which it was later removed by the Special Evacuation Team to the Munich Collecting Point.

Similar token restitutions by the United States Government have been made to France, Holland and Czechoslovakia, and others are contemplated. Thereafter it will, of course be the responsibility of the owner-nations to bear the burden of the eventual return of their looted works of art. To that end, properly accredited representatives of those governments have been invited to the United States Zone and a number ~~have~~ are presently engaged in this complicated task - both in the Eastern and the Western Military Districts. For example, officers - qualified art experts in civilian life - from France, Holland and Belgium are now attached to the Munich Collecting Point for the express purpose of expediting the tremendous job

of returning such works of art as ~~might~~ rightfully belong to their countries. By the same token, French and Dutch representatives are assisting in this work in the Western Military District.

In contrast to the Munich Collecting Point, those at Wiesbaden (located in the Landesmuseum) and Marburg (established in a museum building called the "Jubiläumsbau") contain relatively little loot. Their holdings, in the main, consist of displaced national treasures, principally of German provenance. An exception was the celebrated treasure of the Cathedral of Metz, which has now been returned to France from the Marburg Collecting Point. However, all of the Collecting Points have been organized along the same general lines and their methods of operation are essentially the same. The newest of these central depots- the one at Offenbach - is intended as a Collecting Point for libraries that were looted by the Germans from countries in both eastern and western Europe. From this central depot it will be possible to redistribute these valuable collections to those institutions from which they were plundered.

Thus, the Collecting Points provide ~~xx~~ focal centers at which operations vital to the world's cultural heritage can be successfully effected.

Note: This letter pertains to the ill-advised shipment
to the U.S. of 200 of the greatest pics. in Berlin

WALKER HANCOCK
LANESVILLE
GLOUCESTER, MASSACHUSETTS

119861

H.F. Mus.
After being shown
over the U.S. - they were eventually returned to Germany
are today in West Berlin. TCH. - 9/19/80

August 8, 1946

Dear Tom:

I was delighted to get your good long letter, and I'm
enormously interested in all you have to say about your book.
(By the way, Jim Rorimer* tells me that he is writing one, too -
so speed your publishers!)

As to the business of the shipment of the pictures, I
can imagine that that is ~~a~~ difficult to deal with on many counts -
especially now that the developments of a year have made extreme
tact and caution in the matter more than ever important. Thank
Heaven that you are the one to deal with it! Your Quotation of
my exclamation at Hoechst is - as far as it goes - correct, though
at this distance it may sound a bit silly, as I did go back to
Marburg, if only to close up my work there. I remember well adding
to the first sentence that you quote, "Everything that we were able
to accomplish was possible because I had the confidence of certain
people. I can't go back and tell them that I have betrayed them!"
Actually I did undertake to tell Hamann* about it myself, feeling
that it was my duty to do what I could to keep the matter from
clouding our unfinished work. His reply to me was extremely inter-
esting. I quoted the official statement about the paintings being
held in trust for the German people, and added that there was no
reason to doubt it. Very slowly he said, "If they take our old art
we must try to create a fine new art." Then, after a long pause, he
added, "I never thought they would take them."

TRUE!!

To me this conviction that we were bluffing, shared by
other Europeans including the British, was the crux of the whole
thing. As a blunder in military government it did its damage no
matter what our government's real motives were, or what the even-
tual outcome.

However, in writing of the subject at this date, the
following points should, to my way of thinking, be taken into
account:

1. With the Sistine Madonna in Moscow, the Russians screaming for
the return of the Kaiser Friedrich pictures to Berlin, and refusing
to let the KF staff go to Wiesbaden, some validity is lent to the
(secret) excuse that the real motive was to keep the pictures from
the Russians.
2. There has ^{been} good, and, I believe, sufficient public disapproval of
of the shipment expressed, and this has happily and miraculously
not yet aroused a controversy.
3. There have been repeated reiterations of the pledge to return
the pictures.
4. According to Sheldon Keck and others, the Germans now feel

1/19/80 * now deceased - but was later dir. Metr. Mus. NYC
** distinguished German scholar - who created an archive at Marburg
which reveals that of the Frick in NY

AAA / T.C. HOWE PAPERS

WALKER HANCOCK
LANESVILLE
GLOUCESTER, MASSACHUSETTS

119862

more nearly convinced of an eventual restitution.

5. The question of face-saving is now of prime importance. I believe that those responsible for the mistake should not be goaded into supporting some other disposition of the pictures or arousing an opposition in order to be able to say "I told you so". You can be sure that there will be no admission of error by anyone responsible, and that the sooner the excitement subsides the sooner we may hope for a restitution of the pictures.

It occurs to me that an opinion from Lamont ^{more *} on how much might be safely said on the subject would be worth having. He could probably sense if and where there would be irritations dangerous to "the cause"

But to come back to your quotation of me, do as you think best. However, I would suggest that the explanatory sentence be included, as that gives the point of the "betrayal", and the words are burned into my memory! I expect to be eternally despised in certain quarters as a result.

Thank you for the kind words about the article in the Art Journal. I'm glad Steve was pleased. I had had some qualms fearing that he might be offended by some of the quotations. Those things can be embarrassing.

George is on his way home, and I'm eager to see him.

There is much more that I want to say, but this had turned into a long letter, and I fear that I have mused you up considerably. Please forgive my observations about the story of the shipment. I just pass them along for what they are worth as we might discuss them if you were here -- which I wish you were!

As ever,

Walker

Mr. Thomas C. Howe, Jr.
California Palace of the Legion of Honor
San Francisco 21, California.

9/19/50 * my devoted cohort who
reluctantly escorted to K.F.
Jeps to the U.S. - We were
together at Alt-Busse & Cate
at Berchtesgaden-Königstein
packing the Goering Coll. TCH.

AAA / T.C. HOWE PAPERS

Ans. 15 March

119863

23 February 1949
5370 Pershing Avenue
St. Louis, Missouri.

Dear Mr. Howe:

Edith Standen suggested that I write you a short brief on some of the recent events in MFA&A in Germany. May I introduce myself by saying that I was with MFA&A in Berlin from 1 April 1946 until May 1947 when I succeeded Edwin Rae as the MFA&A officer in Bavaria and took over the Central Collecting Point in Munich. I lasted until November of 1948 when I resigned under strong protest and returned to the States.

The State Department, in the person of Ardelia Hall, issued a directive called "The Exceptional Return of Works of Art to Italy" and on the basis of that I received a command letter signed by the Adjutant General at OMGUS to the ~~effect~~ effect that thirty-five works of art listed therein were to be shipped back to Italy. Since the first item on the list was the Discobolus from the collection of Prince Lancelotti in Rome I raised both eyebrows. That had been acquired in May of 1938. Obviously the question of restitution was not involved, a fact clearly recognized in the directive which called for the "exceptional return". The full purchase price had been paid, the export license had been given and the export tax paid. The transfer was commented upon by the New York Herald Tribune which merely mentioned it as a newsworthy item. Only the Arts Digest mentioned it in the States and, as usual, they had most of the facts wrong. Be that as it may, I took the position that the return this violated Article 56 of the Hague Convention and that this matter was not, in any sense, within the scope or jurisdiction of Military Government. The last is a debatable point, the first is not.

Many of the others works of art listed were so vaguely defined that they could not be identified, e.g., "Venetian Master, XVth century, Venus". However seventeen other paintings were found. Among them were the Memling, "Portrait of a Man" from the Corsini collection which had been purchased by Philip, Prince of Hesse, for Hitler and was the highest priced painting in the Hitler collection; the Rubens "Equestrian Portrait of a member of the Doria family" which came from that family in Genoa; the Leonardo "Leda and the Swan" from the Spiridon collection in Rome. This last had left the country once before when it was to have been auctioned in Amsterdam in 1928 but the family had set such a high reserve price that no sale was made and the painting was brought back. And there were others. In every case the export license had been granted and the export tax paid.

The Italians claimed that the laws had been abrogated by the Fascists, that Hitler and Goering had exercised undue

AIR MAIL

pressure, etc. It is curious to note in this respect that Goering had had the Memling for two months but the price of 9,000,000 L. was too much for him and he returned the painting. All of these were acquired between May of 1938 and 23 July 1943 or the beginning of the occupation in Italy.

119864

This was singularly embarrassing to me. Of the eighteen pieces shipped back, three or four had been purchased by the Prince of Hesse. But we had the lists showing that he had purchased some 124 paintings, and all under the same circumstances. The Italians always referred to those works of art "illegally" removed or "clandestinely" removed without further definition of those terms. At the same time Walter Andreas Hofer had given me a sworn statement listing those works of art which had been smuggled out of Italy without benefit of license or tax. None of those was claimed.

I left Munich 11 November and on 16 November they were shipped. Since then the Italians, especially Ridolfo Siviero who was and is chief of the mission, have indulged in a campaign of vilification against me - which does not bother me except that they have purposely distorted all of the facts and as a result the tone of the newspaper stories is anti-American and anti-German while they thump their chests like Renaissance bravos.

Then there is another matter to which you gave a light and humorous touch in your book, but which has now degenerated into something serious. That concerns the German repositories in Austria. In October 1945 there was an agreement signed by Harry Grier (OMGUSO, Ed Rae (OMGB and the CCP), and Lt. Col. McKee (USFA) by which the stuff from those repositories would be under the jurisdiction of USFA and under the technical custody of the CCP. So then Ritchie worked in the CCP as the USFA representative. Now USFA claims all of the material from those repositories which can not be identified as restitutable or as of pre-war German ownership. This they will turn over to the Austrian government and the government has been so informed.

As you will recall those repositories were filled with collections formed in Germany and so were constituted of German owned material or material that was restitutable either externally or internally. Unilaterally to dispose of this by giving it to Austria would be prejudicial to the other occupied countries and to those eligible for relief under Law. No. 59. Actually the Austrians want to fulfill Hitler's ambition and realize the "Linz museum". In the summer of 1946 Walter Horn borrowed from the Russians in Berlin all of the correspondence about the Hitler collection and I had it filmed. We were never able to get around to the long job of studying the more than 100,000 documents involved, but that job is now going on slowly as it has been for the past six months. But the hotheads in OMGUS want to close the CCP by the end of March and they probably think they can "end" restitution by getting rid of the stuff.

I might add that my position was upheld by the Legal Division of OMGB and that the American Consul in Munich sent in a strong protest. But OMGUS had it otherwise.

It is no trick to recognize the Titian "Danae" and ship it back to Italy, but it is a terrible chore to work with 1800 drawings by Rudolf von Alt which Posse had all rematted and remounted so that all marks are gone. And there are lots of claims for some of that stuff but who gets which one of the eight or ten "Grand Canals" or the St. Stefans Dom one of which he must have done every other day during his whole long life? So the Austrians want to claim them all saying that he and the drawings are Austrian, that they were probably illegally smuggled out by the Germans who waived the laws protecting Austrian works. For that matter they want to have a blanket claim for all Waldmuellers, Amerlings, etc.

It is a sorry state of affairs, but there is one ray of hope. W.G. Constable writes me that he is going over as a "visiting expert" and I have written him about it at great length. Hanns Swarzenski, who is now working in the Boston Museum of Fine Arts, knows all about this and has talked to Constable. In the meantime I have informed such old friends as Calvin Hathaway, Edith Standen, Harry Grier, Dan Rich, Bancel La Farge, Frederick Clapp, Craig Smyth and others. And Hutchins of the University of Chicago asked for an article about the Italian deal which I have written and which he will publish in a new magazine of which he is the editor.

This brief is not as short as it should be and I apologize for intruding on your time. I can only hope that you are still interested in these problems.

Very sincerely,

Stewart Leonard

P.S. The Italians also claimed Bernini's "Veritas", a statue one and a half life size, which their own documents proved that it had never left Rome where I saw it recently in the Borghese Gallery standing in the same spot it has occupied since 1908 when it was given on loan by the private owners.

Howe
T. C. HOWE Papers Archives of American Art
HENRY E. HUNTINGTON LIBRARY AND ART GALLERY
SAN MARINO 9, CALIFORNIA

THEODORE ALLEN HEINRICH
CURATOR OF ART COLLECTIONS

February 13, 1951

Mr. S.L. Faison, Jr.
Munich Central Collecting Point
OLCB - APO 407 A
c/o Postmaster, New York City
New York

Dear Lane,

I am shocked beyond measure by the death of Jules Wangler. I could not possibly have managed at Munich without him and I know that what he succeeded in doing there will greatly have eased your problems on taking over.

He was the most selfless man I ever knew, the most willing to do the least rewarding and most tiresome things without ever a complaint and at the same time he had a delightful sense of humour which let one know, sometimes directly, sometimes only obliquely, that he had no illusions about the stupidity of some of the things he was required to do. He was a delightful companion and I know that you will miss him greatly. I am so glad, since it had to be, that it was so swift and that he was not alone.

X | The last time I talked to Haas, I was rather inclined to sympathize with Graupe, largely because the Bavarians were vitiating their rather good defence with entirely the wrong reasons. I did not know at that time that two of the paintings in question were the property of the Wittelsbach Trust. Speaking as a private person, I would be inclined to agree with whatever Hamfstaengl's opinion of the justice of the case may be. I now think it quite clear that Buchner had no authority whatsoever to offer in trade the Wittelsbach Canalettos. I think even the status of the Credi (a copy or School piece, in any case) is not entirely clear.

X | On the other hand the Munsing argument, although I now think its conclusion sound, is based on false premises and inadequate information. One may deplore Graupe's behaviour, particularly as a refugee, for dealing with the Nazis and catering to their peculiar aesthetic tastes, but he was clearly within his legal rights to do so at that time. The objects involved on the Bavarian side were not, and still are not, proscribed as national treasures. Therefore the national cultural heritage, as mentioned in that unfortunate letter of Steve's, would not be damaged were the transaction completed. Under the circumstances existing in 1939 it would have been equally profitable

forwarded to T.C.H. for action. I have not shown this to Hamfstaengl. Perhaps you'll send him a copy of the Graupe patterns?

NSLG 00268

119866

transaction to both sides. The fact that the final governmental authorization was granted a week after the declaration of war does not, in my opinion, vitiate the apparent legality of the trade, which was clearly undertaken at a time when both parties were free to act as they chose with no compulsion of duress either in fact or in prospect. The date of the final ratification shows conclusively that the matter was handled in an entirely normal way and was uninfluenced by the intervening declaration of war.

The early post-war history of this case was unnecessarily confused under the misapprehension that this was a restitutions matter. This has since been shown to be irrelevant and inapplicable. Haas unfortunately has one very strong point in his contention that the history of our handling of the case tends to show that we condoned a German effort to thwart the intention of Law 59, through the long delays and frequent changes of position in Munich, and most especially in view of Steve's letter which gives an impression on hasty reading that Bavaria should keep all the pictures. This also appears to me to be, if not irrelevant, at least a misrepresentation. The case really hangs on the question of whether or not Buchner had any legal right to offer those particular paintings for trade. In at least two out of three instances he clearly did not, and there is some doubt about the third.

Were I still responsible, I think that I would try to persuade the lawyer to accept return of the Kobells. If the Bavarians still want the Kobells, then some deal would have to be arranged on the basis of the one painting which seems probably to be unencumbered property of the Bavarian state. Ignore any quotation of my position which may be made by Haas, since not all the facts were in my possession at the time of our last meeting and since he failed to produce certain documents, which he promised at that time. The most important of these were alleged to prove conclusively that the Kobells had been entered in the official inventory of the Bavarian state collections.

!!!
SLF

It is good news that Auerbach's activities have finally precipitated an investigation so far as his designs on undistributed holdings of the Collecting Point are concerned. For your very private information, never forget that his ambitions in this direction are based on a top secret agreement with Wildenstein and that our dear friend, K. Haberstock, now in the course of installing himself in new quarters nearly opposite the Haus der Kunst, is sub rosa a Wildenstein partner and that their secret go-between is Grace Morley's former protégé, Heinz Berggruen. With the exception of Grace, any of the persons mentioned in this paragraph and any other persons who appear to be connected with them in any way should be regarded with acute

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⊗

suspicion. Berggruen is apt to use Grace's name by way of introduction, but she certainly knows nothing of his rather shady subsequent operations.

Nothing you may discover concerning the period of the enforced transfer would surprise me at all and there are doubtless many details I still don't know, although the outline was pretty clear. I hope I may have a copy of your final report. I know that the Austrian and French representatives enjoyed special privileges with respect to the property cards. I doubt that they profited unduly, in fact the Austrians were trapped by this privilege into making some demonstrably false claims, a point of which Ardelia and I made good use in refuting certain Austrian representations. This is useful to remember because the Austrians will no doubt continue to maintain at government level that their representatives were totally denied access to both cards and objects. I think it a very healthy move that you have finally succeeded in winking Doubinsky out of Munich.

ha! — Bless Rose and give her my love. I am very glad you have made friends with Franzl Wittgenstein. He is very good value and I know you will enjoy him. I have been dreaming about Fasching and miss Munich very much.

The work here is most pleasant and I am gradually getting settled. No revolutions yet but a number of most interesting changes seem to be really possible.

I trust you have found a house and are comfortably settled by now. Do write when you have time and you know I will always be glad to dredge my memory whenever I can be of assistance.

All the best,

ted

Theodore A. Heinrich

TAH:mth

O
1111
ca!



119869

BANGOR

VERNISSAGE

ALFRED STIEGLITZ

Alfred Stieglitz, who died on July 14 at the age of eighty-two, is sure to be remembered as both man and myth.

As a student in Berlin in the 1880s the young American, who was later to become a courageous champion of modern art, bought his first camera and began the pioneering experiments which marked a milestone in the history of photography. In 1890 he returned to the United States and continued his investigations. Ultimately his direct, unretouched prints found their way into every major museum exhibition. With other adventurous photographers Stieglitz formed the Camera Club and, a few years later, the Photo-Secession group for whom he opened the galleries at 291 Fifth Avenue in 1903.

Stieglitz' interest in painting began, during the next three years, to overshadow his photographic experiments. The prints on the walls of "291" yielded to paintings by the twentieth century pioneers—such Europeans as Cézanne and Matisse, Americans such as Weber and Marin. Stieglitz valiantly supported their then unpopular cause and battled for a public which would buy their work (although throughout his life he reputedly gave all money from sales to the artists and relied on the financial devotion of his friends to pay gallery expenses). When the "291" building was torn down in 1917, Stieglitz opened "The Intimate Gallery" on New York's Park Avenue and 59th Street and twelve years later moved to "An American Place"—the stark, white-walled gallery in the skyscraper at 509 Madison where, confined by a heart ailment, he spent most of his last years.

Among many Americans whose paintings Stieglitz exhibited in their early careers are Demuth, Weber, Walkowitz, Maurer, Hartley, and the carefully guarded trio to whose work he exclusively devoted his gallery in recent years—Marin, Dove, and O'Keeffe, who was his second wife. Thus Stieglitz belongs with those who are directly responsible for fostering modern art in America—with Newman Montross, who also sold avant-garde paintings at that time, and with Frank Crowninshield, who introduced them to the public in the pages of VANITY FAIR.

Stieglitz had his picturesque side, too, and it was one he never minimized. He affected always the garb of his German student days, its black tie, flowing black cape, and the black pancake hat which in recent years set off his long, silvery hair. Frail in stature, he had a fiery energy and a rather hypnotic charm. He gathered around him a group of acolytes for whom he was seer and prophet, responding easily to their almost cult-like devotion.

These disciples were so much beneath the mystic spell that they spoke and wrote of the master with completely subjective bias—going so far as to title their book about him AMERICA AND ALFRED STIEGLITZ. In view of such devotion, it is more difficult than usual to appraise dispassionately the very real achievements of the man.

BRITISH ACCENT

The King and Queen lent their illustrious presence and apparently enjoyed the current exhibition of American art at London's Tate Gallery. The Queen was tactful in her com-

ments, and the King, according to TIME magazine, guffawed when told that the title of an O'Keeffe he admired was PELVIS WITH THE MOON. The English critics in their newspaper columns received the show favorably, in contrast to the rather guarded reception which greeted the last large American show abroad—the 1938^d Jeu de Paume exhibition in Paris. But surely this show gives a more just picture of American art than the all-inclusive, complex predecessor.

The first full-length review by an English critic to be published in America is R. H. Wilenski's article on page 23 of this issue. Although he has never been to America (and is convinced American telephones would bewilder him) and although, to date, he has known American art primarily through reproductions, Mr. Wilenski is a distinguished scholar in the fields of English and French art from which so much of our own painting derives. Thus, he saw the show with a fresh but tutored eye. He was neither hampered by our cliché categories nor inhibited by the historic reverence in which we hold certain names of the past. As a consequence his article contains what may be surprises to many and shocking heresies to a few. But his comments may jolt us out of accustomed patterns of thought. Certainly it is healthy, for a change, "To see ourselves as others see us."

ARTIST'S FUNNY BONE

Since a sense of humor implies a sense of proportion, it is presumably a quality with which artists should be generously endowed. But the test of a sense of humor is the ability to laugh at oneself, and artists, like other creators, notoriously take themselves very seriously. Curiously, despite their violent wranglings and upturned tables in cafés, nineteenth century artists seem to have been more inclined to kid themselves than have their twentieth century brethren—at least to date. A case in point is Daumier. Generally occupied with an uncompromising crusade against social injustice, he frequently found time to poke good-humored gibes at his profession. Such is the bantering comment on his landscaping contemporaries in the lithograph reproduced on page 33 of this issue.

Artists have quite naturally found it easier to make fun of the other citizens of the curious planet known as the art world. The connoisseur with his magnifying glass, the critic with his inevitable walking stick and carnation (attributes accepted by Hollywood's casting office, viz. SCARLET STREET), the smug money-bags collector, the intense gallery-goer, and the acquisitive dealer have all been common targets for the artist's wit. Fortunate, indeed, for the persons in question: in such instances the artist's humor and satire may well be escape valves for antagonisms which otherwise might explode.

Because we hope to encourage contemporary artists to kid themselves (and their associates), we inaugurate a new department in this issue. Daumier and a few other masters of the past will get first billing. They are the come-on. Subsequently, we will reproduce drawings and prints of the present. We urge our readers and artists to send them to us and to join THE SIDE SHOW.



119871

Even the best informed American art circles have come to learn only piecemeal and only in its broad surface outlines the story of German looting in World War II. The operations of the Art Looting Investigation Unit of the Office of Strategic Services were directed, from January 1945 through February 1946, at the unraveling of the complicated skein of the Nazi venture. The results of its investigations figure largely, to date, in confidential reports held by Allied Governments. Yet evidence presented by the prosecution at the Nuremberg trials, experts' anecdotes, and hearsay from the returned G.I. have filled in many of the gaps left by a welter of unsifted publicity devoted to the more sensational aspects of the undertaking.

The nature and the scope of the German effort have been less publicized and are less understood. The doctrine which impelled German officials to pay astronomical prices, and which prompted ruthless large-scale confiscations across the breadth of the Continent, was intended to contribute not only to the material enrichment of Greater Germany, but to the systematic disruption of the cultural and economic forces of the occupied countries. In short, there was nothing casual or haphazard about German looting. Each purchase, each seizure was fitted into the intricate pattern of what amounted to a major political operation, conceived with characteristic German thoroughness. Goering's avarice was simply a gross magnification of the spoils-of-victory axiom, and the traditional depredations of a conquering army were significantly minimized in the case of the German soldier by a rigid discipline. Thus, apart from Goering's plunder, there was little in the German method to suggest mere military opportunism. The operations of the notorious Einsatzstab Rosenberg, a special task force organized by the Berlin office of Hitler's deputy Alfred Rosenberg for the plunder of France, Holland, and the East, were devised to fill the walls of the new Führermuseum at Linz while striking at the holdings of "Jews and other enemies of the Reich." The major "legitimate" acquisitions of Hitler's agents in Italy, France, and Holland were paid for in German paper to the inevitable deterioration of the national economy of the occupied and satellite countries. The rape of Poland was systematic and comprehensive, embracing public collections, libraries, and churches—which were spared meticulously in France, consistent with the Nazi Politik of velvet glove in the West, mailed fist in the East.

The "M" action, a swift, wanton, ransacking operation coming hard on the heels of the Einsatzstab Rosenberg in France, secured untabulated thousands of household effects—again the source was "ownerless Jewish and alien possessions"—to furnish the bombed out areas of the East and government buildings damaged by the Allied air offensive on the Reich. The magnitude of these ventures and their im-

BY JAMES S. PLAUT

Retrieving the Loot

THE STORY OF THE NAZI
ART THIEVING MACHINE



Like the statue on the opposite page these figures were among those collected in Munich by the Allies prior to restitution to their owners. They comprise certain items confiscated by the Einsatzstab Rosenberg, and others purchased by Goering's agents in France. Each figure has an identifying tag.

GREEK, V CENTURY B.C.: HERMES

Bronze HERMES (Roman copy) was among seventeen paintings and four bronzes, belonging to the Naples Museum, which were seized by the Goering division from a road convoy en route from Monte Cassino (where they had been stored) to the Vatican. The statue remained in the case in which it was packed at Monte Cassino.

119872

RETRIEVING THE LOOT

portance in the official German reckoning is supported by the record. Captured documents contain the vital statistics—21,000 objects seized and inventoried by the Einsatzstab Rosenberg, 5,000 paintings held in the chief depository for Linz, 600 paintings acquired by Goering from a single collection. The record is also explicit in the large number of persons concerned, the high level directives issued, the elaborate legal pretexts for seizure.

The roster of national treasures removed to Germany has received frequent and adequate attention. The Ghent altarpiece and the Michelangelo MADONNA from Bruges, which were spirited off to the south of France and on to Germany; the seventeen paintings and four priceless bronzes from the Naples Museum, which were seized by the Hermann Goering division from a road convoy en route from Monte Cassino to Rome; the great Veit Stoss altarpiece brought out of Poland to satisfy a whim of the Bürgermeister of Nuremberg; these, with the Hohenfurth altar, the Lobkowitz Brueghel from Prague, the Cracow Leonardo, and a few other celebrated companions made up the public loot of conspicuous importance. Providentially, most of these famous works have already been restored to their eager public.

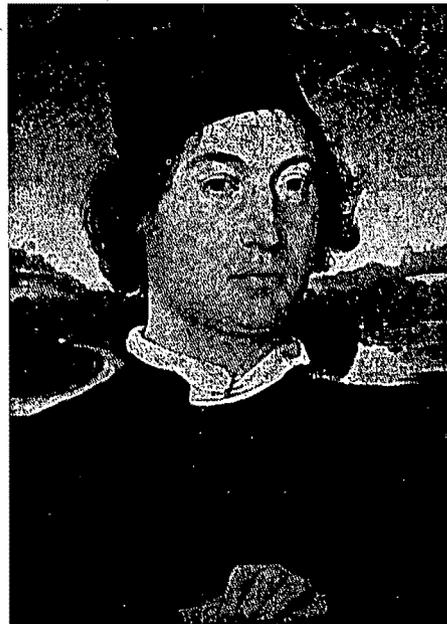
It is in the great private collections, however, that the most serious losses are encountered, for here the Nazis could frequently apply "necessary" pressures without attracting attention at the government level. The toll is imposing. In France, the holdings of Maurice, Armand, and Edouard de Rothschild, and other members of the family, yielded over

5,000 objects to the Einsatzstab Rosenberg. In 1941, Goering personally selected a small number of exceptional items from this group for definite allocation to Hitler and Linz. These included the Vermeer ASTRONOMER, Rubens' FAMILY PORTRAIT and HELENE FOURMENT, the Boucher MADAME POMPADOUR, four signed eighteenth century commodes, one by Riesener, and eight Gobelin chinoiseries.

The David-Weill family lost 2,687 items, including a portion of their celebrated collection of French paintings of the eighteenth century. Those who were also heavily hit—notably in the field of French Impressionist and Post-Impressionist painting—are Alfonse Kann, who lost 1,202 items; the Seligmanns, 558; Wildensteins, 302; and Paul Rosenberg.

Paradoxically, most of this treasure never left France. It was, in the Nazi view, "degenerate" and was played across the collaborationist Paris market in exchange for material deemed more suitable to Carinhall and Linz.

What France did not lose by formal confiscation seeped out through rigged and forced sales and by treachery. M. Etienne Nicolas, the wine merchant, received 60,000,000 paper reichsmarks for his two Rembrandts, the landscape and the PORTRAIT OF TITUS, from Karl Haberstock, Hitler's number one dealer-agent, with three Frenchmen as intermediaries. Other nationals undertook buying trips in the Unoccupied Zone, volunteering their services to the Nazis. The Schloss Collection, which the Nazis tried unsuccessfully to confiscate, nevertheless fell victim to the machina-



Memling's PORTRAIT OF A MAN was purchased by Prince Phillip von Hessen for the Führermuseum at Linz from Prince Corsini of Florence—reputedly for about 6,000,000 lira.



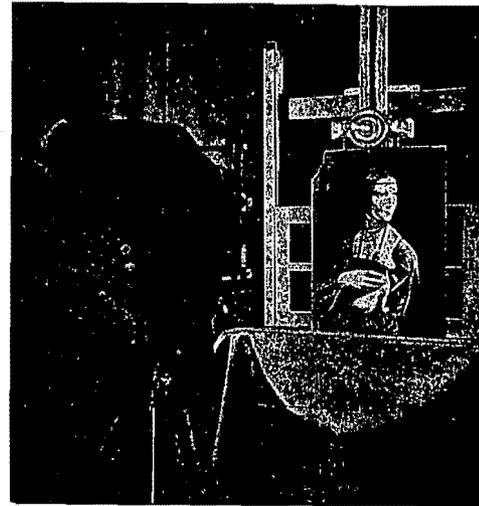
Rembrandt's TITUS (and a landscape) were sold by Etienne Nicolas, French wine merchant, to Hitler's number one dealer-agent for 60,000,000 francs. This cash deal thus helped to deflate the currency.

tions of Laval and Abel Bonnard, who ordered it "sold" to the Germans for 50,000,000 francs, no part of which ever reached the Schloss family.

In Holland many collections of pre-war eminence were absorbed by the Nazi machine. Direct confiscation was not utilized, but occult pressure has been proved or implied in the case of every prominent transaction. The Mannheimer Collection was purchased in its entirety for 6,000,000 gulden; the sale is known to have been forced by Hitler's agents. The enormous Goudstikker deal, involving Goering, his agent Miedl, and Hitler, was negotiated at Goering's insistence in 1940 and produced over 600 works of art, including the Rembrandt TWO PHILOSOPHERS, a Franz Hals portrait, and Terborch's COSIMO DE' MEDICI. Distinguished paintings and drawings from the Koenigs Collection were acquired by Miedl for Goering at the same time in the same lot.

In Belgium, the most important collection of primitives in private hands, belonging to Emile Renders, went to Goering under questionable circumstances; there is conclusive documentary evidence, however, of elaborate pressure on Renders in the course of the negotiations.

To claim that the Germans were consistently opposed in these efforts would neither reflect the truth nor serve any useful purpose. In effect, they were more than welcome in the art markets of France, Holland, and Italy. It was known that their resources were unlimited and their judgment faulty; but, unfortunately, for [CONTINUED ON PAGE 48]



Leonardo's LADY WITH WEASEL from the Czartoryski collection is photographed at the Munich collecting point. A Raphael from this Polish collection was also earmarked for the Führermuseum.



Goering took Impressionist pictures from France in 1941 primarily for exchange purposes. The two Renoirs here are from a Rothschild collection; the Toulouse-Lautrec from the Lindon Collection.



Boucher's MME. POMPADOUR was among 5,000 objects taken from the Rothschild family collections by the Einsatzstab Rosenberg in 1941 and one personally selected by Goering to be given to Hitler.



Allied officers inspect Van Eyck's renowned Ghent altarpiece, discovered shortly before V-E Day in a salt mine at Alt Aussee. With other important objects from Ghent and Bruges it had been taken first to southern France.

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EDITOR'S LETTERS

SIR:

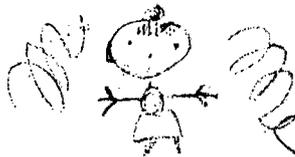
My my, how you showed up my ignorance! I had to get a dictionary to find out what "hydrocephalic" children were, and I do believe in using it in your reference to my print (ARTNEWS, July 1946) you were giving me a nasty crack. However, I'm not cast down, I'm not insulted. I'm still friendly, so that's why I write this letter.

As a matter of fact, I don't do children at all. I do, however, try to symbolize "Childhood" as a state of being. One of the things that distinguishes a child from an adult is that its head is greatly oversized for its body. Therefore I utilize this characteristic insofar as it fulfills its mission in the design of the picture, for it is the design and quality that interest me and not the bone structure of children.

Furthermore, I might let you in on a secret. My own head is big for my body. My children therefore look like Mama, and any aspersions cast at them hit me right between the eyes. We are still friends, but please have a heart and take the rocks out of your gloves when you hit. I don't like 'em!

Yours, etc.
NURA

New York, N. Y.



SIR:

In ARTNEWS, June 1946, Virginia Stewart in her article on art in Southern California states: "To Laguna Beach in those days of realism came also the easterners William Wendt; Hanson Puthuff, who glorified the Sierrans; Frank Tenny Johnson . . . Jack Wilkinson Smith, who alone of this group is still alive and painting."

William Wendt is still very much alive at eighty and still painting in his studio in Laguna Beach. Hanson Puthuff is also very much alive and a frequent exhibitor in the Laguna Gallery. I am sure these two excellent artists don't want to be classed among the dead ones as yet.

Your, etc.
OSWALD L. JACKSON, President
Laguna Beach Art Assoc.
Laguna Beach, Calif.

SIR:

May I add this one small vote of protest to your constant emphasis on French art? The June issue is saturated with it. Not that it is bad art—but rather why the constant regulars of Van Gogh, Gauguin, Picasso, Rouault, Matisse, Cézanne, Corot, et al?

We artists of the real west want our art more down to earth in its honesty. French art is rarely completely honest to man or to his soul.

The article by Virginia Stewart of California artists should never have failed to include Rico Lebrun of Santa Barbara or the greatest architect of all out there, Myron Hunt. Mention of Sheets as an architect is most ludicrous. It would have been more important to mention the great encouragement given to art in California by the many civic art galleries. There must be hundreds of small local galleries up and down the coast. I think the importance of S. MacDonald Wright's work to California was overemphasized.

Yours, etc.
HUTTON WEBSTER, JR.
Tucson, Ariz.

SIR:

We were very much interested in your write-up of MASKS AND MEN in ARTNEWS, June 1946, but were surprised at the example shown. It seems to have no connection or resemblance to the native work here, and we are of the opinion that it must have been done by a child or an apprentice. Both Eskimos and Indians are master carvers and the outstanding feature of their work lies in its design and symmetry.

The mask illustrated below was excavated from the Point Hope excavations conducted by the Smithsonian Institution several years ago. It is apparently a death mask, and even though so old that it is crumbling, shows great skill and craftsmanship.

We are trying to find out the origin of the Bilikin [small ivory figure] carved by the Eskimos. If you have any information on this subject we would greatly appreciate having you communicate with us at Ad-Art Studio, Box 727.

Yours, etc.
HARVEY B. GOODALE
Anchorage, Alaska



119875

ART NEWS

ART NEWS

FOUNDED 1902

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AUGUST 1946

COVER

Utrillo: STILL-LIFE, 1946, a recent present from the artist to Lily Pons in commemoration of her aid to France (see article on page 34).

SPECIAL ARTICLES

- 15 Retrieving the Loot: JAMES S. PLAUT
- 18 Indian Summer
- 23 A London Look at U. S. Painting: R. H. WILENSKI
- 30 They Like What They Know: FISKE KIMBALL
- 32 Mr. Thurber's Chinese Dog: ALAN PRIEST
- 34 Lily Pons: Diva in Art: ROSAMUND FROST
- 38 John Sloan
- 40 Best Buys of 1946: FRED BARTLETT
- 44 Open Season

FEATURE ILLUSTRATIONS

- 14 Greek V century B.C.: HERMES
- 22 Mount: LONG ISLAND FARMHOUSES, Colorplate
- 39 Sloan: WAKE OF THE FERRY NO. 2, Colorplate
- 40 Weber: ADORATION TO THE MOON

REGULAR DEPARTMENTS

- 6 Editor's Letters
- 8 Art News of America
- 10 The Print Collector
- 13 Vernissage
- 33 The Side Show
- 46 Reviews & Previews
- 47 Our Box Score of the Critics
- 54 Coming Auctions.
- 57 Competitions, Scholarships
- 57 Where and When to Exhibit
- 57 The Exhibition Calendar

THIS MONTH'S AUTHORS

JAMES S. PLAUT has just resumed his job as Director of Boston's Institute of Modern Art after four years in the Navy. During part of his military service he was Director of the O.S.S. Art Looting Investigation Unit . . . R. H. WILENSKI, who needs no introduction as a top-ranking English art writer, is both an historical critic and a critical historian. He is widely known in America as author of, among many other books, AN INTRODUCTION TO DUTCH ART and MODERN FRENCH PAINTERS . . . FISKE KIMBALL, an authority on art of the Rococo, is qualified to speak on the public's taste, for since 1925 he has been Director of the Philadelphia Museum of Art . . . ALAN PRIEST, Curator of Far Eastern Art at the Metropolitan, is almost unique as a scholar of Oriental art who also enjoys Western art—especially in its lighter vein . . . FRED BARTLETT sees art from the point of view of a native Far Westerner. He spent twelve years in the Denver Museum before taking his present post as Curator of Painting, Colorado Springs Fine Arts Center.

NEXT MONTH

So that readers may have up-to-the-minute reviews of the opening exhibitions in New York galleries, the September issue of ARTNEWS will be published on September 15. The October issue and all subsequent numbers will appear on the first of the month as usual.

Première of Los Angeles Museum's important new purchases made from the recent George de Sylva gift—with colorplates of a Degas, a Redon, and a Picasso . . . The story of Mr. De Sylva's own unpublished collection . . . An ARTNEWS CONTEMPORARY CONTOUR of Isamu Noguchi . . . ARTNEWS convenient tabulated guide to fall and winter art schools . . . On-the-spot report of art in New England.

119876

5

SEPTEMBER 1946

THE *Atlantic*

ATLANTIC MONTHLY

SEPTEMBER 1946

Vol. 178 No. 3



THE SOUTHERN FRONTIER Governor Ellis Arnall

Georgia's fighting Governor, who rescued the state university, drove through the repeal of the poll tax, and met the Klan in the open, nails down the program which Georgia and the deep South must hold to if they are to be stronger than demagogues and prejudice.

LOOT FOR THE MASTER RACE James S. Plaut

Here is the detailed story of the 21,000 works of art which Göring, Rosenberg, and Hitler looted when France was prostrate and private collectors defenseless.

BRAVE NEW WORLD Archibald MacLeish

This is the first long poem written by Mr. MacLeish since his years of public service in Washington, a burning brand of indignation for this dark summer of the doldrums.

OUR CHANCES IN CHINA John K. Fairbank

What is going on behind the scenes in China? What are the risks if we back the Kuomintang in the attempted suppression of the Chinese Communists? This is the report of an expert newly returned from Nanking and Shanghai.

THE ATLANTIC REPORT on the WORLD TODAY

Palestine—Rome—Berlin

Washington—The Far East

119877

COMPLETE TABLE OF CONTENTS FACING PAGE 60

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LOOT FOR THE MASTER RACE

by JAMES S. PLAUT

1

ON September 17, 1940, General Keitel, Commander in Chief of the Wehrmacht, directed the Chief of the German High Command in France to render all assistance to Reichsleiter Alfred Rosenberg in the confiscation of "ownerless Jewish possessions." "Reichsleiter Rosenberg," he stated, "has received clear instructions from the Führer personally governing the right of seizure; he is entitled to transport to Germany cultural goods which appear valuable to him and to safeguard them there. The Führer has reserved for himself the right of decision as to their use."

This decree by Keitel, published less than one hundred days after the Germans had overrun France, set in motion the most extensive and highly organized series of thefts devised by a nation in modern times: the wholesale seizure, by Rosenberg's special task force (*Einsatzstab*), of 203 French private collections containing some 21,000 works of art. This was a carefully conceived operation, aimed at the cultural debilitation of the strongest of the fallen nations, since France's purest heritage lay in the hands of her enlightened collectors.

Supplementing Rosenberg's task force were the separate Hitler and Göring commissions, activated solely to enrich the holdings of these top Nazis with plunder from the occupied countries.

It was preordained by the official Nazi conscience that these depredations, in common with many of the more heinous crimes committed by the Party, should be cloaked by an elaborate, fictitious pretext of legality. A notable series of documents took shape through the war years, which afford us a broad vista of Nazi rationalization hard at work.

Perhaps the most illuminating of these apoloias

After four years' service in the Navy, JAMES S. PLAUT has resumed his duties as Director of the Institute of Modern Art, Boston. In 1943 he served as the Senior U.S. Naval Interrogation Officer in Northwest African waters, charged with the special interrogation of German U-boat crews. From November, 1944, to April, 1946, he was Director of the Art Looting Investigation Unit, OSS, and in this capacity he was directly responsible for recovering the works of art which had been looted by Rosenberg, Göring, and Hitler and hidden in Germany. The story of the retrieving and collecting of these masterpieces he will describe in this and the following issue. Twice decorated, he was retired to inactive duty as Lieutenant Commander in April, 1946.

is the manifesto issued in August, 1942, by Dr. Bunjes, director of the "Franco-German Art Historical Institute" in Paris and Hermann Göring's first important art purchasing agent in France. The Bunjes paper followed upon Göring's personal request for an authoritative reply to the numerous official Vichy protests lodged with the German authorities on the subject of the ruthless and illegal plundering by the *Einsatzstab Rosenberg*.

Entitled "French Protests against the Safeguarding of Ownerless Jewish Art Properties in Occupied France," the Bunjes report explained the measures taken, presented a detailed analysis of the French protests, and offered concrete proposals for refutation of the French argument. Bunjes averred that the real motive for the French protests was the desire of the government to deceive Germany and to further the prosecution of subversive activity against the Reich; that they were intended as systematic anti-German cultural propaganda and as a means of clouding the issue of the legitimate German claims for the return of cultural materials destroyed by French soldiers in Germany after 1918!

"These treasures," wrote Bunjes, "if transferred into money values, could be made effective tomorrow against Germany in the form of tanks or planes . . . yet their return has not even been demanded by the Reich. *The further French request for access by its government officials to those localities in France where German personnel are taking inventory of confiscated material would, if granted, simply invite French espionage.*" [Italics mine.]

"Moreover," he continued, "the affirmation of the Louvre that the French people would lose valuable national works of art through the aforementioned safeguardings is refuted by the fact that many of the safeguarded works stem from great masters of German origin or are under the influence of the German spirit."

Finally, Bunjes reverted to the classic line, without which no National Socialist tract was valid: —

"All French arguments . . . are voided by the *Führerbefehl* [Hitler decree] of September 17, 1940, according to which all lawsuits regarding bequests, gifts, etc., are not recognized. . . . Only when these measures are completed and when the Führer has

made the final decision as to the disposition of the safeguarded art treasures can the French government receive a final answer."

It is of parenthetical interest that the Vichy government, whatever its more significant political conciliations, demonstrated courage and aptitude in bombarding the German High Command with communications designed to preserve the cultural heritage of France. The ultimate success of this policy is shown in the insignificant number of officially owned works of art which left the country in German hands.

2

HERMANN GÖRING's lawyer at Nuremberg called him a Renaissance man, failing to mention that he wished to be one but never quite measured up. Because the Reichsmarschall was obsessed with the desire to become a latter-day Medici, the artistic domain of Europe became, of necessity, his playground. Photographs of Carinhall, his fabled estate laid waste in the Russian advance northeast of Berlin, point up dramatically the aspirations of the Number Two Nazi.

A gigantic, rambling structure compounded of ponderous stone and concrete, Carinhall was a strange fusion of the most flamboyant elements of the storied past with the inflated sterility of official Nazi architecture. Set down with a fine sense of isolation in the midst of a rich hunting preserve, it was destined, for a brief moment in history, to project with forceful grandeur the pose its master so studiously cultivated, of Reichsmarschall Göring, feudal seigneur, peerless huntsman, and enlightened patron of the arts.

A seemingly endless series of great rooms — salons, dining halls, studies, and libraries — held, until the Allied bombings threatened them, the spectacular booty of a continent, installed always with more theater than taste, yet breath-taking in its innate richness and its scope.

Here were the Cranachs and Titians, the massive plate, and the Gobelin tapestries brought in from France and Italy on a scale worthy of the great despot. Here, too, were the abominations of taste, the nineteenth century's overpowering, fleshy nudes, the "strength through joy" figures of Nazi sculptors, the empty furnishings of the Third Reich. And here were the rich birthday offerings, the coveted sixteenth-century German paintings purchased by Göring's agents with funds contributed by Nazi industrialists in return for favors rendered.

Showplace of the Reich, Carinhall was Göring, his sanctuary and his shrine, the perfect meeting ground of Rubens and the stuffed bull moose. Wearing the new crown of empire and with the spoils of Europe as its necklace, Carinhall would emerge after the German victory as a national shrine without parallel. Göring had even planned, with the Führer's consent, to build a special railway connecting the

estate with Berlin, so that it might become the foremost mecca for tourists in the Reich.

Göring was the heart of German looting and its inspiration. Without his strength, his zeal, and his formidable backing, not a single one of the German organizations formed to carry out the prodigious task could have accomplished its mission.

The Allied investigations of German looting, proceeding from diverse points of view and in many directions, always happened, sooner or later, upon a common denominator: the intimate relationship of Göring to the problem. It became increasingly apparent that his tentacles stretched across Europe — east to Poland in the person of his agent, Mühlmann; south to Switzerland and Italy, where Hofer, "Curator of Carinhall," and Angerer, dealer in tapestries and member of the German Intelligence, were tirelessly active in his behalf; west to France and Holland, where these men were joined by a host of others working directly or indirectly to swell the amazing body of the Reichsmarschall's loot.

Göring himself was a passionate and active collector. The evidence of his preoccupation throughout the war years with the formation of the Göring Collection, even at times when the very destiny of Germany was being shaped by his thinking, is astounding.

Whenever he visited Paris during the occupation, the notorious Baron Kurt von Behr, director of the Einsatzstab Rosenberg Paris office, would receive word forty-eight hours in advance that the Reichsmarschall intended to make a visit. By the time Göring arrived, a special exhibition of selected works of art, recently confiscated by the Einsatzstab from French collections, would have been arranged at the Musée du Jeu de Paume by von Behr's minions. Between November, 1940, and January, 1943, Göring visited the Jeu de Paume, for the express purpose of choosing new loot for Carinhall, no fewer than twenty-one times; he was there a week before the bombing of Coventry, three days before Pearl Harbor, and two weeks after the landings in Africa!

Following conferences of state at the Quai d'Orsay, he would summon Hofer or Lohse, his younger purchasing agent who doubled as deputy director of the Einsatzstab. Then the procession of "eligible" works for purchase would begin, and would often consume most of the day, for, after looking at the pictures brought in, he would frequently go out to visit the shops of dealers whom he favored.

His luxurious special train (later discovered by French and American troops at Berchtesgaden and used by Eisenhower) figured prominently in the formation of the Göring Collection. On the return trip to Germany following each of Göring's excursions to the occupied countries, it would carry back his most recent acquisitions — Einsatzstab loot from French collections, presents from collaborationist officials, and the Reichsmarschall's own "legitimate" purchases from the Paris dealers or the collectors of Brussels and Amsterdam, who were paid off hand-

somely in the unsupported paper occupation currency (*Reichskassenscheine*) printed in Germany.

His vicious penny-pinching tactics cast a strange light on Göring's longing to attain the stature of a grand seigneur. Lavish in his tastes to a degree unparalleled in our times, and with unlimited resources at his disposal, he was nonetheless disposed to bargain over every transaction and was slow in paying his bills. The practice distressed Göring's agents, who thought such bickering unworthy of his exalted position.

To be sure, the Reichsmarschall was scrupulously careful to maintain front, to be *korrekt* in his dealings. He would not permit a confiscated painting to be hung at Carinhall; he would not put personal pressure on an owner reluctant to part with an object; he would not accept thanks — in the form of valuable gifts — from Jews whom he had helped. By his own admission at Nuremberg, he made determined efforts to "pay" for the more than 700 looted masterpieces which he had received from the Rosenberg organization; and he was confident that his prodigious amassing of European treasures would be applauded by the peoples of the Axis. Had he not declared that Carinhall, with all its contents, was to become a national monument on his sixtieth birthday?

The dirty work was carried on by his agents. French Impressionist pictures, — splendid Renoirs and Cézannes and Van Goghs, — "ineligible" for hanging because they were "degenerate art," were very useful for other purposes. Having cost Göring nothing, several hundred of them were exchanged in France and Switzerland for second-rate Cranachs and Holbeins which, as works of unblemished origin, could then grace the proud walls of Carinhall.

For Göring's account, Curator Hofer "accepted" cherished heirlooms from certain proud Jewish families in the Netherlands. In return, he provided funds far below the value of the offering, supplementing payment with an official German *laissez passer* or a Swiss passport, to be used by these benighted people in their flight from the Nazis!

Agent Lohse, writing to Göring's secretary, requested that he be "permitted to arrange for placing at my disposal by the Gestapo the two Jews, the Brothers L., for further work in the Reichsmarschall's interests." Göring's secretary replied: "You are to make sure that this matter is handled so as to avoid having the Reichsmarschall's name mentioned in connection with Jews. If possible, handle it all under cover."

Occasionally, when hard pressed, Göring showed his true colors, as in the case of a prominent Belgian whose collection he coveted. Göring wrote him personally in 1941 as follows: —

Mr. M. reported to me on the discussions he had with you concerning your collection of paintings, and informed me that you had again withdrawn from your earlier position and not yet arrived at a settlement. I have instructed M. to communicate with you again concerning the final terms. . . . Should you this time

again not be able to decide, then I would be compelled to withdraw my offer, and things would go their normal way, without my being able to do anything to impede their course. [Italics mine.]

With German greetings,

H. GÖRING

His proposals to "pay" the Einsatzstab Rosenberg were arrant subterfuge, as he was informed both by Alfred Rosenberg and by the Party Treasurer, Schwarz, that there was no machinery, no channel, no payee, in existence for such a transaction.

In sum, Göring resorted to every conceivable device to fill the walls and the coffers of Carinhall, bargaining, cheating, even invoking where necessary the prestige of German arms or the terrible threat of intervention by the Gestapo.

Whereas the basic directive of November 18, 1940, the potent Führerbefehl, reserved for the Chief of the Nazi State the formal right of disposition over all cultural goods confiscated from the occupied countries, Göring, capitalizing on Hitler's relative apathy in these matters, kept the bulk of the loot for himself.

3

EARLY in the occupation of France, the confiscation of valuable properties had become an issue of some magnitude in high Nazi circles. Largely at Göring's instigation, the German Embassy in Paris, the Foreign Currency Control Administration (*Devisenschutzkommando*), and the Alien Property Administration (*Feindvermögenverwaltung*) had made fruitful raids on the fabulous Rothschild holdings, which — as was the case with considerable portions of the country's private cultural treasure — were stored in the family's châteaux and its large Paris town houses, famous throughout France. Simultaneously, and consistently with their formal mandate, a small group of Nazi scholars attached to the Rosenberg office were combing the libraries and archives of the occupied countries in search of material for exploitation as propaganda in the "ideological struggle against Jewry and Freemasonry."

The presence of the Rosenberg group in France appears to have suggested to Göring the means of formalizing the confiscation of art treasures which the other German agencies then engaged in this activity considered both distasteful and somewhat out of their line. In any case, a Göring order of November 5, 1940, issued in Paris, extended the authority of the Einsatzstab Rosenberg to include the "safeguarding of ownerless Jewish collections" and, indeed, altered the emphasis of the entire Rosenberg mission so as to make such undertakings its primary function. It is indicative of Göring's power that he could issue a directive affecting vitally the operations of an organization over which he had no formal administrative control:

Reichsleiter Alfred Rosenberg was in no position to carry out the Göring directive. He lacked political

119880

stature in the Party hierarchy sufficient to procure the trained personnel, the transportation, and the other elements essential to effective implementation of the program, in the light of the heavy concurrent demands of the combatant military and the forces of occupation. He was handicapped seriously by the disdain of the High Command and its unwillingness to coöperate with his agency in the planning and execution of the depredations; a bitter personal feud with Martin Bormann, moreover, had precluded his recourse to Hitler in any crisis. Most important, Rosenberg himself was not keen on the confiscations.

He regarded the Einsatzstab as a bastard offspring and its program as incompatible with the aims of the Party bureau for National Socialist political indoctrination (the *Amt Rosenberg*). In his view, the Rosenberg office was not simply a headquarters for raiding parties. Several of his deputies emphasized, under interrogation, that Rosenberg chafed at the problems attendant to the looting operations, that he had no interest in art and sought no personal gain from the seizures.

Without support from Berlin, the Einsatzstab was virtually paralyzed. Without experts to separate the wheat from the chaff and without the means to ship the loot to Germany, the "safeguardings" would have become an empty, and politically dangerous, gesture. Therefore von Behr appealed "out of channels" to Göring, who responded handsomely in his capacity as commander of the Luftwaffe, ordering art historians in the German Air Force transferred to duty in Paris, supplying shippers, photographers, packers, and drivers from the ranks, and putting Luftwaffe motor transport, freight cars, even special cargo planes, at von Behr's disposal.

From top to bottom the Einsatzstab became a Göring show under the Rosenberg flag. It is not remarkable that Göring was unopposed in his selection of the choicest confiscated items, despite the Hitler order prescribing retention of all material pending the Führer's decision as to disposal.

4

AIDED by Göring's largesse, and under Baron von Behr's determined leadership, the Einsatzstab Rosenberg evolved swiftly into a well-oiled machine for the systematic plunder of France. The operations were remarkably simple. Since, under the prevailing code, any non-Aryan property was fair game, and since a striking proportion of the good works of art privately held in France were in the large and well-known Jewish collections, the field was fertile and the pickings easy. To be sure, most of the property owners had taken flight before the Nazis and were hiding out in the country, or in unoccupied France, or abroad. In many instances, their collections had gone underground with them, so that von Behr's hirelings had to ferret them out. Unfortunately, there was no dearth of collaboration-

ist *indicateurs*, ever ready to sell their information, and themselves, to the German intelligence services. Von Behr had free access to the files of the French collaborationist police force, the Gestapo, and the Security Service (*Sicherheitsdienst*), and worked so closely with these organizations that their representatives usually accompanied Einsatzstab personnel on house raids.

The Musée du Jeu de Paume in the Tuileries became the focal point of German looting activity in France. Taken over by von Behr complete with its French staff — including the Director, Mlle. Rose Valland, who observed the proceedings closely and who today, as a captain in the French WAC, is a key figure in her government's restitution proceedings — it was turned into a collecting point for the "safeguarded" material. Here, once a collection had been brought in by van from its place of origin, the Einsatzstab "scholars" took over, authenticating, cataloguing, inventorying, and photographing every object. All the painstaking thoroughness of the German method was lavished on the job, with the neat result that the Einsatzstab files were discovered intact at its headquarters in Germany after the American break-through, and the vast complications of Allied restitution procedure were immeasurably simplified.

The German art historians attached to the Einsatzstab complained to von Behr that none of their group was permitted to accompany the raiding parties, which were being conducted by "irresponsible non-professionals." The basis of their protest was that the loot was coming in too swiftly to permit scholarly and orderly examination of the material, and that no "selective process" was taking place at the source. They were, in fact, being overwhelmed by the flow of incoming material, and the cataloguing was falling behind.

One of the art historians admitted under interrogation that, by mid-November, 1940, virtually the entire contents of the several Rothschild Collections, totaling 5009 objects; the Alfonse Kann Collection, comprising 1202 objects; and those of Weil-Picard, with 123, and Wildenstein, with 302, were already in hand. Dr. Robert Scholz, the Berlin director of all Einsatzstab administration, stated categorically that the great majority of works of art seized in the entire course of Einsatzstab operations — which lasted, technically, from September, 1940, until the fall of Paris in August, 1944 — were already in the Jeu de Paume when he arrived there early in 1941. This is vivid evidence of the swiftness with which the task force worked.

Several great collections, and many others of real consequence, were confiscated later, but the initial seizures came hard on the heels of the German military victory in France, and at the moment when German prestige, largely because of the fear and chaos which it inspired, was at its highest. Moreover, the strategy laid down for the confiscations called for the early seizure of the great — and the

obvious — concentrations; these constituted, both numerically and qualitatively, the most important “take” of the Einsatzstab. A summary of the confiscations, presented by Dr. Scholz to Rosenberg in July, 1944, furnishes the following analysis of “objects counted and inventoried”: —

Paintings.....	10,890
Sculptures.....	583
Furniture.....	2,477
Textiles.....	583
Objets d'art (porcelain, glass, jewelry, coins, miscellaneous small objects).....	5,825
Objects of classical antiquity, Oriental art...	1,545

From the 21,903 recorded confiscations, approximately 700 paintings of good quality were earmarked for Göring — by the Reichsmarschall personally or by Lohse and Hofer. Since Hitler had formal claim to everything seized by the Einsatzstab, there was no occasion to single out objects for his personal retention. However, an outstanding group of 53 paintings and tapestries confiscated at the very outset (1940) from the Rothschild and Seligmann Collections, and chosen by Göring for the Führer-museum at Linz, were placed immediately aboard his special train and taken to Munich for safekeeping. (This appears to have been the only time Göring helped the Führer.) Most of the works were still packed in their original Rothschild cases. Among them were the celebrated Vermeer *Astronomer*, the Rubens *Portrait of Helène Fourment*, a series of magnificent Gobelin tapestries, and some of the incomparable French paintings of the eighteenth century — including the Boucher *Madame Pompadour* — for which the Rothschild Collections are chiefly esteemed.

There were no further detailed selections made in the Hitler or Linz interest. Periodically, as significant new material “became available,” elaborate leather-bound volumes of photographs were prepared by the Einsatzstab staff and transmitted to the Reich Chancery to keep the Führer informed and, according to Dr. Scholz, to “dramatize the scope of the undertaking.” Nearly one hundred such volumes were prepared in the course of the operation.

With the exception of the Göring and Hitler selections, the entire complex of documented Einsatzstab loot remained intact. Whereas individuals attached to the organization are believed to have engaged in some petty traffic in the Paris art market, no German official buyer or museum director had access to the confiscated material.

Shipments to Germany were obstructed, in spite of Göring's help, by a severe shortage of adequate rolling stock. For the first and most important transfer (in April, 1941) 30 special baggage cars — of the heated type normally attached to de luxe passenger trains — were requisitioned from every corner of the Reich. The train carried the choicest items from the Rothschild, Seligmann, Wildenstein, and David-Weill Collections to the principal Einsatzstab repository, set

up at Schloss Neuschwanstein, the castle of the mad King Ludwig which nestles in the foothills of the Bavarian Alps. A special Luftwaffe detachment rode the train as armed guard, and the material was three days in transit.

A second major shipment, comprising 23 carloads, took place in October, 1941. Thereafter, partly because of the inordinate difficulties of transport, partly because the most valuable pieces had already been transferred to Germany, the loot was brought in piecemeal, and placed — through the end of 1943 — in the six special Einsatzstab depots — at Neuschwanstein, Nickolsburg, Chiemsee, Buxheim, Kogl, and Seisenegg.

For the operations in France alone, the Rosenberg office marshaled a staff of sixty “imported” German specialists — art historians and museum workers, librarians, archivists, photographers — and secretaries. Though in every sense a civilian unit, the Einsatzstab worked in a strict military environment, even wearing a uniform which caused no little confusion among the terror-stricken French hangers-on because of its paradoxical resemblance to that of the SS. The parade-ground atmosphere of the organization was inspired, according to all sources, by von Behr's obsession with militaristic panoply.

5

THE Einsatzstab Rosenberg was but one of the many channels of illicit acquisition used by Göring. Other loot entered Carinhall from Italy and Poland, through the offices of the SS and the Wehrmacht; from France, through the German Embassy and the Military High Command; and from Belgium and Holland, through the freezing of “enemy assets” by the Foreign Currency Control Administration. As nearly as can be estimated, approximately 50 per cent of the objects which made up the Göring Collection were acquired through purchase or forced sale. The remainder was outright loot.

The question of Göring's personal taste becomes peculiarly interesting in the light of his consistently fervent “collector's” passion for acquisition. On the basis of first-hand examination of the contents of Carinhall — viewed, to be sure, in the unflattering light of the barren, crowded schoolhouse at Berchtesgaden which became its last resting place — it may be said that his taste was both positive and appallingly bad.

In the first place, important extraneous factors, such as the Nazi cultural ideology, which placed the works of the old German masters at the top of the ladder and banned arbitrarily the “degenerate” products of the French Impressionist painters, frequently nullified aesthetic judgments which might otherwise have been controlling.

The formidable scale of Carinhall, together with Göring's own lusty appetites and his penchant for the big thing, made the robust compositions of

Rubens and other inferior but lively representations of the ample Teutonic female nude the natural targets for his agents. The nude, in fact, is the leitmotif of the collection. It may be seen in a hundred different variants, from the fragile, symbolic figures of Cranach to the more vulgar and earthy creatures of Makart, a grandiose German mediocrity who was Göring's favorite nineteenth-century master. Often suggestive, these examples are, curiously enough, rarely obscene.

The Reichsmarschall's excessive enthusiasm for early German painting led him to acquire well over fifty pictures attributed to Cranach. In their almost universal failure to measure up to the minimum standards which prompt unbiased scholars to ascribe works to the great sixteenth-century German, these paintings reveal Göring's inadequacies as a collector.

Göring bought badly. Often he paid large prices for works of inferior quality, not infrequently for forgeries. His most spectacular boomerang was the "Vermeer" *Christ and the Adulteress*. After lengthy and arduous negotiations involving a Dutch syndicate which wished to retain it in Holland, Göring emerged triumphant, acquiring the picture in exchange for *150 paintings in his possession with an aggregate value of 1,600,000 Dutch gulden*. In 1945 the painting was exposed as one of a group of spurious Vermeers, the handiwork of a Dutch forger named Van Meegeren, who made a full confession and was sent to prison.

Hofer, Göring's chief agent and curator, stated under interrogation that Göring had no artistic judgment and knew it, but that whenever his advisers took issue with him in public, he would override them. The facts that his own taste so often prevailed, and that he was not blessed with the most competent advice, gave the collection its flamboyant character and its curiously low level of quality.

6

WHAT of the men around Göring, the satellites who carried out the Reichsmarschall's bidding? In the months after V-E Day, their American captors came to know some of them well — questioned them, talked to them, watched them. At the modest summer house in the mountains of the Salzkammergut where they had been rounded up for intensive interrogation, they were observed at close hand for weeks on end as the whole fantastic story of Nazi looting was gradually unfolded. A singularly diverse group, they had — apart from a mutual interest in art and in Göring — virtually nothing in common.

Curator Walter Andreas Hofer, short, red-haired, and beady-eyed, was a product of the hard, Berlin school of urbanity. In the early twenties he had been a salesman in the art firm of his brother-in-law, a Jew, whom he superseded quickly in Nazi patronage after 1933. Initially, he merely offered pictures for sale to Göring, but the relationship strengthened,

and in 1937 he replaced a well-known expert as the Reichsmarschall's adviser in art matters.

Hofer played his master shrewdly. He insisted on maintaining his independent dealer status even after being appointed director of the Göring Collection. Refusing a salary, he worked wholly on commission and, as Göring's official buyer, brought to bear the manifold advantages of power and backing which his position implied. The flexibility of this arrangement permitted him to keep for himself anything which Göring did not want for the collection, a factor which gave him an incalculable advantage over his business competitors, in view of the vast scope of his sources. He had facilities for travel, for foreign exchange, and for promising "official protection" to certain select victims of Nazi persecution, in return for which he received purchase rights to their works of art. Göring insisted that Hofer rule on every painting acquired for the collection, another obvious discriminatory weapon which he did not hesitate to use against his colleagues.

Hofer traveled incessantly throughout the war, always preceding Göring on excursions to the occupied countries and preparing the scene for the regal descent into the art markets. Often he went alone, reporting constantly on his "finds" to his chief by telephone or letter. The documentation reveals that Hofer took the lead at all times in determining the choice of objects, the methods of bargaining, and the nature of "payment." Consistently with the Nazi code of ethics, Hofer even cheated Göring. Often he falsified bills and receipts, working against Göring's interests in collusion with other agents.

Just after V-E Day, Walter Andreas Hofer put in a jaunty appearance at Berchtesgaden, proudly exhibited the Göring Collection to ranking American officers, and posed for *Life*. Today, much chastened, he is behind bars at Nuremberg.

Aloys Miedl, long-time friend of Göring and Heinrich Hoffmann, left Germany some time before the war because his wife was a Jewess. This stocky Bavarian was an ardent mountain climber. His other ruling passion was speculation, in everything from Rembrandts to Canadian timber. A shrewd financier, he negotiated the sale of the celebrated Goudstikker Collection of Amsterdam for Göring, and is even said to have tried at one time to purchase the island of Anticosti in the Gulf of St. Lawrence for a German syndicate. Miedl played a game of duplicity for many years, possibly to protect his family, more likely for personal gain. He is believed to be awaiting repatriation from Spain to Germany, whence he will doubtless be taken to Holland to answer serious charges by the Dutch government.

Kurt von Behr, the autocratic chief of the Einsatzstab Paris office, universally regarded today as the person most responsible for the organized looting of France, gave dramatic evidence of awareness of his own guilt by committing suicide at Schloss Banz at the instant of its investiture by the American forces. When the proud Baron was found, he was

seated next to his wife, an aristocratic Englishwoman, in the library of a family estate. A few minutes before, the Baron and his lady had toasted each other in poisoned champagne, delicately writing finis to an extraordinary career.

Von Behr was the black sheep of an old Mecklenburg family. Between the wars he served as adjutant to the Duke of Saxe-Coburg and held a minor diplomatic post in Italy, which he was obliged to relinquish when his name cropped up in an insurance scandal. In 1940 von Behr rejoined Saxe-Coburg, now a distinguished old gentleman and head of the German Red Cross, and was sent to France. Through Göring, he was appointed director of the Einsatzstab Paris office, a position which he held while discharging certain nebulous duties with the Red Cross.

Intensely vain, von Behr always wore elaborate uniforms though he remained a civilian. He treated the professional members of his staff patronizingly and drove them hard. He resorted to any practice calculated to bring in objects of value, traded actively on the side, and used the wherewithal to court the favor of Germans in high places with lavish gifts and entertainment. While the German High Command found him pompous and rather ridiculous, von Behr nevertheless became a central figure in occupation society. He is said to have had a table reserved at Maxim's every evening for two years, and to have entertained generals and diplomats, artists, and U-boat officers or fliers on triumphal leave.

In 1942 he came to Göring's birthday party in Berlin, bringing as a proud offering the original copy

of the Versailles peace treaty and a manuscript letter from Richard Wagner to Napoleon III. These were presented to the Reichsmarschall appropriately in the name of the Einsatzstab, which had, of course, simply confiscated them in France for the occasion.

Other members of the Göring entourage were less venal. Young Bruno Lohse, tall, athletic, and Prussian, was a serious art student, a convinced Nazi, and a dreamer. Struck by his attractive manner and his sincerity, Göring had singled him out from von Behr's staff and made him deputy director and his personal agent. Much of the French wrath over the indignities of the Einsatzstab is visited, justifiably, on Lohse, who, in his National Socialist zeal and his worship of Göring, organized and dominated important looting operations, convinced that in so doing he was serving his state and his chief with real nobility.

The same kind of idolatry had always inspired Gisela Limberger, Göring's faithful, intelligent private secretary. So apt was the master of Carinhall in concealing his true nature from his followers that Fräulein Limberger, Lohse, and several others, on being shown the documentary evidence of Göring's crimes, his deceits, and his inherent cheapness, actually became despondent and irreconcilable in their personal disillusion.

Göring left his ugly mark on European culture by the ruthless pursuit of foreign treasure to adorn a monstrous vanity. With Hitler, as we shall see, the motive for plunder was different — less personal, less selfish, yet wholly in keeping with the Führer's peculiarities.



OCTOBER 1946

THE Atlantic



THE ATLANTIC REPORT — ON THE WORLD TODAY

How We Will Vote	ARTHUR M. SCHLESINGER, JR.	37
Mihailovich: A Post-Mortem	ROBERT LEE WOLFF	43
The Constant Symbol	ROBERT FROST	50
The Part of Youth	ARCHIBALD MACLEISH	52
Almost Touching the Confederacy	JAMES BRANCH CABELL	56
What Is "Fireproof"?	MAURICE WEBSTER	60
Little Victor. <i>An Atlantic "First"</i>	ROBERT LEWIS	63
Hitler's Capital. <i>Loot for the Master Race</i>	JAMES S. PLAUT	73
Land Laid Waste	GOVERNOR ELLIS GIBBS ARNALL	79
Flying Buttress. <i>A Poem</i>	A. M. SULLIVAN	84
That Day at Hiroshima	ALEXANDER H. LEIGHTON	85
Serpent Versus Donovan. <i>An Atlantic Story</i>	ALISTAIR MACCRAE	91
Amphibious Warfare	JAMES PHINNEY BAXTER	97
Poems	CONSTANCE CARRIER—ROLFE HUMPHRIES	104
First Personal	RALPH BARTON PERRY	106
Obeah. <i>An Atlantic Story</i>	HENRIETTA FORT HOLLAND	110
Such Is Rachel. <i>An Atlantic "First"</i>	JACQUELINE SHOHEE	113
<u>Books and Men</u>		
The Errors of Ralph Ingersoll	CHARLES H. TAYLOR	118
My Wrestle with English	HUGO JOHANSON	122
The Library in Our Town	DOROTHY CANFIELD FISHER	127
The Sunshine of Genius	HAROLD NICOLSON	131
Accent on Living: M. F. K. Fisher — Gordon Kahn — Edwin O'Connor — Frances Eisenberg — Nina Bourne — Percival Price — David Brock		133
Atlantic Bookshelf: Edward Weeks — Howard Mumford Jones — Richard E. Danielson — Short Reviews		144
<u>THE NEW ATLANTIC SERIAL</u>		
Command Decision	WILLIAM WISTER HAINES	167

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HITLER'S CAPITAL

Loot for the Master Race

by JAMES S. PLAUT

I

GÖRING, who considered himself a man from the Renaissance, needed rich possessions to dramatize his personality. Hitler's absorption with art, however, centered in his elaborate plans for the Austrian town of Linz, in the region where he was born. He envisaged Linz as the future seat of the new German *Kultur*, and lavished all his limited pictorial talent and architectural training on a vast project which would realize this ambition. Personal resentment toward the cosmopolitan milieu of Vienna, which symbolized the unhappy struggle of his formative years, burned as strongly within the Führer as the sentimental hankering after the places of his boyhood. He was determined that Linz should supplant Vienna as the Austrian capital, and that its new prominence should cement the Austro-German bond so vital to the salutary growth of National Socialism.

Until he was caught up in the maelstrom of a world war, Hitler devoted a disproportionate amount of time and energy, for a chief of state, to the plans for Linz, personally creating the architectural scheme for an imposing array of public buildings, and setting the formula for an art collection which was to specialize heavily in his beloved, mawkish German school of the nineteenth century. His private library, discovered by the American Army deep in Austria, contained scores of completed architectural renderings for the Linz project, of which the Führer-

After four years' service in the Navy, JAMES S. PLAUT has resumed his duties as Director of the Institute of Modern Art, Boston. In 1943 he served as the Senior U.S. Naval Interrogation Officer in Northwest African waters, charged with the special interrogation of German U-boat crews. From November, 1944, to April, 1946, he was Director of the Art Looting Investigation Unit, OSS, and in this capacity he was directly responsible for uncovering the works of art which had been looted by Rosenberg, Göring, and Hitler and hidden in Germany. Twice decorated, he was retired to inactive duty as Lieutenant Commander in April, 1946.

Much of the material contained in this article and its predecessor in the September *Atlantic* derives from official reports prepared by two of his colleagues, Lieutenant Commander Theodore Rousseau, Jr., Associate Curator of Paintings at the Metropolitan Museum of Art, and Lieutenant Commander S. Lane Paison, Jr., Chairman of the Fine Arts Department at Williams College.

museum was to be a single edifice related to the whole, comprising a great library (with an initial quota of 250,000 volumes), a theater, and a separate collection of armor. German painting of the nineteenth century was to be assembled in such quantity that, should the need arise for a separate building to house the monumental collection, it could be integrated successfully with the master plan.

The Führermuseum, with a colonnaded façade about 500 feet long, the design paralleling that of the great Haus für Deutsche Kunst already erected in Munich, would stand on the site of the present Linz railroad station, which was to be moved four kilometers to the south. Roderich Fick, the official architect, made his drawings entirely from Hitler's personal prescriptions.

A bound volume of 75 pages, entitled *The Future Economic Status of the City of Linz*, also found in Hitler's library, spells out his dream for a modern industrial metropolis, with a greatly increased population and all the attributes with which lavish expenditure and city planning could endow the capital of his empire. The study was prepared at his direction by the Economic and Research Section, Oberdonau Department of the Interior.

Either through an early presentiment of guilt or as a tactical measure, Hitler ordered the Linz project, with all its ramifications, to be treated as a government secret. The idea that loot, as in the plans for Göring's Carinhall, was fundamental in the formation of the Linz Collection became clear to the project's personnel as early as October, 1939, when Dr. Hans Posse, Director of the *Sonderauftrag* (Special Commission), presented to Martin Bormann, for Hitler's approval, a list of 182 pictures which he had selected for Linz from the confiscated collections of the Viennese branch of the Rothschild family. In July, 1940, Posse was able to list 324 paintings already acquired for Linz, and every one of the 182 confiscated works previously recommended figured in the list.

On November 25, 1939, traveling under orders issued by Bormann, Posse arrived in Poland to examine for their interest to Linz the repositories of looted Polish art established at Warsaw and Cracow

by Dr. Hans Frank's General Government. Three weeks later, he recommended formally to the Reich Chancellery that the world-famous Leonardo, Raphael, and Rembrandt paintings from the Czartoryski Collection be reserved for Linz. Though it was official doctrine that all Polish art works, in churches, museums, and private hands, were eligible for confiscation, the policy called also for the retention of the booty in Poland. Hence, few Polish-owned masterpieces found their way into Germany. (The great Veit Stoss altar from Cracow, which was shipped to Nuremberg in a specially constructed van, and the lovely Bellotto paintings from Warsaw were notable exceptions.)

The chaotic internal situation wrought by subsequent military events has left undetermined the fate of much of the Polish treasure. The Czartoryski paintings desired by Posse never came to Linz, but they were recovered, as well as a group of 30 Dürer drawings which were at one time kept at the Führerhauptquartier in Berlin. These were the only notable "benefice" from Poland.

Two months after the invasion of Holland, Posse established an office at The Hague, appearing there in the role of *Referent für Sonderfragen* (Adviser on "Special Questions"). Belgium and Holland proved to be fertile ground. Posse's informers and middlemen, supported actively by the Seyss-Inquart government, were able to tap rich sources through confiscation and "purchase." The richest acquisition for Linz in the Netherlands was the major portion of the Mannheimer Collection (purchased in 1944 for 2,000,000 gulden less than the Dutch authorities asked, following a Seyss-Inquart threat to confiscate the whole as enemy property). It contained such treasures as Rembrandt's *Jewish Doctor*. The remainder of the collection was acquired subsequently in France, also by forced sale.

In France, the Linz interest was fostered carefully by the special task force of Alfred Rosenberg (the *Einsatzstab*). On November 18, 1940, in a Führerbefehl similar to the edicts issued after the conquest of Poland and Austria, Hitler proclaimed his right of disposition over all works of art confiscated in the occupied territories. From this moment on, Rosenberg worked formally in the Linz interest, except where Göring, as we have seen in "Loot for the Master Race" (September *Atlantic*), made his own selections in contradiction to the Hitler order. Göring, in fact, imposed his own schedule of priority on the French seizures, establishing three arbitrary categories of confiscation (presumably for the record, since his own choices were never opposed): first, those works destined for Hitler and Linz; second, those for the Göring Collection at Carinhall; third, those desired "for purposes of the National Socialist Party."

The Führerbefehl required of all commanders of occupied territories that Dr. Posse be kept regularly informed of the progress of the confiscations, and stated that Posse was empowered to "make decisions

in the Führer's behalf." On April 15, 1941, Posse addressed a formal request to the Reich Chancellery for a specific reiteration of his authority. Five days later, Martin Bormann directed him to review the "requirements" of the Führermuseum in terms of the nearly completed inventory of Einsatzstab Rosenberg confiscations. A general high-level directive was issued subsequently, emphasizing the Führer's right of first choice, apparently to allay confusion in the ranks of the Einsatzstab caused by Göring's insistent demands.

Of the 21,000 objects seized in France alone, Linz was to fall heir to all but the 700 for which Göring had spoken. There is no record of Posse's choices — since final disposition of the material was to await the Nazi victory in Europe — but there were outstanding prizes in the great French private collections to match the loot from Poland and Austria.

2

It is worth emphasizing, with respect to the acquisitions for Linz, that the difference between loot and purchase was merely a technical one. Where works of art were held by the downtrodden Poles and Czechs, or by "non-Aryan" Dutch or French nationals, confiscation was the accepted method. This was in accordance with the Nazi doctrine of oppression. Where political expediency, as in the case of the "Italian ally" and the "worthy French opponent," called for good will toward the New Order, the velvet glove approach was used, with an unprecedented outlay of German funds as lure. Purchases of important items — with German occupation currency wherever possible — accompanied the wholesale seizures, and often were conducted by the same officials. Dealers and agents swarmed into Paris, many armed with special Linz certificates, which formalized their status and assured their precedence in the art grab bag.

A letter from Posse to Bormann, dated June 10, 1940, expresses the official attitude toward purchases: —

The special delegate for the safeguarding of art and cultural properties has just returned from Holland. He notified me today that there exists at the moment a particularly favorable opportunity to purchase valuable works of art from Dutch dealers and private owners in German currency. Even though a large number of important works have doubtless been removed recently from Holland, I believe that the trade still contains many objects which are desirable for the Führer's collection, and which may be acquired without foreign exchange.

An account of 500,000 reichsmarks was opened for Posse's personal use at the Reichskreditbank in Paris in March, 1941, and a similar amount was deposited in his name at the German Embassy in Rome in the same month. By March 15, 1941, Posse was able to inform Bormann (whose connec-

tion with the Linz project was close throughout its history) that to date he had expended 8,522,348 reichsmarks in the purchase of works of art for the "new museum at Linz-on-the-Danube." This figure did not include many of the major purchases which later brought staggering prices from Hitler's agents.

Göring's collecting was the more passionate and dramatic; Hitler's, with all the advantages and ramifications of an official government enterprise, the more effective. His agents outnumbered Göring's, the funds at their disposal were inexhaustible, and there was no counterpart in the Göring entourage of the high-powered Special Linz Commission. Moreover, Hitler, as the Number One man, always held an ace in the hole. Only in rare instances were fat prizes in controversy. Göring occasionally prevailed by virtue of personal intercession; in the main, however, he considered it the part of wisdom to withdraw from negotiations if the Linz interests were involved. This was evident in the case of the celebrated Memling *Portrait of a Man*, owned by Prince Corsini of Florence. Göring's agent, Walter Andreas Hofer, bid high for the picture, but was waved off by Prince Philipp of Hessen, who acquired it for Linz at a price stated to have been between five and six million lire.

Göring appears also to have wished to remain in the Führer's good graces by means of periodic "gifts" to Linz. With considerable fanfare, he made a personal selection of 53 masterpieces confiscated from the Rothschild Collections in Paris by the Einsatzstab Rosenberg and sent them in his own train to Munich for addition to the holdings of the Führermuseum. In 1945, he saved himself possible embarrassment by turning over to the principal Linz deposit (rather than to his own place of safekeeping) the group of 17 paintings and 4 priceless bronzes from the Naples Museum which had been seized by the Hermann Göring Panzer Division out of a convoy carrying these Italian national treasures from Monte Cassino to the Vatican in 1943, and presented by the Division to Göring at Carinhall.

3

AUTHORITY for the Linz undertaking stemmed from the highest level of the Reich Chancellery. Directly under Hitler and Bormann were Reichsminister Lammers, President of the Reich Chancellery, and Dr. Helmut von Hummel, Special Assistant to Bormann. These officials formulated the directives governing confiscation and purchase, and were responsible directly for the administration and financing of the program. Von Hummel, a particularly vicious Nazi, may still be at large. His last official act was to order a case of confiscated gold coins brought to him at Berchtesgaden on May 1, 1945, after which he disappeared.

The Special Linz Commission, under Posse,

boasted approximately twenty specialists — curators of painting, prints, coins, and armor, a librarian, an architect, an administrator, photographers, and restorers. Personnel remained attached to the Commission, with few exceptions, until its dissolution, and several of the Commission's experts have been used by the Allies in the recovery of the Hitler loot.

Posse died in December, 1942, of cancer. He is described as having worked fanatically to the very end. His funeral was a high state function, and attendance was obligatory for ranking Party dignitaries and museum officials. Goebbels read the eulogy. Posse had brought great knowledge and energy to his task. Director of the Dresden Gallery since 1913, he was once removed from office for supposed anti-Nazi sentiments, was later restored, and became the most powerful individual in the amassing of art treasures for the new Germany. For Linz alone, the records reveal that he acquired over 2500 objects in three years, exclusive of the thousands of confiscated works which remained unregistered at the end of the war and were potential Linz material.

His greatest coup, undeniably, was the "purchase" of the famous Vermeer, *The Artist in His Studio*, from the Czernin family of Vienna in the autumn of 1940, under occult circumstances. One of Europe's greatest masterpieces, the Vermeer had been sought by collectors all over the world for many years, but the owners would not sell. (A Nazi art journal reproduced the painting on its cover in April, 1943, with the apocryphal information that Andrew Mellon had once offered \$6,000,000 for it.) Posse and Bormann appear to have tried to attach the Vermeer originally for nonpayment of taxes, but the Finance Ministry informed the Reich Chancellery that the Czernin brothers were not in arrears and that, therefore, the picture "could not be sold at auction." Suddenly and inexplicably, the asking price dropped from a fantastic figure to 1,650,000 reichsmarks, a ridiculously low amount in the inflated art market of the war. Posse was ordered to Vienna instantly, and what was obviously a forced sale of the painting was consummated with the Czernins through the intervention of Reichsleiter Baldur von Schirach.

Posse was responsible, also, for the addition of three Rembrandts to the Linz Collection (at a cost of 3,900,000 marks), the Watteau *La Danse* from Potsdam, the Corsini Memling portrait, and the Rubens *Ganymede*, which was wangled away from Vienna as a "gift" in exchange for some confiscated porcelain.

Posse was succeeded in April, 1943, by Hermann Voss, Director of the Wiesbaden Gallery, who assumed the Dresden portfolio as well as the Linz directorship. Far less energetic and capable than his predecessor, he was nevertheless caught squarely in the flow of loot. With the pattern already established and the machinery smoothly in motion, Voss, a weakly scholar, simply went along.

Under interrogation, Voss boasted that he had

purchased over 3000 paintings for Linz in 1943 and 1944, at a total cost of 150,000,000 marks. The figure was probably embroidered substantially by his vanity (the official Linz records place his numerical "contribution" much lower), but that he was fully as active as Posse in swelling the total is clear. Voss admitted that the majority of the objects acquired in his regime were nineteenth-century German paintings of secondary importance. Nevertheless, there are several beacons marking his devious course.

One of the most involved, and ugliest, swindles in France was the confiscation of the celebrated Schloss Collection by the Vichy government in 1943 — in concert with the German occupation authorities. This was the only major instance of official French collaboration in the transfer to the Germans of valuable art properties. Formally, the negotiation was classified as a voluntary sale. The Vichy government was to pay the Schloss family 18,500,000 francs for 49 masterpieces of Dutch painting desired for the Louvre; the German government was to pay 50,000,000 francs for 262 pictures desired for Linz; the remaining 21 paintings were to revert to the family. In essence, however, the affair was bald confiscation. Vichy never paid its debt; the German funds were placed at the disposal of the Vichy Commission for Jewish Affairs, and the 21 paintings were sold for personal gain by one Lefranc, the official negotiator appointed by Vichy. Not a sou reached the Schloss family.

Voss struck a second dirty blow in forcing the sale of the French portion of the Mannheimer Collection in 1944. The two great Rembrandt canvases, *Landscape* and *Portrait of Titus*, purchased from the French wine merchant Étienne Nicolas for 3,000,000 marks (60,000,000 francs), and the Mendelssohn Rembrandt, for 900,000 marks, were acquired through Haberstock, the Number One Nazi dealer, in the interim between Posse's demise and Voss's succession.

4

THE Linz program was a bonanza for a large group of favored German art dealers. Karl Haberstock, in Hitler's good graces from 1936 on, was clever enough to accept no commission on his major acquisitions for Linz. He was able to reap a fortune, however, by transacting a tremendous volume of normal business for Linz and the Reich Chancellery, exacting normal profits on a percentage basis. Haberstock not only had his German agents everywhere — a Luftwaffe major stationed in Paris, a Viennese refugee in the South of France, and German dealers in Holland and Switzerland — but an intricate and highly efficient network of collaborationists in the occupied countries. Haberstock's correspondence divulges the names of *seventy-five* persons in France alone who dealt with him during the war.

Frau Maria Dietrich was the most prolific dealer of the Nazi group. She sold 270 paintings to Hitler,

80 to Linz, and purchased over 300 in Paris between 1940 and 1944 for Party officials (20 to Bormann) and German museums. She met Hitler through his photographer, Heinrich Hoffman (as did Eva Braun, who had worked as his model), in 1938. In that year, Dietrich's income jumped from 47,000 to 483,000 marks. During the war, she made between 300,000 and 570,000 marks a year, and netted 616,470 marks on sales to Linz. She was close to Hitler until 1944, and is said to have fretted constantly over possible deterioration of her position with the Führer. Her connoisseurship was notoriously faulty; and, as the figures imply, she went in for quantity rather than quality.

Many other agents profited handsomely from their Linz connections, among them Prince Philipp of Hessen, descendant of the Emperor Frederick III of Prussia and of Queen Victoria. Frankfurt and Oxford educated, he took pride both in his knowledge of the arts (he had worked briefly in the Berlin Print Room) and his architectural prowess. Hessen settled in Italy in 1922, became an active Fascist, and married Princess Mafalda, second daughter of King Victor Emmanuel. As President of Hesse-Nassau and an SA Gruppenführer, he campaigned strenuously in Italy for Nazism. When, during the war, he became Posse's principal agent in Italy, the Linz project took on a veneer of aristocratic elegance which facilitated important purchases from the Italian nobility.

The end of the road for Philipp of Hessen was most sordid. Princess Mafalda, in one of the more vicious incidents of the Nazi debacle, was seized abruptly by the Gestapo and thrown, reputedly, into a concentration camp brothel, where she was killed during an Allied air raid. Hessen is said not to have lifted a finger to save his wife. He is now in Allied custody.

Kajetan Mühlmann was the most implacable Nazi in the group of looters held for American interrogation during the summer of 1945. A hard man, of cold Prussian mien and iron nerves, he shamed his colleagues with a consistent exhibition of arrogant defiance toward his captors; well after V-E Day, he made two bold, if unsuccessful, attempts to escape.

Mühlmann served two masters — Göring and the Linz Commission — with effective detachment. He shared with Baron Kurt von Behr, Director of the Einsatzstab Rosenberg in Paris, the odious distinction of top looter. It may be said of Mühlmann and von Behr that they actually enjoyed their work, so relentless and uncompromising was their spoliation of the occupied countries. Mühlmann had been identified prominently with the Nazi surge from the period of the Austrian occupation, when he served as Secretary of State for Austria under the Anschluss government. In 1939 he went into Poland with Hans Frank's General Government to take charge officially of the "safeguarding" of Polish art treasures. On May 15, 1940, immediately following the surrender of Holland, he arrived in the Hague and established

the Dienststelle Mühlmann, which became — under the Seyss-Inquart occupation regime — the central agency for all matters concerning Dutch and Belgian art properties.

Mühlmann thus controlled Poland and the Netherlands as von Behr did France, with direct access to a substantial proportion of the national wealth. From his Dutch confiscations, 100 paintings were selected for Linz. He aided Posse also by following the market and recommending collections for sale — under duress. He was responsible for the confiscation of three great storehouses of Northern European art, the Jaffe, Lugt, and Mannheimer Collections, and his hand was in divers other affairs of equal ignominy, if lesser importance.

Like other Linz and Göring agents, Mühlmann did very well for himself, sending confiscated works surreptitiously to Munich and Vienna, where they were placed at auction in his interest. Linz itself acquired 8 paintings unwittingly through this channel. He enjoyed one further distinction, that of being the only official in the Nazi looting machine to hold high rank in the SS. His future, therefore, will be determined largely by the findings of the Nuremberg tribunal.

Completing the Hitler art clique was "Professor" Heinrich Hoffmann, early Party member (No. 58) and confidant of the Führer. Hoffmann's influence waned sharply after 1941 (a fact attributable to Bormann's contempt for him). When taken into American custody in 1945, he had become a shattered nonentity, a sodden alcoholic. Earlier, he had been Hitler's chief adviser in art matters and had made a considerable fortune — apart from his gainful position as the official Party photographer — in building up the Reich Chancellery's collection of nineteenth-century German painting. He held no official post in the Linz project but, for a brief period, was an effective middleman between the Commission and certain German dealers, especially Frau Dietrich. A letter from Posse to Bormann dated January, 1941, implies that Hoffmann had acted as intermediary in many of the early negotiations in Holland. To his American interrogators, it seemed inconceivable that Hoffmann could ever have held so imposing a position at the Nazi court.

5

In 1943, with the war turning against Hitler, and with the exploitation of the occupied countries virtually complete, the tempo of Nazi plunder slackened. Incalculable riches had been secured and were now pouring into Germany. The material purchased for Linz was being received and registered at Munich, in the Führerbau, one of the group of colossal buildings erected by the Nazis to "dignify" the Party capital. The more valuable loot, however, was being stored in safe places far removed from the urban centers.

These repositories, for the most part, were situated

in thick forests or inaccessible mountain fastnesses. For the Einsatzstab Rosenberg alone, six great estates were requisitioned, and the loot — brought in by the trainload — was deposited there from 1941 on. (A document of July, 1944, records 29 separate shipments into the Reich during the period between April, 1941, and December, 1943.) The fabulous castle of Neuschwanstein, jutting crag-like from the lower reaches of the Bavarian Alps, held the booty from France. An island monastery in the middle of the Chiemsee, the enchanting lake which lies midway between Munich and Salzburg; a former royal Austrian summer residence in the hills of the Salzkammergut; the hunting lodge of the Grand Duke of Luxembourg in South Bavaria, isolated magnificently in a huge game preserve — these were secondary caches, illustrating the diversity of the sites chosen.

Not by the widest stretch of the imagination would any of the repositories have been subjected to air attack. First, their very isolation and their natural camouflage enhanced their immunity. Second, they were in themselves "cultural monuments" and would have been ignored by Allied bombers. Yet hysteria in the Reich Chancellery had become so intense by the end of 1943 that Hitler ordered a wholesale evacuation of the repositories in favor of a still safer refuge. In February, 1944, with snow blanketing the country, truck convoys began to move south with their precious cargo, in the direction of Linz itself. Just east of Salzburg, however, they turned off and began to climb laboriously into the mountainous region of the Upper Danube. Their destination was a fourteenth-century salt mine, high above the picturesque village of Alt Aussee.

Few undertakings of the war were more painstaking or futile. The road to Aussee climbs over two high passes, virtually unassailable in the dead of winter. With frantic determination to conceal the loot in the very earth of the last redoubt, tanks and even oxen were used where trucks failed to scale the slippery barrier. For thirteen months, through the winter and summer of 1944 and into the winter of 1945, the convoys limped over the mountains and left their cargo at the entrance to the mine.

The Steinberg mine is a labyrinth with a single outlet. A tunnel little more than six feet in height — so that a tall man negotiates it with difficulty — cuts two kilometers horizontally into the mountain-side and, winding around, links a series of mammoth caverns, from which salt has been mined through the centuries. A miniature gasoline engine can proceed through the tunnel on narrow-gauge rails at snail's pace, hauling a tiny flat car. There is no other access to the mine's interior.

For "Dora" (code name of the secret deposit) workmen transformed these grotesque subterranean vaults into model storage rooms, fitted with clean wooden floors and specially constructed racks, dehumidification equipment, and modern lighting fixtures. Dora was surely the most fantastic manifes-

tation of the last-ditch Nazi stand. Here, Hitler planned literally to go underground.

In 1944 and 1945, Dora received 6755 old master paintings, of which 5350 were destined for Linz, 230 drawings, 1039 prints, 95 tapestries, 68 sculptures, 43 cases of objets d'art, and innumerable pieces of furniture; in addition, 119 cases of books from Hitler's library in Berlin, and 237 cases of books for the Linz library. The last convoy arrived at the mine less than a month before V-E Day.

An appropriately dramatic postscript to Operation Dora was written by Gauleiter Eigruber, who, as administrator of the entire Oberdonau region, was the official ultimately responsible for the contents of the mine. In 1945, with his province wedged alarmingly between the Russians, advancing from the southwest, and the Americans, descending on him from the north, Eigruber ordered demolition charges set throughout the mine. Not merely the evidence of German plunder, but the priceless accumulation of Europe's treasure itself, was to be destroyed at the moment of Allied entry. Eigruber's orders were countermanded by the Reich Chancellery, but the advanced chaos of the situation permitted him to ignore headquarters, and he persisted in his fiendish plan. The Gauleiter fled into the mountains before the American advance, taking with him a select SS bodyguard.

But the Austrian workmen, who had been given specific instructions for the demolition procedure and who had been threatened with a firing squad for noncompliance, simply filed out of the mine on hearing that the Americans were approaching. The destruction of some of Europe's greatest masterpieces was thus narrowly averted — by the fundamental decency of a few simple men.

On entering the mine, the Americans found the world-famous van Eyck *Adoration* from Ghent, the Dirk Bouts altarpiece from Louvain, and the Michelangelo *Madonna* from Bruges — among the greatest national treasures of Belgium; the paintings and sculpture from Naples via Monte Cassino, seized by the Hermann Göring Division; and almost the entire Rothschild holdings, from Paris and Vienna.

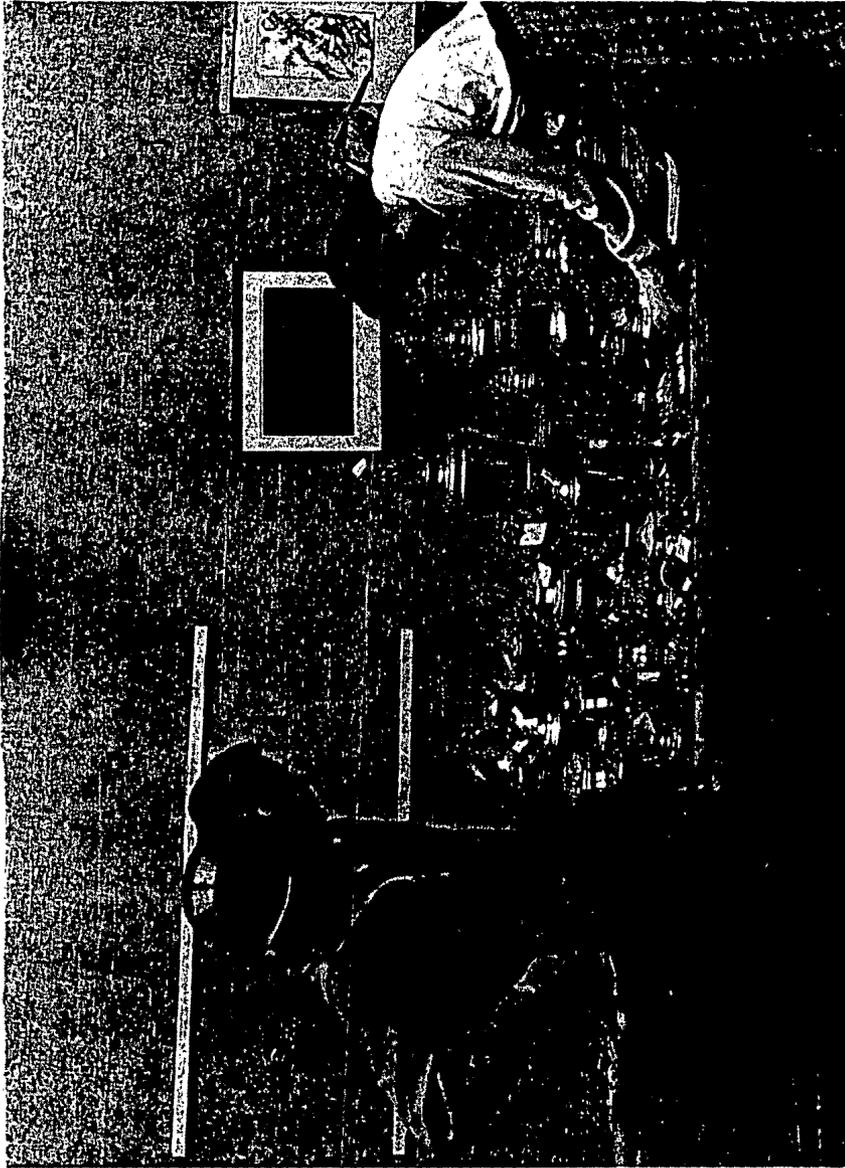
Everywhere, throughout seven vast caverns, were the ominous demolition charges, armed and in place, yet the loot was unharmed.

Examination of Hitler's personal library prompted further speculation on a question which may never be answered — the true state of the Führer's health at the end. Every word of correspondence read by Hitler in the closing war years came to him from a special oversized typewriter. The letters were an inch high. This startling evidence gives rise to the belief that the Führer, with all his other ills, must have been almost totally blind.

The process of restitution is going well. Alt Aussee, although the most important repository, was not the only one. The contents of the Göring Collection at Carinhall, for instance, were discovered in a cave at Berchtesgaden. In the work of tabulation, the Allies actually enumerated over four hundred places of safekeeping throughout Germany, not all of them, to be sure, containing loot. Operation Dora was reversed by the American Army and the mine has been emptied. From several "Central Collecting Points" in the American zone, the loot is being returned gradually to the countries of origin — a laborious process involving painstaking research and careful handling.

Meanwhile, the major living culprits are in Allied custody, awaiting trial at the termination of the Nuremberg proceedings, and the liberated countries are taking action against those of their own nationals who helped the Germans strip their lands.

The looting of Europe was not merely an official and expert operation designed to enrich the Nazi state and increase the prestige of Hitler and Göring. By contributing to the impoverishment of the occupied and satellite countries, and by exalting Germanic art (while banning all liberal work of the last hundred years), the looting machine remained within the framework of National Socialist philosophy. The failure of German arms must not blind us to the lasting implications of Hitler's attempt to corrupt the culture of Europe and to reduce all art to the Nazi formula.



868611

Central Collecting Point
Wiesbaden

Checking Riga silver
received from Marking
CCP

13 Aug 46



119894

Capt. Staden (USA)
& Lt. R. Remaire (Belg)
holders of Rubens
Portrait

Wesbada
1946

119895



119896

U.S.

CCP Wiesbaden

A group of paintings
looted from the
Netherlands; shipped
1 May 1946

26 April 1946

119897



119898

Rt. Craig Smyth, U.S.N.R.
Head of the Munich Collecting Point
examining plans which our team
select for the Munich

Munich Anterslein - all
Munich C.C.P. Förerig Coll.
T.C. Howe

Oct
1945

Return to Sulphur

to the Göring Coll

Munich Oct 45 -

32



119900

Portrait by Rubens, being packed
for return to France. Central Collecting
Point Munich

1945

119901

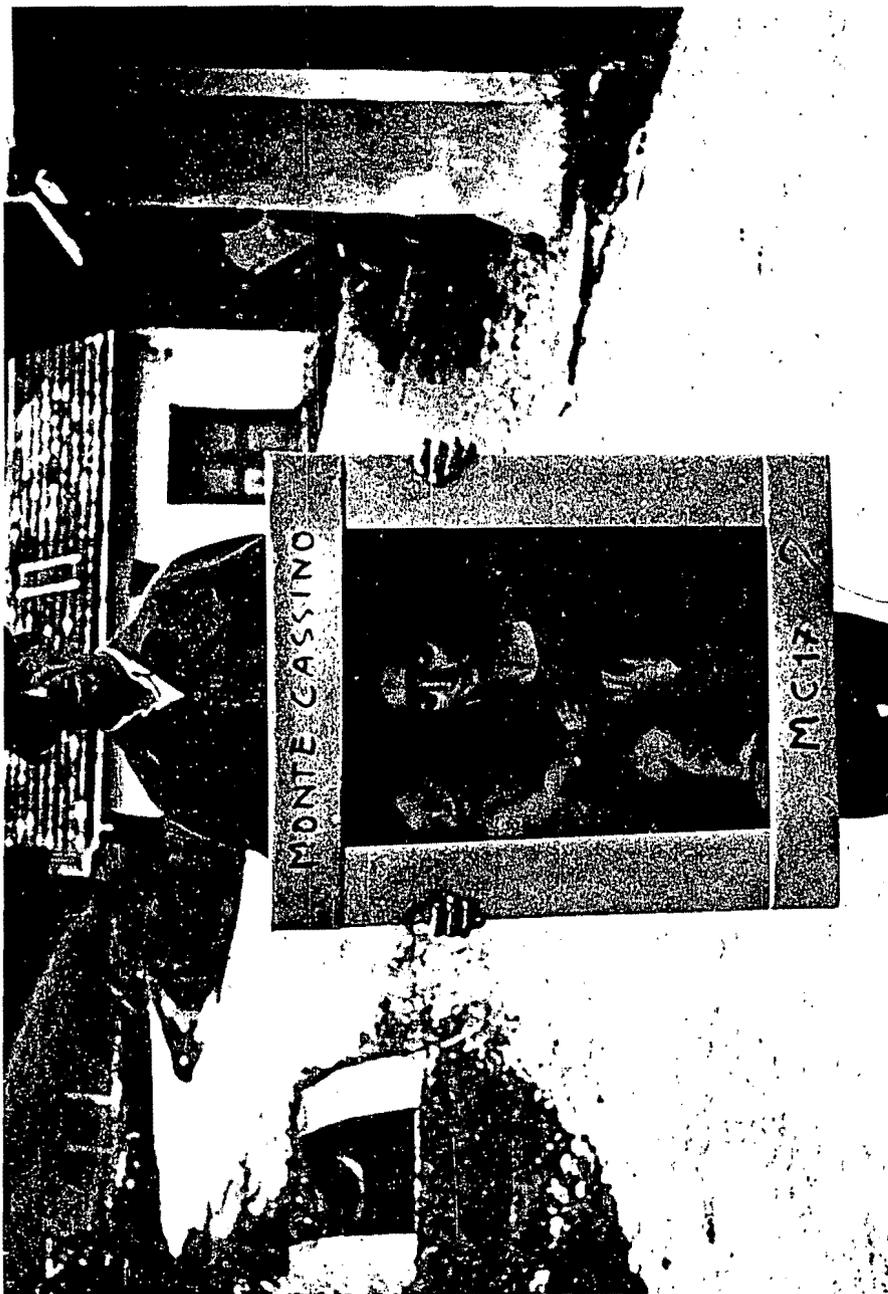


119902

1945
Center figure is Cmdr. Charles Kuhn
USNR

(Harvard prof)

a suffered Van Dyke
recovered near Altussee



119904

Act Russia

Summer 1945

A G. I. holding a Sch. of
Benardo da Vinci M.T.C. -
taken - to Foreign Party -
from Monte Cassino. He rejected
the Party & many others when
they were presented to him by
members of his Air Force. The
It was not proper to look the
holdings in Italy (Italy Party)
Pursue most of the
T.H.K.

119905



119906

Howe & team of
French workers removed
⊕ this famous
Canora

idealized portrait of
Napoleon's sister,

Marie Antoinette
as Polyxymna
Canora

from Wenhurst
Manastery - just
before that area was
taken over by the Russians
(summer of 1945)



119908

25ic 304

FOTO
KAMERABURG

Märberg/Elb, Wollstraße

Vervielfältigung untersagt

Ort:

Berlin

Staatliche Museen

KFM Cat# 102 A

Botticelli: Maria mit Kind u.
singen den Engeln

privately owned; Count
Racenghi

302 pictures

13 KFM

119909



119910

Rubens

Madonna & Child
with figures in a
garden setting (detail)
(Rest on the Flight?)

38 x 52 - panel

(ex-Gondstikker)

Young

119911



119912

Reference

Madonna - Child in Arms in Garden - Italy
(Paint in 1492?)

38 x 52 Panel

(St. John the Evangelist)

Young

119913



119914

A/T.C. HOWE

Hutcher Robert

Roman Temple & Burial

with Figures

(158 x 104)

(ex Wildenstein)

Young

119915



119916

Reuben

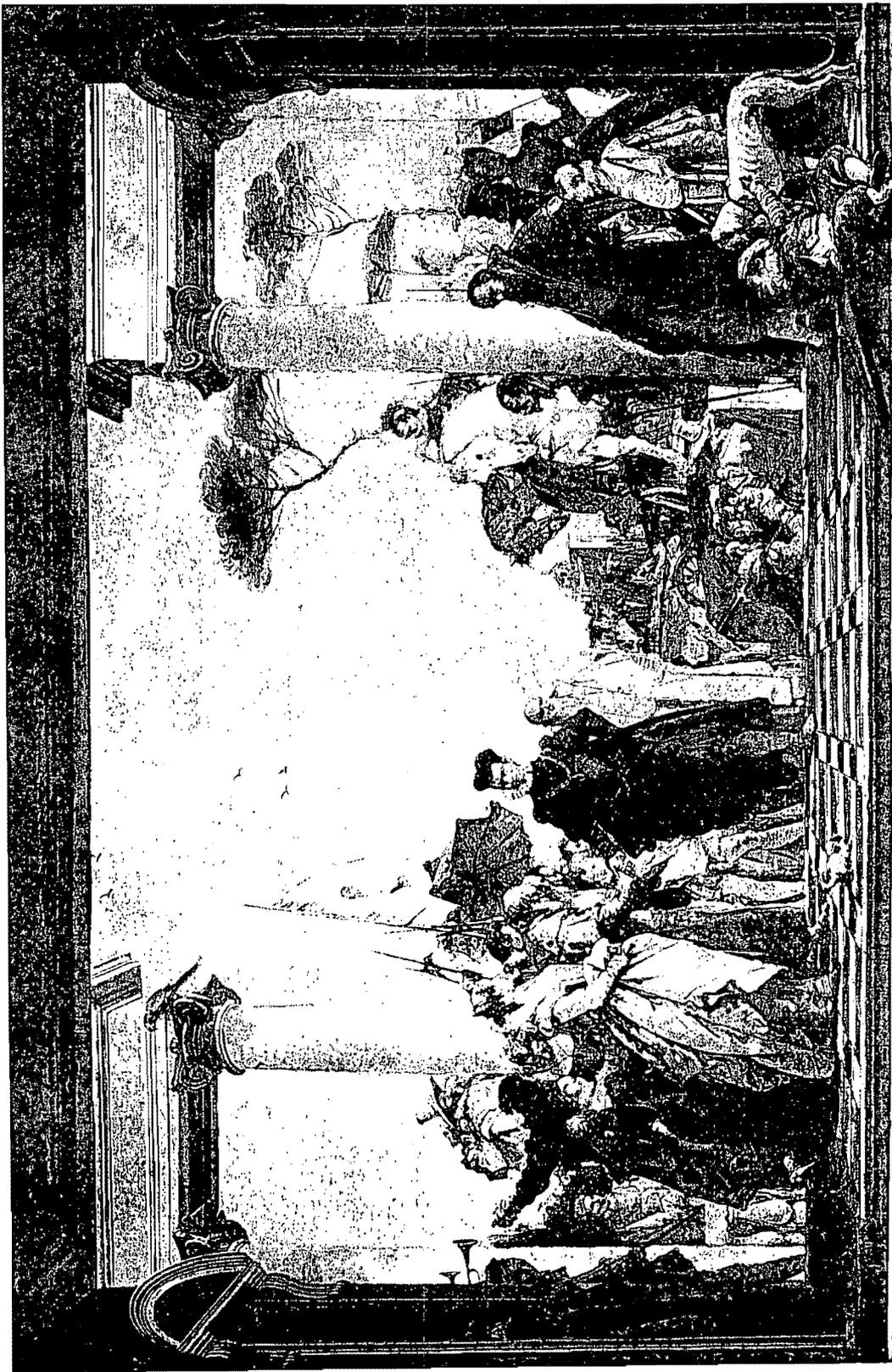
Mudman & Childs with 2 yrs in a garden setting
(Return to 5422?)

38 x 52 Panel

(So. Gondolier)

For
Young

119917



119918

Profols

A Royal Alliance in Venice

71 x 107 - canvas

(5x Rotated)

88W

Jerry

119919

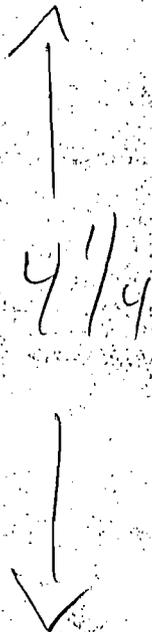


119920

Boucher

Young
Rothschild

SS



119921



119922

Boucher

Reduction

94 x 75 - canvas

one of two panels

said to have belonged

to Marie de Pompadour

(Woodland -
Paris, Lucerne)

Jöns

119923



119924

XVI - right - 7.8

Goya

Possible alternate
for Goering Vermeer

An Infanta of Bombr

84 x 67 - canvas

(E.R.R.)

Goering

119925



119926

Göring Coll

Detail Head - Velasquez - Infanta Maria of Spain

Property of Thomas C. Howe, Jr.
San Francisco

Göring

119927



119923

Terborch

Interior with Three Figures

64 X 48 - Canvas

(Ex. Edm. de Rothschild)

Terborch

Jörup Coll.

(Ex-Rothschild)

119929



119930

Terborch

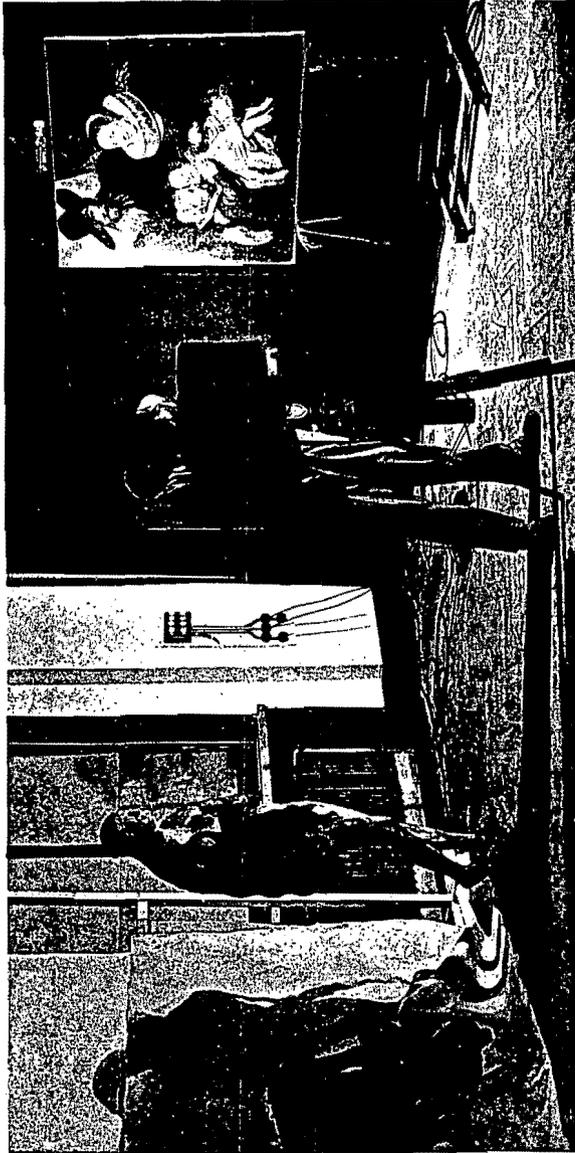
Young woman washing her hands

48 x 39 canvas

(vs Rothschild?)

Young

119931



119932

1945

Unterstein

Kress our team's photographer,
photographed a hooded

Early Rubens (by Schardt) "la belle
Statue" called "The Magdalene"

Jöring's Altbau - The
Altbau traded to her

- Willy by the course

Jöring



119934



119935

Agfa Bro

Reading Santa

(X)-2

Young Collection

Agfa Bro

Berchtesgaden - 28 July 1945

[Kit (Korabel) for Berchtesgaden]

UNITED STATES HIGH COMMISSIONER FOR GERMANY

OFFICE OF ECONOMIC AFFAIRS

MUNICH, 31 AUGUST 1951.

FROM: S. LANE FAISON, JR.
DIRECTOR, CENTRAL COLLECTING POINT

TO: MISS ARDELIA R. HALL
ARTS & MONUMENTS OFFICER
U. S. DEPARTMENT OF STATE
WASHINGTON, D.C.

SUBMITTED HEREWITH IS A STATISTICAL REPORT CONCERNING 26,933 WORKS OF ART TRANSFERRED FROM AUSTRIAN REPOSITORIES TO THE CENTRAL COLLECTING POINT, MUNICH, IN 1945/46 AND SUBSEQUENTLY RESTITUTED ACCORDING TO PROVISIONS OF TITLE 18 OR LAW 59.

THE REPORT MAY BE SUMMARIZED AS FOLLOWS:

- A. ITEMS RESTITUTED FROM CCP, MUNICH, 1945 - SUMMER 1949
(CCP CLOSED BY EXECUTIVE ORDER FROM BERLIN)
(SEE REPORT PP.1-6.)-----13,916.
- B. ITEMS TURNED OVER TO MINISTER PRESIDENT OF BAVARIA
(TREUHANDSCHAFT) IN 1948/49 AS PRESUMABLY GERMAN PROP-
ERTY. OF THESE, 78 ITEMS (PARA C.) WERE RESTITUTED BY
THE U.S. OFFICE OF THE CCP MUNICH IN 1950/51, AND
22 ITEMS (PARA D.) BY THE TREUHANDSCHAFT IN 1949/51.
(SEE REPORT PP.10-13.)-----4,576.
- E. ITEMS LOOTED AT CCP, MUNICH, AND STILL MISSING.
(REPORT P.10.)-----66.
- F. ITEMS TRANSFERRED FROM CCP, MUNICH, TO CCP, WIESBADEN
IN 1949 AND RESTITUTED THERE 1949/51.
(SEE REPORT PP.10-13)-----8,339.
- G. ITEMS BELONGING TO "AUSTRIAN COMPLEX" BUT NOT TRANS-
FERRED TO MUNICH BECAUSE LOCATED IN RUSSIAN ZONE OF
AUSTRIA (THURNTAL).-----36.
- TOTAL-----26,933.

AS OF DECEMBER 1950, WHEN THE UNDERSIGNED TOOK OVER AS DIRECTOR OF THE CENTRAL COLLECTING POINT, MUNICH, THERE REMAINED 4,609 ITEMS IN THE "AUSTRIAN COMPLEX" AWAITING DECISION AS TO WHETHER "IDENTIFIED" AS TO OWNERSHIP, OR "UNIDENTIFIED". THIS TOTAL WAS MADE UP CHIEFLY OF ITEMS IN PARA B. (TREUHANDSCHAFT) PLUS A SMALLER NUMBER OF ITEMS AT THE CENTRAL COLLECTING POINT, WIESBADEN. AS OF THE END OF JULY 1951, 371 ITEMS IN THE WIESBADEN LOT WERE JUDGED UNIDENTIFIED AS TO OWNERSHIP; THEY WERE, THEREFORE, TRANSFERRED TO MUNICH FOR INCLUSION IN THE SHIPMENT OF UNIDENTIFIED WORKS OF ART FROM MUNICH TO USFA AUTHORITIES IN SALZBURG, THE SHIPMENT PREPARED IN ACCORDANCE WITH OMGUS/USFA AGREEMENTS OF 1945/46. AS THESE 371 ITEMS FROM WIESBADEN ARE NOT INCLUDED IN THE ATTACHED REPORT, THEY SHOULD BE ADDED TO THE TOTAL OF 26,933 ITEMS, TO

-2-

MAKE A GRAND TOTAL OF 27,304 ITEMS IN THE "AUSTRIAN COMPLEX."

OF THE 4,609 ITEMS AWAITING IDENTIFICATION IN DECEMBER 1950, A TOTAL OF 3,639 ITEMS (79%) WERE IDENTIFIED AS TO OWNERSHIP PRIOR TO THE TERMINATION OF THE U.S. OFFICE AT CCP, MUNICH, ON 31 AUGUST 1951. THE REMAINDER OF 970 ITEMS REPRESENTS APPROXIMATELY $3\frac{1}{2}$ PERCENT OF THE GRAND TOTAL OF 27,304 ITEMS IN THE "AUSTRIAN COMPLEX."

THESE 970 ITEMS WERE COLLECTED IN THE EAST GALLERY, GROUND FLOOR, OF THE CCP, MUNICH, AND WERE IN PROCESS OF BEING PACKED WHEN THE SHIPMENT WAS CALLED OFF BY HICOG, FRANKFURT, PENDING DISCUSSION BETWEEN HICOG, THE LAND COMMISSIONER OF BAVARIA AND THE MINISTER PRESIDENT OF BAVARIA. ABOUT HALF OF THE ITEMS HAD BEEN PACKED IN 57 CASES, AND THE REMAINDER HAD BEEN ARRANGED ACCORDING TO SIZE. IT WAS ESTIMATED THAT 50 MORE CASES WOULD BE REQUIRED AND THAT THE PACKING COULD BE COMPLETED IN 5 WORKING DAYS, ASSUMING THAT THE LUMBER SHORTAGE, WHICH DEVELOPED AT JUST THE MOMENT THE SHIPMENT WAS CALLED OFF, COULD BE TAKEN CARE OF BY THE U.S. ARMY ENGINEERS, WHO WERE IN CHARGE OF THE PACKING AND CRATING. THE RAIL TRANSPORTATION SECTION OF MUNICH MILITARY POST HAD MADE ALL ARRANGEMENTS FOR SHIPMENT BY THE MILITARY TRAIN, "MOZART", FROM MUNICH TO SALZBURG; THE ARRANGEMENTS CAN BE RENEWED ON SHORT NOTICE. MEANTIME, THE 970 ITEMS, BOTH PACKED AND UNPACKED, ARE IN THE EAST EXHIBITION GALLERY UNDER SPECIAL STATE DEPARTMENT LOCK. THE KEY IS MAINTAINED BY MR. KORISKO, SECURITY OFFICER TO THE LAND COMMISSIONER OF BAVARIA, WHERE IT CAN BE CALLED FOR BY DR. BREITENBACH OR HERR VON SCHMIDT, OFFICE OF PUBLIC AFFAIRS, HICOG, FRANKFURT. DR. BREITENBACH'S OFFICE HAS ASSUMED RESIDUAL FUNCTIONS OF THE CCPs OF BOTH WIESBADEN AND MUNICH.

IT IS GREATLY REGRETTED BY THE UNDERSIGNED THAT EVENTS MADE IT IMPOSSIBLE FOR HIM TO COMPLETE THE SHIPMENT TO SALZBURG PRIOR TO SEPTEMBER 1ST, WHEN HE HAD TO LEAVE MUNICH FOR THE U.S. DR. BREITENBACH AND HERR VON SCHMIDT ARE, HOWEVER, FULLY INFORMED.

RESPECTFULLY SUBMITTED,

(s) S. LANE FAISON, JR.
S. LANE FAISON, JR.
DIRECTOR, CCP, MUNICH.

119939

OFFICE OF MILITARY GOVERNMENT
FOR GREATER HESSE
Economics Division
Restitution Branch

EPL/lb

APO 633
30 Dec 46

ED 387.6 RES

Mr. Thomas Carr Howe, Jr.
Director
California Palace of the Legion of Honor
San Francisco, California

Dear Tom:

I have read Ted's copy of "Castles and Saltmines" with an interest that did not once droop or decline; a few minor irritations, such as the references to "Walter" Hancock and the Essen Madonna belonging to Metz; an assortment of major delights, the obliquely scurrilous elimination of Jimsy, for example; and two objections.

The first objection is, that in spite of the stimulus the book may well give, it is one more grenade in the arsenal of those who, contrary to the efforts and convictions, not only of all the MFA&A Officers, whilom and current, but intelligently concerned connoisseurs everywhere, remain persuaded that loot and restitution are the only reasons for the existence of the program. No one will gainsay that the restoration of works of art to their owners is important; the box-cars laden with Dirck Bouts and trucks full of tapestries wending their way back to Allied capitals, where they are received with great brou-ha-ha and the distribution of trinkets to bystanders, have garnered reams of publicity and considerable international cordiality. But they were, are, and will not be the original and lasting aim.

The second objection concerns your quite accurate, but unrounded portrait of myself which, when set along side the others in the gallery, does me credit and justice in many respects but, by implication, will also have its prejudicial effects. The topic is an unbecoming one to write about, for it opens me to the charge of disappointed conceit. But I shall try to explain what I mean, not so much as a reproof, but as a caution for the future if at some time you again have the occasion to write thumbnail sketches without a miniaturist's detail. The

better (in quantity as well as quality) part of your paragraph sums me up as "brilliant and unpredictable." The precision of these epithets is moot: the "brilliant" may or may not be true, and the "unpredictable" is certainly not, at least to anyone who knows me well enough to know also that I act with rigid consistency according to unconventional rules which are either too demanding or too abstruse for the mentalities of Mason Hammond and Edwin Rae. Taken together, they reenforce a superficial but enduring legend that, for one who wants eventually to return to academic life, is injurious. The allusions to my talents as a poetaster, to my comparatively short tour of duty with the inactivated Fifteenth Army (which repeat O'Donnell's contemptible phrase about the "paper" army, ignoring the superlative achievements of this unit in the Rhineland), and to my disreputable habit of telephoning you whenever a new verse was concocted, produce the clear and unfortunate impression that two and a half years of very hard work were almost entirely filled with frivol, fribble, and flippancy. Gracious words about the plans for Offenbach are hardly a counteractive, since the plans were carried out entirely by other people who, on reading that sentence, would be understandably piqued at the inference that the operation of the Depot was due solely to me. In short, the profile is one more edition of the myth of a mercurial misanthrope who, were he such, would have returned to his role of campus character fifteen minutes after the armistice was announced. The few outstanding things I did: ramming through the First Army discretionary authority for protection of monuments; the bomb-damage survey for Webb and Woolley upon which all further plans were based; the acquisition of materials for Bonn, Bruehl, Cologne, and Neuss; the original and uncensored General Board report; and the Frankfurt survey, are not mentioned - and continue, generally, to remain unknown. If, on the other hand, you were led - as I am sure you were - by niceness of feeling and a prudent-desire to protect, not to connect me with the Wiesbaden Manifesto, that is the one thing which might do me tangible harm which I am willing to stand behind for the rest of my life and would welcome as an individual responsibility. That document was not "drafted" - it was written of a piece, and, despite the highfalutin' Jeffersonian diction, it was written by your fretful but still mordantly pleased

E. P. L.

P.S. After proofreading, I perceive that this is precisely the kind of letter the person you describe would write! Oh, damn!!

119940

Letter to Joe Killeen

Flower in the crannied wall,

There is so much to tell beginning anywhere will always be in the middle. No point either in trying to arrange things chronologically: emphasis on the chronos will be at the expense of the logos, so I shall just sit here and peck away, like a biddy among the corn, and hope for a general effect. We have had music such as you, surrounded by ivy, the Present Day Club, and the steam-heated bohemianism of McCarter, will never hear: a week of privately arranged concerts in which all the Brahms, Beethoven, and Schubert trios were played - not because they were asked, but because they wanted to - by Taschner, Hoelscher, and a grumpy old maribou who, even at the piano in the dark, acted as if he were conducting a Festspielorchester, by the name of Wilhelm Fürtwängler. Then Morey turned up, stumbling, four hours late and grey with fatigue, from a flap-winged ATC transport. He came to arrange the shipment of the Art Historical Institute and Archaeological Institute libraries back to Florence and Rome, respectively. Having been frustrated for months by Berlin and the State Department, he thought it would only be the first of at least a dozen such frightful journeys. Fortunately, Hennessy the transportation man now owes me a favor for having diddled the French out of seventy-five thousand spare parts which ought by all standards to be restituted, so he fixed up the matter of box-cars, bills of lading, guards, and a route in ten minutes conversation. The Old Man was speechless with surprise and gratification, and spent the rest of his time in the CCP fondling ivories, looking at Fulda mss, being mothered by Edith, and getting blotto at Barbara White's wedding at Kronberg. I went off to Amsterdam and Brussels on a privately cooked up deal, tendered as a reward by Stewart for a staff study on a proposed reorganization of the Land. It was six wild days of exhibitions (tapestries at the Rijksmuseum, Mondriaan at the Stedelyk, Van Gogh at the Palais de Beaux Arts), food and drink (everywhere), and hilarious conversation (at the Merodes and the Baillet-Latours, the latter a recent addition to our list, very rich and witty and hospitable and a widow). I shall be taking off for Rome at the end of the week, ostensibly to supervise the shipment but actually to put before Morey a proposal for the return of 202 via very high means, which may work. Don't you BREATHE it. Meanwhile, we have had a pretty brawl with Major Winkler about billeting, with a smoking exchange of buckslips in which he, needless to say, between Ted and myself, came out rather sorrily. We stay where we are, alone. Stewart has resigned, finally: a combination of overwork, villainy on the part of his wife, who must be a resolute bitch, and knives-in-the-back. We are managing to keep Edith until the Stuttgart job comes through by the not very attractive expedient of making her Director of the Offenbach Archival Depot. Berlin fumbles along, alternating between herpes zoster and paralysis agitans: WHAT a basket of crayfish! In spite of all their yammer about being cut, they have brought over Lehmann-Haupt as a successor to The Old Neckpiece, to reconstitute German museum personnel. And the clerical help gets gaudier and gaudier. Molly Regan's mother and father honored us with a visit, mama a formidably Hokinsonian squaw in a bunkerful of junk jewelry and a hat that only Queen Mary would dare. Standing on the corner by the Landeshaus, waiting for a taxi, she became the admired focus of a number of passers-by, who haven't seen so much flesh on the hoof since the last aurochs was slain in the Taunus, and she took off her silver fox scarf and waved it at them and said "SHOO!", which, as can be imagined, only made matters worse.

119941

AAA / Fwison

We are planning to hoist the attendance at the CCP by putting on a show of 19th century German painting - everybody from Achenbach to Zülpenhaft, with hectares of Schnorr von Carolsfeld and everything lousy we can beg, borrow or steal. The difficulty is in writing the catalogue: if we do it seriously, the Germans will think we are being sardonic; if we make a joke of it, dollars to doughnuts they will swallow every line. Holzinger has now become so deferential that to hang an exhibition like that might bring out all his atavistic kunstwissenschaftliche Tendenzen and undo the labor of a year. But it will be worth it, just to see the reviews.

You should have heard Morey on the Roberts Commission. He is a thoroughly disillusioned man. I do not mean to say that he is bitter - far from it. But he no longer thinks in terms of Evangelist portraits, a new drawer in the Index, and the putative sister of Charlemagne. He takes, I may say, a dim view of people who go running back to Princetonian security when they could be handling things over here. After seeing a blurb of Chuck's in a recent letter to Edith anent a "qualitative index of industrial art", I find myself wondering what the hell you people think art is all about. Oh, well.....you doubtless have your compensations. And that is art, of a sort, even though the frame gets out of date in a perishing hurry. Don't mind me - I'm just scoured.

A priapist down in Lucerne
Wears a cod-piece made out of an urn,
With handles, a stand,
Two spouts, and a grand
Little alcohol lamp that will BURN!

A scoutmaster, up in Estes Park
Said, "Those weren't fireflies after dark -
I started to jerk it,
Which caused a short circuit
And made all the boys' testes spark."

"Wal, I swan!" said a Latter-Day Leda,
Enlightened by Bullfinch's reader,
"These dormant old Mormons
Oughtta have enough hormones
To encourage a gall poultry breeder!"

Love,

EPL

21 November 1946

119942

AAA / Fwison

CENTRAL COLLECTING POINT
LANDESMUSEUM - WIESBADEN 16.

FRIDAY, 20 APRIL 1951.

DEAR ARDELIA:

AS TIME MARCHES ON - WHICH IT IS DOING AT A TERRIFYING PACE - I BECOME MORE AND MORE TOLERANT OF THE LONG LAPSSES WHICH SEPARATED LETTERS FROM TED! I HAVE ACCUMULATED A NUMBER OF THINGS TO "TALK" TO YOU ABOUT; AND OF COURSE FIRST PRIORITY BELONGS TO THE MATTER YOU SPEAK OF IN THE FIRST PARAGRAPH OF YOUR LETTER OF MARCH 29TH.

IN JANUARY A PAPER WAS INTRODUCED IN COMMITTEE AT BONN (IN REPLY TO THE ADENAUER PROPOSAL OF APRIL 12, 1950) REQUESTING THE ESTABLISHMENT OF THE NECESSARY LEGISLATION (ON THE PART OF THE GERMANS) IN CONNECTION WITH CONTINUATION OF RESTITUTION ETC. IN PLAIN LANGUAGE, THIS WAS THE BEGINNING OF THE PROCESS OF TURNING OVER CULTURAL RESTITUTION TO THE GERMANS - CONTINGENT UPON CERTAIN CLEARLY DEFINED CONDITIONS. I HAVE LEARNED THAT ROSE VALLAND WAS INSTRUMENTAL IN GETTING THIS THING UNDER WAY MONTHS AGO. WELL, AFTER MUCH BACKING AND FILLING AND WAITING FOR ISG REACTION THE PAPER WAS SHELVED - THE COMMENT OF THE COMMITTEE IN BONN (OUR REPRESENTATIVE WAS HERBERT SORTER OF BILL DANIELS' OFFICE - WHO, LET ME ADD PARENTHETICALLY, IS AN EXCEEDINGLY SERIOUS AND CONSCIENTIOUS FELLOW. I KNOW THAT TED HAD A HIGH REGARD FOR HIM) BEING THAT THE "TIMING WAS NOT YET RIGHT" - THOSE WORDS WHICH ONE HEARS AD NAUSEAM! A WORKING PARTY CONSISTING OF ROSE V. FOR THE FRENCH, HOWELL-JONES FOR THE BRITISH, AND TCH FOR THE U.S. WAS PROPOSED IN THE SHELVED PAPER. EVER SINCE IT WAS INTRODUCED INTO COMMITTEE I HAVE BEEN ENDEAVORING - AIDED AND ABETTED BY ROSE - TO GET THE WORKING PARTY TOGETHER. UNFORTUNATELY HOWELL-JONES KNOWS NOTHING (AND CARE LESS) ABOUT CULTURAL RESTITUTION. HE WAS TO HAVE CALLED THE COMMITTEE TOGETHER ON APRIL 16 (IT BEING THE MONTH FOR THE BRITISH, IN ROTATION, TO TAKE THE INITIATIVE). LANE AND I HAD SEVERAL LENGTHY SESSIONS WITH ROSE ABOUT THIS. WELL, WHEN LANE AND I WERE IN BERLIN A WEEK AGO (ON THE 11TH AND 12TH TO BE EXACT) ROSE WAS IN A LATHER & HOWELL-JONES HAD BLANDLY INFORMED HER THAT THERE WAS NO REASON FOR HAVING A MEETING, SINCE TECHNICALLY THE PAPER HAD BEEN PIGEON-HOLED. LANE AND ROSE AND I WERE TO HAVE MET WITH HOWELL-JONES IN BONN ON MONDAY OF THIS WEEK. IT WAS MY HOPE THAT, SINCE HE IS ONLY A RESTITUTION MAN -- AND NOT CULTURAL RESTITUTION -- HE WOULD HAVE THE GOOD SENSE TO CALL IN ALTHEA WESTLAND. (SHE IS BACK IN THE BRITISH ZONE, BUT NO LONGER WITH CULTURAL MATTERS, ~~EXX~~ SINCE THE BRITISH CLOSED OUT IN DECEMBER). UPON MY RETURN FROM BERLIN - I WAS IN AMSTERDAM ON RESTITUTION MATTERS OVER THE WEEKEND - I TELEPHONED HOWELL-JONES AND IN THE COURSE OF THE CONVERSATION SAID THAT I WOULD BE GLAD IF HE FELT THAT MRS. WESTLAND MIGHT BE CALLED IN FOR OUR MEETING (I INSISTED ON HOLDING IT - AND THE DATE SET IS MAY 1ST) IN WIESBADEN. HE WAS QUITE EMPHATIC IN STATING THAT THERE WAS NO POINT IN HER BEING HERE AS SHE WAS ^{NOT} "COMPETENT" TO SPEAK - MEANING BY THAT THAT SHE WAS NOT A MEMBER OF THE WORKING PARTY! I FOUND THIS EXASPERATING - BUT NATURALLY CAN DO NOTHING ABOUT IT. FORTUNATELY MAY IS OUR MONTH, SO IT IS MY POWER TO CALL THE MEETING. THIS IS A LONG PREAMBLE TO WHAT I WANT TO GET AT -- NAMELY, THE LETTER WHICH HAS BEEN SENT TO ADENAUER, PROPOSING THE UNILATERAL ARRANGEMENT. THIS IS QUITE A STORY; THE PAPER REFERRED TO ABOVE TOOK NOTICE OF THE FACT THAT IT WILL TAKE MONTHS AND MONTHS TO ENACT THE NECESSARY PERMANENT LEGISLATION AT BONN CONCERNING RESTITUTION; BUT IT POINTED OUT THAT THAT NEED NOT STAND IN THE WAY OF PROGRESS BEING

119943

SET UP

MADE TOWARD THE MAIN GOAL - I.E. GRADUALLY GETTING THE GERMAN MACHINERY/FOR UNINTERRUPTED CONTINUANCE OF CULTURAL RESTITUTION ALONG THE WELL-ESTABLISHED PROCEDURES AND CONCEPTS. WHEN THAT PAPER GOT STUCK - OWING TO THE TIMING NOT BEING RIGHT - BILL REDRAFTED THE LETTER (I ENCLOSE A COPY). THE FIRST DRAFT WAS DISCUSSED THOROUGHLY ~~XXX~~ BY SATTLER, HEYDENREICH, ~~ROSE~~ LANE AND ME IN MUNICH. I DID NOT SHOW IT TO ROSE - BUT WE TALKED OVER THE CONTENTS AND SHE INFORMED US THAT NO UNILATERAL PLAN COULD BE CONSIDERED - THAT IT WOULD HAVE TO BE TRIPARTITE. I CHECKED ON THIS WITH BILL, EVEN THOUGH I WAS REASONABLY SURE THAT HE WOULD HARDLY SUBMIT A PROPOSAL FOR McCLOY'S SIGNATURE WHICH WAS NOT CONSISTENT WITH NORMAL PROCEDURES AND IN CONTRADICTION TO EXISTING AGREEMENTS. A WEEK AGO SATTLER WAS HERE (ADENAUER IN HIS APRIL 12, 1950 LETTER PROPOSED SATTLER AS PRESIDENT OF THE FUTURE GERMAN COMMITTEE) AND I TOOK HIM OVER TO SEE BILL. BILL AT THAT TIME SHOWED ME THE FINAL DRAFT OF THE LETTER. IT HAD SUSTAINED A NUMBER OF CHANGES (WHICH, LET ME OBSERVE IN PASSING, HAD BEEN MADE WITHOUT CONSULTING EITHER LANE OR ME. I BELIEVE IT WOULD HAVE BEEN BETTER IF WE HAD BEEN CONSULTED BEFORE THE CHANGES HAD BEEN MADE; BUT, BE THAT AS IT MAY, BOTH SATTLER AND I POINTED OUT THE FACT THAT THE LETTER OF APRIL 4TH DOES NOT MAKE SUFFICIENTLY SPECIFIC PROVISION FOR THE BERLIN THINGS. I WISH YOU WOULD LET ME HAVE YOUR REACTION TO THIS. BILL SAID THAT THE LETTER CAN BE INTERPRETED TO MEAN THAT WE DO NOT WANT THE FEDERAL GOV'T. TO DO ANYTHING IMPROPER ABOUT THE BERLIN THINGS. SATTLER AND I BOTH QUESTION WHETHER THIS IS SUFFICIENT SAFEGUARD. BILL WENT ON TO SAY THAT IT WAS ADVISABLE TO LET THE LETTER GO THROUGH IN ITS PRESENT FORM (FOR REASONS OF EXPEDIENCY) AND SATTLER ADMITTED THAT THE REPLY WHICH THIS LETTER WILL PRODUCE CAN INCORPORATE MORE SPECIFIC REFERENCE TO THE BERLIN THINGS. HE PERSONALLY WOULD WELCOME A CLEARCUT STATEMENT FROM US WHICH WILL LEAVE NO AMBIGUITY AS ~~XXXX~~ TO WHAT WE DESIRE ABOUT THE SAFEGUARDING OF THE BERLIN COLLECTIONS. (MORE OF THAT PRESENLY).

(CONTINUED AFTER LONG INTERRUPTION) - MONDAY, 23 APRIL 1951.

ANENT THE BERLIN THINGS - WHEN I SAY "WHAT WE DESIRE" I REFER TO THE CONTINUATION OF THE PRESENT ARRANGEMENT WITH THE HESSIANS AS CUSTODIANS -- WHICH IS WHAT THE PROPOSED GERMAN COMMITTEE (WITH SATTLER AS PRESIDENT) ARDENTLY WISH. BUT THEY WANT THE STRENGTH WHICH OUR (BRITISH - FRENCH - U.S.) EXPRESSED WISHES WILL PROVIDE.

SO FAR AS THE CLOSING OF THE CCP WIESBADEN IS CONCERNED - AND THIS IS FOR YOUR PRIVATE EAR - THE IDEA OF CLOSING IT WITHIN FOUR TO SIX WEEKS IS FRANKLY RATHER A HALCYON NOTION OF BILL'S THAN AN ANTICIPATED FACT. NEVERTHELESS, THE PRESENT PICTURE, SO FAR AS OUR ACTUAL HOLDINGS ARE CONCERNED, IS A FAIRLY BRIGHT ONE. WE DO NOT HAVE THE PROBLEM WHICH LANE HAS OF EXTENSIVE SCREENING. OURS IS RATHER THE PROBLEM OF FIGURING OUT WHAT TO DO WITH MATERIAL WHICH APPEARS TO BE HOMELESS AND WILL BE HOMELESS FOR AN INDETERMINATE TIME. FORTUNATELY, THROUGH INFORMATION RECEIVED FROM YOU IN THE FORM OF DEPT. CABLES, WE NOW HAVE INSTRUCTIONS TO COVER THE CATEGORIES INVOLVED. IT IS ONLY THE PROBLEM OF THE ACTUAL PROCESSING OF THE RECEIPTS ETC. WHICH WILL TAKE THE TIME - AND "FOUR TO SIX WEEKS" IS TOO OPTIMISTIC AN ESTIMATE. BILL HAS BEEN SO DISTURBED ABOUT THE MUNICH SITUATION - I.E. THE FACT THAT LANE (QUITE PROPERLY) INSISTS ON DOING THE SCREENING JOB DOWN THERE THOROUGHLY AND NOT JUST USING A "RULE OF THUMB" (AS BILL PROPOSED). BY "RULE OF THUMB" I MEAN APPLYING A GIVEN TEST TO SEVERAL DIFFERENT CASES (PICTURES). LANE RIGHTLY SAYS THAT YOU CAN'T SOLVE THE PROBLEMS SO EASILY. EACH ONE REQUIRES INDIVIDUAL INVESTIGATION. BILL AUTHORIZED EMPLOYING SEVERAL DEALERS WHOM LANE WANTED TO INTERROGATE. FOR EXAMPLE, THERE ARE THREE OR FOUR (MAYBE AS MANY AS SIX) SUCH PERSONS WHO HAVE VALUABLE BACKGROUND INFORMATION. IT IS ONE THING TO WRITE THEM AND ASK THEM PROVIDE DATA -- QUITE ANOTHER TO SAY THAT FOR A CERTAIN FEE WE EXPECT THEM TO COOPERATE. THAT IS NOW BEING DONE AND IT HAS SPEEDED UP THE SCREENING. BESIDES THAT HERR VON SCHMIDT AND I HAVE BEEN IN MUNICH AND HERR VON S. (WHAT A TREASURE HE IS!) MADE A FEW SUGGESTIONS AS TO

119944

ROUTINE OFFICE PROCEDURE WHICH HAS SERVED TO ACCELERATE THE WORK BEING DONE BY LANE'S STAFF OF IDENTIFIERS AND INVESTIGATORS. THUS WE PLY BACK AND FORTH BETWEEN HERE AND MUNICH - SO OFTEN SOMETIMES THAT I FEEL THAT I AM MEETING MYSELF ON THE WAY BACK! HOWEVER, THE ENERGY SPENT IS WELL SPENT AND WE ARE PERCOLATING PROPERLY - IF NOT AS ATOMICALLY AS BILL WOULD PERHAPS LIKE! PERSONALLY, I BELIEVE THAT BILL WILL NOT BE HASTY - MY REASON FOR SAYING THIS IS THAT ONE OR TWO REMARKS FROM HIM IN THE PAST FEW DAYS INDICATE THAT HE MUST HAVE RECEIVED AN INQUIRY FROM ALEX KIEFER OR SOMEONE ELSE IN WASHINGTON AS TO WHAT THIS NEW PROPOSAL (ENCLOSED LETTER) IS ALL ABOUT.

NOW THAT THE AUSTRIAN COMPLEX IS NEARING COMPLETION (LANE'S BABY), WOULD IT NOT BE DESIRABLE TO BRING UP THE QUESTION OF THE PROPERTIES OF KASSEL, KIEL AND LÜBECK WHICH ARE STILL BEING HELD IN AUSTRIA. I TALKED THIS OVER WITH BILL AND HE MADE THE FOLLOWING SUGGESTION: THAT I DRAFT A CABLE TO THE DEPARTMENT (WHICH I ASSUME MEANS ONE ARDELIA HALL) PROPOSING THAT ~~NOWXXXXXXXXXX~~ SINCE AUSTRIAN RESTITUTION IS ~~IS~~ NOW NEARING COMPLETION AND WE WILL HAVE MATERIAL TO SEND BACK TO THEM IN THE NEAR FUTURE, WOULD IT NOT BE DESIRABLE TO REQUEST THE AUSTRIANS TO TAKE STEPS TO RETURN THE KASSEL, LÜBECK AND KIEL PROPERTIES. IN THIS CONNECTION, I AM SENDING HEREWITH PHOTOCOPIES OF THE FILES WE HAVE ON THIS SUBJECT. AS YOU WILL SEE, THERE APPEARS TO BE SOME 85-90 ITEMS FROM KASSEL (THIS INCLUDES 5 RUBENS, 6 VAN DYCKS, AND 4 REMBRANDTS - TO MENTION THE MORE NOTABLE ITEMS), IN THE NEIGHBORHOOD OF 300 FROM LÜBECK, AND SOMETHING LIKE 85 FROM KIEL. THIS IS A MATTER VERY DEAR TO GERMAN HEARTS. HEYDENREICH IN OUR LAST MEETING BROUGHT UP THIS SUBJECT. WILL YOU LET HAVE YOUR IDEAS ON THIS?

I HOPE THAT I HAVE TOUCHED UPON THE MAIN POINTS - SAVE ONE: THE BERLIN PICTURES. AFTER AN EXTENSION FROM JANUARY 1ST TO APRIL 1ST, THE FEDERAL GOV'T HAS FORMALLY DEMANDED THE RETURN OF THE PAINTINGS TO WIESBADEN. NO ACTION FROM BERLIN. MUCH REACTION ON THE GERMAN RADIO - FOR EXAMPLE, REUTHER HAS BEEN QUOTED AS PRONOUNCING DRAMATICALLY THAT SO LONG AS HE LIVES THOSE PICTURES WILL NOT LEAVE BERLIN! IN CONNECTION WITH THIS I ENCLOSE COPIES OF ARTICLES FROM THE MANCHESTER GUARDIAN AND THE LONDON TIMES. BOTH WERE FORWARDED TO ME BY ALTHEA WESTLAND. WHEN I TALKED TO HER THE OTHER DAY - LAST WEEK - SHE ASKED ME IF I HAD A "PRIVATE LINE" TO WASHINGTON. WHEN I SAID I DID, SHE SAID SHE HOPED I'D MAKE USE OF IT ANENT THE BERLIN THINGS. SO I DO SO. A SPECIAL FACET OF THE BERLIN PROBLEM IS THE MATERIAL WHICH BELONGS TO THE KAISER FRIEDRICH KUNST VEREIN - THE PRESENT BERLIN SHOW CONTAINS 8 PAINTINGS AND 5 SCULPTURES WHICH BELONG TO THE VEREIN (Nos. 17, 27, 55, 60, 62, 102, 130, 132; AND Nos. 15, 17, 19, 20, 21 - THESE LAST FIVE BEING THE SCULPTURES). I HAVE BEEN REQUESTED TO GIVE AN APPOINTMENT TO THE ATTORNEY FOR THE KUNST VEREIN (THE MAN FROM BERLIN WHO REPRESENTS THE VEREIN WANTS TO COME DOWN FROM BERLIN) TO DISCUSS THE MATTER. I TALKED TO BILL AND TOLD HIM THAT I SAW NO POINT IN SO DOING SINCE WE HAVE NOT CHANGED OUR ATTITUDE ABOUT THESE THINGS -- TED HAVING WRITTEN AT LENGTH ON THE SUBJECT MONTHS AGO. I BELIEVE THAT THE ISSUE INVOLVES A TOTAL OF 63 THINGS WHICH THE VEREIN OWNS - I.E. THINGS BOUGHT WITH VEREIN MONEY. AND AS I UNDERSTAND IT, THESE THINGS ARE THE PROPERTY OF THE VEREIN - NOT THE MUSEUMS. DON'T YOU AGREE THAT WE SHOULD NOT LEND AN EAR TO THE HOLLERINGS OF THE VEREIN PEOPLE? THAT WAS TED'S STAND IN THE MATTER. (INCIDENTALLY, THE LOCAL VEREIN ATTORNEY - I.E. WIESBADEN NOT BERLIN) - IS A VERY OBJECTIONABLE LETT WHOM I DO NOT CARE TO TANGLE WITH! I AM SURE THAT NOT ALL LATVIANS ARE LIKE HIM. AT ANY RATE I HOPE NOT.)

SPRING HAS COME TO WIESBADEN - AT LONG LAST - AND HOW WONDERFUL IT IS HERE! I WAS YESTERDAY AT WOLFGARTEN FOR LUNCH AND DINNER. IN THE P.M. WE TOOK A DRIVE TOWARD THE ODENWALD TO SEE THE SPRING BLOSSOMS - REMINDED ME OF "BLOSSOM SUNDAY" IN THE SANTA CLARA VALLEY IN CALIFORNIA! I STILL HOPE THAT SOMETHING MUTUALLY SATISFACTORY REGARDING ROME WILL EVOLVE - UNTIL THEN I SHALL REMAIN DISCREETLY SILENT!

WITH BEST GREETINGS,

THOMAS C. HOWE, JR.

119945

March 10, 1951

extremely positive in stating to me that he had transferred the entire set of negatives to his America Haus office for safe-keeping. His assistant, Miss Schneider, is not only the most knowledgeable about the whole history of the Munich Collecting Point but as I believe some of you haven't already talked with her on this subject,

Mr. S.L. Faison, Jr.
Munich Central Collecting Point
 OLCB - APO 407 A
 c/o Postmaster, New York, N.Y.

Dear Lane, Miss Schneider, who is a very faithful correspondent, writes me that she and her husband enjoyed you and Judy although he fears you got bored. I have yours of February 20 and Tom's magnificent epistle precipitated by my last. He will get the long letter this time, in view of the number of new questions he has raised and will probably send you a copy, so I will confine this to the question of the Linz films.

I can't give you much help on this question, because I never actually saw any of the famous film myself and didn't know until you mentioned it that a set of prints had been made from it. Until it was brought to my attention shortly before your arrival that the films were allegedly in the safe in Steve's Amerika Haus office, I was always under the impression that the films, from the time of the 1949 turnover, were in custody of either Dr. Hoffmann or Dr. Haars-Fischer, because Miss Weber was supposed to have been working on them for some time afterward.

I believe that Edgar Breitenbach consulted them at the time he was advising on problems connected with the turnover and he may be able to recall accurate details. At the time I discovered the absence of the films, Munsing was in America and as his return was almost simultaneous with your arrival I naturally could do nothing further about it. We very often from Wiesbaden requested information based on the films right up to the time of my departure, and generally got the answers we needed, though it is perhaps possible that this information had previously been transferred from the films to the property cards and therefore didn't necessitate reference to the films themselves. Herr von Schmidt can undoubtedly recall very accurately the details of these consultations, which were mostly made by him to Dr. Hoffmann.

You can determine locally whether there would be any point in questioning the girl who got involved with Topic and now lives in Cologne. There is a remote possibility that she might in pique have concealed the films. The three people on our side who should know most about them in recent years are Munson, Breitenbach and Stuart Leonard. I am certain they were intact when Stuart left. Edgar must be very well acquainted with the whole history. As I never had any personal meetings with the Austrian contingent I can't profitably speculate on whether suspicion should fall in that direction, but I am inclined to think in view of the wild inaccuracy of their démarches to Washington that they could not have had possession of any documentation so detailed as the films.

I hesitate to make unkind remarks about Steve but, unless the German neighbors around the corner of the balcony are lying, they were

May 10, 1950

extremely positive in stating to me that he had transferred the whole set of negatives to his Amerika Haus office for safe-keeping. His secretary, Miss Wiesmüller, is not only the most knowledgeable about the whole history of the Munich Collecting Point but is I believe scrupulously honest. If you haven't already talked with her on this subject, it would be advisable to do so.

I am sending a copy of this to Tom to spare you the effort of having to duplicate it all.

Franz Wittenstein, who is a very faithful correspondent, writes that he has very much enjoyed you and Jody although he fears you got a bad impression when he caved in at the Fasching party when he was coming down with flu.

Yours ever,

Theodore A. Heinrich

TAH:mth

119947

CENTRAL COLLECTING POINT
MUNICH

ARCIS STRASSE, 10.

3 APRIL 1951.

MISS ARDELIA HALL
DEPARTMENT OF STATE
1778 PENNSYLVANIA AVE.,
WASHINGTON 25, D. C. (VIA T. C. HOWE, CCP, WIESBADEN)

DEAR ARDELIA:

THERE WAS A GOOD MEETING HERE FRIDAY, MARCH 16TH; BILL DANIELS, SATTLER, HEYDENREICH, HOFFMANN, AND I. OUT OF IT CAME SOME PROBLEMS.

- (1) AUSTRIA - THE "AUSTRIAN COMPLEX" ITEMS COMPRISE THE BIG MAJORITY OF THINGS YET TO BE PROCESSED. WE HAVE SO FAR IDENTIFIED NOT MORE THAN 750 OF THEM (THIS FIGURE TO BE REVISED UPWARD SINCE THE PRESENT LETTER WAS ORIGINALLY DRAFTED MORE THAN TWO WEEKS AGO), BUT I ANTICIPATE THINGS WILL GO MORE SWIFTLY, NOW THAT WE ARE ROLLING. IN ADDITION, WE HAVE CARDS FOR 500 ODD LINZ ITEMS AT WIESBADEN - BECAUSE THE DOCUMENTATION IS NOW THERE. IT WILL BE PURELY ARTIFICIAL TO SAY THE WORK IS "FINISHED" AT ANY GIVEN TIME. I HAD TO DASH BILL'S HOPES THAT ALL WOULD BE OVER BY MAY 15TH. WE CAN ONLY PROCEED PICTURE BY PICTURE, AS GROUPS OF ITEMS ARE THE EXCEPTION. (WE HAVE NO LIBRARIES TO GIVE AWAY, AS IN WIESBADEN.)

OBVIOUSLY, THE MORE WE CAN IDENTIFY BY "THE END" - WHENEVER THAT IS - THE BETTER. BUT THERE WILL BE LEFT-OVERS, MAYBE IN SUBSTANTIAL QUANTITY. THEN I AM UNDER ORDERS TO HAND THIS OVER TO AUSTRIA. IS THAT CORRECT? AND TO USFET, TO THE HIGH COMMISSIONER, OR TO THE AUSTRIAN GOVERNMENT? PLEASE GIVE ME YOUR OPINION, AS IT WOULD BE AWFUL TO MAKE A MISTAKE.

NOTICE THE BILLINESS OF THIS, UNAVOIDABLE AS IT MAY BE; WE GIVE OVER THE OBJECTS, BUT THE DOCUMENTATION IS IN WASHINGTON (ULTIMATELY), COPIES IN MUNICH TREUMANDSCHAFT. A CLAIM COMES TO AUSTRIA FOR SOMETHING THEY HAVE; BUT THEY CAN'T POSSIBLY PROCESS IT. OR A CLAIM COMES TO MUNICH, AND MUNICH CAN ONLY ADVISE VIENNA.

- (2) OBJECTS FREELY ACQUIRED IN AUSTRIA DURING ANSCHLUSS: BY A-2047 (5.1.51), PARA (E), I MUST HOLD UP RESTITUTION IF CONSIDERED GERMAN PROPERTY. (I DO CONSIDER SUCH THINGS GERMAN, IN ABSENCE OF ANY INDICATION OF CONFISCATION OR FORCED SALE.) BY A-2384 (31.1.51), PARA 3, RESTITUTION TO AUSTRIA IS LEFT TO MY DISCRETION. PROBLEM: DOES THIS RESCIND RESTRICTION OF DISPOSITION TO GERMANY OF WHAT I CONSIDER GERMAN? I THINK IT DOES, BUT I NEED AUTHORIZATION. IN OTHER WORDS, I CAN REFUSE TO RESTITUTE TO AUSTRIA, BUT MAY I RESTITUTE SAME TO GERMANY? AND UNLESS I CAN, WHAT HAPPENS TO THESE THINGS?
- (3) FINAL REPORT ON RESTITUTION OF AUSTRIAN COMPLEX: (THIS I DISCUSSED WITH BILL DANIELS ALONE.) I SEEM TO BE THE ONE BEST QUALIFIED TO WRITE IT; BUT THE TIME TO DO IT WOULD BE AFTER THE OPERATION IS FINISHED (IN WHATEVER MANNER). THIS WILL TAKE SOME TIME. I CAN DO IT WHEREVER THE DOCUMENTATION IS AVAILABLE. AND THAT WOULD BE EITHER MUNICH OR WIESBADEN, AFTER WE GET ALL AMERICAN DOCUMENTATION BACK TOGETHER AGAIN THERE. WASHINGTON IS A POSSIBILITY, BUT I DON'T QUITE VISUALIZE HAVING ALL THE DOCU-

119948

MENTATION THERE TO WORK WITH.

MY WILLIAMS SALARY ONLY BEGINS IN SEPTEMBER AND, AS YOU KNOW, I UNDERTOOK THIS JOB ON MORE NEARLY A YEAR'S BASIS THAN A SIX MONTHS' BASIS. IF I CANNOT BE TRANSFERRED TO SOME OTHER DIVISION HERE (AFTER PROPERTY FOLDS) TO COMPLETE THIS WORK, WHAT CAN YOU SUGGEST? I COULD BRING THE 18,000 "AUSTRAIN COMPLEX" CARDS - AND THE FOLDERS RELATING TO SAME - TO WASHINGTON, AND PERHAPS WITH WHAT YOU HAVE MAKE OUT THERE.

I BRING ALL THIS UP NOW TO AVOID A TERRIBLE SCRAMBLE LATER.

WITH KINDEST REGARDS, I AM

SINCERELY,

S. LANE FAISON, JR.
DIRECTOR, CCP, MUNICH.

(P.S. THIS LETTER TYPED AT WIESBADEN BY TCHJR AT REQUEST OF LANE. IT SHOULD HAVE BEEN SENT OVER TWO WEEKS AGO; DELAY WAS OCCASIONED BY FACT THAT TCHJR MISUNDERSTOOD WORDING OF LANE'S "COVERING LETTER" WHICH ACCOMPANIED HIS DRAFT OF THE ABOVE.)

DEPARTMENT OF STATE
WASHINGTON



AIR MAIL

PERSONAL

February 14, 1951

Dear Tom: Art Looting Investigation Unit reports to Washington, I have

Many thanks for your letter of February 7. I hasten to tell you that I have been working on the recovery of the painting of St. Katherine, attributed to Rubens, for sometime. The present difficulty lies in the fact that the member of the Los Angeles police force who has the painting in his possession has now refused to surrender it voluntarily and a new approach has to be made. As I have sole responsibility in the recovery of looted works of art in the United States and work with the cooperation of the Treasury Department and the Department of Justice in these matters, it will be preferable if all information or inquiries are channeled through this office. I do not mind your writing to Dr. Valentiner, but I have dealt with Mr. James B. Byrnes, Curator of Contemporary Art, at the Los Angeles Museum and the Museum is no longer necessarily involved in the case. This is particularly true now since the man holding the painting, a Mr. J. P. Frary, has now retained a lawyer. In the past, Edgar Breitenbach has dealt directly with claimants even after he left the Munich CCP and by and large it is to be preferred that such dealings only be on an official basis by Treasury or Justice officers.

With regard to the letter received from Heinrich Amersdorffer, I will forward it to Edwin Taggart, Chief of the Historical Property Division, Department of the Army, for whatever information he can give us. I believe he may already know about this claim.

With regard the Berlin paintings, I have learned from Mrs. Irene Kthnel, who is now in Washington, that a further extension of the loan exhibition after the announced closing date of March 31 may be requested.

Mr. Thomas Howe, Jr.,
Cultural Affairs Advisor,
OLC Hesse,
APO 633, c/o Postmaster,
New York, New York.

119950

AAA/Pulson

DEPARTMENT OF STATE

WASHINGTON

- 2 -



As the approval of the Department when Ted Heinrich was here was given for the loan of these paintings to Berlin only conditional upon the completion of the Museum in Dahlem where they could be properly and safely housed, the extension of the loan - should HICOG request the Department's approval - would require claims in the appropriate divisions of GER.

PERSONAL

As perhaps you know from a recent letter which I sent to Lane, I have called Ted Rousseau on the telephone and asked him to ship the trunk of Art Looting Investigation Unit papers to Washington. I have also sent a memorandum to Fred Shipman, Chief of the Records Division, asking him to take the appropriate steps through channels for the return of the documents which Ted Rousseau loaned the Recuperation in Paris.

I am delighted to hear that Althea Westland is still in the British Zone. Give her my kindest regards when next you see her.

Sincerely yours,

Ardelia R. Hall
Arts and Monuments Officer

With regard to the letter received from Heinrich Werdorff, I will forward it to Edwin Haggart, Chief of the Historical Property Division, Department of the Army, for whatever information he can give us. I believe he may already know about this claim.

With regard to the Berlin paintings, I have learned from Mrs. Irene H. G. I. who is now in Washington, that a further extension of the loan exhibition after the announced closing date of March 31 may be requested.

Mr. Thomas Howe, Jr.,
Cultural Affairs Division,
CIC Room,
APO 633, c/o Postmaster,
New York, New York.

ARH:mms

119951

AAA / Faison

CENTRAL COLLECTING POINT
LANDESMUSEUM, WIESBADEN, 16.

THOMAS C. HOWE, JR.
OLC HESSE
A.P.O. 633 - U.S. Air Force
c/o Postmaster, N. Y. C.

15 FEBRUARY 1951.

DEAR ARDELIA:

AS I AM LEAVING FOR A QUICK TRIP TO FRANKFURT IN A LITTLE WHILE (TO SEE EDGAR BREITENBACH), THIS WON'T BE THE LENGTHY AND DELIBERATE LETTER WHICH I WOULD LIKE TO WRITE IN ANSWER TO THE TWO GOOD ONES I HAD FROM YOU YESTERDAY - GIVEN ME AT THE STAFF MEETING BY KEN DREMAN. THANKS SO MUCH FOR LETTING ME KNOW THE STATUS OF THE BERMANN FISCHER PISSARRO "QUAI MALAQUAIS, PRINTEMPS". IN THIS CONNECTION, I ENCLOSE A PHOTO WHICH I OBTAINED FROM THE OFFICES OF FISCHER VERLAG (THEY ARE A BIG AND WELLKNOWN PUBLISHING FIRM, AS YOU DOUBTLESS KNOW) WHILE I WAS IN FRANKFURT YESTERDAY. FISCHER HAD THIS LEAFLET (ENCLOSED) PREPARED AND CIRCULATED AMONG VARIOUS EUROPEAN MUSEUMS FOR THE PURPOSE OF "ALERTING" THEM IN CASE IT TURNED UP. AS YOU CAN SEE, THE ADDRESS IS 24 FALKENSTEINER STRASSE, FRANKFURT AM MAIN. THE PAINTING IS LISTED IN VENTURI'S BOOK ON PISSARRO - No. 1290. IT WAS TAKEN FROM THE BERMANN FISCHER'S HOUSE IN VIENNA IN 1938 BY THE GESTAPO AND SOLD (AUCTIONED) AT THE DOROTHEUM THERE IN MAY 1940. THE PAINTING MEASURES 52 X 63 CM., IS AN OIL ON CANVAS, AND IS SIGNED 1903. ACCORDING TO MRS. BERMANN FISCHER, THE FIRST WORD SHE HAD OF THE PAINTING WAS AN INQUIRY FROM HUGO PERLS ASKING IF THEY WERE WILLING TO SELL THE PAINTING. THE BERMANN FISCHERS, AS I GATHER, JUMPED TO THE CONCLUSION THAT THIS MEANT IT WAS IN NEW YORK. NOW IT SEEMS MORE THAN LIKELY THAT PERLS MERELY KNOW WHERE THE PICTURE IS - BUT THAT THE LOCATION MAY NOT BE NEW YORK, BUT PERHAPS MAY BE PARIS. SO, I THINK THE ONLY THING WE CAN DO IS TO HAVE THE CUSTOMS PEOPLE ON THE LOOKOUT FOR IT. I AM IN SEARCH OF ANOTHER PISSARRO - "THE RIVER SEINE FROM THE PONT NEUF" - LIKE THE B-F PAINTING IT IS A LATE WORK, DONE IN 1902, I THINK. IT IS CLAIMED BY A MR. WERTHEIMER OF PARIS AND THE FRENCH ARE ON OUR NECKS ABOUT IT. IT IS SAID TO HAVE BEEN SMUGGLED OUT OF BAVARIA - WHERE IT WAS LAST SUMMER - AND TAKEN TO HAMBURG, WHERE IT IS SUPPOSED TO BE IN THE HANDS OF THE GALERIE RUDOLF AT THE HOTEL ATLANTIQUE THERE. I AM WORKING ON THIS FOR ROSE VALLAND. HOWEVER, THE SITUATION IS DELICATE IN THAT THE DEALER IN HAMBURG (REPORTED TO HAVE POSSESSION OF THE PAINTING) IS KNOWN TO BE AWARE OF THE FACT THAT HE HAS "HOT" GOODS AND IS NOT LIKELY TO BE CAUGHT UP WITH UNLESS TAKEN COMPLETELY UNAWARES. I AM ENLISTING THE HELP OF EDGAR BREITENBACH AND HAVE ALSO BRIEFED MRS. WESTLAND AT HANNOVER. IF IT SLIPS THROUGH OUR HANDS, IT WOULD HAVE TO BE GRABBED IN NEW YORK. HENCE I'LL GET A PHOTO AND OTHER DATA (IF I CAN), SHOULD WE NOT BE ABLE TO RAID THE GALERIE RUDOLF WITH SUCCESS.

PERHAPS I SHALL HAVE TIME TO WRITE A LONGER LETTER AFTER ALL! I AM GLAD TO KNOW THAT YOU HAVE SENT THE THREE FOLDERS. I SHALL BE LOOKING FORWARD TO THEIR ARRIVAL. ANENT THE SIVIERO MATTER - I SENT YOU A COPY OF THE CATALOGUE FROM ROME, BUT SINCE YOU HAVE NOT RECEIVED IT - I DOUBT IF IT WILL REACH YOU AT THIS LATE DATE. THEREFORE, I SHALL SEND YOU UNDER SEPARATE COVER A TRUE COPY OF HIS SCURRILOUS FOREWORD. I KNOW THAT TED FELT STRONGLY THAT THE DEPARTMENT SHOULD MAKE A FORMAL REPLY - PROTEST, OR SOMETHING OF THE SORT. RE HOWARD'S FILES, I'LL ASK BREITENBACH WHEN I SEE HIM LATER TODAY. I READ WITH VERY SPECIAL INTEREST THE ACCOUNT OF YOUR MORNING WITH HOLZINGER. YOU ARE RIGHT IN THINKING THAT HE WIELDS CONSIDERABLE INFLUENCE. AND I DO NOT THINK HEYDENREICH (WHOM LANE AND I BOTH LIKE VERY

119052

AA/Faison

THOMAS C. HOWE, JR.
OLC HESSE
A.P.O. 633 - U.S. Air Force
c/o Postmaster, N. Y. C.

VERY MUCH) WOULD HAVE GIVEN THE IMPRESSION THAT HE SHOULD BE PLACATED UNLESS HE FELT IT NECESSARY. LANE AND I, AS I SAY, CONSIDER HEYDENREICH VERY MUCH A "WHITE MAN." I AM GOING DOWN TO MUNICH TOMORROW AND WILL STAY OVER TILL MONDAY EVENING IN ORDER TO HAVE A REAL-FOR-SURE WORK DAY (I.E. WITH THE STAFF ABOUT) THERE. LANE AND I MANAGE TO DO EACH OTHER A LOT OF GOOD ON THESE OCCASIONAL WEEK-END CONFERENCES (WHICH ARE NOT FINANCED BY THE U.S. GOV'T.) WE HOPE THAT THEY ALSO SERVE A USEFUL PURPOSE SO FAR AS THE WORK GOES - AND I THINK THAT THEY DO. INCIDENTALLY, I WAS IN PARIS THIS LAST WEEKEND FOR THE PURPOSE OF COLLECTING FROM ROSE VALLAND THE TED ROUSSEAU FILES WHICH LANE (ON THE PHONE YESTERDAY) TELLS ME YOU HAVE PUT IN A FORMAL REQUEST FOR). I'LL TELL ROSE THAT WE HAVE THEM ALREADY. OF COURSE WHEN I TOOK THEM IT WAS INDICATED THAT THE FRENCH WANTED THEM BACK WHEN WE HAD FINISHED WITH THEM; BUT OF COURSE THEY ARE CERTAINLY U.S. PROPERTY AND WERE ONLY ON DEPOSIT WITH HENRAUX. ---AT THIS POINT I HAD A LONG CONVERSATION WITH LANE. WE ARE BOTH EXTREMELY GRATEFUL FOR THE CABLE ON THE AUSTRAIN THINGS. DREMAN WAS QUITE FUNNY ABOUT THAT CABLE. WHEN HE HANDED IT TO ME HE SAID, WELL I AM AFRAID THAT THIS ONE DOESN'T DO US ANY GOOD. AFTER I READ IT MY FACE WAS WREATHED IN SMILES AND I TOLD HIM THAT IT COULDN'T HAVE BEEN MORE WELCOME. REGARDING THE BALTIC MATERIAL - WE WILL EXPLORE THE POSSIBILITIES OF A "SUITABLE MUSEUM" AS SUGGESTED. IT IS MOST HELPFUL TO HAVE SUCH DOCUMENTS AS THOSE CABLES GIVING US A CLEAR GO-AHEAD. WE ARE COMING ALONG ALL RIGHT WITH OUR RESTITUTIONS; FOR EXAMPLE, WE DROPPED FROM SOME 97,000 OBJECTS TO 68,000 AT THE END OF DECEMBER. NOW WE ARE ON THE VERGE OF GETTING RID OF A COLLECTION OF CLOSE TO 6,000 SHEETS OF MUSIC (AND THAT IS THE WAY THEY ARE LISTED - I.E. AS 5,860 OBJECTS) TO THE MUSIC DEPT. OF THE LIBRARY OF THE UNIVERSITY OF FRANKFURT - ON A CUSTODIANSHIP ARRANGEMENT - SO THAT THE MATERIAL CAN BE USED BY SCHOLARS AND AT THE SAME TIME THE UNIVERSITY AUTHORITIES AGREE TO RESTITUTE THEM IN CASE OF A LEGITIMATE CLAIM (IN THIS CASE A MOST UNLIKELY DEVELOPMENT). THEN WE HAVE A COLLECTION OF ABOUT 7,000 BOOKS WHICH WILL BE GOING OUT EITHER LATER THIS MONTH OR EARLY IN MARCH. THESE FIGURES NOT ONLY PLEASE US - BUT THEY KEEP BILL DANIELS IN A GOOD MOOD!

A WORKING PARTY COMPRISING HOWELL-JONES FOR THE BRITISH, VALLAND FOR FRANCE, AND ME FOR U.S. WILL BE MEETING VERY SHORTLY TO GO DEEPER INTO THE PROPOSAL TO TRANSFER TO GERMAN AUSPICES - WHEN THE TIME COMES. IN THIS CONNECTION, DIETER SATTLER WAS IN MY OFFICE FOR TWO HOURS LAST WEEK. HE IS TO BE THE PRESIDENT OF THE PROPOSED GERMAN COMMITTEE - IF THE ADENAUER PROPOSAL IS ACCEPTED. SATTLER IS A FINE FELLOW - A MAN I HAVE KNOWN SINCE 45 AND ONE WHO WORKED CLOSELY WITH HAM COULTER (AND SMYTH) IN THE ORIGINAL REPAIR OF THE CCP AT MUNICH. SATTLER IS AN ARCHITECT WHO WAS, UNTIL HE LOST IN THE RECENT ELECTION, STATE SECTY TO THE KULTUS MINISTERIUM IN BAVARIA. HE WILL HAVE MORE TIME FOR THE IMPORTANT DUTIES ON THE COMMITTEE IF HE IS NOT ACTIVELY IN POLITICS. HE, BY THE WAY, IS WELL AWARE OF CERTAIN PECULIARITIES OF CERTAIN PEOPLE (HOLZINGER FOR EXAMPLE) AND IS A MAN ONE CAN TALK TO AS A FRIEND AS WELL AS A COLLEAGUE. I SHALL BE SEEING HIM THIS WEEKEND IN MUNICH, I HOPE. LANE WILL MAKE A DATE.

I HAVE RECEIVED A LENGTHY COMMUNIQUE FROM ONE RUDOLF SALAT OF THE BONN GOV'T ANENT FUTURE RESTITUTION PROCEDURES AND THE MATERIAL THE GERMANS WILL NEED. BUT SINCE IT IS A QUESTION OF "PROPERTY CARDS" - OF WHICH WE HAVE DUPLICATES ALREADY - I THINK IT IS NOT TOO PRESSING. I MUST CLIP ALONG NOW. WILL CONTINUE IN MY NEXT. BEST GREETINGS - HOPE TO SEE YOU OVER HERE SOON

119953

CENTRAL COLLECTING POINT
LANDESMUSEUM - WIESBADEN 16.

20 FEBRUARY 1951.

DEAR ARDELIA:

I COULDN'T FEEL SORRIER AT HAVING INTERVENED IN THE RUBENS PICTURE AND I SINCERELY HOPE THAT I HAVE NOT MUDDIED THE WATERS BY HAVING ADDRESSED MY INQUIRY TO DR. V. IN LOS ANGELES. AS YOU PROBABLY KNOW, JIMMY BYRNES SHARES (OR DID SHARE) AN OFFICE WITH HIM - SO I DOUBT IF MY LETTER FELL INTO "FOREIGN" HANDS. I WROTE AS THE RESULT OF MRS. WESTLAND'S VISIT. IT SEEMS FANTASTIC THAT THE PRESENT HOLDER OF THE PAINTING SHOULD HAVE RETAINED A LAWYER - BUT OF COURSE I DO NOT KNOW ALL THE FACETS OF THE CASE. SO FAR AS I AM CONCERNED, I AM CONTENT TO LET MATTERS LAY - KNOWING NOW THAT THE SITUATION IS ALTOGETHER WITHIN YOUR CAPABLE JURISDICTION. THANKS SO MUCH FOR PASSING ON TO MR. TAGGART (PLEASE REMEMBER ME TO HIM) THE INQUIRY FROM MR. AMERSDORFFER.

I RETURNED YESTERDAY EVENING FROM MUNICH WHERE I SPENT THREE PROFITABLE DAYS. I DECIDED - AS THE SNOW WAS MOMENTARILY GONE FROM THE AUTOBAHN - TO DRIVE DOWN FRIDAY AFTERNOON AND ASKED HERR VON SCHMIDT TO GO ALONG. WE LEFT HERE SHORTLY AFTER NOON AND STOPPED FOR LUNCH WITH THE HESSENS AT WOLFGARTEN. IT WAS A VERY SPRING-LIKE DAY, SO IT WAS A PLEASANT TRIP. SATURDAY, SUNDAY AND YESTERDAY PROVIDED AN OPPORTUNITY TO GO OVER A NUMBER OF THINGS WITH LANE. VON S. AND DROVE BACK LATE YESTERDAY P.M. WHILE IN MUNICH LANE SHOWED ME HIS LAST LETTER TO YOU - IN WHICH HE REFERS TO THE FACT THAT I GOT FROM ROSE VALLAND THE THREE FILES WHICH TED ROUSBEAU HAD TURNED OVER TO HENRAUX. AS LANE MENTIONED, R.V. GAVE THESE TO ME ON A "LOAN" BASIS; BUT IT SEEMS TO ME THAT THEY ARE A PART OF OUR BASIC DOCUMENTATION AND THAT THEY BELONG WITH US. I'LL STRAIGHTEN THIS OUT WITH ROSE THE NEXT TIME I SEE HER. THAT SHOULD BE BEFORE LONG AS I THINK THE SOONER WE HAVE A CONFERENCE (VALLAND FOR FRANCE; HOWELL-JONES FOR THE BRITISH; AND TCH FOR THE U.S.) IN ANTICIPATION OF THE ESTABLISHMENT OF PLANS PREPARATORY TO TURNING THE THINGS OVER TO THE GERMANS, THE BETTER. ROSE VALLAND IS ANXIOUS TO HAVE A GET-TOGETHER AND I WOULD LIKE IT FAISON AND I CAN GO UP TO BERLIN FOR THIS PURPOSE IN THE NEAR FUTURE.

HOW ARE YOUR PLANS FOR A TRIP TO ITALY PROGRESSING. I ASSUME - AND I HOPE CORRECTLY - THAT YOU WILL INCLUDE MUNICH AND WIESBADEN ON YOUR CIRCUIT. I DON'T BELIEVE THAT THERE IS ANYTHING ELSE OF TERRIFIC URGENCY AT THE MOMENT - SO I'LL FALL TO WORK ON THE PRELIMINARIES THAT ALWAYS PRECEDE THE WEDNESDAY MORNING STAFF MEETING IN FRANKFURT.

BEST GREETINGS,

MISS ARDELIA R. HALL
DEPT. OF STATE, WASHINGTON

THOMAS C. HOWE, JR.

119954

I am still waiting to hear of the transfer of my functions. I have been concerned lately that I am so far behind in the cases ~~to of~~ of objects to be recovered in the U.S. But it is absolutely necessary that I attend to collections rather than items rights now. I do hope that the ownership, of all public coll. under Law 19 will be taken care of. I wish you would send me what Ted may have written on the subject. I suspect he does not agree with me. But if you look back in history, nothing can breed such resentment as any infringement upon the rightful ownership.

With my kindest regards to you and love — Adelaide

3027 CAMBRIDGE PLACE, N.W.
WASHINGTON 7, D.C.

May 17-
1951

Dear Lou-

I am going to get this posted this evening to give you what reassurance I can, that the work will continue after June 30th. The holdings in Austria should be looked into and the staff at the CCP in Munich is needed for that, too. I have only today seen the protocol agreement giving the Union continued custody of the Collection. I have objected to giving ~~them~~ them the use of the capital ^{plants}, under any circumstances. It just seems to me we are paying to postpone giving the coll. back to the rightful owners as we ought to be doing. Martha Black is going to be in Frankfurt May 15th - 21st & then goes on to Vienna. Shows from the office that blooded my going to Rome etc.

119955

7 In the telegram it was said she would consult with the ^{Dir. of} Political Affairs & Public Affairs and Bonn Liaison, so I am sending a wire tomorrow that she should see O'Elly - I suspect that they want to bypass us as NEFAA office.

Bancel sent in a fine letter inquiring as to what we ^{are} doing regarding the important outstanding items. I have drafted the reply & hope to get Reheson's signature and then, if possible publish the two letters - Bancel's & the Dept's reply - I do hope I succeed and get it on the public record - Will send copies to HICAB & to you.

With regard to the June 30th closing - it appears they have planned:

5. I have seen everyone and it is that way for some time. I am to draft an inquiry, raising all the questions that are pertinent - I hope the work can be held on in GEA until Sept 1st. It would be impossible to carry out ^{negotiations} or direct what should be done with the staff in Austria in less time & there is no possibility of an Emer. going over now. It would take me 6 months to get him cleared - & without the records & staff at Munich it would be hopeless - So with that added argument I hope I can keep you both in Munich with all the staff - It would mean travelling back & forth to Vienna & Salzburg etc but that would be

Wiesbaden, Germany
3 Gutenbergplatz

Latest developments regarding CCF matters after Mr. S.L. Faison left Munich:

Files: Mr. Frank Miller in one of the first conversations, when I came back from Munich requested a short report on all files, which I submitted the next day. Mr. M. is aware that all current files with a few exceptions are now in my office available. Files from Mr. Howe's office (2 file cabinets) are packed in a banded box and put in a safe in the "treasure room" Wiesbaden Landesmuseum, which is still under our control. This case will be shipped to Mr. Breitenbach's Office as soon as Mr. B. is back.

The files on current matters given me by Mr. Faison in Munich have been handcarried by me and locked in Mr. Breitenbach's file cabinet.

The files which were sent from Munich (Lt. Piccini) have arrived at Frankfurt (Mr. Bakey's office). They are packed in 13 cases which are now stored in the basement of the IG Building. I have seen them. As soon as Mr. B. is back, we must start with the unpacking. In Munich two file-shipments were prepared, one for Miss Hall and one for Mr. Br. As our lists indicate the destination and description of the files and not the Case No.s it was not possible for me to ascertain whether the shipment to Miss Hall has already separated from the cases now stored in the HICOG-basement or not. An unpacking before the return of Mr. Br. was unadvisable with regard to the storage-space.

Microfilms: I saw Mr. Bakey on this subject. They are not yet ready. I requested Mr. Bakey urgently to deliver the films to Mr. Br. as soon as they are ready, and not sending them to Munich as the Munich office is deserted at present. Microfilming of the property cards for Salzburg at Frankfurt I should not recommend to avoid further complications. Munich files 209 & 210 also still in our hands (in one of the 13 cases at HICOG) but will still not be forgotten.

German Committee: A reply from Adenauer dtd. July 27 to Mr. McCloy's letter of April 16 was received by Mr. Miller's office on one of the first days of this month.- On Saturday, September 8, I was called to Frankfurt by Mr. Daniels who drafted a response for Mr. McCloy's signature to Adenauer. By order of Mr. D. I called Munich in order to inform Dr. Sattler about the developments and the proposed reply of Mr. McCloy. Dr. Sattler was not in. Monday, Sept. 10 I was called again. Mr. Daniels had drafted another letter. Then I called again Munich and got hold of Dr. Sattler informing him about the arrival of the Adenauer letter and reading him the main parts of the drafted reply of Mr. McCloy. (The connection was very bad) I know that Mr. D. also drafted two letters to Prof. Shuster and Dr. Newman to inform them of the proposed turn-over of the Freuhaenderschaften

of Bavaria and Hesse to the Federal Republic. Mr. D. promised me that I should get copies of the letter of Dr. Adenauer and the draft of the letter of Mr. McCloy for submission to Dr. Sattler. (I had promised Dr. S. to send him the copies however I stressed the point that the reply of Mr. McCloy was only a draft which might finally be revised again, he did understand me on that last point). Until Friday, Sept. 14 I did not receive the copies and being that day again in Frankfurt, I asked the secretary of Mr. M., unfortunately Mr. M. had a conference and the letters were on his desk. I again requested to send me the copies. Until today I have not received them. In any case the reply will be not going out before Mr. McCloy is returned from the States. (Prof. Heidenreich to whom I spoke also over the phone made myself attent of the fact that Mr. McCloy is not in Germany.)

The answer of Adenauer from July 27 corresponds nearly exactly with the draft reply made for him, Adenauer, at HICOG, Prop. Div. My copy of this draft I have given to Mr. D. who put it in the files which are now in Mr. M.'s office. Adenauer's letter (27.7.51) also raises at the end the questions of the Kassel, Luebeck and Kiel museum material still in Austria. Asked on this point by Mr. D. I told him that I recall that Mr. Howe made action of this matter but I'm not aware whether the matter is finished or not. I did not know of any correspondence on this subject, finally I told him that I recalled very vaguely that the material are not located at the places in Austria supposed to be. I do not know whether I am right or not? - In any case this matter will be referred to Miss Hall. The reply (draft) of Mr. McCloy in his main points says: (copies will be send)

" Those discussions have resulted in the arrangements provided for in the above-mentioned letters and I agree that they may be regarded as embodying a formal agreement between the Federal Republic and the Office of the United States High Commissioner for Germany governing the respective functions and responsibilities of the parties. ---"

The next para. is mentioning the transfer of the material locked in the treasure room of Wiesbaden Landesmuseum to the Bund. (The material was refused by the Hessian Treuhandverwaltung) and the transfer of the material locked in Room 28 at Arcisstrasse, Munich. From this latter objects only the individually claimed items will be transferred to the Bund not included therefore the remainders of the Nazistic material and the unclaimed Jewish objects. (The latter ones will be transferred to the JRSO as soon as I am coming again to Munich, I am in contact upon this subject with Mr. Kagan, receipts for turn-over are already prepared by me with exception of a few minor cases which have still to be cleared by the Landesamt fuer Wiedergutmachung whether individual claims are filed for them or not.) Furtheron this para states that Mr. Br. or in his absence I, are authorized to enter into all necessary and appropriate arrangements in place of HICOG representatives designated in Mr. McCloy's letter of April 16.

The following para speaks about the transfer of the Hessian and Bav. Treuhanderschaft to the Bund. The assumption by The Federal Republic of the custody of the cultural objects presently held in trust by the Land Bavaria and of those similarly held by the Land Hesse, and the time of the transfer of responsibility therefore should similarly

fixed by some more or less formal method of delivery to be worked out between the Federal Republic committee and the representatives of the Laender. I have asked the Land Commissioners of Hesse and Bavaria to notify the ~~respective~~ respective Ministers President in writing of the termination of further trusteeship functions and responsibilities of the respective Laender as of the time of delivery, in each case, to the Federal Republic.

The last para gives a non-committal answer on the subject of the Kiel, Kassel and Luebeck museums material.

Since this I have not heard any more on this subject. I am preparing myself for the respective turn-overs. Receipts for Wiesbaden and Munich material are practically ready except the covering sheet, thus if necessary our side could start immediately.

I was called by the Office of the General Council, General Law Branch (Mr. Weymar?) requesting the Hessian and Bavarian Trusteeship agreements. I referred Mr. W. to Mr. Miller who has these files when Mr. D. drafted the reply of Mr. McCloy. Reason for this request is unknown to me, Mr. W. made no further comment.

(By the way: Wiesbaden holdings: The so called Schwarz Haeupter treasure was released in the first days of this month to the Deutsch-Baltische Landsmannschaft after they had provided us with the necessary documents).

Shipment to Austria: No further developments until now. I am waiting for further instructions by Mr. Miller.

I had a call from the Legal Div. in Vienna asking about further developments. I referred them to Mr. Miller. (Until last Friday Mr. Miller has not received a call from Vienna)

Mr. Weymar(?) who called me in this other matter, called me also once with respect to this shipment. As far as I understood him a certain Mr. Halstein(?) from Bonn was in his office to see him on this matter. He asked me also about the value of this shipment I avoided to give a definite answer and referred him also to Mr. Miller.

I received a lot of news clippings in this matter which were addressed to Mr. Br. I will show him the clippings and I am sure he will send them you with the next mail. Most of the clippings are of the same kind. One little note says: that the day before Mr. Fasion left Munich, Dr. Hoffmann went to the Bav. Minister President to see him in matters of the Collecting Point. Interesting are also two clippings which refer to the Czernin Vermeer, both stating that G. sold the picture voluntarily!! Two clippings referring also to the copy/Leonardo da Vinci. I have received a letter from a lawyer, Dr. Gross at Munich who protested against the transfer of this drawing to Austria on behalf of his client Reinemund. I send this letter to Dr. Hoffmann and requested him to furnish me the details on this matter - when I spoke over the phone with Hoffmann, he gave no conclusive answer but made a remark that this man Reinemund apparently is trying some funny things, I am very anxious to get the reply of Hoffmann.-

Three letters regarding information of Munich have been received.

- a. ~~Bundesdenkmalamt~~ *Austrian Konsulat* gives the name of the present owner of Schloss Fahrfeld, Georg Wimpffen, now residing at St. Radegund near Graz

119959

b. Bundesdenkmalamt, sends a statement of Hofmann-Altenheim regarding the painting by Lenbach u. Kunz "Frau v. Lenbach and Daughter" He states that he never was the owner of the picture. Dealer R. Klein, Vienna (Jew) was probably the owner, he, H-A. brought this p. on the auction at the Dorotheum for Klein (K. could do that being a Jew.) Klein died 1945. ^{not}

c. Otto Schwartzker,
Vienna

information about:
Christ. Paudiss, Head of an old Man
Upper Italian 16th cent. Annunciation
originating from the collection
of Ernst Adler at Asch exchanged by him
in 1934 or 1935.
Mathias v. Hellmont "The Alchemist"
acquired through his agent Breuer from
a baroness in Vienna. No addresses of
Breuer or the Baroness available.
"Portrait of a Diplomat" he acquired this
picture from Emil Schaeffer, Sopron
(Hungary) to whom he sold this pic
he has forgotten.

I assume that these additional information does not change anything
at all.

Miscellaneous: Eittle Case: The Landesamt fuer Wiedergutmachung requested
release of all not claimed objects to Eittle. This was refused reasoning
that the bulk of this material was suspected to be of Jewish origin.
The answer of the Landesamt stated that we can't withhold this material
legally on basis that it is suspected to be of Jewish origin if we should
withhold the material after all, we must have an explicit statement from
HICOG. I saw the referent in charge of the Eittle case at the Landesamt
and explained the matters to him and also that I would not like to answer
this letter before I had not talked over the whole matter with Mr. Br.
Also a letter from the lawyer of Eittle, Prof. Dr. Trost has been received.
Generally he is requesting the same as the Landesamt. Specially he is
protesting against the delivery of the Renoir to the French and two
pictures which were restituted to Holland in 1946 resp. 1947.
In the matter of the Renoir he is quite wrong, this picture is still
in our possession although the French, whom he approached in this matter
wrote Eittle a fine letter in this matter. The Dutch restitutions were
made under Capt. Standen resp. Mr. Bilodeau. Then he states further that
he will make responsible for the damage done through this restitutions
the Collecting Point and the officers there including Herr. v. Schmidt
(name especially mentioned) and furtheron he is threatening that he will
make a complaint at the Legal Div. HICOG if no satisfactory answer has
been received until Sept. 20. I answered his letter immediately after
receipt acknowledging the receipt of his letter only and telling him that
Mr. Br. is at present absent from his office until Sept. 24 and that I
would bring his letter to the attention of Mr. Br. -

119960

CONFIDENTIAL

OFFICE OF ECONOMIC AFFAIRS
CULTURAL PROPERTY BRANCH
COLLECTING POINT, MUNICH
10 Arcisstrasse

Munich, Germany
August 30, 1951

Dr. Edgar Breitenbach
E & OR Division, Office of
Public Affairs, HICOG,
Frankfurt, APO 757-A

Dear Edgar:

Among the residual duties that you will inherit from this office as of its termination August 31, you will presumably represent the interest of the U.S. government in conversations concerning the selection and approval of a German Committee for Cultural Restitution, which would be empowered to take over external restitution of works of art whenever the peace-treaty is signed.

I am sure you are informed of the status quo and I know that you have taken part in one or more conversations on this subject in Frankfurt.

The purpose of this memorandum is to advise you in the strongest terms to disapprove the membership of Dr. Bernhard Hoffmann on this committee, whether as a full member or as an employee who would direct a working agency responsible to such a committee. The enclosed clipping from the "Munchener Merkur" of 30.8.51 indicates that Dr. Hoffmann has opinions about the pending transport to Austria which he is willing to give to the press. These opinions, chauvinistically German, are exactly in line with his actions as Mr. Thomas Howe and I have observed them for the past eight months. Instead of acting as an arbiter for international interests, and thereby helping to clear the German name in the postwar aftermath of Nazi looting activities, he has pressed the German interest in the narrowest sense of the term. Thereby the spirit of cooperation which prevailed in the CCP Munich ever since its establishment in 1945 has been seriously marred. To cite an example, Dr. Hoffmann came to me personally to cast suspicion on Miss Valland for the loss of the Linz Film,

which was later discovered to have been thrown in the trash heap of this building by error by German employees of Mr. Munsing's office when he was the Director of the Collecting Point.

Dr. Hoffmann has shown no consideration whatever for the following facts. (1) The Germans are extremely fortunate that the contents of the Austrian repositories were brought by U.S. action to Munich in 1945-1946. (2) The Austrians have a claim to some of the residue of the Hitler collection by right of having paid taxes out of which purchases were made for the collection (bills were paid by the Reichskanzlei over Lammers' signature). (3) Dr. Hoffmann was confidentially informed of the agreement to return the unidentified works to Austria by my memo to Dr. Hanfstaengl of July 12. (4) In my decisions as to what was identified and what was not, I have given the Germans every reasonable doubt, and identified 78 % of the residue instead of 20 % as predicted.

Ever since August 13, I have been wondering where the German newspapers were getting such accurate information about affairs of the Collecting Point.

Dr. Hoffmann's statement to the "Merkur" that "es sich um einwandfreies deutsches Eigentum handele" is an absolute falsehood. All property cards marked "unidentified" by me were turned over to Dr. Hoffmann for checking before the final list was made. No claim for these pictures was ever received by me from Dr. Hoffmann or his superior, Dr. Hanfstaengl, except for a few miscellaneous items. One claim, given me at the last minute for a Corinth on which there was no information whatever between 1932 and its acquisition in 1943/44, I rejected. There were several other items in the same category, but Dr. Hoffmann made no claim for them.

I can assure you that Miss Valland will oppose Dr. Hoffmann's membership on the proposed Committee and I trust that you will support her.

Sincerely,

cc to Miss Hall
Miss Valland
Dr. Sattler
Mr. Howe
Mr. Miller

*Edgar has
these*

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

HENRY E. HUNTINGTON LIBRARY AND ART GALLERY

SAN MARINO 9, CALIFORNIA

THEODORE ALLEN HEINRICH
CURATOR OF ART COLLECTIONS

February 13, 1951

Mr. S.L. Faison, Jr.
Munich Central Collecting Point
OLCB - APO 407 A
c/o Postmaster, New York City
New York

Dear Lane,

I am shocked beyond measure by the death of Jules Wangler. I could not possibly have managed at Munich without him and I know that what he succeeded in doing there will greatly have eased your problems on taking over.

He was the most selfless man I ever knew, the most willing to do the least rewarding and most tiresome things without ever a complaint and at the same time he had a delightful sense of humour which let one know, sometimes directly, sometimes only obliquely, that he had no illusions about the stupidity of some of the things he was required to do. He was a delightful companion and I know that you will miss him greatly. I am so glad, since it had to be, that it was so swift and that he was not alone.

The last time I talked to Haas, I was rather inclined to sympathize with Graupe, largely because the Bavarians were vitiating their rather good defence with entirely the wrong reasons. I did not know at that time that two of the paintings in question were the property of the Wittelsbach Trust. Speaking as a private person, I would be inclined to agree with whatever Hamfstaengl's opinion of the justice of the case may be. I now think it quite clear that Buchner had no authority whatsoever to offer in trade the Wittelsbach Canalettos. I think even the status of the Credi (a copy or School piece, in any case) is not entirely clear.

On the other hand the Munsing argument, although I now think its conclusion sound, is based on false premises and inadequate information. One may deplore Graupe's behaviour, particularly as a refugee, for dealing with the Nazis and catering to their peculiar aesthetic tastes, but he was clearly within his legal rights to do so at that time. The objects involved on the Bavarian side were not, and still are not, proscribed as national treasures. Therefore the national cultural heritage, as mentioned in that unfortunate letter of Steve's, would not be damaged were the transaction completed. Under the circumstances existing in 1939 it would have been equally profitable

*forwarded to T.C.H.
for action. I have
not shown this to
Hamfstaengl. Perhaps
you'll send him a copy of
the
Graupe
patron.*

119963

AAA/EMSON

transaction to both sides. The fact that the final governmental authorization was granted a week after the declaration of war does not, in my opinion, vitiate the apparent legality of the trade, which was clearly undertaken at a time when both parties were free to act as they chose with no compulsion of duress either in fact or in prospect. The date of the final ratification shows conclusively that the matter was handled in an entirely normal way and was uninfluenced by the intervening declaration of war.

The early post-war history of this case was unnecessarily confused under the misapprehension that this was a restitutions matter. This has since been shown to be irrelevant and inapplicable. Haas unfortunately has one very strong point in his contention that the history of our handling of the case tends to show that we condoned a German effort to thwart the intention of Law 59, through the long delays and frequent changes of position in Munich, and most especially in view of Steve's letter which gives an impression on hasty reading that Bavaria should keep all the pictures. This also appears to me to be, if not irrelevant, at least a misrepresentation. The case really hangs on the question of whether or not Buchner had any legal right to offer those particular paintings for trade. In at least two out of three instances he clearly did not, and there is some doubt about the third.

!!!
8LF

Were I still responsible, I think that I would try to persuade the lawyer to accept return of the Kobells. If the Bavarians still want the Kobells, then some deal would have to be arranged on the basis of the one painting which seems probably to be unencumbered property of the Bavarian state. Ignore any quotation of my position which may be made by Haas, since not all the facts were in my possession at the time of our last meeting and since he failed to produce certain documents, which he promised at that time. The most important of these were alleged to prove conclusively that the Kobells had been entered in the official inventory of the Bavarian state collections.

It is good news that Auerbach's activities have finally precipitated an investigation so far as his designs on undistributed holdings of the Collecting Point are concerned. For your very private information, never forget that his ambitions in this direction are based on a top secret agreement with Wildenstein and that our dear friend, K. Haberstock, now in the course of installing himself in new quarters nearly opposite the Haus der Kunst, is sub rosa a Wildenstein partner and that their secret go-between is Grace Morley's former protégé, Heinz Berggruen. With the exception of Grace, any of the persons mentioned in this paragraph and any other persons who appear to be connected with them in any way should be regarded with acute

suspicion. Berggruen is apt to use Grace's name by way of introduction, but she certainly knows nothing of his rather shady subsequent operations.

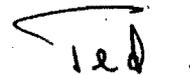
Nothing you may discover concerning the period of the enforced transfer would surprise me at all and there are doubtless many details I still don't know, although the outline was pretty clear. I hope I may have a copy of your final report. I know that the Austrian and French representatives enjoyed special privileges with respect to the property cards. I doubt that they profited unduly, in fact the Austrians were trapped by this privilege into making some demonstrably false claims, a point of which Ardelia and I made good use in refuting certain Austrian representations. This is useful to remember because the Austrians will no doubt continue to maintain at government level that their representatives were totally denied access to both cards and objects. I think it a very healthy move that you have finally succeeded in winking Doubinsky out of Munich.

ha! —
Bless Rose and give her my love. I am very glad you have made friends with Franzl Wittgenstein. He is very good value and I know you will enjoy him. I have been dreaming about Fasching and miss Munich very much.

The work here is most pleasant and I am gradually getting settled. No revolutions yet but a number of most interesting changes seem to be really possible.

I trust you have found a house and are comfortably settled by now. Do write when you have time and you know I will always be glad to dredge my memory whenever I can be of assistance.

All the best,



Theodore A. Heinrich

TAH:mth

119965

CENTRAL COLLECTING POINT
LANDESMUSEUM, WIESBADEN 16.

2 MARCH 1951.

DEAR B.B.:

FOLLOWING TEN DAYS OF WEATHER THAT WAS TEMPTINGLY - AND DECEPTIVELY - SPRINGLIKE, WE ARE TODAY IN THE PROCESS OF BEING BLANKETED IN SNOW! I HAVE NOT FORGOTTEN MY PROMISE TO WRITE YOU FROM TIME TO TIME ON THE "STATE OF ART IN GERMANY" - AS OBSERVED, LET ME ADD QUICKLY, BY A PRETTY RANK OUTSIDER! I REMEMBER WITH SUCH GREAT PLEASURE MY VISIT WITH YOU WHEN THE ROBERTS WERE STOPPING AT I TATTI JUST AFTER CHRISTMAS AND I HOPE THAT I MAY BE ALLOWED TO COUNT MYSELF A PROVISIONAL MEMBER OF THAT GROUP OF MUTUAL FRIENDS - AGNES, LAURANCE AND ISABEL, AND PAUL SACHS, WHOM I HOLD VERY DEAR. PERHAPS I COULD RANK AS "CORRESPONDENCE SCHOOL" MEMBER! THE DAY FOLLOWING MY VISIT WITH YOU, I JOINED AGNES ON THE TRAIN WHICH SHE HAD BOARDED EARLIER IN ROME AND WE TALKED EACH OTHER'S EARS OFF ALL THE WAY TO MILAN. WE SPENT THE NIGHT THERE AND THE NEXT MORNING ARTHUR SACHS' CHAUFFEUR PICKED US UP AND DROVE US TO ST. MORITZ WHERE WE SPENT A FEW DAYS. THEN AGNES SPED ON TO PARIS - THENCE TO CAMBRIDGE. I HAVE HAD SEVERAL LETTERS FROM HER WHICH INDICATE THAT SHE IS AGAIN IN HARNESS AT THE FOGG, HER LIFE FURTHER COMPLICATED BY THE GRAVE CONDITION OF HER FATHER. OTHERWISE SHE SEEMS TO BE FLOURISHING, BUT I AM SURE THAT YOU HAVE HAD EQUALLY RECENT NEWS OF HER.

DURING THE PAST TWO MONTHS, WE HAVE MADE GOOD PROGRESS WITH OUR PRIMARY WORK OF RESTITUTION - BENDING THINGS BACK TO HOLLAND, FRANCE AND AUSTRIA MAINLY, WITH OCCASIONAL SHIPMENTS TO NORWAY AND EVEN TO SPAIN. LUCKILY, A GREATLY REDUCED RESIDUE NOW REMAINS TO BE "PROCESSED" - SO I FEEL THAT WE ARE BEGINNING TO SEE DAYLIGHT ON THIS ENDLESS BUSINESS. IN ADDITION TO THESE EXTERNAL SHIPMENTS, WE ARE DAILY PROCESSING INTERNAL CLAIMS - MOST OF THEM WHAT WE CALL "LAW 59 CLAIMS" - PROPERTY BELONGING TO FORMER JEWISH OWNERS. I AM BLESSED WITH HAVING AS AN INDISPENSABLE MEMBER OF MY STAFF HERE A WONDERFUL DUTCHMAN WHO GLORIES IN THE NAME OF JKHR. VON SCHMIDT AUF ALTENSTADT - A FORMER TEA PLANTER FROM JAVA WHO HAS TAKEN TO KUNST LIKE A DUCK TO WATER! WITHOUT HIS DEVOTED SERVICES I WOULD INDEED BE SORELY HANDICAPPED. AS IT IS, I AM ABLE TO FIND TIME TO FAMILIARIZE MYSELF WITH THE RICHES OF THIS AND EVEN MORE DISTANT AREAS.

TWO WEEKS AGO I WAS IN PARIS FOR A FEW DAYS AND HAD AN OPPORTUNITY TO SEE THE PRESENT EXHIBITION OF A SELECTION OF THE BERLIN MUSEUMS' PICTURES. I SENT YOU A COPY OF THE CATALOGUE, ALTHOUGH I DARE SAY YOU ALREADY HAVE ONE. CHAMSON, DIRECTOR OF THE PETIT PALAIS, HAS DONE A SUPERB JOB OF INSTALLATION. THE HESSISCHE TREUHANDVERWALTUNG IS ANYTHING BUT ENTHUSIASTIC ABOUT THE PEREGRINATIONS OF THE BERLIN THINGS - A GROUP IS BEING SHOWN IN BERLIN AT THE MOMENT; AND THE FRENCH EXHIBITION COMPRISES THE PICTURES WHICH WERE SHOWN A SHORT TIME AGO IN BRUSSELS. PENDING ULTIMATE DISPOSITION OF THE BERLIN COLLECTIONS, OUR GOVERNMENT HAS PLACED

119966

THEM IN THE CUSTODY OF THE HESSIAN MINISTER PRESIDENT, HOLZINGER OF THE STAEDEL AND DR. NOTHNAGEL ARE THE PRINCIPAL LUMINARIES IN THE TREUHANDVERWALTUNG. THE OBJECTS THEMSELVES ARE PRESENTLY UNDER THE ROOF OF THE LANDESMUSEUM HERE. AN AMUSING THING HAPPENED IN CONNECTION WITH THE PRESENT PARIS SHOW: AT THE CLOSE OF THE BRUSSELS EXHIBITION, IT WAS NECESSARY TO WITHDRAW 2 OF THE 119 PAINTINGS, SO THE FRENCH WERE FACED WITH THE INTOLERABLE PROSPECT OF HAVING A SHOW OF BUT 117 PAINTINGS -- UNTHINKABLE! I WAS WAITED UPON BY M. MOUGIN, MY OPPOSITE NUMBER IN MAINZ, WHO EARNESTLY EXPLAINED THIS DIFFICULT SITUATION. COULD I USE MY INFLUENCE (A VERY TENUOUS COMMODITY IN THESE DAYS WHEN THE GERMANS ARE ONCE AGAIN FEELING THEIR OATS IN NO MEAN WAY) TO INDUCE THE HESSIANS TO LEND THE WATTEAU "L'ENSEIGNE DE GERSAINT" - AS SUBSTITUTE FOR THE 2 WITHDRAWN PICTURES? TO MY GREAT AMAZEMENT, THEY FINALLY AGREED - BUT IT WOULD BE AN EXAGGERATION TO SAY THAT THEY DID IT IMPETUOUSLY! NEEDLESS TO SAY, INCLUSION OF THIS MASTERPIECE WAS A KEY MATTER: IT IS ONE OF THE - IF NOT THE CROWNING GLORY OF THE EXHIBITION, AT LEAST FROM THE FRENCH VIEWPOINT.

SOME WEEKS BACK I SPENT A WEEKEND AT SCHLOSS MARIENBURG, THE PICTURESQUE "RHINELAND GOTHIC" MONSTROSITY OF THE BRUNSWICKS, NEAR HILDESHEIM. MY HOST WAS THE DUKE'S ELDEST SON, ERNST AUGUST - AN EXTREMELY PERSONABLE YOUNG MAN OF 37 WHO BEARS A STRIKING RESEMBLANCE TO HIS FOREBEAR'S BROTHER, GEORGE IV. MARIENBURG NOW CONTAINS THE CONTENTS OF THE OTHER BRUNSWICK CASTLE - BLANKENBERG - IN THAT AREA, A CASTLE WHICH, DUE TO AN UNFORTUNATE LAST MINUTE (IN 1945) RE-SHAPING OF THE SOVIET ZONE, FELL WITHIN THAT ZONE INSTEAD OF THE BRITISH AREA OF CONTROL. IT IS SAID THAT FOR A PERIOD OF TEN DAYS, A FLEET OF TRUCKS WAS ASSIGNED BY HIGHEST BRITISH AUTHORITY - I SUPPOSE ON ORDERS FROM THE KING HIMSELF - TO PLY BACK AND FORTH BETWEEN MARIENBURG AND BLANKENBERG - EMPTYING THE LATTER AND FILLING THE FORMER WITH PICTURES (OVER 3,000!), FURNITURE, PORCELAIN ETC! THIS LAST SPRING, THE DUKE HELD AN AUCTION OF SOME OF THE LESSER THINGS. LIKE SO MANY GERMAN FAMILIES, THE BRUNSWICKS ARE FACED WITH THE PROBLEM OF MAINTAINING THEIR REVENUES (RAPIDLY DIMINISHING) IN ORDER TO PAY THE FLOCK OF OLD RETAINERS FOR WHOM THEY NATURALLY FEEL AN IRREVOCABLE RESPONSIBILITY. FOR EXAMPLE, THIS "FLOCK" AT MARIENBURG ALONE NUMBERS 150! SIMILARLY, LUDWIG AND PEG HESSEN (SHE IS A DAUGHTER OF AUCKLAND GEDDES) WHO LIVE IN AN ENGAGING SMALL SCHLOSS - WOLFGARTEN - NEAR DARMSTADT, GIVE REFUGE TO MORE THAN A HUNDRED OLD PEOPLE, MIDDLE-AGED, AND CHILDREN! EVERYWHERE THERE IS GRAVE APPREHENSION ABOUT THE RUSSIANS - MORE INTENSE AS ONE NEARS THE BORDERS OF THE SOVIET GERMAN ZONE; AND ONE FINDS THAT THE PEOPLE OF THESE DISTRICTS HAVE ALREADY MOVED SOME OF THEIR BELONGINGS TO REGIONS FURTHER WEST. THE TENSION IS NOT SO GREAT AS IT WAS TWO MONTHS AGO, THANKS TO RECENT INDICATIONS OF CONFERENCES WITH THE RUSSIANS.

SPEAKING OF THE HESSENS, I FIND THAT THERE HAS BEEN SOMETHING OF AN ABOUT-FACE REGARDING LUDWIG'S COUSIN - PHILIP OF HESSE, WHOSE ACTIVITIES IN ITALY DURING THE WAR ARE PROBABLY BETTER KNOWN TO YOU THAN TO ME. HE HAS ALWAYS BEEN REPRESENTED AS A RATHER SINISTER CHARACTER. NOW THE MOST EXTRAORDINARY STORY IS BEING TOLD ABOUT HIM AND HIS UNFORTUNATE WIFE, MAFALDA. ORIGINALLY ONE HEARD THAT HE HAD NOT STOOD IN THE WAY OF HER BEING CARTED OFF TO BUCHENWALD, WHERE SHE FINALLY DIED. NOW THE FACTS ARE GIVEN ROUGHLY AS FOLLOWS: THAT MAFALDA HAD BEEN APPRISED OF THE TRUE FACTS CONCERNING THE DEATH OF BORIS OF BULGARIA - THAT HE HAD BEEN POISONED BY THE GERMANS. THIS IS DANGEROUS INFORMATION FOR HER TO POSSESS. SUPPOSEDLY, SHE AND PHILIP HAD ARRANGED A CODE MESSAGE TO BE

EXCHANGED BETWEEN THEM IF THE GOING GOT ROUGH. IT IS SAID THAT, IN ACCORD-
ANCE WITH THIS AGREEMENT, PHILIP WIRED MAFALDA TO MEET HIM AT THE TEMPELHOF
AIRPORT IN BERLIN ON A CERTAIN DATE. SHE WAS TO COME WITH ALL HER JEWELS,
SHE DID SO - BUT INSTEAD OF BEING MET BY PHILIP, SHE WAS MET BY HIMMLER WHO
GRACIOUSLY RELIEVED HER OF HER PRECIOUS HAND LUGGAGE AND LED HER OFF (ULTIMATELY)
TO BUCHENWALD. ISN'T THAT A GOOD BALKAN YARN? WHATEVER THE TRUTH MAY BE, PHILIP
NOW LIVES IN SECLUSION NEAR HERE AT THE OLD SCHLOSS KRONBERG. HIS MOTHER, TO WHOM
HAS BEEN RETURNED BUT A SMALL PORTION OF THE JEWELS PILFERED, I REGRET TO SAY,
BY AN AMERICAN WAC CAPTAIN AND HER HUSBAND, A COLONEL IN 1946, - THE OLD LAND-
GRÄFIN, SISTER OF THE KAISER, LIVES IN A SMALL COTTAGE CLOSE TO THE NEW KRON-
BERG CASTLE.

IF ALL GOES WELL, I MAY BE RETURNING TO ITALY AT EASTER - TO MOTOR FROM
ROME TO CAP D'ANTIBES BY WAY OF THE HILL TOWNS AND FLORENCE. I BELIEVE THAT
LAURANCE AND ISABEL WILL BE IN GREECE FOR A WEEK AT THAT TIME, SO DON'T THINK
I SHALL SEE THEM. ISABEL SPOKE OF THESE PLANS WHEN I SAW THEM BRIEFLY IN AMSTER-
DAM BEFORE THEIR FLIGHT TO THE STATES. I IMAGINE THEY ARE ONCE AGAIN IN ROME,
AS SHE SAID THEY EXPECTED TO BE IN LONDON THE 3RD WEEK OF FEBRUARY ON THE RE-
TURN JOURNEY. SHOULD IT BE MY GOOD FORTUNE TO BE IN FLORENCE, MAY I COME ONCE
AGAIN FOR A CUP OF TEA?

WITH ALL GOOD WISHES - AND PROMISES OF ANOTHER
"BULLETIN" IF THIS ONE MEETS YOUR STANDARDS!

SINCERELY YOURS,

THOMAS C. HOWE, JR.

MR. BERNHARD BERENSON
I TATTI
SETTIGNANO, ITALY.

c/o Beer
60 Moritzstrasse
Wiesbaden, Germany

November 20, 1951

Dear Mr. Howe,

Thank you for your nice and interesting letter of Nov. 10, 51. I remember a talk, we had together when driving once from Rhein-Main to Wiesbaden about travelling and mileage of your car, you told me that you did not travel around so much at home as you did here. But from your letter I learned that your capacities in this field even increased since you left us in August. 3000 miles a day! How could you stand this? I am very pleased that you found such a nice poodle for your sister. For a long time now I have not heard from Blackball but I hope that he is recovering. Only this arrogant man, von Gleichen, I saw a few days before, but he didn't greet me. - Re the Metternich affair I can tell you that I had just now a telephone call from Herr Frey who inquired for the Fuerstin about the address of this man Gusone in Bonn. She will contact him also and push the matter from this end. She will also use the argument of the X-mas Exhibition which you pretended to have planned. - I am still in my office in Wiesbaden but expect that I must move now to Frankfurt within the next 14 days. The big move to Bonn was started in the beginning of this month. Than of course they will have plenty space in the IG Hochhaus, however I learned that one half of that building will be occupied in the future by the Army. With respect to our big problems, nothing has happened. For your information I'm enclosing a copy of my report to Miss Hall. It was difficult to get even this small report together. The last para has been cut off Mr. Br. didn't wish that I should write this because of "classified" matters. I expect to go again to Munich in the next week. Breitenbach even thought that by that time we might have received the order to continue the packing of the Austrian stuff. Before we are doing it I have to check again about 12 paintings destined for Austria on hand of French claims submitted by Rose Valland. There is a big chance that part of it is included in this shipment. My own impression however is that we will not have received final instructions by that time. All the offices are working very slow, much so better for me. I'm prepared for the general turn-over to the German Committee, all receipts are ready Munich as well as for Wiesbaden material. After a conversation which I had with Breitenbach, I expect that our office and also my "life" will last until February or March next year. - Here otherwise all is going well. A two weeks ago I had my son Wolff here for two days. It was really wonderful. My cousin Dr. Potratz held a lecture for the students of Frankfurt University at Lorsch and we both went with him. I thought it a good idea to show my son this and I hope he learned something out of it. You remember our trip to Worms, Lorsch? Wolff is now since August in his new boarding-school at Kronberg. He is now very happy there but in the beginning apparently he didn't like it very much and was homesick. I learned something interesting from his teacher, Dr. Michels. Wolff run away the very first day he came to Kronberg. Nobody knew where he went to. So the police and his mother were warned. Finally they found him in Frankfurt sitting on a street near the house where his mother is living. He told the people who found him there, that he intended to tramp to Munich to his father

119969

who is there in the collecting Point. I had written him that I should be there during August. When I learned this story I had a rather curious feeling, why he didn't want to go to his mother and why to me? In Hattenheim all is going well. We are talking very often about you all. Also Christian is asking: Kommt Mr. Howe nie wieder her? Last weekend I stayed at Hattenheim because Gerda's father was away. Sunday evening Gerda and I went to Wiesbaden to go to the opera (Carmen) All the papers here are full of notices about the opera how bad it is going and the people showed not enough interest in it etc. So we thought it must be easy to get seats. When we came there, not a single seat was still available, and we went home, very disappointed as you can imagine. That is how far you can trust articles in the papers. Gerda's youngest sister, Ulli, I believe you have seen her once, is now taking riding lessons in Wiesbaden at the Weiss Tattersal. She is very happy and enjoys it, but her teacher is calling off the lessons very often in the very last minute, so I suggested that she should change from Weiss to Frä. Marianne.....(what is her name, I have forgotten it). However I have nothing to say about this, the "Great Man" in Hattenheim has to decide it. Funny, but it is now more than a year that I have seen and spoken to Gerda's father for the last time, although he knew very well that I am often at Hattenheim. I'm quite sure that I could get along with him very well but we avoid each other as long as our "affair" is not yet settled. - About two weeks ago I had a call from a man who didn't give his name. He spoke fluently English but not American and inquired whether you were in or not. Then I told him that you had already left Germany and gave him your address. I wonder if this was ~~not~~ this fat man from the Auto-Salon? Never an invoice from the Auto-Salon was received. How is the "Rover" doing it, do you still like him as much as you did? - I'm also very happy that Mrs. Nipper did send you these 400-day clocks. At the moment it is a real "rage" with this clocks and you can see them in every shop or a table saying that they are sold out and will be expected again in so and so many days. - For Mr. Cunningham I have still not done anything. It is really hard to find things in which he might be interested. The only painting (panel, 52 x 38 cm) which is offered here is a "Floris" Portrait of a woman" (Meeresgoettin) of which the counterpart is in the possession of the Kaiser Friedrich Museum and an "expertise" by Foerster is available. Price not given. I will write him this, but ~~I~~ I do not expect that he is interested in it. - I also got a letter from Jhr. Roell asking for a photo from a Honthorst painting in the gallery of Schloss Reinhartshausen at Erbach. It was not very easy to get it, because the Hohenzollern resp. Preussens have nothing to say about Schloss Reinhartshausen now. The administration is now under a certain man Germersheimer who is acting for all ~~his~~ heirs together. But finally I got the photo. Roell gave me also the address of the owner of a wellknown Dutch firm to whom he had spoken about me. I wrote this man and applied for a job but nothing came out of it because this firm dropped there plans to establish big plantatio in French West Africa (Ivorycoast) because of lack of workmen in this area. - Thank you very much for the letter of Mr. Firestone. I followed your suggestion and copied the letter and send it together with a letter from myself to Mr. Gledhill, using your draft for the Firestone Comp. as a sample. I also did send my forms off to the US Consulate now. - I am enclosing a memo of the Consulate regarding the sponsorship for your information. From some people here I learned that one has now to

wait until the registration number is called up. No exceptions will be made -, but there is ~~xxx~~ a possibility to speed up the matter if one has really good connections. It happens that people who has applied earlier for immigration to the States and has a rather low quota number have changed their mind, than supposed the connections, it happens that one can be switched over to this lower quota number, but it is not quite legally. - With regard to the exchange program you wrote that according to your informant employment by HICOG ~~isn't~~ doesn't make a person ineligible. I was told here that it is really so, but the main point is that all persons who have already filed a request for immigration to the States are ineligible for exchange, that I have seen myself on a printed form, which I saw quite accidentally in the office of Breitenbach. What you wrote me about your visit in Washington and the possibilities re the new set-up in Bonn was not only interesting but also gave us here very delightful aspects to see you all here again. I would be wonderful, if it works out and if it is acceptable to you. Don't you need than an indigenous assistant? I know one! - Your remark re Miss H. was interesting because I get here a similar impression in connection with our office. I thought that she would be in a very close contact with here and exchange letters etc. - semi official and official, but until today Mr. B. has not received one letter from her. I don't know wether it is the fault of her or of him. Also we never heard again about the affair of the stolen gems of the Staatliche Muensammlung, Muenchen which was reported by Prof. Gebhard. You did send the letter to her, I remember it and we forgot to enclose the photostatic copies of the catalogue, which you took with you for personal delivery to her. Now Prof. Shuster's office is constantly pressing us re the answer and the taken steps in this matter. I told Br. that the matter is entirely in the hands of the department and that you mentioned to me that you would talk about this during your visit in Washington. We never heard again from Miss H.'s office what steps have been taken. What Mr. Br. is doing now in this case I don't know but I presume that he will asked the Department for information. - Gerda and her mother joins me in sending Mrs. Howe, Primrose and you our very best greetings.

I am always

yours

H. J. Gellert

P.S. Faisons had a lot of trouble with their air-freight and alos with the voucher, you probably heard all about this. We did what we could from our end and I hope that all is straightned out by now.

119971

C O P Y

OFFICE OF MILITARY GOVERNMENT FOR GERMANY (US)
Office of the Military
Governor
APO 742

AG 007 (PD)

*undated but
probably late
1948
(13 Dec.?)*

SUBJECT: Material from Austria Repositories at Munich
Central Collecting Point

TO : Director of Munich Central Collecting Point,
Restitution Branch
Property Division
Office of Military Government for Bavaria
APO 407, U.S. Army

Attn: MP&A Section

1. In accordance with the conference between Colonel McKee, RD&R Division, USACA, and Mr. Howard, Restitution & Reparations Branch, OMGUS, the following disposition will be made of cultural materials removed from Austrian repositories to the Munich Central Collecting Point under the agreements of August 1945 and July 1946, between USFA and OMGUS. It should be noted that approximately two thousand items have already been restituted to countries formerly occupied by the Germans, and that the material concerned consists largely of material collected for the so-called "Hitler-Linz-Museum" which was intended to be built in Linz, Austria. It should also be noted that this is in accord with the principles of WX-88362, 28 August 1948 and WAR-X 88001, August 1948.

2. The material will be screened with the aid of the microfilm of invoices and correspondence of the Linz Museum, into five categories, as follows:

Category I. Material clearly proven to be of German origin (i.e., acquired in Germany, originating there before 12 March 1938).

Category II. Material clearly proven to be of Austrian origin (Acquired in Austria, and either removed from there subsequent to 12 March 1938 or ear-marked for the Hitler-Linz-Museum).

Category III. Material removed from countries occupied by the Germans (other than Austria) and subject to restitution.

Category IV. Paintings by Austrian artists, with no Austrian export stamp, and no other evidence of origin.

Material from Austria Repositories at Munich Central Collecting Point. AG 007 (FD)

Category V. Material whose origin can not be traced.

3. a. The material found to belong in Category I, will be retained at the Munich Central Collecting Point and released to the Minister President of Bavaria as German art in accordance with existing directives.

b. The material found to belong in Category II, will be returned to the custody of USFA, which will provide the transportation necessary.

c. The material found to belong in Category III, will be retained at the Munich Central Collecting Point and restituted to the appropriate countries immediately.

d. The material found to belong in Category IV, will be released to USFA as having been presumptively removed from Austria, and USFA will provide the necessary transportation.

e. The material found to belong in Category V, will not be released or disposed of without agreement between USFA and OMGUS. It is hoped that the thorough screening of this material will reduce this category to a very small number of items.

BY DIRECTION OF THE MILITARY GOVERNOR:

G.H. GARDE
Lieutenant Colonel, AGD
Adjutant General

Tel: Karlsruhe 617
Ext. 251

SUMMARY OF DECEMBER 1950 MONTHLY REPORT OF THE CENTRAL COLLECTING POINT,
LANDESMUSEUM, WIESBADEN. (CONT'D)

THE REPORTS REVEAL THAT A TOTAL OF 340,846 ITEMS HAVE BEEN RESTITUTED DURING THE OPERATIONS OF THE CCP, WIESBADEN, SINCE ITS ESTABLISHMENT ON 24 FEB. 1951. MR. W. G. DANIELS, CHIEF, PROPERTY DIV., HICOG, HAS GIVEN A VERY MODERATE ESTIMATION OF THE VOLUME OF MATERIAL WHICH HAS BEEN RESTITUTED SINCE THAT TIME AS THE FIGURE OF 1,000,000 INDIVIDUAL ITEMS, INCLUDING CASES CONTAINING IN EXCESS OF 1,000,000 INDIVIDUAL ITEMS, HAS BEEN MENTIONED IN THE REPORT.

SUMMARY OF DECEMBER 1950 MONTHLY REPORT OF THE CENTRAL COLLECTING POINT,
LANDESMUSEUM, WIESBADEN.

THE DECEMBER REPORT ALSO CARRIED MENTION OF THE MONTHLY REPORT OF THE CENTRAL COLLECTING POINT, WIESBADEN, SUBMITTED REGULARLY TO THE PROPERTY DIVISION, HICOG, CONTAINS A DETAILED REVIEW OF THE MONTH'S ACTIVITIES. THE REPORT IS DIVIDED INTO THREE MAIN SECTIONS:

- 1) ADMINISTRATION, UNDER WHICH IS GIVEN A STATEMENT OF PERSONNEL EMPLOYED, AND IN PART BY THE DIRECTOR OF THE CCP.
- 2) MAJOR PROBLEMS & EVENTS, DEVOTED TO BRIEF NOTATIONS CONCERNING NEW AND CONTINUING PROBLEMS.
- 3) OPERATIONS, COMPRISING A "PLAY BY PLAY" ACCOUNT OF CURRENT SHIPMENTS - MAINLY OUTGOING, BUT OCCASIONALLY INCOMING (AS WILL BE NOTED BELOW IN THIS SUMMARY OF THE REPORT FOR DECEMBER 1950, WHICH HAS BEEN SELECTED AS TYPICAL.).

THUS IT IS THE OPERATIONS SECTION WHICH WILL PROVIDE THE INTERESTED LAYMAN WITH THE CLEARST PICTURE OF THE REGULAR ACTIVITIES OF THE CCP, WIESBADEN.

DURING THE REPORTING PERIOD REFERRED TO ABOVE THE FOLLOWING OUT-SHIPMENTS, 8 ALTOGETHER, (Nos. 240-247 INCL.), WERE COMPLETED:

- DEC. 1 - 2 PAINTINGS RETURNED TO LOCAL OWNERS.
- DEC. 7 - 4 PAINTINGS RESTITUTED IN ACCORDANCE WITH LAW 59 (JEWISH OWNERS)
- DEC. 14 - 1 CASE CONTAINING 213 PERSONNEL FILES RESTITUTED TO N.Y. OWNER.
- DEC. 15 - 115 PAINTINGS; 19 DRAWINGS; AND 72 MISCELLANEOUS OBJECTS RELEASED TO OWNER (AN ART DEALER), HIS CLAIM TO OWNERSHIP HAVING BEEN ESTABLISHED AFTER LENGTHY RESEARCH.
- DEC. 15 - 135 CASES CONTAINING 14,828 JEWISH BOOKS, SHIPPED TO AJDC, ANTWERP.
- DEC. 18 - 1 CASE CONTAINING 139 JEWISH BOOKS (LAW 59 CASE) RESTITUTED TO OWNER IN TEL-AVIV, ISRAEL.
- DEC. 19 - 18 PAINTINGS AND 10 CARPETS RESTITUTED TO OWNER (LAW 59 CASE).
- DEC. 20 - 6 RARE BOOKS RETURNED TO LOCAL OWNER, WHO HAD ESTABLISHED HIS RIGHTFUL CLAIM TO THEM.

THERE WAS 1 INCOMING SHIPMENT DURING THE REPORTING PERIOD: 73 VOLUMES OF THE MONITEUR UNIVERSELLE, ERRONEOUSLY TRANSFERRED TO CUSTODY OF THE HESBIAN MINISTER PRESIDENT. THESE VOLUMES WILL NOW BE RESTITUTED TO THE FRENCH GOV'T, WHICH HAS FILED A RIGHTFUL CLAIM TO THEM.

RECAPITULATION OF OPERATIONS REVEALS THAT A TOTAL OF 15,354 ITEMS WERE RESTITUTED DURING THE MONTH OF DECEMBER 1950, LEAVING A TOTAL OF 97,450 ITEMS AND 31 BOXES YET TO BE LIQUIDATED.

119974

SUMMARY OF DECEMBER 1950 MONTHLY REPORT OF THE CENTRAL COLLECTING POINT,
LANDESMUSEUM, WIESBADEN. (CONT'D).

OUR RECORDS REVEAL THAT A TOTAL OF 340,846 ITEMS HAVE BEEN RESTITUTED DURING THE OPERATIONS OF THE CCP, WIESBADEN, SINCE ITS ESTABLISHMENT. IT SHOULD BE NOTED, HOWEVER, THAT THIS FIGURE GIVES A VERY MODEST IMPRESSION OF THE VOLUME OF MATERIAL WHICH HAS BEEN "PROCESSED", INASMUCH AS THE FIGURE GIVEN INCLUDES, E.G., 1 LOT NUMBERING 979 CASES CONTAINING IN EXCESS OF 1,200,00 INDIVIDUAL ITEMS, AND ANOTHER LOT OF 1,264 BOXES CONTAINING 3,000,000 INDIVIDUAL ITEMS.

THE DECEMBER REPORT ALSO CARRIED MENTION OF EXHIBITION ACTIVITIES AT THE GALLERIES OF THE WIESBADEN LANDESMUSEUM, WHICH HAVE BEEN UNDER THE JURISDICTION OF THE DIRECTOR OF THE CCP. DURING DECEMBER THESE COMPRISED THE FOLLOWING: AN EXHIBITION OF WATERCOLORS BY J.M.W. TURNER; AND EXHIBITION OF EUROPEAN LANDSCAPE PAINTING FROM 1500 TO 1900 (CHOSEN MAINLY FROM THE COLLECTIONS OF THE BERLIN MUSEUMS); AND AN EXHIBITION OF HISTORIC WALLPAPERS. THESE EXHIBITIONS WERE ARRANGED WHOLLY OR IN PART BY THE DIRECTOR OF THE CCP. HENCEFORTH, EXHIBITIONS - EXCEPT AS A TERMINATING ACTIVITY - WILL NOT FIGURE IN THE MONTHLY REPORT, SINCE THESE ACTIVITIES WILL BE HANDLED BY THE APPROPRIATE GERMAN AUTHORITIES.

119975

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OFFICE OF ECONOMIC AFFAIRS

(5) AGRICULTURAL PROPERTY BRANCH

COLLECTING POINT, MUNICH
The office of the Agricultural Property Branch is located at the 10 Arcisstrasse, Munich, Germany. The office is responsible for the collection and identification of agricultural property in Germany. The office is currently processing a large number of items acquired during the occupation of France, Holland, Belgium, and Luxembourg. The office is currently processing a large number of items acquired during the occupation of France, Holland, Belgium, and Luxembourg. The office is currently processing a large number of items acquired during the occupation of France, Holland, Belgium, and Luxembourg.

Munich, Germany

August 31, 1951

To: Miss Ardella R. Hall,
Arts and Monuments Officer,
Department of State,
Washington 25, D.C.

and
Dr. Edgar Breitenbach,
E & OR Division, Office of Public
Affairs, HICOG, APO 757-A,
Headquarters Bldg., Frankfurt

Subject: Bases of Decisions concerning "Identified"
and "Unidentified" in Austrian Complex.

The following categories of residual unresti-
tutable items were considered "identified" for the reasons
cited below. "Identified" does not necessarily mean "German
property", but merely that the objects was not unidentified
and therefore that it remains here. As a symbol for "iden-
tified" I used

- (1) Private German ownership at source, no evi-
dence of duress, continuous history in Germany till acquired
by Nazis.
- (2) Earliest available evidence of continuous
wartime history a private German owner in West Zone. No
further information available from or about this owner.
(If a dealer in West Zone, then declared "unidentified").
- (3) Earliest available evidence in continuous
wartime history a source in East Zone. Lack of available
evidence is no fault of the Germans.
- (4) Acquired from private Austrian source, no
evidence of duress. (If an Austrian dealer, and above Linz
No. 1000, then considered "unidentified").

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(5) Linz numbers prior to 380. Reger's first registration was in summer 1938. Virtually everything had been in the Führerbau for months. The chance of anything with Linz No. below 380 being acquired after the Austrian Anschluss is negligible.

(6) Linz numbers 380 - 1000, acquired between 1938 and 1940 before occupation of France, Holland, Belgium. Such items could only have been acquired in Germany, or Austria, or Poland, or Czechoslovakia (otherwise in non-occupied countries). We do not retribute to the last two. If Austrian private source, there is no evidence of duress, therefore German property. If Austrian dealer, should presumably be called "unidentified", but nevertheless there is no evidence of duress. Reasons to consider "identified" outnumber and outweigh possible reasons to consider "unidentified".

(7) Bruno Tefel Collection; see separate memo.

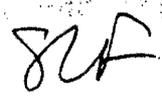
(8) Purchased in Italy between 1940 and break of Italo-German axis in 1943. These items are claimed by Italians. If Italians are correct, the items are restitutable to Italy (I do not believe they should be restituted to Italy). If Italians are incorrect, then freely purchased in Italy, therefore German property.

(9) Not a work of art (empty frames, reproductions, modern furnishings for Obersalsberg, etc.). My instructions referred only to works of art.

(10) Probably restitutable to France, Holland (very few items involved).

Note 1: Letter to me from T.C. Howe, 9 August 1951, states "I agree in all cases with your reasoning about (1) Linz Numbers before 380; (2) 381 - 1000."

Note 2: Excerpt of letter to me from Miss Hall (Informal-Official), dated 22 May 1951: "I certainly agree that if an item was freely purchased in Austria by Germans, it is German property and not Austrian." To this point I have added that if no evidence then a free purchase is presumed. Howe agreed with that.


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

CONFIDENTIAL

OFFICE OF ECONOMIC AFFAIRS
CULTURAL PROPERTY BRANCH
COLLECTING POINT, MUNICH
10 Arcisstrasse

Munich, Germany
August 31, 1951

To:
Miss Ardelia R. Hall,
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and
Dr. Edgar Breitenbach,
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S. LANE FAISON, JR.
HICOG, PROF. DIV. OEA
COLLECTING POINT MUNICH

CONFIDENTIAL

OFFICE OF ECONOMIC AFFAIRS
CULTURAL PROPERTY BRANCH
COLLECTING POINT, MUNICH
10 Arcisstrasse

Munich, Germany
August 30, 1951

Dr. Edgar Breitenbach
E & CR Division, Office of
Public Affairs, HICOG,
Frankfurt, APO 757-A

Dear Edgar:

Among the residual duties that you will inherit from this office as of its termination August 31, you will presumably represent the interest of the U.S. government in conversations concerning the selection and approval of a German Committee for Cultural Restitution, which would be empowered to take over external restitution of works of art whenever the peace-treaty is signed.

I am sure you are informed of the status quo and I know that you have taken part in one or more conversations on this subject in Frankfurt.

The purpose of this memorandum is to advise you in the strongest terms to disapprove the membership of Dr. Bernhard Hoffmann on this committee, whether as a full member or as an employee who would direct a working agency responsible to such a committee. The enclosed clipping from the "Munchener Merkur" of 30.8.51 indicates that Dr. Hoffmann has opinions about the pending transport to Austria which he is willing to give to the press. These opinions, chauvinistically German, are exactly in line with his actions as Mr. Thomas Howe and I have observed them for the past eight months. Instead of acting as an arbiter for international interests, and thereby helping to clear the German name in the postwar aftermath of Nazi looting activities, he has pressed the German interest in the narrowest sense of the term. Thereby the spirit of cooperation which prevailed in the CCP Munich ever since its establishment in 1945 has been seriously marred. To cite an example, Dr. Hoffmann came to me personally to cast suspicion on Miss Valland for the loss of the Linz Film,

which was later discovered to have been thrown in the trash heap of this building by error by German employees of Mr. Munsing's office when he was the Director of the Collecting Point.

Dr. Hoffmann has shown no consideration whatever for the following facts. (1) The Germans are extremely fortunate that the contents of the Austrian repositories were brought by U.S. action to Munich in 1945-1946. (2) The Austrians have a claim to some of the residue of the Hitler collection by right of having paid taxes out of which purchases were made for the collection (bills were paid by the Reichskanzlei over Lammers' signature). (3) Dr. Hoffmann was confidentially informed of the agreement to return the unidentified works to Austria by my memo to Dr. Hanfstaengl of July 12. (4) In my decisions as to what was identified and what was not, I have given the Germans every reasonable doubt, and identified 78 % of the residue instead of 20 % as predicted.

Ever since August 13, I have been wondering where the German newspapers were getting such accurate information about affairs of the Collecting Point.

Dr. Hoffmann's statement to the "Merkur" that "es sich um einwandfreies deutsches Eigentum handele" is an absolute falsehood. All property cards marked "unidentified" by me were turned over to Dr. Hoffmann for checking before the final list was made. No claim for these pictures was ever received by me from Dr. Hoffmann or his superior, Dr. Hanfstaengl, except for a few miscellaneous items. One claim, given me at the last minute for a Corinth on which there was no information whatever between 1932 and its acquisition in 1943/44, I rejected. There were several other items in the same category, but Dr. Hoffmann made no claim for them.

I can assure you that Miss Valland will oppose Dr. Hoffmann's membership on the proposed Committee and I trust that you will support her.

Sincerely,

cc to Miss Hall
Miss Valland
Dr. Sattler
Mr. Howe
Mr. Miller

*Edgar has
these*

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

C O P Y

OFFICE OF MILITARY GOVERNMENT FOR GERMANY (US)
Office of the Military
Governor
APO 742

AG 007 (PD)

*undated but
partially late
238
(3 Dec.?)*

SUBJECT: Material from Austria Repositories at Munich
Central Collecting Point

TO : Director of Munich Central Collecting Point,
Restitution Branch
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Office of Military Government for Bavaria
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d. The material found to belong in Category IV, will be released to USFA as having been presumptively removed from Austria, and USFA will provide the necessary transportation.

e. The material found to belong in Category V, will not be released or disposed of without agreement between USFA and OMGUS. It is hoped that the thorough screening of this material will reduce this category to a very small number of items.

BY DIRECTION OF THE MILITARY GOVERNOR:

G.H. GARDE
Lieutenant Colonel, AGD
Adjutant General

Tel: Karlsruhe 617
Ext. 251

DEPARTMENT OF STATE
WASHINGTON



AIR MAIL

PERSONAL

February 14, 1951

Dear Tom:

Many thanks for your letter of February 7. I hasten to tell you that I have been working on the recovery of the painting of St. Katherine, attributed to Rubens, for sometime. The present difficulty lies in the fact that the member of the Los Angeles police force who has the painting in his possession has now refused to surrender it voluntarily and a new approach has to be made. As I have sole responsibility in the recovery of looted works of art in the United States and work with the cooperation of the Treasury Department and the Department of Justice in these matters, it will be preferable if all information or inquiries are channeled through this office. I do not mind your writing to Dr. Valentiner, but I have dealt with Mr. James B. Byrnes, Curator of Contemporary Art, at the Los Angeles Museum and the Museum is no longer necessarily involved in the case. This is particularly true now since the man holding the painting, a Mr. J. P. Frary, has now retained a lawyer. In the past, Edgar Breitenbach has dealt directly with claimants even after he left the Munich CCP and by and large it is to be preferred that such dealings only be on an official basis by Treasury or Justice officers.

With regard to the letter received from Heinrich Amersdorffer, I will forward it to Edwin Taggart, Chief of the Historical Property Division, Department of the Army, for whatever information he can give us. I believe he may already know about this claim.

With regard the Berlin paintings, I have learned from Mrs. Irene Kühnel, who is now in Washington, that a further extension of the loan exhibition after the announced closing date of March 31 may be requested.

Mr. Thomas Howe, Jr.,
Cultural Affairs Advisor,
OLC Hesse,
APO 633, c/o Postmaster,
New York, New York.

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As the approval of the Department when Ted Heinrich was here was given for the loan of these paintings to Berlin only conditional upon the completion of the Museum in Dahlem where they could be properly and safely housed, the extension of the loan - should HICOG request the Department's approval - would require ~~claims~~ in the appropriate divisions of GER.

As perhaps you know from a recent letter which I sent to Lane, I have called Ted Rousseau on the telephone and asked him to ship the trunk of Art Looting Investigation Unit papers to Washington. I have also sent a memorandum to Fred Shipman, Chief of the Records Division, asking him to take the appropriate steps through channels for the return of the documents which Ted Rousseau loaned the Récupération in Paris.

I am delighted to hear that Althea Westland is still in the British Zone. Give her my kindest regards when next you see her.

Sincerely yours,



Ardelia R. Hall
Arts and Monuments Officer

THE CONSTABLE REPORT
ON
MILITARY GOVERNMENT AND VISUAL ARTS

Bad Nauheim, June 1949

119986

Prefatory Note

I have the honor to present herewith a report on Military Government and Visual Arts.

Recent changes in the constitution and policy of Military Government are likely to make some of the recommendations therein superfluous; but I have retained the sections in which they appear, since they help to build up the pattern of a program.

I should like to pay warm tribute to the courtesy and cooperation I have invariably received from the officials of Military Government I have been privileged to regard as colleagues. Busy people, often overwhelmed with administrative details, have always found time to advise and to help, have been lavish in hospitality, and most responsive to suggestion. Some kind of office space (if only a chair) has invariably been found; and secretaries have cheerfully undertaken the typing of memoranda and letters, of shepherding a stranger through the mazes of military government routine, and giving him all possible aid in carrying on his work.

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The abbreviation ECR used continuously throughout this report, symbolizes the Education and Cultural Relations Division of U. S. Military Government.

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C O N T E N T S

Introduction

Scope of Enquiry and Report

A. Basic Assumptions

B. Basic Difficulties

Section I Restitution Problems

- (1) Looted works of art whose present whereabouts is unknown
- (2) Works of art in the Collecting Points formerly owned by Nazis

Recommendations

- (3) Works of art from Austrian repositories brought to the Munich Collecting Point
- (4) Works of art whose original owner and method of acquisition have not been traced

Recommendations

Section II Conservation of Works of Art

- (1) The restoration of historic structures and monuments
- (2) The use and maintenance of historic structures
- (3) Safeguarding moveable works of art
 - (a) Works of art belonging to the former Prussian State
 - (b) Control of Sale and Export of Works of Art
 - (c) Physical conservation of works of art

Recommendations

119988

Section III Art Exhibitions

A. Exhibitions in Germany

- (1) Of material within Germany
- (2) From the British and French Zones
- (3) From the United States

B. Exhibitions sent from Germany

C. Organization of Exhibitions

D. Finance

E. Amerika Haus and the Exhibitions Program

Recommendations

Section IV Museums and Museums Policy

A. General Policy

B. Points in Practice

Recommendations

Section V The Arts in Education

- (1) Universities
- (2) Primary and Secondary Schools
- (3) Adult Education

Recommendations

Section VI The Artist and his Training

- (1) The Artist at work
- (2) Art Schools and the training of Artists

Recommendations

Section VII German Foreign Cultural Relations

- (1) Restitution problems
- (2) Exchange of cultural materials
- (3) Exchange of persons
- (4) ECR as a bureau of information
- (5) Re-admission of Germans to International cultural organizations
- (6) The former German institutes in Italy

Recommendations

Section VIII Staff and Organization

A. Internal Organization

B. Collaboration among the three Western Zones

Recommendations

Subject Analysis of Recommendations

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Scope of Enquiry and Report

Following conversations with General Lucius D. Clay and Ralph A. Burns, Chief, Cultural Affairs Branch, my work in Germany has been directed towards investigating the present position of the visual arts there, both in their historical and creative aspects, with the purpose of advising Military Government on action concerning them. Especially, my enquiries have aimed at helping to draw up a program for the newly constituted Museums and Fine Arts sections of the Education and Cultural Relations Division of Military Government, and to suggest means to put such a program into effect.

In my enquiries, and in the following report, the term "visual arts" covers not only the so called fine arts of architecture, painting and sculpture, but includes the graphic arts, the crafts, and the use of the arts in industry and commerce.

The main fields investigated have been the museums concerned to any extent with the arts, historic monuments of all types, the teaching of the arts in universities and schools, and institutions for the training of artists. For this purpose, all the major centres in the three Western zones have been visited, and a number of smaller centres; and conferences have been held not only with military government officials, but with many Germans.

In everything that follows, and especially in any recommendations that are made, certain definite assumptions have been made.

(1) In general, the control and direction phase of Military Government, especially as regards cultural affairs, is treated as having been replaced by one of advice, assistance and supervision.

(2) The main purpose of Military Government action is regarded as that of re-orienting the German people towards the more democratic, liberal and peace-loving way of life, with a greater sense of international responsibilities. While the revival of German morale and self-confidence is important, it is equally important to guard against it taking an ultra-nationalist and egotistic form.

(3) The German people have a long and vigorous cultural tradition of their own. To attempt to substitute for it an American or any other tradition is impossible, and will only stimulate refusal to learn, and lead to ultimate rejection. The approach that seems likely to be successful appears to be:

(a) To select and emphasize those elements in the German tradition which are most in consonance with Military Government aims. I have found, for example, in trying to drive a point home, that to quote the example of (say) Durer, Bach or Goethe, or even the Bauhaus, changes the whole atmosphere of discussion.

(b) To suggest that German Imperialism and Nazism have killed or checked the growth of these liberal and non-nationalist elements in German culture.

(c) To demonstrate that in other countries, and especially in the United States, democratic and liberal ideas have increasingly inspired cultural activities; and that they can be profitably grafted on to the German tradition, as a logical means of strengthening its best elements.

(4) The temptation to propose using Germany as a guinea-pig for experiments in cultural affairs has been resisted as far as possible; and suggestions in this report are based on proved experience outside Germany - on what has been done successfully rather than what may be desirable to do.

B. Basic Difficulties.

The difficulties listed below are not peculiar to the arts, but all have a bearing upon them. Further reference is made to them under specific headings, where they particularly apply; but it is convenient to summarize them here.

(1) As a result of Nazi policy, of the war, and of emigration, Germany is now largely a country of the elderly and ineffective, and of the young and ignorant. The number of capable, vigorous and well informed men of middle age is limited; and of these, many were sympathetic

to the Nazis. As a result, any cultural policy that looks for immediate results in the near future is likely to fail. Enough time must be allowed for the younger generation, who can be effectively influenced, to get into the saddle. My personal opinion is that unless the occupying powers are prepared to envisage a cultural programme extending over at least fifteen to twenty years, they had better not become too deeply engaged. Moreover, a policy of advice, assistance and supervision involves more work and more staff than one of control. If it is to be effective, it means close and continuous contact with the German authorities concerned, to remind, enquire and criticize. To give an order and to enforce it, is much simpler.

(2) The conclusion reached under (1) is reinforced by the impression that German conservatism, respect for authority, and feeling that a German can not be wrong, is largely unchanged. For example, some former colleagues still adopt the cocksure, slightly hectoring attitude of pre-war days, despite complete ignorance of what has been happening in the outside world. Again, the best hope is in trying to influence the younger men until they can take over the control.

(3) There are positive influences in the German cultural field working in an authoritarian and nationalist direction. Specific instances are quoted in Sections II (1), IV and V below.

(4) A number of military government laws relating to property, trade, foreign exchange and so on, properly and inevitably cover works of art. They have not always, however been drafted with due regard to the fact that a work of art is a special kind of property, and not like (say) machine parts, in that (a) it is unique, and cannot be duplicated (b) that in many cases, though technical and legally private property, it is also a matter of interest and concern to a much wider circle, so that the owner becomes in some measure a trustee. Legally, the trustees of the Boston Athenaeum could burn the Gilbert Stuart portrait of Washington; practically, it belongs to the people of the United States. Specific examples of this failure to recognize fully the special character of works of art occur in the operations of Property Control and Restitution, in the works of JELA, and in Law #53 dealing with foreign exchange control. Concerning these, details are given in Section II and VII of this report. I suggest, therefore, that the appropriate experts in the ECR Division complete a list of desirable modifications in various laws and regulations and that discussions be held with the Legal Division and other Divisions concerned, to have these modifications made. This is all the more important in view of par. 7 of the Occupation Statute 1949, relating to the repeal and codification of legislation of the occupation authorities.

Section I. RESTITUTION PROBLEMS.

Responsibility in connection with this has been accepted by Military Government (cf. Title 18 - 110 to 112, Feb. 12th, 1947), and much has been accomplished. It is also one of the fields specifically reserved to the occupation authorities under Section 2 of the Occupation Statute 1949. What has yet to be done and the appropriate agency for doing it, needs consideration.

Property Control Division have announced that their work is finished, and that the Division is in process of liquidation. There still remain, however, several unsettled matters concerning the restitution of works of art. These need discussion and decision on a high level, if great offense is not to be given to allied countries, difficulties created in Germany, and the high reputation acquired by U.S. Military Government in handling restitution is not to be damaged.

(1) Looted works of art whose present whereabouts is unknown.

The number of these is considerable, as is indicated by the list drawn up by France, Belgium, Holland and Poland. Admittedly, many of these works of art are of small importance judged by present day standards of market value to the countries concerned; admittedly, too, many of the claims are too vague to allow settlement. But the fact remains that the operations of the market, and the investigations of scholars, will certainly bring some of these things to light. Are the holders at the time, German or otherwise, to be allowed to retain them? If not, there must be some agency to receive the works, investigate the validity of the claims, and if satisfied, hand the works over and take a receipt. Various suggestions have been made:-

(a) That the consuls of the countries concerned should act. Quite apart from whether consular officials have the necessary knowledge and staff, they would inevitably be partisan; and a series of more or less unseemly disputes would be likely to arise, with Military Government playing the part of Pontius Pilate. It seems therefore that so long as Military Government is in Germany, it must take a hand in the matter. When Military Government goes, ordinary diplomatic channels might operate.

(b) That the countries concerned should be persuaded to abandon their claims by being given reparations in kind.

This in my opinion would be disastrous and should be avoided at all costs. There is no satisfactory means of equating values of exchange of works of art except by free bargaining in a free market, which could not exist. Tribunals would have to be set up to settle exchanges, and would often be faced with insoluble problems; claimants would rarely be satisfied; while the Germans would allege they were acting under duress, and were being despoiled of their national heritage.

(c) That the system hitherto operated by MFA and A officers be continued in some form. There seem to be two alternatives: (i) That some officer or officers in Military Government outside ECR Division be detailed to deal with cases as they arise, (ii) That the experts of the Division act when necessary.

There are objections to both plans. The first would inevitably mean constant reference to the ECR experts, in what is a highly technical matter, though these experts would be saved a good deal of routine work. Thus, two sets of officers would be involved, with the usual waste of money, time and energy. Under the second plan, the ECR experts would be completely involved; and might be seriously diverted from the more positive and

constructive program of the Division. In either case, however, I suggest that the work of any officers employed should be limited to identifying and restituting any works reported to them, and that they should not be expected to go out in search of restitutable property. Which is the least objectionable method, others must decide. But that some one, in some way, must be prepared to deal with this phase of restitution, seems inevitable.

(2) Works of art in the collecting points at Munich or Wiesbaden, formerly owned by Nazis.

These include works of art acquired by Hitler for the Linz Museum, and works owned privately by him, Goering, and others. The majority of works of this type have been restituted. Those that remain are there owing to uncertainty as to their former owners and/or uncertainty as to their mode of acquisition. Two major problems connected with these concerns:-

(a) Works of art acquired in Italy by Hitler and Goering. These fall into two groups:

(1) Those looted or smuggled out. Of these, all that came into United States hands have been handed back to Italy.

(2) Those acquired in Italy before the German occupation, or acquired legally during the period when Germany and Italy were allies.

Following a demand from the Italian Government the State Department issued a directive entitled "The Exceptional Return of Works of Art to Italy", following which a Command letter of July 25, 1948, ordered the return of forty-two (42) works listed by the Italians. Only twenty (20) of these could be identified from the list, and two of these had never left Italy. The remaining eighteen (18) were duly handed back. Of these, the purchase price of seven is known, and for six of the seven, export licenses from Italy still exist, while the seventh had left Italy for sale in 1928 with others in the same collection, but had been brought back on not being sold.

The basis of the Italian claim was that the works had been sold under duress applied by Mussolini under pressure from Hitler. On the other side, it may be pointed out that all the works were in the hands of private owners or dealers; that some of the works claimed could only with difficulty be regarded as of importance to Italy, especially as others of similar character had been exported in the past without hindrance; that some of the works had been offered in the open market before being purchased by Hitler's agents; and that the known prices paid were reasonable market prices.

This particular transaction may be regarded as closed. Its importance is, however, that there still remain a considerable number of works of art in the same category as the eighteen already sent back. It is officially stated that Italy proposed to put in claims for some or all of these.

It is important therefore to decide what is to be done when such a claim is made. Is the directive and command letter of 1948 to be regarded as binding?

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The transaction based thereon has had unfortunate effects in Germany, and has found some of its most severe critics among MPA and A officers, one of whom resigned in consequence.

Recommendations

Without going into the merits of the matter, it seems evident that the circumstances differed in each case, and that blanket treatment was unsuitable. This suggests that in future claims, the case of each work of art should be considered separately in the light of all available evidence, and separate decisions made. In doubtful cases, a series of compromises might be arranged, to prevent the business hanging on indefinitely.

(3) Works of art found in Austrian repositories and brought to the Munich Collecting Point. Concerning two categories of these there is no substantial difficulty.

(a) Works that belonged to Germany before May 1938 (the Anschluss) and were deposited in Austria for safety, remaining under German control. These formed the subject of a letter from Col. John H. Allen, Nov. 7th, 1947, which treated them as German property and not restitutable.

(b) Works seized by Germans in countries other than Austria and deposited in Austria. I understand that these have been for the most part returned to the countries whence they came, when these were known. Some attempt has been made by Austrians to claim these, on the ground that they were found in Austria. Clearly, however, they were deposited there temporarily by the Germans, and have no other connection with Austria.

A category over which there is still dispute is that of works acquired by the Germans in Austria after March 1938, by purchase or other means. The Austrians claim that Austria had the status of an occupied or controlled country, and that these works should all go back to Austria. The Germans argue that Austria was part of the Reich, and was so regarded and treated by the Allies up to the collapse of Germany; and that many of the works were purchased with legal currency at fair prices. This latter argument was apparently accepted on June 19, 1947 by Colonel Allen and others, in holding that "in view of the fact that Austrian currency was not debased, objects which were not acquired under force or duress would not fall within the ambit of restitution". If this reasoning is accepted, works other than those looted or acquired under duress would be allotted to Germany.

(4) Works of art whose original owner and method of acquisition have not been traced.

These include works known to have been acquired by Hitler, either for himself or for the Linz Museum, and by other leading Nazis. Among them are a large number of nineteenth century Austrian and German works admired by Hitler. Many of these untraced works are at the Munich Collecting Point. Of these, the Austrians claim all paintings by Austrian artists which have no Austrian export stamp of a date before April 1938, and no evidence of origin. (actually, it is

known that some of the paintings by Austrian artists were purchased and in certain cases even painted outside Austria and so naturally bear no Austrian export stamp). Another claim is that of one of the Ministers of the Bavarian Government, who proposes to sell everything for the benefit of distressed Jews in Bavaria. He has apparently suggested New York as a suitable place for the sale.

Over and above all this, and more important than these semi-domestic quarrels, is the attitude of the French. They hold that to hand the works in question over to the Germans or Austrians, would rouse great feeling in the allied countries which were looted by the Nazis. In particular they dislike the idea of sale for the Jews, as putting racial above national consideration. A French representative therefore suggested that the works should be handed over to the looted countries, as compensation for unsatisfied claims regarding works of art; and even hinted that such action might be taken as satisfying all such claims. This would, it is true, be a form of reparations in kind, to which the U.S. and U.K. Governments are opposed. But it might avoid more awkward forms of such reparations.

The above are only some of the more important restitution problems which still have to be cleared up. They indicate, however, that closing down in the near future is difficult if not impossible. Whose business it is to do the work is another question; but ECR Division is likely to be involved, since the problems affect Germany's cultural relations with other countries, which appears to be an ECR Division concern, and can be improved or marred according to the action taken on reparations.

Recommendations

I suggest that it is highly desirable to settle the whole matter as quickly as possible, in order to clear the way for the more constructive work of the Division. I suggest also that the matter is not one that can be settled on a purely legal basis, though legal opinion must obviously be taken. In many cases, especially those of works of unknown origin, there is not enough evidence for a legal decision; and throughout, political questions are likely to arise.

This indicates that the matter is one essentially for a conference on a high level, to reach a compromise. The French suggestion points the way to a possible basis for this. Moreover, the French and other allied nations are not likely to be very interested in the nineteenth century German and Austrian pictures, concerning which informal conversations suggest that division on a fifty-fifty basis between Austria and Germany might satisfy both the interested parties.

Section II. CONSERVATION OF WORKS OF ART.

This, like Restitution, is one of the responsibilities accepted by Military Government and covers the protection and preservation of German-owned cultural materials and works of art, and of cultural structures (cf. Title 18 - 111 and 112). The conservation of moveable works of art is a basic interest of museums, whether the works are owned by the museum or not; and the conservation of cultural structures is simply an extension of museum functions into the field of immovable objects. The importance of conservation lies in its providing material for the study of men's cultural history and in incorporating artistic tradition; and so is likely to involve questions of re-orientation. On both grounds, therefore, conservation directly concerns ECR Division. Also, in many cases it is of direct interest and concern to people outside Germany, and so affects German foreign relations.

Among problems for consideration are:

- (1) The restoration of historic structures and monuments.

There is a marked inclination in Germany towards brick by brick reconstruction, not only in historic structures, but in buildings such as museums. There is, for example, a movement on foot to rebuild the badly damaged Alte Pinakothek at Munich exactly as it was. Quite apart from the moral and aesthetic objections to producing in the case of historic buildings what are virtually fakes (hardly a concern of Military Government), other issues are involved.

- (a) There is a tendency to select for restoration structures around which German nationalist feeling can centre. Such are the castle at Nuremberg, and the Goethe house at Frankfurt, whose destruction has been darkly hinted to me by Germans as a planned blow at the heart of German nationalism!

- (b) Elsewhere, concentration on ecclesiastical structures has used labour and materials which would better have been devoted to other purposes, notably to housing. Cases in point are Munich, Mainz and Cologne; cities predominantly Protestant, such as Stuttgart, seem to have been more prudent.

- (c) Another aspect of the same waste of resources is rebuilding or planning to rebuild structures merely for the sake of rebuilding, without reference to their ultimate use. In Munich, for example, there is a movement to rebuild the gutted Residenz on a costly scale, without knowing whether it is to be used as a museum, as public offices, or as seat of a legislature, etc., each of which would require different interior planning. Similarly, labour and material is apt to be used to repair some structure merely because it is old, without any thought as to the desirability of its preservation.

- (d) In the case of museums, brick by brick reconstruction is throwing away the chance of rebuilding on lines to suit modern needs and democratic policies. Not only are out of date types of gallery and lighting systems being perpetuated, but provision is rarely being made for such things as an auditorium, special exhibition galleries, and educational facilities, all of which are indispensable for humanizing and liberalizing museum work. A typical

example for such conservatism is in connection with the Greek bronzes and vases at Munich, temporarily housed in the Prince Karl Palace. These used to be exhibited in the Alte Pinakothek, with the rest of whose contents they had no organic connection. A suggestion that when the Glyptothek was repaired, rooms should be added for the vases and bronzes, to be put in them in the same building as larger Greek and Roman sculpture, was greeted with horror. They had always been in the Alte Pinakothek and must go back there.

Lack of money is no excuse for this kind of thing. Many desirable changes would cost no more than what is being done; while the fact that such changes are being made in some museums, e.g., Karlsruhe and Stuttgart Landesmuseum, which have no special financial advantages, illustrates their practicability.

It should be noted that this combination of conservatism with political and semi-political motives is an effective bar to any help being received from the United States or elsewhere to rebuild historic buildings. If the Germans would follow Italian example and in cooperation with foreigners select a few buildings which are capable of restoration and have an international significance, an appeal for external help would probably be successful. As it is, such an appeal would be hopeless.

(2) The use and maintenance of historic structures.

This is another stormy question. On the one hand there is a movement to disregard and even to imperil such buildings in pursuit of other aims, manifested in such measures as the Land Reform Law of 1946 in Württemberg-Baden. It is suggested that this will so affect landowners, that maintenance of their castles, collections, parks, libraries, etc. may become impossible. On the other hand, the conservators of ancient monuments are apt to want to preserve everything, with little thought as to its significance, to whether it is only one of many structures of the same type, to what purpose it can serve, and to cost of maintenance; and they are now busily engaged in drawing up lists of scheduled monuments, and laying down rights and liabilities of owners and of the government, discussions which seem to end in planning to place an undue burden on one of the partners, according to the amount of political pull the owner has. The problem is, of course, not peculiar to Germany, and is equally pressing in, for instance, England. What is peculiar to Germany, however, is the absence of any serious movement or intention to deal with the problem on a voluntary basis. Such organizations as the Society for the Preservation of New England Antiquities in the United States, or the National Trust and the Society for the Protection of Ancient Buildings in England, seem undreamed of. Here, however, is a practical means of solution, which enforces selection, reference to practical needs, and economy. Moreover it has the great advantage of stimulating community interest and community responsibility, and of encouraging individual enterprise and action. Another possibility would be to encourage the owners of great houses to open them to the public on stated days, and to charge fees, which after deduction for expenses could be given to charity. Such procedure has proved effective in England in creating a sense of interest and responsibility in the community.

(3) Safeguarding of moveable works of art.

(a) Works of art belonging to the former Prussian State. A considerable number of the more important of these are in the Collecting Point at Weisbaden (also at Celle in the British Zone). There has been some doubt as to their status. It has been argued that under Law 46, par III, they passed to the Laender in which they were situated. On the other hand, Military Government in Hesse (letter from the Director to the Minister President, June 28, 1948) laid down that the Hessian State should hold them as trustee for the German people until a responsible central government for Germany had been established; and in a later letter (Sept. 10, 1948) the Minister President is referred to as bailee for Berlin museums property. Yet again, a letter of March 9, 1949, written by a very high authority, stated that the works of art "belong to Berlin", giving color to a claim apparently put forward by that city. However, Law 19 seems to settle this matter, by saying that ownership of certain works of art and cultural objects so defined as to include the Berlin objects, is vested in the Land where they are located as trustee for a German State recognized by the U.S., U.K., and French Military Governments.

Whether this is a final decision remains to be seen. If the question arises again, it should be remembered (1) that the Prussian State collections have always been regarded by the outside world as the National German collections, though not technically so; (2) Even without the parts now in the Russian Zone, they form an impressive and well rounded whole, whose cultural value would be considerably diminished by dividing them; (3) They have formed the centre round which a notable group of scholars have gathered. To break up the collections, would break this tradition; (4) It is doubtful whether the Laender concerned or the City of Berlin could adequately provide for the maintenance and display of the collections and for an adequate learned staff to handle them.

(b) Control of sale and export of works of art. This has three aspects, which appear never to have been clearly distinguished; (1) as part of control of Germany export trade and foreign exchange; (2) as an adjunct to restitution; (3) as a means of conserving works of art owned in Germany.

(I) Control of export trade needs examination in the light of the special character of works of art, as suggested in the Introduction to this report. As an example, law 53, par. 5.(d) dealing with foreign exchange directs that gold and silver coin is to be handed over to the Reichsbank or as otherwise directed. Title 18-401.5, expands this by directing that collections of coins and medals in which the numismatic value exceeds the face or intrinsic value will be considered as cultural objects; and such collections will be deposited in the Land Central Bank or held in museums. This does not, however, seem to cover the case of single coins or of small groups of coins of numismatic value. Consequently, collectors will not buy them; museums get no chance to acquire them; and either they are smuggled out of the country or melted down.

(II) Law 52, which requires the licensing of dealers in works of art, and the recording of various details of transactions into which they enter, such record to be shown to any authorized person, is obviously a necessary part of the machinery for discovering restitutable objects which have disappeared. It is known that there is a considerable underground traffic in the export of works of art, but the licensing of dealers is at least a partial check

and should be retained so long as restitution remains a problem. The recent permission for unregistered transactions in works of low value does not affect this general principle.

(III) Control of export to prevent Germany losing works of art raises far more difficult questions. German museum authorities favour it; and appear to be trying to put into effect Reich ordinances and laws of 1919, 1929 and 1932 dealing with the subject, on the basis of a list of national treasures whose contents are not known to military government officials and appear to vary according to the taste of certain German officials. A Pisgah-like view of one of these lists revealed it as containing entries so imprecise, as to put almost uncontrolled discretion in official hands. Cases have occurred in which restitutable objects whose owner now lives abroad were withheld on the ground of being on this list. Apart from the fact that such action discriminates against one type of property in private hands and would sometimes amount to confiscation, it is objectionable as putting too much power in official hands without publicity or resort to the Courts. Much better would be action on the lines now taken in England, the general principle of which is that if the nation wants to preserve national treasures it should pay for doing so, while making it to the advantage of the owner to offer them first to a museum or public body. This is more democratic, in that the cost of acquisition is thrown onto the public purse, in some form or another and not on to a private owner. The Italian system is also preferable to the German one; in that save in exceptional and known cases, there is no prohibition on export though a license is required; but the government has the right to purchase at the price already paid or offered by the potential buyer of the work.

In fact, the situation is less serious than the Germans make out. There seem only a very limited number of works in private hands whose export from Germany would seriously affect national interests and the money gained from the remainder would probably be better worth having than the works themselves.

More important from the point of view of conservation is a proposal that some museums e.g. the Alte Pinakothek at Munich, should sell some of their possessions abroad, notably to the United States. This has been put forward as a matter of purely German decision, and compared to the sales from the Hermitage by the Soviet Government after the first World War. It must be remembered, however, that the Soviet Government at that time was quite independent; and if such a sale were made from Germany during any period of the occupation it would certainly be alleged that Military Government had brought pressure, and would be accused of assistance to despoil Germany. Especially would this be the case if the sale were made from the American Zone to the United States.

(c) Physical conservation of works of art. German theory and practice in this respect is considerably behind that in the Western world today. At its best it follows that of a generation ago; at its worst, it is positively dangerous. (I) The modern idea of keeping a work of art in good condition, rather than putting it right after something has happened to it, is not developed. For example, the idea of air-conditioning in museums seems scarcely to exist. Admittedly, this could not be done at present, on the ground of expense; but in the course of museum reconstruction, preliminary arrangements for later installation could be made.

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(II) Diagnosis by scientific means of the condition of works of art, and of causes of trouble, is little developed. Only at the Doerner Institute in Munich is there complete apparatus for examination by X-ray, ultra violet light, infra-red ray, and spectroscopic analysis, with a scientist in charge; and there, the organization is not integrated firmly with museum work, and is only casually used. Elsewhere there may be some particular piece of apparatus, such as that for ultra violet rays; but the use even of this does not seem to be regarded as an indispensable preliminary to treatment. In present conditions, an adequately equipped laboratory is probably beyond the means of most museums; but this excuse does not cover the lack of interest in diagnosis. (III) As I have seen them, some of the methods of restoration used are not too re-assuring, mainly due to the old fashioned practice of concentrating on appearance rather than on structure.

It would certainly be an advantage if the directors of two or three large museums, and their restorers, could be sent to the United States to study the approach and methods used there, notably at the Fogg Museum, Cambridge, and the Museum of Fine Arts, Boston. This might form the basis for establishing a laboratory connected with one of the museums, which could serve as a centre for instruction, and also do work for smaller institutions. For such a purpose, a large landowner has indicated willingness to provide quarters and perhaps some financial help. At the same time, some reorganization of the Doerner Institute, Munich, and establishment of close relations with the Alte Pinakothek, might serve the same end. In the meantime, existing methods might be improved somewhat, by giving help to museums in obtaining necessary materials from abroad.

Recommendations

1. That Military Government should so advise and guide the repair of historic structures and monuments as to prevent, if possible.

(a) such repair being used primarily as a means to stimulate nationalist feeling

(b) money and materials being used to repair churches and similar structures to serve particular political purposes, which could better be applied for the benefit of the people as a whole

(c) such buildings as museums being reconstructed without provision being made for changes which are necessary if they are to serve the community as a whole.

(2) That Military Government should encourage the retention and use of historic structures on a selective and economical basis; and in particular encourage the ownership and management of such structures by private associations, acting voluntarily.

(3) In the case of moveable works of art

(a) The collections of the former Prussian State should be regarded as the property of a central German government for which they are held in trust by the Laender or other bodies.

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