

(b) Laws relating to export and foreign exchange should be so modified as to allow for the special character of works of art. Present laws relating to licensing of dealers in works of art should be retained so long as restitution of works that have disappeared needs consideration. Laws restricting the export of works of art should be examined from the point of view of fairness, and of not opening the door to bureaucratic action.

(c) Sale of museum pictures abroad should be sternly discouraged.

(4) Help in obtaining suitable materials for conservation purposes should be given to certain museums; and the establishment of a laboratory and workshop in connection with some of the larger museums be encouraged, to provide a training ground for conservators.

Section III. ART EXHIBITIONS

A. Exhibitions in Germany

The organization and circulation of art exhibitions in Germany is closely connected with the problem of museums in Germany; but since other kinds of activity are involved, the subject is best treated under a separate heading.

The value of a well organized Exhibitions Program, on a high level is:-

(i) It helps to remove German ignorance of what has been happening in the outside world during the last ten or fifteen years.

(ii) By emphasizing the achievements of other nations in the arts, it helps to correct German nationalist bias. Under the Nazis, the arts were much used to foster this bias, by cultivating the idea that Germany was the prime source of a healthy vigorous art both in the past and present.

(iii) By intelligent choice of subject, arrangement and labelling, exhibitions can help to break down the prevalent idea in Germany that art is something for an instructed elite, and not for the people at large; and thereby help to foster in German museums a better social use of those institutions.

(iv) In centres where there is no ready access to museums, visiting exhibitions can be invaluable in helping to bring alive the teaching of art and art history in schools, technical high schools and universities, and in making works of art available to larger numbers of people.

It may be pointed out that in the use of exhibitions in Germany, the French are far ahead of the United States and Great Britain. Both of the latter have won a great reputation in handling the problem of restitution; but the French have come to be regarded as the country effectively concerned with German cultural interests.

Exhibitions should on no account be limited to paintings, sculptures and the graphic arts, but should give prominence to architecture, to the applied arts, and also to commercial and industrial art. Not only are the Germans particularly interested in these; but their practical value in the physical reconstruction of Germany, and their potential influence upon the life and outlook of a large part of the community, make them especially useful.

Needless to say, any attempt at direct and deliberate propaganda through art exhibitions is inadvisable; since it would naturally rouse suspicion among Germans, and frustrate the objects of an exhibition policy.

Other principles that should be observed in the circulation of

120004

exhibitions are:-

(i) The aim should be to show the exhibitions in a considerable number of places rather than in a few large cities. This makes them available to larger numbers of people, and to a wider range of classes and occupations. At the same time, the suitability of a particular exhibition to a particular type of centre should be considered. In country centres, for instance, some relation to country life and interests is desirable. Such a policy of wide distribution will also avoid the criticism made in connection with the exhibition of the Berlin pictures that some centres were favoured and others neglected.

(ii) The exhibitions should be limited in size to what can be shown in two or three fair sized galleries. Such exhibitions are easier and cheaper to assemble, pack and transport than larger ones; few of the smaller centres in Germany have adequate and safe accomodation for large exhibitions; and even in larger cities, the accomodation is at present limited, unless the greater part of the permanent exhibits be taken down.

(iii) The quality of the exhibits should be as high as possible. Better no exhibition than an inferior one.

(iv) Catalogues should be as informative as possible, with a brief introduction on the subject of the exhibition, notes on each exhibit, and biographical details about artists. They should be so prepared as to permit of being used at all the centres where the exhibition is shown, e.g., the numbers in the catalogue and of the exhibits should be fixed once and for all; and space should be left on the title page for each institution to add its name if it so wishes. Such procedure greatly reduces the cost per copy.

(v) Labels should normally be prepared before hand, and travel with the exhibition. They should be informative and adapted to popular understanding.

(vi) It should be made clear, through the press, by notices in the exhibition, and in the catalogue, the share of Military Government in organizing or sponsoring the exhibition, also whether any financial help has been given.

(vii) The hanging and labelling of exhibitions is a matter of experts. The experts at OMGUS or in the Laender cannot be expected always to be available; yet it is not safe always to leave things to the men on the spot, be they German or American. It is obviously a difficult matter to invade a museum, and show the director how to hang a loan exhibition. Yet this can be done if tact is used; witness the exhibition of British Arts and Crafts which toured the United States and Canada, of which the arrangements in different museums were thankfully left to the official escorting it. Sometimes, however, the place of exhibition would not be a museum, and here the difficulty would probably not arise. German standards of arrangement and labelling today are low; and it is well worth considering, especially in the case of exhibitions coming from the United States (see under 3 below) that

certain exhibitions should be accompanied by an expert in arranging and labelling, who should travel with the exhibition and either arrange it or help to arrange it at different centres. Such an expert should preferably be drawn from one of the smaller museums in the United States, where resources are limited and skilful improvisation the rule. Not only would he or she set new standards and give a practical demonstration of what is possible, but would provide an answer to the oft repeated German objection that good arrangement and labelling are a matter of money. It may be pointed out that the series of remarkable exhibitions organized by MFA&A in Wiesbaden, were put on with very limited resources, and without any subventions. These experts should not necessarily remain attached to one exhibition only, but should move about according to where their services were required.

Three main types of exhibition program are desirable:

(1) Exhibitions of material drawn from within Germany.

The majority of museums, owing to lack of galleries, can only show a part of what they own; many churches own works of art which are either stored or are never shown; and some of the large private collections are still wholly or in part in storage. Thus, there is ample material on which to draw, which could be profitably exhibited, especially in smaller centres where there happens to be adequate space for exhibition. The objection that circulation exposes works of art to risk of damage, is less valid in Germany today than usual; since many of the works of art in question would benefit by removal from storage, while an opportunity would be given to examine their condition, and if necessary put them in good order.

The material for this type of exhibition could and should be drawn from all the Western zones. Compared with exhibitions brought from abroad, the cost of assembly at the starting point of the exhibition should be low.

(a) The arts of the past, in every field:-

Naturally, a great part of the material available would be of German origin; but in the choice of exhibits every opportunity should be taken to emphasize the importance of non-German work. This can be done either by exhibitions of non-German work, notably French and Italian, (German-owned English works are mainly either poor examples, copies or fakes); or by choice of subject (e.g. eighteenth century arts, illuminated manuscripts, textiles, printing and book illustration) in which German work can be compared with that of other countries. Particular stress might be laid upon French nineteenth-century painting, which was played down by the Nazis in comparison with that of nineteenth-century Germany.

(b) Contemporary German arts, in all fields:-

The quality would not be high in most cases, and careful selection would be required. Sporadically, however, good work is being done in Germany, and it seems desirable to circulate examples of the best to stimulate rivalry and raise standards in other centres. Especially,

120006

the work of younger artists should be exhibited, notably in the field of architectural design, to encourage experiment. By similar means, intelligent application of the arts to industry and commerce could be fostered.

As regards organization, it is suggested that the exhibitions should be assembled and first shown at a selected museum or institution, the Director of which should be largely responsible for the choice of exhibits, for arranging the circuit of the exhibition, for labels, and for preparation of a catalogue. The share of Military Government should be limited to advice and suggestion. The institution chosen would depend on the interests and personality of its director. For example, the Stuttgart Landesgewerbe Museum would be an excellent starting point for a contemporary applied art exhibition; the National Museum, Nuernberg, for applied arts of the past; and the Mannheim Gallery for a nineteenth-century French exhibition. The newly formed Museum Directors Association might be a useful body with which to get into touch.

(2) Exhibitions already organized and travelling within the British and French Zones.

Enquiry has shown the possibility of French and British cooperation. Extensions of circuit into the American Zone should not be expensive, and would provide some good exhibitions of a type otherwise difficult to organize. The main problem is the added time needed for circulation of the exhibition, which lenders of works of art may be reluctant to contemplate. For example, exhibitions organized by the British Council are only shown for a short period in the British zone, on their way to other centres, as the British Council does not officially operate in Germany. This objection is less serious in the case of exhibitions of German-owned works of art, described in section I above, some of which are, I am told, under consideration in the British and French zones. Each exhibition would therefore have to be considered in the light of its particular circumstances. For example, even if the whole of an exhibition were not available, some part of it might be used. If an exhibition were taken over, arrangements should be made for also taking over labels and catalogues, or if these were not suitable, for special ones to be prepared.

All this emphasizes the importance of officers responsible for exhibitions keeping in close touch with their opposite numbers in the French and British zones, so that they may know their plans sufficiently long ahead to take action,

In exchange for exhibitions coming from the British and French zones, exhibitions circulating in the American zone might be sent into the other zones.

(3) Exhibitions from the United States. Special emphasis should be given to these.

(a) American Contemporary Art.

This should be the field from which exhibitions are

120007

chiefly drawn, due attention being paid to architecture and the applied arts, including industrial and commercial art. In addition to the more general purposes of the exhibition program, such exhibitions would be particularly useful (1) in contradicting the idea prevalent in Germany that America is merely a land of technicians without a vigorous and living culture of its own (2) by turning the German mind, through American example, to providing more widespread amenities for ordinary people, better designed and more practical housing, and a higher standard of design in things used in everyday life. Apparently, Germans would be deeply interested in an exhibition dealing with the small American house, with special reference to the kitchen; also in exhibitions dealing with the national parks, and with such projects as that of the Tennessee Valley Authority.

Exhibitions such as these would have to be largely based on photographs; and to make these interesting and understandable, the greatest care in selection and mounting of material is required, together with a good catalogue, expert labelling and skillful arrangement. An example of how not to select and arrange such exhibition is one concerning the T.V.A., seen in an Amerika Haus. Labels suggesting the bearing of such exhibitions on German problems might also be used when appropriate.

Where actual works of art are involved, be they paintings, sculpture, graphic art, handicrafts, or commercial and industrial products, the same attention to selection on a high level, to good cataloging, to effective description and labelling, and to attractive arrangement should be paid. Apart from raising the prestige of the exhibition, this will emphasize the importance of making them interesting and comprehensive to the ordinary man, and so help to influence German practice, especially in museums.

Whatever the subject of the exhibition, however, work by artists of German birth now living in the United States should certainly not be included. To do so will only provoke the comment that American art is, in fact, German.

On the other hand, the possibility should be seriously considered of bringing over exhibitions of Central and South American contemporary art. This has already attracted interest and favourable comment in the United States, and is practically unknown in Germany; and to see good examples would help to bring within German comprehension the fact that other worlds beside their own exist.

All this emphasizes the importance of having the exhibitions designed and organized by highly competent people in the United States. An offer by the Field Office in New York to do the work should be firmly rejected; likewise that of well-meaning private individuals or dealers who have an interest in Germany. The idea of "picking up" exhibitions wandering about the United States should also be regarded with suspicion. The exhibitions should be organized ad hoc by such institutions as the Whitney Museum, New York (Painting, sculpture, graphic arts); The Museum of Modern Art (architecture, painting, sculpture and applied arts); the Institute of Contemporary Art, Boston (applied arts); and the American Federation of Arts, Washington. Such institutions are used to assembling, labelling, and packing

120008

exhibitions for circulation, and could be relied on to choose well and to prepare a good catalogue. Also, if criticism of choice was made in Congress or elsewhere (as in the case of the State Department collection of pictures) the fact that the choice was by an established and reputable institution would be an effective answer. If adequate preliminary explanation were given of the purpose of the exhibitions, and of their importance from the national viewpoint, I believe the institutions mentioned, as well as others, would cooperate to the full. But a bald official letter from Civil Affairs Division would certainly not meet the case.

It seems desirable to discuss the subject matter of some, and even on occasion the choice of exhibits, with a qualified German museum director. Also a German director might be associated with the choice of circuit and the mechanics of circulation. Here again, the new Museum Directors Association could be consulted. Such German assistance might not only be useful, but would produce a sense of participation and responsibility for the program which would be valuable; and would encourage the more forward looking and enterprising institutions. Care would have to be taken, however, that such participation did not expose a German director to a charge of collaboration.

(b) Exhibitions of American art of the past.

Undoubtedly, a well selected exhibition of paintings from the eighteenth century onward, especially if it contained fine examples of American primitive painting, would rouse great interest. Care should be taken not to give too much emphasis to the works of such expatriates as Whistler, Mary Cassatt and Sargent, since they would probably be regarded as European and not American. Likewise, an exhibition of Pre-Columbian art would certainly be warmly welcomed.

The difficulties in the way, however, are formidable. Others would be reluctant to lend for the necessary length of time, while some would not wish to lend to Germany at all; the cost of insurance would be heavy; and quite likely special precaution as regards escort and guarding would be demanded.

(c) Exhibitions of European Schools drawn from American collections.

This has been suggested as a means of fostering German interest in schools other than their own; and to show the good judgment and catholicity of taste of American collectors, both public and private. The difficulties noted under (b) above, are however, even more formidable in this case; and I should not recommend that such an exhibition even be attempted in present circumstances.

B. Exhibitions sent from Germany.

Already various exhibitions of German-owned works of art have gone to Switzerland, Belgium, Holland, France and England. These have been arranged between Germany and the countries concerned, with Military Government cooperation; and the continuation and extension of such cooperation seems desirable. Such exhibitions are a useful means of re-establishing cultural relations between Germany and other countries; and it is said that the German share of the earnings of such exhibitions have been enough to provide materials (notiably for the cleaning and restoration of works of art) badly needed by the lending institutions. There is also hope that such earnings could help to finance exhibitions from other countries coming to Germany.

The possibility of similar exhibitions going to the United States needs consideration. Undoubtedly, exhibitions such as those of the Alte Pinakothek (Munich) pictures would have a great success in America. The cost of transport and insurance would, however, be heavy; and as many United States museums are reluctant to charge entrance fees (and some by their charters may not do so) the expense involved would in some cases be prohibitive. Unless Military Government were prepared to produce some kind of subsidy (for which I can see no justification) there seems little chance of such exhibitions going to America. In any case, there would be some risk of criticism similar to that roused by the exhibition of the Berlin pictures.

For the same reasons, an exhibition of German old masters which some Germans would like to send, seems out of question. Moreover, such an exhibition would feed German nationalism, and is not likely to rouse any great enthusiasm in America.

With exhibitions of German Contemporary Art, the case is somewhat different. These would help to encourage the more enlightened and experimental German artists; also, it would expose German art to comparison with that of other countries, and provoke criticism that would be healthy for Germans. Ideas, however, of a large, comprehensive exhibition, do not seem practicable. The level of quality would be low; there is not enough interest in the United States to justify the expense; and it is not certain that the institutions able to show such an exhibition would wish to do so. Better would be several small and well selected exhibitions, which could be shown at smaller museums over a wide area. In this way, a larger public would be reached; while smaller museums are readier to take small scale prefabricated exhibitions, than are the larger ones. The organization of the exhibition should be largely in German hands, though with American advice, and labels and catalogue should be prepared in Germany. Consultation with the Institute of Modern Art in Berlin which is in process of formation, might be useful. Arrangement for circulation might be put in the hands of (say) the Museum of Modern Art, New York, or the American Federation of Arts.

The expense need not be formidable, particularly if some subsidy for transport to and from America could be obtained.

120010

C. Organization of Exhibitions.

Something about this has been said in discussing the different types of exhibition. As regards exhibitions organized from material within Germany, or brought in from other zones, there is little to be added.

Exhibitions brought into Germany from the United States, involve consideration of the matter of machinery. Concerning this, a proposal has been put forward which merits most serious attention. (See Memo May 24 by Eric T. Clarke to Director ECR). The basis of this is that all commitments in the United States can only be made by the Civil Affairs Division in Washington or in New York. As, however, these bodies have no direct means of knowing what is wanted, what is suitable, or where to get it, it is suggested

(1) That the Interdivisional Re-Orientation Committee consider requests for exhibitions from all Divisions, set up a schedule and allocate funds.

(2) ECR set up an Exhibits Procurement Desk, headed by a specialist on exhibitions, through which formal requests for each exhibition should go to Civil Affairs Division in the United States, who would be thus fully informed, and able to make commitments.

(3) Each division should be free to correspond directly with agencies and individuals in the United States, to work out the scope and technical details of the exhibition. These would be transmitted to the Exhibits Procurement Desk for information.

(4) The requesting Division would be responsible for receiving the exhibit and for all details relating to its circulation.

I am not, however, in agreement with a further suggestion that Exhibits Procurement Desk should be responsible for translation into German and for publication of all catalogues, labels and other descriptive material. This I think better left to the Division concerned and to the agency preparing the exhibitions, as they are likely to be better informed regarding the exhibition, and standardization in such matters is not desirable.

D. Finance.

Without reference to the question of how much money in dollars and marks Military Government is prepared to devote to an exhibition programme or whether help can be obtained from private sources or foundations, there are some technical details in connection with the organization and circulation of exhibitions which affect finance.

120011

The costs of any exhibition fall broadly into three categories (1) the cost of collection, including labels and catalogue (2) the cost of transport and insurance (3) the costs of packing, at the Collecting Point, and of packing, unpacking and installation at each centre.

The usual method adopted by organizing agencies in the United States is to work out a fee which will cover all costs of collecting, labeling, first packing and redistributing to owners, which is charged to the participating museums, who then pay transport and insurance to and from themselves, and bear all costs of installation etc. unpacking and repacking.

This might form a general basis for Military Government operations, with adjustments where a subsidy is thought necessary or desirable. It is to be remembered that in the United States there is no equivalent of the British Council or the Arts Council of Great Britain, which are subsidized by Government, and can help with exhibitions out of their own funds. Military Government will have to employ non-profit agencies in the United States, who will require at least re-imbursment of out-of-pocket costs. The financial arrangements would differ in the case of each type of exhibition described above.

(1) Exhibitions from material within Germany.

The cost of these would be entirely in marks. Several German directors have said that the cost could be borne entirely by the participating museums, who would recoup themselves by entrance fees and sales of catalogues. In general, this should be the case. But the amounts involved might be too great for small centres; while if the aims of an exhibition program are to be attained it seems desirable that exhibitions should be free or entrance fees be nominal, with free Saturday and Sunday openings. In any case, the museum acting as organizing center, should get the exhibition without fee. Some subsidy, direct or indirect (e.g. bearing some or all of the cost of preparation) might therefore be desirable.

(2) Exhibitions brought in from other zones.

Similar considerations apply as in case (1), except that there might be some saving on initial costs in the case of official British and French exhibitions.

(3) Exhibitions from the United States.

A large proportion of the cost here would be in dollars, for organizations in the United States, and for transport and insurance to and from Germany. This would make the cost more than the participating institutes could bear, and a subsidy would be essential, in addition to any subsidy to allow circulation among small centres, free admission and weekend openings.

(4) Exhibitions sent from Germany.

Normally the cost of these should be borne entirely by the borrowers. In the case of old masters, this rule should be maintained. In the case of contemporary art, the cost of getting the exhibitions to and from the United States might be so high, as seriously to reduce the number of museums willing and able to participate; and if the purposes of the exhibitions are to be attained, a subsidy might be necessary. This would best be sought from non-governmental sources, however.

E. Amerika Haus and the Exhibitions Program.

The admirable work done by the Amerika Hauser in many directions, should not be allowed to obscure the fact that the art exhibitions at most of them are lamentable. This is due to (a) the material supplied being poor and badly set up (b) ineffective arrangement and ineffective labelling. There are notable exceptions, e.g. Frankfurt, where the director has pursued an independent policy in organizing exhibitions; and Regensburg, where satisfactory installations have been made.

In addition, the selection of books on the arts in most Amerika Hauser is hardly calculated to be useful to Germans or to inspire them with respect for American scholarship and connoisseurship. As a great many of students use Amerika Haus, this is particularly regrettable. I am glad to say, however, that steps are being taken greatly to improve the quality of

120013

books on the arts. Certainly, if this is not done, it would be better to have no section on the arts at all.

In what follows, the references are only to exhibitions concerned with the arts, and not to informative exhibitions such as that on the Marshall plan, with which this report is not concerned.

The organization, arrangement and labelling of art exhibitions is a technical matter, with which it would be unreasonable to expect directors of Amerika Haus to be familiar. Some kind of working arrangement with ECR is therefore indicated. Various suggestions have been made.

(a) The transfer of Information Services to ECR, as in the French zone. On this, a matter of long range policy, I express no opinion. Obviously, if it were done, the art exhibitions (as well as many other things) would become an ECR responsibility.

(b) That the appropriate section of ECR should take over the organization of art exhibitions in Amerika Haus.

The main objection to this is the difficulty of drawing a line between art exhibitions, and those concerned with information or propaganda. To have two authorities, with ill-defined territories, trying to run exhibitions in the same building, would clearly lead to friction. It is no answer to say that ECR should run all exhibitions, since this would involve them in work at present outside their sphere.

(c) That Amerika Haus should abandon art exhibitions. This would be a pity since (1) Amerika Haus is sometimes, especially in small centres, the only place for showing such exhibitions (2) Amerika Haus has a centre at Siegelstein for preparing exhibitions, which could be useful (3) Amerika Haus could make available on the spot books bearing upon exhibition.

All this suggests some loose form of collaboration with ECR, based on the fact that ECR can provide the technical know-how. Such collaboration might be along the lines that when ECR is planning an exhibition and arranging its circuit, it should consider the desirability of using Amerika Haus in certain places. Sometimes Amerika Haus has the only accommodation or the best accommodation available in a particular city; sometimes the exhibition would not find a suitable home in the local museum or similar institution. In such cases, ECR might take over the Amerika Haus gallery for the period of the exhibition, accepting complete responsibility for all technical details. Without doubt, Amerika Haus would collaborate; and I am told would probably be able to provide materials and labor for desirable modifications in the gallery. In return Amerika Haus would get prestige from the exhibition, and would benefit by learning how to show its own exhibitions (which might of course include art exhibitions) to better advantage.

Recommendations

- (1) That a series of exhibitions of works of art from the United

120014

States be set going as soon as possible, on the lines indicated above, and that (a) the necessary machinery to facilitate the procurement of exhibitions from the United States, and transport to and from Germany, be set up at once (b) experts in arrangement and presentation of exhibitions should on occasion be brought over and travel with exhibitions brought from the United States.

(2) That the circulation of exhibitions of material within Germany be encouraged and stimulated.

(3) That the possibility of bringing in exhibitions already organized in the French and British zones be explored, and action taken when possible.

(4) That exhibitions of German contemporary art to be circulated in the United States be encouraged.

(5) That collaboration with Amerika Haus for showing exhibitions be arranged.

120015

Section IV. MUSEUMS AND MUSEUM POLICY.

The discussion below is primarily concerned with art and historical museums. Mutatis mutandis, it also applies to ethnographical, science and natural history museums, which should not be left out of consideration by those concerned.

A. General Policy

Until the first world war, German museum technique was probably the best in the world, and German museum staffs exceptionally learned and enterprising. From 1918 to 1933, the level of scholarship was well maintained, but the technique and methods were becoming mechanical and standardized, apparently under the impression that perfection had been attained, and that little remained to be done except to work on traditional lines. After 1933, some of the leading museums directors were dismissed, left the country or died, while others had to adjust themselves to carrying out policies designed by the Nazis to stimulate nationalist feeling. Emphasis was laid upon the importance and superiority of German art as compared with that of other countries; modern painting from Cezanne onwards, except the academic, was condemned as "degenerate", banished from museums, and ultimately sold abroad; while free contact of museum officials with those of other countries, and free interchange of ideas, was not encouraged. During the war, this isolation was intensified; and combined with self-satisfaction as to methods and standards, have more or less petrified German ideas as to what a museum should be.

So it has come about that for the most part a museum is regarded primarily as a place for an instructed and privileged few.

(1) Hours of opening are rarely convenient for those who work all day and most of the week, at least one museum I know being closed on Saturdays and Sundays; the charging of entrance fees is practically universal; exhibits are tidily arranged, but are apt to be overcrowded, and are not as a rule grouped to give accent and meaning; labels give the minimum of information, and are useful only if the visitor has some previous knowledge. There are exceptions to all this, but for the most part there is little idea of making the museum friendly, attractive and comprehensive to ordinary men and women.

(2) Little is done or intended to be done to make museums part of the educational system, by such means as lectures, a decent service, collaboration with schools, and through publications.

(3) There is little attempt to vary the arrangement of exhibits except to make room for new acquisitions. The ideas of special groupings, frequent loan exhibitions, and short loans among museums, are rare. Even when they exist they may be marred by faulty carrying out. In one museum an "exhibit of the week" was put out on a screen in the middle of the gallery; but no information as to the artist, the subject, or the significance of the work was given. In consequence, few people gave it more than a passing glance.

(4) Though most museums are state or city owned, little is done to foster the idea of their belonging to their community, and being responsible to that community. Rather, they are regarded as part of the sacred machinery of government.

While German museums in their isolation were thus settling down into a rut, a new conception of the museum, and a new series of techniques were being developed elsewhere, especially in the United States. The idea of the museum as belonging to and serving the whole community emerged, and has been given practical form by increasing attention to the arrangement and explanation of exhibits, to making galleries attractive, by developing educational activities, by a wide range of museum publications, by providing concerts of high quality, and by other means. If German museums can be brought to adopt these ideas, and put them into effective practice, important results can follow.

(1) The arts, instead of being regarded as something to be enjoyed and understood only by a select few, can come to be treated as a source of well being and delight by large numbers of ordinary men and women. The truth of this is shown by experience in a small northern museum, where a change in the system of labelling to make an exhibition more understandable, made at the suggestion of an education officer, tripled the attendance.

(2) The over-emphasis on German art and German tradition with its nationalistic implications can be corrected; and the museums made a means towards realization that the arts transcend national boundaries, and are part of the common cultural heritage of mankind.

Two major difficulties have to be faced. One is the fact, that the German museum service is sadly depleted. Nazi replacements of men who died, emigrated or were dismissed, were often of poor quality; and of the better men who continued to be employed some so identified themselves with the Party as to be ineligible for office today. It is said, however, that the vagaries of the denazification system have allowed some of these men to return to influential posts. Many of the surviving older men are tired, set in their ways, and with no ideas beyond re-establishing museums on former lines. Some of the younger men are receptive and interested, but are often ignorant of what has been going on elsewhere, owing to the years they have spent in seclusion. Even if they have ideas, the German respect for the official hierarchy either prevents them putting those ideas forward, or older men listening to them. Fortunately, there is a small nucleus of older and middle aged men occupying positions of authority, who have imagination and energy, and it is round them that immediate hopes must centre until younger men can be trained and take the place of the old.

A second difficulty is to find how Military Government can exert its influence. Clearly, its officers cannot tell a director how to run his museum. Lines of action that suggest themselves are

(1) Friendly criticism, especially when it is backed by reference to what another German museum is doing, can often achieve results. If it can be coupled with praise for something else that is being done, with sympathy for lack of means, and with suggestions how to obtain necessary materials, or how to meet a difficulty, it will be all the more effective. Such criticism should be used where the director concerned has a reasonable, lively and receptive mind. In some cases, it is waste of breath.

(2) Something may be done to influence appointments, to secure liberal-minded active men. I was surprised to find how ready one Kultus Minister was to discuss such matters, and to obtain my impressions. Similarly, museum

120017

directors several times sought my opinion as to the best men for posts shortly to fall vacant. The feeling seemed to be that anyone connected with Military Government is above the policies which are apt to be rampant even in museum appointments.

(3) Most effective of all is to send suitable men to the United States. It is remarkable how museum men who have been there or in England, have responded to what they have seen, and are attempting to put what they have learned into practice. The men sent should be of two types:

(a) Old or middle-aged men in positions of authority, who are reasonably open-minded. They should go for comparatively short periods, to study a variety of museums of a type similar to their own. The visits should be sponsored by some one familiar with the American museum situation. They would not in some cases be likely substantially to affect practice, though surprises might occur; but they would help to make the visitors more understanding and tolerant of opinions offered by younger men.

(b) Younger men, whether heads of museums or in subordinate positions, who have shown energy, ability and receptiveness. Preferably, their visits should be for a considerable period, say six months or a year; and wherever possible, they should be attached to the staff of a museum, so that they could work by the side of American colleagues.

The choice of men should be guided not only by their own character and ability, but by the position they are likely to hold in the German museum hierarchy, and the influence they are likely to exert. It should be a strict requirement that they return to Germany and do not settle in the United States. It would be advisable, also, for officials in Military Government to keep in touch with such men after their return, to encourage in every way possible the putting into practice what has been learned.

In the choice of museums to which the younger men should be attached, consideration should be given to smaller museums in the United States. These are generally under-staffed and financially ill-provided in relation to what they accomplished; and it would do the average German museum man a world of good to work with men and women who are ready to turn their hands to anything that needs doing, regardless of their position in the museum. Also, such experience would be an effective answer to the German complaint that they can do nothing because they lack money; and to the argument that American museum practice is based on possession of boundless wealth.

In addition to sending Germans to the United States, it is well worth considering the possibility of attaching to German museums American museum men of good standing. Some system of exchange might even be worked out, which would save expense. Preferably, such Americans should be authorities in fields in which Germany as a whole, or the particular museum concerned would willingly accept and cooperate with Americans. Enquiries over a wide area indicate that this would usually be the case.

B. Points in Practice.

Particular points in museum practice towards which action might

120018

be directed are:

(1) In the reconstruction of damaged museum buildings, discourage the brick by brick reconstruction contemplated in some cases (e.g. Darmstadt and the Alte Pinakothek, Munich) and urge reconstruction that would allow in the future, if not immediately, for such necessities of modern museum practice as efficient lighting of galleries, an auditorium, space for an educational department, workshops for photography and for the examination and treatment of works of art, and provision for air-conditioning.

In this connection it would be desirable to see that museum men and architects sent to America or elsewhere study modern museum planning and construction.

(2) By means of the exhibition policy outlined in Section III of this report, encourage the frequent showing of temporary exhibitions of high quality. Enlisting a director's help in organizing and circulating such exhibitions would be particularly effective.

(3) Encourage installations designed to attract, interest, and inform ordinary men and women. Current German examples should be cited whenever possible. Particular matters to which attention might be directed, which involve ingenuity rather than money are

(a) Variations in the wall colorings of galleries, and of cases (e.g. Regensburg),

(b) Division of large galleries into compartments, to allow more harmonious grouping of objects (e.g. Landesmuseum Stuttgart; Kunstgewerbemuseum, Hamburg),

(c) Grouping of objects to make a more attractive ensemble, and to facilitate study and comparison (e.g. Landesgewerbemuseum Stuttgart; Kunstgewerbemuseum, Hamburg),

(d) Labelling to explain the character, historic significance, etc. of an object or group of objects (e.g. Regensburg, Prehistoric Collections).

(4) Press for development of educational work, to make the museum more understandable to ordinary people, and so to widen the museum's public appeal. Special points are: -

(a) Development of a popular decent service. Objection is sometimes made that this is too expensive. In fact, much can be done by the director and his staff, as in many American museums, and as in the Kunsthalle, Karlsruhe, and the Germanische Museum, Nuernberg. Also, university students at nominal rates and occasionally volunteers could be employed.

(b) Organization of classes for adults in practical work in the arts.

(c) Cooperation with schools. This can take the form of (I)

Instruction of teachers in the museum by the museum staff, (II) Instruction of children in the museum by the museum staff, or by qualified school teachers. Occasionally, members of a museum staff might visit schools. (III) lending to schools reproductions of works of art for exhibition, and lantern slides. (IV) Lending works of art to schools. (V) Organization of children's classes in drawing, painting, modelling etc. as a supplement to school instruction. All this is common practice in the United States. I would clearly be impracticable to get such a program going at once in Germany; but particular elements in it could be developed as opportunity offers. One difficulty is the resistance in some places of the teachers. Going to a museum breaks regular routine, and is considered interference by the museum in teachers' business. Here, Military Government officials may prove useful intermediaries. One example of such action is already promised.

(d) Extending the range of museum publications, including photographs and reproductions, especially those of a more popular and attractive type. Apart from disinclination on the part of individual directors, the chief difficulty is getting capital to begin; once launched, a scheme of publications can often be made to pay for itself and even yield a profit. Formerly, museums could only publish through a licensed publisher. This restriction has been removed.

(e) Making the museums more accessible and better known. Points for attention are: - (I) Modification of museum hours of opening, to permit greater numbers to attend. (II) Abolition or reduction of entrance fees, especially on Saturdays and Sundays. This will involve increased grants from Governments, since fees figure largely in the income of museums. (III) Greater publicity in the press regarding museum activities, to keep a wider range of people informed. (IV) Opening of museum libraries to students and the general reader, to encourage study of the arts. (V) Cultivation of a friendlier atmosphere in museums by making officials more accessible, and by encouraging enquiries and search for information on the part of the general public.

(f) Suggesting greater attention to modern standards and methods in the conservation and repair of works of art. As already noted in Section II 3 (c) Germany is at present backward in this respect.

Ordinarily, suggestions that this, that or the other might be attempted will be met by complaint of lack of funds. In reply, it may be pointed out that the method of going direct to the community, which is common practice in the United States and is used in England, has not been seriously attempted. There is precedent for so doing in Germany itself, as in the Kestner Museum (Hannover), Nuernberg, and elsewhere; but it might well be developed and extended. The creation of a body of annual subscribers to a museum, to be given special privileges; the formation of bodies analogous to the National Art Collections Fund in Great Britain; and systematic campaigns in search of gifts and bequests, would not only yield financial results, but would help to strengthen a feeling of ownership of the museum in the community, and of responsibility for its welfare.

Military Government officials can also be helpful in another

direction, by pointing out to Ministers the value of an active museum policy to the community as a whole, and suggesting that museums be more generously treated. Only if this is done, can reduction of entrance fees and free opening be expected, and other steps taken to make the museum serve a larger public.

Recommendations.

That steps be taken to persuade and assist German museums to be of greater service to the community as a whole, to become more useful and comprehensible to the ordinary man and woman, and to replace the nationalist tendencies of the Nazi period by a more comprehensive and international outlook. To these ends installations should be improved; the museums made more accessible; educational policies developed, especially by cooperation with schools; exchange of personnel arranged between German and American museums; and more generous grants made by governments.

Section V. THE ARTS IN EDUCATION.

The teaching of the arts, in the form both of practical instruction and of art history, has for a long time held a considerable place in German education. For some time, however, it has been becoming more and more formalized and arid. In manual work, technical proficiency has been over-emphasized; in art history, names, dates, categories and theories have played an undue part. Moreover, under the Nazis art history was deliberately distorted to serve nationalist ends, by over-emphasizing the importance and influence of German art.

The value of the arts as a means of emotional release; of developing individual character by stimulating and controlling the imagination; of providing a large number of people with means to greater understanding and enjoyment of life; and of breaking down narrow nationalism, and building up an international outlook, has been over-looked and consequently their importance as a factor in a liberal education, and all that that implies.

Meanwhile, in the United States and elsewhere, the value of the arts in this respect has been increasingly recognized and exploited.

1. Universities

Art history and archaeology have long been well established and highly regarded subjects in German Universities; and German methods of teaching have exercised great influence in the Western world. Even before the Nazi period however, this teaching, and especially the teaching of Art History, was becoming increasingly esoteric, involved in theories, and devoted to specialist research in narrow fields, so that it was becoming divorced from life, from practical knowledge of the arts, and from other areas of human learning. Under the Nazis, growing isolation from the world outside Germany made for increasing concentration on the history of German art, whose study was given a strongly nationalist bias in furtherance of Nazi policy.

At the same time, the purely vocational aspects of the subject have become emphasized, to the end of turning out teachers of the subject, museum officials, monument conservators and art dealers. Long ago this danger was recognized by Wilhelm von Bode, who spoke of university professors of the History of Art as mainly occupied in producing people to blow the dust off museum shelves. Today, with a reduction in the number of museum posts, and restrictions on international dealing in works of art, the risk is all the greater of creating an unemployed and discontented intelligentsia, who will be food for Nazi or communist propaganda. This is fully recognized by many professors to whom I have spoken, some of whom frankly deplore the number of students in the Universities who are specializing in the history of art. Several lines of action to correct this situation may be suggested.

(a) Restrict the specialized and vocational study of the history of art, to students who have a special flair for the subject, and are old enough to realize the present hazards of such specialization.

(b) Encourage the study of the history of art as part of a liberal education, especially in connection with such subjects as political and

economic history and literature; and also encourage its use as a balance to primarily scientific studies.

(c) Encourage in universities the practice of some art, if not as a regular course, yet as an optional one. In this, the presence of "the artist of the campus", now so usual in the United States, would be helpful. Occasionally, as at Wuerzburg, such a department exists, and may be quoted as a desirable example.

(d) Lay greater stress on the study of art and archasology other than German. To the arts of other European countries should be added in particular those of the Far East, as a means of breaking down a sense of German superiority.

In these ways, the study of the arts can be made a liberalizing influence and a stimulus to think in international terms, and become accessible to a wide range of students. Some professors suggest that such a policy will lower the standard of learning in the subject. This seems a baseless fear. Restriction of specialized studies to first-class students should have the reverse effect. Moreover, with the creation of a larger body of people instructed in a subject, the position of the specialist becomes stronger.

Military Government can facilitate carrying out the changes outlined above in various ways.

(a) On occasion, it can help to secure the appointment of professorships of liberal minded and enterprising men, who are likely to be more than narrow specialists. There is a situation at Wuerzburg, where such an opportunity may arise, likewise at Marburg.

(b) Sometimes, Military Government can exercise influence on university curricula. This, I am told, was the case in the Free University of Berlin, and the university of Mainz. It has also been so in the Technical University of Berlin, in connection with the introduction of the studium generale. Sometimes, university rectors may ask for advice. Such may happen at Giessen, where the introduction of the arts into the curriculum is under consideration. Admittedly, opportunities would have to be waited and watched for, especially in the case of the older universities with well established traditions.

(c) Encourage the formation of university museums where students can study and handle works of art. Examples to be quoted exist at Marburg, Bonn, and elsewhere.

(d) Facilitate the building up of libraries of books, photographs, lantern slides, which are essential for teaching the history of art. Many of those in existence before the war have been lost, or destroyed wholly or in part, or are too largely concentrated on German art.

(e) Make travel abroad possible for students and professors of art history, to help emphasize the international scope of the subject. In most cases, an art historian has to go to his material, since it cannot be

brought to him; and travel is therefore an important part of his equipment.

As in the case of museum officials, it is desirable to send older men in positions of authority abroad for short periods, to refresh their memories, to see what is being done outside Germany, and to make them more tolerant of innovations. Chiefly, however, it is younger teachers and students who should go, preferably for considerable periods. Students should be attached to suitable Universities or colleges, where the teaching of art history is on a high level; the teachers should wherever possible, take part in the teaching work of such universities. It should be a requirement that those sent abroad should return to Germany; and some following up of their work on their return is desirable, mainly to support them in putting across any new ideas they may have acquired. The countries to be visited should, if possible, include others than the United States. From the point of view of removing bias and checking nationalist proclivities, study in Italy is of first importance. In connection with this, the question of the former German Institutes in Italy needs careful study. This is discussed in detail in Section VI below.

(2) Primary and Secondary Schools.

The use of the arts as a means of emotional release, of developing individual character, and of opening a door to greater understanding and enjoyment of life, seems comparatively backward in German schools. Practice in the arts seems too often regarded as a means of attaining technical proficiency; art history is treated as a matter of dates and verbal descriptions; and there is too little of that inter-weaving of practice in an art with the study of works of art, so that each illuminates the other, and combinations suitable to different temperaments and age groups can be made.

Sporadically, however, I have found realization and understanding among teachers of the part the arts can play in education. This was particularly the case with a group of art teachers taking a short course at the Komburg at Schwaebisch-Hall. What is needed is to stimulate the use of more effective means for putting ideas into practice.

Action that might be taken by Military Government includes:

(a) Help in obtaining materials, such as paper, brushes, colors. Teachers tell me, however, that these are now easier to obtain in adequate amounts than they were.

(b) Encouragement to develop the study of the history of art, especially in connection with other subjects such as literature, political history and to combine this with practice in the arts.

(c) Urge that children are brought more regularly into contact with work of art, and combine them with art history and manual work. Ways of achieving this include: (I) help in obtaining reproduction of works of art for regular exhibition in schools, and in forming collections of lantern slides. (II) More intensive use of museums and exhibitions. Even if museums do nothing to develop an educational service, schools should make more use of them than they do. In any case, time spent in visiting a museum should be regarded as a part of school time.

120024

Among objections advanced is that museum visits are an interruption in schedules, and raise difficulties in discipline. Experience outside Germany shows that there is little to this. Another is that children must be taught to see before being allowed in museums, an argument which forgets that visiting a museum is an excellent way of learning to see. Silliest of all is the fear that children will see in museums things they ought not to see. More serious are obstacles raised by museums, such as high entry fees, and inconvenient times of opening. There is here a vicious circle which needs to be broken, by museums on the one hand creating facilities such as those outlined in Section IV above, and on the other for schools making full use of them.

(d) Most important of all is to encourage proper training of teachers of art. In some places it is enlightened; in others it belongs to the dark ages. Most effective would be sending a number of art teachers to the United States or Great Britain, to study methods used there. As in the case with University teachers, a certain number of senior men and women, in positions of influence should be included, less with the hope of affecting their practice than to incline them to give younger people the chance to use new methods. At the same time, attachment to Teachers Training Centers of teachers of art from United States schools and museums, to demonstrate principles and methods, could have salutary effects.

(3) Adult Education.

I have not had time to make more than a few superficial enquiries about this. I am informed, however, that numerous art history courses are offered, with programs of conducted museum visits, but that classes in the practice of the arts are few. The teaching of art history is said to be nationalist in bias, some of the teachers being those whose Nazi proclivities have prevented their getting posts in universities or museums. This suggests that investigation is necessary, and perhaps the replacement of some of the teachers.

In any case, it would be well to encourage more classes in the practice of the arts, as a means of emotional expression and development of personality.

Recommendations

That steps be taken, when possible to extend the influence of the arts in education as a means of developing individual personality; of putting at the disposal of an increasing number of people the understanding and enjoyment the arts can provide; and of breaking down narrow nationalism in favour of an international outlook.

(1) In Universities, by liberalizing and extending the study of the history of art, and encouraging practice of the arts,

(2) In schools, by treating the arts not as technical training but as part of a liberal education, and combining practice with the history of art and with exposure to works of art.

120025

(3) In adult education, by investigating the methods and emphasis in art history teaching, to ensure against narrow nationalism; and by aiming at giving more practical instruction in the arts.

120026

Section VI. THE ARTIST AND HIS TRAINING.

(1) The Artist at Work.

There is a great deal of artistic energy in Germany today which is striving to find expression. The problem is how to develop it and to turn it into useful channels.

As a result of the Nazi policy and the ban on so-called "degenerate art", many of the outstanding artists of pre-Nazi days virtually ceased to practice their art or left Germany. Some of those who remained survive and are again active; but as a result of restrictions under the Nazis on freedom to work and experiment, and of being cut off from what was going on outside Germany, the work of many of them has changed little since the twenties, except it be for the worse. Leadership is therefore hardly to be expected from them.

Among younger artists there seems plenty of initiative; but grown up as they have under the Nazis and during the war, with the so-called "neue Sachlichkeit" as a guiding star, they have lost their place in the main stream of the European tradition, have little knowledge of modern developments in the arts (especially in the United States) and are in many cases dissipating their energies in imitative experiments.

In present conditions, what Germany especially needs are architects who can approach her physical reconstruction in an enlightened way, to enable ordinary people to live their lives in a more dignified and comfortable environment. Likewise, Germany needs skilled and imaginative designers for commerce and industry, to put well designed and practical articles for daily use within reach of the great mass of the population. Before the first World War, both in housing and industrial design, Germany was a leader, and good work was done under the Weimar Republic. Under the Nazis, however, she fell sadly behind, and is today little aware of the developments that have taken place outside Germany, especially in the use of new methods and new materials, and in such fields as city and social planning. There is, however, ground for hope. In contrast with the hand-to-mouth, piecemeal reconstruction going on in most cities, there are cases (notably that of Stuttgart) where intelligent long range planning exists. Also, there are several older architects of competence, who are not only thinking in terms of present German needs and resources, but are hard at work training and encouraging younger men, especially students. Similarly, there are groups of students, such as those of the Bauende Jugend and the Eichkamp Project in Berlin, which have planned and in some cases are carrying out with their own hands projects for centres for students to live and work, or for artists to be associated on the lines of the Bauhaus.

One of the difficulties in the way of such people achieving more results, is frequently the attitude of civic and other authorities. This is apt to be conservative, unimaginative and timid, and leave too much in the hands of elderly official architects. Far better would be for a certain number of important rebuilding projects to be thrown open to public competition. This would not only exercise the talents of younger men, and direct them to a practical end, but might well produce useful results; while it would do something to break down the undue respect in Germany for

120027

official rank. Military Government can help to solve the problem in several ways;

1. Influence can be thrown on the side of planned re-construction of cities, in which due weight is given to the needs of ordinary people.

(2) Influence can be exercised in favour of public competition for planning and building projects, wherever possible.

(3) Helping to obtain for architectural schools and student groups, books and periodicals on modern architecture, especially those concerned with modern methods of planning and construction.

(4) Most important of all, the more enlightened older men, especially when they held positions of influence, should be sent to the United States to visit a number of centres and confer with American colleagues. This would probably not only increase sympathy with new ideas, but might even affect practice. Students and younger architects, on the other hand, could profitably spend a considerable period attached to one of the architectural schools in the United States. Return to Germany should be made a condition in arranging such visits; and touch should be kept with both older and younger men on their return, to advise and encourage where possible. At the same time, the importation of a number of teachers from American architectural schools, and their attachment as instructors to German schools for varying periods would, I find, be welcomed in Germany, and would be a valuable source of knowledge and inspiration.

The situation of industrial and commercial art is less promising. The examples of mass produced objects I have seen are not encouraging, though there are exceptions e.g. glass table ware, made by refugee Czechs. There seems room for sending a number of industrial and commercial designers, especially among younger men, and some intelligent and public spirited industrialists, to the United States to study American methods. It may be argued that this is merely to create one more series of future competitors in world markets. The object, however, would be not primarily to build up German industry, but to direct its energies towards promoting common welfare by improving the artistic quality of industrial products.

As regards workers in the so-called fine arts, and in the handicrafts, I see no justification for any special treatment. The argument that such artists are a particularly valuable element in the community, and should therefore be supported by the community regardless to the form in which they express themselves, has little validity today. If painters, sculptors and the like cannot make a living through what they choose to produce, they should turn their energies to making something that fills a present need and can be sold. There is always the genius to be considered, but he is a special case, and cannot be made the basis of a general policy. I do not think there is any strong case at present for sending intending painters, sculptors and the like, to study abroad. True, a period of wanderjahre may be useful; but in the past in the past, many of the greatest artists have flourished without it. In fact, by organizing and circulating art exhibitions within Germany; by encouraging the extension and improvement of museum services; and by helping to exhibit abroad examples of German contemporary art, Military Government would be doing much to help the artist.

120028

Especially can it be helpful over the matter of his training. today in Germany, I see some risk of over-production of workers in fine arts and handicrafts, who may easily come to form a disgruntled intelligentsia open to various types of political propaganda. One element in creating such a group is undoubtedly the training system which predominates in Germany today.

(2) Art Schools and the Training of Artists.

During the nineteenth century, with art schools replacing the old apprenticeship system, training in the various arts became increasingly divided into separate compartments, replacing the older tradition that an artist should be ready and able to work in a wide range of media. Moreover, this division into compartments has tended to correspond with a social hierarchy, in which painting, sculpture and architecture were at the top. This has not only produced an unhealthy situation in the arts themselves, but has hindered their being socially serviceable, by reducing the capacity of the artist to work in the field where he is most required. Before the Nazi period, this was recognized in Germany as well as in other countries, and positive steps were being taken, as at the Bauhaus in Dessau and the Folkwangschule in Essen. The central idea was to give a general preliminary training, on the basis of which a student could specialize according to his talents, and the demand for different forms of art. Under the Nazis, this process stopped; and today, in the best known German art schools, such as those of Duesseldorf, Munich and Berlin, the old system of working in isolated compartments is substantially maintained. Lip service is given to the principle of interpenetration among the arts, with little effective action. For example, in the exceptionally lively department of architecture in the Hochschule fuer bildene Kunst in Berlin, a preliminary course on form and color is given in the first semester which would be admirable for students in all departments; but apparently none, save architects, attend. Elsewhere, however, another spirit is at work. The Folkwangschule at Essen is now at work again in Werden; the old Kunstakademie in Kassel has been succeeded by the significantly named Werkakademie, working under great difficulties in a building occupied by two girl's schools and a theatre; In Wiesbaden, a school of the same type as that in Kassel, has just been opened; and the small school at Biedenkopf, mainly concerned with textiles, is a successful venture on the same lines. In all these schools, not only is training on broad lines given, but emphasis is laid on the directing of skills and the use of methods to suit present day needs, especially those of industry and commerce, and on enabling students to earn even while at school.

These schools are more than experiments; and exemplify trends general outside Germany, which are inspired by the aim of integrating the arts more closely with daily life, and bringing them within reach of increasing numbers of people.

Military Government could be of considerable help in various ways.

(1) Help could be given in securing equipment, and accommodation. For example, pressure on the Ministry to make available an empty and unused barracks might be considered at Kassel; and release by Military Government itself (in this case British) of certain buildings at Werden would be of great value to the Folkwangschule. Incidentally, the whole question of

120029

handing back certain buildings formerly occupied by cultural institutions needs consideration. A case in point is the Kunsthistorisches Seminar at Heidelberg, which is working under great difficulties, since its former premises are occupied by a Special Service Library.

(2) Support of the policy which is being pursued in certain cities, by the Technical High Schools. Both at Munich and at Stuttgart, the nature of the problem, and the need to tackle it, are recognized. At Stuttgart, by interlocking of the staffs of the architecture department in the Technical High School, with that of the Academy of Fine Arts, and of the Craft School, progress has been made; and something of the same sort could be encouraged elsewhere. The main objection will undoubtedly come from Schools of Fine Arts, some of which want to maintain their independence and what they regard as their social superiority. They can if necessary be left to stew in their own juice, and as in the United States and England, teaching in the Fine Arts can be introduced into schools of other types.

Recommendations

That steps be taken to encourage the more practical and enlightened artistic energy in Germany, and to direct it towards making its products of greater service to and more widely distributed among a wider range of the population. Special attention should be given to (1) the planned and balanced reconstruction of cities (2) the use of public competitions (3) the exchange between Germany and the United States of architects and of industrial and commercial designers. (4) the reorganization of the training of artists.

120030

Section VII. GERMAN FOREIGN CULTURAL RELATIONS.

Foreign affairs and foreign trade and exchange are among the subjects specifically reserved to the occupying powers under the Occupation Statute. As foreign cultural relations are part of foreign affairs, and involve foreign trade and exchange, it seems as though ECR is under formal obligation to concern itself with them. Apart from this, foreign cultural relations can play a part in re-orienting the German mind. It may be noted that in a directive to the Military Governor, dated July 16, 1947, he is bidden "to expedite the establishment of these international cultural relations which will overcome the spiritual isolation imposed by National Socialism on Germany and further the assimilation of the German people into the world community of nations. One of the effects of the isolation of the last ten to fifteen years, was to stimulate the idea of German self-sufficiency and of German superiority in every branch of cultural matters, and to feed a militant nationalism. To have Germans in free communication with colleagues elsewhere; to have them associated with learned bodies other than German; and to have them measure their work against that of others, is likely to prove a useful corrective to such an attitude.

Naturally, German foreign relations as regards the arts are only part of a much wider field, and cannot be considered alone either in thought or practice. What follows therefore has a wider connotation than most of this report. Problems which call for consideration include: -

(1) Speedy winding up of the restitution problems which affect German relations with the allied countries, Italy, and Austria. Details of these are given in Section I of this report.

(2) Exchange of cultural materials. The materials which chiefly affect the arts are: -

(a) Artistic materials for use in schools, and art schools. The shortage in Germany appears to be only temporary, and Germans say is by way of being overcome.

(b) Reproductions and photographs of works of art, and books on the arts, for use in schools and universities.

(c) Microfilms, photostats, and similar reproductions of source material for the use of scholars.

(d) Exhibitions of works of art.

The need for these exchanges is explained in the sections of this report dealing with exhibitions, the arts in education, and the training of artists. More general considerations are as follows: -

Admitting that so-called "exchange" will more nearly be a one way traffic, Germany can nevertheless supply much in the way of books, periodicals, photographs, microfilms, etc., that is needed by individuals and institutions in other countries. Already, a considerable amount of exchange is taking place by private arrangement between individuals and institutions. Unfortunately, such exchange is sadly impeded by JEIA regulations, not only to German disadvantage, but to that of other countries. If exchange is made on the basis of price, the already high price in Marks of books, photographs, etc. due to shortage of materials in Germany, is practically tripled by the official

120031

rate of exchange of Marks for dollars. So much is this the case, that institutions in the United States have had to decline to make exchanges or to pay dollars, on the ground of high cost. At the same time, some Germans are exploiting this state of affairs to their own advantage. On the other hand, if exchange is made on a mechanical basis (e.g. in the case of books by numbers of pages), it is alleged that this is an evasion of the law. Scholars and institutions in the United States are complaining; and some modification of the law in the interest of cultural exchange seems highly desirable. This is all the more so, since a directive to the Military Governor, dated July 15, 1947, directs him "to permit and assist to the extent of [his] facilities, the free flow of cultural materials to and from Germany."

It may be added that Military Government would be doing a service to Germany's foreign cultural relations, by helping to clear up situations such as that existing at Foto-Marburg (University of Marburg). This extraordinary and unique collection of negatives and prints of works of art and monuments in many countries in Europe, is not at present being used to full advantage for the purposes of scholarship throughout the world. Aside from internal problems such as relations with the Rhineland museums, many of whose possessions were photographed by Foto-Marburg while in the Marburg collecting point, under arrangements of Military Government, or the question of who owns and controls the prints (as distinct from the negatives, which belong to the University of Marburg), there is the question of relations with France and Belgium. The French apparently have not entirely given up hopes of getting the negatives of French monuments and works of art, made by Foto-Marburg during the German occupation of France; and an arrangement made with the Belgians for Foto-Marburg to supply prints from negatives taken during the occupation of Belgium, has apparently been only partly carried out. Neither on the grounds of justice nor expediency does the French claim appear to be valid. But it raises the difficult question whether the advantages given to Foto-Marburg by the German occupation of various countries should now be allowed to be used as a source of commercial profit, by the sale or exchange of photographs made during the occupation; and whether special arrangements should not be made in the case of such photographs, such as supply of prints at cost price, especially to the countries occupied.

(3) Exchange of persons.

This question is considered in detail in various sections of this report where the matter is relevant. In general, arrangements should be made for University students and others, whose gaining a degree or diploma is partly dependent on working a certain number of semesters, that time spent abroad attached to or working in an educational institution should be counted as part of their course, in order not to put them at a disadvantage compared with their contemporaries. A certificate of satisfactory work could be given by the institution to which the student is attached.

(4) The setting up in ECR of an office of information for foreign scholars and cultural institutions. This is not likely to be a popular proposal with an already overworked division. The situation is, however, that owing to the general confusion in the museum, academic and art world of Germany; to deaths, disappearances, and drastic changes in staffs; and to the separation of the Eastern zone from those of the West, people abroad do not know where to address themselves to get information about cultural matters, or to get such things as photographs, microfilms, etc. An example of what may happen is this: when recently a national institution of the highest standing in the

United States made enquiries from Washington as to how it could assist, financially or otherwise, Military Government in sending Germans to the United States, it ultimately received a series of reports from a minor official about youth activities in a corner of Hesse! It may be suggested that through such bodies as the American Council of Learned Societies and the American Museum Association, ECR should let it be known that it will undertake to answer enquiries on cultural matters, or forward them to the right quarters, giving an address to which such enquiries may be sent.

(5) The admission or re-admission of Germans to international organizations concerned with cultural affairs.

Already, Germans are forming cultural organizations of their own in various fields, e.g. museums, art history, conservation of monuments. There is a risk, unless the members of these are brought into contact with international organizations in the same fields, the isolation of the Nazi period may be repeated. Naturally, the final decision would rest with the organization concerned. In the case of the long established Congress on the History of Art, which held its first meeting since the war in April 1949, it was ascertained that there would have been no objection to the attendance of Germans. Similarly, the International Committee on the History of Art, the continuing body which convenes the Congresses, was prepared to re-elect German members, and discussed possible candidates, but postponed elections in deference to the wish of the French Government. It may be suggested that Military Government should sound various international organizations, to obtain their views as to the admission of Germans; and where these are favourable, facilitate the attendance of Germans at congresses or conferences. Sometimes, as a compromise, it might be arranged for Germans to "sit in" at meetings, without active participation. As part of this work, and to speak on German behalf, qualified officers of Military Government might on occasion be required to attend international conferences as has already been the case with UNESCO and ICCM. Similarly, Military Government might explore the possibility of the re-election of Germans to learned bodies, national and international, and if they are elected, give facilities for their taking part in the activities of these bodies.

(6) In this connection, a problem which calls for speedy action is that of the former German Institutes in Italy. These consisted of the Archaeologisches Institut, Rome, the Historisches Institut, Rome (now in the Vatican), the Bibliotheca Hertziana, Rome, and the Kunsthistorisches Institut, Florence. The libraries of these institutes were removed to Germany and Austria by the Germans; but were sent back to Italy by Military Government. Only the Bibliotheca Herziana retains its former building, the Palazzo Zuccari. By agreement among the U.S.A., U.K. and France, the four libraries and the Palazzo Zuccari are to be transferred to the ownership of the Italian government on certain conditions.

(a) A perpetual lease (or 99 years) of the libraries and the properties pertaining to them is to be granted to the International Union of Institutes of Archaeology, History and History of Art in Rome.

(b) An endowment of a thousand million lire (ca. \$1,700,000) is to be set aside from German assets in Italy, invested in Italian Government bonds, and the income (ca. \$60,000 per annum) used by the Union to administer the libraries.

120033

(c) The administration is to be on an international basis, and free from intervention by any government, including the Italian.

(d) The Italian Government shall furnish suitable housing for the Archaeological and Historical Institutes. The International Union described in the agreement covers thirteen institutions in Italy, representing nine countries (including the Vatican) and the International Association of Classical Archaeology. The agreement has been accepted by the Italian Government, and now awaits formal signature by the three other governments concerned. During the last few months, there has been much agitation among German scholars on the matter, in which the authorities in the British zone have taken considerable interest. It is urged that the seizure of the libraries was unjustified, as they were used only for purposes of learning and research; and that their removal from Italy did not violate a 1938 agreement with Italy, as argued by the Italian government, but was a temporary measure to protect the libraries during the allied advance. One party among the Germans hopes to get the signing of the agreement postponed, either temporarily or indefinitely, in order to try to get the libraries handed back to Germany. Against this is the fact that the agreement as it stands is the result of long and difficult negotiations, and to upset it at the last moment would be very unwise; while if the agreement is upset, and new negotiations are begun, not only would the reorganization of the libraries and getting them into working order be postponed for a long time but greater weight might be given to Italian claims. Other Germans appear willing to accept the agreement and international control. They urge, however,

(I) that Germans should in some way be associated with the general administration of the libraries. To enable this to be done, it has been suggested that some kind of German Institute be established in Rome or in the Vatican, which would entitle Germany to be represented on the International Union. The difficulty here is to find funds; and it is suggested that the Italian Government should make available lire in Italy for this purpose, in return for the Germans supporting the Italian institutes in Germany. Apart from whether Military Government would sanction such a step, it is doubtful, whether, if this could be done, the sum available would be enough to support more than a token Institute; and it seems very undesirable that such a token institute be accepted as justifying membership of the International Union, since it might well lead to every country under the sun renting an attic in Rome, putting in a secretary, calling it an Institute and also claiming membership. On the other hand, it is said that funds might be obtainable from private sources in Switzerland for a German Institute.

(II) That Germans should be appointed to key positions in the libraries, such as that of director and librarian. Against this has been noted the prejudice against Germans which is still strong in Italy; and the desire of the Union to keep the administration international.

(III) That German students should be given full facilities to use the libraries. There seems no objection to this, the only difficulty being to supply such students with necessary funds to visit and work in Italy.

German anxiety about the future of the libraries is not altogether unjustified. For many years before the war, the German Institutes had a special character of their own as centres for cooperation in scholarly work, and for the exchange of ideas. The Germans feel that this tradition will be lost, and the libraries become simply libraries for consultation, like

many others. They also realize that the funds available to run the libraries are at present inadequate, and if associated with the management, would wish to make some contribution. At present this would be out of the question, though it has been suggested that they could (a) place all German books and periodicals at the disposal of the libraries (b) contribute lire supplied by the Italian government in return for German contributions to Italian institutes in Germany. The first proposal seems practical; the second, as pointed out above, and even if sanctioned by Military Government, is unlikely to yield anything worth having, especially if such funds were also to be used to support an independent German institute in Italy.

Evidently, here is a matter which vitally concerns German Foreign cultural relations. If the three power agreement be regarded as a chose jugée, which seems the only wise and practicable course, a method of associating Germans with the management of the libraries might be worked out, which could provide an excellent training in international cooperation; and some provision made for German assistance to be given to the libraries, and for German students to use them.

Recommendations

That re-establishment of cultural relations between Germany and other countries be expedited, to assist in breaking down extreme nationalism, and in stimulating international thinking, with special reference to

- (1) Speedy winding up of restitution problems
- (2) Exchange of cultural materials
- (3) Exchange of persons
- (4) The setting up of an information office in ECR for foreign scholars and cultural institutions.
- (5) The admission or re-admission of Germans to international cultural institutions.
- (6) The problem of the former German Institutes in Italy.

Section VIII. STAFF AND ORGANIZATION.

It is with great hesitation I venture to make suggestions concerning the organization required to carry out the program outlined in this report, and I do so only in answer to specific requests.

A. Internal Organization.

Among basic considerations to be taken into account are: -

(1) As remarked in the Introduction to this report, a policy of suggestion, advice and supervision involves far more work and continuous attention than one of control with penalties in the background. After a suggestion has been made or advice given, it must be followed up by frequent visits of enquiry, partly to spur on the lazy or reluctant, partly to help in meeting difficulties as they are invented or arise. Moreover, such visits must not be too official and brief, but must be friendly, with ample time for discussion and argument.

(2) The general status of OMGUS officials as policy makers, and of Laender officials (including those in the Berlin sector and Bremen enclave) as executives must be observed. At the same time, the distinction cannot be too hard and fast. Shaping a policy depends on knowledge of facts; and this means that the OMGUS Museum and Fine Arts officers must be closely in touch with every part of the United States zone, and keep themselves well informed concerning the British and French zones; and it is during these visits in the zone, that the best opportunities to suggest and advise, even to warn, may occur. Laender officers concerned should, however, be kept fully informed as to what is going on. This is easy in the case of Museum and Fine Arts officers, since in most cases they can accompany the OMGUS officers on their visits. With officers in other sections or branches which the OMGUS officers may invade, the situation is more difficult. These men have their own work to do, in which the arts may play only a small part. The best that can be done here is frequent consultation and report.

(3) The present machinery imposed upon ECR by Military Government seems unnecessarily cumbersome for the work that has to be done. I freely admit the necessity of "channels", and for a strict check on all commitments, financial and otherwise; but the work of ECR is much more like that of a university than of a military machine; and something of the informality and elasticity of university organization might be attained. It is sad to see men who are being paid to think, spending most of their time wrestling with cumbersome procedure, some of which seems to be a hangover from earlier and different days.

Coming closer to immediate practical needs, the most pressing is manpower to carry out any policy determined upon. In addition to the two specialists at OMGUS, there is a well qualified and experienced officer in both Bavaria and Wuerttemberg-Baden. In Hesse, however, there is no equivalent of these, owing to the transfer of the MFA & A officer from there to OMGUS. Some means to fill this gap is highly desirable, so that the work should not fall on OMGUS shoulders, and divert them from their own tasks. Secondly, if the OMGUS personnel are to do their work properly, they must spend much time in the field, and it may not be practicable, for there always needs to be

120036

one man at headquarters. Some arrangement for a responsible secretary, who is familiar with all that is going on in the office, has access to all documents, and could get into touch quickly with the officers when they were away, seems necessary.

For the constant and close touch with Germans which I firmly believe to be necessary, I suggest that appeal be made to Laender officers concerned with every type of education, with Theatre and Music, and with Amerika Haus; and to Liaison Security officers. The enlistment of help from the last named should in particular be considered, since they are well placed to help making the influence of the arts felt in centres that might otherwise be untouched. Some of these men and women have, I know, more than enough to do; and to throw an additional burden on them may be impossible. But I have been surprised and delighted how many people scattered throughout the zone, have shown interest in developing a program in the arts, and expressed their willingness to give any assistance they can. I do not think it will be too difficult to recruit a body of helpers, who would be willing to keep in touch with people and institutions in their neighborhood, make enquiries, and report what is happening. I suggest that no rigid rule should be followed. In some places, the OMGUS or Land Fine Arts officer could do all that was required; elsewhere, perhaps no suitable representative on the spot could be found. But I believe a loose network could be constructed that would be a valuable source of aid, advice and information.

Quite distinct from the matter of internal organization concerning the visual arts is that of

B. Collaboration among the three Western Zones.

The ideal should be steadily pursued of treating Western Germany as a whole in all cultural matters with which Military Government is concerned. This is completely in line with what the Germans wish, and the action they themselves are taking. Among means to realize this may be mentioned: -

- (1) In continuation of the practice inaugurated in MPA and A days, officers should keep in close informal touch with their opposite numbers in the British and French Zones, as to what they are doing. This can be largely done by telephone, but occasional meetings in the flesh would do nothing but good. Fortunately, the organization concerning the arts in the three zones is sufficiently similar to make such informal communications easy.
- (2) Reasonably regular tri-zonal meetings of officers concerned with the visual arts, to discuss policies, problems, methods of meeting difficulties and to make recommendations to higher quarters. These conferences would not always result in agreement, but would do much to prevent misunderstandings.
- (3) Action to make the best possible use of exhibitions organized in Western Germany, or coming there from outside. Matters such as harmonizing programs, methods of circulation, distribution of expenses, could be hammered out.
- (4) Action to enable Germans sent abroad to be chosen from all three zones, and to go to the country most appropriate to the purpose for which they are sent.

120037

- (5) Action to enable visiting lecturers on the arts to be utilized in all three zones, if desired.
- (6) Action to bring into harmony any laws and regulations affecting the arts, such as the licensing of dealers, restrictions on export, clearing up of restitution problems, and exchange of cultural materials.
- (7) Working out an agreed policy concerning German foreign cultural relations.

Recommendations

Action is desirable

- (1) To simplify the machinery of ECR, OMGUS.
- (2) To find means to increase by two appointments the manpower at OMGUS and in the Laender; and to establish a close working connection between OMGUS officers and Laender (including Berlin sector and Bremen) officers in any way concerned with the arts.
- (3) To enlist the help and advice of officers throughout the zone who are in close touch with Germans, especially those who are stationed in smaller centres.
- (4) To work towards treating Western Germany as a unit in all cultural matters, by close cooperation with educational and cultural officers in the British and French zones.

W. G. CONSTABLE
Visiting Expert
on Fine Arts
Curator of Painting,
Boston
Museum of Fine Arts

120038

SUBJECT ANALYSIS OF RECOMMENDATIONS

Amerika Haus, Collaboration with	Sec III E
Artists, Position of	Sec VI (1)
Artists, Training of	Sec VI (a)
Conservation of Works of Art, physical	Sec II 3(c)
Education, Adult	Sec V (3)
Education, School	Sec V (2)
Education, Teacher Training	Sec V (2)
Education, University	Sec V (1)
Education, Vocational	Sec VI (2)
Exchange of Materials	Sec II 3(c); Sec V (1); Sec V (2); Sec VI (1); Sec VII (2);
Exchange of Persons	Sec II 3(c); Sec III A VII; Sec IV A ; Sec V (1); Sec V (2); Sec VI (1); Sec VII (3);
Exhibitions from Germany	Sec III B
Exhibitions in Germany	Sec III A
Exhibitions, Organization and Finance	Sec III, C, D,
Export and Sale of Works of Art	Sec II (3) b;
Foreign Cultural Relations	Sec VII
Historic Structures and Monuments, Use and Maintenance	Sec II (2);
Information Office at ECR	Sec VII (4);
Institutes in Italy (former German)	Sec VII (6)

120039

International Cultural Bodies and Germany	Sec VII (5)
Inter-Zonal Collaboration	Sec VIII(2)
Laws and Regulations, Changes in Introd B (4)	Sec II(3) b (1)
Museums, Policy	Sec IV A
Museums, Practice	Sec IV B
Museums, Restoration of	Sec II (1) d
Private Support for Cultural Enterprises	Sec II (2); Sec IV B
Prussian State, former works of art	Sec II (3) a
Reconstruction of Cities and Monuments	Sec II (1) Sec VI (1)
Restitution, Internal and Foreign	Sec I; Sec II (3) b (II) Sec VII (1)
Staff and Organization of ECR	Sec VIII (1)

120040

TOTAL AMOUNT OF OBJECTS, AUSTRIAN COMPLEX 26,933

A. No. of Objects Restituted by CCP Munich
(before summer 1979) 13,916

1. Repositories - Aussee:

Paintings	3,904
Drawings	950
Prints	451
Reproductions	2
Sculptures	548
Ceramics & Glass	1,596
Enamels	170
Ivories	44
Met. & Jewelry	1,354
Woodwork	121
Leatherwork	3
Stonework	2
Books	163
Archives	5
Clichés	9
Manuscripts	97
Miniatures	125
Numismatics	209
Furniture	602
Textiles	230
Light appl.	27
Musical Instr.	4
Scientific Instr.	5
Armours	22
Miscellaneous	2
total	10,700

Ischl:

Paintings	54
Drawings	6
Prints	9
Sculptures	10
Ceramics & Glass	9
Met. & Jewelry	1
Books	1
Manuscripts	354
Incunabulas	3
total	447

Kogl: Paintings	433
Drawings	209
Prints	141
Sculptures	69
Cer. & Glass	110
Enamels	4
Ivories	20
Met. & Jewelry	274
Woodwork	21
Potteries	3
Stonework	36
Books	244
Archives	4
Photos	1
Miniatures	151
Furniture	334
Textiles	85
Light appl.	50
Musical Instr.	3
Miscellaneous	<u>39</u>
total	2,281

Mittersill: Paintings	24
Books	32
Archives	7
Textiles	1
Miscellaneous	<u>3</u>
total	67

Salzburg: Paintings	12
Prints	1
Reproductions	1
Woodwork	9
Books	131
Archives	11
Numismatics	1
Furniture	33
Textiles	4
Miscellaneous	<u>154</u>
total	407

Volters: Paintings	12
Textiles	<u>2</u>
total	14

Grand total 13,916

2. Categories (totals)	Paintings	4,489
	Drawings	1,165
	Prints	602
	Reproductions	3
	Sculptures	627
	Ceramics & Glass	1,715
	Enamels	174
	Ivories	64
	Metalw. & Jewelry	1,629
	Woodwork	151
	Stonework	38
	Leatherwork	8
	Potteries	3
	Books	621
	Archives	27
	Clichés	9
	Manuscripts	451
	Numismatics	210
	Incunabulas	3
	Photos	1
	Miniatures	276
	Furniture	969
	Textiles	372
	Light appl.	77
	Musical Instr.	7
	Scientific Instr.	5
	Annours	22
	Miscellaneous	193
	Grand total	<u>13,916</u>

3. Countries / Austria:	Paintings	693
	Drawings	129
	Prints	16
	Sculptures	143
	Ceramics & Glass	192
	Ivories	14
	Metalw. & Jewelry	174
	Woodwork	26
	Leatherwork	2
	Clichés	9
	Books	126
	Archives	13
	Manuscripts	354
	Incunabulas	3
	Photos	1
	Miniatures	68
	Numismatics	170
	Furniture	21
	Textiles	6
	Scientific Instr.	1
	Miscellaneous	22
	total	<u>2,133</u>

Belgium:	Paintings	136
	Drawings	23
	Prints	11
	Sculptures	5
	Metalw. & Jewelry	23
	Books	1
	Furniture	15
	Textiles	51
	Light appl.	11
	Miscellaneous	8
	total	284

Czechoslovakia:	Paintings	32
	Drawings	2
	Books	3
	Numismatics	31
	Textiles	1
	total	69

France:	Paintings	2,449
	Drawings	796
	Prints	463
	Reproductions	3
	Sculptures	341
	Ceramics & Glass	990
	Enamels	165
	Ivories	40
	Metalw. & Jewelry	695
	Woodwork	54
	Leatherwork	6
	Stonework	36
	Potteries	3
	Books	31
	Archives	6
	Manuscripts	95
	Miniatures	63
	Furniture	738
	Textiles	134
	Light appl.	66
	Musical Instr.	7
	Scientific Instr.	4
	Amours	22
	Miscellaneous	109
	total	7,616

Greece:	Sculptures	<u>1</u>
	total	1
Germany:	Paintings	94
	Drawings	3
	Prints	3
	Sculptures	1
	Ceramics & Glass	1
	Woodwork	9
	Books	409
	Archives	7
	Textiles	1
	Miscellaneous	<u>53</u>
	total	581
Holland:	Paintings	926
	Drawings	35
	Prints	25
	Sculptures	116
	Ceramics & Glass	530
	Enamels	9
	Ivories	1
	Metalw. & Jewelry	467
	Woodwork	58
	Stonework	2
	Books	1
	Manuscripts	2
	Namismatics	9
	Furniture	190
	Textiles	36
	Miscellaneous	<u>1</u>
	total	2,458
Italy:	Paintings	23
	Drawings	65
	Sculptures	5
	Metalw. & Jewelry	50
	Archives	<u>1</u>
	total	144
Luxembourg:	Paintings	<u>1</u>
	total	1

Poland:	Textiles	<u>34</u>
	total	34
U.S.S.R.:	Paintings	<u>1</u>
	total	1
Yugoslavia:	Paintings	20
	Drawings	3
	Sculptures	1
	Metalw. & Jewelry	16
	Textiles	<u>8</u>
	total	48

4. Jewish Objects (turned over to Jewish Restitution
Successor Organization)

Paintings	109
Drawings	109
Prints	84
Sculptures	14
Ceramics & Glass	2
Ivories	9
Metalw. & Jewelry	4
Woodwork	4
Miniatures	145
Furniture	5
Textiles	1
Miscellaneous	<u>5</u>
total	491

Grand total 13,916

5. Collections (totals)

Linz Museum (Hitler)	5,012
Bonnann	4
Schloss Posen	3
Haus der Kunst	10
Reichsfuehrer SS Himmler	3
Goering	4
NSDAP	139
Sven/Hedin/Institut	40
Einsatzstab Reichsleiter Rosenberg (undivided)	6,704
Baron Cassel	1,115
Gordon Craig Collection	56
Misc. Collections	521
Not Indicated	<u>300</u>
Grand total	<u>13,916</u>

3. No. of Objects Turned Over to Minister President
as presumably German Property (August 1948,
August 1949, October 1949)

4,576

1. Repositories - Aussec:	Paintings	2,800
	Drawings	450
	Prints	120
	Reproductions	1
	Sculptures	130
	Ceramics & Glass	149
	Metalw. & Jewelry	25
	Woodwork	215
	Potteries	1
	Leatherwork	3
	Books	43
	Archives	1
	Photos	1
	Numismatics	2
	Furniture	61
	Textiles	103
	Light appl.	1
	Miscellaneous	7

total 4,113

Kogi:	Paintings	53
	Drawings	17
	Prints	37
	Reproductions	2
	Sculptures	8
	Ceramics & Glass	4
	Woodwork	21
	Books	5
	Archives	13
	Miniatures	2
	Furniture	32
	Textiles	1
	Light appl.	1
	Miscellaneous	3

total 199

Kremsmuenster:	Paintings	22
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total 22

Mittersill:	Ceramics and Glass	2
	Metalw. & Jewelry	5
	Woodwork	7
	Books	37
	Archives	1
	Furniture	7
	Textiles	11
	Miscellaneous	43

total 163

Salzburg: Paintings	51
Prints	1
Ceramics & Glass	7
Woodwork	11
Furniture	6
Textiles	1
	<hr/>
total	77

St. Agatha: Paintings	1
	<hr/>
total	1

Volters: Sculptures	1
	<hr/>
total	1

Grand total 4,576

2. Categories (totals)	Paintings	2,927
	Drawings	468
	Prints	157
	Reproductions	3
	Sculptures	139
	Ceramics & Glass	162
	Metal & Jewelry	30
	Woodwork	254
	Potteries	1
	Leatherwork	3
	Books	135
	Archives	15
	Photos	1
	Numismatics	2
	Miniatures	2
	Furniture	106
	Textiles	116
	Light appl.	2
	Miscellaneous	53
		<hr/>

Grand total 4,576

3. Collections (totals)

Linz Museum (Hitler)	1,770
Bormann	550
Verwaltung Obersalzberg	353
Schloss Posen	253
Haus der Kunst	627
Posse Collection	316
Reichsfuehrer SS Himmler	57
Sven-Hedin-Institut	156
Toepfer Library	6 (cases of books)
Muenzkabinett	33
Einsatzstab Reichsleiter Rosenberg (undivided)	32
Baron Cassel	23
Goering	2
NSDAP	4
Miscellaneous Collections	260
Not Indicated	127

Grand total 4,576

C. No. of Objects Restituted by CCP Munich out of

B. above (after summer 1950) 78

1. To German Owners:	Paintings	6
	Drawings	4
	Sculptures	1
	Furniture	11
	Miscellaneous	3

total 25

2. To external Owners:	Paintings	16
	Drawings	35
	Metals & Jewelry	1
	Textiles	1

total 53

Grand total 78

D. No. of Objects Restituted by Treuhandschaft out of

B. above (July 1949 / present) 22

1. To German Owners:	Paintings	11
	Drawings	3
	Prints	3
	Books	1
	Furniture	1

total 19

2. To external Owners:	Textiles	3
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total 3

Grand total 22

120049

E. No. of Objects Looted at CCP Munich (end of 1946 - beginning 1948) / still missing 66

Paintings	51
Prints	2
Numismatics	1
Furniture	3
Textiles	2
Ceramics & Glass	1
Metalw. & Jewelry	1
Miscellaneous	<u>5</u>

Grand total 66

F. No. of Objects Transferred to CCP Wiesbaden and restituted by CCP Wiesbaden (summer 1949/July 1951) and by CCP Munich (August 1951) 8339

1. Repositories -	Paintings	225
Aussee :	Drawings	19
	Sculptures	6
	Ceramics & Glass	259
	Metalw. & Jewelry	5
	Woodwork	75
	Textiles	4
	Furniture	3
	Books	<u>1</u>

total 597

Kogl:	Drawings/Prints	12
	Paintings	16
	Miniatures	3
	Sculptures	<u>1</u>

total 32

Mittersill:	Paintings	<u>2</u>
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total 2

Salzburg:	Paintings	8
	Prints/Reprod.	3
	Books	<u>7,697</u>

total 7,708

Grand total 8,339

2. Categories (totals)	Paintings	251
	Drawings/Pr./Repr.	34
	Sculptures	7
	Miniatures	3
	Ceramics & Glass	259
	Metalw. & Jewelry	5
	Woodwork	75
	Books	7,698
	Textiles	4
	Furniture	<u>3</u>

Grand total 8,339

3. Turned over or Restituted to:

a. Jewish Restitution Successor Organization (Jewish - Law 59 / owners)

Paintings	3
Drawings	1
Ceramics & Glass	<u>28</u>
total	32

b. Jewish Law 59 - owners:

Paintings	32
Metalwork & Jewelry	<u>1</u>
total	33

c. Countries

France:

Paintings	21
Drawings	2
Sculptures	1
Textiles	1
Ceramics & Glass	29
Woodwork	<u>75</u>
total	129

Netherlands:

Paintings	8
Metalw. & Jewelry	1
Prints/Reprod.	<u>3</u>
total	12

Belgium:

Paintings	<u>1</u>
total	1

Austria:

Paintings	<u>1</u>
total	1

d. Washington D.C. (Nazistic and Militaristic Objects)

Paintings	19
Sculptures	1
Textiles	3
Books	<u>2</u>
total	25

e. Destroyed at CCP Wiesbaden / Nazistic Objects

Paintings	21
Drawings	1
Sculptures	1
Books	<u>63</u>
total	86

f. Released to German owners after Clarification of Ownership

Paintings	6
Drawings/Prints	7
Ceramics & Glass	<u>202</u>
total	215

g. German Ownership Established and Transferred to various German Governmental and Scientific Institutions

Drawings	1
Books	<u>7,632</u>
total	7,633

h. German Ownership Established and Transferred to Bavarian Minister President

Paintings	102
Drawings	15
Sculptures	3
Furniture	3
Metalwork	<u>3</u>
total	126

i. Furtheron held under HICOG Control at CCP Wiesbaden

Paintings	7
Books	<u>1</u>
total	8

j. Jewish Private Owners - Law 59 - not yet Processed
by the German Restitution Chambers, still held under
HICOG Control pending Decision

Paintings	30
Drawings/Prints	4
Miniatures	3
Sculptures	<u>1</u>

total38

Grand Total 8,339

G. No. of Objects at Thurnthal at end of war 36

36 Paintings from Linz Museum
(now at Linz Museum or at Vienna, custody of
Bundesdenkmalamt)

TO: MR. DANIELS
FROM: T.C.HOWE

16 JAN. 31.

SUBJ: PROPOSED DRAFT OF CABLE TO DEPARTMENT RE BALTIC MATERIAL
AND MEMO RE MATERIAL HELD AT CCP WIESBADEN FROM HUNGARY,
POLAND, AND CZECHO-SLOVAKIA.

SUGGESTED CABLE:

"MATERIAL ORIGINATING FROM BALTIC STATES AND NOW HELD
AT CCP WIESBADEN COMPRISES MORE THAN SIX THOUSAND ITEMS,
PRINCIPALLY BOOKS, GROUPED AS FOLLOWS: ESTHONIA, APPROX-
IMATELY 1150 ITEMS; LATVIA APPROXIMATELY 4800 ITEMS; LITH-
UANIA APPROXIMATELY 80 ITEMS. ESTHONIAN ITEMS INCLUDE 480
OBJECTS CONSISTING OF ECCLESIASTICAL VESSELS AND BOOKCOVERS
OF SILVER, SILVER-GILT, AND BRASS, AND CHURCH VESTMENTS, ALL
FROM MONASTERY AT PETSCHUR. LATVIAN BOOKS (4800 IN NUMBER)
APPARENTLY ABOUT EQUALLY DIVIDED BETWEEN MUNICIPAL LIBRARIES
AND MILITARISTIC LIBRARIES ESTABLISHED/BY USSR AFTER OCCUPATION
OF 1940 AND LATER REMOVED BY THE GERMANS. LITHUANIAN MATERIAL
NUMBERS 68 BOOKS, 10 PIECES METALWORK, 1 PAINTING OF NO VALUE
AND A SMALL CHEST (ALSO UNIMPORTANT). SINCE RESTITUTION TO
THESE COUNTRIES NOT PRESENTLY POSSIBLE, PROPOSE SHIPPING AFORE-
MENTIONED MATERIAL TO THEIR U.S. CONSULATES (EMBASSIES?). PLEASE
ADVISE IF THIS PROPOSED DISPOSITION MEETS WITH YOUR APPROVAL."

CCP, WIESBADEN ALSO HOLDS THE FOLLOWING:

HUNGARY: 584 GOLD OBJECTS; 36 TEXTILES; 64 BOOKS; 42 MINOR OBJECTS.

POLAND: 1 SILVER CHALICE; 2 PAINTINGS; 1 FLAG; 2 BOOKS, AND MISCELLANEOUS
AUTOGRAPHS AND DOCUMENTS. ALSO, 1600 VOLUMES LISTED AS DERIVING
FROM "GENERAL GOUVERNEMENT" (WHICH REQUIRE EXAMINATION). IS THERE
A GOVERNMENT IN EXILE TO WHICH THESE COULD BE SENT?

CZECHO-SLOVAKIA: 2 PAINTINGS (CLAIM FILED FOR ONE); 2 DRAWINGS (NO
IMPORTANCE); 12 COINS; 2 BOOKS. SEND WHERE?

120054

S.S. 26NM

* * *

MUNICH, Nov. 25—The fine arts and monuments branch of OMGB reports that a shipment of 150 cultural restitutable items has been made to Holland, consisting of tapestries, from the Gouldstikker collection, furniture from the Gutman collection and paintings from the Gouldstikker, Katz and Cramer collections.

* * *

120055

AA/RITCHIE



120056

BERMANN-FISCHER/QUERIDO VERLAG N.V.

AMSTERDAM-C./SINGEL 262

TELEGRAMADRESSE: BERMANN-FISCHER

TELEFON 48975, 48952

Air Mail

THE BUFFALO FINE ARTS GALLERY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

November 1rst 48

Albright Gallery
Director Ritchie
Buffallo, N.Y.

REC'D NOV. - 5

Dear Mr. Ritchie: Director Jaffe from the Stadt. Museum Amsterdam recommended to ask your advise in the following matter:

I am an American citizen, resident of Old Greenwich, Conn. Until 1938 I lived in Vienna ~~and~~ several valuable pictures, some of them reproduced in the attached catalogue ~~were~~ confiscated by the Nazis and auctioned in 1940 at the Dorotheum in Vienna.

Two of the pictures were recently discovered by us. The El Greco is in Vienna in the hands of an Austrian who bought it allegedly in 1943 from the Gallery St. Lukas, Vienna for RM 3000.- The Gauguin was offered to us by the lawyer of a Swiss citizen from Basel for Sfr. 18 000.- (about the full present value of the picture).

It looks as if the Austrian lawyer of the present "Proprietor" of our El Greco tries to force us into a law suit which he is convinced to win since under the Austrian law the present proprietor is beyond any obligation of restitution in case he bought the picture bona fide from a well known artdealer.

Mr. Jaffe told us that the buyer of the El Greco has violated an article of the Restitution law in not having informed the Monuments and Fine Arts Division about his purchase of this picture during the Nazi Regime. And furthermore that I as an American citizen have the right ~~to claim the immediate return of~~ under the American law of restitution to claim the immediate return of

AAA/Ritchie



BERMANN-FISCHER/QUERIDO VERLAG N.V.

AMSTERDAM-C./SINGEL 262

TELEGRAMADRESSE: BERMANN-FISCHER

TELEFON 48975, 48059

II

the picture independently of the present Austrian law.

As I am in immediate danger to loose this very valuable property I would be very grateful for your advise which American Authority in Vienna could interfere in favour of the restitution of my property and wether you from your experiences can see any way of a restitution of the picture by Gauguin, now in the hands of a Swiss citizen.

I hope that I don't cause you too much trouble with my questions. I would be very grateful if you would direct your answer to my address in Vienna I, Führichgasse 2.

Very truly yours

Bozette Bermann Fischer

Bureau des Fischer,

I
OCTOBER, 1946

120058

FUGESSEN

6.
INFORMATION CONTROL

6a Press

The Amtsblatt published weekly Military Government regulations, laws and notices as well as announcements of German official agencies.

One license was issued during the month of October to the owner of a printing shop.

6b Publishing

Two licenses were issued to the lessees of lending bookstores at Füssen.

6c Radio

Nothing to report.

6d Film, Theater, Music

Visiting groups of actors, artists, musicians etc. are continuing to give their performances in the town hall at Füssen. - 79 musicians and 4 persons who are renting theater rooms were registered during the month of October 1946.

6e German Public Opinion

Much excitement was caused during the past month by the Landrat election and many discussions

turned around the two candidates, that were put up by the CSU as the most important party. The population was divided into two parts. One conservative group that wanted to keep a native as a Landrat, and the other one who wanted a change in the governmental body of the Kreis and preferred to get a new organization of the governmental agencies on this occasion by electing a person from outside the Kreis. As the Landrat was to be elected from the Kreisstag which consists of representatives of all political parties such activity within the political parties was to be observed. The population itself could not take a very active part therefore and was restricted to discussions.

The requisitions of houses and furniture were still much talked about. As it is said that all the furniture will be bought by the Army, the people concerned are very depressed and some persons have tried to move their furniture to other towns because of fear it could also be requisitioned. The money they would receive for it does not interest them because it is definitely expected that the current German money will be devaluated in the near future, and because under present circumstances they will not be able to buy any furniture in the next years to come.

The formation and growth of youth organizations are acceptably observed by the population although reasonable people begin to realize that this is one of the most important problems in regard to the future development of Germany, especially because it is believed and as many instances have proved that the youth has to be kept from street and led the right way in a democratic sense.

The fact that no more refugees will be shipped into the Kreis is considered by the population as a great relief because the housing and food situation have reached their climax, but the problems remain the same. However, the refugees are afraid of the coming winter because they do not possess adequate clothing, heating facilities and food. - The development of the local KPD is mostly attributed to the promises they make to the refugees living under such poor circumstances. People can not understand that the other parties, CSU and SPD, remain absolutely passive in regard to the refugee problem.

The decisions of the local Spruchkammer and the Law for Liberation from National Socialism and Militarism itself are still much criticized. It is believed that only the persons who do not possess good relations are being tried in open sessions and are receiving severe

sentences and that the influential people in the Kreis are being whitewashed. - The population is afraid to cooperate with the Spruchkammer and to give information because they believe that some day they will be treated as denounciators. As the old nazis are sticking together very closely and still form a great portion of the influential people it is thought that future difficulties will be made for those who denounce nazis.

The sentences pronounced at the Nuremberg trials were much discussed in all circles of the population. Opinions were divided but most people believed that capital punishment was justified in the case of these persons who have brought so much distress to Germany. However, it is thought that if the Germans are tried for crimes against the four points of the indictment established in Nuremberg, the Russians who are believed to commit the same crimes now, should be tried too. That is the reason why many people do not believe in the newly established world justice. As to the acquittal of Schacht, Papen and Fritzsche many opinions were heard to the effect that they should have got special capital punishment as well as the other for they have helped to build up and back the nazi regime. The limited power of the Spruchkammer to punish top nazis is believed to be insufficient for these persons, as they are

much more guilty than any other German.

The execution of the sentences was not too much discussed. However, most people were glad that the trials were finally terminated and the accuseds received the punishment they deserved. Many discussions turned around the suicide of Hermann Göring which caused much surprise and excitement among the population. People generally could not understand how it was possible. They had considered Göring to be the most guilty of the accuseds who deserved the punishment first of all. But voices were heard saying that he was also the most clever person among them and therefore succeeded in evading the punishment.

Little attention is paid to the newly announced trials of war criminals at Nurnberg. People want the guilty to be punished but they are tired of public trials.

The election held in the Russian zone was a surprise to everybody because it was believed that in consequence of Russian pressure the KPD would receive a large majority. Most people are glad that this did not happen.

Much interest and excitement was caused by

the news from the Russian zone concerning the deportation of skilled labor, engineers and scientists from Germany to Russia. Nobody believes that people voluntarily left for Russia and the term used in newspaper and radio announcements "dienstverpflichtet" only convinced the people that the same measure which the nazis had used to force foreign labor to work for the war production in Germany were again adopted by the Russians. The western Allies are blamed because they let this happen. The Germans do not want to believe in justice and democracy as long as such procedures are tolerated.

The economic situation in Germany is believed to be entirely hopeless as there are no raw materials available in what ever section of economy it might be and it is generally feared that an absolute stop of the economy can not be avoided.

The fact that numerous factories and industrial plants which would have served to rebuild a peace economy in Germany are being dismantled and moved to Russia has caused large depressions within the population. The declarations made by State Minister Burnes and other Allied politicians saying that Germany will be allowed to build up peace economy are no more believed as no industry can be built up without factories. If there

is no production Germany will be condemned to complete chaos, and people are beginning to say that the Allies now want to destroy Germany completely.

Opinions are heard again and again that the Americans are not interested in Germany at all, that they do not want any differences with Russia, and therefore will retire from Germany rather than get in trouble, so that the Russians will occupy the whole of Germany.

The interview with Stalin, which according to German opinion was accepted with too much enthusiasm by the Western Allies, only caused doubts as to the credibility of Stalin's statements. Germans fear that the Western Allies are inclined to believe in Stalin's statements as they did in those made by Hitler and that some day they will be much surprised by Russia's actions.

Generally hopelessness is reigning in regard to Germany's future and the standard of personal lives. People think that present problems are very much talked about but that on higher German levels nothing is being done to solve the problems, and that the Allies have as it is understandable, no interest either.

-.-

6e GERMAN PUBLIC OPINION

General hopelessness and political apathy are constantly increasing among the population to such a degree that people no longer take any interest in anything else but daily ~~but daily~~ ^{worries and} ~~than just the impression~~ ^{believe} that it is absolutely unnecessary and hopeless to have any worries for political questions, the question of Germany's future etc. because they are of the opinion that nothing is apt anymore to change the fate of Germany or Europe which are condemned once for all to be oppressed and reigned by Communism and Bolchevism at the end no matter what happens in the meantime. Therefore any time that small incidents or differences arise between the Western Allies and Russia most of the Germans consider them to be just steps forward to the final conflict which can not be avoided. In connection with this general opinion people can not understand how the Americans can possibly be as desinterested as they seem to be in those questions and in the future of Europe. And because the Americans are believed to be so desinterested people fear that the final victory of Russia will thus be so much easier.

After one and a half year of occupation the thankful feelings towards the Americans and the Allied

powers in general have quite importantly changed into disappointment. All those persons who at first were happy that the Nazi tyranny under which they had suffered so much, was finally out of power, and who wanted to help at the rebuilding of Germany under democratic principles, have slowly retired from political life. There are only a very few people, who, either because they think that something has to be done for the rebuilding of Germany, ^{or because they are pursuing their own selfish power-politics} still make all efforts to awake the interest of the population for political questions.

Repeated small incidents with the troops, the requisition of houses and furniture which are still continued and the attitude of the troops towards the German population have created the impression of hatred against the Germans, as reaction to which Nationalism is slowly growing among the German population. Although it is generally felt that some hatred for the Germans is well justified after all the distress the Nazis have brought over the world, it is believed that it would be more successful to punish all those who are responsible for it as fast as possible and then to forget about the hatred and give the rest of the German people the chance to prove that they know the mistakes made in the past and that they now want to rebuild Germany for a peaceful

future. Hatred only creates new hatred, and reasonable people therefore are again afraid of the future.

The awaited economical crisis in the USA for which the symptoms are ^{being} seen in the repeated important strikes and the growing prices in the States leaves the population to state that even a victorious nation has to suffer under post-war conditions, and is increasing the fears for Russia's getting to power in taking advantage of these circumstances. People also think that, as long as there are such difficulties existing in America, the Americans will be so much less interested in helping Germany out of her troubles. Because of this latter, selfish reason a great part of the population is very depressed by the idea of a ~~great economic crisis~~ possible economical crisis in the USA.

The fact that the Communist Party gained such a majority of votes on the occasion of the latest elections in France, has astonished and depressed the population, but it is believed that in France as well as in the other countries of Europe Communism and therefore the influence of Russia will constantly grow and grow if nothing can be done in order to alleviate and improve the economical situation all over Europe.

The population which had looked forward to the peace conferences concerning Germany which were said to begin during the last months of this year, was very much disappointed learning that these conferences had again been postponed. It is believed that unless a peace has been established with Germany and the different zones of occupation been united at least economically, all efforts for an improvement of the situation within Germany will be without any success. This is one more reason for the apathy which has taken possession of almost everyone. It is believed that mostly due to the differences between the Allies which are evidenced again and again in the course of the peace conferences with the small nations, the distrust they show towards each other etc., are not made to create any hopes for the future neither for Germany nor for the whole of the European questions. It is felt that an atmosphere of distrust is reigning in which no good and lasting peace can grow and no new world order can be born.

It is generally believed that the questions of Poland and Czecho-Slovakia are not finally settled yet and that the conditions in these two countries as they are now, are unbearable for a longer time, for people are of the opinion that it is impossible that two large agricultural and industrial countries can remain empty with fertile land not utilized and industries not operating to full extent because of lack of labor

while the adjacent country, Germany, is that much overcrowded. This situation is believed unwholesome in regard to the extreme lack of food and necessary industrial products in the remaining countries of Europe. The fact that many Germans, and even Anti-Nazis have been expelled from these countries thus losing their existence while they would have been needed there to a certain extent, seems senseless to them as well as to a great part of the native population, and the Allies are blamed for the fact that they agreed upon these measures as it is felt that one evil can not be extinguished by another one.

The continued dismanteling of industrial plants in the Russian zone and their being moved to Russia is adding strongly to increase the desperate feelings concerning Germany's future. Without these plants Germany will never be able to settle the hopeless situation of her economics, thus being unable to get the necessary imports in exchange for her production.

The question of the stabilization of the currency which will certainly take place sometime in the near future, is very much discussed. Business people are holding back all their stocks until this moment has come, so that even on the issued permits it is sometimes quite difficult to get the items as money is said to be of no more value anymore.

Quite a sensation was caused at the beginning of the month by the publications of the Munich radio speaker Gessner who strongly criticized the procedures of the Spruchkammer and the Ministers for Political Liberation. As most people are not satisfied with the Spruchkammers the resulting resignation of the three Ministers for Political Liberation was believed to be quite justified and when they were reinstated by the Occupation Forces and Mr. Gessner consequently resigned, a large percentage of the population kept on sympathizing with Mr. Gessner stating that this incident shows an example for what happens to somebody who has the courage to publicly criticize the actions of persons at higher governmental level. - In the circles of employees and officials of the Spruchkammer the public criticism from German and American sides has caused discontent although these people admit that ~~xxxxxxx~~ their work is very difficult in view of the fact that skilled juridical personnel is not available and that the law itself offers many difficulties. Criticism on the Spruchkammers is continuing and the new Renazification law and regulations issued by the Americans are awaited with anxiety and the fear that new difficulties will again arise. These people already passed through the Spruchkammer fear that they will never ~~come~~^{get} to any peace, but that

they will be bothered their whole life through with denazification. The heads of governmental agencies who had reinstated quite a few of their formerly dismissed employees are fearing new complications. - The population generally believes that the group of followers should be divided, as the most differently politically charged people have been classified and put together in this same group.

Many discussions are turning around the food problems. Most people are highly alarmed about the present food condition being that bad already at the beginning of the winter. Fears are being expressed as to the coming spring when food will even be scarcer than now. It is generally felt that the climax has not yet been reached and that the coming year will bring a food scarcity that has never before been known in Germany. These aspects are the main factor contributing to the increase of the general hopelessness and desperation.

The conditions of the refugees are growing worse under these circumstances and their fears for the future are more accentuated than those of the natives who are better provided with food, clothing and work. But also from the side of the native population the refugee problem is being considered as the problem which should be solved

first of all. However, also in this respect, no hope for the future is existing and people wonder how this problem will ever be solved.

Although the Communist Party, as the only one, is very active making propaganda for its programs especially among the refugees, promising them almost everything they do not have at the present time, these refugees who, to a large extent have known the Russians and Bolchevism personally, do not have too much sympathy for this political direction. Therefore and because of the strong dislike of the ^{native} catholic population of this Kreis for all radical elements, the Communist Party has to suffer quite a lot of criticism and insults.

The remaining political parties did not show much activity on the occasion of preparations for the elections on 1 December 1946. A few meetings were held but not too well attended. The worries about the daily life and the immediate future of every single person as well as the general apathy in regard to political questions have prevented the largest part of the population to take any interest in these elections. Most of the people even were desinterested that much that they did even not care what the new constitution was like as they think that no matter what kind of a constitution they would get, it would still not change the general completely hopeless situation.

Europe's Looted Art

BY JOHN WALKER

ONE of the greatest piles of looted art in the history of the world was amassed by the Nazis and is now in the custodianship of the United States Army. From one end of the territory we occupy in Hesse-Nassau to the other in Upper Austria, there are more than 400 mines, castles, hospitals, and other public buildings containing objects of art.

This huge accumulation of masterpieces of every epoch and many nations was in part pillaged from France, Belgium, the Netherlands, and Italy and in part evacuated from the German cities.

In one mountain alone are more than 100,000 catalogued items, ranging from paintings and sculpture to furniture, jewelry, and armor, part of it looted from the museums and private collections of the various occupied countries, and part withdrawn from German and Austrian State collections.

Thus, having become the involuntary custodians of a large part of the artistic resources of Europe, we now have the problem of seeing that as many as possible of these myriad objects are returned to the countries from which they were stolen and that in the meantime they are carefully guarded and preserved.

Returning the Lost and Found

The responsibility for this vast undertaking rests upon a division of military government too little known to the American public. It is the Monuments, Fine Arts, and Archives Branch, a group of officers and enlisted men who in civil life were architects, art historians, museum curators and archivists.

They were selected by the War Department on the advice of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas, a committee established by President Roosevelt in August, 1943, under the chairmanship of former Associate Justice Owen J. Roberts, of the U. S. Supreme Court.

This governmental agency, with probably the biggest name and the smallest personnel in Washington, has its headquarters at the National Gallery of Art. It has been a channel through which special information required by the War Department on questions of art and archives could be provided by American scholars and experts.

In touring France, Germany, and Italy last summer, I was deeply impressed by the achievements of the American and the British

Monuments, Fine Arts, and Archives officers. Their devotion to the cause of European culture, which has cost the lives of two officers, has won them the esteem of people in every occupied, and even enemy, country. The future will acknowledge a great debt to them for the reroofed churches, the salvaged palaces, the reassembled paintings, sculpture, libraries, and archives of Europe.

Never in any war have such efforts been made, by one side at least, to save works of art from destruction. No commander in the past, for instance, has instructed his troops, as did General of the Army Dwight D. Eisenhower, both before the invasion of Italy and again in similar terms on D Day:

"Today we are fighting in a country which has contributed a great deal to our cultural inheritance, a country rich in monuments which by their creation helped, and now in their old age illustrate, the growth of the civilization which is ours. We are bound to respect those monuments so far as war allows. . . .

"It is the responsibility of higher commanders to determine through AMG officers the locations of historical monuments whether they be immediately ahead of our front lines or in areas occupied by us."

As our military forces ground their way across Italy, France, Belgium, and the Netherlands, it was such orders, implemented by the Monuments, Fine Arts, and Archives officers, which saved so much of Europe's resources of art and culture. We have, in fact, because of General Eisenhower and General Sir Harold Alexander, fought a battle in a museum and left an astounding number of the exhibits intact.

Mountains of Nazi Loot

The protective phase of this work is finished; there now remains the problem of unscrambling the loot which the Nazis took from the occupied countries and intended for the enrichment of themselves and the Third Reich.

Nearly every country in Europe has contributed to this huge stock pile of art. Now that we have occupied Germany, we can at last begin to get a picture of the most disgusting example of theft in history, revolting because of its hypocrisy, its nihilism, and its bad taste.

It is true that the French under Napoleon pillaged European collections and that, at the Treaty of Paris, they reluctantly disgorged

only a part of what they had taken, facts noted in a book compiled for Hitler as the basis for German looting. But the French never attempted to destroy, rather than yield, their plunder; nor did they show such utter disregard for the safety of the great monuments of culture which they had carried off.

The Nazis, on the other hand, looted with a rapacious and indiscriminate fervor which would have shocked Napoleon. They varied their methods in different countries, but the result was always the same—a huge agglomeration of works of art of the most fantastically varied quality, pictures less valuable than their frames side by side with the greatest treasures of painting, statues unworthy of a suburban garden stacked against works by Michelangelo, fake antiques of the shoddiest kind piled up beside the finest attainments of the French 18th-century *ébénistes*.

One has the impression that Hitler must have shot, exiled, or simply ignored every German connoisseur. This, in fact, is borne out by a conversation I had in the home of a French collector, who said to me:

"In my apartment, as you see, I have some important 18th-century pictures."

He was quite right, for there were magnificent Fragonards, Lancrets, and Bouchers.

"But," he continued, "the Germans came and, to my great surprise, ignored everything except this painting, which I inherited and have always considered a worthless copy after Watteau. Can I be mistaken?"

I assured him he was not.

"Then," he said, "I can't understand it. Only the arrival of the Allies prevented their carrying it off for their museum in Linz."

Nazis Stupid in Their "Collecting"

In fact, the Nazis were surprisingly stupid, not only in their looting but also in their purchases. Much publicity was given to the acquisition by Hermann Goering, at a huge figure in German manufactured currency, of a newly discovered painting by Jan Vermeer, a Dutch artist of the 17th century, whose entire known work numbers only about 40 panels and canvases.

When I saw the picture this summer at Berchtesgaden, I was amazed at its blatant fraudulence; and, when I returned to London, I learned that a Dutch painter, who was being questioned as a collaborationist, had actually confessed and proved that he had executed this second-rate forgery.

One can only wonder at the courage of the dealers who swindled the Nazi leaders, for, if they had been found out, no torture

invented at Dachau would have been considered painful enough.

On the other hand, one can only hope that Goering, as he sits in jail, realizes that few collectors in history have proved themselves as stupid or been as badly cheated.

By this I do not mean that there are not great works of art in the Hitler Collection and the Goering Collection. When lack of transport did not compel the Germans to select only a few objects, they used a foolproof system. They took everything! Consequently, they caught in their net many of the greatest masterpieces of Europe. Their haul from the Rothschild Collection (page 47), the Collection of David Weill, the Koenigs Collection, and others was especially rich.

Their enthusiasm for French 18th-century painting of a slightly salacious content, however, is the only thing which gives some character to what otherwise seems haphazard pillaging.

In this connection it is interesting to note that Hitler's private library, which was evacuated with his pictures, contained, besides books on the theater, the cinema, architecture, and contemporary politics, a large collection of 18th-century pornography. Works on history, philosophy, or general literature were conspicuously absent from the Führer's bookshelves.

Congratulations for the "Looter in Chief"

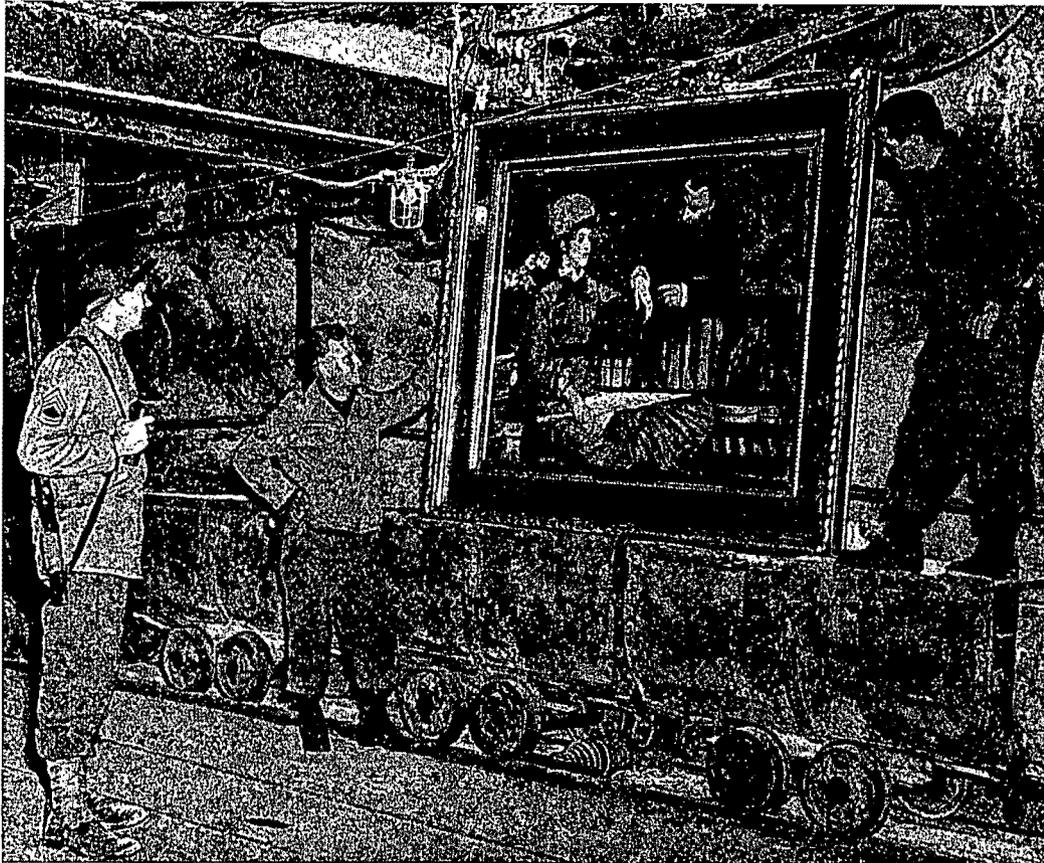
German looting in France, Belgium, and the Netherlands began soon after the occupation. A letter dated November 21, 1940, from Goering to Alfred Rosenberg congratulates the "ideological and spiritual leader" of the Reich on his appointment as the authority in charge of cultural goods seized in France, or what amounted to Looter in Chief.

After complaining of the interference of such rival collectors as Von Ribbentrop and Goebbels, Goering continued: "I have promised to support energetically the work of your staff and to place at its disposal that which it could not hitherto obtain, namely, means of transportation and guard personnel, and the Luftwaffe is hereby assigned to give the utmost assistance.

"In addition, I should like to call to your attention that I have been able to obtain especially valuable cultural goods from Jewish owners. I obtained them from hiding places that were very difficult to find; I discovered these a long time ago, by means of bribery and the employment of French detectives and criminal agents. This activity continues, as does the activity of my foreign

Eddy. Manton S. Eddy.

120074



U. S. Army Signal Corps, Official

GI Connoisseurs Gaze Upon a Celebrated 19th-century French Painting

The Germans, foreseeing the fate in store for their capital, removed Édouard Manet's "In the Conservatory" and other works from the National Gallery of Berlin to a salt mine at Merkers, Germany. Here they were found by soldiers of the American Third Army and taken to a Reichsbank vault at Frankfurt. Alarmed at first by the enemy's choice of salt mines as hiding places, art experts of the Allied Military Government discovered that the paintings were unharmed, because salt absorbs moisture (page 49).

exchange investigation authorities in scrutinizing bank vaults.

"In both cases the results will be communicated to your staff, which will then be required to seize the articles and transport them. . . . As a matter of course, the Führer has reserved for himself the right of decision over the most valuable part of the collection. An extraordinarily large number of objects remain, however, the total of which will apparently read into thousands."

Ultimately Rosenberg developed his own organization independent of the Luftwaffe or the Army. It consisted of all the necessary personnel, starting with very poor art experts and restorers, then somewhat better packers and shippers, and last and most important, really first-rate mobsters and armed hoodlums.

With their assistance the Rosenberg Task Force, as it was called, stole over 200 private

collections from France, Belgium, and the Netherlands.

Why Some Museums Were Spared

In the "Western Confiscation District," to use Rosenberg's terms, very little was taken by the Germans from State or ecclesiastical collections. The Louvre, the Rijks Museum, the Brussels Museum, and, on the whole, the churches were left intact for the subsequent enjoyment of German tourists.

There were, however, two notable exceptions: the famous altarpiece of the "Adoration of the Lamb" by the Van Eycks, the greatest masterpiece of Flemish painting, and the Louvain altarpiece by Dirk Bouts. These had both been reconstituted after the last war with panels taken from German museums in accordance with the Treaty of Versailles.

In both cases Hitler, in revenge, arranged

444/ Ritchie

42



U. S. Army Signal Corps, Official

General Eisenhower Inspects a Salt Mine Treasure-trove after Its Capture by Patton's Third Army

Merkers, 15 miles southwest of Eisenach, was overrun so swiftly by American forces that the Nazis abandoned an underground cache with an estimated value of \$200,000,000. Bullion and paper money as well as art works were found here. With the Supreme Commander are Gen. Omar N. Bradley and Maj. Gen. Manton S. Eddy.

120076

APR/RITCHIE



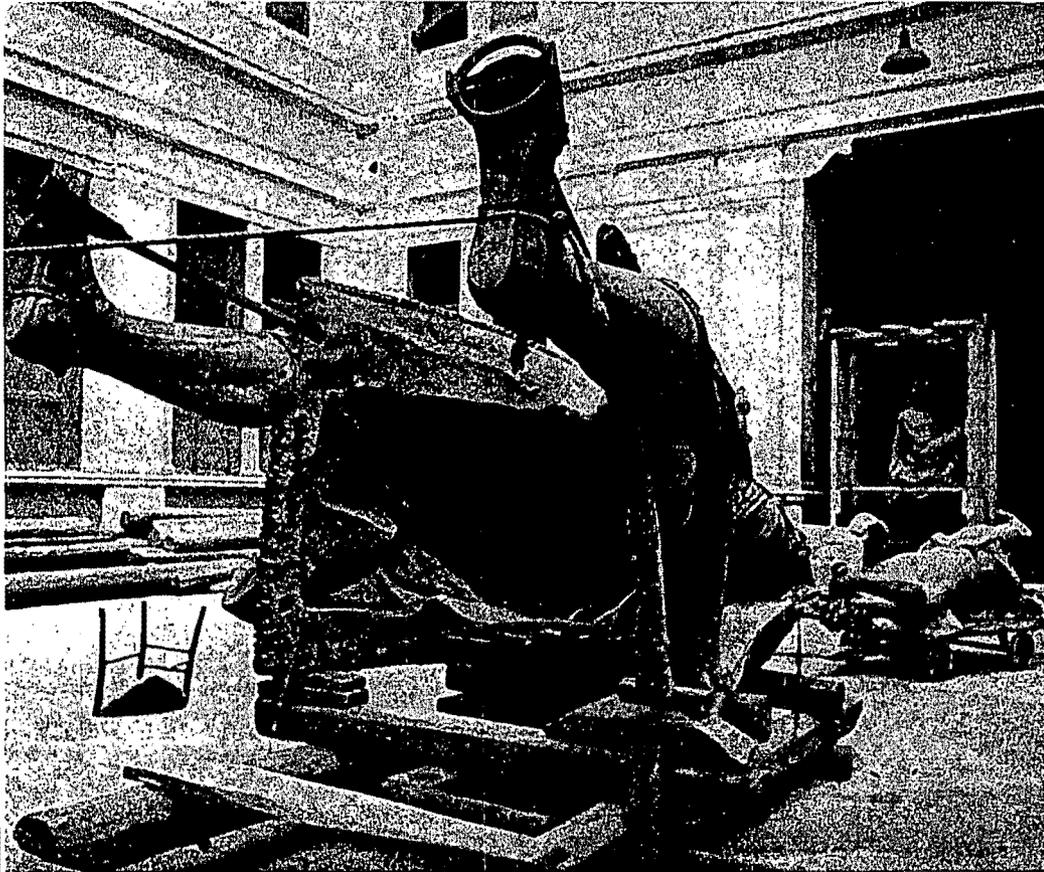
43

The Netherlands' Liberation Brings Art Masterpieces Out of Hiding and Back to Museum Walls

Netherlands Official

During the German occupation, Paul Potter's 17th-century painting, "The Bull," and other works of Dutch masters were hidden in underground storage places in the southern Netherlands. Now they are back in the Rijks Museum of Amsterdam, where many Allied soldiers on leave viewed them.

120077



British Official

"Welcome Back, Cosimo!" A Battered Medici Grand Duke Returns from the War

Found in its hiding place at Poggio a Caiano, the 8-ton equestrian statue of Cosimo I de' Medici, Grand Duke of Tuscany, proved too heavy for the Germans to carry away. To move the bronze from Florence's Piazza della Signoria, Italians had separated horse and rider. American soldiers brought the two pieces back to Florence on a tank-transport truck, with Italians cheering as it passed and a GI mounted in Cosimo's saddle to cut obstructing overhead wires (page 46).

for the removal to the Reich of the altarpieces in their entirety.

Moreover, toward the end of the war German policy apparently changed, and there was considerable looting of public collections in Antwerp and elsewhere, which resulted in the removal of the Bruges (Brugge) "Madonna" by Michelangelo and other important works, all now recovered by our Army in Austria.

Apart from Poland, about which I have no direct information and which I therefore omit from discussion, Italy suffered the most serious looting of public galleries.

The first important case of German pillage from Italian museums was discovered when our Allied experts arrived in Rome and checked the cases from the Naples Museum, which had first been evacuated to Monte Cassino and then taken by the Hermann Goering Division to the Vatican.

It was noted that while in transit certain important pictures, such as Titian's "Danaë," a "Madonna" by Raphael, a "Holy Family" by Palma Vecchio, and Pieter Brueghel's "The Blind Leading the Blind," together with bronzes, gold objects, and jewelry, had been removed.

When this was stated in a broadcast by the Office of War Information, the Germans immediately accused the "pluto-democracies" not only of this theft but of many thefts they intended to perpetrate themselves. In spite of the German denials, these objects were discovered last summer hidden with other loot in Austria.

Heavy Pillaging in Tuscany

The chief pillaging of Italy done by the Germans was, however, in Tuscany. As a result of the Allied advance in Italy, it was

120078



U. S. Army Signal Corps, Official

GI's Rescue Rubens' "Holy Family" from a Copper Mine Near Siegen, Prussia

Unlike salt shafts, copper mines made poor repositories for paintings, for moisture caused mold to form (page 49). The Siegen mine contained loot from places as distant as Warsaw, including a practically worthless copy of a Titian which the Nazis apparently believed of great value. The "Holy Family" was evacuated from the Wallraf-Richartz Museum in Cologne.

decided by the Italian museum authorities to evacuate works of art from Florence. The paintings and sculpture from the Uffizi, the Pitti, the Bargello, and many Florentine churches were put in 23 depositories in villas near the city. Eight of these fell into our hands very quickly. Some were in the midst of battles (pages 46, 48, 50).

For example, the villa of Sir Osbert Sitwell at Montegufoni was one of the principal evacuation centers. While it was still being fought over, Maj. Eric Linklater, Scottish author who visited the castle to interview India troops, was poking around while the soldiers themselves were too busy returning German shellfire to be interviewed.

He happened on a room with dozens of paintings stacked against walls and piled on top of one another. There he met an excited little man with horn-rimmed spectacles who rushed up and explained that Linklater was

looking at Botticelli's "Primavera" and scores of other masterpieces from the Florentine museums.

The little man said he was Dottore Cesare Fasola, that he was the assistant librarian of the Uffizi, and that, without permission from the Germans, he had walked 30 miles from Florence to try to look after his charges. He had walked from depository to depository in the neighborhood, but shellfire had finally pinned him down.

While the Germans were in control, he had explained to them that they were fighting in the midst of the treasures from his museum, but they were too busy trying to hold off a British attack to pay any attention.

When the attack drove them out, the British, in turn, were too busy repelling a counter-attack to think about art. It was not until Linklater and Vaughan Thomas, of the British Broadcasting Company, got in touch with the

120079



Italian Children Watch Hitler's Collectors at Work

German soldiers are unloading "Faith," by the 15th-century Italian painter Piero Pollaiuolo, and other canvases stolen from the Uffizi Gallery in Florence. Bound for Austria, the convoy ran out of gasoline and the paintings were stored in the disused jail at San Leonardo, near Bolzano, where they were discovered by Allied troops (page 47).

colonel in charge that anything was done to protect the paintings, which fortunately survived in relatively good condition.

Return of an 8-ton Statue

Most of the other depositories south and west of Florence, like Montegufoni, had not been touched by the Germans, and we all hoped the same would be true of those to the north and east. The first shock came when our Monuments, Fine Arts, and Archives officers found that the sculpture from Florence stored at Poggio a Caiano had been carried away by the Germans.

The Nazis took practically everything but

the equestrian statue of Cosimo I de' Medici, which proved a little too heavy, weighing as it does about eight tons. This statue, incidentally, was difficult even for us to replace in the Piazza della Signoria in Florence, where it belonged.

Its triumphal return, when finally arranged, must have been an amazing sight. The huge bronze horse and its dismounted rider were placed on a tank trailer. An American soldier sat in Cosimo's saddle to cut down telegraph wires when they were too low. MP's held up traffic, and the crowds shouted, "*Cosimo, ben tornato!*" (Welcome back, Cosimo).

Even with American tank trailers, bulldozers, and wrecking cranes, it took several hours to transport eight tons of bronze statuary more than 14 miles; with bullock carts, primitive axes, and jacks, the Italians had been several days removing the statue at the beginning of the war (page 44).

The efficiency and the marvelous equip-

ment used to bring about Cosimo's expeditious return clearly indicated to the Italians one of the reasons for our victory.

But, alas, there were very few works of art, like Cosimo, too heavy for the Germans to move. From the Florentine museums alone 493 of the most important paintings were taken, and 153 cases of sculpture were carried off.

From the Villa Bossi Pucci at Montagnana, one of the most important depositories, 291 paintings were carried away, among them the following familiar masterpieces: Botticelli's "Pallas and the Centaur," ironically enough painted as a symbol of the victory of reason

over war; Van der Weyden's "Entombment"; and Rembrandt's "Portrait of an Old Man," both by artists the Germans look upon as representatives of Germanic culture, just as they consider Shakespeare one of their national glories.

Masterpieces Piled in Trucks

All these paintings were piled into trucks without even having been boxed. They were loaded by German soldiers who later slashed to pieces what they could not carry away and left the villa wrecked.

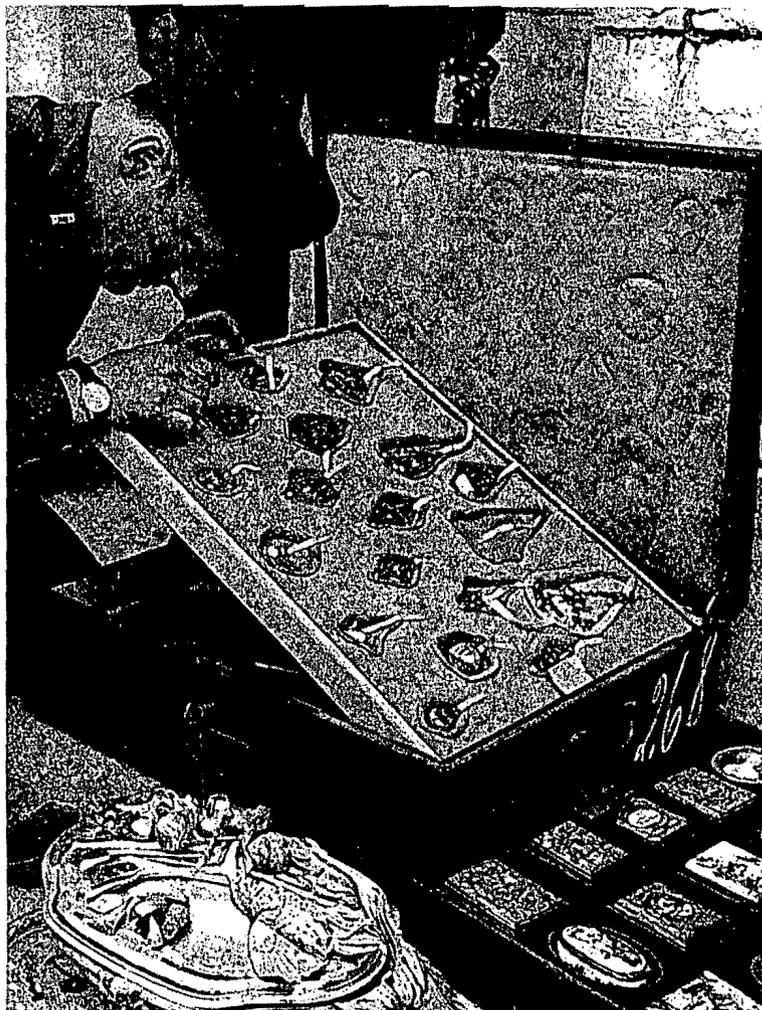
One can imagine the care with which they must have handled what they took with them. In fact, we can actually follow these fragile paintings from Montagnana a little farther on their journey.

A Partisan who escaped across the lines reported them next at a well-known villa near Bologna. The villa, unfortunately, was too small to contain all the loot, and some of the paintings were left outdoors under the porticoes.

A ball was held at the villa, which was decorated with works by Botticelli, Raphael, and Titian. Torches and candles provided the illumination, for there was no electricity, and in this flickering light it must have been a horrible and fantastic sight to see German troops dancing in the midst of many of the greatest works of art in existence.

Shortly afterward the paintings, or what was left of them, were packed on trucks and sent farther on toward the Reich. Ultimately they arrived at San Leonardo, near Bolzano, on their way to Austria.

Here, as there was no further gasoline available, the convoy was forced to stop, and the



International News

Rich Loot from Paris Turns Up in a Bavarian Castle

Sixteenth-century Italian jewelry, stolen from the Rothschild Collection in Paris, is examined by Lt. James J. Rorimer, in civilian life Curator of Medieval Art at the Metropolitan Museum of Art, New York. American troops found these gems and many other art treasures hidden in Neuschwanstein Castle at Füssen in the Bavarian Alps.

works of art were stored in a disused jail. This summer these paintings and sculptures were brought back in American trucks to the Florentine museums. Nine pictures, however, had disappeared before our Army captured Bolzano, among them two of the greatest paintings in the Uffizi, the "Hercules and Antæus" and "Hercules and the Hydra," by Antonio Pollaiuolo.

Other pictures had, of course, suffered damage, for paintings from the early Renaissance are like very old invalids with a tenuous grip on life. This has given them a special beauty, but it has also made them especially vulnerable to any movement or any sudden change in tem-

120081



Damaged by a Retreating Enemy, Florence's Masterpieces Go to the Repair Shop

As if in response to the beckoning finger of the statue at right, Andrea del Verrocchio's "Doubting Thomas" is rolled into the Uffizi Gallery workshop to have its scars removed by Florentine craftsmen working under the direction of AMG art experts.

perature or humidity. Under the best of conditions their existence was precarious, but one can imagine what they have been exposed to during these last years.

Greece Was Fortunate

Other countries in the Mediterranean suffered less than Italy. Greece was particularly fortunate because, throughout the war, there was the check of divided authority.

The Italians would not give up the works of art to the Germans, and, because of the Germans, they could not remove anything themselves.

At the outbreak of war the Greek museum

treasures were stored in vaults, walled up, or buried in the courtyards of museums.

Shortly after the occupation the Germans wished to reopen the Greek galleries, but the Italians mistrusted their allies. They offered various excuses—that it would cost too much to reinstall the exhibitions, that there was danger of bombing, and they even hinted that something might be stolen.

The Germans denied everything and, in a fury, opened a museum they had built themselves and filled it with works of art from their own excavations. At the inauguration of the new building, which was attended only by German officers, several of the most valu-

120082

able objects in the collection were stolen.

The obvious glee of the Italians at being able to point out that German officers did not hesitate to steal the property even of their own government irritated the Nazis to such an extent that they closed their exhibition and ceased to press for the reopening of the Greek galleries. Consequently, when they had to leave Greece there was not time to uncover the repositories, and everything of first importance remained behind, including the "Charioteer" from Delphi, so often reported as stolen.

The survival of the Greek collections is very gratifying, but what is still more fortunate is our recovery in Germany of a large percentage of Nazi loot from other parts of Europe. The condition, however, of this mountainous treasure of pillaged works of art varies considerably. A few instances will indicate the general situation.

Many Art Works Stored in Mines

Works of art stored in mines, a favorite kind of repository chosen by the Germans for protecting their loot, were safe from bombing and shellfire, but occasionally suffered just as much from the ravages of excessive humidity.

The paintings taken from copper mines, for instance, were covered with a mold so thick that the actual pictures were almost impossible to discern (page 45). On the other hand, paintings stored in salt mines are in better condition, because the salt absorbs water.

In fact, we know that the Germans buried certain treasures in salt mines to conceal them for many years, perhaps forever.

The mine at Bernterode is interesting in this respect. In one of the deepest shafts, 2,000 feet underground, a special detail of officers of the German High Command, with no civilian participation, arranged the hiding place for the coffins of Frederick William of Prussia, of Frederick the Great, and of Marshal Paul von Hindenburg and his wife (p. 51).

Over the coffins they hung the regimental banners of the Prussian armies, and around them they placed portraits of all the German field marshals from the 18th century to the present day. They also deposited the crown jewels and seals of the Hohenzollerns and, of more importance to the world, the great French paintings from Potsdam. This hideaway they hoped would remain inviolate until the restoration of the Reich.

The hopes of the High Command were not fantastic. There was every reason to suppose that what they had buried would have been preserved for some time at least; and so carefully guarded was their secret that these

relics of Prussian militarism, as well as objects of French culture, might well have remained undiscovered had it not been for the alert observation of an American GI.

One of our sappers, who was removing dynamite from the salt mine, noticed the carefully concealed concrete wall, six feet thick, protecting the deposit and persuaded his captain to dig through it. When he crawled into the huge cavern behind the wall, he turned on his flashlight and saw a painting by Boucher. "Here's a nude!" he shouted back. "My God, it must be art!"

Salt Mines Preserve Paintings

Fortunately the greatest depository of looted art in the history of the world was also hidden by the Nazis in a salt mine. At Alt Aussee, in Austria, the SS troops deposited most of the pillage removed from the occupied countries by the Rosenberg Task Force and other German looters. Buried in this mine in various chambers and tunnels were thousands of paintings, innumerable pieces of sculpture, mountains of furniture, acres of tapestries, and every type of art.

I was at first alarmed that so much irreplaceable material should be stored in a mine, worried that it would be attacked by the damp, humid conditions I expected to find. As steel is very susceptible to moisture, I scrutinized the collection of armor to see whether I could discover any trace of rust. I could find none. Nor did the paintings I examined show any indication of mold or bloom.

The atmosphere of a salt mine, though damp, is not ruinous to works of art, provided they do not remain in it for too long a period (pages 41, 42).

The greatest menace to the objects, to those looted as well as to those owned by the German State, was the Nazis themselves. When they realized the war was lost, destruction was their only thought, and in their maniacal fury they sometimes accomplished their purposes and sometimes failed.

In Berlin many of the greatest treasures from the Kaiser Friedrich Museum were stored in what was virtually an indestructible repository, one of the gigantic flak towers built by Hitler.

The Battle of Berlin ebbed and flowed below these huge edifices constructed to shelter thousands of people and resembling medieval paintings of the Tower of Babel. But heavy artillery fire barely chipped the one containing works of art, and all its treasures survived the battle.

Then, two days after hostilities had ceased, SS troops broke into the tower and burned



British Official

Expert Hands Put a Fresco's Jigsaw Pieces Together

To restore the shattered frescoes of the Uffizi Gallery in Florence, an Italian craftsman painstakingly checks the irregular pieces of plaster against a photograph of the original ceiling. As the Allies advanced in Italy, with the Germans pillaging in retreat, many paintings and statues from the Uffizi, Pitti, and other Florentine collections were hidden in villas outside the city. Most of them survived the war in good condition (page 46).

its entire contents. Thus the Nazis, who prided themselves on being the guardians of European culture, had the satisfaction of watching the greatest conflagration of European masterpieces since their ancestors sacked Rome.

In Berlin the SS destroyed the legitimate property of the German people. At Alt Aussee they tried to destroy the immense treasure pile of loot they had collected from all the occupied countries of Europe. In each cavern of the Steinberg salt mine they placed bombs which they intended to explode the moment Allied victory became certain (page 52).

before the arrival of our armies.

Other caches of loot have fared less well. The Goering Collection of about 1,100 paintings, several hundred pieces of sculpture, and assorted booty was evacuated from Karinhalle to a castle near Neuhaus. Then it was shipped in eleven baggage cars to Goering's hunting lodge at Berchtesgaden.

According to officers of the 101st Airborne Division, who were the first Americans on the scene, two of the baggage cars had been unpacked and the rest were being unloaded by the SS when the village of Berchtesgaden was attacked by a French armored division. Tanks

Such an explosion would have brought a mountain crashing down on all the important private collections of France, Belgium, and the Netherlands, and on such famous works from public collections as the Van Eyck altarpiece from Ghent (Gent) (page 41), the Michelangelo "Madonna and Child" from Bruges, the Czernin Vermeer, and the Titiens, Brueghel, and other paintings stolen from the Naples Museum.

Fortunately the bombs were discovered, and through entrances unknown to the SS they were secretly removed by the local miners.

This heroic gesture was due not so much to the miners' love of art as to their fear that the explosion would ruin the salt mine and destroy their livelihood. The miners then took a further precaution to preserve their industry. They blew up the tunnels leading to the interior, thus sealing off the mine, so that the Nazis were prevented from re-entering and replacing the bombs

opened fire and, in the ensuing battle, many paintings were pierced with bullets and scores of statues were decapitated or damaged in other ways.

The 101st Airborne Division also found evidence of looting. However, the commanding officer of the G-5 section of the 101st Airborne Division took very seriously the responsibility of guarding the collections. Before the arrival of the Monuments, Fine Arts, and Archives officers, he had gathered everything together and placed it in a near-by inn, where I had an opportunity to examine the collection just before its removal to Munich. The collection is very uneven and the damage considerable, but the most important works of art from the Rothschild Collection and other collections are, by good fortune, relatively intact.

The best paintings and sculpture from Alt Aussee and the entire Goering Collection from Berchtesgaden have been taken to Munich to several of the largest government caped damage.

Here a group of 900,000 American guards, under the supervision of the Monuments, Fine Arts, and Archives officers, are preparing the material.

In all cases where the nature is absolutely essential, German records, American experts, and

Only such essential mold, if it exists, or flaking paint will be removed. Monuments, Fine Arts,

opened fire and, in the ensuing battle, many paintings were pierced with bullets and scores of statues were decapitated or damaged in other ways.

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The best paintings and sculpture from Alt Aussee and the entire Goering Collection from Berchtesgaden have been taken to Munich to several of the largest government buildings which escaped damage.

Here a group of 90 German laborers, packers, curators, and librarians, with some 190 American guards, under the direction of Monuments, Fine Arts, and Archives officers, are preparing the material for restoration.

In all cases where restoration of an emergency nature is absolutely necessary for preservation, German restorers, supervised by American experts, are available for first aid.

Only such essential first aid as removing mold, if it exists, or pasting on paper to hold flaking paint will be given, however; the Monuments, Fine Arts, and Archives officers



Two Swords of Frederick the Great Are Found in a Salt Mine

Two thousand feet underground, near Bernterode, the Germans hid the coffins of Frederick the Great and Field Marshal Paul von Hindenburg, the Hohenzollern crown jewels, and other treasures. Behind the swords is a painting from a Potsdam museum. Concealed by a concrete wall, the deposit might have gone undiscovered, had it not been for the alertness of a GI sapper (page 49).

will concentrate their efforts on the identification and cataloguing of the collections.

This has been facilitated by the discovery of the Rosenberg inventory and other German documents and by the capture of the principal advisers to Goering, who are available for consultation.

Plans for Return of Treasures

When the loot has been inspected and identified, the United States will return it to the country from which the Nazis removed it. The question of individual ownership does not concern our Government, but will be the responsibility of each individual nation.



John Walker

Had These Bombs Gone Off, Many of Europe's Greatest Treasures Would Have Been Lost

American soldiers and salt miners gather around a wooden crate marked "Care—Marble—Don't Upset," which contained the bombs to blow up the mine at Alt Aussee, in Austria. Buried in tunnels and chambers were thousands of paintings and sculptures, mountains of furniture, acres of tapestries—loot of the occupied countries. Fearful that the mine would be destroyed, local miners removed the charges before they could be set off (page 50).

How long will it take to repatriate these looted treasures? Unfortunately I cannot say, for the immensity of the job makes any prediction impossible. All I can state is that we have a number of our best museum men assigned to the complicated task of assembling and inventorying this huge collection, larger, I should judge, than all the collections of the Louvre. They are working as rapidly as careful handling will permit. They are just as eager to get the job finished and to return to their museums as the United Nations are to recover their property.

So much progress has already been made, however, that I believe the time is not far off when this vast pile of loot, varying from the greatest masterpieces to the commonest household furnishings, will have been sorted out and returned to the countries from which it was taken.

Then, to our great relief, the United States' involuntary custodianship of this property will be at an end, and our Monuments, Fine Arts, and Archives officers can at last return to this country and their own professional work.

Notice of change of address for your NATIONAL GEOGRAPHIC MAGAZINE should be received in the offices of the National Geographic Society by the first of the month to affect the following month's issue. For instance, if you desire the address changed for your March number, The Society should be notified of your new address not later than February first. Be sure to include your new postal zone number.

120086

HEADQUARTERS
UNITED STATES FORCES IN AUSTRIA
US ALLIED COMMISSION AUSTRIA
REPARATION, DELIVERIES AND RESTITUTION DIVISION

APO 777

Salzburg, Austria, 18 March 1946

My Dear Mr. Ritchie:

An enclosing copy of acceptance of Lilienfeld pictures by Denkmalpflege - as you will notice no mention is made of an Isack van Ostade, "Sale of a Cow", as reported on the list of missing pictures by Constable of the Boston Museum. Attention is also brought to the fact that this painting is not mentioned in any of the correspondence relating to the collection, but only on the Constable list.

I interrogated the Lilienfeld lawyer, Dr. Hunna, and he is of the opinion that the van Ostade went along with other pictures of the collection to Switzerland. Anyway, there is no trace of the thing here.

Thought you might question Mrs. Lilienfeld on the subject.

The remaining eight paintings are in Altaussee mine. Will transfer them to the Property Control Warehouse, pending arrangements of the State Department through the American Consulate here.

All is going well here, I suppose, but there is a deluge of claims and a great many transports to take place. Am really having a hell of a fine time in the work though, and really do not look forward to leaving as soon as I expected.

Hope that your trip home was a pleasant one, and that all affairs at the museum are ripping along in great order.

Sincerely

120087

Washington, D.C.

COPY

120088

THE BERKSHIRE
21 East 52nd Street
New York

July 3, 1945

Mr. Andrew C. Ritchie
Albright Art Gallery
Buffalo, N. Y.

Dear Sir:

Through the courtesy of Mr. Frederic A. Stern I have learnt that you plan to go to Austria for the Government for one year. I want to ask you, if you would kindly try to get information on the whereabouts of my dear late husband's art collection which was well known in Vienna. I am much interested to learn what has become of these art possessions, and I would gratefully appreciate your efforts, if you would be good enough to give me some brief information, as soon as circumstances permit.

My husband's collection was located at 3, Schubertring, Wien I. From there the Zentraldenkmalsamt (main office of monuments) took it away, partly in spring 1938 and the rest in fall 1939, and placed it for safekeeping in storage in the Staats Museum, Museum for Kunst und Industrie or in the Zentraldenkmalsamt. There it was supposed to remain my husband's property. At least that is what Dr. Seiberl who was then in charge assured me repeatedly.

My husband was acquainted with your predecessor, Director Washburn, as well as with Dr. Heinrich Schwarz. As you may know, both these gentlemen are now in Providence.

Since I am a stranger to you, I have to apologize for asking you for this favor. But the prospect is too tempting that a man of your knowledge and experience might send me word of this collection which my husband held so dear. Therefore I cannot forgo it.

AAA/Ritchie

I shall spend the summer in New Hampshire, and I live in New York. Kindly
send me any news to:

The Berkshire

21 East 52nd Street

New York 22, N.Y.

Thanking you in advance, I remain,

Very truly yours,

(Sgd)

Elizabeth Anna Bondy

120089

May-June, 1945

A WELCOME TO AUSTRIA

Ve welcome you, Herr Brofessor, to dear old Austria
Vere of der fine arts detective achency you vill be der bosstria.
It iss a blessure now to bresent you mit die keys to der city,
Und for your luscious segretary ve got someding fery bretty.
Your wife iss home, ve undershtand, der gallery mempership pilling;
So ve hobes der flesh is veak und der shpirit iss villing.
Ve're sorry ve haff yet no loffy ladies from Lit'uania,
But I t'ink ve can brovide udder obbortunities dot vill entertainia.
Ve vant firsht to abologize for vot is left py der Nazis--
Iss no more vienerschnitzel, apfelstrudel, dachshunds und taxis.
From American relief comes now most of our clot'ing,
Und vile it's not so hot in shtyle, ve look petter dan ve would in not'ing.
Ve would like it if ve had for you a git: schleeping aggomodation,
But maybe it iss besser dan der Dresden railroad shtation;
Now ve go togedder down der Burg Ring to der Kunsthistorisches Museum,
Und vot ve got dere-- oh, my, wait till you see 'em;
To get your transbordation, ve had to shtop a funeral,
Und der corbse iss vaiting, so ve petter get going pretty sooneral.

To Andrew Massine Ritchie

with my admiration

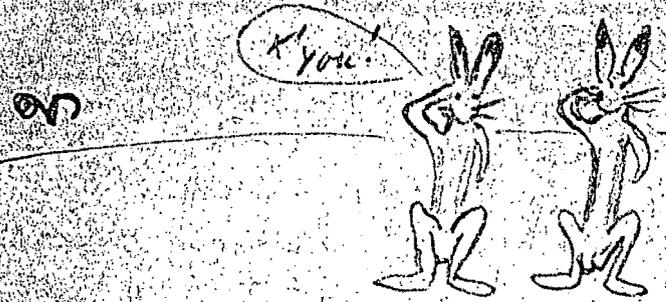
Roger Squire

120090

One day, in Bavaria, an unknown
 MFA and A officer, hidden under
 the Buffalo Bill's museum curator's
 ordinary hunting jacket, met an
 unknown german animal of dubious sex...

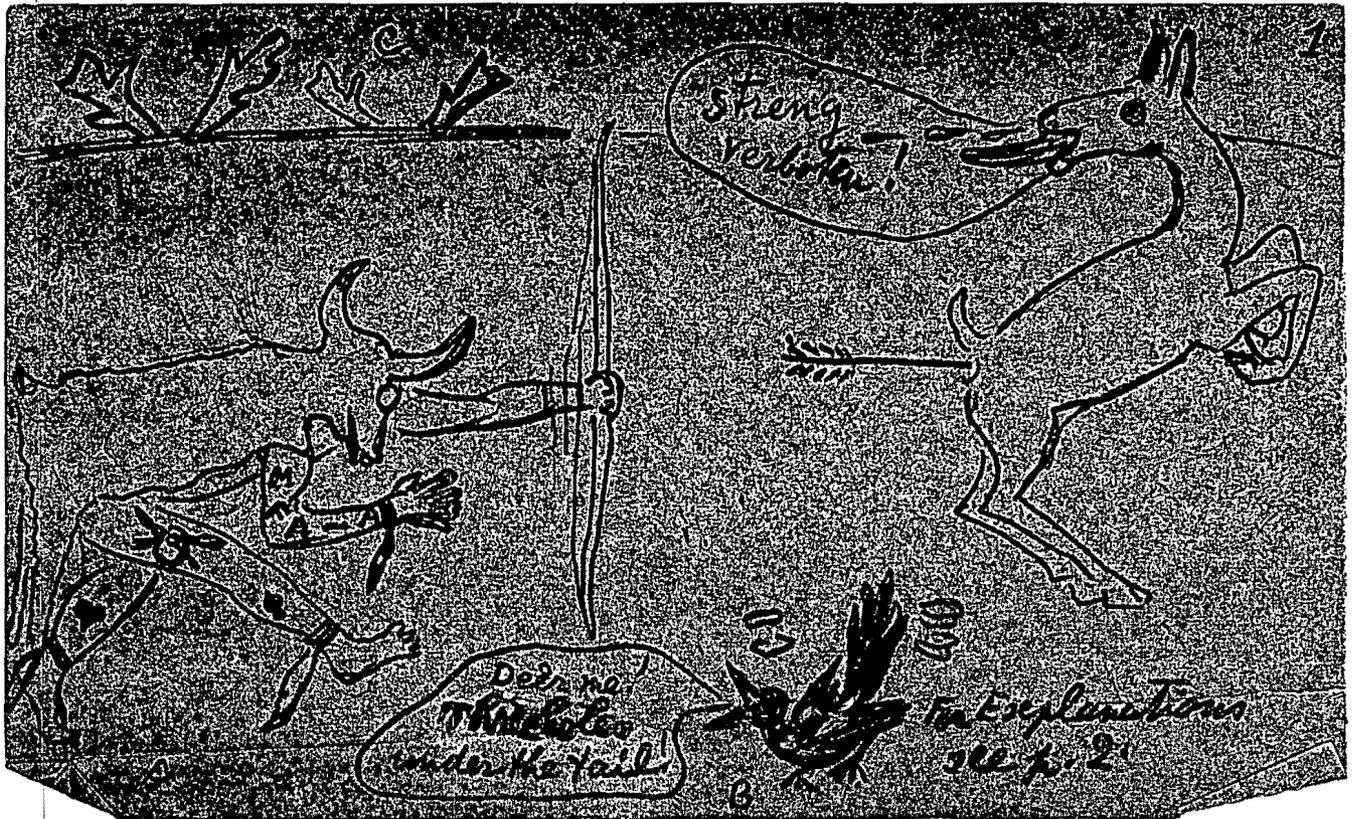
* For further explanations ask to
 Cap. de Broye.

- B. Black and white bird, always very badly educated. (PIE)
 - C. Female deer horns, appearing over horizon line.
- Munich - 29-XII-45-



well educated german
 Hasen saluting
 a MFA and A
 officer in
 Bavaria,
 after shooting.

120091



120092

JAMES S. PLAUT
64 FAIRGREEN PLACE
CHESTNUT HILL
MASS. 02167

May 1, 1970

Prof. Kenneth C. Lindsay
State University of New York
Binghamton, New York 13901

Dear Professor Lindsay:

Lane Faison has forwarded your letter of April 27th to me. I really do not know how to reply. Interest on the part of the United States government in the Nazi looting operations has long since ceased and, to my knowledge, there is no department of government that takes cognizance of such records.

The only possible suggestion that I could make to you is that Professor Richard M. Hunt of Harvard has concerned himself with the Nazi movement in all of its ramifications. Several years ago I spoke to him about our experiences. You may wish to be in touch with him. His address is: 10 Coolidge Hill Road, Cambridge, Mass. 02138, and I am sending your letter on to him together with a copy of this letter.

With best wishes,

Sincerely,



cc: Prof. R. M. Hunt
S. L. Faison, Jr. ✓

jsp/nmd

Lane - good to see you!

Jim

120093

Princess Says U. S. Officer Kidnaped Her

German Noblewoman Tells of Threats After Six Art Treasures Vanished.

Buedingen, Germany, July 31 (A. P.).—The Princess of Ysenburg and Buedingen, a descendant of one of Germany's oldest titled houses, asserted today that she had been kidnaped and threatened by an American officer who questioned her in connection with the disappearance of six world-famous art treasures from her 1,000-year-old castle.

Meanwhile, deep mystery shrouded the missing treasures, which belonged to the Frankfurt Art Museum. Four United States agencies responsible for their recovery answered inquiries regarding the progress of a year-old investigation with: "There will be no statement."

There was unofficial speculation in Buedingen that the treasures, including Rubens's \$20,000 "Pan and Nymph," had been burned. The precious paintings vanished a few days after they were transferred to Buedingen Castle by military authorities in April, 1945. A junior officer, since redeployed, was arrested and later freed, reportedly for "lack of evidence."

Before the arrest, the shabbily dressed Princess claimed, "he kidnaped me in his car and threatened me by saying our property (17,000 acres of forest and meadows surrounding the castle) would be confiscated if I did not change my story." She said that she refused, and her husband, young Prince Otto of Ysenburg and Buedingen, asserted:

"I was also threatened by the officer, who visited me while I was in a civilian internee camp."

The Princess soon will face a court of his tenants on charges of being an active Nazi. Interviewed in the cold, but modernly equipped castle, where eighty-eight influential Germans share

quarters in princely living rooms, libraries and terraces, the Prince and Princess asserted:

"An Army investigation board brought us before the officer last autumn. He denied any knowl-

Woman Badly Hurt In Fall on Ship

Boston, July 31 (A. P.).—A woman passenger was critically injured in a fall aboard the steamship Madaket, according to a radio message today. The ship gave her position as about 450 miles east of Boston. In a broadcast, the Coast Guard asked any vessel in the vicinity with a doctor aboard to go to the aid of the woman, who was reported suffering from a head injury, possibly a fractured skull.

The Coast Guard, meanwhile, weighed the feasibility of flying a physician to the merchant vessel, but weather made landing conditions uncertain.

The Madaket sailed yesterday from New York to Antwerp.

Boy's Body Taken From River

Camden, N. J., July 31 (A. P.).—The body of a boy found in the Delaware River near Fort Mifflin was identified today as that of David J. Parker Jr., 9 years old, of National Park, N. J. His father said the boy disappeared on July 19 while swimming.

edge of the paintings' disappearance. An Army agent got statements from a Belgian and a French girl that they saw the paintings in the officer's house.

"The Army started a new investigation in October, and we were assured then we would be asked to testify within a few weeks. The agent conducting the new investigation has gone back to the United States, and we have not seen an investigation officer since. That was eight months ago, and the case apparently is sleeping."

The Princess said that the investigation of the paintings' disappearance was begun by Col. James C. Wood, a tactical troop commander now living at Phoenix, Ariz. Wood formerly had his

field artillery command post in the castle.

Meanwhile, Army and military government authorities refused to discuss the mystery.

WANTED TEEN-AGE GIRLS TO POSE FOR ADVERTISEMENTS

Attractive, photogenic teeners from 11 to 17 are needed as models to pose for fashion illustrations, magazine covers and varied pictorial advertising. Experience or training unnecessary. Minimum rate \$10 per hour. Those selected for management must pay for necessary photographs. Mail to us your snapshots or photos with your name, address and phone number. Do not visit or phone.

WALTER THORNTON
120 Lexington Ave. N. Y. 17

NEW YORK

120094

the Russians did must still be a matter of conjecture until such time as we have positive evidence of the facts.

120096

The examples of excesses in Germany which I shall describe are not isolated cases; ^{on the other hand,} nor are they typical of American behaviour generally. Like the cases we have read about in the news papers, such as the ~~taking of the~~ theft of the royal Hesse jewels implicating a Colonel and ^a WAC Captain, they are not incidents of which we can be proud. ~~I mention them as indications~~ ^{they are discussed} of lack of discipline, ^{or} carelessness, of loose thinking, ^{and} which have had reverberations in Nazi Germany where it was our earnest intention to set an example of decent living to a people ^{who had} become sordid ^{and} rotten through their own excesses and those of their leaders.

In the re-establishment of order and the re-education of the German people we must take cognizance of our own weaknesses. We cannot ~~excuse our~~ ^{justify} ~~own~~ ^{our} misdemeanors; ~~our only recourse is to mend our ways.~~ The American soldier returning from Europe may well ~~excuse~~ ^{blame his} our actions in foreign lands ~~by blaming the war,~~ ^{on time conditions,} and forgiving himself and his compatriots because of the ~~stress and~~ strain under which he endured hardships and the unforgivable atrocities of the enemy. ~~We have seen our brothers massacred in the ruthless warfare for which the Nazis are alone to blame in the last analysis.~~ The following episodes are cause for introspection and show the need for ~~the~~ future enlightenment.

We have already had occasion to discuss the serious ^{near} consequences of ~~the ignorant~~ ^{careless} handling of ~~turning~~ documents. It is not without implications that a box in Stars and Stripes on April 21, 1945 read, "Souvenir-hunting soldiers are unwittingly impeding the work of Army intelligence officers seeking information in captured Gestapo and army headquarters in Germany, officials said today (April 21).

"Vital files have been lost or destroyed by rummaging soldiers who didn't realize their importance. In one case intelligence officers had to search for three days through a pile of rubble in a back yard of a Gestapo headquarters to find badly needed lists thrown out of the windows by soldiers."

I have been told by some of my superior officers that you cannot teach the

120097

need for such care in Basic Training, any more than you can preach the desirability of respecting private property when you brief a bomber crew or send men into battle to destroy the enemy. Fundamentally there is a difference between destroying what you have captured and the destruction puruant to carrying out a mission. This difference should have been pointed out to our soldiers long before they reached the continent. We can learn to be fighting mad and hate our enemy, yet there is no justification for vandalism once the enemy is killed or captured.

^{soldiers} We may look for liquor, arms and ammunition or foodstuffs in a captured building, but ^{they saw them side to side} we should know that cases of ceramics from the Frankfurt Museum stored in the barns and in the cave of Leiningen Castle ^{at Ermsattel were} are not fair prey to ~~soldiers looking for bottles~~. Greek vases and pots from the ethnological collections, in no way resembled the tens of thousands of bottles stored on open shelves and in neatly stacked packing cases very differently marked from those containing art objects. ~~SS troops~~ ^{Leiningen Ermsattel} were reported lurking in the neighborhood when I arrived at this remote repository in the mountainous countryside. Most of our men ~~and~~ officers were out on patrol, and I could not determine who had ^{into} broken open some dozen cases and strewn the art objects about the floor. German refugees who had come here after being bombed out of the industrial centers eagerly suggested that these ^{cases} ~~cases~~ must have been opened by liberated Poles and Russians imported by the Nazis to do forced labor in the fields. I ^{had heard not heard about the Weingberg vandalism in time, but} had been notified about ^{the Leiningen} this repository by a quartermaster supply officer sent to arrange for taking away what remained of ^a this vast store of alcoholic beverages, ^{when I arrived there} and he agreed to have the works of art removed from the humid cave and unguarded barns and placed ~~OFF LIMITS~~ in the castle under adequate supervision ^{in the castle}.

ERNSATC

not written

At the castle of Count Erbach-Fürstenau at Michelstadt ~~there had been~~ several units of troops had come and gone. The archives, books, and family silver had been thrown from the shelves of the storage rooms and heaped on the floor. To go from one room to another it was necessary to walk over these possessions. The frightful state of affairs had been carried too far. ~~It was said that valuable pieces had been looted,~~ but as usual, the captain in com-

AAA / ROEMER PAPERS

120095

mand of the infantry unit occupying the premises assured me that his troops had been cleaning up the place. His men, ~~all Puerto Ricans~~, didn't for the most part speak English, and commands were given in Spanish. There was work here for a company of archivists, not for such fellows who might have been judged illiterate if they hadn't been in the American Army. I arranged to have ~~discontinue~~ ^{discontinued} ~~billeting~~ in the wing of the castle containing documents, ~~impolitical valuable things had already been looted.~~ ^{that ed the archives, but}

Two Military Government units claimed jurisdiction over the area; a small detachment of Military Government offices had just moved away from Erbach a few miles distant, and the succeeding detachment had not yet appeared on the scene. Their Dutch interpreter ~~promised to report conditions~~ ^{at Michelstadt} and those I found ~~in the more important~~ ^{a few miles from Michelstadt, however} ~~castles~~ ^{castles} and collections at Erbach, also belonging to Count Erbach-Fürstenau, ~~This situation warranted further action and after completing my inspection I wrote a letter to the local detachment,~~ ^{and was in danger of similar abuses.} ~~discussed the need for security with the~~ ^{as well as the} ~~Bürgermeister and his chief of police, and~~ ^{newly appointed} ~~the local caretaker.~~ I also notified the regional Military Government officer in charge when I returned to Darmstadt.

I was particularly apprehensive lest the fine armory ^{at Erbach} with historical arms and armor be looted, ^{or destroyed.} ~~or the objects find their way, as had others,~~ ^{from houses in the region,} ~~to the growing~~ ^{pile of} ~~All kinds of weapons, including some historic pieces, being collected by German police officials at their headquarters and so that they could be destroyed by military government officials in a sweeping search for dangerous~~ ⁱⁿ ~~in~~ ^{element} ~~of war~~

I felt the lack of order in the town rather keenly in view of one un-

pleasant experience. I had been unable to get into one of the locked rooms of the castle, and was ~~rather~~ ^{as the} ~~suspicious~~ when the local caretaker disclaimed any knowledge of the whereabouts of the keys to the heavy iron ~~door~~ ^{door}. I ~~took~~ ^{found located} a ladder from the courtyard and ~~entered the room~~ ^{bounded climbed into} ~~from an open~~ ^{above the roof} window on the ~~outside wall of the castle.~~ ^{outside} Here, I found Hesse-Darmstadt archives, ~~others from the Reichsarchiv in Frankfurt,~~ ^{and} ~~and those of Count Erbach-Fürstenau.~~ ^{together with} These documents were not only important historically, but contained ~~also~~ ^{there were} modern documents showing activities of the German and international Red Cross which might reveal valuable ~~information.~~ ^{intelligence} While I was browsing around by myself I heard steps on the ladder, ~~and~~ ^{started} ~~rushed cautiously~~ ^{I went} to the window. By the time I reached the window ~~the man was at the bottom of the ladder.~~ ^{the man was at the bottom of the ladder.} I

I became suspicious and decided to find a way into the room.

AAA / ROEMER PAPERS

at Öhringen I remember the clearing Princess whose husband called my best friend to his other castle collector to the need for going from to his other castle at once to Princess when he had valuable possessions. He was especially concerned over the safety of Württemberg battle flags.

shouted at him. He didn't seem ~~to want to answer~~; so I went down after him. He started running and I pursued him to the entrance of the castle where the German police chief was talking to a half dozen civilians. I did not like the scene I was creating, pistol in hand, running after a German who refused to stop long enough for questioning. The police chief caught the fellow and began beating him soundly with his club. ^{They} ~~It~~ explained that this was a local lunatic who had escaped from confinement during the recent disorders. I was glad that I had not had to come to grips with him in the archives repository and made certain that he was put away lest in the future an American officer be blamed for damage ^{to lunatic} he might cause. ^{if he were to succeed in entering the archives repository} The ladder could be put away, but the windows had to remain open for ventilation ^{after my departure}.

In the castles of Prince Hohenlohe at Öhringen and Neuenstein the bivouacked troops created such disorder that Lieutenant General Patch, hearing about it on his way to his advance headquarters, personally placed the castles OFF LIMITS and had guards posted. ^{Months later} When the Öhringen archives ^{which had been sent to Öhringen before the war} sent from various ~~all over~~ communities were subsequently moved, contrary to ^{our} instructions, to other ^{and carelessly} rooms ^{stored} and investigation was started. ^{in another} The American colonel who found it convenient to live in the castle of Princess Hohenlohe ^{after} when her Nazi husband was taken into custody, thought that ^{one of our investigators} an MFA & A officer was interfering with his private life and became ^{unreasonable} quite ~~horny~~ on two occasions. The reference to the persistence of a junior officer's not minding his own business was soon set straight ^{when I located} Öhringen as one of the castles on the SHAEF list of monuments to be protected, and ^{the colonel was informed} sent word through channels that the Commanding General of Seventh Army had himself indicated that this castle was ~~secret~~ ^{not to be used} ^{owing to} ~~secret~~ because of its historic character, and the collections and material stored there.

The damage done at Neuenstein, a massive walled castle with a large moat, was ~~rather more~~ serious. Some of the cases with sixteenth-eighteenth-century ceramics from the Stuttgart museum had been broken open and scattered about with fine linens from the ^{Hohenlohe} cupboards, a Titian, a Schüfflein, a ^{Strigel} Stragel, a Bellini, and a great altarpiece of the year ~~1242~~ 1490. ^{I wrote} ~~in my~~ ^{book}.

AAA / ROKIMOR PAPERS

In my book,

120099

Part of The Hohenlohe armory was a shambles. The scene was not improved by clocks, furniture, arms, faience and porcelains. Disorder and looting. What

I remember best were the ~~two~~ over-turned cans of apple butter, partly used, and empty ration boxes, and indescribable filth. The troops ~~had not had time to~~ ^{guarding the castle, did not have}

had not clear up ^{the} mess. ^{(after} when the general declared the building out of bounds. I appealed to

August Stortz, the Hohenlohe caretaker, ^{who} was one of those trusted servants who could be depended upon. He had served as Oberwachmeister of the Stuttgart police for fifteen years until in 1933 he was ousted by the Nazis. He had sought a haven in this castle, ^{and was allowed to remain as a Hohenlohe employee during the} For several years ^{it} had been used as a German naval hospital supply base. ^{unlike our combat troops} ^{Neuenstein} The Germans had respected the wings of the castle

where the works of art were stored. After I had made arrangements for Stortz to put the castle in order, the CIC boys put him in jail as the result of some trumped-up evidence submitted by an unfriendly German. ^{Fortunately for the work part of his record} His incarceration was ^{lasted only a few days, I} ~~not to last long.~~ We took over Neuenstein as an interim collecting point and Stortz made the place immaculate. ^{As} He confided in us, he showed us the secret hiding place for the gold and silver plate of the Hohenlohes. These pieces were examined by the colonel in charge of local security and left in place, although the currency found at Ubringen was seized as the dubious property of a high Nazi official. Before the end of the summer the Hohenlohe museum at Neuenstein ^{had} ^{been} was again put in order and guided tours were arranged for the troops.

At the important castle of Klein Heubach near Miltenberg the possessions of Prince Loewenstein-Wertheim-Rosenberg, and the furniture and decorative arts from the Staedel Institut and other museums in Frankfort stored there, suffered seriously from the use of the buildings as a DP camp. The SS had established a camp there to spite the Catholic owner. This was the dirtiest, most disreputable installation I saw in Europe. There were no adequate plumbing facilities, and the men and women were living under intolerable conditions. They had not been able to organize themselves when their SS supervisors vanished with the arrival of the American troops. They had celebrated their release from the German oppression by giving a dance in one of the splendid halls of the ^{palatial} establishment. These Russians and Poles, unaccustomed to fine works of art and furnishings, had crammed the neatly stored objects ^{from disreputable} in scandalous disorder in one of the large, stately rooms of the castle to clear the floors of the adjoining rooms for ^{space}

Why a fine museum object was destroyed or badly marred.
their merry-making. When I arrived at Klein Heubach the emptied beer barrels and bottles were still on the marble floors. It must have required weeks to *clear* salvage this repository. I was told by Third Army officers who took this place over from Seventh Army that the castle continued to be used as a *Displaced* persons camp.

At the castle of Ellewagen, owned by the city, the security troops reported that previous occupants had burned letters of Marie-Antoinette and Napoleon. The museum in the chapel of the castle had been desecrated. Glass cases had been broken open, paintings from the walls were on the floor, and the collections thrown about at will. Whether the damage was largely the result of previous troops from one of our divisions, which didn't have a very good reputation for taking care of properties - they were magnificent in combat - we will probably never know. A ~~man~~ corporal from this division typed my report on Ellewagen. His own stories of their *realities in* combat ~~habits of himself and his unit~~ made me question my own acceptance of the account of Alois Eiberger, for seven years the caretaker at Ellewagen, who believed that the SS who occupied the castle for four weeks were largely responsible for the degradations.

At the castle of Jagsthausen the Executive Officer of the unit occupying the building could not understand why I insisted that rooms laden with books and archives should not be used by ~~the officers~~ as officers' and sleeping quarters. Had not their own general "liberated" a book on Napoleon from the shelves? It was this same general who had failed in other places to protect cultural resources. *Ⓢ* In the house of Baron Carl von Adelsheim soldiers drank in the cellars and then opened cases of works of art on the first floor and ran knives through some of the paintings sent there from Heidelberg for protection. In another house in Adelsheim, belonging to Katherina von Adelsheim, there were boxes with works of art from the Kunsthalle in Karlsruhe. I requested that the fire in the stove in this room be put out at once lest serious damage occur from *overheating* ~~the room was to be placed OFF LIMITS~~. There was one glass case of bibelots and arms handed down by generations of Adelsheims. I pasted an appropriate Military Government poster on the front of the case, *when* I returned two months later all of the objects had disappeared.

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AAA-1 RORIMER PAPERS

AAA/RORIMER
PAPERS

The Baronness had returned and felt that the Americans had behaved badly. I tried to reason with this gentle lady who had been respected in the community for her charity and neighborly spirit for many years. She had international connections and was not a little embittered by the despoiling and removal of her heirlooms. I did not tell her that ^{following the seizure of the contents,} while I was at dinner in her dining room with some of the officers living in her home, ^{and} a sergeant arrived from the general's headquarters and started piling up china. He explained that the general was giving a dinner for an ^{important} visiting general and that he was told to get some of these objects to decorate the table. He promised to return them after the dinner. I ^{set aside} selected certain of the finer porcelains, museum objects of considerable quality and value, and the sergeant left these behind. ^{Many weeks later afterwards} When I returned to Adelsheim to investigate other repositories, ^{there and} I could not locate these objects. ~~I had set aside.~~ They had probably accompanied the pieces removed from the case which I had sealed with the poster. By pure chance I was told by a friend six months ^{later} afterwards that he knew the colonel who told his men to help themselves. The circumstances were such that nothing could be proven. The name of the colonel was not revealed to me. Which officers or men of the several units occupying the building were light-fingered will probably never be known.

In my diary on April 24th, 1945, I made the following entry: "Castle Warsberg at Neckarsteinach. The first American company broke into this castle on April 7. Hampe [a civilian architect whom I had used to help us in the early days in the Heidelberg area] is tracing information. Cases from Mannheim Kunsthalle have been rifled. Furnishings as also paintings from Heidelberg were placed in jeopardy. Baronness Elizabeth Warsberg [according to her own account to me] was forced at the point of a rifle by a sergeant to deliver keys to a safe and took two Wouvermann paintings and jewelry." ^{Having} I believed that this story might well be true ~~because I had seen the condition of~~ the castle. A couple of antique pieces of pewter were at the side of a jeep in the courtyard. Although I several times requested one of our officers - later relieved of his post - to investigate further and report what had happened, it was not until November 16th, 1945, that Hampe's letter, dated May 15th, arrived ~~at my desk.~~ This letter was addressed "to the G-5 Monuments Officer - 7th Army"

201021

at my desk. This letter was addressed "to the G-5 Monuments Officer - 7th Army;" It had been received on May 18th and was found in the desk of the officer who was given to drinking too much by the officer who relieved him. The letter listed 1 diamond bracelet, 1 square cut diamond ring, 1 row of 145 pearls, 2 round out diamond rings, and the 2 Wouvermann landscapes. The Burgomeister had given the name of the American lieutenant and his unit who first occupied Warsberg Castle. The letter stated "Unfortunately by the use for soldiers' billeting further damage is done to the furniture which nearly all are precious historical possessions of the old Austrian family," and requested, as I had myself of the Commanding Officer, that the valued possessions be segregated for safekeeping. When I received this letter ~~more than six months after I had originally heard about the incident,~~ I gave the facts to the Criminal Investigation Division of the Provost Marshal's Section. Probably nothing further came of the case. If our Treasury officials have time to devote to this enrichment of a sergeant who probably belonged to the company of which the lieutenant's name is known to me, I shall be delighted to spend a couple of weeks some summer when I am not otherwise occupied looking further into this case. This may sound a trifle cynical to most readers; certainly I haven't given up the case by exposing its merits. What more can a civilian do?

The layman will often wonder why the CID office did not follow up more of these cases. In the first place, they were busy with more serious problems. ~~When the MFA & A staff officers did prepare a case it was apt to be dependent upon allegations which could not be proven - the "corpus delicti" rarely being available - and they usually were substantiated only by the testimony of prejudiced Germans. The redeployment to the Eastern Theater of operations before V-J day, and then to the United States, made difficult and sometimes impossible the satisfactory investigation of these cases. I should like to know what finally happened to a few which I pursued diligently for several months. My colleagues who have returned and others who have remained in Germany do not seem encouraged by the prospects of bringing these cases into the open. Although~~

even settling most of them.

120103

I am no longer in the Army, it would be ~~intax~~ improper for me to jeopardize these cases if they are still classified and subject to future investigation.

There is one case, however, which should be known about. It was forwarded in 1945 to the ~~USA~~ American Headquarters, with the approval of our Commanding General, or at least his chief of staff, with our recommendation that this case be returned to the Zone of the Interior (The U.S. A.) for further investigation.

I have promised everyone who ever had to do with the allegations that when I became a civilian I would follow up this case. When this book is printed I shall send a registered copy to the Provost Marshal in Washington, and in that copy I shall insert names of individuals which must be ~~with~~ deleted at this writing, although they have been included in the following report ~~sent out~~ ^{letter Ireland and distributed} at least three copies ~~by~~ its German originators ~~to~~ in at least three copies:

Reutti (Neu-Ulm-Land)
House No. 42
June 2 1945

The Commanding Officer
Military Govt.
Ulm (Donau)

Sir,

I herewith wish to lodge a protest against the looting of my house at Reutti by a company of soldiers under the command of a Captain E., who were billeted there in order to lay out a military cemetery. Should the Military Govt. of Ulm not be the right department for addressing this protest to, I should be extremely grateful if you would have the kindness to forward it to the correct quarters.

I bought the house in question 3 years ago in order not only to give shelter to my family from bomb-raids in town but also to safeguard, if possible, the art collections acquired by my father and grandfather many decades ago. These collections of furniture, oil-paintings, Oriental rugs, China, cut-glass, silver and other objects of art, coins, etc., were of such immense value to that in the opinion of art experts it would have been a crime mankind, ~~to~~ to leave them in a town, exposed to the direct dangers of modern warfare. My lead was followed by other members of my family, by numerous

120104

AAA / FORMER PAPERS

friends and even by public institutions like the Museum of Ulm, who all sent their most valued art and other treasures to me for safekeeping, so that the house finally contained more things of value than many a museum. It was a great moment, when the cessation of hostilities was broadcast, as it seemed that all these lovely things had been saved. Unfortunately this joy was premature.

" At 2:30 p.m. on April 27th a Lieutenant El. arrived and told my wife - I was not at Reutti at the time - that the house was taken for military purposes. He said: "You have two hours to clear out. Find a place where you can stay and take your personal belongings." - Of course most of the time allotted to her and the two other families living in my house was taken up with finding new quarters and looking after the babies so that only very few things could be removed. The ladies were, however, told that they might return next day to fetch some more things.

"When our lodger, Frau Brunner, who is by the way English born and whose brother is a naturalized American, arrived on the scene next morning, she was appalled to see a bonfire ablaze in the yard, made up, amongst things of great personal value, of priceless books of the 15th-18th centuries. A protest was immediately lodged with the C.O. at the castle of Reutti, who kindly promised to stop such and other damage to property. Nevertheless, this bonfire was seen to burn for a full week more, being made up not only of a beautiful 18th century cupboard and other objects of art, but also of clothes and things irreplaceable in Germany under present conditions. At the same time antique and other furniture, that in the opinion of the officer in charge was superfluous, was thrown out of the first-floor windows and smashed or, at best, thrown into a shed in a heap.

"The ladies were allowed to take certain things out of the house during the next week or so, but only after the contents of every trunk, packing case or piece of furniture had been filed. I might interpolate that, although every single key for these things had been demanded by and given to Lieutenant El. personally, who was at this time alone in charge, not one of these was used.

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but every piece was opened by force, i.e. by hammer, chisel, saw, and knife, thereby doing irreparable damage to old mahogany, walnut and other furniture that had been cared for and treasured for centuries. Insofar as such permission was granted to remove such furniture or ~~xxx~~ trunks etc. from the house the most valuable things had by then been removed from them. Permission to enter a room was only given after the contents had been gone through in this manner. Furthermore the removal of certain things - now missing - i.e. certain art treasures, silver knives, forks and spoons, etc. was expressly forbidden.

Some days later I arrived and immediately sought an interview with Capt. E. who had then taken over. He dismissed my protests by saying that I had no reason to complain as I still had a roof over my head, what was more than could be said of most Germans and that, moreover, the Nazis had done the same things in occupied territories. I answered that his argument hardly applied to me as I had always been in conflict with and never a member of the Nazi party and that, finally, it seemed illogical to me to condemn a deed when done by the German and to approve it when done by the U.S. Army. Captain E. thereupon gave me his word that apart from the damage done before his arrival, he would see to it that nothing was taken from the house when his unit left.

I was the more astonished when a few days later I saw a colored soldier in the yard putting extremely costly old china into a packing case, whilst another was just closing the lid on an Oriental rug. I immediately applied to Lieutenant R. and asked him to put a stop to this packing up of my things. He refused, saying that that was unnecessary, as nobody would be allowed to send anything away. Captain E. next day complained that I had hurt his feelings by even suggesting that American soldiers would take away anything not belonging to them. He gave me his word as an American officer that nothing would be taken away.

In the light of this it may be of interest to you to hear in what condition I found the house, when, by the courtesy of Lieutenant Stokes, whose platoon is billeted in my house at present, my wife and I were yesterday allowed to go from room to room in order to look for some farm implements and other ~~urgently~~ things urgently needed. Of course during such a hurried survey

AAA / ROBINER PAPERS

120106

it was possible to form only a very rough impression. The following list is, therefore, incomplete, whilst on the other hand there is a chance that one or the other of the items listed thereon may yet be found somewhere on the estate when I shall be allowed to make a thorough search at a later date.

- 1) Everything made of silver that we were not allowed to remove from the house - unfortunately a very great quantity - is missing.
- 2) All antique and most of the modern China, out-glass, Venetian glass, but for a few specimens, is missing.
- 3) Two stamp collections belonging to an aunt of mine and worth anything over 30,000 dollars, are missing.
- 4) All table and bed linen insofar as it had to be left in the house is missing.
- 5) All watches and nearly all clocks - amongst the latter museum pieces of great value -, two typewriters etc., are missing.
- 6) Nearly all the blankets, quilts, cushions, curtains, are missing. The last seen of some of these was on the top of the lorries with American troops sitting on them when leaving Reutti.
- 7) A whole case full of family miniatures, some of them of ancestors made as far back as 1617 is missing. One little miniature (the lid of an ivory box) was, however, retrieved by me in a room on the second floor yesterday. Of one or two others the frames were found lying about the cellar with the pictures out out.
- 8) Pictures, old Renaissance velvets, precious silks, a collection of antique and other coins and countless objects of art are missing, though at present it is not possible to give even a rough estimate of the losses involved.
- 9) Practically everything of any value in the way of clothes, underwear, stockings, shoes etc. is missing. Amongst these are things belonging to bombed out people, whose trunks, of which not a vestige remains, were their only possessions in the world.
- 10) Every drop of wine and liquor - there were a few hundred bottles in our cellar, is missing, but the whole place is strewn with empty bottles.
- 11) The immense and for the most part irreparable damage done to the furniture, pictures (some of them slashed with a knife) would take too long to describe. Could you see your way to have it inspected I should be grateful, if I were allowed to be present.
- 12) Considering the high code of honour I have always believed to exist in the American Army, it seems inconceivable that such acts are approved of in responsible quarters. Should I be right in this assumption and the matter be taken up, the chances of recovering at least some of the things now missing would be the greater, the sooner action was taken.

I do not know, of course, if, as a German, I am allowed to make any complaining at all. Should such a right be denied to me please accept my sincere apology for troubling you with so long a letter.

I am, Sir, your obedient servant

AAA / ROEMER PAPERS

201021

"We, the undersigned, were lodgers in Herr v. Limburgers house as
evacuees and wish to associate ourselves with the above protest in all points
insofar as they appertain to the grave losses and damages done to our property.

(signed) Frau Constance Brunner

(signed) Frau Lidia Kreh

120108

AAA / RORIMER
PAPERS

I have just read this letter again after having laid ~~it~~ ^{it} aside for months. I would not have believed ~~such disgusting stomach turning~~ ^{Such} statements if I had not investigated the situation ~~personally~~ ^{myself}. The people who made this report will perhaps never have any material satisfaction, but they must know that it is "inconceivable that such acts are approved in responsible quarters." In my own report ^{of inspection} I included further evidence of the damage to drawings, sculpture and furniture from the Ulm Museum. The custodian, whom I had known before the war, reported that some four hundred drawings and water colors had disappeared ~~and~~ ^{and sketched} ~~the many damaged sculptures and other objects museum losses.~~ When I myself discovered a packing case with a painting of historic value used as packing material for an antique mirror, ^{and} I was ready to believe ^{as was claimed} that one of the sixteenth-century Ulm cabinets ^{from the Ulm Museum} had been cut up to make a packing box for shipping seventeenth and eighteenth-century porcelains. A Pfc. left a couple of packed cases with the labels giving his name and the address of his unit, The unit censorship stamp was applied to the corner, but it had not yet been as well as the name of the addressee. These labels and a medicine bottle signed by an officer.

with the name of one of the officers gave sufficient pertinent facts for taking immediate action. We traced one of the officers as far as Marseilles. From there he was no doubt shipped to the Far East. If he has returned to America I wonder what kind of a substantial citizen or war hero he has become. It has been suggested that he would not have been assigned to a Quarter Master Service company to supervise the burying of the dead if he had been a high type of officer.

There are other disgraceful accounts of American disregard for cultural objects. At the University of Marburg valued law books needed by our American legal staffs were wantonly disturbed by troops ^{who} that should never have been billeted in such rooms. At the Heimbaldshausen mine music scores from the Berlin opera were being burned by the guards in an effort to keep warm. It was bad enough that the DP's had started a fire in the mine, ^{while rummaging for money} Some twenty-five thousand books from Marburg, ^{the University Library stored with 1,500,000 books from} and for Berlin, ^{were} burned in this fire, have already been discussed. I sent engineers to the mine and the fire was confined by sealing ~~off~~ ^{off the}

~~There are other disgraceful accounts of American disregard for cultural objects. One report from Lieutenant Leslie I. Poste, formerly at Columbia College Library, who came to Heidelberg to assist us in handling books and~~

AAA / ROIMER PAPERS

120109
 appeared in the 200, 000 continues & date of the State Dept. by keeping the area with the smaller books in real.

select marking

archives, reiterated ^{went} and goes into details about matters I had previously reported to my Commanding Officer. The then Chief of Staff, who had been recalled to America, had denied our request to put an end to the military use of the New University Building of Heidelberg, erected with funds obtained in America by Ambassador Schurman. Sixth Army Group had preceded us at Heidelberg and had permitted the books and other library materials of the Kunsthistorisches Institut to be thrown into the cellar to make room for the GI library. They were continuously subject to looting as long as the troops had ready access to this part of the building. It was some months before I could arrange with the Rector of the University to organize a "rescue squad." In the cellar of our own headquarters building Lieutenant Poste discovered more than thirty books originally taken from various portions of the University of Heidelberg Library. Although ownership stamps had been carefully removed from most of the other thirty books found, these also were believed to be from the same source. We wondered if someone in our own section had been at fault.

These instances prove the inability of an army, however well intentioned its higher policy, to cope with such conditions during a period of disorder. No one officer, no group of officers, in any army in the world, can discipline the men under battle conditions and in the ensuing months ^{with the} of constantly shifting commands and relocation of troops ^{this impossible} to ensure the kind of order ^{to which we try to attain an} ~~we try to attain an~~ ~~accustomed to~~ ~~for~~ in our well organized American cities. We obviously did not have sufficient MFA & A officers to protect many of the most important repositories. At home we have our civilian authorities, ~~especially the police and the sanitation and health officials,~~ to keep people in line with our laws. Our institutions have their doors which lock and their own systems of guards. ~~We all know that society does not maintain order without an elaborate organization of controls and safeguards.~~ The defeated Germans were completely disorganized and could not in any event protect cultural objects in buildings from which they were evicted by military personnel.

Towards the close of a two-hour session with one of our straightest thinking, most influential art critics and journalists, during which he dis-

cussed peace and order in our times, I was asked sincerely, "Is there any hope? You have just depicted the disorder and confusion in Germany. You tell me of a GI who has explained to you that he has rejoined the Army because he cannot make an honest living at home and thinks looting and the black market in Germany will provide him with more of the earthly goods he seeks; he has said that in Germany where we have conquered everyone is getting away with things. Then we read in the papers of the scandalous theft of the royal gems of Hesse, and learn that a colonel and a WAC captain were implicated. How can we have hope?" I felt that we had done a great deal to destroy the forces of evil. The Nazis were beaten and their type of culture discredited. Isolated looting by our American troops is far less serious than the officially sanctioned, organized looting of the Nazi brotherhood.

Our own basic lack of training in simple good manners and Christian principles has resulted in much outrageous behavior in foreign lands. The challenge in Germany is still great. The Army officially does not tolerate disorder, and I think that with the right kind of training for the young men now being inducted into the services there ^{could be} is great promise for setting an example. ~~Our tired, war-weary forces as individuals were not willing to think about and make sufficient effort to improve conditions.~~

I suppose that many a returning veteran had the same reaction I had when I looked out of the windows of the home-coming train. The trash and rubbish accumulating in New Jersey back yards or thrown out of windows into courtyards of the tenements along the New York Central Railroad tracks in upper Manhattan are an indication that we are not self-disciplined. My own little house in the country was ransacked while I was at war. The breaking of street lamps, and windows of vacant buildings and the destruction in public parks, are similarly regrettable examples of our own misdemeanors. The average American, unlike the Swiss and the Scandinavians, do not seem to take real pleasure in cleanliness. We have to have our "clean-up weeks," and "litter campaigns." With our great resources the lowest classes of society must learn what they have not learned at home from wayward parents.

120111

RG	260
Entry	Rep. : Rest. Branch
File	General Recs 1945-50
Box	Art Deposits - Old

Art Depositories - U.S. Zone of Austria

ALT AUSSEE SALTMINE

Linzer Kunstmuseum Collection
Denkmalpflege Deposit
Library of German Archaeologisches Institute (1200-1500 cases)
Czech Armor Collection

SCHLOSS KOGL

Einsatzstab Rosenberg (mostly from France)

HALLTIN SALTMINE

Hertziana Library from Rome (about 500 cases)
Salzburg Coin Collection
Kaiser Wilhelm Institut fuer Kulturwissenschaft, Berlin

SCHLOSS LICHTENBERG, Kaiser Wilhelm Institut f. Kulturwissenschaft, Berlin
109 cases of books from Hertziana Library
Salzburg Public Collections
Kunsthistorisches museum
Welz Collection (from St. Peter's Depot)

LAUFEN SALTMINE

Kunsthistorisches Museum Collection (and other Muenneese Museums)
Austrian State Archives
Kremsmünster Monastery Property
Antique collections from Monasteries Kremsmünster, St. Florian & Schlegel

SCHLOSS FISCHHORN

Polish Museum Collections

~~VILLA WELZ IN ST. GILGEN~~

~~Paintings purchased in France~~

BAD AUSSEE SALTMINE PARISH CHURCH

14 Gothic Statues from Wiener Neustadt Cathedral

SPITALSKIRCHE BAD AUSSEE

Appr. 75 German 19th. cent. paintings
Late Gothic Stone Statue from Steyr ("Agony in the Garden")

REIMATHAUS BAD AUSSEE

Photographic Archives of the Denkmalpflege
Irene Carlin Paintings

KREMSMÜNSTER MONASTERY

Part of the Rothschild Collection
Part of the Gordon Craig Collection (The Mask)

120112

RG	260
Entry	Rep: Rest Branch
File	General Recs 1946-50
Box	AA Prints - Old
	100

~~SCHLOSS MITTERSTILL~~
~~Tibetan Collection~~

SchLOSS URSTEIN NEAR PUCH
 Salzburg Archives

CASTLE EFFERDING
 Wels City Museum Collection
 Stift Hohenfurth Property (removed to Linz Landesmuseum)

CASTLE AISTERSHEIM
 Linz Museum Archives

SCHLOSS MONDSEE
 Crownprince Rupprecht Collection
 Property of Botanic Institute Munich

SCHLOSS EGGENDORF
 Antiques, Coins, Statues etc. from Wels City Museum.

STIFT ST. FLORIAN
 Rundfunk Broadcasting Company Property (from France, Holland etc.)

BAD AUSSEE SALTMINE
 German Archaeological Institute Library of Rome
 Vienna Archaeological Institute (5 cases)

VILLA CASTIGLIONE, GRUNDLSEE
 Hitler Library

STIFT SPITAL A/PHYRN
 Hungarian Archives & Books
 Jewels from Budapest & Valuables of Jewish Orphanage of Budapest,
 possibly also Property of Hungarian National Bank

RG 260
 Entry Rep: Rest Branch
 File General Recs 1946-50
 Act Depots - old
 Box 100

LAND SALZBURG
 ART REPOSITORIES

Foreign Art

↓ Salt Mine of Hallein (restored)

- 1) Hertziana Library Collection, Rome (about 500 cases)
- 2) Kaiser Wilhelm Institut für Kulturwissenschaft, Berlin
- 3) Salzburg Coin Collection

St. Gilgen, Villa Welz (restored)

French art

Schloss Leopoldskron

Eight bronze sculptures, French
French Marble Mantle Piece (23 cases)

Schloss Fischhorn

Polish art: Warsaw Museum
 University Library Warsaw

German paintings
Hungarian Paintings

Schloss Mittersill

Sven Hedin Collection (Tibet), Munich

Kloster Michaelbeuren

Kaiser Wilhelm Institut für Kulturwissenschaft, Berlin

✓ Schloss Lichtenberg (restored)

189-cases Greek Works of Art (Intelligence Report)

- 1) Kaiser Wilhelm Institut für Kulturwissenschaft, Berlin
 Salzburg Public Collections
- 2) Hertziana Library Collection (189 cases)
 Kunsthistorisches Museum Property
 Welz Collection from St. Peter's Depot

Schloss Sieghartstein

~~Nürnberg-Museum~~ Ruck Musical Collection of Nürnberg

RG 260
Entry Rep. : Rest. Branch
File General Recs 1946-50
Act Depots - old
Box 100.

SCHLOSS ANIF

King Ludwig Collection of Paintings (owned by Crownprince Rupprecht)

HAUS DER NATUR, SALZBURG

Smolensk Library
Polish Botanical Collection

SCHLOSS PRIELAU

Dr. Hubert Wilm, Collection of Gothic Sculpture

SCHLOSS WEITWORTH

Property of Bavarian Academy of Sciences

SCHLOSS HOECH

Property of Bavarian Academy of Sciences

THUMERSBACH NEAR ZELL AM SEE

Dr. Johannes Stark's Technical Instruments (German)

RG

260

Entry

Rep. : Rest. Branch

File

General Recs 1946-50
Art Depots - Old

Box

160.

ART REPOSITORIES

(Local Art)

Schloss Anif

Studienbibliothek Salzburg

Faistenau

Salzburg Museum (restored)

Schloss Hellbrunn

Salzburg Museum (restored)

Glanegg (owner Baron Mayr-Melnhof)

Salzburg Museum

Schloss Blühnbach (Owner Krupp von Bohlen und Halbach)

Salzburg Museum

Schloss Klessheim

Landesgalerie Salzburg

St. Georgen

Salzburg Museum

St. Gilgen, Villa Welz

1) Landesgalerie Salzburg

2) Salzburg Museum

(restored)

Kloster Michaelbeuren

Library Schloss Leopoldskron

Monatsschlössl Hellbrunn

Salzburg Museum (Folklore Collection)

(restored)

RG 260
 Entry Rep: Rest Branch
 File General Recs 1946-50
 AA Depots - Old
 Box 100

- 2 -

Local Art.

Schloss Sieghartstein (Owner Count Uiberacker)

- 1) Salzburg Museum
- 2) Stiftung Mozarteum
- 3) Kunsthistorisches Museum, Vienna
- 4) Several private collections
- 5) Private collection of Count Uiberacker

Henndorf (Haus Richard Mayr)

- 1) Stiftung Mozarteum
- 2) Salzburg Museum (Richard Mayr Krippe)

Mattsee (Haus Hinterstoisser)

Salzburg Museum

Landeshypothekenanstalt Salzburg (Depot)

Salzburg Museum

St. Jakob an Thurn

- 1) Salzburg Museum
- 2) Landesgalerie Salzburg

Schloss Söllheim

- 1) Landesarchiv Salzburg
- 2) Residenzgalerie Salzburg
- 3) Studienbibliothek Salzburg

Trohnfeste Thalgau

- 1) Landesarchive Salzburg
- 2) Studienbibliothek
- 3) Abbey of St. Peter (manuscripts)
- 4) Abbey of Michaelbeuern (Walther Bible)
- 5) Stiftung Mozarteum

120117

RG	260
Entry	Rep. : Rest. Branch
File	General Recs 1946-50
Box	Art Prints - Old
	100.

- 3 -

Local Art

Schloss Urstein

Landesarchiv

Schloss Lichtenberg

- 1) Residenz Collection
- 2) Abbey of St. Peter
- 3) Studienbibliothek
- 4) Salzburg Museum
- 5) Kunsthistorisches Museum, Vienna

Schloss Mittersill

"Haus der Natur" Salzburg, Tibetan Collection.

Salt Mine of Hallein (Dürnberg)

- 1) Landesarchiv
- 2) Studienbibliothek
- 3) Abbey of St. Peter
- 4) Abbey of Michaelbeuern
- 5) Abbey Mattsee (foundation-chart of Ludwig d. Deutsche)
- 6) University Library Vienna
- 7) Stiftung Mozarteum
- 8 (restored)

120118