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GOERING agents seem to have considered Belgium as an annex to the Dutch market. HOFER complains that the Belgian collectors were very cold and inhospitable. His introduction to the two private collections which he visited was through the Devisenschutzkommando. PAECH and Prof. George SCHILLING, a shady art dealer from Cologne, were HOFER's agents in Belgium. MIEDL and the Dienststelle MUEHLER also made occasional buying trips.

1. Collectors

van GELDER, Mme. N. - Uccle (near Brussels), 44 rue Saturn

Bought through HOFER

- |    |  |  |
|----|--|--|
| 1. | Rubens                                 | <u>Head of a Moorish King</u><br>Study for the adoration of<br>the Magi, in the Prado, Madrid. |
| 2. | Pier Francesco<br>Fiorentino           | <u>Madonna and Child with Saints</u>   |
| 3. | Master of Alkmaar                      | <u>Adoration of the Magi</u><br>(two wings of an altarpiece)                                   |
| 4. | Master of the<br>"Stadthalterin Maria" | <u>Portrait of a Man</u>   |
| 5. | Bohemian c 1450                        | <u>Madonna and Child</u><br>Add.I.P.25   |
| 6. | Benvenuto di<br>Giovanni               | <u>Madonna and Child with<br/>Angels</u>   |
| 7. | Follower of Roger<br>van der Weyden    | <u>Holy Family</u> Add.I.P.176   |
| 8. | Veit Stoss                             | <u>Two Saints</u> (relief, wood)   |

The total price was RM 220,000. The purchase was made on 13.5.41. HOFER was introduced to van GELDER by Prof. George SCHILLING (Cologne, Kommoedien Strasse 39) who got ten percent of the purchase price as commission. Van GELDER was a Dutch resident in Belgium who had a large collection containing pictures by Hals and, reportedly, a whole room of Jordans. POSSE is said to have bought one of the latter. Frau van GELDER negotiated with HOFER. She originally asked 387,000 marks but HOFER managed to bring the price down to RM 220,000. Payment was to be made in Reichskreditkassenscheine (invasion marks) cash, at her request, fourteen days after delivery of the pictures. (See Attachment 39.) The objects were handed over to Major MEINERS of the Brussels Luftgau who had them packed by the MOMMEN Shipping company and stored them until they were fetched by GOERING's special train.

HEULENS, Dr. Frans - Anderlecht, 5 rue D'Annale

HEULENS was a successful Brussels doctor who had been released by the Germans from a prisoner of war camp. He had a small collection and was especially interested in Breughel, whose birthplace he had bought and intended to give to the city of Brussels as a Breughel

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Museum. He was fond of Germans and did business with them but he was apparently aware of the possible consequences of this because HOFER says he never wanted to be seen with him in public. HEULENS was a friend of FRIEDLANDER and van der VEKEN. HOFER was introduced by PAECH. The three got on very well and later did business together. (See Reference F.) Payment was made by HOFER in Reichskreditkassenscheine through PAECH.

Bought through HOFER		Date	Price
1.	Attributed to Rotten-Venus and her Followers hammer	1941	8,000
2.	Uytewael (?) <u>The Judgement of Paris</u> Present from General Dir. PLEIGER	1941	2,000

**KREBS, Jean - Brussels, 65 Square des Latins**

KREBS is a Belgian banker who had a small collection made up mostly of paintings of the Barbizon School. HOFER was introduced by PAECH, and visited the collection several times. KREBS at first asked RM 30,000 but finally came down to 27,000. Payment was made in RM cash, direct from HOFER to KREBS. The statue was first given to GOERING as a "present" and later went to the Louvre in exchange for the Belle Allemande. See below Chapter VII - "Exchanges".

Bought through HOFER

- |    |               |  |      |           |
|----|---------------|--|------|-----------|
| 1. | German c 1450 | <u>St. George</u> (wood)<br>Present from Reichsleiter<br>AMANN | 1941 | RM 27,000 |
|----|---------------|--|------|-----------|

**REIFFERS - - Luxemburg**

A friend of KIESLINGER who had a collection of Italian Renaissance art.

Bought through MUEHLMANN

- |    |              |  |
|----|--------------|--|
| 1. | Taddeo Gaddi | <u>Saint</u> (2 paintings)<br>Add. I.P.89 & 90 |
|----|--------------|--|

**HENDERS, Emile - Brussels, 1240 Chaussee de Wavre**

The story of the sale of the RENDE S Collection is important for two reasons; first, because it is the most important collection of Flemish primitives in private hands, and secondly, because RENDERS has presented to the Allied Restitution Authorities, since the defeat of Germany, an elaborate report stating that he was forced to sell his pictures to GOERING and demanding their return.

The sources of information which have been drawn upon for this analysis of the case are the following: RENDERS' own statement (Attachment 40), MIEDL's interrogation in Madrid in April 1945 (Reference A, Report 3, p. 5), HOFER's interrogation (Reference F) and a miscellaneous group of documents originating in the files of GOERING's Stabsamt.

HOFER's story, which agrees with MIEDL's as to the main order of events, is the following: HOFER was first introduced to RENDERS by PAECH who had heard that the collection was for sale and had already consulted FRIEDLANDER as to its value. HOFER visited the collection with PAECH who acted as his interpreter because he does not speak French. Later GRITZBACH also accompanied him to discuss the question of payment. Both HOFER and

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

MIEDL agrees in saying that absolutely no pressure was needed to persuade RENDERS to part with his pictures. They state that he unquestionably wanted to sell his collection and gave as the reason for doing so, his fear that it would be broken up by litigation between his heirs after his death. He was particularly anxious to keep the collection together and so insisted on selling all the pictures or none. He had formerly been a banker, and HOFER says that the difficulties in coming to an agreement arose from the fact that he could not come to a final decision about the exact form of payment. At first he wanted dollars, then gold francs, then securities, but he always managed to prolong the negotiations by changing his mind at the last moment.

HOFER and GRITZBACH became exasperated by these delays and decided to call in MIEDL whom they believed, as a banker, would be best qualified to talk to RENDERS in his own language. This idea proved successful and, after conversations between MIEDL, his assistant MEYER from the Buitenlandsche Bank and RENDERS' banker from the Banque de Report, an agreement was reached by which MIEDL bought the whole collection for Fl. 800,000 to be paid in securities chosen by RENDERS' banker. The purchase of these securities was only possible through GOERING's intervention because the stock market was officially closed. Later GOERING bought from MIEDL the pictures listed below. They were valued at Fl. 550,000 and included in the "Vormeer exchange". (See Chapter VII - "Exchanges".)

RENDERS' account of the sale agrees with the story given by HOFER and MIEDL as to the main sequence of events and personalities involved. However, he maintains that he did not want to sell and only did so under duress "after six months of resistance". He also states that he was paid in "Belgian and Dutch paper money, two monies depreciating at the time" - not in securities.

There is documentary evidence that GOERING and his agents brought pressure to bear on RENDERS during these negotiations. On 25.8.40 the collection was frozen by inspector MUEWES of the Devisenschuttkommando for Belgium. (See Attachment 41.) MIEDL mentions this action specifically and says that it was one of the reasons why RENDERS was unwilling to make a decision. He says that it was only when he showed RENDERS a letter from GOERING calling off the Devisenschuttkommando that he finally came to an agreement. HOFER, after first pretending ignorance, finally admits that it was done to hasten negotiations and hastily adds that the idea came from GRITZBACH and was carried out against his advice. PAECH confirms that the freezing of the collection was generally considered to be German pressure, by a letter to GOERING of 29.10.40, in which he describes the effect in Brussels as unfortunate because it frightened some of the other collectors and so made it impossible to see other important pictures. (See Attachment 43.)

Finally, GOERING's letter to RENDERS on 17.3.41, in which he advises him to make up his mind once and for all, or else he (GOERING) will no longer be able to answer for the consequences, certainly contains a threat. HOFER was deeply shocked when he read it and, of course, had never realized the existence of such a document. MUEHLMANN's reaction was more interesting. On being shown the letter, he smiled and said; "He didn't usually put that sort of thing in writing".

Strangely enough, although it is thus established that pressure was brought to bear on RENDERS, a further analysis of the evidence shows that RENDERS is probably not the victim he pretends to be. In fact, the pressure seems to have been used to influence the price rather than to force the sale itself. First, RENDERS' statement that he did not want to sell is contradicted by HOFER and MIEDL who, independently, both tell the same story with the same details. Again, they both cite as further evidence the fact that this letter exists in the GOUDSTIKKER files in

Amsterdam. Finally, they both say that RENDERS gave tangible proof of his satisfaction when he offered his sculpture collection to GOERING under the same conditions - an offer which was never taken up because of the complications involved in that particular form of payment. This statement is confirmed by the letter from HOFER to GOERING dated 14.7.43 in which he reports on his examination of the sculpture collection and quotes the price asked for it. (Attachment 44.) In this letter he specifically states that RENDERS wants payment to be similar in form to what he received for the paintings, that is to say "Belgian securities". This proves RENDERS' statement that he was paid in paper currency to be untrue.

Thus RENDERS appears to have been driving a hard bargain rather than "resisting for six months". He was probably well pleased with his twelve or thirteen million francs worth of securities, otherwise he would not have wanted to sell his sculpture. Like many other collaborationists converted by the allied victory, he is probably trying to have his cake and eat it too.

Bought through MIEDL and HOFER

1. Rogor van der Woyden Madonna and Child
2. Memling Madonna and Child
3. Memling The Annunciation (two wings of an altarpiece)
4. Master Wilhelm of Cologne Christ, the Saviour with the Madonna and Child and St. Catherine
5. Quentin Massys Madonna and Child
6. Master of the Barocelli Portraits Annunciation

2. Dealers

DUPREZ, - Brussels, 200 rue Royale

Worked only with HOFER who was introduced by PAECH. DUPREZ was the owner of the Gallerie Royale. He also worked on commission. Payment was made in Reichsmarks cash by HOFER.

Bought through HOFER

		Date	Price
1. Valentine Lendenstreich (German c. 1530)	<u>Madonna and Child</u> Part of an altarpiece, the remaining statues from which were seen by HOFER but not acquired. The owner lived in a large house outside of Brussels. Formerly in the collection of Prince SCHWARZBURG RUDOLFSTADT (Thuringen) and in the possession of the dealer COUTELIER POLLAK.	1941	RM 14,000

de HEUVEL - Brussels, Rue Goudenbergh 68

One of the best known Belgian dealers to whom HOFER was introduced by PAECH in 1941. He frequently visited him in his shop and in his home where he says de HEUVEL had a collection which was not for sale. PAECH also dealt with de HEUVEL.

Bought through MUEHLMANN	Date	Price
1. Makart	<u>Cupid with Flowers</u>	1941 RM 2,000

LAGRAND, Maurice - Brussels, 15 rue de la Regence

HOFER was introduced by LEEGENHOEK. LAGRAND was also in contact with LOHSE and did much business with MUEHLMANN and HERBST. He frequently travelled to France and went to live in Paris during the latter part of the war.

Bought through HOFER

1. Isaac Van Ostade	<u>Peasant reading a Newspaper</u> LAGRAND	July 1943 Ffrs. 320,000
	owned a half interest in this picture with LEEGENHOEK (For further details see page 48)	

MANTEAU, Louis - Brussels, 62 Blvd de Waterloo

HOFER was introduced by PAECH and visited the shop in the company of GOERING who also bought a number of small objets d'arts as presents for his friends. MANTEAU had a large establishment with a great variety of objects, typically suited to the Reichsmarschall's taste. The Candelabra was shipped out of Berlin with the rest of the collection and was in the 101st Airborne deposit at Unterstein.

Bought through HOFER

1. French 15th c.	Large bronze candelabra	May 1941 Bel.Frs. 260
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3. Contacts

MEEUS, Baron - Brussels, 263 Avenue Tervueren

HOFER visited this collection in July 1943 through STAFFELDT, the head of the Devisenschutzkommando, in the company of Inspector MOECKEL. The latter was in contact with the Baron in connection with the confiscation of one of the latter's factories. MEEUS had a large collection of early Flemish and Dutch 17th Century paintings. HOFER says that he went to see the pictures entirely on his own initiative and that there was never any question of purchase or confiscation. However, in a letter to GOERING on 14.7.43, he says that there may be a possibility of acquiring something from this, one of the most important Belgian collections, and promises to give his impressions by word of mouth.

SEIFFERS - Brussels, telephone 125230

HOFER was introduced by PAECH. He visited this gallery on each of his visits to Brussels but never bought anything. The "Juno" by Moreelse (Add.I.P.149) which was presented as a gift to GOERING by HOFER's partners PAECH and HEULENS came from SEIFFERS.

van der VEKEN, J. - Brussels. Woluwe St. Pierre, 5 rue Andre Fauchille

Worked only with HOFER. Co-owner with PHILIPPOT of the firm "L'Art ancien et sa technique". Van der VEKEN is the best known Belgian restorer and has worked for many years with RENDERS. HOFER has great respect and admiration for his work. Mrs. HOFER spent some time studying in his shop. He sold pictures on commission from Belgians who did not want to make a direct contact with the Germans. Payments were made direct to him in Reichsmarks.

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In 1940 he was sent by the Belgian Government to Bru where he was in charge of the restoration of the van Eyck altarpiece from Ghent. It was at his request that HOFER obtained the release of Lt. Jacques Lavalleye of the Brussels Museum from the Prenzlau P/W Camp. Thoroughly pro-German, van der VEKEN ends one of his letters to HOFER by saying that his "fondest wish is a speedy establishment of the German new order in Europe". (See Attachment 45.)

Bought through HOFER		Date	Price
1. Cornelis Schute	<u>Suzanna and the Elders</u>	1942 RM	8,000
2. Joachim Beukelaer	<u>Scene in a Kitchen</u>	1942	6,000
3. Peter Brueghel, the Younger	<u>Pensant Fair</u>	1942	22,000

D. Italy

1. General Conditions

The GOERING Collection gained a great many valuable additions from Italy. The most valuable of these would, unquestionably, have been the objects stolen by the HERMANN GOERING DIVISION from Monte Cassino; but as has already been explained, these did not remain in the Reichsmarschall's Collection.

Purchasing was done entirely by GOERING's agents and sometimes by the Reichsmarschall himself. During their absence, details were taken care of by General RITTER von FGL, who was in command of Italuft, the Administration of the Luftwaffe Headquarters in Rome; and by Colonel von VEITHEIM, Luftwaffe Attache in the German Embassy. Transportation was done by GOERING's special train and objects were stored in the German Embassy in Rome to await the train's arrival. The correspondence concerning purchases for the collection also went through the Embassy.

The Italian market, similar to other European markets, reached an unusual activity during the war. HOFER says that at the beginning only Italian works of art were expensive and there seemed to be almost an ignorance of the value of other schools. However, when the Italians found out what was going on in the rest of Europe, it was not long before they were soon second to none in the prices they asked. Italy was full of dealers and middlemen who used every

means at their disposal to take money from their German Allies. GOERING's agents bought everything from paintings to furniture and in such quantities that the Italian Government finally took notice and on 9.5.42 BOTTAI, the Minister of National Education promulgated a new law against the exportation of works of art. In the speech which the Minister made on this occasion he specifically mentioned the purchases made by GOERING, and other Germans such as POSSE and Prince Phillip of HESSE. GOERING's correspondence shows that he had difficulty in getting his purchases out of Italy and had to make diplomatic demarches through Ambassador von MACKENSEN to obtain their release.

## 2. Purchasing Agents Active in Italy

HOFER was, as always, principal agent. He, himself, did not have any contacts in Italy at the beginning. ANGERER, who had been there many times before the war, introduced him to some of the dealers. However, his most important intermediary was REBER. HOFER says that during one of his trips to Switzerland, REBER suggested that if GOERING would make it possible for him to go to Italy, he could be very useful in introducing HOFER to his contacts there and, generally speaking, to indicate buying opportunities as they appeared on the market. HOFER obtained the required papers, including one of the usual commissioning letters, and REBER went down to Italy as an unofficial representative of the GOERING and HOFER interests. His most important contact was CONTINI. He also introduced HOFER to LABIA, who appears to have established a personal relationship and to have been responsible for his meeting a large number of dealers independent of REBER. After about six months REBER's commissioning letter was taken back by HOFER because reports had reached GOERING that it was being used much too broadly. This happened at the time when the Italian Government was concerned about the number of works of art which were being bought up by the Germans. In 1944 REBER was deprived of his German citizenship and at that time the Gestapo investigated his activities for GOERING. HOFER answered for the

Reichsmarschall confirming officially REEBER's activity as a purchasing agent for the collection. (See Attachment 46.)

ANGERER had been active in Italy before the war and had his own contacts among dealers and collectors. He sometimes used REEBER and MORANDOTTI as middlemen. HOFER says that he also did a considerable business in the purchase of modern textiles which he bought for his firm to be used in the manufacture of blackout materials.

MUEHLMANN also made a number of trips to Northern Italy beginning in the autumn of 1942. He was always accompanied by KIESLINGER. He sold some pictures to GOERING but these were of secondary importance because he wanted to be paid in lire and these GOERING was either unable or unwilling to supply.

3. Acquisitions

(a) The STERZING (VIPITENO) Altarpiece

Eight scenes from the Life of Christ (four panels painted on both sides) by the Master of the Sterzing Altar presented by MUSSOLINI to GOERING for his birthday on 12 January 1942.

HOFER gives the following account of how this gift came to be made. He says that GOERING first spoke to him about the Altarpiece early in 1941, when he showed him a book containing reproductions of the sculpture by Hans MULTSCHER. GOERING expressed a desire to gather all the scattered parts of this great German Masterpiece and reconstruct it in Carinhall. He said he intended to propose to MUSSOLINI an exchange with some well known Italian work of art located in Germany, and he instructed HOFER to go to Vipiteno and make a report on the Altarpiece.

HOFER carried out these orders and brought back a detailed account of the objects, their state of preservation and their location in the various Ecclesiastical buildings of Vipiteno. He included what information he had been able to gather about the conditions under which they could be purchased. This was given to the Stabsamt on 27.6.41.



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After several months, GOERING one day told HOFER that the matter had been settled and that he was to receive the Altarpiece as a present from MUSSOLINI. On 12.1.42 the paintings were presented to him for his birthday by the Italian Ambassador in Berlin. The statues, HOFER understood, were to come later, possibly after the war.

MUEHLMANN, on being interrogated about the part he allegedly played in this matter, denies having had any connection with it. He says that he was only in Northern Italy on one occasion before the autumn of 1942. This was in 1940 when he was instructed by HIMMLER to investigate what the Italians had done with German works of art in that region. He made a report about this but the Sterzing Altar was not mentioned.

(b) Collectors

BRASSINI, His Excellency Armando, Rome, Via Flaminia 487

BRASSINI was a member of the Italian Academy and a prominent architect. His office was full of ambitious projects for public monuments, among them a plan for a new Berlin stadium. He was in no sense of the word a dealer. He dealt only with HOFER who was introduced to him by LABIA. The objects purchased were used by GOERING for decorations in Carinhall, particularly for the exhibition of sculpture, etc. All remained there when the collection was moved in 1945. Payment was made in cash, hand to hand by HOFER.

Bought through HOFER	Date	Price
1. Imperial, Roman <u>Sarcophagus (marble)</u>	} 1942	Lire 1,500,000
2.       "       " <u>Torso of a boy (marble)</u>		
3.       "       " <u>Reclining female nude (marble)</u>		
4.       "       " <u>Bust of woman (marble)</u>		
5.       "       " <u>Large porphyry vase on a pedestal</u>		
6.       "       " <u>Four female portrait heads (marble)</u>		
7.       "       " <u>Six or eight large columns (marble)</u>		
8.       "       " <u>Four small columns (marble)</u>		
9. Italian 15th c. <u>Four male portrait busts</u>		
10. Tuscan 16th c. <u>Large table</u>		

CONTINI BONACOSSI, Count Alessandro - Florence, Villa Vittoria

HOFER was introduced to CONTINI by REBER who was paid ten percent on all purchases from CONTINI. HOFER says that the arrangement was an exclusive one for GOERING and that he is quite certain that CONTINI sold to no other German buyers. POSSE was specifically instructed not to approach CONTINI. GOERING liked CONTINI and went to visit him as often as possible. He had to beg CONTINI to sell and then argued at length over the price which HOFER says he enjoyed because he always had the illusion that he was getting the price down. It was from CONTINI that GOERING bought furniture for the first time. Previously all his antique furniture had come from the stocks of the ERR. However, in Italy he began to acquire furniture in large quantities.

CONTINI was a senator and had formerly been one of MUSSOLINI's chief advisers on financial matters. He was made a Count by MUSSOLINI in exchange for giving his collection to the State, though he retained a usufruct for life. He was very wealthy and owned, among other properties, a mineral water factory and a great many vineyards and farms. Whenever he sold an object, he maintained that it was because he needed to buy more land. He insisted that he was not a dealer although he is known to have employed Alessandro LONGHI as an expert agent for years. HOFER says that during the war he was the biggest figure on the art market and a man to whom all small dealers brought their wares first. His wife played an important part in all his business dealings. In his dealings with GOERING, CONTINI bargained so much that HOFER had worked out a regular method by which he always offered a given percentage below what was asked and eventually came to an agreement somewhere half way between his price and what CONTINI wanted. HOFER denies positively that any pressure ever had to be used on CONTINI or that any confiscation of CONTINI's pictures took place in GOERING's name or, for that matter, that any ever took place, to HOFER's knowledge.

Bought through HOFER		Date	Price
1. Tintoretto	<u>Madonna and Child with Donor (oval)</u> Published by Berger and Mayer	1941	L. 1,350,000
2. "	<u>Leda and the Swan</u>	1941	"
3. Paolo Veronese	<u>Venus and a Satyr</u>	"	"
4. " "	<u>Venus and Hermes</u>	"	"
5. Titian	<u>Portrait of Queen Cristina of Sweden</u> Add.I.P.219	1942	1,400,000
6. Ba chiacca	<u>Portrait of a Lady</u>	1942	400,000
7. "	" " " "	1941	470,000
8. Pordenone	" " " "	"	"
9. Cariani	<u>Portrait of a Man Holding Glove</u>	"	"
10. Rosalba Carriera	<u>Portrait of a Lady (pastel)</u>	"	200,000
11. Masolino	<u>Madonna and Child</u> Chosen by GOERING himself	1943	2,000,000
12. Rubens	<u>Judith with head of Holophernes</u> Add.I.P.181	1941	400,000
13. Catena	<u>Portrait of a Lady</u>	1941	750,000

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

14.	Botticelli	<u>Self Portrait</u>	1941	L.	
15.	Antonio Romano	<u>The Holy Family</u>	1941		
16.	Sanchez Coello	<u>Portrait of a Lady (head and shoulders)</u>	1942		200,000
17.	Sebastiano Ricci	<u>Diana with her Followers</u> Add. I.P. 174	1941		"
18.	Sebastiano del Piombo	<u>Reclining Nude</u>	1942		800,000
19.	Dofendente Ferrari	<u>Adoration of the Magi (triptych)</u>	1942		300,000
20.	Ferrara c. 1500	(a) <u>Male Saint</u> (b) <u>Female Saint</u> Close to Carpaccio	1941		400,000
21.	Giovannia Bellini	(a) <u>Male Saint</u> (b) <u>Female Saint</u> Attributed to Carpaccio	1942		4,000,000
22.	Canalotto	<u>Two Landscapes</u>	1941		400,000
23.	Panini	<u>Two views of the Interior of St. Peters, Rome</u>	1942		250,000
24.	Moretto da Brescia	<u>Nativity</u>	"		
25.	Andrea Della Robbia	<u>Madonna and Child (large on decorative pedestal)</u>			400,000
26.	" " "	<u>Madonna and Child (half length)</u> Remained in Carinhall			250,000
27.	" " "	<u>Madonna and Child (small)</u>			100,000
28.	" " "	<u>St. Magdalen</u>			400,000
29.	Italian c.1500	<u>Figure of a Saint (marble)</u>			300,000
30.	Della Robbia School	<u>Madonna in a Fruit Garland (glazed terracotta)</u>		}	
31.	" " "	<u>Bust of a Man (glazed terracotta)</u>			150,000
32.	Tuscan 16th c.	<u>3 tables</u>			800,000
33.	" " "	<u>Set of six chairs</u>			200,000
34.	" " "	<u>3 sideboards</u>			700,000
35.	" " "	<u>Large bench</u>			200,000
36.	" " "	<u>Small bench</u>			100,000
37.	" " "	<u>Large apothecary chest</u>			250,000
38.	" " "	<u>Large pedestal</u>			50,000
39.	" " "	<u>Large commode with decorative reliefs</u>			100,000

40.	Tuscan 16th c.	<u>Large commode with decorative reliefs</u>	100,000
41.	" "	<u>Small commode</u>	100,000
42.	Tuscan c. 1500	<u>2 large commodes with gilt decorations</u>	400,000
43.	" "	<u>2 large commodes with wood inlay</u>	300,000
44.	Tuscan 16th c.	<u>Small bed table</u>	50,000
45.	" "	<u>Round table with decorative "lion legs"</u>	100,000
46.	" "	<u>2 small tables with marble tops</u>	100,000
47.	" "	<u>3 decorative candelabras (wood)</u>	80,000
48.	Italian 15th c.	<u>Cassone</u>	1941 900,000
49.	Italian	<u>Decorative Chest</u>	1941

ROSPIGLIOSI, Princess - Rome

ANGERER negotiated the purchase of a series of tapestries from the ROSPIGLIOSI family. HOFER says that he paid out L. 60,000 but that the transaction was never concluded because of difficulties arising from enemy alien interests.

(c) Dealers

BELLINI, Commendatore Luigi - Florence, Lungarno Sederini 3

Dealt with HOFER and ANGERER. The latter bought furniture and silks. (BELLINI had no tapestries.) HOFER was introduced by REBER. Whenever possible GOERING went to visit the shop. He liked BELLINI personally and HOFER says that it was through BELLINI that he acquired his taste for furniture and sculpture which was exactly the kind of place that GOERING enjoyed going to.

HOFER describes him as a strange character with many talents. He was a musician, a painter and a sculptor. Some of his work is said to have rivalled that of DOSSENA. He was apparently something of a cynic and frequently joked to Hitler about his gullible American clients to whom he sold many fakes before the war and whose return he awaited with impatience. HOFER says that he bought from the small Italian dealers and that almost all German buyers visited him when they came through Florence. He put HOFER in touch with his Paris contact, Dr. CARLO BROGLIO (2 rue Cognac Jay).

Bought through HOFER

1.	Paris Bordone (?)	<u>Venus and Cupid</u>	1941 L.	40,000
2.	Copy after Titian	<u>Reclining Venus</u> Add. I.P. 221	1941	35,000
3.	Florentine 15th c.	<u>Madonna and Child</u>	1941	65,000
4.	School of Ferrara ca. 1480	<u>Madonna and Child with Angels</u> Add. I.P. 79	1942	25,000
5.	Giovanni Mazzone	<u>Adoration of the Child</u> Add. I.P. 138		

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6.	School of Pollainolo	<u>Figure of Venus</u> (Large, wood)	1942	300,000
7.	Florentine c. 1500	<u>Female Saint</u> (wood)	1942	350,000
8.	Italian c. 1500	<u>Saint Stephen</u> (wood)	1942	60,000
9.	Italian c. 1700	<u>Angel of the Annunciation</u> (wood) Remained in Carinhall	1942	40,000
10.	Andrea Riccio	<u>Seated Saint</u> (terracotta)	1942	300,000
11.	B. Permoser	<u>Large figure of Bacchus</u> Remained in Carinhall	1942	150,000
12.	Sienese c. 1400	<u>Figure of a Bishop</u> (wood, polychrome)		350,000
13.	Tuscan c. 1500	<u>Two candelabras bearing angels</u>		25,000
14.	Florentine c. 1500	<u>Large sideboards</u> (about 24 ft. Formerly in the Piza Collection, auctioned in 1941. Remained in Carinhall.		350,000
15.	Florentine c. 1500	<u>Two small sideboards</u>		70,000
16.	" "	<u>Cupboard with ornamental sculpture</u>		35,000
17.	" "	<u>Large table</u>		60,000
18.	" "	<u>Two small tables</u>		45,000
19.	" "	<u>Set of six chairs and two armchairs</u>		80,000
20.	" "	<u>Two armchairs with original silk</u>		25,000

BOSSI, Ildebrando - Genoa, Via Assaretti 1

For list of pictures bought from or through BOSSI, see under MORANDOTTI. Dealt only with HOFER who visited his establishment in Genoa on one occasion. He says that BOSSI had mostly second rate works of art. BOSSI was associated very closely with MORANDOTTI. HOFER says that he had a bad reputation in the art world. HOFER paid him commissions, sometimes jointly with MORANDOTTI.

GUIGNI - Florence

Bought through HOFER

1.	Venice 16th c.	<u>Sculptured table</u>	Jan. 1942	L.	100,000
2.	" "	" "	" "	" "	50,000

GRASSI, Brothers, Giulio and Luigi - Florence, Via Cavour 106

The GRASSI Brothers were an old established Florentine firm with an excellent reputation. Both spoke fluent English and HOFER believes that they had contacts with England during the war. GOTTINI bought much of his furniture from them. They worked with HOFER and ANGERER, who had introduced HOFER. ANGERER had known the GRASSI brothers for many years and his wife lived in the house of a close friend of their family, Frau MALLMANN (Florence, via Barbacane 10). They were also visited by POSSE and by other German dealers such as SAUERMAN, and FISCHER-BOENLER.

## Bought through HOFER

1.	Master of San Miniato	<u>Madonna and Child</u>	April 1941	L.	80,000
2.	Florentine	<u>Two large candelabras</u> (silver coated copper)	1942		40,000
3.	Florentine 16th c.	<u>Large sideboards</u>	1942		60,000
4.	" " "	<u>Two small sideboards</u>	1942		45,000
5.	" " "	<u>Chest in two tiers</u>	1942		60,000

JANDOLO, Ugo - Rome, Via Margutta 53

Dealt only with HOFER to whom he was brought by MORANDOTTI. HOFER says that he had a bad reputation and invariably engaged in very complicated deals with many intermediaries. He had written a book of his memoirs as an art dealer.

## Bought through HOFER

			Date		Price
1.	Padovanino	<u>Joseph and Potiphar's</u> <u>Wife.</u> Remained in Carinhall	1942	L.	100,000
2.	Hellenistic 2nd C. B.C.	<u>Kneeling Venus</u> (Torso, marble)	1943		100,000
3.	Imperial Roman	<u>Large bath with lion</u> <u>reliefs</u> (marble) Remained in Carinhall	1942		120,000
4.	" "	<u>Portrait head of a Woman</u> (marble)	1943		35,000

MAIER, Albert - Venice, San Trovaso 960  
Munich, Mueller Strasse 14

A German who had been a resident in Italy for a number of years. He had formerly been a dealer in Munich where his mother still lived and where he returned on visits during the war. He was in contact with most of the German dealers who visited Italy and in particular the group from Munich (SAUERMAN and FISCHER-BOEHLE) whom he guided on their buying tours. He was closely connected to MORANDOTTI in whose house he lived in Venice and for whom he had pictures on commission. He also did business independently. Dealt only with HOFER who met him through MORANDOTTI. He was HOFER's chief intermediary and guide in Florence.

## Bought through HOFER

1.	Venetian about 1700	<u>Two large tables</u>		L.	60,000
2.	Italian 17th c.	<u>Miscellaneous lot of silks</u>			20,000

Note: Bought through Maier from a small dealer in Florence whose name HOFER does not remember. (Possibly ROMANO (?))

MORANDOTTI, Dr. Alessandro - Rome, Via Vittorio Emanuele 141  
Venice, San Trovaso 960

An Austrian, born in Vienna, he had been a resident in Italy for many years and was married to an Italian. ANGERER had known him for some time and introduced him to HOFER. His unofficial partner in business was BOSSI (q.v.). He acted as an unofficial agent for HOFER and brought him a greater number of contacts than anyone else. He introduced him to the following: Countess SPIRIDON, Count MASSIMO, the GRASSI brothers, ASTA, SIMONETTI, JANDOLO,

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MARCHIG, Dr. SESTIERI, BOSSI, and Commendatore VENTURA. In 1943 he visited Berlin and acted as a liaison between GOERING and VENTURA for the exchange of pictures which they were negotiating. (See Chapter VII.)

Bought through HOFER

1.	Padovanino	<u>Nude bust of a young Woman</u>	1941	20,000
2.	School of Fontainebleau	<u>Portrait of Gabrielle d'Estree and her sister, The Duchess of Villars, in the bath.</u> Present from Reichskommissar TERBOVEN	1941	200,000
3.	Sebastiano Ricci	<u>Jupiter and Venus</u> Add. I.P. 173	1942	150,000
4.	Frans Floris	<u>Adam and Eve</u> Add. I.P.83	1942	100,000
5.	Tintoretto	<u>Danae</u>	1943	350,000
6.	Giovanni di Paolo	<u>Madonna and Child</u> Bought in January	1941	190,000
7.	Rombouts	<u>Mythological Scene</u>	1941	25,000
8.	School of Antonello	<u>Annunciation</u> Present from Dr. Fritz GOERNERT		

FOLZAK, Ludovico - Rome, Ss. Apostoli 81. Palazzo Odescalchi

Bought through MUEHLMANN

1.	Michael Pacher	<u>St. Florian</u> MUEHLMANN did not go to Rome to buy this picture. The S. LUCAS Gallery, Vienna acted as his intermediary	July 1941	30,000
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SANGIORGI, Giorgio -- Rome, Via Ripetta 117

Dealt only with HOFER. All the objects listed were bought during visits with GOERING who had known SANGIORGI for a number of years. He had a large shop of the type which GOERING liked. The quality of SANGIORGI's objects was poor and he can best be described as a dealer for tourists. HOFER says that he only went there because GOERING told him to. However, he later bought many more objects than those listed. SANGIORGI's assistant was Signor ZERI, whom HOFER says had a fine collection of textiles.

Bought through HOFER.

1.	Milanese ca. 1600	<u>Portrait of a Lady</u>	1942	30,000
2.	Italian 16th c.	<u>Bust of a Boy</u>	1942	25,000
3.	School of Giovanni da Bologna	<u>Decorative door knocker</u> (brunze)	1942	25,000
4.	Sienese ca. 1480	<u>Gothic chest</u>	1942	60,000
5.	Tuscan ca. 1550	<u>Chest</u>	1942	40,000
6.	" " "	<u>Two tables</u>	1942	50,000

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7.	Imperial Roman	<u>Six or eight columns</u> (marble)	1942	120,000
8.	Clouet (?)	<u>Portrait of a Lady</u>	1942	45,000
9.	German 15th c.	<u>Madonna and Child</u> (wood)	1942	30,000
10.	German Gothic	<u>Bust</u> (polychrome, small wood)	1942	3,000
11.	Italian 16th c.	<u>Madonna and Child</u> (relief polychrome, stucco)	1942	3,000
12.	Roman 1st c. A.D.	<u>Brazier with three lions'</u> feet. From excavations of Pompeii.	1942	7,000
13.	Roman 1st c. A.D.	<u>Fragment of a Head</u> Bronze, with silver eyes	1942	8,000
14.	T. Lombardo (?)	<u>Angel</u> (marble, relief)	1942	15,000
15.	Achaemenid period	<u>Persian Deity</u> (bronze plaque)	1942	6,000
16.	Venetian 18th c.	<u>2.50 meters of lace</u>	1942	12,000
17.	Venetian 18th c.	<u>3.55 meters of lace</u>	1942	20,000

SIMONETTI - Rome

Dealer and middleman who had travelled in Germany before the war. HOFER met him through MORANDOTTI. He was in contact with SAUERMAN, FISCHER-BOHLER and Prof. UNVERZAGT of the Berlin Prehistoric Museum.

Bought through HOFER

1.	Dark Ages 7th c.	<u>Gold necklace</u> Add. I.M.10	April 1943	70,000
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VENTURA, Commendatore Eugenio - Florence, Marzuola, Via Pescia 8  
Borgo San Lorenzo, Monte Giovi, Fontana Belvedere.

Dealt only with HOFER who was introduced to him by MORANDOTTI. He was an old man of about sixty years and HOFER says that he had the best things after CONTINI. POSSE was very close to him and bought several pictures including a portrait by Rubens and Christ bearing the Cross, by Tiepolo (formerly in the WEBER Collection, Hamburg). GOERING visited him personally on more than one occasion and made an important exchange with him, involving pictures from the ERR. For further details see Chapter VII. His confidant and secretary was a German, Frau Hartha KESSLER who corresponded with HOFER and kept him informed about VENTURA's plans.

Bought through HOFER.

1.	Giovanni di Paolo	<u>Madonna and Child</u> Add. I.P.8	1941	150,000
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(d) Contacts

ASTA, Ferruccio - Milan, Via Andegari. A big dealer with offices in Milan and Venice. He had bought a large part of the Pisa Collection, the sale of which at auction had been much talked of in Italian art circles. HOFER says that he visited ASTA's collection in Venice with MORANDOTTI but bought nothing for GOERING.



BARSANTI, Alfredo - Rome, Via Margutta 54. A well known Roman dealer who was often consulted as an expert in stone sculpture. He had formerly sold a number of objects to the Kaiser Friedrich Museum when BODE was director. HOFER was introduced to him by REBER and was also in touch with BARSANTI'S uncle (via Porta Pisanca 4) and his nephew (telephone 87402). The latter also had an independent establishment. HOFER says that they also worked with SAUERMAN.

BRASS, Commendatore Ugo - Venice, A seventy year old painter-collector whose son was active in Fascist Party politics. HOFER says that next to CONTINI and VENTURA his was the most important dealer's collection in Italy. HOFER visited him with GOERING under the guidance of MAIER. He says that BRASS' prices were altogether unapproachable and that the lire went down two points on the international exchange, BRASS doubled them all. HOFER reports that MUEHLMANN and his chief intermediary in Italy, GEIGER, were also trying to contact BRASS. However, GOERING heard of this and ordered them to hold off until he had finished his negotiations.

CORSINI, Prince - Florence. HOFER came in contact with CORSINI in connection with the attempted purchase by GOERING of the famous Memling portrait. He was introduced by REBER to Marchese Gentile FARINOLA, a relation of the Prince who had come to Switzerland in 1939 with a commission to sell the picture. FARINOLA was in contact with the Prince's house manager and through him arranged for HOFER to visit the collection in company with the Prince. No question of purchase was discussed during this visit. Afterwards, HOFER negotiated with FARINOLA. The price asked was L. 7,000,000. This proved quite out of the question as far as GOERING was concerned and so the question was dropped.

HOFER says that REBER later arranged for POSSE to buy the picture. He denies the reports that Prince BISMARCK or any other representative of the Fuehrer influenced him to withdraw GOERING'S bid. He says that the arrangement between HITLER and GOERING was first come, first served. He does not recall ever speaking to BISMARCK about this question and explains the reports to this effect by saying that it is probably a confusion between Prince BISMARCK and Prince Phillip of HESSE who was active as a buyer in Italy and later purchased the picture for POSSE.

del DRAGO, Prince - Rome, address unknown (near Palazzo Barberini). HOFER was introduced by SCIALANGA and taken to see a picture by BOTTICELLI for which the Prince wanted L. 10,000,000. The picture was not acquired.

FARINOLA, Marchese Gentile - See CORSINI

GEIGER, Dr. Benno - Venice, Botto Nuovo, Art historian-dealer Originally from the Baltic states, he lived for years in Vienna and then moved to Italy. He was an old friend of KIESLINGER and acted as the guide of MUEHLMANN and KIESLINGER during their trips to Italy in 1942 and 1943. He was also in touch with HOFER and other German Dealers such as SAUERMAN and FISCHER-BOEHLER.

LABIA, Count Paolo - Rome, Via Andrea Vossallio. Member of a well known Milan (?) family with a collection of his own containing important paintings by Tiepolo. He was first introduced to HOFER by REBER. However, he seems to have carried on his relationship independently and contacted HOFER daily when he was in Rome,

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either to bring him objects on commission or to introduce people who wanted to sell. Among the latter were the following: Dr. QUAGLIA, Dr. SCHIFF, Princess OUROUSOFF, Countess TRAINE, Count TATISTSCHEFF and BRASSINI. LABIA knew Germany and spoke German well. HOFER believes that he had Austrian connections. He travelled to Paris during the war.

MARCHI, Giovanni - Florence, Piazza Delgi Scarlatti 2. A restorer who did some dealing on the side. He worked for the Florentine Museums and was also used as an expert packer. HOFER was introduced by MORANDOTTI.

MASSIMO, Prince - Rome, Palazzo Massimo. MORANDOTTI introduced HOFER to the Prince who had an interesting collection of Italian pictures stored in his brother's house. HOFER bought nothing.

OUROUSOFF, Princess Emilia - Rome, Via Campanie 31. An impoverished Russian aristocrat who acted as an intermediary for her friends wishing to sell pictures. HOFER was introduced by LABIA but made no purchase through her.

PLANISCIG - Florence, Via Masaccio 183. The well known German art historian, a refugee in Italy. He lived by writing expertises and by advising dealers, in particular, BELLINI. HOFER visited him on one occasion to ask his advice about a statue by Agostino di Duccio, which he had seen in BELLINI's shop.

POSPISIL, Francesco - Florence. Dealer specializing in 19th century painting. Worked with MUEHLMANN to whom he was brought by KIESLINGER. He had two large Battle Scenes (the Story of Horatius ?) by Tiepolo which MUEHLMANN offered to GOERING but which he did not buy because of the price. MUEHLMANN says that he later heard the picture had been sent to Switzerland.

In April 1943 POSPISIL travelled to France and Belgium. In Brussels he was advanced Bfrs. 50,000 by the Dienststelle MUEHLMANN through the intermediary of LAGRANDE.

QUAGLIA, Dr. Giovanni - Genoa, Via XX Settembre 27. An Italian lawyer who represented one of his clients in the sale of a Madonna and Child by Fra Filippo Lippi. HOFER was introduced by LABIA. The picture had been brought to his attention previously by Frau SCHMIDLIN. However, it was not bought for the collection.

ROMANO - Florence. A dealer specializing in sculpture and furniture. HOFER was introduced by MAIER. ROMANO was in touch with most of the German dealers who visited Italy. Among these were SAUERMAN, FISCHER-BOEHLER and Dr. ERNST of the Vienna Museum, who bought a table for L. 800,000.

SCHIFF-GIORGINI, Dr. - Rome, Via Po 102. A half-German, half-Italian collector-dealer. HOFER was introduced by LABIA and taken to see his collection, out of which he wanted to sell a painting by Frans Floris "Adam and Eve". The sale was not concluded. SCHIFF-GIORGINI was active on the art market and in touch with most of the dealers.

SESTIERI, Dr. Ettore - Rome, Lungotevere Oberdan. Director of the Barberini Gallery. An art historian-dealer. He worked in partnership with GRASSI and MORANDOTTI who introduced him to HOFER. He offered, among other things, pictures from the Barberini Gallery.

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SPIRIDON, Countess - Rome and Venice. HOFER was introduced to the Countess by MORANDOTTI. She showed him her "Leda" attributed to Leonardo da Vinci, under very theatrical conditions. However the price was much too high for GOERING to consider.

STAEGER, Frau Anny - Rome. Telephone 872358. A German resident in Italy who made contact with HOFER on her own initiative. She had pictures on commission, none of which were bought for the GOERING collection.

TATISTSCHEFF, Count Alexander - Rome, via Listenia 14. A middleman who was introduced to HOFER by LABIA. He was also a friend of Princess CUROUSOFF and MORANDOTTI. He did business from his home and had mostly Italian 17th and 18th Century pictures on commission.

TRAINE, Countess Luisa - Rome. Telephone 363046. Introduced to HOFER by LABIA. She was a friend of TATISTSCHEFF and acted as a contact for anyone who wanted to sell to the Germans.

VOLLBACH, Pfof. Fritz - Rome, Via Nicolo V, 10. Keeper of Early Christian Antiquities in the Vatican whom HOFER had known many years before the war through BACHSTITZ. He visited him in Rome to deliver a letter from WENDLAND which, he says, had nothing to do with art matters.

von BENDA, Frau F. - Rome, Viale Delle Milizie 1. A German resident in Italy who made contact with HOFER on her own initiative. She was a friend of Countess SPIRIDON and introduced HOFER to an Italian who wanted to sell a picture by Antonello da Messina. However, this never came to anything.

WALLERSTEIN, Dr. Victor - Florence, Viale Manfredo Fanti 109. German Jew, refugee in Italy. Before the war he had worked as a dealer with Fritz GOLDSCHMIDT in Berlin, (Victoria Strasse). His brother is an orchestra leader in New York. HOFER visited him in Florence where he acted as a middleman and was in touch with CONTINI, VENTURA and GRASSI. HOFER says that he last saw him in 1943 and later heard that he had difficulties with the Italian authorities.

Re Switzerland

Switzerland was the only neutral country which made important contributions to the GOERING Collection. The normal Swiss market had never been interesting to GOERING because it offered mostly Impressionists and Modern Art. However, during the war, there appeared suddenly a large number of pictures of the German school and it was in Switzerland that he bought his best Cranachs. There are few if any collectors of early German art in Switzerland, and the appearance of these pictures probably means that Germans who heard that the Reichsmarschall was buying in Switzerland sent their pictures there to be sold. The Swiss import taxes for works of art were almost non-existent and the prospect of payment in Swiss francs, one of the most stable currencies, made this a most attractive proposition. Many German accounts now concealed in Swiss banks were probably initiated in this manner. There is abundant evidence leading to this

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Conclusion. Switzerland had been attractive to German dealers before 1939, and some of them travelled there during the war, i.e. HOFER, HABERSTOCK, LINDPAINTNER, POLLAK, KLIPSTEIN and VALLENTIEN. Many resided there. Some were Jewish refugees such as HEINEMANN, NATHAN and HEILBRONNER. Others were there for business purposes only such as WENDLAND, BOEHLER, GIESE, SCHMIDLIN and WEDER. The most important Swiss dealer, Theodor FISCHER, had always been in close contact with Germany. In 1938 he auctioned the "Degenerate" art sent out by the Nazi Government. During the war he travelled to Berlin more than once and his chief associate was WENDLAND. He is outstanding among all dealers for the large number of ERR confiscated pictures which he acquired. (See Chapter VII.) Finally, HOFER reports that many of the objects which were proposed to him by middlemen were located in the banks which he describes as being "full of pictures". A further investigation of dealing activity in Switzerland will certainly yield important information as to German Safehaven activity. There is also evidence which indicates that a similar situation may exist with regard to works of art from Italy. Several of which have been reported in Swiss banks.

GOERING himself never went to Switzerland. HOFER and ANGERER were the only two agents active there and of these two HOFER is the most significant. He had lived there before and was closely connected with the two most important figures, FISCHER and WENDLAND. His trips were well known and much discussed. He himself admits that he was rumoured to be selling there and also to be active in espionage. The Swiss authorities finally took notice and refused his visa in 15.5.44. (See Attachment 47.)

1. Dealer

DREYFUS - Zurich, Grossmünsterplatz 2

Worked only with HOFER who visited him every time he went to Zurich. DREYFUS was a small dealer specializing in furniture and objets d'art. He had some connections with the Swiss banks. On one occasion he offered HOFER a Madonna by Raphael which, he said, had come from Italy. Payments were made through REBER who received ten percent commission.

Bought through HOFER

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

1. Rubens Portrait of Bishop 1941 Sfrs. 110,000  
Triest REBER and Frau  
MARITSCH also acted as inter-  
mediaries. She later asked  
HOFER to intervene with REBER from  
whom, she said, she had not received  
her share. The picture had been  
deposited for some months in a  
Swiss bank. HOFER does not know  
the name of the owner. Formerly  
in the Lanz Collection, Mannheim.  
Published by BODE.
  
2. L. Schaeuffelein The Twelve Apostles 27.2.41 18,000

FISCHER, Theodor - Luzern, Haldenstrasse 17 - Leumat, Tel: 26296

Worked almost exclusively with HOFER. The GRITZEACH purchase was made by exception during the latter's only visit to Switzerland.

FISCHER is the most important of the Swiss dealers and the only one who did business on an international scale. All other small Swiss dealers depended on him in some way or other. He unquestionably had a close business connection with WENDLAND who, as a foreigner, was not allowed by Swiss laws to engage in dealing on the market.

HOFER himself says that the best Cranachs in the GOERING Collection came from FISCHER. It seems highly probable that he was used by Germans who wanted to conceal assets in Switzerland. FISCHER went to Berlin about three times during the war, once alone, and three times with WENDLAND. HOFER gives the following as FISCHER's principal contacts in Germany:

KAHLERT, The Army's manufacturer (Wilhelmstrasse, Berlin)  
BUEMMING, the book seller and dealer of Darmstadt  
HABERSTOCK  
POSSE, whom he visited in Dresden

On 30.3.43 three pictures, presumably intended for the Linz Collection were sent by FISCHER to von HUMMEL, BORMANN's secretary in Munich. For further details see Reference D. FISCHER exchanged several pictures and tapestries with GOERING. (For details see Chapter VII.)

Bought through HOFER	Date	Price
1. Rubens <u>Diana with her followers</u> Formerly in the Alte Pinakotek, Munich.	1938	Sfrs. 50,000
2. Gerard David <u>Mdonna and Child with</u> <u>Saints.</u> Formerly in the Alte Pinakotek, Munich. Published by FRIEDLANDER.	1940	150,000
3. Hobbema <u>Forest Landscape with</u> <u>Figures.</u> Formerly in the Augsburg Museum. Published by Hofstede de GROOT. On the back - Swiss customs label, I-10 and Douane centrale Paris label.	1940	55,000

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		Date	Price
4.	Roger van der Weyden <u>Madonna and Child</u> (small)	1940	100,000
	HOFER says that FISCHER told him that the picture appeared after the publication of FRIEDLANDER'S book. WENDLAND will surely know the provenance. Recently published by Hulin de Loo. On back - Swiss customs labels I-32 and I-54 Douane centrale Paris label. Present from President Rudolf LAHS.		
5.	Lucas Cranach the Elder <u>Madonna and Child</u>	1938	50,000
	"Grand Duke of Weimar", signed and dated 1518. Presented to GOERING by the City of Cologne.		
6.	Lucas Cranach the Elder <u>Flight into Egypt</u>	Dec. 1940	50,000
	On the back - Swiss and Dutch (The Hague) customs labels. Add. I.P. 41		
7.	Lucas Cranach the Elder <u>Portrait of Christina von Eulenaus</u>	1942	35,000
	Signed and dated 1534		
8.	Lucas Cranach the Elder <u>Portrait of Philip Melanchthon</u>	1942	10,000
	Add. I.P. 58		
9.	Lucas Cranach the Elder <u>Adam and Eve</u>	1942	35,000
	HOFER first saw this in the Neupert Gallery where a much higher price was asked.		
10.	Jos van Cleve <u>Portrait of an old man</u>	Nov. 1942	90,000
	Published by FRIEDLANDER. On the back - torn label with illegible writing in Dutch.		
11.	Jos van Cleve <u>Venus</u>	1940	60,000
12.	Louis Dubourg <u>Venus in a Landscape</u>	Mar. 1942	6,500
	Signed and dated 1726		
13.	Jan Broughel <u>Ceres</u>	Nov. 1940	6,800
14.	Schongauer School <u>Crucifixion</u>	Mar. 1941	
	Present from FISCHER Add. I.P. 71		
15.	South German 1535 <u>Adam and Eve</u> (drawing)	July 1942	
	Present from FISCHER		
16.	School of Frankfurt <u>Triptych</u>	1941	16,000
	On the back Swiss customs label		
17.	Master of the Steing Altarpiece <u>St. George</u>	1940	14,000
18.	Benedetto Montagna <u>Madonna and Child</u>	1941	12,000
	Present from Dr. BOEDER. On the back the following labels: (a) Swiss customs (b) Dirksen Collection, Berlin (c) Kaiser Friedrich Museum Exhibition 126.		

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		Date	Price
19.	Hans Baldung Gruen <u>Portrait of a Knight of Malta on the back - Red Seal "Bureau de Strasbourg"</u>	1941	45,000
20.	Master of the Female half lengths <u>Portrait of a Woman Holding a Chalice</u>	1941	6,000
21.	Jacopo dei Barbari <u>Portrait of a Young Man against a red background</u> On the back - (a) Swiss customs label 1/29 (b) Austrian customs(?) stamp. Present from Staatssekretar A. D. PLANCK	1940	12,000
22.	Poolenburg <u>Diana in a Landscape</u>	1942	630
23.	French ca. 1470 <u>Tournay Tapestry "The Gypsies"</u>	Nov. 1941	145,000
24.	French ca. 1530 <u>Brussels Tapestry "Triumphal procession of the Emperor Maximilian"</u>	Nov. 1942	90,000
25.	South German ca. 1500 <u>Figure of a Saint (wood)</u>	1942	10,000
26.	Lucas Cranach the Elder <u>The Last Supper</u> Present from C. BRENNINKMEYER		
Bought through GRITZBACH			
1.	French 18th c. <u>Bronze clock by Thomire</u>	May 1941	6,000
2.	French 18th c. <u>Bronze clock</u>	May 1941	2,070

GIESE GALLERY - Zurich, Liuth, 12 Eschergasse  
9 Talstrasse

A German resident in Switzerland for many years. Before and during the first years of the war he had made a habit of going to Germany from six to eight weeks per year. He was involved in an espionage trial and finally expelled from Switzerland in 1944. He went to live in Constance, Germany. Worked only with HOFER. GIESE had a souvenir shop rather than an art dealing firm. When he had pictures they were usually on commission.

Bought through HOFER

		Date	Price
1.	South German 1480 <u>Pentecost</u>	1941	Sfrs. 60,000
2.	Lucas Cranach the Elder (a) <u>Portrait of Duke Fredrick the Wise of Saxony</u> (b) <u>Portrait of Duke John, the Faithful</u>	1941	37,000
3.	Heinrich Kolbe <u>Mythological Scene</u>	1941	6,000

FISTERER, Dr. Robert - Zurich, 31 Bahnhofstrasse

Worked with HOFER only who met him through FISCHER for whose auctions he prepared the catalogues. HOFER says he had a good reputation with other Swiss dealers.

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Bought through HOFER	Date	Price
1. Van Balen	1941	6,800

Forest Landscape with  
The Goddess Flora On the  
back - Swiss and German  
Customs labels.

REBER, Dr. Willi - Basel, Sint Albans Anlage 68

Worked only with HOFER. A Swiss dealer who had known Frau HOFER when she worked for REBER. He specialized in Impressionist drawings and 19th Century Swiss and German paintings. He also showed HOFER the photographs of some Impressionists.

Bought through HOFER

1. Daniel Munch	1942	8,000
-----------------	------	-------

Small sculptured Tri-  
tych with painted wings

REBER, Dr. G. F. - Lausanne, 14 Ave. de Roumimes (residence of Mrs. REBER)

(See above p. 98)

German resident in Switzerland for many years. He is a collector-dealer specializing in Modern Art, whose collections of paintings by Cezanne and Picasso were internationally known.

REBER has known HOFER since shortly after World War I. HOFER worked as his assistant for two years and Mrs. HOFER is the sister of REBER's former secretary. In spite of this, however, it is quite clear that HOFER dislikes REBER. He says that REBER was more of a dealer than a collector, using small dealers as his middlemen because, being a foreigner, Swiss law would not allow him to do business on his own. He adds that REBER took advantage of these small dealers and did not pay his debts. He cites as examples Fraulein SCHULTESS and Frau MARITSCH both of whom he says asked for his assistance in this connection.

When REBER was deprived of his German citizenship, HOFER is known to have discussed this with von BIBRA, the extremely Nazi counsellor of the German legation in Berne. He claims to have defended REBER but this is doubtful to say the least. Subsequently the Swiss, for reasons unknown, refused REBER's re-entry visa, as a result of which he was obliged to remain in Italy. In Switzerland REBER acted as intermediary for HOFER and ANGERER.

Bought through HOFER	Date	Price
1. Lorenzo di Credi	1940 Sfrs.	25,000
<u>Holy Family (Tondo)</u> Present from Dr. Max WINKLER		
2. Lucas Cranach the Younger	Oct. 1940	8,000
<u>Portrait of a Princess of Saxony</u> Present from Paul WALTER. REBER acted as intermediary for a Swiss lawyer whose name HOFER no longer recalls. The lawyer lived just outside of Zurich where the picture was seen by HOFER for the first time. Pay- ment was made to REBER in Swiss Francs in the Hotel Victoria and National Basle on 30.10.40.		



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SCHMIDLIN, Frau Maria - Zurich, Bahnhofstrasse 5.

Large frame-making firm which does dealing as a sideline. SCHMIDLIN had a government post and his wife did the dealing. She is a German from Stuttgart. Her secretary was Fraulein P. BAUER.

Frau SCHMIDLIN was tried for espionage by the Swiss in connection with the activities of a German dealer, F. C. VALENTIEN (Stuttgart, Konigsbau, Schlieasfach 613) who had asked her to supply him with copies of documents having to do with her husband's work. She was acquitted because she had not complied with the request, but kept under observation because she had not herself reported VALENTIEN. She had previously introduced HOFER to VALENTIEN, and in a letter of 22.2.43 the latter asked HOFER to give him the details of the case which he had learned about through Fraulein ROEDER, the daughter of Frau SCHMIDLIN. HOFER, who is nothing if not careful, answered that he could not discuss such matters in a letter but offered to tell VALENTIEN the story when he next came to Berlin. It seems possible that HOFER acted as a messenger between VALENTIEN and Frau SCHMIDLIN which may have had something to do with the Swiss refusal to give him a visa in 1944. (See Attachments 48, 49)

Frau SCHMIDLIN is reported to have sold pictures for HOFER in Switzerland. He denies this, but admits that he always visited her when he was in Switzerland. She was in touch with HEINEMANN, the German dealer, and HOFER believes he supplied her with her best objects. She also had a contact with RIB'ENTROP and HOFER once took a painting by Leibl for her to the Foreign Ministry in Berlin.

Bought through HOFER	Date	Price
1. Lucas Cranach the Elder	<u>Christ and the Woman of Samaria</u> Present from Staatssekr. Paul KOERNER. On the back - Swiss and German customs labels.	Oct. 1940 Sfrs. 15,000
2. School of Lucas Cranach the Elder	<u>Lucretia</u> On the back - Swiss customs labels.	Sept. 1942 5,500
3. Hans Wertinger	<u>Portrait of Ludwig X, Duke of Bavaria</u> Formerly property of HEINEMANN, Munich (1931). On the back - Swiss customs label.	May 1941 8,000

RUEGG, E. - Lausanne, 5 Place St. Francois

Dealt with HOFER and ANGERER who met him through REBER. A small Swiss dealer, he had the tapestries on commission from a Swiss businessman who lived outside of Lausanne where he took REBER, HOFER and ANGERER to see them.

Bought through ANGERER

1. Flemish 17th c.	<u>Brussels tapestries.</u> Five mythological scenes after designs by Rubens.	June 1941 82,000
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WEDER, T. - Luzern, 15 Haldenstrasse

WEDER is a German from Baden who has resided in Switzerland since 1920. His establishment was a souvenir shop near FISCHER's Auction House. He specialized in modern Swiss painting. Mrs. HOFER had done some restoring for him in the past. HOFER says that he had business connections with a

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Geneva dealer and sometimes sold pictures on commission for FISCHER. Worked only with HOFER who was introduced to him by REBER.

Bought through HOFER		Date	Price
1.	Melchior Pesolen <u>Judith and Holofernes in a Landscape</u> Add.I.P.77	1938	8,000
2.	School of Rubens <u>Andromeda</u> Copy of the picture in the Kaiser Friedrich Museum, Berlin.	1938	6,000

SCHULTESS, Fraulein Margrit - Basel, Aeschenvorstadt 36

Worked only with HOFER. A former friend of REBER and Mrs. HOFER. Of good family, HOFER says that she was left with many debts to pay after her father's death. She had a small business and worked mostly on commission. HOFER says that REBER owed her money and that they were involved in a quarrel connected with a law suit over a painting by Gruenwald which REBER had tried to sell through her to Thyssen. She acted as intermediary for correspondence between HOFER, SCHNEIDER and KATZ. She was in touch with the German dealer F. C. VALENTIEN of Stuttgart. On 30.3.43 she sent a painting by Bernhard Strigel "The Marriage of the Virgin" to von HUMMEL, BORMANN's secretary, in Munich. (See Ref. D.)

Bought through HOFER

1.	South German 16th c. <u>Portrait of Georg Hauer</u> Rector of the University of Ingolstadt. Signed with the initials H.R. and dated 1530. On the back - Swiss customs label Add.I.P.212	1942	18,000
2.	The Parrot Master <u>Lucretia</u> On the back - Swiss Customs Label II-30	1942	8,000
3.	Lucas Cranach the Elder <u>Adoration of the Magi</u>	Oct. 1941	37,000
4.	Follower of Roger van der Weyden c 1480 <u>St. Luke painting the Madonna</u>	July 1942	65,000
5.	Lucas van Leyden <u>The betrothal</u>	Nov. 1942	55,000
6.	Heemskerk <u>The Holy Family</u>	Feb 1941	9,000
7.	P. Van der Werff <u>Venus in a Landscape</u>	July 1942	8,000
8.	Flemish 16th c. Brussels tapestry <u>Mythological Scene</u>	Oct 1942	22,000
9.	French 18th c. <u>Aubusson rug</u>	April 1941	9,500

VALOTTON, Paul - Lausanne, 7 Rue du Grand-Chêne

Swiss dealer to whom HOFER and ANGERER were introduced by REBER.

Bought through ANGERER

1.	French ca. 1500 <u>3 or 4 small tapestries</u>	1941	50,000
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2. Contacts

BOEHLER, Julius Sr. - Luzern, Hotel Bellevue. German dealer resident in Switzerland for many years. Partner in business of STEINMEYER and adviser to RHINEHART of Winterthur, he was at one time the best known dealer in Switzerland. HOFER says that when he visited him during the war, he had gone to seed and was said to be in debt and working on commission for other dealers.

BUERHLE - A German resident in Switzerland for twenty years and nationalized Swiss. The owner of the Gerlikon Arms Factory and on the Black List since the beginning of the war. HOFER came into contact with him through WENDLAND who visited him in purchasing pictures for his collection. In 1942 he visited Paris and bought pictures from DEQUOY, two of which were sent by GOERING to Switzerland through the diplomatic pouch. (For further details see Chapter VII.) HOFER says that he bought confiscated French pictures only after being advised that it would be perfectly legal.

GANZ, Dr. Paul - Basel. Art historian and lecturer, well known as an authority on Holbein. A former friend of Frau HOFER who had restored pictures for him. During the war he wanted to sell some of his sculpture collection to GOERING but nothing came of this.

HEILBRONNER, Raoul - Geneva, 8 Rue Charles Bonnet. A German refugee in Switzerland. He was formerly a dealer in Berlin and best known expert on Medieval objets d'arts. His son was associated with Arthur GOLDSCHMIDT in Berlin and migrated to the United States shortly before the war. HOFER took a letter to him from STORA of Paris.

MARITSCH, Frau Hanna - Zurich, 7 Untere Zaune. Painter and amateur dealer who worked on commission for dealers and collectors. She was connected with DREYFUS and REBER and complained to HOFER that REBER had not paid her share of the commission for the portrait of Bishop Triest by Rubens. HOFER understood that she had been the first to reveal the existence of the picture to DREYFUS.

NEUFERT, A. G. - Zurich, Bahnhofstrasse 1. The best known of the established Swiss Galleries. Has a large establishment specializing in painting of the 19th century. HOFER came into contact with him through FISCHER with whom he appears to have had business connections. HOFER saw a picture of "Adam and Eve" by Cranach in his shop for which he asked a large price. Later he was able to buy the same picture from FISCHER at a considerable reduction. LOHSE and HABERSTOCK visited NEUFERT during the war.

SCHNEEBERGER, Fritz - Bern, Christoffelgasse 3. Small Swiss dealer. HOFER knew him because he had previously been a friend of Frau HOFER. He describes him as being constantly in debt and as having bad pictures. He was also a friend of Hans SCHNEIDER. His secretary was Fraulein M. GRAPPI.

SCHNEIDER, Dr. Hans - Basle, Angersteinerstrasse 22. The former custos of the Mauritzhuiz Museum and director of the Rijksbureau für Kunsthistorische Documentatie in The Hague, who went to Switzerland in 1942. He was born in Switzerland and married to the daughter of CRIST, the Basle banker. HOFER has known him for many years and describes him as having left Holland because he was very anti-Nazi and suffered from a nervous disease which was aggravated by the war. HOFER visited SCHNEIDER frequently

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To ask his advice and the latter took part in the correspondence over the Van Dyke "Family". LOHSE also visited SCHNEIDER on one occasion to ask his opinion of the Brouwer Peasants Drinking which he had bought from Jan DIK, Jr. (See Reference E.)

SCHNETZER-MEIER - Zurich-Hoeng, 23 Limmthalstrasse. A retired colonel of the Swiss army and former teacher who was a friend of Frau HOFER. He knew something about art dealing and had contacts with the Swiss Banks. It was with SCHNETZER-MEIER that HOFER went to Kuessnacht as reported in Reference N. The purpose of the visit was to see the collection of an elderly painter and friend of SCHNETZER-MEIER who was in need of money. HOFER cannot remember the painter's name and says that he did not buy anything.

F. Germany

The works of art bought by GOERING in his own country do not come under the heading of loot and are therefore of secondary importance to this report. However, as many of the dealers who sold them were active in the occupied countries, and as the exact provenance is rarely known, the possibility always exists that they did come from outside of Germany. The objects are, therefore, listed below under the names of the dealers from whom they were purchased.

1. Dealers

<u>ABELS</u> - Cologne		Date	Price
1. Hendrik de Clerck	<u>Venus and Adonis</u> Present from Generaldirektor Paul PLEIGER	1940	

ANGERER

For further details see Chapter IV (b). The provenance of the objects listed will be obtained when ANGERER is interrogated. He also brought to the collection a large number of tapestries, rugs and silks, a detailed description of which has not yet been found.

1. School of Amiens The Mass of St. Gregory  
Add. I.P.5
2. Bartolo di Maestro St. Francis  
Fredl Add. I.P.13
3. School of Joos van Cup with Grapes  
Cleve Add. I.P.41
4. School of Ferrara Cassone  
15th c. Add. I.P.75
5. School of Pier Madonna and Child  
Francesco Fiorentino Add. I.P.80
6. School of Gaddi Two Saints, St. Francis  
and St. Jean. Add. I.P.91

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7. School of Geertgen Tot St. Jans Judas Add. I.P.94
8. Goethe Poem by Goethe  
handwriting Ad .I.P.95
9. Italian ca. 1500 Portrait of a Man (drawing)  
Add. I.P.106
10. School of Sano di Pietro Two Saints with Angels  
Add. I.P.170
11. Schnechlin The Holy Family Add. I.P.200
12. Sienese School 14.c. Angel Add. I.P. 203
13. Sienese School 14 c. Madonna and Child (in the upper part - Crucifixion)  
Add. I.P.204
14. Sienese School 14c. Curcifixion Add. I.P.205
15. " " " Madonna and Child with Saints  
Add. I.P.206
16. " " " Madonna and Child (in the upper part - Crucifixion)  
Add. I.P.207
17. " " " Female Saint Add. I.P.208
18. Spanish School ca. 1500 Mythological Scene  
Add. I.P.210
19. School of Jan Brueghel Landscape  
Add. I.P. 227

ARCO, Count - Munich

Gentleman dealer. Political figure in Munich where he killed the communist leader EISNER during the upheavals just after World War I.

1. Barent van Orley Portrait of a Lady  
Present from BRENNINKMEYER  
Add. I.P. 160

BINDER, Director - Berlin

Art historian, dealer. Formery GOERING's adviser.

1. Jan Mytens Venus and Cupid  
Present from Frau Emmy GOERING  
Add. I.P. 152

BOEHLER - Munich, Brienerstrasse 12

Most of these purchases were made by GOERING before the war. After 1939 HOFER says that GOERING seemed to lose touch with BOEHLER altogether. He does not know what was the reason for this. BOEHLER's partner, SAUBERMANN, travelled throughout the war in France, Holland and Italy and the firm was one of the most active on the German market.

1. Lucas Cranach the Elder St. Magdalen  
Add. I.P. 52

- |     |  |   |           |
|-----|--|---|-----------|
| 2.  | Lucas Cranach the Elder                  | <u>Judgment of Paris</u><br>Add. I.P. 53                          |           |
| 3.  | School of the Lake of Constance ca. 1480 | <u>Madonna and Child</u>  | RM -8,000 |
| 4.  | " "                                      | <u>Nativity</u>   | 8,000     |
| 5.  | Austrian ca. 1480                        | <u>Madonna and Child</u>  | 8,000     |
| 6.  | South German ca 1530                     | <u>Resurrection of Lazarus</u>                                    |           |
| 7.  | Lucas Cranach the Elder                  | <u>Angel of the Annunciation</u><br>Add. I.P. 49                  |           |
| 8.  | South German 15th c.                     | <u>Madonna and Child</u> (wood)                                   |           |
| 9.  | " " "                                    | <u>Madonna and Child</u>  |           |
| 10. | French about 1480                        | <u>Praying Madonna</u> (wood)<br>Present from Dr. Friedrich FLICK |           |
| 11. | Roman 2 c. A. D.                         | <u>Bust of a Roman Empress</u><br>(marble) Add. I.S. 52           |           |

BRABENDER - Cologne

Bought through BORNHEIM

1. Strassburg 16th c. Adoration (terracotta relief) Add. I.S. 35

BROO - Berlin

Bought through BORNHEIM

1. Dutch ca 1500 Gilt Necklace with Hawk  
(silver and gold) Add. I.M.3.

RUEHL, Countess - Munich

Bought through BORNHEIM

1. Florence 15th c. Cassone "Tournament Scene"  
Add. I.P.82

DIETRICH, Frau Maria Almas - Munich, Ottostrasse 9

(See Reference D.)

1. Master of the Adoration of the Virgin (Cologne) Madonna and Child 1942

FLASSHERR - Berlin

Bought through BORNHEIM

1. German 15th c. 2 apostles (wood)  
From Freiburg Cathedral  
Present from Geheimrat  
SCHMITZ 1943 Add. I.S.1

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2. Austrian 16th c. Madonna and Child (wood)  
Add. I.S. 2

FRAUENDORFER, Fraulein - Hamburg

1. Jan Weonix Still Life with Game in a 1940  
Landscape Present from  
Generaldirektor Robert AHLF

Bought through HOFER

2. Narcisse Diaz Nymphs Bathing Signed 1941  
and dated 1862. Present from  
Oskar HENSCKEL (Hensckel Aircraft)  
Add. I.P.66

GILLHAUSEN, Frau Maria - Munich

Bought through BORNHEIM

1. Andrea del Sarto Madonna Add. I.P. 197

GOEBEL, Kurt - Munich

1. German 15th c. (?) Two angels (wood) 1940  
Present from Director HILGARD

GROSSMANN, Mrs. - Berlin

Bought through BORNHEIM

1. Joerg Syrlin the Knight (wood)  
Younger 16th c. Present from the Luftwaffe,  
1943 Add. I.S. 3

GURLITT, Dr. H. - Hamburg, Alte Rabenstrasse 6

1. German 15th c. (?) 2 Stained Glass Windows  
Present from General Direktor  
BOEDER

HAAS - Frankfurt am Main

Bought through BORNHEIM

1. Italian 1514 Bronze Mortar Add. I.M.4

HABERSTOCK, Karl - Berlin, Kurfurstenst 59

HABERSTOCK also made exchanges with GOERING. (See Chapter VII.) During the pre-war period he had been very close to GOERING. During the first years of the war this contact had been broken off because of HABERSTOCK's close connection with POSSE and the Linz Museum. After VOSS had been named as POSSE's successor, HABERSTOCK was cut off from Linz and tried to renew his contacts with GOERING. At this time he tried unsuccessfully to enter into some kind of business partnership with HOFER. HABERSTOCK travelled about in the occupied countries throughout the war. His most important center of activity was France where he was in close touch with DEQUOY, DESTREM and ENGEL and where he used Baron von POELINITZ as a representative during his absence.

1. Lucase Cranach the Cupids playing  
Elder

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Date Price  
1942 Ffrs. 160,000

2. Avignon School ca. 1515 The Entombment
3. Bodensee-Meister School Pilgrims Add. I.P.24
4. Moreelse Female Shepherd  
Add. I.P. 148

HARTH - Cologne

Bought through BORNHEIM

1. South German 16th c. Figure of a Knight  
(wood) Add. I.S. 4

HAUTH, Arthur - Düsseldorf, Bilkerstrasse

Bought through BORNHEIM

1. Pacher School 1494 Standing Knight  
(wood) Add. I.S. 5
2. South German 18th c. Garland (wood)  
Add. I.S. 17

HINRICHSEN - Berlin, Bellvuestrasse 3; Present Address: Alt Aussee, Austria  
Villa Wassermann

HINRICHSEN had been very close to GOERING in the early days of the collection when BINDER was the chief adviser. He is said to have quarreled with the Reichsmarschall at the beginning of the war. His business partner was never quite sure from which of the two a purchase was being made.

1. Master of the Pflöckschen Altarpiece a) St. Barbara  
b) St. Catherine  
Separate wings of an altarpiece  
Bought before the war. Add. I.P.140
2. Lucas Cranach the Elder "Suffer the Little Children to come unto Me." 1941 RM 50,000  
Formerly in the Northbrook Collection.  
Half interest owned by H. LANGE

3. Master of the Legend of St. Joseph Joseph & Potiphar's Wife

Bought through BORNHEIM

4. Tyrol 1480 (Luchsbergor ?) St. George standing on the Dragon (wood)  
Add. I. S. 7
5. Tyrol 15th c. Angel (wood)  
Half interest held by LINDPAENTNER Add. I.S.8
6. German 16th c. Bust of a Young Man  
(wood) Add. I.S. 13
7. Westphalian ca. 1260 One of the Seven Mae Virgins  
(stone) Add. I.S. 32
8. Tyrol 16th c. △ Console Add. I.S. 36



HOFER - Berlin, Augsburgarst 68

(See Reference F.)

- |     |                                   |  |
|-----|-----------------------------------|--|
| 1.  | Lenbach                           | <u>Portrait of Bismarck</u><br>Add. I. P. 117                |
| 2.  | Cuyp                              | <u>Portrait of a Man</u>                                     |
| 3.  | Teniers                           | <u>Landscape with Figures</u>                                |
| 4.  | Jan van Goyen                     | <u>Landscape</u>   |
| 5.  | Wouwerman                         | <u>View of the Seashore</u>                                  |
| 6.  | Jan van Goyen                     | <u>Two small Landscapes</u>                                  |
| 7.  | School of Breughel                | <u>Seascape</u>  |
| 8.  | Daniel Mauch                      | <u>Christ washing the feet of the Apostles</u> (wood relief) |
| 9.  | French ca. 1480                   | <u>St. Mary praying</u> (wood)                               |
| 10. | Master of the Female half lengths | <u>St. Magdalen</u>  |

HOFFMANN, Heinrich - Munich

(See Reference O.)

- |    |                         |  |      |
|----|-------------------------|--|------|
| 1. | Lucas Cranach the Elder | <u>Adam and Eve</u><br>HOFFMAN told HOFER he had purchased this picture in Austria | 1940 |
| 2. | Dutch 17th c.           | <u>Landscape with a Mill</u><br>Present from Reichsleiter BOUHLER Add. I.P. 72     |      |

KAPPENBERG Castle

Bought through BORNHEIM

Date

Price

- |    |                       |   |  |
|----|-----------------------|---|--|
| 1. | Raffaellino del Garbo | <u>Madonna and Child</u><br>(triptych) Add. I.P. 92<br>Formerly in an English Collection. |  |
|----|-----------------------|---|--|

KRUEGER - Berlin

- |    |                         |  |      |
|----|-------------------------|--|------|
| 1. | Cornelis Engelbrechtson | <u>Altarpiece, Triptych</u><br><u>St. Georg</u> Present<br>from C. BRENNINKMEYER | 1940 |
|----|-------------------------|--|------|

LANGE, Hans - Berlin, Bellevuestrasse 7

GOERING liked LANGE who also did various odd jobs such as selling unwanted pictures out of GOERING's collection and appraising confiscated pictures which GOERING wanted to buy.

- |    |                                  |                           |                |
|----|----------------------------------|---------------------------|----------------|
| 1. | Master of the Brocade Background | <u>Madonna and Child</u>  |                |
| 2. | Austria ca. 1500                 | <u>St. Florian</u> (wood) | 1943 RM 12,000 |

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Bought through BORNHEIM

3. Burgundy 15th c. Altar-Niche (wood)  
Add. I.S. 20

LANGELOH, Frau - Cologne

Bought through BORNHEIM

1. Master of Mansi-Magdalen Madonna and Child  
Present from Geheimrat SCHMITZ  
Add. I.P. 134

LEYENDECKER, Dr. - Berlin

1. Giovane Palma The Judgment of Paris 1940  
Present from Generaldirektor  
Dr. Rudolf STAHL

LINDPAINTNER - Berlin, Bellvuestrasse 3

The partner of HINRICHSSEN who represented the firm outside of Germany. He had an office in Switzerland and a bank account in the Schwizer Kredit Austalt, Luzern. During the war he travelled in all the occupied countries. He was also in touch with BORNHEIM. His Berlin account was in the Gommerz and Privat Bank, Potsdamerstrasse 1.

- |    |                          |  |      |    |       |
|----|--------------------------|--|------|----|-------|
| 1. | South German about 1480  | <u>The Entombment</u> (wood)                 | 1943 | RM | 7,500 |
| 2. | Antwerp 15th c.          | <u>The Entombment</u> (wood)<br>(polychrome) | 1943 |    | 7,500 |
| 3. | Marinus van Roemerswaele | <u>Two money changes</u><br>Add. I. P. 177   |      |    |       |

LUZ, W. A. - Berlin, Kurfurstenstrasse 127

1. North Swabian ca 1480 The Holy Family 1940  
Add. I. P. 201

MENTEN, Hubert - Berlin, Tiergarten Strasse 42

MENTEN is a pro-German Dutchman who had formerly lived in Switzerland. He has a well known collection of Chinese bronzes and paintings which are still deposited with Julius MAIER of Baden (near Fribourg, Switzerland). He offered his collection of paintings by Friedrich Stahl to Hitler for the Linz Museum. He is an old friend of BACHSTITZ and has connections with Dr. George SCHILLING. His fortune was made in Dutch petrol. He has two brothers, one of whom is a banker in The Hague and the other the Dutch Consul in Vienna. He is reported to have gone to Switzerland just before the end of the war.

Bought through HOFER

- |    |                   |  | Date | Price                           |
|----|-------------------|--|------|---------------------------------|
| 1. | Adriaen Isenbrant | <u>Madonna and Child</u><br>The picture was in Switzerland at the time of purchase. The payment in Swiss francs was made to Julius MAYER, Baden 16.2.43. The picture was formerly in the GANS Collection and was acquired by MENTEN from BACHSTITZ | 1942 | RM 40,000<br>and<br>Sfrs 30,000 |

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

2. Sano di Pietro Madonna and Child with Saints and Angels. Present from Dr. C. KRAUCH, 1942 1941 RM 78,000

MUNCHENER KUNSTHANDEL GESELLSCHAFT - Munich Lebbachplatz 3

(See Reference P.)

1. Italian 16th c. Madonna and Child relief Present from August von FINCK 1941

PAFFRATH - Dusseldorf

1. Franz Defregger The Conversation 1898 Present from Reichsleiter Dr. Robert LEY 1939

PAT-ZAADE, Dr. Robert - Berlin-Zehlendorf

Collector-dealer who worked only with LOHSE, Active in Berlin and Paris. In 1942, travelled to Monaco with LOHSE in connection with obtaining an expertise from Dr. BREDIUS for a disputed Vermeer. He was in touch with VOSS through Ernst SCHMIDT.

Bought through LOHSE

1. School of Altdorfer Two Landscapes with Biblical Scenes  
2. Attributed to Bronzino Portrait of a Young Woman  
3. van Drost Woman Bathing  
4. Austrian 17th c. Madonna  
5. South German 17th c. Madonna and Child large Add. I.S. 30

PIESLINGER - Salzburg, Knigasse 31; Judengasse 11

1. Italian 16th c. Angel Add. I.P. 107

PLIETZSCH, Dr. Eduard - Berlin W 15, Meinekestrasse 9

The art adviser and buyer for the Dienststelle MUEHLMANN. He sometimes did business independently. One of his best clients was NEUERBURG, the Hamburg tobacco magnate.

1. Hubert Robert Two Views of the Pantheon in Rome. Present from Gauleiter Erich KOCH 1940  
2. Jacob Seisenegger Portrait of the Arch-Duchess Anne of Austria Present from Reichskommissar TERBOVEN 1940

ROGNER, Karl - Berlin

Dealer, active in Germany and in Paris.

1. Dutch ca. 1520 Eye Present from Reichsverband d. Offentlich Rechtlichen Versicherungen (Insurance Group) 1940

2. Wouwermann Pieter Hunting Party 1940  
Present from Direktor Hans  
BROCKHAUS

SCHEIDWIMMER - Munich

(See Reference P.)

Bought through BORNHEIM

1. Master of St. Veit (2 paintings)  
Maelleskirch 1484 Present from TERBOVEN and  
AMEN Add. I.P. 132
2. Master of Adoration of the Magi  
Ottobeuren 15th c. Add. I.P. 138

SONTHAL - Cologne, Domhof

Bought through BORNHEIM

1. North German 16th c. St. Anne with the Virgin and  
Child (oak) Add. I.S. 14

STRAUSS-NEGBAUR, Tony - Berlin

Jewish friend and protege of HOFER. (See Reference F.)

Bought through HOFER

1. School of Syrlin St. George (wood) Sept. 1942  
about 1450 Add. I.S. 26
2. Riemenschneider Madonna and Child Sept. 1942  
School about 1520 (wood) Add. I.S. 28
3. Backhofen School Bishop (wood) Sept. 1942  
Mainz ca. 1520 Add. I.S. 29
4. Boxwood, relief, 1615 Adam and Eve Sept. 1942  
of George Vest

WALLRAF-RICHARTZ Museum - Cologne

Bought through BORNHEIM

1. Lucas Cranach the Portrait of a Kurfurst  
Elder Present from the City of  
Cologne Add. I.P. 56
2. Master P. L. 1530 Portrait of a Man  
Present from Geheimrat  
SCHMITZ and Prof. KRAUCH  
Add. I.P. 139
3. Meister von Adoration of the Magi  
Kappenberg Present from Consul HEILMANN  
1944 Add. I.P. 131
4. Pacher 16th c. St. Michael, wood  
Add. I.S. 6

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WIED, Prince of -

Bought through BORNHEIM

1. Leonardo da Vinci (?) Leda Add. I.P. 119

WOLFF, Baurat - Berlin

Bought through HETZELT

1. Rhineland ca. 1500 Chest Add. I.F. 2
2. " ca. 1600 Stool Add. I.F. 3
3. Lubeck 18th c. Chest Add. I.F. 4
4. French Empire Style Crown by Thomire (?)  
Add. I.M. 9

Unknown Dealer - Munich

Bought through BORNHEIM

1. Strassburg 14th c. Madonna and Child  
Add. I. S. 33

Freiherr Von - - - - Private collector, name unknown - Berlin

1. Alonso Cano Music Playing Angels 1941  
Present from Hans BROCKHAUS  
(wood polychrome)

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

VII. EXCHANGES

The use of the exchange as a method of acquisition is a most significant aspect of the formation of GOERING's Collection. The Reichsmarschall of the Greater German Reich showed that he considered property confiscated by his government for "ideological" reasons to be his own, to dispose of commercially as he saw fit, and also that he would resort to any trick, however low, if it got him what he wanted. The exchanges establish once and for all the identity of those people outside of Germany who, for personal profit, were willing to become GOERING's accomplices.

The origin of the idea is not clear, but all the evidence points to HOFER and WENDLAND as the men who were chiefly responsible. HOFER in his letters to GOERING repeatedly refers to confiscated pictures as desirable for exchange purposes. (See Attachment I.) Under interrogation, he at first denied any knowledge of the exchanges but after being confronted with documents proving him a liar he admitted having a part in all the negotiations. WENDLAND's name appears to be involved directly or indirectly in almost every case. It is not unlikely that he advised HOFER, particularly about the possibilities of the Swiss market in this connection.

The chief reason for the exchanges was the lack of foreign currency, which made it necessary for GOERING to find something which he could use instead of money. Also it must be remembered that the pictures he used, apart from having cost him nothing in the first place, were considered by him as relatively valueless because they were "degenerate" art. In other words it was a new way of buying more cheaply.

The exchanges made by GOERING with dealers through the ERR in Paris have already been described in Reference B. There follows an account of those which took place in other occupied countries, Switzerland, Italy and Germany.

A. Exchange No. 1. - GOERING with FISCHER of Lucerne.

HOFER conducted negotiations for GOERING. WENDLAND and BUEMMING of Darmstadt acted on FISCHER's behalf in the choice of pictures and their transportation to Switzerland. The exchange took place early in 1941 in Lucerne and Berlin.

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FISCHER gave:

		Price
1.	Lucas Cranach the Elder	Sfrs. 50,000
	<u>Madonna and Child in a Landscape</u> (ca 1520)	
2.	Lucas Cranach the Elder	15,000
	<u>Crucifixion, with a Knight on Horseback as Donor</u>	
3.	Lucas Cranach the Elder	15,000
	<u>St. Anne and the Virgin (Annaselbdritt)</u>	
4.	Lucas Cranach the Elder	45,000
	<u>Portrait of a Young Man with a beard</u> Purchased by FISCHER from BOEHLER (Munich) The " <u>Portrait of a Lady</u> " which is the pendant to this picture was purchased from BOTTEL in Paris.	
5.	Lucas Cranach the Younger	20,000
	<u>Portrait of a Bearded Kurfürst</u>	
6.	Frankfort Master	16,000
	<u>Triptych</u>	
7.	South German School ca. 1500	8,000
	<u>Statue of Female Saint Holding a Ring</u> (wood)	

Note: HOFER is not absolutely certain whether No. 5 or a Hobbema "Rest on the Flight into Egypt", value 35,000 Swiss francs, was a part of the exchange.

HOFER knows nothing of the provenance of these pictures. The following data were taken from the pictures themselves during a visit to Unterstein:

- No. 1. Swiss customs label "FD-12".
  - No. 2. Labels of the Swiss customs and Douane Centrale, Paris.
  - No. 3. German label with number 67.
  - No. 4. Swiss customs label "I-26".
  - No. Hobbema - labels of Swiss customs and Douane Centrale, Paris.
- Total value, approximately 169,000 Swiss francs.

GOERING gave the following French Impressionist pictures, taken from the Einsatzstab Rosenberg:

Note: This list has been compiled from a comparison of lists given in Reference N, FISCHER's lists (Attachment 50), and the ERR list of works of art delivered to the GOERING Collection on 20 October 1942 (Attachment 5). It corresponds exactly with the list of paintings taken in HOFER's name from the ERR deposit in Neuschwanstein to Berlin by a certain Wachtmeister (Sergeant) JAEKEL, and given out by Fraulein BOESKEN (Attachment 51).

FISCHER Lists  
& Reference N.

ERR list 20.10.42

1.	Corot	<u>Monk Reading</u>	#37 LEVY-BENZION (LB 58) 12.7.41
2.	Corot	<u>View of Beauvais</u>	#38 LEVY-BENZION (LB 61) "
3.	Corot	<u>Landscape with Two Houses</u>	#39 LEVY-BENZION (LB 63) "
4.	Corot	<u>St. Giorgio Maggiore</u>	#40 LEVY-BENZION (LB 62) "

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5. Cottet	<u>Pont aux Royons</u>	# 50 LEVY-BENZION (LB 67)	12 July 41
6. Courbet	<u>Landscape with Cliffs</u>	# 51 " "	(LB 57) "
7. Daubigny	<u>Landscape with a River</u>	# 61 " "	(LB 60) "
8. Daumier	<u>Bacchanale</u>	# 62 KANN (KA 30)	"
9. Degas	<u>Bathing Woman Standing</u> (drawing)	# 67 LEVY-BENZION (LB 65)	"
10. Degas	<u>The Ballet School</u>	# 68 KANN (KA 15)	"
11. Degas	<u>Ballet Girls</u> (drawing)	# 70 " (KA 16)	"
12. Degas	<u>Nude Stepping into a Bath</u> (drawing)	# 71 " (KA 17)	"
13. Degas	<u>Bathing Woman Seated</u> (pastel)	# 72 " (KA 19)	"
14. Van Gogh	<u>Flowers in a Vase</u>	# 81 LINDENBAUM (LI 25)	"
15. Van Gogh	<u>Portrait of a Man</u>	# 82 LEVY-BENZION (LB 69)	"
16. Lucas, E.	<u>Fleeing Women</u> probably same as	# 89 School of Goya <u>Stormy Landscape</u> KANN (KA 21)	"
17. Manet	<u>La Toilette</u>	#114 KANN (KA 20)	"
18. Monnier	<u>View of a City on the Bank of a River</u>	#123 " (KA 23)	"
19. Renoir	<u>Forest of Fontaine-bleau</u>	Neuschwanstein List KANN (KA 18). (There is no record of a Renoir Land- scape in the E.R.R. list)	
20. Rodin	<u>Nude</u> (drawing)	#161 KANN (KA 25)	"
21. Theodore Rousseau	<u>Landscape with a Bridge</u>	#162 " (KA 26)	"
22. Sisley	<u>View of the Banks of the Seine</u>	#180 LEVY-BENZION (LB 64)	"
23. Sisley	<u>View of the Banks of the Seine</u>	#181 " " (LB 68)	"
24. Sisley	<u>The River Loing, near Moret</u>	#179 " " (LB 66)	"
25. Anonymous	<u>Landscape with a Garden Gate</u> (entrance to a park)	#222 KANN (KA 74)	"

The pictures have been identified by HOFER. The E.R.R. list of 20 October 1942 shows that all the pictures used in this exchange came from the LEVY-BENZION, the KANN and the LINDENBAUM collections, and that they were all taken from the Jeu de Paume on 12 December 1941. However, here a discrepancy arises: the Neuschwanstein list



is also dated 12 July 1941, seeming to indicate that the pictures were in two different places on the same day. LOHSE explains this in the following way. He says that the E.R.R. staff in Paris, against the Fuehrer's orders, had decided to place this group of paintings in safety in Germany, because they considered them to be the best "degenerate" -- i.e., Impressionist -- pictures which had been confiscated thus far. When GOERING and HOFER, who were looking for French 19th Century pictures to exchange with FISCHER, heard that some were already in Germany, they ordered that the lot be sent to Berlin. LOHSE says that the similarity in the dates is accidental and can be explained by the fact that the E.R.R. list of 20 October 1942 was drawn up many months later in Kogl (Germany) from the documents at hand, among which was the Neuschwanstein list of 12 July 1941. He believes that the pictures were sent away from Paris earlier in the year. HOFER's story fits in with this account, since he denies ever having seen the pictures before they came to Berlin.

GOERING had agreed originally to pay for the FISCHER pictures with Swiss francs. However, as foreign currencies had become increasingly difficult to obtain, he decided to acquire the pictures by exchange. During a visit to Berlin in July 1941 by FISCHER, this idea was proposed to him, and he accepted. As is shown by HOFER's letter to GOERING of 18 July 1941, FISCHER appraised and chose the pictures himself in the Stabsamt. (See Attachment 53.) HOFER also remembers that WENDLAND was present as FISCHER's adviser.

The E.R.R. appraisal lists (see Attachment 5) give no values for any of the pictures used in this exchange (except the Degas drawing, Ballet Girls, KANN # 16), and so it is impossible to make a comparison with the price of the FISCHER pictures.

The export permit from Germany and the transportation of the pictures from Berlin to Switzerland were arranged by FISCHER. According to the German law, anyone wishing to export works of art was obliged to obtain the consent of the Reichskammer für Bildende Kunst. This was given only if the pictures were considered not of national importance, or if Germany was to receive pictures of at least equal importance in exchange. FISCHER made these arrangements through BUEMMING because the latter had special facilities with the Reichskammer für Bildende Kunst. The Stabsamt supplied him with an official statement that the exchange was being

conducted on GOERING's behalf. The export permit was obtained, and the pictures were consigned to Josef BAUMLENER, Lucerne, where they arrived on 22 October 1941. (See Attachment 52.) FISCHER sent his pictures to Germany through the BRONNER Shipping Company of Basle. They arrived at different times, some as early as 2 March 1941.

F. Exchange No. 2 - GOERING with Theodor FISCHER of Lucerne.

HOFER negotiated for GOERING. WENDLAND also took part. The negotiations for the exchange took place between January and August 1942, in Lucerne, Berlin and Paris.

FISCHER gave:

- |                         |   |
|-------------------------|---|
| 1. Brussels<br>ca. 1530 | 3 tapestries, <u>Scenes from the Life of Scipio</u><br>(value 100,000 Swiss francs., approximately<br>55,000 marks) |
|-------------------------|---|

GOERING gave:

- |           |   |   |
|-----------|---|---|
|           |   | <u>E.R.R. list 20 Oct. 42</u>                       |
| 1. Corot  | <u>Girl Reading</u>                                       | No. 44 ROSENBERG 14 Sept. 41<br>Bordeaux<br>(HOFER) |
| 2. Monet  | <u>Seascape</u><br>(dated 1882)                           | No. 119 " "   |
| 3. Sisley | <u>Landscape with an Orchard</u> Signed<br>and dated 1873 | No. 184 " "   |

Note: HOFER believes that they may have been one more picture included, possibly a Corot.

The values given in the E.R.R. appraisal lists are:

1. 500,000 francs
2. 50,000 " (See Attachment 5.)
3. No value given.

All the pictures were chosen by HOFER in the Jeu de Paume from the ROSENBERG Collection (confiscated in Bordeaux, see Chapter V above) on 14 September 1941. (See Attachment 1 and Reference F.)

HOFER was shown the tapestries in Lucerne, and took photographs back to GOERING in Berlin. The latter agreed to buy, and the tapestries arrived on 5 January 1942. Later, GOERING, being again short of Swiss francs, decided to make an exchange. HOFER states that WENDLAND, acting on FISCHER's behalf, chose the Impressionists during one of his trips to Berlin between April and July, 1942. GOERING, he says, was very fond of

the Corot and only parted with it after much hesitation. The GOERING pictures were taken to Switzerland by the German diplomatic courier, in the same shipment with the pictures for Exchange No. 3. The tapestries were sent to Berlin through the BROWNER Shipping Company of Basle. (See below, Exchange No. 3.)

A very involved passage in a letter from HOFER to GOERING of 28 July 1942 seems to indicate that GOERING had at one time intended selling the Portrait of a Girl by Corot to FISCHER for Frs. 1,600,000. (See Attachment 54.) However, HOFER explains this complicated situation by saying that it was a way of camouflaging an exchange deal by which FISCHER made Swiss francs available to GOERING in Switzerland in exchange for French francs put at his disposal by GOERING in Paris.

C. Exchange No. 3 - GOERING with WENDLAND.

HOFER conducted negotiations for GOERING. FISCHER, RIEKMAN of the German Legation, Berne, and possibly DEQUOY were in some way connected with the exchange. The transaction took place early in 1942, approximately at the same time as Exchange No. 2, in Paris and Berlin.

WENDLAND gave:

1. Rembrandt Portrait of an Old Man with a Beard (ca. 1660)  
According to WENDLAND, he discovered this picture in Marseille, where it was offered to him by a French Jew who required payment in dollars.
2. Flemish 16th C. 2 tapestries from designs by Lucas van Leyden
  - a) Skating Scene
  - b) The Fish Market
 In 1808, these tapestries were given by Napoleon to the Princesse de Franceville, Chateau de Bezanos, Pau.

Total value, picture and tapestries - Swiss francs 400,000.

GOERING gave the following paintings taken from the E.R.R.:

(Note: The following list has been compiled from a comparison of the documents mentioned under Exchange No. 1.)

FISCHER Lists & Reference N

E.R.R. List 20 Oct. 42

- |          |                              |                  |             |
|----------|------------------------------|------------------|-------------|
| 1. Corot | <u>Landscape with Cliffs</u> | #41 ROSENBERG    | 14 Sept. 41 |
|          |                              | Bordeaux (HOFER) |             |

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2. Corot	<u>Seated Girl (drawing)</u> ( <u>landscape on reverse</u> )	46	ROSENBERG Berdeaux	(HOFER)	14 Sept. 41
3. Corot	<u>View of Genoa</u>	48	"	"	"
4. Corot	<u>View of Toulon Harbor</u>	49	"	"	"
5. Courbet	<u>Sleeping Girl</u>	53	"	"	"
6. Daumier	<u>The Circus (drawing)</u>	63	"	"	"
7. Degas	<u>Jockeys on the Race Track</u>	69	"	"	"
8. Degas	<u>Ballet Dancer</u> (front view, pastel)	73	"	"	"
9. Degas	<u>Two Nudes (drawing)</u>	66	"	"	2 Dec. 41
10. Degas	<u>Ballet Dancer</u> (back view, drawing)	64	"	"	"
11. Van Gogh	<u>Small Landscape</u>	83	ROTHSCHILD		4 Dec. 41
12. Ingres	<u>Portrait of Mr. and Mrs. Ramsel (drawing)</u>	102	ROSENBERG Berdeaux	(HOFER)	14 Sept. 41
13. Ingres	<u>Portrait of a Man (drawing)</u>	103	"	"	"
14. Manet	<u>Flowers in a Vase</u>	115	"	"	"
15. Monet	<u>Still Life (dated 1880)</u>	121	"	"	"
16. Renoir	<u>Anemones</u>	145	"	"	"
17. Renoir	<u>Study of Five Heads</u>	148	"	"	2 Dec. 41
18. Renoir	<u>Portrait (drawing)</u>	144	"	"	"
19. Renoir	<u>Sketch for The Dance in the Country</u>	147	"	"	14 Sept. 41
20. Seurat	<u>Seascape</u>	176	"	"	"
21. Seurat	<u>A Priest (drawing)</u> ( <u>A Nurse (?)</u> )	177	"	"	"
22. Seurat	<u>The White Blouse (drawing)</u>	178	"	"	"
23. Sisley	<u>River Landscape with Fruit Trees</u>	183	"	"	"

According to the E.R.R. appraisal list, the total value of the pictures was 3,235,000 francs (approximately 160,000 reichsmarks—see Attachment 5), not counting the following for which no price is given:

No. 6	Daumier	<u>Circus (drawing)</u>
No. 11	Van Gogh	<u>Landscape</u>
No. 19	Renoir	<u>Sketch for La Danse a la Campagne</u>
No. 22	Seurat	<u>Blouse Blanche (drawing)</u>
No. 23	Sisley	<u>Landscape</u>

All the pictures were chosen in the Jeu de Paume during the second half of the year 1941. 16 came from the Paul ROSENBERG (Dordeaux) Collection, and were chosen by HOFER alone on 14 September 1941. His detailed reports to GOERING on these pictures by telephone and by letter are appended in Attachments 1 and 55.

HOFER says that WENDLAND originally wanted 120,000 Swiss francs for the tapestries; however, he finally agreed to include the tapestries and the picture in the global price of 400,000 Swiss francs, to be paid half in cash and half in French 19th century pictures. (Sfrs 200,000 = RM 120,000).

WENDLAND himself chose the French Impressionists during one of his frequent visits to Berlin. The pictures were sent to Switzerland through the German diplomatic pouch. This was done at WENDLAND's suggestion, to avoid the delay and complications which arose in the case of Exchange No. 1. He explained that the matter was really quite simple because GOERING was in a position to disregard the Reichskammer fur Bildende Kunst, and the Swiss customs laws regarding the importation of pictures were of very little importance since, according to them, pictures were taxed according to weight. (See Attachment 52): GOERING was consulted, and agreed. The pictures were sent from the Stabsamt to the Foreign Office, and went with the courier to the Berne Legation. There, HOFER, who traveled simultaneously, received them from RIEKMAN, the chief of the Courier Bureau. HOFER then took them personally to Lucerne, where he handed them over to WENDLAND.

Included in this shipment were the 3 or 4 pictures for FISCHER from Exchange No. 2 and also a "Landscape" by Renoir and a "Self Portrait" by David belonging to BUEHRLE of Gerlikon, who had bought them from DEQUOY in Paris. WENDLAND, who was BUEHRLE's adviser in art matters, had asked this as a favor of GOERING, in return for which BUEHRLE had agreed to supply GOERING with Swiss francs in Switzerland. HOFER says that nothing came of this agreement.

It is significant that in Exchanges No. 2 and No. 3 Reichsmarschall GOERING and his agent HOFER:

- (a) evaded the German laws governing the exportation of works of art;

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- (b) evaded the Swiss laws governing the importation of works of art;
- (c) helped a Swiss citizen to evade the laws of his own country, and a German resident of Switzerland to evade both the German laws and the laws of the country which was giving him hospitality.

D. Exchange No. 4. - GOERING with Commandatore Eugenio VENTURA, Florence.

HOFER acting for GOERING and MORANDOTTI for VENTURA. The exchange was negotiated from 6 December 1942 to 8 March 1943, in Florence and Berlin.

VENTURA gave:

			Values	
			Lire	Reichsmarks
1. Paolo Veneziano	<u>Madonna</u>	Add. I.P. 222	800,000	105,000
2. Master of Santo Orpe	<u>Madonna</u>	Add. I.P. 137	800,000	105,000
3. Spinello Aretino	<u>Madonna</u>	Add. I.P. 8	800,000	105,000
4. Master of Fuceccio	<u>A horseman</u>	Add. I.P. 125	180,000	23,000
5. Rimini Master	<u>Triptych Crucifixion</u>	Add. I.P. 175	275,000	35,000
6. Paolo Giovanni Fei	<u>Triptych Crucifixion</u>	Add. I.P. 75	200,000	26,000
7. Guido Reni	<u>Atalanta and Hippomenes</u>	Add. I.P. 172	120,000	16,000
8. Tyrolean School	<u>Statue of a Kneeling Angel</u>	(wood)	30,000	4,000
9. Piero d'Agnolo	<u>Statue of a Female Saint</u>	(wood)	800,000	105,000
10. Giovanni della Robbia	<u>Female Bust in a Fruit Garland</u>	(glazed terracotta)	120,000	16,000
11. " "	<u>Garland of Fruit and Flowers</u>	(glazed terracotta)		
Totals			4,125,000	540,000

Note: These pictures and the list, with prices, were given to GOERING by VENTURA in Florence on 6 December 1942. See Attachment 56.

GOERING gave the following French 19th Century pictures from the E.R.R.:

This list has been taken from that drawn up by HOFER on 28 January 1943, see Attachment 59.

- 1. Cozanne Mont Ste. Victoire 58 KANN 25 Nov. 42  
(watercolor)
- 2. Dogas Seated Nude (drawing) 65 ROSENBERG  
Bordeaux (HOFER) 2 Dec. 41

3.	Van Gogh	<u>View of St. Remy</u>	71	WEINBERGER	25 Nov. 42
4.	Monet	<u>Landscape with Poplars</u>	120	ROSENBERG Bordeaux (HOFER)	14 Sep. 41
5.	Monet	<u>Winter Landscape</u>	122	" " "	" " "
6.	Monet	<u>Walk in the Parc Monceau Dated 1878</u>	66	LINDENBAUM	25 Nov. 42
7.	Renoir	<u>Seated Nude at the Dressing Table (drawing)</u>	142	ROSENBERG Bordeaux (HOFER)	2 Dec. 41
8.	Sisley	<u>The River Seine at Argenteuil</u>	182	" " "	14 Sep. 41
9.	Sisley	<u>The Thames at Hampton Court</u>	65	LINDENBAUM	25 Nov. 42

Two sets of values are given for these pictures: (a) the E.R.R. Devisenschutzkommando appraisals made in the Jeu de Paume, Paris (see Attachment 5), and (b) the HOFER exchange list of 28 January 1943 (see Attachment 59), on the back of which is a comparison of his prices with those asked by VENTURA.

E.R.R. Devisenschutzkommando appraisals		HOFER's Price List 28 January 1943	
Francs	Marks	Marks	
1. 75,000	3,750	50,000	
2. 300,000	15,000	50,000	
3. 100,000	5,000	150,000	
4. 50,000	2,500	60,000	
5. No value given		50,000	
6. 70,000	3,500	80,000	
7. 100,000	5,000	25,000	
8. 25,000	1,250	40,000	
9. 35,000	1,750	35,000	
<hr/>	<hr/>	<hr/>	
FFa 755,000	RM 37,750	TOTALS	RM 540,000

HOFER says that he made up the list of French Impressionists on GOERING's orders, for the purpose of negotiating with VENTURA. The values given are those which he set himself. The striking discrepancy which exists between them and the E.R.R. appraisals is important when one remembers that HOFER was present when BELTRAND appraised the ROSENBERG-Bordeaux pictures on 14 September 1941, and that he himself stated by telephone to Fraulein LIMBERGER that "the prices were taken as stated in the Devisenschutzkommando lists, although BELTRAND wanted to go much

higher. ( See Attachment 55. ) In other words, this "degenerate" art had little value when it was being taken from the French but when he and GOERING wanted to use the pictures for their own purposes, they multiplied the Paris appraisals by 20 times and more.

The sequence of events in this exchange has been reconstructed from HOFER's personal notes and his statements under interrogation.

- 8 Dec. 42 - GOERING visited VENTURA in Florence and chose a group of 17 objects, of which he took 8 with him to Berlin. He also received VENTURA's list with prices. ( See Attachment 56. )
- 28 Dec. 42 - HOFER wrote to VENTURA to say that he had been informed of GOERING's choice, and that he intended to propose an exchange with French 19th century pictures. He planned to be in Florence by the end of February, when he would settle the whole matter. ( See Attachment 57. )
- 28 Jan. 43 - HOFER, VENTURA and MORANDOTTI met in Berlin. VENTURA saw the French 19th century pictures, and the details of the exchange were discussed. GOERING had chosen 11 objects from the VENTURA list, and HOFER had prepared a list of French pictures, with prices, which were available for the exchange. VENTURA asked for photographs to take back to Florence with him, and discussed the possibility of acquiring other E.R.R. pictures, for instance the large Cezanne "Douleur" (KANN Collection) and a Picasso. HOFER promised that GOERING would give him a decoration, and arrangements were made for a final settlement on HOFER's next trip to Florence. ( See Attachment 58. )
- 21 Feb. 43 - MORANDOTTI telephoned HOFER from Florence and forwarded a request from VENTURA that HOFER bring the Impressionists with him on his trip to Italy; in other words, VENTURA had agreed to the exchange. ( See Attachment 58. )
- 8 Mar. 43 - HOFER was in Florence where he visited VENTURA and handed over the pictures, thus completing the exchange. He also gave VENTURA 2 significant letters:
- (a) dated 8 March 1943, stating that the exchange had taken place by order of GOERING, and listing the pictures. However, he did not mention the first 3 pictures on the VENTURA list. This omission was deliberate, because the exportation of these pictures from Italy was against the law unless made with a special permit. ( See Attachment 60. )
  - (b) deliberately pre-dated 8 December 1942, in which HOFER, on behalf of GOERING, asked VENTURA to receive the 9 French 19th century pictures for restoration



by VENTURA's wife. This letter was intended to enable VENTURA to evade the payment of import taxes on the pictures. (See Attachment 61.)

HOFER's notes on this visit also show that he discussed a new exchange, centered around a Coppo di Marcovaldo Madonna which he greatly admired. VENTURA was planning to propose an exchange with the Kaiser Friedrich Museum. HOFER offered the Van Gogh Bridge (ROTHSCHILD Collection) from the E.R.R., at that time in the possession of Frau GOERING. However, later correspondence shows that this exchange never came off. (See Attachment 62.)

The GOERING pictures were sent to the German Embassy in Rome by diplomatic courier, and HOFER picked them up in the office of the Air Attache and took them himself to Florence. This exchange is important for two reasons:

- (a) It provides conclusive proof that it was interest rather than ideology which made GOERING and HOFER insist on the low appraisals for Impressionists in the Jeu de Paume.
- (b) Once again, the Reichsmarschall conspires with a citizen of a foreign country, in this case an ally, to evade the law.

E. Exchange No. 5. - GOERING with the KROELLER-MULLER Museums Trustees, Veluwe, Holland.

Negotiations for GOERING were begun by HOFER and carried through by MUEHLMANN and his Dienststelle. The KROELLER-MULLER interests were represented by a commission made up of Dr. Van DEVENTER and Dr. AUBING, respectively director and custos of the Museum. Dr. HANNEMA of the BOYMANS museum and Dr. FLEETZSCH, the German art historian working for MUEHLMANN sat in on the negotiations as advisers. The exchange took place late in 1940 and early in 1941, in Amsterdam and The Hague. The KROELLER-MULLER interests gave:

- |                               |   |
|-------------------------------|---|
| 1. Hans Baldung Grien         | <u>Venus and Cupid</u>  |
| 2. Barthol Bruyn              | <u>Portrait of a Lady</u><br>(Painted on both sides of the panel,<br>a skull on the reverse.) |
| 3. Lucas Cranach<br>the Elder | <u>Venus and Cupid</u>  |

GOERING gave:

Fl. 600,000 deposited in the De Bari Bank, Amsterdam. This sum, however, did not come from GOERING funds but was supplied by Reichskommissar SEYSS-INQUART. With this money pictures were to be bought for the KROELLER MULLER Museum by Van DEVENTER and AUBING. HANNEMA and FLEETZSCH were to testify as to the authenticity and value of the paintings. A complete list is not available. Among a total of approximately 15 including works by Pragonard, Bouchar and Delacroix, the

following have been identified by MUEHLMANN, HOFER and Fraulein BAUER:

1. Degas Female Nude (chalk drawing)  
Bought by MUEHLMANN and KIESLINGER from MELLER in Paris in 1941. Price RM 25,000.
2. Corot Full size figure of a Woman. Bought by FLIEZSCH at a Lange Auction in Berlin, Autumn 1941. Price about RM 100,000. MUEHLMANN says that this was not a confiscated picture.
3. Fantin Latour Flowers. Bought by Van DEVENTER in Paris.
4. Toulouse Lautrec Landscape. Bought by Van DEVENTER in Paris.
5. Van Gogh Flowers. Bought by Van DEVENTER in Holland. MUEHLMANN is ignorant of further details. MIEDL reported this as one of the pictures given in exchange. He believed that it was a confiscated picture.
6. Van Gogh Landscape (drawing). Bought by MUEHLMANN and FLIEZSCH from FRESQUIN (The Hague). Price Fl. 2,200.
7. Breittner Oriental Landscape. Bought by Van DEVENTER in Amsterdam.

HOFER says that GOERING had known of the existence of the German pictures in the KROELLER-MULLER Museum since before the war. In 1941 when he heard that the museum was being transferred from its original location to Veluwe, he ordered HOFER to find out whether they would consider selling the pictures. HOFER initiated the negotiations but as they dragged on, GOERING decided to place them in the hands of MUEHLMANN. HOFER claims to have no knowledge of what followed.

MUEHLMANN says that GOERING represented the exchange to him as a matter of national prestige. He said that these paintings had been bought in Germany just after the last war during the inflation period and that the purchase was therefore made under adverse and unfair conditions for the Germans. He also told MUEHLMANN that both he and HITLER insisted that the pictures be acquired for the Reich and left the method of acquisition up to him. MUEHLMANN claims that he considered this being "left with the dirty work" and admits that he is "ashamed" of what he did. His conversations were with Van DEVENTER who was backed by all Dutch Museum personnel in his efforts to prevent the exchange. However, after much argument MUEHLMANN finally

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succeeded in pushing it through. He says that later when the Museum was in possession of the pictures it had acquired, Van DEVENTER and his colleagues spontaneously declared that they considered themselves to be better off than before.

F. Exchange No. 6. -- GOERING with the French Government (Louvre Museum, Paris).

BUNJES negotiated in Paris for GOERING and HOFER handled the details. Some assistance was given by Dr. FRANZ of BUNJES' Paris office. Abel BONNARD, the Minister of National Education, conducted negotiations for the French Government, assisted by JAUJARD (Directeur des Musees Nationaux et de l'Ecole du Louvre). GERLACH of the German Embassy also took part as an observer. Negotiations took place in Paris and Berlin, and lasted from late in 1943 to March 1944.

The Louvre gave:

- |  |   |
|--|---|
| 1. Gregor Erhart                             | <u>Figure of St. Magdalen, (wood)</u><br>known as " <u>La Belle Allemande</u> " |
| 2. Master of the Holy Family (Heilige Sippe) | <u>Presentation of Christ in the Temple</u><br>(triptych)                       |

GOERING gave:

A. For the Belle Allemande

- |  |   |
|--|---|
| 1. Nuremberg School (attributed to Leinberger) | <u>Madonna and Child</u> (stone, Height 1.33 m.)<br>Acquired a number of years before the war.  |
| 2. Austrian ca 1450                            | <u>St. George and the Dragon</u><br>(stone, height 1 m 8 c.m.) Formerly in the KLEBS Collection, Brussels, where it was acquired by HOFER in 1941. See above P. |

B. For the presentation of Christ in the Temple

- |                                  |   |
|----------------------------------|---|
| 1. Charles Coypel                | <u>Open Air Theater.</u> Scene from the play " <u>Angelique et Medor</u> " signed and dated 1733 with a dedication to the King. Dimensions 132 by 196 cms. Formerly in the ROTHSCHILD Collection and confiscated by the E.R.R. from whom GOERING acquired it on 25 November 1942 and listed as part of his collection on that date. E.R.R. number: R2251. |
| 2. School of Hans von Kulmbach   | <u>The Betrothal of St. Catherine.</u><br>Bought by HOFER from HOGGERDLJK in 1942.  |
| 3. School of the Danube ca. 1530 | <u>Biblical Scene.</u> HOFER cannot recall the provenance of this picture.  |

BUNJES in his role as director of the German Art Institute in Paris was in close contact with the Louvre and Ministry of National Education and acted as GOERING's liaison. GOERING, according to HOFER, had always expressed a desire to own the Belle Allamande - the statue was particularly suited to his taste, being both German and nude. He told HOFER that the French had promised the statue to him as a present, but in his desire to be fair, he had refused to accept it unless he was allowed to give something in payment. It is interesting to note in HOFER's letter to BUNJES (see Attachment 64.) that GOERING's generosity in this respect was to be used as a bargaining point with the Louvre authorities.

The preliminary details of the exchange were handled by BUNJES and his office in Paris. Photographs of the objects to be given by GOERING were sent from Berlin, including, in the early stages, several objects which were not acceptable to the Louvre. When an agreement was reached, the objects were sent from Berlin in the special train and handed over by BUNJES. The St. George was received in the Louvre on 15 March 1944 and the Madonna on 31 March 1944. (See Attachment 65.) HOFER says that the exchange became final when it was published in the Journal Officiel. This, he says, only came after the French had obtained the agreement of a group of provincial museum directors.

BUNJES had also arranged with Abel BONNARD that a number of works of art be exchanged by France and Germany after the signing of the peace treaty. By this arrangement the French were to receive certain well known works of art held for many years in Germany such as the Enseigne de Guersaint, and the Germans the equivalent in German works of art, such as the Basle Antependium. However, this agreement was forestalled by GOERING.

The story as told by HOFER gives an interesting picture of GOERING's methods. He says that BUNJES, as early as 1943, suggested that GOERING begin negotiations to obtain the Basle Antependium during the war. The Louvre, "for whom the exchange was more difficult to arrange than for GOERING" had agreed to negotiate. GOERING was to give, among other works of art, the Benozzi Gozzoli Madonna and Saints which BORNHEIM had acquired from the Wallraf Richartz Museum in Cologne. In the autumn of 1943 a meeting for the final settlement was arranged between GOERING, BONNARD, GERLACH,

BUNJES and HOFER. However, instead of announcing that the French were in agreement, BONNARD surprised everyone by declaring that the exchange was impossible. GOERING became furious, stated that the French had been in agreement with the idea and that he insisted on the exchange being made. HOFER says that BONNARD, apparently frightened by this tirade, finally said that he would try and get PETAIN's agreement to the Antependium being given as a gift to GOERING. GOERING's answer was that he wanted an exchange, upon which he arose and stamped out of the room. A final decision in the matter was prevented by events of the war beyond the responsibility of any of the people concerned. The last that HOFER heard was that BONNARD had informed BUNJES that PETAIN had agreed to give (once more.....) the Antependium. BUNJES had answered that GOERING would surely give something in exchange. As far as HOFER knows, no further action was taken.

This exchange and the subsequent negotiations are significant not only because they reveal that GOERING was ready to exert pressure even on the French Government, but also because they show that the Vichy Government was willing to accept as payment from the Germans a picture which the latter had previously stolen from a Frenchman.

G. Exchange No. 7. - GOERING with GOUDSTICKER (MIEDL)

HOFER conducted negotiations for GOERING. MIEDL acted on behalf of a group of unidentified Dutchmen, one of whom was a former employee of the Buitenlandsche Bank and another is said to have been the author of a book on Pieter De HOOCH, which was published during the war. Negotiations lasted from September 1943 until early 1944. They took place in Amsterdam and Berlin.

MIEDL gave:

1. Vermeer Christ and the Woman Taken in Adultery. Further details about the origin of this picture are given below.
2. Seven pictures from the RENDERS Collection, which had been acquired by GOERING in 1940, but which he had not yet paid for:

Rogor van der  
Weyden

Madonna and Child

Hans Homling

Madonna and Child (small)

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Hans Memling	<u>The Annunciation</u> (two wings from an altarpiece)
Master Wilhelm of Cologne	<u>Christ the Saviour with the Madonna and Child and St. Catherine.</u>
Quentin Massys	<u>Madonna and Child</u>
Master of the Baroncelli Portraits	<u>Annunciation</u>

GOERING gave:

A group of 150 pictures which were chosen by him in the company of HOFER and MIEDL in Carinhall. HOFER has been able to remember a total of 125 of these which are listed in Attachment 63. They all appear to be second rate. Fifty-four of them were pictures which originally came from GOUDSTIKKER and which GOERING no longer wanted for his collection. The provenance of the others has been given where possible.

The story of the discovery of two unknown Vermeers in Holland during the war is a most interesting one to which a touch of humor has since been added by the discovery that they were fakes, painted by a living Dutch artist. The first Vermeer was discovered in June-July 1943. HOFER mentions it as the latest sensation in the Dutch art world in a letter to GOERING dated 7 July 1943. This picture, which represented Christ in the House of Mary and Martha was brought to the dealer, De BOER, under extraordinary circumstances. The owner who carried the picture nailed in the bottom of a wooden case, insisted on remaining absolutely anonymous, and asked an enormous price which was to be paid in cash on delivery of the picture. After a number of experts, both Dutch and foreign, the first of whom was Vitale BLOCH, had pronounced themselves in favor of the picture, it was bought by the Rijksmuseum with funds obtained by HANNEMA from the Vereeniging Rembrandt (a Society of Dutch collectors and patrons of the arts, who buy works of art for Dutch museums when they consider them to be of national importance). The price was Fl. 1,540,000 and De BOER got a ten percent commission. HOFER had difficulty in getting to see this picture. The Dutch were apparently afraid of GOERING's all-embracing acquisitiveness. Finally, after he had given his word that he would make no attempt to obtain it for the Reichsmarschall, he was shown the picture by Director GEERSEN. HOFER pronounced it unquestionably a Vermeer. However, in his letter to GOERING, he says that he made no attempt to buy

because of the condition of the picture, which was not first rate, and because of the enormous price asked. De BOER told HOFER that he had heard that still another Vermeer had been discovered and promised him that if he could find it, he would offer it first to GOERING.

One day in September 1943, MIEDL telephoned HOFER from Amsterdam to say that he was coming to Berlin immediately with a very important picture. Shortly afterwards he showed him another Vermeer, Christ and the Woman Taken in Adultery, which he had in the I.E. Meyer Bank and which he brought nailed the bottom of a case, exactly the same way as the first Vermeer when it was shown to De BOER. MIEDL told a story similar in many ways to De BOER's. (See ref. A.) He had first been told about the picture by one of his former employees in the Buitenlandsche Bank. The picture had been brought to him by a Dutch artist whose name he could not remember, but whom he knew as the author of a recently published book on Pieter de Hooch. This man insisted on maintaining the anonymity of the owner of the picture. The price asked was Fl. 2,000,000 payable in cash. Heinrich HOFFMAN was in Berlin at the time and was the only other person to whom MIEDL showed the picture. He immediately wanted to buy it for HITLER. However, HOFER reminded MIEDL of his promise at the time of the sale of the Vermeer, The Man in the Tall Hat, (see Ref. A.), and took the picture with him to Carinhall. GOERING was suitably impressed but balked at the price and refused to abide by the conditions. He was afraid that the picture might be stolen property or that a Jew might be planning to sell something to him and use the sale for black-mail later on.

Negotiations continued over a period of months during which GOERING refused to return the picture to MIEDL in spite of the fact that the latter had an offer of even more money from HOOGENDIJK, who was acting on behalf of a group of Dutch collectors who wanted to save the picture for Holland. Finally, GOERING agreed to pay the equivalent of Fl. 1,650,000 in pictures from his collection and MIEDL agreed to include in this price the pictures from the REMERS Collection. (See page 92.) Payment was completed 9 February 1944. The Vermeer was cleaned by Frau HOFER, who declared that it was unquestionably a 17th Century picture, and is now with the other

pictures of the GOERING collection in Munich.

In August 1945 it was proved by the Dutch services concerned that this picture and all the other Vermeers painted in the same style (including the Pilgrim at Emmaus in the Beymans Museum) had been painted by a Dutch faker named Hans van Meegeren who has signed a full confession.

H. Exchange No. 8 - GOERING with . KATZ, The Hague

HOFER negotiated for GOERING. The exchange was agreed on 22 March 1941 in The Hague and concluded in Switzerland in 1942.

KATZ gave:

1. Brouwer	<u>Peasant Scene</u>	FL. 20,000
2. Cornelis van Haerlem	<u>Autumn</u>	4,000
3. Jan Steen	<u>Peasants</u>	25,000
4. Isaac van Ostade	<u>Peasants Drinking</u>	12,000
5. Dutch ca. 1530	<u>Crucifixion (triptych)</u>	35,000
6. Pieter Aertsen	<u>Biblical Scene</u>	10,000
7. Dutch ca. 1540	<u>Portrait of a Man</u>	6,000
8. J. Cornelis van Coetzanen	<u>Crucifixion</u>	15,000
9. Pieter Coek van Aalst	<u>Adam and Eve</u>	6,000

Total value FL. 133,000

GOERING gave:

1. Hobbema Forest Landscape  
Previously acquired from Ten CATE through KATZ

GOERING had bought the Hobbema with other pictures from Ten CATE.

(See page 83) He tired of it and decided to exchange it for the pictures which had also come from KATZ but which were unpaid for.

The Hobbema went to Switzerland through the diplomatic courier at the same time as the pictures sold by GOERING to MIEDL. (See Chapter VIII.) It was delivered to HOFER in the German Legation by RIECKMANN, the chief courier, and taken to KATZ in Basle.

I. Exchange No. 9 - GOERING with HOFER, Carinhall 28 November 41

HOFER gave:



1. Francesco Albani Venus and Cupid in a Landscape
2. Bartholamaus Spranger Venus and Satyr

Both acquired from the dealer AKLIROS, Berlin.

GOERING gave:

1. South German ca. 1520 St. Andrew

HOFER asked to acquire the St. Andrew because it represented his patron saint. He says that he "believed" it came from the E.R.R.

- J. Exchange No. 10. - GOERING with Dr. von MANGOLDT-REIBOLDT, Berlin  
 Markgrafenstrasse 36. (Director of the Bank  
 Hardy & Co.)

Negotiations carried out by HOFER in Berlin on 12 December 1942.

PLIETSCH and von KUHLMANN were both connected with the exchange.

MANGOLDT-REIBOLDT gave:

1. French, Empire Style Table centre piece (gilded bronze)  
 Attributed to Thomire.  
 (Remained in Carinhall)

GOERING gave:

1. Salomon van Ruysdael Landscape with Figures  
 Acquired from GOUSTIKER (No. 3175)  
 in 1940.

- K. Exchange No. 11 and No. 12. - GOERING with Karl HABERSTOCK, Berlin.

Negotiations carried out by HOFER in Berlin.

No. 11. - 1941.

HABERSTOCK gave:

1. Makart Bacchante

GOERING gave:

1. Frans Snyders Still Life with Game and RM 20,000

HABERSTOCK says that he gave the Snyders to Baron von POELLNITZ who still has it.

No. 12. - 3 April 1943.

HABERSTOCK gave:

1. Moreelse Shepherdess
2. Pourbus Portrait of a Lady

GOERING gave:

1. Hendrik van Balen War and Peace (mythological scene)  
 and RM 15,000.

The picture by van Balen had been presented previously to GOERING as a birthday gift through the HABERSTOCK Galerie.

L. Exchange No. 13 - GOERING with De BOER, Amsterdam.

Negotiations carried out by HOFER in Amsterdam, 1942.

De BOER gave:

1. Jan Steen Peasant Scene

GOERING gave:

1. Jan Steen Tobias and Sarah  
Acquired from GOUDSTIKKER.

M. Exchange No. 14 - GOERING with Baron von BEHR of the E.R.R., acting as intermediary for an unknown party.

In Berlin, 23 June 1941.

Von BEHR gave:

1. Luca Giordano Diana at the Bath

GOERING gave:

1. van der Velde Seascape  
From the E.R.R. (ROTHSCHILD Collection (?))  
and Ffrs. 30,000.

## VIII. Sales

In spite of the fact that he had unlimited funds at his disposal, GOERING sold a number of works of art out of his collection. His correspondence indicates that he was always ready to do this; for instance, HOLLER writing to GOERING about the FISCHER exchange advises him strongly to go through with it because it will always be possible to sell the picture to LABERSTOCK at a profit. Some of the objects sold had been obtained from the confiscation authorities and others had been purchased on the open market. Characteristically, GOERING's prices were at least equal to those current in Germany at the time. In 1942, as will be seen, he somewhat anticipated the boom which was to follow during the last years of the war. His prices depended on the client he was dealing with. The greater advantage GOERING had over him, the higher the price. The Reichsmarschall would have made a good dealer.

A. Sale of Confiscated Objects(1) To Aloys MIEDL

- |             |   |            |
|-------------|---|------------|
| 1. Van Gogh | <u>Self portrait with a Bandaged ear</u><br>Confiscated by the ERR from the Paul ROSENBERG Collection. Acquired by GOERING 14 September 1941. (See Attachment 5, No. 35.) | RM 250,000 |
| 2. Cezanne  | <u>The Mill.</u> Confiscated by the ERR from the ROTHSCHILD Collection. Acquired by GOERING from ERR 4.12.41. (See Attachment 5 No. 31.)                                  | RM 350,000 |
| 3. Cezanne  | <u>Young man with a red waistcoat (watercolor)</u> Confiscated by the ERR from Paul ROSENBERG. Acquired by GOERING 2.12.41. (See Attachment 5, No. 28.)                   | RM 75,000  |
| 4. Cezanne  | <u>Still Life (watercolor)</u> Confiscated by the ERR from Paul ROSENBERG. Acquired by GOERING 2.12.41. (See Attachment 5, No. 29.)                                       |            |
| 5. Cezanne  | <u>Harlequin (watercolor)</u> Confiscated by the ERR from Paul ROSENBERG. Acquired by GOERING 2.12.41. (See Attachment 5, No. 30.)  |            |

6. Jan Steen : The Marriage at Cana. Originally in RM 75,000  
the GOUDSTIKER Collection - #2643.  
Half interest held by DUITZ of London  
and paid by GOLRING to the Enemy Control.  
See Page 73.

Total price RM 750,000

The ERR appraisals for the pictures were the following: No. 1, Ffrs 500,000; No. 2, no appraisal given; No. 3, Ffrs 150,000; No. 4, Ffrs 250,000; No. 5, Ffrs 250,000. The Jan Steen was priced in the GOUDSTIKER catalogue at Fl 60,000.

Both HOFER and LIMBERGER confirm that the reason for this sale was that MIEDL, who wanted to send his wife and family to Switzerland for protection against the anti-Jewish laws, had asked GOLRING if he would help him get money transferred to that country. In answer GOLRING offered to sell him the pictures, a condition to the sale being that they would be delivered in Switzerland. HOFER concluded the negotiations on 31.3.42 and MIEDL paid RM 750,000 on 15.4.42 by check through the E.I. Meyer Bank. The proceeds of the sale were credited to the Kunstfond by Frau GRUNDELMAN KORWATSKI, who was GOLRING's confidential secretary at the time. (See Attachment 66.)

The pictures were sent to Switzerland via the German diplomatic courier early in the summer of 1942. HOFER picked them up at the German legation in Bern and deposited them with MIEDL's lawyer, Dr. Wilhelm FRICE (Zurich, Stadthausquai 13). (For further details as to the present location of the pictures see Reference A and N.)

(11) To Dr. Kurt HERRMANN, Deutsche GOLDSCHMIEDKUNST-VERSTÄNDER, Berlin, Unter den Linden 67, Prof. Herbert ZEITNER, Berlin, Charlottenburg Hardenbergstrasse 33, and three other unidentified jewellers connected with HITLER.

1. The confiscated jewelry and silver collections, antique and modern, of the ROTHSCHILD family in Paris.

The jewelry collection was taken over by the Devisenschutzkommando from the Banque de France and the Credit Lyonnais in Paris

on GOERING's orders and deposited in the Jeu de Paume. (See attachments 1 and 7.) From there it was sent with the lists made out by the Decisionsschutzkommando to the GOERING Stabsamt where it was received by Fraulein LIMBERGER. Shortly afterwards, GOERING called in Herr JESSEL a representative of the Deutsche Goldschmiedekunst-Werkstatton who checked the lists and took away the jewelry for appraisal. (See attachment 68.) When this had been done, complete appraisal lists were sent back to GOERING. Fraulein LIMBERGER says that he then conferred with HITLER about the disposition to be made of the jewelry and they decided that an equal division should be made between his and the Fuhrer's jewellers. The total amount was divided into five equal parts and Fraulein LIMBERGER knows that two shares were bought respectively by HERRMANN and Prof. Herbert ZEITNER who was in charge of making silver frames, repairing silver cups, candelabras, etc. for GOERING. Later CRIZBACH and GOEBBELT took over further handling of the matter and she does not know to whom the other three shares were sold. She believes that they must have gone to HITLER'S jewellers.

The proceeds of this sale were paid into the Reichshauptkasse. The exact form of the payment and the nature of this Reichshauptkasse are unknown to Fraulein LIMBERGER. A letter of 12 October 1943, written by HERRMANN to GOERING shows that payments were made directly from the buyers to the Reichshauptkasse by check, not through GOERING's Stabsamt. (See attachment 67.)

Fraulein LIMBERGER says that as far as she knows all the jewelry came from the ROTHSCHILD family. It was contained in leather cases especially made for the individual pieces. The lists from the Decisionsschutzkommando in Paris stated that the original owners were the ROTHSCHILDS and divided the jewelry between the various members of the family - Robert, Maurice, Edouard, etc. As far as Fraulein LIMBERGER knows, nothing belonged to other owners and she remembers

no other jewelry arriving in the Stabsamt. The ROTHSCHILD jewelry was both modern and old. The total number of cases was approximately twenty.

GOERING always handled the details of the jewelry transactions himself. The jewelry was kept in his own safe (in the air raid shelter) to which Franklin LIMBACH did not have the combination. There is documentary evidence that he personally handed over the jewels to the appraisers. From other documents it appears probable that there were several shipments of jewelry beginning early in 1941, which is probably the case because it was at that time that MOERL and LIGERER worked most closely with the Devisenschutzkommando.

The jewelry arrived in Berlin under the guard of HEINDECKE, the Police Chief. One of his men was always on guard over it and he was always present at the checking, appraising, etc. A number of appraisal lists made by the Deutsche Goldschmied-Kunst-Werkstaetten and giving in complete detail a description of objects sold are contained in the Goering file.

(iii) To GOERING's Military Aides. Pictures from the same as follows:

Major von BLAUENITSCHE

1. Bombouts      Landscape. Acquired by GOERING from the SA, Jou de Paume, on 2.12.41 (from the confiscated Hamburger Collection?) (See attachment 5, 231.) RM 500
2. de Hondt      Landscape with Persons. Acquired by GOERING from SA, M action 25.11.42. (See Reference B and attachment 5, Nachtrag 1, #48) RM 800

Major Teske

3. Joss de Momper      Chapel in the rocks. Acquired by GOERING in exchange (RM. 25) from MESTER in the SA. 27.11.42 (See ref. B, p.) RM 500

Major WOLFFSCHMIDT

4. Dornington      Seashore Landscape. Acquired by GOERING from the SA, Jou de Paume, on 25.11.42. (from the confiscated Cramer Collection). See attachment 5 Nachtrag 1, # 41. RM 500

Inspector H. INACK

5. Cornelis de Bie Dune Landscape with Figures.  
Acquired by GOERING from the ERK  
M Action on 25.11.42. See att-  
achment 5, Sachtrag 1, # 46.

General LOENZER

6. School of Watteau Scene in a Park. Acquired by  
GOERING from ERK, Jeu de Paume,  
5.11.40. From the confiscated  
Collection of Ferdinand MALPIL.  
See Attachment 5, 216.

Dr. GRITZBACH

7. Salvator Rosa Series of small military figures

Nos. 1, 3 and 4 were paid for and the money deposited in the  
Kunstfond by GRACI on 18.8.44. These sales were thought of as gifts.  
GOERING considered that he was doing his friends a favor in letting  
them buy things cheaply from the ERK. Other similar sales were made,  
the details of which are not known. General BODENSCHLITZ received  
a case containing a tapestry and rugs on 2.12.41. Major TÄSKE also  
received a case containing rugs on the same date.

B. Sales of Objects Purchased on the Open Market.

A certain number of sales were made of objects which had been  
purchased on the open market. The most important of those took place  
immediately after the large shipment of works of art from Holland which  
included the GOUDSTIRER Collection and pictures purchased from other  
Dutch dealers such as KATZ, de BOER and DOUMES. HOFER says that in  
the autumn of 1940 GRITZBACH came to him and told him that GOERING had  
decided to sell some of the pictures from Holland to a group of friends.  
These were chosen by GOERING and GRITZBACH and then sent to HOFER's shop  
in the Augsburg Strasse. There GRITZBACH divided them up into several  
groups which were then seen by GOERING's friends. The following sales  
were made:

(1) To HELMSTADT, the Hamburg Tobacco Merchant

1. Jan Ruysdael Small Landscape with a Tower.  
Bought from KATZ.

2. Jan Steen Peasant scene. Bought from KATZ
3. Jan Steen The Paddler. Bought from KATZ
4. Koninck Dutch Landscape. Bought from KATZ  
Formerly in the Cook Coll., Richmond
5. Ochterveld Interior. Bought from KATZ
6. Adrian van Ostade Couple seated in a window. Bought  
from KATZ
7. Leonard de France Scene in the Temple Prison during  
the French Revolution. Bought from  
GOLDSTIKER. Catalogue # 2396.
8. Leonard de France " " Catalogue # 2397
9. Prince Portrait of a Young Lady Bought  
from GOLDSTIKER. Catalogue # 2402

The total price for these pictures was approximately RM 250,000  
It is possible that this was paid to the Kunstfon but there  
is no documentary proof of this.

(ii) To Director Hans BROCKLAUS, Berlin, Charlottenburg:

1. Jan van Goyen River Landscape
2. Wynants Mountain Landscape
3. J. de Mopper Forest Landscape
4. Jan Broughel Forest Landscape with Figures
5. Palamedes Interior

HOFER says there were two or three other Dutch 18th Century  
pictures include with these. All were unimportant and were  
either bought from GOLDSTIKER or de BOKK in the early summer  
of 1940. The total price paid was between RM 90,000 and  
100,000.

(iii) To Gauleiter KOCH, Danzig

1. Canaletto Four views of Venice - (1) Campo san  
Polo. (2) Piazza Santa Margarita  
(3) Isola san Giorgio. (4) Riva degli  
Schiazzoni. All purchased from GOLD-  
STIKER and numbered 2165, 2166, 2167,  
2168 in the original catalogue.
2. Schaleken Girl holding a candle. Bought from  
DOUBES.
3. Abraham van Still Life Bought from HOFER  
Boyeron
4. Jan van Goyen River Landscape Bought from GOLDSTIKER



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HOFER says that there were also included three or four Dutch 17th Century pictures which he is unable to remember. The total price paid was approximately RM 130,000

(iv) To Dr. Freiderich FLICK

1. Martin van Cleve	<u>2 Genre Scenes.</u> Provenance unknown, possibly GOUDSTIKKER.	RM 12,000
2. Salomon Ruysdael	<u>Small river landscape.</u> Bought from GOUDSTIKKER. Catalogue #1880	14,000
3. Claes Heda	<u>Still Life.</u> GOUDSTIKKER. Catalogue #1952	6,500
4. Valoyer-Coster	<u>Still Life.</u> GOUDSTIKKER. Catalogue #1338.	10,000
5. Aert van der Neer	<u>Moonlight Landscape.</u> GOUDSTIKKER. Catalogue # 3055	14,000
6. Jan Weenix	<u>Still Life with Game.</u> GOUDSTIKKER. Catalogue #720	12,000
7. Jacopo Bassano	<u>The Annunciation to the Shepherds.</u> GOUDSTIKKER. Catalogue #2483	25,000
8. Pieter Aertsen	<u>The Wedding Night.</u> GOUSTIKKER. Catalogue #464	8,000
9. Lucas v Cassel	<u>Mountain Landscape (small)</u> GOUDSTIKKER. Catalogue #1412	8,500
10. Dutch School signed H.F.1644	<u>Still Life.</u> GOUDSTIKKER. Catalogue. #2569 (?)	6,000
11. Salomon Rombouts	<u>River Landscape.</u> Bought from de BOER.	10,000
12. Alvise Vivarini	<u>The Resurrection.</u> GOUDSTIKKER. Catalogue #2154	8,000
13. Francesco Mazzuola	<u>Bacchanale.</u> GOUDSTIKKER (?)	3,000
14. Pieter Aertsen	<u>Open Air Kitchen.</u> GOUDSTIKKER. Catalogue #1688	5,000
15. Carone de Miranda	<u>Two allegorical scenes.</u> GOUDSTIKKER	4,000

Total price RM 145,000

HOFER says that sometime after the sale, CRITZBACH informed him

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that FLICK had decided to return the paintings to the GOERING Collection, as a present to the Kunstford. GOERING then decided to auction them. In order to avoid that his name should appear on an auction list and so start a rumor that he was selling his collection, it was determined to auction them through LANGE in the name of ANGERER's firm, QUANTMEYER and EICKE. The auction was to take place on 5 and 6 October 1943 in Vienna. However, some time before this date Gauleiter KOH again expressed a desire to buy pictures and through HOFER he acquired numbers 1,2,3,4,7 and 9 of the above list for a total price of RM 43,500. At the same time GOERING said he would keep no.10. The remainder were auctioned in Vienna, details being carried out by Fritz SCHMIDT, ANGERER's colleague. Two of them remained unsold after the auction, #5 and #11. The remainder brought the following prices:

Number 6	-	RM 19,00
8	-	25,000
12	-	21,000
13	-	6,000
14	-	5,000
15	-	13,000
16 & 17	-	4,500

This represents a total of RM 135,000 or a net profit of RM 31,000 over the original appraisal.

(v) To Prof. Heinrich HOFFMANN in Berlin, on 25 July 1942

1. Spitzweg                      The Sunday Hunter                      RM 22,000

The details were carried out by HOFER who sold the picture to MIEDL who was to hand it over to HOFFMANN. It had originally been given to GOERING as a present.

IX. FINANCIAL

GOERING was essentially a hard-headed, acquisitive businessman. He wanted to buy everything, but when bought it had to be at the lowest prices. In spite of the enormous sums of money at his disposal, he never failed to bargain, no matter how small the sum concerned, and he frequently bought second-rate objects because of their low price. It is probably fair to say that the exchanges which he conducted with the ERR, FISCHER, and others, were originally undertaken because they cost him nothing. However, when he himself made a sale, his price was among the highest; as, for example, in the case of MIEDL, who paid RM 750,000 for six pictures, five of which had cost GOERING nothing.

His financial dealings in art matters were characterized by secrecy and by a manifest desire to maintain appearances - to be "Correct". Everything to do with money came under his direct personal control. All bills except the very smallest had to be laid before him. All letters concerning financial dealings were signed by him personally, and he required that they be typed by his private secretary herself. She was not allowed to hand out this work to her assistants. The necessity for the strictest discretion was impressed by GOERING on each one of the few members of his staff who handled finances. His tendency to keep everything under his personal control increased as the years went by. Fraulein LIMBERGER says that early in 1945 he had taken over almost everything to do with finances himself.

True to the precepts of National Socialism, GOERING was scrupulous in his efforts to cloak his shadiest dealings in the appearance of normal business practice. He insisted that bills be presented, receipts signed, and everything recorded with characteristic German thoroughness. According to the testimony of those who worked for him, it was always his declared intention to pay for the pictures chosen in the Jeu de Paume. He addressed repeated requests to ROSENBERG, UTIKAL, and finally Reichsschatzmeister SCHWARTZ for information as to how he could settle this account. The last of these was to UTIKAL in December 1944. However, no satisfactory answer was ever received, and the objects remain unpaid to this day.

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GOERING made a policy of ostentatiously refusing gifts from anyone who was indebted to him for protection against the anti-Semitic laws or help in obtaining a visa to a neutral country. However, if the gift offered was an attractive one, he usually managed to acquire it by exchange. When Abel BONNARD wanted to give him the Basle Antependium from the Cluny Museum, he angrily refused to accept it as a gift, but nevertheless insisted that an exchange be made. Sometimes he would accept a picture as a gift, after having bought a number of other objects.

A. Personnel

The personnel connected with the financial administration of the GOERING Collection were relatively few, considering the size and number of the transactions. They were distributed throughout the different sections of his staff, each with clearly defined duties but absolutely dependent on GOERING for any action.

1. German Staff

- a. Fraulein LIMBERGER, as his private secretary, held the most important position. She had succeeded Frau GRUNDTMANN KORNATSKI, as has been described above. The latter had guarded the secret of her master's financial dealings so closely that when Fraulein LIMBERGER took over, she knew almost nothing of the past except what could be read in the files. At that time, GOERING admitted that he had kept matters much too closely between himself and Frau KORNATSKI, so much that he himself had forgotten a great deal. He promised to do his best to inform Fraulein LIMBERGER, but nothing ever came of it.

Fraulein LIMBERGER kept complete files on everything to do with the art collection. She received bills and presented them to GOERING. She wrote the letters ordering payments from the Kunstfond (Art Account), and filed the record of payments when they had been made. All payments from or credits to the Kunstfond had to go through her hands for action and for final recording. She handled the details of GOERING's special foreign currency account, and kept records of all exchanges.

- b. General BODENSCHATZ, Chief of the Ministeramt, was appointed to control the Kunstfond. All letters concerning disbursements or credits were addressed to him. Early in 1945, GOERING took this away from him, and transferred it entirely into his own hands.

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- c. Dr. BOETTGER, of General BODENSCHATZ' staff, was in charge of administering the Kunstfond. He handled correspondence, signed checks, and kept Fraulein LIMBERGER informed.
- d. Antsman GERCH was concerned with art matters when they had some connection with military personnel, as, for example, payments to Luftwaffe representatives who helped with funds or transportation in foreign countries. He also replaced Fraulein LIMBERGER when she was absent. During 1944 and 1945 he seems to have been increasingly in contact with HOFER, who considers him as his main contact with the Stabsamt. This was probably due to HOFER's difficulties with Fraulein LIMBERGER. GERCH often traveled with GOERING on the Special Train, as a sort of mobile financial secretary or paymaster.

2. Foreign Countries

The following representatives of the Luftwaffe in foreign countries were used by GOERING to supply his agents with funds, transportation, storage facilities, and liaison with the diplomatic missions where these existed;

France

- a. General HANESSE, C-in-C of the Luftwaffe.  
First Lieutenant DILLENBERG, paymaster in charge of all payments for GOERING.  
Secretary - Fraulein LEMBERKE  
Obergefreiter (Pfc) Dr. SCHAEIDIG (?)

This office made payments to HOFER, LOHSE, BORNHEIM, ANGERER and others. These were made in part from a special fund received from the Stabsamt in Berlin, and in part from Luftwaffe funds on a loan basis. LOHSE had his own special fund for a short period. Funds were obtained by DILLENBERG from the Reichskreditkasse, Boulevard de Capucines, and given personally to the purchasing agents. The amounts were sometimes large, as for example Frs. 14,000,000 given to BORNHEIM at one time.

Holland

- b. General CHRISTIANSEN, C-in-C Military Government Holland.  
Lt. Col. VELTJENS, paymaster and in charge of financial matters such as representation of the Four Years plan.  
Assistants - HASENKAMP and PLUMER

This office made advances to the GOERING agents; it had no special funds. A letter from General BODENSCHATZ to Frau GRUNDMANN KORNATSKI of 6.12.40 shows that at that time VELTJENS had paid out RM 1,333,000 from Military Government funds for the "private purchases of the Reichsmarschall". (See Attachment 69.) MIEDL also made occasional loans to HOFER.

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Italy

c. General Ritter von POHL, C-in-C of Italuft, the Administration of the Luftwaffe Mission to Italy.

Colonel von VELTHEIM, air attache. German Embassy, Rome.  
Assistant - Lt. Col. MULLER-KLEMM  
Secretary - SCHLICHT

The General received funds in Lire from Berlin through the diplomatic pouch. Reichsbank receipts indicate that at least Lire 18,405,000, intended for art purchases, went to him in this way. He also made loans from Luftwaffe funds for the same purpose and recently, under interrogation, he stated that at the end of the war his books showed a deficit of Lire 10,000,000 due entirely to loans made to the Reichsmarschall and his agents. On 20.11.42 he was requested to make an advance, amounting to Lire 2,645,000, to Fraulein FRITSCH, REBER's secretary. This money was part of a payment made to CONTINI.

Belgium - Payments were handled through the Holland office.

Switzerland - Swiss francs were sent to Berne from Berlin by diplomatic courier. They were picked up by HOFER from RIEGMANN, the head courier and payments made direct.

B. Accounts

1. General

GOERING had several accounts, each of which was applied to a different aspect of his financial activity. The "private" account, divided between the Thyssen Bank and the Deutsche Bank, contained his personal fortune, derived from his estate and his salaries as Reichsmarschall, Prussian State Minister, etc. He used it for his and his family's personal expenses.

The "Separate" account was used for funds which came neither under the heading of private nor official. It contained the proceeds from his share in the book "Hermann Goering" by GRITZBACH, the magazine "The Four-Year Plan," and other similar activities. It was used to pay for large receptions and other functions which fell between the definition of "private" and "state", for instance, the elaborate funeral service for Frau GRUNDTMANN KORNATSKI. It was also divided between the Thyssen Bank and the Deutsche Bank.

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The "military" account covered his expenses as Reichsmarschall, staff trips, etc., the most important item in this account being the Special Train.

The special foreign currency account (Devisen-Sonderkonto) was GOERING's share of the official state foreign currency pool in the Deutsche Bank.

2. The Kunstfond

a. Purpose

The Kunstfond (sometimes referred to as the Sonderkonto) was used for all expenses connected in any way with art. It was kept in the Preussischer Staatsbank until early in 1945, when it was changed to the Thyssen Bank. It was directly under GOERING's authority, and the records were kept by Fraulein LIMBERGER. General BODENSCHATZ was charged with its administration, and BOETTGER held a right of attorney as his deputy. All expenditures were subject to GOERING's approval and in 1945, he himself took over BODENSCHATZ' prerogatives.

b. Administration

In the case of payments, bills were first presented to GOERING, who then sent a letter ordering BODENSCHATZ to draw on the account for a given sum, to be paid to the creditor in question. BOETTGER then made out and signed the check, which he sent direct to the creditor. The record of the transaction was then returned to Fraulein LIMBERGER, sometimes as a formal statement and sometimes as a bill with notations by BOETTGER.

In the case of a credit, GOERING again wrote out an order to BODENSCHATZ that a certain sum from a given source was to be paid into the account. BOETTGER then carried out the details and advised LIMBERGER when they were completed. The records of all Kunstfond transactions were in Fraulein LIMBERGER's files, including those which had taken place before the death of Frau GRUNDIMANN KORWATSKI.

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c. Balance

In September 1942, when Fraulein LIMBERGER took over the Kunstfond files, its balance was just under RM 2,000,000. The average balance on hand was kept between one and two million. Shortly before 6.12.40 it was RM 3,000,000. (See Attachment 69.) At the last accounting, in January or February 1945, the fund amounted to over RM 1,000,000.

d. Origin of Funds

The origin of the Kunstfond is unknown to Fraulein LIMBERGER. Frau GRUNDIMANN KORNATSKI never told her about its beginning or the source of the money which kept it going. HOFER believes that the foundation came from State funds by agreement between GOERING and HITLER. Fraulein LIMBERGER is unable to give any clear picture of where the deposits came from during her tenure of office, except in one or two cases when wealthy friends presented GOERING with sizeable sums for his birthday. The reasons why the gifts were so large and took this particular form is unknown. It is evident that there was a desire to keep the source of the funds secret. However, it is possible to establish that a certain proportion thereof was obtained from gifts and sales.

Gifts

- (i) From Dr. Kurt HERRMANN, a wealthy industrialist from Leipzig, of the Deutsche Goldschmied Werkstaette and owner of insurance companies, and a magazine for housewives. Two gifts - RM 100,000 on 30 January 1943, and RM 250,000 on 26 January 1944.
- (ii) From von REEMSTMA, the Hamburg tobacco magnate. Two gifts - RM 250,000 on 30 January 1943, and RM 250,000 on 20 November 1943.
- (iii) From the KALI Syndicate. RM 10,000 in January 1943.
- (iv) The "birthday presents" (see above page 32) whereby the donor gave a picture already purchased by GOERING and so, in the last analysis, simply deposited money into the Kunstfond. These were an important source.



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Sales - Some money came into the Kunstfond when GOERING disposed of pictures. (See above Chapter VIII.)

- (i) The sale to MIEDL in 1942 - RM 750,000. (See Attachment 66.)
- (ii) The Large Auction in Vienna on 5/6.10.43. (See above page 156.)
- (iii) The sales to the Military sides in the ERR, November, 1943. (See above page 152.)

e. Expenditures

Payments were made out of the Kunstfond for the following purposes:

- (1) The purchase of any kind of art object; pictures, old or modern; statues; furniture; tapestries, and carpets. There is no record, and Fraulein LIMBERGER remembers no case of the purchase of jewelry.
- (ii) Retoring of all works of art.
- (iii) Frames and, generally speaking, the fixtures for the exhibition of works of art.
- (iv) Transportation. This was done in most cases by the Luftwaffe or the Special Train, but when civilian firms were used, they were paid from the Kunstfond.
- (v) Insurance.
- (vi) Photographs of the collection. These were done by Bruno SCHUCH, Berlin.

C. Currencies

The use of different currencies is the most important aspect of GOERING's buying operations. He took advantage of every loophole which was afforded by the German law as it extended over conquered Europe. It can be said to have been his chief means of camouflaging the enormous majority of his transactions, which were made possible only by the war and never could have been carried out under normal conditions. Only by detailed study of this question will it be possible to draw accurately the tenuous line which divides looting from legal purchase. There follows an account of the evidence as obtained from witnesses interrogated to date. No attempt is made here to draw conclusions, but rather to present facts which can be studied by a qualified expert.

## 1. The Reichsmark

The reichsmark, valued at the official German rate, was the basis of every transaction. It was never used in foreign countries, with the exception of Holland, where it became current during the latter part of the war. Outside of Germany, GOERING was often asked to pay for works of art in Swiss francs, and on one or two occasions in dollars, but on no occasion was there a demand for the reichsmark.

## 2. The Reichskreditkassenschein

The "invasion currency" was used in France, Holland and Belgium. Sometimes it reached a creditor's hands in its original form; generally it was changed into the national currency before payment. In most cases, it was obtained by GOERING's purchasing agents from the local Luftwaffe representative, on an order from the Stabsamt. Sometimes, Reichskreditkassenscheine were obtained in Berlin from the Stabsamt before departure.

## 3. Devisen (foreign currencies)

It is well known that the German Government felt a shortage of devisen throughout the war, and made every effort to acquire them. GOERING, as Reichsmarschall, had his specially reserved share of the Reichs Devisen Sonderkonto (central foreign currency fund) in the Deutsche Bank. This was under the control of Director WILHELM, to whom GOERING wrote a letter every time he needed to make a draft. This letter was taken to the Deutschebank in person by Fraulein LIMBERGER, who had previously drawn from the Kunstfond the number of marks necessary to buy the devisen.

Drafts on the Devisen Sonderkonto were made only for the payment of established debts which were to be settled by one of the purchasing agents during a trip abroad. Added to this there was usually a sum intended for the agent's own personal expenses. The word "personal" is used to bring back supplies for his own family, and everything from champagne to bicycles as presents for his friends; "The Reichsmarschall didn't mind, provided one kept within decent limits".

Dutch florins and Belgian francs were usually handed over to the purchasing agent in Berlin. It was possible for him to carry them personally throughout his trip, because there was no frontier control between Germany and those countries.

Italian lire were sent to Rome by diplomatic courier and picked up in the office of General Ritter von POHL. (See page 160.)

French francs were usually obtained in Paris. The method was the following: The Stabsamt called from Berlin and instructed HANESSE's office to put a certain sum at the disposition of the purchasing agent. Then the agent requested whatever he needed from DILLENBERGER, who bought francs with Reichskreditkassenscheine. In 1940, on HOFER's first visit to Paris, he bought francs himself from the bank with Reichskreditkassenscheine.

Swiss francs were the most difficult currency to obtain. After 1943 it became almost impossible, and GOERING had to resort to exchanges. When they were to be used in Switzerland, the amount was obtained in Berlin and sent by courier from the German Foreign Office to the German Legation in Berne. (See above.)

Any amount of foreign currency left over after the purchasing agent had paid their own and GOERING's bill, was returned to the Stabsamt in the same way that it had come. The records of the transactions were kept by Fraulein LIMBERGER.

X. ADMINISTRATION AND CARE

A. Director

HOFER was appointed Director of the Collection in March 1941. He was chiefly concerned with acquisitions until February 1944 when the whole administration of the collection was transferred to him. This was the result of a final quarrel with Fraulein LIMBERGER, who, from that time, handled only the financial side of the collection.

HOFER did all his own work including typing until late in 1944 when Fraulein ERNST became his secretary.

He began a complete catalogue of the collection which was to be published after the war. He had arranged to employ the following art historians in a consultative capacity.

For Painting:

Dr. BERNT, Munich	)	
Dr. ELIETZSCH, Berlin	)	Dutch and Flemish
Dr. BINDER, Berlin	)	
Geheimrat ZIMMERMANN		French 18th c.
Dr. BUCHNER, Munich		Early German

For Sculpture:

Prof DEMMLER	German
Prof BANGE	Italian

For Weapons and Armor: Dr. BINDER

For Tapestries: Dr. SCHMIDT

For Furniture: Prof. BANGE

For Porcelain: Prof. SCHNORR von CAROLSFELD (Schloss Museum, Berlin)

Objets d'Art: Dr. SCHMIDT  
Prof. NEUGEBAUER - Middle Ages  
Prof. BANGE - for bronze

Antiquity: Prof. UNVERSORG  
Prof. ZAHN

For provenance of objects: George ISARLOW

B. Secretariat

Fraulein LIMBERGER was in charge of all lists, catalogues and accounts until HOFER took over. She remained in control of finances until the end. Her assistants were Fraulein HAM whose special job was the photograph file, and two or three secretaries. Photographs for the collection records were made by Bruno SCHUCH, Berlin.

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C. Restorers

Before the war, during the early years of the collection GOERING used KRAUSE, Berlin Lutzowplatz, as his restorer. After 1935 as the collection became more official, the care of the objects was entrusted to the following:

1. Frau HOFER. She was the chief restorer responsible for the technical care and repair of pictures. However, her activity was restricted to surface treatment such as taking out blisters, restoring, varnishing, etc. She also made minor repairs to sculptures. Her first offices were in her husband's shop in the Augsburger Strasse. They were then moved to the Stabsamt in the Leipziger Strasse in 1939 and then after the bombing attacks began, to Carinhall. Early in 1945 she was installed in Veldenstein Castle. Note: Frau HOFER was born 20 May 1893 in Hamburg. She began restoring in 1925. She studied with Prof. MORONI in Milan and PICCHETTO in New York where she says she did some work for the Metropolitan Museum.
2. UHLWORM. The restorer of the Schloss Museum in Berlin, who specialized in relining canvases and did some cradeling.
3. HAGENOW, Berlin, Jorck Strasse 81. Specialized in cradeling. The results of his work show that he was definitely short of materials during the war.
4. HENSCHEL of the Kaiser Frederick Museum. A restorer who was used once or twice for problems beyond the abilities of Frau HOFER.
5. The Vienna Gobelines Works. Used for the repair of tapestries.

A list of the pictures which documents show to have been restored is appended as Attachment 70.

D. Framing

1. Hermann SPRENGEL and Son, Berlin, Motzstrasse 22, were the chief frame makers for the collection. They also made pedestals and other accessories for sculpture. Georg SPRENGEL went to Paris in 1941 on a special mission to buy frames for GOERING.
2. HEYDENRIJK, Amsterdam also made frames for the collection. HOFER says that they did better work than the German firms.
3. TIECKE, Guestraw Mecklenburg, also worked for the Collection.

E. Exhibition and Storage

Before 1939 and during the first years of the war, GOERING had his collection concentrated in the residences which he occupied in

Berlin and its surroundings. Some of the less important things were also kept in his country estates and hunting lodges. There follows a list of various residences with a general description of what they contained:

1. Berlin, Leipzigerstrasse 3. GOERING's town residence, a house in the same block as and communicating with the Stabsamt office. This was his most important residence up until 1937. It was where he lived and held official receptions. The house was run by Hausmeister REESE and a housekeeper, Frau ROTTMAN. After 1937 GOERING still occupied the house but only less important works of art were kept there.

2. Carinhall. In 1937 the transformations of Carinhall were completed and it became GOERING's principal residence. Until the first air raids on Berlin all his most important works of art were exhibited there. There are albums of photographs which show how they were exhibited. The house was run by Hausmeister Richard SCHULTZ and a housekeeper, Fraulein Zilly WACHOWIAK. Robert CROPP the Reichsmarschall's personal valet ran his private apartments. When Allied bombings became threatening, the most important works of art were stored in anti aircraft shelters located within the house itself. (See below.)

3. Ringenwalde. Situated about 20 kms. from Carinhall. This was an 18th Century country house which GOERING never occupied. It was taken care of by Dr. SONNBERG, Frau GOERING's brother, who lived in it with a number of their other acquaintances who had been bombed out from Berlin. One part of the house was also used for storage. It contained mostly modern furniture. The most important work of art which was kept there was The Bagatelle Ceiling by Fragonard. (See above page 41.)

4. Gollin. A model farm located near Carinhall. This was also used for the storage of furniture. GRITZBACH and HOFER were also allowed to keep their household effects there after they had been bombed out in Berlin. For further details of HOFER's property stored here. (See Reference F.)

5. Veldenstein Castle. Located 70 kms. from Nuremberg on the way to Bayreuth. This is a 16th Century castle which GOERING had bought and was in the process of rearranging. It was run by a hausmeister Herr MITTELREINER and a housekeeper, Fraulein ELSE. Transformations were under the supervision of Architect HETZELT who was assisted by a local builder, SCHREMS. HOFER says that the castle contained only objects of secondary importance, i.e. modern German pictures, A Peasant Fair of the Breughel School, etc., a number of small sculptures (the size of the rooms did not allow for anything monumental) and some Gothic tapestries.

6. Berchtesgaden. GOERING's house in the Obersalzberg. This was a small farm occupied mostly by Frau GOERING who usually went there immediately after the Reichsmarschall's birthday in January and remained until early summer. HOFER says that it contained a small number of pictures and sculpture and tapestries.

7. Mauterndorf Castle, Austria. GOERING inherited this castle but never lived there. He gave it to his sisters who did the furnishing and decorating with their own belongings.

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HOFER says that it contained an altarpiece attributed to Pacher, some 16th Century ceiling paintings and a collection of ecclesiastical vestments which GOERING valued very highly.

8. Rominten. Located on the frontier between East Prussia and Russia, about 80 kms. from Insterburg. This was GOERING's hunting lodge and although elaborately furnished, it contained no works of art worth mentioning.

When the bombing of Berlin became serious, GOERING moved everything valuable out of the Leipzig Strasse house and finally out of Carinhall. The collection was distributed among the following air raid shelters:

1. Carinhall (a). Shelter for the use of GOERING and his immediate family. In the entrance to this was stored his most valuable sculpture. Inside, on the walls, were hung the following which were GOERING's favorite and most important pictures.

Memling	<u>Madonna and Child</u>	(RENDERS Collection)
Memling	<u>Madonna and Child</u>	(ROTHSCHILD Collection, ERR)
Lochner	<u>Madonna and Child</u>	(Bought from Freiherr von PALM)
Vermeer	<u>Christ and the Woman taken in Adultery</u>	(From MIEDL)

The shelter also contained GOERING's personal safe to which he and SCHULTZ were the only people to have access. Both Fraulein LIMBERGER and HOFER believe that in this was kept his most valuable jewelry, antique as well as modern.

(b) Shelter for the employees of Carinhall. This was a three story construction. The first and third floors were used for storage of tapestries, sculptures and stained glass.

2. Kurfuerst, near Potsdam. This was the largest and most important shelter. From 1942 on, after the first serious raids on Berlin, all the best of GOERING's collection was stored there. The normal procedure was for objects which arrived from foreign countries or from Germany itself, to be taken first to Carinhall where they were placed in a room called the Stuhlkeller, where GOERING examined them, after which they went straight to Kurfuerst. Colonel SHOMBURG of the Luftwaffe was the officer in charge of the guard. The overseer of the storage was Oberinspektor KRAWCZAK.

3. The Stabsamt Shelter, Berlin, Leipzigerstrasse 9. This was used for short periods only when pictures had to stay in Berlin on their way between Carinhall and Kurfuerst.