

RG	239
Entry	73
File	SPAIN
Box	82

DECLASSIFIED	
Authority	NND 750168
By	TJ NARA Date 10/12/99

misc. Pers.

CONFIDENTIAL

6 November 1945

SUBJECT: HIRSCH, Adolf, or Alfredo (qv)

ced
 In MIEDL papers in GOUDSTIKER house at 458 Heerengracht, Amsterdam, *ced* was a list of pictures sold by MIEDL for the account of Alfredo ZANTOP, payment to be made not in pesetas but in implements in Spain. Also in the correspondence was mention of pictures sold for the account of A. HIRSCH of Berlin and Buenos Aires.

After my return to London, when checking the British files, Alfredo ZANTOP was reported to be an agent of Ast Cologne, running agents in South America. An agent named HIRSCH with no Christian name also appeared in the British files as being from South America and also a member of Ast Cologne. It would seem to be a remarkable coincidence that ZANTOP and HIRSCH, receiving money for pictures belonging to them sold through the medium of GOERING's chief agent in Holland, MIEDL, are not one and the same with the agents of Ast Cologne.

Upon writing to Holland for further information on the HIRSCH material, I was informed that the papers had been sequestered by the Minister of Justice and were in the hands of Captain Piller van AMSTEL at 468 Heerengracht, Amsterdam.

Notes on this material are in the London office of ORION for use in further interrogation of MIEDL by BB/506 or further investigation.

MIEDL sent a report to GOERING on the ZANTOP sale, indicating its importance to GOERING. He also reported on HIRSCH.

BB 508 BB/508

CONFIDENTIAL

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 By TJ NARA Date 10/12/89

INFORMATION ON JOSE FORNOZA NIETO, ART

DEALER.

Jose FORNOZA NIETO is probably the most important art dealer in Spain today.

He stays at Calle Alcala No. 145, Entresuelo, Centro, Madrid, where he has over one thousand pictures painted by old masters and modern painters.

In 1936 he had no means whatever; today his fortune is calculated at over three million pesetas. Besides the pictures in Madrid, there are others at Barcelona, Bilbao, San Sebastian and Seville, where he has agents.

His newly-acquired fortune is due to the purchases and sales he transacted in Madrid during the Civil War, when he bought jewels, pictures, furs, etc. etc. without being too particular as to their origin.

Although the Police have visited his house on several occasions, they have never been able to find anything there which would compromise him. They have, however, suspected him of buying articles which had been stolen.

During the years 1940 and 1941, FORNOZA sold a number of paintings and porcelain to the German, Chilean and Peruvian Ambassadors, but his best client has always been the Japanese Minister. It is calculated that the latter has bought from him well over two million pesetas worth of porcelain, paintings and jewels.

An individual named PATON is one of his agents in Madrid.

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RELACION QUE SE CITA.

Declaracion de Depósito nº 562/44, comprensiva de 3 cajas, marcas B.K.M., nº 1/3, peso bruto 324 kgs. conteniendo Pinturas artisticas y marcos de madera, origen Holanda. Presentada por el Agente de Aduanas Don Ramón Talasac. Entrado en el Depósito Franco el 24 de Julio de 1944. Depositadas a nombre de Alois MIEDL, de San Sebastian, procedentes de la Aduana de Irún con Guia de Transito nº 220/44.

Contenido de la caja nº 1.

Una pintura sobre tabla, con marco de madera sin dorar, representando un paisaje, con firma ilegible, dimensiones 41 por 62 cm.- Al dorso una etiqueta raspada, y un numero 003080, y una indicacion F. 60.000.-

Una pintura sobre lienzo, con marco de madera sin dorar, representando un paisaje, sin firma, dimensiones 50 por 66 cm.- Al dorso una etiqueta raspada y un sello de lacre con un escudo.-

Una pintura sobre tabla, con marco dorado, representando una marina, sin firma, dimensiones 65 por 50 cm.- Al dorso una etiqueta que dice: Internationale Water tentoonstelling van Luick. 1.939.- Neederlansche Inzending envoye par la Hollande.- Artiste: José Porcellis.- Proprietaire: M.v. Valkenburg.- Adresse: Laren.- Nº catalogo: en blanco.- Nº caja: en blanco.-

Una pintura al parecer al pastel, protegida por cristal, con marco dorado, representando una mujer con vestido rosa, sin firma, con una placa en el marco: J.B. Perroneau 1715-1783, dimensiones 58 por 47 cm. Al dorso una etiqueta: Collectie Goudstikker- Amsterdam, Heerengracht nº 6547.- Otra etiqueta: nº 93. Exposition Quentin de la Tour et des pastellistes Francais des XV¹¹ et XV¹¹¹ siecle en L'Hotel jean charpentier 76 Fauburg Saint- Honoré, Paris. En 23 mai au 25 juin 1.927.-

Una pintura sin marco, sobre lienzo, representando una señora, sin firma, al óleo, dimensiones 50 por 63 cm.- Sin etiqueta al dorso, con un numero en lapiz rojo: 147 MZ 4.-

Una pintura sobre lienzo, sin marco ni firma, representando tres cabezas de niño, dimensiones 54 por 65 cm.- Al dorso una etiqueta: Collectie Goudstikker- Amsterdam, Heerengracht 458, nº 5751.- Escrito a mano en ella: Sir Thomas Lawrence foto *Geenakes. gemaakt.*

Una pintura sobre tabla, representando un retrato de mujer contemplando una calavera, sin firma, dimensiones 63,5 por 48,5 cm.- Al dorso una etiqueta igual al anterior con nº 1355 y a lapiz: V. dyk. soeger.

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Una pintura sobre tabla, con marco dorado, representando en un interior una mujer pelando al parecer patatas, sin firma, dimensiones 42 por 35 cm.- Al dorso una inscripción grabada: De Wild Holland.-

Contenido de la caja nº 2.-

Una pintura sobre tabla, sin marco ni firma, representando una mujer y un hombre en primer plano bebiendo en una fuente, dimensiones 106 por 73 cm.- Al dorso una etiqueta: Collectie Goudstikker- Amsterdam. Heerengracht 458.- nº 6529, y a tinta sobre ella: Corn. Buys.-

Una pintura sobre lienzo, sin marco ni firma, representando un caballero de medio cuerpo, con túnica encima de una armadura, dimensiones 78,5 por 96,5.- Al dorso una etiqueta raspada; una etiqueta con un nº 2145; en lapiz azul nº 5326; cuatro sellos de lacre ilegibles y en tiza F. Bols.-

Una pintura sobre lienzo, sin marco ni firma, representando un caballero en 3/4 de cuerpo, con una inscripción en el ángulo superior derecho que dice: IOA GEORGIUS D DATIS SIGISMUNDO FILIUS VENETIS CREM^E = IMPERATIBUS AUC. FRAN^{CO}. PONTIO PLAC^{ID} NOTARIO ANNO DOM. MDVlll. Dimensiones 1m. por 80 cm.- Al dorso una etiqueta raspada; una etiqueta con el nº 40, y en lapiz azul el nº 570/56.-

Una pintura sobre lienzo, sin marco ni firma, representando un caballero en 3/4 de cuerpo, dimensiones 104 por 87 cm.- Al dorso una etiqueta: Collectie Goudstikker- Amsterdam. Heerengracht 458, nº 5418,; y a tinta sobre ella: El Greco.-

Una pintura sobre lienzo, sin marco ni firma, representando un caballero en 3/4 de cuerpo, dimensiones 108 por 81 cm.- Al dorso una etiqueta raspada; una etiqueta con el nº 40.-

Una pintura sobre lienzo, sin marco ni firma, representando al parecer La Virgen con el Niño, entre Santa Catalina y un Obispo, dimensiones 87 por 116 cm.- Al dorso una etiqueta raspada, una inscripción: Palma il Vecchio, y un nº 5511.-

Una pintura sobre lienzo, sin marco, firmado Th. Creswick, representando un paisaje.- Al dorso una etiqueta: Collectie Goudstikker- Amsterdam. Heerengracht 458 nº 6515, y a tinta sobre ella Th. Creswick.- Dimensiones 118,5 por 96 cm.-

Una pintura sobre lienzo, sin marco ni firma, representando una mujer con traje rojo sentada en un sillón, dimensiones 123 por 95,5 cm.- Al dorso una etiqueta raspada; otra: Douane Paris Centrale; otra con el nº 40 y otra con el nº 106.-

Una pintura sobre lienzo, sin marco ni firma, representando al parecer Jesús entre los fariseos, casi de cuerpo entero, dimensiones 116 por 98 cm.- Al dorso una etiqueta raspada y otra con el nº 40.-

Estas tres ultimas pinturas estan envueltas juntas, y en la envoltura que es de papel hay las siguientes notas a lapiz azul: 6515 Creswick, 1727 David, y 2307 A de Gelder.-

Contenido de la caja nº 3.

Una pintura sobre tabla, sin marco ni firma, representando un caballero con gorro de piel sentado a una mesa en la que hay un vaso y naipes, dimensiones 48 por 64 cm.- Al dorso una etiqueta: Collectie Goudstikker- Amsterdam. Heerengracht 458. Nº 5883.-

Una pintura sobre tabla, sin marco ni firma, representando una mujer con una copa en la mano sentada a la mesa, en la que hay nueces, un libro etc.- Dimensiones 48 por 64 cm.- Al dorso una etiqueta igual al anterior con el nº 5884.-

Una pintura sobre lienzo, firmado Corot, al parecer Magdalena en el desierto, dimensiones 90 por 50 cm.+ Al dorso una etiqueta igual a los

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anteriores con nº 6468.-

Una pintura sobre tabla, redonda, sin marco ni firma, representando al parecer La Virgen con el Niño en brazos entre dos Angeles, de 86 cm. de diametro.- Al dorso una etiqueta: Madonna met hind en engeln; otra: Gemente Musea van Amsterdan nº 210. Maten: Rond Paneal.- En la envoltura de papel: Mainardie 5203.-

Una pintura sobre lienzo, firmado Corot, representando al parecer Cristo en el Monte de los Olivos, dimensiones 90 por 50 cm.- Al dorso una etiqueta: Collectie Goudstikker- Amsterdan. Heerengraht 458, nº 6468.-

=====
 Declaración de Deposito nº 338/44, comprensiva de 1 jaula ZW nº 2, peso bruto 22 kgs. conteniendo una pintura artistica, origen Alemania presentada por el Agente de Aduanas Bergareche y Gil Ltd.. Entrado el 10- Mayo de 1.944, depositada a nomore de Teniente Otero, Division Española de Voluntarios, Madrid, procedente de la Aduana de Irún con Guia de Transiti nº 125/44.-

Contenido de la caja.

Una pintura acuarela, sin marco (ni firma) digo firmado F. Desmoulins, de papel pegado sobre lienzo, representando un retrato de cuerpo entero al parecer de la ultima Zarina de Rusia, dimensiones 66 por 99 cm.-

=====
 Bilbao 2 de Diciembre de 1.944
 El Interventor



Muñiz

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Buch
 General India - 83 10 7da -
 (Lil. Francisco) ? 58004
 Reyes Maritalle - Com. Rd
 Madrid 241 1530 - Sauer -
 Barcelona -
 Montbelli - Frank
 von Gould
 (Lil. Francisco Maritalle)
 Reich
 Plicht - von Bremen
 Cigo Radio / Legation
 Schullhorn - Kultur absehung
 Pils - Dinko 11944
 W. M. - Radio 60000
 Ravenslein - Post -
 P. ...

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Decker / Madari / Brown
 S. A. Rivers - Healer
 Linars - all right - would
 not make such a mistake
 Use Reiss's expertise
 for Flemish purchase
 A. Sanchez - Pro German
 Antisemitic -
 He knew about Harris
 Heard - strongly against
 Sanchez
 Mendel - Liban
 U. Cojo - Castro - sells
 to Lazar
 Schultze - Kultur-Abteilung
 Deutscher Reichsbank
 Painter
 Decker
 1. Hollenbach - Lot 6 Prado
 2. Ravenstein - Lot 6 Prado
 3. ...
 4. ...
 5. ...

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BUCHOLZ - Kurt
Major in 4th General Mobile Bn
Thought to be running a
French front in Spain

MOURVILLE Roger
French
Formerly worked in German
Court in Marseille
Unwilling French politician
Whom he was prepared to take
over the program
Fought by French police

(Dancer?)
Was Mourville formerly
in cell of Frank Jay
Gruen
Kantons - he was French
They ~~from~~ were escaped
from ~~the~~ Elba
Camp - ~~the~~ ~~murderer~~
Mourville with Suzanne
Kantons

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1. Write to Donk re picture in
 New York of Bilbao
 2. Delegation records

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WESTERN HEMISPHERE
STUDY

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DECLASSIFIED
Authority ^{NND} 750168
By TJ NARA Date 10/12/99

Major Robert F. Rushin

31 March 1945

C. H. Sawyer, ORION

SECRET

ORION study of art transactions between countries in Western Hemisphere

1. Before Lt. Plaut left Washington, I discussed with him the possibility of ORION, Washington making a preliminary study of art transactions between New York and Latin America in relation to the present and possible future flow of enemy traffic to neutral countries.
2. In view of possible questions of jurisdiction, and of establishing the legitimacy of our interest in such transactions, we have proceeded very cautiously in our contacts with other agencies on this subject. ORION has to date made no request whatever for information from FBI.
3. Through a study of Censorship intercepts and reports of Foreign Funds Control, it has now become clear that there is, in many instances a triangular relationship between art traffic between Europe, South America and New York. How far such traffic will have specific X-2 interest we cannot determine until the general pattern of this traffic as a whole is much clearer than it is at present. It is of importance for the ORION project that this general study be undertaken and a report prepared for dissemination to the agencies who are concerned with such Western Hemisphere operations, in this instance, State Department (Safehaven), FBI and IFC. With their cooperation it should be possible to secure from the field additional information of specific X-2 and ORION interest.
4. Because of the limited nature of its subject matter, and the specialized training of its personnel, ORION seems best qualified to undertake such a preliminary survey. We wish to ascertain:
 - a) Whether from the standpoint of general OSS and X-2 policy there is any objection to ORION preparing such a preliminary report for dissemination outside the project itself.
 - b) Whether, in view of the established interrelationship between these art transactions in Europe and the Western Hemisphere, ORION may through X-2 liaison, make clear its interest in these transactions to FBI, and the other agencies involved.
5. It would be made clear to the agencies involved that the interest of the ORION project in such Western Hemisphere art transactions is of an information gathering rather than of an operational nature.

SECRET

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NND 750168	
By	NARS, Date

26 October, 1945

MEMORANDUM

TO: James R. Murphy, Chief X-2 Branch

VIA: Bernard A. Towell, Liaison Officer

FROM: Capt. Otto Wittmann, Jr.

SUBJECT: Safehaven Aspects of the ORION Project

1. As the closing phases of ORION's project in Europe are beginning to take shape, and our reports on art looting in Europe are being published in mimeographed form, there remains one aspect of our work which is still more or less untouched. That is, the investigation of traffic in art loot or clandestine traffic in art for Safehaven purposes between Europe and the Western Hemisphere. For jurisdictional reasons, this field has not been explored with any thoroughness.

2. Numerous intercepts and some Safehaven Reports have indicated a fairly lively trade in art objects in South America and Mexico during the war, but there has been no conclusive evidence from these reports that the art was used for Safehaven purposes.

3. It is known, however, that the FBI has made reports from time to time on individuals in the Western Hemisphere suspected of dealing in looted art (usually, I believe, at the instigation of the State Department). Two of these reports have actually been seen by this Unit through indirect channels.

4. Aside from occasional requests for information on particular individuals, this Unit has made no attempt to obtain information from FBI files. It is felt that the time is now opportune to explain to that Bureau our interests, and to attempt some sort of working relationship which would allow us to explore the relation of the European situation to that in the Western Hemisphere. We now have the following "selling" points in our favor:

a) Names of about 2200 persons connected with our interests in Europe.

b) ORION reports which define the general pattern of art looting in countries formerly occupied by the Germans.

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By NARS, Date

c) Since the flow of traffic in art works is, and always will be, almost completely from Europe to the Western Hemisphere, any investigations which the FBI may have made, or will make in their areas, would be tied up to some extent with Europe.

d) We still have competent and specially trained art investigators working in Europe, who could perhaps assist the FBI with some details of their own investigations.

e) ORION is the only investigative Unit in the U.S. which contains any trained art personnel, and for this reason would be able to offer professional knowledge and advice in a specialized field.

f) Since our interests are so specialized, there would seem to be no great conflict with the general aims of the FBI, and indeed, the exchange of information might be of great value to them.

g) We do not expect to remain in business permanently, and therefore offer no real competition to the FBI. Our aim is simply to round out our studies in Europe by a supplementary report on the relation of Europe to the Western Hemisphere.

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JOHN WALKER, National Gallery of Art

1 March 1945

Charles H. Sawyer, OSS

In connection with a case in which we are interested, reference has been made to a painting said to be "a companion panel to the Pisanello Profile of a Lady in the National Gallery of Art, Washington." This other version is referred to in correspondence as "The Pink Lady" and "the little flower girl."

We are anxious to ascertain if possible the following:

- a) Other known versions which might assist in identifying this picture, (photographs, of course, if available).
- b) Previous ownership, especially of the last fifteen years.

Any suggestions would be much appreciated.

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WESTERN HEMISPHERE
STUDY - 1941

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Authority ^{NND} 750168
By TJ/NARA Date 10/12/99

RE: ERNEST ASCH
61 Broadway
New York, N. Y.

There are being attached hereto copies of the following investigative reports regarding a person believed to be identical with the above-captioned subject:

Report of Special Agent Joseph A. Cullen, dated November 5, 1943, at New York, New York in the case entitled "Ernst Eduard Asch, was. Ernest Eduard Asch, Ernst Israel Asch; Alien Enemy Control - G."

Report of Special Agent Samuel H. Moore, dated November 13, 1942, at New York, New York in the case entitled "Ernst Eduard Asch, was. Ernest Eduard Asch, Ernst Israel Asch; Internal Security - G; Alien Enemy Control."

Information was received from another Government agency to the effect that one Ernest Asch, 61 Broadway, New York, was the sponsor for visa applicant Julius Klausner, which was disapproved by the Interdepartmental Committee.

In February, 1941, a confidential source believed reliable was being questioned in regard to matters pertaining to German funds in New York, and he advised that one Ernest Asch and some Argentine friends expected to form a corporation to be called the Ancilla Corporation to deal in American securities. In February of 1941 information was received from another confidential source believed reliable that one Ernest Asch was one of the Directors of the Transfer Trust, Ltd., New York. He, as well as other officials of this concern, migrated in recent years from Germany, and the firm was allegedly dealing in the transfer of German funds.

Information from a Government agency reflected that Mr. Ernest Asch, 290 Riverside Drive, New York, was a witness on behalf of the visa application of one Bernhard Werner, which application was unanimously disapproved by the Interdepartmental Reviewing Committee on January 7, 1943.

Enclosure

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 Box 782

DECLASSIFIED
 Authority ^{NND} 750/68
 By TJ NARA Date 10/12/99

FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT

NEW YORK, N. Y.

FILE NO.

100-15438-9A

REPORT MADE AT NEW YORK, N. Y.	DATE WHEN MADE 11/5/43	PERIOD FOR WHICH MADE 10/15, 20/43	REPORT MADE BY JOSEPH A. GILLER
TITLE HENRI EDUARD ASCH, with aliases Ernest Edward Asch, Ernst Israel Asch		CHARACTER OF CASE ALIEN ENEMY CONTROL - C	

SYNOPSIS OF FACTS:

Subject's premises at 290 Riverside Drive, New York City searched on 10/20/43 pursuant to executive search warrant issued by USA, SDNY and under a signed waiver of search. No contraband was found. Subject served in German Army 1914-1918 and was Military Judge from 1918-1919. Practiced law 1919-1933, when license was revoked by Nazis in spite of request by American Consulate that he be permitted to continue due to his valuable legal services involving German American trade relations; left Germany in 1938, because of inability to earn a living due to racial persecution by Nazis. Entered U. S. via Mexico because of difficulty in obtaining American visa; obtained first citizenship papers 5/14/41. Expresses hatred of Hitler, desire for United Nations victory and willingness to fight against Germany.

REFERENCE: Report of Special Agent Samuel H. Moore, 11/23/42, New York, N. Y.

DETAILS: An executive search warrant was issued by the United States Attorney for the Southern District of New York authorizing a search of the subject's premises at 290 Riverside Drive, New York City. Pursuant to this warrant, the reporting agent accompanied by Detective

APPROVED AND FORWARDED:	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES	
COPIES OF THIS REPORT			
5 - Bureau 1 - Capt. E. C. MacFall, DIO, SM.D. 1 - Col. E. V. Constant, ID, 2 S.C. 2 - USA, SDNY 2 - Washington (1 encl.) 2 - New York			

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WESTERN HEMISPHERE
STUDY - 1981

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 Authority ^{NND} 750168
 By TJ NARA Date 10/12/89

NY 100-15435

DANIEL J. WELLSER of Special Squad #1 of the New York City Police Department conducted a search of the subject's premises at 299 Riverside Drive, New York City on October 15, 1943. No contraband or propaganda material was found. Before conducting instant search, a signed waiver of search was obtained from the subject's wife, HELENE ANNE K. AGON and this waiver is being retained as an exhibit in the New York File.

The subject was interviewed at the New York Office on October 20, 1943, at which time he exhibited his first citizenship papers #487573, issued on May 14, 1941 in the United States District Court for the Southern District of New York, and his Selective Service Registration card reflecting that he registered under Selective Service on April 25, 1942 at Local Board #34, 685 West End Avenue, New York City. He also exhibited his Certificate of Identification as an alien enemy bearing #3818729. Concerning his background the subject advised that he was born on March 18, 1890 in Posen, Germany. He advised that on the completion of his elementary schooling, he had attended GENEVA UNIVERSITY in Switzerland, MUNICH UNIVERSITY and BERLIN UNIVERSITY. He advised that he received a degree of Doctor of Law in 1911 from BREMEN UNIVERSITY. In 1918, he passed his examination as a Judge and Attorney in Berlin and in 1918 was made a military judge and served in this capacity until the end of the war in 1919. From 1914 to 1918, he served in the German Army on the Russian front, and had been decorated with the Iron Cross, second class. After the war was over, he practiced law in Berlin, until the year of 1933, at which time, by a Nazi decree, he was forbidden from the further practice of law. In this connection, he advised that as a veteran of the first World War, he was technically entitled to carry on in the practice of law but that his dismissal was brought about by a special decree. He advised that at the time he was dismissed negotiations were carried on between the American Consul, Mr. WESSERSCHEIDT, and the German Minister of Justice at Berlin, in an effort to bring about the subject's continuance as a practicing lawyer inasmuch as he was considered to be of great value in rendering legal services involving American and German trade relations. The subject advised that negotiations were carried on at the request of the State Department in the United States and that for this reason, he feels certain that the records of the State Department would reflect considerable information bearing on his reputation and showing the treatment he had received from the Nazis. The subject advised that from 1933 to 1936, he remained in Berlin and acted as a legal adviser although he could not appear in court.

However, in 1936, all Jews were forbidden to give legal advice and from 1936 to 1938 he was only permitted to act in cases on which he had been previously retained. In September of 1938, since he could no longer make a living, he went to Amsterdam, Holland and was only able to effect his entry into that country through an appointment offered to him by the Nicaraguan Consulate General at Amsterdam, as his secretary. The subject stated that while he was in Holland, he had extreme difficulty in obtaining an American visa and for this reason, finally obtained a Mexican visa. He remained in

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NY 100-15425

Mexico approximately two months, until such time as he was able to obtain a visa to enter the United States. The subject advised that he has been a director, secretary and treasurer of the A. E. B. American Corporation at 61 Broadway, New York City since 1942. He advised that he was not an officer of this company at the time the German funds were transferred from the DEUTSCHE GOLDBISCHONTRAWA, Berlin, through the Chase National Bank of New York, to the MARINE MIDLAND TRUST COMPANY for credit to the account of TOPKIN AND PARLEY. He advised that he understood that part of this money had gone to ERNEST GOTTLIEB, who was then a director of the A. E. B. American Corporation. He stated further that the entire transaction was conducted by GOTTLIEB individually, and that to the best of his knowledge the A. E. B. Corporation was in no way involved in the transaction and received no profit from it. He advised that inasmuch as he was not in an executive position at the time of this transaction, he had very little knowledge of it and would not have accepted an executive position until such time as the transaction was straightened out with the authorities.

It should be noted that information was received from Confidential Informant T-1 to the effect that the subject was engaged in securing visas as an organized business, which involved high fees, and that he is able to attend to the details of collecting legacies payable to Germans from estates of residents in the United States. In this regard the subject advised that he had never sent funds to Germany either directly or indirectly and that it would be the last thing in the world which he would want to do because of his extreme hatred for the Nazis and his realization that such funds might be confiscated by them for the furtherance of the war effort in Germany. He also denied that he had ever attended to the details of collecting legacies payable to Germans.

With regard to the obtaining of visas, he advised that in 1941 he had been asked to procure Cuban visas for several Jewish refugees who are in the Netherlands and Germany and that he had only acted in those cases where the persons were relatives or close friends and had never been paid more than his expense money. The subject advised that he had been interviewed by Mr. CONRO at the Immigration and Naturalization Service concerning his alleged activities in obtaining visas on an organized basis and that at the time of this interview, he had been advised that his record was clear.

The subject stated that he intends to remain permanently in the United States and become an American citizen and that he is extremely anxious for a United Nations victory and would be willing to serve in the Armed Forces against any enemy if called upon to do so. He also mentioned that he thought it noteworthy that his sister's son was killed while serving in the French Army against Germany.

ENCLOSURE - WASHINGTON FIELD DIVISION

1 Copy of Report of Special Agent Samuel H. Moore, 11/23/42, New York, N.Y.

PENDING

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 By TJ NARA Date 10/12/99

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
 THIS CASE ORIGINATED AT

NEW YORK CITY

FILE NO. 100-16488 NY

REPORT MADE AT NEW YORK CITY	DATE WHEN MADE 11/23/42	PERIOD FOR WHICH MADE 3/19, 20, 6/2, 16, 7/12, 18, 8/17, 18/19, 20/42	REPORT MADE BY SAMUEL H. WARD
TITLE ERNEST EDUARD ASCH, with aliases Ernest Eduard Asch, Ernest Israel Asch			CHARACTER OF CASE INTERNAL SECURITY - C ALIAN ENTRY CONTROL

SYNOPSIS OF FACTS:

Subject born 3/15/90 at Rosen, Germany; entered US at Brownsville, Texas on 7/24/40 on plane H.C. 14950. Filed declaration of intention #487573 dated 5/14/41 in US District Court, SDNY. Alien Registration #3018720. Resides 290 Silveride Drive, Is Yreos. A.S.B. American and Foreign Service Corp., Treas. Auxiliary Corp. and employed by A.S.B. American Corp. of NYC. The A.S.B. American Corp. received \$10,100, a part of \$11,700,250 that was transferred in Oct. and Nov. 1940 from the Deutsche Goldschmiedbank, Berlin, Germany for credit to the account of Toppan and Farlay, attorneys for the German Consul General, NYC.

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DETAILS:

This investigation is predicated upon information concerning subject contained in the case entitled "GERMAN FOUND, MISCELLANEOUS INFORMATION CONCERNING" (New York file 65-1525) with particular references being made to reports of Special Agent Joseph Geman dated at New York on January 10, 1941, March 21, 1941 and May 17, 1941.

File #2270-S-609433 at the Immigration and Naturalization Service, 561 Westington, Street, was reviewed by Special Agent Fleming L. Maggitt and set forth the following information:

APPROVED AND FORWARDED:	SPECIAL AGENT IN CHARGE	DO NOT WRITE IN THESE SPACES
<p>COPIES OF THIS REPORT</p> <ul style="list-style-type: none"> 3 - Bureau 1 - Col. S.V. Constant, 5-2 1 - Capt. H.C. Marshall, SMI 2 - USA SDNY 2 - New York 		<p>FILE COPY</p>

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 By TJ NARA Date 10/12/99

NY 100-15425

ERNEST EDWARD ASCH, 290 Riverside Drive, filed declaration of intention #447573 in the United States District Court, Southern District of New York on May 14, 1941. He entered the United States at Brownsville Municipal Airport, Brownsville, Texas on plane #3014950 as ERNEST ASCH, on July 24, 1940.

Subject was born at Bosen, Germany on March 15, 1890 and his father's name is ALBERT ASCH. It is indicated that his last foreign residence was Mexico City, Mexico. In Germany subject used the name ERNEST ISRAEL ASCH, his nationality given to be German and his race Hebrew. His wife, HELENE SION ASCH, who filed declaration of intention #458017 in April of 1940, was born in Berlin, Germany on June 5, 1905 and entered the United States at the Port of New York on December 30, 1939.

Subject and his wife have two children, HELEN RUTH ASCH, who was born in Berlin, Germany on December 31, 1922 and ELLEN ASCH, also born in Berlin, Germany on March 21, 1930.

At the Immigration and Naturalization Service, Ellis Island, New York, the following information was obtained from file #99580-666 by Special Agent Richard B. Brown. This file contains a teletype from the Immigration and Naturalization Service, Washington, D.C. to the Immigration Director on May 1, 1941 requesting that the arrival of ERNEST EDWARD ASCH on the S. S. Volendam on December 30, 1939 be verified.

Under date of May 2, 1941, the New York District Office advised Washington, D.C. that no record of ERNEST EDWARD ASCH could be found and that he could not be located through the manifest soundex. Washington, D.C. was further advised that a record was found concerning one HELEN ASCH, female, in the manifest of the S. S. Volendam which arrived in the Port of New York on December 30, 1939 accompanied by HELENE ASCH, her mother and ELLEN ASCH, her sister. No other information was contained in this file.

The files of this office indicate that subject's Alien Enemy Registration number is #3016729 and on his Alien Enemy Registration application he is listed as ERNEST EDWARD ASCH, Apartment 2A, 290 Riverside Drive. He was born in Germany on March 15, 1890 and was employed as follows:

Amilla Corporation	Treasurer	September 1940 to date
A.W.P.O. American and Foreign Service Corp.	Treasurer	March 1941 to date
A.S.P. American Corp.	Employee	September 1940 to date

He indicates that all of the above offices are located at 61 Broadway in Rooms 2205 and 2206. This application reflects that subject's wife's name is HELENE and that he has two daughters ELLEN and HELEN.

MATHIAS KRAFF, Superintendent, 290 Riverside Drive, New York City, advised the writer that subject lives in Apartment 2A with his wife

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and two daughters and stated that he became a tenant in the latter part of 1940. Mr. KNAPP further advised that subject has been a good tenant and has never discussed his war views and therefore the superintendent could not furnish any information concerning subject's nationalistic tendencies. Mr. KNAPP advised that it was his belief that subject had approximately \$50,000 in the bank.

At A. V. Amy and Co. Inc., 160 East 72nd Street, New York City, the real estate agency for the building in which subject resides, Mr. JOSHUA I. EVANS produced records which indicated that subject became a tenant at 290 Riverside Drive on March 1, 1940 and when his lease expired on September 30, 1941, it was renewed by subject for a period of one year. The lease was signed by Mrs. HILDEGARD ASCH for Apartment 3A and the annual rental is \$1,250. Prior to their residence at 290 Riverside Drive, they resided at the Berkley Hotel, 170 West 74th Street, New York City.

References as given by subject's wife are as follows:

J. G. Fuller, Manager, Hotel Berkley
 Gustave Jacoby, 52 Wall Street
 Paul Moltke, 364 West 72nd Street

A letter to the real estate agency from Mr. JACOBY stated that "Mrs. ASCH is the wife of a former German attorney" and a letter from Mr. MOLTKE indicates that he has known Mrs. ASCH for several years in Europe.

The Irving Trust Company was given as a bank reference and Mr. GARRISON of the Irving Trust Company, 1 Wall Street, broker, real estate agency indicated that an account was opened in October 1939 in the name of HILDEGARD ASCH SIMON and stated that she maintained a moderate four figure account. It is also indicated that a joint account for herself and subject was opened in April 1939 and said account is maintained in the low five figures.

Mr. J. D. FULLER, Manager at the Berkley Hotel referred to his records and stated that Mrs. HILDEGARD ASCH and her two children became guests at the hotel on December 30, 1939 and checked out on January 20, 1940. They occupied Apartment #614 consisting of two rooms and paid a monthly rent of \$85. Mr. FULLER'S records indicated that at the time they became guests they had been in the United States for ten days. The hotel registration card #6444 gave Mrs. HILDEGARD ASCH'S address as being 29 Willett Street, Amsterdam, Holland and her references were H. Cassel & Company, 61 Broadway, JUSTIN WINTER, 30 Broad Street and the Irving Trust Company, 1 Wall Street. Mr. FULLER stated that these guests came to this hotel through some friend who lived in the district who arranged for an apartment in advance of this party's arrival to this country. The name of this friend was not indicated in Mr. FULLER'S records and he did not recall the friend's name. No mention was made in the hotel record indicating that the subject was a guest at this hotel with his wife.

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Information concerning H. Cassel & Company, mentioned above, is set forth in a memorandum dated August 4, 1941 by Mr. ROBERT WHILDEN, Expert, Anti-Trust Division which reads as follows:

"The Buenos Aires firm of Shaw-Strupp has recently been removed from the President's proclaimed list. It is suggested that because of the questionable connections and affiliations of this firm, this action was in error.

"Shaw-Strupp is reputed to be among the most active firms in financing Nazi enterprises in the Argentine. Shaw himself has represented many large Nazi firms for some time and is now, according to Bethlehem Steel Co. investigators, engaged in financing a German armament firm in the Argentine. At present Alexandro Shaw, son of the partner, has an office at the Manufacturers Trust Co. in New York but little is known of his activities.

"Julius Strupp was formerly a partner of Hugo Cassel in the firm of Cassel-Strupp & Co., 52 Wall Street, New York City. Strupp left the firm to establish his business in South America and the firm is now H. Cassel & Co., stockbrokers, 61 Broadway. Members of this firm are: Hugo Cassel, a native of Germany who lived in England for some years; Jacob Heller, a native of Vienna, Austria, who came to this country in 1920 and Carl Nathan, formerly with Dreyfus and Co., Berlin, Germany. It is understood that H. Cassel & Co. have rather large numbers of special wires, supposedly in connection with their stockbrokerage business."

CARL NATHAN mentioned above, is a subject of a memo entitled "EARL NATHAN, with alias, INTERNAL SECURITY - C, CUSTODIAL DETENTION" (New York file 100-15426.)

The records of the New York State Motor Vehicle Bureau, 80 Centre Street, New York City, indicate that ERNEST E. ASCH, 290 Riverside Drive obtained motor vehicle operator's license #3497245 on August 6, 1940. The records indicate that he was in possession of a Holland license #24215 which was issued on June 13, 1939 and which expires on June 12, 1941.

Special Agent Curtis G. Nelson reviewed a report dated June 25, 1941 concerning the subject and his wife which contains the following information. Their residence was given to be 290 Riverside Drive, formerly of Germany. It described subject as approximately 40 to 45 years of age, married, and being a German citizen believed to be here under an immigration quota with one dependent daughter. Subject was not known to have maintained a legal residence prior to the above reflected address and was reported to have come to the United States from Germany, having lived in Amsterdam, Holland for many years prior to leaving Europe.

Concerning his business connections, this report further reflects that subject is connected with a number of similar firms located at 61 Broadway, New York City, being in the employ of the A.E.B. American Corporation,

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an investment trust organization; Treasurer of the Anella Corporation and A.S.F.O. Corporation, the firms being engaged in business as dealers in investment securities over the counter. Subject has held these connections for the past ten months or more and is also reported to represent here the Nederlandsche Effecten En Bankierskantoor, formerly of Amsterdam, Holland and now located in Curacao, Dutch West Indies. Details of subject's income from the above sources were not disclosed but believed to be in fair proportions. The report further reflects that H. Cassel & Company at 61 Broadway, a brokerage firm, have indicated that they have securities in their holding for subject amounting to a four figure proportion and said company has reflected that subject maintains a very satisfactory brokerage account with them and is very highly regarded by them. Subject's banking connections are indicated to be the Irving Trust Company, 1 Wall Street, New York City.

In connection with investigation of German funds in the New York area, it was ascertained that in October and November 1940 \$11,706,250 was transferred from the Deutsche Goldbank, Berlin, Germany through the Chase National Bank of New York to the Marine Midland Trust Company for credit to the account of Topken and Farley, attorneys for the German Consul General, New York City. Of this amount \$11,250,000 was paid out of the account to JAKOB GOLESCHMIDT, who in turn turned over \$11,137,500 to the International General Electric Company, New York City for the repurchase of Siemens-Halske German Bonds. Goldbank apparently received a fee of \$112,500 in connection with this transaction.

Of the balance of the fund from Topken and Farley disposition was made as follows:

Topken and Farley fee	\$ 21,750.00
W. Von Gihara, security broker, New York City (of which \$1,000,000 went to JAKOB GOLESCHMIDT and \$125,000 went to Transfer Trust, Ltd., New York City.)	1,125,000.00
Transfer Trust, Ltd. (In addition to the \$125,000 received from W. Von Gihara.)	200,000.00
H. Cassel and Company, New York City (of which \$25,000.00 went direct to Transfer Trust, Ltd., Mexico and the disposition of the balance of \$198,991.00 is not presently known.)	223,991.00

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Funds amounting to \$325,000 received by Transfer Trust, Ltd. were disbursed as follows:

A. E. B. American Corporation	\$10,130.00
Dr. Alfred Rosenfeld	75,623.75
Escuria Verwaltung (owned by Ernst Gottlieb)	37,833.75
Ernst Gottlieb	17,921.25
H. A. Kollmar	20,000.00
Emma P. Kollmar (wife)-	49,000.00
JAKOB GOLDSCHMIDT	112,500.00
H. Cassel and Company	1,991.00

In connection with the foregoing transaction, Mr. WILLIAM ROGERS HENCO, Vice President of the International General Electric Company, advised that on October 2, 1940 Mr. CLARK MINOR, President of the company, was approached by JAKOB GOLDSCHMIDT, who stated that WOLF VON GIRANA, a broker who is connected with Topken and Farley in buying up German bonds, desired to learn if the International General Electric Company wanted to sell any Siemens-Holtsko.

Another official of the International General Electric Company advised that all negotiations for the sale of these securities were carried on through JAKOB GOLDSCHMIDT and WOLF VON GIRANA. It is noted that neither HERMAN KOLLMAR nor his wife appears in any of the transactions, although they benefit to the amount of \$69,000.00.

It is to be noted that W. VON GIRANA, ALFRED ROSENFIELD, JAKOB GOLDSCHMIDT, mentioned above, and HAROLD JAKOB GOLDSCHMIDT, Treasurer of the A. E. B. American Corporation and GEORGE FRIEDRICH FLEISCHER, President and Director of the A. E. B. American Corporation are all subjects of separate Internal Security - C Alien Enemy Control cases.

ERNST GOTTLIEB, mentioned above, is the subject of an Internal Security - C, Custodial Detention case and H. A. KOLLMAR, mentioned above is the subject of a case entitled "HERMAN ATOLF KOLLMAR, ESPIONAGE - C."

In a report dated June 20, 1941 of Confidential Informant T-1 it is indicated that the officers of the A. E. B. American Corporation are GEORGE FRIEDRICH FLEISCHER, President, ERIC CHARLES DUNSTON, Vice President and HAROLD GOLDSCHMIDT, Secretary-Treasurer and that the directors are the above mentioned officers plus ERNST GOTTLIEB and ALFRED WENNY (ALFRED ROSENFIELD). It is to be noted that ERIC CHARLES DUNSTON is the subject of a case entitled "ERIC CHARLES DUNSTON, with aliases, ESPIONAGE - C."

This company was incorporated September 8, 1939 under the state laws of New York and conducts its business as dealers and brokers in over the counter securities. It is reported to have a fully paid capital of \$100,000 with a good-sized surplus in the business in addition to that sum.

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In file S-1 of Confidential Informant T-2 it is indicated that the A.M.F., American and Foreign Service Corporation was founded as a New York corporation on February 14, 1941. H. Cassel and Company, brokers, are holders of all of the outstanding stock of the corporation and held the same for the benefit of ERNEST GOTTLIEB. The company is located at 61 Broadway, New York City and its officers are indicated to be ERNEST GOTTLIEB, President, ERNEST H. ASCH, Treasurer and HAROLD GOLDSCHMIDT, Vice President and Secretary. The directors include ALEXANDER B. SIEGEL and the above-mentioned officers with the exception of HAROLD GOLDSCHMIDT.

The records of the New York City Police Department, Alien Squad of the New York City Bureau of Original Identification were checked with negative results.

The following is a description of the subject.

Born	Born, Germany 3/15/90
Nationality	German
Race	Hebrew
Residence	290 Riverside Drive
Height	5' 7"
Weight	145 lbs.
Eyes	Brown
Hair	Brown
Complexion	Medium
Remarks	Scar on left cheek, small scar above right lip near nose.
Relatives in U.S.	Wife, Hildegarde Simon Asch Daughters, Renate Ruth Asch Ellen Asch
Alien Enemy Registration	(351072)
Occupation	Treasurer Ancilla Corp. Treasurer, A.M.F., American Foreign Service Corp. Employee, A.M.F., American Corp., all at 61 Broadway, NYC

P E N D I N G

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By TJ NARA Date 10/8/99

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WAR DEPARTMENT
 OFFICE OF THE ASSISTANT SECRETARY OF WAR
 STRATEGIC SERVICES UNIT
 WASHINGTON

DETAILED INTERROGATION REPORT NO. 13

1 May 1946

Subject: KARL HABERSTOCK

Distribution

War Dept., Civil Affairs Div., G-5 6
 War Dept., G-2 1
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 Central Collecting Point, Munich 2
 USAustria (USACA), MFA & A 2
 Brit. El. C.C. (Germany), MFA & A 2
 A.C.A. (British), MFA & A 2
 Ministry of Economic Warfare 2
 M.I.5 1
 M.I.6 1
 Com. de Recup. Artistique 3
 French Ministry of Justice 2
 D.G.E.R. 1
 Netherlands Ryksbureau voor de
 Monumentenzord 2
 Internal and File 12

THEODORE ROUSSEAU, JR.
 Lt. Comdr., USNR

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

Authority NND 750062

By R.T.G. WARS, Date 5/28/75

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~~CONFIDENTIAL~~KARL HABERSTOCK

Note: A general review of Karl HABERSTOCK's career, with particular emphasis on his connection with the Linz project, has been included in Consolidated Interrogation Report No. 4, "LINZ: HITLER'S MUSEUM AND LIBRARY." The information contained in this report has been obtained from sources and documents which have come to hand since the publication of CIR #4.

Addresses: Berlin, Kurfuerstenstrasse 59 (gallery)
 " Bellevuestrasse

Present whereabouts: In custody of U.S. Chief of Counsel, Nuremberg, as a material witness in War Crimes proceedings.

I. PREWAR CAREER

Born 1878 in Munich.

HABERSTOCK came of a middle-class family of peasant origin. His education was limited. He held no degrees for art study from any of the German universities, and expressed contempt for people who held them.

HABERSTOCK's entire career was based on two principles: anti-Semitism and Germanic chauvinism. He is said to have been a vociferous anti-Semite from the beginning, and to have attracted a certain clientele in this way, particularly in Berlin during the twenties, when the art market and other elements of the financial and commercial worlds were dominated by Jews. This clientele, drawn mostly from reactionary German circles, also had a natural taste for 19th century German art, as opposed to the "degenerate" French products of the same period or their own progressive German contemporaries.

When HITLER came to power, HABERSTOCK joined the Party. It is characteristic that he had not done so before. He never liked risks, and he always saw to it that he had something to fall back on should his plans miscarry. Even after he became a Nazi, he maintained his membership in International Rotary, and throughout the period of Jewish persecution he helped certain of his Jewish colleagues to escape. All of this he pointed to as evidence of his decent and liberal instincts.

When National Socialist cultural reforms were put into operation, HABERSTOCK became an enthusiastic crusader against the exhibition of "degenerate" paintings in the German museums. However, his fervor

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was considerably tempered by self-interest. He played a leading part in the disposal of these paintings on the international market, thus obtaining foreign currency for the German Government and large profits for himself.

Thanks to his early clientele and his political activity, HABERSTOCK became the most important international dealer of Nazi Germany. He traveled throughout Europe and had affiliations with many of the leading dealers, such as Theodor FISCHER of Lucerne, in whose company he visited London in 1939; Georges WILDENSTEIN, with whom he owned pictures in joint account; and SELIGMANN Brothers, with whom he planned a system for representation in the United States. He had an account in London with the Swiss Bank Corporation, Waterloo Place.

In business dealings he was known by his colleagues as a sharp trader, and not entirely to be trusted. He almost always worked alone, although HOFER reports that HABERSTOCK once offered him a partnership. When he was not successful in obtaining the results he wanted, HABERSTOCK usually brought in his wife, who was known generally as one of the chief reasons for his success.

II. WARTIME ACTIVITY

HABERSTOCK's career was crowned with his appointment by HITLER as chief adviser to POSSE. In this capacity, he was able to exert a direct and powerful influence on the formation of HITLER's collection for Linz, and became so influential that he dared to oppose GOERING. His activity in this connection is described in CIR #4.

For his work outside of Germany, HABERSTOCK carried the following documents:

- (a) Special designation as adviser to the Director of the Sonderauftrag Linz;
- (b) A letter from the Adjutant of the Wehrmacht;
- (c) A letter signed by Reichsmarschall GOERING;
- (d) A letter from the Commander in Chief of German Forces in France - Kunstschutz Division.

(Note: Items (b), (c) and (d) were used by HABERSTOCK in securing the passage across frontiers of shipments of his purchases to Germany.)

HABERSTOCK had two groups of agents working for him in France during the war. The most important was centered in Paris. The other operated throughout the Free Zone, particularly in Provence. There follows a brief account of the agents who made up these groups, and their activities:

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~~CONFIDENTIAL~~A. Paris

HABERSTOCK's interests in Paris were served by a number of agents who operated individually. There is no evidence that they in any way constituted an organization, although they were well known to one another.

ENGEL, Hugo

22 Blvd. Malesherbes

An Austrian refugee who had come to Paris before the war, he was HABERSTOCK's chief Paris agent. He sold pictures to HABERSTOCK, and also acted as his general representative.

In bills presented on 1 July and 27 November 1941, ENGEL lists the following services rendered:

"Running expenses for trips made in July and November."

"Packing and shipping of pictures and books."

"Tips to WILDENSTEIN, ENGEL and DEUSSEN employees."

"Printing and sending New Year's cards."

ENGEL is repeatedly referred to in HABERSTOCK's correspondence as the person to whom art objects, letters, messages, even wine, are to be sent for keeping or forwarding. In a letter of 15 September 1941 to D. BOUCHENE, 35 Ave. de Chatillon, concerning the purchase of pictures, ENGEL's address is given as c/o (im Hause) WILDENSTEIN, 57 rue de la Boetie.

ENGEL served as HABERSTOCK's intermediary with the following firms:

WACKER BONDY, shippers and packers, 236 Blvd. Raspail,
SCHENKER Co., shippers and packers, 5 rue Mayran
Charles BLOT, packers, 14 rue de Penthièvre
Alexandre VELAY, packers, 7-9 rue de Penthièvre
Maison STALL, frame makers and restorers of sculpture,
11 rue Treilhard
R. GAUTHIER, photographer, 2 rue Buffault

In his work for HABERSTOCK, ENGEL was closely connected with DEQUOY, BREUER and Dr. MELLER. He was assisted by an accounting firm, E. BISSON.

von POELLNITZ, Baron

Served as HABERSTOCK's representative in German official circles and on a higher "social" level. He was in close touch with DEQUOY at the time of the WILDENSTEIN "aryanization," and the latter's boot-licking letters identify him as HABERSTOCK's most important German collaborator.

Von POELLNITZ served as an intermediary for a number of people who wished to sell to HABERSTOCK, among them Serge CABELL (66 bis rue Sebastien Mercier) and A. POLIAKOFF (19 rue Monsieur). Evidence

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obtained from other witnesses shows that von POELLNITZ used the HABERSTOCK contact to do business for himself on the side (see DIR #2). The fact that HABERSTOCK and his wife took postwar refuge in von POELLNITZ' castle at Aschbach (Bamberg) is final proof of the intimacy of their relationship.

DEQUOY, Roger

57 rue de la Boetie

The wartime representative of the WILDENSTEIN firm. There is no doubt that in addition to representing WILDENSTEIN, DEQUOY personally worked hand in hand with HABERSTOCK. The reason for this may have been in part to save what he could of the WILDENSTEIN stock, but an important incentive was the considerable personal profit derived from his contact with the most powerful of German dealers. (See CIRs #2, #4.)

It must also be remembered that when DEQUOY began this collaboration, the Germans appeared to be winning the war.

His most important single transaction with HABERSTOCK was the sale of the NICOLAS Rembrandts, for which he received a commission of 1,800,000 francs. In a letter of 10 March 1942, he admitted that he acted as a screen and intermediary for HABERSTOCK, writing "You know how much trouble I take to obtain fine pictures for you and for the museums of the Reich." His role as middleman is further confirmed in the following documents:

- (a) A letter to HABERSTOCK (in German) written 6 October 1942 by HALIM BEY MELHAME (113 rue de Grenelle), offering a Portrait of the Marquis Leganes by Goya, and designating DEQUOY as his intermediary.
- (b) A letter of 14 December 1942 from HABERSTOCK to Cesar de HAUKE (14 rue du Cherche Midi), confirming the purchase of a picture and requesting that it be sent to DEQUOY for forwarding to Berlin.
- (c) A letter of 22 September 1941 from HABERSTOCK to Dr. KUETGENS of the Paris Kunstschutz, advising that the latter consult his friend, DEQUOY, in a matter concerning a painting by David.
- (d) A letter of 20 November 1941, addressed to DEQUOY and marked "Copy for Mr. HABERSTOCK," describing conditions for advertising in the German-controlled Gazette des Beaux Arts.

In his work for HABERSTOCK, DEQUOY was most closely connected with von POELLNITZ, DESTREM, ENGEL, and Madame Jane WEYLL. Moreover, considering his established association with FABLANI, it seems likely that the latter may also have played an important part in this group's activity. Further investigation in this matter is recommended.

WEYLL, Mme. Jane

178 bis Blvd. Berthier

Reported to have been von POELLNITZ's mistress, and an agent for HABERSTOCK. Her main job was to bid for him at sales in the Salle

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DROUOT and to serve as his intermediary with the Commissaires Priseurs, ADER and Maurice REIMS. She seems to have had some sort of official connection with ADER. There are receipts for paintings bought by HABERSTOCK, signed by Mme. WEYLL on 23 and 24 April 1941. HABERSTOCK wrote to her on 4 April 1941, thanking her for previous services and adding a request that she get in touch with Prince Philipp von HESSEN.

MELLER, Dr. Simon 3 rue du General Apport

HABERSTOCK wrote to MELLER on several occasions, requesting urgently that he find him good pictures. In March 1941 MELLER was the middleman when HABERSTOCK purchased the large Rubens Venus and Adonis from Jean SCHMIT. This picture was later the cause of trouble between HABERSTOCK and GOERING. (See CIR #2 and DIR #11.) MELLER's commission was 60,000 francs. He also worked with Hugo ENGEL, JURSCHEWITZ and August L. MAYER.

LOEBL, Ali 9 rue de l'Echelle

In addition to his activity with the WENDLAND-BOITEL group (see CIR #2), LOEBL acted as one of HABERSTOCK's agents, particularly in the expertising of collections. On 25 November 1941, LOEBL presented a bill for traveling and other expenses in connection with a trip to Dijon and expertises made there, and the expertise of the PATRIOLLAT Collection. On 24 November he again presented a bill, for the expertising of the GROULT Collection and for advances made to HABERSTOCK in connection with the purchase of photographs from GAUTHIER, tips to ADER's secretary, and the purchase of office equipment. On 27 November LOEBL acted as expert and intermediary in the purchase of paintings from Charles MICHEL (19 Ave. de Tourville).

SUESS Director, Hotel Ritz

HABERSTOCK corresponded regularly with SUESS, who made contacts for him with other Germans visiting Paris -- for instance, the ubiquitous Prince Philipp von HESSEN. HABERSTOCK also had funds deposited with SUESS. On 15 March 1941, he wrote that Dr. MELLER would deposit 300,000 francs in this fund.

B. Free Zone

HABERSTOCK's activity was centered in southern France, where many of the German dealers believed that art discoveries could be made. His activities there seem to have been conducted through two chief intermediaries, each of whom, in turn, controlled a certain number of his own contacts.

BALL, Alexander Paris, 9 rue Royale
Aix-en-Provence, Hotel du Palais

A former Berlin dealer, BALL had been a refugee in Paris shortly before the war and had worked with JANSEN. After the invasion he

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moved to Aix, where he sought out private collectors who would be willing to sell to the Germans. On 3 January 1941, he wrote HABERSTOCK about a van Dyck and a Breughel discovered in a collection near Lyon. His brother, Richard, who lived at the Hotel Mediterranee, Marseille, worked for him. Both are reported to have reached the United States successfully. Seen in this light, their work for HABERSTOCK may be considered as an understandable means of escaping the fate of many of their fellows. However, in a passage of the same letter of 3 June 1941 to HABERSTOCK, Alexander BALL did more than indicate pictures. In the closing paragraph of this letter he wrote, "Mr. Guy de R. lives in La Bourboule." This passage refers to Guy de ROTHSCHILD, and appears to answer a query from HABERSTOCK as to his whereabouts. The implications of such a revelation are exceedingly grave, and BALL should be brought to account.

Simone de BEAUPERTHUY, Avenue de la Grande Armee, Paris, was BALL's secretary. He offered her services to HABERSTOCK, and she is known to have brought him several paintings.

ENGEL, Herbert

Nice, 70 Blvd. Francois Grosso
(formerly Blvd. Gambetta)

Son of Hugo ENGEL, but apparently on bad terms with his father. He acted as HABERSTOCK's "cutout" and "mail box" for agents who were looking for pictures in southern France. The most important of these appeared in the correspondence as "Henri ANTOINE," an expert whom HABERSTOCK held in some respect. HABERSTOCK, in a letter of 12 September 1943, asked whether ANTOINE had any information about certain collections to be liquidated by the French State. On 10 October 1941, he sent questions for transmission to ANTOINE concerning a painting by Goya. A letter of 6 May 1943 revealed that ANTOINE must have previously reported on WENDLAND's recent visit to the South. Comparison of a letter from ANTOINE with an expertise written by August L. MAYER, the well known German authority on Spanish painting, tends to indicate that they were one and the same man. MAYER disappeared in 1944, and WENDLAND reported that he met his end in the gas chamber. The details of his work for German dealers during this period are not clear; nor is the story of his falling into the hands of the SS -- in spite of the possibilities of protection he enjoyed from HABERSTOCK and others.

Another of Herbert ENGEL's informants was Arthur GOLDSCHMIDT, who, prior to his escape to Cuba, also worked as a picture scout for HABERSTOCK. In September 1943, after his escape, ENGEL wrote to HABERSTOCK that he was "doing his best to replace him."

Herbert ENGEL escaped to Switzerland in 1943. In a postcard from Zurich dated 17 May 1943, he wrote HABERSTOCK that he was living with his sister, Frau FEIERABEND (Stampfenbachgasse), and offered his services for anything that HABERSTOCK might want in Switzerland.

SIMON, O.

Nice, 17 Blvd. Auguste Raynaud

An industrialist and agent who had worked with the Germans before

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the war; he also offered pictures, including a Raphael, to HABERSTOCK through ENGEL.

III. TRAVEL

HABERSTOCK traveled extensively during the war. His activities in France, which he visited more often than the other countries, have already been described.

He went to Holland in 1940, and, in partnership with BOEHLER, negotiated the purchase of the GUTMANN silver collection. A complete dossier of this transaction is available in the files of the Central Collecting Point, Munich, and a report on the matter has been prepared by Captain Vlug of the Dutch services. It was during this visit that HABERSTOCK claims to have played a part in the liberation of FRIEDLAENDER. HABERSTOCK says that he visited Switzerland once during the war to settle certain of his affairs with FISCHER. He claims to have made no purchases at that time. He also vigorously denies having any assets in Switzerland. His presence in Italy has also been reported, but not confirmed.

IV. REPOSITORIES

HABERSTOCK is reported to have paintings and other belongings stored in the following places:

Heidenhaim
Schloss Turn
Schloss Poellnitz, at Aschbach

In all likelihood he has funds concealed in Switzerland and France. The recent activities and travel of Hugo ENGEL, apparently connected with the WENDLAND interests in Paris, should be investigated for possible HABERSTOCK connections.

V. CONCLUSIONS AND RECOMMENDATIONS.

A. It is recommended urgently that HABERSTOCK be questioned further regarding his knowledge of the activities of FABIANI and BALL, and in particular, the disappearance of MAYER.

B. It is recommended that he be tried on the same level as the leading members of the Sonderauftrag Linz. He was, beyond any possible doubt, one of the individuals most responsible for the policies and activities of this group which dominated German official purchasing and confiscation of works of art from 1939 through 1944.

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From The New York Times, Friday, September 28, 1945, p. 5:

HEIGH ART OBJECTS TO BE SHIPPED HERE

Property Not Identifiable as Nazi Loot to be Guarded Till Owners are Determined.

Washington, Sept. 26 -- The United States Government has taken the role of custodian of German art objects not readily identifiable as looted property, and has begun moving the treasures to this country for safe-keeping. A White House announcement said that such property would be held in trust for the people of Germany or the rightful owners.

The National Gallery of Art, through Chief Justice Harlan F. Stone, chairman, has been asked to provide storage and protection for the works of art while they are in this country. The White House did not list the art objects coming to this country but said that they were of a perishable nature and would deteriorate if left in inadequate storage.

The return of identifiable stolen art objects to the liberated countries from the American zone of occupation in Germany has been under way for some time.

The White House announcement said:

"The United States Government is removing from Germany to the continental United States certain perishable German art objects not readily identifiable as looted property, with the sole intention of keeping such treasures safe and in trust for the people of Germany or the other rightful owners. The United States Government will retain these objects of art in its possession only as long as necessary to insure their physical safety or until such time as it may be possible to return them to their rightful owners. The return of readily identifiable looted art objects to the liberated countries from the American zone in Germany already is under way.

"When objects of art are definitely established as being of bona fide German ownership, they will be returned to Germany when conditions there warrant.

"The reason for bringing these perishable art objects to the United States is that expert personnel is not available within the American zone to assure their safety."

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ART

Göring's Beauties

Near Berchtesgaden is a little Bavarian village named Unterstein whose normal preoccupations are tourists and farming. Today Unterstein is an art center. In a whitewashed building, once a rest center for German railway workers, the American 101st Airborne Division has put on display Hermann Göring's fabulous \$200,000,000 collection of art works, the crème de la crème of the loot of Europe.

After visiting Unterstein last week, TIME Correspondent Percy Knauth cabled:

This fantastic treasure was discovered by a Seventh Army counterintelligence task force which was scouring the countryside for hidden stores of bullion. They first found an empty cave built into a hillside, then Captain Harry V. Anderson found the engineer who had designed the cave. One room, the engineer said, had been walled up. The wall was broken down, and there, in dripping darkness, was the Göring treasure.

Next Captain Anderson found a stoutish, red-faced, blond-haired man named Walter Andreas Hofer. He is a former art dealer who for the last eight years has done all of Göring's buying. He identified the pictures, and told how most of the collection was acquired.

Hofer maintained stoutly that everything was destined for museums and for the benefit of the German people, and that everything was legally acquired. The story does not stand up. For one thing, in some photograph albums of Göring's various homes, notably Karinhall near Berlin, you will see most of the paintings hung on Göring's very private walls. For another thing, Hofer's own story makes it clear that, despite all sorts of legalistic shenanigans, it was generally the pressure of Göring's name and station that finally closed the deal.

Favorite & Rival. Lucas Cranach, an early 16th-Century German master, was a Göring favorite, and he had some beauties—about 50 in all. He had a lovely Venus by Cranach, a Madonna with Child and John the Baptist, and a haunting portrait of Prince Moritz of Saxony as a boy. "It is a curious thing," Hofer added, "but that portrait has great similarity to little Edda, Göring's daughter."

There are five Rembrandts, the most valuable being a famed portrait of an old man painted in 1660, when Rembrandt took to using a knife blade and brush end instead of the straight brush technique. "I had to buy it in a hurry," Hofer said with a smile, "because Hitler's buyer was also there [in Paris], and he could have outbid me."

This seemed to smack of artistic rivalry between Hitler and Göring, and Hofer confirmed the suspicion. But it seems that Göring and Hitler eventually agreed that, since Hitler preferred 19th-Century art, he should have priority on that and Göring

could have the rest.* Hitler's collections, according to Hofer, are now hidden in caves somewhere in Germany, and have not been found.

Confiscation & Formality. There were also nice differences between the manner in which Göring and Hitler acquired some of their pieces. Whereas Hitler was in a position to confiscate something "in the name of the German state"—as, for example, the Rothschild collection in Paris—Göring preferred more formal methods, with at least a fiction of legality. Göring did get some fine things from the Rothschild collection, such as a portrait of the Infanta Margarita Teresa by Velasquez, but Hofer insisted that everything taken from the Rothschild collection (which he



U.S. Army Signal Corps-Associated Press
 COLLECTOR GÖRING
 \$200,000,000 worth.

said was "collected") was later appraised by French experts and a price paid to the French state—which, of course, was considerably in debt to Germany.

Göring nevertheless was not above outright confiscation. In the voluminous records kept of his collection, there is documentation on the treasures belonging to the Prince of Hesse, Count Volpi "and other Italians inimical to Germany." These objects, according to the records, were confiscated by the *Sicherheitsdienst* (security police).

Even when Göring bought things, it was not always to the satisfaction of the seller. One of his best pictures is an early Van Dyck. It was bought through Daniel Katz, an Amsterdam art dealer, and the receipt shows that Göring paid

* Although Göring specialized in old masters, he had a taste for moderns. His loot included two Van Goghs (a *Sunflowers*, and *Bridge at Arles*), and at least two Renoirs.

200,000 marks (\$80,000) for it. Hofer estimated the value of the picture at \$150,000. There is also a rather acrid exchange of letters in the Göring files between Hofer and a Swiss lawyer, the gist of which is that the Reich Marshal was expected to pay more than he did for a certain item.

Göring had other people besides Hofer working to get pictures for him, although Hofer was always the man who closed the deal. There is considerable mention of "Task Force Rosenberg," which as near as I could figure out went around France, Holland and Belgium, confiscating art collections. There is also frequent correspondence with a 1st Lieut. Dillenberg, who seems also to have kept an eye out for choice objects, perhaps as a member of the "Art Historical Detachment" of the *Luftwaffe*, which is mentioned several times.

Gold & Jewelry. Even more dazzling than the paintings are the gold and jewelry of Göring's collection. There are stacks of tableware made out of solid gold. There are two boxes in one of the rooms, both solid gold and crusted with fine gold handiwork set with precious stones. The centerpiece of one is an enormous aquamarine set in gold filigree on an ivory panel. There are gold candlesticks by the dozen.

The thing that sticks out most in my mind is not a Rubens or a Rembrandt or even a diamond-crusted cigaret box. It is a silver cup presented by Hermann Göring, Reich Master of the Hunt, to Hermann Göring, Reich Master of the Hunt. Yes, that is what it says.

Salutes in London

At the reopening of London's National Gallery last week, King, Queen and ordinary art lover saluted old friends as Rembrandt's *Woman Bathing*, Rubens' *Judgment of Paris* and Titian's *Christ and Mary Magdalene*. These and 47 other choice paintings were the first of the National Gallery's treasures to be returned to London from the 300-ft.-deep mountain caves near Blaenau Ffestiniog, Wales, where they had been stored since the blitz. What with shortages of transport, return of the entire collection will take about three months.

Plans for the evacuation were made before Munich, and they were being carried out as Chamberlain made his declaration of war speech. In a single week 2,000 pictures were removed in 64 special railway container vans—first to country houses and museums; then, after widespread raids began, to the Welsh caves. The caves were air-conditioned, equipped with a single-track narrow railway, and wired with a burglar alarm system.

By one of the ironies of war, the National Gallery passed through the frightful destruction of the blitz and robomb years with only one gallery (No. 26) damaged. Far harder hit were the British Museum, whose Greek and Roman rooms were destroyed by incendiaries, and the Tate Gallery, which will not be open for six months.

APR 28 1945
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Box

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MULLER, Frederick & Co. (Mensing en Zoon)

Org - Holland

(MULLER, MENSING & MAK (5))

Address: Nieuwe Doelen Straat 16-18, Amsterdam

Tel: 41161 or 41101

Founded 1843. Art dealers, and one of best known auctioneers in Europe. Held numerous sales during German occupation, as advertised in "Kunstpreiverzeichnis 1940-1." Also auctioned number of Goudstikker paintings. (1)

(2) XX 9037-7-e Dutch Dealer List (Vaucher) 7-16-45 - same info.

(3) XX 9037-7-g Auction Firms (Vaucher) 7-16-45

Firm owned by MENSING, dealer and auctioneer. Sold painting to MIEDL which is now blocked in Bilbao, Spain. (4)

(qv)

Galeria MULLER in Buenos Aires might possibly be a branch of this firm.

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1. Vaucher draft list of Dutch dealers 26-3-45
4. FEA Report, Aug 45, p.13
5. CIR #2, p. 63

NO X-2: 28 Aug 45

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FRIEDRICH MULLER & COMPANY



Above evidence is not conclusive as yet.

--From FOREIGN ECONOMIC ADMINISTRATION Revised Report, August, 1945, "Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 13

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Coll. c**MANNHEIMER Collection**

Address: Villa Vaucresson, Monte Carlo (8)

Property of deceased banker of Mendelsohn Company, (Amsterdam?) (2)

Letters of 1941 between A. C. de FREY, Switzerland and FOWLES of Duveen's NYC state that the collection has been sold to pay debts at German or Dutch banks, probably will go to German Museums. (1)

Collection bought from his creditors by MÜHLMAN (qv) (2)

The most important picture in the collection, the Rembrandt Jewish Doctor was ~~handed by the Germans for exchange purposes~~ was intended for the Rijks Museum, but as far as is known to source, it was sent with the rest of the collection to Germany, somewhere in the neighborhood of Klosternenburg. (2)

List of objects from the subject collection taken by the Germans during the occupation and last reported going "to Berchtesgaden". Sent to Roberts Commission. Source also reports that Madame MANNHEIMER's present address is: c/o M. Toussaint (lawyer), 30 Bude de la Reine, Versailles. (3)

R. JOULIN, administrator of MANNHEIMER estate, states that on 13 May 1944 at the direction of the German Military authorities he handed subject collection over to Dr. Eduard FLIETSCH (qv) and Dr. MÜHLMAN (qv), for ultimate ~~transfer~~ location at Berchtesgaden. The Germans were reported to have paid 15 million francs for this collection, but JOULIN states that he has never been able to ascertain this fact.

(cont.)

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-2-
 For complete statement by JOUIN see for
 subject collection from subject collection
 patterns taken from subject collection
 in large portion of material by ALLI
 (9) three main collections
 which have been moved to large
 section on
 the main portion of
 the collection

1. FFC -3. Card from Robts. Comm. files
2. MIEDL Report 4 XX 7375c
3. XX 7658 French Report 28 April 1945.

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MANNHEIMER Collection

-2-

Coll. - Holland

For complete statement by JOULIN see folder: Confiscated Collections. List of 27 paintings taken from subject collection sent to Roberts Commission. (4)

Subject collection found, in large part, at the monastery at Hohenfurth, Czech. This has been moved to Munich by Allied authorities. (5)

One of three main collections looted by the Germans in Holland. Subject collection's most valuable portion was medieval objects, Renaissance "preciosa" and French 18th cent. drawings. (6)

Subject collection owned by partner of MENDELSSOHN & Company, which went into bankruptcy; following MANNHEIMER's suicide, collection went to his creditors, but was blocked by MUHLMANN who bought it for 5½ million guilders, much too low. (7)

- Les tableaux dépendant de cette succession ont été remis, par Monsieur R. JOULIN Administrateur Judiciaire de la Succession, au Commissaire Général NIEDERMEYER et au Dr. Eduard FLIEZON représentant le Dr. MUHLMANN, en exécution d'une lettre du Militärbefehlshaber en France, du 13.5.44 -

(8)

- Ces tableaux auraient été dirigés sur Bartenagaden - 15 millions devaient être versés au Syndic de la faillite Mannheim à AMSTERDAM - on ignore si le versement a été fait -

- Pr-B/2

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MANHATTAN COLLECTION

4. MFA & A report of 29 June 1945, French Source.
5. AMG 157 (MEAA team Tour of Duty)
6. MFA & A Report for May and June 1945. (p.101)
7. FEA Report, Aug. 45, p.12
8. XX 8774-16 - DGER card

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MANNHEIMER COLLECTION

[REDACTED]

From FOREIGN ECONOMIC ADMINISTRATION Revised Report, August, 1945, "Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 12.

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MANNHEIMER Transport-Gesellschaft Rieger & Co.

Address: Mannheim, D 7, 16 (2)

Branches: 61 ave. Victor Emmanuel III, Paris. Tel. ELY 3016-7 (1)
Manager: SCHMITZ

Oberes Rheinufer 6, Ludwigshafen. (2)

German packing firm.

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1. INTR/62915/MFA Br. El. C.C. SHAEF, 7 Mar 45
2. MFA&A (US), 17 Apr 45

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Ind. - German

ROSENBERG, Dr. Alfred - Reichsleiter

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

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

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

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

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

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*clone fort was Kunstschutz (!) - see
 names SCHRÖDER, Niels von HOLST, von BEHR.
 This staff changed its name to Einsatzstab WEST
 Thad HQ in PARIS from 1940-42 in Hotel Comodore,
 then 1942-44 on Avenue d'Jena.*

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Coll. - France C

ROSENBERG, Paul

Paris

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

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

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

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

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

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

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ROSENBERG, Paul

Following paintings from
du Faubourg St. Honore, P
du Faubourg St. Honore, P

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

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ROSENBERG, Paul

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

"Vase devant la fenetre" (1939) - Braque

"l'Ananas sur fond" - Matisse

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

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

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

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ROSENBERG, Paul

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Coll. - France

L. GOUY of Geneva, currently on Brit. Statutory List but may be deleted, wrote to P. R. on 2 June 1943 enclosing papers which he collected for subject on 161 paintings which had been deposited with the Banque Nat'le de Credit Industriel et Commercial, Libourne but which were seized by the Germans in March and April 1941. (8)

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

The contents of case of pictures deposited at Libourne were removed by the representative of the Devisenschutzkommando, Mr. BRAUMULLER, on 5 September 41 and shipped to Germany thru the office of the ministry, Place d'Iena, Paris. Paintings seized at Castel Floirac have not all been shipped to Germany as some have appeared in the Paris market, notably a Pissaro, Snow Scene, which passed thru the hands of the Gerard Painting Gallery, 4 Ave de Messine, Paris. (9)

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

"	Paul JOERIN	"	"
"	DUBIED	"	"

(Cont.)

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

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ROSENBERG, Paul

4

Coll. France

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

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

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

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

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

(FURNISHINGS - NO PICTURES LISTED)

For list of objects, stolen by the Germans from subject collection see source. (5)

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

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

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

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SENBERG, Paul

-5-

Coll. - France

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

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

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

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

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

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

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

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

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Paul Rosenberg Collection 362 pictures and drawings deposited in
 the Louvre and the Grand Palais, Paris, France, during the German occupation
 of France. The collection was given as 7,171,000 French francs by M. Roganeau, Director de l'Ecole
 des Beaux-Arts, Bordeaux. Pictures from this collection have turned
 up in Switzerland, Germany and Japan. 100,000 Swiss francs in the name
 of Rosenberg were found in Zurich with other looted art gallery funds.

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

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

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

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

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

See Theodore Fischer.

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ROSENBERG, Paul, Collection

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

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

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Rosenstein Collection, stored at the SS in Geneva, provided to paintings belonging to Sara Rosenstein, believed to have fled to Nice.

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

Rosenstein Collection, 42 modern paintings belonging to Sara Rosenstein, believed to have fled to Nice.

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

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ROSENBERG-BERNSTEIN

Coll. - France

Address: Bordeaux, France

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

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Role of the Task Force Rosenberg

Handbook of Abortion

Alfred Rosenberg was trustee for the whole, spiritual and ideological Education of the Nazi Party. Since 1927 he had been authorized

to bring the art world of Germany into line: Jewish paintings, so-called "Bolshevist" art, and non-Nordic paintings disappeared from German museums, from private collections, and from dealers galleries.

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

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

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[REDACTED]

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

a. Role of the Task Force Rosenberg

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

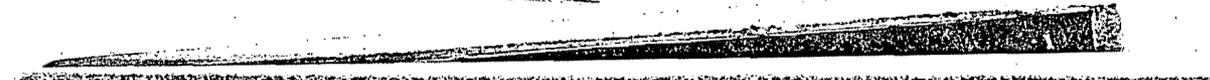
Confiscated collections became the property of the German State, which disposed of this plunder. Sales of looted art objects on the international market are believed to have been quite common in the years preceding the outbreak of the war, a fact which further complicates the problem of recovery.

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When the conquering German armies in 1940 there came the Task Force of Rosenberg, which was established by Rosenberg. It was charged primarily with the location, confiscation and removal to Germany of collections owned by Jews. But with the official support of Hitler and Goering, Rosenberg's Task Force was empowered to take into custody and remove all collections of works of art in France, Belgium and the Netherlands whose owners were absent. The whole organization was self-contained and administratively independent of the German armed forces.

At the end of 1941, Rosenberg proposed wholesale confiscation of Jewish household effects in the occupied territories of western Europe. By that time the Nazis were making little effort to "legalize" such acts of confiscation; they were explained verbally as being measures of reprisals.

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

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Coll. - France

ROTHSCHILD COLLECTIONS

Paris

Letters of 1941 between Fowles of Duveen's, NYC and A. C. de FREY, Switzerland report that the collections have been confiscated, will not be sold at auction but will probably be put in different (German) museums. (1)

Property of Edmond, Alexandrine and James Armand de Rothschild, stored in five strong-rooms in the Banque de France and Credit Lyonnais, Paris were turned over to Einsatzstab Rosenberg at Goering's orders. An additional Rothschild Collection discovered in a bombproof nderground room the the Hotel Rothschild, Ave de Langschamp (consisting of French and Dutch paintings of 18th and 19th century) was reported to Einsatzstab Rosenberg but report adds that German Admiralty authorities would probably wish "to acquire some of the best pieces of furniture and pictures by payment from its entertainment grant." (2)

Josef ANGERER^(qv) boasted that he brought ROTHSCCHILD Palace Collection of books, furniture and art from Paris to Germany for Goering. (3)

Bernard PAYR (qv) and Dr. ZEICHEL (qv) reported to have removed books, paintings, tapestries and other objects from the Chateau de La Ferriere, (Seine et Marne) property of Edouard de R., represented by his son, Capt. Guy de R. (4)

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1. BFC - 3. Card from Roberts Comm. files
2. Bunjes Papers (Roberts Commission)
3. IDC Rpt. 19 RAL 142 pp. 27-8, 16-1-45
4. SHAEF MFAA Report for Feb, dated 31 Mar 45

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Coll. - France

-2-

ROTHSCHILD COLLECTIONS

One Mlle PERROUX @ JANINE, mistress of SS Hans SOMMER of Col Knochen's service is reported to have in her possession a section of the library belonging to the Rothschild and carpets from an apartment in 74 Ave. Foch. Her address is given as 22, rue de la Paix (dressmaker), Villa La Mouette, Bd. Edouard VII, Beaulieu, and Villa La Maison Rose, Port Marly. (5)

P. GRAUPE (qv) in a letter to GOLDSCHMIDT encloses copy of his letter to Baroness Alex. ROTHSCHILD, Culverton Princes, Risborough, Bucks. England, regarding her stolen collection saying the only items he can remember by heart are four van Goghs: Still Life, \$60,000 Green at St. Remy, \$45,000, Corner of Garden of St. Pauls Hospital, \$45,000 and Land-scape, \$20,000. (6)

Jagdschloss Rothschild near Mariazell in Steiermark believed to be repository for these collections. (7)

According to report of interview with BUNJES (qv) 1 April 45, the most important French Jewish collections confiscated by Einsatzstab Rosenberg are at Neuschwanstein and Hohenschwangau Castles, Bavaria - including the entire holdings of Maurice and Edouard de Rothschild. (8)

presented by his son, Capt. La Ferriere,

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5. FPX 1565, 12-26-44
6. MI FIN 18595, 23 Mar 45
7. INTR/655/2/MFAA 22 March 45
8. MFAA Report for Feb -March, p. 23. (AMG 145 - Roberts Comm. files)

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Coll. Rothschild, Maurice

ROTHSCHILD COLLECTIONS

3

COLL. FRANCE

List of items from the subject collection appears on an inventory of works collected at the Jeu de Paume as of 10 March 1942. These items were selected as being among the best modern pictures taken by the ERR. (9)

Von INGRAM (qv) was responsible for the theft of a number of art objects belonging to Maurice de ROTHSCHILD. (10)

Inventories of the contents of four cases and a trunk belonging to the subject family, deposited at Barclay's Bank, Paris, sent to Roberts Commission. (11)

List of items, from French sources, looted from subject collections, sent to Roberts Commission. (12)

For list of objects belonging to subject which were stolen by the Germans see source. (13)

Documentary evidence from Paris office of EINSATZSTAB ROSENBERG indicates that the E.R.R. looted collections from following members of subject family: Alexandrine ROTHSCHILD, 2 Rue Leonardo da Vinci, Paris; Catherine ROTHSCHILD, 3 Rue Michel-Ange, Paris; Edmund de ROTHSCHILD, 5 Rue de la Terrasse, Paris; Edouard ROTHSCHILD,

... by his son, Capt.

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9. XX7666 from French source (filed Confiscated Collections)
10. XX 7673 (card from ORION, London - Fr. source)
11. XX 7663 French Report 13 March 45
12. XX 7925
13. MFA & A, report of June 29, 1945. French source. (Sent to Roberts Com.)

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Coll. - France
Coll. Rothschild, Maurice
II E: 1

FRANCE (SEINE-et-MARNE)

CULTURAL INSTITUTIONS/ CHATEAU D'AMANVILLIERS

(Rothschild, Maurice de)
Collections, formerly the property of Mr. Maurice de
Rothschild at the Chateau d'Amanvilliers (Seine et Marne)
were confiscated. (Xavier Vallat report. Algiers note, Sept. 1943)

"Toilet of Venus", \$100,000 item in Maurice de Rothschild's
collection, probably went to Goring who specializes in nudes,
usually beefy.

"Erasmus", one of nine Holbein did in 1523 and 1530, belonged
to Maurice de Rothschild. Germans regret great Holbein collect-
ions in England.

"The Reconciliation" or Le Retour au Logis, showing a husband
returning to his estranged and luscious wife, is a superb example
of the painting done for Marie Antoinette's romantic courtiers.
Wildenstein bought it for \$40,000 in 1934, sold it to Baron
Maurice de Rothschild. Its sentiment has not at all spoiled
with the passage of time.

(Life, January 10, 1944, p. 63, 66, 68)

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ROTHSCHILD COLLECTIONS

-4-

Coll. - France

2 Rue St. Florentin, Paris; Henry ROTHSCHILD, Chateau Vaux de Cernay; James ROTHSCHILD, Banque de France, Paris and 6 Avenue Napoleon, Compiègne; Maurice ROTHSCHILD, Chateau Ferrières; Philippe de ROTHSCHILD, Societe Generale, Arcachon, near Bordeaux; and Robert ROTHSCHILD, Chateau Laversine, near Chantilly. (14)

According to source, ERR had 3,978 art objects belonging to subject collection. (14)
Memo by SCHOLZ (qv) indicates that entire subject collection was looted by the ERR. (14)

Library of subject collection, looted by the ERR, found at former monastery at Tangenberg near Klagenfurt. (15)

Part of subject collection transferred to Bank of Paris, Holland, was under control of Lt. MEWE (qv). (16) Also under control of HARTMANN (qv), Mew's superior. (16)

JONEMANN (S.A. de Transport) (qv) removed 48 cases of paintings and art objects from subject collection for account of E.R.R. (16)

On Feb. 11, '44 a Sevres porcelain clock on the period of Louis XVI, ornamented with bronzes by Grasseux and with a turning movement, formerly part of subject collection, was sold at auction at the Hotel Drouot, Paris, for 90,000 francs. (18)

(18) FEA Report, August 1945 p.7 - same as (2).

First collection to be considered for LINZ Museum. (19)

on, Capt.

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- 14. XX 7372 - Filed in ERR folder.
- 15. AMG 146
- 16. XX 8521-1 (Card from DGER - June, 45)
- 17. NCLS Card (Les Nouveaux Temps, 5,1039, Feb. 12, 1944, p.2)
- 19. D.I.R. #1 - Heinrich HOFFMANN, p. 3

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Rothschild Collections, belonging to Edmond, Alexandre, Louis, James and
 Armand Rothschild and stored in vaults in the Bank of France in Paris
 and Greek islands. There was no time to compile a catalogue of
 these art objects before turning them over to the task force assigned
 to the extent of the restriction and the value of the objects to draw

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

French protests caused the Germans to deposit
 some of these collections, including the Rothschild art treasures,
 in the Louvre so that French museum officials might catalogue
 them. However, these officials were forbidden
 to work on the collections deposited in the
 Louvre were transferred to the Germans in the Hotel de Clugny.

From FOREIGN ECONOMIC ADMINISTRATION, Preliminary Report, May 5, 1950, "Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 17.

(OVER)

on, capt.

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Rothschild Collections, belonging to Edmond, Alexandre and James Armand de Rothschild and stored in 5 vaults in the Banque de France and Credit Lyonnais. These were the most valuable private collections in France. An additional Rothschild Collection was accidentally discovered at their Avenue de Longchamp residence. It consisted of Dutch and French 18th and 19th century paintings. The German Admiralty selected some of the best paintings and other items, paying for them from its entertainment grant.

*- From FOREIGN ECONOMIC ADMINISTRATION Revised Report, August, 1945, "Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 7.

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In addition, Rothschild Collections was a collection of art discovered at the
 Rothschild house, Avenue de la Grande Armée, Paris, which consisted of Dutch and
 French 18th and 19th century paintings. The German authority was
 notified so that he might select some of the best paintings and other
 items, paying for them from the grant.

From FOREIGN ECONOMIC ADMINISTRATION, Preliminary Report, May 5, 1945, "Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 15.

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BEHR, Major von SS-Standartenfuehrer (3) Oberstfuehrer (4) Ind - France
 % Einsatzstab Rosenberg
 Ave. d'Jena (from July 1940 to summer 1942 at Hotel Commodore)
 Paris

German b. Mainz ? 11-2-1874 ? (7)

Occupation: "Chief of the German Red Cross for France". (3)

In charge of EINSATZSTAB ROSENBERG (qv-France) and a staff of 60, which was the art purchasing agency for Goering. Dr. LOHSE, SS officer, was his advisor and personal representative for Goering. (qv-France) (1)

Responsible for the theft of the Wildenstein (qv-France) pictures. Stole especially from Jews. (2)

Chief of General Staff of EINSATZSTAB ROSENBERG E.R.R. (West) (4)

According to Baron Hans Wolf von Goldammer subject was one of the worst at Paris, looting Jewish property and persecuting Jews throughout France. Informed source personally in 1941 that his mission was to carry out Himmler's order to eliminate Jews. One of Goering's best friends. In 1942, 20 or 30 Nazi-trained youths were sent to Paris to work under him. (5)

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Baroness von BEHR possibly see J. RAPHAEL, French origin. May be von (Baron and Baronesse) (9)

1. R&A Field Rpt 59, 23-10-44 (von MOHNEN)
2. Vaucher card
3. RAL 142.3, Rpt. 79 16-2-45
4. INTR/62922/MFA 30-3-45
5. State Dept. despatch 4017, Madrid 1-2-45 (from Wash 5-45)
6. photograph from Br.El.C.C.
7. MFA&A memo of 14-4-45, unreliable copy of 11-10-44

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von (Baron and Baronesse)

(6)

Baroness von BEHR possibly nee Julia von RAPPARD, French origin. Married 1901. ? (7)



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deceased April 48

VON BEHR,

Major
(Photo)

Aged about 50-55.

Reported as chief of ROSENBERG's (F.O.) Staff for looting works of art in occupied countries.

Responsible for theft of WILDENSTEIN picture & other Jewish properties in PARIS.

Walks around in top rank Red Cross Uniform.

Rank reported as Oberstführer.

Supposed to have "attended to" 20,000 Jewish flats etc. in Paris. Was in charge of collecting all stuff for the Jeu de Paume & presumably disposal.

Has an English wife (Report B3 from France)

His brother was born at ROENNEN (KRISTALSON) in KURLAND
R.F.C. (N. of the med) 105

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mentioned as having been at one time Adjutant to the Duke of Coburg. Said to be a ~~wealthy~~ financier ~~in~~ interested especially in financing films. At one time a partner of LUSTIG (now dead) of Berlin.

Small agent in art business (W.I.) before the war.

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BEHR, Major Kurt von

Ind. - France

dead

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According to a despatch in the NY Herald Tribune, detained Lichtenfels, Germany, April 23, 1945, subject, described as Baron Kurt von Behr surrendered to an American Army officer, Capt. Samuel Faber, the documents, library and correspondence of Dr. Alfred Rosenberg, and then committed suicide. Subject described himself as Rosenberg's right-hand man.

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EINSATZSTAB ROSENBERG

Organization

Art purchasing organization for GOERING. One UTKAL (qv), a high Nazi military functionary was the chief of staff in Greece. (1)

Dr. Albert SCHMIDT-STAEHLER (qv) was head of subject organization for Western Holland. This branch mainly engaged in confiscation of forbidden cultural material (Jewish and Masonic) and no instance has been found of its having handled any major works of art. (2)

All of ERR art books and documents are being left at Neuschwanstein Castle. For details see source document. (2)

Paris address of subject organization was Hotel Commodore, July 1940-Summer 1942, afterwards on Ave. d'Iena, 54. According to Ernst von MOHNEN (qv), this was a group of over 60 people representing GOERING. Group not only purchased but requisitioned and, particularly from Jews, stole works of art. Major von BEHR (qv) was in charge, with Dr. LOHSE (qv) as his right hand on questions of paintings, and GOERING's personal envoy. Dr. LOHSE requisitioned the SCHLOSS Collection (qv) on the Cote d'Azur immediately after German occupation. Worked with Kunstschutz fur Frankreich (qv). (3)

(4) FEA Report (ES-1 rev.) Aug. 45: pp.5,6, 11

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Org - Germany

EINSATZSTAB ROSENBERG
(Amt Rosenberg)

(1) (2)

Office of Hitler's Trustee for overall spiritual and world-political education of NSDAP.
Fine Arts arbiter and thief in territories occupied by Germans.

Under personal supervision and control of Alfred ROSENBERG, Minister for Occupied Eastern Territories. His Chief of Staff is Prof. Dr. Gotthard URBAN (b. 1-3-05, Oberweimar, Thür) who received details of all art works 'acquired' by ERR.

Controls ERR (West) (Paris) (qv-France).

Divided into three main sections:

- a. Stabsamt
 - 1. Press
 - 2. Personnel
 - 3. Archives
 - 4. Administration
 - 5. Operational Branch

- b. Aemter und Abteilungen
 - 1. Education
 - 2. Supervision of Art
 - 3. Supervision of Literature
 - 4. Pre-History
 - 5. Operations

former asst. to Dr. SCHOLZ

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STAB ROSENBERG
Rosenberg)

- c. Beauftragte für Sondergebiete (Director of Special Operations.
 - 1. Rosenberg Task Force (ERR)
 - a) Western Territories
 - b) Eastern Territories

Personnel

a. Amt Rosenberg (Berlin Office)

ROSENBERG, Alfred (qv)	Minister for Occupied Eastern Territories
URBAN, Prof. Dr. Gotthard (qv)	Chief of Staff; assistant to ROSENBERG
KOEPPEL, Prof. Dr. (qv)	P.A. to ROSENBERG for ERR matters.
BAUER, Dr. (qv)	Chief, Administrative Office
GAU, Prof. Dr. (qv)	Chief, Office for Special Operations
PUTTKAMMER, Prof. Dr. (qv)	Chief, Zentralamt
GERICK, Dr. (qv)	Zentralamt employee
REINERTH, Dr. Hans (qv)	Chief, Pre-History Section
GUETMANN, Prof. Dr. (qv)	member Pre-History Section
HUELLE, Dr. (qv)	member Pre-History Section
HERBERT, Dr. (qv)	Costume expert
EBERT, Stabsführer Prof. Dr. (qv)	Senior administrative official
SCHMIDT-STAEHLER (qv)	Senior administrative official
SCHWARZSCHULZ, Prof. Dr. (qv)	Senior administrative official
UTIKAL, Prof. (qv-ERR-France)	Chief of Staff in Greece
HAGEMeyer, Prof. Johann G. (qv)	Director, Office for Supervision of Lit.
BEST, Dr.	Pre-History Section
RITCH, Dr. (qv)	former asst. to Dr. SCHOLZ

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EINSATZSTAB ROSENBERG
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ABEL, Prof. (qv)	Member, Office for Supervision of Lit.
BENATZKY, Br. (qv)	" "
BOETTNER, DR. (qv)	" "
FREUND (qv)	" "
HOELZER, Prof. (qv)	" "
LONMATZSCH, Prof. Erhard (qv)	" "
OTTO, Prof. Georg (qv)	" "
SCHWEIDE, Prof. (qv)	" "

see - EINSATZSTAB ROSENBERG, ERR (West) (qv-France)
 , Operation FRANCE (qv-France)
 , Operation BELGIUM (qv-Belgium) for personnel of branches
 , Operation HOLLAND (qv-Holland)
 , Amt OSTEN (qv-Poland)

b. Special Staff for Music
 DEGEN, Dr. (qv)
 FELLERER, Prof. Dr. (qv)
 KUEHN, Prof. (qv)
 RAUPACH, Dr. (qv)
 SCHURMANN, Dr. (qv)

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1EINSATZSTAB ROSENBERG
(Rosenberg)

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Personnel, continued:

c. Miscellaneous

German art dealers known to have dealt in art works looted by ERR:

GOEPEL, Dr. Erhard (qv-Holland)
 BAMMANN, Hans - Dusseldorf (qv-Germany)
 HOFER, Andreas - Berlin (qv-Austria)
 MIEDL, Alois (qv-Spain)
 ROCHLITZ, Gustav - Baden-Baden (qv-Germany)
 WENDLAND, Dr. Hans (qv-Switzerland)
 PERFALL, Dr. Karl Frhr. von - Neuss
 recruit for ERR (1)

ANGERER, Prof. - Berlin
 (qv-Germany)

~~See also: INTR/62922/MFA of 2-3-45 - EINSATZSTAB ROSENBERG file~~

- (1) BERGER, Dr. Obersturmbannfuehrer
 BUSSE, Prof. Fritz
 ZEITSCHEL, Legationsrat Dr. - German Embassy (q✓)

see - EINSATZSTAB ROSENBERG (qv-France) Card 6, for list of photographs of personnel.
 see also INTR/62922/MFA of 2-3-45 - EINSATZSTAB ROSENBERG file

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Org. - France

EINSATZSTAB ROSENBERG (later EINSATZSTAB WEST)

Paris

Address: Hotel Commodore, July 1940-Summer 1942, afterwards on Av. dJena

According to Ernst von MOHNEN, this was a group of over 60 people representing Goering. Group not only purchased but requisitioned and, particularly from Jews, stole works of art. Major von Behr (Red Cross) was in charge, with Dr. Lohse, an SS officer as his right hand on questions of paintings, and Goering's personal envoy. Dr. Lohse requisitioned the Schloss collection of the Cote d'Azur immediately after German occupation. (1). Worked with Kunstschutz fur Frankreich (1).

UTIKAL, a high Nazi military functionary was chief of the staff in Greece. (2)

Representatives of this organization, armed with permits, signed by the highest authorities, were actively engaged in the looting of art treasures, libraries and private collections in occupied countries. SS Standartenfuehrer von BEHR commanded the French Unit, using cover title of Chief of the German Red Cross for France. (3)

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STAB ROSENBERG
 E.R.R. (West) Paris

Personnel (4) (5)

1. General Staff

BEHR, Oberstfuehrer von (qv-France)	Chief of Staff
BEHR, Baronin von (his wife)	
LOHSE, Dr. Bruno (qv-France)	Assistant Chief
LANGE, Dr. Chista (qv)	P.A. to von BEHR
HIRSCHBERG, Fr. (qv)	Secretary to von BEHR
STECKE, von (qv)	Liaison with Berlin
WEHNER (qv)	in charge of Special Operations
RUPP, von der (qv)	Chief, Legal Section
SCHMIDT, Fr. F. (qv)	in charge of Commissariat
BAUER, Frau F. (qv)	" " " MT
BOCK, Frau (qv)	" " " Personnel and pay Section
OTTO (qv)	Card Indices
MEERKAMP (qv)	Packing & Removing
HADERS (qv)	Storage
RETTE (qv)	Removals
SCHOLZ, Robert, Dr. (6) (qv)	Chief Artistic Adviser (editor, "Die Kunst im Dritten Reich")
FLEISCHER (qv-France)	Assistant to LOHSE

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EINSATZSTAB ROSENBERG
 E.R.R. (West)

- 2a -

Also connected with Paris office (4):

AWALISCHVILI, Senator Z. - adviser
 DIECKHOFF, Gefreiter
 EBDING, Dr. (qv)
 LUETHER, Prof.
 RAETTYKE, Stabsfeldwebel - on clerical staff
 RUMPF, Dr. (qv)
 WITTE, Fraulein
 WUNDER, Gefreiter Gerhard - on Paris staff (qv)
 ZIEGLER, Dr. (qv-Germany)

(7) - see photos under individual names:

FIFFRE, Fraulein (qv-France)
 GROSSMANN, Fraulein (qv-France)
 HALFT, Fraulein (qv-France)
 HOMUETH, Karl (qv-France)
 MIKAL (qv-France)
 SCHMIDT, Bereichsleiter Lichtenvalde (qv-Germany)
 SCHONEMANN, Fraulein (qv-France)
 SEGER, Fraulein (qv-France)
 W--, Oberlieutnant (qv-France)
 JEU DE PAUME guards, three (qv-France)

VERNER (qv) and "DOZO" (qv) in charge of EINSATZSTAB ROSENBERG depository at
 23 rue Drouot. (3)

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EINSATZSTAB ROSENBERG
E.R.R. (West)

2. Operation FRANCE

HUGELMANN (qv) Deputy Chief of Staff

Members of the Administrative Staff:

BRAUMUELLER (qv)
 BRETHAUER (qv)
 EGGERMANN, Dr. Helga (qv)
 GREINKE (qv)
 HAUSEMANN, Frl. Dr. (qv)
 HEILIGENSTAEDT, Frl. Barbara (qv)
 HEINZE, Frl. Ursula (qv)
 HOLTERMANN, Dr. (qv)
 KARL, Dr. (qv)
 KERL, Frl. von (qv)
 KLEIN, Dr. Otto (qv)
 KLEMENT, Dr. (qv)
 KNABE, Frl. Anneliese (qv)
 NUSSE (qv)
 OPFER, Prof. (qv)
 PUETZ, Frl. (qv)
 REHBOCK, H. (qv)
 ROHDE, Ludwig (qv)

SCHILLE, Prof. (qv)
 SCHOENFELDER, Frl. (qv)
 SERBULOW, Frl. (qv)
 SPEYER (qv)
 STREHLKE, Frl. (qv)
 STUBNER, Frl. Erna (qv)
 WIRTH, Dr. (qv)
 ZABCEK (qv)
 ZEISS, Dr. (qv)

Drivers for ERR (West) Paris:

BAUR, Albert
 BAUMANN, A.
 Erwin LEIBERT
 NAGEL, Otto
 ROETSCH, Franz

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EINSATZSTAB ROSENBERG
E.R.R. (West)

Operation FRANCE (cont.)

Art experts:

- BORCHERS, Dr. Walter - Stettin (qv-Germany)
- NOACK, Dr. Werner - Freiburg (qv-Germany)
- ROSKAMP, Dr. Diet - Hamburg (qv-Germany)

Valuers:

- KUNTZ, Dr. (qv) Possibly Herbert KUNTZ, director of Stadtische Museum, Erfurt, b. 6-12-1895 at Stassfurt am Bodd (9)
- SCHIEDLAUSKY, Dr. Guenther (qv-France)

Members of Photographic Staff:

- ESSER, Dr. (qv)
- KRESS, Stabsfer. (qv)
- SCHOLZ, Prof. (qv - France)

Branch Managers:

- | | |
|------------------|----------------------------|
| CLOOS (qv) | Bordeaux Region Director |
| PFANNSTIEL (qv) | on bordeaux staff |
| DIESING (qv) | BESANCON Region Director |
| SCHULZ (qv) | Angers Region Director |
| MUSCHAL (qv) | Chief, Rouen Out-Station |
| BUSLEY, Dr. (qv) | Angers staff (qv - France) |

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EINSATZSTAB ROSENBERG
E.R.R. (West)

Operation FRANCE (cont.)

Branch Managers (cont.):

WORMA (qv)	Revenue Officer; Chief, Bayonne Out-Station
FEILER (qv)	Orleans Region Director
FISCHER (qv)	Troyes/Aube Region Director
FREY (qv)	St. Germain Region Director
MUELLER, Dr. Karlmann	Chief, St. Germain Task Force (qv)
GEISENHOFER (qv)	Chief, Dijon Task Force
KALBHEN (qv)	Le Havre Region Director
JUNG, Fritz	Paris Region Director (qv-France)
GROTHER, Prof. Dr. (qv)	Official on Paris Regional staff.

any)

Also under E.R.R. (west): Operation BELGIUM (qv-Belgium)
Operation HOLLAND (qv-Holland)

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EINSATZSTAB ROSENBERG

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Photographs of personnel (4) (5) on file under individual names:

BEHR, Baron and Baronesse von (France)	MUELLER, Dr. Karlmann (France)
BORCHERS, Dr. Walter (Germany)	NOACK, Dr. Werner (Germany)
BRETHAUER, Dr. (France)	REHBOCK, Stabseinsatzfuehrer H. (France)
EGGEMANN, Dr. Helga (France)	ROHDE, Ludwig (France)
FIFFRE, Fraulein (France)	ROSKAMP, Dr. Diet (Germany)
FLEISCHER (France)	SCHIEDLAUSKY, Dr. Guenther (France)
GRINKE (France)	SCHMIDT, Bereichsleiter Lichenvalde (Germany)
GROSSMANN, Fraulein (France)	SCHOLZ, Prof. (France)
HALFT, Fraulein (France)	SCHONEMANN, Fraulein (France)
HEINZE, Fraulein Ursula (France)	SEEGER, Fraulein (France)
HOMUETH, Karl (France)	SERBULOW, Fraulein (France)
INGRAM, Herr und Frau von (Germany)	SANGENBERGER, Frau (France)
" , Dr. Annemarie Tonfelder von (Germany)	STREHLKE, Fraulein (France)
JEU DE PAUME, three soldiers (France)	STUBNER, Fraulein Erna (France)
KERL, Fraulein von (France)	W---, Oberlieutnant (France)
KLEIN, Dr. Otto (France)	WIRTH, Dr. (France)
KNABE, Fraulein Anneliese (France)	ZABCEK (France)
LOHSE, Dr. Bruno (France)	ZEISS, Dr. (France)
MIKAL (France)	

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EINSATZSTAB ROSENBERG

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Org - France

The following names (qv) are listed by the French (DGER) as working for EINSATZSTAB ROSENBERG also:

BADELS	NEPSO
BARON	OST, Dr. Gunther
BAYER (von BEHR ?)	POESSEL
BOUSSET	RAFFEL, Miss Magdalena
BRAUSTEIN	REISNER
BREY, Miss Lise	SALAMON, Miss Dora
BRIMEYER, Miss Charlotte	SCHENBURG
BHSE	SEICHEL
CROSKEY	SIMOKAT
DUFFRER, Miss Anneliese	SKREDZKI, Miss Adelheid
ELLWART, Miss Marta	STRIBER, Miss
ERFMANN, Miss (Dr.) Anna	WUNTER, Dr.
FOEHL, Miss Hildegard	YUNG
HOFFMANN	ZIEGGER, Miss
HOUEN, Mrs.	
JERCHEL, Dr.	
KOEGEL	
NASTRICH	

Listed by Cooper: SCHOENKOPF, Fri. Leni (qv) - member of Paris ERR Staff

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EINSATZSTAB ROSENBERG

Org - France

The following names (qv) are listed by the French (DGER) as having been looted by EINSATZSTAB ROSENBERG:

- BENARD, Gabrielle
- BRANDEL
- CHOWANIEC
- MEYER
- POGORSKI
- POLISH LIBRARY
- SMOGORZEWSKI
- TESCAR
- ZARNOWSKI

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Box

1E. R. R. (West).Address:H.Q. : 54 Avenue d'Jena, Paris.Offices: 12, Rue Dumont d'Urville, Paris

Hotel Commodore, Paris

Rue Georges Bizet, Paris

Storage:

6 Place des Etats-Unis, Paris.

17 Place des Etats-Unis, Paris

26 Rue Dumont d'Urville, Paris

77 Avenue de la Grande Armée, Paris
(Garage Talbot)

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Storage etc.

: 23, Rue Drouot, Paris
41/43 Quai de la Gare d'Antwerp
Garage Linton, Fbg. St Martin
Garage Fresnel, Rue Fresnel
104 Rue de Richelieu
45, Rue La Bruyere

Belgian HQ : Getrystr. 1, ANTWERP

SW. France : 3 Rue Rawer, BORDEAUX

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EINSATZSTAB ROSENBERG
E.R.R. (West)

Operation HOLLAND

Personnel (1) (2)

GELB (qv) Deputy Chief of Staff
 FADERL (qv) Branch Director, The Hague Region
 HARTMANN (qv) Branch Director, Amsterdam Region

Members of Holland Headquarters Staff:

LOBMANN (qv)
 SCHIRMER, Prof. Dr. (qv)
 SCHWARZ, Dr. Josef (qv)
 WERDEN, Prof. Dr. von (qv)
 SAUNE, Frl. (qv)
 SCHRUPP, Frl. Karla (qv)
 SIEBOLD, Prof.

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EINSATZSTAB ROSENBERG
E.A.R. (West)

Operation BELGIUM

Personnel (1)(2)

MADER (qv)	Deputy Chief of Staff
JEROMIN (qv)	Branch Director, Brussels Region
EBELING, Prof. Dr. (qv)	Director, Brussels Out-Station
ZISCHOW (qv)	Director, Antwerp Out-Station

Members Brussels Headquarters Staff:

KOESTER, Prof. (qv)
 REINHARDT, FrI. Hedwig (qv)
 ROEHLIG, FrI. (qv)
 STAMPFUSS, Dr. Rudolph (qv)
 VOGEL, FrI. Dr. (qv)
 WOERNIKE, Peter (qv)
 WALZ, Capt.

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EINSATZSTAB ROSENBERG
 Amt Osten

Personnel (1) (2)

LEIBBRANDT, Dr. (qv) Director
 KIEPEL, Frau (qv) Director's private secretary
 INGRAM, Dr. von (qv) (qv-Germany)
 INGRAM, Dr. Annemarie Tonfelder von (his wife)
 DERINGER, Prof. (qv)

Art Experts for Russia:

HOLST, Dr. Niels von - Berlin (qv-Germany)
 SCHROEDER, Prof. Hans - Lubeck (qv)

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Ind. - ~~Switzerland~~
Austria

ZWEZ

Address: ~~Starenberg (Starnberg, Starhemberg - Austria - near Bavarian border)~~

Occupation: ~~Proprietor of a publishing house "Mauritiusverlag" (pictures).~~

Swiss citizen

Often went to Holland and Germany. Might be of interest in connection with looted art. Friend of Gerhard DIERKS, member of Hamburg Abwehrstelle. (1)

X

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1. XX 9533 - Rpt. from London to Bernie, 8 Oct 45

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 Entry 73
 File ROSENBERG, PAUL
 Box 81

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 Authority: NND 750168
 By: TJ NARA Date: 10/8/99

PAUL ROSENBERG & CO.

FORMERLY
 PARIS
 21 RUE LA BOÉTIE

16 EAST 57TH STREET
 NEW YORK 22
 TELEPHONE PLAZA 3-6683

FORMERLY
 LONDON
 31 BRUTON STREET

January 12, 1946

Lt. Comm. Rousseau
 Embassy of the United States
 Avenue Gabriel
 Paris

Dear Commander Rousseau:

After a very long and tiring crossing, I arrived safely two days ago and hasten to mention my regret at not having had the pleasure of seeing you again before my departure. I hope you have heard a lot of news since our last meeting!

This morning, I spoke to your father, over the telephone, and gave him news of you; he seemed delighted by the fine work you are doing.

You have, undoubtedly, been informed recently that the Braque, my No. 3492, which Roehlitz declared as lost - and the photo of which I saw at Klein's (who intimated that it had been returned) - has been found at the Manteau Gallery in Brussels. This information was given to me just before I left Paris and I immediately passed it on to the Blocus Economique, the D.C.E.R., the Committee of Recuperation and to the French Ambassador to Belgium, who is a personal friend of mine. I am, of course, very anxious to know from whom Mr. Manteau received the picture.

This, I know, will interest you: I spoke with Fabiani, after he had seen you, and he told me what a charming and delightful person you are! This pleased me, as he can keep you well informed; you did well to gain his confidence.

Upon my arrival here, I received a letter from Albert Henraux, dated December 24th, in which he advised me that he had been to Munich where he saw the following pictures belonging to me:

- No. 3867 - COROT - Le Pêcheur.
- COROT - Port de Dunkerque.
- No. 3134 - COURBET - Nude figure reclining.
- No. 199 - PICASSO - Portrait of Mrs. Paul Rosenberg and her daughter.
- No. 707 - RENOIR - Nude figure reclining.
- No. 4073 - SISLEY - Snow scene at Marly.
- No. 3941 - TOULOUSE-LAUTREC - Woman reading.

However, he does not mention the Bonnard, No. 3924, a large still-life entitled "Table de Travail", nor any of the following, which you told me were either in Roehlitz' possession or in Goering's collection:

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By TJ NARA Date 10/8/99

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Box	81

PAUL ROSENBERG & CO.

FORMERLY
PARIS
21 RUE LA BOÉTIE

16 EAST 57TH STREET
NEW YORK 22
TELEPHONE PLAZA 3-5653

Lt. Comm. Rousseau

- 2 -

January 12, 1946

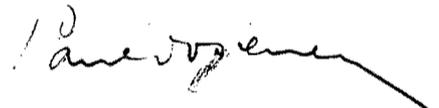
- No. 3666 - COURBET - Landscape ("La Bretonnerie aux confins de l'Indre et de la Vienne")
 No. 3216 - GAUGUIN - Two Tahitian women with a dog in the doorway at the left.
 No. 143 - LAURENCIN - Young girl holding a mandolin (in an oval).
 No. - MATISSE - Woman leaning on a table, 1940, 1m x 80cm.
 No. 1171 - MATISSE - Woman at a piano with 2 children playing checkers.
 No. 4183 - RENOIR - Woman seated by a vase of flowers.
 No. 3160 - RENOIR - Portrait of Mlle. Grimpel with a blue ribbon.
 No. 1111 - RENOIR - Portrait of Mlle. Grimpel with a red ribbon.
 No. 3685 - SISLEY - The Seine at Bougival.
 No. 4012 - UTRILLO - Rue Froidevaux, 1914.

Therefore, I would be very grateful if you would be kind enough to confirm that these pictures were really found and, also, if you would let me know to whom Roehlitz said he sold the missing picture.

My apologies for troubling you in this way, but you will, I feel confident, understand my concern in connection with these matters.

With belated wishes for a very Happy New Year and with kindest regards, believe me, dear Commander Rousseau,

Very faithfully yours,



Paul Rosenberg

P.S.: The National Gallery in Washington has just enhanced its collection with a superb painting which will be "unveiled" early next month.

PR:am

103665

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 by TJ NARA Date 10/8/99

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 File ROSENBERG, PAUL
 Box 81

OFFICE OF CENSORSHIP
 UNITED STATES OF AMERICA

CONFIDENTIAL
 POSTAL CENSORSHIP

RECORD No. NY 390567 pages. 1 2

FROM: **PAUL ROSENBERG & CO.**
 16 EAST 57TH ST.
 NEW YORK, N.Y.

TO: **MONSIEUR EDMOND ROSENBERG**
 5 VILLA GUIBERT
 83 RUE DE LA TOUR
 PARIS XVI^E, FRANCE

LIST:

Date of communication <u>NONE</u>	Date of postmark <u>NOV. 10, 1944</u>	Kind of mail <u>NONE</u>	Mail No.	Register No.	Serial No.																
Language <u>NOV. 9th, 1944</u>	Previously censored by	Station distribution <u>SURFACE</u>	<u>DISPOSAL OF ORIGINAL COMMUNICATION</u>																		
Previous relevant records <u>FRENCH</u>	For interoffice use <u>NONE</u>	<u>NOV. 29, 1944</u>	<u>H</u>																		
BER 6666/43 - R	To be photographed	Photo No.	<table border="1"> <tr> <td><input checked="" type="checkbox"/> ACTION</td> <td><input checked="" type="checkbox"/> Inform</td> <td><input type="checkbox"/> R</td> <td><input type="checkbox"/></td> </tr> <tr> <td><input type="checkbox"/> Compliance</td> <td><input type="checkbox"/> RS</td> <td colspan="2">Sent with comment to</td> </tr> <tr> <td><input type="checkbox"/> For. Infor.</td> <td colspan="3">.....</td> </tr> <tr> <td><input type="checkbox"/> Licensing</td> <td colspan="3">.....</td> </tr> </table>			<input checked="" type="checkbox"/> ACTION	<input checked="" type="checkbox"/> Inform	<input type="checkbox"/> R	<input type="checkbox"/>	<input type="checkbox"/> Compliance	<input type="checkbox"/> RS	Sent with comment to		<input type="checkbox"/> For. Infor.			<input type="checkbox"/> Licensing		
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<input type="checkbox"/> Licensing																				

Division (or section) <u>FBR.</u>	Table <u>1011 T</u>	Examiner <u>5951</u>	D. A. C. <u>5418</u>	Reviewer <u>5336</u>	Examination date <u>NOV. 24, 1944</u>	Typing date <u>NOV. 29, 1944</u>
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DR use only
 K S.I. 8097
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 3-T
 3-055
 1-CPC (DOLANOV)
 (15)

COMMENT

I. ART CONNOISSEUR, OWNER OF VALUABLE PAINTINGS LOOTED BY THE GERMANS, REQUESTS DETAILS AND NAMES OF PURCHASERS OF THE STOLEN CANVASES.

II. CONTEMPLATED CARRIER ARRANGEMENT TO SEND INSULIN FROM U.S.A. TO FRANCE.

I ART CONNOISSEUR, OWNER OF VALUABLE PAINTINGS LOOTED BY THE GERMANS, REQUESTS DETAILS AND NAMES OF PURCHASERS OF THE STOLEN CANVASES.

In a letter addressed to his brother, writer states:

"Among the paintings which were in the strong box at Libourne there was "Les Chevaux De Course" by Degas, one third of which belonged to you, two thirds to me, together with other paintings we inherited from our parents. I know the strong box has been completely emptied of its contents and also the date on which this was done. I had received an inventory and I noticed that the paintings had been ridiculously underestimated especially in the case of L'Homme A L'Oreille Coupee by Van Gogh valued at 50.000 frs. and resold for 12 million. Besides, I owned a strong box at the "Banque Nationale de Credit" at Bordeaux: try to find out what has become of it.

Please ask Braque and Picasso to send me some paintings which I greatly need to show the greatness and continuity of French art.

Send me the names of the dealers who have purchased the stolen paintings also the names of those who have looted our apartment, etc. As I have given you the official right to act do not hesitate to denounce the guilty parties. You can reclaim not only the house but also all values which have been attached. M^{lle} Boimeau will give you a list of all the contents of the house at # 21 Rue De La Boetie and Marguerita Blanchot our hired maid will inform you about the paintings at Floirac. Whether they are still in the care of M^{me} Ledaux. I have had no news from her."

Writer further states: "Jacques Jaiyard is Director of Musees Nationaux and heads the Committee for the recovery of works of art stolen by the Germans. I have sent him a request to send me back to France on an Official Mission as I am one of the rare persons acquainted with works of art."

103666

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 by TJ NARA Date 10/8/99

RG 239
 Entry 73
 File ROSENBERG, PAUL
 Box 81

TIAL
 RECORD No. NY 390567
 Page 2 of 2 pages

OFFICE OF CENSORSHIP
 UNITED STATES OF AMERICA

POSTAL CENSORSHIP

FROM:
 PAUL ROSENBERG & CO.
 16 EAST 57TH ST.
 NEW YORK, N.Y.

LIST: NONE

TO:
 MONSIEUR EDMOND ROSENBERG
 5 VILLA GUIBERT
 83 RUE DE LA TOUR
 PARIS XVI^E, FRANCE

LIST: NONE

CI-1432

Date of communication NOV. 8th, 1944	Date of postmark NOV. 10, 1944	Kind of mail SURFACE	Mail No.	Register No. NONE	Serial No.
Language FRENCH	Previously censored by NONE	Station distribution NOV. 29, 1944		DISPOSAL OF ORIGINAL COMMUNICATION H R C RS Sent with comment to—	
Previous relevant records BER 6666/43-R	For interoffice use	D.R.			
	To be photographed	Photo No.	To whom photograph is to be sent		

Division (or section) PER	Table 1011 T	Examiner 5951	D. A. C. 5418	Reviewer 5336	Examination date NOV. 24, 1944 24	Typing date NILSEN NOV 29, 1944
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DR use only

COMMENT

K S.I. 8097
 L - 6207

"I will send you some Insulin which I bought for you. I am only waiting for someone to leave so it can be brought to you."

Ex. Note.: BER 6666/43 covers a correspondence from Maitre L. Gouy, 8 Rue de Rive, Geneva to Paul Rosenberg revealing that on the 13th November, 1942 Mr. Labroux bailiff, of 4 Place Princeteau, Libourne France had been visited and information received that the A.O. of the B.W.C.I. of Libourne had visited the strong box on March 10, 1941 and that it had again been approached by the A.O. Militaires on 28th of April 1941 Rogeneau had valued the lot at approximately seven million - a deliberate under-valuing; the value of the pictures since then having quintupled according to Rogeneau. A German painter had examined the canvases on 1st Aug. 1941. On the fourth and last visit, 5th Sept. 1941 the paintings had been definitely taken away against a release given to the Libourne B.N.C.I.

5324

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 193017

RG 239
Entry 73
File RUBENS, PAUL
Box 81

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By TJ NARA Date 10/8/99

WTF 6558

DEFERRED CENSORSHIP

Serial No.

Miami Date: 11-25-44 Time observation started: 1757 Total time: 8 mins.

41-154

From: Nicolas ACQUAVELLA, Art Dealer
E. 57th St.
New York, N. Y.

TO: Jose ACQUAVELLA, Art Dealer
Ibarra & Macurin
Caracas, Venezuela

T: None

LIST:

RECORDING IDENTIFICATION

LANGUAGE

PREVIOUS RECORD

64-2277-A5

Spanish

ACTION	<input type="checkbox"/>	Information	<input checked="" type="checkbox"/>
Enforc.	<input type="checkbox"/>	Flexline	<input type="checkbox"/>
Compliance	<input type="checkbox"/>	DR	<input type="checkbox"/>
For. Enfor.	<input type="checkbox"/>		<input type="checkbox"/>
Licensing	<input type="checkbox"/>		<input type="checkbox"/>
Other	<input type="checkbox"/>		<input type="checkbox"/>
Readers	<input type="checkbox"/>		<input type="checkbox"/>

O. Roberts

LIST: TEXT OF CONVERSATION AND COMMENT

ECONOMIC

Jose reported the same thing comes out in the paper every day (the accusation that paintings sold by the ACQUAVELLA company are copies of the originals in the Louvre); he has sent Nicolas clippings. Nicolas insisted that the publicity is more to "our" favor than against us; and since "they" have no money, there is no point in going to court. Jose agreed to take no legal action.

Upon inquiry concerning the financial standing of the institute, Jose said many people are interested and he has sold three important pictures.

Nicolas saw the brother of Dr. PIETRI this morning and gave him the letter from the United States Department of State proving that no law prohibits the export of objects of art from the United States. Jose admitted that he requested such a letter, but he does not think it sufficient; he wants complete proof as to where the paintings came from and who carried them before "we" got them. Nicolas has sent this information also; when he sent some originals, he sent also the name of the collection from which they came. He has written daily letters giving the stories of the paintings.

SANTAELLA (Manuel J.) came to see Nicolas and they are on very good terms. SANTAELLA is interested in the RUBENS picture which is in Caracas. Nicolas told him the picture originally cost \$6,500(?); what with other expenses and a necessary profit, Nicolas thinks \$8,500 or \$10,000 would be a good price, however, Nicolas wants to keep SANTAELLA as a client and asked him to make his own offer. SANTAELLA will look at the painting and cable Nicolas his offer. SANTAELLA leaves tomorrow. Jose has been asking \$12,500 for the RUBENS, but he will accept SANTAELLA's price. SANTAELLA has already bought some paintings, amounting to about \$18,000, so Nicolas considers him a promising client.

Jose has been offered \$5,500 for the COROT. Nicolas thinks he should get more, but he should sell at that price if no better is offered. Nicolas needs money. When Jose receives a firm offer, he is to cable Nicolas the details before making a decision. Nicolas thinks credit should be extended no longer than a year or a year and a half.

DIS. BY	INDEXED
AYU	DAY
CUST	S
PTC	S
INTEL	S

55
SD
IRB
JC

M. T. Campbell, CAP 4

V. L. Lane, Encl.
M. D. Chapman, Lt. (S)

Observation by

Reviewed by

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File	HOFFER, ANDREAS
Box	79

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OFFICE OF STRATEGIC SERVICES
ART LOOTING INVESTIGATION UNIT
APO 413
U.S. ARMY

DETAILED INTERROGATION REPORT NO. 9

15 September 1945

SUBJECT: WALTER ANDREAS HOFFER

THEODORE ROUSSEAU, JR.
Lieutenant, USNR

Distribution

U.S. Chief of Counsel, Nuremberg	6
U.S. Group C.C. (Germany), MFA & A	4
USFET, MFA & A	6
USFAustria (USACA), MFA & A	2
G-5, Civil Affairs, War Dept.	2
Roberts Commission	2
State Dept. - E.W.D.	2
Brit. El. C.C. (Germany), MFA & A	6
A.C.A. (British), MFA & A	2
M.E.W.	2
D.G.E.R.	4
Comm. Gen. Netherlands (Ec. Recup)	2
Internal and File	12

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E.O. 11652, Sec. 3(E) and 5(D) or (E)
Authority NND 750065
By R.T.G. NARS, Date 5/28/75

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 by TJ NARA Date 10/8/99

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 File HOFER, ANDREAS
 Box 79
~~CONFIDENTIAL~~List of Works of Art Stored in HOFER's Depositories

Note: The numbers in parentheses refer to Attachment No. 2.

A. Neuhaus (in HOFER's residence)

Boudin	(3)	View of a Beach
Monnoyer	(24)	Flower Piece
Willem Kools	(13)	Winter Landscape
Drolling	(12)	The Drawing Lesson
Zeeman	(22)	Small Seascape
Koehoek	(20)	Small Landscape
Italian 16 c.		God the Father among Angels
Van Oos	(37)	Small Landscape with Children Playing
French ca. 1400	(25)	Scene from the Life of St. Ursula
Cock van Aelst		2 Wings of an Altarpiece, Saints with a Donor
French ca. 1480	(26)	Small Figure of a Female Saint (wood)
Italian 16 c.	(27)	Small Figure of Venus (bronze)
French Empire Style	(18)	Large Cup (gilded silver)

B. Neuhaus (stored in the house of Herr MAERZ)

Willem Kalf	(36)	Still Life
Jan Breughel	(11)	Flower Piece
Jan van Goyen	(41)	Landscape with a River (round)
J. de Momper	(54)	Forest Landscape
Rembrandt	(16)	Study for the Portrait of a Man with a Broad-Brimmed Hat
Jan Steen	(45)	Small Self-Portrait
Salomon van Ruysdael	(30)	View of a River
"	(31)	Landscape with Cattle
South German ca. 1520	(58)	St. Andrew
W. Leibl	(34)	Portrait of a Boy
S. van Ruysdael	(38)	View of a River (oval)
Flemish ca. 1530	(32)	Small Madonna and Child
Fantin Latour	(4)	Flower Piece
Flemish ca. 1480		Madonna and Child (wood)
Guardi		Drawing, <u>The Piazza San Marco, Venice</u> (property of Dr. WENDLAND)

C. Tegernsee (stored in BORNHEIM's repository in the Dresdner Bank)

Pillement	(28)	2 Landscapes
Lacroix	(29)	2 Views of a Harbor
French, Louis XV style	(1)	2 Pairs Candelabra (gilded bronze)
German 17 c.	(66)	2 Angel Heads (wood)
Flemish 17 c.		6 Chairs
Venice 18 c.	(56)	1 Sofa
Italian 16 c.	(49)	1 Table
" "		2 Small Sideboards
" "	(52)	1 Pair of Brass Candelabra
" 17 c.	(53)	1 Pair of Brass Candelabra
" 16 c.		1 Majolica Plinth

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D. Carinhall (the Breitschaftshaus)

Personal belongings, library, catalogue, picture frames, and French 18 c. Bust of a Young Woman. (5)

E. Ringwalde

Personal belongings

F. Gollin

Personal belongings, part of library, picture frames, auction catalogues.

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REFERENCES

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- B. Consolidated Interrogation Report No. 2, "The GOERING Collection"
- C. Report, "The Miedl Case", 1 May 1945.
- D. Detailed Interrogation Report No. 11, "Walter Bornheim"

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I. INTRODUCTION

Walter Andreas HOFER was interrogated at the OSS Special Interrogation Center in Alt Aussee, Austria from 1 June to 15 September 1945. His activities as director of the GOERING Collection have been described in Consolidated Interrogation Report Number 2, THE GOERING COLLECTION. This report is intended to give an account of his activity as an independent dealer and to determine the extent of his responsibility for the collection by further emphasizing those aspects of its formation in which his role was most important.

II. PERSONAL

HOFER was born in [P6(b)(6)] on the [P6(b)(6)]. He attended elementary schools (Gymnasium) and a business school for leather buying in Berlin. During World War I he fought as a private in the infantry from 1914 to 1918. He began his career immediately after the war in Munich and The Hague as an assistant in the firm of his brother-in-law, Kurt Walter BACHSTITZ, the art dealer, with whom he worked until 1928. They broke off relations after a quarrel in 1928 and HOFER moved to Berlin where he studied art for two years. From 1930 to 1934 he was employed as an assistant by the collector-dealer J. F. REBER of Lausanne, Switzerland for whom he acted as a secretary and companion accompanying him on trips to England, France, Holland and Italy. In 1935 he became an independent dealer in Berlin.

HOFER spent the first five years of World War II working for the GOERING Collection. In January 1944 he was drafted as a private in the guard regiment of the Hermann Goering Division, Berlin and called to active duty in October 1944. He was promoted to Sergeant in November 1944. He was discharged on 4 May 1945. During his entire military service he was assigned to Carinhall.

HOFER says that he was never a member of the Nazi Party. He says that this is due to the fact that it was not necessary for those who worked for GOERING. He admits that he would have joined if he had been asked to and that he enquired on several occasions from GRITZBACH to find out if it would be a desirable thing for him to do.

III. THE DIRECTOR OF THE REICHSMARSCHALL'S COLLECTIONS

A. Relationship to GOERING

The initial impulse in the creation of the GOERING Collection, and the means by which it was created, unquestionably came from the Reichsmarschall himself. However, the man who is at least as responsible as his chief for the methods employed and for the choice of the majority of the objects, is HOFER.

HOFER was both the chief adviser and the most active agent. He devoted all his time and energy to the collection. However, his role was by no means limited to obeying orders. Whatever the situation, he was always present at his master's elbow, with a plan, fair or foul, to obtain the object which they desired. In most cases their views coincided, and as GOERING had many other problems to keep him occupied, HOFER was able to carry out his own suggestions. He knew well how to ingratiate himself by catering to GOERING's bad taste for florid nudes and elaborate altar-pieces by appealing to his avarice, and by flattering his monstrous vanity. What the Reichsmarschall said in public was always right. Later, when they were alone, HOFER was confident that he could always make him change his mind.

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Now that Germany has been defeated and GOERING, from a Reichsmarschall, has become a criminal, HOFER may well insist that his relationship to his former chief was always that of an independent dealer who gives first refusal on all his wares to his most important client. In the glorious days of Nazism, it was quite a different story. Then, with most of Europe cowering in terror of the Luftwaffe, HOFER proudly flaunted his title of "Direktor der Kunstsammlungen des Reichsmarschalls". It was engraved on his visiting cards and his stationery, and it was thus that he insisted on being known wherever he went. He was extremely jealous of his position. He suspected that others were constantly plotting to displace him, and his attitude to all who approached the Reichsmarschall was hostile. The other witnesses are unanimous in confirming this. There is little doubt that he not only was, but wanted more than anything else to be GOERING's alter ego as far as the Collection was concerned.

B. Confiscations

Throughout his interrogation HOFER has tried to give the impression that his part in the building up of the Collection was limited to advising GOERING with regard to "legal" purchases. However, the evidence, and in many cases his own admissions, have proved that he played a leading part in almost every aspect of its formation. He began by stating that he was never consulted in the choice of works of art from confiscated collections. This he said was done entirely by GOERING, with the staff of the ERR. However, he later admitted that, as early as 1940, he chose objects from such collections with the help of Staatsrat TURNER of the Paris Militaerverwaltung and his collaborationist agents (see Reference B, page 24), and that later, in 1941, he carried on the same activity under the guidance of the Devisenschutzkommando. (See Reference B, page 26 and Attachment 1.) Though repeatedly questioned on the subject, he at first denied having any but the most superficial knowledge of GOERING's transactions with the ERR. In contradiction to this, LOHSE, BORCHERS and KRESS all say that he almost always preceded the Reichsmarschall's visits to the Jeu de Paume, and, generally speaking, played an active part in all the proceedings. The documents, among them HOFER's own letters, confirm their statement (see Reference B, Attachments 1 and 55). In a letter of 2 September 1941, he urgently advised GOERING to have the confiscated collections of the "Jews Paul Rosenberg and Braque" transferred from Bordeaux to Paris and the collection of the "Jews Andre and Jean Seligmann" from the Credit Lyonnais bank, to the Jeu de Paume. He added that he had made the necessary arrangements with Herr von BEHR.

He also claimed almost complete ignorance of the GOERING exchanges with the ERR (for full details see Reference A, page 25); but the documents show that on 23 November 1942 he himself signed the exchange "contract" which gave a painting by Utrillo confiscated from the Bernheim Collection to the "Jew LOEBL" in exchange for the entire art library of the KLEINBERGER Gallery. When confronted with this evidence, HOFER declared that he could not remember having done it, that he must have put his signature to a blank piece of paper !

There is undeniable proof that he alone went to the Jeu de Paume and chose the confiscated paintings from the Paul ROSENBERG Collection for the exchange with WENDLAND (see Reference B, Attachments 1 and 55). The confiscated Impressionist paintings for the exchange with FISCHER of Luzern were officially given out to HOFER by the ERR staff at the Neuschwanstein repository. (See Reference B, Attachment 51.) Indeed, he seems to have conducted all the negotiations for this transaction single-handed, as he later did for the exchange with VENTURA (see Reference B, Attachments 53 and 57 to 62).

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That he was not only fully informed about the activities of the ERR, but also repeatedly both advised GOERING and sometimes acted on his own initiative to obtain confiscated objects for the Collection, is proven by his own letters to his chief. On 26 September 1941 (see Reference B, Attachment 1), he boasted about his recent selection of 19th Century French pictures from the Jeu de Paume and related how he had had the Joseph ROTTIER Collection frozen by the Devisenschutzkommando until he could ascertain whether or not the owner was a Jew. He also laughingly told how he had offered the painter BRAQUE a speedy release of his mistakenly confiscated collection if he would be willing to sell his Cranach, a picture which HOFER knew he never intended to part with. In the same letter he strongly advised GOERING to take certain specific pictures from the ROTHSCHILD Collections, and drew his attention in particular to their "voluminous collection of modern family-jewelry". On 22 January 1942 he reminded GOERING that Frau von PANNWITZ' collection should be placed in "safe-keeping" in the event of a rupture with Argentina. He added that the collection was then located in the care of the Director of the Rijksmuseum in Amsterdam, to whom it had been entrusted by the owner -- in other words, the transfer to "safekeeping" by GOERING was more likely to be confiscation.

C. Purchases

With regard to purchases, HOFER certainly played the leading role. He visited almost all the dealers and collectors in preparation for GOERING's coming, and the Reichsmarschall hardly ever saw a picture which had not been previously passed by him. He was present at and participated in all the negotiations. In the great majority of cases he conducted them. He signed the contract for the GOUDSTIKKER purchase (see Reference B, Attachment 17), and he alone dealt with RENDERS, van GELDER, KOENIGS, PROEHL, CONTINI, and WENDLAND, not to mention numerous dealers. (For full details see Reference B, Chapter VI, pages 32 to 118.)

HOFER has always claimed that he was concerned with the purchases only as an art expert. He says that he knew very little about the question of payments because it was handled by GRITZBACH, Fraulein LIMBERGER, GERCH, and other members of the Stabsamt. Here again the documentary evidence and his own later admissions show his statement to be untrue. He was well aware of the financial aspects of every deal in which he took a part. In bargaining he was second to none, not even to his chief. GOERING, in his letter of 21 November 1940 to FISCHBOEK, refers to him as his expert and appraiser. In many cases he alone handled all the questions of payment. As we have seen he signed the GOUDSTIKKER contract, although he claims that it was GRITZBACH who took care of the business aspects of the purchase (see Reference B, Attachment 17). His letter to GOERING of 14 July 1943 proves that he knew about the conditions of payment for the RENDERS Collection (see Reference B, Attachment 44). He himself admits having set the fantastically inflated prices for the VENTURA exchange (see Reference B, page 137). The receipts were written in his name when payment was made for the acquisitions from Frau von PANNWITZ, TIETJE, ten CATE, and van GELDER (see Reference B, Attachments 20a, 20b, 21, 38 39). He personally smuggled the payment in Swiss francs to ROTTEL through DILLENBERG's office (see Reference B, Attachments 12 and 13).

HOFER's own letters to GOERING are full of references to financial matters and to his success in bringing down prices. He insisted on a low appraisal for the confiscated Paul Rosenberg pictures (see Reference B, Attachment 55), although he was well aware of their value on the German market (see Reference B, Attachment 1). In a letter of 2 November 1940, he said that he changed the Price of the Rubens Portrait of Bishop Triest from SWF 150,000 to SWF 110,000. On 4 June 1941, he wrote that he had brought CONTINI's bill down from Lire 7,500,000 to 6,000,000, and BELLINI's from Lire 475,000 to 400,000. On 22 September 1941 he gave GOERING a

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detailed analysis of the values of pictures shortly to be auctioned by LANGE. Indeed, there is hardly a letter in which he did not make some mention of price or payments. Fraulein LIMBERGER and LOHSE both recall that when HOFER, ANGERER, and GRITZBACH met, they would often joke about their success in forcing prices down. Both of these witnesses agree that HOFER inspired and encouraged GOERING in his natural tendency to be mean and avaricious.

D. Sales

When GOERING sold objects from the collection, HOFER also took care of the payments. MIEDL bought the confiscated pictures which he tried to conceal in Switzerland from HOFER (see Reference B, page 149 and Attachment 66). On 25 July 1942 HOFER wrote to GOERING; "Prof. HOFFMANN bought from me the Sunday Hunter by Spitzweg for RM. 22,000." Finally, when GRITZBACH sold a group of paintings to GOERING's friends, the transaction took place in HOFER's shop in the Augsburgstrasse (see Reference B, page 153).

IV. THE DEALER

A. The HOFER Dealing Establishment

HOFER always preferred to work alone. The personnel of his art dealing business was composed of only himself and his wife. He never even employed a secretary, but typed his correspondence himself. He was most fortunate in that the other aspects of a dealing establishment, such as transportation, storage, etc., were taken care of by the GOERING organization. All those who know him agree that he was a tireless worker who devoted every minute of the day to his business. He appears to have trusted no one, a sentiment which was heartily reciprocated by most of those who came into contact with him.

B. Clients

As has already been stated, he was an integral part of the GOERING organization, which occupied all his time. As a result of this, his clients, with one or two rare exceptions, were all from GOERING's entourage. The great bulk of his business was the sale of the GOERING Christmas and birthday presents. The unusual circumstances surrounding these have been described in Reference B, page 32. There seems to have been no fixed method of payment for these presents. Sometimes checks were made out directly to the Kunstfond; but more frequently they were made out to HOFER, who deposited the money into his account in the Dresdener Bank and then paid the Kunstfond with his own check. The opportunities for profits were considerable, and HOFER took full advantage of them. He complains that war taxes took away 90 per cent of everything he made, and that he just managed on what was left over. The latter statement is difficult to believe. His profits were clear, since his living was almost entirely taken care of by the GOERING organization.

Attachment 1 to this report contains a list of HOFER's clients, taken from his own account books, including the objects sold to each client with their price and indicating whether they were intended as a private purchase or for a present to GOERING.

C. Dealer Contacts

Note: A list of HOFER's purchases as an independent dealer is contained in Attachment 2 to this report.

In Germany HOFER had no close connections with any dealer. Before he began his work for GOERING he had been comparatively unknown, and

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as soon as he rose to prominence the fear of being displaced prevented him from forming any close associations in the art world. He says that HABER-STOCK, shortly after POSSE's death, suggested forming a partnership, an offer which he naturally refused.

In foreign countries, HOFER had a small group of business friends with whom he worked very closely. His prolonged absences made it impossible for him to keep a constant watch over the local markets, and so it was important for him to have at least one resident contact. With the exception of poor Dutch and fragmentary English, HOFER speaks no foreign language, which made it necessary for him to find a guide and interpreter whom he knew and could trust, if only to a limited extent. He also found local people useful in obtaining foreign currency and other business facilities which he needed. HOFER had a small private account book in which he noted his financial dealings with such people. Unfortunately, the entries are limited to the year 1944. There follows a list of the most important of these contacts, with a brief description of their relationship to HOFER. It is interesting to note that with the exception of HOOGENDIJK, all have a shady reputation in the art world.

Hans WENDLAND

(For further details see Reference B, page 56.)

WENDLAND had a strong influence on HOFER, who has an unlimited admiration for his connoisseurship and his general knowledge of business. He was HOFER's chief contact and agent in Switzerland, where he worked in unofficial partnership with FISCHER (see Reference B, page 111), and in France where he headed a dealing syndicate of which HOFER was at the same time a member and probably the most important source of income. (See Reference B, page 34.)

HOFER had a close business connection with WENDLAND. This is proven by his own admissions and by entries in his private account book, although the full extent of it has not yet come to light. Both FISCHER and BOITEL also worked closely with them.

Entries in the account book on 18 and 22 March 1944 show that WENDLAND owed HOFER 1,000,000 French francs for various advances, which the latter had made to BOITEL, among them the sum of 10,000 Swiss francs sent "by courier through DILLENBERG." On 28 June 1944, WENDLAND is also noted as owing 700,000 French francs for a payment of 35,000 reichsmarks made by HOFER to Frau Margarete WENDLAND in Berlin. The purpose of these transactions was to provide HOFER with francs in Paris in exchange for the various facilities which he could offer through his position with GOERING. Another entry on 28 March 1944 states that HOFER owed WENDLAND 1,800,000 French francs (90,000 reichsmarks), the proceeds of the sale of six paintings by Hubert Robert. These are the paintings sold to MIEDL and originally bought by HOFER from DEQUOY. (See Reference C.) HOFER acted as WENDLAND's agent in this case.

WENDLAND was instrumental in helping HOFER to obtain Swiss francs from GOERING without the latter's knowledge. When WENDLAND had a painting for sale which he had obtained in Paris, HOFER, with his agreement, would inform GOERING that the painting had come from Fraulein SCHULTESS in Switzerland and must therefore be paid for in Swiss francs. Thus HOFER received the Swiss francs and settled his debt with WENDLAND in French francs. To what extent Fraulein SCHULTESS was a party to this trick is not known. The following pictures were sold in this manner:

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1. Lucas van Leyden The Betrothal
2. Lucas Cranach
the Elder Adoration of the Magi
3. Follower of Roger
van der Weyden The Madonna painted by St. Luke
4. School of Rubens Portrait of Suzanne Fourment

All of these paintings were bought by WENDLAND in Paris. Nos. 3 and 4, HOFER remembers as having come from d'ATRI.

This confession, that he had combined with WENDLAND to deceive his master, came belatedly from HOFER during the last days of his interrogation. He admitted at that time that his original statement, that the School of Rubens had been paid for with French francs was untrue.

In gratitude for the large profits which he derived from his sales to GOERING, WENDLAND paid HOFER commissions. However, here again this was done indirectly and the money came out of GOERING's pocket. WENDLAND and HOFER agreed on a given increase in the prices which were submitted to GOERING, and after payment was completed, the difference was paid back by WENDLAND to HOFER. The commissions also took the form of pictures, among which were the following:

1. Jacob Ruysdael Pair of Landscapes
(later sold by HOFER to STEEGMAN)
2. Salomon Ruysdael Landscape
(stored with HOFER's possessions in Neuhaus)
3. Jan van Goyen Landscape
(sold to ABELS)

Theodore FISCHER - Lucerne - (For further details see Reference B, page 111.)

Most of FISCHER's business with HOFER is connected in some way with WENDLAND. This is most apparent in the exchanges when WENDLAND acted as FISCHER's agent in the choice of Impressionists offered by GOERING. (See Reference B, page 132.) In Switzerland they also worked together. WENDLAND, of course, remained in the background, because under Swiss law he was not allowed to engage in business.

HOFER says that FISCHER paid him commissions. Sometimes this was done by marking up the price of pictures sold to GOERING, exactly as in the case of WENDLAND. HOFER received money on the sale of the following pictures in this manner:

1. Montagna Madonna and Child
2. Lucas Cranach
the Elder The Last Supper
3. Master of the Female
Half-lengths St. Magdalen

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FISCHER gave HOFER 55,000 Swiss francs to settle a debt which HOFER owed Frau SCHMIDLIN for the purchase of a Portrait of a Boy by Leibl. HOFER says that this began as a loan, but ended up as a gift. Finally he also presented HOFER with the following paintings:

1. Buerkel	<u>Two Italian Landscapes</u>	Sold to H. HOFFMANN
2. H. Zuegel	<u>Landscape with Sheep</u>	" " "
3. Menzel	<u>Peasants Going to Mass</u>	" " "
4. Salomon Ruysdael	<u>Landscape</u>	(Stored with HOFER's property at Neuhaus)

Achilles BOITEL - Paris. (For further details see Reference B, page 36.)

The French collaborationist member of WENDLAND's dealing syndicate in Paris. He acted as WENDLAND's agent after the Swiss authorities made it impossible for him to leave that country. In this capacity BOITEL negotiated with the Comtesse de la BOSHUE for the sale of her tapestry (see Reference B, page 60), and indicated to HOFER pictures held on commission for WENDLAND by Paris dealers such as HELFER.

Although HOFER maintains that he had only a casual business contact with BOITEL, the evidence shows that they frequently had financial dealings. HOFER acted as his agent in selling pictures to GOERING (see Reference B, page 37), and sent him Swiss francs clandestinely through DILLENBERG's office (see Reference B, Attachments 12 and 13). With WENDLAND, BOITEL was HOFER's chief source of French francs. In 1943 he advanced HOFER 2,800,000 French francs to buy the study for a Portrait of a Man Wearing a Broad-Brimmed Hat by Rembrandt from LOEBL, and 750,000 French francs for the Flower Picture by Fantin Latour from FABIANI. HOFER's private account book shows that BOITEL owed him 1,000,000 French francs for debts incurred between November 1943 and March 1944. The entries under WENDLAND already referred to show that HOFER also sent him Swiss francs privately through the courier and DILLENBERG's office. It is worthy of note that Swiss currency constantly turns up in connection with BOITEL. It is possible that he was also in touch with FISCHER, since it was in the latter's possession that HOFER "discovered" the pendant to the Cranach Portrait of a Lady which BOITEL had sold to GOERING. (See Reference B, page 37 and 129.) BOITEL was killed by the Resistance, but his secretary, Roland MAYEUX, should be able to clarify many unanswered questions in his case.

Walter PAECH - Amsterdam. (For further details see Reference B, page 84.)

He was a business partner of HOFER on a small scale, and acted as his personal agent in Holland and Belgium. He watched the art markets in both countries and acted as HOFER's guide. They owned pictures in partnership with Dr. HEULENS of Brussels. (See Reference B, page 91.)

HOOGENDIJK - Amsterdam. (For further details see Reference B, page 30.)

HOFER says that he received commissions from HOOGENDIJK in return for the very considerable profits he must have made from his sales to GOERING. Again this was done indirectly, as in the case of WENDLAND and FISCHER, by marking up the prices to the Reichsmarschall and

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paying the difference to HOFER. The latter's account book shows that on 8 August 1943 he owed HOOGENDIJK 9,000 florins.

Hubert MENTEN - Berlin, presently reported in Switzerland. (For further details see Reference B, page 124.)

Their correspondence shows that HOFER and MENTEN had been in close contact since January 1941, when they negotiated the sale of the paintings by Sano di Pietro and Isenbrandt. HOFER also did personal errands for him in Paris. In 1944 they discussed the sale of two more paintings, a Landscape by Jan van Goyen and a Madonna and Child by Ambrosius Benson. HOFER says that these were never bought by GOERING because they were located in Switzerland and HOFER's entrance visa to that country having been refused, he was no longer able to go and get them.

At the beginning of HOFER's interrogation, he spontaneously inquired about MENTEN's whereabouts. After this he never mentioned him again, and proved somewhat reticent when questioned. It is possible that MENTEN, whose letters reveal him as an ardent pro-Nazi, may be holding funds for HOFER and other Germans in Switzerland.

V. PERSONAL POSSESSIONS

HOFER's account is located in the Dresdener Bank, Berlin. He emphatically states that he has no assets outside of Germany. However a further investigation into this matter is recommended, particularly in Switzerland where the interrogation of WENDLAND, FISCHER and MENTEN may reveal a different story. HOFER may also have assets in The Hague. At the time of BACHSTITZ' flight from Holland it was HOFER who financed his sister's divorce on the ground of her marriage to a "non-Aryan". This he said was done to save the BACHSTITZ business for his sister because it otherwise would have been confiscated as Jewish property. In view of his previous hatred of his brother-in-law the fact that he now is very solicitous about his welfare is suspicious and may indicate that he now owns a share of the business.

HOFER's belongings are distributed in the following places. (A detailed list of the contents of each repository is to be found in Attachment 3.)

1. Neuhaus, a small house within the precincts of Weldenstein Castle given to HOFER by GOERING.
2. Neuhaus, in the house of Herr MAERZ.
3. Ringenwalde Castle.
4. Gollin.
5. Carinhall, the Bereitshafthaus.
6. Tegernsee, BORNHEIM's repository in the Dresdener Bank.

HOFER's relationship with WENDLAND and FISCHER and the repeated mention of Swiss currency which appears in connection with all his shadiest dealings, indicate that he may have funds and perhaps works of art concealed in Switzerland. Further investigation in that country and a confrontation of HOFER with both ANGERER and GRITZBACH are recommended in this connection.

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~~CONFIDENTIAL~~VI. SUMMARY

HOFER's own testimony, the statements of other witnesses, and documentary evidence have all concurred in showing that he was always GOERING's chief accomplice, and that he was the instigator of some of the most reprehensible methods used in the formation of the GOERING Collection. The examination of his activity as an independent dealer has revealed him to be consistently dishonest and underhanded, and to have deceived even his own master.

The opinion of HOFER's character gained from the evidence has been thoroughly confirmed by his behavior under interrogation. He repeatedly lied and changed his story. When cornered, he always tried to get out of difficulties by putting the blame on others. An example of this occurred with LOHSE, whom he accused of lying about his (HOFER's) activity in the Feu de Paume. However, when the two were confronted, he again changed his story and admitted that LOHSE was right.

He turned on GOERING from the very start, and was always vociferous in expressing his indignation over any form of looting. Finally he even went so far as to say that he had always intended to leave GOERING immediately after the war because he had been treated so badly by him and because he disapproved of his methods! In short, his insincerity and dishonesty have been so consistently shameless that in a man of different character they would have been insulting to the intelligence of his interrogators. However, in his case they simply prove once more than HOFER was a small-time crook and hanger-on of another somewhat but not much bigger gangster, the Reichsmarschall.

VII. RECOMMENDATIONS FOR ACTION

As regards looting, HOFER is in every way as guilty as GOERING. It is the recommendation of this unit that he be held as a material witness in GOERING's trial and that he be indicted himself as a war criminal.

T. R. Jr.

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~~CONFIDENTIAL~~List of W. A. HOFER's Clients

A. Purchasers of Presents for GOERING.

<u>Ahlf</u> , Robert Generaldirektor Wesermuende-G.	Painting by Jan Weenix, Still Life with Game in Landscape	1940	4,800 RM
	Florence, 16th c. Large Church Candelabra	1943	8,500 RM
<u>Amann</u> , Reichsleiter Berlin	South German, ca. 1450 St. George (wood)	1943	44,000 RM
<u>Berlin Stadt</u> Oberbuergermeister Steeg, Berlin C.2.	Painting by Adriaen van Ostade Blind Man with a Dog	1945	35,000 RM
<u>Boeder</u> , Dr. Rhenania-Ossag Hamburg	Painting by Benedetto Montagna Madonna with Child in Landscape (From the Collection of Geh.Rat Dr. von Dirksen, Berlin) Exhi- bition: Kaiser Friedrich Museums Verein, Berlin 1914, Cat.No. 105.	1942	38,000 RM
	School of Rubens Susanna Fourment	1943	45,000 RM
<u>Brenninkmeyer</u> , C. Koenigstr. 33 Berlin C.2.	Corn. Engelbrechtsen St. Georg, Triptych	1940	18,000 RM
	Painting by Lucas Cranach d. Ae. The Last Supper Signed and dated 1539		18,000 RM
<u>Brochhaus</u> , Hans Direktor Am Rupenhorn 6 Berlin-Charlotten- burg.	2 Sculptures by Alonso Cano Musician Angels	1941	8,500 RM
<u>Flick</u> , Friedrich Dr. Bellevuestr. 12a Berlin W.9.	Painting by Sal. van Ruysdael River Scene	1944	80,000 RM
	Painting by David Teniers Peasant Fair	1945	85,000 RM
<u>Henschel</u> , Oskar Henschel Flugzeug Werke Berlin W. 62	Narc Diaz Bathing Women Signed and dated 1862	1941	9,500 RM
<u>Herrmann</u> , Dr. Kurt Rittergut Speck, Fest Kratzburg by Neustrelitz	French ca. 1480 St. Catherine (stone)	1945	
<u>Koerner</u> , Paul Staatssekretaer Preuss Staatsminis- terium, Berlin W.8.	South German about 1530 (Danube School) The Good Samaritan	1941	3,000 RM
<u>Koerner</u> , Paul Staatssekretaer Preuss. Staatsrat Berlin 2.8.	Lucas Cranach the Elder Christ and the Woman of Samaria	1941	3,800 RM

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<u>Krauch</u> , Prof.dr.C. Saarlandstr.128 Berlin W.9.	Sano di Pietro di Domenico Madonna and Child with Angels	1942	72,000 RM
<u>Lahs</u> , Rudolf Praesident d. Wirt- schaftsgruppe Luft- fahrt-Industrie Berlin W.35	Roger van der Weyden Madonna and Child	1941	58,000 RM
<u>Ley</u> , Dr. Robert Reichsorganiza- tionsleiter, Berlin W.35	Lucas Cranach the Elder Lucrezia	1938	15,000 RM
<u>Meyer</u> , Dr. Wirtschaftsminis- terium	Engelbrechtson Descent from the Cross		
<u>Planck</u> Staatssekretaer a. D.i.Fa. Otto Wolff Koeln a.Rh	Jacopo dei Barbari The Bridegroom	1941	29,000 RM
	Adam Willaerts River Scene	1943	60,000 RM
	Tapestry, French ca. 1520 Scene with Horseman	1944	45,000 RM
<u>Pleiger</u> , Paul Generaldirektor Hermann Goering Werke, Berlin W.8.	Hendrik de Clerck Venus and Adonis	1940	4,000 RM
	Painting, School of Jan Brueghel the Elder, 1614 Judgment of Paris	1941	2,800 RM
<u>Reichsverband</u> der oeffertlich- rechtlichen Versicherungen E.V. Saarlandstr. 62 Berlin S.W.11	Dutch Master ca. 1520 Eve	1940	8,600 RM
	Jean Marc Nattier the Younger Portrait of the Duchess of Orleans	1941	8,750 RM
<u>Roehnert</u> , Helmuth Generaldirektor Friedrichstr. 56-57 Berlin W.8.	Jan Corn. Vermeyen The Holy Family	1941	7,000 RM
	Isaac van Ostade Peasants before an Inn	1942	22,000 RM
<u>Schwede-Coburg</u> Gauleiter Stettin	Jean Francois de Troy Portrait of a Lady	1941	6,800 RM
<u>Stahl</u> , Rudolf Generaldirektor Dr. Dusseldorferstr.38 Berlin W.15.	Judith Leyster The Mandolin Player	1944	12,000 RM
<u>Terboven</u> , Josef Gauleiter, Reichskommissar Matthaeikirchpl.10 Berlin W.35	Antwerp about 1480 Death of St. Mary (Relief, marble)	1945	65,000 RM
	School of Fontainebleau, about 1590 Portrait of Gabrielle d'Estrees and her sister, the Duchess of Villars	1942	60,000 RM

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Walter, Paul Reichskohlenkommissar Meineckestr.18 Berlin W.15	Lucas Cranach the Younger Portrait of a Princess	1941	12,800 RM
Winkler, Dr. Max Brueckenallee 3 Berlin N.W.87	Master of the Sterzing Altar German, about 1460 Female Saint	1939	7,000 RM
	Lorenzi di Credi The Holy Family	1941	15,000 RM

B. Private Purchases

Note: The numbers in parentheses refer to Attachment 2.

Sepp ANGERER	School of David Teniers Peasants in an Inn (23)		
W. BORNHEIM, Munich	German 17th Century Two Angel Heads (wood) (65)		
Brochhaus, Hans Direktor Am Rupenhorn 6 Berlin-Charlottenburg	Pieter Wouwerman Hunting Party (67)	1940	2,200 RM
Flick, Friedrich, Dr. Mitteldeutsche Stahlwerke A.G. Bellevuestr. 12 a Berlin W.9.	French about 1480 St. Mary Praying (wood) (62)	1941	28,000 RM
	Lucas Cranach The Elder Madonna and Child with St. John	1939	24,000 RM
Goernbert, Dr. Fritz Ministerialdirigent Berlin W.8.	School of Antonello da Messina Annunciation (54)	1944	6,800 RM
Prof. H. HOFFMANN Munich	Naiwiew Woman with a Parrot (43)	1942	
JUNKERSWERKE	Courbet Winter Landscape with a Fox (2) (Present to General MILCH)		
Koch, Erich Gauleiter Koenigsberg	Hubert Robert Pantheon in Rome, The Tomb of Septimus Severus	1940	36,000 RM
Ley, Dr. Robert Reichsleiter Tiergartenstr.28-29 Berlin W.35	Franz von Defregger The Conversation, 1898	1939	32,000 RM
Aloys MIEDL Amsterdam	Gerritt Cuypp Horseman on a Beach (17)	1941	
	van Goyen Two Small Landscapes (round) (21)	1942	
	Thomas Wyek The Savant (6)	1941	

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 Aloys MIEDL
 (continued)

 A. Cross
 River Landscape (7)

 Pieter Nolpe
 River Landscape (8)

 Simon de Vlieger
 Seascape (44)

 Forstmeister SCHADE
 Carinhall

 French 18th Century
 Small Flowerpiece (14)

 Dr. George SCHILLING
 Cologne

 N. Diaz
 Two Flower Pictures (42)

 Isaac van Ostade
 Interior of a Peasant House (39)

 Antman SCHULTZE
 Stabsamt

 Flemish 17th Century
 View of a City (15)

Stahl, Dr. Rudolf
 Generaldirektor
 Dueseldorferstr.38
 Berlin W.15

 Giovane Palma
 The Judgement of Paris

1940 34,000 RM

Terboven, Josef
 Gauleiter
 Essen

 Jacob Seisenegger
 Portrait of Arch-Duchess Anne
 of Austria, 1537

1940 33,000 RM

1-22

FROM: (LETTER SIGNED) ALFONS POSTMARKED: BUENOS AIRES		TO: MR. SAEMY ROSENBERG c/o ROSENBERG & STIEBEL INC. 128 CENTRAL PARK SOUTH NEW YORK			
LIST: NONE		LIST: NONE			
Date of communication Jan. 9, 1944	Date of postmark Jan. 10, 1944	Kind of mail	Mail No.	Register No. 213403	Serial No.
Language GERMAN	Previously censored by NONE	Station distribution DR FIN SECT-CPC TOD Jan. 28, 1944		DISPOSAL OF ORIGINAL COMMUNICATION H R R C RS Sent with comment to—	
Previous relevant records NY 329490-R Order & Address	For interoffice use	To be photographed NO	Photo No.	To whom photograph is to be sent	

Division (or section) REGISTRY	Table 7-R	Examiner 5310	D. A. C. 5787	Reviewer 5296	Examination date Jan. 24, 1944	Typing date Jan. 28, 1944
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DR use only
2/1/44
H-E
2-5D
X-1-CPC-K
WFB
H-BF
I-IRB
ICW
3-IC
237B

COMMENT

I. RESUMPTION OF BUSINESS RELATIONS BETWEEN RESIDENT OF ARGENTINA AND RESIDENT OF U.S. FOR SHIPMENTS OF ART TREASURES BETWEEN THESE TWO COUNTRIES.

III. REQUEST FOR CERTIFICATES NECESSARY FOR SALE OF PAINTINGS IN ARGENTINA

III. ARGENTINE RESIDENT ATTEMPTS TO RECOVER POSSESSION OF TWO PAINTINGS NOW IN A NEW YORK ART GALLERY.

II. RESUMPTION OF BUSINESS RELATIONS BETWEEN RESIDENT OF ARGENTINA AND RESIDENT OF U.S. FOR SHIPMENTS OF ART TREASURES BETWEEN THESE TWO COUNTRIES. In letter addressed to "my dear Saemy" and signed "your ALFONS", writer refers to exchange of telegrams which has pushed their postal correspondence into the background, and also confirms addressee's letters of the 14th of October, 8th of November, and 22nd of November - the latter with "all the photos".

Writer expresses his pleasure in being able, after such a long lapse of time, to resume business relations with addressee. The irrevocable letter of credit has been opened with the London Bank and writer hopes the addressee will receive the corresponding notice from the bank simultaneously with this letter. Writer then states: "The credit has been opened by an import firm with which I am on friendly terms; the name of this firm is beg you to keep absolutely confidential - the last two words above are underlined.) It is CROMOS IMPORTADORES COM. DE RELOJES, SAN MARTIN 642. This firm takes over all formalities such as importation and the like." In regard to the shipment of the works of art which have been purchased, writer suggests that the three pictures (LUCAS and its frame) be sent by airmail, providing they are not particularly heavy; the tapestry work, without lining, (Ex: word "without" is underlined) as well as the frames, both of the other pictures can go by boat. Writer requests that the lining of the tapestry work be removed and put into safe keeping for the present. The tapestry work itself contains silk.

Writer asks: "Have you seen the paintings of Mr. KANDLER in the meantime? And have you had the visit from MRS. ZERNATTO?"

This business is going to start on a small scale, with objects which can be easily and readily sold. Writer expresses hope that the first shipment will be only a small beginning.

Writer is very sorry that he cannot send the small REMOIR to addressee for inspection; he is afraid to let such a masterpiece out of his hands for any length of time.

III. REQUEST FOR CERTIFICATES NECESSARY FOR SALE OF PAINTINGS IN ARGENTINA: Writer states: "Now that we are on the subject of REMOIR, I come to you in respect to the fulfillment of which is of the greatest importance to me of the greatest importance". You recall, no doubt, the picture

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MARA DELIA STAZI

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By AVC NARA Date 5/24/99

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POSTAL CENSORSHIP

Record No. NY FIN 25266

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FROM: ALFONS

TO: MR. SAMMY ROSENBERG
c/o ROSENBERG & STIEBEL INC.
128 CENTRAL PARK SOUTH
N.Y. YORK

POSTMARKED: BUENOS AIRES

LIST: NONE

LIST: NONE

Date of communication Jan. 9, 1944	Date of postmark Jan. 12, 1944	Kind of mail	Mail No.	Register No. 213403	Serial No.
Language GERMAN	Previously censored by CNC	Station distribution DR FIN 83 CT-CFC 103 Jan. 28, 1944	DISPOSAL OF ORIGINAL COMMUNICATION		
Previous relevant records NY 329490-R Sender's Addresssee	For interoffice use	To whom photograph is to be sent	H R C RS Sent with comment to—		
	To be photographed	Photo No.			

Division (or section) REGISTRY	Table	Examiner 15310	D. A. C.	Reviewer 1525	Examination date Jan. 24, 1944	Typing date Jan. 28, 1944
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DR use only

COMMENT

These, the "books of VOIP" are sent to you providing the two pictures in the book (one is a portrait of a woman, 12 East 57 St., N.Y.C.) and of ROSENBERG (EX: PAUL ROSENBERG & CO. (2) 10 East 57 St., N.Y.C.) and he has therefore given me two pictures which I am like to send you by airmail under separate cover. I am sure that you will be interested in these people, if your relations to them are not adequate, when you certainly know someone whom you can successfully entrust with this task. There is a copy of the picture in (the book) "MYER'S GALLERY" (100 East 57 St., N.Y.C.) and I have an illustration (100 East 57 St., N.Y.C.) and I am sure that you will be angry with me for making you go to so much trouble, -I repeat, you will be doing me a very great service."

Writer makes reference to "picture of LUCAS" and wants to know of which LUCAS it is. Writer also inquires whether LUCAS (MYER?) is in New York. The last time writer saw him, he was expected to come to the United States. He is now in New York. Writer would like to see him regarding his portrait in "The Garming Girls" meeting. This is almost a matter of necessity here where the people are not without cause and are extremely displeased. Writer also asks address of "not to be given to the public" and "the picture of the man in the blue suit."

ALL ARGENTINE RESIDENT ATTEMPTS TO RECOVER POSSESSION OF TWO PAINTINGS NOW IN A NEW YORK ART GALLERY. The writer received a letter from Buenos Aires dated at Buenos Aires, January 7, 1944, and addressed to Mr. Sammy Rosenberg. This letter is not only signed "your ALFONS" but also bears the word "approved" followed by the signature "LUIS GOETZ". In this letter, the writer is informed that Mr. LUIS GOETZ, who is a relative of JACOB GOETZ (see NY 329490-R), is the owner of two pictures which have been in the SCHMIDT GALLERY (SCHMIDT GALLERIES INC., 61 E. 57 St., N.Y.C.) for some time. Mr. GOETZ would like to have these pictures returned to him out of his efforts to get them back. He has so far been unsuccessful, although he is an Argentine citizen. Writer requests addressee to get in touch with Mr. GOETZ to discuss this case with him, and if possible, to help him in his efforts to secure these pictures. He might be able to combine a number of these pictures with sender's other shipment. Mr. GOETZ signed the letter, as he might have a receipt.

Enclosures: 1 letter.

Writer also received a letter from Buenos Aires dated at Buenos Aires, January 10, 1944, and addressed to Mr. Sammy Rosenberg. This letter is not only signed "your ALFONS" but also bears the word "approved" followed by the signature "LUIS GOETZ". In this letter, the writer is informed that Mr. LUIS GOETZ, who is a relative of JACOB GOETZ (see NY 329490-R), is the owner of two pictures which have been in the SCHMIDT GALLERY (SCHMIDT GALLERIES INC., 61 E. 57 St., N.Y.C.) for some time. Mr. GOETZ would like to have these pictures returned to him out of his efforts to get them back. He has so far been unsuccessful, although he is an Argentine citizen. Writer requests addressee to get in touch with Mr. GOETZ to discuss this case with him, and if possible, to help him in his efforts to secure these pictures. He might be able to combine a number of these pictures with sender's other shipment. Mr. GOETZ signed the letter, as he might have a receipt.

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(Form OC-8a) (31 Rev. 2-15-43)

BYRON PRICE, Director

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Authority NND 750168

By AWC NARA Date 5/24/99

SHIP AMERICA

CONFIDENTIAL
POSTAL CENSORSHIP

RECORD No. NY FIN 25266

Page 2 of 2 pages.

(NED) ALFONS

To: MR. SAEMY ROSENBERG
c/o ROSENBERG & STIEBEL INC.
128 CENTRAL PARK SOUTH
NEW YORK

POSTMARKED: BUENOS AIRES

LIST: NONE

LIST: NONE

Date of communication Jan 9, 1944	Date of postmark Jan 12, 1944	Kind of mail AIR	Mail No.	Register No. 213403	Serial No.
Language GERMAN	Previously censored by NONE	Station distribution DR FIN SGT-CPS TCD Jan 28, 1944	DISPOSAL OF ORIGINAL COMMUNICATION H R R C RS Sent with comment to—		
Previous relevant records NY 329490-R Sender & addressee	For interoffice use	To be photographed NO	Photo No.	To whom photograph is to be sent	

Division (or section) REGISTRY	Table TR	Examiner 5310	D. A. C. 3731	Reviewer 5296	Examination date Jan 24, 1944	Type & date Jan 28, 1944
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DR use only

31-7278

COMMENT

these, the "Roses of REMOIR", he can sell now providing he can produce an expert opinion. He is thinking of EDWARD RUEL (Box 12 East 57 St. N.Y.C.) and of ROSENBERG (AK: PAUL ROSENBERG & CO(?) ART GALLERY, 116 East 57 St., N.Y.C.) and he has therefore given me two photos, which I am likewise sending you by airmail under separate cover. I do not know in what relationship you stand to these people. If your relations (to them) are not adequate, then you certainly know someone whom you can successfully entrust with this task. There is a copy of the picture in (the book) H. MEYERSONBERG "THE GIRL" KLI KHARDT, BILMANN 1929, PAGE 144, ILLUSTRATION 120. do not be angry with me for making you go to so much trouble, I repeat, you will be doing me a very great service."

Writer makes reference to "pictures of LUCAS" and wants to know of which LUCAS it is. Writer also inquires whether LUCAS (LUCAS WARR?) is in New York. The last time writer saw him, he was expecting to come to the United States. If he is now in New York, writer would like him to give him something in writing regarding his portrait "the Charming Girl," stating "this is almost a matter of necessity here where the people are not without cause and exceptionally suspicious." Writer also asks addressee not to forget to send him WILHELM RIEDEL's expert opinion on the HERMESSEN(?).

III. ARGENTINE RETIREMENT PICTURES TO BE COVERED POSSESSION OF TWO PAINTINGS NOW IN A NEW YORK ART GALLERY. Enclosed in cover is another letter, also dated at Buenos Aires, January 8, 1944, and addressed to "my dear Saemy". This letter is not only signed "your ALFONS" but also bears the word "approved" followed by the signature "LUIS GOETZ". In this letter, writer states that an acquaintance of his, Mr. LUIS GOETZ, who is a relative of JAC. M. GOLDSCHMIDT (SEE NOTE) the art dealer, is the owner of two pictures which have been in the SCHAFER GALLERY (BY SCHAEFFER GALLERIES INC. 61 E. 57 St. N.Y.C. OR SCHAEFFER GALLERIES, 115 55th AVE. N.Y.C.) for some time. Mr. GOETZ would like to have these pictures returned to him but his efforts to get them back have so far been unsuccessful, although he is an Argentine citizen. Writer requests addressee to get in touch with Mr. GOLDSCHMIDT to discuss this case with him, and then to take up this matter himself. If addressee succeeds in securing these pictures he might be able to combine a cement of these pictures with sender's other shipment. Mr. GOETZ signed the letter, so that it might serve as a receipt.

Enclosures: 1 letter

Examiner's note: JACOB GOLDSCHMIDT, 60 East 63rd St., N.Y.C., whose name is similar to JAC. M. GOLDSCHMIDT, is reported to be in the 32,5096 list. A previous record (NY 329490) reveals that sender is JOHNS HILBROWER, CASILLA CORREO 366, Buenos Aires, and that addressee was prepared to purchase a little REMOIR painting from sender for about \$1500, payable in two installments after delivery in New York. Addressee also refers to two pictures belonging to Mrs. WILHELM RIEDEL and photographs of painting "EMPEROR ON THRONE."

103689

SPECIAL NOTICE.—The attached information was taken from private communications, and its extremely confidential character must be preserved. The information must be confined only to those officials whose knowledge of it is necessary to prosecution of the war. In no case should it be widely distributed, or copies made, or the information used in legal proceedings or in any other public way, without express consent of the Director of Censorship.

BYRON PRICE, Director.

1580
by Gallery
Company
Museum
1929
subsequent
history
unknown
2.00

239/7

61-23

DECLASSIFIED

Authority NND 750168

By JW NARA Date 9-29

RG	<u>239</u>
Entry	<u>26</u>
File	<u> </u>
Box	<u>2</u>

KNOEDLER, M. et Cie (2)

Ind. - France

Address: 22, Rue des Capucines, Paris, France. (1)
 17 Place Vendome, Paris (2) Tel. Central 3064

Documentary evidence from files of SCHENKER Co., Paris, shows that subject sold works of art to German Museums during the occupation. (1)

Branches in Chicago, New York and London (2).

see card on Hans EMDEN (South America)

REPRODUCED AT THE NATIONAL ARCHIVES	RG	<u>239</u>
DECLASSIFIED	Entry	<u>26</u>
Authority <u>NND 750168</u>	File	<u>—</u>
By <u>JW</u> NARA Date <u>9-29</u>	Box	<u>1 2</u>

1. ~~XX-6728~~ - SCHENKER Report (ORION Files)
2. XX 9037-7-a p. 9 French Dealer List (Vaucher)

NO X-2: 8/17/45

RG - 239
 Entry 73
 File SPAIN
 Box 82

DECLASSIFIED
 Authority ^{NND} 750168
 By TJI/NARA Date 10/12/99

CONFIDENTIAL

137d
 4
 20 August 1945

TO: Miss Helen Crooks, FEA
 Bookade Division, Entry Branch

FROM: Office of Strategic Services,
 Art Unit

SUBJECT: Individuals Involved in Suspicious Art Activities,
 Iberian Peninsula

The following information is supplied in accordance with your request.

PORTUGAL

Though there are a number of individuals who are suspected of dealing in looted art, the actual facts concerning them are meager and inconclusive, and the general impression derived from most of the reports is that in view of the circumstances in which they found themselves during the period of hostilities, almost any art dealer in Portugal would be open to such a suspicion, particularly any with German connections.

Following is a list of certain individuals whose activities appear suspicious. It should be emphasized that positive evidence against them is lacking, and that they are reported here only as a suggestion that their operations may bear watching.

ALBUQUERQUE, Fausto d', Rua Nova da Trindade No. 10, Lisbon. Interior decorator and antique dealer. Said to have been in close contact with Italians prior to defeat. Pictures which may be looted have been reported in his shop.

BUCHHOLZ, Karl, 50 Avenida da Liberdade, Lisbon. Founder of New German Bookshop with Portuguese partner, Henrique LEINFELD (Black List). Former Berlin art dealer claiming to be refugee. Is suspected of working for high Nazi authorities and to have handled looted art works.

DIARTE, P. or R., Rua Padre Antonio Vieira 17, Sa Lisbon. Has offered a set of Gobelin tapestries, Story of Esther, whose origin is suspect, to individual in New York. This is the same series being offered for sale by PACETTI of Zurich, and also by Adolph WEISS, former Portugal Consul in Switzerland now in Estril. It appears that the tapestries are actually held by WEISS who is apparently unaware that their origin is doubtful.

CONFIDENTIAL

103692

RG 239
 Entry 73
 File SPAIN
 Box 88

DECLASSIFIED
 Authority ^{NND} 750168
 By TJ NARA Date 10/12/89

To: Miss Helen Crook

CONFIDENTIAL

20 August 1945

EISEN, Margarethe (Mrs. Gifisa DEARTE). A German, recently divorced from a Portuguese colonial. Reported to have smuggled Titian's Salome from Portugal to England. Also said to be selling diamonds for Germans.

JOHN, Conrad. Partner in the Galeria de Arte, Rua Nova da Trindade 3A, Lisbon, which has been reported to be handling looted objects.

JOSIPOVICCI, Leon, 45 Rua de Santa Marta, Lisbon. German or Rumanian art dealer. Partner of Conrad JOHN in Galeria de Arte. Suspected of handling looted pictures.

KUGEL, M. Jacques, Calendas Galleries, Rua das Chagas, Lisbon. Probably German Jewish refugee art dealer, operating the Calendas Galleries. Twice reported to be working for the Germans. Has reputation for shady dealing.

LEHFELD (Henrique), partner of BUEHOLZ (qv) in the New German Bookshop.

OSTINS, Jean Rolland, Avenida Palace Hotel, Lisbon. Intermediary for communications to enemy countries. Known to have dealt in art objects from enemy territory and to have sold works from confiscated Jewish collections. Also said to have worked for the EINSAATZTAB ROSENBERG, official German agency for disposal of confiscated Jewish property.

FERRERA, Elfrida Marques, Galeria de Arte, Rua Nova da Trindade 3A, Lisbon. Associated with JOSIPOVICCI and Conrad JOHN in the Galeria de Arte, and is suspected of handling looted pictures.

RAPOSO, Miss Paiva, Rua do Ataide, 1. End Fl., Lisbon. Has offered art objects for private sale, claiming they came from Portuguese families in need of money. Would be an excellent front for the disposal of looted pictures.

WONWILL, Mrs. F., Estrada de Benfica 463, Lisbon. Reported to be trafficking in visas and works of art and in touch with enemy nationals.

SPAIN

The most important instance reported to date of the movement of looted property into Spain concerns paintings from the well-known GOUDSTICKER collection of Amsterdam which Alois MIEL attempted to bring into the country and which have been located in the Free Port of Bilbao. Positive identification of these pictures has been made and a detailed report on MIEL's activities, prepared by this unit, has already been made available to the State Department and the Foreign Economic Administration.

CONFIDENTIAL

RG 239
 Entry 73
 File SPAIN
 Box 82

DECLASSIFIED
 Authority ^{NND} 750168
 By TJ NARA Date 10/12/99

CONFIDENTIAL

To: Miss Helen Crooks

20 August 1945

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

MARCAS, Eugo. Paseo de Colon, 4, Barcelona. Described as a rich Falangist, frequent traveler between France, Spain, Chile and Argentina, and suspected of smuggling paintings and art objects between those countries.

DIVAL, Juan. Reported to be engaged in smuggling pictures, jewels and other valuables from France to Spain. Involved with MLEU.

GABISON, Andre. Jorge Juan, 17, Madrid. French, Jewish, who made many trips between Paris and Hendaye during occupation. Is suspected of amassing funds in Spain for postwar German use. May be involved in dealing in French art treasures.

HARDT, Pedro. Penote 1, Zorroza, near Bilbao; or Alameda Mazarredo 13, Bilbao. German, long time resident of Bilbao, believed to have large quantity of valuable paintings of suspicious origin, which he is trying to sell.

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

LOTTIER, Pierre. "Meubles Manchellas", Avenida Jose Antonio 521-23, Barcelona. Subject has admitted handling works of art illegally smuggled into Spain. Is owner of antique shop in Barcelona with branches in Nice and elsewhere in France.

OTHELT, Adrian. San Sebastian. Belgian smuggler and black market operator. On the Proclaimed List. Reported to have sold stolen works of art from France.

SANCHEZ, Apolinar, Calle Santa Catalina 5, Madrid. Antique dealer. Reported to have been in frequent contact with German and Japanese Embassies.

SCHIFFMAN, Erich, "Meubles Manchellas", Avda. Jose Antonio 521-523, Barcelona. Associated with Pierre LOTTIER in smuggling art objects into Spain.

CONFIDENTIAL

103694

Abstract

Treasury Department - inter office February 1, 1944.
James F. Scanlon to Theodore H. Ball staff FFC

Re: Renoir, "Dutch Vase Containing Roses".

above painting from Emdem Collection, Buenos Aires, is being offered in NYC for \$15000.
Stibel and Rosenberg, Inc., 128 Central Park S. seeks certificate of authenticity from "John Doe" for sales purposes, who refuses because he has only seen photograph in recent years.

(John Doe's identity given in report NY 8-2818)

Re: Pieter Brughel, "Yawning Peasant"

Paul Drey, 11 E 57th St. NYC tells writer he has been offered above painting which is treated in report NY 8-2854.

FFC-4

239/7

103695

DECLASSIFIED
Authority NND 750168
BY JFC NARA Date 5/27/99

Authority NNJ 150168
By AVC NARA Date 5/2/99

Treasury Department - inter office February 1, 1944.
James F. Scanlon to Theodore H. Ball staff FFC

Re: Renoir, "Dutch Vase Containing Roses".

above painting from Emden Collection, Buenos Aires, is being offered in NYC for \$15000. Stibel and Rosenberg, Inc., 128 Central Park S. seeks certificate of authenticity from "John Doe" for sales purposes, who refuses because he has only seen photograph in recent years.

(John Doe's identity given in report NYB-2918)

Re: Pieter Brughel, "Yawning Peasant"

Paul Drey, 11 E 57th St. NYC tells writer he has been offered above painting which is treated in report NY 8-2854.

2397

Nazi Art Loot Offered For Sale in Argentina

By RAY JOSEPHS

(Copyright, 1944, by Field Publications)



MONTEVIDEO, Uruguay, Apr. 12.—The fabulous treasure stolen by the Nazis in Occupied Europe, carried across the Atlantic on Spanish ships and carefully smuggled into Latin America, now are being offered to a selected list of collectors and dealers in Buenos Aires, I have just learned from highly reliable sources.

Whispers in art circles link the names of some of the very highest officials of Nazidom as behind the attempts to dispose of the paintings by famous masters in order to establish credits in the Southern Hemisphere.

Hermann Goering's is the name most frequently heard.

The whole operation, one anti-Nazi art dealer who has studied the situation told me, has been far less successful than the diamond smuggling business between Europe and South America which the Nazis and others carried on with considerable success until U. S. and British authorities two years ago plugged holes in the net over the whole procedure.

Remarkable 'Evidence'

Diamonds were much easier to handle not only because of their size but because precious stones have an international standard of value. In the case of paintings, the greatest difficulty in making sales in South America has been to provide proof of authenticity.

It is said that some remarkable "evidence" has been offered to potential buyers to show that certain stolen paintings actually were "bought" in Europe and merely brought in "privately" because of difficulties.

The black market in masterpieces is being conducted in Buenos Aires by a few men known

both in the Latin America and Europe as authorities, my sources say. Only persons they feel can be absolutely trusted are permitted to look at their carefully hidden, small but expensive collections. Purchases are invariably made on a spot cash basis.

Another difficulty has been that while Argentine *Estancieros* and other persons of wealth in Latin America have ample funds, their interest in canvases has not been really high. Just as Nazis found their smuggled diamonds brought far better prices in North America than in the Latin America, so they have discovered that Yanqui purses are open far wider for such art works than those south of the border.

Profits Lower

Paintings which are hard to dispose of here because the market is limited would undoubtedly bring a handsome return in New York, one expert said. But while smuggling into Argentina on free-sailing Spanish ships is still possible, U. S. control doesn't allow much to pass its borders. On the other hand, reluctance to do business with Nazi agents is not so great in South America, especially Argentina.

Smuggling into South America on Spanish, Portuguese and other neutral vessels has long been a problem of concern to British and Allied authorities. Officially no ships can pass the British blockade without a navicert which requires that they call at some British port for complete inspection.

This onceover discovers many things, including occasional Axis spies, but as a matter of practice, control has often been lax and concealable items, including considerable propaganda, continues to be safely shipped.

COPY

ECONOMIC WARFARE DIVISION, AMERICAN EMBASSYMEMORANDUM

January 24, 1945.

Miss Mull

From: J. Brooke Willis

Subject: British inquiry re: activities of Francisco
Cambo, art collector, Buenos Aires.

I attach for your information copy of the Embassy's despatch No. 20,523 of January 22 to the Department and its enclosure, transmitting copy of a letter sent by M.E.W. to the British Embassy at Buenos Aires making inquiry with regard to Francisco Cambo.

You will observe that Cambo is a collector of art works and before the war used to deal exclusively with Theodore Fischer of Galerie Fischer, Lucerne, both of which names are on the Statutory/Proclaimed List for dealing in looted art objects.

M.E.W. is trying to obtain information from the British Embassy, Buenos Aires, as to whether Cambo has added to his collection from the Fischer source since 1940. I will forward any reply we should receive on this subject as soon as it is available.

Copies of this memorandum and its enclosure are being sent to Mr. Tomlinson, Treasury, Dr. Penrose and Mr. Robbins. The Military Attache's office also has copy of the enclosure.

/s/ J.B.W.

jh

103693

RG 239

Box 43

DECLASSIFIED
Authority <u>NN 750168</u>
By <u>WBP</u> NARA Date <u>6/8/97</u>

RG	260
Entry	EXTERNAL ASSETS
File	BERG
Box	649

RG	260
Entry	EXTERNAL ASSETS
File	VALUING OF GERMAN EXTERNAL ASSETS
Box	649

Camouflaged German Foreign Assets

(Tägliche Rundschau, 27 March 1947)

The question of German foreign assets interests the world public inasmuch as the problem of reparations is being dealt with at the Moscow Conference. These assets represent an important source of reparations. German assets are spread over the whole world. Pursuing to the decisions of the Berlin Three Power Conference German assets in Finland, Hungary, Rumania, Bulgaria, and the eastern part of Austria are taken over by the Soviet Union, whereas assets located in other countries are transferred to the Western Allies, notably England and the United States.

According to press notices the total sum of already discovered German assets to be transferred to the Western Allies amounts to not less than five ~~million~~ billion dollars. There is, however, no doubt that there exist, in addition to the located German foreign investments, still many concealed, camouflaged German assets.

The American news agency recently got hold of some documents which reveal that the German Monopoly combines had drawn up a detailed plan for camouflaging German capital abroad. Various methods were applied for this. Thus, foreign firms purchasing German goods, for instance, drew up bills of sale on a lower sum while the difference was credited to the account of the agent of the German firm in the respective country. Fictitious sales were also transacted. Thus the Telefunken A.G., a subsidiary of the German AEG Concern, for instance in 1943 sold abroad an experimental plant for research in short wave broadcasts and high frequency sound waves; but Telefunken kept control over this plant even after the supposed sale.

Particularly spread was the system of "dummies". The "Neue Zeitung", published by American authorities in Munich, recently disclosed that a considerable number of German concerns concluded long-term contracts with foreign enterprises and firms according to which net profits of enterprises which during the occupation of Germany by the Allies belong to German industrial combines are to be credited to the account of these German concerns only after the end of the occupation. Decisive in all these machinations was the desire to save German capital from being confiscated by the Allied countries. In a secret document of the Reich Economic Chamber from 1944 it says literally: "The intentions so far publicized of the great powers, our present opponents, in the field of commercial policy offer reason to the assumption that an embittered struggle will break out on the international world trade markets in the post-war period. In view of this fact it

RG	260
Entry	External Assets
File	CEPC ASSETS
Box	649

RG	260
Entry	External Assets
File	VALUE OF GERMAN EXTERNAL ASSETS
Box	649

would at any rate be expedient to conceal the German origin of goods, resp. the German part in their manufacture, altogether."

The connection of the German steel trust with its US branches was camouflaged already in 1935. Since then the sign-board for it has been changed three times: at first the steel trust operated as a Dutch firm, then as a Swiss one, and later, after the occupation of Holland by the Germans, as a Swedish company. A camouflaged German firm in the US, which carried out financial orders of the German government, was the Transatlantic Company. The Robert Bosch Concern, Krupp, Stinnes, Thyssen, and other firms had their camouflaged agents in the United States. The gigantic German chemical IG Farben concern sailed in the US under the flag of the firm of "Schweizerische IG".

The camouflage of German capital in Argentine assumed a very large extent. The "Neue Zürcher Zeitung" reported in November 1945 that an immense amount of stock of German enterprises in Argentine was being transferred to fictitious Swiss and Swedish firms. It is known that the big German concern of Siemens, namely the Siemens & Halske AG, the Siemens-Schuckert-Werke, and the Siemens-Bau-Union, reduced their capital stock already prior to World War II in a holding company which was founded in Glarus, Switzerland. In 1940 the Siemens stock deposited in Glarus was handed over to the general manager of the local Siemens plant, a Swiss citizen. In 1942 the holding company sold the block of Siemens stock held by it to two groups, one of which was the Swiss Soteria AG, in order to transfer it to the Siemens enterprises in Argentine later on. Thyssen also transacted a similar deal in Argentine. His Argentinian enterprises belonged to the system of a Thyssen-controlled Dutch firm. During World War II its stock was sold to the Swiss Soteria corporation. Something similar took place in the case of the Argentinian enterprises of Mannesmann. There is no doubt that all these purchases and sales of stock were fictitious.

It is clearly demonstrated that the German government as well as the largest concerns removed huge amounts of capital abroad prior to the collapse and camouflaged them. Thus a rich source is available to the United States and England, in the form of German foreign assets from which they can collect reparations from Germany due to them.

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Entry	EXTERNAL ASSETS
File	CEPC ASSETS
Box	649

RG	260
Entry	EXTERNAL ASSETS
File	VALUE OF GERMAN EXTERNAL ASSETS
Box	649

COPY

SOURCE: Neue Zeitung, 9 May 1947

GERMAN DEPOSITS IN ARGENTINE

As stated by U.S. Under-Secretary of State, William Thorp, American authorities estimated the German deposits in Argentine at 250 million \$. He said this amount exceeded any claims Argentine could raise against Germany, and the proportion of claims against Germany to German deposits in other American countries had not yet been ascertained. As it is known, the Allied are authorized to confiscate German deposits in Foreign countries.

DECLASSIFIED

Authority NND 775087
By SDM NARA Date 9/27/00RG 260
Entry EXTERNAL ASSETS
File GOLD & OTHER METALS
Box 649OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U. S.)
Office of the Political Adviser
APO 742

May 16, 1946

TOP SECRETMEMORANDUM

TO : Mr. J.M. Dodge, Director, Finance Division
 ATTENTION : Mr. Samuel Kramer, Chief, External Assets Br.
 FROM : Office of Political Affairs

We are transmitting below the substance of two telegrams dealing with Safehaven matters which were repeated to this office in accordance with our suggestion.

 Madrid's cable to the Department, April 11:

'In connection with the current negotiations with the Swiss Government, the following information may be useful to the Department.

'Johannes Bernhardt, economic representative of the Nazi regime in Spain, in interviews revealed to Trustee that he, Bernhardt, in late 1943 and the spring of 1944, acting on the request of Minister Funk speaking for Goering, made arrangements for gold transactions between Spain and Switzerland purportedly pursuant to understanding between Spain, Switzerland, and Germany.

'This gold transaction was described as follows:

'Three or four tons of gold ingots were deposited in a Swiss bank by Sofindus to be later transferred to the credit of the Spanish Foreign Exchange Institute. This deposit was part of an arrangement whereby the Spanish Institute would make available Swiss francs to the Reichsbank Director of Berlin at a rate of 4,869.83 francs per kilo of gold. Bernhardt indicated that the Swiss francs paid by the Institute were forwarded by him to Germany. The purpose of the transaction's being handled in this way was, in Bernhardt's view, to evade the pressure of the Allies on Switzerland. Bernhardt further indicated that the ultimate use of the funds was unknown to him, but that they may have been used to support Nazi activities in the Western Hemisphere, specifically in Argentina. He

DECLASSIFIED

 Authority MND 775087
 By SDM NARA Date 8/27/90

 RG 260
 Entry EXTERNAL ASSETS
 File GOLD & OTHER METALS
 Box 649

-2-

seemed to feel that the total amount involved was some 18 million Swiss francs.

'This transaction has been confirmed by a copy of a letter from Sofindus to the Spanish Foreign Exchange Institute which has been found in Sofindus's files and which has been authenticated by Bernhardt.'

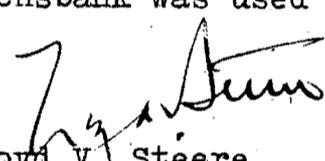
In reply to the foregoing telegram, the State Department inquired of Madrid:

(1) In which bank in Switzerland had this purported gold been deposited?

(2) At its peak, what was the amount of gold so deposited by Sofindus?

(3) Who authorized the depositing of this gold to the account of Sofindus and where did the gold come from physically?

(4) Are there any indications as to what part of the Swiss francs credited to the Reichsbank was used for German activity in Argentina?


 Loyd V. Steere
 Deputy Director

103703

Re: Margot Hessberg,
Arenales 1749, Apartment 4-D
Buenos Aires, Argentina

Margot Hessberg, Arenales 1740, Apartment 4-D, Buenos Aires, Argentina, was the recipient of the "painting" or "drawing" sent by Jacob Frank through Herbert J. Bing. On August 6, 1944, she communicated with Frank in Havana referring to the "drawings" which he had sent her as in contrast to the "paintings" which Bing wrote he had delivered to her for Frank. Frank subsequently claimed that this referred to only one drawing of humorous intent which he had sent to the Hessbergs who were old friends of his.

R6239
ENTRY 73
Box 82

103704
BY DPM WASH DC 7/1
AUTHORITY NND 750168
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NOISSIWWO
COMMISSION
AMERICAN

DECLASSIFIED

SHIP AMERICA JUN 6 1944

CONFIDENTIAL
POSTAL CENSORSHIP

RECORD NO. NY-FIN 33971

Page 2 of pages

Authority NND 750168

By AOC NARA Date 5/2/99

RECEIVED
envelope
Corrientes 456 Piso 13 Dept. 133
Buenos Aires, Argentina
Signed: ZIGMUND DEUTSCH

TO
MR. EMILE VOLF
c/o FORDA FOREST PRODUCTS CO.
11 Broadway - New York, (N.Y.)
RECEIVED
JUN 9 1944

None
LIST

Y-5010
LIST

AMERICAN
COMMISSION

Date of communication May 12, 1944	Date of postmark May 11, 1944	Kind of mail Air	Mail No.	Register No. 253305	Serial No.
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Language English	Previously censored by None	Station distribution 3 each to: San Antonio, New Orleans, Miami	DISPOSAL OF ORIGINAL COMMUN- ICATION
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Previous relevant records NY 40274 R NY 44732 R NY 22974 R Ber. 12564/43 -R	For interoffice use 1 each to: D.R., T.O.D., Fib. - Sect. CIC, Balboa, C. P. Y., San Juan, Trinidad, etc.	To be photographed No	Photo No.	To whom photograph is to be sent Compliance For Enfor.	H C RS Sent with comment to
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Division (or section) Registry	Table 2 R	Examiner 7241	D. A. C. 5928 Acting	Reviewer Other 540	Examination date May 23, 1944	Typing date May 29, 1944
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32 DR use only
SI 7907
SO 6717
BLOCKADE
ICN
19

COMMENT

ARGENTINE RESIDENT RECENTLY EMIGRATED FROM PORTUGAL, OFFERS VALUABLE PAINTINGS OF AUSTRIAN ORIGIN ON BEHALF OF FRIEND IN BUENOS AIRES, WHO IS A NATURALIZED ARGENTINIAN FROM AUSTRIA.

Writer, who arrived in Buenos Aires April 4th, notified addressee that the "monthly quote" for April and May was not delivered to them in Portugal. He requests addressee assistance in securing them the greatest "quote" possible by the Irving Trust and hopes that the Treasury will release the whole amount. He requests that the remittances be sent to his bank SHAW, SMITH & CO., 336, Buenos Aires. ((SWI 132 Yt 4601, 7771, 6539, 3735)).

Writer continues as follows: (Quote)

"I must tell you before, that a good friend of mine, after many difficulties obtained the permission of entrance to Argentine for us. He is a very well known Viennese Sculptor, since many years in Buenos Aires, and naturalized Argentine. He possess 2 celebrated paintings which formerly were property of the Emperor of Austria and which the Austrian Republic sold in a public exposition in order to increase a fund for Austrian artists, and where MR. CARLOS GELLES (this is the name of our friend) bought them for a high price.

"Mr. Gelles is highly interested to sell them now, as he need money for a certain purpose, and so am I highly interested because I wish to be of any use to him."

Writer encloses two photographs of the paintings, which, he states are signed by A. H. SCHRAM, the painter being ALOIS. H. SCHRAM: "The Descent of Jacob" - painted in opaque "Gouache" colors; the size 1,85 metres broad by 3,25 in height. The other is in oils, 1888, and represents "The Emperor Maximilian and his wife Maria of Burgund" - in the City of Ghent." - Its measurements are five metres in height and 2,75 in width. Regarding the latter painting writer states - quote -

"As you see, this is a historical painting; but perhaps would it be easier to be sold if calling only: "The hero in coming back from battle" with the hero being the other subject, perhaps buyers are not interested in an Austrian historical picture." (underlining writer's)

The price asked is \$6000.00 for each or \$12,000. for both; if possible \$10,000. for each and \$20,000 for both. Mr. Deutsch asks the addressee if he is interested, or if he knows of a dealer who would like to buy them.

Enclosures: 2--2 photographs.

103705

SPECIAL NOTICE.—The attached information was taken from private communications, and its extremely confidential character must be preserved. This information must be confined only to those officials whose knowledge of it is necessary to prosecution of the war. In no case should it be widely distributed, or copied, made, or the information used in legal proceedings or in any other public way without express consent of the Director of Censorship. BYRON PRICE, Director

DECLASSIFIED

DRSHIP
AMERICA

CONFIDENTIAL
POSTAL CENSORSHIP

Record No. FIN 33971

Page 2 of 2 pages

Authority NND 750168

By *APC* NARA Date *5/24/99*

DEUTSCH (ENVELOPE)
CORRIENTES 466 PISO 13 DEPT 193
BUENOS AIRES, ARGENTINA
SIGNED: ZIGMUND DEUTSCH.

TO:
MR. EMILE WOLF
C/O FORDA/ FORST PRODUCTS CP.
11 BROADWAY, NEW YORK, (N. Y.)

LIST: NONE

LIST: 5010

Date of communication May 12, 1944	Date of postmark May 11, 1944	Kind of mail Air	Mail No. 251305	Register No.	Serial No.
Language English	Previously censored by None	Station distribution May 29, 1944 3 each to: San Antonio, New Orleans, Miami		DISPOSAL OF ORIGINAL COMMUNICATION	
Previous relevant records NY 40274 R NY 44732 R NY 22974 R Ber. 12564/43-R	For interoffice use:		1 each to: D.R., T.O.D., Fin. Sect. - CPC, Balboa, C. I., San Juan, Trinidad		H R C RS
	To be photographed No	Photo No.	To whom photograph is to be sent		Sent with comment to—

Division (or section) Registry	Table 2 R	Examiner 7241	D. A. C. 5298 Acting	Reviewer 5140	Examination date May 23, 1944	Typing date May 29, 1944
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COMMENT

Examiner's Note: N. Y. 22974 covering a communication from ZIGMUND DEUTSCH - Ave. Antonio Augusto de Aguiar 165-20, D, Lisboa, Portugal to Emile Wolf in New York - dated March 17, 1943 reveals that the writer has a blocked account in the Manufacturers Trust Co. of New York amounting to \$55,000 dollars.

NY: 44732 communication from CARLOS GELLES, Ave. Alvear 4466 Buenos Aires, Arg. to Black Bros. 221 W. 27th N. Y. C. dated April 15, 1942 and N. Y. 40274 from Carlos Gelles (same address) to Mr. Friedland 6 E. 53d N. Y. C. dated April 15, 1942 - reveal that Carlos Gelles is an exporter of skins and hides, and is offering same to addressees.

Censor's Note: Ber. 12564/43 covering a communication from ZIGMUND DEUTSCH - Hotel Central, Caldas Da Rainha, Portugal, dated June 9, 1943 to Mr. Wolf in New York reveals that the writer planned to go to the Argentine on a semi-official mission in the wool business for the Czech Gov't.

239/7

103706

SPECIAL NOTICE - The attached information was taken from private communications, and its extremely confidential character must be preserved. It information must be confined only to those officials whose knowledge of it is necessary to prosecution of the war. In no case should it be widely distributed, or copy made, or the information used in legal proceedings or in any other public way without express consent of the Director of Censorship.

All in new cotton bags. Price includes Export Permit Tax, Commission and brokerage 2%.

Invoices to be sent to Belgian Charge d'Affaires in BUENOS AIRES.

RICE. Cover also contains copy of a Report dated 19th April 1945 issued by RICE CONVERSION LTD. dealing with the possibility of RICE CONVERSION in BRAZIL. This document is for attention of Messrs. BRASILARROZ, PORTO ALEGRE.

Sub-cover addressed to ALFREDO HIRSCH c/o Addressee company BUENOS AIRES, deals with:-

EXTRACT:- "PAINTING BY JACOB CORNELIUS VAN AESTERDAE"

"We received advice from our friends in Antwerp that, as far as they knew, this Painting had been moved to Berlin and from there to Stockholm.

We made enquiries as to its whereabouts and ascertained that it was in the possession of a Mr. Luti who was taking it to the Argentine to be handed over to you.

In accordance with your request we arranged for the insurance of the Picture valued at £1000.- for the transit risk to the Argentine. We shall be much obliged if you will kindly advise us in due course that it has reached you safely.

This letter is dated the 1st inst. and is an Air Mail copy.

Operating Unit	Diamonds Section	Examiner	D.A.C.	Date
HOL/TRA.	T.1/VII	2309	W.E.V. 14.575	5.5.45

CONFIDENTIAL

103708

SPECIAL NOTICE:- The attached information was taken from private communications, and its extremely confidential character must be preserved. The information must be confided only to those officials whose knowledge of it is necessary to prosecution of the war. In no case should it be widely distributed, or copies made, or the information used in legal proceedings or in any other public way without express consent of the Director of Censorship.

BYRON PRICE, Director

R6239
ENTRY 73
Box 82

DECLASSIFIED
NND 750168
BY DPM/MSA/016 7/1

OFFICE OF CENSORSHIP
UNITED STATES OF AMERICA

CONFIDENTIAL
POSTAL CENSORSHIP

FROM: A. Hirsch 26 de Mayo 501 Buenos Aires Argentina	TO: Catalina von C/o Bunge A.G. Schanzenhof Talstrasse 11. Zurich Suiza None
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LIST No. 4900, 6978, 4248	Date of communication Dec. 21, 1944	Date of postmark Dec. 22, 1944	Kind of mail Air	Mail No. 838	Register No.	Serial No.
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Language German	Previously censored by None	Station distributed 19, 1945	DISPOSAL OF ORIGINAL COMMUNICATION H R R C RS Sent with comment to
Previous relevant records SJ VIN 6484-R SJ VIN 13827-R	For interoffice use To be photographed No	To whom photograph is to be sent Photo No.	

Division (or section) Pers.	Table 13	Examiner 64047	D.A.C. 64216	Reviewer A.D.	Examination date Jan. 17, 1945	Typing date Jan. 19, 1945
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DR use only

M.H.A.
1/19/45
2/6
3/5/45
5/5/45
2/16
1/12/45
(12)

COMMENT

I. RESIDENT OF ARGENTINA AGREES TO TRANSFER FUNDS TO PRINCESS JULIANA FOR DUTCH RELIEF ON REQUEST OF RESIDENT OF SWITZERLAND

II. BUNGE AND BORN, ARGENTINE FIRM, APPOINT NEW DIRECTOR

Cover contains two letters to same Addressee. Letter No. 1 is written on Bunge & Born (EX) Buenos Aires (Y 6978) stationery and is signed "Alfredo". Letter No. 2 is from Lisa Gottschalk de Hirsch, evidently the wife of Alfredo.

RESIDENT OF ARGENTINA AGREES TO TRANSFER FUNDS TO PRINCESS JULIANA FOR DUTCH RELIEF ON REQUEST OF RESIDENT OF SWITZERLAND

Writer of letter No. 1 states (quoting translation): "I received the following cable from Widderson, London: 'MADAME FANNWITZ HIRSCH, GIVE PRINCESS JULIANA FOR NETHERLAND RELIEF PURPOSES EQUIVALENT FIFTY THOUSAND PESOS IF YOU AGREE PLEASE REMIT US.'"

"I replied, 'AGREE'." (EX, Original of cables in English).

"Bunge and Born got in touch with the Banco Central in order to obtain the necessary authorization; as soon as we have this we shall ask the British Legation for their approval."

Sender adds (quoting translation): "No changes have taken place in either Argentina's domestic or foreign political policy. Most of the people are dissatisfied, even the proletariat for whom the government has done a great deal in an effort to attain social peace. At La Catalina all is satisfactory, but unfortunately the steadily rising taxes eat up the largest part of the profits. We witness here as everywhere in the world the decline of capitalism."

BUNGE AND BORN, ARGENTINE FIRM, APPOINT NEW DIRECTOR

(Quoting translation of letter No. 2): "...I do not know if Alfred wrote you that our Mario was made director already months ago. After Poliakoff's death, Born & Oster appointed him to his office. This is, as you can imagine, very gratifying and relieving for our minds, and particularly so for our family circle."

EXAMINER'S NOTES.

SJ VIN 6484-R, reporting a communication from Bunge & Aktiengesellschaft, Zurich, Switzerland, to Alfredo Hirsch, c/o Bunge & Born, San. Carilla Correo 977, Buenos Aires.

SPECIAL NOTICE: This document contains information of a confidential nature and its disclosure to unauthorized persons is prohibited. It is intended for the use of the Office of Censorship and its personnel only. It is to be destroyed when it is no longer needed. It is to be kept in a secure place and its transmission to other persons is prohibited. It is to be kept in a secure place and its transmission to other persons is prohibited. It is to be kept in a secure place and its transmission to other persons is prohibited.

CONFIDENTIAL

103709 R6239 ENTRY 73 Box 82
7/7/88
DECLASSIFIED

January 19, 1945 - am

Record No. SJ FIN 19363
Page 2 of 2 pages

Aires, Argentina, dated Aug. 11, 1943, reveals that Mrs. Catalina von Pannwitz has been receiving regularly Sw. Frs. 10,000.00 per month through Bunge, A.G., and that a copy letter was always enclosed for Alfredo Hirsch, Buenos Aires.

SJ FIN 13627-R, reporting a communication from J. Schreiterer, Paseo Colon 317, Buenos Aires, Argentina, to Frau Catalina von Pannwitz, Hotel Baur au Lac, Zurich, Suiza, dated Mar. 16, 1944, reveals that Mrs. Catalina von Pannwitz is a friend of J. Schreiterer, Buenos Aires (Best 1000) and that she also seems to have highly-placed friends in Denmark, Holland, etc.

*no info
check*

Enclosure: 1

1 Letter

CONFIDENTIAL

103710

R6239
ENTRY 73
BOX 82

BY
DMM
7/1
Authority
NND 750168
DECLASSIFIED

DECLASSIFIED

Authority NND 750168

By AVC NARA Date 5/24/99

(signature)

MRS. N. VAUGHAN
10 CAVENDISH ROAD
BIRKENHEAD, NR. LIVERPOOL
ENGLAND

(Buenos Aires Herald
inside Rivaavia 767
address (Buenos Aires, Argentina, South
America (No return address on cover)

NONE

NONE

MAY 30, 1943

A

AT(PRI)

ENGLISH

NONE

DR

FBI

JULY 20, 1943

R

division of reports
FBI files

YES 3
copies

S.A. POLIT.

416 R

6623

6125

July 15, 1943

DI RUSSO
7/20/43

7-24-slh

I. JOURNALIST IN BUENOS AIRES REPORTS TO U.S.A. ACTIVITIES
OF FRANCHISMAN IN ARGENTINA.

II. ATTEMPTS TO DISCOVER HOW OLD MASTERS ARE SMUGGLED INTO
ARGENTINA FROM EUROPE.

Writer, who is a beauty columnist and has to do with fashions
as well, writes:

I. ACTIVITIES IN ARGENTINA.

By the way if you happened to see a cabled story on how Paris
fashions are being brought to the Argentine, just put it down
to the Latin Mail work of the undersigned. It was quite a story
and Madame Coste (ex: Madame Dieudonne Coste), wife of the famous French
airman (ex: Col. Dieudonne Coste), is now after my blood as she
cannot get into the United States on account of my revelations.

II. SMUGGLING OF OLD MASTERS.

I am now trying to discover how old masters (paintings) are being
smuggled here from Europe, but have had no success up to the present.
Mother gets quite alarmed and says that I shall have the Gestapo on my
track, but its quite exciting, believe me. One is terribly hindered
of course when on the track of such stories. This is a neutral country,
but the masses, apart from a certain crowd, are very pro-ally."

In the same letter, writer mentions that the Argentine government
permitted the flying of the Union Jack on the King's birthday for
the first time since the war began. In this connection, she says
that nasis who live in the same building telephoned saying they were
the police and ordered the flag's removal as the country was in a
state of siege.

Examiner's note-

Mme. Coste's arrival in the U.S.A. was announced by the New York
Times on July 14, 1943. On July 15, 1943 the PM carried an article
questioning her entry into the U.S.

6029

1-OSS-Gort
12/17/er

2-IC
4-OEW
2-SD
3-T
1-SC
1-BR
4-BF
1-FBI
3-OSS
21

12/17/mjs

239/7

CONFIDENTIAL

ENC. NO. 5

No. 21, 845

COPY

London, England, March 21, 1945.

BY AIR POUCH

Economic Warfare (Safehaven) Series: No. 166.

Subject: Instruction sent by Karl Huesles
Sonneig, Luzern to Buehler, Obera,
Argentina. ✓ fac

SECRET - for Department, Treasury and Foreign Economic Administration.

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

Sir:

I have the honor to transmit herewith copy of a letter dated March 16 from the Ministry of Economic Warfare to the British Legation, Bern, asking the Legation to investigate a secret source report received by M.E.W. relating to an instruction sent Buehler, Argentina by Karl Huesles Sonneig, Luzern with regard to a Raphael Madonna.

Respectfully yours,
For the Ambassador:

Avery F. Peterson
Second Secretary of Embassy.

Enclosure:

Copy of letter, dated March 16, sent
British Legation, Bern by M.E.W.

JBW:JH
(Original and hectograph to Department)

103712

DECLASSIFIED
Authority: <u>NAV 1750168</u>
By: <u>VBR/</u> NARA Date: <u>6/8/97</u>

RG 239

Box 42

DECLASSIFIED
Authority: NND 50168
BY: MRP NARA Date: 6/8/97

Box 42

5 239

COPI

SECRET

Enclosure to despatch Np.
21, 845, March 21 from the
Embassy at London, England.

MINISTRY OF ECONOMIC WARFARE

Berkeley Square House,

London, W.1.

16th March, 1945.

Dear Commercial Secretariat:

We learn from the usual secret source that on
March 6th Karl Huesles Sonneig, Luzern, instructed
Buehler, Obera, Argentine, to tell father that Madonna
was genuine Raphael, and would be worth 1,000,000
dollars in New York after the War.

We should be glad if you could find out what this
concerned.

Yours ever,

NEUTRAL TRADE DEPARTMENT III.

Commercial Secretariat,

H.M. Legation,

Berne.

103713

Authority NYD 750168
B. SO NARA Date: 6/30/98

COI
FORM 93 (A)

OFFICE OF STRATEGIC SERVICES
OFFICIAL DISPATCH

Copy sent to
E-3, 18 May 45

DATE 6 #1 FROM MAY 17, 1945 SECRET

A. SEYMOUR HOUGHTON
TO (FOR ACTION)

MAJOR ROBERT F. RUSHIN
TO (FOR INFORMATION)

TEXT

FURTHER TO OUR WNS #2 OF MAY 4, 1945 WE HAVE JUST RECEIVED ADDITIONAL INFORMATION FROM GEORGE'S OFFICE IN REPLY TO YOUR INQUIRY OF APRIL 30 TH, 1495.

GEORGE'S OFFICE IS UNABLE TO OBTAIN ANY INFORMATION ON ARTHUR GOLDSCHMIDT, ABRAHAM KATZ, DR. JORGE RADO, CARLOS ROB, FRANCISCO ZERI, AND LUIS L. LEAL. HOWEVER, HE WAS SUCCESSFUL IN OBTAINING FURTHER INFORMATION ON THE FOLLOWING:-

ALPHONSE HEILBRONNER, BUENOS AIRES,. GEORGE'S OFFICE HAS LEARNED THAT HE WAS BORN IN P6/(b)(6) HE WAS A VERY WELL-KNOWN ANTIQUE DEALER IN BERLIN. HE LEFT JUNE 28, 1936, WITH A PASSPORT ISSUED ON JUNE 24 OF THE SAME YEAR. HE SERVED IN THE ~~RR~~ FRENCH CIVIL GUARD FROM MAY 21, 1940, TO THE END OF JULY. HE THEN PROCEEDED TO NICE WHICH HE LEFT IN AUGUST OR SEPTEMBER 1941, FOR BUENOS AIRES. WHEN HE TRANSITTED TRINIDAD HE CARRIED AN IDENTIFICATION CERTIFICATE ISSUED IN NICE ON MAY 29, 1941. ~~NR~~ HIS DECLARED ASSETS AT THAT TIME INCLUDED A CREDIT OF E3,000 IN AMSTERDAM AND \$1,000 IN BUENOS AIRES.

OPERATOR'S
RECOR

A REPORT FROM BUENOS AIRES DATED DECEMBER 1944, SAYS THAT HEILBRONNER IS CONSIDERED BY SOME TO BE THE LEADING ART EXPERT IN

~~103714~~ = 103714

103715

DECLASSIFIED
Authority MD 750168
By SSA NARA Date 6/30/98

OFFICE OF STRATEGIC SERVICES
OFFICIAL DISPATCH

DATE NYS #1 MAY 17, 1945 SECRET PAGE 2.
FROM

TO (FOR ACTION)

TO (FOR INFORMATION)

TEXT

ARGENTINA. DESPITE THE FACT THAT HE IS JEWISH, HE WAS ACCEPTED BY GERMAN CIRCLES IN BUENOS AIRES ACCORDING TO THIS REPORT. HE WAS NOT KNOWN TO BE IN BUSINESS IN BUENOS AIRES HAVING STATED THAT THERE WAS NO MARKET FOR REALLY VALUABLE ART OBJECTS IN THAT COUNTRY. THE REPORT JUST CITED STATES HEILBRONNER WAS IN THE UNITED STATES FOR SEVEN YEARS BEFORE GOING TO BUENOS AIRES. WE ARE UNABLE TO RECONCILE THE CONFLICT BETWEEN THIS AND THE DATA GIVEN ABOVE ABOUT HIS STAY IN FRANCE. PERHAPS YOU CAN CLEAR IT UP. ALPHONSE HEILBRONNER HAS AN UNCLE OF THE SAME SURNAME WHO HAD AN ANTIQUE BUSINESS IN PARIS ~~XXX~~ THAT WAS CONFISCATED BY THE GERMANS AFTER THE OCCUPATION.

THEY HAVE ALSO RECEIVED A REPORT ON HANS ERICH EMDEN, SANTIAGO, CHILE, GIVING SOME DATA ABOUT HIS ASSETS AND A COMPANY HE HAS ORGANIZED IN CHILE KNOWN AS PRE-UNIC. THERE ARE INDICATIONS THAT THIS REPORT MAY ALREADY BE IN YOUR HANDS. IT COMES FROM MY USUAL SOURCE. IF YOU DO NOT HAVE THIS DATA, LET ME KNOW AND GEORGE WX SHALL SENT IT ALONG TO YOU.

OPERATOR'S RECORD

SECRET
4:20 PM

post *
 Names of Buyers &
 dealers, Arg, Brazil
 Ven.

VOL. IV - NO. 200

X
 RM
 12

Nazi Art Loot Offered For Sale in Argentina

By RAY JOSEPHS

(Copyright, 1944, by Field Publications)

MONTEVIDEO, Uruguay, Apr. 12.—The fabulous treasure stolen by the Nazis in Occupied Europe, carried across the Atlantic on Spanish ships and carefully smuggled into Latin America, now are being offered to a selected list of collectors and dealers in Buenos Aires. I have just learned from highly reliable sources.

Whispers in art circles link the names of some of the very highest officials of Nazidom as behind the attempts to dispose of the paintings by famous masters in order to establish credits in the Southern Hemisphere.

Hermann Goering's is the name most frequently heard.

The whole operation, one anti-Nazi art dealer who has studied the situation told me, has been far less successful than the diamond smuggling business between Europe and South America which the Nazis and others carried on with considerable success until U. S. and British authorities two years ago plugged holes in the net over the whole procedure.

Remarkable 'Evidence'

Diamonds were much easier to handle not only because of their size but because precious stones have an international standard of value. In the case of paintings, the greatest difficulty in making sales in South America has been to provide proof of authenticity.

It is said that some remarkable "evidence" has been offered to potential buyers to show that certain stolen paintings actually were "bought" in Europe and merely brought in "privately" because of difficulties.

The black market in masterpieces is being conducted in Buenos Aires by a few men known

both in the Latin America and Europe as authorities, my sources say. Only persons they feel can be absolutely trusted are permitted to look at their carefully hidden, small but expensive collections. Purchases are invariably made on a spot cash basis.

Another difficulty has been that while Argentine *Estancieros* and other persons of wealth in Latin America have ample funds, their interest in canvases has not been really high. Just as Nazis found their smuggled diamonds brought far better prices in North America than in the Latin America, so they have discovered that Yanqui purses are open far wider for such art works than those south of the border.

Profits Lower

Paintings which are hard to dispose of here because the market is limited would undoubtedly bring a handsome return in New York, one expert said. But while smuggling into Argentina on free-sailing Spanish ships is still possible, U. S. control doesn't allow much to pass its borders. On the other hand, reluctance to do business with Nazi agents is not so great in South America, especially Argentina.

Smuggling into South America on Spanish, Portuguese and other neutral vessels has long been a problem of concern to British and Allied authorities. Officially no ships can pass the British blockade without a navicert which requires that they call at some British port for complete inspection.

This undercover discovers many things, including occasional Axis spies, but as a matter of practice, control has often been lax and concealable items, including considerable propaganda, continues to be safely shipped.

103717

750168

NARA Date: 6/30/98

*Jonathan
as per
conversation with
Ken SINGH*CO1
FORM 93 (A)OFFICE OF STRATEGIC SERVICES
OFFICIAL DISPATCHDATE WNS #1
FROM

30 APRIL 1945

SECRET

MAJOR ROBERT F. RUSHIN

TO (FOR ACTION)

TO (FOR INFORMATION)

SEYMOUR HOUGHTON

TEXT

IN CONNECTION WITH ORION OPERATIONS, WE ARE INTERESTED IN INFORMATION ON ACTIVITIES OF ART DEALERS AND ART COLLECTORS OF GERMAN ORIGIN IN LATIN AMERICA; ALSO IN THOSE SPANISH OR PORTUGUESE DEALERS AND COLLECTORS WITH KNOWN GERMAN CONTACTS. PLEASE ASK GEORGE FOR US WHETHER HE HAS SUCH INFORMATION IN HIS FILES. SPECIFIC INQUIRIES ARE IN REGARD TO FOLLOWING: HENRIQUE BLOHM, CARACAS, VENEZUELA; FRANCISCO CAMBO, BUENOS AIRES; HANS ERICH EMDEN, SANTIAGO, CHILE; ARTHUR GOLDSCHMIDT, HAVANA, CUBA; ALPHONSE HEILBRONNER, BUENOS AIRES; ABRAHAM KATZ, CURACAO, VENEZUELA; ENRIQUE DE PAATS, BUENOS AIRES (?); PEREZ ~~MEXICO~~ QUESEDA, BUENOS AIRES; DR. JORGE RADO, BUENOS AIRES, CARLOS ROB, SAN PAULO, BRAZIL; DR. KURT STAVENHAGEN, MEXICO CITY; FRANCISCO ZERI, SAN PAULO, BRAZIL; LUIS L. LEAL, RIO DE JANEIRO, BRAZIL,

O
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SECRET

103718

750160
Date 6/30/49COI
FORM 93 (A)OFFICE OF STRATEGIC SERVICES
OFFICIAL DISPATCHCopy sent to
E-3, 18 May 45DATE 6 #1 MAY 17, 1945 SECRET
FROMA. SEYMOUR HOUGHTON
TO (FOR ACTION)MAJOR ROBERT F. RUSHIN
TO (FOR INFORMATION)TEXT

FURTHER TO OUR WNS #2 OF MAY 4, 1945 WE HAVE JUST RECEIVED ADDITIONAL INFORMATION FROM GEORGE'S OFFICE IN REPLY TO YOUR INQUIRY OF APRIL 30 TH, 1495.

GEORGE'S OFFICE IS UNABLE TO OBTAIN ANY INFORMATION ON ARTHUR GOLDSCHMIDT, ABRAHAM KATZ, DR. JORGE RADO, CARLOS ROB, FRANCISCO ZERI, AND LUIS L. LEAL. HOWEVER, HE WAS SUCCESSFUL IN OBTAINING FURTHER INFORMATION ON THE FOLLOWING:-

ALPHONSE HEILBRONNER, BUENOS AIRES,. GEORGE'S OFFICE HAS LEARNED THAT HE WAS BORN IN GERMANY MAY 30, 1889. HE WAS A VERY WELL-KNOWN ANTIQUE DEALER IN BERLIN. HE LEFT JUNE 28, 1936, WITH A PASSPORT ISSUED ON JUNE 24 OF THE SAME YEAR. HE SERVED IN THE RR FRENCH CIVIL GUARD FROM MAY 21, 1940, TO THE END OF JULY. HE THEN PROCEEDED TO NICE WHICH HE LEFT IN AUGUST OR SEPTEMBER 1941, FOR BUENOS AIRES. WHEN HE TRANSITTED TRINIDAD HE CARRIED AN IDENTIFICATION CERTIFICATE ISSUED IN NICE ON MAY 29, 1941. MR HIS DECLARED ASSETS AT THAT TIME INCLUDED A CREDIT OF E3,000 IN AMSTERDAM AND \$1,000 IN BUENOS AIRES.

A REPORT FROM BUENOS AIRES DATED DECEMBER 1944, SAYS THAT HEILBRONNER IS CONSIDERED BY SOME TO BE THE LEADING ART EXPERT IN

OPERATOR'S
RECOR

103719

150168

NARA Date: 6/30/99

OFFICE OF STRATEGIC SERVICES
OFFICIAL DISPATCHDATE NYS #1 MAY 17, 1945 SECRET PAGE 2.
FROM

TO (FOR ACTION)

TO (FOR INFORMATION)

TEXT

ARGENTINA. DESPITE THE FACT THAT HE IS JEWISH, HE WAS ACCEPTED BY GERMAN CIRCLES IN BUENOS AIRES ACCORDING TO THIS REPORT. HE WAS NOT KNOWN TO BE IN BUSINESS IN BUENOS AIRES HAVING STATED THAT THERE WAS NO MARKET FOR REALLY VALUABLE ART OBJECTS IN THAT COUNTRY. THE REPORT JUST CITED STATES HEILBRONNER WAS IN THE UNITED STATES FOR SEVEN YEARS BEFORE GOING TO BUENOS AIRES. WE ARE UNABLE TO RECONCILE THE CONFLICT BETWEEN THIS AND THE DATA GIVEN ABOVE ABOUT HIS STAY IN FRANCE. PERHAPS YOU CAN CLEAR IT UP. ALPHONSE HEILBRONNER HAS AN UNCLE OF THE SAME SURNAME WHO HAD AN ANTIQUE BUSINESS IN PARIS XXX THAT WAS CONFISCATED BY THE GERMANS AFTER THE OCCUPATION.

THEY HAVE ALSO RECEIVED A REPORT ON HANS ERICH EMDEN, SANTIAGO, CHILE, GIVING SOME DATA ABOUT HIS ASSETS AND A COMPANY HE HAS ORGANIZED IN CHILE KNOWN AS PRE-UNIC. THERE ARE INDICATIONS THAT THIS REPORT MAY ALREADY BE IN YOUR HANDS. IT COMES FROM MY USUAL SOURCE. IF YOU DO NOT HAVE THIS DATA, LET ME KNOW AND GEORGE WX SHALL SENT IT ALONG TO YOU.

SECRET
4:20 PM

OPERATOR'S RECORD

103720

Reports on: (from George)

BLOHM, Enrique or Heinz
CAMBO, Francisco
PAATS, Enrique de
STAVENHAGEN, Kurt
PEREZ-QUESADA, Edgardo

Also incidental information
on:

KOENIGSBERGS & associate
CHALIAPIN, Mme. Marie
FREDDI, Marina Chaliapin
Zinser

File: Western Hemisphere Study

OFFICE OF STRATEGIC SERVICES
OFFICIAL DISPATCH

DATE NYS # 2 4 MAY 1945 SECRET
FROM

A. SEYMOUR HOUGHTON
TO (FOR ACTION)

MAJOR ROBERT F. RUSHIN
TO (FOR INFORMATION)

TEXT

REFERENCE YOUR WNS 1 OF 30 APRIL 1945:-

THE FOLLOWING INFORMATION FROM GEORGE'S FILES BEARS ON THE DOINGS OF SEVERAL OF THE PERSONS ABOUT WHOM YOU INQUIRED IN YOUR WNS 1. UNFORTUNATELY, GEORGE'S OFFICE HAS NO MX INFORMATION ABOUT HANS ERICH EMDEN, SANTIAGO, CHILE; ARTHUR GOLDSCHMIDT, HAVANA, CUBA; ALPHONSE HEILBRONNER, BUENOS AIRES; ABRAHAM KATZ, CURACAO, VENEZUELA; DR. JORGE RADO, BUENOS AIRES; CARLOS ROB, SAN PAULO, BRAZIL; FRANCISCO ZERI, SAN PAULO, BRAZIL AND LUIS L. LEAL, RIO DE JANEIRO, BRAZIL. HOWEVER, THEY ARE INQUIRING FURTHER AND SHOULD THEY RECEIVE ANY INFORMATION CONCERNING THESE MEN THEY WILL PASS IT ON TO US.

ceded

1. ENRIQUE (HEINZ) BLOHM, CARACAS, VENEZUELA:

HE IS A MEMBER OF ONE OF THE LEADING FAMILIES OF GERMAN STOCK IN VENEZUELA WHICH HAS BEEN THERE FOR FIVE GENERATIONS. BLOHM & CO., THE PRINCIPAL FAMILY BUSINESS, WAS ONE OF THE MOST IMPORTANT IMPORT-EXPORT COMPANIES IN THE COUNTRY BEFORE THE WAR. IT HANDLED ABOUT 30 PER CENT OF ALL VENEZUELAN EXPORTS AND 40 PER CENT OF VENEZUELAN IMPORTS FROM ENGLAND. IT IS ONE OF THE MX SPEAR HEADS OF NAZI PENETRA-

OPERATOR'S RECORD

REPRODUCTION BY THE NATIONAL ARCHIVES
750168
DATE: 6/30/98

OFFICE OF STRATEGIC SERVICES
OFFICIAL DISPATCH

DATE FROM NYS # 2 4 MAY 1945 SECRET

PAGE # 2

TO (FOR ACTION)

TO (FOR INFORMATION)

TEXT

THE FAMILY AND COOPERATED CLOSELY IN NAZI ACTIVITIES WITH WALTER HADAMOWSKY, MANAGER OF BAYER VENEZUELA AND ONE OF THE MOST IMPORTANT NAZIS IN THE COUNTRY. HADAMOWSKY HAS WORKED AT THE SPANISH MISSION IN CARACAS HANDLING GERMAN AFFAIRS AFTER VENEZUELA SEVERED DIPLOMATIC RELATIONS WITH THE REICH. HE IS NOW EXILED TO A TOWN IN THE INTERIOR. IN AN EFFORT TO STAY OFF THE U.S. PROCLAIMED AND BRITISH STATUTORY LISTS, THE OTHER MEMBERS OF THE BLOHM FAMILY BOUGHT OUT ENRIQUE'S SHARE OF THE BUSINESS IN 1942. HOWEVER, THE FIRM WAS LISTED AT THE BEGINNING OF 1943. AFTER LONG DELAYS IT HAS GONE INTO LIQUIDATION UNDER VENEZUELAN GOVERNMENT SUPERVISION. HOWEVER, IT IS NOT YET COMPLETELY LIQUIDATED AND THERE IS A DANGER THAT IT WILL REVIVE AFTER THE WAR. ENRIQUE BLOHM IS PERSONALLY ON THE PROCLAIMED AND STATUTORY LISTS.

ALL THAT WE KNOW OF BLOHM'S ACTIVITIES AS AN ART COLLECTOR IS THAT IN MARCH OF THIS YEAR G. AQUAVALLA OF CARACAS REPORTED TO NICHOLAS M. AQUAVALLA, 38 EAST 57TH STREET, NEW YORK, THAT HE HAD SOLD SEVERAL PICTURES TO ENRIQUE BLOHM WHO WAS EXPECTED TO BECOME QUITE A GOOD CUSTOMER.

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TO (FOR ACTION)

TO (FOR INFORMATION)

TEXT2. FRANCISCO DE ASIS CAMBO Y BATLLE, BUENOS AIRES:

edw
CAMBO IS AN ELDERLY CATALAN WHO HAS PLAYED A PROMINENT PART IN SPANISH POLITICS SINCE ABOUT 1895. ~~MA~~ HE WAS THE LEADER OF THE CONSERVATIVE CATALAN GROUP UNTIL THE SPANISH CIVIL WAR. HE HELD A CABINET OFFICE AT LEAST ONCE AS MINISTER OF FINANCE. HE HAS LIVED IN BUENOS AIRES FOR SOME YEARS WHERE HE HAS BEEN ACTIVE IN THE AFFAIRS OF THE SOFINA INTERESTS. CAMBO IS PRESIDENT OF CHADE (CIA. HISPANO-AMERICANA DE ELECTRICIDAD), SPAIN, WHICH OWNS (THROUGH A HOLDING COMPANY SOVALLES, PANAMA) CADE (CIA. ARGENTINA DE ELECTRICIDAD), ONE OF THE PRINCIPAL PUBLIC UTILITIES IN BUENOS AIRES. THOUGH NOT AN OFFICER OF CADE OR ANY OF ITS AFFILIATED COMPANIES, CAMBO IS CHAIRMAN OF THE COMMITTEE WHICH GUIDES THE POLICY OF THAT COMPANY. HE IS ALSO A DIRECTOR OF MEXICAN LIGHT & POWER COMPANY, TORONTO, THE HOLDING COMPANY FOR SOFINA INTERESTS IN MEXICO. HE IS ONE OF THE KEY MEN IN SOFINA, WHICH, AS YOU UNDOUBTEDLY KNOW, HAS ELECTRICAL INTERESTS THROUGHOUT EUROPE AS WELL IN LATIN AMERICA.

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NARA Date: 6/30/98

For: Western Hemisphere Staff

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TEXT

CAMBO IS IN CLOSE TOUCH WITH PROMINENT SPANIARDS IN BOTH BUENOS AIRES AND MADRID. EDUARDO AUNOS, HEAD OF THE SPANISH COMMERCIAL MISSION IN ARGENTINA, HAD BEEN CAMBO'S SECRETARY FROM 1922 TO 1924, AND IT IS PROBABLE THAT CAMBO HAD A HAND IN NEGOTIATIONS WITH THE ARGENTINE GOVERNMENT CONDUCTED BY AUNOS. ALEJANDRO ZUBIZARRETA, AN IMPORTANT OFFICIAL OF CIA. NAVIERA AZNAR, BILBAO, IS ANOTHER CLOSE FRIEND OF CAMBO'S. ZUBIZARRETA HAS SPENT MUCH TIME IN BUENOS AIRES AND SOME IN NEW YORK FOR THE AZNAR COMPANY ON BUSINESS. THE AZNAR COMPANY IS REPORTED TO BE ONE OF THE CHIEF CHANNELS FOR SMUGGLING BETWEEN SPAIN AND ARGENTINA. SOME OF THE SMUGGLING AT THE BUENOS AIRES END IS HANDLED BY BENCENY AND SPADARO, SHIP CHANDLERS FOR AZNAR. ANOTHER CLOSE FRIEND OF CAMBO'S IS JOSE COLL OF MAURA Y COLL, IMPORTANT SPANISH SHIPPING AND EXPORT FIRM IN BUENOS AIRES WHICH HAS BEEN A MAJOR SOURCE OF FINANCE AND PROTECTION FOR THE FALANGIST MOVEMENT IN ARGENTINA. SO FAR AS WE KNOW, CAMBO IS PERSONA NON GRATA WITH THE PRESENT ~~GOVERNMENT~~ SPANISH GOVERNMENT, PRESUMABLY BECAUSE OF HIS CATALAN AND MONARCHIST LEANINGS. HOWEVER, OTHER BUSINESS ASSOCIATES OF CAMBO IN CHADE, SUCH AS JUAN VENTOSA, ARE ON GOOD TERMS WITH THE FRANCO GOVERNMENT.

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Boe: Weston Hunsplan Study

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CAMBO HAS PROPERTY IN SPAIN AND PROBABLY OTHER INTERESTS THERE. IN 1942, HIS REAL ESTATE YIELDED RENTALS OF \$267,460.20 PESETAS AND IN 1943, \$43,305,086.20 (THESE FIGURES MAY REFER ONLY TO URBAN REAL ESTATE IN BARCELONA). CAMBO HAS COMMISSIONED SOME OF HIS AGENTS IN SPAIN TO SEARCH FOR DOCUMENTS LOST FROM HIS FILES DURING THE CIVIL WAR. HE IS PARTICULARLY INTERESTED TO RECOVER HIS CORRESPONDENCE WITH ANTONIO MAURA AND PRIMO DE RIVERA. TWO OF CAMBO'S AGENTS IN SPAIN ARE JOSE MESTRE TINTORER AND JUAN BATISTA SOLERVICENS, BOTH OF WHOM HAVE OFFICES AT VIA LAYETANA 30, BARCELONA.

CAMBO HAS INTERESTS IN SWITZERLAND AS WELL. HE TRANSACTS BUSINESS WITH BOTH THE CREDIT SUISSE AND THE SWISS BANK CORPORATION (SCHWEIZERISCHE BANKVEREIN). BOTH THESE FIRMS HAVE TRANSACTED A CERTAIN AMOUNT OF BUSINESS ON BEHALF OF GERMAN INTERESTS DURING THE WAR AND THE LATTER HAS BEEN PARTICULARLY ACTIVE IN CLOAKING ENEMY HOLDINGS. WHEN SAMUEL SCHWEIZER OF THE SWISS BANK CORPORATION CAME TO ARGENTINA IN 1944, HE PLANNED TO SEE CAMBO. WHAT BUSINESS HE MAY HAVE TRANSACTED WE DO NOT KNOW. IN JUNE 1943, THE CREDIT SUISSE TRANSFERRED TO A SAFE DEPOSIT BOX IN CAMBO'S NAME 844,300 REICHSMARK WORTH OF SHARES OF BEWAG (BERLINER KRAFT UND LICHT A.G.), BERLIN, A SOFINA INTEREST.

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PREVIOUSLY THESE SHARES HAD BEEN IN A SAFE DEPOSITS BOX BELONGING TO S.A. INMOBILIARIA COMERCIAL Y FINANCIERA, BUENOS AIRES, A HOLDING COMPANY RUN BY SEVERAL OF THE PRINCIPAL SOFINA PEOPLE. CAMBO IS ALSO KNOWN TO HAVE CHADE BONDS BEING HELD FOR HIM IN SWITZERLAND. IN DECEMBER 1943, THE SWISS BANK CORPORATION WAS IN CONTACT WITH THE MARSEILLES BRANCH OF THE BANQUE DE PARIS ET DES PAYS BAS ON CAMBO'S BEHALF. THE RE FRENCH BANK GOT PERMISSION FROM THE FRENCH AUTHORITIES TO PUT AT CAMBO'S DISPOSAL 549 SHARES OF THE CREDITO ESPANOL DEL RIO DE LA PLATA, BUENOS AIRES, WHICH WERE ON DEPOSIT AT THE BANCO FRANCES E ITALIANO, BUENOS AIRES, WHICH APPEARS ON THE U.S. PROCLAIMED AND BRITISH STATUTORY LISTS. THE TRUE OWNERSHIP OF THESE BONDS IS NOT KNOWN. CREDITO ESPANOL IS A FINANCING AND BRODERAGE COMPANY CLOSELY CONNECTED WITH THE BANCO ESPANOL DEL RIO DE LA PLATA WHICH IS CONTROLLED BY ARGENTINE FIRMS AND INDIVIDUALS WITH CLOSE SPANISH TIES.

CAMBO IS REPRESENTED IN SWITZERLAND BY HIS COUSIN, JESUS CAMBO TORRES. THE LATTER MADE A TRIP TO ARGENTINE IN 1943 AND IN HIS ABSENCE J. CASAS QUINTANA, BON PORT 3, TERRITET, SWITZERLAND, HANDLED COMBO'S AFFAIRS THERE. CAMBO STIPULATED, HOWEVER, THAT CASAS COULD ACT UNDER HIS POWER OF ATTORNEY ONLY WITH THE CONSENT OF W.S. MARIAN, JOINT

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TEXT

GENERAL MANAGER OF THE CREDIT SUISSE, IN MATTERS AFFECTING COMBO'S ACTS IN THAT BANK.

CAMBO IS A ~~WA~~ WEALTHY MAN AND UNDOUBTEDLY HAS NUMEROUS INVESTMENTS/. THE ONLY ADDITIONAL ONE WHICH WE HAVE IDENTIFIED IS AN INVESTMENT OF \$30,000 (DOLLARS) IN PHARMACEUTICAL STUDIES INC. IN NEW YORK, A COMPANY FOR THE MANUFACTURE OF COLD CREAM WHICH IS CLOSELY LINKED TO THE DANA INTERESTS CONTROLLED BY JAVIER SERRA IN BUENOS AIRES. CAMBO'S INVESTMENT REPRESENT OWNERSHIP OF HALF OF THE A SHARES IN PHARMACEUTICAL STUDIES INC.

WE HAVE NO ~~MX~~ INFORMATION TO SHOW THAT CAMBO DEALS IN ART OBJECTS. HE IS, HOWEVER, A COLLECTOR AND WE ARE INFORMED THAT HE OWNS PROBABLY THE FINEST COLLECTION IN BUENOS AIRES. IT IS, OF COURSE, CONCEIVABLE THAT HE SHOULD HAVE PURCHASED OR SOLD ART OBJECTS IN SOMEONE ELSE'S BEHALF AS A PERSONAL FAVOR. HE HAS BEEN IN CONTACT WITH JOSE A. WEISSBERGER, HOTEL PETER STUYVESANT, 2 WEST 86TH STREET, NEW YORK, REGARDING ART MATTERS, BUT WE KNOW OF NO BUSINESS TRANSACTION BETWEEN THEM.

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ceded 3. ENRIQUE DE PAATS, BUENOS AIRES AND NEW YORK:

THERE ARE TWO PAATS BROTHERS, ENRIQUE AND EDUARDO. THE LATTER SEEMS TO BE REGULARLY IN BUENOS AIRES. THE FORMER HAS SPENT A GOOD DEAL OF TIME IN NEW YORK, PUTTING UP AT THE WALDORF OR RITZ CARLTON. HE PLANNED TO GO TO BUENOS AIRES THIS SPRING. THE DE PAATS CLAIM TO BE OF FRENCH ORIGIN. IN BUSINESS MATTERS ENRIQUE SEEMS TO BE THE MORE IMPORTANT. IN MID-1944, HE AND HIS WIFE, NETTIE, ENTERED INTO A PARTNERSHIP WITH PAULA AND NICOLAS DE KOENIGSBERG TO DEAL IN ART OBJECTS.

cards THE KOENIGSBERGS ~~BE~~ DIVIDE THEIR TIME BETWEEN BUENOS AIRES AND NEW YORK. IN THE LATTER CITY THEY LIVE IN APARTMENT 42,787 FIFTH AVENUE, PAYING A RENTAL OF \$3000 PER ANNUM. THE KOENIGSBERG'S ALSO TRAVEL AROUND LATIN AMERICA A GOOD BIT. THEY HAVE A SHOP IN BUENOS AIRES AT AVE. PRESIDENTE FIGUEROA ALCORTA 3191 ~~XB~~ AND MAY ALSO HAVE OFFICES IN OTHER CITIES. MANON NICHOLSON IS IN CHARGE OF THEIR AFFAIRS IN BUENOS AIRES WHEN THEY ARE ABSENT AND ISABEL HILL FILLS THE SAME FUNCTION IN NEW YORK. THEIR SHOP KNOWN AS LE PASSE AND LOCATED IN THE SAME BUILDING AS THEIR APARTMENT WAS CLOSED IN JANUARY 1943 AND SUBSEQUENT BUSINESS HAS BEEN CARRIED ON FROM THE APARTMENT.

OPERATORS ROOM

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By: SSA NARA Date: 6/30/99

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TEXT

ALTHOUGH MRS. DE KOENIGSBERG APPEARS TO BE THE MORE ACTIVE IN THEIR BUSINESS AFFAIRS, EX WE ARE INFORMED THAT HER HUSBAND IS THE BRAINS OF THE TEAM.

THE DE KOENIGSBERG'S HAD SUBSTANTIAL PROPERTY AND INDUSTRIAL INTERESTS IN CZARIST RUSSIA, THEIR NATIVE COUNTRY. THEY LEFT THERE IN 1924, SPENT SOME TIME IN VIENNA AND BERLIN AND THEN SET UP IN THE ANTIQUE BUSINESS AT FAUBOURG ST. HONORE 74 PARIS. THEY DEVELOPED A BAD BUSINESS REPUTATION. THE KOENIGSBERG'S VISITED THE UNITED STATES IN JANUARY 1939, RETURNED TO PARIS IN MAY AND THEN IN OCTOBER CAME TO THE UNITED STATES AND OPENED BUSINESS. THEY BANK AT THE GUARANTY TRUST AND, IT IS BELIEVED, BROWN BROS. HARRIMAN.

MUCH OF THE KOENIGSBERG'S BUSINESS IS CARRIED ON IN A SECRETIVE MANNER. SOMETIMES CODE IS USED. MANY OF THEIR SALES ARE PRIVATE. THEY ARE INCLINED NOT TO DO BUSINESS WITH PEOPLE UNLESS THEY HAVE BEEN INTRODUCED BY FORMER CLIENTS.

THE KOENIGSBERG'S HAVE TWO SONS IN THE U.S. ARMY. AMONG THEIR ASSOCIATES IS MARIE CHALIAPIN, 40 CENTRAL PARK SOUTH, THE SINGER'S WIDOW. BOTH SHE AND THE KOENIGSBERG'S ARE ALLEGED TO HAVE PRO-FASCIST VIEWS. MRS. CHALIAPIN'S DAUGHTER, MARIAM MARINA, IS MARRIED TO LUIGI FREDDI, AN OFFICIAL OF THE ITALIAN FASCIST PARTY. ANOTHER DAUGHTER,

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OFFICE OF MILITARY GOVERNMENT FOR HESSE
WIESBADEN, GERMANY
ECONOMICS DIVISION

APD 633
9 Sept 1947

ED 007 (RES/MFAAA)

SUBJECT: Dr Lorenzo Feininger

TO : Bärenreiter Verlag
Heinrich-Schütz-Allee 31-35
Kassel-Wilhelmshöhe
ATTN: Dr Richard Baum

1. I am endeavouring to locate Lionel Feininger's address and I would be glad to forward your message to his son through him. I am certain that Lionel Feininger can be reached through the Museum of Modern Art in New York. So far as I know he is living in New York City although he sometimes spends the summers in California.

2. Thank you for your generous appreciation of the Wiesbaden Central Collecting Point exhibitions. It is a pleasant and rewarding service if only to witness the response of the visitors in the galleries, but such written expressions of approval as yours are a most welcome return for the effort expended. We are hoping shortly to open an eighteenth century show which I trust you will enjoy as much as those in the past.

FOR THE DIVISION DIRECTOR:

THEODORE A. HEINRICH
CHIEF, MFAAA Section

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