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to December, 1945

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Efforts of Restitution Looted Property

ES-1 Rev.
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FOREIGN ECONOMIC ADMINISTRATION

Enemy Branch

External Economic Security Staff

LOOTED ART IN OCCUPIED TERRITORIES

NEUTRAL COUNTRIES AND LATIN AMERICA

Revised

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August 1945

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Schiffman, Erich, "Muebles 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 Safehaven 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 Dr. 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, Lusanne 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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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. Lendland 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, Bernheim-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 Signaustr., 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 Berne. 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 Tanner 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 Wendland, 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 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 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 Schweizerische 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.

Cézanne's "Le Moulin." Paul Rosenberg or Rothschild Collection, possibly acquired through Rober, 200,000 Swiss francs.

Van Gogh's "L'Homme à l'Oreille Coupée." Paul Rosenberg Collection, 175,000 Swiss francs.

Cézanne, "Nature Morte." Paul Rosenberg Collection, 75,000 Swiss francs.

Cézanne'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 & Ecke firm. Was reported to have seized a number of collections in Paris, including Seligman'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.

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

Böhler & 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.

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

Bümming, 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 Hôtel Palances 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 Italiane, 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 Schoit.

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

Bunjes, 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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Förster, 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, Bonno: 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 Austioneering 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 Karinnalle 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 loot 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 Attaché in Madrid. Implicated in the Miedl case, although Miedl claims he does not know him.

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

Kümmel, 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 on 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 Führer 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 Auftragstelle 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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Italy

VI. LOOTED ART IN NEUTRAL COUNTRIES AND LATIN AMERICA

Iberian Peninsula - Portugal
Iberian Peninsula - Spain
Sweden
Switzerland
Latin America

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 Vorneer 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 "Musee de l'Armee" 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 Dirck 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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c. 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 Rendors 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 Rendors 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 "Musee 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.

Hamparzounian 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, Derain and Bonnard.

Julian Reinach 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. Reganeau, 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 Sourches, 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 Sourches 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, Levou, Lecuvel, Bernard Reichenbach, Léon Reinach, Roger-Lévy, 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 new 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 Cezanne, 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. Florisoone, 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 lost 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 role 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 Mendelsohn & 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-Muller 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.

Doboer, one of the most important dealers in Amsterdam.

Delanois, Amsterdam. Dealer in pictures and furniture.

Doodehoefer, 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 Valkenburg, 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 West, 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 thr ugh 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 Lang 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 Monte 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 Lehrfeld. 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 Trinidade 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 Trinidade 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 Palace Hotel, Lisbon. Intermediary for communications to enemy countries. Known to have dealt in art objects from enemy territory and to have sold works from confiscated Jewish collections. Also said to have worked for the Einsatzstab Rosenberg.

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

Raposo, Paiva, Rua Garrett, 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.

Rohwill, Mrs. F., Estrada do 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 Hondaye 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. "Meubles 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.

Otelet, 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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Efforts to Restitute

In Reply Refer to
File No. 800.515/11-145

DEPARTMENT OF STATE
Washington

CONFIDENTIAL

November 1, 1945

REPORTS ON AXIS-OWNED AND LOOTED ART (SAFEHAVEN)

To

Certain American Diplomatic and Consular Officers.

The Secretary of State refers to the Department's airmail Circular Instruction of December 6, 1944 to American Diplomatic Officers in the other American republics and of January 16, 1945 to American Diplomatic and Consular Officers except those in the other American republics, both entitled "Safehaven Project", and to related communications.

The Department is concerned with the possibility that art objects may be utilized for financing a resurgence of Axis activity in foreign countries. There are continuing indications of movements of looted and Axis-owned objects to all parts of the world. The art may be smuggled in personal luggage or forwarded through regular and open channels with no indication of origin and true ownership. The Department anticipates that persons having in their possession enemy-owned and stolen art objects will attempt to conceal them for a number of years in the hope that public and official interest and alertness will subside with the lapse of time. It is also reasonable to assume that such persons will be eager to export them to the United States, preferably from a non-European port, thereby gaining the double advantage of profiting from the high prices offered in the American market and arousing less suspicion than would attach to a shipment from Europe.

If the art market in its area is an actual or potential outlet for Axis-owned or looted art, the missions should report in detail information concerning the market and the leading personalities connected with it. Reports from the mission should also describe laws or regulations, if any, applicable to works of art other than the usual import and export declarations.

Information

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Information concerning particular instances of traffic in art objects, suspected or known to be enemy tainted, should be promptly reported. Reports on cases in the rumor stage or under investigation or recommended for intelligence investigation should be graded Secret or Confidential depending on the nature of the material.

When reports of suspected loot or Safehaven art objects come to the attention of officers in the field and there is ground for suspecting that an investigation of the matter would lead to the detection of important persons or plans connected with underground Axis activities, the mission should proceed with caution. Considerations of immediate sequestration, recovery, or restitution of the art object should be subordinated temporarily to the successful operation of intelligence activities designed to disclose to the appropriate agencies of this Government the important Axis persons and plans involved. Reports on such matters should be graded "Secret" during the continuation of such operations. Every effort should be made, however, to prevent the destruction of or injury to valuable or irreplaceable objects of cultural interest.

Reports on art works suspected of being or known to be Axis-owned or looted should give the most complete and accurate information obtainable, including but not limited to the following points. Fragments of information or rumors should be reported if more complete data are not available:

(1) Description of work:
- a) Title if any
- b) Name of artist or school
- c) Date or period of production
- d) Material or medium
- e) Size (Exact dimensions in centimeters*)
- f) Labels and marks
- g) Value
- h) Three photographs, if possible, of the more valuable paintings or sculpture
- i) Citation to published reproduction

(2) Present location

(3) Names and addresses of:
- a) Possessor, storage establishment or shipping agent
- b) Ostensible owner, handler, cloak, or dealer
- c) Real owner at date of report with date of his acquisition and terms or method of acquisition

(4) Provenance: List previous owners including names of collections and museums with dates of transfer and terms of sale.

(5) Give

* (Without frame, mat, or pedestal, etc.)

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(5) Give such information as can be obtained regarding the movement or shipment of the art object from the time it left an Axis or Axis-occupied country until it reached its present location, including dates of shipment, names of countries and cities from and to which the object was shipped, names and addresses of the shippers, consignees, or other handlers.

As a matter of administrative convenience, the following definition of "art object" prescribed by the Bureau of Customs for use by collectors of customs under the Trading with the Enemy Act may be used for the purpose of Safehaven reports on looted or Axis-owned art:

". . . . . the term 'art object' shall include any of the following, if there is reasonable cause to believe that the article or lot of articles included in one importation, export shipment, or sale lot (i) is worth $5,000 or more, or (ii) is of artistic, historic, or scholarly interest irrespective of monetary value:

(a) painting in oil, mineral, water, or other colors, tempera, pastels, drawings and sketches in pen, ink, pencil, or water colors, engravings, woodcuts, prints, lithographs, miniatures;

(b) statuary, sculptures;

(c) chinaware, glassware, pottery, porcelain;

(d) rugs, tapestries, laces, and other textiles;

(e) jewelry, metalwork;

(f) books, manuscripts, archival materials

(g) furniture;

(h) curios

A background report on "Looted Art in Occupied Territories, Neutral Countries and Latin-America" has been completed by the Foreign Economic Administration and is enclosed for the mission's information. The picture of the situation set forth in this report is being continually modified by reports received from the field. It is the intention of the Department to keep the missions informed of current developments in connection with this problem affecting the respective areas.

Enclosure:

FEA Report ES-1 Rev.

Embassy, Legation, or Consulate File No. 851
Cross Reference File No. 840.3
No. of Index Cards: 1

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Mail Room:

Please distribute copies of the attached airmail Circular Instruction to the Foreign Service Officers of the United States named in the following list: (214)

Afghanistan
Kabul (L)
Argentina
Buenos Aires (E)
Belgium
Brussels (E)
Antwerp (CG)
Bolivia
La Paz (E)
Brazil
Rio de Janeiro (E)
Bahia, (C) Bahia
Fortaleza, Ceara (C)
Natal, Rio Grande do Norte (C)
Pará (Belém), Pará (C)
Pernambuco (Recife), Pernambuco (C)
Porto Alegre, Rio Grande do Sul (C)
Santos, Sao Paulo (CG)
Sao Paulo, S.P. (CG)
Bulgaria
Sofia (M)
Canada
Ottawa, Ontario (E)
Calgary, Alberta (C)
Edmonton, Alberta (C)
Fort William and
Port Arthur, Ontario (C)
Halifax, Nova Scotia (CG)
Hamilton, Ontario (C)
Montreal, Quebec (CG)
Niagara Falls, Ontario (C)
Quebec, Quebec (CG)
Regina, Saskatchewan (C)
St. John, New Brunswick (C)
St. Stephen, New Brunswick (C)
Sarnia, Ontario (C)
Toronto, Ontario (CG)
Vancouver, British Columbia (CG)
Victoria, B.C. (C)
Windsor, Ontario (C)
Winnipeg, Manitoba (CG)
Chile
Santiago (E)
Arica (VC)
Concepción (VC)
Antofagasta (C)
Valparaiso (C)
Cruz Grande, Coquimbo (CA)
Colombia
Bogotá (E)
Barranquilla (C)
Buenaventura (VC)
Cartagena (C) (T)
Medellín (C)

Costa Rica
San José (E)
Port Limón (C) (T)
Cuba
Habana (E)
Antilla (C)
Camaguey (C)
Cienfuegos (C)
Nuevitas (C)
Santiago de Cuba (C)
Czechoslovakia
Praha (E)
Denmark
Copenhagen (Kobenhaven) (L)
Greenland
Godthaab (C)
Dominican Republic
Ciudad Trujillo (E)
Ecuador
Quito (E)
Guayaquil (CC)
Egypt
Cairo (L)
Alexandria (C)
Port Said (C)
Suez (C)
El Salvador
San Salvador (E)
Ethiopia
Addis Ababa (L)
Finland
Helsinki (M)
France and Possessions
Paris (E)
Bordeaux (CG)
Cherbourg (C)
LeHavre (C)
Marseille (C)
Nice (C)
Algiers, Algeria (CG)
Dakar, French West Africa (CG)
Martinique, French West Indies (C)
Oran, Algeria (C)
Tunis, Tunisia (C)
Germany
Mr. Robert D. Murphy, U.S. political adviser.
Mr. Walker
Great Britain & Northern Ireland & India
London (E)
Belfast, Northern Ireland (CG)

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Great Britain, Etc. (Cont'd)
Edinburgh, Scotland (C)
Liverpool, England (C)
Plymouth, England (C)
Southampton, England (C)
Gibraltar (C)
Malta (C)
(Newfoundland)
St. John's (CG
(Other America)
Antigua, Leeward Islands, British West Indies (C)
Barbados, B. W. I. (C)
Belize, British Honduras (C)
Georgetown, British Guiana (C) (T)
Grenada, B. W. I., (C)
Hamilton, Bermuda (CG)
Kingston, Jamaica, B. W. I. (C)
Nassau, N. P., Bahamas (C)
Port-of-Spain, Trinidad, B. W. I. (C)
Greece
Athens (Athenai) (E)
Salonika (Thessaloníke) (C)
Guatemala
Guatemala (E)
Haiti
Port-au-Prince (E)
Cap Haitien (CA)
Gonaives (CA)
Honduras
Tegucigalpa (E)
La Ceiba (C)
Puerto Cortes (C)
Tela (CA)
Hungary
Iceland
Reykjavik (L)
Iran
Tehran (E)
Tabriz (C)
Iraq
Baghdad (L)
Basra (C)
Ireland
Dublin (Baile Atha Cliath) (L)
Cork (C)
Foynes (C)
Italy
Rome (E)
Florence (C)
Naples (CG)
Palermo (C)
Lebanon
Beirut (L)
Liberia
Monrovia (L)
Liechtenstein
Vaduz (CG)
Luxembourg
Luxembourg (L)

Mexico
Mexico D. F. (E)
Acapulco de Juárez, Guerrero (VC)
Agua Prieta, Sonora (C)
Chihuahua, Chihuahua (C)
Ciudad Juárez, Chihuahua (C)
Durango, Durango (C)
Guadalajara, Jalisco (C
Guaymas, Sonora (C)
Matamoros, Tamaulipas (C)
Mazatlán, Sinaloa (C)
Mérida, Yucatán (C)
Mexicali, Baja California (C)
Monterrey, Nuevo León (C)
Nogales, Sonora (C)
Nuevo Laredo, Tamaulipas (C)
Piedras Negras, Coahuila (C)
Reynosa, Tamaulipas (C
San Luis Potosí, San Luis Potosí (C)
Tampico, Tamaulipas (C
Tijuana, Baja Calif., (C)
Torreón, Coahuila (C)
Veracruz, Veracruz (C)
Tapachula, Chiapas (VC)
Morocco
Tangier (L)
Casablanca (C)
Rabat (C)
Netherlands & Possessions
The Hague (E)
Curacao, West Indies (CG)
Aruba (VC)
Paramaribo, Surinam (C)
New Zealand
Wellington (L)
Nicaragua
Managua (E)
Norway
Oslo (E)
Palestine & Trans-Jordan
Jerusalem (CG)
Panama
Panamá (E)
Almirante (CA)
Puerto Armuelles (CA)
Colón (C)
Paraguay
Asunción (E)
Peru
Lima (E)
Arequipa (VC)
Iquitos (VC) (T)
La Oroya (CA)
Mollendo (CA)
Salaverry (CA)

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Philippine Islands
Manila (CG)
Poland
Warsaw (E)
Portugal and Possessions
Lisbon (E)
Angra do Heroismo, Terceira, Azores (MD) (T)
Funchal, Madeira (C)
Horta, Fayal, Azores (MD)
Oporto (Porto) (C)
Ponta Delgada, Sao Miguel (MD)
Beira, Mozambique, Africa (C)
Lourenco Marques, Mozambique, Africa (CG)
Luanda, Angola, Africa (C)
Rumania
Bucharest (M)
Saudi Arabia, Kingdom of
Jidda (L)
Dhahran (C)
Spain
Madrid (E)
Barcelona (CG)
Bilbao (C)
Las Palmas de Gran Canaria, Canary Islands (C)
Málaga (C)
San Sebastián (C)
Seville (C)
Tenerife, Canary Islands (C)
Valencia (C)
Vigo (C)
Sweden
Stockholm (L)
Göteborg (C)
Malmö (C)
Hälsingborg (CA)
Switzerland
Bern (L)
Basel (C)
Geneva (C)
Zurich (CG)
Syria
Damascus (L)
Turkey
Ankara (E)
Adana (C)
Iskenderun (C)
Istanbul (CG)
Izmir (C)
Union of South Africa
Pretoria, Transvaal (L)
Union of Soviet Socialist Republics
Moscow (E)
Vladivostok (CG)
Uruguay
Montevideo (E)
Venezuela
Caracas (E)
La Guaira (VC) (T)
Venezuela, (Cont'd)
Puerto de la Cruz, Anzoátegui (VC)
Maracaibo (C)
Yugoslavia
Belgrade (E)

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File Gold Transfers #2
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GOLD TRANSFERS (NO. 2)

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These are the exhibits from the evidence of Dunkel & Curtis & form ~~most of~~ the basis for most of this of us.

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Gold Transfers

I. SWISS GOLD TRAFFIC WITH GERMANY 1939-45

General Structure of Swiss-German Gold Dealings

Throughout the war Switzerland constituted the principal foreign market for the large quantities of gold which Germany spent in financing her war effort against the United Nations. The Reichsbank maintained a depot account with the Swiss National Bank, Berne, where it first sent the gold which it intended for disposition to Swiss, Spanish, Portuguese, and certain other foreign buyers. [1] From this central distribution point the gold was either sold to the Swiss National Bank for Swiss francs or transferred to the accounts of the Bank for International Settlements and such other central banks as the Banco de Espana, the Banco de Portugal, etc. [2] The purpose of the Reichsbank in carrying out these sales and transfers was to obtain exchange for certain foreign payments—e.g., financing of trade between Germany and other neutral or German-occupied countries, interest on the German-Swiss standstill account, interest due the B.I.S., patent fees to Switzerland and other countries, German representational expenses in Allied territory, and funds for the International Red Cross. [3] [4] Since only the Swiss National Bank possesses a complete record of what disposition was made of the gold passed through the depot account of the Reichsbank, it is only at the Swiss bank that further tracing of this gold can be carried out.

As gold was taken out of the depot in Berne, the Reichsbank replenished it by further shipments from Germany. Arrangements for these shipments were made by telephone between the Reichsbank and the Swiss National Bank, and the only documents in connection with the transfers were

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letters of confirmation from the Swiss.[5] Studies made by United States investigators in Germany indicate that between March 1940 and the end of the war the Swiss National Bank accepted the equivalent of $378,112,396 worth of gold for the depot account of the Reichsbank.[6] During all this time gold shipments in the other direction--from Switzerland to Germany--were negligible.[7]

The Swiss themselves have admitted that during approximately the same period when they were receiving from the Reichsbank $378,000,000 worth of gold, the Swiss National Bank actually purchased from the Reichsbank gold to the value of 1,191,500,000 Swiss francs[8]--that is, took over that gold for its own account and made the countervalue available to the Reichsbank in franc balances. At the rate of $.2335 per Swiss franc, the dollar equivalent of this sum amounts to $278,215,250, or roughly 74% of the total known shipments to the depot account of the Reichsbank. This figure may be compared with the estimate made by Emil Puhl, former Vice-President of the Reichsbank, that the Swiss National Bank purchased from 80 to 90% of the gold washed through the depot in Berne.[9] It should also be noted that during the period when the gold traffic referred to above was taking place, the published gold reserves of the Reichsbank at all times stood at approximately 70,000,000 Reichsmarks (about $29,000,000).

The gold transfers made out of the depot account to Spain and Portugal were accomplished for the most part by simply changing the earmark upon gold deposited with the Swiss National Bank. On occasion, however, shipments were actually made to the Iberian Peninsula.[10] [11] [12]

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In addition to its depot with the Swiss National Bank, the Reichsbank also maintained a gold depot account with the Bank for International Settlements in Basel. As a rule, this depot was fed through the depot with the Swiss National Bank, although it is possible that once or twice the Reichsbank may have sent gold directly to the B.I.S. Puhl has estimated that approximately 10% of the German wartime gold exports went through the depot at the B.I.S. Most of the Reichsbank gold deposited with the B.I.S. was purchased directly by that institution, and there was apparently only a small balance in the depot at the end of the war. [13] [14]

Swiss Private Banks Take German Gold 1940-41

Throughout the years 1940-41 the private commercial banks of Switzerland were permitted by Swiss regulations to accept gold from German sources. During that time they took delivery from the Reichsbank of 1820 bars of gold valued at approximately $20,324,867. Following are the banks involved in these dealings together with the amounts of gold which they accepted from the Germans.

Swiss Bank Corporation.	$ 7,999,047
Leu & Co.'s Bank, Limited	6,183,931
Credit Suisse	1,749,740
Basler Handelsbank.	1,081,958
Eidgenossische Bank	28,835
Other banks	3,282,145

After 1942 private Swiss banks were forbidden to engage in such gold transactions. [15]

Swiss Role in Delivery of Czech Gold to the Nazis [16]

Following their occupation of Prague in March 1939, the Nazis initiated steps to secure their domination over the central banking

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facilities of the newly created "Protectorate of Bohemia and Moravia" and to gain control of the gold reserves of the National Bank of Czechoslovakia. The Prague offices of that bank were reorganized into the National Bank of Bohemia and Moravia, which, although supposedly autonomous, was in fact subject to the influence and control of the Germans in Prague. All except the minor domestic transactions of this allegedly independent institution required the consent of Dr. Friedrich Müller, who had been installed in the bank soon after the occupation of Prague as the "special representative" of the German Reichsbank. In view of this situation, the legitimacy of the transactions described herein, whereby the National Bank of Bohemia and Moravia apparently voluntarily facilitated the German seizure of the Czechoslovak gold reserves, is open to serious question.

(a) Reichsbank Claim Against Note-Issue for the Sudetenland [17]

After the Sudetenland was awarded to Germany by the Munich Agreement of October 1938, the Reichsbank undertook to replace with its own banknotes the notes of the National Bank of Czechoslovakia circulating in the area. The total amount of currency involved in the exchange was Kc 1,250,200,000, and the Germans claimed Kc 465,800,000 out of the Czechoslovak gold reserves as representing the legal backing in gold for the currency exchanged. In settlement of this claim, on March 8, 1939, —that is, on the eve of the Nazi occupation of Prague—the following gold transfers were effected in favor of the Reichsbank from the accounts maintained in Switzerland by the National Bank of Czechoslovakia:

(1)	From the account of the National Bank of Czechoslovakia with the Swiss National Bank, Berne	. . . . . 1,013 bars, worth approximately $14,052,446.58

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(2) From the account of the National Bank of Czechoslovakia with the Bank for International Settlements:

(i) Held in Berne . . . . . 125 bars, worth approximately $1,652,308.79

(ii) Held in Brussels. . . . . 47 bars, worth approximately $652,470.79

Thus the Swiss National Bank and the Bank for International Settlements executed transfers of over $16,000,000 in Czech gold to the Reichsbank at a time when the imminent collapse of Czechoslovakia to the Germans may have seriously impaired the independence of action of its National Bank.

(b) Transfer of Czechoslovakian Gold Deposit in the B.I.S.

Three days after the German occupation of Prague, the National Bank of Bohemia and Moravia sent a letter to the Bank for International Settlements, Basel, ordering the transfer to the Reichsbank of the 26 million dollars worth of gold deposited with the B.I.S. to the credit of the National Bank of Czechoslovakia. Emil Puhl, former Vice-President of the Reichsbank, has testified that this transaction "was arranged by pressure on the new government of the Protectorate" and that, if his memory is correct, "the German Government asked the Czech officials to address or make the necessary arrangements."

Neither the Bank for International Settlements nor the Bank of England, where the Czech deposit was physically held for the B.I.S., is known to have questioned the free will of the National Bank of Bohemia and Moravia in this transaction, or to have made any effort to prevent or even

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delay its accomplishment. Subsequently, this gold or an equivalent amount of gold was brought to Berlin, and on May 5, 1939 placed on deposit with the Reichsbank in the name of the National Bank of Bohemia and Moravia. In June 1939 the Reichsbank began the transfer of this gold to its own reserves in payment for foreign exchange furnished to the Prague bank. Within the first year after the establishment of this deposit the Reichsbank had "purchased" 1034 of the 1880 bars originally placed therein.

(c) Favoritism Shown Germany in the Czech Gold Transfers

A striking demonstration of the unwarrented favoritism shown Germany by the Swiss in connection with the transfers of Czechoslovak gold to the Reichsbank as described above is the attitude adopted by the Bank for International Settlements the following year concerning the gold deposits which it maintained for the Baltic States. In July 1940 the central banks of Lithuania, Estonia, and Latvia, under a set of circumstances similar to those in obtaining the case of the National Bank of Bohemia and Moravia, ordered the delivery of the gold in their B.I.S. accounts to the Russian State Bank, which they declared had purchased it. The Bank for International Settlements refused to recognize these instructions, basing its action upon the legal opinion that: "These orders apparently did not result from the free will of the three banks, but have presumably been influenced by the will of the Soviet Russian Government or the political party controlling the latter."

Swiss Acceptance of Looted Belgian Gold [18]

After the fall of France the Germans were able to obtain from the French approximately $223,000,000 of gold belonging to the Banque Nationale

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de Belgique, which had been sent to Dakar for safekeeping. The French provided air transport for this gold to Marseilles, where it was delivered by the Bank of France to the Germans. They moved it to Berlin in twenty-four separate shipments made over a period of a year and a half, ending on May 29, 1942. Shortly thereafter the Reichsbank transferred the gold from the account of the Banque Nationale de Belgique to its own account of hidden reserves. Both the Belgians and the French refused the Reichsmarks which the Reichsbank offered in payment for the gold. Following seizure of the gold the Reichsbank arranged for its resmelting with arbitrarily chosen pre-war dates. This step appears to have been taken for the purpose of concealing the origin and identity of the gold.

As the resmelted gold was received from the mint, the Reichsbank commenced to dispose of it abroad or to other financial institutions in Germany. The first shipment of such gold to the Swiss National Bank, Berne, was made on January 26, 1943. Further transfers were effected at intervals throughout the next year and a quarter with the last one occurring on March 30, 1944. In all, the Reichsbank shipped directly to the Swiss National Bank approximately $122,983,514.80 of the looted Belgian gold, or well over half of the total amount seized. In addition, a sizable portion of $33,000,000 in looted Belgian gold sent by the Reichsbank to Roumania is supposed to have been subsequently exported to Switzerland, but for whose account specifically is not known. [19]

What disposition was made of the Belgian gold after it reached the depot account of the Reichsbank with the Swiss National Bank is not certain.

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It appears likely, however, that it was distributed in the usual fashion to Swiss, Spanish, Portuguese, and other buyers.

Swiss Acceptance of Gold Looted from Luxembourg [20]

Among the gold delivered to the Germans at Marseilles by the Bank of France in 1940 was approximately $4,857,823 worth belonging to the Sparkasse Luxembourg. This fact was not discovered until after shipment of the gold to Berlin, at which time the Reichsbank separated the Luxembourg gold from that belonging to the Banque Nationale de Belgique. Unlike the Belgians and the French, the officials of the Sparkasse Luxembourg accepted payment in Reichsmarks for their gold, and the Reichsbank began to dispose of it without resmelting it. On June 28, 1942 the Reichsbank shipped 272 bars of this gold, worth about $3,742,443.60 (or almost 75% of the total amount), to the Swiss National Bank, Berne, presumably for deposit in the depot account of the Reichsbank with the Swiss central bank. As is the case with other gold which the Germans sent to Switzerland, only the records of the Swiss National Bank in Berne will show what further disposition the Germans made of these 272 bars.

Swiss Participation in the Looting of Italian Gold

(a) Role of the Swiss National Bank

In January 1944, when the Nazis were commencing the removal to Germany of the Italian gold held in Northern—that is, fascist-controlled—Italy, Weber, the President of the Swiss National Bank, solicited the aid of Vice-President Puhl and other officials of the Reichsbank in arranging for the transportation of a certain part of the Italian gold stocks to Switzerland. The basis of Weber's request was a claim which a syndicate of

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Swiss banks held against Italy in connection with a credit they had extended to Italy to finance Italian imports from Switzerland. The more important members of this syndicate were the Credit Suisse, the Union Bank of Switzerland, the Basler Handelsbank, the Eidgenossische Bank, and possibly the Swiss Bank Corporation, with the Swiss National Bank acting as trustee. The total amount of the credit was approximately 150,000,000 Swiss francs, two-thirds secured by Italian government paper and the balance by gold. When part of this loan came due at the end of 1943, the Italians failed to make reimbursement. Thereupon Weber, together with Paul Rossy, Vice-President of the Swiss National Bank, and Alfred Hirs, its General Manager, after clearance with the Swiss authorities, pressed the Germans for the shipment to Switzerland of the entire amount of the gold which had been pledged as collateral (approximately $12,135,000 worth). Incidentally, Puhl states that the matured portion of the loan was no greater than the value of this gold.

Transfer of the gold took place only after Azzolini, the fascist Governor of the Banca d'Italia and an adherent of the so-called Italian Republican Government set up by Mussolini, had given his consent. Actually, according to Puhl, the entire banking and financial system of Northern Italy was under the supervision of the Nazi authorities, and no gold transfer of this type could be accomplished without their authorization and assistance. It was the German Government and the Reichsbank which provided for the transport of the gold to the Swiss border. Puhl has admitted that this affair represented a considerable concession to Switzerland on the part of

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the Germans, who were at that time taking over the Italian gold reserves for their own purposes. He has further indicated that this concession was made for the purpose of influencing the Swiss Government to continue its advances in the German clearing account and to maintain trade and credit relations with Germany. [21] [22]

(b) Role of the B.I.S.

In a similar fashion, McKittrick of the Bank for International Settlements sought and received the aid of the Reichsbank in getting part of the Italian gold, a transaction which represented the liquidation of the Italian assets of the B.I.S. These assets consisted of bonds and shares of the Italian industrial pool administered by the Banca d'Italia. Apparently some time in 1942 the B.I.S. sold out its holdings in the pool, and then, in accordance with an agreement of 1935, converted the lire balances representing the proceeds of these sales into gold earmarked for it by the Banca d'Italia. [23] [24]

When McKittrick learned that the Swiss National Bank was arranging with Puhl for the receipt of gold collateral on the Swiss loan to Italy, he requested the help of the Reichsbank in getting the B.I.S. Italian gold deposit to Switzerland at the same time. McKittrick's fear was that the Nazis would transport the total Italian gold stock to Germany, and that the B.I.S. would not be able to realize upon its claim against the Banca d'Italia. Puhl has indicated that he was willing to support McKittrick's position, because the Reichsbank wished to make certain of having the good will of the B.I.S. for the post-war period. Accordingly, after Weber had

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given his consent to the proposal, Puhl secured the approval and assistance of the German authorities in Northern Italy for the transport of the gold to Switzerland along with the shipment for the Swiss National Bank. The size of the concession which this represented on the part of the Germans may be gaged by the fact that this incident took place about the middle of 1944, when Germany, hard pressed for additional financial resources, was badly in need of the Italian gold. [25]

Swiss Failure to Protect Yugoslav Gold in Switzerland from the Nazis

In June and August of 1944 about one and one-half tons of gold bars and 2,500,000 Swiss francs worth of silver were imported into Switzerland from Zagreb, Yugoslavia. The Swiss authorities refused to block this money, a step which would have helped to protect the interests of the National Bank of the Kingdom of Yugoslavia in it.

In November of the same year pro-Nazi Yugoslavian agents presented checks totaling 1,000,000 francs against the gold and silver and requested the transfer of that amount to the account of the German company, Rustungs Konteragat, with the Swiss Bank Corporation, Zurich. In addition, a delegation of four people headed by the Vice-President of the puppet Croatian State Bank and accompanied by a Gestapo agent, was despatched to Zurich to negotiate for the return of the gold and silver to Zagreb. In order to protect the interests of the Yugoslavian Government in London and its National Bank in this gold and silver, the British and American Missions were instructed to request that the Swiss Government take immediate steps to prevent the transfer of this property to the enemy. The outcome of this matter is not known to us. [26] [27]

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Swiss Assistance in Transport of German Gold to Spain and Portugal

It is reported that between May 1943 and February 1944, 280 truckloads of German gold bars were sent from Switzerland to Spain and Portugal. This gold was shipped for the account of the Reichsbank and was taken from the vaults of the Swiss National Bank in Berne after checking by officials of that bank. In spite of the fact that this transaction was for the benefit of the Nazis, the Swiss national emblem is said to have appeared on every truck. [28]

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II. ALLIED POSITION REGARDING SWISS-GERMAN GOLD TRAFFIC

On January 1, 1943 the United Nations issued a declaration warning all persons concerned, and particularly persons in neutral countries, that they intended to do their utmost to defeat the methods of dispossession practiced by the Axis powers. In this connection, they reserved all their rights to declare invalid any transfers of property taking place in enemy-controlled territory. [29]

The following year the British, Soviet, and United States Treasuries amplified this declaration as regards gold by announcing that they did not and would not recognize any transference of title to the looted gold which the Axis was holding or had disposed of in world markets. They further declared that they would not purchase any gold located outside of their respective jurisdictions from countries still maintaining relations with the Axis until they were satisfied that such gold was not gold acquired directly or indirectly from the Axis powers or gold released as a result of the acquisition of other gold directly or indirectly from the Axis powers. [30]

Following the issuance of the gold declaration, which took place on February 22, 1944, the American Legation at Berne presented a copy to the Swiss Government. The only reaction of the Swiss Government or the Swiss National Bank to the declaration was a formal acknowledgment of its receipt. [31] Accordingly, on August 24, 1944 the British and American Legations in Berne requested the Swiss Government to adopt the following gold policy:

> "On its own behalf Swiss Government will not acquire any interest in or receive for deposit gold in which any person in Germany and associated countries, or occupied territories, has

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an interest; and the receipt or acquisition of such gold or of any interest in such gold by persons or entities within Swiss jurisdiction, including the Swiss National Bank, will be forbidden by the Swiss Government. Moreover it will not permit the importation into Switzerland for safekeeping or for storage in bond, of gold in which any individual in Germany and associated countries or occupied territories has an interest, nor will the Government of Switzerland allow its currency or other currencies to be made available on behalf of, or to, any such persons as described in the foregoing for or against gold held in Switzerland already." [32] [33]

On September 29, 1944 in an instruction to the American Embassy, London, the State Department further delineated the United States position concerning the gold negotiations with the neutrals, including Switzerland, as follows: Adoption of the proposed gold policy by any of the neutrals would not result in our condoning past dealings in looted gold. Countries adhering to the proposed gold policy would not be free from questioning regarding gold transactions carried on by them with the Axis powers during the war. The United States and the other United Nations, after the cessation of hostilities, must be in a position to deal with the problems involved in clarifying the status of looted property, including looted gold which neutral countries acquired from the Axis. Furthermore, it would not be possible for us to foreclose the nations from which gold had been stolen from taking appropriate action to recover their rightful property. [34]

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On December 13, 1944 in view of the continued silence of the Swiss regarding the proposed gold policy, the State Department again instructed our Legation in Berne to press for Swiss acceptance of our proposals and for appropriate measures to effectuate these proposals, once adopted.[35] On January 31, 1945, in concert with the British Legation in Berne, our Mission there presented to the Swiss authorities a second aide memoire, again raising with them the question of the proposed gold policy. The reply of the Swiss was that they were preparing an answer to our representations, but did not know whether it would be ready before the arrival of the Currie Mission, then en route to Switzerland.[36] On March 28, 1945 the Swiss Government made its formal reply to the aide memoire and to our previous note of August 24, 1944. Their position was that the settlement reached with the Currie Mission concerning gold (discussed below), represented the policy of the Swiss Government concerning this matter and obviated the necessity of any further negotiations.[37]

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III. THE GOLD QUESTION AND THE CURRIE MISSION

Swiss Commitments to the Currie Mission

During the course of the financial negotiations held between the Swiss and the British and Americans in February and March 1945 the subject of Swiss purchases of gold from the Germans was examined. The Allied representatives indicated that on numerous occasions we had warned the Swiss against buying gold from the enemy and that by no part of any agreement entered into as a result of the negotiations then in progress were we removing any cloud on their title to the gold which they had already bought. It was also indicated to them that we could not agree that they had obtained clear title to any particular bars or coins acquired from the Germans simply because those bars or coins happened to have been in Germany before the outbreak of the war. It was emphasized that the only thing which had enabled the Germans to sell such large quantities of ~~the~~ gold abroad during the war had been their acquisition by illegal or questionable means of large stocks of gold from the countries occupied by them. The Allied representatives further pointed out that we had attempted to get the Swiss to refrain from buying Axis gold and to sign a declaration to the effect that they would no longer buy such gold. It was made clear that inasmuch as they had refused to take these steps, we were reserving our rights to any gold which the Germans had disposed of to the Swiss. [38]

The Swiss finally agreed to the commitment set forth below upon the argument that unless they gave the Germans some means of acquiring Swiss francs for "diplomatic services", a break in relations might ensue, which would prevent them from discharging their responsibilities as a protecting

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power. By letter of March 8, 1945 the Swiss Government, in concert with the Swiss National Bank, agreed to restrict gold purchases from Germany or German-controlled sources to the amount in Swiss francs required for the diplomatic services of Germany or countries controlled by Germany. Under diplomatic services were to be included:

a) The expenses of the legation and consulates in Switzerland;

b) The amounts needed for prisoners of war and internees and generally all expenses relating to the role of Switzerland as the protecting power for Germany;

c) Payments to the International Red Cross.

In the same letter the Swiss Government also gave certain pledges regarding the status of looted property in Switzerland. It agreed to prevent its territory from being used for the disposal, concealment, or receipt of assets which may have been taken illegally under duress during the war and to extend every facility to dispossessed owners in making claims for any of their stolen properties found in Switzerland. [40]

Swiss Gold Dealings with Germany Subsequent to the Currie Agreement

Shortly after the departure of the Currie Mission from Switzerland, Emil Puhl, then Vice-President of the Reichsbank, came to Switzerland with the intention of negating, insofar as possible, the commitments made by the Swiss to the Allies. [41] On the question of gold, Puhl hoped to secure Swiss agreement for shipment to the Swiss National Bank of approximately 6,000 kilograms of gold held by the Reichsbank at Constance, Germany. Half of this gold was to be used by the Germans to defray diplomatic expenses in

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Switzerland, and the other half was to be turned over to the Bank for International Settlements--1,500 kilograms to cover past and anticipated interest payments to the B.I.S. by Germany and the remaining 1,500 kilograms to be held under earmark at the Reichsbank's disposal for return to Germany or for future delivery to the Swiss National Bank. [42] [43]

(a) Sale of Gold for Diplomatic Services

On April 6, 1945 Puhl was successful in effecting an agreement between the Reichsbank and the Swiss National Bank for acceptance by the Swiss of approximately three tons (about 15,000,000 Swiss francs) in gold. [44] [45] The Swiss franc proceeds of this gold were to be placed in a special account with the Swiss National Bank in the name of the Reichsbank (Giro Account No. II) and used to meet German liabilities to the Swiss for representational expenses and German payments to the International Red Cross. It was further agreed that German diplomatic expenses in Switzerland itself would be met out of already existing franc balances to the credit of the German Legation in Berne. [46] [47] The transfer of the gold took place on April 6, 1945. [48] Concerning his discussions with the Swiss on this matter Puhl observed to Walther Funk, President of the Reichsbank, as follows:

> "The discussions with the National Bank on the gold question were, as I have already indicated, in a certain sense more pleasing, since it had assured itself a greater freedom of action. After all, a note bank has above all to take the responsibility whether it wants to create new currency means by taking in gold or not. We have chosen the form that the gold

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will be used for payment of liabilities of the German diplomatic and consular services in Switzerland, for payments for prisoners of war and internees and the Red Cross at Geneva. All these services are of greatest importance and will go on for a long time yet. The surrender of gold is therefore justified in any way, since it serves Reich interests in their most immediate form. Those who had claims on benefit payments were no longer paid, the money for salaries had not yet been transferred, and numerous liabilities could not be satisfied. I believe that also in this field a great service has been rendered to the esteem in which the Reich is held by opening a way to continue normal dealings. The separation of these payments from the running account is welcome to our bank insofar as these sums are not charged to this account." [49]

Apparently the Swiss had some misgivings about how these arrangements fitted into their commitments to the Allies, for at the beginning of the German-Swiss negotiations Puhl wrote to Funk: "Regarding the sale of gold to the National Bank, I was firmly determined to send for the gold at Constance on my own initiative for the National Bank was highly insistent claiming that our enemies might take some counter measures against the Swiss Government." [50] Nevertheless, to the Allies the Swiss defended their agreement with the Germans on the basis of the following points:

(1) The transfer of gold agreed upon was strictly within the limits of the agreement between the Swiss authorities and

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the Currie Mission as set forth in the Swiss letter of March 8, 1945 to the British and American Delegations.

(2) Arrangements for the transfer of the 3,000 kilograms of gold had been practically settled the preceding November, thus antedating the Currie negotiations.

(3) The Swiss National Bank had received from the Germans assurances which it considered adequate that the gold involved was of bona fide origin, consisting of bars acquired from Japan and Russia in 1935-36 and of gold ~~dust~~ pieces. [51]

With respect to the first and second points, some doubt arises as to whether or not the Swiss commitments to the Currie Mission allowed for this transfer, regardless of when it was arranged. Although the Swiss denied that the Reichsbank had had any gold deposits in Switzerland after August 1944, [52] [53] in his testimony to United States investigators in Germany Puhl indicated on at least two occasions that it did have. In July 1945 he estimated the gold holdings of the Reichsbank in Switzerland at the end of the war to be about 30 million Reichsmarks, or roughly 48 million Swiss francs. [54] The following month he stated with respect to the gold depot account: "In Switzerland altogether I think 20 million in Swiss francs are there now. After I left Switzerland (in April 1945) I heard the Swiss Government had blocked our accounts and charged one of our officials who was in Switzerland for the last trade negotiations to distribute this gold according to Swiss interest." [55] In the material concerning the German-Swiss negotiations of March-April 1945 there has been

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some confusion between the gold depot account of the Reichsbank with the Swiss National Bank, and the Giro-account of the Reichsbank with that bank, which contained Swiss franc balances, apparently derived from the sale of gold out of the depot account. It may be the Giro-account to which Puhl has reference. [If, ~~however,~~ the Reichsbank actually had any gold in its depot account in April 1945, it seems debatable whether in view of the Currie Agreement the Swiss should have permitted further imports from Germany, until the German gold already in Switzerland had been used up. In fact, it was the recollection of Mr. Currie that during the course of his negotiations with the Swiss they had agreed that they would not accept any further gold from German sources even for the agreed-upon "diplomatic services" until after the exhaustion of all German official resources in Switzerland. [56] This recollection was not confirmed, however, by our Legation in Berne. [57]

With respect to the third point about the bona fide origin of the gold, Puhl has stated that "the Swiss did not ask for any assurances concerning the source of this gold shipment."] [58]

(b) Purchase of German Gold by the B.I.S.

Beginning in September 1944 the Bank for International Settlements began to seek some means of guaranteeing that the interest on its investments in Germany would continue to be transferred even though communications between Germany and Switzerland should be interrupted. By December they were pressing not only for the transfer of accrued interest but also for receipt in advance of interest to come due through the end of 1945. This

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latter question was the one which Puhl entered into with the B.I.S. during his stay in Switzerland in March and April 1945. [59]

Apparently the officials of the B.I.S. led Puhl to believe that they had obtained the consent of the United States for the continuance of gold shipments from Germany in settlement of obligations due their bank; for Puhl wrote as follows to Funk on March 19: "The management of the Bank for International Settlements received the approval of the American Delegation for trade negotiations, to accept from us gold to cover the interest due from us." [60] What basis the B.I.S. had for this allegation is not clear, especially in view of the subsequent action of the American Legation in Berne in informing McKittrick on March 29, 1945 that it could not condone B.I.S. acceptance of any further gold from the Germans. [61]

On March 27, 1945 McKittrick informed the American Legation in Berne that Puhl had offered the B.I.S. 3,000 kilograms of gold, one-half of which was to cover interest payments on the German investments of the bank and the other half of which was to be held under earmark for the Reichsbank. When McKittrick asked for American approval of these transfers, the Legation refused, as indicated above. [62] On March 29 McKittrick stated to the Legation that after he had indicated to Puhl that the B.I.S. could not accept the 1,500 kilograms for earmark in favor of the Reichsbank, Puhl had offered to increase to 2,000 kilograms the amount to be used for interest payments. [63] By contrast, Puhl had testified, "The B.I.S. had originally asked for an amount of 2,000 kilos and I succeeded in reducing it to 1,500 kilos." [64] [65]

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At this juncture, according to McKittrick, Weber of the Swiss National Bank indicated to him that it was doubtful whether any imports of gold for the B.I.S. could be effected, since it was unlikely that the necessary approval would be forthcoming from the Swiss Political Department. [66] Puhl has stated, however, that the objection of the Swiss to the B.I.S. proposal was that there were no facilities for the transport of the gold to Berne: "Just a question of transport. They (the Swiss) would have accepted it if it were not for the transport." [67]

At any rate, on April 4, 1945 the B.I.S. informed Puhl that it would not take delivery in Switzerland of the 1,500 kilograms of gold designated for interest payments. In his letter of April 6 to Funk, Puhl states as follows: "The day before yesterday I received a bad surprise when the B.I.S. all of a sudden told me that fundamental considerations had arisen about taking over the well-known 1.5 tons of gold. Of course, also here political considerations are in the background. I have told the members of the board of the B.I.S. that the fact that the board of directors has its actions, which are without doubt to the interest of the bank, sanctioned by political institutions, is difficult to reconcile with the responsibility which the board of directors of a bank should take. At any rate, the Reichsbank has offered to settle its liabilities, and I want to point out that this settlement has so far not been accepted." [68]

Despite these complications, the Bank for International Settlements was not long in developing an alternative means of carrying through the proposed transaction. On April 10, 1945 it informed the Reichsbank that it

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would take delivery of the gold in Germany and hold it for transport to Switzerland when circumstances should permit. [69] On May 4, 1945 McKittrick reported the following version of this transaction to the American Minister at Berne:

> "(One) BIS has very substantial investments in Germany; (Two) interest and discount on these investments received in reichsmarks at Reichsbank in Berlin; (Three) under terms of Young Plan Reichsbank (on behalf of German Government) is under obligation to transfer this interest and discount into 'currency other than reichsmarks'; (Four) since end 1942 this transfer has been effected by purchasing from Reichsbank with reichsmarks received as interest and discount gold already on deposit to credit of Reichsbank with BIS. The gold mentioned in my letter of May 2 to Minister was purchased in precisely the same way, the account of BIS at Reichsbank in Berlin being debited on April 21 with reichsmarks 4,327,651." [70]

This statement does not represent, however, an accurate picture of the transaction as it was finally consummated. Puhl has explained the transaction to United States investigators in Germany as follows:

> "The counter value (of the gold for the B.I.S.) amounting to 4,327,650 Reichsmarks had to be debited to the general account of the B.I.S. In order to increase the sight assets of the B.I.S. in the possession of the Reichsbank to the former amount, a transfer was ordered for the same amount from the call money account

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(of the B.I.S.) in the Gold Discount Bank (part of the total German investment of the B.I.S.) to the Reichsbank. The B.I.S. thus advanced funds for the payment of future interest. The B.I.S. became owner of the gold which in effect was a transfer of the call investment to a straight gold asset. The interest payments for the investments of the B.I.S. in Germany came to an end with the end of the war. It had been the idea that as long as the interest payments of Germany could be continued they would have been credited to the Reichsmark account of the B.I.S. in the Reichsbank so that approximately at the end of the year the total assets of the B.I.S. in Germany would have been the same except that if no other arrangements would have been made in the meantime, the nature of the investment would have been changed insofar as the call money amount would have remained reduced and the amount of the general account in the Reichsbank would have increased by an equivalent amount.

". . . From April 1, the beginning of the fiscal year for the B.I.S., to May 15 (approximately the war's end), interest might have been credited to the general account of the B.I.S. in Berlin. After May 15 there could be no payment of interest and the above-mentioned purchase of gold therefore represented a capital withdrawal in the form of gold." [71]

Thus is revealed the inaccuracy of McKittrick's statement to the American Minister that the B.I.S. used the proceeds of interest on its German investments to purchase this gold. It was necessary for the B.I.S.

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to liquidate a part of these investments to get together the cash required to pay for the gold. This transaction was accomplished when the collapse of Germany was imminent and was put through by the B.I.S. despite its affirmation to Puhl on April 10 that it "has not the intention--in spite of the present situation and in spite of its rights deriving from Article X of the Hague Agreement--to withdraw in the particular moment parts of its investments from Germany." [72]

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IV. ANALYSIS OF SWISS DEFENSE REGARDING GERMAN GOLD PROBLEM

Swiss Justification of their Gold Policy

To the Allies the principal defense of the Swiss in continuing to take gold from Germany has always been that they were entitled--indeed, obliged under Swiss law and by dint of circumstances--to engage in such transactions so long as they did not accept any gold which could be regarded as Nazi loot. They argue that their currency is legally based on gold and that they are obligated to buy and sell gold freely for all customers in order to preserve the stability of the Swiss franc. In addition, they point out that in 1940 they had sent a large part of their gold reserves to the United States and England for safekeeping. This left them with short stocks of gold in Switzerland; accordingly, they had need of the gold offered by the Reichsbank for use in meeting their trade deficits to Spain, Portugal, and the Balkans.

The Swiss state that although under these compulsions to buy gold from Germany, they were not unmindful of the problem created by the widespread looting of gold in which the Nazis indulged. In recognition of this problem, they "obtained from a Vice-President of the Reichsbank, an old pre-Nazi acquaintance (in all probability Emil Puhl), the assurance that the gold sent to us came from pre-war reserves." In other words, they maintain that they have never knowingly accepted looted gold and that they have been justified in accepting in good faith any and all legally acquired German gold which the Reichsbank wished to send them. To butress this argument, they aver that they have excellent reason to believe--although not absolute

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proof—that on the eve of the war the gold holdings of the Reichsbank exceeded by far the total of Swiss purchases from the Germans after that time. Further, the gold received by them from the Germans—both bars and coins—bore pre-war dates, although this does not, of course, prove its pre-war origin conclusively. [73] [74]

Refutation of the Swiss Position

The keystone of the Allied rebuttal of the Swiss position is the fact that the Germans did increase their gold stocks by a considerable amount through the incorporation into the hidden reserves of the Reichsbank of the gold of a number of their victims. (Incidentally, it should be remembered that the Swiss were directly implicated in at least one such deal—namely, the affair of the Czechoslovak gold.) Manifestly it was these additions to the reserves of the Reichsbank which made it possible for the Germans to release such large quantities of gold for disposition abroad, principally in Switzerland. For this reason it has been the policy of the Allies to regard all gold which emanated from German-controlled sources during the war as being looted, regardless of whether or not pre-war German ownership could be established with respect to the gold involved in any particular transaction. This policy has been made clear to the Swiss in all our previous negotiations with them on the gold question. [75] [76] [77]

With respect to the discussions which the Swiss claim to have had with the Reichsbank about the pedigree of the gold they were taking, Emil Puhl has testified not that the Germans gave the Swiss assurances as to the pre-war ownership of that gold, but that they informed the Swiss confidentially that part of it was looted gold. After accepting gold

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from the Reichsbank without objection at first,[78] officials of the Swiss National Bank began to raise orally with the Germans questions as to the source of their gold. In reply, the Germans informed Weber, the President of the Swiss National Bank and after 1942 the Chairman of the B.I.S., that the Reichsbank had hidden reserves which it had been building up since 1933. Since, as Fuhl has pointed out, it was no secret that the Reichsbank had taken over the gold of the Austrian National Bank, the Bank of Danzig, and the Bank of Poland, Weber could easily have drawn the implication that these hidden reserves contained looted gold.[79] In 1943, when the question of the Belgian gold became acute, the Swiss began to request assurances as to the origin of each shipment of gold which they accepted from the Germans.[80] The Reichsbank gave these assurances on the basis of their fungible theory, (which they explained to Weber and to McKittrick) that the claims of the despoiled owners to gold looted by the Germans did not need to be satisfied by restoration of the actual gold taken from them but only by an equivalent amount of gold, and that, therefore, the liability to these owners was adequately covered by the total gold reserves of the Reichsbank. In other words, it was made clear to the Swiss that the German assurances as to the pre-war or German origin of the gold being sent them in no way prevented some of the gold coming to them from being the actual physical gold taken from Belgium and the other occupied countries.[81] This is how Fuhl characterized the situation in reference to the German-Swiss negotiations of April 1945:

> "The Swiss have always understood the Reichsbank's position on gold, i.e., that gold is interchangeable and that a claim which the French or Belgians might have against the Reichsbank

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for gold, did not have to be met by return of the specific gold bars involved, but was only a claim for a like quantity of gold. In fact, I explained this again to the Swiss during the course of these negotiations." [82]

Apparently Weber and McKittrick raised no objection to the German position on looted gold, for they continued to accept gold from the Reichsbank. [83] Furthermore, Weber never asked the Germans what liability the Swiss might be assuming in purchasing this gold, nor did he ever again demand a statement to the effect that the Reichsbank was still in a position to pay in kind for the looted gold of which it had disposed. [84] In point of fact, during the final months of the war the gold stocks of the Reichsbank had sunk so low that it no longer had sufficient gold to cover even the Belgian gold which had been used. It is not known whether or not Weber and McKittrick were fully informed of this situation, however. [85]

With respect to the Swiss contention that the gold holdings of the Reichsbank at the outbreak of war exceeded by far the total of all German gold accepted by Switzerland up to February 1945, the following data may be cited: In April 1945 United States investigators in Germany estimated the total gold reserves of the Reichsbank as of September 1939 at 800,000,000 Reichsmarks, or, at the rate of 2.5 Reichsmarks to the dollar, $320,000,000. [86] From March 1940 until the end of the war, as stated above, the Reichsbank shipped $378,000,000 worth of gold to the Swiss National Bank, [87] and in the years 1940-41 over $20,000,000 in gold to the Swiss private banks. [88] At the same time throughout the entire period of the war the published gold reserves

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of the Reichsbank were fixed at $29,000,000. [89] In spite of this fact, the Swiss continued to take gold, apparently satisfied with the Germans' arguments about hidden reserves and fungibility.

With respect to the Swiss argument concerning the pre-war dates on the bars and coins which they accepted, it should be remembered first of all that, as described above, the Germans deliberately remelted the Belgian gold and pre-dated it to the year 1937. [90] In addition, it is Puhl's recollection that among the German exports of gold to Switzerland there were mingled bars bearing wartime dates, which the Swiss apparently accepted without question. [91]

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Notes of Sources:

(1) Interrogation of Emil Puhl on August 4, 1945.

(2) Ibid.

(3) Ibid.

(4) Interrogation of Emil Puhl on August 9, 1945.

(5) Interrogation of Emil Puhl on August 4, 1945.

(6) Figures compiled by Dunkel and Curtis in Germany, 1945-46.

(7) Interrogation of Emil Puhl on August 4, 1945.

(8) Statement received by Mr. Schmidt from the Swiss National Bank, February 1945.

(9) Interrogation of Emil Puhl on November 23, 1945, 10:00-11:15 a.m.

(10) Memorandum to Mr. Schmidt from Robert Blum, SSU, Department of State, January 15, 1946.

(11) Letter to Hermann Schmitz, one of the German directors of the B.I.S., from Paul Hechler, Associate General Manager of the B.I.S., December 23, 1942.

(12) Interrogation of Emil Puhl on November 23, 1945, 10:00-11:15 a.m.

(13) Ibid.

(14) Interrogation of Emil Puhl on November 27, 1945, 9:30-10:15 a.m.

(15) Data compiled by U.S. investigators in Germany, 1945-46.

(16) Unless otherwise indicated, material in this section is derived from OMGUS, Division of Investigation of Cartels and External Assets, "Report on the Gold of the National Bank of Bohemia and Moravia Acquired by the Berlin Reichsbank Subsequent to the Occupation of Prague." November 1, 1945.

(17) The material in this sub-section is based on a letter of December 3, 1945 from Rudolf Kroc, Prague, to William V. Dunkel.

(18) Unless otherwise indicated, material in this section is derived from US Group CC, Finance Division, "Gold of the Banque Nationale de

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Belgique Acquired by the Reichsbank from the Banque de France, Marseilles," August 23, 1945.

(19) George Wolfenson, Memorandum for the Files: Translation of the Report of Finance Auditor Panouillot to the French Minister of Finance Regarding Puhl's Declarations with respect to the Belgian Gold, June 30, 1945.

(20) Material in this section is derived from CMMUS, Division of Investigation of Cartels and External Assets, "Report on Gold of the Sparkasse Luxembourg Acquired by the Reichsbank, Berlin, from the Banque de France in Marseilles." October 21, 1945.

(21) Interrogation of Emil Puhl on November 8, 1945, 10:00-11:00 a.m.

(22) Letter from the Governor of the Banca d'Italia to the Belanzo Branch of the Banca d'Italia, dated at Como, Italy, April 12, 1944.

(23) Letter from Paul Hechler, Associate General Manager of the B.I.S., to Herman Schmitz, one of the German directors of the bank, December 31, 1942.

(24) Interrogation of Emil Puhl on December 1, 1945.

(25) Ibid.

(26) Telegram from Amembassy, London, No. 10,468 of November 27, 1944.

(27) Telegram from Amlegation, Berne, No. 7987 of December 12, 1944.

(28) Memorandum to Mr. Schmidt from Robert Blum, SSU, Department of State, January 15, 1946.

(29) United Nations Declaration on Forced Property Transfers, issued by the Department of State on January 5, 1943.

(30) Declaration on Unlawful Disposition of Looted Gold by the Axis, issued by Secretary of the Treasury Morgenthau on February 22, 1944.

(31) Telegram from Amlegation, Berne, No. 4137 of June 29, 1944.

(32) Telegram from Amlegation, Berne, No. 5549 of August 24, 1944.

(33) "Some Current Problems and Data on United States-Swiss Wartime Financial Relations", February 1945 - Exhibit 8.

(34) Telegram to Amembassy, London, No. 7066 of September 29, 1944.

(35) Telegram to Amlegation, Berne, No. 4193 of December 13, 1944.

(36) Telegram from Amlegation, Berne, No. 720 of February 1, 1945.

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(37) Despatch from Amlegation, Berne, No. 11,313 of April 3, 1945.

(38) S.A. Schmidt, Memorandum for the Files: Negotiations with Switzerland concerning the implementation of Resolution VI, May 5, 1945, p. 7.

(39) Ibid.

(40) Letter to the Heads of the Allied Delegations from W.E. Rappard of March 8, 1945.

(41) Hearings before a subcommittee of the Committee on Military Affairs, United States Senate, 79th Congress 1st Session pursuant to S. Res. 107 (78th Congress) and S. Res. 146 (79th Congress), Part 6, November 1945: Additional Material Submitted by the War Department (The Puhl-Funk Letters), passim.

(42) Ibid. Letter of March 29, 1945, p. 934.

(43) Telegram from Amlegation, Berne, No. 1845 of March 29, 1945 (Reporting contents of confidential memorandum by McKittrick, President of the B.I.S., dated March 27, 1945).

(44) Puhl-Funk Letters, op. cit. Letter of April 6, 1945, p. 936.

(45) Telegram from Amlegation, Berne, No. 1983 of April 5, 1945.

(46) Telegram from Amlegation, Berne, No. 2194 of April 14, 1945.

(47) Letter from the Swiss Clearing Office, Zurich, to the Swiss National Bank, Zurich, April 11, 1945.

(48) Puhl-Funk Letters, op. cit. Letter of April 6, 1945, p. 937

(49) Ibid., p. 939.

(50) Ibid. Letter of March 23, 1945, p. 929.

(51) Telegram from Amlegation, Berne, No. 1924 of April 2, 1945

(52) Ibid.

(53) Despatch from Amlegation, Berne, No. 11,432 of April 18, 1945.

(54) Interrogation of Emil Puhl on July 27, 1945 at 3:40 p.m.

(55) Interrogation of Emil Puhl on August 4, 1945.

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(56) Telegram from Amlegation, Berne, No. 1732 of May 7, 1945.

(57) Telegram from Amlegation, Berne, No. 2816 of May 20, 1945.

(58) Emil Puhl, Statement on the German-Swiss Negotiations of April 1945, made at Frankfurt/a/M on November 17, 1945.

(59) Emil Puhl, Statement on the Constance Shipment by the Reichsbank, December 20, 1945

(60) Puhl-Funk Letters, op. cit. Letter of March 19, 1945, p. 925.

(61) Telegram from Amlegation, Berne, No. 1845 of March 29, 1945.

(62) Ibid.

(63) Telegram from Amlegation, Berne, No. 1866 of March 29, 1945.

(64) Puhl, Constance Shipment, op. cit.

(65) Interrogation of Emil Puhl on August 9, 1945 at 3:00 p.m.

(66) Telegram from Amlegation, Berne, No. 1866 of March 29, 1945.

(67) Interrogation of Emil Puhl on August 9, 1945 at 3:00 p.m.

(68) Puhl-Funk Letters, op. cit. Letter of April 6, 1945, p. 939.

(69) Letter from Paul Hechler, Associate General Manager of the B.I.S., to Emil Puhl, Vice-President of the Reichsbank, April 10, 1945.

(70) Telegram from Amlegation, Berne, No. 2636 of May 5, 1945.

(71) Puhl, Constance Shipment, op. cit.

(72) Letter from Hechler to Puhl, April 10, 1945, op. cit.

(73) Swiss Statement to the Currie Delegation, dated February 16, 1945, p. 6.

(74) Schmidt, Memorandum of May 5, 1945, op. cit., p. 5.

(75) Ibid.

(76) Telegram to Amlegation, Berne, No. 1732 of May 7, 1945.

(77) Gold Declaration of February 22, 1944, op. cit.

(78) Interrogation of Emil Puhl on August 9, 1945 at 3:00 p.m.

(79) Interrogation of Emil Puhl on November 23, 1945, 10:00-11:15 a.m.

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HEADQUARTERS
OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.ZONE)
DIVISION OF INVESTIGATION OF
CARTELS AND EXTERNAL ASSETS
APO 757

30 October 1945

SUBJECT: SS Loot and the Reichsbank

TO: Lt. General Lucius D. Clay
Deputy Military Governor of Germany

1. Attached is a summary and detailed report on the transaction between the Reichsbank and the SS, wherein the bank undertook to receive and dispose of SS loot.

2. A copy of this report is being submitted to the U.S. Representatives who are preparing the economic case against the War Criminals.

Bernard Bernstein
Colonel GSC
Division of Investigation of
Cartels and External Assets

SLK:lgd

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Tab B

Report on the SS Loot

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REPORT ON THE SS LOOT

PART I

SUMMARY

1. In 1942 the Reichsbank and the SS worked out an arrangement whereby the bank undertook to receive and concert into cash loot seized in the various parts of occupied Europe. The proceeds of the sale of the property was placed to the credit of the Ministry of Finance on the books of the Reichsbank.

2. By the time the war ended seventy-six shipments of the loot had been made by the SS to the Reichsbank. The total value of these shipments amount to approximately RM 36,000,000. The estimated value of the property received and the nature of the property, are shown in the following table:-

	Value of Shipments
Total	RM 36.17 millions
Bank notes of foreign countries	RM 21.88 millions
Gold and silver coin and bullion	10.67
Good jewelry and precious metal ware	1.70
Dental gold and broken jewelry	1.65
Securities and postage stamps	.27

3. A more detailed list of the items shipped is as follows:-

Rings, gold, silver and platinum
Watches
Savings, Bank passbooks
Bank notes
Handbags
Cutlery
Gold and silver coins
Postal stamps
Diamonds
Pearls
Dental gold
Securities

4. The total proceeds from sale of the loot, covering the first forty-four shipments, amount to approximately RM 23,455,782.

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5. This transaction was in accordance with an oral directive from Reichsbank President Dr. Walter Funk to Emil Puhl, the Vice-President of the Reichsbank. Schwering von Krosigk, the Minister of Finance, also knew about the arrangements. The Reichsbank knew about the general nature and general sources of the property the SS was to deposit. It knew that jewelry was to be included and it knew that all the property was confiscated property. It knew that the property was to come from occupied countries. Furthermore, the Reichsbank appreciated very clearly the reputation of the Gestapo. It knew that the Gestapo confiscated property of concentration camp victims.

6. The Reichsbank's awareness of wrong is attested to by the fact that all the instructions and agreements were oral and all people participating in it were enjoined to utmost secrecy. The only writings that exist are the bookkeeping records and correspondence resulting from the execution of the agreement.

7. A more detailed report of the transaction is contained in Part II of this report.

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V/4810. Repositories - GERMANY & AUSTRIA

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321110

SECRET

SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Division

APO 757
June 1945

SHAEF/G-5/LA/751

SUBJECT: Addendum I to fourth Edition of Repositories of Works of Art and Archives in Germany.

1. The Fourth Edition of Repositories of Works of Art and Archives in Germany and the first addendum thereto, contain all information available on this subject received by the MFA&A Section through 22 June 1945.

2. The information has been derived from every available source. Some of it is unevaluated and may prove to be obsolete or inaccurate.

3. The items are arranged roughly by geographic areas in order that the general location of a repository can readily be seen. It is emphasized that these general areas do not necessarily correspond to German provincial boundaries.

4. Map references, unless otherwise specified, were taken from GSGS 4346, Germany 1 : 250,000.

GEOFFREY WEBB,
Lt. Colonel,
Adviser, MFA&A.

DISTRIBUTION OF FOURTH EDITION - REPOSITORIES -

2 - Secretaries, Combined Chiefs of Staff (for CCAC)
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6 - BR Element CC, for MFA&A
1 - OSS Det (Main) Attn: Mr. Pearson for Lt. Plaut, APO 413
1 - HQ Allied Commission, Subcommission for MFA&A, APO 394
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COPY NO. 71

SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Division

APO 757 (Fwd)
30 June 1945

SHAEF/G-5/Ex/Fwd/751

SUBJECT: Addendum I to Fourth Edition of Repositories of Works of Art and Archives in Germany.

TO : Addressees as listed.

1. The attached summary, subject as above, is forwarded for the information and guidance of all concerned.

2. Attention is invited to comments with reference thereto prepared by the Monuments and Fine Arts Section.

For the Assistant Chief of Staff, G-5:

H. PRICE-WILLIAMS,
Brigadier,
Executive.

Incl.

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CONFERENCE OF THE ALLIED MINISTERS OF EDUCATION

CHAIRMAN: The Rt. Hon. R. A. Butler, M.P., *Minister of Education*

COMMISSION
FOR PROTECTION AND RESTITUTION OF CULTURAL MATERIAL

CHAIRMAN: Professor ~~Paul Vaucher~~ André Gros

OFFICE: D. Sutton
23 BELGRAVE SQUARE
LONDON, S.W.1
Telephone: SLOane 4522 Ext. 342

~~SECRETARY: C. R. Harvey~~
~~8 HANOVER STREET~~
~~LONDON, W.1~~
~~Telephone: MAYfair 8484~~

June 19th 1945

1 copy filed
[illegible] 4-1

Deposits in Germany

The following report has been received from the French authorities:-

"250 toiles de maîtres et 250 caisses estampes paraissant appartenir à des musées français sont entreposées chez des curés à 'Oberstadion, Grundsheim, Kirchen (Région d'Ehingen)'.

Le 4ème bureau de l'armée a été averti afin d'effectuer une saisie."

Denys Sutton

John Phillips Esq.,
71, Grosvenor Street,
London, S.W. 1

321112

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Please return to
J. M. Phillips

1 June 1945

Report on a Visit...Repositories...Germany and Austria, 9 May - 19 May 1945.
OSS Det (Main), Attn: Mr. Pearson, for Lt. Plaut, APO 413.

NONE

Report on a Visit...Repositories...Germany and Austria, 9 May - 19 May 1945. (1 copy).

321113

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321114

SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
Mission (France)

SUBJECT: Report on a Visit of Inspection of Depositories of Works of Art in Germany and Austria, 9 May - 19 May 1945.

An officer from this Mission was sent at the request of Supreme HQ AEF, G-5 to

1. report on depositories of works of art removed by the Germans from France and recently uncovered by the 3rd and 7th US Armies in Bavaria and Austria;

2. report on the whereabouts and condition of the VAN EYCK altarpiece, the property of the Belgian Government, removed by the Germans from France during the occupation;

3. report the results of investigations mentioned in 1 and 2 above to the French authorities concerned, the French Government viewing the ultimate return of the VAN EYCK altarpiece to Belgium as a matter of considerable importance.

The VAN EYCK Altarpiece.

This altarpiece, the most important work of art seized by the Germans from any country during the course of the war, was reported to be stored in a salt mine above ALTAUSSEE in Austria. The mine was visited on 16 May 1945 and nine (9) panels of the polytych were seen. These were in good condition except for the panel representing St John the Baptist, which was in part worm-eaten and had been broken. It has been satisfactorily restored at ALTAUSSEE by a competent restorer of the KUNSTHISTORISCHE MUSEUM, Vienna.

The remaining panels are believed to be in the mine, the entrance to the inner chambers of which was blown on the order of Baldur von SCHIRACH, Gauleiter of Austria, in an effort to destroy all objects of artistic and political interest stored there. The effort was not successful but the main passage has been blocked for an estimated 30 feet and is now being cleared. Officials from the Vienna Museums in charge of the depository consider that the contents will probably be found unharmed when the passage is cleared. The panels seen had been removed from the inner chamber of the mine before the passage was blown, and were stored in a wood-lined chamber where physical conditions were reasonable. It should be noted that the panels representing the Adoration of the Lamb, and God the Father, were not among those seen.

It appears that the altarpiece was taken direct from PAU to NEUSCHWANSTEIN where it was unpacked and several blisters which had developed were dealt with by the Munich restorer, LISCHKA (?), now dead. It was removed, uncased to ALTAUSSEE in the late summer or autumn of 1944.

The depository is now under guard, and the clearing of the passage and further investigation of the contents of the mine will be undertaken by the MFA&A Specialist Officer 3rd US Army, who will report the result through channels to Supreme Hq AEF.

The EINSATZSTAB ROSENBERG Depositories.

A number of personnel employed by the EINSATZSTAB ROSENBERG are now either under arrest or surveillance and were questioned. They are:- Bruno LHOSE, who when seen was imprisoned at FUSSEN, Gunther SCHIEDLAUSKY, KLEIN, a restorer, at present at BUXHEIM and Robert SCHOLZ. Further interrogation of these persons will of course take place.

The works of art removed from occupied countries by the EINSATZSTAB ROSENBERG are now known to be stored in eight (8) depositories listed below:-

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REPORT on a Visit of Inspection of Depositories of Works of Art in Germany and Austria, 9 May - 19 May 1945, continued.....

1. NEUSCHWANSTEIN, near FUSSEN in Bavaria
2. HERRENCHIEMSEE in Bavaria
3. BUXHEIM near MEMMINGEN in Schwabia
4. Schloss COLMBERG near ANSBACH in Franconia
5. SEISSCNEGG near AMSTETTEN in ~~[illegible]~~ Austria
6. KOGL near ST GEORGEN in Austria
7. NIKOLSBURG in Czechoslovakia
8. The SALZBERGWERK above ALTAUSSEE in Austria.

NEUSCHWANSTEIN. This depository is housed in the very solidly constructed castle built in the 19th century by Ludwig of Bavaria. It was the principal depository for the EINSATZSTAB ROSENBERG, which had carried out certain structural alterations in the larger halls on the lower floors of the castle in order to arrange more satisfactory storage space. The physical conditions for works of art are good. The castle was also the administrative centre for the entire group of depositories, and contains a well equiped photographic laboratory. There exists what appears to be a complete catalogue of all the important objects in the depositories, classified according to provenance. The great collections such as the David WEIL, ROTHSCHILD Collections seem to have been described and photographed with considerable care. The group of ROTHSCHILD Collections have been incorporated as one and all objects from them bear a label with the letter R and a catalogue number. Similarly all objects from the David WEIL Collection are labelled DW. Quantities of Renaissance jewelry and 18th century snuff boxes from the ROTHSCHILD Collections were seen, as well as paintings and furniture of the highest quality, and a quantity of plate from the David WEIL Collection. The castle is under guard and no one is permitted to enter without an order from 7th US Army.

HERRENCHIEMSEE. This depository has been inspected by the MFA&A Specialist Officer 7th US Army and was found to contain approximately three hundred (300) unopened cases, the contents of which are at present unknown. The depository, situated in a castle on an island in the lake, is under guard.

BUXHEIM. This depository is housed in the Monastery of BUXHEIM, near MEMMINGEN, where physical conditions for the storage of works of art are good. It contains a vast number of objects, of secondary interest for the most part, pictures, furniture, tapestries, carpets and rugs, though some bronzes and plate from cases marked DW and a quantity of unopened cases also marked DW were seen. There were also similarly marked COPTIC textiles of high quality. Most of the objects in the depository appear to be of French origin, with the exception of several rooms filled with objects from KIEV, these latter mostly of very poor quality. KLEIN, a competent German restorer, is installed at the Monastery and is restoring pictures from German museums as well as pictures that are ROSENBERG loot. The depository is under guard and cannot be entered except on production of a pass from Military Government.

COLMBERG. This repository is situated in a castle near ANSBACH. It was not visited by the officer making this report but information from sources which in other cases has proved reliable is that the depository contains only objects brought by the EINSATZSTAB ROSENBERG from Eastern European countries.

SEISSCNEGG. This depository is near AMSTETTEN, in Austria, and is reported as being one of the minor EINSATZSTAB ROSENBERG depositories containing nothing of great importance.

KOGL. This depository is situated in a castle near St GEORGEN in the SALZKAMMERGUT. The MFA&A Specialist Officer, 3rd US Army report that a preliminary inpsection suggests that there is little of first importance there. There is furniture of moderate interest in [illegible]

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321116

KOGL, continued....

quantity, and about one thousand (1000) paintings mostly of little value, including many works of minor Dutch masters. There are collections of GOTHIC statues, 18th century busts and Oriental rugs. LHOSE has stated that the KRAEMER Collection was moved there in Autumn 1943, but this has not yet been verified. A catalogue of the depository exists, lacking provenance and containing doubtful attributions, but there is a first-rate art reference library. The depository has been in charge of Robert SCHOLZ, an official of the EINSATZSTAB ROSENBERG, who will remain under surveillance.

NIKOLSBURG. This depository is in Czechoslovakia in Russian occupied territory, and has consequently not been visited. SCHIEDLAUSKY states that it was never important and was in part evacuated to ALTAUSSEE.

The SALZBERGWERK, ALTAUSSEE. This depository is situated in a very extensive salt mine in the mountains above ALTAUSSEE in Austria. It has already been mentioned in connection with the VAN EYCK Altarpiece. Its possible importance as an EINSATZSTAB ROSENBERG depository is based on statements of SCHIEDLAUSKY that certain objects from NIKOLSBURG were evacuated there, and the statement of LHOSE that a number of objects from NEUSCHANSTEIN were recently removed to ALTAUSSEE. No further information can be obtained on the actual contants of the mine until the main passage leading into it has been cleared. The precautions taken at ALTAUSSEE have already been described above.

From a preliminary and necessarily cursory inspection of the depositories of the EINSATZSTAB ROSENBERG it would appear probable that a large proportion of the works of art seized by the Germans in France will eventually be restored to their owners. For the present they are adequately guarded and are stored in reasonably good physical conditions.

The GOERING Collection.

This collection was found by elements of the advancing 7th US Army in part stored in underground passages beneath GOERING's Staff Headquarters at BERCHTESGADEN, in part in the special train of nine coaches in which it had been brought to BERCHTESGADEN station. The Collection had been hurriedly moved in two parts from KARINHALL to NEUHAUS near NURENBERG on 23 February and 13 March. It was again evacuated on 13 April in one special train to BERCHTESGADEN, only a few objects being crated. The collection was in charge of Walter Andreas HOFER, known as the Director of the Art Collections of the Reichsmarshal. HOFER was unable to find adequate storage and was finally forced to leave the larger part of the collection in the train transferring only the objects of greater importance to the underground tunnels where they remained for about ten days. These tunnels were extremely damp and offered a very precarious shelter for the objects stored in them. Fortunately the collection was not there long enough for any serious deterioration to ensue. The entire collection has been removed from the tunnels and railway coaches by the American Military Authorities and placed in a fire-proof house where it is adequately guarded.

HOFER estimates that there are at BERCHTESGADEN up to one thousand (1000) paintings, together with a quantity of tapestries and a great deal of plate and many personal articles (swords of honour, etc) presented to GOERING from time to time by admiring Party leaders and foreign potentates. Approximately one fourth of the collection of paintings were by French masters, the rest mostly German, Flemish and Dutch. A small group of French 19th century paintings was "purchased" from the EINSATZSTAB ROSENBERG, and a doubtful REMBRANDT was bought from a dealer at Marseilles. All the tapestries are stated by HOFER to have been bought from French dealers.

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REPORT on a Visit of Inspection of Depositories of Works of Art in Germany and Austria, 9 May - 19 May 1945, concluded....

HOFER further stated that the entire GOERING Collections were at BERCHTESGADEN with the exception of twenty (20) to thirty (30) tapestries of little value left behind at KARINHALL and probably destroyed and ten (10) to fifteen (15) of fine quality in a castle in Austria where Frau GOERING is at present interned.

Two objects from the LOUVRE exchanged during the occupation against objects from German museums, were taken by GOERING for his Collection. They are:

1.- A Painted Wooden Figure of St.-Mary Magdalene by Gregor ERHART, Augsburg early 16th century.

2.- A Triptych, comprising the Presentation in the Temple, the Adoration of the Magi, and the Coronation of the Virgin by the Master of the Holy Kinship.

The Magdalene was seen, in good condition; HOFER stated that the Triptych was also at BERCHTESGADEN.

HOFER stressed that the GOERING collection had always been acquired by purchase, exchange or gift and never by seizure, but it will be appreciated that the Reichsmarshal and his agents if need be were expert in various methods of bringing proprietors to the point of willingness to give, sell or exchange.

HOFER has been told to prepare a catalogue stating the provenance of each object. Frau HOFER, the restorer of the collection will undertake such work as is required.

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Future Case

CONFIDENTIAL

HEADQUARTERS (Regional)
U S GROUP C C (Germany)
REPARATION DELIVERIES AND RESTITUTION DIVISION
Monuments Fine Arts and Archives Branch
APO 742

8 May 1945.

SUBJECT: Deposits of Works of Art.

TO: Acting Director, MFA&A Branch, British Element CC.
Adviser on MFA&A, G-5 Ops, SHAEF.
Mr. John M. Phillips, OSS, 71 Grosvenor Square, London.

1. Information has reached this Branch that paintings from the Vienna Museum and the Hitler Museum at LINZ are stored in the Salt-mines near ISCHL, Province of OBERDONAU, AUSTRIA. It is suggested in the information that the Germans may try to conceal the entrances to these mines.

2. It is further stated that the collections of works of art of the Prince of LIECHTENSTEIN and of the Kunsthistorisches Museum of VIENNA are stored in a vault under the Collegiate Church at KLOSTERNEUBURG, just north of VIENNA.

3. The Prince of LIECHTENSTEIN is stated to have removed a considerable part of his paintings, archives, library and furniture from his Castles of FELDSBERG and EISGRUB in UNTERDONAU, and his palace in VIENNA to VADUZ in LIECHTENSTEIN, but that the objects on the attached list, Annex A, remain in AUSTRIA, and he is eager to effect their recovery.

4. This information raises the question of to what degree information relative to deposits of works of art and similar information has been or is being communicated to the elements of the Allied Council for Austria. It is assumed that the A/Director of the MFA&A Branch, British Element CC, has communicated such information to W/Cmdr GOODISON. It is suggested that he be requested to communicate this material to the Sub-commission for MFA&A in the Allied Commission for Italy, from which the US personnel for MFA&A in AUSTRIA is to be drawn.

5. If it is felt that incomplete information has been furnished to the ACA, it is suggested that Mr. PHILLIPS and the A/Director of the British MFA&A Branch extract from their files on deposits the material relative to AUSTRIA and forward it to the ACA. This Branch will be glad, if necessary, to forward to the US element of the ACA or to the Sub-commission for MFA&A (Italy).

MASON HAMMOND
Maj AC
A/Chief MFA&A

Incl as stated

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ANNEX A

To Information about Deposits of Works of Art

8 May 1945

SUBJECT: Works of Art belonging to the Prince of LIECHTENSTEIN still in VIENNA and Lower AUSTRIA.

1. Stored with the large paintings from the Kunsthistorisches Museum in VIENNA in a cellar under the Collegiate Church of KLOSTERNEUBURG, just north of VIENNA, are:

a. Eight paintings by Peter P. RUBENS on the story of Decius MUS, as follows:

G-47, Appearance of the Dream
G-48, Interpretation of the sacrificial victim
G-49, Decius devotes himself to the Infernal Gods
G-50, The lictors sent back
G-51, Battle
G-52, Funeral Ceremonies
G-53, Trophy
G-78, Rome.

b. The following pictures:

G-80, Peter P. RUBENS, Assumption
G-122, Peter P. RUBENS, Ajax and Cassandra
G-40, Guido RENI, Adoration of the Shepherds
G-91, Jan BOEKHORST, The Foolish Virgins.
G-755, Jan FYT, Dogs attacking a wolf.
G-811, Jan FYT, Fox-hunt
F-1746, CASANOVA, Prince Wenceslaus of Kaunitz on horseback
F-1800, Follower of MYTEN, Entrance of Prince Wenceslaus of Liechtenstein into Parma.
F-1929, H. STEENWICK, Hall of a Palace
F-1950, ROY, Prince Hartmann of Liechtenstein on horseback
F-1951, ROY, Prince Wenceslaus of Liechtenstein on horseback.

c. Six canvases representing the following Princes of Liechtenstein on horseback: Emmanuel, Jean Adam, Wenceslaus, Hartmann, Antoine Florian, Philip.

2. In the Palace of the Prince of Liechtenstein, Fürstengasse 1, VIENNA are:

a. 30,000 to 40,000 books of the library.
b. Part of the family archives.
c. Parts of the collection of Ceramics.
d. Three tapestries.
e. Paintings by Antonio BELUCCI in the celings of the Gallery Halls.

3. In the Castle of Liechtenstein near MÖDLING, just south of VIENNA, in the dungeons, are deposited some 800 valuable books from the Library in VIENNA.

4. In the Castles of FELDSBERG and EISGRUB, near LUNDENBURG, UNTERDONAU, are portions of the library and various valuable pieces of furniture.

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2 May 1945

Addendum II to Third Edition of Repositories of Works of Art and Archives in Germany.
OSS Det (Main) ATTN: Mr. Pearson for Lt. Plaut, APO 413.

Secret

Addendum II to Third Edition of Repositories of Works of Art and Archives in Germany. (Copies 57-59).

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JMP 27-4-45

Registry

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HQ & HQ DETACHMENT
OFFICE OF STRATEGIC SERVICES
European Theater of Operations
U. S. Army

APO 413 (Main)
27 April 1945

SUBJECT: Addendum II to Third Edition of Repositories of Works of Art and Archives in Germany

TO : Advisor, M.F.A.& A.
G-5, SHAEF

1. Additional information relative to repositories of works of art and archives in Germany, collated by the Art Unit assisted by the Roberts Commission, is contained in the attached Addendum II to the Third Edition of Repositories of Works of Art and Archives in Germany. This information, which is drawn from several sources, is unevaluated and may prove, in some instances, to be obsolete or inaccurate.

2. Map references, unless otherwise specified, are taken from Series GSGS 4346 Germany: 1:250,000. In instances where it has been impossible to pinpoint the repository, the map references are the coordinates of the nearby town or city.

3. The items are arranged roughly by areas, in conformity with the earlier lists issued by the Advisor for MFA&A, G-5, SHAEF.

Norman H. Pearson
Chief, X-2 Branch
OSS, ETO

~~Encl:~~

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Repositories
Paris 66154

SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE

COUNTER INTELLIGENCE WAR ROOM
LONDON.

Box No. 750,
Parliament Street, B.O.
S.W.1.

SECRET

16th April, 1945.

Dear Phillips

With reference to our telephone conversation this morning, the following might be of interest to you for the Vaucher Commission:

We have evidence that the German authorities considered storing works of art in Weimar in rooms under the control of Landesplaner WEISE, Weimar, Karlsplatz 11.

Yours sincerely,

HR Trevor-Roper

John Phillips, Esq.,
O.S.S.

Based on GPD 4044 of 6.3.45

HRTR/PGOE.

Inf. cabled MFA+A Adv /6-5/ Sharf via Saint (Paris) 20.4.45 J.M.P

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Tel: FRO. 8121
Ext: 110

Monuments, Fine Arts & Archives Branch,
Room 3/9, Flat 22,
13 - 22 Nevern Mansions,
Warwick Road, Earl's Court, S.W. 5.

Ref: INTP/62575/9/MFA

14th May 1945.

TOP SECRET

To:- Adviser,
M.F.A & A,
G-5, SHAEF.

TOP SECRET

1. Reliable source states:-

a) objects from German Art Historical Institute of Florence are at KOCHENDORF near HEILBRONN (map ref. GSGS4416, Sheet V3, poing S0870). There is a saltmine and two big castles there.

b) Archives of Kunstschutz are at OBERAUDORF am INN (Austro-Bavarian frontier, GSGS4416, Sheet Y6, point Z3303) in the villa of Prof. von BISSING, a well-known Egyptologist.

c) Art Treasures from Uffizi said to be stored near H.Q. of General von WOLFF.

Douglas Cooper, S/Ldr
Squadron Leader,
A/Director, M.F.A & A Branch.

C/JD.

Copy to:- O.S.S. Art Dest (attention Lt. PLAUT).

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List of Repositories of Works of Art

Adviser on Cultural Affairs (US Gp CC Rear)	Mon, Fine Arts & Archives Branch (SHAEF Div Forward) US Gp CC Main	10 Apr 45

1. Forwarded herewith, for transmittal to the OSS, attn. Mr. PHILLIPS, or to the American Commission, attn. Miss MILL, are two copies, numbered 81 and 82, of the third edition of the SHAEF list of repositories.

2. Three copies of this list have already been sent to Mr. PHILLIPS through channels.

3. An Annex, in five pages, is presently being mimeographed at SHAEF and will be forwarded.

C.S.H.

Roberts Comm. Attn: Mr. Phillips	Adviser on Cultural Matters (US gp CC (rear)	12 Apr 45.

1. Above instructions complied with this date.

2. Copy No. 81. to Mr. PHILLIPS.

JOHN NICHOLAS BROWN
Adviser on Cultural Matters.

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Sent to Deutsch 23 Mar 1945

SPECIAL REPORT No. 11 SECRET 24 March 45

CASTLES and PRIVATE ESTATES in Wuerttemberg and Baden (Southern Germany)

Usable a s Sta ff Headquarters and Hospitals -- Report prepared by I D C - O S S, based on information gained through the interrogation of German Prisoners-f-war.

Castle Jagsthausen,	near village of Jagstha usen at the river Jxagst (Wuerttemberg) about 72 rooms and 1 hall. An old building.
Castle Neipperg,	near village of Schwaigern (Wuerttemberg) between Heilbronn and Karlsruhe. about 20 living rooms, Halls and reception rooms. 6 rooms in administrator's house.
Castle Hornberg,	nea r Neckarzimmern (Baden) between Heidelberg and Sinzheim (Ems) a. Paxrtly restored building at the top of the hill, a museum, state of condition not known. b. Building in the valley, now property of a Concrete Factory. About 10 living rooms.
Castle Babstadt,	near Babstadt betwenn Heidelberg and Sinzheim (Ems) About 20 rooms and reception hall.
Castle Schomberg,	near Stebbach (Baden) between Karlsruhe and Heilbronn. Ab ut 12 living rooms and reception hall. (Some smaller rooms)
Castle in Rxappenau,	Bad Rappenau (Baden) between Heidelberg and Heilbronn About 12 living rooms, some small rooms and reception hall.
Camstle Treschklingen	(Wuerttemberg) Small estate. About 10 rooms.
Castle Bonfeld	nearr Bonfeld (Baden). Two separate parts: a. Upper Castle with 10 rooms and some smaller quarters b. Lower Castle with 12 rooms, reception hall and smaller quarters.
Castle Adelsheim	nea r Adkelsheim (Baden) About 18 large rooms, some small rooms.
Ca stle Fuerfeld,	near Maxssenbach (Wuerttemberg) A small estate with about 8 large rooms.
Castle Dammhof	between Sinzheim and Eppingen (Baden) About 8 living rooms and smaller quarters
Ca stle Laxngenburg,	near Oehringen (Wuerttemberg), one the largest and best suitable castles in the province with over 40 large rooms, receptions halls and some smaller quarters.
Ca stle Mentzingen	near Mentzingen (Baden) About 14 living rooms and smaller quarters
Ca stle Wimpfen	nea r Wimpfen (Baden) About 8 living rooms
Castle Oehringen,	in Oehringen (Wuerttemberg), large and good suitable estate with about 40 living rooms reception hall, smaller quarters and servants ' quarters

-2-

321125

Castle Loewenstein, near Weinsberg (Wuerttemberg), a large and well suited estate, with about
********** 40 living rooms, halls and other, smaller quarters.
Castle Pettenkofen , at the Lake of Starnberg (Southern Bavaria)
********** now used as a youth hostel, have about 40 rooms and smaller quarters
Castle Wolfegg , near Waldsee, between Aulendorf and Memmingen (Wuerttemberg
********** about 40 living rooms and smaller quarters
Castle Q uardt zu Wylrath near Isny between Leutkirch and Kempten (Wuerttemberg)
********** a bout 30 living and smaller rooms.
Castle Schillingsfuerst in Schwaebisch-Hall (Wuerttemberg
**********about 20 living rooms and smaller quarters
Castle Turn & Ta xis near Memmingen (Wuerrmberg)
**********a bout 10 large rooms and some smaller one's.
Castle Rzeichenau near Konstanz (Lake de Konstance) , used as a Nazi Party Recreation Home,
********** about 30 rooms

Property of Freiherr von Weile, in Heilbronn (Name of estate unknown), about 8 rooms

Hunting Lodge of Hermann Cron in the City Forest of Offenburg (Baden) 5 rooms and smaller one's

Property of Freiherr von Goeler near Stetten (Baden) between Karlsruhe and Heilbron (10 rooms)

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Mr. Phillips:

Herewith copy of our Airgram A-314, March 21 to the Department, which you asked me to send you.

J.B.W. JBW

24.4.45

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OUTGOING AIRGRAM

SECRET

FROM
LONDON
March 21, 1945.

The Secretary of State,
Washington, D.C.

A-314, March 21.

SAFEHAVEN - FOR DEPARTMENT, TREASURY AND FEA.

MEW has received confidential report giving following information on location of certain art collections in Germany and Austria:

"(a) It is understood that an important part of Berlin State collections are stored in flak towers at Zoo and Friedrichshafen.

(b) The salt mines at Ischl and Alt Aussee in Austria are the biggest depositories containing the Linz Museum, Rosenberg and Austrian State collections.

(c) The Schloss Nikolsburg property of Furst Dietrichstein, north east of Vienna, is an important loot depository.

(d) The Lichtenstein State collections are partly stored in Schloss Gamming at Mariazell and in Stuft Kloster at Neuburg."

WINANT

Copied by: jh

24.4.45

All in 3rd Ed Rep. Works Art + Archives (SHAEF)

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Copy 1 of 2

U S GROUP C G
REPARATION DELIVERIES AND RESTITUTION DIVISION
Monuments Fine Arts and Archives Branch

1 April 1945.

SUBJECT: Information about Map Collection at WOLFEGG.

TO : Fwd Echelon MFA&A, RD&R Div, US Group CC (Main).
For Adviser on MFA&A, G-5 Ops, SHAEF.

Mr. J.M. PHILLIPS, Art Desk, CSS, 71 Grosvenor St.

Director of MFA&A Branch, Br Element CC.

1. The Adviser on Cultural Matters to US Group CC, Mr. J.R. BROWN states that at:

WOLFEGG, in Kreis Ravensburg, Donaukreis, Württemberg
GSGS 4346 (Germany 1/250,000) sheet L-46
Grid ref. WZ 5417
9 miles (14 km) north-east (as the crow flies) of Ravensburg on the road through Waingarten to Leutkir

in a SCHLOSS belonging to Count Waldburg-Wolfegg-Waldsee

is a Library containing a valuable collection of early maps, including the

WALDSEEMULLER MAP, the unique copy of the first printed map of America.

2. The Adviser requests that intelligence agencies and MFA&A officers likely to enter this area with the Allied forces be advised of the importance of this site and requested to collect information about it or to see that adequate protection is given to the collection if found.

MASON HAMMOND
Maj AC
A/Chief MFA&A

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Central Information Division

Receipt for Classified Materials

The undersigned is responsible for the return of these documents

to the C. I. D. Mr. Pearson

x-2

Shelf G-5 Miscellaneous -
~~German~~ Repositories of
Works of art in Germany

Sent by P. Rowe Date 16/1/45

Received by

This copy of the receipt for your retention.

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SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Internal Affairs Branch

SHAEF/G-5(I.A.)/751

APO 757 (Main)
12 March 1945

SUBJECT: Transmittal of Report.

TO : US Group CC, for MFA&A
BR Element CC, for MFA&A
OSS Detachment (Main) Attn: Mr. Pearson for
Lt. Plaut, APO 413

2nd Edn

1. Herewith is one copy for each addressee of the latest report on "Repositories of Works of Art in Germany", for your information.

2. Corrections and additions will be incorporated in subsequent editions.

For the Chief, Internal Affairs Branch:

Marvin C. Thorp
Capt. Ismel

GEOFFREY WEBB
Lt. Colonel,
Adviser, MFA&A

Incl.
(as above)

14 March 45

TO: Mr. Pearson, X-2

Above document has been received as of this date and is being processed by this unit. It will be rushed to you as soon as possible

Chatour
CID-R&A

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Second Edition.

SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Internal Affairs Branch
Monuments, Fine Arts and Archives

SHAEF/G-5/1.A.(MFAA)/751

APO 757 (Main)
March 1945

SUBJECT: Repositories of Works of Art in Germany.

The following information on repositories of works of art in Germany has been gathered from many sources. Some of the information is old and still more may turn out to be unreliable, but it has been brought together as the best that is available. The Germans stored their collections locally as a rule and the local museums will be a source of information as to the whereabouts of the collections. Almost every castle seems to have been used as a repository for works of art, books, or scientific material.

MARVIN C. ROSS,
Captain, USMCR.

[redacted] - Alpen Vorland, the Bayerische Staatsbibliothek reported to be evacuated in this area.

ADELSHEIM - Schloss Baden (L 50/S 29) reported to be a repository.

ADOLFSBURG (K 52 G 31) Art from Düsseldorf.

ALLENDORF a.d. LAHN. (Sheet S 3 point G 622173 1:100 000). Collections from Walraf-Richards Museum in Cologne in care of Frau May wife of a curator.

ALME (L 52/B 61) 22 m. West of Warburg. Art from Cologne, possibly in the Kochel mine.

ATTENHORN (Sheet 4813, 1275/8080) nearby Stadachte cave reported to be a repository from Düsseldorf.

AMELUNXEN (L 52/C 14) on railway about 28 m. North of Kassel. Art from Essen and Düsseldorf.

AMSTETTEN (between Stuttgart and Ulm). Map Ref. 1/100 000 N.4. X. 561998. One of the deposits for works of art collected by the Einsatzstab Rosenberg.

ASCHHAUSEN, at the NW corner of WURTTEMBERG and on the BADEN frontier. A captured telegram of 17 Nov 44 indicates that the Army Museum at Vienna proposed ASCHHAUSEN as a storage depot and that a conference was held on the subject on 25 Nov 44. It may be noted that there is a fortress in the town with a Keep and an 18th Cent Bishops Palace.

AUGSBURG - One of the deposits for works of art collected by the Einsatzstab Rosenberg is said to be at AUGSBURG.

BAD AIBLING near Mosenheim SE of Munich. Evacuated hospitals here said to be continued for storage of non-medical matter.

BADEN-BADEN - An appartment at 5 Ludwig-Wilhelmstr. (bei Frau Jordan) was occupied in June 43 by ROCHLITZ, a dealer prominent in connection with the Einsatzstab Rosenberg. It was then said to be partly filled with looted works of art destined for GOERING (captured document). The "colored plates of the Cathedral of Strasbourg" were transported in Nov 44 to one of the Castles at Baden-Baden.

BAD GODESBURG on left bank of Rhine, just south of BONN. An OSS report of uncertain reliability, dated 5 Jan 45, states that part of the archives and libraries of TRIER have been transferred to BAD GODESBURG.

BAD RAPPENAU (L50/R97). Nearby Schloss Rappenau of von Gemmingen family reported to be a repository.

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BAD SCHACHAN (L 48/C48) (5 km E of Lindau Bodensee). Finance and Economic Ministries archives.

BAD WIESSEE (Tegernsee S of Munich) and villages in this district have been taken for Government Agencies and archives.

BAD WILDUNGEN (L52/G98) near Kassel. Depot in a bunker reported.

BERLEBURG (L52/G47) 24 miles due NW of Marburg a.d. Lahn. Art from Düsseldorf.

BERLIN -- Flaktower at Friederichstr. Archives and photographic records.

Reichsbank between Kurstr. and Oberwallstr. is said to contain many works of art. A large bunker was constructed as a shelter.

BLETCHEIM (Neckar Wurtemburg) Kleiningensheim Schloss. Evacuated museum material.

BITBURG Castle (6L15) Storage place for Aachen library.

BOESENBERG near Halle (25 km). A little village has an old quarry in a cave nearby, code word "Sans Souci". Entry through a peasants farm house. Art treasures reported.

BONFELD Schloss, Baden (L50/S96) reported to be a repository.

BONN (K51/F53) on the Rhine. Art from Düsseldorf, location not known.

BORTH (K52/A1833) 13 miles NW of Duisberg. Stone figures and plasters are stored in the salt mine.

BOTTENBROICH near Cologne. In local shelter is a 14th Cent alabaster relief from Cologne.

BREMEN, Focke Museum, (Grossenstr. 24), collections distributed to party members for safekeeping and Herr Laufeirbert (Bremen-Fesenfeld) can give whereabouts.

Staedtisches Museum, on the Bahnhofsplatz has large cellars constructed for collections.

BURG REICHENSTEIN, nr. Trechtingshausen (Sheet T2.M.023568), on left bank of Rhine. Castle the property of Kirch-Puricelli family. The provincial archives of the Rheinprovinz from Koblenz and a collection of pictures are said to have been stored here (MFA of Grand Duchy of Luxembourg).

BURG UNTERMAUBACH (South of Düren). Part of the contents of the Cologne Museum were stored here until Sep 44, when they were believed to have been moved East of the Rhine.

BUXHEIM, N.W. of Memmingen (X.4.788365). Presumably in the former Carthusian Monastery. One of the deposits for works of art collected by the Einsatzstab Rosenberg.

CLEVE (34/E95). Crypt in Stiftskirche has been reinforced to serve as a shelter for art objects. Minerva statue of Artus Quellenus is buried in garden of the Sculptor Morgadt.

COLOGNE - art objects are in the cellar of the Cathedral.

DEBENBORN (F 020212) reported painted wall coverings from Couven Museum in Aachen.

DUREN (3FL1) cellar of local brewery used to store choir stalls, statues, etc.

EHINGEN, near the Danube, halfway between Ulm and Sigmaringen. Plans were said to have been made in Sep 42 to evacuate part of the Kunst Gewerbe Museum at Stuttgart to Ehingen (OSS report of 3 Jan 45).

EHRENBREITSTEIN Fortress, on right bank of Rhine immediately opposite to Koblenz. The archives of the Grand Duchy of Luxembourg are said to have been transferred here (SHAEF/G-5(Ops)/751 of 13 Jan 45) -- also a portion of the archives from Osnabruck. (PW Paper/30 of 23 Oct 44). Documents relating to the Kunstschutz in Northern France are also said to have been sent there. Art collections from Cologne also reported to have been taken there. Tunnel under castle entered from garden (?) opposite City Hall.

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EICHSTADT (100 km S of Nurnberg). Bavarian state archives evacuated here.

EILINGEN near Weissenburg (3 km N)(M50/T35). Akademie des Bildendekunst evacuated here from Nurnberg.

EISENACH (L51/H76) The Einsatzstab Rosenberg sent trainloads of confiscated property to the Werk Duterhof at Eisenach. Packing cases were marked NSVP and NSKP.

EMMABURG (3K73) 5 miles due SW of Aachen. Planned as repository ?

ESSEN (F53A41) In Munsterkirchen shelter are objects from Johanniskirche.

FRANKFURT A/M. About 50,000 books removed from Jewish homes in Paris are reported to have been taken to Frankfurt, possibly to the institute of Jewish studios established there by the Nazi.

Helmuth Godenmeien, Lahnbachstr. 88, possesses loot according to report.

FREISING (Y98 9787) Nazi archives.

FRIEDERICHSWALDE bei Eberswalde (N53/V08) Goering sent works of art here.

FUESSEN, in Swabia, just N of the frontier with Austria. One of the deposits for works of art collected by the Einsatzstab Rosenberg (SHAEF/G-5(Ops)/751 of 17 Oct 44). This was the main depot for works from Paris. A PW suggests the neighboring castle of Neuschwanstein and Hohenschwangau may have been used for storage.

GEMNICH, Frau Schiffers von Herten, Herman Goeringstr. 90, rented by Aachen Library

GEMMINGEN Castle (L40/R96) belonging to Freiherr Ernst von Gemmingen is reported to be a repository for a large part of Mannheim's City Library, the Badische Landesbibliothek, and of the Schloss Museum.

GRAFSCHAFT (K32/G38)(65 miles E of Dusseldorf). Art from Essen and from Hugenpoet Castle.

GRUENBACH near Immenbroich, Inn. Owner Peter Kessel, district of Monschau. Room full from Aachen Museum.

GRUENENTHAL near Immgenbroich (K960200)(LK Monschau). Gastwirt Peter Kessel, repository of furniture and sculpture from Suermondt Museum.

GRUENWALD am Isar (S of Munich) Government requisitions (Archives ?).

GUENTERSEN (L52/C32) 9 miles due West of Goettingen, Krupp may have used for art storage.

GUESTROV (Mecklenburg) in Haus Haidberg are sculptures by Barlach saved by Dr. Schwippert.

GUTTENBERG (L50/R98), Schloss of Graf Guttenberg is reported to be a repository.

HAMBURG (See Town Plan 1 : 15,500, GSGS 4480). (a) Square J10 and K10. In the Heiligen-Geistfeld are two concrete structures, walls 9-ft thick, roof 20-ft thick, height 120-ft. Formerly an AA battery was mounted on top of each. Pictures are stored on the first floor inside, other floors are used as wards for the patients from the Hafenspital (bombed) which was nearby. Ref. GSGS German 1:250,000 sheet 2423 are: 4830547 and 48355361. (b) Square L10. The Kammerei (Municipal Accountant) in the Gamsemarkt. Ref on 1:25,000 sheet 2425 is: 49505361. On the upper floors of this old building are the large pictures from the Kunsthalle the best things from the Kunstgewerbe Museum, and part of the Neuerburg Collection (private, fine German, Flemish, Dutch 16th-17th Cent, about 6 Rubens). Pictures stacked on principle of best ones lowest. (c) Square L11. The Deutsche Bank opposite the Borse. The finest pictures of Neuerburg are in there with some things from the museum. Ref on 1:25,000 sheet 2425 is: 49705300. (d) Square R11. Ref on 1:25,000 sheet 2426 is: 54105325. This is a warehouse between the Eiffe Strasse and the Mittel Kanal. Here are stored the small pictures of the Kunsthalle and numerous other museum objects. (e) Some papers are locked up in the cellar of the Kunsthalle.

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HEILBRONN a. NECKAR. The Saltmines at Heilbronn (Studtisches Salzbergwerk) are kno to be in use as a very large storage dump for works of art and archives, expecially from Western Germany. Seventy three cases containing glass from Strasbourg Cathedral was sent here on 22 Nov 44 and it was proposed that the remaining works of art of importance from Alsace should follow. It is reported that parts of the archives from Metz have also been sent there, and other deposits from Southern Germany are recorded.

The general network of saltmines in this area is known as the "Heilbronn-Weinsberg Saltmines and it is probable that the underground workings have been much enlarged during the war years as suitable repositories for works of art. A special directorate (Einsatzleitung), apparently for constructional work of this kind, in Wurttemberg, has its HQ at Kirchheimerstrasse, Nurtingen (about 45 miles S of Heilbronn), and was responsible for preparing ad hoc accommodation in the Saltmines for particular deposits of works of art. (Captured documents from Strasbourg - dated 8 Nov 44). The entrance is probably near the Heilbronn area, however, and the official in charge of the Strasbourg glass is Regierungsrat Schlaffke, Tel: Heilbronn 2041. The evidence suggests that, once a deposit of works of art has been stored in a gallery specially prepared for it, some measures of sealing the gallery and preventing unauthorized access may be taken. It will therefore be difficult to be satisfied that every gallery has been explored in a deposit of this kind without possession of the blue prints of the construction parties, whic may be at Nurtingen.

A salt mine has been reported here as being a repository to which seventy-three cases of stained glass from the Cathedral at Strassbourg were shipped as well as books and Archives from Metz. The glass from Strassburg had been previously sent to the South of France and the cases are marked on the point as follows:

M[illegible] PREFET.
D[illegible] DORDOGNE

Strasbourg
Cathe

and on the top as follows:

FRAGILE
HAUT NE PAS (No of case here)
NE PASAPLAT

The glass was consigned to the Director of the Stadtischen Salzbergwerks and was in charge of Regierungsrat Schlaffke, Tel No. Heilbronn 20.41.

There is a salt mine in the northern part of the town called Salzgrund (Map Ref: Sheet V 3, GSGS 4416 (1:100000 - Germany) S 078637.

There is also a well known salt mine beside that station at Kochendorf (8 miles N of Heilbronn) Map ref. (same sheet) S 075700.

There are in addition two castles at this place.

It is quite possible that Heilbronn has been used for the storage of much more than the looted works of art mentioned here and this may easily be a great state repository since the Germans experimented and believed the salt mines were properly dry and suited for storing works of art.

In the salt mines are also works of art belonging to Dr. Kuetgens as well as his correspondence. He was the director of the Suermondt Museum in Aachen. Also archives and books from Metz are reported to have been taken here.

Schloss Schwaigen, nearby. Property of Graf Neiperg reported to be a repository.

Schloss Wabstadt, nearby. Property of von Gemmingen family, reported to be a repository.

Schloss of Freiherr von Weile, nearby, is reported to be a repository.

HILDESHEIM (nearby) Schloss Soder. The Staatsarchiv of Hannover and other archival material.

HILCHENBACK (Sheet 5014 2455/6428) nearby Stift Keppel, a monastery, reported to be repository from Dusseldorf.

HINTENSEE District. W. of Berchtesgaden. Underground depots said to contain works of art, described as directly above a pass from Berghof.

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HOESEL near Dusseldorf (A 4204) Schloss Linnep owned by Carl Speer Herd, according to report, loot from France and Belgium.

HOHENBURG, Schloss (1 mile S of Langgries - WY8804 of M 48), belonging to the Duchess of Luxembourg is reported to contain seventy-four rooms filled with crates containing works of art.

HOMBURG (8 miles SW of Aachen) art from Bonn, location unknown.

HORSBACH near Nurnberg, village used to store books, etc., from Nurnberg.

HUGENPOET (K52/A0) near Kettweg. Possibly used by Kurpp for art storage.

JAGSTHAUSEN, Schloss, near Heilbonn (L50/S58) property of Graf Berlichingen, reported to be a repository.

Schloss Fuerfeld, 25 km East, property of von Gemmingen family is reported to be a repository.

Schloss of Graf Neipperg, 20 km East, reported to be a repository.

KALKAR (31/A05) Big altar table from cathedral is in shelter below tower (Turmbunker).

KARLSRUHE (L50/R44) nearby Schloss Rust of Baron Boecklin is reported to be a repository.

KASSEL. The valuable library of Calmann-Levy was seized and sent to Kassel, addressed to the Gauleiter there and might be stored in one of the many castles, perhaps the Schloss Wilhelmshohe, property of the Prince of Hessen Nassau.

KLOSTER. Halbmeile in Bavaria (between Oslinhokeen and Deggensdorf) reported depot of important party archives.

KLOSTER Mehrenau near Bregenz of Lindau am Bodensee. Cistercian cloister, important paintings evacuated here.

KLOSTER Schweikelsberg near Passau, reported depot of party archives of great importance.

KOCHEL (am Kochel-See) (M48/Y7202) 30 miles N of Innsbruck, the mines are said to have stored in them an extensive collection of art treasures.

KOCHENDORF am Neckar (L50/S07) Rheinfels Castle, North cellar used as repository by Koblenz.

Salt mines possibly used as repositories - 150 metres down.

KOENIGSHOF (K52/A10) near Hannoversch-Muenden. Art from Essen.

KOGL, at NE edge of the Schwarzacher Wald - map ref 1/100000 V & U 790572). One of the deposits for works of art collected by the Einsatzstab Rosenberg is said to be at Kogl. It is uncertain whether the reference is to this small village in Bavaria or to a large Baroque Castle of the same name in Austria (X 8 V 285 36).

LAASPHE, Castle (Sheet 5016, 4661599) reported to be a repository from Dusseldorf.

LANGENBURG, Wuerttemberg, the Schloss Douglass is reported to be a repository.

LOEWENSTEIN (L50/S15) Schloss of Fuerst zu Loewenstein is reported to be a repository.

LORZERDORF Schloss, Kreis Nanslau, reported Aachen repository.

MANNHEIM. Some legal and other archives removed to City Hall of Mannheim-Waldstadt.

MARLENSTADT (K32/A40) near Kettwig, 8 miles South of Essen, sculptures from Essen.

Hachenbourg, 2½ miles or 20 miles NE of Koblenz. Oberpraesident des Rheinprovinz, art from Cologne, possibly removed to the Kochel mine.

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MEISSEN (K50/M03) 12 miles NW of Dresden. Art from Essen and Dusseldorf.

MEISENHEIM (K50/M03) 12 miles SW of Bad Kreuznach. Collection Thormaelen of Bad Kreuznach.

MENTZINGEN, Baden, Schloss of Graf von Gemmingen is reported to be a repository.

MECHERNICH (K51/F2322) paintings are stored in a nearby lead mine (Bleiberg, 600 meters).

MISSENGEN (Franken-Bavaria) Schloss Rossheim. Property of Baron Thungen, art objects from Frankfurt am Main.

Schloss Zeithofs, property of another Baron Nussengen has repository of museum art.

MUENDEN-GUNTERSEN (Hannover) Repository of Krupp Collection from Essen. Also Konigshof nearby is mentioned.

MUENSTER (Westphalia) and Recklinghausen (Ruhrgebiet), the Wasserburgen between these two places is reported to be a repository from the Walraf-Richards Museum in Cologne.

MUNICH, corner of Elisabethstr. and Dachauesstra., opposite the University Zoological Institute is reported to have a shelter for libraries and art collections.

NASSAU a.d. Lahn, Schloss of Graf von Kanitz who purchased works of art in Paris.

NECKERZIMMERN (L50/S08), nearby, Schloss Hermberg reported to be a repository.

NIEDERHEIM, Borth mine, (K52/A13) 13 miles NW of Duisburg. Stone figures and South Sea plasters from Essen.

NIESSEN (L52/B93) 10 miles N of Warburg. Art from Dusseldorf possibly now in Kochel mine.

NIKOLAUSBERG, just NE of Gottingen. A French source gives "Nickelsbourg" as one of the places which contain a deposit of works of art collected by the Einsatzstab Rosenberg. This is not otherwise identifiable and may be Nikolausberg. Reported to be mostly objects of art and Oriental and exotic objects.

NEUERBURG Castle (6F/95) used as storage for Aachen Library.

OFFENBURG (K49/W18) the Hunting Lodge of Herman Cron in the city -- forest is reported to be a repository.

OLDENBURG 60 km E of Bremen, the collections of the Bremen Kunsthalle were removed here.

PASSING (V75 7758) Archives of the Foreign Office.

PFORZHEIM (Bavaria) Schloss Bauschlott, 8 km N of Pforzheim. Objects from Badische Staatsgalerie and Museum of Karlsruhe.

POMERSFELDEN Schloss (Franken-Bavaria). Property of Graf Schoenborn. Evacuated museum material.

PULLING (V98 9482) N of Munich. Nazi archives.

RATHEIM bei Wasserburg (K9175) 13 km NE of Geilenkirche. Frau Gastwirt Hausen (Bowling Alley), Schmitterstr. 8, Kegelbahn has art objects from Aachen.

RATHEIM near Huchelhoven (F 258692) Gastwirtschaft Hensen Schmitterstr. Repository contains panelling from Rathaus, Aachen (upper ground floor room).

RHEINFELS (K 51/L 97) near St Goar. Art from Koblenz possibly in N cellar.

RIEDLINGEN, on the Danube, S of Ehingen. Plans were said to have been made in Sep 42 to evacuate part of the Gewerbe Museum at Stuttgart to Riedlingen.

RINKEL (K51/G30) 25 miles E of Koblenz. Art from Essen.

ROERMOND, the nearby Schloss Effeldt (K8682). Paintings and other art treasures.

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ROTENBURG (Sheet 5024 at 399-682). The archives and documents of the NSDAP from Kassel were removed to the castle in this village.

RUDOLSTADT (Thuringia) The principal pictures and archives from Weimar are said to be stored in the Castle at Rudolstadt (PW Paper No 28, 16 Oct 44).

RUETTGER, Vossenack 82. Reported storage for Aachen Library.

ST. MARIA WALDNAST (Stubai-Tal). Storage diggings.

ST. WOLFGANG, Wolfgangsee, Salz Kammergut. Government offices with archives.

SCHLEIDER (3K95) Schmitheim Schloss, Rhineland, is storing place for Aachen Monastery.

SCHLOSS HOHENWEITEN between Salzburg and Goslein. Used for evacuation of Berlin Libraries.

SCHWABAELN Near Nurnberg. Village used for evacuation of books etc from Nurnberg.

SEEBACH (N49/U83 or M51/H86) (M52/H96) art from Krefeld.

SIEGEN. The treasure of the Cathedral of Metz was despatched to Siegen on 30 Aug 44 in five cases, it is alleged by mistake.

It is probable that part of the Treasury of Aachen Cathedral may also be stored at Siegen as an OSS report of 1 Jan 45 states that some has been taken to "Singen" in Westphalia, a town not otherwise known.

There are two Castles at Siegen and it may be that church treasures are being concentrated in a deposit here.

It is reported that 104 paintings and 48 pieces of sculpture from Aachen were sent to a repository in this town (no exact location given). Also the Cathedral Treasure from Metz was sent 30 Aug 44 to the Reichsbank at Siegen in five cases marked TRES CATH METZ. The list of objects is as follows:

(a) Case I: Two croziers in ivory, one of the 10th Cent (hieght 1 meter 44.5), the other, given to the Cathedral in 1320 by Renaud de Bar, bishop of Metz from 1302 to 1316 (height 1 meter 54).

(b) Case II: Cope, called that of Charlemagne, of the 11th or 12th Cent, (Height 1 meter 40, width of the folded cope, 1 meter 55). Complete ornaments of the Carmelites of the 17th and 18th cent. (height - meter 25; width meter 75).

(c) Case III: Christ in ivory of the 18th cent (height of the Cross, 1 meter 31; height of the body of Christ 49 cms). Reliquary of St Eucaire, enameled, 13th cent (length 29 cms. 5; height 17 cms ½). In the reliquary has been placed: 1. the volute of the crozier of Bishop Bertram of Metz, died 1212 (height 23 cms). 2. The ring of St Arnould of the 7th cent., dating from before the 4th cent (massive gold with engraved carnelian. Diameter 22 x 23 mms). The ring is enclosed in a copper casket. Portable altar, or altar frontal of agate (length 26 cms; height 20 cms 5; thickness 3 cms) of the 13th cent. Sandals of Bishop Bertram, 13th cent (length 25 cms 5; height 15 cms).

(d) Case IV: Monstrance from the Chartreuse of Rettel, of the 18th cent (height 92 cms; width 38 cms).

(e) Case V: Chalice of Cardinal de Montmerency, of the 18th cent (height 29 cms). Enamel ciborium of the Dominicans, of the 18th cent (height 30 cms) partly lidded. Chalice in repousse silver (height 30 cms). Chalice of the 15th cent (height 21 cms). Enamel chalice of the 18th cent (height 26 cms). Mitre of Bishop Bertram, 13th cent (height 17 cms; diameter 17 cms).

SIGMARINGEN. Schloss. The ample cellars of the Castle of Sigmaringen are stated to be in use for storing much of the evacuated works of art from Western Germany, particularly from the cities of Aachen and Cologne.

SINZHEIM and Eppingen, Baden, the Schloss Dammhof between these two is reported to be a repository.

SOTTROM (SW from Bremen) has a shelter for the Bremen Staatsbibliothek.

STARNBERGENSEE (S of Munich) Residence of Marshall Sperrle and various military Headquarters.

STEBBACH, Baden, nearby, Schloss Schomberg, property of Graf Deggenfeld, reported to be a repository.

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STETTEN, between Heilbonn and Heidelberg, the property of Freiherr von Goehle is reported to be a repository.

TAUB near Nurnberg. This village used to store books, etc. from Nurnberg.

TAUBENBERG (hill situated about 5 km NW of Musbach). Suspected underground repositories.

THURINGISCHE Castles. Names not given. Six transports sent there from Krefeld.

THLLENBURG in the vicinity of Siegen (K51/G25) In a barn or factory are 104 paintings and 48 sculptures from the Walraf-Richartz Museum in Cologne.

TODTMOOS (map ref GSGS 4416; 1:100000 Sheet Y2, point W 187025). House of Emil Zaumkeiler. It is reported that works of art were sent here.

TREACHKLINGEN Schloss, Wuerttemburg, property of von Gemmingen family, reported to be a repository.

TRIER, a vague report states that art objects from Cologne were taken to an unknown place here. Dr. Wm Neuhaus, Sichelstr. 26 had charge of removing books from Luxembourg.

Cellar in N wing of Palast contains Municipal and private collections mostly from Landesmuseum.

ULLERSDORF Schloss, Kreis Glatz, reported Aachen repository.

VELBERT (K52, A5205), Deutsche Schloss und Beschlagmuseum. Works of art purchased in Paris were sent here.

VELDEN (M49/Z38) Schloss Feldstein near Neuhaus a.d. Prognitz. Property of Goering.

VILLER FUCHELN, Salzkammergut. Part of Foreign Office archives evacuated here.

VOLLRADE (K51/M25) near Hallgarten. Side altar and choir stalls of Muenster in Essen.

VORDENE KAISER, SE Jenbach in UNLINE ENTALL. Storage diggings.

WALDBROEL (about 25 miles NE of Bonn, Rheinprovinz (K51/F95). The pruchases of the Deutsche Arbeitsfront were sent to the DAF Hotel Kaiserstr. 85.

WARSTEIN (L52/B41) 25 miles SW of Pader bonn. Art from Essen, Bonn, Dusseldorf.

WASSENBERG (K8979) Schloss Elsum, nearby. Has paintings of Dutch and Flemish masters and other art treasures.

WEINBERG, Baden, Schloss Ohrlingen, property of Graf Hohenlohe, reported to be a repository.

WEINHEIM, Bergstr., houses of Walter Koehlen, head of Government and NSDAP and other private houses, contain parts of Badisches Landes und Schloss Bibliothek.

WERCHELSTERN GEBIRGE near Beyerisch-Zell. Reported underground storage.

WESTPHALEN. Various castles (unspecified) in Westphalia are also said to have been used for storing works of art from the Wallraff-Richartz museum in Cologne.

WIESENTHEID Schloss (Franken-Bavaria) Museum repository.

WIMPFEN (L50/S07), Schloss is reported to be a repository.

WITTGENSTEIN in Berleburg, castle of Fuerst (Sheet 4916, 4580/7282) reported as a repository from Dusseldorf.

WITTGENSTEIN (3/K73) near Emmaburg and Hergevrath. Art from Dusseldorf.

WORPSWEDE, between Bremen and Hamburg, has a shelter for the Bremen Staatsbiblioth

WURZBURG. Repositories reported in wine cellars entered at Bursen Hospital, Adolf Hitlerstr., the Julius Hospital, the Julius Promenade, the firm of Weinkellerei Stenn, the Residence. Also cellars of the University.

XANTEN (3A/AL) cellar of Brewery is a repository.

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SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Division

SHAEF/G-5(I.A.)/751

APO 757 (Main)
14 March 1945

SUBJECT: Transmittal of Report (Addenda)

TO : Lt Group SC, for MFAAA.
HQ Element CC, for MFAAA.
OSS Detachment (Main) Attn: Mr. Pearson for
Lt. Plaut, APO 413.

1. Herewith is one copy for each addressee of the "Addenda to the Second Edition of Repositories of Works of Art in Germany", for your information.

2. Corrections and additions will be incorporated in subsequent editions.

For Chief, Internal Affairs Branch:

GEOFFREY AMES
Lt. Colonel,
Adviser, MFAAA.

Incl.
(as above)

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S E C R E T

SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Division

APO 757 (Main)
13 March 1945

SHAEF/G-5/I.A.(MFA&A)/751/2/21

SUBJECT: Addenda to the Second Edition of Repositories of Works of Art in Germany.

The following list of repositories of works of Art in Germany has been supplied by Lieut. George L. Stout of the Twelfth Army Group. The same remarks apply as previously.

Marvin C. Ross
MARVIN C. ROSS,
Captain, USMCR,
MFA&A.

- - - - - - - -

ADDITIONAL REPOSITORIES OF ART COLLECTIONS
IN GERMANY - AS REPORTED

AFFENDORN (B-1281) Burg Schneppensiefen. Said to contain works from the Wallraf-Richartz-Museum, Köln.
Schloss Heltorf. Archives of the family of Graf von Spee.

BOESENBERG (May be Bösenberg-Eisleben, M 52/D63) 25 km from Halle.
Former Quarry, entrance through a peasant's house. Code name, "Sans Souci". Believed to contain works removed from Albrechtsburg, Meissen.

DUSSELDORF (F-3592).
Landeshaus. Said to contain a check list of archival repositories for the Rheinprovinz.

EUSKIRCHEN (F-3430)
Stadtarchiv. May be in Rathaus.

GEMEND i.d. EIFEL (F-1219).
Burg Dreiborn. Archives of the family of Freiherr von Harff-Dreiborn.

GEMUENDEN (L-8245).
Archives of the family of Freiherr von Salis-Soglio.

GRACHT (F-3647)b. Liblar.
Archives, family of Graf von Wolff-Metternich.

GREVENBROICH (F-1878)
Stadtarchiv. May be in Rathaus.

HARFF (F-1670)
Schloss. Archives of the family of Graf von Mirbach-Harff.

HEIMERZHEIM (F-4336).
Archives of the family of Freiherr von Bosdnger.

KRAINENBURG (3A/E85).
Gemeindearchiv.

MUELHEIM a. RUHR (A-4115).
Hitler Jugend Headquarters, Area 10, Herbert-Hohwarde-Platz 1. Reported to contain party records.

SIEGEN (G-2053) vicinity.
Burgwerkstollen (iron mines). Said to be used as repositories for works of art.

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SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Division

APO 757 (Main)
19 March 1945

SHAEF/G-5/I.A./751

SUBJECT: Addenda II to the Second Edition of Repositories of Works of Art in Germany.

The following list has been compiled from several sources. The same cautions against its reliability apply as to earlier lists that have been supplied.

MARVIN C. ROSS,
Captain, USMCR,
MFA&A.

BAD NAUHEIM (L51/M69) Gestapo for Oberhessen with Archives.

BAD WEISSEE (Tegernsee - M48/Y91). Gestapo Archives.

BERLIN. In 1943 the Berlin State Museums were reported to be stored in the big concrete Flak towers, one at the 200 and the other at Friedrichslain. Especially the Ost-Asiatische, Egyptian, Tel-el-Amarna and Kaiser Friedrich Museum Collections.

Thyssen Bank in Behrenstrasse 8. Part of art collection of Baron von der Heydt.

DIETRAMSZEEL, Schloss (M48/Y82) Owner: Herr von Schilcher. Has housed parts of the Münchener Pinakothek (PW does not known whether Alte or Neue Pinakothek) since the summer of 1941.

EGGLKOFEN, Schloss (near Landshut)(M49/U20) Owner: Gräfin Montgelas. Has housed parts of the Bayrisches Staatsarchiv and the Archiv of the University of Munich since the summer of 1942.

FUSCHL, Schloss (near Salzburg) Owner: Ribbentrop. Contains many works 'borrowed' from the Bavarian state museums and galleries against the wish of Dr. Buchner.

GOERLSDER (CN45/Q11)(near Angermuende) Twenty-five large sculptures from the Baron von der Heydt collection.

KASSEL, Schloss Wilhelmshoehe, West of Kassel -- in dense wood just off road from suburb of Muland to a sanatorium and SS Oberabschnitt Fulda-Werra and archives.

KLOSTER SCHWEIKELBERG. Archives of Office of Reichsleitung.

MUEHLDORF. State Archives.

MURNAU (CN48/Y50)(near Staffelsee) Occupied by Mussolini, after the former owner Baron Hirschberg had been dispossessed. (The china and silver were taken over with the castle and Hirschberg received in return Jewish expropriated property). Contains many works 'borrowed' from Bavarian state museums and galleries against the will of Dr. Buchner.

NIKOLSBRUG, Schloss (P49S5361) Reported to be repository of looted works of art.

OBERAMMERGAU (Bavaria), nearby Schloss Ellmann. A newspaper report stated that a train of trucks of the Luftwaffe had removed the hundreds of paintings, sculptures, tapestries for Goering from Karinhall to Schloss Ellmann.

ODENWALD. The collections from Frankfurt am Main are reported to be in the Odenwald.

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ROSENHEIM (CM48/Z22) State Archives.

ROTENBERG (Kassel area) nearby Castle. Five miles NW of Bebra-Weinrich. The Gauleiter der NSDAP removed here with Archives.

SAECKINGEN (K48/B18) Communal Archives of NSDAP and Gestapo from Freiburg i.B. and Meulheim.

SALZBURG (Austria). There are many repositories in this area and the salt mine in the Alt Aussee is reported to contain the Van Eyck altarpiece.

Schloss HOHENSCHWANGAU and Schloss NEUSCHWANSTEIN. PW does not believe that works of art from the Munich Museums were evacuated to these castles, which were state property and were used for receptions and festivals. The general tendency was to house state-owned works of art only in private castles. PW feels that it is very possible, however, that art treasures looted in France may have been stored in these castles, since it is unlikely that looted property would be stored on private premises.

SIEGBURG (K51/F64) NSDAP Archives.

STARNBERG, Schloss (M48/Y63). Owner: ?. PW Ueblacker states that part of the art treasures of the Munich Museum are housed here.

STARNBERGERSEE, Castle of Ludwig II (probably Schloss Berg or Schloss Posenhofen) Gestapo Archives.

ZUERS, St. Anton, Stuben and Warth in Arlberg Valley -- NSDAP files and files from Braun Haus, Munich.

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SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
Mission (France)

APO 757
21 Feb 1945

AGOOO.4-1 GE

SUBJECT: Depositories of Works of Art in Germany.

TO : SHAEF, APO 757, US Army (ATTN: S-5 MFA&A).

Enclosed is a list, supplied by the Commission de la Recuperation Artistique, of depositories of works of art in Germany.

For the Head of Mission:

F. W. JONES, JR.,
Major, AGD,
Adjutant General.

1 Incl.

* * *

Musee du Jeu de Paume.

LISTE DES DEPOTS CONNUS D'OEUVRES FRANCAISES EN ALLEMAGNE:

FUSSEN : Depot du Neuschwanstein, du Hohenschwangen et d'Augsburg pres de Fussen.

Cet ensemble de depots, qui a existe depuis le debut de l'annee 41, est de beaucoup le plus important. C'est la qu'ont ete emportees la plupart des oeuvres d'art prises par les Allemands au cours des annees 40, 41, 42, 43.

Un grand nombre d'oeuvres appartenant aux principales Collections Rothschild, David-Weill, Veil-Picard y sont conservees.

Les Archives et les inventaires du Service Rosenberg ont ete egalement dressez a Fussen.

NIKOLSBURG : Depot ou semblent etre dirigees de preference les objets d'art, les oeuvres orientales ou exotiques et la petite statuaire.

ANSBETTEN (Seisenegg) :

NEUHAUS pres de Neuhaus : Deux depots utilises a partir de l'annee 43 pour decharger les depots de Fussen.

A partir de cette date, ces deux depots ont recu de nombreuses peintures.

KOGL: Depot organise au cours de l'annee 43 - comporte en plus des reserves d'oeuvres d'art un centre administratif important.

Musee de LINZ :

FUHRERBAU de MUNICH : Ces deux Musees, en plus des oeuvres achetees en France par ordre de Hitler, conservent des peintures prises aux collections israelites.

HEILBRONN au NECKAR (Wurtemberg) :
FORT EHRENBREITSTEIN - KOBLENZ :
DUSSELDORF :

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C O P Y

Repositories

CONFIDENTIAL

Capt G.F. WILMOTT,
Civil Affairs Staff,
HQ Second Army Main,
B. L. A.

21 Feb 45.

COLOGNE - Prehistoric Collections in Bayenturm

Dear Colonel Webb

Mr BRUER, Conservateur at the Musees Royaux du Cinquantenaire has reported to me that a few days before the landing in Normandy, the Curator of the BAYENTURM Museum in Cologne wrote to him on archaeological matters and told him that the collection of prehistoric material had been moved to the chateau of Baron VON BISSING, the egyptologist. Mr. BRUER could not remember the name of the chateau but thinks that it is in the Palatinate. He hopes to find the letter and will inform me of its name and locality.

I write these letters separately in order to simplify filing.

Yours sincerely,
/s/G.F. WILMOT

Lieut Col. C. WEBB
MFA&A, SHAEF

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MFA&A Deposits of Works of Art — SAXONY (Provinz)

SCHÖNEBECK,

South of Magdeburg on the Elbe (USSR Zone)

Mine serving as a storehouse of State Documents and Works of Art, as follows:

a. 20 caves occupied by Prussian State Records (Geheimnis Staatsarchiv from Berlin ?).
b. 27 caves occupied by objects from Berlin Museum.
c. 8 (??) caves occupied by Reichsarchiv, Potsdam.
d. 2 caves occupied by Supreme Court Records from Leipzig.
e. 3 caves occupied by Prussian State Archives from Magdeburg
f. 1 cave occupied by Prussian State Archives from Zerbst
g. 3 caves occupied by Prussian State Archives from Schwerin
h. 1 cave occupied by records of Siemens-Schuchert Electrical Works, from Berlin.
i. 1 cave occupied by records of Experimental Station at Derne.
j. 1 cave occupied by Reichssippenamt archives.
k. 1 cave occupied by records of Sommer, Schönebeck.

Danger of flooding being controlled by pumps.
Above report based on Hq US 9 Army Intelligence Report, no. 15, dated 29 April, information originating from 19 Corps (US).
Confirmed by report to Adviser on MFA&A, G-5 Ops, SHEAF, from MFA&A Officer of 9 Army (Lt. Moore). Original report to Advanced Ministerial Control and Maj. ELLIS (Br) went out but uncertain whether he visited it. Adviser on MFA&A to ask that Mr. CHILD, Adviser on Archives to Hq US Group CC, now at 12 Army Group, visit it.
Compiled in MFA&A Branch, HqUS Group CC, 11 May 1945.

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HANNOVER

MFA&A Deposits of Works of Art.

TANGELN, Rbz Luneburg.
20 miles NW of Gardelegen, south of Salzwedel.

Schloss of Count von Schulenburg.

Works of Art from Bremen Museum stored in locked rooms in the cellar and found by US troops according to a report in Baltimore (USA) "Sun" of 21 April 1945.

Infromation from reproduction of article on p. 13 of CAD Digest of US Public Opinion on Civil Affairs no. 87, dated 26 April 1945.

Mr. Phillips

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ADDENDUM II TO THIRD EDITION
of Repositories of Works of Art and Archives in Germany

AUSTRIA

ALT AUSSEE N48/V51	Salt Mines. Main repository (with ISCHL) for LINZ Museum and for ROSENBERG and AUSTRIAN STATE collections.
GRAZ	LANDESMUSEUM, Raubergasse. Central storage point for most STEIERMARK Province collections from monasteries, small museums, and private sources.
LINZ	FUEHRER Museum. Repository for looted collections from museums and libraries of occupied countries.
VIENNA	SCHOENBRUNN Palace. Repository for archives and library of German Foreign Office.

BADEN

LINDAU AM BODENSEE L48/C48	Monastery houses paintings from Benedictine monastery of GRUESSAU.
MEERSBURG L48/X10	Schloss near town used as repository. (?)
MENZINGEN L50/R76	Schloss MENZINGEN near village, owned by Graf von MENZINGEN, reported to be repository.
PFORZHEIM L49/R73	"Musterausstellung für das Schmuckgewerbe", Industriehause au Leopoldplatz, third floor. Repository for valuable collection of rare jewellry, some from occupied countries, and for fine library.
SALEM L48/X10	Schloss SALEM. Repository. (?) Kloster SALEM. " "
SANKT BLASIEN K48/W30	Monastery at upper end of ALPTAL, south of SCHLUCHSEE houses paintings from Benedictine monastery of GRUESSAU.
SCHWARZWALD K48 and K49	FREIBURG University library, moved by April 1944, housed in shelters in this area.
ÜBERLINGEN L48/X00	Kloster BIRNAU near town used as repository. (?) Schloss HEILIGENBERG " " " " "

BAVARIA

BAD KISSINGEN L51/N68	Schloss ZEITLOFS, owned by Baron Thüngen, is one of several storage places for evacuated libraries and archives. Near town. Schloss ROSSBACH, owned by Baron Thüngen, cousin of above, contains most of FRANKFURT Museum contents. Near town.
BERCHTESGADEN N48/Z90	ADLERSNEST Mountain, a few miles from OBER SALZBURG, Hitler's retreat, houses important government agencies. The mountain has subterranean installations like OBER SALZBURG; can only be reached from the main road via a small path which is blocked and said to be heavily mined. Important target. 'GAESTEHAUS' at OBER SALZBURG contains pictures from PINAKOTHEKEN in Munich.

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BAVARIA (cont'd)

BLANKENSTETTEN M53/Y25	Monastery, BLANKENSTETTEN Abtei, between Munich and Regensburg, District of ALTMARK, used as repository for collections evacuated from museums and libraries.
GRUENWALD am ISAR M49/Y84	South of MUNICH. Monastery of FULLACH, near the village, housed key offices of "Generalkommando VII. Generalkommando der Luftwaffe established in hotel-restaurant "ROEMER SCHULTZE" in the village.
HALBMEILE N49/U83	Kloster HALBMEILE between OSLINHOKEEN and DEGGENSDORF, reported as depot for the important Reichsleitung and Führer archives of the Nazi Party, from Berlin and Munich.
SCHWEIKELBERG (GSGS 4416 - "Braunau" sheet W7,00-01/17-18)	Kloster SCHWEIKELBERG near PASSAU, near VILZHOFEN, reported as depot for archives of Reichsleitung (General Secretariat of NSDAP) including Führer-Archiv, party archives of great importance.
MUNICH M49/Y85	Essential parts of city administration moved August 1944 to former storage dump of "Salvator" Brewery, reached through "Salvator-Kellar" in Nikolsbergstrasse, a shelter deep in hill called "Terrace". Shelters under "BRAUNE HAUS" and other party buildings in Brienerstrasse connected with the FÜRSTENHÄUSER in Schillingstrasse. TAUBENBERG, city-owned property south of Munich, about 5 km. northwest of MIESBACH, 2 km. due west of MUHLHEIM, near tracks of Munich-Schliersee Railroad, is a large-scale construction and possible deposit. Large deep shelter also in JAKOBSPLATZ, completed Sept. 1944.
STARNBERG M48/Y63	Schloss RETENHOFEN, belonging to Bavarian royal family of Wittelsbach, taken over by Nazis.
WIESSEE M48/Y90	On TEGERNSEE, south of MUNICH. This and the villages in this district have been taken over for government agencies and archives, including those of the Gestapo. Hunting Lodge of Bavarian royal family of WITTELSBACH, opposite the city, taken over by Nazis.

HANNOVER

WORPSWEDE L54/R71	Deposit for most of collections and libraries from BOETTICHER STRASSE, Bremen; concern modern art. STAATLICHES TEPPICH-Museum (State Tapestry Museum) used as storage place for valuable tapestries from several German museums.

HESSEN-NASSAU

BAD NAUHEIM L51/M69	Gestapo for southern part of Hessen-Nassau, also. Documents, files and archives stored in cellars of former restaurant at corner of Karlstrasse and Ernst-Ludwig Ring.
FRANKFURT am MAIN L51/M67	Safes and concrete shelters in cellars of STAEDEL Museum house looted French collections.
HERSFELD L51WH3954	KULTURHALLE is one of main storage places for material evacuated from Kassel. Near FULDA.
KASSEL L52/C20	SS, General moved to new camouflaged barracks due south of Wilhelmshöhe Castle, along with archives. for Kassel and Hessen-Nassau.
KUNZELL L51/H31	Deposit of works of art looted by Einsatzstab Rosenberg.

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MARK-BRANDENBURG

BERLIN
N53/Z72

REICHSBANK, between Kurstrasse and Oberwallstrasse, said to contain many works of art from Berlin Museums. A large bunker was constructed as a shelter which also contains archives and libraries.
Dorotheenstrasse, directly opposite "Romanisches Institut der Berlin Universitat" is an official storage depot.

BERLIN-WANNSEE
N53/Z63

AKTENSAMMELSTELLE-WEST is a secret depot to which all documents and files on WEST Department and possibly files of the whole German General Staff have been moved.
SCHWANENWERDER Schloss, situated on a small island in the Lake of WANNSEE, contains Goebbels' private possessions, moved to it in August 1944.

POTSDAM
N53/Z63

HEERESARCHIV, Hans Seektstrasse 8, contains some of documents and files on WEST Department, and possibly some of files on German General Staff. These would probably cover the Einsatzstab Rosenberg.

OLDENBURG

BREMEN
L54/W79

Top floor of police PRAESIDIUM used for storing books confiscated from private houses and libraries.
"WILHELM DECKER HAUS" cellars used for storing libraries confiscated from north-west German labor unions. There were many books there in 1944.

RHEINLAND

ALTENKIRCHEN
K51/F93

ABTEI MARIENSTADT (Monastery) used as repository for collections evacuated from museums and libraries.

BONN
K51WF5537

University contains part of KOLN University library.

HOESEL
K52/A40

STADTDOMINE (city-owned farm) containes archives, documents, museum and library collections, court records, from city of DUSSELDORF.

EIFEL Mts.
K51/L37

Villages contain deposits for German chemical industry archives, patent records and offices.

JULICH
3/F05

West of RHINE. Underground galleries of Napoleonic fortifications may be possible deposit for treasures of AACHEN. 9th Army troops reported to have already discovered some contents of AACHEN's museums and its archives.

MARIA LAACH
K51WF6500

Monastery in the EIFEL. Contains part of KOLN University Library collection.

REMAGEN
K51WF6420

Small town south of BONN. Also contains part of KOLN University Library collection.

STOTZHEIM
K51/F35 or F32

Schloss von ANDLAU deposit for Alsatian works of art.

TRIER
K50/L22

Tunnels in hills on left side of MOSEL River, 1½ miles long, between Römer-Brücke and Kaiser-Wilhelm-Brücke. Formerly used as air-raid shelters. Headquarters of local military command and Gestapo is in tunnel at 2045/3021, GSGS4414,T-1,Trier, 1st edit. 1944, 50 yards from crossroads of Wittenburgstrasse and secondary road to Seminary of Pallien, on left side of first curve of Wittenburgstrasse. Another series of tunnels are in Burenthal, about 50 meters further along Wittenburgstrasse to the east. Other tunnels, used for troops, are in hill behind Alte-Horn-Kaserne, between Römer-Brücke and Friedrichsbrücke.

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SACHSEN

BOESENBERG M52/D63 — The former quarry is believed to contain works of art from ALBRECHTSBURG, Meissen.

DRESDEN N52/F29 — Barracks in and near the city are used to store documents, archives and furniture from government agencies in BERLIN.

SCHLESWIG-HOLSTEIN

HAMBURG L54/S55 — Large bunker in bombed-out district just off Moorathstrasse (Hamburg-Berlin artery) also contains valuable paintings and museum library moved from Hamburger KUNSTHALLE.

MALENTE M55/N82 — Village in the Schleswig-Holstein lake district between Kiel and Lübeck; contains collection from THAULOW MUSEUM of Kiel.

WANDSBECK L54/S55 — Deposit for more valuable documents of Hamburg State Archives.

THÜRINGEN

SAALFELD M51/J53 — Wehrmachts Auskunftsstelle (Information Service of German Armed Forces) was installed with extensive files evacuated from Berlin in barracks at end of village, which is on road to RUDOLSTADT.

SCHWARZACH M51/O57 — Five km. southeast of RUDOLSTADT. Akten-Archiv der SD (archives and personnel records) for southern part of Thüringen and for city and district of RUDOLSTADT, moved to a private building directly opposite the hotel-restaurant south of the railroad-crossing.

WEIMAR M51/J57 — Works of art stored in rooms at Karlsplatz 11, in charge of Landesplaner Weise.

WESTPHALIA

ALTENA K52/A90 — Burg ALTENA possible storage place for evacuated collections from Western Provinces.

ARNSBERG K52/B21 — Münster Provincial government moved most of its offices, archives, etc. to southern end of building of former district administration (Regierungsbezertsverwaltung). The northern end of the building was taken over by NSDAP-Gauleitung (Provincial administration of Nazi Party).

BULDERN K52/A76 — Schloss possibly used to store evacuated collections from Western Provinces.

DORTMUND K52/A73 — Schloss ROMBERG in suburb of BRUENNINGHAUSEN possibly used to store evacuated collections from Western Provinces.

GRAFSCHAFT K52/G38 — Monastery used as repository for Kunst Museum, Düsseldorf, the collecting and storage agency for art and libraries from Belgium, France and Holland.

HOLTHAUSEN — Nearby Schloss possibly used to store evacuated collections from Western Provinces.

IBURG K53/B29 — Burg in village possibly used to store evacuated collections from Western Provinces.

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WESTPHALIA (cont'd)

LETMATHE K52/A90	TROPFSTEIN HOEHLE and DECHEN HOEHLE near village used to store valuable material from Westphalen district. Are stalactite caves, due north of Sieren.
MUNSTER K52/A97	HAUS SENTMARING, a nearby estate, used to store evacuated collections from Western Provinces. HAUS RÜSCHHAUS, also nearby, contains archives of "Institut fur Volkskunde". WARENDORF Franciscan Monastery, near Münster, used as repository for evacuated museum and library collections. House of Dr. Hermann REICHLING at 43 Steinfurtherstrasse, contains large part of collection of color films and photographic books from WESTPHALEN MUSEUM, stored in the cellars.
NORDKIRCHEN K52/RA8549	Schloss used to store evacuated collections from Western Provinces.
OLFEN K53/W20	Schloss SANDFORT, between OLFEN and SELM used to store evacuated collections from Western Provinces.
VORHELM K52/B15	Schloss VORHELM used to store evacuated collections from Western Provinces.
WARSTEIN L52/B41	BIEHLSTEIN HOEHLE, stalactite cave nearby used to store valuable material from this district. Due north of SIEREN.

WURTTEMBURG

BAD MERGENTHEIM L50/N40	Nearby Schloss MERGENTHEIM used for storage purposes. (?)
BEUREN L49/W94	Kloster (Monastery) near HAGEN, used as repository. (?)
BEBENHAUSEN L49/W85	Schloss, near TUBINGEN, used as repository. (?)
BIBERACH L49/X54	Near railroad station, entering through Roman Catholic cemetery, on the Waldsperstrasse toward FRIEDRICHSHAFEN, and in GIEGELSBERG, a hill in the municipal park in the town center, are excavated places used for storage of government property.
BIETIGHEIM L49WS0744	Schloss near the village of KLEININGERSHEIM is one of several storage places for evacuated libraries and archives.
ERBACH L49/X57	Schloss between EHINGEN and ULM is a repository. (?)
HAUSEN L49/W94	Schloss WORRENWAG, nearby, is a repository. (?)
HOHEN-URACH L49/X28	Schloss, near REUTLINGEN (L49/X08) is a repository. (?)
ISNY L48/X70	Castle of Graf QUARDT zu WYLRATH is a possible official storage deposit.
JAGSTHAUSEN L50/S28	Schloss von GEMMINGEN nearby is deposit for large part of MANNHEIM city library, Badische Landesbibliothek and Schloss Museum.
LEUTKIRCH-WANGEN L48/X71	Schloss ZEIL, repository. (?)

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WÜRTTEMBURG (cont'd)

MÖCKMÜHL L50/S18	Schloss on River JAGST is a repository. (?)
MURLHEIM L49/W83	Schloss ENSBERG nearby is a repository. (?)
NERESHEIM M49/S91	Kloster (monastery), near AALEN (L49/S72), close to Bavarian frontier, is a repository. (?)
NEUENSTEIN L50/S36	Schloss, near OEHRINGEN (L50/S26), is a repository. (?)
OBERMARSCHTAL L49/X36	Schloss between MINDERKLINGEN and EHINGEN (L49/X46) is a repository.? Also Kloster UNTERMARSCHTAL. (?)
OCHSENHAUSEN L49/X64	Schloss near BIBERACH (L49/X54) is a repository. (?)
RAVENSBURG L48/X41	Schloss WALDBURG nearby, owned by Prinz von WALDBURG, is a possible official storage deposit.
SAULGAU L49/X33	Kloster SISSEN nearby is a repository. (?)
SIGMARINGEN L49/X14	Schloss GUTERSHEIM nearby is a repository. (?)
TUTTLINGEN L48/W83	Schloss WEILHEIM nearby is a repository. (?)
WEINGARTEN L48/X41	Kloster, near RAVENSBURG, is a repository. (?)
WIBLINGEN L49/X67	Schloss, near ULM, is a repository. (?)
WOLFEGG L48/WX5417	Schloss of Archduke Albrecht von WÜRTTEMBERG is a possible official storage deposit.
WURZACH L48/X62	Near LEUTKIRCH. Schloss of Fürst von Turn und Taxis is a possible official storage deposit.
ZEIL M51/W00501	Schloss ZEIL, property of Fürst WOLFEGG is a possible official storage deposit.

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Monuments, Fine Arts & Archives Branch,
Room No. 6.,
Flat 101,
8 Ashley Gardens, S.W.1.

Tel: VIC 3858.
Ext: 152.

30 April 1945.

Ref: INTR/62919/MFA.

To: C.A.20(b)., 2 Copies
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SHAEF., 25 "
O.S.S. (Art Desk)., 2 "
Major d' Orange., 1 "
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Macmillan Commission., 8 "
J.I. Co-ord., 2 "
I.A.& C. Division., 1 "
Public Safety Branch., 1 "

Subject:- Paper on a Meeting of a German Committee for the Protection of Works of Art. (From a Captured Document).

Herewith copies as shown in distribution above of the paper produced by this Branch as per subject heading of this letter.

Cecil Gould
F/Lt.

Cecil Gould,
Flight Lieutenant.,
for A/Director, M.F.A. & A. Branch.

CG/JP.

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INTR/62919/MFA

SECRET.

Notes on a Meeting of a German Committee for the Protection of Works of Art (from a captured document).

The meeting in question was held at Bonn on the 22nd October, 1943, and some twenty-three representatives from various parts of the Rhineland were present (for index of names see appendix). The subject of the meeting was the evacuation and protection of works of art in view of the increasing severity of Allied air attacks. The principal points which were discussed can be summarised as follows.

1. It was not proposed to move the works of art stored in the cathedral bunker at Cologne. The blast walls planned for Brauweiler and Brühl (Klosterkirche) were held up through shortage of labour. The Bottenbroich works of art were secured in a bunker locally.

2. The choir stalls and miscellaneous sculptures from the Annakirche at Düren were stored locally in an "excellent" brewery-cellar.

3. A considerable number of articles from private collections in Bonn had been stored and it was intended to transport further material to the Pulverkammer in the Ehrenbreitstein. The Virnich collection presented difficulties since the lady who owned it was opposed to further evacuation.

4. It was proposed to store the municipal and private collections of Trier in a cellar under the north wing of the Palace. Works of art of secondary importance which had hitherto been stored in the cellar of the Landesmuseum had suffered through damp.

5. Choir-stalls and organ-loft from the Johanneskirche at Essen have been taken down. Pulpit, altar and Communion Seat have been left in position. Works of art from the Johanniskirche were in the crypt of the Minster and had yet to be transported from there. Pictures, furniture and the pictures from Hugenpoet hitherto stored at Landsberg have been taken to Grafschaft. The collection of sculpture of Schloss Landsburg is stored on the spot. The articles from Essen hitherto stored in the Adolfsburg have been distributed elsewhere (Warstein, Amelunxen, Königshofbei Hannoversch - münden and Güntersen). Stone figures have been placed in the quarry at Borth. Very little from private collections in Essen has been placed in the storage depots.

6. The tower bunker at Kalkar had already been filled, but the two large altars were too large to go into it and had to be protected in situ.

7. The crypt of the Stiftskirche at Kleve had been adapted to serve as storage depot. The Minerva of Artus Quellinus had been buried in the garden of the sculptor Morgardt.

8. Each case of works of art to be stored inside contains a list of its contents, which could be found easily when the case was opened.

9. The salt-mine at Borth (Lower Rhine) was considered too dry and too warm to serve as general storage depot, though it could be used for stone sculpture and well packed archives. Furthermore in some of the larger spaces at Borth there was danger of landslides, for which reason the smaller spaces where this danger was less, were preferable.

10. The Salt-mine at Kochendorf a. Neckar had proved very suitable. Average temperature was 17° with a relative dampness of 65 - 70°. The Würtemberg Landesamt had had very satisfactory results here. Pictures and sculptures were completely unaltered after four years here. The most valuable objects should therefore be removed from the depot and taken to Kochendorf. The space provided there should then be encased with walls and provided with doors.

11. Official agreements had been drawn up regarding storing rights in the following cases:-

For Schloss Amelunxen with the town of Essen.
For Berleburg & Wittgenstein with the town of Düsseldorf.
For Hannovershminden & Güntasen with the firm of Krupp.
For Marienstatt with the Oberpräsident of the Rhine Province.

/12. In the Lower

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12. In the Lower Rhine Dr. Steeger took over from Dr. Hupp the Kreise Kempen-Krefeld, Grevenbroich-Neuss, and the Stadtkreise Krefeld, München-Gladbach, Rheydt & Viersen. Dr. Rademacher would undertake the Oberbergischer Kreis, and Professor Vogts the Rheinisch Bergischer Kreis. Baurat Schneider would take over the Kreise Düren, Jülich and Schleiden, and the architect Noppeney the Stadtkreis Aachen. An official had yet to be found for the kreise Geilenkirchen-Heinsberg, Erkelenz, Aachen-Land and Eupen.

Appendix: Personalities present at the Meeting.

Name.	Function.	Town of Official Residence.
Dr. Becker.	Oberregierungsrat.	Koblenz.
Professor Buchkremer		Aachen (also representing Dioces)
Hornemann	Regierungsbaurat.	Bad Krenznach.
Professor Dr. Irsch.	Domkapitular.	
Dr. Kisky.	Reichsoberarchivrat.	Düsseldorf (Landeshaus)
Dr. Kühn.	Museumsrat.	Essen.
Königs.	Dipl. Ing.	Aachen.
Professor Dr. von Nassow.		Trier (Landesmuseum)
Professor Dr. Graf Wolff Metternich.	Provinzialkonservator.	Bonn.
Dr. Meyers.		Luxembourg.
Noppeney	Architect.	Aachen.
Prof. Dr. Ölmann.		Bonn (Landesmuseum)
Dr. Rademacher.	Direktorialassistent.	Bonn.
Rizerfeld.	Museumsinspektor.	Düsseldorf.
Schneiders.	Baurat.	Düren.
Schünhagen.	Architect.	Koblenz.
Schüller.	Regierungsbaurat.	Kleve-Xanten.
Dr. Schumacher	Erzdiözesankonservator.	Köln (Erzbistum).
Dr. Steeger.		Krefeld.
Professor Dr. Vogt.	Baurat.	Köln.
Weyres.	Dipl. Ing.	Bonn.
Wildeman.	Provinzialbaurat.	Bonn.
Dr. Wilkes.		Düsseldorf.

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SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Operations Branch
Monuments Fine Arts & Archives

11 February 1945

SUBJECT: Information on Repositories of Works of Art in Germany.

TO : MFA & A Officers in the Field.

The following information on repositories of works of art in Germany may prove useful to MFA & A Officers in the field. In addition to these places, local banks are likely places for the storage of works of art. Local museums and archives are likely to be stored nearby in isolated farm houses, chateaux, etc. General information will be found in the two papers issued by this headquarters, "The Problem of Movable Works of Art in Germany" and "Information on German Protection of Works of Art". A new edition of this paper will be issued as further information on German repositories reaches this headquarters.

MARVIN C. ROSS
Capt., US CR
Monuments Fine Arts & Archives

ART REPOSITORIES

Duren (South) Schloss Untermaubach, (map ref F096372 map S1, 1 : 100,000 Central Europe, GSGS 4042) was used for a time as a repository of works of art from the Wallraff-Richartz Museum in Cologne. These may have been removed in part on Sept 23, 1944.

Westphalen. Various castles (unspecified) in Westphalia are also said to have been used for storing works of art from the Wallraff-Richartz museum in Cologne.

Rudolstadt, castle (USSR Zone) is reported to contain the best works of art, precious books and archives from Weimar.

Berlin Reichsbank, between Kurstrasse and Oberwallstrasse is said to contain many works of art from Berlin museums.

Hamburg. (See Town Plan 1 : 15,500, GSGS 4480).

(a) Square J10 and K10. In the Heiligen-Geistfeld are two concrete structures, walls 9-ft thick, roof 20-ft thick, height 120-ft. Formerly an AA battery was mounted on top of each. Pictures are stored on the first floor inside, other floors are used as wards for the patients from the Hafenspital (bombed) which was nearby. Reference on GSGS German 1 : 250,000 sheet 2423 are:

48305347
and
48355361

(b) Square L10. The Kämmerei (Municipal Accountant) in the Gamsemarkt. Ref on 1: 25,000 sheet 2425 is:

49505361

On the upper floors of this old building are the large pictures from the Kunsthalle the best things from the Kunstgewerbe Museum, and part of the Neuerburg Collection (private, fine German Flemish, Dutch 16-17th Century, about 6 Rubens)

Pictures stacked on principle of best ones lowest.

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(c) Square L11. The Deutsche Bank opposite the Borse. The finest pictures of Neuerburg are in there with some things from the museum. Ref on 1:25,000 sheet 2425 is:

49705300

(d) Square R11. Ref on 1:25,000 sheet 2426 is:

54105325

This is a warehouse between the Eiffe Strasse and the Miltel Ranal. Here are stored the small picture of the Kunsthalle and numerous other museum objects.

(e) Some papers are locked up in the cellar of the Kunsthalle.

Aschhausen. (Wurtemburg) It is reported that the contents of the Vienna Army Museum are stored here. It may be noted that there is a fortress in this town with a Keep and an 18th Century Bishops Palace. The exact location of the repository is not known.

Siegen. (WG 2033 (K 51)) It is reported that 104 paintings and 48 pieces of sculpture from Aachen were sent to a repository in this town (not exact location given). Also the Cathedral Treasure from Metz was sent 30 Aug 1944 to the Reichsbank at Siegen in five cases marked TRES CATH METZ. The list of objects is as follows:

a. Case I: Two croziers in ivory, one of the 10th century (height 1 meter 44.5), the other, given to the Cathedral in 1320 by Renaud de Bar, bishop of Metz from 1302 to 1316 (height 1 meter 54).

b. Case II: Cope, called that of Charlemagne, of the 11th or XII centuries, (height 1 meter 40, width of the folded cope, 1 meter 55). Complete ornaments of the Carmelites of the 17th and 18th centuries (height 1 meter 25; width 1 meter 75).

c. Case III: Christ in ivory of the 18th century (height of the Cross, 1 meter 31; height of the body of Christ 49 cms.) Reliquary of St. Lucaire, enameled, 13th century (length 29 cms. 5; height 17 cms. ½). In the Reliquary has been placed: 1. The volute of the crozier of Bishop Bertram of Metz, died 1212 (height 23 cms.) 2. The ring of St. Arnould of the 7th century, dating from before the 4th century (massive gold with engraved carnelian. Diameter 22 by 23 millimeters). The ring is enclosed in a copper casket. Portable altar, or altar frontal of agate (length 26 cms.; height 20 cms. 5; thickness 3 cms.) of the 13th century. Sandals of Bishop Bertram, 13th century (length 25 cms. 5; height 15 cms.)

d. Case IV: Monstrance from the Chartreuse of Rettel, of the 18th century (height 92 cms.; width 38 cms.)

e. Case V: Chalice of Cardinal de Montmorency, of the 18th century (height 29 cms.) Enamel ciborium of the Dominicans, of the 18th century (height 30 cms.) partly lidded. Chalice in repousse silver (height 30 cms.) Chalice of the 15th century (height 21 cms.) Enamel chalice of the 18th century (height 26 cms.) Mitre of Mishop Bertram, 13th century (height 17 cms.; diameter 17 cms.)

Meissen. (near Dresden) Repository. Place not known but possibly the chateau.

Bad Wildungen. Repository. Actual storage place not known, may possibly be evacuated.

Tegernsee. Paintings from the Alte Pinacothek at Munich are reported to be stored in underground cellars here and that they are in very poor condition.

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ARCHIVAL REPOSITORIES

Archives are known to be stored in:-

Berlin, the Flak Tower at Friedrichshain.

Hildesheim (nearby), Schloss Söder (the Staats archive of Hannover and other archival material).

Ehrenbreitstein. Castle, archives from Luxembourg and papers about works of art looted in Lille (France) are reported to be stored in the castle.

Koblenz. Archives of the Rhine Province. Exact location unknown.

Dusseldorf. (WR 5180 (L 50)) Archives of the Paletinate. Exact location unknown.

Heilbronn Wurttemberg. Archives and books from Metz said to be in a salt mine.

Speyer. Books and manuscripts from Metz are reported to have been taken to Speye but the location is not given.

More Repositories, 2 work, 9 art

Hohenburg, Schloss (1 mile south of Langgries - WY8804 of M 48), belonging to the Duchess of Luxembourg is reported to contain seventy-four rooms filled with crates containing works of art.

Reichenstein, Schloss (Property of family Kirch-Puricelli), called "Burg - Reichenstein", on borders of Rhine near Trecatingshausen, north of the Village of Bingen, is reported to house the archives of the Rhine Province formerly at Koblenz and a collection of paintings (Bingen (K50.16).

Eisenach (Thuringia). The Rosenberg Einsatzstab is reported to have shipped household goods and possibly also looted works of art to the Werk Duterhof at Eisenach. Some packing cases were marked NSVP and others were marked NSKP.

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List of Places to which Looted Works of Art are reported to have been taken.

	PLACE	MAP REFERENCE
A.	Schloss HOHENSCHWANGAU	Sheet Y 5 D259885
B.	Schloss NEUSCHWANSTEIN	Sheet Y 5 D 269888
C.	AMSTETTEN (1800 ft.) (NW of ULM)	Sheet W 4 X 561997
D.	BUXHEIM (Nr MEMMINGEN) (there is a big ex-Carthusian Monastery there which is now the Schloss of Graf WALDBOTT-BASSENHEIM)	Sheet X 4 X 789361
E.	KOGL (1) Austria (there is a large Baroque Schloss there)	Sheet X 8 V 285436
	(2) Bavaria (a small unimportant village)	Sheet V 7 U 790571
F.	EISENACH (See your SHAEF/G-5(Ops)/751 of Oct 17th) (On a height on the SW side is the WARTBURG, a very large 12th century (restored 19th century) fortress.).	Sheet R 7 H 810675
G.	ALT-AUSSEE (Austria) (Salt mine) (Many things sent there from Italy; also Prussian State Library & Hertziana)	Sheet Y 8 V 505125
H.	NICKELSBURG	
	(a) There is a NICKELSBERG near JOHANNISBURG in East Prussia, at the southern end of Lake SPIRLING (Rbz. (ALLENSTEIN) (I have no map covering this area, but anyway it seems most unlikely that this place is meant.)	
	(b) On the western edge of KELHEIM (Bavaria) there is the NICHAELSBERG on which stands the Befreiungshalle a 19th century classical structure. Maybe this is being used.	Sheet V 6 U 018422
	(c) NIKOLSBURG (in Czech NIKULOV), frontier town of Czecho-Slovakia, 50 miles NE of VIENNA.	Sheet P 49 S 5361
J.	AUGSBURG	Sheet W 5. Y 340800
K.	KENZEL - ~~unidentified~~	

Map References are to CSGS 4416, Germany 1:100,000

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L. FRANKFURT A/M. About 50,000 books removed from Jewish homes in Paris are reported to have been taken to Frankfurt, possibly to the institute of Jewish studies established there by the Nazi.

M. TODTMOOS Map Ref GSGS 4416, 1:100,000, Sheet Y2, point W 187025 House of Emil Zaunkeller.

N. BADEN-BADEN Apartment of Herr Gustav Rochlotz, care of Frau Jordan, Ludwig-Wilhelmstrasse 5. This is in the south part of the town and runs from the Ludwig-Wilhelm Platz to the Gouner Aulage (near the bathing pool).

O. ALLENDORF AN DER LAHN Eleven places of this name are known in Hessen-Narsan and none are called Au der Lahn. The following pinpoints have been suggested:

GSGS 1:100,000
Sheet S 2 Point G 325108 (This is in the Oberlahn Kreis)
Point M 189855 (This is in the Unter Cahn Kreis)

Sheet R 3 Point G 598502 (This is near the source of the Lahn)

Sheet S 3 Point G 622173 (This is near the Lahn).

The works of Art are in the care of Frau May, presumably wife of one of the curators of the Wallraf-Richartz Museum in Cologne.

P. HEILBRONN A salt mine has been reported here as being a repository to which seventy-three cases of stained glass from the Cathedral at Strassbourg were shipped as well as books and Archives from Metz. The glass from Strassbourg had been previously sent to the south of France and the cases are marked on the point as follows:

M. LE PREFET
DU DEP. DORDOGNE

Strassbourg
Cathe

and on the top as follows:

HAUT FRAGILE
NE PAS
NE PASAPLAT (No of case here)

The glass was consigned to the Director of the Stadtischon Salzbergwerkes and was in charge of Regierungsrat Schlaffke, telephone No. Heilbronn 20.41.

There is a salt mine in the northern part of the town called Salzgrund (Map ref: Sheet V 3, GSGS 4416 (1:100,000 - Germany) S 078637.

There is also a well known salt mine beside the station at Kochendorf (8 miles N. of Heilbronn) Map ref. (same sheet) S 075700.

There are in addition two castles at this place.

It is quite possible that Heilbronn has been used for the storage of much more than the looted works of Art mentioned here and this may easily be a great state repository since the Germans experimented and believed the salt mines were properly dry and suited for storing works of art.

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Q BERLIN Charlottenburg, Deutsche gemeinde Tag building on Ost-West Achse, the office of a man called Pohl who has a daughter called Erika Pohl and possibly in the family house at Lauenbergerstrasse 33.

****

ADDENDA

10 Feb 45

SCHLOSS ADOLFSBURG, oberhunden in Westphalia (K52/G37). The nearest Bahnstation Wurdinghausen. The repository of the State Museum at Dusseldorf is here.

VELBERT (K52, A5205), Deutsche Schloss und Beschlagsmuseum. Works of art purchased in Paris were sent here.

WALDBROEL (about 25 miles NE of Bonn, Rheinprovinz (K51/F95). The purchases of the Deutsche Arbeitsfront were sent to the D.A.F. Hotel Kaiserstrasse, 85.

* * * * * * * * *

Works of art purchased in Paris were sent to the following which may be indication in certain instances of repositories:

Fishhauser Newhaus bei Schliersee, Oberbayern.

Schoeneberg bei Stromberg. (No further indications).

Frau Maria Buhl, Rathaus über Oppeln (Silesia)

Rittermeister von Armin, Murow bei Angermunde (N54/Z 21).

Frau Lindpaintes, Tegernsee bei Seeberg Oberbayern (Haus 173).

* * * * * * * * *

N.B. The repository in the Heilbronn-Weinsberg Saltmines was extended by tunnelling for a new deposit. A special Engineer Test Unit, located a t Nürtingen south of Heilbronn, was charged with this construction work and it may be important that the paper and blue prints in its files should be secured at an early date.

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CONFIDENTIAL

9 October 1946

Memorandum to: Jason Paige, Jr.

From: Otto Wittmann, Jr.

Subject: Transfer of Files of Art Looting Investigation Unit to the State Department.

Reference is made to your memorandum, above subject, dated 3 October. The files of the Art Looting Investigation Unit consist of the following categories:

1. Card catalogue of persons involved in art looting during the war.
2. Dossiers and folders of information concerning persons involved in art looting, and objects looted.
3. Reports and information on these subjects issued by other United States and certain foreign agencies.
4. Files on administration, personnel, and budget of the Art Looting Investigation Unit.
5. (See footnote below.)

It is recommended that since this Unit will be disolved on or about 15 October, and since the State Department has a continuing interest in these matters, that these files be transferred to the State Department with the following exceptions:

a. Card catalogue: It is our understanding that SSU will retain the original set of cards, but that the State Department will be given permission to make photostatic copies.
b. Category 4 above (records of administration etc.) should be retained by SSU for security reasons.

The operative phase of investigations of art looting has been completed by this Unit, and the files are therefore of little continuing interest to SSU. There is little question of security involved, since all reports issued by this Unit have been transmitted to the State Department and other agencies, and State Department representatives are already familiar with most of the material in this Unit's files.

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* 5. Reports issued by this Unit, including some duplicate copies.

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SECRET

HQ. & HQ. DETACHMENT
OFFICE OF STRATEGIC SERVICE
European Theater of Operations
U. S. Army

APO 413 (Main)
4 June 1945

SUBJECT: Discovered Art Deposits

TO : MFA&A Branch, Internal Affairs Division, G-5, SHAEF
Attention: Lt. Charles Kuhn

1. The following information regarding hidden art treasures has just been received from a reliable source:

2. The KUNSTHISTORICHE BIBLIOTHEK DES KAISER WILHELM INSTITUT is contained in 542 cases in WOLF DIETRICH STOLLEN of the Salzberg Werke at Hallein. Salzburg archives and libraries are in the same place. Obergrath HINZE in Hallein, guardian of these libraries should be contacted for inquiries.

3. One part of the KULTUR WISSEN SCHAFTLICHE BIBLIOTHEK DES WILHELM INSTITUT is packed in 37 cases in church of Lauterbach near Michelbeurei (or Michelbeuren). Lamprechtshausen is railroad station for Lauterbach. Another part is packed in 300 cases in Schloss Lichtenberg near Saalfelden. Frl. von WEISS-TESSBACH, owner of the castle, could answer inquiries. Oberbaur at HAU in Salzburg GAU administration and Landeskonservator Hofrat HUETTER, also living in Salzburg, could give information on both parts.

4. The salt mines in the mountains near BAD AUSSEE contain HITLER's private collection of art, 1200 cases containing the Library of German Archeological Institute in Rome, the imperial crown and coronation insignia of the Holy Roman Empire, famous pictures from Vienna, Dresden and Munich galleries, and art from the St. Florian, Klosterneuburg and other Austrian monasteries. These treasures are guarded by Dr. REIMER of Dresden, Dr. SEITERL of Vienna, and Dr. JURASCHEK of Linz. The administration of the BAD AUSSE salt mine, or general direction in BAD ISCHL could answer inquiries.

5. We are transmitting the above for your information and action.

J. S. PLAUT
Lieutenant, USNR
Director, OSS Art Unit

Distribution: MFA&A, US Group CC
MFA&A, British Element C.C.

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Lt Charles Kuhn MFA+A Br
Int A G-5 SHAEF

SECRET

COPY

SASAC
Bern 11447

Also Paris 12287
Wash 10597
Caserta 8887

BERN

June 3, 1945

From: 110 and 1090.

From a good source we have the following info re hidden art treasures. Some of this may already have been discovered.

1. KINSTHISTORICHE BIBLIOTHEK DES KAISER WILHELM INSTITUT. This is contained in 542 cases in WOLF DIETRICH STOLLEN of the Salzburg Werke at Hallein. In same place are Salzburg archives and libraries. Enquiries should be made of ~~Oberg~~ Oberbergrath HINZE in Hallein who is guardian of these libraries.

2. KULTUR WISSEN SCHAFTLICHE BIBLIOTHEK DES KAISER WILHELM INSTITUT. One part packed in 37 cases is in church of Lauterbach near Michelbeurei (Also recvd Micheilbeuren). Railroad station for Lauterbach is Lamprechtshausen. Another part packed in 300 cases is in Schloss Lichtenberg near Saalfelden. Enquiries should be made of owner of Castle FRL von WEISS-TESSBACH. Info as to both parts can be obtained from Oberbaur at HAU in Salzburg GAU administration and from Landeskonservator Hofrat HUETTER who also lives in Salzburg.

3. Further art treasures are hidden in salt mines in mountains near Bad Aussee. Here will be found:

(a) HITLER's private art collection.

(b) Library of German Archeological Institute in Rome (1200 cases.)

(c) Other famous works of art and art treasures including imperial crown and coronation insignia of Holy Roman Empire, famous pictures from galleries of Vienna, Dresden and Munich and works of art belonging to Austrian monasteries of St. Florian, Klosterneuburg, etc. The guardians of these art treasures are Dr. REIMER of Dresden, Dr. SEITERI of Vienna, Dr. JURASCHEK of Linz. Enquiries should be made of administration of salt mine in Bad Ausee or of general direction in Bad Ischl.

Above info was given ~~by~~ to our informant by Prof. BRUHNS head of Herziana library.

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SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Division

APO 757
June 1945

SHAEF/G-5/IA/751

SUBJECT: Addendum I to fourth Edition of Repositories of Works of Art and Archives in Germany.

1. The Fourth Edition of Repositories of Works of Art and Archives in Germany and the first addendum thereto, contain all information available on this subject received by the MFA&A Section through 22 June 1945.

2. The information has been derived from every available source. Some of it is unevaluated and may prove to be obsolete or inaccurate.

3. The items are arranged roughly by geographic areas in order that the general location of a repository can readily be seen. It is emphasized that these general areas do not necessarily correspond to German provincial boundaries.

4. Map references, unless otherwise specified, were taken from GSGS 4346, Germany 1 : 250,000.

GEOFFREY WEBB,
Lt. Colonel,
Adviser, MFA&A.

DISTRIBUTION OF FOURTH EDITION - REPOSITORIES -

2 - Secretaries, Combined Chiefs of Staff (for COAC)
5 - War Office (for CA 20 (b))
5 - War Department, CA Div (for Roberts Commission)
15 - HQ 21 Army Gp Main (CA/Mil Gov)
25 - 12 Army Gp Main, G-5
3 - 6 Army Gp, G-5
6 - US Group CC, for MFA&A
6 - BR Element CC, for MFA&A
1 - OSS Det (Main) Attn: Mr. Pearson for Lt. Plaut, APO 413
1 - HQ Allied Commission, Subcommission for MFA&A, APO 394
1 - SHAEF G-5 Information Br, Hist Sec
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COPY NO. 71

SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Division

APO 757 (Fwd)
30 June 1945

SHAEF/G-5/Ex/Fwd/751

SUBJECT: Addendum 1 to Fourth Edition of Repositories of Works of Art and Archives in Germany.

TO : Addressees as listed.

1. The attached summary, subject as above, is forwarded for the information and guidance of all concerned.

2. Attention is invited to comments with reference thereto prepared by the Monuments and Fine Arts Section.

For the Assistant Chief of Staff, G-5:

H. PRICE-WILLIAMS,
Brigadier,
Executive.

Incl.

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AUSTRIA

BAD ISCHL N48/A41	Salt mine at LAUFEN, nearby, the official repository for the Vienna Museums. Dr. LUITHLEN, resident custodian.
GAISERN N48/XV4111	Salt mine south of BAD ISCHL said to contain works of art. (Information, XV Corps, 22 May 45).
GARJISCH ?	Archives of Bavarian REICHSMINISTERIUM dating from 16th century to 1918.
HALLEIN N48/V01	The WOLF DIETRICH STOLLEN of the mine contains 542 cases of the Art History library of the KAISER WILHELM INSTITUT. The custodian, HINZE, lives in HALLEIN.
KEFERMARKT (near FREISTADT) o49/XR0306	Archives from Linz in the Schloss.
KLAGENFURT 7B/D28	Monastery at TANZENBERG nearby contains 3,000 crates of books and loot from western countries.
KLESSHEIM N48/W29425	Schloss reported used as repository for looted works of art.
KOGL N49/V24	Large repository of loot.
LAMPRECHTSHAUSEN N48/Z84	37 cases of books from KULTURWISSENSCHAFTLICHE BIBLIOTHEK DES WILHELM INSTITUT is in the Church of LAUTERBACH nearby.
LICHTENBERG N48/E86	Castle contains objects from SALZBURG Museum, local documents, and books from the KAISER WILHELM Institute, Rome. Has been inspected.
MEHRBRAU (?) (nr. BREGENZ L48/WC4980	Paintings and archives from Monastery of GRUESSAU.
MITTERSILL N48/E56	Repository for documents, etc. (SHAEF report, May 45).
NEUMARKT N48/V10	Schloss SIGHARTSTEIN, an evacuation point for music collections, scores, etc.
SAALFELDEN N48/E88	Schloss LICHTENBERG nearby contains 300 cases of KULTURWISSENSCHAFTLICHE BIBLIOTHEK DES WILHELM INSTITUT. The Landeskonservator HUETTER at SALZBURG could give information.
SILTZ N48/D45	Castle BERGUNG PETERSBURG reported as a repository.
SCHAAN L48/QZ6052	Residence of Herr Rudolf RUSCHEWEYH who bought works of art in Paris.
SITZENBERG-REIDLING 049/WR 9702	Works of art from Rome reported despatched here.
SPITAL V9617	In monastery: library and archives from Budapest.
ST. AGATHA b/ GOISERN V4229	In the Potter inn, paintings owned by HITLER - mostly German and Austrian 19th century.
STAMS N48/D45	Art treasures reported here.
VIENNA 049/X49	Museum VERWALTUNG, pictures from HITLER Gallery BELVEDERE, paintings from the MELDORF Museum. Tablets from Berlin SCHLOSS MUSEUM in the Palace of Prince DIETRICHSTEIN.
WERFEN N48/XA1090	Berlin libraries evacuated to SCHLOSS HOHEN-WERFEN. Train containing Hungarian Museum objects here (Inspected).

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BADEN

ADELSHEIM	The following repositories have been inspected: (a) Castle: Containing HEIDELBERG paintings. (b) Courthouse: Paintings and documents from KARLSRUHE. (c) Castle of KATHERINA von ADELSHEIM: Paintings from KARLSRUHE and private collections.
BRUCHSAL L50/R65	Castles GEMMINGEN and MENZINGEN are repositories for City of MANNHEIM.
ERNSTTAL L50/N00	Castle contains cases of objects from FRANKFURT Museum for VOR und FRUEHGESCHICHTE and archives from LEININGEN. Has been inspected.
GEMMINGEN L50/R96	Castle contains cases of books and silver from Mannheim library. Has been inspected.
HINTERSEE N48/Z80	LANGRITH (B236190) near HINTERSEE. House of RUST contains paintings from Rome (Information XV Corps, 31 May 45).
HIRSCHHORN a/N L50/R89	Objects from Frankfurt SENCKENBERG Museum.
KLEIN HEUBACK L50/N02	Castle contains FRANKFURT Museum furniture and decorative arts. Has been inspected.
MANNHEIM L50/M50	Castle: contains library and works of art. KUNSTHALLE: Basement contains large works of art. Has been inspected.
NECKARSTEINACH L50/R79	SCHLOSS WARSBERG contains objects from MANNHEIM Museum and from HEIDELBERG private collections. Has been inspected.
SCHWETZINGEN L50/R69	Castle contains works of art from MANNHEIM.
SINZHEIM L50/R87	Schloss SCHOMBERG (Graf v. Degenfeld) contains objects from VOELKER Museum and Museum f. KUNSTHANDWERK of Frankfurt.
TODTMOOS AU K48/W10	Works of art have been found in the house and adjoining sheds of Frau EMIL ZUMKELLER.
WALDENBURG L50/S39	Castle contained treasures burned by SS. Archives from HEILBRONN in hands of Mil Gov.

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UPPER & LOWER BAVARIA AND LOWER PALITINATE

ALTENBURG M48/Z04	Castle containing art treasures and Gestapo records.
AMMERLAND	Castle of Prince WITTGENSTEIN contains material evacuated from STADTARCHIV, Munich. Has been inspected.
ANDECHS M48/Y57	KLOSTER contains 20,000 books from Benedictine order, Munich, sculptures and tapestries from Bavarian National Museum. Has been inspected.
BAD TOLZ M48/Y81	LENGGRIES, 6 miles from BAD TOLZ. Castle HOHENBURG, contains Nazi records, works of art from Munich PINAKOTHEK.
BERNRIED M48/Y66	Once was repository for City of AUGSBURG. Now evacuated.
BIRCHHOLZ M48/Y72	Information from unknown source reports "millions of dollars worth of works of art" here.
BURGHAUSEN M49/Z76	Castle at BURGHAUSEN AN DER SALZACH on the border of Tirol about 130 km from Munich, reported by Det. F1F3 to contain musical instruments and manuscripts.
DIESSEN M48/Y33	C/W reports that French art objects are in KLOSTER ANDECHS near DIESSEN (station, SCHONDORF) on AMMERSEE.
ERING M49/V08	Schloss said to contain art treasures.
EURASBURG M48/Y72	Castle a large repository for Munich archives. Has been inspected.
FRIEDBERG M49/Y47	Castle between WELHERN and EGENBURG contains objects of art, probably belonging to AUGSBURG Museum. Has been inspected.
GREIFENBERG M49/Y49	Castle contains 100 items from Museum of LANDSBERG a/LECH. Has been inspected.
GUFLHM M49/Z66	HOFFMANN'S house and neighboring farms contain 78 paintings from his collection.
HALDENWANG M48/X95	Castle contains works of art from AUGSBURG.
HAUNSHEIM M49/S94	Castle contains works of art from AUGSBURG.
HOCHSTADT a/DONAU	Castle contains Russian (Cossack) art collections. (SHAEF report May 45).
HOEGLWORTH Z821262	XV Corps reports art treasures in church and adjacent buildings from MUNICH (19 May 45).
HOHENSCHWANGAU M48/D28	Castle contains objects belonging to WITTELSBACH family.
KAMMER V374446	Said to be a repository.
KELHEIM M49/W04	Forty cases of a shipment believed by HIMMLER to Max BAUER reported here.
LANDSHUT M49/U20	BURG FRAUSNITZ Castle contains state and Munich archives.
LEUTSTETTEN M49/Y71	Castle of RUPPRECHT of Bavaria may contain loot acquired by CHRISTIAN WEBER.
MALHINGEN M49/T04	Library of Prince of WALLERSTEIN in the castle.

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MARNBACH M48/Y51	Nearby, Schloss HIRSCHBERG: Paintings belonging to Bavarian state on walls. Books from Munich state library and furniture from BERNHEIMER collection in outbuildings. Has been inspected.
MONHEIM M49/T28	Castle contains works of art from Augsburg.
MUNICH M49/Y85	FUHRERBAU-PARTEIHAUS contains letters and HITLER'S personal collection (inspected).
NEUBURG a.d. KAMMEL N49/X94	Castle contains works of art from Augsburg.
OBERNDORF M49/T31	FUGER Schloss contains FUGGERLI records and archives from City of MUNICH (12 Armd Div, 25 May 45). Schloss LICHTENECG, repository for STADTGESCH, Museum, Frankfurt.
OSTERBERG L49/X85	Castle of MALSIN-PONICKAU contains art from ULM Museum.
PAEHL M48/Y57	Castle contains material from Propaganda Ministry.
PLANEGG M49/Y74	Castle of THEO von HIRSCH may contain loot of CHRISTIAN WEBER.
REGENSBURG U1855	Church objects from Prague evacuated from here to Frankfurt.
ROGGENBURG ?	Convent contains works of art from AUGSBURG.
SIEFELD M49/Y34	Repository of National Museum, MUNICH Dr. Doering, custodian.
SEESHAUPT M48/Y62	Schloss SEESHEIDT contains cases of books belonging to Munich STADTBIBLIOTHEK and to private owners.
THURN M49/S91	Schloss THURN and TAXIS contains only family objects.
TRAUNSTEIN N48/Z63	Kloster SEEON, nearby, repository for VOELKER Museum, Frankfurt.
UNTERMIEZHEIM M49/T07	Parsonage contains art objects from AUGSBURG.
UNTERSTEIN (BERCHTESGADEN) N48/Z90	Goering collection here.
UNTERWITTELSBACH M49/Y52	Castle contains works of art from AUGSBURG.
WALDGUT MERGENTHAU M49/Y41	Castle contains works of art from AUGSBURG.
WALDMUENCHEN N50/V69	GRENSLAND Hotel contains paintings etc., belonging to Heinrich HOFFMANN.
WALLERSTEIN M49/T03	OETTINGEN-WALLERSTEIN and MAIHINGEN Archives.
WASSERBURG M49/Z35	Valuable books and paintings from Munich reported here.
WELTENBURG M49/U04	Municipal archives from KELHEIM in Kloster.
WEYHERN M49/Y52	Castle contains works of art from AUGSBURG.
WURMSEE M48/Y65 8316	Old records of City of MUNICH and many books from MUNICH libraries are under guard here (Information, XXI Corps, 12 May 45).

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CZECHOSLOVAKIA

TEPL ?	STIFT: Berlin library said to be here.
TRPISTY V8247	Large collections of art and archives removed by the Germans from LATVIA.

FRANCONIA

BAMBERG M50/024	Bank WUNDER and BAYERISCHE VEREINS Bank, repositories for Goethe Museum, Frankfurt.
BANZ M51/J67	Schloss used as repository for Germanic Museum, NURNBERG; Army Museum, Prague; COBURG Museum; Prussian State library; and from various churches nearby.
BRONNBACH L50/N32	Castle contains Frankfurt Archives. Kloster, a repository for VOELKER Museum and the Museum f. KUNSTHANDWERK, Frankfurt.
BURG SINN L51/N37	ALTES u. NEUES SCHLOSS, repository for STADTGESCH Museum and Museum f. KUNSTHANDWERK, Frankfurt.
CAMBURG L50	Count WESTERHOLT, custodian for objects from the following Frankfurt Museums: Goethe Museum, Stadtgesch Museum and Voelker Museum.
COBURG (Vicinity of) M51/028	SPARKASSE at NEUSTADT, and SCHLOSS HELDRITT, repositories for Museum f. KUNSTHANDWERK, Frankfurt. Schloss MITWITZ contains objects from VOELKER Museum and archives from Frankfurt. Schloss TAMBACH: Objects from Schloss CALLENBERG and Schloss ROSENAU stored here.
GREDING M50/T65	Two caves contain material from Germanic Museum, NURNBERG.
KLEIN RINDERFELD L50/N52	House No 99 of HERR ZEHE has paintings from the WURZBURG Museum.
LAUDENBACH L50/N02	Castle contains objects from Frankfurt Museum f. Kunst-handwerk, the Stadtgesch Museum and Frankfurt archives.
LICHTENFELS M51/037	Schloss TRIEB, nearby, repository for Museum f. KUNSTHANDWERK, Frankfurt.
LUDWIGSTADT M51/J51	Nearby castle (4 km west) contains photographic equipment and flags of German state. Also objects of art.
MARKTHEINDENFELD L50/N34	Nearby FORSTHAUS NEUE DIANA, repository for STADTGESCH Museum and the Archaeological Institute of Frankfurt. Nearby Schloss TRIEFENSTEIN contains Frankfurt Archives.
MERGENTHEIM L50	WOLKSBAND, repository for Goethe Museum, Frankfurt.
NEEENSDORF O3073	Small hotel reported to contain archives from Cologne and Wurzburg; objects from various Cologne Museums.
NURNBERG L50/N01	Schloss ULLSTADT, nearby, repository for VOELKER Museum and Museum f. KUNSTHANDWERK, Frankfurt.
ROTHENBURG	Nearby Schloss GEBSATTEL, repository for VOELKER Museum, Frankfurt. Rathaus of UFFENHEIM contains books, pictures and manuscripts, supposedly property of NSDAP.
RUEDENHAUSEN M50/N83	Castle, repository for STADTGESCH Museum and Museum f. KUNSTHANDWERK, Frankfurt.
STADTSTEINACH M51/067	Training barracks contain many oriental rugs, presumably loot.
TIRSCHENREUTH N50/P35.	Gemeind contains paintings from Church of EGER.

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FRANCONIA (cont'd)

WEIKERSHEIM L50/N56	Castle contains costumes from the WUERTTEMBERG LANDES THEATER and objects from the LANDESGEWERBE Museum in STUTTGART.
WERTHEIM a/M L50/N33	Repository for Frankfurt STADTGESCH Museum in the FUERSTL. DOMAENENKANZLEI.
WUNSEIDL M51/P06	Oceanic Library from University of Berlin reported here.

HANNOVER

MOISBURG L54/S33	Rathaus said to contain collection from the HELMS Museum, HARBURG.
VIERHERRENWALD a.d. NAHE ?	JAGDHAUS contains objects from Frankfurt STADTGESCH Museum.
WERNIGERODE M52/D16	A large shop is said to contain furniture from the Hamburg Museum für Kunst und Gewerbe.

HESSE

AFFOLTERBACH L/50/M81	Objects from Frankfurt SENCKENBERG Museum with the following individuals BAUER, ELBERT, Wwe. HEID, TRAUTMANN.
AMORBACH L50/N01	On Baden border. Castle of FUERST ZU LEININGEN at nearby ERNSTTHAL contains objects from the following Frankfurt Museums: STADTGESCH Museum, Museum f. VOR- u. FRUEHGESCHICHTE STAEDEL KUNSTINST. SCHLOSS AMORBACH used by the following Museums: GOETHE Museum, Mus. F. KUNSTHANDWERK, STAEDT GALERIE, STADTGESCH Museum.
ASCHACH L51/N68	Castle of this name near KISSINGEN, repository for STADTGESCH Museum and the Archaeological Institute of Frankfurt.
ASSENHEIM L51/M78	SCHLOSS contains objects from Goethe Museum, Frankfurt.
BEERFELDEN L50/M80	On Baden Frontier. Objects from Frankfurt SENCKENBERG Museum in custody of W. SCHMUECKER and Graefl. Forstamt.
BIRSTEIN L51/N19	Objects from Goethe Museum, STADTGESCH. Museum, and Museum f. KUNSTHANDWERK in custody of Prince v. ISENBURG-BIRSTEIN.
BRUECKENAU L51/N49	Nearby Schloss ROSSBACH is repository for the following Frankfurt Museums: Goethe Museum, STADTGESCH. Museum, VOELKER Museum, STAEDEL Institute, Museum fr. KUNSTHANDWERK.
DIETENBERGEN ?	RIEGEL, custodian for objects from SENCKENBERG Museum, Frankfurt.
ECHZELL L51/M89	SCHLOSS contains objects from Goethe Museum and Museum f. KUNSTHANDWERK, Frankfurt.
EISENBACH L50/M93 (?)	SCHLOSS contains objects from VOELKER Museum, Frankfurt.
EPPSTEIN L51/M47	Dr. H. SCHMIDT, custodian for objects from SENCKENBERG Museum Frankfurt.
ERBACH L50/M91	Castle contains archives from Frankfurt and Hesse-Darmstadt. Also Arms collection. Has been inspected.
EYRICHSHOF M51/O17	Art collection north of here (Information from XV Corps 14/4/45)
FAUERBACH L51/M79	Objects from SENCKENBERG Museum, Frankfurt, in GEMEINDE.
FISCHBACH L51/H73 (?)	STEIN and RAUSCH are custodians for objects from SENCKENBERG Museum, Frankfurt.

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HESSIA (cont'd)

FRANKFURT L51/M67	Objects from SENCKENBERG Museum at KESSLERSTR.9(Prof RICHTER).
FRIEDBERG L51/M78	Repository for library of Frankfurt University.
FRIEDRICHSHOF ?	Books from Frankfurt University Library.
GETTENBACH L51/N08	Objects from SENCKENBERG Museum, Frankfurt, in custody of Prince v. ISENBURG.
GLATTBACH ?/	In ODEN WALD district. Objects from Frankfurt SENCKENBERG Museum in house of Frau RETTICH.
GLAUBURG L51/M99	Prof RICHTER has objects from SENCKENBERG Museum, Frankfurt.
HAMMELBACH L50/M71	On Baden border. Objects of Frankfurt SENCKENBERG Museum in house of Dr. GREIFENSTEIN.
HILDBURGHAUSEN M51/J10	VESTE HELDBURG, nearby, repository for VOELKER Museum, Frankfurt.
HUETTENGESAESS L51/M98	Objects from SENCKENBERG Museum, Frankfurt in custody of Frau LRDT.
HUNGEN L51/G80	Objects from SENCKENBURG Museum, Frankfurt, in GRUBE ABENDSTERN and GRUBE EISENKAUT.
KALTENBORN ?	Objects from Frankfurt Museum f. KUNSTHANDWERK in HAUS JORDEN.
KASSEL L52/G20	Castle belonging to Countess Margaret MIRBACH-SCHELL (the former Virginia O'BRIEN of San Francisco) about 40 miles from KASSEL is reported by the FBI to be a repository.
KONRADSDORF ?	Objects from SENCKENBERG Museum (FORSTMEISTER KUENANZ*
KRONBERG ?	Frankfurt city archives deposited with Frau HELMES, JAMINSTR. 3. BURG KRONBERG also contains Frankfurt archives.
LANGENSELBOLD L51/M97	Frankfurt archives in brewery.
LINDHEIM ?	Frankfurt archives here (DEMANT) .
MICHELNAU L51/G90	Objects from SENCKENBERG Museum, Frankfurt (SCHNEIDER and WILD).
MICHELSTADT L50/M92	Castle contains archives of Count ERBACH-FUERSTENAU. Has been inspected.
NIENDERSHAUSEN L52/H57	SCHLOSS TANNENBERG. Historic seminar of Prof Bunjes. Furniture from SCHLOSSMUSEUM, Berlin ? 1.
NEUWIEDERMUS ?	Objects from SENCKENBERG Museum, Frankfurt, in custody of Frau HEYN. Other objects, in custody of Prince v. ISENBURG at nearby RONNEBURG.
NIEDERHOCHSTADT L51/M77	Part of Library of Univ. of Frankfurt here.
OBERBESSINGEN L51/G81	Objects from SENCKENBERG Museum, Frankfurt (H. KEIL IV).
OBERJOSBACH L51/G85	Objects from SENCKENBERG Museum, Frankfurt, stored in the GEMEINDE.

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HESSLA (cont'd)

OBERLAIS ?	Objects from SENCKENBERG Museum, Frankfurt (GEMEINDE, THEIS, and WERNER).
OCKSTADT L51/M69	Castle contains objects from VOELKER Museum, Frankfurt.
SCHWICKARTSHAUSEN L51/M99	Objects from SENCKENBERG Museum, Frankfurt (H. SEUM).
SOMBORN L51/M97	HOF TRACES (Fran v. SAVIGNY) repository for Goethe Museum, Frankfurt.
TANN L51/M62	Frau BREUNING, custodian for objects from Museum f. KUNST-HANDWERK, Frankfurt.
VOCKENHAUSEN L51/M47	BERTALOT, custodian for objects from SENCKENBERG Museum.
VOLLMERZ L51/N39	Nearby Schloss RAMHOLZ contains objects from Senckenberg Museum, Frankfurt.
WALDMICHELBACH ?	Objects from Frankfurt SENCKENBERG Museum in houses of Dr. Wolf, Dr. NIKLAS and Herr FALTER.
WEISBADEN K51/L29	Herr HEPP, HOF ADAMSTHAL near WIESBADEN; Objects from VOELKERMUSEUM, Frankfurt.
WINDECKEN L51/M88	Frankfurt Archives in the AMTSGERICHT.

MARKBRANDENBURG - MECKLENBURG and POMMERANIA

BAGGENDORF N55/P92	Material from Museum FUER DEUTSCHE VOLKSKUNDE, Berlin, in a private house.
BERLIN N53/Z75	Repositories in city area: 1. Falk Tower, 200 2. Flak Tower, FRIEDRICHSHAIN 3. Kaiser Friedrich Museum. 4. Deutsches Museum (North wing, new building). 5. Pergamum Museum (central portion, new building). 6. Vorderasiatisches Museum (South wing, new building). 7. Neues Museum. 8. Altes Museum. 9. National Galerie. 10. Museum fuer VOLKERKUNDE 11. Museum PRINZ ALBRECHT STR 7. 12. Museum f. VOLKERKUNDE, storage building in DAHLEM. 13. Free Mason's Lodge, SPLITTGERBERGASSE. 14. New State Mint. 15. Schloss CHARLOTTENBURG, cellarr. 16. New Reichsbank. 17. BAUAKADEMIE 18. AMARNA Court (New Museum) 19. Temple Court (New Museum) 20. Finance Office, NEANDER, JUDENSTRASSE. 21. Firm of ZELDER and PLATHEN, LITICHTENBERG. 22. SCHLOSS. 23. DOM, crypt.
LASSAN M54/T16	SCHLOSS BAUER von QUISTORP containing objects from Berlin Museum FUER VOLKERKUNDE.
OEGELN N53/V41	Warehouse contains furniture from Berlin SCHLOSS MUSEUM.
WAREN ?	In SOPHIENHOF, furniture and textiles from Berlin SCHLOSS MUSEUM and monuments of Eggyptian Art from the National Museum, Berlin.

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RHINE PROVINCE, SAAR AND RUHR Districts

BAD SCHWALBACH K51/M27	Part of University of Frankfurt library in VILLA LILLI.
KAISERSLAUTERN WR/0923	Eight paintings stored in vault of Reichsbank, Bismarckstrasse, in custody of director of the bank. Some evidence indicates that they may be from GOUDSTIKKER Collection.
NEUSTADT K50/R28	Eight Goudstikker paintings in custody of Det. ELA2.
RUNKEL K51/G20	Objects from STAEDEL INSTITUT, Frankfurt stored at FUERSTL. WIED'SCHE RENTKAMMER, NEUWIED.
SCHOENAU b/STRUETH K51/F31 ?	PFARRER WEIDMANN, custodian of objects from the Frankfurt SENCKENBERG Museum.

SAXONY, THURINGIA and SILESIA

BAD SALZUNGEN L51/H74	Portion of Prussian state library here.
BLEICHERODE M52/C91	Main portion of the American collections, Museum FUER VOELKERKUNDE, Berlin.
BOESENBURG M52/D63	Repository for HALLE Univeristy Geological Institute.
BUENDORF M51/N98 or M52/D9217	Repository for HALLE University Geological Institute.
DOBITCHEN M51/K17	Furniture from the Berlin SCHLOSS MUSEUM in the house of (?) SCHELLENBERG.
DRESDEN N52/F29	Large repository of archives from KIEL at DUPPELSTR. 11.
FESTE HELDBERG ?	Books from Berlin KUNSTBIBLIOTHEK.
FREIBURG i.s. N51/K97	Furniture and sculpture from the DITHMARSCHER LANDESMUSEUM, MELDORF.
GLAUCHAU N51/K95	Schloss GLAUCHAU said to contain furniture from the ALTONA Museum. Schloss LICHTENSTEIN, nearby houses collections from the Hamburg Zoological Museum.
GOLDENSEE T07	Rathaus contains collections from the ALTONA Museum.
GRASLEBEN M53/Y21	Archives from Prussian State and KIEL in saltmine. Also much material from the SCHLOSS MUSEUM, the Museum FUER VOELKERKUNDE and the KUPFERSTICHKABINETT, Berlin.
GRIMMA N52/E40	Schloss MUTSCHEN, nearby, reported to contain 200 chests of collections from the Hamburg Botanical Institute, and 65 chests of books from clinic of Hamburg University Hospital.
HARMSDORF ?	Report from Det 14B3 that objects from a Berlin Museum are stored in a Rathaus at intersection of east-west, north-south autobahn.
HATTDORF L51/H55	Mines in WERRA district (PHILLIPSTAL) contain books from Prussian state library, Berlin.
HERMSDORF M51/J86	Schloss contains 200 chests of books from the Hamburg state library.
HIRSCHBERG ?	Catalogue of Prussian state library.

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SAXONY, THURINGIA and SILESIA (cont'd)

KAISERODA L51/H74	Books from Prussian State Library, Berlin.
KASSEL-GOLZIG N51/F26	Furniture from SCHLOSSMUSEUM, Berlin, in house of Frau AUERT.
LAUENSTEIN (ERZGEBIRGE) N51/K71	Schloss contains archives from Hamburg.
LAUSITZ N52/E93	Schloss SCHWARZBACH reported to contain furniture from a Hamburg Museum.
LEBUS O53/V64	Records, library and collections from Berlin Museum FUER VOR- und FRUEHGESCHICHTE and the Museum FUER VOLKSKUNDE in the Municipal building.
LEIMBACH L51/H74	Books from Prussian State Library, Berlin.
LIEBEROSE O52/A59	SCHLOSS (Countess SCHULENBURG) contains two-thirds of the photographs of the Berlin KUNSTBIBLIOTHEK.
MERKERS ?	Objects from Berlin Museums (have been evacuated) and books from the Prussian State Library.
NORDHAUSEN M52/O12	Books from Prussian State Library, Berlin, with GEBHARDT and KOENIG.
OBERMUNSTERTHAL N51/K97	Repository reported in KLOSTER ST. TRUDPERT.
PRIETITZ N52/A41	Manor House said to contain collections of HELMS Museum of HAMBURG.
RANSBACH L51/H55	Mine contained books from Prussian State Library, Berlin, and from State Library, WARSAW.
RIESA N52/E81	Collections from Museum of Ethnology, Hamburg, reported here.
ST. ULRICH M52/D8308	Repository for HALLE University Geological Institute.
SCHOCHWITZ M52/D7934	Repository for HALLE University Geological Institute.
SCHRAEBSDORF P51/H46	Count STRACHWITZ: Main part of African collection of Museum FUER VOR- und FRUEHGESCHICHTE, Berlin.
SONNEWALDE N52/A05	Castle: Furniture from Berlin SCHLOSSMUSEUM.
WEISSENSEE M52/J39(?)	Furniture from Berlin SCHLOSSMUSEUM in house (?) of Frau KEIL.
WEISSIG (KAMENZ) N52/A42	120 chests of books from the Jewish Library, Hamburg, said to be here.
WOHLAU P52/C14	Schloss PERUSHEN (Dr. Keil): Objects from Berlin Museum FUER VOR- und FRUEHGESCHICHTE.
ZWICAU-MULDE (Valley) N51/K57	Schloss ROCHSBERG said to contain collections and books from the Hamburg Zoological Museum, collections from the ALTONA Museum, the complete collection of the Hamburg Institute of Prehistoric and Teutonic History, and collections from the HELMS Museum of HARBURG.

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SCHLESWIG-HOLSTEIN

AHRENSBURG S6568	TANNENHOF contains collection from Botanical Inst. HAMBURG.
AUMUEHLE S7352	Church contains furniture from Arts & Crafts Museum, HAMBURG. Inspected 20 May 45.
ESCHEBERG L54/S74	Chapel contains works of art from Mannheim.
HAMBURG L54/S55	Further repositories reported in the City of Hamburg: 1. Air raid shelter in ELBESTRASSE 2. Air raid shelter, HAMMERDEICH 3. Air raid shelter, WIELAND STR. 4. Air raid shelter, FREIHAFEN 5. Air raid shelter, REIHERSTIEG 6. Air raid shelter, BISMARK STR., ALTONA 7. Air raid shelter, VEDDEL 8. Air raid shelter, STERNSCHANZE. 9. Street subway, VEDDEL. 10. Railway tunnel, LINDEN STR. 11. Cellar, LESSERS PASSAGE, ALTONA 12. Cellar, BARMBECK STR. 19. 13. Schools, BOGEN STR., WOLKSDORF, and OHLSTEDT.
LEESEN nr SEGEBERG L54/S6639	Collection from Museum of Ethnology, HAMBURG. Inspected 20 May 45.
SCHNELSEN L54/S48	MANOR OHE, WENDLOH near SCHNELSEN. Natural history collection from ALTONA Museum.
TRALAU S6887	Collections of Arts and Crafts from KIEL and AHRENSBURG Museums in the Castle. Inspected 20 May 45.
TRITTAU M54/S7760	LINAU, nearby. Natural History collection from ALTONA Museum. Inspected 20 May 45.

WESTPHALIA

DISSEN K53/RB3291	Repository of miscellaneous pictures and furniture, including looted items, in small farm house of Frau SPRINGMEYER.
HILTER K53/RB2894	Two garage sheds, Firm WALTER RAU contains furniture and costumes from National Theater. OSNABRUECK (SHAEF report May 45).
KALKRIESE K53/RW2524	In custody of Herr ELSSE-NIEWEDDE, church objects from OSNABRUECK.
SCHAUMBURG L53/W817	ERBPRINZ ZU WALDECK, custodian for objects from Frankfurt STAEDEL INSTITUT.
WALLENHORST K53/RW1918	Small chapel contains miscellaneous public and private objects of art.

WUERTTEMBERG

ADELMANNSFELDEN L49/S64	Castle contains part of STUTTGART library. Has been inspected.
BALDERN L49/S83	SCHLOSS: Objects from WALLRAF-RICHARTZ and SCHNUETGEN Museums, books and documents from STUTTGART and BAYREUTH. Has been inspected.
BUCHAU/FEDERSEE L49/X44	Catholic parish office has small part of the KUNSTBIBLIOTHEK Berlin.
DIETERSKIRCH L49/WX3955	Catholic parish office has part of collection of KUNSTBIBLIOTHEK, Berlin.

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WURTTEMBERG (cont'd)

GOENNINGEN L49/X08	Archives from University of Strassburg in charge of Father STABLER. Have been inspected.
GRUNDSHEIM L49/X45	Church said to contain textiles and prints belonging to French Museums.
HORN L50/S6030	Collection of Arms.
KIRCHEN L49/WX4166	Books from Berlin KUNSTBIBLIOTHEK in the Catholic parish office.
LANGENBURG L50/S57	Castle contains STUTTGART pictures and privately owned objects.
OETTINGEN L49/S21	Castle contains objects from the Bavarian Natural History Museum.
PFRONDORF L49/X09	Archives from University of Strassburg.
SAL MENDINGEN L49/X07	Archives from University of Strassburg here.
TIERBERG ?	Castle contains objects from the LANDESGEWERBE Museum, STUTTGART.
UTTENWEILER L49/WX3952	Part of Berlin KUNSTBIBLIOTHEK IN the Catholic parish office.

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AGENDA FOR MEETING WITH THE STATE DEPARTMENT -
Mr. Herbert Cummings - and the
ECONIC Office - 15 June 1945.

SECRET

* * * * *

1. Consideration of spot intelligence item referred to ECONIC.

2. Query as to the importance and use of the photostated Portuguese contracts. It is suggested that Mr. Despres could give us an analysis.

3. Cable A-33 Murphy to State - 29th May. This cable indicates that the files on the Auslands Organisation have been found in seven different locations. This office is interested in analyzing those documents for the State Department.

4. Ibero-American Institut. It is reported that these files have been captured and are at present in Washington. These also should be analyzed for content.

5. State Department Secret cables. Many of these cables containing requests for information of economic and financial import? QUERY:- Would the State Department wish this office to pressure from our files all relevant information without formal request?

6. Suggested procedure for handling of further investigations.

7. Informal presentation of suggested investigations:

   (a) Mallet

   (b) Auslands Organisation

   (c) Ibero-American Institut

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UNITED STATES SENATE
Committee on Military Affairs
Subcommittee on War Mobilization

May 9, 1945

Major General William J. Donovan,
Director, Strategic Services,
25th and E Sts., N. W.,
Washington 25, D. C.

My dear General Donovan:

The Subcommittee on War Mobilization is scheduling a series of hearings on "The Economic Base for German Aggression and National Security," beginning on June 5. These hearings are a continuation of earlier investigations of "Cartels and National Security," which showed that German aggressive forces began to conspire immediately after the last World War for renewed world conquest. The earlier investigations indicated that Germany did not resort to military aggression until after extensive economic penetration of prospective victims, through international cartel agreements and other economic devices. There is already evidence on hand that the German conspirators for aggression, who have in the past included, in addition to the Nazi political hierarchy, military, industrial and financial groups, have prepared for defeat in the present war as well as for victory and are trying to create economic reserves, inside and outside of Germany, for another attempt at world conquest.

It is the intent of the present hearings to expand the earlier studies and to bring them up to date. It is expected that further information will be developed on the techniques and practices which the Germans have used to create at home and abroad the economic resources for aggression; in this connection the Subcommittee will explore particularly those techniques and practices appropriate to defeat which have even now been set in operation to rebuild Germany's military strength. In addition, the hearings will be addressed to determining the nature of such German resources, and the steps which must be taken to wipe out completely the German economic base for war.

These hearings will not be especially concerned with a detailed description of instances where Germans have been able to accomplish their purposes by exploiting commercial relations with Americans and other foreigners. They are concerned, however, with the role played by specific economic mechanisms such as cartels, as well as with the role of neutral or previously neutral countries.

The Subcommittee would be pleased if you would appear before it on June 13 to present information gathered by your Agency on these subjects and to testify on the Agency's current and projected activities to eliminate the German economic base for further aggression.

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C O P Y C O P Y

It is the practice of the Subcommittee to request of witnesses a prepared statement of testimony which may be read or inserted in the record at the opening of the hearing, as well as supporting documents which are the basis of or amplify the statement and which are submitted as exhibits.

I would appreciate it if you would make available to the Subcommittee a copy of your statement at least three (3) days in advance of the hearing for study by the Members and as a basis for questioning. I have asked Dr. Herbert Schimmel and Mrs. F. P. Manuel of the Subcommittee staff to discuss with you or your staff any technical questions which may arise regarding your testimony.

I am enclosing a schedule of the other witnesses.

With all good wishes, I am,

Sincerely yours,

/s/ H. M. Kilgore

H. M. Kilgore
Chairman

Enclosure

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SENATE MILITARY AFFAIRS COMMITTEE

Harley M. Kilgore, West Virginia, Chairman

Elbert D. Thomas, Utah
Edwin C. Johnson, Colorado
James E. Murray, Montana

Chapman Revercomb, West Virginia
George A. Wilson, Iowa

HEARINGS ON "ECONOMIC BASE FOR GERMAN AGGRESSION AND NATIONAL SECURITY"

Schedule of Witnesses Appearing Beginning
June 5, 1945

Honorable Francis Biddle
The Attorney General
and
Mr. Wendell Berge
Assistant Attorney General

Mr. Leo T. Crowley, Administrator
Foreign Economic Administration

Honorable Henry Morgenthau
Secretary of the Treasury

Mr. William L. Clayton
Assistant Secretary of State

Mr. James E. Markham
Alien Property Custodian

Major General William J. Donovan
Director, Strategic Services

Major General John H. Hilldring
Director of Civil Affairs Division
War Department

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5/25/44

FROM: Lt. Knotlerno (?) Meyer L.
Munich
TO: Monsieur le Consul Adolf Renschhausen, Consulado Aleman Larache, Spanish Morocco.

Griping letter about conditions in Germany. Hopes Mr. Oechs will help him to get along in his lonliness.

1/23/45

HUBER, Albert, Avenida de Espana 128 Tangier, Morocco, Swiss director and manager of A. Renschhausen & Co., Commission Agents for German shipping corporation, on whose behalf he is active in Tangier. Formerly buying agent for German Armistice Commission in Casablanca.

31/1/45

A. Y. Laredo
4 Rue de Tetouan
Tangier, Morocco

Cie d'Assurances Nationale Suisse
Case Postale No. 20501
Basle, Switzerland

Cover contains Insurance Cover Notes and what follows refers to shipments and currency and share certificates.

Among others - 1 parcel sent by Leon Gerson Tangier, to Uriel Katalan, Lisbon, containing U. S. dollar bills $3,000.

From: A. Y. Laredo
4 Rue de Tetouan
Tangier

To: Compagne d'Assurances Generales l'Helvetia
St. Gall, Switzerland

Cover contains Insurance Cover Notes, and what follows refers to shipments and currency.
2 packets sent by Leon Gerson, Tangier, to Uriel Katalan, Lisbon, containing U. S. dollar bills $4,000 and $4,000 respectively.

27/1/45

F. Huber Tarragona, Spain

Trying to get off W.T. "Stal" list by use of Dutch Foreign Office, London.

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