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LTR OF 28 JUNE 1974

OFFICE OF STRATEGIC SERVICES
ART LOOTING INVESTIGATION UNIT
APO 413
U.S. ARMY

CONSOLIDATED INTERROGATION REPORT NO. 2

15 September 1945

THE GOERING COLLECTION

DECLASSIFIED IAW CIA
LTR OF 28 JUNE 1974

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THEODORE ROUSSEAU, JR.
Lieutenant, USNR

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I. INTRODUCTION

This report is a preliminary study of the history and formation of the HERMANN GOERING COLLECTION, and of the methods used by the Reichsmarschall of the Third German Reich to strip the occupied countries of Europe of a large part of their artistic heritage.

This widespread enterprise, which worked in the shadow of the occupying forces, took the form both of looting and of so-called "legal" purchase. The looting has been described in Reference B. Here an attempt is made to analyze the first two stages of the process of "legal" purchase: (1) the method of operations used by GOERING and his agents, and (2) the relationship between them and the persons from whom they made their acquisitions. The third stage, the identification of the original provenance of the objects, is more difficult to define, because with the exception of a few collaborationists, the majority of those who sold to the Germans in occupied countries did not want this fact to be known and concealed their identity by the use of a dealer or middleman. This final stage of the investigation can only be completed by further study in the countries where the sales were made.

II. SOURCES

A group of documents obtained from various sources was consulted in the preparation of this report. Copies of these are attached. The originals are located in the Document Central Collection Point (Verwaltungsbau), Third U.S. Army, Munich (Lieut. Craig Smythe, USNR, Det. E. 201, Co. F, 3rd M.G. Regt.).

The following persons, all connected with the GOERING Collection, were interrogated at a special detention center at Alt Aussee, Austria, between 10 June and 1 September 1945:

1. HOFER, Walter Andreas. Art Dealer, Director of the Reichsmarschall's collection and his chief confidential operator. He is chiefly responsible for many of the methods used, and it is due to his influence that the collection assumed its present form. (See Reference F.)

2. LIMBERGER, Fraulein Gisela. GOERING's personal secretary, librarian and keeper of the records of the Collection. (See Reference I.)
3. LOHSE, Bruno. Deputy Director of the Einsatzstab Rosenberg art staff in Paris, and GOERING's personal representative with this organization. (See Reference E.)
4. BORNHEIM, Walter. Art dealer, Director of the Galerie für Alte Kunst, Munich. Active in Paris, principally on GOERING's behalf and under his special protection. (See Reference H.)
5. MUEHLMANN, Kajetan. "The Special Commissioner for the Safekeeping of Works of Art in the Occupied Territories," with offices in Berlin, Vienna, Warsaw, Cracow and The Hague. He acted as official purchaser for HITLER and GOERING, with a special staff at his disposal. (See References G and J.)
6. BAUER, Fraulein Rose. Secretary to MUEHLMANN in Poland and Holland. (See Reference J.)
7. BORCHERS, Dr. Walter. Shared LOHSE's responsibilities in the Einsatzstab Rosenberg, Paris, but devoted most of his time to research, cataloging, etc. (See Reference B.)
8. HABERSTOCK, Karl. Berlin dealer, the Lord Duveen of the German art market. Active in all the occupied countries. Sold to HITLER, the German museums and GOERING. (See Reference K.)
9. KRESS, Karl. Photographer attached to the Einsatzstab Rosenberg, Paris. (See Reference L.)

Note: MIEDL, Aloys, banker and speculator closely connected with the GOERING organization, was interrogated in Madrid in May 1945. The results of this interrogation have also been used in the preparation of this report. (For further details see Reference A.)

III. ORIGIN AND CHARACTER OF THE COLLECTION

The history of the GOERING Collection is a perfect reflection of the character of its creator and the political regime for which he stood. GOERING began to collect art objects in a modest way after the last war. In the early thirties, after the Nazis came to power, he and HITLER formed a plan according to which GOERING was to gather a large collection, to be presented eventually to the German nation. This was to be called the HERMANN GOERING COLLECTION, and was to be located in a large museum, the site of which was never determined. Both Berlin and Carinhall were spoken of. In case the latter were chosen, it was to be transformed into a tourist Mecca, with its own special railway straight from Berlin. HOFER, who

gathered this story during many conversations with GOERING, states that later, when HITLER also began to collect on a large scale, a "finders, keepers" agreement existed between the Fuehrer and the Reichsmarschall. He also says that he had the definite impression that the funds used in purchasing the Collection were to be derived from the State. However, Fraulein LIMBERGER, the Reichsmarschall's personal and confidential secretary, declares that she never saw any evidence of this.

In accordance with this idea, GOERING began to collect, on a large scale, everything from Roman architectural fragments to modern German painting, including tapestries, carpets, objets d'art and jewelry. He always availed himself of the services of a professional adviser. The first of these was BINDER, the Berlin art historian-dealer, who was subsequently succeeded by (or, according to LOHSE, displaced by the intrigues of) HOFER. However, regardless of the quality of the advice he received, it was always GOERING's taste which predominated in the choice of objects for the Collection. This is evident in the large number of female nudes, portraits and triptychs, all of which were favorites with him. GOERING had no real artistic judgment, and he knew it; however, if an argument arose in public, he overrode his adviser. Later, when they were alone, HOFER says it was always easy to bring him around and change his mind. This mixture of conceit and stubbornness in public with a certain weakness and humility in private, seemed to have been characteristic of the man. Both HOFER and LIMBERGER tell the same story.

There are three aspects of GOERING's character which played an important part in the formation of the Collection. The first was his all-embracing acquisitiveness. There were no limits to his desires as far as the Collection was concerned. The second was his avarice -- an unexpected trait in a man who must have had unlimited resources at his disposal. The witnesses are unanimous in declaring

that he always bargained, no matter how small the amount involved. This even distressed so devoted a follower as LOESE, who states that he considered it unworthy of a Reichsmarschall. The correspondence reveals that he was invariably slow in paying his bills. All in all, he hated to part with money. Finally, GOERING always wanted to maintain the appearance of being "correct." He would not consider having anything on his walls which had been confiscated. He always "intended" to pay for the objects which he took from the E.R.R. He never accepted presents from Jews who received favors from him. The idea of putting pressure to sell on the unwilling owner of an object which he wanted, was unthinkable. However, as will be seen in what follows, this was merely the face he presented, or tried to present, to the world. The truth is that GOERING was a consummate hypocrite.

The most striking fact which comes out of the story of the GOERING Collection is the extraordinary amount of time which GOERING spent in looking for works of art, even in the most crucial years of the war. He made trips, displacing his entire staff and Special Train, solely for the purpose of visiting a dealer who had an object which GOERING wanted to acquire. No matter what the business on hand, he always found time to stop and consider the purchase of something new. He had a fanatical interest in the art market, and one of the duties of his private secretary was to attend auctions in Berlin as an observer. Toward the end of the war, when prices became astronomical, he formulated a plan by which to control the market. He always expressed his astonishment at the variation in values of different types of paintings. In short, he was a passionate collector, and in this all who know him concur.

IV. PERSONNEL

The people who worked for GOERING were divided into two groups: the Stabsamt (civilian staff), made up of civil servants and the officers of his military household; and the purchasing agents who were concerned only with art. However, just as the Collection was a permanent concern of the Reichsmarschall, so also it played some part in the job of each one of his employees, whether directly connected with it or not.

It was characteristic of GOERING that he took a personal interest in the work of everyone who worked for him. All the witnesses say that he insisted on being informed in detail of everything that went on. In contrast to this, there was an unwritten law in the Stabsamt that the employees themselves should, under no conditions, hold conversation about their respective jobs outside of what was necessary for the successful prosecution of business. In fact, GOERING appears to have basically distrusted everyone. He never took any one person completely into his confidence. This tendency to distrust increased as the years went by, and at the end of the war he had brought all branches of his activities under his direct control. This is a curious trait in a man whose external manner appeared so expansive and friendly. However, the truth seems to be that GOERING had no friends with the exception of UDET, the flyer, and a very small circle whom he had known during World War I. Those who worked for him say that when UDET died, no one ever took his place.

The feeling of distrust which originated in their chief seems to have spread to the members of the staff; they all disliked and gossiped about one another. Fraulein LIMBERGER accused HOFER of concealing from her the details of the art transactions. They finally quarreled, and do not speak to this day. HOFER accused LOHSE of intriguing to displace him as Director of the Collection.

MIEDL suspects that GRITZBACH and HOFER denounced him to the Gestapo. There was general gossip that some sort of unsavory alliance existed between GRITZBACH and HOFER. Even under interrogation by foreigners and enemies, these dislikes still have an influence on their statements. GOERING appears to have been sitting upon a viper's nest — but pleased to do so, since thus he was at least assured that his minions would not join forces against him.

A. Official

1. Stabsamt (Personal Staff)

Chief: Dr. CRITZBACH, an associate of GOERING for many years, and the author of the best-known book about his life. CRITZBACH had formerly been the head of GOERING's military household. During the war he acted as GOERING's chief liaison officer with the Hermann Goering Werke, and with German industry in general. He was one of the most important means of approach to the Reichsmarschall. CRITZBACH played an active part in the formation of the Collection. He was in charge of the business end of all the purchases made in Holland in 1940, and was GOERING's chief representative in the GOUD-STIKKER transaction. During this early period, most of the bills from Dutch dealers were presented to the Stabsamt under his name. He was in charge of the choice of works of art intended as birthday presents for the Reichsmarschall. He also bought some objets d'art and pictures for GOERING. HOFER says that CRITZBACH himself has a small painting collection. He seems to have been used by his chief to apply pressure upon people who were unwilling to part with objects desired by GOERING. There is evidence of this in the cases of both RENDERS and MIEDL. He was assisted by SCHROTTER, who worked only with him, and by Antman SCHULTZE, his secretary.

Abteilung I (Section I)

Ministerialdirigent Fritz GOERINGERT was the head of this section. He was originally one of the leaders of the S.A., and

acted always as GOERING's liaison with BORMANN and the NSDAP. He was the Reichsmarschall's social secretary, and kept the lists of guests for all official and private functions. He was also in charge of GOERING's four Special Trains, which he had helped to design and build. His only connection with the Collection came through transportation. His assistants were Oberregierungsrat CHOEPPELLE and Oberinspektor KATTENGEL. The personnel of this section always accompanied GOERING when he traveled on the Special Trains.

Abteilung II (Section II)

Headed by GOERING's personal secretary, Fräulein Gisela LIMBERGER. She was in charge of all GOERING's private correspondence and finances, and of the complete art collection, including its display and storage, until February 1944, when it was turned over to HOFER.

(Note: Before taking over this job completely, Fräulein LIMBERGER had worked under Frau GRUNDTMANN KORNATSKI, who had been for years GOERING's secretary. The latter is reported to have known everything about GOERING's private affairs, down to the most intimate details. She was absolutely devoted to her master. She married a Luftwaffe officer during the war. When she died in August 1942, it was a tremendous blow to GOERING, who gave her a funeral almost as elaborate as that of a Minister of State. Although Fräulein LIMBERGER was her successor, she never reached the same degree of intimacy.)

Fräulein LIMBERGER was assisted by several stenographers, including Fräulein HAK, the librarian, and Fräulein KROCHMAN, who was in charge of photographs. However, GOERING insisted that she do all his personal typing herself. It was characteristic of him to reduce the number of persons concerned with a particular matter as much as possible.

Amtman Heinrich GEDCH was in charge of the Registry. His status was mixed civilian and military, as he was also in charge of the "Military Fund." Originally he had worked under Frau GRUNDTMANN KORNATSKI. However, after her death, he was put on an equal

footing with Fraulein LIMBERGER because, according to Nazi ideology, it was unworthy for a man to work under the direction of a woman. He was in charge of matters which had a military connection, and he replaced Fraulein LIMBERGER when she was absent. HOFER says that during the latter years he dealt with GERCH more frequently than with Fraulein LIMBERGER.

Abteilung III (Section III)

This section, the Reichsmarschall's military household, was made up of his officer aides, who accompanied him everywhere he went. They played a part in almost every aspect of his activity, including sometimes visits to dealers. The chief aide was Lt. Col. BRAUCHITSCH. He was assisted by Major TESKE, Major WOELHERMAN, Major KEUTMANN, and Hauptmann CLAAS.

2. Ministeramt

GOERING's liaison with the Air Ministry, of which it was a part.

Chief: General Karl BODENSCHATZ (Luftwaffe, formerly Infantry). He had formerly been head of the military household. He acted as GOERING's liaison with Adolf HITLER and the OKW. During the latter years he spent more and more of his time with HITLER. He was in charge of the Kunstfond (Art Fund), and all orders for payments or credits in this connection had to pass through him.

Assistant: BOETTGER, formerly GOERING's official interpreter, acted as administrator of the Kunstfond, for which he had a power of attorney, subject to GOERING's approval.

3. Police Section

Before September 1939 under Abteilung II of the Stabsamt, and during the war connected with Abteilung III, it was

headed by HEINECKE and comprised an average strength of about twenty men, which was greatly increased during the last year of the war. This special section was made up of trained policemen from HIMMLER's SD (Sicherheitsdienst). They never wore uniforms, and they were always present everywhere with the Reichsmarschall and his wife. Their duties are reported to have been twofold: to protect GOERING and, at the same time, to watch him. Several witnesses declare that during the last years of the war they were generally referred to as his keepers, rather than his protectors.

4. Staatliche Bauleitung für Sonderaufgaben (State Architectural Bureau for Special Projects)

This was a section of the Finance Ministry which was detailed to work for GOERING. The offices were located in the Stabsamt building, Leipzigerstrasse 3, and in Carinhall itself.

Oberbaurat Professor F. HETZELT was the Director. He was the architect of Carinhall, and also in charge of the transformations at Veldenstein Castle. He had formerly worked for SPEER, and his duties included other state undertakings such as rebuilding the Italian Embassy in Berlin.

Baurat Inspektor SCHAHE was his chief assistant. He worked in the office in Carinhall, where he was a resident. His duties included all sorts of architectural repairs, the installation of sculpture and other monumental objects which were part of the Collection, and sometimes the packing, unpacking and storage of objects of an architectural nature.

Architect GEVIN, the assistant to SCHAHE, worked both in Berlin and Carinhall.

B. Purchasing Agents

There follows a list of persons who worked only for the GOERING

Collection. All acted as independent dealers having no official connection with GOERING's Stabsamt, and each at some time carried a letter stating that he was buying for the Reichsmarschall.

1. HOFER, Walter Andreas, Berlin, Augsburgerstrasse 68.

A small Berlin dealer who began his career in the firm of his brother-in-law, Kurt BACHSTITZ, as an assistant and salesman in Munich and The Hague during the early twenties. He also spent some time as an assistant to Gottlieb F. REBER in Switzerland. (For further details see Reference F.)

He first came into contact with GOERING as a dealer offering pictures. Gradually, as their relationship grew closer, HOFER succeeded in displacing GOERING's adviser, Dr. BINDER, and finally in 1937 he became the Reichsmarschall's personal art adviser. The arrangement between them was the following. HOFER was always to remain an independent dealer, but he was to act as GOERING's buyer, with the right to keep for himself anything that GOERING did not want. HOFER himself insisted on this arrangement even after being appointed Director of the Collection, and in spite of the fact that GOERING wanted to pay him a salary. For HOFER the advantages of this arrangement were unique. First of all, he had the protection and support of the second most important man in the Reich. This opened up to him the doors, not only of collections in Germany, but of almost any source of works of art in the occupied countries. It also gave him the possibility of promising protection to those persecuted by the Nazis, in exchange for the sale of something which he might desire. There is ample documentary proof that he took every advantage of such opportunities; for instance, the cases of BRAQUE, LOREL, and Frau von PANNWITZ. It also gave him facilities for travel, which was difficult for Germans at that time, and, most important of all, it made available to him a constant source of foreign currency. To GOERING the arrangement had the advantage of an insurance against

his being cheated by his agent. Whenever he felt that an object was too expensive or that he was being tricked, he could simply hand it back to HOFER.

HOFER's main duty was the conservation of objects in the Collection. His own specialty was painting, but he was responsible for the storage, transport and cataloguing of everything that came in. His purchasing activities took up most of his time. His correspondence with his chief shows that there was hardly a week when he was not traveling. GOERING also required that HOFER give his approval to all paintings which came into the Collection, even if they were procured by GOERING or some of his other agents. Apparently, HOFER's action in this respect was very personal and most unpopular with his colleagues. One of them is quoted as saying that whenever HOFER was called in to give his opinion, there were sure to be endless difficulties to overcome. HOFER always did the bargaining and made the arrangements as to the nature of payment. In this he followed the line set down by GOERING: to use every available advantage over the seller, and to bring him down to rock bottom prices.

In Germany, HOFER was in contact with all the important dealers, although he seems to have had a tendency to prevent, rather than encourage, their selling to GOERING. He also acted as GOERING's liaison with private individuals who had pictures to offer. He attended auctions, occasionally to buy, but mostly to keep an eye on the current trend in prices. Again, correspondence between the two men shows that French 19th Century pictures, which neither of them appreciated, were taken from the E.R.R. for the express purpose of using for exchanges, because such pictures brought enormous prices on the Berlin art market. (See Attachment 1.)

The aspect of HOFER's activity which is of most

interest to this report is his traveling through the occupied, allied, and neutral countries of Europe. The trips were always planned in connection with GOERING. HOFER went ahead and prepared the scene, looking over the local market and arranging for objects to be brought to GOERING or for GOERING to pay the owners a visit. When GOERING arrived, HOFER always accompanied him when pictures were examined with the idea of possible purchase. Then, in many cases, HOFER made a later trip to complete arrangements for delivery and to make payments. For payments, there was no established procedure. They were sometimes made by other agents or by members of the Luftwaffe staff. Further details are described in subsequent chapters.

When HOFER made trips alone, he reported on what he saw by letter or telephone to his chief. The documents recording the telephone conversations and the letters themselves give positive proof that HOFER played a decisive part in the choice of pictures, in the method of bargaining, and in the decision as to the nature of payment. In spite of his own denials, it has been established that he encouraged GOERING to take over or, as he put it, "purchase," confiscated collections in France. On one occasion he draws attention to the ROTHSCHILD collection of modern jewelry. In the case of the BRAQUE Collection he tells his chief, with some pride, of how he offered BRAQUE the chance of a speedy release of his property, which had been illegally taken in the first place, on condition that he be willing to sell a picture which he, HOFER, admits he knew BRAQUE had never intended to part with. (See attachment 1.) GOERING supplied the initial impulse, but HOFER is the man principally responsible for the method by which objects were acquired and for the nature of the objects themselves. The Collection owes its present form largely to HOFER.

Outside of Germany, HOFER, who had not done much traveling before the war, had certain contacts who kept him

acquainted with local conditions. The most important of these was Hans WENDLAND, who operated in France and Switzerland, and who seems to have had a hand in every deal. In Holland and Belgium HOFER was advised by his friend and business partner Walter PAECH, a German dealer, resident in Holland. In Italy his guide to dealers and introductions to collectors was his former employer, G. F. REBER. Further details on each of these men will be given when the country in which he operated is discussed.

2. ANGERER, Sepp, Quantmeyer & Eike, Berlin,
Kronenstrasse 61 - 63

Next to HOFER, ANGERER is the most important of GOERING's agents. His firm rose to prominence under the Nazis and held the position of Geschaeftsleiter (business manager) in the Nationalsozialistischer Werkbetrieb (the group of model Nazi firms specially decorated by the Party). He had traveled all over the world and had contacts in France, Switzerland, Italy, Spain, South America and Iran. In Iran his firm had a factory, and he is reported to have been there during the war. His relationship to GOERING was that of an independent dealer, specializing in tapestries, textiles, rugs, sculpture and stained glass, and he worked on a first refusal basis. When he traveled he carried a letter stating that he was on business for the Reichsmarschall. He obtained foreign currency through the Stabsamt and the various offices of the Luftwaffe. On 30 January 1943 he received two million lire for the German Air Attache in Rome, General Ritter von POHL. (See Attachment 2.) The bills for his purchases were sometimes paid directly by the Stabsamt, sometimes through his firm, Quantmeyer & Eike. When GOERING wanted to make an anonymous sale of some of his objects at auction, it was camouflaged under the name of ANGERER's firm. His chief assistant, who sometimes accompanied him on trips, was Fritz SCHMIDT.

During 1940 and 1941 ANGERER preceded HOFER to France

and established contact with the German Military Government and the Devisenschutzkommando in Paris. HOFER says that he was responsible for the first shipments of confiscated works of art from France to Carinhall. Later, when HOFER came, they carried out this business together -- HOFER choosing paintings and ANGERER tapestries and sculpture. ANGERER also acted as HOFER's introduction to many of the dealers in France and Italy.

ANGERER had his agents on the spot in various occupied countries. One of these, in France, appears to have been Tudor WILKINSON (Paris, 18 Quai d'Orleans), an American who remained in Paris throughout the war and who seems to have acted as an indicator for prospective purchases. He addressed ANGERER as "Dear Sepp," thus indicating a certain degree of intimacy. Later, when WILKINSON's wife, an English woman, was placed in a concentration camp, ANGERER arranged for her release through GOERING's intervention. In Italy his agent was MORANDOTTI, who also worked for HOFER.

ANGERER is said to have worked for HITLER and the Reichskanzlei. There are also reports that he worked for the SD or the Abwehr, but there has been no evidence to confirm this. However, his extensive traveling, his visit to Iran during the war, if true, make a further investigation necessary. On two known occasions he used the threat of the Gestapo to extract paintings from an unwilling dealer. This happened both times in the case of BORNHEIM, who reports that in 1937 ANGERER called him up and obliged him by threats of Gestapo intervention to sell first the Cumberland Tapestry (Beauvais ca. 1700) and later the Maximilian Court tapestry (Brussels 16th Century). The former went to HITLER, and the latter to GOERING.

- 3. BORNHEIM, Walter, Galerie für Alte Kunst,
Munich, Briennerstrasse 13

A dealer specializing in sculpture, who had studied in England and France, and whose early career was spent in Cologne. In

1936 he took over the firm of BREY in Munich, through arrangements made by a Cologne lawyer, SPENGLER. (For further details see Reference H.)

His first contact with GOERING occurred when the Reichsmarschall visited his shop. Later, he was called to Berlin because GOERING wanted to discuss the purchase of a specific object, and from that time on he became the chosen buyer of sculpture for the GOERING Collection. In spite of the fact that he had never wanted to return to France since 1918, because of the treatment he had received as a prisoner of war during World War I, GOERING persuaded him to go to Paris to buy sculpture early in 1941. From that time on he went to France at regular intervals, staying from six weeks to two months, for the purpose of buying in the French market. GOERING had the first refusal on everything he bought, but he also acquired a great deal for his own firm. On one or two occasions he made a purchase under specific instructions for GOERING. Taken as a whole, his purchases seem to be more important than those of any other German buyer in Paris. Occasionally he used two agents, TOULINOT and LOEWENISCH. He made one trip through Unoccupied France in June 1941, which, he says, he was instructed to make by the Reichsmarschall. His guide on this visit was the dealer BRIMO. He was equipped with one of the standard commissioning letters issued by the Stabsamt, valid only for France, Occupied or Unoccupied, which stated that he was on business for the Reichsmarschall and instructed all German military units to give him assistance. GOERING made him one loan of seven hundred thousand marks (fourteen million francs). Apart from this he always used his own money, taken from the Galerie für Alte Kunst accounts or lent to him by the Dresdener Bank, Munich. His bills were presented by his firm to the Stabsamt. In addition to what he sold GOERING direct, a great many of the objects which he bought went to the Collection as birthday presents. His gallery was the main source for these, and he was always visited by the

representatives of the big Nazis in search of something to give GOERING.

Of all GOERING's agents, he appears to have been the most honest. There has been no evidence to date that he was associated at any time with Feind Veremoagen Stelle (Enemy Property Control), Devisenschutzkommando (Foreign Currency Authorities), or the E.R.R., nor does he ever appear to have used his position with GOERING to exert pressure on those who were unwilling to sell.

4. MUEHLMANN, Kajetan, The Hague, Sophialaan 11.

He had offices in Warsaw, Cracow, Berlin, Vienna and Paris. MUEHLMANN was one of the earliest Austrian Nazis, and prepared the Anschluss with SEYSS-INQUART and his party. He had formerly been a small art critic and advertising man for the Salzburg Festspiele. Under the Nazis he became an important figure and rose to the rank of Oberfuehrer in the SS, with a special Dienststelle under his command. (For further details see References G and J.)

He first came into contact with GOERING when he sold him works of art taken from the confiscated Jewish collections in Vienna. When the Germans conquered Poland in 1939, GOERING appointed MUEHLMANN Sonderbeauftragter für die Sicherung der Kunstschätze in den besetzten Gebieten (Special Commissioner for the Protection of Works of Art in the Occupied Territories), by a special letter to FRANK, the Governor General. GOERING did this as Chief of the "Four Year Plan," of which MUEHLMANN's office was considered a part. At that time MUEHLMANN had offices in Warsaw and Cracow. So far, there has been no evidence that he sold GOERING any works of art from Poland. He sent him three pictures from the TZARTORLICKI Collection -- the "Portrait of a Boy" by Raphael, the "Girl with the Ermine" by Leonardo da Vinci, and the "Landscape" by Rembrandt -- and one from the LAZIBSKI Collection, the "Pretty Polish Girl," by Watteau.

However, of these four pictures, only the last remained in the Reichsmarschall's collection.

In 1940 SEYSS-INQUART, who had been governor of Cracow and was later appointed Reichskommissar for the Netherlands, called MUEHLMANN to The Hague and asked him to form a special bureau which was to buy works of art in Holland for the Fuehrer's collection. MUEHLMANN says that SEYSS-INQUART did this largely for personal reasons -- to improve his position with HITLER. This bureau was called the Dienststelle Dr. K. Muehlmann. It comprised a staff made up of the following art experts and administrative personnel:

PLIETZSCH, Dr. Eduard (Berlin, Meineckestrasse 9). A German art historian, specializing in Dutch painting, and author of a book on Vermeer.

KIESLINGER, Dr. Franz (Vienna, Perchtsoldsdorf, Hochstrasse 133). An Austrian art historian known to MUEHLMANN before the war; a specialist in sculpture and objets d'art.

MUEHLMANN, Dr. Josef. Kajetan's half-brother.

DEGNERHART, Dr. Bernard. An art historian, formerly of the Albertina, Vienna. He was with the office for a short period, and was then drafted into the Army.

ERNST, Josef. Administrator.

BAUER, Fraulein Rose. Secretary.

ROMPA, Jakobus. Chauffeur, packer and utility man.

Of these, by far the most important were PLIETZSCH and KIESLINGER, on whose advice MUEHLMANN relied entirely for the choice of works of art.

The purpose of the Dienststelle, as had already been stated, was primarily to obtain works of art for the Fuehrer. However, GOERING always claimed second choice for anything that MUEHLMANN acquired, because of the latter's debt to him for his first position in Poland. Fraulein BAUER says that this was always cause for complaint by SEYSS-INQUART, but that MUEHLMANN nevertheless made a constant effort to please the Reichsmarschall.

The Dienststelle Muehlmann worked primarily in

cooperation with the Fesnd Veremoegen Stells (Enemy Property Control) in Holland. When Jewish collections were confiscated, MUEHLMANN's assistants were advised, and they made their choice at the same time as GOEPPEL, the Linz representative in The Hague. Both FLIETZSCH and KIESLINGER also bought in the open market.

Dr. Josef MUEHLMANN began by assisting his brother in Poland, and then later acted as agent in Paris. He lived in a hotel, and bought objects in the open market which he dispatched to Holland, Germany and Poland. There is no evidence that he or MUEHLMANN's office in general worked in connection with the E.R.R.

The money used by MUEHLMANN in his purchases was obtained through a special fund assigned to him by SEYSS-INQUART. This was used both for buying and for payment of office expenses. It was occasionally increased by profits derived from the sale of the objects obtained. When something was purchased for GOERING, the accounts were settled with the Stabsamt. MUEHLMANN once tried to obtain foreign currency through GOERING, but his request was refused. The Reichsmarschall did not like him, and always complained that he offered him a poor second choice of the objects which his Dienststelle acquired.

5. LOHSE, Bruno, E.R.R., Paris.

LOHSE was an enlisted man in the German Army, assigned to the Paris unit of the E.R.R. on detached duty. GOERING chose him as his special representative in that organization. His duties were to arrange exhibits of objects at the Jeu de Paume for inspection by the Reichsmarschall, to watch the Paris art market for buying opportunities, and to take care of the details of packing and dispatching of works of art which were to be sent to Carinhall. (For further details see References B and E.)

6. NIEDL, Aloys, Amsterdam, Heeregracht 458. (For further details see Reference A.)

Banker and speculator from Munich, who had moved to Holland with his family in 1932. He had known GOERING for a number of years through his sister, Frau RIGELE. Although in every sense an independent businessman in Amsterdam, he was nevertheless closely bound to GOERING, and must be considered as having been for all practical purposes a member of his staff for art matters. He was always ready to serve the Reichsmarschall in any one of a number of capacities having to do with business or the collection of works of art. GOERING's hold on him came from the fact that he protected MIEDL's Jewish wife, and from the tremendous advantages which MIEDL derived from such an association. GOERING was well aware of this, and missed no opportunity which could be gained thereby. Whenever they were engaged in a direct transaction, MIEDL paid and paid heavily. The GOUDSTIKKER deal, the purchase of six Impressionist pictures from the GOERING Collection, and the Vermeer exchange all bear witness to this. However, MIEDL also obtained some very tangible advantages, among them his release from jail and, last but not least, help in organizing his flight with his family and his assets to a neutral country.

MIEDL was active in Holland and Belgium on GOERING's account. He also did business in Germany, but this does not seem to have been connected with GOERING. He was also a very close friend of Prof. HOFFMANN, and through him sold works of art for the HITLER collection. Although it was never openly stated, this appears to have caused resentment in GOERING circles.

The question as to whether MIEDL went to Spain on behalf of GOERING has not been definitely answered. That he did not take important works of art for sale in that country appears to have been proved, but there is still a possibility that his original intention was to start a bank or some other kind of business organization, partly with capital obtained from the Reichsmarschall.

7. REBER, Gottlieb F., Lausanne, 14 Avenue de Roumies.

German collector-dealer, resident in Switzerland. He acted for the GOERING interests as a scout on the Italian art market. His position was obtained through HOFER. In 1941 he went to Italy, equipped with a letter signed by GOERNERT, which stated that he was on business for the Reichsmarschall and asked all German services in Italy to give him assistance. This letter was taken away from him about six months later, because there was too much talk about his activity as a GOERING representative in Italy. His work continued, nevertheless, and he usually got a ten per cent commission. Before the war he had been one of the principal German Freemasons, and the Nazi regime took away his German citizenship in September 1945. Later, the Swiss refused him a re-entry visa, and as a result he was stranded in Italy, where he still is at the present time.

8. BUNJES, Regierungsrat Dr., Paris, 18 rue Bonaparte.

The Director of the Deutsche Kunsthistorische Forschungsstaette (German Fine Arts Institute), Paris. He began as a member of the German Military Government in Paris, and was later transferred to the Luftwaffe attached to General HANESSE. As Director of the German Fine Arts Institute, he was in charge of the project for photographing French historical monuments and brought out the first two volumes of a series devoted to this subject, which dealt with the Chateaux de la Loire. They were edited by FABIANI (Editions Ambroise Vollard), and GOERING received an inscribed copy.

BUNJES acted as GOERING's liaison with the French Government, in particular the Minister of Public Education, Abel BONHARD, and the members of the Fine Arts Secretariat. It was he who made all the arrangements for the 1944 exchanges with the Louvre, and who had organized a general exchange between Germany and France which was to take place after the war and to include such master-

pieces as the "Enseigne de Guersaint" by Watteau.

He obtained for GOERING copies of a number of well-known French monuments by the bronze-casting firm, RUDIER (Paris-Malakoff). Among these were the "Diana" of Fontainebleau, the "Diana" of Anet, and several Rodins, including the "Gates of Hell." RUDIER also cast several statues by Breker, the German sculptor, for GOERING. BUNJES had something to do with ordering a marble copy of the Nike of Samothrace, which was presented to GOERING by the Luftwaffe. It was the transfer of this statue which gave rise to the rumor that the Germans had removed this and other famous works of art from the Louvre.

BUNJES also had a standing order from GOERING to supply his library with books on art. LIMBERGER reports that one large shipment of such books arrived in Berlin, but were found uninteresting by the Reichsmarschall, who sent them back to Paris.

In his work for GOERING, BUNJES had funds at his disposal in the office of General HANESSE. The details of his work, such as transportation of sculpture to Germany, delivery of works of art connected with the Louvre exchange, etc., were carried out by his assistant, Dr. FRANTZ.

9. von BEHR, Oberfuehrer Kurt, Baron, Paris, Avenue d'Iena

Chief of the Paris office of the E.R.R. Although by no means directly attached to GOERING, he is mentioned here because he was occasionally charged with special missions for the Reichsmarschall and also brought him some pictures. He also assumed responsibility for many of the exchanges, the accounts of which carry his signature. (For further details see Reference B.)

C. Resident outside of Germany

GOERING had a resident representative in all the occupied

countries and in Italy. This was usually a member of the Luftwaffe or a civilian employee of the German Government. They were used by the Reichsmarschall to make payments and to arrange for storage and transportation of objects intended for the Collection. There follows a list of these, according to the country in which they were active.

1. France

General HANESSE, Commanding Officer of the Luftwaffe in Paris, 162 Faubourg St. Honoré. Held a special GOERING fund from which payments were made to all agents.

Secretary: Fräulein KLEINSCHMIDT

Assistants: 1st Lieutenant DILLENBERG, paymaster in charge of the GOERING fund.

Major DREES

Beamter KRESSIN, of the Quai d'Orsay, sometimes took care of the storage of objects which were awaiting the Special Train.

2. Belgium

Major Lambrecht KREUTER, commanding the Staff of the Luftgau for Belgium and Northern France. Occasionally helped with transportation and storage.

Major MEINERS. Succeeded the above during the latter part of the war.

3. Holland

General CHRISTIANSEN. In command of the Luftwaffe. Offices in The Hague and Wassenaar.

Lt. Col. VELTJENS. Paymaster, Luftgau, The Hague.

Major WECKER. Luftgau, Amsterdam.

Captain von GLASOW. Luftgau, Amsterdam.

4. Italy

General Ritter von POHL. In command of the Luftwaffe Mission in Italy. Received funds through the diplomatic pouch, and made payments to agents and creditors.

Colonel von VELTHEIM. Air Attaché in the German Embassy, Rome. Made some payments and arranged for storage of objects in the Embassy. Assistant: Lt. Col. MUELLER-KLEIN. Secretary: SCHLICHT.

Dr. Gerhard WOLF. Consul in Florence.
Secretary: RISSMANN.

SCHREPEL. Consul in Milan.

Kurt WORDELMAN, Chief Courier in the German
Consulate, Milan.

Hans KOESTER. Consul General in Venice.

5. Switzerland

Helmut BAYER. Commercial attaché,
German Legation, Berne.

Consul RIECKMAN. Chief Courier, German Legation,
Berne. Received funds and pictures from Berlin
for delivery to HOFER in Berne. Also sent pic-
tures through the diplomatic pouch to Berlin.

V. CONFISCATIONS

A. The Reichsmarschall's Policy

Works of art confiscated from "enemies of the Reich" form an important part of the GOEBLING Collection. It can be fairly estimated that they constitute almost fifty per cent of its total, the E.R.R. alone supplying in the neighborhood of seven hundred objects. GOEBLING considered confiscated property as a source for his collection from the very outset. There is abundant evidence that he and his agents were constantly in search of new possibilities in this respect. More than once, a private collection was frozen by the Devisenschutzkommando until it was proved that the owner was not a Jew. Letters from HOFER to GOEBLING show that on such occasions he stood by, hoping that the outcome of the investigation would make it possible for him to step in and choose for the Reichsmarschall. (See Attachment 1.) In the case of the KRONIG collection, three pictures were already in Berlin when the owner was discovered to be "Aryan." They were later returned to their owner in Monaco, after an exchange of letters, classified "secret."

GOEBLING's attitude towards confiscations was characteristic. He fought shy of crude, undisguised looting; but he wanted the works

of art, and so he took them, always managing to find a way of giving at least the appearance of honesty, by a token payment or promise thereof to the confiscation authorities. Although he and his agents never had an official connection with the German confiscation organizations, they nevertheless used them to the fullest extent possible. GOERING backed their action through his position as Reichsmarschall, as is shown by his order of 5 November 1940. (See Attachment 3.) That he and his agents were very active is proved by the fact that the Kunstschutz (Monuments and Fine arts section of the German Military Government), in a letter to the Military Commander of the German forces in France, discussing the question of confiscation in general, suggested that the GOERING order be changed so that Paragraph 6 should read: "Further confiscation of Jewish art property will be carried out in the manner heretofore adopted by the E.R.R. under my direction." ("My" in this case refers to GOERING. See Attachment 4.) A letter of 9 February 1941, signed by General MEDICUS of the German Military Administration, shows that the works of art were sent to Germany on GOERING's orders. (See Attachment 6.)

B. The Einsatzstab Reichsleiter Rosenberg

GOERING's very personal and direct influence on this organization has been described fully in Reference B. A list of 596 of the objects taken by GOERING from the Jeu de Paume, prepared by the E.R.R. on 20 October 1942, is to be found in Attachment 5. Photographs corresponding to 490 items on this list have been deposited in the Central Collecting Point, Verwaltungsbau, 3rd U.S. Army, Munich.

C. Militaerverwaltung - Abteilung Kunstschutz (Military Government - Monuments and Fine Arts Section), Paris, Palais Bourbon (Chambre des Deputes)

This section was active only in France. It was headed by Count WOLFF-METTERNICH, who never disguised his disapproval of HITLER's confiscation policy and is said to have done everything to avoid being associated with it. However, during the months immediately after the defeat of France, the officer in command of the Militaerverwaltung,

Ministerialrat TURNER, used the section for the confiscation of Jewish owned property, and collaborated with GOERING in this connection. Their liaison was maintained by Dr. BUNJES, and the procedure was the following: When HOFER, ANGERER and Fritz SCHMIDT came to Paris in 1940, TURNER put at their disposal an agent (name uncertain -- believed by HOFER to be DUFOUR or D'IBOURG) of the French Surete Generale (Secret Police), and Mlle. Lucie BOTTON (Paris, 8 rue de la Paix, formerly an employee of SELIGMANN Bros.), who guided them to repositories where Jewish collections were stored. During these visits GOERING's agents chose what they considered desirable, and the objects were later sent to the Jeu de Paume, where they were kept for the Reichsmarschall to see on his next visit to Paris. There is also evidence tending to indicate that GRITZBACH was connected with these operations.

HOFER remembers visiting the following dealers and private collections in this manner:

BACRI Freres, Paris, Boulevard Haussmann. The well-known tapestry and carpet dealers. HOFER says that ANGERER had previously been there and chosen tapestries, 12 to 15 pictures and some objets d'art (Limoges, enamels, etc.), which had already been sent to Berlin. On the occasion of the second visit, nothing of importance was found.

GRAUPE, Paris, Place Vendome. HOFER chose two or three Dutch 17th Century pictures; ANGERER a garniture of French 18th Century furniture.

JONAS (formerly Paris, rue Castiglione). A deposit containing furniture which had been brought from Bordeaux, where it had been sent by JONAS for shipment to America. ANGERER chose a group of unidentified objects.

WILDENSTEIN. A repository of pictures and furniture located in a large house about two hours from Paris, in a village the name of which HOFER does not remember. HOFER chose:

Hubert Robert	<u>2 large landscapes</u>
" "	<u>2 small landscapes</u>
Frankfort Master	<u>Angel of the Annunciation</u>
Boucher	<u>A Shepherdess (oval)</u>
Boucher (School)	<u>2 decorative figure scenes</u>

ANGERER reserved a number of rugs.

D. Devisenschutzkommando (Foreign Currency Authority)

The head office of this organization was in the Finance Ministry in Berlin. It had two branches: one comprising France and Belgium, and the other Holland. The personnel was distributed as follows:

France and Belgium

Chief: Regierungsrat STAFFELDT

Paris office - 5 rue Pillet Will

Inspectors: HARTMANN, MUEWES and MORATH

Brussels office - 31 rue de la Loi

Oberinspektor MOECKEL

Holland

Chief: FISCHBOEK (head of the Economic Division of Reichskommissar SEYSS-INQUART's government)

Amsterdam office - Heerengracht 410

Director: Oberzollinspektor GUTH

Assistants: EBHOLTZ, a Dutch banker

BUHLER, a German resident in Holland,
Director of the Nederlandsche
Bank, Rokin

The Hague office -

Director: Dr. ARMSTEDT

Anna Paulowna
Straat

The Franco-Belgian branch was the most active in working for GOERING. It came under the financial section of the Military Government, headed by General Ministerialrat MICHEL, who was a friend of GOERING. MICHEL instructed STAFFELDT to place his facilities at the Reichsmarschall's disposition, and this was done in the following way: When the Devisenschutzkommando discovered an art collection in the vaults of one of the banks which came under their authority, they "froze" it and then advised GOERING's Stabsant. If one of GOERING's agents happened to be in Paris at the time, he visited the collection in the bank and indicated what he considered desirable for GOERING. A record of this was made by the Devisenschutzkommando, and the objects chosen were later sent to the M.R.R. (Jeu de Paume) to await GOERING's next visit. Sometimes the collections were sent straight to the Jeu de Paume without a previous examination. On such occasions

the Devisenschutzkommando reported the operation to the Military Government, stating that the works of art had been sequestered and sent to the E.R.R. in the name of the Reichsmarschall. (See Attachment 7.)

There is documentary evidence to show that the collections listed below were confiscated in this manner. Whether or not GOERING took objects from each is not known. Positive information as to place of storage, date of confiscation, works taken, etc., is given where possible. Lists of the objects in all the collections are available at Central Collecting Point, Verwaltungsbau, 3rd U.S. Army, Munich.

Dr. WASSERMANN, Paris. Stored in the Banque de l'Union Parisienne, Paris (Vaults 132, 133). The owners of this collection were still in Paris and therefore did not come under the heading of Jews whose belongings could be confiscated because they had fled from France. LOESE says that the pictures were not returned by the E.R.R., only because a certain number had already been taken to Berlin by GOERING. Confiscated 5 April 1941. (For objects taken by GOERING, see Attachment 5.)

HAMBURGER, Isaac, Jean and Hermann, formerly resident in Holland. Stored in the Chase Bank, Paris (Vault D - F). Confiscated 5 April 1941. (For objects taken by GOERING, see Attachment 5.)

FLAVIAN, Solomon, Paris, 24 rue de la Faisanderie. Roumanian citizen. HOMER not certain whether Jew or not. Deposited in the Westminster Bank, Paris. Confiscated 5 April 1941. (For objects taken by GOERING, see Attachment 5.)

ROSENSTEIN, Sarah, Paris, 53 rue Lafayette. Deposited in Societe Generale, Paris. Confiscated 5 April 1941.

KRONIG, Joseph. Dutchman, resident in Monaco. Later proved to be an Aryan. Deposited in the Credit Lyonnais, Paris. Confiscated 5 April 1941.

Dr. ERLANGER, German who sent his collection from Stuttgart to the shipping firm HERNU-PERON, Paris, in June 1939, with instructions that it be forwarded to Dr. Lazare ROSENFELD, New York. Confiscated 5 April 1941.

Mme. THIERRY (nee ROTHSCHILD), wife of the French Ambassador to Argentina. Confiscated 5 April 1941.

WILDENSTEIN, Elizabeth. Paris, 23 bis rue de Berri. Deposited in the Westminster Foreign Bank. GOERING acquired: Watteau de Lille Theater Scene, Gillot Jesters. Confiscated 17 July 1941. (See also Attachment 5.)

SEITZMAN, Jean and André, Paris. Deposited in the Crédit Lyonnais, Paris (Vault G). Seen by HOFER in the company of Insp. HARTMANN in July 1941. (For objects taken by GOERING, see Attachment 5.)

ROSENBERG, Paul, Paris. Sequestered from the B.N.C.I. (Banque Nationale de Crédit Inc. (?)), Libourne, by Insp. HARTMANN, for whom they were appraised by F. ROGANEAU, Bordeaux, on 6 April 1941. A large number of paintings were chosen by HOFER in the Jeu de Paume on 14 September 1941 "for exchange purposes." (For further details, see Chapter VIII below, and Attachments 1 and 5.)

STERN. Deposited in the Crédit Commercial de France, Bordeaux. Sequestered by Insp. HARTMANN. Appraised by DUVAL, BARINCO and MOUNASTRE-PICARDIÈRE, all of Bordeaux, on 19 March 1941. (For objects taken by GOERING, see Attachment 5.)

WEISS, Adolphe. Czechoslovakian citizen, resident in Portugal. Deposited in the Banque Franco-Portugaise. Confiscated 4 December 1941.

WEXNERBERG, Alfred, art dealer. Deposited in Morgan & Company, Paris. Hans WENDLAND had an interest in four of the pictures. These were handed over to him by order of GOERING. Confiscated 4 December 1941. (For objects taken by GOERING, see Attachment 5.)

FEDERER, Oscar. Formerly Austrian.

HAMPELOUMIAN, Gabriel. Armenian, formerly resident in Rosny sous Bois; later returned to their owner who was found to be Aryan.

de ROCHESVILDE, Edouard, Alexandrine and James. Stored in the Banque de France and the Crédit Lyonnais, Paris. Seen by HOFER in the company of Inspector HARTMANN in September 1941, and reported on enthusiastically by letter to GOERING on 26 September 1941. (See Attachment 1.) (For objects taken by GOERING, see Attachment 5.)

DREYFUS, Emmy Louis, Cannes. Deposited in the Louis Dreyfus Bank, Paris. (For objects taken by GOERING, see Attachment 5.)

JACOBSON, Maurice Wolf, British subject. Deposited in the Westminster Foreign Bank, Paris. Confiscated 29 April 1941.

In Belgium, the Devisenschutzkommando also indicated collections to GOERING's representatives. HOFER reports that he visited the following in the company of Inspector MOECKEL:

Baron CASSEL, Brussels. The collection was also visited by GOERING himself. HOFER chose six or seven pictures, among them a Snyders Still Life. ANGERER, who was also present, chose rugs and furniture. HOFER says that, for reasons unknown to him, none of these objects ever reached Berlin.

Baron MREUS, Brussels, Avenue Tervuren 263. HOFER says that nothing was taken from this collection.

In Holland, the Devisenschutzkommando was not active in confiscations for the Reichsmarschall. It had taken over the Lippmann Rosenthal Bank, which was used as a general repository for all confiscated Jewish property. For a short period, Baron STECHOW was in charge of a special department of the bank concerned only with art,

E. Abteilung Feind Vermoegen (Enemy Property Control)

This organization does not appear to have been active on GOERING's behalf in France and Belgium, where its place was taken by the Devisenschutzkommando. In Holland, however, the Abteilung Feind Vermoegen was the chief confiscation authority. It was directed by Dr. von BOECK, and belonged to the Economic Bureau of SEYSS-INQUART's Reichskommissariat (headed by FISCHBOCK). The office was located in The Hague, Alexanderstraat 22. When a collection had been confiscated, the Dienststelle Muehlmann was informed, and PLIETZSCH or KIESLINGER made their choice. GOESING acquired few objects from Dutch confiscated collections. The most important affected were the OFENHEIM and the JAFFE collections.

F. The Loot from Monte Cassino

GOERING seems always to have been self-conscious about confiscated goods in his possession. An example of this occurred in the case concerning the works of art from the Naples museum which were taken by the Hermann Goering Division while they were deposited in the monastery of Monte Cassino. The accounts of GOERING's behavior on this occasion indicate that he refused to accept these objects for his collection. HOFER says that they first appeared in Berlin in December 1943, when he was called to Reinickendorf, the headquarters of the Hermann Goering Division, by a group of officers who revealed to him that they had brought the objects to Berlin with the intention of presenting them to GOERING as a surprise for his

birthday (12 January). The cases containing works of art were moved to Carinhall, and there GRITZBACH, BRAUCHTITSCHE and HOFER set to work preparing them with the other presents for their chief. However, Fräulein LIMBERGER heard about this and told GOERING, who immediately called in HOFER and told him that he would under no circumstances allow such things to be presented to him as birthday presents. He gave instructions that they be set aside as a temporary exhibit in Carinhall. After a few months, the paintings were moved to the anti-aircraft shelter at Kurfuerst. The sculpture and objets d'art remained in Carinhall. (See Attachment 8.) About a year later, in February 1945, GOERING suddenly ordered HOFER to take all works of art from Monte Cassino to the Reichskanzlei, where they were to be given to Reichsleiter Martin BORMANN, who, he said, was to send them to Munich. (See Attachment 9.) HOFER carried out these instructions, and from then on heard no more about the objects. The entries in the log book of the Steinberg Mine at Alt Aussee, Austria, where the E.R.R. and HITLER collections were stored, show that the shipment arrived there on 28 March 1945. (See Attachment 10.) The same log book records a telephone conversation in which von HUMMEL, BORMANN's secretary, announced their arrival, referring to them as "the most important works from Reichsmarschall GOERING's collection." The lists kept at the mine correspond exactly to those made by the GOERING Stabsamt in Berlin, showing that nothing had been kept back. (See Attachments 10 and 11.)

In spite of von HUMMEL's statement and general opinion, it seems probable that GOERING did not intend to keep these objects for himself. If this had been true, there is no reason why they would not have been included with everything else in the train which ended up in Berchtesgaden, and, furthermore, both HOFER and Fräulein LIMBERGER would surely have known it. It is possible that they were to be taken for the Fuehrer's collection, and a list exists, typed on the large-size typewriter which was used for documents intended for

HITLER. However, the objects were not catalogued with the rest of HITLER's collection. (See Reference D.) Since this is the only case where the Germans are known to have looted works of art from a public museum, it is logical to suppose that some special disposition was to be made of them.

G. The Loot from Poland

In October 1939, MUEHLMANN brought GOERING three pictures from Poland: Rembrandt Landscape, Raphael Portrait of a Boy, and Leonardo Girl with Ermine. These were all from the TZARTORICKI collection in Sieniawa Castle. MUEHLMANN says that they were taken by the Germans in full agreement with Count KOMOROWSKI, the representative of the TZARTORICKIs in Poland, because he wanted to save the collection from the Russians. The pictures were not considered as confiscated, but only as removed for "safekeeping" by the Germans. They were brought to GOERING, presumably as part of this "safekeeping," but he refused to keep them with his collection. He told MUEHLMANN that he intended suggesting to HITLER that they be placed in the Kaiser Friedrich Museum. This he considered important in the case of the Leonardo, because there were no works by the master in that museum. However, the pictures remained in Berlin for a few months, after which they were returned to Poland. In 1942, GOERING again demanded that they be brought to Berlin. Later, as the danger from air raids increased, they were again sent back to Poland, where they were kept in Wawel Castle at Cracow, the residence of Governor-General FRANK. MUEHLMANN says that they remained there until the final retreat from Poland, and that he last heard of them as being among FRANK's private possessions in his house in "Schoberhof" at Neuhaus am Schliersee, Bavaria.

Some time later, early in 1941, MUEHLMANN brought GOERING another picture from Poland, the Pretty Polish Girl by Watteau. This had been taken into safety from the LAZIENKI collection by MUEHLMANN's brother Josef. It had been brought to Berlin, where it was restored by WINDSCHIED and then presented to GOERING at Carinhall. Again

LIEBELMANN insists that the picture was not considered confiscated, but entrusted to GOERING for safekeeping. He says that it was always listed in the books of the Sonderbeauftragte für die Sicherung der Kunstschatze in Polen (Special Commissioner for the Protection of Works of Art in Poland) as on deposit in the GOERING Collection. He admits, however, that the established German policy was not to return works of art to Poland. As far as GOERING was concerned, the picture appears to have been considered as a permanent addition to the Collection. Neither HOFER nor Fraulein LIMBERGER is aware that it was on loan, and HOFER had included it in the catalogue.

VI. PURCHASES

Purchases are the most important aspect of the GOERING Collection, as far as this report is concerned. There follows a list of the objects acquired by the Reichsmarschall and his agents in the different countries where they operated. This has been supplied in great part by HOFER, whose memory in this connection is nothing short of phenomenal. In discussing each country, an attempt will be made to define the situation which existed in the art market during the war, and to identify the groups of dealers who collaborated most actively with the Germans. The character of each individual dealer and his business relationships will be briefly described, and the objects bought from him listed, with date of purchase, price, and any additional details which may facilitate identification. In each case the GOERING agents concerned will be named.

An important part of the Collection is made up of gifts presented to GOERING by his friends and other important Nazis. These were given according to an unusual system which makes them somewhat analogous to purchases. GOERING preferred works of art to any other form of present, but wished to avoid receiving anything which did not fit into his collection, and so he worked out the following

method. When he visited dealers in different countries, he picked out first the objects which he wanted to acquire immediately, and then what one might call a reserve, which was paid for but left in the hands of HOFFER, BORNHEIM or ANGERER. Later, when prominent Nazis wished to give him a present, they consulted GRITZBACH, who put them in touch with one of the dealers from whom they could buy a work of art for the Reichsmarschall, feeling confident that it would find favor, since he had already chosen it himself. In the last analysis, these gifts simply represented a credit to the GOERING Kunstfond (Art Fund), into which the payments were deposited. (See below, Chapter IX.)

A certain number of photographs of the objects purchased for the GOERING Collection have been recovered. These have been gathered together in ADDENDUM No. 1 to this report. Where they correspond with the objects listed in this chapter, this has been indicated.

A. France

1. General Conditions

More purchases were made in France than in any other country. The Paris art market was by far the most active in Europe. It set the fashion for the enormous inflation in prices which took place during the last years of the war. German buyers came to Paris in hundreds. There was nothing to hold them back. Armed with their paper money, the Reichskassenscheine (invasion mark), which cost their country nothing, they had a twenty-to-one advantage over the franc and the reassuring knowledge that no matter what they paid in France, they could usually make a hundred per cent profit at home. There is ample evidence of this in the German auctions, where even the art condemned by the regime as degenerate was sold at extravagant prices. (See Attachment 1.)

Almost all the French dealers sold to the Germans. It was hard to resist the temptation to fleece the ignorant Teuton. Added to the

established dealers came a flock of intermediaries and middlemen to guide the Germans. They all seem to have worked together, and witnesses report that the same objects constantly turned up in different places at different prices. The majority of the dealers worked independently, but a few of them formed groups and made collaboration their special business.

The most important of these groups was headed by Hans WENDLAND. It included Achilles BOITEL, Yves FERDOUX and Allen LOEBL. These had the closest connections with GOERING, both through WENDLAND, who was an intimate of HOFER, and through LOEBL, who was a constant companion of LOHSE. In the combination, WENDLAND represented the international interests; BOITEL the financial; LOEBL the Paris art market; and FERDOUX contacts throughout France, particularly in the provinces. All four were equally unscrupulous, and they must have dealt in millions.

The second most important group consisted of Martin FABIANI, Roger DEQUOY, and such minor figures as G. DESTREM and Hugo ENGEL. Though in contact with the GOERING agents, their principal German clients were the buyers for Linz, such as HAEHRSTOCK, for whom DEQUOY acted as intermediary in the purchase of the Rembrandts sold by NICOLAS and part of the WILDENSTEIN collection. FABIANI undertook a large exchange with the E.R.R. which was never concluded. (See Reference B.) These dealers seem to have owned pictures together, as for instance La Lumiere du Jour by Boucher, which was finally sold to Frau DIETRICH by DESTREM, having been previously seen by HOFER in the shops of both DEQUOY and FABIANI.

Another smaller but by no means unimportant group was formed by BIRTSCHANSKY, WANDL, and their hanger-on WAKOWSKY. They had contact with GOERING through LOHSE, but did most of their business with the German museums. It is worth noting that WENDLAND was connected in some way with each one of these groups.

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2. GOERING's Agents

GOERING visited Paris about twenty times. His trips were usually hurried but, as always, he devoted much time to purchasing for the collection. His visits to the Jeu de Paume have already been discussed. He made occasional visits to dealer's shops but usually received most of them in his office in the Quai D'Orsay. He was represented in Paris by HOFER, BORNHEIM, LOHSE, ANGERER, and the Dienststelle MUEHLHANN. The latter was represented by Dr. Joseph MUEHLHANN who made regular trips to Paris where he stayed as long as two or three months at a time. His activity on his brother's behalf was enormous as can be seen by the files of the SCHEWNER Transportation Company. (See reference M.) GOERING's purchases from him were modest, limited to unimportant pictures, furniture and objets d'art. Kajetan MUEHLHANN, PLITZSCH and KILSLINGER also visited Paris occasionally.

3. Dealers

ALTOUNIAN

Armenian dealer, specialist in Greek, Roman, Egyptian and Near Eastern sculpture and objets d'arts. He dealt with BORNHEIM, to whom he was introduced by LOEWENFISCH.

Bought through BORNHEIM

- | | | | | |
|----|----------------|---|------|--------------|
| 1. | French 13th c. | Statue, The <u>Innocent</u>
(marble) | 1941 | Frs. 300,000 |
|----|----------------|---|------|--------------|

AGUILAR - Cannes

A Spaniard resident in France. Worked with LOHSE and Joseph MUEHLHANN:

Bought through LOHSE:

- | | | | | |
|----|------|-------------------|---------|--------------|
| 1. | Heda | <u>Still Life</u> | 13.1.43 | Frs. 330,000 |
|----|------|-------------------|---------|--------------|

d'ATRI - Paris, 23 Rue de la Boetie

Italian dealer and middleman resident in France for many years. He dealt with HOFER and MUEHLHANN. He was in contact with G. F. REYER in Switzerland. He had an address in Rome, 28 via Lima.

Bought through HOFER

- | | | | | |
|----|---------------------------------------|---|------|--------------|
| 1. | Master of the Legend of St. Elizabeth | <u>The Passion of Christ</u>
Published by Hoogenwurff. | 1941 | Frs. 230,000 |
|----|---------------------------------------|---|------|--------------|

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- | | | | |
|---------------------|--|------|--------------|
| 2. Antwerp ca. 1500 | <u>Adoration of the Magi</u>
Triptych | 1941 | Frs. 120,000 |
| 3. Antwerp ca. 1520 | <u>Nativity</u> - Triptych | 1941 | 140,000 |

BERNARD, Mme. - 15 Quai Bourbon, Paris

Widow of the painter BERNARD. She had a collection of her own and other objects on commission. She was first introduced to BORNHEIM by her son-in-law, Clement ALPARRIBA, who handled the financial end of her business. The latter was connected with a Dutch dealer, LEXNER.

Bought through BORNHEIM

- | | | | |
|----------------------------|---|------|---------|
| 1. Simon Vouet | <u>Portrait of a Lady</u>
Add. I. P 223 | 1942 | 120,000 |
| 2. Follower of
Jordaens | <u>Bacchanals</u> | 1942 | 100,000 |
| 3. French 17th c. | Beauvais tapestry,
<u>Summer</u> Add.I.T.4 | 1942 | 900,000 |

de la BERAUDIÈRE, Comtesse - 5 Avenue Montaigne, Paris

An old friend of REYER, who introduced her to HOFER. Mrs. HOFER had resorted for her during past years in Paris. BORNHEIM also bought from her. She was extremely active as a black market art dealer, and would only accept payment in cash.

Bought through HOFER

- | | | | |
|------------|---|--|---------|
| 1. Nattier | <u>Portrait of the Princess</u>
<u>Maria Louise of Orleans</u>
Present from Reichsverband
d. Versicherungen (Insurance
Group) | | 200,000 |
|------------|---|--|---------|

Bought through BORNHEIM

- | | | | |
|-------------------|---|------|---------|
| 1. French 18th c. | <u>Bronze Clock</u>
Present to GOERING from the
town of Cologne | 1944 | 100,000 |
|-------------------|---|------|---------|

BOITEL, Achille F. - Paris: 6 rue de Toloren Tel: Carnot 4298
11 bis rue Amore Tel: Carnot 5678

Bought through HOFER

- | | | | |
|------------------|--|------|--------------|
| 1. Lucas Cranach | <u>Portrait of a Young Woman</u>
Add I. P. 59 | 1943 | Sfrs. 50,000 |
|------------------|--|------|--------------|

This picture was first offered to HOFER by PENCOUX, LOBEL and WENDLAND for Frs. 600,000. It was said to be in the hands of a restorer (AMRE?) in Versailles. HOFER reserved it. Then, a year later LOBEL offered the picture to GOERING as coming from LOBEL and costing Frs. 3,500,000. GOERING protested the price but took the picture to Berlin. After a further lapse of time during which BOITEL was revealed as the vendor, an agreement was reached at Sfrs. 50,000 which were paid secretly through Lt. BILMERTG because BOITEL didn't

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want trouble with the Devisenschutzkommando. (See Attachments 12 and 13.) The provenance of the picture was given by LOEBL as a French collection in Versailles which HOFER had formerly visited with SAUTO DE SEND to see a picture by Barthol Bruyn. The case is interesting because it shows a close working connection between PIEROUX, LOEBL, WENDLAND and BOITEL. The pendant of the picture, a Portrait of a Man, was bought by HOFER from FIMMER (Luzern) who had originally obtained it from SCHMIDER (Munich).

BOITEL worked with HOFER and LOEBL. He was a wealthy Frenchman, the owner of an airplane engine factory, a factory making trunks and wooden cases (from which he supplied the Dionstolle Boston), and various other business interests. He was an out-and-out collaborationist, had been in Germany often before the war and spoke fluent German. The Resistance often threatened him, and finally killed him with a bomb connected to the starter of his automobile.

Though strictly speaking a business man and a speculator rather than a dealer, in 1944 BOITEL sent the following pictures to Berlin through HOFER who was to offer them to GOMRING.

1. Bortin - Nymphs Surprised by a Satyr
2. Copy after Titian - Portrait of Francois Ier
3. French 18th c. - A Shepherdess

The price was never settled. No. 1 was taken to Borchtesgaden by HOFER. Nos 2 and 3 remained in Carinhall. BOITEL shared an office with PIEROUX, and seems to have been the most important financial figure in the WENDLAND, LOEBL, PIEROUX Syndicate. His secretary was Roland MAXIME, who also lived at 11 bis rue Amers (formerly 16 rue Monceau ?). He kept a small account in French francs for HOFER. (For further details see Reference F.)

BOTTOM, Melle Lucie - Paris, 8 Rue de la Paix

Bought through HOFER

- | | Date | Price |
|--|------|--------------|
| 1. School of Gossaert <u>Madonna & Child</u> | 1940 | FFrs. 60,000 |

HOFER is not quite sure about this purchase. Melle BOTTOM was a former employe of SMIGLIEN Bros. (See also above Chapter V c.)

BIRTSCHANSKY - Paris, Office: 201 rue du Faubourg St. Honore
Residence: 18 rue Jean Goujon

Dealt with HOFER and LOEBL and Joseph MUEHLHANN. Was a partner of WINDL and ROCHLITZ, and seems to have had some competition with MAKOVSKI. HOFER says that he was the better of two brothers, one of them had a very bad reputation. (For further details of his relationship with LOEBL and the ERN exchanges see Reference B, p 29.)

Bought through HOFER

- | | | |
|--|--------|--------|
| 1. Albani <u>Diana and her Followers</u> | 3.6.41 | RM 800 |
|--|--------|--------|

BOIT, - Paris

	Bought through BORNHEIM	Date	Price
1.	Pfaff	<u>Large figure of Venus</u> (marble) Present from Consul Brockhaus Add. I.S.37	1941 420,000

BRIHO de la Laroussilhe - 58 rue Jouffroy, Paris

Worked with BORNHEIM, ANGETER, HOFLER and Joseph H. MILMAN. Specialized in tapestries and objets d'art of the Middle Ages, but would sell any type of object. BORNHEIM was one of his principal clients and visited him on every trip to Paris. BRIHO also brought him objects to the Grand Hotel, and acted as his guide during his trip through Unoccupied France in May 1941. He sold for cash, and preferred not to give a receipt.

Bought through BORNHEIM

1.	Manuel Deutsch	<u>Small Portrait of a Woman</u> BORNHEIM believes this may have come from the collection of Mrs. GOULD in Juan les Pins.	May 1942 FFs 300,000
2.	German 15th c.	<u>12 small ivory medallions</u>	1941 30,000
3.	South German 16th c.	<u>Bust of a Woman</u> (wood) Present to GOERING from Staatssekretar Koerner Add. I.S.31	1943 80,000
4.	French 15th c.	<u>Knight killing a Dragon</u> <u>before a Castle</u> (stone, relief) Add. I.S.45	1941 300,000
5.	French 15th c.	<u>St. Michael and the Dragon</u> (stone) Add. I.S.44	1941 100,000
6.	French 14th c.	<u>Enamel Reliquary</u> Add. I.M.1	1941 100,000
7.	German 15th c.	<u>Small Altar Niche</u> (wood)	1942 60,000
8.	French 16th c.	<u>Figure of Man with a Hawk</u> Portrait of Guillaume de Prez (?) Present to GOERING from the Luftwaffe. Add. I.S.47	1943 280,000
9.	German 15th c.	<u>Two Figures</u> (wood) Add. I.S.9	1942

BROSSERON-MARCIANO - 132 Blvd. Haussmann, Paris

(MARCIANO - 17 rue de la Bienfaisance, Paris)

Dealt only with BORNHEIM. A family business, run by Mmo. BROSSERON and M. MARCIANO. M. BROSSERON was a hotel owner in the South of France, and his son the director of a clothing factory. As dealers, they specialized in the French 18th century. They had many contacts, and bought from bourgeois and aristocratic families who were in money difficulties. (See Reference H.) MICHAEL worked for them as an intermediary.

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Bought through BORNHEIM		Date	Price
1.	Lomovno <u>Susannah and the Elders</u>	1941	Ffrs. 250,000
2.	School of <u>Diana Batsing, in the background a Knight on Horseback</u>	1941	250,000
3.	Cologne, 15 c. Master of St. Pantaleon <u>Scene in a Church</u> Add. I.P.135	1941	400,000
4.	Jo n Goujon <u>Statue of Caritas</u> (boxwood) Add. I.S.23	1942	175,000
5.	French 17th c. <u>Gobelins tapestry Screen,</u> <u>"Cherub Riding a Panther"</u>	1942	90,000
6.	French 18th c. <u>Large Chvonnerie Rug</u>	1941	150,000
7.	French 16th c. <u>Beauvais tapestry from designs by van Orley,</u> <u>"February" Add. I.T.5</u>	1942	800,000
8.	Burgundy 15th c. <u>Large chest in 2 tiers</u> Present to GORRING	1943	75,000
9.	French 18th c. <u>2 small inlaid cabinets</u> <u>by Weiswoyler</u>	1942	500,000
10.	Herovoldt <u>Portrait of a Lady</u> Add. I.P.144	1941	50,000
11.	Milan 16th c. <u>Profile Portrait of</u> <u>Lodovico il Moro (marble</u> <u>relief) Add. I.S.50</u>	1941	30,000
12.	School of Calcar <u>Two Figures: St. Margaret</u> <u>St. Anne (wood)</u>	1941	50,000

BRUMER - Paris, rue du Faubourg St. Honoré

Brother of the New York dealer, who kept open the Paris branch during the occupation.

Bought through BORNHEIM

1.	French 15th c. <u>Madonna (stone)</u>	1943	Ffrs. 150,000
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Note: BORNHEIM is not absolutely certain that he sold this statue to GORRING.

CAMOIN, André - (Maison A. Buvelot) Paris, 9 Quai Voltaire

Specialized in French furniture and objets d'art of the 18th century. Had a fine Louis XIV table and a round Empire table, said to be from the Tuilleries, which HOFFER wanted to buy. Also dealt with ANGLER.

Bought through HOFFER

1.	French 18th c. (Louis XVI) <u>2 bronze table clocks</u> Add. I.H.6	1943	400,000
----	---	------	---------

Date Price

CARRE, Louis - 10 Avenue de Messine, Paris

Specializes in French 20th century and negro sculpture.
 HOFER was introduced by SANTO de SEMO MEY.

Bought through HOFER

- | | | | | |
|----|---------------------|-----------------------------------|------|--------------|
| 1. | Dumesnil de la Tour | <u>Young Man Holding a Candle</u> | 1940 | Ffrs. 84,000 |
| | | Add. I.P.166 | | |

du CHESNE, Madame Chesnier - 83 rue de la Convention, Paris

Worked with ANGELER and HOFER, who met her through WENDLAND. She specialized in tapestries, and acted as an intermediary for her numerous contacts in Paris.

Bought through HOFER

- | | | | | |
|----|-------------------------|--------------------------|-----------|--------|
| 1. | Master of the 40th year | <u>Portrait of a Man</u> | June 1941 | 45,000 |
|----|-------------------------|--------------------------|-----------|--------|

GALERIE CHARPENTIER - Paris

In March 1941, Dr. Joseph MUEHLHANN organized an exposition for the special benefit of GOERTZ. The idea was a complete success because the Reichsmarschall bought everything that was shown. Payment was made in Reichsmarks to the Dienststelle in the Hague.

ANGELER exhibited a series of tapestries in the gallery at the same time. These were also purchased.

Bought through MUEHLHANN

- | | | | | |
|-----|--------------------------------------|--|----|--------|
| 1. | Flemish 16th c. | <u>Adoration of the Magi</u>
Triptych | RM | 6,500 |
| 2. | School of Martin | a) <u>The Resurrection</u>
b) <u>The Betrayal of Christ</u>
Two wings of an altarpiece | | 8,000 |
| 3. | Flemish ca. 1500 | <u>Nativity</u> Triptych | | 14,000 |
| 4. | Flemish 16th c. | <u>Christ on the Mount of Olives</u> | | 2,500 |
| 5. | French 13th c. | <u>Madonna and Child</u>
(sculpted - wood) | | 750 |
| 6. | French (?) | <u>Madonna and Child</u>
(stone) | | 2,350 |
| 7. | French 14th c. | <u>Madonna and Child</u>
(wood) | | 2,500 |
| 8. | French (?) | <u>Figure of a Bishop</u> (stone) | | 1,000 |
| 9. | French or German
15th c. | <u>Group of Kneeling Women</u>
(wood?) | | 3,000 |
| 10. | Seven Gothic Chests of varying sizes | | | 12,875 |
| 11. | Five pieces of Gothic furniture | | | 3,175 |
| 12. | Four Tapestries | | | 29,250 |
| 13. | Two stained glass windows | | | 3,100 |

CONFIDENTIAL

Bought through ANGELER

Date Price

1. Flemish 16th c. Series of 6/8 tapestries Fra. 2,500,000
Scenes from the Life of
the Emperor Charles V
 Mme du CHESNE acted as
 intermediary.

CUVELLIER - Paris, 3 Boulevard Pereire

Bought through BORNHEIM

1. Strasbourg 14th c. Madonna and Child 1941 65,000
 (large - wood)
 Add. I.S. 10

DARBOY, Mme. Rosie - 25 Quai Voltaire, Paris (formerly SCHUTZ)

Mme. DARBOY is said to have taken over the business from SCHUTZ and added capital of her own. She had a complete Spanish courtyard which she repeatedly offered to GOLMING. She also worked with ANGELER and with Joseph MUELLER.

Bought through BORNHEIM

1. French 18th c. 4 Gobelins tapestry 1941 280,000
 medallions, Shepherd
Scenes
 Present from Director STANL

Bought through HOFER

Various tapestries 1941-
 and silks 1943 200,000

DECOUR, A. - 28 rue Francois Ier, Paris
 Country house: Rolleboise (near Bonnières, Seine et Oise)

Worked through BORNHEIM and dealt only with him. Had a big architect and interior decorating office, to which his art dealing was an adjunct. During the last years of the war, he was frequently visited by the many German architects who came to Paris buying for SPEER and GOEBBELS.

Bought through BORNHEIM

1. Fragonard and Grouze (?) The Bagatelle Ceiling 1941 1,200,000

Reported to be in the Free Port of Stockholm (January 1945). HOFER says that he last saw the ceiling in Schloss Ringowalde, in December 1944. On being questioned as to its present whereabouts and removal both HOFER and Franklin LIMBERGER said that they believed it was still in Ringowalde and further maintained that it would have been almost impossible for the ceiling to have been sent away without their knowledge.

CONFIDENTIAL

		Date	Price
2.	French 18th c.	Gobelins tapestry, Scene 1943 from the Don Quixote series, <u>"The Bear Hunt"</u>	700,00
3.	French 15th c.	<u>Table</u> Formerly in the SPITZER Coll.	1941 240,000

DEQUOY, Roger - Paris, 57 rue de la Boetie
Later - 140 rue du Faubourg St. Honore

Formerly an employee of WILDENSTEIN. Their firm was "Aryanized" in his name and he acted as their representative during the war. He was perhaps the worst of the collaborationists among the dealers, working particularly closely with HABERSTOCK for whom he was the intermediary with NICOL'S, the wine merchant. When the latter sold his two Rembrandts to the Germans for Ffrs. 60,000,000, DEQUOY's commission was Ffrs. 1,800,000. He also acted as intermediary between HABERSTOCK and WILDENSTEIN when they discussed the sale of the latter's pictures in the Hotel du Roy Rene in Aix, in 1940. He worked with WENDLAND (sale of pictures to BIERHILL, see Chap. VII), Joseph MUEHLHANN, FARIANI, ENGEL and DESTIEM.

Bought through HOFER

1.	School of Antonio Moro	<u>Portrait of a Man</u> Dated 1571 Add. I.P.150 DEQUOY had this picture on commission, and would not reveal the owner's name.	1943 Ffrs. 300,000
2.	Colyn de Coter	<u>Female Saint Praying</u> WENDLAND drew HOFER's attention to this picture, which DEQUOY held on commission.	1943 400,000
3.	Lomoyne	<u>B thing Worien</u>	1943 125,000

DOMATH, Etienne - Paris, 14 rue Milton

Worked with BORGHEIM and Joseph MUEHLHANN.

Bought through BORGHEIM

1.	French 15th c.	Small six-sided table richly carved.	Mar. 1941 250,000
2.	French or German 9th c.	Green stone ornament, with a figure of St. George	Mar. 1941 200,000
3.	French 12th c.	Stained glass window with 3 figures	1942 150,000
4.	Augsburg 16th c.	Ornamental clock with figure of a knight. Present	1943 100,000
5.	German 15th c.	Silver brooch with enamel decorations ADD. I.M.42	1941 125,000

CONFIDENTIAL

DOUCLT - Paris, 94 rue du Faubourg St. Honore

Bought through HOFER

Date Price

1. French Empire style Large round table by Thomire Mar. 1942 Ffrs. 13,000

FOR ST-DIVONNE - Raoul Vicomte de la - Paris, 44 Rue du Bac

Dealt only with BORNHEIM. The Vicomte was an amateur dealer who sold from his apartment. He had an elaborate setting on which he presented his wares, stressing the fact that they were all family heirlooms. His clients were always served champagne, even in the morning.

He is reported to have been associated with Monsieur DUPONT and Charles MIGNONNET, a dealer from the Glignacourt "flea market", in the clandestine sale of objects from the ERR which were put at the disposal of this group by the Baron von BEHR. The centre for this transaction was reported to be a secret deposit located in Paris near the rue de Tilsitt.

Bought through BORNHEIM

1. French 16th c. Tapestry "Allegory of time", Present to GOERING from Admiral LASS Add. I.T.5 21.3.41 1,250,000

F. GARIN - Paris, 9 rue de l'Echelle (see LOUHL)

GELADAKIS, B. - Paris, 1 Rue Milton

Dealt only with BORNHEIM. Specialized in Greek, Roman, Egyptian, Medieval sculpture and objets d'arts. Sometimes sold on commission for other dealers.

Bought through BORNHEIM

1. Flemish 15th c. Large statue of St. Michael and the Dragon 1944 300,000
(oak) From Reichskommissar TERBOVEN. Add. I.S.25
2. School of Calcar, 15th c. Large statues of St. Mary 1943 and St. John. (oak) Present 400,000
from General Direktor Helmuth ROEMERT, 1944. Add. I.S.11
3. School of the Lower Rhine, 15th c. Small statues of St. Mary 1942 and St. John. (oak) Present 300,000
from General Direktor Helmuth ROEMERT, 1943
4. German 17th c. Statue of a knight killing a dragon (wood polychrome) 1943 75,000
Add. I.S.16 Present.
5. Greek 3rd c.B.C. Funer-1 stole with three figures. GELADAKIS acted as riddlerman for CARDEVILLE, (Paris Boulevard Haussmann 164.) Present 170,000
from Dr. LEY, 1943. Add. I.S.49.

CONFIDENTIAL

		Date	Price
6.	Burgundian 15th c. <u>Madonna and Child</u>	1943	Ffrs. 160,000
7.	Burgundian 15th c. <u>Figure of a Man with a Small Dragon on his Arm.</u> Present from Dr. PUETZ, 1943	1942	100,000
8.	French 14th c. <u>Madonna and Child holding a Dove</u> (stone) Add.I.S.40	1941	120,000
9.	Burgundian 15th c. <u>Figure of a Queen</u> Add.I.S.41	1941	100,000

GERARD, Mme. Renee - Paris, 14 rue St. Simon
Nogent le Roi (Eure-et-Loir), "L. Elevation"

The widow of the architect DREYFUS. She changed her name for business purposes. She worked with BORNHEIM, LOHSE, HOFER and Joseph MUEHLHANN. Her specialty was tapestries, but she acted chiefly as an intermediary for French collectors and private individuals who did not want to have a direct contact with the Germans. She was in daily contact with BORNHEIM whom she put in touch with many people in Paris. She introduced Melle BELL'GAMBERA to HOFER.

Bought through BORNHEIM

1. French 18th c. Gobelins tapestry, from 1941 a design by Van Loo. "Theseus and the Marathonian Bull"
Present from Admiral L. 15
Add.I.T.3 750,000
2. French 17th c. Large writing desk. Said 1941 to have belonged to Mazarin. Mme. GERARD acted as intermediary for Mlle. Veuve HILLON.
Add. I.F.5 300,000

Bought through LOHSE

3. French 17th c. Series of 6 Gobelins Tapestries, "Triumph of Scipio"

GOUVERT, Paul - Paris, 18 rue Fourcroy

Worked with HOFER, BORNHEIM, ANGERER and Joseph MUEHLHANN. Specialized in stone statuary of all periods. A good connoisseur whose prices were high and who would not bargain. He was consulted as an expert by the Louvre and sold a large number of objects to the Germans. ANGERER was one of his best clients. GOERING visited the shop himself with HOFER and ANGERER and bought a number of decorative garden sculptures. BORNHEIM visited him frequently, but never bought anything for GOERING.

Bought through HOFER

1. School of Antwerp Death of St. Mary Do. 1943 400,000
(Marble relief) Originally came from Italy. Present from Reichskommissar THROBEN

CONFIDENTIAL

		Date	Price
Bought through ANGERER			
2.	French 15th c. (?)	<u>2 decorative lions</u> (large, granite)	1941 price unknown
3.	French 17th c.	<u>2 vases</u> (stone) From St. Georges le Motel (Eure)	1941 " "
4.	French 18th c.	<u>4 decorative vases</u> (stone)	1941 " "
5.	French 14th c.	<u>Madonna</u> (stone polychrome)	1941 " "
6.	Boizot	<u>Cupid Stung by a Bee</u> (stone)	1941 " "
7.	Boizot	<u>Offering to Love</u> (large, stone)	1941 " "
8.	G.L. Godecharle (Brussels)	<u>Statue</u> (stone)	1941 " "
9.	French 18th c.	<u>Bacchus</u> (marble)	1941 " "
10.	Russian (?) 18th c.	<u>Catherine the Great as</u> <u>Minerva, Patroness of the</u> <u>Arts</u> (marble) Remained in Carinhall	1941 " "
11.	Boizot	<u>Venus and Cupid</u> (marble) Remained in Carinhall	1941 " "
12.	French 19th c. (?)	<u>Statue of a Child with a</u> <u>Garland of Rushes Around</u> <u>his Head</u> (marble)	1941 " "
13.	French 18th c. (?)	<u>The Four Seasons</u> (terracotta)	1941 " "
14.	French 19th c.	<u>Woman Playing a Flute</u> (terracotta)	1941 " "
15.	Follower of Pigalle 19th c.	<u>Venus with Doves</u> (terracotta)	1941 " "
16.	Copy after Coysovox	<u>Pan Playing a Flute</u> (terracotta)	1941 " "
17.	French 18th c.	<u>Two Cherubs playing with</u> <u>a Rose</u> (terracotta)	1941 " "
18.	French (Louis XIV)	<u>3 Cherubs from a Fountain</u> (2 bronze and 1 lead)	1941 " "
19.	French 16th c.	<u>3 Fountains</u> (stone) One from Nancy	1941 " "
20.	French 16th c.	<u>Sundial</u>	1941 " "
21.	French 16th c.	<u>Small circular temple</u> <u>with 6 columns</u>	1941 " "

CONFIDENTIAL

		Date	Price
22.	French 14th c. (?)	<u>Cloister of the Cistercian Abbey of Berdoues (Gers)</u>	1941 price unknown
23.	French 16th c.	<u>Large fireplace</u> Remained in Carinhall	1941 " "
24.	French 15th c.	<u>Large fireplace</u> Remained in Carinhall	1941 " "

Note: This group of objects arrived in Carinhall on 1 October 1941. Included were also architectural elements such as windows, doors, benches, fountains, etc. At the time of delivery, ANGETIER presented to the Stabsamt a bill amounting to 130,000 RM for the "balance" of GOUVERT's account.

GRUEL, Loon - Paris, 148 rue St. Honore

Worked only with BORNHEIM. A specialist in rare book-bindings, who deals in other works of art on the side. He did business with Director ERHARDT of the OFFENBACH Leather Museum.

Bought through BORNHEIM

1.	Augsburg 17th c.	<u>Statue of Eve</u> (wax) Add. I.S.15	1941	100,000
2.	School of Konrad Meidt	<u>Eve</u> (wood polychrome)	1941	40,000
3.	Florentine 16th c.	<u>Leather chest with the Modici arms</u> Present from August von FINK (Austria)	1944	15,000

HALIM BEY, Melhame - Paris, 113 rue de Grenelle

A dealer-middleman who worked with BORNHEIM and Joseph MUEHLMANN.

Bought through BORNHEIM

1.	van Eeckhout	<u>Portrait of a Woman with a Book</u> . Add. I.P.69	1942	Price unknown
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HOLZAPFEL, Ward - Paris, 45 Avenue des Republiques

Worked with HOFER, to whom he was introduced by SAITO DE SEMO. He specialized in Dutch painting of the 17th century, and usually had small masters of good quality. LOHSE, who also knew him, says that he lived with a German painter named GORTEL, and that, from 1943 on, he was the chief adviser of GURLITT during the latter's frequent trips to purchase French 19th century paintings. He was also in contact with PIETSCH, HEMM and Prince YOUSSEVOFF.

Bought through HOFER

1.	Thomas Wyck	<u>A Savant</u>	1942	Ffrs. 100,000
2.	Poolenburgh	<u>Landscape with Nymphs</u>	1942	40,000

C O N F I D E N T I A L

JORIT - Paris 30 Rue des Saints Peres,

Small dealer who specialized in art of the Middle Ages.

Bought through MUEHLHANN Date Price

1. French 15/16th c. Gothic Tapestry

LANDRY, Pierre - Paris 1, rue Chardin

Worked with BORNHEIM and LOHSE. Specialized in pictures. Had a close business connection with J. FERAL, Paris, Place Vendome and was in contact with MELITZSCH and ROHLITZ. He did not want it known that he worked with the Germans and usually concealed himself by the use of a middleman such as LOEBL.

Bought through BORNHEIM

1. Italian 15th c. Madonna Add.I.P.27 1941 Ffrs. 100,000
(Botticini) Present.
2. Lorenzo di Credi Madonna Add. I.P.62 1941 240,000
3. Neroccio dei Landi Madonna and Child 1941 65,000
Add. I.P.123 Present.

Bought through LOHSE

4. Jan Lievens Portrait of a Patriarch 24.11.42
(Coninck ?) with a Gold Chain LOEBL
acted as intermediary for
this purchase. Add.I.P.112

LARCADE, Edouard - Paris, 38 Avenue Gabriel
St. Germain-en-Laye, 39 rue du Marechal Joffre

Worked with BORNHEIM and HOFER. Nephew of Mme. LELONG. Formerly a collector, turned dealer. He had an enormous stock, divided between his Paris shop and his country house in St. Germain. His prices were extremely high. (See under WENDLAND for his connection with the sale of 2 Shepherd Scenes by Boucher.)

Bought through BORNHEIM

1. West German 15th c. Figure of an Apothecary 120,000
(wood polychrome) Present
to GOERING from Dr. SCHMITT
Add.I.S.12

LEEGENHOEK, M. O. - Paris, 230 Boulevard Raspail

Worked with HOFER and LOHSE. A Belgian, about 36 years old. Before the war a restorer, who developed into a dealer through close collaboration with WENDLAND. During the German occupation, he was almost exclusively active as a dealer, working sometimes in partnership with Maurice LAGRAND of Brussels. He sold to RADETSCHER of Bonn, HERBST of the Dorotheum, Frau DIETRICH, Joseph MUEHLHANN and GOELL. He frequently traveled to Belgium, where he had connections with van der VLEKEN and REMERS.

CONFIDENTIAL

Bought through HOFER		Date	Price
1.	Davis Teniers	<u>Village Fair with Couple Dancing.</u> HOFER had previously seen the picture in the hands of a restorer.	1943 Ffrs.600,000
2.	Adrian van Ostade	<u>Blind Man with a Dog</u> Present from Oberburgermeister STEEG, Berlin	1943 200,000
3.	Adrian van Ostade	<u>Peasant Reading a Newspaper</u> Signed and dated 1690. LEEGENHOEK had reserved this picture for KUHLMAN (former German Foreign Affairs Minister), who graciously gave way to GOERING. A half interest in the picture belonged to Maurice LAGRAND. Payment was made to LEEGENHOEK in French francs and to LAGRAND in Belgian francs in Brussels.	1943 320,000
4.	Adrian van Ostade	<u>Landscape with a Hay Wagon</u>	1943 300,000
5.	Antwerp School	<u>Descent from the Cross</u> (wood) LEEGENHOEK had had this picture a long time. It was subsequently given by GOERING to his wife as a present.	1944 100,000

LEONARDI, Edouard - Paris, 8 Avenue de Friedland

Worked with LOHSE, Joseph MUEHLWANN and BORNHEIM, who was very close to him, particularly at the end of the war. LEONARDI was an architect by profession, and his wife ran the dealing establishment. They specialized in the Middle Ages, and worked on commission for GRUHL and other dealers. HOFER was also in contact with them.

Bought through BORNHEIM

1.	French 14th c.	<u>Madonna</u> (Largo, stone formerly inlaid with jewels) Present from Staatsrat Dr. K. HERRMANN, 1944. Add. I.S.38	1943 400,000
2.	French early 16th c.	<u>Figure of an Architect</u> (wood) ADD.I.S.21 Present.	1944 500,000
3.	North French 16th c.	<u>St. Martin and the Beggar with a Donor</u> (stone) Present from Dr. WINKLER. Add.I.S.46	1944 350,000
4.	Burgundian 16th c.	<u>Figure of a Woman with a Book</u> (wood) Present from Prof. KRAUCH, 1945. Add.I.S.19	1944 250,000
5.	North French 14th c.	<u>Virgin of the Annunciation</u> Present from Consul HELLWIG	1943 100,000
6.	French 16th c.	<u>Kneeling Angel</u> (stone) Present from Gauleiter KOCH, 1944. Add. I.S.43	1943 150,000

C O N F I D E N T I A L

Bought through LOHSE

Date Price

7. Jan Broughol Flowers

LOEBL, Allen - Paris, 9 rue de l'Echelle

A French Jew who had been for some time employed by KLEINBERGER. During the war the firm was Aryanized in the name of E. GARIN but LOEBL became in fact its real head. He worked a great deal for both HOFER and LOHSE. He was protected from the anti-semitic laws by GOERING who, on the recommendation first of HOFER, then of LOHSE, obtained special privileges for him from Standartenfuhrer KNOCHEN of the SD (Paris, 82 Avenue Foch). (See Attachment 14.) In gratitude for this LOEBL wanted to present his library to the Reichsmarschall but the latter refused to accept it as a gift. Instead he exchanged it for a confiscated picture from the ERR.

HOFER and LOHSE both say that the G LERIE GARIN was the most popular meeting place of the collaborationist Paris art market. It was also the center of the informal dealing syndicate made up of WENDLAND, BERNOUX, BOITEL and LOEBL, and apparently frequented by most of the German buyers. The correspondence sent by the firm to these clients was written in German. LOEBL's business was done mostly on a commission basis. He was considered by some to be the best approach to the big German buyers and others such as LANURY and MESTRALLET were glad to use him to conceal their own identity. He frequently did business on a personal basis with HOFER and also worked with HABERSTOCK. Judging from the evidence which has come to light LOEBL was one of the outstanding collaborationists in Paris during the occupation.

Bought through HOFER.

- | | | | | |
|----|----------------------|--|--------------|---------|
| 1. | Salomon van Ruysdael | <u>River Landscape</u> | 1944 | 900,000 |
| | | Signed and dated 1647. Bought on HOFER's last trip to Paris. He states that although the price may seem high, he could get the double without difficulty in Berlin at that time. Present from Dr. Friedrich FLICK Add. I.P.196 | | |
| 2. | J.F. de Troy | <u>Portrait of a Lady</u> | 1941 | 100,000 |
| | | Present from Gaulciter SCHWEDIGBURG | | |
| 3. | Judith Loyster | <u>Mandolin Player</u> | Present 1942 | 40,000 |
| | | from General Direktor Rudolf STAHL Add.I.P.120 | | |
| 4. | West German School | <u>The Holy Family</u> (wood) | 1943 | 250,000 |
| | | Bears the label of the Sigm-rigon Coll. but is not listed in catalogue. | | |
| 5. | Franco-Flemish | <u>Laetitia</u> (bone-carving) | 1943 | 30,000 |

Note: Nos. 4 and 5 were bought at the end of 1943. LOHSE was instructed to pay for them, but the course of the war obliged him to leave Paris before it was possible.

CONFIDENTIAL

		Date	Price
6.	David Teniers <u>Country Fair Present</u> From Dr. Friedrich FLICK		
	Bought through LOHSE		
7.	Bernard van Orley <u>Carton for a tapestry,</u> <u>"The Hunt"</u>	13.1.43	20,000
8.	School of Bernard van Orley <u>Portrait of a Young Woman</u>	4.3.43	350,000
9.	School of Rubens <u>Nymphs in a Landscape</u>	13.1.43	115,000
10.	Bellevoir <u>Seascape</u>	1.11.42	350,000
11.	French ca. 1520 <u>Portrait of a Boy</u>	13.1.43	400,000
12.	German 18th c. <u>Bivouac Scene</u>	Dec.1942	90,000
13.	van Osten <u>2 Landscapes</u> (pendant)	Dec.1942	200,000
14.	French 14th c. <u>Figure of an Apostle</u> (stone)	4.3.43	250,000

MANDL, Victor - Paris, 9 rue du Bacador

German dealer, formerly active in Berlin. Related to the Hamburg firm of same name. In Paris, he did business from his apartment. He worked very closely with BIRTSCHANSKI and MAKOWSKI. The latter was his assistant and sometimes signed receipts for him. According to LOHSE, MANDL was the chief agent of Frau DIETRICH and GOEDEL. He bought mostly from small dealers and the Hotel DROUOT. HOFER states that he did not have much money at his disposal and probably was backed in some way by WENDLAND. At one time MANDL wanted to share the purchase of a small Rembrandt with HOFER, who refused because he did not like the picture. HOFER believes that if he had anything important it would have gone first either to WENDLAND or to GOEDEL, who were in closer contact with him. MANDL was used as a middleman by many French people but never revealed the provenance of his pictures.

Bought through HOFER

1.	Adrian van der Werff <u>Venus</u>	1943	Ffrs.130,000
2.	Vernet <u>View of a Harbor with Bathing Women</u>	1943	250,000

MEDEP - "Au Moyon Ago" - Paris, 27 Boulevard Batignolles

Worked with BORNHEIM and Joseph MUEHLHANN. Had a large dealing establishment which dealt in every form of antique and was patronized by most of the German officials, dealers and tourists.

Bought through BORNHEIM

1.	Northern French 15th c. <u>St. Mark and the Lion</u> (stone) Present.	1943	200,000
2.	French 14th c. Madonna (stone), present.	1943	
3.	North French 15thc. <u>St. Margaret and the Dragon.</u> Add. I.5.42	1942	125,000

CONFIDENTIAL

	Bought through MUEHLMANN	Date	Price
4.	French 15th c. <u>Large Cupboard</u>		
5.	Miscellaneous Gothic furniture and Statues		

MELLER, Prof. Dr. Simon - Paris, 3 rue du General Appert

Worked with BORNHEIM and Joseph MUEHLMANN. He was in contact with HOFER, who met him through WENDLAND. A former Director of the Budapest Museum, he had lived in Paris for a number of years. An expert in drawings, he combined writing on art history with dealing, mostly on a commission basis. BORNHEIM says that he had a fine collection of his own, and had formerly worked with DINEY.

Bought through BORNHEIM

1.	South German 16th c. <u>Two Saints</u> (Wood) Present	Ffrs.	350,000
2.	Spanish 16th c. <u>Adoration of the Kings</u> (relief, wood polychrome) Present.		150,000

NESTRALLET, F. - Paris, 22 Avenue Matignon

Worked with LOHSE, who introduced him to HOFER in 1944. Small dealer, who specialized in Dutch 17th century and French 18th century paintings. He did not want it known that he had dealings with the Germans and usually worked through a middleman such as LOEBL. He generally gave no receipts.

Bought through LOHSE

1.	Salomon van Ruysdael <u>River Landscape</u>		
2.	Roodland Savery <u>Biblican Scene "Noah's Ark"</u>	13.1.43	250,000
3.	Jodocus de Momper <u>Mountain Landscape</u>	13.1.43	150,000

MEUNIER-BATIFAUD, Mmo. - Paris, 38 Blvd. Raspail

Worked with BORNHEIM, ANGLER and Joseph MUEHLMANN. Was the best-known tapestry dealer in Paris, and dealt with most of the German buyers during the occupation.

Bought through BORNHEIM

1.	Flemish 16th c. <u>Tapestry, Adoration of the Kings</u> , Present from Philip REETSMA Ad.I.T.1	1941	1,400,000
2.	French 18th c. <u>Gobelins tapestry, series of 6 floral decorative panels on a blue background</u> , Present from Dr. WINKLER, Berlin 1942		250,000

Bought from ANGLER

3.	French 15th c. <u>Tapestry, "Blacksmith"</u>		
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CONFIDENTIAL

Bought through MUEHLHANN Date Price

4. French 16th c. Large tapestry

OPPENHEIM, Jean - Paris, rue du Faubourg St. Honore

A small dealer who specialized in prints. Dealt only with BORNHEIM who bought a large part of his stock before he escaped from the German Zone.

Bought through BORNHEIM

- | | | | | |
|----|-----------------|--|------|---------------|
| 1. | Quentin Massys | <u>St. Jerome</u>
Add. I.S. 42 Present. | 1943 | Ffrs. 120,000 |
| 2. | Italian 14th c. | <u>Madonna</u> Present | 1943 | 450,000 |

PADO - Paris

Bought through BORNHEIM

- | | | | | |
|----|-------------------------|---|------|---------|
| 1. | School of Fontainebleau | <u>Bust of a Woman (wood)</u>
Present from Dr. BOEDLER, 1944
Add. I.S. 22 | 1943 | 250,000 |
|----|-------------------------|---|------|---------|

PERDOUX, Yves - Paris, 178 rue du Faubourg St. Honore
6 rue de Tchernan
6 Boulevard Flandring

Dealt with HOFER, BORNHEIM and LOHSE. Worked with the firm GUYNOT which HOFER says he later took over. LOHSE came into contact with him through LOEBL. He was one of the WEUDLAND, BOITEL, LOEBL syndicate, and known for his extensive contacts in the French provinces. He shared an office with BOITEL at 6 rue de Tchernan. He is said to have been involved in a number of shady deals and his reputation was one of the worst among the Paris dealers.

Bought through HOFER

- | | | | | |
|----|-------------------|--|------|---------|
| 1. | Jan F. van Calcar | <u>The Betrayal of Christ</u>
Attributed by Friedlander to Bellogambo. Add. I.S. 15 | 1944 | 650,000 |
|----|-------------------|--|------|---------|

Bought through LOHSE

- | | | | | |
|----|-------------------------------|--|-----------|---------|
| 2. | Jan Broughol and J. van Balon | <u>Large landscape with Bathing Nymphs</u> | Aug. 1943 | 850,000 |
|----|-------------------------------|--|-----------|---------|

Bought through BORNHEIM

- | | | | | |
|----|------------------|-------------------------|------|---------|
| 3. | Averkamp 17th c. | <u>Winter Landscape</u> | 1941 | 220,000 |
|----|------------------|-------------------------|------|---------|

POSTMA, Cornelis - Paris, Hotel de Nico, 4 Rue des Beaux Arts

A Dutchman who was formerly an employee of DEBOER (Amsterdam). LOHSE introduced him to HOFER. He worked with LEFLANG and acted as an expert for the SCHLOSS Collection.

Bought through HOFER

- | | | | | |
|----|----------------|--|------|---------|
| 1. | French 16th c. | <u>Tapestry. "Legend of a Knight"</u> , Present from Staatssekretar PLANK of Cologne, 1944 | 1943 | 610,000 |
|----|----------------|--|------|---------|

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RADZIWIŁL, Princess (Mrs. DEAN) Paris

		Date	Price
Bought through BORNHEIM			
1.	Italian 14th c. <u>Madonna</u>	1943 Ffrs.))1,000,000
2.	French 17th c. <u>Gobelins tapestry "Verdure" Present</u>	1943)	

RATON - Paris

Bought through BORNHEIM

1.	Brussels 16th c. <u>A Knight (relief, wood)</u>	1941	100,00
	Add. I.S.24		

ROCHLITZ, Gustav

Worked with LOHSE, Joseph MUEHLMANN and PLIETZSCH. (For further details and connection with Einsatzstab Rosenberg, see Reference B.)

Bought through LOHSE

1.	Sassetta (?) <u>Madonna and Child</u>	1941	250,000
2.	Jan Breughel <u>Landscape with Diana and Nymphs after the Hunt</u>	1942	650,000
	Add.I. '34		
3.	School of Fontaine-bleau <u>Venus</u>	1941	350,000
	Add.I.P.84		
4.	School of Fontaine-bleau <u>Madonna and Child</u>	1942	594,000
5.	School of Fontaine-bleau <u>Venus and Adonis</u>	1941	250,000
6.	Lucas Cranach the Elder (?) <u>Portrait of a Landowner</u>	1942	RM 38,750
7.	School of Caravaggio <u>Venus and Satyr</u>	1941 Ffrs.	250,000
8.	German 1556 <u>Portrait of Dr. of Philosophy Drachstedt</u>	Aug. 1941	50,000
9.	Catona <u>Portrait of a Man</u>	Mar. 1941	RM 512,000
10.	Valkenborgh <u>The Constantine Battle</u>	Aug 1941 Ffrs.	50,000
11.	School of the Rhine 16th c. <u>Madonna and Child</u>	Dec. 1941	125,000

SALE DROUOT - Paris

Bought through LOHSE

1.	School of Cranach the Elder <u>Two Apostles (Pendants) Formerly in Collection of the Comtesse de Bonneval</u>	June 1941	190,000
	Add.I. 7.55		

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SCHMIDT, Jean -- Paris, 22 rue de Charonne
Private telephone - Invalides 0707

Dealt with BORNHEIM and ANGENIER. He owns one of the largest interior decorating concerns in Paris, of which the antique dealing department is an important part. He is more of a speculator than an art expert. During the war he worked with all the German buyers who were brought to him by WUESTER.

Bought through BORNHEIM		Date	Price
1.	Rubens	<u>Venus and Adonis</u> 1941 Add.I.P.180. BORNHEIM saw this picture on his first trip to Paris. He did not have enough money to purchase it, and so he asked that SCHMIT reserve it for GOERING. During his absence, HABERSTOCK saw the picture, and on being told that it was not available, forcibly removed it in the name of the Fuehrer, with the help of a certain WALDTHAUSEN of the German Embassy and what were described by SCHMIT as two members of the Gestapo. On being informed by BORNHEIM of what had happened GOERING became furious, and after an investigation finally obtained the picture himself.	Ffrs. 600,000
2.	Rubens	<u>Judgment of Paris</u> 1943 Companion piece to No. 1 SCHMIT at first asked 1,200,000 frs. Add. I.P.193	850,000
3.	School of Fontaine-bleau	<u>Ceres</u> Add.I.P.87 1942	650,000
4.	" "	<u>Three Heads</u> Add I.P.87 1943	450,000
5.	" "	<u>Standing Venus</u> Dec (over life-size, bronze) 1943 Present from Gauleiter KOCH, 1943. Add.I.S.53	1,000,000
6.	French 15th c.	<u>St. Genevieve</u> (stone, polychrome) Present Add.I.S.39	350,000
7.	Charles Bonubrun	<u>"Diana"</u> Add.I.P.14 1943	
8.	Houdon	<u>Engle</u> (terracotta) 1941	150,000
9.	Fuget	Large replica of <u>"Hilo of Crotono"</u> lead Destroyed by fire in BORNHEIM's shop in Munich. Add.I.S.54	150,000
10.	Burgundian c. 1480	<u>"Knight killing a Dragon"</u> Add.I.S.39	

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11. Meris (?) "Interior"
Add. - I.P.146

SOUFFRICE, Jean - Galerie Voltaire - Paris, 33 Quai Voltaire
10 bis Avenue de la Grande Armee

Worked with HOFER, BORNHEIM, ANGERER and Joseph MUEHLMANN.
Specialized in sculpture. GOERING once visited the shop in person.

	Bought through HOFER	Date	Price
1.	French, ca. 1400	<u>Scene from the Life of St. Ursula</u>	1944 Ffrs. 250,000
2.	French, ca. 1480	<u>St. Barbara</u> (stone) Present from Dr. Kurt HEURMANN	1944 90,000
3.	French 17th c.	<u>Nymph and Satyrs</u> (lead)	1944 110,000
4.	Clodion	<u>Girl on Bidet</u>	1944
Bought through BORNHEIM			
5.	North French 16th c.	<u>St. Martin</u> (stone) Present	1943 750,000
6.	" " "	<u>Man with Falcon</u> (stone) Present	1943 750,000
7.	French 17th c.	<u>Fountain, Triton with Two Nymphs</u> (lead) Present from BORNHEIM, Add.I.S.55	1944 250,000
8.	North French 16th c.	<u>Rider with Falcon</u> (stone)	1941 18,000
9.	French 14th c.	<u>Madonna and Child</u> (stone) Present from Dr. BROCKHAUS Add.I.S.34	1941 150,000

STORA - Paris, 36 Boulevard Haussmann

Worked with ANGERER, HOFER and BORNHEIM. ANGERER introduced HOFER, and himself bought a number of medieval stained glass windows which went to the GOERING Collection. STORA remained in Paris until 1943, when he was forced to leave because of the Jewish persecutions. The business was taken over by BENIER, who had been an assistant in the firm for several years and who, BORNHEIM says, was constantly in touch with STORA after the latter's departure.

Bought through BORNHEIM

1.	French 15th c.	<u>Tapestry representing a Hunt</u> About 12 meters long; made up of 4 or 5 tapestries sewn together.	1942 Ffrs. 600,000
2.	French 13th c.	<u>Madonna and Child</u> (oak) Present from Fritz REICHTSMAN, Hamburg, 1944. Add.I.S.18	1944 350,000

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		Date	Price
3.	Italian 16th c.	<u>Angel on a Tower</u> (terracotta) Present from Fr. FEISE, 1944. Add.I.S.51	1943 Ffrs. 45,000
	Bought through HOFER		
4.	Attributed to Joost van Cleve	<u>Madonna</u>	1941

TERRISSE, George - Paris, 15 rue de La Boetie

Worked with HOFER and BORNHEIM. Small dealer-auctioneer, specializing in Dutch 17th century and French 18th century paintings. HOFER was introduced by LOHSE. BORNHEIM bought nothing for GOERING.

Bought through HOFER

1. South German 16th c. The Good Samaritan

TOULINO - Paris, 8 Avenue Victor Massel

Worked with BORNHEIM. Small dealer, who worked mostly on commission. His partner in business was LOEWENISCH. He was also in contact with WUESTER and HOFER.

Bought through BORNHEIM

1.	A. Cuyp	<u>Portrait of a Child</u> Present from BORNHEIM 1945	1944 500,000
2.	Italian 15th c.	<u>Cassone, Storming of Carthage</u>	1941 375,000
3.	School of Fontaine-bleau	<u>Caritas</u> (marble) Present from BORNHEIM 1943 Add.I.S.48	1943 300,000
4.	French 15th c.	<u>Madonna and Child with a Dove</u> (stone) Present	1943 250,000

Note: Nos. 3 and 4 were bought at the Hotel DROUOT. TOULINO was instructed to bid by BORNHEIM.

WENDLAND, Hans - Paris, Hotel Ritz - Present Address - Switzerland
Bellevue (Geneva)
"Bois d'Avault"

A German who had fought as an officer during the first World War. His career began as an art historian in the Islamic Department of the Kaiser Friedrich Museum under BODE. He left this job because of a quarrel over the results of excavations which he had conducted for the Museum in Persia. BODE accused him of stealing some of the objects which had been found and selling them in Budapest. Shortly after the last war, he became an independent dealer in Berlin working almost exclusively on a commission basis. He had the reputation of having a good eye and being a sharp dealer. He employed his brother-in-law JOHA, and a certain Ernst HEINIGEL, and he worked with LITTMANN, HEILBRONNER and Arthur GOLDSCHMIDT. He also sold some pictures on commission for HABERSTOCK and

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BOEHLER but both broke off relationships with him because of questionable dealings. He moved to Switzerland during the 20s and had large estates there, one near Bale and the other near Lugano. In about 1929 he went bankrupt and during the early 30s he moved to Paris where he started building up his dealer's business again. Shortly before World War II, he moved bak to Switzerland.

During world War II he traveled constantly between Switzerland, France and Germany. His headquarters were in Paris where he was unquestionably the most important contact for the GOERING collection. He dealt only with HOFER who had met him in 1922 with BACHSTITZ and REPER in Berlin and who has an unlimited admiration for his connoisseurship and extensive contacts. He lived in the Hotel Ritz and HOFER reports him to have been a sort of unofficial "king" of the art world. He traveled frequently through unoccupied France, in particular the Midi, where most of the Jewish dealers had taken refuge. His business was still done mostly on a commission basis. He worked with all the dealers, many of whom came to him for advice. He formed a sort of informal syndicate comprising BOITEL, PERDOUX and LOEBL, and they were used by the more careful dealers to camouflage sales to the Germans. Charles MICHEL (12 Avenue de Tourville) appears to have been active behind this group and it may be that he helped to finance them. LA DRY and MESTRALLET both played a similar role.

WENDLAND was also connected with the DEQUOY-FABIANI combination. HOFER says that the Boucher Ceiling bought by GOERING had come from DEQUOY's shop and he also remembers WENDLAND negotiating to buy a Courbet "The Dead Fox" for Ffrs.2,000,000. As BUERHLE's adviser, he probably was responsible to some extent for the latter's purchases from DEQUOY.

The MANDL BIRTSCHANSKY group (Headquarters, 9 rue du Boccador) also came within WENDLAND's realm. HOFER believes that he backed MANDL financially and that the latter gave him first refusal on any important pictures he found. His relationship to BIRTSCHANSKY is established by the fact that he bought from him three paintings: Dogas, "Madam Cosus"; Corot, "Madame Stumpf et sa Fille"; and Braque, "Still Life", which he says were purchased on commission for FISCHER and which were all sent to Switzerland. The connection of this deal to ROCHLITZ and the ERR has already been discussed. (See Reference B.) LOISE has stated that he believes that WENDLAND, through HOFER, inspired the whole series of exchanges between GOERING and the ERR. Some strength is lent to this statement by the fact that BUERHLE, who bought ERR pictures, is said to have done so on the advice of someone who told him that there could be no legal difficulties. As has already been stated WENDLAND was his advisor.

Among the middlemen and courtiers who abounded in Paris, a small group worked for WENDLAND. They were Madam DUCHESNE, Madam BORIS, MELLER and D'ETRI. There is evidence that he also had business connections with LE GERMOEK, LARCADE, Count TROTTI and Henri VERNE. The following retailers worked for him: HILFER, SUEGERS and RAMMEL. His bank was the Westminister Bank, Place Vendome.

In Switzerland WENDLAND had his permanent residence. When he was not in his home near Geneva, he stayed at the Palace Hotel in St. Moritz, the National Victoria in Bale, or the Monopol Metropol in Lucerne. In Zurich HOFER says he had permanent quarters in the Habis Royal, a small hotel owned by BUERHLE. His bank was the Schweizer Kantonal Bank, Zurich where his special contact is Dr. GRASSI.

There is no doubt that a business partnership existed between WENDLAND and FISCHER. It was an ideal arrangement for both. WENDLAND as a foreign resident was not allowed to do business in Switzerland; FISCHER as a Swiss would have had endless difficulties traveling through Germany and occupied France. That WENDLAND bought for FISCHER is proven by the BIRTSCHANSKY affair and other examples would not be difficult to find. It is known that in Berlin he chose the Impressionist pictures which were going to FISCHER in payment from GOERING. He also did business on his own account, against the Swiss law. See Attachment 15.

WENDLAND was also the artistic adviser of BUERHLE, the Oerlikon arms manufacturer. HOFER says that they were always together in Zurich and appeared to have some business connections. WENDLAND arranged the transportation of the pictures which BUERHLE bought from DEQUOY in Paris via Berlin and the GOERING STABSANT to Switzerland. HOFER says that BUERHLE was to repay this service by supplying GOERING with Swiss francs in Switzerland, but that nothing ever came of this arrangement.

WENDLAND's visits to Germany were made sometimes alone, sometimes with FISCHER. HOFER says that when the two came together, they shared a suite in the Berlin Hotel. WENDLAND's visits to HEINRICHSEN and his partner LINDPAINTLER may be significant since the latter has an office in Lucerne. He also did business with Dr. STEIGMAN and of course, with HOFER. WENDLAND's sister, Frau Margarete WENDLAND (Berlin, Geissborgerstrasse 33) and HEINECKE (Berlin, Lutherstrasse 18/20) who still acted as his representative, should both be able to supply further information.

One thing is certain about WENDLAND. He is an adventurer and ready to make any deal, however shady, if he thinks it will bring money. There is ample evidence of this in his pre-war reputation, his associations in Paris and his attitude to the ERR exchanges. It is said to have been common gossip in Paris that through his position as an expatriate German, resident in Switzerland and doing business in Paris, he managed never to pay taxes at all. An investigation of his financial status would probably reveal that he knows much about the concealed German assets both in Switzerland and in France.

WENDLAND's traveling facilities during the war were most unusual. Few Germans could go back and forth between occupied and unoccupied France, Germany and Switzerland without difficulties. HOFER states categorically that he never traveled with a letter from GOERING. He seems to have avoided discussing this matter, and so it is possible that he was backed either by the Abwehr, the SD or some high German personality. He is known to have no political convictions; but he is certainly capable of undertaking anything out of self interest. For instance, it has been reported that he and his partner WITTEL indicated concealed Jewish collections to the ERR through von BIER's cousin BINGLAGE. The Swiss authorities finally refused to give him a re-entry visa and the Swiss Fronten Polizei questioned him, reportedly for nine hours. This may have been in connection with his business activities but may also have had something to do with his work for German Services. As a result he never left Switzerland again.

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The clearing up of WENDLAND's case is essential to the completion of the present investigation and should be most useful in supplying further information to what is already known about German Safehaven activities in Switzerland.

Bought through HOFER	Date	Price
1. Dirck Bouts	<u>Nativity</u> 1941	} Sfrs.
	This picture was formerly in the U.S. Other fragments of the altarpiece are in the Kaiser Friedrich, Berlin. Published by Friedlander.	
2. Rhineland School 1521	<u>Portrait of a Bishop</u> 1941	} 130,000
	The painter identified by Friedlander as Jacob van Utrecht. Marked on the back "ROSS/les 2, Douane Centrale, Paris."	
3. Lucas Cranach the Elder	<u>Portrait of a Young Man</u> 1941	} Ffrs.
4. Albrecht Durer	<u>Three Female Saints</u> 13.3.41	
	(drawing) Signed and dated 1521. Published by F. Ankler, "Die Zeichnungen Albrecht Durers." On the back in pencil "Dumesnil D."	440,000
5. Boucher	<u>Lace Ceiling Painting</u>	1,000,000
	<u>Mythological Scene</u> Previously seen by HOFER in DEQUON's possession.	
6. Boucher	<u>2 Shepherd Scenes</u> Nov. 1942	1,000,000
	Erotic paintings from the apartments of Madame de Pompadour. WENDLAND acted as intermediary. The pictures were bought through Henri VERNE, former Director of the Musees Nationaux, from LARCADE with Expertises by P. CAILLEUX, J. FERAL and L. GUIRAUD (rue de Teheran). In 1940 the pictures were given to Mrs DIETRICH by PERDOUX for sale to the Fuehrer; however, BUCHNER judged them to be copies, and they were refused.	
7. Rubens School	<u>Portrait of Suzanne</u> 1943	440,000
	<u>Fourment</u> Payment was made by HOFER in Swiss francs in Zurich. See Attachment 15. Present from Dr. BODLER, Hamburg Add. I.P. 192	
8. G. B. Tionolo	<u>Alexander in the Studio</u> 1943	440,000
	<u>of Apollon</u>	
9. Jan van Goyen	<u>Winter Landscape near Dordrecht</u> 12.1.44	1,600,000
	Signed and dated 1645. Birthd ^y present from MIBDL.	

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	Date	Price
		Ffrs.
10. Flemish, 16th c.	Large tapestry, <u>The Hunt</u> 1943 of St. Isidorus Bought from Countess de la BOSHE through Mme. DUCHESNE as intermediary. The tapestry was first offered to GOERING through ANGERER for Ffrs. 2,200,000. However, when the Countess learnt the identity of the buyer she increased the price to Ffrs. 3,500,000. GOERING refused to buy and had her do- nounced to the German authorities for illegal profiteering. Dr. BLST handled the case. After some time the Countess agreed to sell through WENDLAND at the original price.	2,500,000
11. Bought through MCELLE		
11. French, 18th c.	Two small semi-circular cornodes with marble tops and bronze decorations.	180,000

Note: See also Chapter VII - Exchanges.

4. Contacts

BREGERE - Paris, Ibis rue Charcot. Tapestry restorer. Worked for WENDLAND.

BELLAGAUBA, Mlle. - Paris, 3 Qu. Voltaire. Had a small antique shop, specializing in tapestries. She was introduced to HOFER by Mme. GERARD and acted as one of his guides in Paris.

BORIS, Madame - Paris, 12 rue de l'Etoile. A friend of WENDLAND who sometimes helped HOFER with contacts in Paris.

CLOOTS, F. G. - Paris, 14 rue de l'Abbaye. A small dealer specializing in Dutch 17th century pictures. Was in contact with WUESTER and HOFER.

GERARD, Mme Ronco - Paris, 14 Rue de St. Simon. Friend of BORNHEIM. Mlle BELLAGAUBA introduced her to HOFER whom she called almost daily to indicate possible purchases or help to find his way in Paris.

GERARD, Mme - Paris, 20 Rue Petrograd. Middleman-dealer. Worked with SANTO DE SEMO BEY, who introduced her to HOFER.

HELPER, Henry - Paris, 17 Rue Louis David. Restorer who worked for WENDLAND. Sometimes had pictures on commission. Was in contact with HOFER.

HAUCKE, Cesar H. de - Paris, 14 rue du Cherche Midi. Middleman-dealer. In contact with WUESTER, HANERSTOCK and HOFER.

ISARLOW, George - Paris, 15 rue Jacob. Professional art historian specializing in research for dealers. Has complete card file of sales at auction. Worked for HOFER and KATZ.

IURSCHEWITZ - Paris. Russian refugee middleman. In contact with BORNHEIM and Josef MUEHLMANN.

LECHE, Alain de - Paris, 84 rue La Fontaine. Middleman with broad contacts in collector circles. Worked with Mme. BORIS and WENDLAND, who introduced him to HOFER.

NICHEL, Charles - Paris, 12 Avenue de Tourville. Dealer with large establishment, specializing in French 18th Century furniture. Tried to conceal his numerous dealings with the Germans by using middlemen such as MARCHAND. Never wanted to give receipts. In contact with WENDLAND, BOITEL, HABERSTOCK and BORNHEIM.

SANTO DE SEMO BEY - Paris, 18 rue Marignan. 70-year-old middleman with extensive contacts in Paris. Acted as guide for HOFER, whom he introduced to CARRE, Mme. GERARD (rue Petrograd), and HOLZAPFEL. BORNHEIM says that he had a reputation for shady deals.

VERNE, Henri - Paris, 4 Avenue du Président Wilson. Formerly Directeur des Musées Nationaux, turned middleman. Worked with the Germans through WENDLAND. LOHSE reports that he offered two questionable paintings attributed to Rembrandt for sale to the E.R.R.

WILKINSON, Tudor - Paris, 18 Quai d'Orleans. American resident in Paris for over 20 years. Contact of ANGERER for whom he watched the Paris market. His wife, an Englishwoman, was freed from a concentration camp through GOERING's intervention. Owns a triptych attributed to Hans Holbein the Elder, which he said he would sell to GOERING after the war.

B. Holland1. General Conditions

After France, Holland was the most important source of acquisitions for the GOERING Collection. If confiscations are set aside and a comparison is made on the basis of "legal" purchases only, then Holland represents the most important source of all. GOERING was well aware of the richness of the Dutch art market. That he did not wish to miss any of the chances afforded by the occupation is proved by the fact that he sent HOFER on his first trip on 20 May 1940, five days after the surrender. He himself followed a week or so later. As will be seen, he acquired almost all his most important works during these first visits in the Spring and Autumn of 1940. From this time on, he frequently went to Holland, traveling in his Special Train or by plane. He liked Holland, and had friends there. The principal of these was General of the Luftwaffe CHRISTIANSEN, of DO-X fame, a friend from the last war, who had belonged to the same group as GOERING and UDET. Another friend was SEEKATZ, the director of the Fokker works. He acted as the Reichsmarschall's homme de confiance and business intermediary, taking over the Hotel Astoria in Amsterdam when this was necessary, arranging entertainments, and even on one occasion bringing a group of pictures for sale. These were said to have been found deposited in the warehouses of de GRUYTER, the shipping company, and were later discovered by HOFER to be in large part fakes.

The Dutch art market, which had come to an almost complete standstill in 1938 and 1939 because of the war scare, was revived by the German occupation and gradually reached an almost unheard-of development. This was due chiefly to the large number of Germans with unlimited supplies of money who visited the country in search of works of art. All witnesses interrogated on the subject agree that opportunities to purchase were unlimited, whether from dealers or private collectors. GOERING and his henchmen took full advantage of these opportunities.

The situation in Holland was different from France in other respects as well. Important Jewish collections did not exist to the same extent. Most of the outstanding dealers remained in spite of the German occupation and dealt directly with the invaders. The middleman played a much less important role than in Paris. There were of course Dutchmen who wanted to sell to the Germans without this being known to their compatriots, but they did this through comparatively secondary figures on the art market such as FRANK, BLOCH and SMIT van GELDER. Collaborationist circles, both professional and amateur, seem to have centered around Geheimrat FRIEDLAENDER, the well-known German art historian and specialist in early Flemish painting, who was formerly in the Kaiser Friedrich Museum, Berlin. In spite of his being a Jew and a refugee, he was treated with care and respect by the Germans. HOFER, LOHSE and MUEHLMANN all claim a part in protecting him from the anti-Semitic laws. He wrote expertises for both the Dutch and the Germans, and he sometimes gave the latter tips about the location of interesting pictures. His chief confidant and helper was VITALE BLOCH, and he was also in close contact with PAECH and LUTJENS of CASSIRER. Myrtel FRANK, another German refugee, also headed a coterie of dealers for whom he acted as intermediary with the Germans.

Confiscations were not carried out by the E.R.R. as they were in Paris. The representative of this organization in Holland, SCHMIDT-STAEHLER, concentrated on his political program and general property seizures, with no particular emphasis on art. The effective confiscation authority was the section of the Feind Vermoegen Stelle headed by von BOECK. The Devisenschutzkommando played a secondary role. Von BOECK's office gave first choice of everything which came under its control to the Dienststelle Muehlmann, which sold the objects to HITLER, GOERING and the German museums. (For further details see Reference G.) What was left over was auctioned off by van MARLE and BIGNELL in The Hague, and MUELLER, MENNING and MAX in

Amsterdam. The last worked closely with the Lippmann Rosenthal Bank, which was the deposit for the Devisenschuttkommando.

2. GOERING's Agents

GOERING was represented in Holland by HOFER, who had many contacts of his own, made in the 1920s when he had been an employee of his brother-in-law BACHSITZ in The Hague. During his absence from Holland, he was unofficially represented by his friend and business partner PAECH. Another representative was GRITZBACH. Holland was the only country where, in 1940 and 1941, his activities were really important to the formation of the Collection. He traveled with HOFER, and himself handled the financial side of all the transactions. LOHSE only came to Holland exceptionally, on special missions from Paris. His unofficial representatives were Jan DIK, Jr., and WIEDT. MIEDL and MUEHLMANN were the resident representatives. The most important members of the Dienststelle, for the formation of the Collection, were PLIETZSCH and KIESLINGER. In September 1940, PLIETZSCH presented to MUEHLMANN an elaborate report analyzing conditions on the Dutch market, which gives an insight into the thoroughness with which the Germans approached the purchasing of works of art even during this early period. (See Attachment 16.) Myrtel FRANK was the unofficial agent of the Dienststelle.

Note: It has not been possible to identify the exact provenance of many of the pictures acquired through the Dienststelle Muehlmann, because of the number of persons involved. All of this information is said to be contained in PLIETZSCH's diary, which is reported to be located in the house of Frau BURMANJE, The Hague, Pier Hein Straat 46 or 86.

3. Acquisitions

(a) Collectors

GELDER, Smit van - Antwerp, Avenue de Belgique

Dutch, wealthy paper mill owner, resident in Belgium. The rest of his family lived in Holland, Aerdenhout (Haarlem). In 1940 he came of his own accord to the Dienststelle Muehlmann, offered to sell pictures from his collection, and asked for help in obtaining an exit visa for Belgium. He obtained the

visa, and FULETZSCH with MUEHLMANN chose about fifteen pictures from his collection. From that time on he was a regular visitor to the Dienststelle. He was eager for publicity, and always insisted that HITLER and GOERING should know that he was selling them pictures.

Bought through MUEHLMANN:		Date	Price
1. Breughel	<u>Flowers</u>	1940	Fl. 14,000

de GRUYTER - Hertogenbosch

The owner of a chocolate factory. Fraulein BEGGER and KYSSLINGER visited his house to buy pictures.

Bought through MUEHLMANN:		Date	Price
1. Jan van Goyen	<u>Landscape</u>	1941	Fl. 5,000

GUTMANN, Fritz - Heemstede bei Haarlem, "Huize Boesbeck"
Amsterdam, Heerengracht, 501

GUTMANN, a German resident in Holland, was a well-known banker, formerly associated with PROEHL and the Dresdener Bank. He wanted to leave Holland, and HOFER says that he finally succeeded in doing so through his sister, who was married to an Italian diplomat in Rome. According to other reports, both he and his wife died in a concentration camp. His collection comprised both objets d'art and paintings. It was one of the best known of its type, and the catalog was written by Otto van FALKE. Some of it had already been sold to RACHSTITZ before the war. GUTMANN told HOFER that he had entrusted part of the remainder of his pictures to GRAUPE and/or Arthur GOLDSCHMIDT (then in Paris and Nice). Later, HAERSTOCK bought the Memling (a variant of the Vienna Madonna with an Angel Playing Harp) and six other paintings. SAUERMAN of BOEHLER, Munich, bought the remainder of the silver. MIEDL also bought one or two minor objects.

The GUTMANN collection was visited by HOFER in company with MIEDL. The objects were chosen by HOFER but paid for by MIEDL, and went to GOERING in the first GUDSTIKKER deal. (See below.)

Bought through HOFER/MIEDL:		Date	Price
1. Petsoldt, Augsburg 16 c.	<u>Large "double cup"</u> <u>(silver gilded)</u>	June 1940	Fl. 24,000
2. South German, ca. 1600	<u>Decorative cup with</u> <u>figure of a centaur</u>	June 1940	" 6,000
3. South German, ca. 1600	<u>Decorative cup with</u> <u>figure of Diana</u>	June 1940	" 6,000

KOENIGS, Franz - Amsterdam, Keizersgracht 121

HOFER visited the collection with MIEDL during his first visit to Holland. The latter, who had just begun to go into dealing on a large scale, asked his advice about the purchase of such a collection. HOFER advised strongly that he buy it.

but says that he insisted that GOERING be given first refusal. MIEDL bought the collection for 700,000 gulden. (For further details see Reference A, Report No. 3, page 5.)

The pictures were acquired by GOERING in the first GOUD-STIKKER deal (see below). They arrived at Carinhall on 10 June 1940.

KOENIGS was a German who had lived in Holland since just after the first World War. He was from a well-known Hamburg family, and the owner of the Rhodius Koenigs Bank. He was a big financial speculator, and had never been known to sell anything before. The acquisition of the collection by MIEDL was considered a sensation at the time. POSSE followed shortly on HOFER's tracks and bought some of the remaining pictures. HOFER later tried to buy KOENIGS' well-known Grunewald Crucifixion, but negotiations were interrupted by the death of KOENIGS in a railway accident in Cologne in 1943.

Bought through MIEDL/HOFER:	Date
1. Rubens <u>Diana at the Bath</u> Painted for Cardinal Richelieu; formerly in the SCHUBARD collection, Munich. Addendum 1, P. 187.	June 1940
2. Rubens <u>Crucifixion</u> Formerly in the collection of the Empress Eugenie. Addendum 1, P. 182.	" "
3. Rubens <u>Landscape in a Storm</u> Addendum 1, P. 186.	" "
4. Rubens <u>Landscape with a View of Brussels</u> Addendum 1, P. 185.	" "
5. Rubens <u>Night Landscape</u> Addendum 1, P. 184.	" "
6. Rubens <u>Diana and Calisto (sketch)</u> Addendum 1, P. 188.	" "
7. Rubens <u>Portrait of Helene Fourment</u> Addendum 1, P. 183.	" "
8. Rubens <u>2 Roman Soldiers (sketch)</u> Addendum 1, P. 189.	" "
9. Rubens <u>Achilles and the Daughters of Lycomedes (sketch)</u>	" "
10. Rubens or Van Dyck <u>Diana Hunting (sketch)</u> Addendum 1, P. 190.	" "
11. Rubens workshop <u>Copy of Diana at the Bath</u> Addendum 1, P. 191.	" "
12. School of Titian <u>Diana at the Bath</u> Addendum 1, P. 220.	" "
13. H. Avercamp <u>Winter Landscape with Skaters</u> Addendum 1, P. 9.	" "

- | | | |
|------------------------------|---|-----------|
| 14. Patinier | <u>Landscape with a
Burning City</u> Add.I.P.165 | June 1940 |
| 15. Roeland Savery | <u>Mountain Landscape</u>
Add.I.P.199 | " " |
| 16. Herrie met
de Bles | <u>Mountain Landscape</u>
Add.I.P.22 | " " |
| 17. North German
ca. 1530 | <u>Portrait of a Man</u>
(Heraldic initials "H.H."
in background) Add.I.P.158 | " " |
| 18. Master H.B. | <u>Portrait of a Man</u>
Published by Dr. KUNTZE
Add.I.P.130 | " " |
| 19. Burgundian | <u>Portrait of a Young
Man against a Red Background</u>
Add.I.P.98 | " " |

KROELLER-MUELLER Museum - Veluwe

See Chapter VII - Exchanges

Von PALM - Freiherr Dr. F. - Amsterdam, Heerengracht 170
Brussels, Telephone 481625

Bought through HOFER

		Date	Price
1. Stefan Lochner	<u>Nativity</u>	1941	Fl. 190,000
	<u>Crucifixion</u> on reverse	1942	

The picture belonged to the von der HEYDT interests, of which von PALM was the principal heir. HOFER was introduced to him by MIEDL, and he at first asked the impossible price of Fl. 800,000. Finally an agreement was reached, according to which GOERING would pay Fl. 190,000 and would facilitate the purchase of land for expansion of the von der HEYDT estates in Wurtemberg. Only GOERING was properly placed to do this, through his position as Reichsjägermeister (National Master of the Hunts), which put him in control of all questions of forestry. The business details were handled by GRITZBACH. HOFER personally fetched the picture from the provincial museum at Elberfeld Barman (Rhineland), where it had been on loan for a number of years.

Von PANNWITZ, Frau Catalina - Heemstede bei Haarlem
"Hartekamp"
Heerenweg

Wealthy German resident in Holland since after the last war. She has interests in Argentina and an Argentinian passport. The collection was formed by her husband who was advised by BODE. Late in 1940, HOFER was advised by Fritz GUTMANN that Frau von PANNWITZ wanted to see him. She told him that she wanted to go to Switzerland, and asked that he intercede with GOERING to obtain an exit visa to Switzerland for her. He says that she suggested the sale of some of her pictures, and that GOERING should visit her house in order to choose them. GOERING agreed to the proposal, obtained the visa and in addition a permit to export approximately 15,000 Swiss francs. GOERING also declared her house "off limits"

to German troops and, according to HOFER, he avoided trouble with the German authorities later on by always prolonging her exit visa. Payment was made through HOFER by a deposit in gulden in Frau von PANNWITZ' bank in Amsterdam. (See Attachment 20.) HOFER denies stories that the sale was made under pressure; however, he admits that the visa was a condition thereto. He points out in addition that the prices were high for the time, and that no bargaining was done. He also says that he later visited Frau von PANNWITZ whenever he went to Switzerland, and that she always received him well.

The von PANNWITZ Collection was left in storage with the Rijksmuseum in Amsterdam. HOFER says that it was the object of the special attentions of a group of Dutch collectors who were interested in preserving it for Holland. A letter from HOFER to GOERING indicates that the Reichsmarschall probably intended to acquire the whole collection in case the Argentine declared war on Germany.

In 1944 when HIMMLER instructed MUEHLMANN to find him a Frans Hals, the latter tried to buy one from the von PANNWITZ Collection, but was unsuccessful.

Bought through HOFER		Date	Price
1. Rembrandt	<u>Portrait of an Old Man</u> <u>Wearing a Turban</u> Signed and dated 1634	Jan-Feb 1941	Fl. 150,000
2. Lucas Cranach the Elder	<u>Madonna and Child</u>	"	50,000
3. Hans von Kulmbach	<u>Contemporary Childbirth Scene</u>	"	70,000
4. Frankfort Master	<u>2 altar wings (a) St. Barbara (b) St. Catherine</u>	")	80,000
5. Messkirch Master	<u>St. Werner</u> Part of an altarpiece, other portions of which are in the Altepinakotek, Munich, and the Denau Eschingen Collection.		40,000

PHILLIPS - Eindhoven

HOFER was sent to Eindhoven by GOERING to judge whether the two pictures of the School of Cranach owned by Phillips should be acquired for the collection. He was received there by a certain Dr. MERTEN (?), formerly of Krupp, a German who had been officially put over the Phillips factories during the occupation. HOFER is not quite sure whether this man was indicating the pictures to GOERING or whether he planned to buy them as a present. The pictures were acquired as a result of HOFER's subsequent report; however, he claims to be ignorant of the details of the payment. One of these pictures was stolen from the 101st Airborne storage at Unterstein.

Bought through HOFER		Date	Price
1. School of Cranach	Pair of small portraits (a) <u>Martin Luther</u> (b) <u>Melancthon</u>	1941	Unknown

PROEHL, Ernst - Amsterdam, Office - Heerengracht 456
Home - Koningslaan 17

Bought through MIEDL/HOFER

- | | | | |
|-------------------------------|---------------------------|--------------------|--------|
| 1. Lucas Cranach
the Elder | <u>Large Venus</u> Signed | Autumn Fl.
1940 | 75,000 |
|-------------------------------|---------------------------|--------------------|--------|

HOFER had been negotiating with Frau PROEHL for the purchase of this picture for many months. He had not been able to come to an agreement, although Frau PROEHL had promised that if ever she did sell the picture it would go to GOERING. Finally MIEDL, on hearing of the difficulty, said that he would obtain the picture at once by talking to PROEHL as a business man. He made good his promise. The picture was included in the first large GOUDSTIKKER deal. See below. Payment was made with securities and, according to HOFER, by letting in PROEHL on some of MIEDL's business deals. This is another case where MIEDL was called in "to talk as a business man" to a collector who was slow in selling a work of art. If the RENDERS case, (see below, BELGIUM) where there is definite evidence of pressure, is to be taken for comparison, then it may be that here also MIEDL was called in to do the dirty work and apply pressure in some way or other.

TIETJE, Dr. Hans W. C. - Amsterdam, Koningslaan 42

TIETJE was a German for many years resident in Holland, where he represented Otto WOLFF (or some other large steel concern (?). He was married to a Jewess and had three daughters. He was a close friend of MIEDL. (See Reference No. 1, Report No. 3 page 17.) He was essentially a business man and speculator rather than a collector, and looked upon his pictures as a type of security. He had never been known to sell, but on this occasion he saw the advantages to be gained through the connection with GOERING and decided to do so. HOFER believes that MIEDL sometimes had TIETJE's pictures for sale on commission.

HOFER was introduced to TIETJE by PAECH. No. 1 was one of the first pictures which he bought in Holland, and was included in the first GOUDSTIKKER deal. (See below.)

The other pictures were bought in a lot and chosen personally by GOERING in TIETJE's house. Payment was made by HOFER direct in gulden. (See Attachment 21.)

Bought through HOFER		Date	Price
1. Lucas Cranach the Elder	Madonna and Child Bought through MIEDL Add.I.P.50 "	June 1940	Fl. 35,000
2. Master of Alkmar	<u>Madonna and Child with Saints</u> Published by Friedlaender	late 1941	20,000
3. School of the Danube, ca. 1530	(a) <u>Portrait of a Man</u> (b) <u>Portrait of a Woman</u>	"	13,000
4. English School ca. 1530	(a) <u>Portrait of a Man</u> (b) <u>Portrait of a Woman</u>	"	22,000
5. Attributed to Tobias Stimmer	<u>Portrait of a Man with a Full Beard</u>	"	5,000

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		Date	Price
6. Master of St. Gudule	<u>The Betrothal of Mary</u> Originally bought from BACHSTITZ. Published by Friedlaender.	late 1941	Fl. 12,000
7. Jacob Grimmer	<u>Small winter landscape</u> Presented by TIETJE as a gift for Frau GOERING	"	"
8. Ambrosius Benson	<u>Madonna and Child</u> Presented by TIETJE as a gift for Frau GOERING	"	"

WEIJERS - Tilburg

Dutch collector who offered pictures for sale to the Dienststelle MUEHLMANN, first through the dealer PARRY and then directly. The pictures were chosen by KIESLINGER and MUEHLMANN in WEIJERS' house.

	Bought through MUEHLMANN	Date	Price
1. Gerard Dou	<u>Rembrandt's Mother</u>	1940	Fl. 60,000
2. Aert van der Neer	<u>Moonlight Landscape</u>	1940	4,000

WOLFF, the Brothers, Daniel and Marcel - Wassenaar, "Groot Haesebroek"

MIEDL introduced HOFER to Marcel WOLFF, who showed him the pictures in a bank in Amsterdam. Daniel WOLFF, the better known of the two brothers, had financed the Republican government during the Spanish civil war, and so had left Holland to escape from the Germans. MIEDL knew them well, and had purchased from them the Polnischer Kommerzbank (see Reference A, Report No. 3, page 12) and the Cinetone Company which he later sold to UFA. The WOLFF house was occupied by General CHRISTIANSEN. MIEDL bought other paintings from WOLFF which were sold to GOERING in March 1941. (See Attachment 30, 31.)

Bought through HOFER

1. Ferdinand Bol	<u>Pyrrhus</u>	June 1940	Fl. 15,000
2. Aert van der Neer	<u>Winter Landscape with Skaters</u>	"	25,000
3. Van Gogh	<u>Flowers</u>	"	30,000

(b) Dealers

GOUDSTIKKER/MIEDL - Amsterdam, Heerengracht 458
 " " " 268

(See Reference A, Report No. 3, page 3.)

GOERING acquired a total of about 600 works of art, the great majority of which were paintings. The negotiations took place during GOERING's first visit to Holland, in June 1940. HOFER says that GRITZBACH originally wanted to buy the whole collection, including the real estate, choose what was important for the GOERING Collection, and sell the rest at auction in Berlin. However, HOFER advised against this because of the amount of work and complications involved in transportation, cataloguing, etc. GOERING was consulted and finally HOFER and GRITZBACH returned to Amsterdam to conclude the final agreement, according to which GOERING purchased all removable art objects and MIEDL kept the real estate. The contract (see Attachment 17) was signed on 13 July 1940 in Amsterdam, by Aric Albertus ten BROECK of BREUKELN, NYENRODE for the GOUDSTIKKER interest, and Walter Andreas HOFER of Berlin as representative of Reichsmarschall GOERING. The price was Fl. 2,000,000 of which Fl. 1,500,000 were to be paid on the day of signing and the remainder 14 days later. HOFER specifically remembers that MIEDL insisted on protecting the rights of the widow GOUDSTIKKER. He is ignorant of other financial details, which he says were handled by GRITZBACH and MIEDL. (See Reference A.)

A complete catalogue of the GOUDSTIKKER Collection at the time of the purchase is attached to Reference A. Included in the aggregate price paid for the GOUDSTIKKER pictures were two other groups of pictures.

- (a) Bought from private collectors by MIEDL for GOERING during the early visits.
- (b) Bought from dealers in whose shops they were seen by HOFER, in company with MIEDL. These pictures had all been sent to MIEDL's establishment, where GOERING saw them and agreed to their purchase, and from there they were sent to Berlin.

They were the following:

1. KOENIGS Coll.	19 pictures (see above)	Value Fl.	550,000
2. PROEHL Coll.	Cranach <u>Venus</u> (see above)	" "	75,000
3. GUTMANN Coll.	Silver (see above)	" "	36,000
4. Coll. of the Bros. WOLFF	3 pictures (see above)	" "	70,000
5. TIETJE Coll.	1 picture (see above)	" "	35,000
6. PAECH (dealer)	4 pictures (see above)	" "	154,000
7. De BOER (dealer)	6 pictures (see below)	" "	44,000
8. BACHSTITZ (dealer)	3 pictures (see below)	" "	11,600
9. Through MIEDL as intermediary, from the WITZIG Bank, Munich	Rembrandt, <u>Portrait of his Sister</u>	" "	17,000

This first GOUDSTIKKER deal was a very favorable one for the GOERING Collection; even HOFER says so. Among the GOUDSTIKKER lot there were many important pictures such as Rembrandt, Two Philosophers (later given by GOERING to HITLER); Franz Hals, Portrait of a Young Man; Salomon Ruysdael, River Landscape; Terborch, Duke Cosimo dei Medici; and the value of the inclusions listed above was Fl. 992,600. HOFER says that MIEDL often used to mention this aspect of the matter, and that he seemed to expect some sort of further settlement after the war. However, the immediate advantages to MIEDL were many: The GOERING contact, which afforded him all sorts of facilities, including the protection of his wife from the anti-Jewish laws; and the purchase of a picture-dealing business at a time when a boom was about to occur on the art market.

Among the GOUDSTIKKER pictures were several in which other individuals had a half-interest. The contract (See Attachment 17, page 1, paragraph a) states that these are not to be included in the sale unless they have been expressly chosen by the purchaser. Thirteen of them were chosen for the GOERING Collection. A list of these was sent by MIEDL to HOFER, with the names of the people sharing ownership and the value of their interest. Among the people interested were included Jews, enemy nationals and Germans. GOERING intended to pay the Germans directly. A list of the Jews and enemy nationals was sent to FISCHBOECK, in charge of these matters for SEYSS-INQUART, with a statement that GOERING wished to pay the enemy share to the Feind Vermögen Stelle (Enemy Property Control). (See Attachment 18.) However, FISCHBOECK answered that this share should be paid first to GOUDSTIKKER, who had been advised that he must pay the Enemy Property Control and the matter was finally settled in that manner. There follows a list of the pictures concerned:

- | | | |
|--------------------|--|------------------------------------|
| 1. Lambert Lombard | <u>Caritas</u>
Half interest owned by BOEHLER, Munich.
Value Fl. 4,325. Unsettled. Picture in GOERING Collection. | GOUDSTIKKER No. 827 |
| 2. Nicholas Maes | <u>Still Life</u>
Half interest owned by BOEHLER, Munich.
Value Fl. 2,000. Unsettled. Picture in the GOERING Collection. | GOUDSTIKKER No. 2030 |
| 3. Jan van Goyen | <u>River Landscape</u>
Half interest owned by Galerie St. LUCAS Vienna. Value 2,500 Fl. Paid with a picture - Terborch <u>Portrait of a Man</u> (formerly GOUDSTIKKER No. 2507 (?))
Picture in GOERING Collection. | GOUDSTIKKER No. 1986 |
| 4. Barthel Bruyn | (a) <u>Portrait of a Man</u>
(b) <u>Portrait of a Woman</u>
Half interest owned by Galerie MATHIESSEN, Berlin. Value Fl. 6,670. Paid directly by the GOERING <u>Stabsamt</u> with a check for RM 30,000 dated 15 September 1942. | GOUDSTIKKER No. 2618
" No. 2619 |

Note: According to the original GOUDSTIKKER catalog, the owner of the half-interest in this picture was the DUTTS Gallery, London. The payment to MATHIESSEN can perhaps be explained in the following manner:

ZATZENSTEIN, who was formerly the head of the MATHIESSEN Gallery, went to London as a refugee from Jewish persecution. It is possible that he made an arrangement with DUTTS by which the representatives he had left in Berlin, Heinz MANSFELD and Fraulein NOELIE, would collect this debt.

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5. Van Dyck Portrait of Burgermeister Adrian Moens GOUDSTIKKER No. 1539
 Half interest owned by Fritz LUGHT, Glion, Montreux, Switzerland. Value Fl. 51,000. Not settled. LUGHT was at first thought to be an enemy alien, but later discovered not to be. (See Attachment 19.) Picture in GOERING Collection.
6. Gaertner Portrait of a Woman GOUDSTIKKER No. 2679
 Half interest owned by the TANNER Gallery, Zurich. Value Fl. 2,500. Not settled.
 Note: According to the GOUDSTIKKER Catalog, the owner of the half interest was the MATHIESSEN Gallery, Berlin.
7. Memling (?) 4 Angels GOUDSTIKKER No. 2446
 " No. 2447
 The owner of the half interest was Frau SOTCHEK BLUMENREICH, California, U.S.A. Value Fl. 30,000.
 Frau BLUMENREICH, the widow of a Berlin Jew, was at first considered as an enemy property case; however, it was later found out that she herself was an Aryan living in Berlin, and so payment was made direct to her by the Stabsamt, with a check on Handelstrust West, Amsterdam, 17 July 1943. The pictures, originally painted on both sides of 2 panels, were separated into 4 by GOERING. 2 of these were subsequently stolen from the 101st Airborne storage, Unterstein.
8. Jan Steen Marriage at Cana GOUDSTIKKER No. 2643
 Half interest owner DUTTS, Victoria Street London; value Fl. 10,000. Considered enemy property and paid as per FISCHBOECK letter, (See Attachment 19) on 1 February 1943. The picture was later sold to MIEDL and is now in Switzerland. (See below Chap. VIII - "Sales.")
9. Adrian van Ostade Peasants Gathering Peat GOUDSTIKKER No. 2644
 Half interest owner DUTTS, Victoria Street, London; value Fl. 11,000. Payment as for No. 8 above. Picture in GOERING Collection.
10. German School 16th c. St. Mauritius GOUDSTIKKER No. 2648
 Half interest owned by EDENHEIMER, New York. Value Fl. 5,000. Considered enemy property, paid as Nos. 8 and 9 above. Picture in GOERING Collection.

The pictures from the GOUDSTIKKER stock were inventoried by HOFER and Fraulein LIMBERGER in Amsterdam. Those chosen for the GOERING Collection were sent to Berlin. Those left over were eventually bought back by MIEDL for approximately RM 1,750,000 at a date before the final settlement of the whole deal.

GOERING always visited MIEDL during his later visits to Holland. A partial list of the many pictures which he purchased is given below. These pictures had been bought by MIEDL in Holland in the name of the GOUDSTIKKER firm. They can be distinguished by the fact that the numbers on the labels are higher than those listed in the original GOUDSTIKKER catalog; i.e., over 3194. (See Attachment 22 - 26.) GRITZBACH also bought pictures and objets d'arts for the collection from GOUDSTIKKER. (See Attachments 27 - 29.)

C O N F I D E N T I A L

In September-October 1943, MIEDL exchanged the Vermeer Christ and the Adulteress with GOERING. (For details of this transaction see Chapter VII - "Exchanges".)

BACHSTITZ, Kurt - The Hague, Surinamerstraat II

BACHSTITZ was married to HOFER's sister and gave his brother-in-law his start in dealing. However they quarreled and did not speak for years. MIEDL reports that during the war HOFER refused to ask GOERING to protect BACHSTITZ from the anti-semitic laws. Finally when the situation became acute HOFER did obtain for him an exit visa to Switzerland. However, as we shall see, he did not go without leaving hostages. HOFER's sister divorced BACHSTITZ and took over the BACHSTITZ firm interests to avoid confiscation under the anti-Semitic laws.

Bought through HOFER	Date	Price
1. Lucas Cranach the Elder <u>Pyramus and Thisbe</u> Add. I.P. 54	1938	9,000
2. Jacob van Ruysdael <u>Forest Landscape with a Horseman</u> Formerly in the Royal Belgian and the FESTETITZ Collection.	June 1940	Fl. 7,500
3. Jan Scorel <u>St. Paul</u>	June 1940	2,600
4. Italian 18th c. Various silks	1940	2,200
5. Jan Steen <u>Samson and Delilah</u>		
6. Greek necklace from Olbia		
7. Ancient Greek necklace with large emerald pendant		

Note: Nos. 2, 3, and 4 were acquired in the original GOUDSTIKKER deal. Nos. 5, 6, and 7 were taken by GOERING as surety for the good behavior of BACHSTITZ after he had obtained the latter's visa to Switzerland at HOFER's request.

BROKKE, H. - Amsterdam, Calverstraat 9B

Bought through GRITZBACH

1. A number of ancient and modern clocks and objets d'art, none of great value.

De BOER - Amsterdam, Heerengracht 512

Dealt with HOFER, MUEHLMANN, LOHSE and MIEDL. He was the best known dealer in Holland during the occupation. HOFER had known him since before the war in Berlin, where he had been in touch with de BOER's representative Otto BUSCH. At that time he had held an unusual position for a foreign dealer in Germany. He was allowed to buy or to sell in Germany; payments were deposited to his account in a German bank, which transferred them to a gulden account in Holland. The first Vermeer to be "discovered" in Holland during the war, Jesus in the House of Mary and Martha, was brought to de BOER, who sold it later to the Rijksmuseum. (For further details, see Chapter VII - "Exchanges".)

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Bought through HOFER		Date	Price
1.	Jan van Goyen <u>View of Nymwegen, with The Valkhoff</u>	June 1940	Fl. 11,000
2.	H. Terbruggen <u>The Cello Player</u>	" "	5,000
3.	J. van Noort <u>Mythological Scene</u> Add. I.P.157	" "	5,000
4.	School of Brueghel <u>Large Crucifixion</u>	" "	15,000
5.	Jan Wynants <u>Landscape with Hunting Scene</u>	" " }	8,000
6.	" " " " " " " " }	" " }	
7.	Jan Provost <u>St. Barbara and St. Catherine</u> Add. I.P.171	1943	RM 40,000
8.	Cornelis van Beyeren <u>Young Girl with a Basket of Fruit</u>	1941	10,000
9.	Jan van Goyen <u>River Landscape with Peasant Houses on the Left Bank</u> - Originally in the HOLLITSCHER Coll. On the back - Zurich customs label, BACHSTITZ label, SEDELMAYER seal.	1941	15,000
10.	Antonie Mirou <u>Mountain Landscape</u>	1942	5,000
11.	Antonie Mirou <u>Small Mountain Landscape</u>	1942	5,000
12.	Dutch 17th c. <u>River Landscape</u> Signed H. V.	1942	Fl. 4,500
13.	Master of the Aachen Altarpiece <u>The Mass of St. Gregory</u> Formerly in Clock Makers Syndicate, Brussels	1942	RM 55,000
14.	Daniel Verhardt <u>River Landscape</u>	19.9.40	Fl. 11,200
15.	A.v.d. Venne <u>Allegorical Scene</u>	"	750
16.	W. Sellaer <u>Caritas</u>	"	1,750
17.	Italian School <u>A Saint</u>	"	500
18.	P. Brueghel, the Younger <u>The Calling of Paul</u>	"	22,000
19.	L.v. Gassel <u>Landscape with Lot and his daughters</u>	"	500
20.	L.v. Gassel <u>Landscape with Bartimeus cured of his blindness</u>	"	3,000
21.	German School <u>Venus</u>	"	6,000
22.	C. Molenaar <u>Landscape</u>	"	4,000
23.	C. Vroom <u>Landscape</u>	"	5,000

C O N F I D E N T I A L

		Date	Price
24.	School of Witz <u>St. Florian</u>	19.9.40 Fl.	3,000
25.	S. van Beest <u>Pig Market in The Hague</u>	"	4,000
26.	B. Lincinio <u>Portrait of a Lady</u>	"	3,000
27.	D. van der Lisse <u>Landscape with figures</u>	"	6,000
28.	School of van der Weyden <u>Crucifixion</u>	"	800
29.	A. Backer <u>Portrait of a Man</u> <u>Portrait of a Lady</u>	") "	6,000
30.	J. Pollack <u>St. Martin</u>	15.10.40	15,000
31.	Pieter Wouvermann <u>Horsemen in a Village</u>	"	4,000
32.	Q. Breklenkam <u>Interior</u>	"	7,500
33.	R. van den Haecke <u>The Storming of Antwerp</u>	"	1,500
34.	J. Saverij <u>Landscape with a Stag Hunt</u>	"	1,000
35.	Master D.V. <u>River Landscape with Fishermen</u>	1942	4,500
36.	Claes Molenaer <u>Landscape with Figures</u>	1942	4,000
37.	Peter Molyn <u>Landscape of Dunes</u>	1942	5,000
Bought through LOHSE			
38.	Lucas Cranach the Elder <u>Portrait of a Lady</u>	1942 RM	20,000
39.	Beukelaer (?) <u>The Easter Lamb</u>	1941	5,000
40.	Mengs <u>Portrait of a Child</u>	1941	5,000
41.	Georg Breu <u>Horsemen</u>	1941 Fl.	3,500
42.	Brueghel School <u>Christ Bearing the Cross</u>	1941	10,000
43.	Jan van Goyen <u>Peasants fighting</u>	1941	3,800

CASSIRER, Paul and Co. - Amsterdam, Keizersgracht 109

Dealt with HOFER and with the Dienststelle MUEHLMANN through PLIETZSCH. Dr. LUTJENS was in charge of the Holland office in the absence of Dr. VEILCHENFELD and Fraulein RING, who had gone respectively to Switzerland and England. He is described by HOFER as a hesitant and timid man who did almost no business during the war. While the art market was booming, CASSIRER's seemed to be "quite dead". LUTJENS was a brother of the Admiral in command of the Bismarck, and a close friend of KOENIGS.

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Bought through HOFER		Date	Price
1. Master of the Sterzing altar	<u>Female Saint</u> Present from Dr. Max WINKLER	1938	L 300
2. Jan Cornelis Vermeyen	<u>The Holy Family</u> Signed. Published by FRIEDLÄNDER Altnied. mal. XIV.p.130 Present from General Direktor Helmuth ROEHLERT	1940	Fl. 4,000
3. Melzi	<u>Rhea Silvia with Romulus and Remus</u>	1941	18,500
4. Lucas Cranach The Elder	<u>Madonna and Child with St. John</u> Present from Dr. Friedrich FLICK	1939	

DELAUNOY, Etienne - Amsterdam, Rokin 118

Dealt with HOFER, GRITZBACH and MUEHLMANN. A small dealer with a large shop containing every variety of object. GOERING, who had originally been taken there by SEEKATZ, used to visit DELAUNOY himself. He enjoyed going to a place where he could buy a large number of inexpensive things. During the war WEINMULLER, HERBST of the Dorotheum KUETJENS, the architect of the Polish Governor General FRANK, and SEYSS INQUART himself all bought there. The agents of German museums were also among DELAUNOY's best clients.

Note: In addition to what is listed HOFER also bought a number of unimportant statues, tapestries and objets d'art.

Bought through HOFER		Date	Price
1. French ca. 1480	<u>Madonna and Child</u> (wood)	1941	Fl. 12,000
2. Dutch 17th c.	<u>Large sculptured chest</u>	1942	8,000
3. Dutch 17th c.	<u>2 small chests with reliefs</u>	"	8,000
4. Abraham Storck	<u>Seascape</u>	"	3,000
5. " "	"	"	3,000
6. " "	"	"	3,000
7. Master H.V.	<u>Small Landscape with a River</u>	"	2,000
8. Follower of Breughel, 17th c.	<u>Landscape with a Procession</u>	"	3,500
9. Peter Codde	<u>Scene in an Inn</u>	"	4,000
10. School of Breughel	<u>Landscape with View of a City</u>	"	3,000
11. van Meest	<u>Seascape</u>	June 1940	2,400
12. Rombouts	<u>Landscape</u>	"	1,200
13. A. Breughel	<u>Flowers</u>	"	4,500

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		Date	Price
14.	C. de Heem	<u>Still Life</u>	June 1940 Fl. 1,200
15.	B. Peters	<u>Seascape</u>	" 900
16.	van Egtveld	"	" 1,200

Bought through MUEHLMANN

17.	David Teniers	<u>Preparation of Game in A Kitchen</u> Add. I.P. 215	1940 24,000
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Bought through GRITZBACH

18. A number of tiles and pictures by secondary Dutch masters of the 17th century.

EMBDEN Bank - Emden

In July the Dienststelle MUEHLMANN was informed by the Reichskommissariat that pictures from the Max STEINER Collection were on sale in this bank. PLIETZSCH went to see them and bought the lot of six pictures for Fl. 160,000. The following were later sold to GOERING.

Bought through MUEHLMANN

1.	Thomas de Keyser	<u>Portrait of a Man</u>	1944
2.	Tintoretto	<u>Madonna and Child with Angels</u>	1944

DIK, Jan Jr. - Amsterdam

Dealt only with LOHSE. Son of Jan DIK, the restorer and salesman for GOUDSTIKKER, who stayed on with the firm after MIEDL had taken over, and who is reported as having become very rich during the war. MUEHLMANN says that both father and son acted as official appraisers for the Feind Vermögen Stelle. At first, Jan DIK jr., worked with his father for MIEDL. However, in about 1943, he went into dealing independently. He was associated with MODRCZEWSKI, WIEDT of Woudstra, HERBST of the Dorotheum and worked especially closely with GOEPFEL. He made several trips to Paris in connection with his business with LOHSE. (For further details see Reference E.)

Bought through LOHSE

1.	Key	<u>Portrait of a Man</u>	Dec. 1941	10,000
2.	Adrian Brouwer	<u>Landscape</u> Add.I.P.30	"	16,000
3.	" "	<u>Woodland Scene</u>		
4.	Antonio Moro	<u>Portrait of a Young Lady</u>	1941	30,000
5.	Pieter Breughel(?)	<u>The Tax Collector</u>	1941	30,000
6.	Abel Grimmer	<u>Small Landscape</u>	1941	3,000
7.	Jan Breughel	<u>Small Landscape</u> Add. I.P. 33	1941	7,300
8.	Peter Molyn	<u>Landscape</u>	Dec. 1941	3,000

C O N F I D E N T I A L

		Date	Price
9.	P. Cook van Aelst <u>Genre Scene</u>	Dec. 1941	Fl. 7,000
10.	F. Looten <u>Forest Landscape</u>	"	10,000
11.	A. Govaerts <u>Landscape with a Lake</u>	"	4,000
12.	A. Brouwer <u>Peasant Fair</u> Add. I.P. 31 The attribution was disputed by HOFER. LOHSE took the picture to Switzerland where SCHNEIDER confirmed that it was by Brouwer.	Aug. 1941	35,000
13.	C. Balten <u>Peasants Feasting</u>	Aug. 1941	} 35,000
14.	C. van der Heck <u>River Landscape</u> signed and dated 1629	"	
15.	C. Molenaar <u>Village Fair</u>	"	

DOUWES Brothers

Dealt with HOFER and MUEHLMANN. An old, established Dutch firm, run by one brother, Evert DOUWES; the other brother directs the branch in England. He specialized in 17th century pictures of good but not exceptional quality. HOFER says that POSSE was one of his clients. He is described as being reserved with the Germans.

Bought through HOFER

1.	Isaac van Ostade <u>Peasant Slaughtering a Pig</u>	Dec. 1940	8,000
2.	" " " <u>Peasants in Front of an Inn</u> (large picture) Present from General Dir. Dr. Helmuth ROENERT. Later given by GOERING to Staatssekretar KOERNER.	"	15,000
3.	Willaerts <u>Scene in a Harbor</u>	1941	4,000
4.	Schalcken <u>Girl with Candle</u>	1940	5,000

FRANK, Myrtel - Hilversum, 18 Frans Halslaan

German Jewish refugee who had formerly been in the textile business in the Rhineland. He was protected from the anti-Semitic laws by a friend Dr. SCHMIDT in the Ein und Ausreise Stelle (Exit and entry visa section) of the SD. He was the most important unofficial agent of the Dienststelle MUEHLMANN and one of the most active middlemen on the art market. His chief contacts among the Dutch were LEGAT, JAGUENAU, VERMEULEN, d'AUTRECH, MUELDER and PARBY. During the latter part of the war he moved to The Hague where he constantly changed his address to avoid being arrested by the Germans. He also worked with HERBST, WEINMULLER and LANGE's representative Dr. RUDOLPH.

Bought through MUEHLMANN

1.	Janssens <u>Lascivia</u>	1941	6,500
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C O N F I D E N T I A L

HOOGENDIJK - Amsterdam, Keizersgracht 640
Roemervischerstraat 34

Worked only with HOFER. GOERING was friend of HOOGENDIJK, and went to his shop whenever he could. Although his prices were high, the quality of his wares and his method of dealing apparently appealed to the Reichsmarschall. HOFER says that he once admitted that he was charging GOERING Fl. 130,000 for a picture which he had bought for Fl. 20,000. He explained this enormous profit by saying that it was a necessary part of the dealer's business because of their everyday risks. GOERING was apparently much impressed by his arguments. When his brother was put into Nimwegen jail, he was released through GOERING's intervention.

HOOGENDIJK also sold to POSSE, VOSS and a great deal to MUEHLMANN. He was a friend of HANNEMA, FRIEDLAENDER and SCHNEIDER. HOFER says that he had a wealthy backer, a banker in Amsterdam. After 1943 he is said to have sold much less to the Germans.

Bought through HOFER		Date	Price
1. Hendrik Goltzius	<u>Venus and Satyr</u>	Dec 1941	Fl. 20,000
2. Adam Willaerts	<u>View of a Harbor (large)</u> Present from Staatssekr. A.D. PLANCK Add. I.P. 223	1943	RM 25,000
3. Bellevois	<u>Seascape (large)</u> Add. I.P. 16	1941	10,000
4. Rubens	<u>Head of a Woman</u> (fragment)	1942	45,000
5. Cologne Master ca. 1470	<u>Flight into Egypt</u>	1942	45,000
6. Hendrik van Balen	<u>Venus and Nymphs</u>	1941	8,000
7. Jacob van Loo	<u>Diana and Calisto</u>	1941	10,000
8. Jan Wildens	<u>Diana Hunting</u>	1942	Fl. 25,000
9. Govert Flinck	<u>Portrait of a Boy</u>	1941	RM 12,000
10. Ferdinand Bol	<u>Alexander and Roxana</u>	1942	Fl. 130,000
11. Hendrik Goltzius	<u>Abel's Sisters Mourning</u> <u>His Death</u> Picture Remained at Carinhall	1942	15,000
12. Jan van der Capelle	<u>Seascape</u>	1941	RM 55,000
13. William van der Velde	<u>Seascape</u>	1941	30,000
14. Theunissen	<u>Young Man in a Landscape</u>	1941	9,000
15. Moucheron	<u>Landscape (large)</u> The picture remained at HOOGENDIJK's office	1942	Fl. 4,500

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16.	Dutch ca. 1630	<u>Still Life with Game</u>	1941	Fl.	3,500
17.	Dutch ca. 1650	<u>Still Life with Globe</u>	1941		4,000
18.	Jan Fyt	<u>Still Life with Dead Sheep and Birds</u>	1942	RM	15,000
		Add. I.P.88			
19.	Attributed to Hans von Kulmbach	<u>Martyrdom of St Catherine</u> Went to Louvre, Paris (See Chapter VII - "Exchanges")	1941	Fl.	6,000

Bought through HOFER/GOERING

20.	H. Collenius	<u>Man with a Plumed Hat</u>	1941		4,000
21.	Michiel J. v. Miereveldt	(a) <u>Portrait of a Man</u> (b) <u>Portrait of a Woman</u>	1940 "		9,000 9,000
22.	Umbrian School	<u>St. Sebastian</u>	1940		4,000
23.	Lorenzo Monaco	<u>Madonna and Child</u>	1940		40,000
24.	Flemish School 1568	<u>Portrait of a Woman</u>	1940		17,000
25.	Jan Wildens	<u>Wild boar hunt</u>	1941		18,000
26.	Flemish School	<u>Landscape</u>	1940		17,500
27.	Swabian School	<u>Annunciation and Adora- tion of the Virgin</u>	1940	} 76,000	
28.	J. Cornelis van Oostaanen	<u>Madonna and Child with Angels</u>	1940		
29.	Ph. Wouwermann	<u>General on Horseback</u>	1940		9,000
30.	South German 16thc.	<u>Standing Knight (stone)</u>	1940		2,000
31.	P. Droogsloot	<u>Village Street</u>	1940		4,500
32.	Anthony van Dyck	<u>Portrait of a Lady</u>	Nov. 1940		60,000
33.	Verspronck	<u>Portrait of a Man</u>	"		9,000
34.	Salomon van Ruyssdael	<u>View of Rhenen</u>	"		18,750
35.	Sert van der Neer	<u>River Landscape with a Village</u>	"		18,750
36.	School of A.Moro	<u>Portrait of Lady Catherine Tudor of Beronds</u>	"		18,750
37.	School of Veronese	<u>Portrait of a Man</u>	"		15,000

Note: Nos. 32 - 37 were deposited in the PIERSON and MELDRING Bank, Amsterdam and were owned by HOOGENDIJK in partnership with ASSCHER and WELCKER of London. GOERING, wishing to observe international law in the matter, wrote to arrange with FISCHBOECK that the English firm's share should be paid to the enemy property authorities. The letter is an interesting revelation of the Reichsmarschall's business methods. Whereas he paid HOOGENDIJK a total of Fl. 140,250 and should have paid an equal amount as the English firm's share, instead he proposed to pay FISCHBOECK Fl. 22,500 and states, more than once, that

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he considers this ample compensation for the Englishman. See Attachment 32. HOFER is mentioned by his chief as the appraiser for the picture. He, of course, denies having had any part in such a business.

38.	School of Calcar	<u>Pieta</u> (wood)	1941	Fl.	3,500
39.	South German ca. 1500	<u>Bust of a Man</u> (wood)	1941		3,000
40.	Flemish 16th c.	2 tapestries, <u>Scenes from the Life of Scipio</u>	1942		100,000
Bought through MUEHLMANN					
41.	Miereveldt	<u>Portrait of a Man</u>	1941		8,000
42.	Miereveldt	<u>Portrait of a Lady</u>	1941		8,000

JAGENAU - The Hague, Nordeinde

Dutch dealer who specialized in furniture and objets d'art. He worked with the Dienststelle MUEHLMANN through FRANK and KIESLINGER. He also dealt with most of the other German buyers. He made trips to Belgium and Paris for which his visas were obtained with the help of the Dienststelle MUEHLMANN.

1.	Austrian 16th c.	<u>St. Florian</u> (lifesize)	1942		8,000
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KATZ, Nathan - Dieren bei Arnheim
The Hague, Lange Voorhout 35

Dealt with HOFER and with MIEDL. (See Reference A, Report 3, p.6.) GOERING went to KATZ's shop on one occasion when pictures were being bought through him from ten CATE. He was essentially a businessman-dealer, who at one time had the reputation of working on an even larger scale than DUVEEN. He had pictures on commission from ten CATE, who may have been his backer. He also had excellent connections with other Dutch collectors, in particular van HEUNINGEN, and was a good friend of FRIEDLANDER and SCHNEIDER. ISARLOW worked for him.

He sold many pictures to POSSE, who is reported to have obtained his exit visa from Holland to Switzerland through the intervention of BORMANN. He also worked with LANGE, the latter's co-worker Dr. RUDOLF, HABERSTOCK, BOEHLER, and probably Fraulein NOELLE, of MATHIESSEN, Berlin.

Bought through HOFER

1.	Elias Pickernay	<u>Portrait of a Lady</u> (3/4 length)	1941	RM	20,000
2.	Jan van Goyen	<u>Winter Landscape near Dordrecht, with Skaters</u> signed and dated 1648	1941	Fl.	25,000
3.	Jan van Goyen	<u>Landscape with a Monastery</u> signed and dated 1650	1941		20,000
4.	Baront van Orley	<u>Triptych, Crucifixion, with Scenes from the life of Mary</u>	1942	RM	75,000
5.	Jan Vermeyen	<u>Portrait of a Man</u> Add. I.P. 224	1941		10,000

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		Date	Price
6.	Van Dyck	<u>Portrait of the Earl of Richmond</u>	1941
7.	Van Dyck	<u>Portrait of Mary Fielding (Lady Hamilton)</u>	1941
8.	Abraham van Beyeren	<u>Large Still Life with Fruit</u>	1941
9.	Rembrandt	<u>Portrait of his Sister, Elizabeth van Ryn</u>	1941
10.	Albert Cuyp	<u>Portrait of a Boy with a Hawk</u> Add. I.P. 64	1942
11.	Jan de Cock	<u>Adam and Eva</u> Add. I.P. 44	
12.	Rembrandt	<u>Portrait of Saskia</u> Signed and dated 1633	1942
13.	Franz Hals	<u>Portrait of a Sacristan</u> Signed and dated 1640 Add. I.P. 100	1942
14.	Hobbema	<u>Forest Landscape</u>	1942

Note: Nos. 12, 13 and 14 were bought from ten CATE, Almelo, with KATZ acting as an intermediary. Payment was made in Reichskreditcassenscheine. (See Attachment 38.) The Hobbema later went back to KATZ in exchange for other pictures. (See Chapter VII - "Exchanges".)

15.	Van Dyck	<u>Portrait of a Family</u>	1941	RM200,000
<p>Formerly in the Cook Collection, Richmond. Hofer says that according to the original agreement for the sale of this picture, GOERING was to pay KATZ 80,000 dollars in New York (this was March 1941 and the U.S. was not yet at war), or the equivalent, Swiss francs 350,000 in Switzerland. Later, when it appeared that it would not be possible for Germans to deposit money in New York and Swiss francs were becoming increasingly difficult to obtain, KATZ agreed that if the original payment could not be carried out by the end of 1941, then he would accept 200,000 marks or 152,000 gulden to be deposited in Holland. This statement is backed up by HOFER's notes on a conversation with KATZ in the Amstel Hotel, Amsterdam, on 18 September 1941, a copy of which is said to have been given to GERCH. (See Attachment 33.) In accordance with this agreement, HOFER paid 200,000 marks to KATZ' lawyer, C. KEM'ENAAR (Weverstraat 40, Arnheim,) on 7 July 1943. (See Attachment 34.)</p>				

In February and March 1944, KATZ notified HOFER through his intermediary, Fraulein SCHULTESS, that he demanded payment for the picture, and that this was only possible

C O N F I D E N T I A L

in Basle. (See Attachment 35.) On 12 September 1944, HOFER wrote KATZ, telling him of his payment to KEMPENAAR and reminding him of his earlier agreement. (See Attachment 36.) On the 29th of the same month, KATZ' lawyer, WIEDERKEHR, notified HOFER that his client was not in agreement with the latter's letter of 12 September 1944, which did not state the facts correctly. (See Attachment 37.) As far as HOFER is concerned, the matter remained in this state. However, a telegram of 25 May 1945 from DUITZ, London to KATZ, informs the latter that DUITZ has just heard from HOOGENDIJK that he, KATZ, took possession of the Van Dyck illegally after the German invasion, and that he demands its return at once. The facts of the case speak for themselves. A complete clarification is possible only after KATZ has been interviewed.

LIPPMANN-ROSENTHAL - Amsterdam, Muiderschans 71/75

The central depot for all Jewish collections confiscated by the Feind Vermögen Stelle. The director of the Art Section was von STECHOW, and the official appraiser Thomas MAC, van WEIJ.

Bought through MUEHLMANN	Date	Price
1. Thomas de Keyser <u>Portrait of a Man</u>	1943	Fl. 1,500
2. Lucas Cranach the Elder <u>Portrait of a Man</u>	1943	4,500

PAECH, Walter - Amsterdam, Rokin 57
Diepenbrockstraat 9

Dealt with HOFER, MIEDL and MUEHLMANN. (See Reference F.) A German, resident in Holland for many years, married to a Dutch woman. He acted as an intermediary for HOFER both in Holland and in Belgium. According to reports, he has always had a bad name with the Dutch, who refused him membership in the Dutch Dealers' syndicate before the war. During the war he has been more than once mentioned as the worst of the German dealers who operated in Holland during the occupation. He worked with WIETH and Jan DIK, Jr. He was a friend of MIEDL and of Professor George SCHILLING, and he is said to have done business with POSSE. He had been active in Belgium before the war and knew the market. The pictures bought from him in Belgium were all presented to GOERING in the Hotel Metropole, Brussels during one of his visits. Payment was made by HOFER to PAECH.

Bought through HOFER

1. School of Fontainebleau <u>Venus at the Mirror</u>	1939	8,000
2. Lucas Cranach the Elder <u>Lucretia</u> Present from Dr. Robert LEY	1938	6,500
3. Salomon Rombouts <u>Peasant Fair</u> To GOERING via MIEDL in the first GOUDSTINKER deal.	June 1940	2,800

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		Date	Price
4.	Gillis Rombouts	<u>Landscape with Figures</u> To GOERING via MIEDL in the first GOUDSTIKKER deal.	June 1940 2,300
5.	Peter Breughel	<u>Peasant Holiday</u> to GOERING via MIEDL in the first GOUDSTIKKER deal.	" 3,800
6.	Lucas van Gassel	<u>Flight into Egypt</u> To GOERING via MIEDL in the first GOUDSTIKKER deal.	" 6,500
7.	Berckheyde	<u>Lacemaker</u>	1941 6,500
8.	Westphalia, 1526	<u>The Town Syndics</u>	1941 2,500
9.	Moreelse	<u>Portrait of a Lady</u>	1941 7,500
10.	Colijn de Coter	<u>Entombment of Christ</u> Bought in Brussels	1941 16,000
11.	Attributed to Miereveldt	<u>Portrait of a Lady</u>	1941 6,000
12.	Jan Steen	<u>Peasants in Front of an Inn</u>	1941 6,000
13.	Flemish, 16th c.	<u>Susannah and the Elders</u> Add. I.P. 226	1941 RM 800
14.	Jacob Grimmer	<u>Landscape</u>	1941 Fl. 3,000
15.	School of Peter Breughel	<u>Road to Calvary</u>	1941 4,000
16.	Herrie met de Bles	<u>The Story of Lot</u>	1941 3,000
17.	School of Jan Breughel	<u>Landscape</u>	1941 4,000
18.	Moreelse	(a) <u>Portrait of a Man</u> (b) <u>Portrait of a Woman</u>	1941 3,000
19.	Jose Porcellis	<u>Seascape</u>	1941 2,500
20.	Rayenstein (?)	<u>Portrait of a Lady</u> Bought in Brussels	1941 6,500
21.	Flemish c. 1530	<u>Biblical Subject</u> Bought in Brussels	1941 5,000
22.	K. Molenaer	<u>Landscape</u>	Sept 1940 3,000
23.	Jan Wijnants	<u>Landscape</u> Signed	" 3,500
24.	Januarius Ziek	<u>Country Scene</u>	" 900
25.	Jacob Salomon Ruyssdael	<u>Landscape</u>	" 7,000

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			Date		Price
26.	Master of the Legend of St. Lucy	<u>Madonna and Child</u>	Oct. 1940	Fl.	16,000
27.	Rottenhammer	<u>Venus, Flora and Bacchus</u>	"		8,800
28.	Salomon Ruysdael	<u>Landscape</u> Signed and dated 1635	Jan 1941		14,000
29.	Brussels 16th c.	<u>Series of 4 tapestries</u>	Oct. 1940	RM	22,000

Note: GOERING also acquired a number of pictures and statues by minor Dutch masters of the 17th century.

PARRY - The Hague, Nordeinde

Dutch dealer specializing in objets d'arts. He worked for all the Germans, especially SEYSS INQUART. He made trips to Belgium and Paris.

Bought through MUEHLMANN

1.	R. Saverij	<u>Hunting Scene</u>	1941	RM	3,000
2.	Pieter Codde	<u>Genre Scene</u>	1941		3,500

van der FLOEG - Amsterdam - Telephone 29418

A small dealer, with whom HOFER dealt only on one occasion. He also sold a lot to MUEHLMANN, beginning in 1943. His specialty was Dutch 17th century pictures.

Bought through HOFER

1.	Dutch 17th c.	<u>Large silver plate</u>	Oct. 1940	Fl.	2,200
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SCHOENEMANN - Amsterdam, Kaisersgracht

German Jewish refugee who disappeared after 1940. He was an agent for CASSIRER and worked with MENSING

1.	French 18th c.	<u>Gobelin tapestry with Coat of Arms</u>	1940		3,850
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SLOOT, A. C. van der - Amsterdam, Kaisergracht 561

Dealt only with HOFER. A small Dutch dealer who came to HOFER's hotel to offer pictures. He told HOFER on one occasion that he was doing very well through the Germans.

Bought through HOFER

1.	Master of the Prodigal Son	<u>The Good Samaritan</u> Present from Staatssekretar Paul KOERNER	1941		12,500
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STAAL - Amsterdam, Rokin

Dealt with HOFER and MUEHLMANN through PLIETZSCH. A Dutch Jew, whose shop was closed by the Germany Enemy property authorities and later put under German Direction. HOFER believes that he escaped to England in 1942 or 1943. He had known him before the war when he worked on commission for BACHSTITZ.

C O N F I D E N T I A L

Bought through HOFER		Date	Price
1. South German ca. 1480	<u>St. Florian</u> (wood)	1941	Fl. 1,400

WETZLAR, A. - Amsterdam

A German Jewish refugee. Dealt with the Dienststelle MUEHLMANN through PLIETZSCH. Fraulein BAUER says that he was a willing collaborator at the beginning of the occupation but cooled off after MUEHLMANN had been unsuccessful in liberating his daughter's fiancée from a concentration camp. He also worked with HERBST and the buyers for the German Museums, who were sent to him by MUEHLMANN.

Bought through MUEHLMANN

1. G. van der Eeckhout	<u>Christ and the Woman taken in Adultery</u>	1943	4,000
2. Esaias van der Velde	<u>Feast in a Garden</u>	1942	3,500
3. Danys van Alsloot	<u>Landscape with Figures</u>	1942	6,500

4. Contacts

ABT - Amsterdam, Eintorettostraat 21. German Jewish refugee in Holland, formerly an auctioneer in Berlin. He visited HOFER in his hotel once or twice to show him pictures; the latter believes that he ended up in a concentration camp.

d'AUTRECH - The Hague, Nordeinde. One of the most important art dealers in The Hague. Specialist in Dutch 17th century landscape painting. Worked with FRANK. His son was taken by the Germans as a hostage. The Dienststelle MUEHLMANN intervened for him.

BACKEMUND - The Hague. German resident in Holland, Middleman and restorer who worked for the Dienststelle MUEHLMANN.

BEETS, Dr. - Amsterdam, Nicholas Maesstraat 122. Dutch middleman-dealer, occasionally in contact with HOFER. He was formerly an art historian and a friend of FRIEDLÄNDER and V. BLOCH. The Dienststelle MUEHLMANN bought from him.

BEGERER, Fraulein Rudolpha - Voorschoten. The daughter of a Dutch jeweler. She was a friend of KIESLINGER and employed by him as a private secretary, separate from the Dienststelle MUEHLMANN. She worked with him in Holland especially on the MANNHEIMER Collection catalogue and travelled with him in 1940 to Belgium and France when she quarreled with Joseph MUEHLMANN and as a result was not allowed into the Dienststelle. She had some knowledge of history of art but had the reputation of using her position with the Germans for making personal profits. She also worked with HERBST, WEINMULLER, Dr. RUDOLPH and other Germans always acting as a guide and intermediary in Holland, Belgium and France. During the last year of the war she worked closely with Jan DIK, Jr. She was one of the most active of the collaborationist hangers-on in Holland.

BLOCH, Dr. Vitale - The Hague, Sweelinkstraat 61. Polish or Russian

C O N F I D E N T I A L

Jew formerly an art dealer in Berlin and London. Arrived in Holland shortly before the war. He was protected against the anti-Semitic laws by the intervention of GOEPEL. In exchange he advised GOEPEL in his purchases for Linz and gave him first refusal on anything he found on the market. He is said to have been FRIEDLÄNDER's most intimate friend. Between them they formed the center of the collaborationist art world. BLOCH's connoisseurship was highly respected by Dutch dealers and he was frequently consulted. He was the first art historian to whom de BOER showed the newly discovered "Christ in the house of Mary and Martha" by Vermeer. He was in contact with HOFER, LOHSE and MUEHLMANN.

ten GATE - Almelo. The well known collector. HOFER believes that he may have been KATZ's financial backer. He sold pictures to the GOERING Collection through KATZ, and was present at the sale. (See above and Attachment 38.)

VENIJS, Frau - Amsterdam, Kaiserstraat. Dutch art dealer for whom Jan DIK, Jr. worked as an assistant before he went into independent dealing.

van DIJCK - The Hague, Rijksbureau fur Documentatie (State Documentation Office). Dutch, minor employee of the Documentation office who worked clandestinely for the Dienststelle MUEHLMANN. He sold them among other pictures the Tiepolo sketch "Assumption of the Virgin" which went to the Dresden Museum.

DINGJAN - The Hague, Kortekade. Dutch photographer who worked occasionally for the Dienststelle MUEHLMANN.

ERASMUS, Dr. Geldern bei Haarlem. German Jewish refugee, formerly a dealer in Berlin. In Holland he worked on a commission basis and was connected with ROSENTHAL and MODRCZEWSKI, both of whom had been formerly associated with him in Berlin. He also worked with MIEDL and PLIETZSCH, and was a friend of KATZ. Although he knew the market well, he had a bad reputation. Before the war, he assisted Hofstede de GROOT with his book on Dutch painting.

FREQUIN - The Hague, Elizabethstraat. Dutch photographer who took pictures of all the works handled by the Dienststelle MUEHLMANN. The results of his work were destroyed in The Hague. His brother was a small dealer who also worked for the Dienststelle. His shop was in the Breitnerlaan.

FRIEDLÄNDER, Dr. Max - The Hague, Oostduinlaan 68. The well known art historian and authority on early Flemish painting. He was in contact with HOFER, LOHSE and MUEHLMANN, who tumble over each other to claim the honour of getting him out of jail. All obtained questionable expertises from him, and he seems to have been the connoisseur king of the German milieu in Holland.

GOEPEL, Dr. E. - The Hague, 1 Laan Cop van Cattenburg. Official representative of the Linz Museum in Holland. (See Reference D.)

HANSEL - See WIEDT

HERMSEN, Dorek - The Hague, Zeestraat. Art dealer associated with Arturo REISS (formerly "Kirman", The Hague, now in Madrid), LEEGENHOEK and IAGRAND. He also worked with most of the German buyers.

CONFIDENTIAL

HEYDENRIJK - Amsterdam, Rokin 105. Large frame-making establishment, employing about 500 people. Worked for both Dutch and Germans throughout the war, and was highly thought of by both. Frequently used by HOFER in connection with frames for GOERING Collection pictures. He also made frames for and offered pictures for sale to the Dienststelle MUEHLMANN.

de JONGE - The Hague, Dutch, the son of an art dealer, who acted as an intermediary for the Dienststelle MUEHLMANN and many other Germans.

KURT, Frau Nelly - The Hague and Aerdenhout (Haarlem). Austrian Jewess from Salzburg, refugee in Holland. Had known MUEHLMANN in earlier days. Made her living as an intermediary on the art market, working for everyone.

LEGAT - The Hague, 59 Zoostraat. German art dealer, married to a Jewess, resident in Holland since before the war (1935). Worked with FRANK and the Dienststelle MUEHLMANN, reportedly to obtain protection for his wife.

MARTIN, Dr. Willi - The Hague, Mauritshuis Museum. Director of the Museum. Known to HOFER long before the war, when the latter was working with BACHSTITZ in The Hague. He was occasionally consulted by PLIETZSCH.

MODRCZEWSKI - Amsterdam, Michelangelostraat 25. In contact with HOFER and LOHSE. German Jewish refugee, formerly a dealer in Berlin, where he was associated with ERASMUS and ROSENTHAL. He came to Holland in about 1938 and carried on shady dealings with his former associates and with HERMSEN, Jan DIK Jr. and WIEDT.

MULDER - The Hague, Nordeinde. Art dealer who worked with the Dienststelle MUEHLMANN through FRANK, especially in 1944. He was also visited by HERBST, WEINMULLER and other Germans.

OELZE - Amsterdam, Heerengracht 623. A German from Bromon, resident in Holland. He was employed in a bank and dealt in pictures on the side. HOFER, who had known him before the war through BACHSTITZ, was in contact with him from time to time. He was a friend of PLIETZSCH who had met him through the KROELLER family. His brother was a captain who worked in the German military passport office.

ROSENTHAL - Amsterdam, Michelangelostraat. German Jewish refugee, formerly in Berlin, where he had been associated with ERASMUS and MODRCZEWSKI. Occasionally in contact with HOFER.

RUDOLPH, Dr. - Berlin, Lange Auctions. Buyer for LANGE, the Berlin auctioneer. Visited Holland frequently. Was in contact with FRANK and the Dienststelle MUEHLMANN.

SCHNEIDER, Dr. Hans - The Hague, Mauritshuis Museum. Presently, Basle, Angarsteinerstrasse 22. Director of the Rijksbureau voor Documentatie. Known to HOFER since before the war, and consulted by him during their early trips to Holland. Born a Swiss, he went to Basle in 1941. LOHSE travelled to Switzerland to obtain his opinion of the disputed "Peasants Drinking" attributed to Brouwer. He sometimes acted as an intermediary between KATZ and HOFER when they corresponded between Switzerland and Germany.

SCHRETELEN, M. F. - Amsterdam, Heerengracht 390; Laren, Diepenbroeklaan. Small Dutch dealer, specializing in Dutch 19th century romantics. Introduced to HOFER by Vitale BLOCH.

C O N F I D E N T I A L

SCHULLEIN - The Hague, Reijewijk. Small dealer, German refugee in Holland. Sold drawings and coins to the Dienststelle MUEHLMANN.

TELDER, Frau - The Hague, Koningkade. Dutch intermediary, active for the Dienststelle MUEHLMANN in 1943-44. She acted as a contact with the Germans for Dutch private collectors.

VERMEULEN - The Hague, Nordeinde. Dutch art dealer who worked with the Dienststelle MUEHLMANN through FRANK.

VOLZ - The Hague. Dutch collector, acquaintance of HOFER since before the war. A friend of FRIEDLANDER and BACHSTITZ, he is not reported to have sold anything from his collection.

VOSSISK - The Hague. German. Employee of the book dealer MEIJER ELTE (Lange Houtstraat) who worked with the Dienststelle MUEHLMANN.

WIEDT, Herbert - Amsterdam, 58 Vijzelsstraat. German, resident in Holland since before the war. Art dealer and commissionaire who worked in close connection with Jan DIK, Jr. and MODRCZEWSKI. From modest beginnings he rose to importance during the occupation through the Feind Vermögen Stelle (Section: Omnia Treuhand Gesellschaft (Omnia Trustee Company)), who appointed him manager of confiscated Jewish firms, such as ROSENBAUM, SIMON and WOUDESTRA. In the latter two he replaced a certain HANSEL who had misappropriated the properties entrusted to him. These two firms, under WIEDT's directorship, were taken over by the SS and used exclusively for their purposes. LOHSE was instructed by GOERING to look them over for objects which might fit into the collection but he found nothing. WIEDT has been reported as LOHSE's unofficial representative in Holland. LOHSE denies this.

WARNAS - The Hague, Nordeinde. Dutch furniture dealer who occasionally brought pictures for sale to the Dienststelle MUEHLMANN.

de WILD - The Hague, Laan van Moerdevoort. Son of the well known restorer, whose brother is in the U.S. During the war he worked for both the Dutch and the Germans. He restored and offered pictures for sale to the Dienststelle MUEHLMANN, which obtained canvas and other supplies for him.

C. Belgium

GOERING's only important acquisition in Belgium was the RENDERS Collection. He himself rarely went there and when he did it was usually on his way through from France to Holland. As far as is known he had no friends in Belgium.

The art market was active as in all the other occupied countries. However, the Belgians do not seem to have dealt actively with the Germans except through auction sales. There were no collaborationist groups as in Holland and France. If something important appeared on the market it was usually sold in Paris where the possibilities of obtaining a high price were more favorable.