

2472-1945

Staatsamt
für Volksaufklärung, für Unterricht und Erziehung und für Kultusangelegenheiten
Wien, I., Minoritenplatz 5

Geschäftszahl 2472 - II/3, 45		U 13 141/40, U 8123/40 Genehmigungs-, Dringlichkeits- und Ver- schlußvermerk	
Miterledigte Zahlen		Vorzahl 8873/b/40-IV des Min.f.i.u.k.Ang.Abt.IV und Vorzahlen	
		Nachzahlen 10.777/45	
		Bezagszahlen	
Gegenstand Vermeerbild aus der Gräfllich Czerninschen Gemäldegalerie in Wien, Ankaufsverhandlungen		Frist	zu betreiben am
			neue Frist

Zur Einsicht vor ~~Genehmigung, Abfertigung, Hinterlegung~~

H.R. Thomasberger
St. Bez. zur Aktenübergabe

Anfangs Mai erschien im "Neuen Oest-
reich" ein Artikel, in welchem auch
über die Abwanderung des Gemäldes
der Czerningalerie von Vermeer "Das
Atelier" gehandelt wurde.

Es werden daher nachstehend die be-
züglichen Vorakten angeführt (gelaufen
beim Ministerium für innere und
kulturelle Angelegenheiten, Abt. IV):

~~355.866/39~~
355.135, 356.042, 356.866/1939;
3715, 5358, 7837, U-13.141, U 8123, 8873
sämtlich aus 1940.

Insbesondere aus den erstangeführte
Akten ist ersichtlich, dass das da-
malige Unterrichtsamt mit der Denk-
malschutzbehörde den beabsichtigten
Verkauf des Gemäldes an den Hambur-
ger Zigarrenfabrikanten Roemtsma (ve-
mutlich Strohmann Görings) verhin-
dert hat, um das Gemälde im Lande
zu behalten, und ^{möglichst} zur Sicherung sei-
nes Verbleibes in Oesterreich und
Wien der Referent den Ankauf für
das Kunsthistorische Museum in Wien
beantragt hatte (Zl. 355/35/39). Tat

Geschäftszahlen	Reing.
SAMMELMAPPE	Vergl.
15	Begl.
Ganzzahl	Best.
Kunstwesen	Reg.
	<i>247/4</i>

Osterreichische Staatsdruckerel. 18 45
25. Feb 1946



U 133

schliesslich wurde das Gemälde dann durch Hitler für das
"Linzer Führermuseum" angekauft. Es befand sich nach ho-
Wissen nur kurze Zeit ausserhalb des österreichischen
Bodens (in München) und wurde schliesslich auf österrei-
chischem Boden geborgen, was die Geltendmachung des öste-
reichischen Anspruches auf dieses Gemälde zu erleichtern
geeignet sein sollte.

Wien, 78. ~~Aug~~ Juli 1945.

fg

Beckmann
Bey
27.7.1

KUNSTHISTORISCHES MUSEUM
WIEN 1, BURGRING 5
DIREKTION

B 39-0-35 B 37-4-37
Zl. 82/ED/45

*Adress. 14/12 - 10.777 75
Offen 5/3 24/21*

WIEN, den 14. Dezember 1945

An das

Staatsamt für Volksaufklärung, für
Unterricht und Erziehung und für
Kultusangelegenheiten,

W i e n I.,
Reitschulg. 2

Die Rechtsanwälte Dr. H a u e n s c h i l d haben gleichlautende Zuschriften an die Direktion des Kunsthistorischen Museums und an das Staatsamt gerichtet. Von Seite des Museums wurden sie an das zuständige Staatsamt für Vermögenssicherung verwiesen und aufmerksam gemacht, daß durch die Rückbringung nach Österreich die Wirkungen des Denkmalschutzgesetzes eingetreten sind. Seinerseits möchte der Direktor die Anregung geben, die Sicherungsmaßnahmen beim Landeshauptmann zu beantragen durch Überweisung in die Verwahrung des Kunsthistorischen Museums, falls diese Sicherungsmaßnahmen nicht schon vom Denkmalamt getroffen wurde.

Der Erste Direktor:

Locher

17. DEZ 1945

10853 / 3



mit *h* Beilagen:

Abschrift !

Kunsthistorisches Museum
Wien, I., Burgring 5
Direktion

B. 39-035

B 37-4-37

Wien, den 14. Dezember 1945

Zl. 82/ED/45

An das

Staatsamt für Volksaufklärung für
Unterricht und Erziehung und für
Kultusangelegenheiten,

in Wien, I.,

Die Rechtsanwälte Dr. H a u e n s c h i l d haben gleich-
lautende Zuschriften an die Direktion des Kunsthistorischen Museums
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Landeshauptmann zu beantragen durch Ueberweisung in die Verwahrung des
Kunsthistorischen Museums, falls diese Sicherungsmassnahme nicht
schon von Denkmalamt getroffen wurde.

Der Erste Direktor:

L o e h r e h.



10777 - 1945

Geschäftszahl 10.777 - II 3	Vorzahl 2472/45 <i>u. r.</i>	Genehmigungs-, Dringlichkeits- und Verschlussvermerk Dringl X #1
Miterledigte Zahlen 10.853/45 ✓	Nachzahlen 1073/II-3/46	
	Bezugszahlen	

Gegenstand: Bild von Jan Vermeer „Der Kunstler sein Atelier“ - Rückblick an „Interen Eigentüme Grafen Jaromir Czernin - Morzin - Scherzmaßnahmen“	Frist 1 I	zu betreiben am
		neue Frist

Zur Einsicht vor Genehmigung, Abfertigung, Hinterlegung

II/3 (Thon)

Mur

Eine Denkmaltafel des Schlosses, an die Rechte Anwalt des Grafen Czernin einsetzt, hätte erst auf Grund eines Beschlusses der leitenden Direktion zu erfolgen.

Wie Bescheid des leitenden Direktors über die Übernahme des Bildes in die Obhut des Kk. Museums ^{liegt} nicht vor.

Wieder gutmachungs-gesetze sind noch nicht erschienen; die Rechte liegen daher noch völlig ungelöst. # ^I Zuerst:

Geschäftszeichen SWAPPE St. Pölten	Reing. 21/10/45
Nachzahl	Vergl. 1/1/46
St. Pölten	Begl. 1/1/46
	Best. 2.1.46

1. Auf Abschrift der Ech. d. dem Zustand der der strahlend Kolorierte

2. 2. 46
1. 4. 46



Hofrat Dr. Alfred Stix

mit dem Ersuchen um Kenntnis-
nahme ^{chabelidix}
in Vollziehungsbefehl übermittle. Man
chabelidix Punkt über die Übernahme
de Doldes von Vermeer bei der Kunst-
galerie des K. Museums und die dabei
seitens der amerikanischen Armee das
gemachten Vorbehalte & vorgeschriebenen
Bedingungen wird gebeten. #

— 0 — II

15. Dez. 45.

Kochmann

13 / XII

#

Der 1. Div. des K. Museums
hat mit Punkt vom 14. Dez.
ausgesagt, für den Punkt die
sicherheitsmäßige Sicherung auszumachen
nach § 7 Schutzgesetz
durch kein Bürgerrecht
als Leihobjekt von 1938 betriebe,
die ~~gegen~~ in seine Überweisung
in die Verwalter des K. Museums
zu bestehen hätten.

II
f. Auf Abdruck ^{der} ~~von~~ Exibite 1/2

Dem H. B. Amt

Zur Kenntnis mit dem Ersuchen
um ehestige Bescheid, ob ~~es~~ das f.
bereits Inkassomassnahmen nach
§ 7 d. Schutzgesetz bei Adressen-
meister von W. beauftragt habe



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STRATEGIC SERVICES UNIT
WAR DEPARTMENT
ART LOOTING INVESTIGATION UNIT
APO 413, U.S. ARMY

CONSOLIDATED INTERROGATION REPORT NO. 4

15 December 1945

LINZ: HITLER'S MUSEUM AND LIBRARY

S. L. Faizon Jr.
S. L. FAISON, JR.
Lieutenant, USNR

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USFET, MFA & A	4
Central Collecting Point, Third U.S. Army (Munich)	2
USFAustria (USACA), MFA & A	2
Theatre JA, War Crimes Branch (Frankfurt)	2
G-5, Civil Affairs, War Dept.	2
Roberts Commission	2
State Dept. - E.W.D.	2
Brit. Hl. C.O. (Germany), MFA & A	6
A.G.A. (British), MFA & A	2
M.E.W.	2
M.I.5	2
M.I.6	2
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A small part of the armor collection, 128 items from Prague, was stored at Alt Aussee, where the card catalog of the whole collection of 1,294 items was found in two wooden boxes. Each object is fully described, sometimes with provenance. Thus, "Kon" apparently refers to "KONOPISCHT." Occasionally a photograph accompanies the card. Most of the collection was stored in the Neue Burg, Vienna, with the armor collections of the Kunsthistorisches Museum.

In a report dated 28 February 1941, on the collections of coins and armor confiscated in Vienna, FOSSE recommended that of the 190 pieces in the ROTHSCHILD collection, all but 20 outstanding pieces destined for Vienna should go to the Armor Hall of the Linz Museum "which the Führer is planning to build." BORMANN communicated HITLER's approval two days later.

RUPRECHT's confiscations were sometimes disguised. Bills for 124,000 reichsmarks and 53,700 reichsmarks at the Dorotheum, Vienna, were never paid. The Dorotheum tactfully suggested that until payment was made, the property should be considered as still belonging to it. RUPRECHT replied that this proposal was beneath the dignity of the Führerauftrag. (Information supplied by Professor E. MICHEL, 18 September 1945, after a visit to Vienna.)

The art dealer SCHEDELMANN took part in RUPRECHT's acquisitions and was often seen in his company at Alt Aussee. He was with RUPRECHT when the latter delivered a case of gold coins to von HUMMEL at Berchtesgaden on 30 April/1 May 1945. (For further details see Section C(6) of this chapter, and Attachments 22 and 23.) SCHEDELMANN had a place at Vienna, Elisabethstrasse, and a residence at Reichenhall, near Salzburg, where he was seen on 2 May 1945, after delivering a letter to von HUMMEL at Berchtesgaden.

(5) Dr. Fritz DWORSCHAK and the Coin Collection

Historian, but not an art-historian, whose specialty was coins.

Prior to 1938, DWORSCHAK was curator of coins, under Ritter von LOEHR, at the Kunsthistorisches Institut, Vienna. When POSSE became the Linz Sonderbeauftragter, his duties included the collection of coins, as is shown by many items in the correspondence with BORMANN. DWORSCHAK helped him in this part of the work.

The formal establishment of the coin collection dates from 30 September 1942, with POSSE still in charge. (See Attachment 21.) After POSSE's death, DWORSCHAK, not VOSS, took over the collection, administratively under von HUMMEL. A staff of five employees ran the affairs of DWORSCHAK's organization. They were paid from Berchtesgaden.

After the occupation of Austria, Reichsleiter Baldur von SCHIRACH appointed DWORSCHAK director of all the collections of the Kunsthistorisches Institut, Vienna. He was the first to hold this title. DWORSCHAK steered the Institut in a strongly Nazi direction, especially by a complete overturn of personnel, which involved the dismissal of such scholars as PLANISCIG. He was closely associated with SEYSS-INQUART and Kajetan MUELMANN. He acted as intermediary in the sale of the CZERNIN Vermeer to Linz in October 1940, and in the decision to transport paintings from the Kunsthistorisches Institut to Lauffen in 1940. MUELMANN states that DWORSCHAK went to Poland in 1940 to inspect a collection of confiscated coins, and to Holland with von SCHIRACH when the Man with the Tall Hat, supposedly by Vermeer, was acquired for the Kunsthistorisches Institut. Like RUPRECHT, he went several times to Paris on a committee for recovery of works of art looted from Germany by the French since 1794."

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2. The CZERNIN Vermeer

Vermeer's The Artist in His Studio, perhaps the outstanding painting of the Linz collection, was purchased from the CZERNIN family in the fall of 1940, under conditions which are highly ambiguous, and which suggest a forced sale. Many unsuccessful efforts had been made to persuade the CZERNIN family to part with their famous possession. Frau Maria DIETRICH figured in one of these negotiations. The dealer BORNHEIM states that his friend APFELSTAEDT (deceased) once told him that he had seen a letter in which the Fuhrer complained of having been asked by DIETRICH to pay some 2,000,000 reichsmarks for this painting, although he had been able to acquire an excellent Botticelli (Portrait of Simonetta) from BORNHEIM for 300,000 reichsmarks.

In a letter dated 21 September 1940, BORMANN was informed by BEYER, of the Reich Finance Ministry in Berlin, that the CZERNIN (CZERNY) brothers were not in arrears in payment of their taxes, and that therefore the Vermeer painting could not be sold at auction. An asked price of 1,400,000 reichsmarks, plus inheritance tax, totaling 1,650,000 reichsmarks in all, was cited in this letter. (See Attachment 30.) BORMANN passed on this information immediately to POSSE, and directed him to go to Vienna at once and to try to close the contract. Negotiations were to take place under the aegis of Baldur von SCHIRACH. (See Attachment 31.) No explanation was given as to why the demands for the picture, "which up to now have been incredibly high," had descended to 1,650,000 reichsmarks. POSSE left Dresden on 30 September 1940 (see Attachment 24), and on 11 October DWORSCHAK, who had been appointed by von SCHIRACH as his representative, telegraphed REGER in Munich, "Arrive with picture Saturday early afternoon. Dimensions 120 cm. high by 100 cm. wide." (See Attachment 32.) The Artist in His Studio, by Jan Vermeer of Delft, was duly entered on REGER's register as #1096, with the notation, "Obtained through Dr. Fritz DWORSCHAK, Vienna, 12 October 1940."

An undependable but startling footnote to this affair is provided

in HOFFMANN's article on the Linz collection in Kunst den Volk for April 1943. A color reproduction of the CZERNIN Vermeer appears on the cover of this issue. In the text it is stated that \$6,000,000.00 was offered for this painting by the American collector, Andrew Mellon.

3. Purchases from the Kameradschaft der Künstler

In November 1940, POSSE selected five paintings from the Kameradschaft der Künstler, in Munich, under conditions which, as in the case of the CZERNIN Vermeer, suggest a forced sale. (See Attachments 33 and 34.) Four of these selections can be identified with Führer Nos. 2549 (Cranach), 2570 (Hasenclever), 2557 (Weenix), and 2058 (Duck). It therefore becomes apparent that the objections raised in SINGERER's letter to POSSE (Attachment 34) were overruled by pressure from above.

4. The MANNHEIMER Affair

The MANNHEIMER collection, one of the most important private collections of Europe, was acquired in its entirety for Linz through the Dienststelle Mühlmann, for a total of 6,000,000 gulden. With the aid of a special directive obtained by POSSE from BORMANN which effectively blocked all competition, (See Attachment 35), the major portion was acquired in Holland in 1941 for a price of 5,500,000 gulden. A smaller portion had been moved from Paris to Vichy by MANNHEIMER's widow just prior to the occupation of France, and a few remaining items were kept in the country house at Vaucresson. In May 1944, MÜHLMANN completed negotiations through NIEDERMEYER, Administrator of Property Seized by the Reich in France, 15 rue Beaujon, Paris, for the purchase of all these items at a price of 15,000,000 francs (500,000 gulden). (See Attachments 35A and 35B.)

For the Dutch portion, the creditors of the Mendelssohn Bank in Amsterdam, the then owners of the collection, had asked 7,500,000 gulden. Kajetan MÜHLMANN states that as representative of SEYSS-INQUART, he made an offer of 5,500,000 gulden, and that he backed it with a threat to confiscate the whole collection as enemy property. The money was thereupon paid directly to SEYSS-INQUART through the Reichskanzlei.

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In his report of 14 December 1939 (Attachment 5), POSSE discusses the BONDY and LANCKORONSKY collections. These were both confiscated.

Rubens' Ganymede (#1887), which was seized in Vienna, is discussed on page 28. A list of important coin collections seized in Austria is given on page 21.

2. Purchases

The sale of the CZERNIN Vermeer, The Artist in His Studio (Linz #1096), is covered in Chapter III, page 35.

Attachment 74 lists further purchases for Linz which were made in Vienna.

H. Germany

Ambiguous circumstances surrounding the purchase of five paintings from the Kameradschaft der Künstler, Munich, are discussed on page 36 and in Attachment 33.

Attachment 76 lists further purchases for Linz which were made in Germany. A special group of 15 paintings which were bought for 195,000 reichsmarks in March 1940 from the Bavarian State Painting Collection, Munich, is listed in Attachment 76.

It is possible that a group of ten paintings by Friedrich STAHL (Linz #981 - 990) was purchased from the Berlin dealer Hubert MENTEN, as HOFER states that his friend MENTEN offered his collection of Stahls to HITLER for Linz. (See Reference B, page 124.)

I. Great Britain

HABERSTOCK's sales to the Führer included several paintings which he had bought in London before the war. These are:

		<u>Bought</u>	<u>Sold</u>
		<u>Date</u>	<u>for:</u>
P. Bordone	<u>Venus and Amor</u> (bought in 1928 from NEUMANN)	1936	RM 65,000