

DECLASSIFIED

Authority NND 775057

By S2 NARA Date 10-11-99

| | |
|-------|--------------|
| RG | 260 |
| Entry | Ardelia Hall |
| File | |
| Box | 385 |

C O P Y

OFFICE OF MILITARY GOVERNMENT FOR GERMANY (US)
APO 742

| No. | TO | FROM | DATE |
|-----|--|------------|-------------|
| 1 | Mr. R.F. Howard Chief, Monuments Fine Arts Sect. Econ. Div. | I.S. Mason | 8 July 1947 |

1. Reference our telephone conversation this date with respect to certain Jewish religious articles of historic interest which are apparently now held by a German named Gottfried Stammer of Schneitach bei Lauf a.d. Pegnitz, near Nürnberg.

2. I have been informed by the office of Rabbi Philip Bernstein, Advisor to General Clay on Jewish Affairs, that the above named German, Stammer, has in his possession, among other things, the following religious articles:

- 11 Torah Scrolls
 - 1 Parchment of a Torah
 - 8 Slaughtering Knives
 - 6 Shofars (rams horns)
 - 1 Silver spice box
- 26 Covers for the Torah Scrolls
- 26 Ark Covers
- 10 Prayer shawls
 - 8 pictures of tablets on glass
 - 1 Mazo machine
 - 1 Trunk full of valuable books
 - Some brass and iron candelabras
 - About 100 sashes for Torah Scrolls
- 15 Maps.

a rabbi in a DP camp apparently requested Stammer to turn over these objects to him. Stammer refused to do this saying that he had been appointed custodian of these objects by Mr. Frederick R. Plasants, Director, Central Collecting Point, Munich, and apparently showed the Rabbi a written statement to this effect.

3. The Office of Rabbi Bernstein has suggested that it would perhaps be appropriate to take these Jewish religious articles under Military Government control and send them to Offenbach. I gather from our telephone conversation that you take a similar view of the matter.

4. A full list of the objects in the hands of the custodian, Stammer, together with photographs thereof can be obtained by Rabbi Bernstein's office, if necessary. However, I presume that such information would be available to the Central Collection Point in Munich.

I would appreciate it very much if you would let me know what action, if any, is taken with respect to this matter.

/s/ Irwin S. Mason
Advisor to General Clay
on Internal Restitution

Telephone: 43059
Rm 2087, Dir Bldg.

M.F.A. + A. - Files

105371

DECLASSIFIED

 REF ID: A660775057
 By: S2 NARA Date: 10-19-99

 RG 260
 Entry Ardelia Hall
 File _____
 Box 385

52

B/L: OMGUS, Econ. Div., Rest. Branch, MFA&A Section, subject:
 "Jewish Religious Articles", dated 11 July 1947
 (continued)

 AG-007-MGBER/B
 (11 July 47)

1st Ind

HSL/mw

 OFFICE OF MILITARY GOVERNMENT FOR BAVARIA, ECONOMICS DIVISION,
 MUNICH GERMANY, APO 407, US ARMY, 24 July 1947

 TO: Office of Military Government for Germany (US), APO 742,
 U.S. Army (ATTN: Monuments, Fine Arts and Archives Section,
 Restitution Branch, Economics Division)

1. The possibility of removing the Jewish cultural items from the small Heimatmuseum at Schnaittach is again presented this office. The first removal was effected by Capt. (Chaplain) Seligman on 25 June 1946. At that time Mr. Koppel S. Pinson, Educational Director of AJDC, investigated and reported in a letter of 27 June 1946 that the material should be retained in Schnaittach. An additional report by Dr. Georg Lill, Director of the Bayerische Landesamt für Denkmalpflege, set forth other cogent reasons why the material should be maintained in situ. As a result the material was returned in October of 1946.

2. Another attempt to remove the material was made by Philipp Auerbach, State Commissioner for Racial, Religious and Political Persecutees in a letter of 19 May 1947. This request was refused on the basis of the reports cited above.

3. In the opinion of this office it is believed that this present request should be refused.

For the Chief, Restitution Branch:

 HERBERT S. LEONARD
 Chief, Monuments, Fine Arts
 and Archives Section
 Restitution Branch

4 Incls:

- Incl 1 - Report from Mr. Pinson
- Incl 2 - Report from Dr. Lill
- Incl 3 - Request of Mr. Auerbach
- Incl 4 - Reply from Mr. Yanisch

 Telephone: Munich Military 2802
 Munich Civil 30054

M.F.A. + A. - Files

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NND 775057

By S2 NARA Date 10-11-99

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
 Economics Division
 Restitution Branch
 APO 742
 Berlin, Germany

ED 007 (RES/MFAA)

11 July 1947

SUBJECT: Jewish Religious Articles

TO : Restitution Branch
 Economics Division
 Office of Military Government for Bavaria
 APO 407, U.S. Army

Attn: MFA &A Section

Forwarded herewith a copy of Carrier Sheet from the Advisor of Internal Restitution. This Headquarters feels that unless there is some particular reason for leaving the Jewish material described in the custody of Stammeler, that it should be transported promptly to Offenbach.

FOR THE CHIEF, RESTITUTION BRANCH:

RICHARD F. HOWARD
 Chief, MFA&A Section

1 Incl;
 cy. Carrier Sheet
 OMEUS 8 July 47

Telephone BERLIN 43255

M.F.A. &A. Files

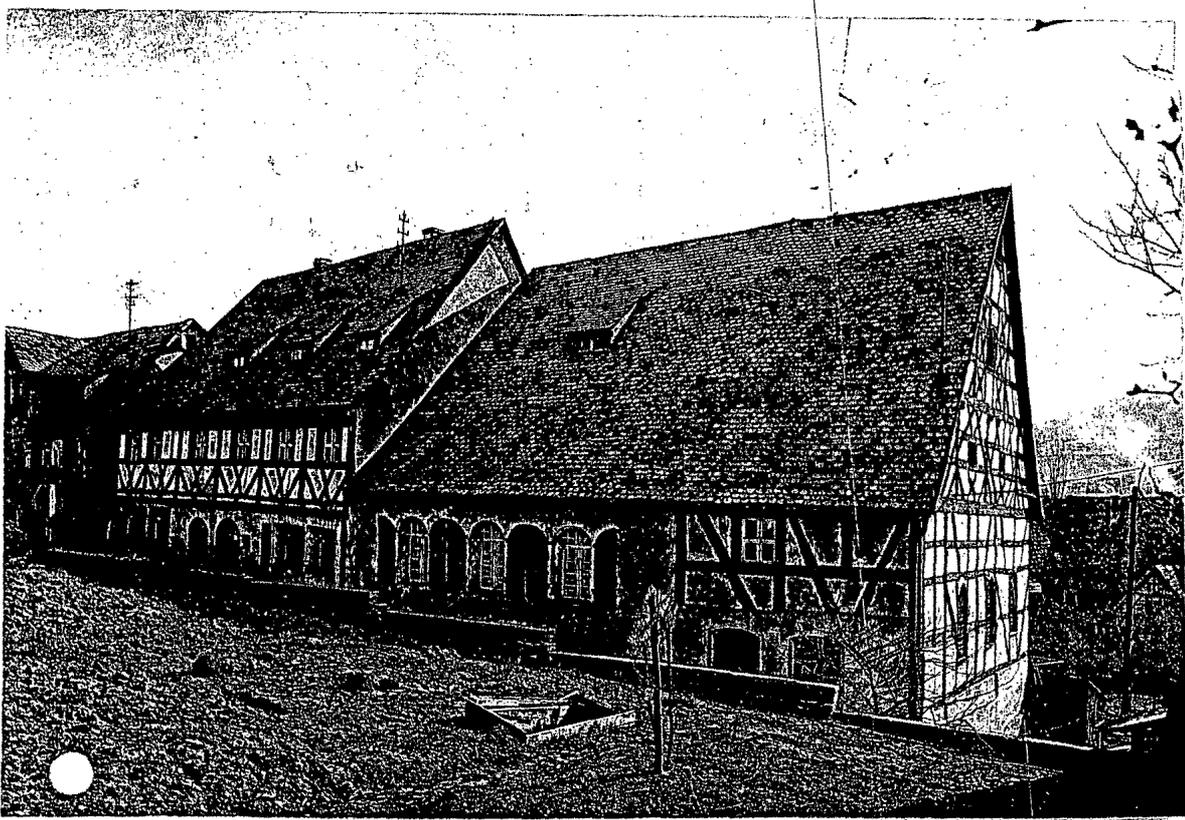
105373

PRODUCED AT THE NATIONAL ARCHIVES

DECLASSIFIED

Authority NO 0775057
By S2 NARA Date 10-11-99

RG 260
Entry Ardelia Hall
File _____
Box 385



105374

DECLASSIFIED

Authority NND775057
By SZ NARA Date 10-11-99RG 260
Entry Ardeha Hall
File _____
Box 385*Econ*
INTEROFFICE COMMUNICATION

13 August 1947

SUBJECT: Jewish Religious Articles
FROM : MFA/A Office for North Bavaria, Nürnberg, Det B-211
TO : OMGB MFA/A Section, APO 407, US Army, Attn.: Mr. Leonard

1. Attached correspondence has been received from Mr. Horne with request to release the material to the Offenbach Archival Depot. The matter is forwarded to you for decision.
2. The material at present is at the Heimatmuseum in Schnaittach LK Lauf in custody of the museum head.

Incl. -- Correspondence

Andre Kormendi
ANDRE KORMENDI
MFA/A Officer
North Bavaria

75783

105375

DECLASSIFIED

NND 775057

By S2 NARA Date 10-11-99

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|-------|--------------|
| RG | 260 |
| Entry | Ardelia Hall |
| File | |
| Box | 385 |

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E/L: OMGUS, Econ. Div. Rest. Branch, APO 742, subject: Jewish Religious Articles, dated 11 July 1947 (continued)

AG-007-MGBER/B
(11 July 47)

1st Ind

HSL/mw

OFFICE OF MILITARY GOVERNMENT FOR BAVARIA, ECONOMICS DIVISION,
MUNICH GERMANY, APO 407, US ARMY, 25 August 1947

**TO: Office of Military Government for Germany (US), APO 742,
U.S. Army (ATTN: Monuments, Fine Arts and Archives Section,
Restitution Branch, Economics Division)**

1. Reference: our 1st Ind., 11 July 1947, to letter from
OMGUS, subject as above, addressed to OMG Bavaria.

2. The present letter was forwarded to this office as
Schnaittach, IM Lauf, is in Bavaria.

3. Herewith are two photographs taken by Mr. Rae in June
1947. The exterior view shows the former synagogue which is
more than four hundred years old wherein these materials are
exhibited. The building to the left is also part of this
complex. A policeman lives in this building thus affording
additional protection and security. The interior view shows
the present arrangement of Jewish cultural materials. In the
opinion of Mr. Rae this is one of the nicest and most attractive
Heimatomuseums in Bavaria. Again it is pointed out that the
materials are indigenous to the community and that in addition
to the Jewish cultural objects there are photographs, views
and literary materials that pertain to this community and
are closely associated with the objects themselves.

For the Chief, Restitution Branch:

HERBERT S. LEONARD
Acting Chief,
Monuments, Fine Arts
and Archives Section
Restitution Branch

1 Incl:
2 pictures of the
Heimatomuseum Schnaittach

Telephone: Munich Military 2802
Munich Civil 30054

M.F.A. + A. Files

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NND 775057

BY S2 NAFA Date 10-11-99

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| RG | 260 |
| Entry | Ardelia Hall |
| File | |
| Box | 385 |

OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
APO 742

NO. TO FROM DATE

1 Mr. R.F. I.S. 8 July
Howard Mason 1947
Chief,
Monuments
and Fine
Arts Sect
Econ Div

1. Reference our telephone conversation this date with respect to certain Jewish religious articles of historic interest which are apparently now held by a German named Gottfried Stammeler of Schneitach bei Lauf a.d. Pegnitz, near Nuremberg.

2. I have been informed by the office of Rabbi Philip Bernstein, Advisor to General Clay on Jewish Affairs, that the above named German, Stammeler, has in his possession, among other things, the following religious articles:

- 11 Torah Scrolls
 - 1 Parchment of a Torah
 - 8 Slaughtering Knives
 - 6 Shofars (rams horns)
 - 1 Silver spice box
- 26 Covers for the Torah Scrolls
- 26 Ark Covers
- 10 Prayer shawls
- 8 pictures of tablets on glass
- 1 Maza machine
- 1 Trunk full of valuable books
- Some brass and iron candelabras
- About 100 sashes for Torah Scrolls
- 15 Maps.

A rabbi in a DP camp apparently requested Stammeler to turn over these objects to him. Stammeler refused to do this saying that he had been appointed custodian of these objects by Mr. Frederick R. Pleasants, Director, Central Collecting Point, Munich, and apparently showed the Rabbi a written statement to this effect.

3. The Office of Rabbi Bernstein has suggested that it would perhaps be appropriate to take these Jewish religious articles under Military Government control and send them to Offenbach. I gather from our telephone conversation that you take a similar view of the matter.

4. A full list of the objects in the hands of the custodian, Stammeler, together with photographs thereof can be obtained by Rabbi Bernstein's office, if necessary. However, I presume that such information would be available to the Central Collection Point in Munich.

I would appreciate it very much if you would let me know what action, if any, is taken with respect to this matter.

/s/ Irwin S. Mason
Advisor to General Clay
on Internal Restitution

Telephone 43059
Rm 2087, Dir Bldg

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Authority NND 775057
By S2 NARA Date 10-11-99

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| RG | <u>260</u> |
| Entry | <u>Ardelia Hall</u> |
| File | _____ |
| Box | <u>385</u> |

OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
 Economics Division
 Restitution Branch
 APO 742
 Berlin, Germany

ED 007 (REST/MFAA)

11 July 1947

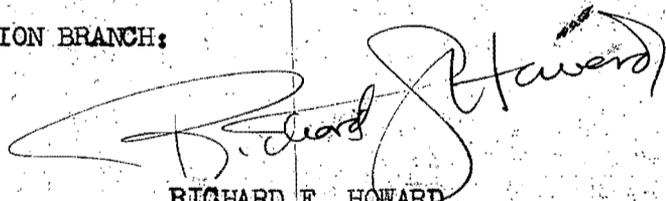
SUBJECT: Jewish Religious Articles

TO : Restitution Branch
 Economics Division
 Office of Military Government for Hesse
 APO 633, U.S. Army

Attn: MFA&A Section for Offenbach Archival Depot

Forwarded herewith a copy of Carrier Sheet from the Advisor of Internal Restitution. This Headquarters feels that unless there is some particular reason for leaving the Jewish material described in the custody of Stammer, that it should be transported promptly to Offenbach.

FOR THE CHIEF, RESTITUTION BRANCH:



RICHARD F. HOWARD
 Chief, MFA&A Section

1 Incl:
 cy. Carrier Sheet
 OMCUS 8 July 47

Telephone BERLIN 43255

Received
 OMC (Major Base)
 Economics Division
 Date 17 JUL 1947 Time 3

896x

M 1200

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DECLASSIFIED

Authority NND 775057
By S2 NARA Date 10-11-99

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| RG | <u>260</u> |
| Entry | <u>Ardelia Hall</u> |
| File | _____ |
| Box | <u>385</u> |

B/L: OMCUS, Econ. Div. Rest. Branch, APO 742, subject: Jewish Religious Articles, dated 11 July 1947 (continued)

AG-007-MGBER/E 1st Ind ESL/mw
(11 July 47)

OFFICE OF MILITARY GOVERNMENT FOR BAVARIA, ECONOMICS DIVISION, MUNICH GERMANY, APO 407, US ARMY, 25 August 1947

TO: Office of Military Government for Germany (US), APO 742, U.S. Army (ATTN: Monuments, Fine Arts and Archives Section, Restitution Branch, Economics Division)

1. Reference: our 1st Ind., 11 July 1947, to letter from OMCUS, subject as above, addressed to OMC Bavaria.

2. The present letter was forwarded to this office as Schnaittach, LK Lauf, is in Bavaria.

3. Herewith are two photographs taken by Mr. Rae in June 1947. The exterior view shows the former synagogue which is more than four hundred years old wherein these materials are exhibited. The building to the left is also part of this complex. A policeman lives in this building thus affording additional protection and security. The interior view shows the present arrangement of Jewish cultural materials. In the opinion of Mr. Rae this is one of the nicest and most attractive Heimatmuseums in Bavaria. Again it is pointed out that the materials are indigenous to the community and that in addition to the Jewish cultural objects there are photographs, views and literary materials that pertain to this community and are closely associated with the objects themselves.

For the Chief, Restitution Branch:

HERBERT S. LEONARD
Acting Chief,
Monuments, Fine Arts
and Archives Section
Restitution Branch

1 Incl:
2 pictures of the
Heimatmuseum Schnaittach

Telephones: Munich Military 2802
Munich Civil 30054

1083
25 13 00

From "Italy" set
Folder # 56 (2)

5/10/45
Roma
8/11/45
Opere d'Arte esportate in Germania

SOPRAINTENDENZA ALLE GALLERIE ED ALLE
OPERE D'ARTE MEDIEVALI E MODERNE PER IL LAZIO

ROMA - V.le delle Belle Arti, 15 - TELEFONO 839-122

Via del Pabiscio (Palazzo Venezia)

Telet. 62.970

π 2815

Roma, 11^o luglio 1945

OGGETTO

Risposta a lettera del 25/VI/45

π 7

Poste
DIREZ. GEN. ARTI
000913 14 LUG. 1945
DIVISIONE III

Allegati π

Al Ministero della Pubblica Istruzione

Commissariato per il ricupero delle Opere d'Arte trafugate

833

R O M A

L'ufficio romano per l'esportazione degli oggetti d'arte é costituito con amministrazione autonoma e direzione dipendente dall'amministrazione centrale delle Belle Arti; ed é per tale ragione che gli incartamenti relativi alla sua attività non si conservano negli archivi di questa Soprintendenza.

Ciò premesso, avverto codesto Commissariato che questo ufficio é a cognizione dell'esodo della "Santa Cecilia" di Bernardo Cavallino e delle nove tele di Sebastiano Ricci, già pertinenti ad un soffitto veneziano, ma che non venne mai informato dell'esportazione delle altre opere d'arte elencate nella lettera cui si risponde. Ho reputato opportuno inviare all'Ufficio di Esportazione un ispettore di questa Soprintendenza con l'incarico di constatare in qual modo e con quali documenti fosse avvenuta la partenza di tali opere artistiche, ma l'ispettore, attraverso accuratissime indagini, ha potuto convincersi che di quelle opere non é alcun ricordo negli incartamenti dell'ufficio di esportazione.

PUBLICA ISTRUZIONE
REPUBBLICA ITALIANA
A.C.C.
M. M. M.

105380

RG 260
Entry A. Hall
File 0MGUS
Box 313

DECLASSIFIED
Authority NND 773037
By LN NARA Date 9/26/88

La "Santa Cecilia" di Bernardo Cavallino, siglata dall'autore con le iniziali del suo nome e datata 1645, proprietà del sig. Pericle Roseo in Roma (proveniente dalla collezione del dr. Paolo Wenner in Napoli) era vincolata da divieto di esportazione. Questa Soprintendenza dette parere decisamente negativo alla proposta cancellazione del divieto; ma il Ministero di tale parere non tenne alcun conto, e con sua lettera del 19/IV/41 N° 1216 dette il nulla osta all'esportazione del dipinto, per il prezzo dichiarato di L.80.500. Il quadro fu spedito a Monaco di Baviera e si disse acquistato per conto di Adolfo Hitler. La tassa pagata fu di L.10.600.

Eguale divieto di esportazione vincolava le nove tele di Sebastiano Ricci, proprietà del conte Andrea di Robilant, che da Venezia le aveva fatte trasportare a Roma. Il Ministero, trascurando il parere negativo espresso da questa Soprintendenza all'esportazione di quelle tele, dette ordine di svincolo con lettera N° 9410 del 26/XI/41. I quadri vennero acquistati dal Principe d'Assia, e furono spediti a Dresda col prezzo dichiarato di L.300 mila. La tassa di esportazione fu pagata in L.68.000.

Credo che codesto Commissariato potrà utilmente leggere una mia relazione inviata al Ministero (Direzione Generale delle Antichità e Belle Arti) in data 3/I/45 (N°2271), in risposta alla circolare ministeriale N° 3316 del 21/XII/44.

IL SOPRINTENDENTE
(Aldo de Rinaldis)

Aldo de Rinaldis



RG 260
Entry A. Hall
File OMGUS
Box 313

105381

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Authority 100-77507
By CP NARA Date 9/20/08



IL MINISTRO
DELLA CULTURA POPOLARE

Roma,

Visa da Stato Maggiore

Caro Bottai,

Aldemeri

il Conte Andrea di Robilant, Amministratore della Casa Cinematografica "Sol", per sopperire al continuo bisogno di nuovi capitali e per alimentare la sua produzione, aveva fin dall'aprile scorso concluso con l'A.R. il Principe d'Assia, quale mandatario del Führer, la vendita di nove dipinti di Sebastiano Ricci esistenti nel suo palazzo di Venezia ed attualmente trasportati a Roma.

Essendo i quadri catalogati, la vendita era condizionata al benessere di codesto Ministero; il quale, e quanto mi si dice, mentre in un primo momento avrebbe assicurato che non sarebbero state sollevate difficoltà alla richiesta esportazione, in considerazione e della destinazione dei dipinti e della loro limitata importanza artistica, in seguito ne avrebbe vietata l'esportazione. E ciò nonostante che il Principe d'Assia, in occasione di un colloquio avuto con te, avesse rinunciato ad esportare un Rover, appunto per poter spedire i dipinti del Ricci, acquistati in epoca precedente e per i quali egli aveva

*Da 11/11/41
a 1/12/41
10. OTT. 41
a Bottai
a Bottai*

eccellenza
Giuseppe BOTTAI
Ministro per l'Educazione Nazionale

ROMA



105382

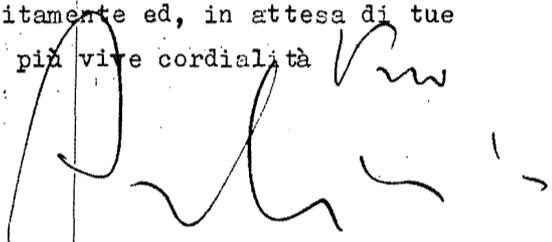
RG 260
Entry A. Hall
File OMGUS
Box 313

DECLASSIFIED
Authority NND 971337
By EN NARA Date 9/30/98
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ormai assunto impegni precisi verso il Führer dopo le assicurazioni che, come ti ho detto, aveva ricevute.

Stando così le cose e poichè, d'altra parte, il ricavo di detta vendita dovrebbe potenziare una produzione cinematografica che mi sembra meritevole di appoggio, ti sarò molto grato se vorrai personalmente interessarti perchè la domanda d'esportazione venga ripresa in esame e favorevolmente accolta.

Te ne ringrazio sentitamente ed, in attesa di tue cortesi notizie, ti invio le più vive cordialità



Caro Bottai, sono spinto a segnalarti la cosa soprattutto per il fatto che il Robilant è stato fortemente danneggiato - come produttore - da due necessarie decisioni del mio Ministero, circa due film da lui prodotti e due ragioni politiche imprevedibili al momento della realizzazione, e dell'approvazione nostra, hanno colpito. - Vedi Parliato - Puro apud



RG 260
Entry A. Hall
File OMGUS
Box 313

105383
DECLASSIFIED
Authority AND 715037
By CP NARA Date 9/2/88
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Sebastiano RICCI, 9 allegorical compositions

From Italy Set
No 6

Present Location: Munich Dienststelle v. Sieschowitz

Mue No.:

Italian Cliam: I/34- Owner: Palazzo Mocenigo, Venice

History: the nine paintings were subject to bound of important interest. Brought to Rome, for security reasons, with the promise to bring them back at the end of the war, were sold to the Germans by Mr. Andrea Nicolie dei Conti di Robbillant, at the price of Lire 300.000 The superintendence denied the exportation, but, in spite of that, the p paintings were ex orted clandestinely to Germany.

322o B 2 e: letter from Pavolini (Ministro della Cultura Popolare) to Bottai dtd. October 8, 1941: see attached letter

Italian documentation: Letter Aldo de Rinaldis, Superintendent of the Galleries (Siviero Catalogue pager 38.): Since the message was addressed to all Superintendencies, I presume that my colleagues forwarded similar reports to the Ministry. In the meantime, I deem it appropriate to provide additional details as to the attached report,, and ~~xxx~~ enclose some documents concerning works shipped to Germany, this office's notification and opposition notwithstanding.

6. -Nine allegorical compositions by Sebastiano Ricci, from a Venetian ceiling of Palazzo Mocenigo- owners de Robilant. Copies are attached of the letters exchanged between the Ministry and this Superintendency and concerning these pictures, shipped abroad, this Superintendency's notification and contrary opinion/withstanding not.

German report: Roethel 6. Sebastiano Ricci, 9 Allegorische Kompositionen Erworben fuer die Linzer Sammlung, Export Genehmigung lag vor, Export Steuer in Hoehe von 60.000 Lire bezahlt.

US reports: The Italian Journal, May 9, 1942: There were exported through the regular channels but with the consent of the State, the following objects; From Rome: 9 Panels by Sebastiano Ricci

Headquarters Allied Commission, Subcom. for MFA&A, 5 Jan. 1946: II. Works of art sold and exported to Germany, despite opposition of Superintendencies and Consiglio Superiore, through political and personal pressure of Mussolini: 6. Ceiling by Sebastiano Ricci. See photograph, exhibit E. Nine panels on canvas, originally part of the decoration of the Palazzo Mocenigo in Venice, and as such immobilized by law as an inherent part of a "notified" building. Removed at the outbreak of the war and sent to Rome, with consent of the Superintendency of Galleries of Venice, for protection from war risk with the understanding that at the conclusion of hostilities the paintings were to be returned to their proper place. Instead, in August 1941 they were presented at the Export Office by Andrea Nicolis di Robilant for export to Germany, with a declared value of 300.000 lire. Both the Superintendent of the Galleri

105384

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Entry A. Hall
File OMGUS
Box 313

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Authority: NND 71507
By: [signature] NARA Date: 9/26/88
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at Venice, Professor Maschini, and the Export Office (in a report signed by Professor Romanelli, d'Orsi and Bucarelli) advised the Ministry against granting the export permit. The ministry then agreed; but later on the insistence of the Minister of Popular Culture, who stated that the purchase was being made by the Prince of Hesse on behalf of Hitler, The Minister of Nat. Education revoked the " notification" and granted the export permit in letter No. 4910 of 26. November 1941 on payment of the export tax on an evaluation of 300.000 lire. In exchange, Sign. Andrea Nicolis di Robilant gave the State a worthless 16th cent. painting of the Siege of Candia.

Letter OMGB, PD, MFA&A (Leonard to Howard) 24 August 1948:

7. The following paintings are said to have been removed illegally:

(2 e) Sebastiano Ricci, " Nine allegorical Scemes" Bottai refers to this in his speech. This export of these were urged by Pavolini in his letter to the Minister of Education dated 8 October 1941. The export license was granted 26 November 1941 in Ministerial letter No. 9410. The export tax of 68.000 Lire was paid.

Letter of the Superintendent of the Galleries at Rome, to the Minister of Nat. Education, dtd. 5 Sept. 1941:

I close now this report with few indications on some works of art of which Germans are dealing for acquisition:

6. Five allegorical compositions by Sebastiano Ricci, part of a Venetian ceiling (beginning of the XVIIIth cent.) belonging to Prince Gradonigo of Venice. Notified. The sale will take place under the condition that the bonds issuing from our notification will be cancelled.

RG 260
Entry A. Hall
File OMGUS
Box 313

105385

DECLASSIFIED
Authority AWD 775057
By LP NARA Date 9/20/08
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REPUBBLICA ITALIANA

Mod.3 (Gab.del Ministro)

Ministero
Pubblica Istruzione

GABINETTO DEL MINISTRO

R. SUPERINTENDENCE of the GALLERIES
and MEDIAEVAL and MODERN WORKS of ART for the LAZIO

Via del Plebiscito (Palazzo Venezia) - ROMA -

No.2815

Rome, 11 July 1945

Reply to letter of 25/VI/45
No.7

Subject:-

Works of Art exported to Germany.

| |
|-----------------------|
| Direz. Gen. Arti |
| 000913 - 14 lug. 1945 |
| Divisione III |

To the

MINISTRY of PUBLIC EDUCATION

Commissariat for the Recovery of Purloined Works of Art

ROMA

The Rome Office for the exportation of works of art is constituted with an autonomous administration and management dependent on the central administration of Fine Arts; and it is for that reason that the documents relative to its work are not kept in the archives of this Superintendence.

This being understood, I warn your Commissariat that this office is informed of the exportation of Bernardo Cavallino's "St. Cecilia" and of the nine canvasses by Sebastiano Ricci, formerly part of a Venetian ceiling, but it was never told anything about the exportation of the other works of art listed in the letter to which we are now replying.

I thought it opportune to send an inspector from this Superintendence to the Exportation Office to ascertain in what manner and with what documents the sending away of these works of art took place, but, after most thorough enquiries, he succeeded in satisfying himself that there is no trace of those works of art among the official documents of the Exportation Office.

Bernardo Cavallino's St. Cecilia, initialled by the author and dated 1845, the property of Mr. Fericle Roseo, Rome, (originating from Dr. Paolo Wenner's

105386

RG 260
 Entry A. Hall
 File OMGVS
 Box 313

DECLASSIFIED
 Authority ND 71507
 By KN NARA Date 9/2/88

REPRODUCED AT THE NATIONAL ARCHIVES

*Ministero
della Pubblica Istruzione*
GABINETTO DEL MINISTRO

collection in Naples) was released from the prohibition of exportation. This Superintendence gave a definitely negative opinion regarding the proposed cancellation of the prohibition, but the Ministry paid no attention to this opinion and in their letter of the 19.4.41 No. 1346 granted the permit for the exportation of the painting at the declared value of Lire 80,500. The picture was sent to Munich, Bavaria, and was said to have been bought on behalf of Adolpf Hitler. The tax paid was Lire 10,600.

A similar prohibition of exportation bound the nine canvasses of Sebastiano Ricci, property of Count Andrea di Robilant, who had had them transported from Venice to Rome. The Ministry, ignoring the negative opinion expressed by this Superintendence regarding the exportation of these canvasses, gave orders to release them in letter No. 9410 of the 26.XI.41. The pictures were purchased by the Prince of Hesse, and were sent to Dresden for the declared value of Lire 300 thousand. The exportation tax paid was Lire 68,000.

I think your Commissariat might with advantage read a report of mine which was sent to the Ministry (General Management Antiquities and Fine Arts), dated 3/1/45 (No. 2271), in reply to the Ministerial circular No. 3316 of the 21/XII/44.

The Superintendent
(Signed) Aldo de Binaldis

RG 260
Entry A. Hall
File OMGUS
Box 313

105387

DECLASSIFIED
Authority ND 71537
By KN NARA Date 9/2/88
REPRODUCED AT THE NATIONAL ARCHIVES

ans. King - Hensen "G" 9

From MCEP
Folder Temp. 400
Enclosures 4

VIA PRINCESSA CLOTILDE II - ROMA
TELEF. 360.868

S. A. R.

Roma, 12 Maggio 1941/XIX

il Principe FILIPPO D'ASSIA

Villa Polissena

R O M A

Altezza,

come d'accordo Vi ho mandato la fotografia del soffitto di Sebastia-
no Ricci, con i nove dipinti come erano collocati nel Palazzo Mocenigo.

Le misure dei dipinti sono:

m. 2,98 x 1,59 - il dipinto centrale

m. 1,72 x 1,12 - i quattro dipinti d'angolo

m. 1,50 x 1,27 - i due dipinti di capo e piedi (figure di vecchi)

m. 2,29 x 0,83 - i due dipinti lunghi ovali dei lati.

Le divinità dell'Olimpo rappresentate nei vari pannelli sono esem-
pio della migliore pittura di Sebastiano Ricci. Il grande pannello centrale,
quello d'angolo che raffigura un mio antenato Mocenigo quale Marte, ed uno
di quelli ovali, raffigurante Nettuno, per la loro fattura permettono di
supporre che essi siano in tutto o in parte opera di Giambattista Tiepolo.
Questo maestro, infatti, allievo di Sebastiano Ricci, collaborò più di una
volta con lui alla pittura di quadri quando questi per la loro mole od il
loro complesse, fossero un'opera troppo gravosa per il maestro solo.

Questi dipinti sono catalogati come d'importante interesse artisti-
co nazionale, e considerati immobili per destinazione.

Esaminando per altro gli adattamenti fatti alla cornice, adatta-
menti che risultano anche come asimmetrici nella fotografia, si vede be-
nissimo che questo soffitto non era stato dipinto per la sala dove è poi
stato collocato, e che ha una configurazione irregolare.

Inoltre i dipinti hanno sofferto, e soffrirebbero in futuro per
l'umidità, se dovessero essere ricollocati nel soffitto da cui, a causa
dei pericoli della guerra, sono stati tolti.

105388

RG 260
Entry A. Hall
File OMGUS
Box 313

DECLASSIFIED
Authority ND 975037
By CP NARA Date 9/24/80
REPRODUCED AT THE NATIONAL ARCHIVES

VIA PRINCIPESSA CLOTILDE II - ROMA
TELEF. 360.868

Roma, 12 Maggio 1941/XIX

Pertanto ho avviato pratiche che spero avranno buon esito, onde essere autorizzato, in relazione alle considerazioni di cui sopra, a non ricollocare i dipinti nel luogo da cui ora sono stati tolti.

Si tratta di un complesso di eccezionale importanza, ma ho fiducia che le nostre autorità, anche tenendo conto della personalità che si interesserebbe all'acquisto, non frappongano difficoltà alla vendita.

Quanto al prezzo che ho indicato al Conte Paolozzi, sia per questo complesso di dipinti che per il ritratto di G.B. Tiepolo che si trova a Milano, Voi vi rendete certamente conto, Altezza, che esso è eccezionalmente basso, data l'importanza indiscussa dei quadri, e che l'ho voluto tenere così basso per un riguardo personale a Vostra Altezza oltre che per la conoscenza della destinazione ultima dei quadri che finora, e dal giorno che furono dipinti, sono sempre rimasti in casa della mia famiglia.

Resto a Vostra disposizione, Altezza, per qualsiasi altro chiarimento che poteste desiderare, e Vi prego di gradire i miei omaggi devoti.

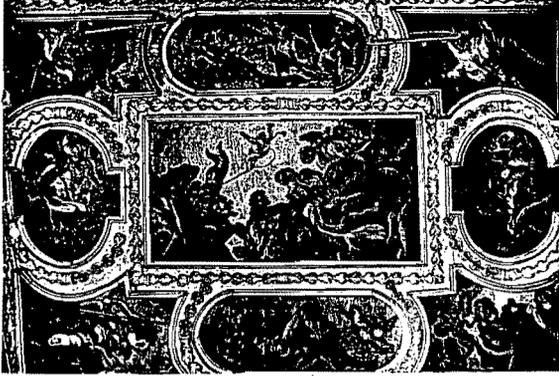
Vostro

Adis Robilant

105389

RG 260
Entry A. Hall
File OMGUS
Box 313

| |
|---------------------------------------|
| DECLASSIFIED |
| Authority <u>ND 775037</u> |
| By <u>CP</u> NARA Date <u>9/25/88</u> |
| REPRODUCED AT THE NATIONAL ARCHIVES |



Ministero della Pubblica Istruzione

UFFICIO PER IL RECUPERO DELLE OPERE D'ARTE
 E IL SERVIZIO CENTRALE BIBLIOGRAFICO E SCIENTIFICO

Autore : Sebastiano Ricci

Soggetto : 9 composizioni allegoriche

Materiale : tela

Tecnica : pittura a olio

Provenienza : Venezia : Palazzo Mocenigo.

Storia : sottoposti a vincolo di importante interesse, furono portati a Roma, durante la guerra per ragioni di sicurezza, con la promessa di riportarli al loro posto alla fine delle ostilità. Invece il Sig. Andrea Nicolie dei conti di Robillant li vendette ai tedeschi per lire 300.000= . La Soprintendenza vietò l'esportazione, ma i nove quadri furono portati clandestinamente in Germania.



Author : Sebastiano Ricci

Soggetto : 9 allegoric compositions

Material : canvas

Technique : oil painting

Owner, Palazzo Mocenigo, Venice

History : the nine paintings were subject to bound of important interest. Brought to Rome, for security reasons, with the promise to bring them back at the end of the war, were sold to the Germans by Andrea Nicolie dei Conti di Robillant, at the price of 300,000 lire. The Superintendence denied the exportation, but, the 9 paintings were exported clandestinely.

SECRET

34

105390

RG 260
 Entry A.Hall
 File OMGVS
 Box 313

DECLASSIFIED
 Authority ND 715037
 By CP NARA Date 9/26/80
 REPRODUCED AT THE NATIONAL ARCHIVES

*Ministero
della Pubblica Istruzione*
GABINETTO DEL MINISTRO

17727

(Seen by H.E. the MINISTER)

Rome, 8 October 1941 - XIX

The Minister of Popular Culture

Dear Bottai,

In order to provide for the continual need of further capital and to increase his film production, Count Andrea di Robilant, Administrator of the film Company "Sol", agreed last April to sell 9 paintings by Sebastiano Ricci to the Prince of Hesse, envoy of the Führer. The latter were formerly in his palace in Venice but were subsequently transferred to Rome.

As the pictures were catalogued, the sale was dependent on the consent of your Ministry, which, as far as I can ascertain, in consideration both of the destination of the pictures and of their limited artistic importance, at first guaranteed that no difficulties would arise regarding the proposed exportation, but subsequently apparently prohibited it.

And this notwithstanding the fact that the Prince of Hesse had, during the course of an interview with you, abandoned his former intention of exporting a Rubens for the express purpose of being able to export Ricci's paintings instead, which he had purchased at an earlier date and regarding which he had by assumed certain obligations towards the Führer, in consequence of the assurances which as I told you, he had received.

Things being as they are, and, since, on the other hand, the proceeds yielded by the sale is intended for the financing of film production which, in my opinion, is deserving of support, I should be very grateful if you would interpose yourself personally in the matter so that the application for an export licence be re-examined and favourably considered.

I thank you most heartily, and, while awaiting the receipt of your reply, I send you my most cordial greetings,

Your,

(Signed) Pavolini

RG 260
Entry A. Hall
File OMGUS
Box 313

105391

| |
|--------------------------------------|
| DECLASSIFIED |
| Authority <u>ND 71507</u> |
| By <u>EN</u> NARA Date <u>9/2/80</u> |

REPRODUCED AT THE NATIONAL ARCHIVES

DECLASSIFIED

Authority **NND 775057**By **JW** NARA Date **12-14**

RG 260
Ardelia Hull Collection
BOX 263

OFFICE OF MILITARY GOVERNMENT FOR BAVARIA
Economic Division
APO 467

AG-007-WGNER/B

ECR/af
17 May 1947

SUBJECT : Opening of Art Exhibition.

TO : Galerie Gunther Franke, Munich, Buse, Prinzregentenstr. 4

1. The exhibition of the late artist's Oskar SCHLEMMER paintings at your gallery from 22 May to 30 June 1947 is approved by this office. You are responsible that no works of art are shown which glorify Nazism, militarism, or nationalism, or which attack the allied nations.

2. The number of visitors attending the exhibition is to be reported to this office by the end of each week.

3. Twelve copies of the exhibition catalogue will be sent to this office.

For the Chief, Restitution Branch :

EDWIN C RAE
Chief, Monuments, Fine Arts
and Archives Section
Restitution Branch

Telephone :
Munich Civil 32404.

105392

DECLASSIFIED

Authority **NND 775257**
By **JW** NARA Date **12-14**R6 260
Ardelia Hall Collection
Box 263

6 May 1947

Field trip to Alt Aussee and Grundlsee.**Mr. Rae**

1. The art repositories in the Alt Aussee salt mines were visited on 29 and 30 April by the undersigned together with Lr. Baudouin, Belgian MPAA officer and Maj. de Villaret, French MPAA officer for Austria. The repositories are under the supervision of engineer Max Eder, an Austrian employee of the Bundesdenkmalamt.
2. Purpose of the visit was the inspection of the unidentified items listed at the end of the Inventory of Art Objects now kept at the Alt Aussee mines.
3. The result of the inspection has been noted down in the annexes. There are a fairly sizeable number of objects of French origin. Others could be identified as being Dutch, Belgian and German property.
4. Among the objects whose origin could not be established there are many which reveal at least the name of the dealer who sold them to the Linz Museum. These items have been compiled on separate lists (see annex no.). The longest list is that containing objects purchased from the Dorotheum in Vienna. The business files of this firm are available in Vienna and identification of the owner country will meet with little difficulty. Besides the Dorotheum there are other Viennese art dealers, such as Dr. Jantzen, V.A. Heck etc. It is suggested that Restitution Branch, USPA be asked to undertake the necessary investigations.
5. Where no dealer was given on the object, identification may be possible through the Linz number which was noted by the undersigned wherever available. It is to be hoped that the Wessenstein copy of the Linz catalogue which was recently received by the CCP will solve some of the questions.
6. There are a number of tapestries and gobelins which because of the size could not be inspected. However, Dr. Kreuz of the Bundesdenkmalamt in Linz is scheduled to make the necessary investigations at the mine this coming week.
7. Among the unidentified objects there are a number formerly belonging to Fosse. This property consists mainly of furniture and

105393

DECLASSIFIED

Authority **ANN 775257**
By **JW** NARA Date **12-14**RG 260
Ardella Hall Collection
Box 263

art books. Without having access to the last will of Posse, it cannot be established which of the items are part of the Linz collection and which ones belong to whoever is the rightful heir of the Posse estate. Whether or not any of the objects are restitutable can be established only at a place where they can be properly unpacked. Inasmuch as the Austrians have hardly a claim to the property, and since part of Posse's library is already at the CCP it is suggested that Posse's belongings be shipped to Munich for later disposal.

8. Mr. Kennedy, Restitution Branch Salzburg, has orally agreed that restitution and disposal of objects claimed by us be made by the Munich CCP provided we can take care of the shipment. He suggests that a formal request be made through technical channels. He thus will recommend release of the objects to Restitution Branch in Vienna.

9. Grundlsee. Villa Castiglioni at Grundlsee was visited on 1 May. There are still about 10 000 vols. of the Linz library stored in the building. They are the smaller part (about 20 %) of the Hitler Library, the rest of which has previously been shipped to CCP. Spot checks among the books were made, and it was found that only a small fraction (perhaps 15 %) are definitely Austrian property, the bulk having come from Germany, France, Holland, Belgian etc. The collection is under the supervision of engineer Verbik who is engaged in the useless task of classifying and cataloguing the books for the Bundesministerium für Wirtschaft.

10. No further action on our part in matters of the books seems necessary at the present time. According to a telephone message from Maj. Walker, Property Control Salzburg, the whole library at Grundlsee will be shipped to Salzburg within a month for transfer to CCP.

EDGAR BREITENBACH
US CIVILIAN
NARA Officer

105394

DECLASSIFIED

Authority **NND 775057**By **JW** NARA Date **12-14**

R6 260
Adelia Hall Collection
Box 263

28 April 1947

Four pictures of the Hitler collection recaptured

Mr. Breitenbach

Mr. R A E

1. While trying to locate an individual who allegedly is in possession of paintings stolen from the Führerbau, I happened to hit upon a person who also gave the impression of hiding some of the stolen paintings.

2. This person, a certain Babette Ilg, 15 Theresenstr., Munich, handed over to Kripo, Munich, on 24 April two paintings and revealed the whereabouts of two more which on 25 April were taken to CCP.

3. List of the paintings

- a) A.de Lorme, Church interior (Linz no.3789)
- b) A.v.Stry, Woman and girl in a cellar (Linz no.3795)
- c) J.Bosboom, Church in Alkmar, interior (Linz no.3797)
- d) C.de Man, Peasant party (Linz no.3271).

4. The nos. 3c and 3d have been identified as Dutch property.

EDGAR BREITENBACH
US CIVILIAN
MFA&A Officer

105395

DECLASSIFIED

Authority **ANN 775057**
By **JW KARA** Date **12-14**R6 260
Ardelia Hall Collection
Box 263OFFICE OF MILITARY GOVERNMENT FOR BAVARIA
Economics Division
APO 407

AG-007-MGBER/B

ECR/ap
3 May 1947

SUBJECT: Opening of Art Exhibition

TO : Oberbürgermeister der Stadt Augsburg

1. The art exhibition "Süddeutsche Rokokokunst" at Augsburg, Schaezler Palais under the direction of Dr. Norbert Lieb, Leiter der Städtischen Kunstsammlungen, Augsburg, from 13 June to 2 August 1947, is approved by this office.

2. The number of visitors attending the exhibition are to be reported to this office by the end of each month.

3. Twelve copies of the catalogue will be sent to this office for file and inclusion in the monthly report.

For the Chief, Restitution Branch:

EDWIN O RAN
Chief, Monuments, Fine Arts
and Archives Section
Restitution BranchTelephone: Munich Military 2340
Munich Civil 32404

105396

DECLASSIFIED

Authority MM765036By WSD NARA Date 1/30/85

RG

Entry 260
EconomicsFile # 386-RESTITUT.Box 81

ANT

ENCLOSURE B

COPY

FROM: AGWAR SIGNED WARCAD

TO : OMGUS

INFO: USFET MAIN, USFA ADVANCE

Reurad CC-19483 subject is return to Vienna of Crown Jewels and Regalia of Holy Roman Empire.

1. You are authorized without setting precedent to transfer Holy Roman Jewels and Regalia from U.S. Zone Germany to custody of Hq USFA for transfer to the Austrian Govt.

2. Policy regarding further restitution to Austrian Govt and transfer of cultural objects between USFET and USFA will be transmitted at later date.

CC-19483, 28 Nov 45, Economics

ACTION : Economics

INFORMATION: O/SS
Pol Aff
AG Records

460

Ant

21/12/1946

08th J/mh

FD 007

Art Objects Missing from Domschatz, Quedlinburg, Germany

ORIG

NOTE FOR RECORD

1 C/S PD 27
July
49

FD

1. It is alleged that American troops broke into the storage place and removed certain art objects belonging to the Quedlinburg Cathedral.

2. We would like to locate the missing items if possible, and the attached letter is a request that certain investigations be made which may lead to the location of the missing items.

3. It is requested that the attached letter be approved for signature and dispatch.

Encl: a/s
Rm 1013 Econ Bldg
Tel: 48050

PHILLIPS HAWKINS
Director

27

RG 260
Entry Control Office
File McJunkens (Master)
Box 471

DECLASSIFIED
Authority M765036
Date 1/10/85
By WJD NARA

863501

COPY

AG 007 (PD)

Berlin, Germany

SUBJECT: Art Objects Missing from Domschatz, Quedlinburg,
Germany

TO : Civil Affairs Division
Department of the Army
Pentagon Building
Washington 25, D.C.

1. Attached herewith is a list of art objects belonging to the treasure of Quedlinburg's cathedral. They were evacuated during the war, together with cultural objects from other museums, to a cave in the neighborhood of Quedlinburg.

2. The objects mentioned on the enclosed list were removed shortly after the occupation of Quedlinburg on 18 April 1945 by American troops who allegedly broke into the cave. The administration of the museum gives the name of the unit concerned as Detachment 35, D.M.G.O., Military Government.

3. Because of the great importance of the pieces, it is necessary to find out, whether they were officially taken into U.S. custody or else stolen by individuals.

4. It is requested that the above information and the list be transmitted to the Treasury Department for appropriate action and possibly to the FBI for interrogation of former members of Detachment 35, D.M.G.O., Military Government (Quedlinburg).

FOR THE MILITARY GOVERNOR:

1 Incl: a/s

G. H. GARDE
Lieutenant Colonel, AGD
Adjutant General

RG 260
Entry Control Office
File McJunkins (MAGP)
471
BOX

DECLASSIFIED
Authority MMD65036
By WSP NARA Date 1/20/75

105399

REPRODUCED AT THE NATIONAL ARCHIVES

List of Art Objects belonging to the Treasure of
Quedlinburg's Cathedral.

- 1) Reliquiary of Henry I, wooden box decorated with silver, ivory, gold and precious stones, 9th-10th c., extremely valuable
- 2) Evangeliar, the oldest document of Saxonian manuscripts about 1300
- 3) Evangeliar, one piece of silver, decorated with 13 precious stones, 1515
- 4) All relics out of an embroidered case
- 5) Reliquiary in form of a plate, silver partly gilded, about 1250
- 6) rock-crystal flask, both sides formed like birds, byzantine origin, 10th c.
- 7) comb of Henry I, ivory with gold and precious stones, 12th c.
- 8) four small reliquiaries in form of turrets
- 9) Reliquiary in form of a heart
- 10) memorial coin of emperor Wilhelm II
- 11) Reliquiary in form of a plate with intarsia
- 12) painted box, contents: sealed documents concerning relics
- 13) all coins from a glass case
- 14) two gold and silver crucifixes
- 15) several old embroideries

Estimated value:

Total 2.325.100,-- RM

RG 260
Entry Control Office
File McJunkers (MMS)
Box 471

DECLASSIFIED
AUTHORITY MMD765036
Date 1/20/75
By WSD

105400

PRODUCED AT THE NATIONAL ARCHIVES

Ant

OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Property Division
Restitution Branch
AP O 403

MEMORANDUM:

17 June 1948

SUBJECT: Material Belonging to Former Prussian State
Museums Held in Wiesbaden

TO : Chief of Property Division, OMGUS

1. In accordance with our conversation, it is suggested that the material belonging to the former Prussian State Museums, presently held in the Wiesbaden Central Collecting Point, be turned over to a German agency as bailee until such time as the German government can make its own decision of these objects.

2. The problem is complicated by several factors. In the Wiesbaden Central Collecting Point are approximately 210,000 objects belonging to these museums. Their value is exceedingly high and has been estimated to be as much as \$ 300,000,000. In Schloss Celle in the British Zone, are another 450,000 objects belonging to these same collections, although the value of the British holdings is not nearly so great. In the City of Berlin are another 400,000 objects from these collections of third rate character, with the exception of certain immovable installations, such as the Babylonian Street and the Miletus Gate. The Soviet occupation forces have removed from Berlin approximately 980,000 objects from this collection and their present location is unknown although it is rumored that they are in Russia.

a. The legal status of these pictures is confused by the vague terminology of ACA Law # 46 which states that the assets and liabilities of the former Prussian State "will be distributed amongst appropriate Laender".

b. Conditions in Wiesbaden are such that the objects from the former Prussian State presently there can safely be stored and adequately protected, but can not in any way be exploited by scholars or properly exhibited to the public. Moreover, the building in which they are is the Wiesbaden Landesmuseum, a section of the Hessian Ministry of Culture. It is a badly designed building and although the entire building is not needed for these objects, it presents a very serious problem to segregate them from the possessions of the Landesmuseum. A further problem arises, especially if the objects are removed from U.S. Military custody, concerning the control of temperature and humidity. Guarantee must be exacted from any agency which accepts their custody; the building must be secure from attempts from other agencies of the occupation forces to requisition them, attempts which occur on the average of once every three months.

RG
Entry Control Office
File McInnes (Mater)
Box 471

DECLASSIFIED
Authority M765036
By (MSP) NARA Date 11/20/75

REPRODUCED AT THE NATIONAL ARCHIVES

105401

Material Belonging to Former Prussian State Museums held in Wiesbaden

29-6/305

c. There is no other adequate storage place in the U.S. Zone, to the best of our knowledge, and to move them under any circumstances would be unwise, but with the solution of the problem suggested above, a trustee organization could very well control and protect them there.

d. Proper protection of the more fragile pictures would require the building of further racks and bins, for hanging and storing, the more valuable small objects, and particularly those with jewels and gold, which are at present kept in the vaults, and those vaults would have to be reserved to the custodial agency. It is estimated that the total expense for minimum protection and care in present location would be in the neighborhood of 500,000 RM per year.

3. There are several German individuals who might be available in Land Hesse or elsewhere in the U.S. Zone to accept these possessions under such a custody arrangement. On the other hand these men would be withdrawn from their present positions, most of which are under Civil Service, and considerable inducement would have to be offered them to make it worthwhile. This is, of course, a problem for the custodial agency, but is one which should be considered in its set up.

4. It is, therefore, recommended that the Bizonal Economic Council be requested to accept the responsibility for creating a special custodial agency with proper legal safeguards to control the material of the former Prussian State presently held at the Wiesbaden Central Collecting Point, and that they be requested to take into consideration the cost to each of the Land in this program, and to take full steps to protect, control and safeguard these objects until such time as a German government can make a final decision as to their disposition.

R. F. HOWARD

PD 337.6 (REF) 1st Inf. OFFICJ/mr
Property Division, Office of Military Government for Germany (U.S.), Berlin
Germany, APO 742, U.S. Army

TO: Restitution Branch, Property Division, Office of Military Government
for Germany (U.S.), APO 403, U.S. Army

Attn: Monuments, Fine Arts & Archives Section - Mr. R.F. Howard

Instructions will be issued from this office at a very early date regarding the transfer of most of the equipment referred to in the basic letter to the Minister Presidents of the Laender in which the properties are now located.

Telephone BERLIN 49050

ORREN R. MCJUNKINS
Chief - Reparations and
Restitution Branch

RG
Entry Control Office
File
Box 471
McJunkins (Chief)

DECLASSIFIED
Authority: NND 765036
By: [Signature] NARA Date: 1/15/85

105402

REPRODUCED AT THE NATIONAL ARCHIVES

DECLASSIFIED
Authority NND765036
By WSD NARA Date 1/20/83

RG 260
Entry Control Office
File McJunkins Control
Box 471

DNT

OUTGOING CABLE

UNCLASSIFIED

McJ

3 September 1948

3-9/227

CLEAR TEXT COPY

FROM : OMGUS
ACTION TO : EUCOM - PROPERTY DIV, REPARATIONS & RESTITUTION BR,
OMGUS, KARLSRUHE FOR: MR. HOWARD
INFO TO : NONE

Information is desired as to the ownership of the original painting by ANSELMO FUERRACH entitled "EPHIGENIA".

We have unconfirmed information that this painting is listed as the property of the Darmstadt Museum in Germany. However, there is a possibility the Museum may have legitimately disposed of the painting.

Immediate reply is requested.

OMGUS INTERNAL
DISTRIBUTION

COORDINATED WITH: NONE REQ'D
PRECEDENCE: ROUTINE
ORIGINATING DIV: PROPERTY
AUTHORITY: OFFEN R. McJUNKINS

AG RECORDS
DIR OF INTELL
OFF ECON ADV

Ans

COPIES

6 September 1948

Mr. Max J. Mandell
15415 Wyandotte Street
Van Nuys, California

Dear Mr. Mandell:

Your letter of 21 July 1948 has been received and the status of the painting by ZUCARELLI has been thoroughly investigated.

The British authorities have stated that if the HEYE heirs do not agree to return the picture, your only recourse is to file a claim under General Order No. 10, but the chances of establishing a successful claim are not considered to be very hopeful.

On the other hand, if it is confirmed that the three HEYE heirs agree to return the painting against payment to them of the 10,600 RM held by Dr. Malcher, the British Property Control Branch should be asked to authorize the release of the picture to Herr Opitz of Duesseldorf, the lawyer of the HEYE heirs, and that Herr Opitz should contact Dr. Eltscheid, your lawyer in Koeln, and transfer the picture to him against payment of the sum of 10,600 RM.

Dr. Eltscheid should then arrange to ship the picture to you in California (at your expense of course) having first obtained an Export License from the Joint Export Import Agency, sponsored by Property Control and confirmed by MFA & A Branch, since a Work of Art is concerned.

Sincerely,

ORREN R. MCJUNKINS
Chief - Reparations and
Restitution Branch

RG
Entry
File
BOX
260
Control Office
No. 116
471

DECLASSIFIED
Authority MM765036
BY WJD/NARA Date 11/20/75

105404

REPRODUCED AT THE NATIONAL ARCHIVES

COPY

MAX J. MENDELL

VAN Nuys, California, 7/21 1948
15415 Wyandotte Street

Office of Military Government (US)
Property Division
AFO 742
Berlin, Germany

Gentlemen:

On April 23, 1948 I wrote a letter, copy of which I am attaching.

To my regret, I didn't receive an answer.

In the meantime, my trustee, Dr. Robert Ellscheid, Cologne, 21-27 Unter Sachsenhausen, and the trustee of the heirs of the deceased Commerzienrat Heye, Karl Opitz, Duesseldorf, Grafenberger Allee 157, namely

1. Mr. Hans F. Heye, Park Street 528, Clearwater, Florida
2. Frau Haniel
3. Frau von Buelow

Discussed at length the question of returning the painting "Zuccarelli" to me. The result of that discussion is that the painting is to be returned to me against payment of the purchasing price paid by Commerzienrat Heye to Dr. Hans Melchers in Cologne. In fulfillment of that agreement Dr. Ellscheid has already placed the purchasing price at the disposal of the heirs.

As there are in the whole agreement persons others than Germans involved - the heir to 1. is Dutch citizen, the heirs to 2. and 3. are Germans, I am an American citizen - consent on account of "Devisenbestimmungen" has to be obtained. The heirs had no objections against payment in the old currency made shortly before the introduction of the new currency as they apparently have the only desire in their generosity to make good the injustices inflicted to me by the Nazis.

Dr. Ellscheid and Mr. Opitz complied with all formalities in order to obtain that consent.

To my great surprise, I received today a letter from Dr. Ellscheid according to which the Military Government, Property Control, Duesseldorf, wrote to Mr. Opitz as follows:

1. Reference to your recent correspondence regarding claim of restitution of a picture of Mr. H. F. Heye, U.S.A. (meant is apparently Mr. H. J. Mendell).

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2. The Zentralamt fuer Vermoegenverwaltung at Bad Nenndorf states that any settlement agreed upon between the two parties concerned would be entirely unofficial and that the claimant would run the risk being out of date with any claim he might subsequently desire to make in respect of this picture.

3. At the same time any settlement made would be contrary to provision of law 53 Art. I, 1, b and permission therefore cannot be granted in this respect.

4. Mr. Hoyer (meant is again apparently Mr. M.J. Mendell) is therefore advised to make a formal claim for the restitution of the picture in accordance with the terms of General Order 10.

Having been myself for years a judge at the court of Cologne I can't understand those legal formalities.

The purpose of the restitution law is to restore to victims of the Nazis their belongings. Claims have to be submitted to accomplish the purpose of that law. If there is among all parties concerned an unrestricted agreement a claim with all its expenses and delays is to my legal mind against all common sense and nothing but an unnecessary burden for the office.

As a victim of the Nazis who lost everything in Germany and an American citizen who is trying very hard to make a modest living with his family as a chicken farmer I should be very much indebted to you if you would intervene and see to it that all difficulties are removed and the trustees are authorized to take steps to return the painting to my.

Yours very sincerely,

MAX J. MENDELL

/s/

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By [redacted] NARA Date 1/20/75

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By WSD NARA Date 1/20/83

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Reparation

14-12/270
Mr 3

14 Dec 48

CLEAR TEXT COPY

FROM : OMGUS signed Hays

TO : EUCOM RESTITUTION BRANCH, PROPERTY DIVISION OMGUS KARLSRUHE
for Mr. Howard

Reference your carrier sheet of 6 December concerning Tischvin Madonna.
Request you personally verify report furnished by Kormendi in view of
considerable international interest already displayed regarding this icon.
If possible, further conclusive proof should be established regarding
length of time the icon was in cathedral of Riga prior to evacuation of
Bishop John, as this appears most important to final decision. Report of
your personal inspection and recommendations should be submitted promptly.

OMGUS Internal
Distribution

AG records

Coordinated with: None required
Precedence: Routine
Originating Div: Property
Auth: OFREN R. MCJUNKINS 43050

105407

AMS

29-12/346

ORMeJ/gr/mr

ORMeJ

FD 367 (REV 3-1957)
Restitution Claim "Tischvin Madonna"

| | | | |
|---|--|---|-----------------|
| 1 | Repara- tions Liaison Section ONCVS AFD 757 | Repara- tions & Restitu- tion Br PD | 29 Dec 48 |
|---|--|---|-----------------|

Attn: Mr. McCord

1. There is attached self-explanatory letter and enclosure from Major General L. Zarin, GMAG, regarding the Tischvin Madonna.

2. It is requested that Major Henry D. Anastasia personally inspect these properties and give his comments to this headquarters by not later than January 7.

3. It is requested that Major Anastasia familiarize himself with the background of this matter prior to his inspection of the properties.

2 Incls: a/s

Tel: BERLIN 43050

OWEN R. MCFURKINS
Chief - Reparations and
Restitution Branch

384

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Authority: NND765036
By: WJL/NARA Date: 1/15/75

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1 December 1948

No. 5294

FROM : Deputy Chief, Reparations and Deliveries Branch
Soviet Military Administration in Germany

TO : Mr. Orren R. McJUNKINS
Chief, Reparations and Restitution Branch
U.S. Military Government for Germany
OMGUS
Berlin

Dear Mr. McJunkins,

In our letter dated 3 October 1948 and the claim No. A/4-1248 attached to it, we requested you for returning the rather valuable Russian icon "The Tickvin Mother of God".

On 25 October 1948 the representative of the Soviet Restitution Mission in the U.S. Zone of Occupation of Germany, Capt. Sidorin, submitted to Mr. Howard the exact address where the icon is located. At the same time, Capt. Sidorin requested from Mr. Howard the authorization for a journey in order to see this icon together with the representative of the U.S. Authorities.

In spite of the urgent requests of Capt. Sidorin, the necessary entry permit was not given to him because the U.S. Authorities gave the authorization for an entry permit to the U.S. Zone to the new staff of the Soviet Restitution Mission.

On 26 October 1948 the Chief of the new staff of the Soviet Restitution and Reparations Mission, Capt. Strelzov, submitted the same request to the U.S. Authorities; his request like that of Capt. Sidorin, to go to see the icon was declined. During these negotiations with Capt. Strelzov, the U.S. Restitution Office required from him some additional data relative to this icon.

While taking this point of view, the U.S. Restitution Office, in our opinion, is artificially opposing to a speedy decision for returning the icon from the present illegal owner to the Soviet Union.

It is necessary to point out that the location of the icon "The Tickvin Mother of God" has been exactly ascertained by the Soviet citizen Belyi who personally saw it. This icon is venerated and far-famed and venerated by the believers of the Soviet Union.

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BY (M) NARA Date 1/10/55

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Furthermore, I would like to call your attention to the fact that we are informed that the illegal owner who disposes of the icon "The Tickwin Mother of God" at present, intends to leave the U.S. Zone of Occupation of Germany and will certainly take this icon with him.

With regard to the matter mentioned above, we categorically insist on taking the urgent measures in order to confiscate the icon from the present illegal owner and to return it to the Soviet Union.

Truly yours,

s.: I. TIMOFEYEV

t.: I. TIMOFEYEV

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Authority MND 65 036
BY WSD NARA Date 1/20/75

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AAAT

copy/rt

OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Monuments, Fine Arts & Archives Section
Reparations & Restitution Branch, Property Division
APO 757
Frankfurt, Germany

4 April 1949

SUBJECT: Meritorious Claim M 353-FLH

TO : Mr. M. H. McCord
Chief, Reparations & Restitution Liaison Office

1. Attached herewith is meritorious claim for cultural objects belonging to the Netherlands with the request that it be accepted on meritorious grounds.

2. Documentation with respect to property under consideration shows that a previous investigation was made by the officers of the Netherlands Monuments & Fine Arts Mission and definitely establishes the whereabouts of said property and found it to be located in the Central Collecting Point, Wiesbaden, Germany.

3. In view of the facts and in accordance with a declaration of Dr. Herbst of the Dorotheum in Vienna that these paintings originally belonged to the Netherlands and are now stored and ready to be restituted at the Central Collecting Point at Wiesbaden, Germany, it is recommended that subject claim be accepted on meritorious grounds.

Incl: a/s

Tel: FRANKFURT 21776

/s/ Henry D. Anastasas
HENRY D. ANASTASAS
Major CAC
Chief, MF&A Sect - OMGUS

Concur
/s/ M. H. McCord
4 April 49

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DECLASSIFIED
Authority MMD765036
By MMD Date 1/25/75

105411

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Amg

ORMcJ/cmb/mz

Basic Memo. Subj: Munich Collecting Point, dtd 28 January 1949

ORMcJ

ID 987 (REP & REST)

1st Ind.

Reparations & Restitution Branch, Property Division, Office of Military Government for Germany (U.S.), Berlin, Germany, APO 712, U. S. Army, 2 February 1949

TO: Reparations & Restitution Branch, Property Division, OMSGUS, APO 757, U. S. Army

Attn: Chief, Monuments, Fine Arts & Archives Section
Major Henry D. Anastases

The following are our comments:

1. We are unable to offer our full comments until such time as we receive the schedules for the various items of work that remain to be completed.
2. There is no statement in the report to the effect that the plan has been concurred in by OMG Bavaria officials.
3. Under date of 1 February 1949 the Deputy Military Governor has requested the Land Director for OMG Bavaria to submit a report to OMSGUS by not later than 15 February 1949 indicating the dates they have established for completion of both the Reparations and Restitution programs. Pending receipt of their plan for completion of each program and approval of the plan by OMSGUS no further action is to be taken by your office in connection with establishing completion dates for closing out the Munich Collecting Point.
4. You are requested not to enter into any discussion with OMG Bavaria Restitution officials regarding their plan for completion of the Restitution Program until such time as you have been notified that the plan has been officially approved by this headquarters.

Telephone BERLIN A9050

ORRIS R. MCJUNKINS
Chief - Reparations and
Restitution Branch

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 BY: [signature]
 DATE: 11/20/75

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Monuments, Fine Arts & Archives Section
Reparations & Restitution Branch, Property Division
APO 757
Frankfurt, Germany

28 January 1949

MEMORANDUM

SUBJECT: Munich Collecting Point

TO : Mr. Orren R. McJunkins
Chief, Reparations & Restitution Branch
Property Division, OMGB

1. In accordance with your instructions on 22 January 1949 and in order to be able to plan for the fulfillment of the mission to complete all outstanding work other than normal restitutions in the Munich Collecting Point by not later than 31 March 1949, conferences and conversations were held with Mr. W. W. Harrison, Chief, Property Division, OMGB, Mr. Otto Yanisch, Chief, Restitution Branch, OMGB and Mr. Steven Munsing, Chief, MFA&A Section, OMGB on 26 and 27 January 1949.

2. Basic considerations involving personnel and other requirements for the Munich Collecting Point program were outlined. A plan was developed by the undersigned which, if followed in its present form, will tend to relieve the present pressure and may act to reduce the number of personnel eventually required to handle the program after 31 March 1949.

3. We refer to the plan as follows:

a. That the Ministry of German Culture furnish the Collecting Point with six or more qualified German curators to assist in the inventory, packing and shipping of all art objects.

b. That the present American personnel consisting of Mr. Munsing and Mr. Breitenbach are to remain without reduction until the completion of the program which has been set as 31 March 1949.

c. That an additional art expert be secured from the Austrian Ministry of Culture to assist the present Austrian representative now in the Collecting Point at Munich with respect to Austrian art objects.

d. That art representatives from the French, Belgian and Netherlands missions be secured to be stationed in Munich in order to accelerate the program to meet the deadline of 31 March 1949.

e. That the 900 odd items belonging to France, Belgium and the Netherlands be sent to France for dissemination after an agreement has been obtained from the chiefs of the above named missions. This arrangement will eliminate two months additional work in the Munich Collecting Point and will materially help the OMGB personnel meet the 31 March 1949 deadline.

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By WSD/NARA

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4. During the conference it was brought out by the OMCB officials that in order to complete the work in the Collecting Point by 31 March 1949, it would be necessary to bring additional American personnel on TTY NOW to assist in the Munich Collecting Point. A very rough estimate would indicate that OMCB-MFA&A Section should have not less than three individuals (American) capable of inventorying, authenticating, shipping and packing if such responsibilities rest with OMCB in order to meet the target of 31 March 1949.

5. It is desired to call attention to the fact that any personnel detailed to supervise the inventorying and clearance of art objects should be of relatively high caliber, with considerable art and museum background and training. It was also brought out at the conference that if OMCB-MFA&A Section is made responsible for such supervision, and highly competent personnel cannot be assigned to such work, the German Ministry and Allied governments undoubtedly will find cause for serious criticism of this organization. Present indications are that personnel fully competent by training and experience to handle this type of work are rather rare in the European Theater.

6. It is thoroughly appreciated in this office that the Munich Collecting Point is confronted with many difficulties in inventorying, authenticating, packing, shipping, guarding and otherwise carrying out its custodian responsibilities regarding large installations of this nature. This office will do its utmost and the undersigned is desirous of cooperating to the greatest possible extent in surmounting these difficulties in order to complete all work in the Munich Collecting Point by 31 March 1949.

7. A revised working schedule for this work is being prepared and will be submitted to your office in a few days.

HENRY D. ANASTASAS
Major CAC
Chief, Monuments, Fine Arts &
Archives Section - OMCUS

Tel: FRANKFURT 21776

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By: WJD/NARA Date: 1/20/75

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AAT

Mc 9

27 January 1949

MEMORANDUM

TO: General Clay

SUBJECT: Madonna of Tischvin

1. On 10 November 1948 we informed you that the Soviets had submitted a claim for the Tischvin Madonna, alleged to have been removed from Latvia by Bishop John of Riga, who is now in the U.S. Zone and has custody of a similar icon. You will recall that we received a cable from Theophilus, Metropolitan of the Orthodox Church of North America, requesting that the property in custody of Bishop John be sent to the United States and that your decision was that this property would not be released to the Soviets but would remain in the U.S. Zone pending final decision.

2. We have made a further investigation of this matter in an attempt to establish ownership, and according to the attached letter signed by John, Bishop of Riga, the Madonna which he has in his personal property inasmuch as it was given to him along with other religious relics at the time that he was ordained by the Archpriest Johan Jansen at the Cathedral of Riga.

3. We have definitely established the fact that the Tischvin Madonna now in the U.S. Zone is not the one that is being claimed by the Soviets, and we have refused the Soviet claim.

4. It is our recommendation that in view of the statement of John, Bishop of Riga, we release this property to him so that he can take the property with him to the States upon his departure from Germany, which I understand will be within the next few weeks.

5. If you concur in this recommendation, we will also inform Theophilus, Archbishop of San Francisco, of our final decision in this matter.

3 Encls:

- Encl 1 - Ltr from John, Bishop of Riga - 24 Jan 1949
- Encl 2 - Memo of 10 Nov 1948 to Gen Clay
- Encl 3 - Ltr from John, Bishop of Riga - 26 Oct 1948

PHILLIPS HAWKINS
Director

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105415

ART

E O P X

HERBERT P. WEINMANN
150 East 50th Street
New York 22, N. Y.

December 19, 1948.

Office of Military Government for Germany /U.S./
Property Division
Fine Arts, Monuments and Archives Department
APO 403, c/o Postmaster, N. Y.

Gentlemen:

I am writing this information to you on behalf of my mother, Mrs. Josephine Weinmann of 21 East 52nd Street, New York City. Mrs. Josephine Weinmann is an American citizen.

Mrs. Weinmann is the owner of a very valuable painting by Courbet, a photograph of which is being attached herewith. This painting, which is an outstanding masterpiece of Courbet and which is known by the name "The Bridge" /Die Bruecke/, had prior to 1921 been part of the collection of Mr. M.v. Nemes of Budapest, Hungary and in 1932 was acquired by Mrs. Josephine Weinmann in a Berlin auction.

Since 1932, the year of acquisition, it was displayed in Mrs. Josephine Weinmann's Berlin residence, No. 5 Eichenstrasse, Berlin W 62, which address formerly had been known under the name of Maassenstrasse 8.

Mrs. Josephine Weinmann left Germany in August, 1938 and at that time the painting remained in her above-named residence, to be shipped later to her residence outside of Germany; this intention, however, did not materialize since the German agencies made the shipment impossible.

The residential building was vacated in 1939 and the family secretary, Miss Tamara Lichtenberg, whose address is Berlin, Grunewald, Bismarckallee, reports that at that time she deposited the painting either in the offices of the late husband of Mrs. Josephine Weinmann, Dr. Edmund Weinmann of Geisbergstrasse 35 of Berlin, or in her own residence or with the forwarding firm of Knauer, Berlin. No more detailed information has become available though various members of the family tried to trace from that point on.

The painting in question is an outstanding masterpiece and it should be possible to locate it if it is in public possession or displayed in any museum. Mrs. Weinmann cannot proceed in any search, since she cannot travel to or

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M. J. Weinmann (MARA)
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Authority MMD765036
By Mrs. J. NARA Date 1/15/75

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in Germany. Therefore, I shall very much appreciate it if you will assist in locating the painting if it is in public hands or among those art objects which were found to be looted property and are awaiting determination of their owners.

The Office of Military Government for Bavaria, Restitution Branch, DFASA Section in Munich had been approached in this matter, advised us, however, that the painting has not been located in the Central Collecting Point Munich and suggested we should present our claims to you. We hope you will be able to help us.

Any information which would lead to the recovery of Mrs. Weismann's property will be highly appreciated.

I thank you.

Very truly yours,

/s/ HERBERT P. WEIDMANN

Encl.

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BY WSP NARA Date 1/20/75

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 By WSD NARA Date 1/15/04

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 Box 808

ANT

Original
SECRET

P&O 387.6 (5 Feb 47)

5 February 1947

MEMORANDUM FOR THE COMMANDING GENERAL, U. S. FORCES, EUROPEAN THEATER,
 ATTENTION: SECRETARY GENERAL STAFF, PARBENT INDUSTRIE BUILDING,
 FRANKFURT, GERMANY:

SUBJECT: Restitution from Germany of Works of Art Removed from
 Hungary to Germany

1. On 27 January 1947, the State, War and Navy Departments approved SWGCC 204/26 and the message in the Appendix thereto was forwarded to the Joint Chiefs of Staff for transmission to the Office of Military Government (U.S.) Germany. On 29 January 1947, the Joint Chiefs of Staff, perceiving no objection from a military point of view, dispatched subject message to its addressee as WAR 90822.

2. The inclosure is forwarded for information and guidance and the following distribution:

| | |
|-------------------------|--------------------------------------|
| CG USF ET | - 4 copies, Cys No. 48 thru 51 |
| Maj. Gen. C. R. Hushner | - 1 copy, Cy No. 52 |
| OMGUS | - 16 copies, Cys No. 53 & 81 thru 95 |

3. An identical inclosure has been furnished the Commanding General, U. S. Forces of Occupation, Austria and the Chief, U. S. Representation, Allied Control Commission, Hungary, for information.

FOR THE DIRECTOR OF PLANS AND OPERATIONS:

1 Incl
 SWGCC 204/26 w/dec on,
 Cys No. 48 thru 53 &
 81 thru 95 incl.

JAMES L. GANTRELL
 Lt Colonel, GSC
 Executive Officer
 Plans & Policy Group

COPY TO ACCOMPANY ORIGINAL

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By WSD NARA Date 1/20/81

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Box 808

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27 January 1947

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STATE-WAR-NAVY COORDINATING COMMITTEE

DECISION ON SWNCC 204/26

RESTITUTION FROM GERMANY OF WORKS OF ART
REMOVED FROM HUNGARY TO GERMANY

Note by the Secretaries

By informal action on 27 January 1947 the State-War-Navy
Coordinating Committee approved SWNCC 204/26.

H. W. MOSELEY
W. A. SCHULGEN
V. M. LOWRANCE
Secretariat

DECLASSIFIED

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By WSD NARA Date 1/20/85RG 260
Entry AL Admiral F. B.
File #20415 105420
Box 808SECRETSWNCC 204/2620 December 1946Pages 96 - 97, incl.COPY NO. 8185
90 10/20/4737 11/22/47STATE-WAR-NAVY COORDINATING COMMITTEERESTITUTION FROM GERMANY OF WORKS OF ART
REMOVED FROM HUNGARY TO GERMANYReferences: a. SWNCC 204/5
b. SWNCC 204/12
c. SWNCC 204/23/D
d. SCE 7/1Note by the Secretaries

The enclosure, a report by the State-War-Navy Coordinating Subcommittee for Europe in response to reference c, is circulated for consideration by the Committee.

H. W. MOSELEY
W. A. SCHULGIN
V. E. LOWRANCE
SecretariatSWNCC 204/26SECRET

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By WSD NARA Date 1/20/89

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RESTITUTIONBox 808SECRETENCLOSURERESTITUTION FROM GERMANY OF WORKS OF ART
REMOVED FROM HUNGARY TO GERMANYReport by the
State-War-Navy Coordinating Subcommittee for EuropeTHE PROBLEM

1. To reconsider SWNCC 204/5 in the light of an inquiry from OMGUS to JCS of 22 November 1946 (CC 7080 is SWNCC 204/23/D).

FACTS BEARING ON THE PROBLEM

2. A cable from OMGUS requests instructions regarding restitution of works of art belonging to Hungarian nationals who are now reported to be in the United States and who do not wish to return to Hungary. The property in question was removed from Hungary by the Germans.

DISCUSSION

3. The accepted policy and practice both of the United States and quadripartitely in regard to restitution from Germany has been to restore property to the governments of the countries from which it has been removed and not to restore to individuals.

4. The sole exception to this principle has been the case of certain property removed from a country by refugees who left that country for religious or racial reasons and who choose not to return to that country.

5. In the present instance the exceptional circumstance in Paragraph 4 does not exist.

CONCLUSION

6. There is therefore no reason to treat the property in question here in any manner other than that provided under existing directives.

RECOMMENDATION

7. It is recommended accordingly that the message in the Appendix be sent to OMGUS.

SWNCC 204/26

- 96 -

Enclosure

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 Authority NND 765 036
 By WSD NARA Date 1/20/83

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 File #20415 1651110
 Box 808

SECRETAPPENDIXDRAFT CABLE TO OMCUS

Reurad 00 7080, 22 Nov.

It is not deemed wise to make exceptions to general rule of
 restituting to govts only, except as provided in WX 91471. Since
 Weiss case not covered by WX 91471, you will turn property in
 question over to Hungarian restitution mission. If Hungarian
 mission so chooses it may transfer property to Weiss representa-
 tive in Germany.

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Authority: NND 785006
By: WBA/DA/10/22/93

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File Files of The Director '55
Box 36

ÖSTERREICHISCHES FORSCHUNGSMITTEL FÜR WIRTSCHAFT UND POLITIK

Berichte und Informationen

75

AUS DEM INHALT:

Gefahr einer Teilung Österreichs?

Die deutsche Ostgrenze

① Wirkkraft des Christentums
an ihrem Tiefpunkt?

② Unsere Ernährung im Marshall-Plan

Baustofflieferungen nach Wien

Wieviel Regen wir zu wenig hatten

Der legale Kunsthandel

③ Metallindustrie

By Mrs. NARA Dept. 10/22/50
 AUTHORITY: NND 785006
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 File Files of The Director '55
 Box 36

schwingen. Es wird hiemit nur festgestellt, daß sich das Ringen mit den Problemen unseres heutigen Lebens also nicht vor dem Dom, sondern vor Weintischen vollzieht. Ein Zeichen der Zeit? An sich ist das gewiß unerfreulich, aber wenn man das Zeichen begreift, vielleicht ergreift einen dann der Impuls zur Wandlung? Es sei nur ganz nebenbei bemerkt, daß Max Mell einige äußerst aktuelle Mysterienspiele geschrieben hat, die geradezu nach dem Domplatz verlangen.

Die Aufgaben für das kommende Jahr

Alle übrigen Mängel technischer und organisatorischer Art — angefangen von der Karten-Plage bis zur reibungsvollen Zusammenarbeit mit dem Rundfunk — mögen unbesprochen bleiben. Sie gehören nicht kritisiert, sondern abgestellt. Es

sind Organisationsmängel, die Taten an leitender Stelle verlangen. Bis zum Sommer 1948 hat man dazu genügend Zeit.

Man kann über das Wagnis, die Tradition der Salzburger Festspiele unter allen Umständen und sofort weiterzuführen, geteilter Meinung sein. Aber über eines sind sich alle einig: das Wagnis muß hinauf ins Freie, Lebendige führen und nicht abwärts zur Sterilität. Erfreuliche und positive Keime gibt es genug, das haben 1947 die Künstler wieder unter Beweis gestellt. Nun soll so weiter gearbeitet werden, daß eines Tages die Mängel der Vergangenheit angehören. Dazu tue man den ersten Spatenstich: *begrabe man alles, was alt ist und ohne innere Lebenskraft*. Das Echte bleibt immer neu.

Dr. G. H.

Der legale Kunsthandel und das Auslandsgeschäft

Zu Prof. E. Schaffran's Artikel: „Österreichische Kunst und ihre Förderung im Ausland“

In Ihrem Heft 72 erschien ein Artikel über „Österreichische Kunst und ihre Förderung im Ausland“, zu dem ich gerne im Folgenden Stellung nehmen möchte. Ich exportiere seit 20 Jahren erste österreichische Graphik in alle Erdteile und veranstalte in fast allen Großstädten des Auslandes repräsentative österreichische Kunstausstellungen, sodaß ich auf Grund dieser Tätigkeit mich berechtigt fühle, meine Ansichten über dieses Problem darzulegen.

Ich gehe mit der Ansicht des Verfassers Ihres Artikels einig, im Wege von *Wanderausstellungen* das ausländische kunstsinnige Publikum mit der Eigenart der österreichischen Kunst vertraut zu machen, wobei auf Qualität der zur Schau gestellten Gemälde allergrößtes Augenmerk zu legen wäre. Gemälde, wie sie derzeit in der sogenannten Großen Kunstausstellung im Wiener Künstlerhaus gezeigt werden, oder gar in Salzburg preisgekrönt und von staatlichen Behörden angekauft wurden, werden kaum imstande sein, Österreichs Ruf als Land der Kunst zu erhöhen. Es muß betont werden, daß nach wie vor der allgemeine Geschmack, vielleicht mit Ausnahme Frankreichs, sehr konservativ ist. Darüber täuschen auch die begeisterten Kritiken moderner Ausstellungen nicht hinweg, denn jedermann weiß, wie diese zustande kommen. Ich erinnere mich da einer Anekdote. Ein bekannter Berliner Gemäldehändler, der es sich um die Jahrhundertwende zur Aufgabe machte, Gemälde modernster Richtung zu propagieren, kaufte für seine Privatsammlung ein Gemälde der Alten Schule. Befragt, warum er sich denn nicht ein modernes Bild für sich erwürbe, antwortete er lächelnd: „So etwas verkauft man, hängt es aber nie auf.“

Im übrigen halte ich den Zeitpunkt für Verkaufs-Wanderausstellungen für verfrüht. Denn in unserer Branche wirkt sich die derzeitige Relation des Schillings zum Dollar noch viel exporthemmender aus, als in irgendeiner anderen Branche, da die Inlandspreise für Gemälde sehr hoch sind. Leute, die derzeit unbedingt ein österreichisches Gemälde erwerben wollen, fahren nach Österreich und kaufen es an Ort und Stelle unter Ausnützung der verschiedenen Schleichhandelskurse. Das sind wohl auch die Wege, von denen der Verfasser Ihres Artikels spricht.

Ich bin auch ein Gegner, wertvollen österreichischen Kunstbesitz unbedingt jetzt an den Mann bringen zu wollen. Österreich hat durch den Krieg und seine Nachwirkungen so viel Schönes verloren, daß es mir nicht angebracht erscheint, diese Restbestände auszuverkaufen.

Richtig ist auch, daß der Besitzer eines Kunstwerkes sich von ihm leichteren Herzens trennen würde, hätte er die Gewähr, daß sein Bild wiederum in den Besitz eines kunstsinnigen Menschen käme. Aber zeigen Sie mir doch in aller Welt solche Menschen! Derzeit wird gekauft, um eine Kapitalanlage zu haben. Die Welt ist viel zu unruhig und auf den Besitz versessen, als daß man hoffen könnte, Freude an der Kunst sei der Beweggrund zum Kauf eines Kunstgegenstandes.

Gegen einen Punkt in den Ausführungen des Artikelschrei-

bers möchte ich aber mit aller Entschiedenheit Stellung nehmen: daß man eine Abteilung des Unterrichtsministeriums errichten solle, das, wenn auch im Verein mit dem legalen Kunsthandel, die für das Ausland geeigneten Kunstschöpfungen auszuwählen habe. Da frage ich mich denn doch, woher ein Sektionsrat diese Erfahrungen hat! Diese kann nur der Kaufmann in jahrelanger Praxis erwerben. Das Ende vom Lied wäre wohl, daß für jedes in Betracht kommende Exportland ein eigener Referent aufgestellt würde, der selbstverständlich es als seine vordringlichste Aufgabe ansähe, zunächst einmal eine — Studienreise zu unternehmen.

Die Existenz eines Warenverkehrsbüros allein genügt, um den Willen zum Export abzumürksen. Man hebe die Exportabgabe auf und verbiete endlich den illegalen Handel: das sind Taten, die der legale Handel vom Staat verlangen kann und im Interesse des Ansehens des legalen Kunsthandels auch gelegen sind. Das andere überlasse man gefälligst der Tüchtigkeit des Kaufmanns.

L. W.

Jugoslawische Filmpäne

Im Zusammenhang mit dem Artikel über die Filmproduktion in Prag und ihre slawischen Aspekte in den Heften 69 und 70 bringen wir nach einer Darstellung von jugoslawischer Seite einige Daten und Pläne der jugoslawischen Filmindustrie.

Der erste Fünfjahresplan in Jugoslawien sieht für die Filmwirtschaft eine Summe von 1,5 Milliarden Dinar vor. Die Filmindustrie hat die Verpflichtung übernommen, bis 1951 40 Unterhaltungsfilme, 100 Dokumentarfilme und 112 Wochenschauen jährlich herzustellen. In jeder der Volksrepubliken sollen technische Anlagen errichtet werden, die größte ist in *Kosutnjak bei Belgrad* geplant. Die Zahl der Kinos soll auf das Dreifache erhöht werden (d. s. rund 1200). Die Zahl der Wander-Tonkinos soll auf 120 gebracht werden, nachdem es vor dem Kriege nur 20 (bloß geeignet für Stummfilmvorführungen) gegeben hat. Vor allem ist eine stärkere Durchsetzung jener Gebiete mit Lichtspieltheatern beabsichtigt, die wie Mazedonien, Montenegro, Bosnien und Herzegowina, bisher arm an Kinos sind. Jugoslawien habe, wie es heißt, früher keine eigene Filmindustrie besessen, „da dies den ausländischen Interessen zuwider gelaufen wäre“.

KUNSTHANDLUNG
ANNY RASCHHOFER
 Ölgemälde · Kunstdrucke · Einrahmung
 SALZBURG, SIGMUND-HAFFNER-GASSE 5

Bei Vorauszahlung der Mitgliedsbeiträge bzw. Abonnementsgebühren treten bei eventuellen Preisänderungen die neuen Bedingungen in Kraft. Die Mitgliedschaft kann nach Ablauf des ersten Jahres nur schriftlich zu jedem Quartal aufgekündigt werden. Das Abonnement läuft auch nach dem vereinbarten Zeitraum bis zur ausdrücklichen schriftlichen Abbestellung weiter.

*in AUSTR
WILSON KLESSHEIM*

OFFICE OF MILITARY GOVERNMENT FOR BAVARIA
ECONOMICS DIVISION
MUNICH GERMANY APO 407

US ARMY *CS*
HSL/irm

AG-007-MGBER/B

19 May 1948

SUBJECT: Fine Arts of Unknown Origin

TO : Office of Military Government for Germany (US)
Property Division, Restitution Branch, APO 403,
US Army. (ATTN.: MFA+A Section)

1. Reference letter from USFA, subject as above to OMGUS, dated 13 April 1948.
2. An information copy of the above letter was furnished this office, but without the photographs. If it would be possible, this office would like to have the photographs.

For the Chief, Restitution Branch:

*no answer was received
therefore claim dropped*

HERBERT S LEONARD
Chief, Monuments, Fine
Arts and Archives Section
Restitution Branch

Telephone: Munich Military 4-389
Munich Civil 30054

M.F.A.+A.-Files

| | |
|-------|--------------------------|
| RG | <u>260</u> |
| Entry | <u>A. Hall</u> |
| File | <u>DMG-US</u> |
| Box | <u>23 321</u> |

105425

| | |
|--------------|-----------------|
| DECLASSIFIED | |
| Authority | <u>ND 71507</u> |
| By | <u>CP</u> |
| NARA Date | <u>9/2/78</u> |

HEADQUARTERS
UNITED STATES FORCES IN AUSTRIA
USACA SECTION
Reparations, Deliveries and Restitution Division
APO 777, U.S. Army

BT/mk
13 April 1948

CCP, Munich

SUBJECT: Fine Arts of Unknown Origin.

TO : Office of Military Government for Germany (US)
Economic Division, Restitution Branch
APO 742, U.S. Army
ATTENTION: MFA&A Section.

1. Attached is a list of paintings, antique furniture, and tapestries of unknown origin which are located in Schloss Klessheim and Kavallerhaus, on the Klessheim estate in Salzburg. Attached for your assistance in identification, are also photographs of all of the items on the list, except items Nos. 17, 22, 23, 24 and 32.

2. Schloss Klessheim was completely refurbished during the war, and Kavallerhaus (guest house on the estate) was newly constructed by the Nazis. In the past two years several restitutions of looted French fine arts have been made to the French Government from Schloss Klessheim. However, no information as to the pre-war origin of the attached list of property is presently available.

3. Please advise if you know of any claims against the property on the attached list.

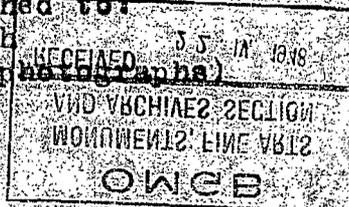
2 Incls:
1-List of Fine Arts
2-Photographs

JAMES A GARRISON
Chief, RD&R Division

Telephone: VIENNA B-48431

Copy furnished to:

CCP, Munich
(without photographs)



RG 260
Entry A. Hall
File OMGUS
Box 321

105426

DECLASSIFIED
Authority 11/15/97
By KN NARA Date 9/2/98

ART OBJECTS AT SCHLOSS KLESSHEIM

Oil paintings:

- 1 Hendrik Mommers, 1623-1693
Landscape, in the foreground resting peasant, 2 horses,
oil on canvas, No.8
- 2 Gump,
3 angels floating in the air (with bugle horn), young
woman bids farewell to a young man starting for the hunt
with two dogs. Frame 0.90x1.55 m
- 3 Salvator Rosa, Italian school, 17th cent. No.22
Landscape, in the foreground 2 big trees, 2 resting
wanderers, view on a mountain-valley.
- 4 No. 28 (Copy of Murillo)
2 children eating fruits, with dog.
- 5 Josse de Momper et Vranok (Flam. school, 17th cent.) No.7
Landscape, river with castle, 2 sail boats, in the fore-
ground several carriages and 1 rider, 0.89x1.30m (without
frame)
- 6 Adriaen Manglars, 1695-1760, No. 2 (French School)
Forest landscape, 4 flying birds, in the foreground:
Highwayman attacking a coach. 0.98x1.78m (with frame)
- 7 Th. Michan (?) No.17
River landscape with sailing and rowing-boats, on the left
side rider on bridge. 1.58x1.15 m (with frame)
- 8 Verriox (?) No.18
Forest landscape: pond, fawns and nymphs with eupid, in the
background a flock of cattle. 0.61x0.73 m (with frame)
- 9 Teniers school
No.14065, RM 9.600.-
Resting riders at a village inn. 0.61x0.73m (with frame)
- 10 Dutch School
River landscape with barks, on the left side a castle, on
the right side trees, oil painting on canvas, damaged.
- 11 Thood. van Thulden (17th cent.) No.6
Rape of the Sabine woman. 0.70x0.95 m (without frame)
- 12 Ludiers No. 21
Fish-market on the sea shore, on the left side sailing-bark
and castle
- 13 Francois Musin (Belgian School, 19th cent.) No.19
Coast at Vlissingen, sailing barks, in the background a
store-house. 0.84x0.64 m.
- 14 Nickolas Berchem (1620-1683) No. 1, Galerie Segar, Brussel
Landscape, on the right side trees, on the left side view
of a valley and river, in the foreground cattle and a
woman riding a horse with coloured harness. 2.04x1.70m.

RG 260
Entry A. Hall
File DMG-US
Box 321

105427

DECLASSIFIED
Authority ND 71507
By CP NARA Date 9/29/88

Tapestries:

- 15 Gobelin "Wild boar-hunt", 2 riders, 1 man with spear, 1 man with bugle-horn, 1 wild boar, 7 dogs. 5x4 m, No.2496
- 16 Gobelin, No. 293, "After the chase" 1 rider and lady on horseback viewing killed game. - Huntsman with dog.
- 17 Large tapestry with "Two Human Figures and Three Cherubs". 3.41x3.95 m.
(was in Klessheim - - now is in Kaisersaal, Residenz, Salzburg)

Furniture:

- 18 Settee, 1 sofa and 5 arm-chairs, French work, brown wood, Gobelin upholstery.
- 19 4 arm chairs, French work, brown wood, Gobelin upholstery.
- 20 French gilded Standing Clock, baroque, on top terrestrial globe in glass ball.

RG 260
Entry A. Hall
File DMG-US
Box ~~23~~ 321

105428

DECLASSIFIED
Authority NND 775057
By CP NARA Date 9/29/98

ART OBJECTS AT KAVALIERHAUS

Oil paintings:

- 21 Frans de Block (Flam. School, 1812-1893) No. 11
Woman and child greet the returning fisherman in his home.
0.76x0.70 m with frame.
- 22 Dutch School, No. 34
Landscape, Harbour with sailing barks, on the right side
fortified town, in the foreground an oriental bark and
fishers. 0.70x0.60 m with frame.
- 23 Orizonti,
In the foreground, river landscape with boats and several
groups of people, in the background view of Rome with angels
castle and St. Peters cathedral. 4x3m with frame.
- 24 Orizonti,
in the foreground, river landscape, in the background view of
Rome with the ruins of the colosseum. 4x3m with frame.
- 25 Horst Bauer (Swinemünde)
View of Thorn, No. 2321, 0.90x0.60 m with frame. Kat. No. 168.
- 26 Wilhelm Kaufmann (Salzburg)
View of Abtenau, 0.69x0.50 m without frame. No. 140.
- 27 Artist unknown,
Landscape, Untersulzbachtal, 0.51x0.69 m, No. 139.
- 28 Artist unknown, (signed W K 1941)
Landscape with lake, in the foreground crop in blossoms,
0.50x0.72 m.
- 29 Axel Bibby, Odensee, Dänemark 1937.
Modern landscape, spring at Fusnen. Presented to the Führer
by the painter (EI 7/41 III) 0.70x1.00 m. No. 3 - 36866.
- 30 Artist unknown, (signed AK 1941)
Three on the shore of a lake. 0.72x0.52 m without frame.
- 31 Cornelius von Troost, Dutch, 1697-1759, No. 4
Woman selling poultry to 2 men and 1 woman. In the background
riverlandscape with boat, on the right side a church.
1.00x1.28 m with frame.
- 32 Cornelius von Troost, Dutch, 1697-1750, No. 3
Poultry booth and wheel-barrow with vegetables, 2 women, 1 man.
On the right side in the background river landscape with houses.
1.00x1.28 m with frame.
- 33 Vallin, No. 193
Diana and Acteon. Riverlandscape with Diana and Nymphs bathing.
On the left side Acteon with 2 dogs.

Tapestries:

- 34 Gabelin, blue-green colour, forest landscape, 4.50x3.50 m.
- 35 Cobelin, blue-green colour, forest landscape, on the right

RG 260
Entry A. Hall
File DMGUS
Box 321

105429

DECLASSIFIED
Authority ND 77507
By KN NARA Date 9/2/78

side a castle, on the left side columns. 4.50x3.50m.
36 Gobelin, in the foreground 2 men showing a map to a
knight, in the background a court of justice. 5x3.50m,
No.173.

- 4 -

RG 260
Entry A. Hall
File DMGUS
Box ~~231~~ 321

105430

DECLASSIFIED
Authority ND 771307
By LN NARA Date 9/24/98

REPRODUCED AT THE NATIONAL ARCHIVES

file

HEADQUARTERS ZONE COMMAND AUSTRIA
PROPERTY CONTROL AND RESTITUTION SECTION
APO 541, U.S. ARMY

GNMEM
File 408/

AS
27 June 1947

SUBJECT: Candelabras & Furniture, supposedly
Belonging to Klessheim Castle.

TO : Chief, Monuments, Fine Arts & Archives Section
Restitution Branch, ATTN: Mr. RAY
Office of Military Government for Bavaria
APO 170, U.S. Army

1. This office was informed that the 2 candelabras,
5 chairs (tapestry covered), and 6 benches (embroidered),
shipped to Munich on 6 November 1946 as unidentified
furniture, might possibly be property of Klessheim castle
in Salzburg.

2. It is requested that report be submitted to this
office, when investigation has been completed.

VERNON R. KENNEDY
Chief

AG-Telephon 1/B
(3412000, 4033)

1st Ind

EB
HSL/oh

OFFICE OF MILITARY GOVERNMENT FOR BAVARIA, ECONOMIC DIVISION
APO 407, U.S. Army, 10 October 1947

TO: Headquarters Zone Command Austria, APO 541, U.S. Army
ATTN: Property, Control and Restitution Section

On 10 September 1947 there were shipped to Austria the
following items, possibly belonging to Klessheim Castle:
six benches, five chairs and two candlesticks.

For the Chief, Restitution Branch:

Telephone: Munich Military
2802

HERBERT S. LEONARD
Chief, MFAAA Section
Restitution Branch

MFAAA Files

RG 260
Entry A. Hall
File DMG-VS
Box 321

105431

DECLASSIFIED
Authority UNDAFCS7
By KN NARA Date 9/20/08

~~At~~
On 10 Sept 47 there were
~~the~~ shipped to Austria
the following items possibly
belonging to ~~Blank~~ Castle
6 bundles
5 chairs and
2 commodes, etc.

RG 260
Entry A. Hall
File DMGVS
Box ~~237~~ 321

105432

DECLASSIFIED
Authority NND 971537
By KV NARA Date 9/20/98

File given to...
Release - Hungarian Claims
to Austrian Govt - - - R&R-25
Manfred Weiss Concern - R&R-26-a
Manfred Weiss Concern - R&R-26-b

RESTRICTED
MEMORANDUM

HEADQUARTERS U. S. FORCES IN AUSTRIA
REPARATIONS, DELIVERIES & RESTITUTION
G&A Branch
APO 777, U. S. Army

49

RDR Directorate Files
RDR/P(48)27
RDR/P(49)20

TO: Head, R&R Branch Date: 23 June 1949

SUBJECT: Letter from the Hungarian Restitution Mission
Dated 25 March 1949

1. It is noted that certain directives giving cable numbers are cited in the letter from the Hungarian Restitution Mission.
2. On 22 June 1949, Colonel McKee, Head R&R Branch, advised that the information concerning these cables was probably obtained by the Hungarian Restitution Mission as the result of a Congressional investigation. During the course of the investigation, the Congressional Committee asked the Department of the Army whether it had any objections to de-classifying these cables. Since the Department of the Army did not object, the cables were de-classified and became part of the record of the Committee.
3. The Committee's investigation took place between December 1947 and September 1948. According to Colonel McKee, some Hungarian royal stud horses were taken by the U.S. Army to the United States and the State Department agreed to send them back to Hungary. Some of the horses had already been sent, and others were awaiting shipment when the Congressional investigation started. The Congressional Investigating Committee determined that these horses were war booty and should not be returned.
4. Colonel McKee was of the opinion that the findings of the Congressional Committee were made public to the best of his recollection. He also believed that a copy of the findings of the Committee was received by this Division, but that it was forwarded to the Headquarters' files.
5. It is not known by what other means the Hungarian Restitution Mission obtained the text of the directives unless they obtained them from Germany, who operated under identical directives.

WALTER Q. LOEHR
Acting Chief
RD&R Division

105437

RESTRICTED

RG 260
Entry USFA-US ACA
File Rep. + Rest.
Box 99

DECLASSIFIED
Authority NND 785010
By SR NARA Date 10-5-99

Handwritten: Hung. Miss
50

RECEIVED RD & R
Time 15¹⁵
Date JUL 5 1949
No. 19

7232/49/V-Sch

Vienna, 5 July 1949

To : Colonel R. Fretwell
Chief, Transportation Sect.,
USFA, USCA Sect.,
Vienna IX.,
Allianz Bldg.,

Dear Colonel ;

In reference to our negotiation , I take the liberty of requesting you to inform the appropriate U.S. authorities in the U.S. Zone of Germany, that I am empowered by the Hungarian Ministry of Finances to conduct procedures and process the homeward journey of the restituted Hungarian barges.

Simultaneously I am applying for travel permission to Germany for myself, another member of the Hungarian Restitution Mission, Zolta Kovacs and for the interpreter-secretary Mrs. Berta Schmoller, as well as for my wife Mrs. Irene Varvasovszky who will accompany me on my trip.

As soon as the travel permissions are granted by your Headquarters, I shall start on this trip to Germany.

Sincerely yours,

Dr. Ladislaus Varvasovszky
Chief of the Mission

Handwritten: Copy
R. R. Br.
RD & R. D. V.

RG 260
Entry USFA-USACA
File Rep. + Rest.
Box 99

DECLASSIFIED
Authority NUD 785010
By SR NARA Date 10-5-99

105438

Hungarian Misc

48

D. W. C. M. S. P.

HEADQUARTERS, U.S. FORCES IN AUSTRIA
Reparations, Deliveries & Restitution Division
APO 777 US ARMY

21 June 1949

TO : Memo for the File

SUBJECT: Release of Hungarian Danube Barges from Passau, Germany

1. Mr. Varnasovszky, Chief of the Hungarian Restitution Mission in Austria, had previously contacted this office with the view in mind of proceeding to Passau, Germany and taking over the Hungarian Danube barges, Nos. 624, 1111, 1209 and 1211, which apparently had been released by OMCUS for restitution to Hungary in 1947. In this connection, a previous attempt by a Hungarian official, Mr. Saurer of Budapest, to go to Passau for these boats was denied (apparently for political reasons) by the OMCUS Travel Control Board. Information regarding Mr. Saurer was forwarded to this office by Hq. USFA - ODI Travel Control Office.

2. Mr. Fallin, Chief of the Inland Waterway Division of Regensburg, Germany, telephoned to-day this office regarding the release of the Hungarian boats at Passau and stated that the following 7 boats are presently at Passau and should be taken over by the Hungarian Mission without delay:

| | |
|-----------|------------|
| MFTR #440 | MFTR #1111 |
| " #624 | " #1209 |
| " #644 | " #1211 |

Tanker XIV

Mr. Fallin stated that the first 6 boats had been released by the RD&R Division, OMCUS, in 1946 and that Tanker XIV was released by RD&R Division, USFA, and later brought to Passau for repairs. There are no monetary charges against these boats and IWD OMCUS is anxious that they leave Germany and be returned to Hungary at once, since IWD Division OMCUS is apparently closing out in the near future. Mr. Fallin's telephone number in Regensburg is Mil. Line 7270 or Regensburg "Railway" telephone Line 611.

3. Mr. Varnasovszky had contacted this office several times during the past 6 weeks regarding these boats and requested the assistance of this office in returning these boats from Regensburg to Hungary over the Danube Port at Linz.

RG 260
Entry USFA-US ACA
File Rep. + Rest.
Box 99

DECLASSIFIED
Authority NND 785010
By SR NARA Date 10-5-99

105439

4. In view of the fact that all of these boats had been previously released to the Hungarian Mission, RD&R Division has no further interest in subject matter; it is entirely up to Mr. Varvasovszky how these boats should be returned to Hungary. Any special arrangements he may desire regarding the return shipment should be coordinated with IWD -Transport Division, USFA (Major Gunn). Major Gunn and Mr. Aiken, the USFA IWD field representative at Linz, have previously stated to the undersigned on subject matter that no permission would be granted for harboring these Hungarian boats from Passau at Linz if such a request would be made by Mr. Varvasovszky. Apparently there had been previous difficulties with Hungarian boats at Linz in this connection when harbor facilities had been granted to "restituted" boats in transit from Germany to Linz.

Richard P. Weeber
RICHARD P. WEEBER
Major CE

CC: Mr. Fretwell, Transport Div., USACA

RG 260
Entry USFA-USACA
File Rep. + Rest.
Box 99

DECLASSIFIED
Authority NND 785010
By SR NARA Date 10-5-99

105440

DECLASSIFIED
Authority: NND 765023
By: J. NARA Date: 10/6/99

RG 84
Entry BUDAPEST LEG.
File # 840.1 - JEWISH
Box # 103

Gulo

| ACF | INFO |
|------------|-------------------------------------|
| MINISTER | <input checked="" type="checkbox"/> |
| CO-UNSELER | <input checked="" type="checkbox"/> |
| POLITICAL | <input checked="" type="checkbox"/> |
| ECONOMIC | <input checked="" type="checkbox"/> |
| ADMINIS. | <input checked="" type="checkbox"/> |
| CONSULAR | <input type="checkbox"/> |
| 16-87100-1 | FORMAT. |

TELEGRAM RECEIVED

LEGATION OF THE UNITED STATES
OF AMERICA
JUL 9 1946
No.: 43

From: MUSPOLAD BERLIN Date: July 7, 10 a.m. 1946
Code: Confidential BUDAPEST, HUNGARY Received: July 8 at 10:50 a.m.

PARAPHRASE

Re: AGWAR's telegrams WX 93185 of July 2 to USFET and USFA.

Suggestion to effect there be no immediate disposition of gold train or for rehabilitation of Stateless persons be made pending consideration of plan discussed in Berlin by Minister Nyaradi. About 200,000 Jews remain in Hungary; formation of Jewish Rehabilitation Agency there.

Sent as 1661 to Dept; repeated as 43 to Budapest, 80 to Vienna, 195 to Paris for Mason and Ambassador Murphy.

HEATH

*840.1 - Jewish Profusely + 711.9 - Stamp. Profusely -
US Zone*

gfw

DECLASSIFIED
Authority: NND 765023
By: J. NARA Date: 10/6/99

RG 84
Entry BUDAPEST LEG.
File # 840.1 - JEWISH PROPERTY
Box # 103

601A

105442

A MAGYARORSZÁGI ISRAELITÁK
ORSZÁGOS IRODÁJA
BUDAPEST, VII., SIP-UTCA 12.
TELEFON: 423-930.

Budapest, 18th February, 1946.

LEGATION OF THE UNITED STATES
OF AMERICA
BUDAPEST
FEB 27 1946

Dr. M. Ké
Szám: 1903/1946
Válasz esetén az íveskedjék erre a
számra hivatkozni!

Arthur Schoenfeld Esq.,
U.S.A. Minister in Hungary,
Budapest

Sir,

We should be much obliged if you would kindly arrange that the inventory of the so called "golden train" made by the U.S. troops and giving details of contents thereof, be put at our disposal.

The contents of the train being Jewish property, we should like to make representations regarding the fate of same for case it shall be returned at this early date. For this purpose we need the inventory urgently

We remain with sincere thanks in anticipation

yours respectfully:

CENTRAL BOARD OF THE JEWS IN HUNGARY

Munkácsi
Dr. Munkácsi
managing-director

Stöckler
Stöckler
President

Action

*Explained in interview with
Dr. Munkácsi that under a matter
with the US military
(1) They should get the Hungarian
Foreign Office to request inventory
The ACE
I should like to see only in good
possible form
Partly in custody of US Army
document in March 1946 (R)*

File 1 - Jewish Property

| | | |
|-------------------------------------|---------------|-------------------------------------|
| <input checked="" type="checkbox"/> | Palmer | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | Folsom | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | Squires | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | Ecker-Rice | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | Rieger | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | Merrill | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | Wood | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | LeBovin | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | Chadwell | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | Mark | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | Jufasz | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | Leo | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | Williams | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | Ronto | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | Security Det. | <input checked="" type="checkbox"/> |

DECLASSIFIED
 Authority 775058
 By TJ NARA Date 10/18/79

RG 260
 Entry Finance
 File Gold/Silver ^{Hunt.} REST.
 Box 50

Gold
 105443

RESTRICTED

APPENDIX "C"

PARAPHRASE

From: Commanding General, U.S. Forces in Austria.

To: War Department.

No: P 3667

7 September 1946

Reference: WARX 98112.

Proposed directive concurred in. Known material possibly applicable under this directive was all captured not in Germany but in Austria.

Definitely applicable is the Kurt Beckner collection while possibly applicable is train of Hungarian loot.

Letter, which includes 100 small cases jewelry and watches and approximately 15,000 grams of gold bullion, is under study.

CM-EN-1409

(8 Sept 46)

Forwarded Appendix "A" for comment.

KG
 Entry 56
 File Accsn 69-A-4707
 Box RESTITUTION
 84

DECLASSIFIED
 Authority NNC978025
 By SR NARA Date 10-28-99

From: U.S. Political Adviser, Berlin via War

To: Secretary of State, Washington

Dated: August 3, 1946

Number: 1851

SECRET

The Department's cable dated July 22, No. 1563, my cable of July 27, No. 1818, and Paris cable No. 392 BELARD July 30, relative to restitution of Hungarian gold, are referred to in connection with the message below.

It was agreed by Nyaradi to sign receipt as follows.

(1) Hereby receipt of items described in schedule A attached hereto, from the Commanding General of the United States Forces, European Theater, is acknowledged on behalf of the Hungarian Government, by the Undersigned Nicholas Nyaradi who is a duly accredited representative of said government, authorized to receive the said items on its behalf and to execute this agreement and receipt.

(2) Acceptance is hereby made by said government of the items said schedule A attached set forth; said government, by the acceptance of said items, hereby waives all claims which it may have for losses arising out of the looting or other wise wrongful removal of monetary gold from Hungary during the war and also agrees to save from harm the United States and all its representatives and agents from any claim for deterioration, damage or loss suffered at any time whatever by any item.

(3) If it should be determined by the Commanding General of the United States Forces, European Theater, that any item or items described in said schedule A were delivered mistakenly (which determination must be made within a year from the date hereof), disposal of such item or items will be according to said Commanding General's instructions. Said government, in the event of such determination, will take whatever steps may be necessary to make available to said Commanding General any such item.

(4) It is further agreed by said government that the appraised value of the said items as set forth therein is a proper and fair value.

Saturday, August 3, preceding delivery is scheduled time for actual signing of above receipt. On August 4th loading is to take place. Clearance to Budapest, and return, of special train with accompanying guards and personnel. August 5 expect to depart from Frankfurt and arrive on August 6th in Budapest.

The foregoing has been repeated to Vienna as No. 86, to Budapest as No. 94, and as No. 227 to Paris for BELARD for Heber.

MURPHY

8/5/46. Glasser, Miss Peterson (3), Schmidt (3), Ullmann, Willis, Baum, E. Hubbard.

MB

Mayer
 Mikulic, Ad

105444

RUG _____ 56 _____
 Entry Accsn 69-A-4707
 File _____
 RESTRICTION _____
 Box _____ 84 _____

DECLASSIFIED
 Authority: **MM0978025**
 By: **SR** NARA Date: **10-28-99**

Person's Collection

Redacted

Central Files

From US Legation AGO Hungary 481 Weiss
 To: OMENS Berlin Economic Division, Hostilities Br
 Info: War Department for COS for JCS, OPD, and WDAGB, 00 DESPT, 00 GDDA;
 Finance and Econ NSOVA

Rf: E-3595 7 August 1946

Train carrying gold from Frankfurt being restituted to the Hungarian National Bank by the American Govt arrived in Budapest at 6:00 hours on 6 August. Accompanying train were officer and enlisted men forming my detachment and other officials including Col William S Bray, Lt Col V Preisch, and Mr Wesley C Karolison of the State Dept from OMENS, also Mr. Nicholas Byerell, Hungarian Secretary of State for restitution.

The train was met at the station by large reception committee from the Hungarian Govt including Prime Minister Nagy and Finance Minister Gordon. General Weems, Chief of American Representation on the AGO, together with all officers of the mission plus enlisted men the served as escort, formed a military reception committee. The Honorable H.F. Arthur S Cheswold, American Minister and members of his staff represented State Department. Representatives were also present from the British Mission together with several officers from the Soviet Section of AGO.

Formal acceptance and thanks on behalf of the Hungarian Government was made by Finance Minister Gordon who delivered a talk which was very complimentary to the United States. General Weems responded on behalf of the United States Government, following are excerpts:

"It gives us the greatest of pleasure to be here at the time that this train is coming into Budapest with this shipment of gold bullion to be delivered to the Hungarian Government. To say stabilization is important in the minds and thoughts of all the people of Hungary. We Americans here in Hungary have observed the disastrous effects of inflation. We can say it carries with us our very best wishes, and we earnestly hope that it will be used to the best advantage to rebuild Hungary on democratic lines in accordance with the Atlantic Charter setting forth the Four Freedoms: Freedom of Want, Freedom of Fear, Freedom of Religion, and Freedom of Speech".

The station was guarded by several hundred Hungarian soldiers and policemen. An enormous crowd gathered around the station although it was not as large as it would have been had the gold come in as scheduled during daylight hours.

Due to late hour, morning press did not carry full story, but favorable reaction is expected from all papers except extreme left. Re Army paper this morning carries article to the effect that the United States has not returned property from the American Zone valued at three billion dollars and that gold was only returned at insistence of Soviet Union. This was to be expected as it followed the usual line of Soviet paper here and Communist press. Will report press comments later cable.

ADVICE: DAD INFO: AAF, Adm Lantry, ASW, JCS, ID, Adm Minster, PAB, SHRYAN, ORA)) (8 AUG 46) WFO 071600N 1a

5/16/46 Messner, Taylor, Miss MacIntosh (3), Schmidt (3), Williams, Wilkie, Holtschek, H. Hubbard

KG
 Entry 56
 File Accsn 69-A-4707
 Box RESTITUTION
84

DECLASSIFIED
 Authority NN0978025
 By SR NARA Date 10-28-99

Treasury Department
 Division of Monetary Research

Gold

Date July 19, 1946 19

To: Mr. Glendon

From: Mr. Wood

Subject: Restitution of Hungarian Gold

1. On June 14 the Acting Secretary of State handed a note to the Prime Minister of Hungary in which it was stated that

(a) the U.S. Government is prepared to proceed with the return to Hungary of the gold held in custody of U.S. Forces, which gold belongs to the Hungarian National Bank and which is valued at approximately \$32 million, in order that it may be used as stabilization of Hungary's monetary system and economy; and

(b) this return is conditioned on the receipt of assurances from the Hungarian Government that it will undertake to return to the rightful owners any part of this gold which it may later be established to have been looted.

2. The requested assurances were given to the American Mission in Budapest on June 27.

3. In a cable dated July 9 OSBUS informed Washington that the gold is held in the Reichsbank depository at Frankfurt and that it can be restituted promptly upon execution of proper receipts by those empowered to receive the gold.

| | |
|-------|-----------------|
| RG | 56 |
| Entry | Accsn 69-A-4707 |
| File | RESTITUTION |
| Box | 84 |

| |
|--|
| DECLASSIFIED |
| Authority <u>NND978025</u> |
| By <u>SR</u> NARA Date <u>10-28-99</u> |

- 2 -

4. A Hungarian mission left for Austria and Germany on July 16, and one of the members of the mission is in possession of documentation from the Prime Minister authorizing him to receive the gold.

5. An additional 15,000 grams of gold now under Property Control at Halsborg may also be restituted to the Hungarians.

cc NYC. Bureau

with cables:
 Warx 93539 - 7/4/46
 P 09339 ✓ 7/9
 CC 08592 ✓ 7/9
 Z 03398 ✓ 7/12
 Z 03398 ✓ 7/13

HEADQUARTERS
UNITED STATES FORCES IN AUSTRIA
APO 541 US ARMY

00361

Date 2 May 1950

SUBJECT: Consolidation of Files - List of Hungarian Claims

FROM: TO: MEMORANDUM-Use full width if length

PC&R Office
Salzburg
APO 541
US Army
USFA Hqs
USACA Sec
RD&R Div
APO 777
US Army
Attn:
R&R Branch

1. In compliance with your request the files on completed Hungarian claims are forwarded to your office for further action.

2. Three copies of lists showing the claim number, reference number, subject and status of claim are attached hereto with the request that the receipt of the records be acknowledged on the reverse side and one signed copy be returned to this office.

VERNON R. KENNEDY
Chief, PC&R Salzburg

Tel: Salzburg 2150

Incls:
List of Records of Hung. Claims
3 Folders

R&R Branch
Hq. USFA
PC&R Office
Salzburg
APO 541
US Army

Receipt returned herewith.

Incl:
List of Records of
Hung. Claims

H. H. SCHROEDER
Head, R&R Branch

RG 260
Entry USFA-US ACA
File Rep. + Rest.
Box 99

DECLASSIFIED
Authority NND 785010
By SR NARA Date 10-5-99

105448

List of Records
of Closed Hungarian Claims forwarded
to Vienna

| Vienna Claim # | Ref.# | Description of Property | Status |
|-------------------|-------|---|----------------|
| 10 | 10 | Vehicles | dropped |
| 32 | 11 | Vehicles and other equipment | rest. March 48 |
| | 12 | Medical supplies | dropped |
| 53 | 14 | Vehicles | " |
| 72 | 56 | Vehicles | rest. Nov. 47 |
| 440 | 58 | Horses | dropped |
| 124 | 84 | Property of the Hung. Ministry of Agriculture | rest. May 47 |
| 38 | 195 | Vehicles, horses | dropped |
| 74 | 196 | Pharmaceutic equipment | " |
| 75 | 197 | Hospital equipment | " |
| 76 | 198 | Hospital equipment | " |
| 77 | 199 | Machinery | " |
| 78 | 200 | Misc. Property | " |
| 79 | 201 | Misc. Property | " |
| 80 | 202 | Motor vehicles | " |
| 81 | 203 | Vehicles and horses | " |
| 82 | 204 | Lorries and motor vehicles | " |
| 83 | 205 | Machinery | " |

105449

REPRODUCED AT THE NATIONAL ARCHIVES
 DECLASSIFIED
 Authority NND 785010
 BY *SS* NARA Date 10-5-91

RG 260
 Entry USFA-VS ACA
 File Rep. + Rest.
 Box 99

| Vienna Claim # | Ref.# | Description of Property | Status |
|----------------|-------|---|---------------|
| 84 | 206 | Vehicles and pumps | dropped |
| 85 | 207 | Gold | " |
| 86 | 210 | Blankets, clothing, dishes | " |
| 87 | 211 | Motor vehicle | " |
| 89 | 213 | Misc. machinery equipment | " |
| 90 | 214 | Motor vehicle | " |
| 91 | 215 | Outfit of a Locksmith's shop | " |
| 92 | 216 | Motor buses | rest. by Linz |
| 93 (674) | 217 | Vehicles | dropped |
| 94 | 218 | Motor vehicles, trucks, tractors | " |
| 96 | 220 | Hospital equipment and vehicle | " |
| 97 | 221 | Property of TB Institute | " |
| 98 | 222 | Motor vehicles | " |
| 100 | 224 | Ambulance car, fireman's sliding ladder | " |
| 101 | 225 | Watering car | rest. by Linz |
| 104 | 228 | Misc. property | dropped |
| 105 | 229 | Misc. property | " |
| 106 | 230 | Vehicles | " |
| 108 | 232 | Vehicles | " |
| 109 | 233 | Clothing, rugs, vehicles | " |

105450

REPRODUCED AT THE NATIONAL ARCHIVES

DECLASSIFIED
 Authority NND 785010
 By SR NARA Date 10-5-99

RG 26D
 Entry USFA-VS ACA
 File Rep. & Rest.
 Box 99

| Vienna Claim # | Ref.# | Description of Property | Status |
|----------------|-------|---|--------------------------------|
| 110 | 234 | Vehicles | dropped |
| 112 | 236 | Boring machine and vehicles | " |
| | 240 | Studebaker passenger car | rest.Oct.46 |
| 117 | 248 | Passenger buses | dropped |
| 118 | 249 | Books, Botanical Department, laboratory equipment | rest.Apr.47 |
| 9 | 252 | Locomotives and vehicles | rest.June 47 |
| 9 | 285 | Motor vehicles and locomotive | transferred to Fed Govt. (TFG) |
| 136 | 288 | Rugs, linen sheets, boots, motor car | dropped |
| 139 | 291 | Motor car, Super de Luxe | " |
| 141 | 293 | Motorcycle | rest.May 47 |
| | 311 | Car | dropped |
| 1 | 377 | Horses, harnesses | " |
| 148 | 384 | Steam engine | TFG |
| 150 | 385 | Furniture | dropped |
| 152 | 387 | Truck | rest.June 47 |
| 157 | 392 | Motor car, Mercedes Benz | rest.by Linz |
| 158 | 393 | Passenger car, Mercedes | dropped |
| 185 | 476 | Vehicles | " |
| 191 | 482 | Horses | " |

105451

DECLASSIFIED
 Authority **NWD 785010**
 By **SR** NARA Date **10-5-99**

RG **26D**
 Entry **USFA-US ACA**
 File **Rep. + Rest.**
 Box **99**

REPRODUCED AT THE NATIONAL ARCHIVES

| Vienna Claim # | Ref.# | Description of Property | Status |
|----------------|-------|---|----------------|
| 198 | 490 | Books, truck | TFG |
| 200 | 492 | Vehicle | dropped |
| 209 | 500 | Passenger car | " |
| 217 | 505 | Passenger car | " |
| 219 | 517 | Ambulance car | " |
| 207 | 518 | Motor bus | " |
| 235 | 526 | Vehicles | " |
| 236 | 527 | Kept in files of PC Salzburg, since not completed | |
| 239 | 530 | Vehicles and tank car | " |
| 242 | 533 | Passenger car | " |
| 10 | 609 | Vehicles, machinery | " |
| | 613 | Trucks of Standard Oil Comp. | rest. March 48 |
| 24 | 638 | Motor Vehicle | dropped |
| 269 | 647 | Various machines | " |
| 275 | 653 | Vehicles | " |
| 278 | 656 | Pumper truck | " |
| 280 | 658 | Vehicles | " |
| 288 | 666 | Passenger car | " |
| 1 | 683 | Horses and misc. property | rest. March 48 |

105452

REPRODUCED AT THE NATIONAL ARCHIVES

DECLASSIFIED
 Authority **NND 785010**
 By **SS** NARA Date **10-5-99**

RG **260**
 Entry **USFA-VS ACA**
 File **Rep. & Rest.**
 Box **99**

| Vienna Claim # | Ref.# | Description of Property | Status |
|----------------|-------|----------------------------------|----------------|
| 308 | 697 | Vehicles | dropped |
| 323 | 781 | Buses | rest.by Linz |
| 326 | 783 | Scientific instruments | Rest.by Vienna |
| 306 | 790 | Stamp collection | dropped |
| 341 | 815 | Passenger car | TFG |
| 345 | 833 | Electric equipment | rest.June 47 |
| 348 | 836 | Truck | dropped |
| 350 | 838 | Machine tools | TFG |
| 390 | 982 | tractor | dropped |
| 393 | 985 | Passenger car | " |
| 397 | 988 | Motor vehicles | " |
| 371 | 1011 | Horses | " |
| 372 | 1012 | Passenger car | " |
| 411 | 1040 | Truck | TFG |
| 418 | 1047 | Platinum items | TFG |
| 423 | 1052 | Claim identical with Claim # 236 | dropped |
| 37 | 1057 | Misc. transportation equipment | " |
| 430 | 1074 | Passenger car, Mercedes | " |
| 428 | 1105 | 137 pieces of fur | " |
| 452 | 1110 | Property of the County Vas | " |

105453

REPRODUCED AT THE NATIONAL ARCHIVES

DECLASSIFIED
 Authority NND 785010
 By SS NARA Date 10-5-99

RG 260
 Entry USFA-VS ACA
 File Rep. & Rest.
 Box 99

| Vienna Claim # | Ref.# | Description of Property | Status |
|-------------------|-------|---|-----------------|
| 457 | 1112 | Misc. gold and silver items | TFG |
| 461 | 1128 | Narcotics | dropped |
| 465 | 1139 | Hospital equipment | " |
| 491 | 1211 | Truck | " |
| 496 | 1215 | 1 horse | " |
| 500 | 1220 | Machine tools | " |
| 499 | 1223 | Tyres and tubes | " |
| 514 | 1248 | Horse | " |
| 529 | 1250 | Textile goods | " |
| 530 | 1251 | Gold, silver, jewels | " |
| 574 | 1296 | Motorcycle | " |
| 578 | 1307 | Vehicles | " |
| 580 | 1308 | Passenger car | TFG |
| 587 | 1309 | Trailer | TFG |
| 600 | 1317 | Horses | dropped |
| 594 | 1334 | Jewelry | " |
| 613 | 1337 | Not investigated Passenger car | not investigate |
| 622 | 1381 | Horses | dropped |
| 474 | 1339 | Vehicles | TFG |

105454

REPRODUCED AT THE NATIONAL ARCHIVES

DECLASSIFIED
 Authority NND 785010
 BY SR NARA Date 10-5-99

RG 26D
 Entry USFA-US ACA
 File Rep. + Rest.
 Box 99

General Correspondence:

Letter: Subject:

Date:

| | |
|--|-------------|
| "Cars of Hungarian Origin" | 18. Nov. 46 |
| "Hungarian Horses" | 2 Dec. 47 |
| "Hungarian Claim # 230" | 9. Dec. 47 |
| "Hungarian Claim # 329" | 20 Nov. 47 |
| "Hung. Claim #329" | 20 Nov. 47 |
| "Hung. Claim #329 for Motor Vehicle" | 10 Dec. 47 |
| "Hung. Claim # 23, Property of the Pel-Nitrogen Work Ltd" | 4 Feb. 48 |
| "Hung. Claim #470, Property of the Hung. State" | 5 Feb. 48 |
| "Hung. Claim #381, 392, 427 and 487" | 22 Apr. 48 |
| "Retirement of Dr. Juhasz" | 3 May 48 |
| "Hung. Claim # 584" | 4 Aug. 48 |
| "Investigation Report on Hung. Claims" | 10 June 48 |
| "Transfer of Hung. Claimed Property to the Austrian Authorities" | 10 Sept. 48 |
| "Investigation at Fusch/Glocknerstrasse" | 21 May 47 |
| "Transmittal of Receipts" | 25 Jan. 49 |
| "Hung. Claim # 124" | 27 Oct. 49 |

105455

REPRODUCED AT THE NATIONAL ARCHIVES

DECLASSIFIED
 Authority NND 785010
 By SR NARA Date 10-5-99

RG 260
 Entry US&A-US ACA
 File Rep. & Rest.
 Box 99

*Hungarian
misc*

2 May 1950

Consolidation of Files - List of Hungarian Claims

PC&R Office
Salzburg
APO 541
US Army

USFA Hqs
USACA Sec
RD&R Div
APO 777
US Army
Attn:
R&R Branch

1. In compliance with your request the files on completed Hungarian claims are forwarded to your office for further action.

2. Three copies of lists showing the claim number, reference number, subject and status of claim are attached hereto with the request that the receipt of the records be acknowledged on the reverse side and one signed copy be returned to this office.

VERNON R KENNEDY
Chief, PC&R Salzburg

Tel: Salzburg 2150

Incls:
List of Records of Hung. Claims
3 Folders

R&R Branch
Hq. USFA

PC&R Office
Salzburg
APO 541
US Army

Receipt returned herewith.

Incl:
List of Records of
Hung. Claims

H. H. SCHROEDER
Head, R&R Branch

(51)

RG 260
Entry USFA-USACA
File Rep. + Rest.
Box 99

DECLASSIFIED
Authority NND 785010
By SR NARA Date 10-5-99

105456
REPRODUCED AT THE NATIONAL ARCHIVES

Ulrich File
VTK

C. Spruill
WJZ
to

HEADQUARTERS
UNITED STATES FORCES IN AUSTRIA
USACA SECTION
Reparations, Deliveries and Restitution Division
Reparations and Restitution Branch
APO 777, U. S. Army

*Mr. Kennedy's
Office*

R/326

RPW/bes
26 February 1947

SUBJECT: Hungarian Court Collection, Ser.No.S 4.8002 Sa
TO : Commanding Officer, Military Government
Detachment 7753, APO 541, US Army.
ATTN: Property Control Officer.

1. Authority is hereby given for the release of subject property, originating from the Hungarian Court Collection, to an authorized representative of the Hungarian Restitution Mission.
2. Mr John Juhasz of the Hungarian Mission will call at your office for the release of this property.
3. Temporary receipt form for this property should be accomplished by your office with a copy to be forwarded to this headquarters, which will prepare the final receipt forms.

FOR THE DIVISION CHIEF:

EDGAR S MCKEE,
Lt Col Inf

Copy to: Mr. Kennedy

| | |
|-------|---------------------|
| RG | <u>260</u> |
| Entry | <u>USFA-USACA</u> |
| File | <u>Rep. + Rest.</u> |
| Box | <u>99</u> |

| | |
|--------------|-------------------|
| DECLASSIFIED | |
| Authority | <u>NND 785010</u> |
| By | <u>SR</u> |
| NARA Date | <u>10-5-99</u> |

105457

100-100000-100000

MG/ul

3 March 1947

R/0402

Hungarian Property at Document Center.

Headquarters Director of Military Government
 Zone Command Land Upper Austria, Det. 775h
 Austria APO 174 U.S. Army
 Property Control Attention: Restitution Section Lt. Mann
 and Restitution
 Section
 APO 541
 U.S. Army

1. This is to confirm the conversation between Maj. Shaw and Lt. Mann this date.
2. There are some Hungarian Documents, Music sheets etc. stored with Document Center Linz. The next time a Hungarian Mission calls on your office, it is requested that they be taken to Documents Center to determine whether or not they want the property. Documents Center will turn it over to your office if it is to be restituted.

Tel. Salzburg 5365

VERNON B. KENNEDY
Chief

RG 260
 Entry USFA-USACA
 File Rep. + Rest.
 Box 99

DECLASSIFIED
 Authority NUO 785010
 By SR NARA Date 10-5-99

105458

TTUS

There was a call from G-2 Documents Center in Linz to this office.

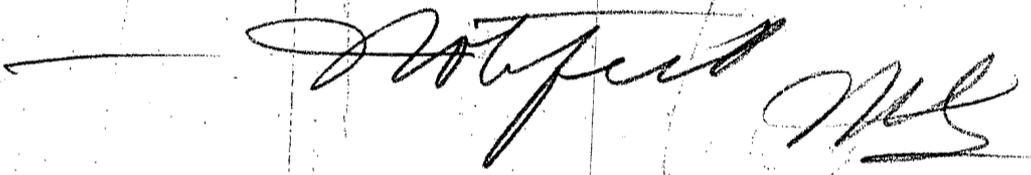
Investigation of 1923

They have a lot of documents, music sheets etc. apparently Hungarian stuff.

They want us to have a Hungarian Mission investigate these documents whether they are interested in ~~it~~ them or not. If interested, Documents Center will crate the stuff and hand it over to this office in order to get rid of the stuff.

SR Replanned 1371

Please have Lt. Mann go to Documents Center as soon as a Hungarian Mission is in Linz, so that the Hungarians may investigate the documents.



RG 260
Entry USFA-US ACA
File Rep. + Rest.
Box 99

DECLASSIFIED
Authority NWO 785010
By: SR NARA Date 10-5-99

105459

REPRODUCED AT THE NATIONAL ARCHIVES

7753rd MILITARY GOVERNMENT DETACHMENT
LAND SALZBURG - AUSTRIA
APO 541 - US ARMY

RJC/bc
15 January 1947

SUBJECT: Hungarian Claim Lists.

TO : Property Control Officer, Zone Command Austria,
APO 541, United States Army.
Attn: Chief Field Office, Lt Schweikert.

1. Three Hungarian Claim Lists were checked in the Military Government Warehouse on 14 January 1947 by this section and representatives of your office. It is impossible to identify the property claimed due to the incomplete information which was furnished by the claimants. It is, however, the belief of the investigators that the subject property is not in the warehouse.

FOR THE MILITARY GOVERNMENT AREA COMMANDER:

Howard A Mackenzie
Capt Spec Res
Property Control Officer

RG 260
Entry USFA-US ACA
File Rep. + Rest.
Box 99

DECLASSIFIED
Authority NND 785010
By SR NARA Date 10-5-99

105460

Amt der Landesregierung
Landesliegenschafts- u.
Mobiliarverwaltung

Salzburg den 19.8.1947

An Opt. Leasingear
Property Controller-Residenz
Salzburg

Zusammenstellung der fehlenden Einrichtungsgegenstände
vom Bahnhof Liefering (Schloß Kleßheim):

- 1 gr. runder Tisch mit Marmorplatten (franz. rötlichgrau mit *Orn*
weissen Adern) Stil - barock
- 1 Kanapee mit Gobelin (in blau gehalten) " " "
- 5 6 Sessel mit Gobelin (in blau gehalten) " " "
- 6 4 Sitzbänke gepolstert (ca. 5m lang grob gewebt, altes Muster
ähnlich Handarbeit, drappgrau) " "
- 1 Gobeline (ca. 2 1/2 x 4)
- 1 Gemälde
- 3 Tische klein, " Louis XVI
- 1 Safenerin = Teppich (ca. 5x5 1/2 m blau gehalten)
großes ovales Blumenmuster in der Mitte
- 2 Teppiche, Perser, (ca. 4 1/2 x 4) rotbraun, klein gemustert
- 2 Brücken, Perser alt, (1 war davon in der Kommode) ca. 4.5 x 1.40
- 4 Kandelabren (ca. 50 cm x 60 cm) 5 Pl. tragende Figuren (angebl. Eisen)

gez. Ferd. Schreyer

Lg.

+) sind nach Österreich abtransportiert am
10. Sept. 47, shipment of returned items
No. 100-111.
JH.

RG 260
Entry A. Hall
File DMGUS
Box 321

105433

DECLASSIFIED
Authority NND 971057
By KPO NARA Date 9/20/98

REPRODUCED AT THE NATIONAL ARCHIVES

LIST OF THE MISSING FURNITURE FROM SCHLOSS KLESSHEIM SALZBURG

1 big round table with marble plate (diameter 2 m, French, color of the marble plate: reddish-gray with white streaks, style baroque).

1 Garniture consisting of:

1 canopy, gobelin embroidery covered, blue, baroque style
6 chairs, " " " " " " "

4 benches without back, each about 3 m long, upholstered, rough woven, old pattin like needle work, color beige-gray, baroque style

1 tapestry, size about 2½ x 4 m, at the reverse side a linen mark with Lg and number.

1 painting by VAN LINT, at the reverse side paper label with LG and number.

3 small tables, style Louis XVI

1 carpet, size about 5 x 5 m, blue with big oval flower ornament in the center, marked at the reverse side with Lg and number

2 Persian carpets, size about 4½ x 2 m, red-brown with small ornaments, marked as above

2 Persian scatter rugs, old, (size about 4.50 x 1.40 m)

4 candelabras, size about 50 -60 cm, 5 Fl. with figures.

Note: All items are marked with Lg (abbreviation for Lager - depot) and numbers which are not listed on any inventory available since all records have been destroyed during the war.

RG 260
Entry A. Hall
File DMG-US
Box ~~231~~ 321

105434

DECLASSIFIED
Authority ND 77507
By CP NARA Date 9/20/98

OFFICE OF MILITARY GOVERNMENT FOR GERMANY (US)

APO 742

Economics Division
Monuments, Fine Arts, and Archives Section

4 July 1946

SUBJECT: Hungarian Crown Jewels in Custody of the
Central Collecting Point in MUNICH

TO : Headquarters USFA, Office of the Chief Military
Government Officer, Zone Command, Austria
ATTN: Mr. ROBERT M MILLER, MFAAA Representative

1. In order to facilitate your efforts of inventorizing that part of the Hungarian Crown Treasure which was found on Austrian territory and which is presently stored in SALZBURG you are herewith presented with an inventory of the part of the Hungarian Crown Treasure which was discovered in Germany.

2. The part of the Hungarian Crown Treasure which is presently in the custody of the Central Collecting Point in MUNICH was brought to the Seventh Army Interrogation, in May 1945, by its Hungarian guards, consisting of one Colonel and 12 enlisted men (cf. Seventh Army, G-2 Periodic Report No. 269, 9 May 1945)

3. From May until September 1945 the treasure was kept under guard in Seventh Army Interrogation Center. Thereafter it was transferred to the Reichsbank in FRANKFURT/M. From there, on 17 September 1945 it was moved to the WIESBADEN Central Collecting Point. Since 17 April 1946 the treasure is in the custody of the Central Collecting Point in MUNICH.

4. The treasure presently kept in MUNICH consists of the items described as follows:

a) One (1) iron chest (XX century) locked by means of three padlocks plus the lock of the chest itself. On its front side the chest bears the insignia of the Hungarian State (XX century). The interior of the chest is lined with leather and subdivided into compartments which contain the following pieces:

- (1) The gold, enamelled and jewelled Holy Crown of St. Stephan (XI century) kept in a velvet lined plywood box (XX century).

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- (2) The State Sceptre (XI century) kept in a leather box (XX century).
- (3) The Orb (XIV century) kept in a velvet lined plywood box (XX century). Apart from the Orb this box also contains a small red kaligo etui containing a sealed glass tube with a fragment of gold clipped off the Holy Crown when the latter was repaired by the Hungarian jeweller BARUCH, as is evidenced by a letter from Julius HALASZ to Count Bela SZECHENYI, dated 6 January 1917 which is also to be found in the plywood box.
- (4) The Sword of St. Stephan (XVI century) with its sheath lined with red velvet (XVI century) kept in a leather box (XX century)

5. From the above description it results clearly that none of the Hungarian Crown Insignia stored in MUNICH is in its original container. The iron chest is modern (XX century) together with all of its internal subdivisions and containers. The Central Collecting Point in MUNICH is also in possession of the keys to the chest.

Walter W. Horn

WALTER W HORN
1st Lt Inf
Art Intelligence Officer

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Hq. Det. E-205, Regierungsbezirk Oberbayern

(Kreuzfahrts Forsterned)

APC 403
MFA/JTM
15 September 1945

SUBJECT: Recommendation Regarding Release of Custody of Certain Categories of Cultural Objects

TO : Assistant Chief of Staff, G-5, Third U. S. Army, APC 403 (Attn.: Monuments, Fine Arts and Archives Officer)

1. The completed file compiled at this Headquarters regarding the restoration of the Christus of the Crucifix of the Pfarrkirche Forsternied is transmitted herewith. It is recommended that this file be forwarded to higher Headquarters as a fair example of the operation of the present system of control of cultural objects in the field. It will be noted that although only a single object was involved, of which the identity, location and ownership were never in doubt, two months were required to complete the transaction.

2. The number of claims for the restoration of cultural objects is steadily increasing, and the number of personnel available for processing them is so limited that it is feared that the resulting unreasonable delay will provide an irresistible temptation not only to civilians but to military units to circumvent the regulations.

3. As the undersigned understands the provisions of Law No. 52 relating to cultural objects, they were originally adopted on the assumption that looted material would be found to have been generally concealed among German public and large private collections. This assumption is not supported by the experience of the undersigned nor, it is believed, by that of other MFA&A personnel in the field.

4. Specifically, it is recommended that consideration be given to the possibility of issuing blanket releases of custody for the evacuated property of certain public institutions such as libraries, scientific museums, archival collections of purely historic value, and religious institutions. The personnel of such institutions has by now been thoroughly denazified; their property is bulky and widely distributed, forming, in fact, much the largest part of the

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contents of repositories; and the operations of identification and authorization now required are in most cases no more than formalities.

For the S.M.G.O.:

JONATHAN T. MOREY
1st Lt., C. E.
Monuments, Fine Arts
and Archives Officer

1 Incl.:
File of Forsterried Crucifix

Ltr, Det E-205 to AC of S, G-5, 15 Sept 45, subject: "Recommendation Regarding Release of Custody of Certain Categories of Cultural Objects".

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RDR/ECR/cm

HEADQUARTERS THIRD UNITED STATES ARMY, APO 403, 24 September 1945

TO: Commanding General, U.S. Forces European Theater (Main)
APO 757, U.S. Army (ATTN: G-5, Monuments, Fine Arts and Archives Section)

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Otto H. Foerster
The Development of the Picture Gallery
of the Wallraf-Richartz-Museum from
1933 - 1944

Written at Mehlen in
July and August 1945

Contents

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P R E F A C E .The Wallraf - Richartz - Museum and National Socialist Policy on Art.

The policy on art of the Wallraf-Richartz-Museum was directed by its tradition of more than 100 years and the direction taken was characterized by the borrowing of the Carstanjen Collection - an aim explained in 1926 by the author of this report in the essay: "Meaning and task of the public Art Collections in the present time". It has been followed in the same way without change since 1933, as is pointed out in Part I: Principles.

From this there soon arose the danger of conflict with the directing powers of the National Socialist Policy on Art. The latter was mostly inspired by the Berlin art dealer Haberstock, the intimate adviser of Hitler, who used the official Party policy on art in an unscrupulous but successful manner for his commercial profit.

He immediately started in 1933 by trying to get hold of the French paintings of the Cologne Gallery - Renoir, Gauguin, Picasso etc., as well as van Gogh and other "foreign heterogeneous things" - first by exchanging them against paintings by Truebner, Thoma, Schuch and others. After the breakdown of these and other repeated attempts he started mobilizing the higher Party officials against the Director of the Museum.

In 1937 Haberstock dealt the decisive blow to the Museum of Cologne and a number of other great German Museums. Together with photographer Hoffmann and other friends of Hitler he ordered a commission under the leadership of Ziegler, "President of the National Chamber of Painting and Plastic Arts", with the full backing of Hitler, to remove from these Museums a number of modern works of art (Corinth, Nolde, Kosschka, Dix, Lehbruck and many others) said to be "degenerate".

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These pieces of art were collected in an exhibition "Degenerate Art" and were made the object of slander for several months by the whole propaganda apparatus. The directors of the respective galleries were "put in the pillory" as enemies of the State and most of them were removed from their offices. Under the disguise of this "purification action" a great number of the most valuable foreign, especially French, paintings (Cezanne, van Gogh, Gauguin, Munch etc.) were stolen and sold abroad by this committee with the help of the Swiss art dealer Fischer of Lucerne. The deprived museums have as far as Cologne is concerned got next to nothing of the huge sums of money which the profiteerers earned by this loot, unknown before in the history of museums. Thus the Wallraf-Richartz-Museum lost a number of its most valuable modern paintings, esp. French ones, and thousands of drawings, water-colours and graphics, of a sum total of more than half a million gold marks. It was, however, not possible to remove the director of the museum, as he warded the blow by an exhibition of new acquisitions of German art from 1933-1937, the illustrated catalogue of which was sent everywhere. Exhibition and catalogue were so highly successful that the Party front was disturbed and the Propaganda Ministry cancelled the request to remove the director and had to be content with withdrawing the right of purchasing modern works of art. By this failure the Gallery of Cologne was able to keep the paintings of Renoir and van Gogh for the present.

But Fischer of Lucerne, who had played an important part in the robbery, soon found another way to get hold, at least, of the marvellous portrait of a young man by van Gogh. He offered Göring a Cranach painting for the highly overrated price of 45.000.- RM and succeeded by his activities at the Propaganda Ministry and with Görings Secretary of State, Gritzbach, who has head of the foreign exchange control office, in getting the Cologne

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painting by van Gogh as a compensation while the director of the museum was away in Italy. This represented a value ten times higher than the given Cranach painting. He sold it to the Dutch merchant and NSB patron van Beuningen.

The other standard works stolen from the Museum of Cologne were bought by foreign museums (Lüttich, Basel a.o.), though it could not be unknown to their directors that it was stolen property of the Cologne sister institute. It was especially hard on Cologne as the pictures were mostly gifts from citizens of Cologne and outside friends of the museum.

These actions of the profiteers of the National Socialist Art Policy, however, resulted (not expected by them) in the united criticism of the citizens of Cologne, who had no opportunity to express their feelings in public. This remarkably strengthened the position of the director against the city administration and gave point to his demand for compensation for the lost valuable objects of art.

With respect to the destruction of the organization of the picture gallery, new acquisitions were planned by the City Administration to heal these wounds. The preparations were started at once, but were soon interrupted and put off when the war began.

Though the purchases of Cologne, about which is reported in detail in this memorandum, coincide (1941/44) with the art purchasing and expropriation action of the National Socialist *robbers* in occupied territory, they in fact had nothing to do with it. The Picture Gallery of Cologne has in war and peace time strictly followed the line shown in the following statement which before the war had gained the respect and sympathy of the friends of art in all countries. It never had any profit by National Socialist policy on art; on the contrary, it was one of the first victims. A long time before the deputies of Hitler, Goring and others laid hands on a collection in occupied territory, they had done the same with the Gallery of Cologne. Thus it stands in the same

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line with foreign collections which have to ask for reparation. However, the Museum already started to ask for reparations ^{by} its own resolution and has accomplished this end by its own means.

The acquisitions, meant to compensate the losses of 1937/38, were paid for mostly by the funds of the museum, that is from money got from the sale of more than 600 stored paintings and from gifts by friends of the museum.

In all these purchases it was strictly observed by the Wallraf-Richartz-Museum not to acquire anything which was perhaps taken away from its lawful owner, from museums or from expropriated Jewish or other collections. Each purchase was based on a free offer of the legitimate proprietor or his representative and was paid for in the currency of the respective country (hfl., francs.) and with unrepachable prices. Those foreign museums and private collectors who readily bought objects of art stolen from Wallraf-Richartz-Museum, have not acted in such a correct way.

The Policy of enlarging the Picture Gallery of Cologne as outlined in the following sketch, was a clear contrast to National Socialist Policy on Culture. Continuing the old tradition of Cologne (described by the author of this essay in his book "Cologne art collectors from the Middle-Ages to the end of the Age of Municipality" Berlin 1931, at the Walter de Gruyter Press) the gallery aimed to fight the race mania by a small and at the same time highly artistic representation of the art of neighbouring countries and to show the people of the Rhineland the values of life in which they have always believed as well as their Western European neighbours - in the standard form given to them by the leading masters of France, Holland and Flanders.

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I. Principles.

The first collections of art and natural curiosities which belonged to the city, was located in the building of the Order of the Jesuits, dissolved by Pope Clement XIV. (Its great importance is shown in Blainville's itinerary of 1705 - cf. Forster Cologne art collectors from the Middle-Ages to the end of the Age of Municipality, p. 84 a.o., notes 166 + 263 -). This and the unique collections of the City Armory, dating from the 13th century on, were taken away to Paris by the French in 1794. In both of them a good deal of tradition and spirit of old Cologne was materialized into an object of high, also material value: the collection only of 26949 etchings and 6113 drawings still preserved unchanged for the greatest part in Paris - would represent a value of millions nowadays.

Later on F.P. Wallraf, professor of the University, built up a huge, unselected and unequal collection and bequeathed it to the city. With his death in 1824 this became the new foundation of the city museums.

But up to now these museums remained what they had been: privately endowed museums. Compared with the great number of endowments from single citizens in the course of five generations, the sums spent on them by the city were not at all remarkable. The advantage of this evolution was the close connection especially of the oldest and most important one, the Wallraf-Richartz-Museum, with the life of the community of the citizens. Its disadvantage was that the evolution was somewhat accidental and planless which was shown by the compilation of an immeasurable store of pictures of little value.

The landmark for a turn to a systematical development is the year 1927 when Oberbürgermeister Dr. Adenauer personally tried to bring the Carstanjen Collection to Cologne as it was

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closely connected with the city by traditional bonds. It was exhibited in the Wallraf-Richartz-Museum in 1928 as a complete loan collection.

As such it set the standard by which was ordered a much stricter choice than before. The second consequence was that in comparison with the collection, many things now allowed to remain in the Gallery, contrasted so strongly that the years since 1928 are characterized by a second enormous addition to the collection. Not mentioning the Carstanjen Collection which is a whole by itself, the Gallery then consisted of two main parts: the old Cologne School of painters from the 14th to the 16th century and a very fragmentary collection of the German 19th century, grouped around the Leibl Collection acquired in 1911. Added to this were some remnants of an excellent collection of early Italians which was dissolved by sale, some paintings by Rubens and his contemporaries, some Dutch works and some very good French paintings of the 17th, 19th, and 20th century.

It happened by this casual and incomplete way of building up the Gallery and by the absence of most important examples of the painting of North-Western Europe, the traditional life sphere of Cologne which forms a bridge between Holland, Belgium, and France, that the Gallery was on a distinct provincial level.

It also completely failed to accomplish the task of giving a more correct idea of German painting. The great masters of the painters' golden age of about 1500 were almost entirely lacking. The eighteenth century was represented only by a few insufficient examples. The greatest gap, especially incomprehensible in Cologne, was in the absence of German Romantic paintings.

A very serious obstacle toward the necessary completion was that the Gallery never received a farthing for purchases from 1933 until the middle of 1941 the only exception being the fund

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for the Carstanjen Collection in 1936. Thus in spite of all efforts, opportunities for high quality purchases were missed. Only the acquisition of the precious pair of pictures by Burkmaier, which was acquired in a round about way from heirs Carstanjen in 1934, meant the first step on a future way to higher standard. But this way was taken only once and as an exception.

From this resulted the urgent necessity to make use of stored stock which contained more than 1000 pictures - much more than the Gallery - and were a great burden for the museum with its continuous lack of room: the less valuable pictures were sold to get the means for new acquisitions which were necessary for the development of the Gallery. It was - it is true - a great disadvantage for the museum that it was treated so badly by the City Administration at the same time when other West-German cities had begun to spend remarkable sums for their Art Collections and when with comparatively small means great things might have been done. But nevertheless this fact is emphasized again: that the collections were mostly based on free gifts and bequests. The newly acquired pictures were purchased by selling previously bequeathed pictures: the museum was renewed by itself. It grew and improved out of its own strength, continuing undoubtedly to be the creation of the art and home-loving but also the world minded citizens of Cologne. It was closely related to the life of the citizens and not all the product of a policy made by casual external circumstances or the dogma of a party. On the contrary it was possible to restrain the latter as, actually, it did not help the museum in the least.

Thus the character of the Cologne Museum was not only preserved and faithful to the very old tradition of local genius, but also could now be modelled more purely and clearly instead of by the above sketched casual and planless developments

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of the first hundred years.

From this resulted the growing importance of the society of "Friends of the Wallraf-Richartz-Museum". This was put on a much larger basis: the number of members was raised from 30 to 600. They were recruited from all parts of the population, and it was not only by the annual payment of membership fees that they were reminded of the existence of the museum. They were welded into a community really connected by numerous and well frequented performances - guidances, lectures, opening festivals for exhibitions, serenades in the garden of the cloisters on summer evenings, performances of old German plays in winter, in formal evening meetings and visits to the Kupferstichkabinett collection of engravings, and frequent distribution of gifts from the society. The society thus became a stronghold of museum policy among the population, a community of museum donors, whose interest was a proof that the way taken was the right one. Thus the society was also financially strengthened, so much so as to be able to play an important part in the purchases during the war. Thus this emphasized the private character of the museum which Cologne citizens have built up during centuries as a monument to the spirit of their native town.

On this background the worst gaps in the picture Gallery were filled during 3 periods. First of all a number of quite excellent works of the German Romantic Movement such as: C.D. Friedrich, Runge, Hakkert, Koch, Blechen, Waldmüller and of the German 18th (Beich, Tischbein, Maulbertsch, Dietricy, Seekaty, Zick and others) and the later 19th century (Uhde, Wilh. Busch, Slevogt, Corinth, Alt and others) were acquired. An exhibition with a printed and illustrated catalogue in 1937 reported about this partial development and proved to be a strong defence against the simultaneous or highest National Socialist Party authorities (of Preface).

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A number of valuable acquisitions have been added since that time, two master paintings (Leiden) by Knaus were given to us like several others of the above mentioned pictures. But by this provincial character of the gallery was not overcome which was unworthy of the great past of the Rhinish metropolis and would have been a fatal obstacle for future opportunities and tasks of Cologne, fatal also for the economic situation of the town.

To overcome this obstacle it was necessary to plant beside the two supporting pillars of the Gallery - German Middle-Ages and 19th century - two others in equal quality: Dutch and French painting. It was not by prevailing standards and prejudices, but by the lack of these works that our Gallery could not be numbered among those of world value. For in the works of these two schools were realized once and for all the eternal values and the essence of our two neighbouring nations into visible forms.

Moreover, by the lack of these two artistic phenomena the museum was separated from the life and the interests of the busy and sociable trade town. What means life to the citizens of Cologne was until then artistically represented in the museum only as far as the religious side is concerned, but the other side: the world open and world connected, vital character of the Rhinelanders as well as their lively and many-sided spiritual interest wanted the incitement and satisfaction which only the worldly - unmetaphysical character of the Dutch with their broad, good humoured and many-sided unaffectedness and the realistic and spiritually disciplined painting of the French can give.

There being no collection, neither in Cologne nor in the whole Western-Germany, which showed these artistic values in satisfactory number, it was a highly necessary cultural task to create such a collection. There was no doubt that in the near

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future one of the Rhenish cities would take the initiative, therefore it was a vital question to Cologne to decide between her position as a provincial town or a metropolis: whether Cologne would take the initiative or whether she would cede it to others and suffer to be outranked by others.

In fact it was the initiative of her rival Duesseldorf which gave Cologne the decisive push for acting.

Duesseldorf purchased the Carstanjen Collection for her museum which was getting on very well under the direction of Dr. H. W. Hupp - this was done in secret: strict secrecy until the moment of removal from Cologne was a condition of the contract. The Director of the Wallraf-Richartz-Museum however succeeded in cancelling the contract and in purchasing the collection for Cologne. As everybody saw and felt ~~said~~ it was a highly important question for Cologne. The City Administration was induced for once to grant 2,2 millions in cash.

This was the principal decision - on 11 February 1936. A stock of Dutch art was won, - not mentioning excellent pictures of other schools - which, as a third strong pillar, came between the two others with eleven first rate master pieces (added to 5 others already present though not of the same class). This epoch of the history of the museum was expressed in the thorough reform by which the Carstanjen pictures were put in their right place in the organization of the Gallery. One of the 3 wings of the building was given to each of the three main complexes. (For detail see Foerster: Le Nouvel Aménagement du Wallraf-Richartz-Museum a Cologne, Mousseion 1936). The museum was opened evenings at a low entrance fee so that it could be visited by the working population. This brought a doubled number of visitors after the museum has been reopened on 13 June 1936 with an exhibition of the entire work of Stefan Lochner.

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During the following years the special value and work of the Dutch painters which did not become evident in this stock, was to add in careful development. Thus 23 paintings, among which eleven masterworks (Rembrandt, Hobbema, Kalf, Emanuel de Witte, Ochtervelt, Terborch a.o.) were acquired in 1937 to 1943.

There are only a few examples of Dutch painting still wanting in our museum: a Vermeer van Delft, a story picture and a landscape by Rembrandt, an interior by Pieter de Hooch, a Brouwer, and some other specimens of landscape painting. The former very painful gap will perhaps never be closed, as things have developed lately. It may be mentioned here that before the outbreak of the war the Cologne Gallery had for a longer time the most beautiful of all Vermeers on hand/perhaps the world's finest frame picture: "The Painter's Studio" of the Czernin Collection, Vienna - offered by the big art shop charged with its sale, but the wanted 2 millions of marks were not granted.

But even as it is now, the Dutch section has reached a high degree of completeness and is able to fulfill the above mentioned task in the public life of Western Germany when possible to be opened to the people.

Without vainglory it may be said that it is not surpassed by any other collection in Germany, concentrated as it is: by only 60 pictures, among them 28 main, not claiming more than 5 rooms, a survey is given of Dutch art and nature. It is thus an excellent parallel to the Old Cologne School which by about 100 pictures (besides some 20 Old Germans from outside Cologne) is represented in the Gallery, and also it is quite a good parallel to the Old Dutch School (27, including 2 new acquisitions) to the Flemish School (29, including 10 new acquisitions) though the latter is not represented as well as it was desirable regarding the various old and new relations, esp. to Antwerp, and the personal connection of Rubens to Cologne.

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The third period in the development, meant to fill in the gaps of the Gallery, was started from outside by those encroachments, unparalleled in the history of the museum, which was mentioned in the preface.

This came immediately after the greatest success of the museum, its heaviest crisis since 1794 and also for the city policy on culture as a whole. Under the pressure of the National Socialist regime not one word was allowed said in public about all these things - the opposing directors were openly insulted like criminals and enemies of the state and some of them removed. Thus the people - especially abroad - did not see the reason but only the result: that even the Cologne Museum sold off the world known French and also German master paintings which were not approved by the Party and let them go into foreign collections. This would possibly have been misinterpreted and would have brought about serious difficulties. Therefore it became urgently necessary to get a better representation of French Art.

This was the only way of healing the wound opened by the destruction of Cologne's modern Gallery. Cologne must regain a 20th century art gallery and has good hopes for it. It must not only start with the inner German evolution, i.e. Leibl and Thome, but see its roots in the French development from Watteau, Chardin and Ingres on one side and from Delacroix, Manet, Cezanne and van Gogh on the other. A French section therefore as still needed to show these historical relations. Thus only the necessary examples of modern life and art can be set up before the painters and sculptors of a new generation - after the terrible destruction on spirit and morale of the German artists caused by Hitler's policy on art after the best modern works of art had been sold out to foreign countries and after the best living German artists had been expelled, insulted and morally tormented. The remnants of the French Collection after

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the losses of 1937/38 especially consisted of: a beautiful Claude Lorrain, a somewhat frosty David, a large Courbet, an excellent early work by Renoir and a landscape by van Gogh. This was too much to let go but not enough for building up a new equivalent section which perhaps would have appeared as a hopeless ideology of the director. The more fatal the situation since 1937 was becoming, the more urgent became the duty of constructive and defensive cultural work and of the spiritual preparation for the future, which was to be fulfilled by the museum in responsibility to itself and the spiritual community of the Western European nations. This work had to be prepared carefully and put on a wide spiritual basis.

The start was made in autumn 1937 by contacting artistic circles in Paris. The director held a lecture in Paris: "La Physiognomie Artistique de Cologne" which characterized the position of Cologne as a bridge and outpost of ideals of Western European civilization realized in the works of her own artist for 2000 years. It was soon after repeated in German language in Rotterdam. In the beginning of 1939 he also arranged, though more and more hindered by political circumstances, an exhibition of selected French drawings accompanied by a lecture of the leading French Museum specialist and writer on art, Germain Bazin. "Le sentiment de la vie interieure dans l'art francais". Lectures and exhibitions were also exchanged with Holland, and French art was more emphasized in the printed publications of the Museum (Wallraf-Richartz-Jahrbuch).

War has cut off the immediate effect of this policy and buried it for some time; but the few people who have a feeling for these more delicate things independent of the instinct of the crowd surely will not forget Cologne's attitude and it will bear fruit in due time, if the future representatives of Cologne's Culture policy resume the idea strictly, carefully

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and tactfully.

Especially the French circles will not forget that it is in the interest of France to be represented in the Western German metropolis by a select collection of French art. For thus they will have a basis for a future moral and spiritual conquest of the Rhineland whose military and economic suppression alone may not bring the wanted security for France but may mean a burden and a danger considering the mass of the poor labouring class gathering there.

In the same connection the attitude of the Wallraf-Richartz-Museum is important concerning the question of asking the return of the Cologne works of art taken away to Paris in 1794. (see 1st paragraph of this report.) After the occupation of France in 1940 the museum got order from Berlin to prepare this repatriation. The necessary investigations about their whereabouts were made by the museum. But from the attitude of the French institutes it was learned that they considered the objects, (forgotten to be reclaimed in 1815 and 1871) their own granted property after that long interval. Thus the restitution would not have been possible by friendly understanding and voluntary return, but only by force and the humiliation of France. This basis was quite incompatible with the well considered attitude towards France. Thus Cologne dropped the case, as her museum was to be a landmark of generous understanding between the Western European nations which is possible only by sacrifices from all sides. Cologne may point to this attitude today: for she has no loss to defend, but her cultural heritage of a 1000 years and her future life task to which also belong the works of art purchased legitimately during war time as necessary part. Thus she may expect her generous attitude to be acknowledged and answered.

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The consequence of the events of 1937 was shown in the intention of Oberbürgermeister Schmidt to spend large sums for art purchases at first, but, if only favoured the collection of artistic handicraft. The Picture Gallery was also cut off from opportunities to obtain gifts and bequests from private persons, as in 1938/40 Schmidt began to build a pretentious art palace near the Aachener Tor Weiler which was financed by private gifts he obtained from all possible persons and firms at an average amount of 50,000.- marks so that their capacity for giving became exhausted for years. Besides it may be mentioned that Schmidt declined to rebuild the huge cellars of this new building into a bomb proof shelter for the city museums. These circumstances were the reason why the French section could not be developed until Schmidt's death in the second year of the war.

The second part of this report will deal with the purchases during the war. In this first principal part we have only to say this for conclusion: the French Section gives, after the purchases were made, a very good survey representing essential features. It shows as the only collection in Germany - French painting from the 17th to the 20th century inclusive and the most essential thing: The single examples are not separated and isolated, but shown as to their inner context.

Four newly acquired pictures, among them two of highest rank (Georges de la Tour, Mathieu le Bain) now represent, together with earlier purchased paintings, the real essence of French Art of the 17th century. The 18th century, which has become so rare in art dealing, is characterized by 5 excellent paintings (2 Boucher, Lancret, R. de Latour, Chardin) four exquisite pictures (Gros, Gerard, two Ingres and a somewhat weak David from old property) which give an idea of classicism. 6 first rate, valuable pictures by the greatest

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Romantic masters (Gericault, Delacroix and Corot), three by Courbet, (among them one of his masterpieces) were acquired. To the masterpieces of "Annoir" of 1857 there were three others added, equal in value, of 1876, 1885 and 1909. Two paintings by Manet, one by Degas and Cézanne round off the picture of this splendid era and help to overcome the loss of 1937/38.

Thus we can say that the French Section of the Galleries-Richart-Museum to day lacks only a little to fulfill the ideal of artistic and historic completeness: Foussin in the 17th, Watteau (and perhaps Fragonard and Greuze) in the 18th century; a better David than the present one, Milliet, Daubier, Monet and Secret, a portrait by Courbet, a ballet- and racing scene by Degas, a landscape and still life by Cézanne, a portrait by van Gogh. But even without them this section, consisting of only about 50 pictures, (among them 34 main- and masterpieces) represents a well-rounded, excellent survey of French painting in its three best centuries.

The total is very nicely supplemented by the two marvelous masterpieces of monumental sculpture purchased simultaneously: " The Citizens of Calais" by Rodin which in these days every German will understand as a deeply touching symbol of our national fate, - and the classically serene "Three nymphs" by Maillet. on a beautiful quiet square in front of the Cathedral If both are metal sculptures, they can be set up in open air; this would make an excellent start for an artistic and noble plan for the heart of the City.

On this square before the Cathedral also the French life-size 13th century Madonna, which was purchased at the same time, ought to be set up in a chapel built only for this purpose. This sculpture shows, in a warning and binding way for

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both nations, the deep relationship between the highest crea-
 tions of the French and the best of our own art, of which
 some selected pieces such as the Gero crucifix, the Shrine
 of the Magi and the altar piece of Stefan Lochner, are kept
 in the Cathedral. If to the adornment of this square were also
 added the marvelous large Roman Dionysos Mosaic uncovered there
 in 1941, a sacred site of 2 thousand years of art would ^{be} crea-
 ted as is seldom found anywhere in the world except Rome.
 Thus it will be strikingly proved that Cologne can never lose
 the high place she is entitled to claim; the mission to fulfill
 the meaning of the creative work of the artists outlined here.

Annexes to Part I: 2 Parts:

1. "The Dutch Section of the Wallraf-Richartz-Museum".
2. "The French Section of the Wallraf-Richartz-Museum".

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The Dutch Department of the Wallraf - Richartz - Museum.

| Category | 1933 Inventory | Carstanjen Collection | Annex 1937-44 | Remaining items |
|---------------------------------|--|--|---|--|
| Early Period | Averkamp "Winter" Terbrugghen, "Tobias" x Various Pictures Honthorst, Birth of Christ x (identified since '39) | Honthorst Portrait T. de Keyser family | Bloemaert "Flight" Terbrugghen "Bagpiper" x B.v.d. Velde "Winter" Baburen "Christ being crowned with thorns" | Last- man. |
| Prans Hals | | Picture of a man x "Woman" x Fischnalden x | | |
| Rembrandt | | Sylvius x Christ at the pil- lar x Late Selfportrait x Maes Portrait | Girl's head x | Rembr. Story x LANDSCAPE |
| Rembr. School | Victor's Esther Maes Portrait | | Maes Woman at a Well, Lievens Portrait, de Gel- der Youth, Ko- ninck Youth x | Furth. exampl. of Rem- brandt Schobl. |
| Landscapes | V. Goyen J.v. Ruysdael x J.S.v. Ruysdael S.v. Ruysdael Vermeer v. Harl. Meusch J.B. Weenix Wijnants | A. Cuyp Pastoralscene x Moonlight x J. v. Ruysdael x Hakaert | Hebbema Geberst Bridge x J. Steen River- bank x A.v.d. Meer Moonlight | Ph. Ko- ninck Gross. Goyen Adrian v.d. Velde v.d. Heyden |
| Interiors | | | Em. de Witte x P. de Heech small head x | P. de Heech Interi- or |
| Hunting scenes | B.G. Cuyp | | Jan Weenix x Hunt trophy x Hondecoeter Poultry x | Petter |
| Marine Sea painting | Baekhuysen W.v.d. Velde B.G. Vlieger | Capelle x Baekhuysen Vlieger | | |
| Picture of mores Genre painting | Brkelenkam Palamedess Steen Simsen x Terborch Guardhouse x Portrait x | Steen - Farewell of the lovers x Dou Old Woman Duck Concert Dajardin Game Netscher Portrait | Ochtersvelt-Sick x female, Steen - Wedding, A.v. Ostade Stable, Terborch, Brouwer M. Full length of a person portrait W. Full length of a person portrait | Vern. v. Delft Bed. Usta- de Metau |
| Still life | v. Beyeren Heda | | W. Kalf x P. Claess x | |

The French Department of the Wallraf-Richartz-Museum.

| Period | Inventory 1933 | Annex 1933 till 1944 | Still remaining gaps |
|------------------|--|---|---|
| Early Period | - | Jean Fouquet, Monk's head x | Clouet-Fontaine-blau |
| Baroque | Ol. Lorrain, Landscape x (Late work) L. Rigaud, Portrait | Ol. Lorrain, Landscape x (Maturitz Period) Georges de la Tour, Maid xx Seb. Bourdon, Gypsy Math. Leuain, "La jardinière" x | Nic. Poussin x |
| Rococo | | Boucher, Reclining Girl xx Boucher, Fighting lions Lancret, Playing children x Qu. de Latour, Portrait x Chardin, Still life x | Watteau Fragonard Greuze |
| Classical | David, Pericles and Paroles | Cros, Lady with child x Gerard, Duchesse de Berry x Ingres, Roman woman xx Ingres, Alba at St. Gudu-la x | (David in better quality) x Prudhon |
| Romantic | Daubigny, Garden | Gericault, Lion's head x Gericault, Bull and Rider x Delacroix, Woman's head x Delacroix, Arabian Horse-sport Blacks with xx Delacroix, Flowers x Corot, Roman Temple x Corot, Ville d'Avray Corot, La Poesie x | Millet |
| Realism | Courbet, Picnic xx | Courbet, Lady on terrace xx Courbet, Flowers x Courbet, Ocean x Gill, Portrait of Girardon x | Daumier x Courbet, a Portrait x |
| Developed period | Renoir, Married couple Sisley (1867) xx van Gogh, Bridge xx van Gogh, bridge xx (Stolen 37/38 v. Gogh, Portrait x, Gauguin, Portrait Seashore x, Picasso, Soler Family) | Renoir, Woman's head, 1876 xx Renoir, Bathing people, 1881-84 xx Renoir, L'ode aux fleurs 1909 xx Manet, Landscape (Arachon) x Manet, Portrait Antonin Proust x Degas, Portrait Mansi x Cezanne, Selfportrait x | Monet Seurat Degas, Ballet - other or Racing scene x Cezanne, Landscape x Cezanne, Still life x van Gogh, Portrait x |
| | (4 main masterpieces) | (30 main masterpieces Sculptures: 13 th century Madonna xx, to the Rococo department, Houdon bust of J.J. Rousseau x property "Friends of Wallraf-Richartz-Museum") Maillol, three Nymphs x, Rodin, the citizens of Calais xx, Rodin bust. belonging | (about 9 very noticeable gaps) |

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I. Purchased in Paris, offered by French

| No | Inv. No | School | Painter | Subject | Material | Measures |
|-----|---------|--------|-------------------|----------------------------|----------|-----------|
| 1. | 2648 | French | Georg. de La Tour | Madeleine a la veilleuse | linen | 151 x 94 |
| 2. | 2655 | " | Auguste Renoir | Les Baigneuses | " | 115 x 168 |
| 3. | 2654 | " | Auguste Renoir | Head of woman | " | 46 x 38 |
| 4. | 2655 | " | Camille Corot | Ruins of a temple | " | 66 x 69 |
| 5. | 2656 | " | Paul Cezanne | Selfportrait | " | 26 x 15 |
| 6. | 2657 | " | J.A.D. Ingres | Alba in St. Gudula | " | 106 x 82 |
| 7. | 2687 | " | Edouard Manet | Landscape (Arcachon) | " | 25 x 39 |
| 8. | 2690 | " | Th. Gericault | Bull and rider | " | 98 x 130 |
| 9. | 2691 | " | Th. Gericault | Head of lion | " | 62 x 51 |
| 10. | 2692 | " | Eug. Delacroix | Arabian warriors | " | 52 x 62 |
| 11. | 2698 | " | J. M. W. Turner | Harbour | " | 101 x 139 |
| 12. | 2700 | Dutch | Th. van Buren | Christ crowned with thorns | " | 132 x 100 |

II. Taken Holland from

| | | | | | | |
|-----|------|---------|-----------------|---------------------------|-------|-----------|
| 13. | 2627 | Italian | Marco Marziale | Christ and the adulteress | linen | 133 x 166 |
| 14. | 2628 | Dutch | Adr. van Ostade | Interior of a stable | oak | 52 x 38 |
| 15. | 2628 | " | Adr. van Ostade | Playing at skittles | linen | 52 x 93 |

III. Purchased in Dutch, offered

| | | | | | | |
|-----|------|---------|-------------------|---------------------------|-------------|-----------|
| 16. | 2629 | Dutch | Jan Weenix | Game | linen | 158 x 186 |
| 17. | 2630 | Flemish | Jod. d. Momper | Landscape with cavers | " | 120 x 177 |
| 18. | 2640 | " | Denis v. Alslot | Prophecy of water | " | |
| 19. | 2641 | Dutch | C. v. d. Schalcke | Water castle with hunters | linen | 113 x 114 |
| 20. | 2642 | " | C. Proost | Landscape | oak | 27 x 43 |
| 21. | 2643 | French | Seb. Bourdon | Interior | linen | 63 x 78 |
| 22. | 2677 | Dutch | Pieter Claesz | Prophecy of gipsy | oak | 44 x 60 |
| 23. | 2678 | " | J. Contervelt | Still-life | " | 44 x 63 |
| 24. | 2685 | " | Phil. Koninck | The love sick girl | linen | 48 x 42 |
| 25. | 2688 | French | Mathieu Le Nain | Portrait of a boy | " | 89 x 41 |
| 26. | 2693 | Dutch | M. d'Hondecoeter | Le Jardinier | " | 92 x 121 |
| 27. | 2694 | Dutch | Franc. Gerard | Poultry farm | linen | 99 x 117 |
| 28. | 2695 | French | Jan Steen | Duchesse de Berry | " | 135 x 143 |
| 29. | 2701 | Flemish | Jan Fyt | The Marriage | paste-board | 30 x 43 |
| | | | | Poultry farm | linen | 138 x 112 |

note: The Wallraf-Richartz-Museum had nothing to do with other acquisitions, made abroad in the name of the Cologne Municipal Administration. The director who is responsible for this list does not know anything of such purchases made by other City Officials. The prices can be given here only from memory and with reservation, as the author has no records or inventories at hand. To all auction prices the legal charge is to be added.

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dealers or mediators.

| No | Price | Time of purchasing | Mediator or owner |
|-----|-----------------|--------------------|--------------------------------------|
| 1. | ffrs. 1.500.000 | November 41 | Laloe, rue des plantes |
| 2. | " 4.000.000 | " " | Et. Bignou, rue de La Boetie |
| 3. | " 3.500.000 | " " | Renou and Colle, rue Pbg. St. Honore |
| 4. | " 1.600.000 | " " | Fabiani, 5 av. Montaigne |
| 5. | " 600.000 | " " | Andre Scholler, exp.; r.d. Teheran |
| 6. | " 1.800.000 | " " | Et. Bignou |
| 7. | " 2.800.000 | March 43 | Et. Bignou |
| 8. | " 1.500.000 | June 43 | Fabiani, now rue Matignon |
| 9. | " 2.000.000 | " " | Fabiani, now rue Matignon |
| 10. | " 3.500.000 | " " | Fabiani |
| 11. | " 680.000 | summer 43 | Rochlitz |
| 12. | " 220.000 | October 43 | Legenhoeck, Boulev, Raspail |

German owners.

| | | | |
|-----|--------------|-----------|----------------------------------|
| 13. | hfl. 60.000 | autumn 41 | R. Liffers, de Haagse |
| 14. | " ca. 8.000 | " " | R. Liffers |
| 15. | " ca. 24.000 | " " | R. Liffers |

by Dutch owners or mediators.

| | | | |
|--|--------------|-------------|---|
| 16. | hfl. 15.000 | autumn 41 | P. de Boer, Amsterdam |
| 17. | " 10.000 | " " | " " |
| 18. | " ca. 15.000 | " " | " " |
| 19. | " " 2.000 | " " | " " |
| 20. | " " 3.000 | " " | " " |
| 21. | " " 3.000 | " " | " " |
| 22. | " 20.000 | November 42 | " " |
| 23. | " 80.000 | " " | " " |
| 24. | " ca. 12.000 | March 43 | auktion by Harle and Bignell, |
| 25. | " 250.000 | April " | Haager storer Treas, de Haagse |
| (exchange 3 paintings of the Wallraf-Richartz-Museum and addition) | | | |
| 26. | hfl. 25.000 | April 43 | P. Cassirer, Amsterdam, Keizersgr. 109 |
| 27. | " 28.000 | " " | Goudstikker, Amsterdam |
| 28. | " 18.000 | " " | " " |
| 29. | " 25.000 | November " | P. de Boer, Amsterdam |

IV. Purchased in Germany from German

A. Paintings

| No | Inv.No | School | Painter | Subject | Material | Measures |
|-----|--------|---------|------------------------|----------------------------------|-------------|-----------|
| 30. | 2623 | Dutch | Ts. van de Velde | Winter | oak | 11 x 15 |
| 31. | 2624 | " | Jan Lievens | Portrait of a man | linen | 79 x 62 |
| 32. | 2625 | " | Jan Steen | Maas-Landscape | oak | 48 x 57 |
| 33. | 2626 | Spanish | El Greco | St. Franziskus | linen | 70 x 50 |
| 34. | 2631 | Dutch | M. Hobbema | Broken Bridge | " | 51 x 68 |
| 35. | 2632 | French | Gustave Courbet | Quiet Sea | linen | 73 x 92 |
| 36. | 2633 | Dutch | Nic. Maes | Women at well | oak | 37 x 28 |
| 37. | 2634 | " | Aert de Gelder | Half size portrait | linen | 42 x 32 |
| 38. | 2635 | French | G. Courbet | La Dame de Francofort | linen | 100 x 137 |
| 39. | 2636 | " | G. Courbet | Flower Still-life | linen | 50 x 60 |
| 40. | 2637 | " | Eug. Delacroix | " | " | 56 x 48 |
| 41. | 2638 | " | " | Head of a woman | linen | 47 x 38 |
| 42. | 2639 | " | Franc. Boucher | Reclining girl | " | 60 x 73 |
| 43. | 2644 | " | J.B.S. Chardin | Still-life | " | 40 x 32 |
| 44. | 2645 | " | André Gill | Portrait of E. Girardon | " | 92 x 73 |
| 45. | 2646 | " | Claude Lorrain | Leave taking near | linen | 125 x 175 |
| 46. | 2649 | " | Auguste Renoir | Ode aux Fleurs | " | 46 x |
| 47. | 2650 | " | Edgar Degas | Portrait Mansi | " | 70 x 70 |
| 48. | 2651 | " | Camille Corot | La Poesie | " | 55 x 46 |
| 49. | 2663 | Italian | Aless. Magnasco | Hans making baskets | " | 80 x 59 |
| 50. | 2664 | German | Januarinus Zick | Martyr. of Sebastian | " | 20 x 34 |
| 51. | 2665 | " | Caspar Scheuren | View of Cologne | metal | 57 x 37 |
| 52. | 2666 | " | C.D. Friedrich | Oak in snow | linen | 44 x 35 |
| 53. | 2667 | " | " | Morning mist on the Elbe | " | 23 x 31 |
| 54. | 2668 | " | " | Evening on river | " | 20 x 25 |
| 55. | 2669 | " | Jos. Ant. Noch | Ideal landscape | " | 75 x 100 |
| 56. | 2670 | " | K. Blechen | Landscape near Amalfi | " | 23 x 19 |
| 57. | 2671 | Dutch | Rembrandt | Head of a girl | " | 24 x 18 |
| 58. | 2672 | German | Paul Jovenel | Interior of church | metal | 47 x 53 |
| 59. | 2674 | " | J.B. Hambach | Still-life with cheese | linen | 62 x 81 |
| 60. | 2675 | " | " | Still-life with ham | " | 62 x 81 |
| 61. | 2676 | French | Ed. Dantan | Lady in the greens | paste-board | 39 x 19 |
| 62. | 2680 | " | unknown person in 1800 | Family portrait | wood | 42 x 34 |
| 63. | 2682 | " | J.K. Gros | Lady with child | linen | 74 x 60 |
| 64. | 2683 | " | F. Lanque | Railway building near Versailles | linen | 70 x 54 |
| 65. | 2686 | " | J.A.D. Ingres | Roman women | " | 105 x 82 |
| 66. | 2697 | " | Eduard Manet | A. Proust full size portrait | " | 184 x 110 |
| 67. | 2702 | Dutch | Pieter de Hooch | Portrait of a woman | " | 40 x 35 |
| 68. | 2703 | " | Aert v.d. Neer | Landscape on moon-shine | " | 31 x 37 |
| 69. | 2705 | Flemish | Jan Brughel | Wood scenery | oak | 64 x 96 |
| 70. | 2706 | " | Jan Fyt | Birds of prey and ducks | linen | 135 x 205 |
| 71. | 2707 | French | Jean Fouquet | Head of a monk | " | 50 x 40 |
| 72. | 2708 | Dutch | G. Terborch | Full size portrait of a man | " ca. | 60 x 60 |
| 73. | 2709 | " | " | Full size portrait of a woman | " " | 80 x 60 |
| 74. | 2710 | Italian | Pietro Longhi | Portrait of a man | " | 92 x 75 |

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owners or by German mediators.

| No | Price in marks | Time of purchasing | Mediator or owner |
|-----|----------------|--------------------|---------------------------------------|
| 30. | 3.000 | January 41 | Dr. Gurlitt Hamburg, later Dresden |
| 31. | ca. 15.000 | autumn 41 | Jon. Lerstegge, Suderwick |
| 32. | ca. 20.000 | " " | " " " |
| 33. | 33.000 | " " | Gallery of Old Art, Munich |
| 34. | 125.000 | " " | Dr. Gurlitt |
| 35. | 20.000 | " " | " " |
| 36. | ca. 25.000 | " " | auktion Lange, Berlin |
| 37. | ca. 18.000 | " " | " " " |
| 38. | 147.000 netto | " " | " " " |
| 39. | 56.000 | " " | " " " |
| 40. | 46.000 | " " | " " " |
| 41. | ca. 30.000 | " " | Dr. Gurlitt |
| 42. | 100.000 | " " | " " |
| 43. | ca. 30.000 | November 41 | " " |
| 44. | exchange | " " | private collector, Cologne |
| 45. | 75.000 | " " | Dr. Gurlitt |
| 46. | 80.000 | " " | " " |
| 47. | 100.000 | " " | " " |
| 48. | 125.000 | " " | " " |
| 49. | 9.000 | spring 42 | " " |
| 50. | ca. 3.000 | " " | " " |
| 51. | 10.925 | 8.7. 42 | auktion, Lempertz, Cologne |
| 52. | 20.000 | 19.7.42 | private property, Mecklenburg |
| 53. | 20.000 | 19.7.42 | " " " |
| 54. | 20.000 | 19.7.42 | " " " |
| 55. | 15.000 | 19.7.42 | " " " |
| 56. | 3.000 | 19.7.42 | " " " |
| 57. | 30.000 | 8.7.42 | Dr. Gurlitt |
| 58. | 4.000 | 22.7.42 | " " |
| 59. | together | | |
| 60. | 18.000 | 1.12.42 | auktion Lempertz, Cologne |
| 61. | exchange | 9.11.42 | Bücherstube, Cologne |
| 62. | exchange | 26.10.42 | H. Kisters, Cologne |
| 63. | 35.000 | February 43 | Dr. Gurlitt |
| 64. | 3.000 | March 43 | Cologne, Kunstverein |
| 65. | 135.000 | " " | Dr. Gurlitt |
| 66. | 165.000 | June 43 | " " |
| 67. | 100.000 | November 43 | Salmede, Cologne |
| 68. | 27.500 | December 43 | " " |
| 69. | exchange | March 44 | H. Kisters, Cologne |
| 70. | together | | |
| 71. | 825.000 | spring 44 | Dr. Gurlitt |
| 72. | together | | |
| 73. | exchange | spring 44 | H. Kisters, Cologne |
| 74. | exchange | spring 44 | H. Kisters, Cologne |

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IV. Purchased in Germany from German

B. Sculptures.

| No. | Inv.No | School | Painter | Subject | Material |
|-----|--------|--------|--------------------------------|---------------------------|----------|
| 75. | | French | Aristide Maillol | Three nymphs | Lead |
| 76. | | " | Auguste Rodin | The burghers of Calais | Bronze |
| 77. | | " | " | Portrait bust | plaster |
| 78. | | " | Houdon | Bust of Christ | marble |
| 79. | | " | Unknown 13 th cent. | Madonna en- throned | oak |

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owners or by German mediators.

| No | Price in marks | Time of purchasing | Mediator or owner |
|---------|----------------|--------------------|----------------------------|
| 75. | 52.000 | autumn 41 | Dr. Curlitt |
| 76. | 150.000 | " 42 | " " |
| 77. ca. | 3.000 | 1942 | " " |
| 78. ca. | 12.000 | 1942 | " " |
| 79. | exchange under | | |
| | 300.000 | addition Summer 42 | Gallery of Old Art, Munich |

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V. Gifts from German friends of

| No | Inv.No | School | Painter | Subject | Material | Measures |
|-----|--------|--------|----------------|------------------------------|----------|----------|
| 80. | 2652 | German | Osw.Achenbach | Landscape sketch | Paper | 26 x 36 |
| 81. | 2658 | " | Ludwig Knauß | Portrait of Consul Leiden | linen | 94 x 70 |
| 82. | 2659 | " | " " | Portrait of Mrs. Leiden | " | 94 x 70 |
| 83. | 2675 | French | N.Lancret | Playing children | " | 62 x 96 |
| 84. | 2679 | " | M.de Latour | Pastel portrait | Paper | 91 x 71 |
| 85. | 2689 | ? | Monogramm H.F. | Still-life | oak | 38 x 49 |
| 86. | 2699 | French | Franc.Boucher | Fight of lions | linen | 56 x 74 |
| 87. | 2704 | German | Maulbertsch | Allegorical scene | " | 87 x 138 |

VI. Assignments to the museum by

| | | | | | | |
|-----|------|--------|-----------------|-----------------------|-------|---------|
| 88. | 2660 | German | R.Wiese | Romantic landscape | linen | 65 x 80 |
| 89. | 2661 | " | F.Loos (?) | View of the Aventines | " | 33 x 48 |
| 90. | 2662 | " | Ch.Reinhard (?) | Apollo with Python | " | 56 x 72 |
| 91. | 2661 | " | Felix Burgers | Noors in winter | " | ? |

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the museum.

| No | Price in marks | Time of purchasing | Given |
|-----|----------------|--------------------|--|
| 80 | 2.000 | end of 1941 | Mrs. Luttgens, Cologne, destroyed in repository Ehrenbreitenstein in 1944. |
| 81. | 30.000 | 1942 | Franz D. Leiden, Cologne |
| 82. | 30.000 | 1942 | |
| 83. | 40.000 | 1942 | Gallery of old art, Munich |
| 84. | 35.000 | spring 43 | |
| 85. | 5.500 | March 43 | H. Kisters, Cologne |
| 86. | 25.000 | August 43 | Otto Wolff, Cologne |
| 87. | 55.000 | end of 1943 | Cologne Kunstverein |

German authorities.

| | | |
|-----|-----|--|
| 88. | 300 | Given by the Ministry of Propaganda as a compensation for the piracy of 1937 |
| 89. | 500 | |
| 90. | 400 | |
| 91. | ? | |

Assigned from the City Administration.

Bought herewith:

| | | |
|-------------------------------|----------------|--|
| In France | 12 paintings | with total value of about RM 1.135.000 |
| In Holland from German owners | 3 paintings | " " " " " RM 125.000 |
| In Holland from Dutch owners | 14 paintings | " " " " " RM 681.000 |
| In Germany | 45 paintings | " " " " " RM 5.289.000 |
| | 5 sculptures | " " " " " RM 1.222.000 |
| and | 74 paintings) | " " " " " RM 6.500.000 |
| | 5 sculptures) | " " " " " |
| Donated | 3 paintings | " " " " " RM 225.000 |

Total increase (less VI) 82 paintings and 5 sculptures " " RM 6.725.000

Of those works of art catalogued in IV and V, the following were probably obtained by their previous owners from foreign art dealers.

- From France current Numbers 34, 41, 42, 43, 45, 46, 47, 48, 63, 64, 65, 66, 70, 71, 75, 76, 77, 79, 84, 86.
- From Holland " " 31, 52.
- From Norway " " 66

Of old German property are, as can be proved, the following current Numbers 30, 33, 36, 37, 38, 39, 40, 44, 50, 51, 52, 53, 54, 55, 56, 59, 60, 74, 80, 81, 82.

In regard to the remaining works of art it is not known whether the previous owners obtained them from Germany or from foreign countries.

The pictures - Inventory Numbers 2647, 2584 and 2696 have been given away again.

Breakdown of Acquisitions by Nationality of Artist

| Bought | Paintings | Sculptures | Donated | Total |
|---------|-----------|------------|---------|------------------------------|
| German | 10 | | 4 | 14 |
| Dutch | 23 | | | 23 |
| Flemish | 4 | | | 4 |
| Italian | 3 | | | 3 |
| Spanish | 1 | | | 1 |
| French | 33 | 5 | 4 | 37 paintings 5 sculptures |
| | 74 | 5 | 8 | |

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Two points must be considered here:

1. From 1932 to 1938 more than 40 German paintings were acquired, most of them of high quality.

2. In addition, many paintings of living German artists were acquired. Thus the German are far ahead in the total increase.

Other departments were not neglected either:

From 1933 to 1944 the Old-Dutch department received 2 paintings, (and 2 on long term loan), the Flemish 7, the Spanish and Italian together 9.

Thus it seems entirely possible, if a future era of better living conditions for Cologne coincides with an understanding and energetic administration of the city as well as of the museum that the departments which are backward at this time can be developed to same point of harmony with the departments which have been brought to the desired height already.

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III.

Financing of the Purchases.

In 1941 and 1942 sums of money were placed at the disposal of the museum which were taken from city funds and amounted together to about 2 million marks. Not being sufficient for the paying of the current purchases granted by the City Administration one had to fall back upon the stored stock which was either given away in exchange or sold to get the means for the purchases. In December 1941 an auction of about 80 stored pictures took place at Leports in Cologne, namely German and foreign paintings of the 19th century, which because of their little artistic value had been given out for years to City Offices as wall decoration and handed back at the beginning of the war for reasons of safety. They uselessly filled the store rooms and were not important enough to be sent to the already overcrowded evacuation places elsewhere. They brought in about 200.000,- marks, a sum which considering their little value can only be explained by the "hunger for real objects" and "excess of purchasing power".

During 1942 the municipal grants were stopped, e.g. the museum was ordered in each case to pay back the loans by selling stored pictures. This practice continued.

On one hand, a number of most valuable pictures were offered for sale, and their price rose correspondingly ^{with} the lowered money standard. As on the other hand the increased prices in art dealing have more effect on cheap pictures for reasons of more frequent demand, it became necessary to sell with profit

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the hundreds of worthless stored pictures which had been collected in the course of nearly 150 years and which in normal time nobody would have bought even for a few marks.

Proprietors of castles and hunting lodges in various parts of Germany who in their wide rooms and galleries just "wanted something on the walls" and did not ask for artistic value and merchants, craftsmen and peasants who did not know what to do with their money, stormed the museum to get pictures and were highly contented with some of the numerous old professional copies from Leonardo, Rafael, Veronese, Rubens, Teniers, Ostade etc. - or some of the religious and genre paintings, hunting scenes or similar things manufactured by decorators. The opinions of money value had developed to such an extent that in 1942 a price of 500.- marks was considered "agreed" and was paid with pleasure, or offered voluntarily at once, even if it was uncertain whether anybody would have valued the object for 10 marks in peace time.

It happened that art dealers offered ten times the value for pictures which were on little better but were badly preserved, and therefore they could not get more than a few hundred marks, seldom and with difficulty 2 or 3,000.- while the prices for really valuable pictures, which might be taken into consideration for gallery purchases, were only four times higher. By all means this situation was to be used in the interest of the museum. Nobody was cheated, for all purchasers knew that their acquisitions were only worth part of the price paid. Their saying was: "For a pound of coffee I have to pay 500 marks".... And the museum had to be liberated from all that rubbish of the past as its lack of room could not be solved by new buildings and it depended on the funds which were provided by these purchases.

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Of course this was done very carefully. Reliable restorators thoroughly examined each picture as to whether there was an older and more valuable painting under the disfigured surface. Whenever there was a doubt in this respect the picture was not sold. Whenever the authorship was not quite sure (it might have been the work of a wellknown painter) the object was given to a specialist for examination.

Of course there existed the danger of falsification. It is not difficult for a specialist who degrades himself to do such like things as alter a cheap old copy into a supposed original, a typical school painting into one which an unorthodox observer may be induced to take for an original by the master himself. This refers especially to the paintings of the Old German and Old Dutch schools of the 15th and 16th century. Even the less valuable products of the old altarpainting studios, whose professional methods of producing we know well by Ehrer's correspondence, very often are painted with a technical skill that enables the clever faker to create the impression of an old masterpiece. Such like pictures - it is true - will never deceive a true connoisseur, but very often an amateur, as is proved by the numerous falsification trials during the war when the author of this had to unmask remarkable examples of such practices. In fact one or two of the sold pictures turned up again in the "improved" state. The only way to handle such practices as well as the story telling of such fakers and (the splendor appeared under the overpainted surface) is careful examination by a true specialist. This was done conscientiously before each picture was given away.

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The price was always fixed after carefully comparing the offers and estimates of experienced specialists in art dealing. The "hunger for goods" in art dealing was the reason for even higher prices than were expected at the utmost by the experts.

Though it is clear, it may be added, that each single purchase and sale was approved, also the prices, by the officials of the City Administration - Kulturreferent, Treasurer, Oberbürgermeister - after written application of the Director. The pictures and sculptures supposed to be sold or purchased were submitted for inspection to the same superiors who in more important cases even called the advisor's committee of the museum.

Thus during the war 630 stored pictures were sold or given in exchange. Among them were:

37 paintings of the Old Cologne School

(Inv. Nos 33, 34, 46, 56, 58, 77, 79, 95, 97, 98, 99, 103-105, (altar), 143, 141, 158, 172, 186, 190, 191, 216, 220 (altar) 226, 228, 229, 262, 263, 267, 268, 269, 283, 284, 286, 448, 563, 675, 758, 787, 812)

Among them no painting worth being taken into the Gallery or which ever appeared in the exhibition or in the printed Catalogue.

41 paintings of Cologne Painters of the late 16th to the 18th century

(Inv. No 287, 290, 295, 298, 299, 303, 304, 310, 312, 1303, 1328, 1362, 1390, 1492, 1533, 1563, 1564, 1576, 1660, 1707, 1708, 1752, 1743, 1842, 1867, 1897, 1957, 1970, 1975, 2013, 2110, 2139, 2140, 2141, 2195, 2203, 2210, 2222, 2251, 2329, 2360):

The "sediment" of that large professional production, the better examples of which were exhibited in great numbers in the Rhinish Museum.

90 pictures of German painters from outside Cologne of the 15th to 18th century

(Inv. Nos 306, 314, 315, 316, 343, 344, 357, 372, 383, 384, 385, 386, 396, 412, 463, 538, 539, 540, 541, 544, 545, 546, 547, 548, 581, 584, 832, 737, 768, 767,

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771, 772, 775, 777, 781, 785, 786, 796, 800, 809, 810, 811, 815, 816, 817,
819, 827, 847, 848, 854, 1183, 1187, 1276, 1282, 1283, 1284, 1291, 1314,
1317, 1334, 1352, 1356, 1430, 1431, 145, 1494, 1501, 1515, 1516, 1572,
1610, 1756, 1875, 2023, 2052, 2063, 2067, 2080, 2099, 2152, 2151, 2186, 2200,
2220, 2265, 2289, 2328, 2358, 2396, 2454);
(Nos 1183 and 1187 are by H. Liebermann, 18th/19th century).

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26 Old Dutch (406, 407, 418, 420, 421, 444, 450, 452, 457, 462, 463, 479, 479, 566, 594, 595, 596, 598, 630, 670, 703, 801, 802, 803, 834, 860)

27 Flemish (1021, 1027, 1031, 1032, 1034, 1035, 1269, 1279, 1281, 1349, 1402, 1457, 1458, 1460, 1479, 1491, 1504, 1537, 1543, 1601, 1619, 1620, 1622, 1623, 1633, 1667, 1683, 1702, 1704, 1712, 1713, 1719, 1753, 1761, 1816, 1834, 1900, 1905, 2015, 2024, 2050, 2057, 2133, 2147, 2158, 2170, 2174, 2183, 2189, 2201, 2209, 2214, 2233, 2276, 2295, 2430, 2555)

29 Dutch (1010, 1013, 1053, 1055, 1057, 1059, 1061, 1064, 1272, 1280, 1316, 1321, 1325, 1333, 1335, 1340, 1344, 1347, 1372, 1374, 1375, 1385, 1392, 1432, 1433, 1453, 1473, 1513, 1521, 1523, 1579, 1580, 1592, 1608, 1609, 1611, 1637, 1641, 1656, 1662, 1692, 1710, 1711, 1758, 1885, 1907, 1911, 1926, 1929, 1958, 1969, 1976, 2007, 2014, 2026, 2036, 2040, 2065, 2102, 2112, 2114, 2119, 2120, 2185, 2193, 2207, 2208, 2215, 2223, 2232, 2250, 2254, 2266, 2272, 2274, 2317, 2359, 2370, 2423, 2459, 2545, 2552, 2556, 2559, 2560, 2562, 2564, 2619, 2622)

61 Italian (319, 499, 509, 516, 518, 519, 520, 529, 621, 622, 623, 626, 627, 636, 637, 648, 650, 690, 692, 694, 699, 700, 723, 724, 729, 749, 769, 770, 773, 784, 793, 820, 836, 837, 1072, 1268, 1403, 1419, 1493, 1532, 1597, 1602, 1642, 1671, 1697, 1701, 1722, 1725, 1759, 1931, 2020, 2038, 2041, 2118, 2129, 2182, 2193, 2218, 2352, 2353, 2554)

9 East European (676, 677, 696, 697, 731, 797, 799, 807, 808)

14 French (1599, 1624, 1672, 1673, 1721, 2008, 2048, 2049, 2059, 2060, 2061, 2150, 2187, 2307)

98 Unknown that is pictures of so little importance making it quite impossible to find out neither their school nor the century of their origin (423, 424, 425, 549, 550, 551, 554, 564, 577, 579, 580, 582, 587, 589, 631, 655, 663, 695, 704, 705, 792, 1280, 1378, 1429, 1538, 1542, 1582, 1607, 1615, 1650, 1664, 1715, 1716, 1717, 1718, 1727, 1728, 1733, 1734, 1738, 1735, 1737, 1739, 1742, 1745, 1747, 1749, 1751, 1754, 1755, 1760, 1767, 1769, 1770, 1771, 1778, 1784, 1791, 1793, 1803, 1849, 1823, 1825, 1827, 1836, 1843, 1845, 1848, 1855, 1857, 1860, 1861, 1873, 1882, 1883, 1887, 1888, 1896, 1921, 1925, 1932, 1961, 1967, 1981, 2030, 2043, 2056, 2263, 2271, 2284, 2309, 2313, 2322, 2363, 2473, 2474, 2475, 2484, 2586)

108 Academ. Pictures of 19th century (A. German, B. foreign)

A (1103, 1118, 1131, 1137, 1230, 1235, 1240, 1243, 1246, 1259, 1261, 1263, 1301, 1338, 1363, 1368, 1373, 1380, 1384, 1588, 1403, 1418, 1420, 1428, 1451, 1466, 1470, 1477, 1481, 1482, 1513, 1515, 1583, 1584, 1585, 1591, 1618, 1625, 1631, 1635, 1643, 1647, 1651, 1653, 1665, 1679, 1685, 1681, 1790, 1797, 1815, 1839, 1863, 1864, 1869, 1870, 1899, 1906, 1912, 1965, 1983, 1993, 2005, 2006, 2016, 2035, 2162, 2163, 2167, 2169, 2179, 2172, 2173, 2197, 2199, 2279, 2290, 2297, 2298, 2301, 2303, 2304, 2306, 2315, 2343, 2392, 2402, 2434, 2438, 2440, 2516, 2179)

B (1463, 1590, 1648, 1684, 1810, 1919, 1949, 1964, 1972, 2009, 2142, 2156, 2164, 2166, 2243, 2292, 2294)

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Of these 650 paintings the following 6 had been in the gallery:

1. Inv.Nr. 947 L. Cranach, Portrait of a man; Turned in to the gallery for Old Art in Munich in 1945 in exchange for the French Madonna. The picture's most important part was destroyed by worms. It was restored by a strip of 3 mm breadth, but distorted badly. It played no important part in the gallery, especially since the Burgheiser paintings, acquired in 1939 outweigh it heavily from an artist's point of view.
2. 1010 A. van Beyeren, Still life. Turned over in 1945 to Trass AT THE HAGUE, with two other pictures in exchange for the outstanding masterpiece "The Gardener" by H. Le Bain. It can be dispensed with as there is a more important still life (Half 2598) acquired already before the war, and another one (W. Glass, 2677) acquired during the war, along with these already present, represent this class much better.
3. 1557 A. van Dyck, Portrait van der See Turned over to Histers, Cologne in exchange for the beautiful "double portrait" by Vermeer, which is one of the leading works of the Dutch school. It can be spared since along side the van Dyck "Portrait of a Lady" Carstanjen - Collection (2534) it is highly overshadowed. The picture used to hang in the "Kunstgewerbe Museum" as the painting of an unknown artist of the 17th century, to fill a fine baroque frame (which was not sold). In 1956 it was recognised by me as a van Dyck and taken into the gallery temporarily.

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4. Inv. nr. 1884 J. Fouquier, Seas landscape. Turned over to Kisters in 1942. Qualitatively the picture was not satisfactory and it was dark. At the time it used to hang in the Flemish department to fill a gap since that department had too few landscapes. It became dispensable when the beautiful, large Flemish landscapes by Albrecht (2640Y), J. Bruegel (2705) and Tomper (2630) were acquired by which it was greatly overshadowed.
5. 2014-D. van Tol, Drinker. Turned over to Kister in 1942. A necessary cleaning had resulted in quite a bad condition. Also this only minor artist is represented sufficiently by the much better picture no. 1004, and the Dutch school is now represented by such important new acquisitions as Schiervelt (2678) and Steen (2695). Thus it is not necessary to have a van Tol at all.
6. 2545 P. van de Velde, Storm on the Ocean. Turned over to Traas, at The Hague (s. 1010) in 1943. The picture represented in the Gallery the Dutch school of sea paintings in an inadequate manner and was especially overshadowed by the classical masterpieces by Cappelle (2555) and Gyp (2555). In as much as two more good paintings of the sea are present, Vlieger (2563) and Backhuysen (2566), this subject is emphasized sufficiently already.

18 Other paintings were not found worthy to be put into the gallery. They were listed in the catalogue of 1936 as being principally suitable for a gallery and were put in reserve to fill temporary gaps.

1. Inv.Nr. 492 C. **San elbrochtus, Birth of Christ.** Turned over to Kisters in 1942. It was too much overshadowed by the van Bosch (474), de Meer (480) and the Master of Antwerp (429) which were similar in style and subject.
2. 500 B. **Cozzoli, Madonna with Saints.** Turned over in 1945 to the gallery for Old Art in Munich in exchange for the French Madonna. This picture is somewhat boring, badly preserved, and was almost completely repainted by Ramboux around 1850. It was absolutely unsuited to represent the Florence School of Painting in our gallery. It has great material value on the international market, since the paintings of this french painter are very rare, and a highly priced sensation. The delivery of this picture was for the acquisition of the French Madonna "Condicio sine qua non". I protested against it vigorously. However, I was forced by the Oberbürgermeister to turn the picture over after it had been appraised by Prof. Dr. Kauffmann and other experts who were asked for a consultation by Dr. Winkelhauser.
3. 509 **Umbrian around 1500, Madonna.** In exchange for the 15th Century Madonna, rough work.
4. 675 **Brays, Portrait of a maiden, Medallion.** In exchange for the 15th Century Madonna. It cannot be used in the gallery along side the qualitatively much superior Medallion Portraits, 246, 247, 248.

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5. Inv. Nr. 1034 J. de Kenninet, Landscape. Turned over to Listers in 1943 for the same reasons as 1824 (Fouquier).
6. 1057 H. Haas, Portrait of a man. Turned over to Listers in 1942. Haas is represented more than sufficiently in the gallery by three superior paintings.
7. 1072 Canaletto, Architectural work. In exchange for the 13th century Madonna. Weak and dispensable in comparison with the much superior picture of the same subject acquired in 1936 Nr. 2543.
8. 1137 W. Schirmer, Landscape. Turned over in 1943 to a private collection through the mediation of Prof. Dr. Wald. Schirmer, an academic landscape painter, who is already represented in the collection too often. For the same reason two further landscapes by Schirmer were given away.
9. 1368 } sold at auction by the firm of Lempertz in 1961
10. 2315 }
11. 1183 Liebermann, Daughter of the Artist. In exchange to the portrait by Goll (2645) turned over to a Cologne collector who intends to bequeath his very important collection to the City of Cologne.
12. 1246 K.T. Lessing, Landscape. Sold at auction in 1961 by Lempertz. The picture was very weak in quality. Lessing is better represented in the collection.
13. 2552 A. de Vries, Portrait of a man. Turned over in 1943 to Biedersleben. Dispensable because of minor quality.
14. 2555 Plenish, 17th century. Landscape. Turned over to Listers because of minor quality, cf. 1824 Fouquier.
15. 2556 H. Brandenburg, Gay party. Turned over to Listers because of minor quality. The Dutch genre is much better represented now.

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16. Inv. Nr. 2559 D. van Tol, Smoking Man. Turned over in 1943 to private collector by mediation of Prof. Dr. Ewald because of minor quality and for the same reasons as 2014. During the war such like subjects were paid by private collectors with sums not at all corresponding to their low artistic value.
17. 2560 J.A. Dusk, Family Concert. Turned over to Kisters because of bad condition and minor quality.
18. 2562 J. Wijnants, Landscape. Turned over to Fress in 1943 (comp. 1010) dispensable because a similar but much better landscape by Wijnants (1512) is present.

From all the remnant stock only 6 paintings could be called actually suitable for a gallery. Though not for the Cologne Museum.

1. 140 Follower of the Master of St. Mary's Life, Mary going to the Temple.
2. 141 The same, Presentation of Christ in Temple. Both turned over in exchange for the French Madonna to the Gallery for Old Art in Munich in 1943. Alongside the 20 main paintings of the master in our gallery these two appeared very much inferior so that since the Twenties they had not been exhibited any more. They were valuable for art dealing or for a small provincial museum because works of this master are very rare.
3. 186 Master of St. Severinus, Christ before Pilatus. Given away like the two above mentioned pictures. School replica of picture No 185, dispensable as a duplicate and because of minor quality. Not exhibited for more than 20 years.

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4 Inv.No. 854 Monogrammist P.I. portrait of a man.

5 1929 J.A. Becker. Portrait of a man.

Both were let go like the 3 above mentioned ones because of unsatisfactory quality.

6 834 J. Joset von Calcar, Bewailing of Christ. Turned over to Kisters in 1944 together with 1537 (v. Dyck) of p. 31. The picture was a ruin, for its greater part - instead of old painting - completely re-painted. The old wood tablet being destroyed it was conferred to new wood, but still remained defective ("sick"). Since acquired from the Signaringen Collection in 1928 never exhibited in the Gallery and qualitatively not belonging to it.

Of the other 600 turned out pictured perhaps 5 to 10 per cent were average tradeware and all the remainder, more than 500 pieces, worthless rubbish. It was no loss for the museum to get rid of them but a profit - even we had not made so many important acquisitions with the money as detailed in this report. In this way the museum has unburdened itself during the war of about 600 pictures which only had overflowed its store rooms. In their place it has gained 82 master works of painting and sculpture - not mentioning the gifts.

The preceding report is based on substitute records only available to the Author at the moment, among them a list of the turned out pictures made by Custodian Dr. Jay on the basis of the original catalogue of the museum at Langenau. It is possible that one or the other picture might have been overlooked. An exact list can only be made on the basis of records now held by the City Administration and not accessible to the author at the moment. It surely will - 39 -

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not alter the picture as a whole, but prove it in every detail.

For the same reason it is not possible to detail by numbers the financial results of the sales. All necessary records are held by the City Administration. The result is certain: everything has been paid, the City of Cologne has neither debts nor claims from the huge transaction. The only exception is her claim to the Reich for war damage compensation which was connected with the financing of the purchases since autumn 1943. About this we have to say the following:

By the first heavy air raids on Cologne in 1942 some pictures were destroyed which had been lent to municipal and other offices by order of the City Administration. They had not been returned by them according to the wish of the offices. This was granted by the City. They were pictures of the category characterized in connection with the Lempertz Auction. (p. 25).

According to their raised appraisal, compensation was asked for them as war damage and as far as the author knows, this was paid. The money was used for the purchases.

By the annihilating air raid of 26 June 1943, the building of the museum was destroyed and with it some pictures. The frescoes by Eduard Steinle on the stair case and a number of paintings in the bellers which were struck by the crumbling of the high central building and burned out.

It must be said that just before the beginning of the war, the museum received the following order from the Berlin Central Supervising Authority: The works of art are to be divided into three categories:

1. The most valuable and irreplaceable objects of highest class and national importance are to be sheltered in the country.

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2. Those of high value, though not in the first category, are to be moved to the cellars of the museum.
3. The remainder is to be left in its present place. From the beginning the director of the museum did even more; the paintings and graphic collections of the 2nd category also went to outside repositories. The Wallraf-Richartz-Museum had 13 of them, made available only under great difficulties. It was impossible to get more repositories. The military authorities made difficulties and took away from the museum the safest shelters. In November 1935 the museum was ordered by higher authorities to be reopened with an exhibition of second rate pictures, as an act of spiritual inspiration to the great number of workless soldiers who stayed in Cologne until May '40. But in the course of time these pictures were exchanged against minor ones, and everything was taken away which might be a reserve stock for the gallery. Thus the museum was keeping only stored pictures when the air raids began. They were kept in the cellars because before May 31st, 1942 the exhibition rooms had been definitely cleared. Among them were pictures which could not be transported because of their big size or bad condition and others damaged in the shelters by dampness or other reasons and had to be brought back to the museum for restoration.

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After all this the director (as he had done before the war without success) asked again for a bomb proof shelter for the works of art - together with a restorator's studio - in the country near Cologne, and also submitted the plan worked out by an architect, but it was not realized. Neither was it possible to undertake steps with the competent Reich authorities, referring to the building of German shelters for Dutch Museum treasures! The result was that on 29 June 1943 there still were some hundreds of stored pictures in the cellars of the museum, a number of which was ^{are} destroyed as already mentioned. Among them - it is true was no painting suitable for the future gallery. But the damage, which was to be compensated for by the Reich, was so high in amount (about 1,5 million marks, without the Steinle frescoes! which were estimated at 4 million marks by an outside expert) that all purchases for the gallery and possible greater future acquisitions might have been covered by it. The sum however - as far as the author knows was not paid at all, thanks to the round about way of business.

From all this results that the following sentence in this report (p.7) is justified: the museum was renewed by itself, growing from its own strength with only relatively small help from public funds. It remained up to this day the product of the art and home loving world minded Cologne citizens.

This venerable institution, a creation of private bequests, is not the product of calculating state policy, not part of public property invested in some way: it has been since its foundation nearly 150 years ago up to this day the realization and active symbol of the soul of Cologne which was joined equally to past and future. Cologne has never been a town of narrowminded, but world minded people, open to everything noble and humane created ^{at} home or abroad.

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Thus the development of this museum shows from the beginning a tendency to overcome the local and national, which was consequently realized during the last twenty years.

This fruit of old spiritual activity and endeavour of the Cologne citizens and their self-sacrificing sense of community is trusted to the care of the City Administration. It was reserved for the unscrupulous profiteers of national Socialist robber morality to lay hands on the works of art of the Cologne Gallery.

Then surely the City Administration can expect to be heard when it appeals with dignity and energy to the Allies for help in trying to preserve, undisturbed, and to protect this ideal creation of private donors.

DECLASSIFIED

NND 775057

By: S2 NARA Date: 10-11-99

 RG 260
 Entry Ardelia Hall
 File _____
 Box 385

105510

- 1 -

I. Purchased in Paris, offered by French

| No. | Inv. No. | School | Painter | Subject | Material | Measures |
|-----|----------|--------|------------------|----------------------------|----------|-----------|
| 1. | 2648 | French | Georg de La Tour | Madeleine à la veilleuse | linen | 131 x 94 |
| 2. | 2653 | " | Auguste Renoir | Les Baigneuses | " | 115 x 168 |
| 3. | 2654 | " | Auguste Renoir | Head of woman | " | 46 x 38 |
| 4. | 2655 | " | Camille Corot | Ruins of a temple" | " | 66 x 69 |
| 5. | 2656 | " | Paul Cezanne | Selfportrait | " | 26 x 15 |
| 6. | 2657 | " | J.A.D. Ingres | Alba in St. Gudula" | " | 106 x 82 |
| 7. | 2687 | " | Edouard Manet | Landscape (Acachou)" | " | 25 x 39 |
| 8. | 2690 | " | Th. Gericault | Bull and rider | " | 98 x 130 |
| 9. | 2691 | " | Th. Gericault | Head of lion | " | 62 x 51 |
| 10. | 2692 | " | Eug. Delacroix | Arabien black-smith | linen | 52 x 62 |
| 11. | 2698 | " | C.J. Vernet | Harbour | " | 101 x 139 |
| 12. | 2700 | Dutch | Th. van Baburen | Christ crowned with thorne | " | 132 x 100 |

II. Thru' Holland from

| | | | | | | |
|-----|------|---------|-----------------|---------------------------|-------|-----------|
| 13. | 867 | Italian | Marco Marziale | Christ and the adulteress | linen | 133 x 166 |
| 14. | 2627 | Dutch | Adr. van Ostade | Interior of a stable | oak | 32 x 38 |
| 15. | 2628 | " | Adr. van Ostade | Playing at skittles | linen | 52 x 93 |

III. Purchased in Dutch,

| | | | | | | |
|-----|------|---------|-----------------|-------------------------------|-------|-----------|
| 16. | 2629 | Dutch | Jan Weenix | Game | linen | 158 x 186 |
| 17. | 2630 | Flemish | Joh.d. Momper | Landscape with caverns, water | " | 120 x 177 |
| 18. | 2640 | " | Denis v. Alslot | Water castle with hunters | " | 113 x 114 |
| 19. | 2641 | Dutch | C.v.d.Schalcke | Landscape | oak | 27 x 43 |
| 20. | 2642 | " | C. Troost | Interior | linen | 63 x 76 |
| 21. | 2643 | French | Seb. Bourdon | Propheying gipsy | oak | 44 x 50 |
| 22. | 2677 | Dutch | Pieter Claesz | Still-life | " | 44 x 3 |
| 23. | 2678 | " | J. Ochtervelt | The love-sick girl. | linen | 48 x 42 |
| 24. | 2685 | " | Phil. Koninck | Portrait of a boy. | " | 89 x 41 |
| 25. | 2688 | French | Mathieu Le Nain | Le Jardinier | " | 92 x 121 |
| 26. | 2693 | Dutch | M.D'Hondecoeter | Poultry farm | " | 99 x 117 |
| 27. | 2694 | French | Franc. Gerard | Duchesse de Berry | " | 195 x 143 |
| 28. | 2695 | Dutch | Jan Steen | The Marriage, paste-board | | 30 x 43 |
| 29. | 2701 | Flemish | Jan Fyt | Poultry farm | linen | 138 x 112 |

Note: The Wallraf-Richartz-Museum had nothing to do with other acquisitions, made abroad in the name of the Cologne Municipal administration. The director who is responsible for this list does not know anything of such purchases made by other City Officials. The prices can be given here only from memory and with reservation, as the author has no records or inventories at hand. To all auction prices the legal charge is to be added.

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By S2 NARA Date 10-11-99

RG 260
 Entry Adelia Hall
 File _____
 Box 385

105511

dealers or mediators.

| No. | Price | Time of Purchasing | Mediator or owner |
|-----|-----------------|--------------------|--------------------------------------|
| 1. | ffrs. 1.500.000 | November 41 | Laloe, rue des plantes |
| 2. | " 4.000.000 | " " | Et. Bignou, rue de La Boetie |
| 3. | " 3.500.000 | " " | Renou and Colle, rue Fbg. St. Honoré |
| 4. | " 1.600.000 | " " | Fabiani, 5 av. Montaigne |
| 5. | " 600.000 | " " | Andre Schöller, exp.; r.d. Teheran |
| 6. | " 1.800.000 | " " | Et. Bignou |
| 7. | " 2.800.000 | March 43 | Et. Bignou |
| 8. | " 1.500.000 | June 43 | Fabiani, now rue Matignon |
| 9. | " 2.000.000 | " " | " " " " |
| 10. | " 3.500.000 | " " | " " " " |
| 11. | " 680.000 | summer 43 | Rochlitz |
| 12. | " 220.000 | October 43 | Legenhoek, Boulev, Raspail |

German owners.

| | | | |
|-----|--------------|-----------|-----------------------|
| 3. | hfl. 60.000 | autumn 41 | R. Liffers, The Hague |
| 14. | " ca. 8.000 | " " | R. Liffers |
| 15. | " ca. 24.000 | " " | R. Liffers |

by Dutch owners or mediators.

by Dutch owners or mediators

| | | | |
|--|--------------|-------------|--|
| 16. | hfl. 15.000 | autumn 41 | P. de Boer, Amsterdam |
| 17. | " 10.000 | " " | " " |
| 18. | " ca. 15.000 | " " | " " |
| 19. | " 2.000 | " " | " " |
| 20. | " 3.000 | " " | " " |
| 21. | " 8.000 | " " | " " |
| 22. | " 20.000 | November 42 | " " |
| 23. | " 80.000 | " " | " " |
| 24. | " ca. 12.000 | March 43 | auction by Marle and Bignell, |
| 25. | " 250.000 | April " | Hague restorer Traas, The Hague |
| (exchange 3 paintings of the Wallraf-Richartz-Museum and hfl. 170.000 addition). | | | |
| 26. | hfl. 25.000 | April 43 | P. Cassirer, Amsterdam, Keizersgr. 109 |
| 27. | " 28.000 | " " | Goudstikker, Amsterdam |
| 28. | " 18.000 | " " | " " |
| 29. | " 25.000 | November " | P. de Boer, Amsterdam |

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NND775057

By 52 NARA Date 10-11-99

 RG 260
 Entry Ardelia Hall
 File _____
 Box 385

105512

 IV. Purchased in Germany from German
 A. Paintings

| o. | Inv.No. | School | Painter | Subject | Material | Measures |
|-----|---------|---------|---------------------------|-------------------------------------|-----------------|-------------|
| 30. | 2623 | Dutch | Ts. van de Velde | Winter | oak | 11 x 15 |
| 31. | 2624 | " | Jan Lievens | Portrait of a man | linen | 79 x 62 |
| 32. | 2625 | " | Jan Steen | Maas-Landscape | oak | 48 x 57 |
| 33. | 2626 | Spanish | El Greco | St. Franziskus | linen | 70 x 50 |
| 34. | 2631 | Dutch | M. Hobbema | Broken Bridge | " | 51 x 68 |
| 35. | 2632 | French | Gustave Courbat | Quiet Sea | " | 73 x 92 |
| 36. | 2633 | Dutch | Nic. Maas | Woman at well | oak | 37 x 28 |
| 37. | 2634 | " | Aert de Gelder | Half size portrait | linen | 42 x 32 |
| 38. | 2635 | French | G. Courbat | La Dame de Franc- fort | linen | 100 x 137 |
| 39. | 2636 | " | G. Courbet | Flower Still- life | " | 50 x 60 |
| 40. | 2637 | " | Eug. Delacroix | Flower Still- life | " | 56 x 48 |
| 41. | 2638 | " | " | Head of a woman | " | 47 x 38 |
| 42. | 2639 | " | Franc. Boucher | Reclining girl | " | 60 x 73 |
| 43. | 2644 | " | J.B.S. Chardin | Still-life | " | 40 x 32 |
| 44. | 2645 | " | André Gill | Portrait of E. Girardon | " | 92 x 73 |
| 45. | 2646 | " | Claude Lorrain | Leave taking Aneas | " | 125 x 175 |
| 46. | 2649 | " | Auguste Renoir | Ode aux Fleurs | " | 46 x 50 |
| 47. | 2650 | " | Edgar Degas | Portrait Manant | " | 70 x 70 |
| 48. | 2651 | " | Camille Corot | La Poesie | " | 55 x 46 |
| 49. | 2663 | Italian | Aless. Magnasco | Nuns making baskets | " | 80 x 59 |
| 50. | 2664 | German | Januarius Zick | Martyr of Sebastian | " | 20 x 34 |
| 51. | 2665 | " | Caspar Scheuren | View of Cologne | metal | 57 x 87 |
| 52. | 2666 | " | C.D. Friedrich | Oak in snow | linen | 44 x 35 |
| 53. | 2667 | " | " | Morning mist on the Elbe. | " | 23 x 31 |
| 54. | 2668 | " | " | Evening on river. | " | 20 x 25 |
| 55. | 2669 | " | Jos. Ant. Noeh | Ideal landscape | " | 75 x 100 |
| 56. | 2670 | " | K. Blechen | Landscape near Amalfi | " | 23 x 19 |
| 57. | 2671 | Dutch | Rembrandt | Head of a girl | linen | 24 x 18 |
| 58. | 2672 | German | Paul Fuvemel | Interior of church | metal | 47 x 53 |
| 59. | 2674 | " | J.B. Hambach | Still-life with cheese | linen | 62 x 81 |
| 60. | 2675 | " | " | Still-life with ham | " | 62 x 81 |
| 61. | 2676 | French | Ed. Dantan | Lady in the greens | paste- board | 39 x 19 |
| 62. | 2680 | " | unknown person in 1800 | Family portrait | wood | 42 x 32 |
| 63. | 2682 | " | J.K. Gros | Lady with child | linen | 74 x 60 |
| 64. | 2683 | " | F. Lanque | Railway building near Versailles | " | 70 x 54 |
| 65. | 2686 | " | J.A.D. Ingres | Roman woman | " | 105 x 82 |
| 66. | 2697 | " | Edouard Manet | A. Proust full size portrait | " | 184 x 110 |
| 67. | 2702 | Dutch | Pieter de Hooch | Portrait of a woman | " | 40 x 35 |
| 68. | 2703 | " | Aert v.d. Neer | Landscape on moon's shine. | " | 31 x 37 |
| 69. | 2705 | Flemish | Jan Brughel | Wood scenery | oak | 64 x 86 |
| 70. | 2706 | " | Jan Fyt | Birds of prey and ducks. | linen | 135 x 205 |
| 71. | 2707 | French | Jean Fouquet | Head of a monk | " | 50 x 40 |
| 72. | 2708 | Dutch | G. Terborch | Full size portrait of a man. | " | ca. 80 x 60 |
| 73. | 2709 | " | " | Full size portrait of a woman. | " | 80 x 60 |
| 74. | 2710 | Italian | Pietro Longhi | Portrait of a man | " | 92 x 75 |

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RG 260
 Entry Ardeha Hall
 File _____
 Box 385

105513

owners or by German mediators.

| No. | Price in marks | Time of purchasing | Mediator or owner |
|-----|----------------|--------------------|-------------------------------------|
| 30. | 3.000 | January 41 | Dr. Gurlitt, Hamburg, later Dresden |
| 31. | ca. 15.000 | autumn 41 | Joh. Terstegge, Suderwick |
| 32. | ca. 20.000 | " " | " " " |
| 33. | 33.000 | " " | Gallery of Old Art, Munich |
| 34. | 125.000 | " " | Dr. Gurlitt |
| 35. | 20.000 | " " | " " |
| 36. | ca. 25.000 | " " | auction Lange, Berlin |
| 37. | ca. 18.000 | " " | " " " |
| 38. | 147.000 netto | " " | " " " |
| 39. | 56.000 | " " | " " " |
| 40. | 46.000 | " " | " " " |
| 41. | ca. 30.000 | " " | Dr. Gutlitt |
| 42. | 100.000 | " " | " " |
| 43. | ca. 30.000 | November 41 | " " |
| 44. | exchange | " " | private collector, Cologne |
| 45. | 75.000 | " " | Dr. Gurlitt |
| 46. | 80.000 | " " | " " |
| 47. | 100.000 | " " | " " |
| 48. | 125.000 | " " | " " |
| 49. | 9.000 | spring 42 | " " |
| 50. | ca. 3.000 | " " | " " |
| 51. | 10.925 | 8.7.42 | auction, Lempertz, Cologne |
| 52. | 20.000 | 19.7.42 | private property, Mecklenburg |
| 53. | 20.000 | 19.7.42 | " " " |
| 54. | 20.000 | 19.7.42 | " " " |
| 55. | 15.000 | 19.7.42 | " " " |
| 56. | 3.000 | 19.7.42 | " " " |
| 57. | 30.000 | 8.7.42 | Dr. Gurlitt |
| 58. | 4.000 | 22.7.42 | " " |
| 59. | together | | |
| 60. | 18.000 | 1.12.42 | auction Lempertz, Bologne |
| 61. | exchange | 9.11.42 | Bücherstube, Cologne |
| 62. | exchange | 26.10.42 | H. Kisters, Cologne |
| 63. | 35.000 | February 43 | Dr. Gurlitt |
| 64. | 3.000 | March 43 | Cologne, Kunstverein |
| 65. | 135.000 | " " | Dr. Gurlitt |
| 66. | 165.000 | June 43 | " " |
| 67. | 100.000 | November 43 | Malmede, Cologne |
| 68. | 27.000 | December 43 | " " |
| 69. | exchange | March 44 | H. Kisters, Cologne |
| 70. | together | | |
| 71. | 825.000 | spring 44 | Dr. Gurlitt |
| 72. | together | | |
| 73. | exchange | " " | H. Kisters, Cologne |
| 74. | " | " " | H. Kisters, Cologne |

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 By **SZ** NARA Date **10-11-99**

| | |
|-------|-----------------------------|
| RG | <u>260</u> |
| Entry | <u>Ardelia Hall</u> |
| File | <u> </u> |
| Box | <u>385</u> |

105514

to - 2 -

IV. Purchased in Germany from
B. Sculptures.

| No. | Inf. No. | School | Painter | Subject | Material |
|-----|----------|--------|--------------------------------|--------------------------------|----------|
| 75. | | French | Aristide Maillol | Three Nymphes | Lead |
| 76. | | " | Auguste Rodin | The burghers of Calais | Bronze |
| 77. | | " | " | Portrait bust | plaster |
| 78. | | " | Houdon | Bust of Christ. | marble |
| 79. | | " | Unknown 13 th cent. | W. Gluck Madonna en-throned | oak |

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By SZ NARA Date 10-11-99

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| RG | 260 |
| Entry | Adelia Hall |
| File | |
| Box | 385 |

105515

to - 2 e

German owners by German mediators.

| No. | Price in marks | Time of purchasing | Mediator or owner |
|-----|------------------------------------|--------------------|----------------------------|
| 75. | 52.000 | autumn 41 | Dr. Gurlitt |
| 76. | 150.000 | " 42 | " " |
| 77. | ca. 8.000 | 1942 | " " |
| 78. | ca. 12.000 | 1942 | " " |
| 79. | exchange under 300.000 addition | Summer 42 | Gallery of Old Art, Munich |

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 Authority: MND775057
 By: SZ NARA Date: 10-11-99

 RG 260
 Entry Ardeia Hall
 File _____
 Box 385

105516

- 3 -

V. Gifts from German friends of=

| No. | Inv.No. | School | Painter | Subject | Material | Measures |
|-----|---------|--------|----------------|-------------------------------|----------|----------|
| 80. | 2652 | German | Osw. Achenbach | Landscape sketch | paper | 26 x 36 |
| 81. | 2658 | " | Ludwig Knaus | Portrait of Consul Leiden. | linen | 94 x 70 |
| 82. | 2659 | " | " " | Portrait of Mrs. Leiden. | " | 94 x 70 |
| 83. | 2673 | French | N. Lancret | Playing children | " | 62 x 96 |
| 84. | 2679 | " | M.de Latoar | Pastel portrait | paper | 91 x 71 |
| 85. | 2689 | ? | Monogramm H.F. | Still-life | oak | 38 x 49 |
| 86. | 2699 | French | Franc. Boucher | Fight of lions | linen | 56 x 74 |
| 87. | 2704 | German | Maulbertsch | Allegorical scene | " | 87 x 138 |

VI. Assignments to the museum by

| | | | | | | |
|-----|------|--------|------------------|-----------------------|-------|---------|
| 88. | 2660 | German | R. Wiede | Romantic landscape | linen | 65 x 80 |
| 89. | 2661 | " | F. Loos (?) | View of the Aventines | " | 35 x 4 |
| 90. | 2662 | " | Ch. Reinhard (?) | Apollo with Python | " | 56 x 72 |
| 91. | 2681 | " | Felix Bürgers | Moors in winter | " | ? |

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By: SZ NARA Date: 10-11-99

RG 260
 Entry Adelia Hall
 File _____
 Box 385

105517

- 3 -

the museum

| No. | Price in marks | Time of purchasing | Giver |
|-----|----------------|--------------------|--|
| 80. | 2.000 | end of 1941 | Mrs. Lüttgens, Cologne, destroyed in repository Ehrenbreitenstein in 1944. |
| 81. | 30.000 | 1942) | Franz D. Leiden, Cologne |
| 82. | 30.000 | 1942) | |
| 83. | 40.000 | 1942 | Gallery of old art, Munich |
| 84. | 35.000 | spring 43 | Cologne, Kunstverein |
| 85. | 5.500 | March 43 | H. Kisters, Cologne |
| 86. | 25.000 | August 43 | Otto Wolff, Cologne |
| 87. | 55.000 | end of 1943 | Cologne Kunstverein |

German authorities.

| | | |
|-----|-----|---|
| 88. | 300 | } |
| 89. | 500 | |
| 90. | 400 | |
| 91. | ? | |

Given by the Ministry of Propaganda as a compensation for the piracy of 1937.

Assigned from the City Administration.

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NND775057

By SZ NARA Date 10-11-99

 RG 260
 Entry Adelia Hall
 File _____
 Box 385

105518

- 1 -

I. Purchased in Paris, offered by French

| No. | Inv. No. | School | Painter | Subject | Material | Measures |
|-----|----------|--------|------------------|----------------------------|----------|-----------|
| 1. | 2648 | French | Georg de La Tour | Madeleine à la veilleuse | linen | 131 x 94 |
| 2. | 2653 | " | Auguste Renoir | Les Baigneuses | " | 115 x 168 |
| 3. | 2654 | " | Auguste Renoir | Head of woman | " | 46 x 38 |
| 4. | 2655 | " | Camille Corot | Ruins of a temple" | " | 66 x 69 |
| 5. | 2656 | " | Paul Cezanne | Selfportrait | " | 26 x 15 |
| 6. | 2657 | " | J.A.D. Ingres | Alba in St. Gudula" | " | 106 x 82 |
| 7. | 2687 | " | Edouard Manet | Landscape (Acachou)" | " | 25 x 39 |
| 8. | 2690 | " | Th. Gericault | Bull and rider | " | 98 x 130 |
| 9. | 2691 | " | Th. Gericault | Head of lion | " | 62 x 51 |
| 10. | 2692 | " | Eug. Delacroix | Arabien black-smith | linen | 52 x 62 |
| 11. | 2698 | " | C.J. Vernet | Harbour | " | 101 x 139 |
| 12. | 2700 | Dutch | Th. van Baburen | Christ crowned with thorne | " | 132 x 100 |

II. Thru' Holland from

| | | | | | | |
|-----|------|---------|-----------------|---------------------------|-------|-----------|
| 13. | 867 | Italian | Marco Marziale | Christ and the adulteress | linen | 133 x 166 |
| 14. | 2627 | Dutch | Adr. van Ostade | Interior of a stable | oak | 32 x 38 |
| 15. | 2628 | " | Adr. van Ostade | Playing at skittles | linen | 52 x 93 |

III. Purchased in Dutch,

| | | | | | | |
|-----|------|---------|-----------------|---------------------------|-------|-----------|
| 16. | 2629 | Dutch | Jan Weenix | Game | linen | 158 x 186 |
| 17. | 2630 | Flemish | Joh.d. Momper | Landscape with caverns. | " | 120 x 177 |
| 18. | 2640 | " | Denis v. Alslot | Water castle with hunters | " | 113 x 114 |
| 19. | 2641 | Dutch | C.v.d.Schalcke | Landscape | oak | 27 x 43 |
| 20. | 2642 | " | C. Troost | Interior | linen | 63 x 76 |
| 21. | 2643 | French | Seb. Bourdon | Propheying gipsy | oak | 44 x 60 |
| 22. | 2677 | Dutch | Pieter Claesz | Still-life | " | 44 x 3 |
| 23. | 2678 | " | J. Ochtervelt | The love-sick girl. | linen | 48 x 42 |
| 24. | 2685 | " | Phil. Koninck | Portrait of a boy. | " | 89 x 41 |
| 25. | 2688 | French | Mathieu Le Nain | Le Jardinier | " | 92 x 121 |
| 26. | 2693 | Dutch | M.D'Hondecoeter | Poultry farm | " | 99 x 117 |
| 27. | 2694 | French | Franc. Gerard | Duchesse de Berry | " | 195 x 143 |
| 28. | 2695 | Dutch | Jan Steen | The Marriage, paste-board | | 30 x 43 |
| 29. | 2701 | Flemish | Jan Fyt | Poultry farm | linen | 138 x 112 |

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Authority **100775057**
 By **SZ** NARA Date **10-11-99**

RG 260
 Entry Ardeha Hall
 File _____
 Box 285

105519

dealers or mediators.

| No. | Price | Time of Purchasing | Mediator or owner |
|-----|-----------------|--------------------|--------------------------------------|
| 1. | ffrs. 1.500.000 | November 41 | Laloe, rue des plantes |
| 2. | " 4.000.000 | " " | Et. Bignou, rue de La Boetie |
| 3. | " 3.500.000 | " " | Renou and Colle, rue Fbg. St. Honoré |
| 4. | " 1.600.000 | " " | Fabiani, 5 av. Montaigne |
| 5. | " 600.000 | " " | Andre Schöller, exp.; r.d. Teheran |
| 6. | " 1.800.000 | " " | Et. Bignou |
| 7. | " 2.800.000 | March 43 | Et. Bignou |
| 8. | " 1.500.000 | June 43 | Fabiani, now rue Matignon |
| 9. | " 2.000.000 | " " | " " " " |
| 10. | " 3.500.000 | " " | " " " " |
| 11. | " 680.000 | summer 43 | Rochlitz |
| 12. | " 220.000 | October 43 | Legenhoek, Boulev, Raspail |

German owners.

| | | | |
|-----|--------------|-----------|-----------------------|
| 13. | hfl. 60.000 | autumn 41 | R. Liffers, The Hague |
| 14. | " ca. 8.000 | " " | R. Liffers |
| 15. | " ca. 24.000 | " " | R. Liffers |

by Dutch owners or mediators.

by Dutch owners or mediators

| | | | |
|--|--------------|-------------|--|
| 16. | hfl. 15.000 | autumn 41 | P. de Boer, Amsterdam |
| 17. | " 10.000 | " " | " " |
| 18. | " ca. 15.000 | " " | " " |
| 19. | " " 2.000 | " " | " " |
| 20. | " " 3.000 | " " | " " |
| 21. | " " 8.000 | " " | " " |
| 22. | " 20.000 | November 42 | " " |
| 23. | " 80.000 | " " | " " |
| 24. | " ca. 12.000 | March 43 | auction by Marle and Bignell, |
| 25. | " 250.000 | April " | Hague restorer Traas, The Hague |
| (exchange 3 paintings of the Wallraf-Richartz-Museum and hfl. 170.000 addition). | | | |
| 26. | hfl. 25.000 | April 43 | P. Cassirer, Amsterdam, Keizersgr. 109 |
| 27. | " 28.000 | " " | Goudstikker, Amsterdam |
| 28. | " 18.000 | " " | " " |
| 29. | " 25.000 | November " | P. de Boer, Amsterdam |

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 AUTHORITY NND 775057
 BY S2 NARA Date 10-11-99

 RG 260
 Entry Ardelia Hall
 File _____
 Box 385

105520

 IV. Purchased in Germany from German
 A. Paintings

| No. | Inv.No. | School | Painter | Subject | Material | Measures |
|-----|---------|---------|---------------------------|-------------------------------------|-----------------|-----------|
| 30. | 2623 | Dutch | Ts. van de Velde | Winter | oak | 11 x 15 |
| 31. | 2624 | " | Jan Lievens | Portrait of a man | linen | 79 x 62 |
| 32. | 2625 | " | Jan Steen | Maas-Landscape | oak | 48 x 57 |
| 33. | 2626 | Spanish | El Greco | St. Franziskus | linen | 70 x 50 |
| 34. | 2631 | Dutch | M. Hobbema | Broken Bridge | " | 51 x 68 |
| 35. | 2632 | French | Gustave Courbat | Quiet Sea | " | 73 x 92 |
| 36. | 2633 | Dutch | Nic. Maas | Woman at well | oak | 37 x 28 |
| 37. | 2634 | " | Aert de Gelder | Half size portrait | linen | 42 x 32 |
| 38. | 2635 | French | G. Courbat | La Dame de Franc- fort | linen | 100 x 137 |
| 39. | 2636 | " | G. Courbet | Flower Still- life | " | 50 x 60 |
| 40. | 2637 | " | Eug. Delacroix | Flower Still- life | " | 56 x 48 |
| 41. | 2638 | " | " | Head of a woman | " | 47 x 38 |
| 42. | 2639 | " | Franc. Boucher | Reclining girl | " | 60 x 73 |
| 43. | 2644 | " | J.B.S. Chardin | Still-life | " | 40 x 32 |
| 44. | 2645 | " | André Gill | Portrait of E. Girardon | " | 92 x 73 |
| 45. | 2646 | " | Claude Lorrain | Leave taking Aneas | " | 125 x 176 |
| 46. | 2649 | " | Auguste Renoir | Ode aux Fleurs | " | 46 x 31 |
| 47. | 2650 | " | Edgar Degas | Portrait Manat | " | 70 x 70 |
| 48. | 2651 | " | Camille Corot | La Poesie | " | 55 x 46 |
| 49. | 2663 | Italian | Aless. Magnasco | Nuns making baskets | " | 80 x 59 |
| 50. | 2664 | German | Januarius Zick | Martyr of Sebastian | " | 20 x 34 |
| 51. | 2665 | " | Caspar Scheuren | View of Cologne | metal | 57 x 87 |
| 52. | 2666 | " | C.D. Friedrich | Oak in snow | linen | 44 x 35 |
| 53. | 2667 | " | " | Morning mist on the Elbe. | " | 29 x 31 |
| 54. | 2668 | " | " | Evening on river. | " | 20 x 25 |
| 55. | 2669 | " | Jos. Ant. Noch | Ideal landscape | " | 75 x 100 |
| 56. | 2670 | " | K. Blechen | Landscape near Amalfi | " | 23 x 19 |
| 57. | 2671 | Dutch | Rembrandt | Head of a girl | linen | 24 x 18 |
| 58. | 2672 | German | Paul Fuvanel | Interior of church | metal | 47 x 53 |
| 59. | 2674 | " | J.B. Hambach | Still-life with cheese | linen | 62 x 81 |
| 60. | 2675 | " | " | Still-life with ham | " | 62 x 81 |
| 61. | 2676 | French | Ed. Dantan | Lady in the greens | paste- board | 39 x 15 |
| 62. | 2680 | " | unknown person in 1800 | Family portrait | wood | 42 x 31 |
| 63. | 2682 | " | J.K. Gros | Lady with child | linen | 74 x 60 |
| 64. | 2683 | " | F. Lanque | Railway building near Versailles | " | 70 x 54 |
| 65. | 2686 | " | J.A.D. Ingres | Roman woman | " | 105 x 82 |
| 66. | 2697 | " | Edouard Manet | A. Proust full size portrait | " | 184 x 110 |
| 67. | 2702 | Dutch | Pieter de Hooch | Portrait of a woman | " | 40 x 35 |
| 68. | 2703 | " | Aert v.d. Neer | Landscape on mooné shine. | " | 31 x 37 |
| 69. | 2705 | Flemish | Jan Brughel | Wood scenery | oak | 64 x 86 |
| 70. | 2706 | " | Jan Fyt | Birds of prey and ducks. | linen | 135 x 205 |
| 71. | 2707 | French | Jean Fouquet | Head of a monk | " | 50 x 40 |
| 72. | 2708 | Dutch | G. Terborch | Full size portrait of a man. | " ca. | 80 x 60 |
| 73. | 2709 | " | " | Full size portrait of a woman. | " | 80 x 60 |
| 74. | 2710 | Italian | Pietro Longhi | Portrait of a man | " | 92 x 75 |

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Authority **NND775057**
 By **SZ** NARA Date **10-11-99**

RG 260
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 File _____
 Box 385

105521

owners or by German mediators.

| No. | Price in marks | Time of purchasing | Mediator or owner |
|-----|----------------|--------------------|-------------------------------------|
| 30. | 3.000 | January 41 | Dr. Gurlitt, Hamburg, later Dresden |
| 31. | ca. 15.000 | autumn 41 | Joh. Terstegge, Suderwick |
| 32. | ca. 20.000 | " " | " " " |
| 33. | 33.000 | " " | Gallery of Old Art, Munich |
| 34. | 125.000 | " " | Dr. Gurlitt |
| 35. | 20.000 | " " | " " |
| 36. | ca. 25.000 | " " | auktion Lange, Berlin |
| 37. | ca. 18.000 | " " | " " " |
| 38. | 147.000 netto | " " | " " " |
| 39. | 56.000 | " " | " " " |
| 40. | 46.000 | " " | " " " |
| 41. | ca. 30.000 | " " | Dr. Gutlitt |
| 42. | 100.000 | " " | " " |
| 43. | ca. 30.000 | November 41 | " " |
| 44. | exchange | " " | private collector, Cologne |
| 45. | 75.000 | " " | Dr. Gurlitt |
| 46. | 80.000 | " " | " " |
| 47. | 100.000 | " " | " " |
| 48. | 125.000 | " " | " " |
| 49. | 9.000 | spring 42 | " " |
| 50. | ca. 3.000 | " " | " " |
| 51. | 10.925 | 8.7.42 | auktion, Lempertz, Cologne |
| 52. | 20.000 | 19.7.42 | private property, Mecklenburg |
| 53. | 20.000 | 19.7.42 | " " " |
| 54. | 20.000 | 19.7.42 | " " " |
| 55. | 15.000 | 19.7.42 | " " " |
| 56. | 3.000 | 19.7.42 | " " " |
| 57. | 30.000 | 8.7.42 | Dr. Gurlitt |
| 58. | 4.000 | 22.7.42 | " " |
| 59. | together | | |
| 60. | 18.000 | 1.12.42 | auktion Lempertz, Bologne |
| 61. | exchange | 9.11.42 | Bücherstube, Cologne |
| 62. | exchange | 26.10.42 | H. Kisters, Cologne |
| 63. | 35.000 | February 43 | Dr. Gurlitt |
| 64. | 3.000 | March 43 | Cologne, Kunstverein |
| 65. | 135.000 | " " | Dr. Gurlitt |
| 66. | 165.000 | June 43 | " " |
| 67. | 100.000 | November 43 | Malmede, Cologne |
| 68. | 27.000 | December 43 | " " |
| 69. | exchange | March 44 | H. Kisters, Cologne |
| 70. | together | | |
| 71. | 825.000 | spring 44 | Dr. Gurlitt |
| 72. | together | | |
| 73. | exchange | " " | H. Kisters, Cologne |
| 74. | " | " " | H. Kisters, Cologne |

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By S2 NARA Date 10-11-99

 RG 260
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 Box 385

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to - 2 -

IV. Purchased in Germany from

B. Sculptures.

| No. | Inf. No. | School | Painter | Subject | Material |
|-----|----------|--------|------------------|--|----------|
| 75. | | French | Aristide Maillol | Three Nymphes | Lead |
| 76. | | " | Auguste Rodin | The burghers of Calais | Bronze |
| 77. | | " | " | Portrait bust | plaster |
| 78. | | " | Houdon | Bust of Christ. | marble |
| 79. | | " | Unknown | 13 th cent. Madonna enthroned | oak |

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Authority: **NND775057**
 By: **SZ** NARA Date: **10-19-99**

RG 260
 Entry Ardelia Hall
 File _____
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105523

to - 2 e

German owners by German mediators.

No. Price in marks Time of purchasing Mediator or owner

| | | | |
|-----|----------------|--------------------|----------------------------|
| 75. | 52.000 | autumn 41 | Dr. Gurlitt |
| 76. | 150.000 | " 42 | " " |
| 77. | ca. 8.000 | 1942 | " " |
| 78. | ca. 12.000 | 1942 | " " |
| 79. | exchange under | | |
| | 300.000 | addition Summer 42 | Gallery of Old Art, Munich |

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 By SZ NARA Date 10-11-99

 RG 260
 Entry Adelia Hall
 File _____
 Box 385

105524

- 3 -

V. Gifts from German friends of-

| No. | Inv.No. | School | Painter | Subject | Material | Measures |
|-----|---------|--------|----------------|-------------------------------|----------|----------|
| 80. | 2652 | German | Osw. Achenbach | Landscape sketch | paper | 26 x 36 |
| 81. | 2658 | " | Ludwig Knaus | Portrait of Consul Leiden. | linen | 94 x 70 |
| 82. | 2659 | " | " " | Portrait of Mrs. Leiden. | " | 94 x 70 |
| 83. | 2673 | French | N. Lancret | Playing children | " | 62 x 96 |
| 84. | 2679 | " | M. de Latoar | Pastel portrait | paper | 91 x 71 |
| 85. | 2689 | " | Monogramm H.F. | Still-life | oak | 38 x 49 |
| 86. | 2699 | French | Franc. Boucher | Fight of lions | linen | 56 x 74 |
| 87. | 2704 | German | Maulbertsch | Allegorical scene | " | 87 x 138 |

VI. Assignments to the museum by

| | | | | | | |
|-----|------|--------|------------------|-----------------------|-------|---------|
| 88. | 2660 | German | R. Wieße | Romantic landscape | linen | 65 x 80 |
| 89. | 2661 | " | F. Loos (?) | View of the Aventines | " | 35 x 72 |
| 90. | 2662 | " | Ch. Reinhard (?) | Apollo with Python | " | 56 x 72 |
| 91. | 2681 | " | Felix Bürgers | Moors in winter | " | ? |

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NND 775057
By S2 NARA Date 10-1-99

RG 260
Entry Ardelia Hall
File
Box 385

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- 3 -

the museum

| No. | Price in marks | Time of purchasing | Giver |
|-----|----------------|--------------------|--|
| 80. | 2.000 | end of 1941 | Mrs. Lüttgens, Cologne, destroyed in repository Ehrenbreitenstein in 1944. |
| 81. | 30.000 | 1942) | Franz D. Leiden, Cologne |
| 82. | 30.000 | 1942) | |
| 83. | 40.000 | 1942 | Gallery of old art, Munich |
| 84. | 35.000 | spring 43 | Cologne, Kunstverein |
| 85. | 5.500 | March 43 | H. Kisters, Cologne |
| 86. | 25.000 | August 43 | Otto Wolff, Cologne |
| 87. | 55.000 | end of 1943 | Cologne Kunstverein |

German authorities.

| | | |
|-----|-----|---|
| 88. | 300 | } Given by the Ministry of Propaganda as a compensation for the piracy of 1937. |
| 89. | 500 | |
| 90. | 400 | |
| 91. | ? | |

Assigned from the City Administration.

RG 389 (E-469A)
 Entry Provost Marshal (General)
 File Hesse Crown Jewels
 Box 3 File

105526

Semi-Secret CID Is Army's FBI

By PAUL R. LEACH

Press-Chicago Daily News Wire
 WASHINGTON, March 5—When Jack and Kathleen Nash Durant were picked up and accused of appropriating a pile of Hessian crown jewels, the Army idgedged and looked blank when asked how it was discovered.

The Army just does not speak English when you want to know about its CID, which is short for Criminal Investigation Division. That is, when you want to know who it is, how many people it uses, and how it works and where.

Of course, the Army says, it has a CID. It's a part of G-2, intelligence, staff officers explain vaguely. That is, it really works under the provost marshal general's office.

But, you persist, how many men does it have? How does it go about catching lawbreakers?

"Look," comes the reply, "do you ask J. Edgar Hoover who his FBI men are and how they go about nabbing U. S. civilians who get off base?"

"Sure," you reply, hopefully.

"And what does he tell you?" your staff officer asks.

"Nothing," you say truthfully.

"Well," says your Army officer, "if we tell all we know about the CID, we would begin folding up right off. No soap. Now, this

Army-Navy merger.

And so, at risk of being court-martialed or something, here are some things we found out about it:

It is a highly trained, well-organized group of intelligent men. It operates in the United States and overseas wherever the U. S. Army has jurisdiction.

Its headquarters staffs are officers and men in uniform or in civvies. They have no distinct insignia or shoulder patches. They look like other people.

Few men in the Army know who CID people are. Even in the Pentagon, except for headquarters topflight officers don't know. What's more, they say they don't want to know.

It is purely an investigating organization. It has nothing to do with military intelligence. It is not a cloak-and-dagger spy outfit.

And lest some touchy person raise the question, it's not a snoopy Gestapo or NKVD looking into the affairs of an honest GI who's only trying, captain, to mind his own business.

It's the FBI of the Army. When a crime has been committed by an officer or enlisted man the CID goes to work. It is used to ferret out crimes and plots by foreign civilians in U. S. Army-occupied territories. But mostly it is in-

terested in its own people.

It cannot concern itself in the United States with a former soldier, now civilian. It would refer any such cases to the FBI or local police.

The Hesse jewel detective work occupied quite a staff, but except for a few men who could not avoid it, there has been no publicity about who did that sleuthing. They worked all over Germany and all over the United States, digging up plunder and witnesses.

Col. A. C. Miller, a former romance language professor at Penn State, directed that job for CID. His deputy was Lieut. Col. J. S. Myers, former general counsel for a Wall Street financial firm. Other than that the Army has had nothing to say.

And now you all know about CID.

DECLASSIFIED
 Agency **NND957018**
 NARA Date **12/21/99**

RG **389 (E-469A)**
 Entry **Provost Marshal (General)**
 File **Hesse Crown Jewels**
 Box **2** File

~~CONFIDENTIAL~~
 MILITARY POLICE INVESTIGATOR'S REPORT

| | | | |
|---|-----------------------------|---|--|
| UNIT Investigation Sec., Post FM Office | | LOCATION Fort Lewis, Washington | |
| DATE 25 July 46 | TIME 1030 hours | TYPE OF MESSAGE <input checked="" type="checkbox"/> VERBAL <input type="checkbox"/> TELEPHONE <input type="checkbox"/> OTHER (Specify) | <input type="checkbox"/> WD AGO 45 <input type="checkbox"/> TELEGRAM <input type="checkbox"/> LETTER |
| FROM Deputy Post Commander, Ft Lewis | | ARMY SERIAL NUMBER | GRADE |
| NAME KRONBERG CASTLE CROWN JEWEL THEFT CASE | | PROBABLE WHEREABOUTS | |
| ORGANIZATION --- | STATION --- | | |
| OFFENSE LARCENY OF PRIVATE PROPERTY | MESSAGE TAKEN CWO Quigg | | |
| INVESTIGATION MADE BY CWO John Quigg, USA; Carl L. Duane, Agent FMO | DATE ASSIGNED 25 July 46 | DATE RETURNED 27 July 46 | |
| DESCRIPTION | | | |
| AGE | HEIGHT | WEIGHT | EYES |
| COMPLEXION | HAIR | TYPE OF UNIFORM WORN | |
| MARKS OR OTHER IDENTIFICATION | | | |
| REMARKS | | | |
| GIVE REPORT OF INVESTIGATION IN FULL (If investigation involves property, this section may be used for complete description.) (Use reverse side if more space is needed) | | | |
| <p>1. On 25 July 46 the Deputy Post Commander referred to this office an Immediate Action letter from the Provost Marshal General to CG, 6th Army, dated 19 July 46, requesting interview of MISS VADA WARD, temporarily residing at Oswego, Oregon, which was forwarded for compliance by Hq 6th Army 1st Ind dated 22 July 46.</p> <p>2. Immediate investigation was undertaken and MISS VADA R. WARD was contacted in the evening of 25 July 46 at 644 Seventh Street, Oswego, Oregon, where she is visiting her sister, Mrs Donald C. Johnson. Interrogation was continued on 26 July 46 and a sworn statement was secured from Miss Ward on that date. The affidavit is attached hereto as Exhibit "A".</p> <p>3. Miss WARD seemed to be fully cooperative during the interrogation, and expressed disgust with black market and other illegal activities of American personnel abroad. She categorically denied any knowledge, other than gained from the newspapers, of removal of jewels or other valuables from Kronberg Castle. She did admit knowing that small and inexpensive items of tableware were removed by numerous unidentified persons as souvenirs. She denied bringing, or making arrangements to have brought, any illegally obtained items to the United States. She admits having in her possession two inexpensive vases taken from a German home by a colonel residing there, and later given to her by this unnamed colonel. She stated that Theatre approval had been given to the removal of such inexpensive souvenir items.</p> <p>4. Miss WARD was somewhat reticent concerning the activities of Major CUNNINGHAM (first name believed to be JACK), the Dental Officer referred to in her affidavit as having been on apparent good terms with Captain KATHLEEN B. NASH, WAC. Although</p> | | | |
| FOR OFFICIAL USE ONLY (See next page) | | | |
| GRADE, ORGANIZATION AND OFFICIAL CAPACITY OF INVESTIGATOR JOHN QUIGG, CWO, USA, Chief, Inv. Sec, PM Office CARL L. DUANE, Agent, PM Office | | SIGNATURE OF INVESTIGATOR <i>John Quigg</i> <i>Carl L. Duane</i> | |

WD AGO FORM 1 Jun 45 19-73
 Incl # 2

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105527

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NND 957018

NARA Date 12/21/99

 RG 389 (E-469A)
 Entry Provost Marshal General
 File Hesse Crown Jewels
 Box 2 File
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27 July 46

KRONBERG CASTLE CROWN JEWEL THEFT CASE

Subsidiary Inv. Report, Ft Lewis

Continued.

she did not wish to include specific information concerning him in her affidavit, she did furnish additional data during the interrogation. She stated that Major CUNNINGHAM had told her that he had sent home numerous souvenir items, and during one of her visits to his office had in his possession what appeared to be a Dresden china vase of a value of approximately \$500, which he said he intended to send home. She said that the services of Major CUNNINGHAM were greatly in demand and that it was her belief that many of the items gathered by him were donations from other U.S. personnel who were grateful for the dental treatment received. She secured her appointment with Major CUNNINGHAM through the intercession of Brig General BROWN.

5. Miss WARD stated that Major CUNNINGHAM was having difficulty packing his numerous belongings when he was preparing to return permanently to the United States, presumably because of the quantity of souvenirs in his possession. In view of the apparently good relations between Major CUNNINGHAM and Captain NASH, as evidenced by his ability to secure overnight accommodations without reservations, there is a possibility that he may have been an accessory, either before or after the fact, to the removal of jewels or other valuables from the Castle.

6. Miss WARD said that Major CUNNINGHAM usually visited the Castle in the company of a British girl who was an assistant at the Dental Office.

7. Miss WARD said that she has no recollection of speaking with Captain NASH, except at the time they were introduced. She had little respect for Captain NASH and was "unable to understand what Colonel DURANT saw in her". She said that she was very surprised to read that Colonel DURANT and Captain NASH had been married, because Colonel DURANT had appeared quite infatuated with the American girl whom he went to England to meet shortly before his departure for the United States (see second paragraph, page 2, Exhibit "A"). Miss WARD received the impression that Colonel DURANT had known this girl for some time and that she was involved in some manner in the Colonel's divorce. She received the further impression that the girl had gone to England from the United States for the purpose of meeting Colonel DURANT.

8. According to Miss WARD, Colonel Durant and Major WATSON were good friends, which is confirmed by the fact that they lived together, with General BEVANS. She said that Captain NASH was especially well liked by Major WATSON, who was frequently at the Castle.

9. Soon after reaching the Special Service Office to which she was assigned for duty, Miss WARD discovered that Major BRITBARD, the officer in charge, was cognizant of black market activities by some of his enlisted men, and did nothing to prevent such activities. She mentioned SID PANZER and Sgt RUSSO as two of the enlisted men concerned.

10. Miss WARD stated that shortly after reaching her overseas station, BILLY CONN'S younger brother tried to buy her \$800 fur coat, offering approximately \$10,000.00 therefor, and that she knew that he was buying and selling

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NND957018

NARA Date 12/21/99

| | |
|-------|-------------------------|
| RG | 389 (E-469A) |
| Entry | Provost Marshal General |
| File | Hesse Crown Jewels |
| Box | 2 file |

~~CONFIDENTIAL~~

27 July 46
 KRONBERG CASTLE CROWN JEWEL THEFT CASE
 Subsidiary Inv. Report, Ft Lewis
 Continued.

other property.

11. Miss WARD returned to the United States on the SS FREDERICK VICTORY, arriving at NYPE on 19 June 1946. She said that a Sergeant, believed to be in charge of the enlisted men in the ship's dispensary on that voyage, and probably now discharged, told her that he had personal knowledge of the sale of Penicillin and of a Unit Hospital by officer personnel overseas. This Sergeant said that he, personally, had bought a Buick with the proceeds from the blackmarket sale of cigarettes which he "had not smoked". She described him as about 27, 5'11", 175 lbs, blond hair.

12. She said that another Sergeant, who she believed was connected with messing aboard the ship and who was making his last trip thereon, also had personal knowledge of black market operations overseas. She described this man as about 24, 5'8½", 175 lbs, short hair, very broad shoulders, slim waist, very muscular appearance.

13. Miss WARD was interrogated at great length and, from time to time, was accused by innuendo and inference, but never directly, with being implicated in the unauthorized removal of valuables from the Castle and elsewhere. Despite this pressure, Miss WARD did not falter in her statements and made no contradictory remarks. In the opinion of these agents, there is no reason to suspect Miss WARD of being involved in any illegal operations.

14. This view is strengthened by the fact that Miss WARD has announced her intention of writing articles for her newspaper or READERS DIGEST, or both, dealing with black market operations and conditions in general, abroad. It is believed that she would hesitate to write such an article, were she personally involved.

15. Miss WARD mentioned the fact that, because of her knowledge that currency control books were being falsified by some personnel, she retained the books issued to her in order that she might be in a position to show that she had not attempted to cover up funds received. She said that it was a rather common practice, when securing a second or third currency control book, to increase the balance brought forward by \$1,000.00.

16. POSSIBLE LEADS FOR FURTHER INVESTIGATION: (Kronberg case)

- a. Major Cunningham, IC (See Paragraphs 4, 5 & 6, above)
- b. British female assistant to Maj Cunningham (See Par 6, above)
- c. American female friend of Col Durant (See Par 7, above)
- d. Major General Bevans (See Par 8, above)

17. POSSIBLE UNDEVELOPED LEADS, other illegal operations:

- a. See paragraphs 9 to 12 inclusive, above.

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APPROVED:

Francis H. Forbes~~CONFIDENTIAL~~ FRANCIS H. FORBES
Col., CMP, Provost Marshal

105529

| Run.No. | Austrian Munich of 16th Run.No. Arr.No. shipm. | Author | Subject | Presumed Owner History |
|---------|--|---------------------------------|---|--|
| 124. | 2107 2441/Aussec 1735/6 | Italian, ab.1600 | ✓ Door knocker, two putti at a coat of arms | A.Rothschild Confiscated from A.Rothschild, Vienna |
| 125. | 2108 2441/ " 1735/7 | French, middle of 17th c. | ✓ Diana with bow | " " |
| 126. | 2109 2441/ " 1735/8 | French, middle of 17th c. | ✓ Apollo with lyra | " " |
| 127. | 2110 2443/ " 1737 | Lothringen? about 1700 | ✓ Nutmeg grater | G.Bondi Confiscated from Bondi |
| 128. | 2111 2443/ " 1737/14 | German, 1643 | ✓ Model of a plane | " " |
| 129. | 2112 2443/ " 1737/15 | About 1700-1710 | ✓ Model of a plane | " " |
| 130. | 2113 2443/ " 1737/16 | 1735, | ✓ Model of a plane | " " |
| 131. | 2114 2443/ " 1737/17 | German, 17th c. | ✓ Model of a plane | " " |
| 132. | 2115 2443/ " 1737/18 | German, Berchtes-Godez, 17th c. | | " " |
| 133. | 2116 2443/ " 1737/19 | 18th c. | ✓ Model of a plane | " " |
| 134. | 2117 2443/ " 1737/20 | 16th cent. | ✓ Shuttle | " " |
| 135. | 2118 2443/ " 1737/21 | German, 17th c. | ✓ Hosen balance | " " |
| 136. | 2119 2443/ " 1737/22 | About 1500 | ✓ Tile: man with a key | " " |
| 137. | 2120 2443/ " 1737/23 | Austria, ab.1540 | ✓ Tile with architectural relief | " " |
| 138. | 2121 2443/ " 1737/24 | French, begin of 16th c. | ✓ Comb | " " |
| 139. | 2122 2445/ " 1739/1 | ✓ Thaddäus Sternel | ✓ St. Magdalena | " " |
| 140. | 2123 2445/ " 1739/2 | ✓ " | Dead Christ with St. Mary and crying angel | " " |

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Entry USFA, USACA

File RCP + Rest.

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RG

260

USFA, VSACA

Rep. + Rest.

Entry

File

Box

Authority NND 785010

NARA Date 12/21/99

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| Run.No. of 16th shipp. | Austrian Run.No. | Munich Arr.No. | Author | Subject | Page 13 of 28 pages Presumed Owner History |
|------------------------------|---------------------|-------------------|---------------|--|--|
| 141. | 2124 | 2445/ | Suisse 1739/3 | 17th cent. ✓Measure for shoes | C. Bondi Confiscated from Bondi |
| 142. | 2125 | 2445/ | " 1739/4 | 17th cent. ✓Grip of a knife | " " |
| 143. | 2126 | 2445/ | " 1739/5 | 17th cent. ✓Lemon squeezers | " " |
| 144. | 2127 | 2445/ | " 1739/6 | 17th cent. ✓Plane | " " |
| 145. | 2128 | 2445/ | " 1739/7 | 16th cent. ✓Handle for a paper hanger | " " |
| 146. | 2129 | 2445/ | " 1739/8 | 16th cent. ✓Fillister | " " |
| 147. | 2130 | 2447/ | " 1791/1 | Vienna (?) 18th cent. ✓Part of a funnel for coffee | " " |
| 148. | 2131 | 2447/ | " 1791/2 | Franken, ab.1550 Model of a stove of Dutch tiles | " " |
| 149. | 2132 | 2447/ | " 1791/3 | Austrian, middle File with Christ of 16th cent. in relief | " " |
| 150. | 2133 | 2447/ | " 1791/4 | South german, about 1680 Model of a stove of Dutch tiles | " " |
| 151. | 2134 | 2447/ | " 1791/5 | Vienna (?) 18th cent. Reservoir of porce- lain | " " |
| 152. | 2135 | 2447/ | " 1791/6 | Austrian, ab.1550 Tile with David in relief | " " |
| 153. | 2136 | 2447/ | " 1791/7 | (Suisse) Ober- rhein Model of stove of Dutch tiles | " " |
| 154. | 2137 | 2447/ | " 1791/8 | Austrian, 1560 Model of a stove of Dutch tiles | " " |
| 155. | 2138 | 2447/ | " 1791/9 | German, ab.1764 Model of a stove of Dutch tiles | " " |
| 156. | 2139 | 2447/ | " 1791/10 | Austrian, ab.1500 Tile with coat of arms of Herzheimer | " " |

105531

| Run.No. of 16th ship. | Austrian Run.No. | Munich Arr.No. | Author | Subject | Presumed Owner | History |
|-----------------------------|---------------------|-------------------|---------|------------|--|--|
| 157. | 2140 | 2447/Aussec | 1791/11 | About 1800 | Several pieces from a base -completely broken- | A.Rothschild Confiscated from A.Rothschild |
| 158. | 2141 | 2451/ | " | 1795/1 | French, 18th c. ✓ Pigeon | " |
| 159. | 2142 | 2451/ | " | 1795/2 | French, 18th c. Bird with squirrel on stem of an oak tree | " |
| 160. | 2143 | 2451/ | " | 1795/3 | French, 18th c. Bird on stem of an oak | " |
| 161. | 2144 | 2451/ | " | 1795/4 | French, 18th c. Plate with writing material | " |
| 162. | 2145 | 2451/ | " | 1795/5 | Augsburg, 17th c. Man with banner and box on his back (on base) | " |
| 163. | 2146 | 2450/ | " | 1802/1 | Tired early 17th cent. ✓ Madonna sitting with child | G.Bondi Confiscated from Bondi |
| 164. | 2147 | 2450/ | " | 1802/2 | Giuliani ✓ A coloured man hold- ing a dish | " |
| 165. | 2148 | 2450/ | " | 1802/3 | German, begin of 18th cent. ✓ Heroides & rüssel | " |
| 166. | 2149 | 2450/ | " | 1802/4 | 17th cent. Base for the group by Thaddäus Storzler | " |
| 167. | 2150 | 2450/ | " | 1799/5 | 17th cent. Base for St. Magda- lone | " |
| 168. | 2151 | 2450/ | " | 1803/1 | French, ab. 1820 St. Michael with the balance -considerably damaged- | " |
| 169. | 2152 | 2460/ | " | 1804/2 | French, 18th c. High vase with cover | A.Rothschild Confiscated from A.Rothschild |
| 170. | 2153 | 2305/ | " | 2313 | ✓ J.E.Schindler ✓ Danube landscape | Bloch-Bauer Purchased 1941 from Coll. Bloch-Bauer, Vienna for Mus. Linz |

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Authority: NND 78501D
NARA Date: 12/21/94

RG 260
Entry USFA, USACA
File R & Rest
Box 162

105532

170 → Austrian #104
see British Claim #2

SCHEDULE "A"

Unless otherwise noted below none of the objects listed in this receipt show evidence of recent damage of serious nature caused by transportation or handling during and after the war. In cases where damage is mentioned see Property Cards for details.

List of Austrian Property from Central Collecting Point, Munich

Date: 11.5.48

(17th shipment)

| Run.No. of 17th shipm. | Austrian Munich Run.No. | Arr.No. | Author | Subject | Presumed Owner | History | |
|------------------------|-------------------------|-----------------|---------|-----------------------|---|------------------------------------|-----------------------------------|
| 1. | 2397 | 1569/Aussec | 1368/33 | French, early 14th c. | Round box with a relief on each side | A. Rothschild, Vienna | Confiscated from A. Rothschild |
| 2. | 2398 | 1665/ | " 1464 | Jan van Huysum | ✓ Still life with flower and fruits | L. Rothschild, Vienna | Confiscated from Louis Rothschild |
| 3. | 2399 | 1855/Hohenfurth | 136 | 18th cent. | Part of a cupboard ✓ | A. Rothschild, Vienna | Confiscated from A. Rothschild |
| 4. | 2400 | 1934/ | " 215 | Italian, 16th c. | Chest with 3 Cassone-pictures - consid. dam.- | A. Rothschild, Vienna | Confiscated from A. Rothschild |
| 5. | 2401 | 2172/ | " 453 | French about 1800 | Writing desk | " | " |
| 6. | 2402 | 2373/Aussec | 1717 | Austrian about 1800 | Tomb of Nepomuk on base | R. Gutmann, Vienna | Confiscated from R. Gutmann, |
| 7. | 2403 | 2416/ | " 1760 | Melchior Roos | ✓ Landscape with rocks, a waterfall + bird | Felix Haas, ^{claim #43} 7 | Confiscated from Felix Haas |
| 8. | 2404 | 2761/Hohenfurth | 559 | French, 18th cent. | Mirror with frame | A. Rothschild, Vienna | Confiscated from A. Rothschild |
| 9. | 2405 | 2930/ | " 626/1 | Gothic, 14th c. | Head of a bearded man with cap | O. Bondi, Vienna | Confiscated from A. Bondi |
| 10. | 2406 | 4370/Aussec | 3019 | Netherlands, 17th c. | Battle of Amazonas (after Rubens) | A. Rothschild, Vienna | Confiscated from A. Rothschild |
| 11. | 2407 | 4663/Aussec | 3312 | Clodion | Satyr with a nymph on his back; a putto - considerably damaged- | " | " |

REPRODUCED AT THE NATIONAL ARCHIVES

DECLASSIFIED
 AUTHORITY AND DATE
 NARA Date 12/21/94
 RG 260
 Entry USA, USACA
 Rep. Rest.
 Box 162

105533

| Item No. | Austrian Munich of 17th shipm. | Run.No. Arr. NO. | Author | Subject | Presumed Owner | History |
|----------|--------------------------------|-------------------|---------|-------------------------|--|---|
| 12. | 2408 | 4664/Aussoc | 3313 | Clodion | Satyr kissing a nymph; with putto -considerably damaged- | A.Rothschild, Vienna Confiscated from A.Rothschild |
| 13. | 2409 | 4694/Aussoc | 3343 | Kärnten, 1520 | Departure of the Apostles | Jenny Steiner Confiscated from J.Steiner, Vienna |
| 14. | 2410 | 4713/ " | 3362/63 | Manner of Tiepolo | Nude woman "Coronide" | A.Pollak Confiscated from Pollack, Vienna |
| 15. | 2411 | 4768/ " | 3417 | France, 18th c. | Carpet | A.Rothschild, Vienna Confiscated from A.Rothschild |
| 16. | 2412 | 4928/ " | 3577 | Jan Fyt | ✓ Architecture + hunting still life and dog | " " |
| 17. | 2413 | 5093/Berchtsgaden | 55 | Suebia about 1480 | ✓ Annunciation | Akademie Vienna Taken from Akademie in Vienna by Baldur v.Schirach as a present for Göring |
| 18. | 2414 | 5094/ " | 56 | Suebia about 1480 | ✓ Nativity of Christ | " " |
| 19. | 2415 | 8888/Aussoc | 4108 | Makart | ✓ Sketch for ceiling | Unknown owner Acquired 1942 from Dorotheum in Vienna through Vugesta |
| 20. | 2416 | 8925/ " | 4145 | Fr.Amerling | Self portrait | " Acquired 1941 from private property in Vienna; confiscated by Vugesta. |
| 21. | 2417 | 9029/ " | 4249 | School of Palma Vecchio | ✓ The loving couple in half figure | <i>Chair #43</i> Felix Haas Acquired from Felix Haas. |
| 22. | 2418 | 9120/ " | 4340 | Franz W.Tamm | ✓ "Flora" | B.Jellinek Acquired 1941 from collection Bruno Jellinek in Vienna |
| 23. | 2419 | 9552/ " | 4772 | Suebia bout 1510 | Small Altar piece with two wings | O.Bondi Confiscated from O.Bondi, Vienna |

DECLASSIFIED
 AUTHORITY: NND 835010
 BY: [Signature]
 NARA Date: 12/21/99

RG 260
 Entry USFA, VSACA
 Box 162
 RCP + Rest

105534

| Run.No. of 17th shipm. | Austrian Munich Run.No. | Arr.No. | Author | Subject | Presumed Owner | History |
|------------------------|-------------------------|-----------------------------|----------------------|--|----------------------|---|
| 24. | 2420 | 11109/Aussec | 6323 Hans Makart | ✓ Oil sketch for a festival of Gods | B.Jellinek | Acquired 1941 from coll.B.Jellinek |
| 25. | 2421 | 11794/ " | 6799/1 F.Boucher | 3 putti, one as Amer with arrows and flowers | L.Rothschild, Vienna | Confiscated from L.Rothschild, |
| 26. | 2422 | 11794/ " | 6799/2 F.Boucher | 3 putti, 2 sleeping, one with fire | " | " |
| 27. | 2423 | 11794/ " | 6799/3 F.Boucher | 5 putti shooting with arrows | " | " |
| 28. | 2424 | 26299/Höglwörth | 1689/5 R.Alt | Rome; Via di Macel do Corvi | Bloch-Baur | Confiscated from Bloch-Baur in Vienna |
| 29. | 2425 | 26310/ " | 1700/7 R.Alt, 1887 | Salzburg: entrance of the Nerenberg-church | " | " |
| 30. | 2426 | 44786/Aussec | 8834 Brüssel ab.1650 | ✓ Gobelin: the "harvest" | " | " |
| 31. | 2427 | 46450/Iffeldorf | 1 Waldmüller | ✓ Interior: grandmother with 2 girls | " | " |
| 32. | 2428 | 46491/München, Lenbachplatz | 132 Lawrence | Portrait of a lady with landscape | Jean Engel | Brought by Gebhardt at the Dorotheum for RM 1.800.- on 6.12.41 It's coming from collection Engel. |

Nothing follows

DECLASSIFIED
 AUTHORITY: NND 78-5010
 NARA Date 12/21/99
 RG 260
 Entry USFA, USACA
 Box 162
 R & P - Rest

105535

| | | |
|--|-------|--------------|
| DECLASSIFIED | RG | 260 |
| Authority NND 785010 | Entry | USFA, USACA |
| By <i>[Signature]</i> NARA Date 12/21/97 | File | Rep. + Rest. |
| | Box | 162 |

**Austrian Receipt No 17
including 32 items**

765

**OFFICE OF MILITARY GOVERNMENT FOR BAVARIA
ECONOMICS DIVISION
Munich, Germany APO 407 US Army**

*Receipt A-41
claim #112*

**Munich, Germany
30 April 1948
11 May 1948**

Receipt of items described in Schedule "A", attached hereto, from the Director of the Central Collecting Point, Munich, Office of Military Government for Bavaria, is hereby acknowledged on behalf of the Commanding General, United States Forces in Austria by the undersigned Miss Eve TUCKER, who is duly authorized to receive said items and to execute this receipt and agreement.

These items were brought to the Central Collecting Point, Munich, on the authorization of the Commanding General, United States Forces in Austria for Restitution.

In as much as their presumed owner has since been found to be Austrian, they are being returned to Austria under the custody of the Commanding General, United States Forces in Austria.

The acceptance of the objects listed on Schedule "A" releases this Office of Military Government for Bavaria from all responsibility or claim respecting them.

Herbert S Leonard
(Witness)

**HERBERT S LEONARD
Chief, Monuments and Fine
Arts and Archives Section
Director, Central Collecting
Point Munich**

Eve Tucker
(Signature)

Eve TUCKER
(Signature typed)

**REPRESENTATIVE COMMANDING
GENERAL UNITED STATES
FORCES, AUSTRIA**

(Witness)

105536

SCHEDULE "A"

Unless otherwise noted below none of the objects listed in this receipt show evidence of recent damage of serious nature caused by transportation or handling during and after the war. In cases where damage is mentioned see Property Cards for details.

List of Austrian Property from Central Collecting Point, Munich

Date: 11.5.48

(17th shipment)

Run.No. Austrian Munich
of 17th Run.No. Arr.No.
shippm.

| | Run.No. | Austrian Munich | Author | Subject | Presumed Owner | History |
|-----|---------|---------------------|--|---|----------------------|-----------------------------------|
| 1. | 2397 | 1569/Aussec 1368/33 | French, early 14th c. | Round box with a relief on each side | A.Rothschild, Vienna | Confiscated from A.Rothschild |
| 2. | 2398 | 1665/ " 1464 | Jan van Huysum | Still life with flower and fruits | L.Rothschild, Vienna | Confiscated from Louis Rothschild |
| 3. | 2399 | 1855/Hohenfurth 136 | 18th cent. | Part of a cupboard | A.Rothschild, Vienna | Confiscated from A.Rothschild |
| 4. | 2400 | 1934/ " 215 | Italian, 16th c. | Chest with 3 Cassone-pictures - consid.dam.- | A.Rothschild, Vienna | Confiscated from A.Rothschild |
| 5. | 2401 | 2172/ " 453 | French about 1800 | Writing desk | " | " |
| 6. | 2402 | 2373/Aussec 1717 | Austrian about 1800 | Tomb of Nepomuk on base | R.Gutmann, Vienna | Confiscated from R.Gutmann, |
| 7. | 2403 | 2416/ " 1760 | Melchior Roos <i>Christophorus Wimmer 112</i> | Landscape with rocks, a waterfall + bird | Felix Haas, Vienna | Confiscated from Felix Haas |
| 8. | 2404 | 2761/Hohenfurth 559 | French, 18th cent. | Mirror with frame | A.Rothschild, Vienna | Confiscated from A.Rothschild |
| 9. | 2405 | 2936/ " 626/1 | Gothic, 14th c. | Head of a bearded man with cap | O.Bondi, Vienna | Confiscated from A.Bondi |
| 10. | 2406 | 4370/Aussec 3019 | Netherlands, 17th c. | Battle of Amazonas (after Rubens) | A.Rothschild, Vienna | Confiscated from A.Rothschild |
| 11. | 2407 | 4663/Aussec 3312 | Clodion | Satyr with a nymph on his back; a putto - considerably damaged- | " | " |

DECLASSIFIED
 AUTHORITY: ANDERSON
 NARA Date 12/21/94

RG 260
 Entry USFA, USACA
 Rep. + Rest.
 Box 162

105537

| Run.No. of 17th shipm. | Austrian Run.No. | Munich Arr. No. | Author | Subject | Presumed Owner | History |
|------------------------------|---------------------|----------------------------|----------------------------|--|-------------------------|---|
| 12. | 2408 | 4664/Aussee 3313 | Clodion | Satyr kissing a nymph; with putto -considerably damaged- | A.Rothschild, Vienna | Confiscated from A.Rothschild |
| 13. | 2409 | 4694/Aussee 3343 | Kärnten, 1520 | Departure of the Apostles | Jenny Steiner | Confiscated from J.Steiner,Vienn |
| 14. | 2410 | 4713/ " 3362/63 | Manner of Tiepolo | Nude woman "Coronide" | A.Pollak | Confiscated from Pollack,Vienna |
| 15. | 2411 | 4768/ " 3417 | France,18th c. | Carpet | A.Rothschild, Vienna | Confiscated from A.Rothschild |
| 16. | 2412 | 4928/ " 3577 | Jan Fyt | Architecture + hunting still life and dog | " | " |
| 17. | 2413 | 5093/Berchtos- gaden 55 | Suebia about 1480 | Annunciation | Akademie Vienna | Taken from Akademie in Vienna by Baldur v.Schirach as a present for Göring |
| 18. | 2414 | 5094/ " 56 | Suebia about 1480 | Nativity of Christ | " | " |
| 19. | 2415 | 8888/Aussee 4108 | Makart | Sketch for coiling | Unknown owner | Acquired 1942 from Dorotheum in Vienna through Vugesta |
| 20. | 2416 | 8925/ " 4145 | Fr.Amerling | Self portrait | " | Acquired 1941 fr private property in Vienna; confis- cated by Vugesta. |
| 21. | 2417 | 9029/ " 4249 | School of Palma Vecchio | The loving couple in half figure | Felix Haas | Acquired from Felix Haas. |
| 22. | 2418 | 9120/ " 4340 | Franz W.Tamm | "Flora" | B.Jellinek | Acquired 1941 from collection Bruno Jellinek in Vienna |
| 23. | 2419 | 9552/ " 4772 | Suebia bout 1510 | Small Altar piece with two wings | O.Bondi | Confiscated from O.Bondi,Vienna |

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Authentic ANDTSOLD
By [Signature] NARA Date 12/21/94

RG 260
Entry USA, USACA
RCP + Rest
Box 162

105538

| Run.No. of 17th shipm. | Austrian Run.No. | Munich Arr.No. | Author | Subject | Presumed Owner | History |
|------------------------------|---------------------|---------------------------------|-----------------|--|----------------------|--|
| 24. | 2420 | 11109/Aussec 6323 | Hans Makart | Oil sketch for a festival of Gods | B.Jellinek | Acquired 1941 from coll.B.Jellinek |
| 25. | 2421 | 11794/ " 6799/1 | F.Boucher | 3 putti, one as Amor with arrows and flowers | L.Rothschild, Vienna | Confiscated from L.Rothschild, |
| 26. | 2422 | 11794/ " 6799/2 | F.Boucher | 3 putti, 2 sleeping, one with fire | " | " |
| 27. | 2423 | 11794/ " 6799/3 | F.Boucher | 5 putti shooting with arrows | " | " |
| 28. | 2424 | 26299/Höglwörth 1689/5 | R.Alt | Rome, Via di Macel de Corvi | Bloch-Baur | Confiscated from Bloch-Baur in Vienna |
| 29. | 2425 | 26310/ " 1700/7 | R.Alt, 1887 | Salzburg: entrance of the Norenberg-church | " | " |
| 30. | 2426 | 44786/Aussec 8884 | Brüssel ab.1650 | Gobelin: the "harvest" | " | " |
| 31. | 2427 | 46450/Iffeldorf 1 | Waldmüller | Interior: grandmother with 2 girls | " | " |
| 32. | 2428 | 46491/München, Lenbachplatz 132 | Lawrence | Portrait of a lady with landscape | Jean Engel | Brought by Gebhardt at the Dorotheum for RM 1.800.- on 6.10.40 It's coming from collection Engel. |

Nothing follows

DECLASSIFIED
 AUTHORITY AND DATE SOLD
 NARA Date 12/11/91
 RG 260
 Entry USFA, USACA
 Box 162
 Rep. Rest.

105539

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

RG 260
 Entry Ardelia, Hall
 File _____
 Box 17

HEADQUARTERS
 DETACHMENT EIG2 COMPANY G
 2D ECA REGIMENT

(MFA & A)

SR/as

APO 658
 2 August 1945

SUBJECT: Report of Alleged Looting of Objects of Cultural Value.

TO : Co, Detachment EIA2, Company A, 2d ECA Regt, APO 658,
 US Army (Attn: MFA & A)

1. It is reported that a museum containing antiquities at Seulberg (L510)(M6583) has been entered and contents disturbed and removed by American Troops.

2. No record of such a museum exists in the office of the acting Provincial Konservator for Kurhessen-Nassau, but it is possible that a repository was established at this point for objects from other sources.

3. It is directed that an investigation be made to determine the existence of such a museum or repository, and report furnished this headquarters. If evidence of damage or removal is discovered, report should include such information and describe present security measures.

BY ORDER OF COLONEL JOHNSON:

Paul W. Priebe

PAUL W. PRIEBE

Captain AGD

Administrative O