

Translation of sworn statement written by Dr. Hildebrand Gurlitt

LIFE HISTORY

Dr. Hildebrand Gurlitt, born 15 September 1895 at Dresden, Protestant, residence - Hamburg Mittelweg 147. At present in Aschbach. Married with Helene Hanke born 1. 8. 95. Children Cornelius 12 years old and Renate 10 years old.

Father: Cornelius Gurlitt, Geheimrat Professor Dr. Honoris causa. During the German Republic President of the German Architects, president of the German City Planning Academy. Rediscovered the German Baroque-Architecture. As he was through his mother, a born Lewald, of Jewish descent, his funeral in 1938 took place without official representation though the funeral nevertheless was almost demonstratively impressive. My Grandfather was the landscapepainter Louis Gurlitt, his brother composer and famous in England. Many members of the Gurlitt - family were artists.

Mother: Marie, born Gerlach, year of birth 1853, from a famous lawyer-family, lives with farmers near Dresden, having lost her home through bombs.

Brother: The famous Professor of musical history at the University of Freiburg was dismissed on account of his Jewish blood.

Study: War-examination in Dresden, campaign 1914 to 18, Officer of infantry, three times wounded. During the war became friend with Arnold Zweig, Ludwig Renn and Schmidt-Rottluff. Beginning with 1919 study of History of Art Dr. Phil. Assistant at the Technical Highschool Dresden. Art reporter for the Vossische Zeitung and other democratic newspapers, author of historical essays and books. Trips for the Frankfurter Zeitung to the "City Planning Congress" in New York and to Italy.

Museum: Director of the City Art Gallery in Zwickau 1925. Through developing this small museum into a living up date institution for workmen I incurred the enmity of the Nazis and was dismissed already in 1930. My wife and I both worked for the peoples Highschool.

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Dresden:

After my dismissal in Zwickau (1930) I gave lessons of history of art in the Academy of applied Art in Dresden, published a book about Kathe Kollwitz (a then famous German woman-artist) public debates against Nazi-art and wrote articles for the Vossische and Frankfurter Zeitung.

Kunstverein  
Hamburg:

1931 I was called to Hamburg as director of the Kunstverein. I arranged exhibitions, lectures about modern art, unpopular with the Nazi movement. Made an exhibition of modern English art, one of modern German art in Sweden, made trips to England and Scandinavia. Was dismissed 1933 on account of my Anti-Nazi feelings. Got denounced because I had the flagpole of the Gallery sawed off, in this way avoiding the showing of the swastika flag.

Artdealer:

My art gallery represented the same spirit for which I was dismissed from the Kunstverein. I arranged weekly Art-evenings in the rooms of my shop. A rendezvous place for the free-thinking Hamburg. I arranged among others the only exhibitions of the works by Beckmann ever held in the third Reich. After the beginning of the war it became impossible to arrange further exhibition of the kind I liked and went on trips for great German Museums. 1939 I was in Switzerland, then in Paris.

Party:

Since 1919 I have never been a soldier. My wife and I never a member of the party or any other Nazi institution (except like all other artdealers in the Reichskammer für bildende Kunst). Never S.A. O.S.E. no connection whatsoever to any party official, as an art dealer only cooperation with my former colleagues, the directors of Museums, never sworn in on the Führer. Never voted for the Nazis, likewise not my wife. Was never in a position to denounce my free opinion.

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How it happened that I bought paintings in France for Dr. Voss  
the commissioner for the Fuhrer museum in Linz

As an Anti-Nazi I lost my position as Director of the Kunstverein in Hamburg in the year 1933 and opened in 1934 in Hamburg an art-gallery. I arranged modern exhibitions, lectures and art-evenings on my premises. As Hamburg was more democratic than other cities, it was possible to keep my art gallery, up to the war, as an isle of free thought.

I was sent to Paris on the endorsements of former colleagues, the Directors of great museums. This I liked very much, because on account of the bombs and the always increasing Nazi-terror, I could not keep my art gallery any longer. There was furthermore the danger that I, as quarter Jew, should have been forced to work for the "Organization Todt." I had to decide between the war or work for the museums. I was an officer in the First World War; on account of me having Jewish blood I could not become an officer in the Hitler-Army (Nurnberger Gesetze) as it was not permitted for such people to become superiors. On the other hand, there evidently was no intention of degrading me and so I had permanent leave from the Army.

After my home and shop in Hamburg were destroyed by bombs, I moved my family to my mother's house in Dresden (1942) where I also spent much time. When Dr. Voss, after the death of Dr. Posse, was appointed as successor to the Directorship of the Museum in Dresden and as commissioner for the Fuhrermuseum in Linz, I was called by Dr. Voss to help him with the buying of paintings in Paris. Mr. Haberstock (fallen out with Prof. Voss) who up to that time had the monopoly, withdrew from his job. Prof. Voss kept besides me, as I have reason to believe, several other men from the Dorotheum in Vienna, a Mr. Schmidt, who lives near Lake Constance and a Dr. Goepel. I had the impression, that Prof. Voss liked to work with me because we were of the same political opinion. Voss was, as far as I know, never a party-member, he assured me of that often and was a fanatic opponent of the regime. As I heard Dr. Posse himself, proposed in his testament Dr. Voss as his successor, Dr. V. being an international authority on Italian art and like himself a pupil of Bode.

How the picture-transactions for the Fuhrer museum were handled.

The superior authority for Dr. Voss was, as far as I know, because I did not have closer insights, the office of Reichsleiter Bormann. Payments were made from the Reichskanzlei over the Bankhaus Schickler, Delbruck in Berlin. My bills were made out to Prof Voss, Commissioner for the Museum Linz. I have never seen nor

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spoken to any superior officials of Dr. Voss, nor ever written to them. Maybe it is of interest to note, that neither Dr. Gopel, who bought mostly in Holland for Dr. Voss, or Dr. Reimer, chief assistant of Voss, were members of the party, as I was assured from many sides. The purchases in Paris were perfectly normal. I had given to me the photos of paintings and mostly Dr. Voss bought them without having seen them, entirely on the strength of my descriptions. Any force whatsoever was not used. If Dr. Voss thought the pictures to expensive, he did not buy them.

The Fuhrer bought, as I was told, for his private purposes still many pictures through Mrs. Almas Dietrich, the Photographer Hoffmann and others, which Prof. Voss did not see in France. For these purchases there existed no laid out plan, while Prof. Voss wished to have a museum collection put on a scientific and historic base. The payment of the paintings was done with the permission of the Devisenstelle over the clearing. I have never bought a picture, which was not offered voluntarily to me. If paintings were pointed out to me as not for sale, I did not even ask for the price. I did not need to do so as I had enough offers.

How it was with pictures from Jewish collections

As I heard, the Jewish owned art treasures in France were seized by a law, but which I have never seen with my eyes. I know that the German Ambassador used a Baroque. Writing desk, which came from the Rothschild collection. I also saw marvellous French drawings from the 18th century in the rooms of the German Embassy, which were said to come from the same source. It was told to me, that there existed in Paris a palace in which the Jewish art possessions were collected and where they were divided among the different officials. I never went to this building. They told me that a certain Mr. Lohse, who was acting for Goring, was the chief of this house. I avoided meeting this man and met him only once in an exhibition without my intention. I always avoided to meet high Nazi-Officials in Paris. I was only once to a large reception in the embassy together with hundreds of people. There was rumor that the Gestapo bought under pressure, paintings from private or dealers, which I heard very often, but I never could prove it or even get reliable information, as I otherwise should have gone after such an accusation and would have informed Prof. Voss privately. I did notice indeed that I was not shown many pictures, which were reserved for other dealers.

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*\* /idea stated that by now to  
also report with Reichle  
+ that the "Gestapo"  
is incredible - 3.7.45*

Translation of further statement made by Hildebrand Gurlitt

Trips to Paris

First trip to Paris in summer 1941 for German Museums - from the end of 1942, after the death of Dr. Posse, also for the commissioner of the Fuhrermuseum in Linz, Prof. Hermann Voss. Last trip June 1944 - total trips about 10.

I paid by transfers through the clearing house. Up to 1942 they were unrestricted for my use, also for purchases of private clients of mine, later only for museums, still later only for the Fuhrermuseum. I bought from different dealers, very seldom from private persons. In total I acquired about 200 paintings in France and have given them to museums. I have sold little to private persons.

Income

I started to be a dealer not before 1934. My income increased steadily, because I was very active and developed my business more and more. In the year 1934 my income was about 10 to 12,000 R.M., in the years before the war 40 to 50,000. My purchases in France increased the income. 1943 it was about 200,000 R.M.

Personal Fortune

I deposited industrial bonds with the banking firm Ree in Hamburg who had by the end of the year 1943, a value of a little over 200,000 R.M. Furthermore I had cash there to the extent of 200,000 R.M. At the Dresdner Bank in Dresden I had cash of about 40,000 R.M. To value my paintings, which are here in this castle, is at present impossible, because the value of the German Mark is not established. If I named a price of 50 to 80,000 Reichsmark of prewar-value, this valuation is very vague as the prices of paintings fluctuate. In the safe deposit box of the Dresdner Bank are my silver and the paintings of my father and also the pictures of my deceased sister. This strong box is now buried under the masonry.

Trip to Aschbach

Having lost my home in Dresden through bombs I was living with my 86 year old mother and my family in Possendorf near Dresden. I visited Prof. Voss, who, also having lost his house, was staying as a sickman in Weesenstein near Dresden. We discussed what to do to save the paintings of the Museum in Wiesbaden, who were kept in Weesenstein, and if possible also the pictures of the Dresden Gallery, as the danger of bombing and war peril was increasing. Voss was of the opinion that I should try to get shelter in Mainfranken, which even the English Radio called a safe place, for the paintings, for himself and for my family.

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\* Von wrote GRAEFE in charge of all state museums at the time about transferring the Dresden paintings to London but never received a reply.  
Gaulitz  
Huttenlocher's

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Hand 2/15  
(120 p 4)

After long troubles I succeeded in getting a truck with a trailer from the firm of Posselt, which had to go to Nurnberg. The firm agreed that I could go with my family and the boxes, who were at different places in Saxonia, on this trip. In the truck I placed my family, wife and children, who were lying on mattresses besides some boxes. In the trailer were only boxes, besides a quantity of wood for the burner. After a 48 hour trip we reached there. I had the intention to ask Baron Pollnitz, whom I knew very slightly, as I had seen him years ago in Berlin and about 3 or 4 times in Paris, about the chances in the vicinity. I had no business connection with him, as I knew that he was a friend of Mr. Haberstock. Mr. H., I knew to be in Aschbach, but was not certain if he still stayed there. I did not expect, that Baron Pollnitz would put me up, but I hoped that he could tell me where to go. He welcomed me most friendly and I stayed with my family 8 days in the castle when we moved to the little house in which I am still to be found.

#### The Dresden Museum

I have no paintings from the Dresden Museum in my possession. I have not transported any on the truck or ever even in hand. All pictures I brought with me from Saxonia are the personal property of my family or myself. I have had ~~never~~ in the house ~~pictures~~ of other owners. The paintings of the Dresden Museum are kept in Burkertswalde, as I believe 20 km. to the south east of Dresden, furthermore in the Albrechtsburg in Meissen, where also the pictures of the Museum of Aachen are stored. The content of the Dresdner Kupferstichkabinett are in Woesenstein near Dresden. Dr. Reimer in Alt Aussee, first assistant of Voss, most certainly knows everything about it. All the paintings I brought with me are in the Castle of Aschbach. I can not make out from memory a list of paintings which I bought for Linz, but I can give the very few great objects which I acquired.

1. Fouquet, Head of a man, bought through Mr. Hermsen, Price about 800.000 R.M. Voss finally did not want it but turned the picture over to the Museum in Cologne, because he was of the opinion that it really belonged there.

2. Four tapestries of Beauvais Price 2.200.000 R.M., also bought through Mr. Hermsen and the most expensive objects I ever bought.

My commission I received in Marks credited to my account with the Dresdner Bank. All other items ~~acquired by me were cheaper and the~~ commission of 4% received on them are the main part of my banking account of 250.000 R. M. Chiefly Voss bought from me paintings of rare Italian and Dutch masters for about 25 to 30.000 R. M. each. He also purchased small collections of French drawings. I want

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15/15  
\* LOHKE stated that all Berlin Looted by the Soviets and 100% of the loot passed to the  
+ (120 p 4) having and it for 500,000 RM (10 million Fr) to HGS  
HILL HARRIS told them bought for 100,000 RM by HGS!

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to the house of, almost all well known French Dealers, very often Mr. Hermès, a Dutchman, negotiated for me. All transactions were always done in a very friendly spirit and I know for sure that I was not feared as other dealers were and was classified differently. On the average, the German Directors of museums were popular and I think that the art market was astonished about the high prices Prof. Voss paid and that I got laughed at. But as I had a strong desire to acquire many objects for Linz, I never bargained and paid the prices. I had to be responsible for the risk of transport, the genuineness and the condition of the paintings. This was really very severe as I had at the most after deduction of income taxes 20% of my income left. The prices since 1943 went higher and higher. Also the prices for modern pictures, which only the French and never the German dealers bought, were fantastic. I saw almost every museum Director of Germany, in Paris, without them seeing me. Mostly they were helped by Dr. Wuster, but did not buy anything which they would not have bought in Germany also. I had personal contact only with Dr. Martin from Karlsruhe, who also administered the museum in Strassburg, and in Paris was on very friendly terms with his French predecessor. I had the impression that Dr. Martin bought only pictures for Strassburg with the permission of Dr. Haug, the above mentioned French Predecessor, as Martin was of the opinion that Strassburg would become French again. I myself sold to Dr. Martin only one picture, by the German painter Durer from his Alsatian time, which transaction has nothing to do with France. I have never spoken to anybody about purchases in Paris as a whole the art business is a very secret one. The only Jew I saw in Paris was Mr. Engel, but as I, having myself Jewish blood, was in an exposed position, I could not do anything to help him. Dr. Kuethgens, a man who had the reputation of being friendly towards Jews, worked in the German Office for "Art-Protection" in Paris. Dr. Gopel had the same reputation, mostly working in Holland and sometimes in Paris. In the office of Dr. Lohse, of whom it was said that he was unfriendly towards the Jews, worked a young assistant from Hamburg, Dr. Roskamp. I knew Dr. Roskamp from Hamburg and regretted very much that this unfortunate man was commanded as a soldier to Lohses Office. I am sure that Roskamp is a man who would like to help the truth come out when questioned. His residence is Hamburg, Kupferstichkabinett. I was warned by Dr. Kuethgens to be careful in my conversations with Dr. Bunjes, the Director of the German Art Historical institute in Paris. Therefore I only once made a visit to him in his institute and never saw him again.

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I was told, that I was a poor man before the Nazis came and that I now have money and a whole truck-load of paintings. To that I have to reply, that I was well off as director of the Kunstverein Hamburg with a monthly salary of 600 R.M. and a commission on every picture sold. I had an apartment of 12 rooms, a very large library and a nice art collection. I had a good future ahead of me and would inherit one day the house of my mother in Dresden, with the library and collections of my father, his personal fortune and the contents of 14 rooms filled with antique furniture. Dismissed by the Nazis, I became an art dealer, very much against my purely scientific intentions.

Supplement:

My trip to Aschbach took place in the days of March 22 to 25. I had the intention, after leaving my family and the art objects in Aschbach, to return once more to Dresden to carry out the plans of Dr. Voss, but events of the war prohibited the execution.

Contents of opened boxes in Castle Aschbach belonging to H. Gurlitt

- Box 11 Prudhon Scholler, Paris in 1942 Ffr. 30.000  
3 German Pictures, old stock of my art gallery, painted by my grandfather and possession of my father
- 12 Echenau, a saxonian master from the possession of my father  
Calfe, Rue Saint Peres, Paris in 1942 Ffr. 3000  
Dupre Engel, Paris in 1943 Ffr. 17500  
German paintings, see under Box 11
- 13 F. Franken, 1936 from Miss Diederich, Hamburg Rm. 800,-  
Keirinox, Kunsthandlung Rheins, Berlin in 1941 Rm. 6.000  
O. Redon, Wisslaingh, Amsterdam in 1943 Rm. 20.000
- 14 Michel, four paintings, Charpentier, Paris in 1943 for each about Ffr. 30.000
- 18 Michel, five paintings, two have been bought at Charpentier, each Ffr. 60.000, two from Scholler each about Ffr. 30.000, the fifth from the possession of my father, who inherited it from Lingner.
- 19 Courbet, Engel, Paris in 1942 for Ffr. 150.000  
Fragonard, Scholler, Paris in 1943 Ffr. 20.000  
Two drawings, 12 German pictures, see box 11
- 20 Water colours, drawings by modern German artists 1933-36.  
Mostly bought from the artists themselves
- 21 the same as box 20
- 26 Michel, Scholler, Paris in the lot of box 18  
Liebermann, from the possession of my father who bought it in Ro
- 27 Four German pictures as box 11
- 28 Trouillebert, Barrere, Paris in 1942 Ffr. 12.000
- 30 Negro-plastic, collection of my sister and me, purchased before 1933
- 34 Buddah-Figure, possession of my deceased sister.
- 35 10 German pictures, see box 11
- 36 Guardi, Rue de Seine, Paris 1942 Ffr. 100.000  
Pascin, bought from J. F. Wolff Dresden 1935 Rm. 600  
Oudry, Rue de Seine, Paris 1942 Ffr. 5000  
Ziem, Amsterdam 1944 Rm. 6000  
3 German pictures see box 11  
about 100 German prints, before 1936 Rm. 300
- 37 Picasso, bought from the artist, Paris 1942 Ffr. 60.000  
Chagall, old possession of my sister, who was a pupil of her Rm. 300
- Degas, Scholler, Paris 1942 Ffr. 60.000  
Dix, Kunsthandlung Rheins, Berlin 1934 Rm. 35,  
Nolde, gift of the artist to me.
- 38
- 39 Three paintings by Decker, Boilly and Roos, bought from Hermesen, Paris but not taken over by Voss and exchanged against other Dutch paintings from the collection of my father. About Ffr. 300.000
- 40 Porcellaines and glasses from the house of my parents and  
41 my own

- 42 Collection of my father, came as a gift from a group of architects to him.
- 43 Rombouts, small art dealers place in Paris 1943 for Ffr. 60.000 as an unknown Dutch picture in dirty condition.
- Degas, Pastell, Barerio, Paris 1942 Ffr. 150.000

The underlined pictures are from Paris or Amsterdam

Contents of unopened boxes brought to Castle Aschbach

Plastics by Rodin, from the possession of my father, who inherited them from Lingner, Dresden

Rugs from the Collection of my father

Drawings by Louis Gurlitt and Liebermann

Mar Cassat, Mother and Child, bought for Ffr. 60.000, in 1943 in Paris Rue de la Seine

Liebermann, Gardenlandscape, bought for Rm. 2000, in 1934 from the collection of Carlo Z. Thomsen, Hamburg

Nurnberg, Portrait, bought from the Kunsthandlung Pauli in 1934 for Rm. 150

Different Graphic

Rugs from the home of my parents and me.

Glasses and porcellaines from the home of my parents and me.

Laurencin, Heads, bought in Paris at Barerio for Ffr. 10.000 in 1943

Vlara Peters, Fruits, bought in 1942 at Gallery Rheins, Berlin

Jan van Kessel, Butterflies, dito

Packages with modern Graphic, purchases dating from 1938 for about Rm. 2000, as these things were at that time very cheap

Tischbein, Portrait, belonging in joint-account to Borner, Leipzig and me, purchasing price R. M. 4000

Portrait of my <sup>Great</sup> Grandmother, to be said by Aneglica Kaufmann.

Large picture of my Grandfather from the room of my Mother.

Flower still life from the room of my mother

Packages with books about history of art.

Translation

Oath of Dr. Hildebrand Gurlitt

The attached statement of 10 pages was typewritten by me at Aschbach, Germany on the 8th, 9th and 10th of June 1945 and I swear before God that it is the whole truth. I further swear that I have made a full and complete declaration of all my possessions, property and fortune, especially all paintings, sculptures, pictures and art works. I have made this statement freely and without any force or coercion against me whatsoever.

/s/ R. H. Gurlitt

Sworn and subscribed to before me at Aschbach, Germany this 10 day of June 1945.

/s/ Dwight McKay, 1st Lt. Inf  
DWIGHT McKAY, 1st Lt. Inf  
Examiner - Investigator.

I T/5 Paul S. Bauer being first duly sworn state that the foregoing is a true and correct translation of the sworn statement of Hildebrand Gurlitt given on 8th, 9th and 10th days of June 1945 at Aschbach, Germany made to the best of my ability.

T/5 Paul S. Bauer

Subscribed and sworn to before me at \_\_\_\_\_ Austria, this  
\_\_\_\_\_ day of \_\_\_\_\_ 1945

W. A. REMBERT, Capt, CWS  
Investigator - Examiner.

Acknowledgment of Arrest and Freezing of Assets.

I have this day received notice from 1st Lt. Dwight McKay,  
Hq 3d U.S. Army J. A. Sect. as follows:

1. That I am confined to the village of Aschbach, Germany that my domicile is and must remain the Castle Asbach in Aschbach until I receive written notice of release from the American Military Authorities. That this arrest applies also to my wife and family.

2. That all property, both real and personal, will not be sold, assigned or otherwise disposed of, through myself or anyone else, including my bank accounts, deposits and outstanding incomes until I receive written notice from the Authorized Military Authorities.

/s/ R. H. Gurlitt

I, T/5 Paul S. Bauer, 32008215, being first duly sworn state that I acted as sworn interpreter in this investigation and that the foregoing is a true and correct translation of the Bunjes Report consisting of the foregoing 13 pages of the report itself plus two (2) cover letters together with the foregoing 11 enclosures to the report which are on 35 pages, made to the best of my ability.

T/5 Paul S. Bauer

Subscribed and sworn to before me at Bad Aussee, Austria  
this \_\_\_\_\_ day of July, 1945.

W. A. REMBERT, Capt, CWS  
Investigator - Examiner.

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