

FEDERAL BUREAU OF INVESTIGATION

THIS CASE ORIGINATED AT		NEW YORK, N. Y.		NY FILE NO.	100-30979	FCS
REPORT MADE AT	DATE MADE	PERIOD MADE	REPORT MADE BY			
NEW YORK, N. Y.	8/19/44	5/9,12,19,22/ 44	GEORGE J. NAGEL			
TITLE CHANGED. DR. HANS WENDLAND; PAUL VICTOR GRAUPE; JACOB M. HEIMANN; PENOLD MASTERS, LIMITED, also known as Panold Masters, Limited; LASAR O. KIPNIS; LEON VIASMENSKY			CHARACTER OF CASE SECURITY MATTER - G NEUTRALITY ACT ESPIONAGE			

SYNOPSIS OF FACTS:

GRAUPE determined to have been in correspondence with DR. HANS WENDLAND and other individuals in Switzerland in an effort to collect money owed him by WENDLAND on picture sales. No evidence GRAUPE presently dealing with WENDLAND but determined to have made picture purchase from suspicious party in Santiago, Chile. Indications that GRAUPE's Paris collection partly taken over by Nazis and that WENDLAND and THEODORE FISCHER, GRAUPE's former business associates, are acquiring large quantities of art works from forced sales of Jewish collections in France and Switzerland. VIASMENSKY has withdrawn business association with HEIMANN and is said now to be on bad terms with him.

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REFERENCE

Bureau File #100-107857.
Bureau letter dated July 17, 1944 to New York.
Report of Special Agent CHARLES B. RIDLEY, dated May 25, 1944, at Charlotte, North Carolina.
Report of Special Agent GEORGE J. NAGEL, dated May 2, 1944, at New York City, New York.

DETAILS

The title of this case is being marked changed as the F. KLEINBERGER COMPANY, INC., is being deleted from the title in view of the fact that HARRY C. SPERLING

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operator of this firm, is presently in the U. S. Army, and no evidence was developed to indicate that he was practicing in looted art.

PAUL VICTOR GRAUPE
417 Park Avenue
New York City

By reference letter dated July 17, 1944, the Bureau transmitted to the New York Office information which had been furnished by Confidential Informant T-1. This information reflected that prior to the war PAUL GRAUPE and DR. HANS WENDLAND, operating a picture gallery in Paris, bought a GRUENWALD picture from a British art dealer named AGNEWS, which they exchanged with a German museum (probably the RINAKOTHEK of Munich) for three pictures including a RUBEN'S Madonna, on the sale of which it was stipulated that AGNEWS would draw an 18 per cent commission as part of the purchase price for the GRUENWALD.

During the latter part of 1939, AGNEWS inspected the RUBEN'S in Paris, and it was delivered to him on the aforementioned agreed basis. On May 7, 1940, AGNEWS sold this picture to a Mr. KATZ in Holland for 4,000 pounds and delivered it to him. However, as a result of the subsequent freezing regulations, AGNEWS was unable to obtain payment and later sued KATZ in New York where he had emigrated and received a judgment against him.

In addition to this deal, in October, 1940, GRAUPE made a contract with WENDLAND by which GRAUPE released to WENDLAND several pictures which he, GRAUPE, had stored with the firm of WACKNER & VONDY in Paris, which along with other pictures was owned jointly with WENDLAND and the FISCHER GALLERY operated by THEODORE FISCHER in Switzerland. The agreement was that WENDLAND was to sell these pictures and the proceeds from the sales were to be divided among the three owners, according to their individual investment. (A list of these pictures is set out in the reference report of Special Agent GEORGE J. NAGEL, dated at New York City on May 2, 1944).

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After GRAUPE came to the United States, it appears that WENDLAND sold several of these pictures. However, he declined to send GRAUPE his share of the sale of the proceeds, using the excuse that he, WENDLAND, as a German citizen would only be able to remit the funds to GRAUPE with the consent of the German authorities. WENDLAND explained further that if he made payment to GRAUPE in the United States, GRAUPE would not be allowed to make payment to him, WENDLAND, on money collected in Switzerland.

PAUL GRAUPE was in communication with a CARL SEELIG, apparently his business partner in Switzerland, and a DR. G. LANZ, his attorney in Switzerland, during the period from February, 1942, to March, 1943, in connection with the bringing of legal action against WENDLAND and the FISCHER GALLERIES in an effort to collect the money which WENDLAND and FISCHER owed GRAUPE. It was finally decided against bringing this action, and on March 3, 1943 GRAUPE cabled LANZ to maintain his property rights in the pictures and to hold legal action in abeyance for the time being.

This information revealed that shortly after GRAUPE's arrival in the United States, he did correspond with WENDLAND with a view of obtaining fine arts from Europe which GRAUPE might sell in the United States. There was no evidence from the material submitted, however, that WENDLAND ever sent him any picture or art objects, and, following WENDLAND's refusal to pay him, GRAUPE, what he claimed was his share of pictures sold, GRAUPE severed his connection with WENDLAND as mentioned above.

From letters sent GRAUPE by SEELIG and LANZ, it was evident that WENDLAND and FISCHER had gained a bad reputation among art dealers in Switzerland as a result of their shady dealings. On September 7, 1942, SEELIG wrote GRAUPE, stating in part, "Besides what we have recently heard from a reliable source about his (WENDLAND's) partner, FISCHER, fits very well into the opinion I have formed of these two men. It is said (but keep this to yourself) that FISCHER denounced an immigrant who had formerly been rich to the Alien Department (FREMDEN POLIZEI) to get his pictures cheaply." SEELIG described FISCHER as being a "recently naturalized Swiss" and added that he and WENDLAND show strong evidence of their origin.

In a letter dated October 28, 1942, SEELIG quoted

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BARON VON DER HEYDT, who called WENDLAND and FISCHER "cunning, unscrupulous Nazis." VON DER HEYDT was characterized by the informant as being a German national in Switzerland, who had succeeded in getting his United States funds unblocked for the purchase of works of art for an American museum.

Confidential Informant T-2 made available to the writer the files of the CENTRAL HANOVER BANK Branch, located at Fifth Avenue and Sixtieth Street, New York City, which reflected that PAUL VICTOR GRAUPE had three accounts at this bank, two being joint accounts with his wife and the other account, entitled, "Special RENE GEMPEL Account" used in connection with the sale of an art collection belonging to RENE GEMPEL, a French national.

PAUL GRAUPE was introduced to the bank by MAX HALPERT, Assistant Secretary of ARNHOLD & S. BLEICHROEDER, INC., who advised the bank that GRAUPE was originally of Berlin, Germany; that he left that country because of political conditions; that he had lived in Switzerland and was favorably known as a client of this firm and by several officers of the corporation for a number of years.

An account in the name of PAUL GRAUPE was originally opened at the CENTRAL HANOVER BANK, main office, on June 3, 1941, by check in the amount of \$6,000, drawn on ARNHOLD & S. BLEICHROEDER, INC. On August 8, 1941, this account was closed and the current balance in the amount of \$4319.77 was transferred to a new joint account in the name of "PAUL GRAUPE and KAETE GRAUPE." A second joint account was opened, entitled, "PAUL GRAUPE and KAETE GRAUPE, Private." Both of these accounts were transferred to the Fifth Avenue Branch of the CENTRAL HANOVER BANK on December 2, 1941. The balance in the account of "PAUL GRAUPE and KAETE GRAUPE, Private" at the time of the transfer was \$5710.00, and the balance in the "PAUL GRAUPE and KAETE GRAUPE" account at the time of the transfer was \$22,209.34.

On December 12, 1941, PAUL GRAUPE opened a third account, entitled, "Special RENE GEMPEL Account," with a deposit of \$250.00 in the form of a check drawn on WILDENSTEIN & COMPANY, INC., a New York art dealer. At the time this account was opened, PAUL GRAUPE presented U. S. Treasury Department licence, dated November 26, 1941, #NY-290738/9-BB authorizing him to effect the sale of 250 works of art, which was the property of RENE GEMPEL, valued at \$137,415. The license specified that proceeds from the

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sale of this property, representing the share due to GEMPEL, were to be deposited with the CENTRAL HANOVER BANK in the "Special PAUL GEMPEL Account." This account was to be blocked as a French national. PAUL GRAUPE's share of the proceeds was to be deposited in his own account, the "PAUL GRAUPE and KAETE GRAUPE Account" which was also blocked.

PAUL GRAUPE had also procured United States Treasury license #NY-169014BE, expiring January 11, 1942, permitting him to draw \$50,400.00 a month from the blocked account, "PAUL GRAUPE and KAETE GRAUPE" for the purchase of art objects. The average monthly balances in this account during 1941 were as follows:

June	\$5400.00
July	4800.00
August	4200.00
September	3100.00
October	5000.00
November	14900.00

On March 3, 1943, the bank files reflected that PAUL GRAUPE authorized the bank to transfer \$4000.00 to the account of HANS EMDEN, care of PERE UNIC, 123 Ahumada, Santiago, Chile, in the BANK OF CHILE. On March 11, 1943, GRAUPE advised the bank that EMDEN had ordered the BANK OF CHILE to return the \$4000.00, requesting that it be deposited to the account of IRARRAZABAL RODRIGUEZ CIA at the CHASE NATIONAL BANK, New York City. The bank file contained a memorandum to the effect that the bank was unable to make this payment as requested as the account of IRARRAZABAL RODRIGUEZ CIA was on the "black list" and PAUL GRAUPE was advised to that effect. Then, by letter dated April 14, 1943, GRAUPE authorized the CENTRAL HANOVER BANK to make the transfer of this \$4,000.00 to the credit of R. CRUZ & CIA at the BANK OF LONDON & SOUTH AMERICA, 34 Wall Street, New York City. It was noted that the \$4,000.00 was transferred to this account on April 14, 1943.

In connection with this transfer of funds, Confidential Informant T-1, according to the aforementioned information received from the Bureau, that on March 8, 1943, PAUL GRAUPE cabled HANS EMDEN, Pre-Unic Akumada 123, Santiago, Chile, that certain paintings which EMDEN had sent him had arrived and that he had remitted payment on March 4, 1943 to

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the BANCO DE CHILE, Santiago, Chile. On March 10, 1943, PAUL GRAUPE received a cable from ENRIQUE EMDEN of Pre-Unic Akumada 123, Santiago, Chile, advising that he had ordered the BANCO DE CHILE to return the draft and requesting GRAUPE to deposit the \$4,000 to the account of IRARRAZABAL RODRIGUEZ CIA at the CHASE NATIONAL BANK, New York City. The Informant indicated that this was the account of IRARRAZABAL & CIA of Lima, Peru.

On April 2, 1943, PAUL GRAUPE advised ENRIQUE EMDEN by cable that he was unable to make the requested deposit at the CHASE NATIONAL BANK as this account had been blocked as the beneficiary was on the black list. On April 6, 1943, ENRIQUE EMDEN cabled PAUL GRAUPE to make the deposit to the account of R. CRUZ Y. CIA, LIMITED, at the BANK OF LONDON & SOUTH AMERICA, New York City. On April 16, 1943, EMDEN wrote GRAUPE acknowledging receipt of the deposit of the deposit of the \$4,000.00 for the payment of a RENOIR painting.

From further inspection of the material submitted by Confidential Informant T-1, it appears that PAUL GRAUPE negotiating with EMDEN for a second RENOIR which was in Buenos Aires, Argentina.

On March 23, 1943, an individual signing himself only as "MULLER," Pre-Unic Casilla 9781, Santiago, Chile, addressed a letter to GRAUPE in which he discusses the sale of pictures brought from Switzerland. He said he had just returned from Uruguay where he had spent four weeks adding, "During my trip, I only had a very informal confirmation about the \$4,000.00 which had arrived here at Chile instead of being credited to my account in New York." In this letter, the writer mentioned a RENOIR, which he said was still in Buenos Aires in the possession of a Mr. MULLER. He explained that he could not send it right away as he promised MULLER he would give him one more month to sell it as the commission on the other RENOIR was very small. He mentioned that he had sent a client, identified only as "VISSER," to see the picture, adding that VISSER pretends to have a serious client for \$12,000.00. In this letter, the writer also discusses the sale of pictures brought from Switzerland stating, "Unfortunately, there is no possibility of getting anything out of Switzerland, but anyhow I have sold quite a lot of things over here. The island is still the object of bitter fights, but I am clinging to it and the price I fixed for it."

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On May 24, 1943, GRAUPE again queried EMDEN by cable as to information as to when he might expect a RENOIR picture, and on May 28, 1943, EMDEN cabled GRAUPE that shipment of the RENOIR was delayed and that he was writing a letter explaining the delay.

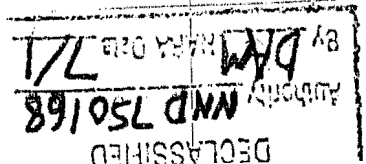
In connection with this prospective deal, Confidential Informant T-1 indicated that there is a possibility that this picture in question may have come from Switzerland.

In connection with the "Special RENE GEMPEL Account," the files at the CENTRAL HANOVER BANK contained United States Treasury Department licence #NY-337803-BE dated January 9, 1942, authorizing the bank to pay the HUDSON SHIPPING COMPANY, INC., a sum in the amount of \$936.94. Another United States Treasury Department licence #345580-BE, dated January 20, 1942, authorized a payment on this account of \$60.00 to an ANNA SOLOMON. A third United States Treasury Department license #NY-356688-BE, dated February 26, 1942, authorized payments up to \$500.00 a month from the GEMPEL account in connection with the expense of exhibiting and selling this property. It was noted that this license required that GRAUPE, at the end of each calendar month, file a report with the FEDERAL RESERVE BANK, New York City, on the form TFER-1 setting forth in reasonable detail a description of all merchandise sold, the price and the terms of each sale, as well as setting out the location of all unsold pictures. On December 8, 1942, the "SPECIAL RENE GEMPEL Account" was closed, and the remaining balance in the amount of \$124.63, was paid by check to a MAX ALBERT.

In connection with the "PAUL GRAUPE and KAETE GRAUPE, Private Account," on March 5, 1942, this account was made subject to General License #42 and could be operated freely as a General License national. This account was closed on June 25, 1942 with the withdrawal of \$997.29, which was transferred to the joint account of PAUL GRAUPE and KAETE GRAUPE.

On June 6, 1942, PAUL GRAUPE sent a letter to the CENTRAL HANOVER BANK requesting the bank to communicate with the BANCO DE LA REPUBLICA ORIENTAL DEL URUGUAY concerning certain funds he had on deposit with that South American bank. He advised in his letter that in 1940 5,000 pesos were deposited with this bank for himself and Mrs. GRAUPE to serve as a deposit with the authorities of Uruguay in the event he and his wife should

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immigrate to that country. He said that he came to the United States instead and now he desired to deposit with interest to be withdrawn and to be deposited in his account with the CENTRAL HANOVER BANK in New York City. In connection with this request, he stated he had been advised that new foreign exchange instructions would be placed in effect in Uruguay on July 1, 1942.

The bank's file further reported that on July 9, 1942, GRAUPE advised the bank that he had instructed ARNHOLD & S. BLEICHROEDER, INC., to transfer to his account at the CENTRAL HANOVER BANK certain securities belonging to him and which were held in deposit by ARNHOLD & S. BLEICHROEDER, INC. At the same time, he forwarded to the bank United States Treasury Department license #NY-430369-S permitting shipment of coupons to Switzerland, numbers 21, 22, 23, 24 on 175 shares of MOTOR COLUMBUS, A. G. Switzerland, for collection.

The securities transferred to the CENTRAL HANOVER BANK were listed as follows:

100 shares of S. H. KRESS & COMPANY, Common Stock (new) #4729, at 100 shs. N/C DOMINICK & DOMINICK.

500 Shares MISSOURI KANSAS PIPE LINE COMPANY, Common, 2150/54 at 100 shs. N/O D. & DOME.

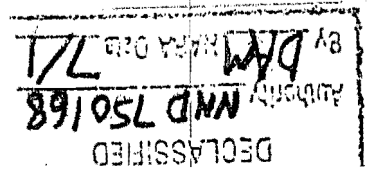
100 Shares ELECTRIC BOND & SHARE COMPANY, \$6.00 Preferred Stock, \$26854 at 100 shs. N/O D or D.

200 Shares AMER. VISCOSE CORP. Com. St. #1407/8, 100 shs. N/O D & D.

175 Shares "MOTOR COLUMBUS" Societe Anonyme d' Eutreprises Electriques, Baden, Susse, Sereis - "A."

Confidential Informant T-2 advised that the account, "PAUL GRAUPE and KAETE GRAUPE," was the only account presently active at the bank and that, other than the instances mentioned, there were no transactions of a suspicious nature in connection with the bank's association with PAUL GRAUPE.

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In connection with GRAUPE's business transactions with HANS EMDEN, JAMES L. SCANLON, Investigator, FOREIGN FUNDS CONTROL UNIT, United States Treasury Department, 53 Broadway, New York City, advised on June 22, 1944, that he had received information from an informant that an individual by the name of BOB GESINUS VISSER had bought a RENOIR picture from HANS EMDEN in South America, that this VISSER had called on the informant in New York several days previously. It is noted that at the time GRAUPE was attempting to buy the RENOIR, he was advised that an individual by the name of VISSER was also interested in purchasing the picture. The informant did not know VISSER's reason for being in New York, and he was not acquainted with him previous to his visit. It appeared from their conversation, he said, that VISSER called on him merely to make his acquaintance. He did learn, however, that VISSER had been in contact with GRAUPE during his stay in New York. The informant stated that VISSER was staying at the PLAZA HOTEL. A check made at the hotel revealed that VISSER was Netherland Consulate at Lapaz, Bolivia.

SCANLON made available a letter in his file dated April 7, 1942, in which GRAUPE wrote Mr. LANZ in Switzerland describing his association with WENDLAND. The letter is quoted in part as follows:

"Mr. HANS WENDLAND lived in Paris at the same hotel as I, HOTEL PLAZA-ATHENE, until the outbreak of war. I have known him for a number of years and have done a lot of joint account transactions with him. There has never been any disagreement concerning a settlement, since I sold nearly exclusively all pictures which belonged to him jointly. WENDLAND lives in LUZERN HOTEL NATIONAL, since the outbreak of the war and does business with or through THEODORE FISCHER. We were friends, and during our stay in Switzerland we visited him frequently, and in 1940 even lived at the same hotel, RIGIHOFF ZURIC for sometime. WENDLAND is a strange person. I would even describe him as pathological. Since my departure, he has acted very strangely and as he likes to do, tried to withhold a payment due me. From the exchange of telegrams, you will note yourself the excuses he makes. I know of cases in which WENDLAND acted similarly, one case particularly of an individual, TANNHAUSER, to whom he owed money, positively acknowledging it, and refused payment obligations. Since I was formerly associated with both WENDLAND and TANNHAUSER, I wanted to avoid a suit of TANNHAUSER versus WENDLAND. I acted as intermediary and achieved that WENDLAND paid."

It is noted in the reference report of Special Agent

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GEORGE J. NAGEL, dated at New York City on May 2, 1944 that just prior to his leaving Europe, GRAUPE had a business associate named ARTHUR GOLDSCHMIDT, who was able to smuggle four pictures belonging to GRAUPE out of occupied France and, after some delay, shipped them to GRAUPE in New York City. GOLDSCHMIDT, a German national, left France and is presently located in Havana, Cuba. A review of the New York indices reflects that by a letter dated March 22, 1943, Bureau File #64-20887, the Bureau advised that ARTHUR GOLDSCHMIDT had been identified by a former Cuban Consul in Palma de Mallorca as having been the individual he saw visiting the office of the German Gestapo in Manecole in 1938. He also stated that he saw GOLDSCHMIDT in the German Consulate in Barcelona, Spain, several times just prior to 1941. It is noted that, according to previous information obtained concerning GOLDSCHMIDT's movements, he was in this area during this period.

This file further reflects that a LEE MILTON SAMUELS, upon being interviewed when he arrived in Miami, Florida on September 21, 1943, stated that he was acquainted with GOLDSCHMIDT and that GOLDSCHMIDT was very intimate with EMY (MRS. FRITZ) FENTHOL, whose husband, FRITZ FENTHOL, had been arrested in South American as a Nazi agent. In January, 1943, GOLDSCHMIDT was President of the ASOCIACION DEMOCRATICA DE REFUGIADOS HEBREOS, which is interested in working out a system to allow Jewish refugees to proceed from Cuba to the United States.

In a letter dated October 15, 1940, written by GOLDSCHMIDT to GRAUPE, as reflected in the files of the Foreign Funds Investigative Unit, United States Treasury Department, GOLDSCHMIDT advised GRAUPE that he had received information from a Mr. GIBE, a French lawyer in Marseilles that the same thing had happened to GRAUPE's picture collection at the PALACE VENDOME in Paris as had happened to his colleague's; that they (the Germans) did not take everything and GIBE will find out what was taken and what still remains.

Mr. R. KENNETH BELL, Manager of the INLAND MARINE DEPARTMENT of the ATLANTIC MUTUAL INSURANCE COMPANY, 49 Wall Street, New York City, was contacted in connection with the possibility that this company might hold insurance coverage on GRAUPE's picture collection. Mr. BELL advised that on June 29, 1943, the company had been asked to bid on this collection at a total value of \$140,000.00 by the MARSH & McLENNAN, INC., insurance brokers, located at 70 Pine Street, New York City. BELL stated that they were not

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interested interested in making a bid for the coverage and, as a consequence, the insurance was placed with some other company. He was unable to furnish the name of the company which held the coverage. He stated that Mr. FRANK LEE, Vice President of the brokerage firm, might possibly be contacted for this information.

JACOB M. HEIMANN
PENOLD MASTERS, LTD.
LASAR O. KIPNIS

at 55 Wall Street, New York City, was contacted concerning the alleged accounts with that bank in the name of JACOB M. HEIMANN. Mr. HEADDON caused a check to be made of the bank's records but could find no present or past accounts associated with these individuals.

The files of the Foreign Funds Control Investigative Unit, United States Treasury Department, reflected that on July 30, 1942, that a loan of \$10,000.00 was made to JACOB M. HEIMANN of 715 North Maple Drive, Beverly Hills, California, by FRANZ DISPEKER. The loan was drawn from the joint account of FRANZ and MARGARET DISPEKER in the main office of the BANK OF AMERICA, Hollywood, California. On August 12, 1942, a loan in the amount of \$5,000.00 was made to HEIMANN by this same party. FRANZ DISPEKER's address was given as Castle Argyle Arms, apartment 1919, Argyle Avenue, Hollywood, California, and he was identified as a Cuban citizen of German birth.

In connection with the \$35,000.00 loan which HEIMANN procured from the A.E.B. AMERICAN CORPORATION, as reflected in the reference report, the files of the Investigative Unit, Foreign Funds Control, reflected that on April 19, 1941, ALFRED ROSENFELD, also known as ALFRED ROMMEY, purchased a \$20,000 participation in the loan from the A.E.B. AMERICAN CORPORATION and that LEON VIASMENSKY purchased a \$5,000.00 participation in the loan.

PAUL DREY, operator of the art galleries at 11 East Fifty-Seventh Street, New York City, was interviewed, and he stated that he has known HEIMANN only since he has arrived in the United States

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but that he understood that when HEIMANN was operating in Milan, Italy, that he probably had business dealings with HANS WENDLAND. He advised that both HEIMANN and KIPNIS had very poor reputations in the United States as a result of their business dealings. Their credit is not good and they appear to have considerable money one day and broke the next. He said that KIPNIS is a newcomer in the art field and does not have the knowledge nor the ability as does HEIMANN. He stated that he did not think there was any reason to suspect that HEIMANN or KIPNIS would engage in espionage activities but added that KIPNIS is the type of individual who would probably do anything for money.

He explained that he knew LEON VIASMENSKY and understands that VIASMENSKY and HEIMANN originally came from the same section of Russia; that VIASMENSKY joined HEIMANN's firm in an effort to keep HEIMANN and KIPNIS correct more than anything else. He said, however, that VIASMENSKY and HEIMANN have fallen out and are no longer associated in the art business. He stated that VIASMENSKY would, undoubtedly, have considerable information about HEIMANN and his activities since his arrival in the United States.

From information furnished by Confidential Informant T-1, it appears that VIASMENSKY had lost considerable money in a business deal with HEIMANN. On April 29, 1943, BORIS VIASMENSKY, his nephew in Havana, Cuba, mentions in a letter to his uncle, LEON VIASMENSKY, business dealings with "that crook HEIMANN." In a letter dated September 25, 1943, VIASMENSKY wrote his nephew BORIS that HEIMANN claimed to have paid all his debts except the amount he owes the writer and that HEIMANN had asked the writer if he would cancel his mortgage on HEIMANN's company if he made an effort to pay the writer \$10,000.00. The writer stated that he had refused this offer.

Confidential Informant T-1 advised further that on May 6, 1943, LEON VIASMENSKY wrote NICOLAS DE KOENIGSBERG, 3191 President Figueroa Alcorta, Buenos Aires, Argentina, offering to sell him a DE GOYA painting for \$8,000.00. According to this Informant, DE KOENIGSBERG operates an art gallery in Buenos Aires and his son NICHOLAS V. KOENIGSBERG had had a gallery in New York City, located at 787 Fifth Avenue, New York City.

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C o p y

U.S. Civil Censorship Submission
Civil Censorship Division, USFET

Date of commun.: 7 Nov. 46 Date of postmark: 11 Nov 46 Kind of commun.: S-OT-T Stat.&Record No. C/46/17516

From: Dr. R. MORAL
Rechtsanwalt und Notar
Berlin - Friedenau
Schmargendorferstr.12
Telf. 24 75 93
To: Herrn Paul GRAUPE
New York 19, N.Y.
The Navarro
112, Central Park South

Language : German

Disposal of Orig. Communication: Returned to sender.

Efforts to have valuable paintings transferred from Germany to U.S.

" ... Today I want to tell you mainly that the affair of your friend VIDAL which also concerns you seems to meet with success. The three objects which interest you still exist and have not been destroyed. I received this information from Mr. HANFSTAENGL who has taken the place of Mr BUCHNER. In order to effect the surrender, the consent of Dr. PLIETZSCH is required. His address is : Dr. EDUARD PLIETZSCH, BERLIN W 15, MEINERESTR. 9. I have immediately got in touch with him and requested his consent. His attitude towards the whole matter is not quite clear.

.....I shall act in this matter on my own initiative and after Herr HANFSTAENGL has agreed to surrender the 3 objects shall contact the local office of the Military Government with the request to effect the transportation of those 3 objects to your New York address ... I shall report shortly on other acquainted persons as soon as the matter concerning you and Mr. VIDAL has developed further ...

Censors note: Previous records reveal that the above mentioned objects are three paintings (2 CANALETTOs and 1 LORENZO DI CREDI) which the addressee had acquired by way of exchange from the PINAKOTHEK in MUNICH 1939. Addressee at that time lived in Paris. He used the pseudonym of "VIDAL" when effecting the above mentioned exchange of paintings, allegedly to conceal his GERMAN nationality.

Enclosures: 1 pre-cancelled 30 ¢ stamp (non-relevant)

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BY: [redacted]
RECORDED IN INTERNATIONAL ARCHIVES

RG 260
Box 56

C o p y

U.S. Civil Censorship Submission
Civil Censorship Division, USFET

Date of commun.: Date of Postmark: Kind of commun. Station & Record N
12.Jul. 46 12 Jul. 46 External C/46/10156

From:
Paul G r a u p e
the Navarro
112 Central Park South
New York 19, N.Y.

TO:
Dr. R. M O R A L
Schmargendorfer str. 12
Berlin - Friedenau

Language : German

Disposal of Orig.
Communication :
Returned to Sender .

" Suspicious Transactions with Paintings."

As I have learned from correspondence, both paintings, by CANALETTO and LORENZO DI CREDI, are still in the PINAKOTHEK in MUNICH.

I at that time delivered 8 paintings by KOBELL there, and I was supposed to get the two CANALETTO and LORENZO DI CREDI. FISCHER in LUZERN was to take over the two paintings for me. But, "Geheimrat Buchner" the director of the PINAKOTHEK, would not hand out the paintings, because they allegedly should not be given to FRENCH. At that time I gave a FRENCH name, only in order to make the exchange business easier, but I was the sole owner of the paintings by KOBELL, and consequently the 3 paintings also belong to me.

Besides I am not a FRENCH, but I used to be GERMAN, and now I am AMERICAN. Dr. PLIETZSCH is also informed about the case, and I would like to ask you to take steps in order that the paintings are sent to me promptly."

Inclosures: None.

Handwritten: 2

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B1
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DECLASSIFIED

Authority 11ND765088
By KNS MFAAA Date 8/9/97

RG 260
Entry Prop. Dw.
Box 228

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RFH/fb

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

11 September 1947

Dr. R. Moral
Rechtsanwalt und Notar
Schwarzengorfer Str. 12
Berlin - Friedenau

Dear Dr. Moral:

We have had an opinion from the Legal Division that there would be no objection to Mr. Paul Graupe instituting a suit against any German national or against the Bayerische Staatsgemaldesammlungen to determine title to the pictures now in his custody. If the suit involves a claim for money, permission of Military Government would have to be secured in accordance with Article 6, Section 10, subsection (g) of Military Government Law No. 2.

The opinion further states:

"The question as to the place in which the action should be brought and the qualifications of Dr. Moral to appear before the court hearing the case depend upon German law. Dr. Moral being a lawyer should be able to advise Mr. Graupe as to the proper court and as to his qualifications to appear before that court, and if he is unable to represent Mr. Graupe in that particular court, to make arrangements for a proper attorney to represent Mr. Graupe."

I hope that the above information will be of use to you.

Sincerely yours

RICHARD F. HOWARD
Chief, MFAAA Section

MFAAA SECTION FILES

1165 x
101600

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Authority

NND 765088

By

KMS NARA Date 8/9/99

RG

260

Entry

Prop. Div.

Box

228

MUST REMAIN WITH ATTACHED PAPERS - USE ENTIRE WIDTH OF SHEET - NUMBER ITEMS CONSECUTIVELY - DRAW LINE UNDER EACH ITEM

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

APO 742

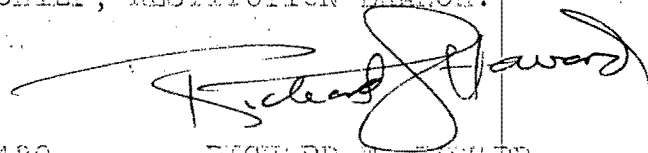
FILE NO: ED 007 (RES/MFAA) 2408
 SUBJECT: Paul Graupe Collection.

NO.	TO	FROM	DATE	(Has this been coordinated with all concerned?)
1	LD	Rest Br, ED	12 Jul 47	1. Mr. Paul Graupe of New York City, formerly an art dealer in Berlin, left Germany in 1936. In order to retain his holdings and continue his business in Germany, Mr. Graupe assumed the name of Vial. In 1937 he opened an art-gallery in Paris and later emigrated to the United States. He became an American citizen on 24 February 1947.

2. Mr. Graupe received from a Berlin dealer three (3) pictures of superior quality for nine (9) less important paintings in 1936. Later, at Mr. Graupe's request, these were placed in the custody of the Bayerische Staatsgemaldesammlungen, Munich for safekeeping. They are presently held in U.S. custody in the Munich Central Collecting Point.

3. Providing Mr. Graupe invests the power of attorney in his Berlin legal advisor, a Dr. R. Moral, can Mr. Graupe be represented by named attorney in a German court for obtaining a clear title to subject property?

FOR THE CHIEF, RESTITUTION BRANCH:



Telephone 42420
 Rm 1051, Econ Bldg

RICHARD F. HOWARD
 Chief, MFAA Section

2	Rest Br, ED	LD	26 Aug 1947	1. On the basis of the facts submitted in Minute 1 above there would appear to be no objection to Mr. Graupe instituting a suit against a German national or against the Bayerische Staatsgemaldesammlungen to determine title to the pictures now in the custody of the Bayerische Staatsgemaldesammlungen (Military Government Law No. 2, Section 10 b and g). However, if Mr. Graupe's suit is for a claim of money against the Bayerische Staatsgemaldesammlungen, permission of Military Government would have to be secured in accordance with Article 6, Section 10, sub-section (g) of Military Government Law No. 2.
---	-------------------	----	-------------------	---

2. The question as to the place in which the action should be brought and the qualifications of Dr. Moral to appear before the court hearing the case depend upon German law. Dr. Moral being a lawyer should be able to advise Mr. Graupe as to the proper court and as to his qualifications to appear before that court, and if he is unable to represent Mr. Graupe in that particular court, to make arrangements for a proper attorney to represent Mr. Graupe.

FOR THE DIRECTOR:

903 x
 141100

Haven Parker
 HAVEN PARKER

1087
 02 1000

Telephone 42109

(Page No.)

Chief, Administration of Justice Branch

007
x
386
Morse
C

B/L: OMCUS, MFA&A Section, subject: "Paintings Belonging to Mr. Paul Graupe," dated 21 February 1947 (continued)

AG 007-MGBER/B 1st Ind. HSL/mw
(21 Feb 47)

OFFICE OF MILITARY GOVERNMENT FOR BAVARIA, ECONOMICS DIVISION,
MUNICH GERMANY; APO 407, US ARMY, 29 July 1947

TO: Office of Military Government for Germany (US), APO 742,
US ARMY, (ATTN: Monuments, Fine Arts and Archives Section,
Restitution Branch, Economics Division)

The three paintings claimed by Paul Graupe are in the Central Collecting Point. There is here no further information available other than that the facts known here correspond with Mr. Graupe's statements. It is understood, however, that Mr. Taper is interested in the Graupe claims. These paintings will be held until disposition is directed.

For the Chief, Restitution Branch:

1 Incl: n/c

Telephone: Munich Military 2802
Munich Civil 30054

/s/ Herbert S. Leonard
HERBERT S. LEONARD
Acting Chief,
Monuments, Fine Arts and
Archives Section
Restitution Branch

ED 007 (RES/MFAA) 2nd Ind. HEP/rf

Restitution Branch, Economics Division, Office of Military Government for Germany (U.S.), APO 742, U.S. Army, Berlin Germany, 5 November 1947

TO: Restitution Branch, Economics Division, Office of Military Government for Bavaria, APO 407, U.S. Army
ATTN: MFA&A Section

1. It is requested that your office ask Property Control Branch in Munich to take subject paintings under their custody according to usual procedures.

2. Meanwhile, Dr. R. Moral, legal advisor of Mr. Graupe in Berlin, will be requested to make an application for

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Authority ANN 0765036
By TJ NARA Date 9/8/99

RG 260
Economics
Division
Box 116

Authority AND 765088
 By KRP NARA Date 8/4/79

RG 260
 Entry Prop. Div.
 Box 228

Wm
 KRM/rf

ED 007 (RMS/MFAA) 2406
 Paul Graupe Collection

1 LD Rest 12
 Br, Jul
 ED 47

1. Mr. Paul Graupe of New York City, formerly an art dealer in Berlin, left Germany in 1936. In order to retain his holdings and continue his business in Germany, Mr. Graupe assumed the name of Vial. In 1937 he opened an art-gallery in Paris and later emigrated to the United States. He became an American citizen on 24 February 1947.

2. Mr. Graupe received from a Berlin dealer three (3) pictures of superior quality for nine (9) less important paintings in 1939. Later, at Mr. Graupe's request, these were placed in the custody of the Bayerische Staatsgemaldesammlungen, Munich for safekeeping. They are presently held in U.S. custody in the Munich Central Collecting Point.

3. Providing Mr. Graupe invests the power of attorney in his Berlin legal advisor, a Dr. R. Moral, can Mr. Graupe be represented by named attorney in a German court for obtaining a clear title to subject property?

FOR THE CHIEF, RESTITUTION BRANCH:

Telephone 43420
 Rm 1051, Econ Bldg

RICHARD F. HOWARD
 Chief, MFA&A Section

2 Rest LD 26
 Br, Aug
 ED 1947

1. On the basis of the facts submitted in Minute 1 above there would appear to be no objection to Mr. Graupe instituting a suit against a German national or against the Bayerische Staatsgemaldesammlungen to determine title to the pictures now in the custody of the Bayerische Staatsgemaldesammlungen (Military Government Law No. 2, Section 10 b and g). However, if Mr. Graupe's suit is for a claim of money against the Bayerische Staatsgemaldesammlungen, permission of Military Government would have to be secured in accordance with Article 6, Section 10, sub-section (g) of Military Government Law No. 2.

2. The question as to the place in which the action should be brought and the qualifications of Dr. Moral to appear before the court hearing the case depend upon German law. Dr. Moral being a lawyer should be able to advise Mr. Graupe as to the proper court and as to his qualifications to appear before that court, and if he is unable to represent Mr. Graupe in that particular court, to make arrangements for a proper attorney to represent Mr. Graupe.

FOR THE DIRECTOR:

Telephone 42109

903 x
14/1100

HAVEN PARKER
 Chief, Administration of Justice Branch

1084
 021000

DNC FILED - MR. MORSE - MFA&A

Paintings Belonging to Mr. Paul Graupe (2nd Ind.)
ED 007 (RES/MFAA), OMGUS, 21 Feb 47

the release of the paintings addressed to Property Control
Branch in Munich.

3. It should be brought to the attention of Property
Control that this headquarters has no reason to doubt state-
ments made by Mr. Graupe concerning the legality of his owner-
ship and that there is no objection to the release of subject
art property.

4. This office would greatly appreciate a report on
action taken so that Dr. Moral may be notified accordingly.

FOR THE CHIEF, RESTITUTION BRANCH:

1 Incl: n/o

Telephone BERLIN 43420

RICHARD F. HOWARD
Chief, MFA&A Section

3

134

DECLASSIFIED
Authority <u>AND 765036</u>
By <u>TJ</u> NARA Date <u>9/8/99</u>

RG 260
Economics Division
Box 116

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Dr. E. Moral
Rechtsanwalt und Notar
Berlin-Friedenau
Schmargendorfer Str. 12
Tel. 24 75 93

Berlin-Friedenau, 31 January 1946

US Military Government
American Property Control
Berlin-Schöneberg

Subject: Surrender of 3 pictures from Bavaria to Mr. Paul Graupe,
New York, 19, N.Y., The Navarro, 112 Central Park South

Mr. Graupe owns the following 3 pictures:

Lorenzi di Credi, school
Canaletti
Canaletti

"Madonna with child"
"Mercato d'Erbe in Venice"
"View of Tragheto at Canal Grande in Venice".

The Bavarian Staatsgemaldesammlungen, Munich 23, have assumed the management of these pictures.

Provided that US Military Government will consent the administration is willing to surrender the pictures in the event that the Berlin dealer in works of art, Dr. Plietzsch, 9, Meinekestrasse, Berlin W 15, agrees. Dr. Plietzsch has expressed his willingness in a letter forwarded to the Bavarian agency. As yet no reply has been given by this agency.

I am attaching hereto photo copy of the letter from the Bavarian agency as well as of Dr. Plietzsch's declaration. Mr. Graupe had directed to records the 3 pictures under the name of Vial. Due to his being a Jewish emigrant he took such an action in order to safeguard his property during the period of the Third Reich.

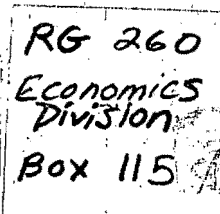
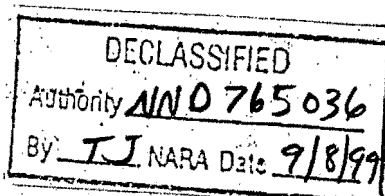
The undersigned who previously had been his legal adviser was notified by him of this fact.

It is requested to take such action from your part as may be necessary to arrange the delivery of the pictures to Mr. Graupe. At the same time I request to furnish Mr. Graupe with the attached copy of this letter for information.

Moral

Lawyer

Enclosures



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261

007
RM/sw

386 misc. B

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

AM 007 (MGS/MFAA)

21 February 1947

Subject: Paintings Belonging to Mr. Paul Gruppe

TO: Restitution Branch
Economics Division
Office of Military Government for Bavaria
APO 407, U.S. Army

ATTN: MFAA Section

1. This office is in receipt of the attached claim by Mr. Paul Gruppe, New York City, through his legal advisor, Dr. E. Moral of Berlin.
2. It is requested these three paintings be held in US custody until decision of disposition is reached and any pertinent information concerning this property be furnished this office.

FOR THE CHIEF, RESTITUTION BRANCH:

1 Incl: ltr, "Transfer of 3 paintings from Bavaria to Mr. Paul Gruppe", Dr. E. Moral, 31 Jan 47, w/2 incls.

RICHARD E. HOWARD
Chief, MFAA Section

Telephone BERLIN 43400

DND Files - Mr. Monroe - MFAA Sect, Rest. Br.

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DECLASSIFIED
Authority AND 765036
By TJ NARA Date 9/8/99

RG 260
Economics Division
Box 115

REPRODUCED AT THE NATIONAL ARCHIVES

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

ED 007 (RES/MFAA)

21 February 1947

SUBJECT: Paintings Belonging to Mr. Paul Graupe

TO : Restitution Branch
 Economics Division
 Office of Military Government for Bavaria
 APO 407, U.S. Army

Attn: MFA&A Section

1. This office is in receipt of the attached claim by Mr. Paul Graupe, New York City, through his legal advisor, Dr. R. Moral of Berlin.

2. It is requested these three paintings be held in US custody until decision of disposition is reached and any pertinent information concerning this property be furnished this office.

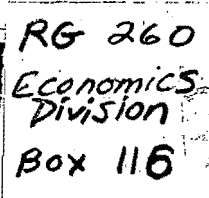
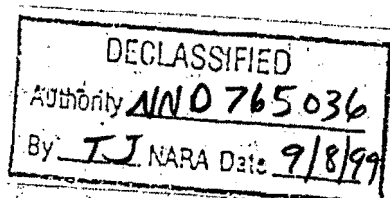
FOR THE CHIEF, RESTITUTION BRANCH:

1 Incl: Ltr, "Surrender of
 3 pictures from
 Bavaria to Mr. Paul
 Graupe", Dr. R. Moral,
 31 Jan 47, w/2 incls.

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

Telephone BERLIN 43420

134



Dr. R. Moral
 Rechtsanwalt und Notar
 Berlin-Friedenau
 Schmarfendorfer Str. 12
 Tel. 24 75 93

Berlin-Friedenau, 31 Jan 1946

US Military Government
 American Property Control
 Berlin-Schöneberg

Subject: Surrender of 3 pictures from Bavaria to Mr. Paul
 Graupe, New York, 19, N.Y., The Navarro, 112,
 Central Park South

Mr. Graupe owns the following 3 pictures:

Lorenzi di Credi, school,	"Madonna with child"
Canaletti	"Mercato d'Erbe in Venice"
Canaletti	"View of Traghetto at Canal Grande in Venice"

The Bavarian Staatsgemäldesammlungen, Munich 23, have assumed the management of these pictures.

Provided that US Military Government will consent the administration is willing to surrender the pictures in the event that the Berlin dealer in works of art, Dr. Plietzsch, 9, Meinekestrasse, Berlin W 15, agrees. Dr. Plietzsch has expressed his willingness in a letter forwarded to the Bavarian agency. As yet no reply has been given by this agency.

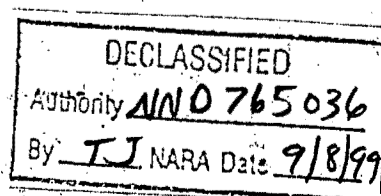
I am attaching hereto photo copy of the letter from the Bavarian agency as well as of Dr. Plietzsch's declaration. Mr. Graupe had directed to record the 3 pictures under the name of Vial. Due to his being a Jewish emigrant he took such an action in order to safeguard his property during the period of the Third Reich.

The undersigned who previously had been his legal adviser was notified by him of this fact.

It is requested to take such action from your part as may be necessary to arrange the delivery of the pictures to Mr. Graupe. At the same time I request to furnish Mr. Graupe with the attached copy of this letter for information.

/s/ Moral
 Lawyer

134



RG 260
 Economics
 Division
 Box 116

REPRODUCED AT THE NATIONAL ARCHIVES

Nr. 1376

Direktion der Bayerischen Staatsgemäldesammlungen
München 23, Postscheckkonto München 659

Herrn Rechtsanwalt Dr. R. Moral
Berlin-Friedenau Schmargendorferstr. 12

Wir erwarben mit der Ministerialentschliessung vom 4.IX.1939 Nr. VII.42651 von der Kunsthandlung E. Plietzsch, Berlin Meinickestr. 9 eine Serie von 8 Kobell-Bildern aus dem Besitz von Jacques Vial, Paris im Tausch gegen:

Inv.Nr. 7820	Lorenzo di Credi, Schule	Madonna mit Kind
	1190	
H.G.139	Canaletto	Mercato d'Erbe in Venedig
H.G.140	ders.	Ansicht des Traghetto am Canal grande in Venedig

Alle 3 Bilder waren in auswärtigen Depots geborgen und können nach Freigabe durch die Militärregierung abgegeben werden.

Auf Ihr Schreiben vom 12.X.46 hin verweisen wir Sie wegen der Ansprüche, die Herr Paul Graupe geltend macht, an die oben erwähnte Kunsthandlung.

/s/ E. Hanfstaengl
(Dr. Eberhard Hanfstaengl)
Generaldirektor

134

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Authority AIN 0765036	Economics Division
By TJ NARA Date 9/8/99	Box 116

Dr. EDUARD PLIETZSCH BERLIN W 15, MEINEKESTR. 9 FERNRUF: 915163

12. November 1946.

An die
 Direktion der Bayerischen Staatsgemäldesammlungen
 zu Händen von Herrn Generaldirektor Dr. Hanfstaengl
 M. U. n. c. h. e. n. 23
 Leopoldstrasse 3

Sehr verehrter Herr Dr. Hanfstaengl:

Auf Wunsch von Herrn Dr. R. M o r a l ,
 dem Anwalt von Herrn Paul Graupe in New York, sende ich
 Ihnen beigefügte Erklärung. Die Sache ist durchaus in Ordnung
 und im Übrigen habe ich selber gar kein persönliches Verfü-
 gungsrecht über die Bilder, da ich seinerzeit nur als Vermitt-
 ler in der Angelegenheit des Tausches im Auftrage von Herrn
 Graupe tätig gewesen bin. Meines Wissens befinden sich übrigens
 noch einige der Rahmen für die Kobells im ehemaligen Büro
 von Herrn Graupe in Paris. Vielleicht besteht für Sie die
 Möglichkeit, diese ganz wertvollen Originalrahmen durch Ver-
 mittlung des Central Point sich besorgen zu lassen, auf die
 Ihre Galerie ja Anrecht hat.

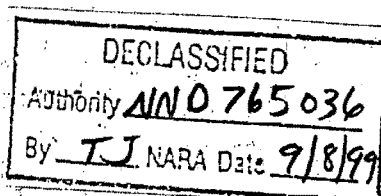
Ich benutze gern die Gelegenheit, mich nach
 Ihrem Befinden zu erkundigen und hoffe, dass es auch Ihnen
 gut geht. Mit freundlichen Grüßen wie stets,

Ihr ergebener

/s/ Eduard Plietzsch

Anlage

134



RG 260
 Economics
 Division
 Box 116

007
BBT/fw

OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Economics Division
Restitution Branch
APO 170

NO 007 (INFO/INAA) 2440

13 December 1946

SUBJECT: Theodore Fischer Galleries

TO: Restitution Branch
Economics Division
Office of Military Government for Bavaria
APO 170, U.S. Army

Attn: MFASA Section, Art Documents Center

1. The Swiss Government is investigating the war time art transactions of the Fischer Galleries, Lucerne. It is especially interested in the export-import aspect of his trade, and would like information as would throw light on such questions as how large this business is, whether Fischer has paid his full shares of taxes, and whether he has violated import regulations. It would also like to have any information that could be used in determining whether Fischer was acting in good faith when he entered into the famous exchanges with Walter Gurler.

RECEIVED
DISPATCHED
12 13 1946

2. It is requested that photostatic copies be made of all receipts of the Fischer Galleries as may be in the Art Documents Center and such other correspondence as may be pertinent to this matter, and that two sets of these photostatic copies be forwarded to this office for transmittal to the Swiss.

FOR THE CHIEF, RESTITUTION BRANCH:

Telephone 43919

RICHARD F. WISARD
Chief, MFASA Section

DNC Files - Mr. Tager - MFASA Sect., Rest. Br.

205

RG 260
Economics
Division
Box 46

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Authority AND 765 036
By TJ NARA Date 9/8/99

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007
RHM/am

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

17 March 1947

Mr. Paul Graupe
112 Central Park South
New York 19, N.Y.

Dear Mr. Graupe:

Acknowledgement is made of the receipt of your letter dated 6 March 1947.

As mentioned in our letter of 21 February 1947, works of art left in Germany by former German nationals are not being exported. Upon the establishment of an agency for handling cases of this nature, your request for shipment of the three claimed paintings will be forwarded to that office.

In the meantime, every measure will be taken to safeguard the art property.

Sincerely,

RICHARD P. HOWARD
Chief, REPARA Section

DMC files - Mr. Monroe MEASA, Rest. Br.

313

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By TJ NARA Date 9/8/99

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Economics
Division
Box 115

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

RM/GR
07
386 nice
Cv

21 February 1947

Mr. Paul Graupe
The Navarro, 112 Central Park South
New York, 19, N.Y.

Dear Mr. Graupe:

This office is in receipt of your claim, through Dr. R. Moral, for the following three pictures now located in the Bayerische Staatsgemaldegammlungen, Munich:

Lorenzo di Credi, School: "Madonna with Child"
Canaletto : "Mercato d'Erbe in Venice"
Canaletto : "View of Traghetto at Canal Grande in Venice"

Since the pictures were not confiscated by the Nazi Government, their transport to the United States will be governed by export regulations which are being formulated. Your property will be kept safely in United States custody pending decision of disposition.

The date of your American citizenship is requested. Also circumstances under which you assumed the name of Vial and the date thereof.

Forwarded for your information is a letter and inclosures addressed to the Property Control Section, this headquarters from Dr. Moral dated 31 January 1946.

We shall inform you of any further development.

Very truly yours,

Incls

RICHARD F. HOWARD
Chief, MFA&A Section

DWC FILES - MR MORNOE - REST BR, MFA&A SECT
(Incls see ltr, same subject, OMGUS, ED 007 (RES/MFAA), 21 Feb 47)

2264

DECLASSIFIED
Authority AND 765036
By TJ NARA Date 9/8/99

RG 260
Economics
Division
Box 115

REPRODUCED AT THE NATIONAL ARCHIVES

007
RIM/PA

+
386 misc. B

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

AG 007 (INFO/IRMA)

21 February 1947

SUBJECT: Paintings Belonging to Mr. Paul Grunpe

TO : Restitution Branch
Economics Division
Office of Military Government for Bavaria
AGO 407, U.S. Army

ATTN: IRMA Section

1. This office is in receipt of the attached claim by Mr. Paul Grunpe, New York City, through his legal advisor, Dr. H. Morai of Berlin.

2. It is requested these three paintings be held in IRMA custody until decision of disposition is reached and any pertinent information concerning this property be furnished this office.

FOR THE CHIEF, RESTITUTION BRANCH:

1 Incl: ltr, "Transfer of 3 pictures from Bavaria to Mr. Paul Grunpe", Paul Morai, 31 Jan 47, w/2 incls.

RICHARD S. HOWARD
Chief, IRMA Section

Telephone Berlin 4320

DNC Files - Mr. Monroe - IRMAA Sect, East, Dr.

226

DECLASSIFIED
Authority AND 765036
By TJ NARA Date: 9/8/99

RG 260
Economics
Division
Box 115

REPRODUCED AT THE NATIONAL ARCHIVES

Dr. E. Moral
Rechtsanwalt und Notar
Berlin-Friedenau
Schmargendorfer Str. 12
Tel. 24 75 93

Berlin-Friedenau, 31 January 1946

US Military Government
American Property Control
Berlin-Schöneberg

Subject: Surrender of 3 pictures from Bavaria to Mr. Paul Graupe,
New York, 19, N.Y., The Navarro, 112 Central Park South

Mr. Graupe owns the following 3 pictures:

Lorenzi di Credi, school
Canaletti
Canaletti

"Madonna with child"
"Mercato d'Erbe in Venice"
"View of Tragheto at Canal Grande in Venice".

The Bavarian Staatgemäldesammlungen, Munich 23, have assumed the management of these pictures.

Provided that US Military Government will consent the administration is willing to surrender the pictures in the event that the Berlin dealer in works of art, Dr. Flietzsch, 9, Meinekestrasse, Berlin W 15, agrees. Dr. Flietzsch has expressed his willingness in a letter forwarded to the Bavarian agency. As yet no reply has been given by this agency.

I am attaching hereto photo copy of the letter from the Bavarian agency as well as of Dr. Flietzsch's declaration. Mr. Graupe had directed to records the 3 pictures under the name of Vial. Due to his being a Jewish emigrant he took such an action in order to safeguard his property during the period of the Third Reich.

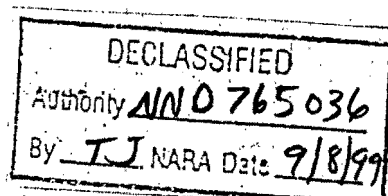
The undersigned who previously had been his legal adviser was notified by him of this fact.

It is requested to take such action from your part as may be necessary to arrange the delivery of the pictures to Mr. Graupe. At the same time I request to furnish Mr. Graupe with the attached copy of this letter for information.

Moral

Lawyer

Enclosures



RG 260
Economics
Division
Box 115

REPRODUCED AT THE NATIONAL ARCHIVES

261

Nr. 1376

Direktion der Bayerischen Staatsgemaldesammlungen
München 23, Postscheckkonto München 659

Lawyer Dr. R. Moral
Berlin-Friedensau, Schmargendorfer Str. 12

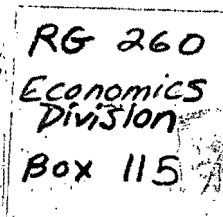
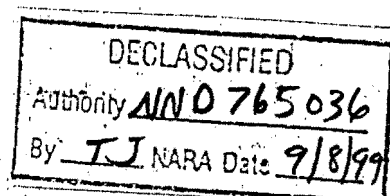
On the basis of barter we acquire under Ministerial Decision of 4/9/1939 No. VII. 42651, from the dealer in works of art, E. Pitzsch, 9, Meinekestr., Berlin, 8 Kobell-pictures out of the possession of Jaques Vial, Paris. This constituted the equivalent:

Inv. No. <u>7820</u> 1190	Lorenzo di Credi, school	Madonna with Child
H.G. 139	Canaletto	Mercato d'Erbe in Venice
H.G. 140	do.	View of Traghetto at Canale Grande in Venice.

The 3 pictures had been in safe-custody in country places and may be surrendered if authorized by Military Government.

In response to your letter of 12/10/46 we refer you in the case of Mr. Paul Graupe's claim to the above mentioned dealer.

Dr. Hanfstaengl
(Dr. Eberhard Hanfstaengl)
Generaldirektor



REPRODUCED AT THE NATIONAL ARCHIVES

221

Nr. 1376

Direktion der Bayerischen Staatsgemaldegammlungen
München 23, Postscheckkonto München 659

Lawyer Dr. R. Moral
Berlin-Friedenau, Schmargendorfer Str. 12

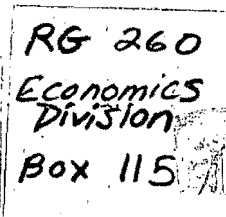
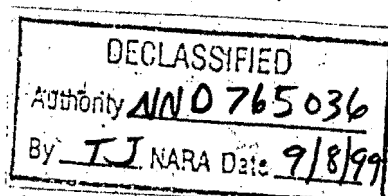
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Dr. Hanfstaengl
(Dr. Eberhard Hanfstaengl)
Generaldirektor



REPRODUCED AT THE NATIONAL ARCHIVES

221

Commission for Art Recovery
of the World Jewish Congress



in affiliation with the
World Jewish Restitution
Organization

767 Fifth Avenue
Suite 4600
New York, NY 10153

tel: 212 • 521 • 0102
fax: 212 • 319 • 8681
e-mail: car@rslmgmt.com

Ronald S. Lauder, Chairman
Constance Lowenthal, Director
Menachem Rosensaft, Special Counsel

June 16, 1999

Jonathan Petropoulos, PhD
Department of History
Loyola College of Maryland
4501 North Charles Street
Baltimore, MD 21210-2699

Dear Jonathan,

I am pleased to send you a copy of our updated Provisional List of Names Mentioned in Relation to Art Looting During the Holocaust Era.

The names on our first "incomplete" list were extracted from

- James Plaut, "Activity of the *Einsatzstab Reichsleiter Rosenberg* [ERR] in France," (Consolidated Interrogation Report [CIR] No. 1);
- Theodore Rousseau, "The Goering Collection," (CIR No.2);
- Lynn Nicholas, The Rape of Europa (1994);
- Hector Feliciano, The Lost Museum (1997);

and other pertinent documents of the OSS (Office of Strategic Services) Art Looting Investigation Unit. Additional names have now been included from

- Laszlo Mravik, Sacco di Budapest and Depredation of Hungary, 1938-1949 (1998)
- Oliver Rathkolb, From 'Legacy of Shame' to the Auction of 'Heirless' Art in Vienna: Coming to Terms 'Austrian Style' with Nazi Artistic War Booty (to be published in "Contemporary Austrian Studies" Vol.7/1999)

These works expand the geographic scope of our list to reflect events in Hungary and Austria.

We believe that the presence of these names in a provenance during the critical years indicates that further research is warranted. It is important to note that among the names are collections that were looted. We ask that you relay this proviso to any colleague who may want to use our list in their research.

I hope our list will prove helpful to those doing provenance research. If we can be of further assistance, do not hesitate to contact me at the address above, or our Chief of Research, Dr. Evie T. Joselow, at (212) 521-0125 or by e-mail at etj@rslmgmt.com.

Sincerely,


Connie Lowenthal

attachment

1

**Provisional List of Names
Mentioned in Relation to
Art Looting During the Holocaust Era**

*Asterisk denotes a missing first name.

**Asterisks denote the name of a business, institution or place

[] Brackets denote titles of rank or position

A

Abel, Theodore/
Abels, Hermann (Galerie Hermann Abels, Abels. Bros.)
Abetz, Otto
*Abt
Adriani, Gert
Aguilar, Lemmonnier
von Ahrendt, Benno
*Aktuaryus (Aktuaryus Gallery)
Almas/Dietrich, Maria (Galerie Almas)
*Alt, [Dr.] (alias of Dr. Kirsten)
von Alt, Rudolf
**Alt Aussee (place)
Altarriba, Clement
Altounian, Edgard
Ammann, [Dr.] Max
Andrássy the Elder, [Count] Gyula
Andrássy the Younger, [Count] Gyula
Andriesse, Hugo Daniel
Angerer, Sepp (Josef)
Antoine, Henri (alias of August Meyer)
Aubin, [Dr.] Hermann
Augsburg, [Dr.]
Apffelstaedt, [Dr.] Hans Joachim
*Arco, [Count]
Arnhold, Hans
Arnstein, Hermann
*Aronson
*Aschberger
**Asscher & Welcker
Asta, Ferruccia
*d'Atri
*Aubing, [Dr.]
*Aubry
*d'Autrech (or Audretsch) (Galerie Audretsch)
*Auxente (Pregel)[place]

B

Bachstitz, Kurt Walter
 *Backemund, F.
 **Bacri
 *Bacri Frères
 *Bahmann
 Balay, Roland
 Ball, Alexander & Richard
 Ball, H. Fa. (Riesener)
 **Bank Hardy & Co.
 Barbazanges, Henri
 Barsanti, Alfredo
 Barthel (or Bartel), [Dr.] Gustav
 *Bauer
 Bauer, Max
 Bauer, Michael
 Bauer, Rose
 Bauer, Walter
 Baume, [Prof. Dr.] Wolfgang La____
 Baumeler, Joseph
 *Baumhoff
 Baumann, Hans
 Becker, Josef Robert
 Bedö, [Dr.] Rudolf
 *Beets, [Dr.] N.
 Begeer, Rudolpha
 von Behr, [Baron] Kurt
 *Bellagamba, [Mlle.]
 Bellini, [Commendatore] Luigi
 Beltrand, Jacques
 Bemberg, Paul
 *Benatov
 Bencze, [Dr.] Gyula
 *von Benda, [Frau] F.
 *Benier
 de la Beraudiere (or Berodiere), [Countess]
 Berger, [Dr.] Erik B.
 Bernáth, Aurél
 *Bernard, [Mme.]
 Bernhardt, Paul
 Bernheim, Georges
 Bernheim, Leonce
 Bernheim, Marcel
 Bernheim-Jeune, Jose & Gaston (Galerie Bernheim-Jeune)
 **Bernheimer Co. (Munich Association of Artists)
 *Bernstein (Galerie Bernstein)

*van Beuningen, D.G.
 *Beyer
 Beyer, Helmut
 Bezerédj, Mária & Antonia
 *Bialo
 *von Bibera
 Biehn, János
 Bierbach, Lars & Ernst
 *Bierman, [Dr.]
 Bignou, Etienne (Galerie Bignou)
 Binder, [Dr.] Moritz Julius
 Bing, Robert
 Biró, Árpád
 Biró de Hámor, Henrietta
 Birtschansky, Zaharie & ____
 Blaas, Carl
 Blauhorn, [Dr.] Josef & Gusti
 Bloch, [Dr.] Vitale
 Bloch-Bauer
 Bloch-Bauer, Ferdinand
 Bodenschatz, [General] Karl
 *von Boeck, [Dr.]
 Boedecker, Alfred
 *Boehler
 Boehler, Sr., Julius
 Boehler, Jr., Julius
 Boehmer, Bernhard
 de Boer, (Peter) Pieter
 *Boesken, [Fraulein]
 Boettger, [Dr.] Berlin
 Boitel, Achilles
 Bondy, Oscar
 Bonnard, Abel
 Borchers, [Dr.] Walter
 *Boris, [Mme.]
 Bormann, Martin
 Bornheim, Walter
 Bossi, Ildebrando
 *Bottenwieser, R.
 Botton, Lucie
 *Bouet
 Bourtdariat, Albert
 *Brabender
 Brass, [Commendatore] Ugo
 Brassini, [His Excellency] Armando
 von Brauchitsch, [Lieutenant Colonel] Walter

Braumueller, [Dr.] Wolff
 *Braun, [Mme.] Robert
 Brázay, [Dr.] László
 *Bredel
 *Bredius, [Dr.] A.
 *Bregere
 Breker, [Prof.] Arno
 Bretheauer, [Dr.] Karl
 Brockhaus, Hans
 ten Broeck, Arie Albertus
 *Brokke, H. (or E.)
 **Bronner Shipping Company
 *Broo
 *Brosseron, [Mme.] (Brosseron-Marchand)
 *Bruehl, [Countess]
 *Brummer, E.
 *Brunner
 *Brunner, [Dr.]
 Brunsvick, Betty
 Bruschwiler, Eugen
 Bruschwiler, August
 *Brussel
 **Bucherstube (Book Repository)
 Buchholz, Karl (Buchholz Gallery)
 Buchner, Ernst
 Buchstab, Margarete
 **Budapest Museum of Fine Arts
 Buemming, Carl W. (or Carel)
 Bührlé, Emile G.
 *Buittenweg
 Bunjes, [Dr.] Hermann
 Busch, Otto
 Busley, [Dr.] Josef
 Busse, Fritz

C

*Cahen
 Cailleux, Paul
 Camoin, André
 Carlhian, André
 Carre, Louis
 *Cassel, [Baron]
 Cassirer, Paul (Paul Cassirer & Co.)
 ten Cate, Almelo
 **Cercle des Nations

Charpentier, Jean (Galerie Charpentier)
 *Chesne , [Mme.] Chesnier du
 *Choepelle
 Chorin, [Dr.] Ferenc
 Christiansen, [General] Frederich
 Clasen, [Dr.] Karl Heinz
 *Class, [Hauptmann]
 van Cleef
 **Clignancourt (Paris Flea Market)
 *Cloos
 *Cloots, F.G.
 *Coblentz (Koblenz) — place
 *Cohn
 Collet, Charles
 *Colloredo, [Princess]
 **Cologne Kunstverein
 Conix-Giradet, Berta
 Contini-Bonacossi, [Count] Alessandro
 Corsini, [Prince] Andrea Carlo
 *Cremieuse
 Csekonics, [Count] Endre
 Csetényi, [Dr.] József
 Curtius, [Prof.] Ludwig
 *Cuvellier
 Czczowiczka, Karoline & Edwin

D

Dahlgrün, Rolf
 *Dannehl, [Dr.]
 Darboy, Rosie
 Darlan, [Admiral] Francois
 David-Weill, David
 *Decour, A.
 Degenhart, [Dr.] Bernard
 Delaunoy, Etienne
 *Demmel, [Dr.]
 Demmler, [Dr.] Theodor
 *Denijs, [Frau] J.
 *Dennery
 Dequoy, Roger
 Destrem, George
 Deusch, [Dr.] Werner R.
 *Deutsch
 *van Deventer, [Dr.]
 **Dienststelle Muchlmann

*Dietrich, [SS General] **Sepp**
 Dietrich, Maria Almas-
 *van Dijck
 Dik, Sr., Jan
 Dik, Jr., Jan
 *Dillenberg, [Lieutenant]
 *Dingjan
 *Dinglage
 Dirsztay, [Baron] Andor
 Donath, Etienne
 **Dorotheum (auction house)
 *Doucet *Douwes, Evert & A. (Douwes or Douwais Bros.)
 *del Drago
 *Drees, [Major]
 **Drey, A.S. (or Galerie für Alte Kunst)
 *Dreyfus
 *Dreyfuss
 Droin, Elena
 Drost, [Prof. Dr.] Wilhelm
 **Drouot (Salle de Drouot, Hôtel Drouot)
 *Duchesne, [Mme.] Chesnier
 Dubied, Pierre
 *Dubourg (or Dufour), Jacques
 *Dupont, [M.]
 *Duprez
 Durand-Ruel, Pierre & Charles (Galerie Durand-Ruel)
 Duschinsky, Ernst
 **Duval, Barinco, & Mounastre-Picamilhe
 Dworschak, Fritz

E

*Ebeling, [Prof. Dr.] **Kurt ?**
 *Ebert, [Dr.]
 *Edelfinger
 Eggemann, [Dr.] Helga
 **Einsatzstab Reichsleiter Rosenberg (ERR)
 Eissler, Valerie & Hortense
 Elte, Meijer
 **Elysée Gallery
 **Embden Bank
 Engel, Herbert
 Engel, Hugo
 *Epstein
 Epting, [Dr.] Karl
 Erasmus, [Dr.] Geldern

- *Erhardt
- *Erlanger, [Dr.]
- *Erlanger
- Ernst, [Dr.] Richard
- Ernst, Josef
- Esmond, Edouard
- *Esser, [Dr.] W.
- Esterházy, [Count] Móric
- Eszláry, [Dr.] István
- Evers, [Dr.] Hans Gerhard

F

- *Fabian, [Major]
- Fabiani, Martin
- Fahrbach, Georg
- *Falius
- Fancsikay, Sándor
- Farinola, [Marchese] Gentile
- Federer, Oscar
- *Feiler
- **Feind Veremögen Stelle (German Enemy Property Control Bureau)
- *Feldhusen, [Lieutenant]
- Fellner, [Dr.] Henrik & Pál
- *Fellner (Galerie Fellner)
- *Fels, [Fraulein]
- *Feral, J.
- *Feuve, R.
- Fischboeck, [Dr.] Hans
- *Fischer
- Fischer, Theodor (Galerie Fischer)
- *Fischer-Boehler
- *Flassherr
- Flavian, Solomon
- Fleischer, Walter
- Fleissig, [Dr.] József
- Flick, [Dr.] Friedrich
- Foerster, Otto
- *de la Foret-Divonne, [Viscomte]
- Forster, [Baron] Dezsö
- Frank, [Governor-General] Hans
- Frank, Myrtel
- Frank, Phillip
- *Franz (or Frantz), [Dr.]
- *Frauendorfer, [Fraulein]
- *Frenkel-Reber

*Frentzel, [Dr.]
 *Frequin
 *Frey
 von Frey, [Dr.] Alexander
 Frey, [Dr.] Dagobert
 Fribourg, Jules
 Frick, [Dr.] Wilhelm
 Friedlaender, [Dr.] Max
 *Friedlander
 Friedmann, [Dr.] Ignác
 Frodl, [Dr.] Walter
 *Fuerstenberg, Hans
 Funk, Walther

G

**Galerie für Alte Kunst (Gallery of Old Art)
 **Galerie Gerstenberger
 **Galerie Royale
 **Galerie Voltaire
 Ganz, [Dr.] Paul
 Garin, Ernest (Galerie Garin)
 **Gasser Gallery
 *Geibel
 Geiger, [Dr.] Benno
 *Geisenhofer
 *Geismar
 *Geladakis, B.
 *van Gelder, [Mme.] N.
 van Gelder, Smit
 *Gense
 Georges-Michel, Michel
 Gerard, Raphael
 Gerard, [Mme.] Renee
 Gerch, [Amstman] Heinrich
 Gerlach, [Prof. Dr.] Werner
 Gerstenberg, Otto
 *Gerstenberger (Galerie Gerstenberger)
 Gerum, Josef Karl
 Giafferi, Moro
 *Giese (Giese Gallery)
 Gillhausen, Maria
 *Gimpel, René ?
 *von Glasgow (or Glasow), [Captain]
 Gobin, R. Maurice
 Goepel, [Dr.] Erhard

Goering, Hermann
 Goernnert, [Dr.] Fritz
 *Goertel
 *Goldman
 Goldmann, David
 Goldschmidt, Oskar
 Goldschmitt, Arthur
 von Gomperz, [Dr.] Philipp
 *Gottfriedsen, Berndt
 Goudstikker, Jacques
 Gouvert, Paul
 Grappi, [Fraulein] M.
 *Grassi, [Dr.]
 Grassi, Giulio & Luigi
 Grau, [Prof. Dr.] Wilhelm
 **Graupe Gallery (auction house)
 Graupe, Paul
 *Greiner, [General]
 *Greinke
 Gritzbach, [Dr.] Erich
 *Grosse, [Dr.] R.
 *Grosshennig
 *Grossman, [Frau]
 Grossman-Scholz, Johanna
 Grosvalet (or Grovalet), Eduard
 Grote-Hasenbalg, Werner
 *Grube
 Gruel, Leon
 *Grundtma-Kormatski, [Frau]
 Grunsky, [Dr.] Alfred
 Grünwald, [Dr.] Fülöp
 *de Gruyter
 **de Gruyter Shipping Company
 *Guettmann, [Prof. Dr.]
 Guggenheim, Fritz
 *Guigini
 *Guntzburg
 Gurlitt, [Dr.] Hildebrandt
 Gurlitt, Wolfgang
 Gutman, [Baron] Robert
 Gutmann, Friederich (Fritz)
 Gutmann, Rudolf
 Guynot, Henri

H

*Haas
 Haas, [Dr.]
 Haas, [Dr.] Felix
 Haberstock, Karl
 Habsburg-Lothringen, [Dr.] Otto
 *Hagenow
 *Hahn
 Hainisch, Henriette
 Halim-Bey, Melhame
 Halphen, Georges
 *Ham, [Fraulein]
 Hamburger, Isaac, Jean, & Hermann
 **Hamel, Oskar
 *Hampe, [Dr.]
 Hamperzoumina, Gabriel
 Hanesse, [General] Karl Frederich
 Hanfstaengl, [Dr.] Erika
 Hannema, [Dr.] Dirk
 *Hansel
 *Hanson, [Dr.]
 *Harth
 *Hartmann, [Inspector]
 Hasembalg, Werner Grote
 *Hassenkamp
 Hatvany, [Baron] Ferenc
 Hatvany, [Baroness] József
 Hatvany, [Baron] Endre
 Hauth, Arthur
 de Haucke, César Monge
 *Heidelberg
 *Heilbronn, [Frau] P.
 Heilbronner, [Dr.] Raoul
 Heim, [Dr.]
 Heim, [Mme.] Georges
 Hein, Karl
 *Heinecke, [Inspector]
 Heinecke, Ernst
 *Heinemann
 Heintze, Ursula
 *Heldrich
 Helfer, Henri
 Helft, Jacques & Yvon
 *Hendricks
 Henry, Emile

*Henschel
 Herbert, [Dr.]
 Herbst, [Dr.] Hans
 de Hericourt, Raymond Swob
 Hermann, [Dr.] Kurt
 Hermann, Jean Isaak
 Hermsen, Dorok
 **Hernu-Peron
 Herz, [Mme.] Henrik
 Herzog, [Baron] Mór Lipót
 von Hesse, [Prince] Philip
 Hesse, Raymond
 Hessel, Josse (Josef)
 *de Heuvel
 *von der Heydt, [Baron]
 Heydenreich, [Dr.] Ludwig Heinrich
 *Heydenrijk, W.
 Hinrichsen, Johannes
 *Hirsch, Alfredo
 Hirsch, Leo
 *Hirsch, [Mme.] Louis
 Hirschberg, [Baron]
 Hirschberg, Ilse
 Hitler, Adolf
 Hoeckner, Walter
 *Hoermann, [Dr.]
 *Hofer, [Frau] *Bertha*
 Hofer, Walter Andreas
 Hoffmann, Heinrich
 *Hofman
 Hofmann, Franz
 Holländer, [Dr] Leó
 von Holst, [Dr.] Niels
 *Hoogendijk, D.A.
 *Horovitz
 *Hoyer
 Huelens, [Dr.] Franz
 von Hummel, [Dr.] Helmut
 *Hupp, [Dr.] H.W.

I

Impressionisten Sonderinventar (Special Inventory of Impressionists)

*Indjoudjian, M.A.M.

von Ingram, [Lieutenant] Hermann

von Ingram, [Frau] (Annemarie Tomforde)

Issarlow, George
 *Iurschewitz

J

Jacobson, Maurice Wolf
 *Jaekel
 Jaffe, [Dr.] Alphonse
 *Jagenau
 Jandolo, Ugo
 Jansson, Margot
 Jaujard, Jacques
 *Javal, H.
 Jellinek, Bruno
 Jerchel, [Dr.] Heinrich
 *Jessel, [Herr]
 **Jeu de Paume
 *Jeunesse
 *Johan
 *Jonas
 *de Jonge
 *Joret
 Josef, Henry
 *Juralidos

K

*Kaganowitsch
 *Kahlert
 *Kalbhen
 **Kalebdjian Freres
 *Kalmann
 *Kalmann-Levy
 *Kalnein, [Prof. Count]
 Kann, Alphonse
 *Kapferer, [Mme.]
 *Kapferer
 Karlinger, [Dr.] Hans
 *Karpeles-Schenker
 Katz, Nathan
 Keitel, [General] Wilhelm
 *Kellermnan, D.
 Kerlin, Stephan
 Kessler, Hertha
 *Keutmann, [Major]
 Kieslinger, [Dr.] Franz

*Kirsten, [Dr.] (alias Dr. Alt)
 Kisters, Heinz
 *Klein
 **Kleinberger
 *Kleinschmidt, [Fraulein]
 *Klement, [Dr.]
 Kletzel, [Dr.] Otto
 *Klinger, [Dr.] Norbert & S.
 *Klipstein
 *Klotz
 *Klotz, M.
 Klotz, Moritz
 Knab, Annaliese
 Knauer, Gustav
 **Knoedler
 *Knothe, Dr.
 Koch, Erich
 Koehler, Bernhard
 Koenigs, Franz
 Koenigstein, Nettie
 Koester, Hans
 Kohner, [Baroness] Adolf
 *Kohnreich
 Kornatski, [Frau] Grundtmann
 *Kornfeld
 Kornfeld, [Dr.] Felix
 Kornfeld, [Baron] M6ric
 Koti, Soma
 Koux, [Dr.] Henryk
 *Krallert
 Kramer, [Brigadier General] Eckhardt Richard
 Kr6mer, Carl
 Kramer (Galerie Kramer)
 Kraus, [Dr.] Karl
 *Kraut, Alfred?
 Krebs, Jean
 Krebs, Otto
 Kress, Karl
 *Kressin, [Beamter]
 *Kreuter, [Dr.] A.
 Kreuter, [Major] Lambrecht
 *Kribben
 *Krochman, [Fraulein]
 **Kroeller-Mueller Museum
 Kroenig, [Dr.] Wolfgang
 *Kroneg (or Kronig[k]), Joseph

Kroske, Werner
 *Kruckenberg, [Major]
 Krueger, [Oberst]
 Krueger, Wolfgang
 Kuetsgens, [Dr.] Felix
 von Kuffner, Moriz
 *von Kuhlmann
 Kummel, [Prof. Dr.] Otto
 *von Kunsberg, [Baron]
 Kuntze, [Dr.] Friedrich Franz
 Kunze, [Dr.] Herbert
 Kurt, Nelly

Kummel
 Kunsberg

L

Labia, [Count] Paolo
 Lagrand, Maurice
 Lainzer, Henriette
 *Laloe
 *Lambert
 Lambert, Robert
 *Langeloh, [Frau]
 Lammers, [Reichminister] Heinrich Hans
 Lanc[k]oronski, [Graf] Anton
 Landry, Pierre
 Lange, Hans (Lange Auction Galleries) W.
 *Langeloh, [Frau]
 Langsdorff, [Dr.] Alexander
 *Langweil, [Frau] E.
 *Lantz
 Larcade, Edouard
 de la Laroussilhe, Brimo
 Laub, [Dr.] László
 *Laziensky
 de Leche, Alain
 *Leegenhoek, J.O.(M.)
 Lefranc, Jean-Francois
 *Legat
 *Lehmann
 Leiden, Franz D.
 Leidinger, Hanna (Rhode)
 *Leiner, M.
 *Lempertz (Lempertz Auction Gallery)
 *Lengerke, [Fraulein]
 Leonardi, Edouard
 von Lepel, [Freiherr Dr.] Burkhard

(son of Hans E. Lange)

****Lepke Auction Gallery**
***de Lestang, [Count]**
Leven, Maurice
***Levy**
Levy, Arthur
Levy, PierreMichel
***Levy de Benzion**
***Levy de Leon**
***Levy-Finger**
***Levy-Hermanos, [Mme.]**
***Ley**
***Libermann**
Liechtenstein, [Prinz] Eduard
***Liffers, R.**
Limberger, Gisela
Lindenbaum, Alfred
Lindon, Alfred
Lindpainter, Paul
****Linz Museum**
***Lipman**
****Lippmann-Rosenthal**
Lodi, Silvano
Loebl, Allen
Loeffler, Margit & Arnold
Loerzer, [General]
Loewell, Albert
Loewenisch, Albert
***Loewensohn**
Lohse, [Dr.] Bruno
Lombard, Lambert
***Longhi**
Louis-Dreyfus, Emmy
***Löwenstein**
***Ludwig (Galerie Ludwig)**
Lugt, Fritz
***Lugt, Fritz**
***Lutjens, [Dr.]**
***Luttgens, [Frau]**
***Luz, W. A.**
Lyndhurst, Eric-Emil

M

von Mackensen, Hans Georg
***Magitot, [Dr. med.] A.**
Maier, Albert

*Makowsky
 *Mallmann, [Frau]
 *Malmede
 Mandl, Fritz
 Mandl, Victor
 *Mandol
 *von Mangoldt-Reiboldt, [Dr.]
 Mannheimer, Fritz
 Mansfield, Heinz
 Manteau, Alice
 Manteau, Louis
 *Manuel
 *Marchand, [M.]
 Marchig, Giovanni
 *Marcus
 **Mareil-Le-Guyon
 *Margolinas
 Máriássy, [Dr.] Zoltán
 *Marino
 Maritsch, Hanna
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 *Marx, Hugo and Else? (Jew. collector in Bavaria)?
 *Massimo, [Prince]
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 *Matthiessen (Galerie Matheissen)
 *Matis
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 *Mayer, A.L.
 *Mayr
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 *Meder (Au Moyen Age)[shop]
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 *Meerkamp
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 *Mesquich
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 *Meunier-Batifaud, [Mme.]
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 *Rosenberg-Bernstein
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 *Rothschild [Botschaft]
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 **Roy, L. & C. (Soeurs)
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 *Sauchrich
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 *Schaedig, [Dr. Obergefreiter]
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 *Schiff-Suvero
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 *Schretelen, M.F.
 *Schrotter

*Schullein
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 *Schultze, [Amtman]
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 Tietje, Hans
 *Tinardou
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 *Tost, [Captain]
 *Toulinot (or Toulino)
 Touzaine, E. Aine
 Traine, [Countess] Luisa
 *Trass
 **Treuhand A.G. - missing word (means trusteeship Inc.)
 *Trosch
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 Trüssel, [Dr.] Fritz
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V

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 Valotton, Paul
 *Vand
 *Vandermeersch
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 *Veilchenfeld, [Dr.]
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 Voss, [Prof.] Hermann
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W

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 *Ward-Holzappel, R.
 *Warnas
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 *Wecker, [Major]
 *Weder, T.
 *Weijers
 *Weil-Picard
 Weinberger, Alfred
 *Weinmuller, Adolphe (Weinmuller Messrs.)
 Weiss, Adolphe
 Wendland, Hans
 Wertheimer, Paul
 *Wetzlar, A.
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 *von Wied, [Prince]
 Wiederkehr, [Dr.] Arthur
 Wiedt, Herbert
 de Wild, Wiesner
 Wildenstein, Elisabeth
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 Wilkinson, Tudor
 Wimpfen, Hedwig & Victor
 Wirth, [Dr.] Hans Ulrich
 **Witzig Bank
 *Woehlermann, [Major]
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 Wolf, [Dr.] Gerhard
 *Wolff, [Frau]
 Wolff, [General] Karl
 Wolff, Otto
 Wolffhardt, [Dr.] Friederich
 *Wolfrum (dealer)
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 *Wormser
 *Wormser-Bloch
 **Woudstra
 Wuester (or Wuster), Adolphe

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 *Zatzenstein
 Zaunkeller, Emil
 *Zeiss, [Dr.]
 Zeitschel, Carl-Theo
 *Zeri

Zey, Jean
Zsolnay, Paul & Andy
Zucker-Hale, [Ing.] Herbert
Zuylen de Nyevelt, Helene (Rothschild)

OFFICE OF MILITARY GOVERNMENT FOR BAVARIA
ECONOMICS DIVISION
MUNICH GERMANY APO 407 US ARMY EB/ei

2 June 1948

SUBJECT : Hofer-Fischer/Luzern deal with ERR paintings
TO : Mr.H.S. Leonard, Chief MFA & A Section

1. It was learned from Dr. Bernt that Fischer insists that he knew nothing of the origin of the painting which Goering sold to Fischer (through Hofer) in payment of a debt of appr. 8 frcs 450.000.
2. This is in direct contradiction to Hofers' claim that he informed Fischer of the former French-Jewish ownership of the objects.
3. Since it was Hofers' task to settle a considerable debt it does not seem too likely that he jeopardized his chances by telling Fischer the whole truth. At any rate, statement stands against statement with Fischer's sounding more honest because of the circumstances of the deal.
4. Fischer tried to get an entry permit into Germany to discuss the matter with US authorities, but was refused a visa, it appears with very good reasons. Now he would like to have one of us come to Switzerland.
5. Under the Allied agreement with Switzerland Fischer has to return the ERR paintings to France. To regain his losses he would like to have the whole transactions undone, i.e. to have the paintings which he sold to Goering for the ERR. objects returned to him.
6. I do not know whether such reverse transaction for which our proposed settlement of the Vermeer case would be a precedent, is at all legally feasible with respect to Switzerland. I do feel, however, that such procedure may be justified and, what is more, that a satisfied Fischer might be of considerable help in locating stolen and restitutable property in Switzerland.

EDGAR BREITENBACH
US Civilian
MFA A Officer

RG 260
Entry *omgus- Argelia Hall
Collection*
File *Records of the
Property Division*
Box 485

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AND 775057
BY TS *9/17/77*

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Authority NND 760238By VRS NARA Date 3/9/05RG : 331Entry 55BFile MTA&A MISC.Box 330ROOM 409
27 Princes Gardens
Kensington. S.W. 7

22nd November, 1944

aug 236
(10)

Dear Geoffrey

I would like to draw your attention to an article (unsigned) in the New Statesman of November 11th, P. 320, entitled "A Note on French Painting". The last sentence reads "It is good to know that through the kindness of the publisher, M. FABBIANI (sic), a copy of this unobtainable masterpiece has been presented to the British Nation". The masterpiece referred to is Buffon's "Histoire Naturelle" illustrated by Picasso and originally commissioned by Volland.

The following facts about FABBIANI should be known to you:-

- a) He is Corsican and was Volland's lawyer who wound up the estate. He showed me the remains of the collection in May 1940.
- b) I believe his Paris address in 1940 was Avenue MONTET.
- c) He was I believe the consignor of the shipment of Volland pictures to USA in August 1940, which was seized by the British Customs in October, 1940.
- d) He has been reported in October 1944 as "a collaborationist art dealer like WUSTER who was active acquiring works of art for Germany" (see P/W Paper 27 of CSDIC (UK) of 16th October 1944, page 11 Part IV, para. 3)
- e) He has, I believe, been reported to the Vaucher Committee in an unfavourable way.

I suggest that the competent authorities keep a very close watch and that he be prevented buying his innocence with presents to the British Nation. In his time I have little doubt he did the same for the Huns.

/s/DOUGLAS COOPER

Lt. Col. G. Webb.
MTA&A Branch
G-5, SHAEF (Main)

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Authority NND 760238By VRS NARA Date 3/9/00RG: 331Entry 55BFile AMG 586
MFA+A MISLBox 330**CONFIDENTIAL***Aug 236*
*(1)*Tel: KEN 4511
Ext: 79.Monuments, Fine Arts & Archives Branch,
Room 439,
27, Princes Gardens, S.W.7.Ref: INTR/62663/MFA.

December 15th 1944.

To: - D/Adviser, M.F.A. & A.,
G-5 SHAEF (Main).

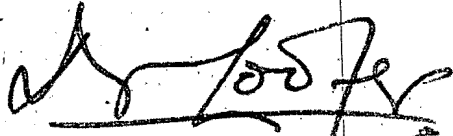
G-5 D.V.I.

SHAEF

Central Registry

Date: 19/12/44No: 41229/751/2Subject: - Spanish Art Dealers.

1. Reference your SHAEF/G5(Ops)/751/2 of 28th November 44.
2. I have talked to a few people in London and the general opinion seems to be that no one knows of any Spanish art dealers who could be regarded as particularly "shady".
3. I suspect that most, or all, of them have had dealings with the Nazis. In fact, apart from the Spanish aristocracy who else can they have had dealings with except the Falangists and the Nazis?
4. Indeed it is probable even that a blind eye was turned to the laws prohibiting the export and import of works of art into Spain when it concerned dealings with the Nazis.
5. Do you therefore want a list of Spanish art dealers?
6. As for Sweden, the only source I know of would be Hinks, but as he refuses to answer any letters



Douglas Cooper,
Squadron Leader,
for Director M. F. & A. Branch.

DC/AD.

*Red flag French art dealers*INDEX

ADRION, Philippe	JANSEN
AGUILAR-LEMONNIER	JURCHEWITZ
d'ANDRIA	KNOEDLER, M. et Cie.
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BIGNOU	LEEGENHOECK
BING, Galerie	LEFRANC, Jean
BIRSHANSKY	LEROY
BLANC	LOEBL
BONNEFOY	MAKEF
MOSC, Mlle.	MARABOU, Georges
BOUDIN, Stéphane	MATTAS
BOURDARIAT, Albert	MAZI
CAILLEUX, Paul	MICHO
CAMPAGNE, Jean-Marc	MOCKERS
CARRE, Louis	MONTAG, Charles
CHALEYSSIN	NICOLIER, Jean
COMPAGNIE de la CHINE	OSTINS, J.R.
et des INDES	PERDOUX, Yves
DABER, Alfred	PERRET-VIBERT
DEQUOY, Roger	PETRIDES, Galerie O.
DESLOUIS	POPOFF, Alexandre
DESMARETS et GODARD	POUGET
DOUCET	POUMAY
DROUAND, DAVID	REDKE, de
DUFIEFF	RENOU et COLLE
DURAND-RUEL	ROCHE, Serge
DURAS	SCHMITT, Jean
GALERIE de l'ELYSEE	SCHOELLER, André
FABIANI, Martin	GALERIE SIMON
GAILLARD	SOO et COMPAGNIE
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HAUKE, Comte César Monge de.	TOURNET
HESSEL, Jos.	VISCONTI

Re: Dr. Silvain Brunschweig
 277 Park Avenue
 New York, New York

There are attached hereto the following investigative reports in the case entitled Dr. Silvain Solomon Brunschwig, Espionage - G, the subject of which is apparently identical with the above-captioned subject: Report of Special Agent Erling R. Landsnaes dated at New York, New York, on May 28, 1943; Report of Special Agent Peter P. Haehl, dated at New York, New York, on October 11, 1943; Report of Special Agent Eugene Milligan dated at Newark, New Jersey, on November 17, 1943; Report of Special Agent J. Clark Newsom dated at New York, New York, on December 30, 1943.

From a confidential source believed reliable it was learned that on November 26, 1940, one Sapt. A. G. Bahnpostfach 3096, Zurich, wrote to Dr. S. Brunschwig at San Carlos, 150 East 50th Street, New York, giving the addressee details regarding a new company to be formed. From this communication it appeared that the two holdings, namely "AL" (Aliba A. G. Glarus?) totalling \$1,285,804 and "NE" totalling \$786,212, are to be dissolved and the securities then belonging to them were to be taken over by the new company. The following designations appear on the list of holdings:

"AL":
 K. (?Heinrich Kunz, Windisch Sw'ld.)
 nom. Fr. 1,800,000 \$756,818.10
 D. " 894,000 243,818.10
 Le TH " FFR 2,622,500 47,681.80
 GES. " Fr. 200,000 1,136.30

Debt acknowledgement (Schuldbrief)
 Fr. 600,000 136,363.60
 Chade nom Ptas. 51,000 23,181.80
 Chade Pesos 32,175 6,756.70
 Rorb nom FR. 50,000 11,363.60
 S. Z. Fr. KT. KT. 58,684.20
\$1,285,804.20

"NE":
 K nom Fr. 1,200,000 504,545.00
 D " " 566,000 172,727.20
 Seiga " 1,050,000 71,590.90
 3% Sbb. Schweizerische Bundes

R 6239
 ENTRY 73
 Box 82

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 AUTHORITY NND 750168
 BY DMM/MSA/DAW/AB
 7/1

Bahnen. Nom. Fr. 6,000	\$	1,070.45
Rina Nom. Lit. 1,042,500.		31,985.80
In N. Y. \$4,292.75		4,292.75
		<u>\$786,212.10</u>

Further securities involved are as follows:

Shares S. Z. Fr. 5,400,000	1,227,272.70
Promissory Note S. Z. Fr. 1,274,658.50	289,695.00
Shares Castleton 16,000	64,000.00

For guidance purposes only, the total of the new securities involved is as follows:

ex Al.	1,285,804.20
Ex NE	786,212.10
Shares S. Z.	1,227,272.70
Promissory Note SZ	289,695.00
Shares Castleton	64,000.00
Shares N. Y.	200,000.00
Sep. KT. Bo.	250,000.00
	<u>5,102,984.00</u>
TOTAL	

Enclosure

R6239
ENTRY 73
Box 82

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Authority NND 750168
BY DPM/MSA/028 7/1

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