

*Goering*

Testimony of Hermann Goering, taken at Nurnberg, Germany, on 7 October 1945, from 3:20 to 3:30 PM, by Colonel John H. Amen, IGD, OUSCC. Also present: Lord Wright, Lord Chancellor of England; Pfc Richard W. Sonnenfeldt, Interpreter; SAJG Jack Rund, Reporter.

COL. AMEN TO THE INTERPRETER:

Q State your full name, rank, and position.

A Pfc Richard W. Sonnenfeldt, interpreter for the OUSCC.

Q Do you solemnly swear that you will truly and faithfully interpret from English into German and from German into English, the questions put to this witness, and his answers thereto, so help you God?

A I do.

COL. AMEN TO THE WITNESS, THROUGH INTERPRETER, IN GERMAN:

Q The last time that you were interrogated we were asking you about a status and art objects.

A Yes.

Q What was your program about acquiring art objects, other than the French ones which we discussed the other day?

A It was my intention to start an art gallery according to new principles, and I had always been very much interested in such things, and thus I had tried to acquire articles of art value from many countries, for this.

Q Do you mean a personal art gallery, or an art gallery for some branch of the Government?

A It was my intention to build up an art gallery which I meant to hand over to the German people, and I wanted to build it up myself, and I had some new principles there that I had thought of myself.

Q Did you ever sign any written articles which would indicate that it was to be given over to the German people?

BY LORD RIGHT:

Q Where was the art gallery going to be established?

A It was to be built at Karinhall, which was a public building anyway. That is, it belonged to the State. I wrote an official communication to the Finance Minister, Schwerin-Krosigk, about this and informed him about this matter.

Q But you also acquired many objects of art on your own account, did you not?

A Yes, I did, but they were to be assigned over into this gallery as a personal gift of mine.

Q Yes, but they never were, were they?

A Well, yes, the gallery was not actually being built, but the preparations were just being made and I had informed the Finance Minister I would give those articles, which I had personally acquired, into this gallery.

Q But the objects never got into the gallery, did they?

A Well, at this time the gallery hadn't been handed over yet. It was just being built. You have to differentiate here between two entirely different sets of objects. First of all there were these objects which I had acquired from my own means, and which were my personal property, and which I had intended for this gallery. Then there were these art objects that were acquired from the art budget, and I had informed the Minister that the whole thing was supposed to be handed over to the people.

Q But you had agents that were going around representing you, personally, in various localities, did you not?

A Yes, but I want to emphasize again that I also wanted to hand art objects over into this gallery, which were my own property. Then, on the other hand, there were many things, such as portraits and other art objects, which were of no real value for the gallery. It was my intention to only put the really good pieces and objects of art into this gallery.

Q What were the names of the agents who represented you or the Government in the purchase of these objects of art?

A You have to make a difference here. You cannot speak of the Government as such that it was interested in art objects. I had my representatives, and when they acquired an object of art for me, they never knew whether they acquired it for me, privately, or for me in my official capacity.

Q Who paid their salaries?

A Their salary - they were art dealers and they got a profit from these transactions.

Q A commission?

A Yes. A commission.

Q But they were employed by you, personally, were they not?

A Well, I used art dealers for that, and there really was only one agent who was responsible for the coordination of the whole matter. For all the other transactions I merely used art dealers.

Q Who was that?

A That was Hofer. He was also responsible for the administra-

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tive aspect of my art objects.

Q Did you ever actually turn any of these objects of art over to the Government?

A Well, how could I hand them over to the Government? The Fuehrer and the Minister of Finance both knew that I was starting a gallery of art objects and they knew that it was my intention to open this gallery after the war, when I had completed my collection. At this time most of the objects of art were in safe places, in subterranean places and such. You must remember that this whole thing was still in a stage of transition. In other words, objects of art were acquired and then later they might be exchanged for another art object that would serve the prospect better. In other words, the thing was not complete. It was merely a plan that had been thought out and had been drafted, but nothing as yet had materialized, and everything was in a stage of transition as yet.

Q Did you, or did you not, ever turnover any of the art objects, which you acquired, to the Government? Yes or no.

A No. How could I do that? Who was there to receive them?

APPROVED:

Interrogator

*R. W. L. G. C. E. F. E. L. E. T.*

Interpreter

*Jack R. ...*

Reporter