

INTERNATIONAL MILITARY TRIBUNAL

TRIAL ADDRESS

"PLUNDER OF ART TREASURES"

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May it please the Tribunal:

The sections of the indictment which are to be proved at this point are those dealing with the plunder of public and private property, as follows:

Count One - "The Common Plan or Conspiracy"

Main paragraph III, paragraph 1, page 3.

Section IV G, paragraph 1, page 10.

It is not my purpose now to explore all phases of the organized plunder in which the Germans engaged. At this stage of the case I will bring to the attention of the Tribunal and of the world the defendants' vast, organized, systematic program for the cultural impoverishment of virtually every country of Europe and for the enrichment of Germany thereby. Special emphasis will be placed on the activities of the Einsatzstab (Special Purpose Staff) Reichsleiter Rosenberg, and the responsibility of the "Leadership Corps" in this regard, a responsibility that is shared by the defendants ROSENBERG, GORING and KEITEL and by the defendant organizations - the General Staff and High Command, the Gestapo, the Security Service (SD) and the SS.

Before I deal with the plunder of cultural treasures by the "Einsatzstab Rosenberg", I wish to reveal the independent plundering operations conducted in the General Government of Occupied Poland by authority of Goring and under the supervision of Frank, the Governor General.

In October, 1939, GORING issued a verbal order to a Dr. Machmann asking him to undertake the immediate securing of all Polish Art Treasures. Dr. Machmann himself gives evidence of this order in an affidavit (Doc. No. 2042-PS, which I offer in evidence) in which he states:

"I was the Special Deputy of the Governor General of Poland, HANS FRANK, for the safeguarding of art treasures in the General Government, October 1939 to September 1943.

GORING, in his function as Chairman of the Reich Defense Council, had commissioned me with this duty."

On 15 November 1939, FRANK issued a decree, which is published officially in "Das Recht des General Gouvernements" (the Law of the General Government) at page E.800, art.1, sec. 1, of which provides that:

"All movable and stationary property of the former Polish State will be sequestered for the purpose of securing all manner of public valuables."

In a further decree of 16 December 1939, appearing at page E.810 of the same publication, FRANK provided that all art objects in public possession in the General Government were to be seized for the fulfillment of public tasks of common interest, insofar as they had not already been seized under the decree of 15 November. The decree provided that, in addition to art collections and art objects belonging to the Polish State, there will be considered as owned by the public those private collections which have not already been taken under protection by the Special Commissioner, as well as all ecclesiastical art property.

On 24 September 1940, FRANK decreed that all property seized on the basis of the decree of 15 November 1939 will be transferred to the ownership of the General Government. This decree is found at page E.810 of "Das Recht des General Gouvernements".

It is impossible for me to furnish this Tribunal a complete picture of the vastness of the program for the cultural impoverishment of Poland, carried out pursuant to these directives, as I cannot undertake to read into the record the 500-odd masterpieces catalogued in Document No. 1233-PS, or the many hundreds of additional items catalogued in Document No. 1709-PS. Document No. 1233-PS is a finely bound, beautifully printed catalogue, in which FRANK proudly lists and describes

the major works of art which he had plundered for the benefit of the Reich. This volume was captured by the Monuments, Fine Arts and Archives Division of the Third United States Army, and was found in FRANK'S home near Munich. The introductory page describes the thoroughness with which the General Government stripped Poland of its cultural possessions.

"On the basis of the decree of the General Governor for the Occupied Polish Territories of December 16, 1939, the Special Delegate for the Safeguarding of Treasures of Art and Culture was able in the course of six months to secure almost the entire art treasure of the country, with one single exception: the Flemish Gobelins (tapestry) series from the castle in Cracow. According to the latest information, these are kept in France, so that it will be possible to secure them eventually."

Leafing through this catalogue, we find that it included references to paintings by German, Italian, Dutch, French and Spanish masters, rare illustrated books, Indian and Persian miniatures, woodcuts, the famous Veit-Stoss hand-carved altar (created here in Nürnberg and purchased for use in Poland), handicraft articles of gold and silver, antique articles of crystal, glass and porcelain, tapestries, antique weapons, rare coins and medals. These articles were seized, as indicated in the catalogue, from public and private sources, including the National Museums in Cracow and Warsaw, the cathedrals of Warsaw and Lublin, a number of churches and monasteries, university libraries, and a great many private collections of the Polish nobility. (See index of sources at beginning of catalogue - Doc. No. 1233-PS).

I wish to offer into evidence the catalogue bearing our number 1233-PS, as well as Dr. Muehlmann's comprehensive Report, bearing our number 1709-PS. This latter report, in addition to listing the 521 major items described in the catalogue, lists many hundreds of other items which, though generally no less important from an artistic standpoint, were considered by the Germans to be of secondary importance from the point of view of the Reich.

It is interesting to note with what pains the defendant FRANK attempted to conceal his real purpose in seizing these works of art. The cover of the catalogue itself states that the objects listed were "Secured and safeguarded". Strangely enough, it was found necessary to "safeguard" some of the objects by transporting them to Berlin and depositing them in the depot of the Special Deputy or in the safe of the Deutschebank, as is indicated on page 80 of Document 1709-PS. The items referred to as having been transported to Berlin are listed in the catalogue of objects "safeguarded" as numbers 4, 17, 27, 35, 42, 45, 47, 51, 138, 141, 145 and 148. 31 extremely valuable and world-renowned sketches by Albrecht Durer, taken from the collection Lubomierski in Lemberg, were likewise "safeguarded". At page 68 of Dr. Muehlmann's report (1709-PS) he states that he personally handed these sketches to GORING who took them to the Fuehrer at headquarters.

Numerous objects of art, paintings, tapestries, plates, dishes, as well as other dinner-ware, were also "safeguarded" by FRANK, who had the Special Deputy deliver these objects to an architect for the purpose of furnishing the castle at Cracow and the Schloss Kressendorf, which were residences of the Governor General. It was apparently FRANK's belief that these items would be safer in his possession, used to grace his table and dazzle his guests, than they would be in the possession of their rightful owners.

There is no doubt whatsoever that virtually the entire art possession of Poland was seized for the use of Germany, and would never have been returned in the event of a German victory. Dr. Muehlmann, a noted German art authority, who directed the seizure program for a period of four years and was endowed by FRANK with sufficient authority to promulgate decrees generally applicable throughout the territory, has stated the objectives of the program in no uncertain terms. In the affidavit previously referred to (3042-PS), Dr. Muehlmann stated as follows:

"I learned that it was the official policy of the German General, ERIC FRANK, to take into custody all important art treasures, which belonged to Jewish private collections, public collections and the libraries of churches, and the art treasures, paintings, wood carvings, etc., and to transfer to me, that they would not have remained in place as a German victory, and that they would have been used to complement German artistic property."

I now wish to direct the attention of the Tribunal to the activities of the Einsatzgruppe Reichleiter Rosenberg, an organization which planned and directed the looting of the cultural treasures of nearly all of Europe. To obtain a full conception of the vastness of this looting program it will be necessary to envision Europe as a treasure-house in which is stored the major portion of the artistic and literary product of two thousand years of Western Civilization. It will be further necessary to envision the looting of this treasure-house by a horde of vandals, bent on systematically removing to the Reich these treasures, which are, in a sense, the heritage of all of us, to keep them there for the enjoyment and enlightenment of Germans alone. Unique in history, this art seizure program staggers one's imagination and challenges one's morality. The documents which I am about to offer into evidence will present undeniable proof of the execution of a policy to strip the oppressed countries of the accumulated product of centuries of devotion to art and the pursuit of learning.

I offer into evidence Document No. 145-13, a certified copy of a Hitler order dated 23 January 1940, which order set into motion the art seizure program that was to envelop the continent. I read this order in its entirety:

"The 'Folk School' is supposed to become the center for National-Socialist indoctrination and educational research. It will be established after the conclusion of the war. I order that the directly related preparations be continued by the committee headed by [redacted], especially in the way of research and the setting up of the library.

All members of Party and State are requested to cooperate with me in this task."

Although the above order makes no specific mention of the seizure of art properties, by 5 November 1940, the program had extended beyond its original scope to include the seizure of Jewish art collections.

I offer into evidence Document No. 141-PS, a certified copy of an order signed by GÖRING dated 5 November 1940, in which the defendant GÖRING states as follows:

"In conveying the measures taken until now for the securing of Jewish art property by the Chief of the Military Administration, Paris, and the Einsatzstab Rosenberg, the art objects brought to the Louvre will be disposed of in the following way:

1. Those art objects about which the Führer has reserved for himself the decision as to their use.
2. Those art objects which serve to the completion of the Reichsmarschal's collection.
3. Those art objects and library stocks, the use of which seem useful to the establishing of the higher institutes of learning, and which come within the jurisdiction of Reichsleiter Rosenberg.
4. Those art objects which are suited to be sent to German museums."

Thus as early as November 1940, eleven months after the initiation of the program for establishment of the Library for Ideological Research, the original purpose had been expanded so as to include the seizure of art works, not only for the benefit of research, but for the delectation of the Führer and of GÖring, and the enhancement of the collections of German museums.

Impelled as they were by the perfidious dream of subjugating a continent, the Nazi conspirators could not content themselves merely with the exploitation of the cultural riches of France, and rapidly extended their activities to the other occupied countries. I offer now Document No. 137-PS, a certified copy of an order signed by Keitel, dated 5 July, 1940. I read this order in its entirety.

Chief of Army High Command
Chief of the Armed Forces in the Netherlands.

Reichsleiter ROSENBERG suggested to the Führer that:

- 1) The state libraries and archives be searched for documents valuable to Germany.
- 2) The chancelleries of high church authorities and lodges be searched for political maneuvers directed against us, and that the material in question be seized.

The Führer has ordered that this suggestion be followed and that the Gestapo, supported by the archivists of Reichsleiter ROSENBERG, be put in charge of the researches. The Chief of Security Police, SS Gruppenführer HEYDRICH, has been informed; he will communicate with the competent military commanders in order to execute this order.

These measures will be executed in all regions of the Netherlands, Belgium, Luxembourg and France occupied by us.

It is requested that subordinate services be informed.

Chief of Army High Command:

Signed /t/ KEITEL

From the Netherlands, Belgium, Luxembourg and France the Einsatzstab's activities ultimately were expanded still further to Norway and Denmark. I offer into evidence Document No. 159-PS, a copy of an order signed by Utikal, Chief of the Einsatzstab, dated 6 June, 1944, from which it is seen that a special mission of the Einsatzstab was sent to Norway and Denmark.

As the German army penetrated the east, the fingers of the Einsatzstab reached out to seize the cultural riches thus made available to them, and their activities were extended to the Occupied Eastern Territories, including the Baltic States and the Ukraine, as well as to Hungary and Greece. I offer into evidence Document No. 155-PS, a certified copy of a letter from Rosenberg to the Reich Commissioner for the East, and the Reich Commissioner for the Ukraine, dated 27 April 1942. The subject of the letter is stated to be as follows: "Formation of Central Unit for the Seizure and Securing of Objects of

"Cultural Value in the Occupied Eastern Territories." The last paragraph states,

"With the commissars of the Reich a special department within Department II (political) has been set up for a limited time for the seizure and securing of objects of cultural value. This office is under the control of the head of the main work group of Einsatzstab of Reichsleiter Rosenberg for the occupied territories."

Activities were initiated in Hungary as indicated by Document No. 158-PS, copy of a message initialled by Utikal, Rosenberg's Chief of Staff. I offer this document into evidence. The first paragraph of this document states,

"The Einsatzstab of Reichsleiter Rosenberg for the occupied territories has dispatched a Sonderkommando under the direction of Stabseinsatzfuhrer Dr. Zeise, who is identified by means of his Service Book Number 187, for the accomplishment of the missions of the Einsatzstab in Hungary described in the Fuehrer's Decree of 1 March 1942."

I now offer into evidence Document No. 171-PS, an undated report on the "Library for Exploration of the Jewish Question". The 5th paragraph states,

"The most significant book-collections today belonging to the stock of the Library for Exploration of the Jewish Question are the following:"

The 9th item of the list which follows refers to, "Book-collections from Jewish Communities in Greece (about 10,000 volumes)."

It was only natural that an operation conducted on so vast a scale, extending as it did to France, Belgium, the Netherlands, Luxembourg, Norway, Denmark, the Occupied Eastern Territories, the Baltic States, the Ukraine, Hungary and Greece, should call upon a multitude of other agencies for assistance. Among the agencies cooperating in the plunder program were several of those which stand indicted here as criminal organizations. The cooperation of the Wehrmacht High Command was demanded by the Hitler order of 1 March 1942, which I offer into evidence as our

REPRODUCED FROM THE NATIONAL ARCHIVES

document 149-PS, which is a certified copy of Hitler's order. The order declares the ideological fight against the enemies of National Socialism to be a military necessity, and reaffirms the authority of the Einsatzstab Rosenberg to conduct searches and seizures of suitable material for the Hohe Schule. The 5th paragraph states,

"The measures of execution concerning the cooperation with the Wehrmacht are assured by the Chief of the OKW with the consent of the Reichsleiter Rosenberg."

The Keitel Order of 5 July 1940 (137-PS) which has already been offered in evidence indicates that cooperation of the Wehrmacht with the Einsatzstab had long been established in Belgium, France, the Netherlands and Luxembourg, and also shows the association of the Gestapo.

Cooperation of the SS and the SD is indicated in a letter from Rosenberg to Bormann dated 23 April 1941, Document No. 071-PS, which I now offer into evidence. This letter states in the fifth sentence of the first numbered paragraph:

"It is understood that the confiscations are not executed by the regional authorities, but that this is conducted by the Security Service (SD) as well as by the police."

Further down in the same paragraph Rosenberg states:

"It has been communicated to me in writing by a Gauleiter that the chief office of the Reich Security (RSHA) of the SS has claimed the following from the library of a monastery: The Catholic Handbook, Albertus Magnus; Edition of the Church Fathers; History of the Papacy by L. v. Pastor, and other works."

The second and last paragraph of this letter states that:

"I should like to remark in this connection that this affair has already been executed on our side with Security Service (SD) in the most loyal fashion."

The defendant Göring was especially diligent in furthering the purposes of the Einsatzstab Rosenberg, a diligence which will be readily understood in view of the fact that he himself directed that second in priority only to the demands of the Führer were to be "those art objects which served the completion of the Reichsmarshal's collection."
(141-PS - previously offered in evidence.)

On May 1, 1941, Göring issued an order to all Party, State and Wehrmacht services, which I am now offering into evidence as 1117-PS, an original order bearing Göring's signature. This order requested all Party, State and Wehrmacht Services (and I now quote)

"...to give all possible support and assistance to the Chief of Staff of Reichsleiter Rosenberg's staff..the above-mentioned persons are requested to report to me on their work, particularly on any difficulties which might arise."

On 30 May, 1942, Göring claimed credit for a large degree of the success of the Einsatzstab. I offer into evidence a captured photostatic copy of a letter from Göring to Rosenberg, showing Göring's signature, which bears our No. 10151-PS. The last paragraph of this letter states as follows:

"...On the other hand I also support personally the work of the Einsatzstab wherever I can do so, and a great part of the seized cultural goods can be accounted for because I was able to assist the Einsatzstab with my organizations."

If I have tried the patience of the Tribunal with numerous details as to the origin, the growth and the operation of the art looting organization, it is because I feel that it will be impossible for me to convey to you a full conception as to the magnitude of the plunder without conveying to you first, information as to the vast organizational work that was necessary in order to enable the defendants to collect in Germany cultural treasures of stag-

gering proportions.

Nothing of value was safe from the grasp of the Einsatzstab. In view of the great experience of the Einsatzstab in the complex business of the organized plunder of a continent, its facilities were well suited to the looting of material other than cultural objects. Thus, when Rosenberg required equipment for the furnishing of the offices of the administration in the east, his Einsatzstab was pressed into action to confiscate Jewish homes in the west. Document No. L-188, which I now offer into evidence is a copy of a report submitted by the director of Rosenberg's Office West, operating under the Ministry for the Occupied Eastern Territories. I wish to read at some length from this document. The third paragraph on page 3 of the translation states:

"The Einsatzstab Reichsleiter Rosenberg was charged with the carrying out of this task, (that is: the seizure of art properties). In addition to this seizure of property, at the suggestion of the Director West of the Special Section of the Einsatzstab, it was proposed to the Reichsleiter that the furniture and other contents of the unguarded Jewish homes should also be secured and dispatched to the Minister for the Occupied Eastern Territories for use in the Eastern Territories."

The last paragraph on the same page states:

"At first all the confiscated furniture and goods were dispatched to administration of the Occupied Eastern Territories. Owing to the terror attacks on German cities which then began, and in the knowledge that bombed-out people in Germany ought to have preference over the eastern people, Reichsminister and Reichsleiter Rosenberg obtained a new order from the Führer according to which the furniture etc. obtained through the M Action was to be put at the disposal of bombed-out people within Germany."

The report continues with a description of the efficient methods employed in looting the Jewish homes in the west (top of page 4 of translation.)

"The confiscation of Jewish homes was carried out as follows: So-called confiscation officials went from house to house where no records were available of the addresses of Jews who had departed or fled as was the case, for instance, in Paris, in order to collect information as to abandoned Jewish homes...They drew up inventories of those homes and subsequently sealed them..."

"In Paris alone about twenty confiscation officials confiscated more than 38,000 homes. The transportation of the contents of these homes was completed with the entire car park of the Union of Parisian Removal Contractors who had to provide up to 150 trucks, 1200 to 1500 French laborers.

"The evacuations were divided into Evacuations A and B. Evacuation A meant confiscation of all kinds of goods but not furniture. Evacuation B meant confiscation of actual furniture.

"The goods are dispatched first to large collecting camps where they are processed, sorted out and loaded for Germany."

The magnitude of the operation is shown in the last paragraph on Page 4 of the translation:

"Altogether the Office West, including the Special Services Branches has confiscated about 71,619 Jewish homes. Moreover they took through Evacuation A:

Foreign currency and securities 11,695,516 Reichsmarks
Scrap metal, scrap paper, textiles 3,191,352 (Kilograms)

Page 1 of the report gives a further clue as to the magnitude of the operation.

"The sum total of furniture and fittings dispatched required a loading capacity of 1,079,373 cubic meters. The following were required to provide this capacity, including additional deliveries: 26,984 railroad cars equivalent to 674 trains."

Nothing was overlooked that might be of value to Germany. I should like to read from a tabulation of miscellaneous items collected, a few of those which are listed on page 2 of the report, by way of illustration:

China	199 boxes
Glasses	208 boxes
Kitchen utensils	196 boxes
Toys	99 boxes
Bottles	730 boxes
Rags	240 boxes
Scraps of furs	123 boxes

Looting on such a scale seems fantastic and unimaginable. But I feel I must task the imagination of this Tribunal still further. For though the seizure of the contents of over 71,000 homes and their shipment to the Reich in upwards of 26,000 railroad cars is by no means a petty operation, the quantities of plundered art treasures and books, and their incalculable value as revealed in the documents I am about to offer will make these figures dwindle by comparison. These stacks of leather-bound volumes which we have before us in themselves reveal but a small portion of the story.

Let us first explore the growth of the library of the "Hohe Schule". A report on the library of the "Hohe Schule" lists the most significant book collections belonging to the library and confiscated by the Einsatzstab Reichsleiter ROSENBERG in accordance with the orders of the Führer. A copy of this report dated 12 July, 1943, bearing our Document No. 171-PS has already been offered in evidence.

Upon examination of the entire report, it is found that books contained in the library were taken from the following sources:

Universal Israelite Alliance	Approx.	40,000 vols.
Rabbinical School	"	10,000 "
Federation of the Society of the Jews of France	"	4,000 "
Lipschuetz Bookstore, Paris	"	20,000 "
Rothschild Family, Paris	"	28,000 "
Rosenthaliana, Amsterdam	"	20,000 "
Sefardic Jewish Community, Amsterdam	"	25,000 "
Occupied Eastern Territories Jewish Community, Greece	"	280,000 "
"Special Action", Rhineland	"	5,000 "
Other sources	"	100,000 "
	"	<hr/> 552,000 "

An undated report on the activities of the Einsatzstab Working Group, Netherlands, lists Masonic Lodges and other organizations whose libraries and archives have been seized. I now offer into evidence Document No. 176-PS, a report of the leader of the working group Netherlands on the activities of the Einsatzstab in the Netherlands, (undated). The report states that 470 cases of books had already been packed and reports materials seized from 92 separate lodges of the "Droit Humain", the "Groot Oosten", the "IOOF" and the "Rotary Club". An additional 776 cases containing approximately 160,000 volumes were seized from the "International Institute for Social History" at Amsterdam. An additional 190 cases were seized from the "Theosophischen Society" and other organizations.

The report states that the value of the above works is between thirty and forty million Reichsmarks. Additional materials to be derived from other sources, including 100,000 volumes from the

"Rosenthaliana" collection, are estimated to have a value of three times that of the above, or an additional ninety to one hundred twenty million Reichsmarks. The estimated over-all value is thus between 120 and 160 million Reichsmarks.

I submit that this is a chronicle of book collecting which is unprecedented in history.

The defendants were no less thorough in their pursuit of the treasures of art located in the various occupied countries, and I offer into evidence Document No. 1015b-PS, a report by Rosenberg's Chief of the Special Staff for Pictorial Art, covering the activities from October 1940 to July 1944. I also offer Document No. 1015gg-PS, an inventory of seized objects, submitted with the report. I read from the last paragraph of this report:

"25 portfolios of pictures, with the most valuable works of the art collection seized in the west were presented to the Führer 20 April 1943, together with three volumes of a provisional catalogue of paintings and an interim progress report. Additional portfolios of pictures are in preparation."

These 39 volumes which are before me contain photographs of works of art secured by the Einsatzstab and are volumes which were prepared by members of Rosenberg's staff. These volumes bear our No. 2522-PS, and I offer them in evidence. I will shortly exhibit some examples of their contents. Before doing so, I will refer again to the report by Rosenberg's Staff (1015b-PS) as this report furnishes a description of the scope and value of the art works seized:

"Up to 15 July 1944 the following had been scientifically inventoried:

- 21,903 art works
- 5,281 paintings, pastels, water-colors, drawings
- 684 miniatures, glass and enamel paintings, books and manuscripts
- 583 plastics, terra-cottas, medallions and plaques
- 2,477 articles of furniture of value to art history
- 583 textiles (Gobelins, rugs, embroideries, Coptic materials)
- 5,825 hand-made art works (porcelains, bronzes, faizences, majolica, ceramics, jewelry, coins, art objects made with precious stones)
- 1,286 East Asiatic art works (bronzes, plastics, porcelains, paintings, folding screens, weapons)
- 259 art works of antiquity (sculptures, bronzes, vases, jewelry, bowls, cut stones, terra-cottas).

It should be noted that Document 1015gg-PS, a more detailed inventory which apparently accompanied the report, lists 10,890 paintings and miniatures. This figure, when substituted for the figures 5,281 paintings and 684 miniatures, which were apparently erroneously placed in the report, brings the total to 21,903, the same total which is referred to several times in the body of the report. The report continues:

"These figures will be increased, since seizures in the WEST are not yet completed, and it has not been possible to make a scientific inventory of part of the seized objects because of the lack of experts.

"The extraordinary artistic and material value of the seized art works cannot be expressed in figures. The paintings, period furniture of the 17th and 18th centuries, the Gobelins, the antiques, and renaissance jewelry of the Rothschild's are objects of such a unique character that their evaluation is impossible since no comparable values have so far appeared on the art market.

"A short report, moreover, can only hint at the artistic worth of the collection. Among the seized paintings, pastels and drawings there are several hundred works of the first quality, masterpieces of European art, which could take first place in any museum. Included therein are absolutely authenticated signed works of REMBRANDT van RIJN, RUBENS, Frans HALS, Vermeer van DELFT, VELASQUEZ, MURILLO, GOYA, Sebastiano del PIOMBO, Palma VECCHIO, etc.

"Of first importance among the seized paintings are the works of the famous French painters of the 18th century, with masterpieces of BOUCHER, WATTEAU, ALGAUD, LARGILLIERE, KATTEIR, FRAGONARD, PATER, DENLOUX and deTROY.

"This collection can compare with those of the best European museums. It included many works of the foremost French masters, who up to now have been only inadequately represented in the best German museums. Very important also is the representation of masterpieces of the Dutch painters of the 17th and 18th centuries. First of all should be mentioned the works of van DYCK, Salomon and Jacob RUISDAL, WOUVERMANN, TERBORCH, Jan WEENIX, Gabriel METSU, Adrian van OSTADE, David TENIERS, Pieter de HOOCH, Willem van der VELDE, etc.

"Of foremost importance also are the represented works of English paintings of the 18th and 19th centuries, with masterpieces of Reynolds ROMNEY and GAINSBOROUGH; CRANACH and AMBERGER, among the German masters, should be mentioned.

"The collection of French furniture of the 17th and 18th centuries is perhaps even more highly to be evaluated. This contains hundreds of the best preserved and, for the most part, signed works of the best known cabinet-makers from the period

between LOUIS XIV to LOUIS XVI. Since German cabinet-makers played an important part in this golden age of French cabinetry, now recognized for the first time in the field of art, this collection is of paramount importance.

"The collection of Gobelins and Persian tapestries contains numerous world famous objects. The collection of handicraft works and the ROTHSCHILD collection of renaissance jewelry is valuable beyond comparison.

"Very many works of art were seized by the staff from the luggage of Jewish emigrants in Holland as well as in the occupied territories of France and Belgium.

Work in the EASTERN TERRITORIES

"The activity of the Special Staff for Pictorial Art was limited in the occupied EASTERN territories to a scientific and photographic recording of public collection and their safeguarding and care in cooperation with the military and civil services. In the course of the evacuation of the territory several hundred most valuable Russian Ikons, several hundred Russian paintings of the 13th and 19th centuries, individual articles of furniture and furniture from castles were saved in cooperation with the individual army groups, and brought to a shelter in the Reich.

"A collection of degenerate Bolshevist art, as well as a collection of degenerate WESTERN art, was also made for political study purposes. In addition, a rich collection of material concerning Soviet architecture was made."

That Rosenberg's aide found himself powerless to express the value of the works seized and transported to the Reich is not difficult to understand. The mere statement that 21,903 art works have been seized does not furnish an adequate conception of their value. I refer again to the statement in the document just quoted "that the extraordinary artistic and material value of the seized art works cannot be expressed in figures", and that there are "objects of such a unique character that their evaluation is entirely impossible".

These 39 volumes of photographs can themselves but give a small impression of the total plunder, for they are by no means a complete catalogue. They present, at the most, pictures of but 2,500 of the objects seized, and I ask that you imagine that this catalogue had been completed and in place of the 39 volumes we have before us we had the 350 to 400 volumes which would be required to illustrate the total amount of the looted treasures.

I offer into evidence now copy of a letter from Rosenberg to Hitler, dated 16 April 1943, bearing our No. 015-PS. The occasion for the writing of this letter was the birthday of the Führer, to commemorate which Rosenberg presented some folders of photographs, pictures seized by the Einsatzstab. In the closing paragraph of the letter Rosenberg states:

"I beg of you, my Fuehrer, to give me a chance during my next audience to report to you orally on the whole extent and scope of this art seizure action. I beg you to accept a short written intermediate report of the progress and extent of the art seizure action which will be used as a basis for this later oral report, and also accept 3 copies of the temporary picture catalogues which, too, only show part of the collection you own. I shall deliver further catalogues which are now being compiled, when they are finished."

Rosenberg closes with this touching tribute to the esthetic tastes of the Führer, tastes which were satisfied at the expense of a continent:

"I shall take the liberty during the requested audience to give you, my Führer, another 20 folders of pictures, with the hope that this short occupation with the beautiful things of art which are nearest to your heart will send a ray of beauty and joy into your revered life."

I would like to select for your consideration a few of the works mentioned in the report from which I read at length, and to throw on the screen pictures of these works, projected directly from the catalogue which is before us. As these pictures are projected on the screen I ask that the members of the Tribunal evaluate if they can the cultural and monetary value of 21,903 similar objects of art, as well as the irreparable impoverishment of the national cultures of the various occupied countries which would have resulted had Germany been victorious.

The photographs of paintings which we are about to project on the screen are taken from a single volume of the catalogue, and are merely representative of many volumes of pictures of similar works. The other

items, photos of which are to be projected, were picked from various volumes on special subjects. For example, the Gobelin tapestry which you are about to see is merely one picture from an entire volume of tapestry illustrations. Each picture that you will see is representative of a number of volumes of similar pictures, and each volume from which these single pictures were taken represents approximately a tenth of the total number of volumes which would be necessary to illustrate all the items actually plundered by the Einsatzstab.

(Here project pictures)

The first picture is a Portrait of a Woman, painted by the Italian painter Palma Vecchio.

The next picture is a Portrait of a Woman by the Spanish painter Velasquez.

This picture is a portrait of Lady Spencer, by the English Sir Joshua Reynolds.

The next picture is a painting by the French painter Watteau.

The next picture is a painting of the Three Graces in the Garden of Hesperides, by Rubens.

The next picture is a Portrait of an Old Woman, by Rembrandt.

The last painting is a picture of a Young Woman by the Dutch painter van Dyck.

The next picture is an example of 16th Century jewelry in gold and enamel, decorated with pearls.

The next picture is of a 17th Century Gobelin tapestry.

The next picture is of a Japanese painting from the catalogue volume on East Asiatic Art.

The next picture is an example of Limoges China.

The next picture is of a silver-in-laid Louis XIV cabinet.

The last picture is of a silver altar piece of the 15th or 16th Century, of Spanish origin.

I call to your attention again that each of the pictures you have just seen is merely representative of a large number of similar items

illustrated in the 39-volume catalogue which is, in itself, only partially complete.

There is little wonder that the Führer's occupation with these beautiful things of art which were nearest to his heart should have sent a ray of beauty and joy into his revered life.

I doubt that any museum in the world, whether the Metropolitan in New York, the British Museum in London, the Louvre in Paris, or the Tretiakov Gallery in Moscow, could present such a catalogue as this; in fact should they pool their treasures the result would certainly fall far short of the art collection that Germany amassed for itself at the expense of the other nations of Europe. Never in history has a collection so great been amassed with so little scruple.

It is refreshing, however, to know that the victorious Allied Armies have recovered most of such treasures, principally hidden away in salt mines, tunnels and secluded castles, and the proper governmental agencies are now in the process of restoring these priceless works of art to their rightful owners, either public or private.