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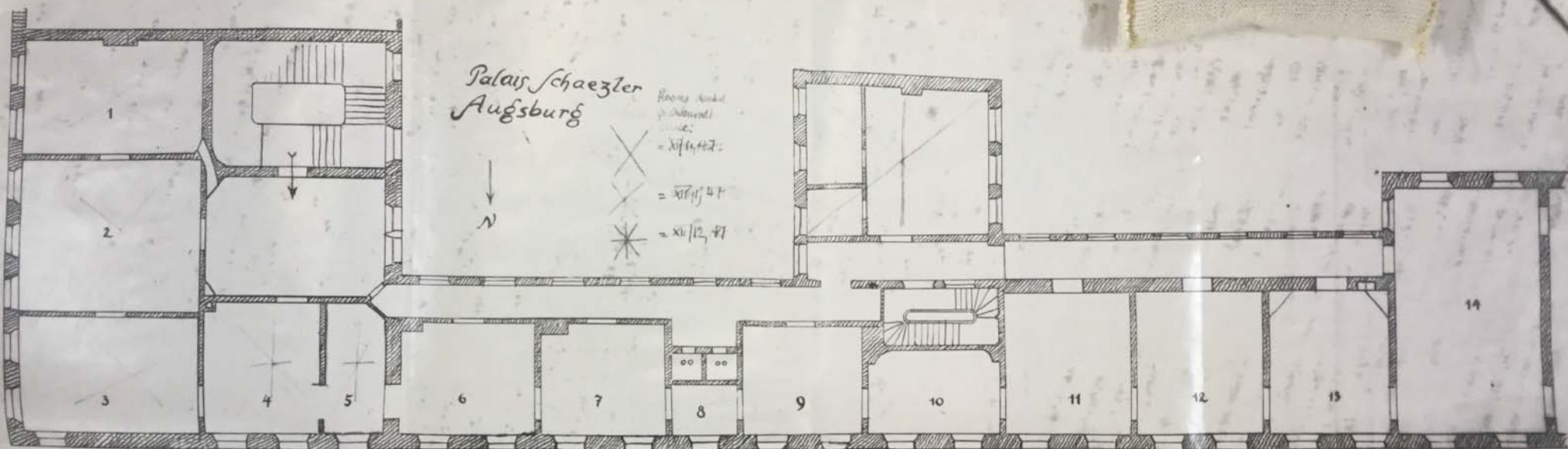
ART and GOVERNMENT.

Reports to the Monuments, Fine Arts & Archives Section of Military
Government for Germany (U.S.) [OM&US].

Made by H. L-H. as Civil Arts Liaison Administration Officer, Nov. 1946 - Feb. 1948

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (US)
 Economics Division
 Restitution Branch
 Monuments Fine Arts and Archives Section
 APO 742
 Berlin, Germany

MEMORANDUM

25 February 1948

SUBJECT: Report on Final Field Trip to U.S. Zone by
 Civil Arts Administration Officer,
 Jan 25, 1948 to February 9, 1948

TO : Mr. Richard F. Howard, Chief of MFA&A Section

I. PURPOSE OF THE TRIP

To observe the policies and programs initiated by German Art Administrators after administration responsibilities and their legitimate holdings have been turned back to them; to observe the current status, of the physical rehabilitation of art institutions; to compare present conditions with conditions existing a year ago.

To lecture on American Painting upon the invitation of I.C.D.

II. ITINERARY

Sunday, January 25: Left BERLIN by train.

Monday, January 26: Arrival in FRANKFURT. Met Taper and discussed current situation. After lunch visit to Foreign Exchange Depository, talked to Col. BRAE and various associates. Afternoon visit to Dr. Holzinger at the Stadel Museum. Left for WIESBADEN in the evening.

Tuesday, January 27: WIESBADEN. Called at MFA&A offices. Back to Frankfurt. Talked to Dr. Eppelsheimer, Director of Libraries. After lunch visit to the new gallery of Frau Becker von Rath. Met with Taper and with Dr. Zimmermann, local chief of Denkmalspflege for a tour of Frankfurt Monuments in process of reconstruction. To OFFENBACH in later afternoon.

Wednesday, January 28: OFFENBACH. Archival Depot visited in the morning. Then back to WIESBADEN. Conference at Collecting Point with Taper, Dr. Holzinger and Landeskonservator Bleibaum. Afternoon back to FRANKFURT. Lecture at "America Haus", back to Wiesbaden that night.

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- Thursday, January 29: Drove to MAINZ. Called at Military Government. Visit to Dr. Ruppel, Director of Stadtbibliothek and Gutenberg Museum. Afternoon drive to MANNHEIM.
- Friday, January 30: MANNHEIM. Morning Conference with Dr. Fassarge and members of his staff at the Kunsthalle. To KARLSRUHE. Afternoon visits with Dr. Martin of the Kunsthalle and Direktor Gehrig of the Department of Culture of Baden. Inspection of Art Academy premises. Lecture on American Painting in the evening.
- Saturday, January 31: to Tuesday, February 3: Swiss Tour
- Wednesday, February 4: Back in KARLSRUHE
- Thursday, February 5: To STUTTGART in early morning. Conferences at M.F.A. & A. office with Professors Wais and Baum. Visits to the studio of Professor Willi Baumeister and the Galerie Herrmann. To MUNICH in afternoon. Checked in at Central Collecting Point.
- Friday, February 6: MUNICH. Conference with Dr. Birckmeyer on Bavarian Ministries. Visits to the "Bayerisches National-Museum" and the "Deutsches Museum". In the afternoon interviews at Collecting Point with Dr. Gall of the "Schloesser, Gaerten und Seen", Dr. Rühmann of the "Staedtische Galerie", Director Müller of the State Library, and Frau M.M. Gehrke of the "Neue Zeitung". Lecture on American Painting was scheduled for this evening, but could not be held because of insufficient preparations by I.C.D.
- Saturday, February 7: Left for AUGSBURG in the morning. Lengthy conference with Dr. Ohlenroth of the Schatzler-Palais. To NUREMBERG in the afternoon. Checked in at M.F.A. & A. Evening visit with Dr. Troche.
- Sunday, February 8: NUREMBERG. Inspected "Germanisches Nationalmuseum" in the morning. Left for BERLIN by air. Missed Frankfurt connection.
- Monday, February 9: Arrived in BERLIN

III. NARRATIVE

This trip was deliberately planned as an abbreviated and condensed repetition, after years lapse, of field trips to the three Länder made late in 1946 and early in 1947. It was anticipated

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that this method^{should} show with particular clarity the trends and directions which are developing in the German Art Administration and it would allow an analysis of the underlying policies and powers at work.

The most significant changes which have taken place in the course of the last year are first of all the return of art administration into German hands and second the handing back to German institutions their legitimate property.

Both negative and positive developments are clearly discernible and this report will attempt to show these candidly.

The moral of the German Museum official has undoubtedly improved in the Länder. There is less apathy, less feeling of hopelessness and isolation from colleagues, from the community and from the outside world than a year ago.

With the reopening of the Museums concrete programs are developing, community relations are being established and professional growth of the Curators is discernible. The training situation too has improved.

The Stadel Museum in Frankfurt was the first one visited during this trip. Director Holzinger is there in the afternoons, spending the mornings in Wiesbaden as art expert of the Hessian Ministry of Culture. In addition to this strenuous routine he is also lecturing art history at the University. He seems to bear up well under this strain, he speaks with enthusiasm and deep conviction and seems in good physical health through some signs of nervous tension are apparent. Dr. Holzinger sees in the destruction around him more than the effect of war and bombing and the play of chance. "If the Germans have lost their art treasures or their Goethehaus, this must have happened because at bottom they were unable to keep these things alive. That's why they died. From inner death to outward death is merely one step".

The Stadel Museum enjoys a special reputation for its successful combination of the elements of quality and intimacy. With the reinstallation of the paintings this atmosphere is returning. Dr. Holzinger believes that the individual work of art must be emphasized in the Museum. The lay-visitor needs assistance in the necessary concentration, as in music and literature, where no one would ever attempt a galop through five centuries in a single morning. A collection of separate small buildings, each of them a self-centered unit, would be ideal.

The same hunger that drew people into the Wiesbaden Collecting Point exhibitions brought great numbers into the newly opened Stadel Museum; they came from any parts of the country, as to an oasis in the wilderness. Presentation of the more extreme forms of modern art is still a problem. The concept "degenerate art" lingers on and influences the receptiveness of the younger generation who until two years ago had never seen a real painting.

One important factor in the physical reconstruction of the Stadel has been the active cooperation of the entire staff, unceasingly at work since the end of the war. For a very small additional salary they have put in windows, erected

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brick walls and wooden structures, have hammered out roofing tin patches etc. etc. The caretaker is also the carpenter of the museum, who normally builds frames and gratings. Now he works on the building.

The currency reform, when it comes, will have an adverse effect on the Museum, Dr. Holzinger believes. Through its financial independence, the result in turn of generous private endowments, the Städel has always enjoyed a high degree of administrative freedom and unhampered opportunities for purchases, a freedom which the city of Frankfurt has respected and appreciated. A small board of directors, made up of 4 members, has usually cooperated with its Director in a spirit of harmony and support. The anticipated shortness of funds will become a threat to this traditional and jealously guarded independence.

The Mannheimer Kunsthalle is open again. Mannheim has suffered particularly heavy losses through bombing. The enormous castle is completely destroyed, for a few rooms now containing artists studios. The Zeughaus has a new roof but the rain still penetrates to the interior of the building. The Kunsthalle did not get its emergency roof until the third postwar winter. Many opportunities have been missed and there have been serious postwar damages due mainly to lack of skilled labor and of materials. Six rooms have been restored for exhibition purposes, the reward of constant battling.

The loan exhibition of Old German Masterpieces from the Karlsruhe Kunsthalle, which opened in November was still on view. It is the first exhibition of old art ever held at the Mannheim Kunsthalle. The large percentage of ecclesiastical paintings aroused minority criticism. Some felt that Church Art was untimely in Germany, others went so far as to call it "CDU Propaganda".

The exhibition has been a tremendous success. At the opening invited guests stood patiently in line for hours ("as though in front of a butcher shop", Dr. Fuchs, assistant to the director, remarked). The total number of visitors was around 30 000, and over 60 conducted tours and lectures were held by the Museum staff alone. Young Dr. Fuchs has been particularly active in this work.

"Mannheim is largely a city of workmen, of the industrial proletariat", Director Passarge explained, "we have to gear out program to their needs". For this reason Dr. Passarge has cultivated the trade unions. 120 apprentices of a local industrial firm were brought to the Museum by the Union. The "Eoten Falken", S.P.D. Youth Group, also came. When the visiting groups are too large to be shown around in a single lump Dr. Passarge arranges a special preparatory lantern slide lecture for all. An air of expectancy is skillfully created, the doors are thrown upon ("Like a Xmas celebration") and then the individual visiting of the pictures takes place. On one occasion the lecture attracted 200 visitors on a rainy night.

Schools arrange visits and some of the Mannheim firms give their employees a special museum day vacation, called "Tag der Kunsthalle". Dr. Passarge plans in turn to visit the factories to study group reactions after these visits. "There must not be a single Mannheimer who does not know his Museum."

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Like other museums in Wuerttemberg-Baden, who have repositories in the French Zone, Mannheim is worrying over the lack of interzonal exchange agreements. Two major paintings of the Kunsthalle, Manet's "Execution of Emperor Maximilian" and a large Feuerbach are now coming from the French Zone to Mannheim on "a long term loan".

In Karlsruhe Dr. Martin of the Kunsthalle is a nerve center of bustling activity. His wartime measures in protection of Alsatian monuments and especially the rescue of the Isenheimer Altar have gained him the confidence of the French Beaux Arts officers at Baden Baden and Tuebingen. As Director of the Kunsthalle in Karlsruhe he is an outpost of international exchange of ideas and exhibitions. Not long ago there has been a ministerial charge in the art administration of Baden. Dr. Haupt who was art "Referent" in addition to other duties has released these responsibilities. Professor Oscar Gehrig, Director of the Karlsruhe Art Academy has taken his place as "Referent für Kunst in der Abteilung Kultus und Unterricht beim Landesbezirkspräsidenten, Baden".

He is an energetic and rather ambitious man with many plans. His particular concern is the rehabilitation of the Badisches Landesmuseum in Karlsruhe, formally in the badly damaged "Grossherzogliche Schloss". He would like to move into the "Erbgrossherzogliche Palais" in the "Prinzengarten" in mid-town. The town of Karlsruhe is opposing the move because they would like to install the Municipal Music Academy there.

In the Stuttgart area the outstanding development in museum reconstruction appears to be the projected opening next spring of the "Section 17th and 18th Century" of the Wuerttembergische Landesmuseum in Ludwigsburg, which will contain Bronzes, Fayence, China, Sculpture.

The "Altes Schloss" in Stuttgart will be opened again in parts. It is to contain prehistoric material and the mediaeval collections.

The observer cannot help the impression that this region is without forceful, forward looking leadership. Local artists' associations and commercial galleries, also the groups around Prof. Willi Baumeister at the Academy seem to overshadow official art activities in this land, which seem to lack definition and direction.

In Munich, particular progress has been made at the Bayerisches National-Museum, where the old Director, is retiring and energetic enthusiastic Dr. Müller is now in charge. His conversion of what was once a typical example of the old fashioned, cluttered-up and dusty junk collection into a modern museum is a spectacular achievement. Shrewdest calculation of the given elements of space and light, their activation through color, window and textile treatment, the sparing display of dramatically emphasized objects, their combination in an orchestration of high artistic effectiveness make a visit through the newly arranged rooms into a rare experience. Furniture and stained glass, romanesque sculptures, renaissance iron-work, and carpentry alternate with masterpieces of early painting in a sequence of unique impressiveness.

For all his mastership of internal museum organization Dr. Müller is not the retiring aesthete, but highly articulate

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and conscious of the possibilities of the museum in the modern world. The Bayerische National-Museum, he claims, was the first in Germany to open its doors after V-E day with twin exhibitions for Xmas 1945. Tours through the museums were at once established, people came "eager as a dry sponge". The museum attracts more visitors now than ever in its history. The average monthly visitors' figures equal the earlier yearly totals.

Dr. Müller has made interesting studies on visitors' statistics. At each of the several exhibitions which he has organized since December 1945, he has counted the exact number of visitors per day and has developed new methods for stimulating interest and keeping it alive. They are based on careful timing.

Due to the lack of interest of the press the openings do not draw great crowds and the early weeks of a new exhibition are slow, attracting mainly the narrower circle of steady friends of the Museum. It takes just about 4 weeks for word of a new exhibition to get around among the general public.

This is the really fruitful moment, when new land can be brought under cultivation. This is the time to start the conducted tours. They should be well prepared and advanced publicity for these events needs to set in at the opening date.

It is a mistake, in Dr. Müller's experience, to rely only on the museum staff for these tours. It is good policy to ask outside people with many varying interests and points of view, people who each speak a different language, and each draw on their own "clientele". The teacher, the priest, the architect, the historian, the young person and the old one, each will approach the same objects from a different angle, emphasizing in turn the technical, the historical, the esthetic, the iconographic elements.

Unfortunately, Dr. Müller is having severe roof trouble. In 1945, the entire staff of the Museum had put up a single emergency roofing over both the east and west wing of the building. The west wing holds the storage space, the east wing the exhibition rooms. Wind and weather are now tearing away the roof and rain and snow are entering. In order to protect the east wing, where the interior decoration is practically finished, the roofing will have to be taken off the west wing. But to date no alternative storage place has become available.

At the Deutsches Museum the first roofing job was not completed until last fall, but at least it affords sufficient protection against the elements. The museum had been hit by 4 - 5000 incendiary bombs. The staff was able to arrive at this estimate by counting the holes in the copper roof which had to be patched up.

In this particular museum the security problem is a special headache. The historic exhibits of old machinery are being cannibalized for very prosaic, practical reasons. Old screws, the first historic oil pump (made of bronze), leather and upholstery from ancient automobiles are rapidly disappearing. There is a large crew of laborers engaged in cleaning up and

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restoration works, and they are hard to control.

A row of rooms has been completely restored and at present a well layed-out exhibition on the history of the Diesel Engine is on view. In one of the rooms a neat glass window affords a view into one of the main halls where large electric and steam engines are buried among the untouched rubble, making the present reality of the German scene into a museum exhibit-like a glance at a prehistoric landscape set in a museum of natural history.

The Deutsches Museum hopes to maintain its status as a self supporting institution. Its present income is derived from the rental of a large lecture hall and of the extensive library quarters to the University and the Technische Hochschule. The administrative head of the museum is a man by the name of Bässler - honest through and through is Dr. Birkmeyr's appraisal.

In Augsburg the Museum situation is an unhappy one: Due to the initiative and the genial touch and outlook of Dr. Ohlenroth the exhibitions held since 1945 on the premises of the Städtische Kunstsammlungen in the Schätzler-Palais had cristallized into one of the most important focal points for modern art in postwar Germany. Local reaction has set in and is threatening to extinguish one of the most promising and progressive cultural centers in our zone of occupation.

Dr. Ohlenroth describes the situation as follows:

In July 1945 First Lieutenant Criton G. Zogran of the Industry Section of Mil. Gov. asked him to organize a sales exhibition of paintings for an officers' club. His preparations soon took on major proportions and Military Government cleared the undamaged exhibition rooms in the Schätzler-Palais for his purposes and favored the idea of future exhibitions there. The first exhibition was held in December 45 at Dr. Ohlenroth's personal risk and without an official sponsor. He had gathered a committee of 6 artists to support and further the plans. The exhibition attracted a great deal of attention, it produced some outspoken, even violent reaction and became the subject of Erich Kästner's famous review, the "Augsburger Prognose" in the U.S. sponsored "Neue Zeitung" in Munich. Then came other exhibitions, among them the following of particular importance:

Modern Paintings I	December 45
Master Paintings of Impressionism	August 46
Extreme Painting	February 47
German 16th Cent. woodcuts	April 47
Artists of the Eastern Zone	August/September 47
German Commercial Graphic Art	November 47

Cordial collaboration had been established with Director Hanfstaengl of the Bavarian State Collections of Paintings. A working arrangement was also agreed upon between Ohlenroth and Walter Kraus, appointed by the city as the "Kommissarische Leiter" of its Maximilian Museum. Modern and traditional

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exhibitions, it was agreed, should alternate, each to occupy the whole of the available exhibition space in turn.

From June 1947 on the situation deteriorated. Reactionary local interests, which are hard to appraise from the outside and which cannot openly be opposed because of lack of a forum or platform have been set in motion. The Lord Mayor of Augsburg acts on "letters of protest" which he receives from local citizens intolerant of progressive art policies. It is the lingering desire for the "Haus der deutschen Kunst" type of exhibitions which is building up this pressure.

Specifically, Dr. Norbert Lieb was appointed Director of the Maximilian-Museum which is the Municipal Collection. A few days later Dr. Ohlenroth received notice of the cancellation of the working agreement. As of October 15, he would only be allowed one half of the space in the Schätzler Palais, with the reason that certain rooms would be needed for repository and exhibition purposes for endangered municipal museum property. Dr. Ohlenroth believes that space could have been made available elsewhere in Augsburg for such purposes.

In a discussion of the matter Dr. Ohlenroth said to Dr. Lieb: "Doctor, you must admit that the exhibitions in the Schätzler-Palais have become an important German cultural factor". Dr. Lieb replied: "I don't suppose you consider that a review by Dr. Roh in the "Neue Zeitung" constitutes a German Cultural Factor". Incidentally, Dr. Roh never did review the Schätzler-Palais exhibitions in the "Neue Zeitung".

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Eight days before the opening of the carefully prepared exhibition of Commercial Graphic Art, Nov. 4, 1947, on occasion of which artists from many parts of the country were preparing to attend an interzonal artists' congress in Augsburg, Dr. Ohlenroth was notified that he should give up the three best front rooms (1 - 3 on plan) of the Palais for an exhibition of museum property.

Eight days before the opening of the next exhibition, a showing of contemporary Swabian artists, sponsored by his artists' committee (the "Augsburger K nstlerausschuss"), he was told that two more rooms (4 and 5 on plan) were needed for the exhibition of a competition of paintings of rubble. Through this step Ohlenroth lost direct entry to his rooms from the main stairway and entrance hall, in addition to the subsequent loss of storage and workshop space (see plan).

On December 5, 1947 he submitted to the city plans for 1948, including a loan exhibit of African Art from the Frobenius Institute in Frankfurt, an exhibition of Children's Drawings and of Drawings of the Insane, an exhibit of contemporary Christian Art and the art of one German Province, yet to be chosen.

By February 7, 1948 he had had no reply from the city.

In full appreciation of the situation some background information on Dr. Ohlenroth's relation to the city of Augsburg is necessary. He had been the city's custodian of its Maximilian Museum from 1922 to 1932, when he and an assistant were arrested and charged with fraudulent dealings in city property. He was imprisoned for two years during which the investigation limped along until he was finally condemned to 10 months for mismanagement of the museum. Dr. Ohlenroth says that his assistant, unknown to him, did commit some fraudulent transactions, but that he himself was merely careless in his bookkeeping as far as the bartering off of miscellaneous museum property against historic Augsburg items was concerned. He believes that the attack even then was largely prompted by political motives.

From 1934 to 1942 he was able to head the Roman excavations of Kempten (Camptodunum) without linking up with either Himmler's "Ahnenerbe", Rosenberg's "Reichsbund f r Vorgeschichte" or Goebbels's "Reichskulturkammer"; party membership, however, did become necessary in 1940 to ward off the ever increasing pressure of those organizations.

From 1940 on he was Swabian "Heimatpfleger f r Vor- und Fr hgeschichte". He has been classed as a "Mitl ufer" by the Spruchkammer.

It is recommended that M.F.A. & A., after consultation with Director Hanfstaengl, inquire from the city of Augsburg what the plans for the continuation of Dr. Ohlenroth's program are and why the working agreement should have been cancelled.

In Nuremberg at the "Germanisches National-Museum" progress is very noticeable. Only a little more than a year ago Dr. Troche, the Director, had to install his "Peter Floethner" exhibition in a building outside of the museum complex. Today, several flights of well lighted rooms are completely restored and open to the public. Other rooms will be added in due course. The semi-permanent installation

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of the exhibits illustrating the development from early Mediaeval to Renaissance Art are museological masterpieces. The drawing upon all species of mediaeval workmanship, from personal jewelry to Church treasure, from book illumination to altar painting, from Chess figure to Monumental Madonna, lends a new dimension to the demonstration of each period.

That Dr. Troche had to prepare these exhibits virtually single handed is perhaps one reason for their coherence and esthetic unity. Nevertheless the fact that he is still without adequate professional assistance is typical of difficulties elsewhere.

Professional Training of Museum Personnel.

There has been far less progress in this field than in the reconstruction and opening of the museums. Many middle generation men are still "out" politically and only few people are graduating from the Universities.

The situation at the Art Historical Seminaries has not changed basically. The full professors are still very much of the older group and the curriculum has not yet undergone any basic revision.

There are, however, some incipient developments in the right direction.

In Frankfurt Director Holzinger of the Städel Museum is doing some excellent work with the students. Since Professor von Binem accepted a call to Bonn, Frankfurt has been without a full professor; Harald Keller may become the successor. Holzinger was asked in Winter 46 to step into the breach. He organized a study group to work with the originals in the Städel Museum. He does not use photographs (which because of their lack of form and color he considers dangerous) and keeps away from all merely theoretic discussion, emphasizing such elements as color, condition etc. Ability to identify correctly is desirable, but not the ultimate goal. He devotes the end of each academic hour, no matter what the announced topic may have been, to modern art, still encountering much blindness and resistance. "We prefer Corot" is a standard reaction. The hereditary German interest in literary content and preference for poetic, romantic association is still prevalent. It took many patient hours to pave the way for Gezanne.

He is not particularly optimistic about the future abilities of his students, there are some quite good talents, but they are without inner discipline, especially in their handling of language. They lack definition and precision, a Nazi heritage.

Professor Brinkmann, v. Binem's predecessor before the war's end, was very academic, he stood for complete separation of art history and what he considered mere "technique".

The students have very little concept of their future tasks. Care of monuments (Denkmalspflege) is outside of their ken; they are surprised to hear what will be expected of them in a museum career. Most of them just want to "talk, read and write about art".

Holzinger also lectures to the Art School students. As elsewhere, they are obliged to assist in the physical rebuilding

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of the studios. They are not enthusiastic, but realize this need, even though it taxes their strength enormously. Holzinger sees how exhausted they are at his lectures.

The former Art Historical Seminary of Giessen has been transferred to the "Technische Hochschule" in Darmstadt, where Professor Schürer is teaching.

The Heidelberg students, according to Dr. Fuchs of the Kunsthalle Mannheim, have rather a hard time. With the local museum still occupied by the U.S. Red Cross they can only study from books and photographs. But they do come to Mannheim for contact with original art. Professor Paatz now shares the chair with Professor Griesebach in Heidelberg. Paatz is interested in practical things and gets along well with Director Passarge of the Mannheim Kunsthalle. They hope to cooperate in the future.

A brief analysis of the employment situation in the Stuttgart region is perhaps interesting because typical. Professor Baum points out that Stuttgart has no university on which to draw as a normal procedure. Nearby Tübingen in the French Zone never was a strong Fine Arts center. Professor Weise there, in Baum's opinion, is ineffectual and not a desirable personality. (This observer had no opportunity to check on this point). Baum's own staff consists of two older assistants still in office, one man recently denazified, another one expected to be cleared in the near future and two young people, graduates of Professor Jantzen in Munich. Other candidates are expected. Baum only wants to employ Württembergers, a somewhat doubtful policy! He himself is fishing for a visiting scholarship to the U.S. "There are so many works of art one does not know ever there." This observer pointed out to him that candidates would not be picked in order to enable them to complete their own pet research projects, but in order to study museum techniques and policies, educational developments, community relations programs and the like.

In Erlangen there seems to be no change.

In Munich Heidenreich is expected to take over the management of the "Zentral-Institut" at the time this report is being written. Odds against his arrival at the announced time were 2 to 1 in M.C.C.P. sporting circles. It will be interesting to observe the effect of this Institut of Advanced Studies in the Fine Arts on the general training situation of art historians.

One excellent development for students at Munich university has been the appointment of Dr. Gall as "Honorar-Professor". He takes groups of young men and women to the castles and churches where restoration work is being carried on. He has ample opportunities to observe their complete unawareness of the element of technique and their ignorance of materials.

Denkmals-
pflege Dr. Gall's intention of course is to bring some appreciation of some of their future tasks to these students, rather than to actually prepare them for a career in monuments protection.

I learned from Dr. Passarge in Mannheim that the Third Reich had seen special work camps for monuments protection personnel in training, on the order somewhat of our theatrical summer camps.

Three such encampments had taken place, one in Halle (Prof. Giesau), one in Kiel (Professor Sauermann), one in Munich (Dr. Lill). Bell casting and weavers' workshops were visited with some practical participation in the operations, architects were brought in, churches were measured and described etc. etc.

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In Wiesbaden, Hesse's Landeskonservator Dr. Bleibaum summed up the training needs as follows:

"We need both architects and art historians. We prefer architects with training in art history. Our ideal is a double track course of studies. Success can only come with years of experience and sensitive fingertips are necessary. We can use young people with practical experience, some of which are returning P.W.'s now out of a job. Denazification of the older ones is also providing useful assistants."

Dr. Bleibaum has been particularly successful with restoration projects in rural communities of Oberhessen. He has shrewdly stimulated the peasants' interest by playing on their religious instincts, on local pride, by rousing their competitive spirits, making them jealous of neighbouring communities. He has made the peasants contribute part of their linseed crop to gain the needed oil for paint jobs, has made them haul lumber and has sent them off to distant regions to fetch roofing slate in exchange for food. Local self help is his magic key word. It works best for churches, small city halls and historic farm steads.

The search for bronze for their missing church bells has made Bavarian peasants steal some Thorak statues. Frankfurt citizens have generously responded to an appeal which sent them gathering up bronze rings from old shell cases.

The question of priority in monuments repair is an interesting one. The driving factors have not been pure artistic or historic importance of a given building, but its service to the community, especially in the case of churches. These have enjoyed top priorities almost everywhere. In Frankfurt the beautiful late romanesque St. Leonard's Church is once more completely restored. Great strides are being made with the restoration of the Cathedral. Political considerations, in particular the forthcoming centenary of the 1848 revolution and the Frankfurt Parliament are behind the feverish activity around the Paulskirche, which is still very much of a ruin.

The reconstruction of the Goethehaus from complete ruins is also making progress, prompted by the projected celebration of the German poets 200th birthday in 1949. This particular reconstruction is the most disputed operation of its kind in Germany.

Highest priority in nearby Mainz has been the fixing up of a dance and drinking hall in one of the local breweries, to be completed for the celebration of the famous Mainz Carnival Festival in mid-February. A suitable hall had been found and a temporary ceiling put in which was supported by wooden pillars. These pillars it was found, obstructed the view of the stage and the dancing space, so the entire city got together and put in a hanging ceiling, a highly complicated building job and costly in manpower and materials. But its accomplishment made everyone happy. A local journalist assured me in all seriousness that whereas there was uneasy restlessness and grumbling and grouching all over the French zone for one reason or another, the carnival preparations in the utterly ruined Mainz had been oil on the troubled waters.

Monuments protection in Bavaria suffers mainly from lack of material, according to Dr. Gall.

The "Landesamt für Denkmalspflege" is unable to compete

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for the material it so badly needs because it cannot barter successfully ("Kompensieren"). There is a little free wood to deal with, but other remaining stockpiles are needed and they are not enough to carry on a well planned program.

Land Reform. The effects of the Land Reform on the country's art treasures are very much on the minds of the responsible officials, most strongly in Hesse, next in Württemberg-Baden, least in Bavaria, as far as this observer can see.

Dr. Bleibaum and Director Holzinger make the following points: The law as it is now formulated, does not contain as many safeguards as is desirable. By comparison, the English Laws offer greater protection. The "Kultur-Amt" (Kultur here in the sense of Land cultivation) are under the Ministry for Food and Agriculture and the minister overrates the ability of these offices to act.

A conversation of the Minister with Bleibaum and Holzinger was just impending. The fear is not so much dispossession of individual objects but deterioration of monuments and loss of movable art treasures through inability of present owners to maintain their estates. Plans are for an alarm system, the lines to converge via Bleibaum, or directly at the Hessian Ministry.

Proposed action is to exact counter pressure on Kultur-Amt to take less property. 24 - 25 estates in all are under fire in Hesse. Their dispossession "would smash to bits all our castles" (Bleibaum). Both he and Holzinger expressed the hope that Military Government would support their cause. Paper pointed out that it was to some extent or political issue and that in Greater Hesse the Social Democrats were strongly behind land reform.

In Württemberg-Baden there is also a great apprehension about the effects of the Land Reform on monuments as well as on movable cultural property, including Archives and Libraries.

The Württembergisches Landesamt für Denkmalspflege in Stuttgart (Professor Weis) has prepared a detailed memorandum which is submitted separately for the consideration of MFAAA, OMGUS.

Political pressure in Württemberg-Baden is not as strong as in Hesse.

One tendency was noted by this observer, namely a lack of appreciation of the need for compensatory measures in the event that some added protection of monuments and cultural property should be tended. That radical new arrangements would be necessary, beyond any existing schemes, to make these monuments accessible to the public and exploit them educationally had not occurred to the men advocating legal protection.

Ministerial Situation In the matter of monuments protection as in many other affairs of interest or concern to M.F.A. & A. it is becoming increasingly apparent that the ministries of culture are in a rather weak position. They are often less able to implement their policies and enforce practical measures than other ministries. The situation in Bavaria, as described by Dr. Birkmeyer, is probably typical of conditions elsewhere in the Zone. To a large extent the weakness of the Bavarian Ministry of Culture results from the lack of bargaining power, in terms of "compensation" through "grey market" channels. The Ministry of Economics, for instance, controls at first hand such items as coal and wood, iron and glass. They supervise the distribution of these materials via the Landeswirtschaftsamt under their supervision. The Ministry of Labor

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has the backing of the Unions. The Finance Ministry holds the purse strings.

The increasing withdrawal of Military Government from German affairs has further weakened the position of the Ministries of Culture and the German Art Administrators.

Cultural Trends. One danger to a sound cultural reintegration of Germany is the growing Bavarian particularism as it governs the thinking of its leaders. This stands in marked contrast to conditions in the other Länder of the Zone. As an experiment in Graphic presentation the attached map shows what might be termed the "magnetic fields" in cultural trends in our zone of occupation.

IV. RECOMMENDATIONS

In the light of these observations it is recommended that the position of M.F.A. & A. in regard to the following questions be reexamined, to determine if a more positive and effective line of action cannot be evolved:

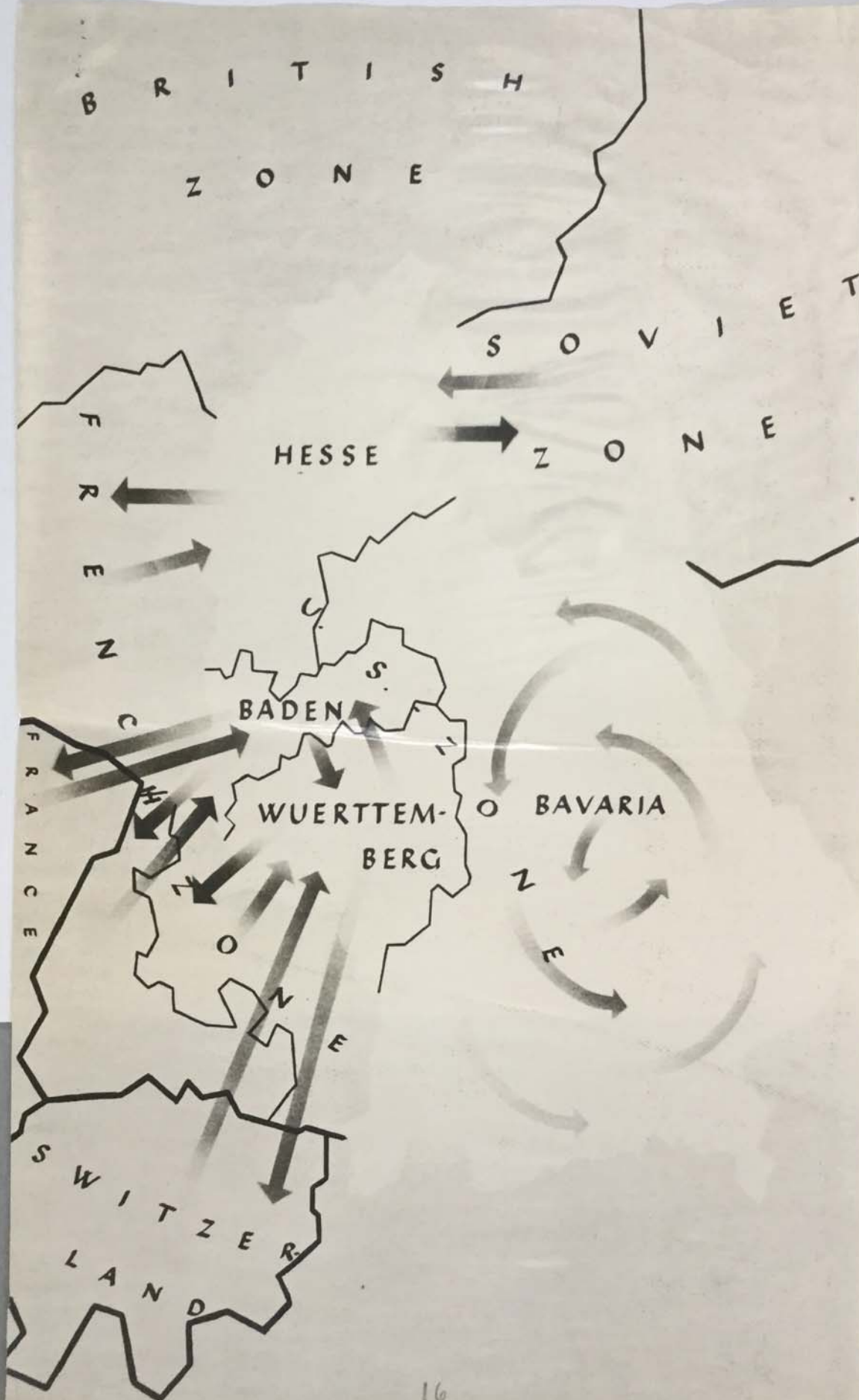
- 1) Establishment of a priority list of monuments urgently needing protection.
- 2) Allocation of Building Materials and Labor from the German economy.
- 3) Study of the pending Land Reform legislation with the view of increasing protection of monuments and of movable cultural property.
- 4) Political support of progressive democratic German leaders in Art Administration and Education against reactionary tendencies and restrictive local influences.
- 5) Protection of culturally important buildings and institutions against continued use or new dis-possession by other branches of Military Government.
- 6) Continued and increased share in the formulation of a badly needed educational reorientation program in the Art Administration field.

and continue

Telephone 42984

HELLMUT LEHMANN-HAUP
Art Investigation Officer

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U. S.)
Office of the Military Governor
APO 742

AG 007 (ED)

3 April 1947

SUBJECT: Return to German Agencies of Cultural Materials

TO : Directors, Office of Military Government for Bavaria
Office of Military Government for Greater Hesse
Office of Military Government for Wuerttemberg-Baden
Office of Military Government for Bremen
Office of Military Government for Berlin Sector*

*Subject to existing agreements with other occupying powers.

1. You are hereby authorized and directed, subject to the provisions and exceptions hereinafter set forth, to deliver into the custody of responsible German agencies having facilities for the adequate and proper protection and preservation of art and cultural materials within the United States Zone of Occupation all works of art and cultural materials presently held under the control of Military Government (Monuments, Fine Arts and Archives) in Collecting Points, Repositories, or otherwise, upon execution in triplicate by such agency of the Custody Receipt attached hereto as Annex A hereof.

2. Works of art and cultural materials clearly of German private ownership which have not been acquired by duress or wrongful acts of confiscation, dispossession or spoliation, whether pursuant to legislation, or by procedure purporting to follow forms of law, or otherwise, and irrespective of payment of consideration, shall be released to appropriate German agencies for return to their owners, upon the understanding expressed in writing that the owners shall not deface, damage, destroy, give, sell, loan, hypothecate, or otherwise transfer or export or surrender personal possession of any work of art or cultural material so returned to him, without the approval of the German agency from which he receives the said work of art or cultural material, and said German agency shall not give its consent to any such transfer except upon approval of Military Government first had and obtained.

3. Collections or materials belonging to Laender, Provinces or their sub-divisions, including cities, will be turned over to such agencies as may be agreed upon by the Ministerpraesident of the Land or his properly designated Ministers. Collections of museums or offices whose buildings have been destroyed may be turned over in situ by segregating within the Collecting Points or Repositories, subject only to general regulations with regard to security and building operations, or may be moved to other available buildings. The agencies may be empowered to display, exploit and use these materials subject to the supervision of their policies in accordance with the democratic aims of Military Government.

4. Collections belonging to the former Prussian State Museums, whose buildings were located in Berlin, will be the subject of a special directive.

5. Objects of art and cultural materials which may have been acquired within Germany by duress or wrongful acts of confiscation, dispossession or spoliation, whether pursuant to legislation, or by procedure purporting to follow forms of law, or otherwise, and irrespective of payment of consideration, shall be turned over to a

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separate agency designated by the Ministerpraesident of each Land, or his authorized representative, to be held in trust pending adjudication of title and further orders of Military Government. Upon order of Military Government or upon proper order of such courts or agencies as may be set up for the adjudication of such claims under a Restitution Law enacted with the approval of Military Government, this material will be delivered as ordered to the successful claimant. The unidentifiable residue will be disposed of as directed by Military Government, but under no condition will it be released, destroyed, removed or delivered without competent order of Military Government.

6. The following categories of works of art and cultural materials are excepted from this order and will remain in the custody of Military Government for disposition under current or future directives:

a. Materials acquired in territories occupied by the Germans or their allies by duress or wrongful acts of confiscation, or spoliation, whether pursuant to legislation, or by procedure purporting to follow forms of law, or otherwise, and irrespective of payment of consideration, the subject of restitution under MGR 18-102.

b. Materials subject to Control Council Directive No. 30 of 14 May 1946, "Liquidation of German Military and Nazi Memorials and Museums", as amended 12 July 1946, and Control Council Order No. 4 of 14 May 1946, "Confiscation of Literature and Material of a Nazi and Militarist Nature", as amended 10 August 1946.

c. Materials which belonged to organizations referred to in Section 1 of Control Council Proclamation No. 2 and Law No. 2.

7. Upon release of any work of art or cultural object or material under this directive, the present Military Government custodian shall require the German agency to which custody is to be transferred to execute in triplicate the Custody Receipt set out as Annex A hereof, one copy to be given to the German agency, one copy to be retained by the present custodian, and the third copy to be forwarded to MFA&A Section, Restitution Branch, Economics Division, OMGUS, APO 742, U. S. Army. With respect to any work of art or cultural material transferred to a German agency for return to its private owner under paragraph 2 above, the following rider shall be attached to the Custody Receipt:

"It is further understood and agreed that the work of art or cultural material covered by this receipt is released for the purpose of return to its private owner _____ of _____
name address
upon the condition that said owner covenants that he will not deface, destroy, damage, give, sell, loan, hypothecate, or otherwise transfer, export or surrender personal possession thereof, without prior approval of the receiving agency, and that the receiving agency will not give its consent to any such transfer except upon approval of Military Government first had and obtained."

With respect to any work of art or cultural material transferred to a German agency under paragraph 3 above, the following rider shall be attached to the Custody Receipt:

"The works of art and cultural material covered by this receipt may be displayed in any public exhibitions approved by Military Government."

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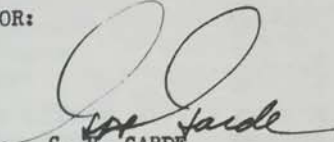
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8. The transfer of custody of works of art and cultural materials under this directive shall not operate to release any such property from blocking under Military Government Law No. 52, or any amendment thereof or order or directive issued thereunder, or from the effect of the Law for Liberation from National Socialism and Militarism, or any other effective Military Government or German legislation except as herein provided, or otherwise expressly permitted.

BY DIRECTION OF THE MILITARY GOVERNOR:

1 Incl: a/s

Telephone BERLIN 43707


G. H. GARDE
Lieutenant Colonel, AGD
Adjutant General

DISTRIBUTION "L"

OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)

Form of Receipt for works of Art, Antiquities or Objects of Cultural Value and Undertaking for their Safe Custody. Empfangsbestätigungsform für Kunstwerke, Antiquitäten und Gegenstände von kulturellem Wert und Massnahmen für deren sichere Aufbewahrung.

Date Datum Place Ort

I, holding the office of Ich, (name in BLOCK CAPITALS) in folgender Amtsstellung (insert name) (Bezeichnung)

in the of of office held) in (City, town, village) in (insert district) (Bezeichnung) (Stadt, Gemeinde, Ort)

and I, holding the office of und ich, (name in BLOCK CAPITALS) in folgender Amtsstellung (insert name) (Bezeichnung)

in the of of office held) in (City, town, village) in (insert district) (Bezeichnung) (Stadt, Gemeinde, Ort)

Individually and on behalf of persönlich und im Namen von (Name of institution or public body) (Name der Gesellschaft oder Behörde)

hereby acknowledge receipt of the works of art, antiquities or objects of cultural value listed below in Schedule "A" which have this day been delivered bestätige hiermit den Empfang der in der Liste "A" bezeichneten Kunstwerke, Antiquitäten und Gegenstände von kulturellem Wert, die heute übergeben wurden

by von (insert name of officer, including unit, making delivery) (Namen des Offiziers - einschliesslich der Einheit -, durch den die Übergabe erfolgte, eintragen)

It is understood and agreed that the delivery of such works of art, antiquities or objects of cultural value is for the purpose of safe custody, and that the said works of art, antiquities or objects of cultural value will be kept under adequate guard and proper conditions at the address shown in the said Schedule, and will be delivered against detailed receipt in accord only with the directions of Military Government.

Es ist vereinbart, dass die Übergabe dieser Kunstwerke, Antiquitäten und Gegenstände von kulturellem Wert zwecks sicherer Aufbewahrung erfolgt und dass diese unter ausreichender Bewachung und unter angemessenen Bedingungen an dem in Liste "A" angegebenen Platz aufbewahrt werden müssen und dass diese Gegenstände nur gegen Einzelheiten angegebene Empfangsbestätigung den Anweisungen der Militärregierung entsprechend ausgeliefert werden dürfen.

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Any transaction or other dealing in, or any destruction or alteration of any work of art or cultural property covered by this receipt, except as expressly permitted hereby, is prohibited by Military Government Law No. 52, and is an offense triable by Military Government Courts.

Jedes Geschäft, jeder Handel, jede Vernichtung oder Änderung der Kunstwerke oder anderer kultureller Gegenstände, die unter diese Empfangsbestätigung fallen, sind laut Gesetz Nr. 52 der Militärregierung verboten und, falls nicht ausdrücklich gestattet, eine Straftat, die von den Gerichten der Militärregierung abgeurteilt wird.

(If receipt is signed on behalf of an institution, type in its name.)

(Falls die Empfangsbestätigung im Namen einer Gesellschaft unterschrieben ist, ist der Name der Gesellschaft einzutragen.)

Signature
 Unterschrift
 Office
 Amtsbezeichnung
 Address
 Anschrift
 Witness
 Zeuge
 or Attested (Beglaubigt)

Signature
 Unterschrift
 Office
 Amtsbezeichnung
 Address
 Anschrift

Distribution

Original to: Local Military Government Detachment
 Copies to: Civilian official signing receipt
 MFA&A Officer making delivery
 Property Control
 OMGUS, MFA&A

INSTRUCTIONS FOR THE EXECUTION OF RECEIPTS.

1. The persons who should sign a receipt will differ according to the authority or legal entity which they represent and are listed in the following Table:

- | | |
|---|---|
| a. Gemeinde (Town, Municipality) | Oberbürgermeister or his legal representative (gesetzlicher Vertreter), usually his assistant (Beigeordneter) or the Town treasure (Stadtkämmerer). |
| b. Landkreis (in case of smaller communities) | Landrat or his superior Regierungspräsident |
| c. Province | Oberpräsident |
| d. Reichsbank | Two members of the Direktorium |
| e. Aktiengesellschaft (AG) | Two members of the Vorstand |
| f. Gesellschaft mit beschränkter Haftung (GmbH) | Two Geschäftsführer |

2. Method of signing the receipt is as follows:

a. Gemeinde:

Der Bürgermeister
handwritten signature: SCHMIDT
or in case he is not available:
Der Bürgermeister
In Vertretung
Meyer
Beigeordneter
or
Stadtkämmerer

b. Above instructions apply also to 1 b. and 1c. above, except that the titles of the legal representatives will vary.

d. Reichsbank:

Reichsbank in Frankfurt/M.
SCHMIDT Meyer
Direktionsmitglieder.

e. Aktiengesellschaft:

These entities should sign by typing or writing the corporate name followed by the individual signatures thus:

Phoenix A.G.
SCHMIDT Meyer
Vorstandsmitglieder.

f. A GmbH should sign by typing or writing the corporate name followed by the individual signatures thus:

Osrarn GmbH
SCHMIDT Meyer
Geschäftsführer.

3. The individual signatures should always be handwritten.

4. In the case of signatures on behalf of a public body (1a-d), an official of that body should countersign as a witness thus:

(Witness) Zeuge } Kuntze,
or (attested) } Title and
Beglaubigt } Address

5. The impressment of a seal is not necessary but not objectionable if it conforms to Military Government Law No. 7.

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- 3) In its first serious problem concerning preservation of the status of a protected monument in the face of local but vocal political criticism, the Kultusministerium is showing itself very undecided, unsure of its own principles, and somewhat cavalier about the recommendations of its own expert, the Landeskonservator. The issue, concerning the use of the Unteres Schloss at Gersfeld, a baroque country house of considerable importance, had not been decided by the month's end, but the Ministry appears likely to suffer a defeat.
- 4) The Darmstadt Landesmuseum, having accepted proposals originally put forward by this Section, as a possible solution for its interim difficulties, is now proceeding with reasonable energy toward carrying out an emergency program to put itself into partial operation. The plans for utilization of Schloss Fuerstenau are now complete and preparations are under way. Here the Grosse Saal and three adjoining rooms on the ground floor will provide display space for a permanently arranged collection of historic furniture, tapestries and armor. Six rooms on the first floor will be used for more intimate semi-permanent displays of period furniture to serve as settings for the best pictures from the Darmstadt collection. On the second floor a well-lighted and well-arranged series of bed-rooms will be used, unfurnished, for changing exhibitions of paintings, prints and sculptures both contemporary and old. Meanwhile, sufficient lumber was obtained and delivered during the month to make possible reroofing of the two front galleries and the Kuppelsaal of the former Natural History wing of the Landesmuseum itself. It is hoped to have these three rooms which are suitable for pictures rehabilitated by late autumn, to provide exhibition space in Darmstadt proper for next winter and efforts are now being made to ensure heating.
- 5) The Hessische Sezession of Kassel, the most lively, ambitious and 'unprovincial artists' association to be founded or revived in the area since the war, is now starting its most ambitious program to date: an effort to arrange an international Show of about 200 items for next autumn, with few or no German pieces to be included.
- 6) The archivists meeting in Bamberg appears to have had most beneficial and stimulating results and, so far as Hessen is concerned, served to produce the final crystallization of the plans for the projected Archival Institute at Marburg. This will now definitely commence operation with the autumn semester.

e. Miscellany

- 1) This office was consulted by Property Control Division concerning certain irregularities at Schloss Hohenbuchau near Wiesbaden, a large and excessively ornate modern chateau (not a protected monument) which had been used successively by troops, ICD, the Red Cross and Special Services of USAF. The property of a French citizen, the building is still standing despite a fire in the ball-room, extensive minor damages to fittings and general evidence of unrestrained joie de vivre. The greater part of the furniture and most of the library have disappeared, partly on a 6-GR executed the day the last unit moved out. Although a part of the furniture so removed was of a quality not envisioned by authorities for requisition, it proved impossible to recover more than a group of paintings which have been placed in a safe together with fourteen paintings, some mutilated, which remained in the house. The Schloss was to be turned over to the Minister-President for state entertaining; it was declined on the grounds that it was "too elaborate", but the impossibility of re-furnishing was undoubtedly a factor in the decision.
- 2) A delay in certain important repairs will be occasioned by failure of this office to prevent requisition of the studio at Alsbach near Darmstadt of fresco-restorer Kienzle, who is engaged in work

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D R A F T

MEMORANDUM

May 15, 1947

SUBJECT: Report on Field Trip to Wuerttemberg-Baden
by Civil Arts Administration Officer from
April 10 to April 20, 1947

TO : Mr. Howard, Chief MFA&A Section

I. PURPOSE OF THE TRIP. To expedite the return of German owned cultural materials to German administration; investigate the attitudes, policies and plans of the responsible German custodians in Wuerttemberg-Baden; to coordinate these findings with the results of previous field trips to Hesse and Bavaria, in particular to analyse the needs for a program of reorientation in the Fine Arts field and ~~the~~ to size up the difficulties which such a program would encounter on the part of German officials and organizations.

II. Itinerary.

Thursday, April 10: Departure from Berlin-Tempelhof.
Arrival in Stuttgart. Meeting with Capt. Edith
STANDEN to plan interviews and itinerary for the
trip.

Friday, April 11: Ludwigsburg. with Dr. GUSTAV WAIS, Director of
the "Landesamt für Denkmalspflege" and Dr. RICHARD
SCHMIDT, Landeskonservator. Discussed the functions
of Schloss- and Residenz-Museum.

Saturday, April 12: Morning visit to U.S. Information Center, Stuttgart.
Interview with Dr. BAUERLE, Ministerialdirektor
of the Kultus-Ministerium.
Afternoon: Attended Conference of Swiss and German
Museum and City officials on Schaffhausen exhibition
plans.

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Evening Conference on Return of German Property to German custody and on policy and educational problems arising.

- Sunday, April 13: Trip to Schloss Lichtenstein with Capt. Standen
- Monday, April 14: Morning visit to the Stuttgart Kunstverein.
Interviews with Fräulein WIEDENSCHIEL, in charge of the organization, with Professor HILDEBRANDT of the academy and Mr. BORST, private collector.
Afternoon Discussion with Dr. PARETH, in charge of "Vorgeschichtliche Sammlungen" of trends in prehistoric studies under Nationalsozialism. Visit to Dr. HOFFMANN, Director of the "Landesbibliothek", discussion of political cultural trends
- Tuesday, April 15: Morning Conference with Capt. Standen of current MFA&A business. Visit to Dr. Berry of Education & Religious Affairs, Wuerttemberg-Baden.
Afternoon visit to Archivdirektor Dr. KARL OTTO MULLER of the "Haupt- und Staatsarchiv."
Evening visit with young art publisher HATJE.
- Wednesday, April 16: Interview with art publishers GÜNTHER and , late, ALEXANDER KOCH FIRM. Preparation for trip through Land Wuerttemberg and Baden.
- Thursday, April 17: Morning Visit from Dr. RIETH of Tübingen, and to Prof. OTTO SCHMITT, Professor of Art History at the "Technische Hochschule".
After noon trip to Heilbronn, called on Herr LEICHL in charge of art matters there. Arrived in Karlsruhe that evening.

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Friday, April 18: Karlsruhe. Called on Dr. von SCHNEIDER, acting
 Morning: Director of the "Badisches Landesmuseum" and of the
 "Kurpfälzisches Museum" in Heidelberg. Visit with
 him of the exhibition "Grafik des Impressionismus"
 at the Karlsruher "Kunstverein".
 Early afternoon discussion with Dr. HAUPT, Referent
 for "Museen u. Bildende Künste" in the "Landesdirek-
 tion für Kultus und Unterricht".
 Visit to Dr. Martin, Direktor of the "Staatliche
 Kunsthalle", Karlsruhe and Director of Museum for
 South Baden and with his assistant Dr. Zauts.
 Left for Mannheim.
 Afternoon visit to Dr. Passarge, Direktor of the
 "Mannheimer Kunsthalle". Left for Wiesbaden.

Saturday, April 19: Wiesbaden. Called on Theodore Heinrich.

Sunday, April 20: Wiesbaden. Exhibition "German Painting of the
 nineteenth century." Left for Berlin.

III. NARRATIVE. The impressions and observations gathered during this trip
 were dominated by one factor. Stuttgart's exceptional position in regard to
 reconstruction and rehabilitation. There is probably no other German town which
 is going ahead with such perseverance, aggressiveness and with such tangible results.
 Physical evidence of a varied and effective building activity is abundant and it
 constitutes a factor definitely to be included in any of the cultural
 climate of Wuerttemberg-Baden.

The reasons cited for this extraordinary development vary a good deal.
 The traditional Indian tenacity of purpose, their characteristic "fat on the
 ground-head in the clouds" altitude is pointed out. The Oberbürgermeister, ~~is~~
 a youngish man in the early forties, believes that the youthfulness of his administra-
 tion is largely responsible. He believes in a building program of distributed
 priorities. Reconstruction of business premises, of department store buildings
 for instance, is just as important in proper proportion - as housing. Long range

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needs must not be obscured by the pressure of emergencies. He did not hesitate to barter off some of the city's coal supply for building materials against heavy opposition. A more general and possible more profound motivation for these successful conquests of adverse conditions may be seen in an economic healthfulness which has its basis in a semi-rural, semi-industrial economy. Many Wuerttembergers live on the land, in villages, small towns and even in the extensive suburbs of Stuttgart. They work on the land during the warm weather, and in factories in wintertime. The connection between town and country is thus a particularly close one, every Stuttgarter has relatives on the land and that is a source of reserve strength and resilience.

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Return of German-owned Cultural Materials to German Custody.

This question does not loom as large in Wuerttemberg-Baden as it does in the other Länder of the Zone which have their Central Collecting Points and where major operations are involved. In Wuerttemberg-Baden it is more a question of a fairly large number of smaller transfers and of the coordination of records.

However, the presence in Stuttgart of German museum directors from Wuerttemberg-Baden and Bavaria, as well as from elsewhere in Germany forgathered in order to prepare plans for the Schaffhausen Exhibition of early German painting, was an opportunity to communicate the contents of the Directive to responsible German administrators. A conference was held for this reason on the evening of Saturday, April 12. The purpose of this meeting was to discuss the basic meaning and the allover intent of the new Directive rather than to work out details of procedure which is of course a matter to be handled by the Länder offices; also, to discuss the question of policy and planning which present themselves at this point.

Reorientation Needs.

In previous reports of this observer the needs for an organized reorientation of the leaders of German art life have been emphasized. This trip to Wuerttemberg-Baden has furnished further strong evidence of this need for such a program, if the basic democratic objectives of the U.S. occupation are to be fully achieved.

These needs are founded on the importance of cultural matters in the development of German public opinion and in forming the mental outlook of the individual German citizen. "The ethical and moral of art experience" - to use the formulation of Dr. Hanfstaengl of Munich - is an important ally in cultural reorientation on the democratic basis. The increasingly successful enlistment of these forces by our Allies and the well-calculated and clever program of the French Beaux-Arts officers will invariably lead to unfavorable comparisons

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and a distinct weakening of our position if vital opportunities are not taken hold of.

In a conversation with Ministerialdirektor Dr. Baierle (?) in the Wuerttemberg Ministry of Culture these needs were quickly defined and understood by a man whose knowledge of American ideas and institutions is exceptional and who entertains and lively contacts with M.G. officials, particularly with the Education and Religion Office in Stuttgart. Dr. Baierle proposed a conference of Wuerttemberg museum officials, Denkmalspflege personnel and art historians to create an opportunity for a presentation and discussion of American ideas and methods.

The plan was also discussed with and heartily by Dr. Haupt, museum and fine arts official in the Baden government. .

The need for a new definition of the functional program of the "Schloss- and Residenz" type of museum showed up with particular clarity during a visit of Ludwigsburg near Stuttgart. Ludwigsburg is one of the group of museums which owe their existence to the German revolution of 1918, in other words a fairly recent variety of museums. In a discussion with Dr. Wais and Dr. Schmidt of the Wuerttemberg Denkmalspflege it was pointed out that these museums enjoyed a brief period of intensive popularity where they were Curiosity of the man in the street was a large factor in the success of these museums. Once the urge to explore the remnants of the way of life of deported royalty was satisfied, these places lapsed into peaceful oblivion, more or less. They became the pleasant targets of holiday excursions and sightseeing trips. A small trickle of expert architects, art historians and other specialists continued but the bulk of the remaining visitors were prompted by a desire to bathe in reflected glory of a by gone era and in sentimental reminiscences. It could be argued that museums of this type exist also in England and France and other western democracies and that any concern over the psychological effects of their establishment is exaggerated. After careful and extended consideration of the question and comparison

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of various museums of this type this observer feels that the question does need to be discussed and clarified.

The traditional German respect for authority, the unquestioning acceptance of power from the high realms is so strong that any cultural reinforcement needs to be seriously questioned. The practical issue at stake (?) is the marked and rather general trend towards faithful reconstruction and preservation in the German Denkmalpflege administration.

One should clearly distinguish between the obvious need for physical protection and restoration on the one side and the inherent implementation of reactionary tendencies on the other. This is a difficult matter because both trends are interdependent and closely interwoven.

It is obvious that the charming and completely preserved Wilhelmsthal near Kassel, for instance, should be protected and kept intact. At the same time there should be a proper interpretation of the values represented by such installations. Wilhelmsthal for instance was literally built and kept up with funds raised by the Duke through the sale of the living bodies of his subjects as The unhappy memory of the Hessian soldiers still lingers on the Eastern United States.

The key to the problem lies in proper interpretation of these buildings and gardens in the light of their original purpose. Any assessment of their artistic value must take these factors into consideration.

There is a curious "Ordens-Kapelle" in the wing of Ludwigsburg Castle. Fifty seats, each adorned with a coat of arms are built in clover-leaf into the walls of an ornate baroque building in which an exclusive, ceremonial atmosphere still lingers perceptibly. Questions about the meaning of building and its functions were vaguely answered by mentioning (?) a "Hunting Order" (Jagd-Ordnung), but none of the responsible curators had a clear idea of the actual facts. They knew all about the architects, the period and style of the building, but

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only in the narrow sense of the traditional German art historian.

Of an impromptu discussion of this situation the following threefold plan for a Schlossmuseum emerged:

a. There should be a permanent care of rooms exemplifying the status quo, a canon so to speak of interior decoration, furniture design and arrangement, etc. Where an entire installation is not preserved it would be foolish to try and reconstruct the tiring, endless row of resplendent rooms with no visible and demonstrable variation in function which is so frequently found in the German Schloss- and Residenz-Museum and is basically (?) foreign to our own way of and our understanding of living.

b. The meaning of the surviving or reconstructed rooms should be underlined and emphasized by a deliberate plan of interpretation. Prints, drawings, groundplans, paintings, photographs and various records could all be used to show how these units were planned and used, for what purpose and in what spirit. This should not be undertaken at the expense of traditional art historical interpretation, but in a fuller and sounder approach.

c. Specialized changing (?) exhibits should be arranged in a series of rooms designed for this particular purpose. China, furniture, paintings, should here be shown for their own sake and under the most favorable conditions for their study and appreciation. Special exhibits for particular groups or occasions could be held here.

A good example of such a plan is Schloss Fürstenaue in Hesse which is being developed by the Darmstadt Landesmuseum on the plans of proposals originally developed by the MFA&A Officer for Hesse. "Here the Grosse Saal and three adjoining rooms on the ground floor will provide display space for a permanently arranged collection of historic furniture, tapestries and armor. Six rooms on the first floor will be used for more intimate semi-permanent displays of period furniture, to serve as settings for the best pictures from the Darmstadt collection. On the second floor a well-lighted and well-arranged series of bed-rooms will be used, unfurnished, for changing exhibitions of paintings, prints and sculptures both contemporary and old."

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O M G us

Museum

May 15, 1947

Subject: Report on Field Trip to ~~WINTERTHUR~~ ^{WINTERTHUR} ~~4 PAC~~ ^{4 PAC} ~~—~~ [—] ~~BA DEN~~ ^{BA DEN}
 by Civil Control Administration Officer
 from April 10 to April 20, 1947.

To: Ambassador F. Norvard, Chief etc.

I. PURPOSE OF THE TRIP. To expedite the return
~~of German owned Cultural materials to German~~
 of German owned Cultural materials to German
 administration, and to ascertain the attitudes
 investigate the attitudes, policies and plans of the
 responsible German custodians in Wintertthur, Baden; to coordinate
 these findings with the results of the previous
 field trips to Hesse and Bavaria; in particular
 to analyze the needs for a ~~new~~ program of
 documentation in the Civil Control field and to
 set up the difficulties which such a program would
 encounter on the part of German officials and organizations.

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II Itinerary

Wednesday, April 10: Departure from Berlin Tempelhof.
 Arrival in Stuttgart. Meeting with ^{interviewed} ~~plan the itinerary~~
 captain EDITH STANBEN for ~~the~~ ^{plans for the}
~~trip settle on program for the trip.~~

Friday, April 11: To Ludwigsburg with Dr. ~~Gleitsch~~ WAIS,
 Director of the "Landesamt für Denkmalpflege" and
 Dr. RICHARD SCHMIDT, Landeskonservator. Viewed
 the functions of Schloss- and Histor.-Museums.

Saturday, April 12: ^{Monday-} Trip to U.S. Information Center, Stuttgart.
 Meeting with Dr. BAUERLE, Ministerialdirektor
 of the Kultur-Ministerium.
 Afternoon: Attended Conference of Swiss and German
^{and City} Museum Officials on Schaffhausen Exhibition plans.
 Evening Conference on Return of German Property
 to German custody and on policy and educational
 problems arising.

Sunday, April 13: Trip to Schlösser Lichtenstein with Captain Stanben.

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Monday, April 14: ^{morning} Visit to the Stuttgart Hauptverein. (B.)
Interviews with Fraulein WIENEN-SCHLEIER,
in charge of the organization, with
Prof. ~~Dr.~~ HILDEBRANDT of the
Academy and Mrs. BORST, private
collector.

Afternoon discussion with Dr. PARETH, in
charge of "Vorgeschichtliche Sammlungen"
~~Archaeology~~
of Prehistoric Studies under National-
Socialism. Visit to Dr. HOFFMANN,
Director of the "Landesbibliothek,"
discussion of ^{pre-his-}cultural trends, ~~in France~~

Tuesday, April 15: Morning conference with Captain Standen of
current M.F.A. & A. business. Visit to
Dr. Gerry of Education & Religious Affairs,
Wintzenberg - Baden
Afternoon visit to Archivist Dr. KARL OTTO
MÜLLER of the "Haupt- und Staats-
Archiv." and to Mrs. Lutz, Art Dealer
~~and Art book~~
Every exhibit ~~going~~ with you at
Museum HATJE.

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Wednesday, April 16: ①
 Indirect with Art Publishers
 GÜNTHER and, late, ALEXAN-
 DER KOCH FIRM, preparator for
 Art through Kunst Wörstler and Gordon.

Thursday, April 17: Morning visit from Dr. RIEBH of
 Tübingen, ~~from of~~ and to Prof.
 OTTO SCHMIDT, Prefect of Art
 Nby at the "technische Hochschule."
 After noon trip to Heilbronn,
 called on Herr LEHLE in charge
 of art matters there. Arrived in
Karlsruhe that evening.

Friday, April 18: Karlsruhe. Called on Herr von
^{Margi} SCHNEIDER, acting Director of the
 "Museum Landesmuseum" and
 of the "Kunsthistorisches Museum" in
 Heidelberg. Visit with him of the exhibition

"grafik des
 expressionismus" at the
Karlsruhe "Kunstverein".

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(5)

Early ^{trunk} ~~afternoon~~ dinner with Dr. HAUPT,
 Professor for "Kunst- u. Bildende Künste"
 in the "Landesdirektion für Kultur und
 Unterricht." ~~Left for Mannheim.~~ Late afternoon
 visit to Dr. Passarge at the Mannheimer
 visit to Dr. Martin, Director of the "Staatliche für Südbay-
 ern Kunsthalle, Karlsruhe and Director of Museum ^{den} and
 with his Assistant ~~Dr.~~ Dr. Zants.
 Left for Mannheim in late afternoon.
 Afternoon visit to Dr. Passarge, Director of the
 "Mannheimer Kunsthalle." Left for Wiesbaden.

Saturday, April 19. Wiesbaden. Called on Theodor Heinrich.

Sunday, April 20. Wiesbaden: Exhibition "German Painting of
 the nineteenth Century." Left for Berlin.

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III. NARRATIVE. The impressions and observations gathered during this trip were dominated by one factor: Stuttgart's exceptional position in regard to reconstruction and rehabilitation. There is probably no other ^{German} town which is going ahead with such perseverance, aggressiveness and with such tangible results. Physical evidence of a varied and effective building activity is abundant and ^(it constitutes) a factor definitely to be included in any assessment of the cultural climate of Württemberg - Baden.

The sources cited for this extraordinary development vary a good deal. The traditional Swabian tenacity of purpose, their characteristic "feet on the ground - head in the clouds" attitude is pointed out. The Oberbürgermeister, a youngish man in the early forties, believes that the youthfulness of his administration is largely responsible. He believes in a building program of distributed priorities. Reconstruction of business premises, of department store buildings for instance, is just as important - in proper proportion - as housing. Long range needs must not be obscured by the pressure of emergencies. He did not hesitate to barter off some of the city's coal supply ~~against~~ for building materials - against heavy opposition. A more general and more ~~expensive~~ ^{possibly more profound}

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(7)

motivation for these successful conquests of adverse conditions may be seen in an economic healthfulness which has its basis in a semi-rural, semi-industrial economy. Many Württembergers live on the land, in villages, small towns and even in the extreme suburbs of Stuttgart, they work on the land during the warm months, and in factories in wintertime. The connection between town and country is thus a particularly close one, every Stuttgart has relatives on the land, and that is a source of ^{reserve} strength and resilience.

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(8)

Return of German owned Cultural Materials to German
Custody ^{However,} the presence in Stuttgart of German Museum
 Directors from ~~both~~ ^{in order} Württemberg-Baden and Bavaria, who
 had ~~previously~~ ^{previously} to prepare plans for the Staffeuren exhibition
 of early German printing, was an opportunity to communicate
 the ~~new~~ ^{contents of the} directive ~~to~~ ^{to} responsible German Administrators.
 A conference was held for this ~~purpose~~ ^{reason} on the evening of
 Saturday, April 12. The purpose of this meeting was ~~first~~ to

This question does not loom as large in Württemberg-
 Baden as it does in the other Länder of the zone ^{which have}
 their Central Collecting Points. Much has already been and
~~discussed~~ ^{discussed} over when a major operation was involved. The
 Württemberg-Baden is now a quota of ~~coordinating~~ ^{partially} and
~~recording~~ ^{the} smaller a fairly large number of smaller
 transfers and of ~~coordination~~ ^{coordination} of records.

(The above intent
 discuss the basic meaning and ~~requirements~~ ^{requirements} of the new directive
 rather than to ~~work~~ ^{work} out details of procedure which is of course
 a matter to be handled by the Länder officers; also, to discuss
 the ~~such~~ ^{the} questions of policy and planning which present them-

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9.
 selves at this point
 Reorientation needs.

In previous reports of this observer the needs for a ^{reoriented} reorientation of the leaders of German Art life have been emphasized. This trip to Wörternley - Baden has furnished further ^{strong} evidence of this need for such a program, if the ^{democratic} basic objectives of the U.S. occupation are to be fully achieved.

~~At the basis of these needs ^{is} the realization of the importance of cultural personality in determining the mental outlook of~~
 These needs are founded on the ^{importance} influence of Cardinal Meilicks in forming the mental outlook of the average German as well as ~~the~~ ^{his} importance in the development of ^{German} public opinion and ~~in~~ forming the mental outlook of the individual German citizen. "The ethical and moral power of art experience" - to use the formula of W. Hauptmann of Munich - is an important ally in cultural reorientation on the democratic basis. The increasingly ~~un~~ ^{early} ~~successful~~ ^{successful} enlistment of

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These forces by our ~~Soviet~~ Allies (10.)
 and the well-calculated and ^{clever} ~~modern~~ program
 of the French Army Arts Officers will inevitably
 lead to unformable comparisons and a distorted
 recollection of our position if vital opportunities
 are not taken hold of.

In a ~~very~~ conversation with ~~his~~ ~~Wirkende~~ ~~Director~~ Mr.
 Giercke in the Wirkende ~~Holder~~-Ministry of
 Culture there needs ~~to be~~ ~~are~~ ~~quickly~~ defined and
 understood by ~~the~~ ^a man whose knowledge of American
 ideas and institutions is exceptional and who undertakes
 study and ~~only~~ ^{with U.S. officials} ~~contacts~~ ^{particularly with the}
 education and ~~high~~ ~~affairs~~ ~~of~~ ~~the~~ ~~State~~ ~~of~~ ~~Germany~~.
 Mr. Giercke proposed a conference of ~~British~~ ~~German~~
 officials, ~~Director~~ ~~of~~ ~~the~~ ~~State~~ ~~of~~ ~~Germany~~ ~~and~~ ~~Art~~ ~~Historians~~
~~for~~ ~~the~~ ~~purpose~~ ~~of~~ ~~to~~ ~~create~~ ~~and~~ ~~opportunities~~ ~~for~~ ~~a~~
 presentation and discussion of American ideas &
 methods. ~~and~~

~~Dr. Otto Schmidt~~

~~and~~ ~~say~~ ~~and~~ ~~recently~~ ~~entered~~ ~~by~~
 the plan was also discussed with Mr. Haupt, ~~Meibum~~ -

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and Fine Arts Official in the Baden government. (11)

~~One particular aspect of planning~~
 # the need for a new definition of the functional program of the "Schloss- and Residenz" type of Museum showed up with particular clarity during a visit of Ludwigsburg near Stuttgart. Ludwigsburg ~~belongs~~ is one of the group of Museums which owe their existence to the German Revolution of 1918 - in other words a fairly recent variety of Museums. In a document of the Dr. Wars and Dr. Schmidt of the Working Youth League it was pointed out that these Museums enjoyed a brief period of immense popularity when they were first opened. Curiosity of the man in the Street was a large factor in the success of these Museums. Once the urge to ~~visit~~ ~~the~~ ~~Museum~~ ~~explains~~ the remnants of the way of life of ^{departed} royalty in ~~castle and garden~~ was no substitute, these places lapsed into peaceful oblivion, more or less. They became the pleasant haunts of holiday

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excursions and sightseeing trips. A small circle of experts, collectors, and art historians ~~of the~~ and other specialists continued but the bulk of the remaining visitors were prompted by a desire to bathe in reflected glory of a ~~legionnaire~~ and in sentimental reminiscences. It could be argued that museums of this type exist also in England & France and other modern democracies and that any ~~the~~ ~~is an~~ ~~exaggerated~~ ~~a~~ ~~needlessly~~ ~~acute~~ ~~concern~~ ~~over~~ ~~the~~ ~~psychological~~ ~~effects~~ ~~of~~ ~~these~~ ~~establishments~~ ~~is~~ ~~intensely~~ ~~acute~~. After careful and extended consideration of the question and comparison of various ~~type~~ ~~museums~~ of this type this observer feels that ~~the~~ ~~question~~ ~~does~~ ~~raised~~ ~~and~~ ~~needs~~ ~~to~~ ~~be~~ ~~clarified~~.

① The traditional German respect for authority, the unquestioning acceptance of power from the higher realms is so strong that any cultural re-empowerment needs to be seriously questioned. The practical issue at stake is the ~~fact~~ ~~marked~~ ~~and~~ ~~rather~~ ~~general~~ ~~trend~~ ~~to~~ ~~the~~

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14.

⊕ The key to the problem lies in proper interpretation of these buildings and gardens in the light of their original purpose, ~~and~~ ^{any} assessment of their artistic value must take these factors into consideration.

There is a curious "Orders-Kapelle" in the wing of Lindersberg Castle. Fifty seats, ^{each had a coat of arms} are built in clove-leaf fashion into the walls of an ornate baroque building in which ~~an atmosphere~~ ^{a ceremonial} ~~of an atmosphere~~ ^{an} of exclusive, ceremonial atmosphere still lingers perceptibly. Architects about the meaning of building and its functions were vaguely amused by ~~reference to a~~ ^{mentioning a} "Hunting Order" (jagd-orden), but none of the responsible creators had ^{clear} any idea of the actual facts. They know all about the architect, the period and style of the building, but only in the narrow sense of ^{the} "practical" ^{game} art historian.

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^{unproven}
 In our discussion of this situation the following Maschfeld plan for a Schlossmuseum emerged:

a) There should be ~~an~~ permanent core of rooms exemplifying the status quo, a canon so to speak of exterior decoration, furniture design and arrangement, etc. Where an entire installation is not preserved it would be foolish to try and reconstruct the living, endless row of resplendent rooms with no visible and demonstrable variation in function which is so frequently found in the German Schloss- and Residenz-Museums and is basically foreign to our own way of life and our understanding of living.

b.) The meaning of ~~the~~ surviving or reconstructed rooms should be underlined and emphasized by a ~~deliberate~~ plan of interpretation. Plans, drawings, groundplans, paintings, photographs and various records ~~all~~ could, be used for this purpose to show how these units were ^{and used} planned, for what purpose, ^{and} in what spirit. This should

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not be undertaken at the expense of traditional¹⁶
 but historical interpretation, but in a fuller
 and rounder approach.

(C) Specialized Group exhibits should be arranged
 in a series of rooms designed for this particular
 purpose. China, Furniture, Country, Fabrics
 should here be shown for their own sake and
 under the most favorable conditions for their
 study and appreciation. Special exhibits for
 particular groups or occasions could be
 held here.

A good example of such a plan is

Schlöss Fröstenau in Hesse, as reported by Mr. Hebrich
~~in his first report for April 1947: "Here - which is being~~
 developed by the Darmstadt Landmuseum

in the form of proposals originally developed by
 the M. F. & A. Office for Hesse. "Here. --- 1

Land Hesse)

(M. F. & A. First Report for March 1947)

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OFFICE OF MILITARY GOVERNMENT
 LAND WÜRTEMBERG-BADEN
 FIRST MILITARY GOVERNMENT BATTALION (SEP)
 APO 154 US ARMY

Stuttgart, Germany
 1 December 1947

SUBJECT: Monthly Consolidated MFA & A Field Report.
 (IG/MFAA/1/F, Jan 47).

TO : Economics Division
 Restitution Branch
 Office of Military Government for Germany (US)
 APO 742 US Army
 ATTENTION: Monuments, Fine Arts & Archives.

PART I

1. No. of US military and civilian employees.

- a. Officers: None
- b. Enlisted: None
- c. Civilian: Mr Bernard B Taper, Art Intelligence Officer, OMCUS, visited the MFA&A office, OMG W/B, periodically.

2. Names of Allied Representatives: Mr. Marcel B. Keezer, Dutch Art Representative, OMGH, visited this office from 18 to 20 November 1947.

3. No. of Germans employed:

- a. Professional: None.
- b. Other: Secretary.

4. Requirements and Recommendations:

The position of MFA & A officer, OMG W/B has been vacant since 30 August 1947, when Captain Edith A. Standen was redeployed to the ZI.

PART II

1. Summary, statistics on repositories: No change.

2. German cultural affairs.

a. Exhibitions.

- (1) Title: Gedächtnisausstellung Adolf Hölzel (Memorial exhibition)
 Place: Stuttgart, Haus Sonnenhalde
 Nature: 110 paintings, drawings and water-colors of Hölzel's various periods mostly of private collections.

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Open 22 November until end December

Reviewed in the Stuttgarter Zeitung,
26 November 1947

Attendance and receipts: Not known

Catalogue: Illustrated with 12 reproductions
of the exhibited works

- (2) Title : Maler aus Düsseldorf, München,
Braunschweig, Heidelberg, Hamburg

Place: Stuttgarter Kunstkabinett

Nature: Paintings by Carl Barth, Hans
Hoffacker, Josef Horn, Josef Pieper,
Hans Schröers, Richard Gessner,
Ewald Jorzig, Ewald Mather, Robert
Fudlich of Düsseldorf;Julius Hess, Erich Glette, Fritz
Hülsmann, Max Mayrshofer, A. Lamp-
recht, Arnold Balwé, Hans Gött,
Walter Klöse, C.O. Müller of Munich;

Bruno Müller-Linow of Braunschweig;

Tom Hops of Hamburg;

Walter Eimer of Heidelberg.

Open 22 November 47 - 15 January 48.

Attendance and receipts: Not known.

Catalogue: 10 copies OMGUS forwarded
herewith.

- (3) Title : Graphics by eidos-presse (Alfred
Eichhorn, Stuttgart)

Place : Stuttgart, Galerie Herrmann

Nature: Graphics by Willy Baumeister,
H.A.P. Grieshaber, Alfred Eichhorn,
Oskar Schlemmer, Walter Wörn,
Max Ackermann, Heinz Trökes;
Water colors by Will Sohl.

Open 20 November - 24 December

Attendance and receipts: Not known

Catalogue: 10 copies OMGUS forwarded
herewith.

- (4) Title: Anneliese Lepom, Berlin

Place: Ludwigsburg, Galerie Swiridoff

Nature: Paintings by Anneliese Lepom

Open 20 November - 6 December

Attendance and receipts: Not known

Catalogue: None.

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- (5) Title: Meisterwerke Altdeutscher Malerei
 Place: Mannheim, Kunsthalle
 Nature: Exhibition of Karlsruhe Kunsthalle owned works
 Open November-December-January
 Attendance and receipts: Not known
 Catalogue: None
- (6) Title: Alexej v. Jawlensky
 Place: Mannheim, Galerie Günther
 Nature: Paintings and graphics by Alexej v. Jawlensky
 Attendance, receipts, catalogue: Not known.
- (7) Title: Carl Hofer
 Place: Heidelberg, Kunstverein
 Nature: Exhibition of 55 paintings and graphics by Carl Hofer
 Attendance and receipts: Not known
 Catalogue: Only one copy available.
- (8) Title: Hans Kuhn, Baden-Baden
 Place: Karlsruhe, Bücher-Beisel
 Nature: Paintings and water colors by Hans Kuhn
 Open 16 - 30 November
 Attendance, receipts, catalogue: Not known.

b. Lectures.

- (1) Speaker: Dr. Musper, Director Staatsgalerie, Stuttgart
 Title : Irreales und Formales in der Kunst der Vergangenheit
 Place : Stuttgart, Technische Hochschule
 Date : 4 November 1947
 Remarks: Reviewed in the Stuttgarter Zeitung, 8 November 1947.
- (2) Speaker: Prof. Hanson, Stuttgart
 Title : Tempelstadt im 10^{er}-torigen Theben
 Place : Stuttgart, Technische Hochschule
 Date : 10 November 1947
 Remarks: Organized by the Kunsthistorisches Kolloquium under the direction of Professor Baum for invited professional art historians.
 Reviewed Stuttgarter Zeitung, 19 November 1947.

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- (3) Speaker: Denkmalpfleger Hugenschmidt
 Title : Aus dem Bilderbuch der schönen Heimat
 Place : Karlsruhe, Munz Saal
 Date : 10 November 1947
 Remarks: Mr. Hugenschmidt is referent for Denkmalpflege in the Württemberg-Baden Government.
- (4) Speaker: Prof. Hartlaub, Heidelberg
 Title : Der junge von Gogh
 Place : Karlsruhe, Munz Saal
 Date : 2 November 1947
 Remarks: 3. lecture in the series on modern French painting.
- (5) Speaker: Prof. Hartlaub, Heidelberg
 Title : Paul Gaughin
 Place : Karlsruhe, Munz Saal
 Date : 12 November 1947
 Remarks: 4. lecture in the series on modern French painting.

c. Radio Broadcasts: No information received.

d. Newspaper Clippings:

Stuttgarter Zeitung, 22 November 1947

"Teurer Trödel - Neckische Nymphen - Kuricser

Kitsch.

Mit wohltonenden Namen, mit grosszügig verglasten Schaufenstern und mit einer unübersehbaren Fülle von porzellanen Nymphen und Schäferinnen sind sie in den Strassen unserer Stadt aufgetaucht: die sogenannten Universal - "Antiquitätengeschäfte", die sich in letzter Zeit so vermehrt haben, dass die Königstrasse und die Charlottenstrasse, wenn es so weiterginge, sich bald in eine Art orientalischer Bazarstrassen verwandeln würden.

Darüber haben sich, wie aus zahlreichen Zuschriften aus unserem Leserkreis hervorgeht, schon viele Stuttgarter Gedanken gemacht. Es mag zu ihrer Beruhigung beitragen, dass vor kurzem ein neues Lizenzierungsgesetz zur Errichtung gewerblicher Unternehmungen in Kraft getreten ist, das es ermöglicht, eine weitere Vermehrung dieser Art von Geschäften künftig zu verhindern. Bisher war es nicht möglich, die Zahl der Trödlergeschäfte zu beschränken, da ein entsprechendes Gesetz fehlte. Jetzt kann man hoffen, dass hier ein wenig "gesteuert" wird, zumal da auch die zuständigen Stellen der Ansicht sind, dass mit den 27 in Stuttgart bestehenden Trödlergeschäften der Bedarf vorerst gedeckt ist. Wie zweifelhaft es um manchen dieser Läden bestellt ist, geht schon daraus hervor, dass von den zehn, die in letzter Zeit neu hinzugekommen sind, sechs erst im Beschwerdeverfahren durch das Wirtschaftsamt genehmigt wurden.

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Vor allem ist nicht einzusehen, warum solche Läden ausgerechnet in den besten Geschäftsvierteln unserer Stadt eingerichtet werden. Dagegen hat sich auch Oberbürgermeister Dr. Klett in verschiedenen Schreiben an das Wirtschaftsministerium, das Amt für öffentliche Ordnung und die ZAS gewandt. "Ich habe nicht die Absicht," so heisst es in einem dieser Schreiben "in Zukunft weitere Trödlergeschäfte in guter Geschäftslage zuzulassen". Ferner fordert der Oberbürgermeister, genau zu überprüfen, ob die Personen, die solche Geschäfte eröffnen wollen, auch die "Qualifikation für eine solide und reelle Geschäftsführung bieten".

Tatsächlich ist es mit der "soliden und reellen Geschäftsführung" in manchen dieser Läden nicht weit her, wie wir uns bei einem kleinen Streifzug durch verschiedene Trödlerläden selbst überzeugen könnten. Sie kommen beispielsweise Trödlerläden zu fabrikneuen Lederschuh, und wie kommt der Geschäftsinhaber dazu, für diese Schuhe "Nützliches" im Friedenswert von 25 Mark zu verlangen, obwohl es den Trödlerläden wie allen nicht dem Tauschring angeschlossenen Geschäften untersagt ist, Tauschgeschäfte abzuschliessen? Und wie soll man es sich ausserdem erklären, dass diese neuen Schuhe zwischen den niedlichen Scheusslichkeiten aus Kristall und Porzellan im Schaufenster ausgestellt werden können, ohne dass eine der in Verteilungsfragen sonst so gestrengen Behörden daran Anstoss nimmt?

Dass solche verdächtige Schaufensterauslagen die Gemüter erregen, ist nicht verwunderlich. Sind diese Schuhe nicht wie ein Spott für die Flüchtlinge und Fliegergeschädigten die weder einen Bezugsschein bekommen, noch "Nützliches" im Friedenswert von 25 RM bieten können, um zu Schuhen zu kommen, und sind die porzellanenen Schifferinnen, die zierlichen Rokoko Spieluhren, die Nymphen, Faune und Kakadus nicht wie ein Spott auf die Ruinen ringsum und über unsere ganze Zeit?"

PART III

OPERATIONS

1. Cultural monuments inspected: None
2. Repositories inspected: None
3. Collections inspected: None
4. German cultural affairs.

a. Personnel.

Director Wais, head of the Württemberg Landesamt für Denkmälpflege, was appointed Professor by the Ministry of Culture.

b. Monuments.

Nothing to report.

c. Museums.

(1) Karlsruhe Kunsthalle.

The loan of Hans Baldung Grien's sketch book from Karlsruhe Kunsthalle to the Holbein Verlag, Basel, Switzerland, for the purpose of facsimile-reproduction was extended until April 1948 upon request of Karlsruhe Kunsthalle.

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(2) Ulm Museum.

It is expected that the Ulm museum will re-open 14 December 1947.

d. Tübingen University Library.

During November 2 more transports from salt mine Kocheñdorf to Landesbibliothek, Stuttgart, were carried out, making a total of 3 transports; the rest of the books will require 3 more transports.

e. Exhibitions.

(1) Guggenheim Foundation.

Recommendation was transmitted to Export & Import Section, Economics Division, this headquarters, in regard to the proposed import into Germany of the Guggenheim art exhibit for which the Karlsruhe Kunsthalle made application. The exhibit may possibly be shown in Munich and Stuttgart as well as Karlsruhe.

(2) IRO Exhibition.

The "Römersaal" of the Altes Schloss, Stuttgart, is being repaired (see September Report).

The permanent rebuilding of the roof of the Altes Schloss is progressing. The IRO officials are hoping to be able to move their exhibit into the Römersaal before Christmas.

(3) French Zone.

Approximately 100 Rembrandt etchings are shown on an exhibition at the Tübingen Kunstgebäude. A number of 84 etchings are the property of Stuttgart, Staatsgalerie repository Schloss Bebenhausen.

f. Societies.

No information received.

g. Publications.

No information received.

5. Collecting Point Report.

Not applicable.

6. Other activities.

Restitution progress.

No change except for 2 Dutch paintings, one landscape by Stalbert and one seascape by Porcellis which were picked up from Kunsthalle Karlsruhe by Mr. Keezer, Dutch art representative. The pictures originated from the Collection Edwin Reiss. No receipt from the Wiesbaden Collecting Point has been received as yet.

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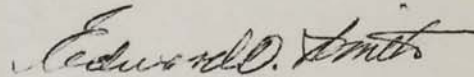
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PART IV

1. Supply situation: Satisfactory.
2. Important developments, not listed above: None.

FOR THE DIRECTOR, ECONOMICS DIVISION:



EDWARD O. SMITH
 Chief
 Restitution Branch
 Economics Division

Incls:
 20 catalogues
 (OMGUS only)

DISTRIBUTION:

OMGUS, MFA&A	-	22
OMGB	-	1
OMGH	-	1
OMG Bremen	-	1
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Telephone:
 40756/627.

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File
RFE/ag

The Art Institute of Chicago - artists of Europe

1 32 ED 16
 Jun
 47

Enclosed is the draft letter for General Clay's signature as requested. It was written in cooperation with Information Control, and the Education Religious Affairs Branch indicated that they had no specific interest in it.

FOR THE DIVISION DIRECTOR;

JOHN H. ALLEN
Colonel GSC
Chief, Restitution Branch

1 Incl.
Ltr to Mr. Sweet,
Art Institute Chicago

Telephone 43255
Room 1057 Esch Bldg

ME&A Reading files

Damn it!

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with her to meet with the local officials, especially with the
following 1947. These latter problems, as they are solved, the
German Government certainly will be able to handle them
from the office of the local authorities.

Berlin, Germany
18 June 1947

My dear Mr. Sweet;

Thank you for your letter of 3 June 1947 with its
constructive interest in certain problems touching upon Military
Government.

The question of the place of the artist has occupied our
attention on more than one occasion. Traditionally, this has
been, in Germany, the function of both the Kultus Minister and of
Propaganda, except when they were combined. Under U.S. Military
Government, the Monuments, Fine Arts and Archives Section, Economic
Division, was originally responsible for the reconstitution
of German official agencies concerned with the arts, but except
for making certain that no objectionable elements were permitted
to function, it has not exercised control over the artists.

Information Control Division, (ICD), in cooperation with
the Reorientation Branch Work Program of the War Department's
Civil Affairs Division is currently planning a beginning in the
field of fine arts reorientation. Their plans include exhibitions
of reproductions of American art, slides, film strips and lectures,
with the aim of stimulating German artistic endeavor and increased
contacts between German and American art circles.

With the adoption of the new State constitutions last winter,
control has been further relaxed. It is the policy of Military
Government to turn over to the Germans every possible function, both
in order to enable U.S. personnel to be reduced and to encourage the
Germans in the exercise of democratic self government. In line with
this policy, we have continuously urged German agencies to accept
responsibility.

We fully approve the aims which you outline, and certainly
no obstacles would be placed in the way of their fulfillment particu-
larly with respect to an invitation to German artists to partici-
pate in American exhibitions. A considerable revival of artistic
interest is, in fact, occurring. Exhibitions are being held con-
stantly in every city of importance in the American Zone, and many
are being held in minor centers. Yet it must be realized that hous-
ing and food necessarily come before exhibition space and artists'
materials. Even art cannot thrive on an empty stomach, nor when a

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by JS

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man has no roof over his head. Official concern must be primarily with these latter problems. As they are solved, responsible Germans certainly will be able to devote more attention to the affairs of the mind and spirit.

Sincerely yours,

19 August 1947

Dr. Bergl H. Hollnagel
Control Office
Directorate Building

LUCIUS D. CLAY
General, U.S. Army
Military Governor

1. In accordance with our telephone conversation the 15th of August, you have been assigned the task of representing the U.S. Army in the position of Military Governor, which office is to be held by you in the city of Chicago, Illinois.

Mr. Frederick A. Sweet
Associate Curator of Painting and Sculpture
The Art Institute of Chicago
Chicago 3, Illinois

Paragraph 17. In furtherance of the progress of the rehabilitation of the German people and the revival of international trade relations, you will permit and assist the normal flow of art and cultural property from Germany to the United States and other countries. The availability of your facilities, the free flow of cultural property to and from Germany.

The above quotations are in addition to the complete paragraphs 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

2. As a matter of fact, part of the functions which are assigned to the above named individuals have already fallen to us by default, and we are making considerable progress in carrying out our official work in their stead. They also represent the United States functions which were vested in the individual and are expected to be part of the duties which we are now performing. The above named individuals are the French, Spanish, Italian, Dutch, Belgian, Luxembourg, and Greek.

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Economics Division
Restitution Branch
Monuments Fine Arts and Archives Section
APO 742
Berlin, Germany

MEMORANDUM

19 August 1947

TO: Dr. Beryl R. McClaskey
Control Office
Directors Building

1. In accordance with our telephone conversation the 19th of August, the following ideas and suggestions are put forth as representing what is the feeling of this section as to its most effective place under the paragraphs of the new directive to the Military Governor which order:

"Paragraph 18dthe removal of existing trade barriers" and encourage the return of foreign trade to normal trade channels.

"Paragraph 22.....that you make every effort to secure maximum coordination between the occupying powers of cultural objectives designed to serve the cause of peace and encourage German initiative and responsible participation in this work of cultural reconstruction and you will expedite the establishment of these international cultural relations which will overcome the spiritual isolation imposed by National Socialism on Germany and further the assimilation of the German people into the world community of nations.

"Paragraph 27: In furtherance of the program of the reorientation of the German people and the revival of international cultural relations, you will permit and assist the travel into and out of Germany of persons useful for this program within the availability of your facilities, the free flow of cultural materials to and from Germany."

The above quotations are in addition to the complete paragraphs 17 on Restitution and 25 on Monuments, Fine Arts and Archives, which more or less cover the functions and duties which we currently perform.

2. As a matter of fact, many of the functions which are suggested by the above quoted paragraphs have already fallen to us by default or are being unofficially carried on by our officers even in their spare time. They also represent the duties and functions which every member of our staff believed and understood to be part of his duties when he was recruited for this section. Moreover our colleagues in the French, Russian and British

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Military Governments, can not understand why we are not specifically charged with these and similar functions. You and I have previously discussed, many times, the sometimes amusing confusion which results from our being in the Restitution Branch of Economics Division. And I think that both you and my immediate superiors in this branch and in this division are well aware of the fact that I have consistently made an honest effort to confine our official labors strictly to the spirit of our directives, in spite of the fact that this has frequently led to embarrassment, particularly in dealing with foreign representatives. I, therefore, make the following specific suggestions;

a. That we be officially charged with the responsibility for determining whether or not scholars, German or foreign, should be permitted to enter or leave the American Zone of Germany for projects connected with the arts and museums.

b. That we be made officially responsible not only for the prevention of displays of Nazism and militarism in exhibitions within Germany, as we are now, but with the encouragement of exhibitions which will tend toward the democratic reorientation of German artistic life and of the rebuilding of their institutions in this particular field.

c. That we be charged with the determination of the desirability of German participation in art exhibitions outside of Germany either in groups or by single individuals and as a corollary be permitted to work out the machinery for the limited export of such exhibition material.

d. That we be charged, in coordination with Export-Import and other interested agencies, to work out practical methods for the export of works of art for dollar credits. This function should include consultations with the appropriate Land authorities to make a workable and proper replacement for the German national law governing the export of national treasures.

e. That we be permitted to examine with other appropriate offices the present status of Law 52, Law 53 and the rules and regulations of the Army Post Office and the customs with regard to the acquiring of works of art by American and Allied personnel and their return of such materials with household goods or otherwise to the United States. The present status of the regulations in regard to this matter are in utmost confusion and one reason that they are is that no one is strictly charged with their performance.

f. That we be officially charged with the coordination of allocations of materials and supplies connected with restoration of

(1) museums and exhibition space

(2) architectural monuments

g. That we be charged with the encouragement and guidance of associations of artists, professional museum workers, archivists and scholars in the field of fine arts.

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9. It is quite possible that other items will occur to anyone studying these suggestions; and in fact there are certainly some things which will follow from time to time which are not specifically stated above. On the other hand, I realize fully the stated policy and repeatedly expressed desires of the Military Governor to give the German themselves the fullest responsibility possible consistent with the aims of Military Government. Therefore, I feel that any final definition of the functions suggested should be most carefully worded so that a distinction would be made between the things which we must do (for example, in connection with U.S. and Allied personnel) and on the other hand the things wherein we would act purely in an advisory or reviewing capacity. With such safeguards included I feel certain that we could render a very definite service in the reorientation program which is contemplated by the directive.

RICHARD F. HOWARD
Chief, MFAAA Section

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Economics Division
Restitution Branch
Monuments Fine Arts and Archives Section
APO 742 "

MEMORANDUM

12 February 1947

SUBJECT: Proposed Additions to MFA&A's Functional Program

TO : Mr. Howard, Chief, MFA&A Section, OMGUS

1. With the turning over of museums and related art and cultural institutions to German administrations certain steps become necessary in order to accomplish the effective and coordinated implementation of the basic objectives of M.G. in Germany. These necessary measures are not now the responsibility of the MFA&A section nor of any other branch or member of U.S. Military Government.
2. The basic objectives of Military Government are stated in JCS 1067 (revised), 10 May 1945. Passages are quoted as a basis for the following discussion:
 - 4c. The principal Allied objective is to prevent Germany from ever again becoming a threat to the peace of the world. Essential steps in the accomplishment of this objective are the elimination of Nazism and militarism in all their forms and the reconstruction of German political life on a democratic basis.
 - 14b. A coordinated system of control over German education and an affirmative program of re-orientation will be established designed completely to eliminate Nazi and militaristic doctrines and to encourage the development of democratic ideas.
 10. You will endeavor to obtain agreement for uniform and coordinated policies with respect to a) Control of Public Information Media in Germany, etc., etc.

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3. German museum and art life is not, as it may seem at first sight, a neutral field, devoid of political implications. On the contrary it is an active and vital factor capable of exerting considerable influence on public opinion and in formulating emotional and psychological attitudes.. It must therefore be considered an important educational factor and, at least to some degree, a medium of public information. The authority and prestige which all manifestations of cultural life enjoy in the German community is very considerable. It is therefore necessary to realize that the activities of museums and other cultural and artistic organizations in Germany have a much greater influence, compared with other manifestations of public life, than in the United States or Great Britain.

The most convincing proof of this is the ideological activation of German art life under National Socialism. The annual exhibitions in the "Haus der deutschen Kunst" were powerful instruments in the glorification of Nazi leaders, of militarism and the propagation of various Nazi doctrines. An elaborate system of governmental control instilled Nazi ideologies into practically all phases of art life. It also exercised strong pressure in the elimination of all undesirable elements which were classified as "degenerate artists". In other words, museums, exhibitions and the very process of artistic creation were made into a powerful medium of education and public information.

4. The policies of museum administrators and of other leaders in German art life are not at present the subject of control of any organization or branch of Military Government. No one in U.S. Military Government is charged with the supervision of artists' societies springing up everywhere. No scrutiny of exhibitions, be they in museums, other cultural institutions or with art dealers, is in force.

Artists' societies could and probably do contain Nazis among their members. There is no officially responsible link between U.S. Military Government and the German administration to insure cultural denazification in such instances.

It would be perfectly possible for any German individual or organization to present an exhibition of pictures or other works of art glorifying Nazism and militarism or

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inimical to the interests and security of the U.S. forces of occupation. Such an exhibition would not encounter any systematic or expert scrutiny or control by M.G. authorities.

5. Also, no branch of Military Government is now charged with "an affirmative program of reorientation" in German museum and art life, nor in a position "to encourage the development of democratic ideas".

What are the elements needed in order to accomplish these objectives and how can these needs be filled efficiently and effectively?

The current policies of the leaders of German art life have been carefully scrutinized by MFA&A's Civil Arts Liaison Administration Officer in extended field trips in the U.S. Zone and Berlin Sector. They have revealed the following attitudes which call for definite action if the stated objectives of U.S. occupation are to be accomplished: -

- a. A continued tendency towards cultural nationalism and intellectual inbreeding, preserving a possible foundation for future militaristic nationalism and resulting in failure to realize the needs as well as the opportunities presented by the collapse of the National Socialist state.
- b. An inability in almost all instances to think beyond the immediately urgent tasks of physical reconstruction of buildings, the reassembling of scattered collections and the repair of damaged art objects, resulting in failure to map out socially constructive, forward looking programs based on the current and anticipated needs of the respective communities.
- c. In particular, a complete ignorance and unawareness of existing democratic procedures and techniques of analyzing the social structures of a given community in order to determine its needs; ignorance of methods to enlist, develop and sustain community support and collaboration in expending the functions of cultural institutions.
- d. A continuing strong tendency to think of artistic, and related cultural and scientific collections and institutions as laboratories for the primary use of specialists and scholars who in turn consider themselves servants of science rather than of society.
- e. A very incomplete knowledge of the meaning of functional planning in the rebuilding of entire communities and cities.

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To summarize, the German museum administrators are in many instances still imbued with cultural nationalism; they are quite unaware of the meaning of democracy in cultural life and of their responsibility therein; also they are totally ignorant of democratic methods and techniques in institutional art life.

6. The possible failure on the part of U.S. Military Government to supply the leadership and guidance clearly needed in this situation would represent a serious defect in the implementation of U.S. policy in relationship to one important phase of public life in Germany. It would mean that the allover reorientation program could not be logically and organically carried out. It would deprive German institutional art life of urgently needed contacts with democratic ideas and still needed leadership. It would result in an unhealthy return to cultural isolationism and inbreeding, also in the continued failure of the German administration to recognize and fill vital cultural and educational needs of German communities. It may also lead to unfavorable comparisons with the cultural policies and programs pursued by other Allied Military Governments.

7. An effective reorientation program in German art life should attempt to achieve the following objectives:

a. Supervision of policies and programs with a view to preventing resurgence of National Socialistic, of nationalistic and militaristic tendencies.

b. Demonstration to German museum administrators and the administrators of related institutions of the basic concepts of democracy in terms of institutional art life and the pertinent methods and techniques developed in the United States and elsewhere outside Germany.

c. Demonstration of these factors to the present generation of art students in the universities by broadening and reforming the current program in the following directions:

- I Instruction in the social and educational obligations and opportunities of the art administrator in postwar German communities.
- II Added emphasis on the artistic achievements of cultures and communities outside Germany.
- III Added emphasis on contemporary art.
- IV Demonstration of the tasks of "Denkmalspflege" in postwar Germany and discussion of the basic concepts of city planning.

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d. Interpreting to German art publishers the current needs of museum administrators, art historian and art students with the object of

I providing materials most urgently needed for the replacement of lost reference and research tools.

II encouraging production of informational and educational publications in the fields demonstrated above.

8. The organization most naturally fitted to assume the major responsibility for the functions outlined above is the MFA&A Section of OMGUS.

Some of these functions can obviously be carried out most effectively in close consultation and liaison with Education and Religious Affairs as well as with Information Control. (The Information Center network throughout the U.S. Zone of Occupation would also be a valuable instrument in the fulfilment of this program).

The most important and urgent measure needed at this time would be a program of information primarily directed at the various leaders of German art life, on the accumulated experiences and experiments made in democratic countries in the field of the arts. This information should be gathered primarily from U.S. sources and conveyed through a variety of channels and media.

The purpose of this program is not to provide examples which will be imitated by German museum officials but to provide stimulation and challenge necessary to initiate constructive thinking and to direct planning towards the laying of firm and permanent democratic foundations.

Telephone 42984

HELMUT LEHMANN-HAUPT
Civil Arts Liaison
Administration Officer

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Economics Division
Restitution Branch
Monuments Fine Arts and Archives Section
APO 742

MEMORANDUM

19 December 1946

SUBJECT: Report on Field Trip by Civil Arts Administration
Officer to Greater Hesse

TO : Mr. Howard, Chief, MFA&A Section, OMGUS

1. Purpose of Trip.

This trip represents a first attempt by the Civil Arts Administration Officer:

1. to explore the policies underlying the reconstruction and activation of German art institutions within the frame work of German Civil Administration,

2. to ascertain the relationship of these policies to the stated objectives of U.S. Military Government in Germany.

To obtain the answers to these questions it is necessary first of all to determine to what extent policies have been formulated and adopted by responsible German administrators of art institutions. It is also desirable to interpret current activities and future plans in terms of their broader meaning in the process of re-activation of German cultural life. It is equally important to recognize and to define areas of stagnation and retrogression.

The trip to Greater Hesse was planned as an experiment. Typical field situations were explored in a series of personal interviews with leading personalities in various art institutions. There was no deliberately planned program. Questions were asked only to insure a continuity of communication. The important aim was to find out what was foremost in the minds of those interviewed; how these men themselves saw the meaning of their task; how they understood and interpreted the immediate needs as well as the long term tasks of reconstruction.

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The following itinerary with lists of names and positions of men interviewed by the Civil Arts Administration Officer, and the index of topics discussed in each interview will give a brief survey of the topics that were explored.

2. Itinerary.

Thursday, November 21: Departure from Berlin

Friday, November 22: Arrival at Wiesbaden checked in with Mr. THEODORE HEINRICH at Military Government Headquarters and with Captain EDITH STANDEN at the Central Collecting Point.

Saturday, November 23: Wiesbaden. Morning Session with Mr. THEODORE HEINRICH. Discussion of plans for the trip.

Sunday, November 24: Wiesbaden. Visit to Exhibition of Master Drawings at Central Collecting Point. Afternoon Frankfurt a.M. and Bad Homburg: Meeting with RUDOLF PLAAS, Referent für Bildende Künste in der Kulturgemeinschaft Siegen, Westfalen: Discussions of difficulties in shaping up community exhibition plans.

Monday, November 25: Frankfurt a.M. Visit to Prof. Dr. HANS W. EPPELSHEIMER, General-Direktor der Frankfurter Bibliotheken und Referent des "inisters für Volksbibliothekswesen: Discussions of Deutsche Bibliothek des Westens, Library School Curriculum, Zentralblatt für Bibliothekswesen, Bibliography of German Publishing 1939-45, Cultural Policies.

Visit to Dr. GEORG K. SCHAUER, Publisher and Editor of the Börsenblatt für den deutschen Buchhandel. Discussed trends in art publishing, Frankfurt Training School for Booksellers, Prof. Bhnke's book on "Kultur-Politik".

Visit to Dr. HOLZINGER, General-Direktor der Museen. Discussed priority program of German museums, youth and modern art, reemigration of art historians and visiting scholarships, contemporary German art.

Tuesday, November 26: Heidelberg. Attendance of 2nd day of GERMAN RECTOR'S CONFERENCE upon invitation by Dr. Fritz Kaisen of Education and Religious Affairs Branch, OMGUS. Visit to Prof. Dr. AUGUST GRIESEBACH, Professor der Kunstgeschichte, Universität Heidelberg. Discussed current courses in the fine arts field, number and qualifications of students, buildings and equipment, art publishing programs, fine arts studies at other German Universities.

Wednesday, November 27: Wiesbaden. Program Conference and checking of first impression with THEODORE HEINRICH. Brief visit with Dr. HEINRICH ERDSIECK, Kunst-Dezernant des Grosshessischen Ministeriums für Kultus und Unterricht and with Dr. CREMER, Referent für Archivfragen und Bibliotheksangelegenheiten. Brief talks with representatives of Wiesbaden branches of LEIPZIG Publishing Houses: Dr. KLEMM, Mr. KLEMM, junr., Dieterichssche Verlagsbuchhand-

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lung; Dr. FRIEDRICH MICHAEL, Insel-Verlag; Mr. HANS BROCKHAUS jun., on the subject of art publishing Programs, production facilities, connections with Leipzig mother firms.

Mainz. Interview with Dr. ALOIS RUFFEL, Director of the Stadtbibliothek, the Gutenberg-Museum and the Gutenberg Society. Discussion of physical condition of institutions in his care. Reestablishment of Gutenberg Society. Study and publication plans in the field of incunabula research.

Hofheim i. Taunus. Evening visit with Mr. Heinrich to ERNST WILHELM REY, German painter.

Thursday, November 28: Marburg. En route detailed discussion with Dr. ERDSIECK of his plans for a city planning academy. In Marburg visit of exhibition of upper Hessian Art group. Visit with Prof. Dr. HAMANN, Kunsthistorisches Institut Marburg. Discussion of exhibition policies, cultural politics, Photo-Marburg extension plans, art student body at Marburg University, art publication plans. Discussion with Dr. BLEIBAUM, Hessisches Landesamt für Denkmalpflege, of personnel problems and the Führerproject (color photograph of monuments). Brief visit to Dr. DEHIO of the Marburger Staatsarchiv.

Friday, November 29 and Saturday, November 30: KASSEL with THEODORE HEINRICH. Meeting with Dr. VOGEL, Staatliche Kunstsammlungen Kassel. Discussion of exhibition policies, extension of museum work to young peoples groups, trends in city planning, methods of public discussion, training future curators. Visit to Wilhelmshöhe, the exhibitions at Bärenreiter-Verlag and the gallery of Karl Lometsch (Exhibition of the work of KURT LEHMANN).

Sunday, December 1, 1946: Frankfurt a.M. Morning talk with Dr. KONRAD BAUER, private German scholar. Topics: The "White" scholar in Germany, formal graphic arts instruction in Frankfurt and Mainz, the work of the "Inschriften-Kommission der deutschen Akademien". Afternoon visit to VITTORIO KLOSTERMANN, publisher. Discussed personnel situation in German institutional art life, art publishing plans and programs, available stocks of art books.

Late afternoon departure for Berlin.

3. Findings.

General Impressions.

One condition, not new, but forcibly brought home to this observer during his trip is the lack of communication and connection between various German groups in the art field working towards the same or closely related ends. There is very little, if any, give and take of information and no comparing and discussing of plans. There is a marked tendency of responsible Germans to work behind closed doors and avoid public discussion of matters of public concern of today.

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Even more marked than the independence of separate group is the isolation of the individual. With few notable exceptions the German representatives of official art life, the museum curator and the teacher in the university, the librarian and archivist and also the art publisher lives in a world that is primarily dominated by the past. Reconstructions of what once existed is the dominating instinct. Genuine realization of the necessities for new and constructive thinking, for the redefinition of aims and objections in terms of existing needs is a rare quality. Greater Hesse is fortunate in its possession of a few men of exceptional vision and enterprise, who are furnishing this type of leadership and who are facing the future with courage and inspiration. All the more significant is the observation that even among these leaders one finds that certain necessary priorities of action and certain objectives, perfectly obvious to the American observer, are neither seen nor understood in Germany today. Examples will follow later in this report.

The individual is of course preoccupied with the appalling difficulties of day to day living, personally as well as professionally speaking. Shelter, clothing, food and fuel, weatherproofing, lighting and heating the buildings are every administrations natural first concern. The extent of encouragement and practical assistance constantly extended to German art institutions by our MFA&A officer for Greater Hesse was very obvious to this observer. For this reason no deliberate attempt was made to discuss in detail the buildings and the physical status of collections etc. with various curators and other officials; rather, plans, projects and policies were discussed.

Constructive ideas were by no means found missing but in many cases they were not found in the foreground of these mens thinking. Also it was frequently obvious that no attempt at their practical evaluation had been made, no weighing of alternatives; particularly, no sense of priorities had been applied.

Museum and Community

It is of obvious significance that each of the two museum directors interviewed in Greater Hesse promptly broached the subject of the relationship of their museum to the community, and particularly to its younger elements.

Both Dr. Holzinger in Frankfurt and Dr. Vogel in Kassel are leaders with vision and a sense of direction. Both are aware of the importance of reaching out to German youth groups.

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Dr. Holzinger is both the expert curator of historical masterpieces and an active friend of modern art and artists. In his opinion, the old and the new should be presented in small changing exhibitions rather than in large permanent displays, not only because this is the only physical possibility today but because it suits the needs of young people. He and every other responsible art educator emphasizes again and again how important it is that the young people learn to see again. Their vision has deliberately been limited to the narrow, precisely photographic realism fostered in terms of the material exhibited at the Haus der Deutschen Kunst. They must learn all over again to use their eyes. But they have to be calmed down first, taught how to sit down and listen.

Sudden confrontation with modern art in its more extreme forms results either in scornful laughter ("Hitler was right after all") or in violence. This observer has seen modern paintings slashed with knives both in the "Haus am Waldsee" exhibition of contemporary artists of Berlin-Zehlendorf and in the "Hessische Secession" exhibition in Kassel. In each case the paintings were quite moderate, impressionistic rendering of human beings in very "harmless" situations.

Nothing, says Dr. Holzinger, must be forced. Overfeeding, intellectual inflation, is to be avoided. The job has to be done very gradually.

One special difficulty with German youth, according to Dr. Holzinger, is the unfamiliarity with parliamentary procedures, the inability to listen and to stick to the point. Almost inevitably a discussion in German youth circles turns from the topic in question to some ephemeral aspect. This works almost like a law of nature, an eloquent symptom of intellectual corruption, heightened by personal worries and a sense of insecurity.

In Kassel, Dr. Vogel is confronted with a special situation which may be typical of conditions elsewhere. About three months ago a "Gesellschaft der Jugend" in Kassel was called to life, an association for German youth of all social classes between the ages of 17 and 25. As it happened, only the "jeunesse doree" (or the current equivalent thereof in a German provincial town of today) joined. The group, which has a membership of about 100, is interested in politics, theater, art. Dr. Vogel was invited to give a lecture on the subject of abstract paintings, to discuss whether it had a meaning and a future. He found such ready response for his ideas, such willingness to be lead that he arranged for a special evenings discussion subsequent to the lecture.

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Regretfully he noted that the socialist youth of Kassel organized in the unions has so far made no contact with the museum. Already there exists tension between the two youth groups - very undesirable in terms of the social peace so necessary for sound democratic growth in Germany. Sport activities Dr. Vogel feels, would be a good cement, modern art could be too, particularly since labor elements have traditionally shown more receptiveness to it than the conservatives. The trouble, says Dr. Vogel, is that labor youth, due to marxist education, is severely hampered in its general approach to art, which it views as a luxury manifestation of the capitalist leisure classes. Bridging the gap would be desirable but it is a difficult proposition. Specially arranged exhibitions for special social groups are apt to be resented and therefore ignored. This observer suggested that it would be possible to present art on a sociological basis. Granted that it is the purpose of Art Education to make people think in order to see, rather than to see in order to think, any approach is legitimate which leads ultimately to the experience of vision in the fullest meaning of the term. Why not therefore a presentation of art as a sociological factor for the benefit of an audience trained to think primarily in sociological terms? Why not presentation of historical art treasures as a product of changing patrons (church, royalty, state, the people, the individual, etc. etc.)? Why not the use of a variety of means of communication - exhibition as well as publications, lectures, radio programs, discussion groups etc.? A detailed discussion along these lines revealed to this observer the very curious fact that Dr. Vogel, although completely in agreement with the objectives and sympathetic to the general methods, was unable to grasp the concept of the sociological presentation of art. It became obvious during a lengthy conversation that he could not see anything in this beyond a representation of people at work, a sort of iconography of labor.

This was all the more revealing because of the otherwise progressive and liberal outlook of the man, evidenced for instance in his interest in the technique of democratic discussion and also in the question of future curatorial training.

Dr. Vogel reported with interest that the Hessische Secession had successfully started open debates "mit be-stellter Opposition" (with ordered opposition) as he stated with a degree of amazement. The idea was first received with a good deal of scepticism in Kassel intellectual circles, until a school teacher took hold of the situation, who had conducted satisfactory experiments with his classes at parents and teachers meetings.

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His real concern with democratic growth was evinced in his comments on the question of trained assistants. Kassel has three fulltime museum positions, but no volunteers. This he considers a very unhealthy situation. He is not aware of any younger generation preparing to go into museum work. He sees a particular danger in the fact that there is no evidence of recruitment from labor circles. This observer's experiences at Heidelberg and Marburg show that the situation in regard to the training of art historians as well as labor participation in academic training is by no means without promise. Dr. Vogel's apprehensions, though understandable, are one clear instance of the lack of connection between groups working in related fields in Germany today.

University Training of Art Historians

In both the Universities studied during this trip the situation is distinctly favorable, in spite of the current difficulties of University life. Both in Heidelberg and Marburg full professors of Art History are giving regular instruction in lecture courses well attended by fine arts majors and minors. The seminary libraries as well as the general library collections of fine arts literature are intact and in active use, as are lantern slide collections, projection equipment, and the photographic archives.

In Heidelberg Prof. Dr. August Griesebach is temporarily holding the Fine Arts chair against the return of Professor Paatz who is yet to undergo denazification. Griesebach had been dismissed from Heidelberg University in 1937 for failure to divorce his Jewish wife and had gone to live in Potsdam. From there he was brought back to Heidelberg with his family and the greater part of his library in February 1946 through the offices of Captain A.D. Neale of Education and Religious Affairs.

Professor Griesebach, who is 65, is saddened by the fact that he has received a retirement notice from the Baden Government, although this was presented to him as a form of reparation ("Auf dem Wege der Gutmachung emeritiert").

This semester he is giving a one hour course on Italian Renaissance and French Classicism and a two hour lecture on the History of Architecture.

Dr. Hartlaub (of the Mannheim Museum) is visiting lecturer and teaches 19th century French Painting.

Professor Griesebach has no very clear picture of the student body. There are many ladies, few experts, many from other fields, such as medicine and the natural sciences, who are generally interested in art. There are about 100 students in the 2-hour lecture, 60-70 in the one-hour course.

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Traditions of scholarship are lacking, a condition noticeable already during the war. Now and then a potential fine arts major shows up. Griesebach does not feel justified in encouraging such candidates. Five to six students are actually majoring in Fine Arts at present. It will take at least three years for the first Ph.D.'s to leave the University. It was obvious that this observers questions were asked of him for the first time and that he had not given them much previous thought. He had gone back to work more or less where he had left off. He had with some regret noted that the fine arts seminary and library had had to be moved because of the confiscation of the building, one part into the Archaeological Institute, the other into a plaster cast collection. He was glad to have finished his monumental book "Die Kunst der deutschen Stämme und Landschaften" (The Art of the German Tribes and Regions), just published (1946) with 246 illustrations by the Paul Neff Verlag in Vienna. No constructive leadership is to be expected from him, but a thread of academic continuity has been reknitted into the pattern of German art scholarship.

In Marburg University, Professor Hamann has 30 art majors, many of them women, some of whom will be ready to take their degree in about two years time. Seminary, library and photo-archives are in full use and the impression is one of complete and uninterrupted continuity. More detailed information on Prof. Hamann's plans for Photo-Marburg will be given later. At this point it is interesting to note that Photo-Marburg is prepared to furnish to fine arts seminaries in universities a basic photo-archive. The set contains about 3000 art photographs, size 24x30 cm, is labelled and classified and could be produced for about 10 000.- RM upon order from institutions. Mainz University has already ordered a set, Berlin probably will. There is in Marburg, in Professor Hamann's words "Ein Lehrmittel-Ueberfluss" (a super-abundance of teaching aides).

It is too early to draw general conclusions from these two samples, drawn from the two unbombed German University towns. In order to obtain a more complete picture a questionnaire (Attachment I) has been prepared by this observer which Dr. Fritz Karsten, Head of Higher Education, Educational and Religious Affairs Branch, will distribute to the Rectors of German Universities. The results will furnish the subject of a special report.

GERMAN RECTORS CONFERENCE in Heidelberg.
Of the many points discussed at the conference the following two have a direct bearing upon the future of fine arts training.

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1) A distinctly conservative emphasizing of the "Humanistische Gymnasium" as a prerequisite to academic studies is noticeable. This is a reassertion of scholarly training based upon classical foundations, with the language and culture of Greece and Rome as the basis.

This would mean that in due course well trained archaeologists and philologists will once more be available for museum and teaching positions. But it is no guarantee of effective practical preparation for progressive, forward looking administration of museums and art institutions. Nor would this trend, if it were allowed unchecked growth favor character development and the integration of scholarly integrity with political responsibility. Fortunately, there is no reason to believe that other influences will not assert themselves in the allover structure of highschool preparation for University life.

2) The question of admitting young people of working class origin to the universities, which was also discussed at Heidelberg, is important in its bearing upon the problem of recruiting at least some of the future museum curators from among those social groups. This observers discussion with Dr. Vogel in Kassel, previously recorded in this report, brought out the very great need for museum personnel capable of interpreting collections and of adopting programs to the approach of the working classes.

Material difficulties, it was brought out at Heidelberg, are not among the real obstacles, as funds are available within the working class families who as a group are by no means to be considered needy in Germany today. Much more serious in the question of adequate high school preparation since, as one rector expressed it, the inferiority complex of an ill prepared student is a very undesirable thing in the classroom. The problem was considered more serious in Northern Germany than in Bavaria where social differences are not so marked.

OTHER TRAINING INSTITUTIONS IN THE FRANKFURT AREA

In the course of this conversation this observer learned of a number of specialized training schools either operating or in process of development which in greater or lesser degree have a bearing upon MFA&A activities.

CITY PLANNING ACADEMY

Dr. Erdsieck of the Hessische Kultus Ministerium has developed a plan for a city planning academy, described in a memorandum which he prepared at the request of this observer and copy of which is attached in translation for the information of the MFA&A section (Attachment 2). An aspect of particular significance is the fact that the ideas expressed in the memorandum, although they have occupied much

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of Dr. Erdsiecks time for many months, have not yet been ventilated and discussed in public. Since these ideas concern matters of very public interest such a discussion would deem desirable.

A similar closed-door situation in regard to city planning was reported in Kassel by Dr. Vogel, where a rather difficult situation has developed. There are two prevailing points of view. One of them was described by Dr. Vogel as a continuation of National Socialist planning, which emphasis on very monumental, assuming architectural style featuring columns and rooflines along imperialistic Roman art traditions. The other school, the one to which Dr. Vogel belongs, emphasizes the consideration of actual needs and anticipated functions. After he had revealed his own preferences for the latter approach, he was no longer invited to subsequent meetings. Again, the need for an open public discussion of these questions is obvious.

Graphic Arts Academy

The city of Frankfurt is considering a graphic art academy on the model of the famous "Staatliche Akademie für Buchkunst und Graphik" in Leipzig, which after V-E day had been resurrected under the old director Prof. Dr. Tiemann, who had been arrested by the Nazis. It is understood that this Leipzig Academy, due to differences of opinions arising between Prof. Tiemann and the Soviet Authorities, has once more closed its doors.

The Mainz-Frankfurt-Offenbach region is a traditional center of creative graphic arts forces in Germany. It contains not only historical memories of the inventor of printing, but is also the center of important typefoundries and other graphic arts industries.

The present plan for an academy originated with Mr. Georg Hartmann, head of the Bauer Type Foundry in Frankfurt. A memorandum prepared by Dr. Konrad F. Bauer, scholarly consultant of that firm, has been submitted to the Oberbürgermeister of Frankfurt.

Dr. Bauer has also been asked to consider an invitation to take the newly created Gutenberg Chair at the University of Mainz, created to foster scholarly study of printing and graphic arts. The other contestant for this chair is Dr. Alois Ruppel, Director of the Gutenberg museum and Gutenberg Society, which before the war had many members in the United States. Dr. Ruppel reported the reestablishment of the Society on June 23 with an assembly in the great hall of the University of Mainz.

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Training School for Booksellers

A training school for booksellers is being developed at Frankfurt aM. under the auspices of the Landesverband of Greater Hesse publishers and booksellers. Classes are already being held.

Library School

Plans for a Greater Hesse library school were reported by Prof. Dr. Hanns W. Eppelsheimer. These plans were developed by the Konferenz der Grosshessischen Bibliotheksdirektoren, consisting of the following representatives: 2 from Kassel, 1 each from Marburg, Giessen, Fulda, Darmstadt, Frankfurt, Wiesbaden and also including Dr. Kremer, Referent für Bibliothekswesen in the Hessische Kultus-Ministerium. Objective of the school is the training for the "Gehobene Mittlere Dienst" (upper stratum of the middle service) and the "höhere Dienst" (professional service).

Dr. Eppelsheimer emphasizes the following points:

- 1) Uniform training for Greater Hesse
- 2) Numerus Clausus
- 3) Admittance of candidates by the three directors of the libraries of Frankfurt, Wiesbaden, Marburg.
- 4) Two-year training period, the first year taken up by an internship in a library of Greater Hesse, the second year attendance at the Frankfurt school.

Prerequisite for the middle service should be the Abiturientenexamen (High School Diploma) or the Kleine Latinum, for the higher professional service the Doctorat or State Examination, or the Habilitation as Privat-Dozent.

Important aim of the curriculum revision is the elimination of all Nazi elements, to be achieved by building upon the foundation of the pre-1933 curriculum.

When this observer asked what new classes were being planned to explore the social functions of the library in the modern community, Dr. Eppelsheimer replied that this was a task that could be left to the Volksleshallen (Popular Reading Rooms). The scholarly library was serving men who knew what they were looking for and did not need guidance.

In other words it is obvious in this instance that the old aristocratic view of cultural life is still the prevailing one. The democratic concept of librarianship in the modern community would have to be explained from the very foundations.

Prof. Eppelsheimer showed great interest in this idea and would welcome a chance to examine current U.S. literature on the shaping of library school curricula, current concepts of the librarianship and the like.

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The Deutsche Bibliothek

The Deutsche Bibliothek is another project on which Prof. Eppelsheimer reported progress. Approved by Information Control, the Deutsche Bibliothek is conceived as a depository library and bibliographical center for publications in the western zones, eventually to be merged with the traditional Leipzig center.

Upon direction by Information Control a committee was to be formed from among the existing booksellers' associations at their mid-December meeting to take charge, until the Börsenverein der deutschen Buchhändler is reconstituted on an interzonal basis.

Two copies are to be sent in of each new publication by the publisher, one set to be used to build the Frankfurt library, the other copy for the Deutsche Bücherei in Leipzig.

A bibliography of all publications will be issued currently. A staff for the preparation of this publication is already at work and the first number is to appear in January.

Dr. Eppelsheimer is aware of no new developments in regard to the resurrection of the "Zentralblatt für Bibliothekswesen".

ART PUBLISHING PROGRAM

Plans of art publishers in Greater Hesse were discussed by this observer in the attempt to evaluate the direction of planning and the degree of realization of current needs.

As in other fields the predominant trend is towards continued cultivation of the old fields of activity, in particular the completion of massive works from the pens of older scholars who consumed their halfenforced wartime leisure in extensive research. There is very little new planning in terms of existing requirements of the public at large and of university teachers and students in particular. This is all the more remarkable since the shortage of coated paper stands in the way of completion of the many rather ambitious projects.

As a group art books have so far enjoyed but a low priority. However, in line with the adoption of the new export-import policy they have moved somewhat into the foreground, since they are obviously an internationally acceptable commodity. Information Control is interested in these possibilities. The question of importation of raw materials needed for the production of coated paper is a crucial one in this connection.

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While any contribution towards the building up of dollar credits for food importation is highly desirable there is the consideration that a publishing program developed along these lines will produce little of immediate use to the German art teacher and student, to youth groups and the general public.

A conversation with Vittorio Klostermann, publisher in Frankfurt, revealed the following plans: Completion of Walter and Elizabeth Paatz' work "Die Kirchen von Florenz". Volume one and two appeared during the war, volume three and four were destroyed by fire and are to be reprinted in order to complete the set.

A book by Prof. Hetzer on Claude Lorraine has been set up and will be sent to press when art paper is available.

Works on the Sistine Madonna and a history of Italian architecture are also in preparation.

Only at the end of a long conversation which touched upon a wide variety of subjects did Mr. Klostermann speak of his plan for a book on the methods and tasks of German and international art scholarship. This book is to review the various working methods of the art historian, provide a bibliography of international important hand books, study aids, periodicals etc. and give an analysis of the various trends and schools of art scholarship today - obviously a high priority item.

On the question of stocks of art books Mr. Klostermann expressed the beliefs that much will be forthcoming and be offered for sale once the exchange situation will be clarified.

CULTURAL POLICIES

Political trends are very clearly reflected in the outlook of cultural leaders. They are distinctly divergent in their tendencies.

Prof. Eppelsheimer for instance favors a cultural decentralization and a concentration of institutional life in the Länder, particularly in his own Frankfurt community. Berlin, he feels must not become a capital again. Frankfurt should become the western capital; 1948 should be more than a centennial celebration of 1848. Western orientation is necessary in order to achieve the much needed integration of cultural and political life in Germany. Eastern thinking is destructive to the German mentality.

Prof. Hamann on the other hand speaks freely of the need for an eastward orientation of German cultural life. German art historians in the Soviet Zone of Occupation should stay there, Worringer for instance in Halle, Claassen

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(?) in Rostock (even though at the moment in suspension but probably to be reinstated).

Hamann would like Photo-Marburg to extend scholarships to these men, support them financially in exchange for photographic services. It would be undesirable to write off Berlin. Hamann is going ahead with arrangements for a Berlin branch of Photo-Marburg under the auspices of the Zentralverband. He is getting quarters, supplies and, at the time of completion of this report his agent has already hired a staff of some of the best Berlin photographers. He himself has been invited to come to Berlin as visiting Professor next summer session at Berlin University.

THE FUHRERPROJEKT

The Führerprojekt of colored photographs (Farbfoto-Aktion zur Erfassung der wichtigsten Decken- und Wandmalereien in Deutschland) was discussed with Dr. Bleibaum in Marburg. Dr. Bleibaum agreed to start investigation with a view of ascertaining the present whereabouts of the various depositories of this material.

Telephone 42984

/s/ Hellmut Lehmann-Haupt
 HELLMUT LEHMANN-HAUPT
 Civil Arts & Liaison
 Administration Officer

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
 Economics Division
 Restitution Branch
 Monuments Fine Arts and Archives Section
 APO 742

MEMORANDUM

15 November 1947

SUBJECT: Function of MFA&A in the Reconstitution of
 German Cultural Institutions

TO : Mr. Howard and Mr. Fleischner, MFA&A Section

This is an attempt to define the functions of MFA&A in the reconstitution phase of German cultural institutions. It is a statement of policies and general objectives rather than a detailed plan of operations, although it does contain a number of tangible suggestions. The memo does not concern itself with the present tactical situation in regard to the future place of the MFA&A section within the framework of OMGUS. Rather, it is intended as a broader discussion of aims and policies.

NATIONAL-SOCIALIST CONTROL OF GERMAN ART LIFE:

A broad view of these matters is necessary for several reasons, chief of them the complete control of German art life which the Nazi Government and Party exercised. This control was only partially a negative tendency, in so far as it concerned the elimination of undesirable individuals from participation in national life, the eradication of trends and ideas considered contrary to Nazi ideology (Entartete Kunst) and the appropriation of Jewish art property. Positively, the Party and the government saw a powerful weapon in the political activation of practically all phases of art life. The Propaganda Ministry and several separate agencies recognized with a shrewd instinct and considerable insight into the structure of the German mind the enormous importance of cultural matters in the life of the nation. The fact that scholarship, art and music had lived in traditional isolation from political realities was only an added stimulus towards their rapid conquest and the coordination of these fields into the all embracing order of the Third Reich.

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Memo, Function of MPA&A in the Reconstitution of German Cultural Institutions, CMGUS, 15 November 1946

The peculiar cleavage that has always separated the German scholar, scientist, artist and musician from the political life of the Nation is by now a well-established fact. It is very generally recognized as one important reason for the success of the National-Socialist revolution. In terms of the individual, this deeply rooted cleavage has been recognized as one important reason for the lack of political consciousness and an explanation of the failure to take personal responsibility, and of the helpless acceptance of a regime that was foreign and basically unsympathetic to many men and women of competence, ability and imagination in many separate fields of activity. The political activation of creative forces and of cultural institutions was a resounding success in terms of Nazi objectives. It provided ideological underpinnings for many half developed talents; it provided a sense of social cohesion and gave purpose and direction to numerous small groups hitherto at loose ends. It provided the pageantry which lent to the party functions much of their seductively convincing splendour. It gave a quick, ready-made air of competence and uniform authority to the visual manifestations of party-life, down to the very smallest details, such as uniforms, emblems, diplomas and the like. The architectural activities particularly, under the Führer's personal supervision, furnished convincing proof of the permanence and creative vigour of the 1000 Year Reich to the masses. It is difficult to overestimate the effectiveness of these measures with the framework of Nazi policy. That these manifestations were the result of artistic corruption, is another matter. The Propaganda Ministry and the Kulturkammer successfully achieved prostitution of art for the sake of propaganda on a gigantic scale. With the surrender of the armed forces, with the disappearance into thin air of the Nazi Party and as the result of the Allied denazification policy all this has disappeared, seemingly without a trace. Does this mean that the cycle is complete and that military government can retire from the cultural scene and allow the German governmental agencies, institutions and individuals to find their own solutions?

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I believe this would be a fatal mistake and would run contrary to our Occupational Policies. Rapid withdrawal of military government control of German cultural life, and specifically, the withdrawal of MFA&A from a control of the policies to be developed by German art institutions would have the gravest consequences. It would fatally prejudice the growth of genuinely democratic forces from the very outset.

One of the chief reasons is the available German personnel. In accordance with well defined demerzification policies of U.S. Military Government in Germany only individuals that have remained reasonably free from party affiliations and the influence of Nazi ideologies are eligible for these positions. What is the condition of this group?

CULTURAL RESISTANCE TO THE NAZIS.

In spite of the conspicuous, if shortlived success of the Party in German cultural life it would be a great mistake to assume that there was no cultural resistance, that there were no men and women who defended their intellectual and artistic integrity with courage and skill. It would even be erroneous to assume that this was but a small minority. It can probably be demonstrated that a considerable number of individuals and small groups found themselves in opposition. They were ineffective because the degree of pressure applied to them and the danger which they were exposed to was too great to allow an effective organization. They were small groups, widely scattered throughout the country, out of contact with each other, without effective leaderships and, unlike the groups in occupied countries, without contact and encouragement from the outside world.

As a result they lived on isolated islands, inhabitants so to speak of a small oasis surviving here and there in the Nazi desert. Certain fields of scholarship, certain types of institutions, certain forms of artistic creation were by nature less exposed to Nazi pressure than others. Nobody however, was left completely alone. It took constant vigilance, resourcefulness and a great deal of courage and skill to ward off the many-sided and ever

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varying attacks of the Nazi State. No individual, no institution and no firm could have maintained its independence and integrity to the end of the war without an enormous expenditure of energy, an amount of defensive energy which under lesser pressure would have resulted in distinctly active and aggressive programs and achievements.

REACTION TO ALLIED CONTROL.

This condition explains both the readiness in accepting Allied Control in the initial phases of occupation and the overwhelming desire to continue as before. These groups were perfectly prepared to subject themselves to a change of control. They were and to a large extent they still are quite incapable of leaving the narrow strip of neutral ground so bravely defended as the basis for their integrity. They have grown old and tired in the process. In other words, we have to recognize the fact that the better elements in German cultural life, those who did not surrender, were driven into an isolation many times severer than the ivory tower of the bearers of German culture in the 19th and early 20th century.

Here lies the danger, the starting point once more of a vicious circle. The most valuable elements of German cultural life would again be driven into a precarious and unproductive isolation, while the rest of the nation would once more remain out off from the stabilizing and integrating effects of a healthy participation in the most valuable aspects of German life.

ACTIVATION OF GERMAN ART LIFE.

What is necessary to avoid this danger and what can we do in the situation?

Any attempt to use German art life as a means of Propaganda for Democracy or for any other cause is out of the question. The German of today is thoroughly allergic to propaganda. Moreover, such an approach would inevitable result in another corruption of art and hereby defeat its own purpose. On the other hand the tendency towards isolation of cultural life is equally dangerous. The valuable and productive solution should be sought somewhere between

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those two extremes. The fruitful area of activation of cultural life must be sought somewhere between propaganda on one side and cultural isolation on the other. There is no definition of this territory at hand, no definite and convenient criteria of judgment. Yet it is precisely somewhere between those two extremes, and only there, that a solution of these perplexing problems is possible.

To recognize this arable land and to establish its borders is no task that can quickly be achieved over night. It will take time and patience. The job must be done by Germans. But it is our job to show that this field exists and why it is essential that it be cultivated. We can also help by showing what has been done along these lines in other countries, how the function of art in a democracy has been defined and explored. We can provide thought, guidance to some extent, and examples. But the work itself is a German responsibility.

GENERAL OBJECTIVES.

The question of personnel in German art institutions is therefore of paramount importance. It is essential that men are chosen or reinstated as the heads of the various institutions who are not only competent professionally and technically, by who have a clear understanding of the meaning of their tasks, a sense of social obligation, an instinct and understanding for the immediate needs as well as for the long term tasks of reconstruction. There is probably a fair number of professionally and technically competent scholars and art experts on hand, many of them already employed. But only a few of them will be genuinely able to grasp the need for activation of German art life, for a policy which will break down barriers of isolation, will help to bridge the gap between cultural life and political realities without propagandizing art. It is of the utmost importance that among those available and eligible particular encouragement should be given those capable of understanding and pursuing such a policy. It is quite unnecessary to dwell here on the enormous proportions and numbers of the reconstructive tasks which lie ahead. Also, it is quite obvious that technical skill, expert scholarship and other professional competencies are essential qualifications to be expected from German museum personnel, from the art historian in the university or from the German

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art publisher and author. But because of the enormity of the task ahead, because of the need for making decisions, for establishing priorities of projects, for selecting and rejecting alternatives, for the sensible use of manpower and materials well defined policies are necessarily. To repeat the point, it is important that the leaders of German cultural life in the art field are not only professionally competent and politically acceptable, but that they may be trusted to understand, to define and courageously to explore the function of art in German democratic life.

SPECIFIC OBJECTIVES OF MFA&A.

What should be the function of MFA&A in the reconstruction of German institutional art life?

From the arguments presented above it seems clear that MFA&A should be concerned with the exploration, the adoption and implementation of the policies underlying the reconstruction and activation of German art institutions. Our influence should govern the selection, guidance and also the encouragement of German personnel most capable and most suitable to pursue these policies. While the territory under the jurisdiction of U.S. Military Government is a logical first concern, it is obviously desirable that our activities should be coordinated to the broadest possible extent with those of our Allies. The possibility of UNESCO's assuming some of the present and future functions of MFA&A, should also be borne in mind in this connection.

CIVIL ARTS AND LIAISON RESPONSIBILITIES.

What should be the responsibilities of the Civil Arts and Liaison Administrator within the framework of these MFA&A activities? It should be his responsibility:

1. To assemble and make available to the section current information on the status of personnel in the German art institutions in the U.S. Zone.
2. Through personal contact and direct interviews with German art personnel to collect as complete infor-

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mation as possible on current ideas on basic policies and objectives; to stimulate, through informal discussions and through presentation of the pertinent trends abroad, thinking along the lines discussed in this memorandum and to observe the receptiveness and grasp of the problem of the activation of German art life.

3. To seek out valuable personnel not now employed.
4. To coordinate the results of these investigations in such a way as to attempt the presentation of a reliable picture of the sum total of forces now at work in German institutional art life in the U.S. occupied territory; to show the geographic crystallizing points of art life and the interrelationship of museum work with the training provided by the universities and the study materials available and in preparation at the art publisher.
5. To make recommendations and assist in the formulation of MFA&A policies along the lines described in this memorandum.
6. To organize all assembled information in a form conveniently available for the use of the section.

Telephone BERLIN 43919

HELMUT LEHMANN-HAUPT
Civil Arts & Liaison
Administration Officer

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Economics Division
Restitution Branch
Monuments Fine Arts and Archives Section
APO 742

MEMORANDUM

12 February 1947

SUBJECT: Proposed Additions to MFA&A's Functional Program

TO : Mr. Howard, Chief, MFA&A Section, OMGUS

1. With the turning over of museums and related art and cultural institutions to German administrations certain steps become necessary in order to accomplish the effective and coordinated implementation of the basic objectives of M.G. in Germany. These necessary measures are not now the responsibility of the MFA&A section nor of any other branch or member of U.S. Military Government.

2. The basic objectives of Military Government are stated in JCS 1067 (revised), 10 May 1945. Passages are quoted as a basis for the following discussion:

- 4c. The principal Allied objective is to prevent Germany from ever again becoming a threat to the peace of the world. Essential steps in the accomplishment of this objective are the elimination of Nazism and militarism in all their forms and the reconstruction of German political life on a democratic basis.
- 14b. A coordinated system of control over German education and an affirmative program of re-orientation will be established designed completely to eliminate Nazi and militaristic doctrines and to encourage the development of democratic ideas.
10. You will endeavor to obtain agreement for uniform and coordinated policies with respect to a) Control of Public Information Media in Germany, etc., etc.

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3. German museum and art life is not, as it may seem at first sight, a neutral field, devoid of political implications. On the contrary it is an active and vital factor capable of exerting considerable influence on public opinion and in formulating emotional and psychological attitudes. It must therefore be considered an important educational factor and, at least to some degree, a medium of public information. The authority and prestige which all manifestations of cultural life enjoy in the German community is very considerable. It is therefore necessary to realize that the activities of museums and other cultural and artistic organizations in Germany have a much greater influence, compared with other manifestations of public life, than in the United States or Great Britain.

The most convincing proof of this is the ideological activation of German art life under National Socialism. The annual exhibitions in the "Haus der deutschen Kunst" were powerful instruments in the glorification of Nazi leaders, of militarism and the propagation of various Nazi doctrines. An elaborate system of governmental control instilled Nazi ideologies into practically all phases of art life. It also exercised strong pressure in the elimination of all undesirable elements which were classified as "degenerate artists". In other words, museums, exhibitions and the very process of artistic creation were made into a powerful medium of education and public information.

4. The policies of museum administrators and of other leaders in German art life are not at present the subject of control of any organization or branch of Military Government. No one in U.S. Military Government is charged with the supervision of artists' societies springing up everywhere. No scrutiny of exhibitions, be they in museums, other cultural institutions or with art dealers, is in force.

Artists' societies could and probably do contain Nazis among their members. There is no officially responsible link between U.S. Military Government and the German administration to insure cultural denazification in such instances.

It would be perfectly possible for any German individual or organization to present an exhibition of pictures or other works of art glorifying Nazism and militarism or

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inimical to the interests and security of the U.S. forces of occupation. Such an exhibition would not encounter any systematic or expert scrutiny or control by M.G. authorities.

5. Also, no branch of Military Government is now charged with "an affirmative program of reorientation" in German museum and art life, nor in a position "to encourage the development of democratic ideas".

What are the elements needed in order to accomplish these objectives and how can these needs be filled efficiently and effectively?

The current policies of the leaders of German art life have been carefully scrutinized by MFA&A's Civil Arts Liaison Administration Officer in extended field trips in the U.S. Zone and Berlin Sector. They have revealed the following attitudes which call for definite action if the stated objectives of U.S. occupation are to be accomplished: -

- a. A continued tendency towards cultural nationalism and intellectual inbreeding, preserving a possible foundation for future militaristic nationalism and resulting in failure to realize the needs as well as the opportunities presented by the collapse of the National Socialist state.
- b. An inability in almost all instances to think beyond the immediately urgent tasks of physical reconstruction of buildings, the reassembling of scattered collections and the repair of damaged art objects, resulting in failure to map out socially constructive, forward looking programs based on the current and anticipated needs of the respective communities.
- c. In particular, a complete ignorance and unawareness of existing democratic procedures and techniques of analyzing the social structures of a given community in order to determine its needs; ignorance of methods to enlist, develop and sustain community support and collaboration in expending the functions of cultural institutions.
- d. A continuing strong tendency to think of artistic, and related cultural and scientific collections and institutions as laboratories for the primary use of specialists and scholars who in turn consider themselves servants of science rather than of society.
- e. A very incomplete knowledge of the meaning of functional planning in the rebuilding of entire communities and cities.

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To summarize, the German museum administrators are in many instances still imbued with cultural nationalism; they are quite unaware of the meaning of democracy in cultural life and of their responsibility therein; also they are totally ignorant of democratic methods and techniques in institutional art life.

6. The possible failure on the part of U.S. Military Government to supply the leadership and guidance clearly needed in this situation would represent a serious defect in the implementation of U.S. policy in relationship to one important phase of public life in Germany. It would mean that the all-over reorientation program could not be logically and organically carried out. It would deprive German institutional art life of urgently needed contacts with democratic ideas and still needed leadership. It would result in an unhealthy return to cultural isolationism and inbreeding, also in the continued failure of the German administration to recognize and fill vital cultural and educational needs of German communities. It may also lead to unfavorable comparisons with the cultural policies and programs pursued by other Allied Military Governments.

7. An effective reorientation program in German art life should attempt to achieve the following objectives:

a. Supervision of policies and programs with a view to preventing resurgence of National Socialistic, of nationalistic and militaristic tendencies.

b. Demonstration to German museum administrators and the administrators of related institutions of the basic concepts of democracy in terms of institutional art life and the pertinent methods and techniques developed in the United States and elsewhere outside Germany.

c. Demonstration of these factors to the present generation of art students in the universities by broadening and reforming the current program in the following directions:

- I Instruction in the social and educational obligations and opportunities of the art administrator in postwar German communities.
- II Added emphasis on the artistic achievements of cultures and communities outside Germany.
- III Added emphasis on contemporary art.
- IV Demonstration of the tasks of "Denkmalspflege" in postwar Germany and discussion of the basic concepts of city planning.

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d. Interpreting to German art publishers the current needs of museum administrators, art historian and art students with the object of

I providing materials most urgently needed for the replacement of lost reference and research tools.

II encouraging production of informational and educational publications in the fields demonstrated above.

8. The organization most naturally fitted to assume the major responsibility for the functions outlined above is the MFA&A Section of OMGUS.

Some of these functions can obviously be carried out most effectively in close consultation and liaison with Education and Religious Affairs as well as with Information Control. (The Information Center network throughout the U.S. Zone of Occupation would also be a valuable instrument in the fulfilment of this program).

The most important and urgent measure needed at this time would be a program of information primarily directed at the various leaders of German art life, on the accumulated experiences and experiments made in democratic countries in the field of the arts. This information should be gathered primarily from U.S. sources and conveyed through a variety of channels and media.

The purpose of this program is not to provide examples which will be imitated by German museum officials but to provide stimulation and challenge necessary to initiate constructive thinking and to direct planning towards the laying of firm and permanent democratic foundations.

Telephone 42984

HELMUT LEHMANN-HAUPT
Civil Arts Liaison
Administration Officer

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Economics Division
Restitution Branch
Monuments Fine Arts and Archives Section
APO 742

MEMORANDUM

16 April 1947

SUBJECT: Denazification.

TO : Captain EDITH A. STANDEN, MFA & A Officer, OMG W/B.

During an interview held on the afternoon of Tuesday, April 15, Archivdirektor Dr. Karl-Otto Müller of the Württ. Hauptstaatsarchiv, pointed out that the management of the Württ. Kommission für Landesgeschichte was still under strong national-socialist influence.

The Württ. Kommission is under the Ministry of Culture and its president, according to Dr. Müller, is nominated by the Kultminister. Dr. Müller was ex officio member of the commission. His colleague, Staatsarchivrat Max Miller, has declined membership in the organization because of the still prevailing influences of militaristic circles.

The following persons are particularly objectionable to Dr. Müller:

1. Dr. Hermann Häring.

He is Dr. Müller's predecessor who was made Archivdirektor in preference to Dr. Müller in 1933. He was dismissed from that position in October 1945 but is still collaborator and right hand advisor of the present head of the commission.

2. Professor Güssler, Tübingen.

Professor Güssler is creditable as professor at university at Tübingen which is of course outside jurisdiction, but as president of the Württ. Kommission für Landesgeschichte, he has been approved, according to Dr. Müller, by US Military Government. This professor Güssler has constantly made published outright and unmistakable national-socialist views in the introductions of the "Tübinger Blätter"

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Auszüge aus Professor Gössler's Veröffentlichungen
in den "Tübinger Blättern"

30. Jahrgang. 1939.

PP.

Wenn ich auf Ersuchen des stellvertretenden Vorstandes des Bürger- und Verkehrsvereins es nun unternehme, an seiner Stelle die Tübinger Blätter weiterzuführen, und zwar in einem Augenblick, da es des deutschen Volkes oberste Pflicht ist, seine ganzen Kräfte, die politisch-militärischen, die wirtschaftlichen und die geistig-moralischen, für den Sieg in dem ihm aufgezwungenen Kampf um den Lebensraum und die Lebensrechte seines Volkstums zusammenzufassen, so möchte ich mit diesem in schwerster Zeit geleisteten Beitrag zur Pflege der Heimat und ihrer tiefsten Kräfte einen ganz bescheidenen Teil der vom Führer des deutschen Volkes und Reiches uns gestellten Aufgabe erfüllen, die er in die klassischen Worte, die heute einen ganz besonderen Sinn haben, gefasst hat:

"Es gilt, die Traditionen unseres Volkes, seiner Geschichte und seiner Kultur in demütiger Ehrfurcht zu pflegen als unversiegbare Quellen einer wirklichen inneren Stärke und einer möglichen Erneuerung in trüben Zeiten".

PP.

31. Jahrgang. 1940.

Zum zweitenmal in der schweren Kriegszeit, aber in einer Zeit des Heranreifens des von Anfang mit gläubigem Herzen erhofften Endsiegs erscheinen die Tübinger Blätter. Ihr erstes Wort kann kein anderes sein als das des tiefsten Dankes - stolz und demütig zugleich - für all das unerhört Grosse, in der langen deutschen Geschichte wahrhaft Einmalige, das seit dem Erscheinen des letzten Jahreshaftes sich ereignet hat.

Wenn es möglich geworden ist, dieses, wenn auch noch so bescheidene Friedenswerk im Dienste unserer geliebten Heimatstadt fertigzustellen, so dürfen und müssen wir zu allererst in grösster Dankbarkeit derer gedenken, die es schliesslich ermöglicht haben, dass wir es tun konnten. Es sind der dem deutschen Volke geschenkte Führer und seine von ihm geführten Soldaten, die den uns aufgezwungenen Kampf um unsern Lebensraum und unsere Lebensrechte fern von unserer Heimat in den Ländern der kriegshetzerischen Feinde selber bis zum Endsieg durchfechten.

PP.

Immer wieder gilt es, in die tiefsten Schächte zu steigen, um den ganzen Reichtum unserer deutschen Geschichte, der politischen, der geistigen und der kulturellen, einen Reichtum, den

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jeder einzelne Ort im grossen Vaterland ausstrahlt, zu erfassen. Aus ihm kommt vor allem die Kraft für die jeder Generation gestellte Aufgabe, das Erbe der Ahnen um eigene, vor dem Urteil der Geschichte bestehende Leistungen vermehrt, an die Nachfahren, mit denen uns in unauflöslicher Kette dasselbe Blut und derselbe Boden und die durch beide bedingte geistige Art verbindet, weiterzugeben.

Was wir hier vorlegen, ist freilich nur ein winziges Stück Arbeit, verglichen mit dem Unbeheuren, was Führer, Heer und Volk in den letzten Monaten vollbracht haben. Aber jeder tue auf dem Platze, der ihm angewiesen ist, sein Bestes, damit dient er der Gesamtheit, deren Glied er ist, am nutzbringendsten.

PP.

Nur was wirklich lebendig ist oder lebendig werden kann, hat ein Recht auf Pflege in unserer mit aktuellsten Riesenaufgaben erfüllten Zeit. So will auch unsere Arbeit der Tübinger Blätter in Dienste des Mannes stehen, der am berühmten Potsdamer Tage die hoffnungsstarken Worte gesprochen hat:

"Wir wollen wahren die ewigen Fundamente unseres Lebens, unser Volkstum und die ihm gegebenen Kräfte und Werte".

32. Jahrgang. 1941.

Das dritte Kriegsheft legen wir mit diesem 32. Jahrgang 1941 vor. Unser Wunsch ist vor allem, dass es auch recht viele Freunde des alten und neuen Tübingens erreicht, die jetzt ferne der Heimatstadt draussen in der weiten Welt ihre Pflicht gegen Führer und Vaterland als Soldaten tun. Aber wir wenden uns auch an jene Leser, die heute freudig auf dem ihnen angewiesenen Posten mit und ohne Waffen zu Hause stehen.

An einem Oktobermorgen des Jahres 1914, da der liebe Gott allen den friedlosen Menschen zum Trotz sein herrlichstes Sonnenleuchten über die in leichtem Nebel dampfende Erde hinstrahlen liess, marschierte eine junge Reservistentruppe von Münsingen durchs Seeburger Tal hinab. Gar viele liessen die Köpfe hängen, müde und gedankenschwer. Mit ihnen schritt ein Unteroffizier. Es war ein junger Lehrer, der vor kurzem aus seiner schwäbischen Kolonie in Palästina unter allerhand Führlichkeiten in die deutsche Heimat geeilt war, um ihr in ihrer Todesnot zu helfen. Mit seinen strahlenden Augen und seinem glühenden Herzen sog er all die in den buten Herbst-

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farben leuchtende Schönheit ein, durch die sie stumm dahinzogen. Und plötzlich rief er den Kameraden zu: "Seht doch nur hin! Um eine solche Heimat zu verteidigen, sollten wir da nicht alles auf uns nehmen, ja wenn es sein müsste, sogar den Tod?"

PP.

So stellt uns der Krieg alltäglich das unerschöpfliche Gut der Heimat, der auf weitesten grossdeutschen Raum wie der auf der engsten Scholle, leuchtend vor Augen und Herzen als schönsten Besitz, aber auch als ernsteste Aufgabe, als Verpflichtung. Dieser will auch unsere Arbeit dienen als Erweis der niemals zu brechenden unversieglischen Kräfte der Heimat, aber auch als Bescheidenster Ausdruck der Dankbarkeit dafür, dass es uns vergönnt ist, mitten im Weltkampf um Leben und Geltung hier im wohlbehüteten Frieden dem nachgehen zu dürfen, was uns die ewigen Bronnen der Heimat zuraunen. Endlich sei der Stadtverwaltung, die durch Vermittlung des Herrn Kreisleiters das Erscheinen des Hefts in diesem Umfang durch eine Beihilfe unterstützt hat, unser Dank ausgesprochen.

33. Jahrgang. 1942.

Zum viertenmal in der dem deutschen Volk auferlegten Kriegszeit können die Tübinger Blätter als bescheidenster Beitrag zur Herausholung und Erhaltung der in unserem Volkstum und seinen Kräften der Vergangenheit und Gegenwart gegebenen Heimatwerte erscheinen. Wiederum hat die Stadtverwaltung und diesmal auch zu unserer besonderen Freude die Universität das Erscheinen unterstützt. Was wir wollen, kann nicht besser gesagt werden, als mit den Worten des Führers, die wir schon seither je und je als stärkstens verpflichtende Mahnung und Wahlspruch unserer Arbeit vorangestellt haben, Worte zugleich, die in ihrer klassisch geprägten Form jeder Deutsche kennen muss:

"Geschichte lernen, heisst, die Kräfte suchen und finden, die als Ursachen zu jenen Wirkungen führen, die wir dann als geschichtliche Ereignisse vor unseren Augen sehen" (Mein Kampf S. 12). "

"Auch hier, das heisst auf dem Gebiet der allgemeinen Bildung- muss man unentwegt den Grundsatz einprägen, dass Industrie und Technik, Handel und Gewerbe immer nur zu blühen vermögen, solange eine idealistisch veranlagte Volksgemeinschaft die notwendigen Voraussetzungen bildet" (Mein Kampf S. 471).

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"Die nationale Regierung will die Ehrfurcht vor unserer grossen Vergangenheit, den Stolz auf unsere alten Traditionen zur Grundlage machen für die Erziehung der deutschen Jugend" (Aufruf der Reichsregierung an das deutsche Volk, 1. Febr. 1933).

"Wir wollen wahren die ewigen Fundamente unseres Lebens, unser Volkstum und die ihm gegebenen Kräfte und Werte, wir wollen die grosse Tradition unseres Volkes, seiner Geschichte, und seiner Kultur in demütiger Ehrfurchtpflegen als unversiegbare Quellen einer wirklichen inneren Stärke und einer möglichen Erneuerung in trüben Zeiten" (Potsdamer Rede zur Eröffnung des Reichstags der nationalen Erhebung, 21. März 1933).

Diese glaubensstarken Worte, die aus dem Chaos des Riesenkampfes um ein besseres Europa heraus in die Zukunft weisen und schauen, seien noch die ebenso zukunftsgläubigen prophetischen Verse des grössten dichterischen genius angefügt, der je in unserer Stadt der Geistesleuchten gelebt hat, Friedrich Hölderlins.....

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (US)
Economics Division
Restitution Branch
Monuments Fine Arts and Archives Section
APO 742

MEMORANDUM

16 April 1947

SUBJECT: Denazification.

TO : Captain EDITH A. STANDEN, MFA & A Officer, OMG W/B.

During an interview held on the afternoon of Tuesday, April 15, Archivdirektor Dr. Karl-Otto Müller of the Württ. Hauptstaatsarchiv, pointed out that the management of the Württ. Kommission für Landesgeschichte was still under strong nationalsocialist influence.

The Württ. Kommission is under the Ministry of Culture and its president, according to Dr. Müller, is nominated by the Kultminister. Dr. Müller is an effective member of the commission. His colleague, Staatsarchivrat Max Miller, has declined membership in the organization because of the still prevailing influences of militaristic circles.

The following persons are particularly objectionable to Dr. Müller:

1. Dr. Hermann Häring.

He is Dr. Müller's predecessor who was made Archivdirektor in preference to Dr. Müller in 1933. He was dismissed from that position in October 1945 but is still collaborator and right hand advisor of the present head of the commission:

2. Professor Güssler, Tübingen.

Professor Güssler is accredited as professor at the University of Tübingen which is of course outside our jurisdiction, but as president of the "Württ. Kommission für Landesgeschichte", he has been approved, according to Dr. Müller, by US Military Government. This Professor Güssner has constantly published outright and unmistakable national-socialist views in the introductions to the "Tübinger Blätter"

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of 1939, 1940, 1941, 1942. The attached statements show, in the underlined passages, complete identification with national socialist views and leave little of any doubt that professor Gössner should not hold such a position in the US Zone of occupation.

Archivdirektor Dr. Müller also states that he has sent a protest to the Ministry of Culture including excerpts from Professor Gössner's statements, but so far without results.

1 Incl:
a/s

HELMUT LEHMANN-HAUPT
Civil Arts Liaison
Administration Officer

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of 1939, 1940, 1941, 1942. The attached statements show, in the underlined passages, complete identification with national socialist views and show the question that professor Gössler should not hold such position in the US Zone of occupation.

Archivdirektor Dr. Müller also states that he has sent a protest to the Ministry of Culture including excerpts from Professor Gössner's statements but to date without avail.

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Economics Division
Restitution Branch
Monuments Fine Arts and Archives Section
APO 742

MEMORANDUM

March 20, 1947

SUBJECT: Final Report on Field Trip to BAVARIA by Civil Arts
Administration Officer from January 3 to 26, 1947

TO : Mr. Richard F. Howard, Chief, MFAMA Section, OMGUS

C O N T E N T S.

1. Purpose of the Trip
2. Itinerary
3. Findings
 - A) The Bavarian Museums
 - B) Libraries and Archives
 - C) Observations on the Conservation
and Reconstruction of Bavarian Monuments
 - D) The Training of Art Historians
in Bavaria
 - E) Art Publishing in Munich
4. Conclusions

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1. Purpose of the Trip.

The main purpose of the field trip to Bavaria was to answer the following questions:

What are the functions of museums in Postwar Germany in the light of the basic objectives of U.S. Military Government? What functional changes from the original objectives and from subsequent definitions of various institutions are necessary for the effective implementation of these objectives?

What is the current thinking of German Museum Administrators in these matters?

To what extent, if any, have they faced these problems constructively?

What help, encouragement and guidance do they need from U.S. Military Government for the realization of a genuine democratic reform?

In order to find answers to these questions, this observer interviewed the responsible administrators of museums and related institutions in Munich and in some of the Bavarian provinces. The condition of their buildings and the status of the collections was inevitably foremost in the minds of these men and almost always a deliberate effort was necessary to bring these other matters to the fore.

It was only natural that a discussion of present and future functions made it necessary sometimes to review the origins and the history of the institutions under discussion. Information of this nature is occasionally included in this report not because of its historic or academic interest but because of its bearing upon current problems.

It must be said that on the whole not much constructive thinking has been done. There are of course a few exceptions, but even in the most favorable cases the results of 13 years of intellectual inbreeding and isolation are evident.

A word of special appreciation is due Dr. BIRKMEYER of the Munich Central Collecting Point who was most helpful in establishing contacts and arranging for interviews and visits, in some of which he participated. His progressive, socially constructive outlook was forcefully evident on this occasion. His point of view and his convictions are naturally congenial ones to anyone who realizes the need for corrective thinking and planning.

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2. Itinerary

- Friday, January 3: Departure from Berlin.
- Saturday, Jan 4: Marburg. Discussion with Dr. BLEIBAUM, Hessisches Landesamt für Denkmalpflege, on personnel and training problems, the restoration situation in rural communities, the Führerproject.
- Monday, Jan 6: Arrival in Frankfurt a.M. By car to Höchst. Interview with Major FURIE, Exec. Officer of Restitution Control Branch, on the possibility of moving the Munich Documents Center to the Frankfurt area. Wiesbaden. Checked in with THEODORE HERRICH. Discussed the turning over of art administration to Germans, the art study situation in Vienna. Visit to Kras exhibition at the Collecting Point. Returned to Frankfurt. Meeting with Dr. Konrad F. BAUER, on personnel questions, art study situation in Frankfurt institutions. Train to Stuttgart.
- Tuesday, Jan 7: Stuttgart. Meeting with B.B. TAPER. Discussed Munich Documents Center, art investigation personnel, need for policy control of German Art Institutions, German American Community relations in Stuttgart. Train to Munich, met Mr. RAE in the evening.
- Wednesday, Jan 8: Munich. Checked in with Major GOODWIN of OMC/B, arranged transportation and program, visited permanent exhibition of Old Masters at the "Haus der Kunst". Met Dr. BIRGMAYER and planned interviews and visits in the Munich area. Interview with Dr. DIEPOLDER on the rebuilding of the "Glyptothek".
- Thursday, Jan 9: Munich. Called with Mr. Rae on Colonel B. McMahon, Chief of Information Control, OMC/B and on Dr. CHARLES C. WING, Deputy Chief, Education & Religious Affairs Division, OMC/B. Interview with him and Mr. GLENN T. GRAY, Senior Specialist in Higher Education, Education & Religious Affairs Division, on art courses in the Bavarian Universities. Interview with Dr. WOLFGANG LÖTZ on the plans for the "Münchner Zentralinstitut für Kunstgeschichte".
- At 2.p.m. witnessed with deep satisfaction the

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very neat and effective job of blasting the left "Ehrenhalle". Visit to GUENTHER FRANKKE, Art dealer, and his current "Franz Marc" exhibition. Discussed contemporary German painting and its reception by German youth.

16.30: Visit with Mr. Rae to Professor Dr. GEORG LILL, Director of the "Landesamt für Denkmalpflege". Discussion of the following topics: Historical background of "Denkmalpflege" in Bavaria; current problems of conservation; rural collaboration in reconstruction; the political attitudes of prehistorians in Bavaria.

17.30: Interviewed Mr. SCHÖNNE, Director of the "Theater-Museum der Klara-Ziegler Stiftung". Discussed nature and extent of surviving contents of the museum, its housing problems, its function in the German postwar world; need for contact with U.S. Theatre collections.

Friday, January 10:

Morning visit with Dr. Birkmeyer to Hofrat Dr. ESTERER, director of central Bavarian administration of "Castles, gardens and lakes". Discussion of the following topics: Historical background and current organization of the department, aims and objectives, the function of a "Residenz Museum" today, reconstruction work as an opportunity for the revival of craftsmanship, the social meaning of craftsmanship. Later in the morning visit to Professor KRIEG, head of Scientific Collections. Discussed his problem of space allocation at Nymphenburg Castle, also the question "Scientific laboratory versus educational institutions" as it applies to the field of natural history.

Afternoon discussion with Dr. Müller of the "Bayerisches National-Museum". Reviewed reconstruction of the building and status of collections, then basic questions of exhibition policies and programming, also

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in regard to town planning.
 5.p.m. Visit with Dr. GALL: The function of Denkmalpflege in postwar Germany, the role of the "Residenzmuseum", the cultural position of Berlin.

Saturday, January 11:

Discussion with EDGAR BREITENBACH of art investigations in Bavaria and the use of the Munich Document Center.

Monday, January 13.:

Organizing and completing notes and records, planning new interviews and trip through Land Bavaria.

Tuesday, January 14:

Morning visit from Professor SEILER, Director of the "Kupferstich- und Handzeichnungs-Kabinett". Discussed historical background of the collections, surviving contents, past activities and future functions of a print room in postwar Germany.

Visit from Dr. E. HANFSTÄNGL, General Director of the "Bayerische Staatsgemäldesammlungen". Discussed "Haus der Kunst" as a permanent Museum site, exhibition policies, educational possibilities, objectives and aim of the State Museums in the provinces, personnel problems, the holdings and the present plans of the former Bruckmann publishing firm.

Visit to the "Bayerisches National Museum" with Dr. Müller. Met the Director, Dr. H. BUCHHEIT and saw the "Krippenschau", a permanent exhibition of crashes. Afternoon visit from Dr. HÖSL, acting General Director of the "Staatliche Archive Bayerns", who reported on the organization of the Bavarian archive system, its historical background, the position of the State Archives under National Socialism, current personnel problems, and questions of training for Archival Service.

Late afternoon visit from Dr. HAIM, member of Dr. Hanfstängl's staff at the Bayerische Staatsgemälde Sammlungen and formerly with the Dresden print room. Compared U.S. museum and print room policies with the

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German tradition, reviewed popularization efforts during the Weimar republic, and the effects of National Socialism on print room administration. Evening discussion with Mr. Rae of the Munich Documents Center and its place in the general art intelligence picture.

Wednesday, January 15:

Morning visit from Dr. WEININGER, "Kommissarischer" Director of the "Bayerische Staatsbibliothek". Discussed in detail the training of librarians in Bavaria, relationship of scholarly and popular libraries, personnel problems.

Afternoon discussion with Dr. ROETHL at the Collecting Point, of art intelligence investigation and the Munich Documents Center.

5 o'clock: Attended a lecture at the home of HELMUTH DOMITZLAFF by Dr. CARL WEBER on wartime German research into the invention of printing.

Left for Augsburg in the evening.

Thursday, January 16:

Augsburg to Würzburg by car. Brief stops at Werdlingen, Dinkelsbühl, Rothenburg o/T. General survey of the extensive damage to the eastern section of the old town and of reconstruction work in progress on individual buildings. Called on WILLY FORSTER, President of the Rothenburg Society of Artists, witnessed opening ceremonies of the new artists' home in the newly restored "Marksturm". Reached Würzburg late at night.

Friday, January 17:

Würzburg. Met Mr. ANDRE KOMMENDI and ERIC BERGER at Würzburg M.G. Visit with them to the "Alte Universität" and the "Martin Wagner Museum". Called on Prof. KIESE, Art Historian of Würzburg University. Thorough discussion of his various problems.

Afternoon inspection of the Burg, and the "Mainfränkisches Museum". Discussed function of the local "Provinzial" type museum in postwar Germany. To Aschaffenburg in the afternoon.

Saturday, January 18:

Aschaffenburg. With Kommendi to Dr. Fischer, City Archivist and head of the "Kultur-Amt der Stadt Aschaffenburg". Received report on the

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organization of the Kulturrent and the status of buildings, collections under its care, also on the "Staatliche Filial-Galerie" of paintings and on monuments of the area. Called on Mr. GENTIL, industrialist and art collector, owner of extensive art collections to be donated to the city as a private endowment. Afternoon visit to Professor Dr. ERICH STENGER at Kreuzwertheim. Discussed status of his collections and research in the history of photography. Back to Würzburg in late afternoon.

Sunday, January 19:

Left Würzburg for Bamberg. Stopped at Kloster Ebrach and Schloss Pommersfelden en route. In Bamberg afternoon visit to Dr. ERICH BACHMANN, Curator of the "Residenz-Museum" and thorough review of the museums and cultural plans for Bamberg. To Nürnberg in late afternoon.

Monday, January 20:

Nürnberg. Morning at Mr. Kormendi's M.G. Headquarters. In late morning to Erlangen. Interviewed Prof. KDMSTEDT on the Erlangen "Kunst-historisches Seminar" and discussion of needed reforms in the training of Art Historians. Afternoon visit to Prof. STOLLREITHER, Director of Erlangen University Library and Professor of Library Science. Back to Nürnberg in mid-afternoon and called with Kormendi on Dr. TROCHE, Director at the "Germanisches Nationalmuseum". Inspection of the site and discussion of its function.

Tuesday, January 21:

Nürnberg. Spent morning with Dr. Troche, inspecting churches and other buildings in process of reconstruction. 2.p.m. Took part with Kormendi in the 31st session of the "Komitee zur Erhaltung der Nürnberger Denkmäler, Kunstwerke, Bibliotheken und Archive" ("Committee for the conservation of Nuremberg monuments, art treasures, libraries and archives"). To Munich late at night.

Wednesday, January 22:

Morning at OMGE, arranging transportation and planning rest of trip. Afternoon meeting with Dr. HURDHAMMER, the new Bavarian Minister of

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Culture at Major Goodwins with Rae.

Thursday, Jan 23: Spent the day interviewing Munich Art Publishers on the invitation of LAURENCE T. DALCHER, Chief of Publications Control Branch, Office of Information Control, OMGB.

Friday, Jan 24: Morning interview Dr. ROH, Fine Arts lecturer at Munich University, and with Prof. JANTZEN, Fine Arts Professor there.
Late morning: Interview with FrI. HUNING on the "Führerproject". Afternoon: Interviewed Dr. CARL LAMB on the "Führerproject".
Left for Berlin Friday night.

3. Findings

A) THE BAVARIAN MUSEUMS IN POSTWAR GERMANY.

The Bavarian State Collections of Paintings.

Dr. E. HAUFSTÄNGL, General-Direktor of the "Bayerische Staatsgemälde-Sammlungen" is a strong personality with a good deal of determination who knows what he would like to accomplish.

He does not belong among the conservatives who would like to see everything reestablished on the old plan. He does not feel that the destruction of the "Alte Pinakothek", for instance, is too tragic from an all over policy point of view. It was good to get away from the old state of affairs in the Pinakothek. That was an antiquated institution which has outlived its own definition.

He banks heavily on the "Haus der Kunst". It is the only wholly preserved museum building in Germany, complete with workshop, air conditioning, and a splendid heating system the like of which does not exist anywhere else in Germany. It should therefore be completely reserved for artistic purposes as a great central museum, to house all collections that have lost their home, such as the old and new "Pinakothek", the "Glyptothek", the "Staatsgalerie" and any other collections willing to participate.

Pictures in his opinion are a very important means of education. The burning interest in living art needs to be catered to, but there is always a reaction, the need to return to the yardstick of classic art, felt even by the younger generation.

*Down
good idea
can we
get OMGB
to agree -
and give
up body?*

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His exhibition formula is simple and sensible: A central canon of permanent material, surrounded by flexible, interchangeable elements.

This formula will also serve in the provinces, in Augsburg, Bamberg, Ansbach, Bayreuth, Füssen (with collections already reestablished in the "Schloss") and in Schleissheim. There is great interest in these centers; Augsburg with its 180 000 inhabitants will permanently house the early Augsburg school, but should also show changing exhibitions of great variety. Bamberg has a great future with Würzburg and Nuremberg so heavily damaged.

It is very important to see lively and enterprising young people in charge of these provincial museums. Hanfstängl does not quite see where they are to come from and how soon they will be available. Many of the middle group, those in their forties, are politically compromised - the usual picture.

The Collections of Ancient Art.

An interview with Dr. DIEPOLDER, Director of the Collections of Ancient Art in Munich was of interest because unlike Dr. Hanfstängl he showed very conservative, not to say reactionary attitudes.

In the "Glyptothek", the chief museum in his care, we have a museum that was created for the private entertainment of a monarch. It was built around an existing repository of sculptures, each of which had received a fixed location. Visitors were admitted only upon special invitation by King Ludwig I, among whose favorite after dinner pastimes was a torch-light visit to view the antiques. The museum was planned without rooms for the administration, without toilet facilities, etc., but it did include two rooms where the guests would assemble.

Plans for additions to the original structure were already contemplated by the King, much later Professor Weikert tried for expansion, and Hitler played with the idea of simply doubling the dimension of the original structure. A model demonstrating this idea was at one time exhibited in the then "Haus der deutschen Kunst".

In discussing these plans it became evident that Dr. Diepolder had not given any thought to a revision of the original function of the Museum. He did not seem to question the idea of building in order to provide fixed locations for each object. He regretted the fact that the present generation had lost interest in Roman copies and was not satisfied with anything less than Greek originals. He had given no thought whatsoever to the question of addressing himself to a given public and to try to analyse this public. He promptly quoted Goethe:

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"Ins Wasser wirf Deine Kuchen,
Wer weiss wer sie genießt."

"Throw your cakes on the water
Who knows who will eat them."

An impromptu demonstration by this observer of the factors of the Munich situation (Glyptothek customers are art historians, archaeologists, creative artists, the educated middle classes, the curious adolescent, the farmer on a town visit, school children, workmen, tourists) was obviously a completely foreign and new procedure to him.

The Print Room

The "Graphische Sammlungen" of the Bavarian State, containing old property of the house of Wittelsbach and many later gifts and acquisitions, are so thoroughly disorganized by the effects of the war that a completely new plan is possible. The function of a modern printroom, designed to fill the needs of an interested and lively community, could very successfully be explored and developed in Munich.

The present director, Professor SEYLER, does not feel equal to this task and he makes no false pretensions about it. "I have not thought about a revision. I'm an old boy. I am too busy trying to create order out of the chaos. New thinking will have to come from a new personality ... It is very painful to face ruins and to have to start as an old man all over again where I started as a young man. That is very difficult."

The print room situation was also discussed with Dr. HALM, who now assists Dr. Hanfstängl in the "Generaldirektion der Staatsgemälde Sammlungen." For 8 years he was curator at the Dresden print room and for 4 years at the Karlsruhe print room and gallery.

Dr. Halm was able to contribute some very useful practical information on the policies of German graphic art collections toward the public. He agreed that they originated at a diametrically opposite point from similar U.S. institutions. The nucleus was always the "Kunstkammer" (treasure cabinet) of the sovereign prince, enlarged by enlightened royalty in the 18th century. Visitors were gradually admitted. Distinguished scholars and amateurs, the man with a nice letter of introduction, the favored artist made up the original circle of privileged users, which has scholarly been growing ever since. We are in the midst of this gradual evolution, the speed of which depends on the entire social development.

In the Weimar Republic distinct efforts at popularization were made. In Dresden the traditional opening hours were expanded to as late as

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7 o'clock on certain afternoons, but evening hours were unheard of.

This new policy produced no broad masses of "customers", but a grateful circle of habitués who in turn became small collectors. It was easy to watch their development and to exercise a healthy educational influence.

The Third Reich produced no violent revolution in the print field, except for the demand for elimination of the work of "degenerate artists". These orders were not literally obeyed and some things were saved. An exhibition of prints from the art group "Büchse" did arouse criticism and interference. But there was no systematic attempt to direct the policies of German print collections of graphic art in Dr. Halm's opinion.

Conditions for resumption of normal growth are quite favorable in his opinion. The biggest needs are in the contemporary field and in the demonstration of international trends.

Theatre Museum.

The "Theatermuseum der Klara-Ziegler Stiftung" is a good example of a museum whose function needs no revision from its original inception. This is probably due to the fact that it is a comparatively recent foundation (1910) and that it has a clearly defined specialized objective, namely to contribute to the enhancement and enlightenment of the actors profession. Dr. SCHOENE, the present curator, pointed out that Klara Ziegler, the donor of the museum, was progressive in her thinking even in 1910.

The original funds disappeared during the inflation of the 20ties, when the Bavarian State took over the sponsorship of the institution. Its solid, scholarly organization was the work of Professor Franz Rapp, originally a trained archaeologist, dismissed on racial grounds in 1935, when he emigrated to America. Rapp built a splendid theatrical library of some 50 000 volumes, of which a little more than half is preserved. The rest was packed in boxes but burned before it could be evacuated. Other losses include the collection of films, the prints of the 20th century, also the house at 25 Königinstrasse. The surviving collections are stored in the Central Collecting Point, including the portrait prints, historic scenery, stage designs from the 16th century on (the main bulk 17th and 18th century, the German material dating from the middle of the 17th to the early 20th century). Dr. Schoene is working on plans for reconstruction and reopening of the museum in a side wing of the original site. "My main business today is the struggle for wood, cement, nails."

Scientific Collections

As regards museums of scientific material in Postwar Germany the crucial question is whether they are to be considered primarily as

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laboratories for the scientist and the specialist or as a means of popular education and enlightenment. The tradition in Germany is divided on that point, since the "Deutsches Museum" is of course an outstanding example of successful popularization of science and the model for similar institution in other countries. However, the tendency to be satisfied with "objectively" serving science and scholarship is always to be counted with in Germany today. In view of the corruption of science in the Third Reich it would seem that scientific collections and museums have today a special educative mission which should bring them face to face with the broader public.

Professor KRIEG, Director of the "Verwaltung der wissenschaftlichen Sammlungen des Staates", installed in a wing of Nymphenburg Castle, is a man of robust vitality, an outgoing nature with a distinct sense of humor and artistic taste and ability. There is a good deal of the showman about him. It would seem worth while to explore with him the possibilities of a well directed program of popular education. His main concern, only natural at this time, is with buildings and materials.

The Provinces.

Mr. Andre Kormendi, MFA&A officer in Northern Bavaria was a very helpful and cooperative companion and guide during this observers trip in his territory.

The strongest personality outside of Munich is Dr. Troche, Director of the "Germanisches National-Museum" in Nürnberg, forward-looking, active, able and cooperative. His exhibition "Peter Flötner und die Renaissance in Deutschland" is an excellent example of showmanship of a high order, based on sound taste and scholarly well founded.

A small incident which occurred during this observer's visit to the exhibition is much more significant than it would seem at first sight:

The exhibition of "Peter Flötner", who is of course a master of the intimate and intricate, a miniaturist on paper as in ivory, metal and wood, starts with a room full of large paintings by Dürer, Burgkmaier, and other master painters of the German Renaissance. Dr. Troche explained: "Here we want to show the great paintings of Flötner's time which he grew up with." Question: "Why not put up a sign which says so?" Answer: "Amusing that you should suggest this. It is something we have had too much of in the Third Reich. Everything was labelled, everywhere were banners waving, slogans shouting at you." Question: "But it's the tone that makes the music. Are you not confounding instrument and tune here?"

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This is one of several instances of a definite shyness and reluctance to speak up which is characteristic in German cultural life today. It is understood easily enough as a reaction against the Third Reich, but is nevertheless a rather dangerous tendency because it will help to reestablish the old gulf between culture and public life which has proved so harmful in Germany in the last 150 years.

B) LIBRARIES AND ARCHIVES

The important question in regard to the future of German library administration is obviously that of professional training. The issue is clearly one of two opposing trends: One of them consists in the old aristocratic concept of librarianship as a highly specialized professional service catering to the scholar and expert who in turn serves scholarship and science rather than society. The defenders of this group will not admit training for community service, readers guidance, popular reference work and the like to be included in the curriculum of the professional librarian. They maintain that this is a matter for the middle service men and women who work in the popular reading rooms (Volkslesehalle) and the like. Very few academic librarians are to be found in the other camp, the one that conceives of librarianship as a whole in terms of social service. This small minority will obviously have to be strengthened and encouraged if genuine democratic ideals are to take root among professional librarians.

The old school is very strong, even a man as progressive as Professor Eppelsheimer in Frankfurt, himself an old time social-democrat, belongs to it.

In Bavaria, Dr. WENNINGER, who serves as Director of the State Library, belongs very much to the old school. He is a tired, rather embittered old man with a good deal of political resentment cropping up in the course of a conversation. Since there are indications that he will not continue in his position for very much longer this should perhaps not weigh too heavily. However, when the matter of succession comes up, the new candidate's ideas on the matter of librarians training should be taken into consideration very seriously.

This is necessary because of the tradition that in Bavaria the Director of the State Library has the main responsibility for all matters of training; he himself organizes and supervises the examinations etc.etc.

The old curriculum, as recited by Dr. Wenninger, is not a bad one, but is very one-sided and woefully incomplete in terms of social service. These are the disciplines that are traditionally taught:

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Cataloguing
 Library Services
 Library Administration
 Bibliography
 History of Library
 History of Printing
 Manuscripts
 Incunabula
 Booktrade
 "Wissenschaftskunde" (The subject matter structure of human knowledge
 its organization into disciplines and topics)

Democratic concepts of librarianship in Bavaria have a very old friend and protagonist in the person of Dr. HELD, the Director of the Stadtbibliothek. For years he has fought for a broadening of library training and for the breaking down of the wall between the scholarly specialist and the social minded educator. Before 1933 he had developed plans for a library school to be run by two directors in order to do justice to both points of view.

It would seem highly desirable to encourage Dr. Held and consult with him on the future of library education in Bavaria.

Another factor to consider in the situation is that the university of Erlangen has a chair for librarianship. Dr. STOLLREYTHNER, the Director of the library, is "Honorarprofessor" and through the years he has had a small number of Ph.D. students under him who have received their degrees for dissertations in the library field. He is lecturing again to an audience of about 80 students, two of whom are planning to take the Ph.D. degree. Oberbibliothekar Dr. Redenbacher is also lecturing.

The curriculum is not a professional training course, but a sort of graduate academic course of study, which was often taken by people who already had passed the "Referendar" - Examination. Topics emphasized are Bibliography
 Library Administration
 History of Books and Printing
 Bibliophily etc.

The important thing in this situation is that Dr. Stollreyther seems to be a person of liberal outlook who is well entrenched in a difficult situation. (He is a Catholic in a protestant university and has held his ground). He is open to new ideas and quite flexible in spite of his age: "The educational level of German students today is so low that the librarian the same as the teacher has entirely new tasks. The dividing wall between the educated classes and the people has shifted, has become as thin as paper". In other words there is the open door of

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opportunity here and Dr. Stollreyther could become a positive factor.

An interview with Dr. HOEHL, the acting Director of the Bavarian State Archives opened with a discussion of the allover organization of the Archival system in Bavaria, and a brief review of its history and its holdings. Surprising on first hearing was the fact that in this field too the Nazis had wielded considerable influence. The ministries not only favored party members in their appointments but took a direct interest in the records. The reason was of course the question of family trees in their bearing on the racial laws. The parish records assumed a new importance. There were attempts by the "Reichsapparat" and the "Ahnenerbe" in Berlin to draw them into their orbit, but this move was frustrated by the State Archives through procrastination etc.

In this connection Dr. Hßsl related an amusing incidence from the Third Reich. After the occupation of Austria in the spring of 1938 there appeared at the State Archives the Adjutant of the Bavarian Minister of Culture Wagner, with the order to look out the oldest document relating to Austria. This document was to be presented to the Führer upon his triumphal entry into Vienna. Remonstrations by the Archivists were brushed aside, orders were orders, and a Latin document of the late 10th century, dealing with Bavarian colonization in Austria, was duly produced. The Adjutant ordered a translation but was horrified when he read that a Bishop Wolfgang of Regensburg featured prominently in the document, which was thereupon declared unsuitable.

There was a special political officer, a Dr. Konrad Morg (who according to Dr. Hßsl passed his archival examination with very poor marks.) He was located at the Haupt- and Staatsarchiv, but was responsible for the political trends in all the Munich Archives. He once remarked: "These silly Latin documents should all be burned; then there would be an end to this Church language."

Dr. Hßsl reported that of 88 men in office on V-E day as many as 35 have been dismissed. 4 of these have passed the denazification boards but have not reentered service. There is acute shortage of upper service men.

New personnel is traditionally recruited from men with a Ph.D., (usually History, German or Mediaeval philology majors with an occasional Fine Arts minor). There is a limited supply of such men slowly returning into service. Hßsl would like to see men who are not the typical busy-bodies, but men capable of honest scholarly work, with respect for scholarship and a certain innate and uncorrupted sense for a historical document. A reformed training course and different textbooks will be necessary.

The absence of any regard for the social function of the Archivist in the special German postwar situation is conspicuous in Dr. Hßsl's thinking and probably typical of the profession.

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It may still be an open question to what extent Archives and Archivists can become activated in the direction of democratic participation in the broad issues of public cultural life. Nevertheless this is an important matter which should be explored. Recent U.S. experiences should be demonstrated.

C) OBSERVATIONS ON THE CONSERVATION AND RECONSTRUCTION OF BAVARIAN MONUMENTS.

The trip afforded ample opportunity for the study of field situations both in Munich and the provinces. This observer's interest was directed at basic concepts and policies rather than at current conditions which are covered in the regular reports from the Länder. The ideas and philosophies of leading personalities in the "Denkmalspflege", in the administration of "Schlösser, Gärten und Seen", in City Planning boards and reconstruction groups are the wellsprings of action in Germany today. Our close study and observation of these sources is of crucial political importance. It demonstrates the needs and the opportunities for definite positive action towards genuinely democratic planning.

Ministerialrat Professor ESTERER, President of the Administration of Castles, Gardens and Lakes is a key personality in the Bavarian situation. His influence in the capital as in the provinces is very considerable. The results of a long morning's discussion are therefore communicated here in some detail. They show rather clearly both the strength and the weakness of the school of thinking now in control. The picture is decidedly an ambiguous one.

In reviewing his organization (which originated in 1918 after the breakdown of the Monarchy) Dr. Esterer stressed the differences in the operation of his organization and of the "Landesamt für Denkmalpflege". The Landesamt works primarily as a consulting body which makes recommendations to other administrative bodies and has to work through budgets of other departments, whereas the Schlossverwaltung combines the function of owner, of tenant and of expert consultant. It is its own builder and execution organ and enjoys therefore great flexibility.

The entire structure of his organization has solidified in terms of its protective function in regard to the specific "objects" (Buildings, parks etc.) under its care. Basic objectives are the protection of important cultural monuments of completed historical evolution at the most dangerous points in their history. These danger points are the moments of political upheaval with its attendant ideological reorientation - which Esterer considers very detrimental. He remembers the iconoclastic tendencies of the "Spartakus" in 1918, resulting in thinly veiled attempts at looting. To protect the Munich Residence against mob violence he requested phantomguards ("Scheinwachen")

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from the "Arbeiter und Soldatenräte" of the 1918/19 Republic. Seven Spartakists guarded the Residenz, but he had cautiously locked the buildings against these guards on the inside.

An even greater danger he sees in the possibility that cultural monuments be used as factories, schools, universities. Würzburg is a borderline case in his opinion. Those functions of university life which are in natural harmony with the original function of the residence (for instance assemblies, ceremonial functions, receptions) could be installed there. Collections of cultural materials (for instance art objects) are also permissible, but not scientific collections. (It later became evident that a local Nymphenburg tug of war over space allocation to Dr. Krieg of the State Scientific Collections was a factor in solidifying his opinion in this point).

The use of the Berlin Schloss as a Museum of the Arts and Crafts he considered as not successful. The formula of success for the Munich Residenz, in his opinion, was its use as a museum of space ("Raum-Museum"), developed in such a way that all objects exhibited there lived in harmony with the original atmosphere.

The question if a certain nostalgia for the splendor of a bygone monarchy was not an element in the popular appeal of the Residenz type museum was answered by Dr. Esterer as follows:

"Such a museum is not only for the scholarly groups, it has a holiday appeal for the people. The Bavarian peasant sees in the "Residenz" not a symbol of the monarchical system of government, but the ultimate and highest cultural enhancement of his own being".

"Culture must not be shown as a luxury, as an appendix, but rather as a vital question of existence. The manner of presentation is of course of basic importance."

Further discussion brought out the fact that Dr. Esterer inclines to the belief that conservation and restoration of damaged buildings, gardens and similar installations are not merely a means towards an end, but almost a means in themselves. He feels that the experiences gained by architects and workmen are of such vital importance that they can be considered as a highly significant school for a better and fuller living.

He cites some examples, interesting enough as illustrations of his belief. In the restoration of the "Reichs Kapelle" of the "Residenz" the existing paint on the walls, the work of latter day restorer, was found incongruous. Dozens of experiments with commercially available pigments proved unsatisfactory. By chance a spot of the original paint was discovered under a bit of woodcarving. Chemical analysis showed that

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the original pigment was azurit, a material long ago displaced in the trade by cheaper substitutes. In spite of almost unsumountable difficulties, through extended correspondence and scrounging around a sufficient amount of the precious azurit was scraped together to repaint the Chapel. The effect was so surprisingly successful that the question "New or old" had completely lost its meaning.

Esterer really revealed himself as an exponent of the Ruskin-William Morris creed of the arts and crafts movement, unshaken by two world wars and the wholesale destruction around him.

"We must recapture the old values of craftsmanship. For the reconstruction of Germany I demand the reestablishment of "Bau- u. Werkstätten" (the mediaeval workshops from which the erection of Cathedrals was directed), in connection with all the important secular and ecclesiastic construction works. We must justify our efforts for centuries to come. We must reawaken the conscience of man, the joy in work and in responsibility and therefore in a full, more satisfactory existence - in contrast to the lustless working existence of the factory laborer. Already simple workmen have demonstrated their satisfaction in sharing responsibility in the great common enterprise".

Our question, if this did not contradict the most urgently need emergency measures, he answered as follows: "I don't believe that. Ours is a pioneering effort which forms only a small fraction of the all-over program. Also, I am talking of things which will have their beneficial effect when the current misery is forgotten. Also, we cannot now wait for the emergency measures to be completed, because too much would be ruined for ever in the meantime Our efforts will have an effect on the total picture, they will contribute to the basic revision of living.... Bavaria has a new mission for the entire country. It is economically better founded."

Question: "But is there the will to let this strength take effect elsewhere?"

Answer: "That is not necessary. If things go right here they will automatically have a beneficial effect elsewhere. Time is of no consequence in this matter".

Question: "If a building is totally destroyed, should it be rebuilt?"

Answer: "That cannot be answered outright. If through destruction of one of its parts the meaning of a larger architectural organism is questioned, reconstruction is certainly justified."

Our reply: "There is the basic question of function is overlooked. You say yourself that destruction of a part can question the conventional meaning of an entire complex of buildings. Does this not mean, that you have an alternative, that a new plan can be developed in terms of a new definition of function?"

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In a conversation with Prof. Dr. Georg Lill of the "Landesamt für Denkmalspflege" the history and organization of his office was first discussed. Dr. Lill explained that the Concordat of 1817, when State Supervision of the fiscal policy of the Church was established, provided the necessary foundation on which the Bavarian office was built in 1835, very much under the influence of the example of France.

34 officials are employed today, including art historians, artists, prehistorians, highly trained restorers.

The presence of prehistorians on the staff raised the question of political attitudes among this particular group of scholars, which in turn brought forth a rather characteristic whitewashing recital from Dr. Lill. Dr. Wagner, on the staff, was a member of the S.S., but except for a very few times he had resisted the scholarly corruptions of Himmler. A Catholic priest named Eberl in Augsburg did work for the "Ahnenerbe", but he was the only one. Professor Zeiss of Munich University, working in the field of German pre-history, was a party member, but honest and truthful as a scholar. Professor Wagner also was a party member, a lesser light, but also truthful, in Dr. Lill's opinion.

Prof. Lill, like Prof. Esterer, spoke of the stimulating effect of the current conservation and restoration programs upon plain people. While conditions in the big centers are too difficult to allow much spontaneous support and cooperation to develop from the broad population, rural areas do show a rather responsive attitude. The peasants will gladly help with the hauling of building materials, they will cooperate in barter propositions for the benefit of restoration projects and they will contribute money quite liberally. Under the Nazis this became sometimes a means of registering protest, as in the case of a small time citizen in an inn at Moosburg, who refused to give anything to the man making a collecting for the "Winterhilfe" and said to him: "You wont get anything from me, but for the Church I'll donate 100 Marks right now."

The wood needed for the reconstruction of half of the roof of the Frauenkirche was an outright gift from the peasants of Lengries, the same community whence in the 15th century had come the wood for the entire roof.

In Wasserburg-on-the-Inn the Priest recently received during a single Sunday's collection 6 000.- Marks for restoration purposes.

It might be mentioned here that Dr. Eleibaum has reported a similar attitude on the part of peasants in Hessen, who have willingly contributed linseed towards the preparation of oil paints necessary for restoration projects in their communities.

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In Rothenburg ob der Tauber the local artists society, under the enthusiastic direction of their President Willy Förster have contributed both a considerable sum of money and personal labor and services in the complete restoration of the Markus Tower, the old Prison of the town, which was formally dedicated on Jan 16, 47 as the club house of the artists in the presences of this observer. Restoration of the roof of the "Rathaus" and of the "Löwenapotheke" is well under way.

In Nuremberg too the restoration of Churches has made good progress. The efforts of a local planning group for the reconstruction of the entire old core of the town are seriously handicapped by the complete lack of understanding for the meaning of functional planning in that group. They insist that "Nuremberg can be rebuilt only in regard to its old traditions Its reconstruction must rise from the same conditions from which the town grew originally.

D) THE TRAINING OF ART HISTORIANS IN BAVARIA

A democratic sound administration of German Art Institutions will depend on the training now offered in the universities. Art instruction programs have therefore been investigated during this trip.

A conference with Dr. Charles Wynn and Mr. Glenn Gray, Deputy Chief and Senior Specialist respectively of the Education & Religious Affairs Division, OMGB showed that Fine Arts courses and seminars were currently being conducted at the Universities of Munich, Würzburg and Erlangen. Conferences with each of the men responsible for these programs resulted in the following information.

Munich. Professor JANTZEN holds the Fine Arts Chair. He is assisted by Dr. Roh. Jantzen, well on in years, makes a tired, resigned impression, defeated by material difficulties and unable to readjust to new conditions and demands. His highly conventional teaching goal is to give art historians a comprehensive survey of the history of European Art. This is the content of his three semester course on "Main Epochs of Occidental Art", to which he devotes 4 hours weekly. He holds two seminars, one for beginners, one for advanced students, when papers are read and criticized, for the purpose of teaching independent, scholarly research methods. 73 students are inscribed in these seminars. He thinks that perhaps half of them are art majors, maybe more. He does not know the proportion of men to women in the group.

Some older students who began dissertations before 1939 may be able to complete their studies in the reasonably near future, One of them graduated before Xmas with an excellent dissertation on the St. Michael's Church in Hildesheim. Destruction there has opened up possibilities of architectural research since the fallen off plaster made it

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possible to examine seams in the masonry which proved revealing for the construction history of the Church. Jantzen considers it a great handicap for German art scholarship that no dissertations were published since the beginning of the war. He now finds it impossible to assign thesis topics to his students, because he feels that within 3 months they would reach the limit of research possible under present conditions (no opportunities for travelling, for taking photographs, for making comparisons, for reaching study materials etc) "As a matter of principle I warn everyone" he says.

One third of the Seminary Library was burned (in its repository at Schloss Wasserndorf in Franconia). The remainder is now set up together with the archaeological Library in unheated rooms. The lantern slide collection is intact, but there is no raw material for additions. The collection of photographs, which was always uneven in quality, is completely preserved, but no additions are possible at present.

Dr. ROH is the other instructor. He is more the author, critic, journalist, than the academic teacher. He lectures on "the Art of the 20th Century". His mind is active and alert to the contemporary situation and its problems. He sees certain dangers in an unqualified activation of art life, because he does not feel that art is necessarily a humanizing, socially beneficial influence. He is afraid of the German leaning towards the dark and demonic in art and he quotes Tolstoi on the destructive influence of Beethoven and Shakespeare. He plans to publish a book on the history of artistic misunderstanding ("Zur Geschichte des künstlerischen Missverstehens") in which he will study the originally adverse reception of many musical, literary and artistic creations which later became famous.

He is undoubtedly a stimulating and challenging influence in art education. Nevertheless, there is obviously room in the Munich scheme of things for the projected "Münchener Zentralinstitut für Kunstgeschichte". Dr. WOLFGANG LOTZ, slated for the post of Deputy Chief of the Institute, emphasized the following features: The plan calls for an institution definitely devoted to advanced studies. People graduating from the Universities will be insufficiently trained to carry on real research, they will lack contact with original works of art, with international art scholarship, with experienced museum practitioners. These are the needs which the new institution wishes to fill, by providing a meeting ground for young Ph.D's, for the more experienced Museum Internes and for Denkmalspflege personnel. Better contact should also be established between art scholarship and such pertinent collateral disciplines as Sociology, Archaeology, Esthetics, Paleography, Epigraphy. Dr. Lotz gives a better idea of the possible nature of the future "Institute", than Dr. Heydenreich's last memorandum on the subject, which is more concerned with matters of organization and personnel. It would be interesting to have a more detailed statement of aims and objectives from Dr. Heydenreich.

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Dr. Lotz's emphasis on two so divergent disciplines as sociology and paleography indicate an imaginative and a progressive as well as a sound concept of art scholarship.

One possible criticism of the plan for an advanced Institute of this nature is that it counts for recruitment on Ph.D.'s graduating from the Universities - the very persons who will be in high demand for jobs everywhere. Dr. Lotz feels that the Munich plan will unfold so slowly that this is not a serious threat. He hopes for a slow expanding sphere of influence, radiating to Erlangen, Nürnberg, Stuttgart and so on.

Erlangen. The situation in unbombed Erlangen parallels that of Marburg and Heidelberg - complete continuity of teaching and perfect preservation of the apparatus. The well-rounded library is intact, there are about 12 000 lantern slides and the seminar has its own photographers who makes current additions.

Teaching is in the hands of Prof. KEMSTEDT an older man of pleasant manners and rather mediocre caliber, who was a student of Woelfflin. Like Jantzen de deploras the effects of the war on the students of art history. Young people were admitted to the doctorate who had not learnt to see. In spite of an 8 to 10 semester course of studies at Erlangen war conditions had made it impossible for them to see the monuments of Bamberg and Nürnberg.

About 20 students are at present majoring with Prof. Kämstedt, another 20 to 30 are also attending classes. A good many of them come from Stuttgart, where Otto Schmitt was a favorite teacher. He has now left for Bonn University and is sending his former students to Erlangen.

One of Prof. KEMSTEDT'S students graduated in 1945 just before the surrender, two more since then. Another one will graduate this spring. Of these 4, one is employed at a Radio Station, one sick at home, one preparing to teach at an Institute of Technology and one intends to devote himself to the rebuilding of France (as a matter of personal vindication).

After that, Professor Kämstedt estimates, there will be no graduations for from 3 to 4 years.

Prof. Kämstedt would like to have students from the working-classes but does not see much chance of this coming about. He feels there is little interest among the working classes and that both old and very modern art is difficult for them to approach.

He has sent some of his students to an art academy at nearby Ellingen to have them meet young artists and observe such crafts as textile

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weaving and goldsmith work at first hand.

Prof. KEmstedt reacted very favorably to the idea of broadening the conventional German Art Curriculum by inclusion of such topics as museology, principles of conservation, educational and social tasks of art administrators etc. He agreed to prepare a memorandum which has since reached the Berlin office.

Würzburg. Here the situation is very bad, with a good man in charge but almost hopelessly handicapped by material difficulties.

Professor KIESER, also a student of Woelfflin, holds the chair, though with the rank of an associate Professor. Of the former crew Gerstenberg is suspended, and Schenk in prison.

The lantern slides were saved, but most of the photographs and practically the entire library was destroyed by fire. A meager two shelves of books represent the beginnings of a new seminary library.

In preparing his lantern slide lessons Prof. Kieser sees himself obliged to work from memory, with no possibility of checking references or engaging in research. He is teaching a survey course on the history of European Painting (4 hours weekly) and he holds a 2-hour seminary for his 7 art majors who are with him now for three semesters. He has been able to travel with them to the exhibitions at the Wiesbaden Collecting Point and the Exhibition French Paintings at Mainz. News of the Peter Flötner exhibition in Nürnberg had not reached him. His students are eager and full of interest. They have never seen great painting in the original, no Rubens or Rembrandt, there is no scholarly art magazine, no foreign books on arts. Influenced by the authority of the "Neue Zeitung" his students besieged him with questions about modern art. He thereupon devoted 10 hours to this and found them adaptable and receptive without turning radically away from historic art.

The problem of the Doctor's dissertation is an almost insoluble one at Würzburg. Professor Kieser advises his students to study elsewhere, but the numerous clausus, housing and food difficulties make this impossible. The food situation among his students is deteriorating, particularly noticeable in an increasing weakening of memory.

Architectural history, especially on the structural side, and historical studies of town planning and of different types of houses are possible topics today, even though reference to printed sources are out of the question. But advantage could be taken of a situation where destruction has exposed the structural patten of buildings as neatly as an anatomical dissection or as the rings on a tree stump.

One student will graduate in February 1947, another one perhaps in another year. Beyond that it is impossible to see in Prof. Kieser's

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opinion.

Vienna. Mr. Heinrich was able to supply some information on art studies in the Austrian Capital.

Professor Swoboda holds the Fine Arts chair. He was recruited from the German University of Prague, now closed. A miscellaneous group of about 120 are attending fine arts courses, 20 more or less of these are advanced students, including 5 heavyweights. Two of the students may be expected to graduate this year. Young Peter von Baldass is the star performer. Rose Amend and Fritz Petrarch are also considered promising.

E) ART PUBLISHING IN MUNICH

It is of obvious interest and importance to know the extent to which the plans of German publishers of art books show an understanding of the needs of art administrators, teachers and students. The quest for this information as far as Bavaria is concerned, is facilitated by the fact that all firms of major importance are concentrated in Munich.

Through the cordial cooperation of Mr. Laurence T. Dalcher, Chief of Publications Control Branch, this observer was provided with an office and the opportunity of spending an entire day interviewing the leading personalities among Munich art publishers. He gratefully acknowledges this privilege.

By way of general introduction it should be said that the question of paper supply is still one of paramount importance. The administration of paper supplies and their distribution to publishers will soon be placed in the hands of German organizations, as will the entire licensing procedure. The paper question is particularly crucial for art publishers since coated paper, necessary for high quality reproduction of art works, is very scarce. However, scientific and especially medical publishers enjoy a higher priority rating.

It was to be expected that sooner or later the thinking of art publishers and their printers would turn to reproductive processes not dependent upon coated paper. Mr. KLAUS PIPER, of R. Piper & Co., discussed these possibilities. While neither Offset nor Photogravure printing are adequate for the reproduction of most types of painting, water colors and works in black and white can well be rendered by these processes. This makes it necessary to plan accordingly. A portfolio of offset reproductions of water colors by Van Gogh, for instance, is in preparation.

Offset reproduction from Colotype reproduction is a novelty which has proved an interesting possibility already during the war. According to Max Krause of the "Erasmusdruck" printing house in Berlin, this method

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produces rather fortunate simplifications, preferable to direct offset reproduction from the originals. However, with Leipzig out of the picture, there is a great lack in southern Germany of well equipped offset plants.

R. Piper has not published any art books since 1945. However, they are planning the following titles:

Wilhelm Hausenstein, *Begegnung mit Bildern*
(Essays on individual paintings for the benefit of inexperienced amateurs)

Wilhelm Hausenstein, *Max Beckmann*

(a critical evaluation of the painter, based on Hausenstein's introductory remarks at the opening of the exhibition at Günther Franke. Together with a biographical listing of Beckmann's works.)

Fritz Kemnitz, *Deutsche Maler der Gegenwart*
(a first survey of contemporary German painters, featuring Nolde, the older men like Beckmann, Hofer but including also the middle aged group Ernst Wilhelm Noy, Franz Xaver Fuhr, Adolf Hartman.)

Kurt Lange, *Weltgeschichtliche Charakter-Köpfe.*
(Portraits on the coins of three thousand years)

Fritz Winzingerl (?), *Altdorfer Zeichnungen.*

The "Piper Bücherei", a series of short booklets on various art topics is to be revived as a group of monographs on individual works of art.

The main impression one receives from the plans of the "Münchener Verlag und Graphische Kunstanstalten GMBH" is the desire to carry on the general publishing traditions of the F. Bruckmann Verlag, from which the "Münchener Verlag" was rebuilt after 1945. These traditions are determined by the fact that the firm owns a large printing apparatus, developed for high quality reproduction work. Although 30 - 40% of the equipment was heavily damaged during the war, some 370 persons are again employed in the operation of both relief and gravure printing.

Dr. Albert von Miller is the licensee and Dr. E. Hanfstängl, Director of the Bayerische Staatsgemäldesammlung, holds an influential position in the firm. Art publications play an important part in the fairly ambitious publishing program.

It appears that a rather large stock of art books has survived from the holdings of the Bruckman A.G., which is not now being released; that

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certain titles from the old Bruckman list are being reissued, that some new books have appeared since 1945 and that others are either in the press or otherwise in process of preparations. The following is a list of these titles. From the information furnished it is not entirely clear what the exact status of each item is.

- Bernt, Walter. Die Niederländischen Maler des 17. Jahrhunderts
(in process of production)
- Büchtemann, Hermann. Franz Marc. (In process of production)
- Buschor, Ernst. Bildnisstufen. (In process of production)
- Deutsche Kunstgeschichte. Bd I: Hempel, Eberhard.
Geschichte der deutschen Baukunst.
(Projected)
- Bd II: Feulner, Adolf & Müller, Dr. Theodor.
Geschichte der deutschen Plastik
- Bd III: Fischer, Otto.
Geschichte der deutschen Malerei.
(has appeared)
- Bd IV: Fischer, Otto.
Geschichte der deutschen Zeichnung und
Graphik.
- Bd V: Schmidt, Robert.
Geschichte des deutschen Kunsthandwerks.
- Feulner, Adolf. Ignaz Günther. Der grosse Bildhauer des Bayerischen
Rokoko. (in process of production)
- Geller, Hans. Ernste Künstler - Fröhliche Menschen (Published)
- Hamann, Richard. Die Romanische Plastik in Frankreich. (Projected)
- Hanfstaengl, Eberhard. Rembrandt Harmensz van Rijn. (Published)
- Hartlaub, G.F. Die grossen englischen Maler des 18. Jahrh. (Projected)
- Jantzen, Hans. Ottonische Kunst. (In process of production)
- Kalkschmidt, Eugen. Ludwig Richter. (In process of production)
- Lill, Georg. Hans Leinberger. (Projected popular edition of previous-
ly published book.)

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Lotz, G. Donatello. (Projected)
 Lauff, Peter. Wilhelm Leibl. (Projected)
 Menitz, Fritz. Wilhelm Busch. (Projected)
 Müller-Christensen, Sigrid. Alte Möbel (Status unknown)
 Pfister, Kurt. Die Etrusker. (Projected new edition)
 Strachwitz, Artur Graf von. Japanische Malerei. (Projected)
 Wolfflin, Heinrich. Die Kunst Albrecht Dürers. (Projected new edition)
 " " Kunstgeschichtliche Grundbegriffe. (Proj. new edition)
 " " Die Klassische Kunst. (Projected new edition)
 Zilch, W.K. Der historische Grünewald. (Projected popular edition
 of previously published book)

Even a superficial statistical analysis of this program shows its limitations. Of a total of 21 titles on the art of a country 16 concern German art, 2 each Italian and Dutch art, 1 each French, English and Japanese art. Only one of the total 26 titles deals with modern art, and only one with art outside of Europe.

KURT DESCH reports on the very extensive plans of the publishing house which bears his name. It is the former "Drei Zinnen Verlag" and the subsequent "Zinnen-Verlag". Desch himself was formerly with the business office of the "Frankfurter Zeitung" and has a keen business instinct and a progressive outlook. He is a man of great ambition and activity, who has already built up a very large list in a very short time (55 titles the first year after V-E day).

Of four major divisions of his organization one is the general book publishing section, the second a theatrical section, the third the art section and the fourth the art magazine "Prisma".

The Art Section aims its publications not at professional art historians, but at the younger generation in general, those between 20 and 40. Desch describes this group as sceptical, slippery like an eel,

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Lotz, G. Donatello. (Projected)
 Lufft, Peter. Wilhelm Leibl. (Projected)
 Nemitz, Fritz. Wilhelm Busch. (Projected)
 Müller-Christensen, Sigrid. Alte Möbel (Status unknown)
 Pfister, Kurt. Die Etrusker. (Projected new edition)
 Strachwitz, Artur Graf von. Japanische Malerei. (Projected)
 Wolfflin, Heinrich. Die Kunst Albrecht Dürers. (Projected new edition)
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hard to convince. One must try "to speak through the skin to the heart". Van Gogh is more important than Raffael. The books should deal with artists who have a meaning in contemporary life. There will also be portfolios of a) Masterpieces. b) Art of the 20th Century c) The Young Artists.

The editor of the "Prisma" magazine is HANS FRIEDRICH, brother of Professor Friedrichs of Harvard University. "I intend to analyze the whole realm of culture as in a prisma and to reassemble it It would be a great mistake to dish out absolute doctrines. I am so very anxious to cultivate tolerance in every form. Intolerance, however, is necessary against three things, namely a) Intolerance, b) The Evil c) Corn (Kitsch) Lack of a sense of responsibility is one important reason for the lack of direction".

Dr. HERMANN RINN runs the Hermann Rinn Verlag, licensed March 1946. Rinn was formerly with the Callway-Verlag, where the once famous art magazine "Kunstwart" was published. Dr. Rinn specializes in architecture and city planning. His main effort is the periodical "Baumeister" which reappeared in May/June 1946 as Jahrgang 43. 6 issues have appeared to date. Dr. Rinner seems well informed on city planning, he is aware of the inner political workings of the Munich situation and of a tug of war between various factions. He finds it difficult to procure good manuscripts and feels that some of the good people are holding back, for fear of being sniped at. This is a sentiment not unfrequently voiced. It would seem a worthwhile subject for a political intelligence survey.

Mr. FRANZ HANFSTAENGL of the publishing firm of that name, is a rather resigned and sad old gentleman who nevertheless has some good ideas and strong convictions. He claims that he is not at all interested in art and art publishing which he considers unimportant. He has lived and studied in the U.S. and he speaks convincingly of the good treatment he received in U.S. libraries and museums. He could write a very useful lecture or pamphlet on the difference of public cultural institutions in Germany and the U.S.

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4. Conclusions

1. This Bavarian field trip, together with the previous trip to Hesse has demonstrated the following attitudes of the leaders of German art life which call for definite action if the stated objectives of U.S. occupation are to be accomplished:

a. A continued tendency towards cultural nationalism and intellectual inbreeding, resulting in failure to realize the needs as well as the opportunities presented by the collapse of the National Socialist state.

b. An inability in almost all instances to think beyond the immediately urgent tasks of physical reconstruction of buildings, the reassembling of scattered collections and the repair of damaged art objects, resulting in failure to map out socially constructive, forward looking programs based on the current and anticipated needs of the respective communities.

c. In particular, a complete ignorance and unawareness of existing democratic procedures and techniques of analyzing the social structures of a given community in order to determine its needs; ignorance of methods to enlist community support and collaboration in developing the functions of cultural institutions.

d. A continuing strong tendency to think of artistic, and related cultural and scientific collections and institutions as laboratories for the primary use of specialists and scholars who in turn consider themselves servants of science rather than of society.

e. A very incomplete knowledge of the meaning of functional planning in the rebuilding of entire communities and cities.

To summarize, the German museum administrators are in many instances still imbued with cultural nationalism; they are quite unaware of the meaning of democracy in cultural life and of their responsibility therein; also they are totally ignorant of democratic methods and techniques in institutional art life.

2. The possible failure on the part of U.S. Military Government to supply the leadership and guidance

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clearly needed in this situation would represent a serious defect in the implementation of U.S. policy in relationship to one important phase of public life in Germany. It would mean that the all-over reorientation program could not be logically and organically carried out. It would deprive German institutional art life of urgently needed contacts with democratic ideas and still needed leadership. It would result in an unhealthy return to cultural isolationism and inbreeding, also in the continued failure of the German administration to recognize and fill vital cultural and educational needs of German communities. It may also lead to unfavorable comparisons with the cultural policies and programs pursued by other Allied Military Governments.

3. An effective reorientation program in German art life should attempt to achieve the following objectives:

a. Supervision of policies and programs with a view to preventing resurgence of National-Socialistic, of nationalistic and militaristic tendencies.

b. Demonstration to German museum administrators and the administrators of related institutions of the basic concepts of democracy in terms of institutional art life and the pertinent methods and techniques developed in the United States.

c. Demonstration of these factors to the present generation of art students in the universities by broadening and reforming the current program in the following directions:

- I Instruction in the social and educational obligations and opportunities of the art administrator in postwar German communities.
- II Added emphasis on the artistic achievements of cultures and communities outside Germany.
- III Added emphasis on contemporary art.
- IV Demonstration of the tasks of "Denkmalpflege" in postwar Germany and discussion of the basic concepts of city planning.

d. Interpreting to German art publishers the current needs of museum administrators, art historians and art students with the object of

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I providing materials most urgently needed for the replacement of lost reference and rescent tools.

II encouraging production of informational and educational publications in the fields demonstrated above.

4. The following methods are suggested as implementation of such a reorientation program:

- a. U.S. Publications on art, art education, city planning, community analysis, etc. to be communicated to the German public through 1) U.S. Information Centers, 2) direct loans and, 3) possibly gifts to selected German art libraries.
- b. Lecture Program of U.S. art experts, such as MFA&A staff members, other qualified members of MG and of guest lecturers from abroad to professional art groups, to the general public (U.S. Information Centers, U.S. licensed Radio Stations).
- c. Exhibition Program. To be developed in cooperation with the new Exhibits Unit of the U.S. Information Centers.
 - a) Exhibitions of U.S. art. Painting, sculpture, applied art, art of the American Indian, children's drawings, prints, book design, commercial art, photography in original examples and reproductions.
 - b) Educational exhibits covering the stated basic objectives.
- d. U.S. Sponsored Conventions of Art Administrators, Fine Arts Professors, Landes-Konservatoren, City Planners. To be carefully organized in such a way as to provide clear cut juxtapositions of German problems and practices with U.S. experiments and experiences. To be held at 6 months intervals, place to rotate from Frankfurt to Munich, Stuttgart and Berlin.
- e. MFA&A Publication Program. Incorporation in a series of bulletins (on the order of U.S. Government bulletin) of information

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gathered from U.S. sources and tried out in lectures, conversations, discussions.

- f. U.S. Guest Lectures to German Universities.
U.S. students to the German universities.
German fine arts students to visit universities abroad. German fine arts professors to visit universities abroad.
- g. German Publication Program. Conveying of material covering basic objectives to German art publishers, art magazines, newspapers.

5. TIME ELEMENT

The time needed for an effective implementation of the above program is 2 years. This estimate is based on the following consideration: Lasting and effective reorientation of the leaders of German art life is possible only through influencing of the younger generations, of the future leaders. As a group they are now to be found among the several hundred students in German universities, academies and art schools. According to careful estimates it will take two years before groups from among the present generation will graduate as Ph.D's from German universities. These two years are the crucial period for the reorientation program.

Telephone 42984

Hellmut Lehmann-Haupt
HELLMUT LEHMANN-HAUPT
Civil Arts Liaison and
Administration Officer

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REMARKS

Would you make suggestions on distribution of additional copies?

(44)

Note that this excellent report is nevertheless (unfortunately) on subjects not even within the scope of MFA + A, although the information contained in it is of definite interest to all of us.

HW

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Hellmut Lehmann-Haupt
HELLMUT LEHMANN-HAUPT
Monuments, Fine Arts & Archives
OMGUS APO 742

- A) The Bavarian Museums
- B) Libraries and Archives
- C) Observations on the Conservation and Reconstruction of Bavarian Monuments
- D) The Training of Art Historians in Bavaria
- E) Art Publishing in Munich

4. Conclusions

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Economic Division
Restitution Branch
Monuments Fine Arts and Archives Section
APO 742

MEMORANDUM

March 20, 1947

SUBJECT: Final Report on Field Trip to BAVARIA by Civil Arts
Administration Officer from January 3 to 26, 1947

TO : Mr. Richard F. Howard, Chief, MFASA Section, OMSG

C O N T E N T S.

1. Purpose of the Trip
2. Itinerary
3. Findings
 - A) The Bavarian Museums
 - B) Libraries and Archives
 - C) Observations on the Conservation and Reconstruction of Bavarian Monuments
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1. Purpose of the Trip.

The main purpose of the field trip to Bavaria was to answer the following questions:

What are the functions of museums in Postwar Germany in the light of the basic objectives of U.S. Military Government? What functional changes from the original objectives and from subsequent definitions of various institutions are necessary for the effective implementation of these objectives?

What is the current thinking of German Museum Administrators in these matters?

To what extent, if any, have they faced these problems constructively?

What help, encouragement and guidance do they need from U.S. Military Government for the realization of a genuine democratic reform?

In order to find answers to these questions, this observer interviewed the responsible administrators of museums and related institutions in Munich and in some of the Bavarian provinces. The condition of their buildings and the status of the collections was inevitably foremost in the minds of these men and almost always a deliberate effort was necessary to bring these other matters to the fore.

It was only natural that a discussion of present and future functions made it necessary sometimes to review the origins and the history of the institutions under discussion. Information of this nature is occasionally included in this report not because of its historic or academic interest but because of its bearing upon current problems.

It must be said that on the whole not much constructive thinking has been done. There are of course a few exceptions, but even in the most favorable cases the results of 13 years of intellectual inbreeding and isolation are evident.

A word of special appreciation is due Dr. HILDEMEYER of the Munich Central Collecting Point who was most helpful in establishing contacts and arranging for interviews and visits, in some of which he participated. His progressive, socially constructive outlook was forcefully evident on this occasion. His point of view and his convictions are naturally congenial ones to anyone who realizes the need for corrective thinking and planning.

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2. Itinerary

Friday, January 3: Departure from Berlin.

Saturday, Jan 4: Munich. Discussion with Dr. BLUMHART, Hessisches Landesamt für Denkmalpflege, on personnel and training problems, the restoration situation in rural communities, the Führerproject.

Monday, Jan 6: Arrival in Frankfurt a.M. By car to Wohst. Interview with Major FURIE, Exec. Officer of Restitution Control Branch, on the possibility of moving the Munich Documents Center to the Frankfurt area. Hirschhorn. Checked in with THEODORE HEINRICH. Discussed the turning over of art administration to Germans, the art study situation in Vienna. Visit to Kaes exhibition at the Collecting Point. Returned to Frankfurt. Meeting with Dr. Konrad F. BAUER, on personnel questions, art study situation in Frankfurt institutions. Train to Stuttgart.

Tuesday, Jan 7: Stuttgart. Meeting with B.B. FAPER. Discussed Munich Documents Center, art investigation personnel, need for policy control of German Art Institutions, German American Community relations in Stuttgart. Train to Munich, met Mr. RAE in the evening.

Wednesday, Jan 8: Munich. Checked in with Major GOODWIN of OMG/B, arranged transportation and program, visited permanent exhibition of Old Masters at the "Haus der Kunst". Met Dr. BIRNMEYER and planned interviews and visits in the Munich area. Interview with Dr. BIEPOLDER on the rebuilding of the "Glyptothek".

Thursday, Jan 9: Munich. Called with Mr. Rae on Colonel B. McKeheon, Chief of Information Control, OMG/B and on Dr. CHARLES C. WINN, Deputy Chief, Education & Religious Affairs Division, OMG/B. Interview with him and Mr. GLENN T. GRAY, Senior Specialist in Higher Education, Education & Religious Affairs Division, on art courses in the Bavarian Universities. Interview with Dr. WOLFGANG LOYK on the plans for the "Münchner Zentralinstitut für Kunstgeschichte".

At 2 p.m. witnessed with deep satisfaction the

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very neat and effective job of blasting the left "Ehrenhalle". Visit to GUNTHER FRANK, Art dealer, and his current "Frank Marc" exhibition. Discussed contemporary German painting and its reception by German youth.

Monday, January 12:

16.30: Visit with Mr. Roe to Professor Dr. GEDIG LILL, Director of the "Landesamt für Denkmalpflege". Discussion of the following topics: Historical background of "Denkmalpflege" in Bavaria; current problems of conservation; rural collaboration in reconstruction; the political attitudes of prehistorians in Bavaria.

Tuesday, January 13:

17.30: Interviewed Mr. SCHONKE, Director of the "Theater-Museum der Clara-Ziegler Stiftung". Discussed nature and extent of surviving contents of the museum, its housing problems, its function in the German postwar world; need for contact with U.S. Theatre collections.

Wednesday, January 14:

Friday, January 10:

Morning visit with Dr. Hirkmeyer to Hofrat Dr. STINKE, director of central Bavarian administration of "Castles, gardens and lakes". Discussion of the following topics: Historical background and current organization of the department, aims and objectives, the function of a "Residence Museum" today, reconstruction work as an opportunity for the revival of craftsmanship, the social meaning of craftsmanship. Later in the morning visit to Professor KRING, head of Scientific Collections. Discussed his problem of space allocation at Lymphenburg Castle, also the question "Scientific laboratory versus educational institutions" as it applies to the field of natural history.

Afternoon discussion with Dr. Müller of the "Bayerisches National-Museum". Reviewed reconstruction of the building and status of collections, then basic questions of exhibition policies and programming, also

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in regard to town planning.
 5.p.m. Visit with Dr. GALL: The function of Denkmalpflege in postwar Germany, the role of the "Residenzmuseum", the cultural position of Berlin.

- Saturday, January 11:** Discussion with EDGAR BREITENBACH of art investigations in Bavaria and the use of the Munich Document Center.
- Sunday, January 12:**
- Monday, January 13:** Organizing and completing notes and records, planning new interviews and trip through land Bavaria.
- Tuesday, January 14:** Morning visit from Professor SEILER, Director of the "Kupferstich- und Handzeichnungs-Kabinett". Discussed historical background of the collections, surviving contents, past activities and future functions of a print room in postwar Germany.
- Visit from Dr. E. HANFSTÄNGL, General Director of the "Bayerische Staatsgemäldesammlungen". Discussed "Haus der Kunst" as a permanent museum site, exhibition policies, educational possibilities, objectives and aim of the State Museum in the provinces, personnel problems, the holdings and the present plans of the former Bruckmann publishing firm.
- Visit to the "Bayerisches Nationalmuseum" with Dr. Müller. Met the Director, Dr. H. BADERITZ and saw the "Krippenschau", a permanent exhibition of crèches. Afternoon visit from Dr. HBSL, acting General Director of the "Staatliche Archive Bayerns", who reported on the organization of the Bavarian archive system, its historical background, the position of the State Archives under National Socialism, current personnel problems, and questions of training for Archival Service.
- Late afternoon visit from Dr. HALL, member of Dr. Hanfstätgl's staff at the Bayerische Staatsgemälde Sammlungen and formerly with the Dresden print room. Compared U.S. museum and print room policies with the

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German tradition, reviewed popularisation efforts during the Weimar republic, and the effects of National Socialism on print room administration. Evening discussion with Mr. Haas of the Munich Documents Center and its place in the general art intelligence picture.

Wednesday, Jan 15:

Morning visit from Dr. WERNHART, "Kommissarischer" Director of the "Bayerische Staatsbibliothek". Discussed in detail the training of librarians in Bavaria, relationship of scholarly and popular libraries, personnel problems.

Afternoon discussion with Dr. ROEMER at the Collecting Point, of art intelligence investigation and the Munich Documents Center.

5 o'clock: Attended a lecture at the home of HEINRICH DOMITELAFF by Dr. CARL WERTER on wartime German research into the invention of printing.

Left for Augsburg in the evening.

Thursday, Jan 16:

Augsburg to Wehrburg by car. Brief stops at Heroldingen, Dinkelsbühl, Rothenburg o/T. General survey of the extensive damage to the eastern section of the old town and of reconstruction work in progress on individual buildings. Called on WILLY FORSTER, President of The Rothenburg Society of Artists, witnessed opening ceremonies of the new artists' home in the newly restored "Marksturm". Reached Wehrburg late at night.

Friday, Jan 17:

Wehrburg. Met Mr. ANDRE KOMMENDI and ERIC BERGER at Wehrburg H.Q. Visit with them to the "Alte Universität" and the "Martin Wagner Museum". Called on Prof. KESSE, Art Historian of Wehrburg University. Thorough discussion of his various problems.

Afternoon inspection of the Burg, and the "Main-Fränkisches Museum". Discussed function of the local "Provincial" type museum in postwar Germany. To Aachaffenburg in the afternoon.

Saturday, Jan 18:

Aachaffenburg. With Kommendi to Dr. Fischer, City Archivist and head of the "Kultur-Amt der Stadt Aachaffenburg." Received report on the

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- organization of the Kulturstift and the status of buildings, collections under its care, also on the "Staatliche Filial-Galerie" of paintings and on monuments of the area. Called on Mr. GENTZ, industrialist and art collector, owner of extensive art collections to be donated to the city as a private endowment.
- Afternoon visit to Professor Dr. RICH STREIBER at Krauswirthheim. Discussed status of his collections and research in the history of photography. Back to Mirnbach in late afternoon.
- Sunday, January 19:** Left Mirnbach for Bamberg. Stopped at Kloster Bruch and Schloss Sondersfelden en route. In Bamberg afternoon visit to Dr. RICH BACHMANN, Curator of the "Residenz-Museum" and thorough review of the museum and cultural plans for Bamberg. To Mirnbach in late afternoon.
- Monday, January 20:** Mirnbach. Morning at Mr. Komendi's H.G. Headquarters. In late morning to Erlangen. Interviewed Prof. KESSELT on the Erlangen "Kunst-historisches Seminar" and discussion of needed reforms in the training of Art Historians. Afternoon visit to Prof. STOLLMEYER, Director of Erlangen University Library and Professor of Library Science. Back to Mirnbach in mid-afternoon and called with Komendi on Dr. TROCHE, Director at the "Germanisches Nationalmuseum". Inspection of the site and discussion of its function.
- Tuesday, January 21:** Mirnbach. Spent morning with Dr. Troche, inspecting churches and other buildings in process of reconstruction. 2 p.m. Took part with Komendi in the 31st session of the "Komitee zur Erhaltung der Mirnberger Denkmäler, Kunstwerke, Bibliotheken und Archive" ("Committee for the conservation of Bamberg monuments, art treasures, libraries and archives"). To Munich late at night.
- Wednesday, January 22:** Morning at GMS, arranging transportation and planning rest of trip. Afternoon meeting with Dr. HUBERHAUSER, the new Bavarian Minister of

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Thursday, January 23:

Culture at Major Goodwins with Ene.

Spent the day interviewing Munich Art Publishers on the invitation of LAURENCE T. DALGER, Chief of Publications Control Branch, Office of Information Control, GCSB

Friday, January 24:

Morning interview Dr. ROL, Fine Arts lecturer at Munich University, and with Prof. JANTZEN, Fine Arts Professor there.

Late morning: Interview with Ptl. BENING on the "Museumproject". Afternoon: Interviewed Dr. CARL LANG on the "Museumproject".
Left for Berlin Friday night.

3. Findings

A) THE BAVARIAN MUSEUMS IN POSTWAR GERMANY.

The Bavarian State Collections of Paintings.

Dr. E. HANFSTÄNGL, General-Direktor of the "Bayerische Staatssammlungen" is a strong personality with a good deal of determination who knows what he would like to accomplish.

He does not belong among the conservatives who would like to see everything reestablished on the old plan. He does not feel that the destruction of the "Alte Pinakothek", for instance, is too tragic from an all over policy point of view. It was good to get away from the old state of affairs in the Pinakothek. That was an antiquated institution which has outlived its own definition.

He banks heavily on the "Haus der Kunst". It is the only wholly preserved museum building in Germany, complete with workshop, air conditioning, and a splendid heating system the like of which does not exist anywhere else in Germany. It should therefore be completely reserved for artistic purposes as a great central museum, to house all collections that have lost their home, such as the old and new "Pinakothek", the "Glyptothek", the "Staatgalerie" and any other collections willing to participate.

Pictures in his opinion are a very important means of education. The burning interest in living art needs to be catered to, but there is always a reaction, the need to return to the yardstick of classic art, felt even by the younger generation.

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His exhibition formula is simple and sensible: A central canon of permanent material, surrounded by flexible, interchangeable elements.

This formula will also serve in the provinces, in Augsburg, Bamberg, Ansbach, Bayreuth, Eilsen (with collections already reestablished in the "Schloss") and in Schleissheim. There is great interest in these centers; Augsburg with its 150,000 inhabitants will permanently house the early Augsburg school, but should also show changing exhibitions of great variety. Bamberg has a great future with Würzburg and Hirschberg so heavily damaged.

It is very important to see lively and enterprising young people in charge of these provincial museums. Hanfstängl does not quite see where they are to come from and how soon they will be available. Many of the middle group, those in their forties, are politically compromised - the usual picture.

The Collections of Ancient Art

An interview with Dr. BIEPOLDER, Director of the Collections of Ancient Art in Munich was of interest because unlike Dr. Hanfstängl he showed very conservative, not to say reactionary attitudes.

In the "Glyptothek", the chief museum in his care, we have a museum that was created for the private entertainment of a monarch. It was built around an existing repository of sculptures, each of which had received a fixed location. Visitors were admitted only upon special invitation by King Ludwig I, among whose favorite after dinner pastimes was a torchlight visit to view the antiquities. The museum was planned without rooms for the administration, without toilet facilities, etc., but it did include two rooms where the guests would assemble.

Plans for additions to the original structure were already contemplated by the King, much later Professor Weikert tried for expansion, and Hitler played with the idea of simply doubling the dimension of the original structure. A model demonstrating this idea was at one time exhibited in the then "Haus der deutschen Kunst".

In discussing these plans it became evident that Dr. Biepolder had not given any thought to a revision of the original function of the Museum. He did not seem to question the idea of building in order to provide fixed locations for each object. He regretted the fact that the present generation had lost interest in Roman copies and was not satisfied with anything less than Greek originals. He had given no thought whatsoever to the question of addressing himself to a given public and to try to analyze this public. He promptly quoted Goethe:

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7 O'clock in certain afternoons, but evening hours were instead of.

"Ins Wasser wirf Deine Kuchen,
Wer weis wer sie genießt."

"Throw your cakes on the water
Who knows who will eat them".

An impressive demonstration by this observer of the factors of the Munich situation (Glyptothek customers are art historians, archaeologists, creative artists, the educated middle classes, the curious adolescent, the farmer on a town visit, school children, workmen, tourists) was obviously a completely foreign and new procedure to him.

The Print Room

The "Graphische Sammlungen" of the Bavarian State, containing old property of the house of Wittelsbach and many later gifts and acquisitions, are so thoroughly disorganized by the effects of the war that a completely new plan is possible. The function of a modern printroom, designed to fill the needs of an interested and lively community, could very successfully be explored and developed in Munich.

The present director, Professor SEITZ, does not feel equal to this task and he makes no false pretensions about it. "I have not thought about a revision. I'm an old boy. I am too busy trying to create order out of the chaos. Now thinking will have to come from a new personality ... It is very painful to face ruins and to have to start as an old man all over again where I started as a young man. That is very difficult."

The print room situation was also discussed with Dr. HAHN, who now assists Dr. Hanfstaengl in the "Generaldirektion der Staatgemälde Sammlungen". For 3 years he was curator at the Dresden print room and for 4 years at the Karlsruhe print room and gallery.

Dr. Hahn was able to contribute some very useful practical information on the policies of German graphic art collections toward the public. He agreed that they originated at a diametrically opposite point from similar U.S. institutions. The nucleus was always the "Kunstkammer" (treasure cabinet) of the sovereign prince, enlarged by enlightened royalty in the 18th century. Visitors were gradually admitted. Distinguished scholars and amateurs, the man with a nice letter of introduction, the favored artist made up the original circle of privileged users, which has slowly been growing ever since. We are in the midst of this gradual evolution, the speed of which depends on the entire social development.

In the Weimar Republic distinct efforts at popularization were made. In Dresden the traditional opening hours were expanded to as late as

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7 o'clock on certain afternoons, but evening hours were unheard of.

This new policy produced no broad masses of "customers", but a grateful circle of habitués who in turn became small collectors. It was easy to watch their development and to exercise a healthy educational influence.

The Third Reich produced no violent revolution in the print field, except for the demand for elimination of the work of "degenerate artists". These orders were not literally obeyed and some things were saved. An exhibition of prints from the art group "Brücke" did arouse criticism and interference. But there was no systematic attempt to direct the policies of German print collections of graphic art in Dr. Hahn's opinion.

Conditions for resumption of normal growth are quite favorable in his opinion. The biggest needs are in the contemporary field and in the demonstration of international trends.

Theater Museum

The "Theatermuseum der Klara-Ziegler Stiftung" is a good example of a museum whose function needs no revision from its original inception. This is probably due to the fact that it is a comparatively recent foundation (1910) and that it has a clearly defined specialized objective, namely to contribute to the enhancement and enlightenment of the actors profession. Dr. SCHÖNE, the present curator, pointed out that Klara Ziegler, the donor of the museum, was progressive in her thinking even in 1910.

The original funds disappeared during the inflation of the 20ties, when the Bavarian State took over the sponsorship of the institution. Its solid, scholarly organization was the work of Professor Franz Rapp, originally a trained archaeologist, dismissed on racial grounds in 1933, when he emigrated to America. Rapp built a splendid theatrical library of some 50 000 volumes, of which a little more than half is preserved. The rest was packed in boxes but burned before it could be evacuated. Other losses include the collection of films, the prints of the 20th century, also the house at 25 Königsstrasse. The surviving collections are stored in the Central Collecting Point, including the portrait prints, historic scenery, stage designs from the 16th century on (the main bulk) 17th and 18th century, the German material dating from the middle of the 17th to the early 20th century). Dr. Schöne is working on plans for reconstruction and reopening of the museum in a side wing of the original site. "My main business today is the struggle for wood, cement, nails."

Scientific Collections

As regards museums of scientific material in Postwar Germany the crucial question is whether they are to be considered primarily as

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laboratories for the scientist and the specialist or as a means of popular education and enlightenment. The tradition in Germany is divided on that point, since the "Deutsches Museum" is of course an outstanding example of successful popularization of science and the model for similar institutions in other countries. However, the tendency to be satisfied with "objectively" serving science and scholarship is always to be counted with in Germany today. In view of the corruption of science in the Third Reich it would seem that scientific collections and museums have today a special educative mission which should bring them face to face with the broader public.

Professor BRILL, Director of the "Verwaltung der wissenschaftlichen Sammlungen des Staates", installed in a wing of Nymphenburg Castle, is a man of robust vitality, an outgoing nature with a distinct sense of humor and artistic taste and ability. There is a good deal of the showman about him. It would seem worth while to explore with him the possibilities of a well directed program of popular education. His main concern, only natural at this time, is with buildings and materials.

The Bavarians.

Mr. Andre Komendi, MFAA officer in Northern Bavaria was a very helpful and cooperative companion and guide during this observers trip in his territory.

The strongest personality outside of Munich is Dr. Froche, Director of the "Germanisches National-Museum" in Nürnberg, forward-looking, active, able and cooperative. His exhibition "Peter Flötner und die Renaissance in Deutschland" is an excellent example of showmanship of a high order, based on sound taste and scholarly well founded.

A small incident which occurred during this observer's visit to the exhibition is much more significant than it would seem at first sight.

The exhibition of "Peter Flötner", who is of course a master of the intimate and intricate, a miniaturist on paper as in ivory, metal and wood, starts with a room full of large paintings by Dürer, Burgmaier, and other master painters of the German Renaissance. Dr. Froche explained: "Here we want to show the great paintings of Flötner's time which he grew up with". Question: "Why not put up a sign which says so?" Answer: "Amusing that you should suggest this. It is something we have had too much of in the Third Reich. Everything was labelled, everywhere were banners waving, slogans shouting at you." Question: "But it's the tone that makes the music. Are you not conforming instrument and tune here"?

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This is only one of several instances of a definite shyness and reluctance to speak up which is characteristic in German cultural life today. It is understood easily enough as a reaction against the Third Reich, but is nevertheless a rather dangerous tendency because it will help to reestablish the old gulf between culture and public life which has proved so harmful in Germany in the last 150 years.

B) LIBRARIES AND ARCHIVES

The important question in regard to the future of German library administration is obviously that of professional training. The issue is clearly one of two opposing trends: One of them consists in the old aristocratic concept of librarianship as a highly specialized professional service catering to the scholar and expert who in turn serves scholarship and science rather than society. The defenders of this group will not admit training for community service, readers guidance, popular reference work and the like to be included in the curriculum of the professional librarian. They maintain that this is a matter for the middle service men and women who work in the popular reading rooms (Volklesehalle) and the like. Very few academic librarians are to be found in the other camp, the one that conceives of librarianship as a whole in terms of social service. This small minority will obviously have to be strengthened and encouraged if genuine democratic ideals are to take root among professional librarians.

The old school is very strong, even a man as progressive as Professor Kopschneider in Frankfurt, himself an old time social-democrat, belongs to it.

In Bavaria, Dr. WENNINGER, who serves as Director of the State Library, belongs very much to the old school. He is a tired, rather embittered old man with a good deal of political resentment cropping up in the course of a conversation. Since there are indications that he will not continue in his position for very much longer this should perhaps not weigh too heavily. However, when the matter of succession comes up, the new candidate's ideas on the matter of librarians' training should be taken into consideration very seriously.

This is necessary because of the tradition that in Bavaria the Director of the State Library has the main responsibility for all matters of training; he himself organizes and supervises the examinations etc.etc.

The old curriculum, as recited by Dr. Wenninger, is not a bad one, but is very one-sided and woefully incomplete in terms of social service. These are the disciplines that are traditionally taught:

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Cataloguing
 Library Services
 Library Administration
 Bibliography
 History of Library
 History of Printing
 Manuscripts
 Incunabula
 Booktrade
 "Wissenschaftskunde" (The subject matter structure of human knowledge - its organization into disciplines and topics)

Democratic concepts of librarianship in Bavaria have a very old friend and protagonist in the person of Dr. Held, the Director of the Stadtbibliothek. For years he has fought for a broadening of library training and for the breaking down of the wall between the scholarly specialist and the social minded educator. Before 1939 he had developed plans for a library school to be run by two directors in order to do justice to both points of view.

It would seem highly desirable to encourage Dr. Held and consult with him on the future of library education in Bavaria.

Another factor to consider in the situation is that the university of Erlangen has a chair for librarianship. Dr. STOLLREITHER, the Director of the library, is "Honorarprofessor" and through the years he has had a small number of Ph.D. students under him who have received their degrees for dissertations in the library field. He is lecturing again to an audience of about 80 students, two of whom are planning to take the Ph.D. degree. Oberbibliothekar Dr. Hedenbacher is also lecturing.

The curriculum is not a professional training course, but a sort of graduate academic course of study, which was often taken by people who already had passed the "Referendar" - Examination. Topics emphasized are Bibliography
 Library Administration
 History of Books and Printing
 Bibliophily etc.

The important thing in this situation is that Dr. Stollreither seems to be a person of liberal outlook who is well entrenched in a difficult situation. (He is a Catholic in a protestant university and has held his ground). He is open to new ideas and quite flexible in spite of his age. The educational level of German students today is so low that the librarian the same as the teacher has entirely new tasks. The dividing wall between the educated classes and the people has shifted, has become as thin as paper. In other words there is the open door of

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opportunity here and Dr. Stollreither could become a positive factor.

An interview with Dr. Hölzl, the acting Director of the Bavarian State Archives opened with a discussion of the overall organization of the Archival system in Bavaria, and a brief review of its history and its holdings. Surprising on first hearing was the fact that in this field too the Nazis had wielded considerable influence. The ministries not only favored party members in their appointments but took a direct interest in the records. The reason was of course the question of family trees in their bearing on the racial laws. The parish records assumed a new importance. There were attempts by the "Reichspropaganda" and the "Ahnenerbe" in Berlin to draw them into their orbit, but this move was frustrated by the State Archives through procrastination etc.

In this connection Dr. Hölzl related an amusing incidence from the Third Reich. After the occupation of Austria in the spring of 1938 there appeared at the State Archives the Adjutant of the Bavarian Minister of Culture Wagner, with the order to look out the oldest document relating to Austria. This document was to be presented to the Führer upon his triumphal entry into Vienna. Remonstrations by the Archivists were brushed aside, orders were orders, and a Latin document of the late 10th century, dealing with Bavarian colonization in Austria, was duly produced. The Adjutant ordered a translation but was horrified when he read that a Bishop Wolfgang of Regensburg featured prominently in the document, which was thereupon declared unsuitable.

There was a special political officer, a Dr. Konrad Borg (who according to Dr. Hölzl passed his archival examination with very poor marks.) He was located at the Haupt- und Staatsarchiv, but was responsible for the political trends in all the Munich Archives. He once remarked: "These silly Latin documents should all be burned then there would be an end to this Church language."

Dr. Hölzl reported that of 88 men in office on V-E Day as many as 35 have been dismissed. 4 of these have passed the demobilization boards but have not reentered service. There is acute shortage of upper service men.

New personnel is traditionally recruited from men with a Ph.D., (usually History, German or Medieval philology majors with an occasional Fine Arts minor). There is a limited supply of such men slowly returning into service. Hölzl would like to see men who are not the typical busy-bodies, but men capable of honest scholarly work, with respect for scholarship and a certain innate and uncorrupted sense for a historical document. A reformed training course and different textbooks will be necessary.

The absence of any regard for the social function of the Archivist in the special German postwar situation is conspicuous in Dr. Hölzl's thinking and probably typical of the profession.

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It may be an open question to what extent Architects and Architects can become motivated in the direction of democratic participation in the broad issues of public cultural life. Nevertheless this is an important matter which should be explored. Recent U.S. experiences should be demonstrated.

G) OBSERVATIONS ON THE OBSERVATION AND RECONSTRUCTION OF BAVARIAN MONUMENTS.

The trip afforded ample opportunity for the study of field situations both in Munich and the provinces. This observer's interest was directed at basic concepts and policies rather than at current conditions which are covered in the regular reports from the Länder. The ideas and philosophies of leading personalities in the "Denkmalspflege", in the administration of "Schlosser, Gärten und Seen", in City Planning boards and reconstruction groups are the wellsprings of action in Germany today. Our close study and observation of these sources is of crucial political importance. It demonstrates the needs and the opportunities for definite positive action towards genuinely democratic planning.

Ministerialrat Professor ESTORER, President of the Administration of Castles, Gardens and Lakes is a key personality in the Bavarian situation. His influence in the capital as in the provinces is very considerable. The results of a long morning's discussion are therefore communicated here in some detail. They show rather clearly both the strength and the weakness of the school of thinking now in control. The picture is decidedly an ambiguous one.

In revising his organization (which originated in 1918 after the breakdown of the Monarchy) Dr. Estorer stressed the differences in the operation of his organization and of the "Landesamt für Denkmalspflege". The Landesamt works primarily as a consulting body which makes recommendations to other administrative bodies and has to work through budgets of other departments, whereas the Schlossverwaltung combines the function of owner, of tenant and of expert consultant. It is its own builder and executive organ and enjoys therefore great flexibility.

The entire structure of his organization has solidified in terms of its protective function in regard to the specific "objects" (buildings, parks etc.) under its care. Basic objectives are the protection of important cultural monuments of completed historical evolution at the most dangerous points in their history. These dangerous points are the moments of political upheaval with its attendant ideological reorientation - which Estorer considers very detrimental. He remembers the iconoclastic tendencies of the "Spartakus" in 1918, resulting in thinly veiled attempts at looting. To protect the Munich Residence against mob violence he requested phantoms ("Scheinsoldaten")

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from the "Arbeiter und Soldatenräte" of the 1918/19 Republic. Seven Spartakists guarded the Resident, but he had cautiously locked the buildings against these guards on the inside.

An even greater danger he sees in the possibility that cultural monuments be used as factories, schools, universities. Würzburg is a borderline case in his opinion. These functions of university life which are in natural harmony with the original functions of the residence (for instance assemblies, ceremonial functions, receptions) could be installed there. Collections of cultural materials (for instance art objects) are also permissible, but not scientific collections. (It later became evident that a local Nymphenburg tug of war over space allocations to Dr. Krieg of the State Scientific Collections was a factor in solidifying his opinions on this point).

The use of the Berlin Schloss as a Museum of the Arts and Crafts he considered as not successful. The formula of success for the Munich Resident, in his opinion, was its use as a museum of space ("Raum-Museum"), developed in such a way that all objects exhibited there lived in harmony with the original atmosphere.

The question if a certain nostalgia for the splendor of a bygone monarchy was not an element in the popular appeal of the Resident type museum was answered by Dr. Esterer as follows:

"Such a museum is not only for the scholarly groups, it has a holiday appeal for the people. The Bavarian peasant sees in the "Resident" not a symbol of the monarchical system of government, but the ultimate and highest cultural enhancement of his own being".

"Culture must not be shown as a luxury, as an appendix, but rather as a vital question of existence. The manner of presentation is of course of basic importance."

Further discussion brought out the fact that Dr. Esterer inclines to the belief that conservation and restoration of damaged buildings, gardens and similar installations are not merely a means towards an end, but almost a means in themselves. He feels that the experiences gained by architects and workmen are of such vital importance that they can be considered as a highly significant school for a better and fuller living.

He cites some examples, interesting enough as illustrations of his belief. In the restoration of the "Reiche Kapelle" of the "Resident" the existing paint on the walls, the work of latter day restorers was found incongruous. Dozens of experiments with commercially available pigments proved unsatisfactory. By chance a spot of the original paint was discovered under a bit of woodcarving. Chemical analysis showed that

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the original pigment was azurit, a material long ago displaced in the trade by cheaper substitutes. In spite of almost uncountable difficulties, through extended correspondence and scrounging around, a sufficient amount of the precious azurit was scraped together to repaint the Chapel. The effect was so surprisingly successful that the question "New or Old" had completely lost its meaning.

Katerer really revealed himself as an exponent of the Ruskin-William Morris creed of the arts and crafts movement, unshaken by two world wars and the wholesale destruction around him.

"We must recapture the old values of craftsmanship. For the reconstruction of Germany I demand the reestablishment of 'Eun-n. Werkstätten' (the mediaeval workshops from which the erection of Cathedrals was directed), in connection with all the important ^{secular} and ecclesiastic construction works. We must justify our efforts for centuries to come. We must reawaken the conscience of man, the joy in work and in responsibility and therefore in a full, more satisfactory existence - in contrast to the lustless working existence of the factory laborer. Already simple workmen have demonstrated their satisfaction in sharing responsibility in the great common enterprise".

Our question, if this did not contradict the most urgently need emergency measures, he answered as follows: "I don't believe that. Ours is a pioneering effort which forms only a small fraction of the all-over program. Also, I am talking of things which will have their beneficial effect when the current misery is forgotten. Also, we cannot now wait for the emergency measures to be completed, because too much would be ruined for ever in the meantime Our efforts will have an effect on the total picture, they will contribute to the basic revision of living ... Bavaria has a new mission for the entire country. It is economically better founded."

Question: "But is there the will to let this strength take effect elsewhere?"

Answer: "That is not necessary. If things go right here they will automatically have a beneficial effect elsewhere. Time is of no consequence in this matter".

Question: "If a building is totally destroyed, should it be rebuilt?"

Answer: "That cannot be answered outright. If through destruction of one of its parts the meaning of a larger architectural organism is questioned, reconstruction is certainly justified."

Our reply: "There the basic question of function is overlooked. You say yourself that destruction of a part can question the conventional meaning of an entire complex of buildings. Does this not mean, that you have an alternative, that a new plan can be developed in terms of a new definition of function?"

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In a conversation with Prof. Dr. Georg Hill of the "Landesamt für Denkmalpflege" the history and organization of his office was first discussed. Dr. Hill explained that the Concordat of 1817, when State Supervision of the fiscal policy of the Church was established, provided the necessary foundation on which the Bavarian office was built in 1833, very much under the influence of the example of France.

34 officials are employed today, including art historians, artists, prehistorians, highly trained restorers.

The presence of prehistorians on the staff raised the question of political attitudes among this particular group of scholars, which in turn brought forth a rather characteristic whitewashing recital from Dr. Hill. Dr. Wagner, on the staff, was a member of the S.G., but except for a very few times he had "resisted the scholarly corruptions of Himmler". A Catholic priest named Iberl in Augsburg did work for the "Ahnenreihe", but he was the only one. Professor Meiss of Munich University, working in the field of German pre-history, was a party member, but "honest and truthful as a scholar". Professor Wagner also was a party member, a lesser light, but also truthful, in Dr. Hill's opinion.

Prof. Hill, like Prof. Esterer, spoke of the stimulating effect, of the current conservation and restoration programs upon plain people. While conditions in the big centers are too difficult to allow such spontaneous support and cooperation to develop from the broad population, rural areas do show a rather responsive attitude. The peasants will gladly help with the hauling of building materials, they will cooperate in barter propositions for the benefit of restoration projects and they will contribute money quite liberally. Under the Nazis this became sometimes a means of registering protest, as in the case of a small time citizen in an inn at Moosburg, who refused to give anything to the man making a collecting for the "Winterhilfe" and said to him: "You won't get anything from me, but for the Church I'll donate 100 Marks right now."

The wood needed for the reconstruction of half of the roof of the Frauenkirche was an outright gift from the peasants of Langgries, the same community whence in the 15th century had come the wood for the entire roof.

In Wasserburg on the Inn the priest recently received during a single Sunday's collection 6 000.- Marks for restoration purposes.

It might be mentioned here that Dr. Eisebein has reported a similar attitude on the part of peasants in Hesse, who have willingly contributed linseed towards the preparation of oil paints necessary for restoration projects in their communities.

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In Rothenburg ob der Tauber the local artists society, under the enthusiastic direction of their President Willy Förster have contributed both a considerable sum of money and personal labor and services in the complete restoration of the Markus Tower, the old Prison of the town, which was formally dedicated on Jan 16, 47 as the club house of the artists in the presence of this observer. Restoration of the roof of the "Rathaus" and of the "Ishonathike" is well under way.

In Kitzingen too the restoration of Churches has made good progress. The efforts of a local planning group for the reconstruction of the entire old core of the town are seriously handicapped by the complete lack of understanding for the meaning of functional planning in that group. They insist that "Kitzingen can be rebuilt only in regard to its old traditions Its reconstruction must rise from the same conditions from which the town grew originally.

D) THE TRAINING OF ART HISTORIANS IN BAVARIA

A democratically sound administration of German Art Institutions will depend on the training now offered in the universities. Art instruction programs have therefore been investigated during this trip.

A conference with Dr. Charles Wynn and Mr. Glenn Gray, Deputy Chief and Senior Specialist respectively of the Education & Religious Affairs Division, UNSC showed that Fine Arts courses and seminars were currently being conducted at the Universities of Munich, Würzburg and Erlangen. Conferences with each of the men responsible for these programs resulted in the following information.

Munich. Professor JANSEN holds the Fine Arts Chair. He is assisted by Dr. Eoh. Jantzen, well on in years, makes a tired, resigned impression, defeated by material difficulties and unable to readjust to new conditions and demands. His highly conventional teaching goal is to give art historians a comprehensive survey of the history of European Art. This is the content of his three semester course on "Main Epochs of Occidental Art", to which he devotes 4 hours weekly. He holds two seminars, one for beginners, one for advanced students, when papers are read and criticized, for the purpose of teaching independent, scholarly research methods. 73 students are inscribed in these seminars. He thinks that perhaps half of them are art majors, maybe more. He does not know the proportion of men to women in the group.

Some older students who began dissertations before 1939 may be able to complete their studies in the reasonably near future. One of them graduated before Kaas with an excellent dissertation on the St. Michael's Church in Hildesheim. Destruction there has opened up possibilities of architectural research since the fallen off plaster made it

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possible to examine seems in the masonry which proved revealing for the construction history of the Church, Jantzen considers it a great handicap for German art scholarship that no dissertations were published since the beginning of the war. He now finds it impossible to assign thesis topics to his students, because he feels that within 3 months they would reach the limit of research possible under present conditions (no opportunities for travelling, for taking photographs, for making comparisons, for reaching study materials etc) "As a matter of principle I warn everyone" he says.

One third of the Seminary Library was burned (in its repository at Schloss Wälsendorf in Franconia). The remainder is now set up together with the archaeological library in unheated rooms. The lantern slide collection is intact, but there is no raw material for additions. The collection of photographs, which was always uneven in quality, is completely preserved, but no additions are possible at present.

Dr. HNH is the other instructor. He is more the author, critic, journalist, than the academic teacher. He lectures on "the Art of the 20th Century". His mind is active and alert to the contemporary situation and its problems. He sees certain dangers in an unqualified activation of art life, because he does not feel that art is necessarily a humanizing socially beneficial influence. He is afraid of the German leaning towards the dark and demonic in art and he quotes Tolstoj on the destructive influence of Beethoven and Shakespeare. He plans to publish a book on the history of artistic misunderstanding ("Zur Geschichte des künstlerischen Missverständnisses") in which he will study the originally adverse reception of many musical, literary and artistic creations which later became famous.

He is undoubtedly a stimulating and challenging influence in art education. Nevertheless, there is obviously room in the Munich scheme of things for the projected "Münchener Zentralinstitut für Kunstgeschichte". Dr. WOLFGANG LOTZ, slated for the post of Deputy Chief of the Institute, emphasized the following features: The plan calls for an institution definitely devoted to advanced studies. People graduating from the Universities will be insufficiently trained to carry on real research, they will lack contact with original works of art, with international art scholarship, with experienced museum practitioners. These are the needs which the new institution wishes to fill, by providing a meeting ground for young Ph.D.'s, for the more experienced Museum Internes and for Denkmalpflege personnel. Better contact should also be established between art scholarship and such pertinent collateral disciplines as Sociology, Archaeology, Ethnology, Paleography, Epigraphy. Dr. Lotz gives a better idea of the possible nature of the future "Institute", than Dr. Heydenreich's last memorandum on the subject, which is more concerned with matters of organization and personnel. It would be interesting to have a more detailed statement of aims and objectives from Dr. Heydenreich.

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Dr. Lotz's emphasis on two so divergent disciplines as sociology and paleography indicate an imaginative and a progressive as well as a sound concept of art scholarship.

One possible criticism of the plan for an advanced Institute of this nature is that it counts for recruitment on Ph.D.'s graduating from the Universities - the very persons who will be in high demand for jobs everywhere. Dr. Lotz feels that the Munich plan will unfold so slowly that this is not a serious threat. He hopes for a slow expanding sphere of influence, radiating to Erlangen, Nürnberg, Stuttgart and so on.

Erlangen. The situation in unbeset Erlangen parallels that of Marburg and Heidelberg - complete continuity of teaching and perfect preservation of the apparatus. The well-rounded library is intact, there are about 12 000 lantern slides and the seminar has its own photographer who makes current additions.

Teaching is in the hands of Prof. KUNSTEDT an older man of pleasant manners and rather mediocre caliber, who was a student of Wolfelin. Like Jantzen he deplors the effects of the war on the students of art history. Young people were admitted to the doctorate who had not learnt to see. In spite of an 8 to 10 semester course of studies at Erlangen war conditions had made it impossible for them to see the monuments of Bamberg and Nürnberg.

About 20 students are at present majoring with Prof. Kunstedt, another 20 to 30 are also attending classes. A good many of them come from Stuttgart, where Otto Schmitt was a favorite teacher. He has now left for Bonn University and is sending his former students to Erlangen.

One of Prof. KUNSTEDT's students graduated in 1945 just before the surrender, two more since then. Another one will graduate this spring. Of these 4, one is employed at a Radio Station, one sick at home, one preparing to teach at an Institute of Technology and one intends to devote himself to the rebuilding of France (as a matter of personal vindication).

After that, Professor Kunstedt estimates, there will be no graduations for from 3 to 4 years.

Prof. Kunstedt would like to have students from the working-classes but does not see such chance of this coming about. He feels there is little interest among the working classes and that both old and very modern art is difficult for them to approach.

He has sent some of his students to an art academy at nearby Klingen to have them meet young artists and observe such crafts as textile

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weaving and goldsmith work at first hand.

Prof. Künstedt reacted very favorably to the idea of broadening the conventional German Art Curriculum by inclusion of such topics as miscelloggy, principles of conservation, educational and social tasks of art administrators etc. He agreed to prepare a memorandum which has since reached the Berlin office.

Würzburg. Here the situation is very bad, with a good man in charge but almost hopelessly handicapped by material difficulties.

Professor KISSER, also a student of Woefflin, holds the chair, though with the rank of an associate Professor. Of the former crew Gerstenberg is suspended, and Schenk in prison.

The lantern slides were saved, but most of the photographs and practically the entire library was destroyed by fire. A meager two shelves of books represent the beginnings of a new seminary library.

In preparing his lantern slide lessons Prof. Kioser sees himself obliged to work from memory, with no possibility of checking references or engaging in research. He is teaching a survey course on the history of European Painting (4 hours weekly) and he holds a 2-hour seminary for his 7 art majors who are with him now for three semesters. He has been able to travel with them to the exhibition at the Wiesbaden Collecting Point and the Exhibition of French Paintings at Mainz. News of the Peter Flötner exhibition in Würzburg had not reached him. His students are eager and full of interest. They have never seen great painting in the original, no Rubens or Rembrandt, there is no scholarly art magazine, no foreign books on arts. Influenced by the authority of the "Neue Zeitung" his students besieged him with questions about modern art. He thereupon devoted 10 hours to this and found them adaptable and receptive without turning radically away from historic art.

The problem of the Doctor's dissertation is an almost insoluble one at Würzburg. Professor Kioser advises his students to study elsewhere, but the numerous classes, housing and food difficulties make this impossible. The food situation among his students is deteriorating, particularly noticeable in an increasing weakening of memory.

Architectural history, especially on the structural side, and historical studies of town planning and of different types of houses are possible topics today, even though reference to printed sources are out of the question. But advantage could be taken of a situation where destruction has exposed the structural pattern of buildings as neatly as an anatomical dissection or as the rings on a tree stump.

One student will graduate in February 1947, another one perhaps in another year. Beyond that it is impossible to see in Prof. Kioser's

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opinion.

Vienna. Mr. Heinrich was able to supply some information on art studies in the Austrian Capital.

Professor Svoboda holds the Fine Arts chair. He was recruited from the German University in Prague, now closed. A miscellaneous group of about 120 are attending fine arts courses, 20 more or less of these are advanced students, including 3 heavyweights. Two of the students may be expected to graduate this year. Young Peter von Baldass is the star performer. Rose Assand and Fritz Petrarch are also considered promising.

2) ART PUBLISHING IN MUNICH

It is of obvious interest and importance to know the extent to which the plans of German publishers of art books show an understanding of the needs of art administrators, teachers and students. The quest for this information as far as Bavaria is concerned, is facilitated by the fact that all firms of major importance are concentrated in Munich.

Through the cordial cooperation of Mr. Lawrence T. Balcher, Chief of Publications Control Branch, this observer was provided with an office and the opportunity of spending an entire day interviewing the leading personalities among Munich art publishers. He gratefully acknowledges this privilege.

By way of general introduction it should be said that the question of paper supply is still one of paramount importance. The administration of paper supplies and their distribution to publishers will soon be placed in the hands of German organizations, as will the entire licensing procedure. The paper question is particularly crucial for art publishers since coated paper, necessary for high quality reproduction of art works, is very scarce. However, scientific and especially medical publishers enjoy a higher priority rating.

It was to be expected that sooner or later the thinking of art publishers and their printers would turn to reproductive processes not dependent upon coated paper. Mr. KLAUS PIPER, of Piper & Co., discussed these possibilities. While neither Offset nor Photogravure printing are adequate for the reproduction of most types of painting, water colors and works in black and white can well be rendered by these processes. This makes it necessary to plan accordingly. A portfolio of offset reproductions of water colors by Van Gogh, for instance, is in preparation.

Offset reproduction ~~from~~ Gelbtype reproduction is a novelty which has proved an interesting possibility already during the war. According to Max Krause of the "Brammudruck" printing house in Berlin, this method

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produces rather fortunate simplifications, preferable to direct offset reproduction from the originals. However, with Leipzig out of the picture, there is a great lack in southern Germany of well equipped offset plants.

H. Piper has not published any art books since 1945. However, they are planning the following titles:

Wilhelm Hausenstein, *Begabung mit Bildern*
(Essays on individual paintings for the benefit of inexperienced amateurs)

Wilhelm Hausenstein, *Max Beckmann*
(a critical evaluation of the painter, based on Hausenstein's introductory remarks at the opening of the exhibition at Günther Franke. Together with a bibliographical listing of Beckmann's works)

Fritz Henke, *Deutsche Maler der Gegenwart*
(a first survey of contemporary painters, featuring Eblde, the older men like Beckmann, Hofer but including also the middle aged group Ernst Wilhelm Nay, Franz Xaver Fuhr, Adolf Hartman.)

Eurt Lange, *Weltgeschichtliche Charakter-Köpfe*
(Portraits on the coins of three thousand years)

Fritz Wisingerl (?), *Altdorfer Zeichnungen.*

The "Piper Hierarchy", a series of short booklets on various art topics is to be revived as a group of monographs on individual works of art.

The main impression one received from the plans of the "Hochener Verlag und Graphische Buchverlag G.m.b.H." is the desire to carry on the general publishing traditions of the F. Bruckmann Verlag, from which the "Hochener Verlag" was rebuilt after 1945. These traditions are determined by the fact that the firm owns a large printing apparatus, developed for high quality reproduction work. Although 30 - 40% of the equipment was heavily damaged during the war, some 370 persons are again employed in the operation of both relief and gravure printing.

Dr. Albert von Miller is the licensee and Dr. E. Hanfstaengl, Director of the Bayerische Staatgemäldesammlung, holds an influential position in the firm. Art publications play an important part in the fairly ambitious publishing program.

It appears that a rather large stock of art books has survived from the holdings of the Bruckmann A.G., which is not now being released; that

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certain titles from the old Buckman list are being reissued, that some new books have appeared since 1945 and that others are either in the press or otherwise in process of preparations. The following is a list of these titles. From the information furnished it is not entirely clear what the exact status of each item is.

- Bernt, Walter. Die Niederländischen Maler des 17. Jahrhundert
(in process of production)
- Bismann, Hermann. Franz Marc. (In process of production)
- Bischof, Ernst. Bildnisstufen. (In process of production)
- Deutsche Kunstgeschichte. Bd I: Hempel, Eberhard
Geschichte der deutschen Baukunst.
(Projected)
- Bd II: Feulner, Adolf & Müller, Dr. Theodor.
Geschichte der deutschen Plastik
- Bd III: Fischer, Otto.
Geschichte der deutschen Malerei.
(has appeared)
- Bd IV: Fischer, Otto
Geschichte der deutschen Zeichnung und
Graphik.
- Bd V: Schmidt, Robert
Geschichte des deutschen Kunsthandwerks.
- Feulner, Adolf. Ignaz Günther. Der grosse Bildhauer des Bayerischen
Bavaria. (in process of production)
- Geller, Hans. Ernste Künstler - Fröhliche Menschen (Published)
- Hemann, Richard. Die Römische Plastik in Frankreich. (Projected)
- Hanfstaengl, Eberhard. Rembrandt Harmens van Rijn (Published)
- Hartlaub, G.F. Die grossen englischen Maler des 18. Jahrh. (Projected)
- Jantzen, Hans. Ottonische Kunst. (In process of production)
- Kalkschmidt, Eugen, Ludwig Richter. (In process of production)
- Lill, Georg. Hans Leinberger. (Projected popular edition of previous-
ly published book.)

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Lots, G. Donatello (Projected)
 Lufft, Peter. Wilhelm Leibl. (Projected)
 Nemitz, Fritz. Wilhelm Busch (Projected)
 Müller-Christensen, Sigrid. Alte Möbel (Status unknown)
 Pfister, Kurt. Die Strucker. (Projected new edition)
 Stroschowitz, Artur Graf von. Japanische Malerei. (Projected)
 Wiffelin, Heinrich. Die Kunst Albrecht Dürers (Projected new edition)
 " " Kunstgeschichtliche Grundbegriffe
 (projected new edition)
 " " Die Klassische Kunst. (Projected new edition)
 Zisch, W.K. Der historische Grünewald. (Projected popular edition
 of previously published book)

Even a superficial statistical analysis of this program shows its limitations. Of a total of 21 titles on the art of a country 16 concern German art, 2 each Italian and Dutch art, 1 each French, English and Japanese art. Only one of the total 26 titles deals with modern art, and only one with art outside of Europe.

KURT DESCH reports on the very extensive plans of the publishing house which bears his name. It is the former "Drei - Zinnen Verlag" and the subsequent "Zinnen-Verlag". Desch himself was formerly with the business office of the "Frankfurter Zeitung" and has a keen business instinct and a progressive outlook. He is a man of great ambition and activity, who has already built up a very large list in a very short time (55 titles the first year after V-E Day).

Of four major divisions of his organization one is the general book publishing section, the second a theatrical section, the third the art section and the fourth the art magazine "Prisma".

The Art Section aims its publications not at professional art historians, but at the younger generation in general, those between 20 and 40. Desch describes this group as sceptical, slippery like an eel,

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hard to convince. One must try "to speak through the skin to the heart". Van Gogh is more important than Raffael. The books should deal with artists who have a meaning in contemporary life. There will also be portfolios of a) Masterpieces b) Art of the 20th Century c) The Young Artists.

The editor of the "Prisma" magazine is HANS FRIEDRICH, brother of Professor Friedrichs of Harvard University. "I intend to analyze the whole realm of culture as a prisma and to reassemble it It would be a great mistake to dish out absolute doctrines. I am so very anxious to cultivate tolerance in every form. Intolerance, however, is necessary against three things, namely a) Intolerance, b) The Hell c) Corn (Kitch) Lack of sense of responsibility is one important reason for the lack of direction".

Dr. HERMANN RINN runs the Hauptstadt-Verlag licensed March 1946. Rinn was formerly with the Gallway-Verlag, where the once famous art magazine "Kunstwart" was published. Dr. Rinn specializes in architecture and city planning. His main effort is the periodical "Baumeister" which re-appeared in May/June 1946 as Jahrgang 43. 6 issues have appeared to date. Dr. Rinner seems well informed on city planning, he is aware of the inner political workings of the Munich situation and of a tag of war between various factions. He finds it difficult to procure good manuscripts and feels that some of the good people are holding back, for fear of being sniped at. This is a sentiment not unfrequently voiced. It would seem a worthwhile subject for a political intelligence survey.

Dr. FRANK HANFSTÄNDEL of the publishing firm of that name, is a rather resigned and sad old gentleman who nevertheless has some good ideas and strong convictions. He claims that he is not at all interested in art and art publishing which he considers unimportant. He has lived and studied in the U.S. and he speaks convincingly of the good treatment he received in U.S. libraries and museums. He could write a very useful lecture or pamphlet on the difference of public cultural institutions in Germany and the U.S.

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4. Conclusions

1. This Bavarian field trip, together with the previous trip to Hesse has demonstrated the following attitudes of the leaders of German art life which call for definite action if the stated objectives of U.S. occupation are to be accomplished:

a. A continued tendency towards cultural nationalism and intellectual inbreeding, resulting in failure to realize the needs as well as the opportunities presented by the collapse of the National Socialist state.

b. An inability in almost all instances to think beyond the immediately urgent tasks of physical reconstruction of buildings, the reassembling of scattered collections and the repair of damaged art objects, resulting in failure to map out socially constructive, forward looking programs based on the current and anticipated needs of the respective communities.

c. In particular, a complete ignorance and unawareness of existing democratic procedures and techniques of analyzing the social structures of a given community in order to determine its needs; ignorance of methods to enlist community support and collaboration in developing the functions of cultural institutions.

d. A continuing strong tendency to think of artistic, and related cultural and scientific collections and institutions as laboratories for the primary use of specialists and scholars who in turn consider themselves servants of science rather than of society.

e. A very incomplete knowledge of the meaning of functional planning in the rebuilding of entire communities and cities.

To summarize, the German museum administrators are in many instances still imbued with cultural nationalism; they are quite unaware of the meaning of democracy in cultural life and of their responsibility therein; also they are totally ignorant of democratic methods and techniques in institutional art life.

2. The possible failure on the part of U.S. Military Government to supply the leadership and guidance clearly needed in this situation would represent a serious defect in the implementation of U.S. policy in relationship to one important phase of public life in Germany. It would mean that the all-over reorientation program could not be logically and organically carried out. It would deprive German institutional art life of urgently needed contacts with democratic ideas

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and still needed leadership. It would result in an unhealthy return to cultural isolationism and inbreeding, also in the continued failure of the German administration to recognize and fill vital cultural and educational needs of German communities. It may also lead to unfavorable comparisons with the cultural policies and programs pursued by other Allied Military Governments.

3. An effective reorientation program in German art life should attempt to achieve the following objectives:

a. Supervision of policies and programs with a view to preventing resurgence of National-Socialistic, of nationalistic and militaristic tendencies.

b. Demonstration to German museum administrators and the administrators of related institutions of the basic concepts of democracy in terms of institutional art life, and the pertinent methods and techniques developed in the United States.

c. Demonstration of these factors to the present generation of art students in the universities by broadening and reforming the current programs in the following directions:

I Instruction in the social and educational obligations and opportunities of the art administrators in postwar German communities.

II Added emphasis on the artistic achievements of cultures and communities outside Germany.

III Added emphasis on contemporary art.

IV Demonstration of the tasks of "Denkmalpflege" in postwar Germany and discussion of the basic concepts of city planning.

d. Interpreting to German art publishers the current needs of museum administrators, art historians and art students with the object of

I providing materials most urgently needed for the replacement of lost reference and research tools.

II encouraging production of informational and educational publications in the fields demonstrated above.

4. The following methods are suggested as implementation of such a reorientation program:

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- a. U.S. Publications on art, art education, city planning, community analysis, etc. to be communicated to the German public through 1) U.S. Information Centers, 2) direct loans and, 3) possibly gifts to selected German art libraries.
- b. Lecture Program of U.S. art experts, such as MFAA staff members, other qualified members of MG and of guest lecturers from abroad to professional art groups and to the general public (U.S. Information Centers, U.S. licensed Radio Stations).
- c. Exhibition Program. To be developed in cooperation with the new Exhibits Unit of the U.S. Information Centers.
 - a) Exhibitions of U.S. art. Painting, sculpture, applied art, art of the American Indian, children's drawings, prints, book design, commercial art, photography in original examples and reproductions.
 - b) Educational exhibits covering the stated basic objectives.
- d. U.S. Sponsored Conventions of Art Administrators, Fine Arts Professors, Landes-Konservatoren, City Planners. To be carefully organized in such a way as to provide clearcut juxtapositions of German problems and practices with U.S. experiments and experiences. To be held at 6 months intervals, place to rotate from Frankfurt to Munich, Stuttgart and Berlin.
- e. MFAA Publication Program. Incorporation in a series of bulletins (on the order of U.S. Government bulletin) of information gathered from U.S. sources and tried out in lectures, conversations, discussions.
- f. U.S. Guest Lectures to German Universities, U.S. students to the German universities. German fine arts students to visit universities abroad. German fine arts professors to visit universities abroad.
- g. German Publication Program. Conveying of material covering basic objectives to German art publishers, art magazines, newspapers.

5. TIME ELEMENT

The time needed for an effective implementation of the above program is 2 years. This estimate is based on the following considerations:

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Lasting and effective reorientation of the leaders of German art life is possible only through influencing of the younger generations, of the future leaders. As a group they are now to be found among the several hundred students in German universities, academies and art schools. According to careful estimates it will take two years before groups from among the present generation will graduate as Ph.D's from German universities. These two years are the crucial period for the reorientation program.

Telephone 42984

HELMUT LEHMANN-HAUPT
Civil Arts Liaison and
Administration Officer

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Economics Division
Restitution Branch
Monuments Fine Arts and Archives Section
APO 742

Carl
~~*1946*~~
S.P.

MEMORANDUM

20 November 1946

SUBJECT: Gebr. Mann, Art Publishers

TO : Chief, MFA&A Section

1. On Tuesday, Nov. 19th, I visited Mr. Kurt Hartmann of the Verlag Gebr. Mann, (U.S. Sector, Berlin-Schöneberg, Hauptstrasse 26). The Gebr. Mann Verlag is probably the most active publisher of art books in Germany today. Purpose of the visit was to receive information on the art publishing program of this firm and to attempt an assessment of the policies pursued.

2. The Gebr. Mann Verlag is run by two brothers, Kurt Hartmann and Doctor Hartmann. The firm was active during the war until a fairly late date. After VE-Day, when financial resources were non-existent, a start from scratch had to be made, the employees agreeing to work without salary for several months. In fall 1945 the firm was licensed by U.S. Information Control and production has been active.

3. A small number of normal-size books have been published since VE-Day, among them Dr. Ernst Kühnel's "Indische Miniaturen"; a book on the history and culture of Crete, ("Kreta, ein Reisebericht") by Erhart Kästner (The "Boswell" of the late Gerhard Hauptmann) who was in Crete with the Wehrmacht; the enlarged second edition of a fine book on Greek coins, by Kurt Lange, entitled "Götter Griechenlands", the first edition of which appeared during the war; and an expensive portfolio, already out-of-print, of German 19th and 20th century drawings (Carl Georg Heise, Deutsche Zeichnungen des XIX. und XX. Jahrhunderts). Although prepared during the war, the portfolio included the work of Käthe Kollwitz, who was then on the "index".

4. The main effort of the firm, however, is the long series of "Kunstbriefe", small wire-stitched pamphlets of

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Gedr. Mann, Art Publishers
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some 30 pages of letter press and ~~the~~ pages of illustration inserted in the middle; they sell for -.60 Pfennig. Well over 60 titles have appeared or are ready for printing or in process of preparation. The format was adopted to fit existing stock of mailing envelopes. The series is the well-through-out answer to the pressing problem of providing art reading material to a maximum number of readers with a minimum of available paper supply. To avoid watering down or overgeneralization of contents it was decided that each pamphlet should deal with only one work of art, or a closely connected group of works. The plan was developed during the war when, ^{the} appropriation of the plant and firm for government war work made it advisable to promote and put into action the scheme of supplying inexpensive reading material of high quality to the soldiers in the field. The series was issued as "Der Kunstbrief, Eine kleine Feldbücherei" and edited by Carl Georg Heise. The following 9 titles were issued during the war:

- 1 Rueland Frueauf d.J., Schleierlegende
Einführung von Karl Oettinger
- 2 Bernt Notke, St. Jürgen zu Stockholm
Einführung von Carl Georg Heise
- 3 Albrecht Dürer, Das Rosenkranzfest
Einführung von Heinrich Kohlhaussen
- 4 Lukas Cranach d.Ae., Der Jungbrunnen
Einführung von G.F. Hartlaub
- 5 Andreas Schlüter,
Das Denkmal des Grossen Kurfürsten
Einführung von Karl Scheffler
- 6 Georg Raphael Donner,
Der Neumarktbrunnen in Wien
Einführung von Bruno Grimschitz
- 7 Ferdinand Dietz, Der Figurenschmuck
des Parks von Veitshöchheim
Einführung von Hans Konrad Röthel
- 8 Pforr und Overbeck, Italia und Germania
Einführung von Werner Teupser

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9 Adolph Menzel,
Das Flötenkonzert Friedrichs des Grossen
Einführung von Paul Ortwin Kave

Reception of this (purely German) program was enthusiastic. Letters poured in from all fronts expressing the gratitude and relief from men who had grown tired of the endless, boring party pamphleteering.

5. After the occupation the plan was resumed and many new titles added. Of an available list of 37 published items three items are concerned with art other than German or Austrian:

- a. No. 33, Giotto
- b. No. 34, Raffael
- c. No. 35, Rodin

6. A list of 26 items ready for the press or in process of preparation is enclosed. This list shows a broadening of the trend from the narrow early concepts. Among the 32 titles in preparation 13 deal with Italian, Dutch and French art. Also, it should be observed that 5 titles deal with modern art.

7. This analysis shows a rather cautious start from familiar, exclusively German historical material to a more liberal inclusion of international monuments and attention to contemporary art. Much remains to be done in those two directions.

8. Reception of the pamphlets is closely watched by the partners and the results of their observations are politically significant.

9. Current favorite is the pamphlet on Rodin's "The Citizen of Calais", because it deals with the theme of defeat and the voluntary sacrifice of the best leaders of a community for the salvation of the rest.

10. Balthasar Permoser's "Die Apotheose des Prinzen Eugen" is currently being rejected, according to Mr. Hartmann, because of the impatience of the German public with the Austrian Government. Raffael (being reprinted) and Giotto are getting a good reception.

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11. "Main educational task of the moment", says Mr. Hartmann, "is the difficult problem of teaching the young people to use their eyes - to get them first of all to settle down". He gathers at his *home* groups of young students, workmen, apprentices, stenographers, about a dozen at a time for informal art discussions. The leader of the youth-group of the Kultur-Bund Steglitz has approached him to do the same for his organization. Hartmann feels that there is an endless field here which goes beyond one individual's strength and competence.

1 Incl: List of the New
"Kunstbriefe"

Telephone BERLIN 43919

Hellmut Lehmann-Haupt

HELLMUT LEHMANN-HAUPT
Civil Arts & Liaison
Administration Officer

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List of the New "Kunstbriefe"

I.) Ready for press

- 1) Dr. Jan Lauts/Andrea Mantegna "Madonna della Vittoria"
- 2) Dr. Werner Mörte/Albrecht Dürer "Apokalypse"
- 3) Dr. Ludwig Grote/Hans von Marées "Neapler Fresken"
- 4) Hans Wentzel/"Die Jesus-Johannes-Gruppen"
- 5) Dr. Max von Freedon/Tillmann Riemenschneider
"Die Beweinung in Maidbronn"
- 6) Dr. v. Pechmann "Die Figuren der italienischen Komödie Nymphen-
burg"

II.) In progress of preparation

- 7) Dr. Hans Konrad Rsthel/Jan van Eik "Das Arnolfini Doppelportrait"
- 8) Dr. Theodor Müller/Leonardo da Vinci "Cavallo"
- 9) Dr. vom Rath/Hieronymus Bosch "Weihnachtsbild"
- 10) Dr. Bock v. Wülfigen/Tizian "Danae"
- 11) Dr. Helmut May/Stephan Lochner "Dreikönigsaltar"
- 12) Dr. Wolfgang Braunfels/Benvenuto Cellini "Perseus"
- 13) Dr. v. Tieschowitz "Das Kölner Chorgestühl"
- 14) Dr. K.M. Birkmeyer/Breughel "Die Blinden"
- 15) Dr. Halm/Facher "Der Kirchenväter-Altar"
- 16) Dr. Hermann Büneemann/Maillol "Venus"
- 17) Dr. Kurt Martin/Manet "Die Erschiessung des Kaisers Maximilian"
- 18) Dr. v. Einem/P.O. Runge "Bildnis der Eltern"
- 19) Dr. C.G. Heise/Barlach "Die Lübecker Figuren"
- 20) Dr. Harald Keller/Velasquez "Die Uebergabe von Breda"
- 21) Hermann Schnitzler "Der Aachener Karls-Schrein"
- 22) Dr. Hans Jantzen/Begas "Die Balettschule"
- 23) Tunk "Der Kruzifixus von St. Maria im Capitol"
- 24) Dr. C.G. Heise/Watteau "Die Einschiffung nach Cythere"
- 25) Mardersteig/Giorgione "Familienbild"
- 26) Dr. Holzinger/Dürer-Grünwald "Der Heller-Altar"

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My file copy

OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
 Economics Division
 Restitution Branch
 Moments Fine Arts and Archives Section
 APO 742
 Berlin, Germany

MEMORANDUM

December 1947

SUBJECT: Report on Field Trip to Bremen and the British Zone
 by Civil Arts Administration Officer

TO : Mr. Richard F. Howard, Chief of Section

1. PURPOSE OF THE TRIP

To survey the reconstruction and activation of German Art Institutions in Land Bremen and to consult with British M.F.A. & A. officers on the status of these matters in the British Zone of Occupation in order to supplement the information gathered in the U.S. Zone of Occupation during previous field trips to the western

To check on the progress of the licensing of art dealers in Bremen

To give a lecture on American Painting to the Kulturrat in Bremen upon their invitation.

2. ITINERARY

Wednesday, November 19: Left BERLIN by private motor vehicle. Arrived in BREMEN that night.

Thursday, November 20: BREMEN. Conferences with Mr. Fisher, MFAA, Bremen; Mr. Faltes of the Bremen Senate's "Kunst fuer Kunst und Wissenschaft"; Dr. Grohse, Director of the "Focke Museum".

Friday, November 21: BREMEN; Conferences with Mr. Fisher and Dr. Busch, Acting Director of the "Bremer Kunsthalle". Left for DUESSELDORF.

Saturday, November 22: Arrival in DUESSELDORF. Conferences with Mr. Murray Bailie and Mrs. Weston at MFAA Offices, Dusseldorf. Lunch with

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Fischer, Kunstwerke und then and Mr. Lionel Perry, Chief of
 die 20 (XZ)---) alle die Section. Afternoon drive to COLOGNE,
 die Befragung wieder Director of Cologne Museums. Back to
 Bonn, woher NACH die bei Dusseldorf that night.

Sunday, November 23: Drive to SIEGEN. Lecture to the Kultur-
 gemeinde Siegen that evening.

Monday, November 24: Lay-over in Siegen for necessary car repairs.
 Called on local Military Government officials.

Tuesday, November 25: Left for BUENDE after completion of repairs.
 Arrival there in the evening.

Wednesday, November 26: Conference with Mr. Christopher Morris at
 MFAA Headquarters in Buende. At noon left
 for BERLIN.

3. NARRATIVE.

The licensing of Art Dealers in Bremen was chief business dis-
 cussed with Mr. Fisher. After preliminary conversation at his office we
 called on Mr. Faltes, of the Bremen "Amt fuer Kunst und Wissenschaft" which
 is under the jurisdiction of the Senator for Education, Mr. Christian Paul-
 mann. Mr. Faltes verbally reviewed the situation and its past history and
 supplied us with supporting documents. From these the following facts can
 be gathered:

On April 26, 1946 there was passed in Bremen an ordinance regu-
 lating the commercial sale of art objects ("Verordnung ueber den gewerbe-
 maessigen Verkauf von Kunstgegenstaenden").

In Summer 1946, probably during the month of July, the following
 "Merkblatt" was published: *English Text see p. 4*

Lizenzpflicht fuer Kunsthaendler

Auf Grund einer Verfuegung der Militaerregierung fuer das
 Land Bremen ist der Kunsthandel in Zukunft lizenzpflichtig.

Als Kunsthandel in Sinne dieser Verfuegung gilt jeder Kauf,
 Verkauf, Tausch oder Versteigerung von Kunstwerken.

Kunstwerke in Sinne dieser Verfuegung sind:

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Buecher, Kunstwerke und Kulturmateriale im Werte von ueber RM 10 000.--; alle Wiegendrucke und Handschriften.

Die Entfernung solcher Gegenstaende aus Deutschland ist verboten, sofern nicht eine besondere Export-Lizenz der Militaerregierung vorliegt.

Die von der Militaerregierung erteilte Lizenz und die Verordnung der Militaerregierung ueber den Export von Kunstwerken sind im Geschaeftsraum des Kunsthaendlers anzubringen; die Bestimmungen ueber die Exportbeschaerung sind auch auf jeder Rechnung anzugeben.

Alle Kunsthaendler im Sinne dieser Verfuegung haben sofort nach Bekanntgabe dieser Verfuegung einen Antrag auf Lizenzerteilung zu stellen. Dieser Antrag muss enthalten:

1. Name und Anschrift des Antragstellers;
2. Datum des Antrages;
3. Eine Erklaerung, dass der Antragsteller keinerlei Buecher oder Kunstgegenstaende besitzt, die Gegenstand einer ungesetzlichen Enteignung (Pluenderung, Bedrohung usw.) gewesen sind; sollte er aber Kunstgegenstaende solcher Art besitzen, so ist ein Verzeichnis hiervon dem Senator fuer Schulen und Erziehung, Bremen, Ostdeich 27, einzureichen. Fuer dieses Verzeichnis sind die "Inventar-An- und Verkaufskarten fuer Kunsthaendler" (Feldberichtformular der Militaerregierung MG/MFAA/7/F) zu benutzen.

Ausserdem ist innerhalb von 30 Tagen nach der Antragstellung ein Lagerverzeichnis aller Kunstgegenstaende im Sinne dieser Verfuegung herzustellen und dem Senator fuer Schulen und Erziehung einzureichen. Fuer jedes Kunstwerk sind 2 Exemplare der "Inventar-An- und Verkaufskarte fuer Kunsthaendler" auszufuellen und einzureichen.

Das Lagerverzeichnis muss in der Weise auf dem Laufenden gehalten werden, dass jede Person, die eine Kunsthandlung betreibt, vor dem 10. eines jeden Monats alle Veraenderungen im Lagerbestand dem Senator fuer Schulen und Erziehung mitteilt, und zwar auf der "Inventar-An- und Verkaufskarte fuer Kunsthaendler" (in doppelter Ausfertigung).

Privatverkaeufe von Kunstwerken im Sinne dieser Bestimmungen duerfen stattfinden, falls sie von der zustaendigen Behoerde (Senator fuer Schulen und Erziehung) genehmigt und zu Protokoll genommen werden.

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" Leaflet

On the Licensing of Art Dealers

According to a decree of Military Government for the Land Bremen art dealers must be licensed forthwith.

Dealing in art means any buying, selling, exchanging or auctioning of art works.

Works of art in this connection are defined as follows:

Books, works of art or cultural material the value of which exceeds 10,000 Reichsmarks; all incunabula and manuscripts.

The export of such items from Germany is prohibited, except when an export-license is granted by Military Government.

The license of Military Government and the regulations concerning the export of art works have to be visibly displayed in the store of the art dealer; the instructions on export restrictions have also to appear on each bill.

Every art dealer, as herein defined, has to make an application for a license immediately upon publication of these instructions. The application should include:

1. Name and address of applicant
2. Date of application
3. Statement to the effect that the applicant is not in the possession of items acquired through an act of illegal dispossession (loot, duress etc.). If he has such items, a list of them should be sent to the Senator for Schools and Education, Bremen, Osterdeich 27. For this list the "Inventory and Sale Card for Art Dealers" (Military Government Field Report Form MG/MFAA/7/F) should be used.

Also, an inventory of all art objects must be sent to the Senator for Schools and Education within 30 days after making the application. The "Inventory and Sale Card for Art Dealers" has to be made out in duplicate.

The inventory of art objects must be kept up to date. Before the 16th of each month every art dealer must send to the Senator for Schools and Education any change in his stock on the "Inventory and Sale Card for Art Dealers" in duplicate.

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private sales of art works in the sense of this regulation are permitted only on proper authorization from the Senator for Schools and Education who keeps a record of such transactions.

Dr. Fisher points out that this Merkblatt gives an insufficient definition of an art dealer and that it lacks constitutional legal backing.

On October 15, 1947 Senator Paulmann called a meeting to discuss the creation of a Committee for the supervision of the art trade. ("Kommission zur Ueberpruefung des Kunsthandels.")

The following were present:

- Senator Paulmann
- Dr. Hillebrecht, Chief of the Retail Trade Section of the Bremen Chamber of Commerce
- Professor Willi Menz, Director of the State Art School
- Herr Faltos, of the "Amt fuer Kunst und Wissenschaft"
- Herr Breuer
- Herr Seiler
- Herr Kubika.

It was decided, in order to meet H.G. letter of Dec 6, 1946 and Law 52

- 1) that persons active in the art trade or applying for a license should furnish proof not only of their political and personal reliability but also of their professional aptitude to a board of examiners, to be created for this purpose.
- 2) This board, or "Pruefungskommission", is to examine candidates and make legally binding decisions. Appeals may be made to the Senator for Education in person. He has the right of final decision.
- 3) The following men were proposed as members of the "Kommission".

- Professor Willi Menz, Director of the State Art School
- Dr. E. Grohne, Director of the Focke-Museum
- Oberregierungsrat Dr. Petersen, Chief of the "Stadtamt"
- Dr. Hillebrecht, Chief of the Retail Trade Section of the Bremen Chamber of Commerce
- Dr. Horst Keller, Art Historian
- Herr Joerdens, Art Dealer.

- 4) Detailed proposals are to be worked out and submitted to Senator Paulmann for his approval.

It was finally suggested that applications for a license should be filed, as they have been to date, with the appropriate official at the Stadtamt. The result of this examination should be communicated to the "Amt fuer Kunst und Wissenschaft" which in turn will submit the application to the board of examiners who will pass on the desirability of the

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The creation of the Kommission is to be based on the new establishment and the professional qualifications of the candidate. Their decision will be submitted to Senator Paulmann for his approval.

On October 22, 1947 a meeting was held in order to form the "Kommission". Present were the above suggested members with the exception of the art dealer Joerdens, and also Messrs. Kubika & Brauer.

After preliminary discussion it was decided that an application for a license should be submitted, as it had been, to the Stadtmag, where personal and political reliability of the candidate are examined. The Retail Section of the Chamber Commerce next receives the application and passes on the question of economic necessity of the new enterprise. The application then goes to the Paulmann Kommission, which is to be created in order to pass on the professional qualifications of the man.

Appeal can be made

- 1) to the Senator for Economics and Labor when refusal is based on absence of economic need or because of lack of reliability;
- 2) to the Senator for Schools and Education where professional qualifications are found insufficient.

It was considered desirable that the new "Kommission" should be nominated and confirmed not only by the Senator for Schools and Education, but also by the Senator for Economics and Labor.

It was also the opinion of the group that the cleaning up work and the control of the art trade already in force through the order concerning the commercial sale of works of art ("Verordnung ueber den gewerbmassigen Verkauf von Kunstgegenstaenden") passed on April 26, 1946 are in line with MG "suggestions" ("Anregungen") of Dec 6, 1946.

All that would be necessary now would be a review of the decisions made on applications received on the basis of the ordinance of April 26, 1946. This solution is considered feasible because the MG order of Dec 6, 1946 specifically details responsibility to German authorities. The enforcement of the decisions of the Kommission based on the regulation of April 26, 1946 and of MG order of Dec 6, 1946 is the responsibility of the Stadtmag.

Further business transacted during the meeting was a proposal for the creation of a Kommission to admit and control creative artists, (painters and sculptors); also a suggestion by Dr. Keller that the Kommission should make the professional education of art dealers its business, in particular to call a meeting and lecture to them.

The following conclusions result from the situation described above.

1. The Bressen decree of April 26, 1946 is primarily a law protecting retail traders. It does not provide a proper control of and reporting system for restitutable material.

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2. The creation of the Committee is not helpful to the process of restitution. The absence of any reference to restitution in the discussions of the Committee's function proves this.

3. The actual set-up at present is that by Dec 10, 1947 the final appointment of the committee was on the Senator's desk for signature.

4. The authorities charged with the enforcement of current regulations are not backed by constitutionally passed legislation.

5. A new legislation needs to be passed by the Senate to enforce the Dec 6, 46 order.

Mr. Faltes has asked us for information on how the licensing and reporting system for art dealers has been worked out in the Lander of the U.S. Zone. Mr. Fisher is providing this information.

In the conversations with Mr. Faltes it also transpired that he was unaware of the Law: "Declaration of Property removed from an area occupied by German Forces", and that he knew Bremen art collectors likewise unaware of this law and still in possession of art objects acquired in occupied countries.

It will therefore be necessary to repeat a promulgation of this law in Bremen even though, as Mr. Fisher has explained, it has previously been well publicized.

The afternoon visit to Dr. Ernst Grohne, the Director of the Focke Museum, was productive because he gave a very clear picture of the functions of the "Heimat-Museum" as he has defined them, and of the community relations of his museum. Both these questions are eagerly discussed in Germany today and have an important bearing on the development of plans.

The Focke-Museum is devoted to the preservation of the cultural heritage of North-West Germany. It is the result of a merger performed in 1924 between the old "Kunstgewerbe-Museum", founded in 1878, and the "Stadt-geschichtliches Museum" (Town Historical Museum), founded in 1900. Dr. Grohne has been in charge since the merger. A high artistic quality of the objects, he explains, was guaranteed by the standards set in the old Kunstgewerbe-Museum, superior to the standards found in the typical provincial German museums devoted to local trends. I asked him about his present day aims and objectives. "You see, the "Erinnerungsdienst" (Servicing the memory of the past), he replied, "has become much more urgent today than it ever was, because of the extensive destructions of old cultural materials, even in private possession - not only in public hands.

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So much has been lost. Anyone who wants to form a picture of Bremen's past, and beyond that of the culture of the past, must come to the museum today.

Also, I see particularly important tasks in the demonstration of quality production in the bygone periods. Quality was the outstanding characteristic in so many crafts, in old silver, ceramics, rugs, lace, bronze, wood, carpentry - there are values there which one must show in order to call a halt to the general loss of standard in today's arts and crafts, to wake a sense of quality - but not to conjure up a new historicism.

Also, there are more specific tasks in prehistory and folklore.

In these fields Dr. Grohne went on record in favor of local limitation: "I have always maintained that a limited number of originals of local origin, modest though they may be, are better than plaster casts of the famous prehistoric finds of other regions." The advisability of such a policy is an open question.

The original buildings of the Focke Museum were completely destroyed, but 90% of the objects are preserved in a Bremen Hochbunker, from where temporary exhibits are set up at the present quarters of the museum. The museum now occupies one display room and two offices in a fine old patrician country home, formerly on the outskirts of the city, now in the suburbs. The other rooms on the estate are occupied by several refugee families. Whereas the museum formerly occupied 3000 square meters of exhibition space it now commands 60 square meters.

Dr. Grohne hesitated a moment when asked about his visitors, now and then. This observer felt, as he has felt elsewhere on many similar occasions that this was a new question which had not been asked of him before and caused him some surprise. But an interesting situation nevertheless was gradually described by the director. The Bremen "Haute Volé" in the old days favoured the "Kunsthalle", while the Focke Museum was patronized by middle and working class people. The many built-in rooms of historic furnishings and the various programs held at the museum appealed to popular taste and the number of visitors was very high. However, the "Freizeitgestaltung" (d'oppo lavoro) under Hitler had a very adverse effect on visitors statistics.

The Bremen suburb where the museum is now located is normally inhabited by upper middle class families. The air raids mixed up everything and all classes of people are now living there. All classes of people now visit the museum - a distinct opportunity for social service and for valuable experiments towards future planning, which was pointed out to Dr. Grohne.

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On Friday morning, Mr. Fisher and I visited Dr. Busch at the Kunsthalle Bremen. He was pleased to show us paintings recently returned from repositories. His current exhibition is particularly successful in avoiding some of the mistakes made elsewhere. It is a survey of modern art from the beginnings of the century. The early section features French impressionistic paintings and graphics, including magnificent examples of Toulouse-Lautrec's work, which are a testimony of the high purchasing standards of the Kunsthalle in its best years of growth. Modern German art, especially of North-West German vintage, is shown in the exhibition as part of all-over trends rather than as a provincial speciality. In particular, the overemphasis on German expressionism in its extreme forms is avoided. The exhibition is therefore well suited as an introductory one, bridging the gap that separates the current public from the pre-Hitler past and the normal sources of modern art. An amusing instance of successful monuments protection against vandalism was related by Mr. Fisher in regard to the fine old wine barrels in the Bremer Ratskeller (which is on the list of protected monuments). Early this year, two of these barrels were slicked up with a coating of highly offensive varnish by personnel in charge of refitting the Ratskeller for an officers' mess. At the request of the city's Curator of Monuments and Historical Buildings a letter was sent to the town major of Bremen on June 24, 1947 which prevented further damage of the same nature and requested the assurance that no painting, repairs or alterations of the Ratskeller or its contents will be undertaken without the concurrence of the WFAA officer, Bremen.

Saturday, November 22, was spent with Mr. Murray-Baillet in Duesseldorf and Cologne. Mr. Murray-Baillet has made a chart of the museums in North-Rhine Westphalia, indicating the condition of buildings, the present location of the collections and the personnel in charge. Because of its general interest his report is here included:

PRINCIPAL MUSEUMS IN NORTH RHINE WESTPHALIA

AACHEN	Suermond Museum slightly damaged, open,	Dr. Franz Kuetgens Dr. R. Sepp Schueller (St. Konservator W. Koenigs)
	Couven Museum, totally destroyed Collections now in Suermond	Dr. Koenigs
BONN	Landesmuseum damaged	Dr. Prof. Dr. Oelmann Dr. Rademacher Dr. Neuffer Dr. v. Galar Dr. Ragen

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Buildings	Notes	Prof. Dr. Spald
BONN	Akademische Kunst- sammlungen used for other purposes	Dir. Prof. Dr. Langlotz
	Museum Alexander Koenig (Naturk. Museum) damaged,	" Dr. von Jordan
DETMOOLD	Lippisches Landesmuseum partly open	" Dr. Suffert
DORTMUND	Staedt. Museum building destroyed, Depot now in Schloss Kappenberg	" Dr. R. Frits
DUISBURG	Staedt. Kunstsammlungen undamaged, used for other purposes	" Dr. Schmitz-Veltin
DUEREN	Leopold Hoesch Museum damaged	" Dr. Heinrich Appel
DUESSELDORF	Staedt. Kunstsammlungen damaged, partly open	" Dr. Doede
	Loebbecke Museum destroyed, open in Zoo	" Sieloff
ESSEN	Folkwang Museum destroyed, Depot and Exhibition rooms in Schloss Hugenpoet	" Dr. H. Koehn
KOBLN	Wallraf Richartz Museum now in Nibelsteintorburg	" Dr. Reidemeister
	Mittelalterliche Abt.	Dr. Braunfels
	Neuere Kunst	Dr. Toewe
	Roemisch-Germanische Abt.	Dr. Frensdorf
	Schuetgen Museum	Dr. Schnitzler

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Buildings destroyed & collections now in depots run by museums	Haus der Rheinischen Heimat Dioecesan Museum Kunstgewerbe Museum Rautenstrauch-Joest Museum	Prof. Dr. Ewald Prof. Dr. Heuss (Bonn)
H A G E N	Karl Ernst Osthaus Museum open	Dir. Dr. Hesse-Frielinghaus
H A M M	Gustav Luebke Museum requisitioned for other purposes	" Dr. H. Zink
K R E F E L D	Kaiser Wilhelm Museum open	Dr. Wember Dr. Albert Steeger Dir. Janssen Dr. Renate Jacques
M U E N S T E R	Landesmuseum fuer Kunst & Kulturgeschichte, damaged, open	Dr. Greischel
M E T T M A N N	Prehistoric Museum, open	Herr Sieloff
M. - G L A D B A C H	Staedtisches Museum destroyed, reopened elsewhere	Dir. Heinrich Dattenberg
S O L S T	Burghof Museum damaged	Dir. D.H. Schwartz
T E L G T E	Heimathaus Muensterland open	Dir. Dr. Lagelmeier (Muenster)
W U P P E R T A L	Staedt. Museum damaged, partly open	Dir. Dr. Dirksen
R E M S C H E I D	Roentgen Museum open	Dir. Dr. Rees
S O L I N G E N	Industrie (Klingen) Museum undamaged, requisitioned	
V E L B E R T	Deutsches "Schloss" Museum undamaged	Dir. Dr. Fentsch

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A question of considerable concern to our British colleagues in EFMA is the effect of the Land Reform on the protection of monuments and other cultural property. The passing of effective protective legislation has been a somewhat thorny problem. The application of these experiences to the American Zone might be worth considering.

Coordination of German Denkmalspflege organizations in the British Zone and the U.S. Zone is another question that was brought up both by Mr. Murray-Ballie and Mr. Christopher Norris in Suende.

There is a Denkmal- und Museumrat Nordwestdeutschland which is considered a sub-committee of the Educational Committee of the Zonal Council (Landerrat). The last meeting was held on October 20, 1947 under the chairmanship of Graf Metternich of Bonn. The following topics were discussed in Bonn:

- Providing arms for guards watching monuments.
- Dangers to monuments when old air raid shelters are blown up.
- A conference of art restorers.
- Research in medieval architecture. ("At the present time the damages and destructions offer a unique opportunity for excavations and the analysing of structures, which it is all the more important to utilize quickly because the general reconstruction and recommissioning of the buildings will soon make such research impossible").
- The premature pulling-down of damaged buildings or building parts of historic and artistic value.
- The need for a Monuments Protection Law.
- The Landreform.
- Disapproval of the reconstruction of the Goethehaus in Frankfurt, and generally of eclectic copying of historic building styles.

On Saturday afternoon, after making sure that we would find time at his office, we drove over to Cologne to visit Dr. Reidemeister, Director of the Cologne museums.

Dr. Reidemeister has done a fine job of reorganizing the administration of the Cologne museums, of getting various programs and plans under way, and of initiating a lively exhibitions program. His position, which is that of a "Kommissarischer Leiter", is not final and needs clarification.

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The city of Cologne tends to inbreeding in the choice of its civic leaders and since he is not a native son of Cologne there is some resistance to his definite appointment. He has now insisted on a final clarification which may unfortunately lead to his resignation. We discussed his activities and I learnt of the following exhibitions held in Cologne in 1946 and 1947:

- Meisterwerke aus Koelner Museen, Ausstellung in der Aigelsstein Torburg, Fruhjahr 1946
- Sammlung Haubrich, Ausstellung Koeln 1946 in der alten Universitaet
- Koelner Glasmalerei von 13. Jahrhundert bis zur Gegenwart, Ausstellung in der Universitaet Koeln, Herbst 1946
- August Macke, Gedaechtnisausstellung, Koeln 1947
- Romanische Kunst, Koeln 1947

The desirability of an exchange of exhibition catalogs was also discussed.

One particular plan should be mentioned here because it will eventually come up to us for a share of responsibilities and decisions. The city of Cologne is preparing for the celebration of the 700th anniversary of its cathedral, August 11, 1248 being the date of the laying of the foundation stone of the present structure. In this connection a plan is underfoot for a large international exhibition of Church art. It is being favored by German museum circles because it offers the first chance for the badly needed reintroduction of international art to the German public. Creative modern art is to be included in the project.

Mr. Murray-Baillie's enthusiasm for the scheme is somewhat dampened by the consideration that the reconstruction of the cathedral, itself to a large extent an eclectic reconstruction of the 19th century, has been given undue priority at the expense of all other churches, which include several Romanesque structures of greater age and artistic quality. The exhibition is a piece of "Kulturpolitik" rather than "Kunstpolitik".

There is also another difficulty for our British colleagues - namely no ways and means of getting material over from Britain. There is no financing agency, no appropriations for that type of thing and the British Council, like UNESCO, is not authorized to act in Germany.

When I mentioned that this reminded me of many similar difficulties which we have experienced, he declared that in his opinion we had done a much better job in cultural reorientation than they had. For instance, the U.S. publications program, translation rights etc. had been much more positive than theirs.

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(This situation was confirmed by ^Aa group of educated Germans in the town of Siegen in Westphalia, who had invited me to a meeting of the local Kunstverein to give them an illustrated lecture on American painting; (with the colored lantern slides provided by OAB, Washington to the U.S. Information Center, Berlin.) This group is very much interested in cultural affairs outside of Germany. Although located in the British Zone they felt that they had received much more information about American than about English cultural developments, particularly from various overt publications. They had all read and remembered a brief story about Grandma Moses, the 80-year old woman painter of America.

The lecture was held on Sunday afternoon, Nov 23, in the crowded auditorium of an ironwork. It was a rainy night and a traditional stay-at-home Sunday ("Totensonntag"), devoted to the memory of the dead. That the hall was nevertheless filled to capacity is a proof of the interest in the subject. The audience, mostly ~~largely~~ ^(consisted) of young people.

The introduction was made by the local director of the Deutsche Bank, a man named Rudolf Plaas, who drew a rather interesting sketch of the ideas on American art and culture to be found in the average provincial German head today. The general conception, he started to explain, is that America is culturally a sort of European appendix, with no genuine homogeneous cultural life of its own. Cut off since 1933 from any direct overseas contacts the average German was exposed to official news only, which was highly colored by propaganda. American literature, and Belles Letters especially, enjoy a little better reputation in Germany than the other arts. No serious American music has been heard over the radio or in concerts, only Jazz and swing. The American theater and opera are not different from what one expects of a good performance in Europe, except that there is the star system of casting. American architecture is mostly skyscrapers, huge public buildings in the style of the Paris Opera, modern style only in a few factory buildings - but one does not see anything really new. Fine arts are a complete blank. One just has no idea at all of what to expect, expect possibly stress on the supermodernistic and abstract with a dash of jazz and streamlining. The lecture was very well received and demonstrated the need as well as the opportunity for this type of factual information in the Western Zones of Occupation.

At Buende, Mr. Christopher Morris spoke of the zonal Denkmalsrat and of the desirability of creating a bizonal organization. In the U.S. Zone Professor Lill, Chief of the Bavarian Landesamt fuer Denkmalspflege is the most interested person. He attempted to get up a bizonal conference at Rothenburg ob der Tauber, and invitations were sent out - but the plans did not materialize, apparently for lack of billeting and messing facilities for the participants.

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Important functions of a National Monuments Council would be the establishment of a priority list of repairs and an economic schedule for allocations of materials. The French could be included.

HELMUT LEHMANN-HAUPT
Civil Arts and Liaison
Administration Officer

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Grosshessisches Staatsministerium
Der Minister für Kultus und Unterricht

Wiesbaden
Bierstädterstrasse 7

Dr. Heinrich Erdsieck.

1. Proposals currently brought forward for the solution of the problem of reconstruction remain unsatisfactory. Illustrations of new settlements, model houses, apartment blocks and the like are already appearing in various periodicals. The problems are being discussed in meetings, in the press and over the air. What is lacking in all these proposals is a clear picture of contemporary city planning, a concept of the new city which could serve as an orientation point for all efforts. Technical questions dominate all discussions: Rubble utilization, new building materials, traffic problems and, at best, the land ownership reform (Bodenreform) and sociological questions.

2. In view of the overwhelming tasks which our generation has to face as no generation before us, this condition is appalling. To find our way out of this dead end street in which we seem to be caught, we must realize first of all, that the situation is an inevitable one. A natural, secure tradition of architectural creation and of city planning, such as the master builders of the past enjoyed, has not existed for a century and a half.

The real danger in this situation was not so much, as one has thought for decades, the emergence of purely decorative motives borrowed from all the styles of world history, nor yet the esthetic playing with technical and constructive possibilities, but something quite different: The breakdown of an embracing cohesion of form, in which every detail finds its place. A concept of street architecture (Strassenbild) no longer exists, there remains only the planning of isolated buildings without relationship to each other. The single structure today is of course planned and developed into its smallest details, but nowhere does one find a cohesion of buildings which presents a unified picture, which is integrated and accentuated. Such values, as far as one can see, are not even attempted today.

3. "City Planning" as practised today does not go beyond the blue-print stage (general plans for the building up of areas and coordination of perspectives) where various technical clarifications are being given. However, these plans are by no means the reflection of a real visualization of the actual structures

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and of the effects of the building masses and their relationship to the street areas. Real city planning, however, is only effective in terms of genuine threedimensional visualization, as a plastic organism with its many living relationships.

4. The individual structure is merely part of a larger entity. The single building must therefore be determined by the necessity of fitting it into the structure of a street vista. To restate the case in all clarity: City planning does not merely mean layout plus architecture. It means thinking and shaping on an actively different plan, namely the management of unified large scale masses of building groups, the special relationships of streets and squares, architectural accents and their definite area of radiation. Only in this way it is possible to bring an organic order into city planning.

5. It is only by these means that former centuries achieved the great art of town building. The beginnings undoubtedly were unconscious ones, but one learned very promptly to apply such experiences very consciously and with highly developed mastership.

Our own city planning of today is everywhere threatened by the dangers of monotony and confusion. We must recognize that for the time being we are approaching the great problems of standardization merely from the technical point of view and in a rather primitive approach to the question of form. The only salvation is the living rediscovery of age old but forgotten experiences of the great town builders, experiences which are not limited to their period and are not bound up with specific styles.

6. Public discussion is necessary, based upon available concretely developed principles, in order to demonstrate how these aims can be achieved, how we can once more arrive at a concept of city planning which would at the same time be an expression of new social relationships; how the demands of city planning can be reconciled with the often contradictory requirements from other walks of public life. Preliminary discussions have taken place with several personalities in the three western zones. Among international architects Marcel Loez in Paris has been won over to the plan. It would be desirable to make contact also with Swiss scholars, such as Professor Gautner (Basel), Bernoulli and Peter Meyer (Zürich), and with Lewis Mumford in the U.S.A. Aim of a public discussion would be the founding of an interzonal "Academy for Land Planning and Town Building" ("Akademie für Landesplanung und Städtebau"), interest in which has already been expressed by several Allied and German authorities. This Academy would help to clarify the problems and would supply the architects of State and Municipal Building Offices (Staatliche und Städtische Bauämter) through short training courses with the equipment necessary for their responsible task. It is impossible to see how without such an Academy the concepts of the character of the new towns could take root among broader groups of the population and how inconceivable barbarism can be avoided in the regions undergoing reconstruction.

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The following persons are also interested in these plans:
Architect Hebebrand (Frankfurt), Graf Metternich (Bonn),
Ministerpräsident Geiler, Minister Schramm, Minister Grimme
(Hannover), Staatssekretär Mainzolt (Munich), General Schmitt-
ling (Baden-Baden), General Jacobsen (Mainz), Ministerial-
direktor Bählerle (Stuttgart).

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Economic Division
AFG 742

*My White**marked*

1 December 1946

* REVISED FUNCTIONAL PROGRAM *

* REGULATIONS (MONUMENTS, FINE ARTS AND ARCHIVES) *

* FOR PERIOD 1 JANUARY THROUGH 30 JUNE 1947 *

* ARTICLE A ** OBJECTIVES, FUNCTIONS AND REFERENCES FOR AUTHORITY *1. Objectives.

- a. To restitute identifiable looted works of art and cultural materials to the governments of the countries from which they were taken.
- b. To protect and preserve German-owned cultural materials and works of art, and the contents of museums, libraries and archives pending transfer of custody and responsibility for administration thereof to responsible German agencies.
- c. To charge appropriate German authorities with responsibility for protection and preservation of certain structures of architectural, artistic or historic importance as per lists provided by Military Government.
- d. To continue transfer of administration of German-owned museums, libraries and archives to responsible German agencies.
- e. To destroy monuments and abolish museums and collections of Nazi inception or which are devoted to the perpetuation of militarism.
- f. To effectuate interzonal exchange of German-owned works of art and cultural materials (in accordance with U.S.-British interzonal agreement and such other similar agreements as may be entered into) so as to return such objects or materials to the zone of ownership.
- g. To dispose of residue of unclaimed and unidentified material in collecting points and archival depots.

2. References for Authority.

- a. JCS 1067, 10 May 1943; Part I. para 4d and 1j, Part II. sub-para 4j, Part III, para 4b c(3).
- b. JCS 1067/8, 12 June 1943; Part I. sub-para ^{6c} ~~6a~~ and ^{6e} ~~6b~~.
- c. Annex XI to Basic Preliminary Plan, Allied Control and Occupation of Germany, 29 May 1943.
- d. AOA Directive No. 30, as revised 8 July 1946.
- e. Title 13, Military Government Regulations.

3. Functions.

- a. Render advice and assistance to U.S. Member of AOA Directorate on Reparations, Deliveries and Restitutions and other quadripartite bodies in all quadripartite negotiations as to policies and procedures concerning

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works of art, cultural materials, museums, libraries, archives, and structures of architectural, artistic or historic importance.

b. Develop procedures for, interpret policies concerning, advise in connection with and correlate the activities of EPASA officers of the several Länder who are charged with the following:

(1) Cooperation with representatives of former occupied countries in the search for and recovery of missing looted works of art and cultural materials for which such countries have submitted claims.

(2) Cooperation with other agencies in the recovery or identification of works of art wrongfully acquired by U.S. personnel.

(3) Location and evacuation of all German repositories of works of art and cultural materials.

(4) Control of Collecting Points and Archival Depot until such time as they can be transferred to German control or the contents otherwise disposed of.

(5) Transfer of the administration of museums, libraries and archives to qualified German personnel or agencies, after checking accession lists since 1 January 1933 to determine looted material.

(6) Supervision of work of German specialists in screening and inventorying contents of Collecting Points for looted material, segregating material of undisputed German ownership, and preparing for delivery to representatives of claimant nations those cultural materials and works of art that are identified and are subject to restitution.

(7) Advice and assistance where necessary to German officials in connection with preservation and restoration of structures of architectural, artistic or historic interest.

(8) Supervision of implementation of ADA Directive No. 30 for destruction of monuments and abolition of museums and collections of Nazi inception or devoted to perpetuation of militarism.

(9) Supervision of international exchange of works of art and cultural materials.

(10) Advice to German officials and screening of inventories in connection with the licensing of German art dealers (implementation of MG Law 32); advice in connection with the export of art work.

c. When a law or procedure is developed for internal restitution, render advice and assistance to the responsible claims agency in connection with claims for works of art and cultural materials, and the restitution of such items.

d. Correlate information received from Länder EPASA Officers and other sources as to the evaluation of the extent of war damage to structures of architectural, artistic or historic interest and to museums, libraries, and archives, and make available the written and pictorial record thereof for publication.

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SECTION BPROGRAMS OR ACTIONS INITIATED OR PLANNED1. Quadrinartite.

- a. Determination of question of whether replacement in kind will be made of missing looted unique objects.
- b. Disposition of cultural material of special significance to the Jewish race.
- c. Obstacles - Lack of definitive U.S. Governmental policy.

2. Bi-zonal.

- a. Interzonal exchange of German-owned works of art and cultural materials.
- b. Coordination with British MPAA officers as to claims from and restitution to claimant Nations, so as to eliminate duplication of effort, etc.
- c. No obstacles are anticipated.

3. Other Interzonal Coordination.

- a. Interzonal exchange of German-owned works of art and cultural materials, if such action is proposed by these two powers.
- b. Upon development of a law on procedure for internal re-
solutions, to facilitate movement of cultural property to the
ownership.

Obstacles - Lack of agreement on question of replacement
in kind.

4. U.S. Zone.

- a. Responsibilities Not to be Delegated to German Authorities.
 - (1) Ultimate responsibility for segregation of looted material from German-owned material in Collecting Points, repositories, museums, libraries, and other collections. (30 June 1947).
 - (2) Restitution of looted works of art and cultural materials to the governments of countries from which they were taken (except for assistance of German specialists and workmen) - (30 June 1947).
 - (3) Control of unidentified looted materials pending decision as to their ultimate disposition.
 - (4) Ultimate responsibility for recovery of missing looted works of art and cultural materials, except that complete use will be made of German police and information obtained from German collections.
 - (5) Initial inspection of contents of German repositories of works of art and cultural materials.
 - (6) Ultimate responsibility for ensuring monuments and abolition of museums and collection caption or devoted to perpetuation of militarism.

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b. Responsibilities Not Yet Delegated to German Authorities.

(1) Administration of Reich-owned (Berlin museums) collections now situated in U.S. Zone. (For example, works belonging to the Kaiser Friedrich Museum, now in the Collecting Point at Wiesbaden, will be placed in custody of Hesse State Government, pending final disposition.)

(2) Administration and control of museums, libraries and other collections the contents of which have been determined to be of undisputed German ownership (i.e., U.S. Zone), but not including items covered in paragraph b (1) above. *

(3) Protection and preservation of "Protected Monuments."

c. Before responsibilities enumerated in paragraph b above may be fully delegated to the German authorities, suitable buildings, facilities and German personnel must be available.

d. Obstacles.

(1) Lack of adequate transport facilities for evacuation of repositories.

(2) Shortage of suitable German personnel to prepare required accession lists, etc.

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SECTION C

ANTICIPATED ADJUSTMENTS

1. Necessary adjustments because of:
 - a. Passage of Land Constitutions - None.
 - b. Establishment of Bi-Zonal Administration - None. Present relations with British MFAA officers are highly cooperative and satisfactory.
 - c. Other planned programs of Allied cooperation - None.
2. The functions and responsibilities of U.S. Military Government in connection with Monuments, Fine Arts and Archives must be retained until such time as they can in each case be transferred to full German control, thereby obviating further need for U.S. observation or inspection.

no provision for policy control!

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Economics Division
Restitution Branch
Monuments Fine Arts and Archives Section
APO 742

MEMORANDUM

15 November 1947

SUBJECT: Function of MFA&A in the Reconstitution of
German Cultural Institutions

TO : Mr. Howard and Mr. Fleischner, MFA&A Section

This is an attempt to define the functions of MFA&A in the reconstitution phase of German cultural institutions. It is a statement of policies and general objectives rather than a detailed plan of operations, although it does contain a number of tangible suggestions. The memo does not concern itself with the present tactical situation in regard to the future place of the MFA&A section within the framework of CMGUS. Rather, it is intended as a broader discussion of aims and policies.

NATIONAL-SOCIALIST CONTROL OF GERMAN ART LIFE:

A broad view of these matters is necessary for several reasons, chief of them the complete control of German art life which the Nazi Government and Party exercised. This control was only partially a negative tendency, in so far as it concerned the elimination of undesirable individuals from participation in national life, the eradication of trends and ideas considered contrary to Nazi ideology (Entartete Kunst) and the appropriation of Jewish art property. Positively, the Party and the government saw a powerful weapon in the political activation of practically all phases of art life. The Propaganda Ministry and several separate agencies recognized with a shrewd instinct and considerable insight into the structure of the German mind the enormous importance of cultural matters in the life of the nation. The fact that scholarship, art and music had lived in traditional isolation from political realities was only an added stimulus towards their rapid conquest and the coordination of these fields into the all embracing order of the Third Reich.

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Memo, Function of MFA&A in the Reconstitution of German Cultural Institutions, CMGUS, 15 November 1946

The peculiar cleavage that has always separated the German scholar, scientist, artist and musician from the political life of the Nation is by now a well-established fact. It is very generally recognized as one important reason for the success of the National-Socialist revolution. In terms of the individual, this deeply rooted cleavage has been recognized as one important reason for the lack of political consciousness and an explanation of the failure to take personal responsibility, and of the helpless acceptance of a regime that was foreign and basically unsympathetic to many men and women of competence, ability and imagination in many separate fields of activity. The political activation of creative forces and of cultural institutions was a resounding success in terms of Nazi objectives. It provided ideological underpinnings for many half developed talents; it provided a sense of social cohesion and gave purpose and direction to numerous small groups hitherto at loose ends. It provided the pageantry which lent to the party functions much of their seductively convincing splendour. It gave a quick, ready-made air of competence and uniform authority to the visual manifestations of party-life, down to the very smallest details, such as uniforms, emblems, diplomas and the like. The architectural activities particularly, under the Führer's personal supervision, furnished convincing proof of the permanence and creative vigour of the 1000 Year Reich to the masses. It is difficult to overestimate the effectiveness of these measures with the framework of Nazi policy. That these manifestations were the result of artistic corruption, is another matter. The Propaganda Ministry and the Kulturkammer successfully achieved prostitution of art for the sake of propaganda on a gigantic scale. With the surrender of the armed forces, with the disappearance into thin air of the Nazi Party and as the result of the Allied denazification policy all this has disappeared, seemingly without a trace. Does this mean that the cycle is complete and that military government can retire from the cultural scene and allow the German governmental agencies, institutions and individuals to find their own solutions?

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I believe this would be a fatal mistake and would run contrary to our Occupational Policies. Rapid withdrawal of military government control of German cultural life, and specifically, the withdrawal of MFA&A from a control of the policies to be developed by German art institutions would have the gravest consequences. It would fatally prejudice the growth of genuinely democratic forces from the very outset.

One of the chief reasons is the available German personnel. In accordance with well defined demerzification policies of U.S. Military Government in Germany only individuals that have remained reasonably free from party affiliations and the influence of Nazi ideologies are eligible for these positions. What is the condition of this group?

CULTURAL RESISTANCE TO THE NAZIS.

In spite of the conspicuous, if shortlived success of the Party in German cultural life it would be a great mistake to assume that there was no cultural resistance, that there were no men and women who defended their intellectual and artistic integrity with courage and skill. It would even be erroneous to assume that this was but a small minority. It can probably be demonstrated that a considerable number of individuals and small groups found themselves in opposition. They were ineffective because the degree of pressure applied to them and the danger which they were exposed to was too great to allow an effective organization. They were small groups, widely scattered throughout the country, out of contact with each other, without effective leaderships and, unlike the groups in occupied countries, without contact and encouragement from the outside world.

As a result they lived on isolated islands, inhabitants so to speak of a small oasis surviving here and there in the Nazi desert. Certain fields of scholarship, certain types of institutions, certain forms of artistic creation were by nature less exposed to Nazi pressure than others. Nobody however, was left completely alone. It took constant vigilance, resourcefulness and a great deal of courage and skill to ward off the many-sided and ever

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varying attacks of the Nazi State. No individual, no institution and no firm could have maintained its independence and integrity to the end of the war without an enormous expenditure of energy, an amount of defensive energy which under lesser pressure would have resulted in distinctly active and aggressive programs and achievements.

REACTION TO ALLIED CONTROL.

This condition explains both the readiness in accepting Allied Control in the initial phases of occupation and the overwhelming desire to continue as before. These groups were perfectly prepared to subject themselves to a change of control. They were and to a large extent they still are quite incapable of leaving the narrow strip of neutral ground so bravely defended as the basis for their integrity. They have grown old and tired in the process. In other words, we have to recognize the fact that the better elements in German cultural life, those who did not surrender, were driven into an isolation many times severer than the ivory tower of the bearers of German culture in the 19th and early 20th century.

Here lies the danger, the starting point once more of a vicious circle. The most valuable elements of German cultural life would again be driven into a precarious and unproductive isolation, while the rest of the nation would once more remain out off from the stabilizing and integrating effects of a healthy participation in the most valuable aspects of German life.

ACTIVATION OF GERMAN ART LIFE.

What is necessary to avoid this danger and what can we do in the situation?

Any attempt to use German art life as a means of Propaganda for Democracy or for any other cause is out of the question. The German of today is thoroughly allergic to propaganda. Moreover, such an approach would inevitable result in another corruption of art and hereby defeat its own purpose. On the other hand the tendency towards isolation of cultural life is equally dangerous. The valuable and productive solution should be sought somewhere between

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those two extremes. The fruitful area of activation of cultural life must be sought somewhere between propaganda on one side and cultural isolation on the other. There is no definition of this territory at hand, no definite and convenient criteria of judgment. Yet it is precisely somewhere between those two extremes, and only there, that a solution of these perplexing problems is possible.

To recognize this arable land and to establish its borders is no task that can quickly be achieved over night. It will take time and patience. The job must be done by Germans. But it is our job to show that this field exists and why it is essential that it be cultivated. We can also help by showing what has been done along these lines in other countries, how the function of art in a democracy has been defined and explored. We can provide thought, guidance to some extent, and examples. But the work itself is a German responsibility.

GENERAL OBJECTIVES.

The question of personnel in German art institutions is therefore of paramount importance. It is essential that men are chosen or reinstated as the heads of the various institutions who are not only competent professionally and technically, by who have a clear understanding of the meaning of their tasks, a sense of social obligation, an instinct and understanding for the immediate needs as well as for the long term tasks of reconstruction. There is probably a fair number of professionally and technically competent scholars and art experts on hand, many of them already employed. But only a few of them will be genuinely able to grasp the need for activation of German art life, for a policy which will break down barriers of isolation, will help to bridge the gap between cultural life and political realities without propagandizing art. It is of the utmost importance that among those available and eligible particular encouragement should be given those capable of understanding and pursuing such a policy. It is quite unnecessary to dwell here on the enormous proportions and numbers of the reconstructive tasks which lie ahead. Also, it is quite obvious that technical skill, expert scholarship and other professional competencies are essential qualifications to be expected from German museum personnel, from the art historian in the university or from the German

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art publisher and author. But because of the enormity of the task ahead, because of the need for making decisions, for establishing priorities of projects, for selecting and rejecting alternatives, for the sensible use of manpower and materials well defined policies are necessarily. To repeat the point, it is important that the leaders of German cultural life in the art field are not only professionally competent and politically acceptable, but that they may be trusted to understand, to define and courageously to explore the function of art in German democratic life.

SPECIFIC OBJECTIVES OF MFA&A.

What should be the function of MFA&A in the reconstruction of German institutional art life?

From the arguments presented above it seems clear that MFA&A should be concerned with the exploration, the adoption and implementation of the policies underlying the reconstruction and activation of German art institutions. Our influence should govern the selection, guidance and also the encouragement of German personnel most capable and most suitable to pursue these policies. While the territory under the jurisdiction of U.S. Military Government is a logical first concern, it is obviously desirable that our activities should be coordinated to the broadest possible extent with those of our Allies. The possibility of UNESCO's assuming some of the present and future functions of MFA&A, should also be borne in mind in this connection.

CIVIL ARTS AND LIAISON RESPONSIBILITIES.

What should be the responsibilities of the Civil Arts and Liaison Administrator within the framework of these MFA&A activities? It should be his responsibility:

1. To assemble and make available to the section current information on the status of personnel in the German art institutions in the U.S. Zone.
2. Through personal contact and direct interviews with German art personnel to collect as complete infor-

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mation as possible on current ideas on basic policies and objectives; to stimulate, through informal discussions and through presentation of the pertinent trends abroad, thinking along the lines discussed in this memorandum and to observe the receptiveness and grasp of the problem of the activation of German art life.

3. To seek out valuable personnel not now employed.
4. To coordinate the results of these investigations in such a way as to attempt the presentation of a reliable picture of the sum total of forces now at work in German institutional art life in the U.S. occupied territory; to show the geographic crystallizing points of art life and the interrelationship of museum work with the training provided by the universities and the study materials available and in preparation at the art publisher.
5. To make recommendations and assist in the formulation of MFA&A policies along the lines described in this memorandum.
6. To organize all assembled information in a form conveniently available for the use of the section.

Telephone BERLIN 43919

HELMUT LEHMANN-HAUPT
Civil Arts & Liaison
Administration Officer

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3 October 1946

II. GENERAL: The MFAA offices in the American zone are charged with implementing the MFAA FUNCTIONS set forth below.

- I. OMGUS: MFAA Section, OMGUS, is essentially a staff office whose function is the formulation of policy on matters involving restitution and cultural revival and rehabilitation for approval on higher levels; e.g.:
1. Control of Collecting Points.
 2. Investigation and search for missing looted objects, and coordination with former occupied countries (Holland, Belgium, etc.).
 3. Internal restitution
 - a. Former German nationals now citizens of U.S. or other allied or neutral countries.
 - b. Present German nationals or institutions, for eventual adjudication in German courts.
 4. Continuance of monument repair and reconstruction.
 5. Regulation of art trade to screen loot
 - a. Implementation of Law 52 by General Order No. 4 providing for licensing by German civil agencies under MG supervision.
 6. Berlin museum and library problem; status and future of Reich institutions (quadrupartite)
 7. Reconstitution of German institutions by German agencies (museums and libraries)
 - a. Personnel
 - b. Methods
 8. Sponsoring of contemporary German art
 - a. Encouragement of artists
 - b. Exhibitions
 9. Sponsoring of exhibitions of American art, town-planning, museum techniques, etc.
 - a. As a part of or in coordination with Information Control Division.
 10. Orientation of training of German museum and library personnel and art historians
 - a. Coordination with Education Branch
 - b. Conference or seminar, with participation of American group from U.S.
 11. British-American Zone coordination of objectives and methods.

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MFASA Functions

- II. LAENDER: The MFASA offices in the Laender are operational, implementing the policies emanating from OAGUS.

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)

Economics Division
Restitution Branch
APO 742
Berlin/Germany

MEMORANDUM

25 June 1947

SUBJECT: Implementation of
E.O.A. Directive No. 30 on the
Liquidation of German Military and Nazi
Monuments and Museums

TO : Mr. R.F. Howard, Chief, MF&A Section

FROM : Hellmut Lehmann-Haupt, Civil Arts & Liaison Administration
Officer

I. ADMINISTRATIVE MEASURES

a) Quadrupartite and OMEUS

Directive No. 30, specifying Legislation dealing with the
Liquidation of German Military and Nazi Monuments and Museums was issued
in Berlin on May 13, 1946. A revision of Article IV was issued July 12,
1946.

The Directive required responsible German officials to be
designated to the task of preparing reports and lists on the monuments
and museums affected by the Directive.

On July 22, 1946 OMEUS issued a Letter (AG 007 (IA) to the
Directors of Military Government requesting complete destruction and
liquidation by January 1, 1947 of all items specified in Directive No. 30
and the closing and liquidation of all military museums and exhibitions
in all parts of Germany under American Control.

The letter suggests that each Director of Military Government
sets up a committee of not more than five members, consisting of represent-
atives of Education and Religious Affairs, MF&A and Political Affairs, to
consider any questions submitted by German officials on the application of
the law.

The letter also specifies that the Minister President of
each Land will be required to designate an official to be responsible

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for the necessary reports. Separate instructions are to be issued through Education and Religious Affairs channels regarding the frequency and form of such reports.

b) Hessen

1. Hesse. The "Grosshessisches Staatsministerium für Kultur und Unterricht" appointed Oberregierungsrat Dr. Erdsieck, a well known art historian and expert in the field of architecture and city planning, to carry out Directive No. 30. He in turn required that a specialist (Sachbearbeiter) should be appointed by the Landrat of each Kreis and by the separate (kreisfreie) cities.

The Directive was published in September in the "Staatsanzeiger für das Land Hessen" No.8, after previous circulation among the Landräte and Bürgermeisters. Deadline for the first series of reports to the Ministry was November 20, 1946.

On January 11, 1947 Dr. Erdsieck reported to Mr. Heinrich, MP&A officer for Hesse who in turn reported to OMEUS on January 15. (See Statistics)

The vast majorities of cities, towns and villages reported that no monuments of the forbidden categories had existed, or that such monuments had been destroyed or suitably altered at the beginning of the occupation. All street names of the prohibited categories were altered at the beginning of the occupation.

The Ministry proposed positive action in a number of cases where monuments have been removed and were to be altered by starting machinery to engage distinguished sculptors, architects or fresco painters to replace condemned war memorials by monuments which will be in complete harmony with the terms and spirit of Order No. 30.

On June 29, 1947, Dr. Erdsieck stated that in his opinion the application of Order No. 30 has been virtually completed in Hesse. He is preparing a detailed, final report which will be forwarded from MP&A, Land Hesse, to MP&A, OMEUS.

2. Württemberg-Baden. After receipt of the OMEUS letter of July 22, 1946 a special Order (No.172) was issued on August 19, 1946 from the Director of OMEWB. Paragraph 5 required the appointment of a special board of 2 officers and 1 civilian.

On August 21, a letter was sent to the Minister-President which included all pertinent matter of the OMEUS letter of July 22.

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This letter was quoted September 5, 1947 in Memorandum No. 91 of OMSWB which received general distribution (A,B,C.)

The Minister-President designated the "Landesamt für Denkmalspflege" as the responsible agency for the application of Directive No. 30. Professor Weis, The Direktor of this office drafted a questionnaire which was sent to the Landräte who in turn distributed it to the Bürgermeisters. The Bürgermeisters required the proprietors and/or organizations in charge of affected monuments and institutions to fill out the questionnaires and to return those to Professor Weis.

Professor Weis checked the returns together with Major Banks of Education and Religious Affairs who acted on behalf of the above-named committee. On the basis of these consultations the Landräte were directed to destroy or modify the affected monuments. At the present time Professor Weis is still waiting for some of the final reports to be returned.

On February 4, 1947 Captain Edith Standen newly appointed MP&A officer for Württemberg-Baden was added to the Committee by Special Order No. 22, Paragraph 4.

3. Bavaria. In Bavaria the Military Government Supervising Committee directed the "Staatsministerium für Unterricht und Kultur" to implement the directive. The ministry appointed Dr. Reinhold Strenger as "Beauftragter für die Durchführung der Kontrollratsdirektive Nr. 30". He is in close touch with the "Landesamt für Denkmalspflege" and with the various officials throughout Bavaria. He has personally inspected about half of Bavaria. It is interesting to note that his office is currently being consulted about the propriety of designs for war memorials and monuments which are being designed and built throughout Bavaria today.

This office directed the 166 Land- and Stadtkreise in the American Zone of Bavaria to report the monuments affected by Directive 30. By December 20, 1946 complete reports were turned in by about two thirds of the Kreise; incomplete returns were received by the remaining third, while a small number failed, despite reminders, to submit reports.

The action proposed in a sampling of the cases presented to the Military Government Supervising Committee in November 46 was approved in nearly all instances. Greater severity than the Committee thought necessary was proposed in some cases.

Perhaps the most dramatic example of removal of Nazi monuments was the blasting of the two "Ehrenhallen" located between the "Verwaltungsbau" and the "Führerbau" in Munich. The left "Ehrentempel" was destroyed by explosive charges on Thursday, January 9, 1947, at 2.p.m., the right one a few days later.

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The destruction of these monuments and the removal of 16 bronze coffins containing the bodies of the so-called Nazi "heroes" killed on 9 November 1923 during the abortive putsch was officially proposed to the Deputy Military Government, US Group Control Council on July 12, 1945 by John Nicholas Brown, advisor on cultural matters.

On June 27, 1945 the Oberbürgermeister of Munich had directed the Municipal Office for Burial to remove the coffins and bury the bodies in various cemeteries, without ceremony or attracting public attention. This was done on July 5, 1945.

On 16 January, Mr. Edwin C. Rae, Chief, MF/AA for Bavaria pointed out to this section that the ever decreasing numbers of personnel available for ever the most important tasks will make an adequate spot-check of the application of Directive No. 30 impossible. He believes, however, that the sincerity and thoroughness of Dr. Strenger, who is continuing his inspection trips in all portions of Bavaria, will preclude the existence of many objectionable monuments after the state wide operation is concluded.

4. Berlin Sector. Only partial action has been taken by OMCS on repeated and detailed recommendations of this HJ for the destruction of Nazi and Militaristic monuments and symbols in the U.S. occupied Sector of Berlin.

C. BACKGROUND

Directive No. 30 was preceded by a "Staff Study on Denazification and Demilitarization of German Street names and Memorials" prepared by a special subcommittee of the Education and Religious Affairs Section of US Group Control Council to Brig. General F.C. Meade, Chairman of that Committee, on June 22, 1945.

An USFET Directive on the "Denazification and Demilitarization of German Street names and Memorials" was issued to the Commanding Generals of the Western and Eastern Military District on July 23, 1945.

D. STATUS

Number of Monuments now open

1) Place of Birth

2) Scientific Monuments

3) Other Types, including local and commemorative monuments

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II. STATISTICAL.

A. Monuments

	Hesse	W-B	Bavaria
1. Number of Monuments Reported	424	1488	7100 individual committees have made reports, some of them of 2,3 or more individual monuments
2. Number of Monuments recommended for Destruction or Alteration	40	33	420
3. Number of recommendations carried out by June 1, 47	30	33	20 Monuments completely removed or destroyed, 400 Changed, (This does not include 500-600 smaller alterations to individual tomb stones and war memorials)
4. Number of Monuments still under discussion	10	--	70 Landkreise have so far not submitted reports.

B. MUSEUMS

	Hesse	W-B	Bavaria
Number of Museums now open			
1) Fine Arts Museums	4	7	27
2) Scientific Museums	--	--	4
3) Other Types, including local and commemorative museums	17	12	18

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III. MILITARY MUSEUMS

	<u>Hesse</u>	<u>W-B</u>	<u>Bavaria</u>
A. Number of Museums	—	3	1

B. Approximate Disposition of Contents

The Three Military Museums in Württemberg-Baden are

- 1) The Stuttgart-Herkesmuseum, Contents still in repositories
- 2) The Mannheim Zeughaus, the modern arms confiscated, remaining contents stored in basement
- 3) Karlsruhe Amse-Museum, some of the big pieces may be buried in the ruins the rest is in repositories in the French Zone.
So far, 14 pieces of Ancient Weapons & pieces of armour stolen from Paris were found in Stuttgart & have been restituted.

The Bavarian Army Museum in Munich is destroyed, its contents are partly in the Munich Central Collecting Point, partly in the Bavarian National Museum.

HLH

HELMUT LEHMANN-HAUPT
Civil Arts and Liaison
Administration Officer

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Economics Division
Restitution Branch
Monuments Fine Arts and Archives Section
AFG 742

MEMORANDUM

28 February 1947

SUBJECT: Notes on a New Functional Program

TO : Mr. R.F. Howard, Chief, MFASA Section, OMCUS

I. NEGATIVE CONTROL FUNCTIONS

Basic Objectives: See my memorandum on "Additions to Functional Program".

a. Personnel. Elimination of active Nazis and militarists from public art life by means of current investigations of personalities prominent in German art life namely: appointees to administrative positions in museums, and related institutions, in academies, art schools. Professors and trainers in the universities and art schools. Directors and members of professional artists' and architects' societies. Results of investigations to be checked against records in the Art Documents- and Intelligence Centers. Results of check-ups to be communicated through proper channels, e.g. Public Safety, CIC, German Administration, Spruchkammer Organe, MFASA offices of Allied governments.

b. Exhibitions. Polical and ideological scrutiny of exhibitions sponsored by museums and related institutions, by various associates and societies, by art dealers and other commercial enterprises. Violations to be reported to ?

II. REORIENTATION PROGRAM

Basic Objectives: See my memorandum on functional program. Implementation of these objectives through the following means:

- 4) The following methods are suggested as a means towards reorientation of art a
a) U.S. Publications on art, art education, city planning, community analysis, etc. to *reorientate program:*

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MEMO, Notes on a New Functional Program
Econ Div, OMCUS, 28 Feb 47

be communicated to the German public through
1) U.S. Information Centers, 2) direct loans
and, 3) possibly gifts to selected German
art libraries.

a) Lecture Program of U.S. art experts, such
as MFA&A staff members, other qualified
members of MO and of guest lecturers from
abroad to professional art groups, to the
general public (U.S. Information Centers,
U.S. licensed Radio Stations).

b) Exhibition Program. To be developed in co-
operation with the new Exhibits Unit of the
U.S. Information Centers.

a) Exhibitions of U.S. art. Painting, sculp-
ture, applied art, art of the American
Indian, children's drawings, prints, book
design, commercial art, photography in
original examples and reproductions.

b) Educational exhibits covering the stated
basic objectives.

d) U.S. Sponsored Conventions of Art Administrators,
Fine Arts Professors, Landes-Konservatoren,
City Planners. To be carefully organized
in such a way as to provide clear cut juxta-
positions of German problems and practices
with U.S. experiments and experiences. To
be held at 6 months intervals, place to rotate
from Frankfurt to Munich, Stuttgart and Berlin.

e) MFA&A Publication Program. Incorporation
in a series of bulletins (on the order of
U.S. Government bulletin) of information
gathered from U.S. sources and tried out
in lectures, conversations, discussions.

f) U.S. Guest Lectures to German Universities.
U.S. students to the German universities.
German fine arts students to visit universities
abroad. German fine arts professors to visit
universities abroad.

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MEMO, Notes on a New Functional Program
Econ Div, OMCUS, 26 Feb 47

a) German Publication Program. Conveying of material covering basic objectives to German art publishers, art magazines, newspapers.

5) TIME ELEMENT

The time needed for an effective implementation of the above program is 2 years. This estimate is based on the following consideration: Lasting and effective reorientation of the leaders of German art life is possible only through influencing of the younger generations, of the future leaders. As a group they are now to be found among the several hundred students in German universities, academies and art schools. According to careful estimates it will take two years before groups from among the present generation will graduate as Ph.D's from German universities. These two years are the crucial period for the ~~re-~~reorientation program.

Telephone 42984

HELMUT LEHMANN-HAUPT
Civil Arts Liaison and
Administration Officer

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17 December 1946

DRAFT MEMO TO MR. NABOKOFF

As we interpret General Clay's wishes, we believe we have a clear mission to proceed in all matters associated with the general function of restitution. As correlaries to this over-all function there are the subordinate ones of a) cooperation with former occupied countries in the search for and recovery of missing cultural materials; b) location and evacuation of repositories; c) control of Collecting Points and Archival Depot until they can be transferred to German control or the contents otherwise disposed of; d) transfer of the administration of museums, libraries and archives to qualified German personnel or agencies after checking accession lists since 1 Jan. 1933 to determine looted material; e) screening and inventorying of contents of Collecting Points for looted material, segregating material of undisputed German ownership and delivery to representatives of claimant nations of restitutable material; f) supervision of interzonal exchange (at present bizonal only). A revised list of "protected monuments" is presently being completed for early promulgation with directives placing the responsibility for protection of structures of architectural, artistic, historical or other cultural importance in the hands of the pertinent German authorities. The advice and assistance of MFAAA officers in the Laender will inevitably continue to be called upon in connection with the preservation and restoration of such structures. It will be the duty and function also of MFAAA officers in the Laender to render advice and screen inventories in connection with the licensing of German art dealers (AG Letter 007 (ED) 6 December 1946).

When a law or procedure is developed for internal restitution it will be an MFAAA responsibility to render advice and assistance to the responsible Claims Agency. Another responsibility will be in connection with the implementation of ACA Directive No. 30 calling for the destruction of monuments and the abolition of museums and collections of Nazi inception or devoted to the perpetuation of militarism.

Certain important problems await policy decisions on a high level. For example, the determination of the question of replacement in kind and a decision as to the disposition of cultural material of special Jewish significance will require quadripartite action. A problem of the highest importance which will require action by the Deputy Military Governor is that of the administration of Reich-owned, that is, Berlin Museum collections now located in the U.S. Zone. For example, material belonging to the Kaiser Friedrich Museum now in the Collecting Point at Wiesbaden will be placed in the custody of the Hesse State Government, but that will be only an interim solution as such works were the property of the German Reich and not of any particular sub-division thereof.

At the same time, however, there is another field of activities in which MFAAA feels strongly that it has both an opportunity and an obligation and responsibility to exert its influence and play as active a part as time and personnel permit. For example, in connection with the function of transferring the administration of museums, libraries and collections to full German control, very considerable service would be rendered to scholars everywhere if we were able to re-orient German personnel in this field as to the technical aspects of museology as it has developed elsewhere, particularly in the United States. Not only are German administrators in this field notably and traditionally archaic in their methods but the period of Nazi rule and subsequent de-nazification have produced an almost absolute vacuum as regards qualified personnel. It is not the desire of MFAAA to engage in a training program by itself but to bring to the attention of the Germans the progress that has been made elsewhere in this field and to encourage them to think and proceed along more modern lines than they have in the past. This applies not only to the technique of exhibitions and of cataloging and accessioning, but the larger problem of the relation of such institutions to the public, etc. Further, it would be desirable if MFAAA not only had authorization but

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also the cooperation of other interested agencies in sponsoring exhibitions, not only of contemporary German art but of American art, town-planning, modern architecture, museum techniques, etc.

The things stated above are part of the over-all question of the revival and rehabilitation of German cultural life which is a matter not only of German but international importance. It is essential for scholars and students in cultural fields of other countries and especially of the United States that cultural and intellectual institutions in Germany function effectively on the relatively high level on which they functioned before 1933. The United States is losing a certain amount of prestige by unfavorable comparison with the activities of certain of the other occupying powers in the field of cultural affairs.

C. M. F.

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (US)
Economics Division
Restitution Branch
Monuments Fine Arts and Archives Section
APO 742
Berlin, Germany

MEMORANDUM

25 February 1948

SUBJECT: Report on Final Field Trip to U.S. Zone by
Civil Arts Administration Officer,
Jan 25, 1948 to February 9, 1948

TO : Mr. Richard F. Howard, Chief of MFA&A Section

I. PURPOSE OF THE TRIP

To observe the policies and programs initiated by German Art Administrators after administration responsibilities and their legitimate holdings have been turned back to them; to observe the current status of the physical rehabilitation of art institutions; to compare present conditions with conditions existing a year ago.

To lecture on American Painting upon the invitation of I.C.D.

II. ITINERARY

Sunday, January 25: Left BERLIN by train.

Monday, January 26: Arrival in FRANKFURT. Met Taper and discussed current situation. After lunch visit to Foreign Exchange Depository, talked to Col. HRAE and various associates. Afternoon visit to Dr. Holzinger at the Stadel Museum. Left for WIESBADEN in the evening.

Tuesday, January 27: WIESBADEN. Called at MFA&A offices. Back to Frankfurt. Talked to Dr. Eppelsheimer, Director of Libraries. After lunch visit to the new gallery of Frau Becker von Rath. Met with Taper and with Dr. Zimmermann, local chief of Denkmalspflege for a tour of Frankfurt Monuments in process of reconstruction. To OFFENBACH in later afternoon.

Wednesday, January 28: OFFENBACH. Archival Depot visited in the morning. Then back to WIESBADEN. Conference at Collecting Point with Taper, Dr. Holzinger and Landeskonservator Bleibum. Afternoon back to FRANKFURT. Lecture at "America Haus", back to Wiesbaden that night.

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- Thursday, January 29: Drove to MAINZ. Called at Military Government. Visit to Dr. Ruppel, Director of Stadtbibliothek and Gutenberg Museum. Afternoon drive to MANNHEIM.
- Friday, January 30: MANNHEIM. Morning Conference with Dr. Passarge and members of his staff at the Kunsthalle. To KARLSRUHE. Afternoon visits with Dr. Martin of the Kunsthalle and Direktor Gehrig of the Department of Culture of Baden. Inspection of Art Academy premises. Lecture on American Painting in the evening.
- Saturday, January 31: to Tuesday, February 3: Swiss Tour
- Wednesday, February 4: Back in KARLSRUHE
- Thursday, February 5: To STUTTGART in early morning. Conferences at M.F.A.&A. office with Professors Wais and Baum. Visits to the studio of Professor Willi Baumeister and the Galerie Herrmann. To MUNICH in afternoon. Checked in at Central Collecting Point.
- Friday, February 6: MUNICH. Conference with Dr. Birkmeyer on Bavarian Ministries. Visits to the "Bayerisches National-Museum" and the "Deutsches Museum". In the afternoon interviews at Collecting Point with Dr. Gall of the "Schloesser, Gaerten und Seen", Dr. Ruhmann of the "Staedtische Galerie", Director Müller of the State Library, and Frau M.M. Gehrke of the "Neue Zeitung". Lecture on American Painting was scheduled for this evening, but could not be held because of insufficient preparations by I.C.D.
- Saturday, February 7: Left for AUGSBURG in the morning. Lengthy conference with Dr. Ohlenroth of the Schtztler-Palais. To NUREMBERG in the afternoon. Checked in at M.F.A.&A. Evening visit with Dr. Troche.
- Sunday, February 8: NUREMBERG. Inspected "Germanisches Nationalmuseum" in the morning. Left for BERLIN by air. Missed Frankfurt connection.
- Monday, February 9: Arrived in BERLIN

III. NARRATIVE

This trip was deliberately planned as an abbreviated and condensed repetition, after years lapse, of field trips to the three Lander made late in 1946 and early in 1947. It was anticipated

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that this method ^{would} show with particular clarity the trends and directions which are developing in the German Art Administration and it would allow an analysis of the underlying policies and powers at work.

The most significant changes which have taken place in the course of the last year are first of all the return of art administration into German hands and second the handing back to German institutions their legitimate property.

Both negative and positive developments are clearly discernible and this report will attempt to show these candidly.

The moral of the German Museum official has undoubtedly improved in the Lander. There is less apathy, less feeling of hopelessness and isolation from colleagues, from the community and from the outside world than a year ago.

With the reopening of the Museums concrete programs are developing, community relations are being established and professional growth of the Curators is discernible. The training situation too has improved.

The Stadel Museum in Frankfurt was the first one visited during this trip. Director Holzinger is there in the afternoons, spending the mornings in Wiesbaden as art expert of the Hessian Ministry of Culture. In addition to this strenuous routine he is also lecturing art history at the University. He seems to bear up well under this strain, he speaks with enthusiasm and deep conviction and seems in good physical health though some signs of nervous tension are apparent. Dr. Holzinger sees in the destruction around him more than the effect of war and bombing and the play of chance. "If the Germans have lost their art treasures or their Goethehaus, this must have happened because at bottom they were unable to keep these things alive. That's why they died. From inner death to outward death is merely one step".

The Stadel Museum enjoys a special reputation for its successful combination of the elements of quality and intimacy. With the reinstallations of the paintings this atmosphere is returning. Dr. Holzinger believes that the individual work of art must be emphasized in the Museum. The lay-visitor needs assistance in the necessary concentration, as in music and literature, where no one would ever attempt a galop through five centuries in a single morning. A collection of separate small buildings, each of them a self-centered unit, would be ideal.

The same hunger that drew people into the Wiesbaden Collecting Point exhibitions brought great numbers into the newly opened Stadel Museum; they came from any parts of the country, as to an oasis in the wilderness. Presentation of the more extreme forms of modern art is still a problem. The concept "degenerate art" lingers on and influences the receptiveness of the younger generation who until two years ago had never seen a real painting.

One important factor in the physical reconstruction of the Stadel has been the active cooperation of the entire staff, unceasingly at work since the end of the war. For a very small additional salary they have put in windows, erected

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brick walls and wooden structures, have hammered out roofing tin patches etc. etc. The caretaker is also the carpenter of the museum, who normally builds frames and gratings. Now he works on the building.

The currency reform, when it comes, will have an adverse effect on the Museum, Dr. Holzinger believes. Through its financial independence, the result in turn of generous private endowments, the Stadel has always enjoyed a high degree of administrative freedom and unhampered opportunities for purchases, a freedom which the city of Frankfurt has respected and appreciated. A small board of directors, made up of 4 members, has usually cooperated with its Director in a spirit of harmony and support. The anticipated shortness of funds will become a threat to this traditional and jealously guarded independence.

The Mannheimer Kunsthalle is open again. Mannheim has suffered particularly heavy losses through bombing. The enormous castle is completely destroyed, ^{except} for a few rooms now containing artists studios. The Zeughaus has a new roof but the rain still penetrates to the interior of the building. The Kunsthalle did not get its emergency roof until the third postwar winter. Many opportunities have been missed and there have been serious post-war damages due mainly to lack of skilled labor and of materials. Six rooms have been restored for exhibition purposes, the reward of constant battling.

The loan exhibition of Old German Masterpieces from the Karlsruhe Kunsthalle, which opened in November was still on view. It is the first exhibition of old art ever held at the Mannheim Kunsthalle. The large percentage of ecclesiastical paintings aroused minority criticism. Some felt that Church Art was untimely in Germany, others went so far as to call it "CDU Propaganda".

The exhibition has been a tremendous success. At the opening invited guests stood patiently in line for hours ("as though in front of a butcher shop", Dr. Fuchs, assistant to the director, remarked). The total number of visitors was around 30 000, and over 60 conducted tours and lectures were held by the Museum staff alone. Young Dr. Fuchs has been particularly active in this work.

"Mannheim is largely a city of workmen, of the industrial proletariat", Director Passarge explained, "we have to gear our program to their needs". For this reason Dr. Passarge has cultivated the trade unions. 120 apprentices of a local industrial firm were brought to the Museum by the Union. The "Toten Falken", S.P.D. Youth Group, also came. When the visiting groups are too large to be shown around in a single lump Dr. Passarge arranges a special preparatory lantern slide lecture for all. An air of expectancy is skillfully created, the doors are thrown upon ("Like a Xmas celebration") and then the individual visiting of the pictures takes place. On one occasion the lecture attracted 200 visitors on a rainy night.

Schools arrange visits and some of the Mannheim firms give their employees a special museum day vacation, called "Tag der Kunsthalle". Dr. Passarge plans in turn to visit the factories to study group reactions after these visits. "There must not be a single Mannheimer who does not know his Museum."

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Like other museums in Württemberg-Baden, who have repositories in the French Zone, Mannheim is worrying over the lack of interzonal exchange agreements. Two major paintings of the Kunsthalle, Manet's "Execution of Emperor Maximilian" and a large Feuerbach are now coming from the French Zone to Mannheim on "a long term loan".

In Karlsruhe Dr. Martin of the Kunsthalle is a nerve center of bustling activity. His wartime measures in protection of Alsatian monuments and especially the rescue of the Isenheimer Altar have gained him the confidence of the French Beaux Arts officers at Baden Baden and Tübingen. As Director of the Kunsthalle in Karlsruhe he is an outpost of international exchange of ideas and exhibitions. Not long ago there has been a ministerial change in the art administration of Baden. Dr. Haupt who was art "Referent" in addition to other duties has released these responsibilities. Professor Oscar Gehrig, Director of the Karlsruhe Art Academy has taken his place as "Referent für Kunst in der Abteilung Kultus und Unterricht beim Landesbezirkspräsidenten, Baden".

He is an energetic and rather ambitious man with many plans. His particular concern is the rehabilitation of the Badisches Landesmuseum in Karlsruhe, formally in the badly damaged "Grossherzogliche Schloss". He would like to move into the "Erbgrossherzogliche Palais" in the "Rinzengarten" in mid-town. The town of Karlsruhe is opposing the move because they would like to install the Municipal Music Academy there.

In the Stuttgart area the outstanding development in museum reconstruction appears to be the projected opening next spring of the "Section 17th and 18th Century" of the Württembergische Landesmuseum in Ludwigsburg, which will contain Bronzes, Fayence, China, Sculpture.

The "Altes Schloss" in Stuttgart will be opened again in parts. It is to contain prehistoric material and the mediaeval collections.

The observer cannot help the impression that this region is without forceful, forward looking leadership. Local artists' associations and commercial galleries, also the groups around Prof. Willi Baumeister at the Academy seem to overshadow official art activities in this land, which seem to lack definition and direction.

In Munich, particular progress has been made at the Bayerisches National-Museum, where the old Director, is retiring and energetic enthusiastic Dr. Müller is now in charge. His conversion of what was once a typical example of the old fashioned, cluttered-up and dusty junk collection into a modern museum is a spectacular achievement. Shrewdest calculation of the given elements of space and light, their activation through color, window and textile treatment, the sparing display of dramatically emphasized objects, their combination in an orchestration of high artistic effectiveness make a visit through the newly arranged rooms into a rare experience. Furniture and stained glass, romanesque sculptures, renaissance iron-work, and carpentry alternate with masterpieces of early painting in a sequence of unique impressiveness.

For all his mastery of internal museum organization Dr. Müller is not the retiring aesthete, but highly articulate

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and conscious of the possibilities of the museum in the modern world. The Bayerische National-Museum, he claims, was the first in Germany to open its doors after V-E day with twin exhibitions for Xmas 1945. Tours through the museums were at once established, people came "eager as a dry sponge". The museum attracts more visitors now than ever in its history. The average monthly visitors' figures equal the earlier yearly totals.

Dr. Müller has made interesting studies on visitors' statistics. At each of the several exhibitions which he has organized since December 1945, he has counted the exact number of visitors per day and has developed new methods for stimulating interest and keeping it alive. They are based on careful timing.

Due to the lack of interest of the press the openings do not draw great crowds and the early weeks of a new exhibition are slow, attracting mainly the narrower circle of steady friends of the Museum. It takes just about 4 weeks for word of a new exhibition to get around among the general public.

This is the really fruitful moment, when new land can be brought under cultivation. This is the time to start the conducted tours. They should be well prepared and advanced publicity for these events needs to set in at the opening date.

It is a mistake, in Dr. Müller's experience, to rely only on the museum staff for these tours. It is good policy to ask outside people with many varying interests and points of view, people who each speak a different language, and each draw on their own "clientele". The teacher, the priest, the architect, the historian, the young person and the old one, each will approach the same objects from a different angle, emphasizing in turn the technical, the historical, the esthetic, the iconographic elements.

Unfortunately, Dr. Müller is having severe roof trouble. In 1945, the entire staff of the Museum had put up a single emergency roofing over both the east and west wing of the building. The west wing holds the storage space, the east wing the exhibition rooms. Wind and weather are now tearing away the roof and rain and snow are entering. In order to protect the east wing, where the interior decoration is practically finished, the roofing will have to be taken off the west wing. But to date no alternative storage place has become available.

At the Deutsches Museum the first roofing job was not completed until last fall, but at least it affords sufficient protection against the elements. The museum had been hit by 4 - 5000 incendiary bombs. The staff was able to arrive at this estimate by counting the holes in the copper roof which had to be patched up.

In this particular museum the security problem is a special headache. The historic exhibits of old machinery are being cannibalized for very prosaic, practical reasons. Old screws, the first historic oil pump (made of bronze), leather and upholstery from ancient automobiles are rapidly disappearing. There is a large crew of laborers engaged in cleaning up and

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exhibitions, it was agreed, should alternate, each to occupy restoration works, and they are hard to control.

A row of rooms has been completely restored and at present a well layed-out exhibition on the history of the Diesel Engine is on view. In one of the rooms a neat glass window affords a view into one of the main halls where large electric and steam engines are buried among the untouched rubble, making the present reality of the German scene into a museum exhibit-like a glance at a prehistoric landscape set in a museum of natural history.

The Deutsches Museum hopes to maintain its status as a self supporting institution. Its present income is derived from the rental of a large lecture hall and of the extensive library quarters to the University and the Technische Hochschule. The administrative head of the museum is a man by the name of Bessler - honest through and through is Dr. Birkmeyr's appraisal.

In Augsburg the Museum situation is an unhappy one: Due to the initiative and the genial touch and outlook of Dr. Ohlenroth the exhibitions held since 1945 on the premises of the Städtische Kunstsammlungen in the Schatzler-Palais had cristallized into one of the most important focal points for modern art in postwar Germany. Local reaction has set in and is threatening to extinguish one of the most promising and progressive cultural centers in our zone of occupation.

Dr. Ohlenroth describes the situation as follows:

In July 1945 First Lieutenant Criton G. Zogran of the Industry Section of Mil. Gov. asked him to organize a sales exhibition of paintings for an officers' club. His preparations soon took on major proportions and Military Government cleared the undamaged exhibition rooms in the Schatzler-Palais for his purposes and favored the idea of future exhibitions there. The first exhibition was held in December 45 at Dr. Ohlenroth's personal risk and without an official sponsor. He had gathered a committee of 6 artists to support and further the plans. The exhibition attracted a great deal of attention, it produced some outspoken, even violent reaction and became the subject of Erich Kästner's famous review, the "Augsburger Prognose" in the U.S. sponsored "Neue Zeitung" in Munich. Then came other exhibitions, among them the following of particular importance:

Modern Paintings I	December 45
Master Paintings of Impressionism	August 46
Extreme Painting	February 47
German 16th Cent. woodcuts	April 47
Artists of the Eastern Zone	August/September 47
German Commercial Graphic Art	November 47

Cordial collaboration had been established with Director Hanfstaengl of the Bavarian State Collections of Paintings. A working arrangement was also agreed upon between Ohlenroth and Walter Kraus, appointed by the city as the "Kommissarische Leiter" of its Maximilian Museum. Modern and traditional

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exhibitions, it was agreed, should alternate, each to occupy the whole of the available exhibition space in turn.

From June 1947 on the situation deteriorated. Reactionary local interests, which are hard to appraise from the outside and which cannot openly be opposed because of lack of a forum or platform have been set in motion. The Lord Mayor of Augsburg acts on "letters of protest" which he receives from local citizens intolerant of progressive art policies. It is the lingering desire for the "Haus der deutschen Kunst" type of exhibitions which is building up this pressure.

Specifically, Dr. Norbert Lieb was appointed Director of the Maximilian-Museum which is the Municipal Collection. A few days later Dr. Ohlenroth received notice of the cancellation of the working agreement. As of October 15, he would only be allowed one half of the space in the Schätzler Palais, with the reason that certain rooms would be needed for repository and exhibition purposes for endangered municipal museum property. Dr. Ohlenroth believes that space could have been made available elsewhere in Augsburg for such purposes.

In a discussion of the matter Dr. Ohlenroth said to Dr. Lieb: "Doctor, you must admit that the exhibitions in the Schätzler-Palais have become an important German cultural factor". Dr. Lieb replied: "I don't suppose you consider that a review by Dr. Roh in the "Neue Zeitung" constitutes a German Cultural Factor". Incidentally, Dr. Roh never did review the Schätzler-Palais exhibitions in the "Neue Zeitung".

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Eight days before the opening of the carefully prepared exhibition of Commercial Graphic Art, Nov. 4, 1947, on occasion of which artists from many parts of the country were preparing to attend an interzonal artists' congress in Augsburg, Dr. Ohlenroth was notified that he should give up the three best front rooms (1 - 3 on plan) of the Palais for an exhibition of museum property.

Eight days before the opening of the next exhibition, a showing of contemporary Swabian artists, sponsored by his artists' committee (the "Augsburger Kunstlerausschuss"), he was told that two more rooms (4 and 5 on plan) were needed for the exhibition of a competition of paintings of rubble. Through this step Ohlenroth lost direct entry to his rooms from the main stairway and entrance hall, in addition to the subsequent loss of storage and workshop space (see plan).

On December 5, 1947 he submitted to the city plans for 1948, including a loan exhibit of African Art from the Frobenius Institute in Frankfurt, an exhibition of Children's Drawings and of Drawings of the Insane, an exhibit of contemporary Christian Art and the art of one German Province, yet to be chosen.

By February 7, 1948 he had had no reply from the city.

In full appreciation of the situation some background information on Dr. Ohlenroth's relation to the city of Augsburg is necessary. He had been the city's custodian of its Maximilian Museum from 1922 to 1932, when he and an assistant were arrested and charged with fraudulent dealings in city property. He was imprisoned for two years during which the investigation limped along until he was finally condemned to 10 months for mismanagement of the museum. Dr. Ohlenroth says that his assistant, unknown to him, did commit some fraudulent transactions, but that he himself was merely careless in his bookkeeping as far as the bartering off of miscellaneous museum property against historic Augsburg items was concerned. He believes that the attack even then was largely prompted by political motives.

From 1934 to 1942 he was able to head the Roman excavations of Kempten (Campeodunum) without linking up with either Himmler's "Ahnenerbe", Rosenberg's "Reichsbund für Vorgeschichte" or Goebbels's "Reichskulturkammer"; party membership, however, did become necessary in 1940 to ward off the ever increasing pressure of those organizations.

From 1940 on he was Swabian "Heimatpfleger für Vor- und Frühgeschichte". He has been classed as a "Mitläufer" by the Spruchkammer.

It is recommended that M.F.A. & A., after consultation with Director Hanfstaengl, inquire from the city of Augsburg what the plans for the continuation of Dr. Ohlenroth's program are and why the working agreement should have been cancelled.

In Nuremberg at the "Germanisches National-Museum" progress is very noticeable. Only a little more than a year ago Dr. Troche, the Director, had to install his "Peter Floethner" exhibition in a building outside of the museum complex. Today, several flights of well lighted rooms are completely restored and open to the public. Other rooms will be added in due course. The semi-permanent installation

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of the exhibits illustrating the development from early Mediaeval to Renaissance Art are museological masterpieces. The drawing upon all species of mediaeval workmanship, from personal jewelry to Church treasure, from book illumination to altar painting, from Chess figure to Monumental Madonna, lends a new dimension to the demonstration of each period.

That Dr. Troche had to prepare these exhibits virtually single handed is perhaps one reason for their coherence and esthetic unity. Nevertheless the fact that he is still without adequate professional assistance is typical of difficulties elsewhere.

Professional Training of Museum Personnel.

There has been far less progress in this field than in the reconstruction and opening of the museums. Many middle generation men are still "out" politically and only few people are graduating from the Universities.

The situation at the Art Historical Seminaries has not changed basically. The full professors are still very much of the older group and the curriculum has not yet undergone any basic revision.

There are, however, some incipient developments in the right direction.

In Frankfurt Director Holzinger of the Stadel Museum is doing some excellent work with the students. Since Professor von Binem accepted a call to Bonn, Frankfurt has been without a full professor; Harald Keller may become the successor. Holzinger was asked in Winter 46 to step into the breach. He organized a study group to work with the originals in the Stadel Museum. He does not use photographs (which because of their lack of form and color he considers dangerous) and keeps away from all merely theoretic discussion, emphasizing such elements as color, condition etc. Ability to identify correctly is desirable, but not the ultimate goal. He devotes the end of each academic hour, no matter what the announced topic may have been, to modern art, still encountering much blindness and resistance. "We prefer Carot" is a standard reaction. The hereditary German interest in literary content and preference for poetic, romantic association is still prevalent. It took many patient hours to pave the way for Cezanne.

He is not particularly optimistic about the future abilities of his students, there are some quite good talents, but they are without inner discipline, especially in their handling of language. They lack definition and precision, a Nazi heritage.

Professor Brinkmann, v. Binem's predecessor before the war's end, was very academic, he stood for complete separation of art history and what he considered mere "technique".

The students have very little concept of their future tasks. Care of monuments (Denkmalspflege) is outside of their ken; they are surprised to hear what will be expected of them in a museum career. Most of them just want to "talk, read and write about art".

Holzinger also lectures to the Art School students. As elsewhere, they are obliged to assist in the physical rebuilding

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of the studios. They are not enthusiastic, but realize this need, even though it taxes their strength enormously. Holzinger sees how exhausted they are at his lectures.

The former Art Historical Seminary of Gießen has been transferred to the "Technische Hochschule" in Lernstadt, where Professor Schürer is teaching.

The Heidelberg students, according to Dr. Fuchs of the Kunsthalle Mannheim, have rather a hard time. With the local museum still occupied by the U.S. Red Cross they can only study from books and photographs. But they do come to Mannheim for contact with original art. Professor Peatz now shares the chair with Professor Griesbach in Heidelberg. Peatz is interested in practical things and gets along well with Director Passarge of the Mannheim Kunsthalle. They hope to cooperate in the future.

A brief analysis of the employment situation in the Stuttgart region is perhaps interesting because typical. Professor Baum points out that Stuttgart has no university on which to draw as a normal procedure. Nearby Tübingen in the French Zone never was a strong Fine Arts center. Professor Weise there, in Baum's opinion, is ineffectual and not a desirable personality. (This observer had no opportunity to check on this point). Baum's own staff consists of two older assistants still in office, one man recently denazified, another one expected to be cleared in the near future and two young people, graduates of Professor Jantzen in Munich. Other candidates are expected. Baum only wants to employ Württembergers, a somewhat doubtful policy: He himself is fishing for a visiting scholarship to the U.S. "There are so many works of art one does not know ever there." This observer pointed out to him that candidates would not be picked in order to enable them to complete their own pet research projects, but in order to study museum techniques and policies, educational developments, community relations programs and the like.

In Erlangen there seems to be no change.

In Munich Heidenreich is expected to take over the management of the "Zentral-Institut" at the time this report is being written. Odds against his arrival at the announced time were 2 to 1 in M.C.C.F. sporting circles. It will be interesting to observe the effect of this Institut of Advanced Studies in the Fine Arts on the general training situation of art historians.

One excellent development for students at Munich university has been the appointment of Dr. Gall as "Honorar-Professor". He takes groups of young men and women to the castles and churches where restoration work is being carried on. He has ample opportunities to observe their complete unawareness of the element of technique and their ignorance of materials.

Denkmalspflege

Dr. Gall's intention of course is to bring some appreciation of some of their future tasks to these students, rather than to actually prepare them for a career in monuments protection.

I learned from Dr. Passarge in Mannheim that the Third Reich had seen special work camps for monuments protection personnel in training, on the order somewhat of our theatrical summer camps.

Three such encampments had taken place, one in Halle (Prof. Giesau), one in Kiel (Professor Sauermann), one in Munich (Dr. Lill). Bell casting and weavers' workshops were visited with some practical participation in the operations, architects were brought in, churches were measured and described etc. etc.

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In Wiesbaden, Heese's Landeskonservator Dr. Bleibaum summed up the training needs as follows:

"We need both architects and art historians. We prefer architects with training in art history. Our ideal is a double track course of studies. Success can only come with years of experience and sensitive fingertips are necessary. We can use young people with practical experience, some of which are returning P.W.'s now out of a job. Demazification of the older ones is also providing useful assistants."

Dr. Bleibaum has been particularly successful with restoration projects in rural communities of Oberhessen. He has shrewdly stimulated the peasants' interest by playing on their religious instincts, on local pride, by rousing their competitive spirits, making them jealous of neighbouring communities. He has made the peasants contribute part of their linseed crop to gain the needed oil for paint jobs, has made them haul lumber and has sent them off to distant regions to fetch roofing slate in exchange for food. Local self help is his magic key word. It works best for churches, small city halls and historic farmsteads.

The search for bronze for their missing church bells has made Bavarian peasants steel some Thorak statues. Frankfurt citizens have generously responded to an appeal which sent them gathering up bronze rings from old shell cases.

The question of priority in monuments repair is an interesting one. The driving factors have not been pure artistic or historic importance of a given building, but its service to the community, especially in the case of churches. These have enjoyed top priorities almost everywhere. In Frankfurt the beautiful late romanesque St. Leonard's Church is once more completely restored. Great strides are being made with the restoration of the Cathedral. Political considerations, in particular the forthcoming centenary of the 1848 revolution and the Frankfurt Parliament are behind the feverish activity around the Paulskirche, which is still very much of a ruin.

The reconstruction of the Goethehaus from complete ruins is also making progress, prompted by the projected celebration of the German poets 200th birthday in 1949. This particular reconstruction is the most disputed operation of its kind in Germany.

Highest priority in nearby Mainz has been the fixing up of a dance and drinking hall in one of the local breweries, to be completed for the celebration of the famous Mainz Carnival Festival in mid-February. A suitable hall had been found and a temporary ceiling put in which was supported by wooden pillars. These pillars it was found, obstructed the view of the stage and the dancing space, so the entire city got together and put in a hanging ceiling, a highly complicated building job and costly in manpower and materials. But its accomplishment made everyone happy. A local journalist assured me in all seriousness that whereas there was uneasy restlessness and grumbling and grouching all over the French zone for one reason or another, the carnival preparations in the utterly ruined Mainz had been oil on the troubled waters.

Monuments protection in Bavaria suffers mainly from lack of material, according to Dr. Gall.

The Landesamt für Denkmalspflege" is unable to compete

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for the material it so badly needs because it cannot barter successfully ("Kompensieren"). There is a little free wood to deal with, but other remaining stockpiles are needed and they are not enough to carry on a well planned program.

Land Reform. The effects of the Land Reform on the country's art treasures are very much on the minds of the responsible officials, most strongly in Hesse, next in Württemberg-Baden, least in Bavaria, as far as this observer can see.

Dr. Bleibaum and Director Holzinger make the following points: The law as it is now formulated, does not contain as many safeguards as is desirable. By comparison, the English laws offer greater protection. The "Kultur-Mater" (Kultur here in the sense of Land cultivation) are under the Ministry for Food and Agriculture and the minister overrates the ability of these offices to act.

A conversation of the Minister with Bleibaum and Holzinger was just impending. The fear is not so much dispossession of individual objects but deterioration of monuments and loss of movable art treasures through inability of present owners to maintain their estates. Plans are for an alarm system, the lines to converge via Bleibaum, or directly at the Hessian Ministry.

Proposed action is to exact counter pressure on Kultur-Mater to take less property. 24 - 25 estates in all are under fire in Hesse. Their dispossession "would smash to bits all our castles" (Bleibaum). Both he and Holzinger expressed the hope that Military Government would support their cause. Taper pointed out that it was to some extent or political issue and that in Greater Hesse the Social Democrats were strongly behind land reform.

In Württemberg-Baden there is also a great apprehension about the effects of the Land Reform on monuments as well as on movable cultural property, including Archives and Libraries.

The Württembergisches Landesamt für Denkmalspflege in Stuttgart (Professor Weis) has prepared a detailed memorandum which is submitted separately for the consideration of MFA&A, OMSUS.

Political pressure in Württemberg-Baden is not as strong as in Hesse.

One tendency was noted by this observer, namely a lack of appreciation of the need for compensatory measures in the event that some added protection of monuments and cultural property should be tended. That radical new arrangements would be necessary, beyond any existing schemes, to make these monuments accessible to the public and exploit them educationally had not occurred to the men advocating legal protection.

Ministerial
Situation In the matter of monuments protection as in many other affairs of interest or concern to M.F.A. & A. it is becoming increasingly apparent that the ministries of culture are in a rather weak position. They are often less able to implement their policies and enforce practical measures than other ministries. The situation in Bavaria, as described by Dr. Birkmeyer, is probably typical of conditions elsewhere in the Zone. To a large extent the weakness of the Bavarian Ministry of Culture results from the lack of bargaining power, in terms of "compensation" through "grey market" channels. The Ministry of Economics, for instance, controls at first hand such items as coal and wood, iron and glass. They supervise the distribution of these materials via the Landeswirtschaftsamt under their supervision. The Ministry of Labor

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has the backing of the Unions. The Finance Ministry holds the purse strings.

The increasing withdrawal of Military Government from German affairs has further weakened the position of the Ministries of Culture and the German Art Administrators.

Cultural Trends. One danger to a sound cultural reintegration of Germany is the growing Bavarian particularism as it governs the thinking of its leaders. This stands in marked contrast to conditions in the other Lander of the Zone. As an experiment in Graphic presentation the attached map shows what might be termed the "magnetic fields" in cultural trends in our zone of occupation.

IV. RECOMMENDATIONS

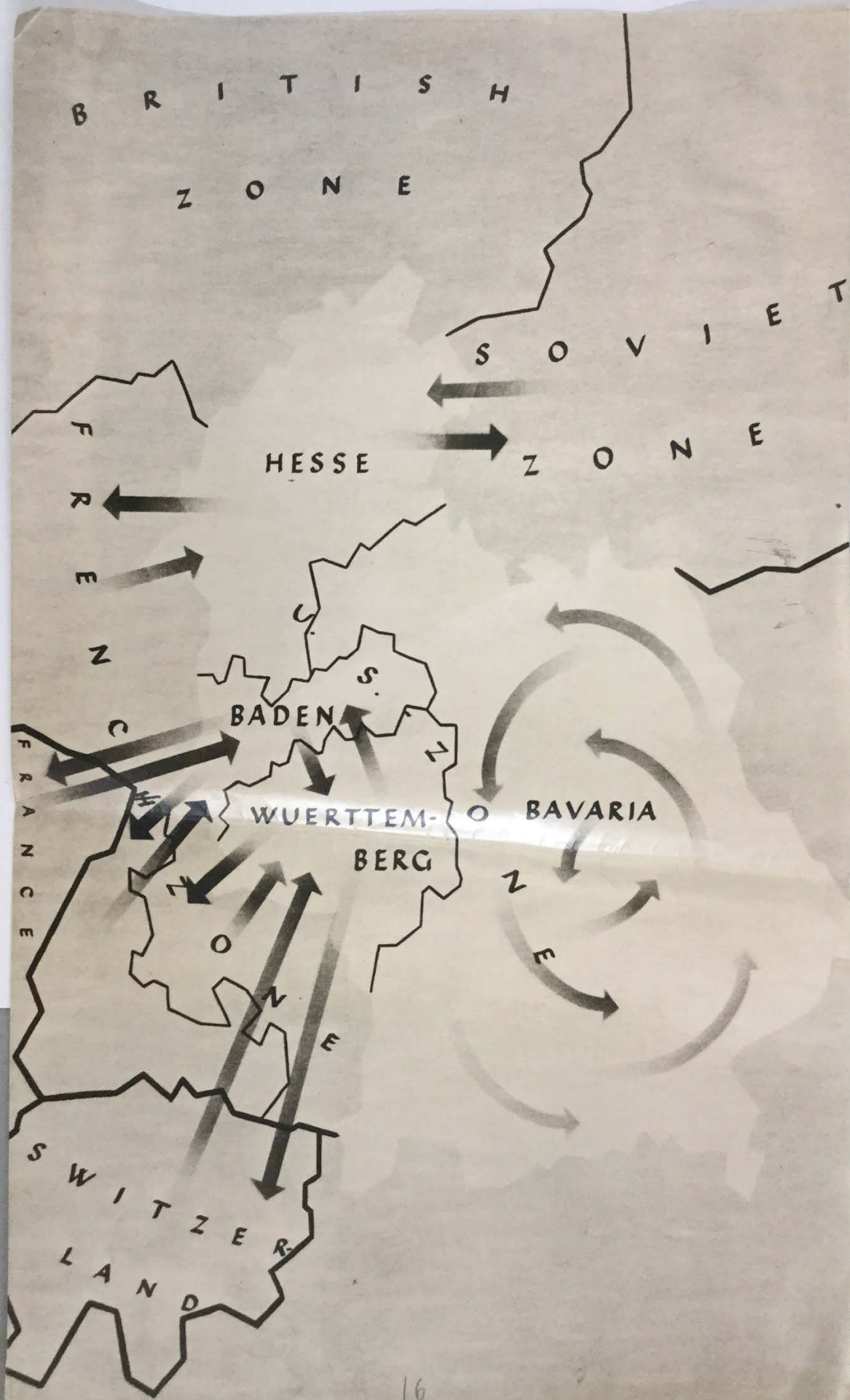
In the light of these observations it is recommended that the position of M.F.A. & A. in regard to the following questions be reexamined, to determine if a more positive and effective line of action cannot be evolved:

- 1) Establishment of a priority list of monuments urgently needing protection.
- 2) Allocation of Building Materials and Labor from the German economy.
- 3) Study of the pending Land Reform legislation with the view of increasing protection of monuments and of movable cultural property.
- 4) Political support of progressive democratic German leaders in Art Administration and Education against reactionary tendencies and restrictive local influences.
- 5) Protection of culturally important buildings and institutions against continued use or new dis-possession by other branches of Military Government.
- 6) Continued and increased share in the formulation of a badly needed educational reorientation program in the Art Administration field.

Telephone 42984

HELMUT LEHMANN-HAUP
Art Investigation Officer

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OFFICE OF MILITARY GOVERNMENT FOR GERMANY (U.S.)
Economics Division
Restitution Branch
Monuments Fine Arts and Archives Section
APO 742

MEMORANDUM 12 February 1947

SUBJECT: Proposed Additions to MFA&A's Functional Program

TO : Mr. Howard, Chief, MFA&A Section, OMGUS

1. With the turning over of museums and related art and cultural institutions to German administrations certain steps become necessary in order to accomplish the effective and coordinated implementation of the basic objectives of MG in Germany. These necessary measures are not now the responsibility of the MFA&A section nor of any other branch or member of U.S. Military Government.

2. The basic objectives of Military Government are stated in JCS 1067 (revised), 10 May 1945. Passages are quoted as a basis for the following discussion:

4c. The principal Allied objective is to prevent Germany from ever again becoming a threat to the peace of the world. Essential steps in the accomplishment of this objective are the elimination of Nazism and militarism in all their forms and the reconstruction of German political life on a democratic basis.

14b. A coordinated system of control over German education and an affirmative program of reorientation will be established designed completely to eliminate Nazi and militaristic doctrines and to encourage the development of democratic ideas.

10. You will endeavor to obtain agreement for uniform and coordinated policies with respect to a) Control of Public Information Media in Germany, etc., etc.

3. German museum and art life is not, as it may seem at first sight, a neutral field, devoid of political implications. On the contrary, it is an active and vital factor

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capable of exerting considerable influence on public opinion and in formulating emotional and psychological attitudes. It must therefore be considered an important educational factor and, at least to some degree, a medium of public information. The authority and prestige which all manifestations of cultural life enjoy in the German community is very considerable. It is therefore necessary to realize that the activities of museums and other cultural and artistic organizations in Germany have a much greater influence, compared with other manifestations of public life, than in the United States or Great Britain.

The most convincing proof of this is the ideological activation of German art life under National Socialism. The annual exhibitions in the "Haus der deutschen Kunst" were powerful instruments in the glorification of Nazi leaders, of militarism and the propagation of various Nazi doctrines. An elaborate system of governmental control instilled Nazi ideologies into practically all phases of art life. It also exercised strong pressure in the elimination of all undesirable elements which were classified as "degenerate artists". In other words, museums, exhibitions and the very process of artistic creation were made into a powerful medium of education and public information.

4. The policies of museum administrators and of other leaders in German art life are not at present the subject of control of any organization or branch of Military Government. No one in U.S. Military Government is charged with the supervision of artists' societies springing up everywhere. No scrutiny of exhibitions, be they in museums, other cultural institutions or with art dealers, is in force.

It would be perfectly possible for any German individual or organization to present an exhibition of pictures or other works of art glorifying Nazism and militarism or inimical to the interests and security of the U.S. forces of occupation. Such an exhibition would not encounter any systematic or expert scrutiny or control by M.G. authorities.

Artists' societies could and probably do contain Nazis among their members. There is no officially responsible link between U.S. Military Government and the German administration to insure cultural denazification in such instances.

5. Also, no branch of Military Government is now charged with "an affirmative program of reorientation" in German museum and art life, nor in a position "to encourage the development of democratic ideas".

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What are the elements needed in order to accomplish these objectives and how can these needs be filled efficiently and effectively?

The current policies of the leaders of German art life have been carefully scrutinized by MFA&A's Civil Arts Liaison Administrative Officer in extended field trips in the U.S. Zone and Berlin Sector. They have revealed the following attitudes which call for definite action if the stated objectives of U.S. occupation are to be accomplished:-

a. A continued tendency towards cultural nationalism and intellectual inbreeding, preserving a possible foundation for future militaristic nationalism and resulting in failure to realize the needs as well as the opportunities presented by the collapse of the National Socialist state.

b. An inability in almost all instances to think beyond the immediately urgent tasks of physical reconstruction of buildings, the reassembling of scattered collections and the repair of damaged art objects, resulting in failure to map out socially constructive, forward looking programs based on the current and anticipated needs of the respective communities.

c. In particular, a complete ignorance and unawareness of existing democratic procedures and techniques of analyzing the social structures of a given community in order to determine its needs; ignorance of methods to enlist community support and collaboration in developing the functions of cultural institutions.

d. A continuing strong tendency to think of artistic, and related cultural and scientific collections and institutions as laboratories for the primary use of specialists and scholars who in turn consider themselves servants of science rather than of society.

e. A very incomplete knowledge of the meaning of functional planning in the rebuilding of entire communities and cities.

To summarize, the German museum administrators are in many instances still imbued with cultural nationalism; they are quite unaware of the meaning of democracy in cultural life and of their responsibility therein; also they are totally ignorant of democratic methods and techniques in institutional art life.

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6. The possible failure on the part of U.S. Military Government to supply the leadership and guidance clearly needed in this situation would represent a serious defect in the implementation of U.S. policy in relationship to one important phase of public life in Germany. It would mean that the allover reorientation program could not be logically and organically carried out. It would deprive German institutional art life of urgently needed contacts with democratic ideas and still needed leadership. It would result in an unhealthy return to cultural isolationism and inbreeding, also in the continued failure of the German administration to recognize and fill vital cultural and educational needs of German communities. It may also lead to unfavorable comparisons with the cultural policies and programs pursued by other Allied Military Governments.

7. An effective reorientation program in German art life should attempt to achieve the following objectives:

a. Supervision of policies and programs with a view to preventing resurgence of National-Socialistic, of nationalistic and militaristic tendencies.

b. Demonstration to German museum administrators and the administrators of related institutions of the basic concepts of democracy in terms of institutional art life and the pertinent methods and techniques developed in the United States.

c. Demonstration of these factors to the present generation of art students in the universities by broadening and reforming the current program in the following directions:

I Instruction in the social and educational obligations and opportunities of the art administrator in postwar German communities.

II Added emphasis on the artistic achievements of cultures and communities outside Germany.

III Added emphasis on contemporary art.

IV Demonstration of the tasks of "Denkmalpflege" in postwar Germany and discussion of the basic concepts of city planning.

d. Interpreting to German art publishers the current needs of museum administrators, art historians and art students with the object of

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I providing materials most urgently needed for the replacement of lost reference and research tools.

II encouraging production of informational and educational publications in the fields demonstrated above.

8. The organization most naturally fitted to assume the major responsibility for the functions outlined above is the MFA&A section of OMGUS.

Some of these functions can obviously be carried out most effectively in close consultation and liaison with Education and Religious Affairs as well as with Information Control. The information Center network throughout the U.S. Zone of Occupation would also be a valuable instrument in the fulfilment of this program.

The most important and urgent measure needed at this time would be a program of information primarily directed at the various leaders of German art life, on the accumulated experiences and experiments made in democratic countries in the field of the arts. This information should be gathered primarily from U.S. sources and conveyed through a variety of channels and media.

The purpose of this program is not to provide examples which will be imitated by German museum officials but to provide stimulation and challenge necessary to initiate constructive thinking and to direct planning towards the laying of firm and permanent democratic foundations.

Telephone 42984

HELMUT LEHMANN-HAUPT
Civil Arts Liaison
Administration Officer