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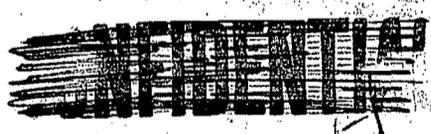
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FOREIGN ECONOMIC ADMINISTRATION
Enemy Branch
External Economic Security Staff

LOOTED ART IN OCCUPIED TERRITORIES
NEUTRAL COUNTRIES AND LATIN AMERICA

Revised



Unrestricted

August 1945

*FD 800.515/11-145
Circular Dep. Nov 1, 1945
Reports on Axis-Owned & Looted Art*

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PART TWO

GERMAN ART PERSONNEL

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PART ONE

I. PURPOSE OF THIS REPORT.

This report is concerned with the problem of looted art in so far as it constitutes an economic potential for Germany, and with the problem of recovery and restitution to the legitimate owners. In the atmosphere of inflated currency which prevailed in occupied countries and Germany art objects became desirable, stable currency, and therefore many people entered the art market who had no interest in art itself but in its financial worth. It should be remembered that rare masterpieces by Brueghel, Van Eyck or Vermeer each represent very great monetary values.

Part one outlines briefly the machinery already set in motion to recover, identify, and block the sale of looted art. It further describes the German policy with regard to art treasures in occupied territories, the scope of the looting, and the extent to which suspect or looted art objects have appeared for sale in neutral countries, or are being held for their German owners in banks, private galleries, and warehouses. Part two, "German Art Personnel," includes German art dealers, agents or buyers believed to have been involved in the looting of European art treasures. A large amount of information compiled from a variety of intelligence sources has been accumulated and analyzed.

Supplementary reports will be prepared from time to time dealing with the problem of looted art in specific countries. These are intended to be a guide in uncovering German assets in the form of art in formerly occupied territories, and to assist in shedding light on the areas of which we have least knowledge, i.e. neutral countries and Latin America.

II. ALLIED POLICY IN REGARD TO LOOTED ART

The financial value to the enemy of looted property, including objects of art, was recognized by the 44 nations assembled at the United Nations Monetary and Financial Conference of Bretton Woods, July 1944. The delegates of the 44 nations adopted a resolution, known as resolution VI, in regard to enemy assets and looted property, and further recommended "that all Governments of countries represented at this conference take action consistent with their relations with the countries at war to call upon the Governments of neutral countries to take immediate measures to prevent any disposition or transfer within territories subject to their jurisdiction of any...looted gold, currency, art object, securities...and other assets looted by the enemy; as well as to uncover, segregate and hold at the disposition of the post-liberation authorities in the appropriate country any such assets within territory subject to their jurisdiction.

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This resolution was in accord with the Declaration of London of January 5, 1943 with respect to looted property, and was circulated among American diplomatic missions in September 1944.

Each of the signatory nations in turn requested the Governments of Eire, Portugal, Spain, Sweden, Switzerland and Turkey, as well as the Argentine Republic to cooperate with the United Nations in the safeguarding of property looted by the enemy, including objects of art.

Allied commissions already existed for the protection and sheltering of monuments and objects of art in liberated areas. They worked in close cooperation with the armed and air forces to spare and salvage art treasures in battle areas, or near military objectives in occupied territories. Among such commissions are "The British Committee on the Preservation and Restitution of Works of Art, Archives and other Materials in Enemy Hands," and "The American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas," known as "The Roberts Commission." They accumulated a vast amount of information in regard to German art personnel and European art treasures damaged, missing or looted. There are, however, blanks which it is hoped further investigation will fill.

Certain basic principles have been agreed upon by some of the United Nations and other countries in order to prevent the sale or retention of looted art by the Germans, and to insure its restitution:

- a. There shall be an unlimited obligation on Germany to restore identifiable looted works of art, books, artistic or historic archives, and other artistic or historic property.
- b. All artistic or historic property removed to Germany during the period of German occupation shall be deemed to have been transferred under duress and accordingly treated as looted property.
- c. Looted property shall be claimed through the existing governments of territories where the property had its situs and not directly by the former owners individually. Looted property or replacements therefor shall be delivered to such governments.
- d. The return of such property shall not count as a credit against Germany's reparation obligations.
- e. All European countries will be urged to establish a freeze on the exportation and importation of works of art, rare books, artistic or historic archives and other artistic or historic property which has been looted by Germany.
- f. Controls shall be exercised over the flow of art to the Western Hemisphere, and a check made of imports of art objects into the United States.

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III. ESTIMATED VALUE OF LOOTED ART

Experts agree that it is difficult to estimate the total value of this type of looted property, since the value of art is extremely fluid. The Ministry of Economic Warfare is said to have set the figure at \$144,000,000, while Francis H. Taylor, Director of the Metropolitan Museum of Art, reported that the Nazis had stolen European art treasures valued at \$2,000,000,000 to \$2,500,000,000, which is more than the estimated value of all the works of art in the United States. A report from Paris dated June 1, 1945 indicated that the Nazis may have stolen roughly one-fifth of the entire art treasures of the world. A large part of this fabulous accumulation is now in the hands of the Allied armies, most of it found in 580 depositories ranging from caches of 3000 to 4000 cases in deep salt mines to small collections hidden on farms and in other out-of-the-way places. Thus the amount of looted art which found its way to neutral countries and the Western Hemisphere is probably not more than a limited amount of these total estimates.

IV. GERMAN POLICY IN REGARD TO ART IN OCCUPIED TERRITORIES

The Nazi policy in regard to the looting of art pieces was a long-range one, and part of the measures envisaged in case of defeat.

The securing of works of art was executed with the assistance of the most adequate Nazi laws, from 1936 on in Germany itself, and then all over occupied Europe. Jewish collections provided the first easy objectives. They were followed by the collections belonging to political enemies or to all persons and even nations labeled as unfriendly to the master race. The legal protection of the loot was assured in many ways. Moreover, during the temporary conquest of Europe by the Nazis, most of the looted works of art were made the object of a series of successive transactions designed to disguise their origin.

There was considerable difference in the German policy with regard to art in Eastern and Western occupied territories of Europe. In the Eastern part, particularly Poland, the Germans apparently made a clean sweep of collections, both public and private. In the Western countries, France, Belgium and the Netherlands, national museums were left comparatively intact while private collections owned by Jewish dealers and art collectors were confiscated outright.

It should also be noted that in 1940 and 1941, before the United States' entry into the war, attempts were made to transport works of art through Spain and Portugal, for sale in the United States and the Latin American countries. The most famous incident was that of the United States ship S.S. EXCALIBUR, out of Lisbon, which was stopped by the Contraband Control, and which had aboard a collection of 500 pictures and a case of rare books.

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Removal of art treasures from occupied territories by the Germans seems to have been based on two principles:

- a. Artistic and material enrichment of the German nation as a whole.
- b. Material enrichment of individual Nazis, predominantly Party bosses.

A special body was created in May 1940 to deal with matters related to Fine Arts in occupied countries. The organization of this "Kunstschutz" was entrusted to Count Metternich. The staff consisted on the whole of serious and reputable German museum personnel, or others connected with the teaching or administration of the Fine Arts. This commission was concerned with the protection and preservation of historic monuments, works of art, archives and libraries. Its staff also served in an advisory capacity, by selecting treasures which should be "acquired" for national museums and libraries in Germany.

There is evidence indicating that Count Metternich performed his duties with some degree of honesty and restraint, and even raised a protest against the ruthless pilfering of valuable Jewish collections in France. Unfortunately, Nazi organizations concerned with systematic looting made use of the information gathered by the "Kunstschutz," which had been established in Norway, the Netherlands, Belgium, France, Italy, Greece and Serbia.

Methods of Looting

1. Acts of State

The following are examples of this type of looting:

- a. Removal of all objects of Germanic origin from the "Musée de l'Armée" in Paris.
- b. Removal from France of a group of archives previously taken from Spain by Napoleon; these were presented by the Nazis to General Franco.
- c. Removal from France of certain books and archives previously removed from Germany and Austria by Napoleon, and now returned to Reich collections.
- d. At the demand of Hitler valuable art pieces were removed from their repository at Pau, France, where they had been placed in safekeeping by the Belgian Government in 1940. These were the Dirk Bouts Altarpiece from Louvain, and "The Adoration of the Lamb," by the brothers Van Eyck. This property had been given to the Belgians under the reparations clauses of the Treaty of Versailles, and is now considered German loot by the countries involved. Both treasures are reported to have been found in Germany.

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e. Libraries of the German Archaeological Institute and the Biblioteca Hertziana in Rome were removed to Germany in February 1944, though it was agreed that they were to be taken into protective custody by Swedish and Vatican authorities.

2. State-Supported Acts

These looting activities were largely connected with the Nazi persecution of the Jews, or of individuals opposed to Nazi ideology. Moreover, there is little doubt that by robbing individuals in the occupied countries rather than public property, the Germans were deliberately attempting to obstruct Allied policy of restitution.

a. Role of the Task Force Rosenberg

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

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

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

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

b. Individual Agents and Buyers

Apart from the State and Party officials, many private and semi-private galleries, as well as the more important German museums, all had their purchasing agents. To a large extent these were German art dealers, who were given every encouragement to go to Paris, Brussels and Amsterdam, and every assistance in paying for and exporting the works they had acquired.

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In many deals the various agents competed against one another and were played off one against the other by art dealers and collectors, while in other cases the sales were made under duress. It should also be noted that the wiser dealers and collectors avoided giving any bill of sale or receipts for purchases of art objects by German customers, and many owners frankly stated that they expected to get their artistic possessions back after the war.

A list of the better known agents, buyers, and advisers of high placed Nazis is appended to this report. (See German Art Personnel, Page 27.)

3. Individual Looting

Individual looting by German officers and men though amounting to a very considerable matter in the aggregate, did not reach exaggerated proportions compared with the authorized looting. Among the cases where such looting covered precious art works was the removal in 1944, a few hours before the arrival of the Allies, from a church in Bruges, Belgium, of Michelangelo's "Madonna and Child."

V. LOOTING OF ART IN OCCUPIED TERRITORIES AND ITALY

Information in regard to the scope of the looting of art objects in occupied territories is still incomplete, but the pattern appears to be the same for the countries of Western Europe. National collections were spared, while private Jewish collections were systematically looted and shipped to Nazi Party officials and repositories in Germany.

Belgium

National collections appear to have been left undisturbed by the Nazis, but very little information has been received concerning private collections.

Alois Miedl, acting as Goering's representative, bought the Renders Collection in Brussels which had been blocked by the German Foreign Currency authorities. He admitted paying 12 million Belgian francs for this collection of Flemish primitives. Miedl insists that Renders sold willingly and that Goering "did not wish to acquire anything from a sale made under pressure."

The Belgian Government has established a Commission for the recovery and restitution of art treasures comparable to those organized in Washington, London and Paris.

France

The German Art Commission in France was requested to offer the services of its staff to the Task Force Rosenberg, whose sole duty was

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to remove to Germany selected art treasures purchased under duress, and all private art collections whose owners were Jews. The Chief of Staff of this Task Force, directly responsible to Rosenberg, was Major von Behr, high official of the German Red Cross.

Selected works of art, valuable pieces of furniture and other looted objects were brought to a central clearing house, the "Musée du Jeu de Paume" in Paris, where they were sorted by qualified experts who were chosen for their expertness and knowledge, without regard for their political sympathies. In spite of regulations there was much fraud at the central clearing house; members of the Task Force were after personal profit, and encouraged shady deals.

There is no means of ascertaining yet the total number of art objects removed by the Task Force from Paris up to June 1944, and despatched for "safekeeping" to repositories in Germany. There is reason to believe that the quantity is enormous and the quality high.

The French Commission for Recuperation of Works of Art is said to have quoted the following figures: Paintings, 40 billion francs; furniture and tapestries, 20 billion; sculptures and objets d'art, 15 billion; books and manuscripts, 15 billion; a total of 110 billion.

The German forwarding firm of Schenker did most of the packing and shipping of loot for the Germans; the files of this concern are gradually being made available for processing, which may expedite the return of many valuable objects to their owners.

Inventories of missing collections are being sent to the appropriate art commissions, which will help to block their sale in neutral countries.

According to a letter of May 5, 1941 from the German Currency Protection authorities, the following collections were handed over to the Task Force Rosenberg at Goering's orders:

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

Wassermann Collection: 75 paintings, many by 17th century artists.

Hamburger Collection: 39 paintings and engravings owned by residents of Holland; mostly Dutch art of the 17th and 18th centuries.

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Flavian Collection: 25 paintings and several miscellaneous drawings by Courbet, Monet, Millet, Utrillo and others.

Kronig Collection: 30 paintings by French and Italian artists. The owner was a Dutch subject residing in Monaco.

Rosenstein Collection: 12 modern paintings belonging to Sara Rosenstein, believed to have fled to Nice.

Hamperzounian Collection: 3 paintings, a Van Dyck, a Canaletto, and one by Antonio Puga. The owner was a Greek or an Armenian.

Erlanger-Rosenfeld Collection: 3 paintings sent from Stuttgart in June 1939 to Dr. Erlanger of Paris.

Thierry Collection: property of Madame Thierry, nee Rothschild, wife of a former French Ambassador to the Argentine.

Sauerbach Collection: property of Madame Sauerbach, formerly of Paris.

Other notable collections seized during the occupation of France are noted below:

Bernheim-Jeune Collection: these paintings belonging to an art concern were seized by the Nazis and reportedly offered for sale to the Galerie Tanner in Switzerland for 1 million francs. Four Corots from this collection have been located in Zurich; it is claimed they were acquired in Holland in 1941.

Federer Collection: the only information received to date concerns a missing portrait by Monet.

Heilbronn Collection: owned by Madame Heilbronn. Among the 9 paintings missing are works by Renoir and Monet, and an oval pastel by Boucher.

Hirsch Collection, owned by Madame Hirsch: 30 paintings, drawings and pastels, some statuary, and the original score of Richard Strauss compositions.

Jaffe Collection: owned by a British subject who resided in Nice, was seized under the Vichy Government anti-Jewish laws, and auctioned in 1942. Pictures from this collection have been reported for sale in Switzerland. Both the Louvre Museum in Paris and the National Gallery in London are interested in the recovery of these treasures.

Edouard Jonas Collection: no details are given concerning this collection.

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Wanda Landowska Collection, owned by Wanda Landowska, world famous musician, now in this country: consisted of very valuable music MSS and old musical instruments which were removed by the Germans immediately after the occupation of Paris.

Paul Leon Library: no details known.

Meyer Collection: owned by Madame Raoul Meyer, and seized in 1941, at the same time as the Heilbronn Collection. Among the 13 paintings missing are works by Renoir, Utrillo, Pissarro, Dorain and Bonnard.

Julian Roinach Collection: no details known.

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

Schloss Collection: requisitioned by Dr. Lohse after the occupation of the Côte d'Azur by German troops.

Seligman Collection: property of a well known art dealer and of American citizens who had left art objects in his keeping when they fled from France. Soon after the entry of the German troops into Paris, German lorries drove up to the premises of Mr. Seligman, loaded art objects indiscriminately and carted them off.

David-Weill Collection: In April 1941, Dr. Bunjes, Kunstschutz representative, accompanied the Task Force Rosenberg to the Château de Souches, one of 80 national art repositories of France, to supervise the transfer of this collection to the "Musée du Jeu de Paume" in Paris; 130 cases marked "D.W.O." were removed. Items looted are not listed but David-Weill was known to possess a valuable collection of Chinese art.

Wildenstein Collection: property of the well known Paris, London and New York art concern, and seized by the Germans at the Château de Souches for removal to Germany, in spite of protests from the Kunstschutz in Paris. Von Behr seems to have been largely responsible for this act of confiscation; his share of the loot included at least two Watteaus, a Dürer, and 6 Fragonards.

Collections belonging to the following were stored at the Château de Chambord and were seized by the Germans in July 1941: Jacobsen, Leveu, Loeuvel, Bernard Reichenbach, Léon Reinach, Roger-Lóvy, and Rouff.

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The "Commissariat aux Questions Juives" and the "Administration des Domaines" had been entrusted by the Vichy Government with the task of sequestering Jewish and other property, which was to be sold in the open market for the benefit of the "Secours National." The national galleries were given the right to acquire works which would enrich their collections. A law was also promulgated, June 1941, vesting powers in the Secretariat-General of the Beaux-Arts to prevent these treasures from leaving the country. This law remained inoperative because of German pressure.

In September 1940, the French asked Dr. Bunjes of the Kunstschutz for permission to resume auctions of works of art at the famous Hôtel Drouot. This was granted with the stipulation that catalogues would be forwarded to Dr. Bunjes, with items of more than 100,000 francs value marked. When such items changed hands the price attained and the address of the now owner was to be reported. Jews could not participate. This procedure was no doubt of great assistance to the Nazis, who were thus kept informed of the appearance on the market of valuable art objects.

Many of the paintings bought or seized in Paris were resold in Germany on the open market. "Le Figaro," a Paris daily, refers to such a sale in an article dated November 18, 1941. Among the pictures offered in Berlin were works by Cézanne, Courbet, Delacroix, Manet, Monet, Renoir and Toulouse-Lautrec.

It should be noted that a number of French dealers assisted the Germans in the purchase of art objects; some were willing collaborators, others acted under duress. Evidence received to date is insufficient to establish their degree of guilt. The most popular intermediaries for the purchase of art objects in Paris, however, were said to have been White Russian dealers, and in particular Prince Youssupoff.

The following single sales of valuable paintings have been reported:

A landscape by Rembrandt and his "Titus" were purchased from M. Nicolas, Paris wine merchant. It is presumed that the paintings were bought on behalf of Goering as Dr. Pinder advised on the sale.

On April 1, 1941, two Cranach studio pieces were sold for 120,000 francs to Dr. Lohse, acting for Goering.

A Paris art dealer assisted the Germans in securing the painting, "Madeleine à la Veilleuse," by Georges de la Tour, on which the Louvre had a verbal option for 1 million francs. He sold it to Dr. Förster for a Cologne Museum at a handsome profit. The dealer was later prosecuted, imprisoned and fined, but the Germans kept the picture.

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A German diplomat, Wilhelm Jakob von Mohnen, was reported to have bought the famous Bouchers of the boudoir of Marie-Antoinette from the Comte de Paris on behalf of Goering.

The French Government has already established a Commission for the recovery of art treasures stolen by the Germans. The chairman is Albert Henraux, art expert and President of the National Museums Council, and its Secretary-General is M. Floriscone, art critic and historian. Several young curators of the Louvre have also been appointed to work with the Allied armies of occupation, to aid in locating and identifying art loot.

According to an announcement made on April 10, 1945, the French Ministry of Education has invited owners of works of art and valuable objects removed by the Germans after September 3, 1939, to notify the "French Commission for the Recuperation of Art" of their losses, and furnish all possible details.

The French Government has also established a freeze on the export of works of art.

Luxemburg

The Government of the Duchy of Luxemburg has been requested to furnish a list of objects removed from Grand Ducal palaces, other than the Palais du Luxembourg, from which only French books are apparently missing.

Netherlands

It appears that, with minor exceptions, publicly owned works of art were unmolested although certain paintings on loan at various museums which the curators believed might be left to their institutions were taken to the Reich. But many privately owned works of art, particularly from Jewish collections, changed hands and went to Germany. One source stated, however, that while the art market was fairly active in Holland during the occupation, few important works changed owners.

The German organizations responsible for the confiscation of Jewish property, and other forms of looting, were the Einsatzstab Rosenberg and the German Occupation Government under Seyss-Inquart, with the "aryanized" Lippman-Rosenthal Bank serving as a repository for this loot and all sequestered Jewish property. The rôle and the degree of responsibility of the Dutch National Socialist Party and the Dutch collaborationist authorities in this type of activity has not been fully determined.

A number of German agents bought on the open market, from dealers and at auctions. (See German Art Personnel, Page 27.) Others like the

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Austrian Muhlmann were known to have confiscated works of art in the name of the German Government.

The following collections are reported to have been bought by Muhlmann under duress:

Hamburger Collection, Amsterdam. Deposited in the bank Van Emden.

Mannheimer Collection: It had belonged to the partner of Mendelssohn & Company, which had gone into bankruptcy; after Mannheimer's suicide the collection came in the hands of Dutch creditors. Muhlmann, however, blocked the collection, and purchased it for 5½ million guilders, much below its value.

Van Buuren Collection, Haarlem. Blocked as Jewish property and then confiscated in 1942. Reported to consist of a large number of second-rate pictures attributed to great masters.

The most important picture reportedly bought by Muhlmann was Vermeer's "The Man with the Tall Hat," for which he paid 750,000 guilders, and which was eventually presented to a Vienna Museum.

Other collections "purchased" in part or in their entirety by various agents are listed below:

De Hooge Veluwe Museum, or Kroller-Müller Museum, Otterloo. Removal or purchase of three paintings, including a Cranach portrait and Baldung Grün's "Venus."

Guttman Collection. Acquired in its entirety by Andreas Hofer.

Lanz Collection. Property of a Swiss national and consisting of fine Italian pictures and furniture. Acquired by Posse.

Proehl Collection. Bought in part by Andreas Hofer.

Jacob Stodel Gallery. Seized and "administered" under authority of the Reichskommissariat for the Netherlands.

Van Beuningen Collection. Bought in part by Posse.

Von Panwitz Collection. Bought in part by Andreas Hofer.

A number of Dutch dealers and art collectors are said to have done business with the Germans, whether under duress has not been ascertained.

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The following are listed with the understanding that evidence against them is not yet conclusive.

Brack, Amsterdam, formerly with Hoogendyk. A small dealer specializing in objets d'art; sold two pictures now blocked in Bilbao, Spain.

Deboer, one of the most important dealers in Amsterdam.

Delancis, Amsterdam. Dealer in pictures and furniture.

Doodhoefer, Hilversum. Wall paper factory owner and art collector.

H. Haga, The Hague.

T. C. Hartogs, Arnhem. Physician, dealer, and art collector.

J. Ch. Heldring, Amsterdam.

Hoogendyk, Amsterdam. A dealer who formerly did a great deal of business with Andrew Mellon. Sold a series of the "Four Seasons" by Teniers and about 15 other paintings to Alois Miedl.

Nathan Katz, The Hague. A dealer who worked closely with Posse, representative of the Dresden Museum, the Linz Museum, and others. He sold about 150 paintings to Miedl for over 2 million guilders. Posse helped him and 27 members of his family to reach Switzerland, where he now resides.

Mensing. Dealer and auctioneer, owner of the firm Friedrich Müller.

Friedrich Müller & Company. Art concern owned by Mensing. Sold a painting to Miedl which is now blocked in Bilbao, Spain.

Paech, Amsterdam. Small art dealer.

Van Marle & Bignell. Auctioneers from whom Miedl made some purchases.

Van Walkenburg, Laren. Former lawyer of Rotterdam. Had an important collection of Dutch 17th Century pictures.

A. W. Volz, The Hague.

de Wild, The Hague. Picture restorer and dealer. Sold a Gerard Dou to Miedl which is now blocked in Bilbao, Spain.

Wynmalen, Amsterdam. A collector who sold a painting to Miedl which is now blocked in Bilbao, Spain.

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In the majority of cases payments for art objects were made through the banks, mostly German owned, the chief ones being:

- Rhynsche Handels Bank;
- Handels Trust Wost, Amsterdam;
- De Bary Bank, Amsterdam;
- Buitenlandsche Bank;
- E. I. Meyer.

Miedl preferred to pay in securities, and sometimes picture was exchanged for picture. This practice was much in favor with Andreas Hofer and Hermann Goering.

Transportation of art objects was largely in the hands of three Dutch companies, the most important being Van Gend en Loos, of Amsterdam.

The most discussed and most important case of loot reported so far from the Netherlands is that of the large and valuable Goudstikker Collection in Amsterdam, which involves Alois Miedl, German art dealer, banker, business man, adventurer, and friend of Hermann Goering.

Paintings from this collection have been located and identified in Spain, and although investigation of Miedl's activities is still under way the Dutch Government has declared that the Goudstikker Collection is to be considered as looted property, in accordance with the Dutch law on the Restoration of Legal Rights.

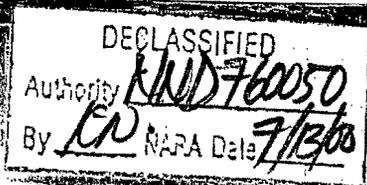
This collection was originally housed in one of Holland's historic castles, Kasteel Nijenrode, between Amsterdam and Utrecht, and contained some 1300 paintings by Old Masters and modern artists. An art expert made an estimate of the pictures listed in the Goudstikker catalogue of 1939, and lists several famous paintings among them.

Mr. Goudstikker was drowned in 1940 when his ship, in which he was escaping from Holland, was torpedoed. He had formed a corporation to take over all his assets, which included some houses and several thousand paintings and art objects. He gave one man power of attorney but this man died before Goudstikker, and there was apparently no one else to whom he had delegated authority to dispose of his property. Thus it is not clear how Miedl could claim title to these art treasures, and to the Goudstikker residences which he also "purchased."

Miedl's activities in the art field came to the attention of Allied Governments when confidential sources reported that he had reached Spain with a number of paintings and securities, seeking safe haven for these or trying to dispose of them.

A number of the pictures were presumably smuggled into Spain, while others entered through the intermediary of the blacklisted firm

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Baquera, Kusche y Martin, S.A., and were known to be stored in the free port of Bilbao. When it was rumored that these paintings were of Dutch provenance, representations were made to the Spanish Government, whereupon the Spanish Foreign Office granted permission to have them examined at Bilbao by the Dutch Minister and a member of the United States Embassy. This led to the positive identification of the pictures as being of Dutch origin, 13 bearing the Goudstikker label. Basing his request upon this evidence, the Dutch Minister asked that the pictures be sequestered pending further action.

The Netherlands Government has established a Committee on Restitution of Cultural Possessions, with Dr. de Vries as Chairman.

A declaration on restitution policy was also communicated by the Joint French, Belgian, Netherlands and Luxemburg Governments. It contains a definition of looted property which exactly applies to such cases as that of the Goudstikker Collection.

Scandinavian Countries

Until recently little had been reported in regard to looting of art by the Nazis in Denmark and Norway, beyond general facts published in newspapers and magazines, and in George Mihan's "Looted Treasure," a small volume made up of unconfirmed rumors as well as facts.

Later information received from Norway indicates that very few objects from State-owned collections were taken out of the country. Art pieces were removed, however, from the National Gallery, the Arts and Crafts Museum, and the Royal Palace at Oslo to decorate the homes and offices of Nazi and Quisling officials. Some of these treasures have not been located yet.

Private collections suffered more than public collections. When prominent Norwegians fled the country, all their property was confiscated, and after the Germans and the Quislings had made their choice the rest of the valuable objects were sold at auction. Thus between 1940 and 1941 the auctioneers Wang and Company were said to have sold paintings belonging to Cabinet Ministers Arne Sunde and Dr. A. Raestad.

Paintings from the famous Stang Collection of Oslo, consisting mainly of modern European pictures, were reported for sale in Paris in 1944. Just when they disappeared from the Stang Collection was not stated, but it may have been as early as 1939.

The Germans found very little art treasures among objects confiscated from Jews.

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Eastern European Countries

Countries which became part of the Greater Reich prior to the outbreak of the European War in 1939, or were liberated by Soviet Russia, have not been included in this report.

Soviet Russia has a well staffed Commission for the assessment of art losses, and a Commission for the Preservation and Restitution of Architectural Monuments. These, with the Committee on Reparations which has reportedly been at work since September 1943, will no doubt assume responsibility for the recovery and restitution of art looted from countries liberated by Russia.

It is known that Polish State and private collections were seized outright, and distributed among German museums, chiefly those of Berlin, Vienna, Linz, Passau and Königsberg. Russian collections suffered the same fate.

In Greece Nazi looting was pretty well limited to new archaeological finds, which have been preserved in German repositories.

Information is sought to substantiate rumors that some looted or Axis-owned art objects might have been shipped or smuggled to or through Turkey and Afghanistan, and points in North Africa or the Near East.

Italy

The Nazis did a great deal of plundering in Italy, under the guise of aiding their ally to carry her art treasures to safety. The extent of the looting is not entirely known, however, as art pieces reported missing have been found in various repositories.

It is presumed that the systematic burning of Italian libraries and the looting of villas and palaces occurred at the time of the German retreat, when discipline was lax among the soldiery and feeling ran high against the former ally.

Single instances of looting include the following:

1. The Stendhal Collection, owned by the Bucci family, at Civitavecchia.
2. Eight pictures by Palizzi removed from a local museum at Chieti.
3. Cranach's "Adam and Eve," intended for the Linz Museum.
4. Brueghel's "The Blind Leading the Blind," which was removed from the National Museum at Naples.

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5. Caravaggio's "Susannah and the Elders," looted by the Germans from the monastery at Monto Cassino. Information received in January 1945 stated that this painting had turned up in Rome, in the studio of an artist who was trying to sell it.

6. "Leda and the Swan," attributed to Leonardo da Vinci, was ostensibly purchased from the Spiridon Gallery in Rome for 8 million lire.

7. A famous Memling portrait, purchased from Prince Corsini in Florence for 7 million lire. It is said that political pressure was employed to force Prince Corsini to agree to the sale, and that Prince Philip of Hesse obtained the permit for exportation.

One unconfirmed report was received, stating that an antiquarian of Florence, Ciolli, sent to Rome 19 chests containing works of art bought by the Germans. These cases were placed under the care of the German Embassy, waiting for permits to leave duty-free. No further details were furnished.

An important buyer on the Rome art market was Prince Philip of Hesse, married to Princess Mafalda di Savoia whom he sent to a German concentration camp where she died. He was advised by Dr. Hans Posse, and assisted by Andreas Hofer and Count von Bismarck. It was said that Hesse was "cloaking" for Hitler, but the Italians believed that he as well as many other Germans were anxious to exchange the Italian currency in their hands for valuable and marketable works of art.

Two Italian dealers are reported to have assisted the German authorities:

Benno Geiger, a Venetian art dealer of German origin, said to have been Goering's art agent, and well acquainted in financial and art circles throughout Italy. He was reportedly involved in the sale of the Memling painting, bought from Prince Corsini. He may also have been acting for Goering in the purchase of old silver and art objects amounting to 9 million lire from Bulgari, a Rome jeweler.

Ferruccio Asta, art dealer from Milan now living as a refugee in Ascona, Switzerland. He is said to have worked actively with Geiger and to have been associated with Carnelutti, wealthy Milan lawyer, at present in Switzerland, who advanced Asta large sums of money for special purchases, and held in trust for him various art objects and large sums of his own. Asta is believed to have assets hidden in British and American banks.

Measures have been taken for the recovery of Italian art treasures.

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VI. LOOTED ART IN NEUTRAL COUNTRIES AND LATIN AMERICA

Reports have been received to the effect that looted art of great value and in vast quantities found its way into neutral countries, where it was offered for sale by Nazis anxious to secure foreign currency, or stored with agents and cloaks. All signs point to this, yet so far only for a small part of the assumed total has conclusive evidence been found.

In view of the value and extent of the art looted by the Nazis it seems imperative that more thorough investigations should be made in Latin America and neutral countries other than Switzerland, in order to secure evidence with regard to this type of hidden assets.

Iberian Peninsula: Portugal

There was a rumor, unconfirmed to date, that valuable looted art objects may have been placed in a large safety vault reported to have been built for the German Embassy at Lisbon, but there is no actual proof of looted art having entered Portugal.

Only two cases of particular interest to Safehaven have been reported so far.

It was said that in July 1944 Adolphe Weiss, Portuguese Consul in Switzerland, now living in Estoril, was offering for sale to the Portuguese Government a famous series of 18th Century Gobelins tapestries, given by the French Queen Marie-Antoinette to her sister. This series of seven tapestries, representing the Story of Esther, once belonged to Frederick of Hapsburg. This appears to be the same series for which Antoine Pacetti of Zurich is still trying to find a buyer. He makes no reference to the actual owner of these tapestries, nor explains how they came into his possession.

The New German Bookshop, 50 Avenida da Liberdade, Lisbon, is suspected of serving as cloak for Nazi interests. It was opened late in 1943 by a German refugee, a certain Buchholz, in partnership with a Portuguese named Lehrfold. Buchholz brought with him half a million marks worth of books, pictures and sculpture from Germany which he sold at high prices. It is said also that as far back as 1938 he was selling "confiscated" art objects for the benefit of the Nazis. Swiss dealers were in touch with him a year ago, but no recent information has come concerning him.

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

Albuquerque, Fausto d', Rua Nova da Trindade 1E, Lisbon. Interior decorator and antique dealer. Said to have been in close contact with Italians prior to the defeat of Italy. Pictures which may be looted have been reported in his shop.

Eisen, Margarethe (Mrs. C. Duarte). A German reported to have smuggled Titian's "Salome" from Portugal to England. Also said to be selling diamonds for Germans.

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

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

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

Ostins, Jean Rolland, Avenida Palacio Hotel, Lisbon. Intermediary for communications to enemy countries. Known to have dealt in art objects from enemy territory and to have sold works from confiscated Jewish collections. Also said to have worked for the Einsatzstab Rosenberg.

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

Raposo, Paiva, Rua do Ataido, 1. 2nd Fl., Lisbon. She has offered art objects for private sale, claiming they came from Portuguese families in need of money. Would be an excellent front for the disposal of looted pictures.

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

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Iberian Peninsula: Spain.

Very little looted art has actually been discovered in Spain, and only one conclusive case has been reported.

The case of Alois Miedl involves the well known Goudstikker Collection of Amsterdam, part of which Miedl attempted to bring into Spain in order to dispose of it. These paintings have been located in the Free Port of Bilbao and "frozen" by order of the Spanish Government, pending final disposition of the case. (See Netherlands, Page 14.)

The following individuals are suspected of irregular dealings or of handling looted property but no conclusive evidence is as yet available:

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

Duval, Jean. Reported to be engaged in smuggling pictures, jewels and other valuables from France to Spain. Involved with Miedl.

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

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

Linares, Arturo, Madrid. Art dealer, reported to have handled looted objects from occupied countries.

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

Otelot, Adrian. San Sebastian. Belgian smuggler and black market operator. Reported to have sold stolen works of art from France.

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

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Schiffman, Erich, "Meubles Manonellas", Avenida Jose Antonio 521-523, Barcelona. Associated with Pierre Lottier in smuggling art objects into Spain.

The problem of looted property has been discussed in Madrid during the past few months with the British, French and Dutch Missions, and tentative propositions were advanced. It appears, however, that pending the receipt of complete instructions, the missions were planning to handle all cases which arise on an ad hoc basis.

Enemy loot was also discussed in Lisbon, in December 1944, at a meeting of the Tripartite Committee, which includes the United States, Great Britain and France. It was decided that the collection and sifting of information on loot was to be left for the moment to the individuals concerned in the various Missions, who would raise in the Committee any points they might want to discuss.

Sweden

The American Legation in Stockholm has been requested to report the appearance of suspect art pieces on the Swedish market, as there are indications that looted treasures are being held or offered for sale in that country.

On September 1, 1944 part of a report relating to Safghaven art was received, which read as follows:

"Certain members of the Nazi Party, whose names have not yet been revealed, are beginning to send their valuables from Germany to Sweden, where they are to be sold to form a capital investment in Sweden. Bukowskis, the well known Stockholm Auction Rooms, have received two cases of valuable pictures from Germany during the last two weeks but the consignor is unknown."

Other reports dated July and September 1944 indicated that stricter control was recommended on individuals leaving Finland for Sweden, as a large quantity of Finnish ornaments, furs, pictures and other works of art were being offered for sale in Sweden. It was not stated, however, whether they were brought into the country by Finnish nationals fearful of the invaders, or by Germans who had seized them from their Finnish owners.

At the same time information was received to the effect that stolen art objects belonging to the State of Italy were finding their way to Sweden. Another source reported that a masterpiece by Brueghel, "The Blind Leading the Blind," listed among the missing paintings from the Naples Museum, and placed by the Germans for safekeeping at Monte Cassino, had reappeared on the Stockholm art market.

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A more recent communication dated March 23, 1945 stated that large cases believed to contain carefully packed pictures were lying in the Free Port of Stockholm. One was addressed to Dir. H. Koux, a personal friend of many Nazis, which led one to believe it might contain looted art.

Early this year the Gallery Saint Lucas, Sturegatan 3, Stockholm, held an exhibition of Flemish and Dutch paintings whose provenance could not be established. The director of the art gallery refused to indicate their origin, but stated merely that a number of them came from "poor Jewish refugees."

Switzerland

Reports were received recently following a visit of investigation into looted works of art and their whereabouts in Switzerland made by an official charged with representing the three Allied Governments, Great Britain, the United States, and France. The visit included Basle, Berne, Lausanne and Zurich.

It is difficult to estimate the value of German-owned or looted works of art which have found their way to Switzerland. For a number of years Germans have undoubtedly deposited valuable pictures in Switzerland for safehaven. If their value is added to that of looted paintings held by various dealers, the value of these hoards may range from 100 million to 350 million Swiss francs according to official estimates.

So far little definite proof has been found of art being smuggled into Switzerland except the evidence of those pictures which are known to have been imported in the German diplomatic pouch by Helmut Beyer, German Commercial Attache, 6 Florastr., Muri, near Berne.

With very few exceptions neither the Swiss museums nor the better known legitimate Swiss collectors have knowingly acquired looted works of art. Considerable anxiety is felt by any possible Swiss purchaser today, and art dealers are invariably asked to produce certificates showing that the paintings they are offering for sale have been in Switzerland and even in Swiss possession for a number of years.

It is believed that for the moment German-owned and looted art objects are lying in bank vaults, at forwarding agents, in repositories or in private hands, either in German, Swiss or other names. Works of art sent from Germany for "Safe Haven" to the Free Ports of Switzerland can remain there for 5 years under the name of the addressee; these are not considered as imports.

Shipments of works of art from Germany were handled by the Swiss firm of Bronner, Basle, and by the German firm of Schenker, which has branches in several Swiss cities.

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One resident of Lichtenstein, Rudolf Ruscheweyh, may be involved in the purchase of looted art but there is no conclusive evidence so far. He was known to have bought works of art in Paris, which were recently delivered to his new house in Schann. He is a great friend of Bührle, on whose advice he bought. Bührle bought several pictures from the Galerie Fischer, but states he is ready to return them. Ruscheweyh was blacklisted as he held an agency in Germany for Werkzeugmaschinen Fabrik Oerlikon, Bührle & Co.

A number of German nationals, well known art agents and buyers visited Switzerland frequently during the war, and there is evidence that most of them were engaged in the traffic of looted art objects. Their activities also involved several Swiss art dealers. (See German Art Personnel, Page 27.)

The following Swiss nationals and residents of Switzerland are among those believed to be involved in the sale, purchase or storing of looted art objects.

Wilhelm Frick. Formerly looked after the Swiss interests of Alois Miedl, who took over the Goudstikker Collection in Holland. It is thought he may have art loot in his possession, whose provenance has not been ascertained.

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

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

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Most of the looted pictures in Fischer's possession come from the Paul Rosenberg Collection, and a few from the Alphonse Kann Collection, both confiscated by the Nazis in France. The origin of Degas' "Madame Camus au Piano," also in Fischer's possession, is less certain. One source stated that it came from the Alphonse Kann Collection, another that Dr. Wendland bought it for Fischer in a legitimate deal, from the Parisian art dealer Birschanski.

Bührle of Zurich, who bought several of the pictures from Fischer has them packed up, ready to return them to the legitimate owners.

Galerie Neupert: 1 Bahnhofstr., Zurich. In the summer of 1943 this gallery exchanged a picture by Knaus against a Renoir. The Knaus was taken to Basle, and the Renoir was received from German officers at the German Railway Station. The Knaus painting is estimated at 10,000 Swiss francs and the Renoir at 35,000 Swiss francs.

Galerie Schmidlin, 5 Bahnhofstr., Zurich, had dealings with the German art dealer, Andreas Hofer.

Galerie Tanner, Zurich. This art concern had dealings with Alfred Daber, 109 Boulevard Hausmann, Paris, who traded in looted pictures with the Task Force Rosenberg. Tanner was also offered the Paris art concern, Bornheim-Jeune, for 1,000,000 francs. Others involved were Adolf Wüster, Etienne Bignou, and Charles Montag.

Dr. Hoffmann: Partner of Dr. Wilhelm Frick who formerly had charge of Alois Miedl's interests.

Carlos Jahn, a German national, via Montarin 12, Lugano, is engaged in selling pictures presumably looted in Italy. He is stated to be a fanatical Nazi.

Dr. Keller: Partner of Dr. Wilhelm Frick who formerly had charge of Alois Miedl's interests.

André Martin: Reported to own a painting from the Paul Rosenberg Collection in Paris, "The Open Window," by Matisse. Martin resides at 9 Signaistr., Zurich. The picture has been deposited with Frau Stoeri of Zurich. It is valued at 10,000 Swiss francs, and was offered for sale to the Kunstmuseum in Borne. Another Matisse, "Femme sur un Sofa," offered for sale by the Galerie Neupert of Zurich may be from the same collection.

Herbert Marki, Kinkelstr. 40/III, Zurich, traveled to Germany, each time bringing back looted works of art. He is due to take up a post with the Swiss industrial firm of Sulzer Bros., Winterthur.

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Charles Montag: a Swiss national involved in the offer made to the Galerie Tamer of the Bernheim-Jeune art concern, seized in Paris.

L. Steinemann, 21 Drusenbergstr., Zurich. It was reported that in April 1944 he was offering for sale pictures from the Jaffe Collection, owned by a British subject. It was seized in Nice under the Vichy anti-Jewish laws, and auctioned in 1942. Among the paintings mentioned were a Goya, a Velasquez, a Titian, a Constable valued at 10,000 Swiss francs, and a Van Dyck offered at 100,000 Swiss francs. It is said the Van Dyck may have been brought from Dresden by Professor Voss in October 1943. Both the Louvre Museum and the National Gallery of London have shown an interest in the fate of the Jaffe Collection. In August 1944 Steinemann was reported to be in Lugano, Clinica San Rocco, and to be offering for sale between 100 to 200 pictures.

Frau Stoeri, Zurich. Andre Martin is said to have deposited with her a looted picture, "The Open Window," by Matisse.

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

Arthur Wiederkehr, lawyer, 98 Bahnhofstr., Zurich. He was interviewed in regard to looted pictures left in his care by Alois Miedl, the man responsible for the "seizing" of the Goudstikker Collection in Holland. Wiederkehr stated he was in Holland several times in 1941 and 1942 in connection with emigration permits for Jewish clients, and that his great friend in Amsterdam was the late Dr. Lanz, Swiss Consul. In the summer of 1942 Lanz introduced him to Alois Miedl. Miedl's Swiss interests were in the hands of Dr. Wilhelm Frick, 13 Stadthausquai, Zurich, but Miedl asked Wiederkehr to take them over.

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Frick was instructed to have the pictures delivered to the Schwoizerische Bank Gesellschaft, 45 Bahnhofstr., Zurich. The bank in turn was authorized to hand over the pictures to Wiederkehr; the latter, however, denies that he had actual authority to offer them for sale. Wiederkehr received them sealed with seals of the German Legation in Berne. He knows they were smuggled into Switzerland by the diplomatic pouch and were never cleared through the Swiss Customs. He claims it was the Bretton Woods Conference announcement which aroused his suspicions in regard to the origin of the paintings, and led him to inform the British or American authorities.

The pictures are now in the Volksbank, 53 Bahnhofstr., Zurich, in Wiederkehr's name. He stated that he has no financial interest in them, and has undertaken not to have them removed.

The markings on the back of the paintings clearly indicate they are loot. Their total value approximates 800,000 Swiss francs. They include:

- Jan Steen's "Marriage at Cana." Collection Goudstikker, 250,000 Swiss francs.
- Cozanne's "Le Moulin." Paul Rosenberg or Rothschild Collection, possibly acquired through Rober, 200,000 Swiss francs.
- Van Gogh's "L'Homme a l'Oreille Coupée." Paul Rosenberg Collection, 175,000 Swiss francs.
- Cozanne, "Nature Morte." Paul Rosenberg Collection, 75,000 Swiss francs.
- Cozanne's "Harlequin" and "Jeune Homme au Gilet Rouge." Paul Rosenberg Collection. Each valued at 50,000 Swiss francs. The name M.F. Javal appears on the back of the "Harlequin."

Latin America

Single instances of suspicious art deals have been received but there is no conclusive evidence of the presence of Nazi-owned looted works of art on the Latin American market.

One unconfirmed report stated that valuable art loot may have become the private property of an important industrialist in Latin America, an individual who lent his name to cover properties which were transferred to him by high Nazi officials. The reference is presumably to the notorious Fritz Mandl, Argentine munitions king, and friend of the Nazis.

So far there have been no investigations held, nor is confidential information available.

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PART TWO

GERMAN ART PERSONNEL

The following alphabetical list of German nationals inside and outside of Germany includes former government officials, art dealers, agents, buyers, scholars and museum personnel believed to have been involved in the looting of European art treasures, or known to have had direct contact with individuals handling looted art. It should be considered merely as a first instalment of a complete list of such persons. Names will be added whenever intelligence from within Germany or from other countries becomes available.

High Nazi officials who are on the list of war criminals for trial have not been included.

Adriani, Gert (or Andriani): Director of the Kunsthistorische Museum in Vienna. Was apparently a Nazi, and had a brother-in-law who was a Gestapo chief. Had dealings with Alois Miedl in Holland, but was not known to have made very important purchases.

Angerer, Sepp: Berlin dealer in looted art. Member of Quandtmeyer & Bicke firm. Was reported to have seized a number of collections in Paris, including Soligman's.

Bachstitz, Kurt Walter: German art dealer, resident of The Hague during the war, and now in Basle, Switzerland. Brother-in-law of Andreas Hofer, through whom most of his deals were made.

Bauer, Henri: Belgian or German national believed to be a German agent. Resides in Spain. Implicated in the Miedl case.

Boyer, Helmut: German Commercial Attache, 6 Florastr., Muri, near Berne. Known to have brought paintings into Switzerland in the German diplomatic pouch.

Bönlör & Sauermann: Munich art dealers. Made some purchases in Holland during the war. There is some doubt as to whether Dr. Sauermann is directly implicated. One report stated that he refused to become Goering's agent, and to handle looted art.

Bornheim, Walter: Art dealer reported to have complete information on the commercial dealings of the Nazi party leaders in the Swiss and Spanish markets.

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Bruschwiller: This former Munich art dealer became a high Gestapo official and was reported to have supervised the removal of wagon loads of art objects from France every three months during the German occupation. He was said to be a personal agent of Hitler.

Buchnor, Ernst: Director of the Pinakothek, Munich. Said to be a confirmed Nazi.

Bümning, Carl W.: antique dealer from Darmstadt who was engaged in selling looted works of art, for which he was blacklisted. His residence in Lucerne was at the Hotel Balances et Bellevue.

Bunge, Carl Moritz: A German national who has been living in the Swiss Canton of Tessin for the last six years. He is stated to have been at the head of a group which appeared engaged in moving valuables and securities out of France into Switzerland. Bunge was at one time manager for the Hamburg-America Line in Buenos Aires. During the occupation of Italy and France he traveled frequently between these countries and Switzerland. He is believed to have in his possession 14 million Swiss francs, as well as an undetermined amount of diamonds and other valuables. He has bank accounts in the Credit Suisse, Zurich, Banca della Svizzera Italiana, Lugano (PL) and an unidentified Swiss bank in Buenos Aires. When threatened with deportation by the Swiss he claimed he was an Argentine national, and is now seeking the right of asylum. Other Germans in his group include Fritz Schmidt, a certain Comte de Milcant, and a man named Scheit.

Bunietz: believed to have acted as Goering's personal agent in France.

Bunjos, Hermann: At one time "Kunstschutz" representative to the German Military Government in Paris, and involved in the looting of art in an advisory capacity at least.

Dietrich, Maria Almas: Owner of Maria Dietrich Galleries in Munich, and reported to have worked chiefly for Hitler, whom she met through Heinrich Hoffman. Was active in France and Holland during the war.

Drost: Director of the Danzig Museum. Came to Holland to buy during the war; was interested in paintings, furniture and rugs.

Fischer, Theodore: Owner of the Galerie Fischer in Lucerne, Switzerland, and implicated in the purchase and sale of looted art. His name appears in various transactions made for Goering's account during 1943, 1944 and earlier (See Switzerland, Page 22.)

Flesche: Reportedly the first German director of the "aryanized" Lippmann-Rosenthal Bank in Holland, which was a clearing center for confiscated Jewish property, including art objects.

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Fürster, Otto: Director of Wallraf-Richartz Museum, Cologne. He made many purchases in Holland during the war, and was believed to have been involved in the traffic of looted art in Switzerland.

Fuchs, Siegfried: Reported to have instigated removal to Germany of libraries of archaeological and historical institutes located in Italy, contrary to international agreement.

Geiger, Benno: a German national residing in Venice, he was an art dealer and expert of some repute. He is reported to be implicated in the forced sale of the famous painting by Memling from the Corsini Collection in Florence.

Gerch: The name of Amsrat Gerch appears in connection with art purchases he made in Rome for Goering's account.

Goepel, Erhardt: At one time head of the Leipzig Art Museum, later became one of Hitler's purchasing agent for the Führer Museum at Linz, Austria. Was active in Holland during the war.

Graebener: Implicated in the Miedl case. Was arrested by the French on August 21, 1944 near the Franco-Spanish border.

Gritzbach, Erich: Reported to have had art dealings with Andreas Hofer while a member of Goering's Cabinet.

Gurlitt, Hildebrand: Berlin art dealer.

Haberstock, Karl: Berlin art dealer who worked with Posse. Buyer for the Führer Museum at Linz, Austria. He was said to be particularly interested in Dutch primitives and French tapestries, and was involved in the traffic of looted art in Switzerland.

Hendricks: Frankfurt art dealer who had dealings with Miedl in Holland.

Herbst: Director of the Dorotheum Auctioneering and Pawnbroking Institution in Vienna. Heavy purchaser of art in Holland during the war. Operated from Paris but his principal is not named.

Hirschberg: She was secretary to the late Major von Behr, chief of the Einsatzstab Rosenberg in Paris.

Hofer, Walter Andreas: Berlin art dealer and Director of the Marinhalle Museum, and thus chief buyer for Goering. Made frequent trips to Switzerland during the war, buying and selling. He was reported as saying that the paintings he brought from France came through the German Legation in Berne, and there is no doubt that these pictures were looted from occupied countries. He was in touch with the Galerie Fischer,

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Lucerne, the Galerie Schmidlin, Zurich, Dr. Hans Wendland of Geneva, and an unidentified person in Küssnacht, near Zurich.

Hoffmann, Heinrich: Hitler's official photographer, father-in-law of Baldur von Schirach, close friend of Miedl's. Was Hitler's agent in art deals.

Jahn, Carlos: A German national, residing Via Montarin 12, Lugano, and reported to be engaged in selling in Switzerland pictures stolen in Italy. He is a fanatical Nazi, and is believed to have had two agents in Milan, Via Mauro Macchi 50.

Juhncke: One of the lesser German agents, implicated in the Miedl case. Now believed to be working along the Portuguese border.

Jung, Fritz: Adviser to the Reichskulturkammer, Berlin. Active in the Einsatzstab Rosenberg in Paris.

Kersten, Felix: A Finnish or German national who came to Stockholm as a refugee from Finland. Claims to have been a personal friend of Himmler, and to have in his possession valuable paintings, presumably loot. The Finnish press considers him an adventurer and a bluffer.

Kislinger: Austrian art historian and expert. Assisted Muhlmann in Amsterdam, as part of the Seyss-Inquart organization.

Kramer, General: German Air Attache in Madrid. Implicated in the Miedl case, although Miedl claims he does not know him.

Kreibitz, Erich von: Case Heil, Ascona, Switzerland, made frequent trips to Paris after 1940 and is said to be connected with the traffic in looted art.

Kummel, Otto: Director General of the State Museums of Prussia.

Lange, Hans W.: Berlin auctioneer and art dealer with whom Miedl had dealings both in Germany and in Holland. Reported to be Goering's agent.

Lempertz (or Lemperts): Cologne art dealers who had dealings with Miedl.

Limberger: She was Goering's art librarian and secretary.

Lohse, Bruno: Member of the Einsatzstab Rosenberg; made trips to Holland from Paris to purchase art objects. SS officer. Personal representative of Goering, and chief assistant to the late Major von Behr, head of the Einsatzstab Rosenberg in Paris.

Martin, Dr. Kurt: Director of the Karlsruhe Museum, and also appointed Director of all the museums of Alsace during the German occupation. He was involved in the traffic of looted art in Switzerland according to unconfirmed rumors.

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Metternich, Graf von: Entrusted with the organization of the "Kunstschutz," a special body created by the Germans in 1940 to deal with matters related to Fine Arts in occupied countries.

Meyer: Eminent historian of the German Academy in Florence, believed to have been a Nazi and to possess important information concerning looting of art in Italy.

Miedl, Alois: Was reportedly one of the most active of Goering's agents. He negotiated the forced sale of the well known Goudstikker collection in Amsterdam, and arranged for the transfer of part of the paintings it contained to Spain, where they were intercepted. He is also known to have transferred to Switzerland 6 paintings looted from French and Dutch collections, and valued at approximately 800,000 Swiss francs; these also have been located and frozen.

Mileant, Comte de: A Russian with German nationality, now reported to be in Switzerland on a temporary visa. An associate of Carl Moritz Bunge, suspected of smuggling securities and art objects into Switzerland.

Mohnen, Wilhelm Jakob von: Reported to have purchased paintings from the Comte de Paris on behalf of Goering.

Muhlmann, Joseph: Head of the Art Section in the Seyss-Inquart Occupation Government, Holland. A resident of Linz, Austria. One unconfirmed report states that he may have acted for Goering.

Paul, Otto: At one time in charge of Jewish archives, books, ritual objects, press files, paintings and related materials collected since 1941 for purposes of research. Was directly responsible to Alfred Rosenberg.

Pinder: Art adviser in many deals involving looted art.

Plietzch: Art historian and expert. Assistant to Muhlmann in the Seyss-Inquart Occupation Government, Amsterdam.

Pohle, von: Reportedly purchased art objects in Italy on Goering's behalf.

Posse: Director of the Führer Museum at Linz. He was, until his death, believed to have been engaged in the traffic of looted art in Switzerland, but this has not been definitely established.

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Reber, G.F.: He was believed to have been appointed by Goering official buyer of works of art. Later reports indicated he may have been merely a sub-agent. He is thought to have acquired valuable tapestries for Goering in Italy, and to have been involved in the purchase of a famous Memling painting in Florence for either Goering or Hitler. Deprived of German citizenship for being a Freemason, he passed through the Allied lines, and is now at Albergo Gargano, Sant'Angelo dei Lombardi, Prov. Avellino. He had dealings with Andreas Hofer.

Rochlitz, Gustav: A German art dealer who had been living in Paris for some years before the war. One of the most ubiquitous of the Nazi art agents. His looting was officially sanctioned as certificates were issued to him stating that: "Herr Rochlitz is employed by arrangement with the Office for the Protection of Works of Art in the H.Q. of the Supreme Military Commander in France, for the purchase of important works of art for German museums, as well as for high officials of the State and Party. All authorities are requested to offer him the maximum of assistance in the carrying out of his mission." He was also involved in the traffic of looted art in Switzerland. He was at one time a resident of Zurich, and apparently maintained a residence at Baden-Baden.

Salbmann, Erhardt: Considered one of the best informed men on German holdings of looted art objects and valuable Jewish property.

Scheit: A German who was treasurer for the Nazi Party in Lugano, Switzerland. Associated with Carl Moritz Bunge, and suspected of moving securities and art objects out of France and into Switzerland.

Schickert, Klaus: Replaced Dr. Otto Paul, under Dr. Berthold Günsche, and was presumably doing research on semitic arts and rituals, for which a large collection of looted Jewish property had been assembled.

Schiedlausky, Capt. Günther: Art historian. Was found in residence at a depository for art objects looted by the Einsatzstab Rosenberg.

Schmidt: Berlin art dealer who later moved to Vienna. Visited Holland during the occupation to buy art objects. Believed to have been one of the agents purchasing art objects for Goering.

Schmidt, Fritz: A German residing at Cassarinetta 4, Lugano, Switzerland. Suspected of moving securities and art objects out of France into Switzerland with the Carl Moritz Bunge group.

Schmidt-Staehler: Head of the Einsatzstab Rosenberg in Holland.

Schneller: Accountant and assistant of Miedl in the Goudstikker art concern, Holland.

Scholz, R.: On the staff of the Einsatzstab Rosenberg.

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Streibel, Karl: At one time Reichsbahn representative in Paris and in Zurich. In 1942 he had 203 crates shipped in several railway cars from Paris to Zurich. They were believed to contain furniture, tapestries, books and other looted property. These goods have been blocked in Switzerland.

Tomas (alias Manfred Katz): Reported to be a German agent. Established contact with Miedl in Spain.

Vogel: German owner of an antique shop in Geneva, who is said to specialize in the purchase and sale of art objects on behalf of wealthy German families and Nazi party functionaries.

Vollhardt: General Kramer's assistant in the German Embassy in Madrid, and a friend of Miedl's.

Voss, Hermann: Director of the Fuhrer Museum at Linz, Austria.

Ward-Hozapfel: A German-American residing in Paris during the occupation, alleged to have made large purchases for the Reich. He is reportedly the brother of Ward, English collector of still-life paintings.

Weber, F.: formerly Bristol Hotel, Paris, was an exchanged diplomatic representative from America, became an art buyer for the Reich according to unconfirmed rumors.

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

Wickel: Was Secretary of the German Embassy at The Hague during the occupation, and apparently friendly with Nathan Katz, an art dealer, who was later allowed to leave Holland for Switzerland accompanied by 27 relatives.

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Wüster, Adolf: Art adviser at the German Embassy, Paris, during the occupation. He had lived in Paris for many years and was well known as a collector dealer, and was charged with keeping official circles in Germany informed of all works of art which were for sale in Paris. It is known that he handled sales for the Foreign Office as well as for other Government and Party agencies, and that he was von Ribbentrop's personal agent. He was also involved in the traffic of looted art in Switzerland.

Wietman: Director of "Zentral Auftragsstelle den Hague" where German export licenses for works of art were obtained. His wife was a noted German flyer.

Wirth: Was found in residence at a depository for art objects looted by the Einsatzstab Rosenberg.

Zaunkeller, Emil: lived 25 kms from Basle, on the German side, and it is believed he may have smuggled paintings into Switzerland as he received large quantities of looted art objects from Paris.

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File 1945-1949
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Box 4179 2-1845

No. 20,922

AMERICAN EMBASSY
London, England, February 9, 1945.

BY AIR POUCH

Economic Warfare (Safehaven) Series: No. 103

Subject: M.E.W. letter to Macmillan Committee
on painting in Bilbao free port
which may have been looted.

DEPARTMENT OF STATE
RECEIVED
FEB 22 1945
LAINI ORDER

SECRET - for Department, Treasury and Foreign Economic
Administration.

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

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19ma *(Mr. John Keilmore*
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2/27/45 *Quw*

Sir:

I have the honor to transmit herewith copy of a
letter dated February 7 sent by the Ministry of Economic
Warfare to the British Commission on the Preservation
and Restitution of Works of Art, Archives and other
material in Enemy hands, (the Macmillan Committee).
This letter gives a description of a painting recently
arrived in Bilbao Free Port from Irun and suggests that
the Macmillan Committee investigate the possibility of
the painting having been looted from France or Russia,
since it was previously located in Germany.

The Ministry of Economic Warfare in its covering
note to the Embassy stated that the views of the Roberts
Commission on this picture would be welcomed. The
Embassy, therefore, has notified the representative of
the Roberts Commission in London that this despatch and
its enclosure are going forward to the Department.

Respectfully yours,
For the Ambassador:

Avery F. Peterson
Avery F. Peterson
Second Secretary of Embassy

Enclosure:

Copy of M.E.W. letter, February 7
to the Macmillan Committee, London.

JBW:JH
(Original and hectograph to the Department)

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Authority NND 760 050By BT HARA Date 7/12/10

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Enclosure to despatch 20,922 from
Embassy at London, February 8, 1945.

COPY

Ministry of Economic Warfare,
Berkeley Square House,
London, W.1.

7th February, 1945.

Dear Miss Clay:

We have received information about a painting in a case which is now in Bilbao Free Port, having arrived there apparently on December 1st, or 2nd, from Irun, where it was deposited since May 1944. Its origin before that date was Germany. The case is deposited in the Free Port in the name of Lieutenant Otero, Spanish Volunteer Division, Madrid.

This painting is described as follows:

"A water colour painting, without frame, signed F. Demoulines, on paper pasted on canvas, representing a full length portrait apparently of the last Czarina of Russia, size 36 X 99 cms."

I should be grateful for any information your Committee can give with regard to the antecedents of this painting, such as whether it is likely to have been in Germany since before the war or whether it is likely to have been looted from France or Russia before it was "acquired" by Otero.

Yours sincerely,

(sgd.) R.C. FENTON

Miss Clay,
British Commission on the Preservation
and Restitution of Works of Art,
Archives and other material in enemy
hands,
Parliament Square House,
Parliament Street, S.W.1.

Copied by: jh

347052



THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

No. 28,634

AMERICAN EMBASSY

LONDON, England.

CONFIDENTIAL

March 4, 1946

BY AIR POUCH

Economic Warfare (Safehaven) Series No. 375

Subject: Restoration of Looted Art.

For Department and Treasury

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

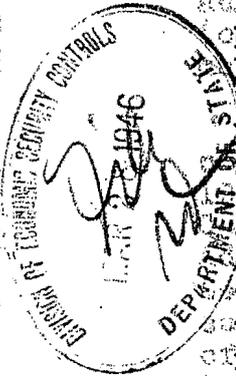
Sir,

I have the honor to refer to the Department's airgram No. 141 of January 18 (copied to Paris), which proposed that the governments of the liberated countries in Europe might be requested to furnish the governments of the neutrals, France, the United Kingdom and the United States with lists of objects missing after restitution had been accomplished from Germany and Austria, and that these lists might then be used as bases for approaches to the neutral governments to solicit their cooperation in the restoration of objects identified as loot.

As indicated in the Embassy's telegram No. 2591 of March 4 (repeated as No. 22 to Ankara, No. 169 to Paris, No. 76 to Rome, No. 75 to Bern, No. 52 to Stockholm), the Department's proposal was received with thorough satisfaction by the British authorities concerned, and the British Missions in Europe are being instructed accordingly. Pursuant, therefore, to the Department's telegrams No. 45 of January 9 to Stockholm (repeated as No. 268 to London and No. 135 to Paris) and No. 67 of January 22 to Ankara (repeated as No. 721 to London), which directed this Embassy to send instructions to the American Missions in the London Coordinating Area, copies of the present despatch are being sent to them (as indicated below) and will constitute their instructions (except in the cases of the Missions to the governments of the European neutrals, Turkey and Eire, for whom this despatch is for information only). It is believed that the following background information may prove helpful to the Missions in approaching the governments to which they are accredited.

According to a letter of instructions dated February 3, 1945, (the text of which was sent to the Department in the Embassy's airgram No. 107 of February 2, 1945), the British Missions in Lisbon, Madrid and Stockholm were advised of the British government's desire to "tighten up" the control of the export of works of art from Europe to the Western Hemisphere. The British Missions in Lisbon, Madrid and Stockholm were therefore instructed to observe the following

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By [signature] NARA Date 7/13/00

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File 800.515/3-546
Box 4201

procedure, which was described as having been in "spasmodic" operation since October 1941:

"We suggest that three photographs of each picture should be made, one for us, one for your U.S. colleague so that they can forward it to Washington if and when they receive instructions, and one for you to retain for case of reference. You should make it clear that a statement should accompany each photograph containing the name of the artist, a full description or title of the painting with the date of its production, the name of the owner, the date of his acquisition and, if acquisition took place on or after 3rd September, 1939, the precise method of acquisition and the name and address of the previous owner. The Consular Officers should, as we have said, follow this procedure in all cases where they are not perfectly satisfied from personal knowledge that the paintings etc. can neither be loot nor enemy tainted, and no Certificate of Origin should be issued, unless they are so satisfied, without our specific approval."

In its telegram No.3722 of May 12 to London, the Department advised that reliance should be placed on the above-described British system of control pending decision on its proposal for a total prohibition of all imports and exports to, from and within the Continent, including Turkey.

The Department's circular instruction of November 1, 1945, instructed American diplomatic and consular officers with regard to the desired method of reporting on looted art, and enclosed a report by the Foreign Economic Administration (FEA report ES-1 REV.) on "Looted Art in Occupied Territories, Neutral Countries and Latin America."

Partly in order to avoid the necessity for elaborate administrative machinery, the Department was inclined to favor total prohibition until such time as effective restitution measures could be established.

The proposals to control exports then became the subject of a draft agreement (Department's telegram No.4490 of June 5, 1945) on restitution to be submitted to the European Advisory Committee, but discussion of restitution in the European Advisory Committee was subsequently suspended (Embassy's telegram No.8470 of August 21, 1945). The Embassy resumed discussion of the problem with the Economic Warfare Department of the Foreign Office ("MEWFO") and a plan was drawn up to invite the European neutrals and Turkey to establish controls over exports of works of art (Embassy's telegram No.9692 of September 19 to the Department, repeated as No.604 to Paris.) The draft text of this plan may be read in the Department's circular airgram of October 29. Final British and French agreement to the Department's detailed suggestions (Department's telegram No.9205 of October 17 to London, repeated No.4829 to Paris) was reported in the Embassy's airgram No.1347 of December 18, which was copied to most of the Missions in the London Coordinating Area, and on December 13, the British Missions were instructed to approach the neutral governments in conjunction with their American and French colleagues.

800.515/3-446

DECLASSIFIED
Authority NND760050
By GW NARA Date 7/13/00

RG 84
Entry CDF 1945-09
File 800.515/3-546
Box 4201

347054

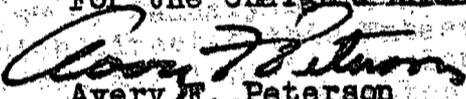
The neutral governments were never approached, however, as the Department decided that it must withdraw from the plan in view of changing circumstances (Department's telegram No.45 of January 9 to Stockholm, repeated as No.268 to London and No.135 to Paris; Department's telegram No.67 of January 22 to Ankara, repeated as No.721 to London; Department's telegram No.412 of February 20 to Rome, repeated as No.1681 to London; Department's telegram No.239 of January 25 to Bern, repeated as No.846 to London). As indicated in the Department's airgram No.141 of January 18 (repeated to Paris), the Department was reluctantly forced to withdraw from the plan in view of the following factors:

"the termination of the Roberts Commission as of June 1, 1946; probability that the McMillan Committee will follow suit; the administrative magnitude of the program which the Department and the Missions in the neutral countries are not now in a position to carry; the likelihood that the projected licensing system would be required to operate beyond the life of the present UK-US blockade controls; and finally, the almost certain neutral disinclination to lend full co-operation."

The Department then offered the substitute proposal set forth in the first paragraph of this despatch.

It is accordingly suggested that the American Missions in Europe (excepting the Missions to the neutral governments, Turkey and Eire), in conjunction with their British and French colleagues, invite the governments to which they are accredited to furnish the governments of the neutrals, France, the U.K. and the U.S. with lists of objects missing after the program of restitution from Germany and Austria has been accomplished. In this connection, attention is called to the Department's suggestion (Department's telegram No.9205 of October 17 to London, repeated No.4829 to Paris) that the invitation should be extended inter alia to the governments of the Union of Soviet Socialist Republics, Hungary, Rumania, Bulgaria, Austria and Italy.

Respectfully yours,
For the Charge d'Affaires ad interim

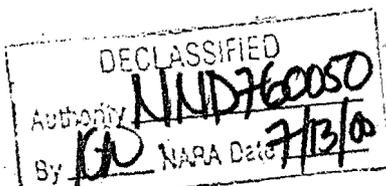

Avery F. Peterson
First Secretary of Embassy

(Original and hectograph to Department)

G.Griffiths/PD

Distribution by Embassy, London

- 1 copy to American Embassies at Ankara, Athens, Belgrade, Brussels, The Hague, Lisbon, Madrid, Moscow, Oslo, Paris, Prague, Rome, Warsaw.
- 1 copy to American Legations at Bern, Copenhagen, Dublin, Helsinki, Stockholm, Tangier,
- 1 copy to American Representatives at Budapest, Bucharest, Sofia, Tirana.
- 1 copy to USPOLAD, Vienna, and DEAC, USPOLAD, Berlin.
- 3 copies to Economic Warfare Department, Foreign Office, London.



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File 800.515/3-546
Box 4201

347055

800 515/3-446

OS/D

800.515/3-446

745, March 11, from the Embassy,



THE FOREIGN SERVICE OF THE UNITED STATES OF AMERICA

Paris No. 23 Saving
Copenhagen No. 29 Saving
Brussels No. 72 Saving
Warsaw No. 67 Saving
Prague No. 33 Saving
Amsterdam No. 3 Saving
Belgrade No. 50 Saving
Athens No. 92 Saving
Rome No. 126 Saving

AMERICAN EMBASSY

LONDON, England.
March 11, 1946.

CONFIDENTIAL

No. 28, 745

BY AIR POUCH

2nd March, 1946.

Repeated to London No. 23 Saving
Helsinki No. 72 Saving
Stockholm No. 33 Saving
Economic Warfare (Safehaven) Series No. 381
Subject: Looted Art Policy
Washington No. 50 Saving

For Department and Treasury

AMERICAN

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

Sir,

I have the honor to refer to the Embassy's telegram No. 2591 dated March 4, and the Embassy's despatch No. 28, 634 dated March 4, on the subject "Restoration of Looted Art," and to enclose the text of Arfar Savinggram dated March 2, 1946, from the Economic Warfare Department, Foreign Office, to the British Missions in Europe (repeated to Washington as No. 346).

Respectfully yours,

For the Charge d'Affaires ad interim

Henry Peterson

Enclosure: 1 (as above)

(Original and hectograph to Department) that the Government of the United States have now agreed to ask the Governments of the United Kingdom, and the United States, with lists of missing after restitution has been accomplished from Germany. If the neutral countries do not respond such lists might be basis for diplomatic approaches to them.

We have advised the United States Embassy that we agree with this. Please therefore follow up any communication which you have made to the Government to which you are accredited by inviting them to provide lines of paragraph 2 above. Please contact this communication with the United States and French representatives in London, Madrid, Stockholm, Bern, and Geneva. The above instructions are not intended to apply in cases of the country to which you are accredited and are sent to you for information only. (Brussels) Please inform Luxembourg.

DEPARTMENT OF STATE
DIVISION OF FOREIGN REPORTING SERVICES
APR 18 1946

DEPARTMENT OF STATE
APR 24 1946
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APR 17 AM 9 29
RECEIVED DEPARTMENT OF STATE

RECORDS BRANCH

DCR OFD Unit
APR 21 1947
B.R.T.

800.515/3-1146

CS/VJ

8-11-46

Confidential File

DECLASSIFIED
Authority NND760050
By [signature] NARA Date 7/13/00

RG 889 59
Entry CDF, 1945-49
File 800.515/3-946
Box 4201

347056

BA VIB FOUR

NO 58 1/2

COMMUNIST

RECEIVED

COMMUNIST

AMERICAN EMBASSY



UNITED STATES OF AMERICA
DEPARTMENT OF STATE
OFFICE OF THE
ATTACHÉ GENERAL
AMERICAN EMBASSY

COPY

FROM FOREIGN OFFICE TO: Paris No. 477 Saving
Oslo No. 23 Saving
Copenhagen No. 29 Saving
Brussels No. 72 Saving
Warsaw No. 69 Saving
Prague No. 33 Saving
Amsterdam No. 3 Saving
Belgrade No. 50 Saving
Athens No. 62 Saving
Rome No. 126 Saving

2nd March, 1936.

Repeated to Lisbon No. 80 Saving
Madrid No. 77 Saving
Stockholm No. 1 Saving

Berne No. 42 Saving
Angora No. 39 Saving
Washington No. 346 Saving

F F F F F

ABANDON

Arfar Saving telegram No. 199 to Paris
6 to Oslo
12 Copenhagen
22 Brussels
1 Warsaw
4 Prague
1 Amsterdam
2 Belgrade
4 Athens
4 Rome
251 Lisbon
480 Madrid
158 Stockholm
281 Berne
59 Angora
420 Washington

of 13th December (re control of works of art).

The United States Government have now reconsidered the joint decision to approach neutral governments and ask them to institute a freezing and licensing system for works of art. For various reasons they now consider this scheme impracticable. We agree.

2. The United States Government now propose that the Governments of formerly occupied countries should be asked to furnish the Governments of the neutral countries, France, United Kingdom, and the United States, with lists of works of art missing after restitution has been accomplished from Germany and Austria. If the neutral countries do not respond such lists might then be used as a basis for diplomatic approaches to them.

3. We have advised the United States Embassy that we agree with this substitute proposal. Please therefore follow up any communication which you may have made to the Government to which you are accredited by inviting them to proceed instead on lines of paragraph 2 above. Please concert this communication with your United States and French colleagues.

4. (For His Majesty's representatives in Lisbon, Madrid, Stockholm, Berne, Angora, Washington). The above instructions are not intended to apply in the case of the country to which you are accredited and are sent to you for information only.

5. (For Brussels) Please inform Luxembourg."

RG 84
Entry CDF, 1945-49
File 800.515/3-9-46
Box 4201

DECLASSIFIED
Authority NND760050
By GAO NARA Date 7/13/0

347057

DIVISION OF
COMMUNICATIONS AND RECORDS
TELEGRAPH BRANCH

DEPARTMENT OF STATE
INCOMING TELEGRAM

DCR
ACTION COPY

ACTION: ESP

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Paraphrase before com-
municating except to
Government Agencies

4858

Bern

Dated March 13, 1946

Received 12:48 p.m., 13th

ACT	INFO
ESE	1
ES	2
GA	2
JK	

Miss Crocker
Miss Stewart

RESTRICTED

SECSTATE

573, March 13, Noon.

DIVISION OF ECONOMIC SECURITY
MAR 15 1946
DEPARTMENT OF STATE
file H.K.G.

Following re looted art here transmitted information
American conferees forthcoming negotiations.

(1) 48 looted pictures (46 of which on Allbed list of
75: see enclosure 4 to despatch No. 13144 SH report 148 of
December 10, 1945) have been turned over to Bern art museum.
PKD Political Dept has been assured in writing by present
holders all except 2 or 3 remaining 29 they will not be
disposed of pending adjudication question of ownership
thereof.

(2) Following possible additional flaws decree of
December 10, 1945 submitted for consideration of Dept
(see LEGTEL 5120, December 23, 1945, repeated London as
1563 and Legation's SH report 246 despatch 133 78 of
January 28, 1946):

(A) Term "war occupied" article 1 paragraph 1 would
not appear include Bulgaria, Rumania, Hungary prior actual
military occupation thereof; nor Czech prior September 1,
1939; nor that portion of France which prior to November 1942
was "unoccupied"; (B) Persons whose property was looted by
military or civil authorities of own country and later turned
over to Germany would appear be without remedy.

(3) Comments A and B under 2 above would appear apply
equally to decree of February 22, 1946 (see Legation's A 97
to Dept February 28, 1946). Further this decree should re-
quire every person who has any reason whatsoever to suspect
he now holds or ever held looted property to declare it to
Swiss Compensation Office.

(4) REDEPTEL

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800.515/3-1346

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PERMANENT RECORD COPY: THIS COPY MUST BE RETURNED TO DC/R CENTRAL FILES WITH
NOTATION OF ACTION TAKEN.

DECLASSIFIED
Authority *NND760050*
By *JD* NARA Date *7/13/00*

RG 84
Entry CDF, 1945-49
File 800.515/3-946
Box 4201

347058

CTED

#573, March 13, Noon, from Bern

(4) REDEPTEL 455, February 13 and LEGTEL 493, March 2
now orally informed by FED Political Dept article 2,
paragraph 2 and 3 decree February 22 re securities means
FED POL Dept will await receipt Allies or occupied countries
identification numbers looted securities. Upon receipt
these numbers will be published and corresponding securities
will then be subject declaration. Repeated London 75.

HARRISON

MP

RESTRICTED

RG 84
Entry CDF, 1945-49
File 800.515/3-946
Box 4201

347059

DECLASSIFIED
Authority <u>NND760050</u>
By <u>GD</u> NARA Date <u>7/13/00</u>

DECLASSIFIED

Austria NND 760050
JK BARRA 7/25/00

RG 59
Entry DF 1945-49
File 800.515/3-2746
Box 4202

DIVISION OF
CENTRAL SERVICES
TELEGRAPH SECTION

AC/R
ACTION COPY

DEPARTMENT OF STATE
INCOMING TELEGRAM

ACTION **ESP**
INFO:
S
U
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DC/L
ITP
A-C/R
FC
DC/R

PEM -S
No paraphrase necessary.

10840
Paris via War
Dated March 27, 1946
Rec'd 8:30 a.m., 29th

RESTRICTED
SECSTATE

	ACT	INF
ESP		1
ES	2	
A		2
JK		

1493, March 27, 5 p.m.

SAFEHAVEN

Del. to Paris 4/18/46
ES: Baker file
 DEPARTMENT OF STATE

FONOFF has received note from British Embassy stating British agreement with Dept's proposal that the govts of liberated countries in Europe be requested to furnish the govts of neutral countries, France, UK and US lists of art objects missing after restitution has been accomplished from Germany and Austria. (Reference Dept's A-141 to London, Jan 18, repeated to Paris.)

French point out that if lists in question are not submitted until after restitution has been accomplished from Germany and Austria, there will be a delay of at least a year before demarches are made to neutrals. This delay may be serious as it will allow holders of spoliated art objects extra time to cloak their transactions, so as to make it impossible to locate these items after demarches are made. French also point out the difficulty of compiling such lists in view of the fact that many of the owners of spoliated art objects have not yet returned to France, and that some, e.g., Jews, will never do so. This objection, however, is secondary and French feel that lists could be compiled for submission to neutrals with understanding that supplementary lists would be submitted as claims are received. FONOFF would like indication of the scope of the demarches to neutrals proposed by the Dept on basis of these lists, and what procedure Dept envisages for the control of traffic in looted art.

(Sent Dept 1493; repeated London 229.) FONOFF makes following suggestions re discovery of, and control of traffic in, looted art:

1. Export

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3-30-46
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file FTR
7R

APR 29 1946
FILED

800.515/3-2746

DECLASSIFIED

Authority NND 760050BY JK WARA. Date 7/25/00

RG

59Entry DF 1945-49File 800.515/3-2746Box 4202

RESTRICTED

-2- #1493, March 27, 5 p.m., from Paris via War.

1. Export Controls (COI and certificates of guarantee).
2. Requirement that prospective exporter furnish Allied missions with photos and complete description of objects to be exported.
3. On basis of lists of spoliated art objects submitted by liberated countries, assistance and co-operation of neutrals in locating spoliated art objects in neutral countries should be requested by Allies.

CAFFERY

JT

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Activity NND 760050
JK EXTRA. Date 7/25/00

RG 59
Entry DF 1945-49
File 800.515/4-4-46
Box 4203



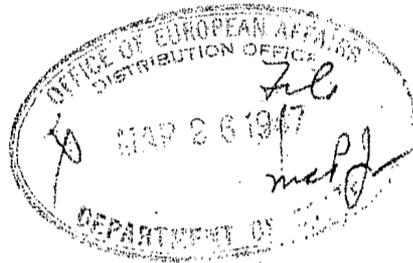
LEGATION OF THE
UNITED STATES OF AMERICA

No. 6881

Stockholm, April 5, 1946.

CONFIDENTIAL

Subject: Letter from Mr. A. Biclet to Mr. E. Modig, Concerning Looted Art; SAFEHAVEN.



The Honorable
The Secretary of State,
Washington.

Sir:

I have the honor to transmit, in translation, copy of a letter dated March 6, 1946 from A. Biclet, Commercial Counselor of the French Legation in Stockholm, to Envoyé E. Modig of the Swedish Foreign Capital Control Office, concerning certain looted art removed from France by the Germans and now believed to be in the Free Harbor in Stockholm.

Respectfully yours,

C. M. Ravndal

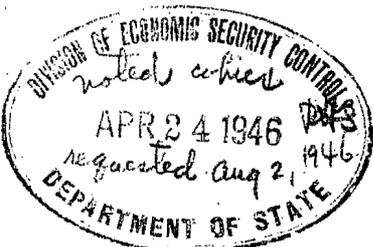
C. M. Ravndal
Chargé d'Affaires ad interim

Enclosure: ~~XXX~~

Translated copy of letter
from A. Biclet to Envoyé
E. Modig.

File No. 851
Paul S. Pierson:eob
Original and hectograph to Department
Two copies to American Embassy, London.

CONFIDENTIAL



DOB - OFD Unit
Date: *ms*
Rev: *S*
By: *EMS*
Dist:

APR 10 1947

FILED

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800.515/4-546

CS/V J 800.515/4-546

Confidential File

DEPARTMENT OF STATE
APR 19 1946
DIVISION OF ECONOMIC SECURITY CONTROLS
RECORDING SERVICES

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DEPARTMENT OF STATE
3

1946 APR 18 AM

RECORDS BRANCH

XR 840.403

DECLASSIFIED

AGENCY NND 760050
BY JK DATE 7/25/00RG 59
Entry DF 1945-49
File 800.515/4-4-46
Box 4203

REGALION OF

Enclosure to Despatch No. 6881 dated April 5, 1946
from the American Legation, Stockholm, entitled:
"Letter from Mr. A. Biclet to Mr. E. Modig, concerning
Looted Art".

CONFIDENTIALTRANSLATION

I have the honor to refer to my letter of December 14, 1945, in which I requested you to be good enough to investigate the possibility of ordering an inquiry in order to find out whether the ceiling painting of Bagatelle by Fragonard-Creuzé was not hidden in the free port of Stockholm. The Blockade Director of the Ministry of Finance in Paris tells me that two antiquaries of Paris, MM. Larcade and Decour, had uncovered the commencement of this matter, but that their investigations up to now had not resulted in any exact data which could give the necessary clues.

Through other sources, however, it was nevertheless established that this piece of art, after having been in Goering's collection, had shortly before the collapse of the Reich been taken to the freeport of Stockholm.

Taking this opportunity, I would draw your most particular attention to the activity engaged in in France during the years of occupation by the Schenker society for international transport, which has taken a very active part in the transportation of a considerable number of pieces of art, of which a certain number were shipped to Sweden under the same circumstances as the ceiling painting of the Bagatelle.

I shall be most grateful to learn of the results of your investigations, and remain,

Yours,

(s) A. Biclet

6 March 1946

CONFIDENTIAL

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Authority NND 760050

By JK WRA Date 7/25/00

RG 59

Entry DF 1945-49

File 800.515/4-4-46

Box 4203

DC/R ROUTING SLIP

LEC

FROM Stockholm

NO. # 6881

800.515/4-4-46

ACTION 2-EB

COPIES TO:

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JWW

4/23

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Authority NND 760050
JK EXRA 7/25/00

RG 59
Entry DF 1945-49
File 800.515/3-2746
Box 4202

PREPARING OFFICE WILL INDICATE WHETHER

TELEGRAM SENT

PREPARING OFFICE WILL TYPE HERE CLEARLY THE CLASSIFICATION OF THE MESSAGE

Collect

Charge Department

Charge to

Department of State

Washington

RESTRICTED

No paraphrase necessary.
RESTRICTED

7828

APR 26 1946

AEMBASSY

PARIS

1913

SAFEHAVEN

Dept agrees with FONOFF suggestion that lists of looted art be furnished now by liberated countries to neutrals with supplementary lists as needed (REURTEL 1493, Mar 27, rptd London as 229). Please advise Williams EWD. Dept recommends that distribution of such lists not be limited to neutrals but that they be exchanged among liberated govts themselves and also distributed to US, UK, and such other countries as any of the participating nations may deem advisable.

With regard to three additional FONOFF suggestions, Dept considers (1) and (2) not feasible for reasons stated in its A-141, Jan 18 rejecting freezing and licensing programs. Dept does, however, support (3) and suggests that it be implemented specifically by requesting neutrals to:

(a) Provide all customs officials with lists received from liberated govts and instruct such officials to prevent export of any listed object or any other article which conceivably might have been looted.

DCB OFD Unit
In doubtful cases, *W*
Rev. *W* customs
Dist. *W*

800.515/3-2746

CONFIDENTIAL
OS/VJ
800.515/3-2746

DECLASSIFIED

Activity NND 760050

JK WRA Date 7/25/00

RG

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Entry DF 1945-49

File 800.515/3-2746

Box 4202

TELEGRAM SENT

Department of State

Washington

- 2 -

PREPARING OFFICE WILL
TYPE HERE CLEARLY THE
CLASSIFICATION OF THE
MESSAGE.

customs shall forward article to central govt which shall undertake to identify it and verify authenticity of transaction. For this purpose govts shall utilize services of local art experts, police and intelligence operators. If there shd then remain any doubt govt shall submit full details, including photo of object, to Allied govts.

(b) Lists shall also be circulated among art dealers, museums and any other possible outlets with instructions to exercise same vigilance, including notification to govt of suspicious cases, as required of customs officials.

(c) General public shall be informed through press and other publicity media, of govts' concern with looted art and shall be requested promptly to inform civil police or other govt official of any suspicious cases.

Foregoing program shd not be limited to neutrals but shd be adopted by all liberated countries, including France, and by US, UK, and such other areas it may subsequently be found desirable to include.

This proposal has been approved by McCombe and Chargeraud, who are representing Brit and Fr respectively in current negotiations with Swiss. Embassies at London

and

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Activity NND 760050
JK WAR. Dec 7/25/00

RG 59
Entry DF 1945-49
File 800.515/3-2746
Box 4202

PREPARING OFFICE
WILL INDICATE WHETHER

TELEGRAM SENT

PREPARING OFFICE WILL
TYPE HERE CLEARLY THE
CLASSIFICATION OF THE
MESSAGE:

Collect

Department of State

Charge Department

Washington

Charge to

- 3 -

and Paris shd present foregoing to COMOPUS and cable
replies to Dept. It is hoped that definite agreement can
be reached among three Allies in time to permit
presentation to Swiss before termination of negotiations.
London shd not amend its Ins 28634, Mar 4 to European
missions until instructed by Dept.

~~BYRNES~~ *W.S.* *Acting*

APR 20 1946 P.M.

W.S. Baker
ES:GWBaker:bbw

4-17-46

W.S.
WE

RECEIVED
DIVISION OF
CENTRAL INTELLIGENCE

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AFK

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NND 760050
JK ENRA 7/25/00

RG 59
Entry DF 1945-49
File 800.515/5-22-46
Box 4207

AUG 20 1945

In reply refer to
ES

My dear Mr. Moore:

Reference is made to your letter of May 23, enclosing a copy of a letter addressed to Mr. Schmidt recommending that TD 51072 be rescinded.

The Department believes that, in addition to enlisting the voluntary cooperation of museums and art dealers, there should be established controls designed to discover or prevent the disposal of looted art objects in this country. To that end, the Department has thus far taken two steps: (1) Instructions have been issued for the denial of visas to persons regarding whom there is definite evidence of dealings in looted art; (2) As the result of an agreement reached at Paris among the British, French and American Governments, the liberated countries of Europe have been requested to furnish lists of missing art objects. This agreement provides for circulation of the lists in all countries where looted art conceivably could be disposed and also for institution of Customs controls based on the lists. The neutral European countries are being requested to participate in this program.

Mr. E. P. Rains of the Legal Division of Foreign Funds Control has offered to circulate the aforementioned lists to all Customs officials in this country, with instructions that imports of art objects in the United States shall be checked against the lists. If this check should reveal that the art import is looted, the Department of State will be notified and will take the necessary measures for restitution. Objects found to be Axis-owned will be reported to the Alien Property Custodian for possible vesting action.

Mr. Lament Moore, Assistant Secretary,
DCR OFD U.S. American Commission for the Protection
and Salvage of Artistic and Historic Monuments
in War Areas,
National Gallery of Art,
Washington, D. C.

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Activity NND 760050
JK 7/25/00

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Entry DF 1945-49
File 800.515/522-46
Box 4207

- 2 -

It is believed that the measures described above will be of assistance in preventing the importation of Axis-owned or looted art objects into the United States, and in their restitution to the rightful owners. Achievement of both these objectives would aid the Safe-haven program by preventing, or assisting in tracing, transfers of Axis funds.

Sincerely yours,

M.K.

Monroe Karasik
Acting Deputy Director
Office of Economic Security Policy



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AUG 6

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DECLASSIFIED

Authority NND 760050

JK LARA Date 7/25/00

 RG 59
 Entry DF 1945-49
 File 800.515/5-22-46
 Box 4207

AUG 20 1946

 In reply refer to
 ES

My dear Mr. Schmidt:

The Department has been informed that TD 51072, providing a system of customs clearances for art objects presented for entry into the United States, has been rescinded.

The Department believes that, in addition to enlisting the voluntary cooperation of museums and art dealers, there should be established controls designed to discover or prevent the disposal of looted art objects in this country. To that end, the Department has thus far taken two steps: (1) Instructions have been issued for the denial of visas to persons regarding whom there is definite evidence of dealings in looted art; (2) As the result of an agreement reached at Paris among the British, French and American Governments, the liberated countries of Europe have been requested to furnish lists of missing art objects. This agreement provides for circulation of the lists in all countries where looted art conceivably could be disposed and also for institution of Customs controls based on the lists. The neutral European countries are being requested to participate in this program.

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Mr. Orvis A. Schmidt,
 Director of Foreign Funds Control,
 Treasury Department,
 Washington, D. C.

800.515/5-2346

CS/V

800.515/5-2346



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Agency NND 760050
JK 7/25/00

RG 59
Entry DF 1945-49
File 800.515/5-22-46
Box 4207

- 2 -

It is believed that the measures described above will be of assistance in preventing the importation of Axis-owned or looted art objects into the United States, and in their restitution to the rightful owners. Achievement of both these objectives would aid the Safehaven program by preventing, or assisting in tracing, transfers of Axis funds.

The officers of this Division will be glad to confer with officers of Foreign Funds Control, The Bureau of Customs, and other interested agencies with a view to working out the detailed procedures and regulations for implementing the customs controls and clearances proposed herein.

Sincerely yours,

Monroe Karask
Acting Deputy Director
Office of Economic Security Policy



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ES:GWBaker:bfo 8-5-46
Cleared with OIG * LE - FA - WE - CE - FC

AUG 3 1946 P.M.
AUG 20 1946 P.M.

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DECLASSIFIED

NND 760050
JK WRA 7/25/00RG 59
Entry DF 1945-49
File 800.515/99-46
Box 4214

STANDARD FORM NO. 64

Office Memorandum • UNITED STATES GOVERNMENT

DATE: Sept. 19, 1946

TO : Mr. Karasik
FROM : Mr. Stinson
SUBJECT :

Miss Hall in ADO drafted
to Treasury a proposal
for the reinstatement of
TD 51072 revised,
pending the setting up and
functioning of the controls
which we proposed.

The draft was for the Secretary's
signature. I do not know
its present status.

DHS.

347072

DECLASSIFIED

Agency NND 760050
JK 7/25/00

RG 59
Entry DF 1945-49
File 800.515/9-9-46
Box 4214



TREASURY DEPARTMENT
WASHINGTON

~~ES - Baker~~
ADD - *[Handwritten]*
ES - *[Handwritten]*

FOREIGN FUNDS CONTROL

IN REPLY PLEASE
REFER TO: 98781

September 9, 1946

KP
840.403
740.00 119 E

Dear Mr. Karasik:

Reference is made to your letter of August 20, 1946, with respect to the institution of certain controls with respect to looted art objects. For your information there is enclosed herewith a copy of a memorandum of this date addressed to the Commissioner of Customs.

Sincerely yours,

John S. Richards
John S. Richards,
Acting Director.

Mr. Monroe Karasik,
Acting Deputy Director,
Office of Economic Security Policy,
Department of State.

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NND 760050
JK WPA 7/25/00RG 59
Entry DF 1945-49
File 800.515/9-9-46
Box 4214

W. R. Johnson, Commissioner of Customs

John Richards, Acting Director
Foreign Funds Control

September 4, 1946

Control over disposal of looted art objects in this country.

You will recall that T. D. 51072 was promulgated at the request of the Roberts Commission (The American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas). This Decision required that substantially all art objects coming into the United States be retained in customs custody until a determination had been made that they were not looted. At the request of the Roberts Commission, just prior to its dissolution, T. D. 51072 was rescinded. At the time this action was taken it was understood that the Treasury Department might be requested to take steps at a subsequent date to inaugurate additional controls over the importation of art objects.

The Department of State has now written us a letter which reads, in part, as follows:

"The Department believes that, in addition to enlisting the voluntary cooperation of museums and art dealers, there should be established controls designed to discover or prevent the disposal of looted art objects in this country. To that end, the Department has thus far taken two steps: (1) Instructions have been issued for the denial of visas to persons regarding whom there is definite evidence of dealings in looted art; (2) As the result of an agreement reached at Paris among the British, French and American Governments, the liberated countries of Europe have been requested to furnish lists of missing art objects. This agreement provides for circulation of the lists in all countries where looted art conceivably could be disposed and also for institution of Customs controls based on the lists. The neutral European countries are being requested to participate in this program."

The State Department has requested that the lists mentioned in (2) of the foregoing paragraph be circulated to Collectors of Customs and that imported art objects be checked against such lists. It states that if this check should reveal that any imported art object is looted the State Department should be

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Box 4214

- 2 -

notified and will take the necessary measures looking toward restitution, and that objects found to be enemy owned will be reported to the Alien Property Custodian for possible vesting action.

The Department of State has suggested that a conference be held between their representatives and representatives of the Bureau of Customs and Foreign Funds Control with a view to working out detailed procedures and regulations for implementing the controls which they propose. If this suggestion meets with your approval, we should be glad to arrange such a conference.

cc: Mr. M. Karanik, Dept. of State

(signed John H. Richards)

EFrains:iej
9/4/46

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REF ID: A62700
NND 760050
JK 7/25/00

RG 59
Entry DF 1945-49
File 800.515/146-47
Box 4222

HUGO EMMERICH
ATTORNEY AT LAW
29 BROADWAY
NEW YORK 6, N. Y.

File DG

BOWLING GREEN
9-2527

CABLE ADDRESS
"EMRIC" NEW YORK

January 20, 1947

Department of State
Washington D. C.

Gentlemen:-

I have been informed that the American Government has arranged for a special department to recover art looted by the Germans and that in listing looted art with that bureau, the recovery of such property might be aided.

I would appreciate if you would inform me of the address of this office.

Yours very truly,

HE:RN



RECEIVED
DEPARTMENT OF STATE

1947 JAN 22 PM 1 47

DC/M
FACILITIES BRANCH

MAR 11 1947

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DDF	FD Unit
Attn:	<i>JK</i>
Re:	<i>B</i>
Date:	<i>9-11-47</i>
Dist:	

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Activity NND 760050

JK WPA 7/25/00

RG 59

Entry DF 1945-49

File 800.515/1-16-47

Box 4222

MAR 7 1947

In reply refer to
ES 800.515/1-2047

My dear Mr. Emeric:

Receipt is acknowledged of your two letters dated January 20 enquiring whether a special office has been set up for the recovery of works of art looted by the Germans which have been or which will be recovered by the United Nations, whether individual claimants for the restitution of looted cultural objects may file a list and description of such objects with an office of the United States Government to facilitate the recovery thereof, and if so, requesting the address of such office.

The program for the recovery and restitution of looted cultural objects found in Germany and Austria has been handled by the allied military authorities in the various zones of occupation. Such cultural objects are being restituted to the governments of the countries from which they were taken, and the process will soon be substantially completed so far as objects found in the American zone of occupation are concerned. The governments of the liberated countries have been asked to compile lists of the cultural objects looted from their territories, and it is expected that these lists will be of assistance in a cooperative effort on the part of the liberated and neutral governments of Europe, as well as by the British, French, and United States Governments, to find and reconstitute such listed objects to the governments of the countries from which they were taken.

It follows that the proper procedure for individual claimants of looted cultural property is to file a list, with detailed descriptions and photographs of the looted property with the government of the country from which it was taken.

Mr. Hugo Emeric
Attorney at Law
29 Broadway
New York 6, N. Y.

800.515/1-2047

CS/IV

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Activity NND 760050
BY JK DATE 7/25/00

RG 59
Entry DF 1945-49
File 800.515/146-47
Box 4222

- 2 -

If the claimant is a citizen of the United States and is seeking the restitution of the looted objects he should file his list with the Property Section, Public Services Branch, Division of Foreign Service Administration, Department of State, Washington, D. C. If the claimant is a citizen of the United States and is seeking money compensation or damages rather than the restitution of the missing or destroyed object, he should file his claim with the Legal Adviser, Department of State, for the attention of Mr. B. M. English. Questions of a legal nature involving the claims of persons whose citizenship status is in doubt may also be addressed to the Legal Adviser.

I trust that the above information answers your inquiries.

Sincerely yours,

George W. Baker
Assistant Chief

Division of Economic Security Controls

A true copy of
the signed original

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Activity NND 760050
By JK Date 7/25/00

RG 59
Entry DF 1945-49
File 800.515/116-47
Box 4222

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UNCLASSIFIED

DIVISION OF PROTECTIVE SERVICES

sent 110-2247-2
OCT - 9 1947
File

FOREIGN SERVICE OPERATIONS MEMORANDUM
DEPARTMENT OF STATE

TO : DEPARTMENT OF STATE, WASHINGTON, D.C. Oct. 1, 1947
FROM : AMERICAN CONSULATE GENERAL, BERLIN, GERMANY *RL*
SUBJECT : AMERICAN PROPERTY: Mr. Hugo Emmerich
REFERENCE:

We enclose report dated Sept. 26, 1947, received from the Chief, Property Control Branch, Finance Division, Office of Military Government for Germany (U.S.) for transmittal to Mr. Hugo Emmerich, Attorney at Law, 29 Broadway, New York 6, New York, if there is no objection thereto.

Enclosure: *Est*
As stated.
RE Stockbridge/s

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DEPARTMENT OF STATE
1947 OCT 9 PM 12 33
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PROPERTY CONTROL BRANCH

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Emmerich, Hugo

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NND 760050

JK MARA Dec 7/25/00

RG 59
Entry DF 1945-49
File 800.515/116-47
Box 4222

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UNCLASSIFIED

FOREIGN SERVICE OPERATIONS MEMORANDUM

TO : DEPARTMENT OF STATE, WASHINGTON, D.C. **Oct. 1**, 1947
FROM : AMERICAN CONSULATE GENERAL, BERLIN, GERMANY
SUBJECT : AMERICAN PROPERTY: **Mr. Hugo Emmerich**
REFERENCE :

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Enclosure:

As stated.

RE Stockbridge/s

UNCLASSIFIED

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DECLASSIFIED

Agency NND 760050

JK HARA Date 7/25/00

RG 59
Entry DF 1945-49
File 800.515/116-47
Box 4222OFFICE OF MILITARY GOVERNMENT FOR GERMANY (US)
Finance Division
APO 742Berlin, Germany
28 September 1947

Mr. Hugo Emmerich
Attorney at Law
29 Broadway
New York 6, New York

Dear Mr. Emmerich:

This office is in receipt of a report of investigation, concerning property located in Germany, on which you have made an inquiry.

You are advised that the property located at Schlossborn/Taunus and recorded in the name of the former German Reich, was taken into protective custody of US Military Government on 16 April 1947, under serial number VG-3105-95. Mr. Josef Conrady, Schlossborn/Taunus has been appointed property custodian. The property is described as being in good condition.

In accordance with Military Government regulations, Property Control Branch takes into control all properties against which there is a claim that they were sold under "duress". These properties are administered by politically acceptable custodians appointed by Military Government.

With respect to the above property, you are advised that the Finance Division of the Office of Military Government for Germany (US), in collaboration with all other interested occupation authorities, is formulating a program for the processing and ultimate disposition of claims for damage or loss sustained by reason of discriminatory acts of Nazi Germany. Claims for the recovery of real property transferred under duress are included in this category.

Wide publicity will be given to these policies and procedures as soon as they have been adopted in order that claimants may proceed, at that time, to submit their claims on the approved form and to the designated claims agency. Further comments regarding this matter should therefore be withheld until that time.

347081

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Agency NND 760050

By JK NSRA Date 7/25/00

RG 59

Entry DF 1945-49

File 800.515/116-47

Box 4222

Inasmuch as the above report reflects the current status of the property so far as can be presently determined no further report with respect to it will be forwarded.

Sincerely,

E.N. REINSEL
Chief, Property Control Branch

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NND 760050

JK WARA Date 7/25/00

RG

59

Entry

DF 1945-49

File

800.515/116-47

Box

4222

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FOREIGN SERVICE OPERATIONS MEMORANDUM

TO : DEPARTMENT OF STATE, WASHINGTON, D.C. Oct. 1, 1947
FROM : AMERICAN CONSULATE GENERAL, BERLIN, GERMANY
SUBJECT : AMERICAN PROPERTY: **Mr. Hugo Emarich**
REFERENCE:

We enclose report dated **Sept. 26, 1947**, received from the Chief, Property Control Branch, Finance Division, Office of Military Government for Germany (U.S.) for transmittal to **Mr. Hugo Emarich, Attorney at Law, 29 Broadway, New York 6, New York**, if there is no objection thereto.

Enclosure:

As stated.

REStockbridge/

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DECLASSIFIED

Activity NND 760050

JK WRA Date 7/25/00

 RG 59
 Entry DF 1945-49
 File 800.515/116-47
 Box 4222

OFFICE OF MILITARY GOVERNMENT FOR GERMANY (US)
 Finance Division
 APO 742

Berlin, Germany
 26 September 1947

Mr. Hugo Emmerich
 Attorney at Law
 29 Broadway
 New York 6, New York

Dear Mr. Emmerich:

This office is in receipt of a report of investigation, concerning property located in Germany, on which you have made an inquiry.

You are advised that the property located at Schlossborn/Taunus and recorded in the name of the former German Reich, was taken into protective custody of US Military Government on 16 April 1947, under serial number VG-3105-95. Mr. Josef Conrady, Schlossborn/Taunus has been appointed property custodian. The property is described as being in good condition.

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Wide publicity will be given to these policies and procedures as soon as they have been adopted in order that claimants may proceed, at that time, to submit their claims on the approved form and to the designated claims agency. Further comments regarding this matter should therefore be withheld until that time.

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Activity NND 760050

By JK DATE 7/25/00

RG 59

Entry DF 1945-49

File 800.515/116.47

Box 4222

Inasmuch as the above report reflects the current status of the property so far as can be presently determined no further report with respect to it will be forwarded.

Sincerely,

E.N. REINSEL
Chief, Property Control Branch

DECLASSIFIED
 Authority E.O. 10501
 By 15 NARA Date 3/11/00

RG 59
 Entry Subject Files
 File Relating Austria Aff.
391 - Looted Property
Arts
 Box 7

Entry 1283
 Lot File 58D 7B

cc: WE - Mr. Allen

CONFIDENTIAL

514.02 AAE
Jr
 April 13, 1955

OEA - Mr. Margolies

A/AM - Ardelia R. Hall, Arts and Monuments Adviser

Restitution of Looted Art in Austria.

The September 1954 memorandum from EUR to A on the "Organizational Location of the Arts and Monuments Adviser" has recently been brought to my attention.

I should first explain, that there are no objects of art remaining under US control in the US Zone of Germany awaiting transfer to the Federal Government of Germany. The German Government received in 1951 microfilm of the Monuments, Fine Arts, and Archives (MPAAA) records in the Central Collecting Points (CCP) necessary for the continuation of cultural restitution under the contractual agreement. The date when the records were microfilmed is given on the back of each CCP folder.

You may also wish to consider the following brief review of the history of the transfer of 967 items to US control in Austria from the Munich CCP and the attached relevant documents.

Cultural restitution in the US Zone of Austria, since the end of the war, has been severely restricted by the fact that no specialist MPAAA officers were retained in the employ of USFA and no documents on the Nazi confiscations and art transactions were available in Austria. Nazi art, including the Hitler collection stored at Alt Aussee in Austria and the Goering collection found in the tunnel at Berchtesgaden in Germany, was transferred in the summer of 1948 to the Munich CCP for processing and restitution. The Munich CCP was the center in the US Zone of Germany for external and internal restitution of Nazi-confiscated art. Objects transferred from Austria were restituted at the Munich CCP in the name of the "Commanding General of USFA."

The Austrian Government received the assurance in 1948 that art moved for administrative purposes from Austria to Munich would not be turned over to the German authorities but would be retained under US control and would be returned to Austria (see photostat of letter from General Balmer, Deputy Commissioner of USFA, to Dr. Krautland, Federal Minister of Property Control and Economic Planning, dated 16 August 1948; attachment 1)

The Austrian

CONFIDENTIAL

347086

DECLASSIFIED

E.O. 10501

Authority

By 15 NARA Date 8/11/00

RG

59

Entry

Subject Files

File

Relating Austria Aff.
391 - Looted Property
+ Acts

Box

7

Entry 1283
Lot File 58072

CONFIDENTIAL

cc: ME - WU

-2-

CONFIDENTIAL

The Austrian Government, USFA, and USCOA between 1948 and 1952 made repeated requests and protests to HICOG and the Department, concerning the Balmer agreement. The Austrian protest is summarized in one of the Austrian notes dated May 9, 1949 (attachment 2). Mr. Coburn Kidd, GER, received the note at the time and participated in the lengthy consideration given the problem in the Department.

In 1952, a residual group of 967 paintings was transferred under Department instructions from the Munich CCP to Salzburg, following the withdrawal of the last American MPAA officer from the CCP. The American position was summarized in the HICOG despatch No. 326 of March 4, 1950 (attachment 3) and again in the HICOG statement of January 11, 1952 (attachment 4).

The 967 items were to remain under direct US control and the Austrian Government took the physical custody. The American Embassy in Vienna reported that "the Austrian Government...prefers this arrangement in order to prevent any pressure on the part of Germany" (Despatch No. 1486 of March 18, 1952; attachment 5).

The American position taken by the Department and repeatedly explained to the Austrian, German, and claimant governments, has been that the transfer was made in accordance with U.S. commitments and that the restitution of the identifiable items would be continued. In principle and practice, the US Government has always recognized its obligations to restore looted property to claimant nations.

A word should, perhaps, be said about the violent and unnecessary controversy which raged around the return to Austria of these 967 items. It unquestionably began with the general and mistaken notion that a large number of looted objects of art would remain unidentified and that the unidentified holdings would represent extremely valuable assets from which millions of dollars might be realized. This mistaken idea was current in Vienna as well as in Munich. The art authorities, however, who have dealt with the objects have known better. There is no gold mine here, only a comparatively few second-rate looted objects to be restituted.

The controversy originated in Munich with information and interviews given the press by a German employee and the present director of the Munich CCP, Dr. Hoffmann. The exaggerated value of the 967 items was deliberately fostered and the assertion made that they are "unquestionable German property" (attachment 6). Professor S. Lane Faison of Williams College, who was the director of the Munich CCP at the time, wrote that Hoffmann's statement that "es sich um einwandfreies deutsches Eigentum handelt" was an absolute falsehood, and later that he was not yet far enough away to be indifferent to the Germans in Munich making monkeys of the US. The German

CONFIDENTIAL

misrepresentation that

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DECLASSIFIED
Authority E.O. 10501
By <u>15</u> NARA Date <u>3/11/00</u>

RG	59
Entry	Subject Files
File	Relating Austria Aff. 391 - Looted Property & Acts
Box	7

Entry 1283
601 File 58D 72~~CONFIDENTIAL~~CONFIDENTIAL

misrepresentation that the paintings were a gift to Austria appeared in all the leading newspapers in Germany and New York. However, the official HICOG statement of January 11, 1952, (attachment 4) correcting the Hoffman publicity, received little notice in the German press, but was published in the leading American art journals.

The NFASA records and negatives have now been assembled in the Department from Frankfurt and Kansas City (on loan from the Army). Dr. von Beyme, Chairman of the Treuhandverwaltung, and Rose Valland, Chief NFASA officer of the French Government are cooperating in the identification of ownership. A reply to an inquiry from Dr. Otto Demus, President of the Austrian Bundesdenkmalamt was made on April 8, 1955 (attachment 7) giving him the assurance that the prospect of completing the restitution within six months now appears favorable and that it is also hoped that restitution and movement of identified items from the salt mines in the mountains can be arranged during good weather before the end of summer.

The sole objective of the Department, I believe, should be to assist in the conclusion of the restitution of these items as rapidly and quietly as possible.

Attachments:

1. From General Balmer, 16 August 1948.
2. From GAA:EL Dulles May 11, 1949 and from Austrian Minister, May 9, 1949.
3. From HICOG No. 326 March 4, 1950 (Confidential)
4. The Transfer of Residual Works of Art from the Munich GCP to the US authorities in Austria.
5. From Embassy, Vienna No. 1436, March 18, 1952 (Restricted)
6. MUNCHNER MERKUR, August 30, 1951: clipping and translation.
7. To Dr. Demus, April 8, 1953.

CONFIDENTIAL

A/AM:ARHall:mz 4/13/55
cc: A. W. Ester. W. W. Kidd, W. W. Allen

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