PREFACE.

This report is based on interrogations conducted by special invitation at S.S.U. Special Interrogation Center, Alt Aussee, Austria; in Berlin, through the courtesy of British Element C.C. (M.F.A. & A.), and in Holland and France.

The following are the most important persons interrogated:

Kajetan Mühlmann at Alt Aussee, August-Sept. 1945.
Rosa Bauer secretary to Kajetan Mühlmann.
Joseph Mühlmann Half-brother of Kajetan Mühlmann.
Madame Jaremtenko at Uttendorf, Austria, 5/10 Sept. '45. (called "Nicole"), secretary to Joseph Mühlmann—Uttendorf, 5-10 Sept. 1945.
Hilda Ziegler Mühlmann Second wife of Kaj. Mühlmann; at Kammer am Attersee, Austria, on three occasions during Sept. 1945.
Wildenhöfer Transport-agent for Kajetan Mühlmann; at Salzburg, Austria, 10-13 Sept. 1945.
Eduard Plietzsch Art-expert, second in command of the Dienststelle Mühlmann; at Berlin Meineckestrasse 9; 1-8 November, 1945.
Rompa Chauffeur and confidential man to the Dienststelle Mühlmann; at The Hague, Stuyvesantstraat 300915-16 November, 1945.

Myrthel Frank Principal middleman and agent for the Dienststelle Mühlmann; at The Hague 15-18 Nov. 1945.
Maurice Lagrand Principal buyer and agent for Joseph Mühlmann at Paris; Boul. Raspail 38; 22 Nov. 1945.

It is desired to express appreciations to the Art Looting Investigation Unit (S.S.U.) and to British Element C.C. (M.F.A. & A.), for providing the facilities which have made possible this investigation on which this report is based.
CONFIDENTIAL

Fine Arts (Special Services).
Dutch Restitution Committee.
458 Heerengracht; Amsterdam.

----------------------------------------

Detailed Interrogation Report No. 1.

25 December 1945.

-o-o-o-o-

Kajetan Mühlmann and the Dienststelle Mühlmann.

Distribution:

U.S. Chief of Counsel, Nuremberg.  6
U.S. Group C.C. (Germany) M.F.A. & A.  4
USFET, M.F.A. & A.  6
USF. Austria (USACA), M.F.A. & A.  2
G-5, Civil Affairs, War Dept.  2
Roberts Commission.  2
State Dept. E.W.D.  2
Brit. El. C.C. (Germany), M.F.A. & A.  2
A.C.A. (British), M.F.A. & A.  2
M.E.W.  2
M. I. 5  2
M. I. 6  2
D.G.E.R.  4
Internal and File  12

CONFIDENTIAL
CONTENTS

Preface.

1. TASK.

2. Administration.
   A. External.
   B. Internal.

3. Personalities.
   a. Kajetan Mühlmann.
   b. Eduard Plietzsch.
   c. Joseph Mühlmann.
   d. Kiesslinger.
   e. Ernst.
   f. SS. Mayer.
   g. Degenhart.
   h. Rose Bauer.
   i. Jacobus Rompa.
   j. Kurt Eder. (died in Russia) 1942.

4. Relations with Nazi Organisations.
   a. ) Feindvermögen.
   b. ) The Sicherheitsdienst. (S.D.)

   a. Forced sales. (The Mannheimer Affair.)
      (Exchange Kröller Müller.)
   b. Confiscations.
   c. Exchanges.
   d. Auction.

6. Dealers.

7. Clients.
   1. Hitler; Göring.
   2. Other Nazi Officials.

8. Insurance, transport and present condition of the objects.
   a. La Dienststelle Mühlmann en France.
   b. La Dienststelle Mühlmann en Belgique.

10. Present Location of Objects.
   a. American Zone.
   b. English Zone.
   c. French Zone.
   d. Russian Zone.

11. Attachments.
   1. German Revisions and Treuhand Action gesellschaft.
      Geschäftsstelle The Hague, No.11
   2. Papers from Handelsmaatschappij Hr. Albert de Bary & Co. N.V.
Rotterdam was still burning when Kajetan Mühlmann in his SS-uniform arrived in Holland to take up his new task as Chief of the Dienststelle Mühlmann. He came from Poland.

The task of the Dienststelle Mühlmann consisted of:

A. Making lists of Art-objects for Feindvermögen; see Art. I (The Dienststelle Mühlmann acted then as indicator).

B. Expertising confiscated Art-objects coming from Feindvermögen. (Chief: Frau Dr. Gutjahr, ex Mannheimer, Hartog, Licht, Jaffé).

C. Poaching those objects and selling them in Germany to Hitl'r, Göring, Baldur v. Schirach, H. Hoffmann, Todt, G. Fr. Frank, Kalthenbrunner, Seyss-Inquart.

SS. Departments, Museums, Private collections and Auctions receive 15% commission.

D. Buying on the free market every object of a certain importance. (with paper money introduced in Holland). The following letter gives us a clear impression of how finances were manipulated:

Staatliche Gemälde Galerie Dresden

10 Juni 1940.

der Direktor

Herrn Reichsleiter Martin Bormann

\[ \text{Berlin 48} \]

\[ \text{Wilhelmstrasse 64} \]

Sehr geehrter Herr Reichsleiter!

Translation: Dr. Mühlmann, who in his capacity as special delegate for the safeguarding of art and cultural goods, has just returned from Holland, and notified me to-day by telephone from Berlin that there is at present a particularly favourable opportunity to purchase valuable works of art from Dutch art-dealers and private property in German currency.
I beg to submit for consideration whether we shall comply with this suggestion. Even though a large part of the important works, which were in the Dutch art trade before the beginning of war, are likely to be moved recently from Holland. I hope that the trade will still contain enough objects desirable for the Führer's collection. These could under present circumstances be purchased without foreign currency.
SEYSS-INQUART.


The Dienststelle Mühlmann was working directly with or under Wimmer administratively with:

Beyss-Inquart
Heinrich
Fischböck
Rauter

to do the job.

The account was divided as follows:

1. Guilder account.
2. Guilder account (sonder)

The Mannheimer collection \( \frac{5}{2} \) million 
\( \frac{2}{2} \) million guilders,

was directly paid by Seyss-Inquart, even for three paintings which went to Göring.

Mühlmann had also money at his disposal from Governor-General Frank.

B. INTERNAL.

1) OFFICE: The Hague, 11 Sophialaan.

Kajetan Mühlmann Director.

Eduard Plietsch ) experts for D.M. and indicators for Feindvermögen.

Franz Kieslingor

Joseph Ernst Chief Administrator (only for a short period)
Fräulein Rose Bauer  
Fräulein Grete Bauer  
Bernhard Degenhard  
Jacobus Rompa  
Kurt Eder  
Secretaries.  
Administrator  
Chauffeur and confidential man.  
Died in Russia 1942.

2 ) OFFICE: Berlin, 27 Unter den Linden.

This was the Central Office of Seyas Inquart in Berlin, but in 1942 the building, including the documents and storage places, filled with Art Objects, was destroyed.
The office was moved to the house of Plietsch at 9 Meineckestrasse, Berlin 15. No documents were found there. Frau LÜBERT was Chief Administrator of this office.
After September 1944, Mühlmann moved the Office to Vienna, Ruten-Turmstrasse 14, 1st. floor.


Joseph Mühlmann, half-brother of Kajctan (by the same mother), had no office, but used his hotel-room as such. (Hotel d'Orsay, etc.) His secretary was Madame Jaremtchenko, called "Nicole".

4 ) FINANCIAL SOURCES.

The Staff was paid by the Dienststelle from profits made from sales. For example:

Tapestry XVI Century feuilles de chou bought from Lagrand  
RM. 15,000. sold to G.G.Frank RM. 26,000.  
Brekelenkam: "Man with pipe" confiscated.  
Estimated at RM. 700. and sold to H.Hoffmann at that price. The Dienststelle received 10 to 15 % commission from the sale.

For each object coming from confiscation and going through the D.M.'s hands, 10 to 15 % was taken in commission.
Mühlmann states that he made no profit from sales to Hitler (Linz).

Example:

Cuyp       "Landscape"     Smit v. Gelder     Fl. 12,000     Führer Fl. 14,000
Wynands    "Landscape"     Smit v. Gelder     Fl. 6,000       Führer Fl. 8,000
Kens       "Portrait"      Netzlar         Fl. 5,000       Göring Fl. 6,650

(Profits were occasionally made this way, on sales both to Hitler and Göring.
Such profits were "prohibited".
The above-mentioned sales appear however in the account-books of the Dienststelle Mühlmann.)
III. PERSONALITIES.

1. Kajetan Mühlmann.

Born 26th June 1889 in Uttendorf near Zell am See, Austria.
Son of Juliana Lesstbaum and Kajetan Mühlmann.
Went to school in Salzburg till 1915.
From 1915 - 1918 volunteer in the Army.
1922 - 1926 studied History of Art in Vienna and Innsbruck, received his doctorate.
Since 1926 Head of the Propaganda for the Festspiele in Salzburg.
1932 Married Foldi Woyteck.
1934 Made the acquaintance of Seyss-Inquart.
1938 Active member for the Anschluss, was appointed State-Secretary for Fine Arts on March 12th. Since that date Mühlmann was an SS.-General. (Oberführer).
1939-1943 Head confiscation of Art-objects in Poland.
1940 Arrived in Holland on May 15th as Head of the Dienststelle under Seyss-Inquart.
1942 Married Hilda Ziegler by whom he had already had three children.
1944 Left Holland and removed his office from The Hague and Berlin to Vienna.
1945 Arrested by the Third U.S. Army and transported to Special Interrogation Centre, Alt Aussee.

a) Activity since the Anschluss.

Mühlmann was appointed State-secretary for Fine Arts by his friend Seyss-Inquart. In this group were several persons who worked for German institutions:
1. Joseph Mühlmann
2. Dworschak
3. Ruprecht
4. Baldas
5. Adriani
Mühlmann, although Austrian, did not oppose the deportation of State treasuries to Nuremberg, as well as the Vienna Tapestries which were transported to the Reichskanzlei.

He acted as a German, and not as an Austrian.

In 1939 he was appointed Head of Confiscation of Objects of Art in Poland. His Chief was Governor Frank in Krakau. The confiscations included: clerical, private and museum art-objects.

Nothing remained for the Poles. This is very important for War Crimes.

Two depots were formed, 1. Warsaw: The National Museum and Schloss Wilnow.

Head was Dr. Joseph Mühlmann with 2 S.D. agents.

2. Krakau: the Jagellon Library and the Town Major Directors were Dr. Barthel from Breslau and Dr. Müller de Groot, (nephew of C. Hofstede de Groot) from Troppau.

Kajetan Mühlmann controlled all the confiscations and had direct contact with Hitler and Göring.

In 1943 Mühlmann was replaced by Dr. Palisicux, Nuremberg; who is now imprisoned in Nuremberg.

Mühlmann was the head of an Holland organisation which attracted confiscations and free purchases in Dutch currency and in Marks. By a single action the objects were put up for sale in Germany and in Austria. They went to Hitler, Göring, several Gauleiters, Governor Frank, the SS-offices and the auctioneers.

The objects had not cost these clients anything, because the clearing never functioned in Holland and the money that had been obtained went to the third Reich.
SUMMARY

As Head from the Dienststelle, SS-Oberführer Kajetan Mühlmann, who had already made his career in Austria and Poland, must be held responsible for the control of objects confiscated in Holland and the works that flowed from Holland into the Reich. The nature of the work of the Dienststelle is clear from the letter from Posse to Martin Dörmann dated 10th June, 1940, and from documentation which Plietsch drew up for Mühlmann concerning Dutch private collections in both in Holland and abroad.

The S.D. and the Gestapo helped the Dienststelle with its work. This was the best moment to enrich German collections at the cost of Dutch treasures.

The Germans even regretted that so many treasures were in England, France and America.

Kajetan Mühlmann was appointed by Seyss-Inquart. As a high Nazi-official he visited: v.Hummel, Hiprecht, Dworschak, Göfer, Leo v.Behr, Rosemann etc. who were engaged in similar tasks in other countries.

Kajetan Mühlmann is obstinate, he has no conscience, he does not care about art, he is a liar and a vile person.

He used the above-mentioned system to furnish the 4 Jewish houses which had been confiscated to make room for his offices. In his cellar are stored cases with Dutch products: soap, shaving sticks, Fols, cigars, lamps, cosmetics, rugs.

He was a traitor in Austria, head of confiscations in Poland and head of the Dienststelle in Holland.

---c---c---c---c---c---
Eduard Plietsch.
born 9th July 1886 in Altenburg/Thuringen
married to Elisabeth Suckau.
no children.
Art historian, worked together with Bode and Hofstede de Groot,
experts on old Dutch masters.
1914 Cavalry, he was so deaf, that he was soon demobilised.
1933-1945 Not a party-member, he was even known to be anti-Nazi.
Not one letter is signed "Heil Hitler".

Plietsch is the prototype of the sort of thin German with the manner of a "chef-comptable", he is deaf and uses an ear-phone. Plietsch was very helpful in giving information on the Dienststelle Mühlmann.
Like all Germans, Plietsch feels no guilt. One has to admit that the way he kept the collection Lacht together, proved his love of Art.
This will be discussed later in Chapter V B. Several letters in which he refused to accept commissions when he was working for official business, were found.

Documentations.
No letters from Plietsch to Mühlmann were found. He said they were burned in his cellar by the Russians. Perhaps Plietsch burned them, because he was afraid to keep them. The remaining documents, letters about sales in Germany, etc. Are utilised in this report under Chapter X.

Activity for the Dienststelle Mühlmann.
In June 1940 Plietsch wrote to Posse from Berlin, that he would like to join the Anschluss with Holland.
Shortly after, Kielinger offered him a position as an exper and purchaser for the Dienststelle Mühlmann in Holland, Belgium and France.
Plietsch accepted the offer on the following conditions:
1. He remained a civilian and dealer.
2. He received 15% from the paintings which went through his hand
3. He received 10,000 RM a month for his work in Berlin
4. His travelling-expenses were compensated for.
The Dienststelle Mühlmann needed an expert for paintings, as Mühlmann did not know anything about art and Kieslinger had been appointed as expert for art-objects.

Plietsch started his work on the 7th September 1940. On the 12th of September he handed the following report to Mühlmann:

**TRANSLATION**

**STAATSSERKETAR DR. MUELMANN.**

**DEN HAG.**

For your private information I herewith report on my impressions of the art-market in Holland:

It must first be recalled that Holland has been for more than two centuries an art export country. In the 18th century there was the famous Netherlands Gallery in Kassel, Salzdahlum; from the Brunswick Gallery developed; further the Munich Pirakothek, founded by Elector Karl Theodor von der Pfalz, and above all the most famous Dutch and especially Rembrandt collection of the world: the Lichtenstein Gallery in Vienna, the Count Schönborn Collection in Porzorstfelden, Nostitz in Prague etc. An enormous quantity of art treasures went to England, which in spite of the dissolution of most important private collections after the world war is still in possession of an impressive public and private treasure of Dutch masters. When in the last third of the 19th century, Bode acquired the Dutch pictures for the Kaiser Friedrich Museum, already then he depended like the European and American public collections, almost exclusively on the English art-market. From the Netherlands market themselves only relatively little could still be acquired.

The two last private collections which had remained in Holland were the Steenkracht Gallery in the Hague and the famous Six Collection in Amsterdam. When the Steenkracht collection was sold at auction in 1913 in Paris, Dutch art circles finally too late became aware of the situation. A number of the most important pictures were purchased for Dutch museums. Due to the economic consequences of the world war, this recently started activity had to be discontinued for some years.

When the Six collection was dissolved in 1928, important objects could be obtained for the Dutch museums through
Donations and purchases. The famous "Street" by Vermeer van Delft, in addition to the Portrait of the burgomaster Six, the outstanding piece of the collection, which remained in the possession of the family, had already been donated in 1921 to the Rijksmuseum by Sir Henry Deterting. The following collections were set up or enlarged:

The Beuningen collection, van der Vorm and Goudriaan in Rotterdam, ten Cate in Almelo, Philips in Eindhoven, Kelder in Dordrecht, Bartog and Leo van den Bergh in Wassenaar, Scholten in Enschede, Fritz Gutmann in Heemstede, in The Hague Therkow, A. Mayer, who had begun in Mannheim, and Volz, whose pictures are now abroad.

In Amsterdam, the private collections of Froehl, Reiner, de Gous van den Heuvel, Birnbaum in London, Feldring and others. These collections and various smaller individual property naturally consist mainly of Dutch pictures. Almost exclusively Italians were acquired decades ago by the late surgeon Professor Dr. Lanz and Mr. von Rath in Amsterdam. A few important German masters can be found in the possession of Fritz Gutmann (portraits by Cranach, Burgmaier and Baldung), van Beuningen, (among others a Holy Family by Dürer, in bad condition), Froehl (a standing Venus by Cranach) and as exceptions in the van Gogh Museum, pictures by Baldung from the property of the late Mrs. Muller-Kröller.

Dutch citizens who have been resident abroad for many years and keep their collections there, are de Bruin in Spiez (Switzerland), del Monte in Brussels, Mrs. v. Gelder in Uccle near Brussels and in Antwerp the collector Smit van Gelder, whom you know and whose brother Dr. J. H. Smits van Gelder in Arnhem also possesses Old masters, among which a splendid Kalf.

The Bredius and Frits Lugt collections are of especially high quality. Thanks to his riches and his high connoisseurship which only in the last years had been considerably affected by the late eccentricities of old age, Dr. Bredius, already decades ago secured for his country very important paintings by Rembrandt and outstanding works of other masters. Only part of these located in the Bredius Museum, Bredius former house, private house, are public property. The most important, especially the valuable Rembrandts, are at the disposal of the Dutch museums for the present only as loans.
The excellent Art-connoisseur Frits Lugt, has brought together during many years a famous collection of drawings of old masters and acquired a few outstanding paintings. Lugt, who recently moved back to the Hague and also had a smaller apartment in Paris, lives in Switzerland since the outbreak of war. His art-treasures are likely to be at present hidden in different countries. No less famous is the collection of old drawings (Dürer, Grünewald, Rembrandt, etc.) of Mr. Koening in Haarlem, which regarding to its volume and value is worthy of a museum.

I am not informed whether the drawings as well as the famous collection of the paintings and sketches by Rubens is about to be dissolved. Finally I must point to the collection of Mrs. von Kammwitz in Haarlem, which after the world war was transferred from Berlin to Holland.

It is difficult to prove, due to concealment, whether valuable objects were brought to Holland illegally by migrating people. One depends in this respect on casual discoveries. I already reported to you separately on the case of the Kappol pictures from Dr. Rathenau. Summarising it can be stated, that the Dutch art trade up to now has imported its main objects from England. As late as last winter the first of Katz brothers in Dieren could make the sensational purchases of Dutch masters from the world-famous Cock-collection of Richmond (from those there remained in Holland among others: the Jan van Eyck, acquired by van Beuningen, and the "Portrait of Titus as a child" by Rembrandt, which was acquired by the Boymans Museum in Rotterdam, Holland's best Museum. The connections between the Dutch art-market and England were so strong, that several Dutch firms (Asscherand Welker, Duits, Kostser and others) established permanent residence in London or maintained branch there. Since these connections and all imports are at present stopped, one depends on the art stored within the country.

Much is in the hands of very wealthy private collectors. Adequate financial means, keen initiative and constant observation of the Dutch art-market are therefore needed in order to continue to acquire important and valuable works of art, as has already been done most successfully in a short time so far.
I have the impression that there is an increasing trend to invest money in material possessions, and that the Dutch art market is in danger of inflation. For many pictures prices have been demanded in florins which would have the same figure in marks, if they were sold in Germany, i.e. the purchasing value of the mark on the German art market equals that of the florin in Holland.

D. n Haag, 12 September, 1940

signed, Dr. Eduard Fliotsh.
Some years later Plietzsch submitted the following report to Seyss-Inquart:

Extract from the report on my activities.

Since September 4, 1940 well over a thousand paintings by old and also more modern masters which were partly offered directly or which were in the Dutch or Belgian market, have been expurged.

The larger part of the most important private collections are still on view and a great many single privately-owned paintings were also examined. Amongst them were also all kinds of doubtful or so-called forged great master-pieces, purchase of which on the score of well founded reasons, had to be advised against, notwithstanding a surveyor’s certificate on hand.

As typical examples, the collections of v. Buuren at Haarlem and Dr. de Gelder at Utrecht may be mentioned. Amongst the private galleries which can be taken on seriously and which have been surveyed, the collection of Dr. Wyers at Tilburg and the important collection of Dr. Smidt v. Gelder at Antwerp should be mentioned in the first place. But here too, there were a Rembrandt, a Frans Hals and a Hobbema, certified by Friedlander, and other authorities, which on careful examination, proved to be school-paintings.

However from both collections important genuine paintings could be selected and surveyed.

Thanks to personal relations contact was established with the collector Wetzlar at Amsterdam, from whom several paintings, meant for the Führer, could be purchased and with the collector Thurkow at the Hague. Thurkow promised right of pre-emption to the most important of his paintings.

The storage of the Jewish Berlin collection of Dr. Jaffé in the museum at Leiden, which confidential information I had from private quarters in Germany (the curator of the museum there had failed in accordance with the relations, to inform the competent authorities) led to the seizure of the large collection, owner of which had emigrated to England.
The Räthenau-paintings from the Berlin-Kappel heritage were a similar case. An Arian co-heir had confidentially informed me that years ago the paintings had illegally been exported from Germany and had later on, with the knowledge of the "Ryksmuseum" been transported to America.

Owing to my knowledge of ownership and the secret place of storage of the rest of the paintings, we could indemnify ourselves by seizing a series of the Kappel drawings by Hoenzel and the famous paintings "View of Haarlem" by Jacob van Ruisdael, and "Canal in Amsterdam" by Jan van der Heyden, and by paying in installments a very small amount to the Arian joint-owner. The collector Dr. Heiffer in Luxemburg notified me privately in Berlin of his intentions to sell, requesting me at the same time to assist him in realizing the paintings. On the ground of the statement forwarded by me to the office and after a renewed examination and valuation in Luxemburg, the four most exclusive paintings could be selected for us and be bought at a very reasonable price.

Further two important portraits by Amberger, which were part of hidden German private property, which exchange was carried out by me.

Owing to long-standing relations with the government of the former reigning Prussian Royal house and thanks to a special local confidential person, I received notice in time of the intended sale of the large painting by Rubens "Gregor and Dortilla".

The important painting which owing to a heritage from the House of Orange had come into the possession of the Schonzoellern, could consequently be bought far below the value of the Mark.

In joint session with Mr. van Deventer and curator Dr. Hanema, the collective price for the Baldung, Cranach and Bruyn of the Museum Müller-Kröller was agreed upon, the price of 600,000.- guilders answered to our own valuation. For the modern "Ausgleichsbilder" I could trace and buy at Hamburg the very cheap Hanet and the important Pissarro.

Among the paintings proposed to buy and which were bought, those by Joost v.Cleve, meant for the Führer; the large Rubens from the former Oldenburger Gallery; a Ter Borgh; Snijders; Tintoretto, further portraits by Abraham Jansens, Cranach and others may be mentione
Of the scientific activities the inventory and valuation of the paintings of Frits Lugt's collection and the valuation and scientific text-working of the two maps of the Führer may be mentioned.
KIESSLINGER, Vienna, 133 Pechtolsdorff; Hochstrasse.

Most of all, Kießlinger had to do with Enemy Property. He worked for the Dienststelle in Holland, Belgium, France and Italy.

From Kießlinger's address, Miss Bogoer wrote a letter to the "Ecole du Louvre" in which she mentioned the desire to buy French Impressionists.

He bought drawings by Mellaerts and many other things. When Ilse Göring, the Reichsmarshall's sister visited Holland, he always accompanied her.

ERNST.

Ernst was an active member of the Nazi-party. He is described as a very unsympathetic person.

Ernst was also in Poland and Holland.

MAYER.

Mayer had directed an SS-depot near The Hague for a friend of Mühlmann. He arranged many transports e.g., in September 1944 he transported the furniture from Mühlmann's house and some of the papers.

His wife lives in Strobl, Villa Gautch.

DEGENHART.

Little is known about his activity. From 1942 he was in the Army. He specialized in drawings.

ROSE BAUER.

Present address: Zell-am-Moos, near Rundsee, Austria.

Secretary to the Dienststelle in Poland and from June 1940 in the Hague.

Born in Vienna 10th September 1917. Member of the Nazi-party.

Engaged to SS-SD Warnecker in the Hague. During the questioning she was very helpful and gave valuable information.
1. **JACOBUS ROMPA.**
300 Stuyvesantlaan, the Hague.
Driver and confidential man.
Burnt the papers of the Dienststelle and photo’s.
Only a little was saved.

J. **KURT EDER.**
He died in Russia in 1942.
RELATIONS WITH NAZI ORGANISATIONS.

a) Feindvermögen (Enemy Property Control)

The Omnia Treuhandgesellschaft appointed a manager for each Jewish antiquary (e.g., Herbert Wieth for Rosenbaum, Woudstra, Simons, Dr. Hübner for several firms in the Hague; Rudiger for Alberg, Rubens, Falkenburg; Heymans for Ryxman etc.) These managers were engaged by the economic examination centre, chief head Mrs. Gutjahr from Mrs. Gutjahr.

The Dienststelle and especially Dr. Kiesslinger obtained the lists of art objects and the places where they were stored. These objects were selected according to these lists (partly by Dr. Degenhart, Kiesslinger and Miss Beegter).

Everything which was of any use to the Reich was put on new lists of which the office, Kiesslinger, Mrs. Gutjahr and the Omnia Treuhand received a copy.

The confiscated goods were sent to the Hague by de Gruyt and the most important ones were selected to be photographed by Freuriqin. Afterwards they were sold to Hitler, Hoffmann, Wilpert, Esser, Frank, Klotz Nagzog etc. Two pictures by Corn. Troost which belonged to Rosenbaum (manager H. Wieth) were intended for Hitler.

The greater part of the objects which were to be sold by auction, was given to Weimuller and to Lange. Lange received only objects from the collection Hartog and 4 early paintings from the Hamburgher collection.

Revenues from these confiscated goods were deposited by the Dienststelle Mühlmann or by the buyers at H. Albert de Fary & Co., Bank (Anderkonto Dienststelle Mühlmann).

The greater part of the confiscated objects was settled with the managers via the Omnia Treuhand A.G.

The receipts and expenditures were under control of the Deutsche Revisions- und Treuhand A.G. (Dr. Winger).
As in Poland, France and elsewhere, the SD worked close contact with offices engaged in confiscating works of Art. The head of the SD was Peter Gern, who lived in Lühlmann's private house in Wassenaar (The Hague) and had an office for several months at Plietzsch's house, 9 Weineckestrasse, Berlin.
THE MANNHEIMER AFFAIR.
(a forced sale)
-0-0-0-

In the opinion of the lawyers of Scyss-Inquart and in his own juridical opinion, the collection Mannheimer was Jewish Property, although the creditors of the Mendelssohn Bank were Aryan.

From the beginning Mühlmann intended to buy this collection and he wanted Scyss-Inquart to pay the confiscation price of 7½ million guilders. Miedl had an option on this price from the creditors. In the summer of 1941 the purchase was closed. Scyss-Inquart had authorized Mühlmann an offer of only 5½ million guilders. Mühlmann informed the creditors that they had to accept this offer, as otherwise he had to force the sale. They asked one day’s time to consider and the next day the purchase was closed.

In this contract the rights of the creditors of Mannheimer to his possessions in France and England were sold as well. Alois Miedl was granted a compensation of 400,000 guilders because of his option, by the State-Commissioner.

Rajetan Mühlmann states that the amount was Fl. 400,000 but Frl. Bauer states that it was Fl. 800,000. Flietzsch thinks that Mühlmann made money from doing business with Miedl personally.

As for the French portion of the collection, early in 1944, Haberstock asked Mühlmann in a letter how it was possible that he had rights on the inventory of the Mannheimer Collection in Paris. Haberstock wished to acquire some of the works for Hitler, especially The Crivelli, Magdalen. Mühlmann explained the matter to Haberstock and to Scyss-Inquart, and informed Bermann.

In April 1944, Mühlmann was summoned by Dr. von Hummel to go to Paris to obtain the drawings and paintings. In Paris Mühlmann dealt with the French, the manager of Jewish Property, Niedermayer, with the French director for the Bankruptcy of the Mannheimer Inheritance and with representatives of the "Deutschen Wehrmachtsbefehlshabe.

The French creditors were satisfied with the sale of the immovables, they had no objections against the sale of the art-treasure which valued Frs. 14,472,000.-
The French courts were ready to give their authorization for the sale, when the manager for the Bankruptcy of Mannheimer, Mr. Korthals Altes, agreed with it.

Herzog Mühlmann saw a way to give the creditors in Holler an additional payment and he offered Korthals Altes the value of Frs. 15,000,000.-(Fr. 500,000.--) which the latter accepted.
QUIT TUNG.

Ueber den Empfang nächstehender Kunstgegenstände.

1. Watteau, Jean Ant. Focailles d'études Cadre en bois sculpté Frs. 800.000.-
2. Fragonard, Jean Honoré Fete dans un parc figuré à l'Exposition de l'Art Français à Londres. 800.000.-
3. Guardi Francesco, La saluté et l'entrée du grand Canal à Venise. Toile. 400.000.-
4. Mierveld (attribué à Michel Jansz van) La fillette au Ferroquet Bois. 500.000.-
5. Chardin (d'après Jean Baptiste) La Ratissouse Toile. 25.000.-
6. Grivelli Carlo, Sainte Marie Madeleine 4.000.000.-
7. Chardin (Jean Baptiste) Les Bulles de Savon. Toile. 800.000.-
8. Fragonard, Jean Honoré; La fete foraine 800.000.-
9. Fragonard, Jean Honoré; Les Pins Parasols Lavis de sépia. 300.000.-
10. Ecole Vénitienne (18e siècle)
   a) L'église St. Marc Plume
   b) Le grand canal et le pont du Rialto. Plume.
   c) Le grand canal à Venise. Plume.
   d) L'église St. Marc et le palais des Doges.
   e) La Piazetta, le Palais des Doges et le Quai des Esclavons. Plume. 50.000.-
11. Canaletto (Antonio Canale dit le ) La Piazza et le Campanile . Plume. 5.000.-
12. Ecole Hollandaise (18e siècle) Etudes de Maisons. Plume et Aquarelle. 4.000.-
13. Ecole Hollandaise, Etudes de femmes. Sanguine. 2.000.-
14. Greuze (attribué à Jean Baptiste) Jeune femme étendue sur une chaise longue. 20.000.-
15. Ingres Jean Dominique, Portrait de femme. 250.000.-
17. Watteau, Jean Antoine. Feuilles d'études deux figures de femmes. 350,000.
18. Fragonnard Jean Honoré. Une vente publique sous les embrages. 850,000.
19. Fragonnard Jean Honoré. La révérence. Lavis et bistre. 800,000.
20. Ecole française (18e siècle) Le torrent- Les pêcheurs. Deux pendants. 6,000.
22. Wouwerman (attribué à P.) Jeux équestres. Toile. 80,000.
25. Heyden (Genre de Jean v.d.) Vue de ville traversée par le canal. 8,000.
26. Velde (Ecole de Willem v.d.) Une revue navale. Toile. 20,000.

Total: Frs. 14,472,000.

Soit: Quatorze millions quatre cent soixante douze mille francs.
With the consent of the French and German authorities in Paris, the works were transported by rail to Bad Aussee, Hotel Post.

The State Commissioner paid altogether:

1941 Fl. 5,500,000.-
1944 to the sellers 500,000.-
1941 to Alois Miedl 400,000.-
800,000.-

Dr. Kieselinger had to draw up an inventory of the collection and did this according to the registers of Falke. Miss Schöneberg and his Begger assisted him. The collection was photographed by Julius Scherbl, Vienna V, Gumpendorfstrasse.

A set of these books, in brown, pigskin inset with a golden Nazi-eagle, were found in a safe in the Hague. The Dutch part of the collection, except for 6 paintings which were sent to the Führerbau in Munich at the end of 1941, c.o. Architect Reger, was shipped to Hohenfurth, whence it was later moved to Alt Aussee.

---

Exchange of the paintings from the Kröller-Müller Museum.

The Kröller-Müller collection which consists of modern works, possessed 3 ancient paintings (early):

Hans Baldung Grion Venus and Amor.
Lucas Cranach, the elder; Venus and Amor.
Barthel Bruyn Picture with 2 figures.

The Reich was interested in these pictures. Göring informed Mühlmann that he wanted to obtain the "Venus" by Grion. Scyss-Inquart summoned Mühlmann to lead the negotiations. He agreed with M.'s proposal to obtain the pictures in exchange for French Impressionists, moreover he granted property concessions regarding the National Park in which the Museum is situated. Mühlmann dealt with the verwalter of the Kröller-Museum, van Deventer, and they soon came to an agreement. Van Deventer was "deutsch-freundlich", he looked upon the business from a financial point of view.
He agreed with Mühlmann's proposal that a commission of two Dutchmen and one German should fix the value of the painting as a basis for the exchange and with the supplementary decision of the Kröller-Müller-foundation with regards to the extension of the Park.

The commission consisted of:
Dr. Hannema, Van Deventer and Flietzsche.

The value of the works was fixed at Fr. 600,000. - and the amount was at the disposal of the Foundation Kr.M. on the account of the State Commissioner. With the help of the Dienststelle, van Deventer and Dr. Auping obtained the following works:
Pissarro: Garden; (Lange, Berlin) both were re-
Degas: Nude (Dr. Wellershoff, Paris) turned to the French.
Corot: Girl (Lange, Berlin)
Renoir: Landscape (Flietzsche, Paris)
Fantin Latour: Flowers (Flietzsche, Paris)
Van Gogh: Drawing for landscape (Frequin, Hague)
Breitner: Don Quichotte (van Deventer)

The three German paintings were handed to Göring in the autumn of 1940. Göring was to get the Hans Baldung Grien; the two other paintings were selected for the Führermuseum, but Göring kept them all.

b. Confiscation.

The revenues from sales of paintings confiscated by the Dienststelle Mühlmann to private persons or auctioneers were placed by the Dienststelle on the so-called "Anderkonto" and sent to the Deutsche Treuhandgesellschaft. The Treuhand belonged to the Reich. The latter controlled from time to time the Dienststelle with regard to the converting into money of Jewish- and Enemy Property. This action was the same everywhere. It constituted a war-crime case against the Reich.
Seyss-Inquart ordered the Bank by decree to buy at cost-price all the pictures from Jewish private possessions. An inventory was to be made, and the objects were to be valued and to be handed to the Dienststelle Kühlmann (Verwalter of the Bank Mr. v. Kurner; head of the Department of Fine Arts: Baron Stockow).

A special report on the activity of this Bank is forthcoming, as well as lists of German buyers and lists of the places in Germany where the objects in question can be found.

1. **Collection Jaffé.**

   In 1941 indicated by the Dienststelle as Enemy Property, registered (Dr. Plietzsch) and converted in the Museum Lakenhal in Leiden.

2. **Collection Hamburgo.**

   In 1941 indicated by the Dienststelle as Enemy Property, registered and estimated (Dr. Plietzsch) and converted into money.

3. **Collection Hartog.**

   In 1942 indicated by the Dienststelle as Enemy Property, (Dr. Kiefer) and converted into money. The greater part of the collection was sold at auction by Weinmüller and Lunge (Berlin). It was about to be sold by Bignell in the Hague, for Feindvermögen, when Kühlmann seized it.

4. **Collection Nienhuys.**

   In 1942, indicated by the Dienststelle as Enemy Property, and supervised by the D.M. At first the collection was put in safety in the Rotterdamsche Bank and from 1943 in the Kröller-Müller Museum. In the autumn of 1944, Plietzsch left the collection there, where it was found in good condition in 1945.

5. **Collection Polak, Amersfoort.** Manager Mr. Teschner.

   The Führer received about 5 paintings from this collection (1941). In 1943 a painting by Stosskopf was bought from the collection with Rossé. Received for Linz, Dr. Plietzsch valued these works. The revenues were placed on the account of Polak, in favour of the "verwalter" Teschner.
6. Collection Hattenau.

A Rembrandt which was stored at the Ryksmuseum was confiscated by the D.M. The Hattenau family is in England.


During the German occupation, what remained of the Collection Lucht had been stored in his house, Vyverberg, The Hague. Lucht himself lived in Switzerland, where he had a large part of the collection. In autumn, Lucht's secretary, a Dutchman called Donis, visited Mühmann and told him that Lucht ordered him to divide several works of the collection among friends and acquaintances, who had to state that they wore their property.

Till then there had been no reason to act against Lucht. The State Commissioner however, considered this act of camouflage, according to enemy laws, as a hostile act and had the collection confiscated. Enemy Property was summoned to prepare the confiscation. The paintings were stored at De Gruyter.

Part of the pictures were selected for the museum of the Führer, according to the decree of the Führer on confiscated art-treasures; estimated by Dr. Fliotzsch and sent to the Führer-bau, Munich.

In the meantime the inquiry about Donis had a surprising result. Donis admitted to have obtained the assurance of a good position through the Germans. The ordered confiscation was stopped, but the collection was still safe-guarded. The paintings which had been sent to the Führermuseum did not return.

It was said in Holland that pictures from the collection Lucht had been sold to private persons. If this is true, Donis must have done so, but not one has been sold by the D.M. Photos from the paintings which were sent to the Führermuseum can be found in the photocase of the D.M. 1940/41. The remaining objects are in the Hague.

The paintings in the Netherlands Bank; the furniture is stored at de Gruyter and in the house of Lucht; the photoarchives and drawings in the "Ryksbureau voor Documentatie"; the frames in the house of Lucht.

Donis has been arrested and will be tried as a traitor, pro-german, and for selling stolen goods.
c. **EXCHANGES.**

1. **Exchange v.Goyen and Rembrandt for two Ambergers.**

Plietzscha bought from Weyers a Rembrandt, Head of Christ, with Jewish features which was refused for the Führermuseum by Prof. Dr. Fosse.

Plietzscha made the following exchange with Neuerburg in Hamburg. Neuerburg received the Rembrandt and a van Goyen which had been obtained by S.v.Gelder, and gave 2 portraits by Amberger. The Ambergers, which Plietzscha valued at that time at RM.100,000,- (which Göring did not pay for), were about equal to the cost-price of the Rembrandt, (FL.65,000,-). Later on Göring handed them back and they were sold by Lange.

2. **Exchange Ilsenbrandt for a Terborgh.**

Neuerburg, Hamburg, had an Ilsenbrandt: "Portrait of a man", in his possession which he gave in exchange for a Terborgh from S.v.Gelder. The Ilsenbrandt was sent to the Linz-collection.

d. **PURCHASES.**

Great quantities of works were purchased in Holland, Belgium and France by the D.M. Purchases are discussed in detail.

e. **AUCTIONS.**

1. **Lange, Berlin, 7 Bellevuestrasse.**

Several times, sold objects coming from the Dienststelle Plietzscha was a good friend of Lange, who was very active in France and Holland. Lange died on 7th May in Berlin in the Volkssturm. For the objects see attachments to Chapter X. Lange’s chief-secretary Fräulein Herta Schöne, Berlin, Zehlendorf, 4 or 6 Kleinstrasse, can probably give further information.

2. **Dorotheum, Vienna, Dorotheumgasse.**

Mühlmann sent several objects to this auction house. Hebst was the chief buyer. A special report on Hebrst is forthcoming.
Several boxes with objects and paintings went to this auctionhouse. Mühlmann had an office here from 1944-45. Weinmuller had a poor reputation. An Austrian, he came to Munich against considerable opposition by German competitors and set up a Munich branch.

Dr. Georg Hoffman, insurance-broker of 51 Brienerstrasse Munich, is the source of the following information concerning Weinmüller.

Hoffman insured transports from Mühlmann in the Hague, Munich and Vienna. At the end of 1942 or at the beginning of '43, Hoffman visited Weinmüller in the Herzog Josephstrasse, Munich. Weinmuller opened a cupboard with china and faience and told Hoffman that he was allowed to make a choice from those objects at the confiscation price in Holland, and to the amount of RM 50,000—before the sale was to take place. He made his choice according to a list in which the prices were mentioned.

Weinmüller had to send the money to the Trouhand, as Hoffman did not know the Trouhand and how the Enemy Property worked. Weinmüller explained it to him.

This clearly is a case in which Mühlmann worked for his own profit.

Presumably Mühlmann received a commission from Weinmüller for all the other objects. Pleetzsch is of this opinion.

Summary.

Pleetzsch acted merely as an expert for the Dienststelle Mühlmann for the paintings of Enemy Property, Trouhand. He bought at Lippmann Rosenthal and in the free market. He gave hard to the robbing of the Dutch, Belgian and French art treasures.

The information he gave for the restitution is very valuable. This man should not be allowed further entrance in Holland.
In 1938/39 the Dutch market was for art objects in marks not
flourishing and in the beginning of 1940 the Germans could buy without
exporting foreign currency, and art objects were much in demand, dealers
were keen on selling.

The Dienststelle worked together with:
- phase 1 de Boer, Hoogendoorn and Parry.

One cannot say that the dealers were forced to sell; they them-
selves offered goods. De Boer and Delaunoy are examples. Exorbitant prices
were paid. Frank acted as mediator for the Dienststelle Mühlmann and Vitali.
Bloch for Göpel (Linz).

Dutch artdealers are cooperative now in giving information about
artobjects which they sold.

Only Mak van Waay and Delaunoy bought at Lipmann Rosenthal, the
store-house of confiscated Jewish property.

I.

De Boer, Amsterdam.

(Had enemy property in his possession; among which a
subens). In 1940 de Boer only worked with the dienststelle, later on
with all the Germans and any Dutch who were interested. He seldom visited
the Dienststelle himself; usually he telephoned or wrote a letter, and in
that case he enclosed the photographs of the pictures in question.

In German circles he was well-known. He often visited
art-dealers and he knew to treat every buyer individually.

Hermann Göring stayed with de Boer in spring 1941 and
personally bought some pictures from him. In one day Baldur von Schirach
bought from de Boer 18 paintings. From the middle of 1943 Mühlmann did not
deal much with de Boer, the reason being that his brother had gone to
Switzerland (now he had to run the business himself); there were not enough
works to satisfy all the customers. Moreover at that time not very much
could be obtained in the market.

De Boer's wife was Jewish and de Boer begged Dr. Mühlmann
to obtain an aryan-certificate for her. Dr. Mühlmann however was not
successful. De Boer wanted to declare that his wife was Jewish because of
a misstep on her mother's part.
Already in September 1940 Mühlmann and Miedl were in contact about the Maxheimer collection. Miedl received F1,800,000 as a sort of commission, but had to give up the buying of the collection. It is probable that Mühlmann helped Miedl and has earned money thereby, however this has not yet been proved.

Miedl's friend Hoffmann had a financial interest in Goudstikker. Pletzsch helped Miedl to select the pictures, he considers Miedl's taste poor.


3. Hoogendijk, Amsterdam.

In September he made contact with the Dienststelle and all the Germans and Museum directors visited him. Hoogendijk offered first-class works; the Führer and Göring obtained some of these. He very seldom visited the office, he only dealt with it by telephone or by letter.

Later on he was not so helpful, although he treated his visitors correctly. Nevertheless he kept his best works for Göring.

(See: O.S.S. Consolidated Interrogation Report No. 29 The Göring Col.)

4. Delaunoy, Amsterdam.

Delaunoy worked together with German offices, especially with architects who bought furniture, tapestries, etc.

When somebody arrived from Germany to buy furniture, he was sent to Delaunoy.

The Dienststelle bought a Teniers: Hunting Scene, which Göring obtained, and some chairs which Scyss-Inquart received. Delaunoy visited the Dienststelle personally a few times, as well as Scyss-Inquart and other German Dienststellen that he knew to be interested in his objects. Delaunoy was well-known in German circles. The Germans who lived in Holland and helped to furnish the offices and houses, recommended him. Delaunoy bought at Lipmann and Rosenthal. Göring and Gritzbach as well were good customers.
5. Denijs.

The Dienststelle bought very few things from him. Among these were two Delft flask-like vases and a chest of drawers, 18th century at a total amount of 1,160,- guilders. Probably a few chairs have been bought too. The most important customers of Denijs were: Miss Begeer, Herbst, Weinmüller, Lunge, Dr. Barthel and Germans who bought small things for personal use.

6. van der Ploeg.

From 1943 he worked with the Dienststelle (Dr. Plietzsch). Most of the paintings he offered were bought. These works were not very important. The contact between van der Ploeg and the Dienststelle was very close. He also worked with Dr. Göpel and Reblitz. (German Banker)


(Enzey Property and Jewish art dealer).
He called at the office a few times and three or four pictures he brought with him were bought.

8. Douwes.

The same as Houthakker with the difference that Douwes had better works.

Legat, d'Autrech, Verreulen, Mulders, Jagensau; The Horne.

They had all the same intermediary: Myrtel Parnk. Jagensau worked with Mühlmann from 1940 (Standing Knight/Göring), the others joined in later.

Jagensau,

Pro-German, deserter from the Belgian army, 1914/1918 in jail.
Mühlmann obtained good works from Mulders and Verreulen.

Worked with other German institutions, architects and Seyss-Inquart. Müllermann only bought old maps and some books of art.

Falkenburg, The Hague.

Only vases and furniture were of importance. A baroque desk-case and 2 Delft flask-like vases have been bought. Later on the firm was closed, being a Jewish art-dealer.

Mellaert, The Hague and Maastricht.

As Dr. Pletzsch did not want to deal with him, Mellaert only did business with Kiesling. He sold a few works in 1940 and later on drawings and industrial art objects.

Katz, Dieben and The Hague.

In The Hague as well as in Dieren, Müllermann only did business with him once. In The Hague Müllermann bought a Sieberegts "Crossing-Place" and in Dieren one painting. (?) Posse worked a great deal with him. The Dienststelle did not sympathise with Katz, probably because of this.

van Marle-Bignell, The Hague.

Bignell called at the Dienststelle several times to draw the attention to some of another object. Müllermann had a lot to do with him because of the collection Hartog which was to be sold by auction. Van Marle advertising in "Welt-Kunst", acted as a Pro-German firm.

Wiegersma, Utrecht.

Kiesling and Miss Begeer accidentally came in contact with Wiegersma. Dr. Kiesling got hold of a bundle of drawings by auction at Weinmüller, from that time Wiegersma offered drawings and oils. I suppose that Dr. Kiesling made the acquaintance with Dr. Gruyter, 's-Hertogenbosch, through Wiegersma. I do not know if Wiegersma did any business with other Germans.
Called at the Dienststelle at his own accord, 8 pictures offered by him were bought by Mühlmann, Kieslinger and Plietzsch during a stay at the house of van Gelder.

This purchase being closed, van Gelder continually asked for personal favours (travelling permit etc.) nearly all of which were granted. Van Gelder insisted that the objects, which had been obtained from his collection of the Führer, should be mentioned in the catalogue.

From 1942 he acted as an intermediary and as a dealer. Plietzsch refused most of his offers. The amount to which has been bought from van Gelder is about 1/4 million guilders.

Schoeneman, Amsterdam.

Gorman Jew, deceased. He only did business in autumn 1940. One "Säverij" and a Gebelin representing armor.

Dr. Plietzsch and Dr. Kieslinger had nothing to do with him.

Paul Cassirer, and Paech, Amsterdam.

Dienststelle Mühlmann had little to do with these art-dealers. Friedländer drew Mühlmann's attention to several works that were available. Art-dealers did not sympathise with Paech. He worked a great deal together with v.d. Ploeck and Miedl.

Dr. Berger who is in Würtzburg now (m.f.a. & a.), sold pictures from Paech. Dr. Berger is well known in Holland as anti-American and anti-English.

A. Staal; J. Stadel; Rynus; Alfr. Broek; Borghcuits; Paul Brandt, Amsterdam.

These were smaller dealers who sometimes called at the Dienststelle. They mainly sold art objects. Therefore they probably did more business with Weinmüller, Herbst, etc.

Dr. Barthel and Dr. Kadlich of the Polish Dienststelle were also customers. (Museum of Troppau and Breslau).
Heyderyk, Amsterdam, The Hague.

Heyderyk was known as a fraze-maker. It sometimes occurred that he offered Dr. Plietzsch a picture. (all collectors, buyers and sellers met at Heyderyk). He accepted all the offers which were given to him e.g. Höfer.

Frederik Muller, Amsterdam.

Dr. Degenhurt bought 4 of 5 pictures of mediocre quality which were sold at auction (e.g. a Soral "Girl in Landscape").

Frederik Muller sent Mühlmann the auction-catalogues of his own accord.

Parry, the Hague.

Parry continually offered paintings and furniture (Pieter Codde/Göring) (Saverij/Göring).

Through Parry Mühlmann obtained the pictures from Beyers Tilburg. In 1940/41 Parry called very often at the office. He wanted to get from Mühlmann a travelling-permit for Belgium and France. Apparently he went there several times, and recommended some of the dealers in Brussels.

The Dienststelle asked Parry several times to procure (e.g. a silver box, a ring etc.) smaller objects, which he always executed quickly and successfully. Parry was a business-man much liked by the Germans; he always tried to sell advantage. Dr. Kielsinger had more to do with him than Plietzsch.


Since autumn 1940 he entered business with the Dienststelle of his own accord.

He continuously offered pictures, but only very little has been accepted. (1 or 2 Aert v.d. Meer, 1 Ruysdael, etc.)
Weyers, Tilburg.

The Dienststelle made the first purchases through Perry intermediary, then they were closed by Dr. Kieslinger. The next time Weyers made an offer himself.

de Gruyter, 's-Hertogenbosch.

Contact with the Dienststelle was probably made through Wiegorska, Utrecht. The Dienststelle only bought 3 or 4 paintings. De Gruyter worked with Dr. Kieslinger and later c - with Plietzsch.


De Wild restored most of the paintings for the Dienststelle, though Windscheidt put the best ones in Berlin and later on in Schwerin and Mecklenburg. Dr. de Wild visited the Dienststelle several times. Dr. Plietzsch asked his examiners to authenticate paintings, which he was always willing to do. De Wild sometimes offered works to other German authorities, especially Dr. Göpel.

Dr. Plietzsch once asked De Wild to offer the works 'first of all to the Dienststelle. Dr. de Wild restored all the works that were brought to him. Traas had only little connection with the Dienststelle. Some sort of enmity existed between Traas and Frank.


Introduced by Rompa, because he was in want for money he tried to sell his art objects on to an intermediary. Dr. Göpel bought a Bloemaert for Linz. The other works which Limburg Stirum offered were refused.

Thurkow, The Hague.

Frank, Plietzsch and V. Bloch acted as middle-men for him in selling part of his collection. Except for this transaction he did not want to have anything to do with the Germans. In a letter to Plietzsch, V. Bloch asked for a commission for the purchases made from Thurkow. One thing is sure, Thurkow thought it was a good idea to sell his fake Guardi's or Canaletto's to the Germans.

Maasduik made the acquaintance with Dr. Mühlmann in The Hague and sold his Uytewaal "Lot and his daughters" to the Dienststelle. Dr. Flietzsch was invited to examine his pictures.

Director Knöte, Museum, The Hague.

Knöte visited the Dienststelle through Frank. The 1 or 2 pictures he offered were bought. Knöte himself collected antique furniture which he partly offered for sale, probably also to other Germans interested.

Knöte was not Pro-German, but apparently needed money.
In 1940 Frank visited the Dienststelle several times and offered paintings. Gradually he became the most important intermediary of the Dienststelle. Frank is a German Jew who went to Holland in 1933 and who knew all the art-dealers and private collections, and he very well knew how to do business too.

Frank is not an expert, but gradually he acquired knowledge and knew to fulfill the desires of Flietsech.

Frank also worked with Weinmüller, Hebrist, Rudolf Berghaus Kruger Verlag Berlin, Deutsch, etc. He probably had something to do with the confiscation of the collection Nyenhuis. He acted one of the worst parts; he was a great friend of Dr. Schmidt (Einn- und Ausreichstelle) and co-operated with Dik.

When the Dienststelle left Holland, he states he saved some of the papers from being burned. He forced a bureau with papers which he handed to the Gruyter.

When he handed the documents to the present writer, he asked for a reward and asked if he might work for the Dutch in Germany......


Employed at the Ryksbureau voor Documentatie.

Van Eyk offered the Dienststelle 2 paintings among which the Tierspolo-sketch which has been given to the picture-gallery in Dresden.

He tried to become an intermediary but without success. He begged not to mention his work with the Dienststelle to the Ryksbureau voor Documentatie. When they found this out however, he was dismissed. Van Eyk is now in England, working for information-service.

Vossiek, de Jonge, Schullein, Mrs. Telders, Frequin, The Hague.

At times they all acted as intermediaries. Vossiek was appointed by Meyer Elte and especially offered drawings and coins. De Jonge, whose father appeared to be an art-dealer, offered only mediocre works, and very little was bought.
Mrs. Telders: paintings; Mrs. Telders is from a good family and had many rich acquaintances; she acted as an intermediary.

Frequin, who started to run his own business in 1942, tries to acquire some capital (Van Gogh, drawing Kröller-Müller and Madonna with child, sculpture Walletke.)

Miss Rudolpha Begeer, The Hague.

Has been engaged as a secretary and was paid by Dr. Kieslinger, who had been known to her family for years. She was indispensable because of her knowledge of foreign languages.

Mühlmann did not like her because she was too curious and therefore he asked her to limit her visits to the Dienststelle.

She was ambitious, egoistic and avaricious and Mühlmann did not want her private business to get mixed up with the Dienststelle. When Dr. Kieslinger made purchases in Paris with Dr. Josef Mühlmann, she accompanied him. Joseph Mühlmann very soon required the dismissal of Miss Begeer. Dr. Kieslinger declared that she rendered him valuable services in inventarising the Mannheimer Collection. She received 2500. - guilders from the Dienststelle for her help. Dr. Kieslinger received Fl. 50,000. - for the Mannheimer catalogue.

Miss Begeer was very clever in doing business. From 1943-1944 she also worked together with Dr. Herbst, Dorotheum, Vienna. Just before the end of the war when the question of the foreign currency became rather difficult and even Flietisch was not able to travel abroad, R. Begeer still went to Paris. Friedländer assisted the purchase of a J. Bosch for Hitler, coming from Paris. Some of the objects were sold at auction by Weinmüller.

From the list of the Gruytet:

Received on 5th Febr. from P. de Beer, Amsterdam, by order of Miss. Begeer, property of Dr. Herbst:

1. Jan van Goyen  
2. Gerard Dou  
3. Reymtjens  
4. Picters  
5. Kimmel

River View.  
Man in grotto.  
Family dinner.  
Landscape with river.  
River view.
In total 38 pieces plus 3 gobelins from DeLauney, removed to the Hague, arrived 8.2.43, delivered by Reytjes at Miss Begeer's; 37 pictures and one frame (from Rooytjes), and 3 gobelins for Miss Begeer delivered at Batenburg the Hague/Vienne, on 9.2.43. On 2.3.43 received from Traas for Miss Begeer and Dr. Herbst, 2 paintings.

On 8.3.43 Traas bought 1 picture "Bibidi scene" for Miss Begeer, P. de Boor sent 3 paintings for Miss Begeer (Dr. Herbst) 24th March 43. 30.4.43, 9 pictures and 1 frame delivered at Batenburg by order of Dr. Herbst.

26.7.43, 6 or 61 pictures delivered at Batenburg with a parcel from Dr. Herbst, by order of Miss Begeer.

A special report on Miss Begeer is forthcoming.

(Once she came to Paris at l'Ecole du Louvre and asked Mad. de la Roche Vernet then for the Impressionistes-Lautress, etc. Later she wrote a letter: "if you want a passport for the zone non-coupped I can give you one; it is easier to find pictures").

S. van Deventer.

Director of the Kröller-Müller Museum. Now arrested but not yet questioned. v. Deventer offered Mühlmann his help when possible. When he was in the Hague he always visited the Dienststelle to inform him what he intended to buy for the Museum, or to draw Mühlmann's attention to some particular item, such as a van Gogh: Field with poppies, which was bought for Baldur v. Schirach.

van Deventer was acquainted with many German offices, the State-Commissioner and several others were his guests and he also invited them to hunting-parties. Van Deventer often visited Germany, mostly Berlin and Gauisch.

He actually offered the Rembrandt portrait which is now in Würzburg.
Reiffers was an old business connection of Dr. Pliotzsch, whom he visited again in 1941.

The Dienststelle Mühlmann bought the following:

Altar-piece, Italian about 1400, (Göring)
2 panels from Zonale (Führermuseum)
1 Lucas Cranach d.O. "Caritas" (Schloss Wolders, Tirol).
1. HITLER and GOERING.

Hitler received some 84 paintings in 2 marin transports, one of which was divided into two portions.


The way to Hitler was open by Seyss-Infquart, Hoffmann, Schaub, Bormann.

Göing came twice to the Dienststelle in 41, and once to Mühlmann's private house and bought there several paintings. The relationship between Göing's agent Hofer and Mühlmann was not very friendly; Dr. Pletasch who knew Hofer very well, acted more than once as an intermediary.

2. Other NAZI- OFFICIALS.

Heinrich Hoffmann, official Nazi. Photographer bought some 30 paintings, most of which were confiscated (see Chapter X attachment under American Zone).

Reichsmiister Todt, a good friend of Mühlmann bought extensively and also many SS-officials and persons connected with Hitler's Headquarters.

Their names appear in the attachments to Chapter X, under the zone.

3. PURCHASES for the BAUDIREKTION EKNAU.
(Governor-General Frank.)

G.G. Frank was an important representative. He reigned like a king. Hitler called him "King Stanislaus V".

Frank carried into execution the designed part of the Wawel, and had new houses built, restored the Belvedere in Warsaw, and had the Potocki-castle in Kzuczewice near Krakau restored and furnished, he called it "Kresseendorf".
His architects Koetgen and Horstman, who bought in Holland and Paris, were charged with the purchase of new objects for the furnishing, while the antique objects were procured by the Dienststelle Mühmann.

Frank continually sent amounts of money to the State Commissioner in Holland, who put the counter-value in foreign currency at the disposal of Mühmann.

The purchase of antiques was made by the Dienststelle or by Joseph Mühmann. Only decorative objects had to be bought: rugs, gobelins, furniture, cup-boards, chests of drawers, cases, tables, chairs, pictures of which very few had any value for the museums.

These objects had been in Belvedere in Warsaw and in Krakau in the Wawel before the revolt:
- in the old area of the Burg,
- in the new area of the Burg,
- in the house of Dr. Bühler, State secretary of Frank, Burg,
- in the official quarter of the Burg and
- in the Schloss Kressendorf in Krzeczowice.

The inventories were drawn up by the Baudirektion and by Palicieux.

VIII. Insurance, Transport and present condition of objects.

2. Hoffmann, 51 Briennerstrasse, Munich.

TRANSPORTS. The transport took place by rail through Mühmann and other members of the staff:
- de Gruyter: transport to Germany and France.
- Batenburg: transport to Krakau and Vienna.
- Sturm-Führer SS. Mayer also transported some of the goods.
PRESENT CONDITION.

The objects from the Wevelsburg Schloß Fishborn etc., were destroyed and stolen for a big part.

The depot of the Dienststelle in Berlin was burned in 1942. Mrs. Esch, sister of Mühlmann, Villa Gauch, Strobl, had a beautiful Heda (jewish property) which had been given to her by Mühlmann as a wedding-present. Knowing that this was not honestly acquired she burned it after 7 May '45. Such things have happened more than once.

---

- 0-0-0-0-
SUMMARY OF WORKS OF ART which have been obtained by the III Reich during the war, by Dr. K. Mühlarem.

The main reason for the quick flourishing and downfall of the III Reich is that the National Socialism could not surpass the stage of revolution. Hitler remained a revolutionary till the end and only tolerated revolutionists among his "Reichs- und Gauleniters".

Political conviction was more important than capacity. Revolution however is the same as violence and unrightfulness, and therefore many measures of the III Reich were not based on constitutional law or right of man, but on violence.

During the war the III Reich was in a permanent stage of revolution. Before the war it declared war on worldpowers like: capitalism, communism, plutocracy and democracy, religion and Jewry. South German spirits were organised in a prussian way. Very soon all life was reorganised in a revolutionary way. This also concerned art, the practice of art and the art-dealers.

The trade in Germany and Austria did not prosper since the inflation and Bankcrisis.

There was no lack in the demand in the interior and after 1933 the foreign currency failed.

Hitler couldn't stand it. He had made up his mind to procure Germany world-importance. He wanted to get back the art-treasures which Germany had had to hand over after the Peace of Versailles, and the objects which went abroad during the inflation, which he called: "The robbery of German art-objects." It could drive him mad, that by lack of foreign currency, Germany was excluded from the world-market.

These are the psychological causes of the policy of the III Reich with regard to art, and this is the reason for the total mobilization of works of art in occupied countries. After the coup d'état, Vordersand started to collect works of art by an unequalled purchase, ordered by the State and by the Führer. Many treasures flowed to the state by the confiscation of Jewish and enemy property (Thyssen). Hitler could dispose of it all by a decree from the Führer.

The German art-trade flourished very soon, and the auction sales had a good result.

In about 70 of the 100 cases the state acted as buyer,
The art-dealers felt alarmed when besides the high taxe
they had to pay to the "Gewinnabschöpfung", their capital for new
purchases was taken away.

This was a steady way for the State to take possession
of the art objects from private properties.

Hitler was an artistic and gifted man, when he was young
he wanted to become an artist. The University in Vienna however
refused him as a student. This refusal roused revengereal feelings,
which had its influence later on, e.g. his refusal in connection
with the students.

He couldn't forgive Vienna his defeat. Though he was an
Austrian, he hated Vienna. Hitler intended to create a new museum
in his native town Linz, "wo ich singen und sagen lernte", and where
he wanted to move in his parental home.

He had the ambition to form a valuable collection, equal
to the best museums in the world and which would bear his name.
From 1935 a beginning was made with the collection for the "Führer-
museum" in the first place German art from the 19th century and
foreign art, (by preference Italian and Dutch art).

The purchases were financed from the personal revenues
of Hitler, which he mainly received from the honorarium of his book
"Mein Kampf", which was printed in million-editions; and by series
of Führer-stamps which Heinrich proposed. The revenues seem to have
been very high.

Hitler was advised by the art-dealers, K. Hoffmann and
Mrs. Almas, till Professor Kease had been appointed (1935).

Many unsuccessful purchases were made and the need of
an art-expert became more urgent.

Martin Bormann, Chief in Staff of the Party supervised
the amounts of money and organised the purchases. He had become in-
dispensable for Hitler because he did not shrink from any measures
to attain the aim of the Party or the desires of the Führer. He was
not interested in art and he did not know anything about it. But as
art was a hobby of the Führer, he served him in this respect with par-
ticular ardour.

Göring was the 2nd magnet which attracted works of art.
Because of his many positions and especially from the "Vierjahres-
plan" he received considerable amounts of money. With great energy
and ability he collected in the first place old-german and me-

Göring very soon became a great competitor for Hitler
and the latter would rather have liked to see that Göring willed his
collection to the State. Göring however said"as collectors we are,
the Führer and I ,private persons, first come, first served".

In Austria the flourishing of art in the Reich, soon
became known. In spite of the travelling-decree, German art dealers
e.g.Haberstock, visited Vienna and made purchases for Hitler. In
austria we fully realised the German expansion of art treasures.
First of all the State treasures were sent to Munich. I promised
Soyss-Inquart to obtain a delay of 2 years, but in vain. A Hungarian
Jew, a pedling to Göring, wanted to buy the Hotschil collection
by order of Lord Quines/London, but I sent him away.

Haberstock visited me and showed me a letter from
Lummers in which he had been appointed "Konservator für die Wiener Juden-
sammlungen" by Hitler. A little while before Dr. Feulner in Cologne
wrote to Dr. Dworschak in Vienna, that Haberstock had offered the Hotschil
collection to Dutch dealers. I threw him out.

The Gauleiter from the Ostmark confiscated great parts
of the Art-historical museum: the Tiroleans, the Abspasser collection
the Gauleister from Stiermarken: the helmets of the kolts; those from
Salzburg the Incunabula.

I could prevent the dividing of the Vienna Art Histori-
cal Museum by a personal conversation with Hitler. I laid stress upon
the aim of the Austrian museums; in Berlin people thought that I
was mad. When I proposed to apply these laws on art-protection to the
entire Reich, the cup was full to the brim. The State-Commissioner for
the Reorganization of Austria, Eurokel dismissed me in an opposing
way (June 1939).

I was considered to be an Austrian separatist; anyway I
prevented the realization and transport of some important collections.
Then war broke out and I enlisted as an officer. Dr. Todt however had
other intentions and Göring appointed me "Sonderbeauftragten für die
Sicherung der Kunstdschätze in Polen", wherefore he needed the consent
of the Führer.
I was very much interested in my work in Poland. Was there a better task for an art-historian during the war, than preventing the works of art from war-action or its consequences.

Poland possessed important collections of old art, and probably a lot of good work could be done. In Krakau was the Veit Stoer Altar which I wanted to examine, when I arrived there (6.10.39) it had been transported by a SS-Commando to Nuremberg.

I had the order to look after the safe-guarding of the art objects in the destroyed buildings and castles, and to look for them in cellars and hiding-places where they would be ruined, but I had no order to bring them all to the Reich.

During a journey to Warsaw, I gathered all the necessary information about situations there. It could not be maintained and many things had already been plundered.

The above mentioned SS-Commando, deputies from the Ministry of Education, and a commando of the Wehrmacht, worked at the discovery of art treasures. Governor General Frank eliminated these groups, and only the Dienststelle Mühmann was to safeguard the works of art. I drew up a letter on the document which was published on 16.12.39, according to which the art possessions of the State, the church and the private collections had been confiscated for the registration. The objects were placed in Warsaw and the Polish National Museum and in Krakau in the Neubau of the Jagiellon Library.

Nevertheless other institutions continually worked on their own account. Valuable objects from the Hunting Museum in Warsaw had been sent to Munich. Heidrick, head of the Gestapo, had given the order, that the iron bookstands from the Jagiellon Library should be sent to Berlin. At the last moment I could prevent this transport. The Royal Castle in Warsaw was to be blown up which I also could prevent. In G.G. Frank I had a powerful ally, that opposed energetically against any sale of Polish art treasures. I had 70 Altars, 300 pictures and 60-80 gobelins restored and gave them to G.G. Frank in July 1943. I sent them just in time, otherwise they might have been destroyed during the revolt in Warsaw.

Göring had informed me about Hitler’s decision: the paintings by Leonardo, Rafael and Rembrandt should be sent to the Kaiser Friedrich Museum in Berlin. The collection Potocki and Lancut would
would remain in Poland and the remaining art-possessions would be given to Königsberg. I also could prevent the transport to East Prussia which Cautzert Koch had ordered in autumn 1943.

In May 1940 Seyss-Inquart appointed me adviser for the works of art. It was my task to examine the confiscated objects and to make the purchases. I was not aware of anything wrong, and did not want to do any wrong, but I couldn't change the laws on the Jews. What we bought has been paid cash. I was not the only person that bought things in Holland. The purchase of the German institutions was already in full swing. Aels Kiehl did it on a large scale; he eliminated the Jewish interests, in the firm Goudsmiter. Göring obtained the "cream" of the pictures. Kiehl bought the Rubens from the König's collection and was about to buy the Hanheimer collection. I consulted Seyss-Inquart about what could be done, because the fact that "trucks loaded with pictures from Goudstikker were carried off by the Luftwaffe" troubled me.

The collection Hanheimer was put under the control of the State Commissioner and prevented from being used for speculations. (I wanted to keep the collection together.) In comparison with the purchases of Göring these of Seyss-Inquart were moderate, we did not want an inflation and no selling-out of Holland. We wanted the Dutch museums to have a part in the purchases. By a sharp control on the German art dealers who entered Holland and the freezing of the Dutch florin, we thought that we could prevent the selling-out of Holland. In vain, the Beauftragten of Göring for whom the Luftwaffe paid, and the purchasers of the Führer, withdrew from every control. They showed permits from the Reichsbank and letters of credit from the Reichsbank. Hitler had opened the gate to the west and things flowed to the Reich. This scheme worked methodically. The Reichsbank issued in the occupied countries the "Reichskreditkassenscheine" which had been sold back by the "Devisenschutzakondule's" from the gold and foreign-currency stocks and which were changed into guilders and francs. Works of art could be bought in guilders and francs-

The confiscated goods were valued and sent to Hitler while the revenues were deposited at the "Deutsche Treuhandgesellschaft" behind which was the Reich.

Now that I have time to think about the events, I can have a clearer idea about them.
Behind this well-organized system was the enormous pressure of the Reich and its Führer. Intellectuals and the staff of museums had a task which from a business point of view was quite interesting and attractive, but not without policy. All objections against it were considered lightly: "Oh, Ihr weltfremden Wissenschaftler, denkt an die Größe des Reiches", like the English say: Right or wrong, my country.....

Behind this action was the mighty impulse of 2 per cent because of their passion for collection, took measures which had not yet been used before. Those who co-operated had to do it for 100 percent. The word "impossible" was scratched from the German vocabulary.

The wish of the Führer was an order and those of Göring, were only half-orders, that is: one had to take the responsibility oneself.

The competition between Hitler and Göring caused a pressure from which one could not escape, that was of use for Hitler, could hurt Göring. I personally was in a very difficult position. Göring said to me: Sie bringen ja alles zum Führer, Herr Müller, Sie können nur auf einen Pferd sitzen.

Sometimes the purchase of things could be advantageous for the buyer. Money did not matter. For the benefit of the Reich, exceptions could be made even on the laws for the Jews. In one night Jews could become Aryan. The family Katz was allowed to go to Switzerland, but the Reich obtained the collection Lanz.

Because of this system of the Führer the interest of the Reich was closely connected with the personal wishes and passions of the Führer and his co-operators.

From this we get a good view on matters like the Hanzheimer collection and the exchange from the Kröller-Müller Museum. In both cases the Führer and Göring were competitors and they both used their influence. A lot of ability was required to find a solution which would protect the sellers from pressure.

In the case Kröller-Müller, I was successful, in the case Hanzheimer I could not come to a full agreement with the sellers because of the decision of Scyss-Inquart who wanted to save 2,000,000 guilders.

At the beginning of this report, I tried to explain why
the III Reich could not win the war. Prinz Eugen, Austria's most successful general once said: Ich habe alle Kriege so geführt dass ich Sie auch verlieren hätte können.

At the outbreak of the war in Poland, I thought: Germany may not lose this war because otherwise, were the German people to lose the war because this war was based on robbery and on a system of injustice and violence, which can only be broken from the outside.

Every individual has now to pay personally for the mortgage which the German people has accepted.

signed Dr. Kai Mühlmann.

5-8-1945