

Rifred Eaddy

Rifred Eaddy Fine Arts

[Statement by Rifred Eaddy to
National Gallery-London]

2 Mar. 1994

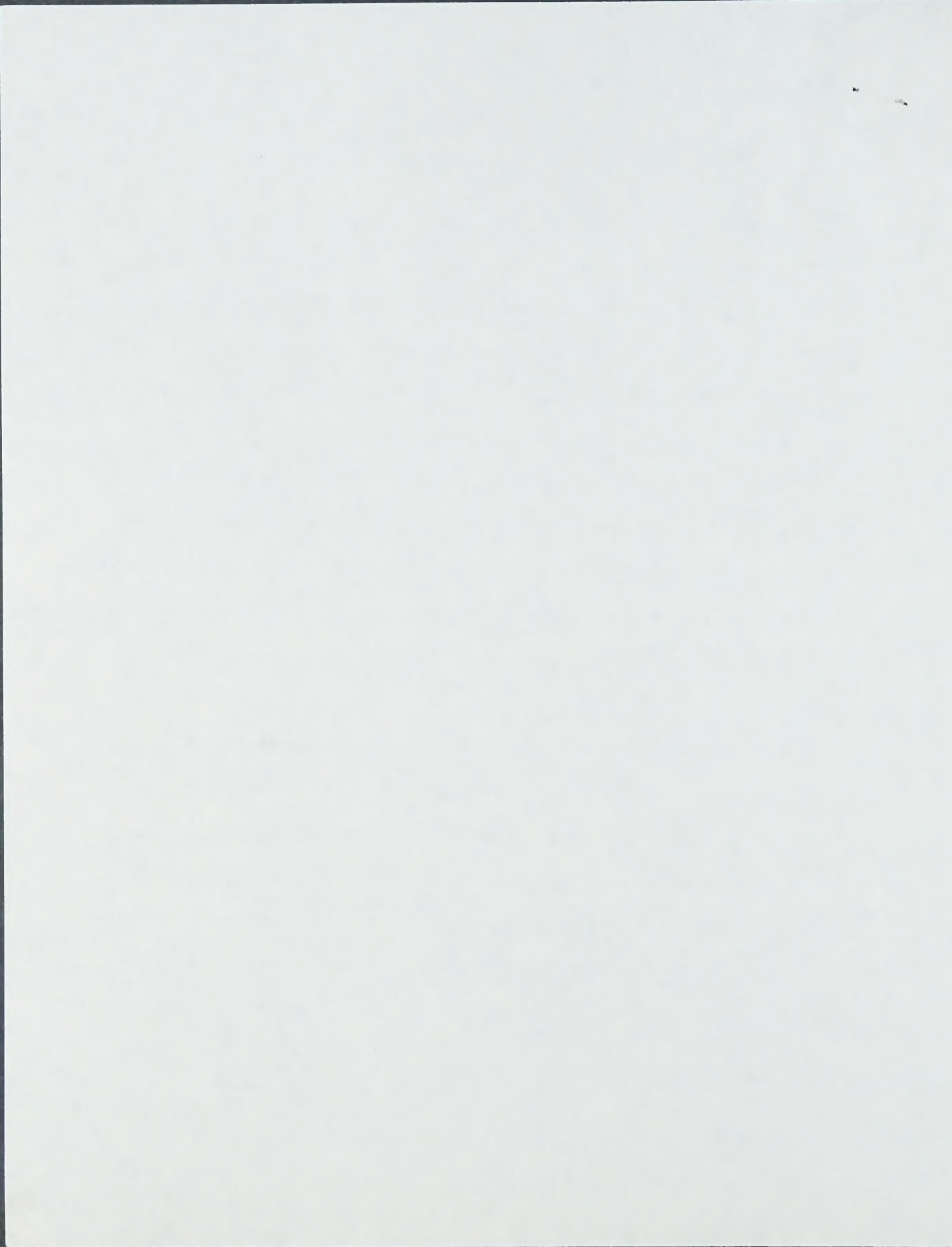
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Statement by Alfred Bader
Review Committee Meeting
March 2, 1994
National Gallery - London

First of all, I feel very badly about how this has been handled. This came from a church and the church announced that payment would be used to build affordable housing. I understand that the National Gallery looked at the paintings carefully, and that Sotheby was certainly under the impression that the National Gallery was not interested and I was told that there would be no problem with an export permit and that hence I was given 60 days to pay after receipt of the export permit. So up to now the church has not been paid.

Secondly, if you really feel that the wings are so important and you saw that I was not bidding on the wings--I didn't like them as well as you do--why didn't you bid on the wings? On the centerpiece you could be absolutely certain you could stop the export because the price was going over £100,000. The wings were sold for £35,000 and you did nothing to stop them. Now, if you really believe what you say, you should have raised your hand and bought the wings.

Next, believe me that I have a true interest in British heritage. My heart is here, my wife is British, last year we paid £6.3 million to purchase a castle, Herstmonceux Castle, to give it essentially back to the people. I gave the money to my university for the university to use as a study centre. I am not some rich dealer who wants to make a quick killing buying some masterpiece and selling it again. My heart is here, and this proves it. The castle has been paid for. If any of you are at all interested in what I am trying to do to help British chemistry, for instance, I wear two hats, I am a chemist and an art historian and an art dealer. There is a long



article in the November issue of Chemistry in Britain about my hats both as an art dealer and as a chemist.

Regarding the request that this not leave the country, I simply don't understand it. Once a year I go to Canada and I see a wonderful Baldung which belonged to one of the founders of this gallery, Angerstein, and it is one of the finest Baldung's there is. Yet nobody said boo. The painting, thank God, is in Ottawa. So it somehow doesn't make sense. But, of course, clearly I find that this painting is a very beautiful painting. I bought it in partnership with a good friend of mine whom some of you may know, Otto Naumann of New York. We determined that we would go to £1 million plus one bid. So you did the wise thing on not bidding on this piece, because you would have had to go to a million-two to buy it, and you might have considered that amount too expensive. But, I have discussed this with Otto Naumann, we very much take to heart what you have written. If the National Gallery would like to purchase the painting at a reasonable price, considerably under what we were prepared to pay, talk to us. You give us an export permit subject to your considering the matter for 30 days, 60 days, whatever you think you may need. I will be happy to talk to you after the meeting, and I think you will agree that the price I will suggest will be very generous.

It has some bearing on this, I would not be willing to sell this painting at the same price I would be willing to sell it to the National Gallery to a young Mr. Maxwell here in Britain. If a museum wanted it we would consider it. If the National Gallery wants it, I have a firm price in mind. We had the same situation two years ago when Dr. Naumann and I bought a

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Rembrandt--a very beautiful picture. We were prepared to go to £6 million plus one bid to get it. The Rijksmuseum came to us and said here is a painting which would fit wonderfully well into the Rijksmuseum, and we sold it to them for considerably less than we had been willing to pay. It's a great feather in one's cap. How many chemists are there who can say that he sold a Rembrandt to the Rijksmuseum, or a picture of this quality to the National Gallery? Now, back to the point. I think you will find that this painting is by a very great artist, a very young artist. I am very anxious to find out who. You may have seen me doing something I only do with my own paintings--I put some saliva over the signature once again. I had been at Sotheby's for two hours, alone with the painting before the sale. I believe that half of the signature is genuine. I am convinced it is not Dürer. There is no question that this is not Albrecht Dürer. But I believe that under the D is a genuine monogram. I am not certain of the statement that was faxed to you; it was put together between Sotheby's, Otto Naumann and me, hurriedly. I also looked very carefully at this booklet on the master of the Crispin Legend, which you have. Certainly there are similarities, and if they are both by the master of the Crispin Legend--which I doubt--we may discover through this painting who that master is. But, you see, I have no argument with you. I think the picture should stay here, it should stay at the National Gallery at a reasonable price. But do decide quickly so that the church gets paid.

I am perfectly willing, and so is Dr. Naumann, to state in an affidavit that we were determined before the sale to go to £1 million plus one.

The first part of the paper discusses the importance of the research and the objectives of the study. It then proceeds to a literature review, followed by a description of the methodology used. The results are presented in the next section, and the discussion follows. The paper concludes with a summary of the findings and some suggestions for future research.

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That was the value to us at that point. Clearly, we are willing to sell it to a gallery like the National Gallery for considerably less. I presume that you don't want to hear the sum in a committee. I will be happy to talk to you about it. Also, everything I am telling you is non-confidential, you can quote me on everything I am saying to you.

The mechanics are, if we cannot get together and you deny the export license, then I can pay for it so the church can get paid and then we would have it restored here and we would try to sell it from here, subject to an export permit then being received. Am I correct in this?

Ms. Morrison, surely you understand that someone like myself would have one price which is very much lower, at which we would be willing to sell it to the National Gallery, and another price at which we would sell it to some collector whom we don't know from Adam. Certainly if we were to find a private buyer, we would base the price on what we had been willing to pay for it.

I would think that every dealer who admires a great gallery would want to help that gallery. You see, I am of course in this difficult position. I believe that the painting is so beautiful that I hope it stays in this country. I have little doubt that if you give us an export license and we get it cleaned that there is a very good chance that we will figure out who painted it, and that we would then get considerably more than we were willing to pay for it in the first place at the auction. But this is a different matter, this is the National Gallery. Look, one of my oldest friends, sadly gone, was Keith Andrews. If the National Gallery in Edinburgh wants the picture it could have it for exactly the same price.

The first part of the report is a general introduction to the project. It describes the objectives of the study and the methods used to collect and analyze the data. The second part of the report is a detailed description of the results of the study. It includes a discussion of the findings and their implications for the field of research.

The third part of the report is a conclusion and a list of references. The conclusion summarizes the main findings of the study and provides a final assessment of the project. The references list the sources of information used in the study.

The fourth part of the report is an appendix containing additional information related to the study. This may include raw data, detailed calculations, or other supporting materials. The appendix is intended to provide a complete record of the research process.

The fifth part of the report is a bibliography listing the works cited in the study. This section is essential for providing context and credit to the research that has informed the current study. It also allows readers to explore the topic further.

The sixth part of the report is a list of figures and tables. These visual aids are used to present complex data in a clear and concise manner. They are placed throughout the report where they are most relevant to the discussion.

The seventh part of the report is a glossary of terms. This section defines the key concepts and terminology used in the study, ensuring that all readers have a common understanding of the language used.