1544

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

ACC 10000/145/447 20909/5 MONUMENTS

July 1944 - Oct. 1945

1545

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

MFAA
7 bis

TO: HQ. Allied Control Commission,
Apo 394, attn. Monuments, Fine
Arts and Archives Subcommission.

RECEIVED:

a. Copy of letter 20909/20/MFAA of 21st July.

b. Incl. 1 to a : Information with Regard to German Action as to Art Objects.

c. Incl. 2 to a : Archaeologists and Art-Historians in Germany.

d. Incl. 3 to a : Translation of a report submitted by the R. Sopraintendenza alle Gallerie ed alle Opere d'Arte Medievali e Moderne per il Lazio - Roma I.

C. Harvey

for the Vaucher Committee
LONDON

11th August 1944
(date)

1606

HEADQUARTERS
AUG 1944
A. C. C.

20909/20

1546

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

SECRET

26 OCT 1945

Venturi

SCI Unit Z
AFHQ

Memo: JZX-5287

26 October 1945

TO: Col. Ward-Perkins,
AC, Monuments, Fine Arts and Archives S/C

SUBJECT: Answers to Questionnaires on Looted Art Works by DOLLMANN and KAPPLER

1. Both DOLLMANN and KAPPLER have been interrogated on the basis of a questionnaire (translation attached) provided by an 808 CS Fine Arts investigator. They have been unable to give answers..as you will note, to most of the questions as they relate to happenings in Florence about which they state they were not informed.

A. Information Supplied by DOLLMANN

2. Among the persons who were charged with purchases for GOERING, Source recalls Major SCHULZ-AHDE. He lived at the Hotel Excelsior in Rome and operated under orders from General MELTZER. He bought merchandise as well as works of art.

3. HOFER (question 9) was charged with buying pictures. Between 1939 and 1941 Source met him socially in Rome.

4. Upon orders from WEMMER, attached to the German Embassy at the Vatican, the Roman antiquary MALEI bought pictures for the Reich Chancellery or possibly for BORMANN himself. According to ELLING, however, these pictures were left in the Vatican Embassy.

5. The only work of art which, to the knowledge of Source, was bought for the German Embassy in Rome (cf. question 24) was a baroque fountain which, in 1939 or 1940, was sent down from Florence (or possibly Bologna) and set up in the courtyard of the Embassy.

6. Persons with greater knowledge of the subject matter dealt with by the questionnaire are:

a) Professor HOPPENSTEDT, former director of the Kaiser-Wilhelminstitut in Rome, last known to have been in Merano.

C.C.S. Exhibit No. 1605
13 NOV 1945
FILED

1605

1 Copy given to Sinibaldi 14 Nov 45
Ashworth
Major AC

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b) WOLF, German Consul General at Florence, last known to have been in Salromaggiore.

c) Prince Friedrich von HESSEN, son-in-law of Vittorio Emanuele, who had been specially entrusted by HITLER, with buying pictures and statues in Italy for the State Museum planned at Linz.

d) FUCHS, former director of the German Archeological Institute in Rome, should know about any purchases of works of an archeological interest.

e) Consul General WUESTER, from 1939 to 1940, Cultural Attache of the German Embassy in Rome; later, 1941-1942, Consul in Naples, then transferred to the Ministry for Foreign Affairs in Berlin.

B. Information Supplied by KAPPLER:

7. Source knows that SS Obersturmbannfuehrer BAUMANN (question 22) was SS- and Polizeifuehrer in Tuscany, but is not aware that he was connected with purchases of works of art, a matter which was certainly outside the realm of his normal duties.

8. Subject recalls that SS Standartenfuehrer LANGSDORF was entrusted with the protection of works of art in Italy and thus might be better informed about the subject-matter of the questionnaire.

James Angleton
JAMES ANGLETON
Capt., Inf.
C.O. - SCI/Z Units

vmd

cc: 10

1604

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

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ZX-5257

APPENDIX

SUBJECT: Questionnaire To Be Filled Out by DOLLMANN

1. Why were SD agents interested in the purchase and sale of works of art?

2. What kind of espionage activities were these agents asked to carry out?

3. What political objectives did Dr. Friedrich REBER pursue in Italy?

4. When and how did REBER enter the service of the Gestapo and SD?

5. What were REBER's activities during the period 8 September 1943-31 July 1944, while he was staying at the Excelsior Hotel at Florence?

6. What was the nature of relations between REBER and Count CONTINI BONACOSSI?

7. What was the nature of relations between REBER and the antiquarian, Eugenio VENTURA of Florence?

8. What was the nature of relations between REBER and the antiquarian, Luigi BELLINI of Florence?

9. What activities were carried out by Dr. N. A. HOFER, Director of GOERING's art collections, in connection with the organization?

10. Who were the persons who kept the German authorities informed of the looting of art treasures in other countries?

11. Why did the Germans trust Eugenio VENTURA so much as to show him the photos of works of art, and the works themselves, stolen from Jews in France?

12. What kind of services were expected by the Germans from VENTURA and the other persons who were in the confidence of the Germans?

13. Does DOLLMANN know of other instances of works of art being exchanged between members of the German Government and Italian antiquarians?

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14. What was the objective of the German Government in collecting, through special agents, works of art in Italy?

15. Why did the German authorities give safe-conducts (immunity cards) to Italian subjects after 8 September 1943?

16. Why was the antiquarian, Luigi BELLINI, given a letter signed by GOERING, in which orders were given to all German agents and German military authorities in Italy not to search BELLINI's house or to arrest him?

17. Why was the antiquarian, Alessandro CONTINI BONACOSSI, given a letter by GOERING, ordering all German agents and German military authorities in Italy not to search BONACOSSI's house or arrest him?

18. Why was the antiquarian, Eugenio VENTURA, given a letter similar to those given to BELLINI and BONACOSSI?

19. While staying at the Excelsior Hotel, Florence, what kind of activities did Irmgard FRITSCH, Dr. REBER's secretary, carry out?

20. Why did HOFER, REBER, CONTINI BONACOSSI and Luigi BELLINI meet at the house of Signora MALMAN, at No. 10, Via Barbacane, Florence?

21. What kind of activities did Signora MALMAN carry out for the SD?

22. What was the role of Col. BAUMANN, of the Florence SS, in the SD?

23. What were the relations between HOFER and REBER?

24. What does DOLLMANN know about the works of art sent by Florentine antiquarians to the German Embassy in Rome?

25. What information can DOLLMANN give on a special sealed train transporting works of art that left Florence for Germany? 1602

26. What relations existed between CONTINI BONACOSSI and the German Embassy personnel during the period 8 September 1943 and 31 July 1944?

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27. What relations existed between the antiquarian, Luigi BELLINI, and the German Embassy personnel?

28. What relations existed between the antiquarian, Eugenio VENTURA and the German Embassy personnel?

29. What was the purpose of VENTURA's journey to Berlin in January 1943?

30. Where, when, and on which occasion, did GOERING meet VENTURA for the first time?

1601

Register No. Minute Sheet No.

COPY

SECRET.

FROM FOREIGN OFFICE TO MOSCOW.

My immediate preceding telegram.

Following is draft Directive to British Zone Commander.

1. You should put into force forthwith the following interim measures for the restitution of identifiable works of art which have been the subject of an act of dispossession bythe enemy and were located in the territory, from which they were subsequently removed, at the date of the German invasion of that territory. This directive is confined to works of art whose identification is prima facie obvious and whose ownership is a matter of common knowledge.

2. You should deal in the first place with works of art that are reported by your staff to be located within your Zone. You may however receive enquiries and cause them to be pursued where circumstances permit.

3. As and when information concerning the reputed discovery of works of art as defined above comes to light you should communicate it through the most convenient channel to the National Government concerned.

4. In the case of each object to be transferred to an Allied Government, you should instruct your Restitution, Deliveries and Reparation Division to appoint two experts (not necessarily members of the Monuments, Fine Arts and Archives Department) to act as adjudicators and should invite the Government concerned to send an expert representative of its own.

5. The three experts shall form a panel which shall agree upon:-

(i) the identity of the object claimed with that whose discovery has been alleged;

(ii)the fact that it originated from the country whose Government is invited to take charge of it. (N.B. An object, even though private property, shall be restored not to an individual but only to the representative of the Government acting on behalf of that individual);

(iii) whether or not the condition of the object is such as to make its restitution satisfactory to the owner.

1600

6. The Restitution, Deliveries and Reparation Division shall report to you the findings of the panel and its recommendations based thereon. Should delivery be recommended you should give orders for it to be implemented through the Division.

7. The representative of the country concerned shall, at the time of transfer, give an official receipt for the object and a certificate of its condition, stating that it has been transferred to the care of his Government, and that in the event of a Restitution Commission or other International Body being established to deal with these matters, his Government will agree to the transfer being submitted for confirmation to that body and will abide by its decision.

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

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8. Arrangements for packing and transport of the object shall be the responsibility of the Government taking charge. In view of practical difficulties however you may provide transport if you think fit. In any case all expenses incurred shall be a charge on the German authorities.

This document refers with to procedure in British Zone, Germany. It is understood the American principle is similar

JCSP. 7.9.45.

Wt. 11808/5191 300M 5/44 K.J.L./6103/8 Gp. 38/3

[P.T. Over.

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

INCOMING MESSAGE

HEADQUARTERS ALLIED COMMISSION

14+15-A

Originator's Reference: MFA 63

Date/Time of Origin: JUNE 28/1115B

Message Centre No: F/7917

Date Time Rec'd: JULY 3/1645B

Precedence: ROUTINE

FROM: F/LT NORRIS CONTROL COMMISSION FOR GERMANY (BRIT ELEMENT)

TO : ALLIED CONTROL COMMISSION FOR ITALY (LT COL DE WALD)

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For W/ Comdr COOPER. GOERING papers include receipt for 6000 lire dated 1 November 1941 number 699 from Compagnia Espressi Universali of PIAZZA GOLDONI 1 at FLORENCE signed GUIDO CIOLLI paid by HOFER Respecting 5 underscribed paintings and 6 cases collected from various FLORENCE villas and delivered German Embassy ROME. WOOLLEY suggests you investigate.

Sivieri states he received extract of this some time ago. B McPeake TSec

15 Oct 45

Comd 8 Oct 45

DIST 1599

ACTION : M & F A SC

INFO : CHIEF COMMISSIONER
CA SEC
FILE

HEADQUARTERS JUL 1945 A C.

ACTION

SECRET

(proper file 20909/25)

A. C. C.
MONUMENTS FINE ARTS & ARCHIVES
SUB-COMMISSION
4 AUG 1945
FILE No 20909-5

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SECRET

30 AUG. 1946

Restricted
NDRC mar 'Ac
26 Jan 46

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COPY NO. 72

SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Division

SHAEF/G-5/Ex/Fwd/751

APO 757 (Fwd)
3 June 1945

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

TO : Addressees as listed.

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

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

For the Assistant Chief of Staff, G-5:

H. PRICE-WILLIAMS,
Brigadier,
Executive.

Incl.

1598

SECRET

30 AUG. 1946

WURTTEMBERG (cont'd)

GOENNINGEN L49/X08	Archives from University of Strassburg in charge of Father STABLER. Have been inspected.
GRUNDSHEIM L49/X45	Church said to contain textiles and prints belonging to French Museums.
HORN L50/S6030	Collection of Arms.
KIRCHEN L49/WX4166	Books from Berlin KUNSTBIBLIOTHEK in the Catholic parish office.
LANGENBURG L50/S57	Castle contains STUTTGART pictures and privately owned objects.
OETTINGEN L49/S24	Castle contains objects from the Bavarian Natural History Museum.
PFRONDORF L49/X09	Archives from University of Strassburg.
SAL MENDINGEN L49/X07	Archives from University of Strassburg here.
TIERBERG ?	Castle contains objects from the LANDESGEWERBE Museum, STUTTGART.
UTTENWEILER L49/WX3952	Part of Berlin KUNSTBIBLIOTHEK IN the Catholic parish office.

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WURTTEMBERG (cont'd)

GOENNINGEN L49/X08	Archives from University of Strassburg in charge of Father STABLER. Have been inspected.
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L50/S57	objects.
GETTINGEN L49/S24	Castle contains objects from the Bavarian Natural History Museum.
PFRONDORF L49/X09	Archives from University of Strassburg.
SAL MENDINGEN L49/X07	Archives from University of Strassburg here.
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SCHLESWIG-HOLSTEIN

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

WESTPHALIA

DISSEN K53/RB3291	Repository of miscellaneous pictures and furniture, including looted items, in small farm house of Frau SPRINGMEYER.
HILTER K53/RB2894	Two garage sheds, Firm WALTER RAU contains furniture and costumes from National Theater. OSNABRUECK (SHAEF report May 45).
KALKRIESE K53/RW2524	In custody of Herr FISSE-NIEWEDDE, church objects from OSNABRUECK.
SCHAUMBURG L53/W81?	ERBPRINZ ZU WALDECK, custodian for objects from Frankfurt STAEDEL INSTITUT.
WALLENHORST K53/RW1918	Small chapel contains miscellaneous public and private objects of art.

WUERTTEMBERG

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2. Air raid shelter, HAMMERDEICH
3. Air raid shelter, WIELAND STR.
4. Air raid shelter, FREIHAFEN
5. Air raid shelter, REIHERSTIEG
6. Air raid shelter, BISMARK STR., ALTONA
7. Air raid shelter, VEDDEL
8. Air raid shelter, STERNSCHANZE.
9. Street subway, VEDDEL.
10. Railway tunnel, LINDEN STR.
11. Cellar, LESSERS PASSAGE, ALTONA
12. Cellar, BARNBECK STR. 19.
13. Schools, BOGEN STR., WOLKSDORF, and OHLSTEDT.

LLESEN nr SEGEBERG
L54/S6639 — Collection from Museum of Ethnology, HAMBURG. Inspected 30 May 45.

SCHNELSEN
L54/S48 — MANOR OHE, WENDLOH near SCHNELSEN. Natural history collection from ALTONA Museum.

TRALAU
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WESTPHALIA

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KALKRIESE
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SCHAUMBURG
L53/W81? — ERBPRINZ ZU WALDECK, custodian for objects from Frankfurt STAEDEL INSTITUT.

WALLENHORST
I53/RW1918 — Small chapel contains miscellaneous public and private objects of art.

WUERTTEMBERG

ADELMANNSFELDEN
L49/S64 — Castle contains part of STUTTGART library. Has been inspected.

BALDERN
L49/S83 — SCHLOSS: Objects from WALRAF-RICHARTZ and SCHNUETGEN Museums, books and documents from STUTTGART and BAYREUTH. Has been inspected.

BUCHAU/FEDERSEE
L49/X44 — Catholic parish office has small part of the KUNSTBIBLIOTHEK Berlin.

DILTERSKIRCH
L49/WX3955 — Catholic parish office has part of collection of KUNSTBIBLIOTHEK, Berlin.

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SAXONY, THURINGIA and SILESIA (cont'd)

KAISERODA L51/H74	Books from Prussian State Library, Berlin.
KASSEL-GOLZIG N51/F26	Furniture from SCHLOSSMUSEUM, Berlin, in house of Frau AUERT.
LAUENSTEIN (ERZGEBIRGE) N51/K71	Schloss contains archives from Hamburg.
LAUSITZ N52/E93	Schloss SCHWARZBACH reported to contain furniture from a Hamburg Museum.
LEBUS 053/V64	Records, library and collections from Berlin Museum FUER VOR- und FRUEHGESCHICHTE and the Museum FUER VOLKSKUNDE in the Municipal building.
LEIMBACH L51/H74	Books from Prussian State Library, Berlin.
LIEBEROSE 052/A59	SCHLOSS (Countess SCHULENBURG) contains two-thirds of the photographs of the Berlin KUNSTBIBLIOTHEK.
MERKERS ?	Objects from Berlin Museums (have been evacuated) and books from the Prussian State Library.
NORDHAUSEN M52/012	Books from Prussian State Library, Berlin, with GEBHARDT and KOENIG.
OBERMUNSTERTHAL N51/K97	Repository reported in KLOSTER ST. TRUDPERT. 1596
PRIETITZ N52/A41	Manor House said to contain collections of HELMS Museum of HAMBURG.
RANSBACH L51/H55	Mine contained books from Prussian State Library, Berlin, and from State Library, WARSAW.
RIESA N52/E81	Collections from Museum of Ethnology, Hamburg, reported here.
ST. ULRICH M52/D8308	Repository for HALLE University Geological Institute.
SCHOCHWITZ M52/D7934	Repository for HALLE University Geological Institute.
SCHRAERSDORF P51/H46	Count STRACHWITZ: Main part of African collection of Museum FUER VOR- und FRUEHGESCHICHTE, Berlin.
SONNEWALDE N52/A05	Castle: Furniture from Berlin SCHLOSSMUSEUM.
WEISSENSEE M52/J39(?)	Furniture from Berlin SCHLOSSMUSEUM in house (?) of Frau KEIL.
WEISSIG (KAMENZ)	120 chests of books from the Jewish Library, Hamburg, said

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LEBUS 053/V64	Records, library and collections from Berlin Museum FUER VOR- und FRUEHGESCHICHTE and the Museum FUER VOLKSKUNDE in the Municipal building.
LEIMBACH L51/H74	Books from Prussian State Library, Berlin.
LIEBEROSE 052/459	SCHLOSS (Countess SCHULENBURG) contains two-thirds of the photographs of the Berlin KUNSTBIBLIOTHEK.
MERKERS ?	Objects from Berlin Museums (have been evacuated) and books from the Prussian State Library.
NORDHAUSEN M52/012	Books from Prussian State Library, Berlin, with GEBHARDT and KOENIG.
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RIESA N52/E81	Collections from Museum of Ethnology, Hamburg, reported here.
ST. ULRICH M52/D8308	Repository for HALLE University Geological Institute.
SCHOCHWITZ M52/D7934	Repository for HALLE University Geological Institute.
SCHRAEBSDORF P51/H46	Count STRACHWITZ: Main part of African collection of Museum FUER VOR- und FRUEHGESCHICHTE, Berlin.
SONNEWALDE N52/A05	Castle: Furniture from Berlin SCHLOSSMUSEUM.
WEISSENSEE M52/J39(?)	Furniture from Berlin SCHLOSSMUSEUM in house (?) of Frau KEIL.
WEISSIG (KAMENZ) N52/A42	120 chests of books from the Jewish Library, Hamburg, said to be here.
WOHLAU P52/C14	Schloss PILUSHEN (Dr. Keil): Objects from Berlin Museum FUER VOR- und FRUEHGESCHICHTE.
ZWICAU-MULDE (Valley) N51/K57	Schloss ROCHSBERG said to contain collections and books from the Hamburg Zoological Museum, collections from the ALTONA Museum, the complete collection of the Hamburg Institute of Prehistoric and Teutonic History, and collections from the HELMS Museum of HARBURG.

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RHINE PROVINCE, SAAR AND RUHR Districts

BAD SCHWALBACH K51/M27	Part of University of Frankfurt library in VILLA LILLI.
KAISERSLAUTERN WR/0923	Eight paintings stored in vault of Reichsbank, Bismarckstrasse, in custody of director of the bank. Some evidence indicates that they may be from GOUDSTIKKER Collection.
NEUSTADT K50/R28	Eight Goudstikker paintings in custody of Det. E142.
RUNKEL K51/G20	Objects from STAEDEL INSTITUT, Frankfurt stored at FUERSTL. WIED'SCHE RENTKAMMER, NEUWIED.
SCHOENAU b/STRUETH K51/F31 ?	PFARRER WEIDMANN, custodian of objects from the Frankfurt SENCKENBERG Museum.

SAXONY, THURINGIA and SILESIA

BAD SALZUNGEN L51/R74	Portion of Prussian state library here.
BLEICHERODE M52/C91	Main portion of the American collections, Museum FUER VOELKERKUNDE, Berlin.
BOESENBURG M52/D63	Repository for HALLE Univeristy Geological Institute.
BUENDORF M51/N98 or M52/D9217	Repository for HALLE University Geological Institute.
DOBITCHEN M51/K17	Furniture from the Berlin SCHLOSS MUSEUM in the house of (?) SCHELLENBERG.
DRESDEN N52/F29	Large repository of archives from KIEL at DUPPELSTR. 14.
FESTE HELDBERG ?	Books from Berlin KUNSTBIBLIOTHEK.
FREIBURG i.s. N51/K97	Furniture and sculpture from the DITHMARSCHER LANDESMUSEUM, MELDORF.
GLAUCHAU N51/K35	Schloss GLAUCHAU said to contain furniture from the ALTONA Museum. Schloss LICHTENSTEIN, nearby houses collections from the Hamburg Zoological Museum.
GOLDENSEE T07	Rathaus contains collections from the ALTONA Museum.
GRASLEBEN M53/Y21	Archives from Prussian State and KIEL in saltmine. Also much material from the SCHLOSS MUSEUM, the Museum FUER VOELKER-KUNDE and the KUPFERSTICHKABINETT, Berlin.
GRIMMA N52/E19	Schloss MUTSCHEN, nearby, reported to contain 200 chests of collections from the Hamburg Zoological Institute, and 65

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SCHENAU b/STRUTH K51/F31 ?	PFARRER WEIDMANN, custodian of objects from the Frankfurt SENCKENBERG Museum.

SAXONY, THURINGIA and SILESIA

BAD SALZUNGEN L51/F74	Portion of Prussian state library here.
BLEICHERODE M52/C91	Main portion of the American collections, Museum FUER VOELKERKUNDE, Berlin.
BOESENBURG M52/D63	Repository for HALLE Univeristy Geological Institute.
BUENDORF M51/N98 or M52/D9217	Repository for HALLE Univeristy Geological Institute.
DOBITCHEN M51/K17	Furniture from the Berlin SCHLOSS MUSEUM in the house of (?) SCHELLENBERG.
DRESDEN N52/F29	Large repository of archives from KIEL at DUPPELSTR. 14.
FESTE HELDBERG ?	Books from Berlin KUNSTBIBLIOTHEK.
FREIBURG i.s. N51/K97	Furniture and sculpture from the DITHMARSCHER LANDESMUSEUM, MELDORF.
GLAUCHAU N51/K35	Schloss GLAUCHAU said to contain furniture from the ALTONA Museum. Schloss LICHTENSTEIN, nearby houses collections from the Hamburg Zoological Museum.
GOLDENSEE T07	Rathaus contains collections from the ALTONA Museum.
GRASLEBEN M53/Y21	Archives from Prussian State and KIEL in saltmine. Also much material from the SCHLOSS MUSEUM, the Museum FUER VOELKER-KUNDE and the KUPFERSTICHKABINETT, Berlin.
GRIMMA N52/E40	Schloss MUTSCHEN, nearby, reported to contain 200 chests of collections from the Hamburg Botanical Institute, and 65 chests of books from clinic of Hamburg University Hospital.
HARMSDORF ?	Report from Det I4B3 that objects from a Berlin Museum are stored in a Rathaus at intersection of east-west, north-south autobahn.
HATTDORF L51/H55	Mines in WERRA district (PHILLIPSTAL) contain books from Prussian state library, Berlin.
HERMSDORF M51/J86	Schloss contains 200 chests of books from the Hamburg state library.
HIRSCHBERG ?	Catalogue of Prussian state library.

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HESSIA (cont'd)

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

MARK BRANDENBURG, MECKLENBURG and POLMERANIA

BAGGENDORF N55/P32	Material from Museum FUER DEUTSCHE VOLKSKUNDE, Berlin, in a private house.
BERLIN N53/475	Repositories in city area: 1. Falk Tower, 200 2. Flak Tower, FRIEDRICHSHAIN 3. Kaiser Friedrich Museum. 4. Deutsches Museum (North wing, new building). 5. Pergamum Museum (central portion, new building). 6. Vorderasiatisches Museum (South wing, new building). 7. Neues Museum. 8. Altes Museum. 9. National Galerie. 10. Museum fuer VOLKERKUNDE 11. Museum PRINZ ALBRECHT STR 7. 12. Museum f. VOLKERKUNDE, storage building in DAHLEM. 13. Free Mason's Lodge, SPLITTGERBERGASSE. 14. New State Mint. 15. Schloss CHARLOTTENBURG, cellarr. 16. New Reichsbank. 17. BAUAKADEMIE 18. AMARNA Court (New Museum) 19. Temple Court (New Museum) 20. Finance Office, NEANDER, JUDENSTRASSE.

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TANN L51/M62	Frau BREUNING, custodian for objects from Museum f. KUNST-HANDWERK, Frankfurt.
VOCKENHAUSEN L51/M47	BERTALOT, custodian for objects from SENCKENBERG Museum,
VOLLMERZ L51/N39	Nearby Schloss RAMHOLZ contains objects from Senckenberg Museum, Frankfurt.
WALDMICHELBACH ?	Objects from Frankfurt SENCKENBERG Museum in houses of Dr. Wolf, Dr. NIKLAS and Herr FALTER.
WEISBADEN K51/L29	Herr HEPP, HOF ADAMSTHAL near WIESBADEN; Objects from VOELKERMUSEUM, Frankfurt.
WINDECKEN L51/M88	Frankfurt Archives in the AMTSGERICHT.

MARKBRANDENBURG, MECKLENBURG and POMMERANIA

BAGGENDORF N55/P32	Material from Museum FUER DEUTSCHE VOLKSKUNDE, Berlin, in a private house.
BERLIN N53/Z75	Repositories in city area: 1. Falk Tower, 200 2. Flak Tower, FRIEDRICHSHAIN 3. Kaiser Friedrich Museum. 4. Deutsches Museum (North wing, new building). 5. Pergamum Museum (central portion, new building). 6. Vorderasiatisches Museum (South wing, new building). 7. Neues Museum. 8. Altes Museum. 9. National Galerie. 10. Museum fuer VOLKERKUNDE 11. Museum PRINZ ALBRECHT STR 7. 12. Museum f. VOLKERKUNDE, storage building in DAHLEM. 13. Free Mason's Lodge, SPLITTGERBERGASSE. 14. New State Mint. 15. Schloss CHARLOTTENBURG, cellarr. 16. New Reichsbank. 17. BAUAKADEMIE 18. AMARNA Court (New Museum) 19. Temple Court (New Museum) 20. Finance Office, NEANDER, JUDENSTRASSE. 21. Firm of ZELDER and PLATHEN, LITCHTENBERG. 22. SCHLOSS. 23. DOM, crypt.
LASSAN M54/T16	SCHLOSS BAUER von QUISTORP contains objects from Berlin Museum FUER VOLKERKUNDE.
OEGELN N53/V41	Warehouse contains furniture from Berlin SCHLOSS MUSEUM.
WAREN ?	In SOPHIENHOF, furniture and textililes from Berlin SCHLOSS MUSEUM and monuments of Egyptian Art from the National Museum, Berlin.

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HESSIA (cont'd)

FRANKFURT L51/M67	Objects from SENCKENBERG Museum at HESSLERSTR.9(Prof RICHTER).
FRIEDBERG L51/M78	Repository for library of Frankfurt University.
FRIEDRICHSHOF ?	Books from Frankfurt University Library.
GETTENBACH L51/N08	Objects from SENCKENBERG Museum, Frankfurt, in custody of Prince v. ISENBURG.
GLATTBACH ?/	In ODENWALD district. Objects from Frankfurt SENCKENBERG Museum in house of Frau RETTICH.
GLAUBURG L51/M99	Prof RICHTER has objects from SENCKENBERG Museum, Frankfurt.
HAMMELBACH L50/M71	On Baden border. Objects of Frankfurt SENCKENBERG Museum in house of Dr. GREIFENSTEIN.
HILDBURGHAUSEN M51/J10	VESTE HELDBURG, nearby, repository for VOELKER Museum, Frankfurt.
HUETTENGESAESS L51/M98	Objects from SENCKENBERG Museum, Frankfurt in custody of Frau LRDT.
HUNGEN L51/G80	Objects from SENCKENBURG Museum, Frankfurt, in GRUBE ABENDSTERN and GRUBE EISENKAUT.
KALTENBORN ?	Objects from Frankfurt Museum f. KUNSTHANDWERK in HAUS JORDEN.
KASSEL L52/G20	Castle belonging to Countess Margaret MIRBACH-SCHELL (the former Virginia O'BRIEN of San Francisco) about 40 miles from KASSEL is reported by the FBI to be a repository.
KONRADSDORF ?	Objects from SENCKENBERG Museum (FORSTMEISTER KUENANZ*
KRONBERG ?	Frankfurt city archives deposited with Frau HELMES, JAMINSTR. 3. BURG KRONBERG also contains Frankfurt archives.
LANGENSELBOLD L51/M97	Frankfurt archives in brewery.
LINDHEIM ?	Frankfurt archives here (DELANT*
MICHELNAU L51/G90	Objects from SENCKENBERG Museum, Frankfurt (SCHNEIDER and WILD).
MICHELSTADT L50/M92	Castle contains archives of Count ERBACH-FUERSTENAU. Has been inspected.

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

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FRANCONIA (cont'd)

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

HANNOVER

MOLSBURG L54/N33	Rathaus said to contain collection from the HELMS Museum, HARBURG.
VIERHERRENWALD a.d. NAHE ?	JAGDHAUS contains objects from Frankfurt STADTGESCH Museum.
WERNIGERODE M52/D16	A large shop is said to contain furniture from the Hamburg Museum für Kunst und Gewerbe.

HESSIA

AFFOLTERBACH L/50/M81	Objects from Frankfurt SENCKENBERG Museum with the following individuals BAUER, ELBERT, Wwe. REID, TRAUTMANN.
AMORBACH L50/N01	On Baden border. Castle of FUERST ZU LEININGEN at nearby ERNSTTHAL contains objects from the following Frankfurt Museums: STADTGESCH Museum, Museum f. VOR- u. FRUEHGESCHICHTE STAEDEL KUNSTINST. SCHLOSS AMORBACH used by the following Museums: GOETHE Museum, Mus. F. KUNSTHANDWERK, STAEDT GALERIE, STADT-GESCH Museum.
ASCHACH L51/N68	Castle of this name near KISSINGEN, repository for STADTGESCH Museum and the Archaeological Institute of Frankfurt.
ASSENHEIM L51/M78	SCHLOSS contains objects from Goethe Museum, Frankfurt.
BEERFELDEN L50/M80	On Baden Frontier. Objects from Frankfurt SENCKENBERG Museum in custody of W. SCHMUECKER and Graefl. Forstamt.
BIRSTEIN L51/N19	Objects from Goethe Museum, STADTGESCH. Museum, and Museum f. KUNSTHANDWERK in custody of Prince v. ISENBURG-BIRSTEIN.
BRUECKENAU L51/N49	Nearby Schloss ROSSBACH is repository for the following Frankfurt Museums: Goethe Museum, STADTGESCH. Museum, VOELKER Museum, STAEDEL Institute, Museum ff. KUNSTHANDWERK.
DIETENBERGEN ?	RIEGEL, custodian for objects from SENCKENBERG Museum, Frankfurt.
ECHZELL L51/M89	SCHLOSS contains objects from Goethe Museum and Museum f. KUNSTHANDWERK, Frankfurt.
EISENBACH L50/M93(?)	SCHLOSS contains objects from VOELKER Museum, Frankfurt.

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L54/033	HARBURG.
VIERHERRENWALD a.d. RHEIN ?	JAGDHAUS contains objects from Frankfurt STADTGESCH Museum.
WERNIGERODE M52/D16	A large shop is said to contain furniture from the Hamburg Museum für Kunst und Gewerbe.

HESSIA

AFFOLTERBACH L/50/M81	Objects from Frankfurt SENCKENBERG Museum with the following individuals BAUER, ELBERT, Mwe. HEID, TRAUTMANN.
AMORBACH L50/N01	On Baden border. Castle of FUERST ZU LEININGEN at nearby ERNSTTHAL contains objects from the following Frankfurt Museums: STADTGESCH Museum, Museum f. VOR- u. FRUEHGESCHICHTE STAEDEL KUNSTINST. SCHLOSS AMORBACH used by the following Museums: GOETHE Museum, Mus. F. KUNSTHANDWERK, STAEDT GALERIE, STADT-GESCH Museum.
ASCHACH L51/N68	Castle of this name near KISSINGEN, repository for STADTGESCH Museum and the Archaeological Institute of Frankfurt.
ASSENHEIM L51/M78	SCHLOSS contains objects from Goethe Museum, Frankfurt.
BEERFELDEN L50/M80	On Baden Frontier. Objects from Frankfurt SENCKENBERG Museum in custody of W. SCHNUECKER and Graefl. Forstamt.
BIRSTEIN L51/N19	Objects from Goethe Museum, STADTGESCH. Museum, and Museum f. KUNSTHANDWERK in custody of Prince v. ISENBURG-BIRSTEIN.
BRUECKENAU L51/N49	Nearby Schloss ROSSBACH is repository for the following Frankfurt Museums: Goethe Museum, STADTGESCH. Museum, VOELKER Museum, STAEDEL Institute, Museum ff. KUNSTHANDWERK.
DIETENBERGEN ?	RIEGEL, custodian for objects from SENCKENBERG Museum, Frankfurt.
ECHZELL L51/M89	SCHLOSS contains objects from Goethe Museum and Museum f. KUNSTHANDWERK, Frankfurt.
EISENBACH L50/M93(?)	SCHLOSS contains objects from VOELKER Museum, Frankfurt.
EPPSTEIN L51/M47	Dr. H. SCHMIDT, custodian for objects from SENCKENBERG Museum Frankfurt.
ERBACH L50/M91	Castle contains archives from Franfurt and Hesse-Darmstadt. Also arms collection. Has been inspected.
EYRICHSHOF M51/017	Art collection north of here (Information from XV Corps 14/4/45)
FAUERBACH L51/M79	Objects from SENCKENBERG Museum, Frankfurt, in GEMEINDE.
FISCHBACH L51/M73(?)	STEIN and RAUSCH are custodians for objects from SENCKENBERG Museum, Frankfurt.

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CZECHOSLOVAKIA

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

FRANCONIA

BAMBERG M50/024	Bank WUNDER and BAYERISCHE VEREINS Bank, repositories for Goethe Museum, Frankfurt.
BANZ M51/J67	Schloss used as repository for Germanic Museum, NURNBERG; Army Museum, Prague; COBURG Museum; Prussian State library; and from vacious churches nearby.
BRONNBACH L50/N32	Castle contains Frankfurt Archives. Kloster, a repository for VOELKER Museum and the Museum f. KUNSTHANDWERK, Frankfurt.
BURG SINN L51/N37	ALTES u. NEUES SCHLOSS, repository for STADTGESCH Museum and Museum f. KUNSTHANDWERK, Frankfurt.
CAMBURG L50	Count WESTERHOLT, custodian for objects from the following Frankfurt Museums: Goethe Museum, Stadtgesch Museum and Voelker Museum.
COBURG (Vicinity of) M51/028	SPARKASSE at NEUSTADT, and SCHLOSS HELDRITT, repositories for Museum f. KUNSTHANDWERK, Frankfurt. Schloss MITWITZ contains objects from VOELKER Museum and archives from Frankfurt. Schloss TAMBACH: Objects from Schloss CALLENBERG and Schloss ROSENAU stored here.
GREDING M50/T65	Two caves contain material from Germanic Museum, NURNBERG.
KLEIN RINDERFELD L50/N52	House No 99 of HERR ZEHE has pain tings from the WURZBURG Museum.
LAUDENBACH L50/N02	Castle contains objects from Frankfurt. Museum f. Kunsthandwerk, the Stadtgesch Museum amd Frankfurt archives.
LICHTENFELS M51/037	Schloss TRIEB, nearby, repository for Museum f. KUNSTHANDWERK Frankfurt.
LUDWIGSTADT M51/J51	Nearby castle (4 km West) contains photographic equipment and flags of German state. Also objects of art.
MARKTHEIDENFELD L50/N34	Nearby FORSTHAUS NEUE DIANA, repository for STADTGESCH Museum and the Archaeological Institute of Frankfurt. Nearby Schloss TRIEFENSTEIN contains Frankfurt Archives.
MERGENTHEIM L50	WOLKSBAND, repository for Goethe Museum, Frankfurt.
NEDENSDORF O 3073	Small hotel reported to contain archives from Cologne and Wurzburg, objects from various Cologne Museums.

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M50/G24	Goethe Museum, Frankfurt.
BANZ M51/J67	Schloss used as repository for Germanic Museum, NURNBERG; Army Museum, Prague; COBURG Museum; Prussian State library; and from various churches nearby.
BRONNBACH L50/N32	Castle contains Frankfurt Archives. Kloster, a repository for VOELKER Museum and the Museum f. KUNSTHANDWERK, Frankfurt.
BURG SINN L51/N37	ALTES u. NEUES SCHLOSS, repository for STADTGESCH Museum and Museum f. KUNSTHANDWERK, Frankfurt.
CAMBURG L50	Count WESTERHOLT, custodian for objects from the following Frankfurt Museums: Goethe Museum, Stadtgesch Museum and Voelker Museum.
COBURG (Vicinity of) M51/028	SCHLOSS at NEUSTADT, and SCHLOSS HELDRITT, repositories for Museum f. KUNSTHANDWERK, Frankfurt. Schloss MITWITZ contains objects from VOELKER Museum and archives from Frankfurt. Schloss TAMBACH: Objects from Schloss CALLENBERG and Schloss ROSENAU stored here.
CREDING M50/T65	Two caves contain material from Germanic Museum, NURNBERG.
KLEIN RINDERFELD L50/N52	House No 99 of HERR ZEHE has paintings from the WURZBURG Museum.
LAUDENBACH L50/N02	Castle contains objects from Frankfurt, Museum f. Kunsthandwerk, the Stadtgesch Museum and Frankfurt archives.
LICHTENFELS M51/037	Schloss TRIEB, nearby, repository for Museum f. KUNSTHANDWERK Frankfurt.
LUDWIGSTADT M51/J51	Nearby castle (4 km West) contains photographic equipment and flags of German state. Also objects of art.
MARKTHEIDENFELD L50/N34	Nearby FORSTHAUS NEUE DIANA, repository for STADTGESCH Museum and the Archaeological Institute of Frankfurt. Nearby Schloss TRIEFENSTEIN contains Frankfurt Archives.
MERGENTHEIM L50	WOLFSBRAND, repository for Goethe Museum, Frankfurt.
NEDENSDORF O 3073	Small hotel reported to contain archives from Cologne and Wurzburg, objects from various Cologne Museums.
NURNBERG M50/N04 ROTHENBURG	Schloss ULLSTADT, nearby, repository for VOELKER Museum and Museum f. KUNSTHANDWERK, Frankfurt. Nearby Schloss GEBSATTEL, repository for VOELKER Museum, Frankfurt. Rathaus of UFFENHEIM contains books, pictures and manuscripts, supposedly property of NSDAP.
RUEDENHAUSEN M50/N83	Castle, repository for STADTGESCH Museum and Museum f. KUNSTHANDWERK, Frankfurt.
STADTSTEINACH M51/067	Training barracks contain many oriental rugs, presumably loot.
TIRSCHENREUTH N50/P35.	Gemeind contains paintings from Church of EGER.

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MARNBACH
M48/Y51 — Nearby, Schloss HIRSCHBERG: Paintings belonging to Bavar[illegible] state on walls. Books from Munich state library and furniture from BERNHEIMER collection in outbuildings. Has been inspected.

MONHEIM
M49/T28 — Castle contains works of art brom Augsburg.

MUNICH
M49/Y85 — FUHRERBAU-PARTEIHAUS contains letters and HITLER'S personal collection (Inspected).

NEUBURG a.d. KAMEL
N49/X94 — Castle contains works of art from Augsburg.

OBERNDORF
M49/T31 — FUGER Schloss contains FUGGEREI records and archives from City of MUNICH (12 Armd Div, 25 May 45). Schloss LICHTENEGG, repository for STADTGESCH. Museum, Frankfurt.

OSTERBERG
L49/X85 — Castle of MALSEN-PONICKAU contains art from ULM Museum.

PAEHL
M48/Y57 — Castle contains material from Propaganda Ministry.

PLANEGG
M49/Y74 — Castle of THEO von HIRSCH may contain loot of CHRISTIAN WEBER.

REGENSBURG
U1855 — Church objects from Prague evacuated from here to Frankfurt.

ROGGENBURG
? — Convent contains works of art from AUGSBURG.

SEEFELD
M49/[illegible]54 — Repository of National Museum, MUNICH Dr. Doering, custodian.

SEESHAUPT
M48/Y62 — Schloss SEESHEIDT contains cases of books belonging to Munich STADTBIBLIOTHEK and to private owners.

THURN
M49/691 — Schloss THURN and TAXIS contains only family objects.

TRAUNSTEIN
N48/[illegible]63 — Kloster SEEON, nearby, repository for VOELKER Museum, Frankfurt.

UNTERLIEZHEIM
M49/T07 — Parsonage contains art objects from AUGSBURG.

UNTERSTEIN (BERCHTESGADEN)
N48/Z90 — Goering collection here.

UNTERWITTELSBACH
M49/Y52 — Castle contains works of art from AUGSBURG.

WALDCUT MERGENTHAU
M49/Y41 — Castle contains works of art from AUGSBURG.

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OBERNDORF M49/T31	FUGER Schloss contains FUGGEREI records and archives from City of MUNICH (12 Armd Div, 25 May 45). Schloss LICHTENEGG, repository for STADTGESCH. Museum, Frankfurt.
OSTERBERG L49/X85	Castle of MALSEN-PONICKAU contains art from ULM Museum.
PAEHL M48/Y57	Castle contains material from Propaganda Ministry.
PLANEGG M49/Y74	Castle of THEO von HIRSCH may contain loot of CHRISTIAN WEBER.
REGENSBURG U1855	Church objects from Prague evacuated from here to Frankfurt.
ROGGENBURG ?	Convent contains works of art from AUGSBURG.
SEEFELD M49/Y54	Repository of National Museum, MUNICH Dr. Doering, custodian.
SEESHAUPT M48/Y62	Schloss SEESHEIDT contains cases of books belonging to Munich STADTBIBLIOTHEK and to private owners.
THURN M49/691	Schloss THURN and TAXIS contains only family objects.
TRAUNSTEIN M48/Z63	Kloster SEEON, nearby, repository for VOELKER Museum, Frankfurt.
UNTERLIEZHEIM M49/T07	Parsonage contains art objects from AUGSBURG.
UNTERSTEIN (BERCHTESGADEN) N48/Z90	Goering collection here.
UNTERWITTELSBACH M49/Y52	Castle contains works of art from AUGSBURG.
WALDGUT MERGENTHAU M49/Y41	Castle contains works of art from AUGSBURG.
WALDMUENCHEN N50/V69	GRENSLAND Hotel contains paintings etc., belonging to Heinrich HOFFMANN.
WALLERSTEIN M49/T03	OETTINGEN-WALLERSTEIN and MAIHINGEN archives.
WASSERBURG M49/Z35	Valuable books and paintings from Munich reported here.
WELTENBURG M49/W04	Municipal archives from KELHEIM in Kloster.
WEYHERN M49/Y52	Castle contains works of art from AUGSBURG.
WURM SEE M48/Y658316	Old records of City of MUNICH and many books from MUNICH libraries are under guard here (Information, XXI Corps, 12 May 45).

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UPPER & LOWER BAVARIA AND LOWER PALITINATE

EINBURG M48/Z04	Castle containing art treasures and Gestapo records.
AMMERLAND	Castle of Prince WITTGENSTEIN contains material evacuated from STADTARCHIV, Munich. Has been inspected.
ANDECHS M48/Y57	KLOSTER contains 20,000 books from Benedictine order, Munich, sculptures and tapestries from Bavarian National Museum. Has been inspected.
BAD TOLZ M48/Y81	LENGGRIES, 6 miles from BAD TOLZ. Castle HOHENBURG, contains Nazi records, works of art from Munich PINAKOTHEK.
BERNRIED M48/Y66	Once was repository for City of AUGSBURG. Now evacuated.
BIRCHHOLZ M48/Y72	Information from unknown source reports "millions of dollars worth of works of art" here.
BURGHAUSEN M49/276	Castle at BURGHAUSEN AN DER SALZACH on the border of Tirol about 130 km from Munich, reported by Det. FLF3 to contain musical instruments and manuscripts.
DIESSEN M48/Y33	C/W reports that French art objects are in KLOSTER ANDECHS near DIESSEN (station, SCHONDORF) on AMMERSEE.
ERING M49/V08	Schloss said to contain art treasures.
EURASBURG M48/Y72	Castle a large repository for Munich archives. Has been inspected.
FRIEDBERG M49/Y47	Castle between WEIHERN and EGLENBURG contains objects of art, probably belonging to AUGSBURG Museum. Has been inspected.
GREIFENBERG M49/Y49	Castle contains 100 items from Museum of LANDSBERG a/LECH. Has been inspected.
GUFLHAM M49/Z66	HOFFMANN'S house and neighboring farms contain 78 paintings from his collection.
HALDENWANG M48/Z95	Castle contains works of art from AUGSBURG.
HAUNSHEIM M49/894	Castle contains works of art from AUGSBURG.
HOCHSTADT a/DONAU	Castle contains Russian (Cossack) art collections. (SHAEF report May 45).
HOEGLWORTH Z821262	XV Corps reports art treasures in church and adjacent buildings from MUNICH (19 May 45).
HOHENSCHWANGAU M48/D28	Castle contains objects belonging to WITTELSBACH family.
KAMMER	Said to be a repository.

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M48/Y66	Once was repository for City of AUGSBURG. Now evacuated.
BIRCHHOLZ M48/Y72	Information from unknown source reports "millions of dollars worth of works of art" here.
BURGHAUSEN M49/276	Castle at BURGHAUSEN AN DER SALZACH on the border of Tirol about 130 km from Munich, reported by Det. F1F3 to contain musical instruments and manuscripts.
DIESSEN M48/Y33	C/W reports that French art objects are in KLOSTER ANDECHS near DIESSEN (station, SCHONDORF) on AMMERSEE.
ERING M49/V08	Schloss said to contain art treasures.
EURASBURG M48/Y72	Castle a large repository for Munich archives. Has been inspected.
FRIEDBERG M49/Y47	Castle between WEIHERN and ECKENBURG contains objects of art, probably belonging to AUGSBURG Museum. Has been inspected.
GREIFENBERG M49/Y49	Castle contains 100 items from Museum of LANDSBERG a/LECH. Has been inspected.
GUFLHAM M49/266	HOFFMANN'S house and neighboring farms contain 78 paintings from his collection.
HALDENWANG M48/X95	Castle contains works of art from AUGSBURG.
HAUNSHEIM M49/094	Castle contains works of art from AUGSBURG.
HOCHSTADT a/DONAU	Castle contains Russian (Cossack) art collections. (SHAEF report May 45).
HOEGLWORTH Z821262	XV Corps reports art treasures in church and adjacent buildings from MUNICH (19 May 45).
HOHENSCHWANGAU M48/D28	Castle contains objects belonging to WITTELSBACH family.
KAMMER V374446	Said to be a repository.
KELHEIM M49/W04	Forty cases of a shipment believed by HITTLER to Max BAUER reported here.
LANDSHUT M49/U20	BURG FRAUNITZ Castle contains state and Munich archives.
LEUTSTETTEN M49/Y71	Castle of RUPPRECHT of Bavaria may contain loot acquired by CHRISTIAN WEBER.
MAIHINGEN M49/T04	Library of Prince of WALLERSTEIN im the castle.

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BADEN

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

1592

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L50/R96

HINTERSEE
N48/Z80

HIRSCHHORN a/N
L50/R89

KLEIN HEUBACH
L50/N02

MANNHEIM
L50/M50

NECKARSTEINACH
L50/R79

SCHWETZINGEN
L50/R69

SINZHEIM
L50/R87

TOLTMOOS AU
K48/W10

WALDENBURG
L50/S39

LANGRITH (B236190) near HINTERSEE. House of [illegible]
paintings from Rome (Information XV Corps, 31 May 45).

Objects from Frankfurt SENCKENBERG Museum.

Castle contains FRANKFURT Museum furniture and decorative arts. Has been inspected.

Castle: contains library and works of art. KUNSTHALLE: Basement contains large works of art. Has been inspected.

SCHLOSS MARSBERG contains objects from MANNHEIM Museum and from HEIDELBERG private collections. Has been inspected.

Castle contains works of art from MANNHEIM.

1592

Schloss SCHONBERG (Graf v. Degenfeld) contains objects from VOELLER Museum and Museum f. KUNSTHANDWERK of Frankfurt.

Works of art have been found in the house and adjoining sheds of Frau EMIL ZOELLER.

Castle contained treasures burned by SS. Archives from HEILBRONN in hands of Mil Gov.

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AUSTRIA

BAD ISCHL N48/A41	Salt mine at LAUFEN, nearby, the official repository for the Vienna Museums. Dr. LUITHLEN, resident custodian.
GAISERN N48/XV4111	Salt mine south of BAD ISCHL said to contain works of art. (Information, XV Corps, 22 May 45).
GARJISCH ?	Archives of Bavarian REICHSMINISTERIUM dating from 16th century to 1918.
HALLEIN N48/V01	The WOLF DIETRICH STOLLEN of the mine contains 542 cases of the Art History library of the KAISER WILHELM INSTITUT. The custodian, HINZE, lives in HALLEIN.
KEFERMARKT (near FREISTADT)049/XR0306	Archives from Linz in the Schloss.
KLAGENFURT 7B/D28	Monastery at TANZENBERG nearby contains 3,000 crates of books and lott from western countries.
KLESSHEIM N48/W29425	Schloss reported used as repository for looted works of art.
KOGL N49/V24	Large repository of loot.
LAMPRECHTSHAUSEN N48/Z84	37 cases of books from KULTURWISSENSCHAFTLICHE BIBLIOTHEK DES WILHELM INSTITUT is in the Church of LAUTERBACH nearby.
LICHTENBERG N48/E86	Castle contains objects from SALZBURG Museum, local documents, and books from the KAISER WILHELM Institute, Rome. Has been inspected.
MEHRBRAU (?) (nr. BREGENZ L48/WC4980	Paintings and archives from Monastery of GRUESSAU.
MITTERSILL N48/E56	Repository for documents, etc. (SHAEF report, May 45).
NEUMARKT N48/V10	Schloss SIGHARTSTEIN, an evacuation point for music collections, scores, etc.
SAALFELDEN N48/E88	Schloss LICHTENBERG nearby contains 300 cases of KULTURWISSEN-SCHAFTLICHE BIBLIOTHEK DES WILHELM INSTITUT. The Landes-konservator HUETTER at SALZBURG could give information.
SILTZ M48/D45	Castle BERGUNG PETERSBURG reported as a repository.
SCHAAN L48/Q26052	Residence of Herr Rudolf RUSCHEWEYH who bought works of art in Paris.
SITZENBERG-REIDLING 049/WR 9702	Works of art from Rome reported despatched here.
SPITZ	

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SAALFELDEN N48/E88	Schloss LICHTENBERG nearby contains 300 cases of KULTURWISSEN-SCHAFTLICHE BIBLIOTHEK DES WILHELM INSTITUT. The Landes-konservator HUETTER at SALZBURG could give information.
SILTZ M48/D45	Castle BERGUNG PETERSBURG reported as a repository.
SCHAAN L48/QZ6052	Residence of Herr Rudolf RUSCHEWEYH who bought works of art in Paris.
SITZENBERG-REIDLING 049/WR 9702	Works of art from Rome reported despatched here.
SPITAL V9617	In monastery: library and archives from Budapest.
ST. AGATHA b/ GOISERN V4229	In the Potter inn, paintings owned by HITLER - mostly German and Austrian 19th century.
STAMS M48/D45	Art treasures reported here.
VIENNA 049/X49	Museum VERWALTUNG, pictures from BIEL Gallery BELVEDERE, paintings from the MELDORF Museum. Tablets from Berlin SCHLOSS MUSEUM in the Palace of Prince DIETRICHSTEIN.
WERFEN N48/X-1090	Berlin libraries evacuated to SCHLOSS HOHEN-WERFEN. Train containing Hungarian Museum objects there (Inspected).

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Rusk

SECRET

SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Division

SHAEF/G-5/IA/751

APO 757
June 1945

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

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

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

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

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

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

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FRANCONIA (INCLUDING MAINTRANKEN (Cont'd)

[illegible]AIBACH L50/[illegible]N7947	Owner: Gracfin SCHOENBRUNN. Depot for [illegible]ALRAF-RICHARTZ Museum, Cologne and several private collections including that of RIBBENTROP.
[illegible]TLDBURG 51/019	Schloss. Works from Cologne Churches.
[illegible]E[illegible]RUCK [illegible]50/060	NSDAP archives, formerly in the "BRAUNE HAUS", NUERNB reported moved to SCHLOSS HEINFELD, 2 mi. S.W. of HERSBRUCK.
[illegible]ORSBACH	near Nurnberg, village used to store books, etc., from Nurnberg.
[illegible]ERLST[illegible]DT 150/[illegible]N4553	Egyptian objects here. Inspected.
KIPFENBERG M49/[illegible]T 6845	Works of art deposited in Castle.
KLEIN NEUBACH L50/5735	Art repository in Castle.
KULMBACH M51/067	SCHLOSS PL[illegible]SENBURG, nearby, contains repository
MEMMELSDURF M50/035	Valuable parcels from B[illegible]YRISCHE ST[illegible]TSBIBLIOTHEK at B[illegible]MBERG in farm SE[illegible]HOF.
MISSENGEN	Schloss Rossheim. Property of Baron Thungen, art objects from Frankfurt am Main. Schloss Zeithofs, property of anpther Baron Nussengen has repository of museum art.
NEDENSDORF ?	Between B[illegible]MBERG and LICHTENFELS, near B[illegible]NZ. Dance hall containing large photographic Archives and Kunstgewerbe mate ial.
NEUH[illegible]US M50.W07522	SCHLOSS VELDENSTEIN. contains part of Goering's coll.
NURNBERG M50/NO[illegible]	P/W reports caves under the BURG in which [illegible]

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[illegible]	reported moved to SCHLOSS MEITENFELD, 2 mi. S.W. of HERSBRUCK.
ÖRSBACH	near Nurnberg, village used to store books, etc., from Nurnberg.
ARLSTADT 150/TN4553	Egyptian objects here. Inspected.
KIPFENBERG M49/PT 6845	Works of Art deposited in Castle.
KLEIN NEUBACH L50/5735	Art repository in Castle.
KULMBACH M51/067	SCHLOSS PLASSENBURG, nearby, contains repoitory
MEMMELSDURF M50/035	Valuable parcels from BAYRISCHE STAATSBIBLIOTHEK at BAMBERG in farm SEEHOF.
MISSENGEN	Schloss Rossheim. Property of Baron Thüngen, art objects from Frankfurt am Main. Schloss Zeithofs, property of anpther Baron Nussengen has repository of museum art.
NEDENSDORF ?	Between BAMBERG and LICHTENFELS, near BANZ. Dance hall containing large photographic Archives and Kunstgewerbe material.
NEUHAUS M50.W07522	SCHLOSS VELDENSTEIN. contains part of Goering's coll.
NURNBERG M50/N04.	P/W reports caves under the BURG in which art treasures from GERMANISHES MUSEUM, from various NURNBERG churches and from the MUNICH Museum are store Access to the storage halls is gained through the cell of the house of M.L. MEISTER BITTERAUE, third house on N. side of OBERE SCHMIEDGASSE when entering from W. (GSGS 4480/NURNBERG/G-5) KLOSTER LANGENZENN near NURNBERG contains a repository Material from GERMANISCHES Museum reported in the GEBIETSFUEHRER SCHULE, CADOLZBURG.
OBERSCHWARZACH M50/TN 9657	Schloss near HASFURT, contains collections from Kunstgewerbe Museum and Archives of WURZBURG.

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SECRET

CZECHO-SLOVAKIA

BUDWEIS — Storage repositories reported here and in nearby villages.

HOHENFURTH ? — Monastery reported to contain works of art and precious stones taken from Holland.

HOHENMAUD ? — Cloister reported as repository of objects from LINZ.

FELDSBERG — In the Chateau of FELDSBERG and EISGRUB, part of the Liechtenstein Library and furnitures.

REISACH N50/P35 — Captured enemy telegram of recent date indicates that archives have been shipped to KLOSTER REISACH for storage.

ROUDNICE — (RAUDNITZ) Castle of Princes LOBKOWICZ contains important art coll

FRANCONIA (INCLUDING MAINFRANKEN)

BAMBERG M50/027 — Bayrische Staatsbibliothek (Jesuitenstrasse) Staatsarchiv (Mainstrasse) Much material evacuated. Can obtain information from Dr. Hoffman, director of Archives, 19, Mainstrasse, BAMBURG.

BANZ M51/J67 — KLOSTER used as repository for Ministry of Education records.

BAYREUTH M50/075 — Nearby SCHLOSS ERMITAGE contains a reposifcty (captured enemy document.)

BRONNBACH L50/N3125 — Cistercian Abbey contains objects from Cologne Museums. SCHLOSS IN BRONNBACH, Paints. Dr. EWALD, Director of Rheinischer Museum.

COLMBERG bei ANSBACH L50/N34. — A Rosenberg Repository. Contains mostly objects looted from Eastern Europe.

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LINDENBURG	In the Chateau of FELDSBERG and EISGRUB, part of the Liechtenstein Library and furnitures.
REISACH N50/P35	Captured enemy telegram of recnt date indicates that archives have been shipped to KLOSTER REISACH for storage.
ROUDNICE	(RAUDNITZ) Castle of Princes LOBKOWICZ contains important art coll

FRANCONIA (INCLUDING MAINFRANKEN)

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BANZ M51/J67	KLOSTER used as repository for Ministry of Education records.
BAYREUTH M50/075	Nearby SCHLOSS ERMITAGE contains a reposifoty (captured enemy document.)
BRONNBACH L50/N3125	Cistercian Abbey contains objects from Cologne Museums. SCHLOSS IN BRONNBACH, Paints. Dr. EWALD, Director of Rheinischer Museum.
COLMBERG bei ANSBACH L50/N34.	A Rosenberg Repository. Contains mostly objects looted from Eastern Europe.
EBERSDORF M51/W03785.	Castle contains drums from a war museum and books of University of KOENIGSBERG
EICHSTATT M49/T53	Repository in the WILLIBALDSBURG. Bavarian State archiv evacuated here.
ELINGEN M50/T35	near Weissenburg (3 km N) Akademie des Bildendekunst evacuated here from Nurnberg.

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STARNBERG M48/Y83	Schloss. Owner: ?. P.W. Uchlacker states that part of the art treasures of the Munich Museum are housed here. Castle of Ludwig II (probably Schloss Berg or Schloss Posenhofen) Gestapo Archives. Residence of Marshall Spernle and various military Headquarters. Repository in KLOSTER AUGKIRCHEN.
TAUBENBERG M48/C99	(hill situated about 5 km NW of MOOSBACH. Suspected underground repositories..
TEGERNSEE M48/Z00	Paintings from the Alte Pinacothek at Munich are reported to be stored in underground cellars here and that they are in very poor condition. Works of Art purchased in Paris sent to Frau Lindpaint Tegernsee bei Seeberg Oberbayern (Haus 173). Parts of Bavarian State Library, Univ. Library and Art Library reported stored in private houses.
TRAUNSTEIN N48/Z63	Repositories at Kloster MARIA ECK and at KLOSTER HOEGLWOERTH. (captured enemy documents).
TREUCHTLINGEN M49/T34	Schloss property of von Gemmingen family, reported to be a repository.
TUTZING M48/Y62	Repository in SCHLOSS GARATSHAUSEN nearby. (captured enemy documents).
UNTER DISSEN M49/UX3480	Schloss contains 19th and 20th century paintings from Cologne.
VELDEN M49/Z38	Schloss Feldstein near Neuhaus a.d. Pregnitz. Property of Goering.
VORDENE KAISER	(between MUNICH and KUFSTEIN) SE Jenbach in UNLINE INTALL. Storage diggings.
WERCHELSTERN GEBIRGE (near Kufstein) M48/Z20	near Beterisch-Zell. Reported Under ground storage.
WESSOBRUNN	Catholic parish office used as repository. (captured

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TAUBENBERG M48/C99	(hill situated about 5 km NW of MOOSBACH. Suspected underground repositories..
TEGERNSEE M48/Z00	Paintings from the Alte Pinacothek at Munich are reported to be stored in underground cellars here and that they are in very poor condition. Works of Art purchased in Paris sent to Frau Lindpaint Tegernsee bei Seeberg Oberbayern (Haus 173). Parts of Bavarian State Library, Univ. Library and Art Library reported stored in private houses.
TRAUNSTEIN N48/Z63	Repositories at Kloster MARIA EICK and at KLOSTER HOEGLWOERTH. (captured enemy documents).
TREUCHTLINGEN M49/T34	Schloss property of von Gumbinnen family, reported to be a repository.
TUTZING M48/Y62	Repository in SCHLOSS GARATSHAUSEN nearby. (captured enemy documents). 1589
UNTER DISSEN M49/VX3480	Schloss contains 19th and 20th century paintings from Cologne.
VELDEN M49/Z38	Schloss Feldstein near Neuhaus a.d. Pregnitz. Property of Goering.
VORDENE KAISER	(between MUNICH and KUFSTEIN) SE Jenbach in UNLINE INTALL. Storage diggings.
WERCHELSTERN GEBIRGE (near Kufstein) M48/Z20	near Beterisch-Zell. Reported Under ground storage.
WESSOBRUNN M48/Y42	Catholic parish office used as repository. (captured enemy documents).
WIESMUEHL N49/Z74	House of OEKONOMIERAT WIESER used as repository. (Captured enemy documents).
ZANDT N50/WN67	Schloss, property of Grand Ducal family of HESSEN, DARMSTADT, contains collection of miniatures and a HOLBEIN "Madonna".
ZELLSEE L48/W/90(?)	Pictures from the Bavarian National Museum in the BOERIESSCHE TEICHVERWALTUNG at ZELLSEE near WEILHEIM (captured enemy documents.

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OBER[illegible]U
M48/D49

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

OBER[illegible]UDORF am INN
M48/Z30)?
GSGS 4416-
G/6/Z3303

Archives of Kunstschutz in the villa of Prof. Von BISSING, Egyptologist.
House of Dr. Fritz Frewersdorf, Director of the Depa ment of Roman-German Antiquity in the Wallraf-Richar Museum, Cologne.

ORT[illegible]BURG
M49/[illegible]00

Repository in SCHLOSS (Captured enemy document)

OTTOBEUREN
L48/X93

Benedictine monastery used as repository (captured enemy document).

PASSAU
N49/[illegible]21

BURG OBERHAUS reported used as sotrage for MUNICH libraries.

PASSING
M49/Y75(?)

Archives of the Foreign Office

PF[illegible]FENHOFEN
M49/Y79(?)

Repository in ABTEI SCHEYERN. (Captred enemy documen

POLLING
M48/Y51

Repository for pictures from SCH[illegible]CK GALERIE, Munich (Captured enemy document)

PULLING
M49/Y98

N of Munich. Nazi Archives.

RIEDLINGEN
M49/T04

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

ROSENHEIM
M48/Z22

[illegible]TTERING, nearby, contains repository in Schloss.

ROTTENBURCH
m48/Y40

Repository in parish house (captured enemy document)

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M48/Z30)? GSGS 4416- G/6/Z3303	Archives of Kunstschutz in the villa of Prof. Von BISSING, Egyptologist. House of Dr. Fritz Frewersdorf, Director of the Depa ment of Roman-German Antiquity in the Wallraf-Richar Museum, Cologne.
ORTENBURG M49/Y00	Repository in SCHLOSS (Captured enemy document)
OTTOBEUREN L48/X93	Benedictine monastery used as repository (captured enemy document).
PASSAU N49/Y21	BURG OBERHAUS reported used as sotrage for MUNICH libraries.
PASSING M49/Y75(?)	Archives of the Foreign Office
PFAFFENHOFEN M49/Y79(?)	Repository in ABTEI SCHEYERN. (Captred enemy documen
POLLING M48/Y51	Repository for pictures from SCHACK GALERIE, Munich (Captured enemy document)
PULLING M49/Y98	N of Munich. Nazi Archives.
RIEDLINGEN M49/T04	on the Danube, S of Ehingen. Plans were said to hav been made in Sep 42 to evaucated part of the Gewerbe Muscum at Stuttgart to Riedlingen.
ROSENHEIM M48/Z22	AMTERING, nearby, contains repository in Schloss.
ROTTENBURCH m48/Y40	Repository in parish house (captured enemy document)
ST VEIT a.d. ROTT	Repository at KLOSTER NEUMARKT. (captured enemy document)
SCHLIERSEE M48/Z11	Works of art purchased in Paris were sent to Fishh Nowhaus bei Schliersee which may be indication in certain instances of repositories: HAUSHAM, north of Schliersee, said to be a repository for NSDAP files.

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SECRET

JETTINGEN
M49/Y08 or
L49/Y79

Parish house at JETTRLUSEN near JETTINGEN contains repository. (Captured enemy documents).

KLOSTER H LEGEILE
N49/U83

(between Oslinhokeen and Deggensdorf) reported depot of important party archives.

KLOSTER MEHRENAU
L48/C48

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

KLOSTER SCHWEIKELBERG

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

KOCHEL
M48/Y70

(am Kochel-See) (M48/Y6302) 30 miles N of Innsbruck, the mines are said to have stored in them an extensi collection of art treasures.

KOGL
N49/U75

at NE edge of the Schwarzacher Wald - map ref 1/100,(V & U 790572). One of the deposits for works of art collected by the Einsatzstab Rosenberg is said to be at Kogl.

LANDSHUT
M49/U20

Near by SCHLOSS TRAUSNITZ contains repository. (Captured enemy document).

MIESBACH
M48/Z01

Repository for NSDAP files (G-2 Report No 1583

MOOSBURG
M49/Z19

Art repository at Schloss BUECKBERG near MOOSBURG. (Captured enemy document).

MUEHLDORF?
M49/Z46

(possibly MUHLDORFER HART)
State archives.

MUNICH
M49/Y85.

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

MURNAU
M48/Y50

(near Staffelsee) Occupied by Mussolini, after the former owner Baron Hirschberg had been dispossessed. (The china and silver were taken over with the castle

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L48/C48	Cistercian cloister, important paintings evacuated h
KLOSTER SCHWEIKELBERG	KLOSTER Schweikelsberg near Passau, reporte depot of party archives of great importance.
KOCHEL M48/Y70	(am Kochel-See) (M48/Y6202) 30 miles N of Innsbruck, the mines are said to have stored in them an extensi collection of art treasures.
KOGL N49/U75	at NE edge of the Schwarzacher Wald - map ref 1/100,(V & U 790572). One of the deposits for works of art collected by the Einsatzstab Rosenberg is said to be at Kogl.
LANDSHUT M49/U20	Near by SCHLOSS TRAUSMITZ contains repository. (Captured enemy document).
MIESBACH M48/Z01	Repository for NSDAP files (G-2 Report No 1583
MOOSBURG M49/Z19	Art repository at Schloss BUECKBERG near MOOSBURG. (Captured enemy document).
MUEHLDORF? N49/Z46	(possibly MUHLDORFER HART) State archives.
MUNICH M49/Y85.	corner of Elisabethstr. and Dachaues tra., opposite the University Zoological Institute is reported to have a shelter for libraries and art collections.
MURNAU M48/Y50	(near Staffelsee) Occupied by Mussolini, after the former owner Baron Hirschberg had been dispossessed. (The china and silver were taken over with the castle and Hirschberg received in return Jewish expropriated property). Contains many works 'borrowed' from Bavarian state museums and galleries against the will of Dr. Buchner.
NEUSCHWANSTEIN	near Fussen. A very important Rosenberg repository. Has been visi and is under guard. The complete records of the Rosenberg organization are here, and they include ar itemized list of every object which passed through their hands, as well as a photograph of every object.
NOERDLINGEN M49/T03.	SCHLOSS BALDEN, near NOERDLINGEN, reported as used fo storage purposes.

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

SECRET

CHIEMSEE
N50/U58

Some property of the Grand Ducal family of HESSEN-DARMSTADT including the miniature collection and HOLBEIN Madonna at SCHLOSS ERNDT b/CHIEMSEE, OBER PFALZ.

CHIEMSEE
N48/Z53

Herrenchiemsee. An island in CHIEMSEE. Contains many cases of works of art. Has been visited and is under guard.

DIETRICHZELL
M48/Y82

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

EGGLKOFEN
M49/U80

EGGLKOFEN, Schloss (near Landshut). Owner: Gräfin Montgelas. Has housed parts of the Bayrisches Staatsarchiv and the Archiv of the University of Munic since the summer of 1942.
Pictures and historical figures, property of the Grand Ducal family of HESSEN-DARMSTADT are at SCHLOSS ELM (Count MONTGELAS) near EGGLKOFEN.

EHINGEN
L49/X46

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

ETTAL
M48/D59

KLOSTER said to be used for storage of STAATSBIBLIOTH MUNICH.

FREISING
M49/Y98

Nazi archives.

GEMUND

Part of Bavarian State Library, Univ. Library, and Army Library reported stored in private houses.

GEROLZHOFEN
M50/N84

Repository nearbt in the FORSTAMT of OBERSCHWARZACH (captured enemy document)

GRIESSENBACH
M49/U31

Repository reported here. (Captured enemy document).

GRUNWALD am ISAR (S of Munich) Government requisitions (Archives ?).

HERRSCHING
M48/Y53

Benedictine abbey of ANDECHS used as repository. (Captured enemy documents).

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since the Summer of 1944.

EGGLKOFEN
M49/U30

EGGLKOFEN, Schloss (near Landshut). Owner: Gräfin Montgelas. Has housed parts of the Bayrisches Staatsarchiv and the Archiv of the University of Munic since the summer of 1942.
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HERRSCHING
M48/Y53

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HINTENSEE
N48/Z90

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

HOHENASCHAU
N49/Z46

Art and archives from Munich.

HOHENBURG
M48/Y80

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

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

SECRET

UPPER AND LOWER BAVARIA AND UPPER PALITINATE

AMSTETTEN L49/X59	One of the deposits for works of art collected by the Einsatzstab Rosenberg at SCHLOSS SEISNESS near Amstet
ARNSDORF	Pictures and furniture in SCHLOSS ARNSDORF, NIEDERBAY (G-5., A-1)
AUGSBURG M49/Y37	One of the deposits for works of art collected by the Einsatzstab Rosenberg is said to be at AUGSBURG. Repository at WELLENBURG nearby, in the FUGGER House.
BAD AIBLING M48/Z12	near Mosenheim SE of Munich. Evacuated hospitals said to be continued for storage of non-medical matter.
BAD KISSINGEN L51/N58	Schloss ZEITLOFS, owned by Baron Thüngen, is one of several storage places for evacuated libraries and archives. Near town. Schloss ROSSBACH, owned by Baron Thüngen, cousin of above, contains most of FRANKFURT Museum contents. Near town.
BAD SCHACHEN L48/048	(5km E of Lindau Bodensee). Finance and Economic Ministries archives.
BAD WEISEE M48/Y91	(Tegernsee)S of Munich) and villages in this district have been taken for Government Agencies and archives. Parts of Bavarian State Library, Univ. Library and Army Library reported stored in private houses.
BERCHTESGADEN N48/Z90.	The "Fuhrer Archiv" is reported in specially-built tunnels under the UNTERSALZBERG near BERCHTESGADEN. ADLERSNEST Mountainm a few miles from OBER SALZBURG, Hitler's retreat, houses important government agencies The mountain has subterranean installations like OBER SALZBURG; can only be reached from the main road via small path which is blocked and said to be heavily mined. Important target. 'GRESTEN HUS' at OBER SALZBURG contains pictures from PINAKOTHEKEN in Munich. Goering's Collection was dicovered at BERCHTESGADEN. It is housed and guard in the village of SCHONAU-UNTERSTEIN nearby.

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

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BUXHEIM L49/X73	(near Memmingen) In the former Carthusian Monastery. One of the deposits for works of art collected by the Einsatzstab Rosenberg. The works here are not of high quality and consist of objects in need of restoration.
BLANKENSTETTEN	Monastery of BLANKENSTETTEN (between MUNICH and REGENSBURG) used as art repository.

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SECRET

SANKT BLASIEN K48/W30	Monastery at upper end of ALTTAL, south of SCHLUCHSEE HOUSES PAINTINGS FROM Benedictine monastery of GRUESSAU.
SCHWARZWALD K48/and K49	FREIBURG University library, moved by April 44, housed in shelters in this area.
SEEBACH K49/W39	Art from Mefeld.
SINZHEIM L48/W07	SINZHEIM and Eppingen, the Schloss Dammhof between these two is reported to be a repository.
STETTEN L49/W07	(near HEIGERLOCH) between Heilbronn and Heidelberg, the property of Freiherr von Gemmle is reported to be a repository.
STOCKACH L48/W91	LINGENSTEIN, bei STOCKACH reported as a repository.
TODTMOOS K48/W10	Looted works of Art reported sent to House of Emil Zurkeller.
UBERLINGEN L48/X00	Kloster BIRNAU near town used as repository (?) Schloss HEILIGENBERG " " (")
UNTERMUENSTERTAL K48/W01	(near MULLHEIM) KLOSTER ST. TRUDPERT reported as a repository.

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STETTEN L-9/W07	(near H.IG.RLOCH) between Heilbronn and Heidelberg, the property of Freiherr von Cochle is reported to be a repository.
STOCKACH L-8/W91	LANGENSTEIN, bei STOCKACH reported as a repository.
TODTMOOS K-8/W10	Looted works of Art reported sent to House of Emil Zurkeller.
UBERLINGEN L-8/X00	Kloster BIRNAU near town used as repository (?) Schloss HEILIGENBERG " " (")
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LERENZENHOF	(Near STAUSACH) Reported as a repository.
LINDAU AM BODENSEE L48/C48	Monastery houses paintings from Benedictine monastery of GRUESSAU. ACHBERG (10 km S of LINDAU). Schloss. Works of Art and library of Kun Dusseldorf.
LOERRACH K48/A99	Repository for KARLSRUHE institutions reported here and in KANDERN, nearby.
MANNHEIM L50/M50	Some legal and other archives removed to City Hall of Mannheim-Waldstadt.
MEERSBURG L48/K10	Schloss near town used as repository.
MENZINGEN L50/R76	Schloss MENZINGEN near village, owned by Graf von MENZINGEN, reported to be repository.
OFFENBURG K49/V18	Hunting Lodge of Herman Goon in the city - forest is reported to be a repository.
OHRINGEN L50/S26	SCHLOSS belonging to HOHENLOHE family used as a repository for the STUTTGART MUSEUM. Works of Art property of Ambassador STEINHARDT (US) in safekeeping with Frau OSCHENWATHER, Ohringen, am Romerwall 38.
PFORZHEIM L49/R73	Schloss Bauschlott, 8 Km N of Pforzheim. Objects from Badische Staatsgalerie and Museum of Karlsruhe. "Musterausstellun fur das Schmuckgewerbe", Industrie-house au Leopoldplatz, thrid floor. Repository for valuable collection of rare jewelry, some from occupied countries, and for fine library.
PFULLENDORF L48/X12	Depot of the Badische Kunsthalle at 9 Martinschneller Str.
RASTATT K49/R33	SCHLOSS MUSEUM reported as a repository for KARLSRUHE institutions.
RASTATT K49/R33	SCHLOSS laFavorite said to contain part of the library of STRASBURG, a German library and boxes said to contain Standards.

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

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REICHENSTEIN L50/R79	Valuable art works and archives reported stored in castle at Reichenstein near Heidelberg.
SAECKINGEN K48/B18	Communal Archives of NSDAP and Gestapo from Freiburg i.B. and Meullheim.
SALEM L48/X10	Schloss SALEM. Repository (?) Kloster SALEM. Repository (")

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SECRET.

BADEN

ADELSHEIM
L50/S29 — Schloss Baden, reported to be a repository.

AFFENDORN (possibly AFFENTAL, near BADEN-BADEN)
K49/R31 — Burg Schneppendiefen. Said to contain works from the Wallraf-Richartz-Museum, Köln.

BADEN-BADEN
K49/R31 — An appartment at 5 Ludwig-Wilhelmstr. (bei Frau Jordan) was occupied in June 45 by ROCHLITZ, a dealer prominent in connection with the Einsatzstab Rosenberg. It was then said to be partly filled with looted works of art destined for GOERING (Captured document) The "colored plates of the Cathedral of Strasbourg" were transported in Nov 44 to one of the Castles at Baden-Baden.
Neues Schloss: contains pictures from the Museums of Mannheim and Karlsruhe among other things.
The Prison reported to contain stained glass from Strasbourg - not verified.
Gallery in Lichtentalen Alle reported to contain boxes from Karlsruhe Museum and two libraries.

BRUCHSAL
L50/R36 — Repository for KARLSRUHE institutions reported here.

DONNAUESCHINGEN
L48/W52 — Archives of MULHOUSE reported to be here.

FREIBURG iB
K48/W03 — Museum basement contains sculpture, M.S.S. etc of Museum and Town Library.
BRAUEREI KELLER: Depot for Museum.

GUERNERSHEIM:
? — Dépot of Museum and Archives of Speyen also of Museum of Ludwigshaven. Also said to contain carpets and tapestry, property of Gauleiter BURCKEL.

HEIDELBERG — SCHLOSS reported as a repository.

HEILIGENBERG (Bodensee)
L48/W11 — SCHLOSS of Prince FUKSTENBERG) reported to contain part of Museum of Baden.

HINTERZARTEN
K48/W22 — Library of the Univ. of FREIBURG was distributed among a number of small villages in the neighborhood of HINTERZARTEN.

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

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HINTERZARTEN K48/W22	Library of the Univ. of FREIBURG was distributed among a number of small villages in the neighborhood of HINTERZARTEN.
KARLSRUHE L50/R44	SCHLOSS: building burned, cellars still contain part of Museum collection and private collections. Badly pillag BISMARCK Str; 24: books from Library of Strasbourg and pictures. BADISCHEKUNSTVEREIN, Wald str 3, modern pictures from Mulhouse.
KONSTANZ L48/C09	Library and Archives from Archbishop's Palace in FREIBURG reported stored in the Bishop's house in KONSTANZ.

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

NIKOLSBURG
P49/S5361
Near LUNDENBURG on the border of CZECHO-SLOVAKIA, NE of VIENNA.
Schloss NIKOLSBURG, property of Fürst DIETRICHSTEIN; contains parts from the looted ROSENBERG Collection. Schloss FELDSBERG and Schloss EISGRUB, both nearby, are reported to house parts of the LIECHTENSTEIN property.

ST ANTON
L32/3 RV 1744
Files from Braun Haus, Munich and other NSDAP files.

ST. LEONHARD
Castle in the Passeier Valley (PASSEIER-TAL) north MERAN: 300 paintings and sculptures.

ST WOLFGANG
L33/1 XV2721
St. WOLFGANG, Wolfgangsee, Salz Kammergut. Government Officers with archives.

ST WOLFGANG (WOLFGANG or ABERSEE)
N48/V22.
SCHLOSS ST. WOLFGANG ON LAKE: Collection of pictures, etc on first floor, the property of SS General WOLFF himself.
Guardian: Frau SCHACHEL.

STUBEN
L32/3, RV 0945
Files from Braun Haus, Munich and other NSDAP Files.

TAUFERS
of
Castle near Taufers in S. Tyrol, about 17 KM, North of BRUNECK containing 300 paintings from the Uffizi, Florence.

VADUZ
L48/Z64
Paintings from the LIECHTENSTEIN Gallery, VIENNA, stored here. (Censorship intercept)

1585

VIENNA
049/X49
The LIECHTENSTEIN Gallery and two palaces in VIENNA contain parts of the LIECHTENSTEIN Collection.
SCHLOSS LAXENBURG near VIENNA said to contain collections from libraries and the MUSEUM FUR VOLKER KUNDE, Vienna.
SCHOENBRUNN Palace. Repository for archives and library of German Foreign Office.
Parts of the Liechtenstein Collections remain in the following places in Vienna. (References are to the town plan of Vienna series GSGS4483);
- Liechtensteinsches Majorats- Haus, (I. Bank Gasse 9)
- Liechtinsteinscher Sommer Palast - (IX Furstengasse2) M.14/15
- Liechtensteinsche Galene - (IX Furstengasse, 2) M.14/15.

WERTH
I32/3 VG 8454
Files from the Braun Haus, Munich and other NSDAP file

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

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WORTH
L32/3, WC 8454 — Files from the Braun Haus, Munich and other NSDAP file

WEISENFELS
? — SCHLOSS WULZBURG and SCHLOSS SANDSE reported as reposit for archives

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

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

SECRET

AUSTRIA and TYROL

ALT AUSEE
N48/V51

Salt Mines. Main repository. The mine at Alt Aussee contains the most important of the looted objects. The GHENT Altarpiece is said to be here.

BOLZANO
?

Royal castle of 'Duke of Pistoria' (Pistoria ?) in Bolzano. The King of Italy's collection of coins and quantity of gold and silver bars.

BREGENZ
Y4/49

Archives have been evacuated to MEHRERAU Monastery near BREGENZ.

FUSCHL

Schloss (near Salzburg) Owner: Ribbentrop. Contains many works 'borrowed' from the Bavarian state museums and galleries against the wish of Dr. Buchner. Reich Foreign Office Archives also reported at Schloss Fuschl.

GAMING (Steiermark)
048/W45

Part of Liechstairstein Collection and objects from Albertina and Kunsthist. Museums, Wien were stored here, the latter said to have been removed 1944. 8-10 miles SE of Gaming is JAGDSCHLOSS ROTHSCHILD near LANGAU. Reported to contain some of Rothschild Collecti

GRAZ
048/B85

LANDESMUSEUM, Raubergasse. Central storage point for most STEIERMARK Province Collections from monasteries small museums, and private sources.

HALLEIN
N48/V01

Salt mine. Himmler's documents and works of art from Rome, Salzburg and Vienna.

HOHENERFEN

SCHLOSS HOHENERFEN between Salzburg and Goslein. Used for evacuation of Berlin libraries.

ISCHL
L33/1,
TV4119

Salt mine said to contain large quantities of the looted ROSENBERG Collection, and parts of the VIENNESE Collectio (including parts of the Albertina and Kunsthistorisches Museum Collection).

KLOSTERNEUBURG
049, X3503.

The large series of Decius Mus by Rubens and other important pictures from the Liechtenstein Collections ar stored in the cellars of Stift KLOSTERNEUBURG. The monastery has now been created 'Kunsthistorisches M. Klosterneuburg' administered as a subsidiary of Kunsthistorisches M. Wien.

Declassified E.O. 12356 Section 3.3/NND No. 778502.1

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LINZ N49/V88	Repositories reported in the mountains 4 to 5 kms. up the river from LINZ. FUEHRER Museum. Repository for looted collections fro nsuems and libraries of occupied countries. In BOEEHERWALD North of Linz near HOHENFURT, deposit o jewelry and renaissance objects from French and Dutch collections, including Mannerheim Coll. from Amsterdam. (See Hohenfurth, Czechoslovakia).
MODLING 049/X57	In the Liechtenstein Chateau, 800 valuable volumes from the Library of Liechtenstein Coll.

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

SECRET

SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Division.

SHAEF/G-5/LA/751 May 1945.

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

3rd Edit (Prov rec'd here) and its 3 Addenda destroyed on ALL copies 16 June 45 BMA 5/5/45

1. The Fourth edition of Works of Art and Archives in Germany contains all of the information that has appeared in the first three editions and the various addenda. It also contains much new material derived from all reports received by the MFA&A section through 27 May 1945.

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

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

4. Map references, unless otherwise specified, were taken from GSGS 4546, Germany 1 : 250,000.

1584

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

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

Germany.

1. The Fourth edition of Works of Art and Archives in Germany contains all of the information that has appeared in the first three editions and the various addenda. It also contains much new material derived from all reports received by the MFA&A section through 27 May 1945.

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

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

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SECRET

SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Division

Copy No. 68

SHAEF/G-5/Ex/751

June 1945.

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

TO : Addressees as listed.

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

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

For the Assistant Chief of Staff, G-5:

H. PRICE-WILLIAMS,
Brigadier,
Executive.

Encl.

SECRET

1583

1608

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

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Encl.

SECRET

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A C. C.
MONUMENTS FINE ARTS & ARCHIVES
SUB-COMMISSION
16 Oct. 1945
FILE No.

SECRET

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

SECRET

JULICH
#F/0545

The BRUECKENBUNKER reported to contain archives(fro AACHEN?) and furniture. Perhaps destroyed.

JUNKERNTHAL
K51 G04

House of the Baroness von Hovels, Haus Junkernthal, near Wehbach. Works of Art from Cologne.

KALKER
3A/A05

Big altar table from cathedral is in shelter below tower (Turmbunker).
St. NIKOLAUSKIRCHE, tower contains works of art from this church.

KARDEN
K51/L6975

In Stiftskirche St. Kastor cached 15th Cent sculptures, altar figures; and 17th Cent. Polychrome 'Grablegung" in N Aisle.

KEMPEN
3/A00

Church. Treasures and paintings walled up between apse and ambulatory.safes in sacristy. Inspected.
Museum: Archives and collection stored with some works of art from Church . Inspected.
Works of the Propstei Church, in the ancient monastery of the Capuchins.

KOBLENZ
K51/L89

Archives of the Rhine Province. Exact location unknown.
In Stiftskirche St. Castor, Tomb monuments, baroque pulpit, and a few other works. Inspected.
In Florinskirche, Florinsmarkt, contents of museum cached beneath choir. Inspected.

KOELN
K51/F45.

art objects are in the cellar of the Cathedral.
DOMBUNKER at S side of choir of Cathedral contains stained glass.

KOELN-MULHEIM
K51 F56

Cellar of liquor distillery. Archives.

1582

KRANENBURG
3A/E85

Geneindearchiv.

KREFELD
K52/A10

For Automobile Repair Plant, c/o KARL KUHN, said to contain looted art objects.
Kaiser-Wilhelm Museum. Privately owned paintings and some Museum paintings, art library, graphic arts. furniture, ceramics stand in cellar. Books from Stadt bucherie. Meterial from Treepark and Natural History Museum. Inspected.

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

this church.

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Rathaus. Ols municipal archives until after inspection 9 March '45. Since removed and not yet located.

LANDENSBERG
K52/A41

SCHLOSS near Ketting on the Ruhr. Saulptures of the Thyssen Collection.

LANGENAU
K51/M-0890

SCHLOSS contains Collections of the city of Cologne.

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GRAEFRATH K52/F59(?)	The Archives of Solingen from 1850 to 1939, including documents from the former towns of Ohligs, Wald, Hohscheid, and Gräfrath, are in a convent building in Grafrath, Klosterhof 4. Also a collection Solinger newspapers.
GREVENBROICH K52/F17	Stadtarchiv. May be in Rathaus.
GRUENBACH 3K/91(?)	Owner Peter Kessel, district of Monschau. Room full from Aachen Museum.
GRUENENTHAL 3K/91(?)	near Immgenbroich (K960200) (LK Monschau). Gastwirt Peter Kessel, repository of furniture and sculpture from Suermondt Museum.
GUMMERSBACH K52/F86	"Leyhof" - owner Dr. Ley. Probably depository of loot works of Art.
HARFF K52/F17	Schloss. Archives of the family of Graf von Mirbach-Harff. Also library tapestries paintings (as per Field Report from Huchthausen 31 March)
HEILIGENHAUS K52/A40	Top secret offices and archives reported at large underground installations at HEILIGENHAUS near DUSSELDORF. Main entrance (GSGS Map 4607 at o322/4663) is directly behind the scholl house. A secondary one is in a wood 2 Km west of the school-house (os17/4646).
HEIMERZHEIM K51/F43	Archives of the family of Feiherr von Bosdager.
HENNER K51/F64	Nearby SCHLOSS ALLNER reported as used for storage purposes.
HERRNSTEIN K51/F-7647	SCHLOSS contains furniture from diverse castles.
HILCHENBACK K50/048	nearby Stift Keppel, a monastery, reported to be repository from Dusseldorf.
[illegible]	near Dusseldorf. Schloss Linnep owned by Carl Speer

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

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HOESEL K52/A40	near Dusseldorf. Schloss Linnep owned by Carl Speer Herd, according to report, loot from France and Belgium Archives, museum and library collections of DUESSELDORF were moved to the "STADTDOMAENE" (city owned farm) at HOESEL.
HOMBURG K51/F8657	(8 miles SW of Aachen) art from Bonn, location unknown) Also paintings and furniture of diverse provenance.
HUGENPOET K52/A40	near Kettweg. Possibly used by Krupp for art storage.

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RHEINPROVINCE (Cont'd)

EICKS (NE of KOBLERN) F/2226	SCHLOSS contains stained glass from PETERSKIRCHE of KOELN, furniture from private collections. Has been inspected.
EIDORF	SCHLOSS EIDORF on the River SIEG, used for storage purposes.
EIFEL Mts K31/L37	Villages contain deposits for German chemical industry archives, patent records and offices.
ELTZ (ELZ? K51 G30)	In BURG ELTZ, furniture, weapons, paintings, domestic articles from 15th century.
ELVENICH F2834	HAUS BUSCH near ELVENICH contains books from Library of University of BONN.
EMMABURG 3K/73	5 miles due SW of Aachen. Planned as repository?
ESSEN K52/A41	In Munsterkirchen shelter are objects from Johanniskir
EUSKIRCHEN K51/F33	Stadtarchiv. May be in Rathaus. HAUS ENZEN, W of EUSKIRCHEN contains books from Library of BONN University.
FRIEDEWALD K51/G-1633	SCHLOSS contains Works of Art of diverse provenance.
FRIESENHAGEN K51/G05	Old School. Works of Art from Cologne.
GEILENKIRCHEN 3/K86	House in Adolf Hitlerstrasse used as repository for SUERMONDT MUSEUM, AACHEN. This is reported to have been evacuated by 21 Army Group
GEILNAU M/1495	Furniture from private collections, KOELN at house of Dr. SCHNITZLER

1581

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GEMNICH	Frau Schiffers von Herten, Herman Goeringstr. 90 rented by Aachen Library.
GEMUEND and der EIFEL 3F/11(?)	Burg Dreiborn. Archives of the family of Freiherr von Harff-Dreiborn.
GIMBORN K51/F.8173	Schloss contains Furniture of private persons.
GRAEFT K51/F34	Liblar. Archives, family of Graf von Wolff-Metternich.

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RHEINPROVINCE (Cont'd)

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

DROVE
K52/B11 — Schloss Drove is reported to be a repository for paintings from France, according to a painted, Herr Puxlich in Eupen.

DUREN
-/F14 — Duren (South) Schloss Untermaubach, (map ref F096372 map S1, 1 : 100,000 Central Europe, GSGS 4042) was used for a time as a repository for works of art from the Wallraff-Richartz Museum in Cologne. These may have been removed in part on Sept 23, 1944.
(Brauerei Sturm) Cellars of the brewery also used as a repository for pieces of furniture from the St. Anna Church in Duren, and for libraries and works of art and private property.

DUSSELDORF
M52/F39 — Archives of the Palatinate. Exact location unknown. Landeshaus. Said to contain a check list of archive repositories for the Rheinprovinz.
(see SHAEF Feb '45 report for additional information)

DUSSELDORF-BENRATH
K52/F39 — Schloss, Southeast of Dusseldorf: Collection of the city of Dusseldorf.

DYCK near DAMM
F 1984 — Urkundenarchiv, 203 folios dating from 1282-1561
Aktenarchiv, 550 folios dating from 1544-1775;and extensive library of Prince Josef; Archives suffered very slight abuse damage; They are now (as of 16 March) safeguarded and posted off limits.
SCHLOSS DYCK - 17th-18th Century
The best art objects, including Gobelin tapestries, a fine collection of arms and armor and a painting by Van Dyck,were sent by Count Metternich to a repository in the Bauerland, Westphalia.

EHRENBREITSTEIN
K51/L99 — Fortress. The archives of the Grand Duchy of Luxembourg have been trasnferred here -- also a portion of the archives from Osnabruck.
Netherlands Archives of the House of Orange, together with three volume catalogue of the archives, in the fortress in the "Ravelin" section, rooms 3 and 4. Inspected 2 May 1945 in presence of Major Ides Van de Gracht, SHAEF Mission to Belgium. See May report.
Festingsverwalter Peter Baum, Niederberg bei Ehrenbreitstein a Sasseshausen, near Salters (N) (G-1214)

EHRENSTEIN

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

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-/F14

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EHRENSTEIN
K51(?)/F8024

Franciscan Cloister. Works of Art and Archives and drawings of the Denkmalarchiv der Rheinprovinz. Rev Father Egon Schmidgen, Ehrenstein.

EHRESHOVEN
K51(?)/F7464.

Schloss, Contains libraries.

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RHEIN PROVINCE (Cont'd)

BITBURG 6/L15	BITBURG Castle. Storage place for Aachen Library.
BLEIBERG F/2020	Mine said to contain paintings.
BOEDINGEN F/6743	Vicarage reported to house works of art.
BONN K51/F53	Art from Duesseldorf, location not known. Bunker at DRAISDORF reported to contain works of art. University contains part of KOLN University Library. A complete catalogue of the dispersed Rheinprovinz collections, public and private, in possession of Dr. Willy Weyres, 72 Plittersdorfer Strasse. Bad Godesberg This is one of 3 copies, the other two at Furstenberg and Maria Laach.
BORTH K52/A13	DEUTSCHE SOLVEY salt mine contains 100 chests from DUESSELDORF Museum and objects from churches at CLEVE and XANTEN.
BOTTENBROICH	near Cologne. In local shelter is a high Cent alabaster relief from Cologne.
BUERRESHEIN L/6195	SCHLOSS contains works of art. Has been inspected.
BURG K52/F58	Schloss Burg - State Archives, Dusseldorf.
BURG ALTENRATH K51(?)/F7624	Library and photographic Archives of the Denkmalamt in Bonn. Dr. Josef Burley, Laubsdorf on Rhine, Pfarrhaus.
BURG SCHADECK K51/G30	Archives of the Denkmalpflege of the city of Cologne. Rittmeister Zander in Schadeck.
BURG UNTERMAUBACH 3/F03	(South of Duren) Part of the contents of the Colo Museum were stored here until Sep 44, when they were

1580

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BONN
K51/F55

Art from Dusseldorf, location not known.
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K51(?)/F7624

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BURG SCHADECK
K51/G30

Archives of the Denkmalpflege of the city of Cologne. Rittmeister Zander in Schadeck.

BURG UNTERMAUBACH
3/F03

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

BURRESHEIM
K51(?)/L6193

SCHLOSS, Archives and works of fine Art.

CLEVE
3A/E95

Crypt in Stiftskirche has been reinforced to serve as a shelter for art objects. Minerva state of Artus Quellenus is buried in garden of the Sculptor Morgadt.

CROTTORF
K51(?)/G-036563

Schloss. Works of art of Churches and private persons and libraries;

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SECRET

RHINE PROVINCE, S. .R and RUHR DISTRICTS

A.CHEN 3K/84	For repositories of material from A.CHEN on Belgian soil, see SHAEF February report. For GEILENKIRCHEN, see 1B1D.
.LDENDORF T-5324	SCHLOSS contains archives.
ADOLFSBURG K52/G31	SCHLOSS at Oberhunden. Works of fine Art from Dusseldor Konservator G.RNY in Adolfsburg.
ALDENKERK 3/A 01	Small repository of slight importance - consisting of paintings was found in a schoolhouse on 7 March 1945. Only painting of value is a "Portrait of a Doctor", signed by Nicholas Maes. The painting was transported to MÜnchen Gladbach and handed to burgermeister for safe-keeping.
ALTENBERG K51 F57	Cathedral and the inn opposite the cathedral. Archives and works of art of diverse provenance. Metternich Archives. Rec. Rector of the church, the inn keeper.
ALTENKIRCHEN K51/F93	MARIENSTADT Monastery near ALTENKIRCHEN used as Art repository.
ARENTHAL F/6513	SCHLOSS contains 280-300 cases of books of Library of Univ. of KOELN; furniture and works of art. Has been inspected. (SHAEF April '45 report). Countess von Spee.
ARNOLDSTEILER F/1350	Archives reported here in unknown location.
ARNSTEIN,	Kloster near Obernhof on Lahn (K51/M09). Northwest tower of the Abbey church, works of Art of diverse churches.
BAD GODESBURG K51/F53	on left bank of Rhine, just south of BONN. An OSS report of uncertain reliability, dated 5 Jan 45, states that part of the archives and libraries of TRIER have been transferred to BAD GOSESBURG.
BAD SCH.LBACH K51/M37	Large air raid shelters in Hotel near the "KURTHEATER" reported as repository for books from the HESSISCHE LANDESBIBLIOTHEK of DARMSTADT.

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5/A 01

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BAD SCHWALBACH
K51/M27

Large air raid shelters in Hotel near the "KURTHEATER" reported as repository for books from the HESSISCHE LANDESBIBLIOTHEK of DARMSTADT.

BATHEM
F/599193

SCHLOSS said to contain paintings, arms, porcelains.

BERKUM
F/5825

Part of Univ. of BONN Library at HAUS HOLZEM near BERKUM.

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MARKBRANDENBURG and OLDENBURG (cont'd)

GUESTROW
M54/U98

in Haus Haldberg are sculptures by Barlach saved by Dr. Schwippert.

LUDWIGSLUST
M54/T63

Repository of Art and historical jewellery in the SCHLOSS.

POTSDAM
M53/Z63

HEERESARCHIV, Hans Seektstrasse 8, contains some of documents and files of OKH Department, and possibly some of files on German General Staff. These would probably cover the Einsatzstab Rosenberg.
WILDPARK 2½ mi. SW. POTSDAM.
The underground installations connected to Luftwaffe School, said to be large parts of works of Art stolen by Goering.

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N53/263

documents and files of [illegible] Department, and possibly some of files on German General Steff. These would probably cover the Einsatzstab Rosenberg.

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The underground installations connected to Luftwaffe School, said to be large parts of works of art stolen by Goering.

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SECRET

MARKBRANDENBURG and OLDENBURG

ANGERMUNDE
N54/Q21

Works of Art purchased in Paris sent to Rittermeister von Armin, Murow bei Angermunde.

BERLIN
N53/Z75

Looted works of art reported sent to Charlottenburg, Deutsche Gemeinde Tag building on Ost-West Achse, the office of a man called Pohl who has a daughter called Erika Pohl and possibly in the family house at Lauenbergerstrasse 33.
Thyssen Bank in Behrenstrasse 8. Part of art collection of Baron von der Heydt.
Flaktower at Friedrichstr. Archives and photographi records.
Reichsbank between Kurstr, and oberwallstr, is said to contain many works of art. A large bunker was constructed as a shelter.
Objects from the BERLIN STATE MUSEUMS were stored in three flak towers at the Zoo and at FRIEDRICHSHAIN, Objects from the OST-ASIATISCHE, EGYPTIAN, TEL-EL-AMR and KAISER FRIEDRICH MUSEUM Collections were specified as being placed there in 1943.
Villa of an actress on property owned by the SPECHTHAUSEN paper factory at BERLIN-EBERSWALDE said to contain looted art objects.

BERLIN-WANNSEE
N53/Z53

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

BREMEN
L54/W79

Focke Museum, (Grossenstr. 94), collections distribute to party members for safekeeping and Herr Laufeirbert (Bremen-Fesenfeld) can give whereabouts.
Staedtisches Museum, on the Bahnhofsplatz has large cellars constructed for collections.
Top floor of Police PRAESIDIUM used for storing books confiscated from private houses and libraries.
WILHELM DECKER HAUS cellars used for storing libraries confiscated from north-west German labor unions. There were many books there in 1944.

FRIEDRICHSWALDE
N53/V08

bei Eberswalde. Goering sent works of art here.

FURSTENWALDE
N53/V33

SS General DIETRICH reported to have stored looted material in his mansion in the Village of SAROW-PISKOW, N. of FURSTENWALDE.

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

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Thyssen Bank in Behrenstrasse 8. Part of art collection of Baron von der Heydt.
Flaktower at Friederichstr. Archives and photographi records.
Reichsbank between Kurstr, and Oberwallstr, is said to contain many works of art. A large bunker was constructed as a shelter.
Objects from the BERLIN STATE MUSEUMS were stored in three flak towers at the Zoo and at FRIEDRICHSHAIN. Objects from the OST-ASIATISCHE, EGYPTIAN, TEL-EL-AMA and KAISER FRIEDRICH MUSEUM collections were specified as being placed there in 1943.
Villa of an actress on property owned by the SPECHTHAUSEN paper factory at BERLIN-EBERSWALDE said to contain looted art objects.

BERLIN-WANNSEE
N55/Z53

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

BREMEN
L54/Y79

Focke Museum, (Grossenstr. 94), collections distributed to party members for safekeeping and Herr Laufeirbert (Bremen-Fesenfeld) can give whereabouts.
Staedtisches Museum, on the Bahnhofsplatz has large cellars constructed for collections.
Top floor of Police PRAESIDIUM used for storing books confiscated from private houses and libraries.
WILHELM DECKER HAUS cellars used for storing libraries confiscated from north-west German labor unions. There were many books there in 1944.

FRIEDRICHSWALDE
N53/V08

bei Eberswalde. Goering sent works of art here.

FURSTENWALDE
N53/V33

SS General DIETRICH reported to have stored looted material in his mansion in the Village of SARROW-PISKOW, N. of FURSTENWALDE.

GOERLSDORF
N54/Q11

(near Angermuende) Twenty five large sculptures from the Baron von der Heydt collection.

GROSS SCHONBECK
N55/Z89

KARINHALL, residence of Goring, 5 miles NE of GROSS SCHONBECK, Formerly called JAGSTSCHLOSS HUBERTUSSTOCK. Contains large collection of works of art.

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SECRET

HESSIA (Cont'd)

KASSEL
L53/C20

Schloss Wilhelmshoehe, West of Kassel -- in dense wood just off road from suburb of Wuland to a sanaterium and SS Oberabschnitt Fulda-Werra and archives.
The valuable library of Calmann-Levy was seized and sent to Kassel, addressed to the Gauleiter there and mi be stored in one of the many castles, perhaps the Schlo Wilhelmshoehe, property of the Prince of Hessen-Nassau. SS. General moved to new camouflaged barracks due south of Wilhelmshohe Castle, along with archives for Kassel and Hessen-Nassau.

KOENIGSHOF
K52/A10

near Hannoversch-Muenden. Art from Essen.

KUNZELL
L51/H81

Deposit of works of art looted by Einsatzstab Rosenberg

LAUBACH
L51/G11(?)

Depots [illegible] HESSEN STATE Museums are at SCHLOSS LAUBACH, OBERHESSEN (owner, GRAF SOLMS).

MICHELSTADT-ERBACH
L50/M92

Unspecified building in ERBACH said to contain in its air raid shelter books and manuscripts from the HESSISCHE LANDESBIBLIOTHEK of DARMSTADT.

NASTATTEN
K51/ M0978

SCHLOSS BECHELN, barn contains 150 boxes of Jewish documents.

ODENWALD
L50/M81

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

1578

ORTENBERG
L51/M99(?)

The Solingen archives are preserved at Orterberg and in five air raid shelters at Solingen.

PHILLIPSTHAL
L51/H55

Five boxes of books are at the post office at PHILLIPSTHAL 9Civilian Interrogation).
Stored documents from Prussische Staatsbibliothek, Berlin and from Univ. Bibliothek and Institut, Marburg. Stored costumes of Staatstheater, Berlin

REINHEIM
L50/M73

Cellar of building in UMSTADTSTR. said to contain books from the HESSISCHE LANDESBIBLIOTHEK of DARMSTADT. The house is used by the administration of [illegible] College and Music School.

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KOENIGSHOF
K52/L10 — near Hannoversch-Muenden. ..rt from Essen.

KUNZELL
L51/H01 — Deposit of works of art looted by Einsatzstab R...nberg

LAUBACH
L51/G01(?) — Double [illegible] HESSEN STATE Museums are at SCHLOSS LAUBACH, OBERHESSEN (owner, GRAF SOLMS).

MICHELSTADT-ERBACH
L50/M92 — Unspecified building in ERBACH said to contain in its air raid shelter books and manuscripts from the HESSISCHE LANDESBIBLIOTHEK of DARMSTADT.

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K51/M0978 — SCHLOSS BECHELN, barn contains 150 boxes of Jewish documents.

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ORTENBERG
L51/M99(?) — The Solingen archives are preserved at Orterberg and in five air raid shelters at Solingen.

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L51/H55 — Five boxes of books are at the post office at PHILLIPSTHAL 9Civilian Interrogation).
Stored documents from Preussische Staatsbibliothek, Berlin and from Univ. Bibliothek and Institut, Marburg. Stored costumes of Staatstheater, Berlin

REINHEIM
L50/M73 — Cellar of building in UMSTADTESTR. said to contain books from the HESSISCHE LANDESBIBLIOTHEK of DARMSTADT. The house is used by the administration of the Library, College, and Music School.

ROTENBERG
L51/H46? — The archives and documents of the NSDAP from Kassel were removed to the castle in this village.

SCHLEINBURG
L51/N86 (?) — Schloss MAINBERG contains valuable art treasures and documents.

UNTERBREITZBACH KALIBERGWERK between Herzfeld L51/H35 and Salzungen
Staatsarchiv, Koblenz.

WOEBBEL i/LIPPE
L52/RB9468 — Schloss contains art repository.

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SECRET

(including HESSEN
and HESSEN-NASSAU
HESSE -DARMSTADT)

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

WILLUNGEN L52/C14 on railway about 28 m. North of Kassel. Art from Essen and Düsseldorf in a private house.

BAD NAUHEIM L51/M69 Gestapo for Oberhessen with Archives.

BAD WILDUNGEN L52/G98 Bad Wildungen. Art Depository. Actual storage place not known, may possibly be evacuated. Depot in a bunker reported.

BERNTERODE M52/C91 Salt mine containing objects from HOHENZOLLERN Museum POTSDAM. Has been evacuated.

BREIDENSTEIN L51/G55 Collections of the history of the City of DUSSELDORF.

FRANKFURT A/M L51/M67 About 50,000 books removed from Jewish homes in Paris are reported to have been taken to Frankfurt, possibly to the Institute of Jewish studies established there by the Nazi.
Helmuth Godenmeien, Lahnbachstr. 99, possesses loot according to report.
Safes and concrete shelters in cellars of STÄDEL Museum house looted French Collections.
Art repository found at factory in suburb of HEDDERNHEI

GROSSENLÜFT L51/H5040 Inns containing about 100,000 books from the reference library of the German Foreign Office.

HANN-MUNDEN L52/C-3315 Collections of the Folkwang Museum in Essen.

HERSFELD L51/H3954. KULTURHALLE is one of main storage places for material evacuated from Kassel. Near FULDA.

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Bad and Dusseldorf in a private house.

[illegible] NAUHEIM [illegible]/M69	Gestapo for Oberhessen with Archives.
BAD WILDUNGEN L52/G98	Bad Wildungen. Art Repository. Actual storage place not known, may possibly be evacuated. Depot in a bunker reported.
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GROSSENLEFT L51/ H5040	Inns containing about 100,000 books from the reference library of the German Foreign Office.
HANN-MUNDEN L52/C-3315	Collections of the Folkwang Museum in Essen.
HERSFELD L51 H3954.	KULTURHALLE is one of main storage places for material evacuated from Kassel. Near FULDA.
HUNGEN L51/G90	Jewish ritualistic writings and objects, paintings etc, apparently looted, distributed through eight (8) buildings. Collected there for the research of Dr. Ott PAUL, responsible to Rosenberg. Reported in April Report. The Institut der NSDAP zur Erforschung der Judenfrage (Rosenberg) was transferred from Frankfurt/Main to Schl HUNGEN during 1942-3.

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SECRET

HANNOVER

GUENTERSEN
L53/X52.

9 miles due West of Goettingen, Krupp may have used for art storage.

HANNOVER
L53

PW report indicates important repository in large cellars beneath the destroyed MARKTKIRCHE.

HELTORF
L53/X24(?)

Schloss Holtorf. Archives of the family of Graf von Spee.

HILDESHEIM
L53/C59

nearby Schloss Soder. The Staatsarchiv of Hannover a other archival material.
SALZDAHLUM PALIBURG PARK, SE of HILDESHEIM. STAATS-ARCHIV, KOBLENZ; possibly the ceiling of ST. MICHAELO HILDESHEIM.

HUNDEN-GUNTERSEN Repository of Krupp Collection from Essen. Also Konigshof nearby is mentioned.

OLDENBURG
K54/X30 or
M55/003

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

RAHDEN
L53/X52

97 pictures stored in small room in concert hall.

SOTTRUM

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

1577

SPRINGE
L53/X20

In the church at WISSENBURG near SPRINGE is reported the organ case of JOHANNIS KIRCHE LUNEBURG on which BACH learned.

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

L53

report indicates important repository in large cellars beneath the destroyed MARKTKIRCHE.

HELFORF
L53/X24(?)

Schloss Helterf. Archives of the family of Graf von Spee.

HILDESHEIM
L53/C59

nearby Schloss Soder. The Staatsarchiv of Hannover a other archival material.
SALZDETFURTH FLIEGER LAY, SE of HILDESHEIM. STATS-ARCHIV, HOBLENZ; possibly the ceiling of ST. MICHAELO HILDESHEIM.

MUNDEN-GUNTERSEN

Repository of Krupp Collection from Essen. Also Konigshof nearby is mentioned.

OLDENBURG
K54/X30 or
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60 km E of Bremen, the collections of the Bremen Kunsthall were removed here.

RAHDEN
L53/X52

97 pictures stored in small room in concert hall.

SOTTROM

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

1577

SPRINGE
L53/X20

In the church at ISSENBURG near SPRINGE is reported the organ case of JOHANNIS KIRCHE LUNEBURG on which BACH learned.

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FRANCONIA (INCLUDING MAINFRANKEN Cont'd)

POMMERSFELDEN M50/ 02255.	POMMERSFELDEN Schloss Property of Graf Schoenborn. Paintings from Cologne Museums, Part of Berlin library at Schloss WISSENSTEIN.
POTTENSTEIN M50/063	Art treasures and libraries from institutions and museums MUNICH-VIENNA-SALZBURG.
SCHNAIDELN M50/040	Near Nurberg. Village used for evacuation of books from Nurnberg.
STAUB M50/040	Near Nurnberg. This village used to store books, etc from Nurnberg.
VELDEN M50/072	Property of Marshal Goering said to be at Schloss FELDENSTEIN (VELDENSTEIN) 2 mi. N.E. of VELDEN, in a forest.
VIERZEHNHEILIGEN M51/J67	Valuable books said to be stored in a mine near here (Civilian Interrogation).
WEISSENBURG M50/T35	Offices and archives of the NUERNBERG Gestapo reported at Schloss SANDSEE, 7 Km N. of Weissenburg. NSDAP Archives, formerly in the "BRAUNE HAUS", NUERNB reported to be in Schloss WUELZBURG, east of WEISSENB on a conspicuous hill.
WIESENTHEID M50/T83	Schloss (Franken Bavaria) Museum repository!
WIESNETH IED L50/W5835.	Castles of WIESENTHIED and ILLENBACH form a unit depot of slight importance from Rheinland.
WURZBURG L50/N53	Repositories reported in wine cellars entered at Bursen Hospital, Adolf Hitlerstr., the Julius Hospital the firm of Weinkellerei Stenn, the Residence. Also cellars of the University.

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SCH[illegible]BELN M50/040	Near Nurberg. Village used for evacuation of books from Nurnberg.
TAUB M50/040	Near Nurnberg. This village used to store books, etc from Nurnberg.
VELDEN M50/072	Property of Marshal Goering said to be at Schloss FELDENSTEIN (VELDENSTEIN) 3 mi. N.E. of VELDEN, in a forest.
VIERZEHNHEILIGEN M51/J67	Valuable books said to be stored in a mine near here (Civilian Interrogation).
WEISSENBURG M50/T35	Offices and archives of the NUERNBERG Gestapo reported at Schloss SANDSEE, 7 Km N. of Weissenburg. NSDAP Archives, formerly in the "BRAUNE HAUS", NUERNB reported to be in Schloss WELZBURG, east of WEISSENB on a conspicuous hill.
WIESENTHEID M50/T33	Schloss (Franken Bavaria) Museum repository1
WIESNETH IED L50/[illegible]M5835.	Castles of WIESNEITIED and ILLENBACH form a unit depot of slight importance from Rheinland.
WURZBURG L50/N55	Repositories reported in wine cellars entered at Bursen Hospital, Adolf Hitlerstr., the Julius Hospital the firm of Weinkellerei Stenn, the Residence. Also cellars of the University.

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WESTFALIA (Cont'd)

MARSBERG
M54/S73.

Art objects from SCHLOSS ..HOLT stored in cellar of HEILANSTALT at NIEDER MARSBERG (South of PADERBORN). Packed in large boxes marked F.S.S. SCHLOSS ..HE near NIEDER MARSBERG contains tapestries.

METELEN
K53/R.6494

Art objects stored in church tower.

MOERS
K52/RB22

Art repository at nearby MUELHEIM.

MOELLENBECK a.d. WESER
L53/RB3997

KLOSTERKIRCHE contains art repository.

MUENSTER
K52/97

MUENSTER and Recklinghausen (Ruhrgebiet), the Wasserburg between these two places is reported to be a repository the Wallraf-Richards museum in Cologne.
HAUS SENTMARING, an estate near MUENSTER may be used as an art repository.
Other repositories reported at HAUS HULSHOFF, HAUS OFFER and HAUS STAPEL, all near the city.
Within the city, the following are used as art repositories: Cellar of LANDESMUSEUM, tower of DOM, treasury of the MAURITZKIRCHE and the HEILANSTALT MARIENTAL.
House of Dr. Hermann REICHLING at 43 Steinfurtherstrasse contains large part of collection of color films and photographic books from WESTFALEN MUSEUM, stored in the cellars.

NEUENHEERSE
L52/RB8743.

Crypt contains art repository.

NEUENKIRCHEN b/RIETBERG
(KREIS WIEDENBRUECK) KLOSTER contains art repository.

NIEDERMARSBERG
L52 B71

Several rooms in the basement of the Heil-und-Pflege-Anstalt. Pieces of furniture of churches and a private collection of historical arms. Count Metternich in Furstenberg in Westfalen.

1576

NIESTEN
L52/RB 9737

Art repository in SCHLOSS, containing art from RHEINLAND.

NORDKIRCHEN
K52/R.8649

Art repository in SCHLOSS.

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

MOERS
K52/RB22

Art repository at nearby MUELHEIM.

MOELLENBECK a.d. WESER
L53/RB3997

KLOSTERKIRCHE contains art repository.

MUENSTER
K52/97

MUENSTER and Recklinghausen (Ruhrgebiet), the Wasserburg between these two places is reported to be a repository the Wallraf-Richards museum in Cologne.
HAUS SEPTMARING, an estate near MUENSTER may be used as an art repository.
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1576

NIESTEN
L52/RB 9737

Art repository in SCHLOSS, containing art from RHEINLAND.

NORDKIRCHEN
K52/R.8649

Art repository in SCHLOSS.
Archives of MUENSTER, books from the University, church property, etc.

OBERHUNDEN
K52/G37

SCHLOSS ADOLFSBURG. Oberhunden. The nearest Bahnstation Wurdinghausen. The repository of the State Museum at Dusseldorf is here.

PADERBORN
L52/RB7048

JESUITENKIRCHE and ERZBISCH. Museum contains art repositories.

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HOHENLIMBURG
L52/R.8206 — SCHLOSS contains art repository.

HOEXTER (KREIS)
L52/C15 — HINDENBURG SCHLOSS contains art repository. Another is reported at the PFARRHAUS OF ILBENMUENSTER. The FINANZAMT at HOEXTER contains archives.
SCHLOSS HELMERN
Furniture of private person.

HOLTHAUSEN
K52/173 — SCHLOSS near HOLTHAUSEN may be art repository.

IHRIGE b/au-WINGESHAUSEN — Archival Repository.

IBURG
K53/B29 — BURG may be used as art repository.

KIPPENBERG — SCHLOSS KIPPENBERG (Sheet 4311 (1:250,000) 865/393) possibly used as art repository.

LASPHE — Castle (Sheet 5016, 4661509) reported to be a repository from Duesseldorf, Germany repositories in the KIRCHENGRUFT and in the PFARRHAUS at HIRTSCHUND.

LANGENHORST
K53/RV6201 — Art objects stored in church tower.

LEMBECK
K52/R.4955 — Art objects stored in cellar of SCHLOSS.

LETMATHE
k52/A90. — Collection and library of MILLER OF RICHARDS MUSEUM of COLOGNE reported in SCHLOSS LETMATHE.
TROPFSTEIN HOEHLE and BECKEN HOEHLE near village used to store valuable material from Westphalen district. Are stalactite caves, due north of Sieren.

LIESBORN
K52/RB3647 — Art repository in the PFARRHAUS.

LUEBBEKE (KREIS)
L53/RV6013 — SCHLOSS, HAUS HUEFFE contains art repository.

LUEDINGHAUSEN
K52/R.8054. — KRAMKENHAUS and SPARKASSE used for art repositories.

MARIENBERG

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K52/173 SCHLOSS near HOLTHUSEN may be art repository.

IHRIGE b/au-WINGESHAUSEN Archival Repository.

IBURG
K55/B29 BURG may be used as art repository.

KAPPENBERG SCHLOSS KAPPENBERG (Sheet 4511 (1:250,000) 865/393) possibly used as art repository.

LAASPHE Castle (Sheet 5016, 4661599) reported to be a repository from Dusseldorf, Archival repositories in the KIRCHENGRUFT and in the FORSTHAUS at HIRTSCHAND.

LANGENHORST
K53/RV3201 Art objects stored in church tower.

LEMBECK
K52/R[illegible]953 Art objects stored in cellar of SCHLOSS.

LETMATHE
k52/190. Collection and library of MILLER OF RICHARDS MUSEUM of COLOGNE reported in SCHLOSS LETMATHE.
TROPFSTEIN HOEHLE and DECHEN HOEHLE near village used to store valuable material from Westphalen district. Are stalactite caves, due north of Sieren.

LIESBORN
K52/RB3647 Art repository in the PFARRHAUS.

LUEBBEKE (KREIS)
L53/RV6012 SCHLOSS, HAUS HUEFFE contains art repository.

LUEDINGHAUSEN
K52/R[illegible]8054. KRANKENHAUS and SPARKASSE used for art repositories.

MARIENBERG SCHLOSS MARIENBERG (C6187) 15 miles SE of HILDESHEIM (near HENECKER) reported by 19 Corps, as containing art treasures.

MARIENFELD
K52/RB3775 Art repository in the church.

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DROSTE-VISCHERING SCHLOSS DROSTE-VISCHERING (Sheet 4210 796/533) possibly used as an art repository.

DUEREN K52/R85. Archives of Dukes of CROY discovered in a bunker.

ERPRATHSBURG L52/RB8755 SCHLOSS contains art repository.

FRECKENHORST K52/RB1670. Art objects stored in STIFTSKIRCHE. Archives reported in the SCHLOSS.

FUERSTENBERG L52/B72(?) GRAF METTERNICH's own property. According to Metternich there are 3 catalogued copies of the dispersed Rheinprovinz collections, public and private located here. Other two (2) copies at BONN and MARL. LAECH.

GESCHER K52/R.4975 HAUS HALL near GESCHER, an art repository.

GRAFSCHAFT K52/G38 or K52/A75 (35 miles E of Duesseldorf). Art from Essen and from Hugenpoet Castle.
Monastery used as repository for Kunst Museum, Duesseldorf, the collecting and storage agency for art and libraries from Belgium, France and Holland.

GRAVENHORST K53/R.9210 Art objects stored in KLOSTER.

HAMM K52/RB0543 Art repository in cellar of the STADTVERWALTUNG.

HARKOTTEN K52/A97 Paintings and sculpture from Wallraf-Richartz Museum, Cologne.

1575

HAVIKBECK K52/R.7877 ACCUMULATORENHAUS used as art repository.

HEEREN K52/R.9832 Art repository in SCHLOSS.

H ERBERN SCHLOSS WESTERWINKEL used as art repository.

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L52/RB3755

FRECKENHORST
K52/RB1670.

Art objects stored in STIFTSKIRCHE.
Archives reported in the SCHLOSS.

FUERSTENBERG
L52/B72(?)

GRAF METTERNICH's own property. According to Metternich there are 3 catalogued copies of the dispersed Rheinprovinz collections, public and private located here. Other two (2) copies at BONN and MARL. LOCH.

GESCHER
K52/RL1975

HAUS HALL near GESCHER, an art repository.

GRAFSCHAFT
K52/G38 or
K52/A73

(65 miles E of Dusseldorf). Art from Essen and from Hugenpoet Castle.
Monastery used as repository for Kunst Museum, Dusseldorf, the collecting and storage agency for art and libraries from Belgium, France and Holland.

GRAVENHORST
K53/R19210

Art objects stored in KLOSTER.

HAMM
K52/RB0543

Art repository in cellar of the STADTVERWALTUNG.

HARKOTTEN
K52/A97

Paintings and sculpture from Wallraf-Richartz Museum, Cologne.

1575

HAVIKBECK
K52/R17877

ACCUMULATORENHAUS used as art repository.

HEEREN
K52/R19832

Art repository in SCHLOSS.

HERBERN
K52/R19649

SCHLOSS WESTERWINKEL used as art repository.
Contains part of HUENSTER University library.

HERDRINGEN
K52/RB1614

SCHLOSS contains art repository. Contains art from RHINELAND.

HERFORD

STIFTSKIRCHE at ENGER, KREIS HERFORD, contains art repository.

HERKERN

SCHLOSS HERKERN (Sheet 92 96/48) possibly used as an art repository.

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BORK
K52/R 8343 — KIPPENBERG church and SCHLOSS near BORK used as art repositories.

BORKEN
K52/R 5962 — Archives stored in SCHLOSS ANHOLT

BRAKEL
L52/RC0148 — Archives stored in the OBERSCHULE FUER MAEDCHEN.

BRILON
L52/RB5811 — Art repositories reported at SCHLOSS LAME, SCHLOSS CANSTEIN, and NIEDERMARSBERG near BRILON. Contain art from RHEINLAND.

BRUENNINGHAUSEN
K52/A75 — SCHLOSS possibly used as art repository.

BUEREN
L52/RB5728 — Art repository in the JESUITENKIRCHE.

BUECKEBURG
L53/RW/8908 — STADTKIRCHE contains art repository.

BULDERN
K52/A76 — SCHLOSS possibly used as an art repository.

BURGSTEINFURT
K53/R 7925 — Archives stored in the SCHLOSS.
Art repository in KLOSTER BENTLAGE.

CANSTEIN
L52/B81 — SCHLOSS CANSTEIN. Works of art of churches and private persons.

COESFELD
K52/R 8175 — Art repository in JESUITENKIRCHE
Archives stored in KLOSTER GEMLAVE.
Archives of Prince SALM-HORSTMAR stored in cellar of SCHLOSS VARLAR near COESFELD; Art objects and furnitur also here (SHAEF report for 1945.)

CORVEY
L52/RC1455 — SCHLOSS contains art repository.

DARFELD
K53/R 6881. — Art objects and Archives stored in SCHLOSS.

DORSTEN
K52/R 4741 — Tower of PFARRKIRCHE used as art repository

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

L52/RB5811 repositories reported at SCHLOSS [illegible], SCHLOSS CANSTEIN, and NIEDERMARSBERG near BRILON. Contain art from RHEINLAND.

BRUENNINGHAUSEN SCHLOSS possibly used as art repository.
K52/A75

BUEREN Art repository in the JESUITENKIRCHE.
L52/RB5728

BUECKEBURG STADTKIRCHE contains art repository.
L53/RW/8908

BULDERN SCHLOSS possibly used as an art repository.
K52/A76

BURGSTEINFURT Archives stored in the SCHLOSS.
K53/R.7925 Art repository in KLOSTER BENTLAGE.

CANSTEIN SCHLOSS CANSTEIN. Works of art of churches and private
L52/B81 persons.

COESFELD Art repository in JESUITENKIRCHE
K52/R.6175 Archives stored in KLOSTER GERLEVE.
Archives of Prince SALM-HORSTMAR stored in cellar of SCHLOSS WERL R near COESFELD; Art objects and furnitur also here (SHAEF report Apr 1945.)

CORVEY SCHLOSS contains art repository.
L52/RC1455

DARFELD Art objects and Archives stored in SCHLOSS.
K53/R A6881.

DORSTEN Tower of PFARRKIRCHE used as art repository
K52/R.4741

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

DRENSTEINFURT SCHLOSS used for archives.
K52/RB0156

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WESTFALEN

HAUS (KREIS) K53/R[illegible]957	Art repository in HAUS EGELBORG.
AFFELN K52/WG0997	Art repository in the KATH. PFARRKIRCHE.
ALME L52/B61	West of Warburg. Art from Cologne, possibly in the Kochel mine. Schloss Alme. Paintings, sculptures of churches and private persons. Mrs or Dr Wilkes in ALME.
ALTEN K52/RB9600	Art repository in the BURG.
ANHOLD L52/RB5109	Art repository in SCHLOSS. Contains art from RHEINLAND
ARNBERGER WALD	FORSTHAUS at NEUHAUS contains archiv repository.
ARNSBERG K52/B21	Munster Provincial government moved most of its office archives, etc. to southern end of building of former district administration (Regierungsbezertsverwaltung) The northern end of the building was taken over by NSDAP-Gauleitung (Provincial administration of Nazi Party).
ATTENDORN K52/C17	nearby Stadecht cave reported to be a repository from Düsseldorf. SCHMELLENBERG near ATTENDORN, art repository. Contair art from RHEINLAND. Stato Archives, DUSSELDORF in care of the Burgermeist.
BAD DRIBURG L52/RB8949	Archives stored in the LEHRERINNEN-BILDUNSTALT
BALVE K52/RB0903	Nearby SCHLOSS WOCKLUM contains art repository.
BANFE L51/WG4357	Archival repository in the FURSTHAUS at HEIDEBACH near BANFE.
BECKUM (KREIS) K52/RB2152)	Art and archives repository in HAUS CRASSENSTEIN. Art repository in HAUS ASSEN. Archives repository at HAUS NETTEBERG

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Schloss ...mc. Paintings, sculptures of churches and private persons. Mrs or Dr ...ilkes in ...LLE.

...LTEN.
K52/RH9600

Art repository in the BURG.

...NFELD
L52/RB5109

Art repository in SCHLOSS. Contains art from RHEINL...

ARNBERGER WALD

FORSTHAUS at NEUHAUS contains archiv repository.

...RNSBERG
K52/B21

Munster Provincial government moved most of its office archives, etc. to southern end of building of former district administration (Regierungsbezirksverwaltung) The northern end of the building was taken over by NSDAP-Gauleitung (Provincial administration of Nazi Party).

...TTENDORN
K52/G17

nearby Stadacht cave reported to be a repository from Düsseldorf.
SCHMALENBERG near ...TTENDORN, art repository. Contain art from RHEINLAND.
State Archives, DUSSELDORF in care of the Burgermeist...

B...D DRIBURG
L52/RB8949

Archives stored in the LEHRERINNEN-BILDUNGSTA...

1574

B...LVE
K52/RB0903

Nearby SCHLOSS ...OCKUM contains art repository.

...NTE
L51/...G4357

Archival repository in the FURSTENHAUS at HEIDEBACH near B...NTE.

BECKUM (KREIS)
K52/RB2152)

Art and archives repository in HAUS GRASSTEINSTEIN.
Art repository in H...US ...SEN.
Archives repository at H...US NIENGRABEN.

BERLEBURG
L52/G47

24 miles due NW of Marburg a.d. Lahn. Art from Düsseldorf.
SCHLOSSER at BERLEBURG and nearby ...TTGENSTEIN contains art repositories.
Contain art from RHEINLAND.
Furniture of private persons.
Prince Sayn-...ittgenstein-Berleburg.

BONIBERG

SCHLOSS BONIBERG (Sheet 4012 (1:250,000) 966/76) possibly an art repository.

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CR

THURINGIA

ALTENSTEIN
L51/H76

17 Km South of Eisenach.
SCHLOSS. Works of Art from Cologne Museums.

EISENACH
L51/H76

The Einsatzstab Rosenberg sent trainloads of confiscated property to the Work Dutchhof at Eisenach. Packing cases were marked NSVP and NSKP.

JENA
M51/J66

City library used as repository for part of the German National Library (DEUTSCHE BUCHEREI), LEIPZIG.

RANSBACH
L51/H55 (H54)

Salt mine between Horsfeld and Eisenach
Repository for paintings, prints, etc from the Berlin - together with the Merkers mine.
Removal of the objects on 16 April 1945.

ROEMHILD
M51/H50

IRMELSHAUSEN , near ROEMHILD.
WURZBURG archives and arms and armor collections.

RUDOLSTADT
M51/J54

Castle is reported to contain the best works of art, precious books and archives from Weimar.

SCHWARZACH
M51/C57

Five K . southeast of RUDOLSTADT. Amt-Archiv der SD (archives and personnel records) for southern part of Thuringen and for city and district of RUDOLSTADT, moved to a private building directly opposite the hotel-restaurant south of the railroad-crossing.

WEIMAR
M51/J07

Works of art stored in rooms at Karlspatz 11, in charge of Landesplaner Weise.

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JENA M51/J66	City library used as repository for part of the German National Library (DEUTSCHE BUCHEREI), LEIPZIG.
RANSBACH L51/H55 (H54)	Salt mine between Hersfeld and Eisenach Repository for paintings, prints, etc from the Berlin - together with the Merkers mine. Removal of the objects on 16 April 1945.
ROEMHILD M51/H50	IRMELSHAUSEN , near ROEMHILD. WURZBURG archives and arms and armor collections.
RUDOLSTADT M51/J54	Castle is reported to contain the best works of art, precious books and archives from Weimar.
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WEIMAR M51/J07	Works of art stored in rooms at Karlspatz 11, in charge of Landesplaner Weise.

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SCHLESWIG-HOLSTEIN

HAMBURG
L54/S55

(See Town Plan 1 : 15,5000, GSGS 4480).

(a) Square J10 and K10. In the Heiligen-Geistfeld are two concrete structures, walls 9-ft thick, roof 30-ft thick, height 130 ft. Formerly an AA battery was mounted on top of each. Pictures are stored on the fir floor inside, other floors are used as wards for the patients from the Hafenspital (bombed) which was nearby References on GSGS German 1 : 250,000 sheet 3425 are:

48305347
and
48355361

(b) Square L10. The Kämmerei (Municipal Accountant) in the Gänsemarkt. Ref on 1. 25,000 sheet 2425 is:
49305361

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

Pictures stacked on principle of best ones lowest.

(c) Square L11. The Deutsche Bank opposite the Börse The finest pictures of Mauerburg are in there with some things from the museum. Ref on 1:25,000 sheet 2425 is:
49705300

(d) Square R11. Ref on 1:25000 sheet 2426 is 1573
51105525.

This is a warehouse between the Biffe Strasse and the Miltel Rand. Here are stored the small picture of the Kunsthalle and numerous other museum objects.
(e) Some papers are locked up in the cellar of the Kunsthalle.
Large bunker in bombed-out district just off Morath-strasse (Hamburg-Berlin artery) also contains valuable painting and museum library moved from Bamburger KUNSTHALLE.

MALENTE
M 6/N03

Repository for THAULOW MUSEUM, KIEL and other collections reported here.

WANDSBECK
L54/S55

Deposit for valuable document of Hamburg States Archives.

WORPSWEDE
L54/R71

between Bremen and Hamburg, has a shelter for the Bremen Staatsbibliothe.
STÄDTLICHES TRACHT MUSEUM used as storage for valuable

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

(b) Square L10. The Kämmerei (Municipal Accountant) in the Gänsemarkt. Ref on 1. 25,000 sheet 2425 is: 49305351

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

Pictures stacked on principle of best ones lowest.

(c) S uare L11. The Deutsche Bank opposite the Börse The finest pictures of Neuerburg are in there with some things from the museum. R f on 1:25,000 sheet 2425 is: 49705500

(d) Square R11. Ref on 1:25000 sheet 2426 is 1573 51105525.

This is a warehouse between the Löffe Strasse and the Miltel Rand. Here are stored the small picture of the Kunsthalle and numerous other museum objects.
(e) Some papers are locked up in the cellar of the Kunsthalle.
Large bunker in bombed-out district justoff Morath-strasse (Hamburg-Berlin artery) also contains valuable painting and museum library moved from Bamburger KUNSTHALLE.

MALENTE
M[illegible]/N03

Repository for THAULOW MUSEUM, KIEL and other collections reported here.

WANDSBECK
L54/S55

Deposit for valuable document of H burg States Archives.

WORPSWEDE
L54/R71

between B[illegible]en and H burg, has a sheltor for the Bremen Staatsbibliothe.
STAATLICHES TEXTILICH MUSEUM used as storage for valuable tapestries from a number of German museums.

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SAXONY and SILESIA (Cont'd.)

RUEHLAND	Art collections and libraries reported stored in "BAUMANNSHOEHLE" (BAUMANN Caves) near RUEHLAND in the Upper HARZ Mountains.
SAALDORF M51/J8214	Buildings containing historical paintings and flags from Berlin reported.
SCHLESENHAGEN L53/X02	Paintings found in the "Home for Elderly Ladies" from the HANNOVER MUSEUM. Stored in the tower of the building in 1944. No Allied troops have entered the tower but Ukranian troops serving in the Germany Army were billeted there from 1-5 April 1944.
SCHOENEBECK M53/D78	Salt mine said to contain archives and works of art. Reported well-stored as of 18 May 1945. Nothing later than 1940.
STASSFURT M52/D66	Part of Prussian state archives found in a salt mine.
STOLLBERG N51/K54	Castle a repository for Foreign office and Embassy papers. Has been inspected.
ULLERSDORF N52/F09 or N52/F39	ULLERSDORF Schloss, Kreis Glatz, reported Aachen reposit
WALDENBURG N51/K 4364.	Castle of Prince SCHOENBERG-WALDENBURG contains objects from Berlin museums and libraries.
WOLKENBURG N51/K4767	Schloss owned by EINSIEDEL family contains 58 cases of books from Prussian State Library.

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SCHOENEBECK M53/D78 — Salt mine said to contain archives and works of art. Reported well-stored as of 18 May 1945. Nothing later th 1940.

STASSFURT M52/D66 — Part of Prussian state archives found in a salt mine.

STOLLBERG N51/K54 — Castle a repository for Foreign office and Embassy papers. Has been inspected.

ULLERSDORF N52/F09 or N52/F39 — ULLERSDORF Schloss, Kreis Glatz, reported Aachen reposit

WALDENBURG N51/K 4364. — Castle of Prince SCHOENBERG-WALDENBURG contains objects from Berlin museums and libraries.

WOKENBURG N51/K4767 — Schloss owned by EINSEIDEL family contains 58 cases of books from Prussian State Library.

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SECRET

SAXONY and SILESIA

ARENFELS
N51/K6914

Castle. Private collections, archives.

BOESENBERG
M52/D63

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

CELLE
L53/X55

Paintings from the SCHLOSS are stored in the Reichsbank.

DEGENERSHAUSEN
M52/D44

Archival repository in Manor house. Has been inspect

DRESDEN
N52/F29

Objects from the ALBERTINA and KUNSTHISTORISCHES Museum of Vienna are reported stored in deep shelters between the ZWINGER and the Opera.
Barracks in and near the city are used to store documents, archives and furniture from government agencies in BERLIN.

EISFELD
M51/WJ 2508

In tunnels beneath the GRIEBELSCHE BRAUEREI are: case of books from Berlin University.

FALKENSTEIN
N51/K 21

Repository for Berlin and ASCHERLEBEN Archives. Has been inspected.

FREIBURG i.s.
N51/K97

SCHLOSS NEUNBURG contains objects from the ZEUGHAUS, Berlin. Has been inspected.

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FREYBURG
M52/J89

Hotel 'EINTRAUB. repository for archives of Propagand Ministry. Has been inspected.

LAUSITZ
N52/E93

A report of dubious authenticity states that paintings and other objects from the SCHLOSS Museum, BERLIN had been moved to the HARZ or NIEDERLAUSITZ.

MAGDEBURG
N53/Y60

City Museum: Repository for paintings and art objects reported 19 April '45.

MEISDORF
M52/D45

Repository for Prussian state archives. To be evacuated to MARBURG.

MEISSEN

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CELLE L53/X55	Paintings from the SCHLOSS are stored in the Reichsbank.
DEGENERSHAUSEN M52/D44	Archival repository in Manor house. Has been inspect
DRESDEN N52/F29	Objects from the ALBERTINA and KUNSTHISTORISCHES Museum of Vienna are reported stored in deep shelters between the ZWINGER and the Opera. Barracks in and near the city are used to store documents, archives and furniture from government agencies in BERLIN.
EISFELD M51/WJ 2508	In tunnels beneath the GRIEBELSCHE BRAUEREI are: case of books from Berlin University.
FALKENSTEIN N51/K 21	Repository for Berlin and ASCHERLEBEN Archives. Has been inspected.
FREIBURG i.s. N51/K97	SCHLOSS NEUNBURG contains objects from the ZEUGHAUS, Berlin. Has been inspected.
FREYBURG M52/J89	Hotel WEINTRAUB. repository for archives of Propagand Ministry. Has been inspected.
LAUSITZ N52/E93	A report of dubious authenticity states that paintings and other objects from the SCHLOSS Museum, BERLIN had been moved to the HARZ or NIEDERLAUSITZ.
MAGDEBURG N53/Y60	City Museum: Repository for paintings and art objects reported 19 April '45.
MEISDORF M52/D45	Repository for Prussian state archives. To be evacuated to MARBURG.
MEISSEN N52/F09	Art repository. Place not known but possibly the chateau. Art from Essen and Dusseldorf.
OPPELN	Works of Art purchased in Paris sent to Frau Maria. Buhl, Rathaus über Oppeln.
PLESSENBURG M52/RD0363	Art objects in schloss.

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SECRET

RHEIN PROVINCE

IER K50/L22 (Cont'd)	Cellar in N ing of Palast contains Municipal and private collections mostly from Landesmuseum. D cuments from Luxembourg in Provinzialmuseum. Deal with research and archaeological survey. A captured document dated October 1943 states that municipal and private collections were stored in a c under the north wing of the Palace.
TURNICH K51/F35	SCHLOSS TUERNICH-KYENBL.U used for storage purposes.
UERDINGEN K52/L20	Thirty cases of historical archives from 1200, in bunk Bucherei Herbertz from 1600 in Rathaus. Archives, R thhorsthalle. Municipal records, Amtsgericht.
ULPENICH F/2729	HAUS DUERFFENTHAL near ULPENICH contains books from library of University of BONN. (Shaef Report Apr '45
VEHN F/8114.	Books from KOELN University Library stored in the SCHLOSS.
VELBERT K52/A50	Deutsche Schloss und Beschlagsmuseum. Works of art purchased in Paris were sent here.
VOLLR DE K51/M25	Side alter and choir stalls of Muenster in Essen.
WALDBROEL K51/F95	(about 25 miles NE of Bonn, Rheinprovinz. The purchases of the Deutsche Arbeitsfront were sent to the D...F. Hotel Kaiserstrasse, 85.
WASSENBERG 3/K87	Schloss Elsum, nearby. Has paintings of Dutch and Flemish masters and other art treasures.
WEINHEIM 6/L08 or K50/M05	Borstr. house of Walter Koehlen, head of Government and NSDAP and other private houses, contain parts of Badisches Landes und Schloss Bibliothek.
WELTERODE K51/F84.	SCHLOSS WELTERODE. Furniture of the castle of Turnic
WOLLR DS	Valuable works of art and archives reported stored in castle at Wollards near WINKEL (M-1954).

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UERDINGEN K52/[illegible]20	Thirty cases of historical archives from 1200, in bunk Bucherei Herbertz from 1600 in Rathaus. [illegible]rchives, R[illegible]inhorsthalle. Municipal records, Amtsgericht.
ULPENICH F/2729	HAUS DUERFFENTHAL near ULPENICH contains books from library of University of BONN. (Shaef Report Apr '45
VEHN F/6114.	Books from KOELN University Library stored in the SCHLOSS.
VELBERT K52/A50	Deutsche Schloss und Beschlagsmuseum. Works of art purchased in Paris were sent here.
VOLLRADE K51/M25	Side alter and choir stalls of Muenster in Essen.
WALDBROEL K51/F95	(about 25 miles NE of Bonn, Rheinprovinz. The purchases of the Deutsche Arbeitsfront were sent to the D.A.F. Hotel Kaiserstrasse, 85.
WASSENBERG 3/K87	Schloss Elsum, nearby. Has paintings of Dutch and Flemish masters and other art treasures.
WEINHEIM 6/L08 or K50/M05	Borstr. house of Walter Kochlen, head of Government and NSDAP and other private houses, contain parts of Badisches Landes und Schloss Bibliothek.
WELTERODE K51/F8[illegible].	SCHLOSS WELTERODE. Furniture of the castle of Turnic
WOLLRADS	Valuable works of art and archives reported stored in castle at Wollards near WINKEL (M-1954).
XANTEN 3[illegible]/A14	cellar of Brewery is a repository. Works of art from St. VICTOR's Church stored with Dr. WALTER BADER at LUETTINGEN near XANTEN (SHAEF report April '45).

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RHEIN PROVINCE

SCHMIDTHEIM K51/F-5324.	Schloss contains Archives.
SCHOENSTEIN K51/G-0141	Schloss contains Archives and paintings of diverse provenance. Countess Hatzfeld in Schonstein.
SCHWARZFELD K9326	Paintings and museum pieces found in Hunting Lodge at SCHWARZFELD near ROETGEN (SHAEF F.B. 'S Report).
SIEGBURG K51/F34	NSDAP Archives. Objects of art and valuable books from AACHEN collections reported stored here in 1944. Abtei Michaelsberg - Archives of diverse provenance.
SLADECK K51/G50	Valuable works of art and archives reported stored in castle. (G-3002)
SOLINGEN K52/F58	The Solingen archives are preserved in Ortenberg and in two air raid shelters in Solingen: GRUENWALD and BRUHE. These archives include: 1. Records of Protestant Parish of Solingen.1303- 2. " " " Wald 1341-181 3. " " " Grüfrath1428-181 4. " " " Wald 1295-18 5. " " " Solingen1593-189 SHAEF Report, May '45.
SPEYER L50/R18	Books and manuscripts from Metz are reported to have been taken to Speyer but the location is not given.
STEEG K51/G05	Nazi school.
STEINFELD F/1712	Library of Diocese of KOELN, works of art from church and private collections stored in the Abbey. Has been inspected.
STOLZENFELS ?	Burg Stolzenfels. Contains various small pieces, weapons etc. belonging to its collection.
STOTZHEIM K51/F55 or F32.	Schloss von LINDLAU deposit for Alsatian works of Art.
STROMBERG K51/F90	Works of Art purchased in Paris sent to Schoenberg bei Stromberg. (no further indications)

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K51/F5..	Objects of art and valuable books from AACHEN collections reported stored here in 1944. Abtei Michaelsberg - Archives of diverse provenance.
SCHADECK K51/G50	Valuable works of art and archives reported stored in castle. (G-3002)
SOLINGEN K52/F58	The Solingen archives are preserved in Ottenberg and in two air raid shelters in Solingen: GRUENWALD and BRUHE. These archives include: 1. Records of Protestant Parish of Solingen.1303- 2. " " " Wald 1341-181 3. " " " Gräfrath1428-181 4. " " " Wald 1295-18 5. " " " Solingen1593-189 SHAEF Report, May '45.
SPEYER? L50/R18	Books and manuscripts from Metz are reported to have been taken to Speyer but the location is not given.
STEEG K51/G05	New school. 1572
STEINFELD F/1712	Library of Diocese of KOELN, works of art from church and private collections stored in the Abbey. Has been inspected.
STOLZENFELS ?	Burg Stolzenfels. Contains various small pieces, weapons etc. belonging to its collection.
STOTZHEIM K51/F05 or F32.	Schloss von LANDLAU deposit for Alsatian Works of Art.
STROMBERG K51/F90	Works of art purchased in Paris sent to Schoeneberg bei Stromberg. (no further indications).
TILLENBURG K51/G25	vicinity of Siegen. In abarn or factory are 104 paintings and 48 sculptures from the Walraf-Richartz Museum in Cologne.
TRECHTINGSHAUSEN K51/M05	Valuable works of art and archives reported stored in Castle REICHENSTEIN at TRECHTINGSHAUSEN (M-0856).
TRIER K50/L.?	A vague report states that art objects from Cologne were taken to an unknown place here. Dr. Wm. Neuhaus, Sichelstr. 26 had charge of removing books from Luxembourg.

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SECRET

RHEINPROVINCE

RAVENGIERSBURG
L/0149

D[illegible]sitory in south tower of KLOSTERKIRCHE.

REICHENSTEIN
K51/M05

BURG REICHENSTEIN, ne. Trechtingshausen (S[illegible]et T[illegible].N. 023568), on left bank of Rhine. Castle the property of Kirch-P[illegible]icelli family. T[illegible] provincial archives the R[illegible]ainprovinz from Kobl[illegible]nz and a collection of pictures are said to have been stored here (U.F. of Grand Duchy of L[illegible]xembourg).

REMLGEN
K51/[illegible]F/6420

Contains part of KOLN U[illegible]versity Library collection.

RHEYDT
3/F03

SCHLOSS RHEYDT ([illegible]r said to be G[illegible]ebbels) contains 15 portraits ([illegible] signed H[illegible]thurst). I spected.

RHEINECK BEI TRECHTINGHAUSEN
M/0856

Privately owned furniture in SCHLOSS.

RHEINFELS
K51/L[illegible]7

near S[illegible] Goar. [illegible]rt from K[illegible]blenz possibly in N[illegible]ellar.

RINKEL
K51/G[illegible]

25 miles E of Koblenz. [illegible]rt from E[illegible]sen.

ROERMOND
3K/28?

the nearby S[illegible]loss Erfeldt. P[illegible]intings and other art treasures.

ROTTERDELL
K911 324

(ROTT. KREIS MONSCH[illegible]U) C[illegible]siderable number of paintings are stored in adjoining houses here. Repor in good condition.

RUETTGER
K52/[illegible]8?

RUETTGER, Vossenack 82/ Reported storage for Aachen Lib[illegible]y.

RUNKEL
K51/G20

V[illegible]luable works of [illegible]rt and [illegible]rchives reported stored in castle at RU[illegible]L. (G-3001)

S[illegible]RLUTERN
K6C/027).

Viennese art collect ons and libraries "presented" to D[illegible]. LEY re reported housed in his villa.

S[illegible]TZVEY
F/[illegible]725

[illegible]rks of [illegible]rt from churches and private [illegible] the SCHLOSS

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RELLGEN
K51/WF/6420 — Contains part of KOLN University Library collection.

RHEYDT
3/F03 — SCHLOSS RHEYDT (r said to be Goebbels) contains 15 portraits (signed Hurthurst). I spected.

RHEINECK BEI TRECHTINGHAUSEN
M/0856 — Privately owned furniture in SCHLOSS.

RHEINFELS
K51/L07 — near St Goar. rt from Koblenz possibly in M ller.

RINKEL
K51/G09 — 25 miles E of Koblenz. rt from E sen.

ROERMOND
3K/28? — the nearby Schloss Elfeldt. P tings and other art treasures.

ROTTERDELL
K911 324 — (ROTT. KREIS MONSCHAU) C siderable number of paintings are stored in adjoining houses here. Repor in good condition.

RUETTGER
K52/A38? — RUETTGER, Vossenack 82/ Reported storage for Aachen Lib .

RUNKEL
K91/G20 — V luable works of rt and rchives reported stored in castle at RUNKEL. (G-3001)

SAARLAUTERN
K8C/027). — Viennese art collect ons and libraries "presented" to D . LEY re reported housed in his villa.

SALTZVEY
F/3725 — Works of rt from churches and private collections in the SCHLOSS.

SCHLEIDEN
/K95 or
3/F11 — According to a captured document of recent date SCHLO EICKS, KREIS SCHLEIDEN was used as a repository for BONN. The document suggests that the objects here be evacuated.

SCHLEIDER
3K/95 — Schmitheim Schloss, Rheinland, is storing place for Aachen li tory.

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MUENSTERMAIFELD K51/L78 — Works of art from several churches are stored in the tower of the STIFTKIRCHE. Has been inspected.

MUELHEIM an RUHR (Area Essen) K52/A71 — Hitler Jugend Headquarters, Area 10, Herbert-Hohwarde-Platz 1. Reported to contain party records.

MUENCHEN-GLADBACH 3F/08 — Works of art from the Abbey stored in the tower of the MUNSTER. Has been inspected.

MUENSTERMAIFELD — Tower of the Church works of fine art from several churches.

MULLENBACH-LAUBACH K51/L34 — Archives reported here, location unknown.

NASSAU a.d. LAHN K51/M09 — Schloss of Graf von Kanitz who purchased works of art in Paris.

NEUERBURG 6P/95 — NEUERBURG Castle used as storage for Aachen Library

NEUSS K52/F28 — French, Prussian and Köln archives dating from 1500 Church archives from 1300, St. Quirinuskirche Building Inspection Records.

NEUSTADT K50/R28(?) — 37 oil paintings, 8 wood carvings, 8 boxes of recor were found in a house in NEUSTADT by 561st AIG. (coordinates R291 850).
Probably from SARREBRUCKEN or SARREBOURG. There is indication of which NEUSTADT is meant. (SHAEF Mar '45 report). 1570

NIEDERHEIM K52/A13 — Booth mine. 13 miles NW of Duisburg. Stone figures and Stone Saints plasters from Essen.

NORDENAU (?) — The Aachen Archives cached here, according to SHAEF Report, 15 May 1945.

NURBURG K51/L19 — Scientific Library of BONN University stored in the Racing Ring. (Shaef Report, April '45).

OBERLAHR K51/F-8525. — Church. Works of art from museum of Cathedral of Cologne.

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	of the MUNSTER. Has been inspected.
MUENSTERMAIFELD	Tower of the Church- works of fine art from several churches.
MULLENBACH-LAUBACH K51/L52	Archives reported here, location unknown.
NASSAU a.d. LAHN K51/M09	Schloss of Graf von Kanitz who purchased works of art in Paris.
NEUERBURG 6P/95	NEUERBURG Castle used as storage for Aachen Library
NEUSS K52/F28	French, Prussian and Kgl. Köln archives dating from 1500 Church archives from 1300, St. Quirinuskirche Building Inspection Records.
NEUSTADT K50/R28(?)	37 oil paintings, 2 wood carvings, 8 boxes of recor were found in a house in NEUSTADT by 561st TAG. (coordinates R291 850). Probably from SARBRUCKEN or SARREBOURG. There is indication of which NEUSTADT is meant. (SHAEF G-2 '45 report). 1579
NIEDERHEIM K52/L15	Booth mine. 13 miles NW of Duisburg. Stone figures and South Sea plasters from Essen.
NORDENAU (?)	The Aachen archives cached here, according to SHAEF report, 15 May 1945.
NURBURG K51/L09	Scientific Library of BONN University stored in the Racing Ring. (Shaef Report, April '45).
OBERLAHR K51/F-8525.	Church. Works of art from museum of Cathedral of Cologne.
ODENTHAL K52/F57	"Strauweiler". Furniture of Metternich family.
PETERSLAHR K51/F-8224	Church. Works of art from Museum of Cathedral of Cologne.
RATHEIM 3K/97	RATHEIM bei Wasserburg. 13 Km NE of Gladenkirche. Frau Gastwirt Hausen (Bowling Alley), Schmitterstr. Kegelbahn has art objects from Aachen.
RATHEIM 3/K97	Family Archives from 1400. Have Hall.

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RHINEPROVINCE (Cont'd)

LINNICH
3/K96

In Pfarrkirche, painted and sculptured altars stored. Has been inspected.

LINZENICH
3F 05

Near Kirchberg. Family Archives from Schloss Linzenich These archives have been assembled and put away pending transport to the Aachenstadt Archiv.

LORZERDORF

Schloss, Kreis Nanslau, reported Aachen repository.

MAINZ
K51/M35

Dorn, St. Martin and St. Stephan. In cloister, content of Dom Museum intact. In W choir, dismantled Baroque Altar, furniture. Inspected. See May Report. Kurfurshliches Schloss. Museum library in cellar. Inspected.

MARIA LAACH
K51/F6500

Monastery in the EIFEL. Contains part of KOLN University Library collection.
According to Graf Metternich, one of three copies of the catalogue of the dispersed Rheinprovinz collections, public and private, is located here in care of the Abbot. This copy incomplete.

MARIENSTADT
K52/A40

near Kettwig, 8 miles South of Essen, sculptures from [illegible] Hachenbourg, 2½ miles or 20 miles NE of Koblenz. Oberpraesident des Rheinprovinz, art from Cologne, possibly removed to the Kochel mine.
Captured enemy document of recent date indicates that KLOSTER MARIENSTATT contains archival repository

MARIENSTATT
K51(?)/G-0432

Cisterzienserabtei, works of fine art of Diverse provenance, archives, and libraries. Most Reverend Abbot of Marienstatt.

MARIENTHAL
K51(?)/F-9537

Franziskanerkloster. Rare books and MSS from Bonn University. Franziskanerkloster. Works of the Cathedral of Cologne. The Rev fathers of the Cloister.

METTERNICH
K51/F22

paintings are stored in a nearby lead mine (Bleiberg, 600 meters).

MEISENHEIM
K50/M03

12 miles SW of Bad Kreuznach. Collection Th[illegible]aelen of Bad Kreuznach.

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MAINZ K51/M35	Dorn, St. Martin and St. Stephan. In cloister, content of Dom Museum intact. In choir, dismantled Baroque Alter, furniture. Inspected. See May Report. Kurfurshliches Schloss. Museum library in cellar. Inspected.
MARIA LAACH K51/F3500	Monastery in the EIFEL. Contains part of KOLN University Library collection. According to Graf Metternich, one of three copies of the catalogue of the dispersed Rheinprovinz collections, public and private, is located here in care of the Abbot. This copy incomplete.
MARIENSTADT K32/A40	near Kettwig, 8 miles South of Essen, sculptures from Hachenbourg, 2½ miles or 20 miles NE of Koblenz. Oberpraesident des Rheinprovinz, art from Cologne, possibly removed to the Kochel mine. Captured enemy document of recent date indicates that KLOSTER MARIENSTATT contains archival repository
MARIENSTATT K51(?)/G-0432	Cisterzienserabtei, works of fine art of Diverse provenance, archives, and libraries. Most Reverend Abbot of Marienstatt.
MARIENTHAL K51(?)/F-9557	Franziskaverkloster. Rare books and MSS from Bonn University. Franziskaverkloster. Works of the Cathedral of Cologne. The Rev fathers of the Cloister.
METTERNICH K51/F32	paintings are stored in a nearby lead mine (Blaiberg, 600 meters).
MEISENHEIM K50/M03	12 miles SW of Bad Kreuznach. Collection Thomaelen of Bad Kreuznach.
MERTEN K51/F-7[illegible]1	Schloss contains Furniture from diverse castles.
METTMANN K 2/F 9	P/W reports art collections stored in the NEANDERTHALER HOEHLT (Neanderthal caves) at DUESSELDORF-METTMANN.
MOLSBERG K 1 G10	Schloss contains furniture and libraries of private persons.

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VECTALLA (cont'd)

OSNABRUCK
K53/V 20 — Museum collections removed to KLOSTER OESEDE, school house, 7 Km from OSNABRUCK. Has been inspected.

OLPE(KREIS)
K52/V C0870 — Art repository in RATHAUSEN SCHLOSS.

RECKLING-HAUSEN
K52/RA6236 — Gymnasium used as art repository.

REFDA
K52/RE3863 — SCHLOSS contains art repository. Contents: Medieval books, letters and deeds dating from 12th century in ground floor of tower. Letters in top floor of castle. OLD ART owner PRINZ ALFRED MECKLENBURG. Reported 19 April 1945.

SANDFORT
K53/V 20 — SCHLOSS SANDFORT, between OLPE and SIEGEN possibly used as repository.

SCHLOSS-PIN-GEN
K53/RA6628 — Art repository in church tower.

SCHNELL-ENBERG
K52/G18 — SCHLOSS near Attendorn in Westfalia. Historical collections of the city of Dusseldorf.

SICHTIGVOR
K52/RA8806 — Reported art repository.

1563

SIEGEN
K51/G25. — Siegen (FC 2033 (K 51) It is reported that 104 paintings and 48 pieces of sculpture from Aachen were sent to a repository in this town (not exact location given). Also the Cathedral Treasure from Metz was sent to 30 Aug 1944 to the Reichsbank at Siegen in five cases marked THE CATHEDRAL. The list of objects is as follows:

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

1568

b. Case II: Cope, called that of Charlemagne, of the 11th or XII centuries, (height 1 meter 20, width of the folded cope, 1 meter 55). Complete ornaments the Carmelites of the 17th and 18th centuries (height meter 25; width) meter 75).

c. Case III: Christ in ivory of the 18th century (height of the Cross, 1 meter 31; height of the body of Christ 49 cms). Reliquary of St. Lucine, enameled, 13th century (length 29 cms. 5; height 17 cms). In the reliquary has been placed: 1. The volute of the crozier of Bishop Bertram of Metz, died 1212 (height 23 cms). 2. The ring of St. Arnould of the 7th century

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RHEDA K52/RB3863 — SCHLOSS contains art repository. Contents: Medieval books, letters and deeds dating from 12th century in ground floor of tower. Letters in top floor of castle. OLDEST owner [illegible] LUXEMBURG. Reported 19 April 1945.

SANDFORT K53/V20 — SCHLOSS SANDFORT, between OLPE and SIEGEN possibly used as repository.

SCHLOSS PINGEN K53/Ra662 — Art repository in church tower.

SCHELLENBERG K52/G18 — SCHLOSS near Attendorn in Westphalia. Historical collections of the city of Duesseldorf.

SICHTIGVOR K52/Ra3806 — Reported art repository. 1569

SILCEN K51/G25. — Siegen (TC 2033 (K 51) It is reported that 102 paintings and 28 pieces of sculpture from Aachen were sent to a repository in this town (not exact location given). Also the Cathedral Treasure from Metz was sent to 30 Aug 1944 to the Reichsbank at Siegen in five cases marked THE CATHEDRAL. The list of objects is as follows:

a. Case I: Two crosiers in ivory, one of the 10th century (height 1 meter 44.5), the other, given to the Cathedral in 1320 by Renaud de Bar, bishop of Metz from 1302 to 1316 (height 1 meter 52).

b. Case II: Cope, called that of Charlemagne, of the 11th or XII centuries, (height 1 meter 20, width of the folded cope, 1 meter 55). Complete ornaments the Carmelites of the 17th and 18th centuries (height meter 25; width) meter 75). 1568

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

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

e. Case V: Chalice of Cardinal de Montmorency, of the 18th century (height 29 cms). Enamel ciberium of the Dominicans, of the 18th century (height 30 cms)

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SIEGEN (Cont'd)	partly lidded. Chalice in repousse silver (height 30 cms.) Chalice of the 13th century (height 21 cms. Enamel chalice of the 18th century (height 26 cms) Mitre of Bishop Bertram, 13th century (height 17 cms; diameter 17 cms. Art repositories in BUNKER HOHSTRASSE, BUNKER BURG-STRASSE, STOLLEN, and EISERFELDERSTR, Tunnel. Contains art from RHEINLAND. OBERES SCHLOSS also contains an art repository. Works of Art of the greatest important (as indicated above).
SOEST K52/RB2631	Art repository in Crypt of PATROKLIKIRCHE. In KREIS SOEST, repositories are reported in the SCHLOSS at FUECHTEN and in the sacristy of the Church at NEUENGESEKE.
VORHELMGHAUSEN K52/RB2033	Art repository in SCHLOSS.
WERDEHN K52/RB2359	SCHLOSS contain art repository.
WORBIS K52/RB1457	Art repository at HAUS WORBIS.
WREDEN K53/RB5782	Art repositories in the PFARRKIRCHE and the STIFTSKIRCHE.
WARBURG L52/B92.	Town Archives of BOCHOLT reported in SCHLOSS KALTBERG near WARBURG.
WARENDORF K52/B17	SCHLOSS KETTELER, HARKOTTEN, KREIS WARENDORF used as art repository. OSTENFELDE, VORHOLZ reported as art repository. Franciscan Monastery, near WARENDORF used as art repository.
WARSTEIN L52/B41	25 miles southwest of Paderborn. Art from Essen, Bonn, and Dusseldorf. Paintings and sculptures of churches, cities and private persons. Several rooms in the basement of the Heil-und-pflege Anstalt in Warstein. Biehlstein Hoole, a Stactite cave nearby used to store valuable material from this district. Due north of Sieren.
WELBERGEN	Art objects stored in ART DEPOT

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SOEST K52/RB2651	Art repository in Crypt of PETROKLIKIRCHE. In KREIS SOEST, repositories are reported in the SCHLOSS at FUECHTEN and in the sacristy of the Church at NEUENGESEKE.
VORHELGHAUSEN K57/RB7955	Art repository in SCHLOSS.
VOERDEN K52/RB3659	[illegible] art in art repository.
VREDEN K54/RB1457	Art repository at HAUS VORTEN.
VREDEN K53/RB5782	Art repositories in the PFARRKIRCHE and the STIFTSKIRCHE.
WARBURG L52/B92.	Town Archives of BOCHOLT reported in SCHLOSS HALLEBERG near WARBURG.
WARENDORF K52/B17	SCHLOSS KETTELER, HARKOTTEN, KREIS WARENDORF used as art repository. OSTENFELDE, VORHOLZ reported as art repository. Franciscan Monastery, near WARENDORF used as art repository.
WARSTEIN L52/B41	25 miles southwest of Paderborn. Art from Essen, Bonn, and Duesseldorf. Paintings and sculptures of churches, cities and private persons. Several rooms in the basement of the Heil-und-pflege Anstalt in Warstein. Biehlstein Hoele, a Stactite cave nearby used to store valuable material from this district. Due north of Sieren.
WELBERGEN K53/RV6700	Art objects stored in ALTE KIRCHE,
WILLEBADESSEN L52/RB9037	SCHLOSS contains art repository.

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WESTFALIA (Cont'd)

WITTGENSTEIN L52/G47	WITTGENSTEIN in Berleburg, castle of Fuerst (Sheet 4916, 4580/7282) reported as a repository from Duesseldorf. Archival repository in RENTKAMMER.
WITTGENSTEIN 3/K73	near Emmaburg and Hergewrath. Art from Duesseldorf.

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SECRET

WURTTEMBERG

AALEN L49/S72	SCHLOSS HOHENSTADT near AALEN reported a repository for STUTTGART MUSEUMS
ASCHHAUSEN L50/S58	ASCHHAUSEN, at the NW corner of WURTTEMBERG and on the BADEN frontier. A captured telegram of 17 Nov 44 indicates that the Army Museum at Vienna proposed ASCHHAUSEN as a storage depot and that a conference was held on the subject on 25 Nov 44. It may be noted that there is a fortress in the town with a Keep and an 18th Cent Bishops Palace.
BADENHAUSEN L50/M85	Repository in FUGGER house. (Captured enemy document).
BAD MERGENTHEIM L50/M40	Nearby Schloss MERGENTHEIM used for storage purposes. (?).
BAD RAPPENAU L50/R97	Nearby Schloss Rappenau of Von Gemmingen family reported to be a repository.
BALLERN L49/S85	Schloss used for storage purposes. ( )
BEBENHAUSEN L49/W85	Schloss, near TUBINGEN, used as repository. (?)
BEUREN L49/W92	Kloster (Monestery) near HAUSEN, used as repository.
BIBERACH L49/E54	Near railroad station, entering through Roman Catholic cemetery, on the Waldseerstrasse toward FRIEDRICHSHAFEN and in GIENGELSBERG, a hill in the municipal park in the town center, are excavated places used for storage of government property.
BIETIGHEIM L49WS0744	Schloss near the village of KLEININGERSHEIM is one of several storage places for evacuated libraries and archives.
BONFELD L50/R96	BONFELD Schloss, reported to be a repository.
ELLWANGEN L49/S74	The ADELMANN Palace is reported as a repository for material from the STUTTGART Museums. SCHLOSS ADELMANNSFELDEN, nearby (in a forest far from any main road) is said to contain material of

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L50/M85

BAD MERGENTHEIM
L50/M40
Nearby Schloss MERGENTHEIM used for storage purposes. (?).

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

BALLERN
L49/S85
Schloss used for storage purposes. (?)

BEBENHAUSEN
L49/W85
Schloss, near TUBINGEN, used as repository. (?)

BEUBEN
L49/W91
Kloster (Monastery) near HAUSEN, used as repository.

BIBERACH
L49/X54
Near railroad station, entering through Roman Catholic cemetery, on the Waldseerstrasse toward FRIEDRICHSHAFEN and in GIEGELSBERG, a hill in the municipal park in the town center, are excavated places used for storage of government property.

BIETIGHEIM
L49WS0744
Schloss near the village of KLEININGERSHEIM is one of several storage places for evacuated libraries and archives.

BONFELD
L50/R96
BONFELD Schloss, reported to be a repository.

ELLWANGEN
L49/S74
The ADELMANN Palace is reported as a repository for material from the STUTTGART Museums.
SCHLOSS ADELMANNSFELDEN, nearby (in a forest far from any main road) is said to contain material of special interest.

ERBACH
L49/X57
Schloss between EHINGEN and ULM is a repository (?).

GEMUENDEN
L51/N46.
Archives of the family of Freiherr von Salis-Soglio

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WURTTEMBERG (Contd)

GUTTENBERG L50/E98 — Schloss of Graf Guttenberg is reported to be a repository.

[illegible]BURG L49/X94 — Schloss [illegible]BURG, nearby, is a repository. (?)

HEILBRONN & NECKAR L50/X06 — The saltmines at Heilbronn (Stadtisches Salzbergwerk) are known to be in use as a very large storage dump for works of art and archives, especially from Eastern Germany. Seventy three cases containing glass from Strasbourg Cathedral were sent there on 22 Nov and it was proposed that the remaining works of art of importance from Alsace should follow. It is reported that parts of the archives from Metz have also been sent there, and other deposits from Southern Germany are recorded.

The general network of saltmines in this area is known as the 'Heilbronn-Leinsberg Saltmines' and it is probable that the underground workings have been much enlarged during the war years as suitable repositories for works of art. A special directorate (Bauleitung) apparently for constructional work of this kind, in Wurttemberg, has its HQ at Kirchheimerstrasse, Nurtingen (about 45 miles E. of Heilbronn), and was responsible for arranging ad hoc accommodation in the saltmines for particular deposits of works of art. (Captured documents from Strasbourg - dated 8 Nov 44). The entrance is probably near the Heilbronn area, however, and the official in charge of the Strasbourg glass is Regierungsrat Schneider, Tel: Heilbronn: 2071. The evidence suggests that, once a deposit of works of art has been stored in a gallery specially repaired for it, some measures of sealing the gallery and preventing unauthorised access may be taken. It will therefore be difficult to be satisfied that every gallery has been explored in a deposit of this kind without possession of the blueprints of the construction parties, which may be at Nurtingen.
In the saltmines are also works of art belonging to Dr. Kuetgens as well as his correspondence. He is the director of the Suermondt Museum in Aachen. Also archives and books from Metz are reported to have been taken here.
Schloss Lehmgrubigen, nearby. Property of Graf Neipperg reported to be a repository.
Schloss Untergruppenbach, nearby. Property of von Cramm-Burgdorf family, reported to be a repository.
Schloss of Freiherr von Weiler, nearby, is reported to be a repository.

1566

[illegible]OHEN-UTACH L49/X28 — Schloss, near [illegible]UTLINGEN L49/X08) is a repository (?)

HOHEN- — Schloss Hohenzollern. Paintings and sculpture from

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glass from Strasbourg & these were sent here as a
and it was proposed that the remaining works of art of
importance from Alsace should follow. It is reported
that parts of the archives from Metz have also been
sent there, and other deposits from Southern Germany
are recorded.

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

In the saltmines are also works of art belonging to
Dr. Buetgens as well as his correspondence. He was 1566
the director of the Suermondt Museum in Aachen.
Also archives and books from Metz are reported to have
been taken here.

Schloss Heinrigen, nearby. Property of Graf Helfberg
reported to be a repository.

Schloss Hoost ot, nearby. Property of von Cramm-Burgen
family, reported to be a repository.

Schloss of Friedrich von Weiler, nearby, is reported to
be a repository.

HOHEN-UTACH L49/X28 — Schloss, near HUTTLINGEN L49/Y08) is a repository (?)

HOHEN-ZOLLERN L49 Y97 — Schloss Hohenzollern. Paintings and sculpture from the Wallraff-Richartz Museum, Cologne.

HUTTLINGEN L49/S73 — Schloss Hartmannsen near Huttlingen is used for storage purposes.

ITZEHOE L57/E19 — State Library and University Library of KIEL said to be evacuated to castle inside city limits of ITZEHOE.

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WURTTEMBURG

ISNY
L48/X70 — Castle of Graf QUARDT zu WALRATH is a possible officia storage deposit.

JAGSTHAUSEN
L50/S28 — Schloss, near Heilbonn, property of Graf Berlichingen, reported to be a repository.
Schloss Fuerfeld, 25 km East, property of von Gemmingc family is reported to be a repository.
Schloss of Graf Neipperg, 20 km East, reported to be a repository.

KIRCHHEIM
L49/S20 — State Archives and sculpture stored in the FUGGER SCHLOSS. (Captured enemy document).

KLEIN BOTTWAR
L49/S14 — SCHLOSS SCHAUBECK reported a repository for STUTTGART Museums.

KOCHENDORF am NECKAR
L50/S07 — Rheinfels Castle, North Cellar used as repository by Koblenz.
Salt mines possibly used as important repositories - 150 metres down.

LANGENBURG
L50/S57 — Schloss Douglass is reported to be a repository.

LANGENSTEINBACH: Pictures and archives of the town of Karlsruhe in a Home for Children belonging to Karlsruhe.
L49/R53

LEUTKIRCH-WANGEN Schloss ZEIL, repository (?).
L48/X71

LOWENSTEIN
L50/S15 — Schloss of Fuerst zu Loewenstein is reported to be a repository.

LUDWIGSBURG
L49/S03 — SCHLOSS MONTIGNEZ near LUDWIGSBURG reported a repository for STUTTGART Museums.

MARKTBREIT
L50/N72 — Nearby SCHLOSS WISSERNDORF contains repository. (Captured enemy document).

METZINGEN
L49/X19 (?) — Schloss of Graf von Gerningen is reported to be a repository.

MOCKMUHN
L50/S18 — Schloss on River JAGST is a repository (?).

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KIRCHHEIM
L49/S20

State Archives and sculpture stored in the FUGGER SCHLOSS. (Captured enemy document).

KLEIN BOTTWAR
L49/S14

SCHLOSS SCHAUBECK reported a repository for STUTTGART Museums.

KOCHENDORF am NECKAR
L50/S07

Rheinfels Castle, North Cellar used as repository by Koblenz.
Salt mines possibly used as important repositories - 150 metres down.

LAUFFENBURG
L49/S57

Schloss Donglass is reported to be a repository.

LANGENSTEINBACH: Pictures and archives of the town of Karlsruhe in a
L49/R55

Home for Children belonging to Karlsruhe.

LEUTKIRCH-ISNEN
L48/Z71

Schloss ZEIL, repository (?).

LOEWENSTEIN
L50/S15

Schloss of Fuerst zu Loewenstein is reported to be a repository.

LUDWIGSBURG
L49/S03

SCHLOSS MONTIGNEZ near LUDWIGSBURG reported a repository for STUTTGART Museums.

MARKTBREIT
L50/M72

Nearby SCHLOSS ASSERNDORF contains repository. (Captured enemy document).

METZINGEN
L49/X19 (?)

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

MOCHMUEHN
L50/S18

Schloss on River JAGST is a repository (?).

MUELHEIM
L49/W83

Schloss ENSBERG nearby, is a repository (?).

NECKARZIMMERN
L50/S08

nearby, Schloss Hornberg, reported to be a depository.

PFRESHEIM
M49/S91

Kloster (monastery) near AALEN (L49/S72) close to Bavarian frontier, is a repository. (?)

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WURTTEMBURG (Cont'd)

NERESHEIM
M49/S91 — Kloster (nonastery), near AALEN (149/S72), close to Bavarian frontier, is a repository, (?).

NEUENSTEIN
L50/S36 — Schloss, is a repository for the STUTTGART Museums.

OBERELCHINGEN
L49/S82 — Parish house contains repository (Captured enemy document).

OBERNHEIRSCHTAL
L49/X36 — Schloss between MINDERKLINGEN and EHINGEN (L49/X46) is a repository (?). Also Kloster UNTERNHEIRSCHTAL (?)

OCHSENHAUSEN
L49/X54 — Schloss near BIEBERACH (L49/X54) is a repository (?).

RAVENSBURG
L48/X41 — Schloss WALDBURG nearby, owned by Prinz von WALDBURG is a possible official storage deposit.

RIEGLER
L50/X54 — NUERNBERG archives stored in SCHLOSSVERWALTUNG. (Captured enemy document).

SAULGAU
L49/X33 — Kloster SISSEN nearby is a repository (?).

SCHILLINGFUERST
L50/S87 — SCHLOSS used for storage purposes.

SCHWABISCH-HALL
L50/S45 — SCHLOSS SCHILLINSFURST
SCHLOSS OEHRINGEN
SCHLOSS LANGENBERG
All the property of FUERST HOHENLOWE-SCHILLINGSFUERS and reported as used for storage purposes.

SIGMARINGEN
L49/X14 — SCHLOSS. The ample cellars of the Castle of Sigmaringen are stated to be in use for storing much of the evacuated works of art from Western Germany particularly from the cities of Aachen and Cologne. Schloss GUTERSIEBI nearby is a repository (?).

1565

STEBBACH
(near Sigmaringen) — nearby, Schloss, property of Graf Degenfeld, reported to be a repository.

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

OBERMARSCHTAL L49/X36	Schloss between HINDERKLINGEN and EHINGEN (L49/X46) is a repository (?). Also Kloster UNTERMARSCHTAL (?)
OCHSENHAUSEN L49/X64	Schloss near BIBERBACH (L49/X54) is a repository (?).
RAVENSBURG L48/X41	Schloss WILDEGG nearby, owned by Prinz von WILDEGG is a possible official storage deposit.
RHEINAU L50/X54	ARCHIVES stored in SCHLOSSVERWALTUNG. (captured enemy document).
SAULGAU L49/X35	Kloster SIESSEN nearby is a repository (?).
SCHILLINGFUERST L50/S87	SCHLOSS used for storage purposes.
SCHEBBISCH-WILL L50/S45	SCHLOSS SCHILLINGSFURST SCHLOSS DEHRINGEN SCHLOSS LANGENBERG All the property of FUERST HOHENLOHE-SCHILLINGSFURST and reported as used for storage purposes.
SIGMARINGEN L49/X14	SCHLOSS. The ample cellars of the Castle of Sigmaringen are stated to be in use for storing much of the evacuated works of art from Western Germany particularly from the cities of Aachen and Cologne. Schloss GUTTERSHEIM nearby is a repository (?).
STEBBACH (near Sigmaringen)	nearby, Schloss, property of Graf Degenfold, reported to be a repository.
TUBINGEN L49/W99	House of VERWALTUNGSRAT Dr. SCHMIDT, WILDERMUTHSTR. 43 contains looted art objects. Shipments were labelled "WEHRMACHTSGUT". SCHLOSS HOHEN-TUBINGEN contains most of the University of TUBINGEN Library.
TUTTLINGEN L48/W83	Schloss WEILHEIM nearby is a repository (?)
ULM L49/X38	Government Archives reported stored in the cellars of the old fortress.

1565

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

WUERTTEMBURG (Cont'd)

WASSERNDORF L50/N71	Repository at the SCHLOSSVERWALTUNG. (Captured enemy document).
WARTHAUSEN L49/X55	SCHLOSS, property of Baron KOENIG, used for storage purposes.
WEINGARTEN L48/X41	Kloster, near RAVENSBURG, is a repository. (?)
WIBLINGEN L 9/X37	Schloss, near ULM, is a repository (?).
WIMPFEN L50/S07	Schloss is reported to be a repository.
WOLFEGG L48/X[illegible]17	SCHLOSS belonging to Count WALDBURG-WOLFEGG-WALDSEE contains valuable collection of old maps.
WURZACH L48/Z62	NEW LEITKIRCH. Schloss of Fürst von Turn and Taxis is a possible official storage deposit.
ZEIL M51/W00501	Schloss ZEIL, property of Furst WOLFEGG is a possible official storage deposit.

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

WIBLINGEN L [illegible]/X37	Schloss, near ULM, is a repository (?).
WIMPFEN L50/S07	Schloss is reported to be a repository.
WOLFEGG L48/X[illegible]17	SCHLOSS belonging to Count WALDBURG-WOLFEGG-WALDSEE contains valuable collection of old maps.
WURZACH L48/X63	Near LEUTKIRCH. Schloss of Furst von Turn and Taxis is a possible official storage deposit.
ZEIL M51/W00501	Schloss ZEIL, property of Furst WOLFEGG is a possible official storage deposit.

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

1678

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

INCOMING MESSAGE

Restricted May
Return
25 June 45

AFHQ FOR GEORGE DASH FIVE

7302 18 May 45 PRIORITY

~~SECRET~~ PD

SUBJECT IS ART DEPOSITS NORTH ITALY GMA REFERENCE YOUR SIGNAL FOX XRAY SEVEN SIX EIGHT THREE TWO OF SEVENTEEN MAY

RADIO TO AFHQ FOR GEORGE DASH FIVE FROM HQ ALGOM GATE ACMFA

PARA ONE PD OFFICERS OF MIKE FOX ABLE ABLE INCLUDING DEPUTY DIRECTOR ARE ON SPOT PD HAVE ITEMS NUMBERED ONE AND TWO OF YOUR SIGNAL FOX XRAY SEVEN ONE SIX TWO TWO OF SIX MAY UNDER CONTROL AND ARE CHECKING FINDS PD

PARA TWO PD GERMAN PERSONNEL INVOLVED ALSO HELD FOR QUESTIONING AND MAIN ARCHIVES OF GERMAN KUNSTSCHUTZ RPT KUNSTSCHUTZ IN ITALY IN FIVE ARMY POSSESSION PD

PARA THREE PD ITEM NUMBERED THREE IN SIGNAL OF SIX MAY HAS BEEN TAKEN OVER BY ABLE FOX ABLE AND IS BEING BROUGHT TO BANCA DI ROMA GMA ROME PD

PARA FOUR PD REPORT WILL FOLLOW AS SOON AS DETAILS ARE AVAILABLE PD OUR SIGNAL SEVEN FOUR FOUR SIX OF TWELVE MAY ALSO REFERS 1563

1564

Signed by Lt. Col.
Barham Carter

Mon & FA O/G
Extn 442

Brinkerhoff S/Sgt
18 June 45.

1679

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

~~SECRET~~ Confidential

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

25 Jan 46

1 Copy here
1 Copy with Geographic Division

~~CONFIDENTIAL~~

APO 413 (Main)
16 May 1945

SUBJECT: German Personnel Target List

TO : Director, MFA&A Sub-Commission, A.C., Rome

1. Two (2) copies of subject list are forwarded herewith for distribution to field personnel under your command.

2. The list has been prepared in collaboration with Sq/Ldr. Douglas Cooper, RAF, Acting Director, MFA&A, British Element C.C.

3. Further distribution of subject list for operational purposes is as follows:

MFA&A, G-5, SHAEF	- 25
MFA&A, Brit. El. C.C.	- 11
MFA&A, U.S. Group C.C.	- 5
OSS Field Units	- 15
D.G.E.R. (French)	- 1
MFA&A, A.C., Austria	- 5

J. S. Plaut

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

1562

Attachments - 2

A. C. C.
MONUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION
26 MAR 1945
FILE No 2009-5

~~CONFIDENTIAL~~

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

SECRET

CONFIDENTIAL

APO 413 (Main)
15 May 1945

NOTE: The following list of enemy personnel has been compiled by British and American officials responsible for the investigation of looting. Personnel figuring on this list are wanted urgently for:

a) Detention as potential war criminals;
b) Investigation in connection with their participation in such activity.

Of 700 individuals involved in these activities, the 21 names submitted herewith are presently believed to constitute the highest priority target list.

It is urgently requested that this office be advised at the earliest possible opportunity of the detention and/or whereabouts of any individuals on this list.

- 2 -

TARGET LIST of GERMAN PERSONNEL
IMPLICATED IN LOOTING OF EUROPEAN ART TREASURES

1. LOEHR, Walter Andreas
Augsburgerstrasse 68
Berlin, W.50

Born 1894; 5'9" tall; reddish hair, clean shaven

Director of Goering's Museum at Karinhalle (residence of Goering five miles northeast of Gross Schonbeck).

2. LOHSE, Bruno
Humboldstrasse 11
Berlin-Steglitz (mother's address)

Born about 1910
photograph on file

SS Officer. Personal representative of Goering in Paris, and chief assistant to Major von BEHR (now deceased), head of the EINSATZSTAB ROSENBERG in Paris.

3. JUNG, Fritz

German

1561

Referent to Reichskulturkammer, Berlin. Was active in the EINSATZSTAB ROSENBERG in Paris. Might be in Berlin.

4. VOSS, Dr. Hermann
Hedwigstrasse 10
Dresden

Born 1884

Director of Hitler's Museum at Linz, Austria.

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

It is urgently requested that this office be advised at the earliest possible opportunity of the detention and/or whereabouts of any individuals on this list.

TARGET LIST of GERMAN PERSONNEL
INVOLVED IN LOOTING OF EUROPEAN ART TREASURES

1. HOFER, Walter Andreas
Augsburgerstrasse 68
Berlin, W.50

Born 1904; 5'9" tall;
reddish hair, clean shaven

Director of Goering's Museum at Karinhalle (residence of Goering five miles northeast of Gross Schonbeck).

2. LOHSE, Bruno
Humboldtstrasse 11
Berlin-Steglitz (mother's address)

Born about 1910
photograph on file

SS Officer. Personal representative of Goering in Paris, and chief assistant to Major von BEER (now deceased), head of the EINSATZSTAB ROSENBERG in Paris.

3. JUNG, Fritz

German

1561

Referent to Reichskulturkammer, Berlin. Was active in the EINSATZSTAB ROSENBERG in Paris. Might be in Berlin.

4. VOSS, Dr. Hermann
Hedwigstrasse 10
Dresden

Born 188-

Director of Hitler's Museum at Linz, Austria.

5. HAUSSTOCK, Karl
Kurfürstenstrasse 59
Berlin
or
Belleveuestrasse
Berlin

Age 50-60
Born at Munich
Stout, medium height

Art dealer. Buyer for the Linz Museum, Austria.

6. GOEBLITZ, Gustav
Ludwig-Wilhelmstrasse 5
Baden-Baden

CONFIDENTIAL
SECRET

Was an art dealer in Paris. His wife went to Füssen after the Allied occupation of France.

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

CONFIDENTIAL

7. MÜHLMANN, Dr. Josef
Unter den Linden 27
Berlin

Art historian. Lived in Linz, Austria. Was active in Holland.

8. HOFFMANN, Dr. Heinrich
Kochstrasse 10
Berlin, S.W.68 (last address)

Born August 12, 1885
at Fürth in Bavaria

Hitler's official photographer. Reichsbilderichterstatter d. NSDAP.

9. ANGERER, Sepp
Q uandtmeyer & Hicke
Adlerstrasse
Berlin

Member of this firm. Dealer in looted art

10. BUCHNER, Dr. Ernst
Schumannstrasse 2
Munich

Born March 20, 1892
at Munich

Director of PINAKOTHEKEN, Munich. Art historian. Nazi.

11. WÜSTER, Adolf

Kunstreferent, German Embassy, Paris.

12. DIETRICH, Frau Maria Almas
Ottostrasse 9
Munich 2.

Owner of Maria Dietrich Galleries in Munich. Buyer for Hitler.

13. HIRSCHBERG, Fräulein

Secretary to Major von BEER, former chief of EINSATZSTAB ROSENBERG in Paris.

1560

14. LIMBERGER, Fräulein

Goering's art librarian. Probably at Karinhalle.

15. LANGE, Hans W.
Bellevuestrasse 7
Berlin, W.9

Auctioneer. Goering's agent.

16. SCHIEDLAUSKY, Captain Günther
Merchingers Strasse 121A
Berlin-Zehlendorf

Age about 35
photograph on file

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

Member of this firm. Dealer in looted art

10. BUCHNER, Dr. Ernst — Born March 20, 1892 at Munich
Schumanstrasse 2
Munich

Director of PINAKOTHEKEN, Munich. Art historian. Nazi.

11. WÜSTEN, Adolf

Kunstreferent, German Embassy, Paris.

12. DIETRICH, Frau Maria Almas
Ottostrasse 9
Munich 2.

Owner of Maria Dietrich Galleries in Munich. Buyer for Hitler.

13. HIRSCHBERG, Fräulein

Secretary to Major von BEER, former chief of EINSATZSTAB ROSENBERG in Paris.

1560

14. LINZBERGER, Fräulein

Goering's art librarian. Probably at Karinhalle.

15. LANGE, Hans W.
Bellevuestrasse 7
Berlin, W.9

Auctioneer. Goering's agent.

16. SCHIEDLAUSKY, Captain Günther — Age about 35
Merchingerstrasse 121A — photograph on file
Berlin-Zehlendorf

Art historian. Reported to be at Füssen.

17. KUETGENS, Dr. Felix — Born April 16, 1890
Heinrichsallee 18
Aachen

Art historian. Director, Suermondt Museum, Aachen. Emergency Bürgermeister of Aachen, September 1[illegible]

CONFIDENTIAL
CONFIDENTIAL

18. FÖRSTER, Dr. Otto — Born November 13, 1894

Director, Wallraf-Richartz Museum, Köln.

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

CONFIDENTIAL

19. GRITZBACH, Dr. Erich
Leipzigerstrasse 3
Berlin, W.8 (last address)

Born 1896
in Mark Brandenburg

Goering's Chef de Cabinet in Air Ministry. Presschef d. Preuss. Landesregierung; Chef d. Stabsamtes d. Reichsmarschalls.

20. HÜSER, Dr. Otto
Glasmeile 68
Berlin-Zehlendorf

Born August 22, 1874
at Blankensee

Director General, State Museums of Prussia.

21. HUSAN, Gotthard Cornelius Karl
Paulsbornerstrasse 92
Berlin-Halensee (last address)

Born March 1, 1905
at Oberweimar

Mitglied d. Reichstags 19 .

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

1559

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

Director General, State Museums of Prussia.

21. [illegible], Gotthard Cornelius Karl
Paulsbornestrasse 92
Berlin-Halensee (last address)

Born March 1, 1905
at Oberweimar

Mitglied d. Reichstags 19 .

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

1559

CONFIDENTIAL
SECRET

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

1686

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

12 MAG. 1945

Restricted
May AC
Mission
US Army Mo

: AFHQ FOR GENERAL DAGE FIVE

7146 12 May 45 PRIORITY

SECRET PD

SUBJECT IS ART DEPOSITS IN NORTH ITALY AND GERMANY PD

PARAS TO AFHQ FOR GENERAL DAGE FIVE FROM HQ ALGOMI CITE ACMFA PARAS

PARA ONE PD DEVERSEUX AND LANG CONTACTED NEAR COMO AND HAVE GIVEN PRELIMINARY INFORMATION TO CAPT KELLER PD ALL ARCHIVES OF GERMAN FINE ARTS SERVICE ARE AT OBERAMMORF AM INN CMA OBERBAUERN BETWEEN RUPERTSIN AND HOHENSCHIN IN VILLA OF PROF VON BIEDERMANN PD SOME THINGS FROM INSTITUTES INCLUDING GERMAN INSTITUTE AT FLORENCE ARE AT KOCHELSEE NEAR MEILBRONN PD

1553

PARA TWO PD MOST OBJECTS REMOVED FROM FLORENCE DEPOSITS FOUND IN BOLZANO AREA PD EVERS AND REICHHELMSTETTER REMOVED THERE TOO PD LT HARTT AND LT COL WARD PERSONS ARE THERE NOW PD LIEUT COL DE WALD CMA COL NEWTON AND JOHN NICHOLAS BROWN ON WAY UP PD

PARA THREE PD GENERAL VON WOLFF EXPRESSED DESIRE TO RETURN OBJECTS TO FLORENCE UNDER CARE OF LANGSDORF AND UNDER SUPERVISION OF ALLIED OFFICER PD

PARA FOUR PD PLEASE INFORM HEADQUARTERS CONCERNED INCLUDING SHAEF AND TROOPERS ATTN LIEUT COL WOOLLEY PD

Hom & FA S/C

442

20904-5

12 MAG. 1945

1687

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

10 MAG. 1945

INCOMING MESSAGE

HEADQUARTERS ALLIED COMMISSION

Originator's Reference: CAS505
Date Time of Origin: MAY 101630B

Message Centre No: E/261
Date Time Rec'd: MAY 102050B
Precedence: PRIORITY

FROM: 15 ARMY GROUP
TO : CG 6TH FOR AMG INFO ALCOM

ACTION

SECRET Restricted

SECRET.

1. AFHQ states that art treasures removed from UFFIZI FLORENCE stated stored near headquarters of General VON WOLFF under care of SS Standartenfruhrer Professor LANGSDORFF.

2. VON WOLFF inquires whether these may now be returned to FLORENCE under care of LANGSDORFF under supervision Allied officer. 15 Army Group Liaison Group cable AC 4 states that 220 cases and 200 objects of art located V 9106 S LEONARDO north BOLZANO believed contents of UFFIZI Gallery and Palazzo (PITTI ?). Condition stated excellent and under guard. VAN HARTEN INT RX requests Italian Govt be informed.

3. It is believed that both cables refer to same art collections.

4. This HQ has no objections and places the matter in your hands for action. Colonel JB WARD PERKINS Deputy Director Monuments Fine Arts and Archives ALCOM visiting AMG 5 Army 11 May and can assist and coordinate with you.

HEADQUARTERS 15TH 11 MAY 1945

DIST 1557

ACTION: M &FA S/C
INFO: A/President
Chief Commissioner
CA Sec
File

SECRET

A. C. C.
MONUMENTS FINE ARTS & ARCHIVES SUBCOMMISSION
11 MAG 1945
FILE No 20229-5

10 MAG

1688

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

FILE

Restricted

AMG FIVEAMY

7258 10 May 45 PRIORITY

SECRET PD

SUBJECT IS TUSCAN ART DEPOSIT MATERIAL IN NORTH PD

PAREN TO AMG FIVEAMY FROM HQ ALCOM CITE ACMFA PAREN

PARA ONE PD THE FOLLOWING RECEIVED FROM AFHQ QUOTE ART

TREASURES REMOVED FROM UFFIZI FLORENCE STATED STORED NEAR

HQ OF GENERAL VON WOLFF UNDER CARE SS STANDARTENFUEHRER 1553

PROFESSOR LANGSDORFF PD VON WOLFF INQUIRES WHETHER THESE

MAY NOW BE RETURNED TO FLORENCE UNDER CARE OF LANGSDORFF

UNDER SUPERVISION ALLIED OFFICER PD END QUOTATION

PARA TWO PD PLEASE PASS TO LIEUT COL WARD PERKINS ON HIS

ARRIVAL FOR NECESSARY ACTION

1556

Mon & FA

Ext 442

1689

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

INCOMING MESSAGE

HEADQUARTERS ALLIED COMMISSION

8 MAG. 1945

MFA & A

Originator's Reference: FX 72325
Date/Time of Origin: MAY 081057B

Message Centre No: E/29
Date Time Rec'd: MAY 081500B
Precedence: PRIORITY

FROM: AFHQ SIGNED SACMED CITE FHCEG

TO : ACTION 15 ARMY GP INFO AICOM ROME

SECRET

SECRET

Art treasures removed from Uffizi FLORENCE stated stored near Hq of General VON WOLFF under care SS Standartenfeuhrer Professor LANGSDORFF. VON WOLFF inquires whether these may now be returned to FLORENCE under care of LANGSDORFF under supervision Allied officer. Above passed for information and action.

INFO - ACTION

Dist 1555

Info-Action - MFA & A
Info - A/President
Chief Commissioner
CA Sec
File 2
Float

SECRET

HEADQUARTERS
10 MAY 1945
A.C.
MONUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION
10 MAG 1945
FILE No 2909-S
8 MAG.

1690

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

INCOMING MESSAGE

HEADQUARTERS ALLIED COMMISSION

6 MAG. 1945

Originator's Reference: FX 71622
Date/Time of Origin: MAY 6/1814

Message Centre No: D/9880
Date Time Rec'd: MAY 7/0830B
Precedence: ROUTINE

FROM: AFHQ SIGNED SACMED CITE FHG2C

TO : ACTION: 15 ARMY GROUP, MAIN EIGHT ARMY, FIVE ARMY, INFO: SHAEF FWD, AIDOC ROME, ADABRIT ROME (TO ALL ADDRESSEES FOR ANG)

SECRET

SECRET.

Following information on Monuments, Fine Arts and Archives is passed for information and action by Mil Govt officers where necessary and possible.

1. CASTLE NEARVEAUFERS south TIROL 15 km north of BRUNECO contains 3000 pictures from UFFIZZI FLORENCE.

2. 3000 paintings and sculptures are in SCHLOSS ST LEONHARD in PASSAIER Valley near MERANO.

3. King of ITALY's collection of coins and large quantity gold and silver bars are in cellars of large red building in Royal Castle of Duke of PISTOIA at BOIZANO. Name of custodian is STEINACHER.

4. Castle on lake ST WOLFGANG contains collection of pictures. Custodian is Frau SCHARCHEL.

5. Near SALZBURG the AUSSEE salt mine on the STEINBERG 2 miles NW of AIT AUSSEE is said to contain MEN EYK (?) / alter piece "Blood of the Lamb" and libreries and works of art from ITALY.

6. ISCHL salt mine 2 miles SE of REITERDORF near SALZBURG contains works of art from FRANCE and VIENNA.

7. Files from BROWN House MUNICH are believed to be in ST ANTON STUBEN and WARTH all in TIROL (?)

MONUMENTS FINE ARTS & ARCHIVES SUBCOMMISSION 7 MAG 1945 CAF No

SECRET

6 MAG. 1945

DIST
INFO-ACTION: MON FINE ARTS SC
INFO : A/PRESIDENT
CHIEF COMMISSIONER
CA SEC, FILE(2) FLOAT

1691

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

Q. Q. Q. 6 May 45

2

A. Our Swiss representative has had access to copy of letter dated April 27th which he considers genuine from Wolff who together with his staff including . . . ABD (sic) were then at BOLZANO.

B. Says, inter alia: "immediate and priority protection should be given following buildings.

1) Castle situated near TAUFERS in South Tyrol about 17 kms north BRUNECK containing altogether 300 paintings from UFFIZI, Florence.

2) Castle St. Leonhard in PASSAIER Valley, North MERAN, further 300 paintings and sculptures.

3) Royal castle of Duke PISTOIA in BOLZANO (large red building) containing in cellars King's collection of coins and quantity gold and silver bars. Guardian named STEINACHER.

4) Castle St. WOLFGANG on Lake containing on first floor collection pictures etc. property of W. himself. Guardian Frau SCHACHEL".

1553

Major Collins of P. S. I. D. called here this morning and brought the above, of which three copies have been made for this office. He very kindly took his copy to Wing Commander Gardiner for attention of his office.

F. H. J. Maxse
Captain

6 May 1945.

20/07/20

SECRET

Memorandum

To : Lt.Col. Ernest [illegible], Director, MFAA S/C, AC

From : Lt. J.S. Plaut [illegible], Director, Art Unit, C.S.S.

28 April 1945

Subject: Investigation of [illegible] Removal of Italian Art Properties; Coordination of Operations.

CONFIDENTIAL

CONFIDENTIAL

1. Copies of my memoranda of 26 April 1945 and 27 April 1945 to Lt. Angleton, SCI/Z, bearing on this subject, are submitted herewith and are, I believe, self-explanatory.

2. Details of the projected employment of Dr. Albertina CRICO are set forth in the memorandum of 27 April and Lt.Col. Ward Perkins is wholly cognizant of the objectives and the problems involved. Extension of her term of employment will become automatic upon your recommendation.

3. It is to be hoped that you will take every advantage of the services which Lt. Angleton can place at your disposal; he is able to facilitate the movements of your "jointly controlled operatives", to detain personnel for purposes of questioning, to conduct security investigations, and to render other services which you may require in this connection. As I have stressed also with Lt.Col. Ward Perkins, it will be to our mutual advantage that you use Angleton's channels of communication (both cable and pouch) to resolve any matters of urgency which, in your estimation , concern this unit.

4. The increasingly energetic attitude of the Italian Ministry, as manifested recently by the Siviero sponsorship and the Venturi appointment, is encouraging. Any determination by our personnel of a) the whereabouts of missing objects and b) the responsibility for their removal warrants positive assistance on the part of the Italian Government in continuing investigations, and should stimulate vigorous official representations both as to legitimate recovery and the prosecution of guilty individuals.

5. It will be greatly appreciated if you will outline to the MFAA Officers, and MFAA Regional Officers with the 5th and 8th armies , procedure for the coordination of such investigations, and if you will request transmission to your office, for forwarding to this unit, of relevant information. Lt. Angleton can suggest means of collaboration in each area with the SCI/Z forward echelon. It is requested particularly that any information bearing on the flight from Italy of identifiable works of art, or groups of objects, or on identifiable personnel responible for removals, be transmitted expeditiously to this unit, so that requisite action, where possible, may be taken.

6. I shall outline to the A.C. of S., G-5, AFHQ, the plans as evolved

1552

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

2. Details of the projected employment of Dr. Albertina CRICO are set forth in the memorandum of 27 April and Lt.Col. Ward Perkins is wholly cognizant of the objectives and the problems involved. Extension of her term of employment will become automatic upon your recommendation.

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1552

6. I shall outline to the A.C. of S., G-5, AFHQ, the plans as evolved.

7. Any information gained in the forthcoming interrogation of Dr. Gottlieb REBER will be forwarded to you at the earliest opportunity.

Respectfully,

JAMES S. PLAUT

Copy: Lt. Angleton

CONFIDENTIAL
SECRET

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

1694

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

SECRET

26 April 1945

MEMORANDUM

From: Director, Art Unit, X-2 Branch

To: Lt. James Angleton, C.O. SCI/Z, Rome

Subject: Investigation of German Looting of Italian Art Properties; Suggestions for Future Operations.

1. The following observations are submitted pursuant to discussions held with Lt. Col. Ernest de Wald (U.S.), Director, Monuments, Fine Arts, and Archives Sub. Commission, AC, and with officers under his command serving in the Florence area and with the 5th Army.

2. Our liaison with Monuments, Fine Arts, and Archives personnel in Italy should be conducted in Rome at the AC level, rather than the regional or Army level. All MFA and A officers in the field are responsible to the Director, MFA and A Sub. Commission, AC, and it is highly desirable to keep liaison centralized. Such liaison could be effected most advantageously on a personal basis between you and Lt. Col. de Wald, or his Deputy, Lt. Col. John Ward-Perkins (British).

3. To date, the Italian government has been apathetic officially toward the recovery of important government owned art properties looted by the Germans. I have sought to emphasize, in conversations with Italian officials, that the Allied agencies charged with the investigations of looting and the establishment of restitution policy would be disinclined to make strenuous efforts for the recovery of Italian national treasures in the absence of a more vigorous attitude on the part of the Italian governments.

4. The Italian Ministry of Public Instruction is beginning to manifest a belated interest in the problem and has recommended an Italian national to Lt. Col. de Wald as an individual well equipped to ascertain, both for AC and the Ministry, the present whereabouts of the most important works taken from the various Italian deposits. 1551

5. The individual in question is a Dr. Rodolfo SIVIERO, who has been of occasional service to the Italian CS, and particularly to Maj. DOTTI, who - in company with the Ministry - apparently holds him in high regard. However, both Lt.Col. BLOM,

1695

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

Asst. AC of S, G-2, 5th Army, and Lt. Col. Spingarn, CIC, 5th Army, have opposed his activity in forward areas and have recommended residence surveillé in Southern Italy, inasmuch as SIVIERO spent a considerable amount of time in Germany on official Italian government business which, to date, he has failed to explain satisfactorily. It is generally agreed that if SIVIERO were working for enemy interests his activity could only be that of a high-grade and long range penetration character, a possibility which is very remote. SIVIERO received permission from the AC of S, G-2, 15th AG, on 18 April 1945 to return to Florence, on an Italian CS mission. It is my opinion that SIVIERO, on condition that he report to and be briefed exclusively by Lt. Col. de Wald, might be a particularly useful person.

6. Prior to my arrival in Florence on 29 March 1945, Lt. Frederick Hartt, MFA & A officer of the Florence area, (AMG), had approached Maj. A. Cagiati (O.S.S.) in an effort to have traced in Northern Italy, the major works missing from Italian government deposits in his area. Presumably Cagiati has already initiated investigations of the whereabouts of those objects listed by Lt. Hartt.

7. Aside from the recorded instances of German looting of government owned works, there appears to have been little enemy activity of this type in Italy. The only important private claim which has been directed to the MFA & A Sub. Commission is that registered by Count CONTINI-BONACOSSI, Lungarno Amerigo Vespucci 28, Florence. CONTINI-BONACOSSI, well known as an art dealer, - less well known as one of MUSSOLINI's erstwhile close financial advisors, has advised the MFA & A Sub. Commission, in an elaborate report, of the disappearance from his country estate at Carmignano on ~~20~~ August 1944 of 48 paintings. CONTINI-BONACOSSI, by his own admission, sold tapestries and furniture to representatives of GOERING "under compulsion". It is entirely conceivable that his claim for the recovery of the 48 paintings which he contends were looted by the Germans, is spurious.

8. It is believed that there is no other consequential record of the looting or forced sale of privately owned works of art, except for German seizure of 10 paintings from the collection of the celebrated art historian van MARLE.

9. It is anticipated that the forthcoming interrogation of Dr. Gottlieb REBER will throw further light on such transactions. All information derived from this interrogation will be forwarded to you.

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10. The question of the employment of Dr. Albertina CRICO will be the subject of a separate memorandum.

JAMES S. PLAUT
Lieutenant, U.S.N.R.

cc. C.O. Det. 2a W.D.) ✓

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

SECRET

Lt. Col. de Wald
SECRET

O.S.S. (MAIN)
E.T.O.
APO 413 U.S. Army

15 April 1945

1+2

Interim Report
on
German Looting
of Works of Art in France

Source: This report is based wholly on interrogations conducted by the undersigned in Rome, from 20-27 March 1945, of Wilhelm Jakob MÖHREN, a former minor functionary of the German Embassy, Rome, who was taken into Allied custody on 5 February 1945 on suspicion of activity as an enemy agent.

MÖHREN, who took refuge in the Vatican on 3 June 1944, upon the entrance of the Allied armies into Rome, passed, in the period prior to his arrest, as an active anti-Nazi and volunteered information to representatives of various Allied agencies in the course of a series of interviews. Whereas MÖHREN claimed originally to have been attached to the German Embassy, Paris, from 1941 to 1943, as advisor to the Kunstreferant for purchases of Dutch and Flemish paintings, he was, in fact, employed during this period by the German Intelligence Service and his relationship with those German agencies officially charged with the procurement of works of art in France was altogether informal.

By the same token, MÖHREN's activities in Italy from 1942 through 1944 were unrelated to any official German undertakings relating to the procurement of works of art. It is believed that, whereas he enjoyed a close personal relationship with certain German officials engaged in this activity in France, his contacts with such officials in Italy were limited. Moreover, as MÖHREN, both in France and in Italy, stood at some distance from these operations, it must be emphasized that the information which he has submitted with respect to personalities and art transactions cannot be regarded as fact unless confirmed from other sources. In the opinion of the interrogator, his knowledge, rather than the veracity of statements made in a general confession of his own activities, is often questionable. He was able to throw no new light on German activity in Italy.

1. German Organization in France for Protection and Acquisition of Works of Art. 1548

The source could add nothing to his original statements, or to what is already known, regarding the organization and functions of the Kunstschutz für Frankreich, the Einsatzstab

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Rosenberg, or the Kunstreferat der Deutschen Botschaft, Paris.

It is a matter of record that he was requested by Italian museum officials to intervene in the projected removal to North Italy and Germany, respectively, of government owned art properties from a deposit at Cerenzano and the Hertziana Library. He was unable to prevent these transfers or to be of any material assistance to the Italian authorities.

2. Personalities Active in the Acquisition of Works of Art in France.

(a) German Officials:

Von BEHR	(E.R.) Source confirmed this official's terroristic and criminal activity in the ruthless confiscation of Jewish properties. The leading figure in such activity, he was in constant conflict with the Kunstreferat and Kunstschutz organizations, and principally with WÜSTER and RIBBENTROP, who resented his high-handed and unscrupulous methods.
LOHSE	(E.R.) Source stated categorically that LOHSE was unquestionably GÖRING's principle buyer in France. He was described as an attractive opportunist, who enjoyed GÖRING's full confidence. Source was not specific as to transactions in which LOHSE was involved, but stated that the great majority of purchases made on behalf of GÖRING were effected by him, and that it was accepted practice for dealers to submit works to LOHSE for approval.
WÜSTER	Kunstreferat of the German Embassy, Paris. Occasional buyer on behalf of von RIBBENTROP.
Dr. KROMP	Secretary of the German Embassy, Paris, and collaborator (assistant) of WÜSTER in art matters. Stated by source to have been designated official agent for GOEBBELS. Also active with WÜSTER on behalf of von RIBBENTROP.
Dr. FREY, Dagobert	Official of the German Embassy, Paris, involved to a limited extent in art purchases.

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Dr. BUCHNER — Stated by source to have been involved in important transactions in an advisory capacity, and to have avoided direct participation in purchases

Source stated that the great majority of the Führer-acquisitions for museum, Linz, and for other German museums, were made by the following officials:

Dr. VOSS (of Dresden and Linz)
Dr. POSSE (of Linz)
Frau DIETRICH (of Munich)
Prof. H. HOFFMANN (of Munich)
Dr. RADEMACHER (of Bonn)

(b) Source was unable to define the exact function of these officials; he believed that a "pool" existed, from which officials could claim works for their respective institutions on established priority basis.

(b) German Art Dealers:

KABERSTOCK — (Berlin) stated by source to have been the earliest buyer in France for German official circles, and to have been active originally on behalf of GOERING and the Kaiser-Friedrich Museum.

BRUSCHBEIER — (Munich) Stated to have been the official agent for Reichsminister BORMANN.

LANGE — (Berlin auctioneer) Stated to have been active in the French market and to be very well informed with respect to purchases made for German officials and institutions.

1546

WALDNER, Josef and LEHNERT — Two dealers stated to have been employed occasionally as agents by VOSS. In particular, source recalled having seen photographs of a group of paintings purchased ostensibly for Linz, comprising two Durer panels ("Apostles"), a large Canaletto, and a series of four Guardi "Verduten".

ENGEL — Believed by source to have been active prior to the war, in Vienna and London. Stated to have purchased the Bouchers of the Comte de Paris for GOERING (for 300,000 francs); possibly two Rembrandts from the collection Nicolas for Linz, (60,000,000 francs).

1700

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LINDPAINTNER — A Berlin dealer, active in France, and used on occasion by LOHSE. Stated to have had official contacts with the German Embassies in Madrid and Lisbon, and to have gone to Spain and Portugal on numerous occasions. Source believed LINDPAINTNER's wife to be a distant relative of Portugese Premier SALAZAR.

WELZ — A Salzburg dealer, stated to have been active in France. Source had once exchanged minor 17th century Dutch paintings with him.

(c) French Art Dealers:

Source submitted information of potential value for the investigation of the activities of a group of French art dealers. This information is withheld pending direct investigation by this unit.

3. Transport of Art Objects from France to Germany:

Source believed that standard procedure for the removal of valuable paintings from France to Germany was by LUFTWAFFE, air transport. He believed that those works acquired for GOERING were removed, almost without exception, by this method.

4. German Deposita:

Source reiterated that a Dr. Fritz JUNG, Referent to the Reichs Kulturkammer, Berlin, was the individual charged primarily with the selection and supervision of secret depositas for works of art, and perhaps the German official best informed in these matters.

JAMES S. PLAUT
Lieutenant, U.S.N.R.
Director, Art Unit

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

~~SECRET~~ Restricted

HEADQUARTERS
TOSCANA REGION
ALLIED MILITARY GOVERNMENT
Monuments and Fine Arts Section

File Ref: RVIII/31/MFAA/4.8 Date: 3 Apr 45

SUBJECT: Persons Responsible for removal of Works of Art from Poggio a Caiano.
TO : Dir., MFAA S/C, Hq, AC, Rome.

1. Reference report by undersigned to SCAO AMG V Army, "German Removals of Works of Art from Depositsin Tuscany," dated 8 Oct 44, File Ref. RVIII/31/MFAA/4.8.

2. Section E, para 1, above report, states that receipt was signed by a certain M. von Rat, in absence of Prof. Heydenreich. It has since been pointed out to the undersigned that the M.V. Rat stands for Militaerverwaltungsrat, and that the German script, admittedly difficult to read, should be either Prof. RADEMACHER, or Prof. REITEMEISTER, but not HEYDENREICH.

3. According to notes made by Custode De Luca, the German unit to which the trucks belonged was entitled "Kraffark Compagnie 362," and the numbers of the trucks were WH 134013L, WH 1336954, and WH 1338850.

FREDERICK HARTT,
1st Lt., AC,
MFA Officer.

Copy to:
Lt. Plaut

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HEADQUARTERS
TOSCANA REGION
ALLIED MILITARY GOVERNMENT
Monuments & Fine Arts Section

File Ref: RVIII/31/MFAA/4.8 SECRET Date: 13th March 1945

SUBJECT Report of Investigation, JOSEPH ANGERER.

TO : Director, MFAA Subcommission, Hq, Allied Commission.

1. In accordance with your letter 20909/20/MFAA, dated 26 Feb 45, matters related in Secret letter SHAEF/G-5/Ops/751/2, Subject: "Information as to Works of Art sent from Italy to Germany", dated 17 Feb 45, have been investigated personally by the undersigned and the following report is rendered:

2. Mrs. ROSAMOND MULLMANN-OTIS, Via Barbacane 10, Florence, was interrogated by undersigned 3 March 45, with regard to activities of Joseph Angerer. According to Mrs. Mullmann, Angerer was partowner Quantmeyer and Eicke, a house-furnishing store in Berlin, and was a client of Herr Mullmann, from whom he bought rugs and blankets. In Sept. 41 Mullmann asked his wife if she would rent to Angerer, whom she had never seen, one of her two houses in. Fra Angerer then moved in, with two children, remaining until June 43. Angerer himself appeared only from time to time.

3. Angerer was apparently an extremely unpleasant, blustering German, so much so that Mrs. M. had little contact with the family, wished to get rid of them, and even went to the German consul, Wolf; in order to have them thrown out. She was advised, however, that the whip-hand was held by A., who could have her thrown into a concetration camp, as she was an American citizen, and that it would be advisable for her to tolerate A. and his family until they left of their own accord. 1543

4. A. boasted that he was buying many things for Goering, and that he bought from Contini and Bellini, and that he was a frequent visitor at Contini's villa, Trefiano, Commune di Carmignano. He also bought modern pottery from the Ginori works, but was interested chiefly in tapestries. He bragged a great deal about the works of art he had managed to sneak out of Italy without paying an export charge, but Mrs. M. cannot remember specific details.

5. In June 44 A. turned up again in Florence, according to Mrs. M's servants, dressed in a German camouflage fatigue suit, possibly paratrooper dress. He came with another officer to look for Mrs. M. who was however already in hiding. He had been in Florence on several previous occasions since the departure of his family, had telephoned, but Mrs. M. was never in. On these occasions he stayed at the Excelsior. The above information was all

2nd Copy to Lt. Plant OSS 21 Jun 45 Bruno Pubblici Sgt

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

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2nd Copy to Lt. Plant OSS 21 Mar 45 Rm Paris 1/Capt

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Received in hrs copies B/Capt

6. Art dealer ARTURO GRASSI was interrogated by undersigned 4 March 45. He stated that in the autumn of 1943 Mullmann had asked him to show his gallery to A., who asked to see tapestries. Since G. had no tapestries, A. selected some antique furniture instead, saying that he would pay for it on his next trip to Italy. He never reappeared, and the furniture remained at Grassi's gallery. On the first visit, however, A. boasted of having bought tapestries for Goering in Paris.

A C
MONUMENTS FINE ARTS & ARCHIVES
SUB-COMM
16 MAR 1945
FILE No 20109-5

7. Grassi also talked about a Dr. REBER, who came to see

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

him with the request that he approach BERNHARD BERENSON, the famous American art critic, then still in his villa at Settignano, with a view to persuding Berenson to sell some of his collection to Goering. Grassi refused to take any such steps.

8. Grassi spoke also about Dr. ANDREAS HOFER, who came to see him on one occasion to look at pictures. His calling card stated that he was director of the Galleries of Marshal Goering, He was interested particularly in German and Flemish pictures, and bought nothing from G., who is under the impression he found very little to buy in Italy.

9. On 6 March 45 undersigned interrogated Count ALESSANDRO CONTINI-BONACOSSI, from whom it was extremely difficult to elicit information in any logical sequence,as he wished immediately to accuse A. of the theft of the paintings which disappeared from the Villa Trefiano at Carmignano. But from CB's disjointed conversation the following information can be pieced together.

10. With Hofer, CB always had good relations, but sold him things that were of only minor importance. Some furniture and tapestries appear to have been sold also to A. But three days before the departure of the Germans from Florence, A. arrived at CB's house in Florence saying he had the order to transport CB, his family and all his pictures to Germany.

11. CB managed to hold off, and A. promised to come back the next day and arrest him, but never turned up. Luckily the house in Florence was empty, as CB had divided his collection up into severaly sections, and only the section in the villa Trefiano was remcved by the Germans, this being shortly after the visit of A. to CB's house in Florence. Goering had on a previcus occasion visited personally the Villa Trefiano.

12. If CB did have any commercial activities with A. at any time, it has not been possible to get any precise information about them.

1542

13. A. was unknown to the Superintendency of Galleries in Florence, and it is therefore not suspected that he had anything to do with the attempted systematic removals of works of art from Florence by the SS. It is however notable that Villa Trefiano is near to POGGIO A CAIANO, the scene of one of the biggest German removals of works of art of public property in Italy.

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

Italy.

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FREDERICK HARTT
1st Lt., AC,
MFAA Officer

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

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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. 48908?, ext. 442 & 664; 478480)

ETDW/mb

20909/20/MFAA

26 February 1945

Subject: Information as to Works of Art sent from Italy to Germany

To : RC. TOSCANA Region, attn. MFAA Officer (Lt. F.Hartt), Florence.

1. The accompanying copy-letter (SHAEF, G-5/Ops 751/2), subject as above, dated 17 Feb 45, is forwarded for your investigation.

2. It appears that the Villa referred to at the end of the reference letter is Villa Trefiano near CARMIGNANO, the former location of a group of paintings belonging to Conte Alessandro Contini Bonacossi a report of whose removal by the Germans Lt. Hartt transmitted to this office under a DO to the undersigned of 17 Sept 44.

ETDW

ERNEST T. DE WALD
Lt.Col., Spec. Res.
Director.

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

SECRET

SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
G-5 Division

APO 757 (Main)
17 Feb 1945

SHAEF/G-5/Ops/751/2.

SUBJECT: Information as to Works of Art sent from Italy to Germany.

TO : HQ Allied Commission, APO 394, U.S. Army.
(ATTN: Sub-Commission MFA&A).

A document issued by OSS Detachment (Main), APO 413, ref. RAL 142, Interrogation of Friendly Prisoners by Interdepartmental Committee for the Acquisition of Foreign Publications, dated 16 Jan 1945, Report No. 19, suggests that a

Mrs. ROSAMUND MULLMANN-OTIS
via Barbacane 10
Florence,

mother of Prisoner E. M. Mullmann, Unteroffizier, age 27, should be questioned as to the activities of JOSEF ANGERER, said to have bought for Germany in Paris and in Italy. At Florence he was associated with Arturo Grazi, via Corona 7, Florence, and the firm of GINORI, via Tornabuoni. Mrs. Mullmann-Otis is American by birth. The report adds the information that works of art destined for Germany were gathered centrally at the Villa of Conte Buonacessi in Cormignano and despatched from there.

For the Assistant Chief of Staff, G-5:

G. D. C. HEYMAN,
Brigadier,
Chief, Ops Branch.

1540

MONUMENTS FINE ARTS & ARCHIVES
SUBCOMMISSION
25 FEB 1945
FILE No 20909/20

SECRET

Restricted
Not released to Italy

WAR OFFICE
C.A.20(b)
23 APR 1945
DIRECTORATE OF CIVIL AFFAIRS

25 FEB 1945

SECRET

Forwarded by Col. Woolley's letter C.A.20(b).45/4/42, 23 Apr 45 — filed 20560.

P.C.73

POSTAL & TELEGRAPH CENSORSHIP
UNITED KINGDOM

S.P.S. Mail

TYPE OF MAIL: TRANSIT SURFACE

Submission No.: LIV/44089/45
Date: 9.4.45.

Reg. No. Bag 818

Taken off S.S. at (port) Chiasso *on (date)* Napoli

FROM:
E. PUCCHIONI (?)
Sovrintenza Alle Gallerie,
Milano, Italy.

Intermediary: RICCARDO MEYER,
St. Moritz,
Engadine,
Switzerland.

Date of letter (or postmark) 25.2.45.

TO:
DOTT. PROF. PASQUALE ROTONDI,
Palazzo Ducale,
Urbino,
Marche,
Italia.

Language: Italian

ORIGINAL LETTER: Released

SUBMITTED TO:
Submission slip to M.I.5.
Copies to M.I.12 (Civil Affairs)
COIRR (Para 7)
SEC Para 4 for CCS
I.R.B.

Seen by: Naval Adviser — Air Adviser — M.I.12 D.V.

Operating Unit	Section	Examiner	D.A.C.	Date
LIV/PRI.	10	3543	M.T.	6.4.45

1539

TRANSFER OF OBJECTS OF ART IN NORTHERN ITALY

The writer, whose name and address are: "E. Pucchioni (?) Sovrintenza Alle Gallerie, Milano", and who is using a Swiss intermediary to communicate with Liberated Italy, seems to have a high position in the Art Galleries of Milan, and gives details as to the disposal of art treasures.

"Our objects of art are all, or nearly all, in safety, in shelters selected and guarded by us. Antï (or Autï) has been, and is for all of us a very good and well-liked director. At present, I am busy removing the most valuable of what is in my hands to a place even further from the war and the various dangers resulting from it, according to the criterion which we adopted, in spite of contrary orders from Padua, for the things which were at Urbino and Sassocorvaro (for whose safety we are and will be grateful to you) and for those, in my care, which were in Umbria and which, at the last minute, I was able to remove, taking some up here and sending some to Assisi. Little

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

TRANSIT
SURFACE

Reg. No. *Taken off S.S. at (port)* Chiasso *on (date)* Napoli

Date: 9.4.45.

Reg 312

FROM: E. PUCCHIONI (?)
Sovrintenza Alle Gallerie,
Milano, Italy.

Intermediary: RICCARDO MEYER,
St. Moritz,
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Switzerland.

Date of letter (or postmark) 25.2.45.

TO: DOTT. PROF. PASQUALE ROTONDI,
Palazzo Ducale,
Urbino,
Marche,
Italia.

Language: Italian

ORIGINAL LETTER: Released

SUBMITTED TO:
Submission slip to M.I.5.
Copies to M.I.12 (Civil Affairs)
COTHB (Para. 7)
SHC Para 4 for OSS
I.R.B.

Seen by: Naval Adviser Air Adviser M.I.12 D.V.

Operating Unit	Section	Examiner	D.A.C.	Date
LIV/PRI.	10	3548	M.I.	6.4.45

1539

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/On 20909-5

D9099 M24165.865 100m 12/44 M.T. 47/6.

25 FEB 1945

Information in this case all forwarded to MFAA Officer - File 20906/Urbino 9/Apr 45 to B.M.F.A.

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

On my own account I am taking up again the work of the centre of action, for the arts which now goes under the name of Altana (?) following the original programme of very broad cultural exchange, restricted 3 years ago by the intervention of Bottai and the Ministry of Culture. The difficulties especially in these very hard times are numerous, but I hope to succeed in mastering them. Please send news of me to our mutual friend Bertini Calosso."

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On my own account I am taking up again the work at the centre of action, for the arts which now goes under the name of Aliana (?) following the original programme of very broad cultural exchange, restricted 3 years ago by the intervention of Bottai and the Ministry of Culture. The difficulties especially in these very hard times are numerous, but I hope to succeed in mastering them. Please send news of me to our mutual friend Bertini Calosso."

1937

FOR MINISTRIES ONLY. Recommendation for Disposal of Letter and Reason.

FOR CENSORSHIP INTERNAL ACTION.

Letter condemned Return to Sender Released

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Auth: Head, Mission
Initials..FWJ....
Date 2 Feb 45

SUPREME HEADQUARTERS
ALLIED EXPEDITIONARY FORCE
Mission (France)

APO 757
2 February 1945

AG 000.4-1 GE

SUBJECT: German Art Collecting in France.

TO : Main Headquarters, Allied Commission, C.M.F.
(Attention: Major J.D.Werd Perkins).

Enclosed as per verbal request, is a copy of a letter giving details of an interview with Mr. Ernst von Mohnen on German Art Collecting in France, at Vatican City on 29 September 1944.

For the Head of Mission:

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

1 Incl.
Incl. No. 1 - ltr dtd 30 Sept 44, HQ Det, 2677th Regt, OSS (Prov), APO 534 US Army.

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A C. ..
MONUMENTS FINE ARTS & ARCHIVES
7 FEB 1945
FILE No 20909/30

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C O P Y

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2677TH REGIMENT OSS (PROV)
HEADQUARTERS DETACHMENT
A. P. O.534, U.S.Army
R & A BRANCH

~~SECRET~~
~~Auth: Head, Mission~~
~~Initials:~~
~~Date 1 Feb 45~~

30 Sep 1944

TO : Dr. William Langer, Director R&A, OSS Washington

FROM : Lt. (jg) Frederick Burkhardt and Mr Oliver Rockhill

SUBJECT: Interview with Mr, Ernst Von Mohnen on German Art Collecting in France.

1. On September 29, Lt. (jg) Frederick Burkhardt and Mr. Oliver Rockhill, both of the R&A Central European Section, obtained an interview with Herr von Mohnen on extra-territorial Vatican property. Herr von Mohnen was attched to the German legation in Rome but stayed behind when the rest of the legation left Rome. Since June 5th he has been under the protection of the Vatican, and has given several interviews to Allied agencies. He is anti-Nazi. He was for two years attached to the German Legation in Paris and particularly to the Kunstreferent as an expert in Flemish painting. In this capacity his judgment was often called upon in appraising the many works of art which were purchased by German agents from the French. He left Paris in 1943.

2. Organization of Art Purchasing. (See Appendix). The acquisition of works of art in France by the Germans, according to Herr von Mohnen, was not a highly organized venture, so far as any official policy was involved. Adolf Wüster who was appointed Kunstreferent in the Paris Legation was charged with keeping the official circles in Germany informed about various works of art which were for sale. He acted as an expert and adviser with Herr von Mohnen assisting him. Wüster handled sales for the Foreign office and the Government in general. In addition to the staff at the Legation, there were also agents for Goebbels, Goering, Ribbentrop, Hitler and other private and semi-private purchasers. The better known museums in Germany all had agents. The various agents all competed with one another and were often played one aginst the other by French art dealers. The largest group of agents was the one representing Goering. This group comprised over sixty persons and was called Einsatzstab Rosenberg. Later the name was changed to Einsatzstab West. This group not only purchased works of art but requisitioned and stole them, especially from Jewish owners. In the case of German Jewish refugees who had succeeded in taking works of art out of Germany the excuse was used that they had failed to pay the legitmate tax (Reichsflucht Steuer) which everyone moving out of Germany had to pay, and the property of such persons was therefore liable to confiscation. The group was organized in the manner of our S forces and moved into towns with or immediately after the first troops. They would make immediately for art collections and von Mohnen cited especially the case of Bordeaux, where the

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3. Acquisition Practises: In general the practice seems to have been to acquire works of art by purchase if they belonged to French Aryans, and to requisition or steal them from Jews or enemies of the state. This was done in direct violation of the Vichy laws which made the property of Jews liable to confiscation by the Vichy Government. Looting seems to have occurred in an unofficial manner. Von Mohnen cited the case of the works of art in many of the chateaux of the Loire, which were protected from looting by the German occupation troops. Had it not been for them, he...../

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(Letter, dtd 30 Sept 44, 2677th Regt OSS (Prov), HQ Det, APO 534 US Army,,R&A Branch, continued.)

stated, the Goering group would have pillaged them completely.

When asked if the sale of works of art was in any way forced, von Mohnen said that for the most part it was not. Objects were either bought in a correct and open manner or they were stolen. There was little need for any intermediate types of practice. The Germans offered incredibly high prices (two small Rembrandts brought 60,000,000 marks in one case) and very often they coupled their bids with favors, such as promising the owner that his son would be released from a P/W camp. These inducements were sufficient to gain access to a large number of works of art. In general official purchases were handled very correctly. Von Mohnen stated that many of the German agents were sent to jail because they had tried to make a personal profit on the side.

Though many sales were on the open market, von Mohnen says that the wiser dealers and owners did not give any bill of sale or receipt. In some cases in which he was involved the owners frankly stated that they expected to get the paintings back again after the war. Other sales were secret or through intermediaries. The most popular intermediaries were the White Russian art dealers in Paris, and in particular Prince Youssupoff.

von Mohnen stated that the major interest of the Germans was in German works of art. This was one reason why it was easy to buy fine pieces, according to von Mohnen, since they were in general pieces which were not particularly to the French taste. A French owner of a Brouwer, for instance, though he knew its value as a collection item would be more agreeable to selling it at a high price than he would be to selling a Boucher. Almost anything German, however second rate, brought a fancy price. Von Mohnen stated that the agents were not in general particularly experts in art amtters. He attributed this to the fact that the majority of art dealers and agents in Germany had been Jews. In at least one case a reputable German art expert absolutely refused to indulge in the practice of buying art for Goering. This was the case of Director Sauermann of the Galerie Bohler in Munich, who refused point blank an offer from Goering to become an agent in his employ.

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Von Mohnen stated that the news of the high prices brought by second rate German art resulted in many German works being brought into France from Swiss dealers and owners. They were then traded in for works of the French Impressionists, which had been stolen or requisitioned. Von Mohnen claimed to know of a sale of French Impressionist paintings obtained in this manner. The sale took place in Berne but there were few buyers because the potential purchasers knew the works and the manner in which they had been acquired, and evidently considered that the sale would not be honored if Germany lost the war.

Von Mohnen stated that the agents for Goering were generally on the look-out for German works, especially those of Lucus Cranach a great favorite of the Marshall. The agents of Goering would acquire so many paintings that exhibitions were frequently held in the Palais Dore in Paris. Goering would visit these with the Referent and other experts, select those he wanted and have them appraised

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Hitler's agents were mainly interested in second rate Viennese works.

Von Ribbentrop seems to have had the best general taste. He was the only one who was interested in modern works, and the only German purchaser of French Impressionists.

4. Present Location of French Art Works. Von Mohnen said it was difficult to say precisely where works of art acquired in France were at the present time.

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(Letter, 30 Sept 44, 2677th Regt OSS (prov) HQ Det, APO 534 US Army R&S Branch, continued.)

Those purchased for museums would probably go to w hatever storage places had been selected for their collections as a whole. In Paris art purchasing circles there was much talk in late '43 and early '44 of plans for hiding works of art not only in places safe from bombardment but in such a manner that they would not be traceable even when Germany was occupied. These plans were put into the hands of Germans who were politically insignificant or unknown and who were completely free of any Nazi associations, as it was felt that Nazis could be traced too easily. Von Mohnen gave the name of a Herrn Fritz Jung in Berlin as especially informed about these plans.

Von Mohnen stressed the urgency of getting to the places where art works were now hidden, as, he said, they are not getting very good care probably and will deteriorate rapidly. This is the case also with the works of the German museums. According to von Mohnen the paintings from the Munich Pinakothek are in underground shelters at Tegensee. Director Sauermann told von Mohnen that he no longer had the heart to inspect them because they were suffering so badly under the conditions in which they were now stored . Storage facilities comparable to museum conditions are impossible to maintain under present circumstances, and many paintings are blistering and rotting as a result.

Many paintings were acquired in France for the Linz Museum, they are not however at present at Linz but would have to be traced through the agents who acquired. Linz was planned as a great art center after the war and an enormous collection has been made.

Von Mohnen said that tracing the works should not be too difficult, as there were really only about ten big buyers in all working in France. There was very little purchasing for private individuals except for men like Goering, Goebells and Ribbentrop. German bankers and industrialists could not do any buying because of the monetary restrictions.

Von Mohnen charcterized the traffic of works of art as enormous, saying that literally trainloads were taken from France into Germany. A considerable quantity was also taken to Switzerland either under the circumstances mentioned above or to stores which were evidently set up in the neutral country in case of defeat. Spain also received large shipments.

APPENDIX: 1535

List of German Agents and Officers concerned with Art Protection and Purchasing in France.

1. Einsatzstab Rosenberg (later Einsatzstab West) Address: from July '40 at Hotel Commodore after then onn Av. d'Iena. Staff: 60 Major von Behr (Red Cross) in charge. Dr Lohse, an officer of the SS was his right hand on questions of paintings. Dr Lohse was the personal envoy of Goering; and requisitioned the Schloss collection on the Cote d'Azur immediately after occupation by German troops.

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2. Kunstschutz für Frankreich : Director: Graf Metternich, later a Dr Kuetgens from Aachen. So far as von Mohnen knows, the K.f.F undertook no purchases or requisitions. Besides protecting works of art, the real business of this office was the sorting out of works of art under the regulations governing France's war obligations to Germany. The lists for this purpose were fixed. A Herr Dr Buchner from the Munich Pinakothek was among others concerned with collecting these works. The Kirsatz Rosenberg worked in conjunction with the K.f.F.

3. Kunstreferat des Deutscher Botschaft, Paris: Under the direction of Consul Adolf Wüster. W. lived in France from 1928 on and was in touch with the entire art dealer world in France.

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LOOTING

Though our information as to the principles and methods by which the Germans looted or otherwise acquired works of artistic and historic value from the territories occupied by them in Western Europe is still very incomplete - and indeed, hardly exists for Belgium and Holland - certain broad lines are beginning to emerge, and an interim appreciation of them may help those who are concerned with the formulation of policy in regard to restitution and replacement in kind.

German policy with regard to Monuments, Fine Arts and Archives in the Occupied Territories in the West seems to have been based on three principles:-

(i) The moral and material enrichment of the German nation.

(ii) The material enrichment of individual Germans, predominatly Party bosses.

(iii) The enrichment of German military science and the glorification of German militarism.

In their practical application of these principles, however, there is both a relatively good side as well as a purely bad one. Thus, where with one hand the Germans, in the shape of the N.S.D.A.P., were deliberately removing, destroying or expropriating works of art and other cultural materials, acquiring them under duress in exchange for valueless currency or furthering the predatory activities of German Museum Directors and unscrupulous art dealers, the German General Staff with the other hand was, through its special Department for the Protection of Monuments and Works of Art (Kunstschutz beim OKH), repairing war damage to historic buildings, taking precautions against the destruction through bombing of important monuments or collections of works of art or installing a completely new water conduit system at Versailles.

KUNSTSCHUTZ.

It may be as well to deal shortly with the German organisation for Protection (Kunstschutz) first, because though on the whole its record has been good, there is evidence, nevertheless, that it was made use of by those organisations concerned with looting, and as a result cannot be held entirely blameless. The Department of Kunstschutz was created by OKH in May 1940, and its organisation entrusted to Graf WOLFF-METTERNICH, Provincial curator of Historic Monuments for the Rhine Province and a Professor at the University of BONN. This staff, which consisted on the whole of serious and reputable museum personnel or others connected with the teaching or administration of the fine arts, was organised under military control, assigned in groups to the respective military commands and made responsible for protective measures in a given geographical area. Within the staff there were the branches for Monuments and Fine Arts, Archives and Archaeology. As the war progressed, the writ of this staff ran ever wider, and its presence has so far been established in Norway, Holland, Belgium, France, Italy, Greece and Serbia. Its functions appear to have been very similar to those of the British and American M.F.A. & A. Branches. It was responsible for supervising the proper preservation and maintenance of all State repositories in the occupied territories, it scheduled the buildings which should not be subject to military occupation, it controlled the movement of all State collections, it arranged sight-seeing tours for German art historians and courses of lectures for the German forces of occupation, it sponsored a photographic survey of Occupied France in which over 25,000 new prints were made. But from a file

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(1) for the return to Paris of the collections of MSS and books belonging to the Bibliotheque Nationale and the Institut de France in order to assist "the preparation of the list of valuable MSS and printed works formerly removed from Germany and which are to be returned to Germany under the forthcoming Peace Treaty";

(2) for negotiating the opening of a German Art Historical Institute in Paris;

(3) for securing facilities for German military historians to study the plans of military fortifications etc. in the archives of the Musee de l'Armee;

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(4) for handing over to the Einsatzstab Rosenberg all important private collections discovered in the Paris area;

(5) for giving assistance to German museum directors and art dealers who were visiting the occupied territories for the sake of enriching their collections.
In this respect, a certificate issued by the Kunstschutz Officer on the H.Q. Supreme Military Commander in France, and dated 24 February 1943, is of some interest. It reads:-

"Herr Gustav ROCHLITZ.....is employed, by arrangement with the Office for the Protection of Works of Art on the Staff of the Supreme Military Commander for France, for the purchase of important works of art for German museums as well as for High officials of the State and Party.

All authorities are requested to offer him the maximum of assistance in the carrying out of his mission."

Against these facts, however, one has to weigh the tone of a note on the file of the O.C. Kunstschutz on H.Q. Military Governor of Paris, which reads as follows:-

"On May 14th 1941 I was informed verbally by KVR Dr. PFITZNER that, acting on orders from the Fuhrer, he had issued a written order for the removal of the WILDENSTEIN collection from the Louvre deposit in the Chateau de Sourches to Germany..... It is my contention that this procedure is :

(a) a contravention of the instructions given to me verbally by the Reich Marshal (Goering) forbidding ALL assaults on State deposits;

(b) a trespass on the hitherto recognised authority of the Military Governor of Paris.

NOTE: PFITZNER was the second in command of the Kunstschutz on the H.Q. Supreme Military Commander for France.

WILDENSTEIN is a French Jewish art dealer (now in U.S.A.) with an important collection of 18th Century French pictures.

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METHODS OF LOOTING.

As will be seen from the preceding paragraphs, different treatment was given to State-owned and to privately-owned collections. In general, the former have not been subject to looting, while the latter have suffered heavily. Germany's predatory methods in relation to works of art can be divided into the following categories:-

(i) Acts of State. The example can here be quoted of the removal "of all objects of Germanic origin" from the Musee de l'Armee, Paris. Or again, the planned (but not entirely successful) removal from ALSACE of ten to fourteen tons of communally owned works of art, including two transport loads of stained glass from the cathedral at STRASBOURG. In both cases the reason given was a political one.

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In this category one must also include the personal order of the Fuhrer for the removal, in 1942, from the deposit at PAU (where they were stored by the Belgian Government in 1940) of the Dirck Bouts Altarpiece from LOUVAIN and "The Adoration of the Lamb" by the brothers van EYCK from GHENT: also the removal, in 1944, from a church in BRUGES, a few hours before the arrival of the Allies, of the "Madonna and Child" by MICHELANGELO, and numerous important Old Master paintings hanging in the sacristy. The removals from Pau were obviously designed as a reversal of clauses in the Versailles Treaty, but it should be noted that, on this occasion, the whole work of art has been carried off to Germany, and not simply those panels which she was forced to surrender under the Reparations settlement. The Bruges episode is of a quite different nature, and no explanation other than the German

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official one has yet been produced. All that is known is that on the afternoon of the day before the Allies entered Bruges, the O.C. Kunstschutz on the H.Q. Supreme Military Commander for Belgium arrived at the Eglise Notre Dame in Bruges, and requested special permission to have one last look at the famous Michelangelo statue which was hidden behind a protective covering of sandbags. This was duly granted. In the early hours of the following morning "an assault party consisting of 45 German soldiers, accompanied by art experts, roused the Sacristan, demanded entrance to the Church and removed the works of art. In a letter to the Bishop it was stated that orders had been received to this effect from the Supreme Commander of the German Armed Forces "in order that the treasures might be saved from the dangers of destruction and removal from Europe by the Anglo-American enemy."

One must also include the removal from France of:-

(a) a group of Archives previously removed from Spain by Napoleon and now returned by the Nazis to General France;

(b) certain books and archives previously removed from Germany and Austria by Napoleon and now returned to Reich collections.

Lastly, some examples from Italy:-

(a) Despite arrangements made locally for the Libraries of the German Archaeological Institute and the Biblioteca Hertziana in ROME to be taken into protective custody by the Swedish and Vatican authorities, their removal to Germany was ordered by the Führer personally and carried out in February 1944. Their removal constitutes a clear infraction of both international agreement and testamentary law. The German Archaeological Institute was in origin an international body, declared German property in 1870. It was sequestrated by the Italians in 1915 and restored to Germany by the Croce agreement, which was incorporated in the Versailles Treaty. Under this agreement, the Institute was to be available in perpetuity to students of all nationalities and was never to leave Rome. The Biblioteca Hertziana was bequeathed by will in 1911 to the Italian [illegible] and was also never to leave Rome.

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(b) During the months October - December 1943 it was agreed between the German Kunstschutz representatives in Rome and the Italian Administration of Fine Arts, that 187 cases containing works of art from the museums of NAPLES, should be transferred for safety from MONTE CASSINO to the VATICAN. Transport was provided by the Germans through the Hermann Goering Division, who also acted as escort, but only 172 cases were ultimately delivered at the Vatican. When the contents of these cases were checked in detail it was discovered that en route the Germans had opened and repacked several cases and removed those works of art which they desired. Among the missing objects are:-

4 cases of large bronze statues.
2 cases of gold objects from Pompei and Herculaneum.
A suit of armour used by the Emperor Charles V.
2 pictures by Titian.

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Europe by the Anglo-American enemy."

One must also include the removal from France of:-

(a) a group of Archives previously removed from Spain by Napoleon and now returned by the Nazis to General France;

(b) certain books and archives previously removed from Germany and Austria by Napoleon and now returned to Reich collections.

Lastly, some examples from Italy:-

(a) Despite arrangements made locally for the Libraries of the German Archaeological Institute and the Biblioteca Hertziana in ROME to be taken into protective custody by the Swedish and Vatican authorities, their removal to Germany was ordered by the Führer personally and carried out in February 1944. Their removal constitutes a clear infraction of both international agreement and testamentary law. The German Archaeological Institute was in origin an international body, declared German property in 1870. It was sequestrated by the Italians in 1915 and restored to Germany by the Croce agreement, which was incorporated in the Versailles Treaty. Under this agreement, the Institute was to be available in perpetuity to students of all nationalities and was never to leave Rome. The Biblioteca Hertziana was bequeathed by will in 1911 to the Italian Institute and was also never to leave Rome.

1538.

(b) During the months October - December 1943 it was agreed between the German Kunstschutz representatives in Rome and the Italian Administration of Fine Arts, that 187 cases containing works of art from the museums of NAPLES, should be transferred for safety from MONTE CASSINO to the VATICAN. Transport was provided by the Germans through the Hermann Goering Division, who also acted as escort, but only 172 cases were ultimately delivered at the Vatican. When the contents of these cases were checked in detail it was discovered that en route the Germans had opened and repacked several cases and removed those works of art which they desired. Among the missing objects are:-

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2 cases of gold objects from Pompei and Herculaneum.
A suit of armour used by the Emperor Charles V.
2 pictures by Titian.
1 " " Claude Lorrain.
1 " " Raphael.
1 " " Tiepolo.
1 " " Palma Vecchio etc.

It should be noted that while these objects were under the control of the Hermann Goering Division, the Kunstschutz authorities in Rome refused the Italians' frequent requests to be allowed to inspect them in the deposits.

/(ii) State Supported Acts

1724

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(ii) State Supported Acts - Looting and Misappropriation.

(a) EINSATZSTAB ROSENBERG.

In his capacity as Trustee for the whole Spiritual and Ideological Education of the Nazi Party, Alfred ROSENBERG was entrusted by the Fuhrer in 1937 with full authority to bring the art world of Germany into line. Jewish paintings, "cultural - bolshevist" paintings and non-Nordic paintings gradually disappeared from German museums, from private collections and from dealers' shops. The State confiscated collections of Jewish ownership and disposed of all this booty to its own benefit. (Sales on the international market of pictures from German public collections were quite common between 1936 and 1939).

Behind the conquering German Army in 1940 there arrived the Task Force of Reichsleiter Alfred Rosenberg, charged primarily with the location, confiscation and removal to Germany of collections owned by Jews. In the case of German Jewish refugees who had succeeded in taking works of art out of Germany, the excuse was used that they had failed to pay the Refugee Tax and the property of these persons was therefore liable to confiscation. But with the official support of both Hitler and Goering the net was cast much wider, and Rosenberg's Task Force was empowered to take into custody and remove all collections of works of art in FRANCE, BELGIUM AND HOLLAND whose owners were absent. Thus, from papers now in our possession, we can see, for example, that when a bomb-proof cellar full of important works of art and furniture belonging to the ROTHSCHILD family was discovered by a German unit at a house in the Bois de Boulogne, instructions were given by the O.C. Kunstschutz, Paris, to hand the contents over to Rosenberg's Task Force. Other collections seized by this organisation in Paris in 1941 included:-

Collection	SCHLOSS	
"	David WEILL	(130 cases)
"	WASSERMANN	(75 pictures)
"	HAMBURGER	(39 ")
"	Solomon FLAVIAN	(40 ")
"	ROSENSTEIN	(12 ")
"	SAUERBACH	(30 ")
"	KRONIG	(30 ")
"	ROSENFELD	(3 ")
"	THIERRY	(2 oils by Drouais)
"	FEDERER	(1 oil by Monet)
"	HAMPERZOUMIAN	(3 pictures)
"	Edmond and James de ROTHSCHILD	(five strong rooms full)

1531

At the end of 1941, when British bombing raids on Germany had begun to assume serious proportions, Rosenberg proposed the wholesale confiscation of Jewish household effects in the occupied western territories. Again, the Fuhrer gave his complete agreement and the Rosenberg Task Force (West) was "ordered to seize and remove..... the contents of all unoccupied dwellings belonging to Jews who have fled or who are about to leave,

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Time and again, in reading through the papers of this organisation, one finds one basic principle reiterated:-

/"These

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"These acts of confiscation are to attract as little attention as possible. In the event of repeated questioning by local authorities, the answer should be given verbally that it is a measure of reprisal carried out on orders from a higher authority; discussion is to be avoided."

The Chief of Staff of the Task Force (who was directly responsible to Alfred Rosenberg) was a man called von BEHR, a former adjutant to the Duke of COBURG and a senior official of the German Red Cross in whose uniform he was most frequently to be seen. He controlled a formation as follows:-

H.Q. France H.Q. Holland H.Q. Belgium

Branches

PARIS Sector | ST.GERMAIN Sector | ANGERS Sector | DIJON Sector | AMSTERDAM Sector | ROTTERDAM Sector | THE HAGUE Sector | BRUSSELS Sector | LILLE Sector

The whole organisation was self-contained and administravely independent of the armed forces, containing its own interpreters, carpenters, packers and transporters, appraisers, registry of personnel, art sleuths, A/Q branch, paymaster, armed raiding parties etc. The system by which the Task Force carried out its duties may be examined as two processes - the collecting and sorting process, and the process of disposal.

Collection.

First of all, a careful list of dwellings to be visited was prepared, the Task Force appeared, and the objects seized were collected into a number of depots, where a first sorting took place. The bulk of them were then despatched to Germany or elsewhere to furnish H.Qs. or to replace furniture lost in Allied bombings.

The selected best of the works of art, furniture etc. was then brought to a central clearing house, the Musee du Jeu de Paume in Paris (whether similar clearing houses existed in Belgium, and Holland has not yet been ascertained), where it was sorted by qualified experts - German museum personnel, art historians etc. It is important to note that, in their selection of these art experts, the Germans carefully chose those people with the best taste and knowledge in their own particular field, quite irrespective of their political sympathies.

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Disposal.

Issue could be made, at any stage, to Reich Ministries, the Armed Forces or Offices of the N.S.D.A.P. for the furnishing of offices and billets without payment, since in this case the furniture did not cease to be Reich property. But those who had been bombed-out, whether individuals or the organisers of reception centres, had not only to surrender the coupons and buying permits which they would have been able to use in Germany, but also to make

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These regulations applied, no doubt, to the primary collection centres. At the central clearing house the opportunities for

/mal-practice

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Mal-practice and fraud on the largest scale were especially abundant and very fully exploited. The Officers in Command of the Task Force were gangsters of the coarsest kind; they were ardent Party members concerned with the spoliation of the cultural possessions of those countries which had dared to oppose Germany, and with their removal to the land of the Herrenvolk. To this end, the enemy made frequent use of the shadiest collaborationist art dealers and other such agents as shady lawyers, quasi-dealers, expert valuers and the like - all the riff-raff of the international art market. The function of the art dealing trade in the system was to provide a wider choice of objects suited to Nazi taste (private or public) or Museum policy than the mere confiscations afforded. For the Jeu de Paume was a Reich-held stock of the very finest artistic productions from which such men of refinement as Hitler, Goering, Ribbentrop and the like could decorate their palaces, from which the contents of German museums could be greatly enriched, from which the German Generals, Gestapo Chiefs and Reichsstatthatter could furnish their offices. A semblance of legality was given to this wholesale plunder by the fact that appraisers were used to give a value to each work (generally bearing no resemblance to current market prices) and that nominally some payment was made by the new owner, though what became of this money is not clear. Those works of art which were not of interest to the German personages and institutions who had access to the clearing house itself were often used to pay the dealers for services rendered. Two factors affecting this aspect of the business were the high proportion of modern pictures among the collections confiscated, and the extreme Nationalism of Nazi taste, which put a preposterously high value on the expression of the Teutonic Genius. In the outcome, both dealers and private collectors are reported as producing Dutch, Flemish and German pictures for German consumption in exchange for French paintings, while some examples have been reported of the importation of relatively unimportant examples of "Germanic" painting from Switzerland by dealers who exported in return and on the cheap (and with German connivance) confiscated modern French Paintings which had a far greater financial value by normal market rating. In this connection it is important to emphasise two points : first, that the Germans systematically ignored the necessity of getting an export permit for works of art from the French Government, and secondly, that individual members of the Rosenberg Task Force were financially interested in many of the transactions which went on under their aegis, and are known to have made great personal profits. The whole relation of the Einsatzstab Rosenberg with the art dealing trade must therefore be seen against a background of cynicism, greed and recklessness, supported by an artificially favourable exchange position. There is as yet no means of ascertaining exactly how great is the quantity of unacquired works of art removed by the Task Force from Paris in June 1944, and despatched for safe-keeping to deposits in Germany. There is, however, every reason to suppose that the quantity is enormous and the quality high.

1529

(b) INDIVIDUAL AGENTS.

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1726

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1529

(b) INDIVIDUAL AGENTS.

The acquisition for Germany of works of art from western Europe by more apparently legal methods was a highly organised undertaking. Hitler, Himmler, Goering, Ley, Goebbels and Ribbentrop all had their teams of agents whose duty it was to look out for important works of art either in dealers' shops or in private collections which should be acquired. Thus, no sooner was France defeated than a German painter, who had lived in Paris for the past 15 years and was well-known as a collector dealer, became Artistic Adviser to the German Legation and was charged with keeping official circles in Germany informed of all works of art which were for sale in Paris. It is known that he handled sales for the Foreign Office as well as for other Government and Party agencies.

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The agents of Goering were generally on the lookout for German paintings, Cranach, Dürer and Holbein in particular. Hitler was greatly interested in second-rate Viennese Masters and German romantics, while Ribbentrop has been reported as one who showed a taste for and a nice discrimination in the "modern" French pictures which were otherwise such a drug on the market. Furniture, books and tapestries were, however, also in demand, and there is evidence of a special gusto for tapestries on the part of the Reich Marshal.

Apart from the State and Party officials, many private and semi-private purchasers, as well as the more important German museums, all had their purchasing agents. To a large extent these were German art dealers, who were given every encouragement to go to Paris, Brussels and Amsterdam, and every assistance in paying for and exporting the works they had acquired. One of the most ubiquitous and malodorous of the names appearing in the reports of these transactions is a certain German dealer, Herr HOCHLITZ, who had been living in Paris for some years before the war. Certificates exist, issued by superior Military H.Q., to the effect that:-

"Herr HOCHLITZ is employed, by arrangement with the Office for the Protection of Works of Art on the H.Q. of the Supreme Military Commander in France, for the purchase of important works of art for German Museums, as well as for high officials of the State and Party. All authorities are requested to offer him the maximum of assistance in the carrying out of his mission."

As may be imagined, the various agents all competed against one another, and were as a rule played off one against the other by art dealers and collectors. The story of the acquisition of the GOUDSTIKKER Collection in AMSTERDAM by an agent of Goering is a good case in point. Thus, the prices paid by the Germans were on paper incredibly high and very often they coupled their bids with the promise of favours such as the release of the owner's son from a P.W. Camp. These inducements were sufficient to gain access to a large number of works of art, and the quantity of objects which have thus changed hands is colossal. It is, however, important to note that the wiser dealers and collectors did not give any bill of sale or receipt, and in some cases the owners frankly stated that they expected to get their artistic possessions back after the war.

German museums which are known to have added to their collections include Fuhrer Museum at LINZ a.d. DONAU (intended as one of greatest collections in the world), Wallraf-Richartz Museum of COLOGNE, Picture Gallery at SALZBURG, Landesmuseum at STUTTGART, Germanisches National Museum at NURNBERG and the Fuhrerbau (Hitler's house and office) in MUNICH.

1528

(iii) Acts of Spite.

(a) Individual looting. There is evidence that individual looting by German officers and men from houses and towns where they were quartered, though amounting to a very considerable

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(iii) Acts of Spite.

(a) Individual looting. There is evidence that individual looting by German officers and men from houses and towns where they were quartered, though amounting to a very considerable matter in the aggregate, did not reach exaggerated proportions even in the later stages of their occupation and, compared with the systems described above, may be considered almost as petty pilfering. There is, however, the episode of the alter statue taken by a certain battalion from the Abbey of MONTE CASSINO and sent as a present to Goering by General HEYDRICH, Commander of the German 1st Parachute Division.

(b) Wanton destruction. Again the record is not, at the moment, very serious. The most outstanding still remain the burning of the Royal Society's Library in the University of NAPLES, the burning of the Angevin and other archives in the Villa Montesano at NOLA, the burning of the collection of Impressionist pictures belonging

/to M. LAUWICK

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to M.LAUWICK at the Chateau de RASTIGNAC (DORDOGNE) and the burning of another chateau and contents in the same area belonging to Mme. de VEDRINES and containing some important old master paintings.

SUMMARY.

The above appreciation is necessarily based on a limited amount of knowledge, for the Germans have been careful not to leave behind much evidence of their activities, and it is quite naturally taking the liberated territories a long time to set up the organisation necessary for establishing the full facts about what has happened. Certain points are, however, already clear:-

(a) Germany's holdings in works of art have been immeasurably increased at the expense of the conquered territories.

(b) Public collections have on the whole suffered almost no depredation.

(c) Germany's looting activities have been largely connected with her persecution of the Jews.

(d) By ruthlessly exploiting an artificially favourable exchange position, Germany was able to make an apparently "legal" purchase almost as attractive as a bare-faced theft.

(e) It is individuals of the occupied territories rather than the States themselves who have been robbed. And there is no doubt that this policy was deliberately adopted by Germany to defeat any Allied policy of restitution.

(f) For her selection of artistic treasures Germany employed the best and most experienced art historians she could find.

(g) The ownership of the majority of works of art which appear on the international market must be considered in doubt until the contrary can be certified.

Lastly, comes the question of the use to be made of those works of art belonging to the Party, or to certain of its leaders. There is already a great body of evidence to show that men like Goering and Ribbentrop have taken steps to transfer some of the most important items in their collection to neutral countries - SWITZERLAND and SPAIN in particular, though the ARGENTINE has also been mentioned. It has also been reported in "The Times" (September 9th 1944) that the famous picture "The Blind Leading the Blind" which is missing from the National Museum of NAPLES, has been offered for sale in STOCKHOLM. More and more, therefore, it becomes apparent that a careful watch must be kept on all works of art making their appearance on the market in neutral countries.

1527

WAR OFFICE

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SECRET

Restricted

22

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
ADMINISTRATIVE SECTION

30 September 1944

20909/20/MFAA

Subject: Attached Memorandum. 18 9

To : G-5 Section, AFHQ.

1. Forwarded herewith for onward transmission to G-5 SHAEF in accordance with your instructions (your 619.3-4 of 20 Aug 44), and further to my 20909/20/MFAA of 10 Sept 44, is an account of German and Italian activities in the field of Fine Arts during the period preceding the Allied occupation of ROME. Included are lists of German personnel involved, and a preliminary report on the removal to Germany of the Libraries of the German Cultural Institutes in ROME. 22 2 (with App. A-D)

2. A report on German activity in GENOA during the same period is in preparation.

3. Three additional copies of the Memorandum are attached. May one be sent please to each of the following:

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

Civil Affairs Division, War Department, WASHINGTON, for transmission to the Roberts Commission (Mr. H. Calkins, Secy.)

The Vaughan Committee (Secy., Mr. O.P. Harvey, the British Council, 3 Hanover St., London, W. 1).

1526

For the (Acting Chief Commissioner)

Signed by Brig. Upjohn 30.9.44
Deputy Chief

G.H. UPJOHN
Brigadier
U.S., Admin. Sec.

10.10.44
Bmp.

SECRET

20909-5

SECRET

SECRET Restricted
Not to be taken away
22K

MEMORANDUM ON GERMAN AND ITALIAN ACTIVITIES WITH REGARD TO WORKS OF ART IN ITALY PRIOR TO THE ALLIED OCCUPATION OF ROME

1. Protection of Monuments in Italy, 1940-1943

At the outbreak of war the problem before the Italians of protecting their art-monuments was two-fold:

a) The protection of buildings and immovable objects such as tombs, columns, large sculptures, frescoes, and mosaics. This was achieved by a variety of protective measures which are fully described and illustrated in the publication "La Protezione del Patrimonio Artistico Nazionale dalle Offese della Guerra Aerea", issued by the General Directorate of Fine Arts in 1942. It may be noted in passing that, apart from the use of inflammable materials in some instances, with disastrous results, these protective measures have proved their worth whenever put to the rest.

b) The protection of movable works of art. These it was decided to assemble, region by region, in organised shelters or ricoveri. Attention at the time was focussed on the dangers of air-bombardment and the sites selected - isolated monasteries, villas, castles and tunnels - reflect this preoccupation. Exact lists of these original ricoveri are available.

All this work was carried out between 1940 and 1943 at the sole instance of the responsible Italian authorities.

2. Protection of Monuments after summer 1943

With the increasing allied air-offensive and, more particularly, with the threat, and later accomplishment, of an Allied Invasion of Italy, the original dispersal of movable works-of-art began to assume a very different aspect, and the subsequent history of protective measures in Italy is one of attempts, against ever-increasing difficulties, to reconcentrate the contents of these scattered ricoveri, which it was felt (very rightly) would be extremely vulnerable in the event of land-operations. In terms of action taken and of responsibility therefor, these events fall into five clearly defined phases.

3. Phase 1: June 43 - 8 Sept 43

(See App. A.) As early as June 43, Dr. Lazzari, the Director General, began 1525 according to his own statement, to try to secure space for safe-storage in the Vatican. After lengthy negotiations, in which were joined the Minister of Foreign Affairs and the Italian Ambassador to the Holy See and eventually even the German authorities, these efforts were crowned with success early in November. The

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a) The protection of buildings and immovable objects such as tombs, columns, large sculptures, frescoes, and mosaics. This was achieved by a variety of protective measures which are fully described and illustrated in the publication "La Protezione del Patrimonio Artistico Nazionale dalle Offese della Guerra Aerea", issued by the General Directorate of Fine Arts in 1942. It may be noted in passing that, apart from the use of inflammable materials in some instances, with disastrous results, these protective measures have proved their worth whenever put to the rest.

b) The protection of movable works of art. These it was decided to assemble, region by region, in organised shelters or ricoveri. Attention at the time was focussed on the dangers of air-bombardment and the sites selected - isolated monasteries, villas, castles and tunnels - reflect this preoccupation. Exact lists of these original ricoveri are available.

All this work was carried out between 1940 and 1943 at the sole instance of the responsible Italian authorities.

2. Protection of Monuments after summer 1943

With the increasing allied air-offensive and, more particularly, with the threat, and later accomplishment, of an Allied Invasion of Italy, the original dispersal of movable works-of-art began to assume a very different aspect, and the subsequent history of protective measures in Italy is one of attempts, against ever-increasing difficulties, to reconcentrate the contents of these scattered ricoveri, which it was felt (very rightly) would be extremely vulnerable in the event of land-operations. In terms of action taken and of responsibility therefor, these events fall into five clearly defined phases.

3. Phase 1: June 43 - 8 Sept 43

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(See App. A.) As early as June 43, Dr. Lazzari, the Director General, began, according to his own statement, to try to secure space for safe-storage in the Vatican. After lengthy negotiations, in which were joined the Minister of Foreign Affairs and the Italian Ambassador to the Holy See and eventually even the German authorities, these efforts were crowned with success early in November. The coup d'etat of July 25, had meanwhile increased the need for a place such as the Vatican, in which to store the art-treasures of Italy, free alike from military and from political interference. The Director General was still the sole responsible authority for Fine Arts, but during this phase we hear of several attempts by German personalities to acquire Italian works of Art in some cases with the assent of the Fascist authorities (see paras. 1 and 7 of memo on "information with Regard to German Action as to Art Objects", Incl. (1) to letter ACC/20909/20/MFAA of 21 July 44; and, especially, the lists of German purchases reported to the Minister of National Education, General Direction of Fine Arts on 5 Sept 41 by the Superintendent of Galleries etc. for Lazio - Roma I contained in Incl. (3) to letter just cited.)

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4. Phase 2: 8 Sept 43 - Mid-October 43

After the armistice of 8 September the Germans occupied ROME and LAZIO. The works of art housed in the various ricoveri in this region passed under German control, and were in several instances handled without reference to the Italian Authorities. Two acts of the Germans in particular caused concern to the Directorate of Fine Arts, (1) the partial evacuation of the works of art from GENAZZANO, begun September 10, and (2) the total evacuation of the things stored at MONTECASSINO, begun October 14. At the former place, GENAZZANO, works of art from the Palazzo Venezia had been stored. The Germans brought a certain number of these things in a convoy to ROME and in the early days of October wished to remove them to MILAN, claiming that they were the private property of Mussolini. Prof. Lavagnino disputed this claim and attempted through German Embassy officials to stop the German military from carrying out their intention. On October 12, however, 39 cases were peremptorally removed from the Palazzo Venezia and sent to MILAN. As for the objects removed in October from MONTECASSINO, these were taken by the Hermann Goering Division to SPOLETO. The Secretary of the Ministry of Education protested this action officially to the Ministry of Foreign Affairs of the Republican-Fascist government in a note dated October 22, but received no satisfactory response.

(See App. B.)

5. Phase 3: Mid-October - 1 Nov 43

Between the middle of October and the first of November, the first contacts were made, via the Fascist Ministry of Foreign Affairs, with the German Embassy on questions pertaining to the protection of national monuments and works of art. On October 12 the Ministry of Foreign Affairs had agreed with consul Mollhausen of the German Embassy, with the consent of Marshal Kesselring, that all the works of art from ROME should be transferred to the north of Italy. The Director General of Fine Arts did not feel bound to carry out this order, which might conceal dangerous intentions on the part of the Germans, and hastened to conclude his arrangements with the Holy See to use the Vatican as a deposit for Italian works of art. In the meantime the Director General proposed to the Fascist Minister of Education Biggini the following: that all the works of art from Central Italy and from VENEZIA be concentrated in ROME, since it had been declared an open city. The Fascist government in PADUA not only did not agree to this but would not even entertain the proposition. The Director General therefore decided to act on his own initiative because the arrangements with the Vatican were progressing favourably, and called a meeting of all officials under his direction on October 30 to consider the transport to ROME of all works of art in deposits in LAZIO. Because of transportation-difficulties it was considered to select at first the most important works of art for transfer. For this purpose Prof. Rizzo was asked to draw up a list of the archaeological objects of importance, and Prof. Toesca the medieval and modern ones. The former did not carry out this project, the latter did. It was finally decided to give up the idea of transferring only a select number of things and to bring everything possible to ROME from deposits including even the things in TUSCANY.

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6. Phase 4: 1 Nov 43 - 31 Dec 43

The fourth phase saw the establishment of a German military commission to collaborate with the Italians in the matter of the protection of monuments. Up to this time the German military had apparently had no official organisation to take care of monuments

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and fine arts in Italy. What activity there had been had been conducted by civilians groups such as members of the German Archaeological Institute and others who worked with Consul Mollhausen and Dr. Haas of the German Embassy. Dr. Kriegbaum, an art-historian, was to have been the head of this new military commission. He, however, was killed in FLORENCE during an air-raid. In his place there arrived in ROME, at the end of October, Dr. Scheibert, also an art-historian but in addition a SS. Deputy Stormtrooper with connections with the secret police. He had the closest connections with Mollhausen and Haas and set out to establish a bilateral organisation for the protection of art in which responsible Italians and responsible Germans would take part. Scheibert presented himself on October 28 to the Director General of Fine Arts stating that his whole interest was to collaborate with Italian authorities with regard to the artistic patrimony of Italy. He declared himself agreeable to the idea of bringing to ROME the most importanr works of art from LAZIO and TUSCANY.

(See App. C.) On October 31 Dr. von Tieschowitz arrived from Paris, having previously been attached to the office of Count Wolff-Metternich, who had charge of the care of all art-monuments in German occupied territory. He too was charged to undertake cooperation with the Italian Fascist government for the protection of works of art. On his way to ROME he had conferred at RIVA on the Lake of Garda with the Commander in Chief of German forces in Italy. He stated that he would shortly be relieved by Maj. Evers from Munich, who eventually arrived on November 22.

On November 2 the agreement was concluded with Vatican authorities for the storing there of works of art. This agreement was achieved solely through the efforts of those Italian officials themselves who did not concur with the idea of transfer of the artistic patrimony to the north as desired by the PADUA government. The guarantee of safety to works of art efforded by a neutral, to say nothing of the moral prestige of the Church, assured the Italians against future political violence or terrorism.

The work accomplished by this "collaboration" between the Italian officials of the Ministry is indicated in the attached briefs of daily diaries of the Italian officials concerned (see Appendix). *2 These diaries end on December 31, 1943, the date of which the said officials were dismissed from office for refusing to adhere to the Fascist government's policies and for refusal to follow that government north.

7. Phase 5: 1 Jan 44 - 5 June 44

Communications between northern Italy and ROME were by now so bad that the Fine Arts Officials of the PADUA Government retained no practical control of events in ROME. To their great credit however, many of the Italian officials who had been dismissed on 31 Dec 43 continued de facto to exercise their function and, in cooperation with Major Evers of the German military commission, collected into

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On 4 Jan 44 the consignment of art-treasures, removed from MONTE-CASSINO two months before by the Hermann Goering Division, were eventually handed over to the Italian authorities at the Palazzo

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Venezia, whence they were subsequently removed to the Vatican. As is now known only 172 of the original 187 cases were delivered, and incontrovertable proof exists that the remainder disappeared while in the custody of the Hermann Goering Division (see report 20909/MFAA of 20 July 1944 forwarded under cover of 20500/MFAA of 18 Aug 44). Complete list of officer-personnel of the Division, insofar as it is known, is held by this HQ.

8. The German Archaeological Institute and other cultural institutions in Rome

a) Contrary to categorical international agreement the libraries of several archaeological and historical Institutes in Rome were removed to Germany. Pending completion of a full report, now in preparation, the following summary of the main facts is believed to be reliable.

b) The Directors of the German Archaeological Institute and of the Herziana wished their charges to remain in ROME under international protection. The Vatican were prepared to assume custody. Their removal can be attributed directly to Siegfried Fuchs, former deputy director and at the time SS Gruppenführer in Rome. He was aided by Dr. Hoppenstedt Director of the Cultural Bureau, a Nazi with high connections. The action of these two resulted in a direct order, transmitted through the German Ambassador, Rahn, that these Institutes and the German Historical Institute (former Austrian Institute) be transferred forthwith to the Reich.

c) The Directors had to acquiesce, and early in 1944 the libraries and Equipment of all three Institutes left ROME. That of the German Archaeological Institute was bombed at TERNI, but escaped damage; and contrary to some reports all three reached Germany intact.

d) All three were destined originally to be stored in a specially prepared shelter in a salt-mine at Alt Aussee near Salsburg. The latest information received in ROME before the Allied occupation, is contradictory. It is possible that the two smaller are now there, but that of the German Archaeological Institute was sent instead to Stift Teppel, a monastery near Marienbad in Bohemia. This information is being checked.

e) The Kulturwissenschaftliches Institut (an offshoot of the Herziana under W. Hoppenstedt was removed to Venice and was there until recently.

1523

9. German Personalities in ROME

It will be seen that the German personalities who were chiefly concerned with questions affecting Italian works of art fall into three groups - the permanent staff of the German Cultural Institutes in ROME; officials of the counsular service; and members of the German Military Commission for works of art. The interrelation of these three groups was not however always sharply defined because,

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a) Staff of German Cultural Institutes

(i) German Archaeological Institute

W. von Gerkan - Director.
SS. Gruppenfuhrer Siegfried Fuchs - Deputy Director until called up for military service, after which he was no longer recognised by the Director, nor allowed access to the Institute. He remained however in ROME, attached to Sicherheitsdienst (Security), and was primarily responsible for the removal of the libraries from ROME.

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Deichmann - Head of Christian Archaeology Section
Fuhrmann - Head of Photographic Section
Homann-Wedekind - Head of Roman Archaeology Section
J.W. Crous - Librarian
Kupers - Administration
Mauntz - Hall-porter

A German lady, a scholar of strong liberal views, now in ROME, characterizes the above as follows: von Gerkan, "an excellent man, but afraid"; Fuchs, " an intreaguer"; Deichmann, Fuhrmann, Crous, "all strongly anti-Nazi"; Kupers, "a mean sneaking Nazi spy"; Homann-Wedekind, married to an English wife and of anti-Nazi views, was in ROME until spring 1943 when he was called up for military service. Mauntz, a somewhat sinister figure typical of the regime, was in Nazi circles the superior of the Director, and used to send confidential reports upon his activities. Crous is reported killed in an air-raid on Berlin; but Deichmann, who has only one lung and not liable for military service, was until recently in Jena. All sources agreed that Deichmann is very right-minded and would be a most valuable man to contact. Crous, if not in fact dead, is of the same calibre.

(ii) Herziana Library

Leo Bruhns - Director
Schwarz - Assistant
Schudt - Librarian
Fraulein Schreibmuller - Secretary

The same German lady characterizes Bruhns as "afraid" (with some reasons, as he had never taken the Nazi ticket); Schwarz, as "a Nazi, but honest"; Schudt, "probably anti-Nazi but very discreet"; Fraulein Schreibmuller, "bitterly anti-Nazi and wished to remain in ROME, but had go to PADUA as secretary to Dr. Siebert, head of the German cultural office in that city".

(iii) Kulturwissenschaftliches Institut
(Kulturabteilung of the Herziana)

W. Hoppenstedt - Director. Member of the "Blutorden" and holder of Party Ticket No. 6. Charactery indicated by universal nickname 'Aunt Amalia', but had entree to high Nazi circles.

(iv) German Historical Institute
(former Austrian Institute)

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Dr. Lang - Director

b) Officials of Consular Service
Consul Mullhausen
Dr Haas

Both described by a neutral observer as "bad men".

c) Military Commission for Works of Art

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Dr Haas

Both described by a neutral observer as "bad men".

c) Military Commission for Works of Art
Dr. von Tieschowitz, acting director of Service Oct 31 - Nov 22, 1943
Dr. Kriegbaum, intended as director but killed in FLORENCE
Dr. Maj. Evers, director after 22 Nov 43
Dr. Scheibert, SS Deputy Stormtrooper, apparently attached for temporary duty. Of the above Evers appears on the evidence available to have acted with great propriety throughout. Scheibert, despite his SS membership, seems to have been of great practical assistance in moving works-of-art from threatened localities.

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Memorandum May/Ac
To Jones

App. A to Memo on German and Italian Activities with Regard to Works of Art in Italy etc.

E' noto, per essere stato portato a conoscenza degli studiosi mediante una pubblicazione largamente documentata e illustrata, che fin dallo scoppio della guerra mondiale, e cioè assai prima dell'intervento italiano, vennero prese tutte le misure tecnicamente possibili per salvaguardare il patrimonio artistico italiano dalle offese aeree: le sole che, in quel momento, potessero seriamente minacciarlo.

Tali misure consistevano: nella protezione dei monumenti e in genere delle opere immobili, e nel trasferimento delle cose mobili in depositi situati in luoghi lontani da qualsiasi obiettivo militare. I tre anni di guerra furono spesi nel perfezionare quelle misure e nel modificarle in rapporto all'andamento delle operazioni: infatti, essendo la protezione necessariamente relativa alla possibilità di offesa, fu necessario adeguare progressivamente la resistenza degli apparati protettivi alla sempre crescente potenzialità degli esplosivi impiegati, mentre l'allargarsi del raggio d'azione dell'aviazione avversaria ed i continui spostamenti degli obiettivi militari in rapporto alle vicende delle operazioni belliche obbligavano ad estendere a nuove zone le misure protettive e, non di rado, a trasferire i depositi di opere d'arte dai luoghi non più sicuri ad altri più lontani da punti vulnerabili. 1521

La situazione al luglio 1943 era dunque quella sopra indicata, e cioè: la protezione dell'offesa aerea poteva dirsi completa almeno in rapporto ai mezzi tecnici e alle possibilità concrete di difesa. Ben poco però era stato fatto per proteggere le opere d'arte immobili dai pericoli di un'invasione che gli ambienti autorizzati militari e le stesse supreme autorità politiche dichiaravano altrettanto improbabile che impossibile. Si era bensì portato in continente, per aereo, il medagliere di Siracusa, malgrado l'indifferenza e talora l'aperta opposizione delle autorità militari locali, ma nell'altro poteva farsi per il patrimonio artistico della Sicilia, data la precarietà e l'estrema pericolosità dei trasporti terrestri e marittimi.

Nonostante la dichiarata impossibilità di un'invasio-

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Nonostante la dichiarata impossibilità di un'invasione del continente parve opportuno alla Direzione Generale delle Arti prendere anche in tal senso qualche misura precauzionale, ancorchè non fosse naturalmente prevedibile in quali zone avrebbe potuto tentarsi uno sbarco da parte del nemico e quindi non si potesse provvedere, in relazione, al trasferimento dei depositi del materiale artistico. Di propria iniziativa, e senza neppure informare il Ministro in carica di

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un passo in così aperto contrasto con l'ottimismo ufficiale, Il Direttore Generale Lazzari avviò nel giugno 1943 trattative personali con l'Ing. Galeazzi per ottenere il ricovero in Vaticano di una parte, almeno del patrimonio artistico nazionale: ben grave richiesta, se si tengono presenti la delicatissima situazione politica della S.Sede e i suoi impegni di osservare nel modo più stretto la neutralità.

Erano quelle trattative al semplice stato di approcci privati, quando, dopo il colpo di Stato del 25 luglio, il Direttore Generale Lazzari venne dal Ministro Severi destinato ad altro ufficio, la Direzione Generale delle Accademie e Biblioteche; ufficio che tuttavia presentava, dal punto di vista della tutela patrimoniale nelle circostanze del momento, problemi molto simili a quelli della Direzione Generale delle Arti. Egli non interruppe perciò le trattative avviate col Vaticano; anzi accelerando di proposito i tempi, riuscì a condurle in porto verso la metà di agosto e ne dava pertanto comunicazione sia al Ministro, sia al Direttore Generale delle Arti allora in carica, Calamaro.

Ad accelerare i tempi consigliava anche un altro elemento: le relazioni palesemente assai poco cordiali del Governo Badoglio con l'alleata Germania. Il pericolo, che un'eventuale rottura avrebbe potuto rappresentare per l'integrità del patrimonio artistico non poteva infatti sfuggire a chi, nella sua qualità di custode di quel patrimonio, più e più volte aveva dovuto opporsi, nei limiti della propria autorità, non tanto alle frequenti ed insistenti richieste d'esportazione presentate da personalità germaniche, quanto al preventivo e incondizionato assenso dato a quelle richieste, dalle superiori autorità politiche italiane.

Una sola condizione si poneva all'attuazione del progettato trasferimento delle opere d'arte in Vaticano; fare molto presto, perchè la situazione politica e militare precipitava di giorno in giorno. Ma quest'unica condizione fu proprio quella che venne a mancare. Per ragioni di economia, certamente inadeguata alla gravità dell'argomento, si preferì servirsi di automezzi militari invece di automezzi privati: e la conclusione fu che, in oltre quindici giorni, un solo camion militare potè effettuare un viaggio, trasportando a Roma alcune opere del basso Lazio, Queste opere si trovavano ancora depositate alla Galleria Borghese, in attesa che un autocarro civile le trasportasse in Vaticano, quando l'armi-

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privati, quando, dopo il colpo di Stato del 25 luglio, il Direttore Generale Lazzari venne dal Ministro Severi destinato ad altro ufficio, la Direzione Generale delle Accademie e Biblioteche; ufficio che tuttavia presentava, dal punto di vista della tutela patrimoniale nelle circostanze del momento, problemi molto simili a quelli della Direzione Generale delle Arti. Egli non interruppe perciò le trattative avviate col Vaticano; anzi accelerando di proposito i tempi, riuscì a condurle in porto verso la metà di agosto e ne dava pertanto comunicazione sia al Ministro, sia al Direttore Generale delle Arti allora in carica, Calamaro.

Ad accelerare i tempi consigliava anche un altro elemento: le relazioni palesemente assai poco cordiali del Governo Badoglio con l'alleata Germania. Il pericolo, che un'eventuale rottura avrebbe potuto rappresentare per l'integrità del patrimonio artistico non poteva infatti sfuggire a chi, nella sua qualità di custode di quel patrimonio, più e più volte aveva dovuto opporsi, nei limiti della propria autorità, non tanto alle frequenti ed insistenti richieste d'esportazione presentate da personalità germaniche, quanto al preventivo e incondizionato assenso dato a quelle richieste, dalle superiori autorità politiche italiane.

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I primi sintomi dell'atteggiamento germanico nei confronti del patrimonio artistico furono, per la verità, molto preoccupanti, il deposito di Genazzano occupato ed evacuato manu militari, le opere spedite d'autorità a Milano,

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sia pure con la presunzione che si trattasse di cose di proprietà privata di Mussolini. L'allegata relazione del Prof. Lavagnino - il solo che, grazie a una conoscenza personale, abbia potuto mettersi in contatto con le autorità germaniche moderandone notevolmente le decisioni - è chiaro documento di quello che era lo stato di fatto allorchè, ripristinandosi l'assetto del Ministero precedente al 25 luglio, il Prof. Lazzari venne nuovamente chiamato a reggere la Direzione Generale delle Arti.

In tale frangente, la Direzione Generale doveva ovviamente occuparsi: 1° di salvare l'integrità fisica delle opere d'arte minacciate, non più soltanto dall'offesa aerea, ma dallo sterminio che fatalmente accompagna la guerra guerreggiata; II° di tutelare la proprietà giuridica delle opere sia nei confronti delle truppe occupanti sia nei confronti di un'eventuale estensione dell'invasione anglo-americana.

Ma soprattutto alla Direzione Generale si poneva perentoriamente una questione, non tanto di prestigio, quanto di essere o non essere: riacquistare il possesso di fatto del patrimonio artistico in un territorio militarmente occupato e nel quale l'esercizio dell'autorità governativa era fortemente diminuita riaffermando il diritto degli italiani di disporre liberamente, ai fini di una tutela integrale e incondizionata, del proprio patrimonio artistico; ultima ed unica ricchezza della Patria nell'ora dell'estrema sciagura.

Il problema non era dunque soltanto pratico e giuridico, ma politico e di governo. Perciò il Direttore Generale Lazzari ripetutamente rappresentò a S.E. Biggini, a voce e in iscritto, la situazione in tutta la sua gravità, dichiarando nel modo più esplicito che avrebbe piuttosto rassegnato le proprie dimissioni che sofferto di vedere alienata la propria responsabilità e sacrificata, sia pure a una potenza alleata, l'autonomia d'azione del proprio ufficio; lo stesso passo faceva presso il Segretario del Partito Fascista Repubblicano affinchè dalle massime autorità responsabili il problema fosse, nei suoi termini esatti, presentato alle autorità germaniche di occupazione e con esso oggettivamente esaminato e risolto. Ma poichè tali passi non ottennero alcuna risposta precisa, si rese necessario che la Direzione Generale continuasse ad agire di propria iniziativa, limitandosi a valersi della volenterosa collaborazione che ad essa era offerta dal Ministero degli Affari Esteri e dall'Ambasciata d'Italia presso la Santa Sede nei rapporti rispettivamente con l'Autorità politica ger-

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Il progetto d'azione era il seguente: vista l'impossibilità di prevedere i futuri sviluppi del conflitto sul territorio nazionale, e considerata l'opportunità di evacuare i

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depositi delle opere d'arte che più facilmente avrebbero potuto essere investiti dalle truppe operanti, concentrare a Roma, città aperta, le opere d'arte di maggiore importanza. In via subordinata, e qualora le autorità germaniche si fossero opposte a questo progetto (la cui attuazione avrebbe pur dovuto valersi della loro collaborazione), persistendo nella già avanzata richiesta di un immediato trasferimento di tutte le opere d'arte di Roma nell'Italia settentrionale, suddividere il materiale artistico in due grandi centri di raccolta - Roma e Venezia - a condizione che anche questa seconda città fosse dichiarata aperta e indifesa. Riconosciuta, tuttavia, l'opportunità che così gravi determinazioni fossero prese collegialmente da un gruppo di studiosi, il Direttore Generale invitava personalmente i professori Pietro Toesca e Giulio Emanuele Rizzo ad aggiungere il proprio autorevole consiglio a quello dell'Ispettorato Tecnico della Direzione Generale delle Arti: fu tale collegio a preparare l'elenco di un ristretto gruppo di opere da mettere in salvo per prime, nella città aperta di Roma o meglio nel territorio neutrale della città del Vaticano. Sull'opportunità degli accennati provvedimenti vennero anche interpellati, in una riunione tenuta il 30 settembre, tutti i Soprintendenti di Roma, che furono concordi nel giudicare indispensabile l'evacuazione dei depositi di campagna e il concentramento delle opere a Roma.

Intanto accadevano due fatti nuovi. Anzitutto il Direttore Generale, che non aveva lasciato cadere le trattative col Vaticano e le aveva anzi più intensamente riprese e condotte da quando si era stabilito un modus vivendi tra lo Stato Vaticano e le autorità germaniche d'occupazione, veniva avvisato che il S. Padre aveva considerato benevolmente le nuove proposte ed era sul punto di accoglierle. Secondo: le voci già da tempo pervenute circa l'organizzazione di uno speciale servizio germanico per la tutela delle opere d'arte (si seppe poi che il ritardo dell'inizio di quel servizio dipese dalla morte del Prof. Kriegbaum, cui era stato affidato, nel corso di un'incursione aerea su Firenze) si concretavano d'un tratto con l'arrivo a Rome del Dott. Scheibert, distaccato proprio a questo scopo presso l'ambasciata germanica a Roma. Si stabiliva così quel necessario contatto tra le autorità responsabili italiane e le autorità responsabili tedesche, che doveva condurre a una sistematica, bilaterale organizzazione della protezione artistica e consentirci finalmente di sottrarre le opere d'arte all'arbitrio dei singoli comandanti militari, permettendo inoltre ai nostri funzionari di trattare, su di un piano di parità, con le autorità d'occupazione.

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Il dott. Scheibert, presentandosi al Direttore Generale il 28 ottobre, dichiarava infatti di non avere altro mandato che quello di collaborare con le autorità italiane, uniche responsabili dell'integrità del patrimonio artistico: e senza

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alcuna difficoltà aderiva al progetto, che il Prof. Lazzari gli esponeva, di portare a Roma la parte migliore delle opere d'arte di tutta Italia, e tutte quelle del Lazio. In sintesi, se ancora il 10 Ottobre, le autorità germaniche imponevano il trasporto al Nord delle più notevoli opere di Roma, lasciando alla Direzione Generale il solo compito tecnico di scegliere, nel giro di poche settimane, grazie al fermo atteggiamento dell'ufficio, questo era lasciato arbitro di disporre liberamente delle opere e addirittura gli si garantiva la collaborazione dei comandi militari tedeschi per portare a Roma anche le opere dell'Italia settentrionale.

Intanto, l'accordo col Vaticano, sempre con l'intervento del Ministero degli Affari Esteri e dell'Ambasciata d'Italia presso la S.Sede - si avviava alla conclusione positiva, raggiunta il 2 novembre. E' da ritenersi presente che questo accordo è stato voluto ed attuato esclusivamente dalle Autorità Italiane, cioè dalla Direzione Generale delle Arti posto che il Ministero non vi partecipò in nessun modo, e che più volte le stesse autorità germaniche ebbero a dichiarare nel modo più esplicito che il loro intervento non poteva andare oltre la salvaguardia fisica delle opere, rimanendo allo stato italiano ogni iniziativa per la salvaguardia giuridica ed amministrativa. Ma proprio quest'ultima pareva a noi essenziale, in quanto - se è doveroso riconoscere la correttezza delle autorità tedesche nei confronti delle opere d'arte - nulla poteva e può tassativamente garantire la durata illimitata di tale atteggiamento: il quale, infatti, non riposa sulla bilateralità di un accordo e potrebbe da un momento all'altro, sopratutto nella confusione dell'attuale momento politico, mutarsi radicalmente. Se il gesto di un qualsiasi elemento estremista, o un atto di terrorismo o il più futile incidente tra italiani e tedeschi possono svolgere in un regime di occupazione un regime di convivenza, è chiaro che ogni persona di buon senso non poteva e non può non desiderare per il patrimonio artistico italiano una garanzia internazionale; specialmente quando, come in questo caso, alla guarentigia giuridica del paese neutrale s'aggiunge la guarentigia morale della Chiesa Cattolica.

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L'arrivo a Roma del Barone Tiescheuitz, incaricato della tutela dei patrimoni artistici nei paesi in guerra, e poi del Prof. Evers che proprio in questi giorni ha organizzato stabilmente il suo ufficio presso il Comando Superiore dell'Armata Sud, ponevano fine a ogni incertezza, e definito in termini legittimi e in nessun modo lesivi dell'autorità e del pre-

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lante delle trattative con le autorità Vaticane e germaniche che si riferisce il diario che segue: il quale non è e non vuole essere altro che la raccolta dei verbali relativi ai colloqui avuti dai vari funzionari incaricati, con i delegati delle Forze Armate Tedesche. Riteniamo infatti che nulla, meglio di questa cronaca quotidiana, possa documentare, con i risultati ottenuti, la linea di condotta prescelta e rigorosamente seguita, come testimonierei, io credo, l'attività, l'intelligenza, la passione e l'abnegazione dei funzionari più direttamente impegnati in questa fatica e cioè il Dott. Michele De Tomasso, capo divisione per la protezione del patrimonio artistico in guerra, e i Proff. Giulio Carlo Argan, Pietro Romanelli, Guglielmo De Angelis, Emilio Lavagnino, Ispettori Centrali Tecnici della Direzione Generale delle Arti.

Non è stato necessario al Direttore Generale Lazzari collocato a riposo (per speciali motivi di servizio) dal 16 dicembre - e ai funzionari dell'ufficio - destinati a subire la stessa sorte a breve distanza di tempo - di portare a fine l'impresa iniziata: ma a tutt'oggi sono stati evacuati i depositi di Genazzano, Casamari, Civitacastellana, Cantalupo, Tarquinia, Palestrina e Carpegna, mentre stanno per effettuarsi i trasporti di Caprarola, Sassocorvaro e Montefreddo. Inoltre è stato disposto e in parte effettuato il concentramento delle opere dei ricoveri toscani a Firenze, donde al più presto dovrebbero proseguire per Roma Città del Vaticano le opere comprese nell'elenco redatto dall'Ispettore tecnico con la consulenza del Prof. Pietro Toesca. 1913

Infine si è ottenuta la restituzione parziale e l'impegno formale alla restituzione totale delle opere d'arte dell'Abbazia di Montecassino, trasportate d'autorità a Spoleto dal Comando della Divisione Goering. Per quanto riguarda gli immobili si è ottenuto dal Comando Germanico che essi venissero protetti mediante cartelli controfirmati dai comandi locali, coi quali viene vietato tassativamente l'ingresso a Militari tedeschi di presidio e di transito.

Nello svolgere tale azione l'Ufficio si è preoccupato al massimo grado che l'iniziativa e la direzione dei trasporti rimanessero alle autorità italiane; quando si pensi a ciò che è accaduto a Genazzano e a Montecassino donde le opere furono evacuate d'autorità dalle truppe germaniche e da esse trasportate senza preventivi accordi a Milano e a Spoleto, e poi si consideri che i trasporti da Civitavecchia a Casamari furono

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dua e non sempre facile difesa del prestigio dell'Amministrazione.

A tuttt'oggi si trovano in Vaticano N. casse contenenti le opere delle chiese e delle gallerie di Roma e del Lazio, della Galleria dell'Accademia di Venezia, e il Medagliere di Siracusa. Altre casse contenenti opere di minore importanza o meno facilmente asportabili e danneggiabili si trovano depositate in Castel S. Angelo. Le une e le altre sono in consegna a un collegio di persone formato: dal Dott. Michele De Tomasso, capo divisione per la protezione del patrimonio artistico in tempo di guerra e dai professori Giulio Carlo Argan, Pietro Romanelli, Guglielmo De Angelis d'Ossat, Emilio Lavagnino, Ispettori Centrali Tecnici della Direzione Generale delle Arti e docenti dell'Università di Roma; si affianca ad essi, come consulente, il Prof. Pietro Toesca, ordinario di storia dell'arte dell'Università di Roma.

Firmato: LAZZARI

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App. B to Memo on German and Italian Activities with Regard to Works of Art in Italy etc.

In seguito alla riunione presieduta dal Direttore Generale giovedì 30 settembre vengo incaricato ufficiosamente di incontrarmi con il Sig. Wilhelm Mohnen dell'Ambasciata di Germania, amico di Volbach.

Telefono subito a Volbach e la sera alle 19 ci incontriamo in Piazza di Spagna.

Metto il Sig. Mohnen al corrente della questione di Genazzano che lui conosce solo per quel tanto che ha saputo dal Volbach. Mi dice che i tedeschi hanno preso soltanto le cose che appartengono personalmente a Mussolini. Io contesto la cosa - Lui mi dice che all'Ambasciata gli è stato detto che tutto è fatto d'accordo con le Autorità Italiane. Anche questo gli dico non è vero perchè le uniche Autorità che possono prendere accordi in materia sono il Ministro dell'Educazione Nazionale e la Direzione delle Arti che non sanno nulla oltre le informazioni date dal Comm. Vannutelli.

Mi promette di interessarsi molto cordialmente della cosa e mi dà appuntamento per l'indomani alle 13 fuori dell'Ambasciata di Germania in Via Conte Rosso.

Venerdì 1° ottobre ore 13 incontro con Mohnen; facciamo in macchina fino a Piazza Barberini - mi dice che è stato telefonato a Genazzano dove il Comando Militare ha detto di aver ricevuto ordini in accordo con le Autorità Italiane - lui pensa autorità militari e fa il nome del Maresciallo Graziani.

1514

Contesto anche questa possibilità poichè Graziani ha il potere solo da cinque o sei giorni e la questione di Genazzano risale al dieci - undici di settembre. Mi dà assicurazione che lui farà il possibile per evitare che il resto che è negli altri rifugi subisca la stessa sorte, ma sembra aver poche speranze. Parlerà con l'Ambasciatore o col Ministro che lo sostituisce.

Sabato sera 2 ottobre Volbach mi telefona dicendomi

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Sabato sera 2 ottobre Volbach mi telefona dicendomi che per interessamento di Mohnen è stato fermato tutto; non si parlerà più di trasportare fuori dei loro depositi le opere d'arte. Telefono subito al Direttore Generale dandogli la notizia.

Domenica sera 3 ottobre incontro Mohnen a Piazza di Spagna. Mi dice che l'incaricato di scegliere le opere d'arte nei ricoveri italiani è stato ucciso nella recente incursione di Firenze, poi saprò che si tratta del Prof. Krikhaum Direttore dell'Istituto Germanico di Firenze - e che lui, Mohnen, interpellato dal Ministro sul da farsi, come esperto d'arte, quando già si accingeva a parlargli per suo conto in seguito

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alle informazioni da me ricevute, ha detto che non assume assolutamente la responsabilità di rimuovere oggi, nelle condizioni in cui sono le strade e le ferrovie, le opere d'arte dai rifugi.

Il Ministro felice di togliersi questa "seccatura" gli ha chiesto se assumeva invece la responsabilità di questa sua convinzione anche nei confronti di Goering, e Mohnen ha dichiarato di sì.

Mi dice inoltre che per le cose già portate via da Genazzano è un'altra questione perchè su quelle pende sempre la condanna di "cose appartenenti a Mussolini".

Mi dice anche che v'è stato qualcuno, certamente un italiano, che ha dato l'indicazione dei ricoveri; il suo nome non lo sa di preciso perchè non pratico della grafia italiana ma è un nome che suona: Gibri, Gibi. Questo italiano ha preso 50.000 lire per fornire la notizia.

Lunedì mattina 4 ottobre riferisco ogni cosa al Direttore Generale.

Martedì mattina 5 ottobre parlo ancora col Direttore Generale e gli dico come ritenga opportuno scrivere una lettera all'Ambasciata di Germania o al Ministero degli Esteri per informarlo della questione di Genazzano e della illegalità dell'azione del Comando Germanico.

Mi dà incarico di scrivere la lettera nella quale faccio la cronistoria dei fatti. La lettera che, in minuta, consegno la mattina stessa al Comm. De Tomasso è indirizzata al Ministero degli Esteri che penserà a mettersi in contatto con l'Ambasciata Germanica.

1513

Intanto De Rinaldis mi telefona per dirmi che un ufficiale germanico è andato a Palazzo Venezia per dire che bisognerà trasportare ogni cosa a Milano. Fissa la data del trasporto per sabato.

Mercoledì 6 ottobre altro incontro con Mohnen a Via Veneto, alle 13, gli dico della visita dell'ufficiale germanico e lui allora, risoluto, mi assicura che porrà il "fermo" a nome e a mezzo dell'Ambasciata sulle cose di Genazzano che sono a Palazzo Venezia.

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Nel primo pomeriggio telefono a casa del Direttore Generale riferendogli la buona notizia.

Giovedì vado a Palazzo Venezia e preparo un pezzo di carta raccomandando che se qualche tedesco si presentasse, dire che sulle cose c'è il "fermo" dell'Ambasciata.

Venerdì 8 mattina mi telefona De Rinaldis dicendomi

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che un ufficiale tedesco ha telefonato a Palazzo Venezia dicendo che lunedì mattina avrebbero ritirato le 39 casse e le avrebbero spedite a Milano.

Preparo un appunto per il Ministro che conferirà della cosa nel Consiglio nel pomeriggio.

Alle 16 incontro ancora Mohnen; è indignato per quanto è accaduto a Genazzano, egli dubita che quegli oggetti siano effettivamente preda di guerra individuale di un qualche colonnello.

Mi promette di fare ancora il possibile ma crede non riuscirà a nulla perchè già è stata osservata la sua eccessiva filo-italianità.

Sabato mattina all'ufficiale recatosi al Palazzo Venezia fanno vedere il pezzo di carta da me preparato il giovedì ed ormai inutile perchè anche Mohnen non sembra più disposto ad insistere.

Al più, se richiesto, potrà dare un parere che sarà sempre contrario al trasporto delle opere d'arte.

Sabato sera vedo ancora Mohnen a casa Volbach, è molto giù, ha la febbre e quasi non parliamo della cosa. Il trasporto avverrà martedì 12; si devono ora fare le cose d'accordo con un certo Soprintendente Töeppen.

Martedì 12 avviene il ritiro delle casse da Palazzo Venezia. A Milano Santangelo consegnerà le 39 casse al Soprintendente.

1512

Tutta l'azione sopra accennata è servita indubbiamente a due cose:

1. A mettere su di un piano se non legale, che di legalità non è il caso di parlarne, ufficiale una questione che aveva tutta l'aria di essere l'azione individuale di un colonnello che giocando sull'equivoco "Palazzo Venezia" "cose di Mussolini" cercava agire in proprio (42 casse preparate in gran fretta senza elenchi mettendo dentro le cose alla rinfusa poi, non essendoci spazio nei 3 camion inviati, solo casse 39 portate via).

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2. Evitare, almeno per ora, che le opere di tutti gli altri depositi dove si estende la diretta azione dell'Ambasciata di Germania possano essere oggetti di rapina.

F.to Emilio LAVAGNINO

SEGRETO

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Redirected
Memo on Germ
to Donnelly

App. (to Memo on German and Italian Activities with Regard to Works of Art in Italy etc.

Rome, 19/11/43

(21 is unsigned text)

The official in charge of
art-protection at OKH
(at the moment on the HQ staff of OB Sud)

R E P O R T

for Ambassador Rahn
concerning the set-up of the military Protection of Monuments in Italy.

The Supreme Command of the Army has set up in occupied enemy territory under military control (France, Belgium, Serbia, Greece) through its representative for Art-protection ("the person commissioned to protect art-objects at the OKH") capable groups of persons for the protection of Art who are assigned to the respective military commands.

On 20/10/43 the undersigned as expert at that time for Art-protection with the OKH (at Paris) received orders from the OKH to make himself available to the staff of the Commanding General of the German forces in Italy in order to establish an organisation in Italy to assist the fascist government in its efforts to protect Italian architecture and art monuments. At the recommendation of the undersigned, Militär-Verwaltungsrat Prof. Dr. Evers was appointed as in charge of art-protection in Italy. He will take over his duties in a few days. The undersigned will then return to Paris. (There follows an extract from a report of activities of 3/11/43):

On 28/10/43 the undersigned arrived at Riva (lake of Garda) at the HQ staff of the Commander in Chief of German Forces in Italy. On receipt of information that MV chief Dr. Ermert was at that time in Rome, and because of the conviction that the foundations for fruitful activity in the art-protection field could best be laid in Rome, the undersigned set out for Rome from Riva and arrived there on 31/10. He reported to Dr. Ermert shortly before the latter returned to Riva. Dr. Ermert

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decided that the undersigned was to remain in Rome and that Prof. Evers would be dispatched to Rome as soon as he arrived at Riva. (end of extract).

In Rome the undersigned first made contacts with the civilian services and with the scientific Institutes, primarily with the representative of the ambassador of the German Empire, Herr Möllhausen (consul) and with the German representative to the Holy See. Everywhere he found willing cooperation.

Consul Möllhausen had already taken certain steps for the protection of Italian architectural and other art-monuments with the help of Dr. Haas and of the art-historian SS deputy Stormtrooper Dr. Scheibert supplied by the Secret Police. He took care to assist the undersigned in every way and placed SS deputy Stormtrooper Dr. Scheibert at his disposal as an excellent assistant. In this fashion the bases for cooperation between the civilian organisations of Möllhausen and the military protection of monuments was established which has born fruits so far and will continue in the future so to do. At a dinner which Consul Möllhausen gave to the representatives of the Italian Ministry of Education interested in this matter and to the undersigned an atmosphere of confidence between the interested partites of both nations was established.

(Follows a copy of a memorandum dated 5/11/43: 1) Meeting in the Italian Ministry of Education, Rome. Present: 1) Comm. Lazzari direttore generale delle Arti, 2) Prof. Romanelli, 3) Prof. Dr. Argan, 4) Dr. Fuhrmann and Dr. Deichmann of the Archaeological Institut in Rome, 5) Dr. v. Tiesehowitz.

The undersigned, referring to his visit to Rome in December 1942 in company with Prof. Dr. Count Wolf Metternich, MVA chief, announced that the Commander in Chief of the German Army had appointed a representative for art-protection in Italy in the person of Prof. Dr. Evers, whose exclusive job it was to assist the Italian authorities in their measures of protection for art monuments. Until the arrival of Dr. Evers, the undersigned was appointed by the C. in C. to arrange the orga-

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nisation of the German Military art-protection in Italy and to take in hand the measures of urgency which the Italians wished to have done, making use therewhile of the services of the civilian German organisations which had so far been concerning themselves with art-protection.

Comm. Lazzari expressed his thanks for the prospect of welcome assistence. Further discussions were carried on in the spirit of confidence and agreement.

The Italian Ministry plans to transport the works of art now in depots in central Italy to the Castel Sant'Angelo in Rome. A list of these depots was handed over with the indication of how many camions would be needed for the transport. The undersigned will take immediate steps to get hold of the means of transportation. The transfer from the depots will be under the direction of an Italian official. In the second place it is planned to transfer the north-Italian depots to new places. For the protection of buildings and immovable monuments the undersigned suggested the use of protective signs like those used in France with much success. The deposits are also to be placarded until transfer takes place. (end of memorandum)

The undersigned was introduced by MVOR Dr. Seifarth to Field Marshal Kesselring. The Commander in Chief expressed real interest in the efforts for the protection of monuments. He signed the model for the placard presented to his attention which was to place historical monuments under special protection (see enclosure). These will be printed in large letters on cardboard. These placards will then be posted on buildings by the military at the suggestion of the person in charge of the protection of monuments. The buildings to be protected will be specified by the Italians and checked by us.

The return of movable museum-objects has also been undertaken.

(There follows a copy of a notice of the undersigned for the attention of the Commander in Chief:)

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Rome 19/11/43.

Movable art-objects of great value have for some time been removed from museums and churches of Rome in fear of air-bombardments and transported by the Italian authorities to hidding places in central Italy. According to the latest developments these depots are exposed to the greatest danger in case of battle action. The Italian Ministry of Education has therefore decided to return these deposits to Rome and to deposit them in the Castel Sant'Angelo and in the Vatican (as far as religious art is concerned). The Ministry therefore avails itself of the help of the German military art-protection.

The southernmost deposit and the one in greatest danger, that in the abbey of Casamari near Frosinone, and which was the first one to be moved, arrived in Rome this morning at 4.30 in 5 German LKWs (of which one was put at the disposal of Dr. Haas). They were accompanied by an Italian official and by SS deputy Stormtrooper Dr. Scheibert who succeeded by his active initiative to get four LKWs from a military pool at Frosinone.

Up to 12 noon the contents of these 5 LKWs were transferred in excellent condition to the Castel Sant'Angelo in the presence of Italian officials of the Ministry of Culture and of myself. These contents consisted of unusually valuable works of art from the Palatine Museum, the Borghese Gallery and from various Roman churches, in addition to the finds from the excavations at Minturno which the German troops had handed over for safekeeping to the Italian prefect at the Prefettura of Frosinone. The handing over of the objects at Castel Sant'Angelo was made official by the signatures of both the Italians and the Germans. (end of notice).

The undersigned hopes, on the occasion of his sojourn to north Italy, to be able to report verbally in eight or ten days to ambassador Rahn.

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(signed) Tieschowitz.
(Dr. v. Tieschowitz)
Militärverwaltungsrat.

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D i e s e s B a u w e r k

m i t

s e i n e r g e s a m t e n A u s s t a t t u n g

s t e h t a l s

K U N S T D E N K M A L

u n t e r d e u t s c h e m S c h u t z !

B e l e g u n g v e r b o t e n

A u s k u n f t e r t e i l t :

Verwaltungsstab des O.B. Süd in Rom

gez. K e s s e l r i n g
Generalfeldmarschall

Stempel
(Der Chef des Militärverwaltungsstabes)

I.A.
gez. Tieschowitz
MVR

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App. D to Memo on German and Italian Activities with Regard to Works of Art in Italy etc.

DAILY REPORTS

OF

ARGAN, ROMANELLI, DE TOMASSO

~~SECRET~~
Restricted

Nov. 9: De Tomasso, Argan and Romanelli have conference with Prof. Nogara of VATICAN museums, who is not yet informed of agreement to use VATICAN as ricovero for works of art. - It is agreed that the transport from ROME to VATICAN CITY be by civilian transport; that the works of art be in sealed cases. The storage space is large, dry, and ventilated. Other space to be provided if that below Pinacoteca be insufficient. Cases will have special numbers; the lists will remain in hands of Italian authorities. Nogara states that the hospitality of the VATICAN does not imply a true or actual taking into consignment. The technical and administrative experts of the Ministry are to remain the virtual consignees; the head of the VATICAN museums is to have charge of the care, inspection and opening of the cases. Consignment lists to be countersigned by the Italian Ambassador to the Holy See. (De Tomasso, Romanelli, Argan)

Nov. 10: Ministry of Foreign Affairs notified that Nogara is not yet informed as to VATICAN agreement. Delicacy of the question; German participation is simply cooperation. - Evening conference, together with Romanelli and De Angelis, at German Embassy with Consul Mollhausen, Dr. Haas, Tieschowitz and a German representative at the Holy See. Mollhausen states that the actions of his government towards Italy are those of an ally, not of an occupying power; that the care of the works of art are the sole competency of the Italian authorities (an important point which should exclude further occurrences like MONTECASSINO and GENAZZANO). Tieschowitz informs undersigned that deposits at CASAMARI and GENAZZANO will be cleared during the coming week. Undersigned begs him to include the things transferred to SPOLETO, from MONTECASSINO as well. - General transportation problems discussed. - Tieschowitz asks for "permessi" for German officials interested in art to visit particular monuments. (Argan)

1505

Nov. 11: Telephonic conversations with Dr. Deichmann (German Institute) concerning petrol and oil for the transports. He reiterated that in the following week the things in the CASAMARI deposito would be transported to ROME. Also the things

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1505

Nov. 11: Telephonic conversations with Dr. Deichmann (German Institute) concerning petrol and oil for the transports. He reiterated that in the following week the things in the CASAMARI deposito would be transported to ROME. Also the things from MINTURNO now in the possession of the Prefect at FROSINONE would be brought. The firm Tarteglia assures that it can furnish transport, the most important of which is for the things at CARPEGNA. Possibility of starting transfer of TUSCAN things too. (Argan)

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Nov. 12: Prof. Nogara reports that he has now been informed of VATICAN agreement and that he will be ready to receive things starting with Monday the 15th. - Telephonic communication with Rossi at FLORENCE re transfer of works from FLORENCE. Rossi says that the Director General spoke to Prof. Poggi about it and that there is general agreement although some objections will be raised when the director returns from PADUA. Transport problems with Rossi too. Telephone to Tieschowitz re plan for coming week. He says he will call on his return from conference with Marshall Kesselring tomorrow. - Consul Giuriati consulted about the problem of international guarantees for the transport. Red Cross emblem suggested but doubt if it would be allowed. Decided to carry on transport by night. Tieschowitz phones late that Kesselring approves plans.
(Argan)

Nov. 13: Call on Tieschowitz with Romanelli at Albergo Quirinale. Give him 100 permits for visits to monuments. He will submit the names of persons using them. - Shows us model of placard signed by Kesselring for protection of monuments listed by De Angelis. Ask him to contact superintendents first before posting placards. - More about transport question for next week. We insist again on the things at SPOLETO and express our concern. Tieschowitz assures that Scheibert's investigation has ascertained that everything is in good condition. Altough the transport of things from SPOLETO would probably be carried out by the same military unit which brought them from MONTECASSINO, some of our personnel might go as escort. We mention probable transportation difficulties for us and request telephonic communication with Bertini Calosso at PERUGIA to take up the matter. - Discussions about transport, particularly about that for TUSCANY. Tieschowitz suggests, since FLORENCE has been agreed by Germans and Anglo-Americans to be an open city, TUSCAN works of art be concentratedin FLORENCE. Romanelli and I think that ROME and particularly the VATICAN would be a better place; I inform Tieschowitz about De Tomasso's information about the conduct of German troops in the Villa Lante at BAGNAIA. We are less concerned about the furniture than about the frescoes. Tieschowitz promises that no damage will happen. - Visit to Giuriati of Ministry of Foreign Affairs to discuss possible effect on plans for TUSCANY of declaration of FLORENCE as open city and of meeting of Director General and Poggi. Giuriati agrees still that Vatican would be safer storage place. He ex-

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some objections will be raised when the director returns from PADUA. Transport problems with Rossi too. Telephone to Tieschowitz re plan for coming week. He says he will call on his return from conference with Marshall Kesselring tomorrow. - Consul Giuriati consulted about the problem of international guarantees for the transport. Red Cross emblem suggested but doubt if it would be allowed. Decided to carry on transport by night. Tieschowitz phones late that Kesselring approves plans.
(Argan)

Nov. 13: Call on Tieschowitz with Romanelli at Albergo Quirinale. Give him 100 permits for visits to monuments. He will submit the names of persons using them. - Shows us model of placard signed by Kesselring for protection of monuments listed by De Angelis. Ask him to contact superintendents first before posting placards. - More about transport question for next week. We insist again on the things at SPOLETO and express our concern. Tieschowitz assures that Scheibert's investigation has ascertained that evry thing is in good condition. Altough the transport of things from SPOLETO would probably be carried out by the same military unit which brought them from MONTECASSINO, some of our personnel might go as escort. We mention probable transportation difficulties for us and request telephonic communication with Bertini Calosso at PERUGIA to take up the matter. - Discussions about transport, particularly about that for TUSCANY. Tieschowitz suggests, since FLORENCE has been agreed by Germans and Anglo-Americans to be an open city, TUSCAN works of art be concentratedin FLORENCE. Romanelli and I think that ROME and particularly the VATICAN would be a better place: I inform Tieschowitz about De Tomasso's information about the conduct of German troops in the Villa Lante at BAGNAIA. We are less concerned about the furniture than about the frescoes. Tieschowitz promises that no damage will happen. - Visit to Giuriati of Ministry of Foreign Affairs to discuss possible effect on plans for TUSCANY of declaration of FLORENCE as open city and of meeting of Director General and Poggi. Giuriati agrees still that Vatican would be safer storage place. De Tomasso phones from Ministry of Education to Poggi, who raises many objections now to moving things from FLORENCE. De Tomasso asks him to convey to Director General on his way thru FLORENCE the ideas on the subject of the Ministry of Foreign Affairs.
(Argan).

1502

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Nov. 14: Informed Prof. Toesca on matter of FLORENCE as open city. He is of opinion that this should not change the situation nor effect the immediate transport to ROME of the most important works of art in FLORENCE. Thinks however that things not on first list or those too heavy or in poor condition to be transported should be removed from deposits and concentrated in FLORENCE. - Romanelli to speak to Prof. Rizzo on this subject to get his opinions; he will also telephone to Prof. Minto at FLORENCE to agree with him on the works in the galleries and the transport of the things of the Museo di Antichità. (Argan)

Nov. 15: Questions with Ministry of Finance for funds for anti-airaid protection and for gasoline expenses. Tieschowitz asks for an appointment this afternoon. - Comm. Costa telephones to Superintendency of Galleries, FLORENCE, and charges Prof. Fasola (in the absence of the officials) to communicate to the Director General the ideas of the Ministry of Foreign Affairs and of Prof. Toesca on the matter of transports of the works of art to ROME. - Prof. Nogara telephones that he is ready to receive deposits. - Conference with Tieschowitz about transport of things from CASAMARI, which is to begin Wednesday. The monks have refused to hand over anything to anyone except to Italian officials with the proper documents. Therefore Tassan will go to CASAMARI with Scheibert. The latter, at request of Tieschowitz will also stop to see the command in charge of the MONTECASSINO things at SPOLETO (command near SEZZE) to organize transport of these things to ROME. - Manner of transport generally to VATICAN discussed; Tieschowitz will arrange that German guard at St. Peters make no difficulties. (Argan)

Nov. 16: Agreements reached with Tieschowitz re transport of art to ROME: 1503

(1) Military exigencies allowing, German authorities will provide the proper transport, accompanied by Italian officials, for the removal of art-objects from the deposits in Lazio, with the exception of those from GENAZZANO, and their transfer to ROME. Fuel expenses will be carried by the Italian Government. - Transport will take place if possible within this week. In addition the Germans will brig to ROME the works previously taken to SPOLETO from MONTECASSINO.

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(2) Competent Italian authorities with trucks of the Ditta Tartaglia escorted by Italian officials and German guards will attend at the same time to the clearing of the deposits at GENAZZANO and CARPEGNA (the latter contains the most important works from LAZIO and VENETO) and bring them to ROME.

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(3) German military authorities will provide protection for monuments of art-historical importance by attaching to the buildings listed by Italian authorities, notices signed by Field Marshall Kesselring forbidding entrance thereto by any German military personnel. Passes will be issued by the Director General of the Arts to any individual soldiers wishing to visit these places.

The following agreement was reached with Prof. Rogers, Director General of the VATICAN Museums:

(1) Works of art will not enter VATICAN CITY via private Italians.

(2) They will be stored in deposits of the VATICAN Gallery, which afford every guarentee for good conservation.

(3) Works will be closed in sealed and numbered cases; lists of the works contained in each case will remain in the hands of Italian authorities.

(4) A commission of Italian officials will remain in constant contact with the Direction of the VATICAN Museum for necessary periodic verifications of the material and for the eventuality that the cases be opened etc.

(5) Transports can be begun as far as the VATICAN authorities are concerned as of today, November 15.

The following questions are in process of solution:

(1) The transport of works of art from TUSCANY, if possible with trucks from Florentine firms escorted by Italian officials and German armed guards. The opinion is still held that, in spite of the declaration that FLORENCE is an open city, the most important works of art be transferred to ROME from TUSCAN ricoveri, the rest to be concentrated in FLORENCE.

1502

(2) It is indispensible that the Capo del Governo intercede: (a) with the Ministry of Justice to have published in the Gazzetta Ufficiale the decree whereby, in chap. 207 of the budget, 12.000.000 lire be assigned to the Ministry of Education; (b) with the Ministry

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Nov. 17: Thieschowitz telephones that Scheibert will leave tomorrow with 5 ot 6 camions for CASAMARI and be at Castel Sant'Angelo early Friday morning. Cogsta and De Tomasso have a squad of workmen ready at Castel Sant'Angelo to unloade

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the camions. - Tieschowitz sends reassurances about the Villa Lante. - Undertake to send Tieschowitz list of deposits so that protective placards agreed upon can be posted.
(Argan)

Nov. 18: Telephone to Giuriati about the CASAMARI arrangements. Beg him to pay attention to requests for funds to pay for gasoline, camions etc. Giuriati agrees and wishes to see De Tomasso to take more energetic action on that subject. Small sums can be advanced by Ministry of Foreign Affairs.
(Argan)

Nov. 19: Advised at 7 o'clock that camions from CASAMARI have arrived and are being unloaded. One, containing majolicas and terracottas of the Palazzo Venezia, was delayed because of a broken Being indisposed, I ask Lavagnino to verify the unloading. At noon Tieschowitz phones that the delayed camion has arrived. - Learn from Tassan that about 20 other cases remain at CASAMARI because of lack of space in camions. Tassan had to bring this to Scheibert's attention, who wished to leave them in the courtyard of the monastery where they were exposed to air action. The Tartaglia Co. states that a special allocation of gasoline is necessary to get these.
(Argan)

Statement of Lavagnino on the delivery of CASAMARI things:

Went to Castel Sant'Angelo Friday Nov. 15 at 12.30 to check on the works of art from the monastery of CASAMARI and the objects from the Prefettura at FROSINONE coming from the small museum at MINTURNO. The cases are in very good condition, some have cards indicating contents. On the other hand the objects from MINTURNO are packed confusedly in small cases and are wrapped up in packing paper. Some of the terracottas seem broken. It is suggested that Prof. Aurigemma examine and order these objects (already done according to Romanelli).
(Lavagnino) 1501

Nov. 20: Conference at Hotel Quirinale with Tieschowitz on problems of transport. Dr. Haas is getting a special truck from North Italy for use of Embassy. The most urgent problems are: (1) completion of CASAMARI transfer; (2) evacuation of GENAZZANO things; (3) the evacuation of things in minor ricoveri of LAZIO and those at CARPEGNA. I bring up the question of SPOLETO again but get only very general assurances. There is

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types of printed placards for the protection of monuments, one with the signature of the commander of the zone, to be distributed to German military authorities, the other with the stamp of the Commando to be distributed by us, informing the Germans of the list of buildings to be protected.

Returning to Ministry I make draft of letter of presentation for the signature of the Director General asking the bearers to aid the superintendents in the exceptional measures of protection imposed by the military situation, which measures are to be limited to (1) the evacuation of ricoveri and the transport of the worksof art, (2) the protection of monuments by use of the placards, (3) the transport of the most important things to ROME. - Receipt for CASAMARI thing made out. - Tertaglia gives notice that he needs 600 litres of benzina and 400 of naphta for transport of GENAZZANO and CARPEGNA things and for transport from Castel Sant'Angelo to VATICAN. - Tieschowitz informs me that tomorrow Scheibert will go to GENAZZANO to see what is to be transported. He is to contact our representative for GENAZZANO, Vennutelli.

(Argan)

1500

Nov. 22: Having announced himself previously by telephone, Tieschowitz arrives at office at 10 o'clock to present Prof. Evers of the University of Munich and of the German military forces who is to take charge of the work of art-protection Tieschowitz leaving in a few days. - Tieschowitz announces that the Goering Division, which brought the MONTECASSINO things to SPOLETO, will bring this material to ROME next week at the latest. We will be warned ahead of time so that our official Bartoli can go with Scheibert to SPOLETO. Tieschowitz informed of Tertaglia's need of fuel for the transports. Costa and De Tomasso also discuss further the transport problems: Two Tartaglia camions could finish the CASAMARI job, and the Embassy truck coming empty from North Italy could pick up the CARPEGNA things. Tieschowitz considers these suggestions. - Further agreements about the placards. - Tieschowitz informed of report at Ministry of appropriation by German troops of archaeological objects in the Villa Fiorentini, PALESTRINA: objects probably not too important for Aurigemma didn't know them. Inspector sent for investigation. - Tieschowitz and Evers going to CIVITACASTELLANA and CAPRAROLA tomorrow to visit deposits.

(Argan)

Nov. 25: Oc at 11.30 to the Hotel Quirinale. Tieschowitz, Evers, Scheibert, and Dr. Lang of Embassy there. Evers says that hereafter the superintendent responsible for the recoveri must be on hand whenever one is evacuated. I object

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Nov. 25: Go at 11.30 to the Hotel Quirinale. Tieschowitz, Evers, Scheibert, and Dr. Lang of Embassy there. Evers says that hereafter the superintendent responsible for the recoveri must be on hand whenever one is evacuated. I object since it is the job of the official designated for the purpose of control by the Ministry. Reason for this request apparently the fact that Aurigemma lamented that only a part of the MINTURNO things were brought to FROSINONE and then to ROME, and

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that he didn't know what happened to the rest. I explain that these were private property and have no bearing on our deposits. I admit that Scheibert isn't responsible, but ask that an investigation be made as to what happened to the rest of the things. Discussions about the assignment of fuel and the use of the two transport firms of Tarteglia and Decupis (STA). - Evers considers it urgent to evacuate the deposit at CIVITACASTELLANA; my rejoinder is that it must be done with German means, we having no autos nor fuel. - Two camions to leave Saturday for ~~se~~ CASAMARI and return Sunday at dawn. Scheibert says that he procured a complete list of what there was at CASAMARI, but he wouldn't disclose the source of his information. - Evers asks for list of the most important monuments to be protected with the placards. Tieschowitz wants a topographical map with indications of places to be protected. - Both Tieschowitz and Evers inform me that a group of German officers want to visit some of the principal monuments especially Castel Sant'Angelo, Palazzo Venezia, the Forum and Palatine, and the Farnesina. - Evers expresses desire to meet during the coming weeks all the superintendents in ROME. - I ask Tieschowitz and Evers to get me information about the paschal candelstick, the Exultet rolls, the vestments and vessels of the treasure of the cathedral of Gaeta, since rumors had reached me that they had been despoiled by German troops. - Tieschowitz informs me that no formality or authorisation is necessary for the transport works of art to the VATICAN, the German guards at St. Peters being there to keep German soldiery out of the Basilica and VATICAN CITY.

(Argan)

Nov. 28: Tieschowitz, who is leaving for France tomorrow comes to Ministry to present formally his successor Evers. Present are De Tomasso, Argan, Romanelli, and De Angelis. Tieschowitz thanks for collaboration received and assures that organisation begun by him will be continued by Evers, i.e. the initiative and direction of action will lie with the Italians, while, apart from the direct protection of works of art and of the immovable things in the zones of operation, the Germans will limit themselves to collaboration in the executive phase. Tieschowitz points out the political significance of this double action and says he will stop on his way to France in northern Italy to pay his respects to the German ambassador Rahn and to Ministro Biggini. I profit by this occasion to put up on the plane of political action (1) the prompt restitution of the works of art transferred from MONTECASSINO to SPOLETO, and (2) the initial steps to have brought to ROME as soon as possible the things in the deposits of central Italy and of the north in

1499

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during his stay in FLORENCE, of the concentration of works of art in that city and their eventual transmission to ROME if that continues to be the desire of the Italian Administration. - Protest to German officials against the forced entrance into Castel Sant'Angelo made by a group of German soldiers. Tieschowitz deplores action and offers apologies, will see that monument has placard put on it. (Arpen)

Nov. 30: Problems of transport for the deposits at CAPRONA, ORVIETO, CIVITACASTELLANA and CASAMARI discussed with Major Evers. - Major Ever's attention called to fact that the construction of a munitions' dump at the Villa of Hadrian at TIVOLI is endangering the famous ruins. He states that the matter is already of interest to the German Command and that every care will be taken. - Question raised as to difficulty of posting notices on monumental buildings in view of their ubiquity in communes distant the one from the other. Major Evers notes same difficulty for German command. He requests a topographical plan with the communes in which there are monuments to be protected be marked in different colors as to primary and secondary importance. - I submit to Major Evers the desire of His Eminence Card. Maglione that the archives from MONTECASSINO too be stored provisorily at Castel Sant'Angelo in order to be transferred immediately to the VATICAN. He says that he will inform our minister of the arrival of the transport from SPOLETO in case the archives do not come in the same shipment as the other things from SPOLETO. (De Tomasso)

Dec. 1: There were transported to the VATICAN: 3 cases from the church of S.M. del Popolo, 3 cases from the church of S. Marcello, 1 case from S. Lorenzo in Lucina, 7 other cases of objects from the Palazzo Venezia, 3 cases containing marbles from the Palatine, and 1 containing a horse's head from the Forum. - Major Evers informs that a camion will leave tomorrow for CIVITACASTELLANA. Arrangements for sending of Cav. Angelini and two custodi. Preannouncement of return of camion to Castel Sant'Angelo at night between tomorrow and the day after.

(De Tomasso)

1498

Dec. 2: Meet Major Evers at Quirinal Hotel in company with Dr. Lamarra and Dottoressa Caprino. The following matters are discussed: (1) Since the delivery of the maps with the indications of monuments to be protected, Evers would like

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(De Tomasso)

1498

Dec. 2: Meet Major Evers at Quirinal Hotel in company with Dr. Lamarra and Dottoressa Caprino. The following matters are discussed: (1) Since the delivery of the maps with the indications of monuments to be protected, Evers would like same for other regions so that placards can be supplied and local military commanders can see to it that places are not used. (2) The fears of Padre Manzi about the eventual bombarding of ASSISI are raised. Evers says that this is a diplomatic thing but that he will see military command about keeping troops etc. out of the city. (3) Complaints received recently from superintendents about damage to Villa of Hadrian because of German ammunition dump there; also that many trees were being cut down at FREGENE. Evers brings up point of military necessity with regard to the Villa of Hadrian, and believes for FREGENE

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that a scattered choice of trees would be the solution instead of the cutting down of groups or rows. (4) The itinerary for the visit to the deposits in the Marche recommended by Vannutelli and the principal deposits of UMBRIA prepared by me are given to Evers. Evers says that the first trip to CARPEGNA might take place next week and that he would let De Tomasso know two days ahead of time when Scheibert had arranged with some firm to transfer the things from SPOLETO. (5) The necessity of providing for the removal of the things deposited in the Palazzo Vitelleschi at TARQUINIA. (6) Evers has arranged for passes for two workmen to go to CIVITACASTELLANA and for Dr. Mercurelli. The others requested are not yet ready. (7) as per letter of Aurigemma of Dec. 1 the placing of placards by Germans will be done in conjunction with Italian superintendents.

(De Tomasso)

Dic. 3: Visit to Evers in company with Aurigemma and Dottoressa Caprino. We renew our representations concerning the Villa of Hadrian. Evers says that he has already made representations to the military command. Promises to make inspection of TIVOLI, FRASCATI and NINFA on the 5th and will take undersigned and Aurigemma along if there is room. - Evers is asked for permits for 3 trucks of private firms for the transport of objects from GENAZZANO, and for the auto of Vannutelli. He gave me passes to UMBRIA for Gregorietti, Cappola and Bertoli. - He informs me that the Ministry of Communications consents to furnish fuel for the CARPEGNA journeys and he asks that he be told the day of departure so that he can go too. - I tell him that the first transport from CIVITACASTELLANA has been done and that it is desired to finish the rest as soon as possible. This will require 15 trucks or 15 journeys. He replies that he has no information on the matter from Scheibert, who is concerning himself with the matter. - Aurigemma requests passes for workmen and a private truck, with approval of Superintendency, to go to PALESTRINA to bring back Barberini mosaic to ROME. Evers agrees.

(Romanelli) 1497

Dec. 4: Telephoned to Dr. Pacet of the Ministry of Corporations who assured us of the allowance of fuel to the Tartaglia firm as per our request. - Initiate request to Ministry of Foreign Affairs for extra fuel. - Scheibert has no objections against using two "gasogen" trucks for transports from CIVITACASTELLANA. - 50,000 lire loaned by the Ministry of Foreign Affairs until the Ministry of Finance can reimburse was deposited by de Tomasso with the Economo of the Museo Nazionale of Castel

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place next week and that he would let De Tomasso know two days ahead of time when Scheibert had arranged with some firm to transfer the things from SPOLETO. (5) The necessity of providing for the removal of the things deposited in the Palazzo Vitelleschi at TARQUINIA. (6) Evers has arranged for passes for two workmen to go to CIVITACASTELLANA and for Dr. Mercurelli. The others requested are not yet ready. (7) as per letter of Aurigemma of Dec. 1 the placing of placards by Germans will be done in conjunction with Italian superintendents.

(De Tomasso)

Dic. 3: Visit to Evers in company with Aurigemma and Dottoressa Caprino. We renew our representations concerning the Villa of Hadrian. Evers says that he has already made representations to the military commend. Promises to make inspection of TIVOLI, FRASCATI and NINFA on the 5th and will take undersigned and Aurigemma along if there is room. - Evers is asked for permits for 3 trucks of private firms for the transport of objects from GENAZZANO, and for the auto of Vannutelli. He gave me passes to UMBRIA for Gregorietti, Coppola and Bertoli. - He informs me that the Ministry of Communications consents to furnish fuel for the CARPEGNA journeys and he asks that he be told the day of departure so that he can go too. - I tell him that the first transport from CIVITACASTELLANA has been done and that it is desired to finish the rest as soon as possible. This will require 15 trucks or 15 journeys. He replies that he has no information on the matter from Scheibert, who is concerning himself with the matter. - Aurigemma requests passes for workmen and a private truck, with approval of Superintendency, to go to PALESTRINA to bring back Barberini mosaic to ROME. Evers agrees.

(Romanelli) 1497

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(De Tomasso)

Dec. 6: Visited VATICAN deposit and gave Nogara the list of the consignment from CASAMARI. Agreement to store the other cases from there in Castel Sant'Angelo. - German command permits authorizes for auto of Vannutelli and one camion of Tartaglia Co. - Evers was at TIVOLI to examine ammunition deposit and found them dangerous to Villa. He therefore recommends that these be removed as soon as possible. - Evers says that CARPEGNA

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transport in trucks furnished by the Ministry can take place next Saturday on Sunday. There may also be trucks available from the Ministry of the Interior. - Subject of transfer of archives and library of MONTECASSINO comes up. Evers thinks this should be done with a certain solemnity because it has profound political significance as result of charges of British radio. The German command thinks it necessary to place all these thinks in safety so as to show how sollicitous they are to save manuscripts and works of art from the dangers of battle. Therefore the camions with the precious material will enter Castel Sant'Angelo with solemnity at noon next Wednesday after the convoy will have stopped at the Colisseum and shown to members of the press and to those of the Administration who are interested. There may be a movie taken for propaganda purposes. I tell Evers that the Administration will have no difficulty in giving public recognition to the German military for the partial evacuation of the material at MONTECASSINO, but that the evacuation should include as soon as possible the works of art belonging to the state which are stored there too. I report this conversation to the Director General. Evidently the german request for a solemn ceremony has a political reason particularly after the accusations of filching made by Prof. Maiuri over the British radio and the german desire to point out that these are false. The participation of the officials of the Administration can and must be understood exclusively as a testimony to the act of reconsignment especially necessary since the objects are the property of the Abbey although subject to the protection of the State. The Director agrees and asks that all heads of divisions and inspectors be present at the consignment at Castel Sant'Angelo.

(De Tomasso)

1496

Dec. 7: Was present at the removal and transport of the works of art from the Porte San Gallo (CIVITACASTELLANA). Major Evers present too. Difficulty had with Raphael's Deposition because of its weight. - Major Evers thought that the passage of the Appennines was at present to risky to attempt the CARPEGNA transfer. At my insistence he said he would make a trip there to see with Vannutelli's auto. I suggest that he make the trip in company with the superintendents of Galleries of Lazio and of Galleries of the MARCHE and URBINO. - Major Evers gives me permit fo two camions for circulation. One had to be returned immediately to the garage for repairs. - Lieut. Scheibert after conference with German command at CIVITACASTELLANA has given that independently from the camions coming from ROME a german camion

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He asks that a map be sent him with the indications for all of central Italy of all monuments which are to have similar placards.
(De Tomasso)

Dec. 9: Placards prepared by the German command for buildings of greatest importance are distributed. Passes requested of Major Evers for officials who have to continue with the CIVITACASTELLANA transports and for those undertaking those from Caprarola. Arrangements with the firm Tarteglia and Prof. Rogers as to transports to the VATICAN. - Telephoned to Prof. Poggi at FLORENCE who assures me that measures have been taken to remove to FLORENCE certain works of art provisionally in nearby recoveri, but his work has been paralized by lack of benzine for the four trucks at his disposal. It is necessary for German command in ROME to give instructions to command in FLORENCE about this. 800 litres of naphta are required. - The PISA works of art have already gone to FLORENCE. Those from SIENA will be transported when the trucks are furnished with the required naphta.
(De Tomasso)

Dec. 11: Went to see Evers at Hotel Quirinal together with Lavagnino and Vannutelli. Outline project to transport things from CARPEGNA. Point out need for an extra truck to follow convoy with reserve gasoline. Evers thinks roads too hazardous. Lavagnino points out how bad roads can be avoided. Evers wishes to defer decision until after visit to FLORENCE next Monday. In meantime with Scheibert we are to clear up the LAZIO deposits. Both Lavagnino and I thinhk that the germans wish to put off the CARPEGNA transport as long as possible whereas it is a most urgent matter. If transfers of art objects are only to be done in connection with military operations it would seem that actions as to their protection are brought into a political plane interfering with Italian initiative in this matter. We therefore request the Director General to visit Consul Mollhausen (who we then learned was at the moment in Germany) and Dr. Haas and take up the question: (1) of the transport of objects in northern deposits, (2) to find out the real intentions of the German authorities, and (3) whether the difficulties about the CARPEGNA transport are real or fictitious. In that connection it would be necessary to propose to the Germans a concrete program involving our own trucks, our own fuel (even if we have to buy it on the blak market¢), our own personnel, and our own armed escort (preferably Guardia di Finanza) demanding of them (the germans) only an official who would take care of the german blocked roads

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(De Tomasso)

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(Argan) 1495

Dec. 13: Have the meeting with Dr. Haas of the German Embassy and put our proposals to him. He promises to arrange with Scheibert that the transport from CARPEGNA, take place during the week. The rest of the talk concerned general relations

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between Italian and German authorities: the basic concepts of collaboration, and the beginning of Italian autonomy of initiative and direction.
(Lazzeri)

Dec. 15: Argan telephones to Dr. Haas to say that he has had no word from Scheibert. Lavagnino is to have direct talk with Scheibert on matter of transport from CARPEGNA. - The Ministry of Foreign Affairs at the insistance of our Minister that fuel be gotten for the firm to do the trucking stated that nothing definite has been accomplished. Telephone to the firm Capolino to say that at the moment it is not certain whether one or two trucks will be needed for the transport from TARQUINIA. Arranged to have the 75 cases of copper plates from CIVITACASTELLANA transported to the Calcografia. The director who had occasion to open some of the cases states that the plates are in perfect state of preservation. Secured appointment with Scheibert for tomorrow at 10 at the Ministry.
(De Tomasso)

Dec. 20: Had visit at Ministry in presence of colleagues De Tomasso, Romanelli, and De Angelis. As he had just returned from FLORENCE I tell him that the transport from CARPEGNA is already under way accompanied by Lavagnino and Scheibert. Evers says he had been at CARPEGNA a few days ago and that the roads are good. Agree on transport from TARQUINIA next Thursday; and for CAPRAROLA and CANTALUPO. We return to the usual subject: SPOLETO. Evers says that the Goering division is busy at the front but that its commander still persists to make the transfer with his own means. - I ask Evers about FLORENCE. He says that the superintendent in agreement with the new director of the German Institute Dr. Heydenreich is effecting the concentration of works of art in FLORENCE. Asked when they would be brought to ROME he replies that this was not included in his plan because of the war-risks and because of declaration that FLORENCE would be considered as an open city. I rejoin that if it is not included in his plan it is in ours; that we cannot renounce the international guarantees offered by the VATICAN to our artistic patrimony either from the standpoint of safety or of their juridical condition. Evers agrees with logic of the case and states that although the German authorities would not be able to furnish transport or fuel they would give the necessary permits and escort. It is necessary to have Poggi hurry the transports [illegible] and then send the [illegible]

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Dec. 12: Argan telephones to Dr. Hase to say that he has had no word from Scheibert. Lavagnino is to have direct talk with Scheibert on matter of transport from CARPEGNA. - The Ministry of Foreign Affairs at the insistance of our Minister that fuel be gotten for the firm to do the trucking stated that nothing definite has been accomplished. Telephone to the firm Capolino to say that at the moment it is not certain whether one or two trucks will be needed for the transport from TARQUINIA. Arranged to have the 75 cases of copper plates from CIVITACASTELLANA transported to the Calcografia. The director who had occasion to open some of the cases states that the plates are in perfect state of preservation. Secured appointment with Scheibert for tomorrow at 10 at the Ministry. (De Tomasso)

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(Argan)

Dec. 28: Adhering to request of Major Evers the Gabinetto Fotografico Nazionale is instructed to furnish said officer with large sized photographs of monuments to decorate his new office on the Corso d'Italia. Major Evers makes appointment for 17.3[illegible] to impart most important news. At appointment he declares that all the artistic and bibliographical material from MONTECASSINO will finally be transported to ROME; Forty trucks of the Hermann

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Goering Division will arrive on January 3 with about 600 cases. Since the camions cannot wait over in ROME more than 4 hours it will be necessary to have many workmen on hand to unload the cases and transport them to their pre-arranged places. The German military commands requests that handing over be made in the presence of a large number of representatives of the press and of officials of the Ministry of Education. The consignment will be made by Colonel Schlegel in the presence of General Stahel, commander of the military defense of ROME, in the Piazza Venezia. The cases will be concentrated provisorily in the Palazzo Venezia rather than in the Castel Sant'Angelo dependant upon later transfer to the VATICAN with the exception of those cases containing bibliographical material which will await the instructions of the Director General of Academies and Libraries.

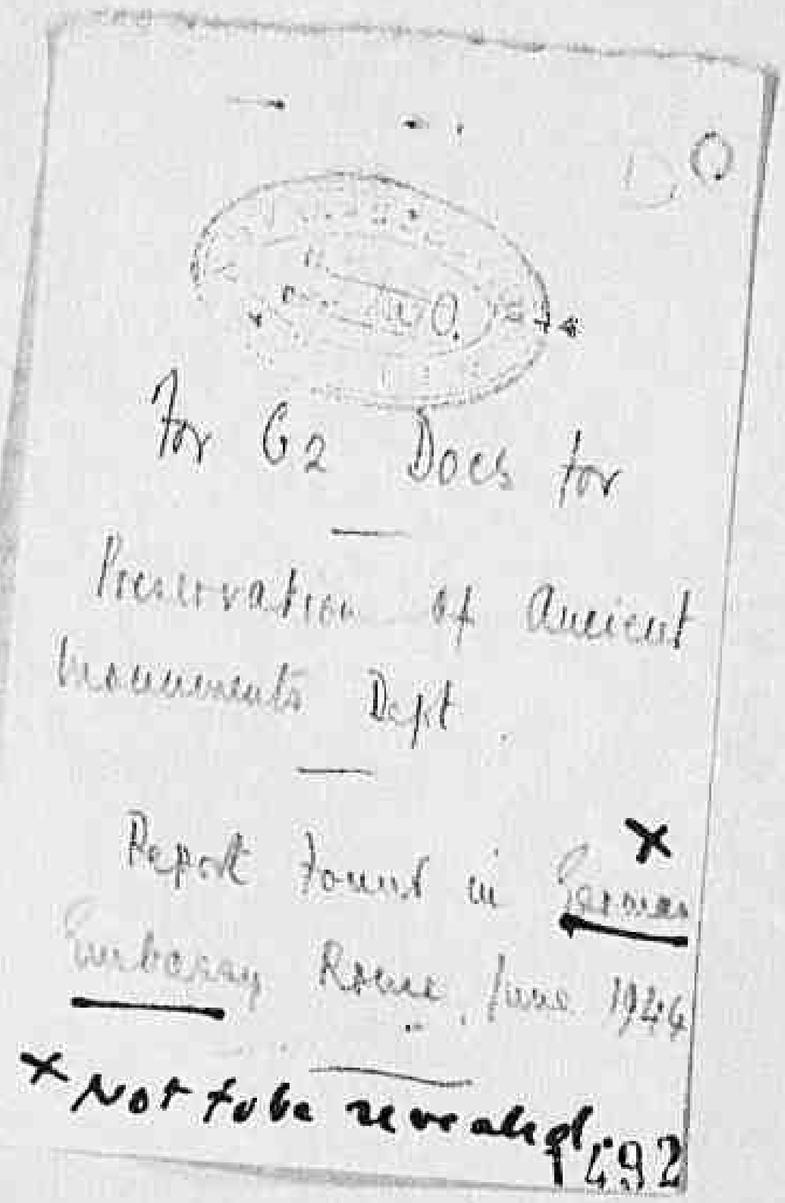
(De Tomasso)

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1790

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For G2 Docs for

Preservation of Ancient Documents Dept

Report found in [redacted] ×
Surbiton Rural Area, June 1946

× Not for be revealed

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DOCUMENT SECTION
c/o G-2(Adv.Int.),AFHQ
c/o RAAC,APO 794,US ARMY

Date 21 AUG. 44

TO: CPT. BROOKS, The Pol Sub Commission, A.C.C.

SUBJECT: Transmission of Documents.

The following documents are transmitted herewith

X for your retention and disposal.

for your information and return to the above Document Section.

REGISTRY NUMBERS OF DOCUMENTS	SPECIAL OBSERVATIONS
279/1/PW	2090-S

The Registry numbers quoted above correspond with numbers marked on the documents in the top right-hand corner of the front cover or the first inside page.

Lt. Gilbert.

O.C. Document Section. 1491

Abschrift./Ba

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21

Der Beauftragte für Kunstschutz
beim OKH
(z.Zt.im Militärverwaltungs-
stabe des OB Süd)

Rom, 19.11.43

Restricted
Dokumentenanhang
zu Journal Nr. 22A, Appr. CC. (Original)

B e r i c h t

für Herrn Botschafter Rahn
über die Einrichtung des militärischen Kunstschutzes in Italien

Das Oberkommando des Heeres hat in den besetzten Feindgebieten mit Militärverwaltung (Frankreich, Belgien, Serbien, Griechenland) durch seinen Referenten für Kunstschutz ("Beauftragter für Kunstschutz beim OKH") feste Kunstschutzorganisationen eingerichtet, die den jeweiligen Militärbefehlshabern zugeteilt sind.

Am 20.10.43 erhielt der Unterzeichnete als derzeitiger Referent für den Kunstschutz beim OKH (Sitz Paris) vom OKH Befehl, sich unverzüglich zum Stabe des Bevollm.Generals der deutschen Wehrmacht in Italien zu begeben, um die Organisation nunmehr auch in Italien zur Unterstützung der italienischen faschistischen Regierung in ihren Bestrebungen zum Schutze der italienischen Bau- und Kunstdenkmale einzurichten. Zum Beauftragten für den Kunstschutz in Italien ist auf Vorschlag des Unterzeichneten der MVRat Prof.Dr.E v e r s bestimmt worden, der sein Amt in den nächsten Tagen übernehmen wird. Der Unterzeichnete kehrt dann nach Paris zurück. (Folgt Auszug aus einem Tätigkeitsbericht vom 3.11.43.:)

Am 28.10.43 traf der Unterzeichnete in Riva (Gardasee) beim MVstab des Bevollm.Generals der deutschen Wehrmacht in Italien ein. Auf die Mitteilung, dass MVChef Dr.Ermert sich zur Zeit in Rom befände und aus der Überzeugung, dass nur von Rom aus die Grundlagen für eine fruchtbare Tätigkeit des Kunstschutzes

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Original
22 A, NM. CC.

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geschaffen werden könnten, liess sich der Unterzeichnete unverzüglich von Riva nach Rom in Marsch zu setzen, wo er am 31.10. eintraf. - Meldung bei MVChef Dr.Ermert kurz vor dessen Rückreise nach Riva. MVChef Dr.Ermert bestimmte, dass der Unterzeichnete zunächst in Rom zu bleiben habe und dass auch Prof. Evers sofort nach Eintreffen in Riva nach Rom in Marsch zu setzen sei.

In Rom nahm der Unterzeichnete sofort Fühlung mit den deutschen zivilen Dienststellen und wissenschaftlichen Instituten auf, in erster Linie mit dem Vertreter des Bevollmächtigten des Großdeutschen Reiches, Herrn Konsul Möllhausen, und dem deutschen Botschafter beim Heiligen Stuhl. Überall fand er bereitwilligste Unterstützung.

Herr Konsul Möllhausen hatte bereits unter Mitwirkung von Herrn Dr.Haas und des ihm von der geheimen Staatspolizei zur Verfügung gestellten Kunsthistorikers SS-Untersturmführer Dr.Scheibert verschiedentliche Massnahmen zum Schutz italienischer Bau- und Kunstdenkmale getroffen. Er hat den Unterzeichneten bei seinen Bemühungen in dankenswerter Weise unterstützt und ihm den SS-Untersturmführer Dr.Scheibert als ausgezeichnete Hilfskraft zur Verfügung gestellt. Damit sind die Grundlagen für eine Zusammenarbeit der Dienststelle Möllhausen mit dem militärischen Kunstschutz geschaffen worden, die sich bereits als fruchtbar erwiesen haben und in Zukunft noch erweisen werden. Durch ein Essen, das Konsul Möllhausen den massgeblichen Vertretern des italienischen Erziehungsministeriums und dem Unterzeichneten gab wurde in zwangloser Form eine Atmosphäre des Vertrauens zwischen den interessierten Stellen der beiden Nationen geschaffen.

1489

(Folgt Abschrift einer Aktennotiz vom 5.11.43.:)

Besprechung im italienischen Erziehungsministerium in Rom.
Anwesend: 1) zeitweise: Comm.Lazzari, Direttore generale delle Arti, 2) Prof.Romanelli, 3) Prof.Dr.Argan, 4) Dr.Fhrmann und Dr.Deichmann vom deutschen archäologischen Institut in Rom, 5) MVRat Dr.v.Tieschowitz.

Der Unterzeichnete - bezugnehmend auf seinen Besuch in Rom in Begleitung von MVAChef Prof.Dr.Graf Wolff Metternich im

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Rückreise nach Riva. MVRat Dr. [illegible] terzeichnete zunächst in Rom zu bleiben habe und dass auch Prof. Evers sofort nach Eintreffen in Riva nach Rom in Marsch zu setzen sei.

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Der Unterzeichnete - bezugnehmend auf seinen Besuch in Rom in Begleitung von MVAChef Prof.Dr.Graf Wolff Metternich im Dezember 1942 - teilte mit, das OKH habe einen Beauftragten

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für Kunstschutz in Italien (Prof.Dr.Evers) eingesetzt, dessen ausschliessliche Aufgabe es sei, die italienischen Behörden bei ihren Massnahmen zum Schutz der Kunstwerke zu unterstützen; bis zum Eintreffen von Prof.Evers sei der Unterzeichnete als unmittelbar vom OKH Beauftragter angewiesen, die Organisation des deutschen militärischen Kunstschutzes in Italien einzurichten und die italienischerseits gewünschten Sofortmassnahmen zu ergreifen, wobei er sich auf die Mitarbeit der bisher schon mit Kunstschutzangelegenheiten befassten Herren der deutschen zivilen Dienststellen stütze.

Commendatore Lazzari brachte seinen Dank für die in Aussicht gestellte sehr willkommene Unterstützung zum Ausdruck. Die weiteren Besprechungen wurden im Zeichen des Vertrauens und der Übereinstimmung in den Zielen geführt.

Das italienische Ministerium plant, die in Mittelitalien befindlichen Depots beweglichen Kunstbesitzes in die Engelsburg nach Rom zu überführen. Es wurde eine Liste dieser Depots mit Angabe der zu ihrem Abtransport notwendigen Lastwagen überreicht. Der Unterzeichnete wird unverzüglich Schritte zur Beschaffung von Transportmitteln unternehmen. Die Überführung der Depots wird jeweils ein italienischer Beamter leiten. In zweiter Linie ist eine Verlegung der norditalienischen Depots in noch zu bestimmende neue Bergungsorte geplant. Für den Schutz der ortsfesten Bau- und Kunstdenkmale stellte der Unterzeichnete die Ausgabe von Schutzschildern nach dem Muster der in Frankreich mit Erfolg angewandten Methode in Aussicht. Auch die Bergungsorte sollen bis zum Abtransport der Depots derartige Schutzplakate erhalten.

Am 12.11. wurde der Unterzeichnete durch MVORat Dr.Seifarth dem Feldmarschall Kesselring vorgestellt. Der Herr Oberbefehlshaber bezeugte aufrichtiges Interesse für die Bestrebungen des Kunstschutzes; er unterzeichnete den ihm vorgelegten Entwurf zu einem Schutzschild (s.Anlage!) für die unter besonderen Obhut zu nehmenden historisch wertvollen Baudenkmale. Dieser Text wird z.Zt. grossformig auf Karton gedruckt. Die Plakate werden dann auf Vorschlag des Kunstschutzbeauftragten durch die militärischen Kommandostäbe an den schützenswerten Bauwerken, die italienischerseits genannt, unererseits geprüft werden, angebracht.

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SECRET

(Folgt Abschrift einer Vortragsnotiz des Unterzeichneten für den Herrn Oberbefehlshaber:)

Rom, 19.11.43.

Bewegliche Kunstwerke von höchstem Wert sind von der italienischen Regierung angesichts der Gefahr von Luftangriffen auf die Stadt Rom vor längerer Zeit schon aus Museen und Kirchen in verschiedene Bergungsorte Mittelitaliens transportiert worden Nach der neuen Entwicklung der Dinge sind diese Depots im Falle von Kampfhandlungen grösster Gefahr ausgesetzt. Das italienische Erziehungsministerium hat daher den Entschluss gefasst, die Depots nach Rom zurückzubringen und in der Engelsburg bezw. im Vatikan (soweit es sich um religiöse Kunst handelt) zu bergen. Sie bedient sich dabei der Hilfe des deutschen militärischen Kunstschutzes.

Das am meisten gefährdete südlichste der Depots in der Cisterzienser Abtei Casamari bei Frosinone, mit dem der Anfang gemacht worden ist, traf heute Morgen um 4.30 h. in 5 deutschen LKW in Rom ein(deren einer von Dr.Haas zur Verfügung gestellt worden war), begleitet von einem italienischen Beamten und dem SS-Untersturmführer Dr.Scheibert, dessen tatkräftigen Bemühungen es gelungen ist, 4 LKW von einem im Raume von Frosinone liegenden Truppenteil zur Verfügung gestellt zu bekommen.

Bis um 12 h. mittags war der Inhalt der 5 LKW in tadellosem Zustande im Beisein von italienischen Beamten des Kulturministeriums und mir in der Engelsburg untergebracht. Es handelte sich um ausserordentlich kostbare Kunstwerke aus den Museen des Palatins, der Galerie Borghese und aus verschiedenen römischen Kirchen, ausserdem um Grabungsfunde aus Minturno, die deutsche Truppen in der Präfektur in Frosinone zu Händen des italienischen Präfekten sichergestellt hatten.

Die Übergabe der Dinge an die Engelsburg wurde mit Unterschriften von italienischer und deutscher Seite aktenmässig gemacht. 1487

Der Unterzeichnete hofft, anlässlich seines Aufenthaltes in Oberitalien in etwa acht bis zehn Tagen Herrn Botschafter Rahn mündlich ergänzenden Bericht erstatten zu können.

gez.Tieschowitz.

(Dr.v.Tieschowitz)
Militärverwaltungsrat

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Militärverwaltungsrat

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- Anlage -

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SECRET

Dieses Bauwerk

mit

seiner gesamten Ausstattung

steht als

KUNSTDENKMAL

unter deutschem Schutz!

Belegung verboten

1486

Auskunft erteilt:

Verwaltungsstab des O.B.Süd in Rom

gez. Kesselring

Generalfeldmarschall

Stempel

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D i e s e s B a u w e r k

m i t

s e i n e r g e s a m t e n A u s s t a t t u n g

s t e h t a l s

K U N S T D E N K M A L

u n t e r d e u t s c h e m S c h u t z !

B e l e g u n g v e r b o t e n

1486

A u s k u n f t e r t e i l t:

Verwaltungsstab des O.B.Süd in Rom

gez. K e s s e l r i n g

Generalfeldmarschall

Stempel
(Der Chef des Militärverwaltungsstabes)

I.A.
gez.Tieschowitz
MVR

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PRO MEMORIA PER IL SIG. MAGGIORE DE WALD

(by Angan)

Retained to 22A

2a

A ulteriore chiarimento della relazione sull'attività della Direzione Generale delle Arti per la salvaguardia del patrimonio artistico nazionale dopo l'armistizio e sui rapporti corsi tra l'Amministrazione e i Comandi germanici, si precisa quanto segue.

L'attività dell'Ufficiodopo l'8 settembre per la salvaguardia del patrimonio artistico può dividersi in tre fasi distinte: la prima va dall'8 settembre fin verso il 15 ottobre e comprende il periodo nel quale l'autorità militare tedesca agì di propria iniziativa, e talvolta di forza, senza neppure considerare l'esistenza di un ufficio governativo responsabile della tutela del patrimonio artistico; la seconda va dal 15 al 31 ottobre e comprende i primi contatti presi attraverso il Ministero degli Affari Esteri dello pseudo governo repubblicano, con l'Ambasciata tedesca per un accordo sulla protezione del patrimonio artistico dello Stato; dal 1° novembre, essendo entrato in funzione uno speciale ufficio militare tedesco per la tutela artistica, si svolgono con quell'ufficio rapporti diretti, che durano fino al 31 dicembre 1943, quando la Direzione Generale delle Arti cessò di funzionare, essendo tutti i suoi impiegati stati allontanati dal servizio per non aver voluto aderire allo pseudo governo repubblicano a seguirlo al Nord.

1485

I°- Periodo- Quando la Capitale, dopo l'8 settembre, fu occupata militarmente dai tedeschi, tutte le opere di Roma e del Lazio si trovavano ancora nei depositi di campagna, dov'erano state raccolte per la protezione antiaerea: naturalmente, anche i paesi dove si trovavano i depositi furono occupati dai tedeschi. Due gravi casi d'arbitrio si verificarono allora, per esclusiva iniziativa dei comandanti tedeschi e senza che la Direzione Generale delle Arti ne fosse da essi comunque informata: la parziale evacuazione del deposito di Genazzano, avvenuta il 10 settembre, e la totale [illegible] del deposito di Montecassino, avvenuta il 14 ottobre. Della

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prima s'ebbe notizia per mezzo del comm. Vannutelli, consegnatario del de=
posito di Genazzano; della seconda, per mezzo di un rapporto del Padre
Leccisotti, in data 22 ottobre.

Mancando ogni possibilità di collegamento diretto con le autorità
tedesche, il Ministero cercò di contrastare in vari modi il trasporto
al Nord delle opere evacuate da Genazzano. La relazione Lavagnino (alle=
gata al fascicolo già consegnato) rende conto dei passi privatamente

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compiuti presso l'Ambasciata tedesca per mezzo di un addetto all'Ambasciata stessa, il dott. Mohnen. In via ufficiale, il Ministero notificò l'inciden= te da Genazzano al Ministero degli Affari Esteri (in data 11 ottobre 1943), onde prendere le opportune misure perchè non si verificassero ulteriormente analoghi incidenti. Fu così possibile ottenere che le 39 casse di quadri (di cui è allegato elenco) sottratte a Genazzano non fossero portate oltre Milano e ivi consegnate a quel Soprintendente alle Gallerie.

Per la cronistoria dei fatti si rimanda alla relazione presentata al Ministro e già consegnata al Maggiore De Wald.

Per quanto concerne Montecassino, rimandando per la cronistoria alla relazione citata, si precisa che il Segretario Generale del Ministero del= l'Educazione protestò ufficialmente presso il Ministero degli Affari Esteri dello pseudo-governo repubblicano, con nota del 22 ottobre 1943, senza tut= tavia ottenere risposta soddisfacente.

IIº Periodo- In data 12 ottobre 1943 il Segretario generale egli Affari Este ri dello pseudo-governo repubblicano, Mazzolini, comunicava al Ministero, con lettera allegata in copia, di aver convenuto col console Möllhausen, che a sua volta aveva sentito il Maresciallo Kesselring, che tutte le opere d'arte del= la Capitale, salvo qualche eccezione, dovessero essere trasferite nell'Italia Settentrionale. La Direzione Generale delle Arti non ritenne di dover ese= guire quest'ordine, che poteva celare pericolosi intendimenti da parte dei tedeschi: e pertanto accelerava le trattative verbali con la S.Sede, intese a ottenere il ricovero delle opere in Vaticano. Solo a condizione d'avere ottenutoil consenso del Pontefice a tale ricovero in territorio neutrale, sarebbe stato infatti possibile proporre con qualche speranza di successo il trasporto delle opere a Roma, dove si riteneva molto prossimo l'arrivo degli Alleati. Frattanto, per prendere tempo, la Direzione Generale delle Arti proponeva allo pseddo-MinistroBiggini la seguente soluzione: concentra= re a Roma tutte le opere dell'Italia Centrale e a Venezia, purchè fosse sta= ta dichiarata città aperta, tutte le opere dell'Italia Settentrionale. Lo

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Per quanto si riferiva alle opere dell'Italia Centrale e Settentriona= le, si pensò in un primo tempo - data la difficoltà dei trasporti della scar= sezza dei mezzi- di portare a Roma soltanto una scelta dei principali capo= lavori. La scelta fu fatta dall'Ispettorato tecnico; ma, data la grave respon sabilità che l'Amministrazione doveva affrontare, l'ex direttore generale Lazzari pregò personalmente il Prof. G.E.Rizzo, per la parte archeologica, e il Prof. Pietro Toesca, per la parte medioevale e moderna, di voler da quel momento collaborare, come consiglieri, all'opera che la Direzione Gene= rale delle Arti avrebbe di propria iniziativa condotto per la salvaguardia delle opere. Il Prof. Rizzo non aderì alla proposta; aderì invece il Prof. Toesca, quando gli fu espressamente dichiarato che tale collaborazione, lun= gi dal significare riconoscimento dello pseudo-governo, si sarebbe svolta in aperta contraddizione agli ordini governativi. Successivamente, per ra= gioni tecniche, si preferì rinunciare alla scelta e portare a Roma tutte le opere che si trovassero nei vari depositi. Tale decisione riguardava natural mente anche la Toscana, non potendosi avere molta fiducia nella dichiarazio= ne di Firenze città aperta, annunciata dai tedeschi in principio di novem= bre.

1483

III° Periodo- Il 30 o il 31 ottobre si presentò all'ufficio il Tenente delle SS. dott. Scheibert, il quale si disse incaricato di provvedere alla tutela del patrimonio artistico italiano. Al dott. Scheibert, facendo gli accordi precedentemente presi tra Möllhausen e Mazzolini, si disse apertamente che si volevano trasportare a Roma tutte le opere dei depositi del Lazio; il dott. Scheibert non fece obiezioni. Si provvide allora a preparare la lista degli automezzi necessari per l'evacuazione dei singoli depositi.

Il 4 novembre si presentò il Maggiore Bernanrdo von Tieschowitz, in= caricato della tutela dei patrimoni artistici dei paesi occupati: giungeva da Parigi, dove era addetto all'ufficio del conte Wolff-Metternich, capo

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verno e l'effettivo possesso del patrimonio artistico.
IIº- ottenere aiuti concreti (carri,autocarri, benzina, scorte armate, ecc.) per l'evacuazione dei depositi laziali e il trasporto a Roma delle opere; tale aiuto era indispensabile dato che quei depositi, specialmente quelli a sud di Roma, erano in zona di operazione e la circolazione di mezzi privati sulle strade delle retrovie era, per molti aspetti, difficile; IIIº- Ottenere la restituzione delle opere sottratte dalla Divisione Hermann Goering a Montecassino; IVº- Ottenere il consenso a effettuare con mezzi e personale italiani il trasporto a Roma delle opere dei depositi dell'Italia Centrale e Settentrionale.

I rapporti con l'ufficio tedesco diretto prima dal Dott. Tischowitz e poi dal Prof. Evers si svolsero normalmente - come dalla relazione già consegnata- fino al 31 dicembre 1943, quando, per ordine dello pseudo-governo repubblicano, la Direzione Generale delle arti cessò di funzionare; anzi bisogna riconoscere che quell'ufficio contribuì ad attenuare notevolmente le ingerenze dei comandi militari e quelle, politiche dell'Ambasciata.

Il Pontefice, frattanto, aveva fin dai primi giorni di novembre autorizzato il deposito delle opere d'arte in Vaticano: fu allora convenuto che, delle opere depositate, rimanessero consegnatari, sotto la garanzia del rappresentante del governo legale italiano presso la S.Sede, il capodivisione dott. De Tomasso e gli Ispettori centrali Prof. Argan, Romanelli, De Angelis d'Ossat, Lavagnino.

1482

I trasporti da Carpegna e Sasso Corvaro (opere delle Gallerie delle Marche, di Venezia e di Milano) continuarono fino alla metà di gennaio; non poterono continuare oltre ne estendersi, come si sperava, alla Toscana e all'Emilia perchè, in data 8 gennaio, il nuovo Direttore Generale delle Arti dello pseudo-governo repubblicano, Prof. Anti, aveva convocato i Soprintenden-

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a sud di Roma,

ti sulle strade delle retrovie era, per molti aspetti, difficile

tenere la restituzione delle opere sottratte dalla Divisione Hermann Goering a Montecassino; IV°- Ottenere il consenso a effettuare con mezzi e personale italiani il trasporto a Roma delle opere dei depositi dell'Italia Centrale e Settentrionale.

I rapporti con l'ufficio tedesco diretto prima dal Dott. Tischowitz e poi dal Prof. Evers si svolsero normalmente - come dalla relazione già consegnata- fino al 31 dicembre 1943, quando, per ordine dello pseudo-governo repubblicano, la Direzione Generale delle arti cessò di funzionare; anzi bisogna riconoscere che quell'ufficio contribuì ad attenuare notevolmente le ingerenze dei comandi militari e quelle, politiche dell'Ambasciata.

Il Pontefice, frattanto, aveva fin dai primi giorni di novembre autorizzato il deposito delle opere d'arte in Vaticano: fu allora convenuto che, delle opere depositate, rimanessero consegnatari, sotto la garanzia del rappresentante del governo legale italiano presso la S.Sede, il capodivisione dott. De Tomasso e gli Ispettori centrali Prof. Argan, Romanelli, De Angelis d'Ossat, Lavagnino.

1482

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Forz'anche per tale motivo il Soprintendente di Firenze non ottemperò all'ordine ricevuto precedentemente (lettera dell'8 novembre 1943) di trasferire a Roma le opere della Toscana.

A cura del Prof. Lavagnino, che volontariamente si era prestato a sostituire il Soprintendente alle Gallerie di Roma durante una sua grave malattia, furono continuati, fino al maggio i trasporti a Roma delle opere

./.

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rimaste nelle Chiese dei paesi del Lazio.

Dal primo gennaio i rapporti con l'ufficio tedesco per la protezione artistica furono continuati dall'ufficio stralcio del Ministero dell'Educazione Nazionale, ma non furono più eseguiti trasporti di opere a Roma.

Notizie precise sono giunte, nei mesi precedenti la liberazione, circa i provvedimenti adottati dalla pseudo-governo repubblicano per la tutela del patrimonio artistico: il dott. Biscottini, in un suo breve soggiorno a Roma, dichiarò che era intensione di quel governo di sperdere le opere dei piccoli centri, evacuando i depositi; più tardi si seppe che quel governo intendeva invece chiedere alla S.Sede di poter adunare le opere d'arte dell'Italia Centrale nella extraterritoriale basilica di S.Francesco d'Assisi. Nulla si sa, però, circa i provvedimenti effettivamente adottati.

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SECRET

HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394
Subcommission for Monuments Fine Arts and Archives

JEHP/bmp

20909/20/MFAA

21 July 1944.

Subject: Attached Documents Dealing With German Transactions in Art Objects.

To : War Office, LONDON, for the attention of Civil Affairs Branch.

1. Attached hereto are three copies each of the following documents dealing with the above subject:

a. (Inclosure 1) Information with Regard to German Action as to Art Objects.

b. (Inclosure 2) Archaeologists and Art-Historians in Germany. (Transmitted to Director, Monuments and Fine Arts Subcommission, AGC from a source other than that which furnished a. above.)

c. (Inclosure 3) Translation of a report on the above subject furnished to a/m Subcommission by the R. Soprantendenza alle Gallerie ed alle Opere d'Arte Medievali e Moderne per il Lazio - Roma I; Italian text on file with the Subcommission.

2. It is requested that the copies be disposed as follows:

a. One set to be retained by Civil Affairs Branch, War Office, London, for the Advisor for Monuments and Fine Arts - already listed in item IV, gathering of MFAA material to be despatched under letter 20900/MFAA, this date, and marked there for separate transmission.

b. One set to be forwarded, with a copy of this letter, to Civil Affairs Division, War Department, Washington, D.C. - already listed in item IV, gathering of MFAA material to be despatched under letter 20900/MFAA, this date, and marked there for separate transmission.

c. One set to be forwarded, with a copy of this letter and with receipt attached hereto, to the Voucher Committee (Secy., Mr. C.F. Harvey, The British Council, 3 Hanover St., London, W.1).

1480

ERNEST T. DE WALD
Major, Spec. Res.
Director.

Copies -
As indicated above, to:
Civil Affairs Division, W.D., Washington
The Voucher Committee, London

Restricted

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6B

(1M)

1

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2. Attached hereto are three copies each of the following documents dealing with the above subject:

a. (Inclosure 1) Information with Regard to German Action as to Art Objects.

b. (Inclosure 2) Archaeologists and Art-Historians in Germany. (Transmitted to Director, Monuments and Fine Arts Subcommission, ACC from a source other than that which furnished a. above.)

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2. It is requested that the copies be disposed as follows:

a. One set to be retained by Civil Affairs Branch, War Office, London, for the Adviser for Monuments and Fine Arts - already listed in Item IV, gathering of MFAA material to be despatched under letter 20500/MFAA, this date, and marked there for separate transmission.

b. One set to be forwarded, with a copy of this letter, to Civil Affairs Division, War Department, Washington, D.C. - already listed in Item IV, gathering of MFAA material to be despatched under letter 20500/MFAA, this date, and marked there for separate transmission. 1480

c. One set to be forwarded, with a copy of this letter and with receipt attached hereto, to the Vaucher Committee (Secy., Mr. C.F. Harvey, The British Council, 3 Hanover St., London, W.1).

[illegible] T. DE WOLF
Major, Spec. Ser.
Director.

Copies -
As indicated above, to:
Civil Affairs Division, W.D., Washington
The Vaucher Committee, London
Also to:
C-5 Section, AFHQ Adv (ref. para. 3, 20909/20/MFAA of 19 July 44).

SECRET

20909-S

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SECRET

ACC/20909/20/MFAA

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6A

Inclosure (1)

INFORMATION WITH REGARD TO GERMAN ACTION AS TO ART OBJECTS

(Received verbally from a leading German diplomatic personality connected with this work, who was at odds with the Party and escaped just before Allied entrance into Rome. His name must be withheld at the moment for obvious reasons, but can be supplied, if necessary, to the proper authorities.)

BUYERS, SELLERS, AGENTS

1. It has been the policy of the German Government not to acquire for itself works of art from public or national collections. What it acquired it has acquired from private collectors and dealers and has paid for. This is certainly true in France and Italy. The Memling portrait from the Corsini Gallery, Rome is an exception.

2. Mastermich was chief buyer in France.

3. Kütgens was a buyer from 1940 to December, 1943.

4. Wendland bought German pictures in Switzerland and in the Côte d'Azur region of France or requisitioned them. Reber had been his partner and is now in Florence.

5. Informant bought the famous Boucher of the Boudoir of Marie Antoinette from the Comte de Paris for Goering.

6. Other buyers: Dr. Hofer, Berlin.
Dr. Posse, originally head of Art Section for Italy; now deceased.
Dr. Hedemanney, Bonn.
Dr. Haberstock, Berlin Gallery.

FLORENCE

7. Dr. Hofer arranged the sale of the famous Memling portrait from the Corsini Collection, Rome, and had Mussolini's permission. This is destined for the Hitler Museum at Linz. So is the Leda and Swan by a Leonardo follower bought from the Spiridon Collection, Paris.

1479

8. Rembrandt's Titus and a landscape also by Rembrandt was bought from the Nicholat Collection for the sum of sixty million francs. Dr. Pinder, arch-Nazi among art-historians, advised on this sale.

9. One Loebel, of the Kleinburger Co. in Paris, sold many things to keep himself from a concentration camp or worse. Behr bought much from him.

10. A good word should be said for Dr. Sauermann, of the Boehler art dealing concern in Munich, for consistently refusing to cooperate in any transactions for acquiring art from occupied areas.

11. When it became known that the Government and high Nazis were

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if necessary, to the proper authorities.)

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10. A good word should be said for Dr. Sauermann, of the Boehler art dealing concern in Munich, for consistently refusing to cooperate in any transactions for acquiring art from occupied areas.

11. When it became known that the Government and high Nazis were buying art objects, many private buyers and dealers went to France. Many of these came to grief for their dealings and were lodged in prison.

12. Chief among the Nazis who carried on a campaign of thieving and intimidation in the acquisition of art objects is Major VON BEHR. He is the chief of Rosenberg's staff. He is responsible for the theft of the Wildenstein pictures, especially the two Watteaus, the Dürer, and the six Fragonards. He stole from Jews in particular, even though the Vichy government had requisitioned property/in 1941.

13. Purchased objects can later be easily checked since five receipts for each purchase exist:

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(1) in the Reichskulturkammer
(2) in the Handelskammer
(3) in the German Customs Office
(4) in the French Customs Office
(5) in the possession of the buyer.

14. Major Byers was chief in Rome for the Nazi Fine Arts Commission. Dr. Heidenreich is active in Florence and vicinity. Byers had charge of the moving of the art objects from Montecassino.

15. There has undoubtedly been a great deal of acquisition, legal or otherwise, of art objects by military individuals. What the various Generals did Berlin didn't know. The Air-personnel bought things because Goering did, so it became a popular thing to do.

DEPOSITS (see also para. 19)

16. France. Most of the treasures from Paris were sent to the chateaux in the Loire region. Some were at Orleans. The best things have in many cases been returned to Paris.

17. Germany.

a. Wiesbaden and Baden-Baden have deposits for things from the Staedel Institute, Frankfort, and the Wallraff-Richartz Museum, Cologne.

b. The Greek material from the Glyptothek in Munich are in caves in Salzburg.

c. There are deposits of other Munich museum objects at Tegernsee and in the Starnberger-See region.

d. The Altar of Pergamon in the Berlin Museum is walled up within a concrete shell.

OTHER ITEMS

1770

18. French and Flemish things in particular were being bought for the Linz Museum.

19. Don't bomb Goering's Karen Hall. Most of the Linz things are being stored there.

20. It is very possible that with the German retreat works of art from museums and National Galleries may be taken as hostages.

ERNEST T. DE WALD
Major, Sigc. Res.
Director, MFAA Subcommission, ACC.

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1:70

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ERNEST T. DE WELD
Major, Spec. Res.
Director, MFAA Subcommission, ACC.

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Enclosure (2)

6B'
(copy of 6B)

ARCHAEOLOGISTS AND ART-HISTORIANS IN GERMANY

Dependable:

Prof. Dr. Georg Lill, München, Denkmalsamt
Prof. Dr. Grossler " "
Prof. Dr. Max Ohlenig " "
Prof. Dr. Otto Schmitt, Stuttgart, Universität
Prof. Dr. Pudgol, Darmstadt, Landesmuseum
Dr. Alverus, Halle, Denkmalpflege
Dr. Adolf Rusch, Ulm a. Donau, Münster, jetzt bei Villa, Oberbayern
Prof. Dr. Paul Clemen, Bonn, Universität (Pensioniert)
Prof. Dr. Buchner, Köln, Museen
Dr. Armanuzio Spahn, " , Bonngewerbemuseum
Dr. Heinrichsen " , Schnitgermuseum
Dr. Behns, ehem. Lübeck, Museen, abgelaufs
Dr. Hartlaub, ehm. Mannheim, Museum, abgelaufs
Prof. Dr. W. Hoeckendy, Frankfurt, Kunstgew. Museum
Dr. Holtzmann, Frankfurt, Städel
Dr. K. Gall, Berlin, Schlösser
Prof. Dr. Robert Schmitt, Schlossmuseum
Dr. Hetsch Kiel "
Prof. Dr. Effmann, Alter Museen
Dr. Martin, Kapf. Kabinett
Geh.Rat H.V. Friedländer, ehm.K. Kr. Museen
Prof. Dr. F. Volbach "
Dr. Graeber "
Dr. Wescher, ehm. Kapf. Kabinett, m. K. Lüpke
Dr. Behns, Berlin, Journalist
Dr. Otto Glaser, Berlin, Zeitungsfachm.
Dr. Erwin Redslob, ehem. Reichskunstwart, Berlin
Prof. Dr. Robert Kahn, ehm. Altes Museum (Pensioniert)
Prof. Dr. F. Sarre, ehem. Islam. Abteilung (Pensioniert)
Prof. Dr. O. Wulff, ehem. K. Fr. Museum (Pensioniert)
Prof. Dr. von Kaschnitz, Archäolog, Universität, Marburg
Prof. Dr. von Herzfeld, Kulturforscher, ehm. Universität, Marburg, a.d.L.
(der einzige Kulturforscher der Richtung)

Undependable - among others the following:

Prof. Stange, Universität, Bonn
Prof. Kaufmann, Universität, Köln
Prof. Damm, Universität, Freiburg
Prof. Koetschau " "
Prof. Jantzen " München
Prof. Pinder " Berlin
Prof. Kohlhaus "
Prof. Schmaltz " Nürnberg
Prof. Haseloff " Kiel (Pensioniert)
Prof. Behrmann " Frankfurt
Prof. Kantzsch " Halle a.d.S.

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Prof. Schweinfurth, Universität, Berlin
Prof. Reinc, Universität, Leipzig
Prof. Kümmel, Berlin, St. Museen
Prof. Unverzagt, Berlin, Völkerk. Museum. Prähistorie
Prof. F. Winkler, Berlin, Dept. Kabinett
Prof. Hermann Grimm, Berlin, Kgm. Kunstbibliothek
Prof. Zimmermann, Berlin, Kaiser Fr. Museum
Dr. Hartmann, Berlin, " " "
Dr. von Schönebeck, Berlin, chm. K. Pr. Museen, z.Z. Paris
Dr. von Oppen, Berlin, chm. Ministerium
Dr. von Buttlar, Berlin, chm. Ministerium
Dr. Bernhard Meier, Berlin, Deutscher Kunstverlag
Prof. Dr. Schuchhardt, Berlin, Archäolog. Institut " "
Dr. Wegner " " " "
Prof. Welter, Archäolog. Institut Abt. Athen " " "
Der Direktor des " " " Konstantinopel
Dr. Boehlau " " " " "
Prof. Dr. Ungar " " " " "
Prof. Dr. von Gerkan, Archäolog. Institut. Abt. Rom " " "
Prof. Dr. Pagenstecher " " " " "
Prof. Dr. L. Curtius " " " " "
Dr. Delbrueck " " " " Kairo
Prof. Dr. Junker " " " " Madrid
Dr. Schlunk
Dr. Poppenroth, chem. Berlin-Dahlem, Kgm
Dr. Beutler
Prof. Buchner, München, A. Pinakothek
Prof. Schilbersen, Nürnberg, Germ. Museum
Dr. Voerres, Köln, K. Gew. Museen
Dr. Herbst, Darmstadt, Museum
Dr. Scheck von Schweinsberg, Gotha Museum
Dr. von Massow, Trier, Museen
Dr. Löschke " "

1470

ger und Kunsthistoriker in Deutschland. zuverlässig:

3 6B

Prof.Dr.Georg Lill, München, Denkmalsamt
Prof.Dr.Groeber " "
Prof.Dr.Max Göring " "
Prof.Dr.Otto Schmitt,Stuttgart, Universität "
Prof.Dr.Feigel,Darmstadt. Landesmuseum "
Dr.Ahrens, Mainz, Denkmalspflege "
Dr.Rudi Busch.Mainz,Museen, jetzt bei Tölz,Oberbayern "
Prof.Dr.Paul Clemen,Bonn, Universität(Pensioniert) "
Prof.Dr.Feulner, Köln, Museen "
Dr.Annemarie Späh," Kunstgewerbemuseum "
Dr.Schnitzler " Schnütgenmuseum
Dr.Heise, ehem.Lübeck,Museum,abgebaut.
Dr.Hartlaub,ehm.Mannheim,Museum, abgebaut
Prof.Dr.W.Mannowsky,Frankfurt,Kunstgew.Museum
Dr.Holzhausen, Frankfurt, Städel
Dr.E.Gall, Berlin, Schlösser
Prof.Dr.Robert Schmitt,Schlossmuseum
Dr.Erich Meier "
Prof.Dr.Blümel, Altes Museum
Dr.Kurth, Kupf.Kabinett.
Geh.Rat M.I.Friedländer,ehm.K.Fr.Museum
Prof.Dr.F.Volbach "
Dr.Gramberg "
Dr.Wescher ,ehm.Kupf.Kabinett,z.Z.Lügano
Dr.Behne,Berlin, Journalist
Dr.Käte Gläser,Berlin,Journalistin
Dr.Erwin Redslob,ehem.Reichskunstwart,Berlin
Prof.Dr.Robert Zahn ,ehm.Altes Museum (Pensioniert)
Prof.Dr.F. Sarre,ehem. Islam.Abteilung(" ")
Prof.Dr.O. Wulff,ehem.K.Fr.Museum " "
Prof.Dr.von Kaschnitz,Archäolog.Universität Königsberg
Prof.Dr.von Merhardt,Prähistoriker,ehm.Universität Marburg,z.d.L.(der einzige Prähistoriker,der Nichtnazi !)

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unter andern unzuverlässig:

Prof.Stange,Universität,Bonn
Prof.Kaufmann,Universität Köln
Prof.Bauch,Universität Freiburg
Prof.Koerte " " "
Prof.Jansen " München
Prof.Pinder " Berlin
Prof.Fehrer "
Prof.Schrade " Strasburg
Prof.Haseloff " Kiel (pensioniert)
Prof.Brinkmann " Frankfurt
Prof.Waetzold " Halle a.d.S.
Prof.Schweinfurth " Berlin
Prof.Behne " Leipzig
Prof.Kümmel, Berlin,St.Museen
Prof.Unverzagt, " Völkerk.Museum.Prähistorie
Prof.F.Winkler " Kupf.Kabinett
Prof.Hermann Schnitz " Ehem.Kunstbibliothek
Prof.Zimmermann " Kaiser Fr.Museum
Dr.Hentzen " "
Dr.von Schönebeck, " ehm. " z.Z.Paris
Dr.von Oppen " ehm.Ministerium
Dr.von Baudissin " " "
Dr.Burkhard Meier " Deutscher Kunstverlag
Prof.Dr.Schede " Archäolog.Institut
Dr.Wegner " " "
Prof.Welter,Archäolog.Institut Sitz Athen
Der Direktor des " " " "
Dr.Bossert " " " Konstantinopel
Prof.Dr.Unger " " " "
Prof.Dr.von Gerkan " " " Rom
Prof.Dr.Fuchs " " "
Prof.Dr.L.Curtius " " "
Dr.Deichmann " " "
Prof.Dr.Junker " " " Kairo
Dr.Schlunk " Madrid
Dr.Hoppenstedt,ehem.Hertziana Rom
Dr.Bruhns " " "
Prof.Buchner, München,A.Pinakothek
Prof.Kohlhausen,Nürnberg,Germ.Museum
Dr.Verres, Köln, K.Gew.Museum
Dr.Merton, Darmstadt,Museum
Dr.Schenk von Schweinsberg,Gotha Museum
Dr.von Massow, Trier, Museum
Dr.Löschke " "

1826
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