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OFFICE OF STRATEGIC SERVICES
ART LOOTING INVESTIGATION UNIT
APO 413
U.S. ARMY

DETAILED INTERROGATION REPORT NO. 2

31 July 1945

Subject: ERNST BUCHNER

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Lt. Comdr., USNR

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ERNST BUCHNER

Note: BUCHNER was interrogated at a special interrogation center at Alt Aussee, Austria, from 30 June to 31 July 1945. This report is supplementary to Consolidated Interrogation Report No. 4, "Linz: Hitler's Museum and Library".

I. PERSONAL

(a) Career before 1939

Ernst BUCHNER was born 20 March 1892 at Munich, the son of George BUCHNER, a painter. In World War I, he was a lieutenant in the 7th Bavarian Field Artillery. He attended the University of Munich, 1913-1921. From 1922 to 1928 he was attached to Munich museums. From 1928 to 1932 he was Director of WALLRAF-RICHARTZ Museum, Cologne. On 20 July 1932, he was appointed General Director of Bavarian State Painting Collections, and became a member of the National Socialist Party on 1 May 1933.

As Director of the Bavarian State Painting Collections, Ernst BUCHNER was in control of the following fifteen museums:

Munich

Alte Pinakotek
Neue Pinakotek
Neue Staatsgalerie

Schleisheim

Ansbach Castle
Aschaffenburg
Bamberg
Bayreuth Castle
Burghausen
Ingolstadt
Speyer
Wurzburg
Landshut
Fuessen; Neuschwanstein Castle
Augsburg

(b) Position during World War II

In World War II BUCHNER was a captain and served in Mons and Paris from November 1939 to July 1940. He was then released and returned to his job in Munich. He was appointed a member of the Bavarian Academy of Learning in 1941, and professor at the University of Munich in 1942. He published articles in the better known German art magazines - not in Kunst dem Volk, in spite of frequent requests. He is one of the foremost authorities on German painting, and was frequently consulted by other museum directors, collectors and dealers as to the attribution and authenticity of pictures. Throughout the war he bought pictures in Germany and from foreign countries. However, he did not do any traveling himself after his return from military service.

In 1943 he was a member of a commission to chose a final refuge for the Linz and ERR collections in Austria. Other members were REIMER, von HUMMEL and JURASHEK of Vienna. They went to Austria and decided on the Steinberg Mine, Alt Aussee. BUCHNER went there again in September 1944, when he brought the Ghent Altarpiece and other objects belonging to the Munich museums from Neuschwanstein.

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II. LINZ

BUCHNER was frequently consulted by POSSE and VOSS as to the authorship and authenticity of pictures intended for the Linz Museum. He says that this was due to his position and to the fact that he was conveniently located in Munich near the Fuehrerbau. At first this happened only occasionally, but after the Adler trial in 1937, when BUCHNER's evidence revealed that Heinrich HOFFMANN had bought fake Spitzwegs, HITLER, who was impressed by his knowledge, ordered that he be consulted more often. His advice was sought almost entirely for German painting. He stresses that he never occupied an official position in connection with the Linz Museum.

His advice was sought in the following manner: Ministerialrat HANSEN, and after him his successor, von HUMMEL, who represented BORMANN in matters relating to Linz in the Parteikanzlei in Munich, would call him at his office and request that he come to the Fuehrerbau to give his opinion about pictures which had been chosen for Linz and were exhibited there. Sometimes he was called by EGER, the architect in charge of the exhibition. On other occasions, pictures were sent to his office, where he sometimes called in his colleagues in the museum to help him. When he had come to a conclusion, he wrote out a report on the matter and sent it to the Reichskanzlei. BUCHNER states that his advice was only sought on questions of authenticity and condition. He was never asked to give his opinion as to the value of a picture, or whether it should be bought for the Linz Museum.

BUCHNER had personal contact with POSSE, VOSS, and GOEPEL. He confirms the close connection which is said to have existed between POSSE and HABERSTOCK. The latter, he says, recommended POSSE to HITLER, and was at least partly responsible for his getting the job. He also confirms that the complete catalogue of the Linz Collection was located in the Dresden Museum. He mentions the following as having worked for Linz:

KLIHM, Dr. An art historian turned dealer, who wrote the catalogue of graphic arts for Linz. He also worked as a research assistant in the Galerie für Alte Kunst (BORNHEIM, Munich). His address was Munich, Martziustrasse 6.

OERTEL, Dr. Formerly a custos in the Dresden Museum, who took POSSE's place in the intermediate period between his death and the accession of VOSS. He is a Giotto specialist.

REIMER, Dr. An art historian from Dresden. Administrative assistant to VOSS, in charge of the catalogue.

DWORSCHAK, Dr. Fritz, of Vienna. An art historian who was in charge of the numismatic collection.

BUCHNER denies having any detailed knowledge of the Linz organization. In most cases, he was ignorant of the provenance of the pictures shown to him. As far as he knows, Linz always had first choice of the pictures confiscated from Jewish collections. He mentions HABERSTOCK, BRUESCHWILLER and DIETRICH as the most prominent of the dealers buying for HITLER's museum; however he denies HOFFMANN's statement that DIETRICH's pictures were already purchased when they were exhibited in the Fuehrerbau. He says that on more than one occasion there were fakes among them, which were turned down after being revealed by him.

There follows a list of pictures which BUCHNER recalls as having been submitted to his judgment in connection with the Linz Museum:

- | | | |
|---|---|---------|
| 1. Wolf Katzheimer | <u>Legend of Emperor Heinrich and Kunigunde</u> (from the von GUTENBERG Collection) | 1943/44 |
| 2. Upper Frankish School, ca. 1470 | <u>Trajan and the Sybil</u> (from the von GUTENBERG Collection) | 1943/44 |
| 3. Westphalian-South German School ca. 1440 | <u>Scenes from a Legend</u> (from the von GUTENBERG Collection) | 1943/44 |
| 4. Peter Breughel the Younger | <u>Massacre of the Innocents</u> (from the von GUTENBERG Collection) | 1943/44 |
| 5. Fritz von Uhde | <u>Two Women in a Madhouse</u> (from a Munich private collection) | 1941/42 |
| 6. Franz von Lenbach | <u>Portrait of Cosima Wagner</u> (from a Swiss Collection) | 1941 |
| 7. Lucas Cranach | <u>Venus and Cupid</u> | 1938 |
| 8. Januarius Zick | <u>Allegorical Scene</u> | 1943 |
| 9. Spitzweg | <u>Hermits in a Wood</u> | 1942 |
| 10. Spitzweg | <u>Landscape with a Bridge</u> | 1942 |

III. THE GHEENT ALTARPIECE

Attachment E is a detailed account of the trip made by BUCHNER to bring back the Ghent Altarpiece for "safekeping" in Germany. The following additional details were obtained in interrogations.

The initial order was received by BUCHNER from Ministerialrat HANSEN of the Fuhrerhaus Reichskanzlei at the end of June 1942. It instructed BUCHNER to proceed to France to fetch the altarpiece from its resting place in the museum at Pau, and to bring it back to Germany. According to BUCHNER, this order specifically stated that the altarpiece was not being confiscated by the German Reich, but was being put out of danger from air attacks so that it could eventually be restored to its legal owners. However, it is interesting to note that the altarpiece was stored at Neuschwanstein, along with all the works of art confiscated by the ERR. BUCHNER himself is reported to have admitted, in an unguarded moment, that it was destined for the Kaiser Friedrich Museum in Berlin. He says that the order from HANSEN came to him as a complete surprise; he had never discussed the subject, nor had he any reason to suppose that he would receive such an order.

BUCHNER is not quite sure of the name of the representative of the German Embassy in Paris who met him at the frontier and acted as his liaison officer while he was on French territory. He believes it to be either ABERT or ALBERT. He knows that he was a painter who had lived about ten years in Paris before the war and took over duties at the Embassy after the occupation. (This description seems to correspond with Adolf WUESTER or WALTHAUSEN.) The telegram which finally gave the assent of the French Government to the removal of the altarpiece is said by BUCHNER to have been signed by LAVAL. Finally, he is most insistent in stressing that he had no personal initiative in the matter whatsoever.

His part was limited to doing everything he could to insure that the altarpiece was taken care of as well as possible.

IV. THE EINSATZSTAB ROSENBERG

BUCHNER says that neither he nor the museums which he directed ever had any connection with the Einsatzstab Rosenberg. He made no acquisitions from that organization, nor did his museum receive any gifts therefrom. On being shown the "Portugueser" pictures (later exchanged by GOERING and Frau DIETRICH) which LOHSE reports were shown to him in Munich, he said that he merely remembered seeing them and attributing them to a Portuguese or French master; however, he was certainly not aware that they were ERR pictures, nor does he remember clearly who brought them to him. He claims never to have known anything about the Einsatzstab ROSENBERG exchanges. For further details see Consolidated Interrogation Report No. 1, Activity of the Einsatzstab Rosenberg in France.

BUCHNER made one visit to the ERR repository at Neuschwanstein. He says that this was purely official. He went accompanied by von HUMMEL, VOSS, and a member of his staff on government orders to verify the fire precautions which had been taken there. Many of the most important masterpieces from his own collections were stored there, as well as the Ghent Altarpiece for which he was also responsible. Two members of his staff were constantly in attendance until autumn 1944, when most of the objects for which he was responsible were removed to Alt Aussee.

V. THE BAVARIAN MUSEUMS

Note: BUCHNER says that a complete list of all acquisitions made for the Bavarian State Painting Collections is to be found at Dietramzell, where all his files are stored in the repository.

In 1939 at the time of the wholesale confiscation of Jewish property carried out by the Nazis in Munich, BUCHNER took his turn, after POSSE, in choosing for his museums from the pictures which had been taken. He says that the confiscations were the result of a HITLER order according to which all Jewish collections were to be put at the disposal of Prof. POSSE so that he could choose from them for the Linz Museum. BUCHNER remembers this well because he claims to have himself broken the law by concealing the August GOLDSCHMIDT Collection which he had on loan in the Alte Pinakotek at the time. They were organized by Gauleiter WAGNER, and after having been gathered together, the pictures were exhibited in the galleries of the KAMERADSCHAF T MUNCHENER KUNSTLER, a Nazi dealing organization which had taken over the firm of BERNHEIMER. Both HITLER and POSSE had visited the show before BUCHNER, and made their choice. Attachment A is a list of all pictures confiscated in Munich. A similar list was made for sculpture, most of which went to the Munich National-museum. Attachment B is a list of the pictures chosen by BUCHNER from Attachment A. These were originally considered as acquisitions, and in fact, three of them, Nos. 3, 4, and 18, formerly the property of Otto BERNHEIMER, were acquired for a total of 37,500 marks. However, later, at the end of 1941, BUCHNER was officially notified by Oberfinanzpräsident RAUCH of the Finanzministerium in Munich that the remainder could not be purchased, but must be considered as loans to the museum from the State, because there was a plan to auction them in Switzerland at some future date.

During the war BUCHNER was called to one other general exhibition of confiscated Jewish pictures at the BAER Gallery (Kaulbach-Strasse) which had been taken over by the Nazis. He says that he also visited a few confiscated private collections but rarely made any purchases.

BUCHNER says that there was a difference between the manner of handling confiscated dealer property and private collections. The latter were simply collected and shown in an exhibition gallery, where they were looked over by buyers for the German museums. What was not bought was later auctioned off. Dealers' collections were kept as part of the equipment of the dealer's shop, and were taken over with it. In some cases the Nazis would put one of their own men in to carry on the firm's business instead of its former owner. This was the case with the following:

- 1) HELBIG (Wagmallerstrasse), taken over by Jacob SCHEIDWILDER.
 - 2) BERNHEIMER, taken over by the KAMERADSCHAFT MUNCHNER KUNSTLER (Brotherhood of Munich Artists), a Nazi art dealing syndicate. BUCHNER states that this was, to all intents and purposes, a section of the party organization in Munich. The head was SCHERER, a former furniture handler and ardent Nazi. It was in the showrooms of this firm, under its new masters, that the pictures confiscated from Jewish private collections were shown in 1937. The BERNHEIMER stock was also shown, and, for some reason not clear to BUCHNER, had to be sold and paid for immediately. This is why the three pictures bought by him for the Munich museums were paid for at once instead of remaining on loan like the others. After this initial exhibition, the K.M.K. continued as a normal dealing establishment. They had a large stock and were very active. BUCHNER believes that they must have had their agents traveling abroad in order to keep their stock replenished. However, he does not know the names of any of these. The Munich museums made no further purchases from the firm. The K.M.K. was also in control of the MUNCHNER KUNSTLAENDLER GESELLSCHAFT (Munich Art Dealers' Guild), and so control of the market was kept under close Party surveillance. Neither the Munich painters nor the art dealers ever really understood or liked this arrangement, according to BUCHNER.
 - 3) The HEINEMANN galleries, taken over by ZINKGRAF, who had been for twenty years HEINEMANN's first assistant. He was active and specialized in German 19th Century painting. BUCHNER considers him a decent man, and says that he believes it possible that some sort of arrangement may have existed between ZINKGRAF and Frau HEINEMANN.
 - 4) The FLEISCHMANN galleries, taken over by a certain SCHMIDT.
 - 5) A small Jewish concern, the name of which BUCHNER does not remember, taken over by HOUNSGILD.
- b) Acquisition of confiscated pictures.

Attachment D is a list of all paintings from confiscated Jewish collections or dealers' stocks bought by BUCHNER for his museums. The provenance, the inventory number, and the name of the repository where they are located at present, is given in each case.

BUCHNER states that as Director General of the Bavarian State Collections, it was his official duty to attend sales of confiscated pictures and to make choices for his own museums, taking his turn after the Director of Linz. He claims that he never bought such pictures on his own initiative. He adds that he was never in favour of the anti-Semitic laws, and cites as evidence to confirm this the fact that he is perhaps the only German museum director to have preserved for his museums the collection of paintings by the Jewish painter LIEBERMANN.

Payments for the confiscated pictures were made directly to the people concerned by the Ministry which had authority of the museums.

C) Acquisitions from Germans buying in the occupied countries.

BUCHNER states that he had few contacts with and little knowledge of the Germans buying in France, Belgium and Holland. He never travelled himself and what he acquired was always brought to him in Munich. He remembers the following transactions:

- 1) In December 1941 by exchange with Kajetan MUEHLMANN's representative, PLIETZSCH:

PLIETZSCH gave:

Wolfhuber Predella, representing donor with his family.

Zeiller Study for a church ceiling.

BUCHNER gave:

Van Goyen Landscape with a Village
(from the Augsburg Museum)

Michael Sittow Portrait of a Man
(attributed to)

Elsheimer A King and Queen
(attributed to)

- 2) Purchased from BRUESCHWILLER, Munich, Fürstenstrasse 22.

Puvis de Chavannes Large Triptych. This was originally intended for Linz, but had not found favor with HITLER and VOSS. BUCHNER states that this made the purchase possible for him, because otherwise he would not have been able to obtain the necessary foreign currency. The price paid was RM 140,000. BUCHNER has no exact information as to the provenance, but heard indirectly that it was sold by a group of Puvis de Chavannes heirs in 1944.

Degas Portrait of the Painter de Valerne. This came from the Viau sale. BUCHNER had seen the catalogue, and as he knew that BRUESCHWILLER was going to Paris, he asked him to buy the de Valerne and to bid for one or two other pictures. BRUESCHWILLER missed them all at the sale; however, he called BUCHNER the following day from Paris to tell him that the de Valerne could be obtained for about RM 100,000 and BUCHNER told him to go through with the purchase. 1943.

Rodin Pleureuse (marble). Price RM 10,000. Bought by BRUESCHWILLER from France, exact provenance unknown. 1944.

Maillol

One of the Three Graces. Price RM 3,000. Provenance unknown. Brought by BRUESCHWILLER from France. 1944. Note: Arno BREKER, the Fuehrer's Sculptor in chief, is reported to have acquired works by Rodin, Maillol, and Despiau in Paris, and to have brought them to Germany. He may, therefore, be the source of both these objects.

N. Knupfer

Scene from the Old Testament. Price RM 2,500. Provenance unknown. This, according to BUCHNER, is typical of the kind of pictures found by BRUESCHWILLER on the foreign market. 1943.

BUCHNER describes BRUESCHWILLER as a small dealer, specializing in German painting of the 19th Century and objets d'art. He was an early member of the Nazi Party and a friend of BORMANN, who is believed responsible for BRUESCHWILLER's position as an important buyer for Linz. As long as BUCHNER can remember, BRUESCHWILLER lived in Munich. His family originally came from Freiburg in Breisgau. (BUCHNER is unaware of any Swiss connections.) Although he did not have any real knowledge, he was extremely active and he travelled a great deal, always trying to find German pictures at low prices on the various foreign art markets.

He brought his purchases back to Munich where they were exhibited in the Fuehrerbau, and BUCHNER sometimes got second choice from them after POSSE. BRUESCHWILLER often showed what he had brought back first to BUCHNER, so as to make sure that he had not bought any fakes. He was an old friend of BUCHHEIT, the Director of the Nationalmuseum, who had bought from him in the early days. BRUESCHWILLER's brother was appointed, through political influence, Director of the Coburg Museum. He died in 1943.

3) Purchased from Frau Maria DIETRICH

Florentine School
14 century

A Bishop Saint. Price RM 10,000. By a follower of Gaddi. BUCHNER believes that the picture may have come from France. 1943.

Duyster

A Dutch Couple. Price RM 10,000. In poor condition. BUCHNER believes that the picture came from the SCHLOSS Collection. 1943.

French School 19
c. (a painter of
military subjects
whose name BUCHNER
does not remember.)

Military Scene. Presented by DIETRICH as a gift to the Pinakotek. 1943.

Frau DIETRICH had consulted BUCHNER over a period of years. He says that he once put her out of his office because he was exasperated at being shown so many second-rate and fake pictures. Although she was a special protege of HOFFMANN, she came to consult BUCHNER more often than ever after the Adler trial. She bought outside of Germany almost exclusively for HITLER and Heinrich HOFFMANN. BUCHNER contests HOFFMANN's statement that the pictures had already been acquired by the Fuehrer before they were shown in the Fuehrerbau. He says that on more than one occasion there were fakes among these pictures which were refused because of his adverse statements. DIETRICH started out as a furniture dealer, and never had any real judgment as far as paintings were concerned. The great majority of her wares were German 19th Century.

4) Purchased from the DOROTHEUM, Vienna, Dorotheergasse 17

Zimmermann Hintersee. Price about RM 1500.
Bought by FRANKT, Director of the
Munich Kunstgewerbe Museum for
BUCHNER. 1943.

Magdalene Master St. Christopher and the Devil.
Price about RM 15,000. Bidding
done by Dr. BALDAS, Custos of the
Vienna Museum. (A companion picture
from the same altarpiece, formerly
in the Sigmarigen Collection, is in
the United States and has been pub-
lished by Charles Kuhn.) 1943.

BUCHNER never went to Vienna himself, but received the catalogues of forthcoming sales and commissioned friends or colleagues to buy for the Munich museums.

5) Purchased through Baron von POELLNITZ, Captain in the Luftwaffe, stationed in Paris.

Delacroix Sleeping Nymph. Price about RM
40,000. About 1840. Published.

Puvis de Chavannes Girl Standing by the Seashore

Both pictures came from the Galerie ENGEL, Paris. Photographs and descriptions from a sales catalogue were brought by von POELLNITZ, who appears to have acted as a representative of ENGEL, selling pictures in Germany. When BUCHNER had obtained the assent of his Ministry, he wrote to ENGEL in Paris stating that he wanted to buy the picture, and further dealings were completed directly with them.

Fragonard Sketch for The Sacrifice of Iphigenia
Bought in 1943 for about RM 45,000.

The picture was brought to source by von POELLNITZ on behalf of Hildebrand GURLITT, Hamburg. von POELLNITZ carried out all the negotiations with the exception of presentation of the bill, which was done by GURLITT. von POELLNITZ said that the picture came from a well-known French collection (BUCHNER does not remember the name). However, when BUCHNER verified the data given to him in the catalogue of that collection, he found that the measurements of the picture did not correspond. Personally, he doubts the attribution. CHRISTOPFLE, a Swiss art historian, has definitely said the picture is not by Fragonard.

BUCHNER does not know much about GURLITT, who offered him a few pictures, including a Caspar David Friedrichs. He says that GURLITT has a bad reputation, which was confirmed to him in the dealings described above.

BUCHNER had known von POELLNITZ's family for many years. He was a close friend of von POELLNITZ's brother, who was a professor at Munich University. Before the war, BUCHNER bought a picture by the Master of the Aachen Altar from the von POELLNITZ collection near Bamberg. He had never had any close contact with Captain von POELLNITZ until he began to offer him pictures from France. BUCHNER did not know that he was connected with HABERSTOCK.

6) Purchased from Frau Maria GILLHAUSEN, Munich.

Spitzweg A Singer. Price about RM 10,000. Originally in a Hanover collection, 1942.

Spitzweg Large Mountain Landscape. Price about RM 130,000. BUCHNER says that this is a good example of the enormous prices reached by German 19th Century pictures during the latter years of the war.

Frau GILLHAUSEN was a dealer and commissionaire. She had worked formerly with GASPARRI, a specialist in modern French pictures. She became independent after his death in 1935. She is of good family, the widow of a German industrialist, and had many contacts in wealthy Munich society. BUCHNER reports that she had a Gauguin, "Child Portrait", a Monet, "View of a Garden", and a Sisley, "Landscape", all of good quality.

7) Purchased from Karl HABERSTOCK, Berlin.

A. Brouwer Picritia. (One of the well-known "Seven Deadly Sins" series.). Price RM 45,000. Originally in the Maurice KANN Collection. This picture passed through the hands of DUVEEN, and was eventually bought by HABERSTOCK from Arthur GOLDSCHMIDT, in 1941. BUCHNER bought the picture in Berlin, 1942.

Hans Thoma Girl Feeding Chickens. Price RM 50,000.

Albert von Keller Portrait of a Lady. Price RM 20,000.

Louis Corinth Temptation of St. Anthony. Price about RM 20,000.

Max Klinger The World (Female Nude). Presented HABERSTOCK to the Munich museums.

For further details see Detailed Interrogation Report No. 13, Karl HABERSTOCK.

8) Purchased from the MUNCHNER KUNSTHANDELS GESELLSCHAFT, Munich Lembachplatz 3.

Spitzweg That is Thy World. Price RM 93,000. Was part of the BERNHEIMER stock, and came from the BARLOW Collection which was auctioned in 1912.

W. von Diez On the Open Road. Price about RM 2,500. Part of the original BERNHEIMER stock. Bought by BUCHNER in 1937.

Daubigny Landscape (sketch). Price about RM 2,000. Part of the original BERNHEIMER stock. Bought by BUCHNER in 1937.

VI. CONCLUSION AND RECOMMENDATIONS

Ernst BUCHNER is probably honest when he says that he was out of sympathy with such manifestations of Nazism as the persecution of the Jews and the campaigns against "degenerate" art. It is doubtless also true that he joined the Party largely because it was necessary for his position. To date, the evidence has not revealed him as a Nazi zealot. Other more fanatical Party members have confirmed that they considered him lukewarm at best. He was one of the very few German museum directors who succeeded in holding on to their collections of "degenerate" art. He protested publicly against the Party condemnation of Rembrandt as a Jew, and he is known to have personally protected at least one Jewish collection.

These considerations, however, are of secondary importance, and tend to obscure the real issue. For the world at large and for the German public in particular, the outstanding fact about the career of BUCHNER is that he, the son of a well-known Munich painter, and himself reputedly the most important living authority on German painting, held the position of head of the Bavarian State collections, as a member of the Nazi Party, under the Nazi regime. No amount of passive resistance could counterbalance the moral effect of his official allegiance.

BUCHNER, one of the countless "white" Germans, prominent men in their communities who, in spite of an inner dislike for Nazism and a realization of its evils, nevertheless agreed to act as its representatives, through a mixture of personal ambition and fear of the consequences of standing aside. These men bear a heavy responsibility to the mass of their compatriots, for they provided the fanatics and criminals with the necessary cloak of respectability. With BUCHNER, there was also another more fundamental reason for adherence to the Party: Any conversation with him on his own subject, German painting, reveals at once his fixed belief in a Greater Germany — whether the Fuehrer be Frederick the Great, William the Second, or Hitler.

It is recommended (a) that BUCHNER be kept under house arrest at the disposition of the Monuments, Fine Arts and Archives authorities, Third U.S. Army, for consultation, and (b) that he be placed on the list of those officials who are to be prohibited permanently from holding any position in a newly constituted German fine arts administration.

T. R. Jr.

Graphik von Karl ADLER

		<u>RM</u>
No 3	Slevogt, farbige Zeichnung gerahmt	60.-
" 4	Gulbransson, Conrad Dreher, Kaltnadelrad. ungerahmt	30.-
" 5	Franz Naager, Susanna i. Bade, Aquarell	30.-
" 6	A. Rubin, gestiefelte Kater, Lithogr.	10.-
" 7	A. Rubin, Weiber von Weinsberg, Lithogr.	10.-
" 8	" " Hinterhalt "	10.-
" 9	" " Donauweibchen "	10.-
" 10	" " St. Georg "	10.-
" 11	" " Amerikanische Kapelle "	10.-
" 13	Max Klinger, Intermezzi Mappe mit 12 Radierungen	100.-
" 12	A. Rubin, Diplomaten, Lithogr.	10.-
		<u>290.-</u>

Bilder von Martin AUFHAEUSER

No 1	Loewith, Der Kunstfreund	800.-
" 2	Gruetzner, Mephisto	2000.-
" 3	E. Schleich, Kartoffelernte	600.-
" 4	Kaulbach, Ritterfraeulein	400.-
" 5	v. Max, Andacht	400.-
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" 7	17. Jhdt., Sterbende Frau	400.-
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" 16	v. Dyck, zwei Maermerkeöpfe	2000.-
" 17	Italienisch. Magdalena 17. Jhdt.,	400.-
" 18	Niederlaendisch 15. Jhdt., Madonna mit Kind	5000.-
" 19	Cranach (?), Beweinung Christi	4000.-
" 20	C.W.E. Dietrich, Oelberg	200.-
" 21	Gebler, Schafstall	600.-
" 22	Italienisch 17. Jhdt., Engel mit Kind	300.-
" 23	L. Cranach, Der Alte und die Jungfern	12000.-
" 24	Joach. Beich, Landschaft	600.-
" 25	Lierschule, Abendlandschaft	300.-
" 26	Adam Kunz, Stilleben	3000.-
" 27	Julius Dietz, Susanna im Bade	500.-
" 28	J. Wöpfner, Walchensee	400.-
" 29	Stuck, Bildnis	1000.-
" 30	Hengeler, Schalmeiblaeser	300.-
" 31	Stuck, Gluehwuermchen	400.-
" 32	2 kleine Bildchen aus dem Kreise Courtéis, Schlacht mit Kanone, Reiterangriff	30.-
" 33	Alb. Courat, Der Cellospieler	250.-
" 34	Spitzweg ? Zeichnung, Klavierspieler	50.-
" 35	Franzoesisch, Schlafende Amorette 18. Jhdt.	200.-
" 36	M Epp, Strickendes Maedchen	300.-
" 37	M Epp, Maedchen in Landschaft	300.-
" 37a	Dirk Hals, Musikpause	3000.-
" 56	Wenk, Strand	600.-
" 58	Talmud lesend	-
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Beilage 1

Verzeichnis der aus juedischem Besitz sichergestellten Gemaelde,
die zur Erwerbung fuer die Bayer. Staatsgemaldesammlungen vor-
geschlagen wurden:

- 1) Aelst, Willem van (1625 - 1683)
Plumenstilleben.
Bisheriger juedischer Besitzer: Alfred Haas, Nr. 37
Schaetzungswert: RM 2500.—
- 2) D a t h a n, Georg (geb. 1701, gest. nach 1763)
Junger Mann in phantastischem Kostuem.
Bisheriger juedischer Besitzer: Siegfried Laemmle, Nr. 9
Schaetzungswert: RM 800.—
- 3) D a u b i g n y, Charles Franois (1817 - 1878)
Am Rande der Stadt.
Bisheriger juedischer Besitzer: Otto Bernheimer, Nr. 319.
Schaetzungswert: RM 2000.—
- 4) D i e z, Wilhelm von (1839 - 1907)
Fahrendes Volk
Bisheriger juedischer Besitzer: Otto Bernheimer, Nr. 205
Schaetzungswert: RM 2000.—
- 5) H a g n, Ludwig von (1819 - 1896)
Rokokoszene.
Bisheriger juedischer Besitzer: Moses Blum, Nr. 12
Schaetzungswert: RM 250.—
- 6) H a i d e r, Karl (1846 - 1912)
Grubmuehler Herbstlandschaft (1894)
Bisheriger juedischer Besitzer: Aug. Hirsch, Nr. 8
Schaetzungswert: RM 6000.—
- 7) H a l s, Dirck (1591 - 1656)
Musizierende Gesellschaft.
Bisheriger juedischer Besitzer: Martin Aufhaeuser, Nr. 37a
Schaetzungswert: RM 3000.—
- 8) K a u f m a n n, Angelika (1741 - 1807)
Mythologische Szene
Bisheriger juedischer Besitzer: Aug. Hirsch, Nr. 3
Schaetzungswert: RM 1500.—
- 9) K e l l e r, Albert von (1844 - 1921)
Dame mit Spiegel
Bisheriger juedischer Besitzer: Franziska Heinemann, Nr. 12
Schaetzungswert: RM 1200.—
- 10) K i r c h n e r, Albert Emil (1813 - 1885)
Suedtiroler Landschaft.
Bisheriger juedischer Besitzer: Hilde Neustaetter, Nr. 14
Schaetzungswert: RM 400.—
- 11) L e n b a c h, Franz von (1836 - 1904)
Bildnis Franz Liszt.
Bisheriger juedischer Besitzer: Sigmund Bernstein, Nr. 1
Schaetzungswert: RM 3000.—

- 12) "Meister von Frankfurt" (taetig zwischen 1490 u. 1515 in Antwerpen).
Zwei Altarfluegel: a) Stifterin, von der hl. Katharina empfohlen
b) Stifterin mit zwei Toechtern, von der hl. Barbara empfohlen.
Bisheriger juedischer Besitzer: Leo Katz, Nr. 123
Schaetzungswert: RM 16000.—
- 13) M o l i j n, Pieter de (1595 -- 1661)
Huegellandschaft.
Bisheriger juedischer Besitzer: Leo Katz, Nr. 120.
Schaetzungswert: RM 3000.—
- 14) Niederlaendisch, um 1515
Bildnis Kaiser Maximilians I.
Bisheriger juedischer Besitzer: Anna Caspari, Nr. 9
Schaetzungswert: RM 3000.—
- 15) S c h i r m e r, Johann Wilhelm (1807 -- 1863)
Huegellandschaft.
Bisheriger juedischer Besitzer: Franziska Heinemann, Nr. 20
Schaetzungswert: RM 800.—
- 16) S c h l e i c h, Eduard (1812 -- 1874)
Schloss Garatshausen am Starnberger See.
Bisheriger juedischer Besitzer: Albert Eichengrün, Nr. 1
Schaetzungswert: RM 800.—
- 17) Schwaebisch, um 1460
Die Heiligen Blasius und Georg.
Bisheriger juedischer Besitzer: Ludw. Floersheim, Nr. 10
Schaetzungswert: RM 6000.—
- 18) S p i t z w e g, Karl (1808 -- 1885)
"Das ist deine Welt"
Bisheriger juedischer Besitzer: Otto Bernheimer, Nr. 126
Schaetzungswert: RM 30000.—
- 19) S t ä b l i, Adolf (1842 -- 1901)
Ammertal.
Bisheriger juedischer Besitzer: Aug. Hirsch, Nr. 2
Schaetzungswert: RM 4000.—
- 20) T h o m a, Hans (1839 -- 1924)
Am Oberrhein.
Bisheriger juedischer Besitzer: Saly Eichengruen, Nr. 16
Schaetzungswert: RM 7000.—
- 21) T r u e b n e r, Wilhelm (1851 -- 1917)
Rosen.
Bisheriger juedischer Besitzer: Moritz Bloch, Nr. 9.
Schaetzungswert: RM 5000.—
- 22) W e n g l e i n, Joseph (1845 -- 1919)
Isarlandschaft.
Bisheriger juedischer Besitzer: Franziska Heinemann, Nr. 18
Schaetzungswert: RM 300.—
- 23) W e n g l e i n, Joseph (1845 -- 1919)
Landschaft mit weidenden Kuehen.
Bisheriger juedischer Besitzer: Franziska Heinemann, Nr. 7
Schaetzungswert: RM 2000.—

- 24) Willroider, Joseph (1838 - 1915)
Waldrand.
Bisheriger juedischer Besitzer: Jakob Stern, Nr. 11.
Schaetzungswert: RM 500.--
- 25) Wopfner, Joseph (1843 - 1927)
Chiemseeufer.
Bisheriger juedischer Besitzer: Albert Eichengruen, Nr. 3
Schaetzungswert: RM 700
- 26) Wopfner, Joseph (1843 - 1927)
Streckende Dame.
Bisheriger juedischer Besitzer: Franziska Heinemann, Nr. 16
Schaetzungswert: RM 700.--
- 27) Wopfner, Joseph
Chiemsee-Fischer.
Bisheriger juedischer Besitzer: Oskar Gruenhut, Nr. 7
Schaetzungswert: RM 600.--
- 28) Zussagl, Heinrich von (geb. 1850)
schwande Schafe.
Bisheriger juedischer Besitzer: Franziska Heinemann, Nr. 28
Schaetzungswert: RM 2000.--

Hinterstellte Bilder aus juedischem Besitz, die in Bergungsorten der Bayer. Staatsgemaeldesammlungen nachweisbar sind.

In Dietramszell:

Niederlaendisch um 1515 Kaiser Maximilian I. Holz 57 x 49 cm.	Besitzer Anna Caspari Schaetzungswert Rm. 3000,-
Wopfner, Joseph Stickende Dame Pappe 26,5 x 38 cm.	Besitzer Franziska Heinemann Schaetzungswert Rm. 700,-

In Ettal:

Dathan, Georg Maennl. Phantasiebildnis Material? 86 x 67.5 cm.	Besitzer Siegfried Laemmle Schaetzungswert Rm. 800,-
Hals, Dirk Musikpause Holz? 35 x 48 cm.	Besitzer Martin Aufhaeuser Schaetzungswert Rm. 3000,-
Meister von Frankfurt 2 Altarfluegel m. Stifter- innen. Holz 87 x 72 cm.	Besitzer Leo Katz Schaetzungswert Rm. 16.000,-
Molijn, Pieter de Huegellandschaft Holz 49 x 72 cm.	Besitzer Leo Katz Schaetzungswert Rm. 3000,-
Schwaebisch um 1460 Die Hl. Blasius u. Georg Holz 75.5 x 57 cm.	Besitzer Ludwig Floersheim Schaetzungswert Rm. 6000,-
Hagn, Ludwig v. Rokokogesellschaft Holz 24.5 x 37.5 cm.	Besitzer Moses Blum Schaetzungswert Rm. 250,-
Haider, Karl Grubmuehler Herbstlandschaft Lwd. 102 x 75 cm.	Besitzer August Hirsch Schaetzungswert Rm. 6000,-
Kauffmann, Angelika Mythologische Szene Lwd. 103 x 126 cm.	Besitzer August Hirsch Schaetzungswert Rm. 1500,-
Keller, Albert v. Dame mit Spiegel Holz 24.4 x 18 cm.	Besitzer Franziska Heinemann Schaetzungswert Rm. 1200,-
Kirchner, A. E. Haus am Berg. Suedtirol Lwd. 31 x 40 cm.	Besitzer Hilda Neustaetter Schaetzungswert Rm. 400,-
Lenbach, Franz v. Bildnis v. Franz Liszt Pappe 42 x 30 cm.	Besitzer Siegmund Bernstein Schaetzungswert Rm. 3000,-
Schirmer, Wilhelm Huegelige Landschaft Lwd. 35.5 x 51.5 cm.	Besitzer Franziska Heinemann Schaetzungswert Rm. 8000,-
Schleich, Ed. d. A. Schloss Geratshausen Holz 14 x 42 cm.	Besitzer Albert Eichengruen Schaetzungswert Rm. 800,-
Staebli, Adolf Ampertal Lwd. 90 x 125 cm.	Besitzer Georg Hirsch Schaetzungswert Rm. 4000,-
Thoma, Hans Oberrheinlandschaft Lwd. 62.4 x 75 cm.	Besitzer Saly Eichengruen Schaetzungswert Rm. 7000,-

Truebner, Wilhelm Rosen Lwd. 52 x 45.5 cm.	Besitzer Moritz Bloch Schaetzungswert Rm. 5000,-
Wenglein, Joseph Landschaft mit Kuehen Lwd. 58 x 81 cm.	Besitzer Franziska Heinemann Schaetzungswert Rm. 2000,-
Wenglein, Joseph Isarlandschaft Lwd. 35 x 55 cm.	Besitzer Franziska Heinemann Schaetzungswert Rm. 300,-
Willroider, Joseph Waldrand Pappe 36 x 49 cm.	Besitzer Jacob Stern Schaetzungswert Rm. 500,-
Wopfner, Joseph Chiemseeufer Holz 36.5 x 61 cm.	Besitzer Albert Eichengruen Schaetzungswert Rm. 700,-
Wopfner, Joseph Chiemseefischer Holz 19.5 x 35 cm.	Besitzer Oskar Gruenhut Schaetzungswert Rm. 600,-
Zuegel, Heinrich Ruhende Schafe Holz 20 x 27.5 cm.	Besitzer Franziska Heinemann Schaetzungswert Rm. 2000,-

Fritz Baer,	Landschaftsskizze
Fritz Blechen,	Liegende Frau
Deutschimer,	Daertiger Kopf
Beccafumi (Alte Kopie)	Legende

Aus juedischem Besitz wurden von den Staatsgemaldegemaldesammlungen erworben:Inv. Nr.

- 10910 Alpenlaendisch um 1470
Szene aus der Legende d. Hl. Nikolaus
Holz 92.2 x 69.9 cm.
Von der Galerie an der Wagnuellerstrasse erworben 1942
fuer Rm. 250,- Geborgen in Hoeglwoerth
- 10911 Alpenlaendisch um 1470
Szene aus der Legende des Hl. Nikolaus
Holz 91.8 x 70.5 cm.
Von der Galerie an der Wagnuellerstrasse erworben 1942
fuer Rm. 200,- Geborgen in Hoeglwoerth
- 10912 Alpenlaendisch um 1470
Szene aus der Legende des Hl. Nikolaus
Holz 92 x 70.8 cm.
Von der Galerie an der Wagnuellerstrasse erworben 1942
fuer Rm. 250,- Geborgen in Hoeglwoerth
- 10782 Daubigny, Charles François
Am Rande der Stadt
Leinwand 38.1 x 55.4 cm.
Vormaliger Besitz Otto Bernheimer, Erworben 1941
fuer Rm. 2,000,- Geborgen in Ettal
- 10784 Diaz, W. v.
Fahrendes Volk
Holz 32.5 x 45 cm.
Vormaliger Besitz Otto Bernheimer, Erworben 1941
fuer Rm. 2,000,- Geborgen in Ettal
- 10886 Hartwig, Max
Vorgebirgslandschaft mit See
Leinwand 40.5 x 60.7 cm.
Vormaliger Besitz ? Erworben 1944
fuer Rm. 150,- Geborgen in Hoeglwoerth
- 10783 Spitzweg, Karl
Der Naturforscher
Papier auf Leinwand
Vormaliger Besitz Otto Bernheimer, Erworben 1941
fuer Rm. 33,000,- Geborgen in Ettal
- 10904 Truebner, Wilhelm
Maennliches Bildnis
Leinwand 61 x 48.5 cm.
Von der Galerie an der Wagnuellerstrasse erworben 1942
fuer Rm. 600,- Geborgen in Ettal
- 10905 Uden, Lucas van
Niederlaendische Landschaft
Leinwand 56.7 x 83.5 cm.
Von der Galerie an der Wagnuellerstrasse erworben 1942
fuer Rm. 3,500,- Geborgen in Hoeglwoerth
- 10908 Venezianisch 18. Jhdt.
Maenade und Paniske
Leinwand 36.6 x 44.7 cm.
Von der Galerie an der Wagnuellerstrasse erworben 1942
fuer Rm. 60,- Geborgen in Ettal

10909 Venezianisch 18. Jhdt.
Alexander und Aristoteles
Leinwand 37.7 x 45.9 cm.
Von der Galerie an der Wagmuellerstrasse erworben 1942
fuer Rm. 60,- Geborgen in Ettal

10903 Schwendy, Albert
Boulevard in Paris
Leinwand 30.5 x 43.8 cm.
Von der Galerie an der Wagmuellerstrasse erworben 1942
fuer Rm. 120,- Geborgen in Ettal

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E.E. - GHENT ALTARPIECE

In der zweiten Juliwoche 1942, etwa am 10. Juli, (so weit ich mich erinnere), erhielt ich in meinem Amtszimmer in der Alten Pinakothek, Muenchen, aus der Reichskanzlei (Muenchen, Fuehrerhaus, Referent: Ministerialrat Hanssen) ein amtliches Schreiben, durch das mir der Auftrag des Reichskanzlers uebermittelt wurde, die in dem Schloss von Pau (Franzoes. Pyrenaeen) verwahrten Tafeln des Center Altars der Gebrueder van Eyck nach Deutschland zu verbringen und sie in dem vor Luftangriffen besonders gut geschuetzten und daher bereits als Kunstdepot benutzten Gebirgsschloss Neuschwanstein (bei Fuessen) zu bergen. In dem Schreiben war betont, dass es sich nicht um eine Beschlagnahme, sondern um eine Sicherungsmassnahme vor etwaigen Kriegsschaeden - Pau lag in dem damals noch unbesetzten Gebiet Frankreichs - handle.

Der Auftrag kam mir voellig ueberraschend ohne vorherige Anfrage oder Besprechung. Ob die Initiative zu der Bergung vom Reichskanzler persoenlich oder auf den Rat einer anderen Persoenlichkeit zurueckzufuehren war, ist mir nicht bekannt, habe ich auch spaeter nicht in Erfahrung gebracht. Die Tatsache, dass ich befehlsge maess einen Auftrag des Reichskanzlers auszufuehren hatte, geht aus einer Reihe in den amtlichen Akten der Bayer. Staatsgemaelde Sammlungen noch vorhandenen Schriftstuecken klar hervor. Leider ist das Auftrags schreiben selbst mit einer Anzahl wichtiger, auf die Bergungsaktion bezueglichen Schriftstuecke, darunter einer Abschrift meines ausfuehrlichen, amtlichen Berichtes ueber die Durchfuehrung der Bergungsfahrt, mit dem gesamten Inhalt meines Schreibtisches bei dem schweren Fliegerangriff am 12. Maerz 1944 mit meiner ganzen Wohnungseinrichtung, von der nichts gerettet werden konnte, vernichtet worden.

Ich habe, nachdem ich den Auftrag erhalten, sofort die notwendigen Vorarbeiten fuer den Bergungs transport ueberlegt und in Angriff genommen. In einem in Abschrift erhalten gebliebenen Schreiben vom 13. Juli an die Reichskanzlei (gerichtet an Ministerialrat Hanssen) habe ich die fuer die Durchfuehrung des Transports notwendigen Massnahmen (Auswahl des Begleitpersonals, der konservatorisch geschulten Fachleute, der noetigen Autos: gefederter Kunsttransportwagen und begleitender Personenwagen) vorgeschlagen. Fuer den eigentlichen Bildertransport habe ich die trefflich bewaehrte Muenchner Speditionsfirma, Gebrueder WETSCH gewaehlt, die seit Jahrzehnten fast alle wichtigeren Bildertransporte fuer unsere Sammlungen, sowie die oft schwierigen Bergungstransporte waehrend des Krieges mit bestem Erfolg und zu vollster Zufriedenheit durchgefuehrt hatte. Als Begleiter habe ich den Leiter unsrer Konservierungswerkstaetten, Hauptkonservator Professor LISCHKA, eine der ersten Kapazitaeten im deutschen Konservierungswesen, und unsern bewaehrten Bilderschreiner und Holzfachmann Werkmeister KOEPEL, sowie als Lenker des Personenwagens den mir befreundeten und als sicheren Fahrer bekannten Hauptmann d.R. Hans FITZ (im Zivil bekannten Dichter und Schauspieler), der fuer diese Aufgabe von seiner Dienststelle (Luftwaffe, Flak) beurlaubt wurde, gewaehlt. Dazu kamen von der Firma Wetsch als besonders erprobter Kunsttransport-Fachmann Fahrleiter STEINBERGER mit einigen gewandten und verlaessigen Packern. Die notwendigen Ausweise, Benzin-karten u.s.w. wurden uns vom Buero der Reichskanzlei (Fuehrerhaus) ausgefertigt bzw. zur Verfuegung gestellt.

Die beiden Wagen starteten am 24. Juli zur Bergungsfahrt und erreichten abends Huelshausen (Elsass), wohin uns Herr ABERT (oder Albert; den genauen Namen weiss sicher mein Begleiter Hans Fitz, Krailing b. Muenchen, fruhere Adolf Hitlerstr. 11) als Delegierter der Deutschen Botschaft, Paris, entgegen kam, die von der Reichskanzlei mit der zur Uebergabe des Altars notwendigen Verhandlungen mit der franzoesischen Regierung betraut war.

Der orts- und sprachkundige Angestellte der Deutschen Botschaft Abert, im Privatberuf Kunstmaler, sagte uns, dass wir Gaeste der Deutschen Botschaft waeren, und erleichterte und foerderte den Transport, wie er konnte. Er begleitete den Transport, so lange wir uns auf franzoesischem Boden befanden.

Der naechste Tag brachte uns nach Dijon, wo wir zur Behebung eines durch den Uebergang von Triebgas zum Benzin veranlassten Motorschadens einen Tag zugeben mussten. Dann ging die durch einige Reifenpannen des Personenwagens unliebsam verlaengerte Fahrt ueber Nevers, Bourges, Tours, Poitiers, Angoulême, Bordeaux nach Bayonne. Am 29. Juli wurde oestlich Bayonne die Grenze zum damals unbesetzten Gebiet Frankreichs ueberschritten und Pau erreicht, wo ich mich bei dem dort liegenden deutschen Kontroll-Stab (Hotel de France) meldete, der fuer unsere Unterbringung und Verpflegung (Kasino des Stabs) sorgte. Da der mit der Betreuung des in Schloss Pau geborgenen Kunstguts beauftragte Konservator des Museums, Jean MOLLÉ, verreist war, mussten wir zwei Tage auf seine Zurueckkunft warten. Als er zurueckgekommen war, lag bei ihm die Weisung der franzoesischen Regierung bezueglich der Uebergabe des Genter Altars noch nicht vor. Ein Telefongespraech des mit der Erledigung dieser Angelegenheiten betrauten Herrn Abert mit Vichy blieb zunaechst ohne Erfolg. Darauf wendete sich Herr Abert an die Deutsche Botschaft in Paris, waehrend ich in einem Fernschreiben an die Reichskanzlei (Muenchen, Fuehrerhaus) ueber die Situation berichtete. Nachdem wir mehrere Tage gewartet hatten, traf, soweit ich mich erinnere, am 3. August ein Telegramm der franzoesischen Regierung (Vichy), signiert von LÉVAL, ein, das die Uebergabe des Altars anordnete.

Darauf begab ich mich mit Abert und meinen technischen Beamten ins Schloss, das Telegramm der franz. Regierung wurde vorgezeigt und an die Uebernahme des Altars geschritten. Die in Kisten verpackten Tafeln des Altars wurden behutsam herausgenommen und von Professor Lischka eingehend auf ihren Erhaltungszustand untersucht, worueber ein Zustandsprotokoll aufgenommen wurde. Es zeigte sich, dass die Tafeln zur Verhuetung von Farbabblaetterungen partienweise mit Seidenpapier ueberklebt worden waren. Sodann wurde ein die einzelnen Tafeln auffuehrendes Uebergabeprotokoll in mehreren Durchschlaegen ausgefertigt, das von dem Konservator des Schlosses Pau und mir wechselseitig unterzeichnet wurde. Darauf wurden die Tafeln wieder behutsam in ihre Kisten verpackt und diese, auf das Sorgfaeltigste gegen Stoss und Druck gesichert, in den Kunsttransportwagen verladen.

Am 4. August verliess der Transport, von einem Wagen der franzoesischen Wehrmacht bis zur Grenze des unbesetzten Gebietes begleitet, Pau und fuhr ueber Bordeaux - Angoulême, Poitiers - Tours - Bourges - Nevers, Dijon, Belfort - Lindau - Immenstadt nach Schloss Neuschwanstein. Auf franzoesischem Boden wurde der Transport noch von einem von der Deutschen Botschaft, Paris, beorderten Polizeiorgan in eigenem Wagen begleitet. Bei den Uebernachtungen und auf der Fahrt wurden alle Massnahmen zur Abwendung von Luftgefahr auf das Gewissenhafteste getroffen.

Der Transport traf am 8. August in den Vormittagstunden auf Schloss Neuschwanstein ein. Die Tafeln wurden vorsichtig aus den Kisten genommen und in einem gegen Luftgefahr besonders sicher erscheinenden Erdgeschossraum des Schloss-Hauptbau's geborgen. Sie wurden von Professor Lischka auf das Eingehendste untersucht und ein Zustandsprotokoll aufgenommen mit dem Resultat, dass die kostbaren Tafeln waehrend des Transportes keinerlei Schaden erlitten hatten. -

Dass gerade die mir unterstehende Verwaltung der bayer. Staatsgemaelde-Sammlungen mit dem mir ganz ueberraschend kommenden, schwierigen und hoechst verantwortungsvollen Bergungsauftrag betraut wurde, ist vielleicht darauf zurueckzufuehren, dass unsre Verwaltung bereits bei Kriegsbeginn die Bergung der ihr unterstellten Sammlungen mit aller Energie in sorgfaeltig ausgewaehlten, von luftgefahrdeten Objekten entfernten Kunst-Depots durchgefuehrt hatte und dass die unter Leitung von Professor Lischka stehende Konservierungsabteilung der b. Staatsgemaeldesammlungen sich mit Recht eines hohen Ansehens und ausgezeichneten Rufes erfreuen durfte.

Die vorstehenden Angaben sind aus meiner Erinnerung nach bestem Wissen und Gewissen gemacht.

gez.: Prof. Dr. Ernst BUCHNER

16. VII. 45.

In the second week of July, 1942, I received in my office in the Alte Pinakothek, Munich, an official letter from Ministerialrat HANSEN of the Fuehrerhaus, which transmitted to me an order from HITLER to transfer to Germany from the castle of Pau (France), the Ghent Altarpiece by the brothers van Eyck. The altarpiece was to be safeguarded in the castle of Neuschwanstein (Fuessen), which was considered secure against air raids and had already been used as a depository for works of art. In the letter it was emphasized that this was not a confiscation, but rather a measure of security against the possible damages of war. Pau was situated in French territory, at that time still unoccupied by the Germans.

These instructions came to me as a complete surprise, unheralded by any preliminary inquiry or discussion. I did not know then, nor have I ever been able to find out since, whether the idea of safeguarding the Altarpiece in Germany was prompted by the initiative of the Reichskanzler himself or the advice of some other personality. The fact that I was under orders to carry out the instructions of the Reichskanzler is proven by a number of official documents which are still to be found in the records of the Bavarian State Painting Collections. Unfortunately, the original written order together with the series of documents which describe the events which followed, and among which was a copy of my detailed report on the trip to France, was destroyed with the entire contents of my desk when I lost my whole apartment and furniture during the heavy air raid of July 20, 1944.

On receiving the order I at once proceeded with the necessary preparations for the trip to France and back. In a letter of July 13 (a copy of which still exists) to Ministerialrat HANSEN of the Reichskanzlei, I outlined the measures necessary for effecting the transfer. This meant choosing a staff of experts, special trucks for the transportation of works of art, and the necessary passenger cars. For the transportation of the pictures I decided to use the Munich shipping agents, WETSCH Bros. who had worked for the Bavarian State Collections before and during the war. As professional assistant I chose the chief of our restorer's work shop, Prof. LISCHKA, one of the foremost German authorities on the conservation of pictures. The remainder of the group was made up by the museum's carpenter, KOEPEL, and Captain Hans FITZ (in civilian life, a well known author and actor), a personal friend of mine, who obtained a furlough from his Air Force (AA battery) unit in order to act as driver. In addition to these WETSCH sent a number of skilled and reliable packers under the orders of Fahrleiter STEINBERGER. The office of the Reichskanzlei made the necessary arrangements for identity documents, gasoline tickets, etc.

The convoy, made up of two cars, started on July 24 and in the evening of the same day reached Muhlhausen (Alsace) where we were met by a delegate of the German Embassy in Paris who was in charge of negotiating with the French Government for delivery of the Altarpiece. His name was either ABERT or ALBERT. He was well acquainted with France and the French language, having lived there for a number of years before the war as a painter. He accompanied the convoy as long as we remained on French territory.

After Muhlhausen our itinerary took us through Nevers, Bourges, Tours, Poitiers, Angouleme, and Bordeaux to Bayonne. On July 29 we crossed the demarkation line into unoccupied France and proceeded to Pau where I reported to the German Control Staff which was stationed there at the Hotel de France. They took care of our

accommodations. Jean MOLLE, the curator of the Pau Museum, who was in charge of the objects stored in the castle, happened to be away on a trip and we were obliged to await his return during two days. When he returned, we found that no instructions to surrender the Ghent Altarpiece had as yet reached him from the French Government. A telephone call by Mr. Abert (?) to Vichy brought no results. Thereupon, he got in touch with the German Embassy in Paris while I reported on the situation by cable gram to the Reichskanzlei in Munich. Finally, after a wait of a few days, on about August 3, a wire ordering the delivery of the Altarpiece and signed by LAVAL, arrived from the French Government in Vichy.

When this had been presented to M. MOLLE, we proceeded with the transfer of the altarpiece. The various sections, which we found to be packed in cases, were carefully unpacked and minutely examined by Prof. LISCHKA to ascertain their state of conservation. A report was written on this examination. Certificates of delivery, specifying the various sections of the altarpiece, were drawn up in several copies and signed by the curator of the castle and myself. Then the altarpiece was carefully packed into the cases and these loaded to our truck, being carefully secured against pressure or shock.

On August 4 the convoy left Pau escorted by a French military car as far as the demarkation line where it was picked up by a military police detachment sent by the German Embassy in Paris. The same itinerary was followed on the return trip as far as Nevers where we turned off and proceeded to Fuessen by Dijon, Belfort, Lindau, and Immenstadt. Throughout the trip careful measures were taken against air raids.

The convoy arrived at Neuschwanstein Castle on the morning of August 7. The altarpiece was carefully unpacked and secured in a room on the first floor of the main wing which appeared to be the best protected against air raids. Prof. LISCHKA examined each section minutely and drew up a certificate stating that none of them had suffered any damage from the trip.

That this difficult and most responsible task, which came to me as a complete surprise, happened to be bestowed upon the Directorship of the Bavarian State Painting Collections, may be due to the fact that since the beginning of the war our administration had carried out the safeguarding of its collection with great efficiency in carefully chosen repositories, remote from the dangers of air raids. It may also have been due to the fact that the Conservation Department of the Bavarian State Painting Collections was highly respected and had an excellent reputation.

The foregoing statement has been made from memory to the best of my knowledge and belief.

(signed) Prof. Dr. Ernst BUCHNER

16 July 1945