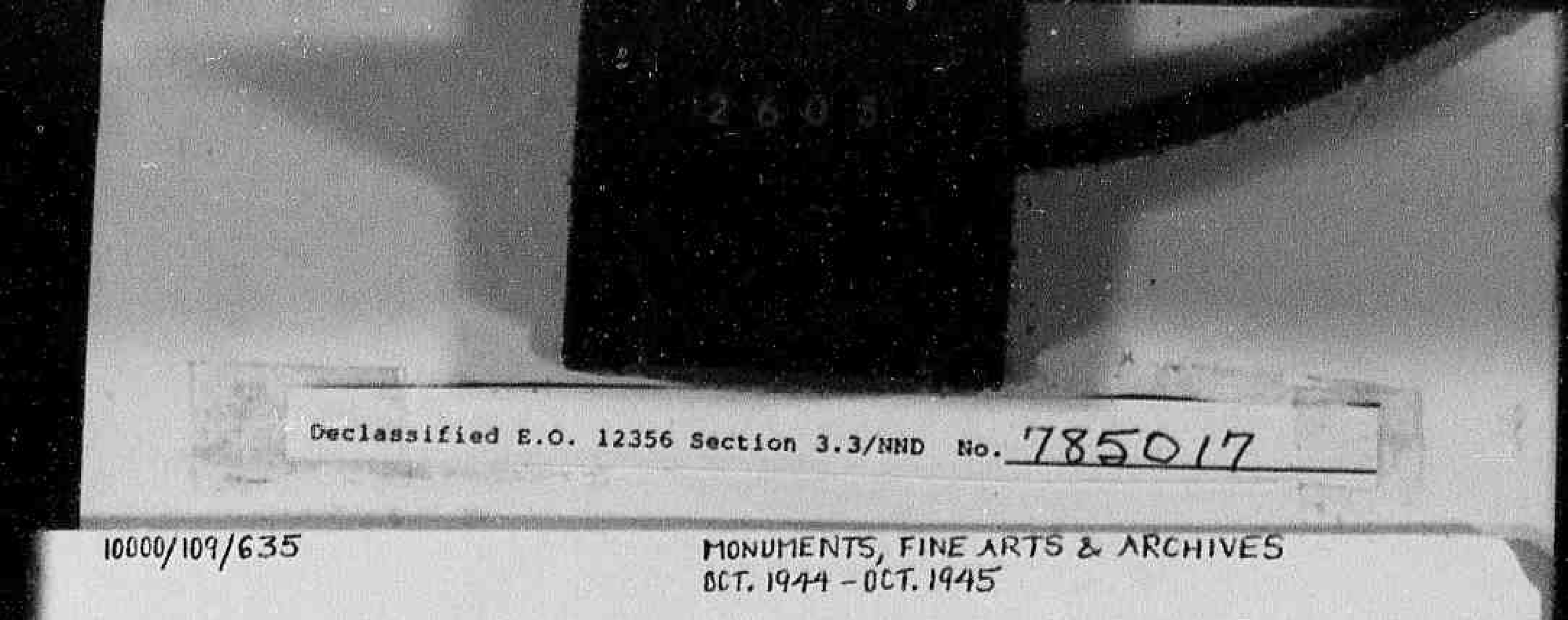


Declassified E.O. 12356 Section 3.3/NND No. 785017

ACC

10000/109/635



Declassified E.O. 12356 Section 3.3/NND No. 785017

106

Talked CA Sec (Ray Rentos Sec). will
chase on 102. B.D. 28/11 CAS 17/12

107

Ref 102 - will continue to chase
CAS 21/12

Declassified E.O. 12356 Section 3.3/NND No. 785017



Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

93.

C.A.S.

Please draft reply to 89 for signature of Sir E.

94

Captain
Office of Sir E.

mta.

For action please

95.

CAS.
18 OCT. 1945
X-605

CAS.

Draft submitted as instructed

MPAM 17 Oct 45

X 442

96.

Ex Com.

The draft of the suggested reply is at 97.

Will you please note that Hong Kong is now in command recommended by CA. Sea. It has not yet been accepted by Sat. Sea. or, if that is necessary, by AFHQ.

CAS.
18 OCT. 1945
X-605.

CSO.

97.

CAS.
15 OCT. 1945
X-602

95.

CAS. Draft submitted as instructed
MPAA 17 Oct. 45
X 447

96.

Ex Com.

The draft of the suggested reply is at 97.

Will you please note that Memo 97 is now
cannot recommended by CA. See it has not yet been
accepted by Ext. See. or, that is necessary, by
AFHQ.

CAS.
18 OCT. 1945
X-602.

97.

CSO.
Please see 94, 95, 96 & 9th draft.
BD 18/10.

98.

Ex. Com.

Memo 101 in reply to P. 89 submitted
for signature.

19/10.

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

96

~~Ambassador~~.

S.S.O.

I don't know whether you ~~would~~ wish to see 85. The story is quite entertaining in that Musso gave Goering some paintings belonging to a church etc. MFAA want to get them back. No action for us.

EBB 27/9

27/9.

Brigadier Carr. 90

(89)

The attached is passed to you for your observations and comments.

W. Berkeley
I Cmd.

5/10/43

VP. 91.

The points marked are so exactly what MFA is asking for that Gen Anderson must have been inspired.

I presume that the WE will be amended to include the two additions.

MFA. should have a copy of 89 on their file

Brigadier Cass.

89

The attached is passed to you for your observations and comments.

H. Critchley
I Coord.
5/10/48

91.

VP.

The parts marked are so evidently what MFA is asking for that Gen Anderson must have been inspired.

I presume that the WE will be amended to include the two additions.

MFA. should have a copy of 89 on their file

CA.S
8 OCT. 1948
X-605.

H Critchley 8/X

654

92.

Ex. Comm.

Re 89. When go. arrangements have already been agreed on a MFA&T site for a F.A. officer to be available until Jan. 31st. Vide (iii) of 89.

The question of an archivist being made available after Dec. 31st & being based on the Jarvis file MacKay

9/X. BTB 9/10 V.P.E.A.S.

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

HEADQUARTERS ALLIED COMMISSION
APO 394
Office of the Executive Commissioner

(77)

CAS

See 76

Will you enable me to reply?

(78)

(82)

CA See herewith at 2 proposed draft, as instructed

N Newton Maj AC
A/D Dir. MFA&A S/C

1 Sept 45

EC.

(79)

(22)

Draft reply for approval

CA S.
1 SEP. 1945

S/S 3/9

(80)

Issue WS/3/en

See F 82

653

3014

11

CoS

Please note para 4 of 10 where underlined. This has a great bearing on your discussion this morning ref Pelaggia Venezia.
CA Sec has a copy + will be taking action on their file.

12 Dec 44

12.

If the P.V. is a Monument F.A. If it is we write to R.A.F.C. + ask them to hold hand until we have been consulted.

DCOS CAS

13.

I discussed this (1) with Major Ward Perkins who disliked the underline in para 4, which invalidates most of the rest (2) with G S who state that the inclusion of this sentence was controversial it would be COS AF & R who raised its insertion. G S will however keep it should applicat^n be made.

CSO

54

Declassified E.O. 12356 Section 3.3/NND No. 785017

12 Dec 44

12.

If the P.V. is a Monument FEA. If it is we write to RAFC & ask them to hold until we have been consulted. DWH/Kay

DEOS CAS

13.

I discussed this (1) with Major Ward Perkins who disliked the underlining in para 4, which invalidates most of the rest (2) with G 8 who state that the exclusion of this sentence was controversial it would be COS AFHQ who raised its inclusion. G 8 will however talk to naval officers made. DWH/131x1 PA

C.S.O.

54

~~Ex Com~~

Report at 53 appears to be the result of much painstaking work & contains information undoubtedly of great help in tracing missing Italian art treasures.

4/7/45 H. 12/7.

652

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

3002 (4)

Ehp:jp

(105)

25 October 1945

OCT 26 1945

My dear Mr. Ambassador:

(104)

Thank you for your letter of 22 October 1945 on the subject of United States policy with respect to the restitution of Italian works of art and cultural objects looted by the Germans and at present found in the American zone of Germany and Austria.

Sincerely,

ELLERY W. STONE
Rear Admiral, USNR
Chief Commissioner

Hon. Alexander Kirk
The American Ambassador
119 Via Vittorio Veneto
Rome

cc: Exec. Comm't.
cc: CA Sec for MFA&A s/c

(CAPT BRADBROOKE)

651 - PA 1/4

Declassified E.O. 12356 Section 3.3/NND No. 785017

COPY

(104)

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

AMERICAN EMBASSY

Rome October 22 1945

OCT 26 1945

Dear Admiral Stone, 103

I am enclosing for your information and for the information of the interested sections of the Allied Commission a paraphrase of a portion of a telegraphic instruction which I have recently received with respect to the restitution of Italian works of art and cultural objects looted by the Germans and at present found in the American zone of Germany and Austria. In compliance with instructions I have informed the Italian Government in writing of the sense of this telegram.

Sincerely yours,

/s/ Kirk

See 105

E.C. DIST - 260ct

ACTION: CA for MFAA s/c

INFO: CHIEF COMMR

: EXEC COMMR

650

Declassified E.O. 12356 Section 3.3/NND No. 785017

(103)

C O P Y

Paraphrase of pertinent portion of telegram dated October 16, 1945, received by the American mbassy, Rome, from the Department of State

The Italian Government may be informed that the Government of the United States is agreeable to the restitution of books, artistic or historic archives, works of art, and other cultural or religious, artistic or historical property to Italy which may be identified as looted or otherwise acquired by German during its occupation of Italy. In informing the Italian Government of this position you should invite it to submit to the United States Government lists of property coming within these definitions believed to be located in the American zone in Germany or Austria which Italians have reason to believe were looted from their territory by Germans or from United Nations nationals in Italy.

All available information on present location and adequate description of property should be contained in the lists, which should refer separately to this kind of property in Austria and Germany. After a program of restitution to liberated countries of the United Nations has been developed, the required arrangements for the return of those properties to Italy will be worked out.

Sec 1074

3002

(102)

Ref. N°4927

Rome, 22nd October 1945.

TO : ALLIED COMMISSION,
Office of the Executive Commissioner
R O M E

OCT 24 1945

We have the honour to bring to your knowledge the following matter :

During the occupation of Greece by the Italians, PETER PARINI, Governor of the Ionian Islands, has stolen part of the furniture and valuable artistic items belonging to the Palace of Corfu and the Villa "Mon repos".

The entire lot was packed into several cases amounting roughly to 150, which were shipped to Italy during September 1943. The recipients of the above cases were :

a) A person named COLOMBO in Milano and La Spezia who appears to be the brother of Parini's first wife Donna Rosetta.

b) Mrs. INFANTE, who at the time, was the owner of a shop of perfumes in Rome, Via Marianna Dionizi N°47. This woman had a brother commissioned in the Fascist Army who was an Italian from Corfu. Another brother of her, by name Charles Infante, an Italian subject, lived in Corfu and was a dealer in antiquities. He was Parini's trustworthy man and his accomplice in this robbery. He appears to be at present in Rome together with his sister, both still in the antiquities trade.

According to reliable information, PARINI himself, the main author of the theft is at present in jail in Milano. He is the owner in Rome of a house situated via Monte Parioli N°55. The flats of this house are occupied by a woman whose name is PANTERIMI and her four children. Her husband belonging to the Carabinieria, appears to have followed Parini in Milano.

The above house has been requisitionned some time ago by Allied Authorities in Rome and was occupied for a limited period of time by an American Officer named DEBUNCHINI.

Declassified E.O. 12356 Section 3.3/NND No. 785017

Office of the Executive Commissioner
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The above house has been requisitionned some time ago by Allied Authorities in Rome and was occupied for a limited period of time by an American Officer named DEBUNCHINI.

We would be much obliged if the competent Allied Authorities would kindly investigate into the matter and take up the appropriate measures for the descovery of the stolen furniture which might probably be found in Rome, Milano or La Spezia.

For the Greek Delegate to the A.C.I.

C.C.VATIKIOTTY
Deputy Representative.

BU 15/11 7/11 BU 7/11 Parini Case. CDB 26/10

Original passed to CA Section for ACTION.

Tel No 106

042

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

101

Ref: 3002/101/SC

19 October 1945

89

Many thanks for your letter of 29 September 1945 asking me to let you know what AC proposes to do in the matter of closing down the MFA & A Subcommission.

It is intended to reduce the officer strength of this subcommission to two. The actual date on which this will become effective depends upon the handover in North Italy: at the moment we are aiming at 1 December.

Of the two officers remaining with the Subcommission, one (the present Deputy Director, Major Newton) will stay until 31 January, by which time Lt. Col. Ward Perkins will have taken up his new appointment in Rome; the other (Major Bell) will remain for the purposes of liaison with the Allied agencies examining Italian archives. It is difficult to say how long his services will be required, but the date in view at present is 31 March. The position will, however, be re-examined before then.

It is therefore proposed to abolish the Subcommission as such on 31 January, and as from that date to attach Major Bell to Civil Affairs Section as an adviser.

M. S. LUSH

Major General A. V. Anderson, D.C.A.
The War Office
C.A.2(b)
Hotel Victoria
Northumberland Avenue
London W.C.2

641

2619

Declassified E.O. 12356 Section 3.3/NND No. 785017

300246

(105)

Ref: 20904/3/A/MFAA

16 October 1945

My dear Professor Parri,

I am informed that in May last after the successful conclusion of operations in North Italy the Italian authorities were able to recover near Monza three crowns of the Abyssinian Royal family which had formerly been displayed in the Fascist Museo Coloniale. These crowns which were the regalia of the Emperor Haile Selassie, the Emperor John and Ras Kassa are still, I gather, in Italian custody.

I am advised that the legal position as regards these trophies is obscure, but that both the British and American Governments consider that in view of their sentimental value to the Abyssinian people it would be a courteous gesture on the part of the Italian Government to offer to return them to the Abyssinian Royal House in token of the Italian people's desire to restore feelings of mutual friendship and confidence between themselves and the Ethiopians. I need hardly add that such a gesture would have a particular value at the present time.

I should accordingly be grateful if you would examine this suggestion and inform me in due course of the decision you reach.

Yours very truly,

for KILLERY W. STONE
Rear Admiral, USN
Chief Commissioner

Professor Ferruccio Parri
The President of the Council of Ministers
Italian Government
Rome

Lm (PA)

646

Declassified E.O. 12356 Section 3.3/NND No. 785017

303.

Translation

99

Rome, 15 October 1945

OCT 18 1945

Sir,

I have seen in the papers that, among the German officers condemned to death with General Kostler by the Allied Court, there was also General von Senger. If he is the General who commanded the Cassino front, I want to draw your attention on what follows:

During the long months of the battle for Cassino, Gen. Senger had established himself in my father's house, in Roccasecca (Contrada S. Francesco); he occupied it entirely, and always forbid our agent to enter it, thus preventing him to save its content. At the time of the German retreat, the General left a few pictures (four or five) and two ancient mirrors in a village at about 20 kms from Roccasecca, which is called Veroli, in the care of some relatives of ours. The house was absolutely barren when the Allies came, and from local witnesses, I heard that a truck loaded with our furniture and household goods left at the same time as the general; what little remained was looted by Capt. Zimmerman and his unit (1st paratroops division).

At the time of the German occupation, the house contained: ancient and valuable furniture, fine and ancient linen, silver, China sets, (including an ancient Wedgewood set), and a library of about 2000 volumes including legal and historical books from 1500 to 1800. Nothing was left; I got back 800 books handed over by the Germans to the Archivio di Stato of Rome, but these were books without importance, and most of them were incomplete. The most valuable editions (Aldine, etc.) as well as a valuable collection of etching from the XVIth century were not among them.

When General Senger was made a prisoner, I contacted various A.G. offices, asking for the general to be asked where the things belonging to us had been taken, and how they could be recovered. But all the offices stated it had nothing to do with them.

I must therefore appeal to your kind courtesy to obtain at least some indication about the office which I should contact. I am at your entire disposal for whatever informations you may want, and I thank you in advance for whatever you will be able to do.

Believe me,

Sincerely yours,

s. Michelangelo Cagiano de Azevedo
Noble Guard of His Holiness
Via Firenze, 48 - Rome

B/V
24/10.
Notes

Admiral Stone
Chief Commissioner of the A.C.

EC DIST - 14 Oct
Action: C.A.O. 2nd
Info: C.C.
E.C
trans. 1945

(CAPT KRATZKOOKE) 23 Oct 45

DRAFT

98

My dear

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It is intended to reduce the officer strength of this Sub-commission to two. The actual date on which this will become effective depends upon the handover in North Italy; ~~December~~ we are aiming at the moment at 1 December.

Of the two officers remaining with the Subcommission, one (the present Deputy Director, Major Newton) will stay until 31 January, by which time Lt. Col. Ward Perkins will have taken up his new appointment in Rome; the other (Major Bell) will remain for the purposes of liaison with the Allied Agencies examining Italian archives. It is difficult to say how long his services will be required, but the date in view at present is 31 March. The position will, however, be re-examined before then.

It is therefore proposed to abolish the Subcommission as such on 31 January, and as from that date to attach Major Bell to Civil Affairs Section as an adviser.

Yours

Major General A.V. Anderson, D.C.A.,
The War Office,
C.A.2(b)

Declassified E.O. 12356 Section 3.3/NND No. 785017

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The War Office,
C.A.2(b)
Hotel Victoria
Northumberland Avenue,
London W.C.2

Declassified E.O. 12356 Section 3.3/NND No. 785017

3002

(89)

The War Office
C.A.2(b).
HOTEL VICTORIA,
NORTHUMBERLAND AVENUE,
LONDON, W.C.2.

C.A.20(B)/EM/68.

27 September, 1945.

459/46.

5 OCT 1945

My dear Lucas,

Subject: M.F.A. & A. Sub-Commission

I understand that the work of this Sub-Commission, at least on the Monuments and Fine Arts side is coming to an end and that all that remains is :-

(a) final documentation of the Sub-Commission's work, which Lt.Col. Ward Perkins will complete by 1st November, when he will be demobilised.

(b) measures preparatory to the restitution of looted works of art, which of course will be a lengthy business.

I am told that Ward Perkins will be returning to Rome in a civilian capacity (Director of the British School) in mid-January. Perhaps he could then act as liaison officer and civilian adviser to the appropriate authority on questions of restitution. Some arrangement would have to be made to ensure continuity between 1st November and Ward Perkins' return.

As to ministerial and other archives, I suppose an archivist must be fully employed for at least six months.

Would you therefore ask the A.C. to consider

(i) that the M.F.A. & A. Sub-Commission be liquidated as from 31st October, 1945.

(ii) that one Fine Arts Officer be attached to A.C. for liaison purposes in connection with restitution until 31st January, 1946.

(iii) that after 31st October, Major Bell, archivist on the M.F.A. & A. Sub-Commission, be appointed Archives Adviser to the C

Declassified E.O. 12356 Section 3.3/NND No. 785017

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(iii) that after 31st October, Major Bell, archivist on the M.F.A. & A. Sub-Commission, be appointed Archives Adviser to the C.A. section of A.C. with effect up to 31st March, 1946.

I shall be grateful to learn what the A.C. propose to do in this matter.

Yours sincerely

R.O. Anderson

Brigadier M.S.Lush, CB. CBE. MC.,
Chief of Staff,
Main H.Q.,
Allied Commission for Italy,
C.M.F.

Declassified E.O. 12356 Section 3.3/NND No. 785017

2625

Declassified E.O. 12356 Section 3.3/NND No. 785017

30029

HEADQUARTERS ALLIED COMMISSION
Office of the Chief Commissioner
APO 394

Ref: 20909/25/A/MFAA

2 October 1945
OCT -3 1945

My dear Mr. Prime Minister:

Acting on information received from the Allied Commission the Italian Government recently located in Florence nine paintings by the great French Impressionist masters, Cezanne, Degas, Monet, Sisley, and Renoir, and by Van Gogh. These paintings had been given by Goering to the Florentine art-dealer, Ventura, in exchange for a number of Italian works of art from Ventura's own collection. Seven at least of the nine pictures had been siezed by the Germans from French Jewish collections, and it has been established that Ventura was fully aware of the origin of the property in which he was dealing, and that other prominent persons in Florence, including an official of the Superintendency of Galleries, were acquainted with the transaction. The office responsible for the investigations has been the Office for the Recovery of Works of Art (Ufficio Recupero Opere d'Arte), which was established by the Ministry of War at the request of the Ministry of Public Instruction. This office, which has acted in close collaboration with the Monuments and Fine Arts Subcommission of the Allied Commission, has done and is doing notable and highly efficient work.

After consultation with the Ministry of Public Instruction and with the French Embassy, the Civil Affairs Section of the Allied Commission on 21 August wrote to the Minister of Public Instruction suggesting that, pending full investigation the pictures should be sequestrated to the Italian Government; and that, in view of the violently partisan feeling displayed by many responsible persons in Florence, the pictures should meanwhile be lodged for safe custody in the care of the Director General of Fine Arts at Rome. On 31 August the Minister of Public Instruction replied that he had given instructions that they be brought to Rome and lodged in the care of the Superintendent of Galleries at Rome. The French Embassy declared itself fully content with such an arrangement, and meanwhile undertook to investigate the origin of the pictures and the circumstances of their passage to Germany.

See 14 Vol II

The Minister's instruction has not been complied with. Instead, a violent press-campaign, headed by Professor Poggi, Superintendent of Galleries for Florence, has demanded that the pictures remain in Florence until the Italian pictures given in exchange by Ventura be recovered and restored to Italy. The

642

Declassified E.O. 12356 Section 3.3/NND No. 785017

Procuratore del [illegible] has been prevailed on lo[illegible]y to bar their removal to Rome, [illegible]d has not so far replied [illegible] an urgent telegram despatched by the Minister of Justice to request their release.

Even more serious in their implications have been numerous demands for the suppression of the Office for the Recovery of Works of Art, which is conducting these and similar investigations with such vigour and efficiency.

I am sure that any such action has been based on misunderstanding due to the fact that these investigations have involved military information of a highly confidential character which could not possibly have been divulged to all those who now feel that they should have been consulted. Nevertheless I feel bound to draw to your attention the deplorable effect upon Allied opinion, if any suspicion should be allowed to arise that Italy is less eager than other nations to investigate the criminal activities of the German art-world, and that pressure of local interest has prevailed to prevent the consequences of such investigation from being pushed to their logical conclusion. You will recall the part that has already been played by the Allied Armies in restoring to Italy the works of art stolen by the Germans, a work which resulted recently in the restoration of over six hundred world-famous masterpieces to Florence by the Fifth Army. It must be remembered however that numerous important works of art and libraries still remain in Germany and Austria, awaiting restoration to Italy. These will be returned in the interests of culture. Public opinion in the Allied nations cannot fail to be deeply and unfavourably impressed by any suggestion that the Italian Government is unwilling to play a similar part in restoring to their rightful place works of art which, as a result of war, may be wrongly in Italy.

I am sending copies of this letter to the US and British Embassies.

Yours very truly,

/s/ Ellery W. Stone

ELLERY W. STONE
Rear Admiral, USNR
Chief Commissioner

Professor Ferruccio Parri
The President of the Council of Ministers
Italian Government
Rome

641

300-29 Ex Com. for information

85

HEADQUARTERS ALLIED COMMISSION NTN/fl
APO 394
Subcommission for Monuments Fine Arts & Archives
(Tel. 489081, ext. 442 & 254; 478480)

20909/25/B/AFAA 18 September 45

SUBJECT: Pictures from VIPITENO, given to Goering by Mussolini.

SEP 27 1945

TO : VP CA Section, HQ AC.

84

1. Appendix "A" hereto is a report on the infamous case of Mussolini's gift to Goering of pictures belonging to the Commune of Vipiteno.

2. In order to discover the whereabouts of the pictures, a copy of the report, with photographs of the paintings, is being sent to the American and British Zones of both Germany and Austria. Each of these is requested to inform this office if the paintings are discovered, so that the information may be passed to the Italian Ministry.

3. Copies of the same are going to G-5 Section, AFHQ, for transmittal to the Roberts Commission, the War Office, and the Macmillan Commission; and copies of the report, without photographs, as shown below under distribution.

J B Ward Perkins

J. B. WARD PERKINS
Lt. Col., R.A.
Director

DISTRIBUTION

a. With photographs

3 - G-5, AFHQ: 2 for transmission to War Office,

Declassified E.O. 12356 Section 3.3/NND No. 785017

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J. Ward Perkins

J. B. WARD PERKINS
Lt. Col., R.A.
Director

DISTRIBUTION

a. With photographs

3 - G-5, AFHQ: 2 for transmission to War Office, CA 20(b) (1 for Macmillan Commission); 1 for transmission to Roberts Commission.

1 - AC, Austria (attn MFAA Branch), CMF

1 - RD&R Div (attn MFAA Branch), US Allied Commission, AUSTRIA, Rear, APO 777

1 - Control Commission Germany (British Element), Rear, attn MFAA Branch

1 - US Group CC Germany (attn MFAA Branch), APO 742

(DISTRIBUTION continued overleaf)

Declassified E.O. 12356 Section 3.3/NND No. 785017

84

Appendix A to letter HQ ALCOM, 20909/25/5/MFAA, dated 18 September 1945

PAINTINGS FROM VIPITENO
GIVEN TO GOERING BY MUSSOLINI

In the museum of the Palazzo Comunale of VIPITENO (Bolzano Province) there were until 1941 four highly-prized panels by Hans MULTSCHER (also called the Master of ULM), representing on their fronts and backs four scenes from the Life of the Virgin (Annunciation, Nativity, Adoration of the Magi, Death of the Virgin) and four from the Passion (Agony in the Garden, Flagellation, Christ Derided, Christ bearing the Cross). These panels, executed between 1456 and 1458, had formerly been doors on the main altar of the Parish Church. Also in the communal collection were two other paintings, by an unknown German of the 15th Century, depicting the Visitation and the Flight into Egypt.

GOERING saw the pictures while on a trip in the Alto Adige and told ALFIERI (Italian Ambassador to Germany) that he would like to have them in his private collection. ALFIERI proposed to MUSSOLINI that the pictures be given to GOERING, and MUSSOLINI decided to send them to GOERING as a birthday present.

Even if the people of VIPITENO had been willing to part with their cherished pictures, current Italian law would not have permitted the gift, and there is no evidence that special legislation was enacted. But on 13 August 1941 the Ministry of National Education informed the Superintendent of Monuments and Galleries at TRENTO (Antonino RUSCONI) that MUSSOLINI had decided to make the gift and directed the Superintendent to furnish details at once on the condition and value of the paintings, as the Ministry would have to approve the [illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785017

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On 4 Dec 40 the Superintendent was further instructed on the telephone by Ugo COSTA, Vice-Director-General of the Arts, to negotiate immediately with the Commune of VIPITENO for purchase of the paintings.

After continued telephone conversations with COSTA, during which the Superintendent appears to have raised every conceivable objection, he was peremptorily telegraphed

Declassified E.O. 12356 Section 3.3/NND No. 785017

on 7 Jan 41 by the Ministry of Foreign Affairs that a special diplomatic courier would arrive the next day at TRENTO to get the paintings destined for BERLIN.

On 8 Jan 41, at TRENTO, in conformity with instructions from the Ministry of National Education and the Ministry for Foreign Affairs, the Superintendent reluctantly released the paintings to the Foreign Affairs courier, Evaristo APPOLONI, who gave a receipt for them and, according to the Superintendent, sent them off that evening as baggage on the fast train for BERLIN.

Two days later, on 10 Jan 41, the Minister of National Education, BOTTAI, officially informed the Commune of VIPITENO that the Ministry had decided to purchase from the commune, on behalf of the Ministry of Foreign Affairs, the listed paintings (and also two wood sculptures by Multscher, the property of the civic hospital; these sculptures are nowhere else referred to). The price was to be determined by a Commission, to which the commune was asked to nominate a member.

The Commission comprised: Prof ARGAN, Inspector of the Direction General of the Arts; Prof ARU, Superintendent of Galleries at Torino; Supt RUSCONI; and the painter, Guido FANINA, for the Commune of VIPITENO. They met on 5 Feb 42 and 8 Jan 43. The value of the paintings was fixed by them at 9,000,000 lire, to be paid to the Commune of VIPITENO by the Ministry. There is still dispute as to whether the commune was actually paid.

It is alleged (but not clearly established) that GOERING was supposed to transfer to ITALY a collection of Italian paintings of equal value, but this was never done. The gift of the VIPITENO pictures had ample publicity. A marked copy of Il Giornale d'Italia for 9 May 1942, mentioning the transaction, was found in the papers of the notorious Walter HOFER, GOERING's agent in collecting works of art. The review Tempo carried a photograph of GOERING admiring the pictures, which were being presented to him by Ambassador ALFIERI.

Declassified E.O. 12356 Section 3.3/NND No. 785017

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On 28 May 1945 Supt RUSCONI (back in office after having been dismissed by the German administration of Bolzano Province) reported the salient facts to MFAA Officer AMG Fifth Army.

Declassified E.O. 12356 Section 3.3/NND No. 785017

Exhibit I

T-R-A-N-S-L-A-T-I-O-N

REGISTERED - EXPRESS - URGENT

MINISTRY OF NATIONAL EDUCATION
DIRECTION GENERAL OF THE ARTS

Rome, 13 August 1940 XVIII

To the Royal Superintendent
of Monuments and Galleries
TRENTO

Div. III
Prot. N° 6215 pos. 6 Bolzano

SUBJECT: VIPITENO - Pictures by a German Painter.

The Duce has ordered the gift to the Marshal of the Reich, His Excellency Goering, of some pictures by a German painter of the 16th Century (called "the painter of Sterzing"), that are at Vipiteno, the property of the parish church and of the Commune.

It appears that some negotiations in the matter have already taken place and that the purchase price has also been agreed upon.

Since, however, the transfer and the consequent export must be authorized by the Ministry, I invite you to furnish me with great urgency exact information as to the value and the condition of the said paintings.

For THE MINISTER:

Declassified E.O. 12356 Section 3.3/NND No. 785017

To the Royal Superintendent
of Monuments and Galleries
TRENTO

Div. III

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For THE MINISTER:

/s/ Lazzari

Declassified E.O. 12356 Section 3.3/NND No. 785017

Exhibit II

T-R-A-N-S-L-A-T-I-O-N

TELEGRAM

DR PROF RUSCONI - SUPERINTENDENT FINE ARTS
CASTELLO BUONCONSIGLIO - TRENTO

86 - DD TRENTO ROM 253 31/7 14,20

549 TOMORROW WEDNESDAY WILL ARRIVE THERE SPECIAL DIPLOMATIS COURIER CHARGED BY THIS MINISTRY WITH TAKING AWAY PICTURES DESTINED BERLIN

ANFUSO
CHIEF OF CABINET
FOREIGN AFFAIRS

Exhibit III

T-R-A-N-S-L-A-T-I-O-N

Trento, 8 January 1941/XIX

Nº 15

SUBJECT: VIPITENO - Pictures from Civic Museum.

This day, 8 January 1941/XIX, at the office of the Royal Superintendency of Monuments of Trento, the Royal Superintendent Ing Dr Antonino Rusconi, in conformity with orders received from the Ministry of Education for the Ministry of Foreign Affairs, has consigned to Sig Apolloni Evaristo, cabinet courier of the Minister of Foreign Affairs, four paintings on wood previously forming alter-portals by Hans Multscher from Vipiteno and two depicting the "Flight into Egypt" and the "Visitation", the property, like the former, of the Municipio of Vipiteno.

Declassified E.O. 12356 Section 3.3/NND No. 785017

TOKLS DESTINED BERLIN

ANFUSO
CHIEF OF CABINET
FOREIGN AFFAIRS

Exhibit III

T-R-A-N-S-L-A-T-I-O-N

Trento, 8 January 1941/XIX

N° 16

SUBJECT: VIPITENO - Pictures from Civic Museum.

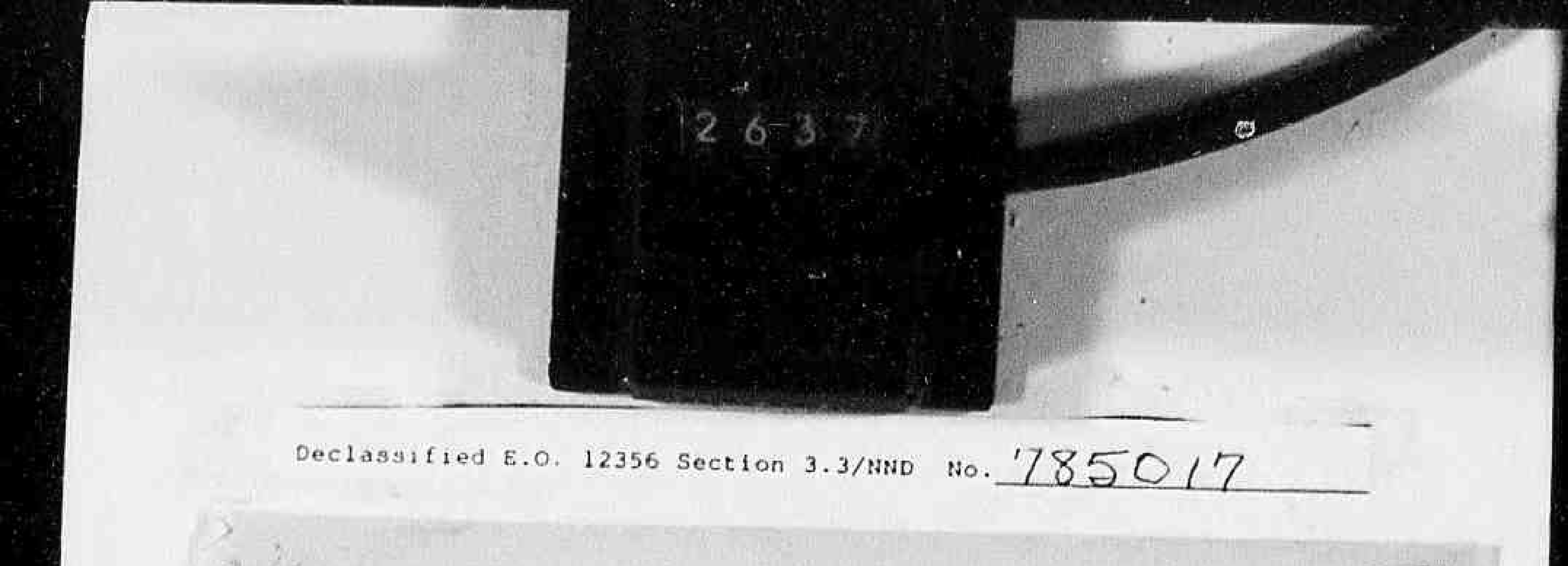
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The aforesaid Sig Apolloni declares he has received these paintings in good condition.

THE SUPERINTENDENT — THE CABINET COURIER

/s/ Ing A. Rusconi — /s/ Appolloni Evaristo

Declassified E.O. 12356 Section 3.3/NND No. 785017



Declassified E.O. 12356 Section 3.3/NND No. 785017

(82)

Ref: 3002/76/EC

4 September, 1945.

(76.)

Thank you for your letter of 27 August and for the booklet on damage to works of art in Italy. The booklet does, as you say, contain unfortunate inaccuracies that certainly would have been avoided if it had been based on the MFAA Sub-Commission's final reports, or if, indeed, it had been referred to us in proof for comment. I sincerely hope that the official history, to which you refer, may await the availability of more definitive reports from here.

You may rest assured that the value of such reports and the need for allowing the MFAA Sub-Commission ample time to prepare them after the administrative burden has lightened, are fully appreciated here. I have discussed the matter with Lord Perkins and I think all concerned are completely agreed upon the programme - subject always, of course, to policies and directives from higher authority.

M. S. LUSH

Lieut.Colonel Sir Leonard Woolley,
The War Office, CA.20(b),
Hotel Victoria,
Northumberland Avenue,
LONDON, W.C.2.

See Min 89
037

PA 5/9



Declassified E.O. 12356 Section 3.3/NND No. 785017

H DQUARTERS ALLIED COMMISSI
APO 394
Subcommission for Monuments, Fine Arts & Archives
(Tel. 489081, ext. 442 & 254; 478480)

NTN/rc

20300/MFAA

28 August 45

27 AGO 1945

SUBJECT: Publication on War Damage to Italian Monuments.

TO : VP, CA Section.

1. With further reference to para 1 of Executive Commissioner's memo to VP CA Sec, dated 16 August 45, subject "Monuments and Fine Arts". EC inquires about a publication, of which he had seen a review, on War Damage in Italy.

2. Lt Col Ward Perkins, now on temporary duty in London, writes that the publication is: Works of Art in Italy: losses and survivals in the war; part I, South of Bologna. It is an official work issued by the Stationery Office, and prepared by the Macmillan Commission from newspaper articles by Lt Col Sir Leonard Woolley. This Subcommission knew nothing of its preparation or appearance. Lt Col Ward Perkins will bring copies of the work with him when he returns about 5 Sept.

NORMAN T. NEWTON
Major, Air Corps,
A/ Deputy Director

Copy to:
File 20380/MFAA

636 3946

Declassified E.O. 12356 Section 3.3/NND No. 785017

From:- Lt.-Colonel Sir Leonard Woolley,
THE WAR OFFICE
C.A.20(b),
Hotel Victoria,
Northumberland Avenue,
London, W.C.2.

BY AIR MAIL

27 August, 1945.

Dear Brigadier,

I've been talking to Ward Perkins on the future of the Monuments, Fine Arts & Archives Sub-Commission. I quite understand that both A.F.H.Q. and A.C. are anxious to close down the Sub-Commission as soon as it becomes redundant, and I quite agree that with its narrower scope nowadays, reduction in numbers is justified. Reduction has of course taken place already, and there is no intention of recruiting new men to take the place of those who will in due course be demobbed.

But there is one thing which I do want to urge. Quite apart from such field work as remains, there is the question of reports. The 'gatherings' which we have gladly received in the past represent, necessarily, the first impressions of officers often working in haste; the result, as can be seen in the Macmillan Committee's booklet which I send you with this, is that there are inaccuracies which are excusable in a newspaper article brought out as 'hot news', but regrettable in a permanent official publication. I have been instructed to prepare for the War Office an official history of the Monuments, Fine Arts & Archives department, so am most anxious to hear the final regional reports (some I know are due) which check earlier statements, and put things in the proper perspective. Further, the Macmillan booklet deals only with damage; the official report must do justice to the work of the Sub-Commission, and for that I do need the material which only the Sub-Commission can supply, and that more or less at its leisure.

/When

Brigadier Maurice S. Lush, O.B.E., M.C.,
Executive Commission,
H.Q., A.C. for Italy,
A.P.O. 594.

See Min: 77 to 80 6330/4 F. 82

Declassified E.O. 12356 Section 3.3/NND No. 785017

When then you think of disbanding the remnant, please bear in mind that this is not the least important part of their work if the War Office is to get proper credit for its attempts to save Italian monuments.

Declassified E.O. 12356 Section 3.3/NND No. 785017

3002

75

HEADQUARTERS ALLIED COMMISSION NTN/rc
APO 394
Subcommission for Monuments Fine Arts & Archives
(Tel.489081, ext. 442 & 254, 478480)

20914/MFAA

27 August 1945

AUG 28 1945
27 AGO 1945

MEMORANDUM

TO : VP, CA Sec.

14

While passing to you the initial copy of a report (20909/20/A/MFAA of 25 Aug 45) on German Seizure of Works of Art in Province of PERUGIA, may I ask that, if you approve, the two further copies attached be passed to the Chief Commissioner and the Executive Commissioner.

For the A/ Director:

Norman Newton

NORMAN T. NEWTON
Major Air Corps,
A/ Deputy Director

Ex. Commissioner.

Two copies passed herewith for your retention.

27/8 MC

One copy forwarded for CC files.

(Mrs Kemsley) Asst Sec 27/8

C.C. 28/8

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments, Fine Arts & Archives
(Tel. 489081, ext. 442 & 254; 478480)

NTN/rc

20909/20/A/MFAA.

25 August 45

SUBJECT: German Seizure of Works of Art, Province of PERUGIA

TO : VP, CA Section

1. In June 1944, when the Germans were retreating from UMBRIA, valuable paintings owned by Signora Ilona Caterina Tocchi Van Merle through inheritance from her father, the distinguished Dutch art-historian Professor Raymond Van Merle, were housed in two villas in the Province of PERUGIA:

a. Villa Van Merle, SAN MARCO DI PERUGIA
b. Villa Tocchi, SOLOMEO, Comune di Corciano

2. Clear evidence in the possession of the Monuments and Fine Arts Subcommission shows that certain of these paintings, 17 in number, were removed by the German military from these two villas. In the first instance a signed receipt (held by the owner of the paintings) was given by the Germans; in the second, signatures of officers of the German unit occupying the villa exist and are likewise held by Sig.ra Tocchi Van Merle, who has furnished this HQ with detailed statements concerning the removals.

3. Under cover of letter, this HQ, 20216/5/MFAA of 24 July 45, addressed to G-5 Section, APHQ (copies to War Office, London, and War Department, Washington), all the pictures in question were listed and a roll of negatives representing photographic reproductions of 9 of them were sent to the Advisor on Monuments and Fine Arts, War Office, London.

4. Herein (Appendix "A") the details of the removals are set out and the inventory of the losses repeated.

Declassified E.O. 12356 Section 3.3/NND No. 785017

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4. Herein (Appendix "A") the details of the removals are set out and the inventory of the losses repeated.

5. No trace of the missing pictures has been found in Italy. Copies of this letter and its Appendix are accordingly being issued as shown below. Each of the addressees is hereby requested to take whatever action is possible and, in the event of any discovery, to notify the facts to this HQ.

For the A/ Director:

NORMAN T. NEWTON
Major, Air Corps,
A/ Deputy Director

DISTRIBUTION overleaf

633

Declassified E.O. 12356 Section 3.3/NND No. 785017

DISTRIBUTION

1 - Chief Commissioner
1 - Executive Commissioner
1 - VP, CA Section
6 - G-5, AFHQ (1 for transmission to War Office, C.A.20(b);
1 for transmission to Roberts Commission)
1 - Political Adviser (A)
1 - Political Adviser (B)
1 - RC, LIGURIA Reg (attn Education Officer)
1 - SCAC, AMG 5 Army (attn MFAA Officer)
1 - MFAA Officer, PIEMONTE Reg
1 - MFAA Officer, LOMBARDIA Reg
1 - MFAA Officer, VENEZIE Reg
6 - AC, AUSTRIA (attn MFAA Branch)
1 - Mil Govt, Land KARNTEN (Austria), attn MFAA Officer
1 - Mil Govt, Land STEIERMARK (Austria), attn MFAA Officer
6 - HQ US Forces AUSTRIA, APO 777 (attn MFAA Branch)
6 - Control Commission for GERMANY (British Element), Rear,
attn MFAA Branch
1 - W/Cdr D. Cooper, CC for GERMANY (British Element), Rear,
6 - US Group CC, GERMANY (attn MFAA Branch)

Declassified E.O. 12356 Section 3.3/NND No. 785017

(13)

Appendix "A" to letter HQ ALCOM
20909/20/A/MFAA dated 25 Aug 45

ON TWO REMOVALS BY GERMAN MILITARY
OF PAINTINGS OWNED BY
SIGNORA TOCCHI VAN MARLE

On information supplied to the Monuments & Fine Arts Subcommission, Allied Commission, by Signora Ilona Caterina Tocchi Van Marle (residence at ROME: Largo della Gancia 1), the following particulars are furnished:

I. Removal from Villa Van Marle, SAN MARCO DI PERUGIA (W6795)

1. Date. Removal occurred 12 June 44.

2. Responsibility for removal. Covered by a receipt signed by a certain Dr. Gerhard, who cannot be further identified. Transcript of the receipt (original held by owner) is attached (Annexure 2). Dr. Gerhard's statement that the pictures were deposited in the Uffizi Gallery, FLORENCE, appears to be false. At any rate, Dr Filippo Rossi of the Uffizi reported in Oct 44 to the MFAA Officer, TOSCANA Region, that no such paintings had been consigned to him. Neither he nor the MFAA Officer had any information at all of the fate of the missing pictures.

3. Antecedent circumstances. Shortly before the removal occurred (so Sig.ra Tocchi Van Marle -- who was at SOLOMEO -- later learned from the temporary occupant of the Villa, Avv. Vincenzo Teixeira), Dr Gerhard, with SS. Officers, inspected the Villa and expressed admiration at its contents but added that there should be still other objects of value in evidence, including primitives. On being told that they had seen all there was to see and that the proprietor was not there, the Germans went away, but only for

Declassified E.O. 12356 Section 3.3/NND No. 785017

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4. Extent of removal. Ten pictures are detailed in the Gerhard receipt, while eleven were found missing by the owner when she inspected the Villa, after the removal, in the early part of August. These eleven are detailed in Section I, Annexure 1 hereto. Since the descriptions and measurements given in the Gerhard receipt were found inexact by the owner when she checked against her own inventory and the empty frames left behind, it is impossible to be sure which is the single picture among the eleven not covered by the receipt. This eleventh picture, the owner grants, may have been removed after Dr Gerhard's second and

632

Declassified E.O. 12356 Section 3.3/NND No. 785017

final departure.

II. Removal from Villa Tocchi, SOLOMEO (W6089), Comune di Corciano (Prov. Perugia).

1. Date. Removal occurred during the night of 20-21 June 1944.

2. Attendant circumstances and responsibility for removal

At about 0200 hrs 18 June 44 a group of officers and men of the 15th German Armored Division entered the Villa, where Sig.ra Tocchi Van Marle, along with Dr Mario Tocchi, her brother-in-law, and other members of the family, was in residence. Upon being told that the Villa was being taken over, and being instructed to leave, Sig.ra Tocchi Van Marle withdrew. Dr Tocchi, however, remained on the premises and was witness to the removal of the pictures and other family property. It was after Sig.ra Tocchi Van Marle's withdrawal that three of the German Officers, recognizing in Dr Tocchi an ex-officer of the Italian army who had fought in Africa, signed their names on a piece of paper now held by Sig.ra Tocchi Van Marle. The signatures are transcribed below (underlined), the details added in single parenthesis having been secured verbally by Sig.ra Tocchi Van Marle and Dr Tocchi:

Leutnant Wilhelm Thies (aiutante maggiore)
Leutnant Erich Scheerer((Reading of surname uncertain))
Lt. (Barone) Walter von Hoerschelmann (zu Spichenellen, in command of the 7th Battery. Address: ESSEN, RUHR, 5 Kiefernhalde, telephone: 49-494).

Of the three officers, it is the opinion of Sig.ra Tocchi Van Marle that Lieut. von Hoerschelmann was in no wise the originator of the seizure, but, if he can now be contacted, would be a reliable and probably willing source of further details. The

Declassified E.O. 12356 Section 3.3/NND No. 785017

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3. Extent of removal. Six pictures, a group of greater value (in the owner's eyes) than the group of eleven removed 8 days earlier from S.MARCO DI PERUGIA. The SOLOMEO pictures are given (with their dimensions) in Sect. II, Annexure 1 hereto.

Declassified E.O. 12356 Section 3.3/NND No. 785017

12

Annex re 1 to Appendix "A"
to letter HQ. ALCOM 20009/
20/MFAA dated 25 Aug 45.

PAINTINGS OWNED BY SIG.RA TOCCHI VAN MARLE AND
* REMOVED BY GERMAN MILITARY FROM VILLAS
IN PROV. PERUGIA JUNE 1944

(NOTE: Of those marked with a cross (+), photo-negatives were forwarded to London on 24 July 45; see para. 3 of main report).

I. Removed from Villa Van Marle, SAN MARCO DI PERUGIA

+ 1. Neapolitan School (17th Cent.), Deposition (on canvas)
+ 2. Manner of Key, Christ Derided in the Temple (on copper)
3. Flemish School (17th Cent.), Peasant Family (oil painting on canvas).
+ 4. Cavedoni, Madonna and Child with Saints (on canvas)
5. Sicilian School, Madonna (painted on copper)
6. Byzantine painting, Madonna and Child and the Youthful S. John the Baptist (on oak)
7. Unknown Author (17th Cent.), S.Cecilia (on wood)
8. Unknown Author (16th Cent.), S.Jerome (on wood)
9. Tuscan School (16th Cent.), Scene from Life of Christ (on wood)
10. Unknown Author (late 17th Cent.), Half-figure of Christ (very small figure in gilded frame)
11. Italian School (17th Cent.), Christ Bearing the Cross.

II. Removed from Villa Tocchi, SOLCANO, Comune di Corciano (Prov. Perugia).

+ 1. Bernardo Daddi or Maestro delle Vele, Decollation of St. Paul. Cm.35 x 42 circa.
+ 2. Taddeo Gaddi, Dead Christ. Cm.27 x 28 circa
+ 3. [illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785017

+ 1. Neapolitan School (17th Cent.), Deposition (on canvas)
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9. Tuscan School (16th Cent.), Scene from Life of Christ (on wood)
10. Unknown Author (late 17th Cent.), Half-figure of Christ (very small figure in gilded frame)
11. Italian School (17th Cent.), Christ Bearing the Cross.

II. Removed from Villa Tocchi, SOLOMEO, Comune di Corciano (Prov. Perugia).

+ 1. Bernardo Daddi or Maestro delle Vele, Decollation of St. Paul. Cm.35 x 42 circa.
+ 2. Taddeo Gaddi, Dead Christ. Cm.27 x 28 circa
+ 3. Allegretto Nuzi marchigiano, Bearded Saint in Red Cloak. Cm.18 x 25.
+ 4. Venetian-Lombard School (15th Cent.), Garden Concert. Cm.18 x 40 circa.
+ 5. Veronese School (15th Cent.), Sea Voyage. Cm. 50 x 30 circa.
+ 6. Pesellino, Sainted Monk Kneeling before Blind Prelate. Cm. 40 x 20 circa.

Declassified E.O. 12356 Section 3.3/NND No. 785017

Annexure A to Appendix "A"
to letter HQ. ALCOM 20009/
/20/MFAA dated 25 Aug 45.

REMOVAL FROM S.N MARCO DI PERUGIA: Transcript of receipt left by Dr. GERHARD. (Original Held by Sig.ra Tocchi Van Marle; photograph held by MFAA S/C.)

Folgende Kunstwerke wurden vor den amerikanischen Kunstjuden in Sicherheit gebracht und in der Galeria degli Uffizi in Firenze für den italienischen Staat hinterlegt:

1) Madonna auf Holz gemalt 16 x 21 cm.
2) Madonna auf Kupfer 24 x 30 cm.
3) Byzantinische Madonna auf Eichenplatte 30 x 27
4) Ein Hjrenymus auf Holz 30 x 27 cm.
5) Ein Holländer Familienbild Leinwand 35 x 22
6) Verspottung Christi auf Kupfer 30 x 22 cm.
7) Kreuzabnahme auf Leinwand 50 x 40
8) Christus mit Dornenkrone 17 x 20
9) Familienszene 17 x 15 Holz
10) Verkündigung auf Leinwand 40 x 30 cm.

(Signed) Dr. Gerhard

San Marco il 12. Juni 1944

Declassified E.O. 12356 Section 3.3/NND No. 785017

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HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts & Archives
(Tel. 489081, ext. 242 & 254; 478480)

JBMP/ps

20141/MFAA

2 August 1945
AUG 9 1945

Subject: Report on German Activities 1943-5 in the Operationszone Adriatisches Küstenland in the Field of Fine Arts, Libraries and Archives.

To : VP, CA Section.

SUMMARY

	Page
1. CIRCUMSTANCES OF REPORT	1
2. ORGANISATION : GENERAL	2
3. MONUMENTS AND MOVABLE WORKS OF ART	3
i. Abteilung Denkmalschutz: Scope and Activities	3
ii. Protection of Monuments and Collections	3
iii. German Campaign of Documentation, Written and Photographic	4
iv. Miscellanea	4
4. SEQUESTRATION OF JEWISH PROPERTY (including Libraries)	5
5. BOOKS AND LIBRARIES (see also Section 4)	7

Declassified E.O. 12356 Section 3.3/NND No. 785017

To : VP, CA Section.

SUMMARY

		Page
1.	CIRCUMSTANCES OF REPORT	1
2.	ORGANISATION : GENERAL	2
3.	MONUMENTS AND MOVABLE WORKS OF ART	3
	i. Abteilung Denkmalschutz: Scope and Activities	3
	ii. Protection of Monuments and Collections	3
	iii. German Campaign of Documentation, Written and Photographic	4
	iv. Miscellaneous	4
4.	SEQUESTRATION OF JEWISH PROPERTY (including Libraries)	5
5.	BOOKS AND LIBRARIES (see also Section 4)	7
6.	ARCHIVES	8
7.	THE INSTITUTE FOR CARINTHIAN RESEARCH	8
8.	CONCLUSIONS	9
9.	LIST OF PERSONNEL.	10

APPENDIX : Translations of Relevant Documents

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Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

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1. CIRCUMSTANCES OF REPORT

This report, covering investigations made by the undersigned in VENEZIA GIULIA and in GAU KÄRNTEN, AUSSEE, between 4 and 12 July 45, is made in close collaboration with Major E. CROFT-MURRAY, MFA&A Officer, Military Government Staff Austria, Gau Kärnten, who supplied the preliminary information and has been present at all interrogations of German personnel. The report is based in part on reports from Italian territory, in part on interrogations, and in part on a preliminary study of the files of the Abteilung Denkmalschutz for the Operationszone Adriatisches Küstenland. These files are in the hands of Major CROFT-MURRAY, but a selection have been loaned to the undersigned for further study. Two particular difficulties have been met in the compilation of the report : a) the absence of certain key-witnesses, such as Frau HAMSMANN, Dr. Walter HEICL, and all SS. personnel; b) the confusion occasioned by recent political events in VENEZIA GIULIA, which has obliterated much important evidence. With these limitations however, the evidence is still sufficient to present the main lines of German cultural activity within the areas of military government in North-East Italy, 1943-45. In the field of Libraries and Archives it is hoped that fresh evidence will shortly accrue from the forthcoming visit of Major H.E. REIL to VENEZIA GIULIA.

2. ORGANISATION OF THE GERMAN MILITARY ADMINISTRATIVE COUNCIL ZONE IN RESPECT OF FINE ARTS, LIBRARIES, AND ARCHIVES

The Operationszone Adriatisches Küstenland (Operationszone A.K.) comprised the provinces of UDINE, GORIZIA, TRIESTE, POLA, QUARNERO (Fiume) LAIBACH (Ljubljana) and portions of the Dalmatian coast. Its government was technically distinct from that of the Reich, but in form was closely parallel; and in fact many of the officials, including the Oberste Kommissar himself, Dr. RAINER, who was also Gauleiter for [illegible] KÄRNTEN, held double appointments. Thus, in the field of Fine Arts, the Director, Dr. Walter FROHL, who signs himself 'Der Beauftragte für den Denkmalschutz in der Operationszone A.K.', was at the same time Landeskonservator for KÄRNTEN and Director of the Landesmuseum in KLAGENFURT, and spent the greater part of his time in KLAGENFURT.

This duplication and pluralism inevitably confuses the administrative picture, and the lines of the Fine Arts organisation are not at all clear cut. For certain administrative details the Abteilung Denkmalschutz came to depend from Abteilung V (Wissenschaft und Unterricht) of the Oberste Kommissar at TRIESTE. In all matters of policy however the vigorous personality of the Director, Dr. FROHL, asserted itself with complete success, and all important correspondence was conducted direct with the Oberste Kommissar. Dr. Friedrich SCHEIDL, first head of Abteilung Wissenschaft und Unterricht until 31 March 44, appears to have collaborated very happily in this arrangement. His successor, Dr. Hubert HEMER, a work better appreciative man, tried to establish some control, but without any noticeable success.

Dr. FROHL's organisation was concerned solely with monuments and art-collections. Archives and Libraries became his concern only when, as at UDINE, they became war-casualties and required recovery and repair. Archives were handled directly by the head of the Abteilung Wissenschaft und Unterricht.

East Italy, 1943-45. In the field of [illegible] and archives it is hoped that fresh evidence will shortly accrue from the forthcoming visit of Major H.E. BELL to VENEZIA GIULIA.

2. ORGANISATION OF THE GERMAN MILITARY ADRIATIC COASTAL ZONE IN RESPECT OF FINE ARTS, LIBRARIES, AND ARCHIVES

The Operationszone Adriatisches Küstenland (Operationszone A.K.) comprised the provinces of UDINE, GORIZIA, TRIESTE, POLA, QUARNERO (Fiume) and LJUBLJANA (Ljubljana) and portions of the Dalmatian coast. Its government was technically distinct from that of the Reich, but in form was closely parallel; and in fact many of the officials, including the Oberste Kommissar himself, Dr. RAINER, who was also Gauleiter for [illegible], held double appointments. Thus, in the field of Fine Arts, the Director, Dr. Walter FROHL, who signs himself 'Der Beauftragte für den Denkmalschutz in der Operationszone A.K.', was at the same time Landeskonservator for KÄRNTEN and Director of the Landesmuseum in KLAGENFURT, and spent the greater part of his time in KÄRNTEN.

This duplication and parallelism inevitably confuses the administrative picture, and the lines of the Fine Arts organisation are not at all clear cut. For certain administrative details the Abteilung Denkmalschutz came to depend from Abteilung V (Wissenschaft und Unterricht) of the Oberste Kommissar at TRIESTE. In all matters of policy however the vigorous personality of the Director, Dr. FROHL, asserted itself with complete success, and all important correspondence was conducted direct with the Oberste Kommissar. Dr. Friedrich SCHEFFEL, first head of Abteilung Wissenschaft und Unterricht until 31 March 44, appears to have acquiesced very happily in this arrangement. His successor, Dr. Heribert KÄFER, a weak but aggressive man, tried to establish some control, but without any noticeable success.

Dr. FROHL's organisation was concerned solely with monuments and art-collections. Archives and Libraries became his concern only when, as at UDINE, they became war-casualties and required recovery and repair. Archives were handled directly by the head of the Abteilung Wissenschaft und Unterricht, while Libraries, though technically under the Abteilung Wissenschaft und Unterricht, appear to have had little place in the official organisation and received instead the very dubious attentions of a visiting expert dependent personally on the Oberste Kommissar.

The salient fact which emerges both from interrogation and from the documents is that the only person who knew his own mind and followed a clear-cut and consistent policy was FROHL. The work of his organisation was both practical and thorough. The remainder hovered uneasily between grandiose schemes of long-term cultural exploitation and immediate opportunism, an indecision which colours all their activities.

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

CONFIDENTIAL (7)

3. MONUMENTS AND MOVABLE WORKS OF ART

i. The Abteilung Denkmalschutz : Scope and Activities.

The terms of reference of the Abteilung Denkmalschutz appear to have been generally laid down by FROHL himself with the direct approval of the Oberste Kommissar, Dr. SCHEEL, the first director of the Abteilung Wissenschaft und Unterricht, states that he had no hand in the original formulation of policy in this sphere, and that it was in fact only after several months that the Abteilung Denkalschutz was subordinated to his own section for certain administrative matters.

The activities of the Abt. Denkmalschutz can be broadly defined as threefold:

a. The protection of monuments and collections against war-damage.
b. An intensive campaign of documentation, both written and photographic.
c. Problems occasioned by the sequestration of Jewish property.

These are examined successively in the following sections.

The personnel of the Abteilung, working under Dr. FROHL were:

Frau Dr. Erika HANFSTAENGL, of the National Museum at MUNICH, chief assistant, and in FROHL's continued absence, the operative figure. Had office at UDINE.
Ing. Hans DEUBEL, head of the archaeological section of the Landesmuseum. Responsible for the affairs of the Denkmalschutz in LAIBACH (Ljubljana) from Nov 43 to Sept 44; but not resident there.
Dr. ZINCKELMANN, formerly of the Italian Fine Arts Service, now assistant in the KUNSTHIST Museum. Assistant to Dr. HANFSTAENGL.
Frau KOCH, FROHL's secretary.

ii. Protection of Monuments and Collections.

a. Air-raid protection to monuments. The erection of protective works to prevent possible damage by air-attack to important monuments was a normal part of the Italian Superintendency's functions, and the activity of the Abt. Denkmalschutz was in this respect in the main that of smoothing out administrative difficulties and helping in the supply of materials. The only recorded instance of direct action by the Abt. Denkmalschutz was, significantly enough, in the case of a church at SAN VIGIO, which confirms the view that territory in this valley up to the old Italo-Austrian frontier was in fact considered as effectively part of the Reich.

Declassified E.O. 12356 Section 3.3/NND No. 785017

b. An intensive campaign of documentation, both written and photographic.

c. Problems occasioned by the sequestration of Jewish property.

These are examined successively in the following sections.

The personnel of the Abteilung, working under Dr. FROHL were:

Frau Dr. Erika HAMPEL, of the National Museum at MUNICH, chief assistant, and in FROHL's continued absence, the operative figure. Had office at UDINE.

Ing. Hans DOLLER, head of the archaeological section of the Landesmuseum. Responsible for the affairs of the Denkmalschutz in LAIBACH (Ljubljana) from Nov 43 to Aug 44; but not resident there.

Dr. NICOLOSI, formerly of the Italian Fine Arts Service, now assistant in the [illegible] Museum. Assistant to Dr. HAMPEL.

Frau KOCH, FROHL's secretary.

ii. Protection of Monuments and Collections.

a. Air-raid protection to monuments. The erection of protective works to prevent possible damage by air-attack to important monuments was a normal part of the Italian Superintendency's functions, and the activity of the Abt. Denkmalschutz was in this respect in the main that of smoothing out administrative difficulties and helping in the supply of materials. The only recorded instance of direct action by the Abt. Denkmalschutz was, significantly enough, in the case of a church at [illegible]VASIO, which confirms the view that territory in this valley up to the old Italo-Austrian frontier was in fact considered as effectively part of the Reich.

b. Protection of movable works of art. The Italian Superintendency had followed the practice of other Superintendencies in moving the great bulk of the best movable works of art away from important centres to places of safety. The majority of these from UDINE and VENEZIA GIULIA was in various localities in UDINE, but some had already gone to VENICE. Dr. FROHL states that this was a matter which was left very much to the Italians themselves; and the Superintendent, Dr. FRANCO, helped to keep them in the dark by frequent and unannounced changes of location. The only open cause for disagreement arose over the frequently and forcibly expressed wish of FRANCO to remove some of the more exposed deposits in UDINE down to VENICE. This was turned down flatly by the Oberste

CONFIDENTIAL
030

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

by photographer and by BRASIGNELLA, a private firm in UDINE. At LAIBACH, by special arrangement two negatives were made of each subject, one to remain at LAIBACH, one to go to KLAGENFURT. There was, perhaps inevitably, a certain bias in the selection of subjects towards those fields which were of major interest to a German students. But superficially at anyrate the whole campaign was very properly handled, even to the extent of leaving the negatives in the hands of the Italian photographer concerned.

iv. Miscellaneous.

a. The Pala of S. Lucia di Gurizzador and the Tiepolo drawings at TRIESTE.

The Abteilung Denkmalschutz was directly concerned in the return to the Bishop of KRK of the fine medieval painted altar-frontal of the church of Santa Lucia di Gurizzador in the Island of VEGLIA. This picture was seized by the Italians in 1918 as recompense for the transfer to LJUBLJANA by the Austrians of some 200 Tiepolo drawings, which are now safely housed once more in the Museo Civico. They were reluctant however to return the Pala, on the alleged ground of war-risk. The Bishop of KRK thereupon approached the Oberste Kommissar direct; and on his orders through HUBER to Dr. [illegible], the Pala was taken from its deposit and formally handed over to the Bishop's representative on 28 Oct 44. There is no knowledge of its subsequent fate.

The Tiepolo drawings, a fine series in excellent condition, have been published by G. Vigni, Disegni di Tiepolo, Venice 1942.

b. LAIBACH (Ljubljana). The province of LAIBACH was handled separately from the rest of the territory, under the charge of Leg. DOLLMAN. Little information is at present available about his activities. According to his own statement he was concerned solely with air-raid precautions (in which he says the Italians had been very negligent) and in photographic documentation. He denies any connection with suppression of Jewish property, and never heard of any seizures of works of art, books, or archives by German troops, SS, or police. He states he never heard of FRESACHER's Archive-mission.

c. Italian Works of Art located at SCHLOSS WERNBERG, near KLAGENFURT.

Together with the library of CASTEL DUINO (see Section 5 and Appendix 3) there were discovered 5 packing-cases containing sculpture, paintings, books, and papers. The correspondence refers to art dealings between Staatsrat Dr. [illegible], Dr. Franz KIESLINGER his agent, and the Venetian dealer Bruno GERER. The crates are stamped "D.G." and a way-bill is attached to one stating consigning it to Marchese CANOSSA, Palazzo Vellier, Santo Stefano, VENICE. (see Report by Major M. Croft Murray and Capt. Brooke, HQ. Mil. Govt. Kärnten, ref. MM/86, of 4 June 45).

CONFIDENTIAL

Kommissar, a decision which was approved by both HUMER and FAGIL, both of whom allege that the dangers of road-transport were then too serious. It should be noted that precisely the opposite reasoning was advanced in the cases of the CASATI DUINO Library (see Section 5) and of the Archivio Librelliano at GORIZIA (Section 6), and the suspicion of a more sinister motive was certainly present in Italian minds.

iii. German Campaign of documentation, Written and Photographic.

A most thoroughgoing campaign of documentation was undertaken, notably in FRIULI by Dr. WOLFSTAHL. This was combined with photography on a lavish scale. In all nearly 8000 photographs were taken by the Superintendency photographer and by BRISIGHELLI, a private firm in UDINE. At LAIBACH, by special arrangement two negatives were made of each subject, one to remain at LAIBACH, one to go to KLAGENFURT. There was, perhaps inevitably, a certain bias in the selection of subjects towards those fields which were of major interest to a German students. But superficially at any rate the whole campaign was very properly handled, even to the extent of leaving the negatives in the hands of the Italian photographer concerned.

iv. Miscellanea.

a. The Pala of S. Lucia di Gimrandor and the Tiepolo drawings at TRIEST.

The Abteilung Denkmalschutz was directly concerned in the return to the Bishop of CIVIDALE of the fine medieval painted altar-frontal of the church of Santa Lucia di Gimrandor in the Island of VENICE. This picture was closed up by the Italians in 1918 as recompense for the transfer to LUBLIANA by the Austrians of some 200 Tiepolo drawings, which are now safely housed once more in the Museo Civico. They were reluctant however to return the Pala, on the alleged ground of war-risk. The Bishop of CIV thereupon approached the Oberste Kommissar direct; and on his orders through HUMER to Dr. WOLFSTAHL, the Pala was taken from its deposit and formally handed over to the Bishop's representative on 26 Oct 44. There is no news of its subsequent fate.

The Tiepolo drawings, a fine series in excellent condition, have been published by G. Vigni, Disegni di Tiepolo, Venice 1942.

b. LAIBACH (Ljubljana). The province of LAIBACH was handled separately from the rest of the territory, under the charge of Ing. DOLLER. Little information is at present available about his activities. According to his own statement he was concerned solely with air-raid precautions (in which he says the Italians had been very negligent) and in photographic documentation. He denies any connection with sequestration of Jewish property, and never heard of any seizures of works of art, books, or archives by German troops, SS, or police. He states

Declassified E.O. 12356 Section 3.3/NND No. 785017

...Scale. ... nearly 6000 photographs were taken by the Superintendency photographer and by BRISIGHELLI, a private firm in UDINE. At LAIBACH, by special arrangement two negatives were made of each subject, one to remain at LAIBACH, one to go to KLAGENFURT. There was, perhaps inevitably, a certain bias in the selection of subjects towards those fields which were of major interest to a German students. But superficially at any rate the whole campaign was very properly handled, even to the extent of leaving the negatives in the hands of the Italian photographer concerned.

iv. Miscellanea.

a. The Pala of S. Lucia di Gemonde and the Tiepolo drawings at TRIESTE.

The Abteilung Denkmalschutz was directly concerned in the return to the Bishop of PEK of the fine medieval painted altar-frontal of the church of Santa Lucia di Gemonde in the Island of VOGLIA. This picture was stolen by the Italians in 1919 as recompense for the transfer to LJUBLJANA by the Austrians of some 200 Tiepolo drawings, which are now safely housed once more in the Museo Civico. They were reluctant however to return the pala, on the alleged ground of war-risk. The Bishop of PEK thereupon approached the Gauleiter Rainer direct; and on his orders through HUBER to Dr. RAFFELSBERG, the Pala was taken from its de-salt and finally handed over to the Bishop's representative on 28 Oct 44. There is no news of its subsequent fate.

The Tiepolo drawings, a fine series in excellent condition, have been published by C. Vigni, Disegni di Tiepolo, Venice 1942.

b. LAIBACH (Ljubljana). The province of LAIBACH was handled separately from the rest of the territory, under the charge of Ing. DOLLER. Little information is at present available about his activities. According to his own statement he was concerned solely with air-raid precautions (in which he says the Italians had been very negligent) and in photographic documentation. He denies any connection with sequestration of Jewish property, and never heard of any seizures of works of art, books, or archives by German troops, SS, or police. He states he never heard of FRESACHER's Archive-mission.

c. Italian Works of Art located at SCHLOSS PRESSEGGER, near KLAGENFURT.

a) Together with the library of CASTEL DUINO (see Section 5 and Appendix) there were discovered 5 packing-cases containing sculpture, paintings, books, and papers. The correspondence refers to art dealings between Sektionschefe RITTLER, Dr. Franz KIESSLINGER his agent, and the Venetian dealer Bruno GERER. The crates are stamped "D.G." and a waybill is attached to one stating consigning it to Marchese CANOSSA, Palazzo Valier, Santo Stefano, VENICE. (see Report by Major H. Croft Murray and Capt. Brooke, RA. Mil. Govt. Klagenfurt, rpt. MFA/86, of 4 June 45).

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

No further information has yet been obtained as to the activities of [redacted] or KESSLER in this area. [redacted], asked in general terms as to dealings with Germans, protested injured innocence. He does not yet know of the evidence at SCHLOSS FREUDENBERG, and efforts are being made to identify the objects recovered before proceeding with his further interrogation.

4. SEQUESTRATION OF JEWISH PROPERTY (including Libraries).

i. There were in the Operationszone A.L. two distinct categories of Jewish property:

a. the property of Italian Jews living within the area

b. the property of Austrian Jews, large quantities of which had found its way into the Free Port at TRIESTE immediately before the war.

The latter was treated as absolute Reich's property, to be sold or otherwise disposed of for the benefit of the Reich.

The former was, at any rate in the sphere of fine arts, subject to certain reservations respecting its Italian character, a principle which Dr. FROHL established in the face of continued obstruction from the Finance Department, and which in practice was consistently flouted by the SS and the police who were responsible for the actual sequestration. The distinction between the two categories, though often confused both in the documents and in practice, is essential for any understanding of the methods adopted in the disposal of Jewish property in the Coastal Zone.

ii. Fine Arts, Property of Italian Jews in N.E. Italy. On 1 Dec 43 the Minister of Education of the Fascist Republican Government, BIGNAMI, issued an instruction concerning the expropriation of works of art, the property of Jewish individuals or institutions. While it appears that in the Adriatic Coastal Zone expropriation of Jewish property was carried out on behalf of the Reich, FROHL managed to secure from the Oberste Kommissar approval that the better works of art should pass to local museums. FROHL characteristically adds that he must "of course not exclude those pieces of special interest for KARINHALL". This on two occasions FROHL did; but otherwise his organisation appears to have acted up to the terms of the arrangement for which he was responsible. The better objects from the Emilio MORPURGO collection at Villa Varda, GORIZIA and a part of the POLLITZER Collection from TRIESTE passed, as "presents from the Gauleiter", to the Museo Civico of that city; while the UDINE Museum received a part of the contents of five local Jewish collections:

Filippo BRUNNER at ISOLA MORGOSSO
Dr. Oscar LUZZATTO at UDINE, Via Savorgnana 13
The JOSEPHUM family at TRIESTE

b. the property of Austrian Jews, large quantities of which had found its way into the Free Port at TRIESTE immediately before the war.

The latter was treated as absolute Reich's property, to be sold or otherwise disposed of for the benefit of the Reich.

The former was, at any rate in the sphere of first aim, subject to certain reservations respecting its Italian character, a principle which Dr. FROHL established in the face of continued obstruction from the Finance Department, and which in practice was consistently flouted by the SS and the police who were responsible for the actual sequestration. The distinction between the two categories, though often confused both in the documents and in practice, is essential for any understanding of the methods adopted in the disposal of Jewish property in the Coastal Zone.

ii. Fine Arts, Property of Italian Jews in N.E. Italy. On 1 Dec 43 the Minister of Education of the Fascist Republican Government, BIGNAMI, issued an instruction concerning the expropriation of works of art, the property of Jewish individuals or institutions. Whilst it appears that in the Adriatic Coastal Zone expropriation of Jewish property was carried out on behalf of the Reich, FROHL managed to secure from the Commissar approval that the better works of art should pass to local museums. RAVEL characteristically adds that he must "of course set aside those pieces of special interest for RAVENNA". This on two occasions FROHL did; but otherwise his organisation appears to have acted up to the terms of the arrangement for which he was responsible. The better objects from the Lando MORPURGO collection at Villa Varda, S.GILS and a part of the POLITZER Collection from TRIESTE passed, as "presents from the Gauleiter", to the Museo Civico of that city; while the UDINE Museum received a part of the contents of five local Jewish collections:

Filippo BENIGER at ISOLA MOROSINI
Dr. Oscar LUZZATO at UDINE, Via Sarpi 18
The JESURUM family at ZERZO
Owner unknown, in deposit with LESCOVICH of UDINE
Enrico MORPURGO, Palazzo Valvason, via Savorgnan, UDINE

At PISINO a "Deposition" by Palma Giovane, a notified picture which had been expropriated from Ed. POLLAK, was, on the suggestion of the Italian Superintendent, handed over to the Bishop on the understanding that it be displayed publicly. The MOVIL collection at Castello Porpetto was examined, but there is no indication on the files of its fate.

In two instances works of art from Jewish private collections were selected by FROHL's organisation for transfer to the Reich:

CONFIDENTIAL
629

Declassified E.O. 12356 Section 3.3/NND No. 785017

a. Nine objects from the POLLAK collection at TRIEST were despatched to the Landesmuseum at KLAGENFURT, and are at present stored in the Studienbibliothek. The letter announcing their despatch on 5 April states that they were selected by Dr. KLEINEBENGEL, who had in March presented the best of what remained to the Nazi Office at TARVIS.

b. From the KRAUSS collection at CASA MORONI, POLL selected 5 named pictures which in his letter of 14 Aug 44 to RAINER he states will be despatched to KLAGENFURT shortly. The remainder of the collection was subsequently disposed of to the museum at UDINE. The 5 pictures were discovered abandoned on 19 May 45 at the Mittewald Airfield, KLAGENFURT, in a crate addressed to "Oberster Kommissar", Gauleiter und Reichsstatthalter, Dr. Friedrich RAINER, KLAGENFURT" from the "Oberste Kommissar, Abteilung Denkmalschutze, UDINE."

Both from the files and from POLL's personal account it is evident that his organisation had great difficulty in its dealings with the SS. He protested vigorously and repeatedly to the Oberste Kommissar, but without great effect; and he stated verbally that the first notification which he received of expropriation by the SS. or by the police came invariably from the Finance Section, by which time others had taken their pick.

It is also evident that the general quality of the works of art in question was extraordinarily second-rate. The Italian Superintendency at TRIEST had already removed to a place of safety all the important works of art in private hands, thereby no doubt saving from German expropriation such works as the Pietro Longhi pictures from CASTEL DUINO, which are safely stored in VATICAN. After an examination of the three pictures presented to Gauleiter RAINER out of the objects selected from the POLLAK collection for the KRAUSS Museum, and of the left-overs which were ultimately presented to the museums of TRIEST and of UDINE, the writer can only confirm POLL's opinion as to the quality of such pictures as the mid-nineteenth century portrait of the Sinigaglia family which was, after considerable correspondence, allowed to be sold to a private purchaser. The moderation of German official policy in this respect may not have been unconnected with the scanty value of the objects concerned.

iii. Fine Arts Property of Austrian Jews from the Free Port, TRIEST.

The principle was clearly established that the mass of Jewish property blocked in the Free Port and alleged to be the former property of Austrian Jews was to be treated as the absolute possession of the Reich. It is assumed that the best of the works of art therefrom, selected by his own organisation, should pass to the Museum at KLAGENFURT; and between Sep 44 and Jan 45 nine crates in all were despatched containing pictures, porcelain, glass, drawings etc. These are all now safely stored in the

Declassified E.O. 12356 Section 3.3/NND No. 785017

Both from the files and from [illegible]'s personal account it is evident that his organisation had great difficulty in its dealings with the SS. He protested vigorously and repeatedly to the Oberste Kommissar, but without great effect; and he states verbally that the first notification which he received of expropriation by the SS. or by the police came invariably from the Finance Section, by which time objects had taken their pick.

It is also evident that the general quality of the works of art in question was extraordinarily second-rate. The Italian Superintendency at [illegible] had already removed to places of safety all the important certified works of art in private hands, thereby no doubt saving from German expropriation such works as the better pictures from CASTEL DUINO, which are safely stored in VENICE. After an examination of the three pictures presented to Gauleiter [illegible] and of the objects selected from the POLLAK collection for the [illegible] Museum, and of the left-overs which were eventually presented to the museums of TRIESTE and of UDINE, imagination rather boggles at the quality of such pictures as the mid-nineteenth century portrait of the Sindici family which was, after considerable correspondence, allowed to be sold to a private purchaser. The moderation of German official policy in this respect may not have been unconnected with the scanty value of the objects concerned.

iii. Fine Arts Property of Austrian Jews from the Free Port, TRIESTE.

The principle was clearly established that the mass of Jewish property blocked in the Free Port and alleged to be the former property of Austrian Jews was to be treated as the absolute possession of the Reich. [illegible] secured that the best of the works of art therefrom, selected by his own organisation, should pass to the Museum at [illegible]; and between Sep 44 and Jan 45 nine crates in all were despatched containing pictures, porcelain, glass, drawings etc. These are all now safely stored in the Depot there at [illegible]. They are very second-rate stuff. As [illegible] himself remarks, the best had already been expropriated in AUSTRIA in 1938 and 1939.

iv. Books. In the field of books there was far less attempt to distinguish between the libraries of local Jews and those of Austrian Jews blocked in the Free Port. In the case of the Mario [illegible] Library at TRIESTE, PROFF was able to secure the passage of a number of Fine Arts books to the library of the Museo Civico, jointly with works of art which he secured for the museum itself. He secured a similar agreement in principle over the library and collections of Mario [illegible] at UDINE, but in this case the entire library and much of the collections had already been dispersed by the SS. occupants of the house. These are however isolated instances. Dr [illegible]

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

(68)

records in an aide-memoire, dated 1 Feb 45, of an interview with SS. Untersturmführer Stanglisca (?), that at GORIZIA a private Jewish library of some 700 volumes of Friulian literature had been expropriated and removed to KARNTEN; and the great majority of the expropriated books passed to the synagogue at TRIESTE, which was used as a common clearing house. Dr. HUBER states that when he took office on 1 April 44 the Synagogue was already full, with isolated groups of books still coming in.

The mass of the books were to be disposed of variously for the benefit of Reich. The bulk of those of scientific value were to go to the Reich for the benefit of war-damaged libraries, although certain institutions in KÄRNTEN got preferential treatment from RAINER. Thus FRODL obtained 18 crates of art-historical books for the library of the Landesmuseum at KLAGENFURT; these are now buried beneath the rubble of the destroyed museum at VILLACH. Another 11 crates were despatched to the Institut für Kärntner-landesforschung at KLAGENFURT, and are now safe at KARLSBERG. A suitable residue was disposed locally among German schools and German troop welfare-organisations.

The disposal was in the hands of Dr. HEINEL, head of the State Library at VIENNA, and of his assistant Dr. TRÜBLER. HUBER is probably correct in saying that his own responsibility was nominal, as SCHEIDL his predecessor confirms that HEINEL 'like many others' was invited personally by the Oberste Kommissar and advised him in a personal capacity. HEINEL made numerous visits and was present at important meetings of scientists and experts. Both HUBER and FRODL speak of suspected leakages to High SS. personnel; and Untersturmführer STANGLISCA on 1 Feb 45 told Dr. H. PFEIFFER that some of the books were going to SS. libraries. He added that already by that date some 50,000-60,000 Jewish books had passed to the Reich through SS. channels alone.

5. BOOKS AND LIBRARIES (see also Section 4)

Apart from the disposal of Jewish libraries, summarised above (Section 4, iv), very little information is available as to German policy with regard to libraries in the Adriatic Coastal Zone. The responsibility was that of HUBER, as head of Abteilung Wissenschaft und Unterricht, acting through his representatives in each province of the zone. HUBER was very evasive under interrogation, and claimed that all book-problems were handled by Dr. Walter HEINEL, head of the State Library at VIENNA, as the personal adviser to the Oberste Kommissar. HEINEL has not yet been located. His assistant was a certain Dr. TRÜBLER.

Two non-Jewish libraries are known to have been seized:

a. The library of CASTEL DUINO (Prov. Trieste), property of the Principi della TORRE E TASSO, forcibly removed in August 44 on the orders of the SS. Commandant of the Adriatic Coastal Zone, General GLOBOCNIK, and since recovered at SCHLOSS FRIEDBERG (Gau Kärnten), the property of Baron MORPURGO, who was [illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785017

at VILLACH. Another 11 crates were despatched to the Institut für Kärntner-Landesforschung at KLAGENFURT, and are now safe at KARLSBERG. A suitable residue was disposed locally among German schools and German troop welfare-organisations.

The disposal was in the hands of Dr. HAEBL, head of the State Library at VIENNA, and of his assistant Dr. TRAEGER. HUBER is probably correct in saying that his own responsibility was nominal, as actually his predecessor confirms that HAEBL 'like many others' was invited personally by the Oberste Kommissar and advised him in a personal capacity. HAEBL made numerous visits and was present at important meetings of scientists and experts. Both HUBER and HAEBL speak of suspected leakages to high SS. personnel; and Untersturmführer SCHMELISS on 1 Feb 45 told Dr. KAPSTRANGL that some of the books were going to SS. libraries. He added that already by that date some 60,000-80,000 Jewish books had passed to the Reich through SS. channels alone.

5. BOOKS AND LIBRARIES (see also Section 4)

Apart from the disposal of Jewish libraries, summarised above (Section 4, iv), very little information is available as to German policy with regard to libraries in the Adriatic Coastal Zone. The responsibility was that of HUBER, as head of Abteilung Wissenschaft und Unterricht, acting through his representatives in each province of the zone. HUBER was very evasive under interrogation, and claimed that all book-problems were handled by Dr. Walter HAEBL, head of the State Library at VIENNA, as the personal adviser to the Oberste Kommissar. HAEBL has not yet been located. His assistant was a certain Dr. TRAEGER.

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b. The library of the military Cadet School at POLA, an important collection dating from the Austrian Empire. This according to HUBER was seized by the Wehrmacht and not by the SS. At the instance of the Prefect, HUBER states that he made enquiries, but was unable to discover where the books had gone to. No information is yet available from POLA itself.

It is hoped that further enquiry will reveal further information for the eventual interrogation of HAEBL, and perhaps for the re-interrogation of HUBER.

628

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

6. ARCHIVES

The policy in respect of Archives in the Operationszone A.K. is clearly set out in a directive addressed by Dr. HUBER on 18 Oct 44 to all heads of provincial administrations, and amplified in a letter of 26 Oct 44 to the head of GORIZIA Province. Dr. Walter [illegible], Professor at the Oberschule in Villach, is instructed by the Gauleiter to compile at KLAGENFURT, in the Institute for Carinthian Research, an archive comprising all historical and modern documents of importance for the study of the Operationszone. With this in view the addressees are asked to compile a record stating a) whereabouts and character of archives; b) their safety from possible war-damage; c) their contents, and specifically which part is important for the Operations-Zone (probably more or less all of them); secondly which is important for Deutschtum in the Operations-Zone; and thirdly which concerns CARINTHIA or the connections between CARINTHIA and the South". A succinct and damning statement of intention.

In fact, owing to war-difficulties, this ambitious programme barely got beyond the collection of preliminary information. Plans to remove the material archives from UDINE were check-mated by the partial destruction of the building in which they were housed by Allied air-attack. From GORIZIA however twelve out of twenty-four cases containing the historically important Archivio Mordillaner were on 17 Nov 44 despatched by Dr. Franz Xavior [illegible], representative at GORIZIA of the Institute for Carinthian Research from Dec 43 to Dec 44, to Dr. [illegible] at TARVISIO. [illegible] (interviewed by Capt. T.H. HOOKE) alleges that Dr. [illegible], the local archivist, concurred in the removal, which he says was undertaken to safeguard the documents. The remaining twelve cases were to have followed.

In addition to the above, HUBER states that he knows of the following removals of archives on German orders from the Operationszone:

a. Certain important records of the Oberste Kommissar were sent to the TARVISIO Region. These have not yet been traced.

b. "a orders from VIENNA, certain records from TRIESTE, dealing with military service under Austrian rule, were demanded by the military authorities. They were extracted from the official deposit in VIENNA and handed over. Present whereabouts unknown.

c. A certain Dr. [illegible] (or [illegible]), special emissary of HIMMLER, removed from POSTUMIA scientific records of heights and altitudes (?), the work of Italian scientists under Austrian rule. HUBER, informed by the Prefect of TRIESTE, wrote to [illegible], who replied that "HITLER intended to return them in due course". Present whereabouts unknown.

Efforts are being made to locate [illegible], who is reported to be deaf and difficult. He and [illegible] were both aware of the contents of HUBER's circular of 18 Oct 44, and all three are therefore possibly culpable in respect of the removal of the Archivio Mordillaner from GORIZIA.

Declassified E.O. 12356 Section 3.3/NND No. 785017

and the South". A succinct and damning statement of intention.

In fact, owing to war-difficulties, this ambitious programme barely got beyond the collection of preliminary information. Plans to remove the material archives from UDINE were check-mated by the partial destruction of the building in which they were housed by Allied air-attack. From GORIZIA however twelve out of twenty-four cases containing the historically important Archivio Morelliano were on 17 Nov 44 despatched by Dr. Franz Xavier ZIMMERMANN, representative at GORIZIA of the Institute for Carinthian Research from Dec 43 to Dec 44, to Dr. KLEBELSBERG at TARVISIO. ZIMMERMANN (interviewed by Capt. T.M. BROOKS) alleges that Dr. KRALSTEIN, the local archivist, concurred in the removal, which he says was undertaken to safeguard the documents. The remaining twelve cases were to have followed.

In addition to the above, HUBER states that he knows of the following removals of archives on German orders from the Operationszone:

a. Certain important records of the Oberste Kommissar were sent to the TARVISIO Region. These have not yet been traced.

b. On orders from VIENNA, certain records from TRIESTE, dealing with military service under Austrian rule, were demanded by the military authorities. They were extracted from the official deposit in VIENNA and handed over. Present whereabouts unknown.

c. A certain Dr. BRAND (or BRANDT), special emissary of HIMMLER, removed from POSTUMIA scientific records of heights and altitudes (?), the work of Italian scientists under Austrian rule. HUBER, informed by the Prefect of TRIESTE, wrote to BRAND, who replied that "HIMMLER intended to return them in due course". Present whereabouts unknown.

Efforts are being made to locate FISCHER, who is reported to be deaf and difficult. He and ZIMMERMANN were both aware of the contents of HUBER's circular of 16 Oct 44, and all three are therefore equally culpable in respect of the removal of the Archivio Morelliano from GORIZIA.

7. THE INSTITUTE FOR CARINTHIAN RESEARCH (Institut für Kärntnerlandesforschung)

The Institute was founded in 1942. It was financed by GAU KÄRNTEN and by the University of Graz, and had the personal interest and support of the Gauleiter and of Hofrat GRABER; and despite every effort of the Director, Dr. Eberhardt KRANZMAYER, to depict it as a harmless cultural organization, the inherent possibilities of the Institute as a political weapon are, and were, all too obvious.

The only specific instances of such use that can at present be cited against the Institute are:

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

c. [redacted] had orders from the Landesregierung to write a book about [redacted] with special reference to the Slovene element. It was not completed. The Institute bought [redacted] edition of books in [redacted] and [redacted] (Laibach), but there is no evidence that the purchase of these was in any way irregular. It had also such innocuous activities as the arrangements for a young lady of [redacted] to go to [redacted] to study Carducci, or the organization in 19[redacted] of a trip to [redacted] for the Literary Club of [redacted].

In addition to [redacted] and [redacted], there was the Secretary Herr [redacted]; a German professional, named [redacted], who acted for [redacted] in his absence; and a number of correspondents, including [redacted] of the Abstimmungs Denkmalschutz. There is no evidence that this latter body was in any way officially linked with the Institute.

3. CONCLUSIONS:

a. Reported losses or removals of works of art from the Military Zone are limited to very second-rate stuff, the sequestrated property of Italian and Austrian Jews. No important works of art known to be missing, and all public collections are believed to be intact.

b. At least two valuable non-Jewish libraries were seized, one of which has since been recovered. The exploitation of private libraries was very thorough.

c. The bulk of one important historical archive was seized and has since been recovered. This was the first victim of a grandiose looting project, designed to form at [redacted], in the Institute for Carinthian Research, a central historical and political archive, covering the Military Zone with special reference to its Germanic connections and character.

d. The Abstimmung Denkmalschutz handled only monuments and collections. Its record is relatively clean, a tribute to the foresight at upgrade of the director, [redacted], who doubts he saw a day of reckoning ahead. Protestations of high principle are found however by the hasel hut. But two groups of Italian pictures, the property of Italian Jews, did find their way to [redacted] under the auspices of the Abstimmung. That there were not more could be all too easily explained by the mediocrity of the pictures in question. In general it may be said that, for abstract motives, the Abstimmung did useful work and showed pretty clear of wider political issues. [redacted] was unpleasant, but his criticisms of the activities.

- 9 -

SECRET

627

Declassified E.O. 12356 Section 3.3/NND No. 785017

e. In the absence of HEINZ, RAINER's personal representative, the precise arrangements for looting libraries are not yet clear. The SS. (CASTEL DUINO), the Wehrmacht (Cossin at PCL.) and the Oberste Kommissar (Jewish properties) were all involved. The numbers of books removed to the Reich was large. The SS. alone sent over 60,000.

f. The looting of archives was organised by HEINZ on the orders of the Oberste Kommissar, and was carried out through FRAU CZEK. The organisation and its intention are very clearly documented.

g. The SS. acted up to form, and their irregular activities in the sequestration of Jewish properties were subject of many protests by MFA&A. There was the responsibility for looting the CASTEL DUINO library.

h. There is little evidence of clandestine or irregular purchase of works of art. The activities of Bruno GEBHARD, the Venetian dealer, are an exception which is under investigation.

i. The wider implications of German cultural activity in this zone are a matter of speculation; but it may be noted that several facts would accord well with the view that the administration had in mind at anyrate the possibility of eventual annexation.

i. The activities of the Nazi-founded Institute for Carinthian Research
ii. The archives policy
iii. The insistence on detailed documentation in all fields
iv. The absolute prohibition of the movement of works of art from FRIULI to VENICE.

There is some evidence to show that the area around TARVISIO up to the old Italo-Austrian frontier was regarded as already Reichs territory.

9. LIST OF GERMAN PERSONNEL CONNECTED WITH MONUMENTS, FINE ARTS, LIBRARIES, AND ARCHIVES IN THE ADRIATIC MILITARY COASTAL ZONE 1943-1945.

References to "Index of Austrian Personnel" are to Mil. Govt. Staff (Austria) MFA/AD1/1 of 12 July 45, "Index of Austrian Personnel connected with Monuments Fine Arts, and Archives."

BARBUTZER, SS. Hauptsturmführer: Head of SS. Landschutz-Führerschule at CASTEL DUINO (Prov. Trieste). Present location not known.

DIENGER, Dr.: See "Index of Austrian Personnel". Archaeological representative on the Institute of Carinthian Research and deputised for the Director in absence. A German. Stated to be at KLAGENFURT, near KLAGENFURT.

DOLENZ, Dr. Hans: See "Index of Austrian Personnel". Combined his post at VILLACH with that of archaeological specialist to the Abteilung Denkmalschutz and its representative at [illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785017

d. The wider implications of German cultural activity in this zone are a matter of speculation; but it may be noted that several facts would accord well with the view that the administration had in mind at any rate the possibility of eventual annexation.

i. The activities of the Himmler-founded Institute for Carinthian Research
ii. The archive policy
iii. The insistence on detailed documentation in all fields
iv. The absolute prohibition of the movement of works of art from FRIULI to VENICE.

e. There is some evidence to show that the area around TARVISIO up to the old Italo-Austrian frontier was regarded as already Reichs territory.

9. LIST OF GERMAN PERSONNEL CONNECTED WITH MONUMENTS, FINE ARTS, LIBRARIES, AND ARCHIVES IN THE ADRIATIC MILITARY COASTAL ZONE 1943-1945.

References to "Index of Austrian Personnel" are to Mil. Govt. Staff (Austria) MFA/401a/1 of 12 July 45, "Index of Austrian Personnel connected with Monuments Fine Arts, and Archives."

BARBUTSCH, SS. Hauptsturmführer: Head of SS. Landschutzführerschule at CASTEL DUINO (Prov. Trieste). Present location not known.

DEKLEVA, Dr.: See "Index of Austrian Personnel". Archaeological representative on the Institute of Carinthian Research and deputised for the Director in absence. A German. Stated to be at KLAGENFURT.

DOLENZ, Dr. Hans: See "Index of Austrian Personnel". Combined his post at VILLACH with that of archaeological specialist to the Abteilung Denkmalschutz and its representative at LJUBLJANA (Laibach). Appointment lasted Nov 43 - Aug 44, when he was drafted to other service. Interrogated at VILLACH 9/7/45.

FISCHNAGL, Dr.: In the Finance Abteilung of the Staff of the Oberste Kommissar. Handled the branch concerned with expropriated property, with which the Abt. Denkmalschutz found itself in frequent correspondence. Present location not known.

FISCHER, Dr. Walter: Professor of the Oberschule at VILLACH. Responsible for technical execution of plan for looting archives in the Adriatic Military Zone. Variously stated to be at KLAGENFURT and at VILLACH not yet located.

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

(66)

FRODL, Dr. Walter: See "Index of Austrian Personnel". As head of the Abteilung Denkmalschutz under the Oberste Kommissar, responsible for Monuments and Galleries in the Military Coastal Zone, but in fact, while retaining a firm grip on policy, delegated most of the work in the field, paying visits only from KLAGENFURT. Three times interrogated, and tells a consistent story, which matches all other information available.

GLOBOTSCHNIK, SS. General: Commanding SS. and police in Military Coastal Zone. Directly implicated in theft of CASTEL DUINO library. Killed recently.

HAMPSTAENGL, Dr. Franz Xaver: See "Index of Austrian Personnel". Chief assistant to FRODL, and responsible for the practical operation in all its phases of the Abt. Denkmalschutz in UDINE and VENEZIA GIULIA. Had headquarters in UDINE. Believed to be in MUNICH. An important witness.

HEINZ, Dr.: Head of the National Library at VIENNA. Personal advisor to Oberste Kommissar RAINER on the exploitation of libraries in VENEZIA GIULIA. Not yet located. An important witness.

HUBER, Dr. Heribert: See "Index of Austrian Personnel". Head of Abteilung Wissenschaft und Unterricht on the Oberste Kommissar's staff at TRIESTE from 1 April 45 in succession to STEINER. Was not allowed by FRODL to meddle with Monuments and Fine Arts, but directed Archives policy. Responsibility for libraries not clearly defined. Interrogated at KLAGENFURT 10/7/45; but has more to tell.

LENDECKER, Dr.: The name appears on the Abt. Denkmalschutz files as recipient of a crate (contents unspecified) at TARVISIO 4 April 45. HUBER had met him once in TRIESTE, but not yet further identified.

LANITTI, Frl.: Personal secretary to RAINER, and as such addressed several times by HAMPSTAENGL.

KOCH, Frl. Edith: See "Index of Austrian Personnel". She was drafted from the Abteilung Denkmalschutz to war-work in Oct. 44.

KRANZMAYER, Dr.: See "Index of Austrian Personnel". Director of Nazi-founded Institute of Carinthian Research. Preliminary interrogation at KLAGENFURT 9/7/45.

LUKAS, Dr.: An official of Abteilung Wissenschaft und Unterricht on the Oberste Kommissar's staff at TRIESTE. Handled much of correspondence with Abt. Denkmalschutz. Present location not known.

Declassified E.O. 12356 Section 3.3/NND No. 785017

[illegible] and VENEZIA GIULIA. Had headquarters in GRAZ. Believed to be in AUSSEE. An important witness.

HEICL, Dr.: Head of the National Library at VIENNA. Personal advisor to Oberste Kommissar RAINER on the exploitation of libraries in VENEZIA GIULIA. Not yet located. An important witness.

HUBER, Dr. Heribert: See "Index of Austrian Personnel". Head of Abteilung Wissenschaft und Unterricht on the Oberste Kommissar's staff at TRIESTE from 1 April 45 in succession to SCHEIDE. Was not allowed by FROLL to meddle with Monuments and Fine Arts, but directed Archives policy. Responsibility for libraries not clearly defined. Interrogated at KLAGENFURT 10/7/45; but has more to tell.

KADLETZ, Dr.: The name appears on the Abt. Denkmalschutz files as recipient of a crate (contents unspecified) at TARVISIO 4 April 45. HUBER had met him once in TRIESTE, but not yet further identified.

JANITSCH, Frl.: Personal secretary to RAINER, and as such addressed several times by HANFSTAENGL.

KOCH, Frl. Edith: See "Index of Austrian Personnel". She was drafted from the Abteilung Denkmalschutz to war-work in Oct. 44.

KRANZMAYER, Dr.: See "Index of Austrian Personnel". Director of Nazi-founded Institute of Carinthian Research. Preliminary interrogation at KLAGENFURT 9/7/45.

LUKAS, Dr.: An official of Abteilung Wissenschaft und Unterricht on the Oberste Kommissar's staff at TRIESTE. Handled much of correspondence with Abt. Denkmalschutz. Present location not known.

MÖRTENSCHLOT, Herr.: Owner of Schloss Proudenberg at PISTENDORF near KLAGENFURT, repository for looted CASTEL BUONO library, for two other collections of looted books, and for works of art illicitly purchased through a Venetian dealer. At preliminary interrogation (June 45) at KLAGENFURT denied all knowledge; but now known to have been on S.S. General GLOBOTSCHNIK's staff. Is in custody.

CONFIDENTIAL

626

Declassified E.O. 12356 Section 3.3/NND No. 785017

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MICCLUSSI, Dr. Anton: See "Index of Austrian Personnel". Was formerly Assistente in the Italian Superintendency of Monuments and Galleries at TRIESTE, but in 1940 opted for Reich citizenship. Worked with Frau HANFSTAENGL in Italy. Now at KLAGENFURT. Has not yet been interrogated.

POMMERHANZ, Frau: Sister of SS. General GLOBOTSCHNIK and divorced wife of a photographer. Kept house for her brother, but wanted a part-time job connected with the arts. FRODL refused, so HUBER installed her as Fine Arts watcher and informer at sequestrations of Jewish property in TRIESTE. As such had some dealings with HANFSTAENGL. Broke her leg some months before the debacle, and believed to be in KÄRNTEN. Might be a useful witness.

RAINER, Dr. Friedrich: Gauleiter of GAU KÄRNTEN and Oberste Kommissar of the Military Zone. Personally responsible for policy in respect of Monuments, Libraries and Archives, in all of which he took an interest. Helped to found the Institute of Carinthian Research in 1942. In custody at KLAGENFURT. Has not yet been interrogated.

SCHEIDE, Dr. Friedrich: Director of the Oberschule at VILLACH. Party member May 1938. Director of Abteilung Wissenschaft und Unterricht until 1 April, when relieved at his own request for alleged reasons of health. No evidence of irregular activity during his tenure, and FROHN speaks of him with respect. Interrogated at VILLACH 9/7/45 and gave an excellent impression.

SKANGLISS, SS. Untersturmführer: A mysterious figure known to HANFSTAENGL. Apparently something of an unofficial SS. expert, particularly in books. Definitely connected with CASTEL DUINO theft. An important witness to isolate.

TRINKLER, Dr. Ernst: See "Index of Austrian Personnel". Trenkler visited TRIESTE several times as REIF's assistant. Probably a valuable witness when located.

UMGAR, Harry: Secretary of Institute for Carinthian Research. Was personally connected with its book-purchasing activities. At KLAGENFURT. Not yet interrogated.

ZIMMERMANN, Prof. Fr. Xavier: Representative of the Institute for Carinthian Research and for the Abteilung Wissenschaft und Unterricht at GORIZIA. Responsible for actual removal of Archivio Morelliano from GORIZIA. Preliminary interrogation by Capt. T.H. Brooks, June 45.

ZOPF, Hans Friedrich: Librarian of Institute [illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785017

RAINER, Dr. Friedrich: Gauleiter of GAU KÄRNTEN and Oberste Kommissar of the Military Zone. Personally responsible for policy in respect of Monuments, Libraries and Archives, in all of which he took an interest. Helped to found in the Institute of Carinthian Research in 1942. In custody at KLAGENFURT. Has not yet been interrogated.

SCHEIDE, Dr. Friedrich: Director of the Oberschule at VILLACH. Party member May 1938. Director of Abteilung Wissenschaft und Unterricht until 1 April, when relieved at his own request for alleged reasons of health. No evidence of irregular activity during his tenure, and FRÖHE speaks of him with respect. Interrogated at VILLACH 9/7/45 and gave an excellent impression.

STANTLISS, SS. Untersturmführer: A mysterious figure known to MENTSHANKEL. Apparently something of an unofficial SS. expert, particularly in books. Definitely connected with CASTLE DUINO theft. An important witness to locate.

TRENKLER, Dr. Ernst: See "Index of Austrian Personnel". Trenkler visited TRIESTE several times as REDL's assistant. Probably a valuable witness when located.

UMGAR, Herr: Secretary of Institute for Carinthian Research. Was personally connected with its book-purchasing activities. At KLAGENFURT. Not yet interrogated.

ZIMMERMANN, Prof. Fr. Xavier: Representative of the Institute for Carinthian Research and for the Abteilung Wissenschaft und Unterricht at GORIZIA. Responsible for actual removal of Archivio Morelliano from GORIZIA. Preliminary interrogation by Capt. T.H. Brooke, June 45.

ZOFF, Herr Friedrich: Librarian of Institute for Carinthian Research. Made actual arrangements for transport of books from TRIESTE to KLAGENFURT July 44. Interrogated 9/7/45 at KLAGENFURT.

J.B. WARD PERKINS
Lt.Col., R.A.
A/Director

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Declassified E.O. 12356 Section 3.3/NND No. 785017

65

CONFIDENTIAL

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1 - Control Commission for Germany (British Element), attn. Monuments, Fine Arts and Archives Branch

1 - W/Cdr D. Cooper, D) for Germany (British Element), Rear

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2 - Military Government Staff, AUSTRIA, attn. Monuments, Fine Arts and Archives Branch

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Declassified E.O. 12356 Section 3.3/NND No. 785017

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1 - Control Commission for Germany (British Element), attn. Monuments, Fine Arts and Archives Branch

1 - W/Cdr D. Cooper, CC for Germany (British Element), Rear

1 - HQ. US Forces AUSTRIA, attn. Monuments and Fine Arts Branch

2 - Military Government Staff, AUSTRIA, attn. Monuments, Fine Arts and Archives Branch

1 - HQ. Military Government, GAU KÄRNTEN, attn. MFA Officer

1 - Major E. Croft Murray, HQ. Military Government, STEIERMARK

CONFIDENTIAL

625

Declassified E.O. 12356 Section 3.3/NND No. 785017

CONFIDENTIAL

2014/ER.

19 July 45

64

APPENDIX

German Activities 1943-5 in the Operationszone Adriatisches Kustenland in the Field of Fine Arts, Libraries, and Archives

TRANSLATIONS OF RELEVANT DOCUMENTS

A. JEWISH PROPERTIES

1. Office-memo from FROEL to RAINER 28 Dec 43, outlining proposals in respect of Jewish art-property sequestrated in the Military Zone and enclosing Italian instruction, on the subject (the document which follows — No. 2).
2. Instruction issued Dec 43 by Fascist Italian Minister of Education BIGGINI on the sequestration of Jewish-owned works of art.
3. Proposals for policy forwarded, with request for decision thereon, by FROEL to RAINER on 17 July 44, and annotated by RAINER with his comments.
4. Formal statement of policy 28 Oct 44 from RAINER's office in reply to FROEL's proposals of 17 July 44.
5. Letter from FROEL to RAINER 31 May 44 concerning acquisition of Jewish works of art and books for KLAGENFURT and verbal approval thereto.
6-8. Correspondence relative to selection of Fine Arts books at TRIESTE for the library at KLAGENFURT.
9. Letter from FROEL to RAINER concerning works of art, the property of Austrian Jews, from the Free Port of TRIESTE, selected for the Museum at KLAGENFURT.
10. Letter from FROEL to RAINER, setting aside 3 pictures from a Jewish collection in FRIULI for RAINER personally; the remainder to pass to UDINE Museum.
11. Report by F.S.S. on recovery of these three pictures in GAU KARNTEN.
12-13. Correspondence concerning Fine Art objects from the Collection of POLLITZER, a TRIESTE Jew, selected for the KLAGENFURT Museum.

B. SS. ACTIVITIES AND THE LIBRARY OF CASTEL DUINO

14. Detailed account of the removal by the SS. of the library of CASTEL DUINO (supplements text of Report, Section 5)
15. Statement by Erwin LUSAR, Administrator of the Principi della Torre e Tasso, owners of CASTEL DUINO.
16. File-memorandum by Dr. HANFSTAENGL on activities of SS. Untersturmführer SCHNEIDER.
17. Letter of FROEL referring to former property of Ed. POLLACK, Jew of FIUME, and protesting against SS. activity.
18. Letter from Mayor of UDINE, terminating correspondence over the fate of the MORPURGO collection in that city.

C. ARCHIVES

Declassified E.O. 12356 Section 3.3/NND No. 785017

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18. Letter from Mayor of UDINE, terminating correspondence over the fate of the MORPURGO collection in that city.

C. ARCHIVES

19. Circular issued by RUHR on 18 Oct 44 outlining Archives Policy in the Military Zone.

20. Letter from FRAUCHER to head of German civil administration in GORIZIA detailing the proposed work on archives.

21. Statement by Dr. Fausto FRANCO, Superintendent of Monuments and Galleries for VENEZIA GIULIA, on the subject of the removal of the Archivio Moralliano from GORIZIA.

CONFIDENTIAL

624

Declassified E.O. 12356 Section 3.3/NND No. 785017

CONFIDENTIAL

A.- JEWISH PROPERTIES

Document 1. Office-memo from FROEHLICH to RAINER 28 Dec 43, outlining proposals in respect of Jewish art-property sequestrated in the Military Zone and enclosing Italian instruction, on the subject (the document which follows -- No. 2).

GL. 689/GK - 43

Office-note for Gauleiter Dr. F. Rainer, as High Commissioner for the Adriatic Military Coastal Zone

Subject: Sequestration of Jewish property
Assignment of works of art

28 Dec 43

The Superintendent at TRIESTE Dr. F. Franco, when I recently met him at TRIESTE, gave me a summary of the instruction issued by the Ministero dell'educazione Nazionale, Direzione Generale delle Arti about the sequestration of works of art of Jewish ownership. I enclose herewith a copy of the document. I should mention that I did not correct the German translation, but kept the original form.

It seems to me, that the sequestration of works of art is done by the Italian government in such a way, that the objects are transferred to public museums. It seems that the Superintendency has an authoritative part in this. In order to be able to seize in time the Jewish property and to avoid its wrongful dispersal, it would be advisable (1) that the sequestration offices, immediately after they have received information, would let me know the addresses of the flats and properties which are to be sequestrated. My colleagues and myself could then ascertain, if there are objects of artistic and cultural value; (2) the wrongful disposal of objects should be punished; (3) it is desirable to transfer the sequestrated art objects to museums and public collections. In special cases however Dr. Rainer, High Commissioner, should be asked for his decision; (4) the transfer of the objects to the museums should be done by the High Commissioner in accordance with the proposals of the Superintendency.

I would not have proposed these measures, if several past incidents not demonstrated the need of giving exact orders to the sequestrating personnel (e.g. the vanishing of carpets and pictures from the house of Morpurgo at Trieste or the vanishing of carpets, pictures and books from the Palazzo Morpurgo at Udine).

In case of approval, I would ask you to give the order for the above-mentioned measures as soon as possible.

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

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In case of approval, I would ask you to give the order for the above-mentioned measures as soon as possible.

Frodl

Klagenfurt 28/XII/43

Added in MS:

Copy for Dr. Schoido. Donn 21.III.44. E.H
Second copy for Dr. Tischbach, O.K, Abteilung Finanzen, 21.III.44. E.H

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Document 2. Instruction issued Dec 43 by Fascist Italian Minister of Education Bigini on the sequestration of Jewish-owned works of art.

MINISTERO DELL'EDUCAZIONE NAZIONALE

Direzione Generale delle Arti

RACCOMANDATA RISERVATA

QUARTIER GENERALE, 1/12-43

Ai Capi delle Provincie
Ai Sovrintendenti alle Gallerie
Ai Sovrintendenti ai Monumenti e alle Antichita'
Ai Sovrintendenti Bibliografici
Agli Intendenti di Finanza della Repubblica Sociale Italiana

Prot. Nr. 665

OGGETTO: Requisizione delle opere d'arte di proprieta' ebraica.-

1) Con provvedimento in corso e' stato disposto il sequestro di tutte le opere d'arte appartenenti ad ebrei, anche se discriminati, e ad istituzioni israelitiche. Per opere d'arte si intendono, non solo le opere d'arte figurativa (pittura, scultura, incisione ecc.) ma anche le opere d'arte applicata quando, per il loro pregio, non possano essere considerate oggetti di uso comune.

2) Il decreto di sequestro sara', anche in questo caso, emesso dal Capo della Provincia, ma la richiesta relativa dovra' essere avanzata dal Soprintendente alle Gallerie. Ordinariamente e, salvo casi eccezionali, da valutarsi d'accordo fra il Capo della Provincia e il Soprintendente alle Gallerie saranno nominati sequestratari gli stessi detentori delle opere d'arte sequestrate.

MINISTERIUM DER NATIONALEN ERZIEHUNG

General-Direktion der Künste

REKOMMANDIERT GEHEIMVERT

Hauptquartier, 1/12-43

An die Oberhäupter der Provinzen

An die Oberintendanten für Denkmale und Altertümer
An die bibliographischen Oberintendanten
An die Finanzintendanten der italienischen Sozial-Republik

Prot. Nr. 665

Gegenstand: Requirierung der Kunstgegenstände jüdischen Eigentums.-

1) Mit schwebender Vorkehrung ist die Beschlagnahme aller den Juden (auch wenn sie "diskriminiert" sind) oder israelitischen Anstalten angehöriger Kunstwerke angeordnet. Als Kunstwerke versteht man nicht nur die Werke der bildenden Künste (Malerei, Bildhauerei Stiche etc.) aber auch die angewandten Kunstwerke, wenn sie für ihren Wert, nicht als Gegenstand gewöhnlichen Gebrauches betrachtet werden können.

2) Das Beschlagnahmsdekret wird auch in diesem Falle von Oberhaupt der Provinz ausgehen, aber das diesbezügliche Verlangen muss von der Oberintendanz für die Galerien vorgebracht werden. Gewöhnlich, Ausnahmsfälle ausgeschlossen die im Einvernehmen mit dem Oberhaupt der Provinz und mit den Oberintendanten für Galerien zu schützen sind, werden als Sequestratoren dieselben Besitzer der sequestrierten Kunstgegenstände ernannt.

4) Alle Anordnungen, welche das Sequester der

Declassified E.O. 12356 Section 3.3/NND No. 785017

Ai Sovrintendenti Bibliografici
agli Intendenti di Finanza della
Repubblica Sociale Italiana

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4) Le disposizioni relative al sequestro delle opere d'arte, si estendono alle collezioni di oggetti di antichita', alle raccolte numismatiche, alle raccolte di cimeli, e in genere alle cose di cui alla lettera a) b) c) dell'art. 1 della Legge 1 Giugno 1939 Nr. 1089, sulla tutela delle cose di interesse artistico e storico.

8) I Capi della Provincia sono invitati ad impartire senza indugio le opportune disposizioni ai Podesta' dipendenti.

IL MINISTRO
F.to BIGGINI

- 3 -

An die bibliographischen Oberintendanten
An die Finanzintendanten der italienischen
Sozial-Republik

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4) Alle Anordnungen, welche das Sequester der Kunstwerke betreffen, erstrecken sich auf die Sammlungen der Altertümer auf die numismatischen und Zimelien-Sammlungen und im Allgemeinen auf die Gegenstände sub a) b) c) der Art. 1 des Gesetzes vom 1 Juni 1939 Nr. 1089 über den Schutz der künstlerischen und historischen Gegenstände.

8) Die Oberhauptmänner der Provinzen werden aufgefordert die nötigen Anordnungen ohne Verzug den abhängigen Podesta' zu erteilen.

DER MINISTER
BIGGINI

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Document 3. Proposals for policy forwarded, with request for decision thereon, by FRODL to RAINER on 17 July 44, and annotated by RAINER with his comments.

The Gaukonservator for Carinthia

Klagenfurt, Museumgasse 2

To Gen. Referent
Regierungsrat Hauser

Discussed with
Gauleiter and Reichsstatthalter
Klagenfurt
17/VII/44

I. Adriatic Coastal Zone, Ital. provinces

Notes of the Gauleiter

1) Jewish property Trieste. The position as at present established (as far as it has been reported to us) has been reported to the Gauleiter (Inventory with photographs) for his decision.

Proposal: To assign the objects to the corresponding provincial museums. In principle the Gauleiter has already given his consent. The Finance-department of Friuli however has not yet been informed.

Yes, except objects of special interest for Carinthia. Choice by Dr. Frodl. (And the following hand-written note by Frodl:) Achenbach to Carinthia. Make inventory, definitely propose.

2) Jewish property of German origin (sequestrated lands in the Free Port of Trieste). The selection has already been made. The Finance-department has not yet been informed about the consent of the Gauleiter to assign the objects to the Klagenfurt Museum. This consent applies only to the following point:

Yes

3) Libraries of Jewish property (Location Trieste Synagogue). Agreement with Dr. Huigl; the objects in question already are ready for the transport to Carinthia.

4 & 5) Deal with detailed transport questions. (Not translated)

6) Question of [illegible]

I. Adriatic Coastal Zone, Ital. Provinces

Notes of the Gauleiter

1) Jewish property Trieste. The position as at present established (as far as it has been reported to us) has been reported to the Gauleiter (Inventory with photographs) for his decision.

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Proposal: To assign the objects to the corresponding provincial museums. In principle the Gauleiter has already given his consent. The Finance-department of Friuli however has not yet been informed.

2) Jewish property of German origin (sequestrated loads in the Free Port of Trieste). The selection has already been made. The Finance-department has not yet been informed about the consent of the Gauleiter to assign the objects to the Klagenfurt museum. This consent applies only to the following point:

Yes

3) Libraries of Jewish property (location Trieste Synagogue). Agreement with Dr. Feigl; the objects in question already are ready for the transport to Carinthia.

4 & 5) Deal with detailed transport questions. (Not translated)

6) Question of a permit. (Not translated)

Yes

7) Dr. Medwath indicates a large scientific library in the Jewish villa at Trieste now the seat of the government president and proposes to secure it for the scientific department of the Klagenfurt museum.

II. Adriatic Coastal Zone. Ljubljana (Laibach)

Immediately to propose (Added MS. note by Frodl): Dr. Feigl will urge the matter at Trieste.

1) Decree for protection of monuments in Province of Laibach. (Follow: details and proposals for reorganisation of museums-administration etc. Not translated)

Supplement to I. Italian provinces.

Since my first stay at Trieste I suggested

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Declassified E.O. 12356 Section 3.3/NND No. 785017

to the Ital. Soprintendenza all'Arte the improvement of the protection of buildings and promised the support on large scale by the OK in material, personnal and money.

The Superintendency - apparently influenced by the Ministry - waited and was reluctant. Since the increasing air-bombardments (Monfalcone, Trieste etc.) about 4 weeks ago, most urgent demands came in for construction-material and other material necessary for protective measures at Grado, Aquileia, Udine, Cividale etc. The Competent offices of the OK are most obliging, but certainly at this time I am no longer able to fulfil every demand, because of the complete change of the situation since October.

The Italians are disposed to put the blame all on us, if something should happen to a monument which could perhaps have been avoided with a protective construction.

I have in writing told the Superintendency that I am fully aware of their tactics and that the Italian authorities alone are responsible.

No.

Shall I do more?

Protective measures in accordance with the available materials are ordered and partly already under construction at Cividale (Cathedral and museum) and Udine (Cappella Manin, S. Maria in castello).

2) Bills of Dr. Brodl. (Details not translated)

Sections III and IV are not relevant to this report.

Document 4. Formal statement of policy 28 Oct 44 from Rainer's office in reply to [illegible] proposals of 17 July 44.

(received 21/XI/1944)

Chancery of the Gauleiter

To the

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

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(received 21/XI/1944)

Chancery of the Gauleiter

To the
Gauconservator
Dr. Walter Frodl

Klagenfurt

Klagenfurt 26/X/1944

B/Jo
G./Rat

Subject: Jewish property in the Operational Zone.

On 17 July 44 you requested a decision of the Gauleiter over the confiscation of Jewish property. Your proposal is to give the objects to the various provincial museums. The Gauleiter has given his consent to this proposal. You should however set aside those objects which have a special interest for Carinthia.

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

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The Gauleiter has also commanded that Jewish property (sequestrated loads in the free port at Trieste) should be given to the Museum at Klagenfurt.

I enclose herewith your letter.

Heil Hitler
signed: Beisker
Gauhauptstellenleiter

Document 5. Letter from FROEL to [illegible] 31 May 44 concerning acquisition of Jewish works of art and books for Klagenfurt and verbal approval thereto.

Sect. V/b.

UDINE -- May 31th 1944

Subject: Jewish goods stored in the port of Trieste; works of art.

To the
High Commissioner Dr. Friedrich Rainer
Gauleiter and Governor of the Reich in Carinthia

Trieste

I. By order of the Finance section of the High Commissioner we have inspected for objects of art those Jewish goods exported from the Reich which at the end of May were still in the port of Trieste. It should be remarked that really valuable objects were kept back by the export commissions in Vienna in 1938 and 1939; in these deposits therefore there are only objects of second quality. The more valuable of these - some paintings, sculptures, objects of applied art such as glass, porcelain, embossed work etc - have been selected and I request that those things be given to the Museum of the Reichsgau Carinthia at Klagenfurt. There are also some paintings which could perhaps be used as decoration for state-rooms. Finance Section is making an inventory of these objects, which will be sent to you for definite decision.

The proposal in question does not conflict with my previous proposals as to the assignment of Jewish art-property to the Museums of the Adriatic Coastal Zone, inasmuch as these objects come exclusively from the Reich (mostly from Vienna). The Adriatic Coastal Zone therefore is not losing anything.

II. I ask furthermore that gaps in the Museum library of history of art shou[illegible] be filled from the books of former Jewish [illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785017

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Gauleiter and Governor of the Reich in Carinthia

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The proposal in question does not conflict with my previous proposals as to the assignment of Jewish art-property to the Museums of the Adriatic Coastal Zone, inasmuch as these objects come exclusively from the Reich (mostly from Vienna). The Adriatic Coastal Zone therefore is not losing anything.

II. I ask furthermore that gaps in the Museum library of history of art shou be filled from the books of former Jewish ownership which are now being sorted. I am sure there are in the Jewish libraries series of books referring to histor of art which we do not possess at Klagenfurt and under the present circumstanc are not able to buy any more. I ask you for your consent.

W. Frodl

Answer (added in pencil HS)

Tel. to Miss Jaritti 6/VI/44: The Gauleiter gives his consent, signed with "[illegible]" the Finance section has been informed.

H.H. 6/VI/44.
(Heike Hanfstaengl)

CONFIDENTIAL

CONFIDENTIAL (61)

Documents 6-8. Correspondence relating to selection of Fine Arts books at TRIESTE for the library at KLAGENFURT.

Document 6.

Chancery of the Gauleiter
Head of the Chancery

Klagenfurt 16/VI/44

To the
Chief of the Finance department
at the High Commissioner
Mr. OKR Dr. Zojer
Triest Palace of Justice

Subject: Jewish stocks at the Free Port at Trieste.

The Commissioner for protection of monuments in the Operational Zone, Dr. Frodl, has asked the Gauleiter to be allowed to complete the art-historical library with books from Jewish property. The Gauleiter has given his consent. I inform you of this decision.

Beisker
Gauhauptstellenleiter

Document 7. (See 6-8 above.)

To the
German Advisor of the province of Friuli, for
attention of Dr. Walter Frodl,
Udine

19 Aug 44

I ask you for an inventory of the books which, on your instructions, Frau Dr. Hanfstaengl has taken from the store of books of Jewish property in the synagogue in Trieste. I call your attention to the fact that further Fine Art books have since been stored in the synagogue, and I ask you to send at the beginning of September a representative who may receive some more of those. Before you send anybody, please phone or write to me. Dr. Heigl and Dr. Trenkler will be in Trieste at this time.

By order
D. Lukas.

Declassified E.O. 12356 Section 3.3/NND No. 785017

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19 Aug 44

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By order
D. Lukas.

Document 8. (See 6-8 above.)

Sect/V/D

UDINE

22/VIII/44

To the
High Commissioner
Abt/V. for Dr. Lukas
Trieste

Subject: Books of history of art in the synagogue at Trieste.

The selection of Fine Art books in the synagogue at Trieste was made in the

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Declassified E.O. 12356 Section 3.3/NND No. 785017

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beginning of July rather hurriedly, since they were supposed to be transported very soon to their destination in the Reich with a truck furnished by the High Commissioner. Dr. Meigl, because of the short time for packing, kindly gave his consent to later inventorizing, specially because only then will it be possible to separate those books, which perhaps already exist in the Klagenfurt library, with which I am not very familiar. I informed Director Meigl in writing about this measure on 6 July 19[illegible]. Unfortunately it has not so far proved possible to despatch the cases, and the inventory is therefore still to be made. I should be very much obliged if you could in passing do something for the forwarding of the cases which are in the Synagogue, ready nailed and addressed. The cases should go from Villach by railway to Lienz/Drau, but to simplify the matter they may be delivered to the Museum at Villach which will provide for further transport. I thank you for your information that other books in which we may be interested are stored in the Synagogue. I shall write to you about these early in September.

The Office for Protection of Monuments in
the Adriatic Military Coastal Zone

By Order
Erika Hanfstaengl

Document 2. - Letter from Frodl to Meixner concerning works of art, the property of Austrian Jews, from the Free Port of TRIESTE, selected for the museum at KLAGENFURT.

Subject: Works of Art from Sequestrated Jewish property, TRIESTE

V/D

KLAGENFURT 8 Jan 44

To the
Gauleiter and Reich governor
in Carinthia
Klagenfurt

Gauleiter!

A few days ago I had the opportunity to select from the sequestrated Jewish goods the objects for our collection - the goods in question were property of emigrated Jews from VIENNA, which were at the Free Port of TRIESTE and are now to be sold through the Adria or the Dorotheum. The quantity is not large, and it is limited to some quite good paintings, prints, glasses, and some sculpture. Finance department will probably rule that we have to buy these objects and fill

The Office for Protection of Monuments in the Adriatic Military Coastal Zone

By Order

Erika Hamsteengl

Document 2. Letter from Frodl to Baier concerning works of art, the property of Austrian Jews, from the Free Port of TRIESTE, selected for the museum at KLAGENFURT.

Subject: Works of Art from Sequestrated Jewish property, TRIESTE

V/D

KLAGENFURT 8 Jan 44

To th
Gauleiter and Reich governor
in Carinthia
Klagenfurt

Gauleiter!

A few days ago I had the opportunity to select from the sequestrated Jewish goods the objects for our collection - the goods in question were property of emigrated Jews from VIENNA, which were at the Free Port of TRIESTE and are now to be sold through the Adria or the Donauraum. The quantity is not large, and it is limited to some quite good paintings, prints, glasses, and some sculptures. Finance department will probably rule that we have to buy these objects and will press this ruling unless you, Gauleiter, give a definitive order on the matter.

I request therefore, that you instruct the Finance department of the High Commissioner to give the objects in question to the Reichsgau museum at Klagenfurt free of charge.

Heil Hitler!

F(rodl)

- 8 -

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

(6a)

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Document 10. Letter from Frodl to Rainer, setting aside 3 pictures from a Jewish collection in FRIULI for Rainer personally; the remainder to pass to UDINE Museum.

Sect. V/D

UDINE -- 14/VIII/44

Subject: Hand-over of Jewish Art property to the Museo Civico at Udine

To the
High Commissioner, Gauleiter and Governor of the Reich in Carinthia
Dr. Friedrich Rainer

Trieste

With reference to my report of July 17th re about the disposal of art-objects from sequestrated Jewish property I should like to make the following proposal, asking for your definite decision.

In the province of Friuli up to now 4 large groups have been sequestrated. In accordance with your instructions I shall send to Carinthia as soon as possible the following 3 important paintings:

Mohnbach, Oswald: Street through a mountain ravine (Ht. 99,5 cm, L. 77 cm). Signed bottom right). Good condition. Oil on linen.

Tomins, Alfredo: Horse-sledge galopping in snow (Ht. 51,5 cm, L. 80 cm) Signed. Good condition. Oil on linen.

Friedlaender, Friedrich: Rural interior with seven persons sitting round a table (Ht. 55 cm, L. 66 cm). Signed. Good condition. Oil on linen.

The paintings belonged to Filippo Brunner, Isola Morosini.

I propose to give the following objects (listed separately, not here translated) to the Museo Civico at Udine and should be obliged, if you would send a note indicating the consent of the Gauleiter to the Finance section at Trieste (Dr. Fischbach). Following my first report to the Gauleiter and his consent on principle I have already talked over with Dr. Fischbach the form of the hand-over.

Frodl.

Copies for information to:

1) Oberste Kommission, Abteilung V, Trieste
2) Oberste Kommission, Finanz Sektion

Declassified E.O. 12356 Section 3.3/NND No. 785017

Trieste

With reference to my report of July 17th re about the disposal of art-objects from sequestrated Jewish property I should like to make the following proposal, asking for your decision to decision.

In the province of Friuli up to now 4 large groups have been sequestrated. In accordance with your instructions I shall send to Carinthia as soon as possible the following 3 important paintings:

Achenbach, Oswald: Street through a mountain ravine (Ht. 99,5 cm, L. 77 cm). Signed bottom right). Good condition. Oil on linen.

Tommis, Alfredo: Horse-sledge galopping in snow (Ht. 51,5 cm, L. 80 cm) Signed. Good condition. Oil on linen.

Friedlaender, Friedrich: Rural interior with seven persons sitting round a table (Ht. 55 cm, L. 68 cm). Signed. Good condition. Oil on linen.

The paintings belonged to Filippo Brunner, Isola Morosini.

I propose to give the following objects (listed seperately, not here translated) to the Museo Civico at Udine and should be obliged, if you would send a note indicating the consent of the Gauleiter to the Finance section at Trieste (Dr. Fischbach). Following my first report to the Gauleiter and his consent on principle I have already talked over with Dr. Fischbach the form of the hand-over.

Troll.

Copies for information to:

1) Oberste Kommissar, Abteilung V, Trieste
2) Oberste Kommissar, Finance Section (Dr. Fischbach), Trieste

Udine, 14 Aug 44

- 2 -

CONFIDENTIAL

620

Declassified E.O. 12356 Section 3.3/NND No. 785017

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Document 11. Report by F.S.S. on recovery of these three pictures in GAU KÄRNTEN.

Report by F.S.S. on recovery of three pictures referred to in 10, at KLEINBERG IN KÄRNTEN. The pictures are now in the hands of the MFAA Officer at KLAGENFURT.

Subject: Art pictures in possession of Germans.

On 3 Jun. 1945 I went to Mittewald Kinderheim, Kleiberg and collected three art pictures that had been left behind there by unknown persons. The Heimleiterin Clementin Hildegaard gave the following information:-

Between 5 and 9 May innumerable Germans including some of the Gau personnal stayed at the Kinderheim on their way from Italy into Austria and left behind several wooden boxes etc. containing typewriters etc. On 19 May the Heimleiterin noticed outside the Heim a large wooden case addressed as follows:-

To Oberston Kommissar, Gauleiter and Reichsstatthalter
Dr. Friedrich Rainer
Klagenfurt.

From Oberste Kommissar
Abteilung Denkmalschutz
Udine.

The case had definitely not been outside the Heim the day before but Clementin has no idea from where it came.

The British soldiers opened the case and found three valuable looking pictures.

Clementin reported the matter to F.S.S. Villach on 2.6.45. She states that the typewriters were consigned to the Landrat at Villach.

4. 6. 45

323351

G Wallwork Sjt.

Documents 12-13. Correspondence concerning Nine Art objects from the Collection of PÖLLITZER, a TRIESTE Jew, selected for the KLAGENFURT Museum.

Declassified E.O. 12356 Section 3.3/NND No. 785017

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Abteilung Denkmalschutz
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The case had definitely not been outside the Heim the day before but Clementin has no idea from where it came.

Two British soldiers opened the case and found three valuable looking pictures.

Clementin reported the matter to F.S.S. Villach on 2.6.45. She states that the typewriters were consigned to the Landrat at Villach.

4. 6. 45

323351

G Wallwork Sjt.

Documents 12-13. Correspondence concerning Fine Art objects from the Collection of POLLITZER, a TRIESTE Jew, selected for the KLAGENFURT Museum.

Document 12.

Sect V/D

UDINE, 17 March 45

To the High Commissioner
Sect. V
TRIESTE

Subject: Transport of works of art to Carinthia.

The following works of art from the property of Pollitzer, Via Cavana, TRIESTE, have been selected for the Neu-Museum at Klagenfurt:

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Declassified E.O. 12356 Section 3.3/NND No. 785017

CONFIDENTIAL

54

1. Painting: Adoration of the Magi, oil on wood, 15th cent.
2 wooden figures with setting (half figures, fragments) 15th cent.
(Typing error: illegible)
1 small box, wood studded with ironwork, folk-lore
1 small box in form of a chest, wood with reliefs on the front
1 single front similar to the above

I ask you to have these objects packed and, if occasion presents, to send them in transport to the Reich, to be left at the Museum in Villach.

The commissioner for the protection of Monuments.

By order:

H(rika) H(anfstaengl)

Note: These objects are now stored in the Dorotheum at Klagenfurt

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Document 13. (See 12-15 above)

TRIEST 4 Apr 45

To the
Protection of Monuments Section,
the German Advisor at

UDINE

I have ordered that the works of art, which Dr. Hanfstaengl has chosen for the Reichsgrenmuseum, be sent in the next days. If there should be no room, they are to be taken to a cellar in the Reichsstatthalterei or to Schoss Rhonthal. Dr. Fuchs at the Reichsstatthalterei will be informed of the location of the cases (they leave here probably on 7 April), and he will arrange about this with Dr. Pflugerl at the Gauschulungsamt.

By order:

Dr. Lukas

Inventory of works of art consigned to Carinthia from Jewish property in Italy
(1) Paintings and (2) ...

Note: These objects are now stored in the Dorotheum at Klagenfurt

Document 15. (See 12-13 above)

TRIESTE [illegible] 45

To the
Protection of Monuments Section,
the German Advisor at

UDINE

I have ordered that the works of art, which Dr. Hanfstaengl has chosen for the Reichsgrunmuseum, be sent in the next days. If there should be no room, they are to be taken to a cellar in the Reichsstatthalterei or to Schoss Ebenthal. Dr. Fuchs at the Reichsstatthalterei will be informed of the location of the cases (they leave here probably on 7 April), and he will arrange about this with Dr. Pflegerl at the Gauschulungsamt.

By order:

Dr. Lukas

Inventory of works of art consigned to Carinthia from Jewish property in TRIESTE (1) Polli tzer and (2) already stored at the synagogue.

Paintings

Adoration of the Magi, oil on wood 15th cent.
Saint Jerome in a landscape, oil on wood 15th cent.
Half figure of a bearded monk (gilded frame)
Landscape with mountains and river, oil on linen 20th cent.
Landscape with house and cascade, end of 19th cent. oil on linen
(In the synagogue) Landscape by Stettner, signed and dated 1925 (?)

CONFIRM 619

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

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Sculpture

Saint with cap, wood with setting, half figure (fragment) 15th cent.
Figure of a saint, wood with setting half figure (fragment) 15th cent.
Reliquary
Bust (head of an emperor) end of 18th cent. Wood with setting.
Apostle, wood figure 15/16th cent.
Standing Apostle, wood figure 15/16th cent. exhibited in the entrance hall.

Applied art

2 Tinned iron lamps
1 Iron candlestick for several candles
1 Iron candlestick for 1 candle
1 Candlestick gilded wood 18th cent.
2 Reliquary settings, gilded wood 18th cent.
1 Small box: wood studded with painted ironwork (folklore)
1 Small box (in form of a chest), wood with reliefs on the front
1 Front of a box with reliefs (similar to the above)
11 Old frames, wood, mostly with settings.

2 Reliquary settings, gilded wood 18th cent.
1 Small box: wood studded with painted ironwork (folklore)
1 Small box (in form of a chest), wood with reliefs on the front
1 Front of a box with reliefs (similar to the above)
11 Old frames, wood, mostly with settings.

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Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

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B. SS. ACTIVITIES AND THE LIBRARY OF CASTEL DUINO

Document 14. Detailed account of the removal by the SS of the library of CASTEL DUINO (supplements text of Report, Section 5)

The historic Castle of DUINO, on the coast between TRIESTE and A[illegible], is the property of the Principi della Torre e Tasso (Thurn und Taxis). The present owner, the American-born widow of the late prince, is in Switzerland. The administrator is Signor Erwin RUZZA, who is resident locally, and has supplied the accompanying account of the removal of the library by the SS. in August 44.

During the war the castle was occupied successively by Italian militia, by German sailors, and by the headquarters of the SS Landschutz-Offiziersschule, commander Hauptsturmführer BARBUTEL. In July 44 an order was received from the SS. commander of the Adriatic Coastal Zone, the notorious General Globotschnik, that the valuable library of the castle was to be removed. A protest through the Prefect apparently secured its retention on condition that the keys be handed over to a certain Advocate from Klagenfurt, whose name Lunar does not precisely recall; he is described as of medium height, well built, [illegible] with glasses and a medium curly moustache ("all'Inglese"), and claimed to be on the staff of Gauleiter Rainer at TRIESTE.

Early in August without further notice a German military lorry and trailer came out to Duino and removed a load of the most books. [illegible] stated this was on the orders of Globotschnik and that the books were being removed to TRIESTE and subsequently to [illegible] to ensure their safety from air-raids. Lunar and the Avvocato Piero PILLA (Trieste, via Mazzini 15/2, tel. 4372) protested and tried at least to obtain a receipt but were met with temporising answers. No receipt was ever given.

The catalogue was taken with the books. The family's works of art were already in a place of safety and the family archives of Thurn and Taxis were not touched.

The only reference to this library in the files of the Denkmalschutz organisation is a passing reference by Dr. Ramsdorf in an aide-memoire, dated 1 Feb 45, recording a meeting with a certain Obersturmführer Stanglizza (?):

"Obersturmf. St. announced himself only in the case of several libraries and of the books appropriated from private Jewish ownership. Under his direction the library of Castel Duino was taken to safe custody in Klagenfurt. One copy of the catalogue is with the library; Obersturmf. St. has the other."

Prodl professed ignorance (apparently genuine) of the affair.

During the war the castle was occupied successively by Italian militia, by German sailors, and by the headquarters of the SS Landschutz-Führerschule, commander Hauptsturmführer RAFFELSBERGER. In July 44 an order was received from the SS. commander of the Adriatic Coastal Zone, the notorious General Globotschnik, that the valuable library of the castle was to be removed. A protest through the Prefect apparently secured its retention on condition that the keys be handed over to a certain Advocate from Klagenfurt, whose name Lunar does not precisely recall; he is described as of medium height, well built, . with glasses and a medium curly moustache ("all'Inglese"), and claimed to be on the staff of Gauleiter Rainer at TRIESTE.

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The catalogue was taken with the books. The family's works of art were already in a place of safety and the family archives of Thurn and Taxis were not touched.

The only reference to this library in the files of the Denkmalschutz organisation is a passing reference by Dr. Hanfstängl in an aide-mémoire, dated 1 Feb 45, recording a meeting with a certain Obersturmführer Stanglmeier (?):

"Untersturmführer St. concerned himself only in the case of several libraries and of the books appropriated from private Jewish ownership. Under his direction the library of Castel Duino was taken to safe custody in Klagenfurt. One copy of the catalogue is with the library; Untersturmführer St. has the other."

Prodl professed ignorance (apparently genuine) of the affair.

Huber states that his first knowledge of the matter was a protest by the Prefect of TRIESTE, who stated the library was State Property. He enquired and found that SS. General Globotschnik had ordered their removal from Duino. He states he protested and received in reply, over the signature of v. Lorsch, a brusque statement that it was an SS. matter in which he was not to interfere, and he took no further action.

As already reported by Major Croft-Murray and Captain Brooke (para. 26, Second Report on MFAA in Gau Kärnten, HQ. Mil. Govt. Gau Kärnten, ref. MFK/86, dated 4 June 45) the whole or a substantial part of the missing books has since been recovered in the attic of Schloss Freudenburg near Klagenfurt. In the same attic were two smaller caches of books, which on internal evidence are probably the stock of Jewish book-dealers in Italy; and an assortment of works of art, which are subject

61

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

of a separate enquiry. The Castel Duino library-catalogue was also found, and the books are now being checked.

The castle is the property of Herr Throneschild at present in custody at Klagenfurt. Throneschild at a preliminary interview denied all knowledge of the books, stating that he was away from home. As however he was a member of General Globotschnik's SS. staff in TRIESTE, and as such well known by name to Huber, there can be little doubt of his culpability. He had also been in the office of the Reichskommissar zur Festigung des Deutschen Volkstums (Himmler's organisation) at Klagenfurt, and his castle was used by employees of the office as a safe deposit.

From the above it is evident that the library was removed by the SS. The failure to give a receipt and the reproof to Huber invalidate the excuse that it was taken for its greater safety. Those responsible were Globotschnik (since dead), Throneschild, Baroutcher, and the mysterious Stanglisse.

Document 11. Statement by Erwin Lunar, Administrator of the Principi della Torre e Tasso, owners of CASTLE DUINO.

CASTLE OF DUINO, 5 July 45

In the month of July '44 the then "Gruppenführer Globotschnik" (Commander of the SS of TRIESTE and surrounding territory) gave orders - transmitted to Hauptsturmführer Ing. Baroutcher, Commander of the "SS-Landschutzführer" School stationed at Castle Duino - to remove the library of the Castle Duino, property of the Princes Della Torre e Tasso, Dukes of Castle Duino.

At first the undersigned administrator of the House of the Princes, [illegible], begged the above-mentioned "Gruppenführer Globotschnik" through the Prefect of TRIESTE, dott. Coccani, to be so kind as to withdraw the order, so as to avoid the removal of the valuable volumes.

It was indeed promised that the library would remain at the Castle; but the library itself was to be closed and its keys were to be consigned the "Rechtsanwalt" (I do not know exactly the name of this lawyer; it sounded something like Preundt, Freudenberg, or Freudenthal). He is a man slightly taller than the average, well built, with a healthy complexion, wearing moustaches in the English fashion, and spectacles; he said he was the director of Fine Arts at KLAGENFURT and had his office with the "Gauleiter Reimer" of TRIESTE.

Approximately twenty days later, after the above order had been withdrawn, at the beginning of August '44, a large German military lorry, with trailer, came to the Castle with some troops of the "Wehrmacht" who were ordered to load the library volumes. I had not been previously informed and no [illegible]
—The books were loaded both [illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785017

Document 15. Statement by Enrico Lucar, Administrator of the Principi della Torre e Tasso, owners of CASTLE DUINO.

CASTLE OF DUINO, 5 July 45

In the month of July [illegible] the then "Gruppenführer Globotschnik" (Commander of the SS of TRIESTE and surrounding territory) gave orders - transmitted to Hauptsturmführer Ing. Barouther, Commander of the "SS-Landschutzführer" School stationed at Castle Duino - to remove the library of the Castle Duino, property of the Princes Della Torre e Tasso, Dukes of Castle Duino.

At first the undersigned administrator of the House of the Princes, DOTT. ENRICO LUCAR, begged the above-mentioned "Gruppenführer Globotschnik" through the Prefect of TRIESTE, dott. Coceani, to be so kind as to withdraw the order, so as to avoid the removal of the valuable volumes.

It was indeed promised that the library would remain at the Castle; but the library itself was to be closed and its keys were to be consigned the 'Rechtsanwalt' (I do not know exactly the name of this lawyer; it sounded something like Preundl, Freudenberg, or Freudenthal). He is a man slightly taller than the average, well built, with a healthy complexion, wearing moustaches in the English fashion, and spectacles; he said he was the director of Fine Arts at KLAGENFURT and had his office with the "Oberlofter Reimer" of TRIESTE.

Approximately twenty days later, after the above order had been withdrawn, at the beginning of August '44, a large German military lorry, with trailer, came to the Castle with some troops of the Wehrmacht" who were ordered to load the library volumes. I had not been previously informed and no request whatever had been made. The books were loaded both on the lorry and on the trailer and transferred to TRIESTE. When asked about the reason of the removal of the library, the Commander "Hauptsturmführer Ing. Barouther" answered that so long as they remained at the Castle, the books could not be considered safe against possible bombardments and therefore they were to be removed for the time being to TRIESTE, in care of the the High Commissary "Dr. Rainer", and then transferred to KLAGENFURT. (The exact location remains unknown).

The many protestations made both by the undersigned and by the lawyer of the Household of the Princes, avv. Piero Perri, to the Gruppenführer Globotschnik and to the Commander of the SS. Hauptsturmführer School, Barouther, were useless.

- 1 -

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

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We asked several times for a receipt. When this was asked from "Gn. Globotschnik", he answered that the receipt was to be delivered by the Com. "Hauptsturmführer Bareuther"; and vice versa, when the receipt was asked for from the latter, it was said that it was the business of the "Gn. Globotschnik" to deliver it. So the months passed by and we could not get any final answer. Meantime the defeat of the Germans took place.

We never managed to have the exact location of the library revealed to us. Several volumes were also taken by some non-commissioned officers and enlisted men of the SS, who were present when the books were loaded on the lorry.

Beside the books, the card-index of the library was also removed. It is therefore impossible to state which books of the Library of the Castle were removed.

Each volume of the library bears on the back face of the cover a book-plate representing a tower with two crossed lilies and the words "Ex-Libris" on top and "Castello di Duino" at the bottom. This will make it possible to recognize with certainty any book removed from the library of the Castle of Duino.

/s/ LUIGI TWRR

Administrator of the
Household of the Princes.

Document 16. File-memorandum by Dr. Hanfstaengl on activities of SS. Untersturmführer Stanglissa.

Conversation with Untersturmführer Stanglissa 1/Feb/45 at MUNICH.

Untersturmführer St. is not charged by the SS especially with the protection of art and archives; he has been in charge only by chance now and then, he would however like to help us with work in the future. Sturmbannführer von Alvensleben, Commander of the SS and the police of the Friuli province, has given his consent.

Untersturmführer St. in general has taken care of single libraries and the books from Jewish private property. He took in custody the library of the castle of Duino in Carinthia. One copy of the catalogue is at the library, the other one is held by Untersturmführer St.

Declassified E.O. 12356 Section 3.3/NND No. 785017

Beside the books, the card-index of the library was also removed. It is therefore impossible to state which books of the Library of the Castle were removed.

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/s/ LUZAR KLEIN

Administrator of the
Household of the Princes.

Document 16. File-memorandum by Dr. Hanfstaengl on activities of SS. Untersturmführer Stanglissa.

Conversation with Untersturmführer Stanglissa 1/Feb/45 at UDINE.

Unterstf. St. is not charged by the SS especially with the protection of art and archives; he has been in charge only by chance now and then, he would however like to help us with work in the future. Sturmbannführer von Alvensleben, Commander of the SS and the police of the Friuli province, has given his consent.

Unterstf. St. in general has taken care of single libraries and the books from Jewish private property. He took in custody the library of the castle of Duino in Carinthia. One copy of the catalogue is at the library, the other one is held by Unterstf. St.

Before the inventorying of sequestrated Jewish private libraries took place on the orders of the Oberste Kommissar, the SS had chosen about 60 to 80,000 volumes which have already been sent to the Reich and will be given partly to SS. libraries, but specially to the scientific sections of German war damaged libraries. One part is for decision and disposal by the Gauleiter.

At Gorizia a library of about 700 volumes of Friulian literature has been sequestrated; the books have been sent to Carinthia.

It is said that at Trieste in the synagogue there are still two piles of valuable books, literature referring to Trieste since the beginning of the 19th cent.

H(enrik) H(anfstaengl)

617

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

CONFIDENTIAL

Document 17. Letter of Prof. referring to former property of Ed. Pollack, Jew of FRANK, and protesting against SS. activity.

Sect. V/D.

UDINE, 28 Feb 44

Subject: Sequestration of Jewish property
Oil picture: Palma Giovane, property Pollack, FRANK.

To the
High Commissioner
Sect. V (Dr. Scheidt)
at TRIEST

The Superintendent ai Monumenti at FRIEST gave notice on 24 Feb that during the sequestration of Jewish property the competent police intend confiscate at FRANK an oil-painting by Palma Giovine, proprietor Eduard Pollack, which is stored at the bishop's chancery. I make the following observations.

I naturally do not object to the confiscation of the picture. I protest however against the seizure of the picture from its safe custody by employees of the police and its transport to a public deposit, as has happened before in other cases. The objects seized are customarily stored for months in this depot under the worst conditions, until the case is cleared by the technical and administrative authorities and the objects can be handed back to their proprietor. In the case in question the painting would be just as well secured and sequestrated by the applic - tion of a note or stamp or some other form of marking without removing it from its present deposit. The picture is there much better protected than if persons who have no idea how to handle it transport it from one place to another and damage it severely. I refer to a case at UDINE, where a valuable fresco has been destroyed by the inexpert and careless handling of some junior members of the police. I ask you to use your influence on the High Commander of the SS and of the police to ensure that the picture, whose value is such that if the policemen in TRIEST and FRANK together could not pay for it, be inventorised out left in its deposit.

I should like finally to point out that damage and destructions from war-action are deplorable but inevitable. Damage however, which occurs through carelessness and indolence must, whenever there is reasonable opportunity, be avoided. I should be very much obliged for a note about the success of your action.

F>(odl)

Document 18. Letter from Mayor of UDINE, transmitting correspondence over the fate of the FRANK collection

Declassified E.O. 12356 Section 3.3/NND No. 785017

...of oil-painting by Palma Giovane, proprietor Eduard Pollack, which is stored at the bishop's chancery. I make the following observations.

I am humbly do not object to the confiscation of the picture. I protest however against the seizure of the picture from its safe custody by employees of the police and its transport to a dubious deposit, as has happened before. In other cases. The objects seized are customarily stored for months in this deposit under the worst conditions, until the case is cleared by the technical and administrative authorities and the objects can be assigned to their proprietor. In the case in question the painting would be just as well secured and documented by the application of a note or stamp or some other form of marking without removing it from its present deposit. The picture is there much better protected than if persons who have no idea how to handle it transport it from one place to another and damage it severely. I refer to a case at UDINE, where a valuable fresco has been destroyed by the inexpert and careless handling of some junior members of the police. I ask you to use your influence on the High Commander of the AMG and of the police to ensure that the picture, whose value is such that all the policemen in UDINE and FRIULI together could not pay for it, be inventorized but left in its deposit.

I would like finally to point out that damage and destructions from war-action are deplorable but inevitable. Damage however, which occurs through carelessness and indolence must, whenever there is reasonable opportunity, be avoided. I should be very much obliged for a note about the success of your action.

F:(all)

Document 16. Letter from Mayor of UDINE, coordinating correspondence over the fate of the ROMPURGO collection in that city.

MUNICIPIO DI UDINE

Ref. No. 151 - 1277 P.G.

2 Feb 44

Subject: Works of Art Formerly Belonging to the Morpurgo Family.

To : The High Commissary for the Provincial Administration of FRIULI - UDINE.

Ref. your letter dated 13 Jan 44, I would inform you that Dr. Walter Modl - who is charged with the protection of works of art in the "Adriatic Coast" - has informed

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Declassified E.O. 12356 Section 3.3/NND No. 785017

(56)

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our Director of the Communal Museum that nothing now remains of the bibliographical and artistic collections formerly existing in the Palazzo Morpurgo, Via Savorgnana, except a certain number of volumes of little interest on parliamentary history and two detached frescoes of very little value. Unfortunately the remainder of this fine and valuable collection has been looted and is hopelessly lost.

The proceedings for the consignment of the remaining material have been started.

The Podesta'
(signature illegible)



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C. ARCHIVES

Document 19. Circular issued by Huber on 18 Oct 44 outlining Archives Policy in the Military Zone.

The Chief Commissioner of the Adriatic Military Coastal Zone

V/Dr.Hu/Gä.

TRIESTE, 10.10 1944.

To: The German Advisors for the provinces of TRIESTE, FRIULI, GORIZIA, ISTRIA, LAIBACH and UDINE.

Subject: Professor Prosachor, Villach, The setting up of archives.

The Gauleiter and Chief Commissioner has charged the professor of the High School, Villach, Walter Prosachor, to establish within the Institute for Carinthian Research an archive which shall contain all important records of events in the Adriatic Military Coastal Zone, both past and present.

Professor Prosachor, in the course of his work to obtain a complete record of archival material that is, or has been, within the Military Zone and refers to the territory covered by the Military Zone; will ascertain which part of this material, because of its special importance, should be protected against partisans or airraids, and he will ensure that the documents concerning the region since the formation of the Adriatic Military Coastal Zone are secured and receive proper treatment.

Prof. Prosachor in his above described task will apply to you with special wishes and demands.

I ask you to give him every assistance in the performance of his duty.

By order of:
(signed) Huber

Verified:
Gartler
(employee of the chancery)

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TRIESTE, FRIULI, GORIZIA, ISTRIA, LAIBACH and QUARNERO.

Subject: Professor Fresacher, Villach, The setting up of archives.

The Gauleiter and Chief Commissioner has charged the professor of the High School, Villach, Walter Fresacher, to establish within the Institute for Carinthian Research an archive which shall contain all important records of events in the Adriatic Military Coastal Zone, both past and present.

Professor Fresacher, in the course of his work to obtain a complete record of archival material that is, or has been, within the Military Zone and refers to the territory covered by the Military Zone; will ascertain which part of this material, because of its special importance, should be protected against partisans or airraids, and he will ensure that the documents concerning the region since the formation of the Adriatic Military Coastal Zone are secured and receive proper treatment.

Prof. Fresacher in his above described task will apply to you with special wishes and demands.

I ask you to give him every assistance in the performance of his duty.

By order of:
(signed) Hoor

Verified:
Gartler
(employee of the chancery)

Document 20. Letter from Fresacher to . ead o
of German civil administration in GORIZ .
de mailing the proposed work on archives

KLAGENFURT, Oct 26th 194.

Subject: Archive Office

To: the German Advisor for the province of
Gorizia at Gorizia.

The Hauptamtsleiter Dr. Haribert Hibert, head of t . school and science department at Trieste, has already let you know in his . tter of in oduction

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Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

(55)

CONFIDENTIAL

18/X/44 reference: V/Dr. Ha/Ga, that the Chief Commissioner has charged me with the task of establishing an archives office for the field of operation. I ask you therefor to support me.

In drawing up the plan of work the immediate need is evidently to get control of all the archives in the Military Zone, since they contain very important material not only relating to the Military Zone itself, but also for Deutschtum in the South and in Carinthia. It is already demonstrated that some archives are heavily damaged by the vicissitudes of the war and that they partly are unsufficiently protected; and I ask you therefore to examine all archives in the Military Zone in order to establish their contents.

For this task your help is requested. First of all three things must be established: 1) Number, type and location of the archives in your province. 2) How are these archives housed (if in dry rooms, if protected against bombs etc.) and 3) what exactly do these archives contain; which part of the material is important for the Military Zone (probably more or less all of them); which part is important for Deutschtum in the Military Zone; and finally which part of the material refers to Carinthia and to the relations of Carinthia with the South. To clear this last point it is necessary that the directors of the archives deliver as soon as possible detailed tables of content. (Some of the archives probably have already printed tables of contents.)

You are requested to issue orders to this effect in your province and to send the reports as received to the following address: Dr. W. Frohnacher, Institute for Carinthian Research, Klagenfurt, Ludwigsplatz.

Should the reports, specially the ones referring to the location of the material, show any immediate danger for the archives, I ask you to provide immediately for the protection of the material.

Dr. Frohnacher

Added in MS:

Passed to the scientific Advisor Prof. F.X. Zimmermann with request for further instructions.

1/XI/1944

Document 21. Statement by Dr. Fausto Pasino, Superintendent of Monuments and Galleries for VENEZIA GIULIA, on the subject of the removal of the Archivio Luogotenenza from Udine.

and 3) what exactly do those archives contain; which part of the material is important for the Military Zone (probably more or less all of them); which part is important for Deutschtum in the Military Zone; and finally which part of the material refers to Carinthia and to the relations of Carinthia with the South. To clear this last point it is necessary that the directors of the archives deliver as soon as possibly detailed tables of contents. (Some of the archives probably have already printed tables of contents.)

You are requested to issue orders to this effect in your province and to send the reports as received to the following address: Dr. V. Frisacher, Institute for Carinthian Research, Klagenfurt, Museumgasse.

Should the reports, specially the ones referring to the location of the material, show any immediate danger for the archives, I ask you to provide immediately for the protection of the material.

Dr. Frisacher

Added in MS:

Passed to the scientific Advisor Prof.
F.X. Zimmermann with request for further instructions.

1/XI/1944

Document 21. Statement by Dr. Fausto FRANCO, Superintendent of Monuments and Galleries for VENEZIA GIULIA, on the subject of the removal of the Archivio Morelliano from GORIZIA.

STATEMENT GORIZIA, 24 November 194[illegible]

Subject: Archivio Morelliano, GORIZIA. Removal to TRIESTE

615

The Archivio Morelliano at GORIZIA contains the collection of the historical documents concerning the county of the Prince of GORIZIA and GRADISCA, which was collected by the historian Carlo Morelli.

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Declassified E.O. 12356 Section 3.3/NND No. 785017

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The Archives themselves were stored in 24 crates (containing 365 bundles), and had been deposited with the Provincial Museum, GORIZIA.

On 17 Nov, at 1000 hrs. in the morning, part of the above-mentioned crates were removed on a truck working for the Berator of GORIZIA, no prior notice having been given other than a telephone call made from an office of the Berator himself.

The crates that were removed bear the numbers: 2, 3, 5, 6, 7, 8, 9, 11, 12, 13, 14, 24.

The remaining crates bear the numbers: 1, 4, 10, 15, 16, 17, 18, 19, 20, 21, 22, 23.

Prof. Francesco Saverio Zimmermann, Court Counsellor and Head of the Office for Science for the Provinces of GORIZIA and of FRIULI (Wissenschaftl. Abt etc.) stationed at GORIZIA, via Roma (Palazzo Istituto Isfortuni), having been requested to explain what had happened, today, in our presence made the following statement:

The above crates were transferred to TARVISIO on order of the Supreme Commissariato, on the basis of the circular of 18 Oct 44 of the Supreme Commissariato itself (signed by Hubert), which ordered the compilation of an inventory of the historical documents relating to KARINTHIA, etc., and the taking of especial care for the protection of the above-mentioned documents from wardamage.

Such measures were taken in the interests of an Institute for scientific studies on KARINTHIA, which has its seat in KLAGENFURT and was created by the Supreme Commissario Rainer and directed by Dr. Walter Pressacher (Oberschule of VILLACH).

The order of transfer of the crates of GORIZIA is reported to have taken place following a letter dated 26 Oct 44 whether originating with the Supreme Commissariato or with the above-mentioned Institute at KLAGENFURT it is not known.

THE SECRETARY CHIEF OF THE PROVINCE OF GORIZIA

/s/ Grion

THE SUPERINTENDENT

/s/ Franco

Declassified E.O. 12356 Section 3.3/NND No. 785017

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THE SUPERINTENDENT

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HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

Ref: AC/20914/MFAA

10 Jul 45

JUL 11 1945

SUBJECT: Report on the German Kunstschutz (MFAA Branch) in Italy between 1943 and 1945.

TO: Executive Commissioner.

I enclose herewith copy of the report on the German Kinstschutz with an extra copy for onward transmission to the Chief Commissioner, please.

A.D. Bonham-Carter.
A.D. BONHAM-CARTER.
Lt. Colonel,
VF CA Section.

PASSED TO CC CLERKS
11 JULY 45

see M.54

614

Declassified E.O. 12356 Section 3.3/NND No. 785017

(52)

CONFIDENTIAL

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 489081, ext. 442 & 254; 478480)

0914/MFAA

30 June 1945

Subject: Report on the German Kunstschutz (MFAA Branch) in Italy Between 1943 and 1945.

To : VP, CA Section, HQ Allied Commission.

SUMMARY

	Page
ORGANISATION - General	2
KUNSTSCHUTZ PHASE I : November 1943 - June 1944	2
Staff	2
Activities	3
Last Days	4
Art Purchases	5
KUNSTSCHUTZ PHASE II : June - September 1944	5
Staff	5
Area of Responsibility	5
Activities	6
Transfer of Florentine Deposits	6
Private Collections - Finally, Contini, Bourbon-Parma	11
Germanic Art	12
Archives	13
Recapitulation	13
KUNSTSCHUTZ PHASE III : September 1944 - May 1945	13

SUMMARY

ORGANISATION - General — Page 2

KUNSTSCHUTZ PHASE I : November 1943 - June 1944 — 2

Staff — 2

Activities — 3

Last Days — 4

Art Purchases — 5

KUNSTSCHUTZ PHASE II : June - September 1944 — 5

Staff — 5

Area of Responsibility — 5

Activities — 6

Transfer of Florentine Deposits — 6

Private Collections - Finally, Contini, Bourbon-Parma — 11

Germanic Art — 12

Archives — 13

Recapitulation — 13

KUNSTSCHUTZ PHASE III : September 1944 - May 1945 — 13

Staff — 13

Activities — 14

Further Details about the Deposits in Alto Adige — 14

General Information : Florence Bridges — 17
Verona Bridges — 17
Missing Pictures — 17
Kunstschutz Archives — 18
Army Museum — 18

CONCLUSIONS — 18

LIST OF PERSONNEL : (A) German, (B) Italian — 21

CONFIDENTIAL

613

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

CONFIDENTIAL

ORGANISATION - General

At the time of the campaign in W. Europe in 1940 the German War Office (OKH) first set up an MFA&A organisation (Kunstschutz) to work with the various National Fine Arts Administrations of the occupied territories and assist them in the preservation and protection of works of art and monuments against war damage. The section was conceived entirely as a function of Mil. Gov. and was therefore only set up in countries under German Mil. Gov. - France, Belgium, Serbia, Greece. Holland being under a civil administration had no Kunstschutz. The co-ordination of the whole was assured by a Director-General who belonged to OKH. (This was at first Graf [illegible] and after 1943 his deputy, Dr. von TRESCHOWITZ).

In Italy no Kunstschutz was set up until November 1943. Before that time the Italian Civil Administration functioned unaided and when hostilities began in Italy and Sicily such protective measures as were undertaken by the Germans were the result of the initiative of individual Commanders. But, as the war moved north up the Italian peninsula (and especially after the Armistice on September 8th), the German Army Group Commander (KESSELRING) realised that something more organised had to be set up if large numbers of historic buildings and movable works of art were not to be irreparably damaged, lost or destroyed. To this end therefore the Intelligence Branch (IC) of the staff of C-in-C, South, was made responsible for initiating action and advising on all artistic matters and a competent officer (Sonderführer HAUSELT, formerly of the German Historical Institute in Rome) appointed to deal with them. Meanwhile in Rome the German Embassy was showing concern and Consul MÜLLHAUSEN, assisted by Dr. RAHN and a young art-historian of the SS Dr. SCHLEIERT, took certain local action in conjunction with the Italian authorities for the proper protection and storage of works of art, archives, libraries etc. At this time the German staff officer was responsible for:

a) providing notices to prevent the use of famous palaces, villas etc. by troops.

b) removing works of art from danger in the front areas.

Nevertheless the Hermann Goering Division was able, in October 1943, to remove of its own accord, all the works of art, the valuable library and archives from MONTECASSINO and carry them off to SPOLETO. The excuse was offered that the collections were in danger of destruction.

On October 10th 1943, Dr. von TRESCHOWITZ, then acting Director of Kunstschutz in the West, was ordered by OKH to proceed to HQ C-in-C South to arrange for the establishment of an official Kunstschutz in Italy. [illegible] arrived on 28/10/43 and, after conferring with the various German and Italian military and civilian bodies concerned, announced the appointment as Director of Prof. H.G. EVERS, of Munich University. Kunstschutz was established as section VI of [illegible]

But, as the war moved north up the Italian peninsula (and especially after the Armistice on September 8th), the German Army Group Commander (KESSELRING) realised that something more organised had to be set up if large numbers of historic buildings and movable works of art were not to be irreparably damaged, lost or destroyed. To this end therefore the Abteilung Ic/Kunstschutz (IC) of the staff of C-in-C, South, was made responsible for initiating action and advising on all artistic matters and a competent officer (Sonderführer HAGEMEIER, formerly of the German Historical Institute in Rome) appointed to deal with them. Meanwhile in Rome the German Embassy was showing concern and Consul MÖLLHAUSEN, assisted by Dr. RAHN and a young art-historian of the SS Dr. SCHEIBERT, took certain local action in conjunction with the Italian authorities for the proper protection and storage of works of art, archives, libraries etc. At this time the German staff officer was responsible for:

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On October 30th 1943, Dr. von TRESCKOW-TZ, then acting Director of Kunstschutz in the West, was ordered by OKH to proceed to HQ C-in-C South to arrange for the establishment of an official Kunstschutz in Italy. TRESCKOW-TZ arrived on 28/10/43 and, after conferring with the various German and Italian military and civilian bodies concerned, announced the appointment as Director of Prof. H.G. EVERS, of Munich University. Kunstschutz was established as section V6 of German Mil. Gov. (Mil. Verwaltung) in Italy and came directly under the control of the Dep. General. Liaison with C-in-C's staff was established through HAGEMEIER, who was to carry on as before.

EVERS arrived in ROME on November 22nd 1943 and officially took up his appointment.

HEADQUARTERS, PHASE I : November 1943 - June 1944.

STAFF. This was both military and civilian. EVERS established himself in ROME and worked with SCHEIBERT until the latter was recalled to BERLIN in February 1944. He decided at once to create a FLORENCE branch office and appointed Prof. HAGEMEIER, Director of the German Art Historical

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

(51)

Institute there. The care of Archives and Libraries was entrusted to Dr. Gottfried LANG, of the German Historical Institute in ROME, who was for a short time (April - June 1944) assisted unsatisfactorily by Drs. BOCK and OPITZ of the same Institute. A technical constructional section for the protection and repair of buildings and monuments, working in conjunction with the Italian Soprintendenze and the Organisation TODT (for building materials) was entrusted to Dr. Herbert SIEBENHÜNER, also of the German Art Historical Institute in FLORENCE.

In February ANDRAS was superseded as Director by M.V. Abt. Chef and SS Standartenführer Prof. Dr. Alexander LANGSDORFF of the Publications Department of the Prussian State Museums. Three additional members of the staff were then recruited: Hptm ZOEPF, to deal with routine office administration; M.V.R. Prof. REIDEMEISTER, of the Far Eastern Department of the Prussian State Museums; and Dr. Leo BRUHNS, Director of the Biblioteca Hertziana in ROME.

With the exception of ANDRAS (who stayed in ROME) all the personnel was in FLORENCE.

ACTIVITIES.

1. Placing of Protected Monument notices.

2. Protective Measures for buildings, works of art, and archives.

3. Assisting Italians to repair war damage to historic buildings.

4. Assisting Italians to bring back works of art from isolated deposits in the countryside, where the war risks were greater, to fixed places - ROME and FLORENCE - which had been declared "open cities".

Nothing need be said in detail of 1 - 3, for it must be granted that, on the protective side, the Kunstschutz worked hard and achieved very good results. At the same time, much valuable work was done by HAGEMANN, at the military end, who was able to procure AFT and petrol (the Kunstschutz had none of its own) and also to advise the C.-in-C on the abandonment or de-militarisation of certain towns of prime artistic importance such as SIENA, ASSISI, FLORENCE etc.

The transfer of deposits however, is another story. During his stay in Italy in 1943 TIESCHOWITZ made an official agreement with the Italian authorities on the conditions under which those works of art which had been evacuated to the country would be returned with German aid. In addition to this the Führer issued, late in 1943, a Special Order to the effect that "those works of art which we owe to the genius of the Italian nation are to be returned to the open cities of ROME and FLORENCE where they can be protected from terro-bombing and safely preserved for Europe." This work was to be undertaken in agreement with the PADUA Government and in the closest co-operation with the Italian Soprintendenze. The idea was to place the works of art temporarily under Vatican protection

Declassified E.O. 12356 Section 3.3/NND No. 785017

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MONTECASSINO. One operation, however, merits special attention as an example of Kunstschutz procedure: namely the transfer of the MONTECASSINO deposit to ROME. This, as already stated, had been taken by the Hermann Goering Division of its own accord to SPOLETO. Efforts were then made by

Declassified E.O. 12356 Section 3.3/NND No. 785017

HQ. Army Group and [illegible]er German authorities to secure the return of the collection to the VATICAN, but difficulties were encountered with this politically powerful and somewhat independent Division, whose intention was believed to be the transfer of everything to Germany. So far as is known, no catalogue or list of the cases taken was ever handled by the Division; shortage of transport was made an excuse for keeping the collection in SPOLETO; permission was several times refused for Italian Superintendents to make an inspection and all enquiries were met with the answer that the Division alone was responsible for the safety of the objects. Nevertheless, Lt. SCHREIBER and Dr. REICHMANN of the German Archaeological Institute in ROME, succeeded in being allowed to visit the deposit (though not to inventory the cases) which was in the Division's rear HQ at:-

Villa Collo-Ferreto, near SPOLETO

and REICHMANN reports that those which he inspected appeared at that time to be properly sealed. In conjunction with the Italians, the problem of the MONTECASSINO collections was the first one with which TRESCHOWITZ had to concern himself after his arrival in ROME (October 45). By the time EVERS arrived the Division had begun to relent. On December 8th the first consignment arrived in ROME and was handed over with considerable ceremony to the Vatican authorities at the Castel S. Angelo. On January 4th a second consignment was brought to the Palazzo Venezia. On both occasions EVERS was present and made a speech, yet he took no step to find out what was contained in the cases, nor to discover the correct number, nor to check whether the right amount had been handed over by the Division. EVERS claims still that he had not the power, even as head of the Kunstschutz, to question or issue orders to the Goering Division. He further maintains that he was quite unaware that 15 cases of works of art were missing, that this was not reported to him until much later, and that the first he heard of it was from the Allied radio after the fall of ROME, but that as mention was made there of 187 cases and as he had seen over 600 arrive he dismissed the story. EVERS states that he never heard that, to explain the missing cases which had been detected by the Italian authorities working from the original NAPLES inventories, the German officer in charge of the transport stated that two lorries had not arrived because of machine-gun fire on route, that as a result of this the Italian guards waited up all night to receive them, and that the two lorries never arrived.

EVERS has also stated that, subsequently, he heard that the missing cases were at KESSELRING's HQ at MONTE SORACTE, that he wrote to make enquiries about them and was told that it was no business of his. With that reply EVERS was content.

Three names have been given of officers of the Hermann Goering Division who were connected with the removal of the works of art:-

Oberstlt. DOBROWSKI
" SCHLEGEL
Major RAHLS

LAST DAYS. After the fall of [illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785017

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Oberstlt. BORKOWSKI
" SCHLEGEL
Major RAHLS

LAST DAYS. After the fall of ROME, and with the front moving ever closer towards FLORENCE, conferences were held between LANGSDORFF, HEYDENREICH and POGGI (the Superintendent of FLORENCE) and it was decided that, owing to the danger from fighter-bombers, no further removals should be made from outlying deposits back into the city. Then, on June 19th, Kunstschutz was ordered to leave FLORENCE with the rest of the German Mil. Gov. Branches established there. But before leaving, LANGSDORFF addressed a farewell letter to POGGI which contains certain phrases which, in view of subsequent events, are of significance. Then the letter begins: "At this moment when I have to leave FLORENCE and when the work to which I devoted all my energies, namely the protection of works of art, is completed, I feel impelled, from the bottom of my heart, to say farewell to you." And in the

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

concluding paragraph: "I have already told you that I am forming an art deposit on the ISOLA BELLA in LAKE MAGGIORE for the works of art from upper Italy."

It is therefore clear (and confirmed by interrogation), when LANGSDORFF and his staff moved north on June 19th 1944, that

a. the Kunstschutz considered their work in Tuscany over.

b. no further Florentine deposits were to be moved.

c. ISOLA BELLA was to become the new central deposit for the northern region.

It is also evident, both from documents and conversation, that the Germans had already begun to worry about Allied broadcasts on the subject of their treatment of works of art. Kunstschutz felt itself unjustly accused and LANGSDORFF held his first press conference at the end of May. Furthermore, in his farewell letter to POGGI he commends himself and the work of the Kunstschutz to Prof. Woolley, whom he believes to be his Allied opposite number.

ART PURCHASES. Kunstschutz was supposed to look out for works of art in Italy which German museums might wish to acquire. Apparently the only transaction which took place was the purchase by EVERS of a picture by FEUERBACH from Dr. VENEZIANO in ROME for Lire 200,000, for the BADISCHE KUNSTHALLE in KARLSRUHE.

KUNSTSCHUTZ, PHASE II : June - September 1944.

STAFF. Restricted by the so-called Green Line, Kunstschutz was first established on a regional basis as follows:-

VERONA: (HQ German Mil. Gov.) - LANGSDORFF, EVERS, and ZOEBEL

VENICE and PADUA: HEYDENREICH and Dr. LEDUC-BROCKHAUS of the Biblioteca Hertziana, a new recruit.

Meanwhile REINHEISTER, DRUBEN and LANG were sent off on tours round the various villas and palaces of EMILIA and LOMBARDY posting "Protected Monument" notices (25/6/44 - 3/7/44 and 9/7/44 - 24/7/44)

In July a new territorial division was made:-

MILAN: EVERS, LANG and HEYDENREICH (for LOMBARDY and PIEDMONT)

BERGAMO: (HQ German Mil. Gov.) - LANGSDORFF, REINHEISTER and ZOEBEL

VENICE and PADUA: LEDUC-BROCKHAUS (for EMILIA and LE TRE VENEZIE, also liaison to Italian Fascist Govt.)

Declassified E.O. 12356 Section 3.3/NND No. 785017

accused and LANGSDORFF held his first press conference at the end of May. Furthermore, in his farewell letter to POGGI he commends himself and the work of the Kunstschutz to Prof. Woolley, whom he believes to be his Allied opposite number.

ART PURCHASES. Kunstschutz was supposed to look out for works of art in Italy which German museums might wish to acquire. Apparently the only transaction which took place was the purchase by EVERS of a picture by FRUEHBACH from Dr. VENTURI in ROME for Lire 200,000, for the BADISCHE KUNSTHALLE in KARLSRUHE.

KUNSTSCHUTZ, PHASE II : June - September 1944.

STAFF. Restricted by the so-called Green Line, Kunstschutz was first established on a regional basis as follows:-

VERONA: (HQ German Mil. Gov.) - LANGSDORFF, EVERS, and ZOBEL

VENICE and PADUA: HEYDENREICH and Dr. LEHMANN-BROCKHAUS of the Bibliotece Hersiana, a new recruit.

Meanwhile REINEBRISTER, BROWNS and LANG were sent off on tours round the various villas and palaces of EMILIA and LOMBARDY posting "Protected Monument" notices (23/6/44 - 3/7/44 and 9/7/44 - 24/7/44)

In July a new territorial division was made:-

MILAN: EVERS, LANG and HEYDENREICH (for LOMBARDY and PIEDMONT)

BERLAND: (HQ German Mil. Gov.) - LANGSDORFF, REINEBRISTER and ZOBEL

VENICE and PADUA: LEHMANN-BROCKHAUS (for EMILIA and LE TRE VENEZIE, also liaison to Italian Fascist Govt.)

Dr. SILENSTEDT was available through C.S. at SIGMARINGEN. SDF HAGELAUER remained, as before, at HQ. C-in-C South-West.

AREA OF RESPONSIBILITY. Two zones of Italian territory lay completely outside the control of the Kunstschutz inasmuch as they were not administered under German Mil. Gov. but formed a direct part of the adjoining Austrian Gau. These were:-

1. The provinces of BOLZANO and TRENTO, which were under Gauleiter HOFER and formed part of Gau TIROL (known also as VORALPENLAND).

CONFIDENTIAL

611

Declassified E.O. 12356 Section 3.3/NND No. 785017

2. The provinces of BELLUNO and UDINE and the whole of VENEZIA GIULIA which formed part of Gau KÄRNTEN under Gauleiter RAINER.

In these areas, which the Gauleiters controlled with the title of Chief Commissar (Oberster Kommissar), the Fine Arts administration was in the hands of:-

a. Dr. J. RINGLER, former Director of the INNSBRUCK Museum and his assitant Dr. Ellen HAMMEL; Dr. HUTER was archival advisor.

b. Dr. FRODL, Conservator of Monuments for KÄRNTHIA, and his assistant Frau Erika HANFSTAENGL.

ACTIVITIES. In addition to their other activities the following were assigned as important new tasks:-

a. Transfer of works of art from various places along the VIA EMILIA to the new deposit on ISOLA BELLA.

b. The initiation of protective measures for some of the more important buildings and monuments (SIEVEKING)

c. The creation of an extensive photographic archive of objects and buildings not previously photographed, with a comparative section (designed to help (d) below) showing buildings before and after damage. (HUYSSEN and LEITHÄUSER-BROCKHAUS).

d. A study of the foreign press and a campaign of rebuttal against Allied accusations of destruction and looting. (HEYDENREICH and LANGSDORFF).

e. The beginning of an important deposit in VENICE. (LEITHÄUSER-BROCKHAUS).

TRANSFER OF FLORENTINE DEPOSITS. At the beginning of July neither Kunstschutz nor Army Group was in possession of a full list of the deposits around FLORENCE which had not been brought back into the City. Nor had LANGSDORFF agreed with the Army Group any policy as to how military units would deal with them if unearthed during the phase of the fighting around FLORENCE. It was of its own accord, therefore, that Army Group, at the beginning of July issued an order to all German military units under its command, instructing them:

(i) to notify at once to AG all deposits found;
(ii) not to remove the contents to some place of their own;
(iii) if evacuation of a deposit was necessary, to hand over the contents to the ecclesiastical authorities.

At the same time aplication was made to FLORENCE CITY Commander to obtain from the Italians a list of the remaining deposits. This list

Declassified E.O. 12356 Section 3.3/NND No. 785017

a. Transfer of works of art from various places along the VIA AMILIA to the new deposit on ISOLA BELLA.

b. The initiation of protective measures for some of the more important buildings and monuments (SILBERHUBER)

c. The creation of an extensive photographic archive of objects and buildings not previously photographed, with a comparative section (designed to help (d) below) showing buildings before and after damage. (HEIDENREICH and LEHMANN-BROCKHAUS).

d. A study of the foreign press and a campaign of rebuttal against Allied accusations of destruction and looting. (HEIDENREICH and LANGSDORFF).

e. The beginning of an important deposit in VENICE. (LEHMANN-BROCKHAUS).

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At the same time application was made to FLORENCE CITY Commander to obtain from the Italians a list of the remaining deposits. This list was forwarded to AG (and to Rov. General for info.) on July 15th with indications of which were the most urgent to evacuate, but stating that they should come to FLORENCE.

The first incident occurred on July 4th, when Col. METZGER, FLORENCE CITY Commandor, sent for POGGI and told him that, in view of the danger from shell-fire, the contents of the deposit at the Villa Bossi-Pucci at MONTAGNANA (pictures from the Pitti and Uffizi) had to be taken north of the Apennines. POGGI protested that this action was entirely contrary to the agreement made with LANGSDORFF only two weeks previously and that if the works of art had to be moved then they should come back to FLORENCE. POGGI then called on WOLF, the German Consul, and asked him to intervene, and was subsequently informed that, at the time of METZGER's summons, the works of art had already been removed from MONTAGNANA. They were, in fact, taken on July 3rd, by the

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

SECRET

362nd Inf. Div., commanded by General GEBLNER, to MARINO SUL PANARO (near BOLOGNA), who then asked AG what to do with them and was told on July 14th to offer them to the Cardinal-Archbishop of BOLOGNA or the BISHOP of MODENA for safe-keeping. But as neither of these prelates was properly informed of the situation and both were afraid of some German trick, both declined.

On hearing about MONTAGNANA, POGGI asked WOLF to send for LANGSDORFF, who arrived in FLORENCE from VERONA (accompanied by ZOELL) at 4 a.m. on July 17th. Later in the morning LANGSDORFF called on POGGI and was told:-

(i) that at 8 a.m. on the previous morning a German unit (Inf. Regt. 71 (mot.)) had brought back to FLORENCE and handed over to the Director of the Pitti Gallery the more important items from the deposit at Castello Guicciardini at OLIVETO. The German officer in charge was Col. von HOFFMANN;

(ii) that two important pictures by Cranach, "Adam" and "Eve", were missing from this transport;

(iii) that the works from MONTAGNANA should be brought back right away to FLORENCE and that he, POGGI, did not wish any further evacuation of deposits made.

LANGSDORFF asked for a memorandum on the matter and said that he would make himself personally responsible for the immediate return of the two Cranachs to FLORENCE. That evening LANGSDORFF and ZOELL drove out to visit Inf. Reg. 71, commanded by Col. KÖCHER, at OLIVETO and to find the Cranachs. There were a number of pictures still left in the Castello, and these were removed to the cellars for greater safety. The Cranachs, it was discovered, had been separated from the rest because they were "Germanic art" and could not be exposed to the danger of being returned to FLORENCE, though LANGSDORFF admitted that it was the Regt.'s intention to take them to GERMANY. After some discussion, apparently, LANGSDORFF secured possession of the pictures from Oblt. FELDHUSEN and gave the regiment a receipt for "two undamaged pictures, "Adam" and "Eve", by Lukas Cranach which are to be taken to Germany by the undersigned. MV Abt. Chef. LANGSDORFF." The pictures were then placed in an ambulance and driven back to FLORENCE, where they were temporarily placed in LANGSDORFF's room in the Hotel Excelsior. POGGI meanwhile was only informed by LANGSDORFF that he was on the track of the Cranachs.

On July 18th LANGSDORFF conferred with various military authorities in the FLORENCE region and made up his mind that the deposits should be removed to the north by the Germans, whether the Italians concurred or not. He formulated this policy in a signal to Mil. Gov. stating: "Some art deposits in villas in countryside are now in range of artillery fire. A fortnight ago when I had acquired a lorry to bring the contents back to FLORENCE, the Italian Superintendents asked me to refrain from doing so because of the danger from aerial attacks. Am taking in hand immediately supervision and direction of evacuation measures by our own troops ..... Please inform [illegible]

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It was during these few days at PASANO that LANGSDORFF had an interview with SS General WOLFF. What LANGSDORFF said is not absolutely certain, but as a result the matter was referred directly to HITLER and Gen. WOLFF then issued a special order to LANGSDORFF to "go and remove whatever could be saved of the endangered works of art belonging to the Uffizi and the Palazzo Pitti in FLORENCE." Moreover an adequate quantity of MT was placed at LANGSDORFF's disposal by General WOLFF to carry out this operation.

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

On July 25th LANGSDORFF and REIDEMEISTER set out from VERONA with 8 lorries. They passed through BOLOGNA, where on July 27th they called on the Superintendent, SORRENTINO, asked for the loan of two packers from the local gallery and announced that they were going to FLORENCE to bring away all the works of art from that area. On July 26th and 27th a Col. BAUMANN of the SS called twice on POGGI to inform him that he had been entrusted with the removal of all the most valuable works of art from FLORENCE. POGGI said that this could not be done and in fact nothing happened. No explanation of Col. BAUMANN's orders could be discovered and LANGSDORFF pretended to know nothing of him. On July 28th LANGSDORFF arrived in FLORENCE and called on POGGI to inform him of his mission. LANGSDORFF announced that he had found the two Cranachs but would not say where they were. POGGI affirms that at this meeting the question of evacuating the deposits was again hastily discussed, that he told LANGSDORFF that the deposit at DICOMANO was the one in most immediate danger and that if it had been decided to move it then the contents (antique and medieval sculpture) must be brought back to FLORENCE. This instruction was completely ignored, LANGSDORFF went right away to DICOMANO, loaded 26 cases of sculpture on to his trucks and, without informing POGGI, set out with them on the night of July 30th for VERONA, where they arrived on August 4th. It was during this return journey that LANGSDORFF first went to MARANO to inspect the pictures from MONTEGRANARO. (Here he found that the German officer in charge was in contact with the Italians (ZAMPETTI) who were preparing to take over the collection.) After the event the Germans now claim that the Church of S. Onofrio at DICOMANO was in serious danger from bombing, that it was the only building left standing in the village, that the custodian had fled and that it was far too dangerous to think of taking the works of art back to FLORENCE. In considering these excuses it is important to realise that the inhabitants of DICOMANO had all been driven away by the Germans and that, apart from bomb damage, the village had been heavily mined and blown up by the Germans and that the survival of the church was probably not so miraculous as they would have it appear. Moreover the whole operation was hastily improvised and instead of taking the sculpture, as one would have expected, to the new deposits on the BORROMEAN ISLANDS, LANGSDORFF took it direct to Gen. Wolff's HQ.

While LANGSDORFF had been thus engaged, the Italians, in the form of BIGGINI, Fascist Minister for Education, and Prof. Carlo ANTI, his Director General of Fine Arts, had been busying themselves trying to arrange for the transport of the works of art from MARANO to the new deposit (which ANTI had just visited) on the BORROMEAN ISLANDS. On July 26th ANTI wrote from PADUA to the Superintendent of the Gallery at MODENA informing him of the deposit at MARANO and asking him to get in touch with Kunstschutz office in MILAN and also the Superintendent there (PACCHIONI) to instruct them (as being locally responsible) to supervise the transfer of the works of art to the BORROMEAN ISLANDS. On July 27th LANGSDORFF was notified by ANTI that he was sending Prof. Renato BALDUCCINI and Prof. Pietro ZAMPETTI (from the nearby deposit at GUIGLIA) to take over the pictures at MARANO and attend to their transfer, and on July 31st a report on their condition was

Declassified E.O. 12356 Section 3.3/NND No. 785017

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CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

that he was saving important art treasures both for ITALY and the world, decided that they should remain entirely under German Control. He therefore telephoned to Gauleiter HOFER at BOLZANO and informed him that he wanted storage accomodation in Gau SOUTH TYROL. HOFER suggested the OCHSENKOPF and WOLFF agreed. WOLFF was fully aware that this was tentamount to sending them into Reich territory because HOFER was a sort of uncrowned king in his own Gau and refused to admit any Italians; but General WOLFF claims that the pictures were still on Italian territory, that he stipulated with HOFER that he retained full control and that if it had ever come to a show-down, he was certain of being able to defeat HOFER. Besides, he did not want to have them stored near the Swiss frontier for fear lest MUSSOLINI might send some of them over the frontier as guarantees for a loan.

It is clear that at this conference the fate of all the Tuscan deposits was settled and that, despite the allied capture of FLORENCE, which lasted from August 4th - 11th, it was decided to risk everything (including the precious works of art) in order to get them into German possession. It is perhaps no more coincidence that, almost simultaneously in FRANCE the SS made every effort on orders from HIMMLER to remove the BAYEUX tapestry from the Louvre to GERMANY, while in BELGIUM they succeeded in removing from BRUGES Cathedral a large sculpture by Michelangelo and 14 important paintings. In accordance with General WOLFF's decision, therefore, REITTERSTER took the DICOMANO consignment up to BOLZANO on August 7th, while LANGSDORFF and ZOBEL went first to MARANO, to arrange for the removal of the MONTAGNANA collection, and then to POGGIO A CAIANO, the most important deposit remaining, to see about evacuating that.

On arrival at BOLZANO REITTERSTER presented himself to the Gauleiter and told him that the OCHSENKOPF was quite unsuitable as it was very damp and also the main ammunition dump. The Gauleiter therefore said that the things should be taken to INNSBRUCK or BAVARIA, to which REITTERSTER replied that he would first have to obtain the consent of General WOLFF. HOFER then told REITTERSTER to get in touch with Dr. RENGLER and select suitable other accomodation in Gau SOUTH TYROL. During the next two days (August 9th and 10th) those two toured the area and finally selected:-

(i) a disused gaol at S. LEONARDO
(ii) Schloss NEUMELANS, at CAMPO TURES,

both of them remote villages on the way up to the BRENNER Pass. Possibly the extensive storage space selected is a good indication of the quantity of works which REITTERSTER expected to store. RENGLER's only responsibility in the matter was to give technical assistance, and it must be granted that the places selected were thoroughly suitable for storing works of art. On August 11th REITTERSTER took the works from DICOMANO up to their new home at CAMPO TURES.

Declassified E.O. 12356 Section 3.3/NND No. 785017

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LANGSDORFF (with ZOBEL) meanwhile went first to MARANO, and then called on General GREINER at his HQ. in BADI (Poretta Pass) to inform him of General WOLFF's order and to ask him to keep Kunstschutz informed of the possibility of evacuating the remaining deposits. On the same day (August 8th) LANGSDORFF went on to inspect the deposit in the Villa Medici at POGGIO A CAIANO with the General's A.D.C., one Lt. WAWROWITZ. But the artillery fire is said to have been such that they realised there was no possibility of evacuating the deposit then and decided to wait for a quieter period when they would return. On August 9th LANGSDORFF was back at MARANO supervising the loading of the pictures and on the evening of August 10th, again without informing the Italians whom he knew to be actively

CONFIDENTIAL

609

Declassified E.O. 12356 Section 3.3/NND No. 785017

trying to take them to LAKE MAGGIORE, he set out with the consignment for VERONA and BOLZANO, where he arrived on August 12th. On August 13th. the pictures (291 in all) were taken up to the deposit at S. LEONARDO, where, according to LANGSDORFF, "they were secure both from the dangers of aerial attack and from possible seizure by the British or Americans in FLORENCE."

On August 14th LANGSDORFF and REIDEMEISTER went back to BERGAMO and on August 15th it was decided that REIDEMEISTER should be attached temporarily to the staff of the Military Commander of BOLOGNA (where he arrived August 17th), so as to be nearer to the fighting troops and more easily available for arranging removals. On August 19th REIDEMEISTER received the following signal from General GRUNER: "On the occasion of a visit to one of my units I have learnt that removal of the art treasures from POGGIO A CAIANO would be perfectly possible now, as the artillery on this sector has been quiet for several days. Suggest you attempt the evacuation of those precious art treasures." On August 20th he was at General GRUNER's H.Q., where Lt. WAWROWITZ was assigned to him as special aide. They hurried off to POGGIO A CAIANO, which they found had been placed under Papal protection since July 29th and was full of refugees as well as works of art. But, according to REIDEMEISTER, Papal protection was of no avail against artillery or the Anglo-Americans. Then they went on to POGGIO di TERZANO, to a villa which was being used as H.Q. by Regt. 1060. There were a number of pictures stored here, which had been moved from the cellars to the upper floors by the soldiers in setting up the H.Q. REIDEMEISTER identified the pictures as being from the collection of the Florentine art dealer and collector Conte CONTINI and ordered their evacuation. The Regt. then moved them to La MOCOLETA nr. VIGLA (2 lorry-loads: 41 pictures).

On August 22nd REIDEMEISTER returned to POGGIO A CAIANO with an interpreter to negotiate with the priest in charge. The priest, who had no means of preventing the removal, requested:-

a. a list of the cases removed, properly signed and stamped with the unit stamp.

b. that the Bishop of BOLOGNA be informed.

c. that the VATICAN be informed, since the contents were under Papal protection.

REIDEMEISTER paid no attention to these requests and merely referred the matter to LANGSDORFF for action in an official report on September 2nd. On August 23rd three lorries provided by General GRUNER were loaded with 30 cases and sent to BOLOGNA, where the works of art were temporarily deposited in the Accademia. It is a curious and inexplicable fact that, at the very moment when the contents of this villa were being removed, the German radio was broadcasting an official announcement to the Allied Command concerning this art-deposit stating that, in order to avoid destruction

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

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b. that the Bishop of BOLOGNA be informed.

c. that the VATICAN be informed, since the contents were under Papal protection.

REINEMEISTER paid no attention to these requests and merely referred the matter to LANGSDORFF for action in an official report on September 2nd. On August 23rd three lorries provided by General GRAEVER were loaded with 30 cases and sent to BOLOGNA, where the works of art were temporarily deposited in the Accademia. It is a curious and inexplicable fact that, at the very moment when the contents of this villa were being removed, the German radio was broadcasting an official announcement to the Allied Command concerning this art-deposit stating that, in order to avoid destruction "there are no German troops either in the Villa Medicea or its surroundings and that this area neither has been nor will be used for military purposes. Anglo-American authorities will therefore have to bear the full responsibility if they should expose these treasures to dangers resulting from military operations." On August 24th REINEMEISTER returned to BOLOGNA to organise the convoy to the north. While there he discovered that 305 Inf. Div. had of their own accord evacuated the contents of two other deposits:-

Villa BOCCI in SOCI (3 lorry-loads; 198 pictures)
and Castello POPPI, near BIBBIENA (8 lorry-loads; 69 cases of sculpture),

which had been taken to the neighbourhood of FORLI'. REINEMEISTER inspected them (on August 28th) and ordered their removal too to the North. On August

CONFIDENTIAL

26th a further three lorries with 28 more cases arrived in BOLOGNA from POGGIO. Despite the protests of the Italian Superintendent who had orders from ANTI to send everything to the Royal Villa at STRA, REINHEISTER arranged for the necessary transport to the north to be supplied by HQ. 14th and 10th Armies respectively. The chronology of the transfer to the north is as follows:-

27/8/44 5 lorries go from BOLOGNA to VERONA (POGGIO things).
28/8/44 ZOEHL goes from BERGAMO to VERONA and takes over escort of the 5 lorries to BOLZANO.
29/8/44 Arrival in BOLZANO. ZOEHL also brings the two Cramachs in an ambulance.
30/8/44 Issue of petrol suspended by the German Army. The convoy is stuck in BOLZANO.
31/8/44 Despatch of 11 lorries from FORLI' to BOLZANO by 10th Army (PUPPI and SOCI things).
2/9/44 5 more lorries despatched from BOLOGNA (POGGI and CONTINI).
3/9/44 They arrive in BOLZANO. ZOEHL secures a special grant of petrol.
4/9/44 Ten lorry-loads sent up to CAMPO TURES.
6/9/44 One more lorry-load arrives in BOLZANO. The two Cramachs sent to S. LEONARDO.
7/9/44 Five more lorry-loads sent up to CAMPO TURES (FINALY and POGGIO).

With the completion of this operation the Germans had five deposits of Italian state-owned works of art and two large private collections (CONTINI and FINALY) under their absolute control.

LANGSDORFF, who had been directing this operation from his BERGAMO office, had been largely employed dealing with the Italian protests. On August 9th the Minister BIGGINI had protested to the Italian Foreign Minister and demanded that a protest be made through the German Embassy. On August 12th the Superintendent at BOLOGNA was informed of certain places along every possible route which were the official Italian collecting points for works of art; the Royal Palaces at MANTUA, MILAN, and STRA etc. On August 24th the Italian Foreign Minister made his first protest to Ambassador RAHN. On August 25th a letter was sent to LANGSDORFF demanding restitution and proposing the transfer of all the collections to the Italian deposit at SONDALO. On August 28th ANTI received a letter (written August 22nd) from LANGSDORFF stating that "on orders from higher authority" the works of art had been taken into the ALTO ADIGE (Gau SOUTH TYROL). But on the same day he received a letter (written August 24th) from his Superintendent at BOLOGNA stating the correct location of the German deposits (he must have got this information from REINHEISTER) and announcing the arrival of 110 further cases from Toscana which are being sent north. On August 30th ANTI telegraphed to the BOLOGNA Superintendent that everything from TOSCANA was to be sent to the Royal Villa at STRA, but REINHEISTER refused to heed any such order, saying that he had to carry out LANGSDORFF's orders and that the Italian Ministry of Education had been informed. By the [illegible] September the [illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785017

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PRIVATE COLLECTIONS. The Germans did not concern themselves in Italy as elsewhere with the expropriation of Jewish collections. Nevertheless in April/May 1944 some attempts were made by the SS authorities to have two

Declassified E.O. 12356 Section 3.3/NND No. 785017

Florentine collections seized, those of Mr. Bernard BERENSON and Mrs. Charles LOESER. In both cases the matter was referred to the Kunstschutz and Heydenreich (with outside help) succeeded in frustating the attempt by pointing out that though both were Jews they were US citizens.

The following private collections were however seized and removed by the Germans:-

(1) FINALLY. This collection figures in the documents as belonging to "the Jewish American art-dealer FINALLY-ACTON", or sometimes FINALLY-LANDAU, and was removed from the VILLA FINALLY (ex LANDAU), Via Bolognese 126, FLORENCE. There is here a German confusion, for the collection belongs to a French banker (recently deceased) called FINALLY and has nothing to do with the collection of ACTON (an English art-dealer) resident in the same street, except that certain objects from the FINALLY collection were hidden in the cellars of the Villa ACTON. The collection was seized by a German parachute unit of the TRENTINER Division between July 19th and August 4th, 1944. The two officers responsible are said to have been:-

Maj. OSLOFF (who lived in the Villa Acton)
Hptmn SCHERF-MÜLLER (who lived in the Villa Finally)

There is no record of the movements of the collection until it turned up at the Palazzo Ducale, BOLZANO (General WOLFF's residence) on August 4th, where each object was photographed and the whole signed for by Wachtmeister HAASE, General WOLFF's major-domo. On the General's instructions it was taken over by Kunstschutz and removed to CAMPO TURES (September 7th), where it was stored in a separate locked room. It was fully catalogued by Dr. HENGLER and Prof. HEUHNS on August 25th and the details sent to General WOLFF. The General could offer no explanation as to why this collection was in his possession.

(2) CONTINI. As reported above, this collection was removed from a private deposit at PODERE DI TEMPIANO and no attempt was made to inform the owner, either before or afterwards. The Kunstschutz personnel was aware that Conte CONTINI was a friend of GOERING and had sold several pictures to him. They also knew that the collection had been bequeathed to the Italian (Fascist) State.

(3) BOURBON-PARMA. This collection was removed from the Castle of the Duke of BOURBON-PARMA by the 16th SS Panzer Division and was handed over to General WOLFF who ordered that it should be stored in Castle DORNSBERG (above MERANO) another of his residences. HEUHNS seems to have shown an interest in the collection and to have ordered its removal to [illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785017

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GERMANIC ART. The same interest in tracking down Germanic art as has been found in other theatres was also shown by the Germans in Italy. Thus in April 1944 Kunstschutz was asked to give every assistance to Dr. UNGER of the Einsatzstab ROSENBERG in his researches into the origins of German music and his search for German musical MSS, which he wished to photograph. Then there was the case of Prof. WILLVONSEDER of VIENNA, who settled in BOLZANO to study and photograph all evidences of Germanic art in N. Italy. The Professor enjoyed the special protection of Gauleiter HOFER and was therefore able to have cases from various Tyrolean deposits specially brought to BOLZANO, where he had freedom to open any at will. Reference must also be made here to the Archivist on Gauleiter Hofer's staff, a certain Dr. HEFTER, a fervent NAZI who showed a great interest in locating,

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

photographing and storing separately the "Germanic" archives of VORALPENLAND. Lastly the case of Dr. Karl MAYR, war-time Director of the BOLZANO Museum, whose enthusiasm for Germanic art was such that he provided Gauleiter HOFER with a special list of the most valuable items available in N. Italy, believing that these should be all collected in BOLZANO for their greater safety. Dr. MAYR was particularly interested in "acquiring" from the Superintendent at PADUA twenty-two recently excavated Byzantine gold coins, which were described as "most important examples of Germanic art".

ARCHIVES. As in W. Europe, special instructions were issued to the Archivists on the Kunstschutz in Italy by the Director-General of the German State Archives on September 6th 1943. The instructions were to locate and secure:-

a. All archives surrendered from Viennese Archives to Italy under the Armistice Commission of 1918, the Treaty of St. Germain and the various agreements with Italy of 1919, 1920, 1922 and 1924.

b. All items in N. Italian archives which, by their bearing on Austro-Italian relations, are of importance to German historical research.

c. A special group of archives of genealogical interest to the German Police (SD) which were said to be stored in the bellars of the Doge's Palace in VENICE.

It is to credit of Dr. LANG that he completely ignored all such requests.

RECAPITULATION. Between June 19th and September 15th Prof. LANGSDORFF, the officer in Command of Kunstschutz, acting on orders which he had requested from "higher authority" - General WOLFF maintains firmly that the project for removing the Florentine deposits originated with LANGSDORFF and not in BERLIN - succeeded in taking into German custody a number of the most important paintings and sculptures from Florentine museums and private collections to a total of:-

532 pictures
153 cases of sculptures
plus Pitti and Bourbon-Parma collections.

LANGSDORFF now seeks to argue that had these works of art been left in situ they would inevitably have been destroyed by shell-fire or bombing. To his German superiors at the time he reported that he had rescued them from the clutches of the Anglo-American barbarians. He also seeks to maintain that he was acting in the best Italian interests. The facts are, as can be seen from the above, that at no point was any head paid to Italian wishes, nor were Italians informed of the German plans, nor were any

Declassified E.O. 12356 Section 3.3/NND No. 785017

German State Archives on September 15th. The instructions were to locate and secure:-

a. All archives surrendered from Viennese Archives to Italy under the Armistice Commission of 1918, the Treaty of St. Germain and the various agreements with Italy of 1919, 1920, 1922 and 1924.

b. All items in N. Italian archives which, by their bearing on Austro-Italian relations, are of importance to German historical research.

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KUNSTSCHUTZ, PHASE III : September 1944 - May 1945.

STAFF. For the first part of the period the previous regional distribution was maintained. On September 15th LANGSDORFF also became Director of the Personnel Branch of Mil. Gov. (Chef-Abteilung) and devoted increasingly less time to Kunstschutz. In January 1945 he and ZOEPF moved to FASANO and worked with the German Embassy. From September the BERGAMO Office was entrusted to REIDEMEISTER. Prof. BERENS took up residence in MERANO and assisted Dr.

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

KÜNGLER. A new recruit appeared in SDF (Z) Dr. H. W. SCHMIDT, of the Museum of BRAUNSCHWEIG, who was employed as official photographer in the N. Italian region. In the last three weeks (April 1945) Dr. BERNHARD DONNENHARDT of the Albertina in VIENNA was engaged to assist Dr. KÜNGLER and Prof. HEUBNS at the deposits.

ACTIVITIES. The following are the main items:-

a. De-militarisation of VENICE and the creation of a large deposit there for objects from the whole area of N.W. Italy (HAGEMANN and LEHMANN-BROCKHAUS)

b. Photographic Campaign (REICHSREICH, SCHMIDT and LEHMANN-BROCKHAUS)

c. Attempts at the demilitarisation of other northern towns: PADUA, RAVENNA, VERONA, BOLOGNA etc. (HAGEMANN)

d. Protective measures for important monuments (SIEBENHÜNER)

e. Transport of GORDON CRAIG Theatrical Archives from VERONA to BAD AUSSEE. This was carried out by ZOBEL between September 7th - 11th, 1944 on orders from the Commander (Dr. KÜNGLER) of the Sicherheitspolizei and SD at VERONA. It is stated that this Archive, which had come from FLORENCE, was the personal property of HITLER. No explanation could be given of how or when the Führer came into possession of it. ZOBEL handed it over on September 9th to:-

Dr. REDLER
Dr. SCHMIDT
Gräfin HOYOS

at the ALT-AUSSEE salt-mine.

f. The German Ambassador to the VATICAN was asked on September 18th to inform the Papal authorities of the new location of the works removed from POGGIO A CAIANO. (No mention was made of S. LEONARDO)

FURTHER DETAILS ABOUT THE DEPOSITS IN ALTO ADIGE. The worries of Kunstschutz were by no means over when everything had been transported to the two deposits. For, on the one hand, the Italian Fascist Government continued to clamour for the return of the works of art to Italian control, or at best for permission for a visit of inspection by some Italian Superintendents, and, on the other hand, they were apeused of looting in broadcasts on the Allied and Bonomi-Italian radio. The effect of these campaigns seriously alarmed the honest personnel working with and for Kunstschutz - such as Hoffmeister, Lehmann-Brockhaus, Hagemann, Kingler, Brühne and Lenz - and even Langsdorff showed [illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785017

RAVENNA, VERONA, BOLOGNA etc. (HAGEMANN)

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a. 14 pictures figured on the rough list made by 362 Inf. Div. which were not mentioned on the Italian list.

b. 22 pictures and 5 frescoes listed by the Italians were not present.

c. owing to the circumstances of the move the pictures - packed only in straw and Army blankets - had suffered some damage, especially a "Landscape" by Bubons, "The Crucifixion" by Signorelli and "Minerva and Centaur" by Botticelli.

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

LANGSDORFF gave instructions that the pictures should be dusted and on September 23rd, on orders from General WOLFF, made an application to Gauleiter HOFER for the BERLIN picture restorer Franz WINDSCHEITT to be allowed into the territory to carry out the necessary restoration work. BRUNS, REINHER and HEYDENREICH were all opposed to this move unless an Italian superintendent was also present, but LANGSDORFF insisted that it was the wish of himself and the General.

On October 11th RUHEMSTER arrived at CAMPO TURES with a further 7 cases of works of art from Florentine museums which he had taken over in VERONA.

But the main activity of the Kunstschutz was self-justification by:-

a. Trying to pacify the Italians with words

b. Combatting the charge of art-looting (Kunstraub) in the Allied press and radio.

They drew a considerable degree of comfort from a broadcast by Sir Kenneth CLARK, directly after his return from Paris on October 3rd, who dealt censoriously with the vast amount of damage done by the military forces of the Allies to famous buildings in PADUA, BERGEN, MILAN, ROUEN and CAEN and stated (inaccurately) that, contrary to all rumours, the Germans had not removed a single work of art from the Louvre or from any other French provincial museum. Translations of this speech were sent to all German offices connected with the Fine Arts, references to it appeared in both the German and Italian press and Kunstschutz felt it had been vindicated by the enemy. Then on October 15th they persuaded Minister BIGGINI to broadcast on "the loyal co-operation of the German Fine Arts authorities in the protection of Italian works of art," and on October 17th LANGSDORFF held a big Press Conference in MILAN. At this stage Italian tactics changed and they began to tell LANGSDORFF that if there was no truth in the accusations of the enemy and if the Germans really had no ulterior motives, then there was no reason why he should not provide lists of the works of art in German hands and allow Italian superintendents to visit the deposits. LANGSDORFF promised to try and arrange this.

Pressure next came from the German side: HEYDENREICH and Consul WOLF (formerly of FLORENCE) evolved a plan which was communicated at the end of October to LANGSDORFF. This envisaged:-

(1) A special Order from the Führer announcing that the works of art removed by the Kunstschutz "are being held in trust for the Italian nation" and placing the full responsibility for their maintenance and security on Kunstschutz alone.

(2) The immediate handing over to the Italian [illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785017

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(1) A special Order from the Führer announcing that the works of art removed by the Kunstschutz "are being held in trust for the Italian nation" and placing the full responsibility for their maintenance and security on Kunstschutz alone.

(2) The immediate handing over to the Italians of the full lists of the works stored at CAMPO TURES and S. LEONARDO. These had been ready and in LANGSDORFF's hands for several weeks.

(3) A visit of inspection by an Italo-German team of art experts. Names proposed were: Prof. ANTI, Prof. PACCHIONI (MILAN), Prof. MORASSI and an Italian restorer; LANGSDORFF, HEIDENREICH, REICHER and HEINES.

(4) The setting up of an additional supervisory body of the leading German art experts to be responsible for the protection and preservation of the Italian collections. Names proposed were:-

CONFIDENTIAL 606

Declassified E.O. 12356 Section 3.3/NND No. 785017

Prof. Dr. VOSS - Director of the Museums of DRESDEN and LEIPZIG
Dr. Curt ORTHEIL - Assistant to VOSS
Prof. Dr. A.E. BRINCKMANN - Director of the Sculpture Section in the Prussian State Collections
Prof. Dr. REINHARDT
Prof. Dr. Leo BRUHNS
Prof. Dr. HEYDENREICH

To this letter LANGSDORFF did not reply. On November 8th PETROCCHELLI, Director General of Fine Arts under the Bonomi Govt., broadcast on the German "Kunstraub" and LANGSDORFF, who planned to reply, was told by the German Ambassador to ignore it. On November 15th, HEYDENREICH wrote to LANGSDORFF again urging action. This time he got a cold answer saying that Gauleiter HOFER would not allow Italian visitors, that the Führer and General WOLFF alone would decide the fate of the works of art and asking why HEYDENREICH was showing so much interest in the Italians.

On November 28th, after three months' delay, ANTI was allowed as a special favour to inspect both the deposits accompanied by LANGSDORFF. He expressed himself as generally satisfied with their condition and with the security precautions, but requested that in view of the damage which had already occurred cases should be made for those pictures which were loose. On this occasion ANTI was handed one list, the catalogue of the works taken from MONTECASINO, but a special copy was prepared in which:

(a) the name of the deposit did not figure;
(b) the names of the compilers and the date (October 4th) were omitted;
(c) the two Orvietos "Adua" and "Ema" were shown as ordinary numbered entries instead of being on a separate sheet as in the copy given to General WOLFF.

A similar amended copy had been given to the ENIC two days previously. In his official report LANGSDORFF says: "Naturally, no mention was made of the S.A. (PREUSSER) collection". And, had it been possible to segregate the CONTINI collection, this would not have been mentioned either.

On December 10th, Gauleiter HOFER telephoned from INNSBRUCK to Dr. RINGLER to announce the visit to BOLZANO of representatives of the Führer's Deputy, Reichsleiter BORMANN. They were to be shown the deposits of works of art. On Dec. 12th they arrived and REITSMEISTER was sent by General WOLFF to accompany them. Owing to bad weather, however, REITSMEISTER only arrived very late and so they were taken by RINGLER to S. LEONARDO. The names of the visitors were:-

Min. Div. Dr. von HUSSEL (Reich Chancellery)

Declassified E.O. 12356 Section 3.3/NND No. 785017

F'Hrer and General WOLFF alone would decide the fate of the works of art and asking why REITLINGER was showing so much interest in the Italians.

On November 28th, after three months' delay, ARTI was allowed as a special favour to inspect both the deposits accompanied by LANGSDORFF. He expressed himself as generally satisfied with their condition and with the security precautions, but requested that in view of the damage which had already occurred claims should be made for those pictures which were loose. On this occasion ARTI was handed one list, the catalogue of the works taken from NEUTACHSEN, but a special copy was prepared in which:

a. the name of the depositor did not figure;
b. the names of the compilers and the date (October 4th) were omitted;
c. the two Cranachs "Adam" and "Eve" were shown as ordinary numbered entries instead of being on a separate sheet as in the copy given to General WOLFF.

A similar amended copy had been given to the DUCE two days previously. In his official report LANGSDORFF says: "Naturally, no mention was made of the F... (FECHLY) collection". And, had it been possible to segregate the QUENTIN collection, this would not have been mentioned either.

On December 10th, Gauleiter HOFER telephoned from INNSBRUCK to Dr. RINGLER to announce the visit to BOLZANO of representatives of the F'Hrer's Deputy, Reichsleiter BORMANN. They were to be shown the deposits of works of art. On Dec. 12th they arrived and REITLINGER was sent by General WOLFF to accompany them. Owing to bad weather, however, REITLINGER only arrived very late and so they were taken by RINGLER to S. LEONARDO. The names of the visitors were:-

Min. Div. Dr. von HASSEL (Reich Chancellory)
Prof. RUPPRECHT (Director of Armoury, VIENNA)
Herr HAUSCHMYLER (Munich art dealer)
A fourth unknown.

No explanation of this visit was given, but according to General WOLFF, it was about this time that he received an order from HIMMLER to move the contents of both the deposits to ALT AUSSEE, one of the biggest art deposits in AUSTRIA, to which loot from other countries had been taken. WOLFF replied that he was unable to do this owing to lack of MT and petrol. On another occasion Gauleiter HOFER demanded that three or four of the pictures (said to be by Austrian artists) be handed over to him as recompense for allowing the deposits to be in his territory. This demand too was rejected by General WOLFF. But, for some reason unexplained, WOLFF decided that a special album of photographs of the pictures he had "rescued" should be prepared for presentation to the F'Hrer on his birthday (April 20th).

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Accordingly, on 23rd February 1945, Dr. SCHMIDT and a young lady photographer from GOERING's personal staff, Frl. HOLZ, were despatched to CASTELLO TURRES and S. LEONARDO to photograph all they could. They called on RINGLER on the way and asked for a better camera - they only had a Contax - but were unlucky. They too acted in a most irresponsible and high-handed manner. They opened most of the cases, took the pictures out of their frames and photographed them out-of-doors in the snow. RINGLER, who paid a surprise visit on March 2nd and found both the "Donna Velata" and a Rembrandt in this condition, immediately wrote a strong letter of protest to LANGSDORFF, but received a rather cold answer: "General WOLFF says you should be told that the legal situation - and it was emphasised again during the General's recent visit to the Führer - is as follows: the responsibility for the Italian works of art removed on orders from higher authority is entirely that of General WOLFF, who considers himself in the position of trustee for the Italian nation of these two deposits. You are locally responsible for their maintenance to the Chief Commissar of ALPENVORLAND (HOFER), in whose territory they are situated". So the photographing continued, but owing to inadequate apparatus and the progress of the war came to nought. General WOLFF, however, could not explain why this album was being prepared for the Führer.

From January to April 1945 the Italians continued to press for the full lists of the other collections as promised by LANGSDORFF and for the handing over of all the collections. The Italian Ambassador in BERLIN protested to RIBBENTROP, who promised to intervene with the Führer; the DUCE protested to General WOLFF; it was suggested that an Italian Superintendent might live at each of the deposits; the proposition was made that, with their own MT and petrol bought on the black market, the Italians would move the contents of S. LEONARDO to SCHLOSS and of CASTELLO TURES to VENICE. But it was all of no avail: the Germans meant to keep what they had got. Indeed when the end came General WOLFF supplied LANGSDORFF with a demobilisation order and appointed him his representative for handing over the CASTELLO TURES deposit not to the Italians but to the Allied authorities. At the same time RUDELSTEIN and BRUNS were sent to S. LEONARDO for the same purpose.

KUNSTSCHUTZ - GENERAL DISCUSSION

FLORENCE BRIDGES. It has been reliably stated that the decision to blow all the bridges of FLORENCE with the exception of the Ponte Vecchio was taken at a meeting between HITLER, GOERING and KESSELRING (Source - Obstlt. ZOLLING, who accompanied KESSELRING.

VERONA BRIDGES. A last minute order not to blow up the historic bridges of VERONA was issued from KESSELRING's HQ., but owing to some mistake all units were not informed and the order to blow them was given by Col. MOSER, German City Commandor.

MILANESE PICTURES. The follo

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Italian nation of these two deposits. You are locally responsible for their maintenance to the Chief Commissar of ALPENVORLAND (HOFER), in whose territory they are situated". So the photographing continued, but owing to inadequate apparatus and the progress of the war came to nought. General WOLFF, however, could not explain why this album was being prepared for the Führer.

From January to April 1945 the Italians continued to press for the full lists of the other collections as promised by LANGSDORFF and for the handing over of all the collections. The Italian Ambassador in BERLIN protested to RIBBENTROP, who promised to intervene with Führer; the DUCE protested to General WOLFF; it was suggested that an Italian Superintendent might live at each of the deposits; the proposition was made that, with their own MT and petrol bought on the black market, the Italians would move the contents of S. LEONARDO to SONDALO and of CAMPO TURES to VERONA. But it was all of no avail: the Germans meant to keep what they had got. Indeed when the end came General WOLFF supplied LANGSDORFF with a demobilisation order and appointed him his representative for handing over the CAMPO TURES deposit not to the Italians but to the Allied authorities. At the same time REINHEISTER and BRUNS were sent to S. LEONARDO for the same purpose.

KUNSTSCHUTZ - GENERAL INFORMATION

FLORENCE BRIDGES. It has been reliably stated that the decision to blow all the bridges of FLORENCE with the exception of the Ponte Vecchio was taken at a meeting between HITLER, GOERING and KESSELRING (Source - Obstlt. ZELLING, who accompanied KESSELRING.

VERONA BRIDGES. A last minute order not to blow up the two historic bridges of VERONA was issued from KESSELRING's HQ., but owing to some mistake all units were not informed and the order to blow them was given by Col. MOSER, German City Commander.

MISSING PICTURES. The following pictures which were stored by the Italians at MONTAGNANA have not been found any where:-

BOTTICELLI	Deposition of Christ (Uffizi No. 1564)
POLLAIUOLO	Labours of Hercules (2 panels) (Uffizi No. 1478)
LORENZO DI CREDI	Self-Portrait (Uffizi No. 2185)
DOMENICO FETI	Parable of the Vine (Pitti No. 26)
VAN HUYSUM	Flowers and Fruit (Pitti No. 462)
SALVATOR ROSA	Seascape (Pitti No. 1325)
VOLTERRANO	St. Catherine of Siena (Pitti No. 1518)
ALESSANDRO ALLORI	Venus and Adonis (Pitti No. 6266)
FLORENTINE SCHOOL	Agony in the Garden (Pitti No. 385)

Those works of art already reported as missing from the MONTAGNANA deposit (15 cases) have still not been found. It is therefore essential to locate and question the senior officers of the Hermann Goering Division.

60.

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KUNSTSCHUTZ ARCHIVES. A large quantity of Kunstschutz documents, especially the photographic archive, has been deposited in a villa belonging to Frhr-von BISSING at OBERAUDORF am INN (Bavaria).

ARMY MUSEUM. A special team of art historians was attached to IC of Army Group for the collection of enemy weapons for the German Army Museums. These men had a private lorry which was frequently lent to Kunstschutz. It is possible that they may also have acquired some old cannons or weapons in Italy. The names are:-

Major Prof. Wilhelm KAESTNER
SDF (Z) Dr. Peter HALM
SDF (Z) Dr. Frhr. von REITZENSTEIN
Gfr. Dr. Jan LAUTS.

CONCLUSIONS.

1. The personnel of the Kunstschutz was very mixed. The directing personnel - ANDRAS, LANGSDORFF and REITZENSTEIN - knew nothing of Italy, its art, its language or its people. ANDRAS is an Egyptologist who has subsequently specialised on RUBENS; LANGSDORFF is a Babylonian archaeologist; REITZENSTEIN is an orientalist. They were, however, clever enough to make use of reputable German scholars, specialists on Roman or Italian art and history, who knew Italy well and were respected by the Italians. The staff therefore falls into two distinct groups.

2. Much valuable protective work was doubtless carried out by Kunstschutz as regards specific buildings or immovable works of art like frescoes. This was a sincere undertaking.

3. It is probable that a most valuable photographic reference library was accumulated and will be found at OBERAUDORF a/INN.

4. The SS chain of command is unmistakeable: HIMMLER - General WOLFF - LANGSDORFF.

5. The situation is probably well described in the comment of LIEBMANN-BROCKHAUS, who said that he always thought of LANGSDORFF as "a man with a divided soul, one half SS and the other half genuinely in Kunstschutz."

6. The removal of the two Cranachs is a clear case of attempted looting by LANGSDORFF and a German unit. This is proved by the receipt which LANGSDORFF signed and explains his equivocation with the Italians.

7. LANGSDORFF and General WOLFF must both be held responsible for the seizing of and damage to the collections from the Tuscany deposits. In deciding the degree of evil intention which must be ascribed to them one must bear in mind the following factors:-

Declassified E.O. 12356 Section 3.3/NND No. 785017

CONCLUSIONS.

1. The personnel of the Kunstschutz was very mixed. The directing personnel - EVERS, LANGSDORFF and REHMEISTER - know nothing of Italy, its art, its language or its people. EVERS is an Egyptologist who has subsequently specialised on RUBENS; LANGSDORFF is a Babylonian archaeologist; REHMEISTER is an orientalist. They were, however, clever enough to make use of reputable German scholars, specialists on Roman or Italian art and history, who know Italy well and were respected by the Italians. The staff therefore falls into two distinct groups.

2. Much valuable protective work was doubtless carried out by Kunstschutz as regards specific buildings or immovable works of art like frescoes. This was a sincere undertaking.

3. It is probable that a most valuable photographic reference library was accumulated and will be found at OBERAUDORF a/INN.

4. The SS chain of command is unmistakeable: HIMMLER - General WOLFF - LANGSDORFF.

5. The situation is probably well described in the comment of LANGSDORF-BROCKHAUS, who said that he always thought of LANGSDORFF as "a man with a divided soul, one half SS and the other half genuinely in Kunstschutz."

6. The removal of the two Cennachs is a clear case of attempted looting by LANGSDORFF and a German unit. This is proved by the receipt which LANGSDORFF signed and explains his equivocation with the Italians.

7. LANGSDORFF and General WOLFF must both be held responsible for the seizing of and damage to the collections from the Tuscany deposits. In deciding the degree of evil intention which must be ascribed to them one must bear in mind the following factors:-

   a. The removals were carried out in defiance of known Italian wishes and plans.

   b. The collections were placed in an area not directly controlled by either Gen. WOLFF or the Kunstschutz and which, though not officially ceded by Italy, was already virtually part of the Reich.

   c. Both the deposits were in the immediate vicinity of the BRENNER PASS and, had HITLER provided the necessary MT, General WOLFF would have been powerless to prevent their transfer across the ALPS.

   d. The Italians were not allowed access to the deposits nor were they given proper lists of the works in German possession. AMGOT was still asking for the remainder of the lists in April 1945.

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Declassified E.O. 12356 Section 3.3/NND No. 785017

c. The theft of the two Cranachs immediately preceded the evacuation of the Tuscan deposits.

8. The Germans have offered three different justifications of their action, namely:-

a. That the works of art were in danger of destruction by bombing or shell-fire in the deposits.

b. That the masterpieces of Italian art had to be protected from seizure by the Anglo-American barbarians. (Incidentally they spread the story that British and American art dealers had been brought to Italy to "acquire" what they could.)

c. That they were preserving the masterpieces both for Italy and for the world. Those stories are scarcely reconcilable with any of the facts, and if (b) were true one must ask why in the end it was to those same Anglo-American barbarians that the deposits were handed over.

9. The removals of the PIHALLY, CONTINI and BOURBON-PARMA collections appear also to have been cases of looting by REICHSMINISTER and individual German units, but the disposal of them was firmly controlled by General WOLFF.

10. REICHSMINISTER was fully aware of LANGSDORFF's intentions and is therefore responsible as a willing accomplice.

11. The losses from the MENTASSINO consignment occurred almost before the Kunstschutz was properly constituted, but to the extent that AVERS took no steps either at the time or subsequently to check whether anything was missing he must be held to have been culpably negligent.

12. That efforts should be made urgently to trace for interrogation the following persons:-

Lt. SCHREIBER of the German Foreign Office
Major OSLOFF
Hptmn [illegible]-MÜLLER
Dr. WOLF
Min. Div. Dr. von HEYDEL
Prof. RUPPRECHT
Dr. REINER
Col. MÖSER
Lt.Col. BOTHKOWSKI
Lt.Col. SCHLEMEL
Col. BAUMANN of the SS
General GRIMMER of 362 Inf. Div.

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the world. These stories are scarcely reconcilable with any of the facts, and if (b) were true one must ask why in the end it was to these same Anglo-American barbarians that the deposits were handed over.

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10. REICHSMINISTER was fully aware of LANGSDORFF's intentions and is therefore responsible as a willing accomplice.

11. The losses from the MONTECASSINO consignment occurred almost before the Kunstschutz was properly constituted, but to the extent that LUERS took no steps either at the time or subsequently to check whether anything was missing he must be held to have been culpably negligent.

12. That efforts should be made urgently to trace for interrogation the following persons:-

Lt. SCHREIBER of the German Foreign Office
Major OSLOFF
Hptsm. SCHERP-MEHLEM
Dr. WIGAL
Min. Div. Dr. von HUTTEL
Prof. HOFFSTETT
Dr. LEITNER
Col. MOSER
Lt.Col. DOMBROWSKI
Lt.Col. SCHLEGEL
Col. BAUMGART of the SS
General GRAEBNER of 362 Inf. Div.

NOTE. The relevant documents will be issued later in translation as an Appendix.

Douglas Cooper
D/C

DOUGLAS COOPER
Wing-Commander, RAF,
A/Director MFA. Branch,
CC for Germany (B. E.)

ERNEST T. DE WILD
Lt. Col., Spec.Res.,
Director MFA. Subcommission,
Allied Commission

60

Declassified E.O. 12356 Section 3.3/NND No. 785017

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1 - Lt. F. Hartt, FLORENCE CITY Command

1 - Public Relations Branch

2 - AC, Austria (attention W/Cmdr Goodison)

20 Control Commission for Germany, via W/Cmdr Cooper (here included are copies for War Office, C.A. 20(b), Macmillan Commission, OSS (London ART Desk), DMFR (French, US Group CC).

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1 - Political Advisor (A)

1 - Political Adviser (B)

3 - RC, VARESE Region (2 for MFAA Officers)

1 - RC, LA GUARDIA Region (MFAA Officer)

1 - RC, LIGURIA Region (MFAA Officer)

1 - RC, PIEDMONT Region (MFAA Officer)

1 - RC, EMILIA Region (MFAA Officer)

2 - SCAO, AMG 5 Army (1 for MFAA Officer)

1 - Lt. F. Hartt, FLORENCE CMP Command

1 - Public Relations Branch

2 - AC, Austria (attention W/Cmdr Goodison)

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LIST OF PERSONNEL

A. GERMAN

KUNSTSCHUTZ PERSONNEL

(a) Military

M.V.Abt. Chef Prof. Dr. Alexander LANGSDORFF	Head of Kunstschutz in Italy 1944/45; SS man; with rank of Colonel.
M.V.R. Prof. Dr. Hans-Gerhard EVERS	Acting head of Kunstschutz Nov. 1943 - Feb. 1944 before LANGSDORFF; with rank of Major.
Hptmn. ZOBEL	Administrative officer; old friend of LANGSDORFF.
M.V.R. Prof. Dr. Ludwig HEILMEYER	Joined May 1944; with rank of Major.
Lt. SCHREIBER	SS man from German Foreign Office; active unofficially Sept. 1943 - Feb. 1944. Aged about 27, a professional art-historian.
Sonderführer (K) Dr. Wolfang BACHMANN	Member of IC (Intell.) staff at Hq. Army Group South-West. Was charged with Kunstschutz problems and art liaison between Army and Mil. Gov.
Sonderführer (Z) Dr. Hans Werner SCHMIDT	Joined Sept. 1944; employed as photographer.
Gefr. Dr. Otto LEHMANN-BROCKHAUS	Joined July 1944, responsible for VENICE area and Kunstschutz liaison with Neo-Fascist Govt.

(b) Civilian

Dr. Gottfried LANG	Joined Jan. 1944; Archival advisor.
Prof. Dr. Ludwig HEYDENREICH	Joined Nov. 1943; originally in charge in FLORENCE; later in MILAN. Mainly responsible for photographic archive.

Hptsm. ZOBEL	Administrative officer; old friend of LANGSDORFF.
H.V.R. Prof. Dr. Ludwig HEILMEISER.	Joined May 1944; with rank of Major.
Lt. SCHMIDT	SS man from German Foreign Office; active unofficially Sept. 1943 - Feb. 1944. Aged about 27, a professional art-historian.
Sonderführer (K) Dr. Wolfang HAGEMANN	Member of IC (Intsil.) staff at HQ. Army Group South-West. Was charged with Kunstschutz problems and art liaison between Army and Mil. Gov.
Sonderführer (Z) Dr. Hans Werner SCHMIDT	Joined Sept. 1944; employed as photographer.
Gefr. Dr. Otto LEHMANN-HASCKHAUS	Joined July 1944, responsible for VATICAN area and Kunstschutz liaison with Neo-Fascist Govt.

(b) Civilian

Dr. Gottfried LANG	Joined Jan. 1944; Archival adviser.
Prof. Dr. Ludwig HEYDENREICH	Joined Nov. 1943; originally in charge in FLORENCE; later in MILAN. Mainly responsible for photographic archive.
Dr. Herbert SIEBENHÜNER	Joined Nov. 1943; active in constructional work with and through TODT Organisation
Prof. Leo BRUHNS	Active intermittently from May 1944 visiting villas etc. and cataloguing pictures in ALTO ADIGE Deposits.
Prof. Dr. Friedric BOCK	Active May-July 1944 as assistant archival adviser.

CONFIDENTIAL 60?

Declassified E.O. 12356 Section 3.3/NND No. 785017

CONFIDENTIAL

Dr. OPITZ — Active May-July 194[illegible] as assistant archival adviser.

Dr. Bernhard DENEKHARDT — Joined April 1945 for technical assistance.

GENERAL

General Carl WOLFF — Höchster SS u. Polizeiführer in Italy. After 24/7/[illegible] Bev. General of Mil. Gov. Senior SS officer; responsible for removals from Tuscan deposits to ALTO ADIGE.

General GRAEBNER — In Command of 362 Inf. Div. Was responsible for removal from MONTECASSINA and connected with those from POGGIO A CAIANO, POMERE DI TREFIANO etc.

Lt. WAWROWITZ — ADC to General GRAEBNER; lent to REICHERSTEER as military aide during removals from POGGIO A CAIANO, POMERE DI TREFIANO etc.

Oberst KRÜGER — Commander of Inf. Regt. 71 (mot.); responsible for return of OLIVETO deposit to FLORENCE; connected with the attempted theft of the Cranachs "Adam" and "Eve".

Col. REITERER — FLORENCE CITY Commander.

Col. von HOFFMANN — Officer in charge of consignment from OLIVETO when brought to FLORENCE.

Lt. Col. SCHLEMM — IC at HQ. Army Group South-West; HAGEMANN's superior.

RAHN — German Ambassador to Italy.

Consul WOLF — German consul in FLORENCE till 194[illegible], then in MILAN. Gave much assistance to the Kunstschutz. Very popular with Italian authorities.

Gauleiter Franz HOFER — Gauleiter of Gau NORD TYROL; Oberator Kommissar of VORALPENLAND.

Dr. Josef RINGLER — Fine Arts Superintendent in VORALPENLAND Helpful to Kunstschutz in supervising deposits and making catalogues.

Dr. Ellon [illegible] — Assistant to RINGLER.

[illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785017

Dr. [illegible]	ADC to General GEYER; sent to REDLICH-STEIN as military aide during removals from POGGIO A CAIANO, POMERE DI TREPIANO etc.
Oberst KÖCHER	Commander of Inf. Regt. 71 (mot.); responsible for return of OLIVETO deposit to FLORENCE; connected with the attempted theft of the Cranachs "Adam" and "Eve".
Col. MENZNER	FLORENCE CITY Commander.
Col. von HOFFMANN	Officer in charge of consignment from OLIVETO when brought to FLORENCE.
Lt. Col. SCHLING	IC at Hq. Army Group South-West; HAZZMANN's superior.
RAHN	German Ambassador to Italy.
Consul WOLF	German consul in FLORENCE till 1944, then in MILAN. Gave much assistance to the Kunstschutz. Very popular with Italian authorities.
Gauleiter Franz HOFER	Gauleiter of Gau NORD TIROL; Oberster Kommissar of VORALPENLAND.
Dr. Josef RINGLER	Fine Arts Superintendent in VORALPENLAND helpful to Kunstschutz in supervising deposits and making catalogues.
Dr. Viktor HAUSER	Assistant to RINGLER.
Gauleiter RAINER	Gauleiter of CARINTHIA and Oberster Kommissar of VENEZIA GIULIA etc.
Dr. FROHL	Fine Arts Superintendent under RAINER.
Dr. Erika MANTSTAEDTEL	FROHL's assistant.
Major RATH	In charge of SS stores at MERANO; sent collections for WOLFF up to CASTEL DONNSBERG.

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

CONFIDENTIAL

Major OSLOFF Capt. ECKERT-MÖLLER	Officers of a Parachute Regt. billetted in the Villas FIGALLI and ACTON in FLORENCE and connected with the removal of these collections.
Wachtmeister HASE	General WOLFF's major-domo at BOLZANO who signed for receipt of Finally collection.
Dr. UNGER	Of musical staff of Task Force Rosenberg.
Prof. WILLVONSEDER	From VIENNA; interested in studying Germanic Art in N. Italy.
Dr. HUTER	Archival Adviser to Gauleiter HOFER; interested in Germanic art.
Dr. Karl MAYR	Director of BOLZANO Museum; specially concerned with Germanic art.
Dr. REIDER Dr. REINEL Gräfin KOYOS	Personnel employed at the art deposit at ALT AUSSEE.
Dr. WEIGEL	Commander of Sicherheitspolizei at VERONA. Ordered removal of Gorden Craig archive to ALT-AUSSEE.
Franz WINDSCHMITT	MUNICH picture restorer brought to SCHLOSS FINKLAND deposits by Gen. WOLFF.
Prof. Dr. VOSS	Director of the Galleries of LINZ and DRESDEN
Dr. Kurt GERTEL	Assistant to VOSS
Min. Dir. Dr. von HERMEL	From the Reichs Chancellery. Visited S. LEONARDO on orders from HITLER's Deputy.
Prof. RUPPRECHT	Director of the Armoury in VIENNA. In charge of armour collection for LINZ Museum; visited S. LEONARDO deposit with von HERMEL.
Herr HAUSCHMALER	MUNICH art dealer; visited S. LEONARDO deposit with von HERMEL.
Frl. HALL	Photographer on General WOLFF's staff, sent with Dr. SCHMIDT to photograph pictures at the deposits.
Col. MOSER	City Commander of VERONA. Responsible for blowing the bridges.

Dr. Karl MAYR	Director of BOLZANO Museum; specially concerned with Germanic art.
Dr. REIDER Dr. SEIFERT Gräfin HOYOS	Personnel employed at the art deposit at ALT AUSSEE.
Dr. WAIGEL	Commander of Sicherheitspolizei at VERONA. Ordered removal of Gordon Craig archive to ALT-AUSSEE.
Franz WINDSCHMITT	BERLIN picture restorer brought to VOLLPTNLAND deposits by Gen. WOLFF.
Prof. Dr. VOSS	Director of the Galleries of LINZ and DRESDEN
Dr. Curt OERTEL	Assistant to VOSS
Min. Dir. Dr. von HUMMEL	From the Reichs Chancellery. Visited S. LEONARDO on orders from HITLER's Deputy.
Prof. RUPPRICHT	Director of the Armoury in VIENNA. In charge of armour collection for LINZ Museum; visited S. LEONARDO deposit with von HUMMEL.
Herr BÖHLSCHWILER	MUNICH art dealer; visited S. LEONARDO deposit with von HUMMEL.
Frl. HOLZ	Photographer on General WOLFF's staff, sent with Dr. SCHMIDT to photograph pictures at the deposits.
Col. MOSER	City Commander of VERONA. Responsible for blowing the bridges.
Oblt. FELDHUSEN	Of Inf. Regt. 71 (mot.). Responsible for the theft of the two Cranachs at OLIVETO.
Major Prof. Wilhelm) KAESTNER Dr. Peter HAIM Dr. Freiherr von KREITZENSTEIN Dr. Jan LAUTS	Commission sent by the Director General to Germany Armoury Museums to collect weapons for the collections.

CONFIDENTIAL

602

Declassified E.O. 12356 Section 3.3/NND No. 785017

Consul MÖLLHAUSEN	Of the German Embassy, ROME; active in promoting Kunstschutz in Italy.
Dr. HAAS	A young German art historian active in early stages of Kunstschutz in ROME.
Dr. HEICKELOT	Of Reich Archaeological Institute, ROME; active with Lt. SCHEIBERT in early days of Kunstschutz.
Lt. Col. BORGOWSKI Lt. Col. SCHLEGEL Major RAHLS	Officers of the Hermann Goering Division connected with the removal of the art deposit from MONTECASSINO.

B. ITALIAN

Minister BIGGINI	Minister for Education in Neo-Fascist Govt. at PADUA (1943/45)
Prof. Carlo ANTI	Rector of PADUA University and Director General of Fine Arts under Neo-Fascist Govt. (1943/45)
Prof. Giovanni POGGI	Superintendent of Monuments and Galleries for TUSCANY.
Dr. Guglielmo PACCHIONI	Superintendent of Galleries for LOMBARDY.
Prof. Pietro ZAMPETTI	Inspector for Galleries of MODENA.
Dr. Alfredo BARRACCI	Superintendent of Monuments for BOLOGNA.
Conte CONTINI-BONACOSSI	Art-dealer and collector in FLORENCE; sold several pictures to GOERING. His collection taken to CASTLE TURNAU by Kunstschutz.
FINALLY or FINALY	A French banker (recently deceased) who lived in FLORENCE. His collection was taken to CASTLE TURNAU.
Prof. Modestino PETRO-ZILLO	Director-General of Fine Arts under the BONOMI (ROME) Govt.
Dr. Antonio SORRENTINO	Superintendent of Galleries for BOLOGNA.
Prof. BARTOCCINI	Director-Designate of Italian School of Archaeology, ATHENS. Active for the protection of works of art in the interests of the PADUA Government.

Declassified E.O. 12356 Section 3.3/NND No. 785017

	PADUA (1943/45)
Prof. Carlo ANTI	Rector of PADUA University and Director General of Fine Arts under Neo-Fascist Govt. (1943/45)
Prof. Giovanni POGGI	Superintendent of Monuments and Galleries for TUSCANY.
Dr. Guglielmo PACCHIONI	Superintendent of Galleries for LOMBARDY.
Prof. Pietro ZAMPETTI	Inspector for Galleries of MODENA.
Dr. Alfredo BARBACCI	Superintendent of Monuments for BOLOGNA.
Conte CONTINI-BONACOSSI	Art-dealer and collector in FLORENCE; sold several pictures to GOERING. His collection taken to CAMPO TURES by Kunstschutz.
FERALLY or FERALY	A French banker (recently deceased) who lived in FLORENCE. His collection was taken to CAMPO TURES.
Prof. Modestino PETRO-ZELLI	Director-General of Fine Arts under the BONOMI (ROME) Govt.
Dr. Antonio SORRENTINO	Superintendent of Galleries for BOLOGNA.
Prof. BARTOCCINI	Director-Designate of Italian School of Archaeology, ATHENS. Active for the protection of works of art in the interests of the PADUA Government.

CONFIDENTIAL

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Declassified E.O. 12356 Section 3.3/NND No. 785017

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

Ref: 6/9 B/CA.

7 July 1945.

SUBJECT: Tomb of General Falcone.

TO: Ministry of Public Works,
Italian Government,
Rome.

(38) see folio 29

The attached letter is forwarded to you as the damage would appear to be the result of the war and therefore the responsibility of the Genio Civile Department.

G.R. O'JOHN, Brig.,
VP CA Section.

(Max Mallowan)

601

Declassified E.O. 12356 Section 3.3/NND No. 785017

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

Ref: 6/9 E/CA.

7 July 45

JUL 9 1945

Dear Sir,

I thank you for your letter of 2nd July, addressed to Admiral Stone, regarding the tomb of General Antonio Falcone.

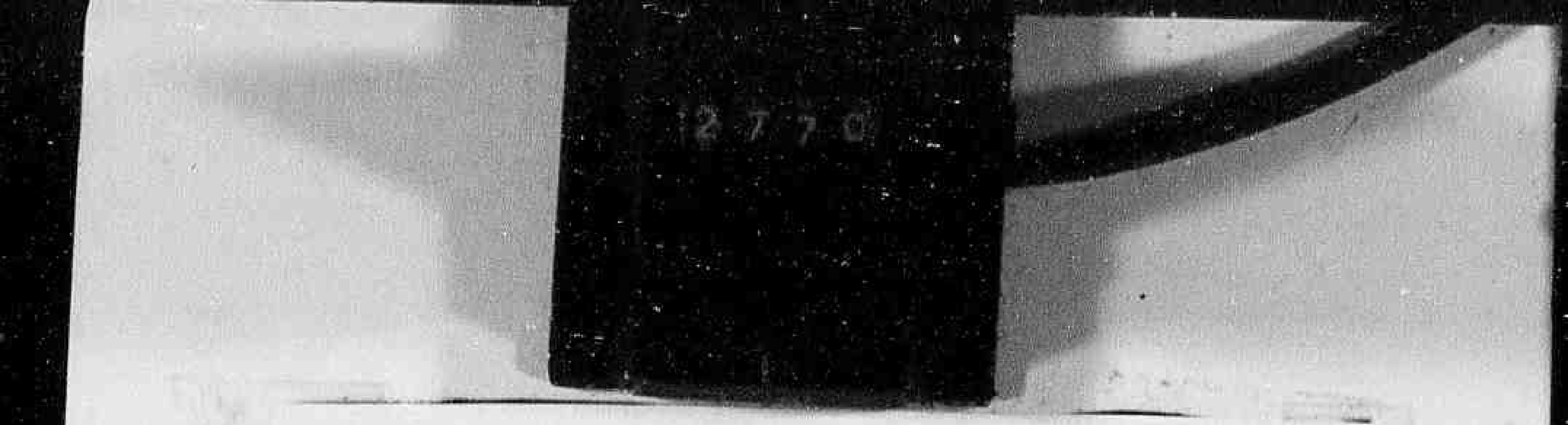
If, as you suggest, this tomb was damaged as a result of bombing, it would seem to be a matter for the Genio Civile which is responsible for war damage of all kinds. Your letter has, therefore, been passed to the Italian Government for forwarding to the authorities concerned.

Yours truly,

G.R. UPJOHN, Brig.,
VP CA Section.

Sig. Adriano Correos,
Via Ovidio, 26,
R O M E.

Copy to: Executive Commissioner.



Declassified E.O. 12356 Section 3.3/NND No. 785017

COPY

TRANSLATION

Rome, 2 July 1945.

To: H. Ex. Admiral Stone,
Chief Commissioner,
Allied Commission,
R o m e.

Excellency,

I take the liberty of informing you that the tomb of

General Antonio FALCONE (Artillery)

Knight of the Military Order of Savoy, Distinguished Service Medal, Knight of the Order of the Bath, who died in 1918 of the wounds he received during the 1914/18 war, after fighting valiantly in the Carso and Piave, was damaged during one of the last bombardments of Rome.

General Falcone who made numberous inventions concerning artillery aiming systems, which were also used by the Allied Armies, has neither heirs, nor near relatives; the undersigned who is proud of having served under his orders, saw, when he visited his tomb that it was damaged and neglected, and asks your Excellency to have it put in order in homage to the memory of him that was your comrade during the World War.

Truly yours,

(Sgd.) Adriano Corsos.

Via Ovidio, 26 - Rome.

General Falcone's tomb is in the Verano Cemetery, 'Riquadro 12ª.



Declassified E.O. 12356 Section 3.3/NND No. 785017

COPY

(37)

Roma 2 Luglio 1945

A.E.E. l'Ammiraglio STONE,
Capo della Commissione Alleata.

ROMA

Eccellenza,

mi permetto segnalarle, che la tomba del
GENERALE D'ARTIGLIERIA ANTONIO FALCONE

Cavaliere dell'Ordine Militare di Savoia, Medaglie al Valor Militare, Cavaliere dell'Ordine del Bagno di S.M. Britannica, morto nel 1918 in seguito a mincrazione subita nella guerra 1914/1918, valeroso combattente del Carso e del Piave, e stata profanata da azione di guerra nel penultimo bombardamento di Roma.

Il valoroso Generale Falcone, che validamente contribui, con numerose invenzioni sui sistemi di puntamento di artiglieria, usati allora anche dagli eserciti allaati; non ha eredi, ne parenti prossimi; ed il sotto-scritto che si onora di essere stato alle sue dipendenze in occasione di un modesto pellegrinaggio alla di lui tomba; rilevatone il danno, e l'abbandono, chiede all'E.V. che si provveda alle riparazioni in omaggio alla memoria di Lui, vecchio vostro camerata della grande guerra.

Con osservanza

Adriano Corvos,
Via Ovidio 26, Roma.
(Sgd) A. Corvos.

La Tomba del Generale Falcone,
trovasi al VERANO di Roma Riquadro 12.

per 3d

592



Declassified E.O. 12356 Section 3.3/NND No. 785017

SECRET

3002 - 1

E/8272
JULY 052000B
PRIORITY

JULY 051620B

FROM: IV CORPS SIGNED CRITTENBERGER CMDG
TO: ADMIRAL STONE HQ ALCOM

JUL 6 1945

SECRET

Ref your message of 23 June 1945, paintings of Baroness JOSEFINA DI SANT'ELIA GENTILI, paintings are now in possession of 1st Lieutenant IRWING MERL and will be returned to Baroness upon her return from ROME. In case unit moves they will be left in the custody of director of the Principe PIEDMONTE Hotel, VIAREGGIO. Name of director UMBERTO BIALONE. Investigation reveals paintings were never removed but stored.

Dist

Action SO to Chief Commissioner
Info - Chief Commissioner
Exec Commr 2
File

HEADQUARTERS
- 5 LUG 1945
MFAA Section

SECRET



Declassified E.O. 12356 Section 3.3/NND No. 785017

SECRET
3002

SECRET

FROM CG IV CORPS FOR PROVOST MARSHAL

482 23 JUNE 1945 PRIORITY

JUL 6 1945

SECRET PD

ON COMPLAINT OF BARONESS JOSEPHINA DI SANT APOSTOPHE ELIA GENTILI REPEAT GENTILI CMA IT IS CHARGED THAT FIRST LIEUTENANT NMN. EWING REPEAT EWING CMA MFSS OFFICER CMA WITH TWO DIVISION CMA UNLAWFULLY REMOVED CERTAIN PAINTINGS CMA AMONG THEM QUOTE LA SANTA SUSANNA UNQUOTE CMA FROM HER HOME AT VILLA ARGENTINA CMA VIA VESPUCCI NUMBER ONE NINE EIGHT CMA VIAREGGIO REPEAT VIAREGGIO PD

FAILED TO GO FOUR CORPS FOR PROVOST MARSHAL FROM ALCOA FROM ADVANCE ECHELON ALTO ADSEC CAIRO

PICTURES ARE REPORTED TO BE WITH OFFICER CMA WHO IT IS UNDERSTOOD IS SHORTLY TO EMBARK AT GENOA PD PLEASE INVESTIGATE AND IF CHARGE CORRECT RESTORE PROPERTY TO RIGHTFUL OWNER

DISTRIBUTION:

Navy Commissioner
CC Files

Chief Commissioner
222

HARRY W. STONE
Rear Admiral, USNR
Chief Commissioner

SECRET

596

Declassified E.O. 12356 Section 3.3/NND No. 785017

Ref. 9/10B/OA.

11 June 1945

Dear Marchese Lucifero :

Reference is made to my letter 9/10B/OA of the 22nd May 1945 in reply to your 4855 of the 15th May 1945.

The attached report has now been received from the Monuments and Fine Arts Officer assigned to Piemonte Region and is forwarded for your information.

Very truly yours,

/s/ Ellery W. Stone

ELLERY W. STONE
Rear Admiral, USNR
Chief Commissioner.

H.E. Marchese Falcone Lucifero
The Minister of the Royal Household
ROME.

COPY

(33)

HEADQUARTERS
PIEDMONT REGION
ALLIED MILITARY GOVERNMENT
APO 394

Office of the Regional Monuments, Fine Arts and Archives Officer.
PR/320/10

28 May 1945

Subject: Royal Property - Torino

To : Lt.Col. De Wald, MFAA S/C, Hq A.G.

1. Referring to your letter 20304/1/A/MFAA dated 18 May 1945, the following Report is submitted:

2. Palazzo Reale. First inspected 6 May 1945, accompanied by Generale de Menne, Reggente la Direzione Provinciale della Reale Casa di Torino. Occupied by 91 Cavalry Reconnaissance Squadron with attached South African Tank and Infantry, and Italian Alpini, Units. Military necessity for central control being over, these agreed to move out next day. Approval has since been given for one company of Natal Mounted Rifles to live in rear wing annexe, of no monumental importance, and mount guard over Palace. Previous occupants were Partigiani who left rooms in state of insanitary filth which was largely cleaned up when the Allied Troops moved in. The Armoury wing is occupied by 50 Agenti di Publica Sicurezza for whom accomodation will be found elsewhere.

Contents: All important collections had been moved to Depositi. These have not yet been checked, but no losses have been reported.

Damage: Two HE bombs fell in courtyard, shattering many windows and bringing down several patches of plaster in the painted ceilings to the 1st floor Galleries in the Armoury wing. Incendiaries also penetrated this wing but were put out after doing negligible damage only. Library on ground floor below intact.

Minor damage outside from splinters and blackening from stove flues, inside to a few pieces of furniture of no great value.

Palazzo Spalla, part of Royal Property although not of any monumental importance was seriously damaged by incendiaries but roof, etc., have already been largely repaired.

Declassified E.O. 12356 Section 3.3/NND No. 785017

2. Referring to your letter 2050/1/3/MFA dated 18 May 1945, the following Report is submitted:

2. Palazzo Reale. First inspected 6 May 1945, accompanied by Generale de Meane, Reggente la Direzione Provinciale della Reale Casa di Torino. Occupied by 91 Cavalry Reconnaissance Squadron with attached South African Tank and Infantry, and Italian Alpini, Units. Military necessity for central control being over, these agreed to move out next day. Approval has since been given for one company of Natal Mounted Rifles to live in rear wing annexe, of no monumental importance, and mount guard over Palace. Previous occupants were Partigiani who left rooms in state of insanitary filth which was largely cleaned up when the Allied Troops moved in. The Armoury wing is occupied by 50 Agenti di Publica Sicurezza for whom accomodation will be found elsewhere.

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Palazzo Spalla, part of Royal Property although not of any monumental importance was seriously damaged by incendiaries but roof, etc., have already been largely repaired.

The Church of S.Lorenzo also forms a part of this Royal holding. Roof of Chapel burnt and two small lanterns damaged. Lead roof has been replaced with tiles and lanterns have been closed with hollow-tile walling. Main dome intact.

3. Superga Basilica inspected 18 May 1945. Intact. Deposit of objects from Biblioteca Reale and Palazzo Reale reported to be intact, but not yet checked.

/s/ R. . Enthoven

/t/ R.E. ENTHOVEN - Capt.
M.F.A.A. Officer

4/

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

300 2 1 8

(32)

Ref. 9/405/CA

22 May 1945

MAY 23 1945

Dear Marchese Lucifero:

Reference is made to your letter 4855 of the 19th May 1945.

The inspection of the Royal Palace at Torino, as well as all other buildings of national importance there, is the obligation of the Monuments and Fine Arts Officer assigned to the Piemonte Region.

As soon as a report on Torino is received from him, you will be informed of the contents.

Very truly yours

/s/ Ellery W. Stone

ELLERY W. STONE
Rear Admiral, USN
Chief Commissioner

Marchese Falcone LUCIFERO
The Minister of the Royal Household
R O M E

Copy to : MFAA S/C

MA 23/5

(PA)

593



Declassified E.O. 12356 Section 3.3/NND No. 785017

3002

JAQ/hjp

(31)

7 May 1945

TO: Monuments & Fine Arts Sub-Commission, Hq A.C. MAY 7 REC'D

1. An inquiry has been received in this office from the DCCAO, 15th Army Group, regarding the Palazzo Barbaro Giacomello (map reference G.4303), which is North-West of Treviso.

2. This Palazzo does not appear on your list of protected monuments, but should it be on a supplementary list, do you have any objection to its being used as a rest center for officers under the command of Air Vice Marshal Foster? The DCCAO reports that the present owners of the Palazzo are wholly favourable to its requisition so that the building may be kept out of rougher hands.

/s/ J. A. Quayle

J. A. QUAYLE
Major, R. A.
Staff Officer to CC

cc: Exec. Comm.

Aly PA

(Miss McKown)

592 PA 10/5

3002

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

20091/MFAA

13 April 1945

Subject: Tempio Malatestiano, RIMINI

To : Liaison Division.

APR 14 RECD

1. Referring to your 105/121/SC(L) of 6 April 45, addressed to Captain Pommeyer of the Monuments and Fine Arts Subcommission, it is brought to your attention that the Monuments and Fine Arts Subcommission exists to handle all matters concerned with Monuments and Fine Arts and no such matters should in any circumstances pass through other Subcommissions or Divisions without reference to it.

2. In the particular instance of the Tempio Malatestiano to which you refer, the building in question has been a primary preoccupation of the MFAA Subcommission from the first day of the city's occupation. All necessary first-aid measures have been and are being taken. On two occasions a special Fine Arts Commission appointed by the Italian Government has been enabled to visit the city, to advise on immediate measures and to prepare for eventual restoration. The findings of this Commission are in full approval of the work of the MFAA Subcommission to date, and their further recommendations are receiving attention. Neither the Italian Commission nor the MFAA Subcommission are of the opinion that heavy repairs are either practicable or desirable in the immediate future.

3. It is essential that the enormous task of repairing Italy's war-damaged monuments should proceed on a coordinated plan, and this task is not facilitated if the responsible organisations, namely the Italian Government and the Monuments and Fine Arts Subcommission, are not consulted.

for G.R. UPJOHN, Brig.
VP CA Sec

Declassified E.O. 12356 Section 3.3/NND No. 785017

Fine Arts Subcommission exists to handle all matters concerned with Monuments and Fine Arts and no such matters should in any circumstances pass through other Subcommissions or Divisions without reference to it.

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A. D. Bankhead Lt Col

for G.R. UPJOHN, Brig.
VP CA Sec

Copy to:
Executive Commissioner

591

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

~~Draft~~ Final 202

25

Ref: 20900/7/MFAA

17 February 1945

23 FEB 1 1945

Your Excellency,

I have noted the contents of your letter 31/01481 of 6 February 45.

A letter of similar content was addressed to me on 27 November 1944 by His Excellency Renato Prunas, Secretary General for Foreign Affairs, to which I replied on 4 December 1944.

May I repeat the assurances which I gave His Excellency that everything possible has been, is and will be done to avoid unnecessary damage to the cultural monuments and art treasures of Italy.

I assume that through the Ministry of Public Instruction you are informed of the work of Monuments, Fine Arts and Archives Sub-Commission of the Allied Commission. You will then know that on the instructions of the Commander in Chief of the Allied Forces in Italy, this Sub-Commission has compiled and published a series of "Lists of Protected Monuments", which include all the more important historical and artistic buildings and monuments of Italy. The Commander in Chief has also caused to be issued a set of instructions designed specially to protect such monuments and in particular forbidding the occupation and requisition of any of the buildings listed in the "Lists of Protected Monuments" unless on grounds of strong military necessity, and then only under conditions such as to ensure the safety both of the building and its contents.

The "Lists of Protected Monuments", together with these instructions, which are printed within, are distributed to all branches of the Allied Armed Forces. In addition, officer experts of the Sub-Commission are present with the armies and enter each captured town at the earliest opportunity to ensure the enforcement of these instructions and, in conjunction with the responsible local Italian authorities, to initiate repairs and first-aid to those monuments which have been damaged. As the armies move on, their work is taken over by other officers of the Sub-Commission.

In the preparation of the Lists and in the actual operations in the field, the assistance of Italian officials has been solicited and employed whenever possible. Inspectors of the Director General of Antiquities and Fine Arts have been sent to stricken areas such as Florence, Rimini, and Ancona at the request of the Ministry. The closest relationships exist between the regional officers of the Sub-Commission and the regional Superintendents of the Director General.

Declassified E.O. 12356 Section 3.3/NND No. 785017

I should, however, welcome any specific proposals which you have in mind for action of the Sub-Commission and for specific examples of monuments of national artistic significance which have not received the protection of the above-mentioned operational programme.

It would appear from the letters of Marshal Badoglio which you mention and of His Excellency Renato Prunas, as well as from your own, that information on the condition of historical and artistic monuments and of the measures taken to protect them, which is regularly transmitted by the Sub-Commission to the Director General of Antiquities and Fine Arts is displaced in the administrative machinery and does not reach the Minister of Public Instruction himself.

Is it not possible that the appointment of a technical expert in the field of Fine Arts as Director General of Antiquities and Fine Arts - a post which at this critical time has been left temporarily vacant - would go a long way in alleviating your concern and making the collaboration of the Ministry of Public Instruction and the Sub-Commission of Monuments, Fine Arts and Archives more efficient?

Very truly yours,

ELLERY W. STONE

ELLERY W. STONE,
Rear Admiral, USNR,
Chief Commissioner.

His Excellency Alcide De Gasperi,
Minister for Foreign Affairs,
Italian Government,
ROME.

Declassified E.O. 12356 Section 3.3/NND No. 785017

Translation

3002 C.S. (23)

The Minister of Foreign Affairs
31/01182

Rome, 6 February 1946

Rec'd 25 FEB 8 1946

Dear Admiral,

as you well know, last April, the question relative to the artistic Palaces and other Italian Monuments occupied by the Allies was the cause of an exchange of letters between Marshal Badoglio and General Mac Farlane.

Though stressing the fact that he could issue no 'categorical prohibition', General Mac Farlane said that everything should be done to avoid the above mentioned buildings to be damaged, especially when these damages would be caused by requisitions from the Allied troops.

In thanking the Chief Commissioner for these kind communications, on May 10th, the Ministry of Foreign Affairs said that it might mention this subject again, should the Italian technical organs make new proposals or new suggestions.

The question if getting of greater importance and actuality everyday because of the progress of the liberation of the Italian territory.

I don't need to tell you how well I realize the numerous requirements of the Allied Military Authorities, and their wish to find premises which will answer their requirements; nevertheless, I can only wish for their choice to fall on buildings of small historical and artistic interest, the more so as it is often impossible to avoid the buildings to be damaged when put to a use to which they cannot be adapted, even when taking all possible precautions.

I shall therefore be most grateful to you, if you will kindly examine the question, and I hope you will agree with me about the opportunity to exclude from requisition all the buildings which are of great artistic interest, or, may be, all those which are included in the list of National Monuments.

I am waiting to hear your opinion on this subject and I remain,

Truly yours,

A. De Gasperi

Admiral Ellery W. Stone
Chief Commissioner
Allied Commission
R o m e

C.S. DIST - 7 FEB 45
ACTION: CASEL
INFO: CHIEF COMR
CMS

e.o.

Declassified E.O. 12356 Section 3.3/NND No. 785017

R-E-S-T-R-I-C-T-E-D

ALLIED FORCE HEADQUARTERS
APO 512

AG 000.4/019 GCT-O

7 January 1945

JAN 14 1945

SUBJECT: Protection of Historical Momuments and Civilian Population.

TO : All Commanders.

1. It is desired at this time to restate the policy of this headquarters with respect to the preservation of historical and cultural monuments and the protection of the civilian population within the areas of operations. In all cases, military necessity remains the over-riding consideration. However, it is the personal desire of the Supreme Allied Commander that, subject to the limitations imposed by military necessity, the civilian population, cities, and historical and cultural monuments should be spared from bombardment or attack by our land, sea and air forces.

2. The locations of historical and cultural monuments, both ahead of our front lines and in territories occupied by us, are known to Allied Military Government officers. It is the responsibility of Allied Military Government officers to keep higher commanders in the field informed of these locations. Similar information will be furnished to Commander-in-Chief, Mediterranean Allied Air Force by G-5, this headquarters.

3. It is desired that all commanders comply with the spirit of this letter.

4. It is further desired that higher commanders pass this information to lower echelons.

By command of Field Marshal ALEXANDER:

/s/ C. W. Christenberry
C. W. CHRISTENBERRY
Colonel, AGD
Acting Adjutant General

CDS
CA SECT
MFAA
P. SAFETY
EST. SECT
2675 REGT
HQ COMDT
ADJ

R-E-S-T-R-I-C-T-E-D

587



Declassified E.O. 12356 Section 3.3/NND No. 785017

R-E-S-T-R-I-C-T-E-D

AG 000.4 1st Ind. IEC/was
ROME AREA ALLIED COMMAND, APO 794, US Army, 11 January 1945

TO: See Distribution.

For information and compliance.

By command of Brigadier General BROWN:

I. E. Cheek
I. E. CHEEK
Captain AGD
Adjutant General

DISTRIBUTION
"R"

R-E-S-T-R-I-C-T-E-D

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CA SEC (5 COPIES) 7173

RHP/jm

16

AP 551

HEADQUARTERS
MEDITERRANEAN THEATER OF OPERATIONS
UNITED STATES ARMY
APO 512

5 GEN 1944

AG 314/012 - O

3 January 1945

JAN - 9 1945

SUBJECT: Administration of Civil Affairs in Occupied Territories.

TO : Commanding General, Fifteenth Army Group, APO 777.
Commanding General, Fifth Army, APO 464.
Deputy President, Allied Commission.

1. Reference is made to letter, this headquarters, file AG 314/477 MGS-O, dated 18 April 1944, subject as above, copy of which is attached.

2. The War Department has indicated that response to this directive has been very limited and that possibility of later publication of official gazettes does not justify postponement of action directed in cited letter.

3. It is desired that necessary action be taken to forward copies of every directive immediately upon promulgation.

By command of Lieutenant General McNARNEY:

HEADQUARTERS
A. C.

A. B. KING,
Major, AGD,
Asst Adjutant General.

1 Incl
Ltr, Hq NATOUSA, file AG 314/477 MGS-O,
subj: "Administration of Civil Affairs in Occupied Territories", dtd 18 April 44.

DISTRIBUTION:
5 - Each Addressee
2 - G-5
2 - AG Records
1 - AG M & D

NFA

9/1/45

11/586

(4 copies P/A'd to others).

- 1 -

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~~CONFIDENTIAL~~ CONFIDENTIAL

HEADQUARTERS
NORTH AFRICAN THEATER OF OPERATIONS
UNITED STATES ARMY
APO 534

AG 314/477 MGS-O

18 April 1944

SUBJECT: Administration of Civil Affairs in Occupied Territories.

TO : Commanding Generals,
Fifth Army, APO 464
Seventh Army, APO 758
U. S. Contingent, AAI, APO 777.

1. In past wars, great loss, inconvenience and trouble has been caused by the destruction of the local archives of occupied localities.

2. It is desired that appropriate commanders issue, whenever necessary, instructions to preserve at the time of occupation and thereafter local archives of all towns and seats of government occupied.

3. It is further desired that 2 copies of proclamations, orders, regulations and judicial and administrative rules which have been and will be issued for administration of Civil Affairs in occupied territories, be forwarded to Records Management Section, Records Division, AGO, Washington through this headquarters. Such copies should show where originals are filed and should be duly authenticated to indicate that they have been promulgated.

By command of Lieutenant General DEVERS:

s/ H. V. Roberts
t/ H. V. ROBERTS,
Colonel, AGD,
Adjutant General.

DISTRIBUTION:

5 - on addressee
1 - MGS
2 - AG Records
1 - M & D

585

Inclosure #1 to Ltr, Hq NTOUSA, file AG 314/7012 -O
dtd 3 Jan 45

CONFIDENTIAL
~~CONFIDENTIAL~~

Declassified E.O. 12356 Section 3.3/NND No. 785017

3002

(19)

HEADQUARTERS ALLIED COMMISSION
APO 394
Office of the Chief of Staff

Ref: 20905/A/2/MFAA

3 Jan 1945

JAN - 6 1945

SUBJECT: Archives, ROCCA DELLE CAMINATE

TO : HQ. 15 Army Group M/R
CoS.

1. A serious case of a breach of AAI Admin. Instruction No. 10 and AFHQ Intelligence Instruction No. 38 occured recently at the Rocca delle Caminate, former residence of Mussolini near Forli'.

2. In the absence of any other available specialist the place has been visited by the Archives Officer, Lazio-Umbria Region. An extract of his report is attached.

3. It is evident that a collection of historical importance, one which might also be of interest to intelligence agencies, has suffered unnecessary losses.

4. Photographic evidence showing allied troops in the Library on 13 November 44 (British Army Film photo through P.W.B. R x 3279) proves that the damage by civilians occurred after this date and is therefore attributable to the failure to place guards, contrary to the request made to G2 (GSI) (b) Main H.., 8th Army by G2 (I.O.S.S.) CMF (See para 8 of attached report).

5. Attention is drawn to

(i) AFHQ Intelligence Instruction No 38 of 4 June 44 which lays down that any documents removed by formations and agencies under H. AAI will be routed only through G2 Documents Section AFHQ, those of operational nature to be passed first to HQ AAI c/o BGS (Int.) 384

(ii) AAI Admin. Instruction No. 10 of 30 March 44 para 11, which states "In the case of written papers and books it is to be noted that even those which do not appear to be ancient may be of great importance not only historically but as containing information necessary for the practical purposes of the war. Casual destruction or dispersal of such collections, wherever found, will not be permitted."

Copy sent to A Sec

Declassified E.O. 12356 Section 3.3/NND No. 785017

(18)

6. From the point of view of the preservation of contemporary records in which the Allied Commission is directly concerned (through the Sub-Commission for Monuments, Fine Arts & Archives) these instructions are an important safeguard against souvenir hunting and looting. There has evidently been neglect of them in this instance.

7. The material remaining in the Rocca is to be removed to Rome where it will be united with the other Archives relating to Mussolini in the repository supervised by the Archives Officer, Lazio-Umbria Region.

8. In order to ensure that all available records eventually find their way into this collection it is requested that CSI (b) Main Polish Corps should be instructed to

(i) report on the documents or other material removed from the Rocca;

(ii) attach a statement to the effect that anything removed has been, or will be, returned to G2 Document Section AFHQ in conformity with AFHQ instructions.

FOR THE CHIEF COMMISSIONER

M. S. LUSH

Brigadier
Chief of Staff

1 Incl--
Extract of report (13 Dec 44) by Archives Officer, LAZIO-UMBRIA Region

Copy to: DCCAO 15th Army Group

86



Declassified E.O. 12356 Section 3.3/NND No. 785017

COPY - EXTRACT

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LAZIO-UMBRIA REGION
MONUMENTS, FINE ARTS & ARCHIVES DIVISION
A.P.O. 394

13 December 44

Subject: Rocca dolle Caminate

To : Executive Officer,
Lazio-Umbria Region, A.M.G.

Copy to: Director, Monuments, Fine Arts & Archives
Sub-Commission, H.Q. A.C.

1. On December 1 the undersigned visited the former residence of Mussolini The Castle of Rocca dolle Caminate, near Predappio (Forli').

2. The results of this inspection confirmed the reports that had appeared in the Press, notably an article published by 'Il Popolo' on November 26, describing the damage to the personal Archives of the Duce by loot and exposure.

3. The building was damaged by shell fire and entered by civilians who removed every piece of furniture including the bookcases and shelving, strewing their contents on the floor. The staircase and the rooms of the tower and the floor of the large library were covered with a thick layer of papers in hopeless confusion. Some were exposed to rain, others blew out of the windows and others were undoubtedly removed as souvenirs by the troops who had free access to the place. Several Polish soldiers were searching the debris at the time of this inspection.

4. The remaining mass of material is still considerable: it consists primarily of a photographic record of Mussolini's activities and manuscript lists of signatures to testimonials. A few scraps of original correspondence were noted but from local reports it seems that most of this had been previously removed by the Germans or Fascists. Most of the Library is also obviously missing.

5. Five days previously the Sindaco of Meldola (the Comune in which the Rocca dolle Caminate stands) had appointed a custode to live in the Castle and begin clearing up the mess. He had also taken steps in conjunction with the Comune of Predappio to recover the material removed by the local inhabitants.

6. The undersigned interviewed the Sindaco (Sig. Mambelli) and also the C.A.O. (Lt. Coker) who both are ready to help. It was agreed that the custode should be provided with assistants.

382

Incl 1



Declassified E.O. 12356 Section 3.3/NND No. 785017

(16)

7. The undersigned reported to the Fine Arts Officer, A.M.G., 8th Army, who at once arranged with the appropriate authorities for the Building to be placed "out of bounds" and for a Carabinieri guard to be supplied by Forli'. The S.C.A.O. A.M.G. 8th Army, (Group-Captain Benson) has also promised to do what he can to secure a truck to transport all material to Rome.

8. What has occured illustrates very forcibly the danger in forward areas to material of both historical and Intelligence value and the necessity for placing guards at the earliest possible moment. In this instance both the G2 (I.O.S.S.) C.M.F., and the Archivists of the M.FA. & A. Sub-Commission had an interest in the building and requests for prompt guarding had been forwarded to G2, G.S.I (b) Main Headquarters, 8th Army. It appears that the information was passed to the GSI (b) Main Polish Corps whose Officers entered the building and removed certain material (it is reported for instance by the SCAO, AMG 8th Army, that the Visitors Book has been presented to the Commanding General of the Polish Corps).

+ + + + + + + + + +

/s/ T.H. Brooke

/t/ T.H. Brooke, Capt. K.R.R.C.
Archives Officer, Division
Monuments, Fine Arts & Archives
Lazio-Umbria Region, A.M.G.

Copies to:

S.C.A.O. AMG 8th Army.
Fine Arts Officer, AMG 8th Army.
G.2 (I.O.S.S.), C.M.F.

Declassified E.O. 12356 Section 3.3/NND No. 785017

300.2 (1)

(15)

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

17/5/CA

5 Jan 45

SUBJECT : Lists of Protected Monuments

JAN - 5 1945

TO : COS

1 Attached are 4 copies of the revised edition of Sections 1 and 2 of MFAA "Lists of Protected Monuments".

2 Two of these copies are forwarded for information of COS.

3 It is requested that 2 copies be sent to the Chief Commissioner.

W.G.S. Dolland, Major

for G.R. UPJOHN Brig.
VP CA Section
DCOS AC

TO: S.O. To Chief Commissioner.

5 Jan 45

Two copies of the above attached hereto

Capt. E S Morden

Chief Staff Officer
To the Chief of Staff.

BA/ls

PA

581

6485

Declassified E.O. 12356 Section 3.3/NND No. 785017

RESTRICTED

DCK/fs

ALLIED FORCE HEADQUARTERS
APO 512

ADMINISTRATIVE MEMORANDUM)
NUMBER 20)

3 April 1945

APR - 6 1945

PRESERVATION OF PROPERTY OF HISTORICAL AND EDUCATIONAL IMPORTANCE IN ITALY

AFHQ Administrative Memorandum Number 54, 1944 and Headquarters, AAI (Admin. Echelon) Administrative Instruction Number 10, 1944, are rescinded and the following substituted therefor:

1. Tactical considerations must obviously influence the occupation of historical monuments, deposits of important documents (archives) and artistic treasures during actual fighting, however, a rigid control over such occupation will be imposed by Commanders as soon as fighting has ceased. In the Army Areas, the occupation by troops of any specific buildings is not forbidden except that churches will NOT be used for normal troop accomodation. In cases of extreme necessity churches may be used temporarily to shelter wounded personnel awaiting evacuation. This authority is not to be interpreted to allow their use as casualty clearing stations or hospitals. The responsibilities for decision as to whether an historical building is to be occupied or not within army areas may be delegated to Commanders not below the rank of Divisional Commander or officer of equivalent status, except that during actual fighting, in cases of extrere operational necessity lower Commanders may act to meet emergencies.

2. Inasmuch as the greatest damage is likely to occur between the time the battle moves forward and the time reserve formations and administrative units assume full control, it will be the responsibility of commanders to place guards on all historical buildings during this phase, insofar as their resources allow, so that their eventual occupation will be planned and orderly.

3. In all territory behind rear army boundaries, historical buildings will not be occupied when alternative accomodation is available, or without the express authority in writing of this headquarters which will, in such instances, consult the Monuments and Fine Arts Sub-Commission of the Allied Commission. In territory behind Rear Army boundaries Churches will NOT be occupied in any circumstances.

4. To avoid needless damage to works of art, Allied Commission has prepared lists of the principal historical monuments, deposits of important documents (archives), and artistic treasures of ITALY, with the degree of their importance indicated. These lists are known as "Lists of Protected Monuments" and supersede the lists printed in the Zone Handbook of Italy, and AFHQ General Orders Number 68, 1943, insofar as it refers to the Zone Handbook. For easy reference these lists are printed in sections on a regional basis, and will be issued by the Monuments and Fine Arts Sub-Commission of Allied Commission on demand.

5. Headquarters 15th Army Group will insure that Army Headquarters, independent formations and any static Headquarters which may be under their command, hold a complete set of the lists referred to above and that appropriate sections of these lists are issued to all concerned. Districts, Base Sections and other equivalent territorial commands of AFHQ/MTOUSA will insure that complete sets are maintained at their Headquarters and that the undermentioned keep a file of those sections which affect their areas of administrative control:

Dem - file 70/Ec

Declassified E.O. 12356 Section 3.3/NND No. 785017

Headquarters Areas
Headquarters Sub-Areas
Town Majors
Real Estate Officers

(Attached at Appendix A is an index showing the subdivision of lists by areas).

6. a. Whenever it is found essential for operational reasons to occupy any such buildings, the commander of the occupying troops will be responsible for notifying the Monuments and Fine Arts Sub-Commission of Allied Commission at the earliest opportunity. Normally this will be done by reference to the AC/AFHQ Monuments and Fine Arts officer attached to the Army or lower formation. Every reasonable precaution will be taken to prevent careless or wilful damage and especially souvenir hunting. In the case of museums, galleries, libraries, repositories of documents and other cultural institutions, the contents will be stored separately from the parts occupied; communicating doors between the occupied and unoccupied parts of the building will be blocked, as will also unnecessary entrances from outside whether to the occupied parts or unoccupied parts. Notice boards will be erected, troops billeted in the building will be issued passes and will be the only troops permitted to enter.

b. A single officer will, in each instance, be made responsible for the observation of these precautions and arrangements will be made whereby responsible Italian officials may have access for purposes of inspection.

7. Partial occupation of a large historical building, i.e. the occupation of only a small corner, or occupation by troops of more than one Allied Nation will be avoided wherever possible. In the past buildings so occupied have suffered a high proportion of loss and damage, not necessarily attributable to the occupying unit(s).

8. AC/AFHQ has a staff of Monuments and Fine Arts officers with expert knowledge of such matters who are attached to Armies and in some cases to lower formations and who should be consulted in all cases of doubt. Where such officers rule that specific items e.g. of furniture should be included in those stored separately, their ruling will be binding subject to the right of appeal of the occupying unit to this headquarters through normal channels.

9. In addition to the historical monuments mentioned in the lists, there exist important repositories to which the more valuable treasures of museums and galleries have been removed for safety. The sites of such repositories are, with a few exceptions included in the lists. There may, however, be other repositories not included in the lists. It is to be noted that repositories may be situated in the open country and that they may not on first impression appear to contain art treasures. Except in case of extreme operational necessity it is essential that they not be occupied, and that particular care be exercised to protect the sites and not to disturb or move the contents until examination can be made. Appropriate action for this purpose will be taken by commanders and the sites of repositories will immediately be reported to the appropriate AC/AFHQ Monuments and Fine Arts officer in order that inspections and examinations of the contents may be made.

10. In the case of organized collections and written papers (archives), and of books, it is to be noted that even those which do not appear to be ancient may be of great importance, not only historically but as containing information necessary for the war effort. Careless handling or dis- arrangement can be as harmful

Declassified E.O. 12356 Section 3.3/NND No. 785017

AFHQ Administrative Memo # 20 (Cont'd)

as destruction. In the event of the occupation of buildings, or parts of buildings, containing such collections, the commander of the occupying troops will be responsible that all reasonable precautions are taken to prevent damage or dispersal.

11. All operation and administrative orders involving the occupation of territory containing historical buildings will contain clear and specific instructions to troops on the lines indicated in this instruction.

BY COMMAND OF FIELD MARSHAL ALEXANDER:

C. W. CHRISTENBERRY
Colonel, AGD
Adjutant General

DISTRIBUTION:
C

APPENDIX "A"

LIST OF REGIONAL SECTIONS OF PROTECTED MONUMENTS

1 and 2. Sardinia and Sicily; Apulia, Calabria, Campania and Lucania (revised edition).

3. Lazio and Abruzzi-Molise.

4. Tuscany, Umbria and Le Marche.

5. Liguria and Piedmont.

6. Emilia and Lombardia.

7. Le Tre Venezia.

Declassified E.O. 12356 Section 3.3/NND No. 785017

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ALLIED FORCE HEADQUARTERS
APO 512

ADMINISTRATIVE MEMORANDUM)
NUMBER 23) 10 April 1945

PRESERVATION OF PROPERTY OF HISTORICAL AND EDUCATIONAL IMPORTANCE IN AUSTRIA

1. The following instructions for the protection of property of historical and educational importance apply only to AUSTRIA. Similar instructions were issued with regard to ITALY in AFHQ Administrative Memorandum Number 20, 1945.

2. Tactical considerations must obviously influence the occupation of historical monuments, deposits of important documents (archives) and artistic treasures during actual fighting but a rigid control over such occupation will be imposed by commanders as soon as fighting has ceased. In areas where active operations are in progress it is not proposed to forbid the occupation by troops of any specific buildings except that churches will NOT be used for normal troop accommodation. In cases of extreme necessity in such areas, churches may be used temporarily to shelter wounded personnel awaiting evacuation but this authority is not to be interpreted to allow their use as casualty clearing stations or hospitals. The responsibilities for decision as to whether historical and other buildings are to be occupied or not within areas where active operations are in progress may be delegated to commanders not below the rank of Divisional Commander or officer of equivalent status, except that during actual fighting, in cases of extreme operational necessity it is realized that lower commanders may have to act.

3. As by far the greater part of the damage is likely to occur between the time the battle moves forward and the time reserve formations and administrative units assume full control, it will be the responsibility of commanders to place guards on all historical buildings and those in which archives are stored during this phase, in so far as their resources allow, so that their eventual occupation will be planned and orderly.

4. In areas where active operations are not in progress historical buildings and those in which archives are housed, will not be occupied when alternative accommodation is available, or without the express authority in writing of Army Headquarters. In such areas churches will NOT in any circumstances be occupied.

5. To assist commanders in preventing needless damage to works of art, lists of the principal historical monuments, deposits of important documents (archives), and artistic treasures of AUSTRIA, have been prepared. These lists are known as the Official Lists of Protected Monuments and Archives - AUSTRIA.

a. For easy reference these lists are printed in sections on a regional basis, one for each Gau, as follows:

(1) GAU WIEN

(2) NIEDER DONAU

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Declassified E.O. 12356 Section 3.3/NND No. 785017

AFHQ Administrative Memo # 23 (Cont'd)

(3) OBERDONAU

(4) SALZBURG

(5) STEIERMARK

(6) KAERNTEN

(7) TIROL-VORARLBERG

They will be issued on demand by G-5 Section Army Headquarters.

b. Headquarters Armies, independent formations and any static headquarters which may be under their command will hold a complete set of the lists referred to above and will insure that appropriate sections of these lists are issued to all concerned. Districts, base sections and other equivalent territorial commands in AUSTRIA will insure that complete sets are maintained at their headquarters and that the undermentioned keep a file of those sections which affect their areas of administrative control;

Headquarters Areas
Headquarters Sub-Areas
Town Majors
Real Estate Officers.

6. Whenever it is found essential for operational reasons to occupy any such buildings, the commander of the occupying troops will be responsible for seeing that G-5 Section are informed at the earliest opportunity, and that every reasonable precaution is taken to prevent careless or wilful damage, and especially souvenir hunting. In the case of museums, galleries, libraries, repositories of documents and other cultural institutions, the contents will be stored separately from the parts occupied, communicating doors between the occupied and unoccupied parts of the building will be blocked, as will also all unnecessary entrances from outside whether to the occupied parts or unoccupied parts. Notice boards will be erected, and all troops billeted in the building will be issued with passes and will be the only troops permitted to enter. A single officer will in each instance be made responsible for the observation of these precautions and arrangements will be made whereby responsible Austrian officials can have access for purposes of inspection.

7. Partial occupation of a large historical building, i.e. the occupation of only a small corner, or occupation by troops of more than one Allied Nation will be avoided whenever possible. In the past buildings so occupied have suffered a high proportion of loss and damage, not necessarily attributable to the occupying unit (s).

8. AMG has a staff of Monuments and Fine Arts officers with expert knowledge of such matters who are attached to Armies and in some cases to lower formations and who should be consulted in all cases of doubt. Where such officers rule that specific items e.g. of furniture should be included in those stored separately, their ruling will be binding subject to the right of appeal of the occupying unit to this headquarters through the normal channels.



Declassified E.O. 12356 Section 3.3/NND No. 785017

AFHQ Administrative Memo #29 (Cont'd)

9. In addition to the historical monuments mentioned in the lists, there exist important repositories to which the more valuable treasures of museums and galleries have been removed for safety. The sites of such repositories are, with a few exceptions included in the lists. There may, however, be other repositories which are not included in the lists. It is to be noted that repositories may be situated in the open country and that they may not on first impression appear to contain art treasures. It is essential that except in case of extreme operational necessity they be not occupied, and that particular care be exercised to protect the sites and not to disturb or move the contents until examination can be made. Appropriate action for this purpose will accordingly be taken by commanders and the sites of repositories will immediately be reported to the appropriate AMG Monuments and Fine Arts officer in order that inspections and examinations of the contents may be made forthwith.

10. In the case of organized collections, written papers (archives) and of books it is to be noted that even those which do not appear to be ancient may be of great importance, not only historically but as containing information necessary for the practical purposes of the war. Careless handling or disarrangement can, moreover, be as harmful as destruction. In the event of the occupation of buildings, or parts of buildings, containing such collections, the commander of the occupying troops will be responsible for seeing that all reasonable precautions are taken to prevent damage or dispersal.

11. All operation and administrative orders involving the occupation of territory containing historical buildings will contain clear and specific instructions to troops on the lines indicated in this instruction.

BY COMMAND OF FIELD MARSHAL ALEXANDER:

C. V. CHRISTESCU
Colonel, AGD
Adjutant General

DISTRIBUTION:
C
5 - USCCC

577

Declassified E.O. 12356 Section 3.3/NND No. 785017

30021

(14)

Ref: 20909/2/N/MFAA

20 December 1944.

SUBJECT: Administrative Memorandum No.54.

TO : AFHQ, G-5 Section.

MFAA

20 DEC 1944

(10)

1. Reference your letter G-5, 619.3 dated 10 December 1944.

2. Administrative Memorandum No.54, with the exception of para 4, is essentially identical with the draft submitted to you by this Headquarters.

3. It is considered however that the insertion of the sentence underlined in para 4 tends, by virtue of its prominence, to invalidate the real purpose of the Memorandum, and to give the impression of a radical change of policy.

4. Confirmation of this view has already been received by this Headquarters and as an instance a letter from the Special Services Section Ntouss, dated 9 December 44, is quoted. This letter requests three copies of each "list of protected monuments" which would be used for "studies now being made for cultural, educational and recreational requirements for American troops in the area.

5. While the Monuments and Fine Arts Sub-Commission has always cooperated to the full with the armies for their justifiable needs in the use of protected monuments for whatever purpose, it is considered that club and other welfare organisations can rarely be suitably housed in ancient and historic buildings, which lack proper sanitary and cooking arrangements and cannot easily be adapted without damage to their monumental character. Moreover, however carefully they are used there must inevitably occur heavy wear and tear with attendant damage to delicate fittings and decoration. There is in many cases also a serious fire hazard.

6. It is, therefore, recommended that an amendment to Administrative Memorandum No.54 be issued, withdrawing the sentence underlined in para 4.

7. I would add that it is considered most regrettable that the above vital alteration to the draft submitted by this Headquarters was not submitted for comment before distribution of the Memorandum.

For the Chief Commissioner:

M S. LUSH

Brigadier,
Chief of Staff.

(Copy sent to 'A' Files 20 Dec)

Declassified E.O. 12356 Section 3.3/NND No. 785017

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DCK/er

ALLIED FORCE HEADQUARTERS
APO 512

ADMINISTRATIVE MEMORANDUM)
:
NUMBER 54)

6 December 1944

12 DEC 1944

PRESERVATION OF PROPERTY OF HISTORICAL AND EDUCATIONAL IMPORTANCE IN ITALY

1. The following instructions for the protection of property of historical and educational importance apply to all territories administered directly by AFHQ.

2. To avoid needless damage to works of art, Allied Commission have prepared lists of the principal historical monuments, deposits of important documents (archived), and artistic treasures of ITALY, with the degree of their importance indicated. These lists are known as "Lists of Protected Monuments" and supersede the lists printed in the Zone Handbook of Italy, and AFHQ General Order Number 68 of 29 December 1943 insofar as it refers to the Zone Handbook. For easy reference these lists are printed in sections on a regional basis, and will be issued on demand by the Monuments and Fine Arts Subcommission of Allied Commission.

3. a. Districts and Base Sections will insure that complete sets are maintained at their headquarters and that the undermentioned keep a file of those sections which affect their areas of administrative control:

Headquarters Areas
Headquarters Sub-Areas
Town Majors
Real Estate Officers.

b. Attached as Appendix "A" is an index showing the subdivision of the lists by areas, which may be used as a guide in requesting them.

4. All buildings listed in the "Lists of Protected Monuments" will be deemed "historical buildings" and will not be occupied when alternative accommodation is available or without the express authority in writing of this headquarters, which will in such instances consult the Monuments and Fine Arts Subcommission of Allied Commission. Consent will, however, normally be given when occupation is considered necessary in furtherance of the cultural, educational or welfare requirements of the Allied Forces. Churches will NOT in any circumstances be occupied.

575

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Declassified E.O. 12356 Section 3.3/NND No. 785017

AFHQ Adm Memo # 54 (cont'd)

5. a. Whenever it is found essential to occupy such buildings, the Commander of the occupying troops will be responsible that every reasonable precaution is taken to prevent careless or wilful damage and especially souvenir hunting. In the case of museums, galleries, libraries, repositories of documents and other cultural institutions, the contents will be stored separately from the parts occupied, communicating doors between the occupied and unoccupied parts of the building will be blocked, along with all unnecessary entrances from outside whether to the occupied or unoccupied parts. Notice boards will be erected, and all troops billetted in the building will be provided with passes and will be the only troops permitted to enter.

b. A single officer will in each instance be made responsible for the observation of these precautions and arrangements will be made whereby responsible Italian officials can have access for purposes of inspection.

6. Partial occupation of a large historical building, i.e. the occupation of only a small corner, or occupation by troops of more than one Allied Nation, will be avoided wherever possible. In the past buildings so occupied have suffered a high proportion of loss and damage, not necessarily attributable to the occupying units.

7. ALCOM has a staff of officers with expert knowledge of such matters who should be consulted in all cases of doubt. Where such officers rule that specific items e.g. of furniture should be included in those stored separately, their ruling will be binding subject to the right of appeal of the occupying unit to this headquarters through the normal channels.

8. In addition to the historical monuments etc. mentioned in the lists, there exist important repositories to which the more valuable treasures of museums and galleries have been removed for safety. The sites of such repositories are, with a few exceptions, included in the Lists, and these will on NO account be occupied.

9. In the case of organized collections, written papers (Archives) and of books it is to be noted that even those which do not appear to be ancient may be of great importance, not only historically but as containing information necessary for the practical purposes of the war. Careless handling or disarrangement can moreover be as harmful as destruction. In the event of the occupation of buildings, or parts of buildings, containing such collections, the commander of the occupying troops will be responsible for seeing that all reasonable precautions are taken to prevent damage or dispersal.

By command of General WILSON:

C. T. CHRISTENBERRY,
Colonel, AGD,
Acting Adjutant General.

1 Incl - Appendix "A"

DISTRIBUTION
"C"

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APPENDIX "A" to AFHQ Adm Memo # 54

LIST OF REGIONAL SECTIONS OF PROTECTED FORMATIONS

1 and 2. Sardinia and Sicily; Apulia, Calabria, Campania and Lucania (revised edition).

3. Lazio and Abruzzi-Molise.

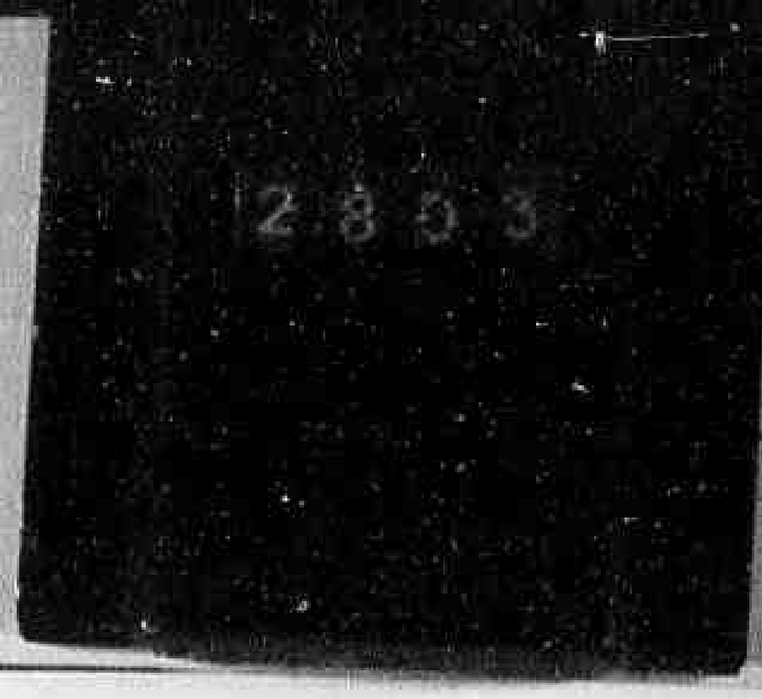
4. Tuscany, Umbria and Le Marche.

5. Liguria and Piedmont.

6. Emilia and Lombardia.

7. Le Tre Venezie.

RESTRICTED



Declassified E.O. 12356 Section 3.3/NND No. 785017

Copy

HEADQUARTERS ALLIED COMMISSION
APO 394

Suspense _____ Date 12-12-44

FROM		TO	FROM		TO
	Staff Officer to A/CC	✓		Establishment Section	✓
	Chief of Staff	✓		Executive Officer (A)	✓
	Message Centre			Executive Officer (B)	
	Civil Affairs Section [illegible]	✓		G-1 (A)	✓
	DP & Rep			G-1 (A) Civilian Emp.	
	Local Govt			G-1 (B) FOR EXEC. OFF. (B)	✓
	Patriots Branch			G-4 (A)	✓
	Public Safety			G-4 (B)	✓
	Security Division			2675th Regt	20
	Public Health			H.Q. Comdt	✓
	Legal			Adjutant	✓
	Education			Navy	✓
	Monuments & Fine Arts	2		Land Forces (MMLA)	✓
	Economic Section :	✓		Air	✓
	Requisition Division			Communications	✓
	Agriculture			Civil Censorship Group	
	Commerce			W.M.D. & P.O.W.	
	Finance			Public Relations Branch	✓
	Property Control Div.	✓		Information Division	✓
	Food			Archivist	
	Industry			U.N.R.R.A.	
	Mining Division			I.G.C.R.	
	Labor				
	Public Works & Utilities.	✓		ALL REGIONS	✓
	Shipping			CMP 5 + 8 CIRCLES	✓
	Transportation				
	Political Section				

Signature _____
Remarks & Recommendation _____
Information _____
Approval/Disposal _____
Appropriate Action _____
Investigation & Report _____
Dispatch _____

573

Remarks _____

Declassified E.O. 12356 Section 3.3/NND No. 785017

3002

Ref: 20900/5/MFAA.

4 December 1944.

6 DEC 1944

Your Excellency:

I note the contents of your 04451 of 27 November, 1944.

I can assure you that everything possible has been, is being, and will continue to be done to avoid unnecessary destruction of your country's cultural monuments and treasures.

Experience has shown that the combat forces are most cooperative in preventing damage to monuments and fine arts always subject to operational necessities and I am sure that the Minister of Public Instruction, who has been kept in close touch with affairs by the Monuments and Fine Arts Sub-Commission as we move north, will agree that this is so.

Very truly yours:

/s/ Ellery W Stone

ELLERY W. STONE
Commodore, USNR
Chief Commissioner

His Excellency Renato Prunas,
Secretary General for Foreign Affairs,
Italian Government,
R O M E.

372

Copy to: CCS
"A" File

Declassified E.O. 12356 Section 3.3/NND No. 785017

6

Tel: 289

Ref: 3002/6/CCS

30 November 1944.

SUBJECT: Monuments and Fine Arts.

TO : Civil Affairs Section.

6A

Attached original and translation of a letter dated 27 Nov 44 from Secretary General of the Ministry of Foreign Affairs addressed to the Chief Commissioner is passed to you for necessary action and reply for signature of the Chief Commissioner.

per John (7)

Chief Staff Officer,
To the Chief of Staff.

Incl:
as above

371

Declassified E.O. 12356 Section 3.3/NND No. 785017

MINISTERO DEGLI
AFFARI ESTERI

ROUGH TRANSLATION

04451/21

27 Nov 44

6A

Dear Admiral,

I wish to draw your kind attention on a question which I am certain you, as well as the Allied Authorities, hold very much to heart.

As the war advances northwards, the threat to our cities of the highest historical and artistic interest increases day by day. The horrors of war now impend over Bologna and perhaps even more over Ravenna, unrivalled artistic centre precious to the East not less than to the West.

I am sure that the Allied Commands have already taken all necessary measures with a view to sparing, as far as possible, those two cities. Nevertheless, great is the anxiety in all Italian artistic and cultural circles for their fate.

The Ministry of Public Education, whose General Direction of Antiquities and Fine Arts keep themselves in close contact with the Fine Arts Commission of the Allied Command, have imparted to this Ministry the apprehensions of that anxiety and it is in their name that I earnestly request you to do all that is your power in order to avoid that the war should bring tragic destruction to the two cities and to all the treasures of art they contain.

Believe me, dear Admiral, sincerely yours,

Pruna.

570

Declassified E.O. 12356 Section 3.3/NND No. 785017

(5)

Office of the Chief of Staff.

Transmittal of Correspondence. 300.2/003.

DOS CA Sec. 25 November 1944.

Two papers on Monuments and Fine Arts and "Inquisitorial procedure" in military government courts in Germany which were handed to me in London are forwarded for your information and ~~any comments you may have.~~

M. S. LUSH

Brigadier,
Chief of Staff.

369

25/9

Declassified E.O. 12356 Section 3.3/NND No. 785017

4

Tel: 478201

Ref: 3002/4/C03. 11 November 1944.

SUBJECT: Protection of Historical Monuments and Civilian Population.

TO : Regional Commissioner, LOMBARDIA Region.

3.

The attached copy of letter from AFHQ, reference AG 000.4/185 GCT-O dated 6 Nov 44, is forwarded for your information.

ESM Capt
for Brigadier,
Chief of Staff.

Incl:
as above

365

300.2

C.O. 10.3
2886

SECRET

RHF/1je

ALLIED FORCE HEADQUARTERS
APO 512

SECRET
Auth: SACMED
Initials: RHF
6 November 1944

6 November 1944
11 NOV Recd

AG 000.4/185 GCT-0

SUBJECT: Protection of Hitorical Monuments and Civilian Population.

TO : Commander-in-Chief, Allied Armies in ITALY
Air Commander-inChief, Mediterranean

1. The Papal Secretariat of State has requested, through the Personal Representative of the President of the United States to His Holiness the Pope, that the Milan Cathedral and the Policlinic Hospital be protected from the war because of their historic and humanitarian significance.

2. The following is an extract of the communication from the Holy See:

"A recent appeal has been received from the Most Eminent Cardinal Ildefonso Schuster, Archbishop of MILAN, asking that the illustrious Lombardian Metropolis of MILAN, already so sorely tried, be spared further sorrows and devestation.

In his appeal the Most Eminent Cardinal Schuster expresses his firm belief that thanks to the intervention of the Holy See, at least it may be obtained that the area around the wonderful Cathedral in which is also the Policlinic with over 2,000 patients and more than 700 nurses, be prevented from becoming a war zone.

The Secretariat of State of His Holiness can but submit the Most Eminent Cardinal(s request and trust the Allied Command will take all possible measures in time so that such a famous monument and the lives of so many innocents be saved"

3. In view of the above, it is desired that eve ry precaution be taken to safeguard the Cathedral and Hospital mentioned above, but should military necessity arise, there should be no hesitation to take whatever action is required.

By command of General WILSON:

see H

/s/ H.V. Roberts,
/t/ H.V. ROBERTS,
Colonel, AGD,

DISTRIBUTION:

Declassified E.O. 12356 Section 3.3/NND No. 785017

Subject: Protection of Hitorical Monuments and Civilian Population.

TO : Commander-in-Chief, Allied Armies in ITALY
Air Commander-inChief, Mediterranean

1. The Papal Secretariat of State has requested, through the Personal Representative of the President of the United States to His Holiness the Pope, that the Milan Cathedral and the Policlinic Hospital be protected from the war because of their historic and humanitarian significance.

2. The following is an extract of the communication from the Holy See:

"A recent appeal has been received from the Most Eminent Cardinal Ildefonso Schuster, Archbishop of MILAN, asking that the illustrious Lombardian Metropolis of MILAN, already so sorely tried, be spared further sorrows and devastation.

In his appeal the Most Eminent Cardinal Schuster expresses his firm belief that thanks to the intervention of the Holy See, at least it may be obtained that the area around the wonderful Cathedral in which is also the Policlinic with over 2,000 patients and more than 700 nurses, be prevented from becoming a war zone.

The Secretariat of State of His Holiness can but submit the Most Eminent Cardinal(s request and trust the Allied Command will take all possible measures in time so that such a famous monument and the lives of so many innocents be saved"

3. In view of the above, it is desired that every precaution be taken to safeguard the Cathedral and Hospital mentioned above, but should military necessity arise, there should be no hesitation to take whatever action is required.

By command of General WILSON:

see H

/s/ H.V. Roberts,
/t/ H.V. ROBERTS,
Colonel, AGD,
Adjutant General.

DISTRIBUTION:
2-Each addressee
1-SGS
1-G-2
1-G-3
1-G-5
1-Mr. MacMillan
1-US POLAD
1-Royal Army Ordnance Corps
1-ALCOM
2-AG Records
1-M & D

ACC DISTRIBUTION:
Action: C.A. Sec
Info: SO to A/CC
C.o.S.
Pol Sec

SECRET

967

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

300(-11)

2

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

2 November 1944

3 NOV Recd

1.

Dear General Infante .

Thank you for your letter of 16th October 1944 addressed to Brigadier Lush in which you requested us to try to arrange for the transfer of Prof. Gaetano Martinez from the Royal Museo Artistico di Roma to the Accademia di Belle Arti.

I am sorry to have to inform you that the transfer is not a matter in which the Allied Commission is prepared to intervene. As you are aware the Academy is in territory administered by H.M.H.'s Government and must therefore be one which must be settled by it.

Yours sincerely

G.R. Lush

Brigadier

General Adolfo Infante
First Aide de Camp General of
H.M.H. The Lieutenant General of the Kingdom .

ROME

PA

566

Copy to : Chief of Staff

3586

Declassified E.O. 12356 Section 3.3/NND No. 785017

3002
COS

1

THE FIRST AIDE DE CAMP GENERAL OF
H.R.H. THE LIEUTENANT GENERAL OF THE KINGDOM

13/9 P/G

Rome, 16 October 1944

18 OCT Read

Dear Brigadier,

H.R.H. the Lieutenant General of the Kingdom has been requested to intervene in favor of Prof. Gaetano MARTINEZ, Rome, Piazza Pelozzo da Forli 1, 'titolare di plastica' in the R. Museum of Rome, whose appointment has not yet been registered by the Court of Accounts.

Professor MARTINEZ would like to teach during the coming year, and therefore he should be moved from the Artistic Museum to the courses of the Academy of Fine Arts.

I draw your attention on Prof. MARTINEZ's wish, in case it should be possible to take it in consideration, and I thank you for all that you will be able to do for him.

I remain, my dear General,

Truly yours,

(General Adolfo Infante)
a/a. Infante

To Brigadier M.S. LUSH
Allied Control Commission
Rome

COS, CA Sec

I am directed by the COS to forward herewith application for necessary action.

(Sgd) AJ STEWART

1 x 1

Declassified E.O. 12356 Section 3.3/NND No. 785017

ACC

10000/109/635

Declassified E.O. 12356 Section 3.3/NND No. 785017

00/109/635

MONUMENTS, FINE ARTS & ARCHIVES
OCT. 1944 - OCT. 1945

106

Talked eq Sec (Ray Reuter Sec) - will
chase on 102. BO 2.2/4 EBS 17/6

107

Ref 102 - will continue to chase
EBS 20/6

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NSD 80-

(96) 93.

C.A.S.

Please draft reply to 89 for signature
of Sir R.

96

Office of Sir R.

note

[illegible]

C.A.S.

15 Oct 1645

96

CAS. Draft submitted as instructed
MPAM 17 Oct AS

[illegible]

96

Ex Com.

The draft of the suggested reply is at 97.

Will you please note that there is [illegible]
cruiser recommended by C.N. Sea to him not yet [illegible]
mentioned by C.N. Sea; or, if that is necessary, I

AEHR.

C.A.S.

18 Oct 1645

MPAA 17 Oct

x dd>

96.

Ex Com.

The draft of the suggested reply is at 97.

Will you please note that Hong Kong 17 ... has been recommended by CA Sec. It has not yet been accepted by Ext Sec. or, if not necessary, I

APPR.

[signature]

CA-5
18 OCT 1962
x-ref.

97.

CSB
Recd on 94, 95, 96 + 97 draft.

KO 18/10.

98.

DOS -

Ex. Com.

Memo 101 in reply to P. 89 submitted for signature.

[signature]
19/10.

Declassified E.O. 12356 Section 3.3/NND/C
NO. 78-217

Declassified E.O. 12356 Section 3.3/NND 985211

96

S.T.O.

I don't know whether you want to see BS. The story is quite entertaining in that Mussa gave [redacted] Belonging to a church etc. MPHA want to get them back. No action for us.

27/9.

Brigadier Cass. 90

89

The attached is passed to you for your observations and comments.

[redacted]
I Cond.
5/Sept

VP 91

[redacted]

The ...

for your observations and comments.

F Corbett
I Cmd.
5/Sept

VP

The points mentioned are to already noted here in regard
to which your Predecessor must have been misled.
I presume should the NFC not be amended to include
the two additions
NOA should have a copy [illegible] on their file

[illegible]

CA 5
Encl. 654
1 box

92.

Ex. Comm

Re 89. Whom do answers ab have already been agreed
on a NFAAA file for a F.A. officer to be available until
Jan. 31st. Vide (iii) of 89.
Re question of an archivist being made available after
Oct. 31st & being taken up on the same file. M Cam Berry
9/X. V.P.C.A.S.

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

HEADQUARTERS ALLIED COMMISSION
APO 394
Office of the Executive Commissioner

(577)

CAS

Bill you encode me to Wash?

(578)

CA See Turnbull at 2 proposed draft, as instructed

1 Sept 45

N Dawson Maj AC
A/D Dir, MP&A S/C

(579)

EC.

Draft only for circulation

CAS
1 SEP. 1945

S/S 3/6

(80)

Issue NR/Sec

See F 82

653

(81)

Declassified E.O. 12356 Section 3.3/NND No. 785017

11

CoS

Please note para 4 of 10 where underlined
This has a great bearing on your discussion
this morning ref Pelaggia Venezia.
CA Sec has a copy + will be taking action on
their file.

12 Dec 44

12

If HFV is a Monument FFA If it is
we ought to RAAC + ask them to find hard
until we have been consulted. Objection.

DEOS CAS

12

I discussed this (1) with Major Wood Portman
who dislikes the undertone in para 4 which would take
more of the risk (2) with G S who state that the matter
is of interest at least to COS AFHQ

whilst we have been assembled. [illegible]

DEOS CAS 13.

I discussed this (1) with Major General Perkins who dislikes the undertone in parts of which invalidate some of his aids (2) with G 8 who state that the information of which custody was controversial it would be COS AFHQ who asked its insertion. G 8 will however help if asked officially made.

[illegible] PA

G.S.O. 54

Ex Com[n]

Report at 53 appears to be the result of much painstaking work & contains information undoubtedly of great help in tracing missing Italian art treasures.

4/7/45 [illegible] 1:7.

652

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

3002

25 October 1945

My dear Mr. Ambassador:

Thank you for your letter of 22 October 1945 on the subject of United States policy with respect to the restitution of Italian works of art and cultural objects looted by the Germans and at present found in the American zone of Germany and Austria.

Sincerely,

KELSEY W. STONE
Rear Admiral, USNR
Chief Commissioner

Hon. Alexander Kirk
The American Ambassador
119 Via Vittorio Veneto
Rome

(COPY HAND-CARRIED)

Declassified E.O. 12356 Section 3.3/NND No. 785017

2014

2014

THE POLITICAL ADVISER
OF THE
UNITED STATES OF AMERICA

AMERICAN EMBASSY

Rome October 22 1945

Dear Admiral Stone,

I am enclosing for your information and for the information of the interested sections of the Allied Commission a paraphrase of a portion of a telegraphic instruction which I have recently received with respect to the restitution of Italian works of art and cultural objects looted by the Germans and at present found in the American zone of Germany and Austria. In compliance with instructions I have informed the Italian Government in writing of the annex of this telegram.

Sincerely yours,

/s/ Kirk

Sec 125

R.C. DUST - 2602

ACTION CA Sec for MFAA s/c

INFO CHIEF COMMC

EXEC COMMC

650

Declassified E.O. 12356 Section 3.3/NND No. JR5017

COPY

Paraphrase of pertinent portion of telegram dated October 16, 1945, received by the American Embassy, Rome, from the Department of State

The Italian Government may be informed that the Government of the United States is agreable to the restitution of books, artistic or historic archives, works of art, and other cultural or religious, artistic or historical property to Italy which may be identified as looted or otherwise acquired by Germany during its occupation of Italy. In informing the Italian Government of this position you should invite it to submit to the United States Government lists of property coming within these definitions believed to be located in the American zone in Germany or Austria which Italians have reason to believe were looted from their territory by Germans or from United Nations nationals in Italy.

All available information on present location and adequate description of property should be contained in the lists, which should refer separately to this kind of property in Austria and Germany. After a program of restitution to liberated countries of the United Nations has been developed, the required arrangements for the return of these properties to Italy will be worked out.

Sec. 1054

649

3002 F

(102)

Ref. N°4927

Rome, 23rd October 1945.

To : ALLIED COMMISSION,
Office of the Executive Commissioner
R O M E

OCT 24 1945

We have the honour to bring to your knowledge the following matter :

During the occupation of Greece by the Italians, PARINI, Governor of the Ionian Islands, has stolen part of the furniture and valuable artistic items belonging to the Palace of Corfu and the Villa "Mon repos".

The entire lot was packed into several cases amounting roughly to 150, which were shipped to Italy during September 1943. The recipients of the above cases were :

a) A person named COLOMBO in Milano and La Spezia who appears to be the brother of Parini's first wife Donna Rosetta.

b) Mrs. INFANTE, who at the time, was the owner of a shop of perfumes in Rome, Via Marianna Dionizi N°47. This woman had a brother commissioned in the Fascist Army who was an Italian from Corfu. Another brother of her, by name Charles Infante, an Italian subject, lived in Corfu and was a dealer in antiquities. He was Parini's trustworthy man and his accomplice in this robbery. He appears to be at present in Rome together with his sister, both still in the antiquities trade.

According to reliable information, PARINI himself, the main author of the theft is at present in jail in Milano. He is the owner in Rome of a house situated via Monte Parioli N°55. The flats of this house are occupied by a woman whose name is PANTERINI and her four children. Her husband belonging to the Carabinieris, appears to have followed Parini in Milano

Declassified E.O. 12356 Section 3.3/NND No. 785214

furniture and valuable artistic items belonging to the Palace of Corfu and the Villa "Mon repos".

The entire lot was packed into several cases amounting roughly to 150, which were shipped to Italy during September 1943. The recipients of the above cases were :

a) A person named COLOMBO in Milano and La Spezia who appears to be the brother of Parini's first wife Donna Rosetta.

b) Mrs. INFANTE, who at the time, was the owner of a shop of perfumes in Rome, Via Marianna Dionizi N°47. This woman has a brother commissioned in the Fascist Army who was an Italian from Corfu. Another brother of her, by name Charles Infante, an Italian subject, lived in Corfu and was a dealer in antiquities. He was Parini's trustworthy man and his accomplice in this robbery. He appears to be at present in Rome together with his sister, both still in the antiquities trade.

According to reliable information, PARINI himself, the main author of the theft is at present in jail in Milano. He is the owner in Rome of a house situated via Monte Parioli N°33. The flats of this house are occupied by a woman whose name is PANTANINI and her four children. Her husband belonging to the Carabinieria, appears to have followed Parini in Milano.

The above house has been requisitionned some time ago by Allied Authorities in Rome and was occupied for a limited period of time by an American Officer named DAMIANCHINI.

We would be much obliged if the competent Allied Authorities would kindly investigate into the matter and take up the appropriate measures for the discovery of the stolen furniture which might probably be found in Rome, Milano or La Spezia.

For the Greek Delegate to the A.C.I.

C.C.VAFIADOTTI
Deputy Representative.

BU 15/11 7/11 BU 7/11 26/10

Original passed to CA Section for ACTION.

Declassified E.O. 12356 Section 3.3/NND No. 750017

10014

Declassified E.O. 12356 Section 3.3/NND No. 785017

Ref: 3002/101/HQ

19 October 1945

Many thanks for your letter of 29 September 1945 asking us to let you know what AG proposes to do in the matter of closing down the MFA & A Subcommission.

It is intended to reduce the officer strength of this subcommission to two. The actual date on which this will become effective depends upon the handover in North Italy: at the moment we are aiming at 1 December.

Of the two officers remaining with the Subcommission, one (the present Deputy Director, Major Newton) will stay until 31 January, by which time Lt Col Ward Perkins will have taken up his new appointment in Rome; the other (Major Bell) will remain for the purposes of liaison with the Allied agencies examining Italian archives. It is difficult to say how long his services will be required, but the date in view at present is 31 March. The position will, however, be re-examined before then.

It is therefore proposed to abolish the Subcommission as such on 31 January, and as from that date to attach Major Bell to Civil Affairs Section as an adviser.

M. S. LUSH

Major General A. V. Anderson, D.C.A.
The War Office
C.A.2(b)
Hotel Victoria
Northumberland Avenue
London W.C.2

10019

Declassified E.O. 12356 Section 3.3/NND No. 785017

Box 245

(100)

Ref: 20904/3/MFAA

11 October 1945

My dear Professor Parri,

I am informed that in May last after the successful conclusion of operations in North Italy the Italian authorities were able to recover near Rome three crowns of the Abyssinian Royal family which had formerly been displayed in the Fascist Museo Coloniale. These crowns which were the regalia of the Emperor Haile Selassie, the Emperor John and Ras Kassa are still, I gather, in Italian custody.

I am advised that the legal position as regards these trophies is obscure, but that both the British and American Governments consider that in view of their sentimental value to the Abyssinian people it would be a courteous gesture on the part of the Italian Government to offer to return them to the Abyssinian Royal house in token of the Italian people's desire to restore feelings of mutual friendship and confidence between themselves and the Ethiopians. I need hardly add that such a gesture would have a particular value at the present time.

I should accordingly be grateful if you would examine this suggestion and inform me in due course of the decision you reach.

Yours very truly,

KELLY M. STONE
Rear Admiral, USN
Chief Commissioner

Professor Ferruccio Parri
The President of the Council of Ministers
Italian Government
Rome

644

Ital (PA)

Declassified E.O. 12356 Section 3.3/NND No. 785019

3012

- Translation

Rome, 15 October 1945

OCT 18 1945

Sir,

I have seen in the papers that, among the German officers condemned to death with General Kesselring by the Allied Court, there was also General von Senger. If he is the General who commanded the Cassino front, I want to draw your attention on what follows:

During the long days of the battle for Cassino, Gen. Senger had established himself in my father's house, in San Pasquale (Contrada di Trocchio); he occupied it entirely, and always forbid our agent to enter it, thus preventing him to save its content. At the time of the German retreat, the general left a few pictures (four or five) and two ancient mirrors in a village at about 20 kms from Cassino, which is called Veroli, in the care of some relatives of ours. The house was absolutely barren when the Allies came, and from local witnesses, I heard that a truck loaded with our furniture and household goods left at the same time as the general; what little remained was looted by Capt. Linderman and his unit (1st Paratroops Division).

At the time of the German occupation, the house contained: ancient and valuable furniture, fine and ancient linen, silver, China sets, (including an ancient engraved set), and a library of about 2500 volumes including legal and historical books from 1500 to 1800. Nothing was left; I got back 800 books handed over by the Germans to the Archivio di Stato of Rome, but these were books without importance, and most of them were incomplete. The most valuable editions (Aldine, etc.) as well as a valuable collection of etchings from the XVIth century were not among them.

When General Senger was made a prisoner, I started various A.M. offices, asking for the general to be asked where the things belonging to us had been taken, and how they could be recovered. But all the offices stated it had nothing to do with them.

I must therefore appeal to your kind courtesy to obtain at least some indication about the office which I should contact. I am at your entire disposal for whatever informations you may want, and I thank you in advance for whatever you will be able to do.

Believe me,

Sincerely yours,

s. Michelangelo Cagiano de Azevedo
Papal Guard of His Holiness
Via Firenze, 48 - Rome

Admiral Stone
Chief Commissioner of the A.C.

trans. 24/10

DRAFT

98

My dear

Many thanks for your letter of 25 September 1945 asking me to let you know what AC proposes to do in the matter of closing down the MFA & A Sub-Commission.

It is intended to reduce the officer strength of this Sub-commission to two. The actual date on which this will become effective depends upon the handover in North Italy; ~~remember~~ we are aiming at the moment at 1 December.

Of the two officers remaining with the Subcommission, one (the present Deputy Director, Major Newton) will stay until 31 January, by which time Lt. Col. Ward Perkins will have taken up his new appointment in Rome; the other (Major Bell) will remain for the purposes of liaison with the Allied Agencies examining Italian archives. It is difficult to say how long his services will be required, but the date in view at present is 31 March. The position will, however, be re-examined before then.

It is therefore proposed to abolish the Subcommission as such on 31 January, and as from that date to attach Major Bell to Civil Affairs Section as an adviser.

Yours

Declassified E.O. 12356 Section 3.3/NND No. 785214

Lt. Col. Ward Perkins will have taken up his new appointment in Rome; the other (Major Bell) will remain for the purposes of liaison with the Allied Agencies examining Italian archives. It is difficult to say how long his services will be required, but the date in view at present is 31 March. The position will, however, be re-examined before then.

It is therefore proposed to abolish the Subcommission as such on 31 January, and as from that date to attach Major Bell to Civil Affairs Section as an adviser.

Yours

Major General A.F. Anderson, D.C.A.,
The War Office,
C.A.2(b)
Hotel Victoria
Northumberland Avenue,
London W.C.2

644

Declassified E.O. 12356 Section 3.3/NND 760017
By [illegible] NARS, Date 12/28/82

3002

(89)

The War Office
C.A.2(b).
HOTEL VICTORIA,
NORTHUMBERLAND AVENUE,
LONDON, W.C.2.

27 September, 1945.

5 OCT 1945

C.A.2(b)/RK/60.

459/46.

My dear Lush,

Subject: M.F.A. & A. Sub-Commission

I understand that the work of this Sub-Commission, at least on the Monuments and Fine Arts side is coming to an end and that all that remains is :-

(a) final documentation of the Sub-Commission's work, which Lt.Col. Ward Perkins will complete by 1st November, when he will be demobilised.

(b) measures preparatory to the restitution of looted works of art, which of course will be a lengthy business.

I am told that Ward Perkins will be returning to Rome in a civilian capacity (Director of the British School) in mid-January. Perhaps he could then act as liaison officer and civilian adviser to the appropriate authority on questions of restitution. Some arrangement would have to be made to ensure continuity between 1st November and Ward Perkins' return.

As to ministerial and other archives, I suppose an archivist must be fully employed for at least six months.

Would you therefore ask the A.C. to consider

(i) that the M.F.A. & A. Sub-Commission be liquidated as from 31st October, 1945.

(ii) that one Fine Arts Officer be attached to A.C. for liaison purposes in connection

Declassified E.O. 12356 Section 3.3(b)(1) NND 963002
By NARS, Date 12/28/11

(b) measures preparatory to the restitution of looted works of art, which of course will be a lengthy business.

I am told that Ward Perkins will be returning to Rome in a civilian capacity (Director of the British School) in mid-January. Perhaps he could then act as liaison officer and civilian adviser to the appropriate authority on questions of restitution. Some arrangement would have to be made to ensure continuity between 1st November and Ward Perkins' return.

As to ministerial and other archives, I suppose an archivist must be fully employed for at least six months.

Would you therefore ask the A.C. to consider

(i) that the M.F.A. & A. Sub-Commission be liquidated as from 31st October, 1945.

(ii) that one Fine Arts Officer be attached to A.C. for liaison purposes in connection with restitution until 31st January, 1946.

(iii) that after 31st October, Major Bell, archivist on the M.F.A. & A. Sub-Commission, be appointed Archives Adviser to the C.A. section of A.C. with effect up to 31st March, 1946.

I shall be grateful to learn what the A.C. propose to do in this matter.

Yours Sincerely

Brigadier M.S.Lush, CB. CBE. MC.,
Chief of Staff,
Main H.Q.,
Allied Commission for Italy,
C.M.F.

Declassified E.O. 12356 Section 1.3/NND 963224
By GRM/[illegible] NARS, Date 12-28-82

10025

Declassified E.O. 12356 Section 3.3/NND No. 785177

30029

HEADQUARTERS ALLIED COMMISSION
Office of the Chief Commissioner
A.P.O. 394

Ref: 20909/25/A/MFAA

2 October 1945
OCT - 3 1945

My dear Mr. Prime Minister:

Acting on information received from the Allied Commission the Italian Government recently located in Florence nine paintings by the great French Impressionist masters, Cezanne, Degas, Monet, Sisley, and Renoir, and by Van Gogh. These paintings had been given by Goering to the Florentine art-dealer, Venturo, in exchange for a number of Italian works of art from Venturo's own collection. Seven at least of the nine pictures had been seized by the Germans from French Jewish collections, and it has been established that Venturo was fully aware of the origin of the property in which he was dealing, and that other prominent persons in Florence, including an official of the Superintendency of Galleries, were acquainted with the transaction. The office responsible for the investigations has been the Office for the Recovery of Works of Art (Ufficio Recupero Opere d'Arte), which was established by the Ministry of War at the request of the Ministry of Public Instruction. This office, which has acted in close collaboration with the Monuments and Fine Arts Subcommission of the Allied Commission, has done and is doing notable and highly efficient work.

After consultation with the Ministry of Public Instruction and with the French Embassy, the Civil Affairs Section of the Allied Commission on 21 August wrote to the Minister of Public Instruction suggesting that, pending full investigation the pictures should be concentrated to the Italian Government; and that, in view of the violently partisan feeling displayed by many responsible persons in Florence, the pictures should meanwhile be lodged for safe custody in the care of the Director General of Fine Arts at Rome. On 31 August the Minister of Public Instruction replied that he had given instructions that they be brought to Rome and lodged in the care of the Superintendent of Galleries at Rome. The French Embassy declared itself fully content with such an arrangement, and meanwhile undertook to investigate the origin of the pictures and the circumstances of their passage to Germany.

The Minister's instruction has not been complied with. Instead, a violent press-campaign, headed by Professor Poggi, Superintendent of Galleries for Florence, has demanded that the pictures remain in Florence until the Italian pictures given in exchange by Venturo be recovered and restored to Italy. The

642

0026

Declassified E.O. 12356 Section 3.3/NND No. 785017

Procuratore del [illegible] has been prevailed on [illegible]y to wer their removal to Rome, [illegible]d has not so far replied [illegible] an urgent telegram despatched by the Minister of Justice to request their release.

Even more serious in their implications have been numerous demands for the suppression of the Office for the Recovery of Works of Art, which is conducting these and similar investigations with such vigour and efficiency.

I am sure that any such action has been based on misunderstanding due to the fact that these investigations have involved military information of a highly confidential character which could not possibly have been divulged to all those who now feel that they should have been consulted. Nevertheless I feel bound to draw to your attention the deplorable effect upon Allied opinion, if any suspicion should be allowed to arise that Italy is less eager than other nations to investigate the criminal activities of the German art-world, and that pressure of local interest has prevailed to prevent the consequences of such investigation from being pushed to their logical conclusion. You will recall the part that has already been played by the Allied Armies in restoring to Italy the works of art stolen by the Germans, a work which resulted recently in the restoration of over six hundred world-famous masterpieces to Florence by the Fifth Army. It must be remembered however that numerous important works of art and libraries still remain in Germany and Austria, awaiting restoration to Italy. These will be returned in the interests of culture. Public opinion in the Allied nations cannot fail to be deeply and unfavourably impressed by any suggestion that the Italian Government is unwilling to play a similar part in restoring to their rightful place works of art which, as a result of war, may be wrongly in Italy.

I am sending copies of this letter to the US and British Embassies.

Yours very truly,

[illegible]

KILROY H. STONE
Rear Admiral, USCG
Chief Commissioner

Professor Ferruccio Parri
The President of the Council of Ministers
Italian Government
Rome

041

30029 (5 Cent: for information)

(85)

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts & Archives
(Tel. 466081, ext. 442 & 254; 47c480)

KRM/fi

20509/25/5/MFAA

18 September 45

SUBJECT: Pictures from VIPITENO, given to Goering by Mussolini.

SEP 27 1945

TO : VP CA Section, HQ AC.

(84)

1. Appendix "A" hereto is a report on the infamous case of Mussolini's gift to Goering of pictures belonging to the Commune of Vipiteno.

2. In order to discover the whereabouts of the pictures, a copy of the report, with photographs of the paintings, is being sent to the American and British Zones of both Germany and Austria. Each of these is requested to inform this office if the paintings are discovered, so that the information may be passed to the Italian Ministry.

3. Copies of the same are going to G-5 Section, AFHQ, for transmittal to the Roberts Commission, the War Office, and the Macmillan Commission; and copies of the report, without photographs, as shown below under distribution.

J. H. HAND PERKINS
Lt. Col., R.A.
Director

DISTRIBUTION

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tures, a copy of the report [illegible] photographs of the paintings, is being sent to the American and British Zones of both Germany and Austria. Each of these is requested to inform this office if the paintings are discovered, so that the information may be passed to the Italian Ministry.

3. Copies of the same are going to G-5 Section, AFHQ, for transmittal to the Roberts Commission, the War Office, and the Macmillan Commission; and copies of the report, without photographs, as shown below under distribution.

J. B. WARD PERKINS
Lt. Col., R.A.
Director

DISTRIBUTION

a. With photographs

3 - G-5, AFHQ: 2 for transmission to War Office, CA 20(b) (1 for Macmillan Commission); 1 for transmission to Roberts Commission.

1 - AC, Austria (attn MFAA Branch), CMP

1 - ANAB Div (attn MFAA Branch), US Allied Commission, AUSTRIA, Rear, APO 777

1 - Control Commission Germany (British Element), Rear, attn MFAA Branch

1 - US Group CC Germany (attn MFAA Branch), APO 742

(DISTRIBUTION continued overleaf)

(Cover Sheet(s))

612

Declassified E.O. 12356 Section 3.3/NND No. 785014

84

Appendix A to letter HQ AIGOM, 22909/25/B/AFAA, dated 18 September 1945

PAINTINGS FROM VIPITENO
GIVEN TO GOERING BY MUSSOLINI

In the museum of the Palazzo Comunale of VIPITENO (Bolzano Province) there were until 1941 four highly-prized panels by Hans MULTSCHER (also called the Master of ULM), representing on their fronts and backs four scenes from the Life of the Virgin (Annunciation, Nativity, Adoration of the Magi, Death of the Virgin) and four from the Passion (Agony in the Garden, Flagellation, Christ Derided, Christ bearing the Cross). These panels, executed between 1456 and 1458, had formerly been doors on the main altar of the Parish Church. Also in the communal collection were two other paintings, by an unknown German of the 15th Century, depicting the Visitation and the Flight into Egypt.

GOERING saw the pictures while on a trip in the Alto Adige and told ALFIERI (Italian Ambassador to Germany) that he would like to have them in his private collection. ALFIERI proposed to MUSSOLINI that the pictures be given to GOERING, and MUSSOLINI decided to send them to GOERING as a birthday present.

Even if the people of VIPITENO had been willing to part with their cherished pictures, current Italian law would not have permitted the gift, and there is no evidence that special legislation was enacted. But on 13 August 1941 the Ministry of National Education informed the Superintendent of Monuments and Galleries at TRENTO

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Passion (Agony in the Garden, Flagellation, Christ Derided, Christ bearing the Cross). These panels, executed between 1456 and 1458, had formerly been doors on the main alter of the Parish Church. Also in the communal collection were two other paintings, by an unknown German of the 15th Century, depicting the Visitation and the Flight into Egypt.

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Even if the people of VIPITENO had been willing to part with their cherished pictures, current Italian law would not have permitted the gift, and there is no evidence that special legislation was enacted. But on 13 August 1941 the Ministry of National Education informed the Superintendent of Monuments and Galleries at TRENTO (Antonino MUSCONI) that MUSSOLINI had decided to make the gift and directed the Superintendent to furnish details at once on the condition and value of the paintings, as the Ministry would have to approve the transfer and export.

On 4 Dec 40 the Superintendent was further instructed on the telephone by Ugo COSTA, Vice-Director-General of the Arts, to negotiate immediately with the Commune of VIPITENO for purchase of the paintings.

After continued telephone conversations with COSTA, during which the Superintendent appears to have raised every conceivable objection, he was peremptorily telegraphed

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on 7 Jan 41 by the Ministry of Foreign Affairs that a special diplomatic courier would arrive the next day at TRENTO to get the paintings destined for BERLIN.

On 8 Jan 41, at TRENTO, in conformity with instructions from the Ministry of National Education and the Ministry for Foreign Affairs, the Superintendent reluctantly released the paintings to the Foreign Affairs courier, Evaristo APPOLONI, who gave a receipt for them and, according to the Superintendent, sent them off that evening as baggage on the fast train for BERLIN.

Two days later, on 10 Jan 41, the Minister of National Education, BOTTAI, officially informed the Commune of VIPITENO that the Ministry had decided to purchase from the commune, on behalf of the Ministry of Foreign Affairs, the listed paintings (and also two wood sculptures by Multscher, the property of the civic hospital; these sculptures are nowhere also referred to). The price was to be determined by a Commission, to which the commune was asked to nominate a member.

The Commission comprised: Prof ARGAN, Inspector of the Direction General of the Arts; Prof ARU, Superintendent of Galleries at Torino; Supt MUSCONI; and the painter, Guido FARINA, for the Commune of VIPITENO. They met on 5 Feb 42 and 6 Jun 41. The value of the paintings was fixed by them at 5,000,000 lire, to be paid to the Commune of VIPITENO by the Ministry. There is still dispute as to whether the amount was actually paid.

It is alleged (but not clearly established) that GOERING was supposed to transfer to ITALY a collection of Italian paintings of equal value, but this was never done. The gift of the VIPITENO pictures had ample publicity. A marked copy of Il Giornale d'Italia for 9 May 1942, mentioning the transaction, was found in the papers of the notorious Walter HOYER, JOACHIM's agent in collecting works of art. The Italian Army [illegible]

Declassified E.O. 12356 Section 3.3/NND/ONI NO. 1785, 47

the Direction General of the Arts; Prof ZERI, Superintendent of Galleries at Torino; Supt MUSCONI; and the painter, Guido FARINA, for the Commune of VIPITENO. They met on 5 Feb 42 and 6 Jan 43. The value of the paintings was fixed by them at 9,000,000 lire, to be paid to the Commune of VIPITENO by the Ministry. There is still dispute as to whether the commune was actually paid.

It is alleged (but not clearly established) that GOERING was supposed to transfer to ITALY a collection of Italian paintings of equal value, but this was never done. The gift of the VIPITENO pictures had ample publicity. A marked copy of Il Giornale d'Italia for 9 May 1942, announcing the transaction, was found in the papers of the notorious Walter HOFER, GOERING's agent in collecting works of art. The review Tempo carried a photograph of GOERING admiring the pictures, which were being presented to him by Ambassador ALFIERI.

On 28 May 1945 Supt MUSCONI (back in office after having been dismissed by the German administration of Bolzano Province) reported the salient facts to MFAA Officer AMG Fifth Army.

Declassified E.O. 12356 Section 3.3/NND No. 785017

Exhibit I

T-E-L-E-G-R-A-F-I-C-O

ASSISTERED - EXPRESS - URGENT

MINISTRY OF NATIONAL EDUCATION
DIRECTION GENERAL OF THE ARTS

Rome, 13 August 1940-XVIII

To the Royal Superintendent
of Monuments and Galleries
TRENTO

Div. III

Prot. N° 6215 pos. 6 Bolzano

SUBJECT: VIPITENO - Pictures by a German Painter.

The Duce has ordered the gift to the Marshal of the Reich, His Excellency Goering, of some pictures by a German painter of the 16th Century (called "the painter of Stersing"), that are at Vipiteno, the property of the parish church and of the Commune.

It appears that some negotiations in the matter have already taken place and that the purchase price has also been agreed upon.

Since, however, the transfer and the consequent export must be authorized by the Ministry, I invite you to furnish me with great urgency exact information as to the value and the condition of the said paintings.

For THE MINISTER:

/s/ Leoncini

Declassified E.O. 12356 Section 3.3/NND No. 963017

SUBJECT: VIPITENO - Pictures by a German Painter.

The Duce has ordered the gift to the Marshal of the Reich, His Excellency Goering, of some pictures by a German painter of the 16th Century (called "the painter of Sterzing"), that are at Vipiteno, the property of the parish church and of the Commune.

It appears that some negotiations in the matter have already taken place and that the purchase price has also been agreed upon.

Since, however, the transfer and the consequent export must be authorized by the Ministry, I invite you to furnish me with great urgency exact information as to the value and the condition of the said paintings.

For THE MINISTER:

/s/ Bazzoni

Declassified E.O. 12356 Section 3.3/NND 960030 ON GRN/E'C 1/28/97

Allegato II

S-E-G-R-E-T-O

TELEGRAM

DA PROF BUSCONI - SOPRASSISTENDENT FINE ARTS
CASTELLO BUONCONSIGLIO - TRENTO

86 - DD VICENTO ROCL J53 31/7 14,20

549 TOMORROW WEDNESDAY WILL ARRIVE TIRAL SPECIAL DIPLOMATIC
COURIER CHARGED BY THIS MINISTRY WITH TAKING AWAY PIC-
TURES DESTINED P.R.IN

ANTONIO
CHIEF OF CABINET
FOREIGN AFFAIRS

Allegato III

T-R-A-S-C-R-I-Z-I-O-N-E

Trento, 8 January 1941/XIX

Nº 15

SUBJECT: VIPITENO - Pictures from Civic Museum.

This day, 8 January 1941/XIX, at the office of the Royal Superintendency of Monuments of Trento, the Royal Superintendent Ing Dr Antonino Buscemi, in conformity with orders received from the Ministry of Education for the Ministry of Foreign Affairs, has consigned to His Excellency Ewaristo, chief courier of the Minister of Foreign Affairs, four paintings on wood previously forming altar-portals by [illegible] and two portraits [illegible]

Declassified E.O. 12356 Section 3.3/NND/C.S.C. ON 1/12/84

Trento, 8 January 1941/XIX

N° 15

SUBJECT: VIPITENO - Pictures from Civic Museum.

This day, 8 January 1941/XIX, at the office of the Royal Superintendency of Monuments of Trento, the Royal Superintendent Ing Dr Antonino Buscemi, in conformity with orders received from the Ministry of Education for the Ministry of Foreign Affairs, has consigned to Sig Apollonio Everiuto, cabinet courier of the Minister of Foreign Affairs, four paintings on wood previously forming altar-portals by Hans Multscher from Vipiteno and two depicting the "Flight into Egypt" and the "Visitation", the property, like the former, of the Municipio of Vipiteno.

The aforesaid Sig Apollonio declares he has received these paintings in good condition.

THE SUPERINTENDENT — THE CABINET COURIER

/s/ Ing A. Buscemi — /s/ Apollonio Everiuto

-1-

Declassified E.O. 12356 Section 3.3/NND No. 785017

0037

Declassified E.O. 12356 Section 3.3/NND No. 785077

Ref: 3002/36/CC

4 September, 1945.

Thank you for your letter of 27 August and for the booklet on damage to works of art in Italy. The booklet does, as you say, contain unfortunate inaccuracies that certainly would have been avoided if it had been based on the MFAA Sub-Commission's final reports, or if, indeed, it had been referred to us for prior comment. I sincerely hope that the official history, to which you refer, may await the availability of more definitive reports from here.

You may rest assured that the value of such reports and the need for allowing the MFAA Sub-Commission ample time to prepare them after the administrative burden has lightened, are fully appreciated here. I have discussed the matter with Lord Perkins and I think all concerned are completely agreed upon the programme - subject always, of course, to policies and directives from higher authority.

Lieut.-Colonel Sir Leonard Woolley,
The War Office, Ck.20(b),
Royal Victoria,
Northumberland Avenue,
LONDON, W.C.2.

See Mem 87
037

Declassified E.O. 12356 Section 3.3/NND No. 785017

00318

HEADQUARTERS ALLIED COMMISSION NTN/ro
APO 394
Subcommission for Monuments, Fine Arts & Archives
(Tel. 489081, ext. 442 & 254; 478480)

20300/MFAA 28 August 45

27 AGO 1945

SUBJECT: Publication on War Damage to Italian Monuments.

TO : VP, CA Section.

1. With further reference to para 1 of Executive Commissioner's memo to VP CA Sec, dated 16 August 45, subject "Monuments and Fine Arts". EC inquires about a publication, of which he had seen a review, on War Damage in Italy.

2. Lt Col Ward Perkins, now on temporary duty in London, writes that the publication is: Works of Art in Italy: losses and survivals in the war; part I, South of Bologna. It is an official work issued by the Stationery Office, and prepared by the Macmillan Commission from newspaper articles by Lt Col Sir Leonard Woolley. This Subcommission knew nothing of its preparation or appearance. Lt Col Ward Perkins will bring copies of the work with him when he returns about 5 Sept.

NORMAN T. NEWTON
Major, Air Corps,
A/ Deputy Director

Copy to:
File 20380/MFAA

037

10039

Declassified E.O. 12356 Section 3.3/NND No. 785017

From:- Lt.-Colonel Sir Leonard Woolley,
THE WAR OFFICE
C.A.2(b),
Hotel Victoria,
Northumberland Avenue,
London, W.C.2.

BY AIR MAIL

Dear Brigadier,

27 August, 1945.

I've been talking to Ward Perkins on the future of the Monuments, Fine Arts & Archives Sub-Commission. I quite understand that both A.F.H.Q. and A.C. are anxious to close down the Sub-Commission as soon as it becomes redundant, and I quite agree that with its narrower scope nowadays, reduction in numbers is justified. Reduction has of course taken place already, and there is no intention of recruiting new men to take the place of those who will in due course be demobbed.

But there is one thing which I do want to urge. Quite apart from such field work as remains, there is the question of reports. The 'gatherings' which we have gladly received in the past represent, necessarily, the first impressions of officers often working in haste; the result, as can be seen in the Macmillan Committee's booklet which I send you with this, is that there are inaccuracies which are excusable in a newspaper article brought out as 'hot news', but regrettable in a permanent official publication. I have been instructed to prepare for the War Office an official history of the Monuments, Fine Arts & Archives department, so am most anxious to hear the final regional reports (some I know are out) which check earlier statements, and put things in the proper perspective. Further, the Macmillan booklet deals only with damage; the official report must do justice to the work of the Sub-Commission, and for that I do need the material which only the Sub-Commission can supply, and that more or less at its leisure.

/When

Brigadier Maurice S. Lush, O.B.E., M.C.,
Executive Commission,
H.Q., A.C. for Italy,
A.P.O. 594.

See Min 10039
P 52

Declassified E.O. 12356 Section 3.3/NND No. 785017

When then you think of disbanding the remnant, please bear in mind that this is not the least important part of their work if the War Office is to get proper credit for its attempts to save Italian monuments.

Declassified E.O. 12356 Section 3.3/NND No. JRS 017

300 2-

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts & Archives
(Col.45/051, Ext. 442 & 291, 47B480)

AFHQ/sc

20914/MFAA

27 August 1945

AUG 28 1945

27 AGO 1945

MEMORANDUM

TO : VP, GA Sec.

While passing to you the initial copy of a report (20.G/20.A/MFAA of 25 Aug 45) on German Seizure of Works of Art in Province of PERUGIA, may I ask that, if you approve, the two further copies attached be passed to the Chief Commissioner and the Executive Commissioner.

For the A/ Director:

NORMAN T. NEWTON
Major AUS Corps,
A/ Deputy Director

Ex. Commissioner.

Two copies passed herewith for your return.

27/8 MC

One copy passed after CC file.

(Mrs Konsler) Pd/ 27/8

C.C.

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments, Fine Arts & Archives
(Tel. 489061, ext. 442 & 254; 478460)

MFA/ro

20905/20/1/MFAA.

25 August 45

SUBJECT: German Seizure of Works of Art, Province of PERUGIA

TO : VP, CA Section

1. In June 1944, when the Germans were retreating from UMBRIA, valuable paintings owned by Signora Ilona Caterina Tocchi Van Marle through inheritance from her father, the distinguished Dutch art-historian Professor Raymond Van Marle, were housed in two villas in the Province of PERUGIA:

a. Villa Van Marle, SAN MARCO DI PERUGIA
b. Villa Tocchi, SOLOMEO, Comune di Corciano

2. Clear evidence in the possession of the Monuments and Fine Arts Subcommission shows that certain of these paintings, 17 in number, were removed by the German military from these two villas. In the first instance a signed receipt (held by the owner of the paintings) was given by the Germans; in the second, signatures of officers of the German unit occupying the villa exist and are likewise held by Sig.ra Tocchi Van Marle, who has furnished this HQ with detailed statements concerning the removals.

3. Under cover of letter, this HQ, 20216/5/MFAA of 24 July 45, addressed to G-5 Section, AFHQ (copies to War Office, London, and War Department, Washington), all the pictures in question were listed and a roll of negatives representing photographic reproductions of 9 of them were sent to the Adviser on Monuments and Fine Arts, War Office, London.

Declassified E.O. 12356 Section 3.3/NND No. 785014

b. Villa Rosell. Sgurgola. Domma di Cerreto

2. Clear evidence in the possession of the Monuments and Fine Arts Subcommission shows that certain of these paintings, 17 in number, were removed by the German military from these two villas. In the first instance a signed receipt (held by the owner of the paintings) was given by the Germans; in the second, signatures of officers of the German unit occupying the villa exist and are likewise held by Sig.re Tocchi Van Marle, who has furnished this HQ with detailed statements concerning the removals.

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4. Herein (Appendix "A") the details of the removals are set out and the inventory of the losses repeated.

5. No trace of the missing pictures has been found in Italy. Copies of this letter and its Appendix are accordingly being issued as shown below. Each of the addressees is hereby requested to take whatever action is possible and, in the event of any discovery, to notify the facts to this HQ.

For the A/ Director:

NORMAN T. NEWTON
Major, Air Corps,
A/ Deputy Director

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633

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DISTRIBUTION

1 - Chief Commissioner

1 - Executive Commissioner

1 - VP, Ca Section

6 - G-5, AFHQ (1 for transmission to War Office, C.A.20(b);
1 for transmission to Roberts Commission)

1 - Political Adviser (A)

1 - Political Adviser (B)

1 - HQ, LIGURIA Reg (attn Education Officer)

1 - SCAO, AAAS 5 Army (attn MFAA Officer)

1 - MFAA Officer, PIEMONTE Reg

1 - MFAA Officer, LOMBARDIA Reg

1 - MFAA Officer, VENEZIE Reg

6 - AC, AUSTRIA (attn MFAA Branch)

1 - Mil Govt, Land KARNTEN (Austria), attn MFAA Officer

1 - Mil Govt, Land STEIERMARK (Austria), attn MFAA Officer

6 - HQ US Forces AUSTRIA, APO 777 (attn MFAA Branch)

5 - Control Commission for GERMANY (British Element), Rear,
attn MFAA Branch

1 - W/Cdr D. Cooper, CC for GERMANY (British Element), Rear,

6 - US Group CC, GERMANY (attn MFAA Branch)

Declassified E.O. 12356 Section 3.3/NND No. 785017

(93)

Annex "A" to letter HQ AFHQ
20909/20/A/MFAA dated 25 Aug 45

ON TWO REMOVALS BY GERMAN MILITARY
OF PAINTINGS OWNED BY
SIGNORA TOCCHI VAN MARLE

On information supplied to the Monuments & Fine Arts Subcommission, Allied Commission, by Signora Ilona Caterina Tocchi Van Marle (residence at ROME: Largo della Gancia 1), the following particulars are furnished:

1. Removal from Villa Van Marle, SAN MARCO DI PERUGIA (#6795)

1. Date. Removal occurred 12 June 44.

3. Responsibility for removal. Covered by a receipt signed by a certain Dr. Gerhard, who cannot be further identified. Transcript of the receipt (original held by owner) is attached (annexure 2). Dr. Gerhard's statement that the pictures were deposited in the Uffizi Gallery, FLORENCE, appears to be false. At any rate, Dr Filippo Rossi of the Uffizi reported in Oct 44 to the MFAA Officer, TOSCANA Region, that no such paintings had been consigned to him. Neither he nor the MFAA Officer had any information at all of the fate of the missing pictures.

3. Antecedent circumstances. Shortly before the removal occurred (as Sig.ra Tocchi Van Marle -- who was at SOLOMEO -- later learned from the temporary occupant of the Villa, Avv. Vincenzo Teixeira). Dr Gerhard, with SS. Officers, inspected the Villa and expressed admiration at its contents but added that there should be still other objects of value in evidence, including primitives. On being told that they had seen all there was to see and that the proprietor

Declassified E.O. 12356 Section 3.3/NND No. 785017

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3. Antecedent circumstances. Shortly before the removal occurred (as Sig.ra Tecchi Van Wurlo -- who was at SOLOMEO -- later learned from the temporary occupant of the Villa, Avv. Vincenzo Taiaferro), Dr Gerhard, with SS. Officers, inspected the Villa and expressed admiration at its contents but added that there should be still other objects of value in evidence, including primitives. On being told that they had seen all there was to see and that the proprietor was not there, the Germans went away, but only for Dr Gerhard to return and effect the removal of the paintings in question.

4. Extent of removal. Ten pictures are detailed in the Gerhard receipt, while eleven were found missing by the owner when she inspected the Villa, after the removal, in the early part of August. These eleven are detailed in Section I, Annexure 1 hereto. Since the descriptions and measurements given in the Gerhard receipt were found inexact by the owner when she checked against her own inventory and the empty frames left behind, it is impossible to be sure which is the single picture among the eleven not covered by the receipt. This eleventh picture, the owner grants, may have been removed after Dr Gerhard's second and

632

declassified E.O. 12356 Section 3.3/NND No. 785014

final departure.

II. Removal from Villa Tocchi, SOLOMEO (W6089), Comune di Corciano (Prov. Perugia).

1. Date. Removal occurred during the night of 20-21 June 1944.

2. Attendant circumstances and responsibility for removal

At about 0200 hrs 18 June 44 a group of officers and men of the 19th German Armored Division entered the Villa, where Sig.ra Tocchi Van Marle, along with Dr Mario Tocchi, her brother-in-law, and other members of the family, was in residence. Upon being told that the Villa was being taken over, and being instructed to leave, Sig.ra Tocchi Van Marle withdrew. Dr Tocchi, however, remained on the premises and was witness to the removal of the pictures and other family property. It was after Sig.ra Tocchi Van Marle's withdrawal that three of the German officers, recognizing in Dr Tocchi an ex-officer of the Italian army who had fought in Africa, signed their names on a piece of paper now held by Sig.ra Tocchi Van Marle. The signatures are transcribed below (underlined), the details added in single parentheses having been secured verbally by Sig.ra Tocchi Van Marle and Dr Tocchi:

Leutnant Wilhelm Thies (Tenente maggiore)
Leutnant Erich Schoerer (Reading of surname uncertain))
Lt. (Baron) Walter von Hoerrecholmann (zu Eppenschellen, in command of the 7th Battery. Address: ESSEN, RUHR, 5 Klefarthelde, telephone: 40-494).

Of the three officers, it is the opinion of Sig.ra Tocchi Van Marle that Lieut. von Hoerrecholmann was in no wise the originator of the seizure, but, if he can now be contacted, would be a reliable and probably willing source of further details.

Declassified E.O. 12356 Section 3.3/NND No. 785017

told that the Villa was being taken over, and being instructed to leave, Sig.ra Tocchi Van Merle withdrew. Dr Tocchi, however, remained on the premises and was witness to the removal of the pictures and other family property. It was after Sig.ra Tocchi Van Merle's withdrawal that three of the German Officers, recognizing in Dr Tocchi an ex-officer of the Italian army who had fought in Africa, signed their names on a piece of paper now held by Sig.ra Tocchi Van Merle. The signatures are transcribed below (underlined), the details added in single parenthesis having been secured verbally by Sig.ra Tocchi Van Merle and Dr Tocchi:

Leutnant Wilhelm Thien (aiutante maggiore)
Leutnant Erich Schaerer((Reading of surname uncertain))
Lt. (Barone) Walter von Hoerschelmann (ex Spichenellen, in command of the 7th Battery. Address: ESSEN, RUHR, 5 Kiefernholde, telephone: 40-494).

Of the three officers, it is the opinion of Sig.ra Tocchi Van Merle that Lieut. von Hoerschelmann was in no wise the originator of the seizure, but, if he can now be contacted, would be a reliable and probably willing source of further details. The sense of Kameradschaft suggested above as the motive which led the three officers to leave their signatures did not prevent the military personnel who occupied the Villa from removing, among other loot, Dr Tocchi's uniform with his Africa-won decorations. The detachment, under the command of an unknown captain, remained in occupancy until 3rd June 44.

3. Extent of removal. Six pictures, a group of greater value (in the owner's eyes) than the group of eleven removed 8 days earlier from S.MARCO DI PERUGIA. The SOLOMEO pictures are given (with their dimensions) in Sect. II, Annexure 1 hereto.

Declassified per E.O. 12356 Section 3.3/NND No. 785014

Annex re 1 to Appendix "A"
to letter HQ. ALSOS 20/SAT
20/MFAA dated 25 Aug 45.

12

PAINTINGS OWNED BY SIG.RA TOCCUT VAN MARLE AND
REMOVED BY GERMAN MILITARY FROM VILLAS
IN PROV. PERUGIA JUNE 1944

(NOTE: Of those marked with a cross (+), photo-negatives were forwarded to London on 24 July 45; see para. 3 of main report).

I. Removed from Villa Van Marle, SAN MARCO DI PERUGIA

+ 1. Neapolitan School (17th Cent.), Deposition (on canvas)
+ 2. Manner of Fey, Christ Derided in the Temple (on copper)
3. Flemish School (17th Cent.), Peasant Family (oil painting on canvas).
+ 4. Cavedoni, Madonna and Child with Saints (on canvas)
5. Sicilian School, Madonna (painted on copper)
6. Byzantine painting, Madonna and Child and the Youthful S. John the Baptist (on oak)
7. Unknown Author (17th Cent.), S.Cecilia (on wood)
8. Unknown Author (16th Cent.), S.Jerome (on wood)
9. Tuscan School (16th Cent.), Scene from Life of Christ (on wood)
10. Unknown author (late 17th Cent.), Half-figure of Christ (very small figure in gilded frame)
11. Italian School (17th Cent.), Christ Bearing the Cross.

II. Removed from Villa Tenerani, COLOMBO, Comune di Corciano (Prov. Perugia).

+ 1. Bernardo Rossi or pupils, della Robbia, Decollation

Declassified E.O. 12356 Section 3.3/NND No. 185214

1. Neapolitan School (17th Cent.). Composition (on canvas)
2. Manner of Key. Christ Carried to the Temple (on copper)
3. Flemish School (17th Cent.). Peasant Family (oil painting on canvas).
4. Cavedoni, Madonna and Child with Saints (on canvas)
5. Sicilian School. Madonna (painted on copper)
6. Byzantine painting. Madonna and Child and the Youthful St. John the Baptist (on oak)
7. Unknown Author (17th Cent.). S.Cecilia (on wood)
8. Unknown Author (16th Cent.). S.Jerome (on wood)
9. Tuscan School (15th Cent.). Scene from Life of Christ (on wood)
10. Unknown Author (late 17th Cent.). Half-figure of Christ (very small figure in gilded frame)
11. Italian School (17th Cent.). Christ Bearing the Cross.

II. Removed from Villa Incchi, Solfanello, Comune di Cortona (Prov. Perugia).

1. Bernardo Daddi or Maestro delle Vele. Deposition of St. Paul. Cm.35 x 42 circa.
2. Taddeo Gaddi. Dead Christ. Cm.27 x 32 circa
3. Allegretto Nuzi (Fabriano). Enarled Saint in Red Cloak. Cm.16 x 25.
4. Venetian-Lombard School (15th Cent.). Garden Concert. Cm.32 x 40 circa.
5. Veronese School (15th Cent.). Sea Voyage. Cm. 30 x 30 circa.
6. Pesellino. Painted Monk Kneeling before Blind Prelate. Cm. 40 x 26 circa.

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Annexure "C" to Appendix "B" to letter No. 41/OSS 20/20/CA, dated 25 Aug 45.

SECRET FROM OSS MEMO TO CROWE: Transcript of receipt left by Dr. Ing. WD. (Original held by Major Jacobi Von Wurbs; photocopy held by MFA&A S/C.)

Folgende Kunstwerke wurden vor den Luftbombardierungen Kunstgutes in Sicherheit gebracht und an der Galeria degli Uffizi in Florenz für den italienischen Staat hinterlegt:

1) Madonna auf Holz (gemalt 15 x 27 cm.
2) Madonna auf Kupfer 24 x 30 cm.
3) Byzantinische Madonna auf Elfenbeintafel 30 x 27
4) Ein Bildnis auf Holz 30 x 27 cm.
5) Ein Heiligenbild (Halbfigur) Leinwand 15 x 23
6) Verspottung Christi auf Kupfer 18 x 22 cm.
7) Kreuzabnahme auf Leinwand 50 x 40
8) Christus mit Dornenkrone 17 x 20
9) Familienszene 17 x 15 Holz
10) Verklärung auf Leinwand 40 x 30 cm.

(Signed) Dr. Wenger

Bad Kreuz 11 12. Juni 1946

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(1)

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts & Archives
(Tel. 43900, ext. [illegible])

SMAP/pc

20141/SMA

2 August 1945

AUG 9 1945

Subject: Report on German Activities 1943-5 in the Operationszone Adriatisches Küstenland in the Field of Fine Arts, Libraries and Archives.

To : VP, CA Section.

SECRET

		Page
1.	OBJECTIVES OF ACTION	1
2.	ORGANIZATION : GENERAL	2
3.	KEY POINTS AND REMARKS ABOUT WORKS OF ART	3
	i. Abteilung Kunstschutz: Scope and activities	3
	ii. Protection of Monuments and Collections	3
	iii. German Campaign of Documentation, Written and Photographic	4
	iv. Miscellaneous	4

Declassified E.O. 12356 Section 3.3/NND 963017 By NARS, Date 12/28/17

SUMMARY

		Page
1.	CIRCUMSTANCES OF REPORT	1
2.	ORGANISATION : GENERAL	2
3.	RECORDS AND MOVABLE WORKS OF ART	3
	i. Abwehrlag Reichsleiter: Scope and Activities	3
	ii. Protection of Documents and Collections	3
	iii. German Campaign of Documentation, Written and Photographic	4
	iv. Miscellaneous	4
4.	EXPLOITATION OF JEWISH PROPERTY (including Libraries)	5
5.	BOOKS AND LIBRARIES (see also Section 4)	7
6.	ARCHIVES	8
7.	THE INSTITUTE FOR CLASSICAL SCHOLARSHIP	8
8.	CONCLUSIONS	9
9.	LIST OF PERSONNEL.	10

APPENDIX : Translations of Relevant Documents

(MAJ K)

Declassified E.O. 12356 Section 3.3/NND 963017 NARS, Date 7/25/07

Declassified E.O. 12356 Section 3.3/NND No. 785217

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Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND 969017

The personnel of the Ahnenerbe working under Dr. [redacted] were:

From Dr. [redacted], of the National Museum at [redacted], chief assistant, and in [redacted]'s continued absence, the operative figure. Still office at [redacted].

Maj. Hans [redacted], head of the archaeological section of the Ahnenerbe. Responsible for the affairs of the Ahnenerbeschule in Laibach (Ljubljana) from Nov 43 to [redacted] 44; but not resident there.

Dr. [redacted], formerly of the Italian Fine Arts Service, now assistant in the Ahnenerbe Museum. Assistant to Dr. [redacted].

Frau [redacted], [redacted]'s secretary.

ii. Protection of Monuments and Collections.

a. Air-raid protection to monuments. The execution of protective works to prevent possible damage by air-attack to important monuments was a normal part of the Italian Superintendency's functions, and the activity of the Abt. Denkmalschutz was in this respect in the main that of executing out administrative difficulties and helping in the supply of materials. The only recorded instance of direct action by the Abt. Denkmalschutz was, significantly enough, in the case of a church at [redacted], which confirms the view that territory in this valley up to the old Italo-Austrian frontier was in fact considered as effectively part of the Reich.

b. Protection of movable works of art. The Italian Superintendency had followed the practice of other Superintendencies in moving the great bulk of the best movable works of art away from important centres to places of safety. The majority of those from [redacted] and [redacted] [redacted] was in various localities in [redacted], but some had already gone to [redacted]. Dr. [redacted] states that this was a matter which was left very much to the Italians themselves; and the Superintendent, Dr. [redacted], managed to keep them in the dark by frequent and unannounced changes of location. The only open crime for disagreement arose over the frequently and forcibly expressed wish of [redacted] to remove some of the more exposed objects in [redacted] down to [redacted]. This was turned down flatly by the Germans

CONFIDENTIAL
630

Declassified E.O. 12356 Section 3.3/NND 925019

However, a decision which was approved by both MUSSOLINI and FARINACCI, both of whom allege that the dangers of road-transport were then too serious. It should be noted that precisely the opposite reasoning was advanced in the cases of the CAB in MUNICH Library (see Section 5) and of the Archivio Storolizzo at ROVIGNA (Section 6), and the suppression of a most sinister nature was certainly present in Italian minds.

iii. German Campaign of Documentation, Written and Photographic.

A most thoroughgoing campaign of documentation was undertaken, notably in FRIULI by Dr. [redacted], This was combined with photography on a lavish scale. In all nearly 8000 photographs were taken by the Superintendency photographer and by [redacted], a private firm in UDINE. At [redacted], by special arrangement two negatives were made of each subject, one to remain at [redacted], one to go to [redacted]. There was, perhaps inevitably, a certain bias in the selection of subjects towards those fields which were of major interest to a German students. But superficially at any rate the whole campaign was very properly handled, even to the extent of leaving the negatives in the hands of the Italian photographer concerned.

iv. [redacted]

a. The Pala of S. Lucy di Alemagna and the Triptych formerly in [redacted]

The Abteikirche Sonnenburg was formerly mentioned in the return to the Bishop of [redacted] of the fine medieval altar-frontal of the church of Santa Lucia di Alemagna in the Island of Vittoria. This picture was stolen by the Italians in 1918 as compensation for the transfer to [redacted] by the authorities of some 200 Flemish drawings, which are now safely housed once more in the Kunst Chronik. They were apparently content however to retain the Pala, on the alleged ground of war-risk. The Bishop of [redacted] thereupon requested the Chairman Landesrat Direktor and on his orders through [redacted] Dr. [redacted], the Pala was taken from its church and finally handed over to the Bishop's representative on 28 Oct 44. There is no news of its subsequent fate.

The Triptych drawings, a fine series in excellent condition, were [redacted] published by G. Vigni, Disegni di Tiepolo, Venice 1944.

b. [redacted]. The province of [redacted] was handled separately from the rest of the territory, under the charge of Ing. [redacted]. Little information is at present available about his activities. According to his own statement he was concerned solely with air-raid precautions (in which he says the Italians had been very negligent) and in

0036

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

10062

Declassified E.O. 12356 Section 3.3/NND No. 785017

[illegible] invariably from the Fuhrer Section, by which time [illegible] had taken their [illegible].

It is clear without that the financial quality of the works of art in question was extraordinarily modest [illegible]. The Reichsleiter Rosenberg had already [illegible] of safety all the important confiscated works of art in private hands, namely to avoid having them [illegible] appropriation such works as were [illegible] ERNST BUCHER, which are safely stored in VILLINGEN. After an investigation of these pictures presented to Count [illegible] and of the objects selected from the publicly collections for the FUEHRER Museum, and of the letters which were [illegible] only presented to the ministers of [illegible] and of [illegible], [illegible] neither because of the quality of such pictures as the old-fashioned [illegible] century portraits of the Rothschild family which were, after considerable correspondence, allowed to be sold to a private purchaser. The application of German official policy in this respect may not have been in accordance with the enemy value of the objects concerned.

iii. The Art in Property of American Jews from the Free Port, FRANKFURT.

The principle was clearly established that the case of Jewish property blocked in the Free Port and alleged to be the former property of American Jews was to be treated as the absolute possession of the Reich. There [illegible] selected the best of the works of art themselves, selected by his own organisation, should pass to the museum at LINZ/DONAU; and between 100 to 200 of these objects in all were despatched containing pictures, [illegible], glass, drawings etc. These are all now safely stored in the [illegible] at Ellingen. They are very considerable stuff. As Prof. Hiemelt remarks, the best had already been appropriated in MUNICH in 1938 and 1939.

iv. Books. In the [illegible] of books there was far less attempt to distinguish between the libraries of local Jews and those of American Jews blocked in the Free Port. At the time of the latter [illegible] Library at FRANKFURT, Prof. was able to secure the passage of a number of fine arts books to the Library of the Reich Chancellery, jointly with works of art which he secured for the museum itself. A comment should appear in connection with the libraries and collections of Jewish citizens in BERLIN, but in this case the entire library and each of the collections had already been dispersed by the SS. occupants of the house. These are however included in [illegible]

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records in an aide-memoire, dated 1 Feb 45, of an interview with SS-Untersturmführer Stanglmaier (?), that at [illegible] a private Jewish library of some 700 volumes of Friulian literature had been expropriated and removed to [illegible]; and the great majority of the expropriated books passed to the synagogue at [illegible], which was used as a common clearing house. Dr. [illegible] states that when he took office on 1 April 45 the synagogue was already full, with isolated groups of books still coming in.

The mass of the books were to be disposed of variously for the benefit of Reich. The bulk of those of scientific value were to go to the Reich for the benefit of war-damaged libraries, although certain institutions in [illegible] got preferential treatment from [illegible]. Thus [illegible] obtained 10 crates of anti-historical books for the library of the Lehrmeister at [illegible]; these are now buried beneath the rubble of the destroyed museum at [illegible]. Another 11 crates were despatched to the Institut für Ahnenforschung at [illegible], and are now safe at [illegible]. A suitable residue was disposed locally among German schools and German troop welfare organisations.

The disposal was in the hands of Dr. [illegible], head of the State Library at [illegible], and of his assistant Dr. [illegible]. [illegible] is probably correct in saying that his own responsibility was nominal, as [illegible] his predecessor confirms that [illegible] 'like many others' was invited personally by the Oberste Kommissar and advised him in a personal capacity. [illegible] made numerous visits and was present at important meetings of scientists and experts. Both [illegible] and [illegible] spoke of suspected leakages to high SS. personnel; and Untersturmführer [illegible] on 1 Feb 45 told Dr. [illegible] that some of the books were going to SS. libraries. He added that already by that date some 50,000-60,000 Jewish books had passed to the Reich through SS. channels alone.

5. BOOKS AND LIBRARIES (see also Section 4)

Apart from the disposal of Jewish libraries, summarised above (Section 4, iv), very little information is available as to German policy with regard to libraries in the Adriatic Coastal Area. The responsibility was that of [illegible], as head of Abteilung Wissenschaft und Unterricht, acting through his representatives in each province of the area. [illegible] was very evasive under interrogation, and claimed that all book-problems were handled by Dr. Walter [illegible], head of the State Library at [illegible], as the personal adviser to the Oberste Kommissar. [illegible] has not yet been located. His assistant was a certain Dr. [illegible].

Two non-Jewish libraries are known to have been seized:

a. The library of [illegible] (Prov. Triest), property of the Principi della [illegible], formally removed on request by an officer of the SS. Ahn-

Obergte Kommissar and advised him in a personal capacity. [redacted] made numerous visits and was present at important meetings of scientists and experts. Both [redacted] and [redacted] spoke of suspected leanings to High SS. personnel; and Unterstaumführer [redacted] on 1 Feb 45 told Dr. M. [redacted] that some of the books were going to SS. libraries. He added that already by that date some 50,000-80,000 Jewish books had passed to the Reich through SS. channels alone.

5. BOOKS AND LIBRARIES (see also Section 4)

Apart from the disposal of Jewish libraries, mentioned above (Section 4, iv), very little information is available as to German policy with regard to libraries in the Adriatic Coastal Zone. The responsibility was that of [redacted], as head of Abteilung Wissenschaft und Unterricht, acting through his representatives in each province of the zone. [redacted] was very evasive under interrogation, and claimed that all book-purchases were handled by Dr. Walter [redacted], head of the State Library at [redacted], as the personal advisor to the Obergte Kommissar. [redacted] has not yet been located. His assistant was a certain Dr. [redacted].

The non-Jewish libraries are known to have been seized:

a. The library of [redacted] (Prov. Private), property of the Principi della [redacted], forcibly removed in August '44 on the orders of the SS. Commandant of the Adriatic Coastal Zone, General [redacted], and also recovered at [redacted] (Carinthia), the property of Herr [redacted], who was a member of [redacted]'s staff. For a full report see Appendix (Section B, Documents 13 ff.).

b. The library of the military Caserne at [redacted], an important collection dating from the Austrian times. This according to [redacted] was seized by the Wehrmacht and not by the SS. At the insistence of the Prefect, [redacted] states that he made enquiries, but was unable to discover where the books had gone to. No information is yet available from this [redacted].

It is hoped that further enquiry will reveal further information for the eventual interrogation of [redacted], and perhaps for the interrogation of [redacted].

628
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6. ARCHIVES

The ruling in respect of archives in the Operationszone A.L. is clearly set out in a directive addressed by Dr. RAINER on 18 Oct 43 to all heads of provincial administrations, and confirmed in a letter of 26 Oct 43 to the head of Carinthia Province. Dr. Walter KLEBELSBERG, Professor at the Universität in Villach, is instructed by the Gauleiter to compile at KLAGENFURT, in the Institute for Carinthian Research, an archive recording all historical and modern documents of importance for the study of the Operationszone. With this in view the addressees are asked to compile a record stating a) characteristics and character of archives; b) their safety from possible war-damage, c) their contents, and specifically which part is important for the Operationszone (probably more or less all of them); more especially which is important for Deutschtum in the Operationszone; and thirdly which concerns CARINTHIA or the connections between CARINTHIA and the South". A most vast and decidedly whimsical project of inventory.

In fact, owing to war-difficulties, this ambitious programme barely got beyond the collection of preliminary information. Plans to remove the material archives from VILLACH were overtaken by the partial destruction of the building in which they were housed by Allied air-attacks. From CARINTHIA however twelve out of fourteen cases containing the historically important archive from Villach were on 17 Nov 44 dispatched by Dr. Franz Xaver KAPPUS, representative of CARINTHIA of the Institute for Carinthian Research from Bad Ischl to Graz, to Dr. [illegible] at Spittal. Eighteen (information of Capt. A.H. BAKER) illegible that Dr. [illegible], the local archivist, concurred in the removal, while he says was unpossible to safeguard the documents. The remaining twelve cases were to have followed.

In addition to the above, HUBER states that he knows of the following removals of archives or private archive from the "Operationszone":

a. Certain important records of the Diocese Lavamünd were sent to the Carinthia Section. These have not yet been traced.

b. "A return from VILLACH, certain records from Klagenfurt, dealing with military service under Austrian rule, were removed by the military authorities. They were extracted from the official de visit in VILLACH and hooked over. Civilian authorities witness.

c. A certain Dr. [illegible] (or [illegible]), special category of Health, removed from KLAGENFURT scientific records of heights and altitudes (?), the work of Italian scientists under Austrian rule. [illegible], instructed by the Prefect of [illegible], wrote to Prof. [illegible], who replied that [illegible] intended to return them to the owners". Present whereabouts unknown.

Efforts are being made to locate [illegible], who is reported to be dead and [illegible]. He and [illegible] were both aware of the contents of HUBER's [illegible] of his life's work, and it therefore might be possible to extract

Declassified E.O. 12356 Section 3.3(b)(1) ON 04/17/2007

NND 947112

[illegible] at [illegible]. [illegible] (interview by [illegible]) alleges that Dr. [illegible], the local scientist, consented in his removal, which he says was undertaken to safeguard the documents. The remaining twelve cases were later followed.

In addition to the above, [illegible] states that he knows of the following removals of archives or [illegible] from the [illegible] Government:

a. Certain important records of the Courts Emergent were sent to the [illegible] Regime. These have not yet been traced.

b. To orders from [illegible], certain records from Klagenfurt, dealing with military service under Austrian rule, were removed by the military authorities. They were extracted from the official dossiers in VILLACH and handed over. Present whereabouts unknown.

c. A certain Dr. [illegible] (or [illegible]), a social colleague of [illegible], removed from [illegible] scientific records of heights and [illegible], the work of Italian scientists under Austrian rule. [illegible], informed by the Prefect of [illegible], wrote to [illegible], who replied that "[illegible] intended to return them in due course". Present whereabouts unknown.

Efforts are being made to locate [illegible], who is reported to be deaf and difficult. He and [illegible] were both aware of the contents of [illegible]'s circular of 10 [illegible], and it thus can therefore safely be claimed in support of the removal of the "Archivio Veneto" from [illegible].

7. [illegible] (Institute for German Research)

The Institute was founded in 1942. It was financed [illegible] and directed by the University of Graz, and had the personal interest and support of the Gauleiter and of Artur [illegible]; and in the very offices of the Director, Dr. [illegible], to depict it as a harmless cultural organisation. The inherent possibilities of the Institute as a political weapon are, and were, all too obvious.

The only specific instances of such use that can at present be cited against the Institute are:

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Declassified E.O. 12356 Section 3.3/NNE ON 0705127

10068

Declassified E.O. 12356 Section 3.3/NND No. 785077

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND 760178
By [illegible] NARS, Date 12/10/81

c. As the Chairman of [illegible], Dr.Graf's personal representative, the problem [illegible] claims for looting libraries are not yet clear. The SS. (Amtsgr. [illegible]), the Ahnenerbe (Dienststelle Rosenberg) and the Oberste Kontrollbehörde (Jewish properties) were all involved. The numbers of books reserved to the Amtsgr. were large. The SS. alone sent over 60,000.

d. The looting of archives was organized by [illegible] on the orders of the Oberste Kontrollbehörde, and was carried out through [illegible]. The organization and its intention was very clearly documented.

e. The SS. acted up to form, and their irregular activities in the expropriation of Jewish properties were subject of many protests by [illegible]. This was the responsibility for looting the Amtsgr. [illegible] Library.

f. There is little evidence of clandestine or irregular purchase of works of art. The activities of Bruno [illegible], the Viennese dealer, are an exception which is under investigation.

g. The wider implications of German cultural activity in this area are a matter of speculation; but it may be noted that several facts would accord well with the view that the objective was not to collect objects, but possibility of wanton devastation.

i. The activities of the Reichsdeutsch Institute for Christian Research
ii. The archive policy
iii. The [illegible] on detailed documentation in all fields
iv. The absolute prohibition of the movement of works of art from [illegible] to Vienna.

h. There is some evidence to show that the area covered by [illegible] up to the old [illegible] was regarded as already Reichs territory.

9. LIST OF GERMAN PERSONNEL CONCERNED WITH LOOTING, FINE ARTS, LIBRARIES, AND ARCHIVES

[illegible] Annex to MFA/Hist/1 of 12 July 45, "Index of Austrian Personnel connected with Monuments Fine Arts, and Archives."

[illegible], SS. Hauptsturmführer: Head of SS. Sonderkommando at [illegible] (Prov. Salzburg). Present location not known.

[illegible], Dr.: See "Index of Austrian Personnel". Archaeological representative on the Institute of Christian Research and deputised for the Minister in absence. A German. Stated to be at [illegible], near Landshut.

[illegible], Dr. Hans: See "Index of Austrian Personnel".

i. [illegible]
ii. The archive policy
iii. [illegible] on detailed documentation in all fields
iv. The absolute prohibition of the movement of works of art from Italy to Austria.

It is to be seen, whether at once that the move toward [illegible] by the OSS Italo-American Section was regarded as already within territory.

9. LIST OF [illegible] CONNECTED WITH MONUMENTS, FINE ARTS, LIBRARIES, AND ARCHIVES IN THE AUSTRIAN PROVINCE DURING WORLD WAR II.

References to "Index of Austrian Personnel" are to Mil. Govt. Staff (Austria) MFA/M-G/1 of 12 July 45, "Index of Austrian Personnel connected with Monuments Fine Arts, and Archives."

BUSCHING, SS. Hauptsturmführer: Head of SS. Ahnenerbe-Expeditionen at [illegible] (Prov. Trieste). Present location not known.

DEGT, Dr.: See "Index of Austrian Personnel". Archaeological representative on the Institute of Carinthian Research and deputized for the Director in absentia. A German. Stated to be at [illegible], near [illegible].

DOBRY, Dr. Hans: See "Index of Austrian Personnel". Combined his post at VILLACH with that of archaeological specialist to the Abteilung Denkmalschutz and its representative at LAIBACH (Ljubljana). Appointment lasted Nov 43 - Aug 44, when he was diverted to other service. Interrogated at VILLACH 9/7/45.

FISCHER, Dr.: In the Finance Abteilung of the Staff of the Oberste Kustenland. Handled the branch concerned with confiscated property, with which the Abt. Denkmalschutz found itself in frequent correspondence. Present location not known.

FRANZIUS, Dr. Alois: Professor of the Oberschule at VILLACH. Responsible for technical execution of plan for hoarding archives in the Adriatic "Military Zone. Variously stated to be at [illegible] and at VILLACH and yet [illegible].

[illegible]

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Declassified E.O. 12356 Section 3.3/NND No. 925214

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[redacted], Dr. Walter: See "Index of American Personnel". As head of the Abteilung Denkmalschutz under the Oberste Kunstbeauftragter, responsible for Monuments and Collections in the Military Coastal Zone, but in fact, while sustaining a firm grip on policy, delegated most of the work in the field, paying visits only from [redacted]. Three times interrogated, and tells a consistent story, which matches all other information available.

[redacted], SS. Gruppenführer: Commanding SS. and police in Military Coastal Zone. Directly implicated in theft of CASTLE DIBBO library. Killed recently.

[redacted], Dr. Frau Erika: See "Index of American Personnel". Chief assistant to [redacted], and responsible for the practical operation in all its phases of the Amt. Denkmalschutz in [redacted] and [redacted], Austria. Had headquarters in [redacted]. Believed to be in [redacted]. An important witness.

[redacted], Dr.: Head of the National Library at [redacted]. Personal adviser to Oberste Kunstbeauftragter [redacted] on the exploitation of libraries in [redacted]. Not yet located. An important witness.

[redacted], Dr. Burghart: See "Index of American Personnel". Head of Abteilung Museumsschutz und Unterricht on the Oberste Kunstbeauftragter's staff at [redacted] from 1 April 43 to evacuation to [redacted]. Was not allowed by [redacted] to handle with Monuments and Fine Arts, but directed Archives policy. Responsibility for libraries not clearly defined. Interrogated at [redacted] 10/7/45; but has more to tell.

[redacted], Dr.: The name appears on the Amt. Denkmalschutz rolls as recipient of a memo (contents unspecified) at [redacted] 1 April 45. [redacted] has not been seen in [redacted], but not yet further identified.

[redacted], Frl.: Personal secretary to [redacted], and as such addressed several times by [redacted].

[redacted], Frl. Edith: See "Index of American Personnel". She was drafted from the Abteilung Denkmalschutz to [redacted] in Oct. [redacted].

[redacted], Dr.: See "Index of American Personnel". Director of Kaiser-Friedrich Institute of Christian Research. Preliminary interrogation at [redacted] 3/1/45.

HEISE, Dr. Hellbert: See "Index of Austrian Personnel". Head of Abteilung Wissenschaft und Unterricht on the Oberste Kommando's staff at TORGAU from 1 April 45 in succession to HEISER. Was not allowed by FRICK to meddle with Monuments and Fine Arts, but Director Archive policy. Responsibility for libraries not clearly defined. Interrogated at KLEINHEUBACH 10/7/45; but has more to tell.

HEISENBERG, Dr.: The name appears on the Abt. Denkmalschutz files as recipient of a crate (contents unspecified) at TARVISIO 1 April 45. HEISER has not his name in THERESIA, but not yet further identified.

HEISEL, Frl.: Personal secretary to HEISER, and as such addressed several times by KRAUSKOPF.

HEIM, Frl. Edith: See "Index of Austrian Personnel". She was drafted from the Abteilung Denkmalschutz to war-work in Oct. 44.

HEINEMANN, Dr.: See "Index of Austrian Personnel". Director of Nazi-founded Institute of Carinthian Research. Preliminary interrogation at KRANICHFURT 9/7/45.

HEINS, Dr.: An official of Abteilung Wissenschaft und Unterricht on the Oberste Kommando's staff at THERESIA. Handled much of correspondence with Abt. Denkmalschutz. Present location not known.

HEINZELOT, Hptm.: Owner of Schloss Frankenberg at FISCHBACH near KLEINHEUBACH, repository for looted CENTRAL BOARD Library, for the other collections of looted books, and for works of art illicitly purchased through a Munich dealer. At preliminary interrogation (June 45) at KLEINHEUBACH denied all knowledge; but now known to have been at Hq. General KOMMERSTEDT's staff. In custody.

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By [illegible] NARS, Date 7/30/97

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[illegible], Dr. Arthur: See "Index of American Personnel". Was formerly Assistant in the Italian Superintendency of Monuments and Galleries at TRIESTE, but in 1940 opted for British citizenship. Worked with Frau [illegible] in Italy. Now at [illegible]. Has not yet been interrogated.

[illegible], Frau: Sister of SS. General [illegible] and divorced wife of a photographer. Kept house for her brother, but wanted a part-time job connected with the arts. [illegible] refused, so [illegible] installed her as Fine Arts watcher and informer at requisitions of Jewish property in TRIESTE. As such had some dealings with [illegible]. Should her log some months before the debacle, and believed to be in [illegible]. Might be a useful witness.

[illegible], Dr. Friedright: Qualities of Gau [illegible] and Chief Kommissar of the Military Zone. Personally responsible for policy in respect of Museums, Libraries and Archives, in all of which he took an interest. Helped to found in the Institute of Corinthian Research in 1942. In custody at [illegible]. Has not yet been interrogated.

[illegible], Dr. Friedrich: Director of the Oberschule at VILLACH. Party member May 1938. Director of Abteilung Wissenschaft und Unterricht until 1 April, when relieved at his own request for alleged reasons of health. No evidence of irregular activity during his tenure, and [illegible] speaks of him with respect. Interrogated at VILLACH 9/7/45 and gave an excellent impression.

[illegible], Mr. Unterscharführer. A mysterious figure known to [illegible] apparently something of an unofficial SS. expert, particularly in books. Definitely connected with CASTLE [illegible] Short. An important witness to [illegible].

[illegible], Dr. Ernst: See "Index of American Personnel". Probably visited [illegible] several times at [illegible]'s assistant. Probably a valuable witness when located.

[illegible], Hans: Secretary of Institute for Corinthian Research. Was personally connected with the book-confiscating activities at [illegible]. Not yet interrogated.

[illegible], Prof. Dr. Ludwig: Representative of the Institute for Corinthian Research and for the Abteilung Wissenschaft und Unterricht at [illegible].

interrogated.

[illegible], Dr. Friedrich: Director of the Oberschule at Ulm Ost. Party member May 1938. Director of abteilung Wissenschaft und Unterricht until 1 April, when relieved at his own request for alleged reasons of health. No evidence of irregular activity during his tenure, but FICHE speaks of his vile conduct. Interrogated at VILLACH 9/7/45 and gave an excellent impression.

[illegible], Sd. Untersturmführer: A mysterious figure known to [illegible]. Apparently something of an unofficial SD expert, particularly in books. Definitely connected with [illegible] thefts. An important witness to locate.

[illegible], Dr. Ernst: See "Index of Austrian Personnel". Troubler visited [illegible] several times as FICHE's assistant. Probably a valuable witness when located.

[illegible], Hans: Secretary of Institute for Christian Research. Was personally connected with its book-purchasing activities. At [illegible]. Not yet interrogated.

[illegible], Prof. Fr. Xaver: Representative of the Institute for Christian Research and for the Abteilung Wissenschaft und Unterricht at GERMIA. Responsible for actual removal of Archivio Marcolliano from GERMIA. Preliminary interrogation by Capt. T.M. Brooks, June 45.

[illegible], Herr Friedrich: Librarian of Institute for Christian Research. Made actual arrangements for transport of books from TRIENT to [illegible] July 45. Interrogated 9/7/45 at KLAGENFURT.

J.R. [illegible]
Lt.Col., [illegible]
A/[illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785017

CONFIDENTIAL

65

DISTRIBUTION

1 - Chief Commissioner

1 - Executive Commissioner

1 - VP, CA Section

6 - Cmdr, AFHQ (1 for transmission to War Crimes Council; 1 for transmission to Roberts Commission)

1 - Political Adviser (A)

1 - Political Adviser (B)

1 - Public Relations Officer

1 - Lt, USNR, Monuments, Fine Arts and Archives Officer

1 - Lt, USNR, Monuments, Fine Arts and Archives Officer

1 - US Group CC, Germany, ETO Div, Monuments, Fine Arts and Archives Branch

1 - General Commission for Germany (British Element), Monuments, Fine Arts and Archives Branch

1 - Major D. Cooper, CC for Germany (British Element), Rear

1 - Lt, US Forces AUSTRIA, attn. Monuments and Fine Arts Branch

2 - Military Government Staff, AUSTRIA, attn. Monuments, Fine Arts and Archives Branch

1 - Lt, Military Government, GAU KÄRNTEN, attn. MFA&A Officer

1 - Major E. Croft Murray, HQ. Military Government, SCHLESWIG

Declassified E.O. 12356 Section 3.3/NND No. 785214

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Archives Branch

1 - Control Commission for Germany (British Element), Arts, Monuments,
Fine Arts and Archives Branch

1 - M/Cdr D. Cooper, CC for Germany (British Element), Kiel

1 - HQ, US Forces AUSTRIA, Attn. Monuments and Fine Arts Branch

2 - Military Government Staff, AUSTRIA, Attn. Monuments, Fine Arts and
Archives Branch

1 - HQ, Military Government, Bad KREUZNACH, Attn. MFA&A Officer

1 - Major E. Croft Murray, HQ, Military Government, STUTTGART

625

Declassified E.O. 12356 Section 3.3/3(b)
NND 78574

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17 July 45

64

APPENDIX

German activities 1941-5 in the Operationszone Adriatisches Kustenland in the Field of Fine Arts, Libraries, and Archives

TRANSLATIONS OF RELEVANT DOCUMENTS

A. JEWISH PROPERTY

1. Office-memo from PAUCK to RAUTER 28 Dec 43, outlining proposals in respect of Jewish art-property sequestrated in the Military Zone and enclosing Italian instruction, on the subject (the document which follows — No. 2).

2. Instruction issued Dec 43 by Fascist Italian Minister of Education BIGNAMI on the sequestration of Jewish-owned works of art.

3. Proposals for policy forwarded, with request for decision thereon, by PAUCK to RAUTER on 17 July 44, and annotated by RAUTER with his comments.

4. Formal statement of policy 28 Oct 44 from RAUTER's office in reply to PAUCK's proposals of 17 July 44.

5. Letter from PAUCK to RAUTER 31 May 44 concerning acquisition of Jewish works of art and books for KUNSTSCHUTZ and verbal approval thereto.

6-8. Correspondence relative to selection of Fine Arts books at TRIESTE for the library at KUNSTSCHUTZ.

9. Letter from PAUCK to RAUTER concerning works of art, the property of Doctrian Jews, from the Free Port of TRIESTE, selected for the Gallery at KUNSTSCHUTZ.

10. Letter from PAUCK to RAUTER, setting aside 3 pictures from a Jewish collection in TRIESTE for RAUTER personally; the remainder to pass to State Museums.

11. Report by F.P.A.D. on recovery of these three pictures in Gau KUNSTSCHUTZ.

12-13. Correspondence concerning Fine Art objects from the Collection of [illegible], a Trieste Jew, selected for the KUNSTSCHUTZ Museum.

B. SS ACTIVITIES AND THE LIBRARY OF CASTEL RUBBIA

14. Detailed account of the removal by the SS. of the library of CASTEL RUBBIA (supplements text of Report, Section 5)

15. Statement by Erwin LUTZE, Administrator of the Feltrinelli Wills Terra e Stampa, owners of CASTEL RUBBIA.

16. File-memorandum by Dr. WAGNER-LUTZ on activities of SS. Untersturmführer SCHILLING.

17. Letter of PAUCK referring to former property of Sr. MILLOCK, Jew of TRIESTE, and protesting against SS. activity.

18. Letter from Mayor of UDINE, nominating correspondence over the fate of the MILLOCK collection in that city.

Declassified E.O. 12356 Section 3.3/NND 969078

on ONN/C...

Dec 1945

library at [redacted].

9. Letter from [redacted] to [redacted] concerning works of art, the property of Austrian Jews, from the Free Port of [redacted], selected for the Führer at [redacted].

10. Letter from [redacted] to [redacted], setting aside 3 pictures from a Jewish collection in [redacted] for [redacted] personally; the remainder to pass to [redacted].

11. Report by F.O.S. on recovery of these three pictures in [redacted].

12-13. Correspondence concerning Fine Art objects from the Collection of [redacted], a [redacted] Jew, selected for the [redacted].

B. SS ACTIVITIES AND THE LIBRARY OF CASTLE [redacted]

14. Detailed account of the removal by the SS. of the library of CASTLE [redacted] (supplements text of Report, Section 5)

15. Statement by Erwin [redacted], Administrator of the Principal Hotels Tuscia e Lazio, owners of CASTLE [redacted].

16. File-memorandum by Dr. [redacted] on activities of SS. Sturmbannführer [redacted].

17. Letter of [redacted] referring to former property of Dr. [redacted], Jew of [redacted], and protesting against SS. activity.

18. Letter from Mayor of [redacted], nominating correspondence over the fate of the [redacted] collection in that city.

C. ARCHIVES

19. Circular issued by [redacted] on 18 Oct 44 outlining Archives Policy in the Military Zone.

20. Letter from [redacted] to head of German civil administration in [redacted] detailing the proposed work on archives.

21. Statement by Dr. Fausto [redacted], Superintendent of Monuments and Galleries for [redacted], on the subject of the removal of the Archivio Mondiano from [redacted].

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621

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CONFIDENTIAL

A.- JEWISH PROPERTIES

Document 1. Office-note from FAALK to WASHINGTON Dec 43, outlining proposals in regard of Jewish art-property sequestrated in the Military Zone and enclosing Italian instruction, on the subject (the document which follows -- No. 2).

CC. 609/CZ - AJ

Office-note for Colonel Dr. P. Steiner, as High Coordinator for the Adriatic Military Control Zone

Subject: Sequestration of Jewish property
Assignment of works of art

20 Dec 43

The Superintendent at Milano Dr. P. Pranzo, whom I recently met in Venice, gave me a summary of the instruction issued by the Ministero dell'educazione Nazionale, Direzione Generale Belle Arti about the sequestration of works of art of Jewish ownership. I enclose herewith a copy of the document. I should mention that I did not correct the German translation, but kept the original form.

It seems to me, that the sequestration of works of art is done by the Italian government in such a way, that the objects are transferred to public museums. It seems that the Superintendency has an authoritative part in this. In order to be able to solve in time the Jewish property and to avoid its wrongful disposal, it would be advisable (1) that the sequestration offices, immediately after they have received information, would let me know the addresses of the flats and properties which are to be sequestrated. My collaborators and myself could then ascertain, if there are objects of artistic and cultural value; (2) the wrongful disposal of objects should be punished; (3) it is desirable to transfer the sequestrated art objects to museums and public collections. In special cases how ever Dr. Steiner, High Commissioner, should be asked for his decision; (4) the transfer of the objects to the museums should be done by the M.F.A.A. Guard always in accordance with the proposals of the Superintendency.

I would not have proposed these measures, if several past incidents not demonstrated the need of giving exact orders to the sequestrating personnel (e.g. the vanishing of carpets and pictures from the house of Morpurgo at Trieste or the vanishing of carpets, pictures and books from the Palazzo Morpurgo at Udine).

In case of approval, I would ask you to [illegible]

Declassified E.O. 12356 Section 3.3/NN ON/CIA 1854

I should mention that I did not correct the German translation, but kept the original form.

It seems to me, that the sequestration of works of art is done by the Italian government in such a way, that the objects are transferred to public museums. It seems that the Superintendency has an authoritative part in this. In order to be able to point in time the Jewish property and to avoid its wrongful disposal, it would be advisable (1) that the sequestration offices, immediately after they have received information, would let me know the addresses of the flats and properties which are to be sequestrated. My colleagues and myself could then ascertain, if there are objects of artistic and cultural value; (2) the wrongful disposal of objects should be punished; (3) it is desirable to transfer the sequestrated art objects to museums and public collections. In special cases however Mr. Reimer, High Commissioner, should be asked for his decision; (4) the transfer of the objects to the museums should be done by the High Commissioner in accordance with the proposals of the Superintendency.

I would not have proposed these measures, if several past incidents not demonstrated the need of giving exact orders to the sequestrating personnel (e.g. the vanishing of carpets and pictures from the house of Morpurgo at Trieste or the vanishing of carpets, pictures and books from the Palazzo Morpurgo at Udine).

In case of approval, I would ask you to give the order for the above-mentioned measures as soon as possible.

Proell

Quartier 18/XII/43

Added in MS:

Copy for Dr. Scheide. Done 21.III.44. E.S
Second copy for Dr. Fischbach, O.K., Abteilung Finanzen, 21.III.44. E.S

OFFICIAL

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By NARS, Date 12-28-17

Declassified E.O. 12356 Section 3.3/NNE, NARA Date 10-28-82

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Document 2. Instruction issued Dec 43 by Fascist Italian Minister of Education Bigini on the segregation of Judaic-owned works of art.

MINISTERO DELL'EDUCAZIONE NAZIONALE

Direzione Generale delle Arti

RACCOMANDATA RISERVATA

QUARTIER GENERALE, 1/12-43

Ai Capi delle Province
Ai Sovrintendenti alle Gallerie
Ai Sovrintendenti ai Monumenti e alle Antichità
ai Sovrintendenti Bibliografici
agli Intendenti di Finanza delle Province Italiane

Prot. N. 665

OGGETTO: Acquisizione delle opere d'arte di proprietà ebraica.-

1) Con provvedimento in corso è stato disposto il sequestro di tutte le opere d'arte appartenenti ad ebrei, anche a Enti morali, e ad istituzioni israelitiche. Per opere d'arte si intendono, non solo le opere d'arte propriamente dette (pitture, sculture, incisioni ecc.) ma anche le opere d'arte applicate quando, per il loro pregio, non possano essere considerate oggetti di uso comune.

2) Il decreto di sequestro sarà, anche in questo senso, emesso dal Capo della Provincia, ma la richiesta relativa dovrà essere avanzata dal Soprintendente alle Gallerie, ordinariamente e, salvo casi eccezionali, da valutarsi d'accordo fra il Capo della Provincia e il Soprintendente alle Gallerie stesso saranno nominati sequestratari dei singoli depositi delle

GEHEIM

Dokument 2. Anweisung erlassen Dez 43 by Faschist Italien Minister of Education Bigini on the segregation of Judaic-owned works of art.

MINISTERIUM FÜR NATIONALEN ERZIEHUNG

General-Direktion der Künste

GEHEIM-DRINGENDE ANWEISUNG

Hauptquartier, 1/12-43

An die Oberhäupter der Provinzen

An die Oberintendanten für Denkmale und Altertümer
An die bibliographischen Oberintendenten
An die Finanzintendanten der italienischen Sozial-Republik

Prot. Nr. 665

Gegenstand: Beschlagnahme der Kunstgegenstände jüdischen Eigentums.-

1) Mit entsprechender Verfahrung ist die Beschlagnahme aller den Juden (auch wenn sie 'diskriminiert' sind) oder israelitischen Anstalten gehörigen Kunstwerke angeordnet. Als Kunstwerke werden nicht nur die Werke der bildenden Kunste (Malerei, Bildhauerei Stiche etc.) aber auch die angewandten Kunstwerke, wenn sie ihrer Art, nicht als Gegenstand gewöhnlichen Gebrauches betrachtet werden können.

2) Die Beschlagnahmeanordnung wird auch in diesem Falle von Oberhaupt der Provinz ausgehen, aber die diesbezüglichen Vorschlagen muss von der Oberintendanz für die Galerien vorgebracht werden. Ordentlich, ausnahmsfälle ausgenommen die in Einvernehmen mit dem Oberhaupt der Provinz und mit dem Oberintendanten stehen für Galerien zu schätzen sind, werden die Beschlagnahmeverfügungen durch den Leiter der angegebenen Kunstgegenstände

OGGETTO: Requisizione delle opere d'arte di proprieta' ebraica.-

1) Con provvedimento in corso o' stato disposto il sequestro di tutte le opere d'arte appartenenti ad ebrei, anche se discriminati, a sui istituzioni israelitiche. Per opere d'arte si intendono, non solo le opere d'arte figurative (pittura, scultura, incisione ecc.) ma anche le opere d'arte applicata quando, per il loro pregio, non possano essere considerate oggetti di uso comune.

2) Il decreto di sequestro avra', anche in questo caso, inizio dal Capo della Provincia, ed la richiesta relative dovra' essere avanzata dal Soprintendente alle Gallerie. Ordinariamente e, salvo casi eccezionali, da valutarsi d'accordo fra il Capo della Provincia e il Soprintendente alle Gallerie saranno nominati sequestratari gli stessi detentori delle opere d'arte sequestrate.

3) Le disposizioni relative al sequestro delle opere d'arte, si estendono alle collezioni di oggetti di antichita', alle raccolte numismatiche, alle raccolte di cimeli, e in genere alle cose di cui alle lettere a) b) c) dell'art. 1 della Legge 1 Giugno 1939 Nr. 1089, sulla tutela delle cose di interesse artistico e storico.

4) I Capi della Provincia sono invitati ad impartire senza indugio le opportune disposizioni al Podesta' di competente.

IL MINISTRO
F.to BUFFARINI

- 1 -

Begutachtung der Kunstgegenstände jüdischen Eigentums.-

1) Mit entsprechender Verfügung ist die Beschlagnahme aller den Juden (auch wenn sie 'diskriminiert' sind) oder israelitischen Anstalten gehörender Kunstwerke angeordnet. Als Kunstwerke verstehen nicht nur die Werke der bildenden Kunste (Malerei, Bildhauerei, Stiche etc.) sondern auch die angewandten Kunstwerke, wenn sie für ihren Wert, nicht als Gegenstände gewöhnlichen Gebrauches betrachtet werden können.

2) Die Beschlagnahmeanordnung wird auch in diesem Falle vom Oberhaupt der Provinz ausgehen, aber die direkte mündliche Verfügung muss von der Oberintendenza für die Gallerien vorgebracht werden. Grundsätzlich, Ausnahmefälle ausgenommen die im Einvernehmen mit dem Oberhaupt der Provinz und mit den Oberintendenten für Gallerien zu schützen sind, werden die Beschlagnahmen denselben Besitzern der sequestrierten Kunstgegenstände erlassen.

3) Alle Anordnungen, welche das Sequester der Kunstwerke betreffen, erstrecken sich auf die Sammlungen von Altertümer auf die Sammlungen und Kabinett-Sammlungen und die Gegenstände wie in Absatz b) c) der Art. 1 des Gesetzes vom 1 Juni 1939 Nr. 1089 über den Schutz der künstlerischen und historischen Gegenstände.

4) Die Oberhaupt der Provinzen sind aufgefordert die nötigen Anordnungen ohne Verzug den zuständigen Podesta' zu erteilen.

DER MINISTER
BUFFARINI

Declassified E.O. 12356 Section 3.3/NNC 90-0084

Lit 2581

Declassified E.O. 12356 section 3.3/NND 963004

CONFIDENTIAL (6)

to the Ital. Sopraintendenza all'Arte the improvement of the protection of buildings and granted the support on large scale by the OK in matériel, personnel and money.

The Superintendency - apparently influenced by the Ministry - waited and was reluctant. Since the increasing air-bombardments (Montalcone, Trieste etc.) about 4 weeks ago, most urgent demands came in for construction-material and other material necessary for protective measures at Grado, Aquileia, Udine, Cividale a.o. The competent offices of the OK are most obliging, but certainly at this time I am no longer able to fulfil every demand, because of the complete change of the situation since October.

The Italians are disposed to put the blame all on us, if something should happen as to a monument which could perhaps have been avoided with a protective construction.

I have in writing told the Superintendency that I am fully aware of their position and that the Italian authorities alone are responsible.

No.

Shall I do so?

Protective measures in accordance with the available materials are ordered and partly already under construction at Cividale (Cathedral and museum) and Udine (Cappella Manin, S. Maria in castello).

2) Bills of Dr. Prodi. (Details not translated)

Sections III and IV are not relevant to this report.

Enclosure 1. Verbal statement of policy of Gen. v. Vietinghoff's office in reply to Prof. ... proposals of 17 July 44.

(received 21/XI/1944)

Declassified E.O. 12356 Section 3.3/NND 945120

No.

to a covenant which could perhaps have been avoided with a protective construction.

I have in writing told the Superintendency that I am fully aware of their inaction and that the Italian authorities alone are responsible.

Shall I do more?

Protective measures in accordance with the available materials are ordered and partly already under construction at Cividale (Cathedral and museum) and Udine (Cappella Manin, S. Maria in Castello).

2) Bills of Dr. Predl. (Details not translated)

Sections III and IV are not relevant to this report.

Document 4. Naval statement of policy on behalf of Von Reiner's office in reply to Rahn's proposals of 17 July 44.

(received 21/XI/1944)

Embassy of the Gauleiter

To the
Reichsverwalter
Dr. Walter Predl

Klagenfurt

Klagenfurt 26/X/1944

A/Jo
G./Rat

Subject: Jewish property in the Operational Zone.

On 17 July 44 you requested a decision of the Gauleiter over the confiscation of Jewish property. Your proposal is to give the objects to the various provincial museums. The Gauleiter has given his consent to this proposal. You should however set aside those objects which have a special interest for Carinthia.

- 1 -

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NSC Memo 11/24/82 NSC 1987

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2. Cecil Low has also requested that a search should also be made for objects of art (confiscated loads in the free port of Trieste) should be given to the Museum at Klagenfurt.

I enclose herewith your letter.

Hell Hitler
signed: Belaker
Hauptsturmführer

Document 5. Letter (on FREE [illegible] of May 31 concerning acquisition of Jewish works of art and books for Klagenfurt and verbal approval thereto.

Secret V/b.

OKW — May 31th 1944

Subject: Jewish goods stored in the port of Trieste; works of art.

To the
High Commissioner Dr. Rainer
Governor and Governor of the Reich in Carinthia

Friend,

I. By order of the Fuehrer section of the High Commissioner we have inspected for objects of art those Jewish goods exported from the Reich which at the end of May were still in the port of Trieste. It should be remarked that really valuable objects were kept back by the export commissions in Vienna and Munich; in those depositis therefore there are only objects of second quality. The most valuable of these - some paintings, sculptures, objects of application art such as glass, porcelain, embossed work etc - have been selected and I request that these things be given to the Museum of the Reichsgau Carinthia at Klagenfurt. There are also some paintings which could perhaps be used for decoration for state-rooms. The Fuehrer section has set up an inventory of these objects, which will be sent to you for further decision.

II. My request in question does not conflict with my previous proposals as to the realignment of Jewish art-property to the Museum of the Adriatic Coastal Zone, inasmuch as these objects come originally from the Reich (mostly from Vienna).

Subject: Jewish [illegible]

To the
High Commissioner Dr. Friedrich Rainer
Chief Chief and Governor of the Reich in Carinthia

Trieste.

I. By order of the Finance section of the High Commissioner we have inspected for objects of art those Jewish goods exported from the Reich which at the end of May were still in the port of Trieste. It should be remarked that really valuable objects were kept back by the export commissions in Vienna in [illegible] and 1939; in these depositis therefore there are only objects of second quality. The more valuable of these - some paintings, sculptures, objects of applied art such as glass, porcelain, embossed work etc - have been selected and I request that these things be given to the Museum of the Reichsgau Carinthia at Klagenfurt. There are also some paintings which could perhaps be used as decoration for state-rooms. Finance Section is making an inventory of these objects, which will be sent to you for further decision.

The proposal in question does not conflict with my previous proposals as to the assignment of Jewish art-property to the Museums of the Adriatic Coastal Zone, inasmuch as these objects come exclusively from the Reich (mostly from Vienna). The Adriatic Coastal Zone therefore is not losing anything.

II. I ask furthermore that gaps in the Museum library of history of art shall be filled from the books of former Jewish ownership which are now being sorted. I am sure there are in the Jewish libraries series of books referring to history of art which we do not possess at Klagenfurt and under the present circumstances are not able to buy any more. I ask you for your consent.

J. Frodl

Answer (added in pencil 1/8)

Tel. [illegible] 1941 (1/7/41: The Gauleiter gives his consent, signed with "Heil". The Finance section has been informed.

M.T. (1/7/41.
(Erika Trautenegg)

- 6 -

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND 0[illegible]

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CONFIDENTIAL (61)

Documents 6-8. Correspondence relating to selection of Fine Arts books at Salzburg for the library at Klagenfurt.

Document 6.

Chancery of the Gauleiter
Head of the Chancery

Klagenfurt 15/VI/44

To the
Chief of the Finance department
at the High Commissioner
Mr. Ott or. Major
Trieste Palace of Justice

Subject: Jewish books at the Free Port at Trieste.

The Commissioner for protection of monuments in the Operational Zone, Dr. Frodl, has asked the Gauleiter to be allowed to complete the art-historical library with books from Jewish property. The Gauleiter has given his consent. I inform you of this decision.

Reisker
Gauhauptverbellmeister

Document 7. (See 5-8 above.)

To the
German Advisor of the province of Friuli, for
attention of Dr. Walter Frodl,
Udine

19 Aug 44

I ask you for an inventory of the books which, on your instructions, Frau Dr. Hanfstaengl has taken from the stock of books of Jewish property in the synagogue in Trieste. I call your attention to the fact that further fine art books have already been stored in the synagogue, and I ask you to send at the beginning of September a representative who may examine some more of these. Before you send anybody, please phone or write to me. Dr. Haig and Dr. Rosenfeld will be in Trieste at this time.

Declassified E.O. 12356 Section 3.3/NND No. 785017
2008

Subject
Counterintelligence

Document 7. (See 6-d above.)

19 Aug 44.

To the
German Advisor of the province of Friuli, for
attention of Dr. Walter Pfaff,
Udine

I ask you for an inventory of the books which, on your instructions, Frau Dr. Hanfstaengl has taken from the store of books of Jewish property in the synagogue in Trieste. I call your attention to the fact that further fine art books have since been stored in the synagogue, and I ask you to send at the beginning of September a representative who may receive some more of these. Before you send anybody, please phone or write to me. Dr. Haigh and Dr. Tschiffely will be in Trieste at this time.

By order
D. Lukas.

Document 8. (See 6-d above.)

HQ/VII/44

Udine

Sect/V/D

To the
Mil. Commissioner
Abt/V. for Dr. Lukas
Trieste

Subject: Books of history of art in the synagogue at Trieste.

The selection of Fine Art books in the synagogue at Trieste was made in the

- 7 -

Declassified E.O. 12356 Section 3.3/NNE 80-78 7/30/17

Declassified E.O. 12356 Section 3.3/NND 945 CNN/T 1/25/94

CONFIDENTIAL

beginning of July rather hurriedly, since they were supposed to be transported very soon to their destination in the Reich with a transport furnished by the 11th Quartermaster. Dr. Reigl, because of the short time for packing, kindly gave his consent to later inventorizing, especially because only then will it be possible to separate those books, which perhaps already exist in the Klagenfurt library, with which I am not very familiar. I informed Director Reigl in writing about this matter on 6 July 1945. Unfortunately it has not so far proved possible to dispatch the cases, and the inventory is therefore still to be made. I should be very much obliged if you could in pursuing do something for the forwarding of the cases which are in the Synagogue, ready nailed and addressed. The cases should go from Villach by railway to Lienz/Drau, but to simplify the matter they may be delivered to the Saison at Villach which will provide for further transport. I thank you for your information that other books in which we may be interested are stored in the Synagogue. I shall write to you about these early in September.

The Officer for Protection of Monuments in
the Adriatic Military Coastal Zone

By Order
Keith Roosbrough

Document 8. Letter from Reigl to Head of concerning works of art, the property of emigrated Jews, from the Free Port of Trieste, selected for the museum at Klagenfurt.

Subject: Works of Art from Sequestrated Jewish property, Trieste

V/D

KLAGENFURT 3 Jan 45

To th
Conservator and Reich governor
in Carinthia
Klagenfurt

Conservator!

A few days ago I had the opportunity to select from the sequestrated Jewish goods the objects for our collection - the goods in question were property of emigrated Jews from Villach, which were at the Free Port of Trieste and are now to be sold through the agency of the Germans. The inventory is not yet made and it

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Declassified E.O. 12356 Section 3.3/NND No. 185017

Document 5. Letter from Frohl to Reich concerning works of art, the property of American Jews, from the Free Port of Trieste, selected for the museum at Klagenfurt.

Subject: Works of Art from Sequestrated Jewish property, TRIEST

V/D

KLAGENFURT 8 Jan 4[illegible]

To th
Gauleiter and Reich governor
in Carinthia
Klagenfurt

Gauleiter!

A few days ago I had the opportunity to select from the sequestrated Jewish goods the objects for our collection - the goods in question were property of emigrated Jews from VIENNA, which were at the Free Port of TRIEST and are now to be sold through the Office of the Devisenschutz. The quantity is not large, and it is limited to some quite good paintings, prints, glasses, and some small paper. Finance department will probably rule that we have to buy these objects and will press this ruling upon you, Gauleiter, give a definitive order on the matter.

I request therefore, that you instruct the Finance department of the High C[illegible] minister to give the objects in question to the Reichsgau museum at Klagenfurt f[illegible] of charge.

Heil Hitler!

F(rohl)

- 8 -

CONFIDENTIAL

(4)

CONFIDENTIAL

Document 10. Letter from Proll to Rutzen, setting out in 3 pleasures that a Jewish collection in PRAGUE for Rutzen personally; the remainder to pass to STATE Museum.

Boot. V/D

ODDB — 14/VIII/44

Subj: Its Whereabouts of Jewish art property to the Reich Office at Udine.

To the
High Commissioner, Conciliator and Governor of the Reich in Carinthia
Dr. Friedrich Rainer

Private

With reference to my report of July 1/44 re above the disposal of art-objects from confiscated Jewish property I should like to make the following proposal, subject, for your kindly decision.

In the province of Friuli up to now 4 large crates have been confiscated. In accordance with your instructions I shall send to Carinthia as soon as possible the following 3 important paintings:

Ruisdael, Oswald: Street through a waterfall ravine (Ht. 93,5 cm, L. 77 cm). Signed bottom right. Good condition. Oil on linen.

Tenins, Alfredo: Horse-sledge galopping in snow (Ht. 51,5 cm, L. 60 cm) Signed. Good condition. Oil on linen.

Friedländer, Friedrich: Small interior with seven persons sitting round a table (Ht. 57 cm, L. 64 cm). Signed. Good condition. Oil on linen.

The paintings belonged to Filippo Brunner, Lodi Monastir.

I propose to give the following objects (listed separately, not here translated) to the Reich Office at Udine and should be obliged, if you would send a note indicating the consent of the Gauleiter to the Finanz section at Trieste (Dr. Plachetsky). Following my first report to the Gauleiter and his consent in principle I have already talked over with Dr. Plachetsky the form of the handover.

Proll.

Copies for information to:

Declassified E.O. 12356 Section 3.3(b)(1)(6)
NARS, Date 12-28-00

55. Following I take that pertains:

Lobenbach, Oswald: Street through a mountain ravine (Ht. 99,5 cm, L. 77 cm). Signed bottom right). Good condition. Oil on linen.

Tuscina, Alfredet Roman-sledge galloping in snow (Ht. 54,5 cm, L. 80 cm) Signed. Good condition. Oil on linen.

Friedländer, Friedrich: Barrel interior with seven persons sitting round a table (Ht. 52 cm, L. 64 cm). Signed. Good condition. Oil on linen.

The exhibits belonged to Filippo Brewster, Isola Bamenild.

I propose to give the following objects (listed separately, not here translated) to the Kunst Office at Tilno and should be obliged, if you would send a note indicating the consent of the Gauleiter to the Finanz section at Telcato (Dr. Fischbach). Following my first report to the Gauleiter and his consent on principle I have already talked over with Dr. Fischbach the terms of the hand-over.

Proell.

Copies for information to:

1) Oberste Kunstbehörde, Abteilung V, Telcato
2) Oberste Kunstbehörde, Finanz Section (Dr. Fischbach), Telcato

Tilno, 14 Aug 44

- 2 -

CERTIFIED

620

Declassified E.O. 12356 Section 3.3/NND 969004
NARS, Date 4/28/14

Declassified E.O. 12356 Section 3.3/NND 963215 By NARS, Date 12/28/82

Document 11. Report by F.S.S. on recovery of three pictures in Gau Kärnten.

Report by F.S.S. on recovery of three pictures reffered to in 10, at Mittewald in Kärnten. The pictures are now in the hands of the ZKAD Officer at Klagenfurt.

Subject: Art pictures in possession of Germans.

On 3 Jun. 1945 I went to Mittewald Kinderheim, Mattberg and collected three art pictures that had been left behind there by unknown persons. The Heimleiterin Clementin Hildegaard gave the following information:-

Between 5 and 9 May innumerable Germans including some of the Gau personnel stayed at the Kinderheim on their way from Italy into Austria and left behind several wooden boxes etc. containing typewriters etc. On 19 May the Heimleiterin noticed outside the Heim a large wooden case addressed as follows:-

To Oberaten Kassierer, Bankdirektor und Aufsichtsratthalter
Dr. Friedrich Rainer
Klagenfurt.

From Oberste Kassierer
Abteilung: Zentralschatz
Udine.

The case had definitely not been outside the Heim the day before but Clementin has no idea from where it came.

The British soldiers opened the case and found three valuable looking pictures.

Clementin reported the matter to F.S.S. Villach on 2.6.45. She states that the typewriters were consigned to the Landrat at Villach.

L. S. U.

583591

C Wallwork Sjt.

Documents 12-13. Correspondence concerning the Art objects from the Collection of Rainer, [illegible]

Dr. Friedrich Palmer
Klagenfurt.

From Oberste Kommission
Abteilung Denkmalschutz
Wien.

The case had definitively not been outside the Hofburg the day before but Clemens has no idea from where it came.

The British soldiers opened the case and found three valuable looking pictures.

Clemens reported the matter to F.S.S. Villach on 2.6.45. She states that the typewriters were consigned to the Landrat at Villach.

4. 6. 45

383351

S Hallwach Sgt.

Documents 12-13. Correspondence concerning Nazi art objects from the Collection of PULLITZER, a [illegible] selected for the KLAGENFURT [illegible].

Document 12.

Secret V/P

WIEN, 17 March 45

To the [illegible] Commissioner
Secret. V
KLAGENFURT

Subject: Transport of works of art to Carinthia.

The following works of art from the property of Pullitzer, Via Cornuta, WIEN, have been selected for the [illegible] at Klagenfurt:

Top Secret

Declassified E.O. 12356 Section 3.3/NND No. 183214
By [illegible] NARS, Date 12/28/82

Declassified E.O. 12356 Section 3.3/NND 940012 By ONS, NARS, Date 12/28/94

CONFIDENTIAL

1. Painting: Adoration of the Magi, oil on wood, 15th cent.
2. Wooden figures with setting (altar figures, reliquary) 15th cent.
(Typing error: illegible)
1 small box, wood studded with iron nails, folk-lore
1 small box in form of a chest, wood with reliefs on the front
1 similar to front similar to the above

I ask you to have these objects packed and, if occasion presents, to send them in transport to the Reich, to be left at the Museum in Villach.

The Commissioner for the protection of Monuments.

By order:

Strike) Monforts(?)

Note: These objects are now stored in the Dorotheum at Linzerhart

---

Document 13. (See 12-15 above)

(illegible)

To the
Protection of Monuments Section,
the Linz Art Museum at

Linz

I have ordered that the works of art, which Dr. Hofstaetter has chosen for the Führermuseum, be sent in the next days. If there should be no room, they are to be taken to a cellar in the Reichsstatthalterei or to Schloss Thanhof. Dr. Jaros at the Reichsstatthalterei will be informed of the location of the cases (they leave Bur. probably on 7 April), and he will arrange about this with Dr. Pilgrim at the Landeshauptmann.

By order:

L/12 581

Note: These objects are now stored in the Depot[illegible] at Ellingerhof

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Document 11. (See 12-13 above)

TRANSLATION

To the
Protection of Movement Section,
the German Advisor at

[illegible]

I have ordered that the works of art, which Dr. Hofstaengl has chosen for the Reichsmuseum, be sent in the next days. If there should be no room, they are to be taken to a cellar in the Reichsstatthalterei or to Schloss Ehrenthal. Dr. Plona at the Reichsstatthalterei will be informed of the location of the cases (they have here probably on 7 April), and he will arrange about this with Dr. Pflugerl at the Gauobmannschaft.

By order:

[illegible]. Lehne

Inventory of works of art consigned to Corinthia from Jewish property in Villach (1) Feldkirchner and (2) already stored at the Rathaus.

Paintings

Adoration of the Magi, oil on wood 15th cent.
Saint Jerome in a landscape, oil on wood 15th cent.
Half figure of a bearded monk (gilded frame)
Landscape with mountains and river, oil on linen 20th cent.
Landscape with house and church, end of 19th cent. oil on linen
(In the synagogue) Landscape by Mat[illegible]r, signed and dated 1825 (?)

- 11 -

612

Declassified E.O. 12356 Section 3.3/NND No. 125014

Declassified E.O. 12356 Section 3.3/NND No. 785217

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Sculpture

3 int with cap, wood with setting, half figure (fragment) 15th cent.
Figure of a saint, wood with setting half figure (fragment) 15th cent.
Reliquary
Bust (head of an emperor) end of 16th cent. Wood with setting.
Apostle, wood figure 15/16th cent.
Standing apostle, wood figure 15/16th cent. Exhibited in the entrance hall.

Applied art

2 Ta sod from lamps
1 Iron candlestick for several candles
1 Iron candlestick for 1 candle
1 Candlestick gilded wood 18th cent.
2 Reliquary settings, gilded wood 18th cent.
1 Small box: wood studded with painted ironwork (fabliers)
1 Small box (in form of a chest), wood with reliefs on the front
1 Front of a box with reliefs (similar to the above)
11 Old frames, wood, mostly with settings.

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified per E.O. 12958 section 3.3(b)(1) NND 963211
by NARA, Date 12-18-06

58

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D. SS ACTIVITIES AS REFLECTED IN CAPTURED RECORDS

Document 11. Detailed account of the removal by the SS of the library of CASTEL DUINO (supplements text of Report, Section 5)

The historic Castle of DUINO, on the coast between TRIESTE and A[illegible], is the property of the Principal della Torre e Tasso (Thurn und Taxis). The present owner, the American-born widow of the late prince, is in Switzerland. The Administrator is Major Erwin LIESS, who is resident locally, and has supplied the accompanying account of the removal of the library by the SS. in August 44.

During the war the castle was occupied successively by Italian militia, by German sailors, and by the headquarters of the SS Landschutz[illegible], commander: Hauptsturmführer BARTHEL. In July 44 an order was received from the SS. commander of the Adriatic Coastal Zone, the notorious General Globotschnik, that the valuable library of the castle was to be removed. A protest through the Protocol apparently secured its retention on condition that the keys be handed over to a certain Abt Gisbo from Klagenfurt, whose name Liess does not precisely recall; he is described as of medium height, well built, [illegible] with glasses and a medium curly moustache ('all'inglese'), and claimed to be on the staff of Gauleiter Rainer at Klagenfurt.

Early in August without further notice a German military lorry and trailer came out to Duino and removed a load of the best books. Liess was afraid this was on the orders of Globotschnik and that the books were being removed to Carinthia and subsequently to Germany to ensure their safety from air-raids. Liess and the [illegible] Prince Pino Della Torre, via Rimini 13/A, Rome, protested and tried at least to obtain a receipt, but were met with temporising answers. No receipt was ever given.

The castle was left with the books. The family's works of art were already in a place of safety and the family archives of Thurn und Taxis were at Regensburg.

The only reference to this library in the files of the Landschutz organisation is a passing reference by Dr. Lenhart [illegible] in an aide-memoire, dated 1 Feb 45, recording a meeting with a certain Obersturmführer Hamilton [illegible]:

"Moreover, H. mentioned only in the case of several libraries and of the books confiscated from private Jewish ownership. Under his direction the library of Castel Duino was taken to safe custody in Munich. One copy of the [illegible]

[illegible] of the Antwerp Oriental Books, the Antwerpsche Oosterlandsch, that the valuable library of the oneria was to be removed. A protest through the Prefect apparently secured its retention on condition that the keys be handed over to a certain advocate from Klenton, whose name Lemar does not precisely recall; he is described as of medium height, well built, [illegible] with glasses and a medium curly moustache ("all'inglese"), and claimed to be on the staff of Gauleiter Kaiser at Trier.

Early in August without further notice a German military lorry and trailer came out to Arlon and removed a load of the most books. [illegible] stated this was on the orders of Gl.Leutenant Hotz that the books were being removed to Germany and subsequently to Alsace to ensure their safety from air-raids. Lemar and the Provincial Chief Librarian, Mlle Hanquet (1/2, rue Hamoir, tel. 437), protested and tried at least to obtain a receipt, but were met with complete evasion. No receipt was ever given.

The cabala was also taken with the books. The family's works of art were also in a place of safety and the family archives of Thure had also not been touched.

The only reference to this library in the files of the Denkmalschutz organization is a passing reference by Dr. Hinfelaar in an aide-memoire, dated 1 Feb 45, recording a meeting with a certain Untersturmführer Stanislaus [illegible]:

> "Hauptsturmf. St. interested himself only in the case of several libraries and of the books appropriated from private Jewish ownership. Under his direction the library of Chaskel Heine was taken in safe custody in Klenton. One copy of the catalogue is with the library; Hauptsturmf. St. has the other."

Fredl professed ignorance (apparently genuine) of the affair.

Huber states that his first knowledge of the matter was a protest by the Prefect of Klenton, who stated the library was State Property. He enquired and found that SS General Globotschnik had ordered their removal from Duino. He states he protested and received in reply, over the signature of v. Lerach, a brusque statement that it was an SS matter in which he was not to interfere, and he took no further action.

As already reported by Major Cowie-Burry and Captain Brooks (para. 26, Second Report on MFA in Gau Klenton, FW. 3011, Govt. Gau Klenton, ref. MGK/96, dated 4 June 45) the whole or a substantial part of the missing books has since been recovered in the castle of Schloss Frauenburg near Klagenfurt. In the same attic were two smaller caches of books, which on internal evidence are probably the stock of Jewish book-dealers in Italy; and an assortment of works of art, which are subject

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Declassified E.O. 12356 Section 3.3/NND No. 945214

of a separate inquiry. The Castel Duino library-catalogue was also found, and the books are now being checked.

The castle is the property of Hans Rothschild at present in custody at Klagenfurt. Rothschild is a preliminary interrogation denied all knowledge of the books, stating that he was away from home. He however has had a number of General Globotschnik's SS. staff in custody, and as such well known by name to Haber, there can be little doubt of his culpability. He had also been in the office of the Reichsstatthalter zur Festigung des Deutschen Volkstums (Himmler's organisation) at Klagenfurt, and his castle is used by employees of this office as a safe deposit.

From the above it is evident that the library was removed by the SS. The failure to give a receipt and the removal to Haber invalidate the claim that it was taken for its better safety. Those responsible were Globotschnik (since dead), Rothschild, Hermuthner, and the aforesaid Stangl[illegible].

Document 14. Statement by Count Lanza, administrator of the Principe Della Torre e Tasso, owners of Castel Duino.

CASTEL DUINO, 5 July 45

In the month of July 44 the then "Gruppenführer Globotschnik" (Commander of the SS of Trieste and surrounding territory) gave orders - transmitted to Hauptsturmführer Dr. Hermuthner, Commander of the "Ordnungsbataillon" School stationed at Castle Duino - to remove the library of the Castle Duino, property of the Principe della Torre e Tasso, Duke of Castle Duino.

At first the orders and instructions of the House of the Prince, which were begged the above-mentioned "Gruppenführer Globotschnik" through the Prefect of Trieste, Dott. Coceani, to be so kind as to withdraw the order, so as to avoid the removal of the valuable volumes.

It was indeed promised that the library would remain at the Castle; but the library itself was to be closed and its keys were to be undertaken the "Reichs-mailer" (I do not know exactly the name of this lower; it resembled something like Dreyer, Preuhenker, or Prondenthal). He is a man slightly taller than the average, well built, with a healthy complexion, wearing mustaches in the English fashion, and spectacles; he said he was the director of Fine Arts at Klagenfurt and had his office with the "Reichsführer Himmler" of Salzburg.

Approximately twenty days later, after the above order had been withdrawn, at the beginning of August 44, a large German military lorry, with trailer, came to the Castle with some troops of the [illegible]

Declassified E.O. 12356 Section 3.3
NSN/CSSM 9-87 No. 1
By [illegible] NARA, Date 1/25/17

Torre e Rizzo, Duchy of Castle Dulac

CASTLE DULAC, 5 July 45

In the month of July [illegible] the then "Gruppenführer Globotschnik" (Commander of the SS of [illegible] and surrounding territory) gave orders - transmitted to Sturmbannführer Ing. Brunthor, Commander of the "Ordensschutzführer" School stationed at Castle Dulac - to remove the library of the Castle Dulac, property of the Princes Julio Torre e Rizzo, Duke of Castle Dulac.

At first the underground administrator of the house of the Princes, [illegible] begged the above-mentioned "Gruppenführer Globotschnik" through the Prefect of Trieste, Dott. Cocconi, to be so kind as to withdraw the order, so as to avoid the removal of the valuable volumes.

It was indeed promised that the library would remain at the Castle; but the library itself was to be closed and its keys were to be consigned the "Reichsmarschall" (I do not [illegible] exactly the name of this lord; it sounded something like Prosenfl, Proudemberg, or Proudenthal). He is a man slightly taller than the average, well built, with a healthy complexion, wearing moustaches in the English fashion, and spectacles; he said he was the director of Fine Arts at [illegible] and had his office with the "Kunstler Reichs" of Munich.

Approximately twenty days later, after the above order had been withdrawn, at the beginning of August '44, a large German military lorry, with trailer, came to the Castle with some troops of the Wehrmacht" who were ordered to load the library volumes. I had not been previously informed and no reason whatever had been made. The books were loaded both on the lorry and on the trailer and transferred to Trieste. When asked about the reason of the removal of the library, the Commander "Hauptsturmführer Ing. Brunthor" answered that as long as they remained at the Castle, the books could not be considered safe against possible bombardments and therefore they were to be removed for the time being to Trieste, in care of the the High Commissary "Dr. Reader", and then transferred to Munich. (The exact location remains unknown).

The many protestations made both by the undersigned and by the lower of the household of the Princes, Avv. Piero Port, to the Gruppenführer Globotschnik and to the Commander of the Ex. Hauptsturmführer School, Brunthor, were useless.

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Declassified E.O. 12356 Section 3.3/NND No. 778217

Declassified E.O. 12356 Section 3.3(b)(1)
NND 963215
By NARS, Date 12/28/96

57

CONFIDENTIAL

We asked several times for a receipt. When this was asked from "Dr. Globotschnik", he answered that the receipt was to be delivered by the Gen. "Hauptsturmführer Rauther"; and vice versa, when the receipt was asked for from the latter, it was said that it was the business of the "Dr. Globotschnik" to deliver it. So two months passed by and we could not get any final answer. Meantime the defeat of the Germans took place.

We never managed to have the exact location of the library revealed to us. Several volumes were also taken by some non-commissioned officers and enlisted men of the SS, who were present when the books were loaded on the lorry.

Beside the books, the card-index of the library was also removed. It is therefore impossible to state which books of the library of the Castle were removed.

Each volume of the library bears on the back face of the cover a book-plate representing a tower with two crossed lilies and the words "Ex-Libris" on top and "Castello di Duino" at the bottom. This will make it possible to recognize with certainty any book removed from the library of the Castle of Duino.

/s/ Adam Wolf

Administrator of the
Household of the Princess.

Document 16. File-memorandum by Dr. Rudolf Wagner on activities of SS-Untersturmführer Stanglica.

Conversation with Untersturmführer Stanglica (Polizei at Udine).

Untersturf. St. is not charged by the SS especially with the protection of art and archives; he has been in charge only by chance now and then, he would however like to help us with work in the future. Sturmbannführer von Alvensleben, Commander of the SS and the police of the Friuli provinces, has given his consent.

Untersturf. St. in general has taken care of single libraries and the books from Jewish private property. He took at present the library of the castle of Duino

"Castello di Duino" at the bottom. This will make it possible to recognize with certainty any book removed from the library of the Castle of Duino.

/s/ HITLER [illegible]

Administrator of the
Household of the Princess.

Document 16. Memorandum by Dr. [illegible] activities of SS. Untersturmführer Stangl[illegible].

Conversation with Untersturmführer Stangl[illegible] at [illegible].

Untersturmführer St. is not charged by the SS especially with the protection of art and archives; he has been in charge only by chance now and then, he would however like to help us with work in the future. Standartenführer von Alvensleben, Commander of the SS and the police of the Friuli province, has given his consent.

Untersturmführer St. in general has taken care of single libraries and the books from Jewish private property. He took [illegible] custody the library of the castle of Duino in Carinthia. One copy of the catalogues is at the library, the other one is held by Untersturmführer St.

Before the inventorying of sequestrated Jewish private libraries took place on the orders of the Oberste Kommissar, the SS had chosen about 60 to 80,000 volumes which have already been sent to the Reich and will be given partly to SS libraries, but specially to the scientific sections of German war damaged libraries. The part left for division and disposal by the Gauleiter.

At Gorizia a library of about 700 volumes of Friulian literature has been sequestrated. The books have been sent to Carinthia.

It is said that at Trieste in the synagogue there are still two piles of valuable books, literature referring to Trieste since the beginning of the 19th cent.

[illegible] (Erik) [illegible] (Amtsmengl)

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Declassified E.O. 12356 section 3.4(b) NND 947[illegible]

Document 17. Letter of [illegible] referring to former property of Ed. Pollack, Jr. of [illegible], and protesting seizure by Ge. authority.

Sect. V/D.

[illegible], 28 Feb 41

Subject: Sequestration of Jewish property
Old picture dealer Oldenburg, property Pollack, [illegible].

To the
High Commissioner
Sect. V (Dr. Schmid)
at [illegible]

The acquaintances at Konstanz at [illegible] gave notice on 24 Feb that during the sequestration of Jewish property the competent police internal confiscation of [illegible] in old-painting by Palma Giovine, proprietor Edward Pollack, which is stored at the bishop's residence. I make the following observations.

I am really no object to the confiscation of the picture. I do not however contest the seizure of the picture from its safe custody by employees of the police and the transport to [illegible] Konstanz, as is proposed before. In other cases, the objects would be temporarily stored for safety in this district under the worst conditions, until the case is cleared by the authorities and the objects can be returned to their proprietors. In the case in question the painting would be kept in safe custody at a guaranteed by the public - tion of a note or stamp or some other form of writing without removing it from its present deposit. The decision is there also better protected to it if persons who have no idea how to handle it [illegible] it from [illegible] to whether [illegible] does it correctly. I refer to a case at [illegible], where a valuable Dresden [illegible] by the transport, an [illegible] handling of some jacket owners of the police. I ask you to use your influence at the High Commissioner of the [illegible] of the police to change that to [illegible], where value is such that it the police is [illegible] and first brother would not pay for it, be investigated not left to its do with.

I would like finally to point out that damage and contestation from evacuation are [illegible] but inevitable. Damage however, which occurs through carelessness and indolence and, whereas does is favorable opportunity, be avoided. I should be very much obliged for a note about the success of your action.

F-(all)

Declassified E.O. 12356 Section 3.3/NND No. 785014

however protect the owners of the paintings from its seizure by employees of the police and its transport to Munich as well, as was planned before in other cases. The objects should be temporarily stored for months in this depot under the worst conditions, until the case is cleared up by the technical and administrative authorities and the objects can be sent on to their proper owner. As to how to question the printing could be met is fully assured as regards me by the application of a note or stamp of some other form of marking which removing it from its present imprint. The picture is there once further protected from [illegible] no idea how to handle it themselves. It [illegible] to continue and does not serve it correctly. I refer to a case at Linz, where a villa like Caspar has been destroyed by the bombardment, and consider myself as some junior member of the police. I ask you to use your influence in the High Commander of the U.S. Zone of the police to change with the Reichs, whose value to such work in the police in Bizonia was great, together could not pay for it, be immobilized and left in its depot.

I would like finally to point out that damage and destruction from evacuation are deplorable but inevitable. Damage however, which occurs through carelessness and indifference must, whenever there is reasonable opportunity, be avoided. I would be very much obliged for a note about the success of your action.

Fr(Dr)

Document 12. Letter from Mayor of Linz to Dr. Hans Posse concerning correspondence over the [illegible] of the Hitler collection in Munich.

[illegible] IN MUNICH

M.F. M., 161 - 1477 P.A.

2 Feb 46

Subject: Works of Art formerly belonging to the Goering family.

To : The High Commissioner for the Provincial Administration of Württ - Baden.

Ref. your letter dated 13 J - 46, I would inform you that Dr. Alfred Feydl - who is charged with the protection of works of art in the Salzkammergut - has informed

- 11 -

(2) Filed [illegible]

Declassified E.O. 12356 section 3.3/NND 950 [illegible]

(56)

CONFIDENTIAL

our Director of the Communal Museums that nothing now remains of the bibliographical and artistic collections formerly existing in the Palazzo Mornuccio, Via Savorgnan, except a certain number of volumes of little interest on parliamentary history and two retouched frescoes of very little value. Unfortunately the remainder of this fine and valuable collection has been looted and is hopelessly lost.

The proceedings for the consignment of the remaining material have been started.

The Podesta'
(signature illegible)

Declassified E.O. 12356 Section 3.3/NND No. 785217

Declassified E.O. 12356 Section 3.3/NND No. 785017

CONFIDENTIAL

D. ARCHIVES

Document 19. Circular issued by Rainer on 10 Oct 44 outlining Archives Policy in the Military Zone.

The Chief Commissioner of the Adriatic Military Coastal Zone

V/Dr.Hu/Gl.

TRIESTE, 10.10 1944.

To: The German advisers for the provinces of
TRIESTE, FRIULI, GORIZIA, ISTRIA, LJUBLJANA and KARNTEN.

Subject: Professor Fromanher, Villach, The setting up of archives.

The Gauleiter and Chief Commissioner has charged the professor of the High School, Villach, Walter Fromanher, to establish within the Institute for Carinthian Research an archive which shall contain all important records of events in the Adriatic Military Coastal Zone, both past and present.

Professor Fromanher, in the course of his work to obtain a complete record of archival material that is, or has been, within the Military Zone and refers to the territory covered by the Military Zone; will ascertain which part of this material, because of its special importance, should be protected against partisans or air-raids, and he will ensure that the documents concerning the region since the formation of the Adriatic Military Coastal Zone are secured and receive proper treatment.

Prof. Fromanher in his above described task will apply to you with special wishes and demands.

I ask you to give him every assistance in the performance of his duty.

By order of:
(signed) Rainer

Verified:
Gartner
(employee of the chancery)

Declassified/pd E.O. 12356 Section 3.3/NND 963017, 1963

Adriatic Military Coastal Zone, both past and present.

Professor Fraenchor, in the course of his work to obtain a complete record of archival material that is, or has been, within the Military Zone and refers to the territory covered by the Military Zone; will ascertain which part of this material, because of its special importance, should be protected against partisans or airraids, and he will ensure that the documents concerning the regions since the formation of the Adriatic Military Coastal Zone are secured and receive proper treatment.

Prof. Fraenchor in his above described task will apply to you with special wishes and towards.

I ask you to give him every assistance in the performance of his duty.

By order of:
(signed) Rainer

Verified:
Gartler
(employee of the chancery)

Document 20. Letter from Fraenchor to [illegible] of German civil administration in OZAK [illegible] detailing the proposed work on archives

Klagenfurt, Oct 26th 1944

Subject: Archive Office

To: the German Adviser for the province of Gorizia at Gorizia.

The Hauptsturmführer Dr. Norbert Wurst, head of the archival and archive department at Trieste, has already let you know in his letter of information

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Declassified E.O. 12356 Section 3.3/NNO No. 785017

CONFIDENTIAL

35

18/X/44 reference: V/Nr. Hq/Ia, that the Chief Commissioner has charged me with the task of establishing an archives office for the field of operations. I ask you therefor to support me.

In drawing up the plan of work a immediate need is evidently to put under cover all the archives in the Military Zone, since they contain very important material not only relating to the Military Zone itself, but also for Carinthia in the South and in Carinthia. It is already known that some archives are heavily damaged by the vicissitudes of the war and that they partly are insufficiently protected; and I ask you therefore to consider all archives in the Military Zone in order to establish their contents.

For this task your help is requested. First of all three things must be established: 1) Number, type and location of the archives in your province. 2) How are these archives housed (if in dry rooms, if protected against bombs etc.) and 3) what exactly do these archives contain; which part of the material is important for the Military Zone (probably some or even all of them); which part is important for Deutschtum in the Military Zone; and finally which part of the material refers to Carinthia and to the relations of Carinthia with the South. To clear this last point it is necessary that the directors of the archives deliver as soon as possibly detailed tables of contents. (Some of the archives probably have already printed tables of contents.)

You are requested to issue orders to this effect in your province and to send the reports as received to the following address: Dr. V. Franzelin, Institute for Carinthian Research, Klagenfurt, Hermanngasse.

Should the reports, especially the ones referring to the location of the material, show any immediate danger for the archives, I ask you to provide immediately for the protection of the material.

Dr. Franzelin

Added in MS.

Passed to the scientific Adviser Prof.
F.E. Sicherstein with request for further instructions.

1/XI/1944

Document 21. Statement by Dr. Fausto [illegible], Superintendent of Monuments and Galleries for Trieste, Gorizia, and Istria, on

Declassified E.O. 12356 section 3.3/NND 963 [illegible]

probably have already printed tables of contents.)

You are requested to issue orders to this effect in your province and to send the reports as received to the following address: Dr. K. Praschker, Institute for Carinthian Research, Klagenfurt, Lendkai 40.

Should the reports, especially the ones referring to the location of the material, show any immediate danger for its archives, I ask you to provide immediately for the protection of the material.

Dr. Praschker

Added in MS.

Passed to the scientific Adviser Prof.
F.E. Zimmermann with request for further instructions.

1/XI/1944

Document 21. Statement by Dr. Fausto [illegible], head/merchant of documents and field agent for T-175/21 (N.A., on the subject of the removal of the Archivio Mocilliano from GORIZIA.

STATEMENT GORIZIA, 24 November 1944

Subject: Archivio Mocilliano, GORIZIA. Removal to T-175/21.

615

The Archivio Mocilliano at GORIZIA contains the collection of the historical documents concerning the county of the Princes of GORIZIA and GRADISCA, which was collected by the historian Carlo Morelli.

- 9 -

SECRET

Declassified E.O. 12356 Section 3.3/NND 963017 By NARS, Date 7/25/17

Declassified E.O. 12356 Section 3.3/NND

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The Archives themselves were stored in 24 crates (containing 369 bundles), and had been deposited with the Provincial Museum, CORINZIA.

On 17 Nov, at 1000 hrs. in the morning, part of the above-mentioned crates were removed on a truck waiting for the Curator of CORINZIA, no prior notice having been given other than a telephone call made from an office of the Curator himself.

The crates that were removed bear the numbers: 2, 3, 5, 6, 7, 8, 9, 11, 12, 13, 14, 24.

The remaining crates bear the numbers: 1, 4, 10, 15, 16, 17, 18, 19, 20, 21, 22, 23.

Prof. Francesco Saverio Zimmermann, Court Councillor and Head of the Office for Science for the Provinces of CORINZIA and of FRIULI (Wissenschaftl. Abteilung) stationed at CORINZIA, via Roma (Palazzo Istituto Universitario), having been requested to explain what had happened, today, in our presence made the following statement:

The above crates were transferred to SALZBURG on order of the Supreme Commissariate, on the basis of the circular of 16 Oct 44 of the Supreme Commissariate itself (signed by Hubert), which order d the compilation of an inventory of the historical documents relating to EAST TYRIA, etc., and the taking of especial care for the protection of the above-mentioned documents from air-bombing.

Such measures were taken in the interests of an Institute for scientific studies on EAST TYRIA, which has its seat in KLAGENFURT and was created by the Supreme Commissario himself and directed by Dr. Walter Preschner (Oberschule of VIENNA).

The order of transfer of the crates of CORINZIA is reported to have taken place following a letter dated 26 Oct 44 whether originating with the Supreme Commissariate or with the above-mentioned Institute at KLAGENFURT it is not known.

THE SECRETARY CHIEF OF THE PROVINCE OF CORINZIA

/s/ Orion

THE SUPERINTENDENT

/s/ Franco

1024

Such measures were taken [illegible] which has its seat in Innsbruck and the central office in GORIZIA, which has its seat in Innsbruck and the central office in GORIZIA, which has its seat in Innsbruck and the central office in GORIZIA,

Declassified E.O. 12356 Section 3.3/NND No. 785017

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HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

Ref: AC/20421/CFAA

10 Jul 45

JUL 11 1945

SUBJECT: Report on the German Kunstschutz (CFAA Branch) in Italy between 1943 and 1945.

TO: Executive Commissioner.

I enclose herewith copy of the report on the German Kunstschutz with an extra copy for onward transmission to the Chief Commissioner, please.

C.D. Bonham-Carter.
A.D. BONHAM-CARTER.
Lt. Colonel.
CF CA Section.

Copies to CC Clubbe
11 Jul 45

see M.54

12/7.

(Non Archive)

Declassified E.O. 12356 Section 3.3/NND 963017
By [illegible] NARS, Date 12-28-99

(9)

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives
(Tel. 20908, ext. 442 & 214; 70420)

091/32nd

30 June 1945

Subject: Report on the German Kunstschutz (MFA&A Branch) in Italy Between 1943 and 1945.

To : VP, CA Section, HQ Allied Commission.

SUMMARY

ORGANIZATION - General Page 2
EVACUATION PHASE I : November 1943 - June 1944 2
Staff 2
Activities 3
Last Days 4
Art Purchases 5
EVACUATION PHASE II : June - September 1944 5
Staff 5
Area of Responsibility 5
Activities 6
Transfer of Florentine Deposits 6
Private Collections - Mauly, Contini, Bourbon-Parma 11
Germanic Art 12
Archives 15

ORGANIZATION - General Page 2

MOVEMENTS PLAN I : November 1943 - June 1944 2

Staff 2

Activities 3

Last Days 4

Art Purchases 5

MOVEMENTS PLAN II : June - September 1944 5

Staff 5

Area of Responsibility 5

Activities 6

Transfer of Movable Deposits 6

Private Collections - Finally, Contini, Bourbon-Parma 11

Germanic Art 12

Archives 13

Reorganization 13

MOVEMENTS PLAN III : September 1944 - May 1945 13

Staff 13

Activities 14

Further Details about the Deposits in Alto Adige 14

General Information : Florence Bridges 17
Verona Bridges 17
Missing Pictures 17
Monuments Archives 18
Army Museum 18

CONCLUSIONS 18

LIST OF PERSONS : (a) German, (b) Italian 21

CONFIDENTIAL

Declassified per E.O. 12356 Section 3.3/NND No. 778017

613

Declassified E.O. 12356 Section 3.3/NND No. 785017

CONFIDENTIAL - General

At the time of the capitulation in N. Europe in 1945 the German War Office (OKH) first set up an MFA&A organization (Kunstschutz) to work with the various National Fine Arts Administrations of the occupied countries and assist them in the preservation and protection of works of art and monuments against war damage. The section was conceived entirely as a function of Fld. Gov. and was therefore only set up in countries under German Fld. Gov. - France, Belgium, Serbia, Greece. Holland being under a civil administration had no Kunstschutz. The co-ordination of the whole was assigned to a Director-General who belonged to OKH. (This was at first Prof. [illegible] and after 1943 his deputy, Dr. von [illegible]).

In Italy no Kunstschutz was set up until November 1943. Before that time the Italian Civil Administration functioned whilst and when hostilities began in Italy and Sicily such protective measures as were undertaken by the Germans were the result of the initiative of individual Commanders. But, as the war moved north up the Italian peninsula (and especially after the Armistice on September 8th), the German Army Group Commanders (Kesselring) realised that something more organised had to be set up if large numbers of historic buildings and movable works of art were not to be irreparably damaged, lost or destroyed. To this end therefore the Intelligence Branch (Ic) of the staff of C-in-C, South, was made responsible for initiating action and advising on all artistic matters and a competent officer (Leutnant Count [illegible], formerly of the German Historical Institute in Rome) appointed to deal with them. Meanwhile in Rome the German Embassy was already busy on the Consul [illegible], assisted by Dr. [illegible] and a young Art-Historian of the SS Dr. [illegible], both certain local action in connection with the Italian authorities for the proper protection and storage of works of art, archives, libraries etc. At this time the German staff officer was responsible for:

a) providing notices to prevent the use of historic palaces, villas etc. by troops.

b) removing works of art from danger in the front areas.

Meanwhile the German General Staff in Rome also, in October 1943, in advance of the war front, had the works of art, the valuable libraries and archives (Vatican Library, Propaganda etc.) in Rome carefully packed and ready to be moved. The Vatican was officially informed that the collections were in danger of destruction.

On October 10th 1943, Dr. von [illegible], then acting Director of Kunstschutz in the West, was ordered by OKH to proceed to HQ C-in-C South in order to [illegible] the establishment of an official "Kunstschutz in Italy." [illegible] his position on 15/10/43 and, after conferring with the various German and Italian officials and authorities [illegible], approved the

of historic buildings and movable works of art were not to be irreparably damaged, lost or destroyed. To this end therefore the Liquidation Branch (AM) of the staff of G-in-C, South, was made responsible for initiating action and advising on all artistic matters and a competent officer (Gerhard Pfeiffer Neuhaus, formerly of the German Historical Institute in Rome) appointed to deal with them. Meanwhile in Rome the German Embassy was already busy on and Colonel [redacted], assisted by Dr. Hess and a young art-historian of the SS Dr. [redacted], took certain local action in cooperation with the Italian authorities for the proper protection and storage of works of art, archives, libraries etc. At this time the German staff's duties was responsible for:

a) providing services to prevent the use of German planes, villas etc. by troops.

b) removing works of art from danger in the front areas.

Nevertheless the Hermann Goering Division was able, in October 1943, to remove of its own accord, all the works of art, the valuable library and archives from [redacted] and carry them all to [redacted]. The German authorities' collections were in danger of destruction.

In October-June 1943, Dr. von TRUCHSESS, then acting Director of Kunstschutz in the West, was ordered by OKW to proceed to H.Q. G-in-C South in order to [redacted] the establishment of an official "Kunstschutz in Italy. TRUCHSESS arrived on 19/10/43 and, after conferring with the various German and Italian military and civilian bodies concerned, announced the appointment as Director of Prof. H.G. [redacted], of Munich University. Kunstschutz was established as section VI of German Mil. Gov. (Mil. Verwaltung) in Italy but came directly under the control of the Gov. General. Liaison with G-in-C's staff was established through [redacted], who was to carry on as before.

[redacted] arrived in [redacted] on November 22nd 1943 and officially took up his appointment.

[redacted], Phase I : November 1943 - June 1944.

[redacted]. This was both military and civilian. [redacted] established himself in [redacted] and worked with [redacted] until the latter was recalled to [redacted] in February 1944. He decided at once to create a [redacted] branch office and appointed Prof. [redacted], Director of the German Art Historical

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785117

Institute there. The care of Archives and Libraries was entrusted to Dr. Gottfried LAND, of the German Historical Institute in ROME, who was for a short time (April - June 1944) assisted unsatisfactorily by Drs. MOCK and OPITZ of the same Institute. A technical constructional section for the protection and repair of buildings and monuments, working in conjunction with the Italian Superintendents and the Organisation TODT (for building materials) was entrusted to Dr. Norbert SCHLEGTENDAL, also of the German Art Historical Institute in FLORENCE.

In February MOCK was superseded as Director by A.V. Adj. Chef und SS Standartenführer Prof. Dr. Alexander LANGSDORFF of the Publications Department of the Prussian Ministry of Education. Three additional members of the staff were then recruited: Hptsturmführer [illegible], to deal with routine office administration; M.V.A. Prof. [illegible], of the Far Eastern Department of the Prussian State Museums and Dr. Leo [illegible], Director of the Bibliotheca Hertziana in ROME.

With the exception of DAVID (who stayed in ROME) all the personnel was in FLORENCE.

ACTIVITIES.

1. Placing of Protected Monument notices.

2. Protective Measures for buildings, works of art, and archives.

3. Assisting Italians to repair war damage to historic buildings.

4. Assisting Italians to bring back works of art from isolated deposits in the countryside, where the war risks were greater, to front places - ROME and FLORENCE - which had been declared "open cities".

Nothing need be said in detail of 1 - 3, for it must be granted that, on the protective side, the Kunstschutz worked hard and achieved very good results. At the same time, much valuable work was done by LANGSDORFF, at the military end, who was able to procure MT and petrol (the Kunstschutz had none of its own) and also to advise the C-in-C on the abandonment or de-militarisation of certain areas of prime artistic importance such as SIENA, ASSISI, FLORENCE etc.

The transfer of deposits however, is another story. During his stay in Italy in 1943 TIETJEN-HUNT made an official agreement with the Italian authorities on the conditions under which those works of art which had been evacuated to the country would be returned with German aid. In addition to this the FÜHRER issued, late in 1943, a Special Order to the effect that "those works of art which we owe to the genius of the Italian nation are to be returned to the open cities of ROME and FLORENCE where they can be protected from terror-air bing and safely preserved for Europe." This work was to be undertaken in agreement with the Fascist government and in the closest co-operation with the Italian Superintendents, who also were to

Declassified E.O. 12356 Section 3.3/NND No. 925217

2. Protective Measures for buildings, works of art, and archives.

3. Assisting Italians to repair war damage to historic buildings.

4. Assisting Italians to bring back works of art from isolated deposits in the countryside, where the war risks were greater, to fixed places - ROME and FLORENCE - which had been declared "open cities".

Nothing need be said in detail of 1 - 3, for it must be granted that, on the protective side, the Kunstschutz worked hard and achieved very good results. At the same time, much valuable work was done by [redacted], at the military end, who was able to procure MT and petrol (the Kunstschutz had none of its own) and also to advise the C-in-C on the abandonment or de-militarisation of certain towns of prime artistic importance such as SIENA, ASSISI, FLORENCE etc.

The transfer of deposits however, is another story. During his stay in Italy in 1943 [redacted] made an official agreement with the Italian authorities on the conditions under which those works of art which had been evacuated to the country would be returned with German aid. In addition to this the Führer issued, late in 1943, a Special Order to the effect that "those works of art which we owe to the genius of the Italian nation are to be returned to the open cities of ROME and FLORENCE where they can be protected from [redacted] bing and safely preserved for Europe." This work was to be undertaken in agreement with the FASCIST government and in the closest co-operation with the Italian Superintendents. The idea was to place the works of art temporarily under Vatican protection, a neutral power which controlled a number of suitable storage places throughout the length of Italy. At the ROME end such was achieved and innumerable transfers were made from places such as GENAZZANO, VITERBO, VELLETRI, TARQUINIA, TUSCULUM, CIVITA CASTELLANA, SUBIACO, CASTEL GANDOLFO, CERVETERI etc. In addition, deposits of works of art from Roman churches and museums such as the Museo Palatino or the Galleria Borghese were all brought safely into the City before its capture by the Allies on June 4th, 1944. At the FLORENCE end only a certain number of deposits were returned (some only in part) such as SANTA CHIARA, SPEDALINO, SANT'ANDREA DI MERCATO, CAPARRINI, etc. The sculpture which was stored in the disused railway-tunnel at [redacted] was also returned in great haste, on special orders from KESSELRING, who decided to reuse the tunnel because the new line had been destroyed by bombardment. Similarly the deposit at MONTEGRO was returned because the Germans wished to use the villa as their General HQ. In all these operations, lack of MT was the main obstacle.

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[redacted]. One operation, however, merits special attention as an example of Kunstschutz procedure: namely the transfer of the MONTECASSINO deposit to ROME. This, as already stated, had been taken by the Hermann Goering Division of its own account to SPOLETO. Efforts were then made by

Declassified E.O. 12356 Section 3.3/NND No. 778017

HQ. Army Group and [illegible] German authorities to secure the return of the collection to the VATICAN, but difficulties were encountered with this politically powerful and somewhat independent Division, whose intention was believed to be the transfer of everything to Germany. So far as is known, no catalogue or list of the cases taken was ever handled by the Division; shortage of transport was made an excuse for keeping the collection in CAPUA; permission was several times refused for Italian Superintendents to make an inspection and all enquiries were met with the answer that the Division alone was responsible for the safety of the objects. Nevertheless, Lt. STEINERT and Dr. HEILMEYER of the German Archaeological Institute in ROME, succeeded in being allowed to visit the deposit (though not to inventory the cases) which was in the Division's rear HQ at:-

Villa Colle-Ferruto, near CAPUANO

and HEILMEYER reports that those which he inspected appeared at that time to be properly sealed. In conjunction with the Italians, the problem of the MONTECASSINO collections was the first one with which VIETINGHOFF had to concern himself after his arrival in ROME (October 4). By the time ANDES arrived the Division had begun to relent. On December 6th the first consignment arrived in ROME and was handed over with considerable ceremony to the Vatican authorities at the Castel S. Angelo. On January 4th a second consignment was brought to the Palazzo Venezia. On both occasions ANDES was present and made a speech, yet he took no step to find out what was contained in the cases, nor to discover the correct number, nor to check whether the right amount had been handed over by the Division. ANDES claims still that he had not the power, even as head of the Kunstschutz, to question or issue orders to the Goering Division. He further maintains that he was quite unaware that 15 cases of works of art were missing, that this was not reported to him until much later, and that the first he heard of it was from the Allied radio after the fall of ROME, but that no mention was made there of 187 cases and as he had seen over 600 arrive he dismissed the story. ANDES states that he never heard that, to explain the missing cases which had been detected by the Italian authorities working from the original NAPLES inventories, the German officer in charge of the transport stated that two lorries had not arrived because of machine-gun fire en route, that as a result of this the Italian guards waited up all night to receive them, and that the two lorries never arrived.

ANDES has also stated that, subsequently, he heard that the missing cases were at KESSELRING's HQ at MONTE SORACTE, that he wrote to make enquiries about them and was told that it was no business of his. With that reply ANDES was content.

Steps must have been given of officers of the Hermann Goering Division who were connected with the removal of the works of art:-

Oberstlt. SCHLEMM
" SCHMIDT
Major PAPE

Declassified E.O. 12356 Section 3.3/NND 963 ON OSS/CIA

ceremony to the Vatican authorities at the Castel S. Angelo. On January 14th a second consignment was brought to the Palazzo Venezia. On both occasions [redacted] was present and made a speech, yet he took no step to find out what was contained in the cases, nor to discover the correct number, nor to check whether the right amount had been handed over by the Division. [redacted] claims still that he had not the power, even as head of the Kunstschutz, to question or issue orders to the Goering Division. He further maintains that he was quite unaware that 15 cases of works of art were missing, that this was not reported to him until much later, and that the first he heard of it was from the Allied radio after the fall of ROME, but that no mention was made there of 187 cases and as he had seen over 600 arrive he dismissed the story. [redacted] states that he never heard that, to explain the missing cases which had been detected by the Italian authorities working from the original MAFLIN inventories, the German officer in charge of the transport stated that two lorries had not arrived because of machine-gun fire en route, that as a result of this the Italian guards waited up all night to receive them, and that the two lorries never arrived.

[redacted] has also stated that, subsequently, he heard that the missing cases were at [redacted]'s HQ at MONTE SORACTE, that he wrote to make enquiries about them and was told that it was no business of his. With that reply [redacted] was content.

Three names have been given of officers of the Hermann Goering Division who were connected with the removal of the works of art:-

Oberstlt. [redacted]
" [redacted]
Major [redacted]

LAST DAYS. After the fall of ROME, and with the front moving ever closer towards FLORENCE, conferences were held between LANGSDORFF, [redacted] and PUZZI (the Superintendent of FLORENCE) and it was decided that, owing to the danger from fighter-bombers, no further removals should be made from outlying depositis back into the city. Then, on June 19th, Kunstschutz was ordered to leave FLORENCE with the rest of the German Mil. Gov. Bureaus established there. But before leaving, LANGSDORFF addressed a farewell letter to PUZZI which contains certain phrases which, in view of subsequent events, are of significance. Thus the letter begins: "At this moment when I have to leave FLORENCE and when the work to which I devoted all my energies, namely the protection of works of art, is completed, I feel impelled, from the bottom of my heart, to say farewell to you." And in the

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Declassified E.O. 12356 Section 3.3/NND No. 775217

concluding paragraph: "I have already told you that I am forming an art depositat on the ISOLA BELLA in LAKE MAGGIORE for the works of art from upper Italy."

It is therefore clear (and confirmed by interrogation), when LANGSDORFF and his staff moved north on June 19th, 1944, that

a. the Kunstschutz considered their work in Tuscany over.

b. no further Florentine deposits were to be moved.

c. ISOLA BELLA was to become the new central deposit for the northern region.

It is also evident, both from documents and conversation, that the Germans had already begun to worry about Allied broadcasts on the subject of their treatment of works of art. Kunstschutz felt itself unjustly accused and LANGSDORFF held his first press conference at the end of May. Furthermore, in his farewell letter to PAGE he commends himself and the work of the Kunstschutz to Prof. Woolley, whom he believes to be his Allied opposite number.

ART PURCHASES. Kunstschutz was supposed to look out for works of art in Italy which German museums might wish to acquire. Apparently the only transaction which took place was the purchase by MÜNZ of a picture by BOTTICELLI from Dr. VENTURINO in ROME for Lire 200,000, for the KAISER FRIEDRICH in BERLIN.

RESTRUCTURE, PHASE II : June - September 1944.

STAFF. Restricted by the so-called Green Line, Kunstschutz was first established on a regional basis as follows:-

VENICE: (HQ German Mil. Gov.) - LANGSDORFF, HAGEN, and GEROLA

VENICE and PARIS: HETTERSDORF and Dr. LEHMANN-HAUPTMANN of the Bibliotheca Hertziana, a new recruit.

Meanwhile KUNZENDORF, HEINZE and LAHR were sent off on tours round the various villas and palaces of MILLA and LICHTERT posting "Protected Monument" notices (23/6/44 - 3/7/44 and 9/7/44 - 24/7/44)

In July a new territorial division was made:-

MILAN: HAGEN, LAHR and MEYENBURG (for LIGURIA and PIEDMONT)

BERLIN: (HQ German Mil. Gov.) - LANGSDORFF, KUNZENDORF and HEINZE

Declassified E.O. 12356 Section 3.3/NNO 950 CNN/C 1/25/94

work of the Kunstschutz to Prof. Woolley, whom he believes to be his Allied opposite number.

ART PURCHASES. Kunstschutz was supposed to look out for works of art in Italy which German owners might wish to acquire. Apparently the only transaction which took place was the purchase by HITLER of a picture by [illegible] from Dr. VENTURINO in MILAN for Lire 200,000, for the LINZ ART MUSEUM in FLORENCE.

KUNSTSCHUTZ, PHASE II : June - September 1944.

STAFF. Restricted by the so-called Green Line, Kunstschutz was first established on a regional basis as follows:-

VENETIA: (HQ German Mil. Gov.) - LANGENHOFF, HITZIG, and ZERLE

VENICE and PADUA: HETTERSDORF and Dr. LEHMANN-HERTENLAUB of the Bibliotheca Hertziana, a new recruit.

Meanwhile KIRCHHEIMER, HEYER and LUCE were sent off on tours round the various villas and palaces of EMILIA and LOMBARDY posting "Protected Monument" notices (23/6/44 - 3/7/44 and 9/7/44 - 24/7/44)

In July a new territorial division was made:-

MILAN: HITZIG, LUCE and KIRCHHEIMER (for LOMBARDY and PIEDMONT)

EMILIA: (HQ German Mil. Gov.) - LANGENHOFF, HETTERSDORF and HEYER

VENICE and PADUA: LEHMANN-HERTENLAUB (for EMILIA and as for VENETIA, also liaison to Italian Fascist Govt.)

Dr. [illegible] was available through O.T. at SPOLETO. DOTT SCHMARSOW remained, as before, at HQ. C-in-C South-West.

AREA OF RESPONSIBILITY. Two areas of Italian territory lay completely outside the control of the Kunstschutz hierarchy as they were not administered under German Mil. Gov. but formed a direct part of the adjoining Austrian Gau. These were:-

1. The provinces of BELLUNO and TRENTO, which were under Gauleiter HOFER and formed part of Gau TIROL (known also as VORALPENLAND).

CONFIDENTIAL

119

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND 969017 By NARS, Date 12/28/11

b. The provinces of BELLUNO and UDINE and the whole of VENEZIA GIULIA which formed part of Gau KÄRNTEN under Gauleiter RAINER.

In these areas, which the Gauleiters controlled with the title of Chief Governor (Oberster Kommissar), the Fine Arts administration was in the hands of:-

a. Dr. J. KRIEGER, former Director of the BOZNER Museum and his assistant Dr. Milan MARIN; Dr. HUTER was archival adviser.

b. Dr. FRODL, Conservator of Monuments for KÄRNTEN, and his assistant Frau Erika THIEMANN.

ACTIVITIES. In addition to their other activities the following were assigned as important new tasks:-

a. Transfer of works of art from various places along the VIA EMILIA to the new deposit at VILLA MANIN.

b. The initiation of protective measures for some of the more important buildings and monuments (ALTENBURG)

c. The creation of an extensive photographic archive of objects and buildings not previously photographed, with a supplementary section (designed to help (d) below) showing buildings before and after damage. (ALTENBURG and LIEB-SCHOLTEN).

d. A study of the foreign press and a campaign of rebuttal against Allied accusations of destruction and looting. (ALTENBURG and LIEB-SCHOLTEN).

e. The beginning of an important deposit in VENICE. (LIEB-SCHOLTEN).

Problems of evacuation progress. At the beginning of July neither Kunstschutz nor Army Group C was in possession of a full list of the deposits around FLORENCE which had not been brought back into the City. Nor had LANGSDORFF agreed with the Army Group any policy as to how military units would deal with them if encountered during the phase of the fighting around FLORENCE. It was of the one accord, therefore, that Army Group, at the beginning of July issued an order to all German military units under its command, instructing them:

(i) to notify it anon to AG all deposits found;
(ii) not to remove the contents to some place of their own;
(iii) if evacuation of a deposit was necessary, to hand over the contents to the ecclesiastical authorities.

buildings and monuments (SIGNORELLI).

2. The creation of an extensive photographic archive of objects and buildings not previously photographed, with a comparative section (designed to help (d) below) showing buildings before and after damage. (GERMANINO and LAST-MOMENTS).

3. A study of the foreign press and a campaign of reprisal against Allied accusations of destruction and looting. (GERMANINO and LAST-MOMENTS).

4. The beginning of an important deposit in VERONA. (LAST-MOMENTS).

Position of evacuated artworks. At the beginning of July neither Kesselring nor Army Group were in possession of a full list of the deposits around FLORENCE which had not been brought back into the City. Nor had LANGENDORF agreed with the Army Group any policy as to how military units would deal with them if under fire during the phase of the fighting around FLORENCE. It was of its own accord, therefore, that Army Group, at the beginning of July issued an order to all German military units under its command, instructing them:

(i) to notify at once to AOK all deposits found;
(ii) not to remove the contents to some place of their own;
(iii) if evacuation of a deposit was necessary, to hand over the contents to the ecclesiastical authorities.

At the same time application was made to FLORENCE City Commander to obtain from the Italians a list of the remaining deposits. This list was forwarded to AOK (and to Inv. General for Info.) on July 15th with indications of which were the most urgent to evacuate, but stating that they should come to FLORENCE.

The first incident occurred on July 4th, when Col. KAUFMANN, FLORENCE City Commander, went for FOGGI and told him that, in view of the danger from shell-fire, the contents of the deposit at the Villa Bossi-Pucci at SETTIGNANO (pictures from the Pitti and Uffizi) had to be taken north of the Apennines. FOGGI protested that this action was entirely contrary to the agreement made with LANGENDORF only two weeks previously and that if the works of art had to be moved then they should come back to FLORENCE. FOGGI then called on WOLF, the German Consul, and asked him to intervene, and was subsequently informed that, at the time of KAUFMANN's warning, the works of art had already been removed from SETTIGNANO. They were, in fact, taken on July 3rd, by the

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Declassified E.O. 12356 Section 3.3/NND No. 0 1 2 5 8 7

Declassified E.O. 12356 Section 3.3/NND No. 785217

362nd Inf. Div., commanded by General [redacted], to MARINO DEL TRONTO (near [redacted]), who then asked AD what to do with them and was told on July 14th to offer them to the Cardinal-Archbishop of [redacted] or the BISHOP of [redacted] for safe-keeping. But as neither of these prelates was properly informed of the situation and both were afraid of some German trick, both declined.

On hearing about [redacted], POHL asked ZELP to send for LANGSDORFF, who arrived in FLORENCE from VERONA (occupied by [redacted]) at 4 a.m. on July 17th. Later in the morning LANGSDORFF called on POHL and was told:-

(i) that at 6 a.m. on the previous morning a German unit (Inf. Regt. ?1 (ret.)) had brought back to FLORENCE and handed over to the Director of the Pitti Gallery the more important items from the deposit at Castello Cattolica-Gallio at [redacted]. The German officer in charge was Col. von [redacted];
(ii) that two important pictures by Cranach, "Adam" and "Eve", were missing from this consignment;
(iii) that the works from [redacted] should be brought back right away to FLORENCE and that he, POHL, did not wish any further examination of deposits made.

LANGSDORFF asked for a memorandum on the matter and said that he would make himself personally responsible for the immediate return of the two Cranachs to FLORENCE. That evening LANGSDORFF and ZELP drove out to visit Inf. Regt. ?1, commanded by Col. [redacted], at [redacted] and to find the Cranachs. There were a number of pictures still left in the Castello, and these were removed to the cellars for greater safety. The Cranachs, it was discovered, had been separated from the rest because they were "Germanic art" and could not be exposed to the danger of being returned to FLORENCE, though LANGSDORFF admitted that it was the Regt.'s intention to take them to [redacted]. After some discussion, apparently, LANGSDORFF secured possession of the pictures from Oblt. [redacted] and gave the regiment a receipt for "two undamaged pictures, 'Adam' and 'Eve', by Lukas Cranach which are to be taken to Germany by the undersigned. Gr. Hdt. Chef. LANGSDORFF." The pictures were then placed in an ambulance and driven back to FLORENCE, where they were temporarily placed in LANGSDORFF's room in the Hotel Excelsior. POHL meanwhile was only informed by LANGSDORFF that he was on the track of the Cranachs.

On July 18th LANGSDORFF conferred with various military authorities in the FLORENCE region and made up his mind that the deposits should be removed to the north by the Germans, whether the Italians concurred or not. He formulated this policy in a signal to Mil. Gov. stating: "Some art deposits in villas in countryside are now in range of artillery fire. A fortnight ago when I had requested a lorry to bring the contents back to FLORENCE, the Italian Superintendents asked me to refrain from doing so because of the danger from aerial attacks. As trains are [illegible] and [illegible]

LANGSDORFF asked for a memorandum on the matter and said that he would make himself personally responsible for the immediate return of the two Cranachs to FLORENCE. That evening LANGSDORFF and ROLF drove out to visit Inf. Regt. 71, commanded by Col. RAUMER, at GREVE and to find the Cranachs. There were a number of pictures still left in the Castello, and these were removed to the cellars for greater safety. The Cranachs, it was discovered, had been separated from the rest because they were "Germanic art" and could not be exposed to the danger of being returned to FLORENCE, though LANGSDORFF admitted that it was the Regt.'s intention to take them to GREVE. After some discussion, apparently, LANGSDORFF secured possession of the pictures from Oblt. FEUERSTEIN and gave the regiment a receipt for "two undamaged pictures, 'Adam' and 'Eve', by Lukas Cranach which are to be taken to Germany by the undersigned. Hq. Abt. Chef. LANGSDORFF." The pictures were then placed in an ambulance and driven back to FLORENCE, where they were temporarily placed in LANGSDORFF's room in the Hotel Excelsior. POOLL meanwhile was only informed by LANGSDORFF that he was on the track of the Cranachs.

On July 16th LANGSDORFF conferred with various military authorities in the FLORENCE region and made up his mind that the deposits should be removed to the north by the Germans, whether the Italians concurred or not. He formulated this policy in a signal to Mil. Gov. stating: "Some art deposits in villas in countryside are now in range of artillery fire. A fortnight ago when I had requisitioned a lorry to bring the contents back to FLORENCE, the Italian Superintendents asked me to refrain from doing so because of the danger from aerial attacks. As taking in hand immediately supervision and direction of evacuation measures by our own troops ..... Please inform HENSEL SS and Polizeiführer OBF WOLFF and Prof. WOLF." POOLL was neither consulted nor informed and when, on the evening July 19th, he took round the memorandum which had been asked for to the Excelsior Hotel, he found that LANGSDORFF had already left. ROLF and LANGSDORFF took the two Cranachs and deposited them in VILLA, then went to the German Embassy at PARMA, where they remained until July 23rd.

It was during these few days at PARMA that LANGSDORFF had an interview with SS General WOLFF. What LANGSDORFF said is not absolutely certain, but as a result the matter was referred directly to HITLER and Gen. WOLFF then issued a special order to LANGSDORFF to "go and remove whatever could be saved of the undamaged works of art belonging to the Uffizi and the Palazzo Pitti in FLORENCE." Moreover an adequate quantity of SS was placed at LANGSDORFF's disposal by General WOLFF to carry out this operation.

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Declassified E.O. 11356 Section 3.3/NND No. 1/125

Declassified E.O. 12356 Section 3.3/NNS No. 785017

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On July 25th LAWRENCE and KUTHERSTEIN set out from VIENNA with 3 lorries. They passed through MILOZNA, where on July 27th they called on the Superintendent, SCHAEFFER, asked for the loan of two packers from the local Gallery and announced that they were going to FLORENCE to bring away all the works of art from that area. On July 28th and 27th - Col. HALDANE of the SS called twice on POOLE to inform him that he had been entrusted with the removal of all the most valuable works of art from FLORENCE. POOLE said that this could not be done and in fact nothing happened. No explanation of Col. HALDANE's orders could be discovered and LAWRENCE pretended to know nothing of him. On July 28th LAWRENCE arrived in FLORENCE and called on POOLE to inform him of his mission. LAWRENCE announced that he had found the two Crevaccia but would not say where they were. POOLE affirms that at this meeting the question of evacuating the deposits was again hastily discussed, that he told LAWRENCE that the deposit at DICOMANO was the one in most immediate danger and that if it had been decided to move it then the contents (antique and medieval sculpture) must be brought back to FLORENCE. This instruction was completely ignored, LAWRENCE sent eight away to DICOMANO, loaded 26 cases of sculpture on to his trucks and, without informing POOLE, set out with them on the night of July 30th for VIENNA, where they arrived on August 4th. It was during this return journey that LAWRENCE first went to MILANO to inspect the pictures from CASTELFUSANO. (Here he found that the German officer in charge was in contact with the Italians (ZAMPETTI) who were preparing to take over the collection.) After the event the Germans now claim that the Church of S. Onofrio at DICOMANO was in serious danger from bombing, that it was the only building left standing in the village, when the contention had first end that it was far too dangerous to think of taking the works of art back to FLORENCE. In considering these matters it is important to realise that the inhabitants of DICOMANO had all been driven away by the Germans and that, apart from bomb damage, the village had been heavily mined and blown up by the Germans and that the survival of the church was probably not as accidental as they would have it appear. Moreover the whole operation was hastily improvised and instead of taking the sculpture, as one would have expected, to the new deposits on the SCHLOSS IMMER, LAWRENCE took it direct to Gen. Wolff's Hq.

While LAWRENCE had been thus occupied, the Italians, in the form of BIADENI, Fascist Minister for Education, and Prof. Carlo GIOI, his Director General of Fine Arts, had been begging themselves trying to arrange for the transport of the works of art from MILAN to the new deposit (which GIOI had just visited) on the ISOLA BELLA. On July 26th GIOI wrote from PADUA to the Superintendent of the Gallery at MILAN informing him of the deposit at STRESA and asking him to get in touch with Kesselring's office in MILAN and also the Superintendent there (MORTARI) to instruct them (as being locally responsible) to supervise the transfer of the works of art to the ISOLA BELLA. On July 28th [illegible]

(Here he found that the [redacted] of the collections) at the Italians (L. PACCI) who were proposing to take over the collections. At the event the Germans now claim that the Church of S. Onofrio at [redacted] was in serious danger from bombing, that it was the only building left standing in the village, that the custodian had fled and that it was far too dangerous to think of taking the works of art back to [redacted]. In considering these excuses it is important to realise that the inhabitants of [redacted] had all been driven away by the Germans and that, apart from bomb damage, the village had been heavily mined and blown up by the Germans and that the survival of the church was probably not as miraculous as they would have it appear. Moreover the daily operation was heavily supervised and instead of taking the sculpture, as one would have expected, to the new deposits on the [redacted] ISLANDS, LANGDOFF took it direct to Gen. Wolff's HQ.

While LANGDOFF had been thus engaged, the Italians, in the form of BIGIONI, Fascist Minister for Education, and Prof. Carlo ANTI, his Director General of Fine Arts, had been busying themselves trying to arrange for the transport of the works of art from [redacted] to the new deposit (which ANTI had just visited) on the [redacted] ISLANDS. On July 26th ANTI wrote from PADUA to the Superintendent of the Gallery at [redacted] informing him of the deposit at [redacted] and asking him to get in touch with Kunstschutz office in [redacted] and also the Superintendent there (FUCHSIG) to instruct them (as being locally responsible) to supervise the transfer of the works of art to the [redacted] ISLANDS. On July 27th LANGDOFF was notified by ANTI that he was sending Prof. Renato [redacted] and Prof. Pietro [redacted] (from the nearby deposit at [redacted]) to take over the pictures at [redacted] and attend to their transfer, and on July 31st a report on their condition was handed by [redacted] to SIGNOR (that is to say, the day before LANGDOFF came to [redacted]). In addition to this Prof. [redacted] visited LANGDOFF's office in [redacted] between August 3rd and 5th with instructions from the Italian Govt. to demand the immediate restitution to the Italian Superintendents of the collections which had been moved. In LANGDOFF's absence, [redacted] was in charge and received a memorandum which he duly communicated to his superior. LANGDOFF was therefore in no doubt about the wishes of the Italians when he reported to SS General WOLFF on August 5th and asked for directions about where to store the works of art. It was, however, not only possible but relatively safe to transport the collections either to [redacted] or to the [redacted] ISLANDS, and the writ of Kunstschutz ran in both places. But General WOLFF, who makes no secret of his dislike and distrust of the Italians, especially of the Neo-Fascist Government, and who claims

Declassified E.O. 12356 Section 3.3/NNB, NARS, Date 7/25/97

Declassified E.O. 12356 Section 3.3/NND 985247

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that he was saving important art treasures both for ITALY and the world, decided that they should remain entirely under German Control. He therefore telephoned to Gauleiter HOFER at INNSBRUCK and informed him that he wanted storage accomodation in Gau SUDTIROL. HOFER suggested the CASTELROTTO and WOLF agreed. WOLFF was fully aware that this was tantamount to sending them into Reich territory because HOFER was a sort of underworld king in his own Gau and refused to admit any Italians; but General WOLFF claims that the pictures were still on Italian territory, that he stipulated with HOFER that he retained full control and that if it had ever come to a show-down, he was certain of being able to defeat HOFER. Besides, he did not want to have them stored near the Swiss frontier for fear lest KESSELRING might send some of them over the frontier as guarantees for a loan.

It is clear that at this conference the fate of all the Tuscan deposits was settled and that, despite the allied capture of FLORENCE, which lasted from August 4th - 11th, it was decided to risk everything (including the precious works of art) in order to get them into German possession. It is perhaps no mere coincidence that, almost simultaneously in FRANCE the SS made every effort on orders from HIMMLER to remove the BAYEUX tapestry from the Louvre to GERMANY, while in BELGIUM they succeeded in removing from MALINES Cathedral a large sculpture by Michelangelo and 14 important paintings. In accordance with General WOLFF's decision, therefore, KESSELRING took the HERMANN consignment up to BOLZANO on August 7th, while LANGEMANN and FORST went first to MILANO, to arrange for the removal of the BRERA/AMBA collection, and then to POGGIO A CAIANO, the most important deposit remaining, to see about evacuating that.

On arrival at BOLZANO KESSELRING presented himself to the Gauleiter and told him that the CASTELROTTO was quite unsuitable as it was very damp and also the main evacuation dump. The Gauleiter therefore said that the things should be taken to INNSBRUCK or BAVARIA, to which KESSELRING replied that he would first have to obtain the consent of General WOLFF. HOFER then told KESSELRING to get in touch with Dr. HEUSER and select suitable other accomodation in Gau SUDTIROL. During the next two days (August 9th and 10th) these two toured the area and finally selected:-

(i) = disused coal pit at S. LEONARDO
(ii) Schloss KRENNBURG, at CASTEL TURES,

both of them remote villages on the way up to the BRENNER Pass. Possibly the extensive storage space selected is a good indication of the quantity of works which KESSELRING expected to save. HEUSER's only responsibility in the matter was to give technical assistance, and it must be granted that the places selected were thoroughly suitable for storing works of art. On August 11th SCHLOSS KRENNBURG took the works from POGGIO A CAIANO to their

made every effort on [illegible] to [illegible]
the Louvre to GERMANY, while in BELGIUM they succeeded in removing from
BRUGES Cathedral a large sculpture by Michelangelo and its important paintings.
In accordance with General WOLFF's decision, therefore, HEINRICHSEN took
the DIOMANO consignment up to BOLZANO on August 7th, while LANGELOTTY and
BOEHM went first to MARANO, to arrange for the removal of the MONTAGNANA
collection, and then to POGGIO A CAIANO, the most important deposit remain-
ing, to see about evacuating that.

On arrival at BOLZANO HEINRICHSEN presented himself to the Gauleiter
and told him that the OBERENNEPY was quite unsuitable as it was very damp
and also the main ammunition dump. The Gauleiter therefore said that the
things should be taken to DORNBIRN or BAVARIA, to which HEINRICHSEN
replied that he would first have to obtain the consent of General WOLFF.
BOEHM then told HEINRICHSEN to get in touch with Dr. ZINGLER and select
suitable other accommodation in Gau SOUTH TYROL. During the next two days
(August 9th and 10th) these two toured the area and finally selected:-

(i) a disused coal at S. LEONARDO
(ii) Schloss NEUMELANS, at CAMPO TURES,

both of them remote villages on the way up to the BRENNER Pass. Possibly
the extensive storage space selected is a good indication of the quantity
of works which HEINRICHSEN expected to save. ZINGLER's only responsibility
in the matter was to give technical assistance, and it must be granted that
the places selected were thoroughly suitable for storing works of art. On
August 11th HEINRICHSEN took the works from DIOMANO up to their new
home at CAMPO TURES.

LANGENHEFF (with BOEHM) meanwhile went first to MARANO, and then called
on General GRUBER at his HQ. in BADI (Forotto Pass) to inform him of
General WOLFF's order and to ask him to keep Kunstschutz informed of the
possibility of evacuating the remaining deposits. On the same day (August
8th) LANGENHEFF went on to inspect the deposit in the Villa Medici at
POGGIO A CAIANO with the General's A.D.C., one Lt. WAGNER. But the
artillery fire is said to have been such that they realised there was no
possibility of evacuating the deposit then and decided to wait for a quieter
period when they would return. On August 9th LANGENHEFF was back at MA-
RANO supervising the loading of the pictures and on the evening of August
10th, again without informing the Italians whom he knew to be actively

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Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND 950127

trying to take them to LAKE MASSACIUCCOLI, he set out with the consignment for VIENNA and MILAN, where he arrived on August 12th. On August 13th, the pictures (291 in all) were taken up to the depôt at S. LORENZO, where, according to LANGSDORFF, "they were secure both from the dangers of aerial attack and from possible seizure by the British or Americans in FLORENCE."

On August 14th LANGSDORFF and HEIMBERGER went back to ROCCHETTA and on August 15th it was decided that HEIMBERGER should be attached temporarily to the staff of the Military Commander of BOLOGNA (where he arrived August 17th), so as to be nearer to the fighting troops and more easily available for arranging removals. On August 19th HEIMBERGER received the following signal from General GROSSE: "On the occasion of a visit to one of my units I have learnt that removal of the art treasures from PALAZZO A CALVO would be perfectly possible now, as the artillery on this sector has been quiet for several days. Suggest you attempt the evacuation of those precious art treasures." On August 20th he was at General GROSSE's H.Q., where LANGSDORFF was assigned to him as special aide. They journied off to PALAZZO A CALVO, which they found had been placed under Papal protection since July 29th and was full of refugees as well as works of art. But, according to HEIMBERGER, Papal protection was of no avail against artillery or the Anglo-Americans. Then they went on to PERUGIA (TORTILI), to a villa which was being used as H.Q. by Regt. 1050. There were a number of pictures stored here, which had been moved from the cellars to the upper floors by the soldiers in charge of the H.Q. SCHLOSSER identified the pictures as being from the collection of the Florentine art dealer and collector CONTINI and ordered their evacuation. The Regt. then moved them to LA MORRICA, nr. SPOLETO (a forty-seater at interval).

On August 22nd SCHLOSSER returned to PALAZZO A CALVO with an interpreter to negotiate with the priest in charge. The priest, who had no means of preventing the removal, requested:-

a. A list of the crates removed, properly signed and stamped with the unit stamp.

b. That the Bishop of BOLOGNA be informed.

c. That the VATICAN be informed, since the contents were under Papal protection.

SCHLOSSER paid no attention to these requests and merely referred the matter to LANGSDORFF for action in an official report on September 2nd. On August 23rd three lorries provided by General GROSSE were loaded with 70 crates and sent to BOLOGNA, where the works of art were temporarily deposited in the ARCHIVIO. It is a curious and inexplicable fact that, at the very moment when the contents of this villa were being removed, the

Anglo-Americans. When they went on to Villa di Varano, to a villa which was being used by H. by Sqt. 1050. There were a number of pictures stored here, which had been moved from the cellars to the upper floors by the soldiers in setting up their [illegible]. KUHLENKAMPF identified the pictures as being from the collection of the Florentine art dealer and collector Contini-Bonacossi and ordered their evacuation. The Sqt. then moved them to Villa POGGIO IMP. NUOVA (2 lorry-loads of pictures).

On August 22nd KUHLENKAMPF returned to POGGIO A CAIANO with an interpreter to negotiate with the priest in charge. The priest, who had no means of preventing the removal, requested:-

a. a list of the items removed, properly signed and stamped with the unit stamp.

b. that the Bishop of BOLOGNA be informed.

c. that the VATICAN be informed, since the contents were under Papal protection.

KUHLENKAMPF paid no attention to these requests and merely reformed the matter to LANGEMANN for action in an official report on September 23rd. On August 23rd three lorries provided by General GRIMM were loaded with 30 crates and sent to BOLOGNA, where the works of art were temporarily deposited in the Archbishopric. It is a curious and inexplicable fact that, at the very moment when the contents of this villa were being removed, the German radio was broadcasting an official announcement to the Allied Command concerning this art-depot stating that, in order to avoid destruction "there are no German troops either in the Villa Medicea or its surroundings and that this area neither has been nor will be used for military purposes. An Italian authorities will therefore have to bear the full responsibility if they should expose these treasures to dangers resulting from military operations." On August 24th KUHLENKAMPF returned to BOLOGNA to organise the convoy to the north. While there he discovered that Hy Inf. Div. had of their own accord evacuated the contents of two other depots:-

Villa POGGI in SOCI (3 lorry-loads; 150 pictures)
and Castello PORTI, near ALMAFFA (3 lorry-loads; 69 cases of sculpture),

which had been taken to the neighbourhood of PRATI. KUHLENKAMPF inspected them (on August 28th) and ordered their removal too to the North. On August

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Declassified E.O. 12356 Section 3.3/NSC No. 78-217

Declassified E.O. 12356 Section 3.3(b)(1) NND 963017

With a further three lorries with 20 more cases arrived in BOLOGNA from FOGLIO. Despite the protests of the Italian Superintendent who had orders from ACCT to send everything to the Royal Villa at STUPINIGI arrangements for the necessary transport to the north to be supplied by H.Q. 14th and 10th Armies respectively. The chronology of the transfer to the north is as follows:-

27/8/44. 5 lorries go from BOLOGNA to VICENZA (FOGLIO things).
28/8/44. DOBBS goes from NERVIANO to VICENZA and takes over escort of the 5 lorries to BOLZANO.
29/8/44. arrival in BOLZANO. DOBBS also brings the two Cremonese in an ambulance.
30/8/44. Issue of petrol suspended by the German Army. The convoy is stuck in BOLZANO.
31/8/44. Despatch of 11 lorries from FOGLIO to BOLZANO by 10th Army (FOGLIO and SOCI things).
2/9/44. 5 more lorries despatched from BOLOGNA (FOGLIO and CENTRO).
3/9/44. They arrive in BOLZANO. DOBBS secures a special grant of petrol.
4/9/44. Two lorry-loads sent up to CASTEL TIRES.
6/9/44. One more lorry-load arrives in BOLZANO. The two Cremonese sent on S. LEONARDO.
7/9/44. Five more lorry-loads sent up to CASTEL TIRES (FOGLIO and FOGLIO).

With the completion of this operation the Germans had five deposits of Italian state-owned works of art and two large private collections (CENTRO and FOGLIO) under their absolute control.

LANGENHEIM, who had been directing this operation from his BERLIN office, had been largely employed dealing with the Italian protests. On August 9th the Minister RAHN had protested to the Italian Foreign Ministry and demanded that a protest be made through the German Embassy. On August 12th the Superintendent at BOLOGNA was informed of certain places along every possible route which were the official Italian collecting points for works of art; the Royal Palaces at MANTUA, MILAN, and SIENA etc. On August 16th the Italian Foreign Minister made his first protest to Ambassador RAHN. On August 17th a letter was sent to LANGENHEIM demanding restitution and proposing the transfer of all the collections to the Italian deposit at BARIANO. On August 18th ACCT received a letter (written August 22nd) from LANGENHEIM stating that "on orders from higher authority" the works of art had been taken into the ALTO ADIGE (Sud TYROL). But on the same day he received a letter (written August 14th) from his Superintendent at BOLOGNA stating the correct location of the German deposits (he must have got this information from KREISLEITUNG) and announcing the arrival of 140 further cases from Tuscany which are being sent north. On August 19th ACCT telegraphed to the BOLOGNA Superintendent that everything from FOGLIA was to be sent to the Royal Villa at STUPINIGI, but LANGENHEIM refused to hand any

7/3/44. Five more forty-boxes sent up to [illegible] (VENICE and FLORENCE).

With the completion of this operation the Germans had five depositi of Italian state-owned works of art and two large private collections (CONTINI and VITALE) under their absolute control.

LANGSDORFF, who had been directing this operation from his [illegible] office, had been largely employed dealing with the Italian protests. On August 5th the Minister RAHN had protested to the Italian Foreign Minister and demanded that a protest be made through the German Embassy. On August 6th the Superintendent at BOLOGNA was informed of certain places along every possible route which were the official Italian collecting points for works of art; the Royal Palaces at MANTUA, MILAN, and STRA etc. On August 16th the Italian Foreign Minister made his first protest to Ambassador RAHN. On August 21th a letter was sent to LANGSDORFF demanding restitution and proposing the transfer of all the collections to the Italian depositi at SACRO. On August 26th ANTI received a letter (written August 22nd) from LANGSDORFF stating that "on orders from higher authority" the works of art had been taken into the [illegible] (Gau SOUTH TYROL). But on the same day he received a letter (written August 24th) from his Superintendent at BOLOGNA stating the correct location of the German depositi (he must have got this information from [illegible]) and announcing the arrival of 110 further cases from Tuscany which are being sent north. On August 30th ANTI telegraphed to the BOLOGNA Superintendent that everything from BOLOGNA was to be sent to the Royal Villa at STRA, but [illegible] refused to hand up such order, saying that he had to carry out LANGSDORFF's orders and that the Italian Ministry of Education had been informed. By the first week in September the Italians realised that they were powerless to oppose LANGSDORFF's high-handed behaviour as they had practically no petrol or means of transportation of their own. In a personal letter from Minister RAHN on September 6th LANGSDORFF replied that conditions at S. LEONARDO and CASTEL TRES were excellent, and that BOLOGNA (the Italian organization) was not safe. Finally, on September 15th, ANTI received an official communication from HITLER through Ambassador RAHN stating that the works of art from the Tuscan depositi had been taken into the [illegible] simply because they were safer there than elsewhere and that whatever happened the integrity of Italian State Collections would be respected.

PRIVATE COLLECTIONS. The Germans did not concern themselves in Italy as elsewhere with the expropriation of Jewish collections. Nevertheless in April/May 194[illegible] some attempts were made by the SS authorities to have the

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Declassified E.O. 12356 Section 3.3/NND ORN/C's 1/1254

Florentine collections seized, those of Mr. Bernard BERENSON and Mrs. Charles LOESER. In both cases the matter was referred to the Kunstschutz and Reichsmeier (with outside help) succeeded in frustrating the attempt by pointing out that though both were Jews they were US citizens.

The following private collections were however seized and removed by the Germans-

(1) FINALLY. This collection figures in the documents as belonging to the Jewish American art-dealer FINALLY-ACTON, or sometimes FINALLY-LAMBERT, and was removed from the VILLA FINALLY (ex LAMBERT), Via Bolognese 126, FLORENCE. There is here a German confusion, for the collection belongs to a French banker (recently deceased) called FINALLY and has nothing to do with the collection of ACTON (an English art-dealer) resident in the same street, except that certain objects from the FINALLY collection were hidden in the cellars of the Villa ACTON. The collection was seized by a German parachute unit of the HERMANN division between July 19th and August 4th, 1944. The two officers responsible are said to have been-

H.J. GROPP (who lived in the Villa Acton)
Hptsm. SCHERG-MÜLLER (who lived in the Villa Finally)

There is no record of the movements of the collection until it turned up at the Palazzo Donolo, GENOA (General GROPP's residence) on August 4th, where each object was photographed and the whole signed for by Hauptsturmführer HAASE, General GROPP's major-domo. On the General's instructions it was taken over by Kunstschutz and removed to CASTELLO TURCO (September 7th), where it was stored in a separate locked room. It was fully catalogued by Dr. ZERVOS and Prof. BRIESE on August 29th and the details sent to General GROPP. The General could offer no explanation as to why this collection was in his possession.

(2) CONTINI. As reported above, this collection was removed from a private deposit at PONTE DI TAVIANO and no attempt was made to inform the owner, either before or afterwards. The Kunstschutz personnel was aware that Conte CONTINI was a friend of GÖRING and had sold several pictures to him. They also knew that the collection had been bequeathed to the Italian (Fascist) State.

(3) [illegible]. This collection was removed from the Castle of the Duke of [illegible] by the 16th SS Panzer Division and was handed over to General GROPP who ordered that it should be stored in Castle [illegible] (above Assisi) another of his residences. [illegible] seems to have shown an interest in the collection and [illegible] ordered its removal to [illegible]

Declassified E.O. 12356 Section 3.4 NND/C C 0 1 0 5 3 1 0 7
By [illegible] NARA, Date 12-28-11

residence) on August 4th, where each object was photographed and the whole signed for by [illegible], General [illegible]'s major-domo. On the General's instructions it was taken over by Kunstschutz and removed to CASTLE TURAS (September 7th), where it was stored in a separate locked room. It was fully catalogued by Dr. [illegible] and Prof. [illegible] on August 25th and the details sent to General [illegible]. The General could offer no explanation as to why this collection was in his possession.

(2) CONTINI. As reported above, this collection was removed from a private deposit at PALAZZO DI TIZZIANO and no attempt was made to inform the owner, either before or afterwards. The Kunstschutz personnel was aware that Conte CONTINI was a friend of GOERING and had sold several pictures to him. They also knew that the collection had been bequeathed to the Italian (Fascist) State.

(3) ROSSINI-PASOLA. This collection was removed from the Castle of the Duke of ROSSINI-PASOLA by the 16th SS Panzer Division and was handed over to General [illegible]. He ordered that it should be stored in Castle [illegible] (above [illegible]) another of his residences. [illegible] seems to have shown an interest in the collection and to have ordered its removal to [illegible] (in GERMANY), a request which was refused owing the lack of transport. General [illegible] could not explain the presence of this collection either.

[illegible]. The same interest in tracking down Germanic art as has been found in other theatres was also shown by the Germans in Italy. Thus in April 1944 Kunstschutz was asked to give every assistance to Dr. [illegible] of the Einsatzstab [illegible] in his researches into the origins of German music and his search for German musical MSS, which he wished to photograph. Then there was the case of Prof. [illegible] of VIENNA, who arrived in [illegible] to study and photograph all evidences of Germanic art in N. Italy. The Professor enjoyed the special protection of Gauleiter [illegible] and was therefore able to have casts from various Tyrolean deposits specially brought to [illegible], where he had trouble to spot any at all. Reference must also be made here to the archivist on Gauleiter Hofer's staff, certain Dr. [illegible], a fervent NAZI who showed a great interest in locating,

Declassified E.O. 12356 Section 3.3
NARS, Date 12-18-80

Declassified E.O. 12356 Section 3.3/NND No. 785017

photographing and storing accurately the "Germanic" archives of [illegible]. Lastly the case of Dr. Karl Hath, ex-the Director of the [illegible] Museum, whose enthusiasm for Germanic art was such that he provided Obdulitor [illegible] with a special list of the most valuable items available in N. Italy, believing that these should be all collected in Schloss for their greater safety. Dr. Hath was particularly interested in "acquiring" from the Superintendent at Padua twenty-two recently excavated Byzantine gold coins, which were described as "most important examples of Germanic art".

ARCHIVES. As in W. Europe, special instructions were issued to the Archivists on the Einsatzstabs in Italy by the Director-General of the German State Archives on September 5th 1944. The instructions were to locate and evacuate:-

a. All archives surrendered from Viennese Archives to Italy under the Armistice Convention of 1918, the Treaty of St. Germain and the various agreements with Italy of 1919, 1920, 1923 and 1924.

b. All items in S. Italian archives which, by their bearing on Austro-Italian relations, are of importance to German historical research.

c. A special group of archives of genealogical interest to the German Police (SD) which were said to be stored in the Cellars of the Doge's Palace in VENICE.

It is to credit of Dr. LANZ that he completely ignored all such requests.

EVACUATION. Between June 19th and September 15th Prof. LAUDOWSKY, the officer in General of Einsatzstabs, acting on orders which he had requested from "higher authority" - General STAFF maintains firmly that the project for removing the Florentine deposits originated with LAUDOWSKY and not in ROME - succeeded in taking into German custody a number of the most important paintings and sculptures from Florentine museums and private collections to a total of:-

[illegible] pictures
[illegible] cases of sculptures
Mostly [illegible] Pitti collections.

LAUDOWSKY now wants to argue that had these works of art been left in situ they would inevitably have been destroyed by shell-fire or bombing. To his German superiors at the time he reported that he had removed them from

It is to credit of Dr. LAHR that he completely ignored all such requests.

EVACUATION. Between June 19th and September 19th Prof. LANGSDORFF, the officer in General of Kunstschutz, acting on orders which he had requested from "higher authority" - General STAFF maintains firmly that the project for removing the Florentine Depots originated with LANGSDORFF and not in BERLIN - succeeded in taking into German custody a number of the most important paintings and sculptures from Florentine museums and private collections to a total of:-

532 pictures
193 cases of sculptures
Finally and four-more-cases collections.

Aims

LANGSDORFF was anxious to argue that had these works of art been left in situ they would inevitably have been destroyed by shell-fire or bombing. To his German superiors at the time he reported that he had removed them from the clutches of the Anglo-American barbarians. He also seeks to maintain that he was acting in the best Italian interests. The facts are, as can be seen from the above, that at no point was any head paid to Italian wishes, nor were Italians informed of the German plans, nor were any Italian Fine Arts authorities allowed to be present during the moves. In addition to this it is necessary to state that only one of the depots, PG 6[illegible] a CASTELLO, was in fact depoted. Lastly, it should be noted that, despite the German pretence of acting as trustees for the Italians in these moves, a glaring example of their art collections, General STAFF stated that he felt "they were safer in a German than their own Italian island."

[illegible], Phase II : September 1944 - May 1945.

STAFF. For the first part of the period the previous regional distribution was maintained. On September 19th LANGSDORFF also became Director of the Personnel Branch of Mil. Gov. (Chef-Abteilung) and devoted considerably less time to Kunstschutz. In January 1945 he and [illegible] moved to VARESE and worked with the German Embassy. From September the [illegible] Office was entrusted to [illegible]. Prof. [illegible] took up residence in MERANO and assisted Dr.

OUT

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Declassified E.O. 12356 Section 3.3/NND No. 785017

REVIEW. A new recruit appeared in HQ (S) Dr. H. W. SCHMIDT, of the Museum of BRAUNSCHWEIG, who was employed as official photographer in the N. Italian region. In the last three weeks (April 1945) Dr. REINHARD DEKENBARDT of the Albertina in VIENNA was engaged to assist Dr. SCHMIDT and Prof. VOSS at the depots.

ACTIVITIES. The following are the main items:-

a. De-militarisation of VERONA and the creation of a large deposit there for objects from the whole area of N.W. Italy (SCHMIDT and L.SACHSENKAMP)

b. Photographic Campaign (SCHMIDT, SCHMIDT and LIEUT-SACHSENKAMP)

c. Attempts at the demilitarisation of other northern towns: PADUA, MANTUA, VERONA, BOLOGNA etc. (SACHSENKAMP)

d. Protective measures for important monuments (SACHSENKAMP)

e. Transport of GOODS (Gold Theatrical Archives from VERONA to BAD ALTAUSEE. This was carried out by SCHMIDT between September 7th - 11th, 1944 on orders from the Commander (Dr. WOLF) of the Sicherheitspolizei und SD at VERONA. It is stated that this Archive, which had come from STRASBURG, was the personal property of HITLER. No explanation could be given of how or when the FÜhrer came into possession of it. SCHMIDT handed it over on September 11th viz:-

Dr. REINER
Dr. SCHMIDT
MARIA REICH

at the ALT-AUSSEE salt-mine.

f. The German Ambassador to the VATICAN was asked on September 16th to inform the Papal Authorities of the new location of the works removed from FLORENCE & GENOA. (No mention was made of S. LORENZO)

FURTHER DETAILS ABOUT THE DEPOSITS IN ALT AUSSEE. The worries of Kunstschutz were by no means over when everything had been transported to the two depots. For, on the one hand, the Italian Fascist Government continued to clamour for the return of the works of art to Italian control, or at least for permission for a visit of inspection by some Italian Superintendents, and, on the other hand, they were opposed of loading an

Declassified E.O. 12356 Section 3.3/NND No. 778017

[redacted], of [redacted]. No explanation could be given of how or when the Führer came into possession of it. ROSSI handed it over on September 9th to:-

Dr. [redacted]
Dr. [redacted]
Dott.ssa [redacted]

at the ALT-AUSSEE salt-mine.

f. The German Ambassador to the VATICAN was asked on September 10th to inform the Papal authorities of the new location of the works removed from FONTE A CATARO. (No mention was made of S. LEONARDO)

FURTHER DETAILS ABOUT THE DEPOSITS IN ALT AUSSEE. The worries of Kunstschutz were by no means over when everything had been transported to the two deposits. For, on the one hand, the Italian Fascist Government continued to clamour for the return of the works of art to Italian control, or at least for permission for a visit of inspection by some Italian Superintendents, and, on the other hand, they were accused of looting in broadcasts on the Allied and Fascist-Italian radio. The effect of these campaigns seriously alarmed the honest personnel working with and for Kunstschutz - such as Heydenreich, Lehmann-Hohenberg, Hagmann, Ziegler, Schütz and Lang - and even LANGSDORFF showed concern for having the stuff catalogued and examined by experts. Thus, during the latter part of September [redacted] and RIEGEL checked the KUNSTSCHUTZ collection against lists provided by the Italians and found that:

a. 14 pictures figured on the rough list made by the Inf. Div. which were not mentioned on the Italian list.

b. 21 pictures and 3 frescoes listed by the Italians were not present.

c. owing to the circumstances of the move the pictures - packed only in straw and Army blankets - had suffered some damage, especially a "Landscape" by Ruysdael, "The Crucifixion" by Signorelli and "Minerva and Centaur" by Botticelli.

[redacted]

Declassified E.O. 12356 Section 3.3/NND No. 785014

Declassified E.O. 12356 Section 3.3/NND No. 785017

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LANGENHOFF gave instructions that the pictures should be dusted and on September 23rd, on orders from General WOLFF, made an application to Gauleiter HOFER for the BERLIN picture restorer Frana KRUMMACHER to be allowed into the territory to carry out the necessary restoration work. BORMANN, KEITEL and RIBBENTROP were all opposed to this move unless an Italian superintendent was also present, but LANGENHOFF insisted that it was the wish of himself and the General.

On October 11th KRUMMACHER arrived at CAMPO TURNO with a further 7 cases of works of art from Florentine museums which he had taken over in VENICE.

But the main activity of the Kunstschutz was self-justification by:-

a. Trying to purify the Italians with words

b. Combatting the charge of art-looting (Kunstraub) in the Allied press and radio.

They drew a considerable degree of comfort from a broadcast by Sir Kenneth CLARK, directly after his return from Paris on October 3rd, who dealt censoriously with the vast amount of damage done by the military forces of the Allies to famous buildings in PARMA, PISTOIA, MILAN, PISA and CASSINO and stated (inaccurately) that, contrary to all rumours, the Germans had not removed a single work of art from the Louvre or from any other French provincial museum. Translations of this speech were sent to all German offices connected with the Fine Arts, reference to it appeared in both the German and Italian press and Kunstschutz felt it had been vindicated by the enemy. Then on October 13th they persuaded Minister RAHN to broadcast on "the loyal co-operation of the German Fine Arts authorities in the protection of Italian works of art," and on October 17th LANGENHOFF held a big Press Conference in MILAN. At this stage Italian tactics changed and they began to tell LANGENHOFF that if there was no truth in the accusations of the enemy and if the Germans really had no ulterior motives, then there was no reason why he should not provide lists of the works of art in German hands and allow Italian superintendents to visit the depositi. LANGENHOFF promised to try and arrange this.

Pressure next came from the German side: MENSHAUSEN and General WOLF (formerly of FLORENCE) evolved a plan which was communicated at the end of October to LANGENHOFF. This envisaged:-

(1) A special Order from the Führer announcing that the works of art removed by the Kunstschutz "are being held in trust for the

forces of the Allies to famous buildings in PARMA, [illegible], MILAN, ROMA and CASERTA and stated (inaccurately) that, contrary to all rumours, the Germans had not removed a single work of art from the Louvre or from any other French provincial museum. Translations of this speech were sent to all German offices connected with the Fine Arts, reference to it appeared in both the German and Italian press and Kunstschutz felt it had been vindicated by the enemy. Then on October 15th they persuaded Minister BIGINI to broadcast on "the loyal co-operation of the German Fine Arts authorities in the protection of Italian works of art," and on October 17th LANGSDORFF held a big Press Conference in MILAN. At this stage Italian tactics changed and they began to tell LANGSDORFF that if there was no truth in the accusations of the enemy and if the Germans really had no ulterior motives, then there was no reason why we should not provide lists of the works of art in German hands and allow Italian superintendents to visit the deposita. LANGSDORFF promised to try and arrange this.

Pressure next came from the German side: REINERTH and General WOLF (formerly of FLORENCE) evolved a plan which was communicated at the end of October to LANGSDORFF. This provided:-

(1) A special Order from the Führer surrendering that the works of art reserved by the Kunstschutz "are being held in trust for the Italian nation" and placing the full responsibility for their maintenance and security on Kunstschutz alone.

(2) The immediate handing over to the Italians of the full lists of the works stored at CASTEL TRUSO and S. LEONARDO. These had been ready and in LANGSDORFF's hands for several weeks.

(3) A visit of inspection by an Italo-German team of art experts. Names proposed were: Prof. [illegible], Prof. [illegible] (killed), Prof. [illegible] and an Italian restorer; LANGSDORFF, [illegible], [illegible] and [illegible].

(4) The setting up of an additional supervisory body of the leading German art experts to be responsible for the protection and preservation of the Italian collections. Names proposed were:-

SECRET 608

Declassified E.O. 12356 Section 3.3/NND 947128

Declassified E.O. 12356 Section 3.3/NND No. 785017

special farmer to inspect both the [illegible] accompanied by [illegible]. He expressed himself as generally satisfied with their condition and with the security precautions, but requested that in view of the damage which had already occurred steps should be made for those pictures which were loose. In this connection [illegible] had marked on list, the catalogue of the works taken from [illegible], but a [illegible] copy was prepared in which:

a. the name of the deposit did not figure;
b. the names of the compilers and the date (October 45) was omitted;
c. the two Gemälde "Lilac" and "Tree" were shown as ordinary numbered entries instead of being on a separate sheet as in the copy [illegible] to General [illegible].

A similar marked copy had been given to the [illegible] two days previously. In his official report [illegible] says: "Naturally, no mention was made of the [illegible] (FÜHRER) collection". And, had it been possible to segregate the [illegible] collection, this would not have been sanctioned either.

On December 10th, Ministerialdirektor [illegible] telephoned from [illegible] to Dr. [illegible] to announce the visit to [illegible] of representatives of the [illegible]'s Deputy, Reichsleiter [illegible]. They were to be shown the deposits of works of art. On Dec. 11th they arrived and [illegible] was sent by General [illegible] to accompany them. Owing to bad weather, however, [illegible] only arrived very late and so they were taken by [illegible] to S. Lucia. The names of the visitors were:-

Min. Dir. Dr. von [illegible] (Reich Chancellery)
Prof. [illegible] (Director of Armoury, Vienna)
Herr [illegible] (modern art dealer)
& fourth unknown.

No explanation of this visit was given, but according to General [illegible], it was about this time that he received an order from Hitler to have the contents of both the deposits in the [illegible], one of the biggest art deposits in Austria, to which loot from other countries had been taken. [illegible] replied that he was unable to do this owing to lack of MT and petrol. On another occasion Reichsleiter [illegible] demanded that three or four of the pictures (said to be by American artists) be handed over to him as recompense for allowing the deposits to be in his territory. This demand too was supported by General [illegible]. But, for some reason unexplained, [illegible] decided that a special album of photographs of the pictures he had "rescued" should be prepared for presentation to the Führer on his birthday (April 20th).

Declassified E.O. 12356 Section 3.3/NND No. 778214

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for Milan.

From January to April 1945 the Italians continued to press for the full lists of the other collections as promised by LANGSDORF and for the handing over of all the collections. The Italian Ambassador in BERLIN protested to RIBBENTROP, who promised to intervene with Hitler; the SPD protested to General JODL; it was suggested that an Italian Representative might live at each of the depositories for preparation and that, with their own MT and petrol bought on the black market, the Italians would save the contents of S. LEONARD to GERMANY and of CASTEL GANDOLFO to VIENNA. But it was all of no avail: the Germans meant to keep what they had got. Indeed when the end came General JODL supplied LANGSDORF with a demobilisation order and appointed him his representative for handing over the CASTEL GANDOLFO to Count Galeazzo Ciano but to the Allied authorities. At the same time [illegible] and MATTEI were sent to S. LEONARDO for the same purpose.

DESTRUCTION - GENERAL INFORMATION

FLORENCE BRIDGES. It has been reliably stated that the decision to blow all the bridges of FLORENCE with the exception of the Ponte Vecchio was taken at a meeting between HITLER, GOERING and KESSELRING (Source - Obstlt. WOLFF), who accompanied KESSELRING.

VERONA BRIDGES. A last minute order not to blow up the historic bridges of VERONA was issued from KESSELRING's H.Q., but owing to some mistake all units were not informed and the order to blow them was given by Col. [illegible], German City Commander.

LOSSES SUSTAINED. The following pictures which were stored by the Italians at [illegible] have not been found any where:-

[illegible]	Deposition of Christ (Uffizi No. 1594)
POLLAIUOLO	Labours of Hercules (2 panels) (Uffizi No. 1478)
[illegible] DI C. DI	Self-Portrait (Uffizi No. 8405)
[illegible] PAOLO	Parable of the Vine (Pitti No. 26)
VAN [illegible]	Flowers and Fruit (Pitti No. 402)
[illegible] DEL SOLE	Seascape (Pitti No. 1525)
[illegible]	St. Catherine of Siena (Pitti No. 1918)
[illegible] ALLORI	Venus and Adonis (Pitti No. 6266)
[illegible] BOTTOL	Agony in the Garden (Pitti No. 395)

66.

These works of art already reported as missing from the [illegible] Depots (15 cases) have still not been found. It is therefore essential to locate and question the senior officers of the Monuments Touring Division.

Declassified E.O. 12356 Section 3.3/NND No. 1925

Declassified E.O. 12356 Section 3.3/NND No. 785017

is an orientalist. [illegible], however, clever enough to make use of reputable German scholars, specialists on Roman or Italian art and history, who knew Italy well and were respected by the Italians. The staff therefore falls into two distinct groups.

2. Much valuable protective work was doubtless carried out by Kunstschutz as regards specific buildings or immovable works of art like frescoes. This was a almost undertaking.

3. It is probable that a most valuable photographic reference library was accumulated and will be found at [illegible].

4. The SS chain of command is approximately [illegible] - General [illegible] - [illegible].

5. The situation is probably well described in the comment of [illegible], who said that he always thought of [illegible] as "a man with a divided soul, one half SS and the other half genuinely in Kunstschutz."

6. The removal of the two Grumacha is a clear case of attempted looting by [illegible] and a German unit. This is proved by the receipt which [illegible] signed and explains his equivocation with the Italians.

7. [illegible] and General [illegible] must both be held responsible for the seizing of and damage to the collections from the Tuscany depositi. In deciding the degree of evil intention which must be ascribed to them one must bear in mind the following factors:-

a. The removals were carried out in defiance of known Italian wishes and plans.

b. The collections were placed in an area not directly controlled by either Gen. [illegible] or the Kunstschutz and which, though not officially ceded by Italy, was already virtually part of the Reich.

c. Both the depositi were in the immediate vicinity of the [illegible] and, had [illegible] provided the necessary M.T., General [illegible] would have been powerless to prevent their transfer across the Alps.

d. The Italians were not allowed access to the depositi nor were they given proper lists of the works in German possession. AMGOT was still waiting for the remainder of the lists in April 1945.

Declassified E.O. 12356 Section 3.3/3.4 NND 963017

Declassified E.O. 12356 Section 3.3/NND No. 785017

c. The theft of the two Grumbach immediately preceded the evacuation of the Tuscan depositi.

6. The Germans have offered three different justifications of their action, namely:-

a. That the works of art were in danger of destruction by bombing or shell-fire in the depositi.

b. That the masterpieces of Italian art had to be protected from seizure by the Anglo-American barbarians. (Incidentally they spread the story that British and American art dealers had been brought to Italy to "acquire" what they could.)

c. That they were preserving the masterpieces both for Italy and for the world. These stories are scarcely reconcilable with one of the facts, and if (b) were true one must ask why in the end it was to these same Anglo-American barbarians that the depositi were handed over.

9. The removals of the PRIATI, CONTINI and HOHENLOHE collections appear also to have been cases of looting by REICHSLEITER and individual German units, but the disposal of them was firmly controlled by General HARPE.

10. KESSELRING was fully aware of LANGSDORFF's intentions and is therefore responsible as a willing accomplice.

11. The losses from the CASTELLAMARE consignment occurred almost before the Kunstschutz was properly constituted, but to the extent that ZERLE took no steps either at the time or subsequently to check whether anything was missing he must be held to have been culpably negligent.

12. That efforts should be made urgently to trace for extradition the following persons:-

Lt. SCHLEIER of the German Foreign Office
[illegible]
[illegible]
Dr. [illegible]
Min. Dir. Dr. von [illegible]
Prof. [illegible]
Dr. [illegible]
Col. [illegible]

[illegible] it was to these Anglo-American barbarians that the dupeaits were handed over.

9. The removals of the FÜHRER, CHANCERY and FOREIGN OFFICE collections appear also to have been cases of looting by REICHSLEITER and individual German units, but the disposal of them was firmly controlled by General Staff.

10. REICHSLEITER was fully aware of LAMMERS's intentions and is therefore responsible as a willing accomplice.

11. The losses from the REICHSLEITER consignment occurred almost before the Kaltschutz was properly constituted, but to the extent that INTER took no steps either at the time or subsequently to check whether anything was missing he must be held to have been culpably negligent.

12. That efforts should be made urgently to trace for interrogation the following personnel:-

Lt. [illegible] of the German Foreign Office
Major [illegible]
Hubert [illegible]
Dr. [illegible]
Min. Dir. Dr. von [illegible]
Prof. [illegible]
Dr. [illegible]
Col. [illegible]
Lt.Col. [illegible]
Lt.Col. [illegible]
Col. [illegible] of the SS
General [illegible] of MAP Int. Div.

NOTE. The relevant documents will be issued later in translation as it appears.

Douglas Cooper
W/C

DOUGLAS COOPER
Wing-Commander, RAF,
a/Director MFA&A Branch,
CC for Germany (U. K.)

ROBERT T. [illegible]
Lt. Col., Spec. Trs.,
Deputy Dir., Reconstitution,
Allied Commission

60/

- 12 -

Declassified E.O. 12356 Section 3.3/NND 810...
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1 - HC, PISTOIA Region (MFAA Officer)

1 - HC, MILAN Region (MFAA Officer)

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1 - Lt. F. Hartt, FLORENCE CMFC Command

1 - Public Relations Branch

2 - AC, Austria (attention S/Ldr Goodhart)

35 Control Commission for Germany, via S/Ldr Cooper (here

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Declassified E.O. 12356 Section 3.3/NND No. 785017

3 - HQ, [redacted] Region (2 for MFAA Officers)

1 - HQ, [redacted] Region (MFAA Officer)

1 - HQ, [redacted] Region (MFAA Officer)

1 - HQ, [redacted] Region (MFAA Officer)

1 - HQ, [redacted] Region (MFAA Officer)

2 - SCAO, AMG 5 Army (1 for MFAA Officer)

1 - Lt. F. Hartt, [redacted] CITY Command

1 - Public Relations Branch

2 - HQ, Austria (attention M/Cmdr Goodhaus)

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Declassified E.O. 12356 Section 3.3/NND No. 778217

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LIST OF PERSONNEL

A. GERMAN

CONFIDENTIAL PERSONNEL

(a) Military

M.V.Abt. Chef Prof. Dr. Alexander LAUTENSCHUTZ	Head of Kunstschutz in Italy 1944/45; SS man; with rank of Colonel.
M.V.R. Prof. Dr. Hans-Gerhard EVERS	Acting Head of Kunstschutz Nov. 1943 - Feb. 1944 before LAUTENSCHUTZ; with rank of Major.
Ryton. [illegible]	Administrative officer; old friend of LAUTENSCHUTZ.
M.V.R. Prof. Dr. Ludwig [illegible]	Joined May 1944; with rank of Major.
Lt. [illegible]	SS man from German Foreign Office; active unofficially Sept. 1943 - Feb. 1944. Aged about 27, a professional art-historian.
Sonderführer (A) Dr. Wolfang [illegible]	Member of OB (Intell.) staff at H.Q. Army Group South-west. Was charged with Kunstschutz problems and art liaison between Army and Mil. Gov.
Sonderführer (Z) Dr. Hans Werner [illegible]	Joined Sept. 1944; employed as photographer.
Gefr. Dr. Otto [illegible]	Joined July 1944, responsible for Viterbo area and Kunstschutz liaison with Non-Fascist Govt.

(b) Civilian

Dr. Gottfried LAND	Joined Jan. 1944; Archival adviser.
Prof. Dr. Ludwig [illegible]	Joined Nov. 1943; originally in charge in [illegible], later in [illegible]

[illegible]	[illegible] active unofficially Sept. 1943 - Feb. 1944. Aged about 27, a professional art-historian.
Sonderführer (Z) Dr. Wolfang HAGEMANN	Member of IC (Intell.) staff at Hq. Army Group South-West. Was charged with Constantin problems and art liaison between Army and Mil. Gov.
Sonderführer (Z) Dr. Hans Werner SCHMIDT	Joined Sept. 1944; employed as photographer.
Gefr. Dr. Otto [illegible]	Joined July 1944, responsible for VARESE area and Constantin liaison with Neo-Fascist Govt.

(b) Civilian

Dr. Gottfried LANG	Joined Jan. 1944; Archival adviser.
Prof. Dr. Ludwig [illegible]	Joined Nov. 1943; originally in charge in FLORENCE; later in MILAN. Mainly responsible for photographic archive.
Dr. Herbert [illegible]	Joined Nov. 1943; active in constructional work with and through ROSI Organisation
Prof. Leo [illegible]	Active intermittently from May 1944 visiting villas etc. and cataloguing pictures in ALT AUSEE Depositu.
Prof. Dr. Fridrich [illegible]	Active May-July 1944 as assistant archival adviser.

Declassified E.O. 12356 Section 3.3/NND No. 785017

Dr. [redacted] — Active May-July 1944 as assistant archival adviser.

Dr. Bernhard [redacted] Joined April 1945 for terminal assistance.

[redacted]

General Carl [redacted] — [redacted]chster SS u. Polizei/Führer in Italy. After 24/7/44 Inv. General of Mil. Gov. Senior SS officer responsible for removals from Tuscan deposits to [redacted] area.

General [redacted]ER — In Command of 362 Inf. Div. Was responsible for removal from [redacted]ola and connected with those from POGGIO a CAIANO, [redacted] etc.

Lt. [redacted] — ADC to General [redacted]; lent to [redacted] as military aide during removals from POGGIO a CAIANO, [redacted] etc.

Oberst [redacted] — Commander of Inf. Regt. 71 (ret.); responsible for return of CLIVIO deposit to FLORENCE; connected with the attempted theft of the Granacha "Adar" and "Dro".

Col. [redacted] — FLORENCE City Commander.

Col. von [redacted] — Officer in charge of embarkment from CLIVIO when brought to FLORENCE.

Lt. Col. [redacted] — IC at HQ. Army Group South-East; [redacted]'s superior.

[redacted] — German Ambassador to Italy.

General [redacted] — German [redacted] in FLORENCE till 1944. Died in [redacted]. Gave much assistance to the Commissaire. Very popular with Italian authorities.

Goldsitter Franz [redacted] — Custodian of the POGGIO TRIO; Oberster Kommissar of [redacted]LAND.

Dr. Josef [redacted] — Fine Arts Superintendent in [redacted]LAND helpful to Commissaire in supervising de-waffe and making certificates.

Declassified E.O. 12356 Section 3.3/NND [illegible]

Col. [redacted]	FLORENCE CITY Commander.
Col. von [redacted]	Officer in charge of consignment from [redacted] when brought to FLORENCE.
Lt. Col. [redacted]	IC at Hq. Army Group Southwest; [redacted]'s superior.
[redacted]	German Ambassador to Italy.
General WOLF	German consul in FLORENCE till 1944, then in [redacted]. Gave much assistance to the Counterspies. Very popular with Italian authorities.
Gebietter Frenz [redacted]	Gebietter of the [redacted]; Operator Kunstschutz of [redacted].
Dr. Josef [redacted]	Fine Arts Superintendent in [redacted] helpful to Kunstschutz in supervising depots and making catalogues.
Dr. Viktor [redacted]	Assistant to [redacted].
Gebietter [redacted]	Gebietter of [redacted] and Operator Kunstschutz of [redacted] etc.
Dr. [redacted]	Fine Arts Superintendent under [redacted].
Dr. Erika [redacted]	[redacted]'s assistant.
Major [redacted]	In charge of SS stores at [redacted]; sent collections for WOLF up to CASTLE [redacted].

Declassified E.O. 12356 Section 3.3/NND No. 785017

CONFIDENTIAL

Major OEHLERT Capt. MÜLLER-Arnim	Officers of a Parachute Regt. attached to the Villa FIEGLER and ACTE in FLORENCE and connected with the removal of these collections.
Architect Leo HEINZ	General WOLFF's major-domo at MILANO to be signed for receipt of Finally collection.
Dr. Ernst	Of General staff of Task Force Rosenberg.
Prof. WILDENSTEIN	From VIENNA; interested in studying Germanic art in N. Italy.
Dr. [illegible]	Archival Adviser to Gauleiter HOFER; interested in Germanic art.
Dr. Karl MAYR	Director of MILANO Museum; specially concerned with Germanic art.
Dr. REINER Dr. [illegible] Gefrin [illegible]	Personnel employed at the art deposit at ALT AUSSEE.
Dr. [illegible]	Commander of Sicherheitspolizei at VIENNA. Ordered removal of Gordon Craig archive to ALT-AUSSEE.
Frau [illegible]	EXILE pictures restored brought to [illegible] deposits by Gen. WOLFF.
Prof. Dr. [illegible]	Director of the Collection of LINZ and HITLER
Dr. Gert [illegible]	Assistant to [illegible]
Min. Dir. Dr. von [illegible]	From the Reichs Chancellery. Visited A. [illegible] on orders from HITLER's Bunker.
Prof. [illegible]	Director of the Academy in VIENNA. In charge of picture collection for LINZ Museum; visited E. [illegible] deposit with von [illegible].
Herr [illegible]	[illegible] art dealer; visited A. [illegible] deposits with von [illegible].
Frl. [illegible]	Photographer on General WOLFF's staff, went with Dr. [illegible] to photograph pictures at the deposits.

Declassified E.O. 12356 Section 3.3/NND No. 785117

Dr. [redacted]	Personnel employed at the Art depot in the [redacted]
Gabriele [redacted]	
Dr. [redacted]	Commander of Sicherheitspolizei at VIENNA. Ordered removal of Gordon Craig archive to [redacted].
Frau [redacted]	HITLER picture restorer brought to [redacted] by Cdr. [redacted].
Prof. Dr. VOSS	Director of the Galleries of LINZ and HITLER
Dr. Kurt [redacted]	Assistant to VOSS
Min. Dir. Dr. von [redacted]	From the Reichs Chancellery. Visited S. [redacted] on orders from HITLER's Deputy.
Prof. [redacted]	Director of the Library in VIENNA. In charge of library collection for LINZ Museum; visited S. [redacted] Depot with von [redacted].
Herr [redacted]	HITLER art dealer; visited S. [redacted] depots with von [redacted].
Pvt. [redacted]	Photographer on General [redacted]'s staff, sent with Dr. [redacted] to photograph pictures at the depots.
Col. [redacted]	City Commander of VIENNA. Responsible for blowing the bridges.
Col. [redacted]	Of Inf. Regt. 71 (ret.). Responsible for the theft of the two Crucifixes at [redacted].
Major Prof. Wilhelm [redacted]	
Dr. Peter [redacted]	Commissions sent by the Director General to [redacted] 603 army Lazarets to collect weapons for the collection.
Dr. [redacted] von [redacted]	
Dr. Jan [redacted]	

Declassified E.O. 12356 Section 3.3/NSC No. 89-10
By [redacted] NARS, Date 12/28/89

Consul [redacted]	Of the German Embassy, ROME; active in preventing Kunstschutz in Italy.
Dr. [redacted]	A young German art historian active in early stages of Kunstschutz in ROME.
Dr. [redacted]	Of Italian Archaeological Institute, ROME; active with Lt. [redacted] in early days of Kunstschutz.
Lt. Col. [redacted] Lt. Col. [redacted] Major [redacted]	Officers of the Hermann Goering Division connected with the removal of the art deposit from MONTECASSINO.

B. ITALIAN

Minister BIGINI	Minister for Education in Neo-Fascist Govt. at PARMA (1943/45)
Prof. Carlo [redacted]ANTI	Rector of PARMA University and Director General of Fine Arts under Neo-Fascist Govt. (1943/45)
Prof. Giovanni POGGI	Superintendent of Monuments and Galleries for TUSCANY.
Dr. Guglielmo [redacted]LOCCHINI	Superintendent of Galleries for LOMBARDY.
Prof. Pietro [redacted]LAZZERI	Inspector for Galleries of MODENA.
Dr. Alfredo [redacted]BARBACCI	Superintendent of Monuments for MARCHES.
Guido CORTESI-BOSCOLI	Art-dealer and collector in FLORENCE; sold several pictures to GOERING. His collection taken to CASTLE KRONE by Kunstschutz.
PELLIS or PELLI	A French worker (possibly deceased) who lived in FLORENCE. His collection was taken to CASTLE KRONE.
Prof. Modestino PETRO-CELLI	Director-General of Fine Arts under the DUCE (ROME) Govt.
Dr. Antonio [redacted]SANTUCCI	Superintendent of Galleries for MILAN.
Prof. [redacted]BARTOCCINI	Director-Designate of Italian School of Archaeology, ATHENS. Active for the protection of works of art in the interests of the FASCIST Government.

Declassified E.O. 12356 Section 3.3/NND No. 785017

Prof. Pietro [illegible]	Inspector for Galleries of [illegible].
Dr. Alfredo [illegible]	Superintendent of Monuments for [illegible].
Conte CONTINI-BONACOSSI	Art-dealer and collector in FLORENCE; sold several pictures to GOERING. His collection taken to [illegible] by Americans.
FIGLIE or FIGLIF	A French dealer (recently deceased) who lived in FLORENCE. His collection was taken to [illegible].
Prof. Modestino PATRO-NICOLO	Director-General of Fine Arts under the MINCULPOP (MVAC) Govt.
Dr. Antonio MORETTINO	Superintendent of Galleries for ROME.
Prof. [illegible]	Director-Designate of Italian School of Archaeology, ATHENS. Active for the protection of works of art in the interests of the P.M.I. Government.

SECRET

Declassified E.O. 12356 Section 3.3/NND No. 785017

Declassified E.O. 12356 Section 3.3/NND No. 785017

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

Ref: G/9 M/Ga. 7 July 1945.

SUBJECT: Town of General Palavano.

TO: Ministry of Public Works,
Italian Government,
Rome.

The attached letter is forwarded to you as the damage would appear to be the result of the war and therefore the responsibility of the Penis Civile Department.

G.R. CRUZ, Brig.,
Ti CA Section.

(Max Nation)

60)

10166

Declassified E.O. 12356 Section 3.3/NND No. 785017

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

Ref: G/9 E/GA.

7 July 45

JUL 9 1945

Dear Sir,

I thank you for your letter of 2nd July, addressed to Admiral Stone, regarding the tomb of General Antonio Palmone.

If, as you suggest, this tomb was damaged as a result of bombing, it would seem to be a matter for the Comune Civile which is responsible for war damage of all kinds. Your letter has, therefore, been passed to the Italian Government for forwarding to the authorities concerned.

Yours truly,

G.R. BRUCE. Brig.,
VP CA Section.

Sig. Adriano Carosa,
Via Ovidio, 26,
R O M E.

Copy to: Executive Commissioner.

0167

Declassified E.O. 12356 Section 3.3/NND No. 785017

DOCX

TRANSLATION

Rome, 2 July 1945.

To: H. Ex. Admiral Stone,
Chief Commissioner,
Allied Commission,
R O M E.

Excellency,

I take the liberty of informing you that the tomb of

General Antonio FALCONE (Artillery)

Knight of the Military Order of Savoy, Distinguished Service Medal, Knight of the Order of the Bath, who died in 1916 of the wounds he received during the 1914/18 war, after fighting valiantly in the Carso and Piave, was damaged during one of the last bombardments of Rome.

General Falcone who made numerous inventions concerning artillery aiming systems, which were also used by the Allied Armies, has neither heirs, nor near relatives; the undersigned who is proud of having served under his orders, saw, when he visited his tomb that it was damaged and neglected, and asks your Excellency to have it put in order in homage to the memory of him that was your comrade during the World War.

Truly yours,

(Sgd.) Adriano Corsaro,

Via Ovidio, 26 - Rome.

General Falcone's tomb is in the Verano Cemetery, 'Riquadro 12°.

399

10165

Declassified E.O. 12356 Section 3.3/NND No. 785017

R.R.I.

Roma 2 Luglio 1945

A.S.E. l'Ammiraglio STARK,
Capo della Commissione Alleata.

ROMA

Eccellenza,

mi permetto segnalarle, che la tomba del
GENERALE D'ARTIGLIERIA ANTONIO FALCONE

Cavaliere dell'Ordine Militare di Savoia, Medaglia al Valor Militare, Cavaliere dell'Ordine del Bagno di S.M. Britannica, morto nel 1918 in seguito a mineramento subita nella guerra 1914/1918, valoroso combattente del Carso e del Piave, e stata profanata da azione di guerra nel penultimo bombardamento di Roma.

Il valoroso Generale Falcone, che validamente contribuì, con numerose invenzioni sui sistemi di puntamento di artiglieria, usati allora anche dagli eserciti alleati; non ha eredi, ne parenti prossimi; ed il sotto-scritto che si onora di essere stato alle sue dipendenze in occasione di un modesto pellegrinaggio alla di lui tomba, rilevatone il danno, e l'abbandono, chiede all'E.V. che si provveda alla riparazione in omaggio alla memoria di Lui, vecchio vostro camerata della grande guerra.

Con osservanza

Adriano Corsos,
Via Ovidio 26, Roma.
(Sgt) A. Corsos.

La Tomba del Generale Falcone,
trovasi al VERANO di Roma Riquadro 12.

394

Declassified E.O. 12356 Section 3.3/NND No. 785019

SECRET

JULY 051620B

E/8372
JULY 051000B
PRIORITY

From: IV CORPS SIGNED CHITTENBERGER CMDG
To : ADMIRAL STONE HQ ALCOM

JUL 6 1945

SECRET

Ref your message of 23 June 1945, paintings of Baroness JOSEFINA DI SANT'ELIA GENTILI, paintings are now in possession of 1st Lieutenant IRVING KERL and will be returned to Baroness upon her return from RCWE. In case unit moves they will be left in the custody of director of the Principe PIEDMONTE Hotel, VIAREGGIO. Name of director UMBERTO BIALONR. Investigation reveals paintings were never removed but stored.

Dist

Action SC to Chief Commissioner
Info - Chief Commissioner
Exec Comm 2
File

SECRET

0170

Declassified E.O. 12356 Section 3.3/NND No. 785017

SECRET
3402

SECRET

CG IV CORPS FOR FORCE HARRIS

AGO 23 JUNE 1945 JUL 6 1945

SECRET FD

ON COMPLAINT OF BARRERO POSSESSED BY SAINT APOSTRAPHE ELIA GENTILI RAPHAT GENTILI CHA IT IS CHARGED THAT FIRST LIEUTENANT NOEL EMILIO RAPHAT ENTERED CHA HOUSE OFFICER CHA ALSO TWO DIVISION CHA UNLAWFULLY REMOVED CERTAIN PAINTINGS CHA AMONG THEM QUOTE LA SANTA JUANNA UNQUOTE CHA FROM SAID HOUSE AT VILLA ARGENTINA CHA VIA VESPUCCI ROMAN CHA AND SAID ACT CHA VIOLATED RESPECT WHEREUPON FD

PARAH TO CHA WHEN CHARGE HAS PREFERRED GENERAL FROM ALLIED HIGH ADMIRAL CHARGE SIX AGAINST PAREN

PICTURES ARE REFUSED TO BE SEEN OFFICER CHA AND IT IS UNDERSTOOD IS SECRETLY TO REMAIN AT GENOA FD PLEASE INVESTIGATE AND IF CHARGE CORRECT RESTORE PROPERTY TO RIGHTFUL OWNER

[illegible],

Navy Commissioner
CC Files

Chief Commissioner

SSS

(Navy Navy)

ELLERY W. STONE
Rear Admiral, USNR
Chief Commissioner

596

Declassified E.O. 12356 Section 3.3/NND No. 785017

Ref. 9/103/54. 11 June 1945

Dear Marchese Lucifero :

Reference is made to my letter 9/103/54 of the 22nd May 1945 in reply to your 4855 of the 15th May 1945.

The attached report has now been received from the Monuments and Fine Arts Officer assigned to Piacenza Region and is forwarded for your information.

Very truly yours,

/s/ Ellery W. Stone

ELLERY W. STONE
Rear Admiral, USNR
Chief Commissioner.

H.E. Marchese Falcone Lucifero
The Minister of the Royal Household
ROME.

SECRET

(33)

HEAD QUARTERS
PIEDMONTE REGION
ALLIED MILITARY GOVERNMENT
APO 394

Office of the National Monuments, Fine Arts and Archives Officer.
FW/320/10

26 May 1945

Subject: Royal Property - Torino

To : Lt.Col. De Wald, MFAA S/C, Rq A.G.

1. Referring to your letter 20304/1/A/MFAA dated 18 May 1945, the following Report is submitted:

A. Palazzo Reale. First inspected 6 May 1945, accompanied by Generale de Nasme, Segretario Direzione Provinciale delle Reale Case di Torino. Occupied by 91 Cavalry Reconnaissance Squadron with attached South African Tank and Infantry, and Italian Alpini, Units. Military necessity for central control being over, these agree to move out next day. Approval has since been given for one company of Natal Mounted Rifles to live in rear wing annexe, of no monumental importance, and escort guard over Palace. Previous occupants were Partigiani who left rooms in state of insanitary filth which was largely cleaned up when the Allied Troops moved in. The armoury wing is occupied by 56 Agenti di Pubblica Sicurezza for whom accomodation will be found elsewhere.

Contents: All important collections had been moved to Depositi. These have not yet been checked, but no losses have been reported.

Damage: Two HE bombs fell in courtyard, shattering many windows and bringing down several patches of plaster in the painted ceilings to the 1st floor Gallerias in the Armoury wing. Incendiary

Declassified E.O. 12356 Section 3.3(b)(1) NND 963315 By NARS, Date 12/12/96

...British Alpine Units. Military necessity for central control being over, these agreed to move out next day. Approval has since been given for one company of Natal Mounted Rifles to live in rear wing annexe, of no sentimental importance, and mount guard over Palace. Previous occupants were Partisans who left rooms in state of insanitary filth which was largely cleaned up when the Allied Troops moved in. The Armoury wing is occupied by 30 Agenti di Pubblica Sicurezza for whom accomodation will be found elsewhere.

Contents: All important collections had been moved to Deposits. These have not yet been checked, but no losses have been reported.

Damage: Two HE bombs fell in courtyard, shattering many windows and bringing down several patches of plaster in the painted ceilings to the 1st floor Galleries in the Armoury wing. Incendiaries also penetrated this wing but were put out after doing negligible damage only. Library on ground floor below intact.

Minor damage outside from splinters and blowning from stove flues, inside to a few pieces of furniture of no great value.

Palazzo Spalla, part of Royal Property although not of any sentimental importance was seriously damaged by incendiaries but roof, etc., have already been largely repaired.

The Church of S.Lorenzo also forms a part of this Royal holding. Roof of Chapel burnt and two small lanterns damaged. Lead roof has been replaced with tiles and lanterns have been closed with hollow-tile ceiling. Main dome intact.

3. Palazzo Reale inspected 16 May 1945. Intact. Deposit of objects from Biblioteca Reale and Palazzo Reale reported to be intact, but not yet checked.

/s/ E. . Eisenhower

/t/ R.H. [illegible] - Capt.
A.F.H.Q. 99th Year

Declassified E.O. 11652 Section 3.3/NND 760017 By CRS NARS Date 12-28-77

10174

Declassified E.O. 12356 Section 3.3/NND No. 785079

3002

(32)

Ref. H/Mgy/5A

22 May 1943

MAY 31 1943

Dear Berthoud Lauriers:

Reference is made to your letter 4055 of the 19th May 1943.

The inspection of the Royal Palace at Turin, as well as all other buildings of national importance there, is the obligation of the Monuments and Fine Arts Officer assigned to the Piedmont Region.

As soon as a report on Turin is received from him, you will be informed of the contents.

Very truly yours

HARRY W. [illegible]
Rear Admiral, USN
Chief Commissioner

Murphree Palaces LEGITIMO
The Minister of the Royal Household
R O M E

Copy to : MFAA H/Q

H(FA)

MH 23/5

393

0175

Declassified E.O. 12356 Section 3.3/NND No. 785017

3002

(31)

JAQ/hjp

7 May 1945

MAY 7 RECD

TO: Monuments & Fine Arts Sub-Commission, Hq A.C.

1. An inquiry has been received in this office from the DCCAO, 15th Army Group, regarding the Palazzo Barbaro Giacomelli (map reference 0.4393), which is North-West of Treviso.

2. This Palazzo does not appear on your list of protected monuments, but should it be on a supplementary list, do you have any objection to its being used as a rest center for officers under the command of Air Vice Marshal Foster? The DCCAO reports that the present owners of the Palazzo are wholly favourable to its requisition so that the building may be kept out of rougher hands.

J. A. QUAILE
Major, R. A.
Staff Officer to CC

cc: Exec. Comm.

(Miss Hobson)

392

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

2009/394

13 April 1945

Subject: Temple Malatestiano, RIMINI

To : Liaison Division.

APR 14 RECD

1. Referring to your 105/121/3D(L) of 6 April 45, addressed to Captain Passmore of the Monuments and Fine Arts Subcommission, it is brought to your attention that the Monuments and Fine Arts Subcommission exists to handle all matters concerned with Monuments and Fine Arts and as such matters should in any circumstances pass through other Subcommissions or Divisions without reference to it.

2. In the particular instance of the Tempio Malatestiano to which you refer, the building in question has been a primary preoccupation of the MFAA Subcommission from the first day of the city's occupation. All necessary first-aid measures have been and are being taken. On two occasions a special Fine Arts Commission appointed by the Italian Government has been enabled to visit the city, to advise on immediate measures and to prepare for eventual restoration. The findings of this Commission are in full approval of the work of the MFAA Subcommission to date, and their further recommendations are receiving attention. Neither the Italian Commission nor the MFAA Subcommission are of the opinion that heavy repairs are either practicable or desirable in the immediate future.

3. It is essential that the enormous task of repairing Italy's war-damaged monuments should proceed on a coordinated plan, and this task is not facilitated if the responsible organizations, namely the Italian Government and the Monuments and Fine Arts Subcommission, are not consulted.

Declassified E.O. 12356 Section 3.3(b)(1)(6) NND/CCS 0017

[illegible] exception of the MFAA Subcommission from the first day of the city's occupation. All necessary first-aid measures have been and are being taken. On two occasions a special Fine Arts Commission appointed by the Italian Government has been enabled to visit the city, to advise on immediate measures and to prepare for eventual restoration. The findings of this Commission are in full approval of the work of the MFAA Subcommission to date, and their further recommendations are receiving attention. Neither the Italian Commission nor the MFAA Subcommission are of the opinion that heavy repairs are either practicable or desirable in the immediate future.

3. It is essential that the enormous task of repairing Italy's war-damaged monuments should proceed on a coordinated plan, and this task is not facilitated if the responsible organizations, namely the Italian Government and the Monuments and Fine Arts Subcommission, are not consulted.

for G.R. [illegible], Brig.
[illegible]

Copy to:
Executive Commissioner

391

Declassified E.O. 12356 Section 3.3/NSD 85-178
NARS, Date 12/28/87

0178

Declassified E.O. 12356 Section 3.3/NND No. 785099

Ref. 20900/7/XXIA

17 February 1945

Your Excellency,

I have noted the contents of your letter 31/01481 of 6 February 45.

A letter of similar content was addressed to me on 27 November 1944 by His Excellency Renato Prunas, Secretary General for Foreign Affairs, to which I replied on 4 December 1944.

May I repeat the assurances which I gave His Excellency that everything possible has been, is and will be done to avoid unnecessary damage to the cultural monuments and art treasures of Italy.

I assume that through the Ministry of Public Instruction you are informed of the work of Monuments, Fine Arts and Archives Sub-Commission of the Allied Commission. You will then know that on the instructions of the Commander in Chief of the Allied Forces in Italy, this Sub-Commission has compiled and published a series of "Lists of Protected Monuments", which include all the more important historical and artistic buildings and monuments of Italy. The Commander in Chief has also caused to be issued a set of instructions designed specially to protect such monuments and in particular forbidding the occupation and requisition of any of the buildings listed in the "Lists of Protected Monuments" unless on grounds of strong military necessity, and then only under conditions such as to ensure the safety both of the building and its contents.

The 'Lists of Protected Monuments', together with these instructions, which are printed within, are distributed to all branches of the Allied Armed Forces. In addition, officer experts of the Sub-Commission are present with the armies and enter each captured town at the earliest opportunity to ensure the enforcement of these instructions and, in conjunction with the responsible local Italian authorities, to initiate repairs and first-aid to those monuments which have been damaged. As the armies move on, their work is taken over by other officers of the Sub-Commission.

In the preparation of the Lists and in the actual operations in the field, the assistance of Italian officials has been solicited and employed whenever possible. Inspectors of the Director General of Antiquities and Fine Arts have been sent to stricken areas such as Florence, Rimini, and Ancona at the request of the Ministry. The closest relationships exist between the regional officers of the Sub-Commission and the regional Superintendents of the Director General.

Declassified E.O. 12356 Section 3.3/NND No. 785017

I should, however, welcome any specific proposals which you have in mind for action of the Sub-Commission and for specific examples of monuments of national artistic significance which have not received the protection of the above-mentioned operational programme.

It would appear from the letters of Marshal Badoglio which you mention and of His Excellency Renato Prunas, as well as from your own, that information on the condition of historical and artistic monuments and of the measures taken to protect them, which is regularly transmitted by the Sub-Commission to the Director General of Antiquities and Fine Arts is displaced in the administrative machinery and does not reach the Minister of Public Instruction himself.

Is it not possible that the appointment of a technical expert in the field of Fine Arts as Director General of Antiquities and Fine Arts - a post which at this critical time has been left temporarily vacant - would go a long way in alleviating your concern and making the collaboration of the Ministry of Public Instruction and the Sub-Commission of Monuments, Fine Arts and Archives more efficient?

Very truly yours,

[redacted]

ELLERY W. STONE,
Rear Admiral, USNR,
Chief Commissioner.

His Excellency Alcide De Gasperi,
Minister for Foreign Affairs,
Italian Government,
ROME.

Declassified E.O. 12356 Section 3.3/NND No. 785017

Translation

The Minister of Foreign Affairs
31/01/A1

Rome, 6 February 1945

Dear Admiral,

As you will know, last April, the question relative to the artistic jewels and other Italian monuments occupied by the Allies was the cause of an exchange of letters between General Ambrosio and General Wilson.

Though stressing the fact that he could issue no 'categorical prohibition', General Wilson said that everything should be done to avoid the above mentioned buildings to be damaged, especially when these damages would be caused by requisitions from the Allied troops.

In thanking the Chief Commissioner for these kind communications, on May 10th, the Ministry of Foreign Affairs said that it might mention this subject again, should the Italian technical organs make new proposals or new suggestions.

The question if getting of greater importance and actuality everyday because of the progress of the liberation of the Italian territory.

I don't need to tell you how well I realize the numerous requirements of the Allied Military Authorities, and their wish to find premises which will answer their requirements; nevertheless, I can only wish for their choice to fall on buildings of small historical and artistic interest, the more so as it is often impossible to avoid the buildings to be damaged when put to a use to which they cannot be adapted, even when taking all possible precautions.

I shall therefore be most grateful to you, if you will kindly examine the question, and I hope you will agree with me about the opportunity to exclude from requisition all the buildings which are of great artistic interest, or, may be, all those which are included in the list of national monuments.

I am waiting to hear your opinion on this subject and I remain,

Truly yours,

e. De Gasperi

Admiral Ellery W. Stone
Chief Commissioner
Allied Commission
R o m e

e.e.

CoS II list - 7 Feb 45
Action CA Sec
Info Chief Comm
CoS

Declassified E.O. 12356 Section 3.3/NND No. 785017

R-E-S-T-R-I-C-T-E-D

ALLIED FORCE HEADQUARTERS
APO 512

AG 000.4/019 OCT-O

7 January 1945

JAN 14 1945

SUBJECT: Protection of Historical Monuments and Civilian Population.

TO : All Commanders.

1. It is desired at this time to restate the policy of this headquarters with respect to the preservation of historical and cultural monuments and the protection of the civilian population within the areas of operations. In all cases, military necessity remains the over-riding consideration. However, it is the personal desire of the Supreme Allied Commander that, subject to the limitations imposed by military necessity, the civilian population, cities, and historical and cultural monuments should be spared from bombardment or attack by our land, sea and air forces.

2. The locations of historical and cultural monuments, both ahead of our front lines and in territories occupied by us, are known to Allied Military Government officers. It is the responsibility of Allied Military Government officers to keep higher commanders in the field informed of these locations. Similar information will be furnished to Commander-in-Chief, Mediterranean and Mediterranean Allied Air Force by G-5, this headquarters.

3. It is desired that all commanders comply with the spirit of this letter.

4. It is further desired that higher commanders pass this information to lower echelons.

By command of Field Marshal ALEXANDER:

/s/ C. V. Christenberry
C. V. CHRISTENBERRY
Colonel, AGD
Acting Adjutant General

CDS
CASECT
MFAA
P. SAFETY
EST. SECT
2675 REGT
HQ COMDT
ADJ

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R-E-S-T-R-I-C-T-E-D

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Declassified E.O. 12356 Section 3.3/NND No. 785017

R-E-S-T-R-I-C-T-E-D

AG 000.4 1st Ind. IEC/wss
HQMC AREA ALLIED COMMAND, APO 794, US Army, 11 January 1945

TO: See Distribution.

For information and compliance.

By command of Brigadier General BROWN:

I. E. Cheek
I. E. CHEEK
Captain AGD
Adjutant General

DISTRIBUTION

R-E-S-T-R-I-C-T-E-D

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NHB/Jan 7173

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AF 661

HEADQUARTERS
MEDITERRANEAN THEATER OF OPERATIONS
UNITED STATES ARMY
APO 512

5 GEN 1944

AG 322/OAC - O

3 January 1945

SUBJECT: Administration of Civil Affairs in Occupied Territories.

TO : Commanding General, Fifteenth Army Group, APO 777.
Commanding General, Fifth Army, APO 464.
Deputy President, Allied Commission.

1. Reference is made to letter, this headquarters, file AG 322/477 MED-O, dated 18 April 1944, subject as above, copy of which is attached.

2. The War Department has indicated that response to this directive has been very limited and that possibility of later publication of official gazettes does not justify postponement of action directed in cited letter.

3. It is desired that necessary action be taken to forward copies of every directive immediately upon promulgation.

By command of Lieutenant General MARKEY:

A. B. KING,
Major, AGD,
Asst Adjutant General.

1 Incl
Ltr, Hq MATOUSA, file AG 322/477 MED-O, subj: "Administration of Civil Affairs in Occupied Territories", dtd 18 April 44.

DISTRIBUTION:
5 - Each Addressee
2 - G-5
2 - AG Records
1 - AG M & D

NFA

(4 copies rec'd no others).

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HEADQUARTERS
NORTH AFRICAN THEATER OF OPERATIONS
UNITED STATES ARMY
APO 534

AG 321/477 (23-0)

28 April 1944

SUBJECT: Administration of Civil Affairs in Occupied Territories.

TO : Commanding Generals,
Fifth Army, APO 464
Seventh Army, APO 758
U. S. Contingent, AAI, APO 777.

1. In past wars, great loss, inconvenience and trouble has been caused by the destruction of the local archives of occupied localities.

2. It is desired that appropriate commanders issue, whenever necessary, instructions to preserve at the time of occupation and thereafter local archives of all towns and seats of government occupied.

3. It is further desired that 2 copies of proclamations, orders, regulations and judicial and administrative rules which have been and will be issued for administration of civil affairs in occupied territories, be forwarded to Records Management Section, Records Division, AGO, Washington through this headquarters. Such copies should show where originals are filed and should be duly authenticated to indicate that they have been promulgated.

By command of Lieutenant General DEVERS:

s/ H. V. Roberts
t/ H. V. ROBERTS,
Colonel, AGD,
Adjutant General.

DISTRIBUTION:

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Inclosure #2 to ltr, Hq NATOUSA, file AG 321/477 -O
dtd 1 Jan 45

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Declassified E.O. 12356 Section 3.3/NND No. 785017

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HEADQUARTERS ALLIED COMMISSION
APO 394
Office of the Chief of Staff

Ref: 20905/A/a/MFAA

3 Jan 1945

SUBJECT: Archives, ROCCA DELLE CAMINATE

TO : HQ. 15 Army Group

1. A serious case of a breach of AAI Admin. Instruction No. 10 and AFHQ Intelligence Instruction No. 38 occured recently at the Rocca delle Caminate, former residence of Mussolini near Forli'.

2. In the absence of any other available specialist the place has been visited by the Archives Officer, Lazio-Umbria Region. An extract of his report is attached.

3. It is evident that a collection of historical importance, one which might also be of interest to intelligence agencies, has suffered unnecessary losses.

4. Photographic evidence showing allied troops in the library on 13 November 44 (British Army Film photo through P.R.B. E x 3279) proves that the damage by civilians occurred after this date and is therefore attributable to the failure to place guards, contrary to the request made to G2 (GSI) (b) Main H.Q., 8th Army by G2 (I.O.B.B.) CMF (See para 6 of attached report).

5. Attention is drawn to

(i) AFHQ Intelligence Instruction No 38 of 4 June 44 which lays down that any documents removed by formations and agencies under HQ AAI will be routed only through G2 Documents Section AFHQ, those of operational nature to be passed first to HQ AAI c/o MOS (Int.) .184

(ii) AAI Admin. Instruction No. 10 of 30 March 44 para 11, which states "In the case of written papers and books it is to be noted that even those which do not appear to be ancient may be of great importance not only historically but as containing information necessary for the practical purposes of the war. Casual destruction or dispersal of such collections, wherever found, will not be permitted."

Copy sent to A Sec

0186

Declassified E.O. 12356 Section 3.3/NND No. 785017

(18)

6. From the point of view of the preservation of contemporary records in which the Allied Commission is directly concerned (through the Sub-Commission for Monuments, Fine Arts & Archives) these instructions are an important safeguard against souvenir hunting and looting. There has evidently been neglect of them in this instance.

7. The material remaining in the Rocca is to be removed to Rome where it will be united with the other Archives relating to Mussolini in the repository supervised by the Archives Officer, Lazio-Umbria Region.

8. In order to ensure that all available records eventually find their way into this collection it is requested that G5I (b) Main Polish Corps should be instructed to

(i) report on the documents or other material removed from the Rocca;

(ii) attach a statement to the effect that anything removed has been, or will be, returned to G2 Document Section AFHQ in conformity with AFHQ instructions.

FOR THE CHIEF COMMISSIONER

M S HUGH

Brigadier
Chief of Staff

1 Incl--
Extract of report (1) Dec 44) by Archives Officer, LAZIO-UMBRIA Region

Copy to: DCCAO 15th Army Group

Declassified E.O. 12356 Section 3.3/NND No. 785017

COPY - EXTRACT

HEADQUARTERS
ALLIED MILITARY GOVERNMENT
LAZIO-UMBRIA REGION
MONUMENTS, FINE ARTS & ARCHIVES DIVISION
A.P.O. 394

13 December 44

Subject: Rocca delle Caminate

To : Executive Officer,
Lazio-Umbria Region, A.M.G.

Copy to: Director, Monuments, Fine Arts & Archives
Sub-Commission, F.A.C.

1. On December 1 the undersigned visited the former residence of Mussolini The Castle of Rocca delle Caminate, near Predappio (Forli').

2. The results of this inspection confirmed the reports that had appeared in the Press, notably an article published by 'Il Popolo' on November 26, describing the damage to the personal Archives of the Duce by loot and exposure.

3. The building was damaged by shell fire and entered by civilians who removed every piece of furniture including the bookcases and shelving, strewing their contents on the floor. The staircase and the rooms of the tower and the floor of the large library were covered with a thick layer of papers in hopeless confusion. Some were exposed to rain, others blew out of the windows and others were undoubtedly removed as souvenirs by the troops who had free access to the place. Several Polish soldiers were searching the debris at the time of this inspection.

4. The remaining mass of material is still considerable: it consists primarily of a photographic record of Mussolini's activities and manuscript lists of signatures to testimonials. A few scraps of original correspondence were noted but from local reports it seems that most of this had been previously removed by the Germans or Fascists. Most of the Library is also obviously missing.

5. Five days previously the Sindaco of Meldola (the Comune in which the Rocca delle Caminate stands) had appointed a custode to live in the Castle and begin clearing up the mess. He had also taken steps in conjunction with the Comune of Predappio to recover the material removed by the local inhabitants.

6. The undersigned interviewed the Sindaco (Sig. Mambelli) and also the C.A.M. (Lt. Colez) who both are ready to help. It was agreed that the custode should be provided with assistants.

382

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Declassified E.O. 12356 Section 3.3/NND No. 785017

7. The undersigned reported to the Fine Arts Officer, A.M.G., 8th Army, who at once arranged with the appropriate authorities for the Building to be placed "out of bounds" and for a Carabinieri guard to be supplied by Forli'. The S.C.A.O. A.M.G. 8th Army, (Group-Captain Johnson) has also promised to do what he can to secure a truck to transport all material to Rome.

8. What has occured illustrates very forcibly the danger in forward areas to material of both historical and intelligence value and the necessity for placing guards at the earliest possible moment. In this instance both the G2 (I.S.S.B.) C.M.F., and the Archivists of the M.F.A. & A. Sub-Commission had an interest in the building and requests for prompt guarding had been forwarded to G2, G.S.I (b) Main Headquarters, 8th Army. It appears that the information was passed to the GI (b) Main Polish Corps whose Officers entered the building and removed certain material (it is reported for instance by the SCAO, AMG 8th Army, that the Visitors Book has been presented to the Commanding General of the Polish Corps).

* * * * * * * * *

/s/ T.H. Brooke

/t/ T.H. Brooke, Capt. A.M.G.
Archives Officer, Division
Monuments, Fine Arts & Archives
Lazio-Umbria Region, A.M.G.

Copies to:

S.C.A.O. A.G 8th Army.
Fine Arts Officer, A.G. 8th Army.
G.2 (I.S.S.B.), C.M.F.

Declassified E.O. 12356 Section 3.3/NND No. 785017

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HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

17/5/CA

5 Jan 45

SUBJECT : Lists of Protected Monuments

JAN - 5 1945

TO : DCB

1 Attached are 4 copies of the revised edition of Sections 1 and 2 of MFAA "Lists of Protected Monuments".

2 Two of these copies are forwarded for information of DCB.

3 It is requested that 2 copies be sent to the Chief Commissioner.

W.G.S. Dolland, Major
for C.P. UPJOHN Brig.
VP CA Section
DCCB AC

TO: S.O. To Chief Commissioner. 5 Jan 45

Two copies of the above attached hereto

Brigadier
Chief Staff Officer
To the Chief of Staff.

BA/la

PA

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Declassified E.O. 12356 Section 3.3/NND No. 785019

RESTRICTED

AFHQ/Ca

ALLIED FORCE HEADQUARTERS
APO 512

ADMINISTRATIVE MEMORANDUM)
NUMBER 20)

3 April 1945

APR - 6 1945

PRESERVATION OF PROPERTY OF HISTORICAL AND RELIGIOUS IMPORTANCE IN ITALY

AFHQ Administrative Memorandum Number 54, 1944 and Headquarters, AAI (Admin. Section) Administrative Instruction Number 10, 1944, are rescinded and the following substituted therefor:

1. Tactical considerations must obviously influence the occupation of historical monuments, depositz of important documents (archives) and artistic treasures during actual fighting, however, a rigid control over such occupation will be imposed by Commanders as soon as fighting has ceased. In the Army Areas, the occupation by troops of any specific buildings is not forbidden except that churches will NOT be used for normal troop accommodation. In cases of extreme necessity churches may be used temporarily to shelter wounded personnel awaiting evacuation. This authority is not to be interpreted to allow their use as casualty clearing stations or hospitals. The reap nsibilities for decision as to whether an historical building is to be occupied or not within army areas may be delegated to Commanders not below the rank of Divisional Commander or officer of equivalent status, except that during actual fighting, in cases of extreme operational necessity lower Commanders may act to meet emergencies.

2. Inasmuch as the greatest damage is likely to occur between the time the battle moves forward and the time reserve formations and administrative units assure full control, it will be the responsibility of commanders to place guards on all historical buildings during this phase, insofar as their resources allow, so that their eventual occupation will be planned and orderly.

3. In all territory behind rear army boundaries, historical buildings will not be occupied when alternative accomodation is available, or without the express authority in writing of this headquarters which will, in such instances, consult the Monuments and Fine Arts Sub-Commission of the Allied Commission. In territory behind Rear Army boundaries Churches will NOT be occupied in any circumstances.

4. To avoid needless damage to works of art, Allied Commission has prepared lists of the principal historical monuments, deposits of important documents (archives), and artistic treasures of ITALY, with the degree of their importance indicated. These lists are known as "Lists of Protected Monuments" and supersede the lists printed in the Zone Handbook of Italy, and AFHQ General Orders Number 68, 1943, insofar as it refers to the Zone Handbook. For easy reference these lists are printed in sections on a regional basis, and will be issued by the Monuments and Fine Arts Sub-Commission of Allied Commission on demand.

5. Headquarters 15th Army Group will insure that Army Headquarters, independent formations and any static Headquarters which may be under their command, hold a complete set of the lists referred to above and that appropriate sections of these lists are issued to all concerned. Districts, Base Sections and other equivalent territorial commands of AFHQ/TOUSA will insure that complete sets are maintained at their Headquarters and that the subordinated keep a file of those sections which affect their areas of administrative control.

580

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Declassified E.O. 12356 Section 3.3/NND No. 785017

AFHQ Administrative Memo #20 (Revised)

Headquarters Areas
Headquarters Sub-Areas
Town Majors
Real Estate Officers.

(Attached at Appendix A is an index showing the subdivision of lists by areas).

6. a. Whenever it is found essential for operational reasons to occupy any such buildings, the commander of the occupying troops will be responsible for notifying the Monuments and Fine Arts Sub-Commission of Allied Commission at the earliest opportunity. Normally this will be done by reference to the AC/AFHQ Monuments and Fine Arts officer attached to the Army or lower formation. Every reasonable precaution will be taken to prevent careless or wilful damage and especially souvenir hunting. In the case of museums, galleries, libraries, repositories of documents and other cultural institutions, the contents will be stored separately from the parts occupied; communicating doors between the occupied and unoccupied parts of the building will be blocked, as will also unnecessary entrances from outside whether to the occupied parts or unoccupied parts. Notice boards will be erected, troops billeted in the building will be issued passes and will be the only troops permitted to enter.

b. A single officer will, in each instance, be made responsible for the observation of these precautions and arrangements will be made whereby responsible Italian officials may have access for purposes of inspection.

7. Partial occupation of a large historical building, i.e. the occupation of only a small corner, or occupation by troops of more than one Allied Nation will be avoided wherever possible. In the past buildings so occupied have suffered a high proportion of loss and damage, not necessarily attributable to the occupying unit(s).

8. AC/AFHQ has a staff of Monuments and Fine Arts officers with expert knowledge of such matters who are attached to Armies and in some cases to lower formations and who should be consulted in all cases of doubt. Where such officers rule that specific items e.g. of furniture should be included in those stored separately, their ruling will be binding subject to the right of appeal of the occupying unit to this headquarters through normal channels.

9. In addition to the historical monuments mentioned in the lists, there exist important repositories to which the more valuable treasures of museums and galleries have been removed for safety. The sites of such repositories are, with a few exceptions included in the lists. There may, however, be other repositories not included in the lists. It is to be noted that repositories may be situated in the open country and that they may not on first impression appear to contain art treasures. Except in case of extreme operational necessity it is essential that they not be occupied, and that particular care be exercised to protect the sites and not to disturb or move the contents until examination can be made. Appropriate action for this purpose will be taken by commanders and the sites of repositories will immediately be reported to the appropriate AC/AFHQ Monuments and Fine Arts officer in order that inspections and examinations of the contents may be made.

10. In the case of organized collections and written papers (archives), and of books, it is to be noted that even those which do not appear to be ancient may be of great import[illegible] so, not only historically but as containing information necessary for the war effort. Careless handling or dis-arrangement can be as harmful

Declassified E.O. 12356 Section 3.3/NND No. 785017

SECRET

AFHQ Administrative Memo # 20 (Cont'd)

as destruction. In the event of the occupation of buildings, or parts of buildings containing such collections, the commander of the occupying troops will be responsible that all reasonable precautions are taken to prevent damage or dispersal.

11. All operation and administrative orders involving the occupation of territory containing historical buildings will contain clear and specific instructions to troops on the lines indicated in this instruction.

BY COMMAND OF FIELD MARSHAL ALEXANDER:

C. W. CHRISTENSEN
Colonel, AGD
Adjutant General

DISTRIBUTION:
C

APPENDIX "A"

LIST OF REGIONAL SECTIONS OF PROTECTED MONUMENTS

1 and 2. Sardinia and Sicily; Apulia, Calabria, Campania and Lucania (revised edition).

3. Lazio and Abruzzi-Molise.

4. Tuscany, Umbria and Le Marche.

5. Liguria and Piedmont.

6. Emilia and Lombardia.

7. Le Tre Venezia.

579

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Declassified E.O. 12356 Section 3.3/NND No. 785017

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ALLIED FORCE HEAD QUARTERS
APO 512

ADMINISTRATIVE MEMORANDUM)
NUMBER 21) 10 April 1945

DETERMINATION OF PROPERTY OF HISTORICAL AND EDUCATIONAL IMPORTANCE IN AUSTRIA

1. The following instructions for the protection of property of historical and educational importance apply only to AUSTRIA. Similar instructions were issued with regard to ITALY in AFHQ Administrative Memorandum Number 20, 1945.

2. Tactical considerations must obviously influence the occupation of historical monuments, deposits of important documents (archives) and artistic treasures during actual fighting but a rigid control over such occupation will be imposed by commanders as soon as fighting has ceased. In areas where active operations are in progress it is not proposed to forbid the occupation by troops of any specific buildings except that churches will NOT be used for normal troop accommodation. In cases of extreme necessity in such areas, churches may be used temporarily to shelter wounded personnel awaiting evacuation but this authority is not to be interpreted to allow their use as casualty clearing stations or hospitals. The responsibilities for decision as to whether historical and other buildings are to be occupied or not within areas where active operations are in progress may be delegated to commanders not below the rank of Divisional Commander or officer of equivalent status, except that during actual fighting, in cases of extreme operational necessity it is realised that lower commanders may have to act.

3. As by far the greater part of the damage is likely to occur between the time the battle moves forward and the time reserve formations and administrative units assume full control, it will be the responsibility of commanders to place guards on all historical buildings and those in which archives are stored during this phase, in so far as their resources allow, so that their eventual occupation will be planned and orderly.

4. In areas where active operations are not in progress historical buildings and those in which archives are housed, will not be occupied when alternative accommodation is available, or without the express authority in writing of Army Headquarters. In such areas churches will NOT in any circumstances be occupied.

5. To assist commanders in preventing needless damage to works of art, lists of the principal historical monuments, deposits of important documents (archives), and artistic treasures of AUSTRIA, have been prepared. These lists are known as the Official Lists of Protected Monuments and Archives - AUSTRIA.

6. For easy reference these lists are printed in sections on a regional basis, one for each Gau, as follows:

(1) GAU VIENNA

(2) NIEDER DONAU

Same - Fwd you etc

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Declassified E.O. 12356 Section 3.3/NND No. 785017

AFHQ Administrative Memo # 43 (Cont'd)

(3) [illegible]

(4) [illegible]

(5) [illegible]

(6) [illegible]

(7) [illegible]

They will be issued on demand by G-5 Section Army Headquarters.

b. Headquarters Armies, independent formations and any static headquarters which may be under their command will hold a complete set of the lists referred to above and will insure that appropriate sections of these lists are issued to all concerned. Districts, base sections and other equivalent territorial commands in AUSTRIA will insure that complete sets are maintained at their headquarters and that the undermentioned keep a file of those sections which affect their areas of administrative control:

Headquarters Areas
Headquarters Sub-Areas
Town Majors
Real Estate Officers.

6. Whenever it is found essential for operational reasons to occupy any such buildings, the commander of the occupying troops will be responsible for seeing that G-5 Section are informed at the earliest opportunity, and that every reasonable precaution is taken to prevent careless or willful damage, and especially souvenir hunting. In the case of museums, galleries, libraries, repositories of documents and other cultural institutions, the contents will be stored separately from the parts occupied, communicating doors between the occupied and unoccupied parts of the building will be blocked, as will also all unnecessary entrances from outside whether to the occupied parts or unoccupied parts. Notice boards will be erected, and all troops billeted in the building will be issued with passes and will be the only troops permitted to enter. A single officer will in each instance be made responsible for the observation of these precautions and arrangements will be made whereby responsible Austrian officials can have access for purposes of inspection.

7. Partial occupation of a large historical building, i.e. the occupation of only a small corner, or occupation by troops of more than one Allied Nation will be avoided whenever possible. In the past buildings so occupied have suffered a high proportion of loss and damage, not necessarily attributable to the occupying unit (s).

8. AMG has a staff of Monuments and Fine Arts officers with expert knowledge of such matters who are attached to Armies and in some cases to lower formations and who should be consulted in all cases of doubt. Where such officers rule that specific items e.g. of furniture should be included in those stored separately, their ruling will be binding subject to the right of appeal of the occupying unit to this headquarters through the normal channels.

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AFHQ Administrative Memo #19 (Cont'd)

9. In addition to the historical monuments mentioned in the lists, there exist important repositories to which the most valuable treasures of museums and galleries have been removed for safety. The sites of such repositories are, with a few exceptions included in the lists. There may, however, be other repositories which are not included in the lists. It is to be noted that repositories may be situated in the open country and that they may not on first impression appear to contain art treasures. It is essential that except in case of extreme operational necessity they be not occupied, and that particular care be exercised to protect the sites and not to disturb or move the contents until examination can be made. Appropriate action for this purpose will accordingly be taken by commanders and the sites of repositories will immediately be reported to the appropriate ANB Monuments and Fine Arts officer in order that inspections and examinations of the contents may be made forthwith.

10. In the case of organized collections, written papers (archives) and of books it is to be noted that even those which do not appear to be ancient may be of great importance, not only historically but as containing information necessary for the practical purposes of the war. Careless handling or disarrangement can, moreover, be as harmful as destruction. In the event of the occupation of buildings, or parts of buildings, containing such collections, the commander of the occupying troops will be responsible for seeing that all reasonable precautions are taken to prevent damage or disarrangement.

11. All operation and administrative orders involving the occupation of territory containing historical buildings will contain clear and specific instructions to troops on the lines indicated in this instruction.

BY COMMAND OF FIELD MARSHAL ALEXANDER:

C. F. CHRISTOPHERSON
Colonel, AGD
Adjutant General

DISTRIBUTION:
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Declassified E.O. 12356 Section 3.3/NND No. 785077

30021

Ref: 20909/2/1/MFAA

20 December 1944.

SUBJECT: Administrative Memorandum No.34.

TO : AFHQ, G-5 Section.

1. Reference your letter G-5, 619.3 dated 16 December 1944.

2. Administrative Memorandum No.34, with the exception of para 4, is essentially identical with the draft submitted to you by this Headquarters.

3. It is considered however that the insertion of the sentence underlined in para 4 tends, by virtue of its prominence, to invalidate the real purpose of the Memorandum, and to give the impression of a radical change of policy.

4. Confirmation of this view has already been received by this Headquarters and as an instance a letter from the Special Services Section Rheims, dated 9 December 44, is quoted. This letter requests three copies of each "list of protected monuments" which would be used for "studies now being made for cultural, educational and recreational requirements for American troops in the area.

5. While the Monuments and Fine Arts Sub-Commission has always cooperated to the full with the armies for their justifiable needs in the use of protected monuments for whatever purpose, it is considered that club and other welfare organisations can rarely be suitably housed in ancient and historic buildings, which lack proper sanitary and cooking arrangements and cannot easily be adapted without damage to their monumental character. Moreover, however carefully they are used there must inevitably occur heavy wear and tear with attendant damage to delicate fittings and decoration. There is in many cases also a serious fire hazard.

6. It is, therefore, recommended that an amendment to Administrative Memorandum No.34 be issued, withdrawing the sentence underlined in para 4.

7. I would add that it is considered most regrettable that the above vital alteration to the draft submitted by this Headquarters was not submitted for consent before distribution of the Memorandum.

For the Chief Commissioner:

W. G. LUSH

Brigadier,
Chief of Staff.

(Copy sent to 'A' Files 20 Dec)

0197

Declassified E.O. 12356 Section 3.3/NND No. 785017

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CCS/cr

ALLIED FORCE HEADQUARTERS
APO 512

ADMINISTRATIVE INSTRUCTION)
)
NO. 52)

6 December 1944
12 DEC 1944

DESIGNATION OF PROPERTY OF HISTORICAL AND EDUCATIONAL IMPORTANCE IN ITALY

1. The following instructions for the protection of property of historical and educational importance apply to all territories administered directly by AFHQ.

2. To avoid needless damage to works of art, Allied Commission have prepared lists of the principal historical monuments, depositz of important documents (archives), and artistic treasures of ITALY, with the degree of their importance indicated. These lists are known as "Lists of Protected Monuments" and supersede the lists printed in the Zone Handbook of Italy, and AFHQ General Order Number 60 of 29 December 1943 insofar as it refers to the Zone Handbook. For easy reference these lists are printed in sections on a regional basis, and will be issued on demand by the Monuments and Fine Arts Subcommission of Allied Commission.

3. a. Districts and Base Sections will insure that complete sets are maintained at their headquarters and that the subordinations keep a file of those sections which affect their areas of administrative control:

Headquarters Areas
Headquarters Sub-Areas
Town Majors
Real Estate Officers.

b. Attached as Appendix "A" is an index showing the subdivision of the lists by areas, which may be used as a guide in requesting them.

4. All buildings listed in the "Lists of Protected Monuments" will be deemed "Historical Buildings" and will not be occupied when alternative accommodation is available or without the express authority in writing of this headquarters, which will in such instances consult the Monuments and Fine Arts Subcommission of Allied Commission. Consent will, however, normally be given when occupation is considered necessary in furtherance of the cultural, educational or welfare requirements of the Allied Forces. Churches will NOT in any circumstances be occupied.

373

RESTRICTED

Declassified E.O. 12356 Section 3.3/NND No. 785017

AFHQ Adm Memo # 54 (cont'd)

5. a. Whenever it is found essential to occupy such buildings, the Commander of the occupying troops will be responsible that every reasonable precaution is taken to prevent careless or wilful damage and especially souvenir hunting. In the case of museums, galleries, libraries, repositories of documents and other cultural institutions, the contents will be stored separately from the parts occupied, communicating doors between the occupied and unoccupied parts of the building will be blocked, along with all unnecessary entrances from outside whether to the occupied or unoccupied parts. Notice boards will be erected, and all troops billetted in the building will be provided with passes and will be the only troops permitted to enter.

b. A single officer will in each instance be made responsible for the observation of these precautions and arrangements will be made thereby responsible Italian officials can have access for purposes of inspection.

6. Partial occupation of a large historical building, i.e. the occupation of only a small corner, or occupation by troops of more than one Allied Nation, will be avoided wherever possible. In the past buildings so occupied have suffered a high proportion of loss and damage, not necessarily attributable to the occupying units.

7. ALCOS has a staff of officers with expert knowledge of such matters who should be consulted in all cases of doubt. Where such officers rule that specific items e.g. of furniture should be included in those stored separately, their ruling will be binding subject to the right of appeal of the occupying unit to this headquarters through the normal channels.

8. In addition to the historical monuments etc. mentioned in the lists, there exist important repositories to which the more valuable treasures of museums and galleries have been removed for safety. The sites of such repositories are, with a few exceptions, included in the lists, and these will on NO account be occupied.

9. In the case of organized collections, written papers (Archives) and of books it is to be noted that even those which do not appear to be sectional may be of great importance, not only historically but as containing information necessary for the practical purposes of the war. Careless handling or disarrangement can moreover be as harmful as destruction. In the event of the occupation of buildings, or parts of buildings, containing such collections, the commander of the occupying troops will be responsible for seeing that all reasonable precautions are taken to prevent damage or dispersal.

By command of General WILSON:

C. T. CHRISTENSEN,
Colonel, AGD,
Acting Adjutant General.

1 Incl - Appendix "A"

DISTRIBUTION
"C"

Declassified E.O. 12356 Section 3.3/NND No. 785017

RESTRICTED

APPENDIX "A" to AFHQ Admin Memo # 54

LIST OF NATIONAL SECTIONS OF PROTECTED INSTITUTIONS

1 and 2. Sardinia and Sicily; Apulia, Calabria, Campania and Lucania (revised edition).

3. Lazio and Abruzzi-Molise.

4. Tuscany, Umbria and Le Marche.

5. Liguria and Piedmont.

6. Emilia and Lombardia.

7. Le Tre Venezie.

574

RESTRICTED



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Cy P.

HEADQUARTERS ALLIED COMMISSION
APO 394

Dispense _____ Date 12-13-44

FROM	TO	FOR	FROM	TO
Staff Officer to A/COC	✓		Establishment Section	✓
Chief of Staff	✓		Executive Officer (A)	✓
Message Centre			Executive Officer (B)	
Civil Affairs Section [illegible]	✓		G-1 (A)	✓
DP & Rep			G-1 (A) Civilian Pers.	
Local Govt			G-1 (B) [illegible]	✓
Patriots Branch			G-4 (A)	✓
Public Safety			G-4 (B)	✓
Security Division			2707th Post	✓
Public Health			U.K. Comds	✓
Legal			Adjutant	✓
Education			Navy	✓
Monuments & Fine Arts	✓		Land Forces (SHCA)	✓
Economic Section	✓		Air	✓
Requisition Division			Communications	✓
Agriculture			Civil Censorship Group	
Commerce			W.A.C. & F.A.W.	
Finance	✓		Public Relations Branch	✓
Property Control Div.	✓		Information Division	✓
Food			Archivist	
Industry			U.N.R.R.A.	
Mining Division			I.G.C.S.	
Labor				
Public Works & Utilities	✓		Pol. Section	✓
Shipping			[illegible]	✓
Transportation				
Political Section				

Signature _____
Remarks & Recommendation _____
Information _____
Approval/Disposal _____
Appropriate Action _____
Investigation & Report _____
Dispatch _____

573

Remarks _____

0201

Declassified E.O. 12356 Section 3.3/NND No. 785017

3002

Ref: 25906/2/SFAL.

4 December 1944.

6 DEC 1944

Your Excellency:

I note the contents of your 04451 of 27 November, 1944.

I can assure you that everything possible has been, is being, and will continue to be done to avoid unnecessary destruction of your country's cultural monuments and treasures.

Experience has shown that the combat forces are most cooperative in preventing damage to monumental fine arts always subject to operational necessities and I am sure that the Minister of Public Instruction, who has been kept in close touch with affairs by the Monuments and Fine Arts Sub-Commission as we move north, will agree that this is so.

Very truly yours:

/s/ Ellery W. Stone

ELLERY W. STONE
Commodore, USNR
Chief Commissioner

His Excellency Renato Prunas,
Secretary General for Foreign Affairs,
Italian Government,
R O M E.

372

Copy to: CCS
"A" File

0203

Declassified E.O. 12356 Section 3.3/NND No. 785017

6

Ref: XXX/6/XXX

Tel: 289

30 November 1944.

SUBJECT: Monuments and Fine Arts.

TO : Civil Affairs Section. 6A

Attached original and translation of a letter dated 27 Nov 44 from Secretary General of the Ministry of Foreign Affairs addressed to the Chief Commissioner is passed to you for necessary action and reply for signature of the Chief Commissioner.

pse Tel (1)

Chief Staff Officer,
To the Chief of Staff.

Encl:
as above

371

0203

Declassified E.O. 12356 Section 3.3/NND No. 785017

MINISTERO DEGLI AFFARI ESTERI

[redacted]

04451/21

27 Nov 44

6A

Dear Admiral,

I wish to draw your kind attention on a question which I am certain you, as well as the Allied Authorities, hold very much to heart.

As the war advances northwards, the threat to our cities of the highest historical and artistic interest increases day by day. The horrors of war have spared over Bologna and perhaps even more over Ravenna, unrivalled artistic centre precious to the East not less than to the West.

I am sure that the Allied Command have already taken all necessary measures with a view to sparing, as far as possible, these two cities. Nevertheless, great is the anxiety in all Italian artistic and cultural circles for their fate.

The Ministry of Public Education, whose General Direction of Antiquities and Fine Arts keep themselves in close contact with the Fine Arts Commission of the Allied Command, have imparted to this Ministry the apprehensions of that society and it is in their name that I earnestly request you to do all that is your power in order to avoid that the war should bring tragic destruction to the two cities and to all the treasures of art they contain.

Believe me, dear Admiral, sincerely yours,

Bruno.

370

Declassified E.O. 12356 Section 3.3/NND No. 785017

(5)

Office of the Chief of Staff.

Transmittal of Correspondence. 3 >> 2 /CCS.

DOD: OS 385. 25 November 1944.

Two papers on Monuments and Fine Arts and "Inquisitorial procedure" in military government courts in Germany which were handed to me in London are forwarded for your information and any comments you may have.

M. B. LOPEZ

Brigadier,
Chief of Staff.

369

25/9

Declassified E.O. 12356 Section 3.3/NND No. 785017

4

Ref: 3002/4/008.

Tel: 478201

11 November 1944.

SUBJECT: Protection of Historical Monuments and Civilian Population.

TO : Regional Commissioner, LAMBARENE Region.

3

The attached copy of letter from AFHQ, reference AG 000.4/185 GOT-O dated 6 Nov 44, is forwarded for your information.

ESLH Capt
for Brigadier,
Chief of Staff.

Incl:
as above

~~SECRET~~

3002

C.O. 153
Part

REF/lja

ALLIED FORCE HEADQUARTERS
APO 512

SECRET
Auth: SACMED
Initials: REF
6 November 1944

6 November 1944
11 NOV Recd

AG 000.4/185 OCT-G

SUBJECT: Protection of Historical Monuments and Civilian Population.

TO : Commander-in-Chief, Allied Armies in ITALY
Air Commander-inChief, Mediterranean

1. The Papal Secretariat of State has requested, through the Personal Representative of the President of the United States to His Holiness the Pope, that the Milan Cathedral and the Policlinic Hospital be protected from the war because of their historic and humanitarian significance.

2. The following is an extract of the communication from the Holy See:

"A recent appeal has been received from the Most Eminent Cardinal Ildefonso Schuster, Archbishop of MILAN, asking that the illustrious Lombardian Metropolis of MILAN, already so sorely tried, be spared further sorrows and devastation.

In his appeal the Most Eminent Cardinal Schuster expresses his firm belief that thanks to the intervention of the Holy See, at least it may be obtained that the area around the wonderful Cathedral in which is also the Policlinic with over 2,000 patients and more than 700 nurses, be prevented from becoming a war zone.

The Secretariat of State of His Holiness can but submit the Most Eminent Cardinal's request and trust the Allied Command will take all possible measures in time so that such a famous monument and the lives of so many innocents be saved"

3. In view of the above, it is desired that every precaution be taken to safeguard the Cathedral and Hospital mentioned above, but should military necessity [illegible]

Declassified E.O. 12356 Section 3.3/NND 925217
NARA, Date 10-20-92

1. The Papal Secretariat of State has requested, through the Personal Representative of the President of the United States to His Holiness the Pope, that the Milan Cathedral and the Policlinic Hospital be protected from the war because of their historic and humanitarian significance.

2. The following is an extract of the communication from the Holy See:

> 'A recent appeal has been received from the Most Eminent Cardinal Ildefonso Schuster, Archbishop of MILAN, asking that the illustrious Lombardian Metropolis of MILAN, already so sorely tried, be spared further sorrows and devastation.
>
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>
> The Secretariat of State of His Holiness can but submit the Most Eminent Cardinal's request and trust the Allied Command will take all possible measures in time so that such a famous monument and the lives of so many innocents be saved'

3. In view of the above, it is desired that every precaution be taken to safeguard the Cathedral and Hospital mentioned above, but should military necessity arise, there should be no hesitation to take whatever action is required.

By command of General WILSON:

/s/ H.V. Roberts,
/t/ H.V. ROBERTS,
Colonel, AGD,
Adjutant General

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Declassified E.O. 12356 Section 3.3/NND No. 785017

300 84

2

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

2 November 1944

3 NOV Recd

(1)

Dear General Infante ,

Thank you for your letter of 16th October 1944 addressed to Brigadier Lush in which you requested us to try to arrange for the transfer of Prof. Gaetano Martinez from the Royal Museo Artistico di Roma to the Accademia di Belle Arti.

I am sorry to have to inform you that the transfer is not a matter in which the Allied Commission is prepared to intervene. As you are aware the Academy is in territory administered by H.M.G.'s Government and must therefore be one which must be settled by it.

Yours sincerely

G.R. Lush

Brigadier

General Adolfo Infante
First Aide De Camp General of
H.M. The Lieutenant General of the Kingdom .

ROME

PA 3h

366

Copy to : Chief of Staff

(356)

Declassified E.O. 12356 Section 3.3/NND No. 785017

300.2 (05)

1

THE FIRST AIDE DE CAMP GENERAL OF
H.R.H. THE LIEUTENANT GENERAL OF THE KINGDOM

1349 P/O

Rome, 16 October 1944.

18 OCT Read

Dear Brigadier,

H.R.H. the Lieutenant General of the Kingdom has been requested to intervene in favor of prof. Gaetano MARTINES, Rome, Piazza Bologna da Forlì 1, "titolare di plastica" in the R. Academy of Rome, whose appointment has not yet been registered by the Court of Accounts.

Professor MARTINES would like to teach during the coming year, and therefore he should be moved from the Artistic Museum to the courses of the Academy of Fine Arts.

I draw your attention on prof. MARTINES's wish, in case it should be possible to take it in consideration, and I thank you for all that you will be able to do for him.

I remain, my dear General,

Truly yours,

(Generale Adolfo Infante)
p/a. Infante

To Brigadier M.D. LUCE
Allied Control Commission
Rome

HCOS, CA Sec
I am directed by the CAS to
forward herewith papers for
necessary action
(Sgd) AJ Stewart

10210