United States. National Archives and Records Administration. 
Records of the American Commission for the Protection and 
Salvage of Artistic and Historic Monuments in War Areas (the 
Roberts Commission), 1943–1946.— Washington, DC : National 
Archives and Records Administration, 2007.

p. ; 23 cm.— (National Archives microfilm publications. 
Pamphlet describing ; M1944)

“The textual records of the Roberts Commission contain 
information on art looting, damage to cultural institutions 
and monuments during World War II, and measures taken for the 
protection and restitution of property after the war ... 
Although the Commission was active from 1943 to 1946, its 
records include some materials dating from 1940 and to 
1947.”— p. 1

1. American Commission for the Protection and Salvage of Artistic 
and Historic Monuments in War Areas – Archives – Microform 
catalogs.  2. World War, 1939–1945 – Confiscations and 
contributions – Europe – Archival resources.  3. World War, 
1939–1945 – Destruction and pillage – Europe – Archival 
resources.  4. Cultural property – Protection – Europe – 
Archival resources.  I. Title.
INTRODUCTION

On the 187 rolls of this microfilm publication, M1944, are reproduced the Records of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas (the Roberts Commission), Record Group (RG) 239. While most of the filmed series consist of textual records, rolls 155–157 primarily contain aerial photographs and maps, and rolls 157–187 consist of photographs. This publication contains all the series in RG 239 except for two series in original microfilm format: “Card File of Japanese Works, Collections, Sites, and Installations Requiring Protection, 1946” [A1, Entry 72]; and “Microfilm Copies of Reports from the Mediterranean and European Theaters of Operations Received from the Allied Military Government, 1943–1946” [A1, Entry 93].

The textual records of the Roberts Commission contain information on art looting, damage to cultural institutions and monuments during World War II, and measures taken for the protection and restitution of property after the war. Although the Commission was active from 1943 to 1946, its records include some materials dating from 1940 to 1947.

BACKGROUND

Creation, Mission, and Personnel

The American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas, also known as the Roberts Commission, was established by Presidential approval on August 20, 1943. It operated until June 30, 1946. Commission members worked with the U.S. military, museum officials, art historians, and international commissions to protect European art, monuments, institutions, and records of cultural value from war-related damage or theft. In addition, the Commission aided in the restitution of public and private property appropriated by the Nazis and their collaborators.

The idea of establishing the Roberts Commission grew out of discussions among American educators and museum officials about the potentially dangerous impact of the European war on historic works of art and artifacts. In the fall of 1942, the American Defense–Harvard Group, established by a group of Harvard University faculty two years earlier, began working with the American Council of Learned Societies (ACLS) to devise plans for protecting cultural property in European areas that would soon be occupied by Allied military forces. Representatives of these groups plus officials of the Metropolitan Museum of Art and the National Gallery of Art approached Supreme Court Chief Justice Harlan F. Stone, who was also a National Gallery of Art board member, with a proposal for a Federal commission that would protect and restitute Nazi-looted art.

1 Originally called the American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe, the term “War Areas” was substituted for “Europe” on April 27, 1944, as a result of requests from the Navy Department that the Commission expand its scope to include the Far East.

2 Textual record series designators at the National Archives usually consist of the series title with date span, the finding aid notation, and the Master Location Register (MLR) entry number, shown here in brackets.
After discussing the matter with Secretary of State Cordell Hull, Chief Justice Stone wrote to President Franklin D. Roosevelt in December 1942 to solicit his support. In April 1943, the President responded to Justice Stone that he had discussed the proposal with the Joint Chiefs of Staff, as the commission would need to work closely with the U.S. military. By June, specialist officers at the School of Military Government in Charlottesville, VA, were being trained to locate and protect works of artistic and historic significance in war zones.

On June 23, 1943, President Roosevelt approved the creation of a Federal commission to assist the U.S. Army in protecting cultural property in Allied-occupied areas and to formulate restitution principles and procedures. Two months later, the State Department announced the official establishment of the Commission, under the chairmanship of Supreme Court Justice Owen J. Roberts. A budget of $25,000 was allocated from the President’s emergency fund to cover clerical and travel expenses during the first year of the Roberts Commission’s existence. Thereafter, Congress made appropriations to the Commission as an independent executive agency. To facilitate contact with the Departments of War and State, the Commission’s headquarters was located in the National Gallery of Art in Washington, DC. A Roberts Commission office was established in the American Embassy in London from April 1944 to October 1945. All members were appointed for three-year terms and served without compensation.

Committees
At its first meeting in August 1943, the Roberts Commission established seven committees. Over the next two years, the committees met frequently, and the Commission’s administrative staff spent much of their time consulting with committee chairmen by telephone, telegraph, or letter. Although the work of the Commission was highly centralized (only a few folders among its records are identified as the work of the committees), the committees often held meetings in response to urgent questions presented to the Commission by other Federal offices.

The Committee on Definition of Works of Cultural Value and Property defined the goals of the Commission. The Committee on Administration made recommendations regarding the Commission’s organization. The Committee on Books, Manuscripts, and Other Printed and Written Material of Cultural Value determined the types of textual materials the Commission would attempt to protect and salvage.

The Committee on Collection of Maps, Information, and Description of Art Objects worked closely with two groups that had been instrumental to the Commission’s establishment, the ACLS’s Committee on the Protection of Cultural Treasures in War Areas and the American Defense–Harvard Group. During the several months preceding the Commission’s establishment, the Harvard Group had worked with a wide circle of scholars to compile lists of monuments needing protection. In July 1943, the ACLS Committee used these lists and additional information to create maps that identified cultural treasures Allied armies were likely to encounter. The Roberts Commission channeled the lists and maps to the War Department throughout the war.

The Committee on Personnel submitted to the War Department names of armed forces personnel qualified to serve in the Monuments, Fine Arts, and Archives (MFAA)
Section of the Civil Affairs Division (CAD). The Commission was instrumental in the establishment of the MFAA (described below) during the fall and winter of 1943. After the war, this committee identified civilians to oversee the restitution of identifiable objects to their countries of origin and to develop plans for restoring monuments and reactivating art institutions and libraries.

The Committee on Art Instruction in Military Government Schools conferred with the Provost Marshal General’s office and, when requested, supplied the names of volunteers to instruct Army personnel on the protection and restitution of art objects and artifacts.

The Committee on Axis-Appropriated Property compiled a record of enemy art looting. Through this committee, the Commission worked closely with the Treasury Department to prevent looted art from being imported into the United States. For example, the Commission reviewed applications sent to the Customs Bureau for the importation of cultural material. The Committee on Axis-Appropriated Property also oversaw the Commission’s receipt of individual claims for looted art objects prior to the State Department’s establishment, within the Foreign Service Administration, of the Special War Problems Division in the summer of 1945. (The Commission transferred all private claims to this division but retained records of such correspondence in its files.)

**Protection and Restitution of Cultural Property**

The Roberts Commission’s main function was to advise the War Department on the creation and operation of the Monuments, Fine Arts, and Archives (MFAA) Section, which was established in December 1943. Specialist officers assigned to the MFAA were responsible for protecting works of art, cathedrals, archives, monuments, and other cultural sites in Europe from damage and looting. They also investigated the disposition of looted art and helped restitute objects to their rightful owners. The Commission used a list, compiled by the American Defense–Harvard Group, of several hundred experts in the fields of fine arts, architecture, and libraries to identify potential MFAA officers. The War Department required that these men already would be members of the armed forces and that their work not interfere with military operations. Between July 1943 and April 1945, the ACLS Committee created over 700 maps of important European and Asian cultural centers in Allied- and enemy-occupied countries. The Commission supplied MFAA field officers with these maps, and accompanying lists of artistic and historic monuments, to aid them in preparing official lists of sites to be protected. Officers were also provided with a manual, developed by the Harvard Group, on the care and preservation of art objects, monuments, and records. Roberts Commission representatives frequently traveled abroad to observe MFAA officers in the field and to help address problems related to personnel and supplies. Military officials with backgrounds in art history, architecture, or archives and libraries generally facilitated communication between the Roberts Commission and the MFAA.

The Roberts Commission’s secondary goal was to recommend restitution principles and procedures to the State Department and to work with the War Department to implement them. Commission staff in London worked with a number of national and international agencies addressing the issue of restitution. Commission members also traveled throughout Europe to discuss the issue with military authorities and representatives of analogous
commissions. The Librarian of Congress served as the Commission’s representative to the Conference of Allied Ministers of Education in London and was instrumental in this organization’s establishment of the Inter-Allied Commission for the Protection and Restitution of Cultural Materials (also known as the Vaucher Commission) in April 1944. This commission was one of the first entities to systematically collect and organize information regarding Nazi looting and destruction of art, artifacts, and cultural institutions. Because London served as the most appropriate location for the collection and distribution of such information, data gathered by the ACLS Committee in New York and the Roberts Commission’s Washington office was transferred to the Vaucher Commission. MFAA officers used this information in their investigations.

In May 1944, the Roberts Commission helped to establish the British Committee for the Preservation and Restitution of Works of Art, Archives, and Other Material in Enemy Hands (also known as the Macmillan Committee). Considered to be the Roberts Commission’s British counterpart, the Macmillan Committee was primarily concerned with restitution and reparations. In addition to the Macmillan Committee, the Roberts Commission established liaisons with French, Belgian, and Dutch commissions during the fall and winter of 1944. The Commission also worked with other organizations addressing the issues of restitution, reconstruction, and punishment of art looters. Among these organizations were the European Advisory Commission, the United Nations War Crimes Commission, the London International Assembly, the International Committee of the Central Institute of Art and Design, and the Comité des Ministres des Affaires Etrangères.

In July 1944, at the request of the State Department, the Roberts Commission recommended a set of principles for the restitution of works of art, books, archives, and other cultural property. These principles formed the basis for the restitution procedures implemented by the Office of Military Government, U.S. Zone (Germany) [OMGUS] after the war. In 1946, the Commission issued resolutions against involving cultural objects in future reparations settlements and supporting the transport of certain paintings from Germany to the United States for temporary safekeeping.

Cooperation with the Art Looting Investigation Unit
In 1942, the Office of Strategic Services (OSS) was established and began investigating the movement of German assets to secret locations in Europe and to neutral countries. Art looting became an important concern of the OSS because the Nazis could use art and artifacts to fund subversive activities after the war. The OSS’s dissemination of two reports on this subject in 1943 inaugurated a close collaboration with the Roberts Commission. Following the publication of these reports, the OSS’s Research and Analysis Branch began forwarding intelligence on German art and library personnel to the Commission. In March 1944, OSS Director Maj. Gen. William J. Donovan agreed to provide the Commission with further assistance in documenting the activities of Nazi personnel and art dealers involved in looting and transporting art and damaging monuments and cultural institutions. During the summer of 1944, before the Allied invasion of Europe, the chair of the Committee on Axis-Appropriated Property requested that a special intelligence unit dealing with looted art be formed and administered by the OSS. He envisioned that this unit would assist both his Commission and MFAA officers.
In late November 1944, the OSS established the Art Looting Investigation Unit (ALIU) to collect and disseminate “information on the looting, confiscation and transfer by the enemy of art properties in Europe.” This information would aid the United States in restituting looted art and prosecuting war criminals. The ALIU was placed under the direction of the OSS’s Counterintelligence Branch (X-2). The Roberts Commission helped the ALIU develop a preliminary list of persons known or suspected of being connected with art looting. The ALIU, assigned the code name Project Orion, initiated its European field investigations in January 1945.

By spring 1945, the ALIU had collected significant evidence of looted art hidden in Germany and in neutral countries; new information about individuals who had dealt, bought, or transported works of art during the war; and details about confiscation methods used by the Nazis. The ALIU shared this information with the Roberts Commission. In June 1945, in conjunction with the Army’s Judge Advocate’s Office, the ALIU established its interrogation center in Bad Aussee, Austria, near the Alt Aussee salt mine, where thousands of paintings had been stored by the Nazis. As a result of the interrogations, the ALIU produced 12 Detailed Interrogation Reports on the leading participants in Nazi art-looting activities; 3 Consolidated Interrogation Reports on the activities of the Einsatzstab Reichsleiter Rosenberg (ERR) in France, the Hermann Göring collection, and Hitler’s museum and library in Linz, Austria; and a final report containing a biographical index of individuals involved with art looting. These reports were forwarded to the Roberts Commission.

**Cooperation with Other Federal Offices**

In addition to working closely with the CAD and the ALIU, the Roberts Commission regularly communicated with a number of other Federal offices. For example, from July 1943 to December 1945, the National Archives of the United States worked with the Roberts Commission and the ACLS to develop lists identifying approximately 1,700 European archives needing protection from damage and looting. Representatives of the National Archives also helped train personnel in handling captured German documents during the war and establish procedures for the central collecting points in the U.S. occupation zone of Germany where the content of looted archives and libraries were received beginning in May 1945.

The Roberts Commission regularly provided information to the U.S. Office of War Information for its radio broadcasts and news articles publicizing the impact of the war on cultural monuments in Europe and the recovery and restitution work of the MFAA officers. The articles appeared in *Photo Review, Art News, USA*, the Swiss periodical *Pro Arte*, and *Les Arts* of Paris, among other publications. The Commission also assisted the U.S. Foreign Economic Administration in writing and disseminating an extensive report on Nazi art looting and collecting in the spring and summer of 1945.

The Roberts Commission cooperated with various agencies to prevent looted art from being used to fund a postwar Nazi state. For example, the Commission received abundant information on suspicious acquisitions and transactions of art from the Economic Warfare Division of the American Embassy in London and its British counterpart. The Commission distributed this information to the other Federal agencies in London and
Washington concerned with economic warfare. The Commission also shared its files with the State Department’s Division of Economic Security Controls to control the movement of looted works of art across national borders. In addition, the Roberts Commission worked with the Customs Bureau to prevent the importation of looted art by U.S. military personnel.

In December 1945, the Commission was responsible for the appointment of Ardelia Hall as a consultant within the State Department’s Office of International Information and Cultural Affairs (OIC). Hall served as a liaison between the State Department and MFAA officers stationed in the Far East, and when the Commission’s activities ended in June 1946, became responsible for receiving and filing the reports that continued to be received from that region. Later, as the State Department’s fine arts officer, Hall oversaw the transfer of records from the OMGUS central collecting points to Washington, DC.

Cooperation with the British Government
The Roberts Commission established liaisons with a number of British Government offices concerned with the protection of art and monuments and postwar restitution procedures. The British Element of the Control Council (CC) provided the Commission with captured records concerning the confiscation and transport of fine arts, including the papers of Hermann Bunjes and of the Paris firm, Schenker, Internationale Transporte. Roberts Commission members frequently consulted with the British Element and the British War Office on restitution issues. The British Ministry of Information and the National Buildings Record gave the Commission photographs and information on war damage in Great Britain.

Conclusion
The Roberts Commission served as a clearinghouse for information on war damage and art looting. The Commission’s work helped protect many historic monuments and buildings, assisted in the restitution of millions of works of art and artifacts to their rightful owners, helped prevent looted art from being used to fund postwar Nazism, and aided prosecution of war criminals involved with art looting. All records of the Commission were transferred to the custody of the National Archives at the time of the Commission’s abolishment in 1946.

RECORDS DESCRIPTION
The textual records of the Roberts Commission, reproduced on rolls 1–154, consist of administrative and personnel records; reports received from Monuments, Fine Arts, and Archives (MFAA) field officers, in addition to maps and handbooks prepared for the officers’ use; documentary and intelligence materials from U.S. and Allied Government offices; and card files with information related to war damage and art looting. Numerous photographs can be found within the textual records, including portraits of art-looting suspects attached to index cards, photographs of art seized by German officials, and albums documenting damage to European monuments and cultural institutions. The non-textual records of the Roberts Commission, reproduced on rolls 155–187, consist primarily of cartographic records and still photographs. The National Archives identified these
series in its records description as entries 66–71 prior to their transfer to the special media units. More information about the Roberts Commission’s records and how they were generated can be found in the Commission’s final report, Report of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas (Washington DC: U.S. Government Printing Office, 1946, pp. 35–36 and 44–46).

TEXTUAL RECORDS

These series consist of administrative records; correspondence; meeting minutes; reports; handbooks and other publications on cultural institutions in war areas; maps; reports from overseas advisors; newspaper clippings; lists of repositories of looted art; questionnaires completed by scholars; and card files on art looting, war damage, and related subjects.

Records of the Roberts Commission’s Subcommittees, 1942–1946 (Rolls 56–62)
The committees’ records contain correspondence, reports, and memorandums relating to the work of each committee. Included are the desk files of David E. Finley, chair of the Committee on Definition of Works of Cultural Value and Property, and Paul J. Sachs, co-chair of the Committee on Collection of Maps, Information, and Description of Art Objects.

Records Relating to the Monuments, Fine Arts, and Archives Section of the War Department’s Civil Affairs Division, 1943–1946 (Rolls 62–84)
These series consist primarily of Allied Military Government (AMG) reports prepared by MFAA officers serving in the Mediterranean and European theaters of operation. The AMG reports contain information on war damage and measures taken for the immediate protection and/or eventual restoration of monuments and historic sites. Many of the reports include supplementary materials such as memorandums, newspaper and periodical clippings, guidebooks prepared for Allied forces, and handbooks on art exhibitions arranged by MFAA officers. While some photographs remain within the AMG files, most of the visual support for the reports can be found within the series of photographs described below. Arranged numerically according to when they were received, the order of the reports generally follows the course of the invasion. The Commission began receiving the reports in September 1943 from the specialist officers who had accompanied the invasion forces into Sicily during July. Reports began to be received from Europe following the invasion of Normandy on June 6, 1944.

In addition to the AMG reports, these series contain reports and memorandums sent to the Commission by Major Mason Hammond, a monuments and fine arts adviser; tables of organization for the MFAA program in the U.S. occupation zone of Germany; and three card files related to the AMG reports. The card files consist of an index listing the subjects covered in each report, captions for photographs submitted with the reports, and summaries of the reports.
Records Relating to the Art Looting Investigation Unit of the Office of Strategic Services, 1940–1946 (Rolls 84–95)
The Art Looting Investigation Unit (ALIU) subject files consist of lists, reports, correspondence, photographs, mail intercepts, and copies of captured German documents related to cultural materials in Europe. In addition, the ALIU’s Detailed Interrogation Reports (D.I.R.), Consolidated Interrogation Reports (C.I.R.), and Final Report can be found within these series. It should be noted that D.I.R. #8 and C.I.R. #3 were not compiled. (The ALIU reports are also reproduced in National Archives Microfilm Publication M1782, OSS Art Looting Investigation Unit Reports, 1945–46 [1 roll].)

Records of the American Council of Learned Societies Committee for the Protection of Cultural Treasures in War Areas, 1943–1946 (Rolls 95–154)
The American Council of Learned Societies (ACLS) transferred its records to the Roberts Commission in March 1945. They consist primarily of card files describing art sales, private art collections, archives, European art experts, and damage to cultural property. Two of the card files, the Geographical Working Files (rolls 109–128) and the Country Card File (rolls 128–151), are extensive. The former is arranged in three parts. Parts I and II are arranged alphabetically by country, and thereunder alphabetically by town or city. It also may be accessed by the Name Indexes to the Geographical Working Files (rolls 105–108). The Country Card File is arranged alphabetically by country, thereunder by town or city. Some countries may be arranged alphabetically by other subdivisions such as region, province, or county, and thereunder alphabetically by town or city.

Also included within the records of the ACLS Committee are handbooks and lists of monuments produced for MFAA officers, questionnaires completed by scholars, and reports on the formation and early activities of the ACLS Committee.

Records of the Inter-Allied Commission for the Protection and Restitution of Cultural Materials (the Vaucher Commission), 1944–1945 (Roll 154)
These series contain meeting minutes and other records related to the Vaucher Commission. There are also documents concerning the activities of MFAA personnel in the immediate postwar period.

NON-TEXTUAL RECORDS
Some of the Roberts Commission’s cartographic records and all of the still photograph series are described in the Archival Research Catalog (ARC) on our web site, www.archives.gov. The ARC descriptions include lists of the areas and subjects depicted.

Cartographic Records, 1943–1946 (Rolls 155–157)
These records consist of aerial photographs, maps, lists, blueprints, diagrams, and other information compiled for the use of MFAA officers in Europe and the Far East. The series, “Aerial Photography of Historic Monuments in War Areas, ca. 1944,” consists of aerial photographs of Italian cities, as well as Madrid, Spain, and Tinian Island in the South Pacific, and accompanying lists of monuments. The series identified as “Maps Showing Areas to Be Spared Destruction During World War II, 1943–1946,” contains maps with attached tissue overlays showing monuments and buildings. There are also lists identifying the sites and related documentation. The ACLS Committee sent 786 of
these annotated maps to the War Department and transferred the originals to the Roberts Commission. A description of the cartographic records, including a list of countries and regions represented, can be found within the entry for Record Group 239 in the Guide to Federal Records in the National Archives of the United States, Volume II, Record Groups 171–515, compiled by Robert B. Matchette et al. (National Archives and Records Administration, Washington, DC: 1995). This guide is also available on our web site.

The photographs are divided into three series. “Survey of Damage to Frankfurt/Main’s Cultural Institutions, 1946” is an album of 300 photographs created by MFAA officers between February and April 1946 (239-SFM). The album is arranged alphabetically by name of monument, and the photographs depict old buildings, cathedrals, museums, libraries, archives, and other cultural institutions before 1938, and then again in 1946. A note within the Allied Military Government (AMG) reports on roll 81 indicates that these photographs comprised AMG report number 367.

Series 239-PA and 239-RC (see below), titled “Cultural Institutions and Artwork in Europe and Other War Areas (Photo Archive),” consist of photographs assembled by the ACLS Committee. The Committee’s Photo Archive Project was inaugurated in September 1945 to document the war’s impact on European historic sites and works of art, along with the activities of MFAA officers. The images depict damage to buildings and monuments, preservation efforts, repositories of looted art and manuscripts, and activities related to the liberation of European towns. There are Allied Military Government (AMG) report numbers on the backs of many photographs, indicating they were used as visual support for the AMG reports reproduced on rolls 62–81. 239-PA and its companion series 239-RC are arranged alphabetically by country, and thereunder mostly alphabetically by name of city. 239-PA, reproduced on rolls 157–172, also has a subcategory for the heading “Germany,” titled German Monument Series, that is arranged alphabetically by city and monument name.

RELATED RECORDS AND PUBLICATIONS

Textual Records in the National Archives

GENERAL RECORDS OF THE DEPARTMENT OF STATE, RECORD GROUP (RG) 59
Roberts Commission correspondence is filed under decimal number 840.403. The Name Index, 1940–44 and 1945–49 [A1, Entries 199C–199D], contains a number of additional references to correspondence between the Roberts Commission and the State Department, including property claims received from private individuals.

Bureau of Educational and Cultural Affairs
Records Maintained by the Fine Arts and Monuments Adviser, 1945–1961 (“Ardelia Hall Collection”) (Lot 62 D-4) [A1, Entry 3104A]
RECORDS OF THE WAR DEPARTMENT GENERAL AND SPECIAL STAFFS, RG 165

Civil Affairs Division

Security-Classified General Correspondence, 1943–July 1949 [NM-84, Entry 463]
Roberts Commission correspondence is filed under decimal number 000.4.

RECORDS OF THE U.S. OCCUPATION HEADQUARTERS, WORLD WAR II, RG 260

Records of the Office of Military Government, U.S. Zone (Germany) [OMGUS]

Property Division, Records Concerning the Central Collecting Points (“Ardelia Hall Collection”), Wiesbaden Central Collecting Point [A1, Entries 492–506]

Property Division, Records Concerning the Central Collecting Points (“Ardelia Hall Collection”), Munich Central Collecting Point [A1, Entries 514–523]

Education and Cultural Relations Division, Cultural Affairs Branch


RECORDS OF ALLIED OPERATIONAL AND OCCUPATION HEADQUARTERS, WORLD WAR II, RG 331

Records of Supreme Headquarters, Allied Expeditionary Force [SHAEF]

Operations Branch, Monuments, Fine Arts and Archives Section

Subject File, August 1943–1945 [UD, Entry 55B]

National Archives Microfilm Publications

M1782, OSS Art Looting Investigation Unit Reports, 1945–46 (1 roll)
The OSS Art Looting Investigation Unit reports can also be found on rolls 94–95 of Microfilm Publication M1944.

M1940, Records Concerning the Central Collecting Points (“Ardelia Hall Collection”): Miscellaneous Property Reports, 1945–1948 (6 rolls)

M1941, Records Concerning the Central Collecting Points (“Ardelia Hall Collection”): OMGUS Headquarters Records, 1938–1951 (45 rolls)

M1942, Records Concerning the Central Collecting Points (“Ardelia Hall Collection”): Offenbach Archival Depot, 1946–1951 (13 rolls)

M1948, Records Concerning the Central Collecting Points (“Ardelia Hall Collection”): Marburg Central Collecting Point, 1945–1949 (28 rolls)

A3380, Microfilm Copies of Reports from the Mediterranean and European Theaters of Operations Received from the Allied Military Government, 1943–1946 (3 rolls)

A3383, Card File of Japanese Works, Collections, Sites, and Installations Requiring Protection, 1946 (9 rolls)
Contemporary U.S. Government Publications


This volume contains correspondence and memorandums related to the establishment of the Roberts Commission. The following two volumes provide additional documentation, under the same title, of major foreign policy decisions related to the Commission’s work:


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

Additional information concerning the Holocaust may be located on our web site at www.archives.gov.
### TABLE OF CONTENTS

**TEXTUAL RECORDS**

<table>
<thead>
<tr>
<th>Roll</th>
<th>Contents</th>
</tr>
</thead>
</table>
| **1** | GENERAL RECORDS OF THE ROBERTS COMMISSION, 1942–1946  
Administrative Records, 1943–1946 [unarranged]  
[A1, Entry 1] ³  
American Commission: D-2 Payroll: Miscellaneous – American Commission: P-5 Executive Secretary |
| **2** | Monthly Statements – General Ledgers  
**Budget Records, 1943–1946** [unarranged]  
[A1, Entry 2]  
Art Commission: Expenditures – Budget Reports |
| **3** | Budget: Fiscal Year 1946 – Budget Circulars, 1945–46 |
| **4** | Budget Circulars, 1943–44  
**Certifying Officers’ Bonds, 1943–1946** [unarranged]  
[A1, Entry 3]  
Huntington Cairns and John A. Gilmore – E. Roy Bergholz  
**Correspondence Relating to Personnel, 1945–1946** [unarranged]  
[A1, Entry 4]  
| **5** | Personnel: Available: Peck–Von Moltke – Requests for Personnel Information  
**Minutes of Meetings, 1943–1946**  
[A1, Entry 5]  
Organization Meeting, August 25, 1943 – Meeting, January 18, 1945 |
| **6** | Special Meeting, April 26, 1945 – Final Meeting, June 20, 1946  
**Reports, 1944–1946**  
[A1, Entry 6]  
Allied – 73.11c: Status of Collecting Point Munich: Transportation Lists: FRANCE III |
| **7** | 73.11c: Status of Collecting Point Munich: Transportation Lists: FRANCE: IV – Germany: Material to Be Sent to J. Walker |

---

³ Textual record series designators at the National Archives usually consist of the series title with date span (in bold), the finding aid notation, and the Master Location Register (MLR) entry number, shown here in brackets.

---

NOTE: Where record series consist of more than two folders on an individual roll of microfilm, the Table of Contents lists the titles of only the first and last folders on each roll. For series containing a single folder with a title similar to the series title, only the latter is provided.
<table>
<thead>
<tr>
<th>Roll</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>[Civil Affairs Guide: “General List of Archives in Western Germany”] – Lists–T.S.</td>
</tr>
<tr>
<td>9</td>
<td>Looting: Miscellaneous – Vaucher–Gros Commission</td>
</tr>
</tbody>
</table>
| 10   | **Correspondence, 1943–1946**  [A1, Entry 7]  
American Arbitration Association – B: Miscellaneous |
| 11   | Cairns, Huntington – Crosby, Sumner McK.: Trip (2nd) “1945” |
| 12   | Crosby, Sumner: Personal – Far East: Restitution |
| 13   | Far East: Stout, George L. (Corresp) – Foreign Funds Control: Applications for Release of Shipments from Customs Custody |
| 14   | French Ministry of Information – Lehman, Herbert H. (Hon.) |
| 15   | Len–Art Varityping Service – N: Miscellaneous |
| 16   | Office of War Information – Sawyer, Charles H. |
| 17   | Scarff, John H. – S: Miscellaneous |
| 18   | Taylor, Francis Henry – Z: Miscellaneous |
|      | **General Correspondence, 1943–1946**  [A1, Entry 8]  
General Index of Material Received from General Hilldring According to Dates of Letters – Hilldring, Maj. Gen., J. H. |
| 19   | Sachs, Paul J., Dr. (Personnel Lists and Letters of Transmittals) – Correspondence, July–December 1946 |
|      | **Miscellaneous Correspondence, 1942–1945**  [A1, Entry 9]  
Miscellaneous Correspondence (To Be Filed) – “C” Miscellaneous |
| 20   | “D” Miscellaneous – “X”, “Y”, “Z” Miscellaneous |
| 21   | **General Records, 1943–1946** [unarranged]  [A1, Entry 10]  
<p>| 22   | Goudstikker Firm; Dutch Museums; Looting by Germans – OWI [Office of War Information] |
| 23   | Reports: MF AA: MTO, ETO: From Dr. Wm. B. Dinsmoor – Mr. Walker: Reports from Europe |
| 24   | Interview with Dr. Zipfel, Director of Reichsarchiv and Prussian State Archives – Miscellaneous Material II |</p>
<table>
<thead>
<tr>
<th>Roll</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>24 (cont.)</td>
<td><strong>Handbooks on Cultural Institutions of European Countries, 1943–1945</strong> [A1, Entry 11]</td>
</tr>
<tr>
<td>25</td>
<td>General</td>
</tr>
<tr>
<td>26</td>
<td>General [cont.] – Austria</td>
</tr>
<tr>
<td>27</td>
<td>Belgium – France</td>
</tr>
<tr>
<td>28</td>
<td>France [cont.] – Holland</td>
</tr>
<tr>
<td>29</td>
<td>Italy</td>
</tr>
<tr>
<td>30</td>
<td>Italy [cont.] – Norway</td>
</tr>
<tr>
<td>31</td>
<td>Italy [cont.] – Norway</td>
</tr>
<tr>
<td>32</td>
<td><strong>London Files, 1943–1945</strong> [A1, Entry 12]</td>
</tr>
<tr>
<td>33</td>
<td>London File: British Element CC (Bunjes Papers, etc.) [December 1944–April 1945] – London File: OWI [Office of War Information] [August 1943–April 1945]</td>
</tr>
<tr>
<td>35</td>
<td><strong>Reports from Advisors Overseas, 1944–1945</strong> [A1, Entry 13]</td>
</tr>
<tr>
<td>38</td>
<td><strong>Records Relating to the Restitution of Cultural Materials, 1943–1946</strong> [unarranged] [A1, Entry 14]</td>
</tr>
<tr>
<td>40</td>
<td>Restitution: Harvey’s Explanatory Note, Dated November 1944 – Office of Strategic Services: Special Reports: Art Unit</td>
</tr>
<tr>
<td>41</td>
<td>Office of Strategic Services: Special Reports: Art Unit [cont.] – Miscellaneous Reports</td>
</tr>
<tr>
<td>42</td>
<td>Miscellaneous Reports [cont.] – K.S. [Kathryn Springer]: Personal</td>
</tr>
<tr>
<td>43</td>
<td><strong>Galleys and Page Proofs, 1946</strong> [A1, Entry 15] [Dummy of Commission Report]</td>
</tr>
</tbody>
</table>
Roll: CONTENTS

39 [Dummy of Commission Report] [cont.]

Press Releases, 1943–1946 [alphabetical] [A1, Entry 16]
Czechoslovak National Council of America – USSR

Newspaper Clippings, 1943–1945 [A1, Entry 17]
January–June 1943 – June 1944

40 July 1944 – February 1945

Miscellaneous Press Clippings, 1943–1945 [A1, Entry 18]
German War Guilt: Excerpts from the German Press – Damaged
European Cultural Monuments: Press Clippings: Photostats

Published Works Relating to Cultural Materials in War Areas,
1943–1945 [alphabetical] [A1, Entry 19]
“Art Exhibit in Rome” [article in Photo Review] – Norway (Museums & Collections)

41 Parliamentary Debates: Discussion of Formation of British Commission –
“War Damage to Libraries and Archives in Europe and the Far East”
(prepared by Crosby)

Questionnaires, 1943–1945 [A1, Entry 20]

List of Repositories of Works of Art and Archives in Germany and
Austria, 1945 [A1, Entry 21]
[Includes Austria and Tyrol; Czecho-Slovakia]

List of Carillons in Europe in 1939, 1943–1945 [A1, Entry 22]

Miscellaneous Records, 1943–1945 [unarranged] [A1, Entry 23]
A32 DRDR [Directorate: Reparations, Deliveries and Restitution] Cultural
Works Committee (Complete)

42 Java Lists – The Libraries of Poland: The Situation of Education and Culture in
Poland

Balkans – Poland

43 Personnel Cards, 1943–1945 [A1, Entry 25]
Abb, Gustav, Dr. – Zwetter, R.

44 Card File on Art-Looting Suspects, 1943–1946 [A1, Entry 26]
Aandacht, H. – Cremieux, Benjamin

45 Crepy, Madame Veuve Gabriel – Halft, Hildegard
ROLL CONTENTS

46 Halim Bey, Melhame – Langenbach
47 Langlotz, Ernst – Pachetti, Francesco
48 Pacquemant, Alfred – Schuhmann, Dr.
49 Schullein – Zwez

50 Geographical Card File on Possible Art-Looting Subjects, 1943–1946
   [A1, Entry 27]
   Africa – Spain

51 Switzerland – Western Hemisphere

Card File on Looted Art Objects, 1943–1946   [A1, Entry 28]
   Boucher – van der Weyden

Card File on Repositories, Collections, and Collectors Suspected of
Receiving or Storing Looted Art Objects, 1943–1946   [A1, Entry 29]
   Adelsheim, Schloss – Zwingenberg, Schloss

Card File on Prisoners of War Suspected of Art Looting, 1943–1946
   [A1, Entry 30]
   Bunjes – Tauböck, Dr.

52 Card File on Deceased Art-Looting Suspects, 1943–1946   [A1, Entry 31]
   Behr, Major von – Posse, Dr.

Guide to Goering Papers, 1945   [A1, Entry 32]

Card File of European Specialists in Fine Arts, Books, and
Manuscripts, 1943–1946   [A1, Entry 33]
   Abb, Gustav – Ziegler, Adolf

Card File on Art-Looting Suspects in France and Germany,
1943–1946   [A1, Entry 34]
   France (Abb, Gustav – Scholz, Robert)

53 France (Schönebeck, Hans Ulrich) – Germany (Muthmann, Dr.)

54 Germany (Nabel, Ulrich – Zschietzschmann, W.)

Card File on European Artists and Art Specialists, 1943–1946
   [A1, Entry 35]
   Czechoslovakia – Yugoslavia

Card File on Firms Involved in Art Looting, 1943–1946   [A1, Entry 36]
   Böhler, Julius – Van Marle & Bignell
Archives – Scientific Material

Card File on Historic Buildings and Structures, 1944–1945  [A1, Entry 38]
France – [Netherlands]

Card File on Links with Neutral Countries, 1943–1946  [A1, Entry 39]
Acobo, Frank Z. – Cuchi Coll, Isabel

Danzas, Jacob, von – Zinser, R. H. (Richard)

Code Identification File, 1943–1946  [A1, Entry 40]
JRX – XX1; 132234 – 134935

Miscellaneous Personnel Cards, 1943–1946  [A1, Entry 41]
Grewe, Heinz – Kuettgens, Felix; In Amazon 10410 – Out Wash 22491

RECORDS OF THE ROBERTS COMMISSION’S SUBCOMMITTEES,
1942–1946

General Records, 1943–1944 [unarranged]  [A1, Entry 42]
Names of the Various Committee Members or Members Serving, and Their
Advisors – Committee on Administration (Mr. Finley & Mr. Cairns)

Correspondence and Memoranda, 1943–1944  [A1, Entry 43]

Correspondence with Henry C. Newton, 1944  [A1, Entry 44]

Applications, 1943–1944  [A1, Entry 45]

General Correspondence, 1943–1946  [A1, Entry 46]

Correspondence with Commission Members and Personnel, 1943–1946
[A1, Entry 47]
Butler, Emerson – Newton, Henry C.

[Sawyer, Charles] – Taylor, Walker J.

Correspondence with Related Committees and Institutions, 1942–1943
[A1, Entry 48]

Personnel Correspondence, 1943–1944 [alphabetical]  [A1, Entry 49]

Minutes of Commission Meetings, 1943–1945  [A1, Entry 50]

Memoranda, 1943–1945  [A1, Entry 51]

Personnel Data, 1943  [A1, Entry 52]

Personnel Lists, 1943–1945  [A1, Entry 53]
Personnel Lists – Personnel Lists: Architects, Librarians, etc.
ROLL CONTENTS

61 Personnel Cards, 1943–1945 [A1, Entry 54]
[Information Card and Other Lists]; Adair, John – Zantzinger, C. Clark, Jr.

Commission Accounts, 1943–1944 [A1, Entry 55]

General Lists and Master Lists, 1943–1945 [A1, Entry 56]

Materials Concerning the Subcommission for Monuments, Fine Arts, and Archives (Italy), 1944 [A1, Entry 57]

Scheme for the Restitution of Objets d’Art, Scientific Equipment, Books, and Archives, 1944 [A1, Entry 58]
[Scheme I] For the Restitution of Objects d’Art, Scientific Equipment, Books, and Archives – [Scheme III] MFAA Reports and Revised Scheme, August 1944

62 Miscellaneous Material, 1943–1945 [A1, Entry 59]
Subcommission for Monuments, Fine Arts, and Archives: Reports – Miscellaneous Material, 1943–1945

RECORDS RELATING TO THE MONUMENTS, FINE ARTS, AND ARCHIVES SECTION OF THE WAR DEPARTMENT’S CIVIL AFFAIRS DIVISION, 1943–1946

Records Concerning Monuments, Fine Arts, and Archives Officers (MFAA), 1945 [unarranged] [A1, Entry 60]
Documents Brought to ACC by MFAA Major Hammond on 17 February 1945 – MFAA Personnel in ETO

MFAA Tables of Organization, 1945–1946 [A1, Entry 61]

MFAA Field Reports, 1943–1946 [A1, Entry 62]

63 [AMG-11(a)] “Preservation of Works of Art in Italy”: Pamphlet for Distribution to Troops – [AMG-25] Two Letters from Colonel Henry C. Newton: (1) Exhibition in Rome and (2) Situation in Florence with Depositories

64 [AMG-26] Italy: Lists of Protected Monuments, Royal Palace of Naples, etc., & “Soldier’s Guide to Italy” – [AMG-36] Memo on Archives in Rome; Report of Archives Officer in Rome; List of Places in Northern Italy Containing Ministerial Roman Archives

65 [AMG-37] Report of Visit of MFAA Advisor to France, August 1944 – [AMG-54] Interview with Mr. Ernst von Mohnen on German Art Collecting in France

67 [AMG-66] First through Fifth Monthly Reports – [AMG-77] Building Terms in Germany; Heimat Museums in Germany; Present State of Monuments in Germany; Lists of German MFAA Personnel


69 [AMG-91] Reports on MFAA ETO, December 1944; German Archivists in France; Relief and Rehabilitation in Greece – [AMG-116] War Office Documents

70 [AMG-117] First Report from MFAA Officer, 15th U.S. Army (Belgium) – [AMG-142] Deposit Found at Schloss Freudenberg; Check-List of Displaced Art in Italy; Museum in Ostia


Index to Allied Military Government (AMG) Reports, 1943–1946
[AMG-1 – AMG-389]

Captions to Photographs in AMG Reports, 1944–1945 [alphabetical]

Control Card File for Borrowed Photographs of Cultural Institutions and Artwork in Europe and Other War Areas, 1944–1946

[AMG-1 – AMG-389]

Belgium – France

Germany – Netherlands; Non-AMG [Austria – Philippines]

Control Card File for Borrowed Photographs of Cultural Institutions and Artwork in Europe and Other War Areas, 1944–1946

[Austria – France]

Germany – United States; [Miscellaneous]

Special Files, 1944–1945
[1–50]

Summary Cards Relating to Allied Military Government (AMG) Reports, 1943–1945
[AMG-4 – AMG-134; AMG-305]

[Card File of Japanese Works, Collections, Sites, and Installations Requiring Protection, 1946]

RECORDS RELATING TO THE ART LOOTING INVESTIGATION UNIT OF THE OFFICE OF STRATEGIC SERVICES, 1940–1946

Subject File, 1940–1946
[Angerer, Josef – Dealers: New York]

Einsatztab Rosenberg – Esther Tapestries, Story of

FEA Report on Looted Art – Göring

Göring [cont.] – Göring: Kunstfonds (Art Payments)

C.I.R. #2: The Göring Collection – Haberstock, Karl
ROLL CONTENTS
89 Hauke, Charles Mange, de – Loewenisch [Loevenich]
90 Lohse, Bruno – PW [Prisoner of War] Papers (CISDIC)
91 Reber, Gottlieb F. – Secret: Schenker Papers
92 Schenker Reports – Wendland, Hans
93 Western Hemisphere: FBI Reports – Art Looting Investigation Unit: Final Report
94 Detailed Interrogation Reports, 1945–1946 [A1, Entry 74]
   D.I.R. #1: Heinrich Hoffman – Correspondence Regarding D.I.R.s and C.I.R.s From ALIU File
95 Consolidated Interrogation Reports, 1945 [A1, Entry 75]
   C.I.R. #1: Index – C.I.R. #4: Linz: Hitler’s Museum and Library
96 C.I.R. #4: Supplement
97 RECORDS OF THE AMERICAN COUNCIL OF LEARNED
   SOCIETIES COMMITTEE FOR THE PROTECTION OF
   CULTURAL TREASURES IN WAR AREAS, 1943–1946
   Reports, 1943–1944 [A1, Entry 76]
98 Personnel Questionnaires, 1943–1946 [A1, Entry 77]
99 Notes on Safeguarding and Conserving Cultural Materials in the
   Field, 1943 [A1, Entry 78]
100 Handbooks and Lists of Monuments, 1943–1945 [A1, Entry 79]
   Albania – Bulgaria
101 China – France
102 France [cont.] – Germany
103 Greece – Italy
104 Italy [cont.] – Yugoslavia
105 Draft Guide to the Cultural Institutions of France, 1943–1945
   [A1, Entry 80]
   France, Northern: Alsace-Lorraine; Bibliography & Introduction, etc. – France, Southern: Provence-Nice and Corsica
106 Archives Card File, 1943–1945 [A1, Entry 81]
   Algeria – France (Joigny)
107 France (Langres) – Yugoslavia; Pacific Areas
ROLL CONTENTS

102 Analytical Working File, 1943–1945  [A1, Entry 82]
Albania – France (Montfrin)

103 France (Montgaroul) – Italy (Montelupo)

104 Italy (Montemarciano) – Yugoslavia; Non-European; [Miscellaneous]

105 Name Indexes to the Geographical Working Files, 1943–1945
[A1, Entry 82A]
File I A: Artists: Aalst, W. van – Heuze

106 File I A: Artists: Heyden, J. van der – Székely, Bertalan

File I B: Dealers: Abels Art-Saloon – Zink
File I C: Owners, Donors: Abetz, Otto – Zuylen, Baronne de

108 File I D: Art Historians, Personnel: Abb, Dr. – Zink, Herbert;
[Miscellaneous]

109 Geographical Working Files, 1943–1945  [A1, Entry 83]
General; [Part 1: File II A – II E]: Europe: Albania – Belgium (Prieuré,
Château du)

110 Belgium (Raeren) – France (Azy-sur-Marne)

111 France (Bacqueville – Furdenheim)

112 France (Gaillac – Parigné-le-Poulin)

113 France (Paris – Savy-Verlette)

114 France (Sceaux) – Germany (Berleburg)

115 Germany (Berlin – Kronenburg)

116 Germany (Laasphe) – Hungary

117 Italy [General] – Italy (Bazzano)

118 Italy (Bedizzano – Farneto)

119 Italy (Ferentino – Herculaneum)

120 Italy (Iesi – Moscufo)

121 Italy (Naples – Pitigliano)

122 Italy (Pofi – San Giuliano del Sannio)
ROLL CONTENTS
123 Italy (San Godenzo – Tuscany)
124 Italy (Udine) – Netherlands (Lele)
125 Netherlands (Leyden) – Switzerland
126 United Nations – Yugoslavia; Non-European: Africa – United States;
[Part 2]: Austria – Poland (Ostrowiec)
127 Poland (Pelkinia – Zgierz)
128 [Part 3: Files III – V; Miscellaneous]
   Country Card File, 1943–1945 [A1, Entry 84]
   Albania – Austria (Tulln)
129 Austria (Vienna) – China, Provinces (Honan)
130 China, Provinces (Hopeh – Szechwan; [Miscellaneous]) – Czechoslovakia
   (Cirkvice u Zálezel)
131 Czechoslovakia (Dačice) – France (Beaune)
132 France (Beaupréau – Laval)
133 France (Le Buissonnet – Paris)
134 France (Parnes – Vaux-sous-Laon)
135 France (Vellescon) – France, Counties
136 France, Regions (Alsace/Lorraine/Vosges – Dauphiné/Savoie)
137 France, Regions (Franche-Comté – Orléanais/Berry/Nivernais/
   Bourbonnais)
138 France, Regions (Poitou/Saintonge) – Germany (Berlin)
139 Germany (Berlin – Gera)
140 Germany (Gereuth – Melsungen)
141 Germany (Memmingen – Triefenstein)
142 Germany (Trier) – Greece, Islands (Cyclades)
143 Greece, Islands (Cythera) – Italy (Ancona)
144 Italy (Andalo – Castel Verres)
ROLL  CONTENTS
145 Italy (Castelvetrano – Gudon)
146 Italy (Ielsi – Panzano)
147 Italy (Parenzo – Rome)
148 Italy (Romena – Tusculum)
149 Italy (Udine – Zuglio) – Italy, Counties
150 Japan – Netherlands, Counties (Utrecht)
151 Netherlands, Counties (Zeeland) – Yugoslavia
152 **French Private Collections File, 1943–1945**  [A1, Entry 85]
Sales (Abdy – Weiller) – Private Collections (Abreu – Mutiaux)
153 Private Collections (Naurois – Zuloaga)
154 **Italian Private Collections File, 1943–1945**  [A1, Entry 86]
[Miscellaneous] – Private Collections in Italy (Accorsi – Zorzi)
155 **Miscellaneous French and Italian Private Art Collections File, 1943–1945**  [A1, Entry 87]
[Arranged alphabetically by city]
Aniane – Viterbo
156 **Card Index to European Personnel, 1943–1945**  [A1, Entry 88]
157 **Card File on European Personnel, 1943–1945**  [A1, Entry 89]
Abb, Gustav ad. Wilhelm – Zoege von Manteuffel, Baron Kurt Nikolaus
[Miscellaneous]
158 **Records of the Inter-Allied Commission for the Protection and Restitution of Cultural Materials (The Vaucher Commission), 1944–1945**
Minutes, 1944–1945  [A1, Entry 90]
Draft Minutes of the 1st Meeting – All Meetings: Miscellaneous
159 **Records of the Secretariat, 1945**  [unarranged]  [A1, Entry 91]
Vaucher Commission Secretariat – Fischer Letter from Black List Section,
Ministry of Economic Warfare
160 **Miscellaneous Records, 1945**  [A1, Entry 92]
Reports to Commission: Miscellaneous – Index Card Photostats: Art Sales
& Auctions, and Personnel Connected to Art/Art History
CONTENTS

154 MISCELLANEOUS RECORDS, 1943–1946
[Microfilm Copies of Reports from the Mediterranean and European Theaters of Operations Received from the Allied Military Government, 1943–1946] [A1, Entry 93]
(This series does not appear herein. See Related Records and Publications section.)

NON-TEXTUAL RECORDS

155 CARTOGRAPHIC RECORDS, 1943–1946
Aerial Photography of Historic Monuments in War Areas, ca. 1944
[AERIAL]
General Working Papers

Aerial Photographic Prints and Maps

Maps Showing Areas to Be Spared Destruction During World War II, 1943–1946
[Far East]: China – Philippine Islands; [Europe]: Albania – France, Regions; France, Cities (Abbeville–Fréjus)

France, Cities (Grenoble) – Italy
Norway – Yugoslavia

STILL PHOTOGRAPHS, 1943–1946
Survey of Damage to Frankfurt/Main’s Cultural Institutions, 1946
[239-SFM] 4
Introduction and captions; Photographic prints, 1–300

Cultural Institutions and Artwork in Europe and Other War Areas (Photo Archive), 1943–1946 [239-PA]
AMG #192–193; Austria – Belgium (Gelbresse)

Belgium (Havelange) – France ([Miscellaneous]; Airan–Bergues)
France (Bertichères – Herlisheim)
France (Hochfelden – Ouezy)
France ([Oradour-sur-Glane] – Tilloloy)
France (Tonnerre) – Germany ([Miscellaneous]; Aachen–Berlichingen)

4 Series designators for photograph collections consist of the series title with date span (in bold) and record group number with an acronym or other devised abbreviation, shown here in brackets.
Roll:  Contents
163  Germany (Berlin – Friesheim)
164  Germany (Fritzlar – Lessenich)
165  Germany (Limburg an [der] Lahn – Rurich)
166  Germany (Saarbrücken – Zweifall)
167  Germany: German Monument Series (Acholshausen – Iffigheim)
168  Germany: German Monument Series (Ingolstadt – Nürnberg)
169  Germany: German Monument Series (Nürnberg – Würzburg)
170  Germany: German Monument Series (Würzburg – Zapfendorf)
171  Greece – Italy ([Miscellaneous]; Altino – Rome)
172  Italy (Salerno) – Russia
173  Cultural Institutions and Artwork in Europe and Other War Areas (Photo Archive), 1943–1946 [239-RC]
     Africa – France (Kerbach)
174  France (Paris – Strasbourg)
175  France (Tarascon) – Germany (Güdingen)
176  Germany (Hadam – Sustedt)
177  Germany (Tangermünde) – Italy (Bozano)
178  Italy (Benevento – Caserta)
179  Italy (Casale d’Elsa – Florence)
180  Italy (Foggia – Itri)
181  Italy (Laces – Monte San Biagio)
182  Italy (Montecassino); MFAA Personnel; [Miscellaneous]; Italy (Naples)
183  Italy (Narni – Pugnano)
184  Italy (Ravenna – San Leonardo in Passiria)
185  Italy (San Marino – Turin)
186  Italy (Turin – Viterbo)
187  Italy, Islands – Yugoslavia

26