

U.S.-53 *CHAIN*

OFFICE OF MILITARY GOVERNMENT FOR BAVARIA
Economics Division
APO 170

AG-007-MGBER/B

15 January 1947

SUBJECT: Works of Art belonging to Frederick Unger

TO : Office of Military Government for Germany (US)
APO 742, U.S. Army, Economics Division, Rest. Branch
ATTN: MFASA Section

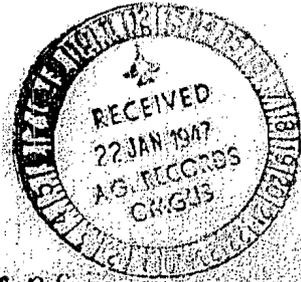
Rest

1. Reference is made to letter your headquarters, same subject as above, dated 1 April 1946.
2. Until now the missing art objects from the Unger collection have not been found at the Central Collecting Point, Munich.

For the Chief, Restitution Branch:

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

Telephone: Munich Military
3430



67993

98
2215W

80
2/2/11/30

89

US-53

10 of these paintings
returned to Mr Unger by
Commission de la Récupération
Artistique, Paris, (letter 3 Sept 1946
from Frederic Unger)

Sirs,

I wish to present to you the following case of unlawful confiscation by German occupation authorities in France of goods belonging to me and my wife.

I and my family - Mrs. Unger and two daughters - were Austrian nationals living in Vienna, Austria. After the German invasion of Austria I was arrested by the Gestapo and for two months held without charge in protective custody. Released upon payment of a ransom I immediately left the country and, with my family, went to France. While staying there we got our immigration visa at the American Consulate in Lyons, and on April 28, 1939, we entered the United States as quota immigrants. We made our home first in New York and thereafter at Berkeley, California. On August 21, 1944, Mrs. Unger and I were granted American citizenship by the U.S. District Court of Northern California in San Francisco. My Naturalization Certificate has the number 5926116, and that of Mrs. Unger has the number 5925103.

After we left Austria in June of 1938, Mrs. Unger and I were informed that the contents of our home were impounded by the Gestapo, but that their exportation would be permitted upon payment of a ransom to the Gestapo. The belongings in question consisted not only of furniture, household goods and the like, but also of an inherited picture collection the value of which exceeded by several times the amount demanded as ransom. For this reason we decided to redeem our effects, and in November 1938 succeeded in getting them out of Vienna into what at that time seemed a haven of safety, France. Inasmuch as we did not yet possess our U.S. immigration visa we had our goods stored in transit in a bonded public warehouse at Pantin (Paris). There the articles which had arrived in five bulky liftvans were kept under the supervision of the forwarding firm of Anciens Etablissements M. de Brousse Société Anonyme, 55 Rue de Lyons, Paris (XIIIe), as our agent.

90

When I and my family started for this Country few months thereafter, due to technical procedure our stored belongings could not be shipped at once. Few months later war broke out, and when difficult formalities had all been overcome, exportation of the lift vans from France was rendered impossible by the transport impasse.

Thus inspite of desperate efforts made in the meantime and despite valuable assistance extended by the Chase National Bank of the City of New York, New York, and its French subsidiary, The Chase Bank, Paris, the lift vans and their contents were still lying at the customs' warehouse at Pantin (Paris).

With this Country's entry into the war I abandoned as hopeless all present efforts to save my property, to get things out of France and into the United States, at least for the time being.

Thereafter I had indirectly two reports about what seems to have been the ultimate fate of my goods. The earlier of these reports said that on February 5th, 1942, occupational authorities had withdrawn cases with paintings and rugs and, thereafter, had put their seals on the lift vans. The second report which came in only recently stated that the remaining contents of the lift vans had been carried away by the Germans in May 1942.

What makes this case of looting particularly outrageous is the fact that my goods had been exported from Austria in 1938 with the approval of whatever Nazi authorities (Gestapo, Marktamt, Devisenstelle, Denkmalamt), and that to obtain their consent 20,000 Swiss francs (about 4,650 American dollars) had to be paid to the Gestapo and two valuable paintings had to be handed over to the State Museum in Vienna, one for some nominal consideration and the other as what was nicely termed as "gift".

When postal communications with France were restored last fall I wrote to both, the forwarding agent's firm de Brousse and to an attorney in Paris asking for detailed reports about the circumstances under which the goods had been taken away. So far I have received no reply from either side. Yet, I am of the opinion that my private investigations might not go far toward tracing out the looted goods anyway.

When in March 1942 the Department of State invited owners of properties in enemy occupied countries to report about their properties, I abstained from filing a report because I was told that it would have to be disregarded

US-53

3

on the ground that for the time being I was not yet an American citizen.

In spring of 1944 when learning that a Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas had been set up which also would be devoted to the recovery of works of art looted by the enemy I sent a detailed report to the member of the Commission, Francis H. Taylor, Director of the Metropolitan Museum of Art in New York City. Subsequently, in October of 1944 I contacted the staff of the Commission in Washington, D.C., but I was told by the Commission's secretary, Mr. Gilmore, that as an American citizen I should file my claim with the Department of State.

Thereupon I went to the Department of State, but here I was informed by Mr. R.W.S. Hill, Assistant Legal Advisor, that in his opinion my claim would not qualify for protection by the Department of State because at the time of the looting I was not yet an American citizen and that my legal residence in the United States at that time as well as my subsequent naturalization were immaterial under existing law.

Now I am not anymore a citizen of Austria and, therefore, I could not well call for the protection of my interests by the Austrian state even if such state existed, and the aforementioned commission is in charge solely of cases in which stateless persons are involved.

Under these circumstances I cannot but present my case to you for consideration asking for advice and assistance.

When filing my claim I am fully conscious that the loss of a picture collection and of household goods might appear inconsequential held against the background of sufferings which millions undergo in these days of trial. Nonetheless, my case presents an outstanding instance of the outrageous gangster methods in which the Nazis indulged. Therefore, they should be held to make good for the sake of retributive justice if for no other reason. Moreover, though the household goods will hardly be recoverable "in natura", there is a fair chance that some of the paintings might be traced out in German public galleries or private collections, or they may have been turned over to art dealers for sale against dollars. If a description of the paintings be given proper circulation, recovery of at least some of my paintings by Allied authorities should be possible.

I wish to enclose the following evidence :

91

US-53

4

- (A) Inventories of my lift vans (marked I) and of the contents of the individual cases (marked II) in photostatic copies. Inventories had been prepared by the forwarding agent's firm of Dr. Franz Reitter, Währingerstrasse 17, Vienna, Austria. This firm was in charge of packing and shipping my goods from Vienna to Paris in 1938. Three paintings listed in the inventories had been withdrawn from the lift vans on my consent in 1939 and, therefore, they are not included in the present claim. These three paintings are: painting described as "Alexander" in case 45; painting described as "Pieter Glaesz" in case 49; painting described as "Jan de Heem" in case 52.
- (B) Statement about the approximate value of 23 major paintings which were among contents of my lift vans at the time of their confiscation by the Germans.
- (C) Statement about the approximate value of contents of my lift vans other than paintings listed on exhibit B.
- (D) Statement concerning acquisition of paintings listed on Exhibit B.

Exhibit B records as value of the paintings listed therein an aggregate amount of \$39,061.80

Exhibit C estimates the value of other contents of my lift vans at about \$12,600.00
Accordingly a total of \$51,661.80

is to be considered as the amount of loss for which restitution is claimed.

Ample documentation is in my files. It includes my correspondence with the forwarding agents (Dr. Franz Reitter and de Brousse) and with The Chase Bank, originals of appraisals of paintings, insurance policies concerning the goods in question, etc.

I will be glad to submit to you any desired further evidence or supplementary information.

Your courtesy in giving this matter your attention will be deeply appreciated.

Respectfully yours,

Enclosures.

92

U.S.-53

EXHIBIT B

STATEMENT ABOUT THE APPROXIMATE VALUE OF 23
MAJOR PAINTINGS WHICH WERE AMONG CONTENTS OF
MY LIFT VANS AT THE TIME OF THEIR CONFISCATION
BY THE GERMANS IN 1942

Number	Description and Location of Painting	Value in Austrian shillings according to	
		Appraisal #1	Appraisal #2
<u>In case #41 in lift van #109</u>			
1	Lower Rhenanian of about 1480. Attributed to Ambrosius Bessen: Deposition of Christ. Tempera with oil glazings on wood. 49x 31 cm.	4,500.00	2,400.00
2 and 3	Francesco Guardi (Italian, early 18th century): two romantic night landscapes with river scenery. Each 37 x 27 cm.	-	25,500.00
4	F.H. Mans (Dutch 17th century): winter landscape with skaters on a river. Oil on wood. 20 x 28 cm.	720.00	900.00
✓ 5	J. Brueghel jr. (Flemish, 17th century): Adoration of the Magi. Holy family is assembled under structures of a building at the left side while from the right the Magi are approaching. Oil on canvas. 22 x 30 cm.	5,400.00	1,800.00
✓ 6	Sienese artist early 15th century, attributed to Simone Martini: Madonna, half-length portrait. 50½ x 36½ cm.	30,000.00	13,300.00
✓ 7	Gerard David (Flemish about 1470): Head of Christ seen en face. Inscription, "Ego sum via, vita, veritas," around collar. Oil on wood. 35 x 28½ cm.	7,200.00	14,800.00
8	Savery (or J. Brueghel jr.): Wooded landscape with hunters; in the distant background a city. Oil on wood. 17 x 23 cm.	1,350.00	2,000.00
✓ 9	Bronzino (Italian abt. 1540): Portrait of young lady in Florentine costume. Oil on wood. 21½ x 15 cm.	3,150.00	8,000.00
		<u>52,320.00</u>	<u>69,700.00</u>

93

U.S.-53

2

Number	Description and Location of Painting	Value in Austrian shillings according to Appraisal #1 Appraisal #2	
10	Pieter de Bloot (Dutch 17th century): Scene in a Dutch farmhouse. 23 x 30 cm.	52,320.00 -	69,700.00 1,500.00
11	Albert Cuyp (Dutch 16th century): Landscape with river and grazing cows at the hour of sunset. With painter's signature on a rock in the foreground. Oil on wood. 39 x 34½ cm.	26,200.00	23,800.00
<u>In case #43 in list van #107.</u>			
✓ 12	Pantoja de la Cruz (Spanish 17th century): Portrait of a man with reddish beard and a tophat. 52 x 36 cm.	4,000.00	3,000.00
13	Gandolfo (Italian, 18th century): Christ on a cloud. 21 x 28 cm.	-	500.00
<u>In case #44 in list van #109</u>			
14	Simon de Vlieger (Dutch 17th century): Sea scene. 53 x 94 cm.	-	4,500.00
<u>In case #47 in list van #107</u>			
15	Thomas Wyck (Dutch 18th century): Market scene in Italian city with a church in the background. 53½ x 69 cm.	-	1,500.00
16	Jan Wynants (Dutch 17th century): Landscape with cattle in the foreground. Signed, "J. Wynants 166(7)". 23½ x 28½ cm.	3,600.00	1,800.00
<u>In case #54 in list van #107</u>			
✓ 17	Pieter van Laar (Dutch 17th century): Roman ruins with wrangling children and grown-ups as onlookers. 67 x 49 cm.	2,700.00	1,500.00
		<u>88,820.00</u>	<u>107,800.00</u>

94

US-53

3

Number	Description and Location of Painting	Value in Austrian shillings according to	
		Appraisal #1	Appraisal #2
		88,820.00	107,800.00
	<u>In case bearing no number in lift van #116</u>		
18	Jacopo Tintoretto (Italian 16th century): Adoration of the Child (Holy Family). Oil on canvas. 92 x 113 cm. Reproduction of this painting in "Connoisseur Burlington", 1922, 2nd half year, page 81, and in "Catalogue des Nou- velles Acquisitions de la Collection Goodstikker", Oct.-Nov. 1927, #33.	90,000.00	56,000.00
	<u>In case bearing no number in lift van #116</u>		
19	Florentine School of Botticelli, attributed to Jacopo Sellaio, by other experts to Amico del Sandro. Painted around 1490. Madonna, kneelength, with Child stand- ing at her left. At lower left Saint John. In the background two angels. Photographic reproduction of this painting available. Tempera with oil glazings on wood. 91 x 61 cm.	30,000.00	26,500.00
	<u>Paintings which reportedly were placed into the lift vans, but cannot be identified owing to vagueness of some descriptions in inventory.</u>		
20	Jan Koningx (Dutch, 17th century): Landscape with rolling hills under a clouded sky. In the left foreground the silhouette of a tree and cows. At lower left a monogramme: "J.K." 35 x 50½ cm.	5,400.00	1,500.00
21	Karel Dujardin (Dutch 17th century): Landscape with cattle under a sunny sky. Signed with full name at the right. 21 x 19 cm.	2,700.00	1,200.00
		216,920.00	203,000.00

95

US-53

4

Number	Description and Location of Painting	Value in Austrian shillings according to	
		Appraisal #1	Appraisal #2
		216,920.00	203,000.00
22	Magnasco (Italian, 17th century): Temptation of Saint Anthony. Oil on canvas. 39½ x 50½ cm.	-	2,000.00
23	J. Marieschl (Venetian, 18th century): A square in Venice. 51 x 76 cm.	-	1,200.00
		216,920.00	206,200.00

Descriptions and estimates of value of the paintings listed in the foregoing were taken from insurance policies ex 1937 and 1938 which are in my possession. Of these policies which were to cover fire and theft insurance of the paintings only the earlier ones (ex 1937) were based on three appraisals made by Professor A. Schaffran, XIII., Glasauergasse 8, Vienna, Austria (on June 8, 1932, June 24, 1937, and November 19, 1936). Appraisal dated November 19, 1936, is in my possession. The policies issued in January, 1938, were based on an appraisal made by Mr. Adolph Donath, editor of Internationale Kunstrevue, Prague, Czechoslovakia, on October 10, 1937. Original of this estimate is in my possession.

Appraisal #2 has been made solely for insurance purposes and, therefore, deliberately kept at the lower side. Appraisal #1, if extended to all 23 paintings, might have shown an aggregate value in excess of 250,000 Austrian shillings. The present report, though follows the estimates of appraisal #2 and assumes

Austr. shillings 206,200 or the equivalent to U.S. \$39,061.80

as the value of the paintings before the outbreak of war.

96

EXHIBIT C

STATEMENT ABOUT THE APPROXIMATE VALUE OF CONTENTS
OF MY LIFT VANS OTHER THAN PAINTINGS LISTED ON
EXHIBIT B

I am in possession of an insurance policy issued on December 1, 1937, seven months before my effects were shipped to Paris. This policy insured me against damage by fire on the contents of my home (paintings listed on Exhibit B excepted) up to an amount of 100,000 Austrian shillings. Inasmuch as considerable over- or underinsurance might have been harmful and, besides, virtually all of the contents of my home thereafter would be packed into the lift vans, the figure of 100,00 Austrian shillings or the equivalent to 12,600 U.S. dollars might pretty accurately represent the "reproduction" value of my property. As to its "sales" value in France I have no cognizance of price levels prevailing there in 1942. Before the war the sales value of my goods might have amounted to roughly one third of aforementioned sum or about 6,300 U.S. dollars. In my Report TFR-500 about property abroad filed with the Treasury Department in 1943 I came to an estimate of 5,382 U.S. dollars as the aggregate value of my household effects as used goods with an additional 1,000 to 2,000 U.S. dollars as the value of paintings (other than those listed on Exhibit B), engravings, antiques, etc.

In my opinion the middle between the reproduction cost and the disposal value as used goods, or 12,600 U.S. dollars should represent a fair estimate of my loss.

I am unable to provide data about "when, how and from whom" the individual items were acquired. Bills as far as I kept them until 1938 were among contents of the lift vans; moreover, goods had been acquired over a period of years, and some (particularly among the most valuable items such as silverware, works of art, etc.) by gift or inheritance.

US-53

EXHIBIT D

STATEMENT CONCERNING ACQUISITION OF PAINTINGS LISTED
ON EXHIBIT B

Most of the paintings were acquired by inheritance after Mrs. Unger's father, Dr. Gustav Arens of Vienna, Austria, who deceased in 1936. Others had been purchased many years ago.

Data concerning purchase can be given only with respect to the following paintings :

#2 and 3 (Francesco Guardi): bought at public art auction ("Fanto" auction) in Vienna in around 1930 at a price of 1,000 Engl.£.

18 (Jacopo Tintoretto): purchased from the art dealers' firm Goudstikker, Amsterdam, in around 1932 at a price of 20,000 U.S.dollars.

#19 (Florentine School of Botticelli): purchased from Galerie St. Lucas, Vienna, in 1936 at a price of 5,000 U.S. dollars.

US-53

C O P Y

FREDERICK UNGER
c/o Etexo A G
Bahnhofstr. 66
Zuerich, Switzerland

September 3, 1946

Fine Arts Central Collecting Point
US Forces in Germany.

Dear Sirs,

I got the advice from the art expert, Professor Dr. Robert Eigenberger to apply for your assistance in my efforts to recover my and my family's collection of old paintings and works of plastic art which had been stolen by the Germany - part of it in 1939 from Vienna, and the remainder in 1942 from Paris.

Those paintings which were looted from Paris were taken away from the public bonded warehouse of the Chambre de Commerce de Paris at Pantin (Paris) where they were stored together with our home furnishings and other personal property. Ten of those old paintings have been recovered and returned to me thanks to the effort of the Commission de la Récupération Artistique at Paris. However, out of this lot 13 paintings are still missing. I wonder as to whether they have much chance left of turning up with the Commission de la Récupération because more than 6 months have passed since the discovery of those which have been found so far.

Unfortunately, just those two paintings which were the most valuable ones among the paintings stored in Paris are among the missing ones. Entertaining the faint hope that they might have been found at the Fine Arts Collecting Point I wish to give some data about the two paintings for identification purposes. These paintings are:

- (1) "Holy Family", by Jacopo Tintoretto. Oil on canvas. 92X113 cm. Purchased in 1931 from the art dealers' firm of Goudstikker at Amsterdam for 20,000 dollars
- (2) "Madonna with Child, St. John and Angels--" The work of an artist of the Florentine school of Botticelli, the painting has been attributed by some to Jacopo Sellaio and by others to Amigo del Sandro. Tempera with oil glazings on wood. 91X61 cm. Purchase price in 1936 was 5,000 dollars.

I am sending photostatic reproductions of the two paintings by separate mail. Of the other 11 missing paintings no photographic reproductions can be supplied. However information about subject, style, size, etc. can be furnished, and it might allow identification of the paintings. Incidentally, those paintings which were discovered at Paris were marked on the back of the canvas with the letter "U" followed by a number such as U3" or U37". The

99

U.S.-53

missing paintings can be supposed, therefore, to have been marked in a similar way.

The other group of paintings, those which were looted from Vienna had been there in the home of my sister-in-law, Mrs. Lise Haas, a citizen of Yugoslavia who since 1943 has been a resident of Switzerland, but until 1938 was a resident of Vienna, Austria. After Mrs. Haas had left Vienna before the German invasion in March, 1938, Gestapo officials took possession of her unoccupied home at XIX., Himmelstrasse 26, Vienna, Austria, and carried away the most valuable paintings of that part of our family collection. Among these paintings was a big canvas, about 90 by 110 cm. showing a young couple in costumes of the Renaissance period as per the enclosed photostatic copy. A description of this painting can be found on p. 138 of "Klassiker der Kunst" Stuttgart-Berlin, 1936, volume 38, "Palma Vecchio". A reproduction of the painting in the same book mentions my father-in-law, late Dr. Gustav Arens as the owner of the painting.

So far, my attempts to trace out the Palma Vecchio and the other paintings - of which there were about 37 - and the works of plastic art were of no avail. We submitted a list of those paintings to the Commission de la Récupération Artistique, but apparently none of them was among the items collected at Paris. Investigation in Vienna disclosed that no works of art were found at the time of the liberation of Austria at the former home of my sister-in-law which is now occupied by the family of the President of the Austrian Republic, Dr. Karl Renner. We contacted some art experts who knew the collection, for advice. One of them suggested that the Gestapo might have carried out the theft at the behest of Mr. Baldur von Schirach, the German governor of Austria who allegedly appropriated quite a few works of art some of which he subsequently gave away to his friends. On the other hand, the afore-mentioned Dr. Robert Eigenberger expressed the belief that the Palma Vecchio and some other paintings of our collection were shown to the public at an exhibition of the "Kunstsammelstelle" in the Imperial Castle of Vienna sometime in fall or winter of 1938. This exhibition comprised that paintings looted from the collections of Barons Louis and Alfons de Rothschild, Guttmann and others.

The above facts are submitted to you with the request for your assistance and advice as to where we should enquire about the missing paintings. Itemized lists both of the paintings taken away from Paris and from Vienna will gladly be furnished if so desired.

I wish to add that my wife, Mrs. Ann A. Unger, and I have an interest also in part of the paintings looted from Vienna. Both, Mrs. Unger and I, are American citizens. Our home is at 2524 Warring Street, Berkeley 4, Calif., where, please address your communications.

Please accept my very best thanks in anticipation. Respectfully

yours,

Signed Frederick Unger
2524 Warring Street
Berkeley 4, Calif.

100

[Back to Brief Display](#)

[Back to Menu](#)

[Log Out](#)

7

<u>PI Picture No.</u>	19303
<u>Provenance Input</u>	No
<u>Institution</u>	Philadelphia, PA, USA. John G. Johnson Collection
<u>Country</u>	USA
<u>Accession No.</u>	330
<u>Verbatim Artist</u>	David, Gerard
<u>Artist Authority</u>	DAVID, GERARD
<u>Nationality</u>	Netherlandish
<u>Title</u>	Bust of Christ
<u>Iconclass</u>	11D31
<u>Subject</u>	Portrait of Christ
<u>Signed? (Yes/No)</u>	No
<u>Support</u>	wood
<u>Height (CM)</u>	45.7
<u>Width (CM)</u>	33.7
<u>Record Source</u>	John G. Johnson Collection. <u>Catalogue of Flemish and Dutch Paintings</u> . Philadelphia, 1972.
<u>Reproduction</u>	John G. Johnson Collection, <u>Catalogue of Flemish and Dutch Paintings</u> (Philadelphia, 1972) p. 136.

Dr. Hugo Marx

75-40 Austin Street
Forest Hills, N.Y.

January 11, 1946

US 31

Monuments, Fine Arts & Archives Section
of the Office of Military Government

Frankfort on the Main

Gentlemen,

At the time of the invasion of Belgium by the Germans I had my residence in Brussels, 14 Avenue Ernestine. Fleeing from Belgium I left behind all my movables, among them numerous paintings, porcelains and antiques. Our housekeeper, Miss Maria Wuerz, put all our belongings in storage with the "Office des Propriétaires, 42 Rue Wiertz, Brussels.

On January 26, 1944 the Germans confiscated the entire stored good and transported it to an unknown destination. The Office des Propriétaires ~~res~~ protested without success to President Oesterheld of the staff of General von Falkenhausen.

When my son U. F. Marx, captain in the British Army, came to Brussels, he made further inquiries at the Office des Propriétaires and got copy of a German receipt which is signed as follows:

Reichsministerium fuer die besetzten Ostgebiete
Dienststelle Westen
Einsatzleitung Belgien
Abschnittsleitung Brussel

signature: Kleingartner
Abschnittsleiter

I assume that the stolen good which can be estimated at \$ 35000.--, has been dispersed. However there might be a slight chance that some of the most characteristic pieces will turn up somewhere. From them I wish to list:

Ueberruecks: Der Pflueger, painting, measurement, about 150/130

Hacker: the composer Max Reger, drawing

Wooden statue from the period before Riemenschneider:

St. Antony

complete set Nymphenburg, white with handpainting
about 40 pieces.

1 original of the Codex Theresiana, leather bound.

official report of the coronation of Joseph II with fine engravings.

US-4

Berlin, 17 October 1945

Chief, MFA & A Branch
Economic Division
OMGUS APO 742 US Army

Sir,

I approach you in the matter of the restitution of a picture by Gustave Courbet.

Subject of the picture was a spring in a forest; the picture is signed by the painter. It is medium sized; I am not able to name its exact dimensions. I am able to recognize and identify the picture.

It was owned by my mother, Mrs. Tilly Simon-Bielschowsky, who was deported by the Nazis, late 1942, from her home at Berlin, Rankestr. 9, because she was Jewish. To the best of my knowledge, she has been killed. - I am a US citizen, and belong presently to the Civil Administration Division of the same Headquarter to which you belong. I am the sole heir of my mother.

The household goods of my mother and my grandmother (a Dutch citizen) were seized by the Gestapo after the arrest of my grandmother. I do not know if the picture by Courbet was seized by the Gestapo or if it was given away to be hidden by some German gentile friends as a precautionary matter.

My mother had inherited the picture from a friend of my late father, the banker Franz Leonhard, who died

US-4

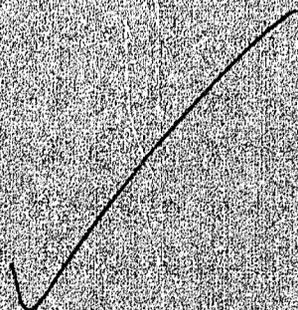
in his home, Breslau, Woelfestr. 6, approximately nine years ago. I believe, Mr. Leonhard purchased the picture from a German art dealer some time between 1910 and 1914.

I remain, Sir,

very truly yours,



Captain Ulrich S. Siel
O-1109135
CAD OMCUS
APO 742 US Army



E: Dimensions not known but approximately 18" x 30"

H.D.M.G.

22

CLAIMS - U.S.
U.S. - 7

M/Sgt. Bernhard von Bothmer, 34854312
G-2 Section, Hq Western Base
APO 513 c/o PM New York, N.Y.

Stenay (Meuse), France
April 30, 1946.

*No
Taxes*

Dear Sir:

I take the liberty of writing to you as I don't know any other way to recover some paintings, jointly owned by my brother and myself, which have been stored in Polish-occupied Silesia.

A few years before the War, we acquired about ¹⁶ ~~20~~ paintings from a German artist by the name of ERICH HECKEL, one of the original founders of "DIE BRUCKE" and a contemporary of HOLDE, PECHSTEIN, HOFER, MACK, MACKER, etc. Under the Nazi regime HECKEL was a "forbidden" artist and his paintings had been labeled "debased", and therefore we had been unable to export our acquisitions from Germany before the War. We left them in his care, and as I now found out he removed them from Berlin and stored them with a friend of his: Dr. WOLFGANG SCHULZ who lives in KAUFUNG AN DER KATZBACH, SILESIA. Of course, he did not mark them as American property, just packed them in two crates which are labeled "E.H. 10" and "E.H. 11".

It took me some time to find the artist HECKEL who is now living on Lake Constance in the French zone, and even longer to learn what had become of the paintings. But according to news received through Dr. SCHULZ's sister, a Mrs. TROEGER of Prinzregentenstr. 82, BERLIN-WILMERSDORF, everything seems to be all right and the two crates are still in his possession. However, like all other German nationals, Dr. SCHULZ will have to leave Silesia very soon. It is unlikely that the Polish authorities will permit him to take our pictures along. And once he has left his residence, anything may happen to the two crates.

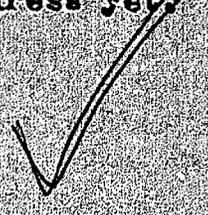
Law No.52 as pronounced by the Allied Control Council applies to all former German territory. Among other things it provides for the protection of "absent owners, including United Nations governments and nationals thereof". Article 11 f decrees that all property owned by absent nationals of the United Nations is to be taken into control by Military Government. As American citizens my brother and I are "nationals of the United Nations", and we are absent from Silesia or, generally speaking, not Polish residents.

Therefore we appeal to your office to lend us support, either by directing this letter to the proper authority which takes care of such cases, or by taking the pictures into your custody directly.

I am going home in a few days and cannot give you any definite address yet.

Please send your reply to my brother
Mr. Dietrich von Bothmer
Assistant Curator
Department of Greek and Roman Art
The Metropolitan Museum of Art
New York 28, N.Y.

*Very Sincerely Yours,
Bernhard von Bothmer*



457

10
14
11

B. B. CHEMICAL CO.

734 Memorial Drive
Cambridge, Mass.

May 14, 1945

Department of State
Washington,
D. C.

Ref: PA-685.115
Calnan, Matilde Loeser

Gentlemen:

Reference is made to my letter of February 29th addressed to the Department of State, and in this connection I have received from the caretaker, Cav. Giuseppe Pasqui, of the Villa Torri Cattala, Viale Michelangelo, Florence, Italy, further information concerning the property since my departure from Italy in 1940. This information supplements the report received from the American Consulate of Florence, Italy, under date of December 2nd, 1944.

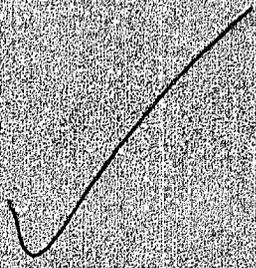
For informations sake, the Villa Torri Cattala, which belongs to my wife, Mrs. Matilde Loeser Calnan, was classified as a museum by the Royal Superintendent of Medieval and Modern Art for Tuscany in Florence, and contained innumerable works of art, such as paintings, bronzes, maiolicas, antique furniture, antique carpets, and other miscellaneous objects.

Although the report we have received is incomplete as to the present status of these various works of art, it has definitely been established that Field Marshall Kesselring of the German army, after occupying the villa for some time, personally selected two pictures upon his departure. These two pictures are: (1) a painting of St. Agatha, by Bernardo Strozzi, and (2) an oval shaped picture of a Venetian scene, by Vincenzo di Credi.

I would appreciate it if the Department would inform me as to what procedure might be followed and what steps might be taken to secure the recovery of these two pictures, pending other further steps which might be taken concerning other art objects which may be found missing.

Very truly yours,

Ronald W. Calnan /s/



US-10

WEIL, GOTSHAL & MANGES

60 EAST 42ND STREET, NEW YORK 17, N.Y.

SYLVAN GOTSHAL
FRANK L. WEIL
HORACE S. MANGES
GABRIEL KASLOW
JOHN M. LEWIS
ROBERT ABELOW
LIONEL J. FREEMAN
JACOB F. HASKIN
EDWARD SUPER
LOUIS OTTEN
FREMONT A. HIGGINS
ARTHUR M. KREIMANN
T. HAMMER
HAROLD C. STUART

MURRAY HILL 2-7750
CABLE ADDRESS: WEDOMA
WASHINGTON 25, D.C.
927 15TH STREET, N.W.
MICHAEL J. KEANE, JR.
MORTON H. WILNER

December 4, 1945

Director, Art & Monument Section
Office of Allied Military Government
(United States)
A.P.O. 742
c/o Postmaster, New York, N.Y.

Dear Sir:

We represent Mr. Alfred Cohen who left Amsterdam, Holland, in January, 1942 and has resided continuously in New York since June, 1943. Mr. Cohen is a Dutch subject and has taken out his U.S. first citizenship papers in September, 1943.

Mr. Cohen was the owner of various valuable works of art of which he was deprived by the Nazis and their agents before he left Holland.

We enclose herewith a list of the main pieces in Mr. Cohen's collection, together with a detailed description of each painting.

Please take what steps you can to ascertain the present location of these paintings and recover the same for our client.

Awaiting your further advice.

Very truly yours,
Weil, Gotshal & Manges

FAH:CK
Enc.
Air Mail



- | | | |
|-----------------------------------|---|-----------|
| 1. Gerard Dou | 9. Jan van Goyen | U.S. - 10 |
| 2. Quiryn Brekelenka | 10. Jan Steen | |
| 3. Jan Davidsz de Heem | 11. Salomon Ruysdael | |
| 4. Jan Davidsz de Heem | 12. Govert Flink | |
| 5. Pieter Claes (still life) | 13. Isaac van Ostade (winter landscape) | |
| 6. Salomon Ruysdael (River View) | 14. Jacob Ochterveld (interior) | |
| 7. Philip Wouwerman (white horse) | 15. Van Everdinger (waterfall) | |
| 8. Jan van Goyen | 16. Willem van der Velde (Boats) | |

NS 10 -

1. Gerard Dou 30 x 25 c.m.
 Old man with globe, candle light, on panel, signed
 Hofstede de Groot: part I, pagina 413, nr. 219
 Spring exhibition Deale P. de Boer in Amsterdam, 1937,
 catalogus nr. 8.

2. Quiryn Brekelenkamp 39 x 44½ c.m.
 Lady and maid. Maid brings fish to lady at table, on which a
 mirror and sewing box rest, has a little brush in her hand.
 Lady wears a satin dress with fur trimmed little coat.
 Panel, signed Q. Brekelenkamp 1664
 Collection Lord Abernon, South England; Inj. Schieffer in
 Rotterdam, Viscount d'Abernon, Esher, England.
 Bought through antiquair Keezer, Amsterdam, Huize Holland,
 Laressestraat 137, from collection Schieffer.

3. Jan Davidsz de Heem, still life 63 x 49 c.m.
 Monogram, Vivat oranje, was in collection from the brother
 of Napoleon I, Lucien Bonaparte, Prince of Canino.
 Buchanan "Memoirs of Paintings" II, 1824, pagina 288.
 Antiquair D. Katz from Dieren, at Arti et Amicitia in
 Amsterdam, in 1938. nr. 32 Catalogue

4. Jan Davidsz de Heem, still life, cloth, 54 x 47½ c.m.

5. Pieter Claes, panel, 51 x 88 c.m., signed, 1646

6. Salomon Ruysdael, 1651, signed on piece of wood: S. Ruysdael,
 52 x 78 c.m.
 Fishermen on the border of Rhine near Rhenen. In front a
 piece of ground with 4 fishermen, with fish basket. Also
 two trees, little green. 2 fisherboats taking in the nets.
 At the opposite side of the water, the place Rhenen, with
 stone walls around the town. Also famous churchtower,
 mirroring into the water. Many sailboats on the Rhine,
 being rather wide on that spot and which you can follow in
 the distance.

7. Philip Wouwerman, panel, 38 x 42 c.m., monogram, right bottom
 An unsaddled grey horse standing at a mountainous riverside,
 in neighborhood 3 meadows. Two stable boys in front holding
 the horse at the line. The river is deep in the valley. The
 opposite of the river has small mountains with little woods.
 Dark clouds, some birds flying. Hofstede de Groot, part II,
 p. 320, nr. 224 - 1904 Dusseldorf

8. Jan van Goyen, panel, 70 x 60 c.m., 1642, signed on the boat with
 monogram. In sepia colors, river and borders. Owners J.
 Boehler in Munchen; Mr. A. F. Philips, Eindhoven. Hofstede
 de Groot, part VIII p. 188-196, nr. 794. Hague 1919, nr. 45;
 Maurice Kann in Paris; art dealer Gebr. Steynmeyer in Paris
 1912; Goudstikker Nov. 1919, 13 de cat nr. 45.

9. Jan van Goyen, panel, 50 x 65, signed 1643
 ✓ Sir William Knighton, Bart, England; Sir Henry Page Turner, Baron, Bart England; Sir Henry Barron, Bart; 44 Grosvenor Place, London, S.W. Springauktion Dealer D. Katz in Dieren; at Arti et Amicitia, Amsterdam, 1938, nr. 26 and at Fred Muller, Amsterdam on 20 December 1938, nr 15.
-
10. Jan Steen, peasants wedding and dancers, cloth, 68½ x 87½ c.m.
 ✓ signed on pillar J. Steen. King Leopold I of Belgium; August Jansen, Amsterdam; P. W. Jansen, Amsterdam. Hofstede de Groot, part I, p. 109 nr. 456. 1920, Christiania (Oslo); 1020 Kopenhagen, Nr. 55; 1920 Stockholm, nr. 55; 1921 Madrid, nr. 12; 1923 New York, nr. 110; 1926 Leiden, nr. 45.
-
11. Painting, Salomon Ruysdael, skating on frozen river, cloth, 75 x 105 c.m., monogram 1653; Paul Delaroff, St. Petersburg; ✓ Aug. Janssen, Amsterdam; Onnes van Myenrode, Breukelen. 1922 Utrecht; 1922 Kopenhagen, no. 112; 1923 New York, 104; 1932 Amsterdam, nr. 78
-
12. Painting, Covert Flinck. Portrait of girl and boy in landscape (standing), panel, 75 x 60½ c.m., French collection ✓
-
13. Painting, Isaac van Ostade, signed at pile, panel, 54 x 75½ c.m., ✓ Possession Redelmeyer, Amsterdam, Artdealer de Boer, Amsterdam 1931, III catalogue nr. 84; Fred Muller, 20 dec. 1938, nr. 25
-
14. Painting, Jacob Ochterveld, cloth, 70 x 60 c.m., ✓ Mr. Plietzsch, Berlin.
-
15. Painting, Waterfall in Sweden, Allaert van Everdingen, 62 x 100 c.m. ✓ Exhibited in Berlin Academy 1925, nr. 110
-
16. Painting, Willem van de Velde, cloth, 38½ x 55 c.m., monogram left ✓ on a wood.
 A sea view, on the right side in front a big boat, leaving from an English battleship which fires a salute shot. Behind two other galleons; left side some fishermen, with two boats at the beach; farther on another battleship.
 Charles Jennens, Copsall, England; W.P. Ashton, Gurzon, Copsall, England; Carl W. Howe Copsal, England. Hofstede de Groot; part VIII, p. 151, nr. 85 a. Spring Exposition Firma Katz in Dieren, at Arti et Amicitiae in Amsterdam 1938 nr. 87 catalogue.
-

US-15

HEADQUARTERS
UNITED STATES FORCES IN AUSTRIA
USACA SECTION

Reparations, Deliveries and Restitution Division
APO 777, U.S. Army

Ref: U.S. Claim #21
ED 007 (RES/MFAA)

KY/rd
10 April 1947

Mr. Laurence G. Frank
U.S. Consul General
American Legation
Vienna, Austria

Subject: Drawings of Walter von Feldau (US Citizen)

Dear Sir:

Reference is made to your letter of 21 Aug 1946, transmitting a letter from Mr. William H. Roberts, of Portland, Maine, on behalf of Mr. Feldau.

The following report is submitted on the two drawings in question:

JESUS IN EMAUS - ascribed to Rembrandt

This pen-and-ink drawing was deposited by the owner, Dr. Frohlich-Feldau, in the 'Graphische Sammlung Albertina' in Vienna, in December 1938. Later it was transferred by the former Institut für Denkmalpflege to the salt mine at Alt-Ausssee, where it is presently stored under No. 591, Inv. 315 V-1.

ST. PAULUS - ascribed to Dürer

This pen-and-ink drawing (property of Mrs. Josefine Winter-Wigmar, mother of Dr. Frohlich-Feldau) was sold - according to a letter from the Sonderbeauftragten of Hitler, H. Posse, to the former Institut für Denkmalpflege on 15 Mar 1942 - to the 'Linzener Kunstmuseum' for RM 15,000, and later transported to Dresden, Germany.

Mr. Roberts reported some time ago that he had learned this drawing had been sent to the Dresdner Handschreibungs-Kabinett or Dresdner Kupferstick-Kabinett, in Dresden, Germany. However, Soviet Authorities report they have been unable to locate it in Dresden.

573
171200

WILLIAM H. ROBERTS
~~XXXXXXXXXX~~
~~XXXXXXXXXXXX~~

made to them by their informants and has utterly failed to keep American citizens-who have depended on the help of the PCB-informed of their activities.

You are requested to check the reports received so far and to have the valuable drawing taken under U.S. control.

2) A. Duerer's drawing "Heiliger Paul" is reproduced in Hans Tietze, Kritisches Verzeichnis der Werke Albrecht Duerer's, Band II, 1. Halbband, p.102 No 611 (Basel, Holbein Verlag 1937): 611 um 1514. Z., Wien, Slg. Josefine Winter, Hl. Paulus. Feder, braun. 220 h 133 br. etc.etc. L 177 Abb. p.254.

According to information received-whose accuracy cannot be checked from over here-the drawing was ~~XXXX~~ removed by Nazi authorities to Linz (Austria) in June 1941. It was intended to place the drawing in a museum to be built there on orders of Adolf Hitler. The museum was never built and the drawing - after the liberation of Linz - was supposedly taken by American authorities to Munich (Germany).

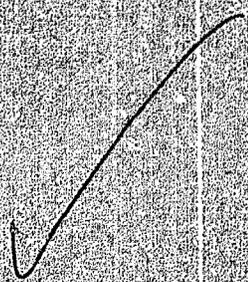
Details regarding the drawing are to be found in file No R 22515/16 of the " Staatsdenkmalamt" Vienna.

I should appreciate your immediately commencing a thorough search for this most valuable drawing.

I am, Looking forward to receiving an early reply,

Very truly yours,
William H. Roberts
William H. Roberts.

Enclosures.



US-15

Mr. Laurence G. Frank
(continued)

10 April 1947

The Central Collecting Point in Munich reports that subject drawing is not in their possession.

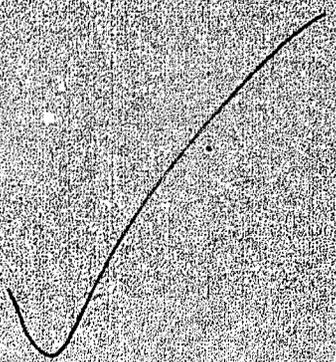
Very truly yours,

JAMES A. GARRISON
Chief, RD&R Division

Telephone: Vienna B-48431

Copies to:

- OMGUS (US), Econ. Div.
- Restitutions Branch, APO 742, U.S. Army
- Central Collecting Point, Munich
- P&R Section, Salzburg



U.S.-15

WILLIAM H. ROBERTS
~~XXXXXXXXXX~~
~~XXXXXXXXXXXX~~
P.O.Box 1605
Washington 13, D.C.
U.S.A.

January 3, 1947.

Monuments, Fine Arts
and Archives Section,
Economics Division,
Office of the Military
Government (U.S.)
APO 742 c/o Postmaster
New York, N.Y.

Gentlemen:

re: Property of Walter von Feldau.

Reference is made to the letter of the Chief,
Property Control Branch of August 13, 1946.

1) I enclose herewith photoprint reproduction of
Rembrandt's drawing "Jesus in Emaus" belonging to Mr.
Walter von Feldau.

The second photostat is a copy of the back of
the drawing and shows that the Austrian State Gallery
"Albertina" had - on orders of the Nazi authorities -
taken the drawing "under their control".

The Austrian Bundesministerium fuer Vermoegens-
sicherung reported on August 28, 1946 (their number
No 80589-7b/46) that the drawing is being kept by the
Austrian authorities in Bad Aussee (Austria).

The RD & R Division, Property Control Branch
Vienna, reported on August 6, 1946 that "the drawing
"Jesus in Emaus" by Rembrandt is reported to be in the
Albertina Museum in Vienna. This information is being
checked by Military Government Property Control Branch
Vienna Area Command and if true the property will be
taken under control."

In this connection it has to be said that the
PCB, Vienna has repeatedly forwarded entirely wrong
reports, has done absolutely nothing to check reports

Tel: Minden 1588

US-18 US 18

Reparations, Deliveries &
Restitution Div.,
Control Commission for Germany (B.E.),
Main H.Q.,
MINDEN, B.A.O.R.

Ref: RDR/M/93770/4 (RDR 1)

26 April 1946.

To: Econ Branch,
H.Q. Mil Gov.,
BREMEN.

(For Major O.M. Taylor)

1. Reference the enclosed release authority; the pictures are the property of Mr. Max Friede and have been discovered in consequence of investigations started by a letter from Mr. Friede's lawyer:- Paul Simon, 140 Nassau St., New York 7, N.Y.
2. There is no trace of the two other pictures lost by Mr. Friede:--
"Portrait of a Gentleman" by Paulus Moreelse.
"The Letter Writer" by Gabriel Metsu
3. Will you please contact our Regional representative at Kiel (Mr. Thompson - Phone Kiel Local Extn. 48, then Extn. 331) to arrange to take over these pictures and sign the necessary receipts.

C. M. Hood
for
Chief
R.D.R. Div.

Copy to: 312 H.Q. Mil Gov.,
Schleswig Holstein Region
(For R.D.R.)

Goods in ✓

US-18

PAUL SIMON
COUNSELOR AT LAW
140 NASSAU STREET
NEW YORK 7, N. Y.
BEEKMAN 3-0459

June 4th, 1947

Office of Military Government
for Germany (U.S.)
Economic Division, Restitution Branch
APO 742

Dear Sirs:

I am writing you with respect to certain paintings, the property of Mr. Max Friede of this City, which were confiscated by the Germans in 1942.

I have been advised by the Department of State that two of these paintings, viz.:

"Park Landscape with Riders and Dogs" by Jan Hackaer
and
"Portrait of a Venetian Senator" by Tintoretto

were found in the St. Annen Museum in Luebeck, Germany, and sent to the Art Collection Centre in Wiesbaden, Germany.

No report was received so far with respect to the two remaining paintings, viz.:

"Portrait of a Gentlemen" by Paulus Moreelse
and
"The Letter Writer" by Gabriel Metsu.

Kindly inform me whether you have any information about the two missing paintings and what steps, if any, will be taken by your office to locate the same.

Thanking you, I am

Respectfully yours,
Paul Simon

278
177600

LS 22

WACHTELL MANHEIM & GROUP

CARLES MANWACHT NEW YORK
TELEPHONES WHITEHALL 3-1354-1355

1 CEDAR STREET, NEW YORK 6

July 19, 1946

Art Archives & Monuments Section, G-5
USFET Main, APO 757
c/o Postmaster,
New York, New York

Dear Sirs:

Our client, Martha Hirsch of 410 E. 57th St., New York City, American citizen, has requested us to give you the following information and ask your assistance.

Mrs. Martha Hirsch had various paintings and other property in Paris before the outbreak of the war in Europe. This property was apparently stored in the Garde-Meuble Public Bedel and Co. in Paris and seized by the Germans according to the enclosed photostatic copies.

2 Among the seized property were valuable paintings. For the time being I would like to ask you to search for two paintings by the Italian painter, Canaletto, one painting representing the place of St. Mark, and the other the Ducal Palace, both in Venice.

I would be very thankful if you could inform us whether or not these two paintings could be located. If so, I could submit to you all the necessary documents proving that our client is the owner of the two paintings.

Very truly yours,

Richard

OZ:EM

ENC.

Two photostats enclosed

~~779
07815~~

✓
5298
31014

COPY

US-33

The MATIGNON ART GALLERIES Inc.
The Langdon
2 East 56th Street,
New York.

February 15, 1946

The Foreign Service Administration
of the Department of State
Washington, D. C.

Gentlemen:

Upon the suggestion of Mr. David E. Finley, Vice Chairman of the American Commission for the Protection of Works of Art, we are sending you herewith a list of paintings and drawings (together with some photographs) belonging to our Corporation in New York and seized by the Nazis in Paris, France, on July 18, 1942. Circumstances of the looting are described with the enclosed photostat.

We understand that you are unable to act in anyway upon our claim but we believe that your advice to the State Department on matters of policy concerning restitution might help our case if our paintings are found in the American Zone of Occupation.

We have besides, sent a similar list of our stolen pictures to the French Committee for Recuperation of Works of Art in Paris but without result so far.

With many thanks,

Very truly yours,

THE MATIGNON ART GALLERIES INC.

By

Andre Weill,
Atty. in fact.

COPY

THE MATIGNON ART GALLERIES INC.

The Langdon
2 East 36th Street, New York

CIRCUMSTANCES OF THE SEIZURE

Our paintings were in deposit, under the name of Mrs. André Weill Vice-President of our Corporation, in the Albert Antheaume Warehouse 49, rue de Paris, Clichy near Paris, Seine, since May 1941.

These pictures were seized, together with pieces of furniture, by the German Authorities on July 18, 1942.

The warehouse receipt bearing the proof of the seizure and stamped by the German Authorities:

"BESCHLAGNAHMT !
Dienststelle Feldpostnummer 43071"

signed: (Illegible)

Stamp. (On the receipt back, the date:

July 18, 1942.

COPY

THE MATIGNON ART GALLERIES INC.

1) PAINTINGS

- 1 1 Oil painting by TARAVAL, not signed representing a divinity playing harp. Mermaids and dolphins. Blue tonality. Canvas, about 45" x 25". Period: XVIII cent., french school.
- 2 1 Painting by LIOPARD, Swiss School, SVIII: Still-life: A set of blue China: On the left is a tea-pot surrounded by 4 tea cups, spoons etc. Not signed. On panel. approx. 15" x 12-1/2" Oil. Oblong.
- 3 1 Painting by J. B. OUDRY, French School XVIII cent. A panther crouching: two dogs are barking through the bars at the cage. On canvas, approx. 35" x 42". Not signed. Oil.
- 4 1 Painting by DUBUFE, French school XIX cent. A woman standing in black dress. On the right a table with a vase of roses. Dark grey background. Not signed. Oval, approx. 30" x 20". Oil, on canvas.
- 5 1 Painting, school of DROUVAIS, french school XVIII cent. A woman standing near a column, holding flowers in her hands. Blue dress with white laces. Sky and landscape in the distance. Not signed. Oil approx. 38" x 27".
- 6 1 Painting by Pierre MIGNARD, french school XVII cent. Portrait of the "Grand-Dauphin of France" Looking toward the right. powdered wig, blue dress, white lace, dark grey background. On canvas. Oil. Not signed. Oval, approx 26" x 18".
- 7 1 Picture by HUBERT-ROBERT, french school, SVIII cent. Interior of a grotto, with two personages standing near the entrance through which is a view of the sea, with a barge. Oblong. Small panel, oil, approx. 7" x 11". Not signed. Brown tonality.
- 8 1 Painting by LECLERC DES COBELINS, French school XVIII cent. Group of women near a river. On the left three women seated on the ground, on the right a woman is entering the water turning up her skirt. Small panel, oblong, oil, approx. 10" x 13". Not signed.
- 9 1 Painting by MORISIAU, French school, XVII cent. A scene of war: soldiers invading a village, fighting civilians. In the center a church burning, others houses are on fire. Fainted in the spirit of Jacques Callot: greyish tonality. Small panel, oblong, oil, not signed. approx. 6-1/2" x 10".
- 10 1 Painting by CAULERIS, French school XVII cent. In the center a marble statue of cupid, with roses, couples of lovers around richly dressed. Trees in the distance. On copper, small size, approx. 12" x 8" upright. Oil. Not signed.
- 11- 2 Small paintings, companion piece, by the MASTER OF THE ANDRE
12 MADONNA (School of Bruges, Flanders,) XVI cent. Each represents a Saint (Ste-Catharina and Ste-Cecilia?) standing in the middle of a landscape. Castle in the distance. One woman is holding a palm; the other a wheel. Panel transferred on canvas. Oil. Not signed. Approx. 9" x 7" Upright.

- 13 1 Small painting by DANLOUX, French school, end of XVIII cent. A woman painter seated before an easel in a room. Blue dress. Sketch. Oil. Approx. 3" x 6" Upright. Not signed.
- 14 1 Painting by FRAGONARD, French school XVIII cent. "King Salomon". In the center of the composition the King on a white horse. Around him group of personages kneeling or bowing at him. In the distance a temple. Grey tonality, with the King wearing a red cape. Sketch. Oil, Canvas. Not signed. Oblong, approx. 20" x 24".
- 15 1 Painting by Alfred DE DREUX, French School, XIX cent. A man on horseback, driving toward the left, with a young boy riding a pony. Forest in the distance. Fully signed. Oil. Canvas. Oblong, approx. 14" x 18".
- 16-
18 3 Paintings, overdoors, painted in the manner of F.P. PRUDHON french school, XIX cent. symbolizing "The seasons": Winter Summer and Autumn. Women, young children and youths dressed in the Greco-Empire style. Very light grey background. Not signed. Oil. Canvas. Oblong, each approx. 30" x 52".
- 19 1 Painting by MERCIER, French school XVIII cent. "Conversation piece". A gathering of women and men in a park, in Court dresses; on the right a group of musicians. Panel, oil, not signed. Upright, approx. 17" x 14".
- 20 1 Painting by DELIEN (Flanders, XVIII cent). Self-portrait. The Artist is before an easel, on the right, dressed in a grey coat and pink hat. Curtains on the left. Dark grey background. Fully signed. Oil, canvas. Upright approx. 42" x 34".
- 21 1 Painting by Alfred DE REUX, French school XIX cent. Prince Semidoff, as a child, riding a brown pony jumping over a fence. He is driving toward the left. Black hat and black dress. A forest in the distance. Fully signed. Canvas, oil, oblong, approx. 20" x 24".
- 22 1 Painting by Alfred DE DREUX, French school XIX cent. Hunting scene. Several horsemen in red coats hunting in a forest, with their dogs. Signed. Canvas, oil. very oblong, approx. 10" x 16".
- 23 1 Painting by SWAGER, Dutch school XVIII cent. A river scene Village and church in the distance. On the right two washer-women near a house. Fully signed. Panel, Oil, oblong, approx. 10" x 13". Brown dark tonality.
- 24 1 Painting by PAU DE ST MARTIN, French school, XVIII cent. View of the city of Rouen, France. On the foreground the river Seine, the city in the distance with a church in the center. Grey tonality. Fully signed. Inscription on the back with title and name of artist. Panel. Oil. Oblong, approx. 8" x 11".
- 25 1 Painting by FINSONIUS, School of Aix-en-Provence, France, XVII cent. A woman in bust, richly dressed in bright colors, hat with feathers, holding coins in her hands. Not signed. Canvas. Oil, Upright, approx. 28" x 24".
- 26 1 Painting by Heinsius, Swedish school, XVIII cent. A woman in bust, blond hair, naked breast, white clothes, eyes uplifted toward the right, a hand on her breast. Grey background. Not signed. Canvas. Oil, approx. 30" x 24". Upright.

COPY

THE MATIGNON ART GALLERIES INC.

II - PASTELS, WATERCOLOURS, DRAWINGS

- 27 1 Watercolour by PERNET, French school XVIII cent. Ruined Portico of a Temple with columns, on a hill, in a Roman landscape. Several personages. Oval; upright, on white paper. Not signed. Approx. 15" x 12" Upright.
- 28 1 Sepia watercolour by Gabriel MOREAU, French school XVIII Cent. View of a garden, with personages walking in, Signed. On white paper. Light brown tonality. Approx. 5" x 8" Oblong.
- 29 1 Small plumbago drawing with colour by BAUDCIN, French school XVIII Cent. Head of a woman in bust with a bonnet. Inscription "Baudoin" in a XVIII Cent. writing. On white paper. Approx. 3" x 2-1/4". Upright.
- 30 1 Drawing by EISEN, French school XVIII Cent. Design for an Ex-Libris, Allegory of the Fine Arts. China ink and pen. Fully signed. On white paper. Upright. Approx. 10" x 7".
- 31 1 Watercolour by CARMONTELLE, French School, XVIII Cent. View of the Park of Montmorency near Paris. Waterfall on the right. Grotto in the center. Group of personages. On paper. Not signed. Very oblong, approx. 8" x 17".
- 32 1 Watercolour by CARMONTELLE, French School XVIII Cent. Portrait of "Madame Petit" sitting in an armchair, a nun standing behind her. Inscription in a XVIII Cent. writing "Madame Petit". On white paper. Not signed. Upright, approx. 12" x 8".
- 33 1 Drawing by J. D. INGRES, French school, XIX Cent. Plumbago on white paper. Naked man standing, with a beard, his right arm uplifted, Study of an arm on the right. Signed. Upright, approx. 15" x 10-1/2".
- 34 1 Drawing by LANGREP, French school XVIII Cent. Red chalk on white paper. Pink tonality. Studies of two children standing near a table on which is a bird cage. On the left studies of the childrens' hands and of the cage. Not signed. Oblong, approx. 7-1/2" x 10".
- 35 1 Drawing by PRUDHON, French School, end of the XVIII Cent. Plumbago and white chalk on dark blue paper. "Daphnis and Chloe". Mythological composition with the two heroes standing near a river. Upright. Not signed, approx. 7-1/2" x 4-1/2".
- 36 1 Very small drawing by Antoine WATTEAU, French school, XVIII Cent. Red chalk on white paper. Head of a young man in bust, looking downward. Almost square: approx. 3". Not signed.
- 37 1 Drawing by Gabriel de SAINT-AUBIN, French School, XVIII Cent. Plumbago on white paper. Pale tonality. View of the Constituant. Assembly in the castle of Versailles, with many personages. On the bottom, several studies of deputies. Very sketchy. On the lower left a round stamp bearing "Vente Raffet 1911". Oblong. Approx. 5-1/2" x 8".
- 38 1 Pastel by Madame VIGEE-LEBRUN, French School, XVIII Cent. Portrait of a young boy wearing a grey hat and holding a dog. Blue dress, white lace. Grey background. Oval. Upright, approx. 20" x 15". Not signed.

- 39-1 Watercolour by JONGKIND (Holland, XIX Cent.) View of a canal in Holland. Boats on the foreground, a village and church in the distance. Reflection in the water. On white paper. Fully signed. Oblong, approx. 11" x 15".
- 40-1 Watercolour and gouache, French school XVIII Cent, representing a river with a few boats on repairs. A big smoke is rising from a big ship on the left. Hilly landscape in the distance. On white paper. Blue tonality. Oblong, approx. 13" x 22".
- 41-1 Drawing, attributed to J. L. DAVID, French School, end of the XIX Cent. Portrait of a man in bust, profile, looking toward the left, he is wearing a wig. Plumbago on greyish paper. Not signed. Upright, approx. 14" x 8".
- 42-2
43-2 Small watercolours by GOBAUT, French School XIX Cent. Companion pieces. Views of Paris. The river Seine on the foreground. Blueish tonality. On white paper. Signed: "Gobaut". Oblong, approx. 3-1/2" x 5" each.

III - SCULPTURES

- 44-2
45-2 Small terra-cotta by MARIN, School of Clodion, French School XVIII Cent. Companion pieces. One is a young woman in bust, the other a young man in bust. The two have an hairdo in the Greco-Roman style. Not signed. Height: approx. 5". Base in wood, imitation of green marble.

LISTE RECTIFICATIVE DES TABLEAUX A EXPEDIER
A MONSIEUR JAMES.

Adresse actuelle : Halliburton House, Laguna Beach, Californie.

	1	No. 10	Sphère mains blanches, non encadré	96 X 63
	2	No. 11	Sphère bleue, nuage fumée, non encadré	73 X 60
<u>Signés</u>	3	No. 12	Rocher Homme au bâton, non encadré	58 1/2 X 45
<u>"DALL"</u>	4	No. 13	Entrée, décor jaune, panneau non encadré	55 X 46
	5	No. 15	Sujets Angelus, panneau bois, encadré blanc	27 1/2 X 35
	6	No. 16	5 Tiroirs à la cuisse, panneau encadré blanc	27 1/2 X 35
	7	No. 20	Visage paranoïaque	66 X 66
<u>8 TOILLES</u>	7	No. 21	Le Printemps nécrophilique	60 X 74
Embal-	7	No. 22	Mer Caspienne	39 X 46
lées en	7	No. 23	Hérode	46 X 50
Septem-	11	No. 24	Girafe en feu	52 X 79
bre 1939	12	No. 25	Judith & Olopherno	60 X 92
à desti-	13	No. 26	Le Siphon	52 X 79
nation	14	No. 27	Femmes chevaux	61 X 74
de Lon-				
dres main				
restées				
chez				
M. Tail-				
leur Fils				
& Cie				
	15	No. 28	{ 2 Tableaux emballés dans une caisse	
	16	No. 29	{ Venant de l'Hôtel Prince de Galles	

Tableaux volés par l'Einsatzstab Rosenberg en Décembre 1940 dans un hangar du Port de Bordeaux où ils étaient entreposés.

RECEIVED
OFFICE OF MILITARY GOVERNMENT
VIENNA
DEPARTMENT OF THE ARMY
REPARATIONS AND RESTITUTION BRANCH
400 1774 1/2 STREET
WASHINGTON, D. C.

71 14 US-26
61 26

ET/ew
27 October 1948

Ref: US Claim #26

Mrs. Johanna Schwabacher
60 West 76 Street, apt. 7H
New York

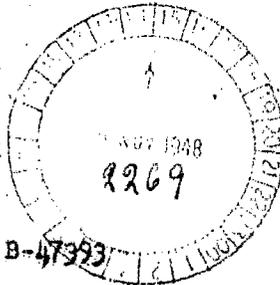
Subject: Looted Art Collection.

Dear Madam:

Reference is made to your list of looted art objects which you filed with the Fine Arts Section of Office of Military Government for Germany (US) last year.

Only very general descriptions were given on your paintings. If possible, it is requested that you furnish a precise description and the measurements of the two Landscapes by Ruysdael and the Flower Still-Life by Rachel Ruysch.

Very truly yours,



WALTER Q. LOEHR
Deputy Chief, RD&R Division

Telephone: VIENNA B-47993

Copy to:
MFA&A Section, OMGUS

MFA&A - Original

U.S. - 29

CURT E. KRIESER

Commanding Officer
Monuments Fine Arts & Archives Section,
Economics Division
OMGUS APO 742 U.S. Army

August 27th 1946

Subject : Property of Hugo Krieser

Dear Sir :

The State Department advises me that the Property Control Branch of the Office of Military Government for Germany has turned over to your command the papers and letters concerned with our efforts to locate and repossess the paintings, drawings, and fine art objects contained in two Liftvans and a box.

Some of these paintings were of large size and had been exhibited throughout Europe in the 1920ies and 1930ies. The largest canvases are 15' by 10' and are by the Austrian painter Karl Steerer. The larger part of his outstanding works were part of the contents of the shipment which constituted the properties which my Dad was permitted to take along while immigrating to the United States under the Quota.

Upon returning from Overseas duty with the 10th Mountain Division in Italy and Austria I started my search for the Lift-vans. And enclosed you find the letter of the American Consul in Rotterdam which indicates the fate of the liftvans. I could not make any further progress in locating the property.

Also enclosed you will find an additional complete list of the paintings and fine art objects that were crated in the Liftvans and in the case.

Finally I wish to convey to you the importance to our family of these treasures ,which goes beyond the value admitted at the time of my fathers emigration (\$15.000.-) .

May I request your kind assistance in locating our property particularly in consideration of the fact that only a year ago I still was a Staff Sergeant in the infantry wearing the Bronze Star Medal with Oak Leaf Cluster as well as the Purple Heart with Oakleaf Cluster . I realize the tremendous

859
03/20/47

21

amount of work your unit has to handle yet I hope you will contact me if you should need any further information or if you have managed to make any progress in this matter.

Be assured of our gratitude and appreciation.

Very sincerely yours

Curt E. Krieser

Curt E. Krieser
921 So Serrano Ave
Los Angeles 6 Cal.

formerly
Staff Sergeant 35066052
Co L 86th Regiment
10th Mtn Division U.S. Army

2 Enclosures

US 29

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

ED 007 (RES/MFAA)

5 September 1946

SUBJECT: Works of Art Belonging to Hugo Krieser

TO : Restitution Branch
Economics Division
Office of Military Government for Bavaria
APO 170, U.S. Army
Attn: MFA&A Section

Restitution Branch
Economics Division
Office of Military Government for Greater Hesse
APO 633, U.S. Army
Attn: MFA&A Section

Restitution Branch
Economics Division
Office of Military Government for Wuerttemberg-Baden
APO 154, U.S. Army
Attn: MFA&A Section

1. Forwarded herewith is a list of paintings and works of art belonging to Mr. Hugo Krieser, U.S. citizen.

2. His son, Mr. Curt E. Krieser, at 921 So. Serrano Avenue, Los Angeles 6, California, has sent us a request for inquiry concerning the location of this art property.

3. In 1939 Mr. Hugo Krieser emigrated to the United States from Germany. At that time all household goods and art objects in his and his family's possession were packed in Vienna in "liftvans" HC 13386 and HC 13386/2 and case HK 72 to the United States. The outbreak of war stopped the shipment in Rotterdam. The last information known is that the German authorities ordered these boxes to be sent to Oberfinanzpräsident, 1 Wurthstrasse, Cologne, Germany. Shipment of the goods in question was effected by Rhine barge "Josephina", in the spring of 1944.

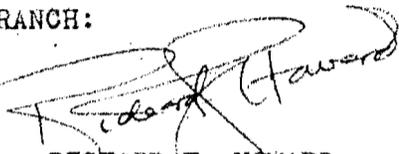
22

US-29

Works of Art Belonging to Hugo Krieser
ED 007 (RES/MFAA), OMGUS, 5 Sep 46

4. It is requested that this office be informed of location of these paintings and any other pertinent facts concerning same available in your office.

FOR THE CHIEF, RESTITUTION BRANCH:



RICHARD F. HOWARD
Chief, MFA&A Section

1 Incl: List of paintings
& objects of art
prop. H. Krieser

Telephone BERLIN 43420

B/L: OMG for Germany (US), APO 742, US Army, Subject: Works of Art Belonging to Hugo Krieser, dtd 5 September 1946.

ED 007 (RES/MFAA)

1st Ind

TAH/ef

OFFICE OF MILITARY GOVERNMENT FOR GREATER HESSE, APO 633, US Army,
2 October 1946.

TO: Director, OMG for Germany (US), APO 742, US Army,
ATTN: MFA&A Section, Restitution Branch, Economics Division.

No works of art on the inclosed list can be identified at the Wiesbaden Central Collecting Point with the possible exception of No 228, "Viennese 19th Frau mit weisser Halskrause, oil." WIE 1782 x, German about 1830, Portrait of a lady, oil on canvas, 61.5 x 51, could be the missing painting, as the subject wears a conspicuous white collar. Copies of the property card were forwarded from the Collecting Point on 31 May 1946.

FOR THE DIVISION DIRECTOR:

1 Incl:
n/c

for *Maurice De Vinne*
THEODORE A. HEINRICH
1st Lt. AUS
Land MFA&A Spec. O.

2

101
08/1/35

5819
9/1/46

23

COPY

Copy/ri US-29

Re: Property C. Krieser

1. Pictures, Paintings, Aquarelles, Drawings, Etchings as listed on emigration permit.

Works of Karl Sterrer, listed as named and with page numbers of the book "Karl Sterrer, by A. Weixelgaertner Wien 1925, Verlag der Gesellschaft fuer Vervielfaeltigende Kunst.

1. Karl Sterrer Mutter reproduced page 116, 117.
2. " Tanzende Maenaden, repr. page 135.
3. " Vier Frauen am Wasser, repr. page 199.
4. " Christus am Oelberg, repr. page 143.
5. " Frauen im Bad, Oil on paperboard.
6. " Die Heilige Familie, reproduced page 41.
7. " Die Nacht, repr. page ill exhibited Carnegie Institute 1924.
8. " Amazone, repr. page 106.
9. " Die heilige Familie, repr. page 39.
10. " Morgennebel, repr. page 161.
11. " Weissensee, Oil.
12. " Kogelspitze, Oil and Tempers.
13. " Torso, Oil on wood.
14. " Abendstimmung, Frau m Pferd, Oil.
15. " Weiblicher Akt beim Fenster, Comb.
16. " Abendstimmung mit Schwein, Tempers.
17. " Eincede, repr. page 127.
18. " Pastorale, repr. page 153.
19. " Am Ende der Laender, repr. page 30.
20. " Maedchen vor Paravant, Aquarell.
21. " Sommer, repr. page 90.
22. " Liebesnacht, repr. page 91.
23. " Abend, repr. page 153.
24. " Liebespaar, Aquarell.
25. " Fruehling, repr. page 89.
26. " Liebesbrief, repr. page 88.
27. " Erinnerung an Capri, repr. page 149.
28. " Verfolgung.
29. " Befreiung, repr. page 137.
30. " Obsterate, repr. page 169.
31. " Raserei, repr. page 139.
32. " Feierabend, Temp.
33. " Studie f. Engels Kopp, repr. page 141.
34. " Daemmerung, Frau mit 2 Kuehen, Temp.
35. " Paar mit 2 Schafen, Abend. Aquarell.
36. " Frauenkopf studie, fuer Leben, Oil.
37. " Weissensee, Aquarell.
38. " Freie Landschaft, m. see descr. page 163.
39. " Landschaft, Evening Aquarell.
40. " Mondnacht, repr. page 113.
41. " Rosen, Aquarell.
42. " Aussicht auf Moedling, Oil.
43. " Bergnebel, repr. page 192.
44. " Hoehental, repr. page 188.
45. " Liebespiel, descr. page 110.

Incl. 1

24

45-29

46.	Karl Sterrer	Badende Frauen, repr. page 87.
47.	"	Liebesbrief, repr. page 88.
48.	"	Maedchen mit Papagei, repr. page 162.
49.	"	Der Gefangene, repr. page 48.
50.	"	Ein Wiedersehen, repr. page 193.
51.	"	Gemma Blocc, Portrait repr. page 57.
52.	"	Japanerin, repr. page 163.
53.	"	Maedchen mit Kuehen, repr. page 194.
54.	"	Maedchen mit Kranichen, repr. page 195. Exhibited Carnegie Inst. 1924.
55.	"	L. von Haerdtl, Portrait repr. page 85.
56.	"	Nachdenkliches Maedchen, Aquar.
57.	"	Nude, Frau auf Liegestatt, Aquar.
58.	"	Schneegipfel, Oil.
59.	"	Waldbaeume im Herbst, temp.
60.	"	Alte auf der Sivretta, Aquarell.
61.	"	Christuskopf, Oil.
62.	"	Frauen am Fenster, Aquarell.
63.	"	Gebirgsdorf, repr. page 167.
64.	"	Maedchen am Brunnen, temp.
65.	"	Kauernde, nude torso.
66.	"	Gebirgspass, hut on a hillside.
67.	"	Morgennebel am Weissensee, repr. in "Bergland" May 1931, Oil.
68.	"	Ernte am Weissensee, hay racks and lake, Oil.
69.	"	Geschaelte Aepfel, small oil study.
70.	"	Gebirgskamm, mountain range, oil.
71.	"	Fliegerbildnis, comb. tech.
72.	"	Berggipfel, Aquarell.
73.	"	Portrait der Frau I. K., Oil.
74-86	"	Nudes and studies in different techniques.
87.	"	Unfinished family pict. signed.
88-120.	"	Drawings and sketches in passepartouts.
121-180	"	Small size etchings.

If a copy of the book Karl Sterrer is not available, we do hold one in our possession which we would like to keep, because of its importance to us. On page 215 a listing of those pictures used in reproductions in the text is given by owners which give credit to Mr. Hugo Krieger. The newer issues of German published histories of painting give consideration to Karl Sterrer and a few stress the importance of his works that are owned by us.

181.	K. Kollwitz	Im Asyl, black chalk signed.
182.	Klimt	Maedchenskizze, col. drawing.
183.	Klimt	Maedchenkopf, drawing col.
184.	Klimt	2 Maedchen, drawing colored.
185.	Tiepolo	Heiligenskizze, brown tusch sign.
186.	Faistauer	Maedchenkopf, col. drawings.
187.	Faistauer	Heiligenskizze, col. drawings.
188.	Unknown	Seebenstein, castle Aquarell.
189.	Kaufmann	Schiffer & Boot, Aquarell.
190.	Gareis	Ungarischer Bauer, tusch.

25

- U.S. 29
- | | |
|------------------------------|--|
| 191. Michalek | Landschaft, Aquarell. |
| 192. Habermann | Maedchen, drawing. |
| 193. Unknown | 2 Chinese aquarell drawings. |
| 194. Unknown
(Krichuber) | Baumskizzen, pencil. |
| 195. Juch | Interieur, Aquarell. |
| 196. Moeschl | Fantasia, Aquar on silk. |
| 197. Schattenstein | Sitzender Bauer, pencil. |
| 198. Demeter Koko | Fuhrwerk, Oil. |
| 199. J. Heike | Fuchs, Oil. |
| 200. Larsen | Junger Faun, Aquarell. |
| 201. Kaufmann | Flusslandschaft, Oil. |
| 202. Unknown 1850 | Flusslandschaft, Oil on wood. |
| 203. (Pettenkofen?) | Muehlsteinbruch, Oil. |
| 204. Fahringer | Raubkatzen, Oil. |
| 205. Rojka | Altwiener Gasse, Oil. |
| 206. Frei | Maedchenbildnis, Oil. |
| 207. Schmutzer | Marktfrauen, Oil. |
| 208. Suppentschitz | Fruhlingslandschaft, Oil. |
| 209. Fuchinger | Fruhlingslandschaft, Oil. |
| 210. Ripenhagen | Mondlandschaft, Oil. |
| 211. Unknown
(19th Cent.) | Knasbenkopf, Oil. |
| 212. Voeroes | Biedermeierportrait mit rotem Sessel, Oil. |
| 213. Gauermann | Schwarzer Hund, Oil. |
| 214. Kuebler | Pferde im Stall, Oil. |
| 215. Kuebler | Pferde im Freien, Oil. |
| 216. Schram | Frauenbildnis, Oil. |
| 217. Pettenkofen | Pferdestudie, Oil. |
| 218. Heike | Landschaft, Oil. |
| 219. Hess & Fueger | Gefangennahme Christi, Oil. |
| 220. Pettenkofen | Kinder im wald, pencil. |
| 221. Jungwirth | Frauenbildnis, temp. |
| 222. Schilcher | Amoretten, oil on wood. |
| 223. Unknown | Frau mit entbloester sh, Oil. |
| 224. (19th Cent.) | |
| 224. Unknown | Birken, Oil. |
| 225. Dutch 18thCent | Altes Bauernpaar, Oil. |
| 226. De Segher | Landschaft, Temp. |
| 227. L. C. Mueller | Kopf einer Araberin, oil. |
| 228. Viennese 19th | Frau mit weisser Halskrause, oil. |
| 229. Heike | Landschaft m Kuehen, Oil. |
| 230. Dutch | (Brekelenkam), Wirtshaus Scene, Oil on wood. |
| 231. Remi van Haanen | Landschaft, Oil. |
| 232. Jakob Alt | Mendel (Village) Aquarell. |
| 233. Klimt | Maedchen Kopf, pencil. |
| 234. Ranftl | Christus, pencil. |
| 235. Andrea Del sarto | Apostel, Aquarell and drawing. |
| 236. Frei | Portrait, oil. |
| 237. Unknown | Nude, oil. |
| 238-204 | 71 Etchings and Litogr. |

This completes the list of paintings, drawings and etchings.

Other objects of Art:

- 1 Bronze Statue Karl Sterrer as rep. 186-187.
- 2-12 " " Karl Grienanger
- 13-16 3 Chandeliers, Lohmeyer.
- 17-67 50 Vases and similar decorative cut glasses.
- 68-72 5 China statuettes.
- 73-84 12 Folders with art prints and art publications.

Also included in these listvans was the entire set of household goods that is part of a normal family home.

and.

Stroock & Stroock & Lavan,
61 Broadway
New York 6, N. Y.

US-34

US 34

October 6, 1945

Secretary of State
Washington, D. C.

Dear Sirs:

1. We are the attorneys for Mogmar Art Foundation and Mrs.
2. Otto H. Kahn. Mogmar Art Foundation owns a wood sculpture
group of St. George and the Dragon. Mr. Kahn owns a terra
cotta clodion group. Mrs. Kahn is a citizen of the United
States, and Mogmar Art Foundation is a New York corporation.
These art objects were consigned to Seligman et Fils of 23
Place Vendome, Paris, France, on or about December 10, 1935.
They were consigned to them for purposes of sale. These ob-
jects were in their place of business at the time the Germans
took Paris. I enclose a photograph of the wood sculpture group
owned by the Mogmar Art Foundation. I do not have any picture
of the terra cotta group owned by Mrs. Kahn. Since the Allies
captured Paris, we caused an investigation to be made. The
local representative of Seligmann at Fils wrote to their New
York Office and stated that he had examined the premises of
23 Place Vendome in Paris and found that all objects of art
which had been located there at the beginning of the war had
been removed and that he was not able to find out from any
source what had become of them.

We have been unable to find out either the cost or the
valuation of the group owned by Mrs. Kahn. The group owned
by the Mogmar Art Foundation cost \$33,000.

We would greatly appreciate anything that you could do
to assist in the recovery of these objects.

Thanking you for your cooperation,

Very truly yours,

STROOCK & STROOCK & LAVAN

By: (Sgd.) R.D.Steefel

RDS:EM

A certified copy
of the signed
original.
Page 07

37

LKJ/lkj

US-34

4

Restitution Branch

20 March 1946

Stroock & Stroock & Lavan,
61 Broadway,
New York 6, New York.



Dear Sirs:

The United States Political Adviser for Germany has forwarded to this office a copy of your letter regarding the art objects belonging to the Moguar Art Foundation and Mrs. Otto H. Kahn.

Present United States policy concerning looted cultural objects which were moved into Germany from outside its boundaries provides that such objects will be restituted to the governments of the territory from which they were removed by the enemy.

It is therefore suggested that your claim and inquiries be directed to the French Government for the Commission pour la Récupération Artistique, Musée du Jeu de Paume, Paris, furnishing all information necessary for the identification of the property. It is suggested that where possible photographs, published references, statement of history of ownership, artist's name and detailed description including subject, identifying marks, material and measurements be furnished.

Sincerely Yours,

JOHN H. ALLEN
Colonel GSC
Chief, Restitution Branch

HPY&A Section File Copy

1507
10945
28

US-36 86413

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

ED 007 (RES/MFAA)

2 January 1947

SUBJECT: Art Property Belonging to Captain Karl F.
Mautner

Austria

TO : Restitution Branch
Economics Division
Office of Military Government for Bavaria
APO 170, U. S. Army
Attn: MFA&A Section

Restitution Branch
Economics Division
Office of Military Government for Hesse
APO 633, U. S. Army
Attn: MFA&A Section

Restitution Branch
Economics Division
✓ Office of Military Government for
Wuerttemberg-Baden
APO 154, U. S. Army
Attn: MFA&A Section

1. This office is in receipt of information concerning paintings belonging to Captain Karl F. Mautner, whose military address is 317 MID, APO 755, U. S. Army (O-1325307).

2. The following pictures are claimed by Captain Mautner:

a. Rudolf von Alt: Watercolor "Studio of the Artist", with an unfinished spot in the center, where the artist intended to insert his selfportrait. It is the last picture painted by Alt, acquired by Mr. Stephan Mautner at the artist's Memorial Exhibition in Vienna in 1904 or 05. Possible size: 55 x 70 cm.

45-36

Art Property Belonging to Captain Karl F. Mautner
ED 007 (RES/MFAA), OMGUS, 2 January 1947

- b. Rudolf von Alt: "The Pantheon in Rome". One of the four (4) existing versions. On the back of the picture is written a price of 4500 Kronen. Size: about 45 x 70 cm.
 - c. Rudolf von Alt: "Karlskirche in Vienna" (before the regulation of the Vienna-River). Size: about 28 x 40 cm.
 - d. Rudolf von Alt: "Two long stemmed Gentians" growing on a forest ground. A rather dark picture with ferns in the background. No sky. Size: about 24 x 36 cm.
3. Some or all of these pictures are described or reproduced in two large volumes intitled: "Rudolf von Alt", published after 1920. Mr. Stephan Mautner is listed as owner of the above-mentioned paintings.
4. These pictures were sold in the spring of 1938 under duress, to an agent who bought objects of art for the collection of Adolf Hitler in Vienna.
5. The intermediary was Baron Robert Dobbelhoff, Schmerlingplatz 8, Vienna. The price received was 8,000,- Mark, of which it is believed Baron Dobbelhoff received 10%.
6. An endeavor should be made to locate these paintings and any information available in your office will be transmitted to this headquarters.

FOR THE CHIEF, RESTITUTION BRANCH:

Telephone BERLIN 42961

Richard F. Howard
RICHARD F. HOWARD
Chief, MFA&A Section

HO

US-36

BUNDES DENKMALAMT

WIEN I. IN DER BURG

REICHSKANZLEITRAKT-MARSCHALLSTIEGE

TELEPHON: R 20-0-72, R 27-0-40
R 27-0-70, R 22-5-10, R 22-5-15

Zl.: 992/48

Vienna, 26 Feb. 1948.

BRIEF IN DER ANTWORT DIE
VORSTEHENDE ZAHL ANZEICHEN

Subject: Art Property Belonging
to Capt. Karl F. Mautner.

Mr.

James A. G a r r i s o n
Headquarters United States Forces in Austria
USACA Section
Reparations, Deliveries and Restitution Division

W i e n I X.,
Otto Wagnerplatz

Dear Mr. Garrison:

This office received a copy of your letter of 30 January 1948 addressed to the Office of Military Government for Germany and begs to state that Capt. Karl F. Mautner is a son and one of the heirs of the late Dr. Stephan Mautner.

Capt. Mautner is aware of the fact, that his father's art-collection was kept in custody by the former Institut of Denkmalpflege in 1940 and later on acquired by the Heimathaus in Bad Aussee. This part of the collection is now stored in the Alt Aussee Saltmine. Nothing is known to this office however as to the whereabouts of the four missing watercolors by Rudolf von Alt in question

- 1.) The artists studio
- 2.) the Pantheon in Rome
- 3.) Karlskirche in Vienna
- 4.) 2 longstem Gentian blossoms growing on forestground.

Yours sincerely

41

US-38

~~HS-69~~

Rec'd 2/18/46 1730 hrs

Helene E. Aronson, M. D.

780 West End Avenue

New York 25, N. Y.

Academy 2-2077

January 7, 1946

Captain Hathaway
AMG US, Division RDR
Section Fine Arts
APO #742, Germany

Dear Sir:

I am taking the liberty of writing to you at the suggestion of Mr. A. Aaroni*. I wonder whether you could help me locate the works of my late husband, the French sculptor Naoum Aronson.

1-8

On September 20, 1939, we gave two crates containing eight (8) sculptures, to the Louvre, as a protective measure against bombing. In 1941, while in the United States, we learned that our sculptures, which were kept by the Louvre at the Chateau de Brissac, were seized by the Germans, the reason for it being the fact that Mr. Aronson was a Jew.

I would very much appreciate your assistance in this matter, as those sculptures were considered by Mr. Aronson to be his best ones.

Thanking you in advance, I am

very truly yours,

Helene E. Aronson, M.D.

* Aaroni, formerly a T/S in IA&C Div, was re-deployed from Berlin in Sept 45.

Handwritten notes on the right side of the page, including a large checkmark and the text: "NO FILES IN DIVISION".

42

U.S.-38
LKJ/am

Restitution Branch

20 March 1946

Helene E. Aronson, M.D.,
780 West End Avenue,
New York 25, New York.

Dear Dr. Aronson,

This office is in receipt of your letter dated 7 January 1946 regarding the sculptures removed by the Germans from France.

Present United States policy concerning looted cultural objects which were moved into Germany from outside its boundaries provides that such objects will be restituted to the government of the territory from which they were removed by the enemy.

It is therefore suggested that your claim and inquiries be directed to the French Government for the Commission pour la Récupération Artistique, Musée du Jeu de Paume, Paris furnishing all information necessary for the identification of the property. It is suggested that where possible photographs, published references, statement of history of ownership, artist's name and detailed description including subject, identifying marks, material and measurements be furnished.

Sincerely Yours,

JOHN H. ALLEN
Colonel, GSC
Chief, Restitution Branch

NR3A Sect File copy

43

US 42

**HEADQUARTERS
DETACHMENT G 28, Co A
2nd Military Govt Regt
APO 758, U S Army**

25 October, 1945

SUBJECT : Return of Graphics Collection.
TO : Headquarters 7th Army, AC of S, G - 5,
(Attention MFA&A Office).



1. A collection of from 4,000 to 5,000 etchings, ex-libris, drawings etc., all bought before the war, was given to DEWANT, Furniture Transport Co. in 1938 by Mr. Oppenheimer for the purpose of storage. Only because a great friendship existed between Mr. Oppenheimer and A. Baser, director of Dewant & Co., was this collection kept from going into the hands of the Nazi party. The collection was hidden behind other furniture in a warehouse now under control of the Property Control Officer of the Allied Military Government Detachment in Baden-Baden. The drawings are in a specially built cupboard with numerous drawers. There is an additional chest which contains some paintings and drawings only of interest to the collector.

2. Mr. Oppenheimer, now living in Irvington, New Jersey is the grand - father of Pvt. Harry L. Ettlinger, who is to inherit this collection at some future date. Pvt. Ettlinger has been requested by his grandfather to recover this collection if possible. An inspection trip to Baden - Baden was made by subject enlisted man and the above mentioned collection was found in a good order.

3. Pvt. Ettlinger is a member of U.S. Army and is now working with the undersigned in aiding the return of art objects taken from occupied countries by the Germans. In view of his work here, any assistance that can be given to him in recovering this collection will be greatly appreciated and, in the opinion of this office, desirable.

For the Commanding Officer

*didn't
copy*

Dale V. Ford
DALE V. FORD
2nd Lieut CE
MFA&A Spec O

44

B/L: OMG for LK-StK Heilbronn(G-28) OMG/WMD 25 Oct 45
Return of Graphics Collection



AG 007 CA 1st Ind

HEADQUARTERS SEVENTH ARMY/WESTERN MILITARY DISTRICT, APO 757,
US Army 12 NOV 1945

TO: Commanding General, US Forces, European Theater (Main),
APO 757, US Army, ATTENTION: Director, Office of Military Government (US Zone)

Telephone CADET 5220

ag misc
JJR
U.S.

AG 007 GEC-AGO 2nd Ind.
HQ, U.S. Forces, European Theater (Main), APO 757, 5 December 1945

TO: Commanding General, Office of Military Government for Germany (U.S.)

1. Pending the establishment of a procedure for the restitution of cultural objects to American citizens or resident aliens, basic communication is forwarded for whatever action is considered advisable.

2. It will be noted that the objects in question being located at Baden-Baden, are under French jurisdiction and that, as they were stored in Germany by the owner, the question of appropriation or removal by the Nazis does not arise.

BY COMMAND OF GENERAL McNARNEY:



T. W. Guptill
T.W. GUPTILL
Captain, AGD
Asst. Adj. General

45

US-13

OFFICE OF MILITARY GOVERNMENT FOR BAVARIA
APO 170

AG-007-MGBER/B

10 September 1946

SUBJECT: Property Belonging to Pvt ELBOGEN

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

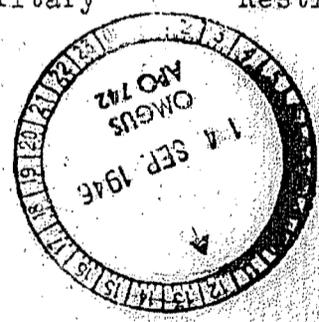
1. Reference your letter same subject, 1 July 1946, and inclosure 1 thereto.
2. The art objects listed in inclosure 1 have not been found in the Munich Collecting Point.
3. Claim and photographs will be kept for future possible identification.

For the Chief, Economic Division:

DISPATCH CENTER
11 SEP 1946
HQ 333 MILITARY GOVERNMENT APO 403

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

Telephone: Munich Military 3430



5637
16.9/115

9/15
17/115

48

FILE - CLAIMS - U.S.
ELBOGEN
Econ US-13

B/L: OMGUS, Subject: Property belonging to Pvt J.H. Elbogen,
dtd 1 July 1946.

ED 007 (RES/MFA&A)

1st Ind

TAH/ef

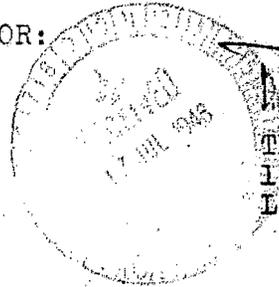
OFFICE OF MILITARY GOVERNMENT FOR GREATER HESSE, WIESBADEN,
APO 633, US Army, 8 July 1946.

TO: Director, OMG for Germany (US), APO 742, US Army,
ATTN: MFA&A Section, Restitution Branch, Economics Division

Careful check of the records of the Wiesbaden and Warburg
Collecting Points fails to indicate the presence of any part
of the subject collection. It is not believed that this collec-
tion found its way to Greater Hesse.

FOR THE DIVISION DIRECTOR:

1 Incl:
n/c



Theodore A. Heinrich
THEODORE A HEINRICH
1st Lt AUS
Land MFA&A Spec. O.

5114
1312 40

49

45 13

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

APO 742

FILE NO

SUBJECT Property of Corporal J.H. Elbogen, US Army.

NO TO FROM DATE (Has this been coordinated with all concerned?)

1 Dc Div ED 10
Rest Br PC Br June
M & 1946
P A
Sect.

ECM



1. The above named called at our office and submitted the annexed inventory and pictures of art which he alleges belong to him. This personal property was located at the home of Corporal Elbogen in Prague, Pelleova ulice 14, Czechoslovakia, up to and including 15 April 1939. He was forced to flee and abandon the property by reason of the Nazi invasion of Czechoslovakia.

2. He is under the impression that said personal property has been removed to Germany. He has informed this office that the property was looted by General of the police van Kampats or van Kampats.

3. All communications should be directed to Corporal J.H. Elbogen, Military District 6827 Office of the United States Chief of Counsel, Nueremberg, APO 124 A, N.Y. N.Y.

L. W. Jefferson

L. W. JEFFERSON
Colonel, GSC

Chief, Property Control Branch

Telephone: Berlin 765211
Ext. 42613

8 Incls:
1 complete inventory
7 pictures

42577

69

J.D.

5115
131245

US-13

B/L: OMG for Germany (US), Subject: Property Belonging to Pvt J.H. Elbogen, dtd 22 July 1946.

ED 007 (RES/MFA&A) 1st Ind TAH/ef

OFFICE OF MILITARY GOVERNMENT FOR GREATER HESSE, APO 633, US Army, 9 August 1946.

TO: Director, OMG for Germany (US), APO 742, US Army, ATTENTION: MFA&A Section, Restitution Branch, Economics Division.

1. No trace has been found of any of the property described as the property of Pvt J.H. Elbogen in either the Wiesbaden or the Marburg Collecting Point.
2. The enclosed lists and photographs are being retained at the Wiesbaden Collecting Point pending wider inquiry.

FOR THE DIVISION DIRECTOR:

Theodore A. Heinrich
 THEODORE A HEINRICH
 1st Lt AUS
 Land MFA&A Spec. O.

2 Incls:
w/d

5404
151618

805
16/1/46

51

Inventory of Art Treasures Belonging to the Family Elbogen
originally located at Palleova ulice 14, Praha XIX, Czechoslovakia.

TEXTILES

- 253 1 very large white Koran Ketchat carpet, antique, with arabic inscriptions of wishes or proverbs and animals, about 33 x 23 ft.
- 254 1 large Persian carpet, antique, green with trees,
- 255 1 large Persian carpet, antique, yellowish with animals
- 256
257 2 Bochara carpets, antique about the size of divan covers
- 258 1 very old Chinese carpet (badly used) with circles in center, greenish in tone, medium size
- 259 1 antique Persian rug with dark blue pattern on beige background, medium size,
- 260 1 antique Persian carpet, long and narrow, dark red with small palm tree top pattern
- 261 1 small antique Persian rug, beige with red pattern
- 262 1 small antique Persian rug, red and blue pattern.
- 263 4 Flemish tapestries, richly embroidered with silk representing a wood with animals, the borders represent fruit. (Two of these tapestries had been sewn together without, however, disturbing the picture, the two remaining bordures had been detached.) 18th cent. or earlier.
- 264 1 tapestry representing the figures of a man and a woman in the foreground; in the background is a castle on a hill with a road leading up to it with figures. The bordure represents flowers, about 6 1/2 x 12 ft. Flemish 18th century or earlier.
- 268 1 large grey cashmere shawl with red roses as a border, about 75 x 75 inches. Biedermeier.

US-13

Inventory of Art Treasures belonging to the Family
Libogen originally located at Pelleova Ulice 14, Praha XIX, Czechoslovakia.

Sculptures, Bronzes, etc.

US13

- 193 1 Roman Horus head, marble, mounted on a red marble column, 2nd century A.D., found in the Tiber. (Some months ago it was seen standing in the garden of Pelleova ulice 14, Praha XIX but seems to have been removed since. As the open air might harm it, it may be advisable to move it.) See photograph.
- 194 Donatello; Madonna dei Pazzi, stucco, colored, bought on October 22, 1929 at the auction of the Weinberg Collection, used to be mounted in a wall in the house at Pelleova ulice 14, Praha XIX. See Photograph.
- 195 2 baroque reliefs, masks, marble, about 11 x 8 inches, school of Bernini, used to be mounted in a wall of the house at Pelleova ulice 14, Praha XIX.
- 196
- 197 1 Middleage stone relief, representing a donator with a church in one hand and a book in the other. It is round with a wreath around it. The relief is supposed to come from the Lichtenstein Castle in Felsberg, Moravia, and used to be mounted in one of the outside walls of the house at Pelleova ulice 14, Praha XIX, sandstone, 16th century German. (First half of 16th century). Net weight 207 kg, i.e. about 456 lbs.
- 198 1 Roman marble relief representing a fascio, used to be mounted on an outside wall of the house at Pelleova ulice, 14, Praha XIX.
- 199 1 Roman marble relief representing an ornament of acanthus leaves, used to be mounted in an outside wall of the house at Pelleova ulice 14, Praha XIX.
- 200 1 Roman marble relief representing the head of an angel, used to be mounted in an outside wall of the house at Pelleova ulice 14, Praha XIX.
- 201 1 Renaissance marble relief representing the coat of arms of the Orsini (a bear), used to be mounted in an outside wall of the house at Pelleova ulice 14, Praha XIX.
- 202 Otaka Spaniel; bronze relief of a girl's head (profile), round plaque about 18 inches in diameter.
- 203 Jan Sturzal; original of "The Dying Warrior", a statue about 20 inches high, representing a nude young man both arms raised ready to fall forward, bronze
- 204 The head of the young St. John, gold-bronze, life-size, bust, the head is slightly twisted up, 19th century.
- 205 The head of a young woman, bronze, life-size, the eyes are executed in detail, 19th century.
- 206 1 bronze mortar, Italian Renaissance, about 8 inches high, ornamented, 16th century
- 207 1 bronze weight container, Italian Renaissance, about 8 inches high, covered by heavy lid ornamented by a lizard.
- 208 1 statue of a man wearing a large hat, greyish-green wood, 19th century Austrian. The man is standing and the statue is about 12 inches high.

inventory of art treasures, antique furniture,
and miscellaneous belongings of the Family
Elbogen which were located until April 15, 1939,
when they left Prague, at Pelleova ulice 14,
Praha XIX, Czechoslovakia.

WS 13

PAINTINGS, DRAWINGS, ETCHINGS, ETC.

- 1 Jan M. Molenaar; oil, signed, landscape (see photography)
- 2 Jan van Goyen; oil, signed and dated 1648, landscape (see photography)
- 3 Verspronck; oil, portrait of a lady (see photography)
- 4 Pieter Boel; oil, still life of wild goose and partridges (see photo)
- 5 Hans v. Kulmbach? oil, on wood, 15th century painting of St. Catherine, on gold background, monogram (see photography)
- 6 J. Navratil; oil, small landscape in the Alps with high mountains in the background from which a turbulent creek is emerging
- 7 J. Navratil; gouach, landscape of Elbe region with the river. (small)
- 89 Eugene Jettel; oil, two small South Bohemian landscapes with geese and small puddles of water
- 10 Eugene Jettel; oil, landscape with large trees, painted in the Barbizon fashion, small
- 11 Max Libermann; oil, Dutch woman, sitting, and child, standing, in front of window, both are wearing white Dutch bonnets. The woman is either reading or embroidering.
- 12 Max Rimpler; oil, small picture of the port of Pirano on the Adriatic Sea.
- 13 Max Rimpler; oil, sketch of house with trees, small
- 14 Max Rimpler; oil, nude, sitting, with red velvet across knees, small
- 15 Oscar Kokoschka; oil, view of Rapello, bought through Mr. Feigl, now of the Feigl Gallery, 601 Madison Ave., New York
- 16 Angermeyer; oil, small still life with skull, bird, flowers, and book
- 17 oil, Prague, Staromestske namesti with the Town Hall in foreground, the square, and in the background the other side of square with Gothic church, about 1840
- 18 Covard Flinck?; oil, church interior, with light coming in from the side, rather dark painting
- 19 oil, small portrait of an old man's head. Probably an English copy of a 17th century Dutch painting made at the time.
- 20 Orlik; oil, autumn flowers, mostly small mauve asters in a sevre vase, with flowers on the table cloth
- 21 oil, or tempera, small painting on copper of the Annunciation (only the angel). Spanish, 16th, 17th cent.
- 22 oil, small picture of a child dressed as miner, ~~Czech~~ Cech or Austrian, about 1840-1860
- 23 oil, small picture of a child dressed as musician, Czech or Austrian, about 1840-1860
- 24 Schornboeck; pastel, life size portrait of Jan Elbogen at the age of about 4 years, holding a teddy bear, standing
- 25 Victor Kraus; oil, portrait of Arnost Elbogen (killed in action in August 1944), as a child, sitting down and wearing a blue pullover with short sleeves, life size
- 26 Tina Blau; oil, meadow in flower
- 27 Jansa; aquarels, a collection of views of Prague, set in a paravent
- 28 Simon; engraving, colored, Prague, "Podlubny"
- 29 Heger; engravings, colored, sequence of 6 views of Prague
- 30 Morstadt; engraving, view of Prague over the Old Stairs from the Castle, in the foreground the statue of a saint, water color coloring.
- 31 Pettenkofen; red pencil, portrait of a man with hat, from the Lobmeyer Collection, Vienna)
- 32 Heleu; engraving, portrait of Consuelo Vanderbilt
- 33-35 Chinese; 3 antique watercolors
- 36 Richter; pastel, portrait of young girl, profile, oval picture
- 37-38 Orlik; 2 colored pencil drawings of a child each, one inscribed "Peterl"
- 39 Many etchings, engraving, and prints of the 19th century



EMBASSY OF THE
UNITED STATES OF AMERICA
Paris France, December 27, 1945.

US-47

Colonel Anthony Drexel Biddle,
care of the Honorable Robert D. Murphy,
U.S. Political Adviser for Germany,
Berlin, Germany.

*didn't
include*

Dear Colonel Biddle,

The Department of State has requested the Embassy to cooperate in an investigation, with a view to their recuperation, of furnishings and objets d'art belonging to Mrs. Katharine F. Wolff de Rothschild, an American citizen, and which were formerly in her home at 3 rue Michel Ange Paris. At the same time, the Embassy was informed that Mr. J. S. Kandelafte, lawyer at 32 Avenue de l'Opéra Paris, had been authorized to undertake negotiations in order to retrieve this property; the Embassy was accordingly requested to support him in his efforts relative thereto. Thus Mr. Kandelafte was subsequently addressed by the Embassy regarding this matter. In reply, the Embassy was informed as follows:

"Colonel A. Drexel Biddle has been kind enough to talk about this matter at Frankfurt with Commandant Lafarge who, I understand, is in charge of these questions. My purpose was that a question should be put to Goering to discover what he did with these articles. Colonel Biddle advised me that the best thing I could do is to send to the Embassy in Paris a new list of the articles with request that this list be delivered to
Commandant

64

6927 Nansen St.
Forest Hills, N.Y.

December 8, 1945

Dear Mr. Sawyer,

Your letter of December 4th in answer to my November 10th letter I have received and with greatly to comply, as near as possible to the answers in connection with the oil painting I hope to recover. Enclosed you will find a photostat copy of my aunt's own description of the picture sent me here in a letter back in 1935 at my request as she was quite old and not in the best of health. I never received a photo of it as I asked for it was just something my aunt didn't do. But this copy when read is a perfect idea of what this oil painting looks like. I personally never saw it but dad often told sister & myself the whole story. It is a religious oil painting on rose wood with a gold wood frame rather quaint of the "Taking of Christ from the Cross" by the Spanish painter Murillo & up to 1939 was about 90 years in the family. In case you prefer this copy translated in English I shall be only to glad to do so. But thought it best to leave it in its original form. Before going into the family history I wish to correct an error I made in my previous letter after going over all my records, my aunt died in 1939 not 1941.

Now I shall sort of give you the family tree. This was my fathers only relative (a sister) in Europe and my namesake. Besides dad had me, his eldest daughter and also my sister now Mrs. Arther Breiler and now living in St. Albans L. I. My father Aloys Victor Weidenbusch born April 28, 1856 in Frankfurt am Main, Germany, became an American citizen Oct. 27, 1892 and died here in Forest Hills L.I. April 26, 1926.

My aunt Miss Maria Theresa Weidenbusch born May 30, 1858 at Frankfurt on Main and died Nov. 5, 1939 at Grossostheim bei Aschaffenburg am Main house No. Breite Strasse no. 144. This address of my aunts is where if the enemy took the picture it was last seen as she lived here until death. But this I'm not to sure of.

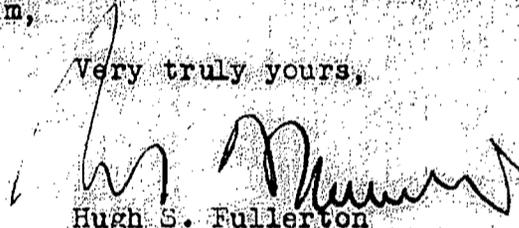
My aunt never being married and continuing the home and keepings of her parents took in a young lady 28 years before her death. This person grew to be a faithful companion to my aunt and they lived together all those years as mother and daughter. After the first world war my aunt became penniless and my dad sent out money and took care of her and then when dad passed on in 1926 my sister and I continued our pledge as the little she got out there was not enough. This person was Susanna Lenz age 53 years old in 1939 and she took care of my aunt's burial and wrote to us each month up to Feb. 24, 1940. The person told me that my aunt gave her all the personal belongings such as cloths furniture etc. all except this picture which should some day go to me and my dear sister, I'm not sure as the war broke out if this Suzanna Lenz was able to keep up the small apt. long or if she went to the home of her sister and my have taken this picture there address was also Lenz at Wenigumstadt No. 38 bei Aschaffenburg. This place is about 1 hour away from the above address of my aunt's. This picture always was a headach to this person as they tried so hard to send it to us long before the war and couldn't. I wrote to this person the last time June of 1940.

Commandant Lafarge who can now take care of the matter."

On the assumption that your interest in this affair is as reported by Mr. Kandelafte, I am taking the opportunity to bring this matter to your attention in the hope that should you believe Commandant Lafarge to be so placed as to seriously help in the recuperation of this property, you might be willing to bring it once more to his attention together with the copy of the inventory of the property in question. In the event that Commandant Lafarge might wish to address the Embassy directly on this matter, the Embassy will be pleased to have word from him relative thereto.

Thanking you for your consideration and subsequent attention, I am,

Very truly yours,


Hugh S. Fullerton
American Consul General

Enclosure:

Copy of inventory of Mrs. de Rothschild's property.

U.S. 50

HANS STRAUSS
THIRTY PINE STREET
NEW YORK 5, N. Y.
—
WHITENALL 3-2180
CABLE ADDRESS: BERTESTERN

December 9, 1946

Office of United States Chief
of Counsel for Prosecution of Axis
Criminality
Office of Military Government
for Germany (U.S.)
APO #742
c/o Postmaster, New York, N.Y.

Sir,

on behalf of Mr. Frederick (Fritz) Spiegler, an American citizen residing at Rye, N.Y., I respectfully submit:

- (1) On pages 154/155 of volume VI in document 3446-PS (dated Berlin, October 13, 1938) reference is made to certain properties (objects of art) of Mr. Spiegler. It is stated that amongst certain sequestered "art objects" described in the so-called Vienna Album the following items belonging to Mr. Spiegler were listed:
Nos. 77, 78, 99-102, 104 and 105.
- (2) Assuming that your office (or other offices of the Military Government) are in possession of the "Vienna Album", I respectfully request information as to the titles of these "art objects" and, if at all available, I would appreciate receiving at my expense photographs of the objects if the same can be made from the Vienna Album.
- (3) Further assuming that it is possible to identify the respective "art objects", I should like to hear whether any or all have been located by any of the occupying powers amongst the looted works of art of which, I understand, a great many have been discovered in the so-called Goering and Hitler Collections, in silver and salt mines a.s.f.
- (4) To assist your office - or the Restitution Branch of the Economics Division - as much as possible, I herewith list the outstanding paintings belonging to Mr. Spiegler, a part of which may be identical with the "art objects" mentioned under Nos. 77, 78, 99-102, 104, 105 of the "Vienna Album" :

84

US-50

B/L: OMG for Germany (US), Subject: Art Property belonging to Mr. Frederick Spiegler,
an American Citizen, dtd 12 April 1947

ED 007 (RES/MFA&A)

1st Ind

TAH/ba

OFFICE OF MILITARY GOVERNMENT FOR HESSE, APO 633, US Army
26 April 1947

TO: Director, OMG for Germany (US), APO 742, US Army
ATTENTION: MFA&A, Restitutions Branch, Economics Division

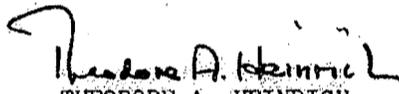
1. None of the objects described in the Dorotheum sale catalogue for 19 - 22 July 1938 and said to be the property of Mr. Frederick Spiegler, an American citizen, has been identified at the Wiesbaden Collecting Point.

2. Since the Dorotheum is continuing business unabashed at the old stand, it is felt that investigations of this sort might more fruitfully be conducted, were the initial step of such investigations to be a search of the Dorotheum records in order to discover the names of the purchasers. The Dorotheum served not only as liquidator of Austrian Jewish art collections but as principal distribution agency for rejects from the Linz Collections acquired in the German-occupied countries of Western Europe. It is not known here what effort may already have been made to sift the Dorotheum files, but they would certainly shed light on the disposition of many thousands of items of both external and internal loot.

3. The photographs referenced in para 3 of B/L were returned to your office on 8 April 1947 together with a statement that a tentative identification of a Kriehuber "Portrait of a Lady" (Wie 1177/X) with a Spiegler picture proved foundationless on being compared with the Dorotheum photograph.

FOR THE DIVISION DIRECTOR:

1 Incl.
Catalogue


THEODORE A. HEINRICH
Chief, MFA&A Section

665
3011

579
010900

83

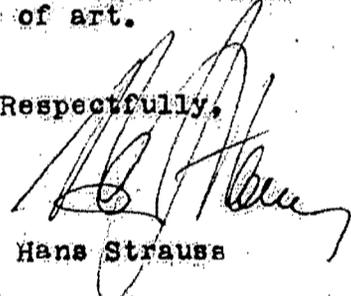
US-50

- No. 101 Silver pot, partly gold, Nuremberg, 17th century;
- No. 103 2 easy chairs, style Queen Anne, polished mahogany, with gobelin covers;
- No. 110 Renaissance style easy chair with gobelin cover;
- No. 147 Antique closet (Barock), Austria, first half of 18th century;
- No. 149 Japanese Bronze - Boddhisattwa sitting on Lotos-throne with jewelry insets, 18th century, height 43 cm;
- No. 168 Antique furniture - consisting of couch and 4 easy chairs - style Louis Philippe, covered with French Aubussons;
- No. 169 Gobelin (Verdure) 288 : 260 cm, Vlaemisch (very valuable);
- No. 175 Large Danzig closet, 17th century (very valuable piece);
- No. 178 Gobelin, Vlaemisch, 280 : 260 cm, end of 17th century, (very valuable);

There was a great amount of additional works of art which was stolen by the Nazis and for which description can be given, for which there exist, however, no photographs to be used for purposes of identification.

The right is reserved to submit later on a statement covering such additional works of art.

Respectfully,



Hans Strauss

HS/J
Encl.
REGISTERED
RETURN RECEIPT
AIR MAIL

87

US-50

HANS STRAUSS

THIRTY PINE STREET
NEW YORK 5, N. Y.

WHITEHALL 3-2160
CABLE ADDRESS: STRAYORK

February 17, 1947

Office of Military Government
for Germany (U.S.)
Economic Division
Restitution Branch
APO # 742
c/o Postmaster New York, N.Y.

Attention: Mr. Richard
F. Howard,
Chief, M.F.A. and
A. Section

Dear Sir,

further replying to your letter of February 1, 1947 I now enclose 13 photographs of paintings belonging to Mr. Frederick Spiegler, eight of which were listed in the so-called "Vienna Album" mentioned in document 3446-PS, reproduced in volume VI (pages 154/5) of "Axis Conspiracy and Aggression", a publication of the Office of the Chief of Counsel for Prosecution of Axis Criminality. These 13 photographs refer to the 13 paintings described sub (a) to (m) of my letter of December 9, 1947.

I furthermore enclose 8 additional photographs on which there will be found a number of additional objects of art, such as antique furniture, gobelins, etc., which are described in the previously mentioned Dorotheum catalogue of July 19/21, 1938 as follows:

- No. 32 "Kussplatte" (silver, partly gold) showing a "pieta" framed by the heads of angels, Italy, 17th century;
- No. 41 "Deckelkrug" (silver, partly gold) "die Wandung mit rankenfoermiger Treibarbeit, vasenfoermiger Deckelknauf, Henkel mit plastischem Engelkopf", Nuremberg, Nikolaus Weiss, start of 17th century;
- No. 76 Salon furniture, Empire style, polished mahogany, consisting of couch, 2 easy chairs, 2 deeply upholstered easy chairs, oval table;
- No. 79 Two "urnenfoermige" vases (silver) on quadratic pedestal, "die Raender mit ziseliertem Lorbeerlaub und Perlstaeben geziert", golden inset, engraved, 970 g, France (Master Odiot), Empire;

525
417 W

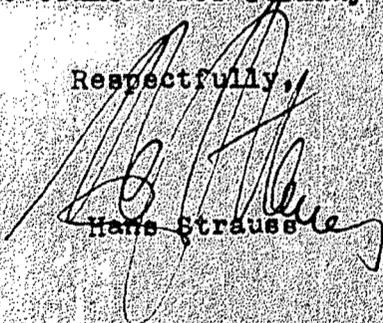
86

- (a) Jakob Jordaens (1593-1678), Cruzification of Christ, Oil on canvass, 186/135 cm;
- (b) Antonio Canale (Canaletto)-(1697-1768), Riva degli Schiavoni, Venezia, Oil on canvass, 74/124 cm;
- (c) Michelangelo Cerquozzi (detto Michelangelo delle Battaglie 1602-1660), Fortified Camp near a Netherland city, Oil on canvass, 108/146 cm;
- (d) August von Pettenkofen (1822-1889), Market in Szolnok, Oil on wood signed Pettenkofen, 9/17 cm;
- (e) Antonio Canale (Canaletto 1697-1768), View to the Dogana and Sta. Maria della Salute, Oil on copper, 40/60 cm;
- (f) Rudolf Ribarz (1848-1904), Village Street under Snow, Oil on canvass signed Ribarz, 125/165 cm;
- (g) Eugen Jettel (1845-1901) Netherland Landscape (Alley on Channel) Oil on wood signed "Eugene Jettel Paris 83", 53/73 cm;
- (h) Eugen von Blaas (1846-1923) Italian Girl on a Balcony, Oil on wood signed "Eugen v. Blaas 1889", 54/36 cm;
- (i) Josef Kriehuber (1801-1876) Portrait of a Lady, Aquarell 22/16 cm;
- (j) Franz Eybl (1806-1880) Portrait of an old man with blue coat and white plastron, signed "Eybl 834", Oil on canvass 50/40 cm;
- (k) Friedrich August Kaulbach (1850-1920 Munich) Portrait of a young lady, Colorpencil, signed;
- (l) Eduard Gruetzner (1847-1925) Monk holding glass of wine, Oil on wood, signed "Ed. Gruetzner 893" 16/11 cm;
- (m) Franz von Defregger (1835-1921) Girl from Tyrol, Oil on wood, signed "Defregger", 28/22 cm;

Photographs of the aforesaid paintings are in my hands and can be submitted for purposes of identification. May I add that a great number of additional paintings, rugs, gobelins, silver, china, damasks, antiques and antique furniture can be identified from the listing and photographs contained in a catalogue published in July 1938 by Auctioneer Dorotheum, Dorotheergasse 17, Vienna I, Austria.

While looking forward with interest to your reply, I am sending copy of this letter to the Restitution Branch, Economic Division, Office of Military Government for Germany (U.S.) for its own investigation.

Respectfully,


Hans Strauss

HS/J

U.S.-53 CHAIN

OFFICE OF MILITARY GOVERNMENT FOR BAVARIA
Economics Division
APO 170

AG-007-MGBER/B

15 January 1947

SUBJECT: Works of Art belonging to Frederick Unger

Rest

TO : Office of Military Government for Germany (US)
APO 742, U.S. Army, Economics Division, Rest. Branch
ATTN: MPAAA Section

1. Reference is made to letter your headquarters,
same subject as above, dated 1 April 1946.

2. Until now the missing art objects from the Unger
collection have not been found at the Central Collecting
Point, Munich.

For the Chief, Restitution Branch:

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

Telephone: Munich Military
3430



67993

98
2215w

80
7/2/11/20

89

10 of these paintings
 returned to Mr Unger by
 Commission de la Récupération
 Artistique, Paris, (letter 3 Sept 1946
 from Frederic Unger)

SIR:

I wish to present to you the following case of unlawful confiscation by German occupation authorities in France of goods belonging to me and my wife.

I and my family - Mrs. Unger and two daughters - were Austrian nationals living in Vienna, Austria. After the German invasion of Austria I was arrested by the Gestapo and for two months held without charge in protective custody. Released upon payment of a ransom I immediately left the country and, with my family, went to France. While staying there we got our immigration visa at the American Consulate in Lyons, and on April 28, 1939, we entered the United States as quota immigrants. We made our home first in New York and thereafter at Berkeley, California. On August 21, 1944, Mrs. Unger and I were granted American citizenship by the U.S. District Court of Northern California in San Francisco. My Naturalization Certificate has the number 5926116, and that of Mrs. Unger has the number 5925103.

After we left Austria in June of 1938, Mrs. Unger and I were informed that the contents of our home were impounded by the Gestapo, but that their exportation would be permitted upon payment of a ransom to the Gestapo. The belongings in question consisted not only of furniture, household goods and the like, but also of an inherited picture collection the value of which exceeded by several times the amount demanded as ransom. For this reason we decided to redeem our effects, and in November 1938 succeeded in getting them out of Vienna into what at that time seemed a haven of safety, France. Inasmuch as we did not yet possess our U.S. immigration visa we had our goods stored in transit in a bonded public warehouse at Pantin (Paris). There the articles which had arrived in five bulky liftvans were kept under the supervision of the forwarding firm of Anciens Etablissements M. de Brousse Société Anonyme, 55 Rue de Lyons, Paris (XIIe), as our agent.

When I and my family started for this Country few months thereafter, due to technical procedure our stored belongings could not be shipped at once. Few months later war broke out, and when difficult formalities had all been overcome, exportation of the lift vans from France was rendered impossible by the transport impasse.

Thus inspite of desperate efforts made in the meantime and despite valuable assistance extended by the Chase National Bank of the City of New York, New York, and its French subsidiary, The Chase Bank, Paris, the lift vans and their contents were still lying at the customs' warehouse at Pantin (Paris).

With this Country's entry into the war I abandoned as hopeless all present efforts to save my property, to get things out of France and into the United States, at least for the time being.

Thereafter I had indirectly two reports about what seems to have been the ultimate fate of my goods. The earlier of these reports said that on February 5th, 1942, occupational authorities had withdrawn cases with paintings and rugs and, thereafter, had put their seals on the lift vans. The second report which came in only recently stated that the remaining contents of the lift vans had been carried away by the Germans in May 1942.

What makes this case of looting particularly outrageous is the fact that my goods had been exported from Austria in 1938 with the approval of whatever Nazi authorities (Gestapo, Marktamt, Devisenstelle, Denkmalamt), and that to obtain their consent 20,000 Swiss francs (about 4,650 American dollars) had to be paid to the Gestapo and two valuable paintings had to be handed over to the State Museum in Vienna, one for some nominal consideration and the other as what was nicely termed as "gift".

When postal communications with France were restored last fall I wrote to both, the forwarding agent's firm de Brousse and to an attorney in Paris asking for detailed reports about the circumstances under which the goods had been taken away. So far I have received no reply from either side. Yet, I am of the opinion that my private investigations might not go far toward tracing out the looted goods anyway.

When in March 1942 the Department of State invited owners of properties in enemy occupied countries to report about their properties, I abstained from filing a report because I was told that it would have to be disregarded

on the ground that for the time being I was not yet an American citizen.

In spring of 1944 when learning that a Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas had been set up which also would be devoted to the recovery of works of art looted by the enemy I sent a detailed report to the member of the Commission, Francis H. Taylor, director of the Metropolitan Museum of Art in New York City. Subsequently, in October of 1944 I contacted the staff of the Commission in Washington, D.C., but I was told by the Commission's secretary, Mr. Gilmore, that as an American citizen I should file my claim with the Department of State.

Thereupon I went to the Department of State, but here I was informed by Mr. R.W.S. Hill, Assistant Legal Advisor, that in his opinion my claim would not qualify for protection by the Department of State because at the time of the looting I was not yet an American citizen and that my legal residence in the United States at that time as well as my subsequent naturalization were immaterial under existing law.

Now I am not anymore a citizen of Austria and, therefore, I could not well call for the protection of my interests by the Austrian state even if such state existed, and the aforementioned commission is in charge solely of cases in which stateless persons are involved.

Under these circumstances I cannot but present my case to you for consideration asking for advice and assistance.

When filing my claim I am fully conscious that the loss of a picture collection and of household goods might appear inconsequential held against the background of sufferings which millions undergo in these days of trial. Nonetheless, my case presents an outstanding instance of the outrageous gangster methods in which the Nazis indulged. Therefore, they should be held to make good for the sake of retributive justice if for no other reason. Moreover, though the household goods will hardly be recoverable "in natura", there is a fair chance that some of the paintings might be traced out in German public galleries or private collections, or they may have been turned over to art dealers for sale against dollars. If a description of the paintings be given proper circulation, recovery of at least some of my paintings by Allied authorities should be possible.

I wish to enclose the following evidence :

- (A) Inventories of my lift vans (marked I) and of the contents of the individual cases (marked II) in photostatic copies. Inventories had been prepared by the forwarding agent's firm of Dr. Franz Reitter, Währingerstrasse 17, Vienna, Austria. This firm was in charge of packing and shipping my goods from Vienna to Paris in 1938. Three paintings listed in the inventories had been withdrawn from the lift vans on my consent in 1939 and, therefore, they are not included in the present claim. These three paintings are: painting described as "Alexander" in case 45; painting described as "Pieter Claesz" in case 49; painting described as "Jan de Heem" in case 52.
- (B) Statement about the approximate value of 23 major paintings which were among contents of my lift vans at the time of their confiscation by the Germans.
- (C) Statement about the approximate value of contents of my lift vans other than paintings listed on Exhibit B.
- (D) Statement concerning acquisition of paintings listed on Exhibit B.

Exhibit B records as value of the paintings listed therein an aggregate amount of	\$39,061.80
Exhibit C estimates the value of other contents of my lift vans at about	<u>\$12,600.00</u>
Accordingly a total of	<u>\$51,661.80</u>

is to be considered as the amount of loss for which restitution is claimed.

Ample documentation is in my files. It includes my correspondence with the forwarding agents (Dr. Franz Reitter and de Brousse) and with The Chase Bank, originals of appraisals of paintings, insurance policies concerning the goods in question, etc.

I will be glad to submit to you any desired further evidence or supplementary information.

Your courtesy in giving this matter your attention will be deeply appreciated.

Respectfully yours,

Enclosures.

EXHIBIT B

STATEMENT ABOUT THE APPROXIMATE VALUE OF 23 MAJOR PAINTINGS WHICH WERE AMONG CONTENTS OF MY LIFT VANS AT THE TIME OF THEIR CONFISCATION BY THE GERMANS IN 1942

Number	Description and Location of Painting	Value in Austrian shillings according to	
		Appraisal #1	Appraisal #2
<u>In case #41 in lift van #109</u>			
1	Lower Rhenanian of about 1480. Attributed to Ambrosius Bensen: Deposition of Christ. Tampere with oil glazings on wood. 49x 31 cm.	4,500.00	2,400.00
2 and 3	Francesco Guardi (Italian, early 18th century): two romantic night landscapes with river scenery. Each 37 x 27 cm.	-	25,500.00
4	F.H. Mans (Dutch 17th century): winter landscape with skaters on a river. Oil on wood. 20 x 23 cm.	720.00	900.00
5	J. Brueghel jr. (Flemish, 17th century): Adoration of the Magi. Holy family is assembled under structures of a building at the left side while from the right the Magi are approaching. Oil on canvas. 22 x 30 cm.	5,400.00	1,800.00
6	Sienese artist early 15th century, attributed to Simone Martini: Madonna, half-length portrait. 50½ x 36½ cm.	30,000.00	13,300.00
7	Gerard David (Flemish about 1470): Head of Christ seen en face. Inscription, "Ego sum via, vita, veritas," around collar. Oil on wood. 35 x 28½ cm.	7,200.00	14,800.00
8	Savery (or J. Brueghel jr.): Wooded landscape with hunters; in the distant background a city. Oil on wood. 17 x 23 cm.	1,350.00	2,000.00
9	Bronzino (Italian abt. 1540): Portrait of young lady in Florentine costume. Oil on wood. 21½ x 15 cm.	3,150.00	8,000.00
		<u>52,320.00</u>	<u>69,700.00</u>

93

