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

DETAILED INTERROGATION REPORT NO. 9

15 September 1945

SUBJECT: WALTER ANDREAS HOFER

THEODORE ROUSSEAU, JR.
Lieutenant, USNR

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I. INTRODUCTION

Walter Andreas HOFER was interrogated at the OSS Special Interrogation Center in Alt Aussee, Austria from 1 June to 15 September 1945. His activities as director of the GOERING Collection have been described in Consolidated Interrogation Report Number 2, THE GOERING COLLECTION. This report is intended to give an account of his activity as an independent dealer and to determine the extent of his responsibility for the collection by further emphasizing those aspects of its formation in which his role was most important.

II. PERSONAL

HOFER was born in Berlin on the 10th of February 1893. He attended elementary schools (Gymnasium) and a business school for leather buying in Berlin. During World War I he fought as a private in the infantry from 1914 to 1918. He began his career immediately after the war in Munich and The Hague as an assistant in the firm of his brother-in-law, Kurt Walter BACHSTITZ, the art dealer, with whom he worked until 1928. They broke off relations after a quarrel in 1928 and HOFER moved to Berlin where he studied art for two years. From 1930 to 1934 he was employed as an assistant by the collector-dealer J. F. REBER of Lausanne, Switzerland for whom he acted as a secretary and companion accompanying him on trips to England, France, Holland and Italy. In 1935 he became an independent dealer in Berlin.

HOFER spent the first five years of World War II working for the GOERING Collection. In January 1944 he was drafted as a private in the guard regiment of the Hermann Goering Division, Berlin and called to active duty in October 1944. He was promoted to Sergeant in November 1944. He was discharged on 4 May 1945. During his entire military service he was assigned to Carinhall.

HOFER says that he was never a member of the Nazi Party. He says that this is due to the fact that it was not necessary for those who worked for GOERING. He admits that he would have joined if he had been asked to and that he enquired on several occasions from GRITZBACH to find out if it would be a desirable thing for him to do.

III. THE DIRECTOR OF THE REICHSMARSCHALL'S COLLECTIONS

A. Relationship to GOERING

The initial impulse in the creation of the GOERING Collection, and the means by which it was created, unquestionably came from the Reichsmarschall himself. However, the man who is at least as responsible as his chief for the methods employed and for the choice of the majority of the objects, is HOFER.

HOFER was both the chief adviser and the most active agent. He devoted all his time and energy to the collection. However, his role was by no means limited to obeying orders. Whatever the situation, he was always present at his master's elbow, with a plan, fair or foul, to obtain the object which they desired. In most cases their views coincided, and as GOERING had many other problems to keep him occupied, HOFER was able to carry out his own suggestions. He knew well how to ingratiate himself by catering to GOERING's bad taste for florid nudes and elaborate altarpieces by appealing to his avarice, and by flattering his monstrous vanity. What the Reichsmarschall said in public was always right. Later, when they were alone, HOFER was confident that he could always make him change his mind.

Now that Germany has been defeated and GOERING, from a Reichsmarschall, has become a criminal, HOFER may well insist that his relationship to his former chief was always that of an independent dealer who gives first refusal on all his wares to his most important client. In the glorious days of Nazism, it was quite a different story. Then, with most of Europe cowering in terror of the Luftwaffe, HOFER proudly flaunted his title of "Direktor der Kunstsammlungen des Reichsmarschalls". It was engraved on his visiting cards and his stationery, and it was thus that he insisted on being known wherever he went. He was extremely jealous of his position. He suspected that others were constantly plotting to displace him, and his attitude to all who approached the Reichsmarschall was hostile. The other witnesses are unanimous in confirming this. There is little doubt that he not only was, but wanted more than anything else to be GOERING's alter ego as far as the Collection was concerned.

B. Confiscations

Throughout his interrogation HOFER has tried to give the impression that his part in the building up of the Collection was limited to advising GOERING with regard to "legal" purchases. However, the evidence, and in many cases his own admissions, have proved that he played a leading part in almost every aspect of its formation. He began by stating that he was never consulted in the choice of works of art from confiscated collections. This he said was done entirely by GOERING, with the staff of the ERR. However, he later admitted that, as early as 1940, he chose objects from such collections with the help of Staatsrat TURNER of the Paris Militaerverwaltung and his collaborationist agents (see Reference B, page 24), and that later, in 1941, he carried on the same activity under the guidance of the Devisenschutzkommando. (See Reference B, page 26 and Attachment 1.) Though repeatedly questioned on the subject, he at first denied having any but the most superficial knowledge of GOERING's transactions with the ERR. In contradiction to this, LOHSE, BORCHERS and KNESS all say that he almost always preceded the Reichsmarschall's visits to the Jeu de Paume, and, generally speaking, played an active part in all the proceedings. The documents, among them HOFER's own letters, confirm their statement (see Reference B, Attachments 1 and 55). In a letter of 2 September 1941, he urgently advised GOERING to have the confiscated collections of the "Jews Paul Rosenberg and Braque" transferred from Bordeaux to Paris and the collection of the "Jews Andre and Jean Seligmann" from the Credit Lyonnais bank, to the Jeu de Paume. He added that he had made the necessary arrangements with Herr von BEHR.

He also claimed almost complete ignorance of the GOERING exchanges with the ERR (for full details see Reference A, page 25); but the documents show that on 23 November 1942 he himself signed the exchange "contract" which gave a painting by Utrillo confiscated from the Bernheim Collection to the "Jew LOEBL" in exchange for the entire art library of the KLEINBERGER Gallery. When confronted with this evidence, HOFER declared that he could not remember having done it, that he must have put his signature to a blank piece of paper.

There is undeniable proof that he alone went to the Jeu de Paume and chose the confiscated paintings from the Paul ROSENBERG Collection for the exchange with WENDLAND (see Reference B, Attachments 1 and 55). The confiscated Impressionist paintings for the exchange with FISCHER of Luzern were officially given out to HOFER by the ERR staff at the Neuschwanstein repository. (See Reference B, Attachment 51.) Indeed, he seems to have conducted all the negotiations for this transaction single-handed, as he later did for the exchange with VENTURA (see Reference B, Attachments 53 and 57 to 62).

That he was not only fully informed about the activities of the ERR, but also repeatedly both advised GOERING and sometimes acted on his own initiative to obtain confiscated objects for the Collection, is proven by his own letters to his chief. On 26 September 1941 (see Reference B, Attachment 1), he boasted about his recent selection of 19th Century French pictures from the Jeu de Paume and related how he had had the Joseph ROTTIER Collection frozen by the Devisenschutzkommando until he could ascertain whether or not the owner was a Jew. He also laughingly told how he had offered the painter BRAQUE a speedy release of his mistakenly confiscated collection if he would be willing to sell his Cranach, a picture which HOFER knew he never intended to part with. In the same letter he strongly advised GOERING to take certain specific pictures from the ROTHSCHILD Collections, and drew his attention in particular to their "voluminous collection of modern family-jewelry". On 22 January 1942 he reminded GOERING that Frau von PANNWITZ' collection should be placed in "safe-keeping" in the event of a rupture with Argentina. He added that the collection was then located in the care of the Director of the Rijksmuseum in Amsterdam, to whom it had been entrusted by the owner -- in other words, the transfer to "safekeeping" by GOERING was more likely to be confiscation.

C. Purchases

With regard to purchases, HOFER certainly played the leading role. He visited almost all the dealers and collectors in preparation for GOERING's coming, and the Reichsmarschall hardly ever saw a picture which had not been previously passed by him. He was present at and participated in all the negotiations. In the great majority of cases he conducted them. He signed the contract for the GOUDSTIKKER purchase (see Reference B, Attachment 17), and he alone dealt with RENDERS, van GELDER, KOENIGS, PROEHL, GONTINI, and WENDLAND, not to mention numerous dealers. (For full details see Reference B, Chapter VI, pages 32 to 118.)

HOFER has always claimed that he was concerned with the purchases only as an art expert. He says that he knew very little about the question of payments because it was handled by GRITZBACH, Fraulein LIMBERGER, GERCH, and other members of the Stabsamt. Here again the documentary evidence and his own later admissions show his statement to be untrue. He was well aware of the financial aspects of every deal in which he took a part. In bargaining he was second to none, not even to his chief. GOERING, in his letter of 21 November 1940 to FISCHBOECK, refers to him as his expert and appraiser. In many cases he alone handled all the questions of payment. As we have seen he signed the GOUDSTIKKER contract, although he claims that it was GRITZBACH who took care of the business aspects of the purchase (see Reference B, Attachment 17). His letter to GOERING of 14 July 1943 proves that he knew about the conditions of payment for the RENDERS Collection (see Reference B, Attachment 44). He himself admits having set the fantastically inflated prices for the VENTURA exchange (see Reference B, page 137). The receipts were written in his name when payment was made for the acquisitions from Frau von PANNWITZ, TLETJE, ten CATE, and van GELDER (see Reference B, Attachments 20a, 20b, 21, 38 39). He personally smuggled the payment in Swiss francs to BOITEL through DILLENBERG's office (see Reference B, Attachments 12 and 13).

HOFER's own letters to GOERING are full of references to financial matters and to his success in bringing down prices. He insisted on a low appraisal for the confiscated Paul Rosenberg pictures (see Reference B, Attachment 55), although he was well aware of their value on the German market (see Reference B, Attachment 1). In a letter of 2 November 1940, he said that he changed the price of the Rubens Portrait of Bishop Triest from SWF 150,000 to SWF 110,000. On 4 June 1941, he wrote that he had brought CONTINI's bill down from Lire 7,500,000 to 6,000,000, and BELLINI's from Lire 475,000 to 400,000. On 22 September 1941 he gave GOERING a

detailed analysis of the values of pictures shortly to be auctioned by LANGE. Indeed, there is hardly a letter in which he did not make some mention of price or payments. Fraulein LIMBERGER and LOHSE both recall that when HOFER, ANGERER, and GRITZBACH met, they would often joke about their success in forcing prices down. Both of these witnesses agree that HOFER inspired and encouraged GOERING in his natural tendency to be mean and avaricious.

D. Sales

When GOERING sold objects from the collection, HOFER also took care of the payments. MIEDL bought the confiscated pictures which he tried to conceal in Switzerland from HOFER (see Reference B, page 149 and Attachment 66). On 25 July 1942 HOFER wrote to GOERING; "Prof. HOFFMANN bought from me the Sunday Hunter by Spitzweg for RM. 22,000." Finally, when GRITZBACH sold a group of paintings to GOERING's friends, the transaction took place in HOFER's shop in the Augsburgstrasse (see Reference B, page 153).

IV. THE DEALER

A. The HOFER Dealing Establishment

HOFER always preferred to work alone. The personnel of his art dealing business was composed of only himself and his wife. He never even employed a secretary, but typed his correspondence himself.

He was most fortunate in that the other aspects of a dealing establishment, such as transportation, storage, etc., were taken care of by the GOERING organization. All those who knew him agree that he was a tireless worker who devoted every minute of the day to his business. He appears to have trusted no one, a sentiment which was heartily reciprocated by most of those who came into contact with him.

B. Clients

As has already been stated, he was an integral part of the GOERING organization, which occupied all his time. As a result of this, his clients, with one or two rare exceptions, were all from GOERING's entourage. The great bulk of his business was the sale of the GOERING Christmas and birthday presents. The unusual circumstances surrounding these have been described in Reference B, page 32. There seems to have been no fixed method of payment for these presents. Sometimes checks were made out directly to the Kunstfond; but more frequently they were made out to HOFER, who deposited the money into his account in the Dresdener Bank and then paid the Kunstfond with his own check. The opportunities for profits were considerable, and HOFER took full advantage of them. He complains that war taxes took away 90 per cent of everything he made, and that he just managed on what was left over. The latter statement is difficult to believe. His profits were clear, since his living was almost entirely taken care of by the GOERING organization.

Attachment 1 to this report contains a list of HOFER's clients, taken from his own account books, including the objects sold to each client with their price and indicating whether they were intended as a private purchase or for a present to GOERING.

C. Dealer Contacts

Note: A list of HOFER's purchases as an independent dealer is contained in Attachment 2 to this report.

In Germany HOFER had no close connections with any dealer. Before he began his work for GOERING he had been comparatively unknown, and

as soon as he rose to prominence the fear of being displaced prevented him from forming any close associations in the art world. He says that HABER-STOCK, shortly after POSSE's death, suggested forming a partnership, an offer which he naturally refused.

In foreign countries, HOFER had a small group of business friends with whom he worked very closely. His prolonged absences made it impossible for him to keep a constant watch over the local markets, and so it was important for him to have at least one resident contact. With the exception of poor Dutch and fragmentary English, HOFER speaks no foreign language, which made it necessary for him to find a guide and interpreter whom he knew and could trust, if only to a limited extent. He also found local people useful in obtaining foreign currency and other business facilities which he needed. HOFER had a small private account book in which he noted his financial dealings with such people. Unfortunately, the entries are limited to the year 1944. There follows a list of the most important of these contacts, with a brief description of their relationship to HOFER. It is interesting to note that with the exception of HOOGENDIJK, all have a shady reputation in the art world.

Hans WENDLAND

(For further details see Reference B, page 56.)

WENDLAND had a strong influence on HOFER, who has an unlimited admiration for his connoisseurship and his general knowledge of business. He was HOFER's chief contact and agent in Switzerland, where he worked in unofficial partnership with FISCHER (see Reference B, page 111), and in France where he headed a dealing syndicate of which HOFER was at the same time a member and probably the most important source of income. (See Reference B, page 34.)

HOFER had a close business connection with WENDLAND. This is proven by his own admissions and by entries in his private account book, although the full extent of it has not yet come to light. Both FISCHER and BOITEL also worked closely with them.

Entries in the account book on 18 and 22 March 1944 show that WENDLAND owed HOFER 1,000,000 French francs for various advances, which the latter had made to BOITEL, among them the sum of 10,000 Swiss francs sent "by courier through DILLEMBERG." On 28 June 1944, WENDLAND is also noted as owing 700,000 French francs for a payment of 35,000 reichsmarks made by HOFER to Frau Margarete WENDLAND in Berlin. The purpose of these transactions was to provide HOFER with francs in Paris in exchange for the various facilities which he could offer through his position with GOERING. Another entry on 28 March 1944 states that HOFER owed WENDLAND 1,800,000 French francs (90,000 reichsmarks), the proceeds of the sale of six paintings by Hubert Robert. These are the paintings sold to MIEDL and originally bought by HOFER from DEQUOY. (See Reference C.) HOFER acted as WENDLAND's agent in this case.

WENDLAND was instrumental in helping HOFER to obtain Swiss francs from GOERING without the latter's knowledge. When WENDLAND had a painting for sale which he had obtained in Paris, HOFER, with his agreement, would inform GOERING that the painting had come from Fraulein SCHULTESS in Switzerland and must therefore be paid for in Swiss francs. Thus HOFER received the Swiss francs and settled his debt with WENDLAND in French francs. To what extent Fraulein SCHULTESS was a party to this trick is not known. The following pictures were sold in this manner:

1. Lucas van Leyden The Betrothal
2. Lucas Cranach
 the Elder Adoration of the Magi
3. Follower of Roger
 van der Weyden The Madonna painted by St. Luke
4. School of Rubens Portrait of Suzanne Fourment

All of these paintings were bought by WENDLAND in Paris. Nos. 3 and 4, HOFER remembers as having come from d'ATRI.

This confession, that he had combined with WENDLAND to deceive his master, came belatedly from HOFER during the last days of his interrogation. He admitted at that time that his original statement that the School of Rubens had been paid for with French francs was untrue.

In gratitude for the large profits which he derived from his sales to GOERING, WENDLAND paid HOFER commissions. However, here again this was done indirectly and the money came out of GOERING's pocket. WENDLAND and HOFER agreed on a given increase in the prices which were submitted to GOERING, and after payment was completed, the difference was paid back by WENDLAND to HOFER. The commissions also took the form of pictures, among which were the following:

1. Jacob Ruysdael Pair of Landscapes
 (later sold by HOFER to STEGEMAN)
2. Salomon Ruysdael Landscape
 (stored with HOFER's possessions in Neuhaus)
3. Jan van Goyen Landscape
 (sold to ABELS)

Theodore FISCHER - Lucerne - (For further details see Reference B, page 111.)

Most of FISCHER's business with HOFER is connected in some way with WENDLAND. This is most apparent in the exchanges when WENDLAND acted as FISCHER's agent in the choice of Impressionists offered by GOERING. (See Reference B, page 132.) In Switzerland they also worked together. WENDLAND, of course, remained in the background, because under Swiss law he was not allowed to engage in business.

HOFER says that FISCHER paid him commissions. Sometimes this was done by marking up the price of pictures sold to GOERING, exactly as in the case of WENDLAND. HOFER received money on the sale of the following pictures in this manner:

1. Montagna Madonna and Child
2. Lucas Cranach
 the Elder The Last Supper
3. Master of the Female
 Half-lengths St. Magdalen

FISCHER gave HOFER 55,000 Swiss francs to settle a debt which HOFER owed Frau SCHMIDLIN for the purchase of a Portrait of a Boy by Leibl. HOFER says that this began as a loan, but ended up as a gift. Finally he also presented HOFER with the following paintings:

- | | | |
|---------------------|-------------------------------|---|
| 1. Buerkel | <u>Two Italian Landscapes</u> | Sold to H. HOFFMANN |
| 2. H. Zuegel | <u>Landscape with Sheep</u> | " " " |
| 3. Menzel | <u>Peasants Going to Mass</u> | " " " |
| 4. Salomon Ruysdael | <u>Landscape</u> | (Stored with HOFER's property at Neuhaus) |

Achilles BOITEL - Paris. (For further details see Reference B, page 36.)

The French collaborationist member of WENDLAND's dealing syndicate in Paris. He acted as WENDLAND's agent after the Swiss authorities made it impossible for him to leave that country. In this capacity BOITEL negotiated with the Comtesse de la BOSHUE for the sale of her tapestry (see Reference B, page 60), and indicated to HOFER pictures held on commission for WENDLAND by Paris dealers such as HELFER.

Although HOFER maintains that he had only a casual business contact with BOITEL, the evidence shows that they frequently had financial dealings. HOFER acted as his agent in selling pictures to GOERING (see Reference B, page 37), and sent him Swiss francs clandestinely through DILLENBERG's office (see Reference B, Attachments 12 and 13). With WENDLAND, BOITEL was HOFER's chief source of French francs. In 1943 he advanced HOFER 2,800,000 French francs to buy the study for a Portrait of a Man Wearing a Broad-Brimmed Hat by Rembrandt from LOEBL, and 750,000 French francs for the Flower Picture by Fantin Latour from FABIANI. HOFER's private account book shows that BOITEL owed him 1,000,000 French francs for debts incurred between November 1943 and March 1944. The entries under WENDLAND already referred to show that HOFER also sent him Swiss francs privately through the courier and DILLENBERG's office. It is worthy of note that Swiss currency constantly turns up in connection with BOITEL. It is possible that he was also in touch with FISCHER, since it was in the latter's possession that HOFER "discovered" the pendant to the Cranach Portrait of a Lady which BOITEL had sold to GOERING. (See Reference B, page 37 and 129.) BOITEL was killed by the Resistance, but his secretary, Roland MAYEUX, should be able to clarify many unanswered questions in his case.

Walter PAECH - Amsterdam. (For further details see Reference B, page 84.)

He was a business partner of HOFER on a small scale, and acted as his personal agent in Holland and Belgium. He watched the art markets in both countries and acted as HOFER's guide. They owned pictures in partnership with Dr. HEULENS of Brussels. (See Reference B, page 91.)

HOOGENDIJK - Amsterdam. (For further details see Reference B, page 30.)

HOFER says that he received commissions from HOOGENDIJK in return for the very considerable profits he must have made from his sales to GOERING. Again this was done indirectly, as in the case of WENDLAND and FISCHER, by marking up the prices to the Reichsmarschall and

paying the difference to HOFER. The latter's account book shows that on 8 August 1943 he owed HOOGENDIJK 9,000 flosins.

Hubert MENTEN - Berlin, presently reported in Switzerland. (For further details see Reference B, page 124.)

Their correspondence shows that HOFER and MENTEN had been in close contact since January 1941, when they negotiated the sale of the paintings by Sano di Pietro and Isenbrandt. HOFER also did personal errands for him in Paris. In 1944 they discussed the sale of two more paintings, a Landscape by Jan van Goyen and a Madonna and Child by Ambrosius Benson. HOFER says that these were never bought by GOERING because they were located in Switzerland and HOFER's entrance visa to that country having been refused, he was no longer able to go and get them.

At the beginning of HOFER's interrogation, he spontaneously inquired about MENTEN's whereabouts. After this he never mentioned him again, and proved somewhat reticent when questioned. It is possible that MENTEN, whose letters reveal him as an ardent pro-Nazi, may be holding funds for HOFER and other Germans in Switzerland.

V. PERSONAL POSSESSIONS

HOFER's account is located in the Dresdener Bank, Berlin. He emphatically states that he has no assets outside of Germany. However a further investigation into this matter is recommended, particularly in Switzerland where the interrogation of WENDLAND, FISCHER and MENTEN may reveal a different story. HOFER may also have assets in The Hague. At the time of BACHSTITZ' flight from Holland it was HOFER who financed his sister's divorce on the ground of her marriage to a "non-Aryan". This he said was done to save the BACHSTITZ business for his sister because it otherwise would have been confiscated as Jewish property. In view of his previous hatred of his brother-in-law the fact that he now is very solicitous about his welfare is suspicious and may indicate that he now owns a share of the business.

HOFER's belongings are distributed in the following places. (A detailed list of the contents of each repository is to be found in Attachment 3.)

1. Neuhaus, a small house within the precincts of Weldenstein Castle given to HOFER by GOERING.
2. Neuhaus, in the house of Herr MAERZ.
3. Ringenwalde Castle.
4. Collin.
5. Carinhall, the Bereitshafthaus.
6. Tegernsee, BORNHEIM's repository in the Dresdener Bank.

HOFER's relationship with WENDLAND and FISCHER and the repeated mention of Swiss currency which appears in connection with all his shadiest dealings, indicate that he may have funds and perhaps works of art concealed in Switzerland. Further investigation in that country and a confrontation of HOFER with both ANGERER and GRITZBACH are recommended in this connection.

VI. SUMMARY

HOFER's own testimony, the statements of other witnesses, and documentary evidence have all concurred in showing that he was always GOERING's chief accomplice, and that he was the instigator of some of the most reprehensible methods used in the formation of the GOERING Collection. The examination of his activity as an independent dealer has revealed him to be consistently dishonest and underhanded, and to have deceived even his own master.

The opinion of HOFER's character gained from the evidence has been thoroughly confirmed by his behavior under interrogation. He repeatedly lied and changed his story. When cornered, he always tried to get out of difficulties by putting the blame on others. An example of this occurred with LOHSE, whom he accused of lying about his (HOFER's) activity in the Jeu de Paume. However, when the two were confronted, he again changed his story and admitted that LOHSE was right.

He turned on GOERING from the very start, and was always vociferous in expressing his indignation over any form of looting. Finally he even went so far as to say that he had always intended to leave GOERING immediately after the war because he had been treated so badly by him and because he disapproved of his methods! In short, his insincerity and dishonesty have been so consistently shameless that in a man of different character they would have been insulting to the intelligence of his interrogators. However, in his case they simply prove once more than HOFER was a small-time crook and hanger-on of another somewhat but not much bigger gangster, the Reichsmarschall.

VII. RECOMMENDATIONS FOR ACTION

As regards looting, HOFER is in every way as guilty as GOERING. It is the recommendation of this unit that he be held as a material witness in GOERING's trial and that he be indicted himself as a war criminal.

T. R. Jr.

List of W. A. HOFER's Clients

A. Purchasers of Presents for GOERING

<u>Ahlf</u> , Robert Generaldirektor Wesermuende-G.	Painting by Jan Weenix, Still Life with Game in Landscape	1940	4,800 RM
	Florence, 16th c. Large Church Candelabra	1943	8,500 RM
<u>Amann</u> , Reichsleiter Berlin	South German, ca. 1450 St. George (wood)	1943	44,000 RM
<u>Berlin</u> Stadt Oberbuergermeister Steeg, Berlin C.2.	Painting by Adriaen van Ostade Blind Man with a Dog	1945	35,000 RM
<u>Boeder</u> , Dr. Rhenania-Ossag Hamburg	Painting by Benedetto Montagna Madonna with Child in Landscape (From the Collection of Geh.Rat Dr. von Dirksen, Berlin) Exhi- bition: Kaiser Friedrich Museums Verein, Berlin 1914, Cat.No. 105.	1942	38,000 RM
	School of Rubens Susanna Fourment	1943	45,000 RM
<u>Brennknoyner</u> , G. Koenigstr. 33 Berlin C.2.	Corn. Engelbrechtsen St. Georg, Triptych	1940	18,000 RM
	Painting by Lucas Cranach d. Ae. The Last Supper Signed and dated 1539		18,000 RM
<u>Brochhaus</u> , Hans Direktor Am Rupenhorn 6 Berlin-Charlotten- burg.	2 Sculptures by Alonso Cano Musician Angels	1941	8,500 RM
<u>Flick</u> , Friedrich Dr. Bellevuestr. 12a Berlin W.9.	Painting by Sal. van Ruysdael River Scene	1944	80,000 RM
	Painting by David Teniers Peasant Fair	1945	85,000 RM
<u>Henschel</u> , Oskar Henschel Flugzeug Werke Berlin W. 62	Narc Diaz Bathing Women Signed and dated 1862	1941	9,500 RM
<u>Herrmann</u> , Dr. Kurt Rittergut Speck, Post Ritzsburg by Neustrotitz	French ca. 1480 St. Catherine (stone)	1945	
<u>Koerner</u> , Paul Staatssekretaer Preuss Staatsminis- terium, Berlin W.8.	South German about 1530 (Danube School) The Good Samaritan	1941	3,000 RM
<u>Koerner</u> , Paul Staatssekretaer Preuss. Staatsrat Berlin 2.8.	Lucas Cranach the Elder Christ and the Woman of Samaria	1941	3,800 RM

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<u>Krauch</u> , Prof.dr.C. Saarlandstr.128 Berlin W.9.	Sano di Pietro di Damnico Madonna and Child with Angels	1942	72,000 RM
<u>Labs</u> , Rudolf Praesident d. Wirt- schaftsgruppe Luft- fahrt-Industrie Berlin W.35	Roger van der Weyden Madonna and Child	1941	58,000 RM
<u>Ley</u> , Dr. Robert Reichsorganiza- tionsleiter, Berlin W.35	Lucas Cranach the Elder Lucretia	1938	15,000 RM
<u>Meyer</u> , Dr. Wirtschaftsminis- terium	Engelbrechtson Descent from the Cross		
<u>Planck</u> Staatssekretaer a. D.i.Fa. Otto Wolff Koeln a.Rh	Jacopo dei Barbari The Bridegroom	1941	29,000 RM
	Adam Willaerts River Scene	1943	60,000 RM
	Tapestry, French ca. 1520 Scene with Horseman	1944	45,000 RM
<u>Pleiger</u> , Paul Generaldirektor Hermann Goering Werke, Berlin W.8.	Hendrik de Clerck Venus and Adonis	1940	4,000 RM
	Painting, School of Jan Brueghel the Elder, 1614 Judgment of Paris	1941	2,800 RM
<u>Reichsverband</u> der oeffentlich- rechtlichen Versicherungen E.V. Saarlandstr. 62 Berlin S.W.11	Dutch Master ca. 1520 Eve	1940	8,600 RM
	Jean Marc Nattier the Younger Portrait of the Duchess of Orleans	1941	8,750 RM
<u>Roehnort</u> , Helmuth Generaldirektor Friedrichstr. 56-57 Berlin W.8.	Jan Corn. Vermeyen The Holy Family	1941	7,000 RM
	Isaac van Ostade Peasants before an Inn	1942	22,000 RM
<u>Schwede-Coburg</u> Gauleiter Stettin	Jean Francois de Troy Portrait of a Lady	1941	6,800 RM
<u>Stahl</u> , Rudolf Generaldirektor Dr. Dusseldorferstr.38 Berlin W.15.	Judith Leyster The Mandolin Player	1944	12,000 RM
<u>Terboven</u> , Josef Gauleiter, Reichskommissar Matthaeikirchpl.10 Berlin W.35	Antwerp about 1480 Death of St. Mary (Relief, marble)	1945	65,000 RM
	School of Fontainebleau, about 1590 Portrait of Gabrielle d'Estrees and her sister, the Duchess of Villars	1942	60,000 RM

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<u>Walter, Paul</u> Reichskohlenkommissar Meineckestr.18 Berlin W.15	Lucas Cranach the Younger Portrait of a Princess	1941	12,800 RM
<u>Winkler, Dr. Max</u> Brueckenallee 3 Berlin N.W.87	Master of the Storzinger Altar German, about 1460 Female Saint	1939	7,000 RM
	Lorenzi di Credi The Holy Family	1941	15,000 RM

B. Private Purchases

Note: The numbers in parentheses refer to Attachment 2.

<u>Sepp ANGETZER</u>	School of David Teniers Peasants in an Inn (23)		
<u>W. BORNHEIM, Munich</u>	German 17th Century Two Angel Heads (wood) (65)		
<u>Brochhaus, Hans</u> Direktor Am Rupenhorn 6 Berlin-Charlottenburg	Pieter Wouwerman Hunting Party (67)	1940	2,200 RM
<u>Flick, Friedrich, Dr.</u> Mitteldeutsche Stahlwerke A.G. Bellevuestr. 12 a Berlin W.9.	French about 1480 St. Mary Praying (wood) (62)	1941	28,000 RM
	Lucas Cranach The Elder Madonna and Child with St. John	1939	24,000 RM
<u>Goernnert, Dr. Fritz</u> Ministerialdirigent Berlin W.8.	School of Antonello da Messina Annunciation (54)	1944	6,800 RM
<u>Prof. H. HOFFMANN</u> Munich	Naiziev Women with a Parrot (43)	1942	
<u>JUNKERSWERKE</u>	Courbet Winter Landscape with a Fox (2) (Present to General MILCH)		
<u>Koch, Erich</u> Gauleiter Koenigsberg	Hubert Robert Pantheon in Rome, The Tomb of Septimus Severus	1940	36,000 RM
<u>Ley, Dr. Robert</u> Reichsleiter Tiergartenstr.28-29 Berlin W.35	Franz von Defregger The Conversation, 1898	1939	32,000 RM
<u>Aloys MIEDL</u> Amsterdam	Gerritt Cuyp Horseman on a Beach (17)	1941	
	van Goyen Two Small Landscapes (round) (21)	1942	
	Thomas Wyck The Savant (6)	1941	

Aloys MIEDL
(continued)

A. Cross
River Landscape (7)

Pieter Nolpe
River Landscape (8)

Simon de Vlioger
Seascape (44)

Forstmeister SCHADE
Carinhall French 18th Century
Small Flowerpiece (14)

Dr. George SCHILLING
Cologne N. Diaz
Two Flower Pictures (42)

Isaac van Ostade
Interior of a Peasant House (39)

Antman SCHULTZE
Stabsamt Flemish 17th Century
View of a City (15)

Stahl, Dr. Rudolf
Generaldirektor
Duesselderferstr. 38
Berlin W.15

Giovane Palma
The Judgement of Paris

1940 34,000 RM

Terboven, Josef
Gauleiter
Essen

Jacob Seisonegger
Portrait of Arch-Duchess Anne
of Austria, 1537

1940 33,000 RM

CONFIDENTIAL

List of Dealers from whom HOFER made Purchases

FRANCE

CAMOIN

1. French 18th Century (Louis XV) Two Pair Candelabra 250,000 Frs.

DEQUOY

2. Courbet Winter Landscape 400,000 "

FABIANI

3. Boudin View of a Beach 300,000 "

4. Fantin Latour Flowers 750,000 "

GOUVERT

5. French 18th Century Bust of a Young Woman (marble) 30,000 "

HOLZAPFEL

6. Thomas Wyck The Savant 1941 100,000 "

7. A. Cross River Landscape 1941 35,000 "

8. Pieter Nolpe River Landscape 1941 35,000 "

9. Darboy One lot of silks and other materials. Burned Berchtesgaden one day before entry of US Troops. 18,000 "

LEEGENHOEK

10. Engelbrechtsen Descent from the Cross 900,000 "

11. Jan Brueghel Flowers 700,000 "

LOEBL

12. Drolling The Drawing Lesson 1943 15,000 "

13. Willem Kools Winter Landscape 1943 125,000 "

14. French 18th Century Small Flowerpiece 2,000 "

15. Flemish 17th Century View of a City 10,000 "

16. Rembrandt Study for the Portrait of a Man with a Broad Brimmed Hat (small sketch) 2,800,000 "

17. Gerrit Cuyp Horseman on a Beach 1941 120,000 "

18. French, Empire style Silver Cup with Platter 28,000 "

19. Metsu (attributed to) The Card Players 360,000 "

LOEWENICH

20.	Koekoek	<u>Small Landscape</u>	8,000	Frs.
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MANDL

21.	Van Goyen	<u>A Pair of small Landscapes</u> (round) 1942	420,000	"
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22.	Zeeman	<u>Seascape</u> 1942	130,000	"
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23.	David Teniers (School)	<u>Peasants in an Inn</u> 1942	50,000	"
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MESTRALLET

24.	J. B. Monnoyer	<u>Flowers Piece</u>	35,000	"
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SOUFRICE

25.	French ca. 1400	<u>Scene from the Life of</u> <u>St. Ursula</u>	250,000	"
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STORA

26.	French ca. 1480	<u>Figure of a Female Saint</u> (small wood)	8,000	"
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27.	Italian 16th Century	<u>Venus</u> (small bronze)	8,000	"
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TROTTI

28.	Pillement	<u>Two Landscapes</u>	160,000	"
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29.	Lacroix	<u>A Pair of Views of a Harbor</u>	160,000	"
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WENDLAND

30.	Salomon von Ruysdael	<u>View of a River</u>	200,000	"
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31.	" " "	<u>Landscape with Cattle</u>	240,000	"
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32.	Flemish ca. 1530	<u>Madonna and Child</u> (small)	180,000	"
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33.	Hubert Robert	<u>Series of six Landscapes</u>	800,000	"
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34.	Leibl	<u>Portrait of a Boy</u> (Payment by FISCHER, see Page 7, HOFER Report)	900,000	"
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35.	Master of the Female Half Lengths	<u>St. Magdalen</u>	120,000	"
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HOLLANDBEETS

36.	Willem Kalf	<u>Still Life</u> 1942	34,500	Fls.
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BLOCH

37.	Van Oos	<u>Landscape with Children</u> 1942 <u>Playing</u>	2,800	"
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CONFIDENTIAL

de DOER

38. Salomon von Ruysdael View of a River (oval) 1942 9,000 Fls.

DOUWES

39. Isaac van Ostade Interior of a Peasant's House 3,500 "

40. Oudenrogn A Tailor's Workshop 1942 5,500 "

HOOGENDIJK

41. van Goyen View of a River (round) 900,000 "

42. Diaz Two Flower Pictures (Pendants) 5,000 "

43. Naiview Woman with a parrot 1942 2,200 "

44. Simon de Vlieger Seascape 1942 4,500 "

KATZ

45. Jan Steen Self Portrait (small) 1941 5,000 "

46. Jan van Goyen Landscape 1941 20,000 "

47. Philip Wouwerman View of a Bench 1941 1,800 "

48. Jan van Goyen Two small Landscapes (Pendants) 1941 5,000 "

ITALY

BELLINI

49. Florence 16th Century Table 1942 15,000 lire

50. " " " Commode 1942 10,000 "

GRASSI

51. Florence 16th Century Commode 1942 10,000 "

52. Italian 16th Century One pair brass Candelabra 8,000 "

53. Italian 17th Century One pair brass candelabra 5,000 "

MORANDOTTI

54. Joos de Momper Forest Landscape 1942 40,000 "

55. School of Antonello Annunciation
da Messina

56. Venice 18th Century Sofa 15,000 "

SANGIORGIO

57. Italian 16th Century Small Majolica Stand 1942 8,000 "

GERMANY

AKLIROS - Berlin

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|-----|---------------|------------------------------------|----------|
| 58. | B. Spranger | <u>Venus and Bacchus</u> | 4,500 RM |
| 59. | Albani | <u>Venus and Cupid</u> | 5,500 " |
| 60. | David Teniers | <u>Landscape with Figures</u> 1941 | 4,000 " |

ALEXANDER - Berlin

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|-----|----------------------|-----------------|---------|
| 61. | Flemish 16th Century | <u>Seascape</u> | 7,500 " |
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BOEHLER - Berlin

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|-----|----------------|--|----------|
| 62. | Daniel Mauch | <u>Scene from the Life of Christ</u> (relief, wood) 1941 | 3,500 " |
| 63. | French ca 1480 | <u>Figure of St. Mary Praying</u> (wood) | 14,000 " |

FRAUNDORFER, Hamburg

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|-----|-------------|---|----------|
| 64. | Diaz | <u>Forest Landscape with Bathing Women</u> 1941 | 6,000 " |
| 65. | Albert Guyp | <u>Portrait of a Man</u> 1940 | 11,000 " |

LUTZ - Berlin

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|-----|---------------------|------------------------------|---------|
| 66. | German 17th Century | <u>Two Angelheads</u> (wood) | 9,000 " |
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PAFFRATH - Dusseldorf

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|-----|---------|----------------------------------|----------|
| 67. | Lenbach | <u>Portrait of Bismarck</u> 1939 | 18,000 " |
|-----|---------|----------------------------------|----------|

ROSNER - Berlin

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|-----|---------------|--------------------------|--|
| 68. | Wouwerman, P. | <u>The Hunting Party</u> | |
|-----|---------------|--------------------------|--|

STRAAUSS-NEGBAUR - Berlin

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|-----|----------------------|-------------------|---------|
| 69. | Flemish 17th Century | <u>Six Chairs</u> | 2,400 " |
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List of Works of Art Stored in HOFER's Depositories

Note: The numbers in parentheses refer to Attachment No. 2.

A. Neuhaus (in HOFER's residence)

Boudin	(3)	View of a Beach
Monnoyer	(24)	Flower Piece
Willem Kools	(13)	Winter Landscape
Drolling	(12)	The Drawing Lesson
Zeeman	(22)	Small Seascape
Koehoeck	(20)	Small Landscape
Italian 16 c.		God the Father among Angels
Van Oos	(37)	Small Landscape with Children Playing
French ca. 1400	(25)	Scene from the Life of St. Ursula
Cock van Aelst		2 Wings of an Altarpiece, Saints with a Donor
French ca. 1480	(26)	Small Figure of a Female Saint (wood)
Italian 16 c.	(27)	Small Figure of Venus (bronze)
French Empire Style	(18)	Large Cup (gilded silver)

B. Neuhaus (stored in the house of Herr MAERZ)

Willem Kalf	(36)	Still Life
Jan Breughel	(11)	Flower Piece
Jan van Goyen	(41)	Landscape with a River (round)
J. de Momper	(54)	Forest Landscape
Rembrandt	(16)	Study for the Portrait of a Man with a Broad-Brimmed Hat
Jan Steen	(45)	Small Self-Portrait
Salomon van Ruysdael	(30)	View of a River
"	(31)	Landscape with Cattle
South German ca. 1520	(58) (59)	St. Andrew
W. Leibl	(34)	Portrait of a Boy
S. van Ruysdael	(38)	View of a River (oval)
Flemish ca. 1530	(32)	Small Madonna and Child
Fantin Latour	(4)	Flower Piece
Flemish ca. 1480		Madonna and Child (wood)
Guardi		Drawing, <u>The Piazza San Marco, Venice</u> (property of Dr. WENDLAND)

C. Tegernsee (stored in BORNHEIM's repository in the Dresdner Bank)

Pillement	(28)	2 Landscapes
Lacroix	(29)	2 Views of a Harbor
French, Louis XV style	(1)	2 Pairs Candelabra (gilded bronze)
German 17 c.	(66)	2 Angel Heads (wood)
Flemish 17 c.		6 Chairs
Venice 18 c.	(56)	1 Sofa
Italian 16 c.	(49)	1 Table
" "		2 Small Sideboards
" "	(52)	1 Pair of Brass Candelabra
" 17 c.	(53)	1 Pair of Brass Candelabra
" 16 c.		1 Majolica Plinth

D. Carinhall (the Breitschaftshaus)

Personal belongings, library, catalogue, picture frames,
and French 18 c. Bust of a Young Woman. (5)

E. Ringwalde

Personal belongings

F. Gollin

Personal belongings, part of library, picture frames,
auction catalogues.