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OFFICE OF STRATEGIC SERVICES
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CONSOLIDATED INTERROGATION REPORT NO. 1

15 August 1945

ACTIVITY OF
THE EINSATZSTAB ROSENBERG
IN FRANCE

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1. Introductory Note; Sources

This report is intended as a comparatively definitive study of the most elaborate and extensive art looting operation undertaken by the Germans in World War II -- namely, the confiscation by the Einsatzstab Rosenberg of Jewish-owned collections in France. As such, it includes no account of the seizure and exploitation by the Einsatzstab of libraries and archives, or of other political or cultural material.

The information contained herein has been derived from the detailed interrogation of key German personnel and the analysis of official German documents. The following individuals, listed as sources, were detained and interrogated at a special investigation center in Austria during the period 10 June - 15 August 1945:

1. Dr. Robert SCHOLZ, chief adviser to Reichsleiter ROSENBERG in art matters; Bereichsleiter (Divisional Director) of the ROSENBERG Ant Bildende Kunst (Office for Pictorial Arts), Berlin.
2. Dr. Bruno LOHSE, special art representative of GOERING in France and Deputy Director of the ROSENBERG art staff in Paris.
3. Dr. Günther SCHIEDLAUSKY, member of the E.R.R. and keeper of the E.R.R. deposits in Germany (interrogated at Neuschwanstein/Füssen, Bavaria, on 10 - 11 July 1945).
4. Karl KRESS, photographer attached to the E.R.R. staff.
5. Gustav ROCHLITZ, German art dealer active in Paris, who conducted important transactions with the E.R.R.
6. Walter Andreas HOFER, art dealer; principal buyer for GOERING, and Director of his gallery at Carinhall.
7. Fräulein Gisela LIMBERGER, GOERING's personal librarian and secretary, and keeper of the records of the GOERING Collection.

The files of the Einsatzstab Rosenberg, still largely intact, were examined at Neuschwanstein/Füssen, Bavaria, and constitute a primary source of information.

I. ORGANIZATION AND AUTHORITY

The Einsatzstab Reichsleiter Rosenberg für die Besetzten Gebiete was a special unit formed under Hauptabteilung III: (Sonderaufgaben) (Division # 3: Special Projects) of the Aussenpolitischesamt (Foreign Political Office) of Reichsleiter Alfred ROSENBERG. Originally, its primary and theoretical function was the collection of political material in the occupied countries, for exploitation in the "struggle against Jewry and Freemasonry." Amt Westen (The Office for the Occupied Countries of the West) became operational in July 1940, with headquarters in Paris. On 17 September 1940, General KEITEL, Commander in Chief of the Wehrmacht, ordered the Commander in Chief of the German Army in France to render all assistance to the Rosenberg organization for the implementation of its mission (ATTACHMENT 1). On 5 November 1940, a GOERING order issued in Paris extended formally the authority of the Einsatzstab to include the confiscation of "ownerless" Jewish art collections, and, indeed, altered the emphasis of the Einsatzstab mission so as to make such activity its primary function (ATTACHMENT 2). Prior to the GOERING order, such activity had been the nominal responsibility of the German military commander for France and the German Embassy in Paris (see Consolidated Interrogation Report No. 3, "German Methods of Acquisition"). On 18 November 1940, HITLER ordered through Reichsminister LAMMERS that all confiscated works of art were to be brought to Germany and placed at his personal disposal, and that all matters relating thereto were to be the responsibility of the Director of the Dresden Gallery, Dr. POSEE (ATTACHMENT 3).

Amt Westen was directed at the outset by Stabsführer Dr. EBERT, assisted by the German Red Cross Oberführer, Kurt von BEHR. This office was located in Paris, with headquarters in the Hotel Comedore. In addition to a staff of photographers, the Paris Dienststelle commanded a small group of professional art historians who worked as a

unit designated as the Arbeitsgruppe Louvre. The function of this unit was the methodical preparation for transport to Germany of all works of art received through confiscation, and a comprehensive inventory thereof. At the outset, this group comprised Doctors SCHIEDLAUSKY, WIRTH, ESSER, JERCHEL, KUNTZE, and several research assistants. Early in 1941, EBERT was forced to retire because of an injury suffered in an automobile accident. He was succeeded by Stabsfuehrer Gerhard UTIKAL, who, however, was given complete responsibility for the activities of the Einsatzstab in all countries, with offices in Berlin and the title of Hauptstellenleiter des Aussenpolitisches Amt und Leiter des E.R.R. Simultaneously, von BEHR was made responsible for all Einsatzstab operations in France.

Administrative confusion was caused from the outset by the fact that the Berlin Amt Bildende Kunst (Office for Pictorial Arts) was a subdivision of the Amt für Weltanschauliche Schulung und Erziehung (Office for World-political Education and Indoctrination), an independent division of the Amt Rosenberg with authority equal to, but separate from, the Aussenpolitisches Amt. As ROSENBERG's personal adviser in art matters and Director of the Amt Bildende Kunst, Bereichsleiter Dr. Robert SCHOLZ was charged with the professional guidance of the art historians active in Paris. Inasmuch as von BEHR's authority as Director, both of the Einsatzstab in France and of the subsidiary art staff, stemmed from a different branch of the Rosenberg organization, he was able at all times to resist SCHOLZ' attempts to control the activity of the Paris staff.

Formally, the Amt Bildende Kunst was a department of the Hauptamt Kunstpflege (Central Office for Art Administration), under the direction of Hauptamtsleiter Dr. Walter STANG, who was described by SCHOLZ as an administrative figurehead, entirely unversed in art matters.

II. DEVELOPMENT OF EINSATZSTAB ACTIVITY IN FRANCE

(a) The GOERING Relationship

It is of the utmost significance that, whereas the confiscations of the Einsatzstab in France were conducted under authority vested in the Rosenberg office by the Reichschancellery (HITLER), the important operations were dominated by GOERING. The function of the Einsatzstab in GOERING's behalf was in formal contradiction to the HITLER order of 18 November 1940; but GOERING, through personal sponsorship of the project, contrived to exploit its activity in his own interest from 1940 through 1942. First, ROSENBERG, while he felt constrained to carry out the HITLER order literally, was not strong enough politically to oppose GOERING on even terms. Second, GOERING's command of the Luftwaffe enabled him to supply the Einsatzstab with much-needed motor transport, military escort personnel and such operational perquisites as the organization was unable to obtain from other sources.

Early in December 1940, following a conference in Berlin with ROSENBERG and Dr. HEIL, business manager of the Aussenpolitischesamt, SCHOLZ was sent to Paris in order to determine the extent of GOERING's interest in the Einsatzstab and the effect of such interest on the activity of the Paris staff. On arrival, SCHOLZ was told by EBERT and von BEHR that GOERING had received HITLER's permission to examine the collections already confiscated, and to decide what should be done with them. SCHOLZ received the impression that EBERT and von BEHR were working entirely in GOERING's interest, and that GOERING, who had already visited Paris, had begun to select confiscated works of art for his own collection. SCHOLZ returned to Berlin and reported to ROSENBERG that, in his estimation, the confiscation proceedings were not consistent ideologically with the political function of the Rosenberg office, and that GOERING planned a wholesale movement to Berlin by train of confiscated objects. ROSENBERG thereupon ordered

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him to obtain official clarification from HITLER's headquarters as to the desired disposition of confiscated objects. Accordingly, SCHOLZ wrote on 11 December 1940 to Dr. HANSEN, assistant to Reichsleiter BORMANN (ATTACHMENT 4), and received in return a letter from BORMANN which referred in essence to the HITLER order of 18 November 1940. BORMANN requested SCHOLZ to communicate with POSSE, but no reference was made to GOERING and the matter therefore remained unsettled.

GOERING's domination of the Einsatzstab is most clearly indicated by the fact that, on numerous occasions, von BEHR received word that GOERING would be in Paris within forty-eight hours, and wished to have shown to him the most recently confiscated material. At such times, von BEHR would put his entire staff to work to arrange a special exhibition in the Musée du Jeu de Paume of newly acquired collections, always with emphasis on those objects which it was believed GOERING would wish to take for himself. GOERING is known to have visited the Jeu de Paume on the following dates:

3 and 5 November 1940	13 and 15 August 1941
5 February 1941	2, 3 and 4 December 1941
3, 11 and 14 March 1941	25 February 1942
7 April 1941	14 March 1942
1 and 3 May 1941	14 May 1942
9 July 1941	24 and 27 November 1942

The extent of his interest is manifest in these figures.

GOERING was seldom opposed in his choice of Einsatzstab material for his own collection. It has been learned from several sources that POSSE was reluctant to implement HITLER's order giving him full authority over the disposal of the confiscated collections. As POSSE had unlimited funds for purchase, he did not wish to be burdened with the responsibility for such material. In addition, he was a sick man and came infrequently to Paris. At the outset, GOERING had no personal representative in the Einsatzstab. All sources are agreed that von BEHR acted wholeheartedly in GOERING's interest, so as to ingratiate

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himself with the Reichsmarschall and to secure his own position. Also, it has been established that Dr. BUNJES, never a member of the Einsatzstab, but present in Paris as Director of the German Art Historical Institute, acted initially as an adviser to GOERING. In March 1941, BUNJES came to Berlin, bringing with him a large portfolio containing photographs of Einsatzstab material which he wished to present for GOERING's approval. BUNJES met with ROSENBERG and UTIKAL to discuss the availability of such items for GOERING. Immediately after BUNJES' visit, ROSENBERG dispatched SCHOLZ to Paris, in an attempt to block another large transfer of Einsatzstab material by GOERING to Germany. SCHOLZ arrived in Paris, and was informed by von BEHR that the works in question were being placed in two freight cars attached to GOERING's special train. When SCHOLZ remonstrated with UTIKAL and von BEHR over the irregularity of this procedure, he was told bluntly that nothing could be done to stop the GOERING transfer as it was in fact already taking place.

Early in 1941, GOERING selected Dr. Bruno LOHSE, one of the art historians attached to the Paris Dienststelle of the Einsatzstab, as his personal representative. The arrangement was made with von BEHR's approval, and LOHSE continued to work with the Arbeitsgruppe Louvre, but was accorded independent status for the Sonderauftrag Goering (Special GOERING Mission). LOHSE was given credentials signed by GOERING which ordered all German military and civil units to facilitate his mission. Within the Einsatzstab, he was given the responsibility, with SCHIEDLAUSKY, of arranging exhibitions of confiscated works of art which he thought GOERING might wish to acquire for himself. In addition, he was ordered to make periodic surveys of the open Paris art market in GOERING's behalf. SCHIEDLAUSKY stated that from November 1940 through December 1941 he had been obliged to arrange ten exhibitions for GOERING, and that these exhibitions took place on the following dates:

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3 November 1940	1 May 1941
5 " 1940	3 May 1941
5 February 1941	13 August 1941
11 March 1941	15 " 1941
14 " 1941	4 December 1941

The procedure whereby GOERING "legitimized" his acquisition of Einsatzstab material was as follows: In the summer of 1940, with the reported concurrence of the Louvre authorities and on BUNJES' recommendation, GOERING appointed M. Jacques BELTRAND, a French artist, as "official appraiser" for the French Government. Once GOERING, through von BEHR, LOHSE and Walter Andreas ^{HOPER} his chief buyer who inevitably accompanied him on the trips to Paris -- had decided what material he wished to acquire from the current Einsatzstab lot, BELTRAND would appraise the objects in question. The appraisal lists were held by the Einsatzstab, and were ultimately forwarded to GOERING's headquarters in Berlin for filing against future payment. It has been determined conclusively that:

(a) GOERING did not pay the Einsatzstab -- or any other organization or individual -- for the works of art acquired in this manner, and

(b) no method of payment was ever established.

(See Consolidated Interrogation Reports No. 2, "The GOERING Collection," and No. 3, "German Methods of Acquisition.")

(b) "Revision" of the Mission; the M-Action

On 25 March 1942, von BEHR was appointed Leiter der Dienststelle Westen des Ostministeriums (Director of the Western Branch of the Ministry for the Occupied Countries of the East). General dissatisfaction with von BEHR's conduct of the Paris art staff had existed from the beginning, and there was an open breach in his relations with SCHOLZ and the professional art historians. Von BEHR's high-handed methods and utter disregard for the intrinsic value of the confiscated material, coupled with his excessive vanity and selfish ambition, had produced a

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chaotic condition within the Einsatzstab.

On 18 December 1941, ROSENBERG recommended to HITLER the seizure of furnishings in "ownerless" Jewish residences in the Western Occupied Territories, for the use of Party officials in the bombed-out areas of the East (ATTACHMENT 5). HITLER accepted the recommendation and replied in a note of 31 December 1941, signed by LAMMERS (ATTACHMENT 6).

On 14 January 1942, ROSENBERG requested of HITLER's headquarters that the mission be placed under the jurisdiction of the Reichsminister for the Occupied Territories of the East, as he felt unable to cope with the problems attendant to such confiscation and transfer through extant Einsatzstab channels. Accordingly, on 25 March 1942, the Reichsminister ordered the establishment in Paris of Dienststelle West, with subsidiary branches throughout France, Belgium and the Netherlands, and with von BEHR in full control.

This newly inaugurated confiscation activity was known as the M-Action, and von BEHR in his new capacity was ordered to relinquish control of the Paris art staff of the Einsatzstab, inasmuch as the M-Action was to be entirely divorced from the Einsatzstab mission as of 1 May 1942. Von BEHR was stated to have considered that the M-Action would enable him to discover and manipulate personally a large number of valuable objects, which as "furniture" would not be subjected to the careful scrutiny and inventory which had been prescribed for valuable art collections seized by the Einsatzstab. All sources are agreed that von BEHR proposed the M-Action to ROSENBERG as a means of achieving a freer hand and greater prestige. In theory, von BEHR's activity as Director of the Einsatzstab art staff ceased with his appointment as Director of Dienststelle West. SCHOLZ was given full professional responsibility for the art staff, and Lieutenant Hermann von INGRAM was made its administrator and business manager. A Dr. BREITLAUER took over von BEHR's administrative duties with the Einsatzstab.

SCHOLZ and von INGRAM, assisted by SCHIEDLAUSKY, prepared a "Revision" report for ROSENBERG in which it was stressed that the activities of the art staff to date had been highly detrimental to the reputation of the Nazi Party, in view of the fact that the wholesale confiscation of French Jewish collections had been conducted in great disorder, and that if, as was to be expected, the ultimate disposition of the confiscated works were referred to an international commission after the war, German prestige would suffer accordingly. SCHOLZ and von INGRAM proposed that the future activity of the art staff of the Einsatzstab be confined to:

(a) the methodical conservation and cataloguing of the collections already in hand, and

(b) the rigid control of all material confiscated under the new M-Action, with power to withdraw and "freeze" any art objects from shipments of furnishings to the East, so as to avert any further misuse of valuable cultural material.

Von BEHR was, in fact, not deposed as head of the art staff until January 1943. It was stated that he had managed to prolong his activity with the art staff by asking GOERING, on the occasion of the latter's periodic visits to Paris, to legitimize his activity temporarily; and that this went on for some months. It was also stated that during this interim period of reorganization the art staff of the Einsatzstab continued to function as heretofore, and that GOERING remained unopposed in his efforts to exploit confiscated material. The most tangible evidence of the separation of the M-Action from the art staff of the Einsatzstab was that von BEHR took over for the Dienststelle West the quarters at 54 Avenue d'Jena which the Einsatzstab had occupied since it had moved from the Hotel Commodore in 1941. The Einsatzstab moved into new quarters at 12 Rue Dumont d'Urville. Von INGRAM was appointed in due course to the position of Oberstabseinsatzfuhrer, and headed Hauptabteilung III in Berlin. (On 6 July 1943, UFIKAL sent to the Einsatzstab units an administrative order delineating the authority of

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the Leiter (Director) of Hauptabteilung III (ATTACHMENT 7).)

SCHOLZ stated that whereas, following von BEHR's removal, the recommendations made in his and von INGRAM's report to ROSENBERG were followed literally, the activity of the art staff was nevertheless complicated by constant wrangling with the military authorities over jurisdictional questions. One of the primary functions of the staff in this period was to make inventories of art objects found in the various residences which had been requisitioned by the military command as German officers' billets. This proved to be an endless and highly complicated undertaking.

On 18 June 1942, ROSENBERG wrote GOERING to the effect that it would no longer be possible for the Einsatzstab to make available works of art for GOERING's personal selection. ROSENBERG emphasized that he was grateful both for the personal support which GOERING had given the undertaking, and for his material assistance in having supplied transport and personnel. He stated that the professional art historians employed by the Einsatzstab would remain at GOERING's disposal for all questions of consultation and advice, and that it would be entirely in order for GOERING to retain LOHSE and his assistants for "special duties" (ATTACHMENT 8).

In spite of ROSENBERG's letter, von BEHR continued to provide GOERING with confiscated works of art, and the terms of the letter did not take effect until von BEHR's final removal six months later. On 21 April 1943, BORMANN wrote ROSENBERG to inform him of HITLER's order that Prof. VOSS, Dr. Friedrich WOLFFHARDT and Dr. von HÜMMEL were henceforth to be regarded as the official experts for the Fuehrer's collections, and were empowered to make decisions relative to the disposition of material confiscated by the E.R.R.

In general, the work of the Einsatzstab assumed a more passive character following von BEHR's departure. Several thousand M-Aktion

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items were held, inventoried and catalogued; in addition, the preparation of objects seized prior to the "revision" for transport to Germany, and the major task of compiling a comprehensive inventory of such complex and hastily seized collections as those of the ROTHSCHILDS, David WEILL and LEVY-BENZION, occupied the staff until the fall of Paris became imminent.

LOHSE stated that in April or May 1944, following involved legalistic discussions with the Devisenschutz Kommando (Foreign Currency Control), the NEUMANN Collection (ex-Vienna) of Dutch paintings of the 17th century was confiscated in Paris by the E.R.R.

Early in August 1944, when the German armies were being routed in France, the Paris defense command ordered the Einsatzstab to make its male employees available on forty-eight hours' notice for defense of the city. At the time, most of the able-bodied male members of the staff had already been called to front-line military service. Headquarters of the Einsatzstab were abandoned well before the American entry into the city, the staff having effected a somewhat disorderly and hysterical evacuation of the premises.

(c) Internal and External Conflict

The efficiency of the Einsatzstab undertaking was jeopardized consistently through lack of authoritative direction and by internal friction. Most important, the GOERING monopoly undermined morale, in that the staff was precluded from carrying out its basic (HITLER) directive. ROSENBERG's political weakness in the Party hierarchy, moreover, made itself felt even in the lower echelons of his organization. SCHOLZ stated, for instance, that ROSENBERG, though Minister for the Occupied Territories of the East, as well as Reichsleiter, was unable to obtain an audience with HITLER for a period of nine months; and that this fact was common gossip among his subordinates. Both LOHSE and SCHOLZ have referred repeatedly to the feuds which existed

between ROSENBERG and GOEBBELS, ROSENBERG and BOFMANN, and BOFMANN and GOERING, the repercussions of which were felt strongly in the conduct of Einsatzstab activities.

Von BEHR, characterized by SCHOLZ, LOHSE and others as an unscrupulous egomaniac, antagonized the professional art historians serving under him, both through his gangster-like methods and his highly patronizing attitude. He lived in great luxury in Paris and entertained lavishly, seeking as his guests the highest-ranking military and political figures. Wholly ignorant in art matters, he refused to be guided by the opinions of the specialists on his staff. He was thus constantly at odds with SCHOLZ, who was theoretically responsible for the professional conduct and the well-being of the Einsatzstab art historians. Moreover, SCHOLZ (according to LOHSE) wished to terminate the entire undertaking at the earliest possible moment, whereas von BEHR, for selfish reasons, did everything possible to prolong the life of the Paris Dienststelle.

LOHSE provoked the resentment and jealousy of his fellow-workers through the enjoyment of special privileges in the execution of his mission for GOERING. He is known to have clashed with his colleagues on several occasions. Shortly after von INGRAM took over the administration of the art staff, he (von INGRAM) dismissed Fräulein Dr. EGGEMANN and a secretary because these women were disliked by his wife, who was also an art historian attached to the Einsatzstab. LOHSE interceded with von INGRAM, and called upon SCHOLZ to have von INGRAM's order rescinded. Once reinstated, Fräulein EGGEMANN claimed that she had been offered a part-time position with the German Embassy in Paris, and could therefore not work full time for the Einsatzstab. LOHSE told her that she would be obliged to give full time or resign. Fräulein EGGEMANN remained, but because of this rebuff sided against LOHSE in all future discussions and brought about a rift between LOHSE and Dr. BORCHERS, with whom he shared responsibility for professional

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guidance of the Arbeitsgruppe Louvre. In January 1944, SCHOLZ was obliged to dismiss LOHSE from any further activity with the Einsatzstab, although he retained his special portfolio for GOERING.

It has been learned further that von BEHR, SCHOLZ, SCHIEDLAUSKY, and von INGRAM were all involved in affairs with staff secretaries of the Einsatzstab, the circumstances of which contributed more than any other factor to the lowering of staff morale.

The felonious activity of the Einsatzstab was deplored by many German officials, who contested its legitimacy and attempted to obstruct its operations. Count METTERNICH, head of the Kunstschutz, the German military organization for the protection of works of art, condemned von BEHR publicly whenever possible, and the military organization as a whole was antipathetic to what it considered a disgraceful political action. ROSENBERG, aware of the low repute in which his organization was held by the German military, encouraged von BEHR to entertain extensively, in the hope that the prestige of the Einsatzstab would gain accordingly.

It is of parenthetical interest that HIMMLER, following HITLER's restatement of policy (in March 1942) whereby the E.R.R. was to have the sole right of confiscation of archives, libraries and cultural material, wrote to ROSENBERG to determine the rights of the Sicherheitsdienst and the Sicherheitspolizei in the confiscation and exploitation of documentary material bearing on enemies of the Reich. ROSENBERG thereupon agreed to the transmittal to HIMMLER's organizations of all police documents, and sought to assure HIMMLER that the Einsatzstab was in no sense attempting to usurp the authority of the Sicherheitsdienst and the Sicherheitspolizei. For a considerable period, the confiscatory prerogatives of the Einsatzstab were jeopardized by the firm opposition of HIMMLER and LAMMERS, whose influence in Army circles was sufficiently strong to minimize the cooperation extended the Einsatzstab by military units.

III. CONFISCATION IN PRACTICE AND IN THEORY

(a) Methods Employed by the Einsatzstab

The manner in which collections of works of art were obtained by the Einsatzstab in its early stages of activity is described by all informants as chaotic. As the initial confiscations were effected by the German military command in France and the German Embassy, the Einsatzstab became operational at a moment when these collective seizures were already widespread. SCHOLZ stated that EBERT, UTIKAL and von BEHR never communicated with Berlin to receive instructions for the disposal of a given collection which had been located. Instead, it was stated that the Einsatzstab employed a number of irresponsible men who would simply collect a truckload of objects and carry them off to the Jeu de Paume. SCHIEDLAUSKY and the other art historians would be working in the Jeu de Paume on inventories, when some stranger would come in with a carload of works of art and simply say, "These are from ROTESCHILD," or "These are from the Avenue du Bois," leave them, and disappear. More often than not, SCHIEDLAUSKY would never again see the same man. When, at a later date, a conscientious attempt would be made to reconstruct the process of seizure and to inventory all objects which had been brought in in a particular lot, it would already have become impossible to ascertain the source of a large quantity of material, which remained classified "Unknown."

SCHOLZ, LOHSE and SCHIEDLAUSKY all stated that the art historians protested the irregularity of this procedure, and informed von BEHR that they refused to allow the collections to be sent to Germany until basic inventories had been prepared. On such occasions, however, von BEHR, showing no regard for orderly method, would simply call in his secretary, Fraulein PUETZ, and order the miscellaneous loot to be sent to the chief German depot at Neuschwanstein/Füssen, the cases to bear the stamp "Unknown."

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The early seizures were directed by two non-professional "technical assistants" to von BEHR, named BRAUMUELLER and BUSSE. These men worked without inventories and, following leads which they received from the collaborationist French police, effected wholesale confiscations and turned over the accumulated material to the Einsatzstab. SCHOLZ states that members of the French police force accompanied BRAUMUELLER and BUSSE on their expeditions to facilitate the confiscations. Information was also received from the Sicherheitsdienst.

According to SCHOLZ and SCHIEDLAUSKY, the art historians were further handicapped in their efforts to prepare comprehensive inventories through not having at their disposition an art reference library. The seizure of all books was controlled by a different unit of the Einsatzstab, which was obliged to "freeze" such material pending receipt of instructions from the Berlin Office for World-political Education and Indoctrination. Thus, the art historians, in the earlier phases of confiscation, had virtually no reference material with which to work.

SCHIEDLAUSKY, in a report prepared at von INGRAM's request at the time of the "revision" of the Einsatzstab, dated 22 August 1942, alluded to the many difficulties which confronted him in his efforts to prepare comprehensive inventories. First, he complained that the lack of qualified personnel was such as to preclude the possibility of making inventories of material as it arrived. He stated that, from November 1940 through February 1941, Drs. WIRTH and ESSER were available to him only on a half-time basis, and that Dr. JERCHEL had been available only for one month; that Drs. DANNEHL, EVERE and STRENGER, all of whom had been temporarily assigned to the Einsatzstab as photographers, had to be called upon to participate in the work of cataloguing objects; and that all of the men in question were in fact only "lent" to the Einsatzstab, as their normal duties were with the Kunstschutz; that Drs. KUNTZE and LOESE had not been made available

until February 1941 and that, of these two, LOHSE, after preparing an inventory of the WASSERMANN Collection, was given responsibility as a special representative of GOERING, which meant that he could no longer be counted upon to do research under SCHIEDLAUSKY's direction; that, therefore, only KUNTZE and he had been in a position to devote full time to the orderly recording of Einsatzstab material, and that once the shipments to Germany had begun, in April 1941, only one of them could remain in Paris. He deplored the fact that there were not sufficient trained art historians available to permit a specialist to accompany the special groups effecting seizures, so as to be able to decide on the spot what objects were of sufficient value to be taken. Finally, he complains that the preparation of exhibitions for GOERING jeopardized seriously the work of the trained staff, in that it was very time-consuming and involved the services of personnel who might otherwise have been preparing inventories, at times when they were most urgently needed.

SCHIEDLAUSKY stated that the greater part of the material from the ROTHSCHILD, KANN, WEIL-PICARD and WILDENSTEIN Collections was confiscated by mid-November 1940, and SCHOLZ stated categorically that the great majority of the works of art seized during the course of the entire Einsatzstab action were already in hand when he arrived in Paris early in 1941. The flow of confiscated material, toward the end of 1940 and in the beginning of 1941, was characterized as so swift that the art historians, in any event, could not have kept up with the incoming collections. Later, following the change in administration, greater selectivity was shown and examination of potential seizable material was undertaken by one of the art historians prior to confiscation. LOHSE stated, however, that with the exception of the Max WASSERMANN Collection and portions of the David WEILL Collection, no group of important objects was confiscated after the early months. The monthly reports of E.R.R. acquisitions generally listed no more than five or six objects obtained, and these of low quality. There.

was a certain resurgence of activity when the M-Action was initiated in 1942, but this was described by LOHSE as irregular and circumstantial.

(b) Official French Protests and German Justification

The Einsatzstab confiscations not only were conducted under the authority of the HITLER order of 18 November 1940, but were cloaked by the fictitious pretext of adherence to international law. On 16 May 1942, GOERING asked Dr. BUNJES to prepare a paper setting forth in detail the facts attendant to the Einsatzstab confiscations, in the light of numerous French protests which had been lodged with the German authorities. This paper, entitled "French Protests against the Safeguarding of Ownerless Jewish Art Properties in Occupied France," describes German measures taken, presents a detailed analysis of the French protests, and offers recommendations for refutation of the French argument. In essence, the BUNJES paper stresses the ingratitude of the French state and the French people for the altruistic efforts of the Einsatzstab, without which the destruction and loss of invaluable cultural material would have been inevitable. The paper is a pinnacle in the literature of political treachery. Briefly stated, BUNJES offers the following transparent legal justification for the German action: The Hague Convention of 1907, signed by Germany and France, and observed in the armistice terms of May 1940 calls in Article 46 for the inviolability, among other things, of private property (ATTACHMENT 9A). BUNJES states, however, that the Compiègne armistice of 1940 was a pact made by Germany with the French state and the French people, but not with Jews and Freemasons, and that the Reich, accordingly, was not bound to respect the rights of Jewish property owners; further, that the Jews, in company with Communists, had made innumerable attempts since the signing of the armistice on the lives and persons of Wehrmacht personnel and German civilians, so that even sterner measures had to be taken to suppress Jewish lawlessness.

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BUNJES contends that the basis for the French protests, and petitions for the return of ownerless Jewish property, is the desire on the part of the French government to deceive Germany and further the prosecution of subversive activity against the Reich. BUNJES states that the French request for access by French government officials to those places in France where German personnel are taking inventory of confiscated material should be disallowed, since, if it were granted, the door would be wide open for French espionage. The French protests, according to BUNJES, are motivated by the desire to conduct eventual anti-German cultural propaganda in France; to formulate resistance to the German claims for the return to the Reich of cultural material destroyed or stolen by French soldiers in Germany; and to discount the nobility and altruism of the German measures for the protection of French cultural material.

The paper concludes with BUNJES' personal recommendation that no answer whatever be made to the French government until such time as HITLER personally determines the disposition of the accumulated confiscated material. (The BUNJES paper is reproduced in its entirety (and in translation) in ATTACHMENT 9.)

Prior to the preparation of the BUNJES paper, UTIKAL, on 3 November 1941, had prepared an internal memorandum by way of reply to the protest over confiscation of Jewish-owned art properties, lodged with the German authorities on 25 July 1941 by the French General Commission for Jewish questions. UTIKAL dismisses all legal considerations in his paper which is, in essence, a violent anti-Semitic harangue, couched in terroristic language.

SCHOLZ stated that a special commission had been formed in Germany, early in the war, to make a comprehensive list of all works of art and cultural items taken from Germany by the French during and after World War I. This list, according to SCHOLZ, was the basic point of departure for the confiscation of French cultural and art

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properties, it being held that such confiscation was aimed at the forced reparation of German losses sustained at the hands of the French.

(c) Analysis of Confiscation

The seizures of the Einsatzstab in France are believed to have totaled 21,903 objects, from 203 collections. Examination of the Einsatzstab files further disclosed a detailed inventory of 5,009 items from the several ROTHSCHILD collections; 2,687 from the David WEILL Collection; 1,202 from Alphonse KANN; 989 from Levy de BENZION; and 302 from Georges WILDENSTEIN. According to SCHIEDLAUSKY, the total of 558 inventoried items from SELIGMANN and 123 from WEIL-PICARD represents but a fraction of the material confiscated from these collections. A statement of art objects counted and inventoried, prepared by SCHOLZ in July 1944, partially confirms the above figures and furnishes the following supplementary totals:

1. Paintings, water colors, drawings, pastels engravings, miniatures, etc.	10,890
2. Sculpture (bronzes, marbles, wood, terracottas, ivories, reliefs, etc.)	583
3. Furniture	2,477
4. Textiles (tapestries, carpets, embroidery, etc.)	583
5. Objets d'art (including porcelains, glass, jewelry, coins, rare gems, etc.)	3,825
6. Asiatic art (including sculpture, porcelains, paintings, screens, etc.)	1,286
7. Objects of classical antiquity (Greek, Roman, Egyptian, Assyrian, sculpture, vases, jewelry, etc.)	259

(The list of confiscated collections is reproduced in its entirety, with accompanying code designations, as ATTACHMENT 10.)

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IV. DISPOSITION OF CONFISCATED MATERIAL

(a) Objects Brought to Germany - General

In conformity with the HITLER order of 18 November 1940, the greater part of the material confiscated by the Einsatzstab was sent to Germany for safekeeping and for HITLER's ultimate disposition. The SCHOLZ report of July 1944 records 29 shipments into the Reich during the period April 1941 to July 1944. The shipments comprised 138 freight carloads, containing 4,174 cases of works of art destined for 6 separate protected deposits. These deposits were;

1. Schloss Neuschwanstein (Kreis Füssen)
2. Schloss Chiemsee (Herreninsel, Kreis Traunstein)
3. Cloister Buxheim (Kreis Memmingen)
4. Schloss Kogl (St. Georgen/
Kreis Vöcklabruck)
5. Schloss Seisenegg (Kreis Amstetten)
6. Schloss Nickolsburg (Kreis Nickolsburg)

The first shipment of Einsatzstab material from France to Germany took place in April 1941. Shipments continued to the above-mentioned deposits through February 1944, at which time the Reichschancellery, because of the increasing danger from air raids, ordered the major deposits evacuated and their contents brought to Alt Aussee, Austria, for storage in the Steinberg salt mine.

1. Difficulty of Transportation and Storage

SCHIEDLAUSKY stated that the shipments from France were complicated by the lack of available adequate rolling stock. For the first and most important shipment, the Einsatzstab was obliged to requisition special baggage cars from every corner of the Reich. These were cars normally attached to deluxe passenger trains, and could be heated. Thirty such cars were obtained, and the shipment, comprising material from the ROTHSCHILD, SELIGMANN, WILDENSTEIN, David WEILL and WEILL-PICARD Collections, for transfer from Paris to Neuschwanstein/Füssen,

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was accorded a special military escort of Luftwaffe personnel. The special train proceeded via Belfort, Stuttgart and Augsburg, and was approximately three days in transit from Paris to Füssen. SCHIEDLAUSKY and KUNTZE rode the train and were in charge.

The second major shipment occurred in October 1941, and comprised 23 carloads of objects from the lesser collections. According to SCHIEDLAUSKY, none of the outstanding confiscated material was included in this shipment. The train was routed from Paris to Füssen; it was intended that the contents of eleven cars should be deposited at Chiemsee, but an early snowfall precluded the further transfer and the entire trainload was removed at Füssen. A garage in Füssen was rented for the purpose of storing the Chiemsee material, as it was impossible to bring trucks up the steep road to Neuschwanstein. The material was transferred to Chiemsee during the Spring of 1942.

According to SCHIEDLAUSKY, these two shipments constituted the only major transfers to Neuschwanstein. In 1942 the BACRI and KRÄMER Collections were transferred to Kogl, and during the same year Nickolsburg and Buxheim came into use, with material being routed directly there from Paris. Early in February 1944, SCHOLZ received an urgent summons to Munich for a conference with Dr. von HÜMMEL, confidential assistant to Reichsleiter BORMANN, and was informed that HITLER had instructed BORMANN to make every effort to move the more important part of the Einsatzstab material to Alt Aussee at the earliest possible moment. The order was transmitted formally by BORMANN to ROSENBERG from HITLER's headquarters on 6 February 1944.

SCHOLZ and SCHIEDLAUSKY stated that because of the serious lack of packing materials, most of the objects at Füssen and the other deposits had been unpacked and the packing materials returned to Paris and other points for repeated use. The events of February 1944 necessitated complete repacking of the objects and their transfer by road convoy to Alt Aussee. Thirteen convoys were dispatched from the several deposits,

beginning in February 1944 and continuing through March 1945. According to SCHIEDLAUSKY, three convoys came from Nickolsburg, three from Chjensee, and the remainder from Neuschwanstein.

(b) Objects Acquired by GOERING

Approximately 700 objects from the Einsatzstab were selected for the GOERING collection. Shipments of this material from Paris to Berlin took place on 8 February 1941, 15 March 1941, 3 May 1941, 15 August 1941, 2 December 1941, 14 March 1942, 15 May 1942, and 24 November 1942.

The standard procedure for the selection of this material was that GOERING would give eleventh hour notice of his intention to visit Paris and would then go to the Jeu de Paume personally to make his selection from material placed on exhibition there by the Einsatzstab staff. According to SCHOLZ, LOHSE and SCHIEDLAUSKY, he was accompanied on all but one or two occasions by HOFER, to whom he deferred invariably in the matter of choice. In most instances, the material selected was packed in the Jeu de Paume and taken at once to the GOERING special train, as it was stated that the Reichsmarschall wished whenever possible to have his acquisitions accompany him back to Germany. (See Consolidated Interrogation Report No. 2, "The GOERING Collection.")

(c) Objects Acquired for HITLER

(For further details see Consolidated Interrogation Report No. 4, "LINZ: HITLER's Museum and Library.")

Inasmuch as all works of art confiscated by the Einsatzstab were theoretically at the disposition of HITLER, relatively few objects were specially earmarked for him or for the Fuhrermuseum, Linz. Examination of the Einsatzstab files revealed that 53 objects had been set aside for HITLER and Linz. With the exception of one or two objects, this material came entirely from the ROTHSCHILD and SELIGMANN Collections, confiscated at the very outset. The selection was made at the Jeu de

Paums on 5 February 1941. Most of the objects were packed in their original ROTHSCHILD cases, and the entire selection was put aboard GOERING's special train and brought to Munich. (Two large Bouchers and four tapestries from the ROTHSCHILD Collection could not be accommodated on the train, and were subsequently sent to Füssen.)

The material was placed in the Fuehrerbau at Munich for safekeeping, and was transferred to Alt Aussee in 1944. (A list of the selected works is appended as ATTACHMENT 11.)

SCHIEDLAUSKY and LOHSE stated that GOERING undertook the selection for HITLER personally in the Jeu de Paume. This is borne out by a letter dated 19 July 1941 from SCHOLZ to POSSE, in which SCHOLZ replies to questions raised in a letter from POSSE with respect to the material selected for HITLER. POSSE had made a tentative selection of objects from photographs submitted to HITLER during the first stages of the confiscation proceedings, but GOERING subsequently conferred with HITLER and was authorized to make the selection on the occasion of his visit to Paris in February 1941 (see ATTACHMENTS 12 and 13).

It is believed that no further definite selection of Einsatzstab material for HITLER or Linz was made. All sources agreed that POSSE never visited the Jeu de Paume to select pictures, nor did VOSS, his successor. According to SCHIEDLAUSKY, VOSS visited Neuschwanstein on one occasion in the Fall of 1943, accompanied by von HUMMEL and other dignitaries. Although his personal authority to select Einsatzstab material for Linz had been established by a BORLMANN order of 21 April 1943, his visit was an unofficial one.

Periodically, as significant new material was acquired by the Einsatzstab, leather-bound volumes of photographs were prepared by the staff and transmitted to the Reichschancellery. SCHOLZ and SCHIEDLAUSKY stated that these volumes were prepared rather for the purpose of acquainting HITLER's headquarters with the work of the Einsatzstab, and of dramatizing the scope of the undertaking, than of

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illustrating what specific objects had become available for potential acquisition by HITLER or the Fuehrermuseum, LINZ. It was stated that nearly one hundred such volumes were put together in the course of the operation. (See Consolidated Interrogation Report No. 4, "LINZ: HITLER's Museum and Library.")

LOHSE stated that no German museum directors had access to the material confiscated by the E.R.R. and that, with the exception of the objects selected by GOERING and those disposed of through exchange, the accumulation remained intact for HITLER (Note: This statement has been confirmed from other sources).

(d) Exchanges

1. Summary

From February 1941 through November 1943, the Einsatzstab conducted 28 formal exchanges of confiscated paintings with 6 individuals. In most cases, the works exchanged by the Einsatzstab were French paintings of the late 19th and the 20th century, confiscated chiefly from the ROSENBERG-BERNSTEIN Collection. 18 of the 28 exchanges were arranged with the German dealer, Gustav ROCHLITZ. Two exchanges were arranged with Adolf WUESTER, two with the dealer Max STOECKLIN, two with von BEHR's confidence man, Arthur PFANNSTIEL, and single exchanges with the Galerie ALMAS-DIETRICH, Munich, the Frankfurt dealer, BOEDECKER, the Amsterdam dealer, Jan DIK Jr., and a Hungarian dealer, Dr. Alexander von FREY. Eighteen of the exchanges were conducted in behalf of GOERING; six or seven for HITLER and the Reichschancellery; one, possibly two, for RIBBENTROP, and one for BORMANN. Von BEHR is believed to have arranged a single exchange in his own behalf, and GOERING received the entire art library of the Jewish dealer, Allen LOEBL, in "token" exchange for one E.R.R.-confiscated painting by Utrillo. This exchange was implemented by LOHSE and HOFER and was not conducted through normal Einsatzstab channels. The contract, dated

23 November 1942, was signed by HOFER. The Utrillo was from the BERNHEIM Collection.

ii. Policy and Method

The exchanges were inspired chiefly by an organizational edict against the transportation to Germany of confiscated French Impressionist and 20th century paintings, which were regarded formally and in the aggregate as Entartende Kunst (Degenerate Art). Rather than allow this abundance of highly saleable material to lie fallow, however, the Einsatzstab was prepared to sacrifice certain ideological considerations to the interests of commercial exploitation. It has not been possible to ascertain finally who conceived the idea for the exchanges. HOFER attributes it to von BEHR and LOHSE jointly, with the observation that they initiated the exchanges as a means of "enriching" the GOERING collection. LOHSE, insisting that von BEHR was responsible, stated with SCHOLZ that von BEHR had even gone so far as to propose to UTIKAL and to GRITZBACH, GOERING's civilian Chief of Staff, that Impressionist and contemporary paintings confiscated by the Einsatzstab be smuggled into Portugal and used as barter for uncut diamonds. This idea was too extreme, for obvious reasons, to find favor with von BEHR's superiors; but the exchanges of such material for old masters and German 19th century paintings in the trade were sufficiently flagrant.

ROCHLITZ stated that he was forced by LOHSE to propose the series of exchanges in which he was involved, and was threatened with "the consequences" should he fail to comply with GOERING's wishes (see Detailed Interrogation Report No. 4 - Subject: Gustav ROCHLITZ). GOERING was stated by LOHSE to have preferred acquisition by exchange rather than purchase whenever possible.

SCHOLZ and LOHSE denied categorically that ROCHLITZ had been forced in any way to participate in the exchanges, and were agreed that he had seen in these transactions a means of (a) making large profits,

(b) gaining a prominent position in German art circles, and (c) winning personal favors from GOERING. There is abundant evidence to support their contention. In almost every exchange, the quid pro quo was balanced heavily in ROCHLITZ' favor. For example, he acquired celebrated masterpieces by Cezanne, Corot and Degas, together with eight pictures by Renoir, Sisley, Picasso, Matisse and Braque, in the first exchange (3 March 1941), in return for a highly questionable Titian portrait and a pedestrian work by Jan Weenix. A comparable disproportion persisted through out most of the exchanges. A letter from UTIKAL to Reichsleiter ROSENBERG of 18 February 1941 (ATTACHMENT 14) stresses GOERING's desire to have such confiscated material as is "unworthy" to come to Germany used in this manner, and invites ROSENBERG's attention to the initial proposals for exchange. It has been stated by both SCHOLZ and LOHSE that the series of exchanges could not have been initiated without ROSENBERG's direct approval. A letter from UTIKAL to SCHOLZ of the same date implicates SCHIEDLAUSKY, LOHSE and KUNTZE in its assertion that they are in professional agreement as to the validity of the undertaking (ATTACHMENT 15). UTIKAL further states that, in his estimation, the chance presented is a unique one, and that the Titian exchange would constitute an act favorable to the best interests of the German Reich.

In all exchanges undertaken for GOERING, BELTRAND was called in to make an appraisal of the objects in question. This procedure was "consistent" with GOERING's method of acquisition from the E.R.R., as the appraisals were to form the basis of ultimate payment by GOERING. Characteristic exchange contract and appraisal forms are appended (ATTACHMENTS 16 and 17).

The exchanges conducted on behalf of RIBBENTROP, BORMANN and the Reichschancellery are further evidence of the inclination of high Party officials to profit personally from the Einsatzstab venture. Those individuals who contracted to exchange objects with the E.R.R. were pledged to maintain complete secrecy over all details of the transactions.

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V. DETAILS OF EXCHANGES

(Note: Information gained with respect to the sources and disposition of objects involved, appraisal values, circumstances of the various exchanges, etc., varies in relation to the amount of documentation available and to the details obtained from participants.)

1. 3 March 1941, with ROHLITZ, in Paris (for GERING).

E.R.R. gave:

1. Braque Still Life with Grapes and Peaches
Oil, 45 x 94 cm.
Signed: Braque 27
(from the KANN Coll.)
2. Cézanne Douleur
Oil, 168 x 126 cm.
(from the KANN Coll.)
3. Corot Mother and Child in Woods
Oil, 133 x 97 cm.
Signed: Corot
(from the ROSENBERG-BERNSTEIN Coll.)
4. Degas Madame Camus at the Piano
Oil, 140 x 95 cm.
Signed: Degas
(from the KANN Coll.)
5. Matisse Woman at a Table
Oil, 80 x 100 cm.
Signed: Henri Matisse 40
(from the ROSENBERG-BERNSTEIN Coll.)
6. Matisse Still Life, Flowers and Pineapples
Oil, 80 x 100 cm.
Signed: Henri Matisse 40
(from the ROSENBERG-BERNSTEIN Coll.)
7. Matisse Sleeping Woman at a Table
Oil, 80 x 100 cm.
Signed: 40 Henri Matisse
(from the ROSENBERG-BERNSTEIN Coll.)
8. Picasso Women at the Races
Oil, 47 x 62 cm.
Signed: Picasso
(from the LINDENBAUM Coll.)
9. Picasso Mother and Child
Oil, 133 x 197 cm.
Signed: Picasso Biarritz 1918
(from the ROSENBERG-BERNSTEIN Coll.)
10. Renoir Reclining Woman in Summer Dress
Oil, 29 x 46 cm.
Signed: Renoir

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11. Sisley Spring Landscape
oil, 54 x 74 cm.
Signed: Sisley 89
(from the Georges BERNHEIM Coll.)

E.R.R. received:

1. North Italian, Portrait of a Bearded Man
16 c. (Titian?)
2. Jan Weenix Hunting Still Life

LOHSE had seen the Titian (?) and the Weenix at ROCHLITZ' shop, and had sent photographs to Berlin for GOERING's approval. SCHOLZ, LOHSE, SCHIEDLAUSKY and KUNTZE assembled a group of confiscated French pictures and asked ROCHLITZ to choose those which he wanted. ROCHLITZ picked the 11 paintings in question, and GOERING, visiting the Jeu de Paume together with HOFER and ANGERER, approved the ROCHLITZ selection. As in all subsequent exchanges conducted for GOERING, BELTRAND was summoned as soon as GOERING had approved the transaction to appraise the objects involved. While von BEHR had no actual part in the arrangement of the details of the exchange, he signed the contract as senior officer of the Einsatzstab.

The dealers BIRTSCHANSKY and WENDLAND figured in this exchange through joint ownership with ROCHLITZ of the Titian(?) and the Weenix. WENDLAND bought out BIRTSCHANSKY's interest, and received through ROCHLITZ 6 of the 11 paintings exchanged (for further details, see Detailed Interrogation Report No. 4, Subject: Gustav ROCHLITZ).

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- # 2. 11 March 1941, with ROCHLITZ, in Paris (for GOERING).

<u>E.R.R. gave:</u>		<u>Appraised at:</u>
1. Renoir	<u>Reclining Nude</u>	Frs. 200,000
2. Matisse	<u>Oriental Women</u> Signed: Henri Matisse (from the ROSENBERG-BERNSTEIN Coll.?)	" 80,000

E.R.R. received:

1. German 16 c Samson and Delilah
Oil on panel.
Signed: H.B.
2. Franz Male Portrait
 Krueger Signed: Franz Krueger 1850
3. Flemish Pomona with Cherubs
 (Janssens)

On receiving the photographs in Berlin, GOERING had wished to acquire the Krueger, but decided, upon seeing the picture in Paris, not to take it. The Krueger was therefore put aside, and later figured in material turned over by the Einsatzstab to the Reichschancellery.

The painting by Janssens was disputed, according to LOHSE, by

HOFER, who said that he considered it to be Italian. HOFER was not enthusiastic about the picture, but GOERING liked it and overruled him. LOHSE stated that the Matisse was a ROSENBERG-BERNSTEIN picture. ROCHLITZ owned all three pictures outright, and stated that he had purchased the Samson and Delilah from SELIGMANN in 1937. He sold the Matisse to the Paris art dealer KLEIN for approximately 50,000 francs. (For further details, see Detailed Interrogation Report No. 4, Subject: Gustav ROCHLITZ.)

According to a LOHSE memorandum of 10 December 1942, the Matisse was appraised at 80,000 francs, and the Krueger and Janssens were given in exchange, the Samson and Delilah having been exchanged for the Renoir.

SCHOLZ participated with LOHSE in this exchange. The contract was signed by von BEHR.

3. 17 March 1941, with ROCHLITZ, in Paris (for GOERING).

<u>E.R.R. gave:</u>		<u>Appraised at:</u>
1. Picasso	<u>Portrait of a Woman</u> Oil	Frs. 35,000
2. Picasso	<u>Abstraction</u> Oil	" 15,000
3. Picasso	<u>Abstraction</u> Oil	" 10,000
4. Manet	<u>Still Life; Roses</u> Oil	" 50,000
5. Sisley	<u>River Scene</u> Oil	" 35,000
6. Boudin	<u>Seascape</u> Oil	" 50,000
7. Pissarro	<u>Tuileries Gardens</u> Oil	" 35,000

E.R.R. received:

1. Raffaellino	<u>Madonna and Child</u> del Garbo	" 80,000
2. F. Wouters	<u>The Bath</u>	" 150,000

The appraisals are drawn from BELTRAND lists found in the Einsatzstab files. No further details of this exchange are available. ROCHLITZ sold the two Picasso abstractions to the Paris dealer, ROSNER, and retains the remaining pictures (see Detailed Interrogation Report No. 4, Subject: Gustav ROCHLITZ). Von BEHR signed the contract.

4. 17 March 1941, with PFANNSTIEL, in Paris (for GOERING?).

E.R.R. gave:

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Appraised at:

1. Sisley	<u>Winter Landscape</u> Oil, 39 x 56 cm. Signed: Sisley	Fr. 35,000
2. Laurencin	<u>Girl with a Guitar</u> Oil (oval), 61 x 48 cm.	" 1,500

E.R.R. received:

1. Cornelis Bega	<u>Farmers Gambling</u> Oil Signed: C. Bega
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LOHSE stated that this exchange was conducted by von BEHR personally. The contract was signed by von BEHR.

5 March/April 1941, with PFANNSTIEL, in Paris (for von BEHR?).

E.R.R. gave:

1. Degas	<u>Portrait of a Woman</u> Pastel	" 100,000
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E.R.R. received:

1. French 15 c.	<u>Male Portrait</u> Oil on wood	" 55,000
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No formal exchange contract was drawn up. The exchange is believed to have been conducted informally by KUNTZE and von BEHR with PFANNSTIEL. LOHSE stated that he had seen the picture offered by PFANNSTIEL, and had opposed its acceptance. He stated further that the picture was shown to GOERING and HOFER, against his wishes, and that they did not want to acquire it. Von BEHR carried through the exchange on his own initiative, because of personal commitments already made to PFANNSTIEL, according to LOHSE.

6 25 March 1941, with ROCHLITZ, in Paris (for the Reichschancellery?).

E.R.R. gave:

1. Gauguin	<u>Landscape</u> Oil Signed: Gauguin	" 50,000
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E.R.R. received:

1. Barend Graat	<u>Aristocratic Family Group</u> Oil Signed: B.G. f
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Neither LOHSE nor SCHOLZ was able to remember details of this

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exchange. LOHSE believed that it was undertaken for the Reichschancellery, and unquestionably not for GOERING. ROCHLITZ had owned the Barend Graat for some time. He subsequently sold the Gauguin to ROSNER, a Paris dealer, for 40,000 francs. (SEE Detailed Interrogation Report No. 4.)

7 7 April 1941, with ROCHLITZ, in Paris (for GOERING).

<u>E.R.R. gave:</u>		<u>Appraised at:</u>
1. Cézanne	<u>Bathers</u> Oil study	Frs. 100,000
2. Renoir	<u>Head of a Girl</u> Oil, 14 x 10 cm.	" 50,000

E.R.R. received:

1. Von Os Flower Still Life
(2 companion pieces)

The two Van Os pictures had been offered to SCHOLZ by ROCHLITZ for the Halle Museum. The pictures were brought to the Jeu de Paume and reserved for ultimate purchase by SCHOLZ, who had no foreign currency available at the time. Through a mistake they were placed on exhibition with other pictures selected for acquisition by GOERING, who saw them and wished to acquire them by exchange. The exchange was arranged promptly in GOERING's behalf. ROCHLITZ stated that he had owned the two Van Os paintings for some time before the war. The Cézanne and the Renoir are still in his possession. The contract was signed by von BEHR.

HOFER, who participated in the exchange, recalls that the Van Os paintings were sent subsequently to Alois MIEDL in Amsterdam, in a group of Dutch pictures which GOERING was then exchanging for a Vermeer. (See Consolidated Interrogation Report No. 2, "The GOERING Collection.") LOHSE believed it possible that MIEDL later sold the 2 paintings to Dr. GOEPEL (for the Fuehrermuseum, Linz), as GOEPEL had written him to say that certain pictures which had been found originally by LOHSE in Paris had now been purchased for Linz in Amsterdam.

8 5 May 1941, with ROCHLITZ, in Paris (for GOERING).

<u>E.R.R. gave:</u>		<u>Appraised at:</u>
1. Matisse	<u>Landscape</u> Oil	Frs. 100,000
2. Matisse	<u>Interior</u> Oil	" 80,000
3. Matisse	<u>Figures at a Table</u> Oil	" 80,000
4. Monet	<u>Street Scene with Banners</u> ("le 14 juillet")	" 60,000

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E.R.R. received:

1. School of Diana
Fontainebleau

LOESE proposed the Diana to GOERING. ROCHLITZ stated that he had owned the picture since 1934. He sold the three Matisse paintings to ROEGER. (See Detailed Interrogation Report No. 4.) The contract was signed by von BEHR.

9 5 May 1941, with ROCHLITZ, in Paris (for GOERING).

<u>E.R.R. gave:</u>		<u>Appraised at:</u>
1. Renoir	<u>Riviera Landscape (Cagnes)</u> Oil, 46 x 55 cm.	Frs. 120,000
2. Renoir	<u>Head of a Child</u> Oil on paper, 11 x 9 cm.	" 50,000
3. Matisse	<u>View Through a Window</u> Oil, 38 x 46 cm.	" 50,000

E.R.R. received:

1. School of Reclining Venus with Cherub
Fontainebleau Oil on wood

Undertaken simultaneously with # 8. ROCHLITZ retains both Renoirs and possibly the Matisse. (See Detailed Interrogation Report No. 4.) The contract was signed by von BEHR.

10 9 July 1941, with ROCHLITZ, in Paris (for GOERING).

<u>E.R.R. gave:</u>		<u>Appraised at:</u>
1. Degas	<u>Three Dancers</u> Pastel, 55 x 49 cm. (from the LINDENBAUM Coll.)	Frs. 200,000
2. Degas	<u>Woman with Parasol</u> Oil, 19 x 24 cm.	" 50,000
3. Manet	<u>Studio Scene</u> Oil, 55 x 55 cm.	" 250,000
4. Renoir	<u>Two Nudes</u> Oil, 33 x 30 cm.	" 100,000
5. Renoir	<u>Seated Nude</u> Oil, 33 x 33 cm.	" 80,000
6. Boudin	<u>The Beach at Trouville</u> Oil, 21 x 39 cm.	" 50,000
7. Cezanne	<u>Flower Piece</u> Water color, 49 x 31 cm.	" 80,000

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8. Toulouse-Lautrec	Cafe Scene (Gouache?) Water color, 60 x 47 cm.	Frs. 120,000
9. Sisley	<u>Spring Landscape</u> Oil, 45 x 56 cm.	" 40,000
10. Sisley	<u>River Scene</u> Oil, 50 x 65 cm	" 60,000
11. Morisot	<u>Dejeuner al Fresco</u> oil, 60 x 73 cm.	" 100,000
12. Monet	<u>Children on a Staircase with Sunflowers</u> oil, 100 x 81 cm.	
13. Utrillo	<u>Montmartre</u> Oil	
14. Bonnard	<u>Still Life</u> Oil, 121 x 92 cm.	" 120,000
15. Signac	<u>Mont St. Michel (Marseille?)</u> oil, 73 x 95 cm.	" 20,000
16. Picasso	<u>Struggle of Centaurs</u> Water color, 21 x 27 cm.	" 35,000
17. Matisse	<u>Seated Girl</u> Oil, 40 x 33 cm.	" 60,000
18. Braque	<u>Still Life</u> oil, 54 x 65 cm.	" 35,000

E.R.R. received:

1. North Italian, 16 c. Portrait of a Young Woman
(Lavinia, Titian's daughter)

LOHSE recommended the Lavinia to GOERING, and SCHOLZ, who was in Paris at the time, participated in the transaction. According to both, HOFER came to the Jeu de Paume and approved the exchange prior to GOERING's arrival. He attributed the picture to Paris Bordone rather than to Titian. GOERING came later the same day and confirmed the arrangements.

The Lavinia was stated by ROCHLITZ to have come originally from a German collection and to have been sold at auction at Christie's (London) some time before the war. He bought the picture from a German national named WIESNER in 1938 for 600,000 French francs.

Of the 18 paintings which he received in exchange, ROCHLITZ sold at least 5 to the Paris dealers ROSNER, PETRIDES, KLEIN and Mlle. LEVY. (For further details see Detailed Interrogation Report No. 4.) The contract was signed by von BEHR.

11 3 December 1941, with ROCHLITZ, in Paris (for GOERING).

E.R.R. gave:

Appraised at:

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1. Matisse 4 Companion Figure Pieces Frs. 20,000
Oil
(from the ROSENBERG-
BERNSTEIN Coll.)

E.R.R. received:

1. Jan Breughel I The Harbor of Antwerp
Oil on panel, 17 x 26 cm.

The Jan Breughel was offered by ROCHLITZ to LOHSE for sale to GOERING. GOERING, however, wished to acquire it through exchange. ROCHLITZ stated that he had owned the picture for ten years prior to the war.

Of the 4 connected Matisse studies received in exchange, he sold 3 to KLEIN and 1 to ROSNER. The contract was signed by von BEHR. In addition, there exists an E.R.R. file memorandum dated 3 December 1941 and signed jointly by von BEHR and LOHSE, worded to indicate that the exchange was conducted in GOERING's behalf (ATTACHMENT 18).

12 10 December 1941, with ROCHLITZ, in Paris (for GOERING).

<u>E.R.R. gave:</u>		<u>Appraised at:</u>
1. Matisse	<u>Woman at Piano</u> Oil (from the ROSENBERG-BERNSTEIN Coll.)	*
2. Matisse	<u>Woman at a Table</u> Oil (from the ROSENBERG-BERNSTEIN Coll.)	Frs. 10,000 * (both pictures)

E.R.R. received:

1. Von der Neck Female Nude with Children

According to LOHSE, the Von der Neck was brought in for consideration by ROCHLITZ while GOERING was visiting the Jeu de Paume. GOERING took the picture away the same day, and there was no opportunity to have it appraised or photographed. The E.R.R. records indicate that the exchange took place on the same date as # 11, and that the contract was drawn up subsequently. ROCHLITZ is unable to recall which two Matisse were involved, but believes that they were the foregoing, and that they are "missing" (see Detailed Interrogation Report No. 4). The contract was signed by von BEHR.

13 9 February 1942, with ROCHLITZ, in Paris (for GOERING).

<u>E.R.R. gave:</u>		<u>Appraised at:</u>
1. Leger	<u>Knight in Armor</u> Oil (from the Paul ROSENBERG Coll.?)	*

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- | | | |
|------------|---|---|
| 2. Braque | <u>Abstraction</u>
Oil
(from the KANN Coll.) | * |
| 3. Braque | <u>Still Life</u>
Oil
(from the Paul ROSENBERG Coll.) | * |
| 4. Matisse | <u>Still Life</u>
Oil
(from the KANN Coll.) | * |
| 5. Matisse | <u>View Through a Window</u>
Oil
(from the KANN Coll.) | * |
| 6. Picasso | <u>Still Life</u>
Oil
(from the KANN Coll.) | * |
| 7. Chirico | <u>Rearing Horses</u>
Oil
(from the Georges BERNHEIM Coll.) | * |

* BELTRAND made an aggregate appraisal of these seven pictures of 80,000 francs.

E.R.R. received:

- | | |
|--|--|
| 1. School of the
Master of
Frankfurt | <u>Adoration of the Magi</u>
Oil on panel |
|--|--|

No details of this exchange are available. ROCHLITZ sold one Braque to PETRIDES and one to Mlle. LEVI. The Picasso Still Life and the Matisse View Through a Window were also sold to PETRIDES. ROCHLITZ stated that he retains the Leger and the Chirico. The Matisse Still Life is missing (see Detailed Interrogation Report No. 4). The contract was signed by von BEHR.

14. 25 February 1942, with ROCHLITZ, in Paris (for GOERING).

E.R.R. gave:

Appraised at:

- | | | |
|-------------|--|---|
| 1. Pissarro | <u>Cows in a Stream</u>
Oil | * |
| 2. Pissarro | <u>Farmers on a Country Road</u>
Oil | * |
| 3. Gauguin | <u>Two Girls of Tahiti</u>
Oil
(from the Paul ROSENBERG Coll.) | * |

* BELTRAND made an aggregate appraisal of these three pictures at 120,000 francs.

E.R.R. received:

- | | |
|-------------------|---|
| 1. Roelant Savery | <u>Noah's Ark</u>
Oil on panel, 87 x 142 cm. |
|-------------------|---|

ROCHLITZ gave LOHSE a photograph of the Savery for GOERING, and indicated that he would offer it either for exchange or for sale. LOHSE forwarded the photograph to Berlin. He was first authorized by GOERING to purchase the picture, and later ordered to arrange an exchange (by telephone through GOERING's secretary, Fraulein LIMBERGER). LOHSE stated that GOERING saw the picture in the Jeu de Paume, accompanied by HOFER.

ROCHLITZ stated that he retains all three pictures received in this exchange. Von BEHR signed the contract.

15 10 March 1942, with ROCHLITZ, in Paris (for GOERING).

<u>E.R.R. gave:</u>		<u>Appraised at:</u>
1. Matisse	<u>Woman in a Red Coat</u> (from the Paul ROSENBERG Coll.)	*
2. Matisse	<u>Woman with Red Hair</u> (from the Paul ROSENBERG Coll.)	*
3. Modigliani	<u>Portrait of a Woman</u> (from the Michel Georges MICHEL Collection)	*
4. Renoir	<u>Portrait of a Girl</u>	*

* BELTRAND made an aggregate appraisal of these four pictures at 100,000 francs.

E.R.R. received:

1. Florentine 16 c.	<u>Holy Family</u> (Tondo)
------------------------	-------------------------------

No details of this exchange are available. ROCHLITZ subsequently sold one of the Matisse paintings to PETRIDES. He stated that he retains the other 3 paintings involved. (See Detailed Interrogation Report No. 4.) Von BEHR signed the contract.

16 14 May 1942, with Dr. Alexander von FREY, in Paris (for GOERING).

<u>E.R.R. gave:</u>		<u>Appraised at:</u>
1. Renoir	<u>Portrait of a Girl</u> (quarter length) Oil, 35 x 32 cm. Signed.	*
2. Picasso	<u>Apple</u> Signed and dated 1918 Oil, 22 x 27 cm. (from the ROSENBERG-BERNSTEIN Coll.)	*
3. Pissarro	<u>Country Road</u> Oil, 41 x 54 cm. Signed and dated 1872	*

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- * BELTRAND made an aggregate appraisal of these three pictures at 80,000 francs.

E.R.R. received:

- | | |
|---------------------|--|
| 1. Karl von Blechen | <u>Mill in Saxony</u>
Oil on panel, 18 x 27 cm. |
| 2. Mackart | <u>Study of Figures</u>
Oil, 119 x 169 cm. |

The contract for this exchange was drawn up by von BEHR personally rather than as an E.R.R. instrument. LOHSE explains this divergence from normal procedure on the basis of von FREY's possible reluctance to have the agreement bear the Einsatzstab name. The von Blechen and the Mackart were offered to LOHSE for GOERING. GOERING retained the Mackart but subsequently gave the Blechen personally to HITLER (not through E.R.R. channels). LOHSE stated that HOFER personally approved this exchange. Von FREY was an art dealer of German origin who held Hungarian citizenship papers and resided in Switzerland. According to LOHSE, he was often in Paris.

17 14 May 1942, with Jan DIK Jr., in Paris (for GOERING).

E.R.R. gave:

- | | | <u>Appraised at:</u> |
|----------------------------------|--|----------------------|
| 1. Isaak van Ostaede (School of) | <u>Pause Before a Country Inn</u>
Oil, 140 x 95 cm.
(from the ANDRIESSE Coll.) | Frs. 50,000 |

E.R.R. received:

- | | |
|----------------------|---|
| 1. Breughel | <u>River Landscape</u>
Oil on copper, 16 x 23 cm. |
| 2. A. Van Stalpent | <u>Farm Village</u>
Oil on copper, 19 x 27 cm. |
| 3. Jodocus de Momper | <u>Procession in a Grotto</u>
Oil on wood, 62 x 90 cm. |

The exchange contract, bearing the same date as # 16, also was made out as a personal instrument between von BEHR and the dealer Jan DIK Jr. of Amsterdam. According to LOHSE, DIK came to Paris at his advice to offer a number of pictures to GOERING for sale. Among these were the three in question, which GOERING would accept only on an exchange basis. DIK, however, also sold GOERING a small Brouwer at the same time, according to LOHSE. DIK was accompanied by his partner, MODRZEWSKI, a German citizen of Polish extraction and resident of Amsterdam. LOHSE inferred that the pictures were owned jointly by DIK and MODRZEWSKI, and recalled that both men came personally to the Jeu de Paume.

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18 21 May 1942, with ROCHLITZ, in Paris (for the Reichschancellery).

E.R.R. gave:

1. Matisse Seated Woman in a Blue Dress
Oil, 65 x 50 cm.
Signed: Henri Matisse 37

2. Matisse Seated Woman in a White Blouse
and Red Jacket
Oil, 65 x 50 cm.
Signed: Henri Matisse 37

3. Matisse Reclining Woman with Still Life
of Flowers and Fruit
Oil, 61 x 50 cm.
Signed: Henri Matisse 37

(These three studies were stated to have come from the ROSENBERG-BERNSTEIN Collection.)

4. Corot Wooded Landscape
Oil on panel, 24 x 36 cm.

E.R.R. received:

1. Van Schooten Still Life
(School of) Oil on panel, 50 x 75 cm.

2. Pieter Claeys Still Life
Oil on panel, 51 x 77 cm.

This exchange was undertaken by SCHOLZ and LOHSE jointly on behalf of the Reichschancellery. SCHOLZ transmitted the photographs to Munich for approval, which were addressed, according to him, simply to the Reichschancellery, not to an individual. SCHOLZ received instructions from BORMANN's office in Berlin to effect the transaction. No appraisal was made, and SCHOLZ signed the contract for the Einsatzstab.

ROCHLITZ stated that he had owned the Dutch pictures for some time before the war, and that he sold the Matisse Woman in a Blue Dress to PETRIDES, and the Woman in a White Blouse to ROSNER.

19 15 June 1942, with Max STOECKLIN, in Paris (for the Reichschancellery).

E.R.R. gave:

1. Matisse View Through a Window
Oil, 73 x 60 cm.
Signed: Henri Matisse

E.R.R. received:

1. Winants Woodland Landscape with Figures
Oil, 42 x 35 cm.
Signed: J. Winants

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2. Zeeman Small Fishing Harbor
Oil, 55 x 40 cm.
Signed: R. Zeeman

According to SCHOLZ and LOHSE, this exchange was carried out for the Reichschancellery in the same manner as # 18. There was no appraisal, and SCHOLZ signed the contract with STOECKLIN. No further details are available.

20 16 June 1942, with ROCHLITZ, in Paris (for the Reichschancellery).

E.R.R. gave

1. Renoir Girl Reading in front of
 a Bunch of Flowers
Oil, 45 x 59 cm.
Signed: Renoir
(from the Paul ROSENBERG Coll.)

E.R.R. received:

1. Italian, Cassone picture of Courtiers,
ca. 1460 and Workmen Building a Bridge
Oil on panel, 45 x 158 cm.

According to SCHOLZ, HEIM, BORMANN's adjutant, visited ROCHLITZ in his company and saw this picture, after which photographs were sent to Berlin and authority received in Paris to make the requisite exchange. ROCHLITZ stated that he had owned the Cassone panel for some time, and that he retains the Renoir. SCHOLZ conducted the transaction and signed the contract.

21 24 July 1942, with ROCHLITZ, in Paris (for GOERING).

E.R.R. gave:

Appraised at:

1. Gauguin	<u>Crucifixion</u> Oil, 93 x 73 cm. Signed: P. Gauguin 89 (from the Paul ROSENBERG Coll.)	*
2. Matisse	<u>Woman Wearing a Turban and Flowered Blouse, and Holding a Fan</u> Oil, 56 x 47 cm. Signed: Henri Matisse	*
3. Matisse	<u>Woman in Turkish Dress, Wearing Green Trousers and Embroidered Jacket, Seated on a Carpet</u> Oil, 55 x 46 cm. Signed: Henri Matisse	*

* BELTRAND made an aggregate appraisal of these three pictures at 100,000 francs.

E.R.R. received:

1. School of The Three Graces
Fontainebleau Oil on panel

The Three Graces was acquired for GOERING by LOHSE. ROCHLITZ sold the Matisse Woman Holding a Fan to ROSNER; and the Gauguin, as well as the other Matisse, he claims to be missing (see Detailed Interrogation Report No. 4).

This is another instance of an exchange conducted (nominally) by von BEHR personally, as the contract is drawn up in his name rather than that of the E.R.R.

22 28 October 1942, with Galerie AIMAS-DIETRICH, in Munich (for the Reichschancellery).

E.R.R. gave:

Appraised at:

1. Pissarro Harbor of Honfleur in the Rain Frs. 200,000
Oil, 55 x 65 cm.
Signed: C. Pissarro 1903
(from the ROSENBERG-
BERNSTEIN Coll.?)

E.R.R. received:

1. Franco- Scourging of Christ
Portuguese, Oil on panel, 84 x 87 cm.
early 16 c.
2. Franco- Betrayal of Christ
Portuguese, Oil on panel, 81 x 87 cm.
early 16 c.
(companion
piece)

This exchange was negotiated in Munich, and signed subsequently by von BEHR in Paris. SCHOLZ and LOHSE stated that they were in Munich for a conference with Reichsschatzmeister (Party Treasurer) SCHWARTZ. They had had a number of photographs of E.R.R. objects along, and LOHSE had suggested to SCHOLZ that they visit the DIETRICH gallery to see whether they could find anything which would be suitable for SCHOLZ' museum at Halle. In the course of their visit to the DIETRICH gallery, they learned that BOFMANN was interested in the acquisition for the Reichschancellery of these two Franco-Portuguese panels of the 16th century. They proposed an exchange involving the Pissarro, which LOHSE stated was from the ROSENBERG-BERNSTEIN Collection. (The exchange contract bears the designation "HE 2," which is not identifiable with any E.R.R. confiscated collection symbol.)

The BELTRAND appraisal was made subsequently (16 November 1942) in Paris, and neither SCHOLZ nor LOHSE could remember whether Frau DIETRICH came to Paris following the signing of the agreement to make her final choice. SCHOLZ was formally responsible for the acquisition of the two panels for the Reichschancellery.

(Note: A recently discovered ledger, recording all sales of the DIETRICH gallery from 1941 - 1944, indicates a

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Pissarro - Barthel Bruyn exchange in October 1942, this being the only record of an exchange with the E.R.R. The paintings involved are believed to be those mentioned above, as the word "Portugesich" is penciled in.)

23 31 October 1942, with ROCHLITZ, in Paris (for the Reichschancellery?).

<u>E.R.R. gave:</u>		<u>Appraised at:</u>
1. Pissarro	<u>View of Paris</u> Oil, 47 x 38 cm. (from the HAMBURGER Coll.?)	Frs. 150,000

<u>E.R.R. received:</u>		
1. Jansens Elinga (in the manner of)	<u>Still Life</u> Oil, 61 x 49 cm	" 350,000

LOHSE believes that this exchange was undertaken for the Reichschancellery, not for GOERING. ROCHLITZ states that the Pissarro which he received is missing. There are no further details of the exchange available.

24 24 November 1942, with Adolf WUESTER, in Paris (for RIBBENTROP and GOERING).

<u>E.R.R. gave:</u>		<u>Appraised at:</u>
1. Delacroix	<u>Lion with a Snake</u> Oil, 51 x 61 cm. Signed and dated 1856 (from the Paul ROSENBERG Coll.)	Frs. 200,000
2. Courbet	<u>Forest Scene</u> Oil, 67 x 53 cm. (from the BING Coll.)	" 125,000

<u>E.R.R. received:</u>		
1. Gobelins Tapestry	<u>Maximilian Hunting Scene</u> 1725, Paris 394 x 334 cm.	
2. Albert Cuyp (in the manner of)	<u>The Hen Yard</u> Oil, 80 x 104 cm.	

LOHSE stated that WUESTER, RIBBENTROP's agent for works of art, wished to acquire a Delacroix for his sponsor. As none were available in the open market at the time, he arranged with WENDLAND to make available to GOERING, through the Einsatzstab, the tapestry and the Cuyp painting, which WENDLAND had already proposed for GOERING's consideration as purchases. LOHSE stated that WUESTER bought these objects from WENDLAND and then arranged a direct exchange for the Delacroix and the Courbet. The Courbet also went to RIBBENTROP. LOHSE

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was the middleman in the transaction and proposed the exchange to GOERING. LOHSE stated, parenthetically, that RIBBENTROP was obliged to secure these pictures in so devious a manner as he was not in a position to go to GOERING or to HITLER personally for such favors.

The contract was drawn up as a personal instrument between von BEHR and WUESTER.

25, 27 November 1942, with Adolf WUESTER, in Paris (for RIBBENTROP and GOERING).

<u>E.R.R. gave:</u>		<u>Appraised at:</u>
1. Utrillo	<u>Suburban Street Scene</u> Oil on panel, 63 x 48 cm. (from the Paul ROSENBERG Coll.)	Frs. 10,000

<u>E.R.R. received:</u>	
1. Jodocus de Momper	<u>Chapel of the Rocks</u> Oil on panel, 56 x 80 cm.

This exchange was conducted simultaneously with and under the same circumstances as # 24. The contract, also a personal instrument between von BEHR and WUESTER, was signed three days later. LOHSE did not recall from whom WUESTER acquired the de Momper, but stated that it was exchanged for GOERING with HOEFER's direct approval, and that the Utrillo was acquired by WUESTER for RIBBENTROP.

26 27 November 1942, with ROCHLITZ, in Paris (for GOERING).

<u>E.R.R. gave:</u>		<u>Appraised at:</u>
1. Matisse	<u>Woman in Blue and Yellow, with a Lute</u> Oil, 65 x 50 cm.	Frs. 20,000
2. Matisse	<u>Still Life with a Tankard</u> Oil, 55 x 46 cm. Signed and dated 1939	10,000
3. Utrillo	<u>Village Street ("Une Rue de Con-quet")</u> Oil, 60 x 81 cm.	10,000
4. Utrillo	<u>Rue Froideveaux</u> Oil, 92 x 72 cm.	10,000

(All 4 paintings are from the Paul ROSENBERG Collection)

<u>E.R.R. received:</u>	
1. Miereveld	<u>Dutch Girl</u> Oil on panel, 70 x 52 cm.

2. Luca Giordano Joseph the Chaste
 (attributed oil, 126 x 127 cm.
 to)

The Miereveld and the Luca Giordano were proposed by ROCHLITZ for sale to GOERING, and the exchange ensued, with LOHSE as intermediary. ROCHLITZ stated that he retains the two Utrillos. He could not account for the disposition of the two Matisse paintings. Von BEHR signed the contract for the E.R.R.

27 7 April 1943, with Alfred BOEDECKER, in Basle (for BORMANN or HITLER).

E.R.R. gave:

1. Renoir Boy with a Butterfly Net
 oil, 61 x 46 cm.
 (from the Paul ROSENBERG Coll.)

E.R.R. received:

1. Ludwig Knaus Painter Seated on Bough of Tree,
 Surrounded by Children
 oil, 81 x 113 cm.
 Signed: L. Knaus 1877

Alfred BOEDECKER, a German art dealer with an establishment in Frankfurt am Main, offered the Knaus to LOHSE, who transmitted photographs to SCHOLZ for further dispatch to the Reichschancellery. SCHOLZ sent the photographs to HEIM, and was informed that BORMANN was personally interested in the acquisition of the picture. BOEDECKER had the picture in Switzerland, with the Zurich art dealer NEUPERT. Fraulein TOMFORDE was sent from Paris to Basle with the Renoir, and the physical exchange of the two pictures took place in the Basle railway station on the German side of the frontier. NEUPERT received the Renoir and delivered the Knaus. LOHSE stated that BOEDECKER was also present at the transfer.

LOHSE arranged all details of the exchange and conducted the preparatory correspondence with BOEDECKER. BOEDECKER requested that LOHSE bring the Renoir personally, and that he bring in addition a Cezanne chalk and water color study, in the event that the Renoir should not "meet expectations" (see ATTACHMENT 19).

LOHSE wrote SCHOLZ on 12 April 1943 at Berlin, informing him that the exchange had been conducted satisfactorily and that he was sending the Knaus to Berlin by special courier (BEYER of the E.R.R.) in the hope that it might be presented to HITLER as a special birthday offering.

28 16 November 1943, with Max STOECKLIN, in Paris (for HITLER).

E.R.R. gave:

Appraised at:

1. Matisse Female Nude in a Yellow Chair Frs. 350,000
 oil, 54 x 65 cm.
 Signed: Henri Matisse
 (from the Paul ROSENBERG Coll.)

2. Bonnard

Still Life, Coffee Table

Frs. 125, 000

Oil, 50 x 57 cm.

Signed: Bonnard

(from the Alphonse KANN Coll.)

E.R.R. received:

1. Rudolf Alt

The Temple of Faustina

Oil, 57 x 95 cm.

BRUESCHWILLER, a German dealer who was active in behalf of HITLER, BORMANN and the Fuehrermuseum, Linz, had offered the Rudolf Alt and another picture to HITLER, who expressed interest in acquiring them. LOHSE stated that he saw both pictures at STOECKLIN's and believed that STOECKLIN owned them. LOHSE sent photographs to SCHOLZ, who transmitted them to Berlin, and was in turn empowered to acquire them by exchange. SCHOLZ negotiated for the Alt personally in Paris, but LOHSE signed the contract for the E.R.R.

Andre' SCHOELLER, a Parisian dealer who had various negotiations with LOHSE, fixed the appraisals of the Matisse and the Bonnard, this being the only instance in which BELTRAND is known not to have figured as "official" appraiser.

VI. E.R.R. PERSONNEL ACTIVE IN FRANCE

(a) Executive

ROSENBERG

Reichsleiter Alfred ROSENBERG. As HITLER's Deputy for the Supervision of the Total Spiritual and Political Indoctrination and Education of the NSDAP, he was directly responsible for all activity of the Einsatzstab. In addition, his function as Reichsminister for the Occupied Territories of the East was used as authority for the conduct of the nefarious M-Action, which was allied to, although administratively separate from, the E.R.R. SCHOLZ and LOHSE both described ROSENBERG as the kind of man who was always strongly influenced by the last person to see him, and as a man without political strength or political courage. SCHOLZ stated that ROSENBERG deplored personally the necessity for undertaking the Einsatzstab mission, except insofar as the results of such activity could be made felt in the dissemination of National Socialist cultural propaganda. He resented GOERING's domination of the Einsatzstab, but did nothing to counteract it. ROSENBERG was stated also to have been influenced unduly by forceful personalities within his organization. Thus, whereas SCHOLZ was closest to him professionally, von BEHR and UTIKAL were able to act with virtual independence because of their personal influence upon him.

ROSENBERG's position in the Party hierarchy was well below the level of GOERING, GOEBBELS, RIBBENTROP, HIMMLER and BORMANN during the war years, and the consciousness of his loss of prestige, according to SCHOLZ, led to feuds with high Party officials, yet to a disinclination to oppose them vigorously. ROSENBERG's bitterest political enemy was said to be BORMANN. This fact contributed to the lack of standing of the Einsatzstab in the Reichschancellery, and made it imperative for the organization to accept GOERING's offers of personnel, transport, etc., in order that it might conduct its affairs with some degree of efficiency. Both SCHOLZ and LOHSE have affirmed that ROSENBERG acquired no works of art through the Einsatzstab confiscations, nor did he seek personal financial profit therefrom. LOHSE stated that ROSENBERG visited the E.R.R. in Paris on only two occasions. The Einsatzstab was a constant source of irritation to him, and on more than one occasion he was heard to say, "Don't ever mention the word 'Einsatzstab' to me again."

EBERT

Stabsfuehrer EBERT, original Director of Einsatzstab activities in France. Relieved early in 1941 because of physical incapacity. No information has been gained with respect to EBERT's initiation of policy or direction of confiscation. Described as a selfish, vain official, interested only in soft living. EBERT is believed by LOHSE to have remained in Paris.

UTIKAL

Stabsfuehrer Gerhard UTIKAL was described by SCHOLZ and LOHSE as an ambitious but essentially negative man about 33 years of age. He was a small property owner and minor Party functionary who succeeded

EBERT in Paris early in 1941, and shortly thereafter became chief of the E.R.R. for all the occupied territories. According to LOHSE, he was strongly influenced by von BEHR, although nominally his superior, and shared von BEHR's desire to achieve personal prominence by placing the facilities of the E.R.R. at GOERING's disposal. In this connection, LOHSE stated that UTIKAL supported all of GOERING's choices of Einsatzstab material, saying "Hermann can have anything he wants."

UTIKAL's whereabouts remain unknown. He was last seen at Schloss Kogl (by SCHOLZ and KRESS) on the night of 3 - 4 May 1945, and left there in an automobile with several other members of the E.R.R. (ZOELFEL, OPFER and TOST) in the direction of Linz, having said that he wanted to get to "the unoccupied portion of Silesia."

SCHIEDLAUSKY stated that UTIKAL arrived at Schloss Neuschwanstein/Füssen on the night of 26 April 1945, and ordered him to hand over any gold which was stored in the E.R.R. deposit. SCHIEDLAUSKY gave him the only gold available, namely one small oblong wooden case containing a few gold and silver coins of moderate value. According to SCHIEDLAUSKY, these were 6 gold and 7 silver Persian coins of 1798; 23 gold coins of European states, each in a small envelope; one gold medal, circa 1720, portraying the Empress Elizabeth of Russia, and commemorating peace with Turkey, in a red leather case.

UTIKAL signed a receipt for the gold and left Neuschwanstein on 27 April 1945 with his wife and two children, in an automobile driven by OPFER. He informed SCHIEDLAUSKY that he was taking the gold coins to Reichsschatzmeister SCHWARTZ in Munich, acting on ROSENBERG's personal orders.

KRESS, one of UTIKAL's closest followers, stated that he was awakened by UTIKAL and ZOELFEL at Schloss Kogl on the night of 3 - 4 May 1945, and that ZOELFEL asked "Is th chest of gold for us here at Kogl?" KRESS answered that he did not know, whereupon UTIKAL replied "It must be. We have to take it with us for safekeeping and for reconstruction of the Party." KRESS referred them to SCHOLZ, who confirmed that there was no gold at Kogl, and UTIKAL then left with his companions.

UTIKAL's family has been located at Acheleschwaig/Saulgrub, 19 kilometers south of Peiting on the Munich - Garmisch-Partenkirchen road, in the state-owned house supervised by Michael BRANDNER, where they arrived on 28 April 1945. His family comprises: Margot UTIKAL, wife; Ekkehardt UTIKAL, son, born 8 March 1938; and Roswithe UTIKAL, daughter, born 13 March 1945.

A questionable source gives UTIKAL's possible present whereabouts as Schloss Sandersdorf, north of Ingolstadt, Bavaria.

von BEHR

German Red Cross Oberfuehrer Baron Kurt von BEHR, Deputy Director of Amt Westen, Director of the Paris E.R.R. Kunststab, and subsequently Director of Dienststelle Westen and the M-Action. Von BEHR, as confirmed by all sources, was the individual in France chiefly responsible for the looting of Jewish art collections, both in the "controlled" active phase of the Einsatzstab and the subsequent wild confiscations of the M-Action. The awareness of his own guilt led to his suicide at Schloss Banz/Lichtenfels at the time of the American occupation. Middle-aged member of an aristocratic Mecklenburg family, von BEHR utilized his position in the E.R.R. as a stepping-stone to personal prominence in German war circles in Paris and, possibly, to

acquire objects of value for himself. All sources are agreed that he initiated, directed and personally conducted the majority of the E.R.R. confiscations without fear of consequence, without legal pretext and without respect for the ownership or quality of the works of art seized. He was impatient with all suggestions for moderation in confiscation, or for orderly cataloguing of objects received.

Von BEHR was under orders from ROSENBERG to represent the Reichsleiter on the occasion of GOERING's frequent visits to Paris. He shared this honor with UTKAL, and they vied for GOERING's favors. LOHSE cites as an illustration of von BEHR's desire to please GOERING the fact that he came to Berlin for the Reichsmarschall's birthday in 1942, bringing with him as a birthday gift the original copy of the Versailles peace treaty with all signatures, and an original letter from Richard Wagner to Napoleon III. These were documents confiscated by the E.R.R.

Intensely vain, von BEHR, though a civilian, always wore uniform, either that of the German Red Cross or that of a civilian employee of the Wehrmacht. He arrived in Paris with the simulated rank of 1st Lieutenant, but LOHSE stated that he was able ultimately to attain the simulated rank of Lieutenant Colonel by playing off the German Red Cross against the Paris military government administration. He would claim that one of the organizations had offered him higher rank, therefore it was logical that his rank in the other should be raised accordingly. There is no evidence to support the allegation that he was an S.S. officer, and he held no military rank whatever.

Von BEHR was wholly unscrupulous in his depredations, and in the use of criminal and near-criminal types to carry them out. He is stated to have resorted to any practices calculated to bring in objects of value, and to have courted the favor of persons in high places by lavish gifts and entertainment, the wherewithal being gained through the activities of the Einsatzstab. He treated the professional members of his staff patronizingly, and was bitterly opposed through out by SCHOLZ, von INGRAM and LOHSE, all of whom protested either to ROSENBERG or to GOERING over his disgraceful actions.

Von BEHR worked closely with the French Commissioner for Jewish Problems, Darquier de PELLEPOIX, and, according to LOHSE with the industrialist/art dealer, BOITEL. Of the several "V-manner" (confidential informants) whom he employed, PFANNSTIEL appears to have been the most prominent.

In addition to the E.R.R. confiscations which von BEHR directed, he was stated to have:

- (a) proposed the N-Action;
- (b) forced E.R.R. personnel to collaborate with the Sicherheitsdienst in 1941 in searching for Jews wanted by the S.D. In this connection, he attended the frequent conferences of the Judenreferat of the S.D., both receiving and contributing information leading to the apprehension of Jews and confiscation of their property. Later, as Director of the M-Action, he placed Jews at forced labor repairing and packing confiscated furnishings, and ran a "little concentration camp" in Paris.
- (c) initiated action leading to the confiscation/sale of the Schloss Collection in 1943.
- (d) proposed to UTKAL in 1944, at the time of the rout of German armies in France, that a new M-Action be organized in the Arnheim (Holland) area, and be undertaken by the E.R.R., rather than by his Dienststelle Wasten.

It is probable that von BEHR derived personal profit from the sale at auction of a group of paintings confiscated by the Dienststelle Westen in 1943. Von BEHR arranged the transaction with a certain M. DUPONT, and the paintings were auctioned at the Hotel Drouot. There is also positive evidence that he sold paintings to GOERING at a profit. (See Consolidated Interrogation Report No. 2, "The GOERING Collection.")

Von BEHR fought briefly in World War I as a non-commissioned officer, was captured, and became a British prisoner of war. He had no special occupation between World Wars I and II. He became an ardent Nazi and went frequently to Italy on some kind of liaison duty with the Fascist government. His position in the German Red Cross, as Adjutant to the elderly Duke of Coburg, its Director, was stated to have been obtained prior to World War II. Von BEHR's wife, who committed suicide with him, was an Englishwoman.

BRETHAUER

Dr. Karl BRETHAUER, an archivist and librarian, about 38 years of age, and member of the Rosenberg Berlin staff, was ordered to assume administrative responsibility for the E.R.R. in Paris at the time of von BEHR's dismissal. LOHSE and SCHOLZ described BRETHAUER as a conscientious, painstaking administrator, who substituted a decent atmosphere for von BEHR's "dirty" administration. He was relieved early in 1944, succeeded temporarily by ZEISS, then by MUECHOW.

ZEISS

Dr. ZEISS, member of the Berlin staff who was ordered to Paris early in 1944 as temporary replacement for BRETHAUER.

MUECHOW

Dr. MUECHOW, Director of the E.R.R. for Belgium and Northern France; succeeded BRETHAUER and ZEISS as Director of Amt Westen, and had the responsibility for all E.R.R. activities in Western Europe from February through August 1944. MUECHOW was described as a professional lecturer, who was one of ROSENBERG's chief disciples and spent the greater part of his time indoctrinating military personnel in France in the Rosenberg "world-political" ideology. Personally, he was stated to be a dreamer and idealist. He was in charge of Amt Westen when Paris fell.

SCHOLZ

Bereichsleiter Robert SCHOLZ, Director of the Amt Bildende Kunst of the Rosenberg organization. Active chiefly in the Berlin headquarters, but responsible for the professional conduct of the Paris art staff of the E.R.R. (See Detailed Interrogation Report No. 3, Subject: Robert SCHOLZ.)

von INGRAM

Abschnittsleiter Lieutenant Hermann von INGRAM was one of the

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first German infantrymen in World War II to win the high award of the Knight's Cross of the Iron Cross (Ritterkreuz) -- for conspicuous bravery in the Belgian campaign of 1940. He was commissioned Leutnant in the field, and subsequently retired to inactive duty.

Von INGRAM was stated to have joined the Rosenberg organization in 1941, and to have occupied initially the position of business manager for the Paris Kunststab. Because of his military prominence, he was utilized by von BEHR and UTIKAL to cement strained relations of the E.R.R. with the German military command in France. He was characterized by SCHOLZ and LOHSE as a highly conscientious person of complete integrity but without imagination, having been a minor customs official before the war. He collaborated with SCHOLZ in the preparation of the significant "revision" report in 1942, which summarized the activity of the E.R.R. to date and incorporated recommendations for wholesome reforms. Not a professional art historian himself, von INGRAM respected the capacity of his colleagues, and was prepared to accept SCHOLZ' judgment in professional matters. He was elevated to the position of Oberstabseinsatzfuehrer and Chief of Hauptabteilung III in the Amt Rosenberg in 1943 (see ATTACHMENT 7), and in this capacity became responsible administratively for the entire art staff of the E.R.R. He was directly responsible to Stabsfuehrer UTIKAL, and SCHOLZ in turn was responsible to him. LOHSE stated that he had worked well with von INGRAM until they fell apart over personal differences, and LOHSE continues to respect him as an honorable and competent administrator.

LOHSE had brought to the Paris Kunststab Fraulein Annemarie von TOMFORDE, who had studied art history with him before the war. Von INGRAM met Fraulein von TOMFORDE in Paris, and ultimately married her. LOHSE stated that he was obliged to reprimand her on various occasions for tactless and irresponsible behavior, and that she turned von INGRAM against him. In addition, they quarreled in the EGEMANN matter (see Chapter II (c)).

Von INGRAM appears to have represented the interests of moderation in the affairs of the Einsatzstab. He opposed von BEHR, and is believed to have derived no personal financial profit from the venture. There is no confirmation from cognizant informants of the statement, from a French source, that von INGRAM was forced out of the Paris organization by von BEHR, on the threat of revelation of a theft in which von INGRAM was involved. He was stated by SCHOLZ and LOHSE to have left Paris of his own volition, and with clean hands.

LOHSE

Dr. Bruno LOHSE, member of the Paris art staff from February 1941, subsequently its Deputy Director, and special representative of GOERING in the E.R.R. (See Detailed Interrogation Report No. 6, Subject: Bruno LOHSE.)

REHBOCK

Walter REHBOCK succeeded LOHSE in January 1944 as executive officer of the art staff. A non-professional, REHBOCK was described as a negative individual who was a satellite of UTIKAL and completely under his influence.

(b) Professional Specialists

SCHIEDLAUSKY

Dr. Gunther SCHIEDLAUSKY, a leading member of the Paris art staff from November 1940 to December 1941, and chief custodian of the German deposits of the E.R.R. from July 1942 until April 1945. (See Detailed Interrogation Report No. 5, Subject; Gunther SCHIEDLAUSKY.) SCHIEDLAUSKY was a corporal, not a captain, as previously reported by a French source.

WIRTH

Dr. Hans Ulrich WIRTH. About 35 years old. Joined the Paris art staff of the E.R.R. in November 1940 as one of three assistants to SCHIEDLAUSKY, for the purpose of preparing inventories of important collections which had just been confiscated. WIRTH had been drafted, but not assigned to combat duty. He was ordered to the Kunstschutz organization in Paris, and his transfer to the E.R.R. was effected on a "temporary detached duty" basis, WIRTH retaining his status as an enlisted man. Prior to conscription into the Army, he had studied art history under Professor STANGE at the University of Bonn, and had recently received his Ph.D. degree. WIRTH's activity with the E.R.R. was entirely that of a research assistant.

JERCHEL

Dr. JERCHEL came to the E.R.R. in November 1940, at the same time and under the same circumstances as WIRTH. According to LOHSE, he was the most responsible and best informed of all the art historians attached to the Paris staff, and a highly reputable scholar. He had already been in combat as an infantryman, and had earned the Iron Cross, Second Class. He was transferred to the E.R.R. from the Kunstschutz, and after spending approximately two years with the E.R.R. he was ordered to return to combat duty. LOHSE and SCHIEDLAUSKY believed that he was missing in action on the Russian front.

ESSER

Dr. W. ESSER was transferred temporarily from the Kunstschutz to the E.R.R. as a research assistant in November 1940, and later returned to active military duty.

KUNTZE

Dr. Friedrich Franz KUNTZE was assigned to duty with the E.R.R. in Paris in February 1941. He arrived simultaneously with LOHSE and occupied a position entailing research and the compiling of inventories, but appears to have been somewhat more independent than the other research assistants in that he occasionally proposed works of art for exchange and for acquisition by GOERING. (See Consolidated Interrogation Report No. 2, "The GOERING Collection.")

KUNTZE had taught art history at the Berlin Academy, and was

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described by several informants as a highly temperamental individual who was both painter and art historian by profession. LOHSE and SCHOLZ considered him less competent than SCHIEDLAUSKY or JERCHEL. KUNTZE alternated with SCHIEDLAUSKY in assuming custod of the E.R.R. deposit at Neuschwanstein during the period April - September 1941, and spent the remainder of his time in Paris. He was stated to have left the E.R.R. under orders to proceed to the Italian front as a radio technician, and is believed to have remained with a combat unit until the end of hostilities.

BORCHERS

Dr. Walter BORCHERS, Obergefreiter in the Luftwaffe, came to the Paris art staff later than the aforementioned art historians. He was highly esteemed by SCHOLZ as a first-rate scholar, and ultimately was placed in charge of the Arbeitsgruppe Louvre in all professional matters. At the time of von BEHR's removal, BORCHERS shared this responsibility with LOHSE, but because of the latter's unwillingness to devote the majority of his time to research, cataloguing, etc., SCHOLZ placed BORCHERS in charge and removed LOHSE completely some months thereafter. From various sources it has been learned that BORCHERS was a delicate, sensitive individual, who intrigued and gossiped constantly, to the detriment of his staff. Highly temperamental, he accused several members of the Dienststelle of theft, and was obliged subsequently to apologize. On one occasion, he was called before the Gestapo for irresponsible and disloyal remarks which he had made semi-publicly. Although a serious scholar, his human judgments were poor, and he was stated to have antagonized a number of his colleagues, notably LOHSE, Fraulein EGEMANN and other female employees.

It is appreciated that this estimate of BORCHERS is at variance with information received from a French source.

BORCHERS was under house arrest at Kogel in July 1945.

BAMMANN

Hans BAMMANN was a Dusseldorf art dealer who had been obliged to give up his early studies of art history for financial reasons. Before the war, he had worked closely with museum officials of the Rhineland, and was highly regarded in German art circles. During the first stages of the French occupation, he came to Paris frequently as informal adviser to the directors of German museums who were purchasing works of art in France. BAMMANN was exempted from military service early in the war to do this work, but was drafted into the Army in 1942. He was transferred to the E.R.R. in December 1943 at the request of LOHSE and Adolf WUESTER, who persuaded General FEUCHTINGER, CO of the 21st Panzerdivision, stationed in Paris, to have him relieved temporarily from active duty. He remained with the Paris staff until its activities ended, at which time he was returned to his regiment. He was last known to be fighting on the Russian front.

BAMMANN never occupied an executive position on the art staff. As an outstanding authority on Dutch 17th century painting, it is believed that LOHSE wished to have him in the E.R.R. not only to counteract the dry scholarship of BORCHERS, but to assist LOHSE in his independent search for works of art for GOERING. All informants have attested to BAMMANN's ability and character. His wife resides at Schwarzenberg/Bregenzervald.

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PAETOW

Dr. PAETOW, of Kassel. A former private in the Wehrmacht, he had received a severe head wound, and after a few months of activity with the Kunststab was dismissed for incompetence. He was characterized as erratic and slow-thinking, but quite harmless. The statement received from a French source that this man was an S.S. official and a sinister figure in the E.R.R. has been denied categorically by several informants. PAETOW, after leaving the E.R.R., went to the Rosenberg Amt Volkskunde.

ROSSKAMP

Dr. Werner ROSSKAMP, of the Kunsthalle, Hamburg, was stated to have been one of the less effective members of the Kunststab. He was transferred to the E.R.R. from active military duty on the Eastern front. He was superseded by BAMMANN, who was a greater connoisseur of 17th century Dutch painting, his special field, and a more energetic personality. ROSSKAMP was under house arrest at Kogl in July 1945.

EGGEMANN

Fraulein Dr. Helga EGGEMANN, research assistant on the Paris art staff and storm center of personal intrigue within the organization. Fraulein EGGEMANN was a bitter enemy of Annemarie von TOMFORDE, and was dismissed by von INGRAM for this reason (see Chapter II (c)). Reinstated because of her influence in high Party circles, she caused a sharp cleavage between BORCHERS, LOHSE and the von INGRAMS. Fraulein EGGEMANN was the mistress of the influential German industrialist, Geheimrat KREUTER, who had been a close business associate of Dr. AMMANN of the Eherverlag (the official National Socialist Publishing house), by whom SCHOLZ had been employed. She was stated to have left Paris on 18 August 1944 with KREUTER and to have gone to Nancy. Several informants believed that, through KREUTER, she might have obtained a position with the German legation in Switzerland.

von TOMFORDE/INGRAM

Fraulein Annemarie von TOMFORDE was brought to Paris by LOHSE, to participate in the work of cataloguing and research. She subsequently married Lieutenant Hermann von INGRAM, and was stated to have been the reigning woman in the Paris organization. The allegation from French sources that she appropriated objects of value for herself, such as furs, jewelry and silver, has not been confirmed. From all sources, however, it has been learned that she was a troublesome woman. It is fair to say, on the basis of detailed sworn statements made by cognizant informants, that the EGGEMANN - von TOMFORDE feud was the basic cause of ill-feeling among the Paris E.R.R. workers, and of hysterical slander and counter-accusations, many of which have been reported by a French source as fact. Upon the termination of the Einsatzstab's activities in Paris she went to Hohenschwangau/Fussen to live, but appears to have left there early in 1945 and to have gone to Salzburg.

WEBER

Fraulein Dr. WEBER, research assistant and intimate friend of SCHOLZ, for whom her infatuation caused trouble in the Paris group. She was active in Paris for a limited period.

She was under house arrest at Kogl in July 1945.

(c) Confidential Assistants

PFANNSTIEL

Arthur PFANNSTIEL, painter and art dealer, German citizen, had lived in Paris for some time before the war and was married to a French woman. He became very close to von BEHR and is believed to have been used, because of his intimate knowledge of Paris, to furnish names and addresses to von BEHR for potential confiscation of Jewish collections. He was stated to have remained in the Einsatzstab only through 1941, and was believed by LOHSE to have accepted a position at that time in the Sicherheitsdienst. PFANNSTIEL undertook two exchanges with the Einsatzstab (see Chapter V).

BRAUMUELLER

Wolff BRAUMUELLER, amateur dramatic critic, about 38 years of age, was, together with BUSSE and GRUBE, chiefly responsible for the actual conduct of confiscation operations. Upon leaving the E.R.R. in 1943, he was ordered to the German broadcasting station in Milan, and assigned duty in the preparation of programs for the troops. He was stated not to have been a member of the Gestapo (as indicated from a French source).

BUSSE

Fritz BUSSE, 38, characterized as a worldly and fairly clever man. No further details known.

GRUBE

About 45 years old, former minor Party functionary.

FLEISCHER

Walter FLEISCHER, 35 years of age and private in the Army, came to the E.R.R. through SCHOLZ, his cousin. A non-professional, he was placed in charge of the transportation of works of art in Paris and to Germany. Subsequently, he participated extensively in confiscation operations, more or less superseding BRAUMUELLER. He became a warm personal friend of LOHSE and worked largely under his direction, performing official as well as personal errands in LOHSE's behalf. (See Detailed Interrogation Report No. 6, Subject: Bruno LOHSE.)

FLEISCHER has been described by SCHOLZ, LOHSE and SCHIEDLAUSKY as a reliable individual, who acted entirely under orders, and did

not derive personal profits from operations under his control. It has been denied by all sources that he was an S.S. official, as indicated by a French source.

FLEISCHER is presently in internment at the 3rd U.S. Army Civilian Detention Center, Deggendorf/Bavaria.

(d) Photographic Staff

KRESS

Karl KRESS, chief photographer, staff sergeant in the Luftwaffe and intimate of UTIKAL. (See Detailed Interrogation Report No. 10, Subject: Karl KRESS.)

SCHOLZ

Rudolf SCHOLZ, nephew of Robert SCHOLZ. Came to the E.R.R. when KRESS was in Greece, and remained the chief photographer in Paris.

SIMOKAT

Heinz SIMOKAT, 35, corporal in the Luftwaffe. He was a member of the E.R.R. Paris photographic staff for a relatively short time, and was returned to active military duty at his own request. Declared not to have been an S.S. official, as reported from a French source.

(e) Secretarial

HIRSCHBERG

Fraulein Ilse HIRSCHBERG, secretary to von BEHR.

GROSSMANN-SCHOLZ

Fraulein Johanna GROSSMANN, secretary to Robert SCHOLZ in Berlin, occasionally in Paris; married SCHOLZ in 1944. She was under house arrest at Kogl in July 1945.

PUETZ

Fraulein Ilse PUETZ, secretary and mistress of von BEHR; ordered to leave Paris because of von BEHR's parading of their affair.

STUEBNER

Fraulein Erna STUEBNER, secretary to LOHSE. LOHSE stated that she was a remarkably efficient individual, who worked with him so closely as to know all details of his activity, official and

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personal. At Füssen briefly in April 1945. Present whereabouts unknown; recommended for interrogation.

WANKERL

Fraulein WANKERL, secretary to BORCHERS; sent from Paris to the E.R.R. Dienststelle at Merano, Italy.

KNAB

Fraulein Anneliese KNAB, young and attractive fiancée of Fraulein EGGEMANN's brother, who was killed in action. She worked under BORCHERS' and LOHSE's joint direction, and was asked ultimately to leave the Paris art staff because of difficulties stated to have been caused by EGGEMANN. She was accused by BORCHERS of "spying" on him in LOHSE's behalf, an allegation denied by LOHSE.

HEINTZE

Fraulein Ursula HEINTZE, assistant to BORCHERS.

SCHOLZ

Fraulein Vicki SCHOLZ, no relative of Robert SCHOLZ; secretary to UTIKAL and, occasionally, the Kunststab.

(f) General

KROSKE

Werner KROSKE, sometime business manager of Amt Westen.

TOST

Captain TOST, brother-in-law of UTIKAL. Official historian of the E.R.R., active principally in Berlin, occasionally in Paris. Left Füssen with UTIKAL in April 1945 (see above under "UTIKAL").

BAUER

Walter BAUER, Treasurer of Amt Westen and, subsequently, of the E.R.R. in Berlin. He was responsible directly to Reichsschatzmeister SCHWARTZ.

OPFER

Permanent financial officer of the E.R.R. in Paris. Also with UTIKAL at Füssen late in April 1945 (see above under "UTIKAL").

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GREINKE

Replaced KROSKE as business manager of the E.R.R., Paris. An Army sergeant, he was not, according to cognizant informants, an S.S. official, as reported from a French source.

BEYER

BEYER was a driver and courier for the E.R.R., Paris, and at the end its semi-official business manager. On several occasions, he brought confiscated works of art from France to Germany (see Chapter V).

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COPY
TRANSLATION

Der Chef des Oberkommandos
der Wehrmacht

Z f 28.14 W.Z. No. 3812/40 g

Berlin W 35, 17 September
1940

To: Chief of Army High Command for the Military
Administration in Occupied France.

In supplement to the order of the Führer transmitted at the time to Reichsleiter ROSENBERG to search lodges, libraries and archives of the occupied territories for material valuable to Germany, and to safeguard the latter through the Gestapo, the Führer has decided:

The ownership status before the war in France, prior to the declaration of war on 1 September 1939, shall be the criterion.

Ownership transfers to the French state or similar transfers completed after this date are irrelevant and legally invalid (for example, Polish and Slovak libraries in Paris, possessions of the Palais ROTHSCHILD or other ownerless Jewish possessions). Reservations regarding search, seizure and transportation to Germany on the basis of the above reasons will not be recognized.

Reichsleiter ROSENBERG and/or his deputy Reichshauptstellenleiter EBERT has received clear instructions from the Führer personally governing the right of seizure; he is entitled to transport to Germany cultural goods which appear valuable to him and to safeguard them there. The Führer has reserved for himself the decision as to their use.

It is requested that the services in question be informed correspondingly.

/s/ KEITEL

ATTACHMENT 1

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Berlin W 35, 17 September
1940

Abschrift

Der Chef des OKW.
2.f.28.14.W.Z.Nr.3812/40 g.Adj.Chef OKW.

An den
Oberbefehlshaber des Heeres
für die Militärverwaltung im besetzten Frankreich.

In Ergänzung des seinerzeit mitgeteilten Auftrages des Führers an den Reichsleiter Rosenberg, in den besetzten Gebieten des Westens Logen, Bibliotheken und Archive nach für Deutschland wertvollem Material zu durchsuchen und dieses durch die Gestapo sicherzustellen, hat der Führer entschieden:

Massgebend für den Besitzstand sind die Verhältnisse vor dem Kriege, in Frankreich vor der Kriegserklärung am 1. 9.1939.

Nach diesem Stichtag vollzogene Übereignungen an den französischen Staat oder dergleichen sind gegenstandslos und rechtswirksam (z.B. polnische and slowakische Bibliothek in Paris, Bestände des Palais Rothschild oder sonstiger herrenloser jüdischer Besitz). Vorbehalte bezgl. der Durchsuchung, Beschlagnahme und des Abtransportes nach Deutschland auf Grund solcher Einwände werden nicht anerkannt. Reichsleiter Rosenberg, bzw. sein Vertreter, Reichshauptstellenleiter Ebert, hat hinsichtlich des Zugriffsrechtes eindeutige Weisungen vom Führer persönlich; er ist ermächtigt, die ihm wertvoll erscheinenden Kulturgüter nach Deutschland abzutransportieren und hier sicherzustellen. Über ihre Verwendung hat der Führer sich die Entscheidung vorbehalten.

Es wird gebeten, die in Frage kommenden Militärbefehlshaber, bzw. Dienststellen entsprechend anzudeuten.

gez. Keitel

ATTACHMENT 1

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Translation:

C O P Y

Göring-Order of November 5, 1940

In carrying out the measures taken to date for the safeguarding of Jewish art property through the Chief of Military Administration in Paris and the Einsatzstab Rosenberg (Chef OKW. 2 f, 28.14 W.Z. Nr. 3812/40 g) the categories of art objects moved to the Louvre will be disposed as follows:

1. Those art objects, upon the further use of which the Führer has reserved for himself the right of decision;
2. Those art objects which will serve to complete the collection of the Reichsmarschall;
3. Those art objects and library stocks which appear suitable for use in building up the Hohe Schule and in the sphere of activity of Reichsleiter Rosenberg;
4. Those art objects which are appropriate for turning over to German museums will be immediately inventoried, packed and brought to Germany by the Einsatzstab in an orderly manner, with the assistance of the Luftwaffe.
5. Those art objects which are appropriate for transfer to French museums and to the French and German art trade, will be sold by auction on a date still to be fixed, and the proceeds will be assigned to the French State in benefit of the French dependents of war casualties.
6. Further seizure of art property in France will be effected in the heretofore efficient manner by the Einsatzstab Rosenberg, in co-operation with the Chief of Military Administration in Paris.

Paris, November 5, 1940

I shall submit this suggestion to the Führer, pending whose approval this procedure will remain effective.

(signed) Göring

ATTACHMENT 2

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Abschrift

Göringbefehl vom 5.11.1940.

In Fortführung der bisher getroffenen Massnahmen zur Sicherstellung des jüdischen Kunstbesitzes durch den Chef der Militärverwaltung, Paris u. durch den Einsatzstab Rosenberg (Chef OKW. 2 f. 28.14 W.Z. Nr. 3812/40 g.) wird mit den in den Louvre gebrachten Kunstgegenständen in folgender Weise verfahren:

- 1) Diejenigen Kunstgegenstände über deren weitere Verwendung sich der Führer das Bestimmungsrecht vorbehalten wird,
- 2) diejenigen Kunstgegenstände, die zur Vervollständigung der Sammlungen des Reichsmarschalls dienen,
- 3) diejenigen Kunstgegenstände u. Bibliotheksbestände, deren Verwendung beim Aufbau der Hohen Schule u. im Aufgabenbereich des Reichsleiters Rosenberg angebracht erscheinen,
- 4) diejenigen Kunstgegenstände, die geeignet sind, deutschen Museen zugeleitet zu werden, werden unverzüglich durch den Einsatzstab Rosenberg ordnungsgemäss inventarisiert, verpackt u. mit Unterstützung der Luftwaffe nach Deutschland gebracht,
- 5) diejenigen Kunstgegenstände, die geeignet sind, den französischen Museen u. dem deutschen u. dem französischen Kunsthandel zugeleitet zu werden, werden an einem noch zu bestimmenden Zeitpunkt versteigert u. der dafür einkommende Erlös dem französischen Staat zugunsten der französischen Kriegshinterbliebenen überlassen,
- 6) die weitere Erfassung jüdischen Kunstbesitzes in Frankreich geschieht in der bisher bewährten Form durch den Einsatzstab Rosenberg in Zusammenarbeit mit dem Chef der Militärverwaltung, Paris.

Paris, den 5. November 1940.

Ich werde diesen Vorschlag dem Führer vorlegen, bis zu seiner Entscheidung gilt diese Regelung.

gez. Göring.

CONFIDENTIAL

Translation

The Reichsminister and Chief
of the Reichschancellery

Addition to enclosure 3

RK 15666 B

Berlin W 8, Nov. 18, 40
Vossstrasse 6

C O P Y

To the Chief of the High Command of the Army
To the Reichscommissar for occupied Norwegian Territory
To the Chief of Civil Administration in Alsace
To the Chief of Civil Administration in Lorraine
To the Chief of Civil Administration in Luxembourg

After Austria's union with the German Reich, when in the Ostmark the property of enemies of the State was seized and confiscated on a large scale, the Führer -- with a view to preventing any possible abuse from the outset -- reserved for himself the right of disposition of the seized and confiscated art objects, some of extreme value. It has now been suggested to the Führer to make a comparable reservation for territories occupied by German troops. The Führer has approved the suggestion, reserving for himself decision as to the disposition of art objects which have been or will be confiscated by German authorities in territories occupied by German troops. It is irrelevant whether local authorities have also effected a seizure; the German measures will take precedence on all accounts. The Führer's appointee for disposition of the art objects is the Director of the Dresden State Painting Gallery, Dr. Posse.

Informing you hereof, I request you to provide -- within your sphere of action -- that Dr. Posse be notified in the event that art objects are confiscated by German authorities. I may besides point out the fact that the Führer's reservation does not imply instructions for the seizure of art objects. It refers only to instances where confiscation has already taken or is taking place.

(signed) Dr. Lammers

CONFIDENTIAL

Abschrift

Zu Anlage 3

Der Reichsminister und Chef
der Reichskanzlei

Berlin W 8, den 18. Nov. 1940.
Vosstrasse 6.

RK. 15 666 B

An den Herrn Chef des Oberkommandos der Wehrmacht.
Den Herrn Reichskommissar für die besetzten norwegi-
schen Gebiete.
Den Herrn Chef der Zivilverwaltung im Elsass.
Den Herrn Chef der Zivilverwaltung in Lothringen.
Den Herrn Chef der Zivilverwaltung in Luxemburg.

Nach der Wiedervereinigung Österreichs mit dem deutschen Reich hat der Führer, als in der Ostmark in grösserem Umfange die Vermögen von Staatsfeinden beschlagnahmt und eingezogen wurden, sich die Entscheidung über die Verwendung der beschlagnahmten und eingezogenen, zum Teil überaus wertvollen Kunstwerke vorbehalten, um von vornherein jede missbräuchliche Verwendung dieser Kunstwerke auszuschliessen. Dem Führer ist jetzt vorgeschlagen worden, auch für die von den deutschen Truppen besetzten Gebiete einen entsprechenden Vorbehalt zu machen. Der Führer hat diesem Vorschlag zugestimmt und sich die Entscheidung über die Verwendung von Kunstwerken vorbehalten, die in den von den deutschen Truppen besetzten Gebieten von deutschen Stellen beschlagnahmt worden sind oder beschlagnahmt werden. Dabei ist es gleichgültig, ob etwa auch durch einheimische Behörden eine Beschlagnahme erfolgt ist. Die deutschen Massnahmen haben in jedem Falle den Vorrang. Der Beauftragte des Führers für die Vorbereitung der Entscheidungen über die Verwendung der Kunstwerke ist der Direktor der Staatlichen Gemäldegalerie Dresden, Herr Dr. Posse.

Indem ich Ihnen hiervon Kenntnis gebe, bitte ich Sie für Ihren Geschäftsbereich zu veranlassen, dass Herr Dr. Posse benachrichtigt wird, falls Kunstwerke von deutschen Stellen beschlagnahmt werden. Im übrigen darf ich darauf hinweisen, dass der Vorbehalt des Führers keine Anordnung zur Beschlagnahme von Kunstwerken enthält. Er bezieht sich nur auf Fälle, in denen ohnehin eine Beschlagnahme bereits erfolgt ist oder erfolgt.

gez. Dr. Lammers.

ATTACHMENT 3

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Translation

Chief Office Bildende Kunst
Berlin W 9, Bellevuestr. 5
Telephone: 21 0262

11 December 1940

To
Ministerialrat Dr. Hanssen
Verbindungsstab
Berlin W 8
Wilhelmstr. 64.

Dear Dr. Hanssen:

Reichsleiter Rosenberg has ordered me to ask you to report to Reichsleiter Bormann on the following matter.

The preparatory work of our office in Paris, charged with the seizure of ownerless Jewish art property, has progressed to such a degree that the shipment of the most valuable part of the collections can take place in the very near future, by special train as agreed with Reichsmarschall Goering. The complete inventoring, identifying and packing of the ownerless Jewish art property seized in France may still take some weeks, in view of the exceedingly voluminous material; especially as new material is still arriving.

Reichsleiter Rosenberg has decided, therefore, that we should not wait until all material has been inventoried and packed, but that the shipment should be made in two parts so that the movement of the most valuable part of the seized collections may be executed as soon as possible, perhaps leaving Paris within the next few days. Therefore, it must be decided promptly where the shipment is to be brought.

A representative of the military administration of Paris, Dr. Bunjes, after having talked to Reichsmarschall Goering about this matter, has informed us that he was told by the Reichsmarschall that the entire lot was to be brought to the cellars of the New Reichschancellery in Berlin. If this is true, preparations should be made to provide a suitable room in the cellars of the Reichschancellery to accommodate about 15 freight carloads of art objects (cases of paintings and furniture). As far as can now be ascertained, the first shipment will comprise this amount. It would be necessary to find out whether the cellars of the New Reichschancellery are fit for the storing of such valuable works of art. It might be important to settle this question, because the cellars of the Reichschancellery are said to be damp, and it cannot be risked under these circumstances to bring valuable paintings and furniture to this place. It is certain that the whole art consignment will not remain for long in the packing cases, as the Fuehrer will want to look at these paintings, furniture, etc., upon their arrival. It would also be necessary to unpack the whole shipment to check the material delivered against the lists made in Paris; and to determine damage, if any, etc. Reichsleiter Rosenberg therefore believes it imperative that the whole shipment be unpacked after its arrival in Berlin by expert representatives and assistants of our office, inasmuch as Reichsleiter Rosenberg will turn over all the seized property in this form to the Fuehrer.

ATTACHMENT 4

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