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By courier

Mr. Raymond J. Dowd
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admitted to the bar

Berne, November 26, 2018

**Schiele / Grünbaum collection / Article in the New York Times of 26 August 2018 /
Letter by Galerie Kornfeld, dated September 18, 2018**

Dear Colleague

Please take note that Galerie Kornfeld Bern has mandated us in the abovementioned matter.

Reference is made to the letter of September 18, 2018 sent to you by our client (enclosure).

Our client has not heard back from you, in spite of the explicit request in this regard. Therefore we conclude that you are in full agreement with the facts stated in our client's letter of September 18, 2018, notably (i) that there is absolutely no proof that the Grünbaum Schiele collection has ever been confiscated by Nazi authorities and (ii) that also your assertion that the documents of the professional contacts of our client with Mathilde Lukacs in the years from 1952 til 1957 are "forgeries" contradicts the facts and are totally wrong.

Please take note that our client reserves the right to take legal steps against any false statements from your side in the future in this regard, and that you would be hold responsible, should any misinformation from your side occur in the future.

Yours sincerely,



Dr. Peter Bratschi

Previous by e-mail: rdowd@dunnington.com

Encl.: Letter of September 18, 2018

Copy to:

- NY Times, William C. Cohan
- Deutsches Zentrum für Kulturgüterverluste, Magdeburg, Germany



GALERIE KORNFELD · BERN
AUKTIONEN · KUNSTHANDLUNG · VERLAG

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Bern, September 18, 2018

Schiele / Grünbaum collection / Article in the New York Times of 26 August 2018

Dear Mr. Dowd

On August 26, 2018, The New York Times published (on page C 1, author: William C. Cohan) an article about the Grünbaum collection and an ongoing trial before a New York State court. The article is entitled "Jewish Heirs Take on an Art Foundation That Rights Nazi Wrongs" and deals with the Grünbaum heirs' claim that Fritz Grünbaum's art collection was confiscated by the Nazis.

Your name and the "Grünbaum heirs" are mentioned and quoted several times in the article. Together with other accusations, the article contains the following sentence: "But the Grünbaum heirs contend that Mr. Kornfeld's account is a fiction and that the documents are forgeries."

This contention by the Grünbaum heirs, brought forward to the New York Times by you as their lawyer, is baseless and without any merit.

Please be reminded that in connection with the Bakalar 2008 case in Bern, you had the opportunity to inspect all the files of the Kornfeld Gallery in connection with the business relations between Mathilde Lukacs-Herzl, resident in Brussels, and the Kornfeld Gallery (in 1956 Kornfeld and Klipstein, formerly known as Gutekunst and Klipstein). The meeting of the two lawyers from New York (one being you) and myself took place in Bern in spring 2008, in the office of the law firm Bratschi Emch & Partner, after approval and under the supervision of a representative of the Swiss Federal Department of Justice and Police (see attachment, permission dated February 20th, 2008).

The following experts were officially appointed by the Swiss Federal Department of Justice and were prepared to verify the authenticity of the original documents:

- Christian Fahrthofer, Am Hofgärtel 16/1/4, 1113 Vienna, Austria
- Christian Jandrisovits, Kaisergartengasse 2/28, 1030 Vienna, Austria
- Marcel Widmer, Prolabor AG, Gartematt 8, 8180 Bülach, Switzerland
- William David Mazzella, Ecole des sciences criminelles, Institut de Police Scientifique, Quartier UNIL-Sorge, Batiment Batochime, 1015 Lausanne, Switzerland
- Raymond Marquis, Ecole des sciences criminelles, Institut de Police scientifique, Quartier UNIL-Sorge, Batiment Batochime, 1015 Lausanne, Switzerland

All available files of our gallery were physically submitted to you. For several hours, you had the opportunity to verify in detail these documents, with correspondence, lists, receipts, covering a period of many years.

In spite of this, you later suggested the authenticity of these files should be verified, but you never made a formal request for a verification of the authenticity of these documents by the experts mentioned above, officially named and approved by the Swiss Federal Department of Justice and Police for exactly this purpose.

Since then, you have repeatedly claimed (some years ago even to Austrian authorities) that these files were forged. And now, this false assertion of you has surfaced again, in the New York Times article mentioned above.

In 1956, we absolutely had no knowledge about a Grünbaum Schiele collection. In our library we had, since about 1948, a typescript of a first attempt of a catalogue raisonné of the paintings by Egon Schiele, published in Vienna 1930 by Otto Nirenstein (later in New York Otto Kallir). For No. 1 of our catalogue, the painting "Tote Stadt", we copied the provenance from this catalogue.

That was the source of our "Grünbaum" information at that time. In 1956, the name Fritz Grünbaum did not mean anything to us, and we had absolutely no knowledge about a Grünbaum Schiele collection. Even the great expert in Schiele, Otto Benesch, 1956 director of the Albertina in Vienna, who wrote the preface for our 1956 catalogue, does not mention a Grünbaum collection. On page 7 of his preface, he named as important Schiele collections only those of Dr. Oskar Reichel, Dr. Heinrich Riegel and Heinrich Benesch.

From a financial point of view, our Schiele exhibition in 1956 was of limited importance. The highest price for a watercolor was 800 Swiss francs, equaling about 200 Dollars in 1956, corresponding to prices paid internationally for Schiele watercolors in 1956.

We heard about the Grünbaum collection for the first time through the activities of the Reif family around 1997, more than 40 years after 1956.

With regard to all this, we refer to the enclosed documents and to the documents mentioned above that you have checked in person.

GALERIE KORNFELD · BERN

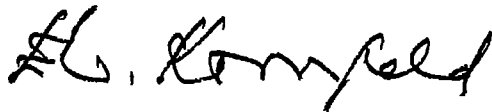
To the best of our knowledge, there is absolutely no proof that the Grünbaum Schiele collection ("degenerated art" in Nazi opinion) has ever been confiscated by Nazi authorities. The available documents show that the collection remained in the family or in a storage room and after 1945 appeared in the hands of Mathilde Lukacs-Herzl in Brussels. Mathilde Lukacs-Herzl is the sister of the widow of the late Fritz Grünbaum, i.e. his sister-in-law. Your assertions of "forgeries" and that the Grünbaum collection was confiscated by the Nazi contradicts the facts and simply are totally wrong.

As lawyer of the Grünbaum heirs, you are the source of these false assertions and information, and you are responsible for your statements. Against your better knowledge, you have now been spreading this misinformation for many years.

We request you to stop spreading this misinformation immediately and that you confirm to us in writing by return mail, not later than October 5th, 2018 that in the future you will refrain from the false assertions detailed above.

Please take note that we reserve the right to take further steps against such false statements by you and we will hold you responsible for any recurring misinformation in this regard.

Sincerely yours,



Eberhard W. Kornfeld

Enclosures:

- Swiss Federal Department of Justice and Police, Ordinance of February 20, 2008
- 3 pages from the Catalogue raisonné of paintings by Egon Schiele, Otto Nirenstein (later Kallir), Vienna 1930

Copy to:

- NY Times, Editor
- NY Times, William C. Cohan
- Bratschi AG, Dr. Peter Bratschi, attorney-at-law, Bern
- Deutsches Zentrum für Kulturgüterverluste, Magdeburg, Germany