

M1946

RECORDS CONCERNING THE  
CENTRAL COLLECTING POINTS (“ARDELIA HALL COLLECTION”):  
MUNICH CENTRAL COLLECTING POINT, 1945–1951

M’Lisa Whitney prepared this introduction and supervised the arrangement  
of these records for microfilming.

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## INTRODUCTION

On the 334 rolls of this microfilm publication, M1946, are reproduced the administrative records, property cards, and photographs of artworks and of activities from the Munich Central Collecting Point during the period 1945–51. The Monuments, Fine Arts and Archives (MFAA) Section recovered Nazi-looted works of art and artifacts from various storage areas and shipped the objects to one of four U.S. central collecting points, including Munich. In order to research restitution claims, the MFAA officers gathered intelligence reports, interrogation reports, captured documents, and general information regarding German art looting. The Munich records are part of the “Ardelia Hall Collection” in Records of United States Occupation Headquarters, World War II, Record Group (RG) 260.

## BACKGROUND

The basic authority for taking custody of property in Germany was contained in Joint Chiefs of Staff (JCS) Directive 1067/6, which directed the U.S. Zone Commander to “impound or block” certain specified categories of property, including those of the German Reich; the Nazi Party and affiliated organizations and their prominent members; and absentee owners of non-German nationality, including United Nations and neutral governments and individuals. The American Zone Commander was also required to impound all property that was transferred under duress or through wrongful acts of confiscation, disposition, or spoliation, and to block the relocation of works of art and cultural material of value or importance, regardless of its ownership. When the U.S. Army entered Germany in September 1944, provisions were made for the seizure of all categories of property, including that of the Nazi Party organization.

At the cessation of hostilities in May 1945, a number of temporary collecting points were set up by the 12th Army Group to store all cultural objects found in the U.S. zone in need of preservation or suspected of having been looted by the Germans. The seized property was turned over to the custody of the Office of Military Government, U.S. Zone (Germany) [OMGUS] when it became the successor to the U.S. Group Control Council, Germany (USGCC) on October 1, 1945. OMGUS was responsible for administering the U.S. zone of occupation and U.S. sector of Berlin, and for functioning as the U.S. element of organizations comprising the Allied Control Authority, the name given to the four-power occupation control system.

Within OMGUS, the seized works of art eventually came under the control of the Property Division. The Property Division, established in March 1948, was created through reorganization of OMGUS functions related to finance, the economy, transport, communications, restitution, reparations, decartelization, and property control. The primary responsibility of the Property Division was to formulate and implement policies required in the fields of property control, German external assets, internal and external restitution, and reparations.

By 1946 only four of the collecting points remained and were located in Munich, Wiesbaden, Marburg, and Offenbach. After June 15, 1946, when the Marburg Central

Collecting Point was closed, the remaining three central collecting points (CCPs) became specialized. The Wiesbaden Central Collecting Point held mostly German-owned material, especially that of the former Prussian State Museums, the Städel Institute of Frankfurt, and the local museums of Wiesbaden, plus a certain amount of internal loot (materials confiscated from German nationals) and objects subject to restitution. At its height, this installation contained approximately 700,000 objects. The Munich Central Collecting Point specialized largely in materials subject to restitution, although in addition it contained the cultural objects of the Bavarian State Museums. At its height, this central collecting point held in excess of a million objects. The third of the specialized CCPs, the Offenbach Archival Depot, was devoted primarily to Jewish religious items, books, and archives. It handled more than 2½ million objects during its four years of operation.

The transition from military to civilian occupation administration was initiated by the Presidential appointment of the U.S. High Commissioner for Germany (HICOG) who assumed his duties on September 2, 1949. OMGUS organizations were progressively abolished and all functions transferred to HICOG organizations between June and September 1949. The Offenbach Archival Depot was closed in June 1949. Upon the termination of the Property Division on July 1, 1949, the property control functions with respect to the liquidation of claims devolved on the Central German Property Control Agency in Munich. Its directorate was composed of the four Land Civilian Agency Heads in the U.S. zone. The transition was completed by September 21, 1949, the same day of the establishment of the Federal Republic of Germany. OMGUS was formally abolished on December 5, 1949.

The Munich and Wiesbaden CCPs closed in August 1951, although some cultural objects remained at both facilities under U.S. control after that date. The Office of Public Affairs of the Office of the High Commissioner for Germany exercised residual restitution authority for these objects. Most of the OMGUS records, including those of the Property Division, were retired to an Army records center in Kansas City until they were accessioned into the National Archives in the early 1960s.

During the period in which the CCPs operated, they administered the Monuments, Fine Arts, and Archives Sections of Bavaria, Bremen, Hesse, and Württemberg-Baden. They also received policy guidance from the Monuments, Fine Arts and Archives Section of OMGUS general headquarters. The composition of the records of the CCPs is unique among the records of OMGUS headquarters. The Offices of Military Government for Bavaria and Hesse created most of the records concerning the CCPs through their restitution and preservation programs from 1945 to 1949, but they also contain records of monuments and fine arts officers assigned to Supreme Headquarters, Allied Expeditionary Force (SHAEF) and U.S. Forces, European Theater (USFET) Headquarters; records of Headquarters, Office of Military Government, U.S. Zone (Germany)[OMGUS]; records of the Office of the High Commissioner for Germany; and some papers added to various files by the State Department's Arts and Monuments Adviser, Ardelia Hall, while the records were on "loan" to her from 1954 to 1961. Because Ms. Hall worked extensively with these records, which were combined into one body, they are referred to as the "Ardelia Hall Collection."

The records of the CCPs document the preservation of monuments and fine arts and the restitution of cultural objects by OMGUS and, much less adequately, the administration of the preservation and restitution program. A significant portion of this documentation is in German. In order to research restitution claims, monuments and fine arts officers gathered together intelligence reports, interrogation reports, captured documents, and other records concerning fine arts and monuments in Europe. These research files constitute a considerable portion of the records. Included among these records are reports and original documents detailing the looting operations of the Einsatzstab Reichsleiter Rosenberg (ERR), the involvement of Hermann Göring in the cultural looting, and plans for the proposed “Hitler Museum” in Linz, Austria.

## RECORDS DESCRIPTION

The records reproduced here are in two formats: textual records (including property or inventory cards) and photographs. The textual records consist of administrative files and monthly reports regarding the collecting point’s activities during its time of operation. The Munich Central Collecting Point (MCCP) also produced property cards to document the movement and disposition of each looted object. Black-and-white contact prints of the objects were made from the original negatives, and these contact prints were stapled to some of the property cards. Because not all of the negatives were printed or appear on the cards, a set of 8- by 10-inch photographic prints was reproduced recently from the original negatives by the National Gallery of Art in cooperation with the National Archives. These prints and their original negatives form the series 260-MP, and along with the photographs of the activities of the Munich Central Collecting Point (260-MCCP), are described below.

### TEXTUAL RECORDS

The textual records are organized in the following 10 series:

**Administrative Records, 1945–1951** [A1, Entry 514]<sup>1</sup>, consists of correspondence, memorandums, and reports relating to the general administration of the central collecting point, personnel, security, art dealers, denazification, building maintenance, and building supplies. This series is arranged alphabetically by subject or by type of record.

**Cultural Object Movement and Control Records, 1945–1949** [A1, Entry 515], consists of records documenting the movement and control of cultural objects, including receipts for different types of shipments; correspondence concerning custody of objects; and cultural object control cards. The records contain receipts for weapons of historical value returned to their owners after being held by U.S. military authorities and correspondence and custody statements relating to the Land Central Bank’s custody of coin collections in Bavaria. This series is arranged alphabetically by type of record.

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<sup>1</sup> Textual record series designators usually consist of the series title with a date span, the finding aid notation, and the Holding Management System (HMS) entry number, shown here in brackets.

**Restitution Claim Records, 1945–1951** [A1, Entry 516], consists of correspondence concerning claim cases, indexes to claim cases, and other records relating to claims for the restitution of cultural objects. Most of the records consist of claims case files, which contain records relating to claims made by countries, institutions, or private individuals for the return of objects. This series is arranged in three parts: first, alphabetically by name of country or ethnic group; second, alphabetically by type of record; and third, alphabetically by subject.

**Activity Reports and Related Records, 1945–1950** [A1, Entry 517], consists of reports of Supreme Headquarters, Allied Expeditionary Forces (SHAEF), G-5 Monuments and Fine Arts officers, and U.S. Army detachments to higher headquarters; Monuments, Fine Arts and Archives Section, Bavaria, annual and semi-annual reports, consolidated field reports, and district summaries; and Munich Central Collecting Point monthly reports and restitution summaries. This series is arranged by type of record and thereunder alphabetically by subject.

**Records Relating to the Status of Monuments, Museums, and Archives, 1945–1949** [A1, Entry 518], consists of correspondence, reports, and completed questionnaires that describe the condition of monuments and culturally important structures, the holdings of museums and archives, and the status of cultural organizations and institutions in Bavaria. Diaries of four prominent Monuments, Fine Arts, and Archives Section personnel, Dr. Eberhard Hanfstängl, Dr. Hans K. Röthel, Mr. Andre Kormendi, and Dr. Theodor Müller, are also included. This series is arranged alphabetically by subject or by type of record.

**Restitution Research Records, 1945–1950** [A1, Entry 519], consists of originals and photostatic copies of captured German documents relating to German art looting in Europe, reports concerning individuals prominent in the European art world during the war, catalogs of art losses, investigation files for individuals suspected of unauthorized possession or sale of cultural objects, and interrogation reports for persons possessing significant knowledge concerning German actions during the war relating to art. The captured German documents include records relating to the planned “Hitler–Linz” museum; improvement plans for the city of Linz, Austria; Einsatzstab Reichsleiter Rosenberg (ERR) correspondence and reports; and the wartime activities of various art firms and individual art dealers involved in art looting. Also among the records is documentation relating to the art looting activities of Hermann Göring, including his correspondence with the original copy of his handwritten instructions on art acquisitions. This series is arranged alphabetically by subject.

**Records Relating to the Munich Central Collecting Point Property Restitutions, 1945–1950** [A1, Entry 520], consists of 5- by 8-inch property control cards that pertain to cultural objects that were looted by Nazi Germany. Each card may list the measurements of the artwork, artwork classification, identifying marks, history and ownership, condition and repair record, central collecting point accession number, date of arrival to the collecting point, and exit date of each cultural object. In some cases, a photograph of the artwork is attached to the card. This series is arranged alphabetically by the name of the country to which objects were returned and thereunder by Munich Central

Collecting Point accession numbers.<sup>2</sup> See the appendix for a listing of artwork classifications.

**Records Relating to the Munich Central Collecting Point Property Accessions, 1945–1949** [A1, Entry 521], consists of 5- by 8-inch property control cards that pertain to cultural objects that were looted by Nazi Germany. Each card may list the measurements of the artwork, artwork classification, identifying marks, history and ownership, condition and repair record, central collecting point accession number, date of arrival to the collecting point, and exit date of each cultural object. In some cases, a photograph of the artwork is attached to the card. See the appendix for a listing of artwork classifications. This series is arranged numerically by Munich Central Collecting Point accession numbers (1–50052), with gaps.

**Records Relating to Munich Central Collecting Point Property Transfers, 1945–1949** [A1, Entry 522], consists of 5- by 8-inch property control cards that pertain to cultural objects that were looted by Nazi Germany. Each card may list the measurements of the artwork, artwork classification, identifying marks, history and ownership, condition and repair record, central collecting point accession number, date of arrival to the collecting point, and exit date of each cultural object. In some cases, a photograph of the artwork is attached to or loose and filed after the card. This series is arranged by destination of transfer such as to the Minister President, Wiesbaden Central Collecting Point, the High Commissioner of Austria, and the Federal Government. See the appendix for a listing of artwork classifications.

**Records Relating to the Linz Accession to the Munich Central Collecting Point, 1945–1949** [A1, Entry 523], consists of 5- by 8-inch property control cards that pertain to cultural objects that were looted by Nazi Germany. Each card may list the measurements of the artwork, artwork classification, identifying marks, history and ownership, condition and repair record, central collecting point accession number with site number, date of arrival to the collecting point, and exit date of each cultural object. This series is arranged numerically by Linz accession number (2–3878) with gaps. See the appendix for a listing of artwork classifications.

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<sup>2</sup> Munich Central Collecting Point accession numbers consisted of several numbering systems. As a cultural object was brought into the MCCP, it was assigned a number. If the object came from another CCP, the accession number from that CCP remained on the object. If the object had been recovered by Allied troops at one of several Nazi storage sites (such as Aussee, Berchtesgaden, Grassau, Höchstädt, Neuschwanstein, etc.), it was given a number by catalogers at the storage site (e.g., Berchtesgaden 483) before it was sent to the MCCP. In these cases, the MCCP accession number was a combination of the Munich number and the storage site number (e.g., 5528 Berchtesgaden 483). If a group of objects were given the same Munich number but had different storage site numbers, the cards were filed by the Munich number and thereunder by the storage site number.

## PHOTOGRAPHS

**Photographs Taken by the Munich Central Collecting Point, OMGUS, of Artworks Appropriated by Germany during World War II, 1945–1947** [260-MP], contains images produced by the Munich Central Collecting Point as cultural objects were received from various places discovered in the zone controlled by the Office of Military Government for Bavaria. Contact prints from the negatives were attached to various property cards as described above [A1, Entries 520–523]. The art objects had been taken by the Nazis for the Linz Museum in Linz, Austria, from the vast Rothschild collection located in museums and in private collections throughout France; from the National Museum in Krakow (Cracow), Poland; and from other institutions and collections in Europe. The artworks of many noted artists found in this series include those of Francois Boucher, Pieter Bruegel (both the Elder and the Younger), Canaletto, Lucas Cranach, Edgar Degas, Eugene Delacroix, Anthony van Dyck, Frans Hals, Jean August Dominique Ingres, Peter Paul Rubens, Jan Vermeer, and Antoine Watteau. For types of artwork photographed, see the appendix. Items of interest include Persian rugs (Tabriz), armor for horses, 5th-century Byzantine and Roman statuary and jewelry, Chinese porcelain and figurines, and Meissen ceramics. Famous personalities represented in this series include Queen Marie Antoinette (in a painting by Lebrun, no. 1012), Napoleon (as Consul, painted by Ingres, no. 1285/2), and the French writer Diderot (in bust form, no. 21479). This series consists of original negatives created by the MCCC and a set of modern prints created more recently by the National Gallery of Art in cooperation with the National Archives. Only the prints were microfilmed as part of this publication. The prints are arranged numerically by the Munich Central Collecting Point accession number for each item.

**Photographs of the Restitution of Art and Other Activities at the Munich Central Collecting Point, 1945** [260-MCCC], depicts the restitution of artworks, including the first shipments of objects to France and Holland; views of Galleries I and II at the Königsplatz in Munich, where the Nazis held exhibitions of stolen artworks; photographs of artworks looted from Italy and found in Bavaria; and several views of objects bought by one Bornheim for Hermann Goering. This series consists of negatives and prints. Only the prints were microfilmed as part of this publication. The prints are arranged alphabetically by subject.

## RELATED RECORDS

### Textual Records in the National Archives

GENERAL RECORDS OF THE DEPARTMENT OF STATE, RECORD GROUP (RG) 59  
*Bureau of Educational and Cultural Affairs*  
Records Maintained by the Fine Arts and Monuments Adviser, 1945–1961  
("Ardelia Hall Collection") (Lot File 62D-4) [A1, Entry 3104A]

### National Archives Microfilm Publications

A3380, *Microfilm Copies of Reports from the Mediterranean and European Theaters of Operations Received from the Allied Military Government, 1943–1946* [RG 239, 3 rolls]

A3389, *Records Concerning the Central Collecting Points ("Ardelia Hall Collection"):  
Selected Microfilm Reproductions and Related Records, 1945–1949* [RG 260, 76 rolls]

M1782, *OSS Art Looting Investigation Unit Reports, 1945–46* [RGs 38 and 239, 1 roll]

M1921, *Records of the Cultural Affairs Branch Relating to Monuments, Museums,  
Libraries, Archives, and Fine Arts, OMGUS, 1946–49* [RG 260, 14 rolls]

M1940, *Records Concerning the Central Collecting Points ("Ardelia Hall Collection"):  
Miscellaneous Property Reports, 1945–1948* [RG 260, 6 rolls]

M1941, *Records Concerning the Central Collecting Points ("Ardelia Hall Collection"):  
OMGUS Headquarters Records, 1938–1951* [RG 260, 45 rolls]

M1942, *Records Concerning the Central Collecting Points ("Ardelia Hall Collection"):  
Offenbach Archival Depot, 1946–1951* [RG 260, 13 rolls]

M1943, *E.R.R. (Einsatzstab Reichsleiter Rosenberg) Card File and Related Photographs,  
1940–1945* [RG 260, 40 rolls]

M1944, *Records of the American Commission for the Protection and Salvage of Artistic  
and Historical Monuments in War Areas (The Roberts Commission), 1943–1946* [RG  
239, 187 rolls]

M1947, *Records Concerning the Central Collecting Points ("Ardelia Hall Collection"):  
Wiesbaden Central Collecting Point, 1945–1952* [RG 260, 117 rolls]

M1948, *Records Concerning the Central Collecting Points ("Ardelia Hall Collection"):  
Marburg Central Collecting Point, 1945–1949* [RG 260, 28 rolls]

M1949, *Records of the Monuments, Fine Arts, and Archives Section (MFAA) of the  
Reparations and Restitution Branch, OMGUS, 1945–1951* [RG 260, 43 rolls]



## NATIONAL ARCHIVES PUBLICATIONS

Researchers should also consult *Holocaust-Era Assets: A Finding Aid to Records at the National Archives at College Park, Maryland*, compiled by Greg Bradsher (Washington, DC: National Archives and Records Administration, 1999). This finding aid includes information on specific areas within military records, such as War Department and Occupation records, as well as civilian records, such as those of the State Department, that contain information on looted assets.

The above publication and additional information pertaining to the Holocaust may be located on our web site at [www.archives.gov](http://www.archives.gov).

## **APPENDIX**

### **ARTWORK CLASSIFICATIONS**

This is a listing of the artwork classifications used at the Munich Central Collecting Point (MCCP) to catalog works of art that were housed there. The information is captured on several sets of property cards (see A1, Entries 520–523).

Books  
Ceramics  
Drawings  
Enamel  
Furniture  
Glass  
Jewelry  
Leatherwork  
Manuscripts  
Metalwork

Military Trophies  
Miniatures  
Paintings  
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Denazification: Special Branch – Investigation Reports  
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**Cultural Object Movement and Control Records, 1945–1949** [A1, Entry 515]

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