

27 Special

SUMMARY OF POSTAL INTERCEPTS RELATING TO DR. NICHOLAS A. KARGER
(prepared by Mrs. Shapley)

Dr. Nicholas A. Karger, P6(b)(6); citizen of U.S.;
resident of U.S. Spent 10 years in France; studied
at Univ. of Paris, receiving Ph. D. in Art. Married.
(Mr. Day's report)

- 1938 - List of paintings sold by Karger in Venezuela, apparently from exhibition of 1938. (Mr. Day's report)
- 1938 - June 3 to Aug. 9 - Karger on business trip in Venezuela for Newhouse Galleries, of New York. (Mr. Day's report)
- Aug. 13 to Nov. 25 - Karger on business trip in Europe for Newhouse Galleries, of New York. (Mr. Day's report)
- 1939 - Jan. 20 - Letter of this date in possession of Karger returning from Venezuela (Aug. 44) contains photograph of Murillo painting belonging to a friend in New York. For sale \$16,500. (Mr. Day's report)
- 1940 - July 18 - Karger in Caracas receives letter from Newhouse Galleries about office affairs, especially about buyer looking at the Dürer (priced at \$50,000) for a German client "with lots of money". (Mr. Day's report)
- 1942-43 - Karger associated with Greco Galleries of Caracas and has business dealings with Luis A. Lopez Mendez and Pedro Vallenilla, Venezuelan subjects associated with these galleries. (Mr. Day's report)
- 1943 - April 20 - Date of invoice (carried by Karger returning from Venezuela, Aug. 44) from Imperial Export Co. Inc. for "Portrait of General Miranda" by Baron Gerard (from Coll. of Georges Clemenceau) \$2,750, for Greco Galleries, Caracas. (Mr. Day's report)
- Dec. 17 - Karger in Los Angeles writes Lopez Mendez in Caracas about selling painting (where?) of "Musical Party in Landscape" by Jacobus van der Laemen. (See below under May 4) (Mr. Day's report)
- 1944 - (Early) - Karger planned to have another exhibit in Venezuela. Writes Vallenilla in regard to stock and lists paintings - including one by Raphael and one by Titian-- that he will send by boat for the exhibition. (Mr. Day's report)
- March 10 - Acquavella, in Caracas, reports Karger to be anxious to return to Venezuela. "A few weeks ago he wrote here to all his influential friends stating that he was prepared to come with an important exposition. At that time, they would have granted him special permission to enter the country". Acquavella, bringing paintings

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from U.S., is anxious to anticipate Karger with an exhibition of his own, for "the facility in selling in Venezuela depends solely upon the difficulty in receiving merchandise." (CI-49)

1944 - May 4 - Sworn statement of this date (in possession of Karger returning from Venezuela in Aug. 44) from Silberman Galleries, New York, that the 9 paintings in case 7 consigned to the Ministry of Nat. Education, Mus. of Art, Caracas, are over 80 years old. List of paintings (including "Festival Scene" by Van der Laemen see above, under Dec. 17, 1943.) (Mr. Day's report).

May 22- Karger has gone to Venezuela for unspecified purpose. (Mr. Day's report).

June 6 - Karger in Venezuela to exhibit and sell objects apparently owned by Byk and perhaps others in New York. (Mr. Day's report).

June 7 - Karger in Caracas receives letter of this date from Byk in New York, with certificates for 5 paintings (among them Murilló's "Immaculate Conception", certified by Mayer, exhibited Vassar '38, Dallas '36 (Mr. Day's report).

June 22 - Karger (apparently in Venezuela) receives letter of this date from Byk in New York about important Rembrandt, priced \$12,000, sending Karger a photograph and says the picture is in private hands but can get it out against a substantial amount of cash - "Pietri has confidence in me". (Mr. Day's report.) (See below under Sept. 2 and Nov. 21).

July 10 - Karger (apparently in Venezuela) receives letter of this date from Byk about clients in Maracaibo. (Mr. Day's report).

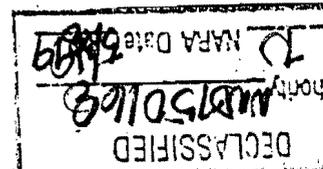
1944 - Aug. 1 - Karger (in Venezuela, apparently) receives letter of this date from Byk asking Karger to send back the Ribera with other pictures because Byk now has a "new outlet in Mexico for Spanish pictures." (Mr. Day's report)

Aug. 5 - Karger has sold 5 paintings, to amount of \$25,700 to Santaella of Caracas. (Mr. Day's report).

Aug. 11 - Karger has list of paintings that he is apparently bringing back to New York after his exhibit in Venezuela - several important pictures included in list. (Mr. Days's report).

Aug. 11 - Karger returning to U.S. from Venezuela, carrying memo of sales to individuals (in Venezuela) on "Proclaimed List". CI-120

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Aug. 11 - Karger recently held exhibition in Caracas.
(Mr. Day's report)

Aug. 11 - Karger returning from Venezuela carrying photographs and catalogue of paintings "from European collections". (Mr. Day's report).

11 - (month not given, but probably before Aug., since Karger is carrying the letter when returning from Venezuela to U.S.). Letter of this date signed by H. Schaeffer, of Schaeffer Galleries, 61-63 East 57th St., New York, with photographs and descriptions of 7 paintings, prices ranging from \$3,000 to 12,000 (including Velasquez, Goya and Drouais): "We have agreed that these photographs will be shown only to private buyers in S.A., but not in this country and will be returned to me directly after use." The Velasquez sold to Arismendi; the Drouais to Mrs. Valutini. (Mr. Day's report).

Aug. 12 - Karger in N.Y. receives letter of this date from Chase in Venezuela, who says he is sending 30 photographs of the paintings which unnamed seller is sending (probably to Venezuela) for sale. List of painting enclosed. Chase seems to have some doubt of authenticity of paintings, which may have to be returned to seller. (CI-102add) (Record No. 384875)

Sept. 2,- Sept. 18 - Rembrandt (apparently the one mentioned above under June 22), connected with Schoneman Galleries & Pietri, to be sold in Venezuela. (CI-151)

Oct. 4 - Karger in N. Y. looks at paintings owned by Neugebauer (whose paintings - "purchased in Switzerland and elsewhere" - are stored in N.Y., though owner (Neugebauer) is in Venezuela). (CI-120)

Oct. 7 - Karger in N.Y. is interested in Neugebauer's Van Dyck - price \$15,000, & Ruben's "Bear Hunt" - \$40,000. (CI-124)

Oct. 11 - Karger in N.Y. (using address of Arnold Seligman & Co.) sends telgram to Gustavo Wallis in Caracas (who bought paintings from 1938 Karger exhibition in Venezuela) naming various art objects he has found at prices ranging from \$900 to \$2,500 and asking Wallis to wire whether he wants them. (CI-129)

Nov. 1 - Karger in N.Y. (Seligman address) cables Vallenilla in Caracas: "May have somebody interested in your Rubens portrait. Please cable if you want to sell it and what is lowest price". (Vallenilla is connected with the Greco Galleries in Caracas). (CI-140).

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By: [Signature]
Date: 1/19/89

Nov. 8 - Karger in N.Y. (Seligman address) receives cable from Greco Galleries, Caracas: "We accept." (CI-144)

Nov. 21 - Rembrandt (apparently the one mentioned above under June 22, 1944, and Sept. 2, Sept. 18) is to be delivered by Schoneman Galleries, N.Y., to Pietri (brother of Pietri in Venezuela) together with "antique certificate in Spanish", after Suida has examined it to write an article on it. (CI-151)

Conclusion

The intercepts dealing with Karger indicate that he is primarily - and perhaps exclusively - an agent for the sale of art works in Venezuela. In 1938 he was apparently buying (as agent for a New York dealer) in Europe for sale in Venezuela. At various dates he was buying in New York for sale in Venezuela. Possibly, but not certainly, he is also interested in sales in New York; see intercepts dated July 18, '40 and Nov. 1, 1944. His interest in New York buying under dates Oct. 4 & 7, 1944, may or may not be connected with Venezuela.

The intercepts give no proof that he is trying to bring art works from Venezuela or elsewhere into the U.S., the paintings he was bringing with him Aug. 11, 1944, were probably some of those he had taken to Venezuela for the exhibition and remained unsold.

The intercepts give no proof that Karger is engaged in unlawful dealing or that he is trafficking in Nazi loot. The only doubtful case appears under _____ 11, 1944 (see last entry under Aug. 11), and Schaeffer may have had a legitimate reason for the stipulation made here.

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By: J. NAPA Date: 5/19/99

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 Authority NND 750168
 By AUC 10451
 NARA Date 5/20/99

AMERIC
CONFIDENTIAL
 POSTAL CENSORSHIP

10451
 NARA Date 5/20/99

To

1212 5 Ave
 NY 20 NY
 Signed: TSP/MA

MR. ROBERTO NEUGEBAUER
 Apt. 773
 Aragua, Maracay
 Venezuela

LIST None

LIST None

Date of communication Oct. 2, 1944	Date of censorship Oct. 9, 1944	Kind of mail Air	Mail No.	Register No. None	Serial No.
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Language English	Country of origin None	Place of origin San Juan-31 Havana-11 New Orleans-31 Miami-31 San Antonio-31 NY (BLOCKADE)-11 D.R. October 16, 1944	Disposal of original communication None
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NY 3210-R NY 32187-R NY 32234-R NY 32180-R	To whom photographs are to be sent	NY 3210-R NY 32187-R NY 32234-R NY 32180-R			
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NY 3210-R	NY 32187-R	NY 32234-R	NY 32180-R	D. & C. Acting	Revenue 5519	Examination date Oct. 12-13, 1944	NY 3210-R NY 32187-R NY 32234-R NY 32180-R
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COMMENT

Referring to "Silberman" (see note #1), writer states:

"You ask me what Silberman said when he saw the Rembrandt. I hate to tell you this but it's to your advantage -- He said it was a fake. I notice you didn't put a price down for that one."

EXAMINER'S NOTE: #1. All underings are writer's.

#2. NY 3210 (R) covering a communication intercepted by Customs, Aug. 11, 1944, from Dr. Nicholas A. Karger, Hotel Ambassador, Caracas, Venezuela, to Dr. Nicholas A. Karger, 25 E. 57 St., N.Y., reveals that Karger was returning to U.S. from a business trip to Venezuela. He was carrying photographs of famous paintings many of which formerly belonged to European collections, and memoranda indicating sales to individuals on Proclaimed List.

#3. NY 32187 (R) covers a letter dated July 7, 1944, from Paul Denton, 695 Madison Ave., N.Y., to addressee which reveals that Denton has an old friend, Mr. Feig, an important art dealer and expert to whom he would like to show the pictures, and Mr. Feig believes that now is the time for selling.

#4. NY 32234 (R) covers a letter dated May 7, 1944, from addressee to E. & A. Silberman, Galleries, 32 E. 57 St., N.Y., in which Robt. Neugebauer states he is owner of paintings purchased in Switzerland and other places, and authorizes E. & A. Silberman to enter his storage room at the Manhattan Storage Warehouse Co., 801 7 Ave., N.Y., to be accompanied by Selma B. Pinsker, 1212 5 Ave., N.Y., who has the key to storage room.

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Authority MND 750168
By AW NARA Date 5/20/99

SHIP
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RECORD NUMBER 39132
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ROBERTO NEUGRAUER
APARTADO 73
CARACAY ARAGUA
VENEZUELA

MRS. SLEMA B. PINSIGER
1212 FIFTH AVENUE APT 2 D
NEW YORK N.Y. 29
U.S.A.

LIST: None

LIST: None

Date of communication Oct. 21, 1944	Date of postmark Oct. 24, 1944	Kind of mail Airmail	Mail No. 977	Register No.	Serial No.
Language English	Previously censored by None	Station distribution Nov. 3, 1944	DISPOSAL OF ORIGINAL COMMUNICATION		
Previous relevant records NYFIN 38241 R NY 382487 R NY 388045 R NY 18030 R	For interoffice use	Station distribution CPC-BLOCKADE TO 11-3 copies BA-1 COPIES DR	H R C RS Sent with comment to—		
	To be photographed No	Photo No.	To whom photographs to be sent FIN STATION		

Division (or section) Registered	Table 6R	Examiner 5512	D. A. C. 5117	Reviewer 5296	Examination date Oct. 30 Nov. 2, 1944	Typing date Nov. 3, 1944
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COMMENT

the other one is, that the painting might be done after the famous large painting, which is valued at least half a million dollars and is in the RIJKSMUSEUM in AMSTERDAM and this sketch of mine being done by REYNOLDS or some other great master of his time. As a sketch-copy by this or some other hand it is of enormous value for myself and therefore priceless. When the opportunity comes, I shall ask PROF. VALENTINE (DETROIT INSTITUTE OF ART, DETROIT, MICH) for his opinion and I am sure he will not say "a fake", but one of these 2 possibilities."

Regarding the VAN DYCK "ST. AUGUSTINUS WITH AN ANGEL" expertised by Dr. Robert Eigenberger and Otto Buel at Lucerne, Switzerland and 1933 and 1936 respectively, writer states: "I would be very grateful to you also, if you would have Silberman restore the Van Dyck quickly, because he doesn't have any special rights on it, I didn't buy from him and if he doesn't have any client I shall try to sell it through Karger (Dr. Nicholas Karger SWI/311 YE 4601, 3400) or any other person who should pay the price I want. "According to Dr. Eigenberger's expertise which is copied into the body of the letter " This painting is in my opinion a characteristic and sure work by Anthony Van Dyck and is a work of extraordinary artistic beauty. I know in spite of being a study a very rare completion of all forms and conducts to the assumption that we have a "Modello" before us for a great altar painting of this master. The style of the study is of the time of the first 10 years of the 17th century and must be done in connection with an order which Van Dyck received from the Augustinus Monastery of Antwerp for an Altar of their church." In Otto Buel's opinion the painting was worth 25% to 50,000 SW FR. in 1936 and writer adds, with out stating the actual figure, that his price is quite firm. The painting is said to measure 61.5x46 cm.

Correggio's "Madonna and Child" is listed at \$5000, and Caravaggio's "Venetian Nobleman" at \$7000 certified by Prof. Vogelsang as Nobleman in yellow vestment with red cap and golden chain.

Regarding the Titian writer states: "For the Titian Portrait you can call Karger 3000.- \$ and see what he can do". The Titian Portrait is certified by Prof. Vogelsang-Rijks Universiteit, Utrecht, Holland who examined the picture and who stated that "The Titian portrait is similar to the one in the Uffizi Florence, Italy, but without hands".

SPECIAL NOTICE—The attached information was taken from private communications, and its extremely confidential character must be preserved. 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 made, or the information used in legal proceedings or in any other public way without express consent of the Director of Censorship.

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POSTAL CENSORSHIP

Record No. 59132
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Authority NND 750168

By AUC NARA Date 5/2/99

ROBERTO NEUGERGER
APARTADO 73
CARACAY
VENEZUELA

MRS. SELMA B. PINSKER
1212 FIFTH AVENUE APT. 2 D
NEW YORK N.Y. 39
U.S.A.

LIST: None

LIST: None

Date of communication Oct. 21, 1944	Date of postmark Oct. 24, 1944	Kind of mail Air	Mail No. A 921	Register No.	Serial No.
Language English	Previously censored by None	Station distribution Nov. 3, 1944	DISPOSAL OF ORIGINAL COMMUNICATION		
Previous relevant records	For interoffice use	NO	MI 3 copies	DR	H
	To be photographed	Photo No.	SA	CPC-BLOCKADE/TOD	B F
NYFIN 38241-R NY 382487 R NY 388045 R NY 18030 R			To whom photograph is to be sent		C RS Sent with comment to—

Division (or section) Registered	Table 6R	Examiner 5512	D. A. C. 5117	Reviewer 5296	Examination date Nov. 2, Oct. 30/44	Typing date Nov. 3, 1944
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CD 6717
Nov. 2, 1944
5662
BLOCKADE

COMMENT

FC 5613

A Ghirlandi self-portrait is listed at \$8000 and a Plama Vecchio "Madonna and Child With Saints" at \$11,000.

Regarding a Rubens writer intends to bring a dressess into contact with "the Bracks of Paterson and a certain Mr. Simon of Central Park West".

Writer suggests to his "dear secretary" to "take some paintings to your home" as it might be easier to sell them that way because the Manhattan (Ex: manhattan Sotrage Warehouse Co. 801 7th Ave., NY) is an ugly place inside for that purpose.

Writer refers to "Salomon": "...You know already what kind of a person he is and I don't want you to do anything anymore, except show him the photographs I shall send you, and try to make him remember—if he doesn't remember any more (what I doubt) but then I don't want to bother you again with that person."

Enclosure: 1 Kodachrome.

Examiner's Note: NY FIN 38241 covers a communication from sender to addressee dated Sept. 14, 1944. It contains a list of "give away" prices for some of the paintings discussed above each of which is higher than the present asking prices. The prices asked on Sept. 14, 1944 were:

Goya "Portrait General Juan Martin"	\$60,000
Reynolds "Portrait of a Lady"	\$12,000
Van Dyck "Legend of St. Augustin With an Angel"	\$15,000
Caravaggio "Portrait of a Doge"	\$9,000
Titian "Self Portrait"	\$9,500

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 Authority NND 750168
 By APC NARA Date 5/20/99

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RECORD No.
 NYFIN 39132
 Page 4 of pages.

ROBERTO NEUGEBAUER
 APARTADO 73
 MARACAY-ARAGUA
 VENEZUELA

MRS. SELMA B. PINSKER
 1212 FIFTH AVENUE APT. 2D.
 NEW YORK N.Y. 29
 U.S.A.

LIST: None

LIST: None

Date of communication	Date of postmark	Kind of mail	Mail No.	Register No.	Serial No.
Oct 21, 1944	Oct 23, 1944	Air		031	
Language English	Previously censored by None	Station distribution Nov 3, 1944	DISPOSAL OF ORIGINAL COMMUNICATION		
Previous relevant records	For interoffice use	BA-1 copy 3 copies DR PIN SECT CP-C CPC BLOCKADE TOP			
NYFIN 38241 R NY 382487 R NY 388045 R NY 18033R	To be photographed	Photo No.	H R C RS Sent with comment to—		
	No				

Division (or section)	Table	Examiner	D. A. C.	Reviewer	Examination date	Typing date
Registered	6R	5512	5117	5296	Oct. 30 Nov. 3, 1944	Nov 3/44

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 SI 7907
 SSD 6717

COMMENT

NY 382487 covering a communication from E. & A. Silberman Galleries, N.Y. C. to Roberto Neugebauer, Venezuela, dated July 7, 1944, reveals that Feigl was an art dealer in Prague and is now employed on a commission basis by Paul B. Benton at 595 Madison Ave. N.Y. C.

NY 388045 from addressee to sender dated Oct. 4, 1944, reveals that Pinsker had difficulties in locating certificates of authenticity. Reporting about her visit to Mr. Salomon she states: "He says he can't find the certificates, maybe there (sic) in California, the man may come back, if you could send him photographs he might be able to find them, that you shouldn't worry about them because you'll soon be coming to N.Y. and he'll discuss it with you etc. etc. all excuses in thin air as you already guessed."

NYFIN 18033 covering a communication from Roberto Neugebauer, Venezuela to Paul B. Benton 595 Madison Ave. N.Y. C. dated Oct. 6, 1943, reveals that Neugebauer originally offered the paintings to Benton that they be sold through his help. Benton is export manager of the Fleischmann Malting Co. at above address.

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RG 239
 Entry 73
 File PERSONALITIES
 MISCELLANEOUS
 Box 81

DECLASSIFIED
 Authority ^{NND} 750168
 By T.J. NARA Date 10/12/89

SECRET

MAR 7 1945

OSTINS, Jean Rolland

X-2 Watch List

Addresses: Avenida Palace Hotel, Lisbon
 54, 57 or 69 rua Castilho, Lisbon
 Hotel Central, Caldas da Rainha, Portugal

Suspected enemy agent; intermediary for communications to enemy countries; has transferred large sums to the Argentine and deals in objets d'art which are known to have originated in enemy country. (1)

Nationality, French. It is suspected that passport is not in order. (2)

Subject is said to have lost left leg in the last war. Until 1940 he had a rather prominent position as an antique dealer on the Quai Voltaire, (Paris). Immediately after the armistice he announced himself as being 100% collaborationist, which explains his lack of difficulties with local police in connection with visas for his many trips between Paris and Lisbon. Described as completely lacking in patriotism, perfectly egotistic and entirely unscrupulous.

In the spring of 1941, subject came to Lisbon and called on French Commercial Attache, Mr. Henry Bouchet ostensibly on a mission for French Red Cross and Secours National. Real mission undetermined. However, he shortly proved so impossible that French Commercial Delegation severed all relations. He then resumed activities as antique dealer.

Subject shares his apartment with one Mme. Lidoine. He handles considerable sums of money some of which undoubtedly covered investments on behalf of German interests. (3) Is involved in diamond smuggling with the help of one Mme. Danade who arranges for the use of the Vichy bag for this purpose. Mme. Lidoine arranges the smuggling on Uriaio Fabril boats between Lisbon and Marseille (4)

Subject is the manager and partner in the firm LAOS, Ltd., 69 rua Castilho, 5th floor right, Lisbon. (5) In a letter to Mrs. Nat Smolin of New York, he requests permission to turn the business into a limited company. Says they can ship various essences to the United States. The address of the business is here given as 57 rua Castilho. (6)

Chronological Summary of Information

(Marginal dates are date of information)

3/15/43 Acts as intermediary for correspondence between Charles and Jules Steverlynck, France and Argentina respectively. (7)

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 AND
 Authority 750168
 By TJ NARA Date 10/12/99

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- 5/29/43 Had farewell dinner for the D'Amade family. Others: Dr. Krael (Krehl?), Mr. & Mrs. Coursier, Mrs. de Fonseca. Received instructions to remain in Lisbon during absence of Monier who is leaving for Vichy. (8)
- 6/4/43 Said to be in confidence of Vichy government, receiving important sums of money from France, use unknown. French Legation appears to dread subject. Is presumed to have come to Portugal to purchase property of Phillipe Henriot located at Setubal. (9)
- 6/8/43 Moved from Avenida Palace Hotel to private flat (Tel. 52,887) because documents disappeared from his room just long enough for photostating. Subject is in daily contact with Dr. Krehl and their behaviour plainly shows they are engaged in secret activities. (10)
- 7/27/43 Background information from a reliable source. See Paragraphs 3, 4 and 5 above. (3)
- 8/8/43 Wrote to Mrs. Nat Smolin, New York requesting permission to turn the business into a "limited company" to save it from extinction by a "bad lot" have started a rival business denouncing the writer and addressee as Jews. Asks for cabled reply and suggests calling business Laos Ltda. Says they can ship various essences to the US. States that he is in Lisbon in connection with exchanges for needy Belgians and expects to return to France about September but will be back in Lisbon in October. Mme. Lidoine will be in charge in his absence. (6)
- 9/21/43 Moving shortly, with Mme. Lidoine) to the former flat of Chavez, ex-consul of Bolivia, 65 rua Castilho, whose furniture he bought. The development of "business" said to be reason for moving. After a period during which French Minister refused to receive him, subject seems to have been reinstated and is now a frequent caller at the Legation. Subject and Mme Lidoine maintain their black market activities while entertaining and assisting Vichy and German individuals who come to Lisbon to purchase antiques, properties, etc. Subject plans to go to Vichy at the end of the month. (11)
- 9/18/43 In a letter to Jules Steverlynck, subject states that Laos Ltda. wants commercial relations between firms in Portugal and French Equatorial Africa. (12)
- 9/30/43 In a very suspiciously flowery and hypocritical letter to Miss Alice Aubry of London, subject expresses extreme anti-communist and collaborationist views, and says he is soon returning to France after 8 months' absence. (13)

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 Box 81

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 By TJ NARA Date 10/12/89

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SECRET

- 11/21/43 Is at Lisbon and is expected to go to Oporto next day. Visits Dr. Luiz de Almeida Braga, a Royalist and chief of the National Sindicalists at Braga. (2)
- Arrived at Porto 12/7/43 where he met Alexander Barro and Davila, an Axis agent, returning to Lisbon same day. (14)
- 12/16/43 Is imprisoned in Lisbon at the disposal of the PVDE (Portuguese police with Gestapo connections). Reason unknown. (15)
- 12/18/43 Notice in Portuguese paper "O Seculo" announces that subject is the sole agent for Portugal and colonies for the Spanish weaver's looms "Picanol." (6)
- 2/1/44 Pays numerous visits to the French Consulate and Legation. (16)
- 3/8/44 Recommended M. F. de Souza Coutinho for a position as translator in the French Legation, Lisbon. (17)
- 3/30/44 Involved in diamond smuggling, using Vichy bag with the assistance of Mme. Danade and Miss Lidoine who arranges with Uriaio Fabril boats between Lisbon and Marseilles. (18)(4)
- 1/8/45 Letter to Steverlynck, Buenos Aires says subject has been in Caldas da Rainha for six months (address Poste Restante, Hotel Central) and has just received permission to go to Lisbon 15 days a month. Says he was put on Black List though he never did anything wrong. Offers an early 16th century primitive, "Descent from the Cross" for 300 contos (about \$12,000), which he says he owns. (19) (18)

Individuals Involved with Subject

Aubry, Miss Alice. Correspondent in London

Coutinho, M. F. de Souza. Portuguese with interests in oil, contacts with Gulgenkian and L. G. Huntley, oil men in Portugal at present.

Barro, Alexander

D'Amade, Col Rene and wife. He is notoriously pro-German military attache of the French Legation in Lisbon

Danade, Mme. Probably Mme. D'Amade, above.

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Braga, Dr. Luis de Almeida. Royalist and chief of the National Sindicalists at Braga.

Fonseca, Mrs. de

Goursier, Mr. and Mrs.

Krehl, Dr. Wolfgang. German lawyer (economic counsellor) who came to Portugal 27 Feb 43 ostensibly to look after the interests of Queen Amelia of Portugal (who has Hohenzollern connexions). Is very active in the German cause and is suspected of Abwehr connections.

Lidoine, Miss or Mme. Subject's mistress.

Smolin, Mrs. Nat. New York partner(?) in subject's "business."

Steverlynck, Charles and Jules. The former probably in Belgium, the latter in Buenos Aires. Subject is intermediary for correspondence.

Sources

1.	Memo from Peters, 3/30/44
2.	H 4443
3.	BD-241-651
4.	XX 150 Br. - XLW 279
5.	H 4519
6.	BER 19240
7.	SJ 27342
8.	BD 241-112
9.	LA-953
10.	BD 241-478
11.	H 1196
12.	SJ 44885
13.	LON/82760/43
14.	H 4869
15.	H 4520
16.	H 5157
17.	A 25651 (H 5584)
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 Entry 73
 File PERSONALITIES
 MISCELLANEOUS
 Box 81

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

Rio, 9th. April 1945.



Luis L. Leal, Sr.
 Rua ... 52
 Copacabana

115, Rua Bolivar, Apt^o 5
 Copacabana - Rio de Janeiro
 B r a s i l .

Monsieur J. A. Lloyd Hyde
 22, East 60 th. Street
 New York City
 N.Y. U.S.A.

Cher Mr. Hyde,

Comme le temps passe vite ! Dans un vol presque directe il y a deux mois que je suis au Rio. J' ai mal choisi le partenaire pour les antiquités au Portugal et ainsi j' ai laissé l'affaire la bas. Pour la deuxième fois je cherche le Brésil. Cette fois ci je vais faire tout mon possible pour m'adapter. J' étudie les possibilités de faire ici le bric-à-brac. Je n'ai rien trouvé de raisonnable, sauf, quelques beaux tableaux du XVI, XVII et XVIII ème. Les prix sont complètement sous biens plus qu'à Lisbonne, cependant, ce peu de peinture qu' existe je ne la trouve pas chère du tout. Les gens ici aime, d'avantage, la moderne !... Quelques pièces de la Cie. des Indes, même cassées coûte une fortune. P. ex. un simple et petite assiette avec des figures européennes, on demandent Dls. \$ 500 ! Je raconterais ça à Eduardo Malta. Si vous avez, donc, de plus cette Chine là, c'est, vraiment, un grand affaire. Je serais à votre disposition. Excusez-moi la liberté de vous écrire, mais, Cher Mr. Hyde, vous savez ce que c'est le vice pour les antiquités. En attendant, j'irais essayer travailler dans une autre branche. Peut-être que vous ne pouvez aider. Excusez-moi, aussi, vous écrire en français. C'est une honte ! Je suis la moitié anglais, mais, malheureu-

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 Box 81

DECLASSIFIED
 Authority ^{NND} 750168
 By T.J. NARA Date 10/12/89

SECRET 16 March 1945

OSTINS, Jean Rolland

Additional data from censorship sources, to be added to dossier prepared 7 March 1945.

A letter of 23 August 1941 from Nat SMOLIN, 200 West 57 St., NYC to subject in care of Banque Ultramarino, rue du Commerce, Lisbon, discusses the possibility of selling fine pictures in the US, to be supplied by subject. "Only very well known ones .. can be sold in the way you suggest. If I find a buyer, you must be ready to send me documents, photographs, expert opinions, etc. Among the moderns, Rouault and Picasso are easily sold, provided they are famous pictures and of very good quality. .. We can do several million dollar's worth of business if what we can offer is suitable and if the payments present no dangers." (19)

Letter from subject to Leonard STEVERLYNCK, PO 558, Montevideo, Uruguay gives his addressee in care of Mile. SIDONIE, 116 rua Arthiliria, UM. 4, Lisbon. Examiner's note says the latter name is clearly written in this communication and may be taken for the correct spelling of the lady previously listed as LIDORINE or LIDOINE. (March 15, 1943). (20)

Letter from subject to Jules STEVERLYNCK, 1475 Alsina, Buenos Aires, asks if he would like to buy art objects with the funds he (addressee) has available in Belgium. (21)

Note: Later correspondence with Nat SMOLIN gives his address as 61 Washington Square South NYC (29 April 43) or 300 West 108 St., NYC, according to cable from subject, 46 April 43). (22)

Sources:

19. BEP 50866, 23 August 1941
20. SJ 30462, 15 March 43
21. SJ 30463, 19 March 43
22. NYC 435,363-A and NYC 394,001-A

SECRET

104521

JORGE RADO
CALLE SAN MARTIN 1143
3rd FLOOR
BUENOS AIRES

Reliable sources have indicated that on July 7, 1943, Jorge Rado, Roberto del Rio 1498, Santiago, Chile, addressed a letter to Ignace Krause of Zurich, Switzerland, in which Rado advised Krause that he was then living in Santiago and was employed in a tannery there. The purpose of this letter was to inquire of Krause for latest news of a mutual school friend, one Max de Pecs. This letter indicated that up until 1940 Rado was in Japan.

Another reliable source has stated that Doctor Jorge Rado, Calle San Martin 1143, 3rd Floor, Buenos Aires, was in receipt of a letter from Leslie Fuchs of the Cross Ocean Trading Company, 143 West 96th Street, New York City. This letter indicated that Rado was filing his application for a visa for the United States. Fuchs suggested to Rado that he withhold some information to facilitate receipt of his visa, particular reference being made to the extensive travels made by Rado which Fuchs stated are always looked on with suspicion. Fuchs made the following statement in this letter, "It is unpleasant that you could not get an affidavit about yourself. It is not necessary to give an official document, just a balance about how many paintings you have, their worth, your worth and your last year's income. You may have it signed with consulate. Some kind of verification is necessary but no one will count your paintings or examine them if they are framed or not. You may say what you want even if they believe it or not. Try to get such a list and send it to us that we should prove that you are independent and that your existence is assured."

Through other reliable sources it was ascertained that Doctor Jorge Rado of Buenos Aires in a letter to George G. Hestereny, 306 West 75th Street, New York City, stated that he had a collection of four paintings by Molanr which are: (1) "Christ Before Pilate", (2) "The Mount of Olives", (3) "The Crucifixion" and (4) "The Resurrection". Rado offered these paintings for sale in New York at \$900 (U.S.C.) indicating "they are cheaper than I paid there" (Hungary). Rado also stated that he had a large picture by Naray Aeirel (phonetic) which he would sell for \$450 (U.S.C.).

Reliable sources have stated that the Argentine vessel "SS Rio Jachal" sailed from Buenos Aires on February 15, 1945, with New Orleans as its destination. Jorge Rado and his family were booked as second class passengers to Tampico, Mexico. Rado is 32 years of age, Hungarian national, who gives his occupation as an organizer of expositions. His wife, Clara, is 28 years of age and a Hungarian national. They have one son, Tomas, who is 2½ years of age and an Argentine by birth.

104522

R 6239
ENTRY 73
Box 82

7/1
BY DM
NND 750168
DECLASSIFIED

COPY

22 Special

CONFIDENTIAL

NY FIN 40827

Censorship Intercept

From: DR. KURT STAVENHAGEN
SAN BERNARDINO 18
MEXICO, D.F. (COL DEL VALLE)

TO: MR. RICHARD ZINSER
7022 MANSE STREET
FOREST HILLS, L.I., NY

Date of Communication: 10 January 1945

Sender states:

"Give my love to our little flower girl. (See Ex. notes), you can't imagine how we are longing for her. But if she does not want to stay with us, she will feel well with you, I hope. But don't let her go!"

Sender informs addressee that after much difficulty he has shipped the case (See notes). He says:

".. As soon as I will hear, that it finally came in your possession (sic) I will be calmed again and I certainly know, that the whole matter couldn't be in better hands, than in yours."

Examiners Note:

1. NY 380989 from addressee to sender, dated June 19, 1944 discloses that Zinser stated that Stavenhagen must depend entirely on his own capabilities, especially in connection with "the picture" as he (Zinser) could not be involved. Zinser enclosed a photograph of a painting by Pisanello "Profile of a Lady" stating that it was in collection of the National Gallery of Art Washington D.C. and was a companion panel of the above mentioned "picture". Zinser warned Stavenhagen that even the painter's name of the "Pink Lady" should not appear in future correspondence, and requested Stavenhagen not to ask any questions.
2. SA 21222 from N.D. Zimmer, Av. Newton 43, Mexico, DF to addressee dated Sept. 1 1944 discloses that addressee shipped Zimmer, on Stavenhagen's advice, a painting by Pisanello, which Zimmer reported was "suspicious to the point that the American government has investigated." Zimmer stated that he would not be involved in dealings of this kind, and that he would deliver the painting to Stavenhagen on Zinser's personal order.
3. SA 212476 from addressee to sender dated 10 Sept. 10, 1944 discloses that addressee is discussing the shipment to Mr. N. D. Zimmer instructed

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104523

By	TO NARA Date
6/2/99	
6015106	
REPRODUCED AT THE NATIONAL ARCHIVES	

CONFIDENTIAL

Stavenhagen to take charge of sending the shipment back to New York, regardless of any expenses necessary. Zinser stated that he was waiting to have the shipment back as soon as possible.

4. SA FIN 11003 from sender to addressee, dated Oct. 7 1944 covers a communication in which Stavenhagen stated:

"Just one more word confidentially: You know, that my heart still belongs to the little flower girl and I sincerely hope that we will not be separated for good - It would be terrible for me because I really loved her and I had sub confidence and believe (sic) in her. Do you think it possible, that I will see her again or do you know her intentions for the future? If so, please let me know. After all the letters I got, I was sure that she could stay with me and I thought, that we overcame all difficulties." Sender added that there were some men very much interested in her.

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104524

By: [Signature] Date: [Date]
Authority: [Signature]
RECORDED

RG 239
 Entry 73
 File WESTERN HEMISPHERE
 STUDY
 Box 782

DECLASSIFIED
 Authority ^{NND} 750168
 By T.J. NARA Date 10/12/99

Re: DR. KENT STAVENHAGEN
 San Bernardino 18, Colonia del Valle, Mexico, D. F.

Reliable sources of information have furnished the following information concerning Dr. Kent Stavenhagen:

During the year 1941 several meetings were held in Stavenhagen's residence in Mexico City. The purpose of these meetings was to influence the wealthy Jewish persons who attended to believe the best way to combat Nazism was to support Communism. Contributions were solicited from those present for the benefit of the Free German Movement.

Stavenhagen has bought and sold numerous precious stones and has purchased several paintings from art dealers in the United States. He has also lent his aid to several European refugees who were desirous of entering Mexico.

On August 7, 1942, Stavenhagen's application for a re-entry permit to the United States was given unfavorable consideration by the Departmental Committee, which opinion was upheld by the Interdepartmental Visa Review Committee on August 11, 1942, and again by the Interdepartmental Committee Number II on October 1, 1942. This latter opinion was rendered in spite of a request of a representative of the War Production Board who stated it would be desirable for the applicant to be in Mexico to stimulate the production of a special type of mica needed in the war effort. On October 12, 1942, Division C of the Visa Review Committee again rendered an unfavorable opinion in connection with this application giving as an additional reason that before the beginning of the war Stavenhagen used a Dutch passport to proceed from Holland to England, stating that he wanted it for protection. He later varied this testimony and said that he did not know why he wanted it. It is to be noted that he had a valid German passport at this time. With regard to the Dutch passport, information was furnished to the British Ministry of Economic Warfare by the Netherlands authorities that the Dutch passport appeared to be a forgery and certain of its pages had been treated with acid and a new photograph had been inserted.

In March, 1945, Dr. Stavenhagen advised an associate, Mr. Paul de Koenisberg, that he had sold several watches and paintings including the Beechy painting of Marshall Blucher, the Berkheide, the Beccafumi, the de la Pacchia and the Van der Stry.

In October, 1944, Dr. Stavenhagen sent to a Dr. Max Schwabacher, Santiago, Chile, a bank draft for \$46,500 Chilean pesos drawn by Paula Chede Koenigsberg.

Dr. Stavenhagen was born on [REDACTED] P6(b)(6) He is 5'9" in height and has brown eyes. He stated that he was a professional expert dealing in diamonds and other precious stones.

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Entry 26
File
Box 4

DECLASSIFIED

Authority NND 750168By JW NARA Date 9-29STAVENHAGEN, Kurt

A number of intercepts were also reviewed, covering correspondence between Kurt Stavenhagen, now in Mexico, and other art dealers, in particular Richard H. Zinser, Forest Hills, Long Island, New York. For several months they have been discussing in more or less guarded terms a presumably valuable painting, which they claim is Pisanello's "Une Princesse d'Este," also described as "The Flower Girl" and the "Pink Lady." The original painting which was in the Louvre was estimated at \$250,000. M. Rene Huyghe, Chief Curator of Paintings at the Louvre Museum, has written that all paintings placed in repositories during the war have been restored to the museum and that none are missing. Therefore, art experts in this country believe that the picture held by Zinser must be a good copy not generally known to dealers.

From FOREIGN ECONOMIC ADMINISTRATION Preliminary Report, May 5, 1945, "Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 39.

RG 239Entry 26File —Box 4

DECLASSIFIED

Authority NND-750168By JW NARA Date 9-29Ind. - So. America
Mexico R

ZIMMER, N. D.

Address: Av. Newton 43, Mexico DF (1) (2)

Letter from subject to Richard ZINSER (qv) reveals that Zinser shipped to subject at the advice of Dr. Kurt STAVENHAGEN (qv) a painting by Pisanello, which Zimmer reported was "suspicious to the point that the American government has investigated." Subject stated that he would not be involved in dealings of this kind and that he would deliver the painting to Stavenhagen on Zinser's personal order. (1)

Connected with PRIMERA Industria Mexicana de Diamantes, S.A. (2)

(3) FBI Report - no information

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DECLASSIFIED

Entry 26

Authority NND 750168

File —

By JW NARA Date 9-29

Box 4

1. SA 212222, 1 Sept 44
2. SAFEHAVEN List, 21 Nov 45 (Western Hemisphere file)

NO X-2: 8/24/45-

RG	<u>239</u>
Entry	<u>26</u>
File	<u>—</u>
Box	<u>4</u>

DECLASSIFIED

Authority NND 750168By JW NARA Date 9-29

Ind. - USA

C.

ZINSER, R(ichard) H.

Address: 7022 Manse St., Forest Hills, NY

Corresponding with Kurt STAIVENHAGEN, 18 San Bernardino, Colonia del Valle, Mexico DF - art dealer - regarding a Durer print, Adam and Eve, which Stavenhagen wanted delivered to Mrs. Isabel Hill (q.v.). Subject writes that the print was sold at Parke Bernet "last week" for 1100, .. "but the service you ask me to do cannot be pursued at this time.. but I advise you not to come back to these things unless I call upon you." (1)
(How subject is to acquire the print is not clear. EL)

Offers Renoir Nude to STAIVENHAGEN for \$9000. (2)

Letter to Simon BENIN, Mexico City (qv) reports of results of NY auction (3)

See STAIVENHAGEN cards for reports on correspondence regarding Pisanello picture and "the little flower girl," which appears to be very suspicious.

Letter from STAIVENHAGEN reports an offer of \$5000 for the Renoir Nude and asks subject to write his reaction to this low offer in a letter which can be shown to client. (4)

Sources here consider him shrewd, with instict for good things with no great knowledge of them. Was formerly a jeweller in Stuttgart, married to a Belgian. Bought some things in US but origin of some of things brought from Germany is unknown. Considered unreliable, but reputation may be due to jealousy of his successful operations by other dealers. (5)

Also see folder on Western Hemisphere Study

continued

1045209
1045209

RG 239

Entry 26

File —

Box 4

DECLASSIFIED

Authority NND 750168

By JW NARA Date 9-29

1. SA 215230, 23 Jan 45 and SA 214977, 12 Jan. 45
2. SA 215288, 25 Jan 45
3. SA 215296, 25 Jan 45
4. SA 215579, 11 Feb 45
5. Sachs, J. Rosenberg, G. Swarzenski — also *Rossin + Schweinard?*
- 6.

Also see ONI memo, 13 April 1945, in files

No X-2 CARD 12 July

RG

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DECLASSIFIED

Entry

26

File

Box

4

Authority NND 750168

By JW NARA Date 9-29

Ind. - USA

-2-

ZINSER, Richard H

Formerly an officer in the German army. Is said to be under suspicion of being a German agent, along with his wife, but reasons for this unknown. (6)

Subject received letter from Dr. Kurt Stavenhagen dated 7 May with "Statement covering paintings shipped during past year." (7)

Card at Iberian Desk, no additional ORION information (8/28/45).

(8) FBI Report

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Entry 26
File —
Box 4

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Authority NND 750168

JW NARA Date 9-29

- 6. Report from "George", filed Western Hemisphere Study. 4 May 45
- 7. SA-217747 7 May, 1945

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

SECRET

X-4474
Secret

29 April 1946

VIA POUCH NO. ~~XXXX~~

TO: The American Minister
American Legation
Bern, Switzerland

VIA: Robert P. Joyce
Special Assistant to the American Minister

FOR: SAINT, ONLY

FROM: SAINT, Washington

CONTAINS: CG pouch to London of 29 April 1946, subject:
Hans WENDLAND

X-4474

Please date and return this memorandum indicating receipt of contents.

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 Entry 73
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DECLASSIFIED
 Authority ^{NND} 750168
 By TJJ/NARA Date 10/12/99

SECRET

29 April 1946

TO: SAINT, London
 FROM: SAINT (ORION), Washington
 SUBJECT: Hans WENDLAND

Reference: BX-694; and your pouch 818 of 19 March 1946
 (XX 11370)

1. Thank you for your offer to intervene in the Cohan-WENDLAND matter. Cooper talked to WENDLAND on several occasions, but to the best of our belief, probably has no knowledge of the Matisse affair, since he left Switzerland prior to WENDLAND's officer to return the painting in question.

2. It would surely do no harm to contact Cooper in this connection on the outside chance that he has information useful to Bern.

cc Bern

SECRET

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

X11370

POUCH 818

SECRET

19 March 1946

TO: SAINT, Washington (ORION)
FROM: SAINT, London &
SUBJECT: Hans WENDLAND

Reference: BX-694

1. If there is any difficulty about WENDLAND and the Matisse picture given by Mr. Cohan to the Swiss, we suggest that it might be advisable to let the BB-land counterparts of ORION know of the problem. If Douglas Cooper did talk to WENDLAND, his evidence may be of some use to Mr. Cohan in dealing with WENDLAND. We shall, however, take no action unless you ask us to.

cc Berne

SECRET

194535

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 Entry 73
 File WENDLAND
 Box 82

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

SECRET

File - Swiss Rpts

September 26, 1945

EX - 405

10-11-45

To: Saint, London
 From: DE5
 Subject: Hans WENDLAND, Art Dealer

1. Early reports and information from the Primer show this man to be a highly suspect art dealer, an agent for the Fischer Art Gallery in Lucerne, an art importer, a suspected "buyer" for the GOERING collection, and a suspected salesman for pictures stolen from France—the proceeds of the latter sales being credited to the account of RIBBENTROP.

2. In February 1945 subject was reported living at the Bois d'Avault (Bellevue) Geneva, in the property of the Count Maurice de HANOT d'Hartoy, Consul for the Dominican Republic. In May 1945 he was reported to have rented a small house in Geneva for three years. He apparently released his entire staff and stored, or disposed of, his tapestries, furniture and paintings. At this time he allied himself with the Freies Deutschland group, giving them financial support. Subject's niece holds a Mexican passport and was secretary in Germany for a Swiss diplomat. WENDLAND is reported to have been attempting to transfer part of his large fortune to her name.

3. WENDLAND claims to be Jewish and to have saved the fortunes of many Jewish friends in Germany. He is reported to have connections with a New York art dealer, a certain HEILMAN or HEIMANN. Another New York man, one WEINBERG, is reported to be a partner of WENDLAND's. In July of this year an Austrian artist named WOTRUBA is reported to have been preparing to leave Switzerland to settle some joint accounts in single paintings for WENDLAND in Paris.

4. During the German occupation, WENDLAND's wife made numerous trips to Paris to buy and sell jewels for her lover, Comte Bernard d'ENCIEU, who lived at Monte Carlo, but who later moved to St. Moritz. In August a report from an excellent Swiss source stated that Simeon HIRSCHLAND, of Geneva, an important private banker from Berlin, was trying to pass WENDLAND off as a Jew and to secure him an Argentine passport. HIRSCHLAND also appears to

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 Entry 73
 File WENDLAND
 Box 82

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

SECRET

- 2 -

to be an art collector and part time dealer. He is known to have worked with a certain Dr. PRIST in selling pictures from Holland and Germany in Switzerland. HIRSCHLAND receives money from the United States and appears to have well placed connections there.

5. With the foregoing as background, a report received here dated 25 September 1945 states that one ENGEL, an Austrian, married to a British woman, acted as an art dealer in Paris during the occupation. There he sold many paintings to Professor HABERSTOCK, who our source reported to have been one of GOERING's purchasing agents. (As our source also says that HABERSTOCK is under arrest in the American Zone in Germany, this information should be checked.) After the liberation of France, ENGEL got himself appointed by the Securite Militaire as their art expert and, as such, was sent to Switzerland. Here WENDLAND met and bought the man. ENGEL sold some of WENDLAND's paintings for 300,000 Swiss francs and arranged to have the rest of WENDLAND's assets transferred to France. With these paintings and the money the pair intended to open an art store in Paris. ENGEL promised WENDLAND that he would get him the necessary visas and have his name removed from the French Black List, which he seems to have accomplished, as WENDLAND is again in France.

6. We are most interested in any additional information on the personalities mentioned herein.

...D.B.5...
 DB5

Approved by: P.B.1... (By DB23)
 DB1

Distribution: Washington (2) ✓
 London (2)
 Paris (1)
 Germany (1)
 42,000 (1)
 Files (1)

104537

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 Entry 73
 File WENDLAND
 Box 82

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

ECONOMIC WARFARE DEPARTMENT
 Economic Warfare Department,
 Foreign Office,
 Berkeley Square House,
 Berkeley Square, W.1.

4th July, 1945.

Dear Commercial Secretariat,

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

Lavanchy have been interrogated in Switzerland, but can find no trace of a van in their records. Further enquiries have not revealed that Wendland acted through the transport firm of Bondi in Paris, and we should be glad if you could obtain any other details for us, in particular whether any consignments were forwarded to Wendland in Switzerland, and if so, by what forwarding agents they were handled in that country.

Yours ever,

ECONOMIC WARFARE DEPARTMENT,
 FOREIGN OFFICE.

The Commercial Secretariat,
 H.M. Embassy,
 Paris.

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Entry 73
File WENDLAND
Box 82

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

ECONOMIC WARFARE DEPARTMENT,
FOREIGN OFFICE,
Berkeley Square House,
Berkeley Square,
LONDON, W.1.

M.L.D. 4th July 1945.

Dear Commercial Secretariat,

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

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

Further enquiries have been made that Wendland acted through the transport firm of Berni de Berni, and it should be glad if you could obtain any other details for us, in particular whether any assignments were forwarded to Wendland in Switzerland, and if so, by what forwarding agents they were handled in **Yours ever,**

ECONOMIC WARFARE DEPARTMENT,
FOREIGN OFFICE.

Yours ever,

ECONOMIC WARFARE DEPARTMENT,
FOREIGN OFFICE.

The Commercial Secretariat,
British Legation,
BERNE.

The Commercial Secretariat,
E.N. Embassy,
Paris.

RG 239
 Entry 73
 File WENDLAND
 Box 82

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

10.4.1945.

Komplette Liste aller Gemälde und Zeichnungen aus den
 Geschäften mit Hofer und Boehmer, mit oder ohne
 Intervention Wendlands oder Buemmings.

- | | | |
|-------|------------------|------------------------------------------|
| + 1. | COROT CAMILLE | Lesender Mönch, sitzend. |
| + 2. | | Landschaft mit zwei Häusern, Lwd. |
| + 3. | | Landschaft mit Umgebung von Beauvais. |
| 4. | | San Giorgio Maggiore in Venedig. |
| 5. | | Pont en-Royans. |
| + 6. | COURBET G. | Felsenlandschaft. |
| + 7. | DAUBIGNY CH. | Bauernhaus am Flussufer. |
| 8. | DAUMIER H. | Baccantische Szene. |
| 9. | DEGAS E. | Badende Frau sitzend 73 x 86 cm. |
| 10. | | Ballettänzerinne, Kohlestudie m. Kreide. |
| 11. | | Frau dem Bade entsteigend. |
| + 12. | | Balletprobe, Lwd. |
| 13. | | Badende Frau stehend. |
| 14. | VAN GOCH | Blumen in einem Glase, Lwd. |
| 15. | | Bildnis eines Mannes. |
| 16. | LUCAS E. | Flüchtende Frauen, Lwd. |
| + 17. | MANET E. | Die Toilette (Frauenakt mit Haube) |
| 18. | MONNIER M. | Stadt am Flussufer, Lwd. |
| 19. | RENOIR A. | Wald von Fontainebleau Lwd. |
| 20. | ROUSSEAU TH. | Landschaft mit Brücke. |
| 21. | RODIN A. | Weiblicher Akt, Zeichnung mit Aquarell. |
| + 22. | SISLEY A. | Am Ufer der Seine, 45 x 58 cm. |
| + 23. | | Die Loing bei Morat mit rotem Dach. |
| + 24. | | Am Seineufer, dat 1877. |
| 25. | ANONYMER MEISTER | Landschaft mit Gartentor, Oel auf Holz. |
| + 26. | COROT | Liseuse. |
| + 27. | MANET. | Blumen in einem Glase. |
| + 28. | DEGAS | Jockey Reiter. |
| + 29. | VAN GOCH | Kl. Landschaft. |
| + 30. | COURBET | Schlafendes Mädchen. |
| + 31. | DEGAS | Mme Camus. |
| 32. | RENOIR. | Anemonen. |
| 33. | SEURAT | Marine. |
| 34. | SISLEY | Fluss mit Obstbäumen. |
| 35. | COROT | Hafen von Toulon. |

DECLASSIFIED
 Authority NND 750168
 By TJ NARA Date 10/12/97

239
 73
 WENDLAND
 82

10.4.1945.

- | | |
|----------------|---------------------------------------------|
| 36. | Torbogen in Genua. |
| 37. | Felsenlandschaft. |
| 38. MONET C. | Stilleben 1880. |
| 39. | Marine dat. 1882 |
| 40. SISLEY. | Landschaft Gemüse und Obstgarten dat. 1873. |
| 41 - 52. | 12 Zeichnungen: |
| 41. RENOIR. | Porträt. |
| 42. INGRES | " |
| 43. | Mr. et Mme. Ramel. |
| 44. DEGAS. | Tänzerin Rückenansicht. |
| 45. | " Vorderansicht. |
| + 46. | Nackte Frau vor dem Spiegel. |
| 47. DAUMIER | Zirkus. |
| 48. SEURAT | Priester. |
| 49. SEURAT | Blouse blanche. |
| 50. RENOIR. | Etude de tete. |
| 51. | Dans a la campagne. ✓ |
| 52. COROT. | Sitzendes Mädchen. |
| + 53. BRACQUE. | Stilleben. |
| 54. COROT: | Madame Stumpf mit Tochter. |

Die mit + versehenen sind die verkauften, die ohne = die unferkauften
 Gemälde und Zeichnungen.

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

COPY

M.13D

Cooper

ECONOMIC WARFARE DEPARTMENT,
 FOREIGN OFFICE,
 Berkeley Square House,
 Berkeley Square, W.1.

4th June 1945.

Dear Cooper,

We learn that on March 9th, Paul Graupe, New York asked Dr. Gerd Lanz of Zurich for information on what happened re Wendland and in particular whether the Altdorfer could be recovered.

We understand that Paul Graupe is the owner of a painting by the famous painter, Altdorfer. When he left France, he asked Hans Wendland to take the painting from France to Switzerland and keep it for him. Having heard nothing from Wendland for two and a half years, Paul Graupe has started a suit for damages against Wendland, and his enquiry to Zurich was concerning this action.

The above information was received from the American Embassy here and is passed to you for your records.

Yours sincerely,

T.H. CLARK.

Wing Commander D. Cooper,
 M.F.A. & A. Branch,
 Room 3/14, Flat No 22,
 13/23 Nevein Mansions,
 Warwick Road, S.W.5.

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COPY

SECRET

September 26, 1945

SECRET

Subject: Hans WENDLAND, Art Dealer

1. Early reports and information from the Primer show this man to be a highly suspect art dealer, an agent for the Fischer Art Gallery in Lucerne, an art importer, a suspected "buyer" for the GOERING collection, and a suspected salesman for pictures stolen from France--the proceeds of the latter sales being credited to the account of RIBBENTROP.

2. In February 1945 subject was reported living at the Bois d'Avault (Bellevue) Geneva, in the property of the Count Maurice de HANOT d'Hartoy, Consul for the Dominican Republic. In May 1945 he was reported to have rented a small house in Geneva for three years. He apparently released his entire staff and stored, or disposed of, his tapestries, furniture and paintings. At this time he allied himself with the Freies Deutschland group, giving them financial support. Subject's niece holds a Mexican passport and was secretary in Germany for a Swiss diplomat. WENDLAND is reported to have been attempting to transfer part of his large fortune to her name.

3. WENDLAND claims to be Jewish and to have saved the fortunes of many Jewish friends in Germany. He is reported to have connections with a New York art dealer, a certain HEILMAN or HEIMANN. Another New York man, one WEINHEIM, is reported to be a partner of WENDLAND's. In July of this year an Austrian artist named WOTRUBA is reported to have been preparing to leave Switzerland to settle some joint accounts in single paintings for WENDLAND in Paris.

4. During the German occupation, WENDLAND'S wife made numerous trips to Paris to buy and sell jewels for her lover, Comte Bernard d'ONCIEU, who lived at Monte Carlo, but who later moved to St. Moritz. In August a report from an excellent Swiss source stated that Simeon HIRSCHLAND, of Geneva, an important private banker from Berlin, was trying to pass WENDLAND off as a Jew and to secure him an Argentine passport. HIRSCHLAND also appears to be an art collector and part time dealer. He is known to have worked with a certain Dr. FEIST in selling pictures from Holland and Germany in Switzerland. HIRSCHLAND receives money from the United States and appears to have well placed connections there.

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SECRET

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5. With the foregoing as background, a report received here dated 25 September 1945 states that one ENGEL, an Austrian, married to a British woman, acted as an art dealer in Paris during the occupation. There he sold many paintings to Professor HABERSTOCK, who our source reported to have been one of GOERING's purchasing agents. (As our source also says that HABERSTOCK is under arrest in the American Zone in Germany, this information should be checked.) After the liberation of France, ENGEL got himself appointed by the Securite Militaire as their art expert and, as such, was sent to Switzerland. Here WENDLAND met and bought the man. ENGEL sold some of WENDLAND's paintings for 300,000 Swiss francs and arranged to have the rest of WENDLAND's assets transferred to France. With these paintings and the money the pair intended to open an art store in Paris. ENGEL promised WENDLAND that he would get him the necessary visas and have his name removed from the French Black List, which he seems to have accomplished, as WENDLAND is again in France.

6. We are most interested in any additional information on the personalities mentioned herein.

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 By TJ NARA Date 10/12/99

SECRET

Berlin, August 20, 1946.

Subject: Hans Wendland
 To : External Assets Branch, Finance Division
 Monuments, Fine Arts and Archives Section,
 Economics Division
 From : Office of Political Affairs

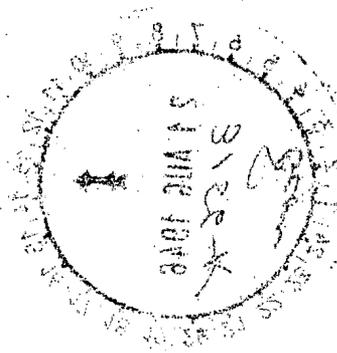
1. The following information has been supplied by the American Embassy in Rome and the American Legation in Bern:

Hans Wendland, a German national who allegedly supervised Goering's looted art operations and who may have been a member of the German intelligence service and a German financial operator, fled from Switzerland to Italy approximately 1 June 1946. Wendland was picked up by the Rome Area Allied Command and held for disposition. As he was on the list of Germans to be repatriated to Germany from Switzerland, the Department of State recommended that he be returned to Frankfurt for detention and interrogation by G-2. On 14 August Rome advised that Wendland was on his way by plane to Frankfurt and that he should arrive within 3 to 5 days. Bern requested Rome to conduct interrogation of Wendland and a copy of results, Rome states, is being sent Frankfurt.

2. USFET advised this Office last week that Wendland would be detained for interrogation. Further particulars may be obtained from Colonel Wilbraham, G-2, USFET.

W. M. Chase

WBlockling:vt (42508)



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By TJ NARA Date 10/12/89

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RECEIVED
DEPARTMENT OF STATE

18
1946 APR 11 AM 11 40

CONFIDENTIAL

ORIGINIES

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DC/L
LIAISON
ALLEGATION,

1158

April 10, 1946

DC/L-C

BERN.

OCD

FOR LEGATION AND OSTROW FROM DEPT AND TREASURY.

ESP

FC

1. Paul Graupe, stateless German residing in New York City, requested Treasury license to send power of attorney to Pierre Em. Attaslander, 1 Rue du Tour de l'Ille, Geneva, Switzerland, for purpose authorizing latter to take necessary action regarding claims of former. Claims arose from Graupe's interest in paintings listed below, all said to have been bought in Paris or Germany in 1938. Listed opposite each painting are names other persons said to have had an interest in such painting. Please note that Theodor Fischer (FL) has had interest in two paintings. Certain of paintings sold but Wendland has made no accounting to Graupe nor full remittances said to be due.

Aldorfer, Death of Maria

Van Dijk, Portrait of a Woman

Mr. Hans Wendland, German national, residing at Versoix near Geneva.

Rubens, Samson

Mr. Wendland and Mr. Ali Loebl, French national residing at 9, Rue de l'Echelle, Paris.

Rubens, Madonna

Mr. Wendland, Mr. Theodor Fischer, Swiss subject residing in Lucerne, Mr. Weinberger, address unknown, and Thomas Agnew & Sons, English firm, 43 Old Bond Street, London.

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A 83 Bern

CONFIDENTIAL

- 2 -

David Ysenbrand and Hobbema	Mr. Wendland and Mr. Fischer.
Huber	Mr. Wendland.
Seghers	Mr. Wendland.
Ysenbrand, Madonna	Mr. Wendland and Dr. Mellas, a Hungarian residing in Paris.
Two Canalettos and Laurenzo di Credi	Mr. Wendland and Mr. Fischer.

2. Please explore possible looting these paintings and give your views on application.

Department and Plant urge thorough investigation possible collusion Graupe with two FLS Wendland and Fischer for transfer funds of latter to United States.

Repeated to London.

Byrnos

ES:RHStinson:hfk

3-29-46

WE

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Authority NND 750168By JW NARA Date 9-29

WENDLAND, Hans

Ind. - Switzerland

(German)

I - 1245

Address: Bois d'Avault, Bellevue, Geneva. (Cooper)

Collector and art dealer

Good expert, specially on Italian paintings, but thoroughly dishonest.

Used to live in Berlin, then settled in Lugano, where he was engaged in buying pictures. He has also been living in Paris before the war. His wife is French.

Was a partner of REBER until about 15 years ago. Then they went to law, and are not working together anymore. (B/3 Cz. & S.H.)

Present activities: Is said to have been buying pictures in Switzerland and on the Cote d'Azur, or to have requisitioned them (see No. 255, C/2 WO).Has sold ~~he would be selling~~ looted works of art on the Swiss market. (B/2 T.W.E.)

He is certainly working for the FISCHER Gallery in Lucerne. (B/1 S.H.) (1) & (2)

(27) FEA Report, Aug 45, p.33 - Adequate resumé from sources (1) and (11) chiefly.
and p.23, 25 - same

Sold pictures looted by the ERR through HOFER of Berlin. Bought from BIRSCHANSKY in Paris. (Cooper addition to his Vaucher card).

Copy of Vaucher card

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Box 4

German national. Well known German art dealer, s
AND, Hans
Formerly resident in Lucerne, Switzerland and Germany
Travelled to France, Italy and Switzerland for p
Agent for Galerie Impere
Received a whole in Berlin
through LAVANCHY
from of

1. Vaucher Committee card
2. MFAA INTRA/62979, 10-30-44. Rpt. to Roberts Commission

Swiss Desk, Checked 12 July, nothing

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KANN, Hans

German national. Well known German art dealer, collector, living alternately in Paris, Florence, Germany and Switzerland for past 25 years.

Travelled to France, Italy and Germany several times between 1940-43. Formerly resident in Lucerne.

Known to have bought and imported works of art from Germany, Italy and France. Agent for Galerie FISCHER in negotiating deal in looted pictures with Andreas HOFER in Berlin.

Nov. 42 received a whole railroad car of art works from Paris, which were cleared through LAVANCHY, agents, in Lausanne.

Took two vanloads of art works from Lucerne and one from Basle when he moved to Geneva from Lucerne, these said to have arrived from Italy in early Nov 43.

Has been working in close cooperation with German Legation in Berne and with Andreas HOFER in Berlin.

In close touch always with all art-dealers, and knew contents of private collections well.

Claimed to have bought Degas' "Mme. Camus au Piano" from a Paris dealer; though he knew KANN and ROSENBERG well and must have known it was stolen. (7)

BIRSHANSKI (qv-France) sold this Degas (Mme Camus at the Piano) to subject, after it was stolen from the (Alphonse KANN collection in Paris. (7)
(formerly in ROSENBERG Collection (7)

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MENDLAND, Hans
Address: Hotel Metton
Mende frequent trips be
and A. GOTSCHEN (G)
Nov. 1912. (G)
a man which
as 33

Cooper Report on Switzerland

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By JW NARA Date 9-29

Ind. - Switzerland 2

WENDLAND, Hans

-2-

Address: Hotel National, Lucerne

Made frequent trips between Switzerland and France. Deals with P. GRAUPE (qv), NYE and A. GOLDSCHMIDT (qv), Cuba, though he seems to have fallen out with the latter by Nov. 1941. (3). Report of 18 Jan 44 states that he exchanged a Grunewald Portrait of a Man which he found in England in 1939 with the Munich Pinakothek for a Raphael, a Dou which he soon sold, and Rubens Madonna and Child. Has also bought and sold pictures from ROSENBERG. (4)

Is said to have made a fortune selling to prominent German buyers, especially HABERSTOCK. Has laissez-passer for both zones in France, keeps a large apartment at the Ritz (Paris) and buys every important picture that turns up, especially Jewish property which was very cheap. Is the richest dealer in Lucerne. (5)

Two local sources agree that subject is a speculator of doubtful character, though having considerable taste and knowledge. Has been close to REBER (qv) and has dealt with many international houses. (6)

GRAUPE is suing subject for recovery of painting by Altdorfer which he entrusted to subject for safekeeping when Graupe left France. Has not heard from subject for 2½ years. (7)

Worked with GOLDSCHMIDT GRAUPE, KLEINBERGER "who cannot do business under present conditions." (8)

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Subject is said to be the
 "Museum, Berlin (see J. J.
 for completely. Described the
 participation with
 (6)
 for
 "

3. FFC -1. 18 Jan 44. (Card from Robts Comm. files)
4. FFC - 2 and FFC 3, 18 Jan 44 and 1942 correspondence. (Card from Robts. Comm.)
5. FFC 3. Card from Robts Comm. quoting letter from Count van FREY in Switz. to FOWLES, of Duvean Bros, NYC, 23 Dec 42
6. Sachs and/Swarzenski
7. Cable to Dr. Gerd LANZ, Zurich from GRENPE in Safehaven files, State Dept., dated 9 Mar 45, no intercept number.
8. FFC report, letter from De FREY to FOWLES, 6 Oct 41.

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RENDLAND, Hans
 Br. Legation, Berlin reports that
 his records back to 1940 and
 has been known to Dr. Hans
 has had nothing to do with
 was police. Has travel
 very valuable
 its capture
 in W.

- 9. FFC Report NY8-2818, Jan 44.
- 10. IN - 9321, 4 April 1945.
- 11. Cooper Switz. rpt. 22-3-45 INTR/655/2/MFA
- 12. Vaucher draft list of French dealers 23-3-45.
- 13. INTR/655/2/MFA 22-3-45

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Authority *AND 750168*by *JW* NARA Date *9-29*

WENLAND, Hans

-4-

Ind. - Switzerland

Brit. Legation, Berne reports that LAVANCHY, hitherto found reliable, have searched their records back to 1940 and find no trace of a railroad car for subject. (14)
 Has been known to Dr. Hans SCHNEIDER (reliable Swiss source) since 1944, but SCHNEIDER has had nothing to do with him lately. Subject is said to have had difficulties with Swiss police. Has travelled frequently between Geneva and France during the occupation. Has very valuable pictures stored with Collaborators in France. (15)

Documents captured at Berchtesgaden identify Subject as Zürich art dealer and connect him with Goering's art transactions 1942-44. (16)

Villa subject rented in Switzerland belonged to Count HANOT D'HARTOY (qv). (17)

French source states that PETRAZZINI, an old Swiss Cavalry Officer and trafficker was in contact with subject. (18)

Married to Charlotte WENLAND (real name: Simone HERMESDORF), who lived at Bois d'Avault, Bellevue, Geneva until May 15, 1945. Subject is reported to have accumulated works of art at this address: (18)

See also SAFEHAVEN REPORT, XX 7376, 15 June 45

Re Nos. 11 and 15 above, subject now reported to have worked through transport firm of Bondi in Paris. (19)

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(21) XI 15175 18-9-45 p
 MOSCH (qv) • (4b) HOSCH
 Subject reported to have been
 MENDLAND, Hans
 9037-7-c
 9037-4 9-17-45 p

- 14. XL 9718. SAFEHAVEN Ref. No. 30, 3 May 45
- 15. XL9928. SAFEHAVEN No. 40, 10 May 45, London
- 16. XX 7255 2 June 45
- 17. ~~XX-7673~~ (card from ORION, London - Fr. source)
- 18. ~~XX-7675~~ - Card from ORION, London - Fr. source.
- 19. SAFEHAVEN Report No. 205, July 7, 1945. ~~XL-12515~~

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WENDLAND, Hans

-5-

Ind. - Switzerland

Subject reported to have been connected with German Consul POLACK (qv) and von MOSCH (qv). ~~ix~~ (20)

- (21) XL 15175 18-9-45 p. 17-18
- (22) XX 9037-4 9-17-45 - Letter from subject to FISCHER re 3 million francs of BOHMER used for purchase of "Madame Camus" etc.
- (23) XX 9037-7-c German Dealer List (Vaucher) 7-16-45 p. 16
- (24) LSX-002-627 - info. of 6-29-45 - Interrog. Rpts. folder: Worked with BOITEL (qv) and LEEGENHOEK (qv) in Paris.
- (25) KIRCHLAND (qv) - French card. Dealt with subject in French art.
- (26) BX-405, 26 Sept 45. Confirms previous reports. Dealings with ENGEL (qv-France); connections with de HANOT, HEINEMANN, WEINHEIM, WOTRUBA, d'ONCIEU, HIRSCHLAND, (qv-all).

Niece of subject holds Mexican passport; was secretary to Swiss diplomat in Germany; subject reported trying to transfer part of his large fortune to her name. Subject also trying to obtain Argentine passport through HIRSCHLAND. Now in Paris through efforts of ENGEL (qv). (26) In May 45 reported to have rented small house in Geneva for three years, after leaving de HANOT villa. (26)

Proceeds of his sales in stolen art from France credited to RIBBENTROP's account. (26)

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MEMORANDUM
TO: [illegible]
FROM: [illegible]
SUBJECT: [illegible]

20. Card from DGER (Fr. Intell.)

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Switzerland

WENDLAND, Hans

Subject was HOFER's chief contact in France and Switzerland. Seems to have had a hand in every deal. (28)

Close connection between subject and DEQUOY. (29)

Subject and WUESTER entered into an exchange of art objects. (C.I.R. #1 - Exchange #25). WUESTER stated he paid subject about 700,000 French francs for tapestry and Cuyyp painting. (30)

Ref. (10): ROCHLITZ stated he sold the three paintings to subject, not BIRTSCHAN-SKY. Subject then sold them to FISCHER. The pictures are Degas' "Mme. Camis at the Piano," Corot's "Mme. Stumpf and her daughter", and Braque's "Still Life". (31) The pictures are from the ROSENBERG and KANN Collections.

(Berne)

Memorandum subject prepared from ORION material, submitted to Federal Political Dept. in Jan 46, for transmission to Swiss Compensation Office to be used by them in an investigation of subject. (32)

29 June 45 BL Worked with BOITEL and LEEGENHOEK in Paris. (24)

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Authority NND 750168JW NARA Date 9-29WENDLAND ^{Paris} Dr Frantz

(German) •

Address "Bois d'Avault" - Genève- Bellevue (at present)
- Hôtel National - Lucerne (before)
Hôtel Baur du Lac - Zürich (before)

Ex-Officer of the German Army

Says, he is protestant, political refugee, would be a Jew.
Says, he is married for the 2nd time with Simone Hermesdorf

Present activities : Hire a villa in Geneva and furnishes it with works of art and furniture coming from France with the assent of the German authorities. Since the attempt against Hitler in July 1944, sends paintings and furniture to Lucerne, Lausanne, Vevey, Bâle and Zürich. In connection with the German Consul Polack, von Mosch (B/2 Fr.)

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DR. HANS WENDELAND, German art dealer and collector, resident of Switzerland. He bought and transported into Switzerland and other neutral countries looted works of art from Germany, Italy and France. He worked in close cooperation with Dr. Andreas Hofer of Berlin, and with the German Legation in Bern. DR. HANS WENDELAND is blacklisted.

From FOREIGN ECONOMIC ADMINISTRATION, Preliminary Report, May 5, 1945, "Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 10.

Galerie Fischer, art concern in Lucerne which has been blacklisted. The owner is Theodore Fischer but it is believed the gallery is now in the name of his sons. Theodore Fischer has been interviewed a number of times, and there is still some discrepancy in his statements. He stated that Andreas Hofer, Berlin art dealer and agent for Goering started coming to Switzerland to purchase works of art in 1941, and that he contacted the principal art dealers, including Fischer. He always paid in Swiss francs. In the summer of 1942 he bought from Fischer German and Dutch masters valued at approximately 250,000 Swiss frs. but made no payment. Fischers's agent, DR. HANS WENDELAND, then returned with a selection of French Impressionist pictures, duly delivered in the autumn and winter of 1942, which according to a new scheme proposed by Hofer would compensate Fischer for the amount due him for the paintings he sold. Fischer claims that he is an expert in

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By JW NARA Date 9-29

WELLS KNOWN AS AN
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 ITALY, GERMANY
 THE RE-ENTERED
 IN THE
 (CONT'D)

antiques and tapestries, and did not know their value or realize their origin until Nathan, art expert from St. Gall, came to examine them. There were 32 paintings and 11 drawings. A few have been sold, the rest are in Lucerne and Fischer has agreed not to dispose of any of them. It should be noted, however, that the lists of paintings and drawings furnished by Fischer do not tally.

The origin of Degas' "Madame Camus au Piano" is less certain. One source stated that it came from the Alphonse Kahn Collection, another that DR. WENDLAND bought it for Fischer in a legitimate deal, from the Parisian art deal Birschanski.

--From FOREIGN ECONOMIC ADMINISTRATION Preliminary Report, May 5, 1945, "Looted Art in Occupied Territories, Neutral Countries and Latin America," p. 3.

~~DR. WENDLAND, a Swiss-born, German, and with the task of re-organizing the art collection of the Kaiser Wilhelm Museum in Berlin, he is known to have traveled extensively between 1940-1943, and to have imported works of art from Germany, Italy and France.~~

He acted for the Galerie Fischer in negotiating deals with Andreas Hofer of Berlin involving looted art.

A reliable source stated that in November 1942 he received a railway-van full of works of art from Paris, cleared through the forwarding agents Lavanchy in Lausanne. When he moved from Lucerne to Geneva he took two van-loads from Lucerne, and another from Basle, which were said to have contained works of art shipped from Italy early in November 1942.

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REMOVED FROM THE NATIONAL ARCHIVES

WENDLAND, Dr. Hans (Cont'd)

He has also worked in close cooperation with the German Legation in Berne, and was the chief partner of Robert...

Well known as an art dealer and collector, and having lived in France, Italy, Germany and Switzerland for the past 25 years, he was acquainted with all the principal art dealers and knew the contents of most private collections, including those of Alphonse Kahn and Paul Rosenberg, whom he knew well. Thus, he has little excuse for claiming he bought any pictures without being aware they constituted loot. He has been...

From FOREIGN ECONOMIC ADMINISTRATION Preliminary Report, May 5, 1945, "Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 36, 37.

(OVER)

See Theodore Fischer.

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Wendland, Hans. (Boris d'Anvault, Bellevue, Geneva. A German, and former resident of Lucerne, he is known to have traveled extensively between 1940-1943, and to have imported works of art from Germany, Italy and France. He acted for the Galerie Fischer in negotiating deals with Andreas Hofer of Berlin involving looted art. A reliable source stated that in November 1942 he received a railway-van full of works of art from Paris. When he moved from Lucerne to Geneva he took two van-loads from Lucerne, and another from Basle, which were said to have contained works of art shipped from Italy early in November 1943. He has also worked in close co-operation with the German Legation in Berne, and was at one time a partner of Reber. Well known as an art dealer and collector, and having lived in France, Italy, Germany and Switzerland for the past 25 years, he was acquainted with all the principal art dealers and knew the contents of most private collections, including those of Alphonse Kann and Paul Rosenberg, whom he knew well. Thus, he has little excuse for claiming he bought any pictures without being aware they constituted looted art. He has been blacklisted for his activities.

From FOREIGN ECONOMIC ADMINISTRATION Revised Report, August, 1945, "Looted Art in Occupied Territories, Neutral Countries and Latin America." p. 34.

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Box 82

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

FEDERAL BUREAU OF INVESTIGATION

Case Originated at NEW YORK, NY NY File 100-30979-DJG

Report Made At NEW YORK, N. Y.	Date 5/2/44	Period 3/21, 23, 27-31; 4/1, 3, 6-8/44	Report Made by GEORGE J. MAGILL
TITLE DR. HANS REIDLAND; PAUL VICTOR GRAUPE; JACOB M. HEIMANN; RICHARD MASTERS, ILLIENED also known as Harold Masters, ILLIENED; MASAR O. KEFNIS; LEON VIAS; ENSKY & KLEINBERGER COMPANY, INC.			Character SECURITY MATTER - C; NEUTRALITY ACT; ESPIONAGE

SYNOPSIS OF FACTS:

DR. HANS REIDLAND, German Art Dealer and suspected Nazi Agent, operating in Switzerland, France, reported to head group handling acquisition and liquidation valuable art treasures confiscated by Germans in occupied countries. Reported to be in correspondence with several New York Art Dealers. PAUL VICTOR GRAUPE, New York Dealer, identified as being close associate of REIDLAND. Details of association and transactions set out. Subjects HEIMANN, KEFNIS and VIAS/ENSKY determined to have organized corporation RICHARD MASTERS, ILLIENED, NYC, for purpose of bringing art treasures out of Europe to U. S. Evidence one picture smuggled into U.S. via Diplomatic Pouch. VIAS/ENSKY determined to be close associate of ARNOLDO PRAS, former pro-Nazi President, Republic of Panama and possibly involved in illegal visa deal as well as connected with suspicious foreign fund exchange house, NYC, which helped finance corporation. F. KLEINBERGER COMPANY, INC., NYC, reported to have been in correspondence with REIDLAND was operated by HARRY G. SPERLING, now in U. S. Army overseas. Associate of REIDLAND believed to be connected with F. KLEINBERGER GALLERY, Paris, France and active on behalf of Nazis in art treasure looting. Background information concerning methods used by Nazis in acquiring art treasures as well as names of other individuals connected with looting program set out. Responsible NY Art Expert cites

1/50

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 Entry 73
 File WESTERN HEMISPHERE
 STUDY - 58
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 By TJ NARA Date 10/12/99

NY 100-30979

possibility of espionage activities in picture trade by both foreign and local art dealers.

P

REFERENCE: Bureau letter dated August 5, 1942, to New York.
 Letter from New York Field Office to Bureau dated March 28, 1944.

DETAILS: This investigation was inaugurated on the basis of information furnished by the Bureau in reference letter, which information had been received by the Bureau from a highly responsible and confidential source.

HANS WENDLAND, address National Hotel, Lucerne, Switzerland and in Cannes, France in May of 1942, is stated to be a German-Jew and bearer of German Diplomatic Passport. He has resided in Switzerland for at least the past ten years. It appears that WENDLAND is in constant communication by both telephone and telegraph, with a Mr. GRUPE, allegedly a New York Art Dealer and whose connection with WENDLAND was not clear.

WENDLAND was described as being an importer of art works on a large scale and said to be a financial agent and representative of both HITLER and GOERING. He visits Paris frequently and is dealing in art works believed to have been seized and confiscated from France and other occupied countries. WENDLAND's dealings aroused considerable suspicion since the objects of art were being dumped on the market at Basel and other places at prices lower than those of the present market.

THEODORE FISCHER who is connected with the GALERIE FISCHER appears to be associated with WENDLAND in his operations which yielded some 5 million Swiss Francs during 1941. These funds were transferred to the Reich outside the Swiss-German Clearing Agreement.

WENDLAND is considered to be extremely dangerous and appears to exercise other important functions on behalf of the German Reich.

Further information furnished by the confidential source.

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revealed that WENDLAND was in Zurich in June of 1942 and was reported by an informant, whose reliability is not known, to have been in correspondence with the following individuals:

A. GOLDSCHMIDT, Hotel Sevilla--Baltimore,
 Havana

F. KLEINBERGER & COMPANY, 4151 E. 6th Street,
 New York City.

L. A. DIENER, Apartado Postal 429, Mexico, D. F.

J. M. HEIMANN, 140 W. 57th Street, New York City

VEDADO, Hotel Nationale, Havana

The following information has been developed relative to the background of GRAUPE, J. M. HEIMANN and F. KLEINBERGER & COMPANY.

PAUL VICTOR GRAUPE
417 Park Avenue
New York City

The file containing the Application for Certificate of Identification of PAUL VICTOR GRAUPE, maintained in the New York Field Office, reflects PAUL VICTOR GRAUPE, 417 Park Avenue, New York City, holds Alien Registration No. 7519250 and Certificate of Identification No. 35018. His date of birth was shown as P6(b)(6), and he was a citizen last of Germany. He was employed at 417 Park Avenue, New York City, since October, 1941, as an art dealer. His former addresses since January 1, 1941, were Lisbon, Portugal, January 1, 1941, to March 15, 1941; 112 Central Park South, New York City, three and one-half months; 1107 3/4 North Havenhurst Drive, Hollywood, California, two months; 112 Central Park South, one month; and the NAVARRO HOTEL, 417 Park Avenue, New York City, since October 16, 1941. Relatives listed were his wife KATHE GRAUPE, residing at the Park Avenue address; two sisters BETTY GRAUPE and FREIDA GRAUPE, residing at 52 Babelsberger Street, Berlin, Germany; a son THOMAS PETER GRAUPE, serving in the British Army.

dupl.

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Authority NND 750168
By APC NARA Date 5/20/99

CONFIDENTIAL REPORT

FOREIGN FUNDS CONTROL
INVESTIGATIVE SECTION

FOREIGN FUNDS CONTROL
253 Broadway, New York
REctor 2-7373

Field Office at **New York, N. Y.**

Date **JAN 18 1944**

Report of Agent **James P. Scanlon**

Report No. **NY 8-2324-A**

Respectfully forwarded **APPROVED:**

(Signature and title)

IRVING S. BROWN, Agent, Acting in Charge.

**SUBJECT: HANS FERDLAND,
Incense, Switzerland,
and others.**

REFERENCE: Reference is made to License No. 96324, dated May 25, 1943, which was filed by Singman, Engler, Jones and Houston, 99 John Street, New York City; Pieter J. Knudsen, 81 North Hillside Place, Ridgewood, New Jersey, and Schaffler Galleries, Inc., 61 East 57th Street, New York City; custodians of the blocked funds in the United States of FIRMA HATE, Buren, Holland. The application requested permission to pay to Bernheimer & Suter, attorneys, 1 South William Street, New York City, for THOMAS AGNEW, Ltd., London, England, the sum of \$40,182.95 from the blocked funds in this country, of Firma Hate. The sum of \$40,182.95 represents the settlement of four causes of action brought by Thomas Agnew, Ltd., against Firma Hate.

DETAILS

Of these four "causes of action", three result from the purchase by Hate of pictures from Agnew, as outlined below:

Paint Sold for Agnew

- 1) March 14, 1940 - Rubens, "Infants and Child" for \$ 14,000 or \$16,160.
- 2) March 15, 1940 - C. R. Leffie, "Sweet and Pagan" for \$ 12 or \$48.48.

(FURTHER REPRODUCTION NOT AUTHORIZED)

16-28664-1 GPO

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By AW NARA Date 5/20/99

DISPOSITION OF THE RUBENS' "BARONIA AND CHILD"

The Rubens' "Baronia and Child" was sent to Thomas Agnew, Ltd., London, in the fall of 1939, by ARTHUR GOLDSCHMIDT, a partner of Paul Grunpe, and the London firm subsequently sent the picture to Firma Kats in Holland, on consignment. Kats finally bought the picture on March 24, 1940. The picture was subsequently sold to a German dealer, whose identity is unknown and he in turn sold it to Adolf Hitler. Adolf Hitler deposited the painting with BUCHNER, a director of the Pinakothek Museum. Mr. Buchner was very angry at the exorbitant price Hitler paid for the painting, as is evidenced by the following telegram dated May 11, 1941, from Veudland, Switzerland, to Paul Grunpe in New York:

"YOUR TELEGRAM REPLY WITH OUR MINIMUM PRICE -
FOR THIS REASON KEEPING TO MY PRICE IN VIEW
MY LETTER OF APRIL 27 SHALL WATCH OVER YOUR
INTEREST IN NEW POLITICAL COMPLICATIONS STOP
DEMANDING FROM AGNEW PROFIT RUBENS HADGERS
AFTER DEDUCTION OF HIS 12% STOP ARTHUR (Goldschmidt)
SENT RUBENS TO AGNEW IN FALL OF 1939 - PICTURE
OBTAINED BY ADOLF (Hitler) IN ROUNDABOUT WAY STOP
RUBENS NOW DEPOSITED WITH BUCHNER WHO IS ANGRY
ABOUT HIGH PRICE PAID BY ADOLF (Hitler) - REGARDS"

(*) Parenthetical information supplied by the writer.

FOREIGN INTEREST IN SETTLEMENT OF LICENSE NO. 543284

From an examination of the papers at the Federal Reserve Bank, New York, pertaining to this license application (543284), it was not discernible whether a foreign national's interest was involved. That a foreign national's interest is involved in the settlement of the first "cause of action" under the license, is apparent from the foregoing and from the following excerpt of a letter written by Paul Grunpe to MR. G. LAMM, Theaterstrasse, 20, Zurich, Switzerland, dated May 7, 1942.

"Since I do not know if Dr. Seelig (the former attorney of Grunpe in Switzerland) gave you the entire material and if it is clear enough for you I prefer to give you again an explanation of my relation with Veudland, besides this, I have a suit pending here against the English

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3) May 4, 1949 - 1/3 share of Van Dyck, "Three Mary's" and Rembrandt, "Tobias" for \$ 4,250 or \$17,170.

The fourth "cause of action" pertains to the settlement of legal fees.

A license was granted on this application for the payment of the legal fees only, and all other payments were prohibited.

RUBENS - "MADONNA AND CHILD"

During the course of the investigation, (NY 8-2112) of PAUL GRANE, refugee art dealer, 112 Central Park South, New York City, certain facts were uncovered regarding the first "cause of action", namely, the sale of the Rubens' "Madonna and Child". These facts indicate the interest of a foreign national in this picture, namely, HANS WENDLAND, and are therefore forwarded to your office. The name of Hans Wendland has appeared on the "Proclaimed List of Certain Blocked Nationals" since March 13, 1943.

ACQUISITION OF RUBENS' "MADONNA"

In the early part of 1939, Wendland, who is a German citizen and is regarded by many refugee art dealers in this country as a German agent, discovered a forgotten painting, "Portrait of a Man" by Matthew Greenwood, in England. This painting became the property of Thomas Agnew, Ltd., in London, which firm later transferred it nominally to Paul Grane, who had an art gallery located at 16 Place Vendôme, Paris.

In February, 1939, Wendland returned to Germany and negotiated successfully with the Pinakothek Museum in Munich, the exchange of the Greenwood for a picture by Raphael, a picture by Don and the Rubens' "Madonna and Child". The Raphael and Don were sold shortly thereafter and the various participants were paid off. Although the Rubens' "Madonna and Child" was owned nominally by

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firm Agave, after settlement of which Wendland could have credit with no which would amount to \$10,000 but it is not yet established to how much it will amount since it depends upon the outcome of the suit the date of which has not been set yet."

JAMES F. SCANLON, Investigator

Enclosures:

Exhibit "A" - Contract between Hans Wendland and Paul Graupe dated October 25, 1940.

Distribution:

Original and 3 copies, FFC, Washington, D. C.
1 copy, Mr. Bull, FFC, Washington, D. C.
1 copy, F.R.S., New York, N. Y., (Mr. Sherwood).

Report cross-indexed under:

HUCHER, Mr.
FIRMA KATZ
FISCHER, Theodor
GOLDSCHMIDT, Arthur
GRAUPE, Paul
LANZ, G.
MEHRL, Allen
THOMAS AGNEW, LTD,

c/o Pinakotek Museum, Munich, Austria
Dieren, Holland
Lucerne, Switzerland
Havana, Cuba
112 Central Park South, N.Y.C.
Theaterstrasse 20, Zurich, Switzerland
Paris, France
London, England

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Authority NND 750168By JW NARA Date 9-29

Collections C.

WILDENSTEIN, et Cie.

Address: 57 rue de la Boetie, Paris

Important international art firm. Branches in London, Bond Street, and New York. Specialists in French art.

M. Georges WILDENSTEIN, owner, now in New York. Considered expert authority; author of some standard works on French Art of 18th and 19th cens. Also publisher of weekly "Beaux Arts" and monthly review "Gazette des Beaux Arts", published after June 40 in New York, while M. George GRAPPE, Conservateur of the Musee Rodin and president of the "Groupe Collaboration" and M. d'ESPESEL of the Bibliotheque Nationale took over Paris magazine. No indication, however, that WILDENSTEIN or London branch are connected with activities of "Gazette des Beaux Arts" which appeared during occupation, or with M. DEQUOY (qv) (1)

WILDENSTEIN premises taken over in Paris by ENGEL, Herbert HOFMAN and Dr. KUETGENS for the Germans, and pictures stored in SOURCHES repository siezed. DEQUOY collaborated in this. (1) Collection assessed at low price by an engraver, Jacques BELTRAND, and the sum deducted from French reparations to Germans. This negotiation called a sale to the Germans. (2) DEQUOY reported to have instigated a commission of German officers to take the WILDENSTEIN pictures from the repository of SOURCHES. (3)

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WILLIAMSON COLLECTION
 Chief of Bureau, Intelligence
 Division, U.S. Department of State

1. Vaucher draft list of French Dealers 23 Mar 45.
2. W. to R. Lee, 4 Oct 44.
3. Vaucher card on DEQUOY

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Box 4

- 2 -

WILDENSTEIN Collection

Major von BEHR, chief of ERR, is held responsible for theft of WILDENSTEIN pictures, including two Watteaus, the Durer and 6 Fragonards. (4)

(WILDENSTEIN is believed to have bought or at least to control the David WEILL (qv) Collection. C.H.S.)

Dr. PFITZNER told BUNJES on 14 May 41 that acting on orders from the Fuhrer he had issued written order for the removal of the WILDENSTEIN Collection from the Louvre deposit in the Chateau de SOURCHES to Germany. (5)

Under direction of DEQUOY and FABIANI (qv-both) 52 modern paintings from various Jewish collections were delivered to 142 Faubourg St. Honore, Paris (said by source to be address of WILDENSTEIN firm.) (6)

Roger DEQUOY, manager of the collection, had a 4-year fencing match with German art collectors ending in a complete victory for him. Nightly, during the Nazi occupation, M. DEQUOY and his staff moved Renoirs, Manets, Goyas, valuable 18th century furnishings, rugs and tapestries into hiding places. Once the Nazis learned the picture collection was stored in vaults. They demanded the right to purchase from it. Knowing he would get only a tenth of the real value of the collection M. DEQUOY managed to substitute inferior paintings before the arrival of the purchasers. His final coup was the saving of the finest art library in

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By JW NARA Date 9-29

WILHELMSTRADE Collection
The Germans fix
Europe. The Germans fix
irreplaceable items, fix
000,000 francs.

- 4. AMG 52
- 5. Binjes Papers, Roberts Commission
- 6. XX 7675 - Card from ORION, London. French source.

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Box 7

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Authority NND 750168

By JW NARA Date 9-29

- 3 -

WILDENSTEIN Collection

Europe. The Germans sent experts to purchase the 10,000-volume library containing irreplaceable items, fixing the price at 600,000 francs, though it was worth at least 10,000,000 francs. He managed to stall until the liberation. (7)

Documents seized at EINSATZSTAB ROSENBERG headquarters, Paris, indicate that the ERR looted collections belonging to following members of subject family: Elisabeth WILDENSTEIN, 23 rue de Berry, Paris; George WILDENSTEIN, 57 rue de la Boetie, Chateau de MOYRES near Angers, and Chateau de SOURCHES; and Lazare WILDENSTEIN, 57 rue de la Boetie, Paris. (8)

Part of subject collection stored at SOURCHES taken over by ENGEL (qv). One GRAS (qv) was administrator for subject collection. (9)

(10) FEA Report, Aug 45, p.9 - same information as (4) and (5).

HABERSTOCK's story of the WILDENSTEIN Collection, and his dealings with DEQUOY, who was in charge of the firm after Georges WILDENSTEIN left Paris. (11)

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Reichsbankdire
 Documents captured at
 Documents Dept., Berli
 -ancy

- 7. N.Y. Times, 9 Nov 44, p.19
- 8. XX 7372 - filed in ERR Folder
- 9.
- 10. FEA Report, Aug 45.
- 11. XX 9234-21-a - WILDENSTEIN folder

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ELM, Reichsbankdirektor

Ind. Germany

Documents captured at Berchtesgaden identify Subject as being with Foreign Currency Dept., Berlin, and connect him with Goering's art transactions 1942-44. (1)

Director of Reichs Devisen Soderkonto (Central Foreign Currency Fund) in the Deutsche Bank. GOERING had a special reserve share of this fund. (2)

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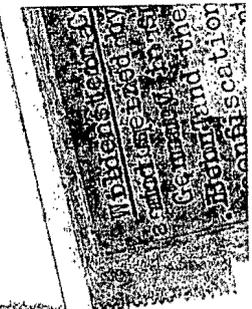
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1. XX 7255 2 June 45
2. CIR #2 - Goering Collection, p. 164

✓ 8/17 No X-2

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Authority **NND 750168**

By **JW** NARA Date **9-29**

Wildenstein Collection... [The text in this block is extremely faint and largely illegible due to heavy noise and low contrast in the scan. It appears to be a paragraph of text.]

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

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- 2 -

WILDENSTEIN Collection

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WILDENSTEIN Collection

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Reichsbankdirektorat, Berlin
Documents captured at
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Entry 26

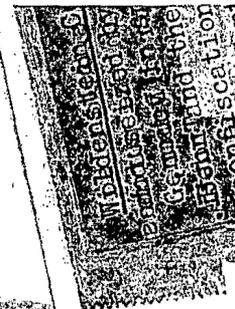
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1. XX 7255 2 June 45
2. CIR #2 - Goering Collection, p. 164

✓ 8/17 No X-2

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Authority **NND 750168**

By **JW** NARA Date **9-29**

Wildenstein Collection, reportedly a well-known Paris art dealer, was reported to have been the source for removal of German property of art objects from the home country. Baron von Helldorf and one Frenchman Roger Dequoy were implicated in this act of confiscation. Dequoy was a representative of Wildenstein, but it was apparently during investigation that German officers went to the residence of Baron von Helldorf in Paris, France, where they located a heavy collection of art objects. The Wildenstein Collection was reportedly the only one of its kind in Paris, France.

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

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 Entry 73
 File WILDEWSTEIN
 Box 82

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

Special Report
 on the Firm of
WILDEWSTEIN & Cie.
 Paris art dealers

124
 London 1/1/46
 (3) + 2

Note: The information on which the following report is based has been obtained partly from original documents and partly by interrogation of some of the persons most closely concerned. The interrogations were carried out at the Special Airs Interrogation Centre in August 1945.

1. The mystery which has hitherto surrounded the activities of the Jewish firm of art dealers WILDEWSTEIN et Cie. in Paris during the years of the German occupation is now beginning to clear as a result of newly discovered documents and the interrogation of Herr Franz HABERSTOCK.

2. The following would now seem to be the story:

3. Herr HABERSTOCK'S first visit to Paris after the defeat of France was in October 1940 in the company of Dr. POSSE. At that time he called on all his old friends among the Parisian dealers to discuss with them the possibilities of acquiring important artworks from France for the new gallery at LEVAL.

4. One of the visits was to the gallery of WILDEWSTEIN with whom he had done extensive business during the pre-war years. There he found Roger DUBOY, whom he knew quite well, in charge. DUBOY, who had arrived from USA a short while previously, explained to HABERSTOCK that M. Georges WILDEWSTEIN, like the other Jews of the firm, had taken refuge at LEVAL en PROVENCE, while awaiting a passage to the USA, and that the pictures of the firm were stored in the country, also, they were permanently in danger of confiscation under the German decrees and that he was most anxious to pay a visit to the Unoccupied Zone of France in order to have a look at his stock before he left the country.

5. HABERSTOCK was anxious to do business, not only upon France, he arranged with him in November 1940 to go to LEVAL to pay a visit to the firm where they spent 4 or 5 days.

6. HABERSTOCK has stated that it was at LEVAL who (whether in Paris or at Aix he claims he never met them) that he was told that the most important part of the WILDEWSTEIN collection had been loaded on a boat sailing for USA, that the boat had been intercepted by a German submarine and forced back into BORDENUX harbour, where its cargo had been unloaded and the collection seized by the German authorities.

7. HABERSTOCK, however, claims to be unaware that the collection (302 items) was not that time in the hands of the FRF in the Musée du Palais and that on Nov. 5th GOMING had already made a first choice of four items for his collection.

8. These facts should, however, not be lost sight of when considering the subsequent developments. For HABERSTOCK states that the following is a summary of his conversations with M. Georges WILDEWSTEIN:-

(a) WILDEWSTEIN was very eager to do business. He proposed to HABERSTOCK that in exchange for Impressionist pictures from Germany he would give a large TEFALO and various other pictures from his stock. The TEFALO was said to be unsaleable in the USA whereas the Impressionists would bring a high price. (This was not possible).

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- (b) WILDENSTEIN discussed the possibility of getting his pictures out of the Chateau de SOURCHES so that DEQUOY could keep the gallery open. It was agreed that HABERSTOCK was to have the first option on the collection. (This was done).
- (c) WILDENSTEIN discussed the future of the weekly paper "Beaux Arts", which he was anxious to keep going. He stated that it cost him annually Frs. 50,000. HABERSTOCK told him of a German friend of his in Paris, Herr BREUER, editor of "Die Weltkunst", who was willing to take over. WILDENSTEIN accordingly authorized DEQUOY and HABERSTOCK to make the necessary arrangements. (This was done).
- (d) In HABERSTOCK's presence WILDENSTEIN gave DEQUOY full authority to deal with his collection, to sell anything to the Germans (and in particular to HABERSTOCK) and to make it his business to discover important collections or single works of art in France which the Germans would be interested in acquiring.

9. Both parties were apparently greatly satisfied by the results of this meeting, and directly after his return to Paris HABERSTOCK began to think of ways and means of arranging the removal of the WILDENSTEIN collection from the clutches of the ERR. Details of what happened during the next few months are not quite clear but it appears to have been the joint idea of DEQUOY and HABERSTOCK that the collection should be "aryanised". The role of HABERSTOCK in the affair seems to have been that of using his semi-official position and his papers from the Reichskanzlei to support DEQUOY in his negotiations with the German authorities in Paris e.g. Dr. STENCER, the Commissioner for Jewish Affairs etc. In those negotiations HABERSTOCK made use of two friends of his: Capt. Baron POELNITZ and a German art dealer Hugo ENGEL (living in the Blvd. MITSCHERBES) who was also a friend of DEQUOY.

10. From time to time DELOSSE too was induced to use his influence on behalf of DEQUOY.

11. The next positive step was the "aryanisation" of the collection. This occurred in April 1941. On April 24th, a letter was written by E. GRAS, the chartered accountant who had been appointed by the Commissioner for Jewish Affairs as provisional administrator of the firm, to Hugo ENGEL instructing him to take over "the objects (from the WILDENSTEIN collection) which are at the Chateau de SOURCHES, of which I have given you a list, and to arrange for their transport back to the main offices of the above mentioned firm." HABERSTOCK was kept informed of progress and it was due to his intervention that POELNITZ provided the necessary lorries to bring the pictures back to Paris.

12. HABERSTOCK gives as his reason for assisting DEQUOY his desire to acquire some fine French pictures for LINZ, and his determination to protect the possessions of his old friend from confiscation by the ERR. He was, apparently, only just in time, for the ERR planned to seize the 87 items at the Chateau de SOURCHES on May 15th. According to documents they were first informed by Dr. PUMPHNER of the Kunstschutz in Paris that the collection was to be taken over by HABERSTOCK on May 13th. BRAUMUELLER of the ERR then telephoned immediately to Berlin to inform GOERING, thinking that the Reichsmarschall who had in the meantime acquired a further four items for his collection would intervene to prevent this apparent violation of the ERR's authority and exclusive rights over Jewish property.

13. GOERING's reaction was to say that if the collection was Jewish then it belonged to the ERR, but that if it was "aryanised" then it belonged of course to the new owner. Further enquiries were made by the ERR at the Louvre where they were informed by M. BILLIET that "aryanisation" had, in fact, taken place. BRAUMUELLER and SCHNEIDLAUSKY of the ERR called on HABERSTOCK to find out more details concerning the name of the new owner etc. but met with no success. On May 14th POELNITZ and ENGEL fetched the pictures from SOURCHES, and delivered them to DEQUOY in the WILDENSTEIN GALLERY at 57 rue La Boetie.

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22. HABERSTOCK states that he believes that the money from these transactions was paid to a special account which was ultimately at the disposal of M. Georges WILDENSTEIN after the war.

23. WILDENSTEIN is in possession of one picture "The Orchard" by Camille Pissarro (formerly in the Museum of STUTTGART) which belongs half to HABERSTOCK. This therefore represents a German asset in a French firm. HABERSTOCK believes the picture is in the USA.

24. Two further points need emphasising:

(i) the connection between DEQUOY and VENOIRAND seems also to have been close.

(ii) DEQUOY was also in close association with FABENT.