Declassified E.O. 12356 Section 3.3/NND No. 785021

ACC 10000|145|441 20914 GERMAN KUNSTSCHUTZ PART II

JUNE 1945 - MAR. 1946

Declassified E.O. 12356 Section 3.3/NND No. 785021

GERMAN KUNSTSCHUTZ

JUNE 1945 - MAR. 1946

PART II

DATE	TO
22 JAN. 1946	CAS
12 MAR. 1946	CAS

0719

Declassified E.O. 12356 Section 3.3/NND No. 785021

This rpdn added 29 March 1965. Copy from which it was made is in the latest A. Hall retirement (RG 260, III-NND-28), Box 82, folder titled Munich CCP: Italian restitution.

dr

Declassified E.O. 12356 Section 3.3/NND No. 785021

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

AMERICAN EMBASSY

Rome, December 13, 1947

Mr. R. F. Howard, Chief,
MFAA Sec'n,
OMGUS, APO 742,
c/o U. S. Army.

Dear Mr. Howard:

Thank you for your letter of November 14, 1947, in regard to the documents concerning the looting of art objects by the Germans in Italy, which I turned over to representatives of the Italian Government at the opening of the exhibition of some of the returned property on November 9, 1947.

The documents were part of the files of the Italian office of Ruestungs - Und Kriegsproduktion, which were captured by the Allied forces in Italy and constituted the record of the activities of the organization "Kunstschutz" (Fine Arts Commission) in Italy. I am enclosing, as of possible interest to you, a copy of the list which I handed Minister Conelle at the opening of the exhibition on November 9.

With my best regards,

Sincerely yours,

James Clement Dunn

Enclosure:
List of Documents

0781

Declassified E.O. 12356 Section 3.3/NND No. 785021

1

a Correspondence about the recovery of works of art in the battle-zone area 1944/45 List of stored objects of art 1944

b Recovery files in the battle zone, press-cuttings and broadcasting 1944

c Lists of recovered [illegible] of art

d Recovery [illegible] protection of art 1944/45

e Press-cuttings and other works, typed copy for [illegible] 1945

f Press-cuttings, etc. other for [illegible] 1945

g Reports on protection [illegible] by [illegible] November 1945

h Protection of [illegible] Party, Order [illegible] 1945

2

a Italian section of Kunstschutz, correspondence and reports on protection measures by Prof. Weis 1944/45

b Correspondence and reports by Prof. Boyd-Meyer 1944

c One sheet, typed by Mr. Ingeborg regarding protection of Arno 1945

d Reports on protection measures in Florence, Leghorn, etc. 1944/45

e Press-cuttings on Kunstschutz by Hermudoch

f Reports on missing items, lists, index cards [illegible]

g One sheet about organisation 1944/45

h Air damages 1944/45

i List of all kind of Italian exports in connection with Art and Art Trade

j Various Italian contracts 1944/45

k Protection of Archives or Libraries 1944/45

l Disposition and report on Kunstschutz in Italy 1944

m List of issued publications 1945

0782

Declassified E.O. 12356 Section 3.3/NND No. 785021

- [ ] Reports on Genoa, Florence, Nov. 1944
- [ ] Florence evacuation 1944
- [ ] Reports on [illegible] 1944/45
- [ ] Photographing of monuments, Florence, Rome evacuation 1944
- [ ] Various reports 1944/45
- [ ] Reports on recovery work; lists of works of art in various art depositi 1944
- [ ] Copies of press-cuttings

- [ ] Correspondence from Luftwaffe etc regarding removal from Florence (Museum depositi to S. Leonardo and Sand in Taufers, Bruno Arbeiter) Aug.-Sept. 1944
  Proposed removal from S. Leonardo to Florence 1944
  Removals from Villamaro to Merano and Niederdorf from Villa Bossi-Pucci August 1944
  Correspondence between Ministry of Education and Bildenkommission regarding removals from Villa Bossi and Pal. Pogg. to Niederdorf, September 1944
  Conditions of storage at S. Leonardo (Alto Adige) Feb. 1945; photographing of paintings at S. Leonardo 1945
  Italian commission investigates S. Leonardo December 1944
  January 1945 Proposed removals from Villa di Arcore and Milan to the Italo Borromeo
  Hitler's request to Bormann about Italian art treasures for Hitler or deposits at Campo Tures March 1945
  Linden Finally Collection: removal from Florence to the Villa Arco Palazzo Bolzano, report on above removals by Ugo Ferrini, Sept. 44
  Complaints from Sd Wirtschafter Bormes regarding removals of Landsturm Finally Collection from Bolzano to Kronenhof, Gen. Mr Foldes
  Instruction from Hitler to Himmler via Bormann with reference to disposal of works of art in occupied territory.

- [ ] Removal of various frescoes and paintings from Mantegna to Bologna, 1944
  Safety measures in Bologna Council
  " Ravenna 1944
  " Aquila and Chieti
  Regulations of transport
  Safety measures (by-passing)
  " Vicenza and Padua (Bishops to surrendering) 1944
  " Vicenza, Padua and Verona
  " Verona (monuments)
  Italian suggestions for safety measures in Treviso
  Protection of Certosa di Pavia
  Zeberle diary notes on inspection of villas etc
  Lehmann-Brockhaus reports 1944/45

0783

Declassified E.O. 12356 Section 3.3/NND No. 785021

[illegible] to Langsdorff regarding storage in the [illegible]
valley and organization of Kunstschutz now amalgamated
with [illegible] from Army H.Q. regarding removal and storage by troops
Religious (no storage and study of German Art in Northern
Italy (Lists of material)
April 9 Complaints to Langsdorff regarding removals (2) [illegible]
and Count Wurm
April 9 Letter to Langsdorff regarding the commission entrusted
to Feldmarschall in Bologna
Langsdorff's reply to April 9 complaints
Langsdorff's instructions to Hieke (that works of art are to 1944
be protected on British territory at the Führer's request)
Ministry of Foreign Affairs (Marzoli) writes to Langsdorff
Rules re transfer of works of art to the Barracano (Finardi)
and works from Southern Tyrol to Sondalo
Short correspondence on the Count di Arpaia
Correspondence regarding the inventory of Bodleian-Rood paintings
given to the Duce
Note of wishes regarding the Duce's request that confiscated
articles be sent to the Villa Borromeo
Hieke's reports on Duce's request re removal to Villa Gorizzo 1944
sent to Langsdorff

Report from Prof Kriegbaum on journey to Southern Italy July 1944
Report from Langsdorff regarding the evacuation of the
Kunstschutz in Italy, Febr. 1944.
Report from Army H.Q. to Langsdorff on the activities and duties
of the Kunstschutz in Italy, June 1944.
Names of those appointed with Prof. Hahn in charge of Rome,
June 1944.
Report from Svarc on a journey to Paris, Brussels and Berlin to
discuss business matters with the representatives in France and
Belgium, June 1944.
Discussions with Count Wolkonsky, June 1944.

April 9 request to Langsdorff that Villa Borromeo be kept free
from military uses, July 1944.
Correspondence from Kunstschutz about evacuation in Germany to
keep the Italian Art collections for works of Art, etc. 1944.

Reports on work of the Rome Kunstschutz evacuated to
Villa Gorizzo in country places, June 1944
Removals of works of art from Portinone (25/1/44) Citadella to
Rome (the Palazzo Carpegna), Iseo, also di Rovereto (20/V/44)
from the Magliana Museum in Campitelli, June 1944.

Permits to export pictures etc to Switzerland 1943
Papers dealing with export of pictures etc [illegible]
Documents belonging to the House of Savoy, Sept 1943
Papers concerning return of works of art to Rome and Florence
and the possibility of buying for German museums works of Art
sold after the First World War, Ministry of Education, 1943
Translation of decrees forbidding export during war.
Papers from Ministry about requisitioning property or enemy
citizens, Feb. 1943.

0784

Declassified E.O. 12356 Section 3.3/NND No. 785021

Law of 1939 concerning the protection of artistic or cultural and historical interests.

b Allied radio reports on looting and bombardment in Florence and Rome, 1944

Translations from articles in papers and newspapers and pamphlets 1944/45

Avers report on tour of inspection to Neuerich

" " enemy destruction of monuments

Langsdorff's letter on leaving his post in Florence addressed to Feld in which he praises Prof. Wolff and Le Clairus 1944

Correspondence regarding protection of works of art.

a Kunstschutz work (Rights in the Norwegian Provinces, exhibited Deutsches Archäol. Institut) A-M

b " " N-S 1944/45

c " " St-Z

a Langsdorff's correspondence on Archives from Universities of Florence February 1945

Correspondence from the Soldiers' Picture-Postcards on Religious Subjects February 1945.

Reports on Archives in Venice etc of value to German historical study" Sept. 1944

b Kyaw-Langsdorff correspondence (Public in Lemberg etc. Enemy propaganda and damage - counter propaganda. General activities)

Reports.

Graf Hartig's insect collection

Purchase of a Feuerbach painting, correspondence March-June 1944

Asked as deposit for works of art

Policy on placing various Villas out of bounds

Request from Vatican regarding Valvisciolo.

c Reports on Kunstschutz. Instructions by Rosenberg, Langsdorff, Baldenstein, Antz, Hagemann, Klingler. 1945

d Personnel of Kunstschutz, 1944.

e Italian section of Kunstschutz, correspondence Prof. Heydenreich 1944/45.

0785

Declassified E.O. 12356 Section 3.3/NND No. 785021

a Milan section of Kunstschutz, correspondence Prof. Heydenreich, 1944/45.

b Kunstschutz Milan : Purchase of paintings.

c Correspondence Langedorff with Biagini, Weissacker, Fick, Clemen 1944.
Taking over of topographical instruments from Istituto Tecnico "Galileo Galilei" in Florence, 1944.

d King's Coin collection 1945

e 197 Photographs of Mendel Fiechy Collection of Florence.

0785

Declassified E.O. 12356 Section 3.3/NND No. 785021

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

14 March 1946

SUBJECT : Repatriation - P.W.

TO : G.H.Q. , C.M.F.

Reference GHQ letter 3287/A2 dated 5th March 1946.

(1) This H.Q. has no objection to the proposal to repatriate Dr. Etto Lehman - Brockhaus to the British Zone of Germany.

(2) It will be appreciated if it is practicable to advice Lehman - Brockhaus to get into touch with the Monuments, Fine Arts and Archives Branch, Control Commission, Germany, making contact with this Branch through the Local Control Commission authority.

For the CHIEF COMMISSIONER

M.Carr Brigadier

M.CARR
Brigadier
VP CA Section

0781

Declassified E.O. 12356 Section 3.3/NND No. 785021

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

20914/MFAA 12th March 1946

SUBJECT: Dr. Lehman-Brockhaus

TO : Monuments Fine Arts and Archives Branch
H.Q. i.A. & C. Division,
Control Commission for Germany (BE)
Main H.Q.
BUNDE, B.A.O.R.

(1) This Subcommission has now been informed by G.H.Q., C.M.F. that Dr.Lehman - Brockhaus is to be repatriated to the British Zone of Germany. His home address is Ostring 19, Unna Westfalen.

(2) In the opinion of this Subcommission Lehman - Brock= haus is an honest and active man,who might be of consi= derable value to your Branch,and you may therefore wish to make contact with him.

934

HEB.
H.E.BELL
Major, A.E.C.
A/Director

0782

Declassified E.O. 12356 Section 3.3/NND No. 785021

X511

MFAA

SUBJECT: Repatriation - PW.

GHQ CMF.
3287/A2.
5 Mar 46.

Headquarters,
Allied Commission,
APO 394,
Civil Affairs Section.

Dr ETTO IEHLAN - BROCKHAUS

1. Reference your 20914/MFAA dated 4 Jan paragraph 4. So far the application referred to has not reached this GHQ.

2. It is proposed to repatriate this subject to the British Zone of Germany. Home address OSTRING 19, UNNA WESTFALEN.

3. Please inform this GHQ whether or not you have any objection to this proposal.

TF/PW/MC.

for Major-General,
DAG.

0789

Declassified E.O. 12356 Section 3.3/NND No. 785021

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

20914 MFAA 11th March 1946

SUBJECT: German Kunstschutz Archives

TO : Monuments,Fine Arts & Archives Branch,
HQ. I.A.& C. Division,
Control Commission for Germany (BE),
Main HQ.,
BUNDE, B.A.O.R.

Reference your letter INTR/113/MFA dated 25 th Jan.46 receipt is acknowledged of one package of Kunstschutz archives.

HEB.
H.E.BELL
Major, A.E.C.
A/Director

0190

Declassified E.O. 12356 Section 3.3/NND No. 785021

Mod. I (Belle Arti)

Roma, 21 FEB. 1946

Ministero della Pubblica Istruzione
DIREZIONE GENERALE DELLE ANTICHITA' E BELLE ARTI

Al Direttore della Sot=tocommissione Alleata per i Monumenti Belle Arti e Archivi
R O M A

Risposta al f. del 14/I/1946
Div. Sez. 20914/MFAA

Prot. N. 290 Div.III

OGGETTO Documentazione del servizio germanico per la tutela del patrimonio artistico italiano

Con riferimento alla lettera soprain=dicata, si ringrazia vivamente la S.V. per il cortese invio dei documenti germanici relativi al servizio del "Kunstschutz," in Italia.

IL MINISTRO

p

23 FEB 1946
FILE No 20914

931

0791

Declassified E.O. 12356 Section 3.3/NND No. 785021

301

Monuments, Fine Arts & Archives Branch,
HQ. I.A. & C. Division,
Control Commission for Germany (BE),
Main HQ.,
BUNDE, B.A.O.R.

Ext: 2466

Ref: INTR/113/MFA.

25th January, 1946.

To: Sub Commission for
Monuments, Fine Arts & Archives,
HQ. Allied Commission,
APO.394.

Subject: Kunstschutz Files

1. The original documents borrowed by Wing Commander Cooper are being returned to you under separate cover.

2. This office is very grateful for the loan of these documents but it is certain that the files should be re-united. The reason that these files have been retained so long is that a delay was caused by the transference of this Branch's papers from London to Germany.

Geoffrey Webb.

Colonel,
Director, M.F.A. & A. Branch.

GW/MMC.

FILE No. 20914 939

0792

Declassified E.O. 12356 Section 3.3/NND No. 785021

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

NTN/tc

20914/MFAA

14 Jan 46

My dear Professor Molè:

1. Under letter 20004/4/MFAA of 11 July 45, there were sent to the Minister of Public Instruction two copies of our comprehensive report 20914/MFAA of 30 June 45 on the activities of the German Kunstschutz in Italy.

2. In support of that report we now forward two copies of a set of English translations of German documents issued as an appendix to the basic report. These were furnished us by MFAA Branch of Control Commission for Germany (British Element) under their letter INTR/62913/7/MFA of 12 Sept 45.

Yours very truly

NORMAN T. NEWTON
Major, Air Corps
Director

Incl: 2 (dupl)

Professor Enrico Molè
Minister of Public Instruction
R O M E

0793

Declassified E.O. 12356 Section 3.3/NND No. 785021

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments, Fine Arts and Archives
(Tel. 489082, ext 441 & 254; 478480)

NTN/to

20914/MFAA

10 Jan 46

SUBJECT: Kunstschutz Files.

TO : Chief, MFAA Branch,
I.A.&.C. Division,
Control Commission Germany (British Element)
Main HQ, BUNDE, B.A.O.R.

1. It would be helpful, in arranging our files for the not distant closing of this Subcommission, if we might have some brief official statement from you as to the present and proposed disposition of the captured Kunstschutz documents borrowed by W/Cdr Cooper early last summer.

2. This is not in any sense a request for the return of the documents, but simply a precaution against their unrecorded dispersal. This office still retains, of course, those Kunstschutz files that W/Cdr Cooper did not take with him. We also have the list your Rear HQ prepared of the borrowed files. 24 bis A

NORMAN T. NEWTON
Major, Air Corps
Director

927

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Declassified E.O. 12356 Section 3.3/NND No. 785021

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

NTN/to

20912/MFAA 4 Jan 46

Direction General of
Academies and Libraries
Ministry of Public Instruction
R O M E

SUBJECT: Library of the Polish Academy at Rome.

1. We are informed by the Secretary of State to His Holiness that, at the urgent request of Polish ecclesiastical authorities, the Vatican has agreed to continue its protection of the Library of the Polish Academy, Via della Fede 2, Rome.

2. This information is passed on to you just in case you do not already have it.

NORMAN T. NEWTON
Major, Air Corps
Director

Copy to:
20909/20/D
20914

926

CONFIDENTIAL

30

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

NTN/tc

20914/MFAA

4 January 1946

SUBJECT: Dr OTTO LEHMAN-BROCKHAUS.

TO : GHQ, CMF

1. Ref your 3287/A2 of 21 Dec 45.

2. As stated in our 20914/MFAA of 17 Oct 45, this HQ is anxious not to lose track of Lehmann-Brockhaus, and therefore requests that it be informed whenever he is moved from the C.I.Compound at No.1 SEP Rfts and Holding Centre, RIMINI.

3. If he is to be released, he should be instructed to keep the Subcommission for Monuments, Fine Arts and Archives, this HQ, informed as to his whereabouts.

4. It is understood that Control Commission Germany (British Element) have applied through channels for Lehmann-Brockhaus's release to them, in order to employ him in the reorganization of the museums and the Fine Arts Service of Germany.

FOR THE CHIEF COMMISSIONER:

M Carr Brigadier

M. CARR,
Brigadier,
VP CA Sec.

925

Copy to:
Control Commission Germany (British Element)
I.A.&.C. Division, MFAA Branch,
Main HQ, BAOR.

Declassified E.O. 12356 Section 3.3/NND No. 785021

SUBJECT: Dr OTTO LEHMAN-BROCKHAUS.

TO : GHQ, CMF

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FOR THE CHIEF COMMISSIONER:

M Carr Brigadier

M. CARR,
Brigadier,
VP CA Sec.

925

Copy to:
Control Commission Germany (British Element)
I.A.&.C. Division, MFAA Branch,
Main HQ, BUNDE, B.A.O.R.

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785021

Declassified E.O. 12356 Section 3.3/NND No. 785021

1435

(Now) CONFIDENTIAL 29

COPY NO: 1

MFAA

GENERAL HEADQUARTERS
CENTRAL MEDITERRANEAN FORCES

3287/A2

21 Dec 45

SUBJECT:- Disposal of PW.

TO:- Headquarters,
Allied Commission,
Civil Affairs Section.

Dr. OTTO LEHMANN - BROCKHAUS

1. Your 20914/MFAA of 30 Aug 20914/MFAA of 26 Sep and 20914/MFAA of 17 Oct refer.

2. The above named is held in C.I. Compound at No.1 SEP Rfts and Holding Centre, RIMINI.

3. Please inform this GHQ how it is desired to dispose of subject.

for Major General,
D.A.G.

TPFB/ER.

Copy to:- G-2 GHQ CMF
G-5 " "
A-3 'A' Branch GHQ CMF.

924

Rec'd 4 Jan 46

Declassified E.O. 12356 Section 3.3/NND No. 785021

MFAA&A 9 NOV 1945

28

ALLIED FORCE HEADQUARTERS
G-5 Section
APO 512

LEW/acc

G-5: 383.7-45

9 November 45.

SUBJECT: Whereabouts of Dr. Otto IEHMANN-BROCKHAUS.

TO : Headquarters, Allied Commission,
(Civil Affairs Section)
APO 512

25 and 27

1. Reference is made to your memo 20914/MFAA dated 26 September 45.

2. The present location of subject is not known at this Headquarters, but G-1(Br) AFHQ are endeavouring to trace, and you will be informed further in due course.

For the Assistant Chief of Staff, G-5:

L.E. WESTON
Junr. Comdr.

Copy to: "AA" Branch (Your 3287/A2 dtd 27 Oct refers).

A C
13 NOV 1945
FILE No. 20914

9 NOV 1945

0794

Declassified E.O. 12356 Section 3.3/NND No. 785021

ALLIED FORCE HEADQUARTERS
G-5 Section
APO 512

V IEW/mcc

G-5: 383.7-45

9 November 45.

SUBJECT: Whereabouts of Dr. Otto LEHMANN-BROCKHAUS.

TO : Headquarters, Allied Commission,
(Civil Affairs Section)
APO 512

1. Reference is made to your memo 20914/MFAA dated 26 September 45.

2. The present location of subject is not known at this Headquarters, but G-1(Br) AFHQ are endeavouring to trace, and you will be informed further in due course.

For the Assistant Chief of Staff, G-5:

L.E. WESTON
Junr. Comdr.

Copy to: "A" Branch (Your 3287/12 dtd 27 Oct refers).

0800

Declassified E.O. 12356 Section 3.3/NND No. 785021

22 OTT 1945

22

NTN/ps

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

23 October 1945

2091/MFAA/

SUBJECT: List of Documents.

TO : MFAA Branch,
Room 3/10, Flat 22,
13-22 Novern Mansions
Warwich Road, Earls Court,
London, SW 5

1. Your EFFR/107/3/16/MFA of 24 Sept 45, conveying lists of papers taken from Italy, arrived in Rome 19 Oct 45. The duplicate has also been received.

2. In order to avoid such long delays in transit, would it not be possible for you to use Air Mail to Italy?

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

921

22 OTT 1945

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

NEM/ps

20914/MFAA

17 October 1945

SUBJECT: Dr Otto LEHMANN-RICHTER.

TO : G-5 Section, AFHQ.

1. R f our letter of 26 September 45, same file and subject. No reply thereto has been received by this H .

2. As indicated by our letter and by previous correspondence, the Subcommission for Monuments, Fine Arts and Archives, Allied Commission, are extremely anxious not to lose track of Lehmann-Richter. Information as to his whereabouts is essential to this headquarters; his release is not.

3. It may be relevant to recall that the suggestion regarding Subject's release (in our 20914/MFAA of 30 Aug 45) was not volunteered by this headquarters, but was made in response to your G-5: 383.7-45 of 25 Aug 45.

4. The MFAA Subcommission were further requested by telephone from you on 5 Sept 45 to suggest the name of a specific officer to whom Subject should be directed to report on being released. The name of Capt Marriott, MFAA Officer, Venezia Region, Padova, was offered. This reply was transmitted to G-1(Re) by G-5 in your memo of 6 Sept 45 (G-5: 383.7-45), a copy of which was received here on 10 Sept 45.

5. It is now understood that Control Commission Germany have initiated an official request to AFHQ for the release of Subject to them.

6. In view of all the foregoing, a reply to our 20914/MFAA of 26 Sept 45 would be appreciated.

For the CHIEF COMMISSIONER:

M. CARR,
Brigadier,
V2 CA Sec.

Declassified E.O. 12356 Section 3.3/NND No. 785021

→20914/MFAA
13 Oct 45

List of German Files from FASANO (The enumeration by Roman numerals I - XXXI, here and on the covers of the files, is the work of the clerical staff, MFAA S/C.)

I	Bericht über die Bergungsfahrten aus dem Frontbereich Florenz...in der Zeit vom 16.VII - 14.VIII 44. (empty)
II	Bergungsfahrten im Frontraum. b Korrespondenz
III	Bergungsfahrten im Frontraum. c Presse und Rundfunk
IV	Bergungslisten in Deutsch
V	Kunstschutz. Bergungsfahrten im Frontraum
VI	Kunstschutz. Presse und Propaganda
VII	Prof. Heydenreich. Artikel Brüggisser N.F.F.
VIII	Kunstschutz. Bericht Dr. H. Siebenhüner
IX	Denkmalschutz Oberitalien. Allgemeiner Teil
X	Aussenstelle Mailand. Prof. Evers
XI	Berichte Heydenreich
XII	Korrespondenz Dr. Langsdorff, Fasano (almost empty)
XIII	Hagemann (actually reports by Ringler, Langsdorff etc.)
XIV	V 6 (without title: press cuttings and article Ferruccio)
XV	Geheime und geheim Kommandos Akte V 6 Ravenna; Pisa; Etschbrücken Verona
XVI	Geheime und geheim Kommandos-Sachen
XVII	Schäden an Kunst- und Kulturdenkmälern in Italien
XVIII	Organisation des italienischen Denkmalschutzes
XIX	Anträge verschiedener Art der Italiener
XX	Bibliothekschutz
XXI	Auswertung
XXII	Rechenschaftsbericht
XXIII	Karte der gesch. Baudenkmäler
XXIV	Lageberich t
XXV	Vermisste Bilder
XXVI	Geschäftsverteilung und innerer Dienst
XXVII	Baumaterial - Anforderungen und Bauvorhaben
XXVIII	Photokampagne
XXIX	Wiedervorlage
XXX	(without title: reports on "Bergungsfahrten" and lists of removed works of art)
XXXI	Verwaltungsstab (empty)

913

Also received separately through MFAA Officer, 5 Army

(along with photos, mostly of Parma, passed to Photo Officer, MFAA S/C), a parcel (marked Q) containing transcripts of Radio broadcasts of interest to the Kunstschutz.

FROM GENERAL WOLFF's HQ (via AFHQ):

Declassified E.O. 12356 Section 3.3/NND No. 785021

IV	Bergungsfristen in Deutsch
V	Kunstschutz. Bergungsfahrten im Frontraum
VI	Kunstschutz. Presse und Propaganda
VII	Prof. Heydenreich. Artikel Brüggisser N.F.F.
VIII	Kunstschutz. Bericht Dr. H. Siebenhüner
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XV	Geheime und geheim Kommandos Akte V 6 Ravenna; Pisa; Etschbrücken Verona
XVI	Geheime und geheim Kommandos-Sachen
XVII	Schäden an Kunst- und Kulturdenkmälern in Italien
XVIII	Organisation des italienischen Denkmalschutzes
XIX	Anträge verschiedener Art der Italiener
XX	Bibliothekschutz
XXI	Auswertung
XXII	Rechenschaftsbericht
XXIII	Karte der gesch. Baudenkmäler
XXIV	Lagebericht
XXV	Vermisste Bilder
XXVI	Geschäftsverteilung und innerer Dienst
XXVII	Baumaterial - Anforderungen und Bauvorhaben
XXVIII	Photokampagne
XXIX	Wiedervorlage
XXX	(without title: reports on "Bergungsfahrten" and lists of removed works of art)
XXXI	Verwaltungsstab (empty)

913

Also received separately through MFAA Officer, 5 Army

(along with photos, mostly of Parma, passed to Photo Officer, MFAA S/C), a parcel (marked Q) containing transcripts of Radio broadcasts of interest to the Kunstschutz.

FROM GENERAL WOLFF's HQ (via AFHQ):

File on King's Coin Collection
File on affairs of General Wolff's wife
Photos of Finaly Material

Of receipt of [illegible]
[illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785021

0804

Declassified E.O. 12356 Section 3.3/NND No. 785021

MV Abt.Chef Dr.Langsdorff

Ond i.Taufers,den 14.5.45

Liste über die von Oberst J.E. Ward-Perkins übernommenen

Akten:

Bergungsfahrten im Frontraum (Presse und Rundfunk)
Bergungsfahrten im Frontraum (Kunstschutz)
Bergungsfahrten im Frontraum (Listen u.Berichte)
Bergungsfahrten im Frontraum (Korrespondenz)
Korrespondenz (MVA-Chef Dr.Langsdorff)
Geschäftsverteilung und innerer Dienst
Vermisste Bilder
V 6 Schutzmassnahmen betr.Verona, Etschbrücken Verona

Rechenschaftsbericht
Karte der geschützten Baudenkmäler
Bibliotheksschutz (Archivschutz) 916
Lageberichte (Kunstschutz)
Presse
Personal und Mitarbeiter — legt temporarily with Langsdorff
Wiedervorlage
Reisemeister
Kunstdenkmal (Belegungsverbot)
Denkmalschutz Oberitalien (Allgemeiner Teil)
Denkmalschutz Oberitalien geordnet nach Provinzen (A-M
Denkmalschutz Oberitalien " " " (M-R
Denkmalschutz Oberitalien " " " (S-Z

JBWP 20914

0805

Declassified E.O. 12356 Section 3.3/NND No. 785021

20 SET 1945

NEM/ps 26

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts & Archives
(Tel. 489031, ext. 442 & 254; 478480)

20363/MFAA

28 September 1945

FROM: Maj N. T. WATCH, AC

Dear Cooper-

The final verdict seems to be in regarding REICHMEISTER in this theatre. AFHQ and all its minions have now disclaimed all knowledge of his whereabouts! Sorry.

We thought, as I believe we told you by DO, that LEIDAHL-BROCKHAUS was about to be released by the PW people. But at the last moment we have learned that his keepers refuse to release him on the terms suggested. We have put through, anyway, a formal inquiry to determine whether an official application from CC Germany would result in his release directly to Germany for work with the Commission.

Meanwhile, we are awaiting eagerly your information about the Florentine picture chap. What a nice bunch of backguards they seem to have been!

Where and how should we address you?

Yours 917

Lon

W/Cdr Douglas Cooper
MFAA Branch
Control Commission Germany (British Element) Rear

20914

20 SET 1945

0806

Declassified E.O. 12356 Section 3.3/NND No. 785021

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

JBWP/ps

20914/MFAA

26 September 1945

SUBJECT: Dr. Otto LEHMANN-BROCKHAUS.

TO : G-5 Section, AFHQ.

1. Ref. AFHQ Cl(Br)/3287/A2. of 21 Sep 45, copy to you. May this Commission please be informed:

a. Where Dr OTTO LEHMANN-BROCKHAUS is now held?

b. Whether, in view of the fact that he has been declared to be of no further interest from the security point of view (your 383.7-45 of 25 Aug 45), an application through channels by Control Commission Germany for his release direct to Germany for work with the Commission would be entertained?

The Allied Commission is most anxious not to lose track of Dr LEHMANN-BROCKHAUS.

For the CHIEF COMMISSIONER:

M. CARR,
Brigadier,
VP CA Sec.

916

0807

Declassified E.O. 12356 Section 3.3/NND No. 785021

COPY

8463

Tel: Fro.3121
Ext: 105

Monuments, Fine Arts & Archives Branch,
Room 3/10, Flat 22,
13-22 Nevern Mansions,
Warwick Road,
Earls Court,
London, S.W.5.

Ref: Intr/107/3/1G/MFA.

24th September, 1945.

To: Lt. Col. J.B. Ward-Perkins,
M.F.A. & A. Sub-Commission,
A.C.C. for Italy,
ROME.

file 20909/25/C

Please refer to post-script to this Branch's letter Intr/107/3/1G dated 21st September, 1945.

A list of the papers taken from Italy is attached.

2463 A

Colonel Director M.F.A. & A. Branch.

A/E/JB.

This copy passed by letter rec'd 15 Oct 45
ENTR/107/3/1.G/MFA of 8 Oct 45.
file 20909/25/C

915

20914

246 A

THE KUNSTSCHUTZ in ITALY

List of documents (German & Italian)

Early reports on the formation of the Kunstschutz by Svers, Tieschowitz, Graf Wolff-Metternich, Feb-July 1944.

Anti-Langsdorff correspondence re Borromean Islands, July 1944.
Removals from Rome Galleries. Report June 1944.
" " Genazzano - Feb. 1944 - Schubert's report.

Archives.

Langsdorff correspondence on Archives from University of Florence. (Feb. 1945).
Correspondence from H.Q. S.West to Panzer Korps on Bologna Archives, 20.2.45.
Reports on Archives in Venice of 'value to Germany historically' Sept. 1944.

Export.

Langsdorff's file on the Export of pictures etc. to Switzerland.
Text of Italian Export Law.
Papers dealing with export generally.
Paper concerning return of works of art to Rome and Florence and the possibility of buying for German Museums works of art sold because of inflation.
Translations of decrees forbidding export during war-time.

Orders from Finance Ministry about occupying property of enemy aliens.

Italian Law of 1939 concerning the protection of articles of cultural and historic interest.

Removals from TUSCANY. Deposits.

Papers from Langsdorff's File: Correspondence on TUSCAN removals.
Removals from Tuscany to S. Leonardo & CampoTures.
(Correspondence between Langsdorff, Ringler and Reidemeister).
Removals from Dicomano to Moreno-sul-Penaro.
" " Villa Socsia and Palazzo Poppi to Bolzano.
Conditions of storage at S. Leonardo.
Photographing of deposits at S. Leonardo.
Proposed removal from S. Leonardo to Soadalo.
" " " " to Borromean Islands. 914
Anti's requests for lists of deposits at Campo Tures.
List of paintings from Villa Bossi Pucci (Florentine Galleries) deposited at S. Leonardo.
Report on inspection of S. Leonardo & CampoTures.

Landau-Finally Coll.

Landau-Finally Collection - List of works in Palazzo Ducale, Bolzano.
Report on removals from Finally-Acton Villa in Florence by Administrator, Ugo Ferrini - Sept. 1944.

Further Removals

Reidemeister's File:
Reports & correspondence with photographs and lists attached of removals from:-
Oliveto, Montagnana, Dicomano, Poggio a Caiano,
Podere di Trefiano, Socci, Poppi, to
S. Leonardo & Campo Tures. (August 1944).

Declassified E.O. 12356 Section 3.3/NND No. 785021

Anti-Aggadin correspondence re Borro San Islands, July 1944.
Removals from Rome Galleries. Report June 1944.
" " Genazzano - Feb. 1944 - Scheibert's report.

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Langsdorff correspondence on Archives from University of Florence. (Feb. 1945).
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" " " " to Borromean Islands.
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Landau-Finally Collection - List of works in Palazzo Ducale, Bolzano.
Report on removals from Finally-Acton Villa in Florence by Administrator, Ugo Ferrini - Sept. 1944.

Further Removals

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Reports & correspondence with photographs and lists attached of removals from:-
Oliveto, Montemma, Diecimo, Poggio a Caiano,
Podere di Trefiano, Sodi, Poggi, to
S. Leonardo & Campo Tures. (August 1944).

General Work & Protective measures.

Hagemann's File:
Situation reports, general works of the Kunstschutz - protective measures taken:
Ravenna (Lehmann-Brockhaus' report).
Safety measures taken in - Aquileia & Trieste, Vicenza, Padua, Verona & Venice.
Various Italian suggestions for safety measures. (Treviso etc.)
Kobel's diary notes on tours of inspection of Villas (May-Sept. 1944).

Declassified E.O. 12356 Section 3.3/NND No. 785021

0810

Declassified E.O. 12356 Section 3.3/NND No. 785021

Protective measures cont'd. — Lehmann-Brockhaus Reports on protective measures and removals in Venice, Padua, Rovigo, Vicenza & Verona areas.
Correspondence with Rivera, Reidemeister, Siebenlüther and Langsdorff in connection with above activity.
Various requests and suggestions from the Italian side concerning safety measures (by-passing, out-of-bounds regulations etc.)

Policy Papers. — Storage in Switzerland.
Reorganization of Kunstschutz.
Removals & storage by troops.
Storage and study of 'Germanic' art in N. Italy. (List)
Anti's complaints re removals.
Langsdorff to Hiecke that works are to be protected on Italian territory according to the Führer's request.
Memoni to Rahn regarding transfer to the Borromean Islands.
Carne di Asporto.
Bonni-Pucci paintings given to the DUCE.
Note to Wolff re Duce's request that confiscated articles be sent to the Isole Borromee.
Unlen's note to Langsdorff of above.

Propaganda. — Correspondence between the Wehrmacht & Kunstschutz regarding Allied Radio reports and accusations ex Hagemann File.
Translations of articles in Stars & Stripes & L'Italia.
Langsdorff's letter to Professor Pogg on leaving Florence in which he praises Professor Bolley & Le Clerque.
X — Evers' report of tour of Inspection to Macerata.

3 complete files of Kunstschutz' activities in the Northern Provinces entitled 'Denkmalschutz Oberitalien' from 1944-45.
Evers' File concerning the purchase of paintings.
Heydenreich - 2 files -
Langsdorff - small file of correspondence.
Evers' reports and correspondence with Langsdorff, etc.
Langsdorff' file of Kunstschutz Personnel.

X — Further propaganda: Various translations by the Germans from the Italian Press on Allied accusations Oct-Nov.1944.

Post-war reports. — Post-war reports on the Kunstschutz:
Statements by Siebenhuner, Langsdorff, Reidemeister, Anti, Hagemann and Ringler.

913

Declassified E.O. 12356 Section 3.3/NND No. 785021

24 SET 1945

NTN. Send extra (by air mail) copy of this letter, calling their attention to ours of 19 Oct. Air-mail service, citing this. Duplicate already received. 24/bis

Tel: Fro.8121
Ext: 105

Monuments, Fine Arts & Archives Branch,
Room 3/10, Flat 22,
13-22 Nevern Mansions,
Warwick Road,
Earls Court,
London, S.W.5.

Ref: INTR/107/3/1G/MFA. 24th September, 1945.

To: Lt. Col. J.B. Ward-Perkins,
M.F.A. & A. Sub-Commission,
A.C.C. for Italy,
ROME.

Please refer to post-script to this Branch's letter Intr/107/3/1G dated 21st September, 1945.

A list of the papers taken from Italy is attached.

A W Ellis WO 2091?
for Colonel Director M.F.A. & A. Branch.

AWE/JB.

24 SET 1945
20914

THE KUNSTSCHUTZ IN ITALY.

List of documents. (German & Italian)

Early reports on the formation of the Kunstschutz by Evers, Tieschowitz, Graf Wolff-Metternich, Feb-July 1944.

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911

Orders from Finance Ministry about occupying property of enemy aliens.

Italian Law of 1939 concerning the protection of articles of cultural and historic interest.

Removals from TUSCANY. Deposits.

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(Correspondence between Langsdorff, Ringler and Reidemeister.)
Removals from Dicomano to Merano-sul-Panaro.
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Proposed removal from S. Leonardo to Sondalo.
" " " " to Borromean Islands.
Anti's requests for lists of deposits at Campo Tures.
List of paintings from Villa Bossi Pucci (Florentine Galleries) deposited at S. Leonardo.
Report on inspection of S. Leonardo & Campo Tures.

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Landau-Finally Collection - List of works in Palazzo Ducale, Bolzano.
Report on removals from Finally-Acton Villa in Florence by Administrator, Ugo Pernni - Sept. 1944.

Further Removals

Reidemeister's File:
Reports & correspondence with photographs and lists

Declassified E.O. 12356 Section 3.3/NND No. 785021

(Feb. 1945)

Correspondence from H.Q.Südwest to Panzer Korps on Bologna Archives, 20.2.45.

Reports on Archives in Venice of 'value to Germany historically' Sept.1944.

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Langsdorff's file on the Export of pictures etc. to Switzerland.
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Safety measures taken in - Aquilia & Trieste, Vicenza, Padua, Verona & Venice.
Various Italian suggestions for safety measures. (Treviso etc.)
Zobel's diary notes on tours of inspection of Villas (May-Sept.1944)

Contd.

Declassified E.O. 12356 Section 3.3/NND No. 785021

Protective measures contd.

Lehmann-Brockhaus Reports on protective measures and removals in Venice, Padua, Rovigo, Vicenza & Verona areas.
Correspondence with Evers, Heidemeister, Siebenhüner and Langsdorff in connection with above activity.
Various requests and suggestions from the Italian side concerning safety measures (by-passing, out-of-bounds regulations etc.)

Policy papers.

Storage in Switzerland.
Reorganisation of Kunstschutz.
Removals & storage by troops.
Storage and study of 'Germanic' art in N.Italy. (List)
Anti's complaints re removals.
Langsdorff to Hiecke that works are to be protected on Italian territory according to the Führer's request.
Mazzoni to Rahn regarding transfer to the Borromean Islands.
Gemme di Aspasio.
Bossi-Pucci paintings given to the DUCE.
Note to Wolff re Duce's request that confiscated articles by sent to the Isole Borromee.
Halem's note to Langsdorff of above.

Propaganda.

Correspondence between the Wehrmacht & Kunstschutz regarding Allied Radio reports and accusations ex Hagemann File. 910
Translations of articles in Stars & Stripes & L'Italia.
Langsdorff's letter to Professor Poggi on leaving Florence in which he praises Professor Woolley & Le Clerque.
X Evers' report of tour of inspection to Macerata.

5 complete files of Kunstschutz' activities in the Northern Provinces entitled 'Denkmalschutz Oberitalien' from 1944-45.
Evers' File concerning the purchase of paintings.
Heydenreich - 2 files -
Langsdorff - small file of correspondence.
Ever's reports and correspondence with Langsdorff, etc.
Langsdorff' file of Kunstschutz Personnel.

X Further propaganda: Various translations by the Germans from the Italian Press on Allied accusations Oct=Nov.1944.

Post-war reports.

Post-war reports on the Kunstschutz:
Statements by Siebenhuner, Langsdorff, Heidemeister, Anti, Hagemann and Ringler.

Declassified E.O. 12356 Section 3.3/NND No. 785021

0815

Declassified E.O. 12356 Section 3.3/NND No. 785021

5137

M F A.

SUBJECT: Repatriation.

GHQ CMF.
3287/A2.
19 Mar 46.

Headquarters,
No. 1 SEP Pits and Holding Centre.

Dr LEHMANN MOCKHANS

1. Your signal A1854 dated 3 March refers.

2. The above-named subject may be repatriated.

3. Please advise subject when he reaches Germany to get into touch with the Monuments, Fine Arts and Archives Branch, Control Commission, Germany, making contact with this branch through the Local Control Commission authority.

935

JLC NAPIER,
Brigadier,
D.C.

TTTB/MC.

Copy to:- Headqu rters,
Allied Commission, - Your letter to this GHQ dated 14 March refers.

Headquarters,
No. 2 District.

Declassified E.O. 12356 Section 3.3/NND No. 785021

444

MFA&A SEC. 1945

SUBJECT :- Dr. OTTO LEHMANN-BROCKHAUS.

ALLIED FORCE HEADQUARTERS.

G1(Br)/3287/A2.

2/ Sep 45.

Headquarters,
Allied Commission (Civil Affairs Section).

Reference your 20914/MFAA dated 30 Aug. This Headquarters does not agree to the release of Dr. OTTO LEHMANN-BROCKHAUS under the conditions laid down in the above-quoted letter.

/et

A.W. JUSTICE, Major,
Major, D.A.A.G.,
for Major General,
DAG., G.1(Br).

Copy to :- G-5

909

A.C.C.
SECRETARIATS FILE ARTS & RECORDS
24 SET. 1945
FILE No. 2 909

21 SET 1945

645

Lebenslauf Otto Lehmann-Brockhaus, geb.2.Maerz 1909

Im Jahre 1941 war ich Assistent am Kaiser Wilhelm Institut fuer Kunst-

wissenschaft in Rom, Via Gregoriana 28. Meine Aufgabe bestand im Bibliotheks-

dienst und gleichzeitig in der Durchfuehrung eigener Forschungsaufgaben. Da-

durch, dass das Institut nicht direkt dem Reich unterstand, war es moeglich,

Studien des Studiums willen zu treiben und nicht in den Propagandastrom

einzutreten, in die sich ja bekanntlich allzu arg die junge deutsche Wissen-

schaft hat treiben lassen. Dieses Ausserhalbstehen brachte uns damals wenig

Ruhm ein, viel Schwierigkeiten, aber die Freude an der wissenschaftlichen

Arbeit blieb sauber. Meine Studien fuehrten mich staendig von Rom fort in me-

natelangen Wanderungen, die nur mit Photoapparat und Zahnbuerste unternommen

wurden, vor allem in die Gebiete der Abruzzen, Latium, suedl. Toskana und Umbrien,

wo mir jedes kleinste Dorf, was seine Monumente angeht, bekannt ist. Ge-

stalt gewannen die Studien ueber den Kanzelbau in den Abruzzen im 12. und

13. Jahrhundert, ein Buch, dessen Auflage gerade beim Erscheinen durch einen

Bombenangriff auf Leipzig voellig zerstoert wurde. Eine zweite Drucklegung

unterblieb im Schrecken in Wien, die gerade fertig wurde, als die Russen in Wien

einzogen. Die Archive Mittelitaliens untersuchte ich auf mittelalterliche

Miniaturen, einzelne Archive wie Subiaco, Grottaferrata, Chiusi habe ich gemein

vollzaehlig ausphotographiert. Die umfassende Phototek und die begleitenden

Manuskripte muessen, wenn sie nicht im letzten halben Jahr vernichtet sind,

in Dahlen, zwischen Leipzig und Dresden, liegen. Ein Aufsatz zu Ehren des 60.

Geburtstages von Graf Vitzthum von Eckstaedt handelt ueber die Miniaturen

und heisst "Tierdarstellungen in den Fiori di Virtù" und ist in den Floren-

tiner Mitteilungen erschienen. Eine ganze Kiste voller Zettelkataloge und Ma-

nuskripte handelt ueber die "Kunst in Latium"; ein Buch, das ich gerne in

gluecklicheren Zeiten beenden moechte. Diese wissenschaftlichen Arbeiten

und die Anstellung an der obengenannten Kunstbibliothek dauerte bis zum

Herbst 1943. Da mein Gehalt in Rm [illegible]

903

Declassified E.O. 12356 Section 3.3/NND No. 785021

[illegible] in der Durchfuehrung eigener Forschungsaufgaben.Dadurch,dass das Institut nicht direkt dem Reich unterstand,war es moeglich, Studien des Studiums willen zu treiben und nicht in den Propagandastrom einzutreten,in die sich ja bekanntlich allzu arg die junge deutsche Wissenschaft hat treiben lassen. Dieses Aussenseitertum brachte uns damals wenig Ruhm ein,viel Schwierigkeiten,aber die Freude an der wissenschaftlichen Arbeit blieb sauber. Meine Studien fuehrten mich staendig von Rom fort in monatelangen Wanderungen,die nur mit Photoapparat und Zahnbuerste unternommen wurden,vor allem in die Gebiete der Abruzzen,Latium,suedl.Toskana und Umbrien,wo mir jedes kleinste Dorf,was seine Monumente angeht,bekannt ist. Gestalt gewannen die Studien ueber den Kanzelbau in den Abruzzen im m2.und 13.Jahrhundert,ein Buch,dessen Auflage gerade beim Erscheinen durch einen Bombenangriff auf Leipzig voellig zerstoert wurde. Eine zweite Druckleguns unternahm Schroll in Wien,die gerade fertig wurde,als die Russen in Wien einzogen. Die Archive Mittelitaliens untersuchte ich auf mittelalterliche Miniaturen,einzelne Archive wie Subiaco,Grottaferrata,Chiusi habe ich damals vollzaehlich ausphotographiert.Eine umfassende Photothek und die begleitenden Manuskripte muessen,wenn sie nicht im letzten halben Jahr vernichtet sind, in Dahlen,zwischen Leipzig und Dresden,liegen. Ein Aufsatz zu Ehren des 60. Geburtstages von Graf Vitzthum von Eckstaedt handelt ueber die Miniaturen und heisst "Tierdarstellungen in den Fiori di Virtù" und ist in den Florentiner Mitteilungen erschienen. Eine ganze Kiste voller Zettelkataloge und Manuskripte handelt ueber die "Kunst in Latium";ein Buch,das ich gerne in gluecklicheren Zeiten beenden moechte. Diese wissenschaftlichen Arbeiten und die Anstellung an der obengenannten Kunstbibliothek dauerte bis zum Maerz 1943. Da mein Gehalt in Rom kleiner als das des niedrigsten Portiers bei der deutschen Botschaft war,musste ich Geld nebenher verdienen.Das ge-

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0819

Declassified E.O. 12356 Section 3.3/NND No. 785021

schon durch Unterricht in der deutschen Sprache. Die letzten Monate in Rom wurden dadurch getrueebt, dass die Deutsche Botschaft in Rom versuchte, uns immer mehr in den Cicerone-Betrieb einzuschalten, also den Kunstfuehrer durch Rom abzugeben fuer Militaers, die besondere Kunstneigungen zu haben glaubten oder fuer die allzu vielen Zivilisten und Kommissionen, die Rom besuchten, um, wie wir es spoettisch nannten, die "Axe zu schmieren". Meistens endeten solche Fuehrungen in naechsten Geschaeftsladen, wo man als Dolmetscher ausgenutzt wurde. Wen ich alles durch den Vatikan getrieben habe, kann ich mich im Augenblick nicht im einzelnen erinnern, naehere Auskunft koennte ich darueber geben, wenn mir meine Tagebuchxxxxxxxaufzeichnungen zugaenglich waeren, die ich schon als acht oder neunjaehriger Junge begonnen habe. Bei den Fuehrungen erinnere ich mich noch an Gauleiter Hanke (Schlesien), der wenigsten an wachen Worten ursprungliche Freude zeigte, einen geradezu blamierben Eindruck machte der damalige Reichstudentenfuehrer Scheel(?), triefend voller Unkenntnis. Ein ganzes Buch koennte man ueber das damalige wissenschaftliche Leben in Rom schreiben. Viele haben sich sehr unruehmlich hervorgetan, wie der zweite Direktor des deutschen Archaeologischen Institutes in Rom, Dr. Siegfried Fuchs, der als Ortsgruppenleiter und seiner guten SS-Beziehungen ein maechtiger und gefuerchteter Mann wurde. Der Kreis von ernsthaften jungen Wissenschaftlern war klein aber unerschuetterlich wenn auch jeder fuer sich eigene Wege ging: Dr. Wolfgang Hekamann, Dr. Gottfried Opitz, Dr. Gottfried Lang, alle drei vom historischen Institut, Dr. Reichmann vom archaeologischen Institut, Dr. Schwarz und Dr. Bernhard Degenhard von unserem Kunstinstitut.

Mit dem 25. Maerz 1943 waren meine gluecklichen roemischen Jahre zuende. Ich habe heute noch mit mir selbst Mitleid, wenn ich daran denke, wie ich an jenem Tage in die Rheinlandkaserne in Karlsruhe einzog. 1935 hatte ich einmal freiwillig gedient, den Vorteil ausnutzend, den Zeitpunkt der sechswoechentlichen Ausbildung selbst bestimmen zu koennen, um nicht bei der drohenden

907

0820

Declassified E.O. 12356 Section 3.3/NND No. 785021

den allgemeinen Wehrpflicht ein gezogen zu werden zu einem Zeitpunkt, der mir nicht passte. Ich verliess dieses erste Uebungs als Gefreiter, ein anstaendiger Dienstgrad, den ich in den kommenden 10 Jahren nicht einmal bis zum Obergefreiten ueberschritten habe. Mehrmalige Aufforderungen, doch als Akademiker, und damals war ich sportlich noch sehr gut durchtrainiert, die schnelle und guenstige Reserveoffizierslaufbahn einzuschlagen, wies ich immer zur Verwunderung aller energisch ab.

Der Schliff in Karlsruhe war unbeschreiblich. Wir waren in unserer Gruppe fast alle Familienvaeter, meistens gute einfache Leute, die fast wieder zu Kindern wurden, wenn sie abends auf ihren Strohsaecken weinte. Wir mussten uns einer Spezialausbildung im Nachrichtenwesen unterziehen, innerhalb einer Pionierabteilung. Im Verschluesseln von Texten war ich der beste, aber die Bedeutung der Morsezeichen hab ich nie kapiert, und gar Leitungskabel legen hat mir viel Schimpf eingetragen. Da ich aber die Welt von Karlsruhe mit den Augen des unuebertrefflichen "Kamerad Schwejk" ansah, das Lieblingsbuch unseres Bibliothekars im roemischen Institut, Dr. Schudt, sammelte ich den vollen Zorn meines Hauptmanns Herrmann und Feldwebel Huethers (35. Pionier-Bataillon auf mich, die mich in der gemeinsten Weise behandelten. Waehrend der Dienstzeit in Karlsruhe galang es roemischen Freunden, mich aus dieser Zwangsanstalt zu befreien. Man zweifelte daran, doch vielleicht meine militaerischen Tugenden miteinverstanden zu haben, als Anfang Juli 1943 in der Kaserne Karlsruhe ein Telegramm eintraf, des Inhalts, der General des 14. (??) Panzerkorps beordere mich in seinen Stab. Vollbepackt, schweisstriefend und uebergluecklich sehe ich mich noch in einer Karlsruher Strassenbahn, wo eine Frau mir laut zurief: Junge, schmeiss doch den ganzen Plunder in den naechsten Strassengraben: Kuehne Worte in der damaligen Zeit. In Muenchen hoerte ich noch einige Tage gute Musik, von der ich mich immer so schlecht trennen kann. Am 14. Juli fahre ich ueber den Brenner mit befreiten Gefuehlen nach Sueden. Damals konnte man noch bis Rom ohne Schwierigkeiten fahren aber dann zwischen Rom und Neapel fing es mit Fliegeralarmen und Zerstoe-

0821

Declassified E.O. 12356 Section 3.3/NND No. 785021

rungen an. Mein erster Kriegseindruck war Neapel.Ich fuhr sofort weiter nach Cassino,wo ein Restkommando des 14 (?)Panzerkorps war,waehrendxder uebrige Teil sich in Unteritalien aufhielt. In Cassino wusste kein Mensch etwas xxvon meiner Anforderung zu jener Einheit. Darauf liess ich mich noch am selben Tag nach Rom weiterleiten, wo ich bis auf wenige xxx Male auf immer die Uniform mit Zivil vertauschte. Ich stellte mich bei Sonderfuehrer Dr.Feger vor (ca.176 cm gross,Brille,schwarzes krauses Haar,schlechte Koerperhaltung),der die Wehrbetreuung beim Militaerattaschè von Pintelen (grosser Mensch,schneeweisses Haar,noch 1943 abgesetzt,wegen des Mussolinisturzes) leitete.Feger,mit dem ich spaeter voellig auseinandergekommen bin, nahm meine Versetzung nach Rom betrieben. Er hat das nur geschickt gemacht, indem er mich ueber ein Panzerkorps anfordern liess,was einen kriegerischeren Eindruck machte als die sanfte Wehrbetreuung. Ich hatte nun viel Zeit und den Auftrag,Vortraege ueber die Geschichte und Kunstgeschichte der Ortschaften zu halten,an dem sich deutsche Truppen befinden. Zunaechst schrieb ich an meine Frau,sie moechte doch wieder nach Rom zurueckkehren,wo wir dann spaeter ganz reizende Monate verbrachten. Ich bereite mich auf eine Vortragsreise durch Apulien vor. Am 25.Juli 1943 traf ich in Barletta ein, photographierte die Stadt vom Hafen aus und wurde gleich von Italienern verhaftet und eingesperrt. Das Gluck will,dass der italienische Offizier, der mich verhoert,Kunstgeschichte studiert und unsere roemische Bibliothek benutzt hat,wodurch sich dann viele gemeinsame Beziehungen ergeben. Ich hoerte,Mussolini sei in der Nacht gestuerzt worden.Mir war das nicht ueberraschend,weil Geruechte darueber schon in Rom vorgearbeitet hatten. Abends fuhr ich noch zum Divisionsstab des 14.Panzerkorps und stellte mich dem Ritmeister von Alvensleben (Ic) vor,eine gepflegte Erscheinung.Aeusserer Eindrucke kann ich mich nicht erinnern,weiss nur,dass er im Fruehjahr,inzwischen als Major,beim OBSuedWest in Recoaro war. v.Alvensleben ist ein gebildeter Mann, befuerchtet nun sofortige Kriegshandlungen in Apulien und rat mir deshalb von meiner Reise in seinem Divisionsbereich ab. Mir macht gros-

905

1945

0822

Declassified E.O. 12356 Section 3.3/NND No. 785021

sen Eindruck,wie er ueber Spritmangel klagt,die Engländer koenne man bei einer bevorstehenden Landung nicht angreifen, sondern man muesste abwarten,bis sich diese den eigenen Panzern naehern. Dann wurde der Abend fast sentimental.Von Alvensleben besass einen schoenen Siegelring,ich sehe noch das helle Blau des Steines,er erzaehlte,er wuesste nicht,ob er aus den naechsten Wochen heil herauskaeme,aber der Ring muesste ihn ueberleben,ob ich ihm nicht in Rom sicher deponieren koennte.Ich lehnte die Verantwortung ab. Wir sprachen dann ueber seine Familiengeschichte,Ahnen von ihm seien zu Luthers Zeiten in Rom gewesen,ob ich deswegen mal nicht in Rom nachforschen koennte. Ich versprach es und hab es nie gehalten,was mich ziemlich belastete und auch der Grund gewesen ist,weshalb ich ihn nicht nach dem Schicksal seines Siegelringes fragte,wo ich wusste,dass wir gleichzeitig uns in Recoaro aufhielten. Ueber geschichtliche Fragen vergassen wir die Bedeutung des Tages und es war schon tief in der Nacht. Wie schoen,dachte ich damals,dass ein Offizier noch eine zweite Welt haben kann, v.Alvensleben ist einer der wenigen von den Hunderten,die ich kennengelernt,die sie gehabt haben. Am 26.(?)Juli fahre ich zurueck nach Rom,der Zug fährt in das brennende Foggia ein,es ist so schwierig,sich aus dem brennenden Bahnhofsgelaende herauszufinden. In Rom liegt keine Arbeit vor. Schwimme und arbeite im Vatikan. Ankunft meiner Frau in Rom. Schwimmen und arbeite nicht mehr im Vatikan.

Ab 5.August bis 1.Sept.1943 Vortragsreise in der Suedtoskana, im Bereich der 5.Panzer(?)Division,deren Hauptquartier in Abbadia S.Salvatore am Monte Amiata (Prov.Siena) lag.Koemische Bekannte von uns haben ein ganz reizendes Landhaus im Bereich dieser Division in S.Lorenzo Nuovo oberhalb und noerdlich des Bolsenasees. Dorthin fahre ich mit meiner Frau und von dort aus bereise ich planmaessig das Divisionsgebiet. 944 Ich hielt etwa zweimal woechentlich einen Vortrag.Meistens war ich gut vorbereitet,wenn der Wein nicht allzu verfuehrerisch war,dem ich leider reichlich zugeneigt bin. Das Zuhoeren war freiwillig,ich war immer waerzerlich,wenn Kompagnien ge-

0823

Declassified E.O. 12356 Section 3.3/NND No. 785021

schlossen vor mir erhoben. Die Zuhörer bestanden meistens aus allen nur abkommlichen Offizieren und dann den vielen Akademikern und Halbakademikern, die als Schreiber oder Sanitäter ihr Leben fristeten. Es geschah oefter, dass ein Vortrag zum Anlass von Offiziersfragen genommen wurde, was dann anschliessend oft sehr ausartete. Zusammenfassend kann ich ueber den Erfolg der Vortraege folgende sagen: Der Durchschnitt eines alten deutschen Abiturientenwissens wurde vorausgesetzt; verstaut wurde der Inhalt nur von ganz wenigen, sehr oft ueberhaupt nicht. Auf keinen Fall wollte ich die Vortraege auf ein Kraft durch Freude-Niveau herabdruecken, was mir dauernd zum Vorwurf gemacht wurde. Ein Vortrag dauerte etwa 40 Minuten, darauf an schloss sich Diskussion und Fragen, was sehr oft interessant wurde. Mit den Vortraegen verband ich allerlei persoenliche Absichten. Erstens waren sie weltanschaulich, und wieviele Soldaten sind nach den Veranstaltungen zu mir gekommen, sich bedankend, endlich mal wieder etwas gehoert zu haben, was mit Krieg oder Nationalsozialismus nichts zu tun habe. Der zweite Zweck war, ein Geschichtsbild zu entwickeln, in dem alle nationalsozialistischen Begriffe vermieden wurden. Die dritte Absicht war, Geschichte nicht aufzufassen als den Ablauf von Staatsverträgen, sondern vor allem auf die Kunst, Sitten, Oekonomie und Persoenlichkeiten der Vergangenheit hinzuweisen. Die Vortraege boten mir selbst ein grosses Studienfeld. Ich hatte hier die beste Gelegenheit festzustellen, was die deutsche Jugend ueberhaupt noch an geistigen Fundamenten besitzt, wie weit sie anregbar ist. Dieser Kontakt war mir besonders wertvoll um Vergleiche anzustellen mit der italienischen Jugend und in Aussicht auf eine Professur, auf die ich auf weite Sicht zusteuere. Ueber die bitterbraurigen Erfahrungen, die ich da machte, brauche ich mich hier nicht auszulassen.

Die interessanteste Zusammenkunft auf dieser Vortragsreise im August 1943 fand in Montecelogno oberhalb des Trasimenischen Sees statt, wohin saemtliche Offiziere des Divisionsbereiches gerufen wurden, wo ich an Ort und Stelle die Niederlage der Roemer durch Hannibal 217 vor Chr. genauestens dar-

0824

Declassified E.O. 12356 Section 3.3/NND No. 785021

legte. Der General der Division Hans Krasser (Klein,Holbein),begleitet von Major von Grabenitz (oder Oberstleutnant),Bruder des bekannten Bildhauers. Andere Vortraege hielt ich im etruskischen Museum von Orvieto,in Pienza,Badia S.Salvatore,Acquapendente,S.Lorenzo Nuovo,Bolsena,Montefiascone,Nepi,Sutri,Viterbo,Tarquinia usw.

Am 1.Sept.1943 kehrte ich von der Vortragsreise ueber Orvieto nach Rom zurueck.Beim Ausgang aus der Bahnhofhalle an der Stazione Tiburtina wurde mir im Gedraenge die meine Brieftasche enthielten mit Carte d'identità,Deutschem Reisepass,Soldbuch und allem Geld.Keine Frau fuhr in diesen Tagen nach Deutschland.

8.September 1943. Waffenstillstand Italiens.Nachts hielt ein Militaerwagen vor meiner Tuer,ich wohnte immer in meiner Privatwohnung in der Via Sistina 60 II .Ich werde auf die Botschaft gebracht.Dort wahnsinniges Durcheinander. Die Soldaten werden gesammelt und sollen in die Albererkaserne in Monaco gebracht werden. Ich war in Zivil und wollte mich immer mehr an den Ausgang des Botschaftsgeländes hin. Die Vertreter der Botschaft selbst waren inzwischen zur Bahn gebracht worden, um mit dem Diplomatenzug nach Norden zu fahren.Ich weiss nicht, wie mir der Mut kam,als ein Personenauto leer in das Botschaftsgebaeude hineinfuhr,hielt ich es an und gab dem Chauffeur Befehl mich schnellstens zum Diplomatenzug zu bringen,der Fahrplanmaessig den Bahnhof schon haette verlassen muessen. Wir rasen durch die Stadt, fahren sogar bis auf den Bahnsteig bis an die Coupès,springe ein und Zug faehrt ab. Man hat mir das nicht uebel genommen,dass ich den Diplomatenzug dem Kriegshandwerk vorzog,weil sich eine ganze Anzahl Offiziere denselben Luxus leistete. Vier Tage dauern wir in diesem Zug, lange Umleitungen ueber Pescara,Ancona,Ravenna,Ferrara,Padua,Verona,wo manche Militaere aussteigen, nach Muenchen. Dort wohnte ich als "Romfluechtling" einen ganzen Monat im Koenigshof.In einem Hotelzimmer wurden jeweils zwei Leute untergebracht.Da auf der Zimmerliste mein Zimmer mit Lehmann Brockhaus bezeichnet war,glaubte

902

0825

Declassified E.O. 12356 Section 3.3/NND No. 785021

man an zwei Indianer,und niemand kam auf den Gedanken,es handele sich um einen Doppelmord. Ich telegraphierte sofort an meine Frau,die nun das Zimmer als Brockhaus einen Monat mit mir bewohnte. Wir besuchten taeglich Konzerte und Theater und morgens sass ich auf der Kollegbank und hoerte Kunstgeschichte bei dem von mir verehrte Professor Jantzen.

Mitte Oktober 1943 kommt ein Zwoelfender (so nennt man die Soldaten,die 12 Jahre gedient haben) zu mir und sagt,ich gehoere zum Stab des Bevollmaechtigten Generals der Deutschen Wehrmacht in Italien,der sich inzwischen in Muenchen neu gebildet hatte. Ich wollte aber Muenchen noch nicht verlassen und sprach von wichtigen kulturpolitischen Konferenzen;kurzum,der zwoelfender glaubte,und ich konnte noch 10 Tage in Muenchen bleiben. Ende Oktober 1943 fuhr ich ueber Verona nach Gravo. Der dortige Hauptmann hiess Meyer,ein langer,blonder,junger Mann,frueher beim Mil.Att.von Pintelen in Rom. Meyer verkehrte im Hause von Prof.Bruhns,meinem Vorgesetzten an der Bibliotheca Hertziana in Rom. In Gravo verbrachte ich ca.14 Tage bis drei Wochen mit den besten Einproben und Ausfluegen in die Umgebung. In diesen Tagen fuhr ich mit einem Auto als Wegweiser und Dolmetscher nach Rom. Dort sollte Buchmaterial sichergestellt werden,das man bei der Flucht am 8.Sept;zurueckgelassen hatte. In Rom richtige Besprechung mit Professor Bruhns zwecks Rueckfuehrung der deutschen Bibliotheken aus Rom nach Deutschland. Es hatte sich dazwischen in Rom zwei Parteien gebildet,die einen wollten die Bibliotheken nach Deutschland bringen,die andere sie in Rom belassen. Ich persoenlich war durchaus fuer die zweite Loesung,zumal Papst Pius XII in einem eigenen Schreiben den Schutz der Bibliotheken zugesichert hatte. Auf unserer Seite standen noch Prof.Bruhns und vor allem Reichmann und Fuhrmann vom Archaeologischen Institut. Der Clique Prof.Fuchs gelang es nun ueber Personalstellen von Hitler persoenlich einen direkten Befehl zu erwirken, die Bibliotheken muessten nach Deutschland zurueckgebracht werden. Mit der Durchfuehrung des Ruecktransportes wurde ausgerechnet Prof.Bruhns bestimmt,

901

0826

Declassified E.O. 12356 Section 3.3/NND No. 785021

der nun gegen seinen eigenen Willen handeln musste. Ich bot unter diesen Umstaenden Prof.Bruhns meine Hilfe an,ihm bei den vielen Problemen,die der unfreiwillige und gefahrvolle Transport verursachte,zu unterstuetzen.

Zunaechst fuhre ich von Rom im November 1943 nach Seave zurueck. Inzwischen hat sich die Dienststelle des Bevollmaechtigten Generals der Deutschen Wehrmacht in Italien entschlossen,ihr Hauptquartier nicht in Seave sondern in S.Pietro in Cariano bei Verona aufzuschlagen. Dort war wieder der Feldwebel Tomann,mit dem ich schon damals in Muenchen ueber die 10 zusaetzlichen Tage verhandelt hatte,der sofort erkannte,dass die soldatische Erziehung bei mir noch manches zu leisten hatte. Einige Tage musste ich mithelfen Holzbaracken fuer Dienstraeume zu bauen. Dann avancierte ich zum Dolmetscher und geographischen Experten.Mit einem Lastauto fuhren wir in Oberitalien herum,holten Oefen,Stuehle,Bueromoebel. Als alles eingerichtet war,wurde ich der Truppbetreuung zurueckgegeben. Um nicht zu nach bei dieser Dienststelle zu sitzen,erwarfen Feger,ich u;s einen Plan,die Truppbetreuung koenne nur in Verona wirksam arbeiten,worauf man einging. Anfang Dezember also Verlegung von S.Pietro in Cariano nach Verona,Lungadige 24. In Verona hatte ich viel Zeit fuer eigene Studien;manchmal musste ich "Kuenstlergruppen" begutachten,fiel das Urteil positiv aus,so wurde die Truppe von der Wehrmacht engagiert. Es handelte sich hier durchwegs nur um italienische "Kuenstler",die deutschen kamen schon festgeformt aus Deutschland. Das war alles sehr lustig.Die italienischen Gruppen waren durchwegs schlecht und schliesslich waehlte ich die aus,die nicht auf dem Programm stehen hatten"Wien,Wien nur Du allein,sollst die Stadt meiner Sehnsucht sein".

Mitte Dezember wurde ich Gott sei Dank von diesen Spielereien befreit und nach Rom abgestellt zum Ruecktransport der Deutschen Bibliothen Tausende von Kisten mussten beschafft,Spezialpacker gemietet,Gueterwagen organisiert werden.Alliierte Erlaubnisscheine wurden unter schwierigsten Verhandlungen besorgt,wonach man ein Verfahrensrecht ausgearbeitet wurde. Das alles war die Arbeit von Prof.Bruhns,doch konnte ich in vielem mithelfen.

950

0827

Declassified E.O. 12356 Section 3.3/NND No. 785021

In der Silvesternacht 1944/45 verlasse ich mit zwei Ueberwagen, die ca die Haelfte unserer Kunstbibliothek enthalten, den Hauptbahnhof Rom. Ueber der Station Orte kreisen feindliche Flieger, wilde Schiessereien. Irgendwo ist ab Strecke blockiert. Wir werden ueber Perugia umgeleitet. An jeder Station habe ich mit den deutschen Aufsichtsbeamten zu kaempfen, dass unsere Waggons sofort weitergeleitet werden. Die Begleitschreiben haben gute Wirkung. Trotzdem dauert die Reise bis Salzburg 4 und einen halben Tag. Das war die schlimmste Eisenbahnfahrt meines Lebens: umgeheizt, der Schnee zu Bergen angetuermt zwischen den Kisten und auf den Kisten. Ohne Decke, dass etwas Fleisch das ich mithatte erfror zu Eisklumpen. Sehr tot als lebendig komme ich am 5. Januar in Salzburg an. Telegraphiere sofort an meine Frau die umgehend kommt. Die Bibliothek wird in einem Salzbergwerk in Hallein bei Salzburg verstaut. Die Kisten werden auf Schlitten umgeladen, die von Pferden gezogen werden, und durch schneeige Winterlandschaft geht es den Berg hinauf. Prof. Bruhns und Dr. Schuch (Bibliothekar des Instituts) sind inzwischen angekommen. Die letzten Januartage verbringe ich wieder in Muenchen und sauge mich mit guter Musik voll, die man in Italien nicht hoeren kann. Ende Januar 1944 Rueckkehr nach Verona.

Inzwischen war ein Gesetz erlassen, dass alle gesunden Jahrgaenge bis 1900 zur Fronttruppe versetzt werden mussten. Ich reichte auf diesen Schrecken erstmal meinen mir zustehenden 20 taegigen Urlaub ein, der mir auch bewilligt wurde; Ich reiste sofort von Verona nach Muenchen zurueck, blieb dort einige Tage, fuhr dann zu meiner Familie nach Cottbus und anschliessend zu meinen Eltern nach Unna in Westfalen.

89

In der zweiten Februarhaelfte 1944 Rueckkehr nach Verona. Mein Vorgesetzter Dr. Feger war krank und die Stelle durch Philipp Reclam (Oberleutnant), Sohn des bekannten Leipziger Buchhaendlers und Buchdruckers uebernommen worden. Reclam hatte gar keinen militaerischen Ehrgeiz. Da meine Versetzung noch nicht ausgesprochen war, schickte er mich ohne besonderen Grund nach Deutschland

0828

Declassified E.O. 12356 Section 3.3/NND No. 785021

zurueck. Da auf dem dienstlichen Marschbefehl als Rueckkreisetermin stand: "Nach Beendigung der dienstlichen Angelegenheiten", blieb die Interpretation der "Beendigung" mir vorbehalten, die ich wohl etwas eigenwillig auffasste. Jedenfalls wurden von Verona Fernschreiben an alle moeglichen Dienststellen in Deutschland geschrieben, die den Gefreiten Lehmann-Brockhaus nach Italien zurueckriefen. Dieses allzulange Ausbleiben haette mir und dem guten Oberleutnant Reclam bald den Kragen gekostet, wenn nicht inzwischen meine Versetzung zur Feldtruppe ausgesprochen waere. Das erfolgte im Maerz 1944. Ich hatte aber vorgearbeitet, indem ich mich mit meinem Freund Doktor Hagemann in Verbindung setzte, der seiner ausgezeichneten italienischen Sprach- und Landeskenntnisse als Sonderfuehrer eine Stelle beim OBSuedWest bekleidete. Wir hatten uns dahin verstaendigt, dass er, sobald er die Nummer der Feldeinheit von mir erfuhr, dieselbe von Hagemann verstaendigt wurde, ich sei zum OBSuedwest abzukommandieren. Da der OBSuedWest aber selbst keine Kampftruppe war, wurde ich der Panzeraufklaerungsabteilung 400 (mot) zugewiesen, die direkt dem OBSuedWest unterstand und sozusagen die Haustruppe des Feldmarschalls Kesselring darstellte. Diese Einheit stiess mich dann sofort wieder an den OBSuedWest ab.

Ich fuhr also in Uniform bissen die Zaehne bewaffnet im Maerz 1944 aus Verona ab, und jeder dachte ich wuerde zur Front fahren. Auf dem Bahnhof Verona machte ich zunaechst Marscherleichterung, indem ich mein schweres Gewehr auf der Bahnhofstoilette zurueckliess, bummelte dann auf der Landstrasse nach Ostia hin und brauchte einige Tage bis ich in Nemi, nordlich von Rom ankam, wo ich mich bei der obenerwaehnten Panzertruppe einschreiben liess. Die Gegen war mir schon aus Friedenszeiten von meinen Wanderungen her bekannt, suchte sie wieder auf und photographierte viel fuer meine Studien.

893

Am 2(?). April 1944 meldete ich mich bei Sonderfuehrer Dr. Hagemann beim OB-SuedWest, der in den vielen Stollen des Monte Soracte noerdl. von Rom untergebracht war. Ich verweilte dort ca. 2 Tage und wurde gleich auf Vortragsreise

0829

Declassified E.O. 12356 Section 3.3/NND No. 785021

an die Suedfront geschickt. In Rom bereitete ich mich in meiner Privatwohnung auf die Gesichte der "Selcceria" vor, so wird im Volksmund das Gebiet genannt, das etwa die heutige Provinz Frosinone umfasst.

Im April 1944 hielt ich nun diesen Vortrag immer abgewandelt auf die betreffenden Orte, an denen ich mich gerade aufhielt. Leider erinnere ich mich recht schlecht an die militaerischen Einheiten und hohen Offiziere, die sich im April zwischen Gaeta, Formia, Cassino und Atina befanden, die ich alle, wenn auch nur fluechtig kennen gelernt habe. Genaue Notizen darueber stehen in meinen Tagebuchaufzeichnungen, die mir im Augenblick nicht zugaenglich sind die ich aber auf Wunsche gerne einem alliierten Kommando zur Verfuegung stellen will (leihweise). Ich erinnere mich an einen General, Ritterkreuztraeger namens Korn oder Kohn, gebuertig aus Aibach, der mit seinem Stab in Monticelli bei Pontecorvo untergebracht war. Der General besuchte mich eines accenmal privat in Rom und bedankte sich da fuer meine Vortraege. Sein Ic war der Rittmeister March, der Erbauer des Reichssportfeldes (ein gescheidtes Gesicht, weisslichea Haar, kuehne Nase, viel Leben in seinen Augen). Er ich ist der einzige Offizier gewesen, mit dem ich ueber so etwas wie Weltanschauung habe reden koennen. Der Arme litt unsaeglich unter den Zustaenden des geteilten Deutschlands von heute. Dazu kam die echte Anstaendigkeit eines preussischen Offiziers, in jedem Fall seine militaerische Pflicht erfuellen zu muessen. Mit welcher Wucht er den Zwiespalt trug, fuer einen Staat zu kaempfen, den er innerlich negierte, habe ich nur bewundern koennen. Ich bummelte mit March durch ein italienisches Dorf, wie sein Auge alles mit letzter Praezision auffasste war absolut kuenstlerisch. Mich hat nie wieder ein Offizier so beeindruckt wie Rittmeister March. Wieder anders wo (bei Atina) traf ich einen Artilleriegeneral, ein kleiner typischer Oesterreicher, der so tief den ganzen Vortrag schlief, und darnach so herzlich dem Vortragenden fuer die ergreifenden Worte dankte. Ich hoerte dann spaeter, dass dieser General abgesetzt worden sei. Im April sprach ich u.a. in

897

0830

Declassified E.O. 12356 Section 3.3/NND No. 785021

Formia, Itri, Pontecorvo, bei Cassino, Aquino, Frosinone, Veroli, Atina, usw.

Am polit. nehen Feiertag, den 1. Mai 1944, war ich wieder im Hauptquartier des OBSudwest in den Stellen des Monte Soratte, wo ich am Abend selbst einen Festvortrag ueber die Geschichte des Berges Soracte hielt. Anschliessend kam ein Oberst Langenscheid (grosser Mann, ca. 190 cm., weisses Haar, rechteckige Kopfform) aus dem bekannten Langenscheidverlag auf mich zu und sagte, der Vortrag muesse auf jeden Fall gedruckt werden. Nachdem ich in den ersten Maitagen einige Vortraege auch i. von Vitorbo hielt, z.B. in Vallerano, fuhr ich nach Rom, um meinen Vortrag ueber den Soracte druckreif zu machen. Dazu waren Arbeiten im Vatikan noetig und genoss so drei wunderschoene Wochen in Rom, ich wusste, dass es die letzten dieses Krieges sein wuerden und dass ich es dann wahrscheinlich nicht mehr wiedersehen wuerde. Am 16. Mai schickte ich mein Manuskript ueber den Soracte an xxx Dr. Langemann ab. Daraufhin begab ich mich in die vertrauten Abruzzen zu Vortragsreisen. Ich meldete mich bei der 10. Armee, die in Avellano bei Arezzano ihren Sitz hatte. Die Besetzung der Wehrbetreuung der 10. Armee spottete jeder Beschreibung. Dort war ein Sonderfuehrer Schmidt, dauernd betrunken, noch uebler ein gewisser Leutnant oder Oberleutnant Veihrauch, den ich schon mal in Verona kennen gelernt hatte. Inzwischen war bei der Wehrbetreuung in der deutschen Wehrmacht ein grundsaetzlicher Wechsel eingetreten. Fruehrer wurde dieses Amt von den betreffenden Ic Offizieren betreut, die mehr oder minder kulturelle Interessen hatten, wie z.B. Langemann beim OBSuedWest. Jetzt wurden dafuer eigene Stellungen geschaffen, die nationalsozialistischen Fuehrungsoffiziere die meistens aus der Hitlerjugend hervorgingen. Diese jungen Herren hatten bestimmte Vorrechte, und mit der Wehrbetreuung, die kulturell ueberhaupt sehr wenig geleistet hat war es nun ganz zuende. Oberleutnant Veihrauch (verlebtes kriminelles Gesicht, mitte der 30er) war Ausbildner solcher Fuehrungsoffiziere. Spaeter hoerte ich, er sei wegen Geldschiebungen und anderer Streiche bestraft worden. Wenn man die Wehrbetreuungsstelle der 10. Armee beobachtete

89 à

0831

Declassified E.O. 12356 Section 3.3/NND No. 785021

musste auch ein Blinder ueberzeugt sein,dass das das Ende des verlorenen Krieges bedeute. Tolle Weibergeschichten hatte sich diese Dienststelle noch in ihrer Niederlassung in Rom geleistet. Sachlich waren diese Leute absolut uninteressiert. Ich begab mich in das Grenzgebiet zwischen Latium und Abruzzen,inxdie Gegend von Sora und Alvito,wo ich meine letzten Vortraege fuer die Wehrbetreuung hielt. Es folgte nun der Durchbruch der Alliierten bei Cassino. Die Aufloesung und den Rueckmarsch,den ich in privater Beobachter mitmachte,war ganz unbeschreiblich. Ich ziehe mich in die Abruzzen zurueck, lebe einige Tage bei einem Kerzenfabrikanten in Magliano,wieder geht es weiter nach Norden,wo ich 8 Tage bei einem weisen Schuster in Contigliano bei Rieti weile.Von dort aus wandere ich taeglich zu einer alten Cistercienserkirche S.Pastore bei Greco,deren kunstgeschichtliche Bedeutung ich mal vor Jahren entdeckte. Vermesse die Kirche,kopiere die Inschriften,photographiere und bin einer der letzten,die es am 8.Juni weiter nach Norden wandern. Ich hoffte mich leicht von den Engländern ueberholen lassen koennen,fuerchtete aber die Rache,die man dann an meiner Familie in Deutschland nehmen wuerde,das unsittliche Gesetz,das ja in Deutschland erlassen wurde. Bei Spoleto entgehe ich wie durch ein Wunder einem Tiefangriff,verbringe zwei wunderschoene Tage am Clitumnussee,bei Spoleto und Foligno. In Perugia bin ich das Zufusslaufen leid und finde ein Lazarettauto,das mich nach Florenz bringt,wo ich ca.Mitte Juni 1944 ankomme.

In Florenz befindet sich ein deutsches kunsthistorisches Institut,dessen prachtvoller Leiter,Prof.Kriegbaum,beim ersten Bombenangriff auf Florenz ums Leben kam.Ich wohne im deutschen Institut in der huebschen Fremdenwohnung 89 In Florenz sammelt sich nun alles,was aus Rom geflohen war. Fuer wenige Tage ist die deutsche roemische Kolonie in Florenz,verstreut sich dann weiter nach Norden. In diesem Durcheinander Vortraege zu halten war ganz unmoeglich.Ich tue nur nichts,lese und studiere die Monumente. In Florenz treffe ich den obersten Offizier des Kunstschutzes beim Bevollmaechtigten General

0832

Declassified E.O. 12356 Section 3.3/NND No. 785021

der deutschen Wehrmacht in Italien,Doktor Langsdorff. Er interessiert sich sehr fuer mich,ich solle doch bei ihm mitarbeiten,zumal in Kunstschutz Leute arbeiten, die sich in Italien,wie z.B.er selbst, nur wenig auskennten.Ich sagte ihm meine Hilfe zu,erfreut,endlich mal wieder positive Arbeit leisten zu koennen. Wir verabredeten uns in Verona alles weitere abzumachen. Ich blieb bis ende Juni 1944 in Florenz.Mit einem italienischen Lastauto fuhr ich nach Bologna.Zufaellig hoerte ich unterwegs von einer Strassenkontrolle vor Bologna,wo alle Deutschen aufgefischt und zu Kampftruppen zusammengestellt wurden. Die Kontrolle kam,ich lag unter den Koepfen von nebeneinandersitzenden alten Frauen und wurde nicht bemerkt. Ueber Mantua kam ich nach Verona.

Ende Juni trat eine Veraenderung beim OBSuedWest ein.Der Vorgesetzte von Dr.Hagemann ein Oberstleutnant Zelling (kleiner Mann) wurde zur Westfront versetzt.Zelling war eigentlich mein oberster Chef,habe ihn aber etwa nur zweimal fluechtig zu Gesicht bekommen. Fuer kulturelle Fragen hatte er wenig Interesse und verstand auch nichts davon. An seine Stelle trat nun Oberstleutnant von Schweinitz(grosser Mann,blaue Augen,weiss Haare),ein kultivierter Herr,der fuer Kunstschutzfragen das groesste Interesse zeigte. Er kannte Langsdorff,und so bestanden gar keine Schwierigkeiten,dass ich seit Juli 1944 bis April 1945 im Kunstschutz arbeitete. Langsdorff schickte mich nach Padua,um im dortigen Kultusministerium mit den Italienern zusammenzuarbeiten. Dort hatte ich einen durchaus selbstaendigen Posten und konnte mir die Arbeit einteilen,wie ich Lust hatte. Die Taetigkeit am italienischen Kultusministerium geht aus dem beigefuegten Text hervor. Es handelt sich sich um eine Uebersetzung von meinen Rechenschaftsberichten, die ich ungefaehr jeden Monaten an Prof.Langsdorff nach Bergamo schickte. Die deutsche Fassung habe ich schon vor ca.zwei Monaten dem alliierten Kunstschutz in Padua uebergeben.

894

Mein Hang zum Alleinsein wurde in meiner Paduaner Zeit durch viel freie Zeit

0833

Declassified E.O. 12356 Section 3.3/NND No. 785021

beguenstigt. Ich habe zur wissenschaftlichen Arbeit selten in meinem Leben so viel Zeit gehabt wie in diesem Paduaner Jahr. Zunaechst beschaeftigte ich mich ganz allgemein mit venezianischer Kunstgeschichte, dann vor allem mit mittelalterlichen venezianischen Silberarbeiten, vornehmlich der Pala d'oro von Torcello. Fast mit krankhaften Eifer betrieb ich die Rekonstruktion einer Augustinerkirche in Padua, die man 1820 abgerissen hat. Man kann die Kirche und besonders ihr Inventar haargenau wiederherstellen. Das Buch ueber S.Agostino und die fruehen Domenikanerbauten in Veneto waere fertig, wenn ich die Archive von Padua und Vicenza benutzen koennte, die des Krieges wegen in Depots sichergestellt wurden und immer noch nicht zugaenglich sind. Im September 1944 erschien bei Mondadori in Verona mein Buechlein ueber den Gotik. Ferner schrieb ich die Leitaufsaetze fuer die Bibliografia Germanica, die in Venedig erschien: "Duerer und Italien" und der "Bilderkreis" sind die Titel dieser Aufsaetze. Die Buchbesprechung von Siebenhueners Mailaender Dom ist, so viel ich weiss, nicht mehr ausgedruckt worden. Ich war in Padua der zunehmenden Teuerung wegen auf Nebenverdienste angewiesen, und das war der Grund fuer diese Zeitschriftenartikel. Dann arbeitete ich einen Vortrag aus auf italienisch: "Goethe nel Veneto", den ich zweimal in Padua, in Venedig und in Verona vor einem wissenschaftlich interessierten Publikum hielt.

In Padua lebte ich relativ allein. Es hielten sich dort allerdings heute auf, die ich schon in roemischen Jahren kennen lernte, die Baronin von Kettaler und Fraeulein Irmgard Schreibmueller, Bibliothekarin an unserer Kunstbibliothek in Rom. Sie hatte nach dem Abtransport der roemischen Bibliothek eine Stelle als Sekretaerin im deutschen Institut in Padua angenommen, dessen Leiter Dr. Ferdinand Siebert aus Rom war. Ueber das was im Deutschen Institut in Padua vorging, hab ich andeutungsweise gelegentlich von Fraeulein Schreibmueller gehoert. Siebert selbst habe ich immer gemieden, aber im Maerz-April 1945 war er immer bemueht, in meiner Nache zu sein. Eine

891

0834

Declassified E.O. 12356 Section 3.3/NND No. 785021

andere Beziehung, die Frl. Schreibmueller in durchaus ehrenwerter Weise zum Platzkommandanten von Padua hatte, brachte auch mich manchmal in Kontakt mit Oberstleutnant Bause-Korf (langer Mensch, ca. 182 cm, schlechte Koerperhaltung heisere Aussprache). Ein dummerhaft gutmuetiger Mensch, etwas zu Humor neigend Einer der wenigen Menschen, die auf den ersten Blick abstossen und dann gewinnen; der umgekehrte Fall ist leider der haufigere. Leider hatte Bause-Korf fuer Kunstschutzfragen ueberhaupt kein Interesse und darin in keiner Weise Unterstuetzung von ihm erfahren, obwohl ich manchmal dachte, auf Grund der persoenlichen Bekanntschaft wuerde er unseren kulturellen Wuenschen mal entgegenkommen. Seine Mitarbeiter habe ich nur von der schlechtesten Seite kennen gelernt. Ein Hauptmann Uhlig (mittelgross, dunkles Haar, Schlitzaugen) trank dauernd, hatte Beziehungen zu vielen Maedchen. Ich erinnere mich noch an einen Abend, es war an meinem Geburtstag den 2. Maerz 1945, wo ich zu Oberstleutnant Bause-Korf kam, um mich fuer das Geschenk einer schlechten Rotweinflasche zu bedanken, als ich in ein Offiziersfest hineinrauschte, an dem auch Italiener teilnahmen. Ich habe mich geschaemt, dass Auslaender das haben ansehen muessen.

Wegen Kunstschutzmassnahmen hatte ich des oefteren mit der Militaerverwaltungsgruppe Padua zu tun. Zwei Leute waren dort positiv zu beurteilen: der Leiter des Unternehmens, Oberrat Dr. Guentzel (kleiner Mann, Brillentraeger) und Dr. Schmidt (Brillentraeger, aus Leipzig, Rechtsanwalt), der mir durch seine sachliche Arbeit imponierte. Eines Tages bat mich Dr. Guentzel ich moechte doch an einem Sonntagnachmittag (8. April) meinen Goethevortrag vor den Paduaner Offizieren halten. Es war auch General Vitychi (mittelgross, graeuliche Haare, dicke wasserklare blaue kleine Augen; rotbraunes Gesicht) zugegen. Ich hatte schon meinen Text auf ein niedrigeres Niveau herabgedrueckt, die Farbenlehre und die Metamorphose der Pflanzen ausgelassen. Trotzdem bekam ich ueberhaupt keinen Kontakt zu den Hoeren. Anschliessend ergab sich aus den Gespraechen, dass die obersten Offiziere, die teils mehrere Jahre in Padua waren, kei

0835

Declassified E.O. 12356 Section 3.3/NND No. 785021

ge ahnung hatten, wer Giotto und wer Mantegna war. Ich wurde so etwas mitleidig angesehen, als wolle man sagen, du armer Trottel, dass alles hat ja mit den modernen Zeiten doch nichts mehr zu tun.

Am 26. April fuhre ich von Padua nach Venedig. Ich dort bei der Soprintendenza ai Monumenti (Palo Ducale) angestellt.

Politische Verzagtheit.

Worte wie Staat und Politik sind mir zuwider. In den letzten 15 Jahren sind immer wieder Kraefte, die um die Begriffe Staat und Politik Kreisen herumgetreten und haben an meiner inneren Freiheit gezupft: mein Familienleben arg in Unordnung gebracht, wissenschaftliche Plaene unendlich zerrissen und kunsthistorische Arbeiten verhindert. Ich habe einen hohen Tribut zahlen muessen und erkenne, dass es nicht der letzte war. Der Nationalsozialismus mussten wir neben dem Kommunismus, den ich allerdings nur in seiner Auswirkung in Deutschland kenne, von Anfang an als grosses Uebel. Allerdings musste ich, um meine Abschlusspruefung an der Universitaet ausfuehren zu koennen, zumindest Mitglied der SA sein. Trat 1934 in diesen Verein ein, vermochte jedoch, an den Veranstaltungen nicht teilzunehmen und trat unter den grossen Schwierigkeiten 1935, nachdem ich mein Examen mit Summa cum laude bestanden hatte aus der SA aus. Damit konnte ich auf eine staatliche Anstellung in Deutschland nicht mehr rechnen. 1937 ging ich nach Italien. Da die Mitglieder der Bibliotheca fast alle nicht zur Partei gehoerten, wuenschte Professor Brunhs, der selbst nicht in der Partei war, doch Aufnahme mit dieser Organisation aufzunehmen, weil er mit Recht befuerchtete, eines gewissen Tages wurde eine Zwangseinigung erfolgen, weil immer wieder von dem unnationalsozialistischen Charakter der Bibliotheca Hertziana gemunkelt wurde. Schweren Herzens wandte ich mich an den Ortsgruppenleiter von Rom, Professor Siegfried Fuchs, dem ich mein Anliegen vortrug. Nach einigen Tagen erhielt

891

0836

Declassified E.O. 12356 Section 3.3/NND No. 785021

ich jedoch den schriftlichen Bescheid, dass meine Aufnahme in die Partei grundsaetzlich unmoeglich sei. Damit war meine ausgesprochene xxx Stellung zur Partei fuer immer gekluert. Spaeter am 25.Mai 1944 erhalte ich nochmal einen Brief von einem Propagandaleiter Alfred Bloch, ich moechte doch den kulturpolitischen Teil der nationalsozialistischen Zeitschrift "Italien beobachter" uebernehmen, was uebrigens gut bezahlt wuerde. In meinem Notizbuch (Seite 30) finde ich den ironischen Entwurf meines Antwortschreiben vom 27.V.1944 wieder, in dem ich das Angebot dankend ablehne.

Venedig, den 14.Juli 1945.

Lehmann-Brockhaus

0837

Declassified E.O. 12356 Section 3.3/NND No. 785021

CONFIDENTIAL

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

JBMP/ps

20914/MFAA

10 August 1945

Subject: Dr. Otto LEHMANN-BROCKHAUS.

To : G-2 (C.I.), AFHQ.

1. With reference to attached copy-letter from CO., 47 Port Security Section, can information please be supplied to this Subcommission as to the present whereabouts of Subject, LEHMANN-BROCKHAUS Otto.

2. Second attachment was passed to 47 Port Security Section. Their reply does not state however whether it was forwarded to CI Compound, ANCONA, and it is therefore resubmitted to you for appropriate action.

For the CHIEF COMMISSIONER:

for W.D.S. Lockley, Col
G.R. UPJOHN, Brig.
VP CA Sec

2 Incls —
Incl 1 - Copy-letter 47 Port Security Section, CMF, 1 Aug 45.
Incl 2 - Copy-letter, HQ. ALCOM, 20914/MFAA; 18 July 45 (in duplicate)

88

0832

Declassified E.O. 12356 Section 3.3/NND No. 785021

COPY

Subject:- LEHMANN-BROCKHAUS Otto.

CONFIDENTIAL.

HQ., Allied Commission.
APO., 394

47 Port Security Section.
C. M. F.
SEC/21/2.
1 Aug 45.

Copy:-

HQ., Venezia Region.
AMG. (R XII/MFA/Per of 27 Jul refers).

In reply to your 20814/MFAA of 18 Jul, you are informed that, in accordance with Eighth Army instruction, Subject, as a listed suspect member of the German Intelligence Service, was forwarded to CI Compound, ANCONA for special interrogation on 24 Jul 45.

It is suggested that further news of his whereabouts may be obtained from AFHQ., G-2(CI).

Illegible, Capt.
O.C., 47 Port Security Section.

Field.

0839

Declassified E.O. 12356 Section 3.3/NND No. 785021

23

BATTCOMB PRIOY LONDON FOR MFAA FOR COOPER

5762 22 Sept 45 PRIORITY

13

REGRADED PD

REFERENCE TROOPERS NUMBER SIX SIX SEVEN FOUR FIVE CHARLIE ABLE TWO DATED ELEVEN AUGUST PD

PLEASE TO BATTCOMB PRIOY LONDON FOR MFAA FOR COOPER FROM H. ALCOM

CITE ADDRESS PLEASE

REQUEST AFTR UNABLE TRACE PRESENT LOCATION REICHMEISTER PD OTHER POSSIBLE SOURCES OF INFORMATION STILL NOT HEARD FROM

887

Hqn & FA
Ext 442

0840

Declassified E.O. 12356 Section 3.3/NND No. 785021

20 SET 1945
MFAA
2214
JWL/jnp

HEADQUARTERS MTOUSA
OFFICE OF THE PROVOST MARSHAL GENERAL
(Prisoner of War Information Bureau)
APO 512 U. S. Army

PWIB 2-360

20 September 1945

24 SET 1945

SUBJECT: P/W Major REIDEMEISTER, Ludwig.

TO: Director, Civil Affairs Section
Allied Commission
APO 394, U. S. Army

1. Reference is made to your letter 20914/MFAA, dated 13 September 1945, subject as above.

2. A copy of your letter 20914/MFAA, dated 15 August 1945, was forwarded to this office by G-1(A). There is no trace of Major REIDEMEISTER in the files of this office. However, an inquiry has been instituted with MTOUSA POW Command, and any information received will be immediately forwarded to your section.

FOR THE PROVOST MARSHAL GENERAL:

BERNARD MARK
Captain, CMP
Director

886

A. C. C.
SUBDIVISION
24 SET. 1945
FILE No. 20914

ALLIED COMMISSION
HEADQUARTERS
4077

20 SET 1945

0841

Declassified E.O. 12356 Section 3.3/NND No. 785021

HEADQUARTERS MTOUSA
OFFICE OF THE PROVOST MARSHAL GENERAL
(Prisoner of War Information Bureau)
APO 512 U. S. Army

JWL/jnp

PWIB 2-360

20 September 1945

SUBJECT: P/W Major REIDEMEISTER, Ludwig.

TO: Director, Civil Affairs Section
Allied Commission
APO 394, U. S. Army

1. Reference is made to your letter 20914/MFAA, dated 13 September 1945, subject as above.

2. A copy of your letter 20914/MFAA, dated 15 August 1945, was forwarded to this office by G-1(A). There is no trace of Major REIDEMEISTER in the files of this office. However, an inquiry has been instituted with MTOUSA POW Command, and any information received will be immediately forwarded to your section.

FOR THE PROVOST MARSHAL GENERAL:

883

BERNARD MARK
Captain, CMP
Director

ALLIED COMMISSION
HEADQUARTERS
4077

0842

Declassified E.O. 12356 Section 3.3/NND No. 785021

Tel.No. VAIJEAN 44.

18 SET 1945

02E/36439/EPW.

18 Sept 45.

2265

24 SET. 1945

HQ. Allied Commission,
Civil Affairs Section,
APO 394.

Subject :- PW Major Ludwig REIDEMEISTER.

Reference your letter No 20914/MFAA dated 13 Sept 45.

A reply has already been forwarded by this HQ to AFHQ stating that there is no record of the above mentioned PW in British custody.

CLF.

R.J. Kirk Capt. A/C
for Brigadier,
D.A.G,
G.H.Q. 2nd Echelon.

ALLIED COMMISSION HEADQUARTERS 4095

24 SET. 1945

FILE No 20914

16 SET 1945

0843

Declassified E.O. 12356 Section 3.3/NND No. 785021

4454

MFA & A/SET 1016

SUBJECT:- Major Ludwig REIDEMEISTER

ALLIED FORCE HEADQUARTERS.

Headquarters,
Allied Commission.

G1(Br)/3260/A2.

17 Sep 45.

Your 200/4/MFAA of 15 Aug 45 refers.

It is regretted that this Headquarters cannot trace the present location of Major Ludwig REIDEMEISTER.

20 SET 1945
FILE No 20914

D.S. FARR, Captain,
staff Captain,
for Major General,
DAG., G.1(Br).

DSF/et

Signal Corps Attd unable to trace 883

17 SET 1945

0844

Declassified E.O. 12356 Section 3.3/NND No. 785021

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

MEV/ps

20914/MFA

13 September 1945

SUBJECT: P/W Major Ludwig REIDEMEISTER.

TO : MFW Section, GHQ, 2nd Echelon, CMF.

1. On 15 Aug 45 we addressed to G-1 (Amer) and G-1 (Brit), AFHQ, a request, same file and subject, regarding the whereabouts of P/W Major Prof. Dr. Ludwig REIDEMEISTER, former member of the German Kunstschutz or Art-protective organization. Prisoner was last known to be in a P/W camp near MODENA; it is desired to interrogate him further at the request of Control Commission Germany.

2. No reply has yet been received from AFHQ, and it is thought you might be able to help.

For the CHIEF COMMISSIONER:

M. CARR,
Brigadier,
VP CA Sec.

Reply at 22 hrs

882

0845

Declassified E.O. 12356 Section 3.3/NND No. 785021

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

INTV/ps

20914/MFAA

17 September 1945

SUBJECT: P/W Major Ludwig KELDENMEISTER.

TO : Office of the Provost Marshal General, Prisoner of War Information Bureau, HQ MEDUSA, APO 512, U.S. Army.

1. On 15 Aug 45 we addressed to G-1 (Amer) and G-1 (Brit), AMG, a request, same file and subject, regarding the whereabouts of P/W Major Prof. Dr. Ludwig KELDENMEISTER, former member of the German Kunstschutz or Art-protective organisation. Prisoner was last known to be in a P/W camp near MODENA; it is desired to interrogate him further at the request of Control Commission Germany.

2. No reply has yet been received from AMG, and it is thought you might be able to help.

For the CHIEF COMMISSIONER:

M. CARR,
Brigadier,
VP CA Sec.

Replyat 22 fin

881

MTR.

12 SET 1945

Tel: Fre. 4121
Ext: 16

MONUMENTS, FINE ARTS & ARCHIVES BRANCH,
Room 3/10, Flat 22,
13-22 Revern Mansions,
Warwick Road,
Earls Court,
London, S.W.5.

Ref: MFAA/62919/7/AFPA.

12th September, 1945.

To: HQ Allied Commission ITALY,
Sub-commission for M.F.A. & A.,
APO 394.

Please refer to "Report on the Cornon Sunatschutz in Italy between 1943 and 1945" dated 30th June, 1945.

Fifteen copies of papers now issued as an Appendix to the Report are enclosed.

for Colonel Director M.F.A. & A. Branch.

Copy to:- The War Office (CA. 20 (b)) (1)
Lt. Col. M.H. Wade, War Crimes Commission. (2)
The Macmillan Commission. (3)
London Art Desk OSS. (3)
Roberts Commission (thro' London Art Desk, OSS). (5)
Lt. Col. de Wald. (2)
F/Sqdn. Woodiwiss. (2)

889

Declassified E.O. 12356 Section 3.3/NND No. 785021

Tel: Fre. 4121
Ext: 16

MONUMENTS, FINE ARTS & ARCHIVES BRANCH,
Room 3/10, Flat 22,
13-22 Revern Mansions,
Warwick Road,
Earls Court,
London, S.W.5.

Ref: EWR/6230/3/MFA.

12th September, 1945.

To: HQ Allied Commission ITALY,
Sub-Commission for M.F.A. & A.,
APO 394.

Please refer to "Report on the German Kunstschutz in Italy between 1943 and 1945" dated 30th June, 1945.

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London Art Desk OSS. (3)
Roberts Commission (thro' London Art Desk, OSS). (5)
Lt. Col. de Wald. (2)
T/Capt. Goodison. (2)

880

A C
MONUMENTS FINE ARTS & ARCHIVES
SU -
- 1 OTT. 1945
FILE No 20914

12 SET 1945

Declassified E.O. 12356 Section 3.3/NND No. 785021

RIEGLER's MEMO.

MEMORANDUM 1.

The Removal of Works of Art belonging to the Italian State from TUSCANY to the ALTO ADIGE and their safe-keeping by the Protector of Monuments in the operational area.

On Tuesday the 8th August at about 3 p.m. I was called to the Gauleiter and immediately on arrival greeted by Major REICHL who asked me into his office with Verwaltungsrat Professor Dr. ANDERMEISTER for a discussion.

Professor REIDEMEISTER informed me that he had travelled up here with works of artistic interest removed from FLORENCE at the order of Standartenführer Dr. LANGSDORFF, in order to store the said works at the so-called "OCHSENKOPF" bei MÜHLBACH as directed by O.G.F. WOLFF. Six car-loads were standing in the road at MÜHLBACH as it was impossible to deposit them at the OCHSENKOPF. The lorries contained famous antiques from the UFFIZI and sculptures from the Cathedral fronts in FLORENCE packed in crates. The OCHSENKOPF was at that time loaded with ammunition and apart from that, there was no proper entry for heavy lorries, particularly not sufficiently wide entrances to the fortifications so that the OCHSENKOPF could not be considered as a good place for deposits. REIDEMEISTER said that he had saved this valuable consignment in the face of considerable danger (shelling) when crossing the PO, from a church in LUCOMANO, north-east of FLORENCE. The place had already been abandoned and completely destroyed by artillery fire; he said he had undertaken the storage expedition at the order of the KUNSTSCHUTZ Commissioner.

Professor REIDEMEISTER informed me further that another convoy, namely nine heavy lorry-loads of paintings from the UFFIZI Gallery also stored in the Villa ROSSI PUCCI in MONTAGNANA which lay in the front-line were on the way to BOLZANO under DR. LANGSDORFF'S direction. As the storing of this consignment was not possible in the OCHSENKOPF, he had reported to the Chief Kommissar's Office in BOLZANO in order to receive instructions for their storage. GAULEITER HOFER immediately suggested a Deposit in the northern Tyrol or Southern Bavaria. Professor REIDEMEISTER then pointed out that the depositing of these valuable objects in the Reich would constitute a precedent and that it was the FUHRER's wish to safe-guard these valuables on Italian soil, so that no one abroad should accuse them of looting. At Obergruppenführer WOLFF's special request the valuables in question were not to be deposited at VIPITENO or near the Swiss frontier in view of possible developments with Switzerland. After Professor REIDEMEISTER had given this report the GAULEITER appointed REIDEMEISTER to act as Commissioner for the Protection of Monuments in the operational area.

879

During the discussion which followed in Major Von REICHL's presence regarding the storage possibilities of the deposited articles it was pointed out that

Declassified E.O. 12356 Section 3.3/NND No. 785021

The Removal of Works of Art belonging to the Italian State from TUSCANY to the ALTO ADIGE and their safe-keeping by the Protector of Monuments in the operational area.

On Tuesday the 8th August at about 1 p.m. I was called to the Gauleiter and immediately on arrival greeted by Major REICHL who asked me into his office with Verwaltungsrat Professor Dr. REIDEMEISTER for a discussion.

Professor REIDEMEISTER informed me that he had to collect up here with motor of artistic interest removed from FLORENCE on the order of Standartenführer Dr. LANGSDORFF, in order to store the said works at the so-called "SCHLOSSHOFF" bei MÜHLBACH as directed by O.C.S. WOLFF. Six car-loads were standing in the road at MÜHLBACH as it was impossible to deposit them at the SCHLOSSHOFF. The lorries contained famous antiques from the UFFIZI and sculptures from the Cathedral Piazza in FLORENCE packed in crates. The SCHLOSSHOFF was at that time loaded with ammunition and apart from that, there was no proper entry for heavy lorries, particularly not sufficiently wide entrances to the fortifications so that the SCHLOSSHOFF could not be considered as a good place for deposit. PROFESSOR REIDEMEISTER said that he had saved this valuable consignment in the face of considerable danger (shelling) when crossing the PO, from a church in BIONDANO, north-east of FLORENCE. The place had already been abandoned and completely destroyed by artillery fire; he said he had undertaken the storage expedition at the order of the KUNSTSCHUTZ Commissioner.

Professor REIDEMEISTER informed me further that another convoy, namely nine heavy lorry-loads of paintings from the UFFIZI Gallery also stored in the Villa ROSSI PUCCI in MONTAGNANA which lay in the front-line were on the way to BOLZANO under DR. LANGSDORFF'S direction. As the storing of this consignment was not possible in the SCHLOSSHOFF, he had reported to the Chief Kommissar's Office in BOLZANO in order to receive instructions for their storage. GAULEITER HOFER immediately suggested a Deposit in the northern Tyrol or Southern Bavaria. Professor REIDEMEISTER then pointed out that the depositing of these valuable objects in the Reich would constitute a precedent and that it was the FÜHRER's wish to safe-guard these valuables on Italian soil, so that no one abroad should accuse them of looting. At Obergruppenführer WOLFF's special request the valuables in question were not to be deposited at WERDENFELS or near the Swiss Frontier in view of possible developments with Switzerland. After Professor REIDEMEISTER had given this report the GAULEITER referred REIDEMEISTER to me as Commissioner for the Protection of Monuments in the operational area.

879

During the discussion which followed in Major Von REICHL's presence regarding the storage possibilities of the deposited articles it was pointed out that MONSBERG as also the TRENTINO could not be considered owing to the danger of partisans. Places on the BRENNER PASS and in the vicinity of the PUSTERTAL too, and beyond the ADIGE and even the district between BOLZANO and MERANO were not to be regarded as good places for deposits owing to the danger of bombardment. Accordingly Prof. REIDEMEISTER and I agreed on a journey of investigation to the PASSEIER and TAUFERS valleys both of which appeared to me the only possibilities, under the existing conditions and limitations. We made the journey on Wednesday the 9th August. After looking around the neighbourhood of MERANO in vain for a suitable spot, we went on to S. LEONARDO in PASSEIER, where we applied to the Mayor and the Provincial Secretary (gemeindesekretär) who drew our attention to an empty building which was formerly the gaol, the keys of which were kept by the Gendarmerie.

Declassified E.O. 12356 Section 3.3/NND No. 785021

We inspected the building straight away but unfortunately found on the ground-floor there were four vaulted rooms and even-broken walls with very strong walls and normal openings and [illegible] the building [illegible] Professor REIDEMEISTER ordered it to be cleared and stated that everything that was necessary for the safety of the goods to be deposited should be done. After discussing the possibilities of posting guards and the measures to be taken to insure against fire with the local head of the gendarmerie, we started back to BOLZANO.

As it was obvious that the antiques could not be stored in this building, we went the following day, 10th August, to the PUSTER valley, there I then inspected the convoy at BRUNECK. After that I went to the RENNWEGHOF in VILLI with Professor REIDEMEISTER in order to have a look around there for a suitable deposit. The manager informed us that the mill and its adjacent buildings were out of the question, as they themselves were looking for premises to store grain and had their eye on a few there along the main road through the PUSTER valley. He drew our attention to the empty paper mill belonging to Herr v. PREEN in MÜHLBACH which was in a sheltered and secluded spot but which was inaccessible to lorries and apart from that was in such a neglected state that the storage of works of art there was out of the question. We then went to BRUNECK, where we made our request to the Countess KÜNIGL, who was very unaccommodating. The garage offered us was however, too small, especially as agricultural implements had to be stored there. Apart from that, we found we could not be able to get under the railway-bridge with the lorries, so that we had to let the idea of BRUNECK drop too.

On inspecting the property of SIGNOR at PATTENEID, we found this building completely unsuitable, so we went to KIENBERG in SAND in TAUFERS, and begged the owner, HERRN [illegible] v. GUADAGNI to help us by giving the whole management in the spacious hall of his theatre. He promised us support, but he noted that the storing of the works would be very difficult owing to the low doorways. Pvt. v. OPPENTHAL then drew our attention to the old coach-house belonging to the castle, which led directly on to the road, and had two long rectangular vaulted rooms and a concrete floor. Apart from that, lorries would have direct access into the room because of its high doors. These rooms had already been requisitioned by Professor PUPP for storage purposes. On Professor REIDEMEISTER telephoning the Gauleiter's office in BOZEN, this coach-house was allocated to him as a deposit for the antiques and we accordingly informed the owner that the six lorries in question would arrive from MÜHLBACH at SAND, for the storage to take place. At the same time we got the "Ortsgruppenleiter" to arrange for the necessary assistance. We then returned to MÜHLBACH and I went to BOLZANO the following day, while Professor REIDEMEISTER accompanied the convoy on Friday, 11th August to SAND in TAUFERS and undertook the unloading. The local Chief of the Gendarmerie received instructions from Prof. REIDEMEISTER regarding the posting of guards at the deposit.

On Saturday, 12th August at 11 a.m., Dr. LANGSDORFF, chief of the division telephoned me, enquired after Dr. REIDEMEISTER's whereabouts, and informed me that within a few hours a convoy of 9 lorries would reach BOLZANO with pictures from the UFFIZI. I informed Dr. LANGSDORFF that Professor REIDEMEISTER had been at SAND in TAUFERS for the past two days to store the antiques in the coach-house belonging to Chateau NEUBELANG, so he requested me to phone Dr. REIDEMEISTER and tell him that he (LANGSDORFF) had arrived at BOLZANO and that Dr. REIDEMEISTER was to report to him immediately. I informed Dr. LANGSDORFF that Prof. REIDEMEISTER and

873

Declassified E.O. 12356 Section 3.3/NND No. 785021

measures to be taken to insure against fire with the local head of the gendarmerie, we started back to BOLZANO.

As it was obvious that the archives could not be stored in this building, we went the following day, 10th August, to the PUSTER valley, where I then inspected the convoy at MUHLBACH. After that I went to the REITHAMMER in VILLI with Professor HEIDELBERGER, in order to have a look round there for a suitable deposit. The manager informed us that the mill and its adjacent buildings were out of the question, as they themselves were looking for premises to store grain and had their eye on a room which lies on the main road through the PUSTER valley. He drew our attention to the empty paper mill belonging to Dem. v. PIDER in MUHLBACH which was in a sheltered and secluded spot but which was inaccessible to lorries and apart from that was in such a neglected state that the storage of works of art there was out of the question. We then went to MITTERTUNG, where we made our request to the Bourgeois MAIER, who was very understanding. The garage offered us was however, too small, especially as agricultural implements had to be stored there. As a first step, as already we could not be able to get under the railway-bridge with the lorries, we have to ask to let the axles of the lorries drop too.

On disembarking the convoy of trucks at VAHRN/IL, we found this building completely unsuitable, so we went to BRIXEN in order to [illegible], and begged the owner, Professor Dr. [illegible] v. [illegible], to let us place the works temporarily in the upstairs hall of his theatre. [illegible] the storing of the works would be very difficult owing to the low doorways. Dr. v. OTTENTHAL then drew our attention to the old coach-house belonging to the castle, which led directly on to the road, and had two long rectangular vaulted rooms and a concrete floor. Apart from that, lorries would have direct access into the room because of its high doors. These rooms had already been requisitioned by Professor [illegible] for storing furniture. On Professor HEIDELBERGER telephoning the Gauleiter's office in BOLZANO, this coach-house was allocated to him as a deposit for the antiques and we accordingly informed the owner that the nine lorries in question would arrive from MUHLBACH at SAND, for the storage to take place. At the same time we got the "Ortsgruppenleiter" to arrange for the necessary assistance. We then returned to MUHLBACH and I went to BOLZANO the following day, while Professor HEIDELBERGER accompanied the convoy on Friday, 11th August to SAND in TAUFERS and undertook the unloading. The local Chief of the Gendarmerie received instructions from Prof. HEIDELBERGER regarding the posting of guards at the deposit.

878

On Saturday, 12th August at 11 a.m. Dr. LANGSDORFF, chief of the division telephoned me, enquired after Dr. HEIDELBERGER's whereabouts, and informed me that within a few hours a convoy of 9 lorries would reach BOLZANO with pictures from the UFFIZI. I informed Dr. LANGSDORFF that Professor HEIDELBERGER had been at SAND in TAUFERS for the past two days to store the antiques in the coach-house belonging to Chateau NEUHAUS, so he requested me to phone Dr. HEIDELBERGER and tell him that he (LANGSDORFF) had arrived at BOLZANO and that Dr. HEIDELBERGER was to report to him immediately. I informed Dr. LANGSDORFF that Prof. HEIDELBERGER and I had spent two whole days searching for a suitable place of deposit for the pictures, and that the only suitable building according to instructions and conditions laid down, was the old goal at S.LEONARDO. After my explaining once more the reasons for depositing the pictures in the building mentioned, Dr. LANGSDORFF stated that he agreed with the suggestion.

In the meantime Captain ZOBEL arrived in BOLZANO with the nine lorries and reported immediately to STABSLEITER STENGEL of the Chief Commissar. STENGEL commissioned him to put the entire consignment which had in the meantime been placed in the KLAUSEN tunnel as a protection against bombardment in the KASEMATTEN von FRANZENSFESTE. The antiques which had been sent to NEUHAUS were also to be brought to FRANZENSFESTE. After Dr. LANGSDORFF and I were informed of the STABSLEITER's orders by Captain ZOBEL, we immediately went to see Stabsleiter STENGEL to infora him that owing to the dampness of the KASEMATTEN von FRANZENSFESTE and because of its importance as a military objective on the BRENNER PASS, the

Declassified E.O. 12356 Section 3.3/NND No. 785021

possible solution [illegible] goal of [illegible]. [illegible] then agreed with our proposals and let the idea of [illegible] pass. Captain [illegible] went on to [illegible] to bring back to [illegible] the convoy of vehicles standing in the road tunnel, and to take them on to [illegible] there they would be [illegible] on Saturday morning at the Police Barracks, on leaving the [illegible] to meet up once from [illegible] to [illegible] to drive the convoy to the [illegible] Valley. When we reached [illegible] with our lorries towards Innichen, Professor [illegible] the bus returned to the Gendarmerie at [illegible], and also [illegible] with [illegible]. An hour later the convoy reached S. [illegible], in charge of Captain [illegible]. After the division of the house, unloading commenced immediately. Guards were posted to all the lorries, and the personnel remaining of 25 men, went to lunch. After an hours rest, the unloading was continued.

The pictures were bedded in straw, and covered with 500 kilograms. As far as I could tell during the speed of the unloading they were dusty, & few scratched with dirt, whereas [illegible] scratched. I then noticed large tears in some of the pictures, which, according to the soldiers, were there already when they were in the Florentine arsenal. Some of the large pictures had to be removed from their frames, in order to store them, and they had to be placed standing upright and evenly on the ground, as the doors to the rooms were low. The unloading, which took place under the supervision of Dr. [illegible], Professor [illegible] and myself, two of which [illegible], finished at 5.15 p.m. All the house doors were then locked, the shutters closed and the keys given over to the head of the Gendarmerie. The [illegible] were then given detailed instructions for posting guards over the Deposits, and measures to be taken in the case of fire were discussed. Professor LANGSDORFF ordered the burning of the windows to the South; I obtained the necessary [illegible] for the [illegible] to the Trading Office [illegible]. LANGSDORFF then the Commandante [illegible] and then it was decided necessary to apply straight away to C.C.R. WOLFF for a special guard to be sent. About 7 p.m. we returned to BOLZANO and DEPOT. Dr. LANGSDORFF and Professor [illegible] left for BERGEN on Monday 14th August in the morning.

On the 15th August in the afternoon I went to the office of the Gendarmerie Major [illegible], and requested a guard for the pool at S. LEONARDO, and this request was met; on the same day the order was sent to S. LEONARDO. On the 16th August I went still further into the matter of the safe-guarding of the two deposits, Plateau [illegible] and the pool at S. LEONARDO with the Quartermaster (? QUARTERMASTER) of the High Comissar, Ing. DUZZI. Ing. DUZZI was only able to offer me a dug-out in the quarry of [illegible], as a depository, which I had to refuse on account of its high position, its temperature and the difficulties of access.

877

On Thursday 17th August, Dr. LANGSDORFF phoned me from BERGEN and requested me to send him the photographs, 4 prints of each shot, measuring 13 x 18 cm. He said he was coming to BOLZANO the following week with another consignment. When we were at S. LEONARDO and saw the dusty pictures, Professor LANGSDORFF promised to send a restorer from BERLIN to S. LEONARDO to clean them. As the list of the 262 pictures sent to me was completely incorrectly and amateurishly made out by soldiers, I requested Dr. LANGSDORFF who came to BOLZANO on the evening of the 16th August, for permission to let the Director of the [illegible] in Rome, Dr. BRUHNS, staying at the time in BOLZANO, come to S. LEONARDO in order to revise and correct the lists.

Declassified E.O. 12356 Section 3.3/NND No. 785021

the convinced immediately. Gen. Wolff posted it at the Ferries, and the personnel consisting of 25 men, went to Lunch. After an hours rest, the unloading was continued.

The elevator was loaded on trucks, and covered with 300 blankets. As far as I could find during the speed of the unloading they were heavy, & few marked with dust, others slightly scratched. I even noticed large boxes in some of the pictures, which, according to the soldiers, were there already when they were in the Florentine deposit. Some of the large pictures had to be removed from their frames, in order to stow them, and they had to be placed standing upright and evenly on the ground, on the floor to the room we let. The collection, which [illegible] consisted of [illegible] paintings, [illegible] and [illegible] All the rooms down were then locked, the shutters closed and the keys given over to the Head of the Gendarmerie. The gendarmerie were given detailed instructions for posting guards over the belongings, and measures to be taken in the case of fire were discussed. Professor LANGSDORFF ordered the boarding of the windows to the South; I obliged [illegible] Langsdorff that was considered under the circumstances and with the use of [illegible] necessary to apply straight away to C.C.P. WOLFF for a special guard to be sent. About 7 p.m. we returned to MELFI and ROMANO. Dr. LANGSDORFF and Professor [illegible] left for BERGAMO on Monday 14th August in the morning.

On the 15th August in the afternoon I went to the Quartermaster Major KITCHEN, and requested a guard for the goal at S. LEONARDO, and this request was met; on the same day the order was sent to S. LEONARDO. On the 16th August I went still further into the matter of the safe-guarding of the two deposits, Palazzo [illegible] and the goal at S. LEONARDO with the Quartermaster (? QUARTERMASTER) of the High Commissar, Ing. DUZZI. Ing. DUZZI was only able to offer me a dug-out in the quarry of LUCERA, as a depository, which I had to refuse on account of its high position, its temperature and the difficulties of access. 877

On Thursday 17th August, Dr. LANGSDORFF phoned me from BERGAMO and requested me to send him the photographs, 4 prints of each phot, measuring 13 x 18 cm. He said he was coming to ROMANO the following week with another consignment. When we were at S. LEONARDO and saw the dusty pictures, Professor LANGSDORFF promised to send a restorer from BRUNN to S. LEONARDO to clean them. As the list of the 262 pictures sent to me was completely incorrectly and amateurishly made out by soldiers, I requested Dr. LANGSDORFF who came to ROMANO on the evening of the 16th August, for permission to let the Director of the HERCLANA in Rome, Dr. BRUNS, staying at the time in MELFI, come to S. LEONARDO in order to revise and correct the lists.

Dr. LANGSDORFF said he was in agreement with the idea. A letter to this effect was posted to Dr. BRUNS at MELFI on the 19th August 1944.

Declassified E.O. 12356 Section 3.3/NND No. 785021

[illegible] - WOLKENSTEIN

The third consignment reported by LANGHOFER of works of art which had been removed was notified to arrive on Tuesday 29th August in a telegram of the 27th August, sent by Captain ZOBEL at 11 a.m. Captain ZOBEL arrived in BOLZANO with 6 six lorries one of which was from [illegible] with [illegible]'s [illegible] and the remainder had been taken over in VIPITENO. Captain ZOBEL informed me that the vehicles standing in GEBIRGSJÄGER Barracks in the old street of BOLZANO could not proceed as they had no petrol and could not obtain any as a military unit owing to the general restrictions on petrol, [illegible] the 31st August. I explained that the six lorries must definitely be brought to the Police Barracks at GRIES to insure their safety from bombardment; we could house them in a garage there. I noticed at the same time that particularly the paintings were either insufficiently packed or wholly unpacked, and not properly protected. In fact they had been loaded into two lorries without any visible arrangements having been made for their protection.

Captain ZOBEL commissioned the accompanying Sergeant to see to it that an adequate guard was posted at the garage. Late in the evening he drove to BRIXEN with the Red Cross Van carrying the two CRANACH's and returned to BOLZANO the following day and placed the two CRANACHES in my office. At 10 o'clock he tried without success to reach the Staff Office of the Chief of the G.S. in Italy, WOLFF by 'phone to inform him of the catastrophic petrol position and to ask for instructions as to what was to be done with the five lorries. On telephoning the SS WIRTSCHAFTER in BOLZANO, to clear up the matter and find out whether the 6 lorry loads and the KIRCHER - LOTZ Collection lying in the PALAZZO DUCALE at BOLZANO could be be brought to MORISBERG, the impossibility of this plan was made clear, so Captain ZOBEL decided to drive to BRIXEN at 11 o'clock, to settle the petrol question.

31/8/44. No news received from Captain ZOBEL. The CRANACH pictures were carried to the dug-out on two occasions when the air-raid warning sounded.

1/9/44. Up to mid-day no telegram from ZOBEL. The CRANACHS put in the dug-out on the warning sounding.

1/9/44 3.30p.m. A telgram arrived from the Military Administration Chief (Chef der Militärverwaltung)

[illegible] plaque load the 5 lorries into closed furniture vans, harness with horses or men and convoy to deposits".
"Chef d. Mil. Verw. ROM. I.A. (ZOBEL) RPTH".
(Chief of Military Administration ROME) ZOBEL Cpt.

2/9/44 10.15 Conversation with Reg. Dir. SCHNEIDER. Explanation of the position. SCHNEIDER's 'phone call to the GAULEITER's H.Q. SCHNEIDER refused to accept responsibility for the deposited works of art in view of the unfortunate position [illegible] and the utter impossibility of obtaining petrol. Fräulein [illegible] told us to apply to Major REICHL.
At 11 o'clock a conversation took place with Major v. REICH. I showed him the telegrams and stressed the impossibility of getting the 6 lorries loaded with works of art in Gardena [illegible]

876

Declassified E.O. 12356 Section 3.3/NND No. 785021

to the general matter of the safety of works of art. I explained that the six lorries must definitely be brought to the Bolzano district to ensure their safety from bombardment; we could house them in a garage there. I noticed at the same time that particularly the paintings were either insufficiently packed or wholly unpacked, and not properly protected. In fact they had been loaded into two lorries without any visible arrangements having been made for their protection.

Captain ZOEBL acknowledged the necessity to get them to and to it that no telegram had yet passed at the gau o. Late in the evening he drove to BRIXEN with the lorry-van carrying the two CRANACHS and returned to BOLZANO the following day and placed the two CRANACHS in my office. At 10 o'clock he tried without success to reach the Staff Office of the Chief of the S.S. in Italy, WOLFF by 'phone to inform him of the catastrophic petrol position and to ask for instructions as to what was to be done with the five lorries. On telephoning the SS WIKENSTUHEN in MERANO, to clear up the matter and find out whether the 5 lorry loads and the MUSEUM -ATSCH Collection lying in the PALAZZO DONATI at BOLZANO could be brought to NORNBERG, the impossibility of this plan was made clear, so Captain ZOEBL decided to drive to MUNICH at 11 o'clock, to settle the petrol question.

31/8/44. We have received from Captain ZOEBL. The CRANACH pictures were emptied in the dug-out on two occasions when the general warning sounded.

1/9/44. We received a telegram from ZOEBL. The CRANACHS put in the dug-out on the warning sounding.

1/9/44 5.30p.m. A telegram arrived from the Military Administration Chief (Chef der Militärverwaltung)

"[illegible] please load the 5 lorries into closed furniture vans, harness with horses or oxen and convey to deposits".
"Chef d. Mil. Verw. ROM. I.A. (ZOEBL) MTH".
(Chief of Military Administration ROME) ZOEBL Cpt.

2/9/44 10.15 Conversation with Reg. Dir. SCHNEIDER. Explanation of the position. SCHNEIDER's 'phone call to the GAULEITER's H.Q. SCHNEIDER refused to accept responsibility for the deposited works of art in view of the unfortunate position and the utter impossibility of obtaining petrol. Fräulein [illegible] us to apply to Major REICHL.
At 11 o'clock a conversation took place with Major v. REICHL. I showed him the telegram and stressed the impossibility of getting the 5 lorries loaded with works of art in furniture-vans drawn by horses or oxen to the deposits.
Major REICHL informed me that the Wehrmacht had not a drop of petrol at its disposal, that convoys of vehicles were standing about all over the countryside without fuel and that owing to lack of fuel, Divisions from the Southern Front had to be withdrawn. There was therefore nothing to be expected from that quarter.
I pointed out that in order to carry out the journey I should require 700 litres of petrol and that apart from the consignment of works removed from the area of combat I had been commissioned to bring the FINALLY ACTON Collection from BOLZANO into safety. Major v. REICHL promised to put the matter once more before the High Commissar and to ask him for the necessary petrol as, when once the goods were deposited, the gauleiter would be relieved of the responsibility and the risks it involved. He could not recommend the goods to be brought to BRENNER or SAND as this procedure would involve much time and would in no way guarantee the necessary security from bombardment.

876

Declassified E.O. 12356 Section 3.3/NND No. 785021

Declassified E.O. 12356 Section 3.3/NND No. 785021

The conversation finished at 11.30. At 1.15 I was called to the Gauleiter. [illegible] Major v. [illegible] turned [illegible] for a conversation. I explained the position [illegible] everything in order to get [illegible] of the [illegible].
At 3 p.m. Gauleiter [illegible] informed [illegible] that he had spoken to [illegible] at S.S. Staff H.Q. and that the 700 litres could be drawn from the special petrol allowance of the police. [illegible] would refurnish the 700 litres. The special petrol [illegible] to [illegible].

At 5 o'clock I reported to the [illegible] barracks, to take the convoy to the petrol dump but did not meet the Sergeant who was in charge of the convoy, nor the [illegible]. I therefore concluded that the convoy would be in the Square at [illegible]. At 7 p.m. [illegible] we drove to the [illegible] litres and [illegible] to the Police H.Q. at GRIES at 8.30 p.m. We arranged to take off with the convoy at 7 a.m. [illegible].

[illegible] At 6.30 a.m. I telephoned from the [illegible] at the Town Hall to Police H.Q. at GRIES, that owing to the bad weather, the take-off arranged for 7 a.m. was postponed till later.
At 8.15 [illegible] arrived at my house [illegible] to tell me that he had just arrived from [illegible] with a convoy of 5 heavy lorries loaded with works of art, pictures and sculptures, to hand over to me, the entire consignment packed in crates and which was to be sent on to [illegible]. The convoy was standing just outside BOLZANO. I went immediately to [illegible] by lorry to move the convoy to the police H.Q. at GRIES, where it was to be joined to the convoy already standing in the garage there. I explained that owing to bad weather the joint journey of both convoys to [illegible] could only take place early on Monday. We then went to see the [illegible] at the [illegible] in order to telephone from there to the [illegible] for the South [illegible] that in [illegible] the authority [illegible] (Southern [illegible]) for the purpose of conveying the consignment on to [illegible]. [illegible] had received an order from his Captain to unload the consignment in BOLZANO. I immediately explained that this must be a mistake, as the terminus [illegible]. [illegible] instructed to [illegible] in agreement with DOLOMITI, Fuehrungsgruppe Süd (Southern Command) was not to be established. We then arranged at 12.15 that in case the weather should clear up in the afternoon both convoys were to go to [illegible] at 4 p.m. Lieut. [illegible] explained to me that the [illegible] in need of a [illegible] and the vehicles checked. As I was on duty on Sunday, 3rd September, and the weather in the early part of the afternoon was still doubtful, I arranged at 5 o'clock that the journey with both convoys, should take place on Monday at 7 a.m.

Declassified E.O. 12356 Section 3.3/NND No. 785021

873

6 July: To the morning the [illegible] collection was loaded up. The loading was completed at 1 p.m. There was [illegible] packing materials and tubers. A total [illegible] and several fruit trunks were removed from the Convent of S[illegible]. Owing to the [illegible] in [illegible] in the early afternoon of a struggler from a bad [illegible] convoy [illegible] with a 6-ton lorry, the journey with the lorries which had now been increased to five in number, was [illegible], for early by the 7th September at 7 a.m. The two [illegible] by [illegible], who took [illegible] in [illegible] on the [illegible] lorry had a [illegible] convoy accompanied by Lt. [illegible]. Articles of artistic interest belonging to the German Embassy in [illegible] were also to be deposited there.

7 July: Departure at 7 a.m. of a convoy of five vehicles (3 vehicles belonging to the 3rd Platoon of the 10th Army, one vehicle belonging to Lieut. [illegible]'s outfit under the direction of Corporal [illegible] one vehicle under the direction of the Landesbauamt Director [illegible]) for [illegible]. Arrived there at 9.30 a.m. The work of unloading the paintings, sculptures, [illegible] and bronzes from the [illegible] began immediately and they were put in the large room on the second floor of the Chateau of [illegible]. The collection was checked with a list when it was loaded on to lorries in [illegible]. The unloading of the crates containing marble figures followed.

Declassified E.O. 12356 Section 3.3/NND No. 785021

They were placed in the store-house of the Chateau along with the other crates. The two rooms which were so guarded are now as full, that any further [illegible] of vehicles in them is out of the question.

[illegible] placed I pointed to our shipment and explained that [illegible] members of the Army and Chateau guard us. We were completed at 6 pm, when the convoy returned to Paris. [illegible] MORSE also [illegible] packing lines very thoroughly and completed list of all the crates which were [illegible].

At 5 p.m. of the same day, [illegible] with approval [illegible] and gave me a written note to the effect that [illegible] to be observed [illegible] officers to the U.S. [illegible] pertaining thereto [illegible] should be [illegible] Should the change have already gone to [illegible] and [illegible] to [illegible]. I shall inform Professor [illegible] of the position as [illegible].

872

Declassified E.O. 12356 Section 3.3/NND No. 785021

0560

Declassified E.O. 12356 Section 3.3/NND No. 785021

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MEMORANDUM --- IV.

On F-day 15th September 1944, the long anticipated journey to S. LEONARDO to inspect the paintings deposited in the coal bunkers. Professor HEINRICH and my wife accompanied me on the journey which was made with the permission of the Allied Commission and escorted by a CARABINIERE. On arrival at S. LEONARDO we went to the coal building to assure ourselves that no damage had been done there, which in fact, was the case. I then reached the Gendarmerie H.Q. and we entered.

As soon as I was inside I realised that the place had become very dirty when the pictures were unpacked; sand and bits of straw lay about everywhere. The paintings had been collected with scant regard by the soldiers and placed there without any systematic order. The rooms on the ground floor in which large pictures had been stored, were over-filled. As the purpose of my journey was to [illegible] I therefore [illegible] the Director [illegible] and took the opportunity of checking up on them. The personnel [illegible] were farmers of the Apennines, who were unable to speak one word of English. [illegible] cleaning and packing in order of the pictures myself, with the assistance of Professor HEINRICH and my wife. It became apparent that this was a very necessary job as the pictures had suffered damage of a greater or lesser nature either owing to the journey or the way they were packed. It was noticed that in those places that had been covered by wood-wool wrappings, patches of mould were visible which had made bad stains in the varnish. The mould was probably due to the fact that the wood-wool was made from green wood and that the paper wrapping round the wood-wool collected the damp. As a result of the patches which in some places were quite bad, the wood-wool wrappings had to be removed from quite a number of the pictures. Apart from these damages many were damaged owing to rubbing, creasing and scratches; a particularly bad specimen was a landscape by RUBENS. Other damages noted were holes and tears in the canvas. Fortunately it was mostly less valuable pictures that were thus damaged; the large "CRUCIFIXION" by SIGNORELLI and BOTTICELLI's MINERVA and the CENTAUR had holes in them. I arranged that on revision of the inventory, exact details as to damages should be made.

I further arranged with Professor HEINRICH that the greatest valuables should be placed in the vaulted chambers and in the room separated by an iron door. As however, these rooms were too small, the rooms in the first storey which were not vaulted had partly to be used.

The re-arranging and ordering of the pictures as also the cleaning of them took a day and a half; at the same time several floors were scrubbed. Details of a number of outstanding early Renaissance and a few works of the Venetian School were photographed. (32 plates used).

I had a talk with the [illegible] regarding the iron grilles which had been recommended to be placed in front of the windows. As he raised various difficulties, however, I decided to get into touch with DR. LANGSDORFF in the matter, and to suggest other ways and means of assuring the safety of the building. 871

When all the rooms had been carefully locked, I gave the keys over [illegible] to the Gendarmerie H.Q. On Monday 18th September we returned to [illegible]

Declassified E.O. 12356 Section 3.3/NND No. 785021

entered.

[illegible] were framers at the Academy, who were busy [illegible] placed that had been covered by wood-wool wrappings, pieces of which were visible which had made bad stains in the varnish. The mould was probably due to the fact that the wood-wool was made from green wood and that the paper wrappings round the wood-wool collected the damp. As a result of the patches which in some places were quite bad, the wood-wool wrappings had to be removed from quite a number of the pictures. Apart from these [illegible] were damaged owing to rubbing, scratches and scratches; a particularly bad specimen was a landscape by Mantegna. Other damages noted were holes and tears in the canvas. Fortunately it was mostly less valuable pictures that were thus damaged; the large "CRUCIFIXION" by SIGNORELLI and BOTTICELLI's NUDE, and the CARPACCIO had holes in them. I arranged that on receipt of the inventory, exact details as to damages should be made.

I further arranged with Professor MARINI that the smaller valuables should be placed in the vaulted chambers and in the room separated by an iron door. As however, these rooms were too small, the rooms in the first storey which were not vaulted had partly to be used.

The re-arranging and ordering of the pictures as also the placing of them [illegible] of a day and a half; at the same time several floor were numbered. Details of a number of outstanding early Renaissance and a few works of the Venetian School were photographed. (52 plates used).

I had a talk with the Soldat regarding the [illegible] which had been recommended to be placed in front of the windows. [illegible] various difficulties however, I decided to get into touch with DR. LANGSDORFF in the matter, and to suggest other ways and means of assuring the safety of the building.

When all the rooms had been carefully locked, I gave the keys over [illegible] the Gendarmerie H.Q. On Monday 16th September we returned to BORGAMO, where I met Captain ZOBEL, who coming from Germany, was once more returning to BERGAMO where he was stationed. I had a long conversation with him and told him of what happened during my 5 days' work at S. LEONARDO and asked him to inform Professor LANGSDORFF.

Captain ZOBEL reckoned that the total costs of the whole job amounted to about 700 lire. On the 23rd September Professor LANGSDORFF telegraphed for a travel permit to be granted to the BERLIN restorer, F. WINDSCHEIDT of the Berlin State Museums who had been placed at our disposal by Obergruppenführer WOLFF to examine the condition of the works of art saved in the Ogermü mad Area. On 25th September I handed a filing report in to the Gauleiter's Office, giving the contents of the telegram and pointing out the damage suffered by the pictures, which I had noticed. At the same time I stressed the fact that the immediate restoring and safe-guarding of the pictures was necessary, while the season permitted such work to be undertaken at that high altitude. I also pointed out the fact that there was no restorer in the operational area, whom one could immediately entrust with the repair of those damages.

871

Declassified E.O. 12356 Section 3.3/NND No. 785021

I received the report back the same day that the note that I was to ring up the Gauleiter. On September 25th I received a telegram from Dr. LANGSDORFF asking me kindly to find some convenient room in my offices for 3 gentlemen and a lady from [illegible] to keep them supplied with food and drink [illegible] of their belongings from the SOPRINTENDENZ Division (important documents regarding the destruction of monuments by enemy aircraft).

As there was no room for the people mentioned, I applied to the Office of the Draft Officer (Stabsleiter) to accomodate them, but was informed that the Gauleiter wished the people in question to return immediately to the Reich. I informed LANGSDORFF of this decision on the 27th September in writing.

In the meantime a letter arrived from LANGSDORFF in which he pronounced himself to be so satisfied with the cleaning up and putting in order of the rooms and pictures at S. LEONARDO that an inspection by Italians could take place at any time.

On 27th September LANGSDORFF informed me that he had had enquiries both from the Embassy and from Italians about the measures removed from the theatre of operations and consequently wished to have the new lists as soon as possible. I told LANGSDORFF that the making of an inventory at S. LEONARDO as planned had had to be postponed for a few days owing to Prof. BURNS and AMBASSADOR KIRK being urgently called to ROME. In the meantime a further letter arrived from LANGSDORFF to which was attached a list given us by the Italians of the pictures from ROME (NORTHMAN). According to this list 307 pictures were stored at MONTALTANE, of which only 262 had been removed by the 362nd Infantry Division.

So that [illegible] Professor BURNS and myself were enabled to at last [illegible] to compile an inventory and [illegible] the pictures at S. LEONARDO again.

Details were as follows:-

1) [illegible] pictures mentioned on the 362nd Infantry Division's list, in the case of the Italian list did not arrive.

2) There are 29 pictures in the 4 crates which were removed by the 362nd Infantry Division. A list of these pictures was compiled.

3) 22 pictures and 5 frescoes from S. MARIA NOVELLA in Florence are shown on the Italian list, which were not brought to S. LEONARDO.

4) Apart from this the two CRANACHS, ADAM & EVE, brought by Captain ZOEPF from BERGAMO to BOLZANO, were stored at S. LEONARDO.

These lists were made of all the pictures, both those present and those which were missing; [illegible] to individual pictures were also noted. Regarding the restoration of these paintings, Professor BURNS's opinion is that they should be shown to an Italian Commission of experts who could deal with the damages themselves so that later there would be no grounds for reproach, and that the pictures had not been spoiled through our restoration of them.

On the 7th October a letter dated the 4th of this month arrived from Professor REIDEMEISTER from BERGAMO, saying that he would probably come to BOLZANO on Saturday on Sunday with a lorry and 7 crates, and that we were to hold the lists in readiness.

[illegible] five cases on Saturday or Sunday.

87)

Declassified E.O. 12356 Section 3.3/NND No. 785021

[illegible] September in writing.

In the meantime a letter arrived from LANGSDORF in which he announced himself to be no entitled with the closing up and putting in order of the more important pictures at S. LEONARDO that an inspection by Italians could take place at any time.

On 27th September LANGSDORF informed me that he had had an advice both from the Embassy and from Italians about the measures removal from the area of operations and he consequently wished to have the new lists as soon as possible. I told LANGSDORF that the making of an inventory at S. LEONARDO as planned had [illegible] to be postponed for a few days owing to food, BOMBS and AMMUNITION [illegible] being urgently called to MERANO. In the meantime a further letter arrived from LANGSDORF to which was attached a list given us by the Italians of the pictures then at FLORENCE (UFFIZI). According to this list 307 pictures were stored at MONTEVARCHI, while only 252 had been removed by the 362nd Infantry Division.

On the 30th September [illegible] I left also to supply an inventory [illegible] at S. LEONARDO again.

Details were as follows:-

1) [illegible] 4 pictures which [illegible] by Italians were, it appeared on the Italian list did not belong.

2) There are 29 pictures in the 7 crates which were removed by the 362nd Infantry Division. A list of these pictures was compiled.

3) 22 pictures and 5 frescoes from S. MARIA NOVELLA in Florence are shown on the Italian list, which were not brought to S. LEONARDO.

4) Apart from this the two CRANACHS, ADAM & EVE, brought by Captain ZOLL from MUNICH to BOLZANO, were stored at S. LEONARDO.

Three lists were made of all the pictures, both those present and those which were missing; [illegible] individual pictures were also noted. Regardless the restoration of those paintings, Professor BATTIS's opinion in that they should be shown to an Italian Commission of experts who could deal with the damages themselves so that later there would be no grounds for reproach, and that the pictures had not been spoiled through our restoration of them.

873

On the 7th October a letter dated the 4th of this month arrived from Professor REIDEMEISTER from BERLIN, saying that he would probably come to BOLZANO on Saturday on Sunday with a lorry and 7 crates, and that we were to hold the lists in readiness.

REIDEMEISTER did not arrive either on Saturday or Sunday.

Among the lists prepared by us there was also the one of the MARINI sculptures removed from BIGONANO, and brought by Professor REIDEMEISTER to the Chateau of NEUMELANS on August 11th; and also a list of the CONTE CONTINI Collection removed from PODERE DI TRATTANO by the Hon. Gefreitenstaffel des Reg. 1060, Inf. Div. 362, and also stored them in the Chateau of NEUMELANS in SAND IN TAUFERS.

On the 9th October Professor REIDEMEISTER and Professor HEINRICH and Frl. Dr. v. WEBER, of the Kunsthistorisches Institut in Florence arrived in BOLZANO with a lorry on which 7 crates of works of art were loaded, to go on to MANZENBERG with me in the afternoon, where Professor HEINRICH and Frl. WEBER unloaded several crates of archives from the KUNSTSCHUTZ in order to continue their journey to GERMANY by rail. Professor REIDEMEISTER and I went on to SAND IN TAUFERS where we were able to store 7 crates, which he had taken over in VERONA, (the source of which he knew very little about) in a vaulted chamber of the Chateau of NEUMELANS; this took place at about 11 a.m. The inscriptions still visible on the cases were

Declassified E.O. 12356 Section 3.3/NND No. 785021

[illegible] the 9th the wind was very [illegible] to take up [illegible] Engineering Battalion [illegible] the Mignattara district. At the same time he reported that a large [illegible] piece of fallen belonging to the MONTEZEMOLO Division. Important documents regarding [illegible] construction be removed by every means [illegible].

As there was no room for the people mentioned, I applied to the Office of the Duke Caffaro (Prefect) to accommodate them, but was informed that the Germans wished the people in question to remain immediately to the Reich. I informed LANGMANN of this decision on the 27th September in writing.

In the meantime a letter arrived from LANGMANN in which he pronounced himself to be so satisfied with the cleaning up and putting in order of the rooms and pictures at S. LEONARDO that an inspection by Italians could take place at any time.

On 27th September LANGMANN informed me that he had had enquiries both from the Embassy and from Buildings about the structure removed from the room of operations and is consequently wished to have the iron beams as soon as possible. I then informed him the taking of an inventory at S. LEONARDO as planned had and to be postponed for a few days owing to lower, BRUNS and [illegible] being hurriedly called to Berlin. In the meantime a further letter arrived from LANGMANN to which was attached a list given us by the Italians of the pictures [illegible]

On the 4th and 5th October Prof. BRUNS, Dr. F. [illegible] and myself were at last able to compile an inventory and also took the pictures at S. LEONARDO again.

Results were as follows:-

1) Of the 262 pictures mentioned on the 362nd Infantry Division's list, 24 pictures on the Italian list did not tally.

2) There are 29 pictures in the 4 crates which were removed by the 362nd Infantry Division. A list of these pictures was compiled.

3) 22 pictures and 5 frescoes from S. MARIA NOVELLA in Florence are shown on the Italian list, which were not brought to S. LEONARDO.

4) Apart from this the two CRIVELLI, Adam & Eve, brought by Captain [illegible] from MERANO to BOLZANO, were stored at S. LEONARDO.

869

Further lists were made of all the pictures, both those [illegible] and those which were missing; [illegible] to individual pictures were also noted. Regarding the restoration of these pictures, Professor BRUNS's opinion is that they should be shown to an Italian Commission of experts who could deal with the damages themselves so that later there would be no grounds for reproach, and that the pictures had not been spoiled through our restoration of them.

On the 7th October a letter dated the 4th of this month arrived from Professor REDLICH from MERANO, saying that he would probably come to BOLZANO on Saturday on Sunday with a lorry and 7 crates, and that we were to hold the lists in readiness.

REDLICH did not arrive either on Saturday or Sunday.

Apart the Italians

Declassified E.O. 12356 Section 3.3/NND No. 785021

In the meantime a letter arrived from [illegible] in which he requested him not to be interfered with in the clearing up and packing in crates of the contents of S. [illegible] that an inspection by Italians could take place at any time.

On 27th September [illegible] informed me that he had had negotiations both with the Germany and Prof. [illegible] about the necessary convoy that the start of operations can be consequently, wished to have the very latest to begin as possible. I could [illegible] that the raising of the barrage at S. [illegible] as planned had to be postponed for a few days owing to [illegible] and [illegible] not being available called to [illegible]. In the meantime a further letter arrived from [illegible] to which was attached a list given us by the Italians of the pictures [illegible]

On the 4th and 5th October Prof. [illegible], Dr. E. [illegible] and myself were at last able to compile an inventory and also dealt the pictures at S. [illegible] again.

a) Of the 262 pictures mentioned on the 36th Infantry Division's list, 14 pictures on the Italian list did not arrive.

b) There are 29 pictures in the 4 crates which were removed by the 36th Infantry Division. A list of these pictures was compiled.

c) 22 pictures and 9 dresses from S. [illegible] in Florence are shown on the Italian list, which were not brought to S. [illegible].

d) Apart from this the two CRATELLI, Adult size, brought by Captain [illegible] from [illegible] to [illegible], were stored at S. [illegible].

869

Four lists were made of all the pictures, both present and those which were missing; [illegible] individual pictures were also noted. Regarding the restoration of these paintings, Professor [illegible]'s opinion is that they should be shown to an Italian Commission of experts who could deal with the dresses themselves so that later there would be no grounds for reproach, and that the pictures had not been spoiled through our restoration of them.

On the 7th October a letter dated the 4th of this month arrived from Professor [illegible] from [illegible], saying that he would probably come to [illegible] on Saturday on Sunday with a lorry and 7 persons, and that we were to hold the lists in readiness.

[illegible] did not arrive either on Saturday or Sunday.

Among the items prepared by us there was also the one of the UFFIZI sculptures removed from [illegible], and brought by Professor [illegible] to the Chateau of [illegible] on August 11th; and also a list of the GOTHE GOLDEMI Collection removed [illegible] and also stored them in the Chateau of [illegible] in SAND IN TAUBER.

On the 9th October Professor [illegible] and Professor [illegible] and Frl. Dr. V. [illegible], of the Kunsthistorischen Institut in Florence arrived in [illegible] with a lorry on which 7 crates of works of art were loaded, to go on to [illegible] with us in the afternoon, where Professor [illegible] and Frl. [illegible] unloaded several crates of archives from the [illegible] in order to continue their journey to [illegible] by rail. Professor [illegible] and I went on to SAND IN TAUBER where we were able to store 7 crates, which we had taken over in VIENNA, (the source of which he knew very little about) in a vaulted chamber of the Chateau of NEUMELANS; this took place at about 11 a.m. The inscriptions still visible on the cases were

Declassified E.O. 12356 Section 3.3/NND No. 785021

crossed through (some had already been scratched off) and a list was made. After we had made sure that everything was in good order in the Deposit, we returned to BOLSHOI.

As we were unable to get into touch with the GAULEITER regarding the question of the travel permits (Professor [illegible] is, let me say, of the same opinion in the matter of restoring the publishing, as Professor KEUNE), Professor [illegible] decided to go to [illegible], to discuss this matter and the consequences arising therefrom, with DR. LEIBBRANDT personally.

He took with him all the lists prepared by us of deposited goods.

Declassified E.O. 12356 Section 3.3/NND No. 785021

MEMORANDUM -- V.

10.11.44. Went to S. LEONARDO with Dr. HALM and Professor BRUNS - Inspection of the deposit -- everything in order.

21.11.44. Received a letter from the Staff Officers' Office (Stabsleiter) dated 13/11/44 from Dr. LANGSDORFF in which he applies for permission for Professor ANTI to travel into the area of operations, as he has been commissioned by the Ministero dell Educazione to inspect the Florentine works of art deposited at S.LEONARDO and SAND IN TAUFERS. The GAULEITER agreed to LANGSDORFF's request, and commissioned me to take all the necessary steps.

27.11.44. LANGSDORFF arrived in the evening at BOLZANO together with REIDEMEISTER and ANTI. Went on to MERANO.

28.11.44. Inspections at S.LEONARDO took place in the morning and afternoon. ANTI was shown all the damages to the pictures.

29.11.44. Went on to SAND IN TAUFERS. Deposits inspected. ANTI asked for a crate to be opened and made a note about it. Inspection of the CONTE CONTINI pictures. In the afternoon inspection of the sculptures.

30.11.44. Tour of inspection with Professor ANTI of the damaged churches of BOLZANO. The work of the Protection of Monuments Committee (Denkmalpflege) was pointed out and a request made for the necessary credits.

8.12.44. On the way to INNICHEN I discussed with S.D. Sonderführer FRITZ EHRLICH certain measures which could be taken for the greater safety of the treasures at MITTERSILL. An alarm bell to be put in the cellar (? Pfister). Installation of four fire-extinguishers.

9.12.44. The above suggestions transmitted to LANGSDORFF.

10.12.44. Phone message from the GAULEITER at INNSBRUCH that two gentlemen had arrived who had been commissioned by REICHSLEITER BORMANN to inspect the Florentine art treasures. The gentlemen were MIN. RAT. Dr. v. HUMMEL and Professor RUPPRECHT of VIENNA. They asked for lists of the deposited articles and went to FASANO on the 11.12.44.

12.12.44. Phone call fromCaptain ZOBEL from BERGAMO that Professor REIDEMEISTER would arrive in BOLZANO at lunch-time, at the order of S.S. Obergruppenführer WOLFF, to accompany the two gentlemen mentioned to S. LEONARDO. As REIDEMEISTER had not arrived at 2.30p.m. I went with them to S. LEONARDO. REIDEMEISTER arrived about 5 p.m. Short tour of inspection of the rooms at S. LEONARDO.
Professor RUPPRECHT did not say a word about his special commission. REIDEMEISTER, too, was completely uninformed on the HUMMEL-RUPPRECHT mission. In the evening an art-dealer of the name of BRISCHWILER from MUNICH arrived. REIDEMEISTER and I did not take part in the conversation which then followed at the office of the Stabsleiter (Staff Officer).

867

Declassified E.O. 12356 Section 3.3/NND No. 785021

GAULEITER agreed to LANGSDORFF's request, and commissioned me to take all the necessary steps.

27.11.44. LANGSDORFF arrived in the evening at BOLZANO together with REIDEMEISTER and ANTI. Went on to MERANO.

28.11.44. Inspections at S.LEONARDO took place in the morning and afternoon. ANTI was shown all the damages to the pictures.

29.11.44. Went on to SAND IN TAUFERS. Deposits inspected. ANTI asked for a crate to be opened and made a note about it. Inspection of the CONTE CONTINI pictures. In the afternoon inspection of the sculptures.

30.11.44. Tour of inspection with Professor ANTI of the damaged churches of BOLZANO. The work of the Protection of Monuments Committee (Denkmalpflege) was pointed out and a request made for the necessary credits.

8.12.44. On the way to INNSBRUCH I discussed with S.D. Sonderführer MUTZ EBRON certain measures which could be taken for the greater safety of the treasures at NEUMELANS. An alarm bell to be put in the cellar (? Prister). Installation of four fire-extinguishers.

9.12.44. The above suggestions transmitted to LANGSDORFF.

10.12.44. Phone message from the GAULEITER at INNSBRUCH that two gentlemen had arrived who had been commissioned by REICHSLEITER BORMANN to inspect the Florentine art treasures. The gentlemen were MIN. RAT. Dr. v. HUMMEL and Professor RUPPRECHT of VIENNA. They asked for lists of the deposited articles and went to BASANO on the 11.12.44.

12.12.44. Phone call fromCaptain ZOMEL from BERGAMO that Professor REIDEMEISTER would arrive in BOLZANO at lunch-time, at the order of S.S. Obergruppenführer WOLFF, to accompany the two gentlemen mentioned to S. LEONARDO. As REIDEMEISTER had not arrived at 2.30p.m. I went with them to S. LEONARDO. REIDEMEISTER arrived about 5 p.m. Short tour of inspection of the rooms at S. LEONARDO.
Professor RUPPRECHT did not say a word about his special commission. REIDEMEISTER, too, was completely uninformed on the HUMMEL-RUPPRECHT mission. In the evening an art-dealer of the name of BRISCHITZER from MUNICH arrived. REIDEMEISTER and I did not take part in the conversation which then followed at the office of the Stabsleiter (Staff Officer).

867

13.12.44. REIDEMEISTER and Professor EVERS who happened to be in BOLZANO went to BERGAMO by lorry.

14.12.44. Letter from LANGSDORFF agreeing with the suggestions as to the further safety measures to be adopted to safe-guard the works of art at NEUMELANS.

Declassified E.O. 12356 Section 3.3/NND No. 785021

MEMORANDUM -- VI.

When I visited SAND IN TAUFERS officially on March 2nd 1945 I could not help noticing that the safety of the deposited art treasures was essentially lessened by the advent of many Italian and foreign workers, as also by the fact that a Panzer Camp (Panzer-Ersatz-Teil-Lager) had been established very close to the Chateau. Numerous military driving signs had been erected and about 100 petrol tanks dumped around the Chateau.

Owing to these circumstances and the resultant danger to the art treasures stored there, I immediately contacted the Militärkommandantur in BOLZANO and the Security people (Sicherheitsdienst) with the request for immediate assistance in the matter. In the same way I asked the Postenführer of the Gendarmerie H.Q. at SAND IN TAUFERS to increase their patrolling of the Deposit, and requested the Chief of Security Dept. in BRUNECK to have suspicious elements watched by his organisation. After a time the petrol tanks were removed by soldiers, but vehicles were still parked in the immediate vicinity of the Chateau.

On February 25th 1945 Sonderführer Dr. SCHMIDT from the KUNSTSCHUTZ beim Bevollmächtigten general der deutschen Wehrmacht in Italien appeared at my office in BOLZANO and told me that he had been commissioned by Professor LANGSDORFF to photograph the pictures at NEUMELANS and S. LORENZO as Obergruppenführer WOLFF wanted to make the Führer a present of an album of them. I pointed to the great difficulties involved technically in taking these photographs and the tremendous responsibility of starting on such a job without sufficient arrangements having previously been made. As far as DR. SCHMIDT was concerned, I refused to accept any responsibility for any damages which might occur and said how senseless it was to photograph famous paintings with a small camera, and which had, in any case already been photographed hundreds of times by first-rate experts using proper equipment.

On the occasion of my official visit of the 2nd March, the owner of NEUMELANS informed me that Dr. SCHMIDT had been staying at NEUMELANS for a few days and was equipped with a written order of Dr. LANGSDORFF's and had had certain pictures photographed in the Tower by a lady. I realised then what the position was and protested loudly against the entire procedure and demanded that the work should cease at once and the pictures be repacked; I decided that Professor LANGSDORFF should be informed immediately of the impossibility of carrying out the orders.

Taking this incident into consideration and the responsibility attached to the safe-keeping of the art treasures, I forthwith appealed to the Office of the High Kommissar (KANZLEI des Obersten KOMMISSARS) to know whether the works were under the sole supervision of the Ober KOMMISSAR and/or the Commissioner for the Protection of Monuments, (Denkmalpflege), in the area of operation, or whether the decisions in this matter lay with the KUNSTSCHUTZ beim Bevollmächtigten general der deutschen Wehrmacht in Italien, who had carried on the removals from Tuscany.

866

In a detailed letter of the 6th March to Professor LANGSDORFF, I explained the reasons for my refusal to let the pictures be photographed and also stated that no changes were to be made in the deposits without my knowledge and without my being present in person. I also informed him that in view of the great responsibility attached to the works entrusted to our care, I had appealed to the Gauleiter's office, to know what my authority was in matters concerning the deposits. Before a decision was made at the Gauleiter's office, a letter dated the

Declassified E.O. 12356 Section 3.3/NND No. 785021

SIED IN TAUFERS to increase their patrolling of the Deposit, and requested the Chief of Security Dept. in BRUNECK to have suspicious elements watched by his organisation. After a time the petrol tanks were removed by soldiers, but vehicles were still parked in the immediate vicinity of the Chateau.

On February 25th 1945 Sonderführer Dr. SCHMIDT from the KUNSTSCHUTZ beim Bevollmächtigten general der deutschen Wehrmacht in Italien appeared at my office in BOLZANO and told me that he had been commissioned by Professor LANGSDORFF to photograph the pictures at NEUSCHLOSS and S. LEONARDO as Obergruppenführer WOLFF wanted to make the Führer a present of an album of them. I pointed to the great difficulties involved technically in taking these photographs and the tremendous responsibility of starting on such a job without sufficient arrangements having previously been made. As far as Dr. SCHMIDT was concerned, I refused to accept any responsibility for any damages which might occur and said how senseless it was to photograph famous paintings with a small camera, and which had, in any case already been photographed hundreds of times by first-rate experts using proper equipment.

On the occasion of my official visit of the 2nd March, the mayor of NEUSCHLOSS informed me that Dr. SCHMIDT had been staying at NEUSCHLOSS for a few days and was equipped with a written order of Dr. LANGSDORFF's and had had certain pictures photographed in the Tower by a lady. I realised then what the position was and protested loudly against the entire procedure and demanded that the work should cease at once and the pictures be repacked; I decided that Professor LANGSDORFF should be informed immediately of the impossibility of carrying out the orders.

Taking this incident into consideration and the responsibility attached to the safe-keeping of the art treasures, I forthwith appealed to the Office of the High Kommissar (KANZLEI des Obersten KOMMISSARS) to know whether the works were under the sole supervision of the Ober KOMMISSAR and/or the Commissioner for the Protection of Monuments, (Denkmalpfleger), in the area of operation, or whether the decision in this matter lay with the KUNSTSCHUTZ beim Bevollmächtigten general der deutschen Wehrmacht in Italien, who had carried out the removals from Tuscany.

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12.3.1945. Monday 5.30 p.m. Telephone call from Professor LANGSDORFF from FASANO informing me that he had received my letter of March 6th and that he was very grateful for it, as it offered an explanation of the whole matter. LANGSDORFF Had discussed the entire question with S.S. Obergruppenführer WOLFF and the latter saw his point of view entirely WOLFF only wanted the pictures photographed in order to give the Führer an Album for his birthday. WOLFF and LANGSDORFF both requested me to assist in this job as far as possible, and to

Declassified E.O. 12356 Section 3.3/NND No. 785021

see that the photos were well taken.
On enquiring what LANGSDORFF's attitude was towards my complaints of Dr. STENGEL's photographing campaign he did not give a very clear reply but stressed WOLFF's wish to have the treasures photographed and asked me to be as helpful as I possibly could. LANGSDORFF then went on to say that he sent a letter to the Gauleiter on the 14th December 1944 saying that at the Obergruppenführer and Ambassador RAHN's wish, Superintendente Professor Dr. Ant. MORASSI was to be sent to BOLZANO to hold a position of confidence for the Italian Government, to which the Oberste Kommissar was to give his permission. The latter had, up to that day, remained unanswered. The Italians, however, continued to clamour for a representative of the Italian Government to share with me the task of safe-guarding the treasures at S. LEONARDO and SAND IN TAUFERS. LANGSDORFF begged me to urge the matter as much as possible with the Gauleiter.

13.3.45. Tuesday - 10 a.m. Appointment with Stabsleiter STENGEL. Reported to him the above. Regarding the photographing of the pictures, STENGEL agreed with WOLFF's order on condition that I supervised the whole proceedings and made memoranda showing in what condition the pictures arrived. I was to control the whole affair from A to Z. On enquiring about Professor MORASSI'S "permesso di soggiorno" (Aufenthaltsgenehmigung) STENGEL thought that a counter-control on the part of the Italian Government would not be desirable. I then stressed MORASSI's loyalty, and that he had adopted a very just attitude in regard to the cultural and historical conditions of the Southern Tyrol, as instanced in his work on wall-painting of the middle ages in that district. I further stressed that a counter-control exercised through MORASSI was only desirable in so far as a large amount of the responsibility would thus fall on Italian shoulders. LANGSDORFF, I pointed out, was going to settle the whole affair clearly by letter. STENGEL said he would wait for LANGSDORFF's letter, re-examine the entire matter and orghow put it before the gauleiter.

14.3.45. Wednesday 9.24. Phone call from LANGSDORFF from MILAN. He wanted to know whether MORASSI's travel permit had been granted. I explained that no decision had yet been made by the KANZLEI des Oberpräsidenten KOMMISSARS but that the case was to be examined once more. LANGSDORFF then asked me not to make any difficulties as the affair was urgent, and that WOLFF himself agreed to MORASSI undertaking the job. As far as I was concerned I said that there were no difficulties; that on the contrary I judged MORASSI's presence to be highly desirable, as a portion of the responsibility would thus be taken from me. I promised to push the matter further.

14.3.45. Official visit paid to S. LEONARDO at mid-day. Everything found to be in order.

17.3.45. Phone call from LANGSDORFF from MILANO. Query as to MORASSI's coming. Told LANGSDORFF that there was still no news from the KANZLEI des GAULEITERS.

865

21.3.45. Informed LANGSDORFF that the Gauleiter in agreement with Obergruppenführer WOLFF had refused to give permission for MORASSI's journey for the purpose of permanently controlling the treasures stored at S. LEONARDO

Declassified E.O. 12356 Section 3.3/NND No. 785021

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14.3.45. Wednesday 9.2/. Phone call from LANGSDORFF from MILAN. He wanted to know whether MORASSI's travel permit had been granted. I explained that no decision had yet been made by the KANZLEI des Oberaten RONNEBARG but that the case was to be examined once more. LANGSDORFF then asked me not to make any difficulties as the affair was urgent, and that WOLFF himself agreed to MORASSI undertaking the job. As far as I was concerned I said that there were no difficulties; that on the contrary I judged MORASSI's presence to be highly desirable, as a portion of the responsibility would thus be taken from me. I promised to push the matter further.

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21.3.45. Informed LANGSDORFF that the Gauleiter in agreement with Obergruppenführer WOLFF had refused to give permission for MORASSI's journey for the purpose of permanently controlling the treasures stored at S. LEONARDO and SAND IN TAUFERS, but that permission would be given for another inspection to be made by a representative of the Italian Government.

26.4.45. Official visit to BOLZANO. Discussed with Rosvitha von GOLDenthal all proceedings to be taken in case of a collapse of the Southern Front.

865

Declassified E.O. 12356 Section 3.3/NND No. 785021

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BIBLIOTHEKSWESEN:

DR. LANG, ended war in VENICE, is attached to ASN, Professor Dr. MEYER and will take over the Protection of Archives for Northern Italy. DR. VERCHE, Sonderführer beim BdS, will continue to act as adviser in the work of the HINSTSTAFF. The previous members of the Referat, Professor Dr. MEYER, Professor Dr. BOCK and Dr. CERN (formerly member of the Referat Archivschutz, subordinate to VENICE) are to be withdrawn immediately.

Capt. MOLIN is acting deputy of the Intelligence Officer (Section Leader) both in internal and external matters. His sphere of activity included the internal administration, controlling the Assemblies of VENICE authorities, reconstruction of the Italian Archives and dealing with building propositions, taking into consideration the materials available.

Counter-acting
Propaganda

Experiences of the past six months have shown that the British has to deal with enemy propaganda in cultural matters. The counteraction of this propaganda has become an urgent problem. The A.M.G. and C.M.F. is particularly interested in counter-acting it. The dispensing of the materials for counteraction is reserved for the Abteilungsleiter (Chief of the Section) Prof. LC, in co-operation with the A.M.G. and C.M.F.

Signed: [illegible]
Chief Officer,
SS-[illegible]

Distribution:
1. " " " V.I. to be passed on to the Befehlsempfängern.
2. " " " Chefabteilung (Chief Section)

Abteilungen:

1. Hochschule SS - u. Polizeiführer in PADUA (STUDENT)
2. BdS (Befehlshaber der Sicherheitspolizei und des SD in VENEDIG)
3. Deutsche Botschaft in PADUA, z.Hd. Gesandten-Rat Gerhard-Rienecker. (Counsellor Embassy)
4. Italian Ministry of Education, Dr. APOLLONJ, PADUA.
5. WVSt, Chef [illegible]
6. [illegible]
7. [illegible]
8. [illegible]
9. [illegible]
10. STUDENTENWERK.
11. Dr. [illegible]
12. [illegible]
13. [illegible]

861

Declassified E.O. 12356 Section 3.3/NND No. 785021

Declassified E.O. 12356 Section 3.3/NND No. 785021

21st June 1945.

CASE HISTORY.

To:- M.F.A.A. Division,
Allied Military Government,
CAIRO.

Subject:- Removal of works of art from TRENTO to BOLOGNA.

In order to precise, I put forward on the 21st inst., the notes and events are based principally on the information at our disposal.

On June 20th a letter was received from Florence from Professor Giovanni POGGI, Superintendent of the Galleria di Palazzo in which he stated that various German units had removed on their own initiative the recorded works of Art at OLIVETO, and taken them to the VILLA POSSI NUOVI in MEZZOLOMBO, and the objects of the VILLA POSSI NUOVI at MEZZOLOMBO in the Vil. DI PESA to ROVERETO-SUL-GARDA (TRENTO).

The same day, 20th June, the Superintendents (Dr. GERARDO MORPURGO) was ordered (letter in No. 10,CAI) to recover the said works of art and have them from MERANO to the BOLOGNESE Palaces, making the necessary arrangements with the Milanese section of the German ~~ORGANISATIONSLEITUNG~~ for the inevitable contacts with the German troops. The order was issued so that it was less difficult to find means of transport here and because the BOLOGNESE Deposit came under their jurisdiction.

Col. M[illegible] Chief of the [illegible] was informed of this order at the same time so that he could intervene with the Italian military authorities to eliminate eventual opposition. Our Predecessor RENATO BIANCHINI was sent to MERANO to ascertain the state of things on the spot and to take any necessary urgent measures.

On July 31st Professor BIANCHINI returned having rounded the sufficiently safe condition of the treasures at MERANO and put the German official who was looking after them into touch with our inspection Dott. ETTORE MAGRINI, chief of the neighbouring Deposit of GENOA, who was to control the works of art and obtain transport if possible.

Professor BIANCHINI came to MERANO on the 4th August (this was LANGSDORF's H.Q) in order to request the restitution of the art treasures in person. As, however, LANGSDORF was not there, he left him a note.

On August 9th Col. LANGSDORF stated that he had taken the MERANO art treasures into his custody "and they will be sent at a later date to a Northern part of Italy".

In the meantime, MINISTRO BIGGINI, via the Ministry for Foreign Affairs repeated that restitution be made to the GERMAN EMBASSY.

86

On August 12th more detailed information arrived from BOLOGNA, as follows:-

Subject:- Removal of works of art from MILAN to BERLIN.

In reply to yours No. 7 put forward on the 22nd inst., the notes and counts are based principally on the information at our disposal.

On June 25th a letter was received from Florence from Professor Giovanni POGGI, Soprantendente alle Gallerie di Firenze in which he stated that various German units had removed on their own initiative the considered works of Art at OLIVETO, and taken them to the PALAZZO PITTI in FLORENCE, and the Uffizzi and VILLA BOSSI POGGI at MONTAGNAL in the VAL DI LIMA to LUCCA-SULL-PATANO (MODENA).

The same day, 25th June, the Soprintendente alle Gallerie di MILANO was ordered (Letter in No. 10,944) to observe the strictest secrecy as not even those from MANTO to the LORENZINI Estate, making the necessary arrangements with the Milanese section of the German [illegible] for the inevitable contacts with the German troops. The order was issued to KEIL in person as it was less difficult to find means of transport there and because the LORENZINI Deposits were under their jurisdiction.

On 1st July Professor [illegible] returned having examined the sufficiently safe condition of the treasures at MILANO and put the German official who was looking after them into touch with our inspector Dott. PIERO GAZZOLA, chief of the neighbouring Deposit at CODOGNO, who was to control the works of art and obtain transport if possible.

Professor MARCHETTI came to BERLIN on the 4th August (this was LANGLOIS's N.4) in order to request the restitution of the art treasures in person. As, however, LANGLOIS was not there, he left him a note.

On August 9th Col. LANGLOIS stated that he had taken the MILANO art treasures into his custody "and they will be sent at a later date to a Northern part of Italy".

In the meantime, MINISTRO BIGGINI, via the Ministry for Foreign Affairs repeated that restitution be made to the ITALIAN EMBASSY.

On August 12th more detailed information arrived from BOLOGNA, as follows:- 86?

1) The MONTAGNANA art treasures had been offered to the Cardinal Archbishop of BOLOGNA who unfortunately refused to have them "owing to lack of space" and that when he suggested to the German officials to apply to the Soprintendenza, they replied that they had orders to deal only with ecclesiastical authorities.

2) That many of the sculptures were being taken from DESENZANO to BOLOGNA with the help of personnel from the Soprintendenza alle Gallerie di Bologna.

Instructions were therefore issued to the Soprintendenza di BOLOGNA to be even more watchful, and to do everything possible not to lose control of the still further removals, and they were informed that there existed certain fixed receiving posts on the routes of the military columns:- PALAZZO REALE in MILAN, PALAZZO DUCALE at MANTOVA, and the Office of the Soprintendenza ai Monumenti in VERONA, at SIENA in the neighbourhood of VENICE, in the VILLA REALE and lastly at PADUA in the MUNICIPAL MUSEUM.

Declassified E.O. 12356 Section 3.3/NND No. 785021

Declassified E.O. 12356 Section 3.3/NND No. 785021

On [illegible] August information was received that [illegible] on the part of the [illegible], Prof. [illegible] (Col. [illegible]'s Deputy at [illegible]) [illegible] the art treasures from [illegible] and other deposits to the [illegible] ([illegible]). This grave action was reported to the Minister and it was suggested to him to take action with the central authority of the Government "as steps taken by this Office with Col. [illegible] were considered useless in view of attempts already made".

On Minister [illegible]'s initiative the Ministry for Foreign Affairs (Ministero degli Esteri) approached Ambassador RAHN and at the same time wrote a letter to this effect (A.G. [illegible]).

On [illegible] August a letter was written to Col. [illegible] insisting that all the works be [illegible] regarding to transport them to our deposit [illegible] IN VALTELLINA, being the nearest one.

This letter crossed with another from Col. [illegible], dated 22/8/44, received on the [illegible], which confirmed substantially the information already received, adding that the removal to the [illegible] took place "on orders from a higher source".

On August [illegible] the arrival at [illegible] of other works of art from POGGIO A CAIANO was reported, and it was suggested by telegram that they be sent on to the VILLA [illegible] DI SIENA; but this suggestion was [illegible], as Professor [illegible] replied to the [illegible] that he could only obey Col. [illegible]'s orders.

[illegible] works of art [illegible] (BRESCIA) and from [illegible] ([illegible] No. [illegible] of the 5th September) the orders to transport [illegible] or to the [illegible], and [illegible] that [illegible] was carried out.

As a result on September 4th and 5th the Minister was asked to insist on prompt intervention from above, as it was impossible for our office either to prevent or forestall Col. [illegible]'s action. It was stated that "owing to the supervision of various military authorities over the civilian, and on account of complete lack of transport the Soprintendenze is [illegible] any possibility of intervention or control".

It must not be forgotten either that action on our part was reduced to a minimum owing to almost complete lack of means of transport and fuel and the knowledge of having forcefully to requisition not only the safe-conduct of the KUNSTSCHUTZ ABTEILUNG and the few motor-lorries available, if we ventured into the zones where the art treasures were.

Continually preoccupied as we were that these removals would be repeated and owing to rumours [illegible] from VENICE on the probable intentions of the Germans' regarding our art treasures, rumours which contradicted their sincere collaboration up till then and their oft-repeated official statements in the first days of September, the Soprintendenti was secretly and verbally advised to remain more watchful than ever vis-a-vis the Germans. This order was given personally to the Soprintendenti delle Venezie by way of the Corriere [illegible] to the Soprintendenti [illegible] Emilia, and by way of Dott. de Grassi to the Soprintendenti of LOMBARDIA so

86

On [illegible] August a letter was written to Col. LANGSDORFF insisting that all the works [illegible] [illegible] to transport them to our Deposit SONDALO IN VALTELLINA, being [illegible].

This letter crossed with another from Col. LANGSDORFF, dated 12/[illegible], received on the [illegible], which confirmed substantially the information already received, adding that the removal to the ALTO ADIGE took place on "the orders from a higher command".

On August 30th the arrival at BOLZANO of other works of art from POGGIO A CAIANO was reported, but it was suggested by telegram that they be sent on to the VILLA [illegible] [illegible]; but this [illegible] Professor [illegible] replied to the SOPRAINTENDENZA [illegible] that he could only obey Col. LANGSDORFF's orders.

[illegible] (SIENA) and [illegible] [illegible] No: [illegible] of the 5th September) the orders to transport [illegible], and [illegible].

As a result on September 4th and 6th the Minister was asked to insist on prompt intervention from above, as it was impossible for our office either to prevent or forestall Col. LANGSDORFF's action. It was stated that "owing to the supervision of German military authorities over the civilian, and on account of complete lack of transport the Soprintendenze is stripped of any possibility of intervention or control".

It must not be forgotten either that action on our part was reduced to a minimum owing to almost complete lack of means of transport and fuel and the knowledge of having forcefully to requisition not only the safe-conduct of the KUNSTSCHUTZ ABTEILUNG and the few motor-lorries available, if we ventured into the zones where the art treasures were.

Continually preoccupied as we were that these removals would be repeated and owing to rumours emanating from VENICE on the probable intentions of the Germans regarding our art treasures, rumours which contradicted their sincere collaboration up till then and their oft-repeated official statements in the first days of September, the Soprintendenti was secretly and verbally advised to remain more watchful than ever vis-a-vis the Germans. This order was given personally to the Soprintendenti delle Venezie by way of the Corriere Vettrain to the Soprintendenti of Emilia, and by way of Dott. de Grassi to the Soprintendenti of LOMBARDIA so that they in their turn could inform their colleagues in PIEMONTE and LIGURIA.

86

On September 6th, Minister BIGGINI wrote a personal letter to Col. LANGSDORFF pointing out the extreme inconvenience arising from the arrival of the transport in ALTO ADIGE and proposing that the consignment be stored in our Deposit, at SONDALO IN VALTELLINA. On September 15th according to a letter of the 26th, Col. LANGSDORFF gave his assurance regarding [illegible] ([illegible]) and S. [illegible], stating that [illegible] was on the contrary, on the [illegible] place.

Finally, on September 15th, Minister BIGGINI informed me that he had received an official [illegible] from Ambassador RAHN giving HITLER's assurance that the Tuscany art treasures [illegible] removed to the ALTO ADIGE solely because it was a safe place and that whatever [illegible] Italian works of art would be entirely respected.

This formal statement was very fine, but was of course not to our satisfaction from the point of view of prestige and did not in any way put our minds at rest as to the ultimate fate of the art treasures.

So we began to insist on being allowed to inspect the deposits, which would at least officially establish our authority. Apparently the Generalverwaltung (Gen. WOLFF) had to overcome numerous difficulties in order to obtain from the Ober Kommissar HOFER in the TIROL permission for us to travel to the Occupied Zone, as it was not possible for the writer to undertake the job until the 27/29 November.

However, on 27th November, I had a discussion with the Bevollmächtigten General KARL WOLFF and, after thanking him for making my journey possible, told him that my inspection in the Occupied Area was only the first step, and that the restitution of the art treasures and the placing of them under our sole control remained unprejudiced. Gen. WOLFF stated that he would kindly look into the matter.

Both the Deposits S. LEONARDO and CAMPO TURES which were looked after by Dr. RINGLER who had been nominated by the Germans as Contissario alla Soprintendenza di TRENTO, and by Professor LEO BINDER, were found to be safe, well-aired and clean. However, from information picked up on the spot, and from various conversations at that time I got the impression that the authority of the Reich was not so strong in the Occupied Zone and that in view of HOFER's anti-Italian feeling there was reason to be very anxious for the fate of our works of art.

Doctor RINGLER appeared to me to feel his responsibility for the art treasures in his care very strongly, and to act from the best intentions but he confessed to me that he felt unsafe as HOFER looked upon him with suspicion because he was not a member of the NAZI Party and known to be a good Catholic.

At any rate Dr. RINGLER was ordered to pack up the art treasures not belonging to private collections in the belief of being able to carry out the removal sooner or later (12th Dec. 1944). For this purpose the Soprintendenza di TRENTO received the necessary funds.

On the 8th and 10th January 1945, respectively, the Under Secretary for Foreign Affairs, MAZZOLINI in two successive letters informed us that von RIBBENTROP had, in a conversation in Berlin with Ambassador ANFUSO, deemed opportune the restitution of the art treasures in the Occupied Zone and would ask the FUHRER to intervene personally to overcome HOFER's resistance -- a resistance which represented a certain practical difficulty in achieving the aim desired". 861

Despite this information which gave rise to a certain hope, the matter was not left at that, on the contrary, we realised that we must profit by all occasions on insisting on our point of view.

On the 17th February as a result of Allied radio broadcasts regarding the removal of the Tuscan art treasures, Ambassador RAHN was requested at least to send them back to their original places for the time being.

Declassified E.O. 12356 Section 3.3/NND No. 785021

Zone, as it was not possible for the writer to [illegible] November.

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On the 19th February a letter to this effect was sent to Col. LANGENDORF.

On the 20/21st February, assisted by MUSCONI, contact was made with the Sopraintendenti di MILANO in order to discuss this very grave matter. During these talks it was suggested moving the works from S. LEONARDO and CAMPO TURES to S. MORITZ (Switzerland) as convenient and practical, the place being fairly near the Deposits and connected by roads which were sufficiently safe from aerial attacks.

On March 6th, the Government having excluded the possibility of transport to Switzerland, Ambassador RAHN was again requested to hand over the art treasures and bring them South.

On the 29th March it appeared from information confidentially received that the German authorities gave their consent but stated however, that transport was lacking. The Ministry was advised of a practical plan for removing the treasures from the two deposits, namely to SONDALO (via TONALE) and to VENICE (via CADORE), to be carried out by our own means and we decided to obtain the necessary fuel at all costs from the black market, so as to be ready for the first opportunity.

Declassified E.O. 12356 Section 3.3/NND No. 785021

[illegible] on April 4th, so that he could be available [illegible].

The attached letter to, which personally knows as [illegible] (Assistant Representative to NUNEZ) was received from [illegible] in 1944 by the Division and now by colleagues in the Embassy of our own Government, who will be [illegible] to NUNEZ [illegible] Division [illegible] Division is an outside of the Secretariat of State, [illegible] MUNEZ, that the Latin Desk cannot be personally responsible for any danger to the deposits in the case of a collapse of the Dutch line; he therefore took all the precautionary measures he deemed useful.

On the 20th April, he sent Washington [illegible] a [illegible] note specially for MUNOZ, on the hope of organizing the Dutch resistance and to be able to undertake the desired [illegible].

Upon [illegible], seeing how grave the situation was becoming, I suggested to Mr. Samuel [illegible], Representative of Movements of Resistance, to make contact with the Leaders of Liberation movements or their secret action (please with [illegible]) should the [illegible] necessary measures against the Japanese, in order to be prepared for any [illegible] of the Germans, particularly the Dutch.

(Signed) [illegible]

863

Declassified E.O. 12356 Section 3.3/NND No. 785021

Declassified E.O. 12356 Section 3.3/NND No. 785021

0 8 8 2

[illegible] [illegible], 15/9/44.

[illegible]/V.S.

To:-

Professor Dr. ANTI,
Direttore Generale delle Belle Arti,
Ministero dell Educazione Nazionale,
PADUA,
[illegible].

Through Military channels [illegible].

Re: Your letter of 25/8 and 7/9/44.

Dear Dr. Anti,

I think I can set your mind at rest regarding the storing away of works of art undertaken by us and mentioned in the above letters.

Professor [illegible] was commissioned by me to carry out storages from BOLOGNA as far as possible in closest co-operation with the troops in the [illegible] area. During these operations he was in close contact with Professor [illegible] and Dr. [illegible]. As it was, however, a matter of saving what was [illegible] to be saved in the front line, as quickly as possible, these storages could only be carried out with military [illegible]. If, despite all enemy artillery fire [illegible], we managed to bring 19 lorries full of the most valuable works of artistic interest from direct danger into safety, we can really consider this as a successful result of our combined efforts.

The storing places, Campo Tures and S. LEONARDO have been recommended by higher military quarters and we were always in closest co-operation with the Superintendent, [illegible] Dr. RINGLER, who took the works into his custody. As in both cases the places lay in small neighbouring valleys, it was only reasonable to suppose that their safety would be guaranteed. On the other hand SONDRIO IN VALTELLINA could not offer this security, as it lay on one of the main Pass-Roads. The buildings of the deposits (the old law-courts in S. LEONARDO and CASTELLO NEUHAUS in CAMPO TURES) offer every possible safety owing to their solidity. (The rooms are massive, and mostly domed). The condition of the paintings is being thoroughly supervised.

Lists of the works of art stored there are obtainable at any time when required.

Hoping thus to have allayed your fears, I remain,

Yours sincerely,

Dr. LANGSDORFF.

853

Declassified E.O. 12356 Section 3.3/NND No. 785021

0883

E.O.B.

through Military channels U.S.A.

Re: Your letter of 8/3 and 8/7/41.

Dear Dr. Lehr,

I think I can add very much to what I said regarding the storing away of works of art undertaken by us and mentioned in the above letters.

Professor [illegible] was consulted by me to study out steps to be taken [illegible] as far as possible in closest co-operation with the troops in the [illegible] MORENO area. During these operations he was in close contact with Professor [illegible] and Dr. PONSOT. As it was, however, a matter of saving what was [illegible] and Dr. PONSOT. As it was, however, a matter of saving what was [illegible] to be saved in the [illegible] of [illegible], these strangers could only be consulted with regard [illegible] [illegible] all [illegible] this, we managed to bring 19 lorries full of the most valuable works of art to safety from direct danger into safety, we can really consider this as a successful result of our combined efforts.

The nearby places, where Europe and S. AMERICA are now concerned by [illegible] Minor military objectives might be more likely in closer connection with the Superintendent, Diplomatic Mission, Foreign, who took the works into his custody. As in both cases the places lay in quite far-flung valleys, it was only reasonable to suppose that their safety would be guaranteed. On the other hand SEGOVIA in VALLADOLID could not offer this security, as it lay in one of the main [illegible] and Pamplona. The buildings of the deposits (the old [illegible] CARMELITE MONASTERY) offer every possible safety owing to their solid- [illegible] (the rooms, are massive, and really dry). The condition of the [illegible] [illegible] quantity is being [illegible] [illegible].

Lists of the works of art stored there are obtainable at any time when required.

Hoping time to have allayed your fears, I remain,

Yours sincerely,

Dr. [illegible].

853

Declassified E.O. 12356 Section 3.3/NND No. 785021

0885

Declassified E.O. 12356 Section 3.3/NND No. 785021

857

Declassified E.O. 12356 Section 3.3/NND No. 785021

85 785021

SHORT CORRESPONDENCE OF THE
CHIEF IN ARGENTINA.

7.9.44. Request from Berlin (KLEMM (BERLIN)) to the CHIEF STATION in MADRID to find out whether the CHIEF OF ARGENTINA can be obtained from the Italian Government and entrusted to the previous cover "T.U.T. ANGESTELLTEN in VIENNA" (adjudicate)

21.9.44. Request from the CHIEF MISSION, PARIS addressed to MAJOR GENERAL of the NEBENSTELLE in SAN PIETRO whether the latter can divulge the present whereabouts of the CHIEF.

21.9.44. Note from the Attaching W.T.E. Army H.Q. (signature illegible) to Langenheim on receipt of note from CHIEF MISSION, to the effect that the CHIEF were in the PALAZZO PITTI, FLORENCE.

28.9.44. Note from LEGATION to the CHIEF, BERNE to the effect that the CHIEF are in the PITTI (PALAZZO PITTI ARGENTINA) and consequently does not come under the jurisdiction of the foreign legations CONSULATE.
Matters therefore come to a standstill.

Declassified E.O. 12356 Section 3.3/NND No. 785021

Mr. [illegible]
[illegible]

Washington, D.C.
26th August 1944.

I am informed that the paintings from Florence were taken to S.LEONARDO, and the sculptures from LEGHORN to SANTO DOMINGO.

This information although unconfirmed is of importance for us to carry out a proper supervision at these places, of the works of art, as I do not know whether there are any suitable buildings for this purpose in S.LEONARDO in [illegible]. Also because this is an area which could become a military zone at any moment and because the high-mountain climate might react unfavourably during the next few months on pictures which were specially stored.

I hope this group of works of art was sent there by mistake or wrongly ordered and hope that you will not mind to have it sent on this matter as soon as possible.

Should it appear to be too much trouble to send these works to SAN. MARINO as I had intended, as we arranged, I am glad you have them brought to SANTO DOMINGO, where our Legation is, which can then forward a number of smaller works of art, and which is comparatively very safe indeed. The way is quite clear either by SANTO DOMINGO, or by S. LEONARDO. I hope to receive a report from you soon which will allay my fears.

Yours very sincerely,

[illegible]

[illegible]

85

Declassified E.O. 12356 Section 3.3/NND No. 785021

C 8 8 6

Declassified E.O. 12356 Section 3.3/NND No. 785021

POSTAL PRESS REVIEWS. 2.12.44.

RADIO PARIS.

The list of the publications issued from the Ville Lumière-Presse and mailed to the PWB personally on Sunday 26th November 1944, by the Propaganda-Abteilung General der deutschen Feldpolizei in Paris, SS -Obersturmbannführer WOLFF.

A copy of this list was given to ADDI by Lt. Col. Cleo BRENNAN after inspection of the dispatch on 28.11.44.

The list given to the PWB was marked regarding to the enclosures:-

1. No mark or place given on the issue.

2. As a supplement to page 10, issue 274/XII, 14th and 15th was interpolated under Nos. 263 and 264, so that page 19 was suppressed.

3. Page 12 was slightly altered and S. STANDARD crossed through and in accordance with the enclosure the text rewritten.

(Signed) Lt.Col.BRENNAN 2.12.

BOLOGNA, 8th January 1944.

X

Subject: Museums in Occupied Italy.

To:-

HQ Commander Northern Group
HQ Central Mediterranean Headquarters.

BOLOGNA.

1. I refer to the following extract from a letter to Caserta, the storage centre for Italian Art Treasures.

2) [illegible] Museum of BOLOGNA should be sold to the [illegible] Museum of VENICE.

3) [illegible] Museum of BOLOGNA: Sarcophagus (Roman) "The Lamentation" from Pieve di Cento, Relief Roman, 2, Bronze, A.D. Scabbard (Villa Lagarina), Val dell Orcino, bronze (Val di Ledro) and St. Michael on the Peak, There are also to be found in the same Museum weapons from the great Longobard burial ground at Cividale.

5) [illegible] Museum of [illegible] Valle also known as the Museum of [illegible] in the Castle Ursino on the South West of Catania would be used very successfully for varying purposes:-

6) The Museum of VERONA, [illegible] (enamel) purple glass of (Alexandria) and [illegible] contain much of genuine value.

7) The Museum of [illegible] in Friuli contains an impressive show of interesting works of Longobardian origin.

8) [illegible] Cathedral treasure. The item [illegible] belonging to the Longobardian [illegible] (568). Kept in Vienna from 1859 - 1954.

9) The Museum of PAVIA. (Gold-leaf crosses.

10) [illegible]. Museo Archeologico. Burial [illegible] of Monreale S., Giovanni p. [illegible]. Gold-leaf crosses.

11) [illegible]. Museo di Antichita. Burial [illegible] of Sutrium. Gold-leaf crosses.

854

Declassified E.O. 12356 Section 3.3/NND No. 785021

[illegible]

c) [illegible] 533

d) [illegible]
Ed.Chiusi, and Rotondi at the same time and now at the place as 2)

e) [illegible] Museum of Arezzo and in the [illegible] Museo Archeologico
[illegible] parts of the Etruria;

f) [illegible] Museum of Arezzo: Scavelloni already "Ex-Barichella" Cortona
(S. Caterina, Pian Pesaro, S. Pietro, Al. Sodoletti (Villa Lapuccia), Val
di Chiana, Incon (Val di Ledro) and St. Michael on the Peak, Pieve
are also to be found in the same Museum-Complex from the much longboard
burial ground in Pieve.

g) [illegible] Museum Civico, in Volterra (Porta all'Arco) and in the
Museum of Chiusi, which [illegible] Lake of the Etrus South West of
Chiusi and, to used very successfully for various purposes.

h) The Museum of Viterbo, [illegible] (Necropoli Gruppo Grande) and
[illegible] material of general value.

i) The Museum of [illegible] contains an impressive view of interesting
tombs of Longobardian origin.

k) [illegible] (Cathedral Museum), the Dom crypt belongs to the Longobardian
[illegible] (VII). Kept in Vienna from 1939 - 1954.

l) The Museum of [illegible] (gold-leaf crosses.

m) [illegible] Museo Archeologico. Burial grounds of Narrovo S., Giovanni p.
[illegible]. Gold-leaf crosses. 85¼

n) [illegible] Museo di Antichita. Burial ground of Testona. Gold-leaf
crosses.

Nos: 1 - 5 come in to my sphere of activity. For Nos. 6 - 11 Dr. LANGSDORF, DR. [illegible] and DR. [illegible] will be considered.

(signed) DR. MAYR.

Declassified E.O. 12356 Section 3.3/NND No. 785021

Policy Instruction from HITLER to HIMMLER
via REICHSLEITER BORMANN.

Feld-Kommandostelle, 26.Jan.45.
Führer-Hauptquartier Getreide, 8.
MAYAK, S.W.11.

The Reichsführer of the SS.
(Persönlicher Stab.)
Tgb. No. 39/2/45.
Bg/Hz.

RS:-
1) The SS Hauptamt, BERLIN.
2) The SS Führungshauptamt BERLIN.
3) The Reichssicherheitshauptamt, BERLIN.
4) The Hauptamt Ordnungspolizei, BERLIN.
5) The Chief of the SS and Police in Italy.
6) The Chief of the SS and Police in the North West, DEN HAAG.
7) " " " " " " " " " North, OSLO.
8) " " " " " " " " " East, CRACOW.

I give the following extract from a letter of Reichsleiter BORMANN to the Chief of the SS:-

"Based on the FÜHRER's orders, the existence of all confiscated works of art, especially paintings, objects of artistic interest and weapons of artistic importance, in Greater Germany and the Occupied Territories, is to be reported to the FÜHRER's advisers in such matters, who, on consideration of the individual cases, will send a report to the FÜHRER through me, so that the FÜHRER can himself decide what use he will make of the acquired articles.

The following is a list of names of the Advisers appointed:-

1) For paintings and Sculpture:- Professor Dr. VOSS (State Gallery of Paintings, DRESDEN).
2) For Weapons of Artistic Importance:- Professor Dr. RUPRICH. (VIENNA, Neue Burg).
3) For Coins and Medals, Director Dr. KENNER, VIENNA, (Historical Museum).
4) For Books and Writings:- Dr. FRIEDRICH WOLFFHARDT, (Gruppenführer-UPPER DANUBE).

The Chief of the SS requires that this ruling be strictly upheld by all Branches of the SS.

Reports are to be made through the Persönlicher Stab RF-SS).

(Signed) R. BRANDT.
SS Standartenführer.

853

Declassified E.O. 12356 Section 3.3/NND No. 785021

[illegible] Army, U.S.

[illegible] A.P.O. 919, % Postmaster, New York, N.Y.

Re: Control of Waters of Asia

Dear Sir:

[illegible]

The following digest of [illegible] (publications used) by this troops must conform with it.

Should occasion for [illegible] arise, [illegible] introduced by individual units, [illegible] of such should be handed over to the [illegible] to the Bishop of Dalgan or Dalgan.

Apart from this, the handing of works of suitable [illegible] to the Army, who for their part will not [illegible] for storage consignment by the Geisan Church.

The [illegible] Industry Ordinance [illegible] to Christian worship.

By the direction of
The Chief for Extraordinaries.

(Signature illegible) Major

852

Declassified E.O. 12356 Section 3.3/NND No. 785021

RE. MONUMENTAL BUILDINGS.

PUBLIC RECORD.

For the Bevollmächtigten General, attaché de. GENERALFELDZEUGMEISTER
und GENERAL DER WAFFEN SS WOLFF.

Telephone Call from the GERMAN EMBASSY.

Adviser communicated by the Ambassador von HOESS.

The Italian Ambassador in Berlin has expressed his thanks to the Foreign Minister von RIBBENTROP at the DUCE's request, and at the same time submitted the wish that the confiscated articles be transported to the MONUMENTAL Institute.

The GERMAN EMBASSY, requests that the necessary documents be sent at the order of the Reichs Minister for foreign affairs.

Signed: E. HEMMEN(PEN).

ENCLOSED: January 1945.

FOREIGN
GERMAN EMBASSY

BERLIN, 4th January 45.

Kultural: 3473/44

VERY SECRET.

The Italian Ambassador in Berlin has handed the Minister for Foreign Affairs a letter in which he requests that the DUCE's thanks for the protection of Italian Art be expressed to the FUHRER.

The DUCE's wish, however, is also expressed that those works of art be given over to a representative of the Ministero dell Educazione Nazionale with regard to their safe-keeping on the DOENNUM ISLANDS (Lago-Maggiore)

The Minister for Foreign Affairs intends to bring the matter to the FUHRER's attention, but he must first know what are the works of art in question.

I should be obliged if I could have a report at an early date, and the necessary documents.

Representing: (signed) HALEM.

To:- Professor LANGSDORFF
or Representative.

Declassified E.O. 12356 Section 3.3/NND No. 785021

The Italian Ambassador in Berlin has expressed his thanks to the Foreign Minister for assistance in the Duce's request, and at the same time announced the fact that the evacuated articles be transported to the VATICAN TOWER.

The GERMAN AMBASSY, requests that the necessary documents be sent on the order of the Reichs Minister for Foreign Affairs.

Signed: E. KOLLENDORFF.

Dated: 30, January 1945.

FROM THE
GERMAN EMBASSY

ROME, 31st January 45.

Reference: 2476/44

VERY URGENT.

The Italian Ambassador in Berlin has handed the Minister for Foreign Affairs a letter in which he requests that the [illegible]'s thanks for the protection of Italian Art be expressed to the FUHRER.

The Duce's wish, however, is also expressed that these works of art be given over to a representative of the Ministero Dell Educazione Nazionale with regard to their safe-keeping on the BORROMEN ISLANDS (Lago Maggiore)

The Minister for Foreign Affairs intends to bring the matter to the FUHRER's attention, but he must first know what are the works of art in question.

I should be obliged if I could have a report at an early date, and the necessary documents.

Representing: (signed) HALLER.

To:- Professor LANGSDORFF
or Representative,
Military H.Q. (Kunstschutz)
BERGAMO.

851

Declassified E.O. 12356 Section 3.3/NND No. 785021

Declassified E.O. 12356 Section 3.3/NND No. 785021

In my letter of June 14th, I asked for the information in regard to a question raised here by the U.S. Army officials as should arise towards an office of the State Department to enter Russian zone of Austria unofficially. This enquiry was based on the question of Soviet attitude. Even if a grave outbreak has been taken to prevent the carrying out of the Stalingrad and Kharkov decisions, the question should not be allowed to drop without first having another discussion.

Unfortunately the non-arrival of the Conference Note and I have been rendered incapable of doing more than merely think about the possibility of the note reaching the Soviet, and to instruct us to be ready to [illegible] I should therefore be grateful if you would [illegible] unless you would rather [illegible] (both Brit. and Am. Army) [illegible] officials as the matter has been brewing about now for some time, only came to our knowledge at the beginning of July via the Judiciary of Innsbruck.

Neil Taylor,

[illegible].

Declassified E.O. 12356 Section 3.3/NND No. 785021

[illegible]

To:- [illegible]

[illegible]

Ambassy, 20/8/44.

Dear Ambassador,

Further to my letter 2/1689 of even date, I would inform you that the Minister has addressed to me a copy of Colonel Langelaan's report of the 17th August, now while recalling that the provincial units dependent from the Ministry have worked in cordial co-operation with Col. LANGELAAN on every occasion, they are in agreement with him that all works of art evacuated from FLORENCE should be sent to the SOUTHERN ZONE OF VENICE.

Taking this into consideration, and also the fact that some of art taken to the Southern Tyrol could give rise to unfavourable enemy propaganda, the Minister (all Educazione Nazionale) has requested Colonel LANGELAAN to see to it that these works of art be brought into one of the Military's deposits, e.g. SCHLOSS EI VELTHEIM which is not far from the Southern Tyrol.

Referring once more to the information given you in my above mentioned letter, I would ask you kindly to approach the German authorities with the MILITARY regards, and to find out if any fresh orders of not in question can be issued even.

Regarding the activities of the Superintendent of the Tuscan Galleries to protect the works of art consigned to his care, I think it advisable to quote you the following reports from the Minister:-

"Regarding the activities of Professor GIOVANNI POGGI, Superintendent of the Tuscan Galleries, the principles laid down for the protection of works of art, had to be changed about owing to the change in the military position, as they were brought from the country to the town. POGGI only had first two and then one lorry at his disposal for the very considerable transports which had to be undertaken for the whole of Tuscany, because the Germans had requisitioned all the others at that time, and could offer no assistance. In the middle of June, Colonel LANGELAAN himself decided against further removals being undertaken, as the works of art were submitted to far too much danger on route, and he confirmed this fact on June 18th to the Director General of Arts, who had himself come to Florence to attempt still further removals.

Thanking you in advance for your kind interest in the matter, dear Ambassador, I remain,

Yours,
(signed) MAZZONI.

847

To:- Ambassador Dr. MARIO PANI,

Declassified E.O. 12356 Section 3.3/NND No. 785021

Dear Ambassador,

Further to my letter [illegible] of 9th August on this post, I would inform you that the Ministero dell'Educazione Nazionale to whom I sent a copy of Colonel Langdale's report of the 17th August, accurately describing that the provincial public servants from the Ministry, have worked in perfect co-operation with Col. Langdale on every occasion, and are in agreement with him that all works of art considered to be fragile should be sent to the Collection at VINCI.

Taking this into consideration, and also the fact that works of art lying in the Southern Tyrol could give rise to unfavourable enemy propaganda, the Ministero dell'Educazione Nazionale has requested Colonel Langdale to see to it that these works of art be brought into one of the Ministry's depots, e.g. SOMMO DI VINCI PT. which is not far from the Southern Tyrol.

Referring once more to the instruction given you in my above mentioned letter, I would ask you kindly to approach the Swiss authorities with the request that the Italian private property, now in safety of art in Switzerland should be further sent.

Regarding the activities of the Subcommittee of the Tuscan Galleries to protect the works of art consigned to its care, I think it advisable to quote you the following report from the Ministero:-

"Regarding the activities of Professor [illegible], Superintendent of the Tuscan Galleries, the principles laid down for the protection of works of art, had to be changed owing to the change in the military position, as they were brought from the country to the town. There only had [illegible] and then one lorry at his disposal for the very considerable transports which had to be undertaken for the whole of Tuscany, because the Germans had requisitioned all the others at that time, and would offer no assistance. In the middle of June, Colonel LANGDALE himself decided against further removals being undertaken, as the works of art were submitted to far too much danger on route, and he confirmed this fact on June 19th to the Director General of Arts, who had himself come to Florence to attempt still further removals.

Thanking you in advance for your kind interest in the matter, dear Ambassador, I remain,

Yours,
(signed) MAZZONI.

840

To:- Ambassador Dr. MARIO TAMPE,
[illegible], ROMA.

Declassified E.O. 12356 Section 3.3/NND No. 785021

17

NTA.

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

20914/MFAA

30 August 45

SUBJECT: Dr Otto LEHMANN - BROCKHAUS.

TO : G-5 Section, AFHQ.

16

1. Ref your G-5: 383.7-45 of 25 Aug 45.

2. W/C Douglas Cooper, A/ Director MFAA Branch, Control Commission for Germany (British Element), is now arranging to bring Lehmann-Brockhaus, upon his being cleared, back to Germany to assist in the work of reorganization in the British Zone. Subject is thought to be a person of integrity and high professional competence.

3. Pending receipt, from C C Germany, of final clearances and shipping instructions, Subcommission for Monuments, Fine Arts and Archives, this headquarters, would like to be kept constantly advised of the location of Lehmann-Brockhaus.

4. It is therefore recommended that he be released to return to Venice or to Rome, as he may prefer, provided he shall undertake to keep this headquarters posted regarding his movements.

5.Statement by Lehmann-Brockhaus, inclosed with your letter, is returned herewith.

For the CHIEF COMMISSIONER:

Photocopy is at 848

16A

for M. CARR
Brigadier

Declassified E.O. 12356 Section 3.3/NND No. 785021

20914/MFAA 30 August 45

SUBJECT: Dr Otto LEHMANN - BROCKHAUS.

TO : G-5 Section, AFHQ. 16

1. Ref your G-5: 383.7-45 of 25 Aug 45.

2. W/C Douglas Cooper, A/ Director MFAA Branch, Control Commission for Germany (British Element), is now arranging to bring Lehmann-Brockhaus, upon his being cleared, back to Germany to assist in the work of reorganization in the British Zone. Subject is thought to be a person of integrity and high professional competence.

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4. It is therefore recommended that he be released to return to Venice or to Rome, as he may prefer, provided he shall undertake to keep this headquarters posted regarding his movements.

5.Statement by Lehmann-Brockhaus, inclosed with your letter, is returned herewith.

For the CHIEF COMMISSIONER:

Photocopy sat
16A

for M. CARR
Brigadier,
VP CA Section

Inclosure: 1

See DO of 29 Aug to W/C Cooper (in 20363)

Declassified E.O. 12356 Section 3.3/NND No. 785021

0902

Declassified E.O. 12356 Section 3.3/NND No. 785021

Mon. Fine Arts 51c

ALLIED FORCE HEADQUARTERS
G-5 Section
APO 512

JWG/irf

16

G-5: 383.7-45

25 August 1945

SUBJECT: Dr. Otto LEHMANN-BROCKHAUS

TO : Headquarters, Allied Commission,
APO 394.

Reference your 20914/MFAA of 10 Aug 45.

1. This man is of no further interest from a security point of view and it is requested that you forward your recommendations for his disposal.

2. He is at present held by the 1 District P.W. Increment.

3. A statement by subject in German is attached which please return.

For the Assistant Chief of Staff, G-5:

J. W. Gooddy
J. W. GOODDY
Major

Incl:
as above

847

A.G.
28 AUG 1945
FILE No.

25 AUG 1945

0903

Declassified E.O. 12356 Section 3.3/NND No. 785021

2683

CONFIDENTIAL

507 19

MON. FINE ARTS

G-5: 383.7-45

Date: 22 August 1945

Dr. OTTO LEHMANN-BROCKHAUS.

2. G-5 G-1 (B) 6 Sept 1945

Allied Commission are anxious to use the services of this man and if it is intended to release him from POW status he should be instructed to report to:

Capt. B. Marriott
Regional Ministry of Fine Arts Officer,
Allied Commission,
HQ. Venezia Region,
Padua.

9 SEP 1945 RECEIVED

For the Assistant Chief of Staff, G-5:

J. W. GOODDY
Major.

Copy to: Headquarters, Allied Commission, APO 394 - Your MFAA/20914 of 30 August refers.

JWG/jjr

845

CONFIDENTIAL

MFAA & A Sec. 10 SET. 1945 FILE No

0904

C O N F I D E N T I A L

Easter
1944

HEADQUARTERS ALLIED COMMISSION JBWP/fl
APO 394
CIVIL AFFAIRS SECTION

20500/MFAA 15 August 45

Subject: Documents Relating to Monuments & Fine Arts, ITALY.

To : G-5 Section, AFHQ.

1. Herewith transmitted (in duplicate), as collected by the Monuments and Fine Arts Subcommission and as detailed in Appendix "A" hereto, are a group of documents, partly from enemy, partly from Allied sources, mixed in character but dealing in large part with (a) German Kunstschutz activities in ITALY, (b) the activity of the Direction General for Fine Arts under the New-Fascist PADOVA Government, and (c) the transfer to the ALTO ADIGE of certain art-deposits formerly located in TUSCANY and their recent return to FLORENCE. These documents are for purposes of classification divided into two parts: Part 1, Confidential documents supplementary to and illustrative of events leading up to the Report on the German Kunstschutz (MFA&A Branch) in Italy between 1943 and 1945 (20914/MFAA of 30 June 45), forwarded to your HQ. by letter of this HQ. 20914/MFAA of 9 July 45; and Part 2, Unclassified reports and printed documents.

2. The documents in both parts were in all but a few instances available to the co-authors of the Report cited in para.1, which provides a background for interpreting most of them.

3. The collection of documents herewith is not to be confused with that promised in translation as an Appendix to the Kunstschutz report cited in para.1.

4. The report herewith listed as item 1.(6).a in Appendix "A" is that promised at para.2. b of letter of this HQ. 20216/5/MFAA of 24 July 45. 845

5. Finally it may be noted that a gathering of photographs from both Allied and enemy files on the art deposits in the ALTO ADIGE and their return 20 - 22 July 45 to FLORENCE is nearly ready and will be forwarded shortly.

Declassified E.O. 12356 Section 3.3/NND No. 785021

1. Herewith transmitted (in duplicate), as collected by the Monuments and Fine Arts Subcommission and as detailed in Appendix "A" hereto, are a group of documents, partly from enemy, partly from Allied sources, mixed in character but dealing in large part with (a) German Kunstschutz activities in ITALY, (b) the activity of the Direction General for Fine Arts under the New-Fascist PADOVA Government, and (c) the transfer to the ALTO ADIGE of certain art-deposits formerly located in TUSCANY and their recent return to FLORENCE. These documents are for purposes of classification divided into two parts: Part 1, Confidential documents supplementary to and illustrative of events leading up to the Report on the German Kunstschutz (MFA&A Branch) in Italy between 1943 and 1945 (20914/MFAA of 30 June 45), forwarded to your HQ. by letter of this HQ. 20914/MFAA of 9 July 45; and Part 2, Unclassified reports and printed documents.

2. The documents in both parts were in all but a few instances available to the co-authors of the Report cited in para.1, which provides a background for interpreting most of them.

3. The collection of documents herewith is **not** to be confused with that promised in translation as an Appendix to the Kunstschutz report cited in para.1.

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5. Finally it may be noted that a gathering of photographs from both Allied and enemy files on the art deposits in the ALTO ADIGE and their return 20 - 22 July 45 to FLORENCE is nearly ready and will be forwarded shortly.

6. It is requested that, together with a copy of this letter, one set of the documents hereto attached be forwarded to:

Civil Affairs Branch
War Office, LONDON
(attn. Advisor on Monuments & Fine Arts)

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785021

CONFIDENTIAL

the other to:

Civil Affairs Division
War Department, WASHINGTON
(for transmission to the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas, attn. Mr. Huntington Cairns, Secy.).

For the CHIEF COMMISSIONER:

G.R. UPJOHN, Brig.
VP CA Sec

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2 Incls -
Incl 1, 2 (identical) - Collection of documents detailed in App. "A" hereto.

Declassified E.O. 12356 Section 3.3/NND No. 785021

CONFIDENTIAL

Appendix "A" to letter HQ.
ALCOM 20150/MFAA dated
Aug 45.

LIST OF CONTENTS:

Part 1: Confidential documents supplementary to and illustrative of events leading up to report of 30 June 45 cited in para 1 of covering letter.

I. Reports by Allied Personnel on Official German Personnel of or Connected with the Kunstschutz in Italy or Serving Similar Function.

(1) Report on Ludwig H. HEYDENREICH, by MFAA Officer, AMG, 5 Army, 13 May 45.

(2) Report on the German Fine Arts Service, by D/Director, MFAA S/C, 16 May 45.

(3) Notes on Questioning of Prof. LANGSDORFF, by D/Director, MFAA S/C, 22 May 45.

(4) Notes Supplementary to (2) above, 23 May 45.

Part 2: Unclassified reports and printed documents.

II. Reports and Letters by Allied MFAA Personnel on Mainly ALTO ADIGE Deposits and the Return of their Contents (20 - 22 July 45) to Florence

(5) AMG, 5 Army:

a. 16 May 45 (to Exec. Off., AMG 5 Army)
b. 18 May 45
c. 22 May 45
d. 26 May 45
e. 3 June 45
f. 5 June 45
g. 7 June 45
h. 8 June 45
i. 22 June 45
k. 1 Aug 45 (Final Report)

844

Declassified E.O. 12356 Section 3.3/NND No. 785021

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g. 7 June 45
h. 8 June 45
i. 22 June 45
k. 1 Aug 45 (Final Report)

844

(6) MFAA Officer, TUSCAN Region

a. Inventory Check of Works of Art Removed by Germans (from Tuscan Deposits), 31 May 45. (The lists of losses here contained were provisional only and were corrected by later findings. A strictly definitive report is expected shortly. This will detail results of a complete check-over at FLORENCE of the objects recently returned there from the ALTO ADIGE.)

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Declassified E.O. 12356 Section 3.3/NND No. 785021

b. Reconnaissance for Convoy, 18 June 45.

III. Official Printed Documents of the German Kunstschutz

(7) List of Protected Monuments (with accompanying map); Preface by Dr. LANGSDORFF dated 15 Feb 45.

(8) Protected Monuments Poster (signed by Dr. LANGSDORFF)

IV. Statements by German Personnel on Kunstschutz Activities.

(9) Report on Tuscan Art-Deposits by Prof. Dr. L. REIDE-MEISTER, undated.

(10) Report on Visits to Tuscan Art-Deposits, by Dr. Alexander LANGSDORFF, 11 May 45.

(11) Memoranda (I-VI) on Inspection of the ALTO ADIGE Art-Deposits Containing Material Transferred from TUSCANY, by Dr. Josef RINGLER, Superintendent for Monuments and Galleries in the VORALPENLAND; undated.

(12) Report on Art Deposits in the VORALPENLAND of Material Originating in that Area, by Dr. RINGLER, 15 May 45.

(13) Report on Deposits of Material from BOZEN, KLAUSEN, BRUNECK, by Dr. Maria Karl MAYR, 15 May 45.

V. Statements and Reports by Italian Personnel, Especially on German Removals of Works of Art from TUSCANY, ALTO ADIGE Deposits, and Relations with German Kunstschutz.

(14) The Florence Galleries and the War, by Cesare FASOLA (of the FLORENCE Galleries Superintendency)

843

(15) Three Reports by Ing. F. FORLATI (Mon. Supt., VENICE) on Visits to S.LEONARDO and CAMPO TURES, 5, 7, and 11 May 45.

(16) Group of Statements Passed 25 June 45 to MFAA Officer, VENEZIE Region by Prof. Carlo ANTI, Director General of Fine Arts under the Fascist Republican Government (all dated 23 June 45):

a. Removal of Tuscan Art Deposits to Prov. BOLZANO
b. Art Objects Belonging to the Casa Reale.
c. Art Objects Belonging to Private Individuals and to Jews

Declassified E.O. 12356 Section 3.3/NND No. 778021

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d. Relations with General WOLFF
e. Relations with Gauleiter HOFER
f. Art Objects of the PALAZZO VENEZIA
g. Acquisition by GOERING and other Germans of Art Objects

VI. Propaganda Publications on MFAA Issued in Neo-Fascist Italy in 1944-5. (A more modest example, dealing with the

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Declassified E.O. 12356 Section 3.3/NND No. 785021

Allied bombing of the Eremitani Chapel, PADOVA was forwarded under letter 20500/MFAA of 24 Sep 45; see App. "A" thereto, item V. A further pamphlet on the destruction of the PADOVA Chapel, "Mantegna distrutto", was published by the same firm that produced (17) below. This has not been seen by the Subcommission. Related propaganda documents are the postage stamps forwarded under letter 20500/MFAA of 27 Dec 45; see App. "A" thereto, item IV.)

(17) Barberie Anglo-Americane: Distruzioni del Patrimonio Storico-Artistico Italiano (Venice, 1944). (Deals with war-damage up to 4 June 44. Based in large measure on official records of the PADOVA Direction General of Fine Arts, copies of which are now on file with the MFAA S/C.)

(18) La Guerra Contro l'Arte (Milan, 1944)

(19) Le Pietre Parleranno. I "Liberatori" su BOLOGNA. (Venice - Milan; 1944.) (Uniform with this last but not available for forwarding are parallel volumes on PADOVA, TREVISO, PARMA, MILAN.)

(20) TORINO Ferita Mutilata. (Torino, 1945.)

Declassified E.O. 12356 Section 3.3/NND No. 785021

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Declassified E.O. 12356 Section 3.3/NND No. 785021

15 AGO 1945

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

NTN/f1 11

20914/MFAA

15 Aug 45

Subject: P/W Maj. Ludwig REIDEMEISTER.

To : G-1 (American), AFHQ.

1. Can information please be supplied to this HQ regarding the present whereabouts of P/W Maj. Prof. Dr. Ludwig REIDEMEISTER, former member of the German Kunstschutz or Art-protective organisation? He was last known to be in a PW camp near MODENA.

2. It is desired to interrogate this prisoner further, at the request of Control Commission Germany, regarding displacement of works of art from Italy.

For the CHIEF COMMISSIONER:

Signed by Brig. Upjohn
G.R. UPJOHN, Brig.
VP CA Sec

841

15 AGO 1945

0913

Declassified E.O. 12356 Section 3.3/NND No. 785021

INCOMING MESSAGE

11 AGO 1944

13

HEADQUARTERS ALLIED COMMISSION

Originator's Reference: 66745 CA2
Date/Time of Origin: AUG 111830A

Message Centre No: F/3689
Date Time Rec'd: AUG 130840B
Precedence: PRIORITY

FROM: TROOPERS
TO : ALCOM INFO FREEDOM

RESTRICTED

RESTRICTED

A Following from COOPER Control Commission GERMANY for MFA AID (A) Sub Commission.

Request P/W REIDEMEISTER be interrogated regarding last known whereabouts of collection of East Asiatic Art owned by a Dutch subject one HERBERT GINSBERG.

HEADQUARTERS 13 AUG 1945 A C.

Dist

Action - M & F A
Info - Chief Commissioner
CA Section
File 2
Float

ACTION

Action taken on 20914/MFAA 13 Aug 44

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RESTRICTED

11 AGO 1945

13 AGO 1945 FILE No 20914

0914

Declassified E.O. 12356 Section 3.3/NND No. 785021

CONFIDENTIAL

JBMP/ps

12

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

20914/ FFA

10 August 1945

Subject: Dr. Otto LEHMANN-ROCKHAUS.

To : G-2 (C.I.), AFHQ.

9A

1. With reference to attached copy-letter from CO., 47 Port Security Section, can information please be supplied to this Subcommission as to the present whereabouts of Subject, LEHMANN-ROCKHAUS Otto.

2. Second attachment was passed to 47 Port Security Section. Their reply does not state however whether it was forwarded to CI Compound, AFHQA, and it is therefore resubmitted to you for appropriate action.

For the CHIEF COMMISSIONER:

H.H. Blackley Col
for G.R. UPJOHN, Brig.
VP CA Sec

2 Incls —
Incl 1 - Copy-letter 47 Port Security Section, CMF, 1 Aug 45.
Incl 2 - Copy-letter, HQ. AFHQ, 20914/HFAA; 18 July 45 (in duplicate)

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Declassified E.O. 12356 Section 3.3/NND No. 785021

LA NAZIONE DEL POPOLO

Mercoledì 8 Agosto 1945

8 AGO 1945

11 bis

CAPOLAVORI IN ESILIO

Vita di Raffaello e Michelangelo "deportati„ in Alto Adige

Son due borghi alpini. A San Leonardo in val Passiria ci si va prendendo per un'ora e mezza l'autocorriera che s'allontana da Merano verso nord; a Campo Tures, incamminandosi in treno su su da Bolzano in direzione della Vetta d'Italia, e, scesi a Brunico, con altri 40 minuti di ferrovia elettrica secondaria.

L'ottobre dell'anno scorso, un avvenimento fuor del normale scosse la pacifica vita delle due località: l'arrivo e la sosta di lunghe file di camion tedeschi mimetizzati. S'interrogava: son forse italiani portati in Germania? (Lassù, seminata a piene mani la menzogna, i tedeschi s'erano presa la simpatia di molti valligiani, i quali si chiedevan semplicemente se quelli erano italiani « portati », e non « deportati »).

Ma era qualcosa di diverso: sotto i tendaggi di qualche «Daimler» si intravedevano certi legni dorati, grandi immagini sacre, o grandi, pesantissime casse.

I camion avevan fermata la corsa a Campo Tures nel cortile del castello di Neumelans, una solida costruzione cinquecentesca; a San Leonardo dinanzi l'ex carcere, divenuto poi caserma della Guardia [...]

do?). Fu una fuga pericolosissima: i quadri indifesi, esposti alla possibilità di mitragliamenti aerei, subirono una serie di pioggie, e qualche ferita lacero contusa per gli urtoni l'un con l'altro e la mala grazia degli inesperti traslocatori. A causa delle acquate, vennero poi fuori certe scoloriture e certe muffe che davan pensiero: era come se i « maestri » si fossero beccata una bella pleurite. E in Alto Adige non c'era ombra di medici, (leggi « restauratori »).

I ricoveri alpini erano alquanto infelici, e c'era l'incognita di un altro inverno, con tutti i temibili e possibili effetti del freddo e degli sbalzi di temperatura.

Per fortuna, il porcospino tedesco, nella piana del Po, perse i suoi aculei nel giro di qualche settimana, e sul fronte avanzante c'era qualcuno che, sempre in prima linea, aveva come incarico del suo alto comando, come mèta dei suoi sforzi, il compito di salvare i tesori degli Uffizi, di Pitti, del Bargello. Egli, il capitano Deane Keller, professore di pittura all'Università di Yale, cultore di storia dell'arte, ha percorso [...]

munizioni, egli teneva le fila di una lotta intrapresa già prima della liberazione di Firenze, per mantenere il controllo, mercè speciali servizi di informazioni, sui movimenti dei tesori d'arte asportati dai germanici.

Questo controllo s'era iniziato con la tenace lotta intrapresa dal Soprintendente prof. Poggi, in unione con la Santa Sede ed in collegamento con i C.L.N. d'Alta Italia, per richiamare per quanto possibile l'invasore alle civili costumanze, al rispetto delle leggi internazionali, e porre un argine alle sue inesauribili ambizioni, nascoste da parole mendaci. Ma occorre riconoscere, come abbiamo detto, che il cap. Keller, ottimamente coadiuvato dal ten. Frederick Hartt dell'Ufficio Belle Arti per la Toscana, ha colto la palma del successo, col felicissimo ritorno in massa dei capolavori « deportati », avvenuto il 21 giugno scorso.

« In quei due casoni d'Alto Adige — ha detto il cap. Keller ai superiori della V Armata — non c'è clima adatto per i capolavori fiorentini. Bisogna restituirli alla loro città appena ricostruita la li- [...]

Documento d'eccezione. Siamo nell'ottobre 1944: giungono a San Leonardo in val Passiria, senza alcuna protezione, in camion aperti, gli splendidi quadri degli Uffizi. Qui i soldati tedeschi stanno scaricando l'« Adorazione dei Pastori » di Lorenzo di Credi.

(Foto venuta in possesso del Comando Alleato).

Documento d'eccezione. Siamo nell'ottobre 1944: giungono a San Leonardo in val Pusteria, senza alcuna protezione, in camion aperti, gli splendidi quadri degli Uffizi. Qui i soldati tedeschi stanno scaricando l'« Adorazione dei Pastori » di Lorenzo di Credi.
(Foto venuta in possesso del Comando Alleato).

sa a Campo Tures nel cortile del castello di Neumelans, una solida costruzione cinquecentesca; a San Leonardo dinanzi l'ex carcere, divenuto poi caserma della Guardia di Finanza. Di fronte a questi due edifici, in tempi e giorni diversi, proseguirono a lungo le operazioni di scarico: si videro i Raffaello, i Michelangiolo, i Lorenzo di Credi, gli Andrea del Castagno, tutti i grandi maestri italiani del colore, presenti nelle meravigliose sinfonie cromatiche create perchè nel mondo si eternasse il culto della bellezza, in mano di gente che tirava a far presto, senza alcun riguardo, con la bizza di non potersi prendere il gusto di una bella fiammata e tutto « kaput ».

Si videro perchè una gran parte dei capolavori, quasi la metà, non aveva alcuna protezione per affrontare un grande viaggio: era avvenuto di loro come tanta povera gente, rastrellata nelle piazze nei caffè e nei cinema, e mandata in Germania con i soli, solissimi cenci che aveva indosso.

Secondo i tedeschi, l'Alto Adige non faceva più parte dell'Italia: anche Michelangiolo e Raffaello erano stati deportati.

Perchè, dicevano i nazisti, occorreva « salvare » e « proteggere »: e noi sappiamo ora così bene cosa voglion dire queste due espressioni nella lingua di Goethe nelle cattive bocche naziste che, se domani leggessimo in una notizia di cronaca che un tizio ha buscato due anni di reclusione per aver « protetto » un orologio d'oro, capiremmo subito di che si tratta.

***

Nell'ex carcere di S. Leonardo, o nel severo castello di Neumelans, la vita dei capolavori pittorici fiorentini e delle statue del Bargello, dell'Opera del Duomo e della città di Pistoia, fu solamente una attesa: nell'ultimo edificio menzionato, i quadri sciolti, allineati nelle stanze, costituirono una singolarissima esposizione, e per i tedeschi, il mezzo per dar credito alla favola del salvataggio. Ci furon perciò visitatori, come in un museo.

Spesso, i buoni e semplici valligiani, di fronte alla stupenda fioritura trapiantata dalle rive d'Arno ai piedi delle nevose montagne dell'Alpi, consolaron col sale della più santa ingenuità l'esilio di Raffaello e di Michelangelo. Si racconta di un certo gruppo di donnette che, udite vagamente le novità della vallata, scesero a Campo Tures, ed entrarono timidamente, una domenica, nel castello di Neumelans. Per queste buone donne, fu saggia cosa, vista una così bella raccolta di Madonne gentili, di Redentori, di Santi Martiri, di tirar fuori, alla chetichella, la corona del Rosario, bisbigliandola da cima a fondo. Poi, in una delle stanze accanto, era avvenuta la sorpresa: cosa ci

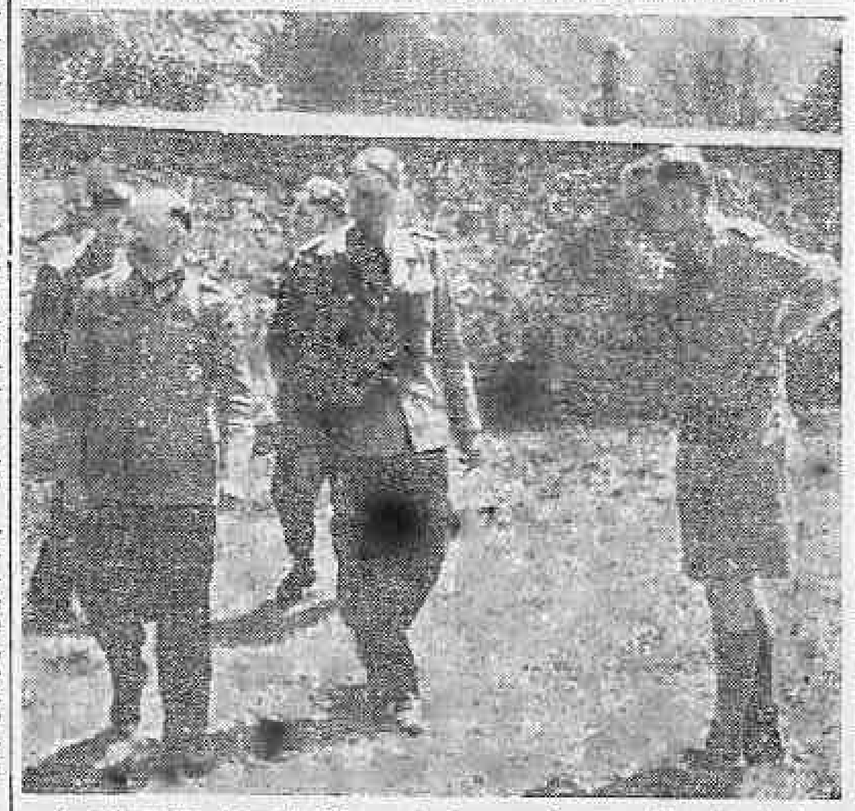
ti, del Bargello. Egli, il capitano Deane Keller, professore di pittura all'Università di Yale, cultore di storia dell'arte, ha percorso la nostra penisola alla testa delle truppe alleate per salvare le opere di quei maestri ai quali dedicò le sue indagini di studioso. Oltre al salvataggio diciamo così materiale, compiuto con l'accorrere dove ancora il terreno bruciava per il recente scoppio delle

superiori della V Armata — non c'è clima adatto per i capolavori fiorentini. Bisogna restituirli alla loro città appena ricostruita la linea ferroviaria ».

E così è stato. Con i nostri scarsi mezzi, invece, sarebbe occorso chissà quanto tempo ancora.

*

(Fotografie gentilmente concesse dal l'A. M. G. e dalla Soprintendenza).



Il colonnello Langsdorff, un tedesco professore di archeologia, consegnatario dei capolavori carpiti a Firenze, si è arreso agli Alleati a Campo Tures. Eccolo (al centro) dopo aver subito un interrogatorio da parte del Col. Ward Perkins, della Commissione Alleata per le Belle Arti.

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20914
Declassified E.O. 12356 Section 3.3/NND No. 785021

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Esse cercavano una spiegazione, ma come chiederla a quei tedeschi impettiti ed impassibili che stavano alle porte, fucile e baionetta inastata?

Andaron dal parroco, il quale, lì su due piedi, dovè risolvere per loro quel problema della fede, dell'arte e della morale sul quale gli uomini, in secoli di discussioni, non hanno ancora raggiunto un accordo.

***

Di notte, le ombre in esilio, si scambiavano impressioni e ricordi: avanti di arrivare in Alto Adige, c'erano stati tre mesi di soste qua e là, e prima ancora il doloroso distacco da Firenze. (Ricordi Sandro? Ricordi Leonar-

Il colonnello Langsdorff, un tedesco professore di archeologia, consegnatario dei capolavori carpiti a Firenze, si è arreso agli Alleati a Campo Tures. Eccolo (al centro) dopo aver subito un interrogatorio da parte del Col. Ward Perkins, della Commissione Alleata per le Belle Arti.

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6 AGO 1945

Declassified E.O. 12356 Section 3.3/NND No. 785021

7 AGO 1945

CONFIDENTIAL

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

7 JBWP/ps

11

20141/MFAA

August 1945

Subject: German MFAA Activities in the Operationszone Adriatisches Küstenland.

To : U.S. Group Control Council, RDR Division, APO 742, US Army, for Lt.Col. Mason Hammond, MFAA.

1. An additional copy of report by Lt.Col. Ward Perkins on German Activities 1943-5 in the Operationszone Adriatisches Küstenland is forwarded to you for transmission to Lt. C. Smythe, USNR.

2. It is understood that he has in his employ Frau Erika Hanfstaengl, who was the most active member in the field of the Abteilung Denkmalschutz under the Oberste Kommissar for this Zone. As will be seen, the Abteilung Denkmalschutz appears to have done a fairly correct job of work and Frau Hanfstaengl enjoyed a good reputation with her Italian colleagues.

3. There was on the other hand a good deal of dirty work, notably in the field of libraries and archives, and in general on the part of the SS. It would be appreciated if Frau Hanfstaengl could be questioned with a view to supplementing the many gaps indicated in the report. As primary questions of fact I would indicate:

a. Any facts known as to the expropriation of non-Jewish libraries, notably details connected with CASTEL DUINO.

b. The activities of Untersturmführer Stanglissa

c. The position of Möhrenshildt.

d. Relations with Huber.

Please forward copies of any reply also to Mil. Gov. Staff, AUSTRIA, CMF, attn. MFAA Branch.

For the CHIEF COMMISSIONER:

1 USFA

G.R. UPJOHN, Brig.

Declassified E.O. 12356 Section 3.3/NND No. 785021

1. An additional copy of report by Lt.Col. Ward Perkins on German Activities 1943-5 in the Operationszone Adriatisches Küstenland is forwarded to you for transmission to Lt. C. Smythe, USNR.

2. It is understood that he has in his employ Frau Erika Hanfstaengl, who was the most active member in the field of the Abteilung Denkmalschutz under the Oberste Kommissar for this Zone. As will be seen, the Abteilung Denkmalschutz appears to have done a fairly correct job of work and Frau Hanfstaengl enjoyed a good reputation with her Italian colleagues.

3. There was on the other hand a good deal of dirty work, notably in the field of libraries and archives, and in general on the part of the SS. It would be appreciated if Frau Hanfstaengl could be questioned with a view to supplementing the many gaps indicated in the report. As primary questions of fact I would indicate:

a. Any facts known as to the expropriation of non-Jewish libraries, notably details connected with CASTEL DUINO.

b. The activities of Untersturmführer Stanglissa

c. The position of Möhrenshildt.

d. Relations with Huber.

Please forward copies of any reply also to Mil. Gov. Staff, AUSTRIA, CMF, attn. MFAA Branch.

For the CHIEF COMMISSIONER:

1 11654
G.R. UPJOHN, Brig.
VP CA Sec

Copy to:
File 20914/MFAA
File 20904/4/MFAA

Reply on
20141

7 AUG 1946

Declassified E.O. 12356 Section 3.3/NND No. 785021

6 LUG 1945

10

LA NAZIONE DEL POPOLO

Venerdì 6 Luglio 1945

Materiali, merci e tesori artistici concentrati dai tedeschi nell'Alto Adige

In Alto Adige — scrive un corrispondente del «Globo» — si è trovata concentrata una grandissima parte dei materiali, merci e tesori artistici fatti trasferire dal resto dell'Italia dai nazifascisti, oppure depredati dai tedeschi nelle altre regioni italiane.

E rimasta in queste valli, un po' perchè la zona alto-atesina, eccetto le strade ferrate e la parte di Bolzano comprendente la stazione, è stata tra le più risparmiate dalle incursioni aeree (quindi più idonea a custodire tali ricchezze); un po' perchè l'Alto Adige, dopo l'8 settembre 1943, conseriente i repubblichini di Salò, era considerato e trattato dai nazisti come territorio del Reich; un po' infine, perchè i germanici, dopo le gravi interruzioni ferroviarie e stradali provocate dai bombardamenti sui passi alpini più importanti, non fecero in tempo a trasportare oltre le Alpi tutto quanto avevano sottratto all'Italia e agli italiani.

Possiamo distinguere questi materiali in cinque principali e grandi blocchi:

1) Tutta l'attrezzatura e la produzione dell'Istituto Chimico-Farmaceutico di Firenze, trasferito a Merano. Detto Istituto è in piena efficienza e possiede una grande quantità e varietà di prodotti, compreso un notevole contingente di cognac medicinale.

2) Tutti gli impianti e le dotazioni dell'Istituto Geografico Militare di Firenze, che svolge la sua normale attività a Dobbiaco. Vi lavorano circa 1200 persone, tra operai e impiegati.

3) Molti materiali di ricambio della «Fiat» e considerevoli scorte di gomme Pirelli, asportati dall'Italia settentrionale e disseminati tra Bressanone e Dobbiaco.

4) Un grande deposito di motori automobilistici e di materiali ottici, di precisione, di collegamento e di segnalazione (apparecchi radio, telefonici, ecc.) nel settore di S. Candido.

5) Un numero imprecisato, ma rilevante, di quadri. Si parla di preziose opere di Raffaello, di Tiziano, di altri grandi pittori, trafugate dalla Galleria degli Uffizi di Firenze e da altre pinacoteche italiane. Tutto ciò si trova a Campo Tures.

Si aggiunge un altro grande blocco di materiali custoditi nelle gallerie della Gardesana, che, per quanto territorialmente non faccia parte dell'Alto Adige, rientra però nella giurisdizione militare del Comando di Bolzano. Si tratta di interi reparti della «Fiat», trasferiti in blocco con le relative organici, considerevoli altri materiali si trovano (o si trovavano) sparsi un po' dappertutto. A Monguelfo i tedeschi avevano un deposito di circa 60.000 bottiglie di liquori di ogni marma.

Questi materiali, merci, tesori artistici, sono stati bloccati dagli Alleati, che li vanno inventariando. Non c'è dubbio che essi saranno restituiti all'Italia, come del resto è già stato assicurato dalle autorità Alleate per la maggior parte dei blocchi menzionati. Gli Alleati hanno infatti sin dall'inizio stabilito il principio — confermato e ribadito in molte circostanze — di rendere all'Italia tutto ciò che è di provenienza italiana, a meno che non serva a loro per esigenze operative.

Declassified E.O. 12356 Section 3.3/NND No. 785021

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Declassified E.O. 12356 Section 3.3/NND No. 785021

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Oltre a questi grandi blocchi quori di ogni marca.

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4 AGO 1945

NTN/gv

9

CONFIDENTIAL

HEADQUARTERS
VENEZIE REGION
ALLIED MILITARY GOVERNMENT
Division of Monuments Fine Arts and Archives

RXII/MFA/Per 4 Aug 1945

SUBJECT: Dr Otto LEHMANN-BROCKHAUS

TO : Director, MFAA Subcommission, HQ AC

1. It is understood that Lt Col Ward-Perkins was informed at Supt Forlati's office in Venice on 12 July that Lehmann-Brockhaus had been taken, or was to be taken, somewhere for questioning.

2. On 20, 23, or 24 July, during the absence of the undersigned, Lehmann-Brockhaus was at this office very briefly and told Capt Marriott: that everything seemed set for his going to Germany at W/C Cooper's request; that he would like to see W/C Cooper; and that he had to make one final trip to Rome. He was told by Capt Marriott: that this office had no knowledge of W/C Cooper's whereabouts; but that he should if possible look up Lt Col Ward-Perkins while in Rome and thus obtain the desired information and any further instructions.

3. On 27 July the undersigned forwarded to OC,FSS Venice, with RXII/MFA/Per (copy to S/C MFAA), the Subcommission's letter 20914/MFAA of 18 July 45, received here on 27 July. 834

4. Forwarded herewith are two copies of letter SEC/21/2 of 1 Aug 45 from OC 47 Port Security Section, received this morning.

(Original copy of above letter rec'd at this office; same date (5 Aug 45) from OC 47 Port Sec. Sect; E.N.W. 5 Aug 45)

NORMAN T. NEWTON,

Declassified E.O. 12356 Section 3.3/NND No. 785021

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S 615

NORMAN T. NEWTON,
Major, Air Corps,
Regional MFAA Officer.

In duplicate

Inclosure: 1 (dupl)

In 20914 dup?

CONFIDENTIAL

A C
5 AGO 1945
FILE No. 20914

4 AGO 1945

Declassified E.O. 12356 Section 3.3/NND No. 785021

Declassified E.O. 12356 Section 3.3/NND No. 785021

COPY

Subject:- LEHMANN-BROCKHAUS Otto. CONFIDENTIAL.

HQ., Allied Commission.
APO., 394.

47 Port Security Section.
C. M. F.
SEC/21/2.
1 Aug 45.

Copy:-

HQ., Venezia Region.
AMG. (R XII/MFA/Per of 27 Jul refers.)

In reply to your 20814/MFAA of 18 Jul, you are informed that, in accordance with Eighth Army instructions, Subject, as a listed suspect member of the German Intelligence Service, was forwarded to CI Compound, ANCONA for special interrogation on 24 Jul 45.

It is suggested that further news of his whereabouts may be obtained from AFHQ., G-2 (CI).

Field.

Illegible, Capt.
OC., 47 Port Security Section.

MONUMENTS FINE ARTS AND VENEZIE AMG REGION

Certified true copy
N Stevenson Maj AC
Padova, 4 Aug 45

83

0925

Declassified E.O. 12356 Section 3.3/NND No. 785021

Mov. Dire 5th Arts.

1 AGO 1945

Subject:- LEIMAN-BROCKHAUS Otto. CONFIDENTIAL.

HQ., Allied Commission.
APO., 394.

47 Port Security Section.
C. M. F.
SEC/21/2.
1 Aug 45.

(865)

Copy:-

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4 AUG 1945

Field.

Capt.
OC., 47 Port Security Section.

A C
5 AGO 1945
FILE No. 20914

83

1 AGO 1945

0926

Declassified E.O. 12356 Section 3.3/NND No. 785021

29 LUG 1945

MFAA

Translation No 863

Rome, 29 July 1945

Dear Brigadier Upjohn
VP 9A Section
Allied Commission - Rome -

I have received and studied with particular interest the report you sent me on the activities of the German Commission in Italy connected with safeguarding works of art and on the moving of works of art fron Tuscany to the Upper Adige.

I am happy to express my thanks for the report which was prepared accurately by Commander D. COOPER and by Col M.T. DE WALD

Sincerely yours,

831

A C
DOCUMENTS FINE ARTS & ARCHIVES
31 LUG 1945
FILE No 30914

29 LUG 1945

0927

Declassified E.O. 12356 Section 3.3/NND No. 785021

Roma, 29 luglio 1945

29 LUG 1945

MINISTERO DELL'ISTRUZIONE
IL MINISTRO

Al Brig.
G.R.UPJOHN
VP CA Sec
Commissione Alleata - Via Veneto - Roma

Ho ricevuta ed esaminata con particolare interesse la relazione, da lei inviatami, sull'attività della Commissione tedesca in Italia nel campo della protezione artistica e sul suo operato in merito al trasferimento delle opere d'arte dalla Toscana all'Alto Adige.

Mi è gradito esprimerle il mio ringraziamento per il cortese invio della relazione, accuratamente preparata dal Com.te D.Cooper e dal Col. E.T. De Wald.-

Con i migliori saluti

dir. aff. 830

V. Trampi o Rey

1407

0928

Declassified E.O. 12356 Section 3.3/NND No. 785021

28 LUG 1945

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

20911/CA

28 July 1945

My dear Professor Arangio Ruiz:

1. This Headquarters is in possession of a number of records referring to the activities of the German Fine Arts Services in Italy, viz. the archives of the Abteilung Kunstschutz which operated generally in ROME, and a part of the archives of the Abteilung Denkmalschutz which operated in the Operationszone Adriatisches Kuestenland of TRIESTE and VENEZIA GIULIA.

2. The first group have already been subject of a detailed report by the MFAA Subcommission, of which you have received copies, passed under letter of this H. 20911/CA/MFAA of 11 July 45. A report on the second is in preparation, and of this also you will receive copies.

3. The ultimate disposal of these German documents is not certain, but it will probably be necessary to despatch the first group of documents temporarily at any rate to the Allied Commission in GERMANY. The second group will certainly have to be returned shortly to the Allied Commission in AUSTRIA, from which they have been loaned.

4. It is felt however that you may wish first to undertake a detailed examination of the files. For example the second group contains detailed records of expropriation of Jewish works of art in TRIESTE. The MFAA Subcommission will gladly put the material at your disposition, if you will be able to make use of it during the next fortnight.

G.R. UBALDI, Brig.
VP CA Sec.

Professor Vincenzo Arangio Ruiz
Minister of Public Instruction
Italian Government
ROME

829

28 LUG 1945

27 LUG 1945
NTN/gv

HEADQUARTERS
VENEZIE REGION
ALLIED MILITARY GOVERNMENT
Division of Monuments Fine Arts and Archives

RXII/MFA/Per

27 July 45

SUBJECT: Dr. Otto LEHMANN-BROCKHAUS

TO : Officer Commanding, Field Security Service, VENICE.

At the request of the Directir, Subcommission for Monuments, Fine Arts and Archives, HQ Allied Commission, enclosed are two copies of his 20914/ MFAA of 18 July, addressed to you.

NTN

NORMAN T. NEWTON,
Major, Air Corps,
Regional MFAA Officer.

Inclosure: 1 (dupl)
Copy to:
MFAA Subcommission, HQ AC
CAO Venice.

827

Declassified E.O. 12356 Section 3.3/NND No. 785021

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Major, Air Corps,
Regional MFAA Officer.

Inclosure: 1 (dupl)
Copy to:
MFAA Subcommission, HQ AC
CAO Venice.

827

A.C.
30 LUG. 1945
FILE No 20914

27 LUG 1945

Declassified E.O. 12356 Section 3.3/NND No. 785021

0931

Declassified E.O. 12356 Section 3.3/NND No. 785021

19 LUG 1946

JMWP/ps

HEADQUARTERS ALLIED COMMISSION
APO 394
Subcommission for Monuments Fine Arts & Archives
(Tel.489081, ext. 142 & 254; 478490)

2091/MFAA

19 July 1945

Subject: Transmittal of Letter.

To : MFAA Officer (Major N.T. Newton), VIENNIE Reg.

Will you kindly see to the delivery of the accompanying letter, one copy of which is intended for your files.

For the Director:

J.E. WARD PERKINS
Lt.Col., R.A.
D/Director.

826

19 LUG 1945

CONFIDENTIAL

EFDW/fl

2
5A

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

20914/MFAA

18 July 45

Subject: Dr. Otto LEHMANN-BROCKHAUS

To : FSS, VENICE CITY

The following is submitted for your information concerning Dr. Otto LEHMANN-BROCKHAUS:

He was a member of the German Kunstschutz or commission for the protection of Monuments and Fine Arts. He was enlisted late, in July 1944, was responsible for the VENICE area and acted as liaison with the Neo-fascist government on questions of Fine Arts.

He was interrogated as to his activities by the Director of MFAA of the Allied Commission for Italy, Lt. Col. Ernest T. De Wald, and by Wing Commander Douglas Cooper, A/Director, MFAA Branch, CC for Germany (B).

As the result of this interrogation and the examination of the German and Italian records and correspondance and from the testimony of his Italian colleagues who were non-fascist, it is apparent that Dr. Lehmann-Brockhaus is a person who performed his duties with integrity and efficiency without any Nazi political implications. He was concerned with the transfer of art-objects to places of safety in the VENICE area.

The interrogators are convinced of his sincerety and good faith. He is mentioned in the full report submitted to the VP CA Section, HQ AC by the interrogators on the Kunstschutz activities in Italy as among the "Honest personnel working with and for the Kunstschutz."

825

Dr. Lehmann-Brockhaus is among those Germans whos

Declassified E.O. 12356 Section 3.3/NND No. 785021

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825

Dr. Lehmann-Brockhaus is among those Germans whom Wing Commander Cooper hopes to bring back to Germany to assist in the work of reorganisation in the British zone.

Any questions concerning Dr. Lehmann-Brockhaus will be willingly answered by this office or by Wing Commander Cooper. It is requested that this office be kept informed as to his location.

Ernest T. De Weld
Lt. Col. Spec. Res.
Director

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785021

13 LUG 1945

Masterpieces Caused Fascist Rift With Nazis

ROME, July 12—The old Italian masters who painted in oils and hammered out in bronze what now is considered an art bargain at 100,000,000 dollars never knew it, but their masterpieces caused a rift in the military honeymoon between the German Nazis and the Italian Fascists.

This art, which includes a large part of the Italian national collections, now has been almost all recovered by the Allies, the Allied Commission announced today. During the war, the Italian Fascists and the German Nazis hid these treasures from each other. It wasn't a case of safeguarding art for art's sake, according to the experts in the AC Sub-Commission of Monuments, Fine Arts and Archives, but rather a case of a 100,000,000-dollars-and-up price tag.

These facts came out in a special report by Lt. Col. Ernest T. De Wald, director, and Wing Commander Douglas Cooper, acting director of the Allied Commission's art branch, who have spent months questioning German prisoners of war who were in the Kunstschutz, the Wehrmacht's own art department.

ACE INSTRUCTORS

From them the Allies learned all about the Nazi art collectors and their troubles. Th / learned, for example:

When the Germans got their hands on the treasures, they transferred them to San Leonardo and Campo Tures, about 20 miles from the Brenner Pass, away from the Fascist Italian Army, curators.

Heinrich Himmler, the SS man and art-lover, had ordered that the art be moved into Germany for, as the order quaintly put it, "safekeeping." But General Karl Wolff, another SS man and equally fond of art for his own sake, made all kinds of excuses about not being able to obey the order. It seemed that he lacked gasoline and trucks.

The Germans were anxious to keep the art treasures out of the hands of the Italians, not so much because the Italians didn't appreciate art the way the Germans did, but because some of these treasures would have made good security for loans which, it seems, Benito Mussolini, another art connoisseur, wanted to make.

The Germans guarded these art deposits in the Brenner Pass region so well that even Italian Fascists were not permitted to cross the area.

From their questioning of the Wehrmacht's art department, the Allies learned that the Germans at one point decided to blow up all the bridges in Florence, except the Ponte Vecchio. This decision, which also touched on art, was taken by three other culture fans, Hitler, Goering and Kesselring.

ART TO VATICAN

The art works taken from Monte Cassino by the artistic Herman Goering Division was finally stored away in Rome with the Vatican authorities, but not until after lengthy and reluctant negotiations with the Vatican. But somehow 15 cases of the Monte Cassino treasures are still missing. They included six famous bronzes from Pompeii and Herculaneum, some antique gold objects from the Naples Museum and 13 prized paintings.

General Wolff, Himmler's rival in art appreciation, told the Allied questioners that he wanted to preserve all this art "for Europe" and, added without cracking a smile, that he felt it safer in German than Italian hands.

Among the art works which the Germans had moved from Tuscany before the Allied breakthrough in the Alps were:

Two hundred and ninety-one paintings from the Montagnana cache; 198 paintings from the Poppi cache; 58 cases of Renaissance sculpture; 26 cases of Pollen-

Declassified E.O. 12356 Section 3.3/NND No. 785021

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Two hundred and ninety-one paintings from the Montagnana cache; 198 paintings from the Poppi cache; 58 cases of Renaissance sculpture; 26 cases of Hellenistic-Roman sculpture, and 60 cases of Medieval and Renaissance sculpture.

Although the Allies now have totalled up how much is still missing from famous collections, the Fine Arts sub-commission can never be sure how much private art was taken away for "safe-keeping" by the Wehrmacht's lesser officers, who didn't want to burden the Kunstschutz by reporting their finds.

—Sgt. DAVID ANDERSON

824

13 AUG 1945

Declassified E.O. 12356 Section 3.3/NND No. 785021

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Declassified E.O. 12356 Section 3.3/NND No. 785021

10 LUG 1945

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4

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

10 Jul 45

Ref: AC/20914/MFAA

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

TO: Executive Commissioner.

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

A.D. BOTHAM-CARTER,
Lt. Colonel,
VP CA Section.

823

1932

10 LUG 1945

0937

Declassified E.O. 12356 Section 3.3/NND No. 785021

2

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

20914/MFAA

6 July 1945
- 6 LUG 1945

MEMORANDUM

TO : MF, GA Sec.

While passing to you the initial copy of the report just finished on the German Kunstschutz, may I ask that, if you approve, the two further copies attached be passed to the Chief Commissioner and the Executive Commissioner.

Ernest T. DeWald

ERNEST T. DE WALD

Lt. Col., Spec. Res.

Director.

*Ret. for file here.

B.M. Perkins
C/C MFAA Sec

10 July 45

82

(94 85)

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Declassified E.O. 12356 Section 3.3/NND No. 785021

9 AUG 1945

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

20914/1EFAA

9 July 1945

Subject: Transmittal of Report.

To : Capt. Appleton, 033, 59 Via Sicilia, ROME.

Forwarded herewith, as arranged by W/Cmdr Cooper, is a copy of report 20914/1EFAA of 30 June 45 on the German Kunstschutz.

ERNEST T. DE WALD
Lt.Col., Spec.Ren.
Director.

821

9 AUG 1945

0939

Declassified E.O. 12356 Section 3.3/NND No. 785021

9 LUG 1945

HEADQUARTERS ALLIED COMMISSION
APO 394
CIVIL AFFAIRS SECTION

AFHQ/pe

2091/AFHQ

9 July 1945

Subject: Transmittal of Reports.

To : G-5 Section, AFHQ.

1. Forwarded herewith are 5 copies of a Report on the German Kunstschutz (Office Brandt) in Italy between 1943 and 1945 (2091/AFHQ of 30 June 45), prepared jointly by the Acting Director of the MFA Branch, Control Commission for Germany (British Element) and the Director of the Monuments and Fine Arts Subcommission of this Headquarters.

2. May one copy of the report please be forwarded to the Civil Affairs Division, War Department, Washington (for the attention of the Roberts Commission, Mr. Huntington Cairns, Secretary).

3. A copy for the Advisor on Monuments and Fine Arts, War Office, London, has already been passed via Wing Commander Cooper.

For the CHIEF COMMISSIONER:

[signature]
Col. [illegible], Inf.
VP Ch Sec

1 Encl (in quintuplicate)
As above, para. 1.

820
9 LUG 1945

0940

Declassified E.O. 12356 Section 3.3/NND No. 785021

6 LUG 1945

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

6 July 1945

20914/MFAA

MEMORANDUM

TO : VP, CA Sec.

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ERNEST T. DE WALD

Lt. Col., Spec. Res.

Director.

819

6 LUG 1945

30 BIU. 1945

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21

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

ORGANISATION - General Page 2

KUNSTSCHUTZ PHASE I : November 1943 - June 1944 2

Staff 2

Activities 2

Last Days 3

Art Purchases 4

KUNSTSCHUTZ PHASE II : June - September 1944 5

Staff 5

Area of Responsibility 5

Activities 5

Transfer of Florentine Deposits 6

Private Collections - Finally, Contini, Bourbon-Parma 6

Germanic Art 11

Archives 12

Recapitulation 13

KUNSTSCHUTZ PHASE III : September 1944 - May 1945 13

Staff 13

Activities

Declassified E.O. 12356 Section 3.3/NND No. 785021

in Italy Between 1943 and 1945.

To : VP, CA Section, MS Allied Commission.

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

818

CONFIDENTIAL

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Declassified E.O. 12356 Section 3.3/NND No. 785021

Declassified E.O. 12356 Section 3.3/NND No. 785021

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 WOLFF-METTERNICH and after 1943 his deputy, Dr. von TIESCHOWITZ).

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 HAGEMANN, 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. HANS and a young art-historian of the SS Dr. SCHNEIDER, 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 20th 1943, Dr. von TIESCHOWITZ, 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. TIESCHOWITZ 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 Gov. General. Liaison with C-in-C's staff was established through HAGEMANN, who was to carry on as

German Mil. Gov. - France, Belgium, Holland,

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

KUNSTSCHUTZ, PHASE I : November 1943 - June 1944.

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

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Declassified E.O. 12356 Section 3.3/NND No. 785021

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 Soprintendenza and the Organisation TODT (for building materials) was entrusted to Dr. Herbert SIEBENHÜNER, also of the German Art Historical Institute in FLORENCE.

In February EVERS 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: Hptsturm ZOEPEL, 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 EVERS (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 HAGELMANN, at the military end, who was able to procure JET 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 Soprintendenzo. 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 much was achieved and innumerable transfers were made from places such as GENAZZANO, VITERBO, VELLETRI, TARQUINIA, TUSCANIA, CIVITA CASTELLANA, URBINO, GAETA, OSTIA etc. In addition, deposits of

817

Declassified E.O. 12356 Section 3.3/NND No. 785021

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817

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. 785021

HQ. Army Group and other 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. SCHEIBERT and Dr. DEICHMANN 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-Ferreto, near SPOLETO

and DEICHMANN 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 FISCHOWITZ had to concern himself after his arrival in ROME (October 43). 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. BOBROWSKI
" SCHLEGEL
Major RAHLS

LAST DAYS. After the fall of ROME, and with the front moving ever closer towards FLORENCE, conferences were held between LANGSDORFF, LEYDENREICH 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 its [illegible]

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Declassified E.O. 12356 Section 3.3/NND No. 785021

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 ZOBEL

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

Meanwhile REIDEMEISTER, BRUHNS 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)

BERGAMO: (HQ German Mil. Gov.) - LANGSDORFF, REIDEMEISTER and ZOBEL

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

Dr. SIEBENHÜNER was available through O.T. at SIRMIONE. SDF HAGEMANN remained, as before, at HQ. C-in-C South-West.

816

Declassified E.O. 12356 Section 3.3/NND No. 785021

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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).

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Declassified E.O. 12356 Section 3.3/NND No. 785021

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 HAMEL; 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 (SIEBENHÜNER)

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. (HEYDENREICH and LEHMANN-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. (LEHMANN-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 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 Bev. General for info.) on July 15th with indications of which were the most urgent to evacuate, but stating that they should come to FLORENCE.

Declassified E.O. 12356 Section 3.3/NND No. 785021

assitant Dr. Ellen HAMEL; Dr. HUTER was archival advisor.

b. Dr. FRODL, Conservator of Monuments for KARINTHIA, 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 (SIEBENHÜNER)

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. (HEYDENREICH and LEHMANN-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. (LEHMANN-BROCKHAUS).

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The first incident occurred on July 4th, when Col. METZNER, FLORENCE CITY Commander, 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 METZNER'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. 785021

362nd Inf. Div., commanded by General GREINER, to MARANO 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 ZOBEL) 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 ZOBEL drove out to visit Inf. Reg. 71, commanded by Col. KRÜGER, 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. IV 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 HÖCHSTE SS und Polizeiführer OGF WOLFF and Prof. EVERS." POGGI was neither consulted nor informed and when, on the evening July 19th, he took round

Declassified E.O. 12356 Section 3.3/NND No. 785021

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It was during these few days at FASANO 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

815

Declassified E.O. 12356 Section 3.3/NND No. 785021

CONFIDENTIAL

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. BAUMER 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. BAUMER'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 depopit 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 MARINO to inspect the pictures from MONTAGNANA. (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. Omofrio 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 MARINO 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 MARINO 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 BARTOCCINI and Prof. Pietro ZAMPETTI (from the nearby deposit at GUICLIA) to take over the pictures at MARINO and attend to their transfer, and on July 31st a report on their condition was handed by BARTOCCINI to BIGGINI (that is to say, the day before LANGSDORFF came to MARINO). In addition to this Prof. BARTOCCINI visited LANGSDORFF's office in BERGAMO 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 LANGSDORFF's absence, ZOBEL was

Declassified E.O. 12356 Section 3.3/NND No. 785021

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CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785021

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 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 BRUGES Cathedral a large sculpture by Michelangelo and 14 important paintings. In accordance with General WOLFF's decision, therefore, REIDEMEISTER 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 REIDEMEISTER 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 REIDEMEISTER replied that he would first have to obtain the consent of General WOLFF. HOFER then told REIDEMEISTER to get in touch with Dr. RINGLER and select suitable other accomodation in Gau SOUTH TYROL. During the next two days (August 9th and 10th) these 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 REIDEMEISTER expected to store. RINGLER'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 REIDEMEISTER took the works from DICOMANO up to their new home at CAMPO TURES.

LANGSDORFF (with ZOBEL) meanwhile went first to MARANO, and then called on General GRAZIANI at his HQ. in BADI (Poretta Pass) to inform him of

Declassified E.O. 12356 Section 3.3/NND No. 785021

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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. WAWROWETZ. 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

814

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785021

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 BERLINO 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 GREINER: "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 these precious art treasures." On August 20th he was at General GREINER's H.Q., where Lt. MAWROWEZ 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 PODERE di TREFIANO, 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 ROCCHETTA, nr. RIOLA (2 lorry-loads: 44 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 GREINER were loaded with 50 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

Declassified E.O. 12356 Section 3.3/NND No. 785021

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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 "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 REIDEMEISTER 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'. REIDEMEISTER inspected them (on August 28th) and ordered their removal too to the North. On August

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785021

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, REIDEMEISTER 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 ZOBEL goes from BERGAMO to VERONA and takes over escort of the 5 lorries to BOLZANO.
29/8/44 Arrival in BOLZANO. ZOBEL also brings the two Cranachs 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 (POPPI and SOCI things).
2/9/44 5 more lorries despatched from BOLOGNA (POGGIO and CONTINI).
3/9/44 They arrive in BOLZANO. ZOBEL 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 Cranachs sent to S. LEONARDO.
7/9/44 Five more lorry-loads sent up to CAMPO TURES (FINALLY 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 FINALLY) 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 REIDEMEISTER) 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 REIDEMEISTER 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 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. To a personal letter from Minister BIGGINI

Declassified E.O. 12356 Section 3.3/NND No. 778021

29/8/44 Arrival in BOLZANO. ZOEBL also brings the two Cranachs in an ambulance.
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813

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

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785021

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 TRETTNER 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 ECKERT-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. RINGLER and Prof. BRUHNS 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 TREFIANO 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. HITLER seems to have shown an interest in the collection and to have ordered its removal to WEWELSBURG (in GERMANY), a request which was refused owing the lack of transport. General WOLFF could not explain the presence of this collection either.

Declassified E.O. 12356 Section 3.3/NND No. 785021

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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. HUTER, a fervent NAZI who showed a great interest in locating,

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785021

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 1944. 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 cellars 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 Finally 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 heed 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 deposits, BOLZANO, was in fact damaged. Lastly, it should be noted that,

Declassified E.O. 12356 Section 3.3/NND No. 78 502 1

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1812

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. BRUHNS took up residence in MERANO and assisted Dr.

Declassified E.O. 12356 Section 3.3/NND No. 785021

RINGLER. 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 DEGENHARDT of the Albertina in VIENNA was engaged to assist Dr. RINGLER and Prof. BRUHNS 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.E. Italy (HAGEMANN and LEHMANN-BROCKHAUS)

b. Photographic Campaign (HEYDENREICH, 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. RINGLE) 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. SAURERL
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 accused 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 Heydenreich, Lehmann-Brockhaus, Hagemann, Ringler, Bruhns and Lang - and even LANGSDORFF showed concern for having the stuff catalogued and examined by experts. Thus, during the latter part of September BRUHNS and RINGLER checked the UFFIZI-GALLERY collection against lists

Declassified E.O. 12356 Section 3.3/NND No. 785021

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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 Rubens, "The Crucifixion" by Signorelli and "Minerva and Centaur" by Botticelli.

CONFIDENTIAL

Declassified E.O. 12356 Section 3.3/NND No. 785021

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. BRUNNS, RINGLER 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 REIDEMEISTER 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, RHEIMS, 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 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. [illegible] Prof. PACCHIONI (TURIN), Prof.

811

Declassified E.O. 12356 Section 3.3/NND No. 785021

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(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, HETZEMEISTER, REINGLER and BRUHNS.

(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:-

811

Declassified E.O. 12356 Section 3.3/NND No. 785021

Prof. Dr. VOSS - Director of the Museums of DRESDEN and LINZ
Dr. Curt OERTEL - Assistant to VOSS
Prof. Dr. W.F. BANGE - Director of the Sculpture Section in the Prussian State Collections
Prof. Dr. RINGLER
Prof. Dr. Leo BRUHNS
Prof. Dr. HEYDENREICH

To this letter LANGSDORFF did not reply. On November 8th PETROSELLO, 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 MONTAGNANA, 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 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... (FINALLY) 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 REIDELMEISTER was sent by General WOLFF to accompany them. Owing to bad weather, however, REIDELMEISTER only arrived very late and so they were taken by RINGLER to S. LEONARDO. The names of the visitors were:-

Min. Div. Dr. von HUMMEL (Reich Chancellery)
Prof. RUPPRECHT (Director of Armoury, VIENNA)
Herr BRUSCHWYLER (Munich art dealer)
A fourth unknown.

Declassified E.O. 12356 Section 3.3/NND No. 785021

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On November 20th, 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 cases should be made for those pictures which were loose. On this occasion ARTI 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 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... (FINALLY) 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. RENGLER 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 HEIDEMEISTER was sent by General WOLFF to accompany them. Owing to bad weather, however, HEIDEMEISTER only arrived very late and so they were taken by RENGLER to S. LEONARDO. The names of the visitors were:-

Min. Div. Dr. von HUMMEL (Reich Chancellery)
Prof. RUPPRECHT (Director of Armoury, VIENNA)
Herr BRUSCHWYLER (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 Führer on his birthday (April 20th).

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Declassified E.O. 12356 Section 3.3/NND No. 785021

Accordingly, on 23rd February 1945, Dr. SCHMIDT and a young lady photographer from WOLFF's personal staff, Frl. HOLZ, were despatched to CAMPO TURES 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 SONDALO and of CAMPO 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 CAMPO TURES deposit not to the Italians but to the Allied authorities. At the same time REINHEIMER and BRUENS 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. SOLLING, 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:-

BRONZINO	Deposition of Christ (Uffizi No. 1554)	79
POLLAIUOLO	Labours of Hercules (Pinacoteca) (Uffizi No. 1478)	80

810

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KUNSTSCHUTZ - GENERAL INFORMATION

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MISSING PICTURES. The following pictures which were stored by the Italians at MONTAGNANA have not been found any where:-

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POLLAIUOLO	Labours of Hercules (2 panels) (Uffizi No. 1478)	80
LORENZO DI CREDI	Self-Portrait (Uffizi No. 2185)	81
DOMENICO FETI	Parable of the Vine (Pitti No. 26)	82
VAN HUYSUM	Flowers and Fruit (Pitti No. 462)	83
SALVATOR ROSA	Seascape (Pitti No. 1325)	X
VOLTERRANO	St. Catherine of Siena (Pitti No. 1518)	X
ALESSANDRO ALLORI	Venus and Adonis (Pitti No. 6266)	84
FLORENTINE SCHOOL	Agony in the Garden (Pitti No. 385)	85

Those works of art already reported as missing from the MONTECASSINO deposit (15 cases) have still not been found. It is therefore essential to locate and question the senior officers of the Hermann Goering Division.

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810

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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 KAELSTNER
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 - EVERS, LANGSDORFF and REIDEMEISTER - 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; REIDEMEISTER 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/LLN.

4. The SS chain of command is unmistakeable: HIMMLER - General WOLFF - LANGSDORFF.

5. The situation is probably well described in the comment of LEHMANN-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:-

a. The removals were carried out in defiance of known Italian wishes and plans.

Declassified E.O. 12356 Section 3.3/NND No. 785021

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 - EVERS, LANGSDORFF and REIDEMEISTER - knew 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; REIDEMEISTER 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.

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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."

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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. ANTI was still asking for the remainder of the lists in April 1945.

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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. 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.

9. The removals of the FEHALLY, CONTINI and BOURBON-PARMA collections appear also to have been cases of looting by REICHSMEISTER and individual German units, but the disposal of them was firmly controlled by General WOLFF.

10. REICHSMEISTER 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 ANDERS 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. SCHUBERT of the German Foreign Office
Major OSLOFF
Hptmn ECKERT-MÜLLER
Dr. ZIGLE
Min. Div. Dr. von HUMMEL
Prof. RUPPRECHT
Dr. REINER
Col. MOSER
Lt.Col. BOBROWSKI
Lt.Col. SCHLEGEL
Col. BAUMANN of the SS
General GREINER of 362 Inf. Div.

809

NOTE. The relevant documents will be issued later in translation as an Appendix.

Douglas Cooper 11/6

DOUGLAS COOPER

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Prof. RUPPRECHT
Dr. REIMER
Col. MOSER
Lt.Col. BOBROWSKI
Lt.Col. SCHLEGEL
Col. BAUMANN of the SS
General GREINER of 362 Inf. Div.

809

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Douglas Cooper 3/6

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

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DISTRIBUTION

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Sent 6 July 45. BMP

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1 - Political Adviser (B)
5 - RC, VENEZIE Region (2 for MFAA Officers)
1 - RC, LOMBARDIA Region (MFAA Officer)
1 - RC, LIGURIA Region (MFAA Officer)
1 - RC, PIEMONTE Region (MFAA Officer)
1 - RC, EMILIA Region (MFAA Officer)
2 - SCAO, AMG 5 Army (1 for MFAA Officer)
1 - Lt. F. Hartt, FLORENCE CITY Command
1 - Public Relations Branch
Sent out 7 July 45

2 - AC, Austria (attention W/Cmdr Goodison) – Delivered to an officer representative of W/Cmdr. Goodison. 5 July 45.

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), DGER (French, US Group CC).

1 - Major Bell by hand 9 July 45

Delivered to him 5 July 45.

1 - Capt. Singleton OSS - file 20914 - 9 July 45.

2 - Capt. Brooke - by hand 11 July 45. (1 for Capt. Ch)

11 July

Declassified E.O. 12356 Section 3.3/NND No. 785021

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1 - VP, CA Section
5 - G-5, AFHQ (1 for transmission to Roberts Commission)
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1 - RC, LIGURIA Region (MFAA Officer)
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1- Major Bell by hand 9 July 45 Delivered to him 5 July 45.
1- Capt. Angleton OSS - file 20914 - 9 July 45.
2 - Capt. Brooke - by hand 11 July 45. (1 for Capt. C.A.) 11 July
2- Ministry P.I. (Belle Arti) - Ragghianti, Bianchi-B. - 20004/4 a.
1- Col Newton 20341 16 July 45

SECRET

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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.
Hptsturm. ZOBEL	Administrative officer; old friend of LANGSDORFF.
M.V.R. Prof. Dr. Ludwig HEIDENREICH	Joined May 1944; with rank of Major.
Lt. SCHEIBERT	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 (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.
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 catalogu-

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M.V.R. Prof. Dr. Hans-Gerhard EVERS	Acting head of Kunstschutz Nov. 1943 - Feb. 1944 before LANGSDORFF; with rank of Major.
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800

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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 SIEREMHÜNER	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.

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Dr. OPITZ	Active May-July 1944 as assistant archival adviser.
Dr. Bernhard DEGENHARDT	Joined April 1945 for technical assistance.

GENERAL

General Carl WOLFF	Höchster SS u. Polizeiführer in Italy. After 24/7/44 Gov. General of Mil. Gov. Senior SS officer; responsible for removals from Tuscan deposits to ALTO ADIGE.
General GREINER	In Command of 362 Inf. Div. Was responsible for removal from MONTAGNANA and connected with those from POGGIO A CAIANO, PODERE DI TREFIANO etc.
Lt. WAWROWITZ	ADC to General GREINER; lent to REIDEMEISTER as military aide during removals from POGGIO A CAIANO, PODERE 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. PETZNER	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; HAGEMANN'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 TYROL; Oberster Kommissar of VORALPENLAND.
Dr. Josef RINGLER	Fine Arts Superintendent in VORALPENLAND helpful to Kunstschutz in supervising deposits and making catalogues.
Dr. Ellen HAMEL	Assistant to RINGLER.
Gauleiter RAINER	Gauleiter of CARINTHIA and Oberster Kommissar of VENEZIA GIULIA etc.
Dr. FRODL	Fine Arts Superintendent under RAINER.
Dr. Erika HANFSTAENGL	FRODL's assistant.

Declassified E.O. 12356 Section 3.3/NND No. 785021

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Dr. FRODL	Fine Arts Superintendent under RAINER.
Dr. Erika HANFSTAENGL	FRODL's assistant.
Major RATH	In charge of SS stores at MERANO; sent collections for WOLFF up to CASTLE DORNSBERG.

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Major OSLOFF Capt. ECKERT-MÜLLER	Officers of a Parachute Regt. billetted in the Villas FELLELY and ACTON in FLORENCE and connected with the removal of these collections.
Wachtmeister HAASE	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. FRIDER Dr. SEIBERL	Personnel employed at the art deposit at ALT AUSSEE.
Gräfin HOYOS	
Dr. WEIGEL	Commander of Sicherheitspolizei at VERONA. Ordered removal of Gordon Craig archive to ALT-AUSSEE.
Franz WINDSCHEITT	BERLIN picture restorer brought to VORALPENLAND depositz by Gen. WOLFF.
Prof. Dr. VOSS	Director of the Galleries of LINZ and DRESDEN
Dr. Curt OERTEL	Assistant to VOSS
Min. Div. Dr. von HUMMEL	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 HUMMEL.
Herr BRÜSCHWILLER	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.

807

Declassified E.O. 12356 Section 3.3/NND No. 785021

Dr. UNGER	Of musical staff of Task Force Rosenberg.
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Dr. Curt OERTEL	Assistant to VOSS
Min. Div. Dr. von HUMMEL	From the Reichs Chancellory. Visited S. LEONARDO on orders from HITLER's Deputy.
Prof. RUFFRECHT	Director of the Armoury in VIENNA. In charge of armour collection for LINZ Museum; visited S. LEONARDO deposit with von HUMMEL.
Herr BRÜSCHWILER	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 HAMM Dr. Führer von REITZENSTEIN Dr. Jan LAUTS	Commission sent by the Director General fo German Army Museums to collect weapons for the collections.

807

Declassified E.O. 12356 Section 3.3/NND No. 785021

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. REICHARDT	Of Reich Archaeological Institute, ROME; active with Lt. SCHEIBERT in early days of Kunstschutz.
Lt. Col. BORROWSKI Lt. Col. SCHLICHTING 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 BARRACCO	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.
FINALLY or FINALY	A French banker (recently deceased) who lived in FLORENCE. His collection was taken to CAMPO TURES.
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. 785021

Lt. Col. BOROWSKI Lt. Col. SCHLEGEL Major RAHLS	Officers of the Hermann Goering Division connected with the removal of the art deposit from MONTECASSINO.

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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 CAMPO TURES by Kunstschutz.
FINALLY or FINALY	A French barber (recently deceased) who lived in FLORENCE. His collection was taken to CAMPO TURES.
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.

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6860