

Route 7, Box 394X
Dallas, Texas
29 December 1954

Mr. Coe Kerr
H. Knoedler & Co., Inc.
11 East 57th Street
New York, 22, New York

Dear Coe:

Thanks so much for your prompt reply about the Bonnard. Do please keep your eyes open, even though it seems an impossible task. The client for whom we are seeking this has just purchased a Renoir, a Pissarro and two other fine pieces, so the effort is worth while.

Mrs. Sowell has returned to Dallas, and I gather she never got by your place, for which we are sorry -- we tried, at any rate.

We are now urgently seeking for another client a good Picasso large, up to around 30 x 40, for which she is willing to spend from 8 to 10 thousand. We need immediate photos or color slides if you have anything available, as the husband and wife are interested in giving it to each other as a belated Christmas gift, and are people with whom one must strike while the iron is hot. They have a particular interest in a harlequin, but want to know what is available. Do you perchance still have on hand that harlequin we had down here for the opening exhibition of the Betty McLean Gallery?

Our new enterprise goes very well, so much so, that we are thinking in definite terms of having our first real exhibition around March, and are wondering if you would be interested in letting us have a show of Caffe? We don't have any idea when you plan your own next show of his work, but Betty said that you had many small charming pieces of his on hand. Please let us know what the possibilities are.

Looking forward to hearing from you at your very earliest convenience, and wishing you and Mr. Brooks all best wishes for a Happy New Year.

Sincerely yours,

Margaret Vogel

115140

Established 1846

LONDON:-
14 OLD BOND STREET
PARIS:-
22 RUE DES CAPUC

M. KNOEDLER & CO., INC.

14 East 57th Street

Cable Addresses

"KNOEDLER."

NEW YORK, PARIS, LONDON

NEW YORK 22, N.Y. December 6, 1955.

Sold to
CONSIGNED

Mr. Don Vogel, Valley House, Route 7, Box 394 X,

Spring Valley Road, Dallas, Texas.

| | | | |
|-------------------|-----------------------|----------|----------|
| Steinlen: | "Child Drinking Milk" | | \$225.00 |
| " | "Two Cats" | | 275.00 |
| Toulouse-Lautrec: | "Revue Blanche" | D.355-II | 175.00 |
| " | "Divan Japonais" | 341 | 275.00 |
| " | "Troupe Eglantine" | 361 | 225.00 |

DISCOUNT 20%

VIA TODAY'S AIR EXPRESS:

115141

MARKNOEDLER CO. INC.
14 EAST 87th STREET
NEW YORK 22, N. Y.
PARIS, 22, RUE DES CAPUCINES
LONDON, 14, OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

January 6th 1956

Mrs. Donald S. Vogel
Valley House
Spring Valley Road
Route 7, Box 394X
Dallas, Texas

Dear Peggy:

Thanks are due to you and Don for your excellent job in selling the posters. Your check for \$760.00 has been received and the signed duplicate bill is enclosed herewith.

We are happy to have you keep the Lautrec as I think there is a very good chance you will sell it in Texas. This poster, Le Troupe de Mlle. Eglantine, is one of the most popular of his posters.

I also am delighted to hear you are moving along with the Venards. We find here in New York too with some that we bought before Betty joined us in buying them are beginning to move again. We just sold one yesterday. I do think, however, that it is difficult to sell them for high prices and I am quite happy for you to sell them as long as we clear our cost and expenses, therefore, I would say - to you, that those on which we own half share we would be pleased to receive our cost plus ten per cent on any that are sold. In other words - if our half share is \$100.00, then we would like to have \$110.00 if the picture is sold. By keeping our profit to a minimum I hope to give you a larger profit margin and, therefore, an incentive to sell them. We do not have in our records what each picture cost as we merely made an entry what our half share of ten pictures which Betty bought was. Would you and Don be interested in buying out our half share of these pictures? If so let me know and I will make a most reasonable figure.

115112

January 6th 1956

Mrs. Donald S. Vogel
Valley House
Dallas, Texas

I am glad to hear that Le Barque aux Signeaux has been sold and I think \$650.00 is a very fair price to have gotten for it.

We have several Caffes now and if you would like to have two or three on consignment I will be pleased to send them to you.

All best wishes to you both for the New Year.

Sincerely,



Harry A. Brooks
M. KNOEDLER and COMPANY, Inc.

HAB/ljt

Enclosure

Established 1846.

LONDON:-
14. OLD BOND STREET.
PARIS:-
22 RUE DES CAPUCINES

M. KNOEDLER & CO., INC.

12
14 East 57th Street

Cable Addresses

"KNOEDLER."

NEW YORK. PARIS. LONDON

NEW YORK 22.N.Y. October 26th 1956

CONSIGNED TO:

~~XXXXXXXXXX~~
~~XXXXXXXXXX~~
Sold to

Valley House (Mr. Vogel)

Route No. 7 - Box 394 X, Spring Valley Road, Dallas, Texas

| | | |
|---------------------|---|-------------------------|
| | <u>PAINTINGS by RUFINO TAMAYO</u> | <u>Less 20 per cent</u> |
| CA 4000 | "New Moon" | \$ 4,000.00 |
| CA. 5046 | "Still Life" | 4,000.00 |
| | <u>PAINTING by BERNARD BUFFET</u> | |
| A 6391 | "Le Fleurs" | 3,000.00 |
| | <u>PAINTING by M. LAURENCIN</u> | |
| CA 5100 | "Les Biches" | 500.00 |
| | | <u>Less 10 per cent</u> |
| | <u>PAINTING by ANDRE LUNOYER DE SEGOVIA</u> | |
| A 6414 | "Two Leaning Trees" | 8,000.00 |
| | <u>PAINTING by MAURICE UTRILLO</u> | |
| A-6117 | "Moulin de la Galette" | 6,500.00 |
| | <u>PAINTING by JEAN COROT</u> | |
| CA 5057 | "Une Saulaie et, au fond, un village" | 12,500.00 |
| | <u>PAINTING by EDOUARD VUILLARD</u> | |
| A-6107 | "L'Estrel vue de Canne" | 6,000.00 |
| | <u>WATERCOLOR by Pierre Auguste RENOIR</u> | |
| WCA-1334 | "Landscape" | 3,500.00 |
| | <u>PAINTING by HENRI MATISSE</u> | |
| A-6131 | "Tete de Femme" | 6,500.00 |

115144

Route 7, Box 394X
Dallas, 30, Texas
12 December 1960

Mr. Harry Brooks
M. Knoedler & Co, Inc
14 East 57th Street
New York, 22, New York

Dear Harry:

Donald asked me to drop you a quick note just to check and see if the Monet "Nymphs" we had down here is still available, and what the current price might be if it is. We have not yet given up on it, so please do let us know when it is sold, if it hasn't been already.

Tell Coe that we went over last week to Margaret McDermott's to hang the Garguin and the Wyeth watercolor. The Gaugin is a real jewel, and we are so pleased that she bought it. We had told her to ask for either you or for Coe -- and gather that she didn't meet you at all, which we regret, as she is an exceptionally sweet and charming person. I don't know whether you recall or not, but we had written to you about her around a year ago, when she was seeking a Bonnard -- but I don't believe she got into Knoedlers on that trip to New York at all. Which is just as well, as she wasn't as fired up then to purchase as she is now. By the way -- they are both delighted with your presentation folio on the paintings.

Our best to you and to Coe -- and may this continue to be a most successful season for you,

With best regards,

Margaret Vogel

/mv

115145

M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK 22, N. Y.
PARIS, 22 RUE DES CAPUCINES
LONDON, 34 ST. JAMES'S STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

December 14, 1960

Mrs. Donald S. Vogel
Valley House
Route 7, Box 394X
Dallas 30, Texas

Dear Peggy:

Thanks for your letter. The Monet "Nymphs"
has been sold to the Cleveland Museum.

I am very sorry I did not get to meet Mrs.
McDermott when she was here and if she had asked for
either Coe or I we would have been most pleased to
see her. I remember your telling me about her when
I was in Dallas.

I have been thinking lately about the nice man
who had the big rather mixed collection and who
married the girl who worked at Neiman Marcus. What
is the news about him and has the marriage worked
out? She seemed like a very pleasant girl and I
hope she is happy. I would love to hear about them
if you have a moment to write.

Best wishes to you both for Christmas.

Sincerely,



Harry A. Brooks

HAB:cbs

115146

UNCLAS



NARA APPROVED

[Handwritten signature]

\$255,000 Paid for a Renoir Here

Foy Art Auction Brings In Million

By Peter D. Franklin

The rain failed to damp the spirit of the bidding last night at the Parke-Bernet Galleries as \$1,166,400 was realized for seventeen paintings from the late Thelma Chrysler Foy collection.

A canvas by Pierre August Renoir, "Les Filles de Durand-Ruel," brought the top price at the forty-minute sale—\$255,000. This is a world's record for a Renoir at public auction. It was purchased by a "private collector," believed to be Mrs. Foy's brother, Walter P. Chrysler jr.

Other records set before an audience of 2,000 were \$180,000 each for Edgar Degas' "Danseuse sur la Scene" and "Femme Rousse dans un Jardin" by Henri de Toulouse-Lautrec. The Degas is a world's public auction record for this artist, while the Toulouse-Lautrec is an American auction record and perhaps a world's record for Toulouse-Lautrec. Both paintings were bought by E. J. Rousuck, a New York art dealer.

Louis J. Marion, executive vice-president of the gallery and head auctioneer, began the bidding at 8:05 p. m. on a



Sold for \$255,000—the 32x25¾ inch Renoir.

sketch by Renoir entitled "Nu."

This was sold for \$4,000. From then on it was a free-wheeling affair, with Mr. Marion urging the bidders on:

say \$5,000, sir. No? You're shaking your head the wrong way, sir. It's worth more and you know it."

Then the auctioneer reached "He's weakening—now you

Continued on page 17, column 1.

E. J. ROUSUCK

115147



Niles Trammel



Joseph McConnell



Frank White

Sarnoff, head of R.C.A., has had difficulty finding the right man to run N.B.C., the broad-
subsidiary. Since its founding in 1926, N.B.C. has had five presidents, all Sarnoff appoint-
principal trouble has been that most N.B.C. presidents seem to be out-manuevered regularly
m Paley of C.B.S. Paley's talent raid of 1948-49 was followed by **Niles Trammel's** resigna-
nine years in office. Then **Joseph McConnell** took over, reorganized N.B.C., and hired
White, head of Mutual Broadcasting, for the top job. McConnell resigned to head Colgate-
e-Peet. White, whose record at Mutual was excellent, had been in office four months when
passed N.B.C. in TV-Radio sales. Three months later he resigned because of "ill health."
sixth appointment to the N.B.C. job: David Sarnoff.

sell one every 14 minutes



d" Shapiro, whose costume "except at a lodge
is a dazzling cowboy suit (he has twenty of
his wife) plus spurs and pistol (unloaded), is
biggest used-car dealer. Like other used-car
of California, Shapiro is moanin' low over
ed-car business. He now has to wait well over
up a sale. "Nobody feels sorry for me includ-
piro, who in past years has earned as much
ling used cars.

Two new deals

Roger L. Stevens of Detroit, who
headed the group that bought the
Empire State Building in 1951, an-
nounced another New York project
last month—a corporation "to pro-
duce plays and operate playhouses."
Associates are Robert Dowling,
who controls four theatres, Robert
Whitehead, producer (*The Member
of the Wedding*, etc.), and the Play-
wrights Co. (authors Robert Sher-
wood, Elmer Rice, etc.). Recently
he headed a group that acquired a
leasehold in downtown Seattle from
the University of Washington in-
volving \$37,800,000.



Merger in businessmen's art galleries



Georges Wildenstein of Wildenstein



Emanuel Rousuck of Scott & Fowles

The great French art gallery of Wildenstein has absorbed the fifty-year-old firm of
Scott & Fowles, a leading U.S. gallery. Both have been notably successful in selling fine
art to U.S. businessmen, particularly Rousuck's Scott & Fowles, which has interested
many midwest manufacturers in collecting art. Tom Girdler, Eli Lilly, and Crispin
Oglebay are among Rousuck's customers.

continued page 50

Rousuck Announces Merger Of 2 Famous Art Galleries

Wildenstein & Co., Inc. and the Scott & Fowles Gallery, two of the oldest and most esteemed organizations in the world of art, have just announced their merger. The news was released in New York by E. J. Rousuck, president of Scott & Fowles, and in Paris by Georges Wildenstein, president of Wildenstein's. Rousuck will become the vice president of the latter organization with Scott & Fowles continuing its present activities at the Wildenstein Gallery at 19 East Sixty-fourth street in New York.

Georges Wildenstein is prominent in French turf circles, racing a string of thoroughbreds on the Continent, and he is a member of the Turf and Field Club in New York. Wildenstein's Buisson d'Or, who was bred by Laudy Lawrence, finished a close third to Northern Light in the recent renewal of the Grand Prix de Paris at Longchamp.

Wildenstein & Co. was founded in Paris in 1875 by Nathan Wildenstein, and soon expanded its interests from French art to include paintings, sculpture, and objects of art in all schools, from the 14th Century primitives to the works of contemporary European and American artists. Its gallery in New York was opened in 1902. In 1934 it established its London gallery at 147 New Bond Street, and in 1940 its Argentinian affiliate was opened at Florida 914, Buenos Aires.

During three-quarters of a century of extremely varied activity, Wildenstein has placed important masterpieces in almost every mu-

seum of significance from the Louvre in Paris to the Melbourne Museum in Australia, besides cooperating in the formation of the most outstanding private art collections all over the world.

Founded in 1903, Scott & Fowles has long been the leading American dealer in 17th and 18th century British painting and in Colonial and later American portraits, with further emphasis on such individualist artists as Fantin-Latour, Augustus John, John Singer Sargent and Sir Alfred Munnings. It is responsible for the presence of major items in the Frick and Morgan public collections, the Taft Museum in Cincinnati, and in many other public and private collections throughout the country.

Rousuck, director of the National Museum of Racing at Saratoga, is an authority on sporting art as well as British and American painting. A recent philanthropic trend among businessmen collectors is owned primarily to his initiative and encouragement—the building of art collections around a single theme in public institutions: thus the portrait gallery of notable Americans at Lafayette College, in Easton, Pennsylvania, which was gathered and is still being added by Allan P. Kirby.

This year Scott & Fowles will commemorate its fiftieth anniversary with a loan exhibition in New York of distinguished works sold by the firm in the past half century. The exhibition will be the first held by Scott & Fowles in its new location at Wildenstein's.

museum pieces.

WILDENSTEIN'S JOINS IN GALLERY MERGER

Wildenstein & Co., Inc., and Scott & Fowles, art galleries established in New York shortly after the turn of the century, have merged. The announcement was made here yesterday by E. J. Rousuck, head of Scott & Fowles, and in Paris by Georges Wildenstein, president of his concern.

Wildenstein's, which was founded in Paris in 1875 by Nathan Wildenstein, opened its New York gallery in 1902. In 1934 it established a London gallery and in 1940 one in Buenos Aires. Dealing in paintings, sculpture and other objects of art of all schools, from fourteenth century primitives to contemporary work, Wildenstein's has placed important works in public and private collections in many parts of the world.

Scott & Fowles, founded in 1903, has specialized in seventeenth and eighteenth century British painting and American portraits, and has been responsible for major items in the Frick and Morgan collections, among others. Mr. Rousuck, director of the National Museum of Racing at Saratoga, and an authority on sporting art, has become vice president of the combined galleries, which will operate from the Wildenstein quarters at 19 East Sixty-fourth Street.

Du Maurier's Daughter to Wed

LONDON, July 7 (UP)—The engagement of Miss Tessa Browning, daughter of the author Daphne du Maurier and Lieut. Gen. Sir Frederick Browning, to Capt. Peter de Zulueta of the Welsh Guards was announced today. Captain de Zulueta is the only son of the late Don Pedro de Zulueta and the late Marchioness of Bristol.

January 24, 1969

My dear Mr. Ittleton:

I know your collection extremely well and get a glow of excitement out of even reviewing these masterpieces on paper. The following is a list of what I think they would bring today in a fairly conservative sale. In a spirited auction with two or three buyers, they would bring much more. These are my estimates:

| | |
|--|-----------|
| "Avant L'Entree en Scene" by Edgar Degas 22 7/8 inches by 17 1/4 inches | \$450,000 |
| "Mademoiselle Beatrice Tapie de Celeyran" by Henri de Toulouse-Lautrec 10 1/2 inches by 8 1/2 inches | \$225,000 |
| "Madame Hebutene" by Amedeo Modigliani 21 1/4 inches by 36 1/2 inches | \$135,000 |
| "Femme Nue se Coiffant" by Edgar Degas 6 3/8 inches by 8 1/2 inches | \$80,000 |
| "Self Portrait with Poppies" by Odilon Redon 6 inches by 8 inches | \$14,000 |
| "The Balcony" by Berthe Morisot 19 3/4 inches by 24 inches | \$200,000 |
| "Petite Danseuse de Quatorze Ans" by Edgar Degas Bronze: 39 inches high | \$150,000 |
| "L'Ecoliere" by Edgar Degas Bronze: 10 1/2 inches high | \$15,000 |
| "Nude, Arms Over Eyes" by Aristide Maillol Plaster: 8 1/2 inches high | \$15,000 |

115150

COPY

Mr. Henry Ittleson, Jr.

-2-

January 24, 1969

"La Plage à Trouville"
(Rider With Flag)

by Eugène Boudin
8 3/8 inches by 14 inches \$75,000

"Bathers"

by Paul Cézanne

16 5/8 inches by 21 5/8 inches \$450,000

"La Ferte-Milon"

by Jean Baptiste Camille Corot

9 1/4 inches by 15 7/16 inches \$75,000

"Still Life with Head-Shaped Vase
and Japanese Woodcut"

by Paul Gauguin

28 1/2 inches by 36 1/2 inches \$600,000

"La Femme Aux Gants"

by Henri de Toulouse-Lautrec

18 1/2 inches by 11 5/8 inches \$225,000

"L'Ete"

by Pierre Auguste Renoir

32 inches by 25 3/4 inches \$450,000

"Bateaux Coucher de Soleil Rouen"

by Camille Pissarro

21 1/2 inches by 25 3/4 inches \$125,000

"Jonquils and Narcisses"

by Maurice Quentin de Latour

11 1/4 inches by 21 inches \$35,000

"La Seine à Courbevoie"

by Georges Seurat

9 3/4 inches by 6 inches \$135,000

"La Danseuse au Tambourin"

by Edgar Degas

12 9/16 inches by 16 1/8 inches \$185,000

"La Plage à Trouville"

by Eugène Boudin

8 1/4 inches by 14 inches \$60,000

115151

COPY

Mr. Henry Ittleson, Jr.

-3-

January 24, 1969

January 24, 1969

The uninitiated might challenge me, but I am absolutely certain that I am correct.

If there is anything further, kindly call on me.

My Dear Mr. Ittleson:

Sincerely yours,

I know your collection extremely well and get a glow of achievement out of even reviewing these masterpieces on paper. The following is a list of what I think they would bring today in a fairly conservative sale. E. J. Rousuck auctioneering or three buyers, they would bring those are my estimates.

"Jeune L'entree au Looze"
by Edgar Degas
1 1/2 inches by 1 1/4 inches \$14,000

"Portrait of a Young Girl"
by Henri de Toulouse-Lautrec
1 1/2 inches by 1 1/2 inches \$2,000

"Madame Mouton"
by Auguste Rodin
1 1/2 inches by 1 1/2 inches \$15,000

"Jeune Femme au Coffre"
by Edgar Degas
1 1/2 inches by 1 1/2 inches \$1,000

"Self Portrait with Topkapi"
by Odilon Redon
1 1/2 inches by 1 1/2 inches \$10,000

"The Saloon"
by Fernand Léger
1 1/2 inches by 1 1/2 inches \$20,000

"Petite Danseuse de Quatorze Ans"
by Edgar Degas
Bronze; 1 1/2 inches high \$100,000

Mr. Henry Ittleson, Jr.
660 Madison Avenue
New York, New York 10021 \$15,000

"Wade, Arms Over Head"
by Aristide Maillol
Plaster; 1 1/2 inches high \$15,000

COPY

115152

January 29, 1969

My dear Mr. Ittleston:

Your oil painting "Jockeys at Epsom" by Edgar Degas (1834-1917), size 11 1/2 inches high by 9 inches wide, circa 1860-1862; reproduced and recorded as No. 75 in P. A. Lemoisne Degas at Son Oeuvre, Paris, 1947; also recently reproduced in the Art News, and reproduced in one or two other works on Degas, should be insured for no less than ONE HUNDRED TEN THOUSAND DOLLARS.

If there is anything further, kindly call on me.

Very truly yours,

E. J. Rousuck
Vice President

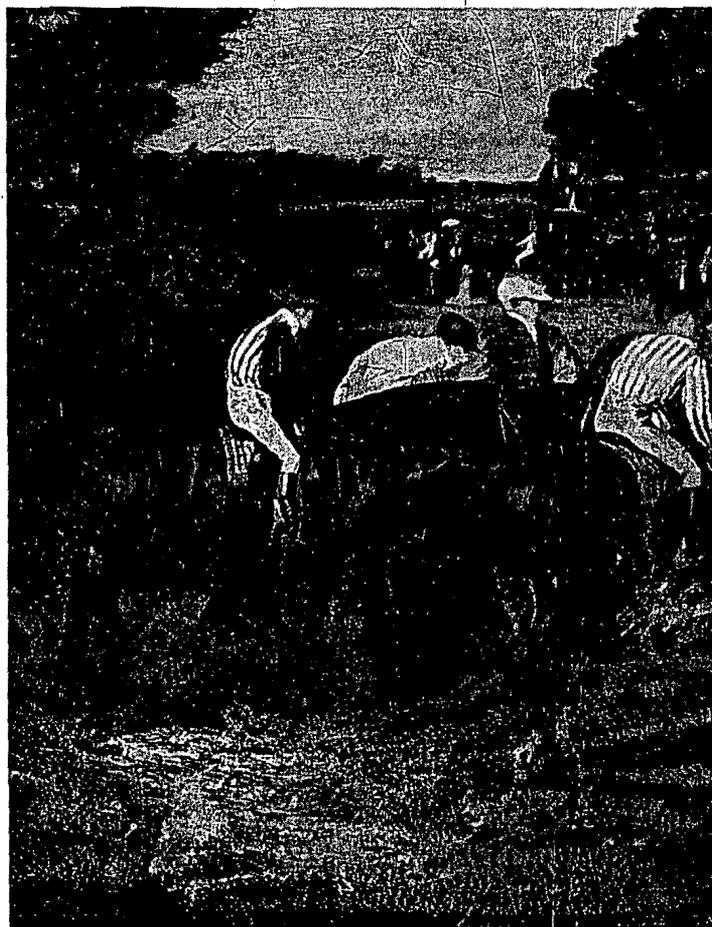
Mr. Henry Ittleston, Jr.
650 Madison Avenue
New York, New York 10021

115153

COPY

CATALOGUE

DEGAS
1834-1917
OILS and PASTELS



1. Jockeys at Epsom, 1860-62
Oil, 11½ x 9 inches L. 75*
Lent Anonymously

*L" refers to P. A. Lemoisne, *Degas et Son Oeuvre*, Paris, 1947

HENRY ITTLESON, JR.
660 MADISON AVENUE
NEW YORK, N. Y. 10021

January 27, 1969

Mr. E. J. Rousuck
Wildenstein & Company
19 East 64th Street
New York, New York 10021

Dear Mr. Rousuck:

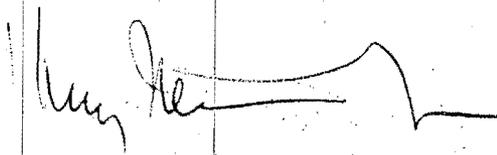
Thank you very much for your letter of January 24th in answer to mine of January 23rd concerning your opinion of the present day valuations for insurance purposes of certain of my paintings. I regret that I forgot to include in my letter of January 23rd, one of my paintings which I list below, together with the insurance valuation.

"Race Track at Epsom" (oil)
11" x 9"
Degas
Circa 1860-1862
Present insurable coverage: \$60,000

Will you please let me know whether I should increase or decrease this coverage and, if so, in what amount?

Thanking you for your cooperation in this matter, I am

Sincerely yours,



115155

HENRY ITTLESON, JR.
660 MADISON AVENUE
NEW YORK, N. Y. 10021

January 23, 1969

Mr. E. J. Rousuck, V. P.
Wildenstein & Co.
19 East 64th Street
New York, New York 10021

Dear Mr. Rousuck:

In view of the accelerated prices that French Impressionist paintings and sculpture have been bringing on the market over the past few years, I would appreciate knowing the current fair market value of my paintings and sculpture for insurance purposes. I do not want to over-insure them, but I want to insure them for a conservative present market value in case of any loss.

I list below paintings in my collection which you are very familiar with. I would appreciate if you would advise me in writing as to whether the present insurance coverage on any of these paintings and sculpture should be raised or lowered.

| | | | |
|--|-------------------|----------|-----------|
| "La Plage a Trouville" (Rider with Flag) | 8 3/8" x 14" | Boudin | \$ 50,000 |
| "Bathers" | 16 5/8" x 21 5/8" | Cezanne | 185,000 |
| "La Ferte-Milon" | 9 1/4" x 15 7/16" | Corot | 60,000 |
| "Still Life with Head-Shaped Vase and Japanese Woodcut" | 28 1/2" x 36 1/2" | Gauguin | 300,000 |
| "La Femme Aux Gants" | 18 1/2" x 11 5/8" | Lautrec | 150,000 |
| "L'Ete" | 32" x 25 3/4" | Renoir | 225,000 |
| "Bateaux Couches De Soleil Rouen" | 21 1/2" x 25 3/4" | Pissarro | 65,000 |
| "Jonquils and Narcissus" | 11 1/4" x 21" | Latour | 18,000 |
| "La Seine a Courbevoie" | 9 3/4" x 6" | Seurat | 100,000 |

115156

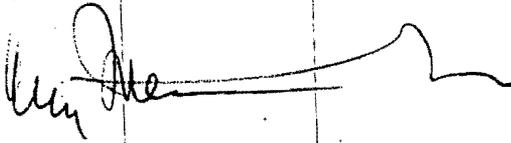
- 2 -

| | | | |
|---|--------------------|-------------|-----------|
| "Plage de Trouville" | 8 1/4" x 14" | Boudin 1866 | \$ 38,000 |
| "La Danseuse au Tambourin" | 12 9/16" x 16 1/8" | Degas 1883 | 130,000 |
| "Avant L'Entree en Scene" | 22 7/8" x 17 1/4" | Degas | 250,00 |
| "Mademoiselle Beatrice Tapie de Celeyran" | 10 1/2" x 8 1/2" | Lautrec | 110,000 |
| "Madame Heburtene" | 21 1/4" x 36 1/2" | Modigliani | 125,000 |
| "Femme Nue se Coiffant" | 6 3/8" x 8 1/2" | Degas | 60,000 |
| "Self Portrait with Poppies" | 6" x 8" | Redon | 14,000 |
| "The Balcony" | 19 3/4" x 24" | Morisot | 100,000 |
| "Petite Danseuse de Quatorze Ans" (Bronze) | 39" high | Degas | 125,000 |
| "L'Ecoliere" (Bronze) | 10 1/2" high | Degas | 8,000 |
| "Nude, Arms Over Eyes" (Plaster) | 8 1/2" high | Maillol | 6,000 |

I would appreciate a reply from you as quickly as possible inasmuch as I am leaving for a winter vacation on February 1st and if I feel that my insurance values should be changed, I want to do this before I leave.

Thanking you for your cooperation in this matter and with kindest regards, I am

Sincerely,



115157

HENRY ITTLESON, JR.
660 MADISON AVENUE
NEW YORK, N. Y. 10021

January 22, 1969

Dear Jay:

In my letter of January 16th I listed certain paintings in my collection which I purchased from you and asked that you advise me of the present fair market value of these paintings for insurance purposes.

There are two additional paintings in my collection which you are familiar with and I would appreciate, if possible, for you to give me your opinion of the present conservative market value of these two paintings, as well as those on my January 16th list.

"La Danseuse au Tambourin" by Degas 1883 (oil)
12 9/16" x 16 1/8"
Present insurable value \$130,000

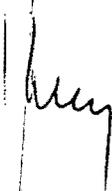
185,000

"La Plage a Trouville" by Boudin 1863 (oil)
8 1/4" x 14"
Present insurable value \$38,000

60,000

Kind regards.

Sincerely,



Mr. E. J. Rousuck
Wildenstein & company
19 East 64th Street
New York, New York 10021

115158

HENRY ITTLESON, JR.
660 MADISON AVENUE
NEW YORK, N.Y. 10021

January 16, 1969

*I already under insures
with 750 you please
re-insure at the very
conservative value
-400 I have had to
pay and in insurance*

Dear Jay:

In view of the accelerated prices that French Impressionist paintings have been bringing on the market over the past few years, I would appreciate knowing the current fair market value of my paintings for insurance purposes. I do not want to over-insure them, but I want to insure them for a conservative present market value in case of any loss.

I list below the paintings which I have purchased from Wildenstein & Co., together with the present amount of insurance that I am carrying on each one of them. I would appreciate it if you would advise me in writing as to whether any of these amounts should be raised or lowered.

| | | | | |
|---|-------------------|----------|---------|------|
| "La Plage a Trouville" (RIDER WITH FLAG) | 8 3/8" x 14" | Boudin | 50,000 | 75 |
| "Bathers" | 16 5/8" x 21 5/8" | Cezanne | 185,000 | 450- |
| "La Ferte-Milon" | 9 1/4" x 15 7/16" | Corot | 60,000 | 75 |
| "Still Life with Head-Shaped Vase and Japanese Woodcut" | 28 1/2" x 36 1/2" | Gauguin | 300,000 | 600 |
| "La Femme Aux Gants" | 18 1/2" x 11 5/8" | Lautrec | 150,000 | 225 |
| "L'Ete" | 32" x 25 3/4" | Renoir | 225,000 | 450- |
| "Bateaux Coucher De Soleil Rouen" | 21 1/2" x 25 3/4" | Pissarro | 65,000 | 125 |
| "Jonquils and Narcisses" | 11 1/4" x 21" | Latour | 18,000 | 35 |
| "La Seine a Courbevoie" | 9 3/4" x 6" | Seurat | 100,000 | 135 |

Thanking you for your cooperation in this matter and with kindest regards, I am

Sincerely,

Mr. E. J. Rousuck, V.P.
Wildenstein & Co.
19 East 64th Street
New York, New York 10021

115159

C O P Y

THE CLEVELAND MUSEUM OF ART
11150 East Boulevard Cleveland, Ohio

10 July 1956

Mr. E. J. Rousuck, Vice President
Wildenstein & Company, Inc.
19 East 64th Street
New York 21, New York

Dear Mr. Rousuck:

Henry Francis brought me the two extremely handsome photographs which you were kind enough to send for our consideration for the Venetian Tradition exhibition, Mr. Ittleson's Cezanne, Bathers, and the magnificent Renoir of the Jardin a Sorrente from a California collection.

, It goes without saying that we would greatly appreciate having these pictures for the exhibition and that they would fill the very niche which at the present time is lacking. Would you advise me if I should write directly to the owners and if so, give me their addresses?

We appreciate so much your help with Mr. and Mrs. Hickox on our behalf, and this will be of further invaluable assistance.

Again with many thanks,

Very sincerely yours,

William M. Milliken
Director

115160

1000000

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NARA APPROVED

WJP 3-100

115161

Route 7, Box 394X
Dallas, Texas
28 December 1960

Dear Robert,

This should arrive in Paris just in time for our New Year's wishes to you and Nell. And you know that we wish you all the love, joy, happiness and success that is possible for two persons to possess or enjoy!

I had hoped to get a letter off to you sooner, but preparing for Christmas with two small boys in the family, and an inundation of relatives to cook for (and cleanup after) has kept me away from the desk much longer than I had expected. But at last I send you the \$5,000 for the controle on the Funambuliste painters and the list for the other money I have sent recently. I shall draw up a list of what we are purchasing with this \$5,00 in the next few days and send it on. I do not wish to delay this overdue letter by taking time to check my files for the new list.

The long-awaited Bernard finally was released to us the day before Christmas, after the most incredible delays. This will teach us to ask for something during the Christmas season! First of all, it arrived in New York for transshipment to Dallas just as the blizzard struck there, and no planes went in or out for over three days! This tied up everything, and it must have sat in New York over a week, waiting for space to come here. Then, our customs, as usual (and particularly during the Christmas rush) took its own sweet time -- hence we received the painting the day we sent you the cable! Isn't that something? Anyway, our client has promised us a check in the next few days, and we shall promptly send it on to you at the Maurice. (In two checks, as you requested). It is a most haunting painting -- so much so that we felt deprived at not being able to keep it around us for a little time.

There seems to be quite a surge of interest in the Pont Aven school here now -- possible because they are still in a possible price-range, with the probability of proving good investments in the constantly rising market. So, we should greatly appreciate your sending us photos of any particularly fine examples to which you may have access of this period, particularly Serusier and Moreau.

We very much appreciate your talking with Mr. Goets about the possibility of sending the Bonnard over on consignment, but since our prime client for such a painting at the moment is the McDermott, this is not the painting for her. She is still very eager to acquire a Bonnard (and almost bought one in New York last month) but this particular little beauty is too dark for her (even with all the suggested lighting. We shall appreciate your continuing to let us know if you come across any other fine Bonnard.

Donald would like to know if you could send us on consignment, the Rouault "Flagellation", with us carrying the expenses as proposed for the Bonnard. We have several clients whom we might interest in this if we had more to show them than a photograph.

EY HOUSE

Route 7, Box 394X
Dallas, 30, Texas
22 March 1961

old from consignee:

| | | | |
|---------|-----|-----------------------|-------------|
| ROUAULT | oil | "La Flagellation" | \$28,000.00 |
| | | Less shipping expense | 329.40 |
| | | | <hr/> |
| | | | \$27,670.60 |
| | | By check 3/22/61 | 20,000.00 |
| | | " " " " | 7,670.60 |
| | | | <hr/> |

oil in tank
See attached invoice
of Warm Woods

115162

Route 7, Box 394X
Dallas, 30, Texas
5 January 1961

Dear Robert:

Your wonderful letter and the check for the Bernard arrived together, so I hasten to send the money on to you in two checks as requested, so that you will, we hope, be able to hand it to the "Controle" before the very last minute. I shall not try to write an answer to your letter -- want to rush this to the post office so you will not have to rush yourself.

Please ship the Renault with the Calmettes lithographs -- we will stand the expenses on the shipment as you outlined. Think it well worth the ~~gamble~~ gamble of being able to try and sell it. Is the cost to us on this still \$28,000? If we can't have any Calmettes' figure pieces now, is there a chance of having another lovely Bridge of Three Sautets? Or on that order? Greedy, aren't we?

Will you be at Nonchalair between the 9th and your visit to the surgeon in Geneva on the 19th? If so, I shall write you a long letter there. I enclose the list of what we are purchasing with the check for \$5,000 we sent with our last letter.

We should very much appreciate as complete as possible a ~~history~~ history on the three Bernards we have had from you, and on the Renault that is coming. As I mentioned before, this is most important to our neophyte clients. Donald would also like you to send photos as soon as you can of the Serusier, the Denis paintings, and the Bernard head of the Breton woman with the flowers. These sound fantastique!

We cause you so much extra work -- but we also need a biography of Civet. We have been asked many questions about him that we are unable to answer, and a biography such as you have sent us earlier of the other painters, will be a very great help. Unfortunately, he was not included in the Macenta "School of Paris" book, so we do not even have that capsule to go by.

Our continued thanks and gratitude -- I shall tell you what Betty is busy doing when I next write. Hope that Nel is having a fabulous skiing season!

Our best and warmest to you both,

His Calmettes lithographs have not yet arrived. Have they been sent? We are most eager for you to lay aside for us (or ship when completed) two to four more of his lovely figure compositions. We cannot seem to keep our hands on these, they are so immediately popular and appealing -- and we would so like to have something of his in this vein to represent him in the exhibitions.

We shipped a few paintings of each of the Funambulistes to Detroit in advance of the coming show in February, and they have had a most enthusiastic reception from the Gallery directors. We have passed on to them the idea of an uncrating party, and they are getting set up to try this, with mounting enthusiasm. Do you know that when we first suggested such a thing they thought we were joking with them, and that the possibilities of such an exclusive gathering did not at first register with them?

The possibilities of arranging a large-scale Funambuliste show in New York look brighter than they have in some time, although this is all still quite tentative. If we do arrange it, it will be a major production, with all the painters well represented. We keep our fingers crossed that it would work out, and shall keep you informed.

We, too, are hoping that you are wrong about "squashed faces", as we shall have to live under the reign of one for at least the coming four years. Of course, we now have near hysteria daily as we see photos of the Kennedys in the paper, magazines, etc -- as now you have mentioned them being Squashed, that is all we can see. And when the photos of the new baby appeared, and he was even more squashed than all the rest, we just couldn't stop laughing! I do wish there were some way to let you honestly understand what a real delight your letters are. We enjoy them so much that we always read them aloud to each other, wishing to share the pleasure instead of each reading it individually.

We hope you are now feeling like a gazelle, and that the surgeon found your wound and you in most excellent condition. There is much more to tell you and to discuss, but I am about to leave in the car and wish to post this immediately. I shall write again as soon as we receive the other check, and catch up on more things that we wish to talk with you about.

Again, our most heartfelt wishes for an exciting and rewarding New Year to you and to Nel,

115163

LE HAVRE

4, Rue ANTOINE
TÉL. N. 8-41-00

MARSEILLE

III, RUE DE LA PUBLIQUE
TÉL. 21-12

BORDEAUX

3, RUE LAFAYETTE
TÉL. 910-90

ANVERS

43, LONGUE-RUE-NEUVE
TÉL. 78-78-83

ARTHUR LENARS & C^{IE}

SOCIÉTÉ À RESPONSABILITÉ LIMITÉE AU CAPITAL DE FRANCS

AGENTS MARITIMS

APPRÊTEMENTS - TRANSIT - DOUANE - TRANSPORT - ASSURANCE
COMMISSIONNAIRE EN DOUANE AGRÉÉ

22 BIS, RUE DE PARADIS - PARIS-X^e

ADRESSE TÉLÉGRAPHIQUE
LENARTHUR-PARIS

TÉLÉPHONE :

PROVENCE 30-34

— 30-35

— 45-18

REG. DU COM. SEINS 25 8 1909

CHÈQUES POSTAUX 1244-11

Monsieur VOGEL
Valley House
Route 7 Box 394 X
DALLAS Texas U.S.A.

RH/SL
PAR AVION

EXTRAIT DES CONDITIONS GÉNÉRALES

Les cotations établies étant basées sur les tarifs, règlements et conventions en vigueur dans les administrations, compagnies de chemin de fer, compagnies de navigation, peuvent être changées et même suspendues sans préavis. Les prix cotés ne sont valables que s'ils sont acceptés dans un délai de 15 jours et si l'expédition a lieu selon les instructions d'acheminement qui devront être demandées au préalable.

Des instructions complètes doivent être remises pour chaque envoi. Les clients conservent seule la responsabilité de toutes les conséquences provenant de déclarations ou documents erronés incomplets ou fournis tardivement.

ASSURANCE — A défaut de toutes précisions, l'assurance sera couverte seulement sur ordre formel et répété et uniquement contre les risques ordinaires de transport. N'agissant que comme mandataire le commissionnaire de transport n'accepte aucune solidarité avec les assureurs. L'indemnité d'assurance réclamée ne sera payée qu'autant que celle-ci aura été réglée par les compagnies d'assurances.

RESPONSABILITÉ — La responsabilité du commissionnaire de transport pour toutes opérations de transports terrestres, fluviaux, maritimes, aériens, etc est strictement limitée à celle encourue par les compagnies, transporteurs ou tout autre mandataire substitué auxquels il s'adresse pour l'exécution du mandat confié.

Dans tous les cas où pour une cause quelconque sa responsabilité propre serait engagée, elle sera limitée à deux mille francs par kilo pour les produits manufacturés emballés, avec un maximum de vingt-quatre mille francs par colis et à deux francs par kilo pour les marchandises expédiées en vrac sans que l'indemnité à allouer puisse excéder la valeur réelle justifiée de la marchandise. Les frais de transport exposés par le commissionnaire de transport sont dus, même en cas de perte, avarie ou retard résultant de la force majeure et en particulier de faits de guerre.

Le commissionnaire de transport a privilège sur les marchandises dans les conditions des articles 92 et 93 du Code de Commerce.

LE 21 Janvier 1961

Cher Monsieur,

Suivant les instructions de Monsieur Robert De Bolla nous avons le plaisir de vous informer que nous vous expédions par les soins de la Compagnie aérienne SAS, une caisse marquée DBI 080 contenant une peinture de Rouault, 4 peintures et 20 lithographies de Calmettes.

Nous vous remettons sous ce pli, un certificat d'assurance original n° 17353 ainsi qu'une facture consulaire originale.

Nous vous souhaitons bonne et prompte réception de cet envoi et vous prions d'agréer, Cher Monsieur, nos meilleures salutations.

ARTHUR LENARS & C^o

115164

la manipulation consécutives aux opérations de ballage ainsi que les risques de séjour dans les locaux de la Chambre de Commerce en Douane Centrale, étant également à la charge de la Compagnie soussignée.

— De convention expresse la valeur faisant l'objet de la présente assurance est agréée vaille plus vaille moins et en cas de sinistre, la Compagnie soussignée renonce à exiger d'autres preuves justificatives de valeur ou d'intérêt que la production du présent avenant.

— En cas de perte ou avaries, sous peine d'irrecevabilité de la réclamation, s'adresser à l'Agent des Assureurs soussignés prendre et requérir toutes mesures conservatoires et réserver utilement le recours des Assureurs.

— Agent des Assureurs à DALLAS (USA) (Texas) Wm. H. Mac GEE & Co
1133 National City Building DALLAS I.

PARIS, le - DIX NEUF JANVIER Mil neuf cent soixante et un.

THE INDEMNITY MARINE ASSURANCE Co., Ltd.

Agent
Alouinos

ARTHUR LÉNARS & Co
SARL au Capital de 60.000 MF.
22 bis, Rue de Paradis
PARIS-Xe

Arthur Lenars

Route 7, Box 394X
Dallas, 30, Texas
3 February 1961

Dear Robert,

This will just be a quick note -- this last week has been most hectic and seems to be continuing in that manner, and I wish to get this check off to you promptly, for one-third the value of the Calmettes' group, in the amount of \$1550.

The Rouault is fabulous and glorious and one of the most exciting examples of his work we have seen! We are at work on it, but the main client is out-of-town and will return the 15th. It will be best for you to tell us exactly when we must ship it back to you (if we don't sell it) so we will cause you no trouble with the controls. You said a month -- but when does the month start? We hope on receipt of the painting and not when it was shipped.

We received the paintings from customs yesterday -- and I can only say that we heartily agree with Calmettes about his raise in prices. Such lovely, lovely painting! Donald is out of his mind already over the floral-still-life, and the extraordinary compote still life. And how did you ever manage to get another figure for us??? We are most grateful and pleased. Also enchanted with the lithographs -- quite delicious! Again, our compliments, with hats off, as we say, to M. Calmettes!

We are looking for the photographs to arrive of the Serusier etc -- and hope that you are including one of the Bernard with the head and bouquet.

Sorry I must make this so brief -- there is much I wish to talk with you about, and certainly expect that after this weekend things will be quieter, and I will be able to spend some time with you.

Warmest regards from us both to you and Nel,

115167

Route 7, Box 394X
Dallas, 30, Texas
15 February 1961

Dear Robert:

I so strongly feel the urge to talk with you today, that I am shelving the other things I had planned to do, to let you know what is going on here.

Several good things, as a matter of fact. We have had a most enthusiastic letter from the PARK GALLERY in Detroit, where the show of "Les Funambulistes" opened the 5th of February. First they had an uncrating party (which as you recall they at first thought was a crazy idea) and I quote from their letter received yesterday: "The uncrating party was a tremendous success! We had excellent publicity on it particularly from all the newspapers. And the exhibition looks magnificent. This show has caused such a great deal of excitement and interest. There were about 200 people at the opening, many important buyers. Yesterday and today the same thing." So it looks as if they are having a really excellent turn-out, and we shall see if any good sales result.

The next thing we are very pleased to report is that at last (and "at last" is said with meaning, as we have been attempting this for a very long time) we have arranged a show of "Les Funambulistes" in a new gallery in San Francisco! It is scheduled for the 15th of March, and such is the excitement of Mr. Pomeroy, the owner of the gallery, that we plan to send him our very best paintings. This gallery, THE POMEROY GALLERIES, opened in November. As we understand it from a friend of ours who lives there, the Pomeroy's are from a quite old and wealthy San Francisco family, who, after collecting themselves for some time, decided to open a gallery. We have received photos of the gallery, and it is quite enchanting. They have purchased an old San Francisco Firehouse, and with much imagination, have converted it into a most elegant and handsome gallery.

Evidently, our letter of inquiry to Mr. Pomeroy was an answer to a prayer, practically, as his letter to us opens as follows:

"You have indeed honored the Pomeroy Galleries with your letter of February 6th and your enclosure on "Les Funambulistes" is both very exciting and interesting" and he says again later "I think this is the most exciting thing that has happened to Pomeroy Galleries and again, we are honored with your consideration. Certainly thanks to your unknown friend who was so thoughtful to write you about our gallery."

So it does look as if at last we have found someone who will be as enthusiastic about the work of "the boys" as we have always been. It also turns out that he is so interested in Venard that he has been in contact with the Charpentier for color transparencies of paintings of Venards that may be available.

115168

A irritating thing that has happened occurred when we opened the magazine "Pictures on Exhibit" this month, and found the enclosed ad from the Hammer Galleries! We just sort of looked at each other and boiled! Undoubtedly because of our experience with Mr. Hammer -- the shoosaleman! Racking our brains, we have about decided that he probably got the paintings from Arthur Tooth, of the Tooth Galleries in London, as we have heard that he is ambling around the U.S. Isn't he the one who got the paintings some time back from Venard's studio, and then didn't pay Venard for so long???

We have had bits of excitement going around Dallas of late, as Margaret McDermott has really started buying paintings -- and last week, both Coe Kerr of Knoedlers and Louis Goldenberg of Wildenstein were here trying to help her make up her mind as to a current purchase. Since we last mentioned her to you, she has added to her collection a lovely head of a little girl by Gauguin (from Knoedlers) and to please her husband, an Andrew Wyeth watercolor -- and at the request of Jerry Bywaters, for the Dallas Museum, a Prendergast (Wildenstein). Her love at the moment, which she is hoping to get ("") is an impressionist Van Gogh. So the lady is moving quite rapidly these days.

Betty was over last week for dinner as planned, and we had a nice quiet time together. She keeps promising me that she will write to you -- but Joan's parties, etc. have really kept her running, and she was looking quite tired. The "season" is now over in Dallas, and she left with Tom and the two little boys for three weeks of rest in Squaw Valley on Sunday. I am sure she will return with all her wonderful vitality completely restored. She continues to buy the wildest things she can find -- how she can abide them, we do not understand. She is happily trying to sell off what we consider the important items in her collection, to buy the currently fashionable "trash"! So maybe she's right and we're wrong, but we couldn't live with what she is purchasing these days, even if they all turn out to be by geniuses.

Our client for the Rouault returned to town today, but has not as yet seen the painting. She is excited about the prospect -- and will be out as ~~soon~~ soon as she can clear an hour or so. It won't be too long before we shall know something more.

Many thanks for the Civet biography. Have you had any opportunity to gather photos for us on the other paintings in which we have an interest? We are particularly interested in the Bernard of the head and floral -- and in the Serusiers.

We have been seeing in the international art magazines the ads of the Leicester Gallery and "the boys". It does our hearts good to see them getting this good publicity -- it will be very good for our business with them, we feel sure. What is next at the Galerie de Poche? Have you managed to get any of your painters back to painting?

I don't know whether we have ever thought to mention to you that

115169

Route 7, Box 394X
Dallas, 30, Texas
22 February 1961

Dear Robert:

We are so very sorry to learn the sad news of your mother, and wish you and Nel to know of our profound sympathy at this time. Such a wonderful life she must have had to achieve such a venerable age, but we fully understand that being blessed with having her with you for so long, you will miss her that much more. We wish we could have had the honor of meeting and knowing her.

Your news of Calmettes and his show in Geneva is most exciting, especially your comments on his work you are collecting for this exhibition. The last two still-life you sent us, are so extraordinary -- the man paints in full blossom these days! The sunniness and warmth of these canvases is positively haunting! I go up to the little gallery to spend a bit of time with them, and find that they haunt me with their "good" feeling all the rest the day. He inspires Donald to paint up a storm, which, by the way, he has been doing for over six months now in every spare minute, and his work, too, these days is excellent. It gives a feeling, perhaps, of Calmettes, but is his own. I wish it were possible for you to see what he is doing, as I know he would appreciate your comments.

We have bridged the first gap with the Rouault. Our client came to see it twice, and now has it hanging in her home to see if she and her family can live with such a powerful and moving piece. She has had the insight and taste to be exceptionally moved by this painting -- the hurdle for this amount of money is her husband. She has never purchased anything in the painting or sculpture line prior to this amounting to more than around \$3,000 -- but has all her life (her adult life) dreamed of owning such a Rouault. So we shall now let the painting itself do the work, and hope for the best. The frame we had made for it, by the way, is perfect -- not only for the Rouault, but for her surroundings.

I am very pleased that Betty has at last written to you -- perhaps our evening with her during which we did little besides talk of painting and you and Nel, in some small way, inspired her. And how right you are! Ha, ha ha indeed at the idea of Betty spending the Rouault price on anything in the "art" line! You really break us up with such comments, and keep us gay!

115170

Fagan Knott has not been working with us for some time. He spent around six months abroad last year, and while there purchased a group of paintings, and made contacts in Paris and London with some painters who have since been sending work to him on consignment. So he, too, is now a dealer, working out of his apartment, and so far, seems to be doing quite well. I tell you this, as Donald and I do not want you to think, if he shows up in Paris again one of these fine days, that he is purchasing for us. He most definitely is not! We are ~~also~~ also most curious about something he has told us. He purchased a few paintings by a young man named MUHL at the Galerie de Paris, and the woman in charge there told him that you were most interested in this young painter and were handling him. Is this true? You can quite, I am sure, understand our curiosity.

We both hope, most sincerely, that your fears regarding your mother were unfounded, and that she is feeling better. Our very warmest wishes to you and to Nel,

And most sincere regards,

115171

Route 7, Box 394X
10 March 1961
Dallas, 30, Texas

Dear Robert:

I don't know exactly where to send this, but since the last letter received (dated 21 Feb) came from Nonchalair, that is where I shall direct it (unless the morning mail brings other news from you.

Donald and I made a flying (both literally and figuratively) trip to New York last week for all of 2½ days, and since we had not been there for almost 2 years, found it both exciting and instructive. Everyone was very nice to us -- now that big sales are being made in this area, and we know quite well the people who are buying, we are at this stage of the game being courted. It is rather fun, particularly since we are fully aware that this courting is not due to our charming personalities! At any rate, we saw a few excellent exhibitions, and made arrangements for a few extra sculpture pieces to be sent down for our spring exhibition here.

The Hammer Galleries' VENARD show was still up, and half sold I might add. The reason being very simple. Although generally, the quality of the paintings was poor, the prices were what we pay you for Venard! If there had been any really good ones, we might have been tempted to buy ourselves, except that we would not purchase anyway from the shoosalesman! Would not like to add any money to his pocket. Since we know that Hammer insists on a 40 - 50% commission or a guarantee of around \$4,000, it is only possible if Tooth got them for nothing or for little or nothing from Venard. This is, of course, very bad for the standard we are attempting to maintain in Venard's prices -- but if they all sell, and Tooth can get no more, it will soon, as you have said, pass.

Another disturbing element has been added in San Francisco. Mr. Acosta opened a large WENARD exhibition at the I. Magnin and Co ~~store~~ store there in February, which we fortunately learned about from a friend -- but it was too late to postpone our "Funambuliste" show at Pomeroy, which will still open on the 15th of this month. It is our understanding with you that Acosta has the Los Angeles area only -- and we have respected "his" area all this time. Have had many opportunities to show the painters in that area, but have refrained from taking advantage of them because of Acosta. So we are quite displeased to find him invading San Francisco -- particularly at this time. We have heard regarding this show that it is very badly displayed, so perhaps it will not be such a detriment as we might have supposed. And, fortunately, we are showing four painters -- it is lucky we did not arrange for a solo Venard show.

So now, I am through with our disappointments and come to the excellent news that all are not fools in Dallas! The ROUAULT is sold! We billed the client yesterday, and should soon have the money in hand. When we receive this and are ready to send you the \$28,000, how do you wish it -- in one check or two?

115172

Plans continue well for the San Francisco showing, and the gallery in Detroit continues to be excited with the interest shown in their exhibition -- so we are feeling pretty good about these particular enterprises. And we have had a sort of inundation of out-of-towners the past two weeks, which has given us an opportunity to introduce our painters and Valley House to a new group of potential clients. So, in spite of Mr. Kennedy's insistence on "recession" and "depression" -- things so far are looking good at Valley House instead of bad. We do wish that our new president would adopt a more optimistic attitude -- the consensus seems to be that if he doesn't curb his tongue he will simply talk us into the recession by insisting upon it. Unemployment has gone up, and I do not see how it can cease to do so as long as the speech of our president is so pessimistic.

Well, I had really only thought to write you a brief note, but it is hard to stop talking with you -- too enjoyable. Our heartfelt warm wishes to you and to Nel and our sincere hope that you both will be feeling better when you receive this.

As ever,

Route 7, Box 394X
Dallas, 30, Texas
13 March 1961

Dear Robert:

There is a letter waiting for you at Nonchaloir written the 10th of March. Since you say Nel is Zermatt, and you are in Paris, I hope there is someone there to forward it to you. Just wanted you to know it was there, so you can retrieve it before you join Nel at Zermatt.

It concerns the sale of the ROUAULT -- yes, you can tell the controle not to worry, it will not be returned. And asks how and where you wish the money sent to you when we receive it.

There is little news from here that is already not covered in the letter to Nonchaloir.... except that Donald is most pleased with your interest in his work, and we shall send on photos for your comment when there is some lull here. Donald seems recovered from the flu, thank heaven, yesterday he felt quite like himself -- but there is so much for me to catch up on in the office after spending my time keeping our boys from annoying him and tending him while he was ill. So I must work on less pleasant matters than talking with you.

More later, and in the meantime, as always, our warmest wishes,

115174

Robert de BOLLI

Geneva, 24th march 1961

M- V O G E L

V A L L E Y H O U S E

Route 7 Box 394 X

D A L L A S

Dear Margret,

I am still in Geneva where I received yesterday your cable telling me that the checks have been sent to the Nonchafoir.

I am leaving to morrow for the south and it will be O.K to have those checks before my departure for Italy on monday. I will be during ten days at Hotel OROLOGIO, A B A N O (Province di Padova) This letter I leave to Nell and she will sign it for me. I will now try to answer all your questions.

Concerning the Hammer Galleries and considering the prices that you indicate, there can only be one explanation. Those are certainly the paintings bought to Venard and never paid for, since you consider the commission 40 to 50 % and the expenses they had to pay for sending the pictures.

Those paintings should be very poor as they are the pictures that I refused and suggested to destroy at that time.

We are trying now that Venard is convinced of his considerable mistake to avoid the return of such stupid events. Another thing is to consider is the auction sales: During the two last years, the Gallery Charpentier has sold poor pictures that I refused and such a fact has brought the buyers to put them on the market; I told Mr. Nacenta that never a painting sold by me has been put in auction sales and since he did not consider the quality, he now has to buy back all things put on the market, because I discovered that Antig, who is Mr. Tooth's representative (he should be in jail) buys those cheap paintings and distributes them to american cheap galleries.

I made a new arrangement with Venard that I first choose what I keep and what should be sold, so I hope in a year's time to be able to restore the bad effects of this bag of stupidities. The last pictures I selected are strong and simple but they are principally nudes and probably not for your clients.

Now to Xcosta. I had a few reports which coincide with what you tell me, so I definitely decided to stop my help to him.

We come now to the story of the Rouault.

The picture was in Ambroise Vollard's collection since 1912. (approximate date of the painting) When Vollard died, the picture was put in the lot inherited by Madame de Galea. I bought it from Madame de Galea for Madame GINI's collection (this is nell's name) in 1948-

115175

During the year 1950, I made an appointment with Rouault to show him the painting because I discovered when cleaned that it was signed twice on left and right base. When Rouault saw the painting, he put his hand on my shoulder and said with a wide smile " Enfin, vous m'apportez de la peinture " He then, explained to his daughter that ~~he~~ very often he signed twice, particularly when after a while, he corrected a picture. He was enthusiastic seeing the picture again and proposed to add a few touches of brush but I refused being afraid he would spoil it with the vision he had at that time concerning the yellows.

This had to be mentioned because rarely a painting had such a discussion around. It has never been exhibited. I should be very satisfied if some day the painting goes to the Dallas Museum of contemporary Art. I just received a letter from Betty Blake telling me how glad she was about this and please give my compliments to your clients who had the taste of buying such a museum piece.

As I already told you, you must send me a large enough photo of the " Flagellation " (this is written on the stretcher by Rouault himself) . A statement has no value if not written on the back of the photo.

I let you know later about Calmettes and Civet. I hope Donald has recovered from the flu and I wait for the photo of his paintings.

As always, our warmest Regards

P.S. What news from the shows ?

115176

6516 Spring Valley Road
Dallas, 30, Texas
12 October 1961

Dear Robert:

Your cables made me quite ashamed that I had not written to keep you informed as I had promised -- but in another sense happy, as they forced us to make up our minds and set a date, something which we had really been too busy to do much about except to consider vaguely in the few minutes each day we have had to talk alone together. And now, such wonderful anticipation -- we have not only set the date, but have made air reservations that will bring us into Paris early the morning of the 1st of November. We hope to stay at the San Regis, as we so enjoyed it on our last trip, but I am awaiting confirmation of the air reservations before writing to the hotels. But this time -- I shall let you know!

You see, the big deal that came up quite suddenly, actually happened -- and this postponed everything we had planned. As you may have received the card I sent you, you may already know about this fantastic show we have on, but certainly not the span of which it was organized and its scope and range. Just three weeks before the opening date of September 27th -- we were approached by both Wildenstein and a gentleman here in Dallas to whom we had sold several months back, for Wildenstein, a handsome large Toulouse-Lautrec oil and gouache of Aristide Bruant. They wanted to know if we could have the new galleries ready, and would like to put on a master exhibition of paintings for the benefit of The Child Guidance Clinic here in Dallas. Well -- since this would immediately fulfill two ambitions of Donald's for the growth of Valley House in one package, we said yes. But plans were not really organized until around two weeks before the opening -- and we had to give this every moment of our time. Robert, for our future development, nothing could have been better than this show. We had a most elegant opening with 350 of Dallas' elite jamming the galleries, which functioned beyond our dreams. And since then we have clocked in an additional 500, with a week still to run on the show. It has accomplished something else that we feel is most necessary for us to be able in the future to show and sell your finest paintings -- it has given us a new respect and standing in the community -- and an authority that we have not been able to achieve before this exhibition. This can be felt just in the attitude of persons that we found it difficult to deal with before. I am sure that you above all people will understand the importance of this in our increased ability to deal successfully with your important paintings -- a position we have constantly dreamed of.

I am sending you a catalog so you can see the calibre of the works we are showing, and appreciate why this has been such a bombshell to Dallas art patrons (????). Donald says that in all his time in Dallas, there has never been a collection shown in which all of the paintings were of such high quality,

115177

and he is still able to be ~~objectively~~ objective about such things. To us both, of course, there has been the personal enjoyment of being able to open the gallery each morning and still with some faint disbelief, look around the walls and glow with pleasure that it is Valley House that is showing such paintings -- and that we ourselves are privileged to live with them for this period.

Well, enough of that for now -- I feel you have a good idea of the set-up, and why we had to postpone our trip, and why we have been so busy that we haven't really known which end is up.

I hope that you have by now received the 2 Bernards and the Serusier, which we returned to Lenars & Cie with deep regret on all scores. One, because we "made you out a liar with the controle", two, because we should like to have placed these in Dallas collections, and three, because the day after we shipped them, we had a request for one of the Bernards. But that is the picture business, I guess, and one can most certainly not every time make it come out the way one would most wish.

We had an unexpected and most delightful meeting with a friend of yours and Nel's -- Kathleen Wick and her husband Peter. Botty Lingo had managed to get Peter called down to lecture on prints at a Dallas Art Museum League Meeting -- and during their little stay in Dallas, we had several opportunities to get together and talk. They were most enthusiastic about our Valley House -- since they hadn't seen it before, they couldn't compare the improvements with what had existed before, but they seemed truly impressed with our current layout (we are too!). And Kathleen and I spent around an hour at one party just talking about you two wonderful people -- it was quite a mutual admiration society, and you both should have had nice tingly ears from the deeply sincere compliments you were receiving. It was so very nice for us to find someone who shared our feelings in such manner -- and made seeing you both again feel even closer.

And for this we can hardly wait! Our anticipation now mounts daily, and by the time we get on the plan to actually leave, we may just burst and go up in smoke instead! I do hope that we haven't ruined any of your schedules and plans -- and to keep you as fully informed as we now are, we plan to leave Paris on the 9th. I hope you can accept my humble apologies for not giving you definite information sooner -- we are really most embarrassed about this -- but, we just didn't know what to say!

Our warmest regards and best wishes to both you and Nel -- I shall probably have another note waiting for you at the Maurice telling you where we shall be staying on your return from Belgium.

115178

6616 Spring Valley Road
Dallas, 30, Texas
25 November 1961

M. Robert de Bolli
Hotel Meurice
228 Rue de Rivoli
Paris, France

Dear Robert,

I have been trying ever since our return to write to you -- and now that I have peace and quiet and am "thought to thought" with you, I don't know what to say. How can we ever thank you in the manner we would wish for our marvelous week in Paris? The old saying goes that anticipation is more exciting than what one is anticipating -- but this is not true when it comes to you and Nel and Paris! For, in spite of our disappointment and worry over your sore throat, and in spite of the weather, it was once again a time of deep refreshment and excitement -- and the warmth and stimulation of being with you and Nel will carry us through until the next time the fates make it possible for us to see you again. So, most humbly, we say thank you -- with deep gratitude for your continued friendship and kindness.

The reason I have not written sooner is that I was home for a day, then became very ill with acute laryngitis and fever, and spent three days in bed. Since this is the first time I've been ill enough to go to bed since my seven-year old was born -- this was a bit of a shock to me. But don't worry that I might have gotten it from you -- I didn't, as three days after I came down with it, little Kevin came down with the same thing, so I must have picked it up tramping around in the New York rain. I feel very fine again, but having had to nurse Kevin when I was still rocky myself, I am now three weeks behind in everything instead of the two I had expected because of our "grand tour". But it was well worth it!

By the way, we greatly enjoyed our brief visit to Madrid -- Donald feasted long and hungrily on Goya and Velazquez and El Greco. And made the discovery of the excellent Flemish collection at the Prado, which, frankly, we had been unaware of except for knowing that the great Bosch "Garden of Delights" was there. But we found nothing that moved us more than the "Pieta d'Avignon" at the Louvre -- except perhaps for one smallish Zurbaran Crucifixion which was extraordinary, and held us so that we could hardly leave the gallery. You know, before going to the airport our last day in Paris, we returned to the Louvre again to see the Pieta, we had been so excited by it, and wished to study it once more and bring it back with us in our minds.

New York was exciting because of the flurry over the now-famous auction -- this was the only event under discussion in any gallery we entered. We went into Park Bernet to see the paintings, and of course the Rembrandt is magnificent -- and the little Cranach a jewel! Also stopped into the Met to see the best of the Stephen Clark Impressionists -- and found them exceptional in spite of all

the truly marvelous canvases we had been seeing in Paris and Madrid and Toldo. There is a Saurat drawing in particular.....

So -- travelogue over, and to business. I realize that you knew when you told us that all the paintings we have on consignment from you must be returned except ~~the~~ those received in 1961 means that we shall have nothing left except Calmettes -- but although I had a terrible hunch about this, I wasn't sure until I was able to check my records. This will leave us in a most disturbing state -- representing painters and having nothing of theirs. Naturally, the best thing to do would be to purchase several good examples of each (Venard, Civet & Baron-Renouard) but at the moment we have not the money to do it. So -- is there a prayer that the controle would let us keep the the group we received in October of 1960, which would give us a little more time with the group we got in for the Les Funambulistes exhibition?? Also the ones we got in May of 1960? It seems we received the major portion of the group in May/. I realize that you have managed to get them to bend over backwards in extending our time on all the paintings we have ever had -- but also that it will be better for you that we sell them instead of returning them. If this is impossible, we shall have to keep just what we feel we shall be able to purchase during the gracious 4 month period you have given to us to come up with the actual cash, so to speak. I also must inquire about the group of Venards you had shipped to us from Acosta in August of 1960. Are these included in the consignment group or not? It doesn't really matter, as the ones you had sent us directly were, to our way of thinking, of even better quality, but we wish to keep things in order for you as well as for ourselves.

Donald is excited about putting together the catalog for Calmettes, and looks forward to receiving from you the color print as soon as it can be done -- and of course the lovely, lovely nudes and whatever can be sent to fill out what we have now. And Bernard in the early spring -- we should like to aim at March for his show -- and Signori in May -- such a beautiful schedule we now look forward to! But the dream is all of the Passion. When we are alone that is all Donald talks about, so I would gather that is all he is thinking about. Whenever I catch him with an abstract look after a silence and ask him where his mind is wandering, the answer always is, "I dream of the Passion".

He just came into my little office to remind me to ask you if you wished him to return the two new Calmettes right away so you would have them for exhibition purposes. They are the two he wished to trade for the ones from Paris -- an ironer and the painting with the fishbowl? Let us know as we can ship them by air any time.

How odd -- Betty just called to tell me she had just gotten a letter from you, and was so pleased you were not angry with her. When I told her I was writing she said to send her regards and you will hear from her shortly. By the way, as far as we can tell without direct questioning is that the rumor about a possible separation between her and Tom is just that -- for the moment anyway. She just got back from a gay week in New York -- as a matter of fact,

115180

as the fates would have it, I went out to Idlewild to catch
our plan for Dallas, we met Betty coming out of the terminal door!
She had just gotten in -- and looks sensational! Really lovely
and rested and all set for a happy New York time.

This is much too long, and I hope you are not too bored -- but
having seen and talked to you once again, it is hard to stop
talking! But I shall do it now! Again, our heartfelt thanks
to you and Nel (I shall write her also) for making Paris our
the most enchanting city in the world.

Our warmest regards, as always, to you both,

115181

Excerpts from R. de Bolli's letters re "The Passion":

2/3/62

Please sit down before reading the following words.

I am sending 26 Emile Bernards on the 15th of February together by air cargo with 36 Signoris and now be ready for it:

✓ I will send next week the 54 paintings of the "Passion" by Rouault.

They are all the same size (centimeters 44 x 33). The total value is 1,600,000 dollars (one million six hundred thousand dollars)

✓ They have never been seen (except by Betty and Nel) and this collection leaves far behind all what has been painted by Rouault. They all are marvellous jewels.

You will certainly understand that the first show has to be a sensation and I am glad to offer this opportunity to Valley House.

✓ I must also tell you that I obtained only for one time with the high, highest protection one year before returning to France. So choose the best season and this will ring all the bells of the world.

The paintings are sent by air and insured for 800,000 but please have them insured for the plain value from the very first minute you have them in your hands.

✓ The marvelous story of all this is that you may find two or three or four persons who can have this amount deducted from their income tax and give this treasure to the Museum, which in a few minutes can become a world attraction and Valley House the first gallery of the states.

✓ Some of the paintings are so beautiful that no words and no price can be put on them.

A very important thing not to forget from the first minute you have the Rouault is that they are painted on cardboard, so they should be handled with extreme care to avoid breaking the very thick paintings and when you frame them do not try to correct the slight curbs ... that would also break the paintings.

✓ Please treat them with the respect due to the most magnificent collection of the world and do choose carefully the frame worth of such gorgeous things.

The paintings will be contained in boxes made to the dimensions of the paintings and the customs should be warned and told to unscrew the boxes with great care.

✓ Stay and remain cold blooded and do not forget that if exceptionally you have one year for the Rouault,

✓ P. S. Needless to say, the Passion collection cannot be divided.

115182

3/5/62

..... Your enthusiasm about the "Passion" is what I hoped and I expect everybody who understands painting to be moved as you are. I lately explained to Rousseau who visited me for his museum that only one had been able to express on a canvas the concentration of such a simple and great emotion and this was Rembrandt in the "Peterins d'Emmaus"... As he has never seen the Passion he was very excited and he might call on you for a visit.

I also explained that if a museum or somebody would show this collection through the states with paying entrance and make a wonderful book with the complete set of color reproductions he would probably have the \$1,600,000 paid for.

It is my hope that you collect 10 or more intelligent people in Texas and you get this for the museum of Dallas which would remain in full glory for the future the museum of the "Passion" by Rouault, but please, if you can, do this quickly before somebody from New York or Chicago does it.

I think I told you in a previous letter that paintings are marked on the back with red numbers from 1 to 54, so it is easy for you to increase proportionally the value of each one to come to the total amount.

Naturally the Bernards should be a little shadowed by the fabulous collection of the Rouaults but it is not so easy to collect 25 paintings of Pont-Aven on one painter ... so do your best.

Coming back to Rouault, don't you think that it would be an atomic bomb if you would organize this show during the glorious week of the Marcus?

.....

3/25/62

You seem to have a very exciting life with the paintings that I have sent you.

PASSION. First of all, the selling price of 1,600,000 represents what I want for myself.

The 28 missing paintings have been destroyed by Rouault himself not being (he said) as good as the others. You remember that he burned three hundred paintings about ten years ago and he had already began with the Passion long ago as the all set has not been removed since Vollard's death in '39.

Jacques Maritain and Leon Bloy were good friends of Rouault and it would be an excellent idea to have a texte written by Maritain.

115183

? April 1962

..... Now we come to the most important thing that you asked me. You should remember that more than ten years ago, I stopped writing about art because I had finally realized that I had no rights to explain what I think were the meanings of the creator and that, if by chance, I interpret the real sense of a masterpiece, it does not help the people who are not able to see that by themselves.

You were well inspired when you added "Do not give an hasty answer" .. When I received your letter, I immediately said ... never! ~~!!!~~ and a few days later, the idea of presenting a new look of ROUAULT as I knew him germed into my mind and it would perhaps be the best explanation of the creation of the PASSION.

So as I am going to be at the Nonchaloir from the 17th to the 24th of April I might try to get over the enormous task, but there is another difficulty; I will write in french and would you find somebody knowing french well enough to translate into a good and subtle english what I would write without cheating my meanings?

If yes ... I accept under the condition that you immediately send me two parcels as a present; one to the Meurice, the other to the Hotel Cornavin, Geneva, each parcel should contain 10 dispensers of GILLETTE "super blue blades".

When you receive this letter, send me a cable telling me if you are sure to find a translator.....

/.....

4/29/62

..... Considering Griffin's letter that I return I am not at all pleased with either his greedy idea of immediate profit that explodes in his letter, and the idea of having Isabelle Rouault to interfere in this business.

I have known her for years; she is the most disagreeable woman I have ever met and everybody/ and every art gallery hate her. Personally, I do not hate her but the reason I did not show the "Passion" in Paris is the dust she would have moved about it, probably contesting my rights of exhibiting such a lot of Rouaults without her consent etc etc etc ... and I refuse to ask for her consent ... she has nothing at all to do with my own business.

Seeing Girard on such a question and having him involved is also an unbearable idea.

All the Rouaults are signed by himself, the all collection comes FROM Volland through the de Galeas, and if anybody or Isabelle herself want to argue, let them do it ... I can answer!

Let's now come back to the real fact of publishing a book; if you read again my letters you will discover that I considered the idea of a book as a gift to the eventual buyer of the all group of paintings.

(this letter cont. next page)

115184



NARA APPROVED

DP 21-02

HENRI DE TOULOUSE-LAUTREC
(French: 1864-1901)

The Dallas Morning News Tuesday, July 4, 1961

Peek at Dallas Lautrec

again in 1927 in Maurice Jowant's "Henri de Toulouse-Lautrec: Dessins, Estampes, Affiches." The painting, originally given to Bruant by the artist, has been only in the Collection Heim, Munich, Germany, and those of Baudin and Roland Dorgelès before coming to Dallas.

Bruant was a French chanteur and song writer and proprietor of a favorite Lautrec haunt, Le Mirillon, the Montmartre cabaret he established in 1885. He had earlier sung his "argot," or Parisian dialect ballads, in other cabarets. Lautrec made his acquaintance in 1888, became a faithful client and painted him several times. This study was executed

(including El Paso Museum of Art, Museum of Fine Arts of Houston and Baylor University). The Foundation based its project on three objectives: To form at National Gallery, a great Kress collection of paintings and sculptures "which would enlarge and enrich our national treasure of art; to bring Kress collections to other museums across the country; to provide study collections for a number of colleges and universities."

LE MAY COME as no surprise, but the second exhibit of Fort Worth's Amon Carter Museum of Western Art will be devoted to the work of Charles M. Russell. Opening Wednesday and titled "Pipe of Peace, On the Warpath," the show will offer drawings, watercolors and oil as well as the Russell bronzes. It will be supplemented by an exhibit of Indian relics on loan from the collection of Mr. and Mrs. Gordon W. Smith of Fort Worth. Both Fort Worth Art Center and the Amon Carter Museum, by the way, will be closed for the Fourth of July.

THE LAUTREC is being shown in company with 12 other paintings and three Japanese scrolls from the Clark collection. These include two Fantin-Latour florals, a Vlaminck floral, the Matisse "Jeune Fille," plus works by Renoir, Benrimo, Pissarro, Rouault, Kandinsky and Utrillo.

Works representing the collections of Mr. and Mrs. Thomas W. Bake Jr., Mr. and Mrs. Bruno Graf, Mr. and Mrs. Patrick E. Haggerty, Mr. Leslie Jacobs, Mr. and Mrs. Henry Jacobs, Mr. and Mrs. J. O. Lambert Jr., Mr. and Mrs. Edward Marcus, Mr. and Mrs. Stanley Marcus, Mr. and Mrs. A. H. Meadows, Mr. and Mrs. John D. Murchison, Mr. and Mrs. Raymond D. Nasher, Mr. and Mrs. Lawrence S. Pollock Sr. and Mr. and Mrs. Jack C. Vaughn will also comprise this exhibition of recent acquisitions by private collectors in the city.



Toulouse-Lautrec's 1893 oil and gouache study of "Aristide Bruant" is an important recent acquisition of Mr. and Mrs. James H. Clark and is on loan by them for one of its rare public showings in the current "Dallas Collects 1960-61 1/2," at Dallas Museum for Contemporary Arts through July 30.

'Takes Top Box Office

Today
Opening—"Lust for the Sun" at the Coronet.
Closing—"Exodus" at the Capri.

unusual success at the box office. "Bye Bye Birdie," which will come to the Music Hall Aug. 21 as the final attraction on the State Fair Musicals series, is now playing in Los Angeles. Last week, the box office receipts were \$82,052 and the week before totaled \$81,273.

At San Francisco, where "Sound of Music" is playing, the national

Rodgers-Taylor Combine on Show

NEW YORK (AP) — Richard Rodgers, renowned Broadway composer, and Samuel Taylor, writer of stage comedies, are collaborating on a musical. The project, having been planned to appear in the winter, has been made official.

New Opening set by Civic Music

The date for the opening event, as violinist, March 20 of the 1961-62 Civic Music Association series in McFarlin Auditorium, a duo-recital by mezzo-soprano Christa Ludwig and her husband, baritone Walter F. Haeffliger, tenor, and ON Toulou Mieczyslaw. Chefs-d'oeuvre de Toulou et à des collections fi 1959, p. 29, No. 152 changed to N... change w... sched...

Paris, Musée des arts décoratifs
Paris, Musée Jacquemart-André

Given by Toulouse-Lautrec to Aristide Bruant Collection Heim, Munich
Pierre Baudin
Roland Dorgelès

115185

6616 Spring Valley Road
Dallas, 30, Texas
14 June 1961

Mr. Louis Goldenberg
Wildenstein & Co, Inc
19 East 64th Street
New York, 21, New York

Dear Louis:

The Lautrec is sold, if Mr. Clark's financial arrangements,
as listed below are satisfactory:

\$140,000.00 less 5% \$133,000.00

to be paid now \$16,500.00
Payment Oct. 15th 16,500.00

Payment Jan. 15th: 50,000.00
Payment June 15th: 50,000.00

with option to make payment of the last \$100,000.00
in three equal parts if it becomes necessary as follows:

Payment Jan 15th: 33,000.00
Payment June 15th: 33,000.00
Payment Sept 15th: 34,000.00

When we were discussing this last evening, he indicated that
his reason for spreading his payment for the Lautrec in this
manner is that he is considering a Modigliani at the moment,
and needs to conserve some cash for this possible purchase.

He has in hand a transparency of a Modigliani from a European
gallery, and has not as yet seen the original. If you could
come up with a well-documented Modigliani of fine calibre
at this time for him to see, such a sale could well be
Wildenstein's (even if this might fall into M. Wildenstein's
classification of "rubbish" -- it would not be peanuts.)

I shall await word from you, and in the meantime hope that
Paris is for you a most pleasant and successful interlude.

With best regards,

Donald S. Vogel,
Director

DSV:mv

115186

WILDENSTEIN & CO.
INC.
NINETEEN EAST SIXTY-FOURTH STREET
NEW YORK 21

BUENOS AIRES
LONDON
PARIS

CABLE ADDRESS
NAVILD
NEWYORK

June 22, 1961

Mr. Donald S. Vogel
Valley House
6616 Spring Valley Road
Dallas 30, Texas

One Painting by HENRI DE TOULOUSE-LAUTREC (French: 1864-1901)

Description:

Aristide Bruant
Oil and gouache: 30 1/2 X 39 inches (sight)
Executed in 1893

Reproduced:

Paris, Hotel Drouot, Collection de M. Pierre Baudin,
March 16, 1921, No. 26
Joyant, Maurice, Henri de Toulouse-Lautrec: dessins, estampes,
affiches, Paris, 1927, p. 37

Catalogued:

Paris, Hotel Drouot, Vente Heim, April 30, 1913, No. 9 (See
also Joyant, p. 260
Paris, Hotel Drouot, 1921, Ibid.
Joyant, Maurice, Op. cit., p. 200
Paris, Musée des arts décoratifs, Exposition Toulouse-Lautrec,
April - May 1931, No. 207
Paris, Musée Jacquemart-André, Chefs-d'oeuvre de Toulouse-
Lautrec, appartenant au Musée d'Albi et à des collections
françaises, March 10 - April 30, 1959, p. 29, No. 152

Exhibited:

1931 Paris, Musée des arts décoratifs
1959 Paris, Musée Jacquemart-André

Collections:

Given by Toulouse-Lautrec to Aristide Bruant
Collection Heim, Munich
Pierre Baudin
Roland Dorgelès

Net To You

\$115,000 00

14,025 -

6/24

Final due 1962

1/13/62

86,975 -

28,983 33

57,966 67

28,983 33

28,983 34

115187

WILDENSTEIN & CO.

INC.

NINETEEN EAST SIXTY-FOURTH STREET

NEW YORK 21

BUENOS AIRES
LONDON
PARIS

CABLE ADDRESS
NAVILD
NEWYORK

May 25, 1961

Dear Donald:

In accordance with our telephone conversation, I have arranged to ship to you by air the Crucifixion by EL GRECO which we looked at together in New York. If you need anything further in connection with this picture, please telephone me collect and I will get it to you immediately.

For the remainder of the program we discussed, I thought we might try some of the following pictures in Dallas:

BONNARD
MONET
CEZANNE

Port of Cannes
Nymphs
"Sancho dans l'eau" (the other Cézanne landscape we saw together here is, as I told you, in Paris and I doubt whether it will be back)

TOULOUSE-LAUTREC
MONET
PRENDERGAST
PRENDERGAST

Aristide Bruant
Les côteaux d'Orgemont
Beach Scene
Three School girls

If you have any specific ideas for these pictures I will be glad to send one or more out to you even before I come to Dallas.

Looking forward to seeing you soon,

Sincerely yours,

Louis Goldenberg
Vice-President

Mr. Donald S. Vogel
Valley House
Route 7, Box 394 X
Dallas 30, Texas

LG/pad
Encs.

115188

6616 Spring Valley Road
Dallas, 30, Texas
26 June 1961

Mr. James H. Clark
806 - 1st National Bank Building
Dallas, Texas

Dear Mr. Clark:

This is to confirm the acceptance of your terms of purchase of the painting "Aristide Bruant" by HENRI DE TOULOUSE-LAUTREC, as follows:

| | |
|------------------------|-------------|
| First payment received | \$16,500.00 |
| Payment October 1961 | 16,500.00 |
| 1962 | |
| Payment January 15th | 50,000.00 |
| Payment June 15th | 50,000.00 |

with option for you to make payment of the 1962 balance of \$100,000.00 in three equal parts (Jan. 15, June 15 & Sept. 15) if you decide at that time it would be more convenient to do it in that manner.

We expect to receive three of the Pont Aven paintings in from Paris towards the end of the week, barring any long delay in retrieving them from Customs.

Hoping that you are enjoying a pleasant respite away from Dallas, but looking forward to your return,

With best regards,

Sincerely,

Donald S. Vogel,
Director

DSV:mv

115189

HENRI DE TOULOUSE-LAUTREC
(French: 1864-1901)

Description:

Aristide Bruant
Oil and gouache: 30 1/2 X 39 inches (sight)
Executed in 1893

Aristide Bruant (1851-1925), French singer and songwriter, was the proprietor of the cabaret "Le Mirliton" which he established in 1885 in Montmartre. Previously, he had sung his songs in Parisian dialect or "argot", with great success in several Parisian cabarets. Toulouse-Lautrec made his acquaintance and became one of his most faithful clients. He painted him several times and also made drawings to illustrate his songs. This is a study for the poster, "Aristide Bruant dans son Cabaret".

Reproduced:

Paris, Hotel Drouot, Collection de M. Pierre Baudin, 16, 1921, No. 26

Joyant, Maurice, Henri de Toulouse-Lautrec: dessins, estampes, affiches, Paris, 1927, p. 37

Catalogued:

Paris, Hotel Drouot, Vente Heim, April 30, 1913, No. 9 (See also Joyant, p. 260)

Paris, Hotel Drouot, 1921, Ibid.

Joyant, Maurice, Op. cit., 1927, p. 37

Paris, Musée des arts décoratifs, Exposition Toulouse-Lautrec, April - May, 1931, No. 207

Paris, Musée Jacquemart-André, Chefs-d'oeuvre de Toulouse-Lautrec, appartenant au Musée d'Albi et à des collections françaises, March 10 - April 30, 1959, p. 29, No. 152

Exhibited:

1931 Paris, Musée des arts décoratifs
1959 Paris, Musée Jacquemart-André

Collections:

Given by Toulouse-Lautrec to Aristide Bruant
Collection Heim, Munich
Pierre Baudin
Roland Dorgelès

115190

DOMENICO THEOTOCOPULI called EL GRECO , -
(Spanish: 1541-1614).

Description:

Crucifixion
Canvas: 37 1/2 x 24 inches
Signed at the base of the cross in Greek
Painted 1605-1610

Reproduced:

Mayer, A.L., Dominico Theotocopuli, El Greco, Munich, 1926, p.19, No.96

Legendre, M. & Hartmann, A., Domenico Theotocopouli dit El Greco, Paris, 1937, p.220

Canon Aznar, José, Dominico Greco, Madrid, 1950, vol.I, p.656

Dallas News, September 30, 1962 (in color)

Dallas, Museum of Fine Arts, The Arts of man, Oct. 6-Dec. 31, 1962, p.2

Catalogued:

Mayer, A.L., Op.cit., p.17, No.96

Legendre, M. & Hartmann, A., Ibid.

Canon Aznar, José, Op.cit., vol.II, p.1366, No.175

Gaya Nuno, Juan Antonio, La Pintura espanola fuera de Espana, Madrid, 1958, p.205-206, No.1417

Dallas, Museum of Fine Arts, Op.cit., p.60, No.4

Cited:

Mayer, A.L., El Greco, Berlin, 1931, p.114

Canon Aznar, José, Op.cit., p.654, vol.I

Exhibited:

1962 Dallas, Museum of Fine Arts

Collections:

Bernheim-Jeune, Paris
Collection Eisner

115191

WILDENSTEIN & CO.

INC.

NINETEEN EAST SIXTY-FOURTH STREET

NEW YORK 21

BUENOS AIRES
LONDON
PARIS

CABLE ADDRESS
NAVILD
NEW YORK

June 3, 1961

Dear Donald:

In accordance with our telephone conversation, we are sending out to you by air the following pictures:

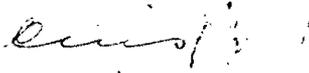
Prendergast
Toulouse-Lautrec

Beach Scene 7.50 —
Aristide Bruant 140.000 —

The Prendergast is unframed, and you can arrange to provide whatever frame is required at our expense.

With kindest regards,

Sincerely yours,



Louis Goldenberg
Vice-President

Mr. Donald S. Vogel
Valley House
Route 7, Box 394 X
Dallas 30, Texas

lg/at

115192

WILDENSTEIN & CO.

INC.

NINETEEN EAST SIXTY-FOURTH STREET

NEW YORK 21.

BUENOS AIRES
LONDON
PARIS

CABLE ADDRESS
NAVILD
NEWYORK

June 3, 1961

Dear Donald:

In accordance with our telephone conversation, we are sending out to you by air the following pictures:

Prendergast
Toulouse-Lautrec

Beach Scene
Aristide Bruant

2.75 —

140,000 —

The Prendergast is unframed, and you can arrange to provide whatever frame is required at our expense.

With kindest regards,

Sincerely yours,

Louis Goldenberg
Louis Goldenberg
Vice-President

Mr. Donald S. Vogel
Valley House
Route 7, Box 894 X
Dallas 30, Texas

lg/ac

115193

Route 7, Box 391X
Dallas, Texas
29 December 1954

Mr. Vladimir Visson
Wildenstein & Co
19 East 64th Street
New York, 21, New York

Dear Mr. Visson:

The Ferneley landscape is now installed in the Sowell home, and looks very well. They are planning a large party this week, which may, in part determine the sale. You will hear from us as soon as we learn her definite decision.

We are now urgently seeking a good Picasso -- large, up to around 30 x 40, for which our client is willing to spend between eight and ten thousand dollars. We need immediate photos or color slides if you have anything available, as the husband and wife are interested in giving it to each other as a belated Christmas gift, and are people with whom one must strike while the iron is hot. They have a particular interest in a harlequin, but would like very much to know what is available.

Again, we'll look forward to a response at your very earliest convenience.

With best wishes for a Happy New Year,

Sincerely yours,

Donald S. Vogel

DSV:mv

115194

Route 7, Box 394X
Dallas, Texas
8 September 1956

M. Vladimir Visson
Wildenstein & Co
19 East 64th Street
New York, New York

Dear M. Visson:

After talking with you this morning on the telephone, I decided it would be more expedient to ship to you via air freight the Pissarro canvas in place of the photograph, which will give you a better opportunity to give your opinion on the painting.

I would appreciate the earliest return of the canvas to Dallas as soon as you have examined it to your satisfaction, as our time to sell these paintings is very limited.

The Pissarro is one of three paintings which have been placed in our hands for immediate disposal. The other two involve a Utrillo which I believe was painted in the twenties, and a very early Dufy which only gives a glimpse of the style he later developed. I am sure that the Dufy is not of much value, but I personally feel very good about the Pissarro, though I can not do more than trust my feelings about it, which I hope your findings will confirm.

However, our main concern is to protect ourselves as well as our immediate prospective client, and for this we will be grateful for your written opinion. If all goes well, both Mrs. Vogel and myself hope to see you in New York in the near future.

Sincerely yours,

Donald S. Vogel

DSV:mv

115195

WILDENSTEIN & CO.

INC.

NINETEEN EAST SIXTY-FOURTH STREET

NEW YORK 21

BUENOS AIRES
LONDON
PARIS

CABLE ADDRESS
NAVILD
NEWYORK

June 27, 1957.

Dear Mr. Vogel,

It was very nice having you visit us and as you requested I am enclosing a color transparency of the painting by Braque.

This painting was exhibited in Columbus and Cleveland and also at the Museum of Modern Art.

The price of the painting is \$45,000.--.

Hoping you will be successful in your efforts and would appreciate the return of the photograph after it has served your purpose.

With kind regards,

Sincerely,

Mr. Donald S. Vogel
Route 7 - Box 394 X
Dallas
Texas

JC/ji
Enc.

115196

WILDENSTEIN & CO.
INC.
NINETEEN EAST SIXTY-FOURTH STREET
NEW YORK 21

BUENOS AIRES
LONDON
PARIS

CABLE ADDRESS
NAVILD
NEWYORK

June 1, 1959

Mr. Donald S. Vogel
Valley House
Route 7 - Box 394X
Dallas, Texas

Dear Mr. Vogel:

I do not have to tell you how very greatly I enjoyed my visit to your beautiful home and gallery, where the garden plays such an important role in your artistic activities.

Regarding your client, Mr. W. Bond, I have looked very carefully into the matter. Please find enclosed the photographs of three paintings which, I think, might interest him.

One is by the French master François Boucher (1703-1770). It is a very large (65 x 46½ inches) painting, which later served as a model for a Beauvais tapestry. A full-length portrait of three children, it is priced at \$75,000.

The second is by a Flemish 16th century master and is a full-length portrait of a young man - a member of the Medici family. This large canvas is 82¼ x 47 inches. This painting belongs to a private collector who might be disposed to sell it. If you tell me that this picture may interest your client, I will do all I can to obtain the best possible price from the owner.

I am also enclosing a photo of a very beautiful portrait of a child "Portrait of a Girl Knitting", by François-Andre Vincent (c.1746-1816), who in 1767 won the Prix de Rome and spent three years at the Academy in Rome. He was elected a member of the Academy in 1782 and in 1792 he was appointed a Professor at the Royal Academy in Paris. As a portrait painter, he was known as a very successful rival of David, and incidentally, he married a pupil of his, the famous woman painter, Adelaide Labillardiere.

(Continued)

115197

This portrait is a canvas: $21\frac{1}{4}$ x $19\frac{1}{4}$ inches, it is signed and dated 1792, and is priced at \$12,000.

I have no doubt that we can work out an arrangement which will satisfactorily protect your interests.

Looking forward to the pleasure of hearing from you, and with best regards to your and Mrs. Vogel,

Very sincerely yours,

Vladimir Visson

VV:sb

115198

6616 Spring Valley Road
Dallas, 30, Texas
23 April 1962

Mr. Louis Goldenberg
Wildenstein & Co, Inc
19 East 64th Street
New York, 19, New York

Dear Louis:

If I don't watch out, writing to you may become a habit! Donald is sending you a "Fragonard?" to give us some information on. A client came to us a while back and indicated that her aunt had a Fragonard who had purchased in Paris in 1950 (see enclosed certificate) and that she now is interested in selling. Since one never knows when something fine might appear, he asked her to bring it by.

So, although it is probably nothing more than a copy, we send it on to you to look at. Obviously, the certificate means nothing, but please return it, as the sainted aunt will want it back.

Many thanks for getting the photographs off to us so promptly -- they arrived here Saturday morning! And our best to you and Helen as always,

With warm regards,

115199

WILDENSTEIN & CO.

INC.

NINETEEN EAST SIXTY-FOURTH STREET

NEW YORK 21

BUENOS AIRES
LONDON
PARIS

CABLE ADDRESS
NAVILD
NEWYORK

April 25, 1962

Dear Peggy:

I can think of worse habits to get into than writing to me often, so don't feel badly about it and keep it up - I love it!

The painting certainly is not by FRAGONARD, but we will do a little research and find out what we can.

My best wishes to the family, and I am looking forward to seeing you all in about ten days.

Sincerely,

Mrs. Donald Vogel
Valley House
6616 Spring Valley Road
Dallas 30, Texas

lg/atc

115200

WILDENSTEIN & CO.

INC.

NINETEEN EAST SIXTY-FOURTH STREET

NEW YORK 21.

BUENOS AIRES
LONDON

NEW YORK
PARIS

*Dear Mr. and Mrs. Ling
Let us see what happens
Love*

June 4, 1962

Dear Mr. and Mrs. Ling:

My visit to your new home was truly a fascinating experience. I only regret that I was unable to see you when I was there.

I think that two or three of the pictures we looked at together in New York would be absolutely magnificent in your home. I would very much like for you to try them to see how they go and whether or not you find them exciting and things you would like to live with for years to come.

The FRAGONARD Portrait of Mademoiselle Colombe that you saw in New York is made to order for your home; it is in keeping with everything you have done, and there are three or four places in which it could be hung. In this connection I thought you would be interested in having a copy of Mr. George Wildenstein's book on FRAGONARD, in which the picture is catalogued as No. 421 on page 292 and reproduced as Plate 83.

Two other pictures which I think you should see in your home are the large BONNARD The Natanson Family and the beautiful GAUGUIN landscape Pommiers en fleurs à Pontoise. I have left photographs of these two paintings at your home.

When you were in New York, you also saw the HUBERT ROBERT landscape Le temple d'amour which we had put aside for you together with the FRAGONARD. Although the ROBERT is in keeping with the feeling in your home, I am somehow less certain of it than of the others; it would have to be seen in its setting to be certain.

There is one other picture which has just come back from Paris and that is an outstandingly beautiful BONNARD Les Champs-Élysées, of which I am enclosing herewith the photograph and origin, as well as a color transparency.

.../

115201

Mr. and Mrs. James J. Ling

- 2 -

June 4, 1962

In addition, I would suggest that you consider hanging some 18th and 19th century drawings and watercolors. As an illustration of what I have in mind, I think you will find some of the enclosed photographs of interest:

| | |
|-----------------|--|
| HUBERT ROBERT | <u>Fountain in a Roman Park</u> |
| HUBERT ROBERT | <u>Public Fountain in Italy</u> |
| FRAGONARD | <u>Taureau de la campagne romaine</u> |
| FRAGONARD | <u>Italian peasant (Double drawing)</u> |
| | <u>Park scene with figures (Reverse)</u> |
| CONSTANTIN GUYS | <u>Lady standing</u> |
| CONSTANTIN GUYS | <u>Revue militaire</u> |

If you would like, we can arrange to have any of these objects sent down to Dallas for you to see at your home at your convenience.

With kindest personal regards and looking forward to seeing you both again soon,

Sincerely yours,

Louis Goldenberg
Vice-President

Mr. and Mrs. James J. Ling
5335 Meaders Lane
Dallas, Texas

enclosures
lg/etc

115202

6616 Spring Valley Road
Dallas, 30, Texas
16 October 1962

Mr. Louis Goldenberg
WILDENSTEIN & CO, INC
19 East 64th Street
New York 19, New York

Dear Louis:

It was very good to see you, even as briefly as was necessitated by the shortness of your trip. Goodness -- I guess we shall have to put on another show together to get you here long enough to have a good talk with. But we appreciate how crowded your time always is, and hope you do not feel it was wasted by having come down to the show. Margaret seems happy about everything -- which is indeed important -- even if you didn't sell any paintings while here except to Canada.

We trust you have been considering our conversation about what you may be able to send on down to us for possible Christmas (or any occasion) sale. It would naturally be best for you to start sending down whatever you have on hand that will fit the bill as discussed and that you can spare from stock. And if there are things you can send later that you know of already, it will be well if you can send photos now so that we can start showing these and getting interest going on them. We are eager to get moving with this joint venture, for after all, our Rouaults are in such a bracket that they will simply be considered as an exciting exhibition by most who come -- they will be in the market for something else, and we hope it will be what you send us!

Donald has asked me to enclose this photo of a Utrillo that belongs to a Dallas man, but is being peddled by a Polish character name of Jean (?) Richard. He has been asking us to handle it for us, and Donald has been avoiding the whole thing as best he can, not wanting to touch it with a ten foot pole until it has been checked out. He indicates in his conversation that Wildenstein may at one time have had something to do with this painting?????? Which is why we send the photo to you to see if you have any records on it or know anything about it. This man is also suggesting that he supply me with Renoirs, Mediglianis, etc from a European source, which naturally makes me immediately suspicious of him, so I have very little interest in being involved with him except to clip his wings in this area if he is the phoney I suspect. Please let me know what you can. (And return the photo).

We got flooded again last Monday -- just as we were managing the finishing job on the restoration of the garden and paths from the flood the end of July! Honestly -- the weather pattern has really undergone a sea change. We've been out here almost ten years now, and never had any trouble before -- and now, flooding twice in the same season! It's kind of heart-breaking, but at least we are thankful again to escape water in the house, and of course, we never have any problem with the buildings up by the road. The ground has a much greater drop-off that is readily envisioned with the eye. So we have that mess to worry with along with getting into the home stretch on the Rouault show. Will send you a catalog for that as soon as we re

115203

ceive them, which we hope will be the end of this week.

We have promised the boys to take time off late this afternoon to take them to the Fair -- and I am looking forward to it too, as a complete change of atmosphere for even a brief time. They are so eager, that I know we shall all enjoy it, even though my feet grown in advance at the thought of all that tramping around! Please give our best wishes to our lovely Helen, add to yourself.

With warmest regards,

/nv

P.S. Also asked about Cup & Diamond -
Price?

115204

WILDENSTEIN & CO.

INC.

NINETEEN EAST SIXTY-FOURTH STREET

NEW YORK 21

BUENOS AIRES
LONDON
PARIS

CABLE ADDRESS
NAVILD
NEWYORK

October 22, 1962

Dear Peggy:

Thank you for your letter of October 16th.

I am returning to you herewith the photograph of the UTRILLO. From a check that we have made here, it does not appear to be listed in the the UTRILLO book published by Petrides, but since there is apparently a Petrides certificate for the picture, we would ordinarily accept it. So far as the painting itself is concerned, it is a poor work and of a somewhat later period than the one you now have in Dallas. To my knowledge, we have never had anything to do with this picture, and I can only assume that the person offering it for sale believes that the use of the name of Wildenstein can help in the sales effort.

By now you have received all of the data on the UTRILLO that was sent down to you.

Sorry to hear about the new flood. I think Donald should do something to prevent a recurrence -- at some future time it may become serious.

I see no reason why Donald should not write to James Ling about the FRAGONARD Portrait of Adeline Colombe; the price of the painting is \$90,000.

With my best regards to you all,

Sincerely yours,

Mrs. Peggy Vogel
Valley House
6616 Spring Valley Road
Dallas 30, Texas

lg/atc
enclosure

115205

WILDENSTEIN & CO.

INC.

NINETEEN EAST SIXTY-FOURTH STREET

NEW YORK 21

BUENOS AIRES
LONDON
PARIS

CABLE ADDRESS
NAVILD
NEWYORK

June 14, 1963

Dear Donald:

I have been doing a little work on the First Methodist Church matter, but I have not been able to put together a comprehensive program for presentation.

I am sending you herewith the following material that I think might be appropriate for the Church:

| | |
|------------------------|-------------------------------------|
| — MASTER OF FRANKFURT | <u>Adoration of</u> |
| — DELACROIX | <u>The Raising</u> |
| — MAITRE DE SAINT-SANG | <u>Mocking of</u> |
| — COROT | <u>Baptism of Christ</u> |
| — SPANISH SCHOOL | <u>Salvator Mundi</u> |
| — SODOMA | <u>Christ Carrying the Cross</u> |
| — JORGE INGLES | <u>Christ between Mary and John</u> |
| — FRENCH XV CENTURY | <u>Pietà</u> |
| — JOSE LEONARDO | <u>St. John the Baptist</u> |
| — PITTONI | <u>Adoration</u> |
| — PITTONI | <u>Presentation</u> |
| — UGOLINO LORENZETTI | <u>St. John the Baptist</u> |
| — POLLAIUOLO SCHOOL | <u>Baptism of Christ</u> |

I think it would be best that you get an idea from the "professionals" involved. Why don't you show them these photographs and get their initial reaction. After you let me know what they think about the individual objects, we can then try to submit a final plan.

With kindest personal regards,

Sincerely yours,

Louis Goldenberg
Vice-President

Mr. Donald Vogel
Valley House
6616 Spring Valley Road
Dallas 30, Texas

enclosures

lg/atc

115206



NARA APPROVED

WDP 2/23/00

WILDENSTEIN & CO.
 INC.
 NINETEEN EAST SIXTY-FOURTH STREET
 NEW YORK 21

BUENOS AIRES
 LONDON
 PARIS

CABLE ADDRESS
 NAVILD
 NEWYORK

June 14, 1963

Dear Donald:

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I am sending you herewith the following material that I think might be appropriate for the Church:

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| — SODOMA | <u>Christ Carrying the Cross</u> |
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| — FRENCH XV CENTURY | <u>Pietà</u> |
| — JOSE LEONARDO | <u>St. John the Baptist</u> |
| — PITTONI | <u>Adoration</u> |
| — PITTONI | <u>Presentation</u> |
| — UGOLINO LORENZETTI | <u>St. John the Baptist</u> |
| — POLLAIUOLO SCHOOL | <u>Baptism of Christ</u> |

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With kindest personal regards,

Sincerely yours,

Louis Goldenberg
 Vice-President

Mr. Donald Vogel
 Valley House
 6616 Spring Valley Road
 Dallas 30, Texas

enclosures lg/atc

115207

Established 1846.

LONDON-
14 OLD BOND STREET.
PARIS-
22 RUE DES CAPUCINES

M. KNOEDLER & CO., INC.

12

14 East 57th Street

Cable Addresses

"KNOEDLER."

NEW YORK, PARIS, LONDON

NEW YORK 22, N.Y. October 26th 1956

CONSIGNED TO:

~~XXXXXXXXXXXX~~
~~XXXXXXXXXXXX~~
Sold to

Valley House (Mr. Vogel)

Route No. 7 - Box 394 X, Spring Valley Road, Dallas, Texas

PAINTINGS by RUFINO TAMAYO Less 20 per cent

~~CA 4000~~ ~~"New Moon"~~ \$ 4,000.00
CA. 5046 "Still Life" 4,000.00

PAINTING by BERNARD BUFFET

A 6391 "Le Fleurs" 3,000.00

PAINTING by M. LAURENCIN

CA 5100 "Les Biches" 500.00

Less 10 per cent

PAINTING by ANDRE DUNOYER LE SEGOVIA

A 6414 "Two Leaning Trees" 8,000.00

PAINTING by MAURICE UTRILLO

~~A 6117~~ "Moulin de la Galette" 6,500.00

PAINTING by JEAN COROT

CA 5057 "Une Saulaie et, au fond, un village" 12,500.00

PAINTING by EDOUARD VUILLARD

~~A 6107~~ "L'Estrel vue de Canne" 6,000.00

WATERCOLOR by Pierre Auguste RENOIR

~~WCA-1334~~ "Landscape" 3,500.00

PAINTING by HENRI MATISSE

~~A 6131~~ "Tete de Femme" 6,500.00

115208

1 July 1963

Mr. Louis Goldenberg
WILDENSTEIN & CO. INC.
19 East 64th Street
New York, 21, New York

Dear Louis:

Donald has now had several conferences with the "professionals" from the First Methodist Church, and lengthy discussions regarding the photographs you sent down, which in the main have been very successful. The gentlemen involved seem most interested in using the paintings that in a sense "highlight" the life of Christ. For this purpose, they find the following greatly to their liking:

| | |
|----------------------|---------------------------|
| MASTER OF FRANKFURT | Adoration of the Kings |
| DELACROIX | The Raising of Lazarus |
| MAITRE DE SAINT-SANG | Mocking of Christ |
| COROT | Baptism of Christ |
| SODOMA | Christ Carrying the Cross |
| FRENCH XV CENTURY | Pieta |

To these they would like to add a Resurrection... they find the "Christ between Mary and John" of INGLES (which could well be used for this) too depressing. To clue you in as completely as I can, their favorite painting of the group, unfortunately, is the SODOMA, as they feel this is "real lifelike". And their comment about the INGLES was that they feel the need of a "nicer" resurrection!

With all this in mind, Donald feels you may be able to work out a final presentation. No definite date has yet been set for this grand opening, but at this moment they aim at very early fall, which should indicate September. They have indicated that they would like from you an estimate of the expenses you feel will be involved for the church. They have also indicated that they will need from you some writing about each of the paintings to be used, giving the historical setting for the painting, and the religious history in relation to the painting. So, there is your knotty problem for the day. We are returning the photographs so that you can work from them if you wish without having to gather together duplicates.

Now to commercial affairs: we still haven't heard from you what commission we may have on the sale of Prendergast watercolors. And, it would be a tremendous help if there were some way to clear up the business of the commissions on the Clark Renoir and Redon. This, by the way, seems to be a Clark summer, newspaperwise, as every week another of his paintings on loan to the DMFA is reproduced with credit to his collection -- so I gather that whether he has paid for them or not, he must plan to keep them with all the publicity floating around?????

115209

It continues very hot down here, and that makes it hard to keep things moving as they should. An occasional shower breaks the heat for a day or so, then back to the high and mighty nineties!

We trust that you have had a successful visit to the continent, and that somehow this summer, you and Helen manage a good rest and vacation together. Are the girls off at camp, or are they spending this summer at home?

We look forward to word from you, and in the meantime, send our fondest good wishes,

With warm regards,

Margaret Vogel

/mv

ORIGINAL FILED

115210



NARA APPROVED

DP 3-1-00

"All the News
That's Fit to Print"

The New York Times

CITY EDITOR

Weather: Fair and breezy
clear tonight. Mildert
Temp. range: today 60-4
59-45. Full U.S. report on

VOL. CXVI... No. 39,918

© 1967 The New York Times Company

—NEW YORK, WEDNESDAY, MAY 10, 1967—

10 C

CITY SCHOOLS PLAN RECORD PROGRAM OF SUMMER HELP

Board Adopts Wide Range
of Projects—Total Cost
Put at \$18-Million

YOUTH JOBS STRESSED

New Citizens Group Obtains
Places for 1,000—Head
Start Work Expanded

By GENE CURRIAN
The Board of Education
adopted plans yesterday for its
most ambitious summer pro-
gram, involving a series of Fed-
erally financed projects for the
disadvantaged at a cost of
\$10.5-million.

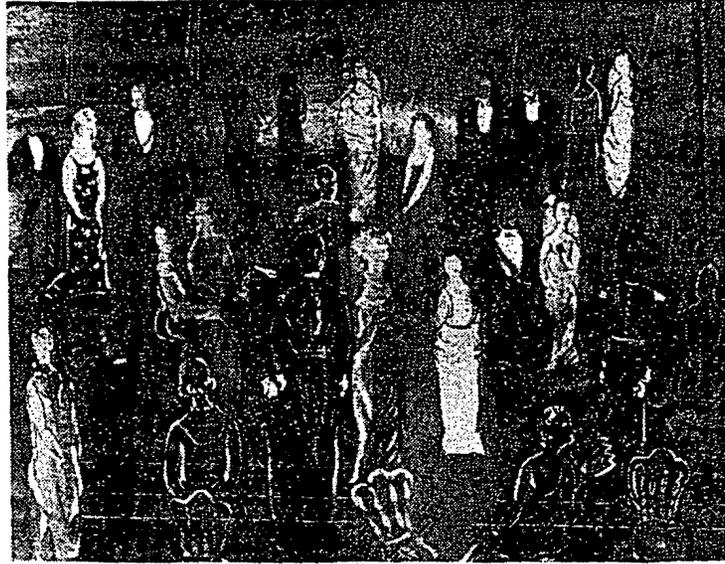
It also approved, at its annual
meeting, additional summer
projects costing \$8-million, but
these programs depend on the
availability of funds requested
in the new budget under con-
sideration at City Hall.

The Federally financed proj-
ects include jobs for neighbor-
hood youths in the underprivi-
leged areas.

In a related matter, it was
disclosed that the city's Cit-
izens Summer Committee, a
growing group of business and
community leaders that has
been enlisted to try to prevent
racial violence this summer,
has obtained 1,000 jobs for poor
youths.

The disclosure was made by
Thomas P. F. Hoving, director
of the Metropolitan Museum of

\$1-Million Art Swindle Reported



The Art Dealers Association of America says that this gouache, owned by Algur H. Meadows, was not painted by Raoul Dufy. Entitled "La Réception," it is 22 by 29½ inches.

MORE HOME RULE IS URGED FOR CITY

Changes in Borrowing Power
and Taxing Proposed
by Charter Panel

Summary of recommendations
in the report, Page 41.

By CLAYTON KNOWLES
Mayor Lindsay's task force on
the Constitutional Convention

44 of 58 Works Acquired By Texan Termed Fakes

By MILTON ESTEROW
A Texas oil millionaire has
been told by the Art Dealers As-
sociation of America that 44
artists to whom they are at-
tributed. Three are prob-
ably established artists but not
the artists to whom they are
attributed. This is the opinion
of a group of dealers that went
to Dallas to look at the collec-
tion at the invitation of Mr.
Meadows.

Reached by telephone at the
Ritz Towers Hotel in New York
yesterday, Mr. Meadows said he
had no comment.
Mr. Collins, a leading collector

NORTH AMERICAN GETS LESSER ROLE IN MOON PROJECT

Other Contractors to Handle
Some Jobs on Spacecraft
—First Flight in 1968

By JOHN NOBLE WILFORD
Special to The New York Times

WASHINGTON, May 9—Ma-
jor revisions in the nation's
moon program were announced
today. Among them was a re-
duction in the responsibility of
the Apollo spacecraft manu-
facturer, North American Av-
iation Inc.

The revisions were disclosed
by James E. Webb, the space
agency administrator. He said
the \$2.5-billion Apollo con-
tract, along with \$75-mil-
lion worth of engineering
changes in the spacecraft,
would be renegotiated.

This, he said, is expected to
prepare the way for the first
manned Apollo mission next
March or April—more than a
year after the spacecraft fire
that killed three astronauts last
Jan. 27.

Testifying before the Senate
space committee, Mr. Webb
said the contract changes
would involve bringing in the
Boeing Company to integrate
and check out the spacecraft
before launching. This had been
one of North American's as-
signments.

New Contractor Sought
In addition, another contrac-
tor will be asked to take over
the job of preparing Apollo
spacecraft for missions after
the initial lunar landing, Mr.
Webb said.
This move is intended, he

U.S. Plans X-Ray Defense Against Missile Warheads

Pentagon Aide Confirms New Strategy
to Destroy Targets With Bursts From
High-Altitude Thermonuclear Blasts

By JOHN W. FINNEY
Special to The New York Times

WASHINGTON, May 9—Testi-
mony by a Pentagon official
confirmed today that the United
States was developing a missile
defense system that would use
tremendous bursts of X-rays
from thermonuclear explosions
to destroy incoming missile war-
heads.

According to Congressional
testimony by the Pentagon of-
ficial, Dr. John S. Foster Jr.,
this recently adopted approach
of using X-rays to destroy
warheads at high altitudes has
opened a new concept in missile
defense.

It has also made it possible
to develop an "area defense,"
according to Dr. Foster, who is
Director of Defense Research
and Engineering.
The wide destructive range
of the X-rays, defense officials
indicated, has greatly simpli-
fied the complex problem of in-
tercepting and destroying bal-
listic missile warheads.

Continued on Page 30, Column 6

MIG BASE IN NORTH PUT OUT OF ACTION

Bombs Crater the Runway
at Hoalac, Near Hanoi—
Tactic Is Called New

Special to The New York Times
HANOI, May 9—The
Greek Junta Bars
Bearded Tourists

TAX CAMPAIGN CURBED IN SENATE INCENTIVES V

Presidential Finance
Kept but Made Inop-
erative Until Guides Are

HOUSE CONFERENCE

Restoration of Inv-
ent Credit Is Approved
—Floor Debate

By JOHN D. MO
Special to The New York Times

WASHINGTON, May 9—The
Senate broke a four-vote
lock today by voting to
approve the 1966 Presidential
financing law inoper-
ative until Congress enacted leg-
islation establishing new ad-
ministrative guidelines. The vote
was 53-41.

The Senate then
voted to restore tax benef-
its on investment in
business buildings. The bill
will be sent to a Senate-House
conference for re-
conciliation with a text approve
by the House.

The protracted
struggle arose from
attach to the bill an
amendment, or ride
the disputed camp-
law.

Keeps Law on
The final version
as approved today,
the law on the state
instead of repealing it.
The Senate had pre-
viously passed the law
three times to do.

But a controversial
off provision wou

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LETTER FROM EUROPE

Art Big Investment Now

By B. J. CUTLER
Herlappa-Howard Staff Writer

PARIS — All across Europe stock markets were weak in 1966, and prices ended the year not too far from their lows. At the same time the buying of art at auctions was setting records.

This doesn't prove that the so-called smart money avoided stock and loaded up instead on lithographs and Toulouse-Lautrec. But experts think some-

In the pre-Christmas season, when stock markets were leading, business was up at leading thing like that happened. auction houses. In London, turnover at Christie's was up by 12 per cent, and prices at Sotheby's were 10 per cent to 15 per cent higher than the year before. The Palais Calliera in Paris held seven auctions that brought a total of \$4 million.

WELL, IF art is to be regarded as an investment or a hedge against inflation, what's going up?

As always, first-class Impressionist paintings, report French dealers. Year in and year out the prices brought by works of Claude Monet break the levels of the year before.

American collectors are said to be driving up the prices of Fauve paintings—done between 1905 and 1907 by Deraun, Vlaminck, Matisse, Marquet and Roualt — in the violent distortions and vivid colors of that school. The Americans will pay 50 per cent more for a Fauve work than for a painting of another period by the same artist, the Parisians report.

Another much-noticed fact is that prints by big-name artists are bringing the prices of paintings. An etching and aquatint by Picasso, "Dancer With Tambourine" of 1938, recently sold here for \$5600. In London three months ago a colored lithograph by Toulouse-Lautrec was auctioned for \$2040. Only three months earlier, the same lithograph went for \$1680.

WITH PRICES for major Impressionist painters in the stratosphere, French dealers and collectors are bringing their clients out of the basement to cash in on the trend.

A painting by Maxmillen Luce in the pointillist style went in Paris for \$18,600 — a record for that artist at a public auction. He and the other so-called "little masters" who worked around the turn of the century are getting a ride.

Because of the government's economic squeeze in Britain, it is more difficult than ever to make money in business or on the stock market. Investors have been found turning to silver, porcelain, and bronze statues in the \$1000-and-up price class.

"These are things which can be disposed of fairly easily, which stand a good chance of a capital gain, and which look a good deal more decorative than shares in ICI (Imperial Chemical Industries)," is the neat way the Financial Times put things.

WORKS OF art are not the only thing being squirreled away in France. The nation is traditionally one of gold hoarders, and it is estimated there is much more gold hidden in mattresses here than in the vaults of the Bank of France.

At year's end, the price of the Napoleon, the little gold coin much beloved by hoarders, climbed to \$50, which is 50 per cent more than the gold in it

is worth. The one-kilogram Ingot (2.2 pounds) rose to \$1150, the highest price in four years.

Both coins and gold bars are not uncommonly given as Christmas gifts in France. Gold is seen here as a protection against political upheavals, a hedge against inflation and a bet that the United States will not be able to keep the price of gold down to \$35 an ounce much longer.

THE SKELETON of a little bird might seem like a strange gift, but a taxidermist's shop here did a brisk business in them this Christmas. Long-billed snipe and toucan skeletons are being sold and given as substitutes for contemporary sculpture.

They are supposed to go especially well in modern apartments. Or so say the chic local interior decorators.

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|--|---|--|---|
| <p>YOU CAN FIND IT AT LEONARDS MORE MERCHANDISE FOR LESS MONEY</p>  <p>Part and Ride the MAO Subway FREE. PRICES EFFECTIVE MON. TUE. & WED. QUANTITY DISCOUNT OBSERVED</p> | | <p>5 LB. LIGHT CRUST FLOUR 49¢ 25 LB. BAG 1⁹⁹</p> | <p>QUART SIZE KRAFT MIRACLE 49¢ WHIP</p> |
| <p>SWEET JUICY TEXAS ORANGES 5¢ LB. TREE RIPE OF COURSE</p> | <p>12 OZ. LUNCHEON MEAT DAK 1⁰⁰ 3 FOR LIMIT 6</p> | <p>14 OZ. CLEANSER COMET 10</p> | |
| <p>10 LB. BAG U.S. NO. 1 RUSSET POTATOES 55¢</p> | <p>3 LB. BOX FROZ. CHICKEN BREAST 98¢ EACH</p> | <p>REAL PIT COOKED BEEF BRISKE</p> | |
| <p>PURPLE TOP TURNIPS 9¢ LB.</p> | <p>COLONIAL BREADED SHRIMP 1²⁹ LB. PACK</p> | <p>BAR-B-Q HOT</p> | |
| <p>SWIFT PREMIUM BACON 59¢ LB.</p> | | <p>FROM LEONARD FARMS Ruby Red C THE BEST ANYWHERE AT ANY PRICE</p> | |
| <p>303 STOKELY CREAM STYLE GOLDEN CORN 5 FOR 1⁰⁰</p> | <p>303 STOKELY HONEY POD PEAS</p> | <p>2 1/2 STOKELY FRUIT COCKTAIL 39¢</p> | |
| <p>18 OZ. PETER PA PEANUT BUTT</p> | <p>FRESH PORK STEAK 49¢ LB.</p> | <p>SLICED QUARTER PORK LOIN 6</p> | |
| <p>SHOP AND SAVE</p> | | | |

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famous on their s flour- m, they natures. Art In- artist

one of these buyers showed him a drawing attributed to Picasso that was clearly a fake. "I asked him: 'Do you like it?'" the curator recalls. "He answered belligerently: 'What do you mean do I like it? It's a Picasso, isn't it?' That attitude makes good breeding soil for forgery."

The collector, of course, may never realize his picture is a phony. If he does, he will be reluctant either to keep it or to risk the public knowledge that he bought a fake. So he seldom will file suit against the seller. The publicity would be embarrassing and he might have trouble getting firm testimony from experts that would prove the picture a phony.

Instead an unscrupulous collector may try to lob off the fake on somebody else—another collector, or a dealer perhaps. This luckless party will be no more eager to risk exposure and loss when he, too, discovers the picture is a fake. So he also will try to pass it along. Art experts may have told him the picture was questionable, but fear of legal actions keeps him from blowing the whistle. The chain of transactions goes on.

Winslow Homer Lives?

Lloyd Goodrich, director of the Whitney Museum of American Art in New York, says a collector once showed him a watercolor, done in black and white, which was attributed to the famous American painter Winslow Homer. Mr. Goodrich, an expert on Homer, pronounced it a fake. Years later, the same painting showed up in the hands of another collector; but this time it had been painted over with several colors. Mr. Goodrich recalls with wry amusement: "I told the collector, 'Homer must still be alive. The last time I saw this picture it was in black and white.'" Homer died in 1910.

Often a museum, surprisingly enough, is the final dumping ground for fakes. The Institute of Fine Arts of New York University has some 25 easel paintings stored in its basement, bearing the well-known names of Degas, Leger, Gris, and Derain. They are the gift of an embarrassed collector who discovered they were fakes, found he couldn't get his money back from the dealer, and didn't want to sue because he'd look foolish. So he gave them to NYU for the edification of art students.

Other collectors are not so willing to chalk off what may have been a sizable investment. Alvin Lane, the attorney and member of the New York art fraud committee, says: "It's no secret among the better-informed members of the art community that unscrupulous owners of art of questionable authenticity who want to salvage their investment, but do not want to risk the embarrassment of possible detection through public sale, resort to tax-deductible gifts to their favorite museums."

The museums, of course, have experts who should be able to spot suspicious works, says Mr. Lane. But he adds that "their acquisition committees apparently screen for esthetic values and do not delve thoroughly into the question of authenticity. Perhaps they are afraid of what they may find and whom they may offend."

Thanks but No Thanks

The museums do intercept some fakes offered by collectors, who may or may not realize that the pictures are worthless. One big museum in the Midwest turned down a painting it considered was falsely attributed to Gainsborough. But the donor, who apparently believed he was bestowing a great prize on the museum, wasn't told the picture was suspect. "You make an awful lot of enemies that way," says a former official. Instead the museum told the donor it already had high-quality Gainsboroughs in its collection.

Museums have reason to step on their toes, they tell, a donor a picture is a fake, he may be so offended that he will decide to give really worthwhile items in his collection to somebody else: A trustee of Chicago's Art Institute, noting that the museum has received some fakes in legacies, says: "You can turn down a bequest, but then you get the enmity of the survivors who may also have some good art. It's worth taking six or seven questionable paintings to get one good \$250,000 picture."

The spurious paintings are put in the basement. The Institute won't accept any pictures

that carry with them the stipulation that they must be hung for public showing.

One large university had a particularly sticky problem. A wealthy donor lavished upon it a collection allegedly worth millions. Only after the pictures were hung did the school realize that the collection was shot full of outright forgeries and other paintings whose alleged value was nowhere near their real worth. Discreetly, through intermediaries, the school has made the donor aware of this, and he has agreed to a suggestion that he gradually replace the spurious works with others of genuine worth. There has been no publicity.

"Save S"

D) 10 CENTS

**Under False Colors
Soaring Prices for Art
Inspire More Forgeries,
Cheating on Income Tax
Deduction on Donated Works
Often Inflated, IRS Claims;
How Fakes Keep Moving
'Winslow Homer' Painted Over**

By STANLEY PENN and PHILIP M. BOFFEY, Staff Reporters of THE WALL STREET JOURNAL

NEW YORK—To the cultivated collector, that old master hanging on the wall is a thing of surpassing beauty. But to other eyes it may look more like a growth stock, a whopping tax deduction—of an artful fake.

In today's booming art market it's possible for a painting to be all these things at once. In the purchase of valuable works, actual or potential cold-cash value is becoming almost as important as esthetic value—and in a growing number of cases, considerably more so.

The reason lies in the dramatically rising value of good paintings. Record prices paid by museums now make headlines regularly, and private collectors have seen their original investments multiply in a few years. Lester Avnet, president and chairman of Avnet Inc. and a big collector, sold two paintings by French artists in 1965 for a total of \$85,000. He had paid \$55,000 for them four years before.

The rise in prices has led many purchasers to view art primarily as an investment whose growth potential puts many a high-flying stock to shame. According to dealers and others in the art world, some "collectors," who not long ago thought Modigliani was some kind of Italian dish, now move in and out of the market like so many Wall Street speculator hunting bargains and then trying to resell them at a fancy profit.

Tax Charts and Forgers

The art boom and the speculative mood that has accompanied it have in turn created serious problems—notably, cheating on income taxes and an apparent rise in the volume of forgeries and other fakes foisted off on museums and other buyers.

Authorities are reacting. New York State has passed a law giving art buyers more protection against fraud and Federal legislation also has been proposed. The IRS now is cranking down harder, too.

The tax agency is concerned about what alleges are grossly inflated income tax deductions on donated works of art. It is perfectly legal for an individual to buy a painting, hold it awhile as its value appreciates, then donate it to a museum, and declare its value at the time of donation as a deduction. As prices soar, this way of reducing the tax bill has become particularly attractive.

But a recent study has led the IRS to believe that many donors are declaring far more than the actual worth of the paintings. In surveying the appraisals used in justifying the deductions of 400 donated works, IRS found that the art objects had cost the donors a total \$1,471,502—but that their total declared "market value" as deductions had climbed \$5,811,908.

"Nobody Gets Stung"

Booming art market or no, this was a much for the IRS. "Nobody seems to get stung in the art world," says one tax man, sarcastically. "You buy something and immediately it becomes worth 10 times as much." Donors of only 3 of the 400 works claimed an original cost exceeding their claimed tax deduction, indicating that the works had declined in value.

IRS suspicions also have been aroused by what it considers conflict of interest in the appraisal process. Many of the appraisals, it found, were made by the same dealers who sold the paintings to the donors.

All this has led the IRS to insist on more proof before accepting the stated market value as a deduction. "The donor submits a statement of opinion from an art expert Joe Blow, a

SOUTHWEST EDITION

TUESDAY, JANUARY 3, 1967

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THE WALL STREET JOURNAL

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TUESDAY, JANUARY 3, 1967

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Tax Charms and Forgers
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All this has led the IRS to insist on more proof before accepting the stated market value as a deduction. "The donor submits a statement of opinion from art expert Joe Blow, who says he's inspected the painting and it is worth \$100,000. We want to know what he bases his opinion on," says an IRS official. One way a donor to support his claim, says the IRS, would be to show that the value claimed is in line with the prices commanded by dealers who have sold other works by the same artist.

The tax agency also is certain that more than a few donated works are fakes. A study showed that most appraisals were made only from photographs. "This raises a serious question of whether an appraiser can certify to the authenticity of an art object," says the IRS. It is now demanding more proof, such as a detailed pedigree of the painting, and challenging more works claimed as excellent.

Cezanne—or Fake?
To the collector who has taken what he considers adequate care in authenticating a painting before purchase, such challenges can be most distressing. Nathan Cummings, chairman of Consolidated Foods Corp., withdrew a claim for a deduction on a painting after the IRS questioned its authenticity. It was said to be done by the great French Impressionist Paul Cezanne. Mr. Cummings says he bought the work for about \$43,000 from a dealer on the French Riviera—but only after a prominent Italian art expert, the late Lionello Venturi of Rome, saw it and pronounced it genuine.

Several years after the purchase, Mr. Cummings had the painting appraised, at about \$80,000, and donated it to a Canadian museum. But the IRS, which obtained some expert opinion of its own on the painting's authenticity, challenged his deduction. Mr. Cummings says he took back the painting, giving the museum \$80,000 in cash instead. He is returning the canvas to the dealer and is seeking a refund. The executive has not been entirely convinced that the picture is a fake, but adds: "If there's a cloud on a picture, what do I want it for? I don't want to be identified with a questionable picture."

Nor does any collector, of course. But there's reason to believe that a growing number are being stuck with purchases that are questionable at best. This is no reflection on their intelligence or taste, for a clever fake can be extremely difficult to spot, even for experts.

Louis Lefkowitz, attorney general of New York
Please Turn to Page 10, Column 1

The museums, of course, have experts who should be able to spot suspicious works, says Mr. Lane. But he adds that "their acquisition committees apparently screen for esthetic values and do not delve thoroughly into the question of authenticity. Perhaps they are afraid of what they may find and whom they may offend."

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Mr. Lane says he has no objection to their telling a donor a picture is a fake, he may be so offended that he will decide to give really worthwhile items in his collection to somebody else. A trustee of Chicago's Art Institute, noting that the museum has received some fakes in legacies, says: "You can turn down a bequest, but then you get the enmity of the survivors who may also have some good art. It's worth taking six or seven questionable paintings to get one good \$250,000 picture."

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Under False Colors: Rising Prices For Art Spur Forgery, Tax Cheating

Continued From First Page

York State, contends the sale of counterfeit art is growing and has conducted public hearings on the problem. Out of these came a law, effective last Sept. 1, which stipulates that a dealer who sells a painting as the work of a particular artist must give a refund to his customer if the buyer can establish that the painting was not that artist's work. Many reputable dealers have long had such a policy—but many others follow the ancient rule of caveat emptor (let the buyer beware).

Many critics feel that the law doesn't go nearly far enough. Alvin S. Lane, an attorney and a member of an advisory group formed by Mr. Lefkowitz to help prevent the sale of phony art works, says galleries haven't done an adequate job in alerting unsuspecting buyers to questionable paintings and sculptures. He is urging that dealers and auction houses be regulated, so that they would be forced to make full disclosure about works offered for sale—just as the Securities and Exchange Commission requires stock brokers to issue prospectuses on new issues.

(Mr. Lane, a collector himself, is no stranger to art fraud. He bought a bronze attributed to French sculptor Jean Arp, only to be informed later by Mrs. Arp that it was a forgery.)

Federal Art Archive Proposed

In Washington, Rep. Jonathan Bingham, a Democrat from New York City, has introduced a bill to set up a registration system for art works. The bill proposes that an art archive under the supervision of the Smithsonian Institution be established, containing certificates of authenticity filed by living artists, photos of their work, and the identities of their first purchasers. Each seller would file with the archive notice of sale together with the name of the new owner. This would provide a chain of title that Rep. Bingham hopes would scotch many attempts to peddle forgeries.

Decrying the idea of Government regulation, the Art Dealers Association of America, based in New York, says the number of fakes that turn up is small by comparison with the vast volume of authentic works sold each year. But the association, which represents all dealers, including many of the top-ranking galleries, concedes art fraud is a definite problem nonetheless.

One reason is that it can be difficult to tell whether or not a painting is authentic. There are several precautionary measures a buyer can take, but all have drawbacks.

If the artist is living a customer can check with him to see if the painting is his work. The artist may not reply, however. And some artists have deliberately disavowed early works that they later became dissatisfied with.

Unbroken Ownership Chain

If the picture is by a deceased painter, a buyer will have to consult his estate or other authentication. He may ask to see documentation, which can be very important. A painting has an unbroken history of ownership set forth in original documents, together with other supporting data, the odds are excellent that it is genuine.

The provenance, or history, of Rembrandt's "Nous oil, Aristotle Contemplating the Bust of Homer," was particularly detailed. It traced ownership from the first purchaser, a wealthy Italian named Don Antonio Ruffo, who bought it in 1654, to the last private owner, the widow Alfred W. Erickson, a well-to-do New York advertising man. The painting last changed hands in late 1961, when the New York Metropolitan Museum of Art bought it for a whopping \$2.3 million at a Parke-Berent Galleries auction.

A check of reference files sometimes can tell all that's needed to uncover a fake. An American collector once sought to sell a particular painting attributed to the Spanish artist Goya. A routine look at reference materials showed that the genuine painting was in Madrid's Prado Museum.

Some dealers are considered expert in the work of particular painters and maintain files of photos, auction slips, sales certificates, and other data on their output. Durand-Ruel, a Paris dealer, handled many of the pictures produced by Renoir and is often asked to help authenticate works attributed to that artist.

They fear lawsuits if they declare a painting to be a fake and it later develops that it is genuine. Atty. Gen. Lefkowitz has asked the New York legislature to consider passing a law that would give qualified legal immunity to experts, who would be accredited by the New York State Board of Regents, when they are asked their opinions of a painting's authenticity.

Dealers Group Criticizes Proposal

The proposal would largely limit the experts to art historians and museum authorities; dealers would get no immunity. Ralph Colin, administrative vice president and general counsel for the Art Dealers Association, says such an exclusion would make the law ineffective because some dealers know far more about the paintings of certain artists than museum experts or art scholars.

Mr. Colin contends there is "only one security for the knowledgeable buyer—the integrity of the dealer he buys from." His group has been active in uncovering cases of fraud, "despite possible harassment from libel suits." It hired a private investigator to check into a rash of fake Mondrians, Klines and Pollocks that began showing up in the New York art market recently, and Mr. Colin says he was the first to spot alleged fakes in an exhibit of paintings collected by Walter P. Chrysler.

As Mr. Colin recalls it, he saw the collection in Provincetown, Mass., in 1962 and doubted the authenticity of some of the works. Subsequently, a leading art critic who had praised the exhibit, took another look and wrote a second review saying he had been fooled by some of the paintings.

The members of the dealers association do not, as individuals, make appraisals or other evaluations of paintings which are to be donated as tax exemptions. But the association will appoint a three-member panel; their separate estimates usually are averaged and the resulting figure can be cited by the donor as the total of his exemption. The panel is anonymous, another protection against possible legal trouble.

Even Experts Disagree

Even the most astute experts, of course, can be fooled occasionally by a painting, or find themselves in utter disagreement as to its authenticity. Small wonder, considering the variety of fakes that are on the market.

Some are straight forgeries, imitating the style and sometimes copying the subjects of big-name painters, and bearing their signatures. Many of these come from Europe.

In 1965 Italian authorities arrested a painter and a picture framer in Milan who were suspected of flooding the international market with hundreds and perhaps thousands of forgeries attributed to Giorgio de Chirico and other well-known Italian artists. At the same time, a noted art expert in Milan was arrested on charges that he authenticated pictures he knew were fakes.

Some forgeries can be detected through scientific analysis of the paint, canvas and paper. Sheldon Keck, a professor of art at New York University's Conservation Center, said he once examined the paint on a canvas attributed to Raphael and found that one of the pigments used was Prussian Blue. This pigment, he says, was developed by a Berlin chemist named Diesbach in 1704—almost two centuries after the death of Raphael.

Joseph M. Chapman, a consultant to museums and collectors and a former art-fraud investigator for the FBI, recalls examining drawings said to be by Degas. He found that the paper used was less than 10 years old. Degas died in 1917, "so you know things can't be right," says Mr. Chapman.

The Spirit of the Master

In the case of many other paintings, however, there is no way to declare with certainty that they are fakes or genuine. Many big-name painters attracted talented students or other followers who faithfully copied the specific works or style of their masters. These paintings sometimes capture the spirit of the great artist's works so accurately that they can barely be distinguished from them. It is a fairly simple matter for forgers to remove the signatures of the unknowns and replace them with those of the big-name artist.

To compound the confusion, some famous

one of these buyers showed him a drawing attributed to Picasso that was clearly a fake. "I asked him: 'Do you like it?'" the curator recalls. "He answered belligerently: 'What do you mean do I like it? It's a Picasso, isn't it?' That attitude makes good breeding soil for forgery."

The collector, of course, may never realize his picture is a phony. If he does, he will be reluctant either to keep it or to risk the public knowledge that he bought a fake. So he seldom will file suit against the seller. The publicity would be embarrassing and he might have trouble getting firm testimony from experts that would prove the picture a phony.

Instead an unscrupulous collector may try to foist off the fake on somebody else—another collector, or a dealer perhaps. This luckless party will be no more eager to risk exposure and loss when he, too, discovers the picture is a fake. So he also will try to pass it along. Art experts may have told him the picture was questionable, but fear of legal actions keeps them from blowing the whistle. The chain of transactions goes on.

Winslow Homer Lives?

Lloyd Goodrich, director of the Whitney Museum of American Art in New York, says a collector once showed him a watercolor, done in black and white, which was attributed to the famous American painter Winslow Homer. Mr. Goodrich, an expert on Homer, pronounced it a fake. Years later, the same painting showed up in the hands of another collector; but this time it had been painted over with several colors. Mr. Goodrich recalls with wry amusement: "I told the collector, 'Homer must still be alive. The last time I saw this picture it was in black and white.'" Homer died in 1910.

Often a museum, surprisingly enough, is the final dumping ground for fakes. The Institute of Fine Arts of New York University has some 25 ersatz paintings stored in its basement, bearing the well-known names of Degas, Leger, Gris, and Derain. They are the gift of an embarrassed collector who discovered they were fakes, found he couldn't get his money back from the dealer, and didn't want to sue because he'd look foolish. So he gave them to NYU for the edification of art students.

Other collectors are not so willing to chalk off what may have been a sizable investment. Alvin Lane, the attorney and member of the New York art fraud committee, says: "It's no secret among the better-informed members of the art community that unscrupulous owners of art of questionable authenticity who want to salvage their investment, but do not want to risk the embarrassment of possible detection through public sale, resort to tax-deductible gifts to their favorite museums."

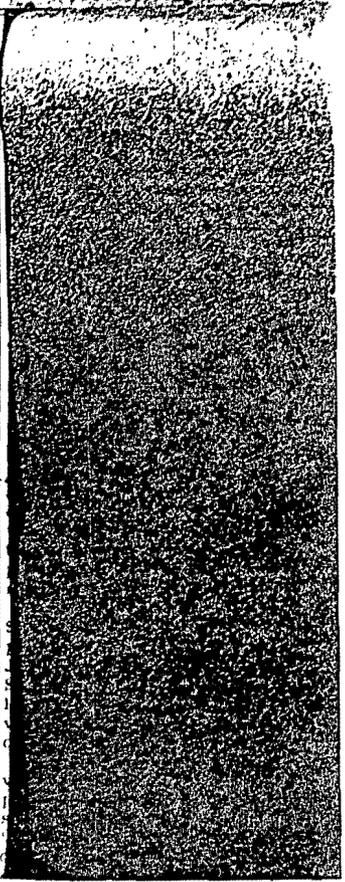
The museums, of course, have experts who should be able to spot suspicious works, says Mr. Lane. But he adds that "their acquisition committees apparently screen for esthetic values and do not delve thoroughly into the question of authenticity. Perhaps they are afraid of what they may find and whom they may offend."

Thanks but No Thanks

The museums do intercept some fakes offered by collectors, who may or may not realize that the pictures are worthless. One big museum in the Midwest turned down a painting it considered was falsely attributed to Gainsborough. But the donor, who apparently believed he was bestowing a great prize on the museum, wasn't told the picture was suspect. "You make an awful lot of enemies that way," says a former official. Instead the museum told the donor it already had high-quality Gainsboroughs in its collection.

Museums have reason to step carefully. If they tell a donor a picture is a fake, he may be so offended that he will decide to give really worthwhile items in his collection to somebody else. A trustee of Chicago's Art Institute, noting that the museum has received some fakes in legacies, says: "You can turn down a bequest, but then you get the enmity of the survivors who may also have some good art. It's worth taking six or seven questionable paintings to get one good \$250,000 picture."

The spurious paintings are put in the basement. The Institute won't accept any pictures



that carry with them the stipulation that must be hung for public showing.

One large university had a particularly sticky problem. A wealthy donor laid upon it a collection allegedly worth millions. Only after the pictures were hung did school realize that the collection was full of outright forgeries and other paintings of alleged value was nowhere near their worth. Discreetly, through intermediaries, school has made the donor aware of this. He has agreed to a suggestion that he graciously replace the spurious works with other genuine worth. There has been no public

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with him to see if the painting is his work. The artist may not reply, however. And some artists have deliberately disavowed early works that they later became dissatisfied with.

Unbroken Ownership Chain

If the picture is by a deceased painter the buyer will have to consult his estate or get other authentication. He may ask to see documentation, which can be very important. If a painting has an unbroken history of ownership set forth in original documents, together with other supporting data, the odds are excellent that it is genuine.

The provenance, or history, of Rembrandt's famous oil, *Aristotle Contemplating the Bust of Homer*, was particularly detailed. It traced ownership from the first purchaser, a wealthy Sicilian named Don Antonio Ruffo, who bought it in 1654, to the last private owner, the widow of Alfred W. Erickson, a well-to-do New York advertising man. The painting last changed hands in late 1961, when the New York Metropolitan Museum of Art bought it for a whopping \$2.3 million at a Parke-Berent Galleries auction.

A check of reference files sometimes can be all that's needed to uncover a fake. An American collector once sought to sell a particular painting attributed to the Spanish artist Velasquez. A routine look at reference materials showed that the genuine painting was in Madrid's Prado Museum.

Some dealers are considered expert in the work of particular painters and maintain files of photos, auction slips, sales certificates, and other data on their output. Durand-Ruel, a Paris dealer; handled many of the pictures produced by Renoir and is often asked to help authenticate works attributed to that artist.

Trouble With Guarantees

Unfortunately, however, a great many paintings are not backed by anything like complete documentation. In other cases, a prospective buyer may have trouble getting any guarantees from the seller.

A purchaser may ask a dealer for a certificate of authenticity, which may contain vouchers by the artist, transfer certificates showing sales, or endorsements attesting to the genuineness of the work. But many dealers refuse to give out such information, particularly the identity of the last seller; they fear competitors might thus discover their sources of supply. So the average collector often must depend on his dealer's word that the picture is genuine.

In any case it would be a mistake for a collector to believe that a certificate of authenticity is an iron-clad guarantee. The Art Dealers Association says these can—and have—been falsified easily.

Documents that may have been forged are a key ingredient in a Manhattan grand jury's investigation of the sale of seven phony watercolors attributed to Marc Chagall. David Stein, owner of Trianon Galerie, sold the works to dealer Irving Yamet of Yamet Galleries Inc. Mr. Yamet, suspicious of the speed with which Trianon had obtained authentication papers "from France," contacted authorities. As it happened, the painter himself was in New York at the time and was asked to look at the works. All fakes, said Mr. Chagall. No indictment has been returned yet, but the investigation is still continuing.

Going to the Experts

Many purchasers and prospective purchasers of art seek objective evaluations from museum experts, who may be intimately familiar not only with the history of a particular artist, his paintings, and his professional development, but with his style and its characteristic earmarks.

William Seltz, director of the Rose Art Museum of Brandeis University, is steeped in the works of Claude Monet, a leading French Impressionist. He is said to be able to spot a phony Monet at 20 feet.

A. James Speyer, curator of contemporary art for Chicago's Art Institute, says he occasionally will keep a picture in his office for several days, getting the "feel" of it. In this way, he was able to spot as a clever fake a painting attributed to Pierre Bonnard. Examination over a period of days convinced him that the brush strokes, the subtle color shadings, and the "spirit" of the work were not those of the French painter. A check with the estate of Mr. Bonnard proved him right.

However, many museum experts and art scholars are reluctant to give their opinions of works brought to them by the average buyer.

Some forgeries can be detected through scientific analysis of the paint, canvas and paper. Sheldon Keck, a professor of art at New York University's Conservation Center, said he once examined the paint on a canvas attributed to Raphael and found that one of the pigments used was Prussian Blue. This pigment, he says, was developed by a Berlin chemist named Diesbach in 1704—almost two centuries after the death of Raphael.

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To compound the confusion, some famous painters actually did part of the work on their apprentices' canvases, adding various flourishes and finishing touches. On occasion, they even signed them with their own signatures. John Maxon, associate director of the Art Institute of Chicago, says the French artist Francois Boucher sometimes did this on some students' drawings. So did Camille Corot, who now and then took pity on an indigent student and signed the latter's work so it could be sold.

Given all these practices, it's hardly surprising that experts sometimes can't agree on the authenticity of a painting. Not long ago billionaire J. Paul Getty and the Cleveland Museum of Art tangled over which possessed the genuine canvas called *Diana and Her Nymphs* Departing from the Chase, by the Flemish master Rubens. The museum claims it bought the original in 1959. Mr. Getty maintains he bought it in 1982.

The Hand of Rubens
Rubens had a large workshop and many apprentices. It's entirely possible that an apprentice copied the picture, with Rubens himself perhaps adding a few touches. A museum spokesman says: "The question is which painting has more of the hand of Rubens. We feel we have more." The question of authenticity hasn't been irrevocably settled yet.

Just last year a French art expert questioned the authenticity of a portrait of Giuliano de' Medici attributed to Raphael and now hanging in New York's Metropolitan Museum. A Met official angrily retorted: "The attributions of some experts are denied by others before the ink is dry." The museum says it will publish in its forthcoming catalogue of Italian artists the statements of 27 experts who have expressed opinions about the painting since 1839. Of these, 15 attribute it to Raphael and the others consider it a copy of a lost original.

The difficulties in getting authentication, the fear of legal problems, the embarrassment of getting stuck with a fake, and the gullibility of some self-styled "collectors" tends to encourage more forgery and keep many questionable paintings moving from hand to hand.

The chain may start with a collector who is ignorant of the work of a particular artist and too much in a hurry to snap up a big-name work at "bargain" prices to make careful inquiries beforehand. This type of buyer is common now, experts say.

"It's a Picasso, Isn't It?"
"People don't care whether a drawing is any good or not," says Harold Joachim, curator of prints and drawings at Chicago's Art Institute. "They want the right names and these the forger gives them." Mr. Joachim says

question of authenticity. Perhaps they are afraid of what they find and whom they may offend."

Thanks but No Thanks

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RP 5-1-00

A. H. Meadows
Meadows Building
Dallas 6, Texas

February 8, 1967.

Mr. Don Vogel,
c/o Valley House Gallery,
6616 Spring Valley Road,
Dallas, Texas 75240.

Dear Don:

I was very happy to meet your friends that you brought to my home the other day who are art dealers in New York and California. I listened with complete attention to everything these people had to say, and although I appreciate their comments I am not by a long way being convinced of their conclusions. I will be guided to some extent by what they had to say. I do not want a report written to me of their findings.

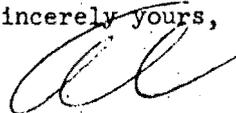
Last night, two very important art dealers were at my home. The galleries they represent are tremendous in size. Neither of them belonged to the American Association of Art Dealers. They are too large and too important. Their opinion was quite different in many respects to the opinion of your friends. They do not agree at all that any one can pass upon paintings in an average of one minute each.

On one thing they did agree - that the painting "In the Flower Garden" was a magnificent painting, but was a wrong attribution. In their opinion this painting should be studied very carefully because the work is so great and in order to determine for sure and for all time the artist who painted it. They did not believe it was painted by Derain, although in an evening's time they would not make the positive statement that it was not. They believed that it could be by Valtat, but thought perhaps it might have been painted by someone much, much more important than Valtat.

I did not mention to them the names of your friends, nor am I mentioning to you the names of these people. If you will be so kind as to return to me the photographs and the other information I sent to you regarding these paintings I shall be greatly appreciative.

Thanking you for your interest and with kindest personal regards, I am,

Sincerely yours,



AHM-A

115217

9 February 1967

Mr. Klaus Perls
PERLS GALLERIES
1016 Madison Avenue
New York, New York 10021

Dear Mr. Perls:

We received today the attached letter from Al Meadows. It has made us rather wild with rage and frustration, but I feel that it demands a considered answer. I wish to answer it personally, but I should appreciate your referring it to Mr. Colin, and after you two have had the opportunity to discuss it, I should appreciate your calling me and letting me know how you wish me to answer it. I have made a copy, so can answer without this original, but should like the original returned to me. Primarily, I do not wish to let much time elapse before replying.

I shall not comment in detail on this -- am too eager to get it off to you, so that I may hear yours. I could have hoped for a cleaner progression of this affair, but I suppose, actually, we went a lot farther without opposition than we could originally have expected.

Peggy and I were so pleased to have you and Mrs. Perls (and the other "friends" of ours) here in Dallas, and hope that you found your Brief visit stimulating, pleasant, and eventually, profitable.

Our best to you both,

With warm regards,

Donald S. Vogel

DSV:mv

115218

February 15, 1967

375 MADISON AVENUE
NEW YORK, N.Y. 10022

Ralph F. Collin
Administrative Vice President and Counsel
Murray 1311 8-7800 (Area Code 212)
Cable Address: Artdealas, New York

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Betty Parsons

Ex Officio (Ex-Presidents):

Alexandre P. Rosenberg
Pierre Matisse

AIR MAIL

Mr. A. H. Meadows
Meadows Building
Dallas 6, Texas

Dear Mr. Meadows:

As you know, pursuant to the request and authority in your letter of January 29, 1967, addressed to our Dallas member, Mr. Don Vogel, a group of members of our Association visited your home last week and examined your collection of paintings. Before doing so, they had been supplied by you, through Mr. Vogel, with a copy of an Insurance Appraisal of 59 items in your collection made by Mr. Carroll Edward Hogan of 40 East 89th Street, New York City.

All of the items included in Mr. Hogan's appraisal were available to and were viewed by our members with the exception of item 43, the ink drawing on paper by Matisse, which was not available to them.

We regret to inform you that of the 58 items included in the Hogan appraisal which were viewed by our members, it is our members' opinion that 11 of them are or may be by the artists to whom they are attributed, three are probably by established artists but not by the artists to whom they are attributed, and 44 are not by the artists to whom they are attributed.

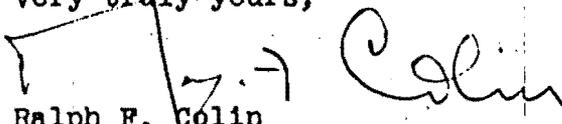
Since you invited "a panel of experts" consisting of representatives of our membership to view your collection, "and write a report of their opinion" for your information and guidance, we

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Page 2
Mr. A. H. Meadows

are reporting to you the opinion which they formed. We deem it of the utmost importance that you have this opinion in mind in the event that you should consider selling, donating or otherwise disposing of any of the items in your collection.

Very truly yours,


Ralph F. Colin
Administrative Vice President

RFC/sr

115220



Lowry: Go-getter

New Man at MOMA

When New York's Museum of Modern Art was founded in 1929, under Alfred Barr Jr., "modern" art was an enigma to most Americans. In 1944 Barr was joined by René d'Harnoncourt, and under this brilliant joint leadership the museum helped mightily to establish the new art in all its forms. Within the past year both Barr and d'Harnoncourt reached the retirement age of 65 but were asked to stay at the helm of the most important museum of modern art in the world until a successor could be found.

The museum announced last week that it had come up with a new director: Bates Lowry, 43, a bespectacled 6-footer who is the chairman of Brown University's art department. The sudden announcement surprised insiders; the museum had been screening candidates for a year, among them Thomas P.F. Hoving, who chose instead the directorship of the Metropolitan Museum of Art.

It was architect Philip Johnson, a trustee of the Museum of Modern Art, who found Bates Lowry in Providence. "I am designing a building for Brown University," says Johnson, "and I found Lowry so very clear about what he wanted and how to go about getting it. He has a great feeling for experts in all fields. So I introduced him to Mrs. Bliss Parkinson, the museum's president, and to the chairman of the museum's board of trustees, David Rockefeller." At that time, Lowry was wrapped up in both his teaching-administrative duties at Brown and the Committee for the Rescue of Italian Art that he co-founded after the recent disastrous floods in Italy.

No Gulf: Lowry has been a scholar most of his life. Since he got his doctorate from the University of Chicago, for a thesis on the history of the Louvre, he has taught at five American universities, published books on Renaissance architecture and edited the scholarly period-

ical Art Bulletin. His only professional experience with modern art was as the director of the Pomona College Art Gallery where he assembled the first abstract expressionist exhibit in southern California. "I refuse to see a gulf between the old and the new," says Lowry, "even though modern art, beginning with Manet, represents an important shift from the Renaissance traditions." Nor does he see a gulf between teaching and museum work. "Both form a single community of spirit for the advancement and enjoyment of art."

Lowry will move to New York with his wife, Isabel, a mathematics teacher, in time to take over his new post on July 1, 1968. He says that it's "much too soon to make any changes. I must first learn to do the standard things in a museum: find money for acquisitions, worry about exhibits, and look into museum publications. As for my own tastes, I have no favorites in modern art. What is most important is the individual work."

Will Lowry, then, be able to fill the illustrious shoes of d'Harnoncourt and Barr? "I don't think he'll try," says Johnson. "I think he'll make new shoes. Who's to say what he'll do? Each generation has its own modern art, its own museums. And Lowry is a great administrator."

Fake or Jake?

Texas oil millionaire, Algur H. Meadows is a self-made man who was a waiter, a dock guard, even a stunt man, before he struck it rich and acquired such badges of success as a big art collection. Last week the Art Dealers Association of America claimed that 44 of the 58 works hanging in Meadows's suburban Dallas villa are forgeries. And Southern Methodist University started to investigate 36 old master paintings, including Goyas and El Grecos, that Meadows had donated in 1962.

After the 68-year-old magnate had gotten in touch with Dallas dealer Donald S. Vogel early in the year to sell some of his paintings, Vogel notified his colleagues in the Art Dealers Association that he thought some of Meadows's paintings might be fake. New York dealer Klaus Perls, president of the association, visited, with other members, Meadows's home in February. "As we walked into the house," recalls Perls, "I ran smack into a fake Vlaminck landscape in the vestibule. I was appalled and said to Mr. Meadows, 'Do you want to know the truth?' and he said 'Yes.' I spared no feelings and I told him the truth."

Perls's final estimate of frauds in Meadows's collection includes fifteen Dufys, nine Derains, seven Modiglianis, five Vlamincks, two Bonnard's, a Picasso, a Marquet, a Chagall, a Degas and a Cassatt. Meadows bought most of them in the last four years from a French deal-

er, who, some sources say, doesn't even have a license to run a gallery. Meadows insisted he had certificates of authentication from "the wife or daughter of the deceased painters" and "art experts in France—the same ones used by Parke-Bernet, Sotheby's and all the important art galleries in the world."

How does Perls know the pictures are frauds? "You can see," he said, "that the colors haven't been on the canvas for 60 years, the alleged age of many of the paintings." And he added, "The first look at a work of art has to give you the emotional response of truth or fake. It is the summing up of all the knowledge you've acquired." "I don't buy the judgment of this group alone," says Meadows. "And this should not have been publicized—what it's probably done is to let the crooks get away. I sent a wire to the dealers in France and I've received no answer. I don't know where they are."

Detection: In September, a New York appraiser had valued the collection at \$1,362,750 for insurance purposes. Meadows stated that he had not paid more than \$500,000 for the works. But, said Perls, "The Vlaminck in the entrance, were it real, would alone be worth from \$100,000 to \$200,000." Meanwhile, the U.S. Attorney's office is investigating fake Pollocks and Klines, the California Attorney General is probing bogus impressionist paintings, and Thomas Hoving at the Metropolitan Museum announced that this fall he will start a program in the detection of fakes.

What will Meadows do if the disputed paintings are indeed fakes? "I'm going to build a room in my house called 'Room of Fakes Bought by Mr. Sap,'" he told NEWSWEEK's Ann Ray Martin. "Oh, well," he added, "this would have been really bad if it had happened to someone who



Meadows: 'Oh, well'

Newsweek

115221



NARA APPROVED

R&P 3-1-17

August 17, 1972

Mr. Algur H. Meadows
Meadows Building
5646 Milton
Dallas, Texas 75206

Dear Al:

It was a pleasure to visit with you at the opening of the James Brooks Exhibition at the Dallas Museum and to become re-acquainted after such a long period.

As I mentioned, we have been very occupied in the gallery organizing museum exhibitions as well as working with very many important paintings and sculptures. As the opportunity arises now and then to work with exceptionally important pieces, and seeing that your collection has grown to such major importance, I should like to take this opportunity to present to you some of the things I am involved with. Not to burden you with the provenances of the works submitted, which are available, I enclose the photographs with titles, but I assure you that in all cases there is absolutely no question as to the quality and authenticity. In some cases the works are most famous but have just become available quite recently. A most major new work which I don't have a photograph of as yet but which will soon be coming my way, is a painting by Manet, "The Croquet Game", which is certainly a most unique find.

If any of these works interests you, please give me a call. I hope you will find it possible to visit with me at Valley House as there are a few exceptional pieces on hand that I think you would enjoy. Please return the photographs when you are finished with them, or better still, bring them by that we may enjoy a cup of coffee.

Sincerely yours,

Donald S. Vogel,
Director

115222



VALLEY HOUSE GALLERY

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ENCLOSURES (Photographs and transparencies)

| | | | |
|---|--|--|--------------------------|
| PIERRE BONNARD | 18 x 16 1920 | "Le Pot Bleu" o/c | 87,000 95,000 |
| <i>Stephen Haber</i> GUSTAVE CAILLEBOTTE | 1876. 25 x 31 1/2 | Bridge Scene o/c | 40,000 |
| RAOUL DUFY | 16,000. 22 x 19 in 1932 | "Seascape" watercolor | |
| PAUL GAUGUIN | 15 x 18 in 1894 | "Petite Fille Assise" o/c | 250,000 |
| CHILDE HASSAM | 22 x 24 in 2nd sold 1909 | "Spring at Yarmouth Maine" o/c | 42,000.00 |
| EDOUARD MANET | 2 1/8 x 17 3/4, 1880 | "Le Tub" pastel on c | 400,000 |
| HENRI MATISSE | 14 1/2 x 12 | "Windmill" | 35,000 |
| CLAUDE MONNET | 41 x 30. 1886 | Family of the Artist | 175,000 |
| <i>J.H.</i> ✓ CLAUDE MONET | 29 x 36 o/c 1910-20 | "Rose Garden at Giverny" o/c | 160,000 |
| ✓ BERTHE MORISOT | ? | "Femme et Enfant" | 160,000 |
| AUGUSTE RENOIR | 24" High | "Buste et Tete de la Venus Victrix" br. | 38,000 |
| PAUL SIGNAC | 2 3/2 x 3 1/2. 1909 | "Constantinople" o/c | 125,000 |
| ✓ EDGAR DEGAS | ? | Two Women Sharing Book pastel | 375,000 |

Croquet game -

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ENCLOSURES (Photographs and transparencées)

| | |
|---------------------|-------------------------------------|
| PIERRE BONNARD | "Le Pot Bleu" |
| GUSTAVE CAILLEBOTTE | Bridge Scene |
| RAOUL DUFY | "Seascape" |
| PAUL GAUGUIN | "Petite Fille Assise" |
| CHILDE HASSAM | "Spring at Yarmouth Maine" |
| EDOUARD MANET | "Le Tub" |
| HENRI MATISSE | "Windmill" |
| CLAUDE MONET | "Rose Garden at Giverny" |
| BERTHE MORISOT | "Femme et Enfant" |
| AUGUSTE RENOIR | "Buste et Tete de la Venus Victrix" |
| PAUL SIGNAC | "Constantinople" |
| <i>Edgar Degas</i> | <i>Two Women Shaving Book</i> |

August 29, 1972

Mr. A. H. Meadows
Meadows Building
Dallas, Texas 75206

Dear Al:

Thank you for your note and return of the photographs of the paintings. I am still awaiting word on the magnificent Manet and the arrival of the Signac "Constantinople". The Gauguin is no longer available.

Enclosed is a photograph of a very famous and important Chagall, "The White Clown" which is reproduced full page in color in the Pageant of Painting, a volume published by Abrams, page 223. If you do not have an exceptional Chagall, this could be an excellent opportunity. It is an oil on paper mounted on canvas, measures 19 1/2 x 15 1/2 inches, and is dated 1949. Its price is \$70,000.

The Monet, "Family of the Artist", is one of the most exciting and exceptional paintings by this artist I have seen in a long time. Its brilliance of brush work as well as the fauve-like color is a rarity to have come at such a date. If this interests you, it is available at a moment's notice.

Please let me hear from you if you have further interest.

Sincerely yours,

Donald S. Vogel,
Director

enclosures

115225

April 19, 1978

Mr. Algur H. Meadows
6601 Turtle Creek
Dallas, Texas 75205

Dear Al,

May I offer my congratulations on your newest acquisitions that I so thoroughly enjoyed seeing at the Dallas Museum. The Manet is truly a smasher, and how fortunate we are to have it. The two Vuillards are my personal favorites, as he has always been a major influence on my own work.

My purpose in writing to you at the moment, is in response to my recent visit to New York, where I saw some extraordinary and exciting paintings at a couple of dealers' with whom I have been working for some time. The one has gone private, having a most beautiful ten room apartment on Fifth Avenue, overlooking Central Park. He is Stephen Hahn, a gentleman who would be well worth visiting, if only to see his private collection. If your time permits during your next trip, give him a call, and I am certain he would be more than pleased to welcome you. His number is 838-9270. The other gentleman, Bill Acquavella, has a more formidable gallery, which was the original home for Lord Duveen, and where the lord sold so many of the great masterworks which became the nucleus for the National Gallery in Washington. Bill is a younger gentleman, and a second generation dealer, who, as well, enjoys dealing with some exceptionally important Nineteenth and early Twentieth century pictures. His gallery is located at 18 East 79th Street, and has phone is 734-6300.

Hope one day that we will be able to welcome you to Valley House.

Cordially,

115226



NARA APPROVED

LA/B 3-1-00

Hungary Gold Train

January 6, 1949

Dr. Gerhart Riegner
World Jewish Congress
37 Quai Wilson
Geneva, Switzerland

trief

Dear Dr. Riegner:

As you are aware the French Government returned to Hungary their portion of the so-called Hungarian Gold Train which was carried off by the Germans during the last state of the war and was in the custody of the French military authorities in Austria.

It appears that the Hungarian Government did not return the valuables either to the owners or to the Jewish Community as promised.

A few months ago our Hungarian friends asked us for copies of the agreement between the French and Hungary relating to this Gold Train. While Mr. Cahn-Debre was able to obtain some information the most important problems of whether any conditions were attached to the return of the valuables to Hungary remained unanswered.

Mr. Nyaradi former Hungarian Minister of Finance who conducted negotiations in Paris severed all ties with Hungary and is now living in exile in Switzerland.

I was informed by the Joint that he may be willing to discuss the problem of the French portion of the Gold Train with representatives of Jewish organizations. It seems that the Joint is willing to leave these discussions to us.

I would appreciate it very much if you could contact Mr. Nyaradi and obtain any useful information he may have on this important matter. We will not divulge the source of our information unless he agrees to it.

Best regards,

Sincerely yours,

Nehemiah Robinson *trief* 15227

NR:ms

WJC 11/76



APPROVED/NAR

1
2
3

(1)

July 12th, 1946.

The Honorable
James F. Byrnes
Secretary of State
Department of State
Washington, D. C.

My dear Mr. Secretary:

In connection with the release and restitution of property belonging to Hungarian Jews, at present being held by American Military Authorities in Austria, we desire to call to your attention the following:

In April, 1944, the Hungarian Government decreed the confiscation of all Jewish property including gold, jewelry, valuables, art treasures, etc. This property was delivered by the Jews in Hungary to the Hungarian National Bank and stored there until the end of 1944 when the Russian Army was approaching Budapest.

At that time the property was loaded onto a freight train of twenty-four trucks, which proceeded in the direction of Germany. This train, with the exception of eight trucks, was intercepted and captured by the United States forces in or around Salzburg, Austria, in May, 1945. The eight remaining trucks were seized by the French forces also in Austria. The American authorities are reported to have received statements about the origin of this captured property from the Hungarian train commanders who were in charge of the transport. It appears also that this property was later taken over by the Division of Restitution and Repatriation, USFA, under the command of Colonel Paul, and stored near Salzburg. Though a detailed inventory is not available, it is reported that the value of this property, all of which is undoubtedly of Jewish origin, is not less than \$50,000,000. This train load is reported to have contained the following:

| | |
|---------------|---------------------------|
| Approximately | 50 crates of gold bullion |
| | 50 crates of gold coin |
| | 30 crates of jewelry |
| | 1560 boxes of silverware |
| | 100 valuable paintings |
| | 5000 valuable carpets |

In addition, a large number of fur coats, cameras, stamp collections, china, etc., and especially ritual objects from nearly all Jewish synagogues in Hungary.

WSC #174

115228

The Honorable
James F. Byrnes

-2-

July 12th, 1946.

Representatives of the Jewish Agency for Palestine have conferred with members of the Hungarian Government with a view to a renunciation by the Hungarian Government of these assets so that they may become available solely for Jewish relief and resettlement purposes. In these conversations it was made clear by the representatives of the Jewish Agency for Palestine that these assets, when released, will be used for the purpose of rehabilitating Jewish victims of fascist persecution, Hungarians as well as others. As a result of these conversations, the Hungarian Prime Minister wrote the Jewish Agency for Palestine, 77 Great Russell St., London, on May 10th, 1946, as follows:

"We have conducted discussions with your representative, Mr. Gedeon Ruffer, on the matter of the release and restitution of Jewish property carried abroad from Hungary and being at present on territories occupied by the Allied Powers.

"The government of the Hungarian Republic wants to do everything in its power to render possible the rehabilitation and financial restitution of Jews who suffered to such a great extent under fascist persecution. The Hungarian Government, therefore, requests the directors of the Jewish world-organization, Jewish Agency for Palestine, to intervene with the competent authorities of the Allied Powers and make their influence prevail in the interest of the release and restitution of Jewish property carried abroad from Hungary during the fascist persecutions so that these assets may serve the purpose of the social and financial restitution of Jews who fell victims to the above persecutions.

Nagy Ferenc m.p.
Prime Minister of Hungary"

A photostatic copy of the Hungarian original and of a translation thereof in the English language are enclosed herewith.

It is respectfully submitted that, subject to restitution of identifiable items to owners or their heirs, this property should be made available for the purpose of relief and rehabilitation of Jewish victims of Nazi persecution on the same basis as that of heirless property made available for this purpose under Article 8 of the Allied Reparations Agreement. The American Joint Distribution Committee and the Jewish Agency for Palestine are in substantial agreement as to the use of the funds for the benefit of the Jewish victims of Nazi persecution.

115229

WJC H174

The Honorable
James F. Byrnes

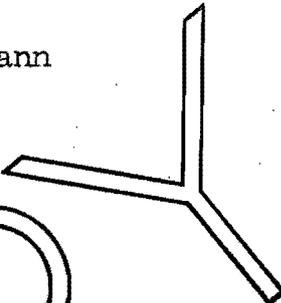
-3-

July 12th, 1946.

The assistance of the Department is, therefore, respectfully requested with a view to the issuance of appropriate instructions to the relevant authorities leading to the release of these assets for the above mentioned purposes.

Respectfully yours,

Nahum Goldmann



COPY

115230

WJC H174

(2)

July 12th, 1946.

The Honorable
James F. Byrnes
Secretary of State
Department of State
Washington, D. C.

My dear Mr. Secretary:

We respectfully request the assistance of the State Department in the following matter concerning which, we understand the American Jewish Joint Distribution Committee is likewise writing to you.

In June, 1944, Dr. R. Kaestner, in his capacity as the representative of the Jewish Rescue Committee in Budapest, Hungary, conducted negotiations with General Kurt Becher, SS Standartenfuhrer, concerning the immigration of 1,600 Jews from Hungary against a payment of a ransom sum of approximately 8,000,000 Swiss francs, to be paid in gold, jewels, diamonds, foreign exchange and other valuables. The Jewish Rescue Committee, accordingly gathered this ransom and handed it over to Kurt Becher, and 1,600 Jews were permitted to leave Hungary for Switzerland via Bergen-Belsen Camp.

On the 20th of April, 1945, Kurt Becher contacted Dr. Moshe Schweiger, a leading Yugoslav Zionist who lived during the war in Hungary, who, at the time was interned at Mauthausen Concentration Camp. Kurt Becher arranged for Dr. Schweiger some preferential treatment. On the 4th of May, 1945, he took him from the Camp to the headquarters of General Winkelmann at Bad Ischl (Austria). On the 11th of May, 1945, Kurt Becher returned to Dr. Schweiger, for the American Jewish Joint Distribution Committee and the Jewish Agency for Palestine, the ransom which had been given to him in Budapest, as stated above.

Dr. Schweiger then awaited the arrival of the U.S. Army who were then advancing into that area. Soon thereafter, he contacted CIC Unit 215 at Bad Ischl and handed over the ransom, delivered back to him by Kurt Becher, to a Capt. Kittstein of said CIC Unit 215. This was done by Dr. Schweiger in his capacity as the representative of the American Jewish Joint Distribution Committee and the Jewish Agency for Palestine. Capt. Kittstein took a statement from Dr. Schweiger and made an inventory list of the things handed over to him. This CIC Unit arrested at the same time SS Standartenfuhrer Kurt Becher, near Bad Ischl.

115231

WSC H174

The Honorable
James F. Byrnes

-2-

July 12, 1946

The Jewish Agency for Palestine sent a representative to investigate this matter and he conferred with CIC Operations USFET. He reported that considerable detailed information substantiating the foregoing facts is contained in the files of CIC Operations USFET, and the War Crimes Commission.

Kurt Becher is believed at present to be interned at Netternberg, a CIA 5, Third Army Area, Germany.

Affidavits have been obtained from Dr. Moshe Schweiger and Dr. R. Kaestner, who are at the present time in Switzerland.

Inquiries made through the War Department, Civil Affairs Division, indicate that the valuables in question were registered as Military Government Austrian Property Register, Serial No. S 3.3002 SA, dated 30th May 1945, and Military Government Austrian Property Register, Serial No. W 3.3003 SA, dated 25th June, 1945.

The Jewish Agency for Palestine and the American Jewish Joint Distribution Committee desire to claim this property which was turned over to CIC Unit 215 by Dr. Schweiger, in his representative capacity, for safekeeping and protection.

The Jewish Agency for Palestine and the American Jewish Joint Distribution Committee request the assistance of the Department to the end that appropriate instructions may be issued to the military authorities to release this property to them, and to facilitate the transfer of this property from its present locale in Austria, to Switzerland, or to the United States, or to another country, as may be determined.

The Jewish Agency for Palestine and the American Jewish Joint Distribution Committee intend that, subject to restitution of identifiable items to legitimate claimants, this property should be made available for the purpose of relief and resettlement of Jewish victims of Nazi persecution.

The Jewish Agency for Palestine and the American Jewish Joint Distribution Committee are ready, of course, to confer with the Department in this matter and to furnish such additional information as may be needed.

Respectfully yours,

Nahum Goldmann

115232

WJC H174

ידישער וועלט־קאנגרעס

WORLD JEWISH CONGRESS

קאנגרעס היינדי העולם

Rep. Henry J. ...

CONGRES JUIF MONDIAL

HUNGARIAN ADVISORY COMMITTEE

CONGRESO JUDIO MUNDIAL

NEW YORK 23, N. Y.

1834 BROADWAY

CABLE ADDRESS: WORLDGROSS NEW YORK

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M O N T R E A L

1121 St. Catherine St. W.

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R O M E

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S H A N G H A I

P. O. B. 2202

S O F I A

Jewish Consistory

S T O C K H O L M

Grev Magnigatan II

S Y D N E Y

G. P. O. 1869K

New York.

November 4, 1947

Dear Sir :

You are herewith cordially invited to our fall season opening meeting to be held on

Monday, November 10, 1947, at 8 p.m.,
at the Headquarters of the World Jewish Congress,
1834 Broadway, Room 226.

A G E N D A :

- 1) Survey on the international situation of Jewry by Dr. R. Serebrenik, Assistant Director of the Organization Department of the World Jewish Congress.
- 2) The problem of the valuables of the Hungarian "Gold-Train" which are being shipped at this time to the United States. Report on the information which our Committee asked for and received from the Joint Distribution Committee in this matter. Steps to be taken for the restoration of identifiable valuables and pieces of art to their owners.
- 3) The cooperation with the Budapest Office of the World Jewish Congress, and report on the internal life of Hungarian Jewry on the basis of recent information.

In view of these vital problems, we hope that all members will be present at 8 p.m. sharp.

Sincerely yours,

John J. Forbath
Chairman

115233

3703-11/4/47-30-JF: iw
ORG 6487 (ERC-351)

When replying

refer to.....

WJC H174

March 12, 1946

Dr. Irving Dwork
World Jewish Congress
1621 Connecticut Avenue
Washington 9, D.C.

Dear Dr. Dwork,

Some time ago it became known that the American and French military authorities found in Austria a number of railroad cars loaded with valuables and other assets which were taken from deported Hungarian Jews. We receive now from Mr. Riegner a confirmation of this report stating that the Hungarian Jews estimate the value of these assets at 300,000,000 dollars and that one third of them is in the hands of the Americans and two thirds in those of the French.

The Hungarian Jews are very anxious to obtain detailed information on this subject and are asking the World Jewish Congress to intervene with the American authorities in this matter.

May I ask you to take steps with the competent officials of the State and War Departments in order to obtain following information:

- 1) Where exactly are these assets at present;
 - 2) In the hands of what authority are they;
 - 3) Has a detailed inventory of these assets been made.
- In case no inventory has been made, we would suggest that this be done at once in order to ascertain the amount and value of the assets.

We would also appreciate very much any information concerning the cooperation of the American and French authorities in this question. Were any proposals put forward toward the disposal of these assets?

We must stress the point that these properties belong to Jews who have been murdered and must, therefore, be regarded as belonging to Jews at large and not to the Hungarian Government.

Hoping to hear from you on this subject soon, I am

Sincerely yours,

Nehemiah Robinson

115234

WJC H174

March 25, 1946

Dr. C. Irving Dwork
World Jewish Congress
1621 Connecticut Avenue
Washington 9, D. C.

Dear Dr. Dwork:

I am referring to my letter of March 12, concerning the assets of the deported Hungarian Jews found in Austria. We just received the following additional information on this subject:

A train of 24 cars containing mainly gold, gold and silver wares, jewels and similar valuables was taken in summer 1945 by the Americans into custody. Colonel Marget, chief of the American Financial Section, was member of a commission which inspected the assets. He established that these assets were Jewish and that they belonged to deportees from Hungary, basing his contention on the vast number of Hebrew inscriptions on the valuables. General Clark ordered afterwards an evaluation of these assets by an expert from Milano who estimated the value at 300-350 million dollars. It is reported that the boxes containing these valuables were sealed and are somewhere near Salzburg.

I wonder whether you have already taken up this matter with the competent officials of the State and War Departments. Would you be kind enough to let us know whether you succeeded in persuading them to make an inventory thereof or to give us a copy of such an inventory if it has already been done. We would, furthermore, be very much interested in learning where these valuables are now and what the attitude of the American Government toward the ultimate disposal thereof is.

P.S. Thank you very much for your letter of March 22.

Very sincerely yours,

NR:lk

Nehemiah Robinson

115235

WJC #174

March 26, 1946

MEMO:

TO: DR. PERLZWEIG, DR. J. ROBINSON
FROM: N. ROBINSON

Re: Property of deported Hungarian Jews found in Austria

Dr. Ernst Marton wrote on March 15, 1946 a letter to Dr. Kubowitzki giving further details in this matter. In addition, he suggest that a European Central Organization be created to look for, identify and administer Jewish assets coming from European countries, which are supposed to be in Germany but have not yet been uncovered. According to the proposal, this organization should coordinate the activities of Jews from the various countries so as to eliminate overlappings. I believe that we must answer this suggestion somehow. Please tell me what your attitude is.

115236

WJC #174

"Only known cars routed from Hungary containing personal property now unloaded. Property is of unknown origin and ownership. (a) property is now located at U.S. Military Government Warehouse, Salzburg, (b) property is under control of Property Control Officer, Military Government Detachment, Salzburg, because of obvious non-Austrian origin, (c) General inventory consists of approximately 800 cases assorted silverware; 440 cases assorted porcelain and china; 152 cases assorted furs; 300 cases assorted table silverware; 140 cases assorted linens and clothing; 100 cases assorted watches and jewelry; 800 cases miscellaneous items; bales of assorted rugs; no evaluation has been made, (d) no claims have been made to date. No detailed inventory has been made."

115237

WJC H174

AMERICAN JEWISH CONFERENCE
521 Fifth Avenue
New York 17, N.Y.

WORLD JEWISH CONGRESS
1894 Broadway
New York, N.Y.

July 23, 1946

The Honorable James F. Byrnes
Secretary of State
U.S. Department of State
Washington, D.C.

In re: Hungarian Jewish Property now
located in Germany and Austria

Dear Sir:

On June 19, 1946, it was announced by the Department of State that an agreement had been reached with a Hungarian mission embodying an assurance that identifiable Hungarian property stolen by Germans and now located in Germany and Austria would be returned to the Hungarian Government.

We wish to submit in this connection that a considerable portion of this property belonged to Hungarian Jews, especially Jews who had been deported. It is common knowledge that only a small number of these deportees have survived. Thus, the greatest part of Jewish property carried away from Hungary has become masterless. We therefore contend that this property should not be returned to the Hungarian Government but should be regarded as part of the assets to be used for Jewish rehabilitation as will be done, pursuant to Article 8 of the Paris Agreement on Reparation, with non-monetary gold found in Germany and with masterless property of victims of German persecution located in neutral countries. Among these Jewish assets is also property of Jews from Carpatho-Ukraine which was, at the time of Nazi domination, part of Hungary. The surviving Jews of this region now live outside Hungary and their assets should not be returned to Hungary, but to the rightful owner wherever his residence may be at present.

In this connection, we wish to draw your attention to the fact that a great part of the property and assets which belong to deported and murdered Jews from countries formerly under German occupation or domination could be located in Germany and Austria. Some of it has been uncovered as, for example, property carried away from Hungary which is now under control of the American Military Government in Salzburg; however, the whereabouts of a very considerable amount of other property is still unknown. We therefore request that an organized search should be ordered for its recovery. Furthermore, in many cases where property has been uncovered and has been put under control of the military authorities, the individual owners or their heirs, who might be living abroad, are often unknown.

115238

WJC A174

We submit therefore that a Jewish body, consisting of appointees by representative Jewish organizations, should be attached to the military authorities in Germany and Austria to assist them in the search for and identification of all looted assets and property. The same body should also be authorized to assist the competent authorities in the disposition, for purposes of Jewish rehabilitation and resettlement, of all unclaimed and masterless property and assets whose Jewish ownership can be presumed.

We shall be pleased to call at your convenience to discuss this matter in greater detail.

Respectfully,

Henry Mousky, Chairman
Interim Committee
American Jewish Conference

Stephen S. Wise, President
World Jewish Congress

HM:jr

NR

August 13, 1946

NLT
Worldpress
Kubowitzki
Paris (France)

16 Part Hungarian train US army warehouse Salzburg stop Property
reportedly unclaimed no detailed inventory stop Reportedly consists
over 2700 cases silverware watches jewelry furs rugs other items stop
Hungarian Government ordered constitution Jewish commission tracing
registration repatriation property abroad stop Cabled Budapest include
our Section stop Deal reported Agency JDC disposal assets

Robinson

Charge World Jewish Congress

69 words
NR/ck

115240

WJC H174

Hungary (19)

AMERICAN JEWISH CONFERENCE

MEMORANDUM

DATE: **August 28, 1946**

TO: **Dr. Arish Tartakower**

FROM: **Meir Grossman** *md*

SUBJECT: **Restitution**

Enclosed please find two reports from our Washington office which I think will be of interest to you.

MG:ta
enc.

115021

WJC #174

COPY

AMERICAN JEWISH CONFERENCE

MEMORANDUM

To: Mr. Meir Gossman

Date: August 27, 1948

From: David R. Wahl

1- Neel Remendinger of SWNCC (State-War-Navy Coordinating Committee), who is responsible for much of State Department policy with respect to property restitution, discussed with me some of the recent developments in connection with restitution of Hungarian property in Austria. It seems that the Department has in hand specific proposals from the Jewish Agency and JDC after discussions carried on by Moses Leavitt and Mr. Brookstein. Mr. Remendinger wanted me to know that, during the month of September, the Hungarian minister in charge of these matters is coming to the United States to carry on discussions with the Department, specifically with respect to these Hungarian assets. This minister, whose name is Nicholas Nyarady, will consult with General Hildring and later with the appropriate officials on lower levels to work out a policy. It is suggested that the appropriate organizations consider this problem before that date and perhaps empower Messrs. Leavitt and Brookstein to represent their points of view in discussions with Nyarady and the State Department.

2- Property Restitution: Last night I saw Mr. Lowenthal off on a plane to Paris where he will spend five days in consultation with Kenen and other people there before proceeding to Berlin. Before he departed, he conferred with everyone appropriately involved in the problem. It would have been physically impossible for him to spend more time and energy than he did before departure. He proceeds to Germany with a complete authorization of the President, Secretary of War, and the Undersecretary of State to operate in a definitive manner on all problems within his jurisdiction. Because of the high level of authorization on which he will be acting, it should be possible for him to be helpful in matters not strictly covered under the heading of property restitution problems. It is hoped that, upon his arrival, he will be able to cable instructions to the War Department to hire whatever assistants and secretarial personnel he will need to carry on his function there. Since our conversations with many people who have recently returned from the theater indicate that there will not be very competent help available to him there, we have prepared some lists of personnel to be approached on this side when the authorization comes from the theater. Among the people who may be sent to work with him is included Miss Hornstein, whose background in government and recent experience in this office will equip her admirably to work with him in Germany.

WJC H174

115212

September 12, 1946

MEMO

TO: MEMBERS OF THE OFFICE COMMITTEE
FROM: NEHEMIAH ROBINSON

Re: Hungarian Jewish property in Austria

1. It is widely known that the Germans carried away from Hungary various assets including those belonging to Jews. One of them is the so-called Hungarian Jewish gold train a part of which is at present in care of American military authorities in Austria, while large parts thereof appear to have disappeared. There is a certain amount of valuables given to Germans as ransom. Jewish Agency and the Joint presented on these two cases ~~the~~ memoranda to the State Department (appendices 1-2)
2. The World Jewish Congress and the American Jewish Conference submitted, on July 23rd, independently a memorandum on this subject (appendix 3).
3. The Department of State informed us that Mr. Nyaradi is coming to this country to discuss the whole matter with the Government and Jewish leaders (appendix 4).
4. The Agency and Joint claim that they alone should deal with this problem and submitted a copy of an authorization of the competent Jewish organization in Hungary (appendix 5).
5. In a meeting called for September 10th, they proposed that the Department of State be informed by the other invited Jewish groups (WJC, American Jewish Conference and American Jewish Committee) that they support the request of the Agency and Joint as contained in their attached letters of July 12, 1946. The wording of the discussion and the requested letters are contained in appendices 6 and 7.
6. Obviously, a decision to leave or not to leave the whole matter to these two organizations has to be taken by the Office Committee. I wish to emphasize that the WJC dealt with this matter until now and that the representatives of the American Jewish Conference and American Jewish Committee were prepared to renounce on their participation under the condition stated in the minutes of the meeting.

att.
nh:he

115243

WJC H174

(2)
July 12th, 1946

The Honorable
James F. Byrnes
Secretary of State
Department of State
Washington, D.C.

My dear Mr. Secretary:

We respectfully request the assistance of the State Department in the following matter concerning which, we understand the American Jewish Joint Distribution Committee is likewise writing to you.

In June, 1944, Dr. R. Kaestler, in his capacity as the representative of the Jewish Rescue Committee in Budapest, Hungary, conducted negotiations with General Kurt Becher, SS Standartenfuhrer, concerning the immigration of 1,600 Jews from Hungary against a payment of a ransom sum of approximately 8,000,000 Swiss francs, to be paid in gold, jewels, diamonds, foreign exchange and other valuables. The Jewish Rescue Committee, accordingly gathered this ransom and handed it over to Kurt Becher, and 1,600 Jews were permitted to leave Hungary for Switzerland via Bergen-Belsen Camp.

On the 20th of April, 1945, Kurt Becher contacted Dr. Moshe Schweiger, a leading Yugoslav Zionist who lived during the war in Hungary, who, at the time was interned at Mauthausen Concentration Camp. Kurt Becher arranged for Dr. Schweiger some preferential treatment. On the 4th of May, 1945, he took him from the Camp to the headquarters of General Winkelmann at Bad Ischl (Austria). On the 11th of May, 1945, Kurt Becher returned to Dr. Schweiger, for the American Jewish Joint Distribution Committee and the Jewish Agency for Palestine, the ransom which had been given to him in Budapest, as stated above.

Dr. Schweiger then awaited the arrival of the U.S. Army who were then advancing into that area. Soon thereafter, he contacted CIC Unit 215 at Bad Ischl and handed over the ransom, delivered back to him by Kurt Becher, to a Capt. Kittstein of said CIC Unit 215. This was done by Dr. Schweiger in his capacity as the representative of the American Jewish Joint Distribution Committee and the Jewish Agency for Palestine. Capt. Kittstein took a statement from Dr. Schweiger and made an inventory list of the things handed over to him. This CIC Unit arrested at the same time SS Standartenfuhrer Kurt Becher, near Bad Ischl.

The Jewish Agency for Palestine sent a representative to investigate this matter and he conferred with CIC Operations USFET. He reported that considerable detailed information substantiating the foregoing facts is contained in the files of CIC Operations USFET, and the War Crimes Commission.

115244

WJC H174

The Honorable
James F. Byrnes

- 2 -

July 12, 1946

Kurt Becher is believed at present to be interned at Netternberg, a CIAA 5, Third Army Area, Germany.

Affidavits have been obtained from Dr. Moshe Schweiger and Dr. R. Kaester, who are at the present time in Switzerland.

Inquiries made through the War Department, Civil Affairs Division, indicate that the valuables in question were registered as Military Government Austrian Property Register, Serial No. S 3.3002 SA, dated 30th May 1945, and Military Government Austrian Property Register, Serial No. N 3.3003 SA, dated 25th June, 1945.

The Jewish Agency for Palestine and the American Jewish Joint Distribution Committee desire to claim this property which was turned over to CIG Unit 215 by Dr. Schweiger, in his representative capacity, for safekeeping and protection.

The Jewish Agency for Palestine and the American Jewish Joint Distribution Committee request the assistance of the Department to the end that appropriate instructions may be issued to the military authorities to release this property to them, and to facilitate the transfer of this property from its present locale in Austria, to Switzerland, or to the United States, or to another country, as may be determined.

The Jewish Agency for Palestine and the American Jewish Joint Distribution Committee intend that, subject to restitution of identifiable items to legitimate claimants, this property should be made available for the purpose of relief and resettlement of Jewish victims of Nazi persecution.

The Jewish Agency for Palestine and the American Jewish Joint Distribution Committee are ready, of course, to confer with the Department in this matter and to furnish such additional information as may be needed.

Respectfully yours,

Nahum Goldmann

115245

WSC H174

November 5, 1946

Dr. Siegfried Roth
World Jewish Congress
Wekerle Sándor-Utca 7
Budapest, V, Hungary

Dear Dr. Roth,

I have your letter 1156/VK dated October 24, and wish to take this opportunity to clarify the position of the Hungarian Jews in general and that of the Hungarian Section of the World Jewish Congress specifically toward the solution of the problem.

I wrote you several times in this matter but received no clear indication as to where you stand, i.e. whether the policies of the Agency and the Joint are also yours or not, and, if not, what the differences are. Although there are no large divergencies of opinion between the WJC on the one hand and the two named organizations on the other, they may exist between the Hungarian Jewish organizations and the latter. You will facilitate our task and the solution of this moot problem if you give us, as soon as possible, a clear answer to this question.

There are hardly any exact inventories of the properties carried away and the data as to their value differs to such an extent that there is no use in citing them. Attached you will find, however, a tentative description of the part of the s.c. "gold train" which is in American hands. You know that the French found finally the other portion.

As to assets of Hungarian Jews abroad, I would like to indicate:

Ad 1. Although the American public law No. 671 made possible return of seized Jewish properties, it is not yet clear whether it refers also to properties which were only blocked (this is the case with Hungarian properties). Furthermore, the law grants only the right to return such properties, it does not constitute a definite exemption from the right of seizure. We have undertaken steps to have the problem solved for all satellites, and will inform you on the progress of our action. Similar steps will be undertaken in Gr. Britain and other countries. I learned meanwhile that Greece exempted properties of German Jews from seizure - a step which may well serve as a precedent for the satellites. Obviously, the task will involve information as to how properties of Hungarians are handled.

115246

WJC H174

Ad 2. As I explained to you in my foregoing letter, the restitution decrees are usually applicable equally to own citizens and foreigners, but in the practice the citizens of ex-enemy nationality may be affected by the general provisions relating to their property (sequestration, blocking, etc.). I shall try to obtain exact data on this subject everywhere, although I do not believe that such countries as Belgium, Holland, Italy and others may be of importance to you (the only Hungarians having there confiscated property were probably permanent residents of these countries who are usually not subject to restrictive measures).

Sincerely yours,

NR:lk

Nehemiah Robinson

P. S. We did not receive as yet the promised English version of the law concerning the Jewish Fund. Kindly send us the original text as well. When is the issuance of implementary regulation expected?

115247

WJC H174

March 27, 1947

To: Dr. Kubowitzki
From: N. Robinson

Re: Hungarian Gold Train

I doubt whether Dr. Karbach's theory is correct. At least, I have never heard of anything confirming it. True is that a part of the contents of the train may belong to Jews from Slovakia (the part which was incorporated into Hungary in 1939). This may explain why the Hungarians are so anxious to get hold of it.

It appears that the whole matter is settled by now, the Agency and Joint having promised to use the proceeds for the benefit of Jews in and outside Hungary. The attached letter of March 19th seems to corroborate this view.

115248

WJC H174

March 21, 1947.

To: Dr. Kubowitzki
From: Dr. Karbach.

Re: Hungarian "Gold Train".

During my discussion today with Rabbi Fischer I had an opportunity of telling him my doubts about the whole affair. Since I heard of the famous Gold Train, I was always reluctant to accept the official version of the story as true and I was glad to discuss my ideas with Rabbi Fischer.

My point of view is the following: I doubted always that all the contents of the train consist of property looted from Jews. It seems unbelievable that, when the great Hungarian exodus started the retreating Hungarian collaborationists should have saved only Jewish loot and not their own assets. It is well known that together with the defeated Hungarian army the whole Government, many state officials, all the teaching staff and the students of the Hungarian universities, military academies, etc. and very many private individuals, among them members of the Hungarian aristocracy and other "capitalists" escaped to Austria and Bavaria. It would be psychologically difficult to understand why these people should have used the railway cars available just for taking with them Jewish loot and not their own property.

This would explain the great interest which the present Hungarian Government is taking in the matter of the Gold Train. If they would openly declare that these assets or at least a great part of them belong to Hungarian Gentiles they would hardly expect restitution--the assets being outside the Hungarian borders and legally military boot of the allied armies. If they are maintaining--for the time being--that the contents of the Gold Train are Jewish assets they may hope that the matter will be treated in quite another way and that they will have--and in fact already have--the support of Jewish public opinion and organizations. In the very moment when the Gold Train would be restored to Hungary and would cross the borders, the situation would greatly change. Objects of precious metals, jewels etc. have already disappeared and the valuable objects of art, pictures, carpets etc. would easily be identified by their former owners (Gentiles) and claimed. Thereupon the Government would either restore these objects or confiscate them. The Jews would have played their role and the aim of the whole action will be achieved.

I was glad to see that Rabbi Fischer immediately and completely agreed with me. He said that my theory seems to be a very important one and that it is justified by an evaluation of the facts. He asked me to call not only your attention to this theory but also of all others concerned, including the Joint. I will, of course, do nothing because it is up to you to decide whether steps ought to be taken in the direction which alone can avoid being fooled by the Hungarians, namely, ask for using the remaining contents of the Gold Train for purposes of Jewish rehabilitation outside Hungary and not to permit that the assets are being sent back on Hungarian territory and to Hungarian jurisdiction.

115249

WJC H174

O
P
Y

Budapest, March 19, 1947

World Jewish Congress
Hungarian Section

Dr. Nehemiah Robinson
World Jewish Congress
1834 Broadway
New York, N.Y.

Dear Dr. Robinson,

In May, 1946, still was promulgated Ordinance No. 5950/1946.M.E. of the the Hungarian Government on property taken abroad of Hungarian Jews. We attach original copy and English translation thereof.

By virtue of Par. 2 of the Ordinance a Committee is to be set up and be entrusted to locate, put in safety and repatriate said property. The Committee's chairman is to be appointed by the Minister of Finance; its twelve members are to be designated by the two Jewish Boards.

For a great many months nothing whatever was done in the matter, when at last the two Boards suggested for appointment as chairman the lawyer Dr. Emery Reiner, deputy-chairman of the National Board of Orthodox Jews, whom, again after a great many months, the Minister of Finance finally appointed. At the end of another lengthy silence the Minister of Finance confirmed the twelve Committee members proposed by the two Boards. This is contained in the original copy of the Official Gazette enclosed.

We feel it necessary to point out that one member, Dr. Alexander Náthán, is the leader in Hungary of the Jewish Agency, and not - the Gazette is in this respect absolutely inaccurate - director of the Pro Palestine Union. ~~His name~~ No body so styled is acting in this country.

Dr. Simeon Simonyi is a Zionist favourably known, whilst Martin Stern is chairman both of the Neologue Jewish Community of Szeged and of the Szeged Section of the Hungarian Zionist Union. Michael Salamon is the actual chairman of the Hungarian Zionist Union, and Alfred Suessmann that of the Orthodox Community of Miskolc and leader of the Zionist Union's Miskolc Section.

As you see from what is said above, five among the twelve Committee members are positive Jews and active Zionists; a fact that is directive to a certain point as regards the future work of the Committee.

So far the Committee has not started its activities. From informations received it seems to be so that the fate of the Jewish property dragged abroad is already settled; the Committee now is seeking to satisfy itself whether these news speak the truth.

Yours very sincerely,

(signed)

Dr. Albert Geyer

115250

WJC H174

February 21, 1947

MEMO

TO: DR. KUBOWITZKI
FROM: L. KATZ, OFFICE OF INDEMNIFICATION

Re: The Hungarian Jewish "Gold train"

1. In the beginning of 1945, a train containing jewels and other valuables, taken from the Hungarian Jews and carried away by the Germans, was captured by the American forces in Austria. This is the so-called "gold train".

The present location of these valuables is Frankfurt, where the non-monetary gold is stored in vaults, the remainder of the loot is in Salzburg. Another part thereof was discovered in the French Zone ^{of Austria}. The value of the part of the treasures in the American Zone is estimated at approximately \$15,000,000 (JTA, Feb. 16, 1947).

2. On July 12, 1946, the Jewish Agency and the Joint Distribution Committee presented two memoranda (1. on the valuables mentioned above and 2. on the ransom given to the SS leader Kurt Becher) to the State Department asking their release (Appendices 1-2).

3. The World Jewish Congress and the American Jewish Conference submitted, on July 23rd, 1946, independently a memorandum on this subject (Appendix 3).

4. The Agency and Joint claimed that they alone should deal with this problem and submitted a copy of a letter addressed to them by the competent Jewish organization in Hungary (Appendix 4).

5. In a meeting called for September 10th, the Agency and the Joint proposed that the Department of State be informed by the other invited Jewish groups (World Jewish Congress, American Jewish Conference and American Jewish Committee) that they support the request of the Agency and Joint as contained in their attached letters of July 12, 1946. The wording of the discussion and the requested letters are contained in appendices 5-5.

115251

WJC H174

6. In a meeting of the Office Committee of the World Jewish Congress on September 13th, it was decided to appoint a sub-committee, composed of Dr. Wise, Dr. Tartakower and Dr. Nehemiah Robinson, to deal with the question of whether to waive our right to be represented at the negotiations with Nyaradi, Undersecretary of State for matters of displaced property, whose arrival here was indicated by the State Department in a letter to the American Jewish Conference of September 7th (Appendix 7), in the matter of Hungarian Jewish property.

7. Mr. Nyaradi, with whom our representative in Budapest, Dr. Roth, had been in close contact, arrives here to-day, February 21st. The Hungarian General Consul suggested to Rabbi Fischer that a representative of the WJC should see Mr. Nyaradi.

8. According to the statement made by the Director of the Intergovernmental Committee on Refugees, Sir Herbert Emerson, the United States Government had authorized the transfer of the Hungarian "gold train" to his organization for the rehabilitation of survivors of Nazi persecution (JTA, Feb. 16, 1947).

ידישער וועלט קאנגרעס

WORLD JEWISH CONGRESS

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Washington Office

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WASHINGTON 9, D. C.
Tel. HObart 8609

January 22nd, 1947

Dr. A. Leon Kubowitzki
World Jewish Congress
1834 Broadway
New York City 23

Dear Dr. Kubowitzki:

I am unable to comprehend the motivation for your letter to me of January 17th. As you know, I have no objection to constructive criticism, but in this matter the responsibility for "a major defeat for the World Jewish Congress" lies at your door and not mine.

During the last week of October, and early November, I was in constant communication with Dr. Nehemiah Robinson with regard to the Hungarian Gold Train. After having made extensive inquiries throughout the Department of State, I reported to Dr. Robinson the identical statements made in General Hildring's letter of January 14th. At that time, I made very strong representations to Dr. Robinson and to you, that the Agency should not be allowed to continue these discussions on its own. I made it clear that Mr. Boukhstein was in New York and not in Washington and should be seen by Dr. Robinson, and further that the entire matter was one for negotiation between the WJC and the Agency. At that time you put me off by stating that there were various complications because of Dr. Goldmann, etc.

As to Mr. Wahl's activities, let me assure you that in November-- at which time the negotiations were completed--Mr. Wahl was not even aware of the situation. Mr. Wahl has a very quaint habit of assuming credit for activities that he only reads or hears about. He has done this very often in the past with regard to activities that we have engaged in.

Once again, may I remind you that I was very much disturbed and annoyed by the tone of your letter.

Sincerely yours,

C. Irving Dwork

CID:PSW

115253

WJC H174

APPEVEDINARA



To: Dr. A.L. Kubowitzki
From: N. Robinson

Dr. Goldman sent me the following cable.
I communicated with Mr. Stiasny
accordingly.

Hungary -
file used train
Feb. 4, 1948
1948 Jan. 30

R205 WGV311 GENEVE 26 30 1121
NLT GOLDMANN 336 CENTRAL PARK
NEWYORK

RE STIASNY'S CABLE WORLDGROSS 2866 ABRA SCHWARZ PCIRO FEARS
UNNECESSARY COMPLICATIONS IMPAIRING OTHER IMPORTANT RELATED
MATTERS IF ORGANIZATIONS SEEK DISPOSITION OF RELIGIOUS OBJECTS
FROM HUNGARIAN TRAIN BY DIRECT CONTACT WITH MILITARY VIENNA
STOP SCHWARZ THINKS CONTACTS SHOULD BE MADE WITH REMMENDINGER STATES
DEPARTMENT AND NOT DEAL WITH VIENNA MILITARY

ADLERFUDEL

WJC H174

115254

Hungerford - Gold Trust

Feb. 18, 1948

Mr. E. Stiasny
World Jewish Congress
c/o Civilian Supply Division
USACA-USFA
APO777, c/o Postmaster
New York City

Dear Mr. Stiasny:

Dr. H. Robinson has turned over to me your letter, with enclosures, concerning religious silver objects found in Austria.

I discussed this problem with our Office Committee and it was decided to agree to Captain Lifschitz' recommendation that a committee should be formed under his chairmanship, in which I.R.O., W.J.C., and A.J.D.C. would participate. According to your suggestion, I am enclosing, herewith, a separate letter to you to intervene with the military authorities for participation of the W.J.C. in the administration of this committee.

As to the eventual distribution of the recovered items, I would suggest that very rare and precious items could be set aside for the National Museum in Palestine, but that these should be limited to a small number of the total objects. The overwhelming majority, however, should be distributed to permanent communities in European countries, in need of such paraphernalia - but not to individuals or temporary societies.

With regard to your suggestion that we participate in the expenses for the repair of these articles, please be good enough to let me know what amount this will involve.

May I also ask you, dear Mr. Stiasny, to address all cultural and religious matters directly to me or to my Department, in order to facilitate the immediate dealing with them. With best regards,

Sincerely yours,

Rabbi Dr. S. Federbush

115255

BF:FS WJC H174

File Tony [unclear]

May 11, 1948

Dr. Kurt Wehle
c/o Am. Joint Distribution Committee
19, Rue de Téhéran
Paris 8^e-ème, France

Dear Mr. Wehle,

As you know, the French Government turned over recently to the Hungarian authorities the part of the so-called Hungarian Gold Train which was found in the French Zone of Austria.

Although it was assumed that this train contained exclusively Jewish assets, the Hungarian Government does not intend to simply retransfer them to the Hungarian Jewish Rehabilitation Fund; it contends that first of all it should be examined which values really belong to Jews. Obviously, it will not always be possible to find out the exact origin of the assets and in such cases it will depend much on the conditions on which the French portion of the gold train was turned over to the Hungarian Government.

I wonder whether the Joint in Paris is in possession of the protocols and minutes of the discussions between the French and Hungarian Governments relating to the transfer of the French portion of the Gold Train and whether you could obtain them. At any rate, I would appreciate greatly if you could give me as much as possible information concerning this matter.

Best regards,

Sincerely yours,

Nehemiah Robinson

NR:lk

115256 WJC H174

File Hungary Gold Train

May 20, 1948

Mr. Henri Bonnet, Ambassador
French Embassy
Washington, D. C.

Your Excellency:

Dr. Nahum Goldman has requested me to communicate with you in the following matter:

During the last stage of the war, the Germans carried off from Hungary a number of cars containing looted Jewish goods. They became to be known, after the end of the war, as the "Hungarian Gold Train." One portion of this train was found in the American Zone, and another in the French Zone of Austria.

After protracted negotiations, the French Government has decided to return their part of the Gold Train to Hungary. According to our information, the goods are already in Budapest, but their ultimate disposition has not yet been decided upon.

The Jewish organizations are vitally interested in a solution of this problem which corresponds to the origin of the goods. To achieve it, we must know exactly the reasons why and the conditions on which the French Government returned the goods to Hungary. We would therefore appreciate it very much if your Excellency could forward to us copies of the agreement, protocols, and other papers relating to the negotiations between the French and Hungarian Governments in this matter, and the settlement arrived at, as well as any other relevant materials.

Thanking you in advance, I am,

Respectfully yours,

Nehemiah Robinson

NR:lk

115257

WJC H174

April 3, 1947

To: Dr. L. Kubowitzki
From: N. Robinson

Re: Hungarian Gold Train

I informed Rabbi Fischer of the attached memoranda. He was until now under the impression that the gold train must be returned to Hungary under the provisions of the Peace Treaty, if it is Jewish property. This view does not correspond to Art. 27-31 of the said Treaty.

Rabbi Fischer agreed that the train should not be returned to Hungary if such is the desire of the Hungarian Jews. He is willing to take the word of Dr. Roth for it.

115258

WJC H174

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SYDNEY, N.S.W.
G.P.O. Box 1869.

Dr. L.A. Kubowitzki,
World Jewish Congress,
1834, Broadway,
New York, U.S.A.

2nd May, 1947.

Dear Dr. Kubowitzki,

While I was in Prague I had the opportunity to get further information about the problem of the so called Hungarian gold-train.

I received a letter from the managing directory of the Central Board of Jews in Hungary stating that the American minister in Budapest has informed the Central Board officially by commission of his Government that so far no final decision had been made by American authorities concerning the gold-train.

Dr. Geyer informed me that there has been a certain pressure from the Hungarian Government on the Central Board, and they were bound to send a cable to Washington to the American Government asking that the Hungarian gold-train should be sent back to Hungary and delivered to the Jewish Rehabilitation Fund there.

Our Zionist friends there, were of course strongly opposed to that step and it is one of the reasons why the Zionists have made a separate list for the Budapest Community elections. - a fact which has stirred up the friendly co-operation between the different trends of the Jewish Community in Hungary.

Our Slovakian friends emphasised in Prague that they and the Jews in Transylvania have certain rights on the gold-train, as the property belonged partly to Jews who were

115261

WJC #174

Hungarian citizens during the war but are now Czechoslovakian or Rumanian again. This point seems to be correct and according to the statistical data I have, nearly half of the property belongs to the now non-Hungarian Jews.

The Slovakian Jews as well as the Zionists in Hungary want the property or at least the greatest part of it to go to Palestine. They are very shocked that so far no final decision has been taken by the American authorities and they want the gold to be transferred to the I.G.C. in the same way as the fund assigned by the Reparation. *Complete*

The Slovaks consider that the Jewish Agency is not dealing appropriately with the matter and are afraid that the pressure of the Hungarian Government and of the official Hungarian Jews could have bad results for them.

They would like Congress to intervene in the matter with the Jewish Agency and to press them for a quick solution. I believe that the Slovakian Jews would even be ready to give Congress the necessary power of attorney to deal with the American Government. If you think we should approach our Slovakian friends for this purpose, please let me know.

Best regards,

Yours sincerely,

S. Roth
S. Roth.

May 14, 1947

To: Dr. A. L. Kubowitzki
From: N. Robinson

Re: Hungarian "Gold Train"

I spoke about this affair with Mr. Bookstein who handles it for the Jewish Agency. He claims that when Mr. Nyaradi was here, he was told to forget about this matter; he received instead the silver which is worth much more. According to Mr. Bookstein, the whole contents of the cars were turned over a week ago to the Intergovernmental Committee on Refugees. I assume the information Dr. Roth related, refers to something which is antecedent to the information Mr. Bookstein gave me.

Mr. Bookstein asked me to give him any information to the contrary we possess; he is afraid that someone in the Hungarian Desk of the State Department may try to undo the decision taken on higher level. If you concur, I will send him copy of Dr. Roth's letter.

The question of the intervention of the WJC with the Agency would appear to be of no import if the aforementioned information is correct.

115259

WJC H174

May 15, 1947

Memo to: Dr. N. Robinson
From: A. Leon Kubowitzki

Re: your memo of May 14.

I do not think that you should send to Mr. Boukstein copy of Dr. Roth's letter. May I, however, suggest that you inform Dr. Roth of the situation.

bg

115260

WJC H174

June 11, 1947

Mr. Sylvain CAHN-DEBRE
Congrès Juif Mondial
78 Av. des Champs Elysées
Paris 8-ème, France

Dear Mr. Cahn-Debré,

1. I wrote you several times relating to the portion of the s.e. Hungarian gold train which is supposed to be in France or in the French Zone of Austria. You were promised detailed information, but apparently did not receive it. The existence (or the probability) of such assets was confirmed by the State Department which expressed the view that "another perhaps more valuable portion of the train (sc. than the one in American custody) is believed to be in France, in French custody."

Mr. Cahan-Frankel, head of the orthodox Jewish communities in Hungary, at present in New York, is very much interested in this matter. He asked me to write to you once again and to induce the French authorities to give us a definite reply.

I would suggest that you also contact the Intergovernmental Committee on Refugees to discuss the question with them. They may have some information on the French portion of the gold train.

2. May I remind you that we did not receive any report from you concerning the proposed discussions with Me Rabinowitch relating to information on masterless Jewish properties in France.

Attached please find copy of the recently promulgated Italian decree on heirless Jewish properties.

Best regards,
Sincerely yours,

Nehemiah Robinson

NR:lk

Encl.

115262

WJC #174

November 10, 1947

M. Sylvain CAHN-DEBRE
Congrès Juif Mondial
78, Avenue des Champs Elysées
Paris 8-ème, France

Dear Mr. Cahn-Debré,

1. Point 2 of your letter of Oct. 30 from Geneva startled me a little. To the best of our knowledge, the Hungarian "gold" train did not contain any gold at all. I tried to verify the story here, and those in a position to know told me that they never heard of the existence of five tons of gold in the "gold" train and were absolutely unaware of any action by the U. S. Government as described by you.

I was promised that the matter will be investigated. Should your information prove correct, we will have to do something here.

2. Your very appropriate letter of Nov. 6 just reached me. It is amazing in what secrecy the French are working. Did anyone know about the law? I do hope they will supply you with a copy of the law soon. In fact, it must be published in the Journal Officiel du Commandement en Chef Français en Allemagne, which, I hope, is available in Paris.

I am using this opportunity by asking you to obtain for us this Journal Officiel. We possess only ##1-31 (Aug. 3, 1946) and would like to have all of them. Furthermore, we received only ##1-5 of the Revue de la Zone Française and need the rest of them.

Best regards,

Very sincerely yours,

NR:lk

Nehemiah Robinson

P.S. What happened to the two comments on the draft of a restitution law in the French Zone I left with you in Paris? You never sent me back the copy of my letter in longhand, I had mailed you from Germany. Have you made any representations on the basis of these comments?

115263

WJC H174

January 7, 1948

M. Sylvain CAHN-DEBRE
Congrès Juif Mondial
78 Ave des Champs Elysées
Paris 8-ème, France

Dear Mr. Cahn-Debré,

1. Some time ago you wrote me about the Hungarian "Gold train". I attach hereto copy of a report which appeared to-day in the JIA. I could not verify the story, but am trying to do so.

2. Many thanks for your detailed letter of December 23 concerning the affair Moissis. I agree with you that Mr. Moissis did not behave as befitted a true representative of an affiliation of the WJC. I would appreciate any further information you may have on the subject.

Best regards,

Very sincerely yours,

Nehemiah Robinson

NR:lk

Encl.

115264

WJC #174

May 10, 1948

M. Sylvain CAHN-DEBRE
Congrès Juif Mondial
78 Av. des Champs Elysées
Paris 8^{ème}, France

Dear Mr. Cahn-Debré,

As you know, the French Government turned over recently to the Hungarian authorities the part of the s.e. Hungarian gold train which was found in the French Zone of Austria.

Although it was assumed that this train contained exclusively Jewish assets, the Hungarian Government does not intend to simply retransfer them to the Hungarian Jewish Rehabilitation Fund; it contends that first of all it should be examined which values really belong to Jews. Obviously, it will not always be possible to find out the exact origin of the assets and in such cases it will depend much on the conditions on which the French portion of the gold train was turned over to the Hungarian Government.

Our friends in Budapest are very much concerned about this matter. For their discussions with the local authorities, they must be as fully as possible apprised of the discussions which preceded the transfer of the assets to Hungary and the text of all relevant protocols and minutes relating thereto.

I would appreciate it very much if you would obtain for us as full a set of all afore-mentioned documents as possible. The matter is urgent.

Best regards,

Very sincerely yours,

Nehemiah Robinson

NR:lk

115265

WJC H174

May 11, 1948

Dr. Kurt Wehle
c/o Am. Joint Distribution Committee
19, Rue de Téhéran
Paris 8-ème, France

Dear Mr. Wehle,

As you know, the French Government turned over recently to the Hungarian authorities the part of the so-called Hungarian Gold Train which was found in the French Zone of Austria.

Although it was assumed that this train contained exclusively Jewish assets, the Hungarian Government does not intend to simply retransfer them to the Hungarian Jewish Rehabilitation Fund; it contends that first of all it should be examined which values really belong to Jews. Obviously, it will not always be possible to find out the exact origin of the assets and in such cases it will depend much on the conditions on which the French portion of the gold train was turned over to the Hungarian Government.

I wonder whether the Joint in Paris is in possession of the protocols and minutes of the discussions between the French and Hungarian Governments relating to the transfer of the French portion of the Gold Train and whether you could obtain them. At any rate, I would appreciate greatly if you could give me as much as possible information concerning this matter.

Best regards,

Sincerely yours,

Nehemiah Robinson

NR:lk

115266

WJC H174

May 10, 1948

To: Dr. N. Goldman
From: N. Robinson

As you know, the French Government turned over recently to the Hungarian authorities the part of the so-called Hungarian Gold Train which was found in the French Zone of Austria.

Although it was assumed that this train contained exclusively Jewish assets, the Hungarian Government does not intend to simply retransfer them to the Hungarian Jewish Rehabilitation Fund; it contends that first of all it should be examined which values really belong to Jews. Obviously, it will not always be possible to find out the exact origin of the assets and in such cases it will depend much on the conditions on which the French portion of the gold train was turned over to the Hungarian Government.

Our friends in Budapest are very much concerned over this matter. For their discussions with the local authorities, they must be as fully as possible apprised of the discussions which preceded the transfer of the assets to Hungary and the text of all relevant protocols and minutes relating thereto.

We could render the Hungarian Jewry a great service by providing them with the relevant material. I am trying to obtain it from other sources, but would believe that it might be useful for you to write to the French Ambassador in Washington (whom you had approached some time ago in this matter) and to request his assistance in ~~sending~~ this documentation.

115267

WSC #174

To: Members of the Office Committee
From: Rabbi Fischer

February 24, 1947

A. Kailash

Re: Meeting on February 23, 1947 of the Hungarian Advisory Committee with the Hungarian Under-secretary of State for Displaced Property Mr. Nyarati (arrived on Saturday, February 23 and left on February 24, 1947).

On February 21, the Hungarian General Consul suggested that the WJC and its Hungarian Advisory Committee should see Mr. Nyarati during his stay here on the matter of the "gold-train" and other related problems.

The Hungarian Advisory Committee met him on February 23.

1. Concerning his past activities Mr. Nyarati stated that he negotiated and achieved the return of the gold-treasure of the Hungarian National Bank and of the Danube Fleet from Germany to Hungary.

He did not succeed in getting back vast quantities of machinery and equipment of Hungarian industrial plants carried to Germany and rusting there or being used by Germans. The return of these machineries would revive Hungarian economic life and have benign effects on the Jewish situation.

2. Referring to the gold-train he stated:

- (a) One portion of it is in Salzburg. The train-cars (or trucks) containing them had been looted. Only carpets, furs, pieces of art, paintings remained. In his estimate their value is around 1-1½ million dollars.
- (b) The bulk of it is in the French zone of occupation in Innsbruck, large quantities of precious stones and gold. The Hungarian government could not get an inventory thereof from the French Government. Their value may be about 4-5 million dollars.
- (c) As to the JTA report of February 16 (that the Hungarian gold in Frankfurt was transferred to the Intergovernmental C.R.) it may be erroneous. In Frankfurt, to his knowledge, only non-monetary gold taken from Jews of other countries is assembled.

He asked the support of the WJC on three lines:

1. To support his efforts in Washington in recovering the machineries of Hungarian plants rusting or used by Germans in Germany.
2. To intervene with the French Government with a view of issuing an official inventory of the valuables in the French zone.
3. To support his endeavors to return the "gold-train" - valuables, wherever they may be, to Hungary, where a law enacted by the Parliament transferred it to the Hungarian Jewry (a portion of it belonging, he said to the Jews in the detached territories).

Prof. Dr. E. Lengyel assured him of the support of this Committee.

As far as the WJC is concerned Rabbi Fischer said that it is a democratic organization which cannot and would not act unless so requested by the respective Jewry.

115268

WJC 1174

Mr. Hyarati promised to send a cable to Budapest urging the Jewish bodies to send a cable of request to the WJC. In view of his close connections with them he is confident as to the result.

Mr. Hyarati left.

The committee (of six) during its further deliberations saw no reason why the WJC should not give the support on points 1 and 2 immediately. It would greatly strengthen the position of the WJC among Hungarian Jews in Hungary as well as here.

On point 3, the committee decided to send a request to the State Department on its own behalf.

*Henry
Goldstein*

February 25, 1947

~~Dr. Nehemiah Robinson~~
~~Congress Jett Martin~~
78 Avenue des Champs Elysees
Paris 8, France

Dear Robinson:

May I have your earliest suggestions and information on the following problems submitted to me by our Hungarian Advisory Committee.

Last Sunday (February 23rd) that Committee met in New York with Mr. Nyarati, Hungarian Undersecretary of State on Displaced Property.

The Committee was rather disturbed because of the report (JTA, Feb. 16th) to the effect that the Hungarian "Gold-Train" was transferred by the U.S. government to the Intergovernmental Committee for Refugees.

According to the Committee's report, Mr. Nyarati made the following statements:

1. One section of the "gold-train" is in Salzburg. The train-cars (or trucks) containing the treasures have been looted. Only carpets, furs, pieces of art, paintings remained. In his estimation their value is about one million dollars.
2. The bulk of the treasures is in the French Zone, consisting of large quantities of precious stones and gold. The Hungarian Government could not get an inventory thereof from the French Government. Their value may be about 4-5 million dollars.
3. As to the JTA report of February 16th it may be, he thought, erroneous. To his knowledge, only non-monetary gold taken from Jews of other countries is assembled in Frankfurt.

115270

WJC H174

Will you kindly give us all information you may have received recently on this subject.

Mr. Nyarati inter alia requested of the WJC:

1. To intercede with the French Government with a view to issuing an official inventory of the valuables in the French zone;
2. To support his endeavors to return the gold-train valuables to Hungary, where a law has been enacted for assigning it to the Jewish Fund.

May I ask you (1) to take appropriate action on the first request in consultation with our friends in France and (2) to let me have your views in regard to the second request on the basis of your recent contacts with our Hungarian Jewish friends.

Let me again emphasize the urgency of these problems.

Sincerely yours,

A. Leon Kubowitzki

ALK:cr

115271

WJC H174

WORLD JEWISH CONGRESS

CONGRÈS JUIF MONDIAL

CONGRESO JUDIO MUNDIAL

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37, QUAI WILSON
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1834 BROADWAY
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LONDON W. 1
55, NEW CAVENDISH STREET
TELEPH. WELBECK 1314

BUENOS-AIRES
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UNION TELEF. 47 (CUYO) 5880

Genf, den 15. März 1946

Herrn Dr. A. Léon Kubowitzki
World Jewish Congress
1834 Broadway
NEW YORK
=====

Lieber Herr Dr. Kubowitzki,

Anlässlich meines Wiener Aufenthaltes hatte ich Gelegenheit, mit Herrn Ludwig Stöckler, Präsidenten des Neologen Jüdischen Gemeindebundes von Ungarn und Herrn Viktor Schwarz, dem Wiener Vertreter der ungarische-jüdischen Wohlfahrtsinstitutionen eingehende Gespräche über das ausserordentlich wichtige Problem der durch die Deutschen aus Ungarn verschleppten, immens wertvollen Wertobjekte zu führen. Ich bin in der Lage, Ihnen darüber Folgendes zu berichten:

Auf Befehl des amerikanischen Oberkommandos wurde im Sommer 1945 in Oberösterreich ein aus 24 Güterwaggons bestehender Zug festgenommen, welcher zum grössten Teil Gold, Gold- und Silbergegenstände, Juwelen und andere wertvolle Objekte zum Inhalte hatte. Colonel Marget, Leiter der amerikanischen Financial Division, Mitglied jener Kommission, die sich mit diesem Zug beschäftigte, konstatierte, dass der Inhalt der Waggons jüdischen Ursprunges sei. Er bemerkte nämlich, dass sich darunter massenhaft Synagogenschätze (Thoraschmuck, Becher, Leuchter usw.) befinden, auch Juwelen aus Privatbesitz: Ketten, Amulette, Davidsterne usw. mit hebräischen und ungarischen Inschriften.

Colonel Marget machte die Kommission darauf aufmerksam, dass dieser Schatz aus dem Besitz aus Ungarn verschleppter Juden stammt. Diese Feststellung wurde dem Oberkommando weitergemeldet, auf dessen Befehl General Clark die Ladung durch einen Experten aus Milano schätzen liess. Die Schätzung ergab einen Wert von ca. 300-350 Millionen Dollar, - was nach anderen Meinungen allerdings etwas übertrieben sein soll.

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Die Kisten usw., die ausser den oben angeführten Gegenständen auch massenhaft Teppiche, Gobelins, Pelze, Gemälde und Briefmarkensammlungen enthielten, wurden amtlich versiegelt und in einen Felsenkeller neben Salzburg unter amerikanischer Bewachung untergebracht.

Herr Viktor Schwarz führte über diesen jüdischen Schatz Verhandlungen mit Colonel Marget und mit anderen offiziellen Persönlichkeiten. Seinen diesbezüglichen Bericht finden Sie in der Beilage Nr. I.

Im Zusammenhang mit diesem "Goldzug" wurde auch ein zweiter Fund aus der selben Quelle gemacht. Er besteht aus 36 Kisten Gold und aus 12 Kg Diamanten. Der Zug wurde nämlich aus Ungarn durch mehrere Stationen geführt; anlässlich seiner Irrfahrten geriet dieser gewichtsmässig kleinere Teil, der aber angeblich 40 % des Gesamtwertes repräsentieren soll, unter noch unaufgeklärten Umständen, in die französische Zone. Er lag eine Zeit lang in St. Anton und wurde von dort im Dezember vorigen Jahres nach Paris transportiert, wo er sich bis zum heutigen Tage befindet.

Über die abenteuerliche Geschichte dieses "Goldzuges", d.h. seines nach Frankreich geratenen Teiles lege ich einen Sonderbericht bei (Nr. II.) Es geht aus ihm hervor, dass sich um diesen Schatz verschiedene Hände gerissen haben, dabei gewisse Quantitäten bereits verschwunden sind und andere noch versteckt sein müssen, nach denen unbedingt geforscht werden muss.

Ausser diesem Schatz könnten auch andere bedeutende Werte gesichert werden, die von jüdischem Besitze aus Ungarn stammen. SS-Obersturmbannführer Becher, der während der deutschen Besetzung die Wirtschaftsangelegenheiten des SS in Ungarn leitete, übergab in Mauthausen nach dem Zusammensturz an Dr. Mosche Schweiger Juwelen und andere Wertgegenstände im Werte von mehrerer hunderttausend Dollar, die aus gewissen Rettungsaktionen ungarischer Juden stammten. Sie wurden bei dem alliierten Oberkommando in Frankfurt a/Main deponiert.

Ich muss auch auf den Goldschatz der Ungarischen Nationalbank aufmerksam machen, der aus Goldbarren im Gewichte von ca. 35.000 Kg. besteht und sich ebenfalls in Frankfurt a/Main befindet. Laut Artikel 8 des "Final Act of the Paris Conference on Reparation" vom 21. Dez. 1945 sollen die aus feindlichen Besitz stammenden ungemünzten Goldschätze aus der allgemeinen Reparation herausgenommen und dem Inter-Governmental Committee on Refugees übergeben werden, zum Zweck der "rehabilitation and resettlement on non-repatriable victims of German action".

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Massgebende offizielle jüdische Kreise in Ungarn, namentlich die Leiter des Gemeindebundes und der Zionistischen Organisation haben vom Anfang dieses Jahres an verschiedene Verhandlungen mit der ungarischen Regierung geführt, um diese bedeutenden Werte für das Judentum legal sicherzustellen. Die Regierung wollte ursprünglich selber auf diese Schätze Anspruch erheben, da sie aber einsehen musste, ihre Forderung sei unhaltbar, zeigte sie sich bereit, eine offizielle jüdische Kommission ins Leben zu rufen, welche einzig und allein autorisiert ist, ihren legitimen Rechtsanspruch den Alliierten gegenüber geltend zu machen und darüber Verhandlungen im Ausland zu führen. Die Führer des ungarischen Judentums sind sich darüber einig geworden, dass die durch mich vertretene These, nämlich, dass das im Ausland befindliche, aus Ungarn verschleppte jüdische Vermögen keinesfalls im vollen Umfang nach Ungarn zurückgebracht werden kann, sondern zu seinem überwiegenden Teil gemeinschaftlichen jüdischen Zwecken zuzuführen sei, - richtig ist. Aus diesem Vermögen muss die Grundlage für die Auswanderung jener Juden nach Palästina und ihre dortige Niederlassung und Einordnung geschaffen werden, welche Ungarn hoffentlich bald und in grosser Anzahl verlassen werden.

Ludwig Stöckler berichtete, dass die ungarische Regierung eine Verordnung vorbereite, welche in der Frage des aus Ungarn stammenden jüdischen Vermögens im Ausland eine klare Lage zugunsten des Judentums schaffen wird, wobei eine rein jüdische, von der Regierung anerkannte Kommission eingesetzt werden soll, welche das volle, gesetzliche Mandat besitzt, in allen Fragen nach eigenem Ermessen zu handeln. Er teilte auch gleichzeitig mit, dass im Falle diese Verordnung erscheint und die Kommission zusammengestellt wird, die Repräsentanten des ungarischen Judentums den Jüdischen Weltkongress ersuchen wollen, ihre Vertretung vor den zuständigen alliierten Behörden zu übernehmen.

Meinerseits halte ich das Problem von Genf aus auf ständiger Tagesordnung und halte den Kontakt mit dem Budapester Vertreter des Weltkongress und mit den Repräsentanten des ungarischen Judentums aufrecht.

Ich werde trachten, diesen ganzen Komplex in ein konkretes Anfangsstadium zu bringen, welches als Ausgangspunkt für jede weitere Aktion dienen kann.

115274

WJC H174

Wichtig ist noch, dass zwecks Erforschung und Lokalisierung der noch nicht zum Vorschein gekommenen jüdischen Güter aus den verschiedenen Ländern Europas, so wie zwecks endgültiger Sicherung und Verwaltung der bereits blockierten Schätze ein europäisches Zentralorgan ins Leben gerufen werde, mit einem Sitz in Paris oder Genf. Ich würde Genf vorziehen, weil ein Ort in der Nähe der Suche am zweckmässigsten wäre. Diese Zentralstelle hätte zur Aufgabe, die aus verschiedenen Ländern ausgehenden Aktionen zu koordinieren und dadurch eventuell sich widersprechende oder sich kreuzende Interventionen vor den alliierten Behörden und übrigen politischen Instanzen zu verhüten.

Ich erwarte gespannt Ihre Bemerkungen und begrüsse Sie

hochachtungsvoll



Dr. Ernest Marton

115276

WSC H174

Bericht über die Verhandlungen betreffs der in der amerikanischen Zone
beschlagnehnte jüdischen Vermögen.

Ich führte mit dem amerikanischen Oberkommando verschiedene Verhandlungen über das in Oberösterreich beschlagnehnte jüdische Vermögen.

Ich verhandelte mit Colonel Marget, dem Leiter der Financial Division. Colonel Marget war es, der im Laufe des Sommers, als Mitglied jener Kommission, die sich mit dem aus 24 Waggonen bestehenden "Goldzug" beschäftigt hat, als Erster die Beobachtung machte, dass dieser aus jüdischem Besitz stammt. Er bemerkte nämlich, dass sich in mehreren Waggonen Synagogengegenstände : goldener und silbener Thoraschmuck, Becher, Leuchter, Bessamim-Büchsen usw. befinden. Bei der Sichtung des Fundes fand er auch aus Privatbesitz stammende Halsketten, Magen-David-Medaillone mit hebräischen und ungarischen Inschriften usw.

Colonel Marget richtete die Aufmerksamkeit der Kommission darauf, dass diese Gegenstände von aus Ungarn verschleppten Juden stammen und meldete dies gleichzeitig seinem Oberkommando, worauf General Clark die Ladung in Beschlag nahm und die Versiegelung der Kisten usw. und ihre Aufbewahrung in einem Felsenkeller in der Nähe von Salzburg verordnen liess.

Ich erfuhr aus offizieller Quelle dass sämtliche Juwelen, Gold- und Silbergegenstände durch einen Juwelier aus Milano geschätzt wurden, der den ganzen Komplex auf 300 - 350 Millionen Dollars schätzte. Colonel Marget, ein guter Jude, wird mir auch in der Zukunft gern zur Verfügung stehen, obwohl die Abklärung der juristischen Fragen nicht in sein Ressort, sondern in ein anderes gehört.

Colonel Marget gab mir eine Empfehlung zu Major Felix T. Simpson, dem Leiter der Reparation und Restitution Branch, in dessen Ressort sämtliche Fragen der Wiedergutmachung und der Kriegsbeute gehören.

Mit Major Simpson verhandelte ich zweimal ausführlich und erfuhr von ihm Folgendes :

Verschiedene europäische Kleinstaaten, sowie die Vertreter zahlreicher Unternehmungen verschiedener Nationalität intervenierten bereits bei ihm und baten ihn, den "Goldzug", bzw. einzelne Teile desselben, sowie andere, aus Privatbesitz stammende Mobilien für sie sicherzustellen.

Darüber hinaus wiegt die Tatsache besonders schwer, dass die russischen Behörden offiziell zum Ausdruck gebracht hatten, sämtliche aus Ungarn verschleppten Güter seien dadurch, dass sie durch deutsches Militär entwendet wurden, zu deutschem Militärgut geworden, demzufolge sie, die Russen, den ganzen Komplex als russische Kriegsbeute betrachten und ihn für sich selber beanspruchen.

Major Simpson erklärte, die westlichen Alliierten vertreten seines Wissens den Standpunkt, dass das Eigentumsrecht des ungarischen Judentums in Bezug auf diese Mobilien unbedingt anzuerkennen sei. Er gab seiner Meinung Ausdruck, dass insofern das ungarische Judentum diese Wertgegenstände als Gemeinde- und Privatvermögen zurückfordern würde, dieser Schritt Aussicht auf Erfolg haben könnte, - angenommen freilich, dass vor den amerikanischen Militär- und Zivilbehörden ein die Gesamtheit des ungarischen Judentums vertretende Repräsentanz erscheinen würde, welche seitens der amerikanischen und russischen Sektion der Budapester Kontrollkommission anerkannt ist.

Major Simpson bat mich, ihn im Besitze der oben skizzierten Vollmachten in der nächsten Zukunft wieder aufzusuchen. Er wird mir, als höchstes Vollszugsorgan der zuständigen amerikanischen Militärbehörde, gern zur Verfügung stehen.

Ebenfalls von ihm erhielt ich die Information, dass im Falle einzelne Kultusgemeinden oder kulturelle Institutionen im Stande wären die von ihnen geraubten Kultgegenstände auf Grund einer genauen Beschreibung zu agnoszieren, es keine schwere Aufgabe für ihn bilden würde, ihnen diese auszufolgen.

Laut der Auffassung Major Simpsons ist Ungarn zwar kein feindlicher Staat, aber alle aus dem Lande verschleppten Güter werden seitens der Alliierten Mächte vorläufig "en masse" als gemeinsame Kriegsbeute betrachtet und nur die Friedensverträge werden darüber verfügen, was mit diesen geschehen soll, welche alliierte Macht (oder ihr Benefiziant) die ungarischen Mobilien als Tilgung der Reparationsforderung gutschreiben wird, oder welche Teile dieser Güter dem rechtmässigen Eigentümer als Privatvermögen zurückerstattet werden.

Viktor Schwarz

115278

WJC H174

To : Members of the Office Committee
From: Rabbi Fischer

Therese K. K.
February 24, 1947

Re: Meeting on February 23, 1947 of the Hungarian Advisory Committee with the Hungarian Under-secretary of State for Displaced Property Mr. Hyarati (arrived on Saturday, February 23 and left on February 24, 1947).

On February 21, the Hungarian General Consul suggested that the WJC and its Hungarian Advisory Committee should see Mr. Hyarati during his stay here on the matter of the "gold-train" and other related problems.

The Hungarian Advisory Committee met him on February 23.

1. Concerning his past activities Mr. Hyarati stated that he negotiated and achieved the return of the gold-treasure of the Hungarian National Bank and of the Danube fleet from Germany to Hungary.

He did not succeed in getting back vast quantities of machinery and equipment of Hungarian industrial plants carried to Germany and rusting there or being used by Germans. The return of these machineries would revive Hungarian economic life and have benign effects on the Jewish situation.

2. Referring to the gold-train he stated:

- (a) One portion of it is in Salzburg. The train-cars (or trucks) containing them had been looted. Only carpets, furs, pieces of art, paintings remained. In his estimate their value is around 1-1½ million dollars.
- (b) The bulk of it is in the French zone of occupation in Innsbruck, large quantities of precious stones and gold. The Hungarian government could not get an inventory thereof from the French Government. Their value may be about 4-5 million dollars.
- (c) As to the JTA report of February 16 (that the Hungarian gold in Frankfurt was transferred to the Intergovernmental C.R.) it may be erroneous. In Frankfurt, to his knowledge, only non-monetary gold taken from Jews of other countries is assembled.

He asked the support of the WJC on three lines:

1. To support his efforts in Washington in recovering the machineries of Hungarian plants rusting or used by Germans in Germany.
2. To intervene with the French Government with a view of issuing an official inventory of the valuables in the French zone.
3. To support his endeavors to return the "gold-train" - valuables, wherever they may be, to Hungary, where a law enacted by the Parliament transferred it to the Hungarian Jewry (a portion of it belonging, he said to the Jews in the detached territories).

Prof. Dr. E. Lengyel assured him of the support of this Committee.

As far as the WJC is concerned Rabbi Fischer said that it is a democratic organization which cannot and would not act unless so requested by the respective Jewry.

Mr. Hyarati promised to send a cable to Budapest urging the Jewish bodies to send a cable of request to the WJC. In view of his close connections with them he is confident as to the result.

Mr. Hyarati left.

The committee (of six) during its further deliberations saw no reason why the WJC should not give the support on points 1 and 2 immediately. It would greatly strengthen the position of the WJC among Hungarian Jews in Hungary as well as here.

On point 3, the committee decided to send a request to the State Department on its own behalf.

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KRG

HBE/DEL SZ9191 GENEVE 60 30 1733
NLT WORLDGRESS KUBOWITZKI MARCUS RIEGNER NYK

RECD 10/31/47

Hungary - Italian

425 AM INFORMED AMERICAN AUTHORITIES WITHOUT PREVIOUS ALLIED KNOWLEDGE
TURNED OVER FIVE TONS GOLD OF HUNGARIAN TRAIN TO AUSTRIA ALLEDGEDLY
REPLACING GOLD STOLEN BY GERMANS STOP SUGGEST YOU APPROACH WASHINGTON
STOP GENERAL LE BAR UNKNOWN HERE PROBABLY CONFUSION WITH LEGAL ADVISER
DE BAER STOP ITALIAN CAMP MATTER MUST BE HANDLED DIFFERENTLY LETTER
FOLLOWS

CAHNDEHRE

3696-10/31/47-75-KK: fh
ADM 2880

WJC H174

115281

Hungary - Gold Train

June 12, 1946

Dr. Nehemiah Robinson
World Jewish Congress
1874 Broadway
New York 23, New York

Dear Dr. Robinson:

Following is the text of a confidential cable just received by the War Department regarding the carloads of Hungarian Jewish property now located in Austria:

*Only known cars routed from Hungary containing personal property now unloaded. Property is of unknown origin and ownership. (a) property is now located at U.S. Military Government Warehouse, Salzburg. (b) property is under control of Property Control Officer, Military Government Detachment, Salzburg, because of obvious non-Austrian origin. (c) General inventory consists of approximately 800 cases assorted silverware; 440 cases assorted porcelain and china; 152 cases assorted furs; 300 cases assorted table silverware; 140 cases assorted linens and clothing; 100 cases assorted watches and jewelry; 800 cases miscellaneous items; bales of assorted rugs; no evaluation has been made, (d) no claims have been made to date. No detailed inventory has been made.

Sincerely yours,


G. Irving Dwork
Director

GID/amb
cc: Dr. A. Leon Kubowitzki
Mr. Harvey Dubinsky

115282

WJC 1174

