

M1944

RECORDS OF THE AMERICAN COMMISSION FOR THE PROTECTION
AND SALVAGE OF ARTISTIC AND HISTORIC MONUMENTS IN WAR
AREAS (THE ROBERTS COMMISSION), 1943–1946

National Archives and Records Administration
Washington, DC
2007

United States. National Archives and Records Administration.

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

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

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

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INTRODUCTION

On the 187 rolls of this microfilm publication, M1944, are reproduced the Records of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas (the Roberts Commission), Record Group (RG) 239.¹ While most of the filmed series consist of textual records, rolls 155–157 primarily contain aerial photographs and maps, and rolls 157–187 consist of photographs. This publication contains all the series in RG 239 except for two series in original microfilm format: “Card File of Japanese Works, Collections, Sites, and Installations Requiring Protection, 1946” [A1, Entry 72]²; and “Microfilm Copies of Reports from the Mediterranean and European Theaters of Operations Received from the Allied Military Government, 1943–1946” [A1, Entry 93].

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

BACKGROUND

Creation, Mission, and Personnel

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

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

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

² Textual record series designators at the National Archives usually consist of the series title with date span, the finding aid notation, and the Master Location Register (MLR) entry number, shown here in brackets.

After discussing the matter with Secretary of State Cordell Hull, Chief Justice Stone wrote to President Franklin D. Roosevelt in December 1942 to solicit his support. In April 1943, the President responded to Justice Stone that he had discussed the proposal with the Joint Chiefs of Staff, as the commission would need to work closely with the U.S. military. By June, specialist officers at the School of Military Government in Charlottesville, VA, were being trained to locate and protect works of artistic and historic significance in war zones.

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

Committees

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

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

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

The Committee on Personnel submitted to the War Department names of armed forces personnel qualified to serve in the Monuments, Fine Arts, and Archives (MFAA)

Section of the Civil Affairs Division (CAD). The Commission was instrumental in the establishment of the MFAA (described below) during the fall and winter of 1943. After the war, this committee identified civilians to oversee the restitution of identifiable objects to their countries of origin and to develop plans for restoring monuments and reactivating art institutions and libraries.

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

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

Protection and Restitution of Cultural Property

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

The Roberts Commission's secondary goal was to recommend restitution principles and procedures to the State Department and to work with the War Department to implement them. Commission staff in London worked with a number of national and international agencies addressing the issue of restitution. Commission members also traveled throughout Europe to discuss the issue with military authorities and representatives of analogous

commissions. The Librarian of Congress served as the Commission's representative to the Conference of Allied Ministers of Education in London and was instrumental in this organization's establishment of the Inter-Allied Commission for the Protection and Restitution of Cultural Materials (also known as the Vaucher Commission) in April 1944. This commission was one of the first entities to systematically collect and organize information regarding Nazi looting and destruction of art, artifacts, and cultural institutions. Because London served as the most appropriate location for the collection and distribution of such information, data gathered by the ACLS Committee in New York and the Roberts Commission's Washington office was transferred to the Vaucher Commission. MFAA officers used this information in their investigations.

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

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

Cooperation with the Art Looting Investigation Unit

In 1942, the Office of Strategic Services (OSS) was established and began investigating the movement of German assets to secret locations in Europe and to neutral countries. Art looting became an important concern of the OSS because the Nazis could use art and artifacts to fund subversive activities after the war. The OSS's dissemination of two reports on this subject in 1943 inaugurated a close collaboration with the Roberts Commission. Following the publication of these reports, the OSS's Research and Analysis Branch began forwarding intelligence on German art and library personnel to the Commission. In March 1944, OSS Director Maj. Gen. William J. Donovan agreed to provide the Commission with further assistance in documenting the activities of Nazi personnel and art dealers involved in looting and transporting art and damaging monuments and cultural institutions. During the summer of 1944, before the Allied invasion of Europe, the chair of the Committee on Axis-Appropriated Property requested that a special intelligence unit dealing with looted art be formed and administered by the OSS. He envisioned that this unit would assist both his Commission and MFAA officers.

In late November 1944, the OSS established the Art Looting Investigation Unit (ALIU) to collect and disseminate “information on the looting, confiscation and transfer by the enemy of art properties in Europe.” This information would aid the United States in restituting looted art and prosecuting war criminals. The ALIU was placed under the direction of the OSS’s Counterintelligence Branch (X-2). The Roberts Commission helped the ALIU develop a preliminary list of persons known or suspected of being connected with art looting. The ALIU, assigned the code name Project Orion, initiated its European field investigations in January 1945.

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

Cooperation with Other Federal Offices

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

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

The Roberts Commission cooperated with various agencies to prevent looted art from being used to fund a postwar Nazi state. For example, the Commission received abundant information on suspicious acquisitions and transactions of art from the Economic Warfare Division of the American Embassy in London and its British counterpart. The Commission distributed this information to the other Federal agencies in London and

Washington concerned with economic warfare. The Commission also shared its files with the State Department's Division of Economic Security Controls to control the movement of looted works of art across national borders. In addition, the Roberts Commission worked with the Customs Bureau to prevent the importation of looted art by U.S. military personnel.

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

Cooperation with the British Government

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

Conclusion

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

RECORDS DESCRIPTION

The textual records of the Roberts Commission, reproduced on rolls 1–154, consist of administrative and personnel records; reports received from Monuments, Fine Arts, and Archives (MFAA) field officers, in addition to maps and handbooks prepared for the officers' use; documentary and intelligence materials from U.S. and Allied Government offices; and card files with information related to war damage and art looting. Numerous photographs can be found within the textual records, including portraits of art-looting suspects attached to index cards, photographs of art seized by German officials, and albums documenting damage to European monuments and cultural institutions. The non-textual records of the Roberts Commission, reproduced on rolls 155–187, consist primarily of cartographic records and still photographs. The National Archives identified these

series in its records description as entries 66–71 prior to their transfer to the special media units. More information about the Roberts Commission’s records and how they were generated can be found in the Commission’s final report, *Report of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas* (Washington DC: U.S. Government Printing Office, 1946, pp. 35–36 and 44–46).

TEXTUAL RECORDS

General Records of the Roberts Commission, 1942–1946 (Rolls 1–55)

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

Records of the Roberts Commission’s Subcommittees, 1942–1946 (Rolls 56–62)

The committees’ records contain correspondence, reports, and memorandums relating to the work of each committee. Included are the desk files of David E. Finley, chair of the Committee on Definition of Works of Cultural Value and Property, and Paul J. Sachs, co-chair of the Committee on Collection of Maps, Information, and Description of Art Objects.

Records Relating to the Monuments, Fine Arts, and Archives Section of the War Department’s Civil Affairs Division, 1943–1946 (Rolls 62–84)

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

In addition to the AMG reports, these series contain reports and memorandums sent to the Commission by Major Mason Hammond, a monuments and fine arts adviser; tables of organization for the MFAA program in the U.S. occupation zone of Germany; and three card files related to the AMG reports. The card files consist of an index listing the subjects covered in each report, captions for photographs submitted with the reports, and summaries of the reports.

Records Relating to the Art Looting Investigation Unit of the Office of Strategic Services, 1940–1946 (Rolls 84–95)

The Art Looting Investigation Unit (ALIU) subject files consist of lists, reports, correspondence, photographs, mail intercepts, and copies of captured German documents related to cultural materials in Europe. In addition, the ALIU's Detailed Interrogation Reports (D.I.R.), Consolidated Interrogation Reports (C.I.R.), and Final Report can be found within these series. It should be noted that D.I.R. #8 and C.I.R. #3 were not compiled. (The ALIU reports are also reproduced in National Archives Microfilm Publication M1782, *OSS Art Looting Investigation Unit Reports, 1945–46* [1 roll].)

Records of the American Council of Learned Societies Committee for the Protection of Cultural Treasures in War Areas, 1943–1946 (Rolls 95–154)

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

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

Records of the Inter-Allied Commission for the Protection and Restitution of Cultural Materials (the Vaucher Commission), 1944–1945 (Roll 154)

These series contain meeting minutes and other records related to the Vaucher Commission. There are also documents concerning the activities of MFAA personnel in the immediate postwar period.

NON-TEXTUAL RECORDS

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

Cartographic Records, 1943–1946 (Rolls 155–157)

These records consist of aerial photographs, maps, lists, blueprints, diagrams, and other information compiled for the use of MFAA officers in Europe and the Far East. The series, "Aerial Photography of Historic Monuments in War Areas, ca. 1944," consists of aerial photographs of Italian cities, as well as Madrid, Spain, and Tinian Island in the South Pacific, and accompanying lists of monuments. The series identified as "Maps Showing Areas to Be Spared Destruction During World War II, 1943–1946," contains maps with attached tissue overlays showing monuments and buildings. There are also lists identifying the sites and related documentation. The ACLS Committee sent 786 of

these annotated maps to the War Department and transferred the originals to the Roberts Commission. A description of the cartographic records, including a list of countries and regions represented, can be found within the entry for Record Group 239 in the *Guide to Federal Records in the National Archives of the United States, Volume II, Record Groups 171–515*, compiled by Robert B. Matchette et. al., (National Archives and Records Administration, Washington, DC: 1995). This guide is also available on our web site.

Still Photographs, 1943–1946 (239-SFM, 239-PA, 239-RC) (Rolls 157–187)

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

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

RELATED RECORDS AND PUBLICATIONS

Textual Records in the National Archives

GENERAL RECORDS OF THE DEPARTMENT OF STATE, RECORD GROUP (RG) 59

Decimal File, 1940–1944 and 1945–1949 [A1, Entries 205E and 205H]

Roberts Commission correspondence is filed under decimal number 840.403.

The Name Index, 1940–44 and 1945–49 [A1, Entries 199C–199D], contains a number of additional references to correspondence between the Roberts Commission and the State Department, including property claims received from private individuals.

Bureau of Educational and Cultural Affairs

Records Maintained by the Fine Arts and Monuments Adviser, 1945–1961

(“Ardelia Hall Collection”) (Lot 62 D-4) [A1, Entry 3104A]

RECORDS OF THE WAR DEPARTMENT GENERAL AND SPECIAL STAFFS, RG 165

Civil Affairs Division

Security-Classified General Correspondence, 1943–July 1949 [NM-84, Entry 463]

Roberts Commission correspondence is filed under decimal number 000.4.

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

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

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

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

Education and Cultural Relations Division, Cultural Affairs Branch

Records Relating to Monuments, Museums, Libraries, Archives and Fine Arts, 1946–1949 [A1, Entry 622]

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

Records of Supreme Headquarters, Allied Expeditionary Force [SHAEF]

Operations Branch, Monuments, Fine Arts and Archives Section

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

National Archives Microfilm Publications

M1782, *OSS Art Looting Investigation Unit Reports, 1945–46* (1 roll)

The OSS Art Looting Investigation Unit reports can also be found on rolls 94–95 of Microfilm Publication M1944.

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

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

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

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

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

A3383, *Card File of Japanese Works, Collections, Sites, and Installations Requiring Protection, 1946* (9 rolls)

Contemporary U.S. Government Publications

American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas. *Report of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas*. Washington, DC: Government Printing Office, 1946.

“Interest of the United States in Measures for the Protection and Salvage of Artistic and Historic Monuments in War Areas.” *Foreign Relations of the United States [FRUS]*, 1943, Volume I. Washington, DC: Government Printing Office, 1963, pp. 469–83.

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

FRUS, 1944, Volume II (1967), pp. 1031–68.

FRUS, 1945, Volume II (1967), pp. 933–57.

Ardelia R. Hall. “The Recovery of Cultural Objects Dispersed during World War II.” *Department of State Bulletin* (25: 635). Washington, DC: Government Printing Office, 1951, pp. 336–44.

Memorandum by the State Department Member of SWNCC [State-War-Navy Coordinating Committee]. “Return of Looted Objects of Art to Countries of Origin.” *Department of State Bulletin* (16: 399). Washington, DC: Government Printing Office, 1947, pp. 358–60.

Office of United States Chief of Counsel for Prosecution of Axis Criminality. *Nazi Conspiracy and Aggression*, Volume 1 (“The Red Series”). Washington, DC: Government Printing Office, 1946.

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

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

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

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