



# **Otto Wittmann papers relating to the Art Looting Investigation Unit of the United States Office of Strategic Services 910130**

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English

## Special Collections

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## Table of Contents

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Summary Information .....	3
Biographical / Historical .....	3
Scope and Contents .....	6
Arrangement .....	7
Administrative Information .....	7
Related Materials .....	8
Controlled Access Headings .....	8
Collection Inventory .....	9
Reports related to art looting during World War II,1944-1950 .....	9
Reports of the Office of Strategic Services (OSS), Art Looting Investigation Unit (ALIU),1945-1946 .....	9
Other reports,1944-1950 .....	12
Personal papers,1933-1997 .....	14
Personal files related to World War II,1933-1946 .....	15
Post-war papers,1946-1998 .....	16
Publications related to art looting during World War II,1946-1984 .....	18
Newspaper clippings,1941-2000 .....	19

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## Summary Information

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- Repository:** Special Collections
- Creator:** Wittmann, Otto, 1911-2001
- Title:** Otto Wittmann papers relating to the Art Looting Investigation Unit of the United States Office of Strategic Services
- ID:** 910130
- Dates:** 1933-2000, bulk 1945-1946
- Extent:** 3.75 Linear Feet (9 boxes)
- Request Materials:** Request access to the physical materials described in this inventory through the [catalog record](#) for this collection. Click here for the [access policy](#).
- Language:** Collection material is in English.
- Abstract:** The Otto Wittmann papers relating to the Art Looting Investigation Unit (ALIU) of the United States Office of Strategic Services (OSS) consists of reports prepared by the OSS and by other allied agencies, as well as the work that Wittmann undertook during his employment with the OSS, and files that attest to his career-long interest in the mission of the OSS.

### Preferred Citation

Otto Wittmann papers relating to the Art Looting Investigation Unit of the United States Office of Strategic Services, The Getty Research Institute, Los Angeles, Accession no. 910130.

<http://hdl.handle.net/10020/cifa910130>

[^ Return to Table of Contents](#)

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## Biographical / Historical

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Otto Wittmann was born on September 1, 1911, in Kansas City, Missouri, the son of a successful businessman who had found a niche in the newly developing automobile industry. While Wittmann grew up in Kansas City, attending public and then private schools, he had little exposure to art. No art museum had been opened yet in Kansas City before Wittmann joined Harvard University as a freshman in 1929. However, during his years at Harvard from 1929 to 1933, Wittmann attended courses at the Fogg Art

Museum and chose to major in art history. He became acquainted with numerous students of Paul Sachs who would become museum and cultural leaders, such as Perry T. Rathbone (1911-2000), who became a close friend and later became director of the St. Louis Art Museum and then of the Museum of Fine Arts, Boston.

Graduating in the midst of the Great Depression, Wittmann was unable financially to pursue graduate studies. He took on a position at the Nelson-Atkins Museum (then known as The William Rockhill Nelson Gallery of Art and the Mary Atkins Museum of Fine Arts) in September 1933 while the museum was still under construction and only three months before it opened to the public. Working under Director Paul Gardner, Wittmann quickly learned numerous practical aspects of museum work, including gallery installation; how to crate and uncrate objects, and arrange the vaults; registrarial and curatorial work; how to prepare educational programs, lectures and booklets; and the care and exhibition of the print collection.

In 1937, when many of his peers from Harvard had completed their graduate studies but could boast of only a theoretical understanding of a career in the arts, Wittmann, armed with an unusual amount of practical experience, became an assistant to Paul Sachs at the Fogg Museum. This enabled him to attend Sachs's one-year Museum Course at no cost and to gain skills in connoisseurship and authentication, as well as to develop relationships with collectors and dealers. He was subsequently appointed curator of the Hyde Collection in Glens Falls, New York, a position he held until he was drafted into the army in 1941 due to the outbreak of World War II. Shortly thereafter, placed on reserve, he briefly took on a position as Assistant Director of the Portland Art Museum before resuming service following the Japanese attack on Pearl Harbor in December 1941. He joined the personnel of the Air Transport Command in Washington and then the War Department, rapidly rising through the military ranks from second lieutenant to major.

On August 3, 1945, Wittmann was transferred to the Art Looting Investigating Unit (ALIU) of the Office of Strategic Services (OSS) in the War Department, X2 Branch. Unlike the Army's Monuments, Fine Arts and Archives unit (MFAA), which focused on fieldwork and restitution effort, the ALIU of the OSS--one of the early forms of organized intelligence in the US prior to the creation of the CIA in 1947--was charged with the gathering, analysis and dissemination of intelligence information related to art looting during the war. The ALIU consisted of two offices: its headquarters in Washington and an Operations Office in London. Wittmann was appointed head desk of the office in Washington.

The bulk of the reports on Nazi art looting issued by the ALIU had been prepared in 1945 and 1946 by James Sachs Plaut, the nephew of Paul Sachs, Theodore Rousseau, and S. Lane Faison. They succeeded in exposing the role of the Einsatzstab Reichsleiter Rosenberg (ERR) in France in helping to build Hermann Goering's art collection as well as the Sonderauftrag Linz. Wittmann traveled to Europe after the ALIU's final report had been issued in May 1946, which highlighted areas that had been insufficiently investigated. He was sent by the War Department to Great Britain, France, the Netherlands, Belgium, Switzerland, Sweden and Germany to conduct investigations from June to September 1946, and to analyze the role played by Hans Adolf Wendland in relation to the transfer of artworks from France to the Galerie Fischer in Lucerne, Switzerland, which had held auctions of international standing during the war. In his report on Wendland, Wittmann noted dryly that he wasn't convinced by Wendland's claim that all of his export papers to travel in and out of countries during the war had been received from German officials for only "the price of four kilograms of chocolate." He maintained a sense of detachment or moderation and took no position on whether the United States should have received a trophy in the form of an artwork as compensation for its enormous participation in the art restitution

effort. Wittmann observed that in his case the real trophy of this mission in 1946 was that it allowed him to develop friendships with European colleagues. This would enable him throughout his career to pull from a network of art experts for the evaluation of potential acquisitions and to organize extraordinary exhibitions thanks to the rare loans he could receive from Europe.

In June 1945, Wittmann married Margaret Hill, who would have a profound influence on the development of his career. A graduate of Radcliffe College, Hill had participated in the archeological digs organized in Greece by the American School of Classical Studies. Although Hill had not made it on the list of MFAA prepared by Edith Standen, which gathered the names of those that had assisted with the protection of art during World War II, Hill had also been a member of the OSS. Later she would assist the institutions that Wittmann worked for in her area of specialization, while also performing important public functions for them. Shortly after Wittmann's resignation from the OSS on October 6, 1946, the young couple moved to Toledo, where Wittmann took on the newly created position of assistant director at the Toledo Art Museum. The museum attracted Wittmann for its unusually ambitious education program--an interest he had developed in Kansas City--and for its community and civic service to the city of Toledo, a role that his war experience had made him appreciate. The modesty of the museum's collection would become an opportunity for Wittmann to take an active role in acquisitions, one that he could play with more freedom than his colleagues at more prestigious institutions on the East Coast could. Although his appointment was planned to be of brief tenure, the Wittmanns remained in Toledo until 1977, raising a family there and helping propel the museum into one of the most esteemed collections in the country with the acquisitions of magnificent artworks, such as the *Crowning of Saint Catherine* by Rubens, originally thought by another institution to be a later copy.

Wittmann participated in federal initiatives, advocating public funding for art institutions during his tenure as president of the College Art Association (CAA) and president of the Association of Art Museums (AAM). President Lyndon Johnson appointed him to the first National Council on the Arts, a precursor to the National Endowment of the Arts, in 1964, and Wittmann served as advisor for the National Endowment for the Humanities.

Upon his retirement from the Toledo Art Museum in 1977, Wittmann moved to Los Angeles shortly after J. Paul Getty passed away. Wittmann served as a consultant and trustee to the Los Angeles County Museum of Art from 1977 to 1979. Afterwards he served at the Getty Museum and then the Getty Trust from 1978 until 1994 in roles including consultant, trustee, acting chief curator, and chair of the Art Acquisitions Committee, helping build the museum's collections, as he had done in Toledo. Wittmann articulated a vision for the Getty beyond that of the traditional model of the museum: in 1980, he devised a chart for the organization that incorporated four programs, each with its own director reporting to the president of the Trust: Museum, Education, Research (which featured a research art library), and a Foundation. Harold Williams would later on devise another chart for the organization. Wittmann has been credited with fostering the civic duty of the institution, so that its unusually rich resources would not isolate it from its sister institutions, and not prevent them from also building collections of their own. Upon his retirement, he and Margaret Wittmann moved to Montecito near Santa Barbara, where he passed away in 2001.

Sources consulted:

- Sally Anne Duncan. *Otto Wittmann : Museum Man for All Seasons*. Toledo, OH : Toledo Museum of Art, 2001.

- *The Museum in the Creation of Community : Otto Wittmann* / interviewed by Richard Cándida Smith ; Art History Oral Documentation Project compiled under the auspices of the Getty Center for the History of Art and the Humanities, 1995.

- Muchnic, Suzanne. "On the Trails of Spoils of War," *Los Angeles Times* 1995 June 4.

[^ Return to Table of Contents](#)

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## Scope and Contents

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The archive, which consists of 3.75 linear feet (9 boxes) of papers, documents the Art Looting Investigation Unit (ALIU) within the Office of Strategic Services (OSS) and the mission played by one of its staff members, Otto Wittmann. The OSS--created by President Roosevelt in 1942 with the appointment of William J. Donovan as its director--was one of the early forms of organized intelligence in the United States prior to the establishment of the CIA in 1947. The ALIU was charged with the analysis, gathering and dissemination of intelligence information and with serving as a liaison with other agencies within the War Department, the State Department, the Treasury and the Roberts Commission. It became a repository of intelligence information gathered by numerous agencies on the topic of art looting. The reports prepared by the ALIU exposed the extent of the theft of artworks from countries invaded by Germany, to help create Hermann Goering's collection as well as the Museum and Library of Hitler at Linz. The mission of the ALIU was distinct in nature from that of the field work accomplished by the Monuments, Fine Arts, and Archives unit (MFAA), whose members were part of the US Army and entered Europe during the war with the Allied invasion with the responsibility of protecting works of art and monuments.

The archive sheds light on how the OSS operated within a larger group of agencies, and helps understand the day-to-day activities of one of its members during an intelligence mission in Europe. It testifies through a small lens to the steps taken by a country in developing secret intelligence on an increasingly large scale. The files gathered by Wittmann reveal the difficulties in communicating such missions to the public, who also viewed the OSS, not without scorn, as the organization of the "Oh So Social," "Oh Shush Shush" and "Oh So Secret."

The archive partially duplicates records in the National Archives, where the records of the ALIU were deposited. Upon his return from his mission in Europe in 1946, Wittmann was the last remaining member of the ALIU, with the other members having returned to their civilian duties, and he was asked by the OSS to close out the ALIU. Wittmann transferred the records of the Washington headquarters office of the ALIU to Ardelia Hall at the State Department, who had been charged with the art records there. Upon Hall's retirement from the State Department, the records of the ALIU were transferred to the National Archives. In 1990-1991, Wittmann took the initiative to order copies of all the reports produced by the ALIU in the National Archives, which are included in the present archive. The archive also contains copies of reports which appear from their annotations to have been Wittmann's personal copies, gathered during his employment with the OSS, and includes reports by agencies in France and England.

A portion unique to the archive are the personal papers of Otto Wittmann related to his employment with the OSS. Notes in these papers provide an almost daily account of Wittmann's intelligence mission in France, Switzerland, Germany and England. Included are Wittmann's agendas, meeting notes and drafts for the examination and analysis of the transfer of artworks from France to Switzerland. Particularly well-documented is Wittmann's analysis of the role in the transfer played by Hans Adolf Wendland, who developed a business partnership with Theodor Fischer of Lucerne. Included are clippings and publications that shed light on art looting during the war, and the restitution efforts undertaken by the United States in collaboration with England, France, Italy, and other countries. The files also attest to the important principle, espoused by Wittmann, that works of art are not spoils of war.

[^ Return to Table of Contents](#)

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## Arrangement

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The archive is arranged in four series: Series I. Reports related to art looting during World War II, 1944-1950; Series II. Personal papers, 1933-1997; Series III. Publications related to art looting during World War II, 1946-1984; Series IV. Newspaper clippings, 1941-2000.

[^ Return to Table of Contents](#)

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## Administrative Information

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### Conditions Governing Access

Contact [Library Reproductions and Permissions](#)

### Immediate Source of Acquisition

Gift of Otto Wittmann.

### Processing Information

910130 consists of two acquisitions, one made in 1991, and one made in 2001.

### Existence and Location of Copies

The reports in Box 1 and Box 2 are also available as photocopies. See Box 1. Photocopies.

[^ Return to Table of Contents](#)

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## Related Materials

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### Related Materials

Records pertaining to Otto Wittmann's work for the Getty have been transferred to the Getty's Institutional Records and Archives and are currently closed to the public. For more information please contact the Getty Institutional Archives at [archives@getty.edu](mailto:archives@getty.edu).

Other related materials include the following:

- Otto Wittmann papers, 1932-1996. Archives of American Art, Smithsonian Institution.
- Oral History Interview with Otto Wittmann, 1976 August 19-20. Archives of American Art, Smithsonian Institution.
- Oral History Interview with Otto Wittmann, 1981 October 25. Archives of American Art, Smithsonian Institution.
- *The Museum in the Creation of Community : Otto Wittmann* / interviewed by Richard Cándida Smith ; Art History Oral Documentation Project compiled under the auspices of the Getty Center for the History of Art and the Humanities, 1995.
- Otto Wittmann, Trustee and Consultant, J. Paul Getty Museum, The J. Paul Getty Trust, 1979-1989 (Consultant until 1994), An Interview Conducted by Eric Abrahamson, The Prologue Group, September 24, 1999. The J. Paul Getty Trust, ©2000.

[^ Return to Table of Contents](#)

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## Controlled Access Headings

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### Subjects - Topics

- Art treasures in war -- France
- Art treasures in war -- Germany
- World War, 1939-1945 -- Art and the war

## Collection Inventory

### Series I. Reports related to art looting during World War II, 1944-1950 1.67 Linear Feet (4 boxes)

Language of the Material: English.

*Scope and Contents:*

The series consists of reports related to art looting that were prepared by the Art Investigation Looting Unit (ALIU) of the OSS and reports prepared by other allied agencies, including the Commission for the Protection and Restitution of Cultural Material in London. It appears that the reports were received by Otto Wittmann during his employment at the OSS and also gathered in 1990-1991, when he placed orders with the National Archives to receive copies of all the reports prepared by the ALIU.

*Arrangement:*

Series I. Reports related to art looting in Europe during World War II is arranged into two subseries: Series II.A. Reports of the Office of Strategic Services (OSS) Art Looting Investigation Unit (ALIU); Series I.B. Other reports.

### Series I.A. Reports of the Office of Strategic Services (OSS), Art Looting Investigation Unit (ALIU), 1945-1946 1.25 Linear Feet (3 boxes)

*Scope and Contents:*

The primary work accomplished by the ALIU of the Office of Strategic Services (OSS) was to issue twelve Detailed Interrogation Reports (DIRs), three Consolidation Interrogation Reports (CIRS), and a Final Report, issued in May 1946, all of which are included in the collection of papers. Several other reports were prepared after Spring 1946, such as an unnumbered DIR on Hans Wendland, which was produced by Otto Wittmann in collaboration with Bernard Taper of the MFA&A and a report of the mission that Otto Wittmann accomplished between June and September 1946 in Europe.

To see online these reports and further descriptions of the mission of the ALIU, see the National Archives, where the reports were deposited, and related descriptions of these reports: <https://www.archives.gov/> In particular, see: <https://www.archives.gov/research/holocaust/art/oss-art-looting-investigation-unit-reports.html>

*Arrangement:*

Series I.A. Reports of the Office of Strategic Services (OSS), Art Looting Investigation Unit (ALIU) is arranged into four groupings: Detailed Interrogation Reports (DIRs), Consolidated Interrogation Reports (CIRs), Final report; Other reports.

Title/Description	Containers
Detailed Interrogation Reports (DIRs), 1945-1946	
<p><i>Scope and Contents:</i></p> <p>Included here are DIR nos. 1-7, 9-13, which were issued by the ALIU. A DIR no. 8 on Kajetan Muehlmann's role in the organized German looting of art of Poland and the Netherlands was also contemplated, but became a US-Dutch collaborative endeavor that had not issued a report at the time of the ALIU's final report. A DIR no. 14 on Maria Dietrich was planned, but in the end not issued, with the account of her activities incorporated into CIR no. 4. A DIR no. 15 on Rose Bauer, the secretary of Kajetan Muehlmann, was contemplated, but ultimately not issued.</p>	
DIR no. 1: Heinrich Hoffmann, 1945 July 1	Box 3 Folder 1

*Scope and Contents:*

Author: Theodore Rousseau, Jr. Lieutenant, USNR.

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DIR no. 2: Ernst Buchner, 1945 July 31	Box 3	Folder 2
<i>Scope and Contents:</i> Author: Theodore Rousseau, Jr. Lieutenant, USNR.		
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DIR no. 3: Robert Scholz, 1945 August 15	Box 3	Folder 3
<i>Scope and Contents:</i> Author: J. S. Plaut, Lieutenant, USNR Director.		
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DIR no. 4: Gustav Rochlitz, 1945 August 15	Box 3	Folder 4
<i>Scope and Contents:</i> Author: J. S. Plaut, Lieutenant, USNR Director.		
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DIR no. 5: Gunther Schiedlausky, 1945 August 15	Box 3	Folder 5
<i>Scope and Contents:</i> Author: J. S. Plaut, Lieutenant, USNR Director.		
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DIR no. 6: Bruno Lohse, 1945 August 15	Box 3	Folder 6
<i>Scope and Contents:</i> Author: Theodore Rousseau, Jr. Lieutenant, USNR.		
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DIR no. 7: Gisela Limberger, 1945 September 15	Box 3	Folder 7
<i>Scope and Contents:</i> Author: Theodore Rousseau, Jr. Lieutenant, USNR.		
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DIR no. 9: Walter Andreas Hofer, 1945 September 15	Box 3	Folder 8
<i>Scope and Contents:</i> Author: Theodore Rousseau, Jr. Lieutenant, USNR.		
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DIR no. 10: Karl Kress, 1945 August 15	Box 3	Folder 9
<i>Scope and Contents:</i> Author: J. S. Plaut, Lieutenant, USNR Director.		
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DIR no. 11: Walter Bornheim, 1945 September 15	Box 3	Folder 10
<i>Scope and Contents:</i> Author: Theodore Rousseau, Jr. Lieutenant, USNR.		
<hr/>		
DIR no. 12: Herman Voss, 1945 September 15	Box 3	Folder 11
<i>Scope and Contents:</i> Author: S. L. Faison, Jr., Lieutenant, USNR.		

DIR no. 13: Karl Haberstock, 1946 May 1 <i>Scope and Contents:</i> Author: Theodore Rousseau, Jr. Lt. Comdr., USNR.	Box 3	Folder 12
Report A: Wildenstein	Box 3	Folder 13
Report B: Adolf Wuester, 1945	Box 3	Folder 14
Combined Index of Detailed Reports <i>Scope and Contents:</i> Combined Index of Detailed Reports including Wildenstein (A) and Wuester (B); nos. 1, 3, 4, 5, 6, 7, 10, 12, A, B.	Box 3	Folder 15
Indices <i>Scope and Contents:</i> Indexes to DIR nos. 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12; Index to Miedl Reports; B (Adolf Wuester)	Box 3	Folder 15
Consolidated Interrogation Reports (CIRs), 1945 <i>Scope and Contents:</i> Included here are the three CIRs that were issued: CIR no. 1, 2, 4. The ALIU did not compile CIR no. 3 on German methods of acquisition, due to serious limitations in time and personnel, as stated in the unit's final report.		
CIR no. 1: Activity of the Einsatzstab Rosenberg in France, 1945 August 15 <i>Scope and Contents:</i> Author: J. S. Plaut, Lieutenant, USNR Director.	Box 1	Folder 1-2
Index	Box 1	Folder 1
Report	Box 1	Folder 2
Attachments 1-19	Box 1	Folder 2
CIR no. 2: The Goering Collection, 1945 September 15 <i>Scope and Contents:</i> Author: Theodore Rousseau, Jr. Lieutenant, USNR.	Box 1	Folder 3-11
Index	Box 1	Folder 3
Report	Box 1	Folder 2-8
Attachments 1-70	Box 1	Folder 9-11
CIR no. 4: Linz: Hitler's Museum and Library, 1945 December 15 <i>Scope and Contents:</i> Author: S. L. Faison, Jr., Lieutenant, USNR.	Box 2	Folder 1-2

Index	Box 2	Folder 1
Report	Box 2	Folder 2
Attachments 1-82	Box 2	Folder 3-6
Supplement <i>Scope and Contents:</i> Author: S. L. Faison, Jr. Lt., Comdr. USNR.	Box 2	Folder 7
Final report, 1946 May 1	Box 3	Folder 16
Other reports, 1945-1946 <i>Scope and Contents:</i> Other reports, including reports prepared by Otto Wittmann and Bernard Taper after the ALIU had issued its final report in May 1946, are found here.		
Report on progress of special art loot investigation at Alt Aussee during the period 8-30 June 1945, 1945 June 30 <i>Scope and Contents:</i> Author: James S. Plaut, Lieutenant, USNR.	Box 3	Folder 17
Report: Subject: Hans van Meegeren, 1945 November 8	Box 3	Folder 18
DIR: Hans Wendland, 1946 September 18 <i>Scope and Contents:</i> Authors: Otto Wittmann, Jr. for SSU and Bernard Taper for MFA&A.	Box 3	Folder 19
ALIU: Final mission to Europe (10 June 1946-24 September 1946), 1946 October 14 <i>Scope and Contents:</i> Author: Otto Wittmann, Jr.	Box 3	Folder 20

## Series I.B. Other reports, 1944-1950 0.42 Linear Feet (1 box)

*Scope and Contents:*

The archive includes reports prepared by agencies other than the ALIU of the OSS, in the United States, England, and France, including reports from the Roberts Commission, the Commission for the Protection and Restitution of Cultural Material in London and the DGER in France.

*Arrangement:*

Series I.B. Other reports is arranged according to the following groupings: United States, England, and France.

Title/Description	Containers
United States <u>Language of the Material:</u> English.	

*Scope and Contents:*

The reports are listed in chronological order.

Civil Affairs Guide: Field Protection of Objects of Art and Archives, 1944 May 12 <i>Scope and Contents:</i> Report of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas.	Box 4	Folder 1
German Universities. Faculties of Art History, 1944 <i>Scope and Contents:</i> Corrections and additions are from AMG-77, Revised list of German personnel, dated 27 November 1944.	Box 4	Folder 2
Appreciation of Enemy Methods of Looting Works of Art in Occupied Territory, 1945 March 20 <i>Scope and Contents:</i> Supreme Headquarters Allied Expeditionary Force G-5 Division.	Box 4	Folder 3
Collection of German Letters and Memoranda Pertaining to Confiscation of European Art Treasures, 1945 May 19 <i>Scope and Contents:</i> Secured by 1st Lt. James J. Rorimer, G-5 Monuments, Fine Arts and Archives Officer, Seventh Army from Dr. Schiedlausky and Bruno Lohse.	Box 4	Folder 4
Looted Art in Occupied Territories: Neutral Countries and Latin America, 1945 August <i>Scope and Contents:</i> Revised. Foreign economic administration. Enemy Branch: External Economic Security Staff.	Box 4	Folder 5
Decision of the ERR in answer to the protest of the 26 July 1941 made by the general commission for Jewish questions of the French government made against the confiscation of art treasures in Jewish possession, 1945 August 9 (1941) <i>Scope and Contents:</i> Gerhard Utikal, ERR, 3 November 1941; translation by Mrs. R. Phelps, 9 August 1945	Box 4	Folder 6
Report of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas, 1946	Box 4	Folder 7
MFA&A address list, 1946 <i>Scope and Contents:</i> Author: Edith Standen; Received: October 1950.	Box 4	Folder 7
Report: Subject: Carl W. Buemming, 1947 January 17 <i>Scope and Contents:</i>	Box 4	Folder 8

Author: Bernard B. Taper, Art Intelligence Officer.

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Temporary retention in the United States of certain German paintings, 1948 March 4, April 16	Box 4	Folder 9
<i>Scope and Contents:</i> Hearings before a subcommittee of the Committee on Armed Services, United States Senate.		
<hr/>		
England		
<i>Scope and Contents:</i> Included is a report by Douglas Cooper and reports from the Commission for the Protection and Restitution of Cultural Material, London.		
<hr/>		
Report on the German Kunstschutz In Italy between 1943 and 1945, 1945 June 30	Box 4	Folder 10
<i>Scope and Contents:</i> Author: Douglas Cooper.		
<hr/>		
List of French valuers, auctioneers and auction firms, based on <i>Volume II. Kunstpresverzeichnis (1940-1941)</i> , Berlin, 1943. 1946 July 16	Box 4	Folder 11
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List of French art dealers, 1945 July 16	Box 4	Folder 11
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France		
<i>Scope and Contents:</i> Included are reports from the DGER (Direction générale des études et recherches).		
<hr/>		
Liste des membres de l'organisation Rosenberg à travers les pays occupés et en Allemagne à la date du 9 novembre 1943	Box 4	Folder 12
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Personnel Linsatzstat Rosenberg	Box 4	Folder 12
<hr/>		
Main mise allemande sur les œuvres d'art françaises	Box 4	Folder 12
<i>Scope and Contents:</i> Ref: 32-1-10/DocVII/RC. Organe de recherches des criminels de guerre: section des études culturelles: bulletin de renseignements.		
<hr/>		
Recueil de documents français et allemands	Box 4	Folder 13
<i>Scope and Contents:</i> Recueil de documents français et allemands classés chronologiquement concernant la saisie des œuvres d'art et matériel culturel en général, en contravention avec la convention de La Haye (Article 46).		

[^ Return to Table of Contents](#)

## Series II. Personal papers, 1933-1997 1.25 Linear Feet (3 boxes)

*Scope and Contents:*

In the personal files are kept documentation on Otto Wittmann's military draft beginning in 1941, papers related to the work he performed during his employment in the OSS, which was dismantled and folded into a unit named Strategic Services Unit, and files that testify to his career-long interest in the mission of the OSS related to art looting in Europe during World War II. The series includes the Detailed Interrogation Report that Wittmann prepared on Wendland in collaboration with Bernard Taper of the Monuments, Fine Arts, and Archives Section (MFA&A); the report on Wittmann's mission in Europe during the summer of 1946; as well as background material to the reports. The files related to ALIU are in folders labeled ORION, named after the hunter in Greek mythology, which was the code name for the unit.

*Arrangement:*

Series II. Otto Wittmann personal papers are arranged into two subseries: Series II.A. Personal files related to World War II; Series II.B. Post-war papers. For further documentation on Otto Wittmann, see his papers held at the Archives of American Art, Smithsonian. Note: the files for the war years are often labeled Strategic Services Unit, rather than OSS, as this was the official name of the unit during Wittmann's employment.

## Series II.A. Personal files related to World War II, 1933-1946 0.83 Linear Feet (2 boxes)

*Scope and Contents:*

Otto Wittmann personal files related to World War II document his military service and the mission in Europe during his employment in the Strategic Services Unit.

*Arrangement:*

Series II.A. Papers related to World War II is divided into three groupings: General; Army records; Employment in the Strategic Services Unit.

Title/Description	Containers	
General, 1933-1946		
Resumes, 1944, 1946	Box 5	Folder 1
Address books, 1933-1944, 1939, 1944	Box 5	Folder 2
Army records, 1944-1952		
Summary notes, undated	Box 5	Folder 3
Appointment documents, 1942-1952	Box 5	Folder 4-5
Employment in the Strategic Services Unit, 1946		
<i>Arrangement:</i>		
Employment in the Strategic Services Unit is arranged into four groupings: General; Correspondence; Writings; Research files.		
General, 1946		
Summary notes, undated	Box 5	Folder 6
Photograph, 1946	Box 5	Folder 7
Appointment documents, 1946	Box 5	Folder 8-9
Address books, 1946	Box 5	Folder 10-11
Diary, 1946	Box 5	Folder 12

Travel documentation, 1946	Box 5	Folder 13
Brief dictionary of German intelligence and police terms, undated	Box 5	Folder 14
Pay + tax, 1946	Box 5	Folder 15
Correspondence, 1946		
<i>Scope and Contents:</i> The files include letters sent to and/or received from George Baker, Avery B. Cohan, Harry Conover, A. S. Henraux, Lamont Moore, James S. Plaut, Paul J. Sachs and the following institutions: Department of State, War Department, Fogg Art Museum, National Gallery of Art, and diplomatic services in Europe.		
1946 February-1946 May	Box 5	Folder 16
1946 June	Box 5	Folder 17
1946 July	Box 5	Folder 18
1946 August	Box 5	Folder 19
1946 September	Box 5	Folder 20
1946 October-1946 November	Box 5	Folder 21
Photocopies	Box 5	Folder 22
Writings, 1946		
Typescript, 1946	Box 6	Folder 1
<i>Scope and Contents:</i> Typescript for article in <i>Magazine of Art</i> .		
Detailed Interrogation Report: Hans Wendland, 1946 September 18	Box 6	Folder 2
<i>Scope and Contents:</i> Authors: Otto Wittmann, Jr. for SSU and Bernard Taper for MFA&A.		
Art Looting Investigation Unit: Final mission to Europe (10 June 1946-24 September 1946), 1946 October 14	Box 6	Folder 3
<i>Scope and Contents:</i> Author: Otto Wittmann, Jr.		
Research files, 1946		
Background material to Wendland report, 1946	Box 6	Folder 4-5
France and Germany, 1946	Box 6	Folder 6
X2 Project (Orion), 1946	Box 6	Folder 7-10

**Series II.B. Post-war papers, 1946-1998 0.42 Linear Feet (1 box)**

*Scope and Contents:*

The post-war records include correspondence in which Wittmann discusses his war experience, as well as lecture notes and research files related to the topic of art looting during World War II.

*Arrangement:*

Series II.B. Post-war papers is arranged into five groupings: Correspondence; Lectures; Writings; Research files; Miscellaneous.

Title/Description	Containers	
Correspondence, 1958-1998		
Archives of American Art, 1990	Box 7	Folder 1
Erburu, Robert and Paul Gottlieb, 1995	Box 7	Folder 2
Hall, Ardelia, 1958	Box 7	Folder 3
Naftali, Timothy, 1997-1998	Box 7	Folder 4
<i>Scope and Contents:</i> Relates to Oral History Project.		
National Archives, Washington D.C., 1990-1991	Box 7	Folder 5
<i>Scope and Contents:</i> Relates to the declassification of OSS reports.		
Sawyer, Charles. H., 1985	Box 7	Folder 6
<i>Scope and Contents:</i> Charles H. Sawyer letters related to his role in the OSS, with copy of letter from Sawyer to Naftanali, 1985.		
Smyth, Craig H., 1990 August 31	Box 7	Folder 7
Miscellaneous, 1986-1992	Box 7	Folder 8
Lectures, 1949-1971		
<i>Scope and Contents:</i> The files include lectures related to the traveling exhibition <i>European Masterpieces from Berlin Museums</i> , whose ten-day venue in Toledo attracted over 100,000 visitors, and for which heightened security had to be organized in part because of the lingering animosity of visitors against Germany.		
Toledo Chapter, Reserve Officers Association, 1949 March 7	Box 7	Folder 9
Toledo Artists Club, 1949 May 29	Box 7	Folder 10
Aides, 1971 May 3	Box 7	Folder 11
<i>Scope and Contents:</i> Lecture titled "Art and War."		
Writings, 1995-1997		

"Spoils of War: Restitution or Trophy?," <i>The American Society of the French Legion of Honor Newsletter</i> , 1995	Box 7	Folder 12
"The Getty Center: Its Past, Present & Future," <i>The American Society of the French Legion of Honor Newsletter</i> , 1997	Box 7	Folder 13
Research files, 1945-1997		
Berlin paintings tour in the United States, 1949-1997	Box 7	Folder 14
Johannes Felbermeyer photographic files, Getty Research Center, 1990, undated	Box 7	Folder 15
Göring files, 1945-1995	Box 7	Folder 16
Lynn Nicholas files, 1993-1995	Box 7	Folder 17
Miscellaneous, 1975-1987	Box 7	Folder 18

[^ Return to Table of Contents](#)

### Series III. Publications related to art looting during World War II, 1946-1984 0.27 Linear Feet (9 folders)

*Scope and Contents:*

The publications are primarily exhibition catalogs that testify to the work done shortly after the war in France, Italy and the United States to advertise the recovery effort of artwork looted during the war. Also included are articles by James Plaut, who served as director of the ALIU of the Office of Strategic Services (OSS) in 1944-1946.

*Arrangement:*

Series III.B. Publications is arranged into three groupings: Exhibition catalogs; Other publications; Miscellaneous.

Title/Description	Containers	
Exhibition catalogs, 1945-1984		
<i>Scope and Contents:</i>		
Includes the modest publication of the exhibition catalog for <i>Les chefs-d'œuvre des collections françaises</i> , an exhibition that Wittmann was able to see and that opened in June at the Orangerie in Paris to display artworks returned from Germany and that Wittmann was able to see.		
<i>Works of Art in Italy</i> , 1945	Box 8	Folder 1
<i>Scope and Contents:</i>		
<i>Works of Art in Italy: Losses and Survivals in the War. Part I. South of Bologna.</i> London. H.M. Stationery Office, 1945.		
<i>Les chefs-d'œuvre des collections françaises</i> , 1946	Box 8	Folder 2
<i>Scope and Contents:</i>		
<i>Les chefs-d'œuvre des collections françaises retrouvés en Allemagne par la Commission de récupération artistique et les services alliés</i> , [exposition, Orangerie des Tuileries, juin-août 1946].		

<i>War's Toll of Italian Art</i> , 1947 <i>Scope and Contents:</i> <i>War's Toll of Italian Art</i> . An exhibition sponsored by the American Committee for the Restoration of Italian Monuments, [1947].	Box 8	Folder 3
<i>Paintings Looted from Holland</i> , 1948 <i>Scope and Contents:</i> <i>Paintings Looted from Holland Returned through the Efforts of the United States Armed Forces</i> . Exhibition December 7, 1946-January 1, 1948.	Box 8	Folder 3
<i>Masterpieces on Tour</i> , 1948 <i>Scope and Contents:</i> <i>Masterpieces on Tour: 23 German-owned Paintings</i> . Author: Harry A McBride. Washington, D.C. [National Geographic Society], 1948.	Box 8	Folder 4
<i>Recovered Works of Art</i> , 1984 <i>Scope and Contents:</i> <i>Recovered Works of Art : Dedicated to Rodolfo Siviero</i> , Firenze, Palazzo Vecchio, beginning June 29, 1984, Comune di Firenze, Centro Mostre. [Florence]: Cantini edizioni d'arte, 1984.	Box 8	Folder 5
Other publications, 1945-1947		
Matthews, Herbert. "Italian Art under Shellfire," May 1945	Box 8	Folder 6
Meiss, Millard. "War's Toll of Italian Art," 1947	Box 8	Folder 7
Plaut, James S. "Retrieving the Loot: The Story of the Nazi Art Thieving Machine," <i>Artnews</i> (August 1946): 15-17. 1946	Box 8	Folder 8
Plaut, James S. "Loot for the Master Race," <i>The Atlantic</i> (September 1946): 57-64. 1946	Box 8	Folder 8
Miscellaneous, undated	Box 8	Folder 9

[^ Return to Table of Contents](#)

## Series IV. Newspaper clippings, 1941-2000 0.55 Linear Feet (12 folders, 1 box)

### *Scope and Contents:*

Otto Wittmann gathered news accounts related to Goering, Hitler, the Nuremberg trials, and the Office of Strategic Services (OSS), as well as post-war discoveries of art looted during World War II. Wittmann indicated that the source of the newspaper clippings, primarily those from 1945, was the office of OSS in Washington, D.C., while some were gathered in other files of his.

### *Arrangement:*

Arranged in two groupings: Chronology; Topics. For further clippings related to World War II that were gathered by Otto Wittmann, see Scrapbook in: Otto Wittmann papers, 1932-1996, Archives of American Art, Box 10, Folder 1.

Title/Description	Containers	
Chronology, 1944-1997		
Summary notes	Box 8	Folder 10
1944	Box 8	Folder 11
1945	Box 8	Folder 12-15
<i>Scope and Contents:</i> Includes <i>Time Magazine</i> Special Commemorative Issue (May 14, 1945), XLV: no. 20		
1946	Box 8	Folder 16-18
1947	Box 8	Folder 19
1948	Box 8	Folder 20
1949	Box 8	Folder 21
1971-1997	Box 8	Folder 22-23
Topics 1941-2000		
Army life, 1941-1996	Box 9	Folder 1
Henry Hyde: Obituary, 1997	Box 9	Folder 2
Faison Lane: Obituary, 1997	Box 9	Folder 3
Muchnic, Suzanne. "On the Trails of Spoils of War," <i>Los Angeles Times</i> , 1995 June 4, 1995  <i>Scope and Contents:</i> Biography of Otto Wittmann.	Box 9	Folder 4-5
OSS, undated	Box 9	Folder 6
OSS post-war discoveries, 1993-2000	Box 9	Folder 7-12

[^ Return to Table of Contents](#)