

RG 260  
 Entry Ardelia Hall  
 File \_\_\_\_\_  
 Box 105

DECLASSIFIED  
 Authority NND 115057  
 By LL NARA Date 11/20/95

*Foreign exchange*  
Germany 1950 HICOG

OFFICE OF THE US HIGH COMMISSIONER FOR GERMANY  
 CUSTODY RECEIPT FORM  
 Empfangsbescheinigung

FOR WORKS OF ART, ANTIQUITIES, OR OBJECTS OF CULTURAL VALUE  
 FÜR KUNSTWERKE, ANTIQUITÄTEN ODER GEGENSTÄNDE MIT KULTURELLEM WERT

Place Wiesbaden Date March 7, 1952  
 Ort \_\_\_\_\_ Datum \_\_\_\_\_

I Prof.Dr.Graf Wolff Metternich holding the office of  
 Ich \_\_\_\_\_ in folgender Amtsstellung \_\_\_\_\_

Referatsleiter in der Kulturabteilung des Auswärtigen Amtes  
 (insert name of office, where applicable)  
 Bezeichnung der Amtsstelle eintragen, wenn zutreffend.

in the Bonn / Rhein of x x x  
 in (city town) (Stadt) in (district) (Land)

Individually and on behalf of  
 persönlich und im Namen von \_\_\_\_\_

hereby acknowledge receipt of  
 the works of art, antiquities,  
 or objects of cultural value  
 listed below in Schedule "A"  
 which have this day been  
 placed in my custody

the Federal Government

(name of institution or public  
 body) (Name der Gesellschaft  
 oder Behörde)

bestätige hiermit den Empfang  
 der in der Liste "A" bezeich-  
 neten Kunstwerke, Antiquitäten  
 und Gegenstände von kulturellem  
 Wert, die mir heute übergeben  
 wurden

by Mr.E.BREITENBACH, Cult. Inst. Off., ICAS,DCA,OPubLA,HICOG  
 von (insert name of officer, including unit, or of civil official  
 transferring custody) (Name des Offiziers der Einheit oder  
 des Angestellten, der die Verantwortung für die Verwahrung  
 überträgt).

The present transfer of  
 custody is made pursuant to  
 provisions of (Law 59) (NGR Art  
 18, para.) (release to owner)  
 special trusteeship regulations  
 under Law 19) (special arrange-  
 ments as per CMGUS/HICOG 1st  
 of \_\_\_\_\_)

Die jetzige Übertragung wird  
 gemäss den Bestimmungen des  
 (Ges. 59 MR Verordn. 18, Para.)  
 (Freigabe an den Eigentümer)  
 (besondere Treuhandschaftsan-  
 ordnung gem Gesetz 19) (Sonder-  
 vereinbarung gem Schreiben CMGUS/  
 HICOG v. \_\_\_\_\_) vorge-  
 nommen

Signature Metternich  
 Unterschrift \_\_\_\_\_

Signature Breitenbach  
 Unterschrift \_\_\_\_\_

Office Prof.Dr.Graf Metternich  
 Amtsbezeichnung Referatsleiter

Office E.BREITENBACH  
 Amtsbezeichnung Cult. Inst. Officer

Address Bonn / Rhein  
 Anschrift \_\_\_\_\_

Address ICAS,DCA,OPubLA,HICOG  
 Anschrift \_\_\_\_\_

WITNESS (ZEUGE)

10194

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File

Box 105DECLASSIFIED  
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By LL NARA Date 11/20/95SCHEDULE "A"  
LISTE "A"

Item Gegenstand	Description Bezeichnung	Where kept Wohin bewahrt
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See attached List.

Running numbers	"Czechoslovakia"	1 to 5
"	"Poland"	1 to 9
"	"Russia"	1 to 270

We (I) confirm that the above schedule contains a true and complete list of all works of art, antiquities or objects of cultural value which have been transferred this day.

Wir (ich) bestätige(n), dass die obige Liste ein richtiges und vollständiges Verzeichnis aller Kunstwerke, Antiquitäten und Gegenstände von kulturellem Wert darstellt, die mir heute übergeben wurden.

Signature  
Unterschrift

Heilemann

Office Referatsleiter in der Kulturabteilung des Auswärtigen Amtes.  
Amtsbezeichnung

Address Bonn/Rhein  
Adresse

Witnessed by HICOG Property Officer making delivery

Name Kreitabek

Title Cult. Inst. Officer, ICAS, DIA, OPUBLA, HICOG

Unit, APO

## DISTRIBUTION

Original to: HICOG, Central Collecting Point (1)  
Signed copies to: HICOG, Property Division (1)

Specialist Officer authorizing transfer  
of custody (1)  
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if signed Receipt or Private Owner (1)

101945

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Czechoslovakia

- |     |        |         |             |   |           |
|-----|--------|---------|-------------|---|-----------|
| 1.) | Mu.No. | 32095 ✓ | Painting    | Ludwig von Hofmann<br>Nude, shepherd, boy in the<br>mountains         | Wiesbaden |
| 2.) | " "    | 45779 ✓ | "           | Albert Rieger<br>Mühlbach Klamm in Tyrol                              | "         |
| 3.) | " "    | 45777 ✓ | Drawing     | Ed. Grützner<br>Head of a thick monk                                  | "         |
| 4.) | " "    | 45776 ✓ | "           | Ed. Grützner<br>Head of an old man                                    | "         |
| 5.) | " "    | 44629 ✓ | Numismatics | German, 16-18th century<br>Small parcel containing<br>12 German coins | "         |

Poland

- |     |         |           |                 |   |   |
|-----|---------|-----------|-----------------|---|---|
| 1.) | WIE No. | 6133/1 ✓  | Painting        | Unknown, 20th cent.<br>Portrait of Marshall Pilsudski                       | " |
| 2.) | " "     | 6130/1 ✓  | Printed books   | 1940/41<br>Postal forms & instructions                                      | " |
| 3.) | " "     | 6124 ✓    | Military trophy | 19th century<br>1 flag, silk with embroidery                                | " |
| 4.) | WIE No. | 14087 ✓   | Painting        | School of Krakau <del>Boleslawiec</del><br>Triptychon crucifixion of Christ | " |
| 5.) | " "     | 18089 ✓   | Metalwerk       | Polish, 17th century<br>A chalice   | " |
| 6.) | " "     | 46035 ✓   | Painting        | Jank. Angelo<br>Pferdekopf  | " |
| 7.) | " "     | 48843/1 ✓ | Books           | Various <i>Histoire de l'Amérique</i><br>2 books <i>Recueil grec</i>        | " |
| 8.) | " "     | 8181/2 ✓  | Archives        | Various<br>Various autographs   | " |
| 9.) | WIE No. | 6130/2 ✓  | Printed books   | 1851 - 1939<br>Postal instructions  | " |

--- Final Item ---

101946

RG 260  
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 Box 105

DECLASSIFIED  
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Russia

- |                              |          |  |
|------------------------------|----------|--|
| 1.) Mü. No. <u>14542/5</u> ✓ | Fainting | 18th century Wiesbaden<br>Portrait of a prince<br>from Minsk             |
| 2.) " " <u>14542/6</u> ✓     | "        | Roku, 1827<br>Miesiac Grudnia<br>(Portrait of a man)                     |
| 3.) " " <u>14542/7</u> ✓     | "        | Russian, late 18th cent.<br>Portrait of a Lady                           |
| 4.) " " <u>14542/8</u> ✓     | "        | German, 18th century<br>Peter and Paul                                   |
| 5.) " " <u>14542/9</u> ✓     | "        | Russian, 18th century<br>Picnic of men in the wood                       |
| 6.) " " <u>14542/10</u> ✓    | "        | Venetian, late 16th cent.<br>Portrait of an old man<br>with letter       |
| 7.) " " <u>14542/11</u> ✓    | "        | 18th century<br>Portrait of prince Jan Nabak-<br>lach                    |
| 8.) " " <u>14542/12</u> ✓    | "        | 17th century<br>Portrait of a General                                    |
| 9.) " " <u>14542/13</u> ✓    | "        | 1st half of 18th century<br>Portrait of prince Ignaz<br>from Minsk, 1732 |
| 10.) " " <u>14542/14</u> ✓   | "        | Early 18th century<br>Portrait of a young prince                         |
| 11.) " " <u>14542/15</u> ✓   | "        | About 1900<br>Portrait of Severin Bidano-<br>witsch                      |
| 12.) " " <u>14542/16</u> ✓   | "        | 18th century<br>Madonna  |
| 13.) " " <u>14542/17</u> ✓   | "        | Venetian, late 16th cent.<br>Portrait of a Lady with red<br>curtain      |
| 14.) " " <u>14542/18</u> ✓   | "        | Modern, copy after Raffael<br>Madonna della Sedia                        |
| 15.) " " <u>14542/19</u> ✓   | "        | Late 19th century<br>Workman in a factory                                |
| 16.) " " <u>14542/20</u> ✓   | "        | About 1800<br>Young man kneeling<br>before a princess                    |
| 17.) " " <u>14542/21</u> ✓   | "        | B. Salkind, 1937<br>Street in a small town                               |
| 18.) " " <u>14542/22</u> ✓   | "        | M. Philipowin, 1927<br>Portrait of old women                             |
| 19.) " " <u>14542/23</u> ✓   | "        | 18th century<br>Young man  |
| 20.) " " <u>14542/24</u> ✓   | "        | 20th century, Russian Master<br>Portrait of an old man                   |

101947

RG 260  
 Entry Ardelia Hall  
 File \_\_\_\_\_  
 Box 105

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- | Number | Mu.No.         | Date     | Description  | Location  |
|--------|----------------|----------|--|-----------|
| 21.)   | 14542/25 ✓     | Painting | Russian, 20th century<br>Police arresting a civilian         | Wiesbaden |
| 22.)   | " " 14542/25 ✓ | "        | Russian Master<br>Portrait of a woman                        | "         |
| 23.)   | " " 14542/27 ✓ | "        | Tory. Ja.B.B. 1939<br>Interior of a room                     | "         |
| 24.)   | " " 14542/28 ✓ | "        | F.W. 1940<br>Portrait of a man                               | "         |
| 25.)   | " " 14542/29 ✓ | "        | Russian, modern<br>Stillife with dead birds                  | "         |
| 26.)   | " " 14542/30 ✓ | "        | D. Schelutkow<br>Christ with triangle                        | "         |
| 27.)   | " " 14542/31 ✓ | "        | 19th century<br>Portrait of an old man                       | "         |
| 28.)   | " " 14542/32 ✓ | "        | Russian, 20th cent.<br>Workmen in a factory                  | "         |
| 29.)   | " " 14542/33 ✓ | "        | Russian, 20th century<br>Portrait of a Man (party leader)"   | "         |
| 30.) n | " " 14542/34 ✓ | "        | 20th century<br>Woman at the open door                       | "         |
| 31.)   | " " 14542/35 ✓ | "        | Late 18th century<br>God and Holz Spirit                     | "         |
| 32.)   | " " 14542/36 ✓ | "        | W. Tschiastjakoia<br>Alberto, Italian boy                    | "         |
| 33.)   | " " 14542/37 ✓ | "        | Modern<br>Old priest blessing a boy                          | "         |
| 34.)   | " " 14542/38 ✓ | "        | Russian, 20th century<br>Female nude                         | "         |
| 35.)   | " " 14542/39 ✓ | "        | M. Kunin, 1919<br>Stillife with red jug                      | "         |
| 36.)   | " " 14542/40 ✓ | "        | Walisiswojki, 1927<br>Portrait of a man                      | "         |
| 37.)   | " " 14542/41 ✓ | "        | Ja. Krüger<br>Portrait of an old man                         | "         |
| 38.)   | " ; 14542/42 ✓ | "        | 2nd half of 19th cent.<br>Portrait of a lady in a lila dress | "         |
| 39.)   | " " 14542/43 ✓ | "        | 19th century<br>Portrait of a Lady                           | "         |
| 40.)   | " " 14542/44 ✓ | "        | 19th/20th century<br>Portrait of a man (Leon Krasitzky)      | "         |
| 41.)   | " " 14542/45 ✓ | "        | 18th century<br>Portrait of a cardinal                       | "         |
| 42.)   | " " 14542/46 ✓ | "        | 19th century<br>Portrait of a lady with turban               | "         |
| 43.)   | " " 14542/47 ✓ | "        | Late 18th century<br>Portrait of an unknown gentleman "      | "         |

101948

RG 260  
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 File \_\_\_\_\_  
 Box 105

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44.)	Mü. No.	14542/48 ✓	Paintings	18th century Gipsy's camp fire	Wiesbaden
45.)	" "	14542/49 ✓	"	18th century Christ in Gethsemane	"
46.)	" "	14542/50 ✓	"	Russian, 18th cent. Susanne	"
47.)	" "	14542/51 ✓	"	Russian, 18th cent. 18th century Mater dolorosa	"
48.)	" "	14542/52 ✓	"	18th century Saint in prayer	"
49.)	" "	14542/53 ✓	"	Russian, 18th cent. The sacrifice of Abraham	"
50.)	" "	14542/54 ✓	"	18th century Christ pouring his blood into the chalice	"
51.)	" "	14542/55 ✓	"	School of Rembrandt Portrait of a listening man	"
52.)	" "	14542/56 ✓	"	19th century Portrait of an old man	"
53.)	" "	14542/57 ✓	"	Lensky, copy after Velasques Portrait of a Spanish prince	"
54.)	" "	14542/58 ✓	"	Javier Psuchow, 1849 The painter and the monk	"
55.)	" "	14542/59 ✓	"	18th century Dolorous woman in prayer (St. Mary?)	"
56.)	" "	14542/60 ✓	"	18th century Mythological scene with man in armour	"
57.)	" "	14542/61 ✓	"	1st half 19th cent. Portrait of an old Lady	"
58.)	" "	14542/62 ✓	"	18th century 4 old men in prayer	"
59.)	" "	14542/63 ✓	"	18th century Old man with beard	"
60.)	" "	14542/64 ✓	"	19th century Woman on her death-bed	"
61.)	" "	14542/65 ✓	"	18th century Portrait of a princess	"
62.)	" "	14542/66 ✓	"	18th century Crucifixion	"
63.)	" "	14542/67 ✓	"	D. Schelytkow Christ and the adulterious woman	"

101949

RG 260  
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64.)	Mü.No.	14542/68 ✓	Paintings	Russian, 19th cent. Wiesbaden Stillife with book
65.)	" "	14542/69 ✓	"	18th century Mythological scene with lake "
66.)	" "	14542/70 ✓	"	Russia, Modern Scene of a fair "
67.)	" "	14542/71 ✓	"	19th century Woman on her death-bed "
68.)	" "	14542/72 ✓	"	18th century Portrait of a prince in armoury
69.)	" "	14542/73 ✓	"	Dominik Monivako Portrait of a man "
70.)	" "	14542/74 ✓	"	18th century Portrait of a prince "
71.)	" "	14542/75 ✓	"	A. Duszek, 1916 Portrait of Josefine Jenischewska, 1830-99 "
72.)	" "	14542/76 ✓	"	18th century St. Magdalena repenting "
73.)	" "	14542/77 ✓	"	18th century Portrait of a bishop "
74.)	" "	14542/78 ✓	"	1st half 19th century Portrait of a Lady "
75.)	" "	14542/79 ✓	"	Late 18th century Portrait of a prince "
76.)	" "	14542/80 ✓	"	Jannevsky, 1888 Portrait of Lenskow "
77.)	" "	14542/81 ✓	"	Russian, 18th cent. Old man with piece of white cloth "
78.)	" "	14542/82 ✓	"	17th century Old man eating with a spoon "
79.)	" "	14542/83 ✓	"	Late 18th cent. Portrait of a fat prince in armoury "
80.)	" "	14542/84 ✓	"	L. Wroblewsky, 1889 Portrait of a prince "
81.)	" "	14542/85 ✓	"	Modern Portrait of Wladislaw IV. "
82.)	" "	14542/86 ✓	"	Modern Old russian inscription "
83.)	" "	14542/87 ✓	"	Copy of 19th cent. Portrait of Gregorius, 1585 "
84.)	" "	14542/88 ✓	"	Leuskow, 19th cent. Portrait of a man in black jacket "
85.)	" "	14542/89 ✓	"	Late 18th century Pater Franciscus Szostowicky "
86.)	" "	14542/90 ✓	"	XIX late 18th cent. Pater Thomas Hanusewicz "

101950

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- | Number | Item Number        | Category  | Description   |
|--------|--------------------|-----------|---|
| 87.)   | Mü. No. 14542/91 ✓ | Paintings | 17th century Wiesbaden<br>Portrait of a man with book                         |
| 88.)   | " " 14542/92 ✓     | "         | 19th century<br>Portrait of Archidiaconus Martinus Michailowitz Zagiell, 1864 |
| 89.)   | " " 14542/93 ✓     | "         | Pater Ludovicus Granatensis<br>Late 18th century                              |
| 90.)   | " " 14542/94 ✓     | "         | late 18th century<br>Pater Dominikus Czartoryski                              |
| 91.)   | " " 14542/95 ✓     | "         | 2nd. half 18th cent.<br>Pater Melchior mostiensis                             |
| 92.)   | " " 14542/96 ✓     | "         | 1st half 19th cent.<br>Portrait of an old woman with a dog.                   |
| 93.)   | " " 14542/98 ✓     | "         | 18th century<br>Portrait of Pater Daniel Concina                              |
| 94.)   | " " 14542/97 ✓     | "         | Unknown, 1785<br>Portrait of Pater Casimirus Strawinsky                       |
| 95.)   | " " 14542/99 ✓     | "         | 18th century<br>Portrait of a man polish inscription                          |
| 96.)   | " " 14542/100 ✓    | "         | 2nd half of 18th cent.<br>Pater Antonius Massovius (Portrait)                 |
| 97.)   | " " 14542/101 ✓    | "         | Zabralis, 1775<br>Portrait of pater Alexander Szystow                         |
| 98.)   | " " 14542/102 ✓    | "         | Early 19th century<br>Portrait of a General                                   |
| 99.)   | " " 14542/103 ✓    | "         | Emilie Keiler, 1851<br>Christ and the penny of tribut                         |
| 100.)  | " " 14542/104 ✓    | "         | Late 18th century<br>Portrait of an ecclesia-prince                           |
| 101.)  | " " 14542/105 ✓    | "         | About 1800<br>Portrait of a Lady  |
| 102.)  | " " 14542/106 ✓    | "         | 19th century, W. Cz.<br>Portrait of a girl                                    |
| 103.)  | " " 14542/107 ✓    | "         | Late 13th century<br>Pater Hyazinthus   |
| 104.)  | " " 14542/108 ✓    | "         | S. Ljubinsky<br>Dramatic scene, 2 men and a woman                             |
| 105.)  | " " 14542/109 ✓    | "         | late 18th century<br>Portrait of a Lady with blue dress                       |

101951

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- 106.) Mü. No. 14542/110 ✓ Painting 17th century Wiesbaden  
 Family-scene
- 107.) " " 14542/111 ✓ " 19th century  
 Portrait of a lady reading in a study-room "
- 108.) " " 14542/112 ✓ " 17th century  
 Portrait of an old woman "
- 109.) " " 14542/113 ✓ " 1st half of 19th century  
 Portrait of a lady with book "
- 110.) " " 14542/114 ✓ " 18th century  
 Portrait of a lady "
- 111.) " " 14542/115 ✓ " 18th century  
 Portrait of a lady with book and letter "
- 112.) " " 14542/116 ✓ " 1st half, 19th century  
 Portrait of a Lady "
- 113.) " " 14542/117 ✓ " L. Nagochkin, 1879  
 Portrait of a Lady "
- 114.) " " 14542/118 ✓ " 19th/20th century  
 Portrait of an old lady "
- 115.) " " 14542/119 ✓ " Modern  
 Portrait of a Lady with pearl-necklace "
- 116.) " " 14542/120 ✓ " 1st half, 19th century  
 Portrait of Helene Wolskazona
- 117.) " " 14543/121 ✓ " 18th century  
 Stilllife with birds and fruits
- 118.) " " 14542/122 ✓ " 15th century  
 Portrait of an old man withfolded hands "
- 119.) " " 14542/123 ✓ " 19th century  
 Mythological scene in heroic landscape "
- 120.) " " 14542/124 ✓ " 18th century  
 St. Philippus "
- 121.) " " 14542/125 ✓ " Style of 17th century  
 Family scene before a house"
- 122.) " " 14542/126 ✓ " Unknown, 1687  
 Man sitting in a bank in autumn "
- 123.) " " 14542/127 ✓ " 1st half of 19th century  
 Portrait of a lady with red dress
- 124.) " " 14542/128 ✓ " 17th century  
 Adoration of the shepherds "
- 125.) " " 14542/129 ✓ " Slodzinsky Wilna, 1891  
 Prince Thadeus Bodanowitsch "
- 126.) " " 14542/130 ✓ " 17th century  
 St. Magdalena repenting "
- 127.) " " 14542/131 ✓ " Copy of 1870 from 18th cent.  
 Descent from the cross

101952

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- | Number | Item No.            | Paintings | Description   | Location  |
|--------|---------------------|-----------|---|-----------|
| 128.)  | Mü. No. 14542/132 ✓ |           | 18th century<br>Portrait of a prince                                      | Wiesbaden |
| 129.)  | " " 14542/133 ✓     | "         | 18th century<br>Portrait of a prince                                      | "         |
| 130.)  | " " 14542/134 ✓     | "         | 18th century<br>Portrait of a prince                                      | "         |
| 131.)  | " " 14542/135 ✓     | "         | 20th century<br>Portrait of a prince<br>of 18th century<br>(Josef Jelski) | "         |
| 132.)  | " " 14542/136 ✓     | "         | Late 18th century<br>Portrait of a prince                                 | "         |
| 133.)  | " " 14542/137 ✓     | "         | 19th century<br>Portrait of a roman catholic<br>cardinal                  | "         |
| 134.)  | " " 14542/138 ✓     | "         | 18th century<br>Portrait of a prince                                      | "         |
| 135.)  | " " 14542/139 ✓     | "         | 18th century<br>Portrait of Stanislaw<br>Zolkiewsky                       | "         |
| 136.)  | " " 14542/140 ✓     | "         | 19th century<br>Theather in a rural inn                                   | "         |
| 137.)  | " " 14542/141 ✓     | "         | Unknown, 1780<br>Portrait of a Lady                                       | "         |
| 138.)  | " " 14542/142 ✓     | "         | 19th century<br>Flight to Egypt   | "         |
| 139.)  | " " 14542/143 ✓     | "         | 18th century<br>Portrait of a prince                                      | "         |
| 140.)  | " " 14542/144 ✓     | "         | 19th century<br>Portrait of a boy:<br>Victor Bodanowitsch<br>Syn Adams    | "         |
| 141.)  | " " 14542/145 ✓     | "         | 1st half of 19th cent.<br>Portrait of an old lady                         | "         |
| 142.)  | " " 14542/146 ✓     | "         | Early 19th cent.<br>Portrait of a Lady                                    | "         |
| 143.)  | " " 14542/147 ✓     | "         | 19th century<br>Portrait of a Lady with<br>oriental hat                   | "         |
| 144.)  | " " 14542/148 ✓     | "         | <del>PAINTER</del> 17th century<br>2 old men (apostles?)                  | "         |
| 145.)  | " " 14542/149 ✓     | "         | 18th century<br>Portrait of a fat prince                                  | "         |
| 146.)  | " " 14542/150 ✓     | "         | 18th century<br>Portrait of an old man                                    | "         |
| 147.)  | " " 14542/151 ✓     | "         | Late 18th century<br>Portrait of a Lady                                   | "         |

RG 260  
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 File \_\_\_\_\_  
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By NARA Date

- 148.) Mü. No. 14542/152 ✓ Paintings 18th century Wiesbaden  
 Portrait of a prince
- 149.) " " 14542/153 ✓ Russian, 1889  
 Portrait of a general
- 150.) " " 14542/154 ✓ Unknown, 1752  
 Portrait of a General, " Jarosz Lodz Poninski
- 151.) " " 14542/155 ✓ Unknown, 17th century  
 Angel of annunciation "
- 152.) " " 14542/156 ✓ Early, 19th century  
 Portrait of a General (Poniatowsky)
- 153.) " " 14542/157 ✓ German, 19th century  
 Portrait if a Roman catolic bishop
- 154.) " " 14542/158 ✓ Russian, 18th century  
 Head of an old man "
- 155.) " " 14542/159 ✓ 1752, Jesepf Seikl  
 Portrait of a princess Konszantia Muskirch
- 156.) " " 14542/160 ✓ Early 18th century  
 Portrait of prince Hieronymus Christostomus Chotkiewiz "
- 157.) " " 14542/161 ✓ Early 19the century  
 Portrait of a Lady "
- 158.) " " 47868 ✓ 2 deposit Vol 170 Russian, Modern  
 Slade and woolfs "
- 159.) " " 8141 ✓ Books Various
- 160.) " " 48068 ✓ books, notes, 300 pieces } " mit Band u.  
 Russian } eis versehen  
 19 books }
- 161.) " " 44704 ✓ Memorial des Alliés  
 1 book "
- 162.) " " 14007 ✓ Russian  
 55 books "
- 163.) " " 47863 ✓ Miscellaneous Diverse centuries
- 164.) " " 48222 ✓ Numismatics Stamps in sealed package  
 Various coins, 48 items "
- 165.) " " 46558 ✓ Textiles East Europe, modern  
 Carpet, handwoven in grey and red wool with great roses and grey ground "
- 166.) " " 46559 ✓ East Europe, Modern  
 Runnen, handwoven in stripes in yellow, great red and violet, Peasant art "

101954

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- 167.) M& No. 46560 ✓ Textiles East Europe, Modern Wiesbaden  
 Carpet, handwoven,  
 peasant art, yellow ground  
 with great roses in red and  
 violet (Wiesbaden)
- 168.) " " 48082 ✓ " Russian, 18th/19th century  
 Robe of a clergyman "
- 169.) " " 7484 ✓ " Modern  
 Various pieces of red cloth  
 from Sowjet-standards "
- 170.) " " 47868 ✓ Paintings Russian, Modern  
 Slade and woolfs "
- 171.) " " 41983 ✓ " 19th century  
 Siege of a town "
- 172.) " " 42024 ✓ " Modern, unsigned  
 Garden in summer "
- 173.) " " 46557 ✓ " Russian name, 1940  
 Riverlandscape in moonshine "
- 174.) " " 46213 ✓ " HD. (Russian name)  
 Village-strett in winter "
- 175.) " " 46176 ✓ " Russ. Icon, Modern  
 St. Claus "
- 176.) " " 48117 ✓ " Russian, 19th century  
 Deesis and 5 saints "
- 177.) " " 48081 ✓ " Russ. 19th century  
 Ikone, ascension of Elias "
- 178.) " " 46738 ✓ " Russian, 18th century  
 Ikone, St. Niklaus "
- 179.) " " 47994 ✓ " Modern  
 Madonna and Child "
- 180.) " " 40847/45 ✓ " F. Radke, 43  
 Watering-place in Russia "
- 181.) " " 40847/55 ✓ " F. Radke, 43  
 Landscape in Russia with washer-  
 women "
- 182.) " " 46056 ✓ " Russian, Icon, Modern  
 Christ-judge "
- 183.) " " 48256 ✓ " 17th century  
 Writing-evangelist "
- 184.) " " 48054 ✓ " Russian, modern  
 Ikone, a Holy Man "
- 185.) " " 48113 ✓ " Russian, 19th century  
 Ikone, Madonna "
- 186.) " " 46102 ✓ " Russian, modern  
 Ikone: Crucifixus and saints "
- 187.) " " 48001 ✓ " Ikone, Russian  
 Half-figure of a saint "
- 188.) " " 46099 ✓ " Russian. modern  
 Ikone: Christ "

101955

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- | Line No. | Mu. No.     | Description         | Origin  | Location   |
|----------|-------------|---------------------|---|------------|
| 189.)    | 46127 ✓     | Paintings           | Russian, Modern<br>Ikone: Anastasis                     | Wiesbaden  |
| 190.)    | " " 48016 ✓ | "                   | Russia, 18th cent.<br>A knight blessed by Christ        | "          |
| 191.)    | " " 46125 ✓ | "                   | Russian, Modern<br>Ikone: Madonna                       | See pg 217 |
| 192.)    | " " 46098 ✓ | "                   | Russian, Modern<br>Ikone: Madonna and Child             | "          |
| 193.)    | " " 46737 ✓ | "                   | Russian Modern<br>Ikone: St. Nikolaus                   | "          |
| 194.)    | " " 46126 ✓ | "                   | Russian, modern<br>Ikone: Meeting of Saints             | "          |
| 195.)    | " " 48080 ✓ | "                   | Russian, Modern<br>Ikone: Madonna and child             | "          |
| 196.)    | " " 46097 ✓ | "                   | Russian, modern<br>Ikone: Madonna with Child            | "          |
| 197.)    | " " 46115 ✓ | "                   | Russian, 19th cent.<br>Ikone: Madonna                   | "          |
| 198.)    | " " 48055 ✓ | "                   | Ikone: Madonna<br>Russian, 19th cent.                   | "          |
| 199.)    | " " 46281 ✓ | "                   | Russian, Ikone, Folklore<br>St. Nikolaus                | "          |
| 200.)    | " " 48116 ✓ | "                   | Russian, 19th cent.<br>Ikone: Feminine saint            | "          |
| 201.)    | " " 48114 ✓ | "                   | Russian, 19th cent.<br>Ikone: Christals salvator        | "          |
| 202.)    | " " 46736 ✓ | "                   | Russian, modern<br>Ikone St. Salvator                   | "          |
| 203.)    | " " 47978 ✓ | "                   | Copy of Ikone (15th cent.<br>Ikone annunciation to Mary | "          |
| 204.)    | " " 47979 ✓ | "                   | Russian, 19th cent.<br>Ikone: Christ with three angels  | "          |
| 205.)    | " " 47988 ✓ | "                   | Russian<br>Madonna with chidren                         | "          |
| 206.)    | " " 46101 ✓ | "                   | Russian, Modern<br>Ikone: Pokrow (?)                    | "          |
| 207.)    | " " 46105 ✓ | Metalwork & Jewelry | Russian, Modern<br>1 cross                              | "          |
| 208.)    | " " 47991 ✓ | "                   | Modern<br>Necklace                                      | "          |
| 209.)    | " " 46100 ✓ | "                   | Russian, modern<br>1 cross                              | "          |

101956

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- |       |         |           |           |  |           |
|-------|---------|-----------|-----------|--|-----------|
| 210.) | Mü. No. | 48118 ✓   | Metalwork | Russian, Modern<br>1 small bell  | Wiesbaden |
| 211.) | " "     | 47990 ✓   | Jewelry   | Baroque<br>Brooch  | "         |
| 212.) | " "     | 48017 ✓   | Metalwork | Modern<br>1 Tischfeuerzeug   | "         |
| 213.) | " "     | 40919 ✓   | "         | Chinese<br>A dish and a plate  | "         |
| 214.) | " "     | 48002 ✓   | Metal     | Modern<br>Double cross with reliefs  | "         |
| 215.) | " "     | 48079 ✓   | Painting  | Russian, Modern<br>Ikone: St. Nikolaus   | "         |
| 216.) | " "     | 46103 ✓   | "         | Russian, modern<br>Ikone: Saint and 2 coffins  | "         |
| 217.) | " "     | 46123 ✓   | "         | Russian, modern<br>Ikone: St. Nicolaus   | "         |
| 218.) | " "     | 46124 ✓   | "         | Russian, modern<br>Ikone: Madonna  | "         |
| 219.) | " "     | 47992 ✓   | "         | Modern<br>Ikone: Madonna with child  | "         |
| 220.) | " "     | 46125 ✓   | "         | Russian, Modern<br>Ikone: Madonna  | "         |
| 221.) | " "     | 48078 ✓   | "         | Russian, 19th cent.<br>Ikone of four parts   | "         |
| 222.) | " "     | 46283 ✓   | "         | Russian, Ikone<br>7 Saints   | "         |
| 223.) | " "     | 47993 ✓   | "         | Baroque<br>Altar-piece:<br>Saints in relief  | "         |
| 224.) | " "     | 21947 ✓   | "         | Unknown, 19th century<br>Bearded man (Holofernes?)                                   | "         |
| 225.) | " "     | 21947 ✓/b | "         | Unknown, 19th cent. (Russian?)<br>Girl in national costume<br>Balcan?Greece?Russian? | "         |
| 226.) | " "     | 40860 ✓   | "         | Z. Wranik<br>Notre Dame in Paris   | "         |
| 227.) | " "     | 43161 ✓   | Prints    | 19th century<br>4 prints Nur Fragmente!!   | "         |
| 228.) | " "     | 47989 ✓   | Paintings | Russian Modern<br>Jalta  | "         |
| 229.) | " "     | 47867 ✓   | "         | Russian<br>Mary with Child   | "         |
| 230.) | " "     | 48257 ✓   | "         | Verheyden<br>a man at a window   | "         |
| 231.) | " "     | 46128 ✓   | "         | Modern<br>Meeting of Oriental people   | "         |

101957

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- |                       |           |  |           |
|-----------------------|-----------|--|-----------|
| 232.) Mu. No. 46282 ✓ | Paintings | Russ. Ikone, Folklore<br>Madonna and 2 Saints                            | Wiesbaden |
| 233.) " " 46280 ✓     |           | Russian, Ikone: folklore<br>St. Nikolaus                                 | "         |
| 234.) " " 46278 ✓     |           | Russian, Ikon, Modern<br>2 Saints with Church                            | "         |
| 235.) " " 46279 ✓     |           | Russian, Ikon Folklore<br>Saint bishop, founder<br>of a church           | "         |
| 236.) " " 46942 ✓     |           | Orlowsky<br>Bay at the sea-shore   | "         |
| 237.) " " 46941 ✓     |           | Konowalik<br>Head of an old peasant                                      | "         |
| 238.) " " 46952 ✓     |           | Jarowy<br>River-landscape  | "         |
| 239.) " " 46940 ✓     |           | Sowjet Slowsky<br>Winter-landscape                                       | "         |
| 240.) " " 46939 ✓     |           | Rakotin, Modern<br>Bag at the sea  | "         |
| 241.) " " 46943 ✓     |           | Kritschewsky, Modern<br>Landscape in evening<br>(Ukraine)                | "         |
| 242.) " " 46947 ✓     |           | A. Krisotschliko<br>House and garden                                     | "         |
| 243.) " " 46946 ✓     |           | Marina Sternberg<br>Portrait of a girl                                   | "         |
| 244.) " " 46951 ✓     |           | Schulga<br>Russian Modern, Head of a girl<br>and field in harvest-time   | "         |
| 245.) " " 20210 ✓     |           | Russian, Ikon, 18th cent.<br>St. Elias                                   | "         |
| 246.) " " 20200 ✓     |           | Russian, Ikon, 1875<br>Holy Trinity                                      | "         |
| 247.) " " 20198 ✓     |           | Russian, Modern<br>St. Evangelist Lucas                                  | "         |
| 248.) " " 48843 ✓     | Books     | Various mit Bandeschen versehene<br>11 books                             |           |
| 249.) " " 46104 ✓     | Prints    | Russia, modern<br>A saint  | "         |
| 250.) " " 42288/3 ✓   | Painting  | Copy after Schewtschenka<br>by A. Bando, 1937<br>"Kristjanka" (portrait) | "         |
| 251.) " " 42288/2 ✓   |           | Copy a. Schewtschenko<br>by M. Kaplan<br>Portrait of a girl, 1845        | "         |

101958

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252.)	WIE No.	6125-26 ✓	Military Trophy	Unknown 2 flag tops	Wiesbaden
253.)	" "	6122+23 ✓	"	20th century 2 flags	"
254.)	" "	5818 ✓	Metalwork	Unknown, 19th cent. Samowar	"
255.)	" "	5942 ✓	Book-reproduction	French, 15th cent. Reproduction of a "Livre d'Heures"	"
256.)	" "	5828 ✓	Paintings	Russian painter 1944 Winterlandscape	"
257.)	" "	5909 ✓	"	Unknown Russian Adoration of the King	"
258.)	" "	5908 ✓	"	Unknown Russian The Virgin	"
259.)	" "	5907 ✓	"	Unknown Russian Ikon	"
260.)	" "	5910 ✓	"	Unknown Russian Ikon	"
261.)	" "	5819 ✓	"	Poltawa Winterlandscape	"
262.)	" "	5826 ✓	"	Russian painter 1944 Portrait of a man	"
263.)	" "	5827 ✓	"	Kowalski Winterlandscape	"
264.)	" "	5911 ✓	Textiles	Unknown 1 Chasuble	"
265.)	" "	5604 ✓	Musical Instruments	Stradivarius (?) Violin	"
266.)	" "	21947/15 ✓	Painting	Unknown, Modern Portrait of a young man with a gun	"
267.)	Mü. No.	46122 ✓	painting	Russia, Modern Ikon: Madonna	"
268.)	" "	47863 ✓	"	Russia, modern one small flag in addition to 47868	"
269.)	" "	48053 ✓	"	Russia, 19th cent. Ikon: Madonna	"
270.)	" "	47977 ✓	"	Russia, Modern Ikon: Madonna and Child	"

S.b. 4. No. 158

101959

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*Miss Hall Ouchterlony, 349 WCP*

*Miss Metternich*

OFFICE OF THE US HIGH COMMISSIONER FOR GERMANY  
 CUSTODY RECEIPT FORM  
 Empfangsbescheinigung

FOR WORKS OF ART, ANTIQUITIES, OR OBJECTS OF CULTURAL VALUE  
 FÜR KUNSTWERKE, ANTIQUITÄTEN ODER GEGENSTÄNDE MIT KULTURELLEM WERT

Place Wiesbaden  
 Ort \_\_\_\_\_

March 7, 1952

Date \_\_\_\_\_

Datum \_\_\_\_\_

I Prof. Dr. Graf Wolff Metternich  
 Ich \_\_\_\_\_

holding the office of  
 in folgender Amtsstellung \_\_\_\_\_

Referatsleiter in der Kulturbteilung des Auswärtigen Amtes

(insert name of office, where applicable)

Bezeichnung der Amtsstelle eintragen, wenn zutreffend

Bonn / Rhein

x x x

in the \_\_\_\_\_  
 in \_\_\_\_\_ (city town) (Stadt)

of \_\_\_\_\_

in \_\_\_\_\_ (district) (Land)

Individually and on behalf of  
 persönlich und im Namen von

the Federal Government

(name of institution or public  
 body) (Name der Gesellschaft  
 oder Behörde)

hereby acknowledge receipt of  
 the works of art, antiquities,  
 or objects of cultural value  
 listed below in Schedule "A"  
 which have this day been  
 placed in my custody

bestätige hiermit den Empfang  
 der in der Liste "A" bezeich-  
 neten Kunstwerke, Antiquitäten  
 und Gegenstände von kulturellem  
 Wert, die mir heute übergeben  
 wurden

Mr. E. BREITENBACH, Cult. Institut. Off., ICAS, DCA, OPubIA, HICOG

by \_\_\_\_\_

von (insert name of officer, including unit, or of civil official  
 transferring custody) (Name des Offiziers der Einheit oder  
 des Angestellten, der die Verantwortung für die Verwahrung  
 überträgt).

The present transfer of  
 custody is made pursuant to  
 provisions of (Law 59) (MCR it  
 10, para.) (release to owner)  
 special trusteeship regulations  
 under Law 19) (special arrange-  
 ments as per OMCSUS/HICOG ltr  
 of \_\_\_\_\_)

Die jetzige Übertragung wird  
 gemäss den Bestimmungen des  
 (Ges. 59 MR Verordn. 19, Para.)  
 (Freigabe an den Eigentümer)  
 (besondere Treuhandschaftsan-  
 ordnung gem Gesetz 19) (Sonder-  
 vereinbarung gem Schreiben OMCSUS/  
 HICOG v. \_\_\_\_\_ vorge-  
 nommen.

Signature Prof. Dr. Graf Metternich  
 Unterschrift Referatsleiter

*E. Breitenbach*  
E. BREITENBACH

Signature Cult. Institut. Officer  
 Unterschrift \_\_\_\_\_

Office \_\_\_\_\_  
 Amtsbezeichnung Bonn/Rhein  
 Address \_\_\_\_\_  
 Anschrift \_\_\_\_\_

Office \_\_\_\_\_  
 Amtsbezeichnung ICAS, DCA, OPubIA, HICOG  
 Address \_\_\_\_\_  
 Anschrift \_\_\_\_\_

WITNESS (ZEUGE)

101960

RG 260  
Entry Ardicia Hall  
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By LC NARA Date 11/20/95

SCHEDULE "A"  
LISTE "A"

Item Gegenstand	Description Bezeichnung	Where kept Wo aufbewahrt
See attached List.		
Running numbers 1 to <del>242</del> 242 (paintings)		
and        •        •        1 to 197 (graphics)		

We (I7 confirm that the above schedule contains a true and complete list of all works of art, antiquities or objects of cultural value which have been transferred this day.

Wir (ich) bestätige(n), dass die obige Liste ein richtiges und vollständiges Verzeichnis aller Kunstwerke, Antiquitäten und Gegenstände von kulturellem Wert darstellt, die mir heute übergeben würden.

Signature  
Unterschrift

Office Referatsleiter in der Kulturabteilung des Auswaertigen Amtes  
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Witnessed by MICOG Property Officer making delivery

Name Brooks Beck

Cult. Instit. Officer, ICAS, DCA, OFPUBLA, HICOG

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Max Herr Gutsbez. 379 HICCG

OFFICE OF THE US HIGH COMMISSIONER FOR GERMANY  
CUSTODY RECEIPT FORM  
Empfangsbescheinigung

FOR WORKS OF ART, ANTIQUITIES, OR OBJECTS OF CULTURAL VALUE  
FÜR KUNSTWERKE, ANTIQUITÄTEN ODER GEGENSTÄNDE MIT KULTURELLEM WERT

Place Wiesbaden  
Ort \_\_\_\_\_

Date March 7, 1952  
Datum \_\_\_\_\_

I Prof. Dr. Graf Wolff Metternich  
Ich \_\_\_\_\_ Referatsleiter in der Kulturabteilung des Auswärtigen Amtes

holding the office of  
in folgender Amtsstellung

(insert name of office, where applicable)  
Bezeichnung der Amtsstelle eintragen, wenn zutreffend  
Bonn / Rhein  
in the \_\_\_\_\_  
in (city town) (Stadt) \_\_\_\_\_

x x x

Individually and on behalf of  
persönlich und im Namen von

the Federal Government

(name of institution or public  
body) (Name der Gesellschaft  
oder Behörde)

hereby acknowledge receipt of  
the works of art, antiquities,  
or objects of cultural value  
listed below in Schedule "A"  
which have this day been  
placed in my custody

bestätige hiermit den Empfang  
der in der Liste "A" bezeich-  
neten Kunstwerke, Antiquitäten  
und Gegenstände von kulturellem  
Wert, die mir heute übergeben  
wurden

Mr. E. BREITENBACH, Cult. Inst. Off., ICAS, DCA, OFPBLA, HICCG

by

von (insert name of officer, including unit, or of civil official  
transferring custody) (Name des Offiziers der Einheit oder  
des Angestellten, der die Verantwortung für die Verwahrung  
überträgt).

The present transfer of  
custody is made pursuant to  
provisions of (Law 59) (MGR ist  
18, para.) (release to owner)  
special trusteeship regulations  
under Law 19) (special arrange-  
ments as per OMGS/HICCG 1/1  
off \_\_\_\_\_)

Signature Prof. Dr. Graf Metternich  
Unterschrift Referatsleiter

Office  
Amtsbezeichnung Bonn/Rhein

Address  
Anschrift

WITNESS (ZEUGE)

Die jetzige Übertragung wird  
gemäß den Bestimmungen des  
(Ges. 59 MR-Verordn. 18, Para.)  
(Freigabe an den Eigentümer)  
(besondere Treuhandschaftsan-  
ordnung gem Gesetz 19) (Sonder-  
vereinbarung gem Schreiben OMGS/  
HICCG). vorge-  
nommen

Signature E. BREITENBACH  
Unterschrift Cult. Inst. Officer

Office  
Amtsbezeichnung ICAS, DCA, OFPBLA, HICCG

Address  
Anschrift

RG

260

Entry

Ardeia Hall

File

Box

105

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Authority NND 715057

By LC NARA Date 11/20/95

SCHEDULE "A"  
LISTE "A"

Item Gegenstand	Description Bezeichnung	Where kept Wo aufbewahrt
--------------------	----------------------------	-----------------------------

See attached list.

Running numbers 1 to 242 (paintings)

and 1 to 197 (graphics)

We (I) confirm that the above schedule contains a true and complete list of all works of art, antiquities or objects of cultural value which have been transferred this day.

Wir (ich) bestätige(n), dass die obige Liste ein richtiges und vollständiges Verzeichnis aller Kunstwerke, Antiquitäten und Gegenstände von kulturellem Wert darstellt, die mir heute übergeben wurden.

Signature  
Unterschrift

*Weltmeier*

Office Referatsleiter in der Kulturabteilung des Auswärtigen Amtes  
Amtsbezeichnung

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Adresse

Witnessed by HICOG Property Officer making delivery

Name *Charles A. S.*

Title Cult. Instit. Officer, ICAS, DCA, OPUBLA, HICOG

Unit, APO

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Museum Stettin

1)	Mu.No. 41922/83	Paintings	Carl Morgenstern, 1812/93 "Waldbachstrupp near Ischl"
2)	" " 41927/78	"	Gustav Wimmer Landscape with trees
3)	" " 17409/12	"	Eugen Dekkert ? 1935 Harbor with ships
4)	" " 17411/14	"	Franz Hals 1643 Portrait of a lady
5)	" " 17401/4	"	Max Liebermann, 1915 Coffee-garden at a river
6)	" " 17460/52	"	Gustav Wimmer Flowers and butterflies
7)	" " 17459/51	"	J. Chr. Sperling Flowers in an vase
8)	" " 41880/41	"	Theodor Hosemann Rural scene
9)	" " 41852/13	"	Pettenkofen Hungarian farmhouse
10)	" " 41842/3	"	August Seidel, 1820/1904 Alm am der Benediktinerwand
11)	" " 41848/9	"	Bernhard Pankok 1872 Girl with goat
12)	" " 41854/15	"	Karl Buchholz 1849/89 Harzlandschaft
13)	" " 17535/127	"	Ed. Hildebrandt La Manche
14)	" " 41877/38	"	A.v. Rentzell 1810/91 Austrian customhouse
15)	" " 17453/45	"	W. Körner Fischbollwerk
16)	" " 17415/18	"	Fr. Gg. Weitsch 1) Coast near Terracine 2) backside: angel
17)	" " 41872/33	"	Ed. Krause-Wichmann Fishing-boat
18)	" " 41871/32	"	Wilhelm Titel, 1784-1862 Boltenhagen near Greifswald
19)	" " 17519/111	"	F. D. Holst River landscape
20)	" " 17509/101	"	J. Ch. Reinhart Stormy landscape with two Knights
21)	" " 17476/68	"	K. Rottmann Greek landscape
22)	" " 17483/75	"	Fr. Pregevize View of Stettin
23)	" " 41916/77	"	Anselm Feuerbach Self-portrait
24)	" " 41863/24	"	Gustav Wimmer Portrait of a lady
25)	" " 418767/28	"	Gustav Wimmer Summer-day

101964

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-2-

Museum Stettin

- |             |                  |           |  |
|-------------|------------------|-----------|--|
| 26.) MU No. | <u>41855/16</u>  | Paintings | G. P. Waldmüller<br>Portrait of the artists brother in law                 |
| 27.) " "    | <u>17486/78</u>  | "         | Hildebrandt<br>The letterwriter  |
| 28.) " "    | <u>17502/94</u>  | "         | K.L. Lessing<br>Landscape  |
| 29.) " "    | <u>17481/73</u>  | "         | J.S. Pforr<br>Fighting bulls   |
| 30.) " "    | <u>17473/65</u>  | "         | Daumery<br>Gallery of gangsters<br>(Clou-Gloux-Clan)                       |
| 31.) " "    | <u>41869/30</u>  | Drawings  | Albert Hertel<br>At the "Teufelsmauer"<br>near Blenkenburg a.H.            |
| 32.) " "    | <u>17539/131</u> | Paintings | Thiele<br>Landscape with river,<br>mountains, towns and people             |
| 33.) " "    | <u>17468/60</u>  | "         | Ludwig Most 1817<br>View of Stettin  |
| 34.) " "    | <u>17461/53</u>  | "         | Roden<br>Lake of Nemi  |
| 35.) " "    | <u>17465/57</u>  | "         | Couture, school<br>A party   |
| 36.) " "    | <u>37425/26</u>  | Prints    | Fregevize<br>View on Dam near Stettin                                      |
| 37.) " "    | <u>17515/107</u> | "         | Fregevize<br>View on Stettin   |
| 38.) " "    | <u>17419/22</u>  | "         | Fregevize<br>View on Stettin   |
| 39.) " "    | <u>41846/7</u>   | Drawings  | Robert Kümmer<br>Sunset at Rügen   |
| 40.) " "    | <u>17405/8</u>   | "         | Ph.C. Runge 1802<br>Puttos playing   |
| 41.) " "    | <u>17478/70</u>  | "         | Werner Schulz<br>Court of a house  |
| 42.) " "    | <u>17496/88</u>  | Paintings | W. Pretorius<br>View of St. Peter, Moma                                    |
| 43.) " "    | <u>17495/87</u>  | "         | H.J.v.Nolken<br>Still-life with lillies                                    |
| 44.) " "    | <u>17477/69</u>  | "         | Karl Rennewitz v. Loofen<br>d.Altere<br>Study of a landscape<br>(Malapane) |
| 45.) " "    | <u>41870/31</u>  | "         | J.P. Hackert<br>Riverlandscape: in the foreground tower                    |
| 46.) " "    | <u>17534/126</u> | "         | Adolf Menzel 1855<br>Head of an old man                                    |

101965

RG 260

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Box

105

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Authority NND 75057  
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Butcher 379

-3-

Museum Stettin

47.)	Mu No.	41881/42	Paintings	Joh. Gottfr. Niedlich The painter's wife. 1791
48.)	"	17410/13	Drawings	Runge Portrait of the artist's brother Hermann
49.)	"	17538/130	Paintings	C.D. Friedrich Portrait of his brother Christian Friedrich
50.)	"	41874/35	"	Karl Kuntz, 1770/1830 Cows and sheep on the meadow, sleeping herdsman's boy
51.)	"	17504/96	"	Thomas Herbst Landscape
52.)	"	17489/81	"	Unknown German 19th cent. (Keddig?) Seascape with boat
53.)	"	17475/67	"	Ed. Hildebrandt Dover castle
54.)	"	17474/66	"	Schoellmeyer View of Stettin
55.)	"	17507/99	"	Unknown German, 1820 Seacoast with boats
56.)	"	17508/100	"	Utrillo Landscape
57.)	"	17451/43	"	Weitsch Portrait of a Lady
58.)	"	17454/46	"	Thiele View of a town with castle
59.)	"	41883/44	"	I.H. Tischbein, 1751-1829 Selfportrait
60.)	"	17458/50	"	F. Hildebrandt Coast with boat
61.)	"	17469/61	"	Franz Lenk Hilly Landscape
62.)	"	17457/49	"	Th. Hoermann 1854 Men in an open inn
63.)	"	17529/121	"	Andreas Achenbach 1836 Landscape with current and waterfall in storm "Trollhätta-Fälle"
64.)	"	18518/110	"	J.R. Buchmann Lake of Albano with castle Candolfo
65.)	"	41932/93	"	Friedrich Loos, 1797/1890 Seascape (Rügen)
66.)	"	17528/126	"	Ferd. Waldmüller The last property
67.)	"	41860/21	"	Schuetz, German 18th cent. Riverlandscape, town and mountains
68.)	"	41878/39	"	Anna Dorothea Therbusch, nee Losiewska, 1722/82 Portrait of a lady

101966

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105DECLASSIFIED  
Authority NND775057  
By LL NARA Date 11/20/95

Outships 379

4-

## Museum Stettin

69.)	Mu.No.	17445/33	Paintings	J.A. Koch Roman landscape near Gretta Ferrara
70.)	" "	41918/79	"	Eugen Dekkert Sailing boats (Oder)
71.)	" "	17521/113	"	Hellandt Portrait of a man
72.)	" "	17525/117	"	Jan Weynante Landscape with cottage
73.)	" "	17512/104	"	H.v. Habermann Still-life
74.)	" "	41853/14	"	E. de Witte Interieur of a church, 2 gentlemen
75.)	" "	41851/12	"	Hermann Raisch 1846/94 Cows in landscape
76.)	" "	17533/125	"	Wilh. Bode Landscape with pond, cattle and mountains
77.)	" "	17448/40	"	A.I.v. Grees Landscape with river and tow
78.)	" "	17408/11	"	G. Wimmer Landscape in pommerania
79.)	" "	17501/93	"	Louis Douzette Landscape on the Prerow
80.)	" "	41876/37	"	Thomas Heerasans? Winterlandscape, Frozen river with sledge
81.)	" "	17511/103	"	Se. Knehl Im Leihhaus
82.)	" "	41875/36	"	Ferd. Waldmüller, 1793/1865 Hintersee with Hochkalter
83.)	" "	17516/108	"	Wessel Landscape
84.)	" "	41858/19	"	Phillipp Hackert View an the forum
85.)	" "	17536/128	"	Wilh. Truebner Still-life
86.)	" "	17466/58	"	Cornelius Verbeek, 1623 River with boats and people
87.)	" "	17424/27	"	Schmitz ? Forest and brook
88.)	" "	41937/98	"	Eduard Krause Wickmann Stettiner "Vulkan-Werft" 190!
89.)	" "	41879/40	"	Leibl-Kreis (?) Portrait of a man with hat

101967

RG 260  
 Entry Ardelia Hall  
 File \_\_\_\_\_  
 Box 105

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 Authority ND 715057  
 By Lc NARA Date 11/20/95

-5-

Museum Stettin

90.)	Mu. No.	17462/54	Paintings	Ferd. v. Rayski Part of a Lady
91.)	" "	17463/55	"	Friedr. Wesmann Portrait of Ms. von Peutz
92.)	" "	41850/11	"	Dominica Tiepolo, 1726/1802 "Doge Foscarini"
93.)	" "	17399/2	"	M. Liebermann Tenniscourts with people
94.)	" "	17433/36	"	Franz Hals Portrait of a man
95.)	" "	17423/26	"	Ferdinand Olivier Landscape with travelling Cardinal
96.)	" "	17484/76	"	Traugott Feber Bastei in the Elbsandsteingeb.
97.)	" "	17510/102	"	Friedr. Loos Park with two squirrels
98.)	" "	17506/98	"	Louis van Hagn The cloisters in Brixen
99.)	" "	17499/91	"	K. Steffekk 3 dogs
100.)	" "	17491/83	"	Querfurt Halt at the inn
101.)	" "	17498/90	"	W. Titel Orest looking for the shadow of Klytemnestra
102.)	" "	41921/82	"	Gustav Wimmer River with sailing boats in moonshine
103.)	" "	17431/34	Giese	Ch.J.G. Giese Winterlandscape with people
104.)	" "	17531/123	"	Gustav Wimmer Sea with sailing boats at sun-set
105.)	" "	17449/41	"	Gustav Wimmer view of Sassnitz
106.)	" "	17532/124	"	C.D. Friedrich Landscape
107.)	" "	17537/129	"	L. Dettmann Stralsund
108.)	" "	41873/34	"	C.G.A. Graeb, 1816/84 Cross-Passage with monks
109.)	" "	41891/52	"	Monogramist DC 1842 Buchheide mit Durchblick zum Damm'schen See
110.)	" "	41934/95	"	Jacob B. Hackert Port with ships
111.)	" "	41904/65	"	Friedr. Phil. Reinhold Romantic landscape with lake
112.)	" "	41900/61	"	Fr. Ph. Reinhold (1779-1840) Roman landscape with road
113.)	" "	41895/56	"	Narcisse Diaz 19th cent boy with dog

RG

260

Entry Ardelia Hall

File

Box

105

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By LC NARA Date 11/20/95

-6-

## Museum Stettin

114.)	Mü. No.	41896/57	Paintings	Ludwig Most Castle Stettin
115.)	"	17505/97	"	Hoguet Children in landscape
116.)	"	17485/177	"	D. Fohr Bavarian landscape
117.)	"	17482/74	"	A. Brendel Sheep
118.)	"	17488/80	"	Rose Plahn Self-Portrait
119.)	"	41905/66	"	Emil de Gauwer, 19th cent. The St. Jacobs-church in Antwerpen
120.)	"	17497/89	"	I. Schauss Village on Rügen
121.)	"	17480/72	"	Carus Tree in fog
122.)	"	17490/92	"	Nesty Dunes near Misdroy
123.)	"	41909/70	"	Theodor Hösemann 3 girls and 3 boys taking a walk
124.)	"	41884/45	"	Philipp Hackert, 1737-1807 Lying cow
125.)	"	41907/68	"	Unknown, 19th cent Meadow in the forest
126.)	"	41919/30	"	W.v. Kobell Landscape with lake, rider 2 girls in fashion
127.)	"	41908/69	"	Unknown, 1st half, 19th c. Southern seaport
128.)	"	41886/47	"	Hoguet, 1859 Market place of Rouen
129.)	"	17494/86	"	K. Steffeck Groom with 2 horses
130.)	"	17406/9	Prints	Joan Merino View of Stettin
131.)	"	41924/85	Paintings	Hans Thoma Flowers
132.)	"	41920/81	"	Achenbach, Oswald Torre del Gecco
133.)	"	41862/23	"	E. Deder, 19th cent. Landscape in spring
134.)	"	17398/1	"	Hans Thoma The morning
135.)	"	17400/3	101969	Weissgerber Biergarten
136.)	"	41923/84	"	Fritz v. Uhde "Lasset die Kindlein zu mir kommen"

RG 260  
 Entry Ardelia Ha  
 File \_\_\_\_\_  
 Box 105

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 Authority NDT 15057  
 By LL NARA Date 11/20/95

-7-

Museum Stettin

138.)	Mü. No.	17430/33	Paintings	Joh. Phil. Hackert Arno-bridge near Pisa
139.)	" "	17427/30	"	Ch.J.G.Gierl 1814 Landscape with cattle
140.)	" "	41936/97	"	Eugen Dekkert Stettiner Fischbollwerk
141.)	" "	17432/35	"	Rud. Dammeier. 1880 Interieur of the church in Hall
142.)	" "	17428/31	"	W. Truebner Hemsbach im Odenwald
143.)	" "	41840/1	"	Charles Daubigny Landscape with river
144.)	" "	41847/8	"	Charles Fortin, 1815/65 Farmhouse in the Bretagne
145.)	" "	17500/92	"	Stadler Landscape
146.)	" "	41844/5	"	Adam Pynacker, 1622/73 Southern landscape with shepherds
147.)	" "	17418/21	"	Becker Village in Hessen
148.)	" "	41841/2	"	Andreas Achenbach Landscape in Westphalia
149.)	" "	41843/4	"	Otte Niemeyer-Holstein Apples
150.)	" "	17429/32	"	A.W.J. Ahlhorn, 1837 Landscape in the Harz
151.)	" "	17420/23	"	Joh. Sperl In an orchard
152.)	" "	17456/48	"	Eugen Neureutter Illustration of peasants Rub by Uhland
153.)	" "	41859/20	"	H.S. Schmaltz, Berlin 1830 Flowers in a vase
154.)	" "	17446/38	"	Ludwig Strack, 1799 Pond and fishing man
155.)	" "	17455/47	"	E. Kobe The Walltor, Stargard
156.)	" "	17421/24	"	J.A. Knip Monastery in the Albam mountains
157.)	" "	17413/16	"	C. Isabey Priest at a porch of a church
158.)	" "	17492/84	"	J. Gruen Portrait of the composer Karl Loewe
159.)	" "	41887/48	"	Unknown, Stettin 1st half of 19th cent. Portrait of J.G.Hildebrandt in his 83th year

101970

RG 260  
 Entry Ardelia Hall  
 File  
 Box 105

DECLASSIFIED  
 Authority NDT 15057  
 by Lc NARA Date 11/20/99

-8-

Museum Stettin

160.)	Mü. No.	41894/55	Paintings	Theodor Hosemann Host and guest
161.)	" "	41845/6	"	Adolf Lier, 1835-82 Clouds
162.)	" ;	41903/64	"	Joh. Chr. Klengele Winterlandscape with wood-sledge
163.)	" "	41913/74	"	"Pommerscher" painter? 19th Woman with child sitting at the window
164.)	" "	41899/60	"	Dutch ? 2nd h. 17th cent. Still-life: fruit and rose on a table
165.)	" "	17493/85	"	W. Leibl Head of a girl
166.)	" "	17467/59	"	Charles Hoguet Wind mill
167.)	" "	17526/118	"	André Derain Landscape
168.)	" "	41882/43	"	Fr. Kallmorgen old farmhouse, on the steps a girl
169.)	" "	17522/114	"	F.W. Nirt Shepherd
170.)	" "	17452/44	"	Bernhard Blecker Portrait of a woman and 2 men
171.)	" "	17524/116	"	Otto v. Hirth View over roofs
172.)	" "	41857/18	Drawings	Joh. Phil. Veit, 1769/1835 Landscape near a brook, people and cattle
173.)	" "	17487/79	Paintings	C.D. Friedrich Rocky landscape
174.)	" "	41897/58	"	Theodor Hosemann Studentenpromenade
175.)	" "	41889/50	"	Unknown, end 18th cent. Portrait of a man, halffigure only
176.)	" "	41910/71	"	Fritz Hildebrandt Port with Sailingboats and steamer
177.)	" "	41911/72	"	C.J.N. Scheuren, 19th cent. Castle at the water with boat
178.)	" "	41898/59	"	Christ. Fr. Gille Garden
179.)	" "	41902/63	"	J.B. Nadou 1796-1870 The rifleman

101971

RG 260  
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 File  
 Box 105

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 Authority NNDT5057  
 By LC NARA Date 11/20/99

-9-

## Museum Stettin

180.)	Mü. No.	41892/53	Paintings	Karl Blechen Forest landscape
181.)	"	41901/62	"	Wilh. Leibl Early spring (study)
182.)	"	41890/51	"	Pommerscher Painter (Anklam ab. 1840) Portrait of Mrs. Gansauge, halffigure
183.)	"	41893/54	/	Georg Pfelem 1563-1636 "Stelleben mit Steinzeugkrug und grünem Römer"
184.)	"	41885/46	"	Adolf Oberländer 1845 - Cattlemarket
185.)	"	41912/73	"	Adolf Menzel Study of hands and arms
186.)	"	41914/75	"	Basilius Grundmann A strandet sailingboat
187.)	"	41906/67	"	Basilius Grundmann, 18th cent Repair of a sailing-boat
188.)	"	41929/90	/	Erdmann Hummel, 1769/1852 Chapel
189.)	"	41864/25	"	Gustav Adolf Boenisch 1802/87 Landscape in Norway
190.)	"	17404/7	"	W. Truebner Portrait of a lady with rose
191.)	"	41925/86	"	Phil. Otto Runge Portrait: Wilhelmina Sophia Hellwig
192.)	"	41935/96	/	Unknown, about 1840 View of Stettin from the "Logengarten"
193.)	"	17426/29	"	Italien, 18th cent. Venice, festival
194.)	"	41861/22	"	Friedrich Preller d. J. Ostsea.coast, ile of Vilm
195.)	"	41866/27	"	About 1580 Map of Stettin and environs 1580
196.)	"	17422/25	Prints	Ph. Otto Runge The morning
197.)	"	17407/10	"	Ph. Otto Runge The night
198.)	"	17416/19	"	Ph. Otto Runge The day
199.)	"	41856/17	Drawings	Wend. Schildknecht 1 map

101972

RG 260  
 Entry Ardelia Hall  
 File \_\_\_\_\_  
 Box 105

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 Authority ND 75057  
 By Lc NARA Date 11/20/99

-10-

Museum Stettin

200.)	Mu. No.	17417/20	Paintings	P.A. Weitsch Recto: Gulf of Naples verso: Goddess of the night
201.)	" "	17412/15	"	German, 1870 landscape with rocks
202.)	" "	17403/6	"	Max Slevogt, 1904 Self-portrait
203.)	" "	41868/29	"	Karl Schuch Mill near Saint de Doula
204.)	" "	17447/39	"	P.A. Tischbein, 1798 Portrait of a lady: Richters grandmother
205.)	" "	17513/105	"	V. von Gogh Near near Arles
206.)	" "	41933/94	"	J. Chr. Schotel, 1787-1838
207.)	" "	17520/112	"	Hasenpflug View of a cemetery
208.)	" "	17479/71	"	L. Most Inn with workshop
209.)	" "	41849/10	"	Jos. Eg. Edlinger, 1741/1819 Portrait of an old man
210.)	" "	17523/115	"	Meyer-Puritz View on Stralsund
211.)	" "	17471/63	"	Peter von Rausch Portrait of a child
212.)	" "	17472/64	"	Fritz Burmann Fisher-girl
213.)	" "	17450/42	"	Gustav Wimmer Landscaped evening in winter in the mountains
214.)	" "	41865/26	"	Karl Schuch Forestlandscape
215.)	" "	41930/91	"	Fritz von Uhde 3 girls at an Gardentable
216.)	" "	41928/89	"	Unknown, 18th cent. (middle) Portrait of a general
217.)	" "	41927/88	"	Ludwig Most, 1807/83 Portrait: Frau Regierungs- rat Woldermann
218.)	" "	17470/62	"	August Seidel The lake of Nemi
219.)	" "	17464/56	"	A. Le Beau, 1905 Landscape on the Seine

101973

RG 260  
 Entry Ardelia Hall  
 File  
 Box 105

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 Authority ND 75057  
 By LH NARA Date 11/20/95

-11-

Museum Stettin

230.)	MH. No.	17514/106	Paintings	A. v. Houtem Man eating oysters and woman
231.)	"	17517/109	"	R. Koller Bathing boys
232.)	"	17503/95	"	H. v. Aelst Still-life with herring
233.)	"	17527/119	"	Sebastian Bourdon The wounded soldier
234.)	"	41926/67	"	Joh. Friedr. Weitsch, 1723- 1803 Oak Forest
235.)	"	17414/17	"	H. Thoms Forest landscape
236.)	"	17402/5	"	Gustav Wimmer Windmill in landscape
237.)	"	41915/76	"	1st half 19th cent. Portrait of captain of horse
238.)	"	41938	"	H. Theodor Rühsing
239.)	"	41939/100	"	1 empty frame
240.)	"	41940/101	"	1 frame, modern
241.)	"	41941/102	"	1 frame, modern
242.)	"	41942/103	"	1 frame, modern

101974

RG

260

Entry Ardeltia Hall

File

Box

105

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## Museum Stettin

- No. 1 Mue. 17547/1 Drawing Ludwig Buchhorn  
Half-length portrait of  
a man, profil
- No. 2 Mue. 17547/2 Drawing Walter Georg Stockmann  
Krähenschlafbaum
- No. 3 Mue. 17547/3 Drawing Walter Georg Stockmann  
Beechen at Wollenstaedt
- No. 4 Mue. 17547/4 Drawing Walter Georg Stockmann  
Boats on the Haff
- No. 5 Mue. 17547/5 Drawing Walter Georg Stockmann  
Fishing-Nets
- No. 6 Mue. 17547/6 Drawing Walter Georg Stockmann  
Beach near Henkenhagen
- No. 7 Mue. 17547/7 Drawing Walter Georg Stockmann  
Dead Sparrow in the Snow
- No. 8 Mue. 17547/8 Drawing Walter Georg Stockmann  
Seaweed
- No. 9 Mue. 17547/9 Drawing Walter Georg Stockmann  
Sailors in the Port
- No. 10 Mue. 17547/10 Drawing Rudolf Sieck  
"Chiemseemoos"
- No. 11 Mue. 17547/11 Drawing Hanns Schubert t  
Weiden near Wieck
- No. 12 Mue. 17547/12 Drawing Hanns Schubert  
Wild-Flowers
- No. 13 Mue. 17547/13 Drawing Kurt Paessler-Laschkowko  
Port of Stettin
- No. 14 Mue. 17547/14 Drawing Hans Haybach?  
Railwaygate in the  
Mountains
- No. 15 Mue. 17547/15 Drawing Paul Hohn  
Between Paliano and Segni
- No. 16 Mue. 17547/16 Drawing Mr. Hugo  
Village-street in Mansdorf  
near Zeitz
- No. 17 Mue. 17547/17 Drawing Franz Kay  
Rönneburg
- No. 18 Mue. 17547/18 Drawing Joachim Därr  
Rügen
- No. 19 Mue. 17547/19 Drawing Unknown  
View on Dresden

101975

RG 260  
 Entry Ardelia Hall  
 File  
 Box 105

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 Authority ND 775057  
 By LL NARA Date 11/20/95

-2-

Museum Stettin

Nr.20)	Mue.No.	17548	Prints	Unknown ca 112 Prints, Lithographies and Photos of Pomeranian Personalities
Nr.21)	" "	17549/1	Drawing	Franz Krüger Alexandra, Empress of Russia wife of Zar Nikolaus I
Nr.22)	" "	17549/2	"	Joh. Herm. Kretschmer 3 Illustrations (Oriental)
Nr.23)	" "	17549/3	"	Joh. Herm. Kretschmer 3 Illustrations (Oriental)
Nr.24)	" "	17549/4	"	Max Kühn Houses in Bredow
Nr.25)	" "	17549/5	"	Erwin Nisch Portrait of a Girl
Nr.26)	" "	17549/6	"	Frida Lutze 5 Landscapes (in the Oder- valley, boats on the Oder, Mountains at the Bodensee, Snow in Tyrol)
Nr.27)	" "	17550/1	"	Otto Hettner 5 Blatt männliche Akte, Bewegungsstudien
Nr.28)	" "	17550/2	"	Fritz Hülmann 3 Sheets: 1. Des Kaisers Neue Kleider, 2. Kampfbild, 3. Toter Hase
Nr.29)	" "	17550/3	"	Hasse von Hugo Märkische Landschaft
Nr.30)	" "	17550/4	"	Wolfgang Hoffmann 2 Sheets: "Montagnola and Agra"
Nr.31)	" "	17550/5	"	Oskar Herrmann Woman with Children
Nr.32)	" "	17550/6	"	Heinrich Heuser Coast of Hiddensee
Nr.33)	" "	17550/7	"	Karl Hubbuch Welschkorn
Nr.34)	" "	17550/8	"	Ida Hildebrandt La Vieille Porte
Nr.35)	" "	17550/9	"	Adalbert Hoher Loferer Steinberger
Nr.36)	" "	17550/10	"	E. H. Hensdorff "Am Samerber g"

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RG 260  
 Entry Ardelia Hall  
 File \_\_\_\_\_  
 Box 105

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 Authority NNDT5057  
 By LC NARA Date 11/20/95

-3-

Museum Stettin

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|--------|---------|------------|---------|---|
| Nr.37) | Mü. Nr. | 17550/11   | Drawing | Siegfried Kienestreich<br>High Landscape<br>Backside: Children      |
| Nr.38) | Mü. Nr. | 17550/12   | "       | H. Krischke<br>Portrait of Oberbürgermeister<br>Poeschel            |
| Nr.39) | "       | " 17550/13 | "       | Linder Kögel<br>Brother and Sister                                  |
| Nr.40) | "       | " 17550/14 | "       | Japan<br>2 Landscapes with River                                    |
| Nr.41) | "       | " 17550/15 | "       | Willy Jäckel<br>Female lying nude                                   |
| Nr.42) | "       | " 17550/16 | "       | Willy Jäckel<br>Female lying nude                                   |
| Nr.43) | "       | " 17550/17 | "       | Willy Jäckel<br>Sitting Female nude                                 |
| Nr.44) | "       | " 17550/18 | "       | Willy Jäckel<br>Sitting Female nude                                 |
| Nr.45) | "       | " 17551/1  | "       | Karl Heinrich Dreber<br>gen. Franz Dreber<br>"Women at the Well"    |
| Nr.46) | "       | " 17551/2  | "       | Giacomo Bessano<br>Banquet of the Rich Man                          |
| Nr.47) | "       | " 17551/3  | "       | A. Menzel<br>Portrait of Franz Kugler                               |
| Nr.48) | "       | " 17551/4  | "       | Anton Graff<br>Head of a Woman                                      |
| Nr.49) | "       | " 17551/5  | "       | Christian Friedrich Gille<br>Goat-herd in the wood with<br>shepherd |
| Nr.50) | "       | " 17551/6  | "       | Bonaventura Genelli<br>Harmony with amor and Psyche                 |
| Nr.51) | "       | " 17551/7  | "       | Thomas Ender<br>Glacier-valley                                      |
| Nr.52) | "       | " 17551/8  | "       | August W. Schirmer<br>Old German Town in<br>The Mountains           |
| Nr.53) | "       | " 17551/9  | "       | Heinrich Dreber<br>Forest   |
| Nr.54) | "       | " 17551/10 | "       | Karl Blechen<br>Hut at the River                                    |

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RG 260  
 Entry Ardelia Hall  
 File \_\_\_\_\_  
 Box 105

DECLASSIFIED  
 Authority NND775057  
 By Lc NARA Date 11/20/95

-4-

## Museum Stettin

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|------|----------------|---------|--|
| 55.) | Mü.Nr.17551/11 | Drawing | J. Philipp Hackert<br>Grotto in the Rocks                                  |
| 56.) | " " 17551/12   | Drawing | Philippe Hackert<br>Port of Recanati                                       |
| 57.) | " " 17551/13   | "       | Carl Grass<br>Lake in the Alpes  |
| 58.) | " " 17551/14   | "       | August Lukas<br>S. Stefano Rotondo near Rome                               |
| 59.) | " " 17551/15   | "       | Franz Krüger<br>Horse and Dog, 2 sheets                                    |
| 60.) | " " 17551/16   | "       | Friedrich Carl Hausmann<br>Studies for "Bagno" 2 sheets                    |
| 61.) | " " 17551/17   | "       | Friedrich Carl Hausmann<br>4 Studies for the "Bagno"<br>(5 heads) 2 sheets |
| 62.) | " " 17551/18   | "       | Joh. Gottl. Hackert<br>View on a Chapel<br>at the way to Albano            |
| 63.) | " " 17551/19   | "       | Heinrich Reinhold<br>Landscape near Salzburg                               |
| 64.) | " " 17551/20   | "       | Hans von Marées<br>Nestor II   |
| 65.) | " " 17551/21   | "       | Heinrich Reinhold<br>The Serpentara near Olevano                           |
| 66.) | " " 17551/22   | "       | Carl Rottmann and Chr. Morgenstern<br>Schwaneck on Isar                    |
| 67.) | " " 17551/23   | "       | Thomas Ender? (Schirmer?)<br>Town and Castle Sargans in<br>Switzerland     |
| 68.) | " " 17551/24   | "       | Schmuizer<br>Landscape with River  |
| 69.) | " " 17551/25   | "       | A. Zingg<br>Bridge across a Mountain-Brook"                                |
| 70.) | " " 17551/26   | "       | Schnorr v. Carolsfeld<br>Male Nude   |
| 71.) | " " 17551/27   | "       | L. Steinle<br>Hermit   |
| 72.) | " " 17551/28   | "       | Jac. Alt<br>Motive from Meran (Bridge)                                     |

101978

RG 260  
 Entry Ardeltia Hall  
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 Box 105

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-5-

Museum Stettin

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|-----------------------|---------|---|
| 73.) Mu. Nr. 17551/29 | Drawing | Schnorr v. Carolsfeld<br>Male Nude Sitting  |
| 74.) " " 17551/30     | "       | End of 18th Cent.<br>3 Sheets: Nudes sitting  |
| 75.) " " 17552/1      | "       | Unknown, about 1800<br>(Martin von Molitor?)<br>Southern Landscape                        |
| 76.) " " 17552/2      | "       | Unknown<br>2 sheets; Standing women with baby,<br>Sitting Women with children             |
| 77.) " " 17552/3      | "       | Unknown<br>2 sheets: Women with Children  |
| 78.) " " 17552/4      | "       | Sella Hasse<br>Pulling of Tip-up Carts  |
| 79.) " " 17552/5      | "       | Rudolf Grossmann<br>Sitting Girl  |
| 80.) " " 17552/6      | "       | Karl Grossberg<br>Berlin, Potsdamer Platz   |
| 81.) " " 17552/7      | "       | Robert Gemin<br>Landscape with mill   |
| 82.) " " 17552/8      | "       | Friedrich Seuermann<br>Landscape with her d., shepherd<br>and girl<br>Backside: Landscape |
| 83.) " " 17552/9      | "       | Feige<br>2 sheets: Houses near the water  |
| 84.) " " 17552/10     | "       | Friedrich Eberhardt<br>Stettiner Haff   |
| 85.) " " 17552/11     | "       | Rudolf Dammeier<br>Boat in the Port   |
| 86.) " " 17552/12     | "       | Rudolf Dammeier<br>Staircase in a farmer's house  |
| 87.) " " 17552/13     | "       | Joachim Daerr<br>Bay of Binz in Winter  |
| 88.) " " 17552/14     | "       | Heinrich Dähling<br>Head of a Woman   |
| 89.) " " 17552/15     | "       | Heinrich Dähling<br>Head of a Woman (Halfprofil)  |
| 90.) " " 17552/16     | "       | Heinrich Dähling<br>Head of a man (half profil)   |
| 91.) " " 17552/17     | "       | Peter Burnitz<br>Forest of Fontainebleau  |

101979

RG 260  
 Entry Ardelia Hall  
 File \_\_\_\_\_  
 Box 105

DECLASSIFIED  
 Authority NND 775057  
 By LL NARA Date 11/20/95

-5-

Museum Stettin

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|-------|---------|----------|---------|--|
| 92.)  | Mü. No. | 17552/18 | Drawing | Peter Burnitz<br>Landscape with River<br>(Fontainebleau)                               |
| 93.)  | "       | 17552/19 | "       | Ed.Jul. Friedr.Bendemann<br>Portrait Overbeck  |
| 94.)  | "       | 17552/20 | "       | Archipenko<br>Female Nude sitting<br>Backside: Same                                    |
| 95.)  | "       | 17552/21 | "       | Peter Breithut<br>3 sheets: Austrian Soldiers in<br>several Situations.                |
| 96.)  | "       | 17553/1  | "       | Lotte Usadel<br>2 heads of men:<br>1) 1 Landscape<br>2) Beach-Thistle                  |
| 97.)  | "       | 17553/2  | "       | Franz H. Schütt<br>1) View of a port<br>2) Ebb-tide at St. Julians Pier                |
| 98.)  | "       | 17553/3  | "       | HanneSchubert<br>1) Mill at Ryck<br>2) Landscape<br>3) Head of a boy<br>4) Stony beach |
| 99.)  | "       | 19553/4  | "       | Rudolf Steinbüchler<br>Landscape   |
| 100.) | "       | 19553/5  | "       | Gertrud Skrape<br>Knitting Girl  |
| 101.) | "       | 19553/6  | "       | Erich Schulze-Altdamm<br>Orchard in Ferdinandshof                                      |
| 102.) | "       | k7553/7  | "       | Karl Wagner<br>Rocky Landscape with brook  |
| 103.) | "       | 17553/8  | "       | Bruno Witt enberg<br>Ship of Gunter  |
| 104.) | "       | 17553/9  | "       | Hans Troschel<br>3 sheets animals:<br>(owl, falcon, dog)<br>Reading Man                |
| 105.) | "       | 17554/1  | "       | Ludwig Urst<br>Hamburg, St. Gertrudenkirche  |
| 106.) | "       | 17554/2  | "       | Philippi<br>Capri  |
| 107.) | "       | 17554/3  | "       | Joh. El. Ridinger<br>Fox in a trap   |
| 108.) | "       | 17554/4  | "       | Friedrich Herly (Hehrlich)<br>Court in Bergamo   |
| 109.) | "       | 17554/5  | "       | Vietor Paul Mohn<br>Hilly Landscape near Marino  |

101930

RG 260  
 Entry Ardelia Hall  
 File  
 Box 105

DECLASSIFIED  
 Authority NND 715057  
 By LC NARA Date 11/20/95

-7-

Museum Stettin

- 110.) Mu. No. 17554/6 Drawing Arnold Rickert  
 Two Boys
- 111.) " " 17554/7 " Paula Modersohn  
 Female Nude in Landscape
- 112.) " " 17554/8 " Nerud  
 Near Kirchdorf am Inn
- 113.) " " 17554/9 " Fr. Radwiwill  
 Fortification
- 114.) " " 17554/10 " W. Schmid  
 Southern garden
- 115.) " " 17554/11 " 19th Cent.  
 English Brig
- 116.) " " 17554/12 " Unknown, 19th Cent.  
 "Schlup" (Schiffsbild)  
 Die Hoffnung v. Welgast
- 117.) " " 17554/13 " Jakob Peterson  
 Brig "Alhalides"
- 118.) " " 17554/14 " Alfred Pellegrini  
 3 Blatt:  
 1.) Old Florentine Cotadei  
 2.) Florence, view on Ponte  
 Vechio  
 3.) Florence, Neptunsbrunnen
- 119.) " " 17554/15 " Ad. Friedr. Cesar  
 Empty Passepourtout, piece missing
- 120.) " " 17554/16 " N. J. v. Holcken  
 Interiors, Portraits, Studies  
 from inns, houses at the port
- 121.) " " 17557/1 " Ph. O. Runge  
 Sketch to the "Morning"
- 122.) " " 17557/2 " Unknown  
 48 Engravings, Lithographies  
 and raspingart (Schabekunst)  
 sheets in imitation of paintings  
 of 18th - 19th c.
- 123.) " " 41943 " J. J. Boissien  
 101 etchings
- 124.) " " 41944/1 " Walter G. Stockmann  
 Head of a girl
- 125.) " " 41944/2 " Friedrich Wagmann  
 Man with Peasants hat and pipe  
 (head)
- 126.) " " 41944/3 " W. Streckfuss  
 Landscape with Garden (Frauentorf)
- 127.) " " 41944/4 " Carl Spitzweg  
 Fiat Justitia (statue) 101981

RG 260  
 Entry Ardelia Hall  
 File \_\_\_\_\_  
 Box 105

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 Authority ND 715057  
 By LL NARA Date 11/20/95

-8-

- |       |         |          |                    |   |
|-------|---------|----------|--------------------|---|
| 128.) | MÜ. No. | 41944/5  | Drawing            | Carl Blechen<br>At Land (Sailors in the port)   |
| 129.) | " "     | 41944/6  | "                  | Otto Speckler<br>Portrait   |
| 130.) | " "     | 41944/7  | "                  | Carl Blechen<br>Beach   |
| 131.) | " "     | 41944/8  | "                  | P. Schindler<br>Abschiednehmende Kürassiere   |
| 132.) | " "     | 41944/9  | "                  | Karl Blechen<br>Castle in the Mountains   |
| 133.) | " "     | 41944/10 | "                  | Fr. Preller<br>Landscape with trees and lake  |
| 134.) | " "     | 41944/11 | "                  | Schütt?<br>House of Birth of<br>Ph. C. Runge, Wolgast                                     |
| 135.) | " "     | 41944/12 | "                  | Karl Blechen<br>Landscape with Way  |
| 136.) | " "     | 41944/13 | "                  | Friedrich Wasmann<br>(?) Empty Passepartout   |
| 137.) | " "     | 41944/14 | "                  | Karl Blechen<br>Harbour-bar with Fisher-boat  |
| 138.) | " "     | 41944/15 | "                  | Karl Blechen<br>Part of the Bode-valley<br>On the backside head and figure<br>(back view) |
| 139.) | " "     | 41944/16 | "                  | Fisher-boats on the sea<br>(Swinemünde)   |
| 140.) | " "     | 41944/17 | "                  | Karl Blechen<br>Landscape (Stralsunder Fähre)   |
| 141.) | " "     | 41944/18 | "                  | Karl Blechen<br>Jumping Boys  |
| 142.) | " "     | 41944/19 | "                  | G. Friedrich Schmidt<br>Young Girl eating a Cake  |
| 143.) | " "     | 41945    | Prints             | Unknown<br>ca. 90 sheets uniforms,<br>costums etc.  |
| 144.) | " "     | 41946    | "                  | J. E. Nilson<br>84 Prints, several prints on<br>one sheet                                 |
| 145.) | " "     | 41947    | Archives-<br>Films | Unknown<br>View of Stettin & Surroundings   |
| 146.) | " "     | 41948    | Books, printed     | Unknown<br>Lokalhistorische Schriften,<br>Prospekte u.a.                                  |

101982

RG 260  
 Entry Ardelia Hall  
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 Box 105

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 Authority ND 715057  
 By LL NARA Date 11/20/95

-9-

Museum Stettin

- |       |         |       |                |   |
|-------|---------|-------|----------------|---|
| 147.) | Mu. No. | 41949 | Archives-Films | Unknown<br>View of Stettin & surroundings                               |
| 148.) | "       | "     | 41950          | "   |
| 149.) | "       | "     | 41951          | Prints<br>J. C. Wiloe<br>114 Prints and Etchings                        |
| 150.) | "       | "     | 41952          | "<br>G. F. Schmidt<br>117 Prints and Etchings                           |
| 151.) | "       | "     | 41953/1        | Drawings<br>Ludwig Most 1834<br>View from "Elisenhöhe in<br>Frauendorf" |
| 152.) | "       | "     | 41953/2        | "<br>Fr. Prellar-Weimar<br>Landscape-study                              |
| 153.) | "       | "     | 41953/3        | "<br>Walter G. Stockmann<br>Mast  |
| 154.) | "       | "     | 41953/4        | Painting<br>M. v. D. 1868<br>Mountain-Landscape with<br>pillared Hall.  |
| 155.) | "       | "     | 41953/5        | "<br>19th cent.<br>Landscape  |
| 156.) | "       | "     | 41953/6        | Drawing<br>Walter G. Stockmann 32<br>Beach, sketch                      |
| 157.) | "       | "     | 41953/7        | "<br>Walter G. Stockmann, 34<br>Oder-Valley                             |
| 158.) | "       | "     | 41953/8        | "<br>Walter G. Stockmann, 31<br>Stettiner Haff                          |
| 159.) | "       | "     | 41953/9        | Print<br>J. Phil. Hackert 1737-1807<br>Landscape (View of Ruegen III)   |
| 160.) | "       | "     | 41953/10       | "<br>J. Ph. Hackert<br>Landscape (View of Ruegen V)                     |
| 161.) | "       | "     | 41953/11       | "<br>J. Ph. Hackert 1764<br>Landscape (View of Ruegen II)               |
| 162.) | "       | "     | 41953/12       | "<br>J. Ph. Hackert<br>Landscape (View of Ruegen VII)                   |
| 163.) | "       | "     | 41953/13       | "<br>H. Ph. Hackert 1764<br>Landscape (View of Ruegen IV)               |
| 164.) | "       | "     | 41953/14       | "<br>J. Ph. Hackert<br>Landscape (View of Ruegen VIII)                  |
| 165.) | "       | "     | 41953/15       | "<br>J. Ph. Hackert 1463<br>Landscape (View of Ruegen I)                |
| 166.) | "       | "     | 41953/16       | "<br>J. Ph. Hackert<br>Landscape (View of Ruegen VI)<br><i>181583</i>   |

RG 260  
 Entry Ardelia Hall  
 File \_\_\_\_\_  
 Box 105

DECLASSIFIED  
 Authority ND 715057  
 By Lc NARA Date 11/20/99

-10-

Museum Stettin

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|-------|---------|----------|----------|--|
| 167.) | Mu. No. | 41953/17 | Prints   | 1677<br>Map of Stettin   |
| 168.) | "       | 41953/18 | "        | Kirchhoff<br>View of the Lyceum in Stettin                     |
| 169.) | "       | 41953/19 | drawing  | Ludwig Most<br>View of Stettin (Old Town)                      |
| 170.) | "       | 41953/20 | Print    | Bibl. Institut Hildburghausen<br>Stettin                       |
| 171.) | "       | 41953/21 | "        | Carl Wuerbs 1847<br>Stettin                                    |
| 172.) | "       | 41953/22 | "        | 17th Cent.<br>Map of Stettin, 1659                             |
| 173.) | "       | 41953/23 | "        | 17th Cent.<br>Marine near Ruegen, 1678                         |
| 174.) | "       | 41953/24 | "        | J. W. Wendt<br>Steamer "Prinzessin Luise"<br>near Stettin 1832 |
| 175.) | "       | 41953/25 | "        | Gustac Frank<br>Stettin and Environs                           |
| 176.) | "       | 41953/26 | "        | Gustav Frank<br>Stettin  |
| 177.) | "       | 41953/27 | "        | Marg. Fritze 1890<br>Ruegen                                    |
| 178.) | "       | 41953/28 | "        | A. Kunike 1770/1838<br>View of Ruegen (Stubbenkammer)          |
| 179.) | "       | 41953/29 | "        | Kunike<br>View of Ruegen "Stubbenkammer"                       |
| 180.) | "       | 41953/30 | "        | F. A. Schmidt after v. Fregeritz<br>View of Damm near Stettin  |
| 181.) | "       | 41954/1  | Painting | August Lucas<br>Italian Port                                   |
| 182.) | "       | 41954/2  | Drawing  | Fr. Preller d. J. 1865<br>Landscape "Bei Albano"               |
| 183.) | "       | 41954/3  | "        | Joh. Mart. v. Hohden<br>Landscape "Punta near Capri"           |
| 184.) | "       | 41954/4  | Print    | Bened. Piringer<br>Arcoia in Isle Ruegen                       |
| 185.) | "       | 41954/5  | Drawing  | Otto Dix 1927<br>Portrait of the Poet<br>Theodor Daubler       |
| 186.) | "       | 41954/6  | Painting | Konr. A. Lattner 101984<br>Fishermen in Pomerania              |
| 187.) | "       | 41954/7  | "        | K. A. Lattner<br>Square place in Riva                          |

RG 260  
 Entry Ardeha Hall  
 File \_\_\_\_\_  
 Box 105

DECLASSIFIED  
 Authority NND 715057  
 By Lc NARA Date 11/20/95

-16-

Museum Stettin

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|-------|---------|----------|----------|--|
| 188.) | Mü. No. | 41954/8  | Painting | Hugo Koerte<br>Die tote Stadt  |
| 189.) | " "     | 41954/9  | "        | Hugo Koerte<br>Sardischer Volkstanz  |
| 190.) | " "     | 41954/10 | "        | Hans Heyboden<br>The Forest  |
| 191.) | " "     | 41954/11 | Print    | Rudolf Schlichter<br>Die schöne Margot   |
| 192.) | " "     | 41954/12 | "        | Daniel Wohlgemuth 1922<br>Eingang zum Wald   |
| 193.) | " "     | 41954/13 | "        | Dan. Wohlgemuth 1922<br>Blick über den See   |
| 194.) | " "     | 41954/14 | "        | Daniel Wohlgemuth<br>In Judaea   |
| 195.) | " "     | 41954/15 | "        | Wella Hasse<br>Russian Prisoners   |
| 196.) | " "     | 41955/   | "        | various authors<br>25 reproduction prints<br>(after Italian and French paintings<br>of the 16/17th cent.)  |
| 197.) | " "     | 41956/   | "        | various authors<br>portfolio, 29 sheets reproductions<br>and graphic reproductions after<br>paintings of 16/17th c. except<br>6 empty passepartouts of drawings of<br>Museum Stettin |

3 niqueau pour un tel fond de plan

101985

RG 260  
 Entry Ardelia Hall  
 File  
 Box 105

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Porzellanfabrik Königszelt, Schlesien

50.) MU. No. 44684/12 Glass & Ceramic Modern, Königszelt

- 1 crate containing:
- 1 Terrine
  - 1 Maggiotschüssel
  - 1 Platte
  - 1 Salatgeschüssel
  - 1 Teller, flach
  - 1 Teller, 19mm
  - 1 Suppentasse
  - 1 Kaffeekanne
  - 1 Zuckerdose
  - 1 Milchgiesser

~~Bibliothek der Generalintendantur der Königlich  
Schauspieler, Berlin~~ *fjs*

51.) MU. No. 61831/1 Provenance

Unknown

- 1 portfolio with 6 drawings  
~~after Raphael~~

Stadtbibliothek Breslau

*alle Bücher haben mit Band -  
 einen verschluss!*

52.) MU. No. 41835/1 Manuscript

Valerius Maximus  
*Facta et dicta memorabilia*

53.) " " 41835/2 Books

Theuerdank, Nürnberg, 1517

54.) " " 41835/3 Manuscript

Dante Alighieri  
*Divina comedie*

101986

RG 260  
 Entry Ardelia Hall  
 File \_\_\_\_\_  
 Box 105

DECLASSIFIED  
 Authority NND 715057  
 By LL NARA Date 11/20/95

-4-

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|-------------|----------|------------|--|
| 55.) MU.No. | 41835/4  | Manuscript | Latin Bible<br>perhaps 9/10th century  |
| 56.) "      | 41835/5  | "          | Dante Alighieri<br>Divina Comedia  |
| 57.) "      | 41835/6  | "          | Codex quattuor evangeliorum  |
| 58.) "      | 41835/7  | "          | Paulus Orosius<br>Excerpt from the "historiae"   |
| 59.) "      | 41835/8  | "          | Isidorus<br>Etymologiarium libris  |
| 60.) "      | 41835/9  | Book       | Justus Lipsius<br>De constantia libri due, 1605,<br>Plantin                              |
| 61.) "      | 41835/10 | Book       | Epiktet<br>Enchiridion et Cebetia Tabula<br>Graece et Latine Plantin 1616                |
| 62.) "      | 41835/11 | "          | Beethius<br>de consolatione philosophiae<br>Amsterdam 1625 apud G.J. Caesium             |
| 63.) "      | 41835/12 | "          | Andr. Gryphius<br>Feurige Freystadt 1637 bei<br>W. Funck in Polen Lisse                  |
| 64.) "      | 41835/13 | "          | Petrus Saint Pleur<br>Historiarium illustriorum rerum<br>memorabilium libellus Lyon 1564 |
| 65.) "      | 41835/14 | "          | Ludwig Bonnberger<br>praying-book Vienna, 1607   |
| 66.) "      | 41835/15 | "          | Haunold and Nolano<br>Collection of Letters  |
| 67.) "      | 41835/16 | "          | Dudithius<br>Dudithii alicrumque epistolae   |
| 68.) "      | 41835/17 | "          | H. Johannes Feldkirch<br>Letters   |
| 69.) "      | 41835/18 | "          | D. Joh. Moehinger<br>Epistolee   |
| 70.) "      | 41835/19 | "          | ad Crato a Graftheim<br>epistolarium   |
| 71.) "      | 41835/20 | "          | C.P.H. von Hennensfeld<br>epistolee V  |
| 72.) "      | 41835/21 | "          | ad Cl. Christo Colerum<br>epistolee  |
| 73.) "      | 41835/22 | "          | German, 16th cent.<br>Epistolee  |
| 74.) "      | 41835/23 | "          | a Nicolao Henelio 52 - 74 = 1 Kiste<br>Letters   |
| 75.) "      | 41818/   | Manuscript | Jean Froissart }<br>1 chest containing } 4 items } 1 Kiste                               |

+ 10 books also packed in this box, see attached list!

101987

RG 260  
 Entry Ardelia Hall  
 File \_\_\_\_\_  
 Box 105

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 Authority NND 775057  
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Bücher der Stadtbibliothek Breslau

- Sig. F. 2735 Antiquitates sacre verterum Hegraecorum, delineatae ab Hadriano Helando Praefationem Praemist Joan. Franciscus Buddeus, Th. D. et in Academia Jenensi P.F.O.
- Sig. SK 1781 Theologiae, sive potina ... Judaicæ at iive Mohammedica seu Turcico-Persicæ Princicæ sublestæ et fructus pestilentiæ, Autore Augusto Pfeiffero, D. Lipsiae 1687
- Sig. R 870 Die Apostelgeschichte nach Sanct Lucas Halle 1825
- Sig. G 643 Aktenstücke aus der Verwaltung des Evangelischen Oberkirchenrathes. III. Bd. 2. Lieferung Berlin 1856
- Sig. K 65 Fritz Kahn: Die Juden als Rasse und Kulturvolk Weltverlag Berlin 1922
- Sig. a. Jahresbericht des städtischen Realgymnasium zu Königsberg i. Pr. Ostern 1892 - Ostern 1893 v. Dir. H. Kleiber
- Sig. d. Programm des Königlichen Gymnasiums in Ehingen 1892/93
- Sig. d. Jahresbericht des Königlichen Christianeums zu Altona Schuljahr 1892-93 Friedr. Reuter : Die Krälinger Freunde F. Rückert und J. Kopp.
- Sig. d. Jahresbericht des Königlichen Kaiser-Friedrichs-Gymnasium zu Frankfurt a. Main, Ostern 1894
- Sig. a. Programm der städtischen Real-Lehranstalt zu Stettin Ostern 1879; Dr. Alexander Kolisch: Die Kudrun-Dichtung nach Wilmann's Kritik.

101988

RG 260  
 Entry Ardelia Hall  
 File \_\_\_\_\_  
 Box 105

DECLASSIFIED  
 Authority NND 715057  
 By LL NARA Date 11/20/95

-5-

Schlossmuseum Berlingf

- 76.) No. 1620 Porcelain Meissen, about 1740-1750  
Tig. Set (Tig. + 2 bowls)  
giant, decorated!
- 77.) MU. No. 44686/1 Ceramic & Glass Meissen  
 " Meissen Braut!
- 78.) " " 44686/2 " " Meissen = berchedige  
Jagdpokal with cover
- 79.) " " 44686/3 " " Meissen
- 80.) " " 44686/4 " " Meissen
- 81.) " " 44686/5 " " Meissen
- 82.) " " 44686/6 " " Meissen = zerbrochen
- Museum Kressheim
- gf
- 83.) No. 6131/5a Manuscript Egyptian  
1 manuscript with wooden  
cover, kept in a leather bag
- 84.) " 6131/5b Painting India  
1 painting
- Schloss Kressheim
- 85.) MAR No. 608 Tapestry French (?) late 17-18th cent.  
Lion hunt gf
- Unbekannter deutscher Besitz aus dem Depot  
 Bernterede. Feststellung des Eigentümers  
 erfolglos.
- 86.) MAR No. 444 Textiles 19th century  
Carpet
- Museum Beuthen
- 87.) MAR No. 43008 Painting 101989  
Meyerheim  
sheep and shepherds

RG 260  
 Entry Ardelia Hall  
 File \_\_\_\_\_  
 Box 105

DECLASSIFIED  
 Authority NND 715057  
 By LC NARA Date 11/20/95

-6-

Städtisches Museum Breslau

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|---------------------|----------|---|
| 88.) MU.No. 41837/1 | Painting | Adolf Menzel<br>Homage of the Silesian States<br>to Frederick II of Prussia |
| 89.) " "            | 41837/2  | " Michael Willmann<br>Dream of Jacob  |
| 90.) " "            | 41837/3  | " Antoine Pesne<br>General de la Motte-Touque                               |
| 91.) " "            | 41837/4  | " A. Dorothea Thierbusch<br>Wilhelmina, Markgräfin of<br>Bayreuth           |

Schlesisches Museum für bildende Künste

(mit Baedekern verschenkt)

- |                   |          |   |
|-------------------|----------|---|
| 92.) MU.No. 41838 | Painting | A. von Menzel<br>Girl with mirror                     |
| 93.) " "          | 41834/1  | Prints.<br>A. Dürer<br>One map contains 14 items      |
| 94.) " "          | 41834/2  | " A. Dürer<br>One portfolio containing<br>33 items    |
| 95.) " "          | 41834/3  | " A. Dürer<br>One portfolio containing<br>16 items    |
| 96.) " "          | 41834/4  | " A. Dürer<br>One portfolio containing 15 items       |
| 97.) " "          | 41834/5  | " A. Dürer<br>1 portfolio containing 16 items         |
| 98.) " "          | 41834/6  | " Rembrandt<br>1 portfolio containing 35 items        |
| 99.) " "          | 41836/1  | " Albrecht Dürer<br>32 items in portfolio             |
| 100.) " "         | 41836/2  | " German School, 16th cent.<br>220 items in portfolio |
| 101.) " "         | 41836/3  | " Albrecht Dürer<br>19 items in portfolio             |
| 102.) " "         | 41836/4  | " Albrecht Dürer<br>11 items in portfolio             |
| 103.) " "         | 41836/5  | " Albrecht Dürer<br>34 items in portfolio             |
| 104.) " "         | 41836/6  | " German School, 16th cent.<br>29 items in portfolio  |

Kultur- und Schuleamt Brandenburg

- |                    |          |                                      |
|--------------------|----------|--------------------------------------|
| 105.) MU.No. 43009 | Painting | Christian Dietrich<br>Bathing nymphs |
|--------------------|----------|--------------------------------------|

Museum Breslau

101990

- |                    |          |  |
|--------------------|----------|--|
| 106.) MU.No. 44954 | Painting | Adolf Dressler<br>Benedict<br>Austrian prisoners |
|--------------------|----------|--|

RG 260  
 Entry Ardelia Hall  
 File \_\_\_\_\_  
 Box 105

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-7-

Ilsenburg (?) German Property, not located

107.) Mar No. 1367 Plastic 15th century (?) Crucifix

Presumably German Property

108.) WIE No. 5546 Manuscript Flemish about 1500  
 The belton House  
 "Book of Hours"

Unknown German Property

109.) WIE No. 1859 Sculptures Oberdeutsch, about 1500  
 St. John the Baptist

Presumably German (Poland)

(mit Banden versezt!)

110.) MU. No. 48222/1/2 Numismatics Middle-age  
 Coins (3 white paper-bags)

111.) " " 48222/1/1 " Various  
 Coins, ca. 1530 items

112.) " " 48222/1/3 " Coins, 3 small parcels

101991

RG 260  
 Entry Ardelia Hall  
 File  
 Box 105

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Kiste 1

Fachverein der Buchbinder Leipzig	70
Gewerkschaftskartell Leipzig	22
ADGB Ortsausschus	
Z.V. Chemnitz	16
Gewerkschaftskartell Torgau	1
V.d. Buchdrucker Torgau	1
Gemeinde- & Staatsarbeiter Leipzig	1
Z.v.d. Steinarbeiter "	1
Arbeitersekretariat Erfurt	2
Gewerkschaftsbibl. Mittweida	2
Zentralbibliothek Breslau	19
Sozialdem. Wahlverein Wolgast	6
S.P.D. Görlitz	2
Soz. Arbeiterjugend Berlin	1
Bekenntnisfreier Jugenddienst Waldenburg	1
Zentralbibliothek Erfurt	1
Volksblatt Halle/Saale	1
Mittel- und Volkschule Stendal	3
Realschule Bautzen	17
Stadtbücherei Lauban	5
Zentral Arb. Bibl. Königshütte	6
Gymnasium Königshütte	1
Volksbücherei Ratibor	2
Dt. Eisenbahner Verb. Oppeln	2
Studentenschaft Hennersdorf/Schl.	1
C.V. Jugend Ortsgr. Beuthen	1
Veteranen u. Kriegerver. Waldenburg	1
Versicherungsanstalt Schlesien	1
Gesamtverband Sagan	1
Anthroposoph. Gesellsch. Liegnitz	2
" " Breslau	1
Wissensch. Verein Oberschl. Studenten	3
Breslau	
Volkschor Breslau	1
Generalkommission f. <del>Stadt</del> Schlesien	1
Regierung Liegnitz	1
Universit. Bibl. Breslau	2

199

101992

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Fortsetzung Kiste 1

Bibl. Bernard Breslau  
Versch. Privatbesitzer  
Dt. Metallarbeiterverb. Stettin

199

3

7

1

210

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101993

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Kiste 2

Lutherheim Königsberg  
Königsberger Leihbüchereien:

H. Just	41
Ernst Graser	12
K. Jüterbock	24
M. Harpf	9
A. Wennrich	7
Rawzaway	3
Robert Korn	2
Lubitz & Co.	1
M. Fischel	1
Moderner Buchverleih	1
Elisabeth Krüger	1
Hansa Bücherei	1
Börsenhalle	1
Öffentliche Lesehalle	1
Russ. Akad. Verein M. Gorjkij	1
Staats-u. Univ. Bibl. Königsberg und angeschlossene Inst.	9
Kaufmännischer Verein Königsberg	2
Freie Stud. Vereinig.	1
Dt. Friedensgesellschaft	1
Freireligiöse Gemeinde Stettin	3
Theosophische Gesellsch.	4
Industrie & Handelskammer Stettin	1
Leihbücherei Streitz	1
Leihbücherei W. Ninnemann Stettin	4
Theosoph. Bibliothek Tilsit	7
Gymnasium Landsberg a/W.	12
Verschiedene Leihbüchereien	1
Gewerbeverein Danzig	1
Windhorstbund Elbing	1
Danziger Zeitung	1
Zentral Bibl. Kolberg	1
Naturfreunde Elbing	1
Borromäus Verein Guttstadt	1
Volksschule Gogolin	1
Reichs- bzw. preuß. Behörden	18
	180

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File \_\_\_\_\_  
Box 105

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By LL NARA Date 11/20/95

- 2 boxes with 390 books (see list 1 and 2)  
1 parcel with 15 books belonging to Stettin  
1 parcel with 18 books belonging to Mr. Arnold Zweig,  
Ost-Berlin  
1 parcel with 1 Incunabla belonging to Staats-  
bibliothek Königsberg

101995

C  
D  
P  
Y

Foreign Exchange Depository  
Reichsbank Building  
Frankfurt Main  
Taunus Anlage 6  
Att. Col. W. G. Brey

Bei einem persoenlichen Besuch des Herrn F. J. Roberts bat mich dieser, einen Bericht an das Foreign Exchange Depository, Frankfurt, N. ueber die Entstehung und Bedeutung des Geldmuseums des Reichsbank in Berlin einzureichen. Da mir zur Zeit keine schriftliche Aufzeichnungen vorliegen, habe ich den anliegenden Bericht nach Ruecksprache mit Herrn Reichsbankhauptkassier Habelt aus dem Gedaechtnis niedergeschrieben- Eine Ueersetzung in englischer Sprache fuege ich bei.

Authority NDTIS/SP  
By JL NARA Date 6/19/96

26260  
FCD

Bei meiner Versetzung in die Reichsbankhauptkasse in Berlin als Vertreter des Dienststellenleiters im Jahre 1931 fand ich eine Sammlung von ausschliesslich Reichsgoldmuenzen und einigen Goldmedaillen, die aus der Goldabgabe wahrend des ersten Weltkrieges stammten, vor. In der Annahme, dass unter den teilweise seit langer Zeit in den Tresoren unberuehrt lagernden umfangreichen Goldmuenzenbestaenden sich eine groessere Anzahl historisch und numismatisch wichtiger und wertvoller Stuecke befinden wuerden, deren Behandlung als Metall und gegebenenfalls auch Einschmelzung einen nicht wieder gut zu machenden Verlust bedeuten wuerde, veranlasste ich mit Zustimmung des damaligen Kassendezernenten das allmachlige Durcharbeiten der Goldmuenzenbestaende und spaeter auch der Silbermuenzen der Reichsbank nach numismatischen Gesichtspunkten. Das Ergebnis war eine beachtliche Schausammlung. Da sich die Arbeit der wenigen damit beauftragten Beamten als durchaus produktiv erwies, wurde angeordnet, dass saemtliche Eingaenge an Gold- und Silbermuenzen in Berlin und bei den Provinzbankanstalten von speziell fuer diesen Zweck ausgesuchten und geschulten Beamten in Berlin durchgesehen und die ausgewahlten Stuecke von den uebrigen Muenzbestaenden gesondert aufbewahrt und museumsmaessig ausgestellt werden sollten. So entstand aus kleinen Anfaengen das Goldmuseum der Reichsbank, das sich bald der wirksamsten und nachdruecklichen Unterstuetzung des Praesidenten und des Direktoriums der Reichsbank erfreute. Im Laufe der folgenden Jahre wurde eine ganze Anzahl von bedeutenden groesseren und kleineren Sammlungen unter Aufwendung recht erheblicher Geldmittel geschlossen angekauft, so, um nur einige zu nennen, die hervorragende Universalsammlung des Universitaetsprofessors Geheimrat Oertmann, Goettingen, die Kelto-Germanensammlung des Dr. Albert in Braunschweig, die Goldmuenzensammlung Meierhoff in Berlin, die groesste bestehende Brandenburg-Preussensammlung des verstorbenen Grafen Lehndorff, Steinort, die Hessenspezialsammlung von Riese u. a. m. Weiter wurden saemtliche stattfindenden Muenzauktionen besucht und nach sorgfaeltiger Durcharbeitung der Kataloge etwa vorhandene Luecken in den Sammlungsbestaenden des Goldmuseums durch Ankauf ausgefuellt. Daneben wurden nach wie vor aus den gesamten gepraegten Metalleingaengen bei der Reichsbank die numismatisch wichtigen Stuecke ausgesondert, den Museumsbestaenden zugefuehrt und somit vor dem Einschmelzen bewahrt.

Die Unterbringung der durch die grosszuegige Foerderung des Reichsbank-Direktoriums bald sehr umfangreich gewordenen Museumsbestaende erfolgte in einer Anzahl tresormaessig gepanzerter groesserer und kleinerer Raume des Altbau der Reichshauptbank, die durch den Neubau der Reichsbank fuer die Museumszwecke frei geworden waren. Die musterguetige, nach neuartigen Gesichtspunkten erfolgte Schaustellung der Muenzen nach geographischen und historischen Gesichtspunkten, die durch zahlreich historische Karten und umfangreiche Beschriftung auch fuer die zahlreichen Laien unter den Besuchern anregend und belehrend wirkte, fand den ausdruckvollsten Beifall von in- und auslaendischen Museumsfachleuten und Numismatikern. Durch die haeufigen Fuehrungen von in- und auslaendischen Besuchern der Reichsbank verbreitete sich

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By T NARA Date 6/1/99

der Ruf des Geldmuseums bald weit ueber die Reichsbank hinaus. Die uebrigen Reichsbehoerden, insbesondere die dem Finanzministerium und dem Wirtschaftsministerium unterstellten Dienststellen nahmen den sachverstaendigen Rat der Beamten des Geodmuseums der Reichsbank und ihre Mitwirkung bei einschlaegigen Afugaben bald bei vielen sich bietenden Gelegenheiten wahr. So konnte viel nicht wieder gut zu machendes Unheil auf historische numismatischem Gebiet verhuetet und manch unersetzliches Stueck vor der Vernichtung bewahrt werden.

Parallel mit der raschen Entwicklung der eigentlichen Museumsbestaende ging der Ausbau des fuer ein erfolgreiches Arbeiten unumgaenglich notwendigen wissenschaftlichen Ruestzeugs, einer umfangreichen numismatischen Fachbibliothek. Hierbei kam mir als besonders gluecklicher Umstand zu nutze, dass ich aus dem Nachlass des beruehmten verstorbenen Numismatikers Prof. v. Bahrfeld an der Universitaet Halle die bedeutende numismatische Spezialbibliothek von der Witwe fuer die Reichsbank geschlossen erwerben konnte. Dieser Grundstock wurde durch Ankaeufe aus Privathand und auf Auktionen weiter ausgebaut. Die Aus- und Weiterbildung der Sachbearbeiter des Geldmuseums, außer mir selbst des Reichsbankhauptkassierers Habalt und des Oberinspektors Hesse wurde durch Teilnahme an einschlaegigen Vorlesungen in der Berliner Universitaet und regelmaessigen Besuch der Sitzungen der numismatischen Gesellschaft Berlin, deren korporatives Mitglied das Geldmuseum der Reichsbank inzwischen geworden war, wirkungsvoll gefoerdert.

Ein besonderes Kapitel in der Numismatik und im Muenzhandel bilden die Preise, die Bewertung der Muenzen und die Entwicklung des Preisniveaus. Die hierfuer erforderliche Sachkenntnis kann nur durch jahrelange Erfahrung und sorgfaeltiges Verfolgen und Aufzeichnen der erzielten Preise im freien Handel und auf Aktionen erworben werden. Zu diesem Zweck waren in der Bibliothek des Geodmuseums eine grosse Anzahl von Muenzkatalogen mit Preisverzeichnissen vorhanden. In eingeweihten Kreisen war die besonders sorgfaeltig angelegte umfangreiche Preiskartei des Berliner Muenzhaendlers Rappaport bekannt, die sich zum weitaus grossten Teil auf deutsches Muenzmaterial bezog. Als die Nachricht von der beabsichtigten Auswanderung des Rappaport im Jahre 1938 bekannt wurde, entstand die Frage nach dem Schicksal der bekannten Preiskartei und ob man ihm gestatten würde, da es sich um fuer die deutsche Muenzkunde wichtiges Material handelte, die Kartei mit ins Ausland zu ueberfuehren. Es war, wie wir erfuhren, eine Beschlagnahme und Sicherstellung durch die damals zustaendige Stelle im Polizeipraesidium geplant. Da das Geldmuseum ein Interesse daran hatte, der Oeffentlichkeit die Preiskartei zur allgemeinen Benutzung und fuer Auskunftszaeck zugaenglich zu machen, andererseits Rappaport soweit irgendmoeglich nicht geschaedigt werden sollte, wurde auf Vorschlag des Reichsbankdirektoriums mit Rappaport vereinbart, ihm 5000 RM zu zahlen und ihm die Moeglichkeit zu geben, nach seiner Wahl saemtliche Karteikarten, die sich in einfachen Zigarrenkaesten befanden, - an etwa 100 000 Stueck, - kontophotieren zu lassen und ihm die Genehmigung zur Mitnahme dieser Kontophotkartei ins Ausland zu erwirken. Rappaport ist inzwischen in England, wo sich die Duplikatkartei noch

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By T NARA Date 6/1/99

RG 260  
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heute befinden soll. verstorben. Die Originalkartei wurde im Geldmuseum in modernen Karteischraenken umgeordnet und durch eine eigens zu diesem Zweck eingestellte geschulte Kraft durch Einarbeitung aller erreichbaren Preisverzeichnisse und Auktionskataloge staendig vervollstaendigt und auf dem Laufenden gehalten bis zum Zusammenbruch und der Besetzung der Reichsbank durch die Rote Armee. Die Preis-kartei wurde in zahlreichen Faellen von interessierten Kreisen der Oeffentlichkeit auch zum Nachweis von Muenzen in Anspruch genommen.

Eine besondere ausgedehnte Abteilung des Geldmuseums bildete die im alten Haupttresor des Reichsbank-Altbau untergebrachte Papiergeldsammlung der Reichsbank. Die Sammlung des deutschen Notgeldes war die einzige ganz vollstaendige bestehende. Die wertvollsten Noten und Scheine waren in 25 grossen drehbaren Stahlseulen mit je 25 grossen Glastafeln in Stahlrahmen luftdicht verschlossen untergebracht- Beschriftung und Anordnung auch hier mustergaeltig. Die Sammlungsbestaende waren in besonderen Handbuechern druckfertig verzeichnet.

Entsprechend dem Umfang und dem erheblichen Wert der Bestaende des Geldmuseums und der Anerkennung, die die geleistete Arbeit von vielen Seiten erfuhr, beabsichtigter Praesident und das Reichsbank-Direktorium, dem Geldmuseum in dem Mittelteil des geplanten Erweiterungsbau des Hauptbank in Berlin repraesentative Räume zur Verfuegung zu stellen, eine Absicht, die durch den Zusammenbruch des Hitlerregimes und damit auch der alten Reichsbank fuer immer als erledigt zu betrachten ist.

Im weiteren Verlauf des Krieges wurden wegen der staendig zunehmenden Bombengefahr die Ausstellungsräume in den Tresoren des Altbau geschlossen und die wertvollen Bestaende, in Muenzbrettern und Muenzschaenken verpackt, in vier geraeumigen Tresorboxen im unterirdischen Tieftresor des Neubaus untergebracht. Die Tafeln der Papiergeldsaeulen wurden ebenfalls ausgehaengt und mit den sonstigen Bestaenden sichergestellt. Die numismatische Bibliothek und die Preis-kartei wurden mit den uebrigen Buchungsunterlagen und den Muenzverzeichnissen, um ein behelfsmaessiges Weiterarbeiten zu ermoeeglichen, mit den Sammlungsbestaenden vereinigt. Als der Krieg endgaeltig verloren schien und die Besetzung Berlins und damit auch der Reichsbank unvermeidlich bevorstand, setzte die Flucht des Praesidenten und der massgeblichen Herren des Reichsbank-Direktoriums ein. Auf Befehl des Praesidenten wurden die restlichen Gold- und Banknotenbestaende ueberstuerzt verpackt und abtransportiert. Da ein ordnungsmässiges Verpacken des gesamten Geldmuseums unmöglich erschien, wurde angeordnet, dass wenigstens die wertvollsten Einzelstuecke aussortiert, verpackt und den Transportbeamten mit uebergaben werden sollten. So gelangten neun grosse Ueberbeutel mit wertvollstem Sammlungsmaterial nach Merkers. Sie enthielten mengenmaessig nur einen kleinen Teil der gesamten Museumsbestaende. Unter diesen Stuecken befinden sich aber eine Anzahl Unica. Ihrer numismatischen und historischen Bedeutung nach gehoeren sie zu dem kaum ersetzbaren Kulturgut der europaeischen Voelker. Ihr materieller Wert ist kaum abzuschätzen- Die uebrigen Bestaende des Geldmuseums

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BY T NARA Date 04/99RG 260  
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blieben ebenso wie die Bibliothek, Die Preiskartei und die gesamten Aufzeichnungen und Buchungsunterlagen bis zum Zusammenbruch voellig intakt und unversehrt. Von diesen sollen die umfangreichen Mengen an Muenzen ohne Rücksicht auf die wissenschaftliche, bei jeder Muenze befindlichen Unterlagen zusammen geworfen und abtransportiert sein. Wohin entzieht sich meiner Kenntnis. Nach meinen Erkundigungen soll auch die Bibliothek und die Kartei nicht mehr im Reichsbankgelaende vorhanden sein. Lediglich von einer Kiste mit Muenzen habe ich berichten hoeren.

Ob und auf welchem Wege die Sammlung Fulda in das Geldmuseum gelangt ist, kann ich ohne dass mit die fruher vorhandenen Unterlagen zuganglich sind, aus der Erinnerung nicht sagen. Wenn die alten Asservatenbuecher noch vorhanden sein sollten, duerfte eine genaue Feststellung moeglich sein.

Das Geldmuseum stellt ein von den sonstigen Kassen- und Metallbestaenden der Reichsbank losgeloeses selbststaendiges Vermoegensobjekt dar, dessen Erwerbungen ausschliesslich durch Ankaufe unter Verbuchung auf einem Sonderkonto "Kosten fuer die Einrichtung eines Geldmuseums" erfolgten. Auch die aus den Eingaengen bei der Reichsbank stammenden Stuecke wurden als Ankaufe verrechnet. Der Saldo des Kontos unter Abzug der erheblichen Erloose aus verkauften Dublettenbestaenden betrug zuletzt etwa 1.500000 RM. Der materielle Wert betrug ein vielfaches der investierten Summen, schatzungsweise etwa 52 000 000 RM da ein grosser Teil der Sammlungen durch intensive Kleinarbeit gleichsam neu entdeckt und erarbeitet wurde und die Ankaufsverrechnung dieser Stuecke zu den Edelmetallpreisen der Reichsbank erfolgte. Der ideelle Wert ist kaum abzuschätzen, da zahlreiche Stuecke einmalig und sonst in keiner Sammlung des In- und Auslandes vertreten waren. Verschiedene Sammlungspartien besonders der neueren und neuesten Zeit waren ganz oder doch annähernd vollstaendig in erstklassiger Erhaltung vertreten. Das Geldmuseum war in seiner musterhaften Organisation und museumstechnischen Anordnung fuer numismatisch interessierte Kreise und auch fuer Schulen und Laienbesucher eine Fundgrube fuer kulturhistorische, geschichtliche und auch künstlerische Studien und Erkenntnisse.

Da in den jetzt auseinander gerissenen und zerstreuten Sammlungs-teilen ein grosser Teil meiner Lebensarbeit steckt, würde ich es, ebenso wie ein Teil meiner fruheren Mitarbeiter am Aufbau des Museums, vor allem der Reichsbankhauptkassier Habelt, es mit dankbarer Freude begruessen, wenn die verschiedenen Teile durch sachkundige Arbeit wieder vereinigt und vor der voelligen Vernichtung bewahrt und der Oeffentlichkeit des In- und Auslandes wieder zuganglich gemacht werden koennten.

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26 260

Box 157

FED

Thomas

15 Apr 0 1887

I

12-2

8 30 -

0) Regulation

1) Personal data

2) Similar

Job with museum - when did he last work with his collection

4) Collection bought

1931

1932

from whom

Central Title

Baltic

Parallel unstable

Pitt

Roman Jewish Regiment

Russia job him

Fore or collection → payment

5) Jewish collection

Leibank  
drucken

Rappaport - Paula f  
herzog

6) Looted Collection

Lauder for nat

= trying to bring off lot an  
kickback - have many notes  
with exact value of collection  
in hours

ambassador off  
second s

What documents catalogue available

Full name of Mr. Rappaport and last address known

Where did his collection evacuated and when

Try to find different places

1938

102001

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By TJ NARA Date 6/1/99

RG 260  
Box 167  
FED

WJ - 96-654 = 13 April 1947 - Conf

PA 2 A

Manometric fluid used when  
meets conditions WJ - 851682 all (?) IGC

102002

**OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)**

**APOLLO 742**

FILE NO

SUBJECT Numismatic Gold Coins Held at the Foreign Exchange Depository.

NO. TO FROM DATE (Has this been coordinated with all concerned?)

1 FED FD 5  
FD OMGUS Nov.  
ONGUS APO 1947  
I TUNA ST. Leboff  
IND (Rear) 742  
APC 757  
JET: LUSKIN S 4 23  
ACB CT B

1. It is our understanding that you are holding about seventy bags containing gold coins which appear to be primarily of numismatic or historical value. This office would appreciate obtaining a statement covering the following information concerning these coins:

a.) What is the exact number of such bags held at the FEDERATIVE C. BANK

b) What is the origin of these bags? Did these coins originate from collections and, if so, were the collections German or were they

167. Ques. 1. What is the present status of the inventory of the bags? Ans. How far has the inventory of these bags been proceeded and what is the estimated date of completion of the inventory?

... were the collections German or were they sent to Berlin on 28 March 1945 looted? Director Cecile Klobb: The wreckage indicates a COBA MSS Bretonneau House Museum of the Metzspach. How far has the inventory of these bags of money proceeded and what is the estimated date for completion of the inventory?

Q. How many bags of money were found at the site of the safe?

A. What is the percentage of numismatic coins among the coins inventoried so far? C. exhibit

What is the estimated value of the numismatic gold coins inventoried so far? Conveyed to the U.S. Mint by the U.S. Government to date.

2. Would you be kind enough also to prepare a detailed statement indicating all other lots of numismatic gold coins held at the Bureau, together with specific information you may have about them? Please be sure to include the examination specifications being submitted.

III  
A-F

A.F.  
Bender jr.

b) The 29 bags of numismatic coin were found in Merkers Mine where they had been deposited by the Reichsbank, Numismatic Money Museum. The Director of the Museum stated that the

10 HORN BEEF PINE

2013  
LITE MO

(Page No.)

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AUTOMATIC ND 775058 BY ID NARA Date 04/09/99

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Authority NND 775058  
By D NARA Date 10/1999RG 260  
Box 167  
FEDFILE NO.  
SUBJECT

NO. TO FROM DATE

of the Museum of the Reichsbank. The collection of numismatic coin brought to Merkers Mine represented the more valuable and unique specimens of a collection which was left in Berlin. The Museum collection for the most part is probably of German origin and legitimately assembled. However one claim has been received from an American citizen formerly a German Jew to the effect he was forced under duress to surrender his numismatic collection, one unique specimen of which was subsequently identified in the Museum display in Berlin. Whether or not the Museum collection also contains looted coins has not been determined. Coins of presumed numismatic value have been found in the Melmer loot shipment and were withheld from IRO. It is considered probable that some of the scattered amounts of numismatic coin in other shipments have been looted.

c) It is estimated that the expert engaged in the examination, classification and appraisal of numismatic coin is half way through his task. Assuming that various pending priority matters are disposed of by 1 January 1948 it is estimated that the expert will have completed his task by 1 March 1948.

d) The percentage of numismatic coin found in all the coin inventoried to date including that covered in the Howard Report is considerably less than 1%.

e) According to the numismatic expert the estimated value of the rare coins inventoried thus far is close to \$ 100,000.00.

2. Attached is copy of a report on the Money Museum of the Reichsbank prepared at our request by its former director Georg Kropp. Our records indicate a copy was previously sent to Berlin on 28 March 1947.

WGB/Cl.R.  
Tel.: Frankfurt 24583

Incl.

1 copy of report

NO. TO FROM DATE (List the names comprising this document)

SUBJECT  
FILE NO.(Page No.)  
OFFICE (If this space will not be visible when filed, attach a sheet)

REPRODUCED by A.G. Publications

On Jan 1948 (31 Jan 48) - SIZE EIGHT AND ONE-HALF BY ELEVEN INCHES - THREE LINES OF TYPE - FIVE LINES COMPARING 3.5 DEGREES TIME DIVIDES EACH LINE

102004

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FED

11 December 1947

Interrogation of Mr. Georg Krepp  
on 10 December 1947; Interrogated  
by Mrs. E. J. Kegan.

P.: Sie wissen, dass die folgenden, strafbaren Handlungen nach Erkenntnis eines Gerichtes der Militärregierung mit jeder Strafe mit Ausnahme der Todesstrafe bestraft werden können:  
Wissentlich falsche mündliche oder schriftliche Angaben gegenüber einem Angehörigen der Alliierten Streitkräfte oder einer im deren Auftrage handelnden Person in Angelegenheiten von amtlicher Bedeutung; sonstige Täuschung der Militärregierung oder Weigerung, dieser eine von ihr verlangte Auskunft zu geben.

A.: Ja.

P.: Wie ist Ihr voller Name?

A.: Georg Johannes Richard Krepp.

P.: Wann und wo wurden Sie geboren?

A.: Ich wurde am 15. April 1887 in Posenalk in Pommern geboren.

P.: Wo wohnen Sie?

A.: Berlin-Schlesisches, Spanische Allee 53.

P.: Was ist Ihr Beruf?

A.: *Reichsbankhauptkasse*  
Früher Vertreter des Leiters des Kasinobüros im Berlin.

Jetzt arbeite ich im Büro eines Krankenhauses in Schlechtensee.

P.: Was war Ihre Besetzung zum Goldmuseum der Reichsbank?

A.: Als Vertreter des Leiters der Reichsbankhauptkasse hatte ich verschiedene Unterabteilungen unter mir, wovon eins das Goldmuseum der Reichsbank war.

P.: Wann wurden Sie Vertreter?

A.: *Mitte*  
*Anfang des Jahres 1931.*

P.: Wann wurde das Goldmuseum gegründet?

A.: Gegründet wurde es eigentlich überhaupt nicht. Es ist auf meine Anregung hin langsam entstanden. Ich habe im Herbst 1947 einen ausführlichen Bericht darüber in den Foreign Exchange Depository in Frankfurt a/M abgegeben. Hier ist eine Kopie davon.

102005

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RG 260

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(Herr Krepp reicht Mrs. Kagan eine Abschrift).

F.: Sie waren also mit der Entwicklung des Museums eng verbunden.

Wieviele Münzen waren am Ende des Jahres 1932, also ungefähr ein Jahr nach der Gründung des Museums, im Museum enthalten?

A.: Ich weiß nicht. Wahrscheinlich zwischen 5 000 - 10 000 Münzen.

F.: Wieviele waren in 1944 in der Sammlung?

A.: Ich schaute ungefähr 90 000 - 100 000.

F.: Wurden Sie bitte die verschiedenen grossen Sammlungen, die angekauft wurden, nennen?

A.: Wir haben von Herrn Univ. Prof. Ostmann, Göttingen, ungefähr zwischen 1936 - 1939 eine Universal Sammlung mit ungefähr 5 000 wertvollen Münzen und vielen nicht so wertvollen angekauft. Zwischen 1935 - 1939 wurde von Dr. Albert, Braunschweig, eine Sammlung von ungefähr 1 600 Kelto-Germanischen Münzen erworben. Ungefähr 1 600 Münzen, meist Goldmünzen von Brandenburg-Preußen, werden von der Reichsbank zwischen 1937- 1939 von Herrn Heferhoff, Berlin, gekauft.

Die Sammlung des Grafen Lehnsirff-Stainort, Osterreichen, wurde ungefähr 1940 gekauft. Sie umfasste ungefähr 70 000 - 80 000 Brandenburg-Preußische Münzen.

Das Museum kaufte ungefähr zwischen 1938 - 1940 von Herrn von Ries eine Hessen Spezialsammlung, welche ungefähr 1 500 - 2 000 Münzen enthielt.

F.: Haben Sie auch ausländische Kollektionen angekauft?

A.: Wir haben auch ausländische Münzen gehabt. Den Anfang bildeten jene, die wir in den Goldbeständen der Reichsbank vorfanden, welche ja auf Sammlungstusche durchgearbeitet wurden. Wir bekamen auch ausländische Münzen durch die Sammlungen, die wir ankauften und die ich eben erwähnte. Aus dem täglichen Ankauf von unseren 500 Bankenstellen übernahmen wir auch ausländische Münzen, und außerdem kauften wir auch die Münzen an, welche in den Pfandleiheanstalten anfielen.

Um ganz allgemein zu sprechen, die Reichsbank erwarb Münzen für das Museum entweder durch den Ankauf von Sammlungen, oder durch die einzelnen

102006

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Box 167  
FED

Ankäufe der 500 Reichsbankstellen in Deutschland, oder durch die Münzbestände, welche der Reichsbank durch die Pfandleihanstalten anfielen. Wichtig waren die Ankäufe auf 20-25 großen Münzauktionen - siehe Ergänzung -

F.: Wer war verantwortlich für die Billigung von Ankaufen? bericht.

A.: Dem Reichsbankdirektorium und im Reichsbankdirektorium Herr Baymleffer. Die Ankaufe wurden vorbereitet von Kassendesserent und Reichsbankdirektor Pirr, und nach dessen Tod von seinem Nachfolger Preunknacht. Ich glaube, dass Herr Preunknacht im Jahre 1945 von den Russen in Gefangenschaft genommen wurde.

F.: Wie war der volle Name von Herrn Rappaport?

A.: Das weiss ich nicht.

F.: Wen könnten Sie mir empfehlen für weitere Auskünfte über die Münzen im Geldmuseum?

A.: Reichsbankhauptkassier Habsch, Berlin-Charlottenburg, West-End Allee 89. Reichsbankhauptzahmeister Albert Riebe und Reichsbankhauptzahmeister Schapha.

F.: Sind noch irgendwelche Papiere, Dokumente oder Buscher vorhanden, welche über die Herkunft der Münzen berichten könnten?

A.: Die Bibliotheken, die Karteien und die Aufzeichnungen sind bis jetzt in den vier Tresorboxen des Tieftresors vorhanden gewesen, mit Ausnahme der Stücke, die jetzt in Frankfurt a/Main sein sollen.

F.: Wurden nach Ausbruch des Krieges viele Münzen nach Deutschland gebracht?

A.: Das entzieht sich meiner Kenntnis. Ich weiss, dass Gold aus dem Ausland nach Deutschland gebracht wurde; ob das Münzen waren und wieviel gebracht wurden, weiss ich nicht. Das musste Herr Thoms wissen.

F.: Möchten Sie noch irgendwelche Bemerkungen zu dieser Untersuchung machen?

A.: Ich erinnere mich daran, dass in der Pfandleihanstalt grössere Holzkisten mit Münzen unsortiert vorhanden waren und vorbereitet wurden.

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Bei der Zentralstelle der Pfandleihanstalten sind aus den verschiedensten Städten Deutschlands Metallbestände darunter auch Eisenen in nicht unerheblichem Umfang zusammengefasst. Ich nehme an, dass diese Bestände aus Beschlagnahmungen von Reichsstellen und sonstigen Ablieferungen herrühren. Genauer darüber ist mir nicht bekannt.

Einen Ergänzungsbericht füge ich bei.

(sgd.) Kropp

"Ich habe die Niederschrift dieses Verhörs gelesen und versichere an Eider Statt, dass die Antworten auf die mir gestellten Fragen der Wahrheit entsprechen und nach bestem Wissen und Gewissen gegeben wurden."

Vertreter des Leiters  
der Reichsbankhaupt-  
kasse

(sgd) Kropp, Georg

name

title

Witnesses:

organization

date

MEMORANDUM

Restitution of Cultural Property in United States Zone and Continuing Responsibilities of United States Government

In the restitution of cultural property under whatever decision is made regarding the continuation of processing claims for cultural property from claimant nations under Law 52 and from claimant owners under Law 59, it is to be expected that with 250,000 objects, including books, in the Wiesbaden and Munich Central Collecting Points the processing will necessarily be continued for sometime to come.

Control of United States Records of Cultural Restitution.

The United States Government has a continuing responsibility to maintain full control of the use of the MFA&A files for as long as they are needed to accomplish the restitution processing. These files include property cards itemizing every object in the Central Collecting Points, the claims filed with OMGS and HICOG by claimant governments, records and receipts for all cultural property restituted to claimant governments, Nazi Government documents, inventories of collections, bills of sale and papers relating to Nazi art transactions.

It must be recognized that the restitution program for cultural property can only be carried on with the use of these records.

These

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R6 59	DECLASSIFIED
Lot 620-4	Authority NND 768071
Box 28	By RHM NARA Date 7/9

These records are, however, vital for the protection of the legal PT. interests of the United States Government. They should at all times be under the supervision of a representative of this Government. They cannot be loaned or transferred to the German Government or to an international group. When the restitution program in the United States Zone of Germany is completed, the entire file of original documents and duplicates must be transferred to the Department of State in Washington.

The United States Government should permit photostat copies of these records be made for governments or international governmental organizations at their expense.

Transfer of Recovery and Restitution to German Governmental Jurisdiction.

It is recommended that when external and internal restitution is relinquished by HICOG, that these activities be placed at the Federal level rather than at a Land level, and on the final disposition all residual cultural property of every category be transferred to Federal jurisdiction in Germany rather than remaining under Land jurisdiction, as under the present Law 19 which gives the temporary trusteeship to the Laender.

This is

102010

R6 59 Lot 620-4 Box 28	DECLASSIFIED Authority NNA 718071 By P.A. NARA Date 7/9
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~~coincides with established practices~~  
This is in accordance with recovery and restitution activities  
and ~~are under the federal government~~  
in Allied countries in the United States. Further, because many mines  
and repositories used by the Nazis for safekeeping of cultural  
property were in the Land Bavaria and CMGUS established a central  
collecting point for restitutable property in Munich, Bavaria, and a  
central collecting point for German public collections in Wiesbaden,  
Hesse, the holdings of works of art and cultural objects were either  
found in Bavaria or brought to Bavaria and Hesse for administrative  
purposes. The fact that large holdings are now assembled in the  
Laender of Bavaria and Hesse because of war measures and post-war  
requirements has no relation to their ownership and should have no  
relation to the future jurisdiction.

(1) There is needed at the Federal level a ministry or agency  
~~with the authority to take~~  
~~capable of taking over these activities.~~ When a Ministry of Education  
is established, it would be a logical place for the control of all  
cultural property in Germany.

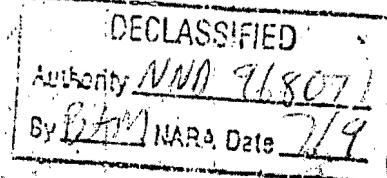
(2) Improved laws and regulations are also needed for the pro-  
tection and security of cultural property under German Federal laws.

(3) German Federal Government should be invited by United States,  
the United Kingdom and France to participate in the program of

recovering

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R659  
Lot 620-4  
Box 28



recovering missing items under the International Agreement of

July 8, 1946.

The following recommendations are proposed:

1. United States Government at all times retain full control of records of cultural restitution.

2. Restitution program of cultural property be transferred to German jurisdiction only under the following conditions:

(a) That it be transferred to the jurisdiction of the Federal German Government under an appropriate minister.

(b) That the United States Government files be retained under the control of the United States officer in charge and under the direct supervision of a specialist MFAA officer.

(Incomplete)

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Lot 620-1  
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First Draft

Memorandum for the United States Representative, Tripartite Study Group  
on the Occupation Statute.

SUBJECT: External Restitution of Cultural Property.

A. HISTORY OF THE PROBLEM.

The United States Government took initial action in recognition of the impending problems of World War II concerning conservation of cultural property in 1942, when President Franklin D. Roosevelt approved the creation of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe "(as) an organization functioning under the auspices of the government ... to aid in salvaging and returning to the lawful owners of such objects which have been appropriated by the Axis powers ... with whose objectives I am confident there will be almost unanimous agreement." The entire program of recovery and restitution of cultural property has been ~~entirely~~ accomplished by the ~~United States~~ Government for the protection of the cultural heritage of Europe and particularly for the redress of wrongs suffered under the Nazi aggression. While the United States suffered no cultural losses and there were relatively few losses in Europe of American citizens, these policies have always received the full support

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102013

R6 59 Lot 620-A Box 28	DECLASSIFIED Authority NNA 918071 By PAM NARA Date 2/9
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of American public opinion in the United States. Great Britain likewise has carried on the cultural restitution program when its own losses of confiscated property were relatively small. France, which suffered major cultural losses, has recovered from the United States Zone of Germany the largest number of objects restituted to any country in Europe (see Table 1 below).

The inter-Allied Declaration against Acts of Dispossession committed in Territories under Enemy Occupation or Control of January 5, 1943, issued as a warning that such acts would be rectified, specifically applied to works of art. The procedures for external restitution of looted cultural property were established by the Allied Control Authority in December, 1945, and received full approval of the quadripartite powers (COC/P/(45)185(DCR/P(45)14 Revise), 6 Dec 1945, "Interim Restitution Deliveries (Cultural Objects)", accepted by the Coordinating Committee, <sup>ACA</sup> 12 Dec 1945).

The United States Government has developed a consistent policy with respect to cultural restitution, in the SHAEF directives of 1944 and 1945, in the directives of the Joint Chiefs of Staff (JCS 1067, April, 1945, and JCS 1779, July 11, 1947), in MG Law No. 52, and in Military Government Regulations Title 18, Monuments, Fine Arts and Archives, amended in Change No. 1, 12 February 1947. The latter contains not only the United States policy but also excellent instructions for carrying on the extensive operations in the United States Zone.

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102014

R6 59	DECLASSIFIED
Lot 620-4	Authority NNA 718071
Box 28	By DTM NARA Date 7/9

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Cultural materials to be restituted by definition in MGR Title 18 are "movable goods of importance or value, either religious, artistic, documentary, scholarly or historic, the disappearance of which constitutes a loss to the cultural heritage of the country concerned." In general the Monuments, Fine Arts and Archives operations have been solely concerned with works of art of museum quality. The ~~return~~ restitutions from the United States Zone of the Van Eyck, "Altarpiece of the Mystic Lamb" to Belgium on September 3, 1945, and the ~~Witt~~ Stoss Altarpiece to Poland in April, 1946, which are of supreme importance to the cultural heritage of these countries, exemplify the character of the objects which have been restored to the claimant countries of Europe.

Cultural Restitution in the United States Zone of Germany.

By far the largest holdings of works of art and cultural property in Germany were found in the United States Zone. Collections had been sent by the Germans from all parts of Germany and from all the Nazi-occupied countries of Europe to the isolated repositories, as mines, churches, castles, barns, village houses, etc., in the United States Zone and Austria for safekeeping during the war.

Over 1,500 such repositories in the United States Zone have been reported, inspected and evacuated to Collecting Points, or returned to German custodians. The United States Zone has received from

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As of Jan 1, 1948, the

~~restoration of~~ latest itemized figures of cultural materials, including works of art  
and books, which have been returned to claimant countries under the  
cultural restitution program in the United States Zone ~~as follows:~~

Table 1

Items  
(Works of Art  
and Books)

Austria		178,015
Belgium		20,947
Czechoslovakia		25,465
France		562,598
Great Britain		4,222
Greece		8,514
Luxembourg	estimated	10,000
Norway		1,074
Netherlands		336,532
Hungary		2,983
Italy		225,653
Poland		336,172
USSR		328,965
Yugoslavia		3,670
<b>TOTAL</b>		<b>2,098,879</b>

1. As of Jan 1, 1948 (A-472, USPOLAD, Berlin to DEPT  
June 7, 1948) the latest figures of items restituted  
to ~~claimed country~~ claimant countries.

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LOT 620-A  
Box 28

102016  
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As of early 1959

A total of over five hundred thousand works of art and two million books ~~had~~ have been recovered, identified, and transferred from the United States Zone to claimant governments. There remain approximately 250,000 objects including books at the Wiesbaden and Munich Central Collecting Points to be processed. This processing can only be accomplished with the use of the extensive files of the United States Government including property cards itemizing every object in the Central Collecting Points, claims filed with OMCUS and HICOG by claimant governments, receipts for all cultural property which has been restituted, as well as records, inventories, bills of sale, and documents relating to Nazi art transactions.

No Deadline for Filing Claims for Cultural Property.

In the restitution of cultural property no restrictions have been issued in the United States Zone which limit the opportunity to recover looted cultural materials of value or importance to the cultural heritage of the claimant nation. Cultural property was specifically exempted from the cut-off date for the filing of claims established *April 30/1946* ~~in the U.S. Zone~~ ~~for cultural property (120-100-001)~~.

No Time Limit for Filing Counter-claims for Cultural Objects Restituted by Mistake.

If any cultural object was delivered by mistake, the receiving government undertook (in the Receipt) to restore the object either to

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R659  
Lot 620-4  
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102017

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*where Territory*  
the Allied government from which it was removed or to the headquarters of the zone from which it was shipped, if it had not been removed from the territory of an Allied state. No time limit is specified in which such a mistake must be determined (CORG/P(45)185(DRIR/P(45) Revise) 6 December 1945). "Whereas, if any identifiable economic property, other than cultural objects, was mistakenly delivered, determination must be made within one (1) year (Appendix "C" to CORG/P(46)143, 17 April 1946).

In the Occupation Status April 8, 1949, drawn up by the governments of France, the United Kingdom and the United States defining the powers to be retained by the Occupation Authorities in Western Germany, those specifically reserved included under 2.c: "controls in regard to ... restitution."

Also in the Charter of the Allied High Commission, June 20, 1949, of the Supreme Allied Authority in the Federal Republic of Germany, paragraphs V, 2, c:

"Each High Commissioner shall be responsible to his government ... for ...

c. the delivery of ... restitutable property."

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102018

R659

Lot 620-4

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B. DISCUSSION.

External restitution of cultural property in the British and French Zones has been carried forward under similar policies and directives as those of the United States Zone. In the British and French Zones, however, the operation was less extensive than in the United States Zone, as there were relatively fewer repositories in those zones containing restitutable items.

*(See the unfulfilled in HICOM)*  
There is general agreement between the United States, France and Great Britain that external restitution of cultural property will continue after the program for external restitution of economic property is concluded.

British Zone of Control.

In the British Zone a deadline for the submission of all claims both for economic and cultural property was originally established on June 30, 1948, and later extended to March 31, 1950.

The British have stated that they regard the restitution program as concluded, in so far as the acceptance of claims, including claims for cultural property, is concerned. They have indicated, however, that/restitution of cultural property will be continued, after the completion of all other restitution activities on September 30, 1950.

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102019

R6 59  
Lot 620-4  
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French Zone.

In the French Zone claims for cultural property are still received unconditionally and external restitution of cultural property will be continued.

The French High Commissioner has urged in a paper submitted to the Council of the Allied High Commission (HICOM/P(50)57 and Appendix B, 27 March 1950)

"1. The principle of the right to restitution resulting from the London declaration of 5 January remains unchanged.

This right shall only be considered as invalid with an overall settlement which will have to come at the latest with the signing of the peace treaty."

And further, that "restitution operations through administrative procedure" be continued for specified categories including "4 (a) works of art, cultural possessions, collections archives."

Germany.

In the consideration of the continuation of recovery and restitution of cultural property in Germany, the importance of the International Agreement with Respect to the Control of Looted Articles

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R6 59  
Lot 620-4  
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concluded at Paris on July 8, 1946, by the United States, the United Kingdom and France should be emphasized. This program originally devised for the recovery of looted and dispersed cultural property in neutral and liberated countries of Europe as well as in the United States, Great Britain and France, was extended by tripartite action following the ratification of the treaties of peace to those satellite countries which were willing to participate in the Agreement, i.e., Italy and Finland. There are now seventeen European nations participating in this Agreement.

It should be anticipated that the German Federal Republic will be invited by the United States, United Kingdom and France to join in the Agreement. It is reasonable to believe that missing works of art may be recovered in Germany for some time after the conclusion of the Allied restitution program and a final over-all settlement. Through the dispersal of German collections due to the hazards of war, Germany has also suffered cultural losses and may expect to gain as well as contribute through participation. The German art authorities are already aware of the benefits resulting from the Agreement. The United States Government, acting on behalf of the United States Zone of Germany in its application of the required measures under the Agreement, has listed the works of art and cultural articles looted or dispersed from the United States Zone of Germany and has recovered

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102021

R6 59  
Lot 620-4  
Box 28

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By DTM NARA Date 7/9

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important objects in the United States and returned them to the rightful owners in the United States Zone. These objects have included four tapestries of the Bavarian National Museum, Munich, a Dürer engraving of 1513 of the Germanisches Museum, Nürnberg, a 14th century ivory diptych of the Cassel Museum, Rajput and Mughal miniatures of the Berlin State Library, and the 1457 Mainz Psalter of the Landesbibliothek, Dresden.

The effective measures for the recovery of works of art under the International Agreement are import and export controls.

The licensing of art dealers and the control of sale and export of works of art has been regulated at the Laender level in the United States Zone by the ONGUS directive of 6 December 1946, "Transfer of Works of Art or Cultural Materials of Value or Importance" (amended 3 December 1947). This directive and Laender regulations in pursuance of the directive should remain in force until appropriate legislation enacted by the German Federal Government becomes effective.

The Federation has exclusive legislation on customs (Basic Law Federal Republic of Germany, Article 73, paragraph 5). The Federation has also the right of concurrent legislation (with Laender) for "the protection of German works of art against removal abroad" (Ibid., Article 74, paragraph 5). Controls (as screening of art exports) which will effectively prevent the export of works of art in German

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102022

R6 59  
Lot 620-4  
Box 28

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By P.A. NARA Date 7/9

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public collections (which is presumed to be the intent of the ambiguous wording of the above paragraph) should make possible the discovery of items on the lists of missing objects circulated under the International Agreement.

C. RECOMMENDATIONS.

1. External restitution of cultural property under established procedures in the United States Zone should be continued by the Office of the United States High Commissioner for Germany, with the expectation that the restitution of objects presently held in the Wiesbaden and Munich Central Collecting Points will be completed before there is a fundamental change in the relationship of the Occupying Powers to the German Federal Government. The Office of the United States High Commissioner for Germany should continue to accept claims for cultural property of considerable value or importance to the cultural heritage of a claimant nation.

2. Tripartite agreement should be obtained for the continuation of cultural restitution in all three zones of Western Germany until such time as the continuing responsibilities for the recovery and restitution of cultural property can be fully assumed by the German Federal Republic.

3 (a). It should be anticipated that the Allied programs of cultural restitution will merge into a German program of recovery

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102023

R659  
Lot 620-4  
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By PAM NARA Date 7/9

- 12 -

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conducted by the German Federal Government under the International Agreement of July 8, 1946, and German laws and regulations.

(b). It is recommended that the United States, the United Kingdom, and France should jointly inform the German Federal Government that it will be invited, as soon as feasible, to participate in the International Agreement of July 8, 1946, and urge that the German Federal Republic enact appropriate Federal legislation for the control of looted and dispersed works of art and cultural materials.

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French

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Note on French attitude toward <sup>all</sup> ~~interrogation~~  
~~for the information of the United States Representative.~~  
~~program for resolution of art - problem~~  
~~toward replacement-in-kind in kind.~~  
The French representatives have implied in various ways that they do not expect the program of recovery of missing works of art under the International Agreement of July 8, 1946, to continue indefinitely or to continue after a final settlement of cultural settlement is reached. Instead, they have consistently pressed for replacement-in-kind of works of art.

In the preface of the List of Property Removed from France during  
vol. 2 Paintings, Tapestries, and Sculpture.  
the war 1939 - 1945, G. Glasser, Directeur des Réparations et Restitutions has stated:

"In the following list, works of art of undeniable cultural value are marked by asterisks. In case they should not be recovered, compensation for them would, in accordance with the quadripartite agreement, have to be taken from Germany's art treasures."

A draft international declaration for the Protection of Cultural Property in the Event of Armed Conflict was recently submitted by the French National Commission to UNESCO. The Director of the Museums of France is an official of UNESCO.

In this draft, it has been stated that the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas

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Lot 620-4  
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"was to draw up a list of cultural treasures belonging to public corporations in the Axis countries or to the private collections of the Axis leaders, which might furnish reparations of equivalent value."

Such a listing was never made by the American Commission. As a matter of fact, the American Commission unanimously resolved,

"that cultural objects belonging to any country or individual should not be considered or involved in reparations settlements growing out of World War II."

The lists of cultural property to be protected during the war which were prepared by the American Commission and published by the United States Army are never mentioned. These included two manuals on France: Churches, Museums, Libraries and Other Cultural Institutions in France (Army Service Forces Manuals M352-17 and M352-17A).

The French draft declaration also includes an article reading,

"Although dealings in cultural property may be permissible in the course of an armed conflict, however the latter may be legally designated, it is for the person in whose possession the property is finally found, of whatever nationality, to establish the commercial legitimacy of the operations. This obligation to provide proof shall come to an end after a period of five years from the date of the cessation of hostilities."

This extraordinary article would appear to mean that the claimant does not prove that the property was looted or acquired under duress.

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102026

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- 3 -

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(as is the case under established Allied restitution procedures) —

that if a looted object of art is concealed for five years after a war, it automatically will remain in the possession of the ~~holder at~~ ~~person~~ ~~where it is finally found.~~ ~~That~~

This doctrine, which has ~~time-~~  
been expressed on other  
occasions, would if obvious  
accepted provide a natural  
basis for claims for  
replacement in favor of  
looted objects not recovered.

OEX:ILL:APHall:mms

June 30, 1950

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*File*  
DOCUMENTS USED IN PREPARING REPORT OF THE AMERICAN COMMISSION FOR THE PROTECTION AND SALVAGE OF ARTISTIC AND HISTORIC MONUMENTS IN WAR AREAS

EPO--SHAEF G 5, MFA & A, Reports on MFA & A to Dec. 1944 and from Dec. 1944 thru June 1945--Confidential.

SHAEF G 5, MFA & A, Reports on MFA & A July 1945-Dec. 1945--No Classification.

Report of the General Board U. S. Forces, G 5, Study Number 36--Restricted

Excerpts from report 16 Oct. 1944 from SHAEF--Restricted

SHAEF G 5, Letter from Col. Newton, 23 May 1944--Restricted

SHAEF G 5, Report MFA & A by Prof. Webb from beginning to June 1944--Restricted

SHAEF G 5, Col. Newton's Report on Status of MFA & A in the ETO, June 13, 1944--Restricted

SHAEF G 5, Report on Status of MFA & A in North ETO, 20 Dec. 1944--Confidential

SHAEF G 5, Special Report on Inspection of Repositories of Art Conducted by Lt. Col. McDonnell of the SHAEF Mission to France and Lt. Kuhn, May 1945--Secret.

French Works of Art Obtained by Former Reichsmarshall Hermann Goering dated 19 May 1945--Secret

MTO--HQ, AMG-ACC

1. First Monthly Report, for Nov. 1943--Restricted

HQ, ACC, APO 394, Subcommission MFA & A

3. 3rd Monthly Report, for Jan. 1944. Secret. Reclassified Restricted

4. 4th " " thru 8th Monthly Report--No Classification

5. 9th " " thru 11th " " --Restricted

HQ, AC, APO 394, GA sec., Subcommission MFA & A

6. 12th Monthly Report, for Oct. --No Classification

7. 13th " " thru 14th Monthly Report--Restricted

8. 15th " " thru 23rd " " --No Classification

Final Report for provinces--No Classification

Final Report, General--Restricted

Final Report, Archives--Restricted

Col. Newton, MFA & A Deposits in Vicinity of Florence--RESTRICTED

" " , Exhibition of Masterpieces of European Paintings--Restricted

" " , Rehabilitation of Neapolitan Churches--Restricted

" " , Smaller Cities South of Rome--Restricted

" " , Condition of MFA & A in Cities North of Rome--Restricted

" " , Bombing of S. Lorenzo, Rome--Confidential

" " , MFA & A Officers in the AFHQ of the MTO--Confidential

" " , Status of MFA & A in the MTO, 20 Aug. 1944--Secret

Collier Report, Damage alleged to have been caused to real and personal property of historical and educational importance--Confidential

Report on the German Kunstschatz (MFA & A Branch) in Italy between '43 and '45 dated 30 June 1945. HQ. AC. APO 394--Confidential

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## DOCUMENTS USED IN PREPARING REPORT OF THE AMERICAN COMMISSION

OSS--The Goering Collection, OSS Consolidated Interrogation Report # 2--ConfidentialEinsatzstab Rosenberg, OSS Consolidated Interrogation Report # 1--ConfidentialOSS Detailed Interrogation Reports--ConfidentialFar East Correspondence Files--No Classification

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Occupation Statute

2b Internal Restitution

Recommendations

- 1) The reserved power in this field should be retained;
- 2) The Federal Republic should be advised that the Occupying Powers intend to exercise their power for the following purposes:
  - a) Maintenance of existing Allied internal restitution legislation without substantive amendment. (This presupposes enactment of the amendments to the French Zone law discussed in HICOM/P(50)121(Final), section on internal restitution);
  - b) Maintenance of Allied review courts, existing or to be established, as the final appellate organs in the internal restitution court structure of the respective Zones;
  - c) Continuation of present Allied observation of the work of German internal restitution authorities and courts and of the implementation of General Claims legislation, and requests, from time to time, for any remedial action which may be necessary to expedite conclusion of these programs;
  - d) (A suitable

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d) A suitable provision may have to be inserted here to take care of any further Allied action that may be necessary in connection with the Directive 50 program. Inquiry on this point is being made to HICOM.

e) Enactment by the Federal Government of a satisfactory General Claims Law (restitution of certain rights of and compensation for victims of Nazi persecution).

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EXTERNAL RESTITUTION

Recommendations:

1. The reserved power in this field should be retained.
2. The Federal Republic should be advised that in respect of non-cultural property the power will not be exercised upon completion of the present programs and disposition of any specific property now under control or consideration by the Allies, and that it is hoped to complete all present and contemplated operations in this field by March 31, 1951. Upon completion of the present programs any further restitution would be at the discretion of the German authorities, with the proviso that any further restitution of non-cultural property including rolling stock to countries in the Soviet orbit would be subject to the prior approval of the High Commission.
3. The Federal Republic should be informed that the Allies will cease to exercise the reserved power in respect of cultural property not now under Allied control as soon as the Federal Republic meets the following conditions:
  - a. Adherence to the International Agreement With Respect to The Control of Looted Articles, Paris, July 8, 1946 and institution within the territory of the Federal Republic of the measures which the Agreement

contemplates

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contemplates should be adopted by the neutral countries, including search for looted cultural objects, circulation of lists of looted objects, and prohibition of export of cultural articles presumed to have been looted. Adherence to the Agreement by the Federal Republic is deemed to include the commitment to exchange lists of looted cultural objects with other countries signatory to the Agreement.

b. Commitment by the Federal Republic to restitute recovered looted cultural objects;

c. Establishment by the Federal Republic of suitable organizational and procedural arrangements to implement the foregoing.

4. The Federal Republic should be informed that the Allies will make every effort to complete present Allied operations in respect of cultural property now under Allied control at Allied Cultural Collecting Points by July 1, 1951, and that as soon thereafter as appropriate and contingent upon German fulfillment of the conditions set out under paragraph 3, any residual amounts of cultural property then remaining under Allied control will be turned over to German authorities for appropriate disposition and Allied responsibility for the Collecting Points terminated.

5. The Federal

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-3-

5. The Federal Government should be informed that the Allies will terminate implementation in respect of Article 8A of the Paris Reparation Agreement, concerning the recovery and disposition of so-called non-monetary gold in Germany, when the Federal Republic agrees to turn over to the IRO or, upon its liquidation, such other organization as may be agreed upon between the Federal Republic and the Occupying Powers, all valuable personal property which may still be recovered and which is presumed to have been looted from Nazi victims within or without Germany, provided such property can not be restituted because either the owner or the country of origin can not be identified.

6. The Federal Republic on its own behalf, on behalf of its nationals, and on behalf of such territories and residents thereof as may in the future accede to the Federal Republic, shall:

- a) Acknowledge the validity of all measures taken by the Occupation Authorities with respect to restitution;
- b) Renounce all claims of every description against property seized, transferred or removed from Germany as restitution;
- c) Waive all claims of every description against the Allied powers and any officials or agencies acting

on their

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on their behalf which have arisen or may arise out of seizure, transfer or removal of property from Germany as restitution.

(Note: The foregoing acknowledgment and waiver should be incorporated in the waiver of claims agreement on reparations and external assets).

Discussion:

The foregoing is an elaboration of the HICOG position stated in Bonn telegram 55 that "external restitution power can be terminated when programs are completed or acceptable undertakings obtained from FEDREP". Present scheduling indicates that all non-cultural programs will be completed by March 31, 1951, and there would appear to be no need to exercise the reserved power after that date in respect of non-cultural property.

The situation is different in regard to cultural property of which considerable amounts remain to be dealt with in the Collecting Points in the U.S.Zone. It is thought to be undesirable and impractical to turn these points over to the Germans until considerably more progress has been made on them by HICOG, and until the Germans have made the necessary arrangements to implement the commitments regarding cultural restitution generally which it is regarded as essential that they undertake.

No "non-monetary"

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No "non-monetary" gold has been recovered in Western Germany for some considerable time. However, there are recurrent reports of loot caches which to date have not been uncovered, and it is thought that there is a sufficient possibility of further "non-monetary" gold being turned up to warrant obtaining a commitment from the Federal Republic concerning the disposition of such property.

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Annex to CRMP  
D-5/15  
May 18, 1949

RETURN OF CULTURAL PROPERTY**I. Present Status in the U. S. Zone of Germany**

The recovery and return of looted or displaced cultural property in the U. S. Zone of Germany has been carried on by specialists in art, libraries, and archives, serving as Monuments, Fine Arts, and Archives officers and as Art Intelligence officers.

The Monuments, Fine Arts, and Archives Section (MFA & A) was formerly under the Restitution Branch, Economics Division of OMCUS. It is now under the Cultural Affairs Branch, Education and Cultural Relations Division of OMCUS. The parallel MFA & A sections in the British and French Zones have always been under education and cultural divisions.

Two Central Collecting Points in the American Zone remain in operation: (1) at Munich for works of art recovered in Germany to be screened for restitution. Here all cultural objects in Nazi collections and from numberless repositories have been assembled; also the extensive and meticulous Nazi records, such as those of the Einsatzstab Reichsleiter Rosenberg (ERR) captured at Neuschwanstein and those of the Hitler collection, photostats of which were given the U. S. by the USSR. Since the close of the war, approximately 500,000 works of art and 4,000,000 books have been returned to owner-nations outside Germany. (2) Wiesbaden, for works of art from German Public Collections. Here have been assembled, stored, and exhibited German State, Laender, municipal and university collections.

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Agreement provides for the mutual exchange of lists of looted cultural property and, acting in the spirit of the Agreement, the U. S. has returned to Germany quantities of German cultural property wrongfully removed to the U. S.) Attached hereto is a study entitled "Return of Cultural Property" giving further details concerning this aspect of the restitution problem.

The Recommendations developed below have been designed to take account of the foregoing considerations.

**III. Recommendations.**

2. Full responsibility for the residual phase of restitution should be placed in the Allied High Commission, which should delegate administrative responsibilities to the Allied authorities in the Land capitals. Regulations in force in each area prior to the establishment of a Western German Government should continue to apply as far as possible; the Allied High Commission should resolve any significant differences that may be encountered in this connection.

4. The Allied High Commission should establish termination dates for the filing of claims, for search, and for restitution, with due regard for recommendation (5) below. In general there should be no change in such termination dates as have already been established in the present Zones of Occupation, and in any event all restitution activities under Allied responsibility should cease on March 31, 1950.

5. Upon

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5. Upon termination of restitution under Allied control, the German government should be required to assume an obligation for the recovery and restitution of cultural objects transferred to Germany during World War II and, in furtherance of those objectives, to maintain suitable controls over the movement of cultural property across the German frontiers.

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May 18, 1949

Restitution from GermanyII. DiscussionB. Considerations Bearing on Future Action3. Considerations Bearing on the U. S. Position.

In connection with the restitution program and otherwise, the U. S. has felt a particular responsibility for the protection of the cultural heritage of all countries. Cultural property was the first category of looted property to be restituted from the U. S. Zone, and since then the U. S. has in several instances given special consideration to the problems presented by this type of property. In accordance with this position the U. S. should seek agreement that upon termination of the general restitution program under Allied responsibility, the German Government will assume some measure of responsibility for further restitution of cultural property. (In this connection the German Government should be invited to adhere to the Tripartite Agreement for the restitution of looted cultural property, signed at Paris in July 1946. The original parties thereto were France, the U. S. and U. K., and other countries /not the USSR, although requested/ adhered subsequently. The

Agreement

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collections. As soon as the museums and universities in the American Zone have been able to repair buildings suitable to house their collections, the objects were returned to the institutions and communities which owned them. The most important public collections still held at Wiesbaden are those from the Berlin Museums. 1/

### II. Continuing Phases of the Cultural Program.

The continuing phases of this program include:

A. Recovery and Return of Looted Cultural Property. The restitution of looted cultural property is today and will probably remain for many years one of the troublesome problems arising from World War II.

Germany will undoubtedly prove to be the area where most of the looted art has been secreted until it is believed safe to dispose of it. (Thirty paintings stolen from the Hitler Collection in the Führerbau were recently recovered in Munich and on May 7, 1949, a cache of 19th century impressionist paintings looted from France was found.) It is of advantage to each of the four powers to continue the investigation and screening of German collections, sales, and exports for looted art.

On July 8, 1946, the US, UK, and France signed an agreement to institute controls aimed at facilitating the discovery and restitution of missing

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1/ Department of State Bulletin, Vol. XX, No. 513 (May 1, 1949), pp. 543 ff. "The Returned Masterpieces of the Berlin Museums."

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missing cultural objects. All European nations have been invited to adhere to this agreement. This program makes possible the recovery and return of looted and dispersed cultural objects at any time in the future from all countries wherever the objects are found. Under this Agreement, the Department of State has received lists of approximately 15,000 missing objects from France, Belgium, Poland, Austria, Germany, etc., and a preliminary consolidated list in English is being prepared for circulation in the United States. The U. S. hopes to gain the widest possible international adherence to the Agreement. To that end, the U. S., U. K. and France probably will propose jointly that the International Council of Museums (ICOM) at UNESCO House in Paris set up a central bureau to issue future consolidated lists for all countries and to keep the lists up to date by informing participants regularly of deletions (when objects are found) and additions through the ICOM publications, ICOM News and Museum. It probably will also be proposed that a convention be drafted in UNESCO on the basis of the International Agreement. It is believed that the implementation of this International Agreement by ICOM, UNESCO, the UN nations and Germany will afford a satisfactory solution to this problem.

B. The Return and Reconstitution of German Collections in All Zones of Germany. Inter-zonal Exchange. The inter-zonal return of German collections, libraries, and archives to the locality where they belong and

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the jurisdiction (State, Laender, municipal, etc) which formerly controlled them is the second Allied responsibility to be completed in Germany.

Appropriate steps should be taken by all zones leading to the legal transfer of this property to a German federal government and Laender, such as have already been taken by the American Military Government under Article VI and XII of Law No. 19, "Disposing of Properties in the United States Zone of Occupation and the United States Sector of Berlin having belonged to the former German Reich and to the former German States, Laender or Provinces (including the State of Prussia)."

The destruction of museums and lack of buildings to house works of art and other collections have of necessity delayed the physical return and reconstitution of German collections. The Berlin collections recovered in the American Zone are stored at Wiesbaden. A large part of the Berlin collections were removed by the USSR for safe keeping to the Soviet Zone from war storage in Berlin, such as the flak towers. The Dresden collections are likewise held by the USSR. It is, of course, impossible to return these collections to the devastated Zwinger in Dresden or damaged and roofless Staatliche Museen in Berlin. However, the means of returning German collections to other buildings suitable for storage and limited exhibition in these and other cities where they were originally located should be sought.

### III. Anticipated

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III. Anticipated Positions of the other Powers.

It may be anticipated that the fullest cooperation will be obtained from the Allied Powers in reaching a satisfactory settlement for cultural property. The Allied powers all share the same international obligations for the protection of art: the Hague Convention (IV) of 1907; the Inter-<sup>1/</sup> Allied Declaration of January 5, 1943; Article 6 of the Final Act of the Bretton Woods Conference, July 1 - 22, 1944; Resolution 19 of the Inter-American Conference at Mexico City; Articles 2(c) and 3 of the UNESCO Constitution.

The MFA & A officers of Great Britain and the United States have worked "in particularly happy accord" for the protection and salvage of artistic and historic property. The UK has upheld an official policy of respect for cultural institutions and cultural property for well over a century and a half; for example, following the Napoleonic Wars, England helped restore much of the art plundered by Napoleon; in the War of 1812, England returned to the Pennsylvania Academy of Arts paintings taken as a prize from an American vessel.

The

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<sup>1/</sup> The Inter-Allied Declaration of January 5, 1943 by the US, UK, USSR, and the French National Committee and others, specifically pledged the cooperation of the Allied governments in the solution of such problems of recovery and restitution of works of art extending across national frontiers and requiring action by two or more governments.

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The French Government has fully supported the program. It has, however, been insistent at every opportunity upon a policy of replacement of cultural objects. The US has not accepted and should resist such a policy. Any replacement requiring the seizure of works of art belonging to another country has so many undesirable aspects that it has been generally renounced in modern times. The French view conflicts with accepted principles of respect for the cultural heritage of all peoples and is inconsistent with the program for the recovery of missing objects of art under the International Agreement of July 8, 1946.

The USSR has shown great pride in the cultural heritage of its own people and has scholars of high attainments in art and archaeology. The Czarist government proposed the original and basic article contained in the Declaration of Brussels of 1874 and the Hague Conventions of 1899 and 1907 for the respect and protection of cultural property under international law. Following World War I, the Soviet Government drafted admirable <sup>1/</sup> treaty articles for the return of cultural property to the rightful owners. Charles De Vlaeminck, Judge on the International Court of Justice, has said that the Treaty of Riga of March 18, 1921 is remarkable for the breadth of its provisions concerning the restitution of art objects and collections <sup>2/</sup> of every character. The USSR recognized the Czarist signature to the Hague Convention (IV) of 1907 on November 25, 1941.

1/ Treaty

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1/ Treaty of Tartee (with Estonia), February 2, 1920, Article 12, League of Nations. Treaty Series vol. II (1922) p. 65.

Treaty of Moscow (with Lithuania), July 12, 1920, Articles 9, 10(1).  
Loc. cit. vol. 3 (1921) p. 129.

Treaty of Riga (with Latvia), August 11, 1920, Articles 11, 12(1), 15.  
Loc. cit. vol. 2 (1920-1921) p. 221.

Treaty of Dorpat (with Finland), October 14, 1920, Article 23.  
Loc. cit. vol. 3 (1921), p. 72.

Treaty of Riga (with Poland), March 18, 1921, Article 11, Annex 3  
Loc. cit. vol. 6 (1921), pp. 138

Treaty of Moscow (with Estonia), November 25, 1921, Article 7.  
Loc. cit. vol. 11 (1922), p. 137.

2/ Office International des Musées, Art et Archéologie, Recueil de législations comparée et de droit international, no. 2, 1940.

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DISPOSITION OF OWNERLESS CULTURAL OBJECTS

III. RECOMMENDATIONS

It is therefore recommended:

1. That all possible restitutable material, whether subject to internal or external restitution, be restituted before any other disposition is considered.
2. That unidentifiable or heirless Jewish material be assigned to a trustee representing all factions and groups of World Jewry and acceptable to all occupying powers.
3. That non-Jewish, unidentifiable material be turned over to a successor organization for the benefit of all persecutees (ICCR or other).
4. That the material acquired by important Nazi collectors on the open market, without suspicion of loot or duress, and for which an adequate purchase price was paid, be turned over to the German Government for disposal.

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SUPREME HEADQUARTERS  
AET  
MISSION TO NORWAY

Ref No: CA/103/1

26 April 45.

SUBJECT: Condition of Monuments and Fine Arts in NORWAY  
During the War.

Report based on information from various Norwegian sources up to Dec 1944, the greater part being from a letter received from the Norwegian Legation, Stockholm, dated Oct 1944.

1. DESTRUCTION OF MONUMENTS AND MUSEUMS.

During the campaign in the Spring of 1940, twelve important monuments were destroyed. Most of them were wooden residential buildings, but there were also a few churches, including the fine medieval church at Kyam in the Gudbrandsdal Valley. When the towns of Namsos, Steinkjer, Kristiansund, Molde and Bodø were bombed and burned by the Germans, the main collections and Museums were destroyed.

Later, during the years of occupation, considerable damage was caused. In 1941 the Germans pulled down two mediæval warehouses in Trondheim, and in 1942 the fine 18th century palace in Oslo, the "Palest", was burnt. A large collection from the Army Museum which had previously been evacuated to the latter was destroyed together with the building. The baroque "Harmonien" building in the Trondheim market place, and the "Husar" at Tønsberg were also destroyed by fire just after the Germans had taken them over. In 1943 the Germans destroyed the mediæval ruins near Tønsberg in order to give space for their fortifications.

The heaviest blow was suffered by Bergen in April 1944. The explosion of an ammunition ship in the harbour caused heavy damage to a great part of the town. Thus at Bergenhus fortress, the mediæval gothic palace "Hakonshallen" and the Rosenkrantz Tower dating from about 1550 were destroyed, as well as the Guards' building. The baroque "Nykirken" church was also destroyed, and the famous mediæval settlement along the harbour suffered severe damage. During an explosion in Oslo a little earlier, the well known Akershus Castle was also scarred by the war.

2. GERMAN LOOTING AND REMOVAL FROM STATE-OWNED INSTITUTIONS

It seems apparent that very few objects from state-owned collections have been removed from the country. One case was the removal of the Cannons from Oslo. As early as May 1940 some fine bronze cannons from the 16th century were taken from the Army Museum in Oslo and removed to Germany. The reason given was that the cannons were military booty, since the Army Museum was situated within a military area. Strong protests were registered against this action, notably by the Head of the Swedish Army Museum in Stockholm, Baron Cederstrom, but all without result.

During Hitler's visit to Norway in 1941, the Museums and Art collections were asked to render "Liebesgaben" and some valuable objects were selected for this purpose. Happily, however energetic steps from the Norwegian authorities prevented this robbery.

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From the National Gallery, 15 - 20 objects were removed to the offices of the Reichskommissariat, and are still supposed to be in Norway. The National Gallery also had to surrender Art treasures to decorate the offices of the Quisling Cabinet in Oslo. Quisling himself removed objects from various museums to his home "Gimle".

Furniture, old handicrafts and numerous paintings have been removed from the Royal Palace in Oslo. The residence of the foreign Minister was taken over in 1940 by the SS and used as an officers' club. Paintings from the National Gallery and objects from the Arts and Crafts Museum of Oslo were in the place when it was taken over, but what has since happened to them is unknown.

The only library which suffered damage was the one belonging to the Norwegian Parliament; it has been partly destroyed by the Germans. From the University Library at Oslo and from the Deichmannske Library, also in Oslo, about 3,000 volumes have been confiscated from each place, but these books are being kept under lock and key in the respective libraries and have not been removed.

### STATE OF PRIVATE COLLECTIONS

When prominent Norwegians had to flee the country, all their belongings were confiscated, and after the Germans and the Quislings had made their choice, the rest were sold by auction. Thus in 1940-41 the auctioneers, Wang & Co. were reported to be selling paintings belonging to, among others, the Cabinet Minister Arne Sundo and Dr. A. Raestad. Mr. Wang was asked to stop the sale of such objects but it has continued. Especially during the early period the Germans seemed to have been very keen on buying from art dealers, and many Art objects were exported out of the country. An interesting case concerned the Stang collection. Objects from this famous Oslo collection, which mainly consisted of modern European paintings such as those of the French master Renoir, were reported for sale in Paris by an art dealer named Makef in 1944. The objects were alleged to come from Stockholm. Just when they disappeared from the Stang collection is unknown, but this may have even occurred as early as in 1939.

As most of the Jews in Norway were of the first or second generation, their money had not yet been invested in such luxuries as art treasures, and therefore the Germans found very little of artistic value among their belongings when they confiscated them. A Norwegian, Mr. Ilseng of the Quisling Ministry of Finance was in charge of this confiscation.

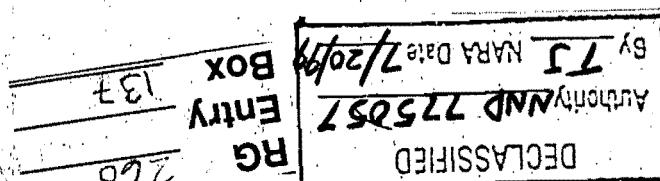
### GERMAN PERSONNEL

The Reichskommissariat in Oslo has a section for Fine Arts under their "Volksaufklärung und Propaganda" department. A report dated 23 Feb 44 gave Ministerialrat Dr. G.W. Müller as head of the department, and Präsident Müller-Scheldt as head and Georg Pudelko as d/head of the Fine Art's Section. As head of the Section for Culture and Education in the department a report dated Nov 1943 gave Ministerialrat Dr Huhnhauser. Dr Guthenrath, Archeologist and Architect, selected paintings from the National Gallery to decorate the offices of the Reichskommissariat.

Further Germans mentioned in connection with fine arts activities in Norway are:

Dr. Schneider from Annenmuseum, Lubeck  
Herbert Jankun, archaeologist, Kiel  
Peter Paulsen, " Berlin  
Ernst Sprockhoff, " Mainz

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Aufzeichnung über eine Unterredung mit Dr. Robert Oertel (ehemaliger Kustos an der Staatlichen Gemäldegalerie Dresden, jetzt Freiburg i.Br.) am 10. Juli 1947:

Dr. Oertel machte über den Verbleib der früher von der Staatlichen Gemäldegalerie Dresden betreuten Kunstwerke folgende Angaben:

1. Die auf Schloss Weesenstein geborgenen Kunstwerke. Auf Schloss W. befand sich die für die Linzer Sammlung erworbene Graphik (Handzeichnungen und Druckgraphik; darunter zahlreiche Blätter von Dürer und Rembrandt), die auch etwa die Hälfte der ehemaligen Sammlung Königs enthielt. Sämtliche Bestände wurden von Weesenstein zu einem Dr. Oertel unbekannten Zeitpunkt entfernt, ihr weiterer Verbleib ist unbekannt; nach Dr. Oertels Meinung wissen auch die russischen Behörden nicht, wohin die Bestände transportiert worden sind. Möglicherweise ist der Abtransport von keiner offiziellen Stelle autorisiert worden.
2. Gemälde der Linzer- oder anderer Sammlungen haben sich auf Schloss W. nicht befunden.
3. Die Bilder des Wiesbadener Museums befinden sich zum Teil noch in Schloss Pillnitz. Ein Bericht über diese Bestände ist von der Verwaltung der Staatlichen Gemäldegalerie Dresden vor etwa einem Jahr an den Oberbürgermeister von Wiesbaden abgegangen.  
Der russische Kommandant von Pirna hat aus den Wiesbadener Beständen etwa 10-12 Bilder "leihweise" entnommen und hierüber angeblich eine Quittung zu Händen der deutschen Polizei von Pirna ausgestellt. Ein Verzeichnis dieser Gemälde befindet sich bei der Direktion der Dresdner Sammlungen.
4. Aus den Beständen der Staatlichen Dresdner Galerie sind verbrannt:  
Die 5 grossen Räyski-Bilder;  
der Frühlingsreigen von Böcklin;  
die Steinklopfer von Courbet.
5. Nach der Besetzung von Dresden wurden von den russischen Behörden nach Schloss Pillnitz gebracht (zum Teil auf offenen Lastwagen) folgende Bestände:
  - a. das gesamte Kupferstichkabinett Dresden (während des Krieges auf Schloss W. geborgen),
  - b. sämtliches Erstrangige aus der Gemäldegalerie,
  - c. sämtliche Bestände des Grünen Gewölbes (während des Krieges auf dem Königstein geborgen),
  - d. sämtliche Antiken der Staatlichen Skulpturen-Sammlungen,
  - e. Fachbibliothek der Staatlichen Skulpturen-Sammlungen,
  - f. der Gesamtbestand des Münzkabinetts,
  - g. Teile der Porzellan-Sammlung,
  - h. der Hauptbestand der Sammlungen des Historischen Museums,
  - i. Teilbestände des Kunstgewerbe-Museums.
6. Die vorstehenden nach Pillnitz verbrachten Bestände wurden hier von der sog. Trophäen-Organisation zum grossen Teil in Kisten verpackt und von Pillnitz nach Russland abtransportiert. Bei diesen ersten Transporten blieben Teilbestände in Schloss Pillnitz zurück. Schloss Pillnitz wurde im Frühjahr 1946 "in einem Zustande unbeschreiblicher Verwahrlosung" den deutschen Behörden übergeben. In der Zwischenzeit, (d.h. zwischen dem offiziellen Abtransport nach Russland und der Freigabe an die deutschen Behörden) waren

weitere unkontrollierbare z.B. inoffizielle Entnahmen erfolgt. Unter letzteren befanden sich nachweislich der "Frühlingstag" von Bocklin und der rechte Flügel des Cranachschen Katharinenaltares. Schloss Pillnitz wurde auf Befehl der SMA zu einem Zentralmuseum der Sachsischen Kunstsammlungen umgestaltet. Eine offizielle Übergabe oder Übernahme hat jedoch nie stattgefunden.

Die neuingesetzte deutsche Verwaltung fand in Pillnitz vor verhältnismässig viele Bilder alter deutscher Meister, sowie einen Teil der grossen Formate italienischer Meister (z.B. 20 Canalettos).

Von den Beständen des Kupferstichkabinetts waren "vielfach Blätter und Handzeichnungen von den Passepartouts gerissen und hierbei zerstört" worden; dies war jedoch offenbar nicht durch die Trophäenorganisation geschehen, die im allgemeinen sachgemäss verfuhr, sondern vermutlich durch russische oder deutsche inoffizielle Entnahmen.

6. Verschwunden sind "Raffael, Sixtinische Madonna"; "Giorgione, Venus"; sämtliche Tizians (ausser der angezweifelten Dame im roten Kleid); sämtliche Tintorettos und Veroneses; sämtliche Correggios, Antonelles, Mantegnas, Botticellis, Pinturicchios, Palmas; alle wichtigen Baro Bilder; sämtliche Bilder folgender Meister: Van Eyck, Rubens, van Dyck, Rembrandt, Vermeer, Ruisdael, alle wichtigen Holländer des 17. Jahrhunderts; sämtlicher Poussins, Watteaus, Lancrets, Velazquez, Riberas, Murillos; die beiden Holbein-Bildnisse; von Dürer der Dresdener Altar, das Orley-Portrat, der kleine Kruzifixus; von Cranach sämtliche Bildnisse (ausgenommen ein kleiner Luther); beide Elsheimers; die meisten C.W.E. Dietrichs; sämtliche Menzels, sowie die französischen Impressionisten.
7. In Pillnitz noch vorhanden: "Koninck, Flachlandschaft"; "Berchem, Schloss Bentheim"; drei Bilder von Wouwerman (von ehemals 60); im übrigen fast nur deutsche Bilder des 19. Jahrhunderts, ausgestellte Bestände; etwa 16-700 Bilder; ebensoviele befinden sich im Depot.
8. "Fast noch katastrophaler, da offenbar zum Teil auf unkontrollierbare Weise zurückzuführen, sind die Verluste des Kupferstichkabinetts". "Graphik und Handzeichnungen der Alten Meister sind fast restlos verloren, die Bestände aus dem 19. und 20. Jahrhundert durch umfangreiche Teilverluste ihres Zusammenhangs beraubt und dadurch auch in den verbliebenen Teilen weitgehend entwertet". So fehlen sämtliche Zeichnungen und die Graphik von Caspar David Friedrich.
9. In der Skulpturen-Sammlung sind die neuere Plastik und die Gipsabgüsse im grossen und ganzen noch vorhanden.
10. Umfang und Erhaltungszustand der geretteten Teile der Porzellansammlung sind noch nicht völlig zu übersehen. Es muss damit gerechnet werden, dass der grösste Teil des einheimischen und ostasiatischen Porzellans verloren, "und zwar zumeist aus Unkenntnis oder mutwillig zerschlagen worden" ist.

*Wolfgang Lotz*  
Dr. Wolfgang Lotz

Oberstaatlicher Schatzmeister  
Graf von Schall-Riaucour

Bericht über das Abhandenkommen verschiedener Bilder  
und anderer Wertsachen aus dem Familienbesitze des Grafen  
von Schall-Riaucour, Gaußig Kr. Bautzen/Sa.

Auf Wunsch des Landesdenkmalpflegers von Sachsen sind folgende Gegenstände, um sie vor Kriegseinwirkung zu schützen, im März 1945 von Gaußig nach Roth-Schönberg Kr. Meissen in 4 Lastkraftwagen über die Elbe gebracht worden. Alles war in laufend numerierten und rot G.S.R. gezeichneten Kisten, Koffern und Bretterverschlägen verpackt. In Summa waren es: 32 Koffer und 17 Holzkisten, 11 Lattenverschläge, 1 Truhe, 2 Kommoden und 1 Schrank, welche letzteren durch ihre Intarsien besonders wertvoll waren. Zwischen Bett- und Tischleinen, Spitzen (echt), Pelzen, Stoffen wie auch Garderobe, war folgendes eingepackt:

- 1 mit Edelsteinen besetzte Monstrans
- 1 " " " " Cruzifix
- 1 goldener Pokal
- Div. Uhren, Photo- und Filmaparate, Porzelanfiguren, Silber (Bestecke und Nipsachen), Kupferstiche, Ölgemälde und eine Münzsammlung, die Kupferstichsammlung betrug ca. 5000 Stück, unter anderem war noch eine grosse Briefmarkensammlung "Deutsches Reich" Schaubeckalbum.

Nach Freigabe dieses in Roth-Schönberg befindlichen Depots, durch die russ. Trophäenorganisation, fand ich im Juli 1945 daselbst ein wüstes Chaos vor. Es waren nur mehr Koffer, Kisten, Möbel, einzelne vergogene Silber-Teile wie auch vereinzelte Splitter von auf Holz gemalten Oil-bildern vorhanden. Oben aufgezählte Wertsachen waren geplündert.

Das Rittergut Roth-Schönberg wie auch die Burg (ehem. Besitzer Baron Schönberg) waren von den Russen besetzt.

München am 2.5.1946

Unterschrift

Friedrich Aug. Graf von Schall-Riaucour

Anbei Liste der verschwundenen Bilder.

*lila im file*

B i l d e r l i s t e .

Albrecht Durer oder Schulbild "St. Hubertus"	ca 2m x 1,4 m
Potgiesser "Weissagerin"	ca 1,80 x 2,20 m
x) Walter Petersen "Graf Carl Schall" 1890	ca 2,00 x 1,40 m
" " " " " Grafin Marie Schall" 1920	ca 2,00 x 1,40 m
Aert van der Geldern "Beschneidung"	ca 1,60 x 2,00 m
x) Christoph v. Boxberg "Graf Carl Schall" 1941	ca 1,80 x 1,50 m
" " " " " Graf u. Grafin Schall" 1938	ca 1,40 x 1 m
Tischbein "Minister von Furstenberg"	ca 0,90 x 0,60 m
z x) " " " " Gfin. Henriette Riaucour" (oval)	ca 0,90 x 0,50
Peisne "Grf. u. Gfin. Peter Riaucour" (oval)	ca 0,80 x 0,60
2 unbek. Meister "Grf. u. Gfn. Andreas Riaucour (oval)	ca 0,80 x 0,60
Anton Graff "der Geheimrat"	ca 0,80 x 0,60
Giuseppe Nogari "Der Astronom"	ca 0,90 x 0,70
Caspar Netscher "Die Witwe"	ca 0,80 x 0,60
Sallomon de Bray "Satyr u. Nymphe"	ca 0,50 x 0,40
Sylvester "Minister Bruhl"	ca 0,80 x 0,60
x) Alfred Bruhl "Hochwild im Schnee" 1910.	ca 1,20 x 2,20
Wilhelm van Miris "Jupiter u. Pomona" Kupfer	ca 0,15 x 0,20
Aert van der Neer "Mondaufgang i. Hafen	ca 0,60 x 0,80
" " " " " Ruine i. Baumgruppe"	ca 0,50 x 0,60
Rottenhammer "Jungstes Gericht" Holz	ca 0,60 x 0,40
Hondekotter "Lahn und Huhner"	ca 1,00 x 1,20
Poussin (?) "Seeungeheuer"	ca 0,80 x 1,20
Pieter van Bloemen "Pferdestuck"	ca 0,60 x 0,40
Peter Wouwermann "Reiter am Krug"	ca 0,40 x 0,50
Jan de Wet "Die Seepredigt"	ca 0,50 x 0,70
x) unbek. Meister "Mädchenkopf" oval	ca 0,50 x 0,40
A. bert Cuyp "Reiter mit Windhunden"	ca 0,40 x 0,50
David de Teniers "Angler"	ca 0,40 x 0,60
Carel du Jardin "Vien i. schoener Landschaft"	ca 0,25 x 0,55
Lievens (gez Rembrandt) "Mädchenkopf"	ca 0,40 x 0,30
unbek. Meister "Die alte Spinnerin"	ca 0,50 x 0,30
Erasmus Quellinus "Die 5 Sinne"	ca 0,35 x 0,40
Schulbild Rubens "Allegorie vom Krieg"	ca 0,30 x 0,40
Seeger "Terrassen-Landschaft"	ca 0,18 x 0,30
David de Heem "Hummer Stilleben"	ca 0,40 x 0,60

Die Größenangaben sind aus dem Kopf und daher sehr ungenau.

x) = Moderne Meister

Die meisten der angeführten Bilder sind im Inventarisationswerk von Prof. Dr. Gurlitt Dresden verzeichnet.

München, den 2. Mai 1946

Dr. H.K.Röthel  
München  
Arcisstr. 10  
Central Collecting Point

München, 23. Sept. 47

Sehr geehrter Herr Graf!

Hiermit bestätigen wir den Eingang Ihres Schreibens. Wir bitten Sie, uns nähere Angaben über die Verlustumstände der Kunstgegenstände aus Schloss Eichengrund mitzuteilen.

Hochachtungsvoll

R.  
Dr. H.K. Röthel

Be-Schlecht, legen Sie das nicht  
unter die Russen neuwuchs ~~versam~~ ab

102054

Gemälde aus dem Ingenheim'schen Besitz Schloss Eichengrund früher Reisewitz Schlesien, Kreis Grottkau.

- Bildnis König Friedrich Wilhelm II. v. Graf (Rundbild)  
 Pastellbild Gräfin von Ingenheim geb. von Voss  
 " Julius Graf von der Mark  
 Gemälde Jungfrau mit Jesuskind (Sandro Botticelli)  
 " Grindelwald von Koch  
 " Cascatellan - Tivoli Rhoden  
 " Grotte von Posilippo Catel  
 " Neptungrotte Catel  
 " Geisselung unseres Herrn (Sebastian del Piombo)  
 " Herzogin von Cöthen, geb. Gräfin von Brandenburg (Biony)  
 " Kopf unseres Herrn (Luini)  
 " Himmelfahrt der hl. Jungfrau (Andrea di Salerno)  
 " Anbetung der Hirten (Cisimo Roselli)  
 " hl. Jungfrau mit Jesuskind und hl. Johannes (P. Perugino)  
 " Sonnenuntergang (Claude de Lorrain)  
 " Bildnis (Geovanie Bellini)  
 " Dogenpalast (Canaletto)  
 " Bildnis einer jungen Dame (Brongino)  
 " Nymphe (Boucher)  
 " Page (Tizian)  
 " hl. Magdalena (Dominichino)  
 " Seestück (Claude de Lorrain)  
 " Porträt Friedrich Wilhelm II. (Prof. Hummel)  
 " Familienbild (von Empoli)  
 " Beschneidung unseres Herrn (Mazzolino Ferrara)  
 " Kreuzabnahme (Michel Angelo)  
 " Doge (Tintoretto)  
 " Junger Mann (Brongino)  
 " Portrait de Mark Anton (Giulio Romano)  
 " Lautenspieler (Giovano Bellini)  
 " Portrait Sr. Exellenz des Grafen von Ingenheim (Prof. Hummel)  
 " " Thre " der Gräfin von Ingenheim " "  
 Marcusplatz Venedig (Canaletto)  
 " S. Giorgio Venedig (Canaletto)  
 " hl. Familie (Bagno Cavallo)  
 Junge Schöne Frau (Tizian)  
 " Junger Mann ~~frizzix~~ (Giorgione)  
 " hl. Maria Magdalena (Unbekannter Meister)  
 " Kreuzabnahme (Lena Signorelli)  
 " Portrait Harald Graf von Ingenheim (Ferraris)  
 " " Franz Graf von Ingenehim (Prof. Hummel)  
 " Alte Copie von Claude de Lorrain, Flucht nach Aegypten  
 " " " " " " , Acis & Galathée  
 " Judith (Sarto)

- 2 pompejanische Vasen 48cm hoch  
 Marmor-Büste der Herzogin von Cöthen (Rauch)  
 Postament dazu (Tietz)  
 Chartas von Madam de Faucau (Carrassischer Marmor)  
 Büste von carrarischem Marmor des seel, Herrn Rauch

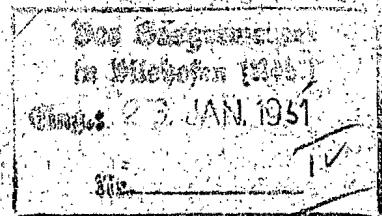
*Karl Graf Ingenheim*  
*Harburg, 1. Juhust. 10*



OFFICE OF THE UNITED STATES HIGH COMMISSIONER FOR GERMANY  
Office of Economic Affairs  
Property Division  
Wiesbaden Central Collecting Point

Wiesbaden, d. 22.1.1951

An das  
Einwohnermeldeamt Vilshofen  
Niederbayern



Im Interesse des CCP Wiesbaden möchten wir Sie um die  
Freundlichkeit einer Auskunft bitten.  
Teilen Sie uns doch bitte mit, wie lange in Vilshofen  
eine Familie Ullersberger gewohnt hat und wohin diese  
verzogen ist. Nach unseren Informationen wohnte die  
Familie Ullersberger noch 1936 in Vilshofen.

Hochachtungsvoll!

*Christa Wille*  
(Wille)  
Art Historian

I. Eine Familie Ullersberger war für Vilshofen nicht in  
Wohnung gemeldet u. ist auch sonst hier nicht bekannt.

II. Zrk.

Vilshofen, den 23. I. 1951

Stadtrat

*J. Müller*

102056

Dr. Walther Bernt

München Nr. 20. Okt. 50.

Staatsgalerie  
Königstraße

Ungererstr. 60

Sehr geehrter Herr Wille!

Gern gebe ich Ihnen über den Gerard ter Borch Auskunft, der meines Wissens in der Linzer Sammlung unter 1074 geführt wurde. Ich bekam die Foto dieses Bildes zum Zweck der Begutachtung um etwa 1930 von dem verstorbenen Sammler Oskar Bony in Wien, der das Bild aber nicht besass. Nach meinen Aufzeichnungen bestanden auch Gutachten von Bode und Martin. Um etwa 1936 wurde das Bild von der Müncher Kunsthändlung Böhler an die Sammlung Ullersberger Vilzhofen verkauft. Über das weitere Schicksal des Bildes ist mir nichts bekannt.

Mit den besten Empfehlungen

Ihr sehr ergebener

Walther Bernt

102057

Office of Economic Affairs  
Property Division  
Wiesbaden Central Collecting Point  
APO 633

Wiesbaden, d. 16. Io. 1950

Herrn  
Dr. Walther Bernt  
München-23-  
Ungererstr. 60

Sehr geehrter Herr Doktor!

Im Interesse des CCP Wiesbaden möchten wir Sie um die  
Freundlichkeit einer Auskunft bitten.  
In Ihrem Werk "Die Niederländischen Maler des 17. Jahr-  
hunderts" ist für das Bild von Gerard ter Borch "Soldaten  
beim Spiel am Abend" (Bd. I Nr. 111) als Besitzer -Wien Privat-  
besitz- angegeben.  
Da sich das Bild augenblicklich im CCP Wiesbaden befindet,  
würde es für die Aufklärung der letzten Besitzverhältnisse  
von grossem Wert sein, den Namen der Wiener Privatsammlung  
zu wissen.  
Wir wären Ihnen sehr dankbar, wenn Sie uns in dieser Angelegen-  
heit helfen könnten.

Hochachtungsvoll

(Willie)  
Art Historian

102058

**VERLAG F. BRUCKMANN KG**

München · Nymphenburger Str. 86 · Fernsprecher 62231-33 · Postanschrift: München 20, Abholfach

München, 9. Oktober 1950

Dl:H

Office of Economic Affairs  
Property Division

Wiesbaden  
Central Collecting Point  
APO 633

Gerne antworten wir auf Ihre Anfrage vom 5.10. Die Anschrift von Herrn Dr. Bernt, dem Verfasser des bei uns erschienenen Werkes "Die Niederländischen Maler des 17. Jahrhunderts" lautet:

Dr. Walther Bernt, München-23-, Ungererstr. 60

Hochachtungsvoll!  
VERLAG F. BRUCKMANN KG.  
ppa.

(Willy Diehl)

Postcheckkonto: München 158 · Bankkonto: Bayr. Bank für Handel und Industrie, München 61380

pto

10205J

Wiesbaden, d. 5. 10. 1951

An den  
Münchener Verlag bisher F. Bruckmann  
Oder Redaktion, S. 1000000

Im Interesse des Collecting Postat Wiesbaden möchten wir  
Sie um die Freundlichkeit bitten, uns die Adresse von  
Herrn Walther Bernt, den Verfasser des Werkes "Die nieder-  
ländischen Maler des 17. Jahrhunderts", mitzuteilen.

Hochachtungsvoll  
Wille

LIBRARY OF THE  
UNIVERSITY OF BIRMINGHAM

(Lichtbild)

10206

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File Collection

Box

Z68

## DOROTHEUM

Zl.291/2

Wien, am 9. Mai 1951

I, Dorotheergasse 17  
Tel. R-25-5-50

Titl.

Collecting Point,

München,  
Arcisstrasse 10Betr.: Nachforschung nach Bildern.

Mit Beziehung auf das dortige Schreiben vom 18. April 1951 werden im folgenden die gewünschten Daten bekanntgegeben:

Lim. 2899 Italien. 18. Jahrh.: Einbringer Hans Pelzl, Wien, XIII.,  
M. 11028 Auhofstrasse 68.

Bemerkt wird, dass die hier verzeichneten Masse 104 x 104 betragen.

Mr. 5010 Dionysius Verburgh: Dieses Bild wurde im Dezember 1943 durch das Dorotheum von Herrn Lahsberg, Prag, Wenzelsplatz 2, angekauft.

Tr. 2156 Eduard von Lichtenfels: Dieses Gemälde dürfte mit der Einbringer-Nr. 216.981/7, Strandlandschaft, Öl-Leinwand, 83 x 127 identisch sein.

Nr. 45079 Der Einbringer heißt Karl Lerch, Wien, XII., Elsslergasse 25. Beilage 1 Foto.

Hochachtungsvoll

D O R O T H E U M

Karl Lerch

Beilage

190201

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# DOROTHEUM

Zl. 291/1

7. Mai 1951.

Wien, am  
1. Dorotheergasse 17  
Tel. R-25-5-50

Collecting Point,

M ü n c h e n ,

Arcisstrasse 10.

Betr.: Nachforschung nach Vorbe-sitzern von Bildern.

Mit Beziehung auf das dortige an Herrn Dr. Hans Herbst gerichtete Schreiben vom 30. März 1951 wird folgendes mitgeteilt:

J.B. Reiter: Der Vorbesitzer dieses Gemäldes ist unbekannt, da die Firma Gerhold & Weirich, wie schon mit h.o. Schreiben vom 4. April 1951, Zl. 291, bekanntgegeben wurde, vom Dorotheum erst im Oktober 1940 übernommen wurde.

Meister mit dem Papagei: Das Gemälde ist nach Aussage des Herrn Dr. Herbst im Dorotheum nicht versteigert worden.

Auch die 4 Gemälde von Canon sind im Verzeichnis des Dorotheums nicht vermerkt.

F. Friedländer: Dieses Bild ist zweifellos identisch mit dem am 14. Februar 1941 von der Speditionsfirma Hausner im Auftrage der Gestapo (Vugesta) hier eingebrachten und mit einem Meistbot von RM 17.000.-- versteigerten Post. Vorbesitzer ist Egmont Goldschmied.

Josef Kriehuber: Versteigert am 22. April 1941, Meistbot RM 1.300.--, Einbringer: W. Butta, Prag, derzeit unbekannten Aufenthaltes (durch Galerie St. Lukas, Wien, I., Josefsplatz 5.).

Franz Stuck: Einbringer: Dr. Ernst Dohna, Mannheim, per Adresse: Kunsthaus Danzinger, Neustadt, Gustav Böhlerstrasse 35.

Mappe mit 12 Radierungen: Einbringer: Leonie Gregore, Wien, I., Augustinerstrasse 6.

Alexander Kalame: Einbringer: Herbert Barth-Wehrenalp, Wien, XIX., Hardtgasse 16.

Kopie des XIX. Jahrh.: Einbringer: Frau Anna Anton, Wien, IV., Prinz Eugenstrasse 68.

102062

-2-

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- 2 -

Oswald Achenbach: Beziiglich dieses Bildes wird um nähere Angaben, womöglich um die Einbringungsnummer ersucht.

Der Collecting Point wird auf die Gepflogenheiten des h.o. Magazinspersonals aufmerksam gemacht, die Einbringungsnummern auf der Rückseite der Bilder mit Farbstift oder Kreide anzuschreiben.

Durch die Bekanntgabe dieser Nummern könnten hier zeitraubende Erhebungen vermieden und das dortige Amt bedeutend früher in den Besitz der gewünschten Daten gelangen.

In der Anlage folgen die 7 hierher übermittelten Photos zurück.

7 Photos.

D O R O T H E U M

WANDEL Siebert

102063.

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D

OFFICE OF THE UNITED STATES HIGH COMMISSIONER FOR GERMANY  
OFFICE OF LAND COMMISSIONER FOR BAVARIA  
PROPERTY DIVISION, OEA  
CULTURAL PROPERTY BRANCH  
COLLECTING POINT, MUNICH  
10 Arcisstrasse

27. April 1951

Firma  
Dorotheum  
Wien I  
Dorotheergasse 17

Sehr geehrte Herren,

wegen eines Einbringens, Waldemar Croon, Aachen, Rae-  
renerstr.117, den Sie als Besitzer eines Bildes von

Jarot Georg van Os, signiert  
"Landschaft mit Kühen"  
Öl auf Holz (30,5 x 41 cm)

nannten, Dorotheums-Versteigerung 1.Febr.44, Nr. 138, müssen  
wir noch einmal bei Ihnen nachfragen. Herr Croon, den wir an-  
geschrieben haben, behauptet, das Bild nicht zu kennen. Wir  
bitten Sie sehr höflich, noch einmal in dem Handexemplar Ihrer  
Versteigerungen nachschauen zu wollen, um diese Angabe zu  
prüfen.

Mit bestem Dank für Ihre Bemühung zeichnen wir

Hochachtungsvoll!

Dr. Erika Zeise

Retained Copy

102064

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By S2 NARA Date 8-23-98

RG 260

Entry Ardelia Hall

File Collection

Box 268

D

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

18. April 1951

Firma  
 Dorotheum  
 Wien I  
 Dorotheergasse 17

Sehr geehrte Herren!

Für Ihren Antwortbrief vom 4. April 51 danken wir Ihnen verbindlichst.

Heute müssen wir uns leider wegen der Provenienz dreier weiterer Bilder an Sie wenden:

"Anonym, Italienisch, 18.Jh."  
 Ruinen von Arkaden und Säulen, Öl auf Leinwand  
 (93 x 95 cm) (Foto-Nr. 2899;  
 das Bild kaufte Graf Zubow seiner Aussage nach im Februar oder März 1942 vom Dorotheum (Nr. 212543-1) (Foto-Nr. 2899)

Dionysius Verburgh, sign. "Weite Flusslandschaft"  
 Öl auf Holz (37,5 x 49 cm) (Dorotheums-Nr. 215793-1)  
 Einbringer: Dorotheum; wie lange in dessen Besitz?

Eduard von Lichtenfels "Felsige Waldlandschaft an der Küste", Öl auf Leinwand, (83 x 129 cm)  
 lt. Auskunft v. Kunstverlag Wolfrum, Wien, stammt das Bild von Dorotheum. Versteigerung 19.Sept.44, Nr. 21565.

Ihrer Antwort sehen wir gern entgegen.

Mit vorzüglicher Hochachtung!

Anlage: 1 Foto

Dr. Erika Zeise

102065

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Entry Ardelia Hall  
File Collection  
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# DOROTHEUM

ZI.291

Wien, am 4. April 1951  
I, Dorotheergasse 17  
Tel. R 25 5 50

Titl.

Collecting Point,

München,  
Arcisstr. 10

Zur dortigen Anfrage vom 7. Februar 1951 wird im folgenden das Ergebnis der h.o. gegenständlichen Nachforschungen bekanntgegeben:

Meister mit dem Papagei: am 23. März 1944 hat keine Kunstauktion stattgefunden, sondern erst am 28.-31. März 1944. In diesen Auktionen kommt der genannte Meister nicht vor:

Gabriel v. Max: wurde am 6.10.1942 von Hans Pelzl, Wien, XIII., Auhofstr. 68, eingebracht und unter Konsignation Nr. 213.936/1, verkauft mit einem Meistbot von RM 8.000.-;

Remi van Haanen: eingebracht von Dr. Josef Kotzaurek, Wien, XIX., Gustav Tschermakstr. 28, Konsign. Nr. 216.239/1, versteigert am 1.2.1944 mit RM 3.500;

H.G. Pot: eingebracht von Hans Günther, München, Neuhauserstrasse 21, Konsign. Nr. 217.588/1, versteigert am 11. Juli 1944 mit RM 80.000.-;

J.P. Koekkoek: der Name Grete Wuzder kommt in dem h.o. Einbringerverzeichnis nicht vor. Da nähere Angaben fehlen, konnte auch auf Grund der Kataloge kein Ergebnis erzielt werden;

Franz Dobiaschofsky: auch der Name Ing. Franz Weiss kommt in den h.o. Karteien nicht vor; für diesen Fall gilt das bezüglich des vorangegangenen Punktes Gesagte;

August v.d. Embde: die im Konsign. Verzeichnis aufscheinenden auf Ludwig Politzer lautenden Listen sind hier nicht mehr vorhanden, aus welchem Grunde eine weitere Nachforschung nicht möglich ist. Die Adresse des Ludwig Politzer, der dem Vernehmen nach ausgewandert sein soll, lautete Wien, I., Weihburggasse 14;

Hans Canon: wegen ungenügender Angaben konnte auch diesfalls kein Ergebnis erzielt werden.

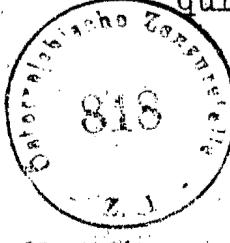
Die Adresse des Kunsthändlers Otto Bühr lautet Wien, I., Spiegelgasse 21.

Die Firma Gerhold & Weirich ist im Jahre 1940 in Liquidation getreten und wurde vom Dorotheum übernommen.

Hochachtungsvoll  
D O R O T H E U M

Karoline Sieleit  
vrl.

102066



9Do Al 268

DECLASSIFIED

Authority NND775057  
By SR NARA Date 8-23-99

RG

260

Entry Ardelia Hall

File Collection

Box

268

"Kaiser Franz Josef I.", (102,5 x 79 cm), "Joseph II. Kaiser von Österreich mit seiner Familie", (102,5 x 79 cm), "CULTURAL PROPERTY BRANCH

EISENS GESCHÄFT, MÜNCHEN  
Baselstrasse 10, Amtsgerichtsbezirk Basel (36 x 23 cm)  
Justiz Amtsgericht Dorotheum 15.50 "Bildprinzipal Dr. Herbst"  
Dorotheum, Adresse 30. März 1951

Sehr geehrter Herr Dr. Herbst,  
Versteigerungshaus Dorotheum, Heinrich-Moschner-Strasse 11, Wien,  
z.Hd. Herrn Dr. Herbst (36 x 23 cm)  
S. M. A. I. nein, keine Grete, wie  
Insgesamt Dorotheum Teenie Grete  
Dorotheergasse 11

Alexander Czerny, sign.  
Sehr geehrter Herr Dr. Herbst!  
Wir erlauben uns, an unsere Anfrage vom 7.2.1951 zu er-  
innern, ob Sie die Provenienz einiger Gegenstände bestreiten, die  
durch Ihre Versteigerungen eingingen. G. F. Böhme, Berlin, (36 x 23 cm)  
Inzwischen erhielten wir bereits die Anschrift der Kunsthändlung Otto Bühr, Wien.

Wie wir erfuhren, wurde die "Firma Gerhold und Weirich im  
Jahre 1938 vom Dorotheum übernommen. Darum bitten wir Sie sehr  
hoflich, auch von dem Bildmotiv (102,5 x 79 cm) zu bestätigen:  
Joh. Bapt. Reiter, sign.u.dat. 1845 "Neuseeländisches Königspaar" Öl auf Leinwand  
(100 x 128,5),

das im Sept. 1940 im Dorotheum versteigert wurde und von dem  
Sie als Einbringer die Fa. Gerhold u. Weirich nannten, uns den  
Vorbesitzer anzugeben. Von dem auf unserer damaligen Liste auf-  
geföhrten "Parträt eines lesenden Frau" des Meisters mit dem  
Papagei und von den 4 Gemälden von Canon "Putten in Wolken,  
Medaillons haltend", erlauben wir uns, die Fotos beizulegen.

Ausserdem bitten wir um Angabe der Provenienz nach Möglichkeit von folgenden Bildern:

Friedrich Friedländer, sign.u.dat. 1879,  
"Bäuerliche Familie bei Tisch; "Der ungezogene Bub",  
Öl auf Leinwand (48 x 58 cm), Foto-Nr. 1696  
über Almas vom Dorotheum Mai 1941

b.w.

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D/

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

An das  
Versteigerungshaus  
Dorotheum  
z.Hd.Herrn Dr.Herbst  
Wien  
Dorotheergasse 11

7. Februar 1951

Sehr geehrter Herr Dr. Herbst!

Wir haben die Aufgabe, die Provenienz des seinerzeit durch den Kunsthandel in nationalsozialistischen Besitz gelangten Kunstgutes zu klären.

Im Zusammenhang damit erlauben wir uns, Ihnen eine Liste zu überreichen, auf der diejenigen Objekte verzeichnet sind, die durch Ihre Versteigerungen gingen. Wir bitten Sie sehr höflich, uns die Einbringer, möglichst mit vollständiger Adresse, anzugeben. Könnten Sie uns ausserdem die Adressen von der Firma Gerhold u. Weinrich, Wien, und der Kunsthandlung Otto Buhr, Wien, nennen.

*Hochachtungsvoll*  
Für Ihre Mühe danken wir verbindlichst.

Hochachtungsvoll!

2

Dr. Erika Zeise

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By S2 NARA Date 8-23-99

RG 260  
Entry Ardelia Hall  
File Collection  
Box 263

Liste Versteigerungshaus Dorotheum, Wien Dorotheergasse 11

Objekt	Nummern	Bish.gekl. Provenienz	Neue Aussagen
Meister mit dem Papagei Porträt einer lesenden Frau (48,5 x 38 cm) Öl auf Holz	Mü. 9635 Linz 3859	verst.23.3.44 "aus Düsseldorfer Privatbesitz"	Adresse?
Gabriel von Max "Affe m.Folianten" sign. G.v.Max (60 x 44 cm) Öl auf Leinwand	Mü. 2648 Linz 3609	verst.beim Dorotheum; Einbringer Hans Pelzl, Wien	Adresse und Datum?
Reni van Haenen sign.u.dat.1883 "Eichwald im Winter", Öl auf Leinwand	Mü. 3044 Linz 3566	Dorotheum, 48.Auktion 1.2.44 Vorbesitzer Dr.J. Kotzak	Adresse?
H.G. Pot "Die Geldzählerin", Öl auf Holz (34,5 x 30 cm)	Mü. 2910 Linz 3837	im Dorotheum versteigert am 11.7.44 Kat.Nr. 79, Einbringer Hans Günther München	Adresse?
J.P.Koekkoek "Waldlandschaft mit Staffage" und "Wassermühle" sign., Öl auf Leinwand (93 x 118 cm)	Mü. 10658 Linz 545	von Versteigerung Dorotheum; Einbringer Grete Wuzder, Wien	Adresse?
Franz Dobya-schofsky, sign. u.dat.1836 Herrenporträt (74 x 59,5 cm) Öl auf Leinwand	Mü. 8601	Versteig.Dorotheum, Einbringer Ing.Franz Weiss, Wien	Adresse?

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RG 260

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Objekt	Nummern	Bish.gekl. Provenienz	Neue Aussagen
August v.d. Embde sign.u.dat. 1839 "3 Geschwister, mit Blumen spie- lend", Öl auf Leinwand (134 x 101 cm)	Mü. 10655 Linz 2325	Versteig.Doro- theum, Binbringer Ludwig Politzer	Adresse?
Hans Canon 4 Gemälde "Putti", in Wol- ken, Medaillons haltend	Mü. 11793 Linz 430- 433	im Dorotheum versteigert?	

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Authority NND775057  
By SR NARA Date 8-23-91

RG 260  
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File Collection  
Box 268

Direktor Hans Dresler  
Kreuztal Kr. Siegen i. Westf.  
Kaiserstraße 52  
Fernsprecher Amt Kreuztal 536

Kreuztal, den 2. März 1951. D.

Property Division, Old Cultural Property Branch  
Collecting Point,

München  
10 Arcisstrasse

Ich bestätige den Empfang Ihres Schreibens vom 26.2.51 und teile Ihnen mit, dass das fragliche Gemälde von meinem 1942 verstorbenen Vetter Heinrich Dresler, wohnhaft hier in Kreuztal, vor etwa 30 Jahren, soweit ich mich erinnere, von dem Maler Gaisser gelegentlich einer Ausstellung direkt gekauft <sup>Wieder</sup>.

X 2928  
M 9470

Hochachtungsvoll!

*Abraham*

5/2/51 /her

102072

DECLASSIFIED	
Authority	NND775057
By	S2 NARA Date 8-23-97

RG 260  
 Entry Ardelia Hall  
 File Collection  
 Box 268

D

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

26. Februar 1951

Herrn  
 Hans Dresler  
 Fabrikdirektor  
 Kreuztal b/Siegen

Sehr geehrter Herr Direktor!

Wir haben die Aufgabe, die Provenienz des seinerzeit durch den Kunsthandel in nationalsozialistischen Besitz gelangten Kunstgutes zu klären.

In diesem Zusammenhang bitten wir Sie sehr höflich um Angabe zu einem Bild von Max Garssen "Kunstfreunde", das von Ihnen 1943 Herrn Lempertz in Köln zum Verkauf übergeben wurde.

Es interessiert uns, seit wann sich das Bild im Besitz Ihrer Familie befand, bzw. nach Möglichkeit die Anschrift des Vorbesitzers zu erfahren.

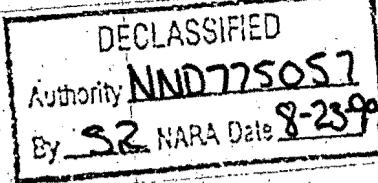
Mit bestem Dank für Ihre Bemühung zeichnen wir  
 hochachtungsvoll!

4

Gerda Koester

Retained Copy

102073



RG 260  
Entry Ardelia Hall  
File Collection  
Box 263

D

## PAUL DREY

Telephone PLaza 3-2551  
Cable Address  
ASDREY New York

OLD PAINTINGS  
AND  
WORKS OF ART

11 EAST 57th STREET  
NEW YORK 22, N.Y.

28. Juni 1951

Office of the U.S. High Commissioners  
for Germany  
Property Division, OEA  
Cultural Property Branch  
Collecting Point, Munich  
Arcisstrasse 10  
Munich

z.H. Dr. Erika Zeise

Sehr geehrtes Fraeulein Dr. Zeise:

In Abwesenheit von Herrn Dr. Drey  
moechte ich Ihnen den Eingang Ihres  
Schreibens vom 15. Juni, mit einlie-  
genden zwei Photographien, bestaetigen.  
Herr Dr. Drey ist bereits nach Europa  
abgereist und ich werde dafuer Sorge  
tragen, dass ihm Ihr Brief nachgesandt  
wird.

Herr Dr. Drey wird in der zweii-  
ten Julihaelfte in Muenchen sein und  
Sie dann zweifellos in der Angelegenheit  
aufsuchen.

Mit vorzueglicher Hochachtung  
*Karly Heimann*  
Sekretaerin

Dr. Leibrecht knows present  
address  
will have him  
102074

(Mrs. Lewinweiser  
phoned Dr. H.)

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Authority NND775057  
By SR NARA Date 8-23-99

RG

260

Entry Ardelia Hall

File Collection

Box

Z68



OFFICE OF THE UNITED STATES HIGH COMMISSIONER FOR GERMANY  
 OFFICE OF LAND COMMISSIONER FOR BAVARIA  
 PROPERTY DIVISION, OEA  
 CULTURAL PROPERTY BRANCH  
 COLLECTING POINT, MUNICH  
 10 Arcisstrasse

15. Juni 1951

Firma  
 A.S.Drey  
 11 E. 57th Street  
 New York/U.S.A.

Sehr geehrte Herren:

Wir haben die Aufgabe, die Provenienz der Kunst-Sammlungen zu klären, die von der ehemaligen deutschen Regierung angekauft wurden.

Im Zusammenhang damit wandten wir uns wegen der Provenienz zweier Gemälde

Claude Corrain-Schule  
 "Landschaft vor einer Stadt mit Staffage"  
 Öl auf Leinwand, (85 x 85 cm) und

David Teniers (zugeschrieben)  
 "Bauerliches Fest in einer Schenke"  
 Öl auf Holz (57 x 78 cm)

an Herrn Bornheim, aus dessen Galerie die Bilder lt. unseren Unterlagen im Jahre 1943 erworben wurden.

Herr Bornheim vermutet, dass diese beiden Bilder aus dem Bestand stammen, den er seinerzeit von Ihnen übernommen hat.

Wir bitten Sie sehr höflich um Ihre Stellungnahme dazu.

Wir erlauben uns, die beiden Fotos beizulegen und bitten höflichst um deren Rückgabe.

Anlage: 2 Fotos

Mit vorzüglicher Hochachtung

*Dr. Zeise*

Dr. Erika Zeise

*erl.*

102075

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Authority NND775057

By SR NARA Date 8-23-90

RG

260

Entry Ardelia Hall

File Collection

Box

268

D

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

15. Juni 1951

Firma  
A.S.Drey  
11 E. 57th Street  
New York/U.S.A.

Sehr geehrte Herren:

Wir haben die Aufgabe, die Provenienz der Kunst-Sammlungen zu klären, die von der ehemaligen deutschen Regierung angekauft wurden.

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an Herrn Bornheim, aus dessen Galerie die Bilder lt. unseren Unterlagen im Jahre 1943 erworben wurden.

Herr Bornheim vermutet, dass diese beiden Bilder aus dem Bestand stammen, den er seinerzeit von Ihnen uebernommen hat.

Wir bitten Sie sehr hoeftlich um Ihre Stellungnahme dazu.

Wir erlauben uns, die beiden Fotos beizulegen und bitten hoeftlichst um deren Rueckgabe.

Anlage: 2 Fotos

Mit vorzueglicher Hochachtung

Dr. Erika Zeise

102076

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Authority NND775057

By S2 NARA Date 8-23-90

RG

260

Entry Ardelia Hall

File

Collection

Box

Z63

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

3. April 1951

Herrn  
 Dr. Wilhelm Dyes  
 Steinhaus/Semmering  
 Forsthaus

Sehr geehrter Herr Doktor!

Wir haben die Aufgabe, die Provenienz des für das seinerzeit geplante "Linzmuseum" angekauften Kunstgutes zu klären.

In diesem Zusammenhang bitten wir Sie höflichst um Auskunft zu einem Gemälde von

Karl Eckel (vermutl.) "Musizierende Kinder",  
 Öl auf Leinwand, (76 x 90 cm),

das am 22. Juni 1944 von der Reichskanzlei angekauft wurde.

In erster Linie interessiert uns, seit wann sich das Bild in Ihrem Besitz befand, bezw. wer der Vorbesitzer (möglichst mit genauer Adresse) war.

Mit verbindlichem Dank für Ihre Mühe zeichnen wir

Hochachtungsvoll!

*[Signature]*  
 Dr. Erika Zeise

102077

STEFAN P MUNISING  
Chief, Monuments, Fine Arts  
and Archives Section  
Restitution Branch

WEEKLY OPERATIONS REPORT  
MUNICH CENTRAL COLLECTING POINT  
MONUMENTS, FINE ARTS AND ARCHIVES SECTION  
Property Division, Restitution Branch  
HQ OMGB

Period ending 4 March 1949

102078

RG 360  
Entry Adelphi Hall  
Box 324  
Authority NND 775057  
by JK NARA Date 8/9  
DECLASSIFIED

ITEM	CLASSIFICATION TO	DESCRIPTION	TOTAL NO. ORIGINALLY	TOTAL NO. BEGINNING OF PERIOD	ACTION TAKEN DURING PERIOD	NUMBER PRO- CESSED DUR. PERIOD	TOTAL NO. END OF PERIOD	ESTIMATED TIME FOR COMPLETION
1	LINZ COLLECTION	Photo Prints.	28 500	none	completed	none	-	
2	" "	Reading	28 500	8539	read, cataloged	3983	4556	2 weeks
3	" "	Paintings found	3 900	2990	prepared for final identification	-	2990	5 weeks
4	READY FOR NORMAL RESTITUTION SHIPMENT	Austria	-	129	-	-	129	
		Czechoslovakia	-	10	-	-	10	
		France	-	60	-	-	60	
		Hungary	-	136	-	-	136	
		Netherlands	-	55	-	-	55	
		Poland	-	-	-	-	-	
		Wiesbaden	137	137	-	-	137	
		packed for Stettin	91 items					
		X Wiesbaden						
5	RESTITUTION TO ALLIED COUNTRIES	Austria	-	-	-	-	-	
		Belgium	-	-	-	-	-	
		Czechoslovakia	-	-	-	-	-	
		France	-	-	-	-	-	
		Holland	-	-	-	-	-	
		Italy	-	-	-	-	-	
		Poland	-	-	-	-	-	
		Jugoslavia	-	-	-	-	-	
6	RETURN TO PRIVATE OWNERS	Outgoing						
7	JEWISH PROPERTY	In preparation	list of items restitutable to Jewish owners; 750 items inventoried. approx. prints					
8	UNIDENTIFIED PROPERTY	Graphic Art	180 000	175 708	inventoried	7233	168 475	approx.
		Kogl Regn.	900	705	-	-	705	
		Books	-	-	-	-	-	
		Safes	40	12	inventoried	7	5	
		Raitenhaslach	250	250	-	-	250	
		Buxheim	100	100	-	-	100	

RG 360  
Entry Adelie Hall  
Box 374

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Authority AND 776057  
by JKA NARA Dec 8/9

102079

SEE NOTE  
for France 20  
German 167  
Berlin 1 total 188

29

9 INVESTIGATIONS						
10 IDENTIFICATION						
11 TURNOVER TO MINISTERPRÄSIDENT	ready for decision by Chief, CCP					
12 INCOMING SHIPMENTS	2	a) paintings belonging to Mus.f.Meereskunde, Bln. 75				
13 OUTGOING SHIPMENTS	3	b) frame from private person 1 total 76				
14 ADMINISTRATIVE	Property cards	a) objects of art to private owners 47				
	Monthly report	b) books & catalogs to private owners handwritten 111 total 157				
	Weekly Report	338				
	Typing etc.	typed 1403				
		Checked 1238				
15 PHOTOGRAPHY	Photographs taken of valuable items Prints copied	card indexes, releases, Custody Receipts, correspondence 244				
		1306				
16 FOREIGN REPRESENTATIVES	Austria Jugoslavia French part time	Miss Gasselseder Prof. Topic Mr. Doran Mr. Doubinski	check on Austiran Claims in cooperation with German Curators check on Yugoslav Claims in cooperation with German Curators			
17 MISCELLANEOUS	Movements of cultural objects within the premises of CCP,		149 items			
18 MAN HOURS	Authorized Utilized hours lost on special duty	Germans 1300 Germans 1240 Germans 60 Germans 9	Americans 88 Americans 88	1,25 Germans Sick		
19 PROBLEMS	X 1) Schloss and Hitler Paintings, Jewish Claims, Herzog Weiss Collection, Schupping Gobelins, Göring Graphic, Van Dyck: Pöllnitz, Yugoslavian Claims, Kogl, Hofer, Weinmüller, Bornheim, Private owners, Lubomirski, I - P Collection, Bruschwiler					

Form B List CCP's and American offices with addressees

February 19, 1948

Conversation between Theodore Heinrich and Miss Ardelia R. Hall

MFA&A Land Wurttemberg-Baden has been cancelled<sup>1)</sup> Impossible to carry out treaty obligations and inter-Allied Agreements. Draft memo to OMGUS to that effect.

II  
Justification  
for Stuttgart  
position:

Before Edith went the job was vacant. It was difficult to get her appointed then.<sup>2)</sup> The job at Stuttgart is not over. Many outstanding claims have not been acted on. The Netherlands has 300 claims alone not restituted.<sup>3)</sup> Up until now Economics Division wouldn't allow Allied Restitution officers to operate there except under supervision of MFA&A officer. An Administrative order had provided for one MFA&A officer in each land <sup>as</sup> Wurttemberg-Baden.<sup>4)</sup> Museums in Manheim and Karlsruhe have Karls-  
<sup>rule</sup>  
<sup>I</sup>  
<sup>see para  
justification  
on third page</sup>  
collections in French zone. For interzonal restitution French Officer, M. Francois, must deal with American Zone Officer.<sup>5)</sup> MFA&A allows opportunity to approach on a completely sympathetic level without any stigma of propaganda.

Restitution  
Justification:

c) One thing to counteract the propaganda -- Hitler built up that America was a land of cultural barbarism. The Germans admire the French for their cultural achievements.

[ January 17th coal arrived in Wiesbaden. ICD had gotten coal for theaters and newspapers.]

Exhibitions:

UNESCO - Mrs. Henry Potter Russell, one of the four Crocker families of San Francisco, is staying with her sister Countess André de Limur - 3224 R - DE 2317, (Weldon Ave). She and Grace Morley were in Wiesbaden at Christmas when things dropped 45°. Mr. Heinrich suggested I see her.

<sup>see next page</sup>

Materials:

He told Harrison Kerr that a great deal is to be lost in sending any 3rd rate art exhibitions from USA to Germany. Mr. Heinrich has begun an active book and magazine program among his personal friends in San Francisco to send recent literature on art to Germany -- all published after 1938, as Architectural Forum, and professional and semi-professional publications. He will cover his own Land and Würtemberg-Baden but not all American Zone.

Educational Activities:

Specialists needed in Germany for lectures etc, - (1) City planning expert; (2) Specialist in museum educational work for children, which was prohibited under the Nazis. While Germans have in the past lead in educational programs in museums (Gallery lectures in Berlin in 1934 were crowded), they never developed work with children except for drawing classes.

<sup>International</sup>  
Exchange:

Russian removals and return <sup>Museum</sup> Kassel pictures in Vienna, 4 Rembrandts and 63 all total. Russians said that American officer should not ask for return of pictures to Germany to remove them to U.S. and wanted to keep 25% of pictures. Geneva Convention has something on works of art

102080

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Authority NM 96807

By WMAI 1/19/71

-2-

Lists have now been established as to Russian removals. The question has been raised and Russians will not discuss it. America is concerned about problem as holding Berlin material--French have none. British have considerable amount near Celle near Hanover. Not as valuable as in American Zone. It includes <sup>French</sup> Ethnographical material drawings. Nothing to be returned to Germany.

*Reconcluded**Berlin  
situation:*

The Quadripartite Agreement asked for opening of Berlin museums but turned down cold. The offer was that four powers put up 25% of the money for repairs, objects to be sent back and placed under joint 4 Power with 25% control. Russians with 100% control now refused.

Thru an error someone in Berlin ordered the transfer back to Berlin of books (750,000) to be transferred to Prussischen Staatsbibliothek and this was done from Offenbach. They were put in surviving portion of Library Building and placed there for selection. The Russians made a selection of a third. Mr. Born, MFA, Berlin, knows about this.

from Offenbach  
Frederich Schrady, Everett Parker Leslie would know about him. Schrady was working with Rorimer. A Cranach belonging to the Prince of Saxony (not the Hesse-Darmstadt one stolen by Goering which is now in Munich Collection Point) recently arrived in New York City.

*U.S. Problem*

Alfred Barr has picture from Manheim Museum. Someone in Paris acting on behalf of someone in Stuttgart. He wants to be sure before he buys. Heinrich is going to see him.

*Exhibitions in U.S.* The Russians held their 19th Century show at Pilmitz.

*French*: Director Busch of Mainz Museum in Russian Zone arranged a contemporary show at Mainz but few people saw it for city was quarantined for typhus.

Dresden held a Modern show.

*French*: French have had a whole series namely; (1) Impressioned (Munich, 60,000 in 2 weeks) (2) Contemporary; (3) Sculpture Show; (4) Graphics (prints were sold) (5) Organizing another contemporary show now.

*British*: The British have had good shows under British Consul with ample funds who organizes and pays for them. Done by MFA of British Military Government.

*Exhibitions*:

Peter Harnden, Information Control Division, Berlin, is Chief of Exhibition Section, is interested in Architecture and City Planning. He has shows going around--one of prints and engravings (from USA). It ought to be done through framework of German museums - not by ICD. Exhibitions are directly related to MFA&A activities.

102081

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Authority NM968071

By MBII 11/11/1945

-3-

## Library of Congress - Mr. Kargan.

Library of Patent documents is the property of the public library in Kassel. Miss Standen saw Mr. Kargan about the return of this library to Kassel. Library of Congress willing to return it and it is packed. But who pays costs. Library is important for Economic reconstruction of Germany. Library of Congress took Nazi and party books but interpreted directive broadly.

Rose Valland is in Berlin  
Write to Mr. Henry Pilliod  
APO - Berlin  
- and he will hand a letter to her.

Commission de Recuperation  
Artistique  
20 vis Ave., Rapp  
Paris (?)

Jeu de Paume Heuraux, head of above commission at Ave. Rapp no longer in Jeu de Paume. which has been taken over by Louvre as a gallery for Impressionist paintings.

Wintertide  
Pilliod has master list in Berlin of all objects recovered. Some on  
Tripartite French list and about 15 of Tripartite Belgian list have been recovered.

Robert Moses, Park Commissioner of NYC, went on a mission to survey reconstruction in Germany. His report never has been released. In it, he said that Congress would never appropriate funds for reconstruction but proposed that materials might be provided by US for German cities and in return they should give works of art to the USA. Mr. T. went to Germany on this mission to survey the prospect and requested MFA to discretely sound out Germans. Reaction of spontaneous and decisive. MFA shocked by proposal.

MPA (Pa) MFA work is not over. b) 1,000,000 books in latter part of 1947 were re-  
covered and brought in to Offenbach. Clay has agreed that work should continue to January 1949. Howard P. Clay and T. O. Gruelle probably return to US.

A Lt. Robinson, N. Y. lawyer, got 32 pictures from Amorbach Repository including a Rubens. He took them to Badingen, where pictures were last seen Hesse, kidnapped caretaker to do it.

Amorbach was a Stadel Repository (Museum in Frankfurt endowed by a Mr. Stadel about 1820) - Repository was looted in April - May 1945, in part by above Robinson, a New York lawyer.

Walter Heil, de Young Museum, has an illuminated manuscript to go back.

Pettaway San Francisco Museum contains contemporary art. (Richard Freeman, acting Director for Mrs. Morley).

Pretty certain  
that Robt. in  
did not bring pgs  
back - No knowledge  
of what happened with

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By WMSL

A. R. Hall

S E C R E T

CFMP D-5/15

May 18, 1949

CFM PREPARATORY PAPERSRestitution from Germany

The attached paper, prepared by Mr. Kiefer in EP (and its annex prepared by Miss Hall in ILI) discusses the steps which should be taken in the field of external restitution from Germany in the event of establishment of an all-German government. Five specific recommendations appear on pages 13-14.C.

An annex entitled "Return of Cultural Property" is attached at the end. This paper is circulated for the information and possible comment of CFMP recipients.

Brad Patterson  
Secretary

S E C R E T

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By Wm J. Mulligan - 7/1/86

## RETURN OF CULTURAL PROPERTY

Present Status of Cultural Restitution in the American Zone of Germany

The recovery and return of looted or displaced cultural property in the American Zone of Germany has been carried on by specialists in art, libraries and archives, serving as Monuments, Fine Arts, and Archives officers and as Art Intelligence officers. Since the close of the war, approximately 500,000 works of art and 4,000,000 books have been returned to owner nations outside Germany.

The Monuments, Fine Arts, and Archives Section (MFA & A) was formerly under the Restitution Branch, Economics Division of OMGUS. It is now under the Cultural Affairs Branch, Education and Cultural Relations Division of OMGUS. The parallel MFA & A sections in the British and French zones have always been under education and cultural divisions.

Two central collecting points in the American Zone remain in operation: the Central Collecting Point at Munich for <sup>Possibly looted</sup> works of art from countries outside Germany and the Central Collecting Point at Wiesbaden for <sup>Possibly looted</sup> works of art from German public collections.  
(1) At the CENTRAL COLLECTING POINT, MUNICH, for works of art

looted from countries outside Germany. All cultural materials in Nazi

- 2 -

collections have been assembled at the Collecting Point, together with the extensive and meticulous Nazi records of their varied art transactions, such as those of the Einsatzstab Reichsleiter Rosenberg (ERR) captured at Neuschwanstein and those of the Hitler collection for his proposed museum at Linz provided by the USSR; <sup>lost</sup> ~~the readily identified materials have~~ been returned. The remaining objects present difficult residual problems. Conscientious and experienced MFA & A officers familiar with American policies are required to complete these operations.

(2) The CENTRAL COLLECTING POINT, WIESBADEN, for works of art from German public collections. There has been assembled, stored, and exhibited, in this modern museum, German state, Land, municipal and university collections. As soon as the museums and universities in the American Zone have been able to repair buildings suitable to house their collections, the objects were returned to the institutions and communities which owned them. The most important public collections still held at Wiesbaden are those from the Berlin Museums. (See enclosure, "The Returned Masterpieces of the Berlin Museums," in the Department of State Bulletin, May 1, 1949.)

The recuperation operations for cultural property have been centralized in these collecting points for the entire American Zone. It may be noted that the identification of works of art as to artist, period, authenticity, etc., requires the specialized knowledge and judgement of MFA & A officers who are experts in their field and the ~~declassification~~

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By MFAA *[Signature]*

-3-

of ownership and verification of claims requires extensive records of documents, interrogations, and photographs. It has been necessary in three cases to return works of art recovered in the United States to the Wiesbaden Central Collecting Point for final identification from records only available there.

Continuing Phases of Cultural Restitution.

The objective of cultural restitution is to restore the cultural property dispersed through the hazards of war to the rightful owners in the communities where the property was originally located. The continuing phases of this program for the return of cultural property include:

A. Recovery and Return of Cultural Property. The restitution of looted cultural property is today and will probably remain for many years one of the troublesome problems arising from World War II.

It should be met by continuing as vigorously as possible the recovery and restitution of cultural objects and materials found in Germany.

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- 4 -

The four zones of Germany will undoubtedly prove to be the area where most of the looted art has been secreted until it is believed safe to dispose of it. It is of advantage to each of the four powers to continue the investigation and screening of German collections, sales and exports for looted art.

Appropriate legislation in Germany should also provide for continuing adequate and appropriate controls by the German government for the implementation of the Agreement of July 8, 1946 (enclosure 2).

The value of the program under the Tripartite Agreement of July 8, 1946, which makes possible the recovery and return of looted and dispersed cultural objects from all countries wherever objects are found, cannot be overemphasized. Through the implementation of this Agreement by all UN countries and by Germany, it will become the most

*recovery of cultural property, leading to important post-war solution for the satisfactory settlement of cultural property*

With effective international cooperation it would appear possible that any work of art of importance looted during the war and not destroyed may eventually be recovered. Looted art is wholly unacceptable

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By WMAI 10/10/1971 T/LJLGS

- 5 -

to the general public. Public museums and libraries in all countries are cooperating in identifying looted and displaced objects.

The USSR has been invited to join the Agreement but refused. However, participation in this agreement should be of particular benefit to those countries suffering cultural losses in the war.

This applies as well to Germany. The Agreement has already been applied by the United States government for the benefit of German collections.

The American Military Government has forwarded to the United States lists of objects missing from repositories and from German museums.

The large proportion of works of art thus far recovered in the United States has been from public collections of Germany including a rare Psalter from the Dresden Library. Lists of objects, missing from German collections in the British, French or Soviet zones should also be made available.

By carrying forward the program of the Tripartite Agreement the best evidence of its efficacy and the strongest argument for its acceptance by all governments is adduced. The Department of State has received

102088

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- 6 -

lists of missing objects from France, Belgium, Poland, Austria, etc.

These lists were received in French. For circularizing in the United States, they have had to be translated by the Department into English.

A preliminary consolidated index in English will be issued by the Department as essential for ready reference and effective cooperation.

It is to be proposed that the International Council of Museums at UNESCO House in Paris will set up a central bureau to issue such consolidated lists for all countries in the future and to keep the lists up to date by informing participants of deletions (when objects are found) and additions.

It is also to be proposed that a formal convention be drafted in UNESCO on the basis of the Agreement.

B. The Return and Reconstitution of German Collections in All Zones of Germany.

The inter-zonal return of German collections, libraries, and archives to the locality where they belong and to the local institution (state, Land, municipal, et.) which owned them is the second responsibility to be completed in Germany.

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- 7 -

Appropriate steps should be taken by the other zones leading to the legal transfer of this property to the German State and Laender such as have already been taken by the American Military Government under Article VI and XII of Law No. 19, "Disposing of Properties in the United States Zone of Occupation and the United States Sector of Berlin having belonged to the former German Reich and to the former German States, Laender or Provinces (including the State of Prussia)."

The destruction of museums and buildings to house works of art and other collections have of necessity delayed the physical return and reconstitution of German collections recovered in the American Zone and stored at Wiesbaden; the rest of the Berlin collections were removed by the USSR for safe keeping to the Soviet Zone from war storage such as the flak towers. The Dresden collections removed by the USSR have received wide publicity. It is, of course, impossible to return the collections to the devastated Zwinger Museums in Dresden or damaged and roofless Staatliche Museen in Berlin.

However, the means of returning German collections to other buildings suitable for storage and limited exhibition in these and other cities should be sought.

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- 8 -

It may be anticipated that the fullest cooperation will be obtained from the Allied Powers in reaching a satisfactory settlement for cultural property for the following reasons:

Mutual Obligations. The Allied powers all share the same Treaty obligations for the international protection of art. (See manuscript copy, "Treaty Obligations, Agreements, and Policies of the United States Government Respecting the International Protection of Works of Art and Cultural Property," Enclosure ).

The Inter-Allied Declaration of January 5, 1943, (enclosure A), by the United States, the United Kingdom, USSR, and the French National Committee and others, specifically pledged the cooperation of the Allied governments in the solution of such problems of recovery and restitution of works of art extending across national frontiers and requiring action by two or more governments.

United Kingdom. The Roberts Commission, the MacMillan Commission and the MFA & A officers of Great Britain and the United States have worked throughout the war and since, "in particularly happy accord" for the protection and salvage of artistic and historic property.

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By WBN Mar 27 1946

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- 9 -

The British Government has upheld an official policy of respect for cultural institutions and cultural property for well over a century. Following the Napoleonic Wars, England helped restore much of the art plundered by Napoleon; in the War of 1812 England restored to the Pennsylvania Academy in Philadelphia, paintings taken from an American vessel as a prize.

France. The French Government, like other allied nations, has ratified the Hague Conventions of 1899 and 1907 in which are the protective articles for cultural property under international law.

The French Government has been insistent at every opportunity upon a policy of replacement of cultural objects. However, any replacement requiring the seizure of works of art belonging to another country has so many undesirable aspects that it has been generally renounced in modern times. It is a program which conflicts with accepted principles and is inconsistent with the search for looted objects of art under the Agreement of July 8, 1946.

USSR. The Russian Government has shown a respect for the cultural heritage of its own people and for that of other nations. The USSR

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- 10 -

recognized the Czarist signature to the Hague Convention (IV) of 1907 on November 25, 1941. Following World War I, the Soviet Government drafted admirable treaty articles for the return of cultural property to the rightful owners (USSR treaty articles, see Enclosure 5).

Charles De Visscher, Judge on the International Court of Justice, has said that the Treaty of Luga is remarkable for the breadth of its provision concerning the restitution of art objects and collections of every character. It is, undoubtedly, a matter of pride to the Russian people, that the Russian Government initiated the conference at Brussels in 1874 as well as the peace conferences of 1899 and 1907, and proposed the basic article in the Declaration of Brussels for the respect and protection of cultural property under international law.

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By MSA 11/11/1988

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Authority NND775057

By S2 NARA Date 8-23-90

RG

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Entry Ardelia Hall

File

Collection

Box

265

## Excerpt from "Daily Report"

15. May 45

Kist

- a. Miss Bilhildis Rügamer filed report with this office that four (4) valuable violins - one of which was a Stradivarius - disappeared from the home of the forester in Irtenberg. Investigation made by this office as of this date revealed that on April 8th a FA unit 217 occupied the lodge of the forester in Irtenberg. The unit left on or about April 10th and when the house was reoccupied the owners discovered three of the violins including the Stradivarius had disappeared. Further investigation made at 151 1/2 Kist - an "Art Depot" - and at the Festung Marienberg failed to locate these instruments.
- b. It is suggested that attempt be made to contact the Military Unit which occupied this premise in an attempt to locate these violins.

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By 52 NARA Date 8-23-99

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Entry Ardelia Hall

File Collection

Box 265

Memorandum

## Interrogation of Mahr on missing paintings in Bamberg

Mahr was interrogated on 17 April 1947. He stated that the information on the missing paintings at the Concordia has been given to him by a Bamberg lawyer, the brother of the painter Hans Hundt of Buch bei Bamberg. According to the story, a ceiling painting of the Concordia ~~which was in the artist's studio~~ ~~Kleff junior~~ ~~who had~~ ~~extensive connections with the American military~~ ~~and became president of Artist's Union of Bamberg~~. The painting was last seen in the studio of the painter Kleff junior where it was kept for restoration. The studio is in the Concordia. Kleff junior is a portrait painter who ~~has~~ is said to have extensive connections within the American military. He became ~~the president of Artist's Union of Bamberg~~.

Mahr stated furthermore that the disappearance was discussed at the office of the mayor of Bamberg, but that the matter was squashed upon the intervention of higher authorities. Mr. Mahr did not state so, but obviously his intimation was that Kleff may have sold the painting to an American Officer, that this advancement and success ~~was~~ is connected with this and other similar services, and that the investigation was stopped by American officers.

About the disappearance of supraporte in the Bamberg Residenz was told him in the form of rumors at the same time he obtained the above information, i.e. in the summer of 1946. He had no specific information of that matter. He reported the entire business to Prof. Dr. Lill, head of the Landesamt für Denkmalpflege, with whom he is on friendly terms.

Mr. Mahr had no additional information on this subject.

Remark: Neither ~~the~~ Dr. Bachmann nor Koch, Verwalter of the Residenz, know anything about any missing painting in the Bamberg Residenz. The mayor of Bamberg will be interrogated on the missing painting of the Concordia.

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File Collection  
Box 265

HEADQUARTERS THIRD US ARMY  
OFFICE MEMO SLIP  
APO 403

59  
Classification or Subject - Identify attached papers, if any. Number each memo in left margin, date and initial on right margin, office must be indicated, draw line across sheet just below memo, avoid using small slips.

TO	MEMORANDUM (use full width of sheet for long memos)	DATE AND INITIALS
Mr. Bernard TAPER	Subject: Bamberg	12 July, 1946
	1. Attached copies and translations of letters referring to the Bamberg paintings allegedly stolen from the Residenz and the Concordia Palais.	
	2. The informant obviously was afraid of censorship and did not mention the originator of the orders of higher headquarters, but it is quite clear that <del>xxxxxx</del> he wants to indicate that these orders were given by American authorities.	
	3. Suggest to interrogate Mr. Mahr and to decide on further action after <del>xxxx</del> interrogation.	
	4. Landesamt für Denkmalpflege is <del>xxxxxx</del> the Land level agency for the protection of monuments and works of art in Bavaria. Mr. Mahr therefore acted as correctly as possible when he informed the Landesamt. <del>xxxxxx</del> Because of this I advise to observe the strictest confidentiality in this affair. If, however, interrogation will disclose that <del>xxxxxxxxxxxxxxxxxxxx</del> he was twisting the facts, he should be made responsible.	
		Wolfgang Lotz
	Suggested Action: Interrogate Mahr. Obtain names of suspects and all witnesses.	BT.
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By S2 NARA Date 8-23-90

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COPY.

Der Direktor des Bayerischen Landesamtes für Denkmalpflege

Prof. Dr. Georg Lill

München, den 12. Juni 1946

An die Militärregierung

München, Arcisstr.

Betreff: Bamberg

Subject: Bamberg

Ich übergebe Ihnen den Originalbrief, der mich über die Vorkommnisse in Bamberg unterrichtet hat. Ich möchte jedoch dringend bitten, den Namen meines Vertrauensmannes mit strengster Diskretion zu behandeln. Der betreffende Herr ist mir seit vielen Jahren wohl bekannt und versteht etwas von Kunst, da er selbst Sammler ist. Ich halte ihn für vollkommen vertrauenswürdig.

wenn jemand diesen Herrn aufsucht, so möge er ihm ausdrücklich mitteilen, dass er auf strengste Diskretion rechnen darf.

s./ Dr. Georg Lill

t./ Dr. Georg Lill

TRANSLATION.

Attached is the original letter instructing me about what has happened at Bamberg. I want to emphasize, however, that this information was given as a confidential one and that the name of the informant should be withheld as far as possible. The gentleman is known to me as reliable and as an expert for art (being a collector himself); I regard him as perfectly trustworthy.

If this gentleman should be asked for further informations or interrogated, it should be made perfectly clear to him that he may trust on a perfect confidentiality.

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