

**DR. FRITZ GOODE**  
**AUDITOR**  
**707 SOUTH BROADWAY**  
**LOS ANGELES 14, CALIFORNIA**

June 23, 1960

[Stamp:] Brief...[illegible]  
Landgericht Duisburg  
June 27, 1960

To  
Office of Restitution  
at the Regional Court  
D u i s b u r g

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Concerning the restitution case

G r u n d w a l d ./ German Reich  
13 Rü.Sp. 57/60

I thank the Court respectfully for the communication of June 7, 1960, based on which a date can be set within the desired time period.

The undersigned has booked his flight today and will be in Duisburg from August 1 to 15, 1960 in regard to the present case so that two meetings or sessions can take place.

The undersigned would be thankful for an early determination of the date to be forwarded to the address here.

Alfred Löwenstein died in Elberfeld in 1939 and the local relatives believe that there is a testament at the probate court which assigns widow Fanny Löwenstein as the sole heir.

But it is hereby requested that the proceedings in the matter concerning the art collection be addressed first.

2 sworn affidavits of the entitled party are submitted as Appendix 1, dated June 21 and June 23, 1960.

The same affidavits are included for the other party. The first affidavit is a photocopy, which is an exact duplicate of the original located in the Court files.

In the review of this whole matter, it has been found that many more prints were confiscated than was previously assumed.

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Although the plaintiff is of the opinion that he also had art by Eduard Munch, Lehbruck and Feininger, he is not requesting restitution for these. As is explained elsewhere, the plaintiff has been collecting again and cannot distinguish between the aforementioned artists with certainty, specifically if they are in the old or current collection.

The undersigned attempts to determine at the present what experts exist in the region where his residence is located to get their assistance as needed.

Perhaps the defendant also will be able to engage an expert based on the submitted statements. Therefore, a yellow copy of the affidavit from June 23, 1960 is attached.

[Signature]  
(Dr. Fritz Goode)

Attachments

**Fred Grunwald**  
9357 Cresta Drive  
Los Angeles, California

Sworn Statement

I understand the significance of an affidavit, and I am aware that this is to be presented to the court and other authorities.

After more than 25 years, it is of course impossible to make an exact list of the graphic works that were taken by the officials of the Gestapo in the house search. Only the portfolios with the works of Jewish artists, like Lesser Ury, Oppler, Hermann Struck, Max Liebermann and lesser artists like Schinnerer, Halm and others were not seized. My collecting area was predominantly German Expressionists and French Impressionists. I recall individual sheets very well, but I cannot specify exactly how many works by Kirchner or Klee or Kollwitz or Gauguin or Toulouse-Lautrec I had. Naturally, some sheets are very clear in my memory—sheets that have rather a lot of significance for me. I still remember very clearly Kirchner's six or seven color woodcuts Peter Schlemihl or Moon Landscape in Winter. I also remember the following sheets:

Gauguin	color woodcuts
Klee	color lithographs, partially hand-colored, and drawings
Kollwitz	lithographs, woodcuts, etchings
Kandinsky	woodcuts and lithographs, partly colored
Macke	hand-colored drawings
Marc	black-and-white and color woodcuts
Otto Müller	Gypsy Series color lithographs , Gypsy Madonna, among others
Ensor	Christ's Entry into Antwerp
Toulouse-	
Lautrec	Miss Fuller, among others
Barlach	woodcuts and chalk drawings

I had in my collection sheets by Heckel, Schmidt Rottluff, Beckmann, Pechtstein, Seewald, Gotheim, Kaus Orłowski, Degas,

**Fred Grunwald**  
9357 Cresta Drive  
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Manet, Renoir, Matisse, Picasso.

The entire collection contained about 1000 prints, of which about 700 were confiscated. The collection was systematically structured. I purchased my first prints around 1922. I stopped buying around 1933.

It is impossible for me to specify values for prints I bought. Some of them were purchased during the period of inflation, others were purchased in whole groups during the Depression. The auction results in Germany in 1960 should be referred to for a real assessment of their value. Finally, I also want to state the following: The statements made above are correct. They are of course incomplete. 25 years are a long time and 25 years connected with the difficulties of a Jew in Germany, the difficulties of emigration and the rebuilding of a new existence have of course diminished memory of the details.

I also want to stress that the head of the Elberfeld Gestapo was present during the confiscation. His office was located on von der Heydt Gasse across from the staircase, on the 1<sup>st</sup> or 2<sup>nd</sup> floor [European usage]. He was a big, heavy man, about 200 pounds.

[Illegible stamp and seal]

## Affidavit

Citing the affidavit made on June 21, 1960, I further certify the following in the form of an affidavit as well:

In the above-mentioned affidavit I have given a general view and explain why it is so hard to provide figures and otherwise go into details.

After further review and consideration, I will provide some minimum numbers below about the amount of art that I had, and I have provided ranges, for example, 20 to 30 prints, in cases where I was not sure about this minimum number. By that I mean to say that I believe to have had 30 prints, but there were certainly more than 20 prints.

Having said that, I lay down the following, which I will do in the order of the affidavit of June 21, 1960:

1. Kirchner  
60 prints, including portrait of the art dealer Schames from Frankfurt/Main; further bathing scenes, mostly in color; further 6 to 7 woodcuts Peter Schlemihl and Moon Landscape in Winter.
2. Gauguin  
4 to 5 colored woodcuts
3. Klee  
20 to 30, including the "Tightrope Walker" and circus scenes, "Mirror Image."
4. Kollwitz  
60 prints, including "Weberaufstand," "Worker with Sickle," various self-portraits, dustcover drafts for a book by Clemenceau, "The Widow," woodcut, women protectively covering their children with their bodies, "Hamburg Pub," [illegible]
5. Kandinsky  
15 prints, complete series of "Small Worlds," different abstract compositions.
6. Macke  
6 to 7 prints, including "Greeting."
7. Marc  
25 prints, including "Reconciliation," "Equestrian School," "The Bull," several prints of the Creation of the World, "Blue Horses," or "Blue Cows," "Dying deer."

8. Otto Muel ler  
40 prints, including the gypsy series with the "Madonna," several prints of bathing women and children, colored lithographs.
9. Ensor  
some prints, including "Christ's Entry to Antwerp."
10. Toulouse-Lautrec  
30 to 40 prints, including "Miss Fuller," different prints from the "Elles" series, Jockey groups "Marcelle Lender;" moreover, a great number of theater scenes, please note these are definitely not the advertisement sheets.
11. Barlach  
20 woodcuts and chalk drawings.
12. Heckel  
20 to 30, including "Riders in the Storm," "Stralsund," portrait of a woman in color.
13. Schmidt Rottluff  
20 to 30, cubist woodcuts, some with religious motif.
14. Beckman  
20 to 30 lithographs and etchings, including the Battenberg series.
15. Pechstein  
20 to 30 vaudeville scenes in color, landscapes in color and black.
16. Gotheim  
I cannot remember numbers. There were several woodcuts, including a portrait.
17. Kaus  
Again, I cannot specify any numbers; there were lithographs and woodcuts.
18. Orlovsky  
Again, it was several prints, including "The Last Judgement."
19. Degas  
5 to 6 prints, including 2 "Marie Cassat en Louvre" and "Women After the Bath."
20. Manet  
20, including "Execution of Emperor Maximilian," further "Guitar Player."
21. Renoir  
20, including 3 to 4 colored lithographs, for example, children decorating a hat, moreover portrait of "Madame Dieterle."
22. Matisse  
30, naked women, models, several black and white drawings.

23. Picaso

25 to 30, including several drawings, moreover "The three friends," the "Small Woman Portrait," various "Saltimbec" groups.

Concerning the applied prices, I refer to the affidavit dated June 21, 1960. I purchased the prints sometimes very inexpensively; other times, as often happens to every collector, I paid a very high price. I can only say that I have put every spare penny into my art collection.

Los Angeles, June 23, 1960

[Signature] (Fred Grunwald)

***Subscribed and sworn before me this***

23<sup>rd</sup> day of June 1960

[Signature] (Florence J. Farnsworth)

**NOTARY PUBLIC in and for the County of  
Los Angeles, State of California**

My Commission Expires March 22, 1963