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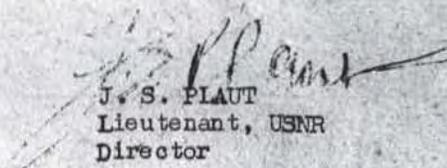
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OFFICE OF STRATEGIC SERVICES  
ART LOOTING INVESTIGATION UNIT  
APO 413  
U.S. ARMY

DETAILED INTERROGATION REPORT NO. 4

15 August 1945

Subject: GUSTAV ROCHLITZ

  
J. S. PLAUT  
Lieutenant, USNR  
Director

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GUSTAV ROCHLITZ

Note: ROCHLITZ was interrogated at a special interrogation center in Austria during the period 15 July - 1 August 1945. This report is supplementary to Consolidated Interrogation Report # 1, "Activity of the Einsatzstab Rosenberg in France," dated 15 August 1945.

I. PERSONAL

(a) Birth and Family

Born 2 April 1889 at Bromberg, in the province of Posen. Father, Paul ROCHLITZ; mother, Anna ROCHLITZ, both deceased. One sister, Frau Robert FISCH, lives in Hoenow, near Berlin. Married twice: the first time in 1920, to Lotte BOESEL, from whom he was separated in 1929; the second time in 1936, to Vally HACKBUSCH of Berlin, who had been his mistress for several years. One daughter, Sylvia ROCHLITZ, was born in Paris in 1934, and ROCHLITZ obtained French citizenship for her by naturalization shortly before the outbreak of the war.

(b) Education

Attended primary school in Bromberg. Went to Berlin in 1908 at the age of nineteen to study theatrical painting, and also studied easel painting for the next three years. Worked as an independent painter from 1911 to 1914.

(c) World War I

ROCHLITZ had no active military duty in World War I, but was employed as a civilian illustrator for an Army journal. In 1917 he was ordered to Belgium for special duty with the Army as an illustrator, and was active for approximately a year in Brussels and Ghent.

(d) Business Associations

According to ROCHLITZ, he met Wilhelm BODE (the celebrated German museum director) shortly after the war, and BODE encouraged him to take up art dealing. In 1921 he began to deal modestly in works of art, and traveled extensively on the Continent, chiefly in Italy and Holland, buying pictures. From 1925 on, he spent the greater part of his time outside of Germany. His first business association began in 1925, with the Galerie WEDER in Lucerne. Shortly thereafter he entered into quasi-partnership with a Dr. STOERI in Zurich, and became associated with the Galerie van DIEMEN in Berlin, meanwhile retaining his WEDER connection. ROCHLITZ stated that in the year 1924 he had also opened his own gallery in Berlin, at Friedrich Ebertstrasse No. 1 (subsequently renamed Hermann Goeringstrasse), and maintained this gallery until 1930. The WEDER connection was terminated in 1928. In 1931 STOERI failed, and ROCHLITZ stated that he lost 200,000 Swiss francs in the failure. Shortly afterwards he opened the MURALTO Gallery in Zurich, operating this enterprise for a Swiss banker named

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GUHL. In 1932 the Swiss authorities, in view of his German citizenship, refused to allow ROCHLITZ to conduct a formal business establishment in Switzerland. ROCHLITZ stated that he had held an exhibition of old masters at the MURALTO Gallery in 1932, which had attracted favorable press notices; he believed that the art dealer FISCHER, of Lucerne, had persuaded the Swiss government to order him out of business for "unfair competition." In 1933 he went to Paris to live.

ROCHLITZ stated that he went into business for himself in Paris in the same year, incorporating his firm under the name of Gustav ROCHLITZ, and using, purely for formal purposes of incorporation, the name of his bookkeeper, Paul WEIL. WEIL received 2 - 3% of the net profits of the firm annually from 1933 to 1940, when, according to ROCHLITZ, he disappeared completely. ROCHLITZ attempted to reestablish contact with him but failed, and believed that WEIL, being a Jew, had gone to the country to hide. The ROCHLITZ firm was located originally in the Cité Bergere in Montmartre, near the rue Drouot. He moved his gallery to No. 222 rue de Rivoli in Paris in 1936, and traveled less extensively from this time on, going principally to Belgium and Holland, and occasionally to Italy. He stated that he had never been in Switzerland since 1933, that he was never in Germany between 1933 and 1943, and that he had not been in Belgium, Holland or Italy since 1937, when his passport expired.

(e) Pre-war Associations in Paris

ROCHLITZ stated that his chief sponsors and friends in France had been the Duc de TREVISE, Dr. HAUG, Director of the Strasbourg Museum, René HUYGHE of the Louvre, and a M. de BURRY, Commissioner of Police in Paris. He was on intimate terms with the art dealers ASCHER and Richard GOETZ, and stated that he had enjoyed close business relations until 1937 with the Dutch dealers de BOER, HOOGFENDIJK and KATZ.

(f) World War II

Shortly after the declaration of war, ROCHLITZ was interned by the French authorities at Colombes, and stated that he was freed after two or three weeks because of his daughter's French citizenship. Because of suspected fifth column activity (which he stated applied to all German nationals in France at the time), he was interned again in April 1940, during the German drive on France, this time at Bassens. On 20 June 1940, following the fall of Paris, he was released by the NSDAP Auslands Organization. His German citizenship was reestablished, but only from month to month, since both he and his wife had made formal application for French naturalization papers, which he stated they would have received within six months had the war not come.

When ROCHLITZ was interned, he placed some of his pictures in safekeeping in a bank vault and the remainder in his house in the rue de Rivoli (Quartier Chatelet). Upon emerging from Bassens, he remained in Paris until Christmas 1940 without reopening his business, and living at home.

ROCHLITZ was called to active military duty in Paris on 14 July 1944, and given two weeks of training in Sicherungsregiment 1 (Volke-

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stium for the defense of Paris). On 16 August 1944 he was given a medical discharge. He left Paris on 20 August 1944, proceeding to Hohenschwangau, where his wife and child had already taken up residence. He remained at Hohenschwangau, making intermittent trips to Baden-Baden and Freiburg to settle his affairs, until arrested and placed under interrogation on 11 July 1945.

II. SALES TO GERMAN OFFICIALS AND DEALERS

ROCHLITZ stated that when the Germans occupied Paris, a number of his friends informed him that there were many German officials in town, both dealers and museum men, who were buying works of art avidly, and advised him not to "conceal himself," but to reopen his business and take advantage of the favorable situation. After a relatively short period of inactivity, ROCHLITZ began to sell extensively to Germans. In this connection, he stated that he had no desire to do so, because he was a strong anti-Nazi, hoped to become a French citizen, and therefore did not wish to jeopardize his future by collaborationist undertakings. (Note: This statement is refuted by all other cognizant informants) The first transaction was arranged through Adolf WUESTER, who acted as intermediary for Dr. HUPP of the Duesseldorf Museum, whom ROCHLITZ had known in Germany. ROCHLITZ stated that WUESTER received 20% of the net profit from the sale of two small Dutch 17th century paintings to HUPP.

At the same time, ROCHLITZ sold HABERSTOCK a German 16th century panel attributed to the Meister von Messkirch. HABERSTOCK was accompanied by Dr. POSSE, who, according to ROCHLITZ, was HABERSTOCK's constant companion-adviser at this time. In these first months of activity, ROCHLITZ dealt also with Frau DIETRICH of Munich and Dr. RADEMACHER of Bonn. It is believed that WUESTER figured in most of these transactions.

In March 1944, ROCHLITZ was given a certificate by Dr. Hermann VOSS, Director of the Fuehrermuseum, Linz, indicating that he had sold paintings (to German officials) which were destined for the HITLER museum. ROCHLITZ had requested the document, as he believed it would enable him to avoid active military service.

(a) List of Works Sold

<u>To HABERSTOCK, Berlin:</u>			
1. German 16 c. (atfr. to Meister von Messkirch)	<u>Annunciation</u>	Dec. 1940	Frs. 75,000 *
2. Pannini	<u>Landscape</u>	Dec. 1940	(for both pictures) *
<u>To the Duesseldorf Museum (Dr. HUPP):</u>			
3. Lingelbach	<u>Landscape with Horses</u>	Dec. 1940	Frs. 75,000 *
4. P. Wouwermann	<u>Landscape</u>	Dec. 1940	(for both pictures) *

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5. A. Longhi	<u>Portrait of a Man</u>	Apr. 1941	Frs. 100,000
6. Hendryk de Clerck	<u>Mythological Scene</u>	Jan. 1943	" 300,000
7. Peter Krudyk	<u>Interior</u>	Feb. 1943	" 130,000
<u>To the Bonn Museum (Dr. RADEMACHER):</u>			
8. Ferdinand Bol	<u>Portrait of a Man</u>	June 1941	" 200,000
9. Jan Winants	<u>Landscape</u>	Mar. 1942	" 200,000
<u>To. Dr. GURLITT:</u>			
10. Josef Vernet	<u>Italian Harbor Scene</u>	Apr. 1943	" 450,000
11. J. M. Motlaer	<u>Young Man with a Cat</u>	June 1943	" 400,000
12. Italian, 17 c.	<u>Sleeping Hunter with Dog</u>	July 1943	" 75,000
13. Jan Zick (German, 18 c.)	<u>Battle Scene</u>	Dec. 1943	" 200,000
14. Italian, 17 c.	<u>Mythological Scene</u>	Jan. 1944	" 100,000
15. Jan Keirinx	<u>Landscape</u>	Feb. 1944	" 100,000
<u>To Frau Maria ALMAS-DIETRICH:</u>			
16. Hendryk Bloemert	<u>Composition with Figures</u>	Jan. 1941	" 35,000
17. William von Lenbaoh	<u>Portrait of a Lady</u>	Feb. 1941	" 35,000
18. Lucas van Uden	<u>Landscape with Figures</u>	May 1942	" 200,000
19. Hans Best	<u>Portrait of a Man</u>	May 1942	" 50,000
20. Mayer (Bavarian, 19 c.)	<u>Landscape</u>	July 1943	" 60,000
21. Hans Canon (German, 19 c.)	<u>Portrait of a Woman</u>	July 1943	" 40,000
22. Jan Zick (German, 18 c.)	<u>Bucolic Scene</u>	Oct. 1943	" 700,000
23. Daniel Rykert	<u>Landscape</u>	Dec. 1943	" 60,000
<u>To Dr. Bruno LOHSE:</u>			
24. Jan Breughel	<u>Landscape with Diana Hunting</u>	Jan. 1942	" 550,000
25. School of Fontainebleau	<u>Madonna and Child</u>	Aug. 1942	" 300,000
26. School of Fontainebleau	<u>Venus</u>		

27. School of Caravaggio	<u>Reclining Venus with Satyr</u>	
28. Sassetta (?)	<u>Madonna and Child</u>	Sept. 1941 Frs. 750,000
29. German, 16 c.	<u>Portrait of a Landowner</u>	Dec. 1941 " 80,000

III. TRANSACTIONS WITH THE EINSATZSTAB ROSENBERG (Dr. LOHSE)

(Note: The details of ROCHLITZ' exchanges with the Einsatzstab Rosenberg are recorded in Consolidated Interrogation Report No. 1, "Activity of the Einsatzstab Rosenberg in France," Chapter V.)

ROCHLITZ stated that Dr. Bruno LOHSE visited him in Paris early in 1941. ROCHLITZ had known LOHSE's father in Berlin, and some years before had sold him a few inexpensive pictures. LOHSE purchased six paintings from ROCHLITZ for GOERING in 1941 - 1942 (See above), and obtained for ROCHLITZ a GOERING laissez-passer authorizing unlimited travel between Occupied and Unoccupied France. ROCHLITZ stated that he used this pass for approximately ten trips between Paris and the French Riviera from 1941 to 1943. In return for the pass, ROCHLITZ agreed to give GOERING (through LOHSE) a first option on any works of art which he acquired in Unoccupied France.

In February 1941, LOHSE informed ROCHLITZ that he had been authorized by GOERING to look for works of art in the Paris market for the Reichsmarschall. He said that GOERING was expecting to visit Paris in a week, and asked ROCHLITZ whether he had any outstanding pictures which he would be willing to offer for sale to GOERING. ROCHLITZ brought out a Portrait of a Man attributed to Titian and a large Still Life by Jan Weenix. LOHSE had the pictures taken to the Jeu de Paume, for inclusion in an exhibition of potential acquisitions for GOERING.

According to ROCHLITZ, LOHSE returned approximately a week later and stated that GOERING had refused the two pictures in view of the excessive prices asked, but desired to acquire them through exchange. According to ROCHLITZ, LOHSE indicated that if GOERING had decided that he wished to make an exchange, he would do so, and there was little that ROCHLITZ could do but accept. LOHSE said that ROCHLITZ would have to "take the consequences" of refusing to enter into such a transaction. ROCHLITZ agreed to the exchange, and received eleven French paintings of the 19th and 20th centuries in exchange for the two offered.

ROCHLITZ submitted as further motivation for his participation in the Einsatzstab exchanges, the fact that both LOHSE and Bereichsleiter Robert SCHOLZ talked frequently in almost hysterical terms about the "degenerate" nature of all modern French painting, and stated that this material would under no circumstances be taken to Germany; that, no matter what happened, it would not be restored to its rightful owners, but would be burned. ROCHLITZ stated that he had always felt that the day would come when he could make some agreement with the rightful owners of the confiscated pictures, and return them. (Note: These allegations by ROCHLITZ are refuted convincingly by other informants.)

In connection with his transactions with the Einsatzstab, ROCHLITZ stated that he had never met GOERING personally; that he had seen Walter Andreas HOFER on but one or two isolated occasions, and that the greater part of his business with the Einsatzstab was conducted through LOHSE. In eighteen exchanges with the Einsatzstab, details of which follow, he received eighty-two confiscated paintings.

(a) Confiscated Paintings Received from the E.R.R.; Details of Exchanges; Disposition

E.R.R. # 1 - 3 March 1941

ROCHLITZ stated that the dealer BIRTSCHANSKY had a two-thirds interest in the Titian and the Weenix. He was unwilling to receive pictures in exchange, but Hans WENDLAND bought out his interest for something under \$20,000 (and paid BIRTSCHANSKY in American currency). WENDLAND received the following pictures from ROCHLITZ:

Corot	<u>Mother and Child</u>	(from the ROSENBERG-BERNSTEIN Coll.)
Degas	<u>Madame Camus at the Piano</u>	(from the KANN Coll.)
Braque	<u>Still Life</u>	(from the KANN Coll.)
Matisse	<u>Woman at a Table</u>	(from the ROSENBERG-BERNSTEIN Coll.)
"	<u>Still Life</u>	" " " " "
"	<u>Sleeping Woman</u>	" " " " "

ROCHLITZ stated that he delivered the six paintings to WENDLAND in Paris, and that he believed WENDLAND had taken or sent them to Switzerland via Germany. He emphasized the prohibitive difficulties of making shipments from Paris to Switzerland direct.

E.R.R. # 2 - 11 March 1941

ROCHLITZ retains the Renoir; he sold the Matisse to the Paris art dealer KLEIN for approximately 50,000 francs (See below under (b)).

E.R.R. # 3 - 17 March 1941

Of the seven pictures received in this exchange, ROCHLITZ retains six, having sold the Picasso Cubist Composition to Mlle. LEVY (See below under (b)).

E.R.R. # 6 - 25 March 1941

ROCHLITZ sold the Gauguin to the Paris art dealer ROSNER for approximately 40,000 francs.

E.R.R. # 7 - 7 April 1941

ROCHLITZ retains both pictures acquired in this exchange.

E.R.R. # 8 - 5 May 1941

ROCHLITZ sold the three Matisse paintings received in this exchange to ROSNER for approximately 100,000 francs. ROCHLITZ retains the Monet.

E.R.R. # 9 - 5 May 1941

ROCHLITZ sold none of the pictures received in this exchange.

E.R.R. # 10 - 9 July 1941

In this exchange ROCHLITZ received 18 French paintings of the 19th and 20th centuries, in return for a Portrait of Lavinia (Titian's daughter), attributed to Titian. He stated that the Lavinia came originally from a German collection, and was sold at auction at Christie's in London in the 1920's. ROCHLITZ bought the picture from a German national named WIESNER in 1938 for 600,000 francs, which he continued to pay in installments through 1940. Part of the payment was made in Swiss francs.

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Of the pictures which he received in exchange, he retains 9 and states that 4 are missing. 5 of the pictures were sold; the Renoir Two Nudes to KLEIN for 100,000 francs; the Boudin Trouville and the Renoir Seated Nude to PETRIDES for approximately 120,000 francs; the Sisley Spring Landscape to ROSNER for approximately 100,000 francs; and the Braque Still Life to ROSNER for 30,000 francs.

E.R.R. # 11 - 3 December 1941

Of the four Matisse paintings acquired by ROCHLITZ in this exchange, three were sold to KLEIN and one to ROSNER.

E.R.R. # 12 - 10 December 1941

ROCHLITZ retains both Matisse paintings from this exchange.

E.R.R. # 13 - 9 February 1942

Of the 7 pictures received in this exchange, from the ROSENBERG, KANN and BERNHEIM Collections, ROCHLITZ retains the Leger and the Chirico. He sold the Braque Abstractions, the Picasso Still Life, and the Matisse View Through a Window to PETRIDES. The small Braque Still Life he sold to Mile. LEVY. He believes the Matisse Still Life to be missing.

E.R.R. # 14 - 25 February 1942

ROCHLITZ sold no pictures acquired in this exchange. He retains the Gauguin, and states that the two Pissarro are missing (see below under V, (i) and (ii)).

E.R.R. # 15 - 10 March 1942

Of the 4 pictures received in this exchange, ROCHLITZ sold one Matisse to ROSNER and one to PETRIDES, retaining the Modigliani and the Renoir.

E.R.R. # 18 - 21 May 1942

ROCHLITZ sold the three Matisse received in this exchange; the Woman in a White Blouse and the Reclining Woman with Still Life to ROSNER, and the Woman in a Blue Dress to PETRIDES. He retains the Corot.

E.R.R. # 20 - 16 June 1942

ROCHLITZ retains the Renoir Girl Reading (from the Paul ROSENBERG Collection).

E.R.R. # 21 - 24 July 1942

The Gauguin Crucifixion (from the Paul ROSENBERG Collection) is missing.

E.R.R. # 23 - 31 October 1942

The Pissarro View of Paris is missing.

E.R.R. # 24 - 27 November 1942

ROCHLITZ retains one Utrillo received in this exchange. The other Utrillo and the two Matisse paintings are missing.

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(b) Einsatzstab-confiscated Paintings Sold by ROCHLITZ

To Isidor ROSNER, 230 (?) Blvd. Raspail, Paris

E. R. R. Exchange

1. Matisse	<u>Landscape</u>	# 8 - 5 May 1941
2. Matisse	<u>Interior</u>	# 8 - 5 May 1941
3. Matisse	<u>Figures at a Table</u>	# 8 - 5 May 1941
4. Matisse	<u>Figure of a Woman</u>	#11 - 3 Dec 1941
5. Matisse	<u>Woman in a Red Coat</u>	#15 - 10 March 1942
6. Matisse	<u>Woman in a White Blouse</u>	#18 - 21 May 1942
7. Matisse	<u>Reclining Woman with Still Life</u>	#18 - 21 May 1942
8. Braque	<u>Still Life</u>	#10 - 9 July 1941
9. Sisley	<u>River Scene</u>	#10 - 9 July 1941
10. Picasso	<u>Abstraction</u>	# 3 - 17 March 1941
11. Gauguin	<u>Landscape</u>	# 6 - 25 March 1941

To PETRIDES, 6 Avenue Delcasse, Paris

12. Renoir	<u>Seated Nude</u>	#10 - 9 July 1941
13. Boudin	<u>Trouville</u>	#10 - 9 July 1941
14. Braque	<u>Abstraction</u>	#13 - 9 Feb. 1942
15. Picasso	<u>Still Life</u>	#13 - 9 Feb. 1942
16. Matisse	<u>View Through a Window</u>	#13 - 9 Feb. 1942
17. Matisse	<u>Woman with Red Hair</u>	#15 - 10 March 1942
18. Matisse	<u>Woman in a Blue Dress</u>	#18 - 21 May 1942

To KLEIN, rue Pantievre, Paris

19. Renoir	<u>Two Nudes</u>	#10 - 9 July 1941
20. Matisse	<u>Oriental Woman</u>	# 2 - 11 March 1941
21. Matisse	<u>Figure Piece</u>	#11 - 3 Dec. 1941
22. Matisse	<u>Composition with Figures</u>	#11 - 3 Dec. 1941
23. Matisse	<u>Study of a Woman</u>	#11 - 3 Dec. 1941

To Mlle. LEVY, Paris

24. Picasso	<u>Abstraction</u>	# 3 - 17 March 1941
25. Braque	<u>Still Life</u>	#13 - 9 Feb. 1942

To Hans WENDLAND, Lucerne, Switzerland

26. Corot	<u>Mother and Child</u>	# 1 - 3 March 1941
27. Deges	<u>Madame Camus at the Piano</u>	# 1 - 3 March 1941
28. Braque	<u>Still Life</u>	# 1 - 3 March 1941
29. Matisse	<u>Woman at a Table</u>	# 1 - 3 March 1941
30. Matisse	<u>Sleeping Woman</u>	# 1 - 3 March 1941
31. Matisse	<u>Still Life</u>	# 1 - 3 March 1941

IV. PAINTINGS IN ROCHLITZ' POSSESSION

(a)

ROCHLITZ stated that of the 82 paintings which he received from the Einsatzstab, he sold 31 and retains 32. The remaining 19 he

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believes to be missing. (Note: An effort will be made by this unit to confirm the stated whereabouts of the paintings retained by ROCHLITZ.) He stated that his possessions are presently scattered among the following places:

1. Hohenschwangau/Füssen  
(Bavaria) 22 of the 32 paintings from the Einsatzstab are stated to be in ROCHLITZ' house at Hohenschwangau.
2. Aufhofen, Post Epling  
(on the Grunewald-Bad Tolz road, South of Munich) 3 Einsatzstab-confiscated paintings are stated to be held for ROCHLITZ in the house owned by Otto KASTNER. (As KASTNER is reported missing, the house is being run presumably by a Frau TAMMER.)
3. Schloss Adolfsburg, Oberhunden  
(near Kirrhunden, Westphalia) ROCHLITZ believes that several cases of his personal belongings, including one Einsatzstab-confiscated painting, the Cezanne Douleur, are to be found in this castle, storage depot for the Dusseldorf Museum. ROCHLITZ stated that Dr. HUPP gave him permission to put this material in safekeeping there.
4. Mühlhofen/Meersburg  
(on Lake Constance) ROCHLITZ stated that he rented space in the single factory at Mühlhofen from Consul GERDTS, Haus am Schallenberg, Meersburg, to store approximately 20 cases of household effects, comprising chiefly furniture, porcelain and linen. 6 of the 32 paintings are believed to be here.
5. Freiburg/Baden SCHMIDT & CO. warehouse. 9 cases, shipped there on 26 October 1944 from Baden-Baden, contained ROCHLITZ' personal library.

(b)

ROCHLITZ stated that the E.R.R. confiscated paintings still in his possession are distributed as follows:

<u>Hohenschwangau</u>		<u>E.R.R. Exchange</u>
1. Sisley	<u>Spring Landscape</u>	# 1 - 3 March 1941
2. Cezanne	<u>Bathers (study)</u>	# 7 - 7 April 1941
3. Manet	<u>Still Life - Roses</u>	# 3 - 17 March 1941
4. Bonnard	<u>Still Life (large)</u>	#10 - 9 July 1941
5. Toulouse-Lautrec	<u>Cafe Scene</u>	#10 - 9 July 1941
6. Matisse	<u>Woman at Piano</u>	#12 - 10 Dec. 1941
7. Matisse	<u>Woman at Table</u>	#12 - 10 Dec. 1941
8. Monet	<u>Street Scene with Flags</u>	# 8 - 5 May 1941
9. Degas	<u>Dancers</u>	#10 - 9 July 1941
10. Degas	<u>Young Lady with a Parasol</u>	#10 - 9 July 1941
11. Picasso	<u>Woman with Child (large)</u>	# 1 - 3 March 1941
12. Picasso	<u>Head of a Woman</u>	# 3 - 17 March 1941
13. Renoir	<u>Reclining Bathers (large)</u>	# 2 - 11 March 1941
14. Renoir	<u>Riviera Landscape</u>	# 9 - 5 May 1941
15. Renoir	<u>Head of a Girl (small)</u>	# 7 - 7 April 1941
16. Gauguin	<u>Tahiti</u>	#14 - 25 Feb. 1942
17. Pissarro	<u>Tuileries Gardens</u>	# 3 - 17 March 1941
18. Corot	<u>Landscape (late - probably forgery)</u>	#18 - 21 May 1942
19. Sisley	<u>Landscape - St. Cloud</u>	# 3 - 17 March 1941
20. Signac	<u>Marseille</u>	#10 - 9 July 1941

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21. Morisot	<u>Dejeuner al Fresco</u>	#10 - 9 July 1941
22. Renoir	<u>Portrait of a Girl (half-length)</u>	#15 - 10 March 1942

Aufhofen, Post Eeling

23. Chirico	<u>Rearing Horses</u>	#13 - 9 Feb. 1942
24. Leger	<u>Knight in Armor</u>	#13 - 9 Feb. 1942
25. Utrillo	<u>Landscape</u>	#26 - 27 Nov. 1942

Schloss Adolfsburg, Oberhunden

26. Cezanne	<u>Douleur</u>	# 1 - 3 March 1941
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Mühlhofen/Meersburg

27. Baudin	<u>Beach Scene</u>	# 3 - 17 March 1941
28. Monet	<u>Children on a Staircase</u>	#10 - 9 July 1941
29. Sisley	<u>Landscape</u>	#10 - 9 July 1941
30. Utrillo	<u>Landscape</u>	#10 - 9 July 1941
31. Renoir	<u>Girl Reading</u>	#20 - 16 June 1942
32. Pissarro	<u>Cows in a Stream</u>	#14 - 25 Feb. 1942

V. WORKS MISSING

Of the remaining pictures which he acquired from the Einsatzstab, ROCHLITZ accounts for 18, claimed as missing. He describes the circumstances of the losses as follows:

(a) Two cases, containing 14 paintings in all, were lost in transport from Paris to Baden-Baden. According to ROCHLITZ, the shipment was made early in June 1944 by the shipping firm KUEHNE & NAGEL of Paris. He stated that on learning that the paintings had not arrived at their destination, he made an inquiry and was informed that the German business manager of the firm whose name he remembers as "CORINTH" (or something similar), had been arrested by the German authorities for illegal transactions in goods consigned to him for shipment to Germany. When ROCHLITZ left Paris on 20 August 1944, the matter had not yet been settled. He states that some of the pictures were rolled and packed in a case together with a bicycle which he owned. He believes that the pictures may still be in France, having been secreted by "CORINTH."

(b) According to ROCHLITZ, one case containing rolled canvases, together with clothes and other personal effects, was broken open -- and most of the contents removed -- by the American occupying forces at Buching (near Hohenschwangau), at the end of April 1945. He stated that 8 pictures were in the case, that four disappeared, and he recovered the remaining ones. The case had been left in a private house belonging to a man named GRIESER, and ROCHLITZ believes that the Americans had heard that SS personnel were living in or around the house; the search and removal apparently took place in the course of a weapons hunt. According to ROCHLITZ, an order had been given that the house should be evacuated for three days, and the search took place during that period. He declares that he has made no formal statement to the American authorities with respect to his loss, but that Frau GRIESER may have done so in his behalf.

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List of Pictures Missing

(i) In transit from Paris to Baden-Baden, June 1944

E.R.R. Exchange

1. Pissarro	<u>Farmers on a Country Road</u>	# 14 - 25 Feb. 1942
2. Gauguin	<u>Crucifixion</u>	# 21 - 24 July 1942
3. Cezanne	<u>Flower Piece</u>	# 10 - 9 July 1941
4. Manet	<u>The Studio</u>	# 10 - 9 July 1941
5. Picasso	<u>Struggle of Centaurs</u>	# 10 - 9 July 1941
6. Matisse	<u>View Through A Window</u>	# 9 - 5 May 1941
7. Matisse	<u>Seated Girl</u>	# 10 - 9 July 1941
8. Matisse	<u>Still Life</u>	# 13 - 9 Feb. 1942
9. Matisse	<u>Woman with A Turban</u>	# 21 - 24 July 1942
10. Matisse	<u>Woman in Turkish Dress</u>	# 21 - 24 July 1942
11. Matisse	<u>Woman with a Lute</u>	# 26 - 27 Nov. 1942
12. Matisse	<u>Still Life with Tankard</u>	# 26 - 27 Nov. 1942
13. Utrillo	<u>Rue Froideveaux</u>	# 26 - 27 Nov. 1942
14. Modigliani	<u>Portrait of a Woman</u>	# 15 - 10 Mar. 1942

(ii) From Buching/Hohenschwangau, April 1945

15. Picasso	<u>Women at the Races</u>	# 1 - 3 Mar. 1941
16. Renoir	<u>Reclining Woman</u>	# 1 - 3 Mar. 1941
17. Renoir	<u>Head of a Child</u>	# 9 - 5 May 1941
18. Pissarro	<u>View of Paris</u>	# 23 - 31 Oct. 1942

VI. SUMMARY OF THE CASE

It has been established that ROCHLITZ, perhaps more than any other individual, sought and derived personal and material gain from the depredations of the Einsatzstab Rosenberg. He has taken elaborate measures to convince his interrogators that the exchanges with the Einsatzstab to which he was a party were forced upon him, and that he was threatened with "consequences" if he demurred; however, at no time has he claimed ignorance of the fact that the 82 paintings which he received from the Einsatzstab were works confiscated from French Jewish collections.

The evidence is overwhelmingly against ROCHLITZ. All personnel interrogated on the subject of Einsatzstab activities in France were agreed that he entered willingly, indeed eagerly, into transactions with the Einsatzstab, for three basic reasons: (1) to make spectacular profits; (2) to establish a position in German art circles; (3) to avoid military service. Every exchange in which ROCHLITZ was involved was weighted heavily (by international art market standards) in his favor. In several instances, he received paintings in the ratio of ten for one and, of those received, many were more valuable individually than the single object which he relinquished. The group of pictures which came into his hands included a number of celebrated masterpieces of French painting of the 19th century, works which would command impressive prices in the open market, yet which he obtained in return for questionable "old masters" of inferior quality -- simply because Nationalist Socialist propaganda had tagged all modern French painting as unwanted "degenerate art."

Confiscated paintings which ROCHLITZ acquired from the Einsatzstab have been disposed of in France, Switzerland and Germany, indicating that, whereas roughly half of the paintings obtained are still in his

possession, he had already derived substantial profits from the sale of the remainder. ROCHLITZ has bemoaned openly the loss of his "third" fortune. It is believed that he was obliged to leave Germany in 1925, and Switzerland in 1932, because of unsavory business dealings.

That ROCHLITZ hoped, through selling to German museum officials and catering to GOERING, to establish a position for himself in German art circles, is borne out also by the fact that his Paris residence became a gathering place, during the war, for many visiting Germans, whom he entertained lavishly.

ROCHLITZ has admitted openly that he did everything possible to avoid military service. He estimated that the GOERING and Linz credentials which he sought and received could be exploited for this purpose as well as to commercial advantage. In this connection, ROCHLITZ has impressed his interrogators consistently as a weak and cowardly individual. Reports from several sources that he is a morphine addict are believed to be well founded. Politically, ROCHLITZ had no genuine convictions. He appears to have acted at all times in his own interest as an unscrupulous opportunist.

#### VII. RECOMMENDATIONS FOR ACTION

Inasmuch as ROCHLITZ committed crimes against France and Frenchmen through his leading part in the German looting of French-owned works of art, it is recommended that he be placed at the disposition of the French authorities. His crimes were the more serious in that he was a German who had taken up residence in France and sought French citizenship, secured French naturalization papers for his daughter (which facilitated his release from a French internment camp), and entrenched himself in French circles. In accepting confiscated paintings of French authorship and ownership, he capitalized both on German ignorance and his own knowledge of the Paris market. Viewed in terms of the art world, he must be regarded as having played a prominent German fifth-columnist role in France.

In the event that it is not feasible to effect transfer of ROCHLITZ to French custody, it is recommended that he be tried as a war criminal by the U.S. authorities. He is presently under arrest at Hohenschwangau/Fussen (Bavaria), in the 3rd U.S. Army Zone of occupation.

This unit has placed all paintings discovered in ROCHLITZ' possession at the disposition of G-5, Monuments, Fine Arts and Archives Branch, Headquarters 3rd U.S. Army.

J.S.P.

DECLASSIFIED

Authority NND750168; NND765060

V. Frey

Raelin

Reber

Schmidlin

~~W. ...~~

Buehrle

DECLASSIFIED

Authority NND750168; NND765060

Ed. Rousseau:

Please take this  
to address indicated.  
Capt. Sheppard will send  
you for two signatures.

Gloria