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LTR OF 28 JUNE 1974

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

CONSOLIDATED INTERROGATION REPORT NO. 2

15 September 1945

THE GOERING COLLECTION

DECLASSIFIED IAW CIA
LTR OF 28 JUNE 1974

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THEODORE ROUSSEAU, JR.
Lieutenant, USNR

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I. INTRODUCTION

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

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

II. SOURCES

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

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

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

2. LIMBERGER, Fräulein Gisela. GOERING's personal secretary, librarian and keeper of the records of the Collection. (See Reference I.)

3. LOHSE, Bruno. Deputy Director of the Einsatzstab Rosenberg art staff in Paris, and GOERING's personal representative with this organization. (See Reference E.)

4. BORNHEIM, Walter. Art dealer, Director of the Galerie für Alte Kunst, Munich. Active in Paris, principally on GOERING's behalf and under his special protection. (See Reference H.)

5. MUEHLMANN, Kajetan. "The Special Commissioner for the Safekeeping of Works of Art in the Occupied Territories," with offices in Berlin, Vienna, Warsaw, Cracow and The Hague. He acted as official purchaser for HITLER and GOERING, with a special staff at his disposal. (See References G and J.)

6. BAUER, Fräulein Rose. Secretary to MUEHLMANN in Poland and Holland. (See Reference J.)

7. BORCHERS, Dr. Walter. Shared LOHSE's responsibilities in the Einsatzstab Rosenberg, Paris, but devoted most of his time to research, cataloguing, etc. (See Reference B.)

8. HABERSTOCK, Karl. Berlin dealer, the Lord Duveen of the German art market. Active in all the occupied countries. Sold to HITLER, the German museums and GOERING. (See Reference K.)

9. KRESS, Karl. Photographer attached to the Einsatzstab Rosenberg, Paris. (See Reference L.)

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

III. ORIGIN AND CHARACTER OF THE COLLECTION

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

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

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

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

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

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

IV. PERSONNEL

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

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

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

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

A. Official

1. Stabsamt (Personal Staff)

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

Abteilung I (Section I)

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

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

Abteilung II (Section II)

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

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

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

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

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

Abteilung III (Section III)

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

2. Ministeramt

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

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

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

3. Police Section

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

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

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

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

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

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

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

B. Purchasing Agents

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

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

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

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

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

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

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

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

The aspect of HOFER's activity which is of most

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

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

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

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

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

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

During 1940 and 1941 ANGERER preceded HOFER to France

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

KIESLINGER, Dr. Franz (Vienna, Perchtsoldsdorf, Hochstrasse 137). An Austrian art historian known to MUEHLMANN before the war; a specialist in sculpture and objets d'art.

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

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

ERNST, Josef. Administrator.

BAUER, Fräulein Rose. Secretary.

ROMPA, Jakobus. Chauffeur, packer and utility man.

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

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

The Dienststelle Muehlmann worked primarily in

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

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

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

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

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

6. MIEDL, Aloys, Amsterdam, Heerengracht 458. (For further details see Reference A.)

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

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

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

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

German collector-dealer, resident in Switzerland. He acted for the GOERING interests as a scout on the Italian art market. His position was obtained through HOFER. In 1941 he went to Italy, equipped with a letter signed by GOERNNERT, which stated that he was on business for the Reichsmarschall and asked all German services in Italy to give him assistance. This letter was taken away from him about six months later, because there was too much talk about his activity as a GOERING representative in Italy. His work continued, nevertheless, and he usually got a ten per cent commission. Before the war he had been one of the principal German Freemasons, and the Nazi regime took away his German citizenship in September 1943. Later, the Swiss refused him a re-entry visa, and as a result he was stranded in Italy, where he still is at the present time.

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

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

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

pieces as the "Enseigne de Guersaint" by Watteau.

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

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

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

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

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

C. Resident outside of Germany

GOERING had a resident representative in all the occupied

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

1. France

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

Secretary: Fräulein KLEINSCHMIDT

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

Major DREES

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

2. Belgium

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

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

3. Holland

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

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

Major WECKER. Luftgau, Amsterdam.

Captain von GLASOW. Luftgau, Amsterdam.

4. Italy

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

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

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

SCHREPEL. Consul in Milan.

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

Hans KOESTER. Consul General in Venice.

5. Switzerland

Helmut BEYER. Commercial attaché, German Legation, Berne.

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

V. CONFISCATIONS

A. The Reichsmarschall's Policy

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

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

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

B. The Einsatzstab Reichsleiter Rosenberg

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

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

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

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

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

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

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

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

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

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

ANGERER reserved a number of rugs.

D. Devisenschutzkommando (Foreign Currency Authority)

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

France and Belgium

Chief: Regierungsrat STAFFELDT

Paris office - 5 rue Pillet Will
Inspectors: HARTMANN, MUEWES and MORATH

Brussels office - 31 rue de la Loi
Oberinspektor MOECKEL

Holland

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

Amsterdam office - Heerengracht 410
Director: Oberzollinspektor GUTH
Assistants: EBHOLTZ, a Dutch banker
BUHLER, a German resident in Holland, Director of the Niederlandsche Bank, Rokin

The Hague office - Anna Paulowna Straat
Director: Dr. ARMSTEDT

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

FEDERER, Oscar. Formerly Austrian.

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

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

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

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

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

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

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

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

E. Abteilung Feind Vermoegen (Enemy Property Control)

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

F. The Loot from Monte Cassino

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

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

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

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

G. The Loot from Poland

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

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

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

VI. PURCHASES

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

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

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

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

A. France

1. General Conditions

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

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

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

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

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

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

2. GOERING's Agents

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

3. Dealers

ALTOUNIAN

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

Bought through BORNHEIM

1.	French 13th c.	Statue, The Immaculate (marble)	1941	Frs.300,000

AGUILAR - Cannes

A Spaniard resident in France. Worked with LOHSE and Joseph MUEHLMANN.

Bought through LOHSE

1.	Hoda	Still Life	13.1.43	Frs.330,000

d'ATRI - Paris, 23 Rue de la Boetie

Italian dealer and middleman resident in France for many years. He dealt with HOFER and MUEHLMANN. He was in contact with G. F. REUER in Switzerland. He had an address in Rome, 2R via Lima.

Bought through HOFER

1.	Master of the Legend of St. Elizabeth	The Passion of Christ Published by Hoogenwurff.	1941	Frs.200,000

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

BERNARD, Mme. - 15 Quai Bourbon, Paris

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

Bought through BOEHMER

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

de la BEAUDIERE, Comtesse - 5 Avenue Montaigne, Paris

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

Bought through HOFER

1.	Nattier	Portrait of the Princess Marie Louise of Orleans Present from Reichsverband d. Versicherungen (Insurance Group)	200,000

Bought through BOEHMER

1.	French 18th c.	Bronze Clock Present to GOERING from the town of Cologne	1944	100,000

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

Bought through HOFER

1.	Lucas Cranach	Portrait of a Young Woman Add I. P. 59	1943	Sfrs.50,000

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

want trouble with the Devisenschutzkommando. (See Attachments 12 and 13.) The provenance of the picture was given by LOHSE as a French collection in Versailles which HOFER had formerly visited with SAITO M. SEIJO to see a picture by Barthel Bruyn. The case is interesting because it shows a close working connection between PLEDOUX, LOEBL, WEIDLAND and BOITEL. The pendant of the picture, a Portrait of a Man, was bought by HOFER from FISCHER (Luzern) who had originally obtained it from BOEHLER (Munich).

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

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

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

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

BOTTON, Mlle Lucie - Paris, 8 Rue de la Paix

Bought through HOFER		Date	Price
1. School of Gossaert	Madonna & Child	1940	Ffrs. 60,000

HOFER is not quite sure about this purchase. Mlle BOTTON was a former employee of SELIGMAN Bros. (See also above Chapter V c.)

BIRTSCHANSKY - Paris, Office: 231 rue du Faubourg St. Honore
Residence: 18 rue Jean Goujon

Dealt with HOFER and LOHSE and Joseph MUHLMANN. Was a partner of WEIDL and ROCHLITZ, and seems to have had some connection with MAKOWSKI. HOFER says that he was the better of two brothers, one of whom had a very bad reputation. (For further details of his relationship with LOHSE and the JEU exchanges see Reference B. p 29.)

Bought through HOFER

			Date	Price
1. Albani		Diana and her Followers	3.6.41	RM 800

BOUET, - Paris

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

BRIMO de la Laroussilhe - 58 rue Jouffroy, Paris

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

Bought through BORNHEIM

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

BROSSERON-MARCHAND - 132 Blvd. Haussmann, Paris

(MARCHAND - 17 rue de la Bienfaisance, Paris)

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

Bought through BORNHEIM

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

BRUMMER - Paris, rue du Faubourg St. Honoré

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

Bought through BORNHEIM

1.	French 15th c.	Madonna (stone)	1943	Ffrs. 150,000

Note: BORNHEIM is not absolutely certain that he sold this statue to GOERING.

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

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

Bought through HOFER

1.	French 18th c. (Louis XVI)	2 bronze table clocks Add.I.M.6	1943	400,000

			Date	Price
CARRE, Louis - 10 Avenue de Messine, Paris				
Specializes in French 20th century and negro sculpture. HOFER was introduced by SANTO de SEMO REY.				
Bought through HOFER				
1.	Dumesnil de la Tour	Young Man Holding a Candle Add. I.P.166	1940	Ffrs. 84,000
du CHESNE, Madame Chesnier - 83 rue de la Convention, Paris				
Worked with ANGERER and HOFER, who met her through WENDLAND. She specialized in tapestries, and acted as an intermediary for her numerous contacts in Paris.				
Bought through HOFER				
1.	Master of the 40th year	Portrait of a Man	June 1941	45,000
GALERIE CHARPENTIER - Paris				
In March 1941, Dr. Joseph MUEHLMANN organized an exposition for the special benefit of GOERING. The idea was a complete success because the Reichsmarschall bought everything that was shown. Payment was made in Reichsmarks to the Dienststelle in the Hague.				
ANGERER exhibited a series of tapestries in the gallery at the same time. These were also purchased.				
Bought through MUEHLMANN				
1.	Flemish 16th c.	Adoration of the Magi Triptych	RM	6,500
2.	School of Martin	a) The Resurrection b) The Betrayal of Christ Two wings of an altarpiece		8,000
3.	Flemish ca. 1500	Nativity Triptych		14,000
4.	Flemish 16th c.	Christ on the Mount of Olives		2,500
5.	French 13th c.	Madonna and Child (seated - wood)		750
6.	French (?)	Madonna and Child (stone)		2,350
7.	French 14th c.	Madonna and Child (wood)		2,500
8.	French (?)	Figure of a Bishop (stone)		1,000
9.	French or German 15th c.	Group of Kneeling Women (wood?)		3,000
10.	Seven Gothic Chests of varying sizes			12,875
11.	Five pieces of Gothic furniture			3,175
12.	Four Tapestries			29,250
13.	Two stained glass windows			3,100

Bought through ANGERER

			Date	Price
1.	Flemish 16th c.	Series of 6/8 tapestries Scenes from the Life of the Emperor Charles V		Frs.2,500,000

Mme du CHESNE acted as intermediary.

CUVELLIER - Paris, 3 Boulevard Pereire

Bought through BORNHEIM

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

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

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

Bought through BORNHEIM

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

Bought through HOFER

	Various tapestries and silks	1941-1943	200,000

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

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

Bought through BORNHEIM

1.	Fragonard and Greuze (?)	The Bagatelle Ceiling Reported to be in the Free Port of Stockholm (January 1945). HOFER says that he last saw the ceiling in Schloss Ringenwalde, in December 1944. On being questioned as to its present whereabouts and removal both HOFER and Fraulein LIEBERGER said that they believed it was still in Ringenwalde and further maintained that it would have been almost impossible for the ceiling to have been sent away without their knowledge	1941	1,200,000

			Date	Price
2.	French 18th c.	Gobelins tapestry, Scene from the Don Quichote series, "The Boar Hunt"	1943	Ffrs. 700,00
3.	French 15th c.	Table Formerly in the SPITZER Coll.	1941	240,000

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

Formerly an employee of WILDENSTEIN. Their firm was "Aryanized" in his name and he acted as their representative during the war. He was perhaps the worst of the collaborationists among the dealers, working particularly closely with HABERSTOCK for whom he was the intermediary with NICOLAS, the wine merchant. When the latter sold his two Rembrandts to theGermans for Ffrs. 60,000.000, DEQUOY's commission was Ffrs. 1,800,000. He also acted as intermediary between HABERSTOCK and WILDENSTEIN when they discussed the sale of the latter's pictures in the Hotel du Roy Rene in Aix, in 1940. He worked with WENDLAND (sale of pictures to BUERHLE, see Chap. VII), Joseph MUHLMANN, FABIANI, ENGEL and DESTICKER.

Bought through HOFER

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

DONATH, Etienne - Paris, 14 rue Milton

Worked with BONHEIM and Joseph MUHLMANN.

Bought through BONHEIM

1.	French 15th c.	Small six-sided table richly carved.	Mar.1941	250,000
2.	French or German 9th c.	Green stone ornament, with a figure of St. George	Mar.1941	200,000
3.	French 12th c.	Stained glass window with 3 figures	1942	150,000
4.	Augsburg 16th c.	Ornamental clock with figure of a knight. Present	1943	100,000
5.	German 15th c.	Silver brooch with enamel decorations ADD. I.142	1941	125,000

DOUCET - Paris, 94 rue du Faubourg St. Honore

Bought through HOFER

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

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

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

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

Bought through BORNHEIM

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

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

GELADAKIS, B. - Paris, 1 Rue Milton

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

Bought through BORNHEIM

1.	Flemish 15th c.	Large statue of St. Michael and the Dragon (oak) From Reichskommissar TERBOVEN. Add.I.S.25	1944	300,000
2.	School of Cologne, 15th c.	Large statues of St. Mary and St. John. (oak) Present from General Direktor Helmuth ROEHNERT, 1944. Add.I.S.11	1943	400,000
3.	School of the Lower Rhine, 15th c.	Small statues of St.Mary and St. John. (oak) Present from General Direktor Helmuth ROEHNERT, 1943	1942	300,000
4.	German 17th c.	Statue of a knight killing a dragon (wood polychrome) Add. I.S.16 Present.	1943	75,000
5.	Greek 3rd c.B.C.	Funeral stele with three figures. GELADAKIS acted as middleman for CARDEVILLE, (Paris Boulevard Haussmann 164.) Present from Dr. LEY, 1943. Add.I.S.49.	23.10.41	170,000

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

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

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

Bought through BOEHMER

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

Bought through LOHSE

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

GOUVERT, Paul - Paris, 18 rue Fourcroy

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

Bought through HOFER

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

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

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

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

GRUEL, Leon - Paris, 148 rue St. Honore

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

Bought through BORNHEIM

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

HALIM BEY, Malhame - Paris, 113 rue de Grenelle

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

Bought through BORNHEIM

1.	van Eeckhout	Portrait of a Woman with a Book. Add. I.P.69	1942	Price unknown

HOLZAPFEL, Ward - Paris, 45 Avenue des Peupliers

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

Bought through HOFER

1.	Thomas Wyck	A Savant	1942	Ffrs.100,000
2.	Poelenburgh	Landscape with Nymphs	1942	40,000

JORIT - Paris 30 Rue des Saints Peres,

Small dealer who specialized in art of the Middle Ages.

	Bought through MUEHLMANN		Date	Price
1.	French 15/16th c.	Gothic Tapestry		

LANDRY, Pierre - Paris 1, rue Chardin

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

Bought through BORNHEIM

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

Bought through LOHSE

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

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

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

Bought through BORNHEIM

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

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

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

	Bought through HOFER		Date	Price
1.	Davis Teniers	Village Fair with Couple Dancing. HOFER had previously seen the picture in the hands of a restorer.	1943	Ffrs.600,000
2.	Adrian van Ostade	Blind Man with a Dog Present from Oberburgermeister STEEG, Berlin	1943	200,000
3.	Adrian van Ostade	Peasant Reading a Newspaper Signed and dated 1638. LEEGE HOEK had reserved this picture for KUHLMAN (former German Foreign Affairs Minister), who graciously gave way to GOERING. A half interest in the picture belonged to Maurice LAGRAND. Payment was made to LEEGENHOEK in French francs and to LAGRAND in Belgian francs in Brussels.	1943	320,000
4.	Adrian van Ostade	Landscape with a Hay Wagon	1943	300,000
5.	Antwerp School	Descent from the Cross (wood) LEEGENHOEK had had this picture a long time. It was subsequently given by GOERING to his wife as a present.	1944	100,000

LEONARDI, Edouard - Paris, 8 Avenue de Friedland

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

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

	Bought through LOHSE		Date	Price
7.	Jan Brueghel	Flowers		

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

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

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

Bought through HOFER.

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

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

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

MANDL, Victor - Paris, 9 rue du Bocador

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

Bought through HOFER

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

MEDER - "Au Moyen Age" - Paris, 27 Boulevard Batignolles

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

Bought through BORNHEIM

1.	Northern French 15th c.	St. Mark and the Lion (stone) Present.	1943	200,000
2.	French 14th c.	Madonna (stone) Present.	1943	
3.	North French 15thc.	St. Margaret and the Dragon. Add.I.S.42	1942	125,000

Bought through MUEHLMANN | Date | Price

4. French 15th c. Large Cupboard

5. Miscellaneous Gothic furniture and Statues

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

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

Bought through BORNHEIM

1. South German 16th c. Two Saints (Wood) Present Ffrs. 350,000

2. Spanish 16th c. Adoration of the Kings (relief, wood polychrome) Present. 150,000

MESTRALLET, F. - Paris, 22 Avenue Matignon

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

Bought through LOHSE

1. Salomon van Ruysdael River Landscape

2. Roeland Savery Biblican Scene "Noah's Ark" 13.1.43 250,000

3. Jodocus de Momper Mountain Landscape 13.1.43 150,000

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

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

Bought through BORNHEIM

1. Flemish 16th c. Tapestry, Adoration of the Kings. Present from Philip RUDETSKY Add.I.T.1 1941 1,400,000

2. French 18th c. Gobelins tapestry, series of 6 floral decorative panels on a blue background. Present from Dr. TUKLER, Berlin 1942 1941 250,000

Bought from ANGLADE

3. French 15th c. Tapestry, "Blacksmith"

	Bought through MUHLMANN		Date	Price
4.	French 16th c.	Large tapestry		

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

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

Bought through BOEHLER

1.	Quentin Massys	St. Jerome Add.I.P.42 Present.	1943	Ffrs. 120,000
2.	Italian 14th c.	Madonna Present	1943	450,000

PADO - Paris

Bought through BOEHLER

1.	School of Fontainbleau	Bust of a Woman (wood) Present from Dr. BOEHLER, Add. I.S.22	1943 1944	250,000

PERDOUX, Yves - Paris, 178 rue du Faubourg St. Honore
6 rue de Teheran
6 Boulevard Flanding

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

Bought through HOFER

1.	Jan F.van Calcar	The Betrayal of Christ Attributed by Friedlander to Bellegambe. Add.I.P.15	1944	650,000

Bought through LOHSE

2.	Jan Brueghel and J. van Balen	Large landscape with Bathing Nymphs	Aug. 1943	850,000

Bought through BORNHEIM

3.	Avercamp 17th c.	Winter Landscape	1941	220,000

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

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

Bought through HOFER

1.	French 16th c.	Tapestry, "Legend of a Knight. Present from Staatssekretar FRANK of Cologne, 1944	1943	610,000

RADZIWILL, Princess (Mrs. DEAN) Paris

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

RATON - Paris

Bought through BORNHEIM

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

ROCHLITZ, Gustav

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

Bought through LOHSE

1.	Sassetta (?)	Madonna and Child	1941		250,000
2.	Jan Breughel	Landscape with Diana and Nymphs after the Hunt Add.I. .34	1942		650,000
3.	School of Fontainebleau	Venus Add.I.P.84	1941		350,000
4.	School of Fontainebleau	Madonna and Child	1942		594,000
5.	School of Fontainebleau	Venus and Adonis	1941		250,000
6.	Lucas Cranach the Elder (?)	Portrait of a Landowner	1942	RM	38,750
7.	School of Caravaggio	Venus and Satyr	1941	Ffrs.	250,000
8.	German 1556	Portrait of Dr. of Philosophy Drachstedt	Aug. 1941		50,000
9.	Catena	Portrait of a Man	Mar.1941	RM	12,000
10.	Valkenborgh	The Constantine Battle	Aug1941	Ffrs.	50,000
11.	School of the Rhine 16th c.	Madonna and Child	Dec.1941		125,000

SALLE DROUOT - Paris

Bought through LOHSE

1.	School of Cranach the Elder	Two Apostles (Pendants) Formerly in Collection of the Comtesse de Bonneval Add.I.P.55	June 1941	190,000

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

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

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

11. Mioris (?) "Interieur"
Add. I.P.146

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

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

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

STORA - Paris, 36 Boulevard Haussmann

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

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

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

TERRISSE, George - Paris, 15 rue de La Boetie

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

Bought through HOFER

1. South German 16th c. The Good Samaritan

TOULINO - Paris, 8 Avenue Victor Massel

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

Bought through BORNHEIM

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

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

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

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

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

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

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

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

Among the middlemen and courtiers who abounded in Paris, a small group worked for WENDLAND. They were Madam DUCHESNE, Madam BORIS, MULLER and D'ATRI. There is evidence that he also had business connections with LE GLEUCK, LANGE, Count TROTTI and Henri VERNE. The following restorers worked for him: HELFER, SUDGERE and RAMMEL. His bank was the Westminster Bank, Place Vendome.

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

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

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

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

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

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

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

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

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

Note: See also Chapter VII - Exchanges.

4. Contacts

BREGERE - Paris, 1bis rue Charcot. Tapestry restorer. Worked for WEINLAND.

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

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

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

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

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

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

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

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

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

LECHE, Alain de - Paris, 34 rue La Fontaine. Middleman with broad contacts in collector circles. Worked with Mme. BORIS and WENDLAND, who introduced him to HOFER.

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

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

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

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

B. Holland

1. General Conditions

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

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

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

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

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

2. GOERING's Agents

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

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

3. Acquisitions

(a) Collectors

GELDER, Smit van - Antwerp, Avenue de Belgique

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

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

Bought through MUEHLMANN:		Date	Price
1. Breughel	Flowers	1940	Fl. 14,000

de GRUYTER - Hertogenbosch

The owner of a chocolate factory. Fräulein BECKER and KIESLINGER visited his house to buy pictures.

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

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

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

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

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

KOENIGS, Franz - Amsterdam, Keizersgracht 121

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

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

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

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

Bought through MIEDL/HOFER:		Date
1. Rubens	Diana at the Bath Painted for Cardinal Richelieu; formerly in the SCHUBARD collection, Munich. Addendum 1, P. 187.	June 1940
2. Rubens	Crucifixion Formerly in the collection of the Empress Eugenie. Addendum 1, P. 182.	" "
3. Rubens	Landscape in a Storm Addendum 1, P. 186	" "
4. Rubens	Landscape with a View of Brussels Addendum 1, P. 185	" "
5. Rubens	Night Landscape Addendum 1, P. 184	" "
6. Rubens	Diana and Calisto (sketch) Addendum 1, P. 188	" "
7. Rubens	Portrait of Helene Fourment Addendum 1, P. 183	" "
8. Rubens	2 Roman Soldiers (sketch) Addendum 1, P. 189	" "
9. Rubens	Achilles and the Daughters of Lycomedes (sketch)	" "
10. Rubens or Van Lyck	Diana Hunting (sketch) Addendum 1, P. 190	" "
11. Rubens workshop	Copy of Diana at the Bath Addendum 1, P. 191	" "
12. School of Titian	Diana at the Bath Addendum 1, P. 280	" "
13. H. Avercamp	Winter Landscape with Skaters Addendum 1, P. 9	" "

14. Patinier	Landscape with a Burning City Add.I.P.165	June 1940	
15. Roeland Savery	Mountain Landscape Add.I.P.199	" "	
16. Herrie met de Bles	Mountain Landscape Add.I.P.22	" "	
17. North German ca. 1530	Portrait of a Man (Heraldic initials "H.H." in background) Add.I.P.158	" "	
18. Master H.B.	Portrait of a Man Published by Dr. KUNTZE Add.I.P.130	" "	
19. Burgundian	Portrait of a Young Man against a Red Background Add.I.P.38	" "	

KROELLER-MUELLER Museum - Veluwe

See Chapter VII - Exchanges

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

Bought through HOFER

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

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

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

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

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

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

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

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

PHILLIPS - Eindhoven

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

Bought through HOFER		Date	Price
1. School of Cranach	Pair of small portraits (a) Martin Luther (b) Melanchton	1941	Unknown

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

Bought through MIEDL/HOFER

1.	Lucas Cranach the Elder	Large Venus	Signed	Autumn 1940	Fl. 75,000

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

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

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

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

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

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

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

WEIJERS - Tilburg

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

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

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

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

	Bought through HOFER				
1.	Ferdinand Bol	Pyrrhus	June 1940	Fl.	15,000
2.	Aert van der Neer	Winter Landscape with Skaters	"		25,000
3.	Van Gogh	Flowers	"		30,000

(b) Dealers

GOUDSTIKKER/MIEDL - Amsterdam, Heerengracht 458
" 268

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

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

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

(a) Bought from private collectors by MIEDL for GOERING during the early visits.

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

They were the following:

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

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

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

1. Lambert Lombard — Caritas — GOUDSTIKKER No. 827
Half interest owned bo BOEHLER, Munich.
Value Fl. 4.325. Unsettled. Picture
in GOERING Collection.

2. Nicholas Maes — Still Life — GOUDSTIKKER No. 2030
Half interest owned by BOEHLER, Munich.
Value Fl. 2,000. Unsettled. Picture
in the GOERING Collection.

3. Jan van Goyen — River Landscape — GOUDSTIKKER No. 1986
Half interest owned by Galerie St. LUCAS
Vienna. Value 2,500 Fl. Paid with a
picture - Terborch Portrait of a Man
(formerly GOUDSTIKKER No. 2507 (?))
Picture in GOERING Collection.

4. Barthel Bruyn — (a) Portrait of a Man — GOUDSTIKKER No. 2618
(b) Portrait of a Woman — " No. 2619
Half interest owned by Galerie MATHIESSEN,
Berlin. Value Fl. 6,670. Paid directly
by the GOERING Stabsamt with a check for
RM 30,000 dated 16 September 1942.

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

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

5. Van Dyck — Portrait of Burgermeister Adrian Moeng — GOUDSTIKKER No. 1539
Half interest owned by Fritz LUGHT, Glion, Montreux, Switzerland. Value Fl. 51,000. Not settled. LUGHT was at first thought to be an enemy alien, but later discovered not to be. (See Attachment 19.) Picture in GOERING Collection.

6. Gaertner — Portrait of a Woman — GOUDSTIKKER No. 2679
Half interest owned by the TANNER Gallery, Zurich. Value Fl. 2,500. Not settled.
Note: According to the GOUDSTIKKER Catalog, the owner of the half interest was the MATHIESSEN Gallery, Berlin.

7. Memling (?) — 4 Angels — GOUDSTIKKER No. 2446 / " No. 2447
The owner of the half interest was Frau SOTCHEK BLUMENREICH, California, U.S.A. Value Fl. 30,000.

Frau BLUMENREICH, the widow of a Berlin Jew, was at first considered as an enemy property case; however, it was later found out that she herself was an Aryan living in Berlin, and so payment was made direct to her by the Stabsamt, with a check on Handelstrust West, Amsterdam, 17 July 1943. The pictures, originally painted on both sides of 2 panels, were separated into 4 by GOERING. 2 of these were subsequently stolen from the 101st Airborne storage, Unterstein.

8. Jan Steen — Marriage at Cana — GOUDSTIKKER No. 2643
Half interest owner DUITS, Victoria Street London; value Fl. 10,000. Considered enemy property and paid as per FISCHBOECK letter, (See Attachment 19) on 1 February 1943. The picture was later sold to MIEDL and is now in Switzerland. (See below Chap. VIII - "Sales.")

9. Adrian van Ostade — Peasants Gathering Peat — GOUDSTIKKER No. 2644
Half interest owner DUITS, Victoria Street, London; value Fl. 11,000. Payment as for No. 8 above. Picture in GOERING Collection.

10. German School 16th c. — St. Mauritius — GOUDSTIKKER No. 2648
Half interest owned by EDENHEIMER, New York. Value Fl. 5,000. Considered enemy property, paid as Nos. 8 and 9 above. Picture in GOERING Collection.

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

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

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

BACHSTITZ, Kurt - The Hague, Surinamerstraat II

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

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

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

BROKKE, H. - Amsterdam, Calverstraat 98

Bought through GRITZBACH

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

De BOER - Amsterdam, Heerengracht 512

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

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

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

CASSIRER, Paul and Co. - Amsterdam, Keizersgracht 109

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

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

DELAUNOY, Etienne - Amsterdam, Rokin 118

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

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

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

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

Bought through MUEHLMANN

17.	David Teniers	Preparation of Game in A Kitchen Add. I.P. 215	1940	24,000

Bought through GRITZBACH

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

EMBDEN Bank - Embden

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

Bought through MUEHLMANN

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

DIK, Jan Jr. - Amsterdam

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

Bought through LOHSE

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

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

DOUWES Brothers

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

Bought through HOFER

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

FRANK, Myrtel - Hilversum, 18 Frans Halslaan

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

Bought through MUEHLMANN

1.	Janssens	Lascivia	1941		6,500

HOOGENDIJK - Amsterdam, Keizersgracht 640
Roemervischerstraat 34

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

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

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

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

Bought through HOFER/GOERING

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

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

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

38.	School of Calcar	Pieta (wood)	1941	Fl.	3,500
39.	South German ca. 1500	Bust of a Man (wood)	1941		3,000
40.	Flemish 16th c.	2 tapestries, Scenes from the Life of Scipio	1942		100,000

Bought through MUEHLMANN

41.	Miereveldt	Portrait of a Man	1941		8,000
42.	Miereveldt	Portrait of a Lady	1941		8,000

JAGENAU - The Hague, Nordeinde

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

1.	Austrian 16th c.	St. Florian (lifesize)	1942		8,000

KATZ, Nathan - Dieren bei Arnheim
The Hague, Lange Voorhout 35

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

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

Bought through HOFER

1.	Elias Pickernay	Portrait of a Lady (3/4 length)	1941	RM	20,000
2.	Jan van Goyen	Winter Landscape near Dordrecht, with Skaters signed and dated 1646	1941	Fl.	25,000
3.	Jan van Goyen	Landscape with a Monastery signed and dated 1650	1941		20,000
4.	Barent van Orley	Triptych, Crucifixion, with Scenes from the life of Mary	1942	RM	75,000
5.	Jan Vermeyen	Portrait of a Man Add. I.P. 224	1941		10,000

			Date	Price
6.	Van Dyck	Portrait of the Earl of Richmond	1941	Fl.60,000
7.	Van Dyck	Portrait of Mary Fielding (Lady Hamilton)	1941	
8.	Abraham van Beyeren	Large Still Life with Fruit	1941	RM 35,000
9.	Rembrandt	Portrait of his Sister, Elizabeth van Ryn	1941	Fl. 85,000
10.	Albert Cuyp	Portrait of a Boy with a Hawk Add. I.P. 64	1942	25,000
11.	Jan de Cock	Adam and Eva Add. I.P. 44		
12.	Rembrandt	Portrait of Saskia Signed and dated 1633	1942	250,000
13.	Franz Hals	Portrait of a Sacristan Signed and dated 1640 Add. I.P. 100	1942	250,000
14.	Hobbema	Forest Landscape	1942	160,800

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

15. Van Dyck — Portrait of a Family — 1941 — RM200,000

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

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

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

LIPPMANN-ROSENTHAL - Amsterdam, Muiderschans 71/75

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

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

PAECH, Walter - Amsterdam, Rokin 57
Diepenbrockstraat 9

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

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

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

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

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

PARRY - The Hague, Nordeinde

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

Bought through MUEHLMANN

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

van der PLOEG - Amsterdam - Telephone 29418

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

Bought through HOFER

1.	Dutch 17th c.	Large silver plate	Oct. 1940	Fl.	2,200

SCHOENEMANN - Amsterdam, Kaisersgracht

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

1.	French 18th c.	Gobelin tapestry with Coat of Arms	1940		3,850

SLOOT, A. C. van der - Amsterdam, Kaisergracht 561

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

Bought through HOFER

1.	Master of the Prodigal Son	The Good Samaritan Present from Staatssekretar Paul KOERNER	1941		12,500

STAAL - Amsterdam, Rokin

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

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

WETZLAR, A. - Amsterdam

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

Bought through MUEHLMANN

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

4. Contacts

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

HANSEL - See WIEDT

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

C. Belgium

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

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

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 Dienstelle MUEHLM... also made occasional buying trips.

1. Collectors

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

Bought through HOFER

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

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

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 FRIEDLÄNDER and van der VEKENE. HOFER was introduced by PÄECH. The three got on very well and later did business together. (See Reference F.) Payment was made by HOFER in Reichskreditkassenscheine through PÄECH.

	Bought through HOFER		Date	Price
1.	Attributed to Rottenhammer	Venus and her Followers	1941	8,000
2.	Uytewael (?)	The Judgement of Paris 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 PÄECH, 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	St. George (wood) Present from Reichsleiter 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	Saint (2 paintings) 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: RENDER'S 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 PÄECH who had heard that the collection was for sale and had already consulted FRIEDLÄNDER as to its value. HOFER visited the collection with PÄECH 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

MIEDL agree 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 "Vermeer 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 Devisenschutzkommando 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 Devisenschutzkommando 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 brough 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 Weyden — 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 Baroncelli Portraits — Annunciation

2. Dealers

DUPREZ, - Brussels, 200 rue Royale

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

Bought through HOFER		Date	Price
1. Valentine Londenstreich (German c. 1530)	Madonna and Child 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 Coudenberg 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	Cupid with Flowers	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	Peasant reading a Newspaper LAGRAND owned a half interest in this picture with LEEGENHOEK (For further details see page 48)	July 1943	Ffrs.	320,000

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

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 (AddI.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.

In 1940 he was sent by the Belgian Government to Peru where he was in charge of the restoration of the van Eyck altarpiece from Ghent. It was at his request that 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	Suzanna and the Elders	1942 RM	8,000
2.	Joachim Beukelaer	Scene in a Kitchen	1942	6,000
3.	Peter Brueghel, the Younger	Peasant Fair	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 POHL, who was in command of Italuft, the Administration of the Luftwaffe Headquarters in Rome; and by Colonel von VELTHEIM, 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 REBER'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 REBER 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.

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

CONTINI BONACOSSI, Count Alessandro - Florence, Villa Vittoria

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

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

40.	Tuscan 16th c.	Large commode with decorative reliefs		100,000
41.	" "	Small commode		100,000
42.	Tuscan c. 1500	2 large commodes with guilt decorations		400,000
43.	" "	2 large commodes with wood inlay		300,000
44.	Tuscan 16th c.	Small bed table		50,000
45.	" "	Round table with decorative "lion legs"		100,000
46.	" "	2 small tables with marble tops		100,000
47.	" "	3 decorative candelabras (wood)		80,000
48.	Italian 15th c.	Cassone	1941	900,000
49.	Italian	Decorative Chest	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, Lungarne Soderini 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 (?)	Venus and Cupid	1941	L.	40,000
2.	Copy after Titian	Reclining Venus Add.I.P.221	1941		35,000
3.	Florentine 15th c.	Madonna and Child	1941		65,000
4.	School of Ferrara ca. 1480	Madonna and Child with Angles Add.I.P.79	1942		25,000
5.	Giovanni Mazone	Adoration of the Child Add.I.P.138			

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

Bought through HOFER

1.	Master of San Miniato	Madonna and Child	April 1941	L.	80,000
2.	Florentine	Two large candelabras (silver coated copper)	1942		40,000
3.	Florentine 16th c.	Large sideboards	1942		60,000
4.	" " "	Two small sideboards	1942		45,000
5.	" " "	Chest in two tiers	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	Joseph and Potiphar's Wife. Remained in Carinhall	1942	L.	100,000
2.	Hellenistic 2nd C. B.C.	Kneeling Venus (Torso, marble)	1943		100,000
3.	Imperial Roman	Large bath with lion reliefs (marble) Remained in Carinhall	1942		120,000
4.	" "	Portrait head of a Woman (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 (SAUERMANN and FISCHER-BOEHLER) 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	Two large tables	L.	60,000
2.	Italian 17th c.	Miscellaneous lot of silks		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 SPITZIDON, Count MASSIMO, the GRASSI brothers, ASTA, SIMONETTI, JANDOLO,

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

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

Bought through MUEHLMANN

1.	Michael Pacher	St. Florian MUEHLMANN did not go to Rome to buy this picture. The S. LUCAS Gallery, Vienna acted as his intermediary	July 1941	30,000

SANGIORGI, Giorgio - Rome, Via Ripetta 117

Dealt only with HOFER. All theobjects 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. 16000	Portrait of a Lady	1942	30,000
2.	Italian 16th c.	Bust of a Boy	1942	25,000
3.	School of Giovanni da Bologna	Decorative door knocker (bronze)	1942	25,000
4.	Sienese ca. 1480	Gothic chest	1942	60,000
5.	Tuscan ca. 1550	Chest	1942	40,000
6.	" " "	Two tables	1942	50,000

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

SIMONETTI - Rome

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

Bought through HOFER

1.	Dark Ages 7th c.	Gold necklace Add. I.M.10	April 1943	70,000

VENTURA, Commendatore Eugenio - Florence, Marizuola, Via Pescia 8
Borgo San Lorenzo, Monte Giovi, Fattonia 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 Hertha KESSLER who corresponded with HOFER and kept him informed about VENTURA's plans.

Bought through HOFER.

1.	Giovanni di Paolo	Madonna and Child Add. I.P.8	1941	150,000

(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 Puisana 4) and his nephew (telephone 87402). The latter also had an independent establishment. HOFER says that they also worked with SAUERMANN.

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 SAUERMANN and FISCHER-BOEHLER.

LABIA, Count Paolo - Rome, Via Andrea Vessallio. 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,

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 Dienstelle MUEHLMANN through the intermediary of LAGRAND.

QUAGLIA, Dr. Giovanni - Genoa, Via XX Settembre27. 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 SAUERMANN, FISCHER-BOEHLER and Dr. ERNST of theVienna 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.

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 OUROUSOFF 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.

E. 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 appearnce 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

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, KLEPSTEIN 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, Grossmunsterplatz 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

1.	Rubens	Portrait of Bishop Triest REBER and Frau MARITSCH also noted as intermediaries. 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 Linz Collection, Mannheim. Published by BODE.	1941 Sfrs.	110,000
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 GRITZBACH 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	Diana with her followers Formerly in the Alte Pinakotek, Munich.	1938 Sfrs.	50,000
2.	Gerard David	Madonna and Child with Saints. Formerly in the Alte Pinakotek, Munich. Published by FRIEDLANDER.	1940	150,000
3.	Hobbema	Forest Landscape with Figures. 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

			Date	Price
4.	Roger van der Weyden	Madonna and Child (small 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.	1940	100,000
5.	Lucas Cranach the Elder	Madonna and Child "Grand Duke of Weimar", signed and dated 1518. Presented to GOERING by the City of Cologne.	1938	50,000
6.	Lucas Cranach the Elder	Flight into Egypt On the back - Swiss and Dutch (The Hague) customs labels. Add.I.P.41	Dec.1940	50,000
7.	Lucas Cranach the Elder	Portrait of Christina von Eulenau. Signed and dated 1534	1942	35,000
8.	Lucas Cranach the Elder	Portrait of Philip Melanchthon Add.I.P.58	1942	10,000
9.	Lucas Cranach the Elder	Adam and Eve HOFER first saw this in the Neupert Gallery where a much higher price was asked.	1942	35,000
10.	Jos van Cleve	Portrait of an old man Published b FRIEDLANDER On the back - torn label with illegible writing in Dutch.	Nov.1942	90,000
11.	Jos van Cleve	Venus	1940	60,000
12.	Louis Dubourg	Venus in a Landscape Signed and dated 1726	Mar.1942	6,500
13.	Jan Breughel	Ceres	Nov.1940	6,800
14.	Schongauer School	Crucifixion Present from FISCHER Add.I.P.71	Mar.1941	
15.	South German 1535	Adam and Eve (drawing) Present from FISCHER	July1942	
16.	School of Frankfurt	Triptych On the back Swiss customs label	1941	16,000
17.	Master of the Sterzing Altarpiece	St. George	1940	14,000
18.	Benedetto Montagna	Madonna and Child Present from Dr. BOEDER On the back the following labels: (a) Swiss customs (b) Dirksen Collection, Berlin (c) Kaiser Friedrich Museum Exhibition 126.	1941	12,000

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

Bought through GRITZBACH

1.	French 18th c.	Bronze clock by Thomire	May 1941	6,000
2.	French 18th c.	Bronze clock	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	Pentecost	1941 Sfrs.	60,000
2.	Lucas Cranach the Elder	(a) Portrait of Duke Fredrick the Wise of Saxony (b) Portrait of Duke John, the Faithful	1941	37,000
3.	Heinrich Kolbe	Mythological Scene	1941	6,000

PFISTERER, 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.

Bought through HOFER		Date	Price
1. Van Balen	Forest Landscape with The Goddess Flora On the back - Swiss and German Customs labels.	1941	6,800

RAEBER, 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 Mauch	Small sculptured Triptych with painted wings	1942	8,000

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 discusses 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 ad intermediary for HOFER and ANGERER.

Bought through HOFER		Date	Price
1. Lorenzo di Credi	Holy Family (Tondo) Present from Dr. Max WINKLER	1940 Sfrs.	25,000
2. Lucas Cranach the Younger	Portrait of a Princess of Saxony 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. Payment was made to REBER in Swiss Francs in the Hotel Victoria and National Basle on 30.10.40.	Oct.1940	8,000

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, Schliessfach 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 RIBBENTROP 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	Christ and the Woman of Samaria 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	Lucretia On the back - Swiss customs labels.	Sept.1942	5,500
3.	Hans Wertinger	Portrait of Ludwig X, Duke of Bavaria 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.	Brussels tapestries. Five mythological scenes after designs by Rubens.	June 1941	82,000

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

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 Fesolen	Judith and Holofernes in a Landscape Add.I.P.77	1938	8,000
2.	School of Rubens	Andromeda 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.	Portrait of Georg Hauer 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	Lucretia On the back - Swiss Customs Label II-30	1942	8,000
3.	Lucas Cranach the Elder	Adoration of the Magi	Oct.1941	37,000
4.	Follower of Roger van der Weyden c 1480	St. Luke painting the Madonna	July 1942	65,000
5.	Lucas van Leyden	The betrothal	Nov.1942	55,000
6.	Heemskerk	The Holy Family	Feb 1941	9,000
7.	P. Van der Werff	Venus in a Landscape	July 1942	8,000
8.	Flemish 16th c. Brussels tapestry	Mythological Scene	Oct 1942	22,000
9.	French 18th c.	Aubusson rug	April 1941	9,500

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

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

	Bought through ANGERER			
1.	French ca. 1500	3 or 4 small tapestries	1941	50,000

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 Oerlikon 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.

NEUPERT, 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 NEUPERT 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 Mauritzhuis 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 aggrevated by the war. HOFER visited SCHNEIDER frequently

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 Limmathalstrasse. 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 andsays 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

ABELS - Cologne			Date	Price
1.	Hendrik de Clerck	Venus and Adonis 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 Fredi	St. Francis Add. I.P.13	
3.	School of Joos van Cleve	Cup with Grapes Add. I.P.41	
4.	School of Ferrara 15th c.	Cassone Add. I.P.75	
5.	School of Pier Francesco Fiorentino	Madonna and Child Add.I.P.80	
6.	School of Gaddi	Two Saints, St. Francis and St. Jean. Add. I.P.91	

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

BRUEHL, 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	

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

FRAUENDORFER, Fraulein - Hamburg

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

Bought through HOFER

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

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) Present from Director HILGARD 1940

GROSSMANN, Mrs. - Berlin

Bought through BORNHEIM

1. Joerg Syrlin the Younger 16th c. Knight (wood) 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 POELNITZ as a representative during his absence.

1. Lucase Cranach the Elder Cupids playing

			Date	Price
2.	Avignon School ca. 1515	The Entombment	1942 Ffrs.	160,000
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 purcahse was being made.

1.	Master of the Pflockschen Altar-piece	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." Formerly in the Northbrook Collection. Half interest owned by H. LANGE	1941	RM 50,000
3.	Master of the Legend of St. Joseph	Joseph & Potiphar's Wife		

Bought through BORNHEIM

4.	Tyrol 1480 (Luchsberger ?)	St. George standing on the Dragon (wood) Add. I. S. 7
5.	Tyrol 15th c.	Angel (wood) Half interest held by LINDPAINTNER 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 Wise Virgins (stone) Add. I.S. 32
8.	Tyrol 16th c.	4 Consoles Add. I.S. 36

HOFER - Berlin, Augsburgarst 68

(See Reference F.)

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

HOFFMANN, Heinrich - Munich

(See Reference O.)

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

KAPPENBERG Castle

Bought through BORNHEIM		Date	Price
1. Raffaelino del Garbo	Madonna and Child (triptych) Add. I.P. 92 Formerly in an English Collection.		

KRUEGER - Berlin

1.	Cornelis Engelbrechtsen	Altarpiece. Triptych St. Georg Present 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	Madonna and Child			
2.	Austria ca. 1500	St. Florian (wood)	1943	RM	12,000

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 Present from Generaldirektor Dr. Rudolf STAHL	1940

LINDPAINTNER - Berlin, Bellvuestrasse 3

The partner of HINRICHSEN 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 Commerz and Privat Bank, Potsdamerstrasse 1.

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

LUZ, W. A. - Berlin, Kurfurstenstrasse 127

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

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	Madonna and Child 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 and Sfrs	40,000 30,000

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 Biblican 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, Kaigasse 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 Dienstelle 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

ROSNER, Karl - Berlin

Dealer, active in Germany and in Paris.

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

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

SCHEIDWIMMER - Munich

(See Reference P.)

Bought through BORNHEIM

1.	Master of Maeleskirch 1484	St. Veit (2 paintings) Present from TERBOVEN and AMEN Add. I.P.132	
2.	Master of Ottobeuren 15th c.	Adoration of the Magi 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 about 1450	St. George (wood) Add. I.S. 26	Sept. 1942
2.	Riemenschneider School about 1520	Madonna and Child (wood) Add. I.S. 28	Sept. 1942
3.	Backhofen School Mainz ca. 1520	Bishop (wood) Add. I.S. 29	Sept. 1942
4.	Boxwood, relief, 1615 of George Vest	Adam and Eve	Sept. 1942

WALLRAF-RICHARTZ Museum - Cologne

Bought through BORNHEIM

1.	Lucas Cranach the Elder	Portrait of a Kurfurst 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 Kappenberg	Adoration of the Magi Present from Consul HEILMANN 1944 Add. I.P. 131	
4.	Pacher 16th c.	St. Michael, wood Add. I.S. 6	

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)

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.

FISCHER gave:

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

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

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

B. 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 ca. 1530 — 3 tapestries, Scenes from the Life of Scipio (value 100,000 Swiss francs., approximately 55,000 marks)

GOERING gave:

			E.R.R. list 20 Oct. 42	
1. Corot	Girl Reading	No. 44	ROSENBERG Bordeaux (HOFER)	14 Sept. 41
2. Monet	Seascape (dated 1882)	No. 119	"	"
3. Sisley	Landscape with an Orchard Signed 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 "
3. No value given.

(See Attachment 5.)

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 BRONNER 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 Ffrs. 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 afailable 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	Landscape with Cliffs	#41	ROSENBERG Bordeaux (HOFER)	14 Sept. 41

2. Corot	Seated Girl (drawing) (landscape on reverse)	46	ROSENBERG Bordeaux	(HOFER)		14 Sept. 41
3. Corot	View of Genoa	48	"	"		"
4. Corot	View of Toulon Harbor	49	"	"		"
5. Courbet	Sleeping Girl	53	"	"		"
6. Daumier	The Circus (drawing)	63	"	"		"
7. Degas	Jockeys on the Race Track	69	"	"		"
8. Degas	Ballet Dancer (front view, pastel)	73	"	"		"
9. Degas	Two Nudes (drawing)	66	"			2 Dec. 41
10. Degas	Ballet Dancer (back view, drawing)	64	"			"
11. Van Gogh	Small Landscape	83	ROTHSCHILD			4 Dec. 41
12. Ingres	Portrait of Mr. and Mrs. Ramel (drawing)	102	ROSENBERG Bordeaux	(HOFER)		14 Sept. 41
13. Ingres	Portrait of a Man (drawing)	103	"	"		"
14. Manet	Flowers in a Vase	115	"	"		"
15. Monet	Still Life (dated 1880)	121	"	"		"
16. Renoir	Anemones	145	"	"		"
17. Renoir	Study of Five Heads	148	"			2 Dec. 41
18. Renoir	Portrait (drawing)	144	"			"
19. Renoir	Sketch for The Dance in the Country	147	"	"		14 Sept. 41
20. Seurat	Seascape	176	"	"		"
21. Seurat	A Priest (drawing) (A Nurse (?))	177	"	"		"
22. Seurat	The White Blouse (drawing)	178	"	"		"
23. Sisley	River Landscape with Fruit Trees	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	Circus (drawing)
No. 11	Van Gogh	Landscape
No. 19	Renoir	Sketch for La Danse a la Campagne
No. 22	Seurat	Blouse Blanche (drawing)
No. 23	Sisley	Landscape

All the pictures were chosen in the Jeu de Paume during the second half of the year 1941. 16 came from the Paul ROSENBERG (Bordeaux) 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 Oerlikon, who had bought them from DEQUOY in Paris. WENDLAND, who was BUEHRLE's adviser in art matters, had asked this is 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;

(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 Commendatore 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	Values Reichsmarks
1. Paolo Veneziano	Madonna	Add.I.P.222	800,000	105,000
2. Master of Santo Orpe	Madonna	Add.I.P.137	800,000	105,000
3. Spinello Aretino	Madonna	Add.I.P.8	800,000	105,000
4. Master of Pucheccio	A horseman	Add.I.P.125	180,000	23,000
5. Rimini Master	Triptych Crucifixion	Add.I.P.175	275,000	35,000
6. Paolo Giovanni Fei	Triptych Crucifixion	Add.I.P.73	200,000	26,000
7. Guido Reni	Atalanta and Hippomenes	Add.I.P.172	120,000	16,000
8. Tyrolean School	Statue of a Kneeling Angel (wood)		30,000	4,000
9. Piero d'Agnolo	Statue of a Female Saint (wood)		800,000	105,000
10. Giovanni della Robbia	Female Bust in a Fruit Garland (glazed terra-cotta)		120,000	16,000
11. " "	Garland of Fruit and Flowers (glazed terra-cotta)			
		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. Cezanne	Mont Ste. Victoire (watercolor)	58	KANN	25 Nov. 42
2. Degas	Seated Nude (drawing)	65	ROSENBERG Bordeaux (HOFER)	2 Dec. 41

3. Van Gogh	View of St. Remy	71	WEINBERGER	25 Nov. 42
4. Monet	Landscape with Poplars	120	ROSENBERG Bordeaux (HOFER)	14. Sep. 41
5. Monet	Winter Landscape	122	" "	"
6. Monet	Walk in the Parc Monceau Dated 1878	66	LINDENBAUM	25 Nov. 42
7. Renoir	Seated Nude at the Dressing Table (drawing)	142	ROSENBERG Bordeaux (HOFER)	2 Dec. 41
8. Sisley	The River Seine at Argenteuil	182	" "	14 Sep. 41
9. Sisley	The Thames at Hampton Court	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
	Ffs 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 BEAUTRAND appraised the ROSENBERG-Bordeaux pictures on 14 September 1941, and that he himself stated by telephone to Fräulein LIMBERGER that "the prices were taken as stated in the Devisenschutzkommando lists, although BEAUTRAND 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 have 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 Masaccio. 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 Dienstelle. 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. PLIETZSCH, 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 Gruen	Venus and Cupid
2. Barthel Bruyn	Portrait of a Lady (Painted on both sides of the panel, a skull on the reverse.)
3. Lucas Cranach the Elder	Venus and Cupid

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 Reichskommisar SEYSS-INQUART. With this money pictures were to be bought for the KROELLER MULLER Museum by Van DEVENTER and AUBING. HANNEMA and PLIETZSCH 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 Fragonard, Boucher 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 PLIETZSCH 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 PLIETZSCH from FREQUIN (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

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	Figure of St. Magdalen, (wood) known as "La Belle Allemande"
2. Master of the Holy Family (Heilige Sippe)	Presentation of Christ in the Temple (triptych)

GOERING gave:

A. For the Belle Allemande

1. Nuremburg School (attributed to Leinberger)	Madonna and Child (stone, Height 1.33 m.) Acquired a number of years before the war.
2. Austrian ca 1450	St. George and the Dragon (stone, height 1 m 8 c.m.) Formerly in the KNEBS 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	Open Air Theater. Scene from the play "Angelique et Medor" 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	The Betrothal of St. Catherine. Bought by HOFER from HOOGENDIJK in 1942.
3. School of the Danube ca. 1530	Biblical Scene. 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 Allemande - 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 Jounal 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 GOUDSTIKKER (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)

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

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. 1,340,000 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 blackmail 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 REINERS 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 Boymans 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	Peasant Scene	Fl.	20,000
2.	Cornelis van Haarlem	Autumn		4,000
3.	Jan Steen	Peasants		25,000
4.	Isaac van Ostade	Peasants Drinking		12,000
5.	Dutch ca. 1530	Crucifixion (triptych)		35,000
6.	Pieter Aertsen	Biblical Scene		10,000
7.	Dutch ca. 1540	Portrait of a Man		6,000
8.	J. Cornelis van Oostzanen	Crucifixion		15,000
9.	Pieter Cook van Aalst	Adam and Eve		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 RIEKMANN, 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 Sachus

Both acquired from the dealer AKIROS, 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 "believes" 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 GOUSTIKKER (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 — Bacchanale

GOERING gave:

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

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

No. 12. - 3 April 1943.

HABERSTOCK gave:

1. Morcelse — 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, HOFER 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 LANGSTOCK 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 Alois MIEDL

1. Van Gogh	Self portrait with a Bandaged ear 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	The Mill. Confiscated by the ERR from the ROTHSCHILD Collection. Acquired by GOERING frbm ERR 4.12.41. (See Attachment 5 No. 31.)	RM 350,000
3. Cezanne	Young man with a red waistcoat (water-color) Confiscated by the ERR from Paul ROSENBERG. Acquired by GOERING 2.12.41. (See Attachment 5, No. 28.)	
4. Cezanne	Still Life (watercolor) Confiscated by the ERR from Paul ROSENBERG. Acquired by GOERING 2.12.41. (See Attachment 5, No. 29)	RM 75.000
5. Cezanne	Harlequin (watercolor) 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 the GOUDSTIKKER collection - #2643. Half interest held by DUITS of London and paid by GOERING to the Enemy Control. See Page 73. RM 75,000

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 GOUDSTIKKER 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 GOERING if he would help him get money transferred to that country. In answer GOERING 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 GRUNDTMANN KORNATSKI, who was GOERING'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 Berne and deposited them with MIEDL's lawyer, Dr. Wilhelm FRICK (Zurich, Stadthausquai 13). (For further details as to the present location of the pictures see Reference A and N.)

(ii) To Dr. Kurt HERRMANN, Deutsche GOLDSCHMIEDEKUNST-VERSTEIGERUNG, Berlin, Unter den Linden 67, Prof. Herbert ZEITHER, 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 Devisenschutzkommando to the GOERING Stabsamt where it was received by Fraulein LIMBERGER. Shortly afterwards, GOERING called in Herr JESSEL a representative of the Deutsche Goldschmiedekunst-Werkstatten 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 Fuehrer'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 KRIZBACH and GOEBBELS 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 Devisenschutzkommando 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 Fraulein LIMBERGER 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 HOFER and JAEGER worked most closely with the Devisenschutzkommando.

The jewelry arrived in Berlin under the guard of HEINRICHS, 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 Courier file.

(iii) To GOERING's Military aides. Pictures from the Stab as follows:

Major von BRAUCHITSCH

1. Rombouts	Landscape. Acquired by GOERING from the Stab, Jeu de Paume, on 2.12.41 (from the confiscated Hamburger Collection?) (See attachment 5, 231.)	RM 500
2. de Hondt	Landscape with Horsemen. Acquired by GOERING from Stab, Collection 25.11.42. (See Reference B and attachment 5, Nachtrag 1, #48)	RM 800

Major Teske

3. Joos de Momper	Chapel in the Rocks. Acquired by GOERING in Exchange (No.28) from WUESTEN in the Stab. 27.11.42 (See ref. B, p.)	RM 500

Major WOLFFHARDT

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

Inspector HEINRICH

5. Cornelis de Bie — Dune Landscape with Figures. Acquired by GOERING from the ERR Action on 25.11.42. See Attachment 5, Nachtrag 1, # 46.

General LOERZER

6. School of Watteau — Scene in a Park. Acquired by GOERING from ERR, Jeu de Paume, 5.11.40. From the confiscated Collection of Edmond ROTHSCHILD. 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 GRITZBACH 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 ERR. Other similar sales were made, the details of which are not known. General BODENSCHATZ received a case containing a tapestry and rugs on 2.12.41. Major TESKE 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 these took place immediately after the large shipment of works of art from Holland which included the GOUDSTIKKER Collection and pictures purchased from other Dutch dealers such as KATZ, de BOER and DOUWES. 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 Augsburger Strasse. There GRITZBACH divided them up into several groups which were then seen by GOERING's friends. The following sales were made:

(1) To HELMSTAD, the Hamburg Tobacco Magnate

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

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

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

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

1. Jan van Goyen	River Landscape
2. Wynants	Mountain Landscape
3. J. de Momper	Forest Landscape
4. Jan Breughel	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 GOUDSTIKKER or de BOER 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 Paolo. (2) Piazza Santa Margarita (3) Isola san Giorgio. (4) Riva degli Schiavoni.	all purchased from GOUDSTIKKER and numbered 2165, 2166, 2167, 2168 in the original catalogue.
2. Schalcken	Girl holding a candle.	Bought from DOUWES.
3. Abraham van Beyeren	Still Life	Bought from HOFER.
4. Jan van Goyen	River Landscape	Bought from GOUDSTIKKER.

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

Total price RM 145,000

HOFER says that sometime after the sale, GRITZBACH informed him

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 KOCH 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 afer the auction, #6 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.

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.

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. Amtsman 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 Lieutnant DILLENBERG, paymaster in charge of all payments for GOERING.
Secretary - Fraulein LENGERKE
Obergefreiter (Pfc) Dr. SCHAEDIG (?)

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. Francs 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 - HASSENKAMP and PLUMER

This office made advances to the GOERING agents; it had no special funds. A letter from General BODENSCHATZ to Frau GRUNDTMANN 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.

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 recepts 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 RIEKMANN, 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 "prive" and "state", for instance, the elaborate funeral service for Frau GRUNDTMANN KORNATSKI. It was also divided between the Thyssen Bank and the Deutsche Bank.

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 GRUNDTMANN KORNATSKI.

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 GRUNDTMANN 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 28 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.

Sales - Some money came into the Kunstfond when GOERING disposed of pictures. (See above Cahpter 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,

(i) 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 Sonderkontowere 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 countires.

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. PLIETZSCH, 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.

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 Gobelins 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, Guestrow 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. SONNEMANN, 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, SCHREMBS. 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.

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

The shelter also contained GOERING's personal safe to which he and SCHULTZ were the only people to have access. Both Fräulein 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 SCHOBURG 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 3. This was used for short periods only when pictures had to stay in Berlin on their way between Carinhall and Kurfuerst.

XI. TRANSPORTATION

A. Methods

The most important means of transportation used by GOERING during the war were the Special Trains. There were four of these; one fitted out for the Reichsmarschall and his staff, another for freight and two small two-car speed trains for special purposes. All were under the jurisdiction of GOERNERT who administered them and had had a part in their design. The Special Train almost always transported works of art in France, Belgium and Holland. In Italy it picked up objects which had been stored in the Embassy in Rome or in Florence and took them to Germany.

Luftwaffe trucks accompanying the official courier were also used for the transportation of works of art. Pictures were brought to Berlin from Belgium in this manner and also some of the shipments from the ERR deposit at Fuessen. On one or two occasions, planes were used to bring pictures from France or Holland. This happened early in the war and they were landed close to Carinhall.

The diplomatic courier was also used by GOERING to pass pictures over frontiers which might otherwise have presented difficulties. This happened when shipments were sent to Switzerland, and Italy. (See above Chapter VII.) The following civilian shipping firms were used by GOERING for transporting and packing of works of art:

Germany

1. SCHUMACHER, Berlin, Obertraut Strasse. This firm had been used personally by HOFER for several years and was taken on by GOERING when HOFER became director of the collection.

2. PRENZLAU, Berlin, Schoneberg, Apostle Paul Strasse 2. Fraulein LIMBERGER had been in touch with this firm before HOFER came to the collection.

France

1. POTTIER, Paris, rue Gaillon 14.

2. SCHENKER, Paris. Worked chiefly for MUEHLMANN.

Holland

1. de GRUYTER, Amsterdam, Frans van Mieris Straat. This firm was used mostly for packing but on occasions when the special train was not available, it carried shipments all the way to Berlin. It also worked for the Dienstelle MUEHLMANN.

2. J. B. BATENBURG, The Hague, de Kuyperstraat. Also used by the Dienstelle MUEHLMANN.

Italy

1. ROSONI, Rome, Piazza di Spagna 33.

2. MARTELLI, Florence, via Vigna Nuova 12.

3. GONDRAND, Florence, Piazza Stazione 1.

HOFER says that the above three firms were used for transportation within Italy from the places where objects were bought to either Rome or Florence where they were stored to await the arrival of the special train.

Switzerland

1. BRONNER, Basel.

ANGERER used special transportation - sometimes belonging to his firm, QUANTMEYER and EICKE, or put at his disposal by the Luftwaffe.

BORNHEIM had his own independent transportation or, if things were chosen by the Reichsmarschall in Paris, they were immediately placed on the special train.

B. The Flight from Berlin

In February 1945 GOERING decided to move the collection away from Berlin to safety in the south of Germany. He himself went through Carinhall with HOFER pointing out what he wanted to send immediately and what should wait for later transportation. It was at this time that, according to HOFER, he seemed to want to leave all the ERR objects behind. HOFER claims that it is only due to his interference that these have been saved.

After this choice had been made, HOFER had the objects packed by the firm of SCHUMACHER. They were then sent to Forst Zinna station where they were placed aboard the special train. At the beginning

of this general move GOERING had intended to send part of the collection to Veldenstein and part to the Obersalzberg, Berchtesgaden. However, at the last moment, the news that the air raid shelter which was to receive them in the Obersalzberg had not yet been completed, caused him to send all to Veldenstein. This meant that only smaller objects went because the size of the corridors and rooms in Veldenstein would not allow for any of the larger objects. The first shipment left during the first week of February 1945. SCHULTZ, HOFER and GERCH went with the train. When they arrived in Veldenstein the objects were unloaded and stored in the castle according to special instruction sent down by GOERING, and carried out under the supervision of Architect HETZELDT. The trip from Neuhaus station to the castle was made with local trucks.

The second shipment left Berlin on 13 March 1945. It also contained objects from Carinhall and Kurfuerst. Again these were chosen by GOERING with the help of HOFER. They departed from Hamelsprink Station near Carinhall and went to Veldenstein where they were unloaded and placed in the castle. The third shipment was planned for the beginning of April. It contained everything that was left in Kurfuerst and most of what remained in Carinhall. The objects were loaded at Vogelsang Station but at the last moment an order was received that they should stay there until further notice. HOFER was told to proceed to Veldenstein alone. On approximately 15 April GOERNNERT appeared in Veldenstein with orders from GOERING that all objects were to be packed and loaded on to the special train to await an imminent move. After a week of waiting the train was sent first to Piding (near Reichenhall) where it was joined by the third shipment from Berlin, and then to Berchtesgaden where it arrived on 16 April.

The train which arrived in Berchtesgaden contained by far the most important part of the collection. In Carinhall there remained a few exceptionally large pictures (these have been indicated where possible in the lists given above), some of the heavier sculpture such

as a Greek Venus (present to GOERING from BAIBO), and some decorative garden pieces. There also remained some furniture from the ERR and from BELLINI. HOFER cites, for example, sets of chairs and sofas which stood in the Music Room and the main hall. A series of nine Brussels tapestries representing hunting scenes, after designs by Rubens, lent to GOERING by the Vienna Kunsthistorisches Museum remained in the Kurfuerst shelter. To the best knowledge of both LIMBERGER and HOFER the Bagatelle Ceiling was never moved from Ringenwalde nor was the rest of the furniture which was kept there. Everything stored in Collin was also left behind.

When the special train arrived in Berchtesgaden it was parked in the station tunnel. HOFER was placed in charge and lived in one of the cars. One or two days later the train was divided, eight cars were sent to Unterstein on the line to the Koenigsee, and two or three cars containing furniture, the library, and the Stabsamt records were left in the tunnel. After a few days GOERING arrived from Berlin and began to make decisions as to where the things were to be stored. However, on 30 April both he and GOERNNERT were arrested by the SS and taken to Mauterndorf. GOERNNERT was released on the following day and returned to Berchtesgaden with orders to unload the trains and put the objects into airraid shelters. The cars were brought back from Unterstein and everything unloaded, to be put into a large shelter in the Berchtesgaden office of GOERING's stabsamt under the direction of Baurat ZEILER. The important pictures were taken out first. HOFER says that he had them packed into new cases for storage but that they were taken out of these subsequently when it was found that the shelter was going to be too small to hold the entire collection. HOFER states that GOERNNERT also had orders from GOERING that all ERR material was to be left in the train if any question of priority arose.

When it appeared that nothing more would fit in the shelter, GOERNNERT decided to store some of the small pictures and the very large pictures, which had been rolled, on the premises of one of the local

Nazi officials, a certain WINKLER, the owner of a large grocery store. The objects which were left over were loaded back on to the railway cars and moved to Unterstein. The cars containing furniture, library and office records were left in the station tunnel. During this period HOFER says that GERCH had come from Mauterndorf with a message for GOERING asking for 15 to 20 tapestries which he took back with him. In addition to these, HOFER states that GOERING had with him the Vermeer, the ROTHSCHILD Memling, the RENDERS Memling, the Roger van der Weyden, a French primitive, and his personal jewelry. Frau GOERING, who was with him, had some of the jewelry and the four small Memling angels.

On 4 May United States troops occupied Berchtesgaden. HOFER says that between 9 and 11 May he reported to the American Military Government, stated his identity, and said that he wished to put himself at the disposition of the Americans to help take care of the GOERING Collection. He was taken to the Stabsamt shelter where, he says Captain ANDERSON of the 101st Airborne Division was already moving the objects out and transferring them to the building in Unterstein where they were later fetched. Two or three days later both he and ANDERSON went to Berchtesgaden Station where they found that the wagons parked in the tunnel had been plundered and wrecked by soldiers and the local population. A similar fate had overtaken the wagons parked in Unterstein, which he says accounts for the presence of objects from the collection which were found in houses in Berchtesgaden and the surroundings. When GOERING's house in Obersalzberg was visited it was also found to have been plundered.

Later, HOFER says, Captain ANDERSON went to Mauterndorf and returned with the Vermeer, the Roger van der Weyden, the four Memling Angels, and the ROTHSCHILD Memling. The RENDERS Memling and the jewelry were missing. Neither have since been seen by HOFER. During the storage under 101st Airborne guard in Unterstein the following were removed from the collection by unknown persons:

Two of the four Memling Angels.
One small portrait by Cranach from the Phillips Coll.
Two small landscapes by van Goyen.

XII. CONCLUSION

GOERING liked to refer to himself as a "Renaissance type" and it is evident that he consciously played this role. The business of collecting came into every phase of his activity and he intended the Collection to be a monument to his name. As an outgrowth of the Nazi regime the Collection grew simultaneously with the expansion of German power. In 1939 it numbered about two hundred objects. When its growth was cut short by defeat the total had reached over 2,000 and included every variety of work of art. There were some 1,375 paintings, 250 sculptures, 108 tapestries, 200 pieces of period furniture, 60 Persian and French rugs, 75 stained glass windows and 175 objets d'art. Of these the most important have been listed above. Further details about stained glass, rugs and objets d'arts can only be obtained from witnesses who were not available for interrogation at the time of the writing of this report. Fortunately the major part of the collection has been recovered. Some objects, particularly sculpture, have suffered through the many moves and a few have been stolen (see page 173). On the whole the state of the collection is not poor, considering the conditions to which it has been exposed.

In amassing his hoard, GOERING showed that any means of satisfying his omniverous appetites was acceptable, provided that some appearance of legality were maintained. He refused to have anything to do with undisguised looting if his name wereto be associated with it, but he was always ready to stand behind some other organization and act as receiver. In Paris, in 1940, he used the German Military Government to cover up his first looting expeditions. This was protested against, but to no avail as is shown by the letter in which an unsuccessful effort is made to oblige GOERING to assume responsibility, in his own name, for the actions carried out under his orders. (See Attachment 4.)

Although the Einsatzstab Rosenberg has become notorious as the most prominent German looting organization, the evidence proves that the man who inspired its depredations and profited from them was GOERING, rather than ROSENBERG. (See Reference B and Attachment 3.) Again, when the Devisenschutzkommando stepped out of its normal role to become responsible for the initial confiscation of the ROTHSCHILD and other collections, it was by order of the Reichsmarschall. (See Attachment 7.)

In the open market, GOERING never failed to take every advantage which he could derive from his position as second in command of the conquering German Armies. He always wanted to bring prices down and it was not easy for a citizen of an occupied country to stand up against him. If this happened, pressure was applied as in the case of RENDERS and KROELLER-MUELLER Museum. (See Attachment 42.)

Just as the occupied countires were beaten down, so Germany's allies and the neutral countries were deceived when they made it difficult for GOERING to obtain what he wanted. VENTURA was helped to cheat the Italian customs authorities with a falsely dated letter. (See Attachment 60, 61.) FISCHER was given the use of the German diplomatic bag to avoid the Swiss customs regulations. WENDLAND, KATZ and MIEDL were all aided in breaking the laws of Switzerland, which was granting them hospitality and refuge. German laws were disregarded in the same way. BOITEL was abetted in his efforts to cheat the Devisenschutzkommando - through the office of DILLENBERG, one of GOERING's own officers - and the Reichskammer fuer Bildende Kunst was ignored to help FISCHER.

However lavishly GOERING used his power, he was not generous with his money. Here again he was unscrupulous and hypocritical. The VENTURA exchange proved that he and HOFER insisted on low appraisals for the Impressionist pictures taken from the Jeu de Paume, not for ideological reasons but out of pure self-interest.

later the pictures were resold for prices twenty times and more in excess of the earlier appraisals. When GOERING had to pay money to the enemy property control for pictures which HOOGENDIJK had owned in partnership with an English firm, he wrote a personal letter to the functionary in charge with instructions to pay only a fraction of what he owed under international law. That was in 1940 -- when the Germans were flushed with victory -- a significant omen of what would have happened had they won the war.

The study of the formation of his collection dispels any illusion which might remain about GOERING as the "best" of the Nazis. In this, the one pursuit in which he might have shown himself to be in fact a different type of man, he was the prototype of all the worst in National Socialism. He was cruel, grasping, deceitful and hypocritical, well suited to take his place with HITLER, HIMMLER, GOEBBELS and the rest.

CONFIDENTIAL

COPY

DER DIREKTOR DER KUNSTSAMMLUNGEN
DES REICHSMARSCHALLS:

Walter Andreas Hofer

Berlin W 50, den 26.IX.41.
Augsburger Str.68

Herrn
Reichsmarschall Hermann Göring
Berlin W.8.

Sehr verehrter Herr Reichsmarschall,

Auktion Lange. Sie brachte zum Tail geradezu sensationelle Ergebnisse. Sie haben den Katalog mit Preisen inzwischen wohl von Frl. Limberger erhalten. Ich habe für Sie nur den Grimmer (Schätzpreis RM 4.000) erstei gern können; der Nic. Maes ging mit RM 31.000 (Schätzpreis RM 8.000) ungewonnlich hoch & bei dem Is. v. Ostade (Schatzpreis 20.000) hörte ich bei RM 25.000 mit Bieten auf, da Mitbieter ein Kommissionar war, von dem ich wusste, dass er einen höheren Auftrag hatte. Das sehr schöne, leider stark judisch aussehende Knabenbild von Aert de Gelder (Schatzpris RM 8.000) stieg auf RM 25.000 (!) & auch der v. Goyen (Schatzpreis 30.000) wurde erst bei RM 38.000 zugeschlagen. Dabei war kein gerade sehr erfreuliches Bild, zu schwärzlich im Ton. Der Grimmer dagegen ist ein sehr schönes, farbiges Bild, das durch eine Reinigung noch sehr gewinnen durfte. Die Sensation aber waren die französischen Bilder des 19. Jahrhunderts, die zum Teil noch nie dagewesene Preise brachten. Dabei waren es noch nicht einmal ganz erstklassige Qualitäten. Ich freue mich sehr Ihnen mitteilen zu können, dass die französischen Bilder des 19 Jahrhunderts, die ich kurzlich in Paris für Sie aussuchte, von weit höherer Qualität sind.

Sammlung des Juden Paul Rosenberg, Paris. Ich habe für Sie ausgesucht & bei Herrn v. Behr reservieren lassen: 2 Ingres Zeichnungen, 7 Bilder and 1 Zeichng. von Corot, 1 Aquarell von Daumier, 3 Bilder von Courbet, 1 Bild von Pissarro, 4 Pastells & 1 Bild von Degas, 1 Bild von Manet, 5 Bilder von Sisley, 3 Aquarelle von Cezanne, 4 Bilder von Monet, 3 Zeichnungen & 5 Bilder von Renoir, 1 Bild von van Gogh, 1 Bild & 2 Zeichnungen von Seurat & 1 Bild von Toulouse-Lautrec. Alles ganz hervorragende Qualitaten, die uber die Ergebnisse der Lange Auktion gemessen, sehr, sehr billig sind & sich zum Tausch verzüglich einigen. Ich bringe Ihnen auser Haberstock noch sehr willige Abnehmer dafür!!! Da der für uns in Paris tätige Sachverständige Prof. Beltranc (der das franz.19.Jhrdt. immer sehr hoch bewertet) auf einen Taxpreis von Frz. Fr. 9.030.000 (!) kam, nahm ich natürlich die durch den Sachverständigen des Verbesitzers angesetzten Taxpreise an, die den Gesamtbetrag von Frz. Fr. 3.795.000 ausmachen. Ich habe Herrn v. Behr gesagt, dass ihm dieser Betrag durch General Hanesse zur Einzahlung auf das ihm bekannte Konto zur Verfügung gestillt wird. Die restlichen Bilder aus dem Besitz des Juden Rosenberg uberliess ich dem Einsatzstab Rosenberg. Es sind dies in der Hauptsache entartete Kunst & Bilder des 19 Jhrdts, die sich zum Tausch m.E. nicht eignen.

Sammlung des Juden Seligmann, Paris. Ich liess diese Bilder ebenfalls Herrn v. Behr überbringen & für Sie eine Anzahl Bilder reservieren, taxieren & bis zu Ihrem nachsten Pariser Aufenthalt zuruck stellen. Es sind z.T. recht interessante Bilder vom 16.-19. Jhrdt., die auch für Ihre Sammlung in Betracht kommen, teils auch als Tauschbilder zu verwenden sind.

Sammlung Braque, Paris. Braque ist Arier, lebt in Paris als Maler. Seine durch das Devis.Schutz-Kommando in Bordeaux gesicherte Sammlung muss also wieder frei gegeben warden. Ich verhandelte mit ihm persoenlich wegen seines Cranach Maedchenbildes & stellte ihm baldige Freigabe seiner Sammlung in Aussicht, wenn er sich zum Verkauf des Cranach entschliesst!!! Er reserviert mir das Bild, das er eigentlich nie verkaufen wollte & gibt mir bei meinem naechsten Pariser Aufenthalt seinen Entschluss bekannt. Seine sonstigen Bilder sind fuer uns uninteressant.

Sammlung Joseph Rottier, Paris. Als Wohnsitz des Besitzers ist Holland angegeben. Das Devis.Schu.-Kommando hat in einer Pariser Bank vier sehr wichtige Bilder von ihm sichergestellt, die ich besichtigte. Darunter ist ein Rubens, Bildnis eines Gelehrten Jean Woverius, aus der Sammlung des Herzogs von Arenberg, eine sehr schoene "Parkszene" von Pater & 2 weiters Bilder von Rubens & van Dyck (?). Ich stelle jetzt fest, ob der Besitzer Jude ist; solange bleiben die Bilder unter Sicherverwahrung in der Bank.

Sammlung der Familie Rotschild, Paris. Ich besichtigte die von Ihnen noch nicht gesehenen Bilder der Baronin Alexandrine R., die das Devi.-Schu-Kommando gesichert hat. Das war eine wirkliche Sensation ! Es sind 25 Bilder von allerhoechster Qualitaet & groesster Wichtigkeit, darunter ein zauberhaftes "Bild der Infantin Margarete" von Velasquez, das Sie unbedingt fuer Ihre Sammlung erwerben muessen. Eine soiche auserlesene Qualitaet bei voellig tadelloser Erhaltung werden Sie von Velasquez nie wieder bekommen. Das Bild stellt eine wunderbare Ergaenzung Ihrer Sammlung dar, in der dieser vielleicht groesste Maler noch nicht vertreten ist. Ferner sind vorhanden u.s. ein wunderbares Bild von P. de Hoogh, ein "Kinderkopf" von van Dyck, sehr schoene Bilder des franzoes. 18.Jhrdts. & Spitzenbilder von van Gogh & Cezanne, die als Tauschbilder hoch willkommen sind ! Das Devis.Schu.-Kommando haelt diese Bilder in der Bank weiterhin unter Verschluss, bis Sie nach Paris kommen. Zu dieser Sammlung gehoert auch der umfangreiche moderne Familienschmuck, der natuerlich gleichfalls unter Verschluss bleibt, bis Sie darueber entschieden haben.

ATTACHMENT 1

CONFIDENTIAL

COPY

THE DIRECTOR OF THE ART COLLECTIONS
OF THE REICHSMARSCHALL:

Walter Andreas Hofer

Berlin W 50
Augsburgerstr.68
Sept.26, 1941

Reichsmarschall Hermann Goering
Berlin W 8

Dear Reichsmarschall:

Lange Auction: The results were in part really sensational. You will meanwhile have received the catalogue with prices through Miss Limberger. I could only purchase for you the Grimmer (appraised value RM 4.000); the Nic. Maes went unusually high for RM 31.000 (appraised value RM 8.000), and as for the Is. van Ostade (appraised value RM 20.000). I stopped bidding at RM 25.000 since the co-bidder was a commissioner whom I knew to have a higher order. The very beautiful, unfortunately very Jewish looking portrait of a boy by Aert de Gelder (appr. val. RM 8.000) climbed to RM.25,000 and also the Goyen (appr. val. 30.000) was adjudicated only at RM 38.000. The picture was not a very pleasing one, though, too blackish in tone. The Grimmer, however, is a very beautiful, colorful picture, which is likely to gain by cleaning. But the sensation was the French pictures of the 19th century, which brought prices hitherto unobtained. And this, in spite of the fact that they were not even of absolutely first quality. I am very glad to be able to tell you, that the French 19th century pictures, which I recently selected for you in Paris, are of much higher quality.

Collection of the Jew Paul Rosenberg, Paris. I have chosen for you and reserved with Mr. von Behr: 2 Ingres drawings, 7 pictures and 1 drawing by Corot, 1 water color by Daumier, 3 pictures by Courbet, 1 by Pissarro, 4 pastels and 1 picture by Degas, 1 picture by Manet, 5 by Sisley, 3 water colors by Cezanne, 4 pictures by Monet, 3 drawings and 5 pictures by Renoir, 1 picture by van Gogh, 1 picture and 2 drawings by Seurat and 1 picture by Toulouse-Lautrec. All are of outstanding quality, and measured by the results of the Lange Auction, exceedingly cheap and particularly suitable for exchange. I shall bring you, in addition to Haberstock, very willing purchasers for it!!! Since Professor Beltrand who acts in Paris as our expert (and always appraises the French 19th century very high), gave the pictures a total appraisal value of Fr. Francs 9.030.000 (!), I naturally accepted the value set by the export of the former proprietor, representing a total of Fr. Francs 3.795.000. I told Mr. von Behr that this sum will be put at his disposal through General Hanesse for payment from the account known to him. The remaining pictures from the property of the Jew Paul Rosenberg I left to the Einsatzstab Rosenberg. They are mainly degenerate art and 19th century pictures, not appropriate, in my opinion, for exchange.

Collection of the Jew Seligmann, Paris. I had these pictures also transferred to Mr. von Behr, a number of them reserved for you, appraised and put aside until your next visit to Paris. These pictures of the 16th - 19th century are partly rather interesting and suitable for your collection, partly to be used for exchanges.

Braque Collection, Paris. Braque is an Aryan and lives in Paris as painter. His collection in Bordeaux, put into security by the Devisenschutzkommando, must therefore be unblocked. I negotiated with him personally about his Cranach "Portrait of a Girl", and held out to him the prospect of an early release of his collection, if he were ready to sell his Cranach!!! He is reserving the picture for me, which he intended never to sell, and will notify me of his decision on my next visit to Paris. His other pictures are of no interest to us.

Joseph Rottier Collection, Paris. The residence of the proprietor is reported to be Holland. The Devisenschutzkommando has safeguarded in a Parisian bank very important pictures of his, which I inspected. Among them is a Rubens, "Portrait of the scholar Jean Woverius", from the collection of the Duke of Arenberg, a beautiful "Parc Scene" by Pater and 2 further pictures by Rubens and van Dyck (?). I am now ascertaining whether the proprietor is a Jew; till then the pictures will remain in safekeeping with the bank.

Collection of the Rothschild Family, Paris. I inspected the pictures of the Baroness Alexandrine R., which you have not yet seen, and which the Devisenschutzkommando has safeguarded. This certainly was a sensation! They are 25 pictures of utmost quality and highest importance, among them an enchanting "Portrait of the Infanta Margherita" by Velasquez which by all means you must acquire for your collection. You will never again get a Velasquez of such exquisite quality combined with absolutely faultless condition. The picture constitutes a wonderful addition to your collection, in which Velasquez, probably the greatest painter, is not yet represented. In addition, there are among others a wonderful picture by P. de Hoogh, a "Head of a Child" by van Dyck, very beautiful pictures of the French 18th Century, and first rate pictures by van Gogh and Cezanne, highly welcome as exchange pictures! The Devisenschutz-kommando will safeguard these pictures until you come to Paris. This collection which also comprises the voluminous collection of modern family-jewels, naturally remains blocked pending your decision.

ATTACHMENT 1

CONFIDENTIAL

C O P Y

Q u i t t u n g

L. 2.000.000

in Worten: Zweimillionen Lire

für Generalleutnant Ritter von POHL in Rom

sind mir heute in versiegeltem Paket

in bar gezahlt worden.

Berlin, den 20. 1. 1943

gez. Angerer.

T r a n s l a t i o n

I received to-day in sealed package the sum of

L. 20.000.000.

(two million Lire) in cash

from Generalleutnant Ritter von POHL, In Rome.

Berlin, 30 January 1943.

signed Angerer

ATTACHMENT 2

CONFIDENTIAL

Translation

Copy

Goering Order of November 5, 1940

In carrying out the measures taken to date for the safe-guarding of Jewish art property through the Chief of Military Administration in Paris and the Einsatzstab Rosenberg (Chief OKW. 2 f.28.14 W.Z. No. 3812/40 g) the categories of art objects moved to the Louvre will be disposed as follows:

1. Those art objects, upon the further use of which the Fuehrer has reserved for himself the right of decision.

2. Those art objects which will serve to complete the collection of the Reichsmarschall.

3. Those art objects and library stocks which appear suitable for use in building up the Hohe Schule and in the sphere of activity of Reichsleiter Rosenberg.

4. Those art objects which are appropriate for turning over to German Museums will be immediately inventoried, packed and brought to Germany by the Einsatzstab in an orderly manner, with the assistance of the Luftwaffe.

5. Those art objects which are appropriate for transfer to French museums and to the French and German art trade, will be sold by auction on a date still to be fixed, and the proceeds will be assigned to the French State in benefit of the French dependents of war casualties.

6. Further seizure of art property in France will be effected in the heretofore efficient manner by the Einsatzstab Rosenberg, in co-operation with the Chief of Military Administration in Paris.

Paris, November 5, 1940

I shall submit this suggestion to the Fuehrer, pending whose approval this procedure will remain effective.

(signed) Goering

ATTACHMENT 3

CONFIDENTIAL

Der Militärbefehlshaber in Frankreich
Verwaltungsstab Abteilung Verwaltung — Paris, am 29.Januar 1941.

Geheim

Aktenzeichen: Vju

Betreff: Massnahmen zur Sicherung des jüdischen Kunstbesitzes.

Sachbearbeiter: KVR Bargatzky

1. Eintragen für Gruppe 8
2. Vermerk: ....

Erledigungs-Vorm.: 3. Herrn Ministerialdirektor Dr. Best auf die anliegende Weisung vom 28. Januar 1941.

I.) Sachlage

a) Nach Erlass des Chefs des OKW vom 17.Sept.1940 - Az.: 2 f 28.14.W.Z.38112/40 g.Adj.Chef OKW - hat der Führer bezüglich der vom Einsatzstab Rosenberg zu treffenden Massnahmen befohlen:

"Massgebend für den Besitzstand sind die Verhältnisse vor dem Kriege, in Frankreich vor der Kriegserklärung am 1.9.1939. Nach diesem Stichtag vollzogene Übereignungen an den franz. Staat oder dergl. sind gegenstandslos und rechtsunwirksam (z.B. polnische und slowakische Bibliothek in Paris, Bestände des Palais Rothschild oder sonstiger herrenloser jüdischer Besitz). Vorbehalte bezüglich der Durchsuchung, Beschlagnahme und des Abtransportes nach Deutschland auf Grund solcher Einwände werden nicht anerkannt."

b) Die in Betracht kommenden jüdischen Kunstschätze sind mit der Vollzugshilfe der Geheimen Feldpolizei beschlagnahmt und nach Paris in den "Louvre" verbracht worden.

c) In Ergänzung des Führerbefehls hat Reichsmarschall Goering am 3.November 1940 entschieden, dass von den in den Louvre gebrachten Kunstgegenständen.

1. diejenigen, die der Bestimmung des Führers, den Sammlungen des Reichsmarschalls, dem Aufgabenbereich des Reichsleiters Rosenberg und deutschen Museen vorbehalten sind, unverzüglich inventarisiert und nach Deutschland gebracht werden;

2. diejenigen, die für französische Museen und für den deutschen oder französischen Kunsthandel geeignet sind, zugunsten des französischen Staats und der französischen Kriegshinterbliebenen versteigert werden sollen.

Er hat ferner bestimmt, dass die weitere Erfassung des jüdischen Kunstbesitzes durch den Einsatzstab Rosenberg in Zusammenarbeit mit dem Chef der Militärverwaltung Paris zu erfolgen habe.

d) Die französische Regierung hat in Noten des Justizministers vom 21. Oktober 1940 und des Generalbevollmächtigten der französischen Regierung vom 18.Dezember 1940 gegen die Erfassung des jüdischen Kunstbesitzes Einwendungen erhoben. Unter Hinweis auf das Völkerrecht und das französische Gesetz vom 23.Juli (Journal Officiel Nr. 180) und 5.Oktober 1940 (Journal Officiel Nr.271), wonach die Güter der aus Frankreich geflüchteten französischen Staatsangehörigen sequestriert und zu Gunsten des französischen Winterhilfswerks eingezogen werden können, hat sie gebeten, eine gemeinsame Inventarisierung und den jederzeitigen Zutritt durch die Zwangsverwalter zu gestatten.

e) Die Erfassung des jüdischen Kunstbesitzes wird fortgesetzt.

II. Rechtslage

a) Massgebend für die Befugnisse des Reiches als der besetzenden Macht ist die Haager Landkriegsordnung (HLKO), die sowohl von Deutschland wie von Frankreich ratifiziert und daher für beide Teile verbindliches Besatzungsrecht ist.

Die HLKO verbietet in Artikel 46, Absatz 2, grundsätzlich jede Einziehung von Privateigentum.

Ausnahmen von diesem Verbot sind in den Artikeln 52 ff. vorgesehen, insoweit die Beschlagnahme von Privateigentum den Bedürfnissen der Besatzungsmacht dient; zu diesen Bedürfnissen zählen auch die Erfordernisse der Kriegführung gegen England.

Privateigentum kann danach nur beschlagnahmt werden, soweit es kriegswichtig ist. Unter diesem Gesichtspunkt sind insbesondere Eingriffe in jüdische Betriebe zu rechtfertigen, die der Kriegswirtschaft dienen können.

Eingriffe in sonstige jüdische Unternehmen sind aus polizeilichen Gründen statthaft. Die Sicherheit der Besatzungsmacht fordert, dass jüdischen Elementen, deren deutschfeindliche Haltung unterstellt werden muss, der Einfluss auf die Bewirtschaftung des besetzten Gebietes entzogen wird.

Die Erfassung des jüdischen Kunstbesitzes ist weder als Beschlagnahme kriegswichtigen Eigentums noch als polizeiliche Massnahme im Interesse einer einheitlichen Bewirtschaftung des besetzten Gebietes zu bezeichnen. Deshalb kann nach der HLKO das Deutsche Reich als besetzender Staat jüdischen Kunstbesitz weder enteignen noch in einem französischen Enteignungsverfahren an Stelle des französischen Staats treten.

b) Für das Vorgehen des Militärbefehlshabers ist im inneren Befehlsverhältnis der Führerbefehls wird bereits nach dem Befehl des Reichsmarschalls vom 3.November 1940 verfahren. Die Militärverwaltung ist daher von der Verantwortung für die Verletzung der Bestimmungen der HLKO über das Privateigentum entbunden (ausgestrichen: und zwar auch insoweit, als es sich un Rechtsvorgänge handelt, die nach Kriegsausbruch, aber vor der Besetzung erfolgt sind.).

c) Gegenüber der französischen Regierung ist die Lage insofern ungeklärt, als der Führerbefehl, der als "geheim" bezeichnet ist, eine innerdienstliche Weisung darstellt, und als die französische Regierung im Falle seiner Bekanntgabe einwenden wird, dass es sich um eine einseitige, für sie unverbindliche Änderung des zwischenstaatlichen Rechtes der HLKO handdle. (Das Folgende ist ausgestrichen: Sie wird darauf beharren, dass ihr die Verfügung über den jüdischen Kunstbesitz verbleibt. Den deutschen Standpunkt auch bei der französischen Regierung zur Anerkennung zu bringen, wird dem OKH zu überlassen sein, da die Beurteilung der Rechtslage, von der beim Führerbefehl ausgegangen wurde, hier nicht bekannt ist.) (Das Folgende ist mit Bleistift hinzugefügt:) Die Klärung und Regelung dieser Frage ist damit eine zwischen dem Reich und der französischen Regierung zu regelnde politische Angelegenheit geworden. Der Militärbefehlshaber in Frankreich kann mit der französischen Regierung nur über die Anwendung und Auslegung, nicht aber über eine Änderung des zwischen dem Reich und Frankreich geltenden zwischenstaatlichen Rechtes verhandeln.

III. Vorschlag zur Abänderung des Befehls von von Reichsmarschall Göring

Um zum Ausdruck zu bringen, dass der Militärbefehlshaber in Frankreich für die Tätigkeit des Einsatzstabes Rosenberg keinerlei Verantwortung trägt, wäre Ziffer 6 des Befehls des Reichsmarschalls folgendermassen zu fassen:

"6) Die weitere Erfassung jüdischen Kunstbesitzes in Frankreich geschieht in der bisher bewährten Form durch den Einsatzstab Rosenberg unter meiner Leitung."

gez. BAETZ

CONFIDENTIAL

Translation

THE MILITARY COMMANDER IN FRANCE
Administration Staff
Administration Section

Paris, 29 January 1941

Secret

Reference: Vju
RE: Measures for the seizure of Jewish art property
Referent: KVR Bargatzky

1. Register for Group ....S
2. Note .....
3. To Ministerialrat Dr. Best on the enclosed instructions of 28 January 1941

I. Statement

a) According to decree by the OKW Chief dated 17 September 1940 - Az: 2 f 28.14. W.Z. 38112/40 g.Adj.Chef OKW - the Fuehrer has given the following orders with regard to the measures to be taken by the Einsatzstab Rosenberg:

Possession is to be judged on the basis of the pre-war situation, in France, the situation prior to the declaration of war on 1st Sept. 1939.
Transfer of property to the French State or similar actions after this date are illegal and ineffective (e.g. the Polish and Slovack Library in Paris, stocks of the Rothschild Palais or other ownerless Jewish property). Reservations as to search, seizure and removal to Germany on the basis of such objections are disregarded.

b) The Jewish art treasures in question have thereupon been confiscated with the executive assistance of the Geheime Feld Polizei (Secret Field Police) and brought to Paris to the "Louvre" in agreement with the Military Government.

c) In addition to the Fuehrer's order, Reichsmarschall Goering, on 3 November 1940, has decided with regard to the art objects brought to the Louvre as follows:

1. those which are reserved for the disposition of the Fuehrer, for the collections of the Reichsmarschall, the sphere of activity of Reichsleiter Rosenberg and for the German museums, are immediately to be inventoried and brought to Germany,

2. those which are appropriate for French museums and the German and the French art trade, shall be sold by auction for the benefit of the French State and the French survivors of war.

In addition he has decreed that further seizures of Jewish art property are to be effected by the Einsatzstab Rosenberg "in co-operation with the Chief of the Military Administration Paris".

d) The French Government has made objections to the seizure of Jewish art property in notes by the Minister of Justice dated 21 Oct. 1940 and from the chief representative of the French Government dated 18 Dec. 1940

ATTACHMENT 4

CONFIDENTIAL

With reference to the International Law and the French Law of 23 July (Journal Official Nr 180) and 5 Octo. 1940 (Journal Official Nr 271), according to which the property of French citizens, fugitives from France, can be seized and liquidated to the benefit of the French "winter aid action", it asked to allow that an inventory be drawn up jointly and that the receivers be admitted at any time.

c) Seizure of Jewish art property is going on.

II. Legal Situation

a) The rights of the Reich as the occupying power conform to the Haager Landkriegsordnung (Hague Convention for Continental warfare, HLKO) which was ratified by Germany as well as by France and which is therefore binding to both parties as occupation law.

The HLKO prohibits, on principle, in article 46, paragraph2, any seizure of private property.

Exceptions to this prohibition are provided in the articles 52 and following, insofar as the seizure of private property serves the needs of the occupation authority, those needs including requirements for the war against England.

Consistently, privateproperty can only be seized as far as it is essential for the war. From this point of view encroachments on Jewish establishments, which can be of use to war economy, are particularly justified.

Encroachments on other Jewish enterprises are allowed by reasons of security. The security of the occupation power demands that Jewish elements whose anti-German attitude must be suppressed, be stripped of any influence on the economy of the occupied territory.

Seizure of Jewish art property cannot be designated as confiscation of property essential for warfare nor as a police measure in the interest of uniform economy in occupied territory. Therefore the German Reich as occupation-power can neither - according to the HLKO - expropriate Jewish art property nor substitute itself in place of the French State.

b) The Military Commander within the limits of his command has to act in conformity with the Fuehrer order. But the Fuehrer order is carried out in agreement with the order of the Reichsmarschall of 3 (5) November 1940.

The Military Administration is therefore exempt from any responsibility for contraventions of the HLKO regulations concerning private property (crossed out: and this even when legal actions are concerned which have taken place after the outbreak of war, but prior to the occupation.)

c) With regard to the French Government, the situation is not clear insofar as the Fuehrer order, designated as "secret", represents an inter-office instruction and as the French Government, in case of its publication, would object that it is a unilateral modification - not binding upon it - of the international law of the HLKO. (The following is crossed out: It will insist that the right of disposal of Jewish art property remains with it. Getting the French Government to acknowledge the German view point will be up to the OKH, as this office is not informed of how the legal situation is judged upon which the Fuehrer order has been based.) (The following is added in pencil:)

Clearing and settling of this issue thus has become a political affair to be settled between the Reich and the French Government. The Military Commander in France can negotiate with the French Government only on the application and the interpretation, but not on a modification of, the international law effective between the Reich and France.

III. Suggestion for modification of the order issued by Reichsmarschall Goering.

In order to express that the Military Commander in France is in no way responsible for the activity of the Einsatzstab Rosenberg, paragraph 6 of the order of the Reichsmarschall should be edited as follows:

"6) Further confiscation of Jewish art property will be effected in the manner heretofore adopted by the Einsatzstab Rosenberg under my direction."

signed BAETZ.

ATTACHMENT 4

Abschrift

Liste

der für die Sammlung des

REICHSMARSCHALL HERMANN GÖRING

abgegebenen Kunstgegenstände

Inhaltsverzeichnis

A.	Alphabethische Ordnung nach Gattungen:		
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II.	Glasmalerei	" 29 - 30	Nr. 1 - 15
III.	Plastik	" 31 - 33	Nr. 1 - 28
IV.	Möbel	" 34 - 37	Nr. 1 - 51
V.	Teppiche/Gobelins	" 38 - 40	Nr. 1 - 36
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Abgegebene Kunstgegenstände Stückzahl: 410

B.	Schätzwerte (in der Reihenfolge der Listennummern nach Gattungen geordnet)	
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II.	Glasmalerei	" 5
III.	Plastik	" 5
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V.	Teppiche/Gobelins	" 7
VI.	Kleinkunst/Miniaturen	" 8
VII.	Schmuck	" 8
	Sammelschätzungen nach Daten	" 9 - 11

(Schätzlisten, in denen mehrere Kunstwerke unter einem Schätzwert zusammengefasst wurden. Die betreffenden Stücke tragen auf den S. 1 - 8 den Vermerk "Sammelschätzung")

Sonderstab Bildende Kunst
Arbeitsbruppe Louvre
V./S.

20 Oktober 1942

L i s t e

der für die Sammlung des Reichsmarschalls Hermann Göring abgegebenen Kunstgegenstände

Nr.	Meister	Beschreibung	Einsatzstelle	Datum d. Erwerbs
I.	Gemälde:			
1.	van Balen, Art des	Jagd der Diana	M-Aktion	10.3.42
2.	Berchem, Nicolas	Italienisches Hafenbild Oel auf Lwd. 67.1 x 88	Wassermann MW 16	14.3.41
3.	Met de Bles	Gang nach Golgatha Oel auf Holz 40 x 100	Seligmann	2.12.41
4.	Boucher	Hirtenbild Schäfer und Schäferin Oel auf Lwd. 27 x 34	Seligmann	2.12.41
5.	Boucher	Venus Oel, oval	Wildenstein W 2	5.11.40
6.	Boucher	Venus Oel, oval	Wildenstein W 3 Gegenstück zu W 2	5.11.40
7.	Boucher	Liegendes nackte Frau Weissgehöht. Zeichnung auf braunem Papier 27.7 x 42.3	Stern St 6	1.5.41
8.	Boucher, Kreis des	Schäferin, Kind mit einer Giesskanne, begiessend Oel auf Lwd., hochoval, 62.8 x 44	Rothschild R 362 Gegenstück zu R 363	1.5.41
9.	Boucher, Kreis des	Frau mit zwei Kindern. Oel auf Lwd., hochoval, 62.7 x 44.2	Rothschild R 363 Gegenstück zu R 362	1.5.41
10.	Boucher	Venus, mit Amor spielend bez. rechts unten: F. Boucher Oel auf Lwd. 86.4 x 145	Rothschild R 387 Gegenstück zu R 386	1.5.41
11.	Boucher	Venus, Amor züchtigend Oel auf Lwd. 86.4 x 145	Rothschild R 386 Gegenstück zu R 387	1.5.41

12.	Boucher	Bildnis der Madame Pompadour Hinterglasmalerei (?) 21.1 x 15.2 Im alten Goldrahmen	Alexandrine Rothschild R 862	13.8.41
13.	Boucher	Landschaft in Medaillon 56.4 x 46	Jacobsen	13.8.41
14-19.	Boucher	6 Gemälde mit Mythologischen Darstellungen (Vier Elemente u.a.) ca. 280 x 205	Alexandrine Rothschild R 859 a - f	13.8.41
20.	Boucher	Allegorische Figur der Musik oder der Poesie 96.7 x 130	Wildenstein W 243	13.8.41
21.	Bouts, Dirk Umkreis des	Maria mit Kind Holz 48 x 27	Rothschild R 86	5.11.40
22.	Brekelencam	Interieur Oel auf Holz 47 x 66	Andriesse H.A. 20	15.5.42
23.	Breughel, J.	Flämische Dorfstrasse bez. unten rechts Oel auf Kupfer 25.5 x 37.9	Wassermann MW 17	14.3.41
24.	Breughel, Pieter d. J.	Sprichwörterbild Oel auf Holz 125 x 171 Veränderte Replik des Sprichwörterbildes von P. Breughel d. Ä. im Kaiser Friedrich-Museum, Berlin	Simon Levy, Schloss Brissac	15.8.41
25.	Bronzino Kreis des Mitte 16 Jh.	Bildnis einer Dame Oel auf Holz 58.1 x 38.4	Rothschild R 337	1.5.41
26.	Bruyn	Männerbildnis Oel auf Holz 16.5 x 12.5	Seligmann	2.12.41
27.	Canaletto	Blick über die Piazetta Oel auf Lwd. 133 x 131	Bottenwieser	14.3.41
28.	Cézanne	Junger Mann mit roter Weste Aquarell 47 x 31	Rosenberg Bordeaux	2.12.41
29.	Cézanne	Stilleben Aquarell 48 x 57.5	Rosenberg Bordeaux	2.12.41
30.	Cézanne	Harlekin Aquarell 49 x 30	Rosenberg Bordeaux	2.12.41

31.	Cézanne	Haus Oel auf Lwd. 60 x 100	Rothschild	4.12.41
32.	Chardin	Die Ballspielerin Oel auf Lwd. 79 x 63 sign. links seitlich: Chardin 17	Rothschild R 430	1.5.41
33.	Charlier, J.	Nymphe im Wasser Lwd. 18 x 24.5	Jacques Seligmann I b 38	8.2.41
34.	Cleve, van	Bildnis der Eleonore von Frankreich Oel auf Holz 35 x 45	Seligmann	2.12.41
35.	Cleve, van	Heilige Familie Oel auf Holz 60.7 x 52.5	Wildenstein W 87	8.2.41
36.	Clouet, F.	Bildnis der Charlotte de France als Kind Holz, 17.5 x 14	Rothschild R 76	8.2.41
37.	Corot	Betender Mönch Lwd., gerahmt 73.1 x 49.8	Levy-Benzion LB 58	12.7.41
38.	Corot	Dorf in einer Teichlandschaft Lwd., gerahmt 22.2 x 36	Levy-Benzion LB 61	12.7.41
39.	Corot	Wiesenlandschaft mit Fluss Lwd., gerahmt 24.2 x 38.2	Levy-Benzion LB 63	12.7.41
40.	Corot	Piazetta Lwd., gerahmt 19.8 x 33.6	Levy-Benzion LB 62	12.7.41
41.	Corot	Felslandschaft mit einem in einem Wasserlauf schreitenden Mann. Im Hintergrund Bergkastell Oel auf Lwd. 38 x 63.4 bez. unten links: Corot	Rosenberg Bordeaux (Hofer)	14.9.41
42.	Corot	Südliches Hafenbild Vorn auf dem Quai eine Gruppe von drei Figuren, ein Boot und eine einzelne Figur Oel auf Lwd. 46.2 x 55.2 bez. unten links: Corot	Rosenberg Bordeaux (Hofer)	14.9.41

43.	Corot	Landschaft mit einem sich auf einen Stock stützenden Mann im Wasserlauf Oel auf Lwd. 46.3 x 55.6 bez. unten links: Corot	Rosenberg Bordeaux (Hofer)	14.9.41
44.	Corot	Lesendes Mädchen mit roter Jacke Oel auf Lwd. 42.5 x 32.5 bez. links unten: Corot	Rosenberg Bordeaux (Hofer)	14.9.41
45.	Corot	Flachlandschaft mit einer Baumgruppe Oel auf Lwd. 46.5 x 56.5	Rosenberg Bordeaux	2.12.41
46.	Corot	Bleistiftzeichnung einer sitzenden Frau mit entblosster Brust bez. unten rechts: Angelika bez. unten links: Stempel Vente Corot Papier 29.7 x 19 auf der Rückseite: Landschaftsstudie bez. unten rechts: Marino Mai 1887 Papier 18 x 29.2	Rosenberg Bordeaux (Hofer)	14.9.41
47.	Corot	Italienerin, am Boden sitzend Oel auf Lwd. 30.8 x 38 unten links Stempel: Vente Corot	Rosenberg Bordeaux (Hofer)	14.9.41
48.	Corot	Blick von einer Terrasee mit offener Loggia auf Genua Oel auf Lwd. 38 x 28.2 bez. unten rechts: Corot	Rosenberg Bordeaux (Hofer)	14.9.41
49.	Corot	Hafen von Toulon Oel auf Lwd. 32 x 49 bez. links oben: Corot	Rosenberg Bordeaux (Hofer)	14.9.41
50.	Cotell, Ch.	Pont-on-Royons Unvollendet Karton, gerahmt 73.7 x 99.4	Levy-Benzion LB 67	12.7.41
51.	Courbet 1876	Felsschlucht mit Flusslauf Lwd., gerahmt, 45.2 x 59	Levy-Benzion LB 57	12.7.41
52.	Courbet	Landschaft, Wiese mit Bach, an dem Weiden stehen, im Hintergrund Bäume bez. unten links: S. Courbet 56 Oel auf Lwd. 60 x 73.4	Rosenberg Bordeaux (Hofer)	14.9.41

53.	Courbet	Schlafende, im roten Mieder mit buntem Halstuch Oel auf Lwd. 67.2 x 56.2 bez unten links: S. Courbet	Rosenberg Bordeaux (Hofer)	14.9.41
54.	Courbet	Ruhendes Mädchen, unbekleidet, unter Draperie am Meer Oel auf Lwd., 46 x 55 bez. unten links: S. Courbet	Rosenberg Bordeaux (Hofer)	14.9.41
55.	Coypel, Ch. A.	Rinaldo und Armida Lwd. 101 x 128	André Seligmann III, 92	8.2.41
56.	Cranach	Allegorie der Tugend 1548 Oel auf Holz im Rahmen 31.5 x 21.2	Rothschild-Halphen R 249	8.2.41
57.	Cranach	Bildnis Friedrichs d. Weisen von Sachsen 1536 Oel auf Holz 52.8 x 35.8	Wildenstein W 86	8.2.41
58.	Cuyp, A.	Bildnis eines Ehepaares Oel auf Lwd. 81 x 64	Andriesse H.A. 16	14.3.42
59.	Cuyp, A.	Vorführung eines Schimmels Lwd. 119 x 170	Rothschild R 16	8.2.41
60.	Cuyp, A.	Bildnis eines kleinen Mädchens Oel auf Lwd. 49 x 39.3	Rothschild R 344	1.5.41
61.	Daubigny	Gehöfte an einem Fluss Lwd. gerahmt 73.1 x 49.8	Levy-Benzion LB 60	12.7.41
62.	Daumier, H. ?	"La Parade" Oel auf Lwd. Ovales Passepartout 29 x 22.5	Kann Ka 30	12.7.41
63.	Daumier	Jahrmarktsmusikanten Federzeichnung auf Papier 38.8 x 34.4 unbez.	Rosenberg Bordeaux (Hofer)	14.9.41
64.	Degas	Ballettänzerin Kreidezeichnung 43 x 28.8	Rosenberg Bordeaux	2.12.41
65.	Degas	Sitzender weiblicher Akt, Frau in roten Pantoffeln bei der Morgentoilette Kreidezeichnung 47.8 x 46	Rosenberg Bordeaux	2.12.41
66.	Degas	Zwei weibliche Akte Kreidezeichnung 48.7 x 32.6	Rosenberg Bordeaux	2.12.41

67.	Degas	Aktstudie Kohlezeichnung 84.8 x 37.9	Levy-Benzion LB 65	12.7.41
68.	Degas	Ballettschule Oel auf Lwd. 41.5 x 91.7	Kann Ka 15	12.7.41
69.	Degas	Jockeys zu Pferde auf dem Rennplatz Oel auf Lwd., 38.6 x 89 bez. unten links: Degas	Rosenberg Bordeaux (Hofer)	14.9.41
70.	Degas	Gruppe von drei Tänzerinnen Schwarze Kohle und braune Kreide 79.5 x 57.5	Kann Ka 16	12.7.41
71.	Degas	Fragment einer Komposition Kohle und farbige Kreide im Rahmen 80.2 x 53.5	Kann Ka 17	12.7.41
72.	Degas	Sitzender weiblicher Akt Pastell im Rahmen 64.2 x 59.4	Kann Ka 19	12.7.41
73.	Degas	Ballettszene an der Übungsstange Pastell auf gelblichem Papier 30.9 x 23 bez. unten links: Degas	Rosenberg Bordeaux (Hofer)	14.9.41
74.	Dou, Gerard	Mädchen mit Hasen Holz 53.5 x 38	Rothschild R 84	5.11.40
75.	Dyck, A. van	Damenbildnis Holz 241 x 168	Rothschild R 89	5.11.40 vorbeh. Entsch.d. Führers
76.	Dyck, A. van	Kinderkopf, Studie Oel auf Lwd. 40 x 50	Rothschild	4.12.41
77.	Fragonard	Mädchen vor einer chinesischen Statuette Lwd. 90 x 75.5	Rothschild R 40	8.2.41
78.	Fragonard	Fest in St. Cloud (Kasperletheater) Oel auf Lwd. Querformat	Wildenstein W 1	5.11.40
79.	Fragonard	Bildnis der Mlle. Guimard, Laute spielend Oel auf Lwd. 40 x 60	Rothschild	4.12.41
80.	Gillot ?	Narrenszene Oel 60 x 72	Wildenstein	13.8.41 ?
81.	van Gogh	Blumenstrauss Oel auf Lwd. 41 x 33.5	Lindenbaum Li 25	12.7.41

82.	van Gogh	Bildnis eines älteren Herrn. Lwd. gerahmt. 34 x 40.7	Levy-Benzion LB 69	12.7.41
83.	van Gogh	Häuser im Garten Oel auf Lwd. 25 x 40	Rothschild	4.12.41
84.	van Gogh	Die Brücke Oel auf Lwd. 50 x 60	Rothschild	4.12.41
85.	van Gogh	Selbstbildnis mit Mütze und Kopfverband, Pfeife rauchend Oel auf Lwd. 50 x 44.5 unbezeichnet	Rosenberg Bordeaux (Hofer)	14.9.41
86.	Gossaert, Jan, Art d.	Jungfrau im blauen Kleid und rotem Mantel mit Kind Oel auf Holz. 53 x 40	Wassermann MW 1	14.3.41
87.	Govaerts, Abraham	Eiche am Waldrand, vorn links Jäger mit Hunden Oel auf Holz. 17 x 23	Unger U 7	10.3.42
88.	Goya	Isabella von Bourbon Oel. 83 x 66.5	Alexandrine Rothschild/ Weinberger WBG 103	15.5.42
89.	Goya-Kreis?	Düstere Felslandschaft Oel auf Lwd. 22 x 48.6	Kann Ka 21	12.7.41
90.	van Goyen	Bauern mit Panjewagen vor einer Herberge Oel auf Lwd. 61 x 85	Andriesse H.A. 14	14.3.42
91.	van Goyen	Bauernhäuser Oel auf Holz. 36 x 51 sign. u. dat. 1635	Emil Strauss	14.3.42
92.	van Goyen	Flusslandschaft Oel auf Holz 48.9 x 72.2	Unbekannt o.Z.	8.2.41
93.	van Goyen	Spätsommerlandschaft Oel auf Lwd. 69 x 107	Wildenstein W 88	8.2.41
94.	van Goyen	Bauern vor einer Ruine Oel auf Holz, oval 37.8 x 49.3 bez. unten links: van Goyen 1647	Wassermann MW 4	14.3.41
95.	van Goyen	Flusslandschaft Oel auf Lwd. 60.5 x 104.8 bez. auf der Planke eines Kahnes in der Mitte des Bildes: van Goyen 1639	Wassermann MW 5	14.3.41
96.	Guardi	Wachtturm Oel auf Holz. 15 x 25	Seligmann	2.12.41
97.	Holbein, Ambrosius 1517	Bildnis eines Herrn Oel auf Holz 55.4 x 40.7	Rothschild R 335	1.5.41

98.	Holbein, Nachfolger	Damenbildnis Holz 67 x 52	Rothschild R 28	8.2.41
99.	Hooch, Pieter de	Frau mit Kind in einem Hausgarten Oel auf Lwd. 50 x 60	Rothschild	4.12.41
100.	Hooch, Pieter de	Das Weinglas Lwd. 68.5 x 60	Rothschild R 3	5.11.40
101.	Hoppner, John	Porträt eines jungen Mädchens	Lyndhurst Lyn 20	10.3.42
102.	Ingres	Doppelporträt von Herrn u. Frau Ramel . Bleistiftzeichnung Papier 32.9 x 26 bez. oben rechts: Portrait de M. et Mme. Ramel	Rosenberg Bordeaux (Hofer)	14.9.41
103.	Ingres	Sitzender Herr . Bleistiftzeichnung Papier 23.3 x 18 bez. unten rechts: Ingres	Rosenberg Bordeaux (Hofer)	14.9.41
104.	Keijser, Thomas de	Porträt eines Mannes in rotem Satinkostüm Oel auf Lwd. 78 x 55	Stern St 9	3.5.41
105.	Lagrenée, L.J.F. zugeschr.	Liegende Diana Lwd. 61.5 x 74	André Seligmann III, 105, 18	5.11.40
106.	Lancret	Schäferpaare im Park Lwd. 41.5 x 55	Rothschild R 65	8.2.41
107.	Lancret	Das Frühstück im Freien Oel auf Lwd. 100 x 130	Rothschild	4.12.41
108.	Le Moyne	Leda mit Schwan Lwd. hochoval 122 x 106	Jacques Seligmann I 58	8.2.41
109.	Leyden, Lucas van	Federzeichnung zu einem figurenreichen Bild lichte Masse 28.5 x 39.3	Maurice Rothschild BoR 41	8.2.41
110.	Lingelbach, J.	Rast auf einer Falkenjagd Oel auf Holz 23.1 x 16.9	Wassermann MW 12	14.3.41
111.	van Loo ?	Liegende Diana Lwd. 92 x 135	Rothschild R 114	8.2.41
112.	Maes zugeschr.	Mutter mit Kind und Amme Holz 111 x 81	Rothschild R 51	5.11.40
113.	Mallet	Die Salbung der Braut Aquarell 25 x 33.2	Léon Reinach	13.8.41
114.	Manet	Weiblicher Rückenakt Oel auf Kreide Lwd. 55.4 x 45.9	Kann Ka 20	12.7.41

115.	Manet	Blumenstrauss mit drei Rosen und einer Tulpe Oel auf Lwd. 56 x 35.3 bez. unten links: Manet	Rosenberg Bordeaux (Hofer)	14.9.41
116.	Metsu, Gabriel	Der Besuch Holz 63 x 47	Rothschild R 5	5.11.40
117.	Mieris, Wilhelm	Der Geflügelkauf Oel auf Holz 33.7 x 27	Stern St 7	1.5.41
118.	Momper	Prozession	M-Aktion	15.5.42
119.	Monet	Meerlandschaft, links steile Küste Oel auf Lwd. 59.8 x 81.1 bez. unten links: Claude Monet 88	Rosenberg Bordeaux (Hofer)	14.9.41
120.	Monet	Landschaft mit Pappeln Oel auf Lwd. 67.7 x 90 bez. unten links: Claude Monet	Rosenberg Bordeaux (Hofer)	14.9.41
121.	Monet	Stilleben mit Fruchtkorb und Melone Oel auf Lwd. 90 x 68 bez. unten links: Claude Monet	Rosenberg Bordeaux (Hofer)	14.9.41
122.	Monet	Winterlandschaft mit Fluss und drei Booten Oel auf Lwd. 50.2 x 81.2 bez. unten links: Monet	Rosenberg Bordeaux (Hofer)	14.9.41
123.	Monier	Sonnige Ortschaft mit Basilika am Flussufer Oel auf Lwd. 60 x 80	Kann Ka 23	12.7.41
124.	Neer, Aert van der	Niederländische Gracht im Mondschein Oel auf Holz 30.2 x 41.3	Wassermann MW 2	14.3.41
125.	Netscher	Frau mit Papagei Oel auf Holz 46 x 37	Andriesse H.A. 9	14.3.42
126.	Northcote	Porträt der Lady Spencer	Lyndhurst Lyn 19	10.3.42
127.	Ostade, A. von 1664 (1669?)	Das Flugblatt Im Bauernwirtshaus Holz 30 x 34	Rothschild R 87	5.11.40
128.	Ostade, A. von	Bauern vor einem Wirtshaus Oel auf Holz 17.2 x 14.4	Wassermann MW 9 Gegenstück zu MW 10	14.3.41
129.	Ostade, A. von	Bauern vor einem Wirtshaus Oel auf Holz 17.2 x 14.4	Wassermann MW 10 Gegenstück zu MW 9	14.3.41

130.	Ostade, I. von	Bauernfuhrwerk auf der Dorfstrasse Holz 82.5 x 94.5	Rothschild R 55	8.2.41
131.	Ostade, I. von	Rast vor der Schenke Holz 88 x 79.5	BoR 42	8.2.41
132.	Pater	Ländliche Szene Oel auf Holz 15.5 x 22.2	Stern St 4	1.5.41
133.	Pater	Musizierende Gesellschaft im Park Holz 35 x 28.5	Rothschild R 68	8.2.41
134.	Pater	Dame beim Fussbad Oel auf Lwd. 32 x 42.5	Lindenbaum Li 3	8.2.41
135.	Pater	Galante Szene vor einem Brunnen Oel auf Lwd. 41.5 x 61.5	Stern St 5	1.5.41
136.	Pater	Ländliche Szene Oel auf Holz. 16.5 x 22.2	Stern St 3	1.5.41
137.	Pater angebl.	Guitarrespieler mit Liebespaaren Holz 23.5 x 31.5	Rothschild R 70	5.11.40
138.	Pater angebl.	Schäferpaare Holz 23 x 31.5	Rothschild R 73	5.11.40
139.	Pissarro	Hafenbild am regnerischen Morgen mit Dampfboot Oel auf Lwd. 59.4 x 81.5 bez. unten links: C. Pissarro	Rosenberg Bordeaux (Hofer)	14.9.41
140.	Prud'hon	Frau im Bade Lwd. 39.7 x 31	Seligmann I b 78	8.2.41
141.	Rembrandt 1633	Knabenbildnis mit rotem Barett Holz, oval 76 x 57.5	Rothschild R 48	5.11.40
142.	Renoir	Sitzender weiblicher Akt bei der Morgentoilette Rötelzeichnung 40 x 30	Rosenberg Bordeaux	2.12.41
143.	Renoir	Frauenbildnis, Kopf Oel auf Lwd. 35.5 x 27	Stern Bordeaux	2.12.41
144.	Renoir	Porträt des Bruders von Renoir (Der Maler am Mittelmeer ?) Zeichnung Kreide und Feder 38 x 28.5	Rosenberg Bordeaux	2.12.41
145.	Renoir	Anemonenstrauss in grüner Henkelvase Oel auf Lwd. 58.2 x 49.1 bez. unten rechts: Renoir	Rosenberg	14.9.41

146.	Renoir	Mädchen im Badeanzug und Fischernetz am Strand Oel auf Lwd. 61 x 46 bez. unten rechts: Renoir 1879	Rosenberg Bordeaux (Hofer)	14.9.41
147.	Renoir	Kreidezeichnung zum Tanz im Freien Papier 41 x 23 bez. unten rechts: Renoir	Rosenberg Bordeaux (Hofer)	14.9.41
148.	Renoir	Studie Frauenköpfe Rötelzeichnung 36.5 x 27.2	Rosenberg Bordeaux	2.12.41
149.	Renoir	Frau in rotweiss gestreitem Kleid mit Hut, Brief schreibend, vor einem Rosenstrauch. Oel auf Lwd. 45 x 53.3 bez. unten rechts: Renoir	Rosenberg Bordeaux (Hofer)	14.9.41
150.	Renoir	Mädchenbildnis mit hellem Mantel, dunklen Kragen und blauem Band im blonden Haar, Mlle. Grimpel Oel auf Lwd. 41 x 32.2 bez. oben rechts: Renoir 80	Rosenberg Bordeaux (Hofer)	14.9.41
151.	Renoir	Mädchenbildnis in weissem, mit roten Schleifen besetzten Kleid und rotem Band im offenen blonden Haar, Mlle. Grimpel Oel auf Lwd. 44.3 x 35.2 bez. oben rechts: Renoir 80	Rosenberg Bordeaux (Hofer)	14.9.41
152.	Reynolds	Damenbildnis Lwd. 75.5 x 63.5	Rothschild R 106	8.2.41
153.	Robert, Hubert	Romantische Parklandschaft mit Ruine eines Rundtempels sign.: Hubert Robert 1786 Oel auf Lwd., Hochformat	Wildenstein W 4	5.11.40
154.	Robert, Hubert	Kleine italienische Ved ute Oel auf Lwd. 24.2 x 31.6	Lindenbaum Li 5	8.2.41
155.	Robert, Hubert	Kl. italienische Vedute Oel auf Lwd. 25 x 32.2	Lindenbaum Li 6	8.2.41
156-159.	Robert, Hubert	Vier Veduten Ital. Berglandschaft, Brücke, Wasserspiele, Tempelruinen Oel auf Lwd. 287 x 134	Rothschild R 315 - 318	14.3.41
160.	Robert, Hubert	Landschaft Oel auf Lwd. 31.6 x 40.2	Rothschild R 373	1.5.41
161.	Rodin	Bewegungsstudie Bleistift und Aquarell 33.2 x 25.2	Kann Ka 25	12.7.41

162.	Rousseau, Th.	Flusslandschaft Oel auf Pappe, im Rahmen 18.2 x 23.1	Kann Ka 26	12.7.41
163.	Rubens, P. P.	Diana mit Gefolge Holz 219 x 181	Rothschild R 90	5.11.40 vorbeh. Entsch. d. Führers
164.	Rubens, P. P. ? 1640	Meleager und Athalante Holz 76 x 57.5	Rothschild R 20	5.11.40
165.	Rubens ?	Ruhe auf der Flucht nach Ägypten Oel auf Holz 38.3 x 52.4	Wassermann MW 13	14.3.41
166.	Ruysdael, J.	Waldlandschaft		2.12.41
167.	Ruysdael	Flussübergang Oel auf Lwd. 100 x 145	Andriesse H.A. 7	14.3.42
168.	Ruysdael	Landschaft Oel auf Holz, oval 39 x 51	Andriesse H.A. 3	14.3.42
169.	Ruysdael	Fischer im Boot Oel auf Holz, oval 39 x 51	Andriesse H.A. 2	14.3.42
170.	Ruysdael, S.	Landschaft mit Fuhrwerk Oel auf Holz 34 x 47 sign. unten in d. Mitte: Ph.W.	Caroline Stern oder Sauerbach	3.5.41
171.	Ruysdael, S.	Landschaft mit Fuhrwerk vor Dorfschenke Oel auf Holz, parkettiert 63 x 94 sign. u. dat. in d. Mitte: S. van Ruysdael 1644	Sauerbach Sau 1	3.5.41
172.	Ruysdael, S. Art des	Flusslandschaft mit Segelschiffen Oel auf Holz 26.8 x 40.7	Wassermann MW 3	14.3.41
173.	Schall, F.	Der zerbrochene Fächer Holz 43.5 x 34.5	Lindenbaum Li 12	8.2.41
174.	Schongauer	Tod der Jungfrau Oel auf Holz 26 x 18	J. Rothschild	15.3.41
175.	Scorell, Art des	Bildnis eines jungen Mannes Oel auf Holz, parkettiert 40.7 x 34.5 rechts oben Inschrift: 1551 aetatis 19	Rothschild R 296	14.3.41
176.	Seurat	Hafenbild mit zwei Segelbooten und zwei Ankern rechts Oel auf Lwd. 65.6 x 81.7 unbez.	Rosenberg Bordeaux (Hofer)	14.9.41

177.	Seurat	Die Amme Kreidezeichnung 31.7 x 24 unbez.	Rosenberg Bordeaux (Hofer)	14.9.41
178.	Seurat	Sitzender in weisser Bluse Kreidezeichnung auf Papier 30.8 x 23.7 unbez.	Rosenberg Bordeaux (Hofer)	14.9.41
179.	Sisley 1876	Flusslandschaft mit Brücke Lwd., gerahmt 46.6 x 61.4	Levy-Benzion LB 66	12.7.41
180.	Sisley	Südländische Flusslandschaft mit Gehöft Lwd., gerahmt 38.5 x 55.4	Levy-Benzion LB 64	12.7.41
181.	Sisley	Seinelandschaft Lwd. 38.4 x 46.3	Levy-Benzion	12.7.41
182.	Sisley	Seine bei Argenteuil Oel auf Lwd. 45.8 x 65.6 bez. unten links: Sisley	Rosenberg Bordeaux (Hofer)	14.9.41
183.	Sisley	Flusslandschaft mit Ruderbooten Oel auf Lwd. 45.8 x 73.2 bez. unten links: 72	Rosenberg Bordeaux (Hofer)	14.9.41
184.	Sisley	Gehöft zwischen Weinfeldern und Wald im Herbst Oel auf Lwd. 33.6 x 61.9 bez. unten rechts: Sisley 73	Rosenberg Bordeaux (Hofer)	14.9.41
185.	Sisley	Baumbestandene Strasse im Schnee Oel auf Lwd. 85.5 x 56	Rosenberg Bordeaux	2.12.41
186.	Sisley	Winterliche Dorfstrasse mit Schimmelgespann Oel auf Lwd. 45 x 55 bez. unten rechts: Sisley	Rosenberg Bordeaux (Hofer)	14.9.41
187.	Sisley	Veneux-Nadon Blick von einer mit kahlen Bäumen bestandenen Höhe auf ein Flusstal Oel auf Lwd. 54.2 x 73.4 bez. unten links: Sisley	Rosenberg Bordeaux	14.9.41
188.	Snyders	Stilleben Oel auf Lwd. 95 x 141	Stern St 11	3.5.41
189.	Steen, Jan	Marktszene Oel auf Holz 35.6 x 26.5	Rothschild R 345	1.5.41
190.	Teniers, D.	Kornernte Oel auf Holz 37.4 x 56.6 bez. unten rechts: D. Teniers	Wassermann MW 14	14.3.41

191.	Teniers, D.	Adam und Eva im Paradies Oel auf Lwd. 57 x 41 bez.: D. Teniers	Wassermann MW 15	14.3.41
192.	Terborch, Gerard	Porträt eines schwarzgekleideten älteren Herrn Oel auf Lwd. 30 x 25	Stern St 8	3.5.41
193.	Tiepolo	Feier im Palast am Wasser Oel auf Lwd. 60 x 110	Rothschild	4.12.41
194.	Toulouse-Lautrec	Lesende Tempera auf grauer Pappe 72.3 x 51.3 bez. unten rechts: a mon vieux maitre T. Lautrec	Rosenberg Bordeaux (Hofer)	14.9.41
195.	Velasquez	Bildnis der Infantin Marguerita Theresa von Spanien Oel auf Lwd. 60 x 110	Rothschild	4.12.41
196.	Velde, Adriaen van de	Herde auf einer Waldlichtung Oel auf Holz 34.5 x 31.5	Rothschild R 392	14.3.41
197.	Velde, Adriaen van de, 1662	Vorbereitung zur Jagd Lwd. 52 x 43.5	Rothschild R 10	5.11.40
198.	Velde, Esaias van de	Winterlandschaft mit Schlittschuhläufern Rundbild, Oel auf Holz Ø 17.1	Wassermann MW 8	14.3.41
199.	"	Heuernte Oel auf Holz Ø 16.7	Wassermann MW 7	14.3.41
200.	Watteau ?	Galante Szene Oel auf Lwd. 40.2 x 32	Rothschild R 352	1.5.41
201.	Watteau de Lille ?	Komödie Oel 90 x 108	Wildenstein	13.8.41?
202.	Wouvermann Philipp 1656	Rast vor dem Wirtshaus sign. u. dat. Lwd. 99.5 x 114	Rothschild R 13	5.11.40
203.	Wouvermann Ph.	Stallszene Oel auf Holz 36.9 x 48.7	Rothschild R 346	1.5.41
204.	Wouvermann Ph.	Rast bei der Ernte Oel auf Holz 38.7 x 34.2	Rothschild R 348	1.5.41
205.	Wouvermann Ph.	Ausritt zur Jagd Oel auf Holz 34 x 47 sign. in d. Mitte unten: Ph.W.	Stern	3.5.41

206.	Deutsch Anf.15.Jh. Augsburg (Strigel)	Frauenbildnis Holz 61.5 x 50	Rothschild R 25	5.11.40
207.	Norddeutsch 2.H.15.Jh.	Predigt eines heiligen Mönches Lwd. 124 x 68.5	André Seligmann III, 48	8.2.41
208.	Westdeutsch um 1480	Teil eines Altarflügels mit einer Szene aus der Ursulalegende Oel auf Holz lichte Masse 62.9 x 81.7	Helene de Zuylen de Nyevelt R 250	8.2.41
209.	Deutsch Anf.16.Jh.	Bildnis eines jungen Fürsten, wohl Habsburgers Oel auf Holz 45.5 x 33.3	Jacques Seligmann I b 71	8.2.41
210.	Deutsch(?) Anf.16.Jh.	Männliches Bildnis Holz 31.5 x 22	Rothschild R 85	5.11.40
211.	Flämisch 16.Jh.	Madonna mit Kind in einer Landschaft mit Lilien Oel auf Holz 43.5 x 32.1	Wassermann MW 11	14.3.41
212.	Flämisch 16.Jh.	Kreuzigung Oel auf Holz 20.4 x 28.1	Wassermann MW 6	14.3.41
213.	Französisch 16.Jh.	Bildnis eines Herrn Oel auf Holz 50 x 38.8	Rothschild R 336	1.5.41
214.	Französisch um 1600	Bild einer Dame Oel auf Lwd. 60 x 49.5	Kann Ka 33	8.2.41
215.	Französisch 17.Jh.	Europa mit dem Stier und Gefolge Aquarell 37 x 44	Hamburger Ham 5	3.5.41
216.	Französisch Mitte 18.Jh. (im Stil Watteaus)	Szene im Wald 41 x 49	Fernand Halphen B 65	5.11.40
217.	Französisch Mitte 18. Jh. (Fragonardschule)	Kinder mit Katze Lwd. 69 x 93	Fernand Halphen B 51	8.2.41
218.	Französisch 2.H. 18.Jh. (Boucher?)	Venus und Amor Lwd. 40.5 x 35.5	Rothschild R 71	5.11.40
219.	"	Venus und Amor Lwd. 43 x 34	Rothschild R 72	5.11.40

220.	Französisch 2.H. 18.Jh.	Komödianten, Faunen und Nymphen im Park 58.5 x 72.2	E. Wildenstein E. W 11	13.8.41
221.	Französisch Ende 18.Jh.	Stegreif-Komödie mit Aufführung einer zahnärztlichen Behandlung unleserlich sign. auf einem Stei. 95.8 x 108	E. Wildenstein E. W 12	13.8.41
222.	Französisch um 1830	Parklandschaft Oel auf Holz 23.8 x 29.7	Kann Ka 74	12.7.41
223.	Holländisch Mitte 17.Jh.	Hände waschende Frau Oel auf Lwd. 48.5 x 40	Edm. Rothschild Schloss Boulogne s.s. R 229	8.2.41
224.	" (van Goyen?)	Niederländische Landschaft Holz 29.5 x 34	Rothschild R 88	5.11.40
225.	Holländisch 2.H. 17.Jh.	Niederländischer Marktplatz Lwd. 65.7 x 84.5	Rothschild R 248	8.2.41
226.	Italienisch 14.Jh.	Kleines gotisches Tabernakelbild Holz 34.3 x 12.3	Wildenstein W 76	8.2.41
227.	Niederländ. (Meister von Frankfurt) Anf. 16.Jh.	Schmaler Altarflügel 116 x 27	André Seligmann III, 105, 43	5.11.40
228.	Niederländ. Anf. 16.Jh.	Christus unter den Schriftgelehrten 38 x 31	Arn. Seligmann II, 105, 45	5.11.40
229.	Niederländ. Mitte 16.Jh.	Heilige Magdalena Holz 40 x 26.5	Rothschild R 96	8.2.41
230.	Niederländ. 17.Jh. (Engelbrechts, Art des ?)	Damenbildnis Hl. Magdalena ? Oel auf Holz ? 40 x 70 ?	Seligmann ?	2.12.41
231.	Niederländ. 17. Jh. (Rombouts, Salomon)	Waldlandschaft Oel auf Holz		2.12.41
232. -235.	Niederländ. 17.Jh. Art des Grimmer	Die vier Jahreszeiten (vier Bilder) Oel auf Holz 27 x 36	Hamburger Ham 1 - 4	9.5.41
236.	Westfälisch Ende 15.Jh.	Grosse Kreuzigung 127 x 200	André Seligmann III, 1	5.11.40
237.	---	Altarflügel Geistliche Versammlung	André Seligmann III, 49	5.11.40

Anmerkung:

Möglicherweise identisch: Nr. 80 und Nr. 220
Nr. 201 und Nr. 221

II. Glasmalerei:

1.	Französisch 1415	Glasfenster, zweiteilig Vesperbild mit Stifterin 163 x 106	Jacques Seligmann I 36	5.11.40
2.	Französisch 15. Jh.	Glasfenster mit Halbfigur eines Mannes in Zeittracht 76.5 x 47.5	Arn. Seligmann II 66	5.11.40
3.	Französisch 15.Jh.	Glasfenster mit dem Apostel Jacobus 180 x 47	Arn. Seligmann II 66	5.11.40
4.	Französisch (?) um 1500	Glasfenster mit Darstellung der Taufe einer Familie 127.5 x 91	Jacques Seligmann I 35	5.11.40
5.	Deutsch ? Anf. 15.Jh.	2 Bruchstücke von einem Glasfenster	Arn. Seligmann II 46	8.2.41
6.	Deutsch ? Anf. 16.Jh.	Dreiteiliges Glasfenster mit vielen späteren Ergänzungen Kreuzigungstriptychon	Jacques Seligmann I 34	5.11.40
7. -15.		9 kleine Glasbilder		8.2.41
	um 1400	Rundscheibe Bärtiger Mann ø 29.2	Kann Ka 72	8.2.41
	14.Jh.	Rundscheibe Sitzender Heiliger mit zurückgewendetem Kopf ø 29.2	Kann Ka 73	8.2.41
	Deutsch 16.Jh. (?)	Ovalscheibe Wappenschild mit Buckelbecher und Stern darüber 9.5 x 7.5	Kann Ka 169	8.2.41
	Oberdeutsch 1593	Wappenschild, von einem Engel getragen ø 8.5	Kann Ka 170	8.2.41
	Deutsch 16.Jh.	Rechteckige ornamentale Scheibe 19.2 x 6.2	Kann Ka 171	8.2.41
	Oberdeutsch 16.Jh.	Rundscheibe Heilige Barbara ø 16.3	Kann Ka 172	8.2.41
	Deutsch 16.Jh.	Rundscheibe Frauenkopf mit Turban und Zackenkrone ø 19.5	Kann Ka 173	8.2.41
	Deutsch 16.Jh.	Rundscheibe Zwei alte bärtige Männer, nach links gewendet ø 19	Kann Ka 174	8.2.41
15.	Oberdeutsch 16.Jh.	Rundscheibe Stehender Magister mit weisend erhobener rechter Hand	Kann Ka 175	8.2.41

III. Plastik:

1.	Carpeaux	Drei tanzende Grazien Gipsmodell H. 83 Sign. auf d. Sockel	David-Weill DW 37/29	1.5.41
2. - 3.	Claudion	2 schreitende Mädchen Gegenstücke	R. Marine	2.12.41
4.	Clodion	Nymphe und Satyr, sich küssend Gebr. Ton, H. 56	Rothschild R 433	1.5.41
5.	Falconet	Badende Weisser Marmor H. ca. 30 cm.	Rothschild	4.12.41
6.	Falconet	Triumph des Tanzes Marmor	Rothschild Koffer 15,513	15.3.41
7.	Falconet	Venus und Amor Marmor	E. Rothschild Koffer 10,512	15.3.41
8.	Houdon	Marmorfigur eines sitzenden jungen Mädchens H. 128	Dreyfuss	13.8.41
9.	Lemoine	L'amour craintive	R. Marine	2.12.41
10.	Lemoine	Flora	R. Marine	2.12.41
11.	Lemoyne	Frau nach dem Bade Marmor	A. Rothschild Nr. 27, Koffer J.R.5	15.3.41
12.	Pigalle	Pompadour	R. Marine	2.12.41
13.	Deutsch ? um 1500	Männlicher Heiliger, stehend Nussbaum, H. 77	Henri Rothschild R 844	13.8.44
14. - 15.	Westdeutsch um 1500	Zwek knieende Engel (Gegenstücke) Holz, geschnitzt 55 x 40	André Seligmann III, 19-20	5.11.40
16.	Schlesisch um 1530	Bildnis eines Mannes Holz, Flachrelief Henricus Rebisch Schnitzer: Melchior 78 x 51	Rothschild	14.3.42
17.	Flämisch oder nord- französisch Mitte 15.Jh.	Maria mit dem Kind Eichenholz, H. 84	Jacques Seligmann I, 18	5.11.40
18.	Französisch oder rheinisch um 1400	Gotische Holzfigur Musizierender Engel H. 73	André Seligmann III, 35	5.11.40
19.	Französisch 15.Jh.	Heiliger Georg, den Drachen tötend Eichenholz, H. 128,5	Henri Rothschild R 838	13.8.41

20.	Französisch 2.H. 15.Jh.	Falkner Alabaster, H. 88		2.12.41
21.	Französisch 2.H. 15.Jh.	Heiliger Michael, den Drachen tötend Silber, teils vergoldet H. 91	Rothschild Kasten Nr. 166	14.3.41
22.	Nordfranzösisch um 1500	Heilige mit Buch Braunes Eichenholz H. 95	Jacques Seligmann I, 2	5.11.40
23.	Französisch 16.Jh. Cellini ?	Heiliger Sebastian an der Martersäule H. 30,5	Rothschild R 434	1.5.41
24.	Französisch ? 16.Jh.	Heilige, aufrecht stehend Nussbaum, H. 103,3	Henri Rothschild R 841	13.8.41
25.	Französisch Schule d. 16.Jh.	Sitzende Frau beim Essen Holzstatuette	Rothschild Kiste 686 Nr. 586	15.3.41
26. - 27.	Französisch 19.Jh. Ferdinand Pautrot, Poitiers	2 Bronzeplastiken 2 sitzende Jagdhunde mit Beute im Maul H. ca. 75 cm.	Unbekannt UNB 3043 UNB 3044	15.5.42
28.	---	Springender Hirsch Silber, vergoldet H. 12.5	E. Rothschild Nr. 1518	15.3.41

IV. Möbel:

1.	Gotisch Französisch 15.Jh.	Gotische Truhe 86 x 170 x 69	Kann alte Slg.Nr. 43 a	5.11.40
2.	Spätgotisch	Geschnitzter Sockelschrank Eiche 117 x 65 x 53	Rothschild	14.3.42
3.	Anfang 16.Jh.	Geschnitzte Renaissanceumrahmung mit figürlichen Darstellungen 214 x 140	Rothschild	14.3.42
4.	Italienisch	Grosser rechteckiger Tisch Skulptierte Eiche Tischplatte von Drachentieren getragen 220 x 106 x 88	Unbekannt UNB 3041	15.5.42
5. - 6.	Louis XV.	1 Paar Eckkommoden H. ohne Platte 90.5 x 76,5 x 53.5	Alexandrine Rothschild R 907 a u.b	13.8.41
7. - 17.	Louis XV.	10 Sessel und 1 Kanapé mit Darstellung der Fabeln von Lafontaine	Weill-Picard WP 2000	10.3.42

18.	Louis XV.	Kleiner ovaler Tisch mit rotweisser Marmorplatte, zierl. Bronze-beschläge 100 x 70 x 70	Rothschild R 3005	15.5.42
19.	Louis XVI.	Schreibtisch mit reicher Marquetteriearbeit 71 x 65,3 x 45.6	Alexandrine Rothschild	13.8.41
20.	Louis XVI.	Guéridon, rundes drei beiniges Salontischchen mit 2 Platten und 3 Schubladen. Zierliche Bronzeeinfassung In d. Mitte der Tischplatten 2 bemalte Sèvresteller 36 x 36 x 75	Unbekannt UNB 3002	15.5.42
21. - 26.	18.Jh.	6 Kommoden	Rothschild	8.2.41
	Französisch 1770 - 1780	Kommode 88 x 142 x 49.5	R 142	8.2.41
	Ende 18.Jh.	Kommode Reiche Einlegearbeit 87 x 131 x 60.5	R 191	8.2.41
	Ende 18.Jh.	Kommode Reiche Einlegearbeit 87 x 131 x 60.5	R 192	8.2.41
	Ende 18.Jh. Französisch	Kommode 92.5 x 115 x 52	R 185	8.2.41
	Ende 18.Jh.	Kommode 97 x 114 x 52	R 186	8.2.41
	Ende 18.Jh.	Kommode Gegenstück zu vorigem 97 x 114 x 52	R 187	8.2.41
27. - 33.	Französisch 2.H. 18.Jh.	1 Sofa mit 6 Sesseln Sofa: 110 x 200 Sessel: 102 x 70	Arn. Seligmann II, 6	5.11.40
34. - 35.	Französisch Ende 18.Jh. Louis XVI.	2 flache Schränke Einlegearbeit, geometrische Formen, rotbeige Marmorplatte 94 x 30 x 96	Rothschild R 3019	15.5.42
36.	Französisch um 1800	Sekretär 128 x 69 x 35	Rothschild R 148	8.2.41
37.	Französisch um 1800	Sekretär 128 x 69 x 35	Rothschild R 149 Gegenstück zu R 148	8.2.41
38.	Napoleonisch	2 Kommoden mit rosa Marmorplatten, weisse Äderung. Einlegearbeit u. schwere Bronzebeschläge Marmorplatte von Löwenkopfen getragen 188 x 67 x 89	Rothschild	15.5.42

40. - 41.	Napoleonisch	2 Kandelaber, vierseitig, zu den Kommoden gehörig Marmorplatten u. 2 Sockel 50 x 45 x 130	Rothschild R 3002 a u. b	15.5.42
42.	Régence	Schrank mit Bronzebeschlägen 168 x 55 x 150	Rothschild R 3000	15.5.42
43.	Régence	Schreibtisch mit drei Schubladen Einlegearbeit und Bronzebeschläge 160 x 83 x 80	Rothschild R 3004	15.5.42
44.	Deutsch frühes 19.Jh.	Schrank mit Einlegearbeit. auf den Türen vier Reiter. Bronzeschlösser 172 x 73 x 192	Unbekannt UNB 3035 Kalman ?	15.5.42
45.	Französisch Ende 17.Jh.	Konsoltisch 91 x 110.5 x 57	Rothschild R 207	15.3.41
46.	Napoleonisch	Sekretär, als freistehendes Möbel gedacht, auf allen seiten durchgearbeitet m. Einlegearbeit und reichem Bronzeschmuck. Tischbeine mit Löwentrophäen 195 x 102 x 150	Rothschild R 3008	15.5.42
47.	Französisch Mitte 18.Jh.	Vierteiliger Wandschirm, jedes Feld 159 x 71	Emile Hal- A 81	5.11.40
48.	Französisch um 1800	1 Paar Zieraufsätze aus vergoldeter Bronze (brule-parfum)	Arn. Seligmann II, 42	8.2.41
49.	---	Pendule "L'heure du berger" Terrakotta H 79 Sockel Br. 70 T. 43	Dreyfuss ? Merzbach ?	13.8.41
50.	Louis XVI.	Tischuhr, Bronze Bekrönung: Sitzender Poseidon H. 93 Uhrmacher: F. Barbedienne Paris	Unbekannt R 3017	15.5.42
51.	Napoleonisch	Tischuhr, Goldbronze Bekrönung: Putto Uhrmacher: Boudet, Paris H. 67	Unbekannt	15.5.42

V. Teppiche und Gobelins:

1.	Brüssel 18.Jh. Stil Louis van Schoor	Wandteppich mit Januskopf	Andriesse	10.3.42

2.	Brüssel um 1500	Bildteppich mit Liebespaar 240 x 215	Jacques Seligmann I, 33	5.11.40
3.	Brüssel 17.Jh.	Gobelin mit Jagddarstellung 170 x 387	Rothschild R 243	8.2.41
4. - 7.	Duplessis	4 Gobelins 415 x 124	Guy de Rothschild Chantilly R 762 a - d	13.8.41
8.	Flandrisch 16.Jh.	Wandteppich 501 x 270	Jacques Seligmann I, 61, 3	5.11.40
9.	Enghien	Wandteppich Geschichte Joseph in Ägypten	Andriesse	10.3.42 General Bodenschatz
10. - 11.	Französisch, flamisch ? 17.Jh.	1 Paar schmale Gobelins	Dreyfuss Drey 14 a, b	13.8.41
12.	Louis XIV.	Savonnerie-Teppich 600 x 725		13.8.41
13.	Louis XVI.	Medaillon-Teppich Ovales Medaillon 400 x 510	Moro Giafferi MG 6	1.5.41
14. - 15.	Französisch Anf. 18.Jh.	2 Wandteppiche mit Monatsbildern aus der Folge der Lucasmonate 352 x 146	André Seligmann III, 72, 13-14	5.11.40
16.	Französisch 18.Jh.	Wandteppich mit Ernteszene 325 x 325	Jacques Seligmann I b 27	8.2.41
17.	Italienisch Ende d. Renaissance	Wandteppich Der verlorene Sohn	Andriesse	10.3.42 General Bodenschatz
18.	Aubusson Rayel 16.Jh.	Wandteppich Karton von Lucas Cornelis, genannt Ferrara Lucas d'Olande darst. Monat November, Wintersaat	Andriesse	10.3.42
19.	Orient	Teppich quadratisch mit cyclamenfarbigem Fond 436 cm.	Merzbach	13.8.41
20.	Orient, Tebrez	Teppich	Andriesse	10.3.42
21.	Tebrez	Teppich	Andriesse	10.3.42
22. - 24.	Kaichan	3 Seidenteppiche	Andriesse	10.3.42

25.	Kirman	Teppich	Andriesse	10.3.42
26.	Teheran	Teppich	Andriesse	10.3.42
27.	Teheran	Kl. Teppich	Andriesse	10.3.42
28.	Keichan	Kl. Seidenteppich	Andriesse	10.3.42
29. - 32.	Karabach	4 lange Teppiche	Andriesse	10.3.42
33.	Sarouk	Kl. Teppich	Andriesse	10.3.42
34.	Keichan	Kl. Teppich	Andriesse	10.3.42
35.	---	Teppich	Kiste gezeichnet General Bodenschatz	2.12.41
36.	---	Teppich	Kiste gezeichnet Hauptmann Teske	2.12.41

VI. Kleinkunst einschl. Miniaturen:

1.	Cellini, Benvenuto	Schale Gold, Email und Edelsteine H. 29.6	Rothschild Nr. 68 Liste D.S.K.	14.3.41
2.	Limousin, Leonard	Grosse ovale Plakette mit dem Portrat der Katharina von Medici Emailmalerei	E. Rothschild Koffer 64 Nr. 1704	15.3.41
3.	Limousin, Leonard	Die Gefangenen Emailmalerei 32 x 27	Rothschild Kiste 633 Nr. 1705	15.3.41
4.	Raymond, Pierre	Triumph der Venus Emailmalerei 20 x 28	Rothschild Kiste 633 Nr. 1708	15.3.41
5.	Roccatagliata, Niccolo ?	Türklopfer in Form einer Venus marina Bronze H. ca. 43	BoR 154	1.5.41
6.	Venusti, Marco	Miniatur Madonna mit Christus und Johannesknaben 23,3 x 16.5	Wildenstein	13.8.41
7.	Altdeutsch	Stundenbuch in dunkelrotem Samteinband mit Verschluss	Rothschild Nr. 32	15.3.41 15.3.41
8.	Altdeutsch	Stundenbuch in altem braunen Ledereinband	Rothschild Nr. 67	15.3.41
9.	Französisch um 1400	Stundenbuch mit Miniaturen "Tagebuch des Herzogs von Berry"	Rothschild Nr. 19 Liste D.S.K.	14.3.41
10.	Franco-italienisch	Stundenbuch Briefmarkenformat	Rothschild	10.3.42 persönl. übergeben

11.	---	Stundenbuch der Johanna von Navarra	Rothschild	10.3.42 persönl. übergeben
12. - 13.	Französisch Ende 18.Jh.	1 Paar siebenarmige Leuchter H. 93	Arn. Seligmann II, 25	5.11.40
14.	Französisch um 1600 (oder Siebenbürgen)	Hundehalsband (Gürtel) mit granat- und perlenverziertem Rankenwerk auf zwek Leisten aufgesetzt	BoR	13.8.41
15.	Gotisch 16.Jh.	Reliquienschrein Silber mit Emaileinlagen	Rothschild Kiste 205 Nr. 1506	15.3.41
16.	Italienisch	Lebarsade dis Germais 20 x 24.9	Wildenstein	13.8.41
17.	Italienisch	Fayence-Deckelvase Blaue und gelbe Bemalung H. 82 cm.	Unbekannt UNB 3042	15.5.42
18.	Limoges um 1500	Emailtriptychon von Nardon Penicaud	André Seligmann III, 24, 10	5.11.40
19.	Limoges 16.Jh.	Ovale flache Emailschüssel mit Grisaillemalerei Br. 41 L. 56	Rothschild R 431	1.5.41
20.	Limoges 16.Jh.	Ovale flache Emailschüssel mit Darstellung der ehernen Schlange 40.5 x 54.5 auf d. Rückseite sign.: I.G.	Rothschild R 432	1.5.41
21. - 22.	Napoleonisch	2 neunarmige Bronzeleuchter Um den Stamm schweben je 2 Engel, Fruchtgehänge tragend	Rothschild R 3003 a, b	15.5.42
23.	Orientalisch	Schachbrett Lapislazuli, Goldtauschierung 32.8 x 37,5	BoR	13.8.41
24.	Spanien Mitte 18.Jh.	Ovale Silberschale 44 x 32,5	Arn. Seligmann II, 96	5.11.40
25.	Spanien	Galvanisierte Kupferschüssel, versilbert 43 x 36	Arn. Seligmann II, 96	5.11.40
26.	Urbino	Fayencegefäss aus Urbino	Rothschild Kiste 632 Nr. 1726	15.3.41
27.	Urbino	Salzgefäss in Fayence	Rothschild Kiste 632 Nr. 1735	15.3.41

CONFIDENTIAL

ATTACHMENT 5

28.	Zeit Kaiser Karls V.	Meereskustenatlas Kaiser Karl V.	Rothschild	10.3.42
29. – 30.	---	2 kleine Miniaturen Holbein und Erasmus Emailmalerei je 9.7 x 9.7 mit Rahmen	E. Rothschild Kiste 633 Nr. 1721/22	15.3.41
31.	---	Der heilige Benedikt Emailmalerei 19 x 24	Rothschild Kiste 633 Nr. 1703	15.3.41
32.	---	Porträt d. Melanchton Emailmalerei 18.5 x 16	Rothschild Kiste 633 Nr. 1718	15.3.41
33.	---	Kleines Köfferchen aus vergoldetem Kupfer mit Emailmalerei	Rothschild Koffer 41 Nr. 1233	15.3.41
34.	---	Hausaltärchen Emailmalerei unter Glas Anbetung des Kindes 16.5 x 11.4	Rothschild aus Kiste 633	15.3.41
35. – 36.	---	Zwei Zinnschalen mit römischen Szenen	E. Rothschild aus Koffer 52	15.3.41
37.	---	Schale in Form eines Schiffes, von Delphin getragen Silber, vergoldet H. 19 cm. im Fuss gez.: S.D.	Rothschild Nr. 638	15.3.41

VII. Schmuck:

1.	Barockperle Gold, Email u. Edelsteine Darst. St. Georg als Drachentöter ca. 16.5 h.	Rothschild Nr. 214 Liste D.S.K.	14.3.41
2.	Barockperle Email, Gold, Edelsteine Grosser Anhänger Darst. einen steinschleudernden Kentauren H. ca. 16.5	Rothschild Nr. 194 Liste D.S.K.	14.3.41
3.	Querovales Medaillon Heliotroprelief einer Schlacht mit griechischer Inschrift in Gold-Email-Fassung Ø 12.9 x 14.7	Rothschild Nr. 65 Liste D.S.K.	14.3.41
4.	Querovales Medaillon Gr. Smaragd Capuchon in reicher Goldfassung Email und Edelstein Ø 12.5 x 17.5	Rothschild Nr. 221 Liste D.S.K.	14.3.41
5.	Goldener Ring mit grünem Stein	Alexandrine Rothschild	15.3.41

6.	Italienisch 16.Jh.	Medaillon Frau mit Spiegel	Rothschild Koffer 48 Nr. 483	15.3.41

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Abschrift

Sonderstab Bildende Kunst
Arbeitsgruppe Louvre
V./St.

8 April 1943

1. Nachtrag zur Liste v. 20.10.42

der für die Sammlung des Reichsmarschalls Hermann Göring abgegebenen

Kunstgegenstände.

Nr.	Meister	Beschreibung	Einsatzstellen	Datum d. Abw.
1. 26.		26 Stck. Kleinkunstgegenstände, darunter 13 Porzellandosen	Rothschild?	18.5.42.
27.-30.		4 Stck. Kleinkunstgegenstände, davon ein mittelalterliches Gefäss u. 3 spätantike Plastiken	Rothschild?	18.5.42
31.	Friedr. Wilhelm Seidermann (1668-1750)	Friedrich Wilhelm I. König v. Preussen als Feldherr. Kniestück Cl. a. Lwd., gerahmt 145 x 113 cm Replik	Graupe GRP 1	25.11.42
32.	A.M. Mathieu (1736-1778)	Friedrich der Grosse als Feldherr. Replik. Öl a. Lwd., gerahmt 145 x 113 cm	Graupe GRP 2	25.11.42
33.	A.M. Mathieu (1737-1778)	Prinz Heinrich von Preussen als Feldherr Öl. a. Lwd., gerahmt 145 x 113 cm. Replik	Graupe GRP 3	25.11.42
34.	Unbek. dtscher Maler, 2 Hlft 18. Jhrh.	Prinzessin Friederike v. Preussen in blauem Prunkgewand Replik Öl.a.Lwd., gerahmt 145 x 113 cm.	Graupe GRP 5	25.11.42
35.	Unbek.dtscher Maler, 2 Hlft. 18. Jhrh.	Prinzessin Sophie von Preussen? Replik. Öl a.Lwd., gerahmt 145 x 113 cm.	Graupe GRP 4	25.11.42
36.	Unbek. dtscher Meister,2 Hlft 18.Jhrh.	Elizabeth Ulrike (?) Königin v. Schweden, Öl. a. Lwd., gerahmt 145 x 113 Replik.	Graupe GRP 6	25.11.42

37. C O U R B E T , 1869	Schneelandschaft mit 2 Kiepenträgern. Öl a.Lwd., 50 x 60 cm Sign.	Rothschild R 2179	25.11.42
38. Meister der Lucin-Legende, um 1480.	Teilstück eines Altars. Madonna m. Kind usw. Öl a.Holz, 104 x 58 cm.	Rothschild 2211R	25.11.42
39. C U Y P E L 1733	Motive aus der Oper "Roland u.Angelikas Hochzeit". Vielfigurige Komposition. Öl a.Lwd gerahmt 131 x 194 cm	Rothschild R 2251	25.11.42
40. Jean Marc N a t t i e r (1685-1766)	Diana m. Hund im Walde. Öl a.Lwd.,197 x 132 cm unter Glas gerahmt	Krämer KRA 1.	25.11.42
41. Richard BONINGTON (1801-1828)	Seestück, Flachküste. Öl a.Lwd.,70 x 105 cm unter Glas gerahmt.	Krämer KRA 61	25.11.42
42. GREUZE, 1726-1805	Mädchenkopf auf braunem Hintergrund. Öl a.Lwd., 40 x 32 cm.	Krämer KRA 4	25.11.42
43. NATTIER 1752	Porträt einer jungen Dame. sign u.dat. Öl a. Lwd., 80 x 64,5 cm	Krämer KRA 9	25.11.42
44. Niederländisch, 17. Jhrh.	Viehhändler Öl a. Lwd., 48 x 61 cm	Muir 2	25.11.42
45. Englisch 18. Jhrh.	Bildnis eines kleinen Mädchens m. blauem Stirnband. Öl a. Holz 43 x 34 cm gerahmt	M-Aktion MA B 92	25.11.42
46. Cornelius de Bie, Amsterdam, 17. Jhrh.	Meerlandschaft. Öl a. Lwd., gerahmt 82 x 112 cm.	M-Aktion MA B 111	25.11.42
47. C.J. van Ceulen 1594-1664	Bildnis einer jungen Frau. Öl a. Lwd.,77 x 66 cm unter glas gerahmt.	M-Aktion MA B 298	25.11.42
48. L. D. HONDT	Flusslandschaft mit einem Reiterzug. Öl a. Lwd., gerahmt 86,5 x 118 cm. Sign; L.S. HONDT F.	M-Aktion MA B 387	25.11.42
49. Johann BAPTISTE BLAIN (?) de FONTENAY, Französisch, Ende 17. Jhrh.	Dekorative Vase mit bunten Blumen gefüllt auf einer Terrasse. Blick in die Landschaft 230 x 150 cm.	Baeri Bc 86 a	25.11.42
50. Dgl.	Pendant. Dekorative Vase mit bunten Blumen gefüllt an einer Treppe Blick an Schlossgarten. Öl. a. Lwd., ungerahmt 230 x 150 cm	Baeri Bc 86 b	25.11.42

51.	BOLDINI	Lasan. Öl a.Lwd., gerahmt 124 x 115 cm.	Rothschild R.Schloss Ferrieres 6	25.11.42
52.	BOLDINI	Segelschiff. Öl.a.Lwd., gerahmt 30 x 60 cm.	" " 7	25.11.42
53.	BOLDINI	Kircheninneres Fbg. Tusche a. Papier unter glas gerahmt.	" " 8	25.11.42
54.	BOLDINI	Frau in blauem Kleid auf blauem Armstuhl Aqu.a. Papier unter glas gerahmt 50 x 45 cm.	" " 9	25.11.42
55.	BOLDINI	Lesende Dame Aqu. a.Papier unter glas gerahmt.50x45cm	Rothschild Ferrieres 10.	25.11.42
56.	BOLDINI	Dame ihren Hut aufsetzend Aqu.a. Papier unter glas gerahmt. 50 x 45 cm.	" 11.	25.11.42
57.	BOLDINI 1905	Dame am Waldrand Aqu., 54 x 37 cm unter glas gerahmt	Kann 83	25.11.42
58.	CEZANNE	Berg Victoire. Aqu., 40x45 cm unter glas gerahmt	Kann 39	25.11.42
59.	BOLDINI	Frauenkopf. Öl a.Holz, 35 x 27 cm	L. Wildenstein WIL 5	25.11.42
60.	BOLDINI	Frau, Öl a.Holz, 35x27 cm.	L. WILDENSTEIN WIL 6	25.11.42
61.	MONET	Brücke. Öl a.Lwd., 54 x 73 cm gerahmt.	Flavian 7	25.11.42
62.	BOUDIN 1866	Am Strande. Öl a.Linoleum 21,7 x 35,3 cm.	Weinberger WBG 129	25.11.42
63.	BOUDIN	Am Strande von Trouville. Öl a. Holz, gerahmt 14x26,5 cm.	Lindenbaum 7.	25.11.42
64.	JONGKIND	Am Ufer der Seine (a son ami Rousseau, Paris, II, mai 1864) Aqu.33 x 53 cm	Lindenbaum 9	25.11.42
65.	SISLEY	Themselandschaft bei Hampton Court. Öl a.Lwd., 35 x 60 cm.	Lindenbaum 10	25.11.42
66.	MONET 1878	Spaziergang im Park. Öl a.Lwd., 73 x 54 cm.	Lindenbaum 14.	25.11.42
67.	BOUDIN	Sur la Jettee. Am Meeresufer. Sign. Öl a.Holz, gerahmt 18 x 27 cm.	Levy-Benzion LB 4 (neue L)	25.11.42
68.	BOUDIN	Kutter mit Segeln. Sign. Öl.a.Holz, gerahmt 24,5 x 35,5 cm.	Levy-Benzion LB 9 (neue L)	25.11.42

69.	VAN GOGH	Zwei Sonnenblumen. Öl a.Lwd. 60 x 31 cm.	Rosenberg Paris 50	25.11.42
70.	BOUDIN	Hafen. Öl a. Holz, 35x59 cm	Stall 1	25.11.42
71.	VAN GOGH	Landschaft. Öl a.Lwd. 60 x 100 cm.	Heinberger WBG 128	25.11.42
72.	DOSSO DOSSI (1479-1560)	Brustbild eines Jünglings im Profil. Öl a.Holz, gerahmt 13,5 x 10,5 cm	MUIR 6	25.11.42
73.	COROT	Flusslandschaft mit Ruder--boot u. Baumgruppen, Öl a.Lwd., gerahmt, sign 23,5 x 35 cm.	Aschberger Asch 2	25.11.42
74.	ART DES PAOLO UCELLO	Wände eines Sarkophages Vorderwand; Allegorie Tugend u. Untugend (?) Fesselung Amores, Öl a.Holz, 38 x 171 cm 2 Seitenteile: Schwebende Engel in Lorbeerkranz 36,5 x 48 cm. Rückseite: Liegende nackte Frau, 58 x 189 cm	Rothschild R 3024	25.11.42
75.	FERRARA 15. Jhrh.	Teile eines Sarkophages Vorderwand: 3 Szenen. 1 Zug v. Männern. 2. König umgeben von Räten 3. Knechte m.Pferden Öl. a.Holz, 41 x 153 cm Seitenteile: 1. Nassos u.Deianeira 2. Der rasende Herkules Öl. a. Holz, 41 x 45 cm	Rothschild R 3025	25.11.42
76.	J. CHINARD (1765-1813)	Madame Recamier Büste Marmor. Replik original im Museum Lyon. Dat. 1802.	Rothschild R 2322	25.11.42
77.	JEAN ANTOINE HOUDON (1741-1828)	Skulptur Diana in Laufschritt Bronze a. grauem Marmorsockel H. 60 cm.(77 cm)	Krämer KRA 250	25.11.42
78.	ENDE 19 Jhrh.	Napoleon zu Pferde. Bronze. H.73 cm,	A. Levy ALE 1.	25.11.42
79.	GIOVANNI DI BOLOGNA	Hockende, sich abtrocknende Najade (Gegenstück im Louvre) Bronze H 25 cm.	Rothschild R 2317	25.11.42
80.	FRANZÖsisch LOUIS XVI	2 Wandappliquen mit je zwei Leuchtarmen als Trompeten Bronzeguss, vergoldet H.65 cm	Krämer KRA 191	25.11.42
81.	FRANZOSISCH ENDE 15 Jhrh.	Dressoir. Eiche, geschnitzt Faltwerkornsmentik schmiedeeiserner Beschlag 125 x 204 x 41 cm		25.11.42
82.	Um 1770	Waschtisch, Eiche, geschnitzt, zinnerner Wasserbehälter u. Waschbecken. Dazugehörig ovales, vierbeiniges Tischen mit Zinnbecken H. 185 x 50 x 38 cm. K-Aktion		25.11.42

83.	Brügge um 1655-60	Gobelin, Darstellung der Schafschur aus einem Monat-azyklus. Sign. mit Brügger Stadtmarke 350 x 400 cm	Rothschild R 2386	25.11.42
84.	BEAUVAIS 2 Hälfte 18 Jhrh.	Zwei Panneaux. Basselisse-wirkerei. Ländl. Szenen, gewirkt nach Casanova 150 x 53 cm, gerahmt	Dreyfuss DRF 13a,b	25.11.42
85.	"	"	"	"
86.	Manufactur des Gobelins, um 1790	Hautelisse-Wirkerei. Stilleben Blumenstrauss, DRF, Bücher u. Wasserglas 67 x 82 cm.u. Glas gerahmt		25.11.42
87.		Galizischer Gebetteppich 100 x 160 cm	M-Aktion P 33	25.11.42
88.	Hatschli-Gebetteppich, 120 x 145		M-Aktion P 18	25.11.42
89.		Perser-Seidenteppich figurl. Darstellung zwei Schriftzeilen 180 x 145 cm	M-Aktion St.4	25.11.42
90.		Persischer Seidenteppich Blaues Mittelmedaillon kupferfarbene Bordure 205 x 125 cm	M-Aktion St 5	25.11.42
91.		Senne-Kelim. 105 x 150	M-Aktion St 9	25.11.42
92.		Kaukasischer Gebetteppich 120 x 180 cm	M-Aktion P 32	25.11.42
93.	2 Hälfte, 19. Jhrh.	Turkmene. Bochara. 230 x 400 cm.	M-Aktion P 63	25.11.42
94.		Manufaktur-Perser 350 x 445 cm	M-Aktion St 1	25.11.42
95.		Manufaktur-Perser tränenförmige Medaillons in den Ecken 395 x 295 cm	M-Aktion P 2	25.11.42
96.	19. Jahrh.	Perser. Sparta 300 x 410	M-Aktion P 55	25.11.42
97.		Manufaktur-Perser, dunkelrotes gleichmässig gemustertes Mittelfeld, 500 x 200 cm	Rothschild R 2379	25.11.42
98.		Perser. Jagdteppich Aneinander-gereihte Tierdarstellungen 510 x 765 cm	Rothschild TR 1	25.11.42
99.	1 Hälfte 19. Jahrh.	Islamischer Tierteppich Weissgrundiges Mittelfeld 357 x 450 cm	Rothschild TR 3	25.11.42

100.	Genua, 16. Jhrh.	Silberschale, getrieben gepunzt, ziseliert u. vergoldet. Mittelstück: Europa mit Stier, 3 Gespielinnen in Landschaft. Fries: Entführung der Proserpina. Randstreifen: 4 langsovale Medaillons mit Darstellungen der vier Tugenden. Sign.: 12 H S G	ROTHSCHILD R 2413	25 Nov. 42
101.	Compagnie des Indes, 18. Jhrh.	Terrine und Untersatz. Teller: Mitte ausgespart auf weissem Grund farbig vergoldetes Wappen (Wappen eines Bischofs, Prinzen u. Pairs). Rand in ausgesparten Feldern Chinoiserien, darum Mäanderborte mit Blattranke. H. 3, Lg. 36.5 Br. 28 cm. Terrine: Rechteckig, Sockelplatte, eingezogener Fuss, geriefelte Wandung. Laufender Hund u. Pfeifenornament am Rand. Doppelhenkel. Deckel mit Knauf. Gleiche Dekoration wie auf dem Untersatz. H.30.5 cm., Öffnung 20 x 24 cm.	ROTHSCHILD R 2522 a-b	" " "
102.		Persischer Seidenteppich kleingemustert, rot, blau, gelb. 400 x 265 cm.	M-Aktion P 65	24 July 42
103.	Türkmene Mitte 19. Jhrh.	Gebetteppich weinrot mit dunkelblaubeiger Zeichnung 140 x 136 cm.	M-Aktion P 48	15 Sept. 42

Sonderstab Bildende Kunst
Arbeitsgruppe Louvre
V./St.

9 April 1943

2. Nachtrag zur Liste v. 20.10.42.

der für die Sammlung des Reichsmarschalls Hermann Göring abgegebenen Kunstgegenstände.

Bilder, die vom Reichsmarschall für besondere Zwecke übernommen wurden.

Nr.	Meister	Beschreibung	Einsatzstelle	D.D.Erw.
1.	BRAQUE	Stilleben mit Weintrauben u. Pfirsichen, Öl. a. Holz. 45 x 94 cm sign. Braque 27	Kann	3.3.41
2.	CEZANNE	"Douleur, Öl a. Lwd. 168 x 126 cm	Kann	3.3.41.
3.	COROT	Mutter mit kind auf einem Waldweg. Öl. a.Lwd. 106 x 75 cm	Rosenberg Bernstein	3.3.41
4.	DEAGE	Dame am Klavier (Mme. Camus). Öl a.Lwd. 140 x 94,5 cm.sign	Kann	3.3.41
5.	MATISSE	Frau am Tisch. Öl a.Lwd.,nicht aufgespannt - 80 x 100 cm sign. Henri Matisse 40.	Rosenberg	3.3.41
6.	MATISSE	Schlafende Frau am Tisch. Öl a.Lwd. 80 x 100 cm sign. 40 Henri Matisse		3.3.41
7.	MATISSE	Stilleben mit Feldblumenstrauss u.Ananas. Öl a.Lwd. 80 x 100 cm. sign Henri Matisse 40.		3.3.41
8.	PICASSO	6 Damen auf einem Rennplatz. Öl auf Pappe. 47 x 62 cm, sign.	Lindenbaum	3.3.41.
9.	PICASSO	Mutter mit kind. Öl a.Lwd. 133 x 97 cm sign. Picasso Biarritz 1918.	Rosenberg Bernstein	3.3.41
10.	RENOIR	Liegende Frau im Sommerkleid. Öl a.Lwd. 29 x 46 cm.sign.		3.3.41.
11.	SISLEY	Vorfrühling. Öl a.Lwd. 54 x 73,5 cm.sign. Sisley 89	Georges Bernheim	3.3.41
12.	MATISSE	Orientalinnen		11.3.41
13.	RENOIR	Liegender Akt		11.3.41
14.	PICASSO	Frauenporträt		17.3.41
15.	PICASSO	Komposition		17.3.41
16.	PICASSO	Komposition		17.3.41

17. MANET	Rosen		17.3.41
18. SISLEY	Flusslandschaft mit Kähnen		17.3.41
19. BOUDIN	Seestück		17.3.41
20. PISSARRO	Louvreansicht		17.3.41
21. CEZANNE	Badende Ölstudie		7.4.41.
22. RENOIR	Frauenkopf Kleines Ölbild 14 x 10 cm		7.4.41
23. MATISSE	Landschaft, Öl a.Lwd.		5.5.41
24. MATISSE	Interieur, Öl a.Lwd.		5.5.41
25. MATISSE	Figuren am Tisch. Öl a.Lwd.		5.5.41
26. MONET	Beflaggte Strasse. Öl a.Lwd.		5.5.41
27. RENOIR	Landschaft. Öl a.Lwd. 46 x 55 cm		5.5.41
28. RENOIR	Kinderkopf. Öl a. Pappe 11 x 9 cm		5.5.41
29. MATISSE	Blick aus dem Fenster. Öl 38 x 46 cm		5.5.41
30. DEGAS	3 Tänzerinnen. Pastell a. Pappe 55 x 49 cm	Lindenbaum	9.7.41
31. BONNARD	Stilleben. Öl a.Lwd. 121 x 92 cm		9.7.41
32. BOUDIN	Strandleben (Trouville) Öl a.Lwd. 20,5 x 39 cm		9.7.41
33. BRAQUE	Stilleben. Öl a. Lwd. 53,5 x 65 cm		9.7.41
35. DEGAS	Frau mit Sonnenschirm. Öl a.Lwd. 18,5 x 24 cm		9.7.41
36. MANET	Atelierszene. Öl a.Lwd. 55 x 55 cm		9.7.41
37. MATISSE	Sitzendes Mädchen. Öl a.Lwd. 40 x 32,5 cm		9.7.41
38. MONET	Kinder auf der Treppe zwischen Sonnenblumen. Öl a.Lwd. 100 x 81 cm.		9.7.41
39. MORITZOT, Berthe	Frühstück im Freien. Öl a.Lwd. 60 x 73 cm		9.7.41
40. PICASSO	Kentzurenkampf. Aquarell a.Papier 21 x 27 cm		9.7.41
41. RENOIR	Zwei Akte, Öl a Lwd. 32,5 x 30 cm		9.7.41
42. RENOIR	Sitzender Akt. Öl a.Lwd. 33 x 33 cm		9.7.41

43. SIGNAC	Mont St. Michel. Öl a.Lwd. 73 x 92.5 cm		9.7.41
44. SISLEY	Flusslandschaft Öl a.Lwd. 50 x 65 cm		9.7.41
45. SISLEY	Frühlingslandschaft Öl 45 x 55,5 cm		9.7.41
46. TOULOUSE-LAUTREC	Kaffeehaus. Aqar. 60 x 47 cm		9.7.41
47. UTRILLO	Montmartre. Öl a.Lwd.		9.7.41
48. MATISSE 51.	4 Bilder	Rosenberg-Bernstein	31.2.41
52			
53. MATISSE	2 Bilder	Rosenberg-Bernstein	10.12.41
54. BRAQUE	Komposition. Öl a.Lwd.	Kann 9	9.2.42.
55. BRAQUE	STILLEBEN. Öl a.Lwd.	Rosenberg 4	9.2.42.
56. CHIRICO	Springende Pferde. Öl a.Lwd.	Bernheim 2	9.2.42.
57. F. LEGER	Ritter in Rüstung. Öl a.Lwd.	Rosenberg Nr.3.	9.2.42.
58. MATISSE	Stilleben. Öl a.Lwd.	Kann Nr.7	9.2.42
59. MATISSE	Ausblick aus dem Fenster. Öl a.Lwd.	Kann Nr.8.	9.2.42.
60. PICASSO	Stilleben. Öl a.Lwd.	Kann Nr.6.	9.2.42.
61. GAUGIN	Zwei Mädchen auf Tahiti. Öl a.Lwd.	Rosenberg-Bordeaux 50	25.2.42.
62. PISSARRO	Kühe an einem Bach vorm Dorf. Öl a.Lwd.		25.2.42.
63. PISSARRO	Landstr.m. Bauern. Öl a.Lwd.		25.2.42.
64. MATISSE	Frau in rotem Überrock. Öl a.Lwd. 55 x 46 cm	Rosenberg-Bofdeaux 43	10.3.42.
65. MATISSE	Frau mit Rotblondem Haar. Öl.		10.3.42.
66. MODIGLIANI	Frauenporträt. Öl		10.3.42.
67. RENOIR	Bildnis eines Mädchens. Öl.		10.3.42.

68. PICASSO	Apfel. Öl a.Lwd. gerahmt, 22 x 27 cm. sign.u.dat. 1918.	Rosenberg-Bernstein 2	14.5.42.
69. PISSARRO	Landstrasse. Öl a.Lwd. 41 x 54 cm. sign u.dat. 1872.		14.5.42.
70. RENOIR	Mädchenbildnis, Brustbild Sign., Öl a.Lwd. 35 x 32 cm		14.5.42.
71. Art des Isaak V. OSTADE	Grosse Landschaft, Rast vor dem Wirtshaus. Öl a Lwd. 140 x 95 cm.	H. Andriesse 1	14.5.42.
72. GAUGIN	Christus am Kreuz, betrauert von den 3 heiligen Frauen in bretonischer Tracht, Herbstliche Hügellandschaft. sign. P. Gaugin 89. Öl a.Lwd. 93 x 73 cm	Rosenberg Bordeaux 49	24.7.42.
73. MATISSE	Frau mit Kopftuch in geblümter Bluse, einen Fächer haltend, auf braunem Polster-sessel. sign. Henri Matisse. Öl a.Lwd. 56 x 47 cm		24.7.42
74. MATISSE	Frau in grünem türkischen Beinkleid und weiter gestickter Jacke auf einem Teppich sitzend, im Hintergrund ein orientalischer Polstersitz vor gemusterter Tapete. Sign. Henri Matisse. Öl a.Lwd. 55 x 46 cm		24.7.42
75. UTRILLO 1925	Strasse. Öl a.Lwd. 60 x 82 cm.	Bernheim	23.11.42
76. DELACROIX	Löwe mit Schlange. Öl a.Lwd. 50,5 x 61 cm sign. 1856	Rosenberg Bordeaux 56	24.11.4
77. COURBET	Waldlandschaft. Öl a.Lwd. 67 x 52 cm	Bing 1	24.11.42
78. UTRILLO	Vorstadtstrasse. Öl a.Holz 62,5 x 47,5 cm	ROSENBERG-BORDEAUX 48	27.11.42
79. UTRILLO	Rue Froidveaux. Öl a. Lwd. 92 x 73 cm	Rosenberg-Bordeaux 47	27.11.42
80. MATISSE	Frau in Blau und Gelb mit Laute. Öl a.Lwd. 65 x 50 cm	Rosenberg-Bordeaux 32	27.11.42
81. MATISSE	Stilleben mit Zinnkanne. sign. 1939, Öl a.Lwd. 56x46cm	" 44	27.11.42
82. UTRILLO	Dorfstrasse mit Laterne. "Une rue de Conquet", Öl a.Lwd. 60 x 80,5 cm	" 45	27.11.42

83. WILLEM VAN DER VELDE	Seestück. Öl a.Holz, parkettiert 31,6 x 44,3 cm	Rothschild R 349	26.4.11
84. WILLEM VAN DER VELDE	Seestück. Öl a.Holz. 34,5 x 42,1 cm	Rothschild R 350	

Sonderstab Bildende Kunst
Arbeitsgruppe Louvre
V./St.

8 April 1943.

Berichtigung

zur Liste vom 20.10.1942

der für die Sammlung des Reichsmarschalls Hermann Goering abgegebenen Kunstgegenstände.

Nr.	Zeit/Meister	Beschreibung	Einsatzstelle	Dat.d.Erw.
Der Liste vom 20.10.42 hinzuzufügen sind:				
unter				
V. Teppiche und Gobelins:				
37.	Epoche Louis XV.	Wandteppick mit Darstellungen der Fabeln von Lafontaine nach einem Karton von Oudry.	Andriesse	10.3.42
38.		Orienttepich, Bestiari	Andriesse	10.3.42.
		( )	Andriesse	10.3.42
39.		Kl.Orienttepich, Keichen (Wolle)		10.3.42
Abzusetzen von der Liste vom 20.10.42 sind:				
I. Gemälde:				
118.	Momper	Prozession	Privatbild H.G., stammt nicht aus Einsatzstellen des Einsatzstabes	
146.	RENOIR	Mädchen mit Badeanzug mit Fischernetz am Strand Öl. a.Lwd. 61 x 46	wurde nicht mitgesandt.	

CONFIDENTIAL

CONFIDENTIAL

SCHATZKARTE

Abschrift

der dem Reichsmarschall übergebenen Kunstgegenstände

I. Gemälde:

Nr.	Frs.	Nr.	Frs.
1.	Sammelschätzung (11.3.42)	31	
		32	300 000.-
2.	150 000.-	33	3 000.-
3.	180 000.-	34	200 000.-
4.	300 000.-	35	40 000.-
5.	1 000.-	36	60 000.-
6.	1 000.-	37	
7.	20 000.-	38	
8.	zus.50 000.-	39	
9.		40	
10.	50 000.-	41	300 000.-
11.	50 000.-	42	
12	60 000.-	43	
13	15 000.-	44	500 000.-
14 -19	2000 000.-	45	
20	70 000.-	46	150 000.-
21	50 000.-	47	
22.	Sammelschätzung (18.5.42)	48	400 000.-
		49	400 000.-
23	100 000.-	50	
24		51	
25	35 000.-	52	400 000.-
26	180 000.-	53	400 000.-
27	200 000.-	54	250 000.-
28	150 000.-	55	15 000.-
29	250 000.-	56	5 000.-
30	250 000.-	57	50 000.-

58. Sammelschätzung (13.3.42)
59. 100 000.-
60. 50 000.-
61.
62.
63.
64. 100 000.-
65. 300 000
66
67.
68.
69. 400 000
70. 200 000.-
71.
72.
73. 150 000.-
74. 50 000.-
75.
76.
77. 350 000
78.
79.
80.
81.
82.
83.
84.
85. 500 000
86. 40 000
87 Sammelschätzung (11.3.42)
88. Sammelschätzung (18.5.42)
89.
90. Sammelschätzung (13.3.42)
91. Sammelschätzung (13.3.42)
92.
93.
94. 100 000.-
95. 250 000.-
96. 25 000.-
97. 20 000.-
98. 25 000.-
99.
100. 100 000.-
101. Sammelschätzung (11.3.42)
102. 100 000.-
103. 100 000.-
104. 50 000.-
105. 20 000.-
106. 20 000.-
107.
108. 15 000.-
109. 10 000.-
110 20 000.-
111. 15 000.-
112 150 000.-
113 5 000.-

114.
115. 150 000
116. 150 000
117 40 000
118.
119. 50 000
120 50 000
121 100 000
122.
123.
124. 50 000
125. Sammelschätzung (13.3.42)
126. Sammelschätzung (11.3.42)
127. 140 000.-
128. 40 000.-
129. 40 000.-
130. 60 000.-
131. 15 000.-
132. 25 000.-
133. 20 000.-
134. 80 000.-
135. 80 000.-
136. 25 000.-
137. 75 000.-
138. 75 000.-
139. 20 000.-
140. 15 000.-
141. 150 000.-
142. 100 000.-
143.
144. 100 000.-
145. 150 000.-
146. 150 000.-
147.
148. 100 000.-
149.
150. 500 000.-
151. 500 000.-
152. 12 000.-
153. 75 000.-
154. 15 000.-
155. 15 000.-
156
159 400 000.-
160 15 000.-
161.
162.
163. 150 000
164. 150 000.-
165. 50 000.-
166. 75 000.-
167. Sammelschätzung (13.3.42)
168. Sammelschätzung (13.3.42)
169. Sammelschätzung (13.3.42)
170. 80 000.-
171.
172. 40 000.-
173. 5 000.-
174. 40 000.-

175.	100 000.-
176.	20 000.-
177 -178	15 000.-
179.	
180.	
181.	
182.	25 000.-
183.	
184.	
185.	
186.	30 000.-
187.	30 000.-
188.	50 000.-
189.	25 000.-
190.	30 000.-
191.	50 000.-
192.	80 000.-
193.	
194.	250 000.-
195.	
196.	75 000.-
197.	60 000.-
198.	25 000.-
199.	25 000.-
200.	30 000.-
201.	
202.	100 000.-
203.	80 000.-
204.	35 000.-
205.	
206.	60 000.-
207.	30 000.-
208.	25 000.-
209.	5 000.-
210.	50 000.-
211.	50 000.-
212.	40 000.-
213.	30 000.-
214.	10 000.-
215.	10 000.-
216.	
217.	25 000.-
218.	75 000.-
219.	75 000.-
220.	50 000.-
221.	60 000.-
222.	
223.	
224.	40 000.-
225.	15 000.-
226.	
227.	80 000.-
228.	30 000.-
229.	5 000.-
230.	180 000.-
231.	15 000.-
232.	25 000.-
-235.	
236.	60 000.-
237.	30 000.-

II. GLASMALEREI:

Nr.	Frs	Nr.	Frs
1	15 000.-	5	
2	25 000.-	6	25 000.-
3	15 000.-	7-15	
4	10 000.-		

III. PLASTIK:

1	60 000.-	18	5 000.-
2-3	60 000.-	19	(s.Nr.13)
4	70 000.-	20	20 000.-
5		21	Sammelschätzung (12.3.41)
6	Sammelschätzung (30.3.41)	22	10 000.-
7	Sammelschätzung (30.3.41)	23	200 000.-
8	90 000.-	24	(s.Nr.13)
9	50 000.-	25	Sammelschätzung (30.3.41)
10	80 000.-	26-27	Sammelschätzung (18.5.42)
11	Sammelschätzung (30.4.41)	28	Sammelschätzung (30.3.41)
12	30 000.-		
13	60 000.- (zus.m.19 u.24)		
14-15	2 000.-		
16	Sammelschätzung (13.3.42)		
17	5 000.-		

IV. Möbel :

Nr.	Frs.
1	1 000
2	Sammelschätzung (13.3.42)
3	Sammelschätzung (13.3.42)
4	Sammelschätzung (18.5.42)
5 -6	60,000
7 -17	Sammelschätzung (11.3.42)
18	Sammelschätzung (18.5.42)
19	40 000.-
20	Sammelschätzung (18.5.42)
21 -26	120 000.-
27 -33	10 000.-
34 -35	Sammelschätzung (18.5.42)
36	
37	
38	
39	Sammelschätzung (18.5.42)

Nr.	Frs.
40	
-41	Sammelschätzung (18.5.42)
42	Sammelschätzung (18.5.42)
43	Sammelschätzung (18.5.42)
44	Sammelschätzung (18.5.42)
45	Sammelschätzung (30.3.41)
46	Sammelschätzung (18.5.42)
47	100 000.-
48	
49	40 000.-
50	Sammelschätzung (18.5.42)
51	Sammelschätzung (18.5.42)

V. Teppiche und Gobelins :

Nr.	Frs.
1	Sammelschätzung (11.3.42)
2	
3	20 000.-
4 -7	150 000.-
8	40 000.-
9	25 000.-
10 -11	15 000.-
12	150 000.-
13	60 000.-
14 -15	
16	15 000.-
17	25 000.-
18	Sammelschätzung (11.3.42)
19	40 000.-
20 -34	Sammelschätzung (11.3.42)
35	
36	

VI. Kleinkunst einschl. Miniaturen :

Nr.	Frs.
1.	Sammelschätzung (12.3.41)
2.	Sammelschätzung (30.3.41)
3	Sammelschätzung (30.3.41)
4	Sammelschätzung (30.3.41)
5	35 000.-
6	10 000.-
7	Sammelschätzung (30.3.41)
9	Keine Schätzung wegen Seltenheit
10	
11	
12 -13	20 000.-
14	
15	Sammelschätzung (30.3.41)
16	10 000.-
17	Sammelschätzung (18.5.42)
18	20 000.-
19	40 000.-
20	40 000.-
21 -22	Sammelschätzung (18.5.42)
23	15 000.-
24 -25	4 000.-
26	Sammelschätzung (30.3.41)
27	Sammelschätzung (30.3.41)
28	
29 -37	Sammelschätzung (30.3.41)

VII. Schmuck :

1 -4	Sammelschätzung (12.3.41)
5	Sammelschätzung (30.3.41)
6	Sammelschätzung (30.3.41)

Aufstellung der Sammelschätzungen

Sammelschätzung vom 12.3.41 — Frs. 1 000 000.-

enthält:

Plastik:	21
Kleinkunst:	1
	9
Schmuck:	1 - 4

In der Schätzung enthalten, aber nicht übergeben worden:

1 Deckelkanne, massiv Gold
1 Plastik "Dianna auf dem Hirsch"
Silber, vergoldet

Sammelschätzung vom 30.3.41 — Frs. 200 000.-

enthält:

Plastik:	6	
	7	
	11	
	25	
	28	
Möbel:	45	
Kleinkunst:	2	29
	3	30
	4	32
	7	33
	8	34
	15	35
	26	36
	27	31
Schmuck:	5	
	6	

Sammelschätzung vom 11.3.42 — Frs. 1 250 000.-

enthält:

Gemälde: 1, 87, 101, 126

Teppiche: 1, 9, 17, 18, 20 - 34

Möbel: 7 - 17

In der Schätzung enthalten, aber nicht übergeben worden:

1 Wandteppich
2 Brücken

Sammelschätzung vom 13.3.42 — Frs. 750 000.-

enthält:

Gemälde: 58, 90, 91, 125, 167, 168, 169

Sammelschätzung vom 13.3.42 — Frs. 100 000.-

enthält:

Plastik: 16

Möbel: 2, 3

Sammelschätzung vom 18.5.42 Frs. 600 000.-

enthält:

Gemälde:	22
	88
Plastik:	26
	27
Möbel:	4
	18
	20
	34
	35
	38
	39
	40
	41
	42
	43
	44
	46
	50
	51
Kleinkunst:	17

/

ATTACHMENT 5

Abschrift

Schätzwerte

der dem Reichsmarschall übergebenen Kunstgegenstände
- 1. Nachtrag (8.4.43) zur Liste v. 20.10.42 -

Nr.		Ffrcs	Nr.		Ffrcs
1.- 26.	zus.	100.000.-	55.		2.500.-
			56.		5.000.-
27.- 30.	zus.	100.000.-	57.		5.000.-
31.		20.000.-	58.		75.000.-
32.		20.000.-	59.		5.000.-
33.		20.000.-	60.		5.000.-
34.		20.000.-	61.		150.000.-
35.		20.000.-	62.		50.000.-
36.		20.000.-	63.		50.000.-
37.		100.000.-	64.		35.000.-
38.		100.000.-	65.		35.000.-
39.		150.000.-	66.		70.000.-
40.		200.000.-	67.		50.000.-
41.		10.000.-	68.		50.000.-
42.		50.000.-	69		10.000.-
43.		100.000.-	70.		25.000.-
44.		25.000.-	71.		100.000.-
45.		60.000.-	72.		15.000.-
46.		10.000.-	73.		10.000.-
47.		5.000.-	74. 75.	zus.	350.000.-
48.		15.000.-	76.		10.000.-
49. 50.	zus.	150.000.-	77.		20.000.-
51.		10.000.-	78.		2.500.-
52.		5.000.-	79.		25.000.-
53.		2.500.-	80.		7.000.-
54.		2.500.-	81.		10.000.-

ATTACHMENT 5

Blat 2 zur Schätzliste zum
1 Nachtrag der HG-Liste

Nr.		Ffrcs.
82.		500.-
83.		100.000.-
84.		
85.	zus.	30.000.-
86.		15.000.-
87.		16.000.-
88.		15.000.-
89.		20.000.-
90.		16.000.-
91.		16.000.-
92.		15.000.-
93.		20.000.-
94.		30.000.-
95.		30.000.-
96.		30.000.-
97.		25.000.-
98.		100.000.-
99.		80.000.-
100.		50.000.-
101.		5.000.-
102.		15.000.-
103.		5.000.-

ATTACHMENT 5

S c h Ä t z w o r t e

der dem Reichsmarschall übergebenen Kunstgegenstände

- 2.Nachtrag (9.4.43) zur Liste vom 20.10.1942 -
(Bilder, die vom Reichsmarschall für besondere Zwecke übernommen wurden)

Nr.	Ffrcs.	Nr.	Ffrcs.
1.		24.	80.000.-
2.		25.	80.000.-
3.		26.	60.000.-
4.		27.	120.000.-
5.		28.	50.000.-
6.		29.	50.000.-
7.		30.	200.000.-
8.		31.	120.000.-
9.		32.	50.000.-
10.		33.	35.000.-
11.		34.	80.000.-
12.	(80.000.-; die Hälfte trägt lt.Aktennotiz v. 10.12.42 der Einsatzstab) 40.000.-	35.	50.000.-
13.	200.000.-	36.	250.000.-
14.	35.000.-	37.	60.000.-
15.	15.000.-	38.	
16.	10.000.-	39.	100.000.-
17.	50.000.-	40.	35.000.-
18.	35.000.-	41.	100.000.-
19.	50.000.-	42.	80.000.-
20.	35.000.-	43.	20.000.-
21.	100.000.-	44.	60.000.-
22.	50.000.-	45.	40.000.-
23.	100.000.-	46.	120.000.-

Blat 2 zur
Schätzliste zum
2. Nachtrag der HG-Liste

Nr.		ffrcs
47.- 51.	zus.	20.000.-
52.- 53.	zus.	20.000.-
54.- 60.	zus.	80.000.-
61.- 63.	zus.	120.000.-
64.- 67.	zus.	100.000.-
68.- 70.	zus.	80.000.-
71.		50.000.-
72. 73. 74.	zus.	100.000.-
75.		60.000.-
76.		200.000.-
77.		125.000.-
78.		10.000.-
79.		10.000.-
80.		20.000.-
81.		10.000.-
82.		10.000.-
83.		40.000.-
84.		30.000.-

ATTACHMENT 5

CONFIDENTIAL

Abschrift

Sonderstab Bildende Kunst
Arbeitsgruppe Louvre
V./St.

8. April 1943

Berichtigung

zur Schätzliste v.20.10.42

der für die Sammlung des Reichsmarschalls Hermann Göring Abgegebenen Kunstgegenstände.

Nr. ffres

I. Gemälde:

118 entfällt, da Privatbild H.G.

V. Teppiche und Gobelins:

37. Sammelschätzung (10.3.42)
38. Sammelschätzung (10.3.42)
39. Sammelschätzung (10.3.42)

Die Notiz auf Seite 10 der Schätzliste, dass die vorgenannten 3 Teppiche zwar mitgeschätzt wurden, aber nicht mitgegangen sind, ist hinfällig, da festgestellt wurde, dass der Reichsmarschall diese Teppiche auch erhalten hat. Die 3 Teppiche sind in der Berichtigungsliste aufgeführt.

VI. Kleinkunst einschl. Miniaturen:

10.
11.
23.

Dies Bücher sind lt. Zusatz auf der Schätzliste vom 11.3.42 in dieser Schätzung mit enthalten.

Abzusetzen von der

H. G. - Schätzliste v.20.10.42

ist:

Bild Nr. 146. Renoir: Mädchen am Strand 150.000.-- da nicht mitgeliefert.

ATTACHMENT 5

CONFIDENTIAL

COPY

DER CHEF
des Militärverwaltungsbezirks
Paris - Verwaltungsstab

Paris, den 9.Februar 1941

Az.: kult

An den
Militärbefehlshaber in Frankreich
-Verwaltungsstab- Abt.:V kult-
in P a r i s

Betr.: Sichergestellter, jüdischer Kunstbesitz im Jeu de Paume.

Herr Reichsmarschall Goering hat am 5.2.1941 angeordnet, dass eine Reihe von Kunstwerken, die der Fuehrer zu erwerben wunscht und diejenigen Kunstwerke, die in den Besitz des Reichsmarschalls übergehen sollen, mit dem Sonderzug des Reichsmarschalls sofort nach Deutschland transportiert werden.

Die Bezahlung der abtransportierten Kunstwerke erfolgt nach den Schätzungen eines französischen Sachverständigen.

Der Chef des Militärverwaltungsbezirks
Paris
In Vertretung:

gez. Medicus.

Gruppe 4 (Schule und Kultur)

Den 13.Februar 1941

Herrn
OKVR. Dr. Kuetgens

zur gefl. Kenntnisnahme mit der Bitte um Mitteilung, wohe Herr Dr. Medicus die Sache kennt.

gez. Dr. Langsdorff 13/2.

pencil note in handwriting:
Dr. Bunjes, Beauftragter fur Kunstschütze in Paris, Chambre des Députés, hat es wohl mitgeteilt.

ATTACHMENT 6

CONFIDENTIAL

Translation

THE CHIEF
of the Military Administration
District Paris
Administration Staff

Paris, 9 February 1941

Ref. kult

To the Military Commander in France
-Administration Staff- Dep.: V kult-
Paris

RE: Jewish art property safeguarded in the Jeu de Paums

Reichsmarschall Goering has ordered on 5 February-1941, that a series of art objects which the Fuehrer wishes to acquire and those works of art which are to be turned over to the Reichsmarschall's ownership, shall immediately be brought to Germany on the Reichsmarschall's special train.

Payment for the removed art objects will be effected on the basis of the appraisals of a French expert.

The Chief of the Military Administration

District Paris

For:

signed Medicus

Group 4 (School and Culture) 13 February 1941

To

OEVR Dr. Kuetgens

For your information, with the request to let me know how Dr. Medicus got to know about the matter.

signed Dr. Langsdorff, 13 February

pencil note in handwriting:
Dr. Bunjes, delegate for art treasures in Paris, Chambre des Députés, probably has communicated it to him.

ATTACHMENT 6

CONFIDENTIAL

CONFIDENTIAL

Copy

DEVISENSCHUTZKOMMANDO
FRANKREICH
E.Nr. 462 / 41

Paris, 5. Mai 1941
5, Rue Pillet-Will (9)
Fernsprecher: Provence 71-11

An den
Herrn Militaerbefehlshaber in Frankreich
Verwaltungsstab Abt. V (Kunst)
Paris
Hotel Majestic

Betr.: Sicherung von Kunstgut.

Beil.: 7 Listen.

Beifolgend uebersende ich Ihnen Listen ueber von mir gesicherte Kunstgegenstaende. Das Kunstgut ist nach Entscheidungen des Herrn Reichsmarschalls des Grosdeutschen Reiches bereits restl. vom Einsatzstab Rosenberg, Paris, uebernommen worden. Es handelt es im einzelnen um folgende Sammlungen:

1. Samlung Wassermann

Bei dieser Sammlung handelt es sich um die Hinterlassenschaft des verstorbenen Arztes Dr. Wassermann. W. war Jude. Er war nicht mit dem beruehmten Entdecker der Wassermann schen Theorie identisch. Seine Erben leben in Paris.

2. Sammlung Hamburger

Eigentuemer der Kunstgegenstaende waren die Juden Herrmann, Jean und Isaak Hamburger, die in Holland ansaessig gewesen sein sollen, und die sich jetzt angeblich im unbesetzten franzoesischen Gebiet aufhalten.

3. Sammlung Salomon Flavian

Eigentuemer der Sammlung war der rumoenische Staatsangehoerige Salomon Flavian. Es konnte nicht mit Sicherheit festgestellt werden, ob es sich bei ihm um einen Juden handelt. Sein derzeitiger Aufenthalt liess sich nicht ermitteln.

4. Sammlung Rosenstein

Eigentuemer der Sammlung war die Juedin Sara Rosenstein. Sie hat frueher in Paris gewohnt, ist geflohen und soll sich z.St. in Nizza aufhalten.

5. Sammlung Sauerbach

Eigentuemer der Sammlung war die Juedin Frau Sauerbach, die in Paris wohnhaft war. Ihren darzeitigen Aufenthalt konnte ihr Bevollmaechtigter nicht angeben.

6. Sammlung Kronig

Der bisherige Eigentuemer der Sammlung ist der hollaendische Staatsangehoerige Joseph Kronig, der z.Zt. in Monaco wohnt. Es konnte nicht mit Bestimmtheit festgestellt werden, ob Kronig Jude ist.

ATTACHMENT 7

7. Sammlung Dr. Erlanger - Dr. Rosenfeld

Die Gemaelde sind im Juni 1939 aus Stuttgart an den Juden Dr. Erlanger nach Paris gesandt worden. Dieser hat im August 1939 den Auftrag gegeben, die Bilder an einen Dr. Lazard Rosenfeld nach New York zu senden. Der beauftragte Spediteur, Firma Hornu, Peron, (France), Paris, konnte nicht angeben, welcher von den beiden Juden der Eigentuemer der Gemaelde ist.

8. Sammlung Thierry

Eigentuemer der Bilder war die Jueden Frau Thierry, geb. Rothschild. Sie ist die Frau des franzoesischen Gesandten in Argentinien. Frau Thierry soll in das unbesetzte franzoesische Gebiet geflohen sein.

9. Gemaelde des Oskar Federer

Federer ist ein ehemaliger oesterreichischer Jude. Er ist mit der Familie Rothschild eng befreundet. Sein jetziger Aufenthalt ist unbekannt.

10. Sammlung Hamparzoumian

Eigentuemer der Gemaelde war ein gewisser Gabriel Hamparzoumian. Er hat frueher in Rosny s.Bois gewohnt und ist geflohen. Sein derzeitiger Aufenthalt ist nicht bekannt. Es soll sich bei ihm um einen Griechen oder Armenier handeln. Ob er Jude ist, konnte nicht ermittelt werden.

11. Kunstgut aus dem Nachlass des Edmond de Rothschild, sowie der Alexandrine und des James Armand de Rothschild.

Es handelt sich um ausserordentlich zahlreiches Kunstgut aller Art, das in 5 Panzerraeumen bei der Banque de France bezw. beim Credit Lyonnais in Paris gefunden wurde. In Anbetracht des ausserordentlichen Umfanges und der Verpackung der Gegenstande ist auf eine genaue Aufnahme und Anfertigung einer Liste verzichtet worden. Die Packstuecke sind nach einer oberflaechlichen Beschau vom Einsatzstab Rosenberg uebernommen und abtransportiert worden.

In Vertretung:

gez.: Morath

ATTACHMENT 7

CONFIDENTIAL

Translation

DEVISENSCHUTZKOMMANDO
(Foreign Currency Control)

France

Paris, 5 May 1941
5, rue Pillet Will (9)
Provence 71-11

E.Nr. 482 / 41

To the
Military Commander in France
Administrative Staff
Department V (Art)
Paris
Hotel Majestic

RE: Securing of art properties
Enclosed : 7 lists.

Enclosed please find lists of art objects which I have put in safekeeping. According to a decision of the Reichsmarschall of the Greater German Reich, the art properties have already been taken over by the Einsatzstab Rosenberg. The following collections are included:

1. WASSERMANN Collection

This collection is made up of the effects of the late physician Dr. WASSERMANN. W. was a Jew. He was not the same as the famous discoverer of the Wassermann Theory. His heirs are living in Paris.

2. HAMBURGER Collection

The art objects were the property of the Jews Hermann, Jean and Isaak HAMBURGER, who are said to have resided in Holland, and who allegedly are now staying in unoccupied French territory.

3. SALOMON FLAVIAN Collection

The owner of the collection was the Roumanian citizen Salomon FLAVIAN. It was not possible to ascertain positively, whether he is a Jew. His actual residence could not be found out.

4. ROSENSTEIN Collection

The collection belonged to the Jewess Sara ROSENSTEIN. She was formerly domiciled in Paris. She fled from there and is said to be staying in Nice.

5. SAUERBACH Collection

The collection was owned by the Jewess Mrs. SAUERBACH, who was domiciled in Paris. Her representative could not indicate her present residence.

6. KRONIG Collection

Up to this time the collection was in possession of the Dutch citizen Joseph KRONIG, who at present lives in Monaco. It could not be ascertained positively, whether KRONIG is Jewish.

7. DR. ERLANGER-DR. ROSENFELD Collection

In July 1939 the paintings were sent from Stuttgart to the Jew Dr. ERLANGER in Paris. This Dr. Erlanger gave orders in August 1939 to send the pictures to one Dr. Lazard ROSENFELD in New York. The forwarding agent, the firm Nernu, Peron, (France) Paris, could not give any information as to which of the two Jews is the owner of the paintings.

8. THIERRY Collection

The pictures were in possession of the Jewess Mrs. THIERRY maidenname Rothschild. She is the wife of the French Ambassador in Argentina. Mrs. THIERRY is said to have fled to the un-occupied zone.

9. Paintings belonging to Oscar FEDERER

FEDERER is a former Austrian Jew. He is a close friend of the Rothschild family. His actual residence is not known.

10. HAMPARZOUMIAN Collection

The owner of the paintings is one Gabriel HAMPARZOUMIAN. His former domicile was in Rosny s/Bois; he is a fugitive. His actual residence is not known. He is said to be a Greek or an Armenian. It could not be ascertained whether he is a Jew.

11. ART PROPERTY FROM THE EFFECTS OF EDMOND DE ROTHSCHILD AS WELL AS OF ALEXANDRINE AND JAMES ARMAND ROTHSCHILD

The art properties in question are extremely numerous and varied. They were found in 5 vaults in the Banque de France and the Credit Lyonnais in Paris. In view of the large number and the heavy packing of the objects a detailed inventory and the drawing up of a list was waived. Following a superficial inspection, the packed objects were taken over and removed by the Einsatzstab Rosenberg.

signed Morath
(Acting)

CONFIDENTIAL

Translation

Art objects from Monte Cassino

1. Bronze "Seated Hermes", life size

2. Bronze "Apollo", life size

3. Bronze "Statue of a young woman", life size

4. Bronze "Two gazelles", life size

5. 1 suit of armour said to have belonged to the Emperor Charles V., consisting of:

shield, helmet, 2 arm pieces, 1 breast-plate, 1 neck piece

6. Bronze vessels:

2 large amphore, two-handled
2 smaller jugs, two-handled
1 large vase on a pedestal
1 bucket with handle

7. 3 large and 1 small package:

Drawings and water colors by Italian masters of the 18th and 19th century.

(Note in indelible pencil:
"2 lists given to Richard Schulz
on 11 February 1945.
E.")

Copy

Aus Monte Cassino gekommene Gegenstaende:

1.) Bronze "Sitzender Hermes", lebensgross

2.) Bronze "Apollo", lebensgross

3.) Bronze "Statue einer jungen Frau", lebensgross

4.) Bronze "Zwei Gazellen", lebensgross

5.) 1 Ruestung, angeblich Kaiser Karls V.
bestehend aus Schild, Helm, 2 Armschienen, 1 Brustpanzer,
1 Halsschaube

6.) Bronzegefaesse:

2 gr. zweihenkelige Amphoren
2 kleinere zweihendelige Kannengefaesse
1 gr. Vase a.Fuss
1 Eimer mit Henkel

7.) 3 gr. u. 1 kl. Paket:

Zeichungen und Aquarelle italienischer Meister des 18.u.19.Jh.

(Note in indelible pencil:
"2 Listen am 11.2.45. Herrn
Richard Schulz gegeben.
E.")

ATTACHMENT 8.

CONFIDENTIAL

CONFIDENTIAL

Translation

Art objects to be brought from Kurfuerst to the Reichskanzlei

1. Raffael "Holy Family"
2. Luini "Madonna with Child"
3. Colantonio "St. Jerome"
4. Parmigianino "Female Portrait"
5. Pieter Brueghel the Elder "The Blind"
6. Ghirlandajo (Filippino Lippi) "Annunciation"
7. Titian "Danae"
8. Lorenzo Lotto "Large Holy Family"
9. Caracciolo "Holy Family"
10. Neapolitan Master of the 17th c. "Oriental Harbor Scene"
11. Vernet "Large romantic Landscape"
12. Italian Master M.G. of the 19th century "Eruption of the Vesuvius"
13. Titian or Veronese "Portrait of a Lady"
14. Giovanni Battists Tiepolo "Mythological Scene with Neptune"
15. Joos van Cleve "Adoration of the Magi", Triptych
16. Sebastiano del Piombo "holy Family", painted on stone
17. Panini "The entrance of Charles III. into the Vatican"

ATTACHMENT 9

Copy

Kunstgegenstaende, die von Kurfuerst in die Reichskanzlei gebracht werden sollen

1.) Raffael "Hl. Familie"

2.) Luini "Madonna mit Kind"

3.) Colantonio "Hl. Hieronymus"

4.) Parmigianino "Weibliches Bildnis"

5.) Pieter Brueghel d.Ae. "Die Blinden"

6.) Ghirlandagio (Philippino Lippi) "Maria Verkuendigung"

7.) Tizian "Danae"

8.) Lorenzo Lotto "Grosse Hlg. Familie"

9.) Caracciolo "Hl. Familie

10.) Neapolitanischer Meister des 17. Jahrhunderts "Orientalische Hafenansicht"

11.) Vernet "Grosse Romantische Landschaft"

12.) Italienischer Meister M.G. des 19. Jahrhunderts "Ausbruch des Vesuvs"

13.) Tizian oder Veronese "Damenbildnis"

14.) Giovanni Baptista Tiepolo"Mythologische Scene mit Neptun"

15.) Joos van Cleve "Anbetung der Hlg. Drei Koenige", Triptycho

16.) Sebastiano del Piombo "Hlg. Familie", auf Stein gemalt

17.) Panini "Einzug Karls III. in den Vatikan"

ATTACHMENT 9

CONFIDENTIAL

C o p y

Als Eigentum Goerings angekuendigtes Kunstgut aus Monte Cassino

Eintragungen im Tagebuch

14.3.45 Anruf Dr.v.Hummel: Heute Nacht faehrt ein LKW mit den wertvollsten Gemaelden des Reichsmarschalls mit Ziel Altaussee ab.

16.3.45 Nachmittag trifft LKW mit Bildern u.Plastiken des Reichsmarschalls in St. Agatha ein, wo er von Herrn Dierlich zurueckgehalten wird.

17.3.45 Der LKW wird beim Agatha-Wirt ausgeladen, die Ladung bleibt dort bis zum Abtransport auf den Salzberg. Ueberwachung durch Herrn Dierlich. Kriminalobersekretaer Aigner kann keine zusaetzliche Bewachung stellen u. Haelt die durch Herrn Dierlich fuer ausreichend. Der Fuehrer des Transportes, Kriminalsekretaer Zitselberger uebergibt die Ladung an Herrn Dierlich u. fährt am Nachmittag ab nach Obersalzberg.

28.3.45 Aus Agatha abgeholt: 11 Kisten mit Akten, eingelagert in Monsberg Kaverne O
aus Agatha abgeholt: Kunstgut aus Monte Cassino 10 Kisten, 17 Bilder, 1 Mappe, Einlagerung im oberen Kammergrafenwerk. (Die Akten u. Kunstgegenstaende sind identisch mit dem am 16.3.45 in Agatha eingetroffenen LKW, es sind jetzt noch zwei Kisten dieses Transportes in St. Agatha).

29.3.45 Aus Agatha abgeholt u. zum Berg gebracht: Die restlichen 2 Kisten aus Monte Cassino.

ATTACHMENT 10

CONFIDENTIAL

CONFIDENTIAL

Translation

Art Objects from Monte Cassino, indicated as GOERING's property.

Log book entires.

1945

March 14, Call by Dr. v. Hummel: This night a truck bound for Alt-Aussee leaves with the Reichsmarschall's most valuable paintings.

March 16, In the afternoon the truck with the Reichsmarschall's pictures and sculptures arrives at St. Agatha, where it is retained by Mr. Dierlich.

March 17, The truck is unloaded at the Agatha-Inn where the load will remain until removed to the Salzberg. Mr. Dierlich supervises. Kriminalobersekretaer Aigner cannot supply additional supervision and deems sufficient that effected by Mr. Dierlich. The leader of the transport, Kriminalsekretaer Zitselberger, hands over the load to Mr. Dierlich and leaves in the afternoon for Obersalzberg.

March 28, Fetched from Agatha: 11 cases with documents, stored in the Monsberg cavern O
fetched from Agatha: art goods from Monte Cassino, 10 cases, 17 pictures, 1 portfolio, stored in upper Kammergrafenwerk. (The documents and art objects are identical with those on the truck which arrived at Agatha on 16 March 1945, two cases of this shipment are still at St. Agatha.

March 29, Fetched from Agatha and brought to the Berg the remaining two cases from Monte Cassino.

ATTACHMENT 10

CONFIDENTIAL

CONFIDENTIAL

Copy

Abschrift

Zusatz Violett-Stift
Ogruf M. Bormann

Aus Monte Cassino gekommene Gegenstaende

1. Bronze "Sitzender Hermes", Lebensgross

2. Bronze "Apollo", lebensgross

3. Bronze "Statue einer jungen Frau", lebensgross

4. Bronze "zwei Gazellen" lebensgross

5. 1 Ruestung, angeblich Kaiser Karls V., bestehend aus Schild, Helm, 2 Armschienen, 1 Brustpanzer, 1 Halsschaube

6. Bronzegefaesse:

   2 grosse zweihenkelige Amphoren
   2 kleinere zweihenkelige Kannengefaesse
   1 grosse Vase auf Fuss
   1 Eimer mit Henkel

7. 3 grosse und 1 kleines Paket:

   Zeichnungen u. Aquarelle italienischer Meister des 18.u.19.Jh. (insgesamt 65 Stueck)

8. 1 verschlossene Kiste:

   Inhalt: Antike goldene u. silberne Kunstgegenstaende laut beiliegendem Verzeichnis

   Zusatz Violettstift:
   (Kiste ist verschlossen, Verzeichnis befindet sich angeblich in der Kiste) F.d.R. gez. Boegl ? 9.3.45

ATTACHMENT 11a

CONFIDENTIAL

TRANSLATION

COPY

Additional note in indelible pencil by Ogruf M. Bormann

1. Bronze "Seated Hermes", life size

2. Bronze "Apollo", life size

3. Bronze "Statue of young Woman", life size

4. Bronze "Two gazelles", life size

5. 1 suit of armour, said to have belonged to the Emporer Charles V., consisting of:
Shield, helmet, 2 arm pieces, 1 breast-plate, 1 neck piece.

6. Bronze vassels:

2 large two-handled amphora
2 smaller two-handled jugs
1 large vase on a pedistal
1 bucket with handle

7. 3 large and 1 small package: (65 pieces)

Drawings and water colors by Italian Masters of the 18th and 19th century.

8. 1 locked case containing;

Antique gold and silver art objects according to attached list.

(Addition in indelible pencil: " Case is locked up. List supposedly in the case.)

F.D.R. signed Boegl March 9,45.

ATTACHMENT 11a

CONFIDENTIAL

CONFIDENTIAL

C o p y

Abschrift

3

Zusatz Violettstift:
Ogruf M. Bormann

Bilderliste aus Monte Cassino

1.	Tizian (?)	Damenbildnis, Halbfigur nach links gewandt, Studie
2.	Pieter Brueghel	Die Blinden
3.	Parmi-Gianino (Parmigianino)	Damenbildnis, Kniefigur
4.	ital.Meister 19.Jh.	signiert links unten M.G. "Ausbruch des Vesuv"
5.	Vernet (Claude Lorrain)	Grosse arkadische Landschaft
6.	Ghirlandaja (Lippi) Filippina	Maria Verkundigung Ghirlandaja
7.	Caracciolo	Heilige Familie
8.	Panini	Einzug Karl III. in den Vatikan
9.	Tizian	Danae (Museo Nazional)
10.	Neapolitanischer Meister 17.Jh.	Marktscene am Hafen
11.	Raffael	Heilige Familie mit Heiliger Anna u. Johannesknaben
12.	Lorenzo Lotto Palma Vecchio	Grosse heilige Familie mit Stiftern
13.	Tiepolo	Mythologische Scene, Goettin mit Neptun u. Begleiter
14.	Colantonio	Heiliger Hieronymus Jan van Eyck
15.	Joos van Cleve	Dreiteiliger Altar, Anbetung der heiligen drei Koenige
16.	Sebastiano del Piombo	Heilige Familie
17.	Luini (auf Rueckseite Bezeichnung in alter Schrift Leonardo da Vinci)	Madonna mit Kind

Zusatz Violettstift: F.d.R. gez. Bögl ? 9.3.45

Zusatz Sieber: Die Bilder wurden am 28.3.45 im oberen Kammergrafenwerk eingelagert u.zw.:
auf Regal II 1 links
Nr.12,11,16,14,6,15
auf Regal II 1 rechts
Nr.5,8,9,7,2,3,1,4,10,17
auf Regal I 1 rueckwaerts
Nr. 13

gez. Sieber

ATTACHMENT 11b

CONFIDENTIAL

CONFIDENTIAL

Translation

Copy

Additional note in indelible pencil
Ogruf M. Bormann

LIST OF PICTURES FROM MONTE CASSINO

1.	Titian (?)	Portrait of a Lady, half length turned to the left, study
2.	Pieter Brueghel	The Blind
3.	Parmi-Gianino (Parmigianino)	Portrait of a Lady, three quarter length
4.	Ital.Master, 19th c.	signed lower left M.G. "Eruption of Vesuvius"
5.	Vernet (Claude Lorrain)	Large Arcadian Landscape
6.	Ghirlandajo (Filippino Lippi)	Annunciation
7.	Caracciolo	Holy Family
8.	Panini	The entrance of Charles III into the Vatican
9.	Titian	Danae (Museo Nazionale)
10.	Neapolitan Master 17th c.	Market Scene in a Harbor
11.	Raffael	Holy Family with St. Anne and the young St. John
12.	Lorenzo Lotto (Palma Vecchio)	Large holy Family with Donors
13.	Tiepolo	Mythological Scene, Goddess with Neptune and his court
14.	Colantonio	St. Jerome. Jan van Eyck
15.	Joos van Cleve	Triptych, Adoration of the Magis
16.	Sebastiano del Piombo	Holy Family
17.	Luini (on the reverse inscription in old handwriting Leonardo da Vinci)	Madonna with Child

Additional note in indelible pencil: F.d.R. signed Pogl? 9 March 45
Additional note Sieber: The pictures were stored on 28 March 45 in the upper Kammergrafenwerk as follows:
on shelf II 1 left: Nos. 12,11,16,14,6,15,
on shelf II 1 right: Nos.5,8,9,7,2,3,1,4,10,17.
on shelf I 1 back: No 13.
signed Sieber

ATTACHMENT 11b

CONFIDENTIAL

CONFIDENTIAL

Copy

21. I. 44.

Herrn
Oberltn. Dillenberg
Berlin W.8.

Sehr geehrter Herr Dillenberg,

Ich bitte Sie, das beifolgende Paeckchen verschlossen Herrn Boitel, Paris, 6, rue Teheran, Tel. Carnot 4298, (privat Tel. Carnot 5678) persoenlich zu uebergeben, desgleichen den einliegenden Brief. Herr Boitel wird Sie nach Ihrem Anruf in Ihrer Dienststelle besuchen.

Das ebenfalls beifolgende Paeckehen bitte ich Sie Herrn Dr. Bunjes zu uebergeben.

Besten Dank im Voraus.

Heil Hitler!

Ihr

gez. Hofer

Translation

January 21, 44

Oberleutnant Dillenberg
Berlin W.8.

Dear Mr. Dillenberg,

Will yeu please deliver the enclosed package personally and closed to Mr. Boitel, Paris, 6, rue Teheran, Tel. Carnot 4298 (private line Carnot 5678), and the enclosed letter as well. Mr. Boitel will - on being called by you - call on you in your Dienststelle (office).

The second enclosed package I beg you to hand to Dr. Bunjes.

Best thanks in advance.

Heil Hitler!

Yours

signed Hofer

ATTACHMENT 12

CONFIDENTIAL

Copy

21. I. 4.

Herrn
A. Boitel
6, rue Teheran
Paris

Sehr geehrter Herr Boitel,

Einliegend finden Sie Schw.Fr. 50,000.- (Fuenfzigtausend Schw.Franken) als Kaufpreis fuer das "Damenbildnis" von Lucas Cranach aus Ihrem Besitz. Ich bitte das beifolgende Paeckchen nicht in Anwesenheit des Herrn Dillenberg zu oeffnen, diesen Brief sofort zu vernichten & mir bei meinem naechsten Besuch in Paris eine Quittung ueber den Empfang des Geldes zu uebergegen. Voraussichtlich bin ich in ca. 14 Tagen in Paris & freue mich sehr, Sie & Ihre Angehoerigen zu sehen, die ich bestens zu gruessen bitte.

Heil Hitler!

Ihr

gez. Hofer

Copy

January 21, 44

Mr. A. Boitel
6, rue Teheran
Paris

Dear Mr. Boitel,

Enclosed please find 50.000 (fifty thousand) Swiss Francs, the price of the "Portrait of a Lady" by Lucas Cranach, purchased from your collection. Please do not open the enclosed package in Mr. Dillengerg's presence, and please destroy this letter immediately and give me a receipt on my next visit to Paris.

I expect to be in Paris in about a fortnight, and am looking forward to seeing you and your family, to whom I send my best regards.

Heil Hitler!

Yours

signed Hofer

ATTACHMENT 13

CONFIDENTIAL

Translation

Dr. Bruno L O H S E 15 June 1943

I hereby request an order stating that I am permitted to arrange for the two Jews, the brothers LOEBL, to be placed by the SD at my disposal for further work.

(sgd) LOHSE

In Fraulein Limberger's handwriting:

"submitted to the Reichsmarschall."

"LOHSE is to make sure that he handle this question so that the Reichsmarschall's name shall not be connected with Jews. If he is successful in doing this, the matter is to carried out under cover."

"Communication to Dr. LOHSE by telephone 22.6.43. L."

Copy

Dr. Bruno L o h s e den 15. Juni 1943

Ich bitte um eine anordnung, die besagt, dass ich die juden gebrueder L oe b l weiterhin vom SD fuer meine Ermittlungszwecke zur Verfuegung stellen lassen darf.

gez. Lohse

(Note in ink, miss Limberger's handwriting:
"RM vorgetragen:
"Lohse soll sehen, dass er das so macht, soll Namen RM nicht mit Juden in Verbindung bringen! Wenn es geht, unter der Hand machen."

Dr. Lohse tel. uebermittelt 22.Juni 1943. L."

ATTACHMENT 14

C o n f i d e n t i a l

C o p y

Hotel Bellerive au Lac
Z u r i c h

R e c h n u n g

Schweizer francs dreissigtausend

fuer ein Bildnis der Susanne Fourment, Rubens zugeschrieben,

Zuerich, den 24. Sept. 43

gez. Dr. Hans Wendland

T r a n s l a t i o n

Hotel BELLERIVE au Lac
Z u r i c h

B i l l

I hereby acknowledge receipt of thirty thousand Swiss Francs for a portrait of Susanna Fourment, attr. to Rubens.

Zurich, 24 September 1943

signed Dr. Hans Wendland

C o n f i d e n t i a l

C o p y

Herrn Staatssekretaer Dr. Muehlmann

D e n H a a g

Zu Ihrer privaten Information habe ich ueber meine jetzt gewonnenen Erfahrungen und Eindruecke vom Kunstmarkt in Holland zu berichten:

Es muss zunaechst daran erinnert werden, dass Holland seit mehr als zwei Jahrhunderten ein Kunstexportland gewesen ist. Im 18. Jahrhundert entstanden die beruehmten Niederlaender-Galerien in Kassel, Salzdahlum, aus der die Braunschweiger Galerie hervorging; die vom Kurfuersten Karl Theodor von der Pfalz begruendete Hollaender-, insbesondere Rembrandt-Sammlung der Welt: Die Kaiserliche Eremitage in Petersburg. Sammlung wie die Liechtenstein-Galerie in Wien, die Graefliche Schoenbornsche Galerie in Pommersfelden, Nostiz in Prag usw. schossen sich an. Eine unabsehbare Menge von Kunstschaetzen ging aber vor allem nach England, das trotz der Aufloesungen wichtigster Privatsammlungen nach dem Weltkriege auch heute noch einen imponierenden oeffentlichen und privaten Schatz an hollaendischen Meistern besitzt. Als im letzten Drittel des 19. Jahrhunderts Bode fuer das von ihm geschaffene Kaiser-Friedrich-Museum die Niederlaender erwarb, war er ebenso wie die europaeischen und amerikanischen oeffentlichen und privaten Sammlungen bereits fast ausschliesslich auf den englischen Kunstmarkt angewiesen. Aus den Niederlanden selbst konnte nur noch relativ wenig erworben werden.

Die beiden letzten in Holland verbliebenen alten Privatsammlungen waren die Galerie Steengracht im Haag und die beruehmte Sammlung Six in Amsterdam. Als die Sterngracht-Galerie 1913 in Paris versteigert wurde, kam man endlich, fast schon zu spaet, in hollaendischen Kunstkreisen zur Einsicht. Es wurde eine Anzahl der wichtigsten Bilder fuer hollaendische Museen angekauft. Die wirtschaftlichen Nachwirkungen des Weltkrieges machten dem Beginnen zunaechst fuer einige Jahre wieder ein Ende. Bei der Aufloesung der Galerie Six 1928 konnten dann wiederum wichtige Objekte durch Stiftungen und direkten Ankauf den hollaendischen Museen gesichert werden. Die beruehmte "Strasse des Delfter Vermeer - neben dem Portraet des Buergermeisters Six, das als Ahnenbild im Besitze der Familie verblieb, das bedeutendste Stueck der Sammlung Six - war schon im Jahre 1921 durch Sir Henry Deterding dem Rijksmuseum gestiftet worden. Es entstanden oder wurden weiter ausgebaut die Sammlungen van der Vorm und Goudriaan in Rotterdam, ten Cate in Almelo, Philips in Eindhoven, Veltman in Bloemendaal, Hartog und Leo van den Bergh in Wassenaar, Scholten in Enschede, Fritz Gutmann in Heemstede. Im Haag Thurkow, A. Mayer, der bereits in Mannheim zu sammeln begonnen hatte, und Volz, dessen Bilder jetzt im Ausland sind. In Amsterdam die Privatsammlungen Reiner, Proehl, de Geus van den Heuvel, Birnbaum, jetzt in London, Holdring und andere. Diese Sammlungen und verschiedener kleinerer Einzelbesitz bestehen naturgemaess vor allem aus Niederlaendern. Fast ausschliesslich Italiener erwarben schon vor Jahrzehnten in Amsterdam der verstorbene Chirurg Prof. Lanz und Herr vom Rath. Vereinzelte wichtige deutsche Meister findet man bei Fritz Gutmann (Portraets von Cranach, Burgkmair und Baldung), van Beuningen (u.a. eine schlecht erhaltene heilige Familie von Duerer), Proehl (stehende Venus von Cranach) und, als Fremdkoerper in dem van Gogh-Museum, Bilder von Baldung aus dem Besitz der verstorbenen Frau Muller-Kroeller.

Von Hollaendern, die seit laengerer Zeit im Ausland leben, und ihre Sammlung dort bewahren, sind zu nennen de Broyn in Spiez (Schweiz), del Monte in Bruessel, Frau van Gelder in Uccle bei Bruessel und in Antwerpen der Ihnen bekannte Sammler Herr Smidt van Gelder, dessen Bruder Dr. J.H.Smidt van Gelder in Arnheim ebenfalls alte Meister, darunter einen herrlichen Kalf, besitzt.

C o n f i d e n t i a l

Von besonderem Range sind die Sammlungen Bredius und Frits Lugt. Dank seinen grossen Geldmitteln und seiner hohen Kennerschaft, die erst in den letzten Jahren durch Alterserscheinungen stark getruebt wurde, sicherte Dr. Bredius schon vor Jahrzehnten seinem Vaterlande sehr bedeutende Rembrandt-Gemaelde und wichtige Werke anderer Meister. Nur ein Teil davon ist, soweit er sich im Bredius-Museum, dem ehemaligen Wohnhause, befindet, oeffentliches Eigentum. Die wichtigsten Kunstwerke, insbesondere die bedeutenden Rembrandt-Bilder, stehen den hollaendischen Museen vorlaeufig nur als leihgabe zur Verfuegung. Der ausgezeichnete Kunstkenner Frits Lugt hat in vielen Jahren eine beruehmte Sammlung von Zeichnungen alter Meister zusammengebracht und einzelne hervorragende Gemaelde erworben. Lugt, der vor kurzem wieder nach Den Haag uebersiedelte, staendig auch eine kleinere Wohnung in Paris hatte, lebt seit Kriegsausbruch in der Schweiz. Seine Kunstschaetze duerften z.Zt. in verschiedenen Laendern verborgen sein. Nicht minder beruehmt ist auch die Sammlung alter Zeichnungen (Duerer, Gruenewald, Rembrandt usw.) des Herrn Koenigs in Haarlem, die ihrem Umfange und ihrem Wert nach musealen Charakter traegt. Ob die Zeichnungen ebenso wie die bekannte Sammlung von Gemaelden und Skizzen von Rubens der Zuflowsung heart, entzieht sich meiner Kenntnis. Schliesslich sei noch auf die nach dem Weltkriege von Berlin nach Holland ueberfuehrte Sammlung der Frau von Pannwitz in Haarlem hingewiesen.

Ob von Emigranten auf illegalem Wege vereinzelte wertvolle Objekte nach Holland verbracht worden sind, laesst sich infolge der Verheimlichung schwer nachpruefen. Man ist in dieser Hinsicht auf zufaellige Wiederauffindungen angewiesen. Uber den Fall der Kappelbilder des Dr. Rachenau durfte ich Ihnen bereits gesondert berichten.

Zusammenfassend laesst sich sagen, dass der hollaendische Kunsthandel bisher seine Objekte im wesentlichen aus London einfuehrte. Noch im letzten Winter konnte die Firma Gebr. Katz in Dieren den sensationellen Ankauf des reichen Bestandes an niederlaendischen Meistern der weltberuehmten Sammlung Cook in Richmond taetigen (aus diesen Bestaenden verblieben u.a. in Holland der Jan van Eyck, den van Beuningen erwarb, und das Kinderportraet des Titus von Rembrandt, den sich das Museum Boymans in Rotterdam, Hollands bestgeleitetes Museum, sicherte). Die Bindungen des hollaendischen Kunstmarktes nach England waren so stark, dass sich einige hollaendische Firmen - Ascher & Welker, Duits, Koetser u.a. - dauernd in London niederliessen oder dort Filialen unterhielten. Da diese Verbindungen und Einfuhr jetzt abgeschnitten sind, so ist man z. Zt. auf das im Lande angesammelte Kunstgut angewiesen. Vieles befindet sich in Haenden sehr wohlhabender Privatsammler. Es bedarf daher entsprechender Geldmittel, kuehner Initiative und staendiger Beobachtung der Vorgaenge auf dem hollaendischen Kunstmarkt, um auch weiterhin, wie es bisher in der kurzen Zeit schon mit groesstem Erfolg geschah, wichtige und wertvolle Kunstwerke sich zu sichern. Ich habe den Eindruck gewonnen, dass nicht nur bei hollaendischen Sammlern, sondern auch bei einzelnen Haendlern die Tendenz zur Flucht in die Sachwerte besteht, und dass auf dem hollaendischen Kunstmarkt eine Art Inflation droht. Vielfach fordert man fuer Gemaelde die gleiche Ziffer in Gulden, die dasselbe Objekt in Deutschland in Mark kosten wuerde, d.h. die Mark ist z. Zt. auf dem deutschen Kunstmarkt in ihrer Kaufkraft dem Gulden in Holland gleichzusetzen.

Den Haag, den 12. Sept. 1940

gez. Dr. Eduard Plietzsch

Confidential

Translation

STAATSSEKRETAER DR. [illegible]
Den Haag

For your private information I herewith report on my impressions of the art market in Holland.

It must first be recalled that Holland has been for more than two centuries an art export country. In the 18th century there was the famous Netherlands Gallery in Kassel, Salzdahlum, from which the Brunswick Gallery developed; furthet the Munich Pinakothek, founded by Elector Karl Theodor von der Pfalz, and above all the most famous Dutch and especially Rembrandt collection of the world: the Imperial Eremitage in Petersburg. Subsequently other collections were founded: the Liechtenstein Gallery in Vienna, the Count Schoenborn Collection in Pomersfelden, Nostiz in Prague etc. An enormous quantity of art treasures went to England, which in spite of the dissolution of most important private collections after the world war is still in possession of an impressive public and private treasure of Dutch masters. When in the last third of the 19th century, Bode acquired the Dutch pictures for the Kaiser Friedrich Museum, already then he depended, like the European and American public collections, almost exclusively on the English art market. From the Netherlands themselves only relatively little could still be acquired.

The two last private collections which had remained in Holland were the Steengracht Gallery in The Hague and the famous Six Collection in Amsterdam. When the Steengracht Collection was sold at auction in 1913 in Paris, Dutch art circles finally - almost too late - became aware of the situation. A number of the most important pictures were purchased for Dutch museums. Due to the economic consequences of the world war, this recently started activity had to be discontinued for some years. When the Six Collection was dissolved in 1928, important objects could be obtained for the Dutch museums through donations and direct purchase. The famous "Street" by Vermeer van Delft, in addition to the Portrait of the burgomaster Six, the outstanding piece of the collection, which remained in the possession of the family, had already been donated in 1921 to the Rijksmuseum by Sir Henry Deterding. The following collections were set up or enlarged: the Beuningen Collection, van der Vorm and Goudriaan in Rotterdam, ten Cate in Almelo, Philips in Eindhoven, Veltmann in Bloemendaal, Hartog and Leo van den Bergh in Wassenaar, Scholten in Enschede, Fritz Gutmann in Heemstede. In the Hague Thurkow, A. Mayer, who had begun in Mannheim, and Volz, whose pictures are now abroad. In Amsterdam the private collections of Reiner, Proehl, de Geus van den Heuvel, Birnbaum in London, Heldring and others. These collections and various smaller individual property naturally consist mainly of Dutch pictures. Almost exclusively Italians were acquired decades ago by the late surgeon Professor Dr. Lanz and Mr. vom Rath in Amsterdam. A few important German masters can be found in the possession of Fritz Gutmann (portraits by Cranach, Burgkmaier and Baldung), van van Beuningen (among others a Holy Family by Duerer, in bad condition), Proehl (a standing Venus by Cranach) and as exceptions in the van Gogh-Museum, pictures by Baldung from the property of the late Mrs. Muller-Kroeller.

Dutch citizens who have been resident abroad for many years and keep their collections there, are de Bruyn in Spiez (Switzerland) del Monte in Brussels, Mrs. van Gelder in Uccle near Brussels and in Antwerp the collector Smidt van Gelder, whom you know and whose brother Dr. J. J. Smidt van Gelder in Arnheim also possesses old masters, among which a splendid Kalf.

ATTACHMENT 16

Confidential

The Bredius and the Frits Lugt Collections are of especially high quality. Thanks to his riches and high connoisseurship which only in the last years had been considerably affected by the excentricities of old age, Dr. Bredius, already decades ago, secured for his country very important paintings by Rembrandt and outstanding works of other masters. Only part of these, located in the Bredius Museum, Bredius' former private house, are public property. The most important, especially the valuable Rembrandts, are at the disposal of the Dutch museums for the present only as loans. The excellent art connoisseur Frits Lugt has brought together during many years a famous collection of drawings of old masters and acquired a few outstanding paintings. Lugt, who recently moved back to the Haque and also had a smaller apartment in Paris, lives in Switzerland since the outbreak of the war. His art treasures are likely to be at present hidden in different countries. No less famous is the collection of old drawings as well as the famous collection of paintings and sketches by Rubens is about to be dissolved. Finally I must point to the collection of Mrs. Parnwitz in Haarlem, which after the world war was transferred from Berlin to Holland.

It is difficult to prove - due to concealment - whether valuable objects were brought to Holland illegally by migrating persons. One depends in this respect on casual discoveries. I already reported to you separately on the case of the Kappel pictures from Dr. Rachenau. Summarising it can be stated, that the Dutch art trade up to now has imported its main objects from England. As late as last winter the firm of Katz Brothers in Dieren could make the sensational purchase of the Dutch masters from the world famous Cook Collection of Richmond (from this there remained in Holland among others: the Jan van Eyck, acquired by Beuningen, and the "portrait of Titus as a child" by Rembrandt, which was acquired by the Boymans in Rotterdam, Holland's best directed museum. The connections between the Dutch art market and England were so strong, that several Dutch firms (Ascher and Welker, Duits, Koetser and others) established permanemt residence in London or maintained branch there. Since these connections and all imports are at present stopped, one depends on the art stored within the country. Much is in the hands of very wealthy private collectors. Adequate financial means, keen initiave and constant observation of the Dutch art market are therefore needed in order to continue to acquire important and valuable works of art, as has already been done most successfully in short time so far. I have the impression that there is an increasing trend to invest money in material possessions, and that the Dutch art market is an danger of inflation. For many pictures prices have been demanded in florins which would have the same figure in marks, if the objects were sold in Germany, i.e., the purchasing value of the mark on the German art market equals that of the florin in Holland.

Den Haag, 12 September 1940

signed Dr. Eduard Plietzsch.

C o n f i d e n t i a l

C o p y

Abschrift

U e b e r s e t z u n g

Die Unterzeichneten:

1. Herr Arie Albertus ten Broek, wohnhaft in Breukelen, Nijenrode als Direktor der in Amsterdam eingetragenen Aktiengesellschaft: Kunsthandel J. Goudstikker N.V. und als solcher alleine auftretend und ihre Direktion allein vertretend wegen der Krankheit des einzigen Mitdirektors der Gesellschaft des Herrn Jaques Goudstikker;

2. Herr Walter Andreas Hofer, Kunsthaendler, wohnhaft Berlin W.50 Augsburgerstrasse, handelnd Beauftragter des Herrn Generalfeldmarschalls Hermann Goering, wohnhaft Berlin:

erklaeren uebereingekommen zu sein, dass genannte Gesellschaft an den HerrGeneralfeldmarschall Herr Hermann Goering hierdurch verkauft, fuer wen genannter Herr Hofer erklaert zu haufen:

1. Alle Gemaelde, Zeichnungen, Antiquitaeten und weitere Kunstgegenstaende, die sich am 26. Juni 1940 in Holland befanden und damals Eigentum von genannter Gesellschaft waren, wozu der Unterzeichnete Sub. 1 erklaert, dass alle Gueter jetzt noch Eigentum der Gesellschaft sind mit Ausnahme der, die dem Herrn Generalfeldmarschall Goering bereits geliefert sind.

2. 3 Deckengemaelde von Gerard de Lairesse, die sich an der Decke vom grossen Hinterzimmer im Parterre vom Grund. stueck Heerengracht 458 in Amsterdam befinden. Die Dekkengemaelde sollen auf Kosten des Verkaeufers au der Decke montiert werden. Der Kaeufer wird dafuer sorgen, dass die benoetigte Erlaubnis zum Entfernen dieser Deckengemaelde gemaess dem Denkmal-Schutzgesetz verliehen wird.

In dem Verkauf sind nicht einbegriffen

a. Beteiligungen der Gesellschaft an Kunstgegenstaenden, worin dritte Personen Partizipationen haben, doch wenn Kaeufer die Gegenstaende oder einen Teil davon kaufen will, hat er das Vorrecht.

b. Die Kunstgegenstaende, die nach dem 26 Juni 1940 angekauft sind.

c. Alles, was fest montiert am Hause ist, worin sich diese Gegenstaende befinden, mit Ausnahme genannter Deckengemaelde. Der dessus de Porte und die Kaminstuecke werden als nicht festmontiert angesehen und sind deshalb im Verkauf einbegriffen.

Die Zertifikaten und weitere Unterlagen ueber verkaufte Gegenstaende sollen, soweit sie sich im Besitz genannter Gesellschaft am 26. Juni befanden, mit den Gegenstaenden geliefert werden.

Beim Verkauf sind weiter ausgeschlossen die Kunstgegenstaende, die bewiesenermassen Eigentum von Dritten sind.

Die Parteien erklaeren darueber informiert zu sein, dass verschiedene Moebel und andere Gegenstaende im Hause Eigentum sind von Herrn und/ oder Frau Jaques Goudstikker von Halban Kurz, dass einige Figuren auf dem Schlosse Nijenrode der Firma Katz in Dieren gehoeren und einige Parkornamente Herrn Dr. Heilbronner in Paris.

Von den verkauften Kunstgegenstaenden soll so schnell wie moeglich und so genau wie moeglich eine Liste gemacht werden und durch beide Parteien unterzeichnet werden. An Hand der Buecher und Unterlagen von genannter

C o n f i d e n t i a l

Gesellschaft soll festgestellt werden, was zu diesem Verkauf gehoert. Genannte Gesellschaft erklaert alle moegliche Mitarbeit bei dieser Feststellung zu geben. Die Lieferung der verkauften Gegenstaende soll, soweit sie noch nicht stattgefunden hat, geschehen, sobald die Kaufsumme ganz bezahlt ist.

Das Verkaufte wird da geliefert, wo die Kunstgegenstaende sich zur Zeit der Lieferung befinden.
Dieser Verkauf und Kauf ist geschehen gegen einen Kaufpreis von 2 Millionen Gulden, wovon heute die Summe von einer Million fuenfhunderttausend Gulden, worueber Quittung vorliegt, bezahlt ist, waehrend der Rest von fuenfhunderttausend Gulden bezahlt werden soll innerhalb 14 Tagen nach heute, unter der Bedingung jedoch, dass, wenn die hier oben genannte Liste von verkauften Kunstgegenstaenden dann noch nicht gezeichnet ist, die Bezahlung der restlichen fuenfhunderttausend Gulden erst gefordert werden kann, nachdem feststeht, welche Kunstgegenstaende an den Kaeufer in dieser Akte verkauft sind.

in zweifacher Ausfertigung gez. in Amsterdam
13. Juli 1940

(Gezeichnet) A.A. ten Broek

(") Walter Andreas Hofer

Confidential

Translation

The undersigned:

1. Arie Albertus ten Brook, resident at Breukelen, Nijenrode as head of the Art Trade Company J. Goudstikker N.V. registered in Amsterdam, and as such acting singly and as sole representative of the directors, because of the illness of the former co-director to the company Mr. Jaques GOUDSTIKKER;

2. Walter Andreas Hofer, art dealer, resident in Berlin W 50, Augsburgerstrasse, acting as representative of Generalfeldmarschall Hermann Goering, resident in Berlin:

declare to have agreed, that said company hereby sells to Generalfeldmarschall Hermann Goering, on whose behalf said Mr. Hofer claims.

1. All paintings, drawings, antiquities and further art objects, which on June 26, 1940 were located in Holland and then in possession of said company, to which undersigned No 1 states, that all goods are still owned by the company with exception of those which have already been delivered to Generalfeldmarschall Herman Goering.

2. Three ceiling paintings by Gerard de Lairesse, which are in the ceiling of the rear room on the first floor of the premises Heerengracht 458 in Amsterdam. The ceiling paintings are to be dismantled at the seller's cost. The purchaser will provide for the necessary authorisation to remove these ceiling paintings according to the law for the protection of Monuments.

The purchase does not include:

a. Equities of the company in art objects, in which third persons have interests, but if the purchaser wants to buy these objects or part of them, he shall have the right of first refusal.

b. The art objects which were purchased after t he 26th. of June 1940.

c. Everything which is built into and considered part of the house, wherein these objects are located, except for aforementioned ceiling paintings. The dessus de porte and the chimney pieces are not considered part of the house and are therefore included in the purchase.

The certificates and further documents concerning purchased objects are to be delivered together with the objects as far as they were in possession of said company on June 26.

Excluded from the sale are, further, those art objects which can be proved to be owned by third persons.

The parties declare themselves to be informed that: several pieces of furniture and other objects in the house belong to Mr. and/or Mrs. Jaques Goudstikker von Halban Kurz, various statues at Nijenrode Castle belong to the firm of Katz at Dieren, and some parc ornaments to Dr. Heilbronner of Paris.

Of the objects sold, a list shall be set up as soon and as exactly as possible and signed by both parties. By means of the books and documents of said company it is to be ascertained what is included in this sale. Said company declares that it will give every possible co-operation in this undertaking. Delivery of the objects sold - as far as not yet effected - shall be made after total payment of the purchase price.

The objects sold will be delivered where the art objects are located at the time of delivery.

This sale and purchase has been concluded at a purchase-price of 2 million florins, of which 1 million and a half have been paid today - receipt at hand - while the remaining 500,000 florins shall be paid within 14 days from this date, on condition, however, that if at that time the aforementioned list of sold art objects has not yet been signed, payment of the remaining 500,000 florins shall only be requested after it has been ascertained which art objects were sold to the purchaser in this document.

In duplicate, Amsterdam

July 13, 1940

Signed A.A. ten Broek
(") Walter Andreas Hofer

C o n f i d e n t i a l

A b s c h r i f t

31. Maerz 1942

Lieber Parteigenosse Fischboeck !

Sie erinnern sich, dass ich im November 1940 Ihnen abschriftlich beigefuegten Brief sandte, und Sie gemaess Anlage entschieden hatten. Es gibt noch einen zweiten Fall, der aehnlich liegt. Nachdem ich seinerzeit einen grossen Teil Bilder bei der Firma Goudstikker erworben habe, stellt sich jetzt heraus dass auch hier juedische bezw. Feind-Anteile bei einigen Bildern dabei sind. Es sind die Preise angeboben, mit denen die Bilder zur Haelfte angekauft wurden.

Ich moechte Sie bitten, dass die Sache ebenso wei die andere geregelt werden kann, das heisst, dass ich den Betrag auf den Sequester einzahle. Als Wertmesser sollen die von den Betreffenden selbst bezahlten Anteile gelten. Es eruebrigt sich auch hier durch die praezise Wertangabe eine Schaetzung. Ich bitte mir mitzuteilen, wohin ich den Betrag einzahlen soll.

Der erste Betrag in Hoehe von RM 16,101,61 ist vor kurzem abgegangen.

Mit besten Gruessen und

Heil Hitler!

Ihr

Confidential

Translation

31 March 1942

Dear Party member Fischbeck,

You will remember that in November 1940 I sent you the letter a copy of which is attached, and that you decided according to enclosure. A second instance has arisen, similar to the first. After I had purchased a great number of pictures from the Goudstikker firm, it has now developed that there are also Jewish or enemy part-ownership in some pictures. The prices, i.e. half of the purchase value of the pictures, are listed.

I should like to request you that the matter be settled like the other one, viz., that I pay the amount to the receivership authorities. Valuation should be made on the basis of the amounts paid by the interseted parties. There will be no need for appraising in view of the precise statement of value. I beg you to let me know to where I shall pay the amount.

The first payment of RM 16.101,61 has been dispatched a short while ago.

With best regards

Heil Hitler!

Yours.

C o n f i d e n t i a l

Abschrift.

Kunsthandel v.h. J. Goudstikker N.V.

Amsterdam, 19.November 1940.

Herrn.A. Hofer,

Z.Zt. Amstel Hotel,

A m s t e r d a m.

Sehr geehrter Herr Hofer,

Wie mit Ihnen bei Ihrem letzten Besuch verabredet, ueberreichen wir Ihnen hiermit:

1.) Liste von den Gemaelden, welche wir meta haben mit anderen und welche sich in Berlin befinden

2.) Liste der Metisten an obenerwaehnten Bilder.

3.) Abschrift des Kaufcontracts vom 13. Juli 1940.

4.) 10 Photografien nach obengenannten Gemaelden.

Auf Liste 1. finden Sie die Halben Einkaufsanteile und die taxierten Verkaufspreise.

Es wird uns freuen baldmoeglichst von Ihnen zu hoeren welchen Entschluss der Herr Reichsmarschall betr. dieser Bilder zu nehmen gewillt ist und wir verbleiben inzwischen.

Hochachtungsvoll, gruessend,

p.o.N.V.Kusthandel v.h.J.Goudstikker,i.o.

gez. Unterschrift.

ATTACHMENT 18a

C o n f i d e n t i a l.

Confidential

Translation

COPY

Art Dealer v.h. J. Goudstikker N.V.

Amsterdam, 19 November, 1940

Mr. A. Hofer
Amstel Hotel
AMSTERDAM

Dear Mr. Hofer,

According to what we established on your last visit, we herewith submit to you:

1) List of paintings of which we are co-owners and which are located in Berlin.

2) List of co-owners of aforementioned pictures.

3) Copy of the purchase-contract of 13 July, 1940.

4) 10 photographs of aforementioned paintings.

On list 1 you will find the purchase value of the co-owner's share and the appraised sales prices.

We shall be glad to hear from you at your earliest convenience as to what decision the Reichsmarschall is disposed to make with regard to these pictures, and meanwhile we remain

Yours very sincerely

p.o.N.V. Art Dealer v.h.J.Goudstikker, i.o.

signed: signature

ATTACHMENT 18a

Confidential

C o n f i d e n t i a l

C o p y

Abschrift

Kunsthandel v.h. J Goudstikker N.V.

Amsterdam, 18 November 1940.

GEMAELDE WELCHE WIR META HABEN MIT ANDEREN UND WELCHE SICH IN BERLIN BEFINDEN!

				Einkauf 1/2 Anteil	Verkauf.
*F 1)	No. 827.	Lambert Lombard, Charitas.		Fl. 4325.-	Fl.....
2)	No. 1539	A.van Dijck, Adriaan Moens	"	51000.-	" 150.000.-
*- 3)	No. 1986	J. van Gouen. Flusslandschaft.	"	2500.-	" 18.000.-
*F 4)	No. 2030	Nic. Maes. Silleben.	"	2000.-	" 12.000.-
5)	No. 2446	Memling. Altarfluegel) zus.	"	30000.-	" 120.000.-
6)	No. 2447	Memling. Altarfluegel)			
*- 7)	No. 2618	Barthel Bruyn. Frau.) zus.	"	3335.-	" 46.000.-
*- 8)	No. 2619	Barthel Bruyn. Mann.)	"		
9)	No. 2643	Jan Steen. Hochzeit v. Canaan.	"	10.000.- 21000.-	60.000.-
10)	No. 2644	A.v.Ostade, Torfloescher.	"	11.000.-	80.000.-
11)	No. 2647	Gaertner. Maennerportrait.	"	8750.-	" 30.000.-
12)	No. 2648	Deutsche Schule. H.Mauritius	"	5000.-	" 4.000.-
13)	No. 3679	Gaertner. Frau.	"	2500.-	" 5.000.-

BILDER WELCHE WIR IN KOMMISSION HABEN UND WELCHE IN BERLIN SIND

			Einkauf.	Verkauf.
13)	???	Molenaer. Landschaft.	.....	.....
14)	*F	Rembrandt, Christ	Fl. 30.000.-	Fl.60.000.-

((Pencil notes in
Frau Grundtmann Kornatzki's handwriting:
" Nr. 14 *F Am 13.1.41 zurueckgegeben.
" *F Nr. 1 u.4 = Boehler Mitbesitzer
(ausser Nr.3 = St. Lucas, Wien u. 7/8 = Matthiesen, Berlin
sind alle anderen Feidbesitz!)"))

ATTACHMENT 186 C o n f i d e n t i a l

C o n f i d e n t i a l

T r a n s l a t i o n

COPY

Art Dealer v.h. J. Goudstikker N.V.

Amsterdam, Nov. 18,1940

PAINTINGS OF WHICH WE ARE CO-OWNERS AND WHICH ARE LOCATED IN BERLIN:

			Purchase 1/2 part	Scale
*F 1)	No. 827	Lambert Lombard, Caritas	Fl. 4325.-	.....
2)	No. 1539	A.van Dijck, Adriaan Moens	" 51000.-	Fl.150.000.-
*- 3)	No. 1986	J.van Goyen, River Scenery	" 2500.-	" 18.000.-
*F 4)	No. 2030	Nic. Maes, Still Life	" 2000.-	" 12.000.-
5)	no. 2446	Memling, Altar Piece) comb.	" 30000.-	" 120.000.-
6)	No. 2447	Memling, Altar Piece)	"	
*- 7)	No. 2618	Barthel Bruyn. Woman) comb.	" 3335.-	" 46.000.-
*- 8)	No. 2619	Barthel Bruyn. Man)	"	
9)	No. 2643	Jan Steen, Wedding at) Canaan.)	" 21000.-	10.000.- 60.000.- "
10)	No. 2644	A.v.Ostade, Turfslaker)		11.000.- 80.000.-
11)	No. 2647	Gaertner, Portrait of a Man	" 8750.-	" 30.000.-
12)	No. 2648	German School, St. Mauritius	" 5000.-	" 4.000.-
13)	No. 3679	Gaertner, Woman	" 2500.-	" 5.000.-

PICTURES WHICH WE HAVE ON COMMISSION AND WHICH ARE LOCATED IN BERLIN.

13)	???	Molenaer, Landscape	.....	.....
*F 14)		*F Rembrandt, Christ	Fl.30.000.-	Fl. 60.000.-

((Pencil notes -
Frau Grundtmann Kornatzki's handwriting
" Nr. 14 *F Returned 13 January 1941"
" *F Nr. 1 and 4 = Boehler co-owner.
*-(except for Nr. 3 = St. Lucas Vienna and Nr. 7/8 = Matthiesen Berlin all are enemy property!)"))

ATTACHMENT 18b C o n f i d e n t i a l

Confidential

Abschrift
Abschrift

Kunsthandel v.h. J. Goudstikker N.V.

Amsterdam, 18 November 1940.

Namen der Metisten:

1) Nr. 827 Julius Boehler, Muenchen

2) Nr. 1539 F. Lugt, Glion s/Montreux, Suisse.

3) Nr. 1986 Galerie St. Lucas. Wein.

4) Nr. 2030 Julius Boehler. Muenchen

5) Nr. 2446) Frau Sotchek Blumenreich, Californien.
6) Nr. 2447)

7) Nr. 2618) Galerie Mathiessen. Berlin
8) Nr. 2619)

9) Nr. 2643 Firma Duits. London

10) Nr. 2644 Firma Duits. London

11) Nr. 2647 Herr Edenheimer. New-York

12) Nr. 2648 Herr Edenheimer. New-York

13) Nr. 2679 Galerie Tanner. Zuerich

.... Molenaer. Herr Kleiweg de Zwaan. J.v.Goyenkade. Amsterdam.

.... Rembrandt. Herr Kleiweg de Zwaan.J.v.Goyenkade. .... Amsterdam.

((Pencil notes in
Frau Grundtmann Kornatzki's handwriting:
" Zurueckgegeben - 13.1.41
" = Von Rm. angestrichen
Diese halben Anteile (Deutsche!) werden verrechnet.
Mit Boehler Anteils abwarten, bis er sich meldet.")

ATTACHMENT 18c

Confidential

C o n f i d e n t i a l

T r a n s l a t i o n

COPY

Art Dealer v.h. J. Goudstikker N.V.

Amsterdam, Nov.18,1940

Names of co-owners:

1) Nr. 827 Julius Boehler, Munich

2) Nr.1539 F. Lugt. Glion s/Montreux, Suisse

3) Nr.1986 Galerie St. Lucas, Vienna

4) Nr.2030 Julius Boehler, Munich

5) Nr.2446) Mrs. Sotchek Blumenreich, California
6) Nr.2447)

7) Nr.2618) Mathiessen Gallery, Berlin
8) Nr.2619)

9) Nr.2643 Duits Firm, London

10) Nr.2644 Duits Firm, London

11) Nr.2647 Mr. Edenheimer, New York

12) Nr.2648 Mr. Edenheimer, New York

13) Nr.2679 Tanner Gallery, Zurich

" .... Molenaer. Mr. Kleiweg de Zwaan. J.v. Goyenkade Amsterdam.

" .... Rembrandt. Mr. Kleiweg de Zwaan. J.v. Goyenkade. .... Amsterdam.

((Pencil notes in
Frau Grundtmann Kornatzki's handwriting:
" Returned 18 January 1941
" checkmarked by Rm. These shares (German) will be reckoned up.
For Boehler interests wait until be applies.))

Confidential

Abschrift

Namensverzeichnis

der juedischen bezw. Feindanteile
der bei H.J. Goudstikker N.V. Amsterdam
erworbenen Bilder

Bild Nr.	Name des Metisten	Hoehe des 2 Anteil
		hfl.
No. 1539	F. Lugt, Glion s/Montreux, Schweiz	51.00.--
No. 2446 } No. 2447 }	Frau Sotchek Blumenreich, Californein) zus.	30.000.--
No. 2643	Firma Duits, London	10.000.--
No. 2644	Firma Duits, London	11.000.--
No. 2647	Herr Edenheimer, New York	8.750.--
No. 2648	Herr Edenheimer, New York	5.000.--
No. 2679	Galerie Tenner, Zuerich	2.500.--
		hlf. 118.250.--

Confidential

Translation

List of names
of Jewish or enemy interests
in pictures purchased from H.J. Goudstikker N.V.
Amsterdam.

Picture Nr.	Name of co-owner		Value of share
Nr. 1539	F. Lugt, Glion s/Montreux, Switzerland		51.000.--
Nr. 2446) Nr. 2447)	Mrs. Sotchek Blumenreich, California.	} comb.	30.000.--
Nr. 2643	Firm Duits, London		10.000.--
Nr. 2644	Firm Duits, London		11.000.--
Nr. 2647	Mr. Edenheimer, New York		8.750.--
Nr. 2648	Mr. Edenheimer, New York		5.000.--
Nr. 2679	Tanner Gallery, Zurich		2.500.--
		hfl.	118.250.--

C o n f i d e n t i a l

C o p y

(Pencil note in Goering's handwriting:
"Hofer zur Ruecksprache mit mir.")

Der Reichskommissar
fuer die besetzten Niederlaendischen Gebiete

Den Haag, 21 April 1942.

Der Generalkommissar
fuer Finanz und Wirtschaft

Stempel: Der Reichsmarschall
des Grossdeutschen Reiches
Eing.: 24 Apr. 1942
Stabsamt 1637/42

(Pencil note in Miss Limberger's handwriting:
"6 Juni 42.
soll bezahlt
werden.
L.")

Persoenlich ! Privat!

An den Herrn
Reichsmarschall des Grossdeutschen Reiches
Beauftragter fuer den Vierjahresplan
B e r l i n , W 8
Leipzigerstrasse 3

Herr Reichsmarschall,

Auf Grund Ihres Schreibens vom 31. Maerz habe ich bei der Firma Goudstikker Erhebungen angestellt. Danach besteht kein Bedenken dagegen, dass fuer den feindlichen Anteil der Bilder.

Nr. 2446, 2447, 2643, 2644, 2647 and 2648 die in der Beilage zu Ihrem Schreiben angegebenen Werte in Hoehe von zusammen Hfl. 64 750.--- bezahlt werden. Die Bilder Nr. 1659 und 2679 sind als feindlicher Bestiz bisher nicht festgestellt worden und unterliegen daher keiner besonderen Kontrolle aus diesem Titel.

Die Zahlung des Kaufpreises auch fuer die Feindanteile kann direkt an die Firma Goudstikker erfolgen, die ihrerseits angewiesen ist, den auf den feindlichen Besitz entfallenden Anteil entsprechend zu deponieren.

H e i l H i t l e r !

Ihr stets sehr ergebener

gez. Fischboeck

((Pencil note in Miss Limberger's handwriting:
"RM 85.923,25
1.2.43."))

Confidential

Translation

(Pencil Note in Goering's handwriting: "Hofer to confer with me.")

The Reichscommissar for
Occupied Dutch Territory

Den Haag, 21 April 1942

The General Commissar
for Finance and Economy.

Stamp: The Reichsmarschall
of the Greater
German Reich.
received 24 April 42
Stabsmt. 1637/42

(Pencil note in Miss Limberger's handwriting: "6 June 42. to be paid. L.")

Personal ! Private !

To the Reichsmarschall of the Greater German Reich
Appiontee for the Four Year Plan.
BERLIN W 8
Leipzigerstr. 3

Herr Reichsmarschall,

On the basis of your letter of March 31, I have made inquiries from the Goudstikker firm. As a result of these inquiries, I see no objection to paying for the enemy interests in the pictures.

Nr. 2446, 2447, 2643, 2644, 2647 and 2648 the sums stated in the enclosure of your letter viz. Hfl. 64.750.- The pictures Nr. 1539 and 2679 have as yet not been ascertained as enemy property, and therefore are not subject to a special control.

Payment of the purchase price also for the enemy interests, can be effected directly to the Goudstikker firm, who for their part have been requested to duly deposit the amount corresponding to the enemy interests.

Heil Hitler!

Yours very sincerely
signed Fischboeck

((Pencil note in Miss Limberger's handwriting: "RM 85.923,25 paid through Kunstfds. (Art Fund) February 1st, 43"))

Confidential

Confidential

Copy

Abschrift
No. 17574

Fl. 390.000.-(L.S.)

Ontvangen van den Heer Walter Andreas Hofer
Amstel Hotel, Amsterdam,
de Somma van Driehonderdnegentigduizend Gulden
voor rekening van) Frau Catalina van P a n n w i t z
ten gunste van) "De Hartekamp" b.Bennebroek.

Amsterdam, 18 October 1940

Handel-Maatschappij
H.Albert de Bary & Col N.V.
gez. Unterschriften

Translation

Copy
No.17574

I hereby acknowledge to have received from Mr. Walter Andreas Hofer, Amsterdam, Amstel Hotel, the sum of three hundred and ninety thousand florins to the credit of Mrs. Catalina von Pannwitz, "De Hartekamp" near Bennebroek.

Amsterdam, 18 October 1940

Handel-Maatschappij
H. Albert de Bary and Co. N.V.

signed signatures.

ATTACHMENT 20a

Copy

Abschrift Fl. 390,000.-
(dreihundertneunzigtausend holl. Fl.)
fuer die nachstehenden Bilder von Herrn Walter Andreas Hofer, Amsterdam, Amstel Hotel:

1) Rembrandt, Bildnis eines Mannes	Fl.	150.000.-
2) Meister von Frankfurt, Weibl.Heilige)	"	80.000.-
3) do. do. do.)	"	
4) Meister von Messkirch, Mannl.Heilger	"	40.000.-
5) Luc.Cranach d.AE,,Madonna mit Kind	"	50.000.-
6) H.v.Kulmbaeg, Geburt Christi	"	60.000.-
		390.000.-

im Auftrage von Herrn Reichsmarschall Hermann Goering erhalten zu haben, bestaetigt:

gez. Catalina von Pannwitz
Amsterdam, 18.X.40

TRANSLATION.

Copy

I hereby acknowledge to have received from Mr. Walter Andreas Hofer, Amsterdam, Amstel Hotel , on behalf of Reichsmarschall Hermann Goering, the sum of Fl. 390.000.- (three hundred and ninety thousand Dutch Florins) for the following pictures:

1) Rembrandt, Portrait of a Man	Fl.	150.000.-
2) Master of Frankfort, Female Saint)	"	80.000.-
3) do do do)	"	
4) Master of Messkirch, Male Saint	"	40.000.-
5) Lucas Cranach the Elder, Madonna with Child		50.000.-
6) H.v.Kulmbach "Nativity"	"	60.000.-
	Fl.	390.000.-

signed Catalina von Pannwitz
Amsterdam, 18 October 1940

ATTACHMENT 20b Confidential

Confidential

Copy

Abschrift

Amsterdam, 18.III.1941

Herrn Dr. Tietje
Amsterdam

Sehr geehrter Herr Dr. Tietje,

Im Auftrage von Herrn Reichsmarschall Herman Goering Uebernehme ich heute die nachstehenden Bilder:

1) 2) 2 Portraets, englisch um 1520

3) Barthel Beham, Maennerportraet

4) Meister v. H.Gudule, Verlobung Maria

5) 6) Meister von Alkmar, 2 Altarfluegel

7) 8) Donauschule um 1520, 2 Portraets

fuer zusammen fl. 72,000.-
(Zweiundsiebzigtausend Gulden holl.)

Der Kaufpreis wird innerhalb der naechsten vier Wochen bezahlt.

gez. W. Hofer.

Translation

Copy

Amsterdam, 18 March 1941

Mr. Dr. Tietje
Amsterdam

Dear Dr. Tietje,

On behalf of the Reichsmarschall Hermann Goering I take over to-day the following pictures:

1) 2) 2 Portraits, English about 1520

3) Barthel Beham, Portrait of a Man

4) Master of St. Gudule, Betrothal of the Vergin

5) 6) Master of Alkmar, 2 Wings of an altar piece

7) 8) Danubian School about 1520, 2 Portraits

at a total price of fl. 72.000.- (seventy-two thousand Dutch Florins)

The purchase price will be paid within the next four weeks.

signed W. Hofer

ATTACHMENT 21

Confidential

CONFIDENTIAL

c o p y

(pencil note: "Rechnung gehört zur Aufstellung
Hofer, Amsterdam 24.-28.IX.40
(a.Katz!)"

Note:
Gemälde, die mit Sonderzug am 22.Sept.
1940 aus Amsterdam gekommen sind
und in Kurfürst stehen.

Kunsthandel J. G o u d s t i k k e r

Amsterdam C
Heerengracht 458

16 Sept.1940	No.5240	Ein Gemälde von SALOMON VON RUYSDAEL darstellend "Grosse Landschaft".	Fl.28.000.-
16 Sept.1940	No.5025	Ein Gemälde von ADAM VAN BREEN darstellend "Grosse Eislandschaft"	Fl. 2.200.-
16 Sept.1940	No.5674	Ein Gemälde aus der Rubens-Schule darstellend "Grosses Frauenbild"	Fl.13.500.-
16 Sept.1940	No.5249	Ein Gemälde von JAN VAN GOYEN darstellend "Ansicht von Nymegen"	Fl. 9.500.-
16 Sept.1940	No.5328	Ein Gemälde von PHILIPS DE KNOINCK darstellend "Flachlandschaft"	Fl. 4.000.-
20 Sept.1940	No.5862	JAN VAN GOYEN "Landschaft"	Fl.12.000.-
20 Sept.1940	No.5843	Ein Gemälde von JAN VERMEER VAN HAARLEM darstellend "Landschaft"	Fl. 2.800.-
20 Sept.1940	No.5860	Ein Gemälde von WOUTER VERSCHUUR darstellend "Pferde"	Fl. 800.-
16 Sept.1940	No.5153	Ein Gemälde von JAN VAN GOYEN darstellend "Frühe Landschaft".	Fl. 6.800.-
20 Sept.1940	No.5824	Ein Gemälde von STEENWIJCK "Stilleben"	Fl. 1.200.-
16 Sept.1940	No.5650	Ein Gemälde von PIETER MOLIJN darstellend "Landschaft"	Fl. 2.400.-
20 Sept.1940	No.5825	Ein Gemälde von PIETER NOLPE darstellend "Landschaft"	Fl. 3.100.-
20 Sept.1940	No.5831	Ein Gemälde von JAC.GERRITSZ.CUYP darstellend "Mädchenporträt	Fl. 6.300.-
16 Sept.1940	No.5055	Ein Gemälde von LARGILLIERE darstellend "Mann mit Perücke"	Fl. 2.500.-
16 Sept.1940	No.5163	Tryptichon von P.COEKE VAN AELST (?)	Fl.30.000.-
16 Sept.1940	No.5119	Ein Gemälde von H.TERBRUGGHEN darstellend "Blumenstilleben"	Fl. 2.000.-
16 Sept.1940	No.5607	Ein Gemälde von THOMAS DE KEYSER darstellend "Reiterbild"	Fl.15.000.-
16 Sept.1940	No.5774	Ein Gemälde von FERDINAND BOL darstellend "Selbstbildnis mit Frau"	Fl.16.000.-
16 Sept.1940	No.5110	Ein Gemälde von JAN MIENSE MOLENAER	Fl. 5.000.-
16 Sept.1940	No.5777	DAVID TENIERS darstellend "Interieur mit Soldaten"	Fl. 4.500.-
20 Sept.1940	No.5818	Ein Gemälde von CLAES MOLENAER darstellend "Winterlandschaft"	Fl. 2.000.-
20 Sept.1940	No.5832	Ein Gemälde von JAC.OCHTERVELDT darstellend "Familienstück	Fl.11.000.-

(Rod pencil note:
"Die Rechnungen sind ausgestellt
für Staatarat Dr. Gritzbach, Berlin")

ATTACHMENT 22

CONFIDENTIAL

CONFIDENTIAL

Translation

(Pencil Note: "Bill refers to list Hofer, Amsterdam, 24-28 Sept. 40, (see Katz!)"

Note:
Paintings, which came in special train from Amsterdam on 22 Sept. 1940, and which are now located in Kurfürst.

ART DEALER J. GOUDSTIKKER
Amsterdam C, Heerengracht 458

16 Sept.1940	No.5240	Painting by SALOMON VON RUYSDAEL "Large Landscape"	.Fl.28.000.-
16 Sept.1940	No.5025	Painting by ADAM VAN BREEN "Large Ice-Landscape"	.Fl. 2.200.-
16 Sept.1940	No.5674	Painting by School of Rubens "Large Picture of a Woman"	.Fl.13.000.-
16 Sept.1940	No.5249	Painting by JAN VAN GOYEN "View of Nymegen"	Fl. 9.500.-
16 Sept.1940	No.5328	Painting by PHILIPPS DE KONINCK "Flat landscape"	Fl. 4.000.-
20 Sept.1940	No.5862	JAN VAN GOYEN "Landscape"	Fl.12.000.-
20 Sept.1940	No.5843	Painting by JAN VERMEER VAN HAARLEM "Landscape"	Fl. 2.800.-
20 Sept.1940	No.5860	Painting by WOUTER VERSCHUUR "Horses"	.Fl. 800.-
16 Sept.1940	No.5153	Painting by JAN VAN GOYEN "Early Landscape"	.Fl. 6.800.-
20 Sept.1940	No.5824	Painting by STEENWIJCK "Still Life"	.Fl. 1,200.-
16 Sept.1940	No.5650	Painting by PIETER MOLIJN "Landscape"	.Fl.2.400.-
20 Sept.1940	No.5825	Painting by PIETER NOLPE "Landscape"	.Fl. 3.100.-
20 Sept.1940	No.5831	Painting by JAC.GERRITSZ.CUYP "Portrait of a Girl"	.Fl. 6.300.-
16 Sept.1940	No.5055	Painting by LARGILLIERE "Man with wig"	.Fl. 2.500.-
16 Sept.1940	No.5163	Triptych by P.COEKE VAN AELST ?	Fl.30.000.-
16 Sept.1940	No.5119	Painting by H.TERBRUGGHEN "Flower Still Life"	Fl. 2.000.-
16 Sept.1940	No.5607	Painting by THOMAS DE KEYSER "Picture with horsemen"	.Fl.15.000.-
16 Sept. 1940	No.5774	Painting by FERDINAND BOL "Self-portrait with wife"	.Fl.16.000.-
16 Sept.1940	No.5110	Painting by JAN NIENSE MOLENAER	.Fl. 5.000.-
16 Sept.1940	No.5777	DAVID TENIERS "Interior with soldiers"	.Fl. 4.500.-
20 Sept.1940	No.5818	Painting by CLAES MOLENAER "Winter scenery"	Fl. 2.000.-
20 Sept.1940	No.5832	Painting by JAC.OCHTERVELDT "Family scene"	.Fl.11.000.-

(Red pencil note:
"The bills are set up for
Staatsrat Dr. Gritzbach, Berlin")

ATTACHMENT 22

CONFIDENTIAL

c o p y

Note:
Kunstgegenstände, die evtl.noch aus Amsterdam kommen.
Liste von Hofer erhalten 24.Sept.1940.

Kunsthandel J. G o u d s t i k k e r
Amsterdam, Heerengracht 458

(red pencil note:
"Rechnung für Dr. Gritzbach")

16 Sept.1940	M.83	Ein grosser französischer Tisch mit Broncebeschägen	Fl.14.000.-
16 Sept.1940	No.SC.3.	Eine Holzfigur, Schule Riemenschneider, darstellend "Heiliger mit Schwert"	Fl. 2.500.-
16 Sept.1940	Sc.No.13	Eine grosse Holzskulptur, um 1500 darstellend "Madonna mit Kind"	Fl. 4.500.-

(red pencil note:
"Transport aus Amsterdam
11. XI. 40 ")

T r a n s l a t i o n

Note:
Art objects which may yet come from Amsterdam.
List received from Hofer on 24 Sept. 1940

ART DEALER J. GOUDSTIKKER

Amsterdam, Heerengracht 458
(red pencil note:
"Bill for Dr. Gritzbach")

16 Sept.1940	M. 83	1 large French table garnished with bronze	Fl.14.000.-
16 Sept.1940	No.Sc.3	Wood figure, School of Riemenschneider, "Saint with Sword"	Fl. 2.500.-
16 Sept.1940	Sc.No.13	Large wood sculpture, ca 1500, "Madonna with Child"	Fl. 4.500.-

(red pencil note:
"Transport from Amsterdam
11 Novemb r 1940")

c o p y

Abschrift

Kunsthandel v.h. J. G o u d s t i k k e r

Amsterdam, 31.Januar 1941

Rekapitulation.

Teppiche		H.Fl.	24.070.-
5915.	Poelenburgh, Diana im Bade	"	1.350.-
5930.	Jan Verkolje, Frauenfigur	"	2.900.-
5910.	P. Coecke v.Aelst (Schule)	"	4.000.-
5943.	Jan Mijtens, Kinderporträt	"	2.800.-
2423.	David Teniers, Nachtszene	"	5.700.-
5784.	Saftleven, Hügellandschaft	"	550.-
5944.	J. Breughel I, Dorfansicht	"	6.800.-
5913.	Cl. Molenaer, Eislandschaft	"	2.900.-
5918.	J. Breughel I, Flusslandschaft	"	5.900.-
2947.	Jan van Goyen, Landschaft	"	1.500.-
Fliessentafel		"	950.-
Gotische Truhe		"	1.200.-
		H.Fl.	60.620.-

(pencil note referring to Gothic chest:
"Noch in Amsterdam verblieben.
Hofer: 31.I.41")

T r a n s l a t i o n

COPY

Art Dealer v.h. J. G o u d s t i k k e r

Amsterdam, 31 January 1941

Statement

Carpets		H.Fl.	24.070.-
5915	POELENBURGH, Diana bathing	"	1.350.-
5930	JAN VERKOLJE, Female figure	"	2.900.-
5910	P.COECKE V. AELST (School)	"	4.000.-
5943	JAN MIJTENS, Portrait of a Child	"	2.800.-
2423	DAVID TENIERS, Night Scene	"	5.700.-
5784	SAFTLEVEN, H illy Landscape	"	550.-
5944	J. BREUGHEL I, Village View	"	6.800.-
5913	CL.MOLENAER, Ice Landscape	"	2.900.-
5918	J.BREUGHEL I, River Scenery	"	5.900.-
2947	JAN VAN GOYEN, Landscape	"	1.500.-
Board of Dutch tiles		"	950.-
Gothic Chest		"	1.200.-
		H.Fl.	60.620.-

(pencil note referring to Gothic chest:
"Remained in Amsterdam. Hofer:31 January 1941")

ACHMENT 24

CONFIDENTIAL

c o p y

Abschrift

Kunsthandel v.h. J. GOUDSTIKKER N.V.

Amsterdam, 9. April 1941

Rechnung

für Herrn Reichsmarschall H. G ö r i n g
Berlin

1941
April 9 Wir verkauften Ihnen:
No. 5097 Ein Gemälde von B. Strozzi
"Männerporträt",
Leinwand 2.16 x 1.34
zum Preise von . . . . . Fl. 9.000.-

T r a n s l a t i o n

Copy

Art Dealer v.h. J. GOUDSTIKKER N.V.
Amsterdam, 9 April 1941

B i l l

for Reichsmarschall H. G ö r i n g
Berlin

9 April 1941 We sold to you:
No 5097 Painting by B. STROZZI
"Portrait of a Man
Canvas 2.16 x 1.34 . . . . . Fl. 9.000.-

ATTACHMENT 25

CONFIDENTIAL

CONFIDENTIAL

c o p y

Abschrift

Kunsthandel J. GOUDSTIKKER

Amsterdam
Heerengracht 458

Rechnung

für Hochwohlgeboren Herrn Staatsrat
Dr. E. Gritzbach
Berlin

1940
September 20 Ein Gemälde von Jan van Goyen
darstellend "Eine kleine Landschaft" Fl. 3.200.-
Betrag erhalten:
Amsterdam, 26.Sept.40.
gez. Goudstikker
(Stempelmarke)

T r a n s l a t i o n

20 Sept.1940

Painting by JAN VAN GOYEN
"Small landscape" . . . . . Fl. 3.200.-
Value received:
Amsterdam, 26 Sept. 1940
signed Goudstikker
(fiscal stamp)

ATTACHMENT 26

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c o p y

Abschrift

Kunsthandel v.h. J. GOUDSTKKER N.V.
Heerengracht 458
Amsterdam, 15.October 1940

Rechnung für Hochwohlgeboren Herrn Staatsrat
Dr. E. Gritzbach
Berlin

1940
Oktober 15. Ein silbernes Service:
65 Teller
10 Schüssel
1 Terrine
12 Gabel
10 Messer
11 Löffel Fl. 7.500.-
(red pencil note: (Hofer"
referring to note: "noch in Amsterdam geblieben. 15.X.1940.")

T r a n s l a t i o n

15 Oct. 1940 A silver set:
65 plates
10 dishes
1 tureen
12 forks
10 knives
11 spoons Fl. 7.500.-

(red pencil note: "Hofer"
referring to note: "remained in Amsterdam
15 October 1940")

ATTACHMENT 27

CONFIDENTIAL

TRANSLATION

COPY

Art Dealer v.h. J. GOUDSTIKKER
Heerengracht 458

Amsterdam, 15 Oct.1940

BILL

for

Staatsrat Dr. E. Gritzbach
Berlin

15 Oct.1940	No 5879	Painting by J. BEERSTRATEN "Winter scenery"	Fl. 4.800.-
" " "	No 5738	Painting by JAC.SAL.RUYSDAEL "Landscape"	Fl. 5.000.-
" " "	No 3190	Painting by JOACHIM DE BEUCKELAER "Mother and Child"	Fl. 3.000.-
" " "	No 5869	Painting by SALOMON VAN RUYSDAEL "Landscape"	Fl. 6.000.-
" " "	No 5714) No 5715	Two Portraits by SOTTE CLEEF "Portrait of Man and of a Woman" combined	Fl.10.000.-
" " "	No 3107	Painting by JAN VAN GOYEN "Landscape"	Fl.12.000.-
" " "	No 5823	Painting by SALOMON VAN RUYSDAEL "River Scenery"	Fl.33.000.-
" " "	No 5713	Painting by ISAAC VAN OSTADE "Stable interior"	Fl. 8.000.-
" " "	No 5822	Painting by JAN VAN GOYEN "View of Dordrecht"	Fl.30.000.-
" " "	No 5972	Painting by FRANS SNIJDERS "Still Life"	Fl. 4.800.-
" " "	No 2428	Painting by FRANS VAN MIERIS "Shephordess"	Fl. 4.000.-
" " "	No.2682 No 2683	Two Paintings by JAN PROVOOST "Altar Piecos"	Fl.20.000.-
" " "	No 5870	Painting by JAC.VAN RUYSDAEL "Landscape"	Fl. 6.000.-
" " "	No 5844	Painting by LUCAS VAN UDEN "Landscape"	Fl. 3.200.-
" " "	No 5970	Painting by A. VAN BEYEREN "Marine"	Fl.13,800.-
" " "	No 5969	Painting by JAN VAN GOYEN "Marine"	Fl.17.000.-
" " "	No 5782	Painting by GERARD DOU "Interior with woman"	Fl.45.000.-
" " "	No 5974	Painting by SALOMON VAN RUYSDAEL "Landscape"	Fl.28.000.-
" " "	No 5973	Painting by G. TERBRUGGHEN "Still Life"	Fl. 1.400.-
" " "	No D.106	Painting by P. P. RUBENS "Allegory"	Fl.25.000.-

ATTACHMENT 25

CONFIDENTIAL

CONFIDENTIAL
c o p y

Abschrift

Kunsthandel v.h. J. G o u d s t i k k e r N.V.

Heerengracht 458

A m s t e r d a m, 15.Oktober 1940

Rechnung
für
Hochwohlgeboren Herrn Staatsrat
Dr. E. G r i t z b a c h ,
B e r l i n

1940			
Oktober			
15.	Ein Gemälde von J. Beerstraten (No.5879) "Winterlandschaft"	Fl.	4.800.-
"	No.5738. Ein Gemälde von Jac.Sal. Ruisdael "Landschaft"	"	5,000.-
"	No.3190. Ein Gemälde von Joachim de Beuckelaer "Mutter und Kind"	"	3.000.-
"	No.5869. Ein Gemälde von Salomon van Ruisdael "Landschaft"	"	6.000.-
"	No.5714/5715. Zwei Gemälde von Sette Cleef Männer- und Frauenporträt, zusammen:	"	10.000.-
"	No.3107. Ein Gemälde von Jan van Goyen "Landschaft"	"	12.000.-
"	No.5823. Ein Gemälde von Salomon van Ruisdael "Flusslandschaft"	"	33.000.-
"	No.5713. Ein Gemälde von Isaac van Ostade "Stallinterieür"	"	8.000.-
"	No.5822. Ein Gemälde von Jan van Goyen "Ansicht von Dordrecht"	"	30.000.-
"	No.5972. Ein Gemälde von Frans Snijders "Stilleben"	"	4.800.-
"	No.2428. Ein Gemälde von Frans van Mieris "Hirtin"	"	4.000.-
"	No.2682/2683. Zwei Gemälde von Jan Provoost "Altarflügel"	"	20.000.-
"	No.5870. Ein Gemälde von Jac.van Ruisdael "Landschaft"	"	6.000.-
"	No.5844. Ein Gemälde von Lucas van Uden "Landschaft"	"	3.200.-
"	No.5970. Ein Gemälde von A.van Beyeren "Marine"	"	13.800.-
"	No.5969. Ein Gemälde von Jan van Goyen "Marine"	"	17.000.-
"	No.5782. Ein Gemälde von Gerard Dou "Interiör mit Frau"	"	45.000.-
"	No.5974. Ein Gemälde von Salomon van Ruisdael "Landschaft"	"	28.000.-
"	No.5973. Ein Gemälde von G. Terbrugghen "Stilleben"	"	1.400.-
"	No.D.106. Ein Gemälde von P. P. Rubens "Allegorische Darstellung"	"	25.000.-

CONFIDENTIAL

c o p y

Abschrift.

Kunsthandel v.h. J. Goudstikker

Amsterdam, 11.November 1940.

Rechnung für
Hochwohlgeboren Herrn Staatsrat Dr. E. Gritzbach
Berlin.

1940 Nov.11.	No.5233.	Ein Gemälde von Quirijn Brekelenkam "Interieur"	Fl. 6.500.-
"	No.5984.	Ein Gemälde von David Teniers "Allegorie Kunst u.Wissenschaft"	Fl.16.000.-
"	No.5876.	Ein Gemälde von A. Poelenburg "Nymphen und Satyr"	Fl. 2.300.-
			Fl.24.800.-
		33 1/3%	" 8.266.-
			Fl.16.534.-

T r a n s l a t i o n

COPY

Art Dealer v.h. J. GOUDSTIKKER

A m s t e r d a m, 11 Nov. 1940

B I L L

for Staatsrat Dr. E. Gritzbach
B e r l i n

11 Nov.1940	No. 5233	Painting by QUIRIJN BREKELENKAM "Interior"	Fl. 6.500.-
"	No.5984	Painting by DAVID TENIERS "Allegory Art and Schience"	Fl.16.000.-
"	No.5876	Painting by A.POELENBURG "Nymphs and Satyr"	Fl. 2.300.-
			Fl.24.800.-
		33 1/3%	" 8.226.-
			Fl.16.534.-

ATTACHMENT 29

CONFIDENTIAL

CONFIDENTIAL

Copy

Abschrift

Kunsthandel v.h. J. GOUDSTIKKER N.V.

Amsterdam, 19. März 1941

Rechnung für Herrn Reichsmarschall H. G ö r i n g
Berlin

1941
März 19. Wir verkauften Ihnen:
No. 5004 Ein Gemälde von David Teniers
darstellend "Felslandschaft" H.Fl. 3.125.-
Geliefert vom Hause "Groot Haesebroeck", Wassenaer

Translation

Bill for Reichsmarschall R. G ö r i n g
Berlin

1941
19 March We sold to you
No. 5004 Painting by DAVID TENIERS
"Rocky landscape" H.Fl. 3.125.-
Delivered from house "Groot Haesebroeck", Wassenaer

Copy

Abschrift

Kunsthandel v.H. J. GOUDSTIKKER N.V.

Amsterdam, 19. März 1941

Rechnung für Herrn Reichsmarschall H. G ö r i n g
Berlin

1941
März 19. Wir verkauften Ihnen:
Nr. 5226 u. 5247 Zwei Gemälde von Michiel Jansz. van
Miereveldt, darstellend
"Herren- u. Damenporträt"
zusammen: H.Fl. 5.500.-
Geliefert vom Hause "Groot Haesebroeck" Wassenaer.

Translation

Bill for Reichsmarschall H. G ö r i n g
Berlin

1941
19 March We sold to you:
No. 5226 and 5227 Two paintings by
MICHIEL JANSZ. VAN MIEREVELDT
"Portrait of a Man and of a Woman"
comb. H.Fl. 5.500.-
Delivered from the house "Groot Haesebroeck, Wassenaer

CONFIDENTIAL

C o p y

Rominten, den 21.November 1940

Lieber Parteigenosse F i s c h b o e c k !

Ich komme heute mit einer Bitte zu Ihnen, von der ich annehme, dass Sie sie als der Wirtschaftsbeauftragte fuer Holland leicht werden erfuellen koennen. Der Tatbestand ist kurz folgender:

Ich habe bei meinem hollaendischen Kunsthaendler "D.A. Hoogendigk & Co., Oude Schikerigen, Keisergracht 640" einige Bilder gekauft, die zur Haelfte ihm gehoeren und zur anderen Haelfte englischen Haendlern als staatsfeindlicher Besitz. Ich habe nun den Kauf folgendermassen durchgefuehrt, dass ich dem Hollaender seinen geforderten Preis ausbezahlt habe, d.h. also, dass ich ihm auch seinen sehr hohen Verdienst damit bezahlt habe. Die andere Haelfte aber, die staatsfeindlicher Besitz ist, muss nun auf das Konto des Treuhaenders, den Sie ja zu bestimmen haben, bezw. der Sie selber sind, einbezahlt werden. Hier bin ich allerdings nun der Meinung, dass keinesfalls auch der Verdienst fuer die Herren Englaender mitbezahlt werden muss, sondern hoechstenfalls nur der Wert, den das Bild fuer die Leute bei ihrem Einkauf gehabt haben kann. Bei einigen dieser Bilder hat der Hollaender mir ziemlich klar gesagt, dass er einen hundertprozentigen Aufschlag als seinen Verdienst einkalkuliert hat, d.h. also, dass die Bilder die Englaender nur die Haelfte, in verschiedenen Faellen sogar noch weniger, gekostet haben. Man muesste hier also eine Abschaetzung vornehmen. Da ich die Bilder bereits nach Berlin transportiert habe, koennte fuer die Schaetzungen ja auch mein Sachverstaendiger, der deutsche Kunsthaendler H o f e r , genommen werden.

Es handelt sich um folgende Bilder:

1) Ein Frauenportrait von van D y c k,
fuer welches ich 10000 Gulden als einen sehr anstaendigen Anteil fuer den Englaender ansehen wuerde.

2) Ein Maennerportrait von V e r s p r o n c k,
hier wuerde meines Erachtens die Summe von 2000 Gulden fuer den Englaender ebenfalls schon einen Gewinn bedeuten.

3) Ein einfaches Landschaftsbild von v a n d e r N e e r,
fuer das der Hollaender fuer seinen Gewinnanteil selbst nur 2500 Gulden verlangt hat. Hier sind 500 Gulden fuer den Englaender ein angemessener Preis.

4) Einen Salomon v a n R u y s d a e l,
kleine Landschaft, fuer die 2000 Gulden der angemessene Preis fuer den Englaender sein wuerde.

5) Ein sehr schlecht erhaltenes Bild, das ausserordentlich restauriert werden muss, ein Frauenportrait der flaemischen Schule des 16.Jahrhunderts, fuer das man hoechstens fuer den Englaender 3000 Gulden geben sollte.

6) Ein Maennerportrait von V e r o n e s e,
das, wie mir der Hollaender sagte, seinerzeit ausserordentlich billig erworben wurde, weil sich erst spaeter herausstellte, dass es ein Veronese war, worauf der Hollaender hier einen mehr als hundertprozentigen Aufschlag genommen hat, den ich ihm auch zubilligte, nicht aber dem Englaender.

ATTACHMENT 32

CONFIDENTIAL

So viel ich weiss, haben die letzten Besitzer fuer dieses Bild damals Dreieinhalbtausend Gulden gegeben, der Englaender somit nur die Haelfte. Wenn wir hier also dem Englaender 5000 Gulden gutschreiben, so ist das schon das Doppelte von dem, was er selbst dafuer bezahlt hat.

Das waere alles.

Ich bitte Sie, mir mitzuteilen, wie nun die Abgleichung des Anteils der staatsfeindlichen Besitzer geschehen soll, damit die Bilder damit voll und ganz in meinen rechtmaessigen Besitz uebergehen koennen. Ich schlage vor, dass ein deutscher Sachverstaendiger, also der Kunsthaendler Hofer, die Schaetzungen so, wie ich sie eben beschrieben habe, festlegt und sie Ihnen einreicht, worauf Sie dann mir mitteilen, wohin ich diese Summe einzuzahlen habe. Ich waere Ihnen dankbar, wenn Sie mir baldigst darueber Mitteilung machen wuerden.

Mit freundlichen Gruessen und Heil Hitler!

Ihr

gez.: Goering

CONFIDENTIAL

Translation

Rominten, 21 November 1940

Dear Parteigenosse Fischböck,

To-day I shall ask you a favor, which you will easily be able to grant me in your capacity as Industrial Representative in Holland.

I have purchased from my Dutch art dealer "D.A.HOOGENDICK and Co., Oude Schilderigen (Old pictures), Keisergracht 640" some pictures of which he owns a half share while the other half share belongs to English art dealers, that is to say it is the property of Enemy Aliens. I have effected the purchase by paying to the Dutchman the price he asked, in other words, I paid him also his very considerable profit. The other share, however, which is enemy alien property, must be paid to the Receivership Account which you must name or which you may have yourself. But I certainly am of the opinion that the profit of Messrs the Englishmen by no means shall be included in the payment, but at most the value which the picture can have had for them when they bought it. With regard to some of these pictures the Dutchman told me quite plainly that he had calculated his profit as 100% - in other words that the pictures had cost the Englishmen only the half, in various instances even less. Therefore an appraisal should be made. Since I had the pictures already removed to Berlin, my expert, the German art dealer Hofer, could be assigned to make the estimates.

The following pictures are in question:

1. A Portrait of a Woman by Van Dyck
   for which I should consider 10000 florins a very fair share for the Englishman.

2. A portrait of a Man by Verspronck
   the sum of 2000 florins would, in my opinion, already represent a profit for theEnglish.

3. A plain landscape picture by van der Neer,
   for which the Dutchman asked only 2500 florins as share of his profit. In this case 500 florins are a proper price for the Englishman.

4. A Salomon van Ruysdael
   small landscape, for which 2000 florins would be the proper price for the Englishman.

5. A picture in very bad condition, which needs considerable restoration, a portrait of a Woman of the Flemish 16th c. School, for which the English should only receive 3000 florins.

6. A Portrait of a Man by Veronese,
   The Dutchman told me, that this picture was in its time purchased extremely cheap, because it was only later ascertained to be a Veronese. According to this the Dutchman took a profit of more than 100%, which I concede to him, but not to theEnglish party. As far as I know, the last owners had paid for this painting only three and a half thousand florins, the Englishman accordingly paid only half of this sum. Therefore, if we credit the Englishman 5000 florins for this picture, this represents the double of the sum he paid for it himself.

There is nothing more.

I beg you to let me know in what way the share of the Enemy alien owners shall be paid so that the pictures can become my legal property. I suggest that a German expert, viz., Mr. Hofer, make the appraisals according to the way I have just described and submit them to you. Then you communicate to me where I must make the payment. Thanking you for an early reply.

With best regards and Heil Hitler!

CONFIDENTIAL

Copy

Besuchsbericht

In pencil:
Gerch Abschrift gegeben

Nathan Katz, Amstel Hotel, A'dam

Katz ist mit Zahlung von RM.200.000.- oder Gegenwert in holl. Gulden (fl.152.000.-) als Kaufpreis für das "Familienbild" von A.v.Dyck einverstanden, wenn bis Ablauf 1941 die Zahlung von $ 80.000.-, zahlbar in New York, oder der Gegenwert in Schw.Franken, zahlbar in der Schwiz, nicht möglich ist.

Wir vereinbarten, dass der Betrag in Reichskreditmark oder in holl. Gulden in Holland ohne Quittung gezahlt wird & dass dieses Geschäft nicht durch die Bücher geht.

A'dam 18.IX.41.

gez. W.Hofer.

$ 80.000.-	(a fl. 1.90)	Fl.152.000.-
$ 80.000.-	(Schw.Fr.100.- -$.23.-)Schw.	Fr.350.000.-
$ 80.000.-	(a 2.50)	RM.200.000.-
fl.152.000.-	(a 1.33)	RM.202.000.-
Schw.Fr.350.000.-	(a .60)	RM.210.000.-

Translation

Report on Visit

In pencil:
Copy given to Gerch.

NATHAN KATZ, Amstel Hotel, A'dam.

Katz agrees to payment of RM 200.000.- or equivalent in Dutch florins (fl.152.000.-) as purchase price of the "Family scene" by A.van Dyck, if payment of 80.000.- Dollars, payable in New York, or theequivalent in Swiss Francs, payable in Switzerland, proves impossible before the end of 1941.

We agreed, that the amount in Reichskreditmark (invasion marks) or Dutch florins in Holland will be paid without receipt and that this deal will not pass through the books.

signed W.Hofer

A'dam, 18 September 1941

$ 80.000.-	(a fl. 1.90)	Fl.152.000.-
$ 80.000.-	(Swiss Fr.100.- $ 23.-)	Sw.Fr.350.000.-
$ 80.000.-	(a 2.50)	RM 200.000.-
fl.152.000.-	(a 1.33)	RM 202.000.-
Sw.Fr.350.000.-	(a .60)	RM 210.000.-

ATTACHMENT 39

CONFIDENTIAL

Copy

Abschrift

RM. 200.000.-

für 1 Familienbild von A.v.Dyck für Herrn N. Katz erhalten.

gez. Mr. C. Kompenaar

Rechtsanwalt.
Arnheim, Weverstr.40

Amsterdam. 7.VII.1943

Für die Richtigkeit der Abschrift

gez. Gerch.
Amtsrat.
Berlin, den 28.VIII.1943.

Translation

Copy

I hereby acknowledge
Receipt of RM 200.000.- from Mr. N. Katz
for a family picture by A. van Dyck.

signed Mr. C. Kompenaar

Lawyer,
Arnheim, Weverstr.40

Amsterdam, 7 July 1943

Certified a correct copy
signed Gerch.
Amtsrat.
Berlin, 28 August 1943

ATTACHMENT 34

Copy

Telegramm: Walter Andreas Hofer
Augsburgerstr 68 Berlin W 50,
Abwicklung Familienbild nur in Basel moeglich ansonst Bild zurück.

Schulthess

23.III.44.

Translation

Telegramm: Walter Andreas Hofer
Augsburgerstr 68 Berlin W 50

Final settlement re family picture feasible only Basel else picture must be returned

Schulthess

23 March, 44.

ATTACHMENT 35

CONFIDENTIAL

CONFIDENTIAL

Copy

12. IX. 4.

Herrn Staatsrat Dr. Gritzbach
zur Beförderung übergeben.
Rm. am 2.IX. vorgetragen.

Herrn D. Katz
Hotel Euler
Basel

Sehr geehrter Herr Katz,

Mein seit ca. einem Jahr laufendes Einreisegesuch in die Schweiz wurde kürzlich von der hiesigen Schweizer Gesandtschaft endgültig abschlägig beschieden. Ich nehme daher Veranlassung, die van Dyck Angelegenheit, über die wir bei meiner letzten Anwesenheit in Basel, im Februar 1943, sprachen, schriftlich zu klären.

Den wiederholten Telegrammen von Frl. Schulthess, die ich im Namen von Dr. Hans Schneider in Ihrem Auftrage erhielt, muss ich entnehmen, dass Ihr Rechtsanwalt Dr. Kempenaar Ihnen keine Mitteilung davon gemacht hat, dass ich ihm am 7.Juli 1943 vereinbarungegemäss RM.200.000.- (Zweihunderttausend) für das Familienbild von van Dyck gezahlt habe. Ich wiederholte Herrn Dr. Kempenaar unsere Abmachung vom 18.IX.1941, die wir im Amstel Hotel, Amsterdam trafen, dass Sie mit der Zahlung von RM.200.000.- als Kaufpreis für das Bild einverstanden waren, wenn bis Ablauf des Jahres 1941 eine anderweitige Regelung nicht möglich wäre. Mir ist das Verhalten von Herrn Dr. Kempenaar umso unverständlicher, als er über die Angelegenheit durch Sie völlig unterrichtet war. Gleichzeitig zahlte ich Herrn Dr. Kempenaar fl. 20.000.- (Zwanzigtausend) für die "Landschaft" von Jan van Goyen.

Ich lege Ihnen Abschriften der beiden Quittungen von Herrn Dr. Kempenaar zur Einsichtnahme bei.

Mit besten Grüssen
Ihr
gez. Hofer

2 Anlagen

Translation

12 September 1944

Submitted to Staatsrat Dr.
Gritzbach for transmission.
Reported to Rm. on 2 Sept.

Mr. D. Katz
Hotel Euler
Basel

Mr. Katz,

The local Swiss Embassy recently rejected definitely my application for a visa into Switzerland which has been on file about one year. I therefore proceed to settle by letter the van Dyck affair which we discussed during my last stay in Basel in February 1943.

From the repeated telegrams which I received from Miss Schulthess by your instructions on behalf of Dr. Hans Schneider, I gather that your lawyer Dr. Kempenaar did not notify you of the fact that on 7 July 1943 I did - according to agreement - pay him RM 200.000.- (two hundred thousand RM) for the "Family Scene" by van Dyck. I repeated to Dr. Kempenaar our agreement of 18 September 1941, which we made in the Amstel Hotel Amsterdam namely that you agreed to the payment of RM200.000.- as purchase price of the picture, if until the end of 1941 the affair could not be settled otherwise. Dr. Kempenaar's attitude seems to me all the more incomprehensible as he was entirely informed of the matter through you. Simultaneously I paid Dr. Kempenaar fl. 20.000.- (Twenty thousand) for the "Landscape" by Jan van Goyen.

I enclose copies of both receipts from Dr. Kompanner for your information.

With best regards

Yours

signed Hofer

ATTACHMENT 36

Copy

Dr. Arthur Wiedorkehr
Rechtsanwalt
Zürich 1
Telephon 35151 und 78383
Telegrammadress: ARWIE
Mitarbeiter
Dr. Arnold Stahel
Rechtsanwalt
Neue Tel.Nr.271333

Zürich, den 29.September 1944.
Bahnhofstrasse 98
Briefadresse:
Postfach Hauptbahnhof

Herrn
Walter Andreas Hofer,
Augsburgerstrasse 68 III.,
Berlin W.50.

Sehr geehrter Herr,

Herr N. Katz, Basel, übergibt mir Ihren Brief vom 12.September 1944, eingetroffen am 24. September 1944 zur Beantwortung. Namens meines Mandanten teile ich Ihnen mit, dass dieser mit dem Inhalt Ihres Briefes in keiner Weise einig geht. Was Sie schreiben, entspricht nicht den tatsächlichen Verhältnissen. Mein Mandant behält sich alle Rechte vor und wird zu gegebener Zeit auf die Sache zurückkommen.

Hochachtungsvoll

ges. Wiedorkehr

Einschreiben.

Translation

Dr. Arthur Wiedorkehr
Lawyer
Zurich I
Tel. 35151 and 78383
Telegram address: ARWIE
Co-worker
Dr. Arnold Stahel
Lawyer
New Tel. No: 271313

Zurich, 29 Sept. 1944
Bahnhofstr.98
Letter address:
Postfach Hauptbahnhof

Mr. Walter Andreas Hofer
Augsburgerstr.68 III
Berlin W 50

Mr. N. KATZ, Basel, has instructed me to reply to your letter of 12 September, 1944, received on 24 September, 1944. On behalf of my client I notify you that he does not agree in any way with the contents of your letter. What you have written does not correspond with the true situation. My client reserves all rights and will consider the matter again in due time.

Sincerely yours

signed Wiedorkehr

Registered!

ATTACHMENT 37 CONFIDENTIAL

Copy

Abschrift

Amsterdamsche Bank N.V.

Amsterdam

Ontvangen van den Heer W.A. H o f e r , Amstel Hotel de somma van achthondardzevenenzeventydouzendachthonderd Reichsmark in Reichskreditkassenscheine, ten gunste van den Heer H.E. ten Cate, Ahnel

Amsterdam, den 27. September 1940
Amsterdamsche Bank N.V.
Unterschrift

Zegge RM. 877.800.-
F. 660.000.-

Translation

Copy

Amsterdamsche Bank N.V.

Amsterdam

I hereby acknowledge to have received from
Mr. W.A.Hofer, Amstel Hotel,
the sum of 877.800.-RM in invasion marks, to the credit of
Mr. H. E. ten Cate, Ahnel.

Amsterdam, 27 September 1940
Amsterdamsche Bank N.V.

RM 877.800.-
F. 660.000.-

Signed signature

CONFIDENTIAL

Copy

Brüssel, den 13.V.1941

Frau
M. van Gelder
44, rue Saturn
Uccle/Brüssel.

Sehr verehrte gnädige Frau,

Ich bestätige, für Herrn Reichsmarschall Hermann Göring die nachstehenden Objekte für den Gesamtpreis von RM.220.000.- (Zweihundertzwanzigtausend) von Ihnen gekauft zu haben:

1) Schule Roger v.d.Weyden, "Heilige Familie"
2) Benv.di Giovanni, Madonna mit Kind & Engeln
3) Boehmischer Meister, Madonna mit Kind
4) Meister von Alkmar, Anbetung des Kindes
5) Veit Stoss, Holzrelief, 2 Heilige
6) Franc.Fiorentino, Madonna mit Kind & Heiligen
7) Rubens, Mohrenkönig
8) Meister der Statthalterin Mariae, Männerbildnis

Die Zahlung erfolgt innerhalb 14 Tagen in Brüssel.

Mit besten Empfehlungen

Ihr ergebener

gez. Hofer

Translation

Brussels, 13 May 1941

Mrs. M.Van Gelder
44, rue Saturn
Uccle/Brussels

Dear Madam,

I herewith confirm to have, on behalf of Reichsmarschall Hermann Göring, purchased from you the following pictures at the total price of RM 220.000.-

1) School of Rogier van der Weyden "Holy Family"
2) Benv.di Giovanni "Madonna with Child and Angels"
3) Bohemian Master "Madonna with Child"
4) Master of Alkmar "Adoration of the Child"
5) Veit Stoss, wood relief, "Two saints"
6) Franc.Fiorentino "Madonna with Child and saints"
7) Rubens "Moorish King"
8) Master of Statthalterin Mariae "Portrait of a Man"

Payment will be effected in Brussels within fourteen days.

With best regards

Yours

signed Hofer

CONFIDENTIAL

COPY

Brussels, June 28th 1945

SHAEF MISSION TO BELGIUM

Monuments, Fine Arts and Archives

24a, Boulevard du Regent,

BRUSSELS.

Gentlemen,

I beg to send you herewith an exposition of the manoeuvers by which Marshall GOERING laid hands on my collection of 20 primitive paintings, with the request I present you in order to acquire again the possession of my paintings.

I remain, Gentlemen,

Yours very sincerely

signed Emil Renders

ATTACHMENT 40

CONFIDENTIAL

Copy

EXPOSITION BY MR EMILE RENDERS FINE ARTS HISTORIAN, 1240, CHAUSSEE DE WAVRE, IN BRUSSELS OF THE MANOEUVERS BY WHICH MARSCHALL GOERING LAID HANDS ON THE COLLECTION OF 20 PRIMITIVE PAINTINGS BELONGING TO MR. RENDERS

AND

REQUEST PRESENTED BY MR. RENDERS TO THE SHAEF MISSION TO BELGIUM IN ORDER TO ACQUIRE AGAIN THE POSSESSION OF HIS PAINTINGS

I undermentioned, beg to expose the following facts:

On 16th September 1940 I received the visit of two painting dealers, M. HOFER from Berlin, and M.W.PAECH from Amsterdam, They appreciated the importance of my collection and suddenly asked me for the price in francs.

I answered I was a collector and not a dealer, and that in war time one does not exchange a gold value against paper.

They asked me how much I should sell the set of primitive paintings in peace time.

I answered that I never should sell it for less than 450.000 gold dollars, at Fr.50.-for one dollar; whereupon they asked me to be allowed to return with two friends.

On September 21st 1940 they returned with an Amsterdam banker, Mr MIEDL and Marshall Goering's cashier, whose name I don't know.

Thinking to bluff me, they offered me ten millions apayable at once in Belgian money. I refused without hesitation.

Very dismayed, the gentlemen went off and asked me to think over the matter. When leaving the cashier said me in the our Goering would get me the opportunity to buy cheaply houses and ground.

On September 25th 1940 two German policemen brought me a communication of the "DEVISENSCHUTZKOMMANDO" (Money protection service) announcing that henceforth I was forbidden to dispose of my collection without authorization.

They handed me two documents to sign, one for them and one for me: see document A, page 8.

Beyond any doubt a manoeuver coming from Goering.

On November 16th 1940 Hofer and Paech arrived again.

I informed them that I was no longer allowed to dispose of my collection, and that, in order to avoid difficulties I intended to obey the received orders.

On January 9th 1941 Miedl and Paech came to inform me that they were able to make my paintings free, and that then we might resume the negotiations on the basis of the checked paper dollar.

Knowing that the German Reich does not allow any gold to flow out, I demanded free coined gold; I think it was the only way to escape Goering's exactions.

On January 24th 1941 I informed M. Paech that I definitely renounced any negotiations.

On February 12th 1941 Mr Hofer informed me that he would take a last step to be allowed negotiations on gold basis, at the same time alluding that Goering m ght without more demand my collection.

On February 22nd 1941 Hofer wired from Berlin: see document B, page 11.

On February 26th 1941 Paech phoned me to ask whether I could receive Mr Miedl with his secretary Meyer.

I answered I went on travel for several days.

In March 1941 (second fortnight) Miedl and Meyer phoned to me from the Hotel Metropole that they had to hand me a letter from Marshall Goering: see this document C on page 12; it contained a non disguised threat.

So, after six months resistance, it was under this threat that I must cede the yield of half a century of wor , research and study, at the compulsory price fixed by Goering, say eleven millions of francs, in Belgian and Dutch paper money, two moneys depreciating at the time; that sum was less than half the value of my collection.

Goering hence got my belongings under duress.

Owing to my age (I am 73 years old) and my moral and nervous sufferings, I take hereby the liberty of asking the Allied Authorities, entrusted with the restitution to their owners of the goods stolen by the Germans, to be pleased to examine and regulate as soon as possible the case concerning me.

signed Emil Rondors

Brussels le 28 Juin 1945.

CONFIDENTIAL

C o p y

DEVISENSCHUTZKOMMANDO

BELGIEN

Brüssel, 25.September 1940
Rue Guimard 18
Fernr.: Heeresverm.F.
Klappe 91.

V e r h a n d l u n g :

Herrn Emil R e n d e r s, in Brüssel, 1240, Chaussee Wavre, wird eröffnet, dass seine Kungstsammlung auf Grund von Para. 16 der Devisenverordnung für Belgien gesichert ist. Nur mit schriftlicher Genehmigung des Devisenschutzkommandos Belgien in Brüssel darf hierüber oder über Teile derselben verfügt werden.

Zuwiderhandlungen hiergegen sind gemäss Para. 17 der obengenannten Devisenverordnung mit Strafe bedroht.

v. g. u.

gez.: Emil Renders

g. w. o.

Unterschrift
Feldpolizeidirektor

Unterschrift

Copy

Translation No 776 of a German Document (photocopy)

Money protection service Belgium.

Brussels, 25th September 1940, rue Guimard 18.
Telephone military grid F - Box 91.

Decision

It is acknowledged to Mr Emil Renders in Brussels, 1240 chaussee de Wavre, that his arts collection is put in security (Note of translator: i.e.seized) in pursuance of Para. 16 of the Money protection act for Belgium. The whole or part of it can only be disposed of on written authorization of the Money protection service for Belgium, Brussels. Infringements against this are liable to prosecution according to Para. 17 of the above-named Money protection act.

Read, agreed, signed (s) illegible. G.w.O.
(s) illegible, Military police director; (s) illegible

An official translation from German, made this 21st of June 1945, by me A.J.Van Lul, appointed translator to the Brussels Court of Justice.

/s/ A.J.van Lul

CONFIDENTIAL

Copy

Translation No 775 of a German document (photocopy)

The Empire Marshall of the Great German Reich.

17th of March 1 9 4 1.

Very estimated Mr. Renders,

Mr Miedl reported to me on the discussions he had with you thus far concerning your collection of paintings, and informed me that you had again withdrawn your agreement and not yet arrived at a final settlement. I ordered Mr Miedl just now to get in touch with you concerning the final financial liquidation and hope that eventually your discussions will lead to an end, satisfactory for both sides. Should you this time again not be able to decide, then I should unfortunately be compelled to withdraw my offer and then things would go their normal way, without my being able to do anything to impede it.

With German salutations (s) Hermann Göring.

To Mr E. Renders, Brussels, chaussee de Wavre 1240.

An official translation made in Brussels, this 21st day of June 1945 by me, A.J.Van Lul, appointed translator to the Court of Justice.

/s/ A.J.van Lul

Copy

DER REICHSMARSCHALL DES GROSSDEUTSCHEN REICHES

17.März 1941

Sehr geehrter Herr Renders !

Herr Miedl berichtete mir über seine bisherigen Verhandlungen, die er mit Ihnen über Ihre Bildersammlung geführt hat und teilt mir mit, dass Sie Ihre Zusage wieder zurückgenommen haben und dass Sie noch immer nicht zu einer endgültigen Übereinstimmung gekommen sind. Ich habe nun Herrn Miedl neuerdings beauftragt, mit Ihnen über die endgültige finanzielle Abwicklung in Verbindung zu treten und hoffe, dass nunmehr Ihre Verhandlungen endlich zu einem beiderseitigen befriedigenden Abschluss führen werden. Sollten Sie sich auch jetzt wiederum nicht entschliessen können, so müsste ich leider meinerseits mein Angebot zurückziehen und die Dinge würden dann ihren normalen Ablauf nehmen, ohne dass ich dies dann noch irgendwie hindern könnte.

Mit deutschem Gruss

gez.: Hermann Göring.

Herrn
E. R e n d e r s ,
B r ü s s e l ,
Chaussee de Wavre 1240.

ATTACHMENT 42

CONFIDENTIAL

CONFIDENTIAL

Copy

Abschrift

Kunsthandel W. PAECH.

Oude Schildorijon.

Telefoon 32854.

Amsterdam C.,
Rokin 57-59
29.Oktober 1940.

Seine Exzellenz Herrn Reichsmarschall H. Göring.

Hochverehrter Herr Reichsmarschall.

Inliegend erlaube ich mir, der guten Ordnung halber eine Quittung über den von Herrn Oberleutnant Entress empfangenen Betrag zu senden.

Ich hoffe, dass die Verpackung zweckentsprechend war und die Erwerbungen Ihre Genugtuung finden werden.

Ich bitte um eventuelle Anweisungen betreffend das Portrait der Carondelet von Scorel und die Sammlung Rondors.

Ich erlaube mir folgende Bemerkung. Der Besuch des Devisenschutz Kommandos bei Herrn Rondors, einige Tage nach unserer Besprechung über die eventuelle Erwerbung der Sammlung, hat einige Sammler in Brüssel, Besitzer guter Bilder, erschreckt, wodurch ich einige Objekte nicht zeigen konnte.

Ich hoffe, dass in Kürze dieser Schreck vergessen sein wird und dass ich einige bedeutende Kunstwerke zur Erwerbung vorschlagen kann.

Mit ergebenstem Dank für das in mich gestellte Vertrauen, zeichne ich, Herr Reichsmarschall,

in vorpflichtetor Ehrerbietung mit
Heil Hitler!
Ihr
gez. Paech

Pencil note:
Original bei Frl. Grundtmann. Abgeschr.2/11/40.

Translation

Copy

W. PAECH Art Dealer

Oude Schildorijon

Telefoon 32854

Amsterdam C.,29 Oct.1940
Rokin 57-59

His Excellency the Reichsmarschall H. Göring

Hochverehrter Herr Reichsmarschall,

Enclosed I beg to send you for your account the receipt for the sum which I received from 1st Lt. ENTRESS.

I hope the packing was sufficient for the purpose and that the acquisitions will meet with your approval.

I request to be given eventual directions as to the portrait of Carondelet by Scorel and the Rondors Collection.

I beg to notify you of the following: The visit of the Devisenschutzkommando to Mr Rondors a few days after our conference on the eventual acquisition of the collection, has shocked some collectors in Brussels who have good pictures. As a result of this I was unable to show certain objects.

I hope that this shock will soon be forgotten and that then I shall be able to suggest some important art objects for purchase.

With humblest thanks for the confidence which you have placed in me

Heil Hitler!

Pencil note: Original with signed Paech
Miss Grundtmann. copied 2 Nov.1940

ATTACHMENT 43

CONFIDENTIAL

CONFIDENTIAL

Copy

Der Direktor der Kunstsammlungen
des Reichsmarschalls:
WALTER ANDREAS HOFER

Berlin W50, den 14.III.43.
Augsburger Str.68
Fernruf: 254156

Herrn
Reichsmarschall Hermann Göring
Berlin W.8.

Sehr Verehrter Herr Reichsmarschall,

Ich bin von meiner Reise aus Belgien & Holland zurück.

Rondors, Brüssel. Ich erwarb für Miedl die aus rund 50 Skulpturen bestehende Sammlung, die an Bedeutung mit seiner Bilder-Sammlung allerdings nicht zu vergleichen ist. Die drei wichtigsten Stücke wählte ich für Sie aus & zwar:

1) Hlg. Georg zu Pferd, Niederländisch um 1430, Höhe 100 cm.

2) do. do. do. um 1460, " 78 cm.

3) do. do. do. um 1460, " 63 cm.

Eine interessante französische Holzskulptur des frühen 14.Jhrdt., "Madonna mit Kind", Höhe 125 cm, die leider nur fragmentarisch erhalten ist, liess ich für Sie zurück stellen, damit Sie nach Anfertigung eines Fotos Ihre Entscheidung treffen. Desgleichen eine sitzende "Madonna mit Kind" aus Sandstein, Frankrich 14.Jhr. Sonst enthält die Sammlung durchweg kleinformatige, unwichtige Arbeiten, hauptsächlich vlämisches 15.Jhrdt. Der Kaufpreis der Sammlung beträgt fl. 75.000.- (RM.100.00.-), vorbehaltlich der Beschaffung derselben belgischen Wertpapiere durch Miedl, wie er sie Rondors beim Erwerb der Bilder-Sammlung besorgte. Miedl berechnet die von Ihnen zu erwerbenden Objekte zum Einstandpreis.

Durch Lagrande, Brüssel erwarb ich ein interessantes Bild von Adr. van Ostade, "Zeitung lesender Bauer" für RM.16.000.-. Das Bild befindet sich bei einem Mitbesitzer in Paris, wo es mir reserviert ist. Ich zeige Ihnen demnächst ein Foto des Bildes, das ich bei meinen letzten Aufenthalt in Paris sah.

Durch Reg.-Rat Staffeldt wurde ich in Brüssel bei Baron Meeus eingeführt, der neben recht guten Bildern des holländischen 17. Jhrdts. eine Reihe sehr interessanter Alt-Niederländer besitzt. Es besteht vielleicht die Möglichkeit, das eine oder andere Stück aus der Sammlung zu erwerben, die zu den bedeutendsten in Belgien gehört. Ich werde Ihnen meine Eindrücke darüber mündlich berichten. Im Brüsseler Kunsthandel sah ich sonst nichts Wichtiges.

Translation

The Director of the Art Collections
of the Reichsmarschall:
WALTER ANDREAS HOFER

Berlin W50, 14.VII.43.
Augsburgerstr.68
Tel.: 254156

Dear Reichsmarschall,

I am back from my trip to Belgium and Holland.

RENDERS, Brussels. I acquired for MIEDL the collection consisting of exactly 50 sculptures, which certainly cannot be compared with his collection of pictures. The three most important objects I selected for you viz.,

1. St. George on horse-back, Dutch about 1480, Height 100 cm
2. " " " " " 1460 " 78 "
3. " " " " " 1460 " 63 "

I have an interesting French wood sculpture of the early 14th century, "Madonna with Child" 125 cm high, which unfortunately is in a fragmentary condition, reserved for you so that you can make your decision after a photo has been made. I did the same with a seated "Madonna with Child" made of sandstone, French 14th century. Apart from these the collection contains only unimportant works of small size, mainly Flemish 15th century. The purchase price of the collection is fl.75.000.-(RM100.000.-), conditional on payment through Miedl of the same Belgian securities which he provided to Renders whom he purchased the collection of pictures. Miedl will sell you the objects at cost.

Through LAGRAND, Brussels, I acquired an interesting picture by Adr. van Ostade "Peasant reading a newspaper" for RM16.000.- The picture is located in Paris with a part-owner, and is there reserved for me. I shall soon show you a photo of the picture, which I saw on my last stay in Paris.

Through Reg.Rat STAFFELDT: I was in Brussels introduced to Baron Moens who in addition to fairly good pictures of the Dutch 17th c. owns a number of very interesting Early-Flemish pictures. There may be a possibility of acquiring something from the collection which is one of the most important in Belgium. I shall report to you verbally on my impressions.

I did not see anything more of importance in the Brussels art market.

C o p y

J.VAN DER VEKEN & PHILIPPOT

Restaurations

Telephone: 336981

L'Art Ancienne et sa Technique
5,rue Andre Fauchille
Woluwe St.Pierre

18 December 1942.

Sehr geehrter Herr Hofer

Ich danke Ihnen für Ihren Brief, mit dem Sie mir mitteilen, dass Sie bei nächster Gelegenheit mir die "Madonna mit Kind" Genre Gossaert zurück bringen. Ich hoffe, dass es fürSie von Nutzen war.

Ich muss mich entschuldigen, dass ich noch nicht mit der "Eva" nach Mauling fertig bin, die ich Ihnen schulde. Die Ursache ist, dass ich immer so viel zu tun hatte mit dem Retten von zu trocken oder zu nass aufbewahrten Bildern. In Kürze werde ich mich aber speziell mit Ihrer Arbeit beschäftigen.

Nun etwas anderes. Vor ein paar Jahren war ich in Pau, um weitere Beschädigungen (Abblättern) zu verhindern am "Lamm Gottes" von van Eyck. In Juli dieses Jahres wurde ich aufgefordert, wieder zurück zu kommen für weitere Wiederherstellungsarbeiten. Daraus wurde jedoch nichts. Kürzlich hörte ich, dass die Bilder seitdem in München aufbewahrt werden, wo sie jetzt besser untergebracht sind. In 1941 hatte ich Frau Hofer aufgefordert, an der Wiederherstellung des Bildes teilzunehmen. Hiermit möchte ich Sie bitten, für mich ein Wort einzulegen, um mich nach München zu bringen, wenn das möglich sein sollte. Das sollte wohl ein angenehmes Zusammentreffen werden. Wie Sie wissen, ist van Eyck mein hobby geblieben und ich träume darin immer weiter.

Ich habe inzwischen in der Philosophie interessante Entdeckungen gemacht und bin nun imstande, diesen genialen Meister in einem einfachen (leicht begreiflichen) Licht für jeden begreiflich zu machen. Sobald das kleine Werk erschienen ist, reserviere ich Ihnen die erste Nummer.

Ich benutze die Gelegenheit, Ihnen für 1943 unsere besten Wünsche zu senden. Möchte der grosse germanische Plan für ein Neues Europa zustande kommen, das ist unsere aufrichtige Hoffnung.

Hochachtend

gez. J.van der Veken

CONFIDENTIAL

Translation

J. VAN DER VEKEN AND PHILIPPOT

Restauration

Tel.: 336981

L'Art Ancienne et sa Technique
5, rue Andre Fauchille
Woluwe St.Pierre

18 December 1942

Sehr geehrter Herr Hofer,

Thanks for your letter telling me that you will, on the first opportunity, bring back to me the "Madonna with Child" in the style of Gossaert. I hope that the picture was of use to you.

I must apologize for not having finished yet the "Eve" by Memling, which I owe you. The reason is that I always have so much to do with the salvaging of pictures which had been stored in places that are too dry or too wet. But I shall soon concern myself especially with the work for you.

Now something else. Some years ago I was in Pau in order to prevent further deterioration of the Ghent Altar piece by Van Eyck. Again last July I was summoned to come back for further restoration work. This visit did not take place. I recently learned that the pictures have since been removed to Munich, where they are better stored. In 1941 I asked Mrs. Hofer to participate in the restoration of the picture. I should like herewith to beg you that you intercede for me with a view to bring me to Munich if this would be feasible. That would be a pleasant meeting. As you know, van Eyck has remained my hobby and I go on dreaming about him.

I have meanwhile made interesting discoveries in philosophy and am now in a position to make this genius fully understandable to everybody. As soon as the little book will appear I shall reserve the first copy for you.

I profit of the opportunity to send you our best wishes for 1943. We sincerely and ardently hope that the great Germanic plan for a new Europe will be realized.

Yours

signed J.van der Veken.

CONFIDENTIAL

5.6.44

State Police
Head Office Berlin
Praesidium
Alexandorplatz
Berlin, C.2.

To: Ober-Inspektor Guenther, Stapo IV 5 b.

In accordance with our conversation of the 3rd of this month, I hereby confirm that I acquired works of art in Italy for the Reichsmarschall through the intermediary of Dr. REBER. Dr. REBER behaved correctly throughout in his handling of these materials; and I have never been informed that he has behaved incorrectly in any other business.

Heil Hitler

(Sgd) HOFER

Copy

5. VI. 44.

Staatspolizei
Leitstelle Berlin
Präsidium
Alexandorplatz
Berlin C.2.

z.d.Herrn Ober-Inspektor Günther, Stapo IV.5 b.

Bezugnehmend auf unsere Besprechung am 3.ds. bestätige ich Ihnen, dass ich durch Vermittlung von Herrn Dr. Reber in Italien Kunstwerke für den Herrn Reichsmarschall erwarb. Dr. Reber hat sich bei diesen Vermittlungen durchaus korrekt benommen; es ist mir auch nicht bekannt geworden, dass er sich bei anderen Vermittlungen Unkorrektheiten zuschulden kommen liess.

Heil Hitler!

gez. Hofer

Translation

REFUSAL OF ENTRANCE AND RESIDENCE PERMIT

Eidg.F.P. / (Federal Alien Police) No.57028 Tz | Canton/ | Consulate. K VI/fb 11 257 | Berne 15 May 1944

The application for entrance by / for

H o f e r Walter Andreas, born 10 February 1893, married Director, German citizen,

has been refused.

Reason:

The entrance can ot be granted in view of the present circumstances.

P.S. The telegram expenses of RM 6.- have been collected on delivery.

Federal Alien Police.

Goes to
applicant Hofer Walter, Berlin W.50, Augsburgerstr.68
Swiss Embassy Berlin.

Copy

Verweigerung der Einreise- und Aufenthaltsbewilligung.
Refus d'autorisation d'entree et de sejour.
Rifiuto del permesso d'entrata e di dimora.

Eid.F.P./Pol.fed.etr.	Kanton/canton	Konsulat/consulat	Bern/
Pol. fed. str.	Cantone	Consolato	Berna
No 57028 Tz	No -	No K VI/fb 11 257	15.V.44

Das Einreisegesuch von/für
La demande d'entree en Suisse presentee par/en faveur de
La domanda d'entrata in Isvizzera presentata da/per

H o f e r Walter Andreas, geb.10.2.1893, verheiratet, direktor, deutscher Reichsangehöriger,

ist abgewiesen /est ecartee/ e respinta.

Begründung: Die Zureise ist zurzeit nicht erwünscht.
Motif: La venue en Suisse n'est actuellement pas desirable.
Motivo: La venuta in Isvizzera non e opportuna per il momento.

Die Zureise kann in Anbetracht der gegenwärtigen Verhältnisse nicht bewilligt werden.

P.S. Die Telegrammspesen von RM 6.-
haben wir per Nachnahme erhoben.
Berlin, den 25.Mai 1944

Eidgenössische Fremdenpolizei
Police Federale des Etrangers
Polizia Federale degli Stranieri

signed

Geht an/Communique a/Comunicato a:
Gesuchsteller / Requerant/ Richiedente: HOFER Walter, Berlin W Augsburgerstr.68

Schweiz. Gesandtschaft Berlin

ATTACHMENT 47 CONFIDENTIAL

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Galerie VALENTIEN Stuttgart
Inhaber Dr. F. C. Valentien

Stuttgart: Königsbau Schliessfach 613 Fernruf 25426

Am 22.2.1943

Herrn
Walter Andreas Hofer,
Berlin W.50
Ausburgerstr. 68 II.St.

Sehr geehrter Herr Hofer!

Durch Zufall erfuhr ich von dritter Seite, dass Frau Schmidlin durch einen geschäftlichen Besuch, den sie im Nov.v.J. bei mir gemacht hat, von Seiten der schweizerischen Behörde der verbotenen Nachrichtenübermittelung verdächtigt wird. Ich war geradezu bestürzt, zu erfahren, dass sie und ihr Mann dadurch grosse Unannehmlichkeiten haben und sogar in Untersuchungshaft genommen wurden. Ich wäre Ihnen sehr dankbar, wenn Sie mir, soweit Sie über den Fall unterrichtet sind, genaue Mitteilungen machen würden, ich möchte nämlich alles unternehmen, um die völlige Schuldlosigkeit von Frau S. nachzuweisen. Tatsächlich hat Frau S. ausser gewissen Meinungsäusserungen über die Schweizerischen Verhältnisse, in denen sie ja leider sehr impulsiv ist, keinerlei Mitteilungen militärischer oder sonstiger geheimer Natur gemacht.

Für eine baldige Beantwortung wäre ich Ihnen sehr dankbar. Ich brauche Ihren Bericht nur deshalb, weil meine Nachrichtenquelle, die Tochter von Frau S., gegen den Willen ihrer Mutter mir Mitteilung gemacht hat. Diese Tatsache bitte ich für sich zu behalten. Fräulein Röder erzählte nämlich, dass Sie in Zürich gewesen seien und Bescheid wüssten.

Ich grüsse Sie
Mit den besten Empfehlungen

Heil Hitler!

Ihr sehr ergebener

gez. F. C. Valentien

Ich bitte Sie um eine baldige Beantwortung.

CONFIDENTIAL

Translation

Gallery -VALENTIEN Stuttgart

Owner Dr. F. C. Valention

Stuttgart: Königsbau Schliessfach 613 Tel.: 25426

22 February 1943

Mr. Walter Andreas Hofer
Berlin W 50
Augsburgerstr.68 III St.

Dear Mr. Hofer,

I happened to learn from a third party that the Swiss authorities suspect Mrs. Schmidlin of secret transmission of information, because of a business visit she paid me last November. I was quite alarmed when I heard that she and her husband have had considerable trouble and had even been detained for interrogation. I should be thankful if you would give me detailed information on the matter as far as possible, for I should like to do everything to prove Mrs. Schmidlin's absolute innocence. In fact Mrs. Schmidlin did not communicate anything of military or secret character, except for certain views on the state of affairs in Switzerland, a topic on which she is unfortunately very impulsive.

I shall thank you for an early answer. I need your report because Mrs. S's daughter, who is the source of my information, has notified me against her mother's will. Please keep this fact to yourself. Frl. Röder told me that you had been in Zurich and that you are informed.

With best regards

Yours very sincerely

signed F. C. Valention

I urgently ask you for a speedy answer.

CONFIDENTIAL

COPY

Herrn 26.II.43

Dr. F. C. Valentien

Schliessfach 613

Stuttgart

Sehr geehrter Herr Dr. Valentin,

Ihren Brief vom 22.ds. erhielt ich. Schriftlich kann ich Ihnen über diese Angelegenheit keinerlei Mitteilungen machen; auch möchte ich in die Sache unter gar keinen Umständen HINEIN GEZOGEN WERDEN. Wenn Sie einmal nach Berlin kommen, stehe ich Ihnen zu einer Rücksprache zur Verfügung.

Heil Hitler!

Ihr

T R A N S L A T I O N

26 February 1943

Dr. F. C. Valentien
Schliessfach 613
Stuttgart

Dear Dr. Valentien,

I received your letter of the 22nd. I cannot give you any information by letter regarding this matter; and I should be no means like to be involved in it. If you once happen to come to Berlin, I shall be at your disposal for a conversation.

Heil Hitler!

yours

signed HOFER

Copy

Lo.4.1945.

Komplette Liste aller Gemälde und Zeichnungen aus den Geschäften mit Hofer und Boehmer, mit oder ohne Intervention Wendlands oder Buemmings.

---

*	1.	COROT CAMILLE	Lesender Mönch, sitzend.
*	2.		Landschaft mit zwei Häusern, Lwd.
*	3.		Landschaft mit Umgebung von Beauvais.
	4.		San Giorgio Maggiore in Venedig.
	5.		Pont en-Royans.
*	6.	COURBET G.	Felsenlandschaft.
*	7.	DAUBIGNY CH.	Bauernhaus an Flussufer.
	8.	DAUMIER H.	Baccantische Szene.
	9.	DEGAS E.	Badende Frau sitzend 73 x 86 cm.
	10.		Ballettänzerin, Kohlestudie m.Kreide.
	11.		Frau dem Bade entsteigend.
*	12.		Ballotprobe, Lwd.
	13.		Badende Frau stehend.
	14.	VAN GOGH	Blumen in einem Glase, Lwd.
	15.		Bildnis eines Mannes.
	16.	LUCAS E.	Flüchtende Frauen, Lwd.
*	17.	MANET E.	Die Toilette (Frauenakt mit Haube)
	18.	MONNIER M.	Stadt an Flussufer, Lwd.
	19.	RENOIR A.	Wald von Fontainebleau Lwd.
	20.	ROUSSEAU TH.	Landschaft mit Brücke.
	21.	RODIN A.	Weiblicher Akt, Zeichnung mit Aquarell.
*	22.	SISLEY A.	Am Ufer der Seine, 45 x 58 cm.
*	23		Die Loing bei Morat mit rotem Dach.
*	24.		Am Seineufer, dat.1877
	25.	ANONYMER MEISTER	Landschaft mit Gartentor, Oel auf Holz.
*	26.	COROT	Liseuse.
*	27.	MANET	Blumen in einem Glase.
*	28.	DEGAS	Jockey Reiter.
*	29.	VAN GOGH	Kl. Landschaft.
*	30.	COURBET	Schlafendes Mädchen.
*	31.	DEGAS	Mme Camus.
	32.	RENOIR	Anemonen.
	33.	SEURAT	Marine.
	34.	SISLEY	Fluss mit Obstbäumen.
	35.	COROT	Hafen von Toulon.
	36.		Torbogen in Genua.
	37.		Felsenlandschaft.
	38.	MONET C.	Stilleben 1880.
	39.		Marine dat. 1882
	40.	SISLEY	Landschaft Gemüse und Obstgarten, dat.1873
	41 - 52		12 Zeichnungen:
	41.	RENOIR	Porträt
	42.	INGRES	"
	43.		Mr. et Mme. Ramel.
	44.	DEGAS	Tänzerin Rückenansicht
	45.		" Vorderansicht
*	46.		Nackte Frau vor dem Spiegel
	47.	DAUMIER	Zirkus
	48.	SEURAT	Priester
	49.	SEURAT	Blouse Blanche
	50.	RENOIR	Etude de Tete
	51.		Dans a la campagne.
	52.	COROT	Sitzendes Mädchen
*	53.	BRAQUE	Stilleben.
	54.	COROT	Madame Stumpf mit Tochter.

Die mit * versehenen sind die verkauften, die ohne = die unverkauften Gemälde und Zeichnungen.

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Copy

Abschrift

Folgende Bilder wurden heute aus dem Depot Neuschwanstein für Herrn H o f e r ausgehändigt:

Verpackt in Kiste L.F.1

1. LB 58 Betender Mönch von Corot
2. LB 61 Dorf in einer Teichlandschaft von Corot
3. LB 62 Pinzetta von Corot
4. LB 63 Wiesenlandschaft mit Fluss von Corot
5. LB 65 Aktstudie von Degas
6. LB 66 Flusslandschaft mit Brücke von Sisley, 1876
7. LB 67 Pont-en-Royens von Ch. Cottel
8. Ka 21 Düstere Felslandschaft Goya-Kreis (?)
9. Ka 26 Flusslandschaft von Th. Rousseau
10. Ka 74 Parklandschaft, französisch um 1830

Verpackt in Kiste Ka 5

11. Ka 15 Ballet-Schule von Degas
12. Ka 16 Gruppe von drei Tänzerinnen von Degas
13. Ka 17 Fragment einer Komposition von Degas
14. Ka 18 Im Wald von Fontainebleau, Renoir, 1864
15. Ka 19 Sitzender weiblicher Akt von Degas
16. Ka 20 Weiblicher Rückenakt von Manet
17. Ka 23 Sonnige Ortschaft mit Basilika am Flussufer von Monier
18. Ka 25 Bewegungsstudie von Rodin
19. Ka 30 "La Parade" von H. Daumier (?)
20. Li 25 Blumenstrauss, van Gogh
21. LB 57 Felsschlucht mit Flusslauf von Courbet 1876
22. LB 60 Gehöfte an einem Fluss von Daubigny
23. LB 64 Südländische Flusslandschaft mit Gehöft von Sisley
24. LB 68 Seine-Landschaft von Sisley
25. LB 69 Bildnis eines älteren Herren von Vincent van Gogh

Neuschwanstein

Ausgehändigt von
gez. Margrot Böskon

In Empfang genommen von:
gez. Jäkel, Wm.

Translation

Copy

The following pictures were to-day given over to Mr. Hofer from Neu-Schwanstein depot:

Packed in case L.W.1

1. LB 58 Praying Monk by Corot
2. LB 61 Village in landscape with lake by Corot
3. LB 62 Piazetta by Corot
4. LB 63 Field landscape with river by Corot
5. LB 65 Nude study by Degas
6. LB 66 River landscape with bridge by Sisley, 1876
7. LB 67 Pont-on-Royons by Ch. Cottel
8. Ka 21 Sombre rocky landscape, Goya circle (?)
9. Ka 26 River landscape by Th. Rousseau
10. Ka 74 Parc landscape, French about 1830

Packed in case Ka 5

11. Ka 15 Ballett School by Degas
12. Ka 16 Group of three female dancers by Degas
13. Ka 17 Fragment of a composition by Degas
14. Ka 18 In the forest of Fontainebleau by Renoir 1864
15. Ka 19 Seated female nude by Degas
16. Ka 20 Female nude, back by Manet
17. Ka 23 Sunny village with basilica on river bank by Monier
18. Ka 25 Study of movement by Rodin
19. Ka 30 "La Parade" by H. Daumier (?)
20. Li 25 Bunch of flowers by van Gogh
21. LB 57 Rocky gorge with river by Courbet
22. LB 60 Farms on a river by Daubigny
23. LB 64 Southern river landscape with farm by Sisley
24. LB 68 Seine landscape by Sisley
25. LB 69 Portrait of an elderly gentleman by V. van Gogh

Neu-Schwanstein, 12 July 1941

Received by:
signed Jäkel, Wm.

Given out by
signed Margret Bösken

CONFIDENTIAL

CONFIDENTIAL

C o p y

COPY Nr. 4791

Zollamt: LUZERN P. V.

den 20.X.41.

FREIPASS.

für hiernach verzeichnete Waren welche Firma JOS. BAUMELER, Luzern heute hier eingeführt hat und welche dieselbe unter Beobachtung der reglementarischen Vorschriften bis und mit dem 18.Oktober 1942 über das Zollamt ..... zollfrei wieder ausführen kann.

Zeichen:	Nummer:	Anzahl.	Netto- gw.	Brut.	Tariff.		Fr.Cts.
CWB.	1/2	2 ø 24 Gemälde eingerahmt	127	203.2	329	130	246.16
		Tara 60%	76.2				
	Sujet: laut anhängendem Detail						
		1 Gemälde ungerahmt	0.5	0.7	328	50	.35
		Tara 30%	0.2				
	"	Landschaft mit Garontor auf Holz					
		Mit Zolletikette 1/26 versehen E.Bew.12467/7p P.v.16 x 41.			stat.	geb.	.30
					4% Stempelgebürh.		10.60
					Betrag hinterlegt mit Fr.		275.45

Zweck der Freipassabfertigung: Zum ungewissen Verkauf.

Name und) des Versenders: C. W. Buomming, Darmstadt.
Wohnort) des Empfängers Galerie Fischer, Luzern.

Die Richtigkeit obigen Freipasses anerkannt, schreibe; Zweihundertfünfundsiebenzig Fr. 45 cts.

Der Antragsteller: p. Josef Baumeler Für das Zollamt.
Für die Kontrolle: (Signed) (Signed)

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Translation

COPY Nr. 4791

Custom agency Lucerne P.V.

20 October 1941

Free Pass

for the wares listed below, which the firm Jos. BAUMELER, Lucerne, has entered to-day and which it is entitled to re-export exempt from custom's duty conditional on strict compliance with the regulations until 18 October inclusive through the custom agency of .....

Sign:	Number:	Quantity:	Net weight.	Brut.	Tariff.	Fr. Cts.
CWB.	1/2	2 ⌀ 24 Paintings framed	127	203.2	329130	246.16
		tara (weight of packing)	76.2			
		Subject: according to attached detail 1 Painting not framed	0.5	0.7	32850	.35
		tara 30%	0.2			
		" Lanescape with Garentor Oil on wood				
		Custom label 1/26 E.Bew.12467/7b P.v.16x41		stat.	gob.	.30
				4% stamps fee		10.60
				Amount deposited with		Fr. 275.45

Purpose of free pass issue: for uncertain sale

Name and residence of dispatcher: C. W. BUEMMING, Darmstadt
" " " of receiver: Galerie Fischer, Lucerne.

The above free pass is certified to be true.
(Two hundred and seventy five Francs 45 cts.)

The custom agency.
(signed)

Applicant: p.Josef Baumeler
For the control: (Signed)

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22.X.41.		22.X.41.
Sujet.		Netto.
19 Gemälde	Uebertrag.	106,400
1 Gemälde, gerahmt, von Theodor Rousseau: Landschaft mit Brücke, Haus im Vordergrund a/Karton		2,000
1 Gemälde, gerahmt, von Auguste Rodin: Weiblicher Akt, Aquarell		1,500
3 Gemälde, gerahmt, von Alfred Sisley: Am Ufer der Seine, mit kirchturm a/Lwd.		3,200
Die Loing bei Moret (Fluss mit Haus mit rotem Dach) a/Leinwand		3,400
An dem Seinanufer, Mann im Vordergrund a/Lwd.		10,500
24	Total.	127,000

Translation

22 October 41		22 October 1941
Subject:		Net.
19 paintings	carried over	106.400
1 painting, framed, by Theodore Rousseau: Landscape with bridge, house in the foreground, on card-board		2.000
1 painting, framed by Auguste Rodin: Female Nude, water color		1.500
3 paintings, framed, by Alfred Sisley: the banks of the Seine, with steeple, on canvas		3.200
The Loing near Moret, (River with house with red roof) on canvas		3.400
The banks of the Seine, man in the foreground, on canvas		10.500
24	Total	127.000

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Der Direktor der Kunstsammlungen
des Reichsmarschalls:
WALTER ANDREAS HOFER

Berlin W 50, den 18.VII.41
Augsburger Str.68
Fernruf: 254156

(first page of a letter to:
Herrn
Reichsmarschall Hermann Göring
Berlin W.8

gez. Hofer)

Sehr verehrter Herr Reichsmarschall,

Neu-Schwanstein: Die zum Tausch mit Fischer bestimmten französ. Bilder des 19.Jhrdts. aus dem Depot Neu-schw. sind inzwischen hier eingetroffen & Frl.Limberger übergeben worden. Da Fischer einen Teil der Bilder bereits kennt - sie wurden ihm schon vor Jahren zum Verkauf in der Schweiz übertragen - habe ich ihn veranlasst mir aufzugeben, zu welchem Preise er die Bilder übernehmen würde. Er ist bereit, Schw.Fr.151.000.- (Einhunderteinunfünfzigtausend) dafür zu zahlen. Seine Rechnung für die am 2.III.41. gelieferten Bilder, die ich nachstehend aufführe, macht Schw.Fr.153.000.- aus, sodass sich ein glatter Austausch ergeben würde.

		Schw. Fr.
1)	Luc.Cranach d.Ae., "Madonna mit Kind in Landschaft	60.000.-
2)	do. do. do. "Hlg.Anna Selbdritt"	18.000.-
3)	do. do. do. "Kreuzigung Christi"	18.000.-
4)	do. do. d.Jü "Bildnis Georg des Frommen"	26.000.-
5)	Frankfurter Meister, Dreiteiliger Altar	16.000.-
6)	Holzskulptur, Frauenbüste, Nürnberg um 1500	15.000.-
	Schw. Fr.	153.000.-

Ich würde zu diesem Austausch unbedingt raten, da sich bei den französischen Bildern einige sehr belanglose Bilder, teils auch Zeichnungen befinden, während es sich bei den Fischer-Objekten durchweg um erstklassige, hervorragend erhaltene, frühdeutsche Werke, zumeist von Cranach handelt, für die ihm Haberstock heute mit Vergnügen weit höhere Preise zahlt, wenn Sie sie nicht erwerben. Ich weiss, dass Haberstock alles versuchte, um diese Objekte von Fischer zu erhalten.

CONFIDENTIAL

Translation

The Director of the Art Collections
of the Reichsmarschall:
WALTER ANDREAS HOFER

Berlin W 50, 18 June 1941
Augsburgerstr. 68
Tel.: 254156

(first page of a letter to:
Reichsmarschall Hermann Göring
Berlin W 8
signed by Hofer)

Dear Reichsmarschall,

NEU-SCHWANSTEIN: The French 19th century pictures from the Neu-Schwanstein depot, which are destined for exchange with Fischer, have meanwhile arrived here and been delivered to Miss Li berger. Since Fischer knows some of the pictures already, they were submitted to him for sale in Switzerland years ago, I have asked him to let me know at what price he wants to acquire them. He is ready to pay Swiss Francs 151.000.- (one hundred and fifty one thousand). His bill for the pictures delivered to him on 2 March 1941, which are listed below, amount to Swiss Francs 153.000.-, so that the exchange will be equal.

		Sw.Frcs.
1.	Lucas Cranach the Elder, "Madonna with Child in landscape"	60.000.-
2.	" " " " "St. Anne with Madonna and Child"	18.000.-
3.	" " " " "Crucifixion"	18.000.-
4.	" " " Younger "Portrait of George the Pious"	26.000.-
5.	Master of Frankfort Triptych	16.000.-
6.	Wood sculpture, Female bust, Nuremberg about 1500	15.000.-
	Swiss Fr.	153.000.-

I should strongly advise you to make the exchange, as among the French pictures there are some very insignificant ones, also some drawings, whereas all the Fischer objects are first class early German works in the best of condition, mostly by Cranach, for which Haberstock will gladly pay far higher prices, if you do not acquire them. I am informed that Haberstock has tried hard to obtain these objects from Fischer.

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

Der Direktor der Kunstsammlungen
des Reichsmarschalls;
WALTER ANDREAS HOFER

Berlin W 50, den 28.VII.42.
Augsburger Str. 68
Fernruf: 254156

Herrn
Reichsmarschall Hermann Goering
Berlin W.8.

.....

In meinem Brief vom 23.ds. teilte ich Ihnen mit, dass am 6.August in Paris Verhandlungstag üb die grosse gothische Tapisserie ist und bei der Zahlung von Frz. Fr.2.500.000.- der Betrag von Frz.Fr.1.600.000.- in Abzug gebracht werden koennte, der Ihnen von Fischer, Luzern fuer das "Maedchenbild" von Corot gezahlt wird. Sollte die Tapisserie am 6. August meinem Pariser Beauftragten nicht zugesprochen werden, so habe ich vereinbart, dass am gleichen Tage der Betrag von Frz. Fr.1.600.000.- fuer den Corot bei Herrn General Hanesse fuer Sie, natuerlich ohne naehere Angaben, eingezahlt wird.

.....

gez Hofer.

T r a n s l a t i o n

The Director of the Art Collections
of the Reichsmarschall:
WALTER ANDREAS HOFER

Berlin W 50, 28 July 42
Augsburgerstr.68
Tel.:254156

In my letter of the 23rd I notified you that on 6 August negotiations will take place in Paris concerning the large gothic tapestry and that upon payment the Fr.Frcs. 2.500.000.- the sum of Fr. Frcs. 1.600.000.- could be deducted, which Fischer-Lucerne still owes you for the picture "Picture of a Girl" by Corot. In case that the tapestry should not be adjudicated to my Paris agent on 6 August, I have settled that on the same day the sum of Fr. Frcs. 1.600.000.- for the Corot, will be paid for you to General Hanesse, without of course giving details.

letter signed by Hofer.

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Herrn Reichsmarschall!

Herr Hofer meldet eben telefonisch aus Paris, dass er die Bilder nach den Listen des Devisenschutzkommandos im Einsatzstab Rosenberg durchgesehen und die fuer einen Tausch in Frage kommenden wichtigen Bilder ausgesucht hat. Die auf den Listen verzeichneten Schaetzungspreise sind zu Grunde gelegt worden, Prof. Beltrand wollte weit hoeher gehen. Herr Hofer bittet um eine Weisung an General Hanesse, dass fuer diese ausgesuchten Bilder ein Betrag von Frs. 3.800.000.- an Herrn von Behr zur Weiterleitung ausgezahlt wird. Die Bilder stehen verpackt im Einsatzstab Rosenberg und koennen mit dem naechsten Transport (vielleicht Angerer) mit nach Berlin gehen. Hofer betonte, dass 40 bis 50 Bilder fuer einen Austausch sehr wichtig sind (z.B. Haberstock: Meister von Messkirch).

Hofer faehrt morgen, Sonntag, nach Bruessel, Hotel Metropole, ist ab Mittwoch in Amsterdam, Amstelhotel, geht dort zu Dolmuncy, um die Sachen anzusehen und Fotos mitzubringen, und ist am Sonntag, den 21. Sept. wieder in Berlin. Da die Auktion Lange erst am 25.Sept. ist, kann er noch rechtzeitig Vorschlaege machen.

Berlin, den 13.Sept. 1941

gez.: G. Limberger.

(Pencil note in Göring's handwriting referring to passage of payment instructions for Hanesse: "hat Zeit! bis ich komme.")

Translation

Herr Reichsmarschall,

Mr. Hofer has just reported by telephone from Paris, that he inspected the pictures in the Einsatzstab Rosenberg with the lists of the Devisenschutzkommando (Foreign Currency Control), and that he selected the important pictures to be considered for an exchange. The appraised values stated in the lists have been taken as basis, Professor Beltrand wanted to go much higher. Mr. Hofer asks that instructions be given to General Hanesse, that 3.800.000.- francs for the selected pictures be paid to Mr. von Behr for transmission to the proper authorities. The pictures are packed in the Einsatzstab Rosenberg, ready to be brought to Berlin with the next transport (perhaps Angerer). Hofer pointed out, that about 40 to 50 pictures are most important for an exchange (e.g. Haberstock: Master of Messkirch).

Hofer leaves to-morrow, Sunday, for Brussels, Hotel Metropole, and expects to be from Wednesday on in Amsterdam, Amstelhotel. There he will go to Dolmuncy to see the objects and bring back photos. He will be back in Berlin on Sunday, Sept.21. As the Lange Auction is scheduled only for September 25, he will be back in time to make suggestions.

Berlin, 13 September 1941

signed G. Limberger.

(Pencil note in Göring's handwriting referring to passage of payment instructions for Hanesse: "Time for that! until I come.")

CONFIDENTIAL

ATTACHMENT .55

CONFIDENTIAL

Translation

VENTURA - LIST

		Lire	RM
1)	Paolo Venoziano, Madonna with Child	800.000.-	105.-
2)	Maestro di Santo Orpo, Madonna with Child	800.000.-	105.-
3)	Spinello Arentino, Madonna with Child	800.000.-	105.-
4)	Maestro di Fuchoccio, Horseman	180.000.-	23.-
5)	School of Rimini, small Triptych, Crucifixion	275.000.-	35.-
6)	Siennese School, dito Paolo Giovanni Foi	200.000.-	26.-
7)	Guido Roni, Mythological Scene, Atlanta	120.000.-	16.-
* 8)	Wood figure, Tyrol 17th c., small kneeling angel	30.000.-	4.-
9)	Giovanni della Robbia, Garland with female bust do. do. do. Garland	120.000.-	16.-
10)	Rubens, Saint Magdalen in landscape	1.800.000.-	
11)	Piero d'Agnola, Wood figure, Female Saint	800.000.-	105.-
12)	Rosellino, Bust of a boy, stucco	180.000.-	540.-
13)	Giuseppe Mazza, Female Saint, Terracotta colored	200.000.-	
14)	Cavallino, David and Goliath	160.000.-	
15)	Reliquary shrine, Gothic silver-gilt	60.000.-	
16)	Roman Capital, romanesque, marble with animal sculptur	60.000.-	
17)	2 suspended chandeliers, Angels by Sassetta	2.000.000.-	

January 28,43

* up to Nr.8 in Berlin

NB - Nos 10, 13, 14 crossed out in red pencil.

Copy

Ventura Liste

		Lire	RM
1)	Paolo Venoziano, Madonna mit Kind	800.000.-	105.-
2)	Maestro di Santo Orpo, Madonna mit Kind	800.000.-	105.-
3)	Spinello Arentino, Madonna mit Kind	800.000.-	105.-
4)	Maestro di Fuchoccio, Reiterbild	180.000.-	23.-
5)	Rimini Meister, kleiner Kreuzigungs-Altar, Triptychon	275.000.-	35.-
6)	Sienes, Meister do do do Paolo Giovanni Foi	200.000.-	26.-
7)	Guidi Roni, Mythologische Scene, Atlanta	120.000.-	16.-
* 8)	Holzfigur, Tirol 17.Jhrdt., kleiner knieender Engel	30.000.-	4.-
9)	Giov.della Robbia, Früchtekranz mit) weibl. Büste) zus do. do. do. Früchtekranz)	120.000.-	16.-
10)	Rubens, Hlg. Magdalena in Landschaft	1.800.000.-	
11)	Piero d'Agnola, Holzfigur Weibl.Heilige	800.000.-	105.-
			540.-
12)	Rosolino, Knaben Büste, Stucco	180.000.-	
13)	Giuseppe Mazza, Weibliche Heilige, Terracotta, fabbig	200.000.-	
14)	Cavallino, David u. Goliath	160.000.-	
15)	Reliquien Kasten, gothisch, silber vergoldet	60.000.-	
16)	Roemisches Kapitell, romanisch, Marmor mit Tierplastik	60.000.-	
17)	2 Schwebende Leuchter Engel von Sassetta	2.000.000.-	

28. I. 43.

* Up to Nr. 8 in Berlin

NB - Nos 10, 13, 14 crossed out in red pencil.

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Copy

28.XII. 42.

Herrn
Commendatore Antonio Ventura
Florenz

Sehr geehrter Herr Commendatore,

Durch eine schwere Grippe Erkrankung, die mich nach Rueckkehr von meiner Reise fuer laengere Zeit ans Bett fesselte, komme ich erst heute dazu, Ihnen die nachstehende Liste der Objekte zu senden, die den Herrn Reichsmarschall bei seinen Besuch am 6.Dezember bei Ihnen interessierten. Die Nummern 1-8 der Aufstellung nahm der Herr Reichsmarschall persoenlich mit; die Nr. 9-17 bitte ich bis zu meinen Kommen fuer den Herrn Reichsmarschall zu reservieren. Ich bin voraussichtlich Ende Januar, spaetestens Anfang Februar wieder in Florenz & regele die ganze Angelegenheit dann mit Ihnen. Wegen eines eventuellen Tausches mit franzoesischen Bildern des 19.Jahrhunderts sprache ich demnaechst mit dem Herrn Reichsmarschall & gebe Ihnen dann sogleich Nachricht durch Dr. Morandotti, damit Sie eventuell mit ihm noch vor meinem Kommen hier in Berlin eine Auswahl treffen koennen. Ich telegrafiere Dr. Mo. dann entsprechend.

Mit allen guten Wuenschen zum Jahreswechsel und besten Gruessen,

Ihr

gez. Hofer

(Red pencil note referring to exchange passage in Hofer's handwriting: "Telephon Dr. Mo. am 22. XII. !!!")

		Lire
1)	Paolo Veneziano, Madonna mit Kind	800.000.-
2)	Maestro di Santo Orso, Madonna mit Kind	800.000.-
3)	Spinello Arentino, Madonna mit Kind	800.000.-
4)	Maestro di Fucheccio, Reiterbild	180.000.-
5)	Rimini Meister, kleiner Kreuzigungs Altar, Triptychon	275.000.-
6)	Sienes. Meister, (Paolo Giovanno Fei) kleiner Kreuzigungs Altar, Triptychon	200.000.-
7)	Guido Reni, Mythologische Scene, Atlanta	120.000.-
8)	Holzfigur, Tirol 17.Jhrdt., kleiner knieender Engel	30.000.-
9)	Giov.della Robbia, Fruechtekranz mit weibl.Buesto) zus	
	do. do. , Fruechtekranz)	120.000.-
10)	Rubens, Hlg. Magdalena in Landschaft	1.800.000.-
11)	Piero d'Angolo, Holzfigur Weibl. Heiliger	800.000.-
12)	Rosellino, Knaben Buesto, Stucco	180.000.-
13)	Giuseppe Mazza, Weibliche Heiligen, Terracotta farbig	200.000.-
14)	Cavallino, David & Goliath	160.000.-
15)	Reliquien Kasten, gothisch, silber vergoldet	60.000.-
16)	Roemisches Kapitell, romanisch, Marmor mit Tierplastik	60.000.-
17)	2 schwebende Leuchter Engel von Sassetta	2.000.000.-

ATTACHMENT 57

CONFIDENTIAL

CONFIDENTIAL

Translation

28 Dec. 1942

Commendatore Eugenio Ventura
Florence

Commendatore,

A serious grippe which confined me to my bed after I came back from my trip, allowes me only to-day to send you the following list of the objects in which the Reichsmarschall was interested during his visit to you on 6 December. Numbers 1-8 of the list the Reichsmarschall took with him personally, numbers 9-17 I beg you to reserve for the Reichsmarschall until I come. I expect to be in Florence again late in January, at the latest early in February, and I shall then settle the whole affair with you. I shall soon discuss with the Reichsmarschall an eventual exchange with French 19th century pictures, and I shall at once notify you through Dr. Morandotti, so that you will be in a position to make a selection with him here in Berlin even before my visit. I shall then wire Dr. Mo. accordingly.

With all good wishes for the New Year and with best regards

Yours

signed Hofer

(red pencil note referring to exchange passage in Hofer's handwriting "Telephone Dr. Mo. on 22 Dec. ! !")

		Lire
1)	Paolo Veneziano, Madonna with Child	800.000.-
2)	Master of Santo Orso, Madonna with child	800.000.-
3)	Spinello Aretino, Madonna with Child	800.000.-
4)	Master of Fuchecchio, Picture of a Knight	180.000.-
5)	Master of Rimini, small altar piece, crucifixion, triptych	275.000.-
6)	Siennese Master, (Paolo Giovanni Fei) small altar piece, crucifixion, triptych	200.000.-
7)	Guido Reni, Mthological Scene, Atlanta	120.000.-
8)	Wood figure, Tyrol, 17th c., small kneeling angel	30.000.-
9)	Giov. della Robbia, Garland with female bust " " " "	120.000.-
10)	Rubens, St. Magdalen in landscape	1.800.000.-
11)	Piero di Cosimo, Wood figure, Female saint	800.000.-
12)	Rosellino, Bust of a boy, stucco	180.000.-
13)	Giuseppe Mazza, Female saint, Terracotta, colored	200.000.-
14)	Cavallino, David and Goliath	160.000.-
15)	Reliquary, gothic, silver-gilt	60.000.-
16)	Roman capitoll, romanesque, marble with animal sculpture	60.000.-
17)	2 chandeliers, Angels by Sassetta	2.000.000.-

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Copy

Corr. Ventura mit Dr. Morandotti

Corr. Ventura ist - vorbehaltlich der Zustimmung des Reichsmarschalls - bereit, alle den Reichsmarschall interessierenden Objekte gegen die ihm aus der "Tausch Liste vom 27.I.43" interessierenden Objekte zu tauschen zu den in dieser Liste angegebenen Preisen.

Ventura interessieren besonders:

Nr. 1 - 8 & Nr. 13

Ich schlug vor, aus der "Ventura Liste" Nr. 1 - 8, Nr. 9 & Nr. 11 gegen Nr. 1 - 8 & Nr. 13 abzutauschen, da der Wert derselbe ist (RM.540.000.-) & jedes Aushandeln der Preise ueberfluessig ist. Machte ihn darauf aufmerksam, dass wir in Florenz abgesprochen hatten, dass er einen Pauschal Preis machen würde, wenn mehrere Objekte genommen worden wuerden. Er fand unsere Preise sehr hoch. Sein Einwand, dass inzwischen sich die Preise in Italien weiter erhoeht hatten, lehnte ich ab, da der Reichsmarschall das als "unfreundlich" ansehen wuerde (!! Falls RM. einverstanden, bittet er, alle Objekte der "Tauschliste" mit nach Florenz zu bringen (er will auch ueber die ihn nicht so sehr interessierenden Objekte sich in Florenz entscheiden).

Bittet, ihm Fotos aller Objekte sofort nach Florenz zu senden.

Bittet um Foto des "Grossen Cezanne" (wohl der grosse Akt beim Einsatzstab Rosenberg?)

Foto Picasso dito ?

und Fotos von Tapisserien 16.-18.Jhrdt., die RM. noch abgeben wuerde.

W.H. versprach ihm, seinen Orden mitzubringen !

Nach Erhalt aller Fotos wird er sich beim naechsten Besuch F.H.'s entscheiden, welche Bilder der "Tausch Liste" er behaelt.

Ich sagte ihm, dass RM. sich bis dahin ebenfalls entscheidet, welche Objekte er behaelt.

Berlin, 28.I.43

(Note in ink, Hofer's handwriting:
"February 21, 1943 Telefon mit Dr. Mo.:
Ventura bittet Bilder lt.Liste
Nr.1-8 und Nr.13 mitzubringen!")

CONFIDENTIAL

Translation

Conn. Ventura with Dr. Morandotti

Conn. Ventura is - conditional on the approval of the Reichsmarschall - ready to exchange all objects in which the Reichsmarschall is interested for those objects on the exchange list of 28 January, 43, in which he is interested, the exchanges to be made at the prices stated in this list.

Ventura is especially interested in:

Nr. 1-8 and Nr. 13.

I suggested exchanging Nr. 1-8 and Nr. 13 for Nr. 1-8 and Nr. 9 and Nr. 11 on the "Ventura list", since the value is the same (RM540.000.-) and there would be no need for bargaining. I drew his attention to the fact, that we have agreed in Florence upon his making a global price if several objects were purchased. He thought our prices very high. I rejected his object on, that in the while prices in Italy had risen further, because the Reichsmarschall would consider this as "unfriendly!!". In case RM. agrees, he requests that all objects on the "exchange list" be brought to Florence (he will also decide in Florence on the objects which do not interest him).

Asks that photos of all objects be immediately sent him to Florence.

Asks for a photo of the "Large Cezanne" (presumably the large Nude in the Einsatzstab Rosenberg?)

Photo Picasso ditto?

and photos of tapestries of 16th-18th c., which RM. would be disposed to give up further.

V.H. promised him to bring him his decoration!

After having received the photos, he will decide, on V.H.'s next visit, which of the pictures on the "exchange list" he will keep.

I told him, that by then RM. will have made up his mind too, as to which objects he will retain.

Berlin, January 28, 1943

(Note in ink, Hofer's handwriting:
February 21, 1943, Telephone with Dr. M.: "Ventura requests pictures Nr.1-8 and Nr.13 from the exchange list be brought along!")

CONFIDENTIAL

Abschrift

28. I. 43.

			RM
		Tausch-Liste	
1)	Monet,	"Park Monceau", sign, & datiert 1878 Lwd. 73.54 cm. Coll. Lindenbaum, Paris	80.000.-
2)	Monet,	"Winterlandschaft mit Fluss", signiert Lwd. 50.81 cm., Coll. Paul Rosenberg, Paris	50.000.-
3)	Monet,	"Hügelige Landschaft mit Baumreihe", signiert Lwd. 68,90 cm., Coll. Paul Rosenberg, Paris	60.000.-
4)	Sisley,	"Die Seine bei Argentouil", signiert Lwd. 145,5.65,5 cm. Coll. Paul Rosenberg, Paris	40.000.-
5)	Sisley,	"Die Themse bei Hampton Court", signiert (1872) Lwd. 34,5.59 cm. Coll. Paul Rosenberg, Paris	35.000.-
6)	Cezanne,	"Mont Victoire", Aquarell, 40.45 cm. Coll. Alphons Kan, Paris Ausstellung: Kunsthalle Basel Ausstellung: Bernheim Jeune, Paris	50.000.-
7)	Degas,	"Sitzender weiblicher Akt", Pastell, signiert 59.47 cm. Coll. Paul Rosenberg, Paris	50.000.-
8)	Renoir,	"Sitzender weiblicher Akt", Rotholzzeichnung, signiert 40.30 cm. Coll. Paul Rosenberg, Paris	25.000.-
9)	Boudin,	"Flusslandschaft", sign, & datiert 1870 Holz 34.58,5 cm. Coll. Lindenbaum, Paris	25.000.-
10)	Boudin,	"Strandlandschaft", sign. & datiert 1890 Holz 18.27 cm. Coll. Lindenbaum, Paris	15.000.-
11)	Jongkind,	"Seine-Landschaft", Aquarell, sign. & datiert 1864. Malpappe 33.53 cm. Coll. Lindenbaum, Paris Mit Widmung an Jean Rosseau	20.000.-
12)	Boldini,	"Frau mit weissem Federhut", Skizze Holz 35.27 cm.	15.000.-
13)	Van Gogh,	"Ansicht von St. Remy" Lwd. 73.92 cm. Coll. Hugo Moser, Berlin	150.000.-
			RM 540.000.-

Briefe an seinen Bruder Bd.III, Brief 594, S.327-Brief 596, S.334-Brief 608, S.378

" Frau Margarete Muthmer, Berlin
" Bruno Cassirer, Berlin
Ausstellung: Paul Cassirer, Berlin, Mai/Juni 1914, Kat.Nr.131
" Nationalgalerie, Berlin, 1921
" Staatliche Gemälde Galerie Dresden, 1926 Kat. Nr. 210
Literatur: Kunst fuer Alle, 15.VII.1913, 20,XXXVIII, S.465
" La Faille, Vincent van Gogh, 1939 S.424, Abb.615

ATTACHMENT 59

CONFIDENTIAL

Reverse side of Exchange List dated 28 January 1943

Entries on this page are entirely in pencil, in HOFER's handwriting

Abschrift

	Liste W.H.		Liste Ventura
1)	80.000.-	1)	105.000.-
2)	50.000.-	2)	105.000.-
3)	60.000.-	3)	105.000.-
4)	40.000.-	4)	23.000.-
5)	35.000.-	5)	35.000.-
6)	50.000.-	6)	26.000.-
7)	50.000.-	7)	16.000.-
8)	25.000.-	8)	4.000.-
		9)	16.000.-
13)	150.000.-	11)	105.000.-
	RM 540.000.-		RM 540.000.-

Nr. 11 noch einmal ansehen
eventuell etwas anderes dafür einsetzen (Rubens mit Zuzahlen!)

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

Translation 28 January 1943

Exchange List

			RM
1)	Monet,	"Parc Monceau", signed and dated 1878 Canvas 73.54 cm. Lindenbaum Coll. Paris	80.000.-
2)	Monet,	"Winter Landscape with River", signed Canvas 50.81 cm., Paul Rosenberg Coll., Paris	50.000.-
3)	Monet,	"Hilly Landscape with row of trees", signed Canvas 68.90 cm., Paul Rosenberg Coll. Paris	60.000.-
4)	Sisley,	"The Seine at Argentouil", signed, Canvas 45,5.65,5 cm. Paul Rosenberg Coll. Paris	40.000.-
5)	Sisley,	"The Thames at Hampton Court", signed (1872) Canvas 34,5,5.59cm. Paul Rosenberg Coll. Paris	35.000.-
6)	Cezanne,	"Mont Victoire", Water Color, 40.45 cm. Alphons Kann Coll., Paris Exposition Kunsthalle Basle Exposition Bernheim Jeune, Paris	50.000.-
7)	Degas,	"Female Nude seated", Pastel, signed, 59.47 cm. Paul Rosenberg Coll. Paris	50.000.-
8)	Renoir,	"Female Nude seated", Red Chalk drawing, signed, 40.30 cm. Paul Rosenberg Coll. Paris.	25.000.-
9)	Boudin,	"River scene", signed and dated 1870 Wood 34.58,5cm. Lindenbaum Coll. Paris	25.000.-
10)	Boudin,	"Beach scene", signed and dated 1890 Wood 18.27 cm. Lindenbaum Coll. Paris	15.000.-
11)	Jongkind,	"Seine scene", Water Color, signed and dated 1864 Cardboard 33.53 cm. Lindenbaum Coll. Paris With dedication to Jean Rosenau	20.000.-
12)	Boldini,	"Woman with White Feather-Hat", sketch Wood 35.27 cm.	15.000.-
13)	Van Gogh,	"View of St. Remy", canvas 73.92 cm. Coll. Hugo Moser, Berlin	150.000.-
			RM 540.000.-

Letters to his brother Bd.III, letter 594, p.327 - letter 596, p.334 - letter 608, p.378.

" Frau Margarette Mauthner, Berlin
" Bruno Cassirer, Berlin
Exposition Paul Cassirer, Berlin, May/June 1914 Cat.Nr.131
" National Galerie, Berlin, 1921
" Staatliche Gemälde Galerie Dresden, 1926 Cat. Nr.210

Publications: Kunst für Alle, 15 July 1913, 20, XXXVIII, page 465
" La Faille, Vincent van Gogh, 1939, page 424 reproduction 615

ATTACHMENT 59

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

Translation

Revers of Exchange List dated 28 January 1943

(Entire contents of this page in pencil in HOFER's handwriting.)

	List V.H.		Ventura List
1)	80.000.-	1)	105.000.-
2)	50.000.-	2)	105.000.-
3)	60.000.-	3)	105.000.-
4)	40.000.-	4)	23.000.-
5)	35.000.-	5)	35.000.-
6)	50.000.-	6)	26.000.-
7)	50.000.-	7)	16.000.-
8)	25.000.-	8)	4.000.-
		9)	16.000.-
13)	150.000.-	11)	105.000.-
RM	540.000.-	RM	540.000.-

See Nr. 11 again in view of possible change
(make supplementary payment for Rubens!)

CONFIDENTIAL

Translation

March 8, 43.

Commandatore Eugenio Ventura

Florence

Dear Commandatore,

I herwith confirm to you, that I, on b half of theReichsmarschall, have acquired by exchange the following pictures and art objects from your collection:

1) Maestro di Fucheccio, Horseman
2) School of Rimini, Triptych, Crucifixion
3) Paolo Giov. Fei, do. do.
4) Guido Reni, Mythological scene, Atlanta
5) Wood figure, Tyrol 17th c., Small kneeling angel
6) Giov. della Robbia Garland with female bust
7) do do do Garland
8) Piero d'Agnolo, Wood figure, Female saint

You have received in exchange from the collection of the Reichsmarschall, the following pictures, which I brought to you in Florence for r storation on the 8th of Dec., 1942:

1) Monet, Parc Monceau
2) Monet, Winter landscape with River
3) Monet, Hilly landscape with row of trees
4) Sisley, The Seine at Argentouil
5) Sisley, The Thames at Hampton Court
6) Cezanne, Mont Victoire (Water Color)
7) Degas, Seated Female Nude (pastel)
8) Renoir, Female Nude (red chalk drawing)
9) Van Gogh, View of St. Remy.

With best regards

Yours

ATTACHMENT 60 CONFIDENTIAL

CONFIDENTIAL

Translation.

Dec. 8, 42.

Commendatore Eugenio Ventura

Florenz

Dear Commendatore,

On behalf of the Reichsmarschall I transmit to you the following nine pictures. The Reichsmarschall would be much obliged if Hrn. Ventura would examine and restore the pictures.

With best regards

Yours

1) Monet, Parc Monceau
2) Monet, Winter Landscape with river
3) Monet, Hilly landscape with row of trees
4) Sisley, The Seine at Argenteuil
5) Sisley, The Thames at Hampton Court
6) Cezanne, Mont Victoire
7) Degas, Seated female nude
8) Renoir, Female nude
9) Van Gogh, View of St. Remy.

Abschrift

8. XII. 42.

Herrn
Commendatore Eugenio Ventura
Florenz

Sehr geehrter Commendatore,

In Auftrage des Herrn Reichsmarschall überbringe ich Ihnen die nachstehend aufgeführten neun Bilder. Der Herr Reichsmarschall wäre Ihnen sehr dankbar, wenn Ihre Frau Gemahlin die Bilder untersuchen & wieder in Stand setzen würde.

Mit besten Empfehlungen

Ihr

1) Monet, Park Monceau
2) Monet, Winterlandschaft mit Fluss
3) Monet, Hügelige Landschaft mit Baumreihe
4) Sisley, Die Seine bei Argenteuil
5) Sisley, Die Themse bei Hampton Court
6) Cezanne, Mont Victoire
7) Degas, Sitzender weibl. Akt
8) Renoir, Weibl. Akt
9) Van Gogh, Ansicht von St. Remy

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

C o p y

Besuch bei Comm. Ventura, Florenz

Offerierte mir:

Corso dio Marcovaldo, (Florenz um 1250) "Madonna mit Kind" Ohne Preis - nur durch Tausch zu erwerben.
Foto Ventura moechte mit Kais. Fr. Mus. Berlin den Tondo von Masaccio tauschen !!!
Wunderbares Bild in gutem Zustand, nicht restauriert. Fuer die Zeit sehr gut erhalten.
Gelt wahrscheinlich fruehor als "wundertaetige Madonna", ueberall Reste von Besatz mit Edelsteinen. Satter tiefer Goldgrund. Weisses Gewand, allerhoechste Qualitaet, ganz seltenes Objekt. Muesste R.M. unbedingt fuer Sammlung erwerben. Schlage vor, das Bild mitzubringen (wenn Ventura es heraus gibt!)
Ventura schlaegt Tausch mit erstklassig. Cezanne oder Van Gogh vor (Bruecke von van Gogh, der gnaedigen Frau dann das Bild geben!)
Van Gogh kommt oefter mal vor, solch ein Bild niemals wieder !

Andeo, Marmor Gruppe, Drei laufende Engel L.3.000.000.-
(Pavia 1447-1522 Mailand)
1) Foto Wunderbares Objekt, wunderbar in der Bewegung

2 Silberspiegel, Genua 18.Jhrdt., ungewoehnliche Qualitaet
(Als Geschenk fuer Frau Goering!) L. 150.000.-
2) Foto Genua 18.Jhrdt.

Silberpokal - Ziborium - 1538 datiert, wohl Italien
ganz gut, aber bloeder Preis L. 600.000.-
3) Foto

Messe Pokal, Silber vergoldet 15.Jhrdt. L. 200.000.-
Besonders schoenes Stueck.
kein Foto

Ausserdem sehr schoene Klein-Bronzen von grosser Qualitaet.

(Note in red pencil in Hofer's handwriting:

"Florenz 8. III. 43.

CONFIDENTIAL

Translation

Visit to Conte Ventura, Florence

He offered me:

Conte di Marcovaldo, (Florence about 1250
"Madonna with Child"
Without price - to be purchased only by
Photo exchange. Ventura would like to exchange
it with the Kais.Friedr. Museum Berlin
for the Tondo by Masaccio !!!
Wonderful painting in good state
not restored. Very well preserved
considering its age.
Likely to have formerly been regarded as "Miraculous Madonna",
everywhere remnants of inset jewelry adornments. Deep rich
gold back ground. White dress, excellent quality, extremely
rare. R.M. should by all means acquire it for his collection.
I suggest taking the picture with me (if Ventura lets it go!).
Ventura proposes exchange for outstanding Cezanne or van Gogh
("The Bridge" by van Gogh, then give the picture to Hitler!)
Van Gogh can be found more often, but such a picture is unique!

Andeo Marble Group, Three running angels
Pavia 1447 - 1522 Milan) L.3000.000.-
1) Photo Splendid object, beautiful movement.

2 Silver Mirrors Genoa 17th century
extraordinary quality
2) Photo (As a gift to Frau Goering!) L. 150.000.-
Genoa 18th century

Silver Cup - Ziborium - dated 1538, presumably
Italian.
3) Photo Rather good, but foolish price L. 600.000.-

Mass-Cup silver-gilt, 15th century L. 200.000.-
no photo particularly beautiful piece.

Also beautiful small bronzes of high quality.

(Note in red pencil in HOFER's handwriting:

"Florence, March 8, 1943"

CONFIDENTIAL

ATTACHMENT 62

Attachment 63

A list of the pictures given by GOERING to HITLER in exchange for the Vermeer, Christ and the Woman taken in Adultery, and the pictures from the REITLINGER Collection listed below. The list has been made up from memory by HOFER who has attempted to indicate the provenance in every case. When pictures acquired by GOERING in the original GOUDSTIKKER deal are mentioned, the catalogue number has been taken from the original GOUDSTIKKER catalogue. See Reference A.

1.	Roger van der Weyden	Madonna with Child
2.	Hans Memling	Small Madonna with Child
3.	Hans Memling	Altarpiece, Maria from an Annunciation
4.	Hans Memling	Altarpiece, Angel from an Annunciation
5.	Master Wilhelm of Cologne	Christ, the Saviour with the Madonna and Child
6.	Quentin Massys	Madonna and Child
7.	Master of the Baroncelli Portraits	Annunciation

No. 1 - 54 from GOUDSTIKKER Catalogue, May 1940

1.	1513	Pieter Aerts, Kitchen scene (Kitchen in the open air ?)
2.	3190	Pieter Aerts, Mother and Child
3.	1449	Boerstraeten, Winter Scenery
4.	2539	Barth. Bruyn, theElder, Small Portrait of a Man with book
5.	752	A. van Beyeren, Sea piece
6.	1006	Bloemart, Landscape
7.	2659	Adam van Breen, Ice Landscape with Skaters
8.	1717	Jan de Cock, Temptation of St. Antony
9.	3067	Jan de Cock, Biblical Subject) Pendants
10.	3068	Jan de Cock, Biblical Subject)
11.	378	Pieter Codde, Interior
12.	664	Cofferians, Resurrection
13.	2341	Griffier, Small Landscape) Pendants
14.	2342	Griffier, Small Landscape)
15.		Hamilton, Bird (not in the GOUDST. Inventory) Pre-war property, Picture with white falcon, GOERING)
16.	1214	Henri met de Blac, The Calling of Peter.
17.	646 1199	Pieter Lastman, Uriah Letter
18.	902	Jan Looten, Landscape
19.	927	Luttichuys, Portrait of J. H. Lestevenon
20.	723	Maneadan, Landscape with mountain goats
21.	1714	Maneadan, Landscape with two figures
22.	2082	Maneadan, Landscape with Man on a rock
23.	1932	Claes Molenar, Winter Scene
24.	2015	P. Molijn, Landscape with Shepherds
25.	1430	Joos de Momper, Mountain scenery
26.	2012	A. van der Neer, Moonlight Landscape
27.	1031	A. van der Neer, Moonlight Landscape
28.	1082	W. van Nieland, Italian Landscape
29.	2592	Jan Olis, Two Lovers
30.	100	Anth. Palamedes, Interior
31.	362	Anth. Palamedes, Guard House
32.	2442	Bonaventura Peeters, Marine
33.	2475	Jan Provost, Burial of Christ
34.	2593	Van Roerstraten, Small Still Life
35.	2020	Jac. van Ruysdael, Wood Landscape with Lake
36.	1464	Sal. van Ruysdael, The Valkhof
37.	1790	Schaouffelein, Portrait of a Man
38.	2778	Hans Schumb von Kertingen, Portrait of a Man
39.	2485	Daniel Seghers, Flower piece
40.	717	G. Terborch, Small Portrait of a Woman

41. 718 G. Terborgh, Small Portrait of a Man
42. 2656 Tintoretto, Adoration of the Shepherds
43. 3155 Luc. van Uden, Wood Landscape
44. (CB) 603 van der. Venne, Grisaille (Princely reception ?)
45. 1227 Daniel Vosmaer, View of Delft
46. 981 School of Roelof de Vries, Wood Landscape
47. 2915 Emanuel de Witte, Large church interior (Cuyp?)
48. 234 Jan Wynants, Green Landscape
49. S.61 Jan van Goyen, River scenery with tempest
50. 479 Dirck Hals, Merry company
51. 1363 Th. de Keyser, Small Portrait of a man) Pendants
52. 1364 The. de Keyser, Small Portrait of a Woman)
53. 1518 Jan Weenix, Hunting Still Life
54. 1699 Emanuel de Witte, Italian Landscape with Figures
55. Adriaan Backer, Portrait of an old Man)GOUDSTIKKER
56. Adriaan Backer, Portrait of an old Woman)Fl. 2,600
57. Jan Scorel, Apostle Paulus, half-length
58. Sal. van Ruysdael, Landscape with Figures, oval) GOUDSTIKKER
59. Sal. van Ruysdael, Landscape with Figures, oval) Pendants
60. van Oos, Still Life with fruits) Einsatzstab Rosenberg
61. van Oos, Still Life with fruits) Pendants
62. Santvoort, Portrait of a Lady, half length (GOERING pre-war)
63. Hochhaeser (?), Portrait of a Lady in fancy dress (GOERING pre-war)
64. Abr. Storck, Marine, signed and dated Delaunoy, Amsterdam ?
65. Abrah. Storck, Marine, (Delaunoy, Amsterdam ?)
66. Abrah. Storck, Marine, " "
67. Jan Verspronck, Portrait of a fat man with broad-trimmed hat (HOOGENDIJK)
68. Master H.V.(?), small bright River picture (de BOER? or DELAUNOY?)
69. Master D.V. (?),narrow long river picture with fishermen (de BOER?)
70. Claes Molenaer, Landscape with figures (de BOER?)
71. Pieter Molyn, Sand hill scenery with Figures (de BOERH? or GOUDSTIKKER?
72. Frans Snyders, Still Life with fruits (on wood, signed longthwise Snyders)
73. Seb. Vranx, Wood landscape with horsemen (GOUDSTIKKER?)
74. Govaerts, Wood landscape with figures (Eins-Stab or Dr. LOHSE?)
75. Borghoydo, Seated young woman, lace-making(?); on the back wall bretzels, PALCH, Amsterdam
76. School of Pieter Brueghel the Younger, In the Finance Office
77. Maerten van Cleve, St. Hieronymus (Einsatzstab or Dr. LOHSE?)
78. Pieter Aertsen the younger, Christ before Pilatus (MATZ?)
79. Alsloot, Large Winter landscape (GOERING, pre-war property)
80. Bommel, Large Winter landscape (GOERING, pre-war property)
81. Pieter Aertsen, Christ with Maria and Martha (?) (Dr. MUHLMANN?)
82. Brekelenkam, Festival (GOUDSTIKKER or EINSATZSTAB ROSENBERG?)
83. Bonaventura Peeters, Sea Piece (GOUDSTIKKER?)
84. School of Jan Gossaert, Madonna with Child (GOUDSTIKKER?)
85. Vorbrugh, Flower Piece (MULHLMANN?)
86. Ambrosius Brueghel, Flower Piece (GOUDSTIKKER?)
87. School Jos van Cleve, Holy Family in Landscape (STORA, Paris)
88. Jan Miense and Claes Molenaer, Large market scene (GOUDSTIKKER)
89. Claes Molenaer. Fair Scene (GOERING, pre-war property)
90. School of the Lake of Constanz about 1480, Nativity (GOERING pre-war property, BOEHLER?)
91. Southern German Master, about 1480, Temptation of St. Antony (GOERING pre-war property)
92. School of Filippino Lippi, Madonna with Child (GOUDSTIKKER?)
93. Van Hilligen (?), Cavalry combat (GOERING, pre-war property?)
94. Staalbent, Small landscape (EINSATZSTAB or LOHSE?)
95. School Jan Brueghel, Small Landscape, round (EINSATZSTAB or LOHSE?)
96. " " " " " " " "
97. Mainardi, Madonna with Child (GOUDSTIKKER?)
98. Flemish Master about 1530 (School of Hurt. Schaffner?) Ascension of Christ,(Dr. MULHLMANN?)

99. Jan de Cock, Biblican Scene (Altarpiece, painted both sides)(MUELHLMANN)
100. " " " " " " " " " "
101. School of Engelbrechtsen, Three-piece-altar, Crucifixion (?) (Dr. MUELHLMANN)(GOUDSTIKKER?)
102. Master of Antwerp about 1530, Three-piece altar, Adoration of the Magi (Dr. MUELHLMANN)
103. Flemish Master about 1530, Crucifixion (GOUDSTIKKER?)
104. Jan Both, River Scenery (GOERING, Pre-war property)
105. Spanish Master, about 1500, Biblical Scene, Female saint with bird-wings and claws (ANGERER, Paris)
106. Lingelbach, Falconry (GOUDSTIKKER?)
107. Pieter Wouverman, Setting out for falconry (GOUDSTIKKER?)
108. Philips Wouverman, Horse stable with passengers (GOUDSTIKKER?)
109. Dutch Master 18/19th century, Soldiers Scene out of doors (GOUDSTIKKER)
110. Large Flower Piece with parrot, France, 18th c. (GOUDSTIKKER OR LINSATZSTAB ROSENBERG)
111. Large Flower Piece with boys, France, 18th c. (GOUDSTIKKER or LINSATZSTAB ROSENBERG)
112. Gillis Mostart, Crucifixion with St. Mary & St. John (ANGERER)
113. Jan Mytens, Small Portrait of a Girl (GOUDSTIKKER ?)
114. Mieris, Small Portrait of a Woman (GOUDSTIKKER?)(orGOERING pre-war property)
115. de Ghey, Archer with Girl (GOUDSTIKKER?)
116. Dutch Master 17th c. Small picture, Woman with ape (GOUDSTIKKER?)
117. Flemish Master, 17th c. (circle of Brueghel) Landscape with procession (Delanoy? Fl. 3,500?)
118. West German Master 16th c. Man with dog (GOERING prewar property)
119. Pieter Codde, Society Scene (GOUDSTIKKER or DELAUNOY Fl.3,000)
120. Flemish Master 17th c., circle of Brueghel, Landscape with View of town (GOUDSTIKKER or DELAUNOY Fl. 3,000)
121. Dutch Master 17th c. Still Life with globe (HOOGENDIJK Fl.4,000)
122. School of Patinier, Landscape with biblical scene (presumably GOUDSTIKKER inventory Nr. 1961)
123. Colyn de Coter, Burial of Christ (PAICH, Amsterdam, Fl. 8,000?)
124. Abel Grimmer, Winter Landscape with men gathering wood (GOUDSTIKKER)
125. Ronbouts, Landscape with figures (PAICH, Amsterdam, Fl. 2,300)

CONFIDENTIAL

Translation

21 January 1944

Regierungsrat Dr. Hermann Bunjes
18, rue Bonaparte
Paris

Dear Mr. Bunjes,

Enclosed please find the photos in question with particulars as far as available here. I regret that the photos did not turn out so well, due to the difficulties in providing for the suitable material. The photos of the sculptures turned out better; you have seen the pictures on your last visit here, all three of them are faultless and in the best of condition.

1. Alsatian Master about 1460, circle of Martin Schongauer, "Crucifixion"

   The full length photo is very dim, whereas the detail photos have turned out better.

2. Lucas Cranach "Portrait of a Man"

   This photo is particularly dim as far as the garment is concerned. You certainly have at hand the work by Friedlaender, there the reproduction is much clearer.

3. Charles Antoine Coypel "Theater Scene in the open"

   This masterpiece of the artist shows up very poorly on the photo, as the charm and the beauty of the colors are missing. The picture is certainly mentioned in the literature. You will perhaps succeed in finding out some more about it, also with regard to the origin of the painting.

4. St. George, wood sculpture.

5. Pieta, wood sculpture. 100 cm high, 62 cm. broad, details will follow.

   Both sculptures are of outstanding quality and the original settings are in the best of condition. The sculptures are, in my opinion, especially suitable for museum pieces.

The "Figure of a Knight" by Joerg Syrlin, which we discussed on your visit here, cannot be considered for the exchange, as a mistake had been made.

I am sure that you will join in my opinion that these suggestions represent a really generous offer on our part, and I am also sure, that you will "duly" emphasize this during your forthcoming negotiations! Especially the fact that the two beautiful sculptures will be exchanged for the "Bella Allemande" which had already formerly been promised to the Reichsmarschall as a gift, should be considered as a most obliging act on the Reichsmarschall's part.

The five objects are ready for transport. I shall call upon Sunday evening in order to discuss the details.

Heil Hitler!

Yours

signed Hofer

ATTACHMENT 64

CONFIDENTIAL

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

21. I. 44.

Herrn
Reg. Rat Dr. Hermann Bunjes
18, rue Bonaparte
Paris

Sehr geehrter Herr Dr. Bunjes,

Anbei sende ich Ihnen die vorabbedeuten Fotos mit naeheren Angaben, soweit hier vorhanden. Die fotos sind leider nicht besonders ausgefallen; es liegt an der Schwierigkeit der richtigen Materialbeschaffung. Die Fotos der Skulpturen fielen besser aus; die Bilder haben Sie ja bei Ihren letzten Besuch hierbegeschen; alle drei sind voellig fehlerfrei erhalten & in bestem Zustand.

1) Elsaessischer Meister um 1460, Kreis Martin Schongauer, "Kreuzigung Christi"
Die Ganz-Aufnahme ist sehr matt, dafuer sind die Detailaufnahmen besser ausgefallen.

2) Lucas Cranch, "Maennerbildnis"

Dieses Foto ist besonders flau in Gewand. Sie haben sicher das Friedlaender Werk zur Hand; dort ist die Abbildung viel klarer.

3) Charles Antoine Coypel, "Theaterscene im Freien"

Dieses Hauptwerk des Kuenstlers kommt auf den Foto voellig ungenuegend zur Geltung, da der Reiz & die Schoenheit der Farben fehlen. Das Bild ist sicher in der Literatur erwaehnt. Vielleicht gelingt es ihnen, daruebor noch etwas heraus zu finden, ebenso ueber die Herkunft des Bildes.

4) Hlg. Georg, Holzskulptur

5) Pieta, Holzskulptur. Hoehe 100 cm, Breite 62 cm. Naehere Angaben folgen.

Es handelt sich um zwei ganz ausgezeichnete Skulpturen von hoher Qualitaet & bester Erhaltung der Originalfassungen. Die Skulpturen eignen sich m. E. besonders gut als Museumsstuecke.

Die "Rittorfigur" von Joerg Syrlin, von der bei Ihren Hiersein gesprochen wurde, kommt fuer den Tausch nicht in Betracht, da sich dabei eine Verwechslung heraus stellte.

Sie sind sicher auch meiner Ansicht, dass es sich bei diesen Vorschlaegen von unserer Seite aus um ein wirklich grosszuegiges Angebot handelt & ich bin sicher, dass Sie diese Tatsache bei Ihren kommenden Verhandlungen "gebuehrend" hervor heben werden ! Besonders die Hergabe der beiden schoenen Skulpturen gegen die "Belle Allemande", die dem Reichsmarschall fruehor bereits als Geschenk versprochen worden war, muss als ein besonders grosses Entgegenkommen des Reichsmarschalls angesehen werden.

Die fuenf Objekte stehen zum Abtransport bereit. Ich rufe Sie Sonntag Abend an, um Einzelheiten mit Ihnen zu besprechen.

Heil Hitler!

Ihr

gez. Hofer

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

CONFIDENTIAL

State Secretary for National Education and Youth

Fine Arts - Direction of National Museum and of the Louvre School

Louvre Palace
(Mollien Pavillion)
Place du Carrousel

Tel: Opera 82-10

Ref. No. JBS/HG

Paris, le

Received from Dr. FRANTZ of theGerman Fine Arts Institute in Paris, one wooden polychrome statue representing the Madonna and Child, School of Nuremberg, endof the15th Century for temporary deposit in the Louvre Museum in view of an eventual exchange now in process of negotiation.

Paris, 31.3.44

(Sgd) J. Jaujard

ATTACHMENT 65a

State Secretary for National Education and Youth

Fine Arts - Direction of National Museums and of the Louvre School

Louvre Palace
(Mollien Pavillion)
Place du Carrousel

Tel: Opera 82-10

Ref. No. JBS/SB

Paris, 13

Received from Dr. BUNJES, director of theGerman Fine Arts Institue:

1. One case containing a statue of St. George, Bavarian School, end of the 15th Century.

2. One case containing a picture by Ch. Antoine Coypel " Open Air Theater " scene.

Placed in temporary deposit in the Louvre Museum in view of an eventual exchange in process of negotiation.

Paris, 15.3.44.

The Director of the National Museum and of the Louvre School

(Sgd) J. Jaujard

ATTACHMENT 65b

CONFIDENTIAL

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

C o p y

Secretariat d'Etat
à
L'Education nationale
et à la Jeunesse
Beaux-Arts
Direction
des
Musees Nationaux
et de
L'Ecole du Louvre

Palais du Louvre
(Pavillon Mollien)
Place du Carrousel
Telephone: Opera 82-10
(3 Lignes groupees)

Paris, le

No JBS/RG

Recu de M. le Dr Frents de l'Institut d'Histoire de l'art allemand à Paris une statue de bois polychrome representant la Vierge à l'enfant, ecole de Nuremberg fin XV siecle, mise en depot provisoire au musee du Louvre pour un eventuel echange en cours de negociation.

PARIS, le 31 mars 1944

Jaujard

ATTACHEMENT 65a ----------

Recu de M. le Dr. BUNJES, Directeur de l'institut Allemand d'Histoire de l'art:

I - Une caisse contenant une statuette de St Georges, ecole bavaroise, fin du XV siecle.

2 - Une caisse contenant un tableau de Ch. Antoine Coypel "Scene de Theater en plein air".

Mis en depot provisoire au Musee du Louvre en vue d'un eventuel echange en cours de negociation.

PARIS, le 15 Mars 1944

Le Directeur des Musees Nationaux
et de l'Ecole du Louvre,

Jaujard

ATTACHEMENT 65b C O N F I D E N T I A L

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

Der Direktor der Kunstsammlungen
des Reichsmarschalls :
WALTER ANDREAS HOFER

Berlin W 50, den 31.III.42.
Augsburger Str.68
Fernruf: 254156

Herrn
Reichsmarschall Hermann Goering
Berlin W.8

Sehr verehrter Herr Reichsmarschall,

Ich verkaufte heute fest an Herrn Miedl:

1)	Cezanne,	"Haus am Wasser"	RM 350.000.-
2)	Van Gogh,	"Selbstbildnis mit Pfeife"	" 250.000.-
3)	Cezanne,	3 Studien, Aquarell	" 75.000.-
4)	Jan Steen,	"Hochzeit zu Kana"	" 75.000.-
			RM 750.000.-

Herr Miedl zahlt am 15.April 1942.

Heil Hitler!

Ihr ganz ergebener

gez.: W. Hofer

Initialed by Goering.

(Pencil note in Miss Limberger's handwriting: "Zahlbar an Kunstfonds")

T r a n s l a t i o n

The Director of the Art Collections
of the Reichsmarschall:
WALTER ANDREAS HOFER

Berlin W 50, 31, III.42
Augsburgerstr.68
Tel.: 254165

Reichsmarschall Hermann Goering
BERLIN W8

Dear Reichsmarschall,

I concluded today with Mr. MIEDL the sale of the following pictures:

1.	Cezanne:	House on the water	RM 350.000.-
2.	Van Gogh:	Self Portrait with Pipe	" 250.000.-
3.	Cezanne:	3 studies, water color	" 75.000.-
4.	Jan Steen:	Mar iage at Cana.	" 75.000.-
			RM 750.000.-

Mr. MIEDL will pay on 15 April 1942

Heil Hitler!
Yours very sincerely
signed W. Hofer
Initialed by Goering
(Pencil note in Miss Limberger's handwriting: "Payable to Kunstfonds (Art Fund)")

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

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

C o p y

Dr. Kurt Herrmann
Preussischer Staatsrat

Berlin W.8., den 12.X.43.
Unter den Linden 67

Hochverehrter Herr Reichsmarschall !

Unter Bezugnahme auf die vor wenigen Tagen mit Ihnen im Hauptquartier gefuehrte Rueckspreche ueber die Verwertung der seit 8.3.43 bei den "Deutschen Goldschmiedekunst-Werkstetten" lagernden franzoesischen Schmuckstuecke:

1 Saphir:Brillant - Teil
1 Saphir/Brillant - Brosche
1 Smaragd/Brillant - Brosche

darf ich Ihnen zu Ihrer gefl. Kenntnisnahme ergebenst mitteilen, dass ich diese drei Schmuckstuecke gemaess Ihres Vorschlages zu einem Gesamtpreis von RM. 151.075.- uebernommen habe. Diesen Betrag habe ich - in gleicher Weise wie fuer die bereits frueher uebernommenen Juwelen - an die Reichshauptkasse in Form eines Reichsbankschecks ueberwiesen.

Heil Hitler

Ihr Ihnen treuergebener

gez.: K. Herrmann

Herrn
Reichsmarschall Goering,
Hauptquartier.
ueber Stabsamt:
z.Hd.v.Frl.Limberger.

T r a n s l a t i o n

Dr. Kurt Herrmann
Preussischer Staatsrat

Berlin W 8, 12 Oct.43
Unter den Linden 67

Hochverehrter Herr Reichsmarschall,

With reference to the conversation which we had a few days ago in your HQ regarding the disposition to be made of the French jewelry located since 8 March 1943 with the "Workshops for German Goldsmith's Art" namely:

1 sapphire-diamond - part (Teil?)
1 sapphire-diamond - brooch
1 emerald-diamond - brooch

I beg to communicate to you, that I have taken over these three jewels according to your suggestion at a total price of RM151.075.-. As was done for the jewelry we had previously taken over, I have assigned the sum to the Reichshauptkasse in form of a check on the Reichsbank.

Heil Hitler

Yours very faithfully

signed K. Herrmann

To Reichsmarschall Goering
Headquarters
via Stabsamt
attention Miss Limberger

ATTACHMENT 67

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

CONFIDENTIAL

Copy

DEUTSCHE GOLDSCHMIEDEKUNST-WERKSTAETTEN

Berlin W 8, Unter den Linden 67
Fernsprecher/127651. Bankkonto:Dresdner Bank,Berlin
Postscheckkonto:Berlin 286. Tel-Adr.:Brillanten Berlin

29.April 1941
Dr. H / Ma

Herrn Reichsmarschall H. Goering
zu Haenden von Fraeulein Limberger
Berlin, Leipzigerstr.3

Sehr geehrtes Fraeulein Limberger!

In der Anlage uebersenden wir Ihnen Aufstellungen, aus denen die Wertschaetzungen fuer die uns ueberlassenen Schmuckstücke hervorgehen. Da der grösste Teil der Schmuckstücke nur Altwert hat, ist von uns für diese der Altwert eingesetzt. Fuer die verbleibenden Schmuckstuecke ist der gegenwaertige Einkaufspreis angegeben.

Wir moechten Sie Bitten, gelegentlich Herrn Reichsmarschall Goering diese Schaetzungen vorzulegen.

Da wir fuer die Beschaeftigung unserer Werkstaetten laufend Altmaterial gebrauchen, wuerden wir in Interesse der Beschaeftigung unserer Leute den ganzen Posten, falls eine Verausserung in Frage kommt, zum Schaetzungspreis uebernehmen.

Heil Hitler!

DEUTSCHE
GOLDSCHMIEDEKUNST-WERKSTAETTEN
ppa. gez.: Jessel

Translation

DEUTSCHE GOLDSCHMIEDEKUNST - WERKSTAETTEN
(Workshops for German Goldsmith's Art)

Berlin W 8, Unter den Linden 67
Tel.127651 Bank account:Dresdner Bank Berlin
Cable Address: Brillanten Berlin.

29 April 1941
Dr. H / Ma

Reichsmarschall H. Goering
attention Miss Limberger
Berlin
Leipzigerstr.3

Dear Miss Limberger,

Enclosed please find some lists containing the appraisals of the jewles which were handed to us. Since the value of the major part of the jewelry comes from the period in which it was made, the period has been stated by us with the value. For the remaining jewelry the present-day purchase price has been indicated.

We should like you to submit these appraisals to Reichsmarschall Goering.

As we are permanently in need of old material, we should - in view of providing work for our employees - take over the whole set - in case a sale should be considered at the appraised price.

Heil Hitler!
Deutsche Goldschmiedekunst-Werkstaetten
signed Jessel (noting)

ATTACHMENT 68

CONFIDENTIAL

CONFIDENTIAL

Copy

Der Reichsmarschall
des Grossdeutschen Reiches

Berlin SW 11, den 6.12.40
Prinz-Albrechtstr.5
Fernsprecher 120047

Chef des Ministeramtes
Generalleutnant Bodenschatz

Fraulein Grundtmann
Stabsamt

ergebenst.

Oberstleutnant Veltjens vom Stab des Wehrmachtsbefehlshabers in den Niederlanden - General der Flieger Christiansen - sprach heute hier vor zwecks Rueckerstattung des Gegenwertes von 1 Million hollaendischer Gulden gleich 1 333 000.-RM, die der Wehrmachtsbefehlshaber der Niederlande fuer private Einkaeufe des Herrn Reichsmarschalls ausgelegt hatte.

Im Einverstaendnis mit Herrn Generalleutnant Bodenschatz habe ich die Preussische Staatsbank angewiesen, 530 000,-RM von dem Sonderkonto an die Reichskreditkasse in Amsterdam zur Auszahlung an General der Fl.Christiansen zu ueberweisen.

Nach Leistung dieser Zahlung setze ich Sie in Kenntnis, dass das Sonderkonto in urspruenglicher Hoehe von 3 100 000,-RM nunmehr erschoepft ist und dass zur Bezahlung des Restbetrages in Hoehe von 803 000,-RM durch Bereitstellung anderweitiger Geldmittel erfolgen muss.

I.A.

gez.: Dr. Boettger

Ministerialrat

Translation

The Reichsmarschall of the
Greater German Reich
Chief of Minister Office
Generalleutnant Bodenschatz

Berlin SW 11, 6 Dec. 1940
Prinz Albrechtstr.5
Tel.:120047

Miss Grundtmann
Stabsamt (Staff Office)

Oberstleutnant Veltjens of the Staff of the Military Commander in the Netherlands - Air Force General Christiansen - called at this office today to discuss restitution of the equivalent of the 1 million Dutch florins viz., 1.333.000.-RM, which the Military Commander of the Netherlands had advanced for the private purchases of the Reichsmarschall.

By agreement with Generalleutnant Bodenschatz I have requested the Preussische Staatsbank to assign the sum of 530.000.- from the special account to the Reichskreditkasse in Amsterdam for payment to Air Force General Christiansen.

I notify you herewith that after payment of this sum the special account which originally amounted to 3.100.000.-RM is now exhausted and that payment of the remaining 803.000.-RM must be provided for from other means.

signed Dr. Boettger
acting
Ministerialrat

CONFIDENTIAL

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

List of pictures from the Goering Collection which have undergone restoration

	Picture		Restorer
1.	Joos van Cleve "Venus"		Mrs.Hofer
2.	L. Cranach the Elder "Portrait of a Kurfuerst"	Gall.Giese, Zuerich	Mrs. Hofer
3.	L.Cranach the Elder "Portrait of a Kurfuerst"	Gall.Giese, Zuerich	Mrs.Hofer
4.	L.Cranach the Elder "Suffer the little children to come into me, and forbid them not"		Mrs.Hofer
5.	Storzing-Master-School "The flight into Egypt"		Mrs.Hofer
6.	Terborgh "Portrait of a man" (small)		Mrs.Hofer
7.	Hendrik Goltzius "Painter and modell in a landscape"	Auction	Mrs.Hofer
8.	Schongauer-School "Crucifixion"	Fischer, Luzern	Mrs.Hofer
9.	Dutch, 17.c. "Vertumnus and Pomona"	Auction	Mrs.Hofer
10.	Alsatian-Master "Assumption of the Virgin"	Lango-Auction	Mrs.Hofer
11.	de Gryf "The hunter"	Lango-Auction	Mrs.Hofer
12.	South German about 1480 "Pentecost"		Mrs.Hofer
13.	Abel Grimmer "Winter-landscape"	Tietje	Mrs.Hofer
14.	Francesco-Cossa-School "Large Predella"		Mrs.Hofer
15.	Abr. Willaerts "Seascape"		Mrs.Hofer
16.	Abr. Janssens "Lascivia"	Dr. Muehlmann	Mrs.Hofer
17.	P. Moreelse "June"		Mrs.Hofer
18.	Ph. Wouwerman "The hunting-meet"		Mrs.Hofer
19.	Copy after Rubens "Rape of the daughters of Lycipus		Mrs.Hofer
20.	Fragonard "Young Woman with a guitar"		Mrs. Hofer
21.	Giov. B tt. Tiepelo "In the study of Apelles"		Mrs.Hofer
22.	Master of the Baroncelli-Portraits "Anunciation"		Mrs.Hofer
23.	Adrian Brouwer "Small Landscape"		Mrs.Hofer
24.	South-German, about 1490 "The birth of Christ"		Mrs.Hofer
25.	Leonardo da Vinci "Jupiter and Leda"		Mrs.Hofer
26.	Louis de Bologne "Diana andEndymion"		Mrs.Hofer
27.	Floris "Mythological Scene"		Mrs.Hofer

	Picture		Restorer
28.	School of Brussels "Joseph and Potiphar's wife"		Mrs.Hofer
29.	Albani "Mythological Scene" (2 pictures)		Mrs.Hofer
30.	Italian, 18.c. "2 femail saints"		Mrs.Hofer
31.	Follower of Francois Clouet "Portrait of a woman"		Mrs.Hofer
32.	Vigorus Vitringa "Large Seascape"		Mrs.Hofer
33.	Lucas Cranach the Elder "Adam and Eve"		Mrs. Hofer
34.	Lucas Cranach the Elder "Portrait of a woman with a flower"		Mrs.Hofer
35.	Sano di Pietro "Madonna and Child"		Mrs.Hofer
36.	English Master, 16.c. "Portrait of a man"	Tietje	Mrs.Hofer
37.	Bouchor "Portrait of Mme.Pompadour"		Mrs.Hofer
38.	Pieter de Hoogh "Garden-Scene"		Mrs.Hofer
39.	School of P. Brueghel the Younger "Market-Scene"		Mrs.Hofer
40.	Rubens-School "The Toilette of the Venus"	Koenigs	Mrs.Hofer
41.	Devendonte Ferrari "Altar, Tryptic"		Mrs.Hofer
42.	Denis van Alsloot "Ice-Scene"		Mrs.Hofer
43.	Velasquez "Portrait of the Infanta Margarethe"		Mrs.Hofer
44.	Benozzo Gozzoli "Madonna and child with Saints"	Bornheim, Munich, Museum Cologne	Uhlworm, Schlossmuseum Berlin
45.	Martin Schaffner-School "Biblical Scene" (large)		Uhlworm, Schlossmuseum Berlin
46.	School of Avignon, about 1500 "Life of a saint"	Haberstock Paris	Uhlworm, Schlossmuseum Berlin
47.	Ferrara Master, 15.c. "Large cassone-painting"		Uhlworm, Schlossmuseum Berlin
48.	J.v.Cleve-School "Adoration of the Child		Uhlworm, Schlossmuseum Berlin
49.	Antwerp-Mannerist about 1520 "Adoration of the Child"		Uhlworm, Schlossmuseum Berlin
50.	Flemish, End of the 16.c. (Copy) "Suzanne at the bath"		Uhlworm, Schlossmuseum Berlin

	Picture		Restorer
51.	Follower of Palma Vecchio "Bust of a woman"		Uhlworm, Schlossmuseum Berlin
52.	Follower of Rog[illegible] v.d.Weijden "Adoration of the Child"		Uhlworm, Schlossmuseum Berlin
53.	Jan Vermeyen "The Holy Family"		Uhlworm, Schlossmuseum Berlin
54.	School of Fontainebleau "Venus and cupids"	Bornheim, Munich	Windschmidt Kaiser-Friedr.Museum Berlin and Mrs.Hofer
55.	Lucas Cranach the Elder "Portrait of a man with beard, wearing a hat"	Fischer, Luzern	Windschmidt Kaiser Friedr.Museum Berlin and Mrs.Hofer
56.	Pieter Aertsen "Landscape with figures"		Hagenow, Berlin
57.	Burgundy, ca.1520 "St. George" (Grisaille)		Hagenow, Berlin
58.	Italian Master, 15.c. "Madonna and Child"		Hagenow, Berlin
59.	Rubens-School "Diana at the bath"	Collect. Koenigs	Hagenow, Berlin
60.	Jan Brueghel/Velen "Large landscape with nymphs"	Dr. Lohse	Hagenow, Berlin
61.	West German, 1571 "Portrait of a man"	Angerer, Berlin	Hagenow, Berlin, and Mrs.Hofer
62.	Theodor Michou "Landscape with cattel"	Angerer, Berlin	Hagenow, Berlin, and Mrs.Hofer
63.	Schaeuffelein "Christ and the 12 apostls"	Dreyfuss, Zuerich	Hagenow, Berlin, and Mrs.Hofer
64.	Govaerts "Forest-landscape with figures"		Hagenow, Berlin