

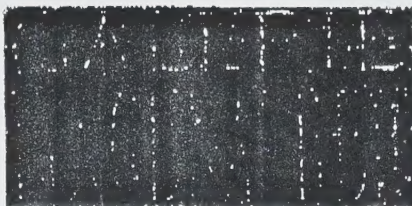
Alfred Bader

Alfred Bader Fine Arts

[Sotheby's]

1993-1996

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Mobil 01722 919 202
Tel 0211 - 494 202
Fax 0211 - 494 212

Galerie Lingenauber, Schwerdtstr. 38 D - 40477 Düsseldorf

By appointment

Mr.
Otto Naumann

22 East 80th Street
USA - NEW YORK N.Y. 10021

23.04.1996

Dear Otto,

Thank you for keeping me posted about the status quo of your German panel. Since you have published an essay on the tryptich in your marvelous catalogue I have not exercised any further research. This was for my part caused by many commitments which lead me away from early German to early Italian paintings.

After the purchase of the wings I had contacted various art historians in Germany probably pinning down the provenance of the trytich to the parish in Ansbach. This would allow us also to compare it stylistically with the "Ziegeler-Altar" by Hans Schäufelins in St. Georg, Nördlingen. The parish clerk of Ansbach had promised to send me the documents showing its origin. He evidently forgot about it when he learned about our combined asking price.

At that time Prof. Bushart was very ill and he had kindly asked me to show him the panels at a later date in the original. This could be done now, since he has recovered from his heart attack.

I am positive that with the joint force of Bruno Bushart in Augsburg, Paul Pieper in Münster, Peter Strieder in Nürnberg, and Christof Metzger in Nördlingen we shall arrive at a more precise attribution.

In reference to my asking price: I have already discounted the wings from original \$ 250.000 to \$ 175.000 due to our friendship and my respect for your managing experience in art dealing. Contrary to a statement in the previous literature the condition of the two panels is excellent. Both panels have only suffered one stupid intervention when both were cut at the bottom and top in order to fit existing frames. I am not going to come down another cent, especially since nothing of comparable quality has been on the market. I am also positive that I shall place the wings in a German collection after I shall have concluded the research this summer.

Handwritten signature



Von : Galerie-Lingenauber

0049211494212

23 Apr. 1996 12:45 51



Mobil 01722 919 202
Tel 0211 - 494 202
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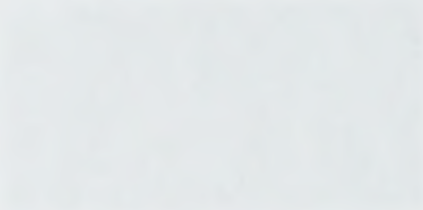
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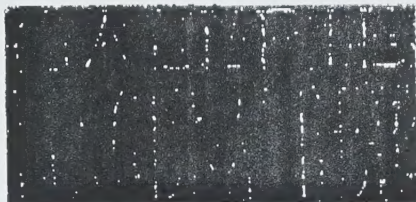
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Von : Galerie-Lingenauber

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23 Apr. 1996 12:45 51



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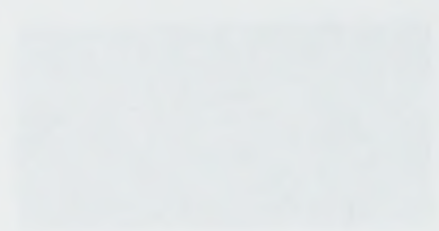
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continue in Giambologna's work for over 20 years. Studies of his treatment of the female nude have been advanced recently by the rediscovery of the marble *Bathsheba* now in the J Paul Getty Museum, Malibu, and more recently by the removal and conservation of the *Cesarini Venus* (1583) from the Embassy of the United States of America in Rome, at the time of application on display in a temporary exhibition at the National Gallery of Washington. In a booklet entitled *Giambologna's Cesarini Venus*, Washington, 1993, produced for the exhibition, Anthony Radcliffe traced the sculptor's progress from his early dependence on antique prototypes to the developed interpretation of what he suggested was the final work on that theme. For these reasons the Expert Adviser considered that this piece was of outstanding significance in the study of Giambologna's marble sculpture, both as an interpretation of the female nude fountain figure and in the broader context of the theme.

We heard this case in February 1994, when the sculpture was shown to us.

The representative for the applicant contended that the statue was by a Flemish sculptor who never came to England but went to Italy and took up residence in Florence. The statue was commissioned by a Florentine patron who had no connection with England and since its arrival in this country in the eighteenth century it had been ignored or disowned by art historians and academics alike. She added that there were other works by Giambologna in British institutions that provided adequate examples for study and learning.

We concluded that the statue did not satisfy the Waverley criteria. We therefore recommended that an export licence should be granted.

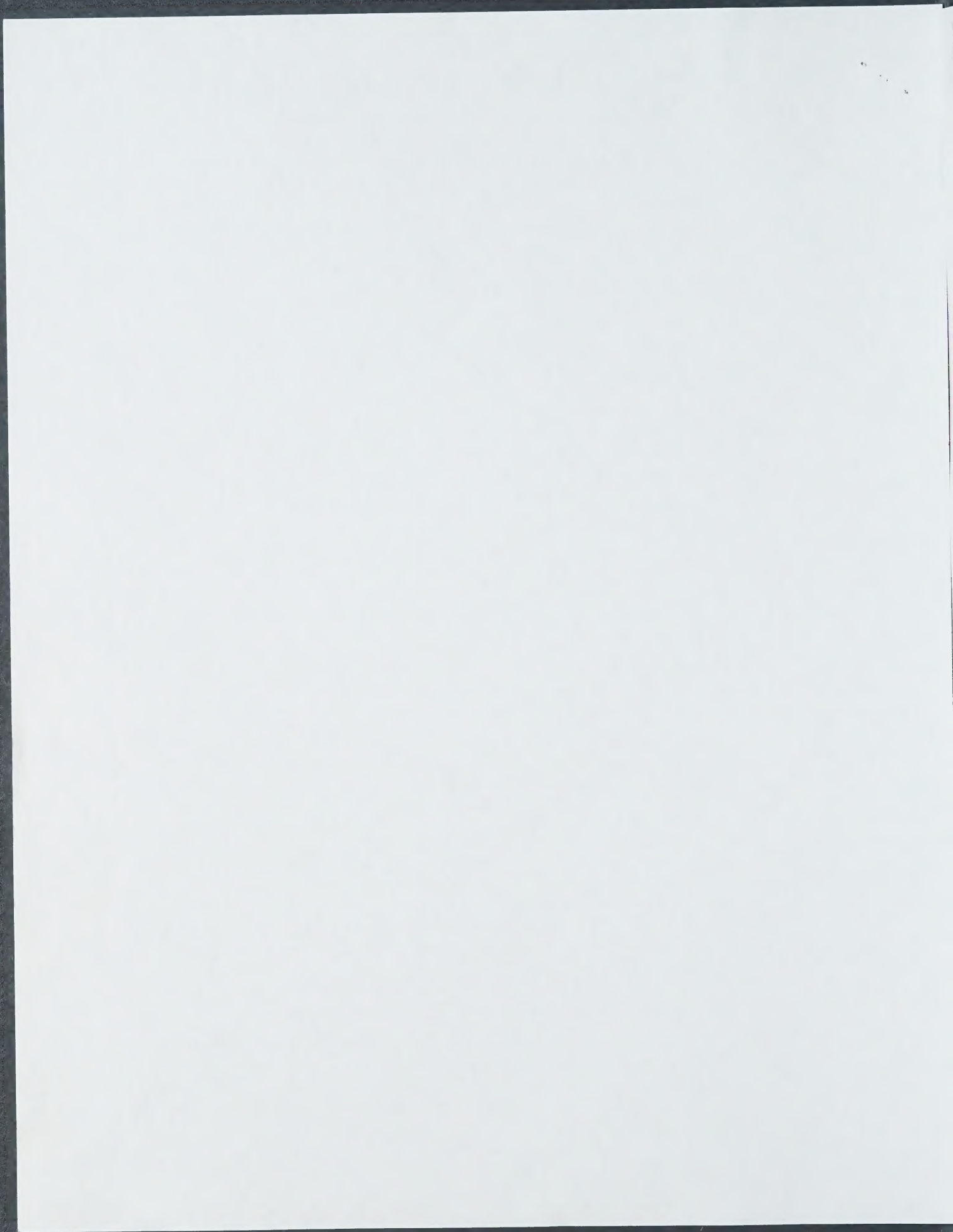
Case 16

A painting, 'The Lamentation of Christ, with a group of donors in the right foreground', by the circle of Dürer, c.1520

This painting, executed in oil on a panel, measures 120.5 x 97cm. Sotheby's had applied for a licence to export the painting to Alfred Bader Fine Arts, Milwaukee, USA. The value shown on the export licence application form was £236,437.50.

The Director of the National Gallery, acting as the Department of National Heritage's Expert Adviser, had objected to the proposed export of the painting under the third of the Waverley criteria. He said that there were few sixteenth-century German paintings in public collections in this country and very few altarpieces indeed. This picture, the central panel of an altarpiece, showed the Lamentation, a subject which was hardly represented at all in German paintings in public collections in this country; it was, however, one of the most frequent subjects for an altarpiece in its period and one which was depicted by all the great German artists of the early sixteenth century. Its significance was the greater as it was exactly this type of subject which was in a very short space of time almost to disappear with the advent of the Reformation. The interest of this particular painting as a fine example of a painted German altarpiece was greatly increased by the convincing identification of the donor family as that of the Brandenburg-Ansbach family, members of the Order of the Swan, who were shown in miniature, as was usual in this period.

The picture was a particularly interesting example of the all-pervasive influence of Dürer on German painting in the early sixteenth century. The painting was not only dependent on Dürer for the composition, as many works of this period were, but the figures, in particular those on the left and also the head of the Virgin, suggested a



This case not happen - see my exhibit. I'm protesting ?

first-hand knowledge of Dürer's painting technique. The picture was therefore likely to have been executed by an artist who had spent a period in Dürer's workshop: Baldung's name had been suggested in this connection, but other possibilities needed further investigation. The painted work of Dürer was not well represented in our national collections: the National Gallery had only a portrait, the attribution of which was often disputed, and another painting no longer held to be by him. The retention of this painting in the country would therefore not only provide a rare opportunity to study German religious art on the eve of the Reformation, but also stimulate and advance discussion of the working practices of Dürer and his associates.

It was particularly regrettable that the wings of the altarpiece were sold at auction as a separate lot. There was no evidence to suggest that they formed part of a separate ensemble and the survival of complete winged altarpieces in this period outside their place of origin was extremely rare. It was to be hoped that the wings might yet be reunited with the central panel.

We heard this case in March 1994, when the painting was shown to us.

The representative for the applicant contended that the picture was by a minor and anonymous follower of Albrecht Dürer known as the Master of the Crispin Legend who was known to have been active in Thuringia between 1510 and 1525. This area was not an important region for painting at this date and the artist's works still *in situ* were to be found in remote rural parish churches. This picture, therefore, by a minor and derivative, unidentified artist was of limited significance for the history of painting.

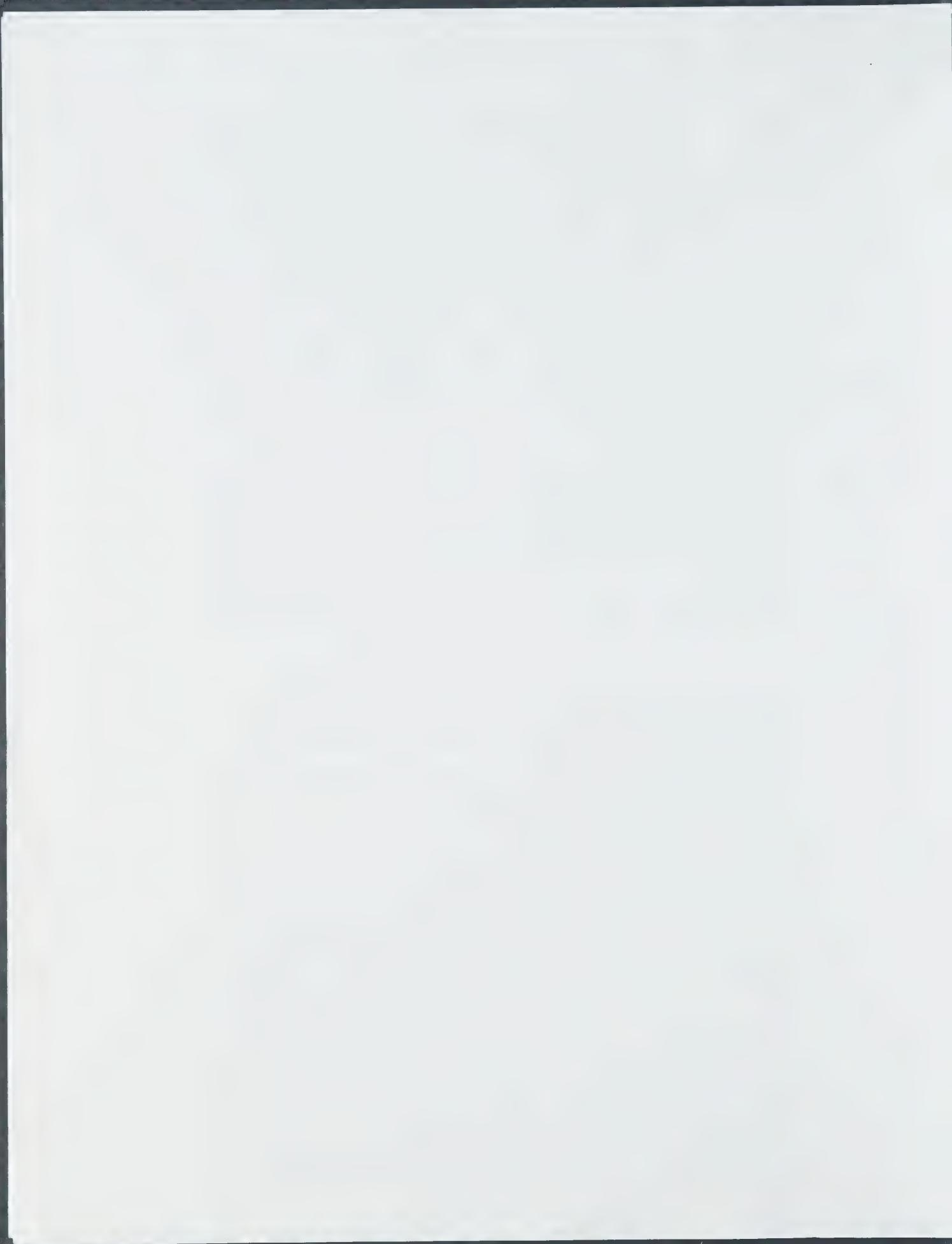
We concluded that the painting did not satisfy the Waverley criteria and therefore recommended that an export licence should be granted.

Case 17

A pair of bronze groups depicting 'A lion attacking a horse' and 'A lion attacking a bull', cast by Susini from models by Giambologna, c.1600

The bronzes each measure 24 x 20.5cm. Cyril Humphris had applied for a licence to export the bronzes to the J Paul Getty Museum, Malibu, USA. The value shown on the export licence application form was £476,500.

The Acting Curator of the Sculpture Collection, Victoria and Albert Museum, acting as the Department of National Heritage's Expert Adviser, had objected to the proposed export of the bronzes under the second and third of the Waverley criteria. She said that these two groups were versions of compositions that, during the seventeenth century, were among the most popular and celebrated of Giambologna's small-scale animal sculptures. Susini had probably joined Giambologna's workshop in the 1580s, where he specialised in bronze sculpture. His ability to produce highly finished effects meant that these small bronzes were admired throughout Europe as much for the quality of their facture and surface finish as for their composition. Although unsigned, these particular examples matched the finest of Susini's work. The quality of these two casts was exceptionally high. They retained much of the original reddish-gold patina associated with the Giambologna workshop and particularly with Antonio Susini and the afterwork equalled that of signed bronzes by Susini. The aesthetic importance of the two groups lay as much, however, in the way in which they worked as a pair. They were evidently designed to be seen in this way; the only other early versions that had remained together were those in the Palazzo Venezia. As exceptionally fine casts from Giambologna's workshop, these pieces





IN CONFIDENCE

Export Licence Application No. B1/2323/94

Statement by Mr Neil MacGregor, Director of the National Gallery and Expert Adviser to the Department of National Heritage

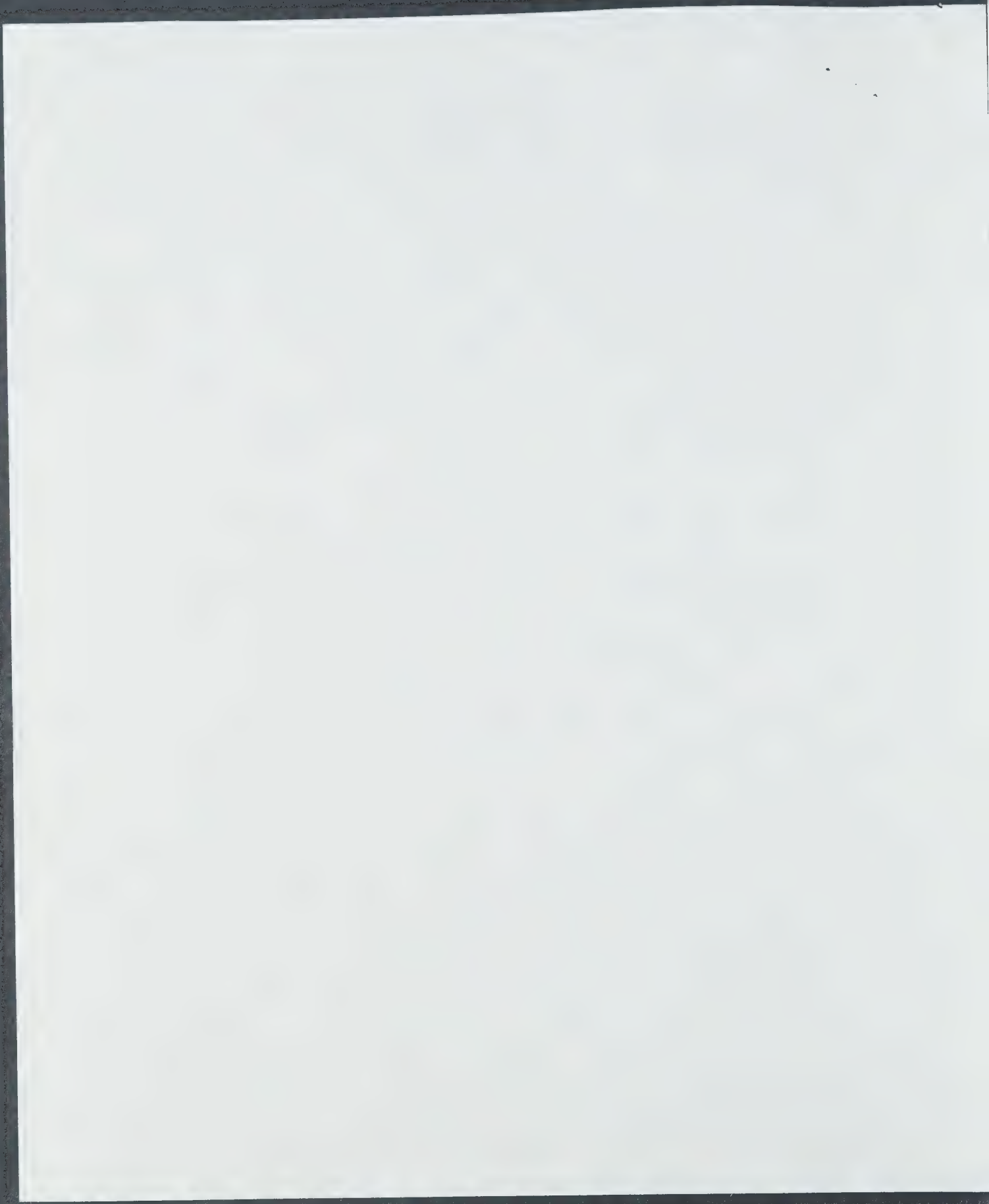
Circle of Albrecht Dürer: The Lamentation
Oil on panel 120.5 x 97cm

Objection is made to this application on ground (iii) of the Waverley Criteria, namely that the object is of outstanding significance for the study of art.

There are few sixteenth century German paintings in public collections in this country, and very few altarpieces indeed.

This picture, the central panel of an altarpiece, shows the Lamentation, a subject which is hardly represented at all in German paintings in public collections in this country; it was, however, one of the most frequent subjects for an altarpiece in its period, and one which was represented by all the great German artists of the early sixteenth century. Its significance is the greater as it was exactly this type of subject which was in a very short space of time almost to disappear with the advent of the Reformation. The interest of this particular painting as a fine example of a painted German altarpiece is greatly increased by the convincing identification of the donor family as that of the Brandenburg-Ansbach family, members of the Order of the Swan, who are shown in miniature, as is usual in this period.

The picture is a particularly interesting example of the all-pervasive influence of Dürer on German painting in the early sixteenth century. The painting is not only dependent on Dürer for the composition, as many works of this period are, but the figures, in particular those on the left, and also the head of the Virgin, suggest a first-hand knowledge of Dürer's painting technique. The picture is therefore likely to have been executed by an artist who had spent a period in Dürer's workshop: Baldung's name has been suggested in this connection, but other possibilities need further investigation. The painted work of Dürer is not well represented in our national collections: the National Gallery has only a portrait, the attribution of which is often disputed, and another painting no longer held to be by him. The retention of this painting on the country would therefore not only provide a rare opportunity to study German religious art on the eve of the Reformation, but also stimulate and advance discussion of the working practices of Dürer and his associates.

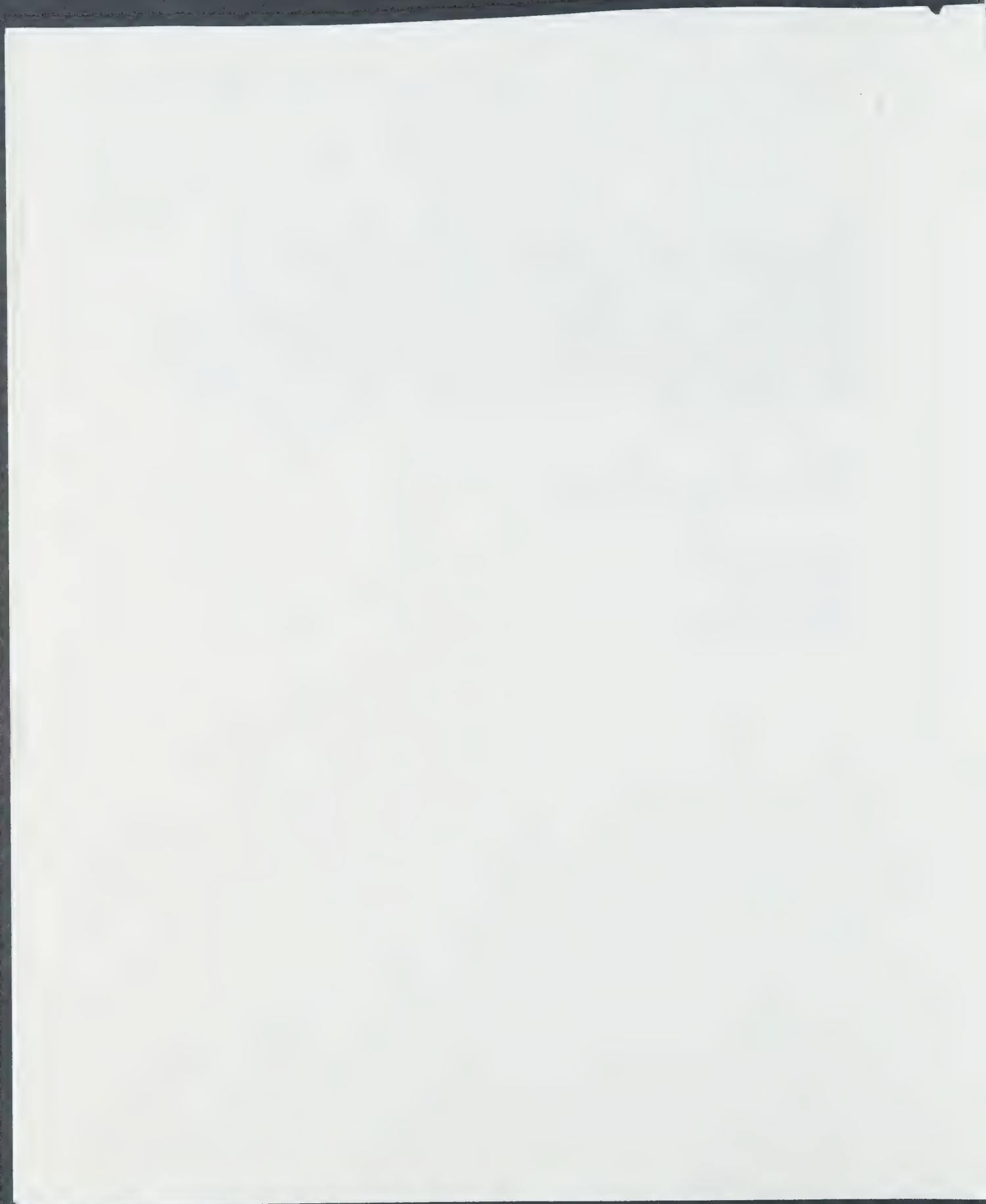


The complete altarpiece, of which this painting forms the centre panel, appears to have come to this country in the nineteenth century, a period of great significance for the collecting of German painting in Britain. It is particularly regrettable that the wings of the altarpiece were sold at auction as a separate lot. There was no evidence to suggest that they formed part of a separate ensemble, and the survival of complete winged altarpieces in this period outside their place of origin is extremely rare. It is to be hoped that the wings may yet be reunited with the central panel.

Neil MacGregor

Neil MacGregor
Director

18 February 1994



W M.L. WURFBAIN
FINE ART

Dorpsstraat 67
NL-2343 AX Oegstgeest
The Netherlands

Phone (31) 71-173387
Fax (31) 71-155731

Mr. Otto Naumann
Otto Naumann, Ltd.
22 East 80th Street
New York, NY 10021

2 February 1995

Dear Otto,

I would like to thank you warmly for the splendid Old Master Paintings catalogue which you so generously sent us, as well as for the kind invitation to attend the Inaugural Exhibition. Not being in New York, we could not make it to you, regretfully. But the catalogue gives considerable compensation, as it is excellently written, illustrated and produced. You are certainly to be complimented on the high level of your stock, and your record over the past 12 years is astonishing.

Among other things, I was impressed by no.3: **The Lamentation of Christ with a group of donors**, by an unknown Franconian master, which I had seen in London in December 1993. This central panel reminds me somewhat of Leonhard Beck, and I wonder if his name has ever been suggested in connection with this picture.

I find Grössinger's suggestion that the kneeling donor might be Johann Markgraf von Brandenburg (1493-1525) extremely intriguing, given the fact that the date on one of the shutters -1519- coincides with his marriage to Germaine de Foix. She was not only Countess of Foix, but the widow of none other than Ferdinand of Aragon and Castilia (1452-1516), and sister to Anne de Foix, Queen of Hungary and Bohemia (died 1506).

Such a marriage alone might have induced Georg of Brandenburg to commission a triptych, for I consider the donor's portrait (your fig.3D) to represent him, and not Kasimir. There are several portraits of Georg which show him with a full beard. The Order of the Swan must certainly play a part in the whole setup.

The presence of St. Christopher on the opposite wing could be explained by his character of patron saint for travellers (Johann was Governor of Andalusia, in Spain).

Be it as it may, the painting is surely worthy of a museum somewhere, and I hope you will sell it to such an institution.

Wishing you every success in your new premises,
yours sincerely,

Maarten

(Maarten Wurfbain)





VON GOTES GENADEN GEDRUCKT
SACHSEN LANDGR. IN DORINGEN VND
MARGGRAF ZV MEYSSEN SEINS ALTERS
1515 ANNO A.D. XXXVI.

NESTOR QUALIS ERAT BELLANTIS INTER ACHIVOS
CVM PRIMERET PHRYGIY GRECIA TOTA SOLVM
TALIS GERMANVS DVX ILLE GEORGIVS INTER
PICTA LICET CVIVS VIVIT IMAGO TAMEN
CONSILIB ANIMOQ SIMVL MATVRVS ET ANNIS
CONSPICVVS BELLO CONSPICVVSQ TOGA
SED PLVS EXORNAS TRANQVILLE COMODA PACIS
ODIT SAGVINEI FLEBILE MARTIS OPVS
ALBERTI TOTVM CELEBRATVR FAMA PER ORBEM
QVOD GESSIT VALIDA FORCIA BELLA MANV
NATVS SCEPTA TENES OPTATA IN PACE PARETIS
NOMINA NON TITVLIS INFERIORA TVEIT
SVB DVCE FAVSTA TVO VIXISTI MISERIA SPPER
CVI DENT ETERNOS VIVERE FATA DIES



FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

February 17, 1994

TO: Mr. Simon Mitchell, Secretary
Reviewing Committee on the Export of Works of Art
1-4 Cockspur Street
London SW1Y 5DH
England

Via Fax 011 44 71 211 6170

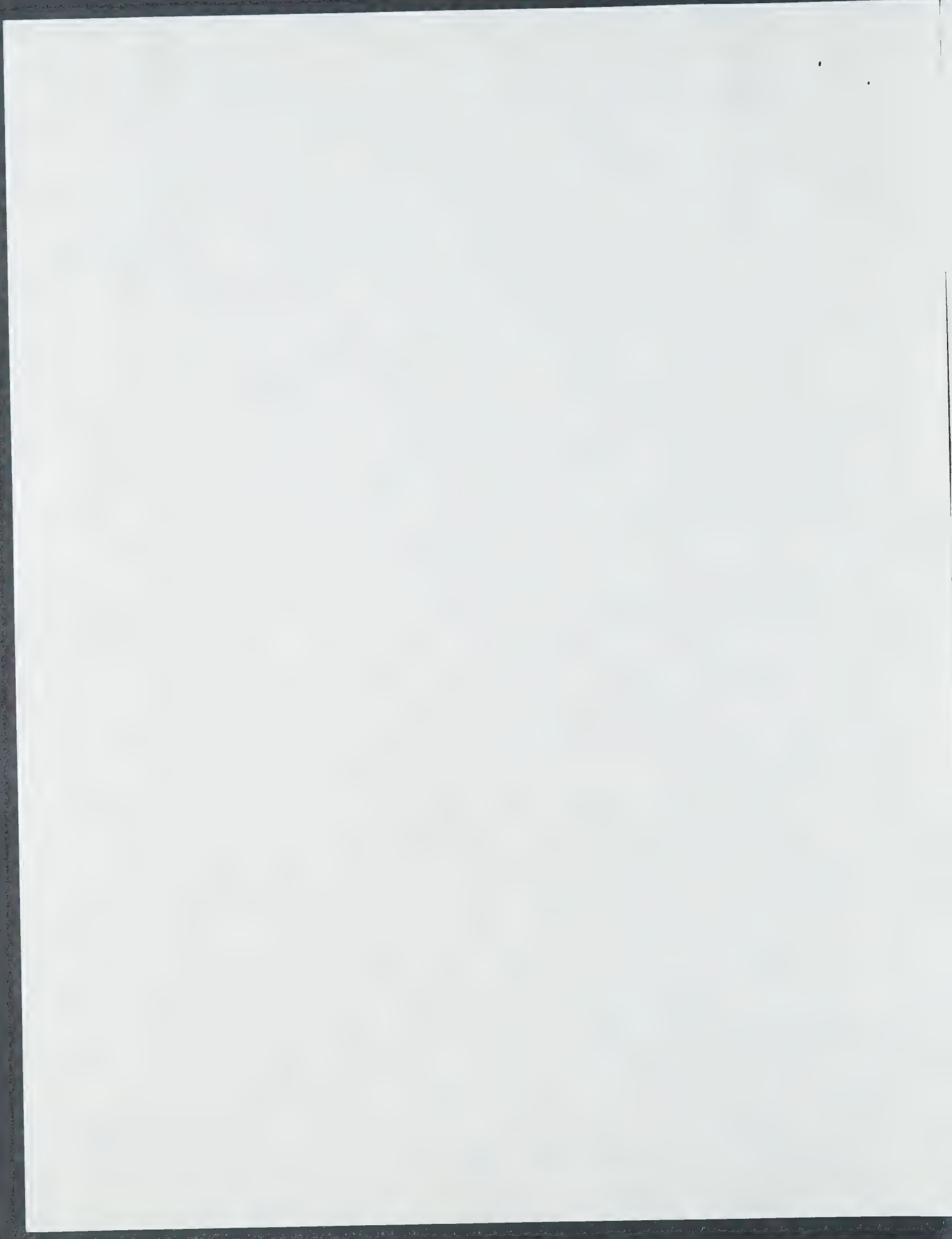
Dear Mr. Mitchell:

Re: Application to export a painting, *The Lamentation of Christ, with a Group of Donors in the right foreground*, by the Circle of Durer

This is to respond to your letter of February 8th to Miss Susan Dowse at Sotheby's regarding lot 73 which I acquired at Sotheby's in December.

I believe that this altarpiece does not meet any of the three criteria of paragraph 4:

- i. The picture is not in any way closely connected with British history or national life. While it is believed to have been in Britain for some time, extensive investigations have revealed little evidence to show how, when or why it got here, so it has no great historic connection with, for example, a known collection or historical figures here or abroad, and adds little to our knowledge of the history of collecting. Indeed the Regency frame which is presumed to have been made for it is the only evidence for its presence in Britain in the early 19th century, and the first documentary record of it is from as recently as 1909, when it was given to the parish church at Little Ness. Furthermore, it appears to share the same provenance as the two wings to this altarpiece, lot 74, and another early German picture, lot 75, in the same Sotheby's sale. This picture, a Crucifixion, was unsold in the sale, and appears likely to remain in the country. This second picture is earlier, and probably of greater rarity, than the Lamentation, and is currently being considered for long term loan by a British institution.
- ii. This picture is by a minor artist, one who was clearly stylistically dependent on Albrecht Dürer (see iii). It is by the same hand as the two wings on which I did not bid, and which have, I believe, been exported since the sale. Reading the Princeton University article (see iii) one is struck by the fact that all three works are by the same hand, that of the Master of the Crispin Legend. Compare, for instance, the landscapes, the facial types and the clothing in the center panel and the two wings with figures 1 to 12 in the Princeton article, and you will see that all are by this as yet unknown artist, clearly influenced by Dürer, and in the facial types by Cranach. I believe these are fine paintings, but surely not of "outstanding aesthetic importance."



Mr. Simon Mitchell, Secretary
Reviewing Committee
February 17, 1994
Page Two

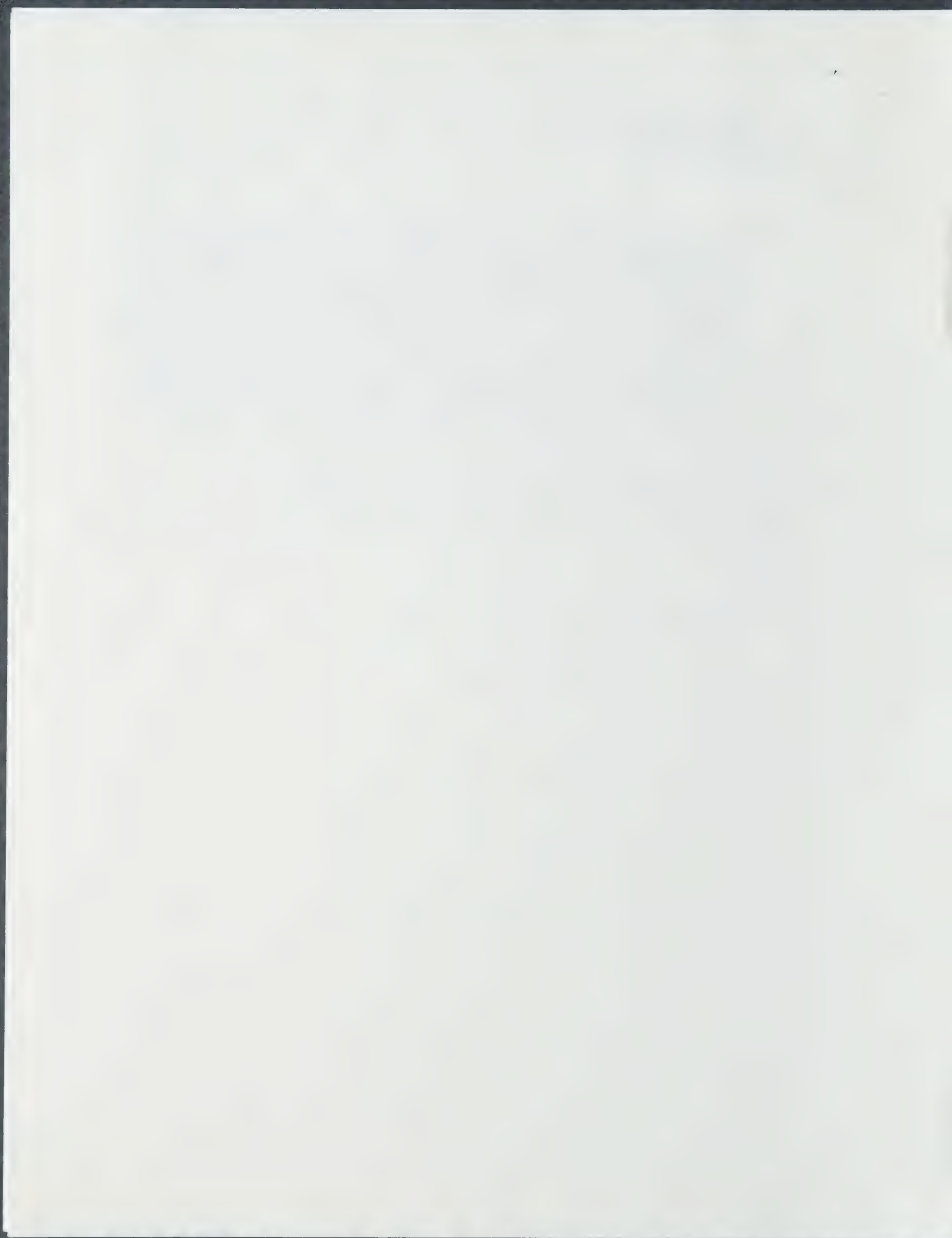
- iii. Dr. Otto Naumann has convincingly demonstrated that this picture is by a minor and anonymous follower of Albrecht Dürer known as the Master of the Crispin Legend. A corpus of work by this artist (but excluding this picture, then not known to the author) has been published by Isolde Lübbecke in the Record of the Art Museum, Princeton University, vol. 52, no. 1, 1993, pp. 3-21. A copy of this article will be submitted to the Reviewing Committee in the meeting on March 2. This artist is a minor follower of Albrecht Dürer (and influenced by Lucas Cranach) shown by Lübbecke to have been active in Thuringia between 1510 and 1525. This area was not an important region for painting at this date, and the artist's works still in situ are to be found in remote rural parish churches. Therefore, this picture, by a minor and derivative, unidentified artist, is of limited significance for the history of painting.

Sotheby's will supply photographs and confirm the sales price.

The painting is in a very unstable condition physically. I cannot agree to your request under paragraph 16c to have the painting exhibited.

Sincerely,









SOTHEBY'S PREVIEW

DECEMBER 1993



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DISCOVERIES OF GERMAN HIGH RENAISSANCE ART

“The pieces certainly ought to be better known” wrote Nikolaus Pevsner of four magnificent religious paintings adorning a remote parish church in Shropshire. Now they are to be sold at Sotheby’s London, and, as *Isabel Boucher* reports, a leading art historian has indicated their probable origins

The December Old Masters sale has, among its highlights, a group of four paintings that are exceptional on two counts. All are early German and were acquired, it would seem, by an English family early in the 19th century at a time when very few early German paintings were collected in this country. In addition, the central panel of a triptych, a *Lamentation*, bears the monogram of Albrecht Dürer, fewer than five paintings by whom remain in private hands. Very few early German paintings hang in English collections either public or private today and they consequently appear only rarely in the salerooms.

It seems likely that the paintings came to the church of Little Ness in Shropshire via the Darby family of Coalbrookdale, who made a fortune from iron during the Industrial Revolution. Mrs. Alfred Darby, the Christy’s towel heiress, commissioned Norman Shaw to build Adcote House in the village of Little Ness. The family then lived there until 1927 when it became a school. Mrs. Darby died in 1909 and it was in that year that the paintings were first recorded as being at the 12th-century Little Ness church of St. Martin, then a chapel of ease. (This gift, together with that of the rood screen, was instrumental in raising the status of the chapel to that of a church in 1911.) There they hung unremarked, although Sir Nikolaus Pevsner in his volume on Shropshire in the *Buildings of England* series (1958) remarked with prescience “The pieces certainly ought to be better known”. It was only in 1987, when the art historian Christa Grössinger was collecting material for her book *North-European Panel Paintings, a catalogue of Netherlandish and German paintings before 1600 in English churches and colleges* (1992) that the quality and importance of the paintings was realized.

The figures in the beautiful German Renaissance painting of the *Lamentation*, with its interior wings of Saints Christopher and George, are close to the Dürer pupil Hans Baldung Grien,

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Richard Gray Gallery
Chicago
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ART DEALERS ASSOCIATION OF AMERICA

The Art Show

FEBRUARY 24TH THROUGH 28TH, 1994



It's headline news when sixty-two of America's most respected galleries come together under one roof to sell selections of their finest works. What happens during the Art Dealers Association of America's **SIXTH ANNUAL EXHIBITION** will reverberate throughout the international art market.



It's the Dealer's Choice – from 19th Century Masters to the Avant-Garde. Don't miss The Art Show, at the **SEVENTH REGIMENT ARMORY** **PARK AVENUE AT 67TH STREET IN NEW YORK** from February 24th through 28th. Meet the legendary dealers as they discuss the art they stand behind. The exhibits have



been praised for their "quality, selectivity and connoisseurship." The New York Times said "if a dizzying array of art objects ranks high on your list of favorite things, The Art Show is the place to be." Admissions benefit The Henry Street Settlement.



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New York
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Thomas Segal Gallery
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while the landscape is reminiscent of the Danube School painter Wolf Huber. The very plastic treatment of landscape and foliage and the rather different delicate but idiosyncratic treatment of figure drapery suggest that more than one artist may have been involved. It is possible that the donors who kneel with supporting cast in the bottom right corner of the painting may have approached Dürer with a request for this commission. If so, it is equally possible that Dürer then passed the work on to artists in his close circle, perhaps because of the outdated nature of the composition that they requested, providing his colleagues with schematic prototypes from the polyptych of *The Seven Sorrows of the Virgin* (circa 1496, now in the Gemäldegalerie in Dresden) and a drawing thought to be a sketch for the Holzschuher *Lamentation* of 1498 (Nuremberg, Germanisches Nationalmuseum). Whichever the scenario, the AD monogram in the bottom left foreground signifies that the authorship of the work is very close to Dürer himself.

The small figure of the standing male donor in the main painting is so close in facial characteristics to that of the St. George in the right-hand wing that it must be one and the same person. A clue to his identity is given in the pendants of the Order of the Swan that he and his wife wear round their necks, an order which flourished in the Nuremberg area at that date and which had chapels at Ansbach and Heilbronn. This raises the probability that the donor is a member of the Brandenburg-Ansbach family. Historical parallels with the choice of name saint as a flanking figure in the triptych may therefore indicate that the donor is George of Brandenburg-Ansbach.

Christa Grössinger suggests that the date of the *Lamentation* is around 1515, earlier than the date of 1519 on the exterior of the left wing. The wing exteriors, with St. Catherine on the left and St. Barbara on the right, are of cruder workmanship, and perhaps painted slightly later.

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proceeds will be used to start up, in conjunction with a housing association, a fund "for provision of affordable housing within the parish of Little Ness". It is hoped that this will assist young and elderly people to buy houses in the village and therefore keep the community together.

Isabel Boucher is Deputy Editor of the Art Newspaper

Old Master Paintings

London, Wednesday 8th December 1993 at 10.30 am

Enquiries: Hugh Brigstocke and George Gordon

071 408 5485 and 5414

Opposite page:

Circle of Albrecht Dürer, *The Lamentation of Christ*, the central panel of an altarpiece, with Dürer monogram I.L., oil on panel, 120.5 by 97 cm. (47½ by 38¼ in.) Estimate: £150,000-200,000 (\$230,000-300,000)

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Above: School of Alsace, circa 1500, *The Crucifixion*, oil on panel, 120.5 by 97 cm. (47½ by 38¼ in.) Estimate: £200,000-300,000 (\$300,000-450,000)

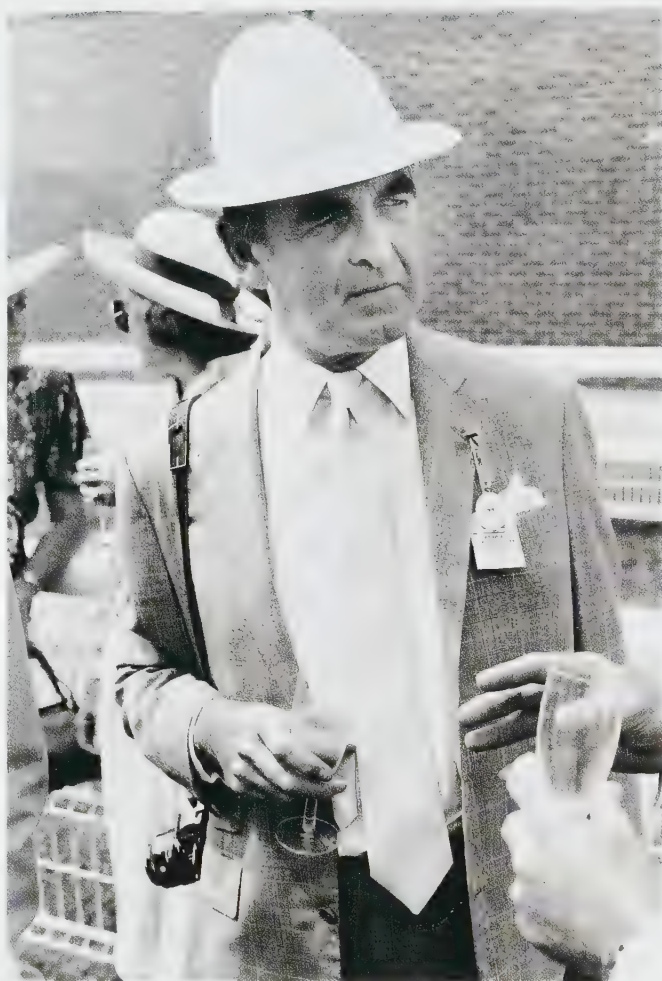
In 1949, a nervous young actor made his debut at the Hippodrome Theatre, Bolton, in Daphne du Maurier's *September Tide*. For a climactic toast to the heroine, the script specified Nuits St. Georges. Onstage, the management supplied Ribena, but offstage Derek Nimmo insisted they provide the real thing, "in the interests of research". In 1993, Derek Nimmo, now one of Britain's most popular show-business personalities, discourses eloquently on the merits of three different vintages of the claret Château Palmer: "The 1961 was just beginning to say goodbye, the 1970 still had a little room for manoeuvre, the 1966 was *absolutely right*."

In the 40 years which have elapsed since his days with the Lawrence Wilkinson Players, Derek Nimmo's interest in wine has grown, as well as his theatrical experience. Amongst accolades from the wine profession he is a member of the Wine Guild of Great Britain, of the Jurade of St. Emilion, and of the Ordre des Coteaux de Champagne, as well as the author of *Derek Nimmo's Drinking Companion* and *Shaken and Stirred*. Since 1975, and in association with Intercontinental Entertainment, he has been presenting plays in some 30 countries, including Bermuda, Nigeria, Malaysia, Thailand, Egypt and Korea.

"One of the nice things about travelling so much is encountering so many different kinds of wine" he says. At the age of 18, just after the war, his national service took him to Cyprus. This "particularly joyous time" gave him his first starring role (Ali in the regimental pantomime of *Ali Baba and the Forty Thieves*) as well as introducing him to Commanderia, the island's prized red dessert wine.

His education in wine appreciation continued back in London. As an out-of-work actor, he lived above Chez Auguste, a restaurant in London's Soho area, where "all I could afford was 'Burgundy' from Algeria". Occasional work became leading parts in several successful television series, and he and his wife lived for some months near Ste Maxime in the south of France, "enjoying Côtes de Provence, which we used to buy in a 20-litre bottle direct from the local vineyard".

It was on a first trip to Australia, however, that he had two particularly momentous encounters. He first tasted the Australian wine Jacob's Creek, at that time unknown, "now one of the



STAR PERFORMERS

The actor and theatrical producer Derek Nimmo talks to *Caroline Behr* about a career of "quaffable" wines

Burgundy all the way". Other favourite French wines include the reds of St. Emilion, whose "peppery flavour" he finds "perennially quaffable". The results of his enthusiastic and knowledgeable purchases are stored at his house in the country, or "in the small cellar of my London flat – if it's extended any further it'll be on the Bakerloo Line".

Now, he is relishing the prospect of his next first night, in Oman in the United Arab Emirates. As always, the occasion will be a stylish one, offering expatriates and others the chance to enjoy high-quality theatre with a West End cast. "The invitations will specify Black Tie or National Dress – which usually means turbans and daggers." Afterwards, as is customary, the producer may drink champagne, which Nimmo has always enjoyed at high points throughout his life. Which one will he select? "It depends on who's coming to the dressing room afterwards."

most drunk wines in Britain"; and – in the heady atmosphere of the vineyard – was asked "if he would be able to put on a play in a hotel". The result was his first production for the Far East. This and subsequent tours led to many wine discoveries. "In Bombay, the cast sampled Omar Khayyam, a very pleasant sparkling white wine made with Chardonnay grapes, and in Beijing, Dynasty, similar to Sauvignon." At a liquor-store in a remote part of New Zealand, they denied having wine at all, "except for some old French stuff". It turned out to be the rare and delectable Lafitte 1959.

In the early 1970s, he had wine shipped back from his travels, and had the disappointment of seeing some Penfold's Grange Hermitage 1968 arrive in a "red puddle" at Heathrow Airport. More recently, Derek Nimmo buys from suppliers in England and France, and also at Sotheby's, where the 1990 Massandra sale of wines from the Tzar's former vineyards in the Crimea yielded some "superb" 1959 Livadia White Muscat. He also likes to acquire wines directly from the producers, and last summer, in company with the actor Geoffrey Palmer, took a barge through the Côte d'Or country, "sampling white

Above: Derek Nimmo at Goodwood Races, 1989.

Photo: Rex Features/Richard Young

SOTHEBY'S

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Client Account: 04007688

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correspondence

Alfred Bader Fine Arts
2961 North Shepard Avenue
Milwaukee
WI 53211
U.S.A.

Buyers Statement

This Statement is made
up to

28FEB94

Payments received after
this day will be included
in next month's statement

K/0120000

Page 1 of 1

Invoice No.	Lot No.	Transaction Date	Detail	Date Due	Sterling Amount Due
LL3666134R	0073	09DEC93	JLD MASTER PAINTINGS The following three lots are the Property of	04MAR94	236,437.50
			Sale Total:		236,437.50

Accepted

Balance Due:

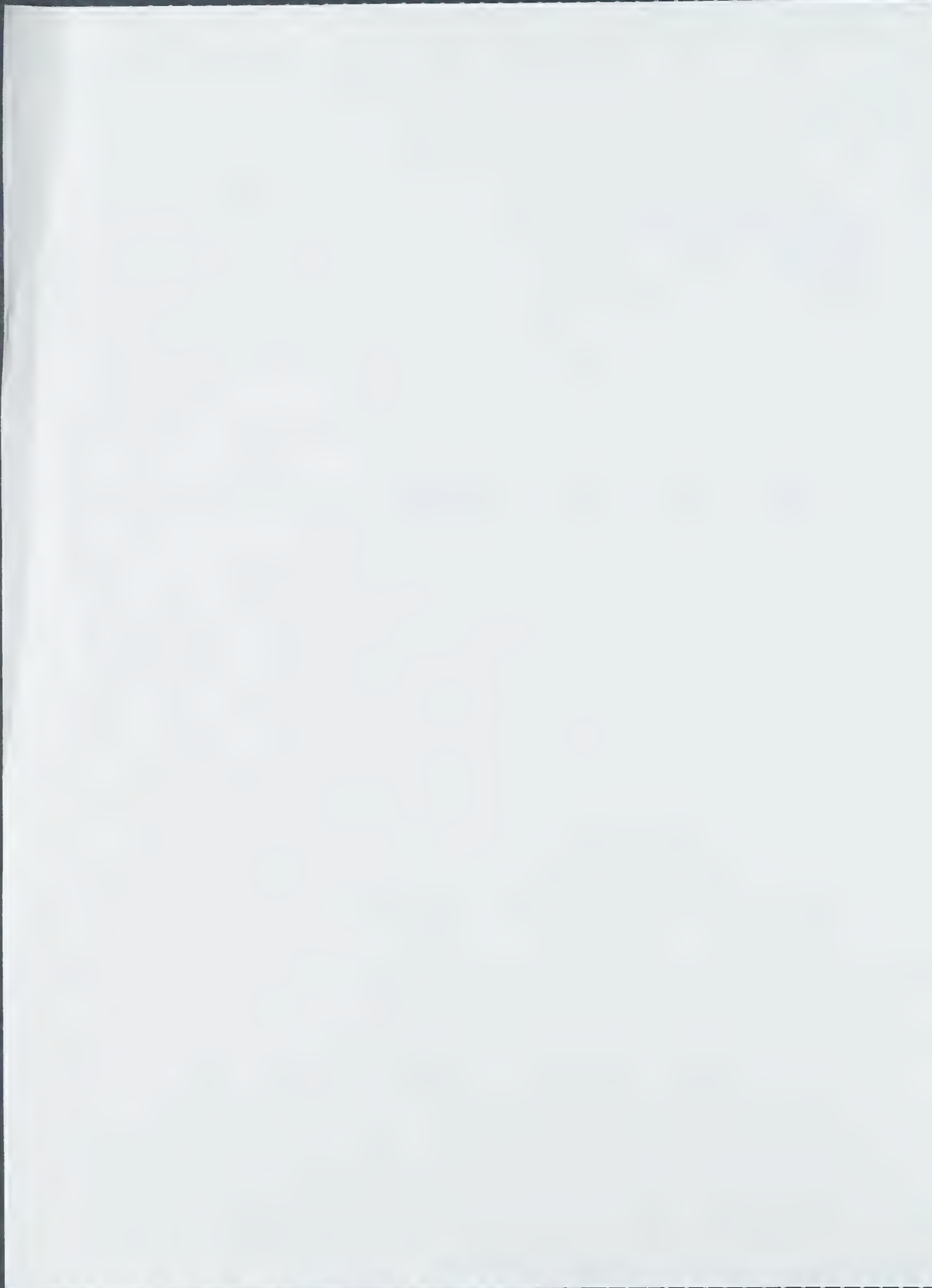
236,437.50

Interest charges are calculated on all overdue balances. These charges are explained in paragraph 15e of the Conditions of Business.

Wire transfers should be directed to our bankers:

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JOHN SHAND, MA. LL.B., Vicar
General of the Right Reverend
Father in God Keith Norman by
Divine Permission Lord Bishop of
Lichfield Chancellor and Official
Principal of the Consistory Court
of the Diocese of Lichfield:

To: The Reverend Robert Douglas Bradbury, Joan Mary Gregory and Michael
Gwyn Manby

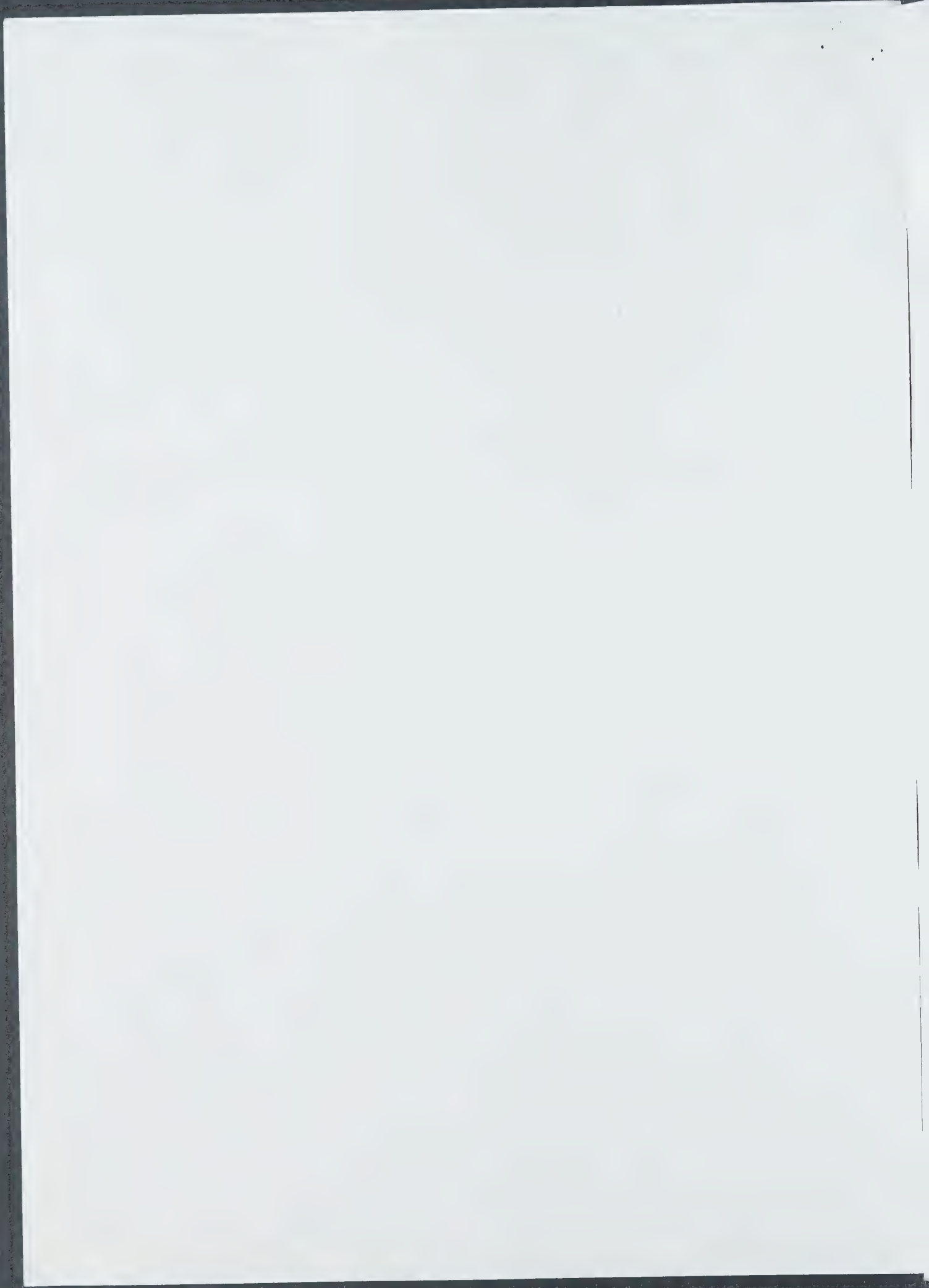
WHEREAS a Petition presented by you has been filed in the Registry of our
said Court together with designs, plans or other documents praying for a
Faculty to Issue authorising the works or purposes specified in the said
Petition and documents and described in the First Schedule hereto

AND WHEREAS by our direction Citation was duly issued and executed citing
all persons interested to show cause why a Faculty should not be issued and
no objections have been taken to the granting thereof

AND WHEREAS the matter was tried before us in Open Court on 10 June 1993

WE NOW GRANT our Faculty authorising the said works described in the First
Schedule hereto or purposes in accordance with the said designs, plans or
other documents subject to the conditions set out in the Second Schedule

IN TESTIMONY whereof we have caused our Seal to be affixed to these
presents

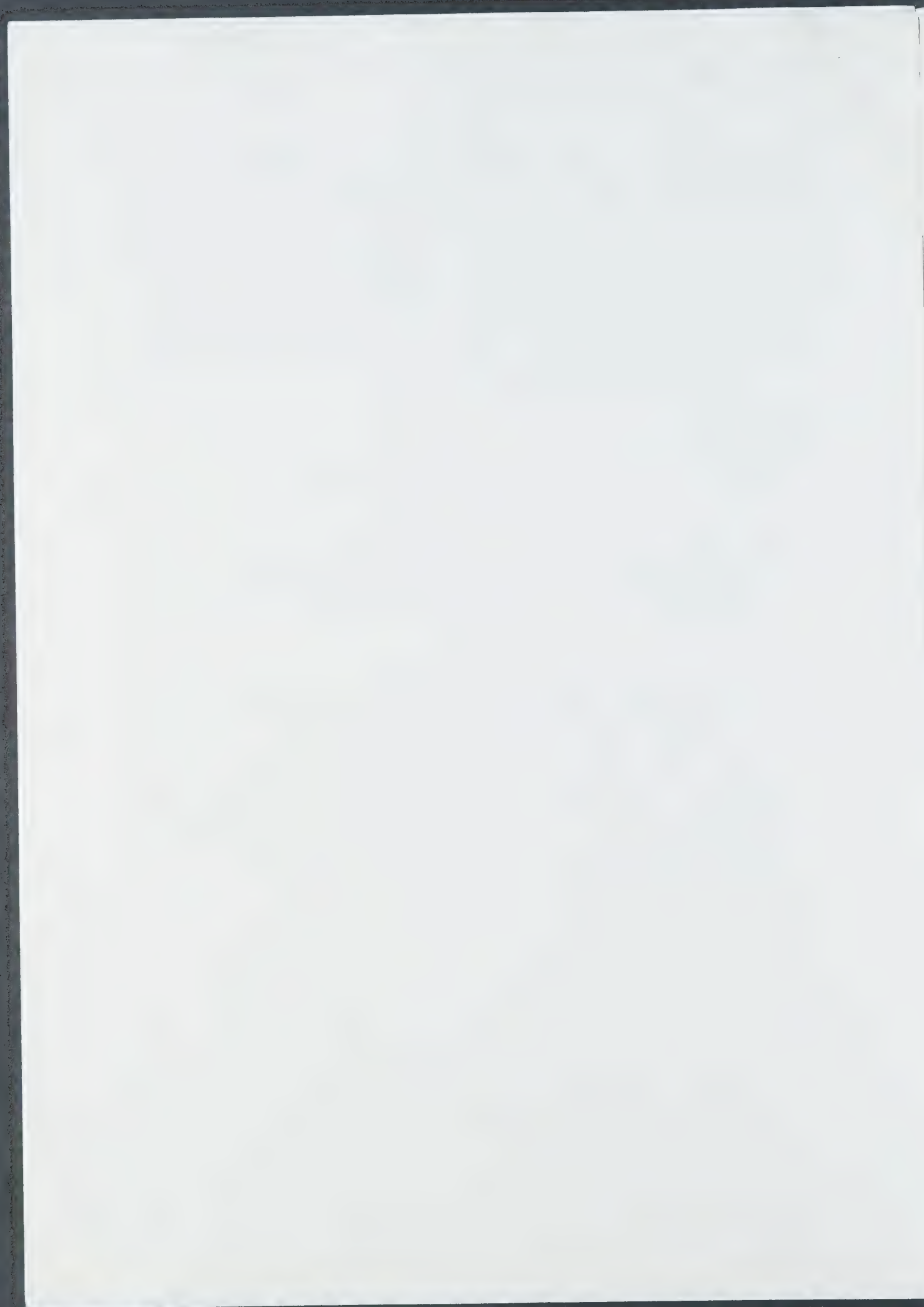


FIRST SCHEDULE

The Petitioners shall be at liberty to sell four paintings shown on the photocopy annexed hereto, namely a triptych comprising (i) a central panel with a representation of the Lamentation of Christ and two wing panels, (ii) the one depicting St George upon one side with St Barbara upon the reverse, (iii) the other depicting St Christopher upon one side with St Catherine on the reverse; (iv) a painting representing the Crucifixion. The sale to be conducted and the proceeds of sale to be applied pursuant to the terms of this Faculty for which purposes there shall be liberty to apply to vary or add to the conditions hereunder.

SECOND SCHEDULE

1. The sale is to be by public auction conducted by Sotheby's.
2. The Petitioners shall obtain the advice of Sotheby's as to the appropriate level of reserve ("the Reserve") to be applied and shall refer that advice to the Deputy Registrar who shall settle the amount of the Reserve.
3. The sale shall be advertised and conducted in a manner designed to achieve the best commercial price for the paintings and a copy of the sale catalogue and a statement by Sotheby's as to the nature and extent of the advertisement of the sale shall be lodged with the Registry. If so advised by Sotheby's that the best commercial price would be achieved by sale in lots, the sale shall proceed on that basis and all terms as to the Reserve shall be read as being of relevance to each such lot.



4. No painting shall be sold for less than the Reserve.
5. The purchaser(s) shall be supplied with a copy of this Faculty
6. The proceeds of sale shall be applied as hereinafter provided but in case any part thereof cannot be immediately so applied it shall be invested until such time as it is capable of proper application in accordance with the directions of the Deputy Registrar.
7. There shall be paid from the proceeds of the sale:
 - (a) the fees of the Court
 - (b) the fixed costs namely:
 - (i) the fees payable to Sotheby's
 - (ii) the fees payable to the Petitioners' Art Consultant
 - (iii) the costs of cleaning and restoration
 - (iv) the costs of repair to the fabric of the church of Little Ness as identified by the parish architect
 - (b) such other expenses including legal and professional fees as the Deputy Registrar shall certify to have been properly incurred.
8. The remaining fund shall be applied unless otherwise ordered:
 - (i) as to 18% to the fabric fund of Little Ness
 - (ii) as to 10% to the fabric fund of Great Ness
 - (iii) as to 10% to the fabric fund of Ruyton XI Towns
 - (iv) as to 5% to the Art Trust
 - (v) as to 5% to the Shropshire Historic Churches Fund
 - (vi) as to 52% to the Affordable Housing Fund

PROVIDED that the application of the funds may be varied by the direction of the Court

9. The Art Trust shall mean a trust having for its object artistic aesthetic and educational purposes and in particular the education of ecclesiastical owners of treasures with a view to the appreciation protection and preservation of such treasures including the repair of such treasures and of stained glass windows.



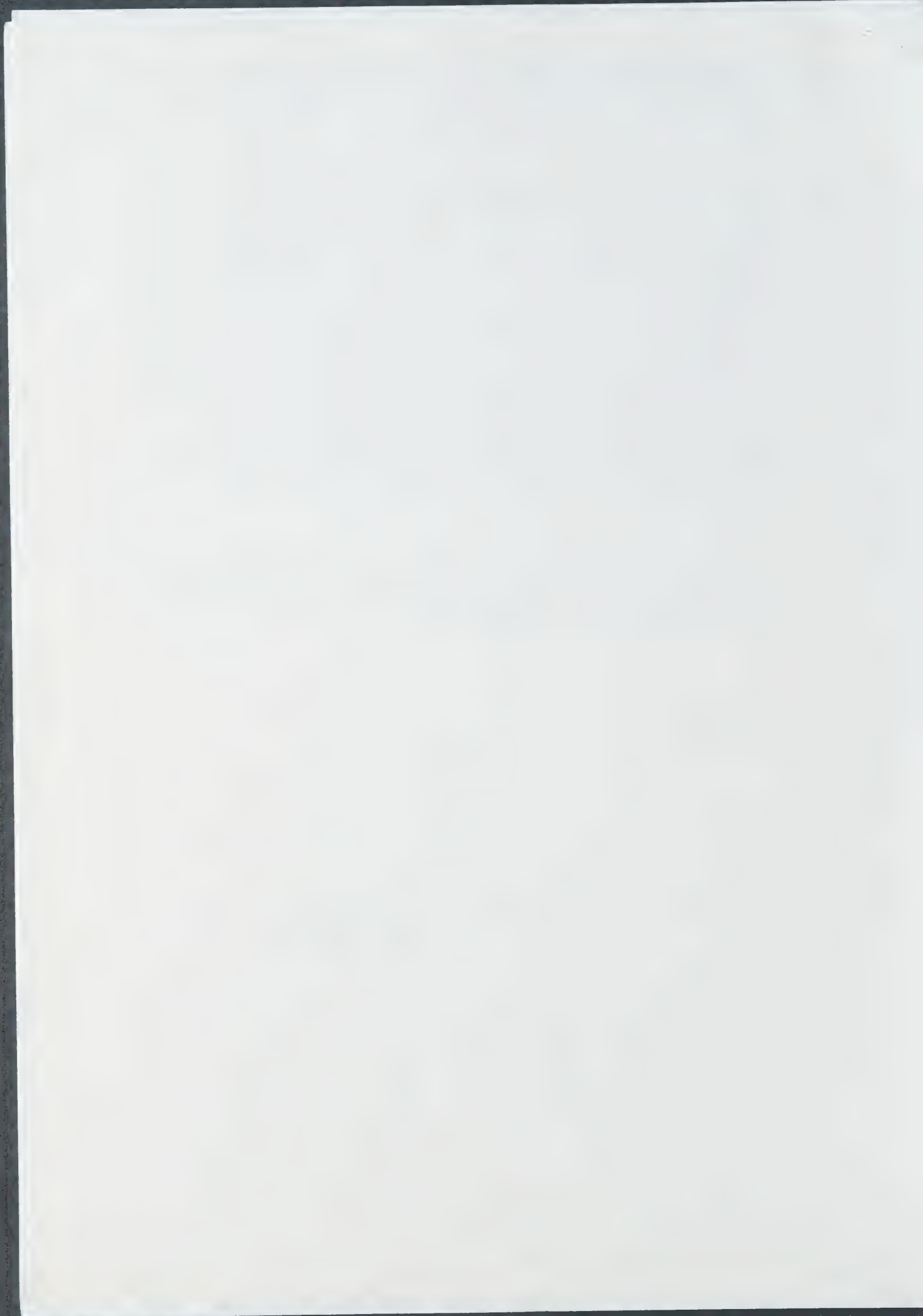
10. The Affordable Housing Fund shall be used for the provision of Affordable Housing within the Parish of Little Ness in such form as shall be considered appropriate by the Court.

11. There shall be Trust Deeds for each of the items referred to in 8 (i) to (vi) provided that as regards the fabric funds the capital in each case shall be held by the Lichfield Diocesan Trust on behalf of the respective church councils and that the capital monies shall not be expended without the consent of the Lichfield Diocesan Trust with liberty to apply to the Chancellor in the event of any dispute. The said Trust Deeds, together with all contractual documentation relating to the acquisition of land for the Affordable Housing development and the relationship of the Petitioners with any third party in connection with such development, shall not be executed otherwise than in a form approved by the Court. Application for such approval to be made in the first instance to the Deputy Registrar who shall report to the Chancellor.

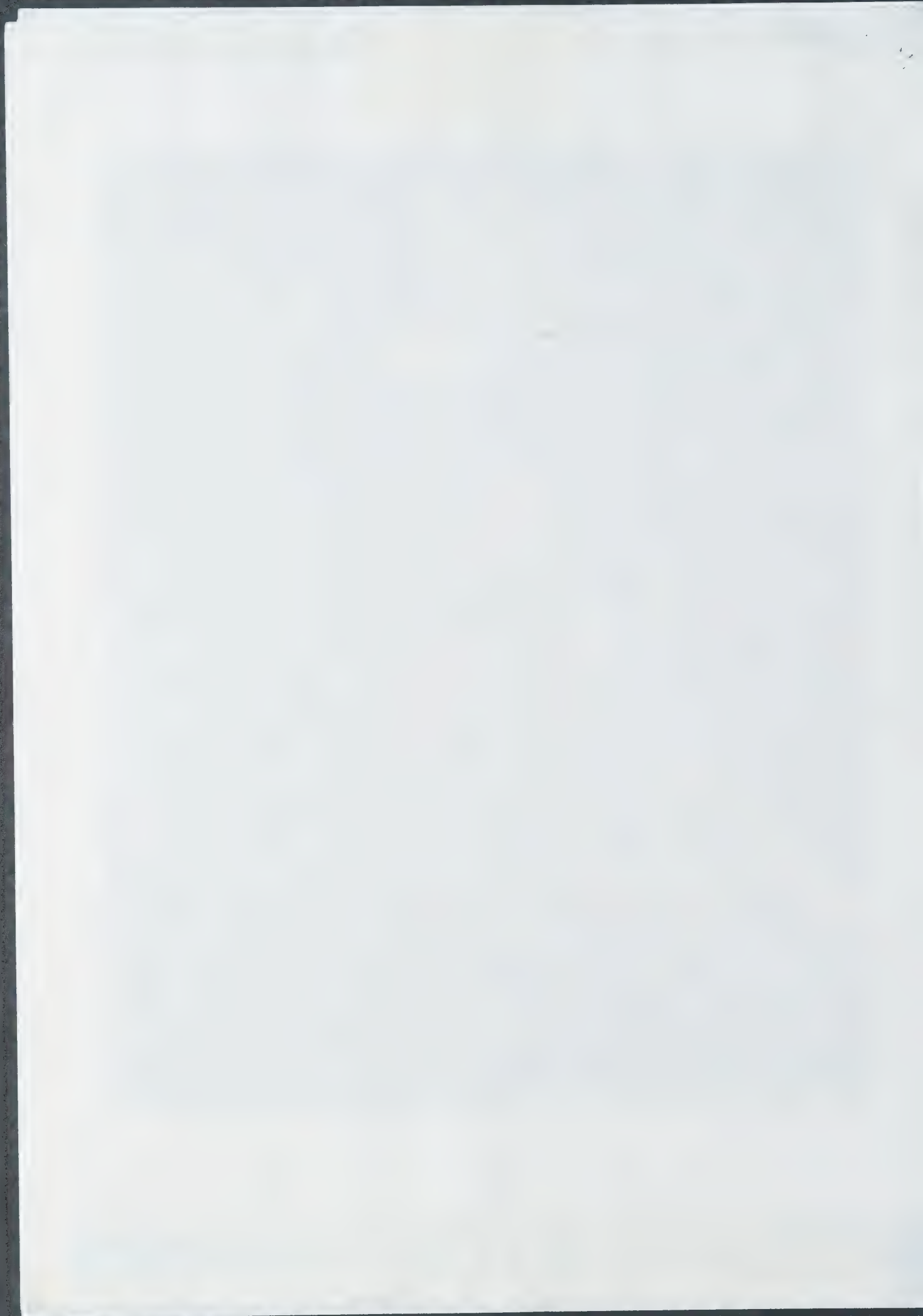
12. The Trusts in items 8 (v) and (vi) shall reserve to the Petitioners such control as shall be considered appropriate by the Court in relation to the fund to be established.

Dated 10 June 1993

N A C BLACKIE
Deputy Registrar







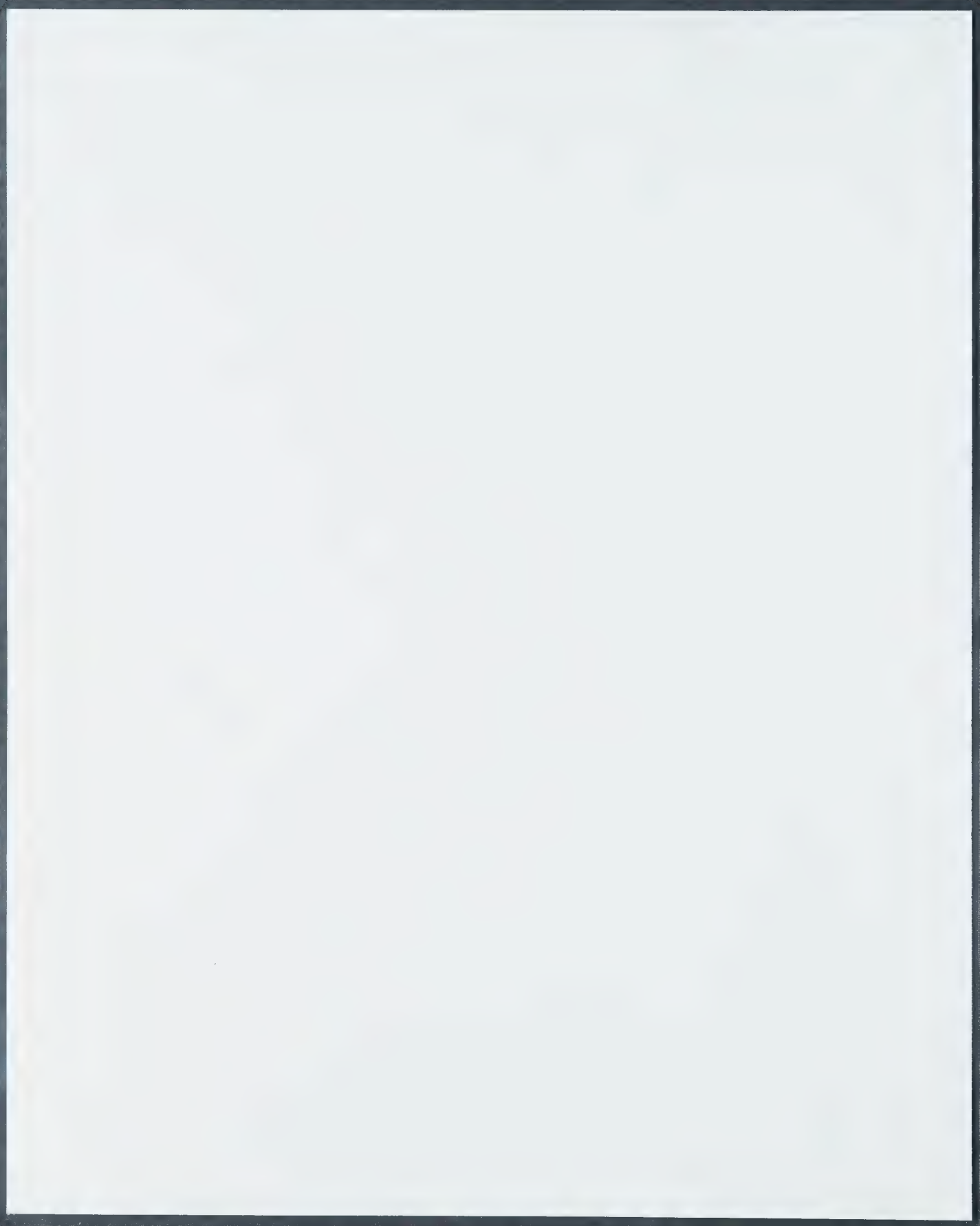












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Buyers Statement

Client Account: 94007588

Please quote this number in all correspondence

Alfred Bader Fine Arts
2951 North Shepard Avenue
Milwaukee
WI 53211
U.S.A.

This Statement is made up to

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Payments received after this day will be included in next month's statement

K/0120000

Page 1 of 1

#1439

Invoice No.	Lot No.	Transaction Date	Detail	Date Due	Sterling Amount Due
LL3555132R		01FEB94	Interest	01FEB94	1,969.33
LL3555134R	0073	09DEC93	OLD MASTER PAINTINGS The following three lots are the Property of	07APR94	236,437.50
Sale Total:					236,437.50

Otto:

just for your information
I don't think interest
is due

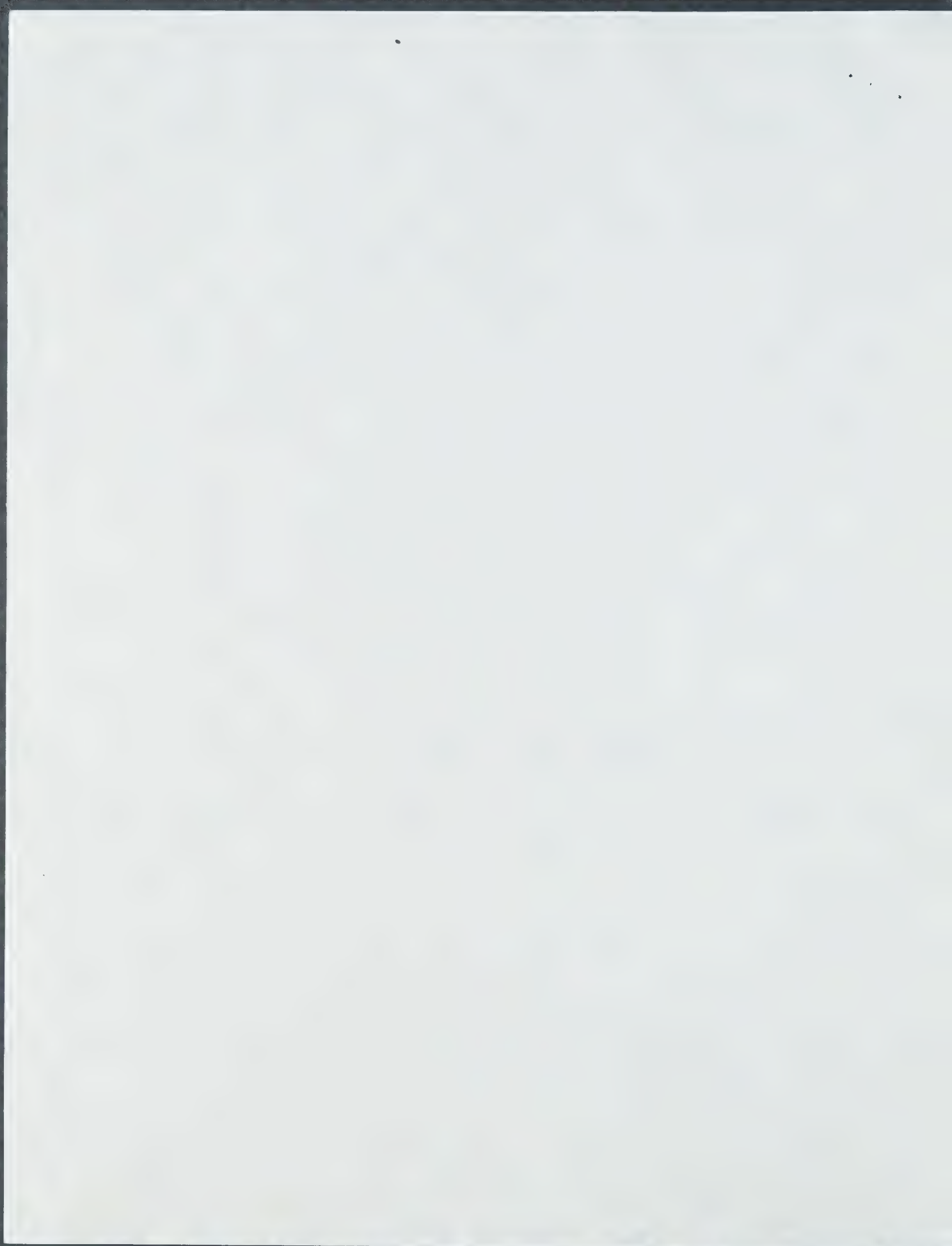
Opera

Balance Due: 236,407.33

Interest charges are calculated on all overdue balances. These charges are explained in paragraph 15e of the Conditions of Business.

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Sort code 40-05-01
Account No. 01099833
Swift No. MIDLGB22





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 14, 1994

Mr. George Gordon
Sotheby's
34-35 New Bond Street
London W1A 2AA
England

Re: Lot 73

Dear George:

As you know, I have always tried to pay all of my bills promptly and so assume that the interest due on February 1 of £1969.83 is in error.

My understanding is that I have to pay for Lot 73 sixty days after export permit is received. However, if the application is withdrawn, then please let me know when payment is due. The funds are in my British account.

Many thanks for your help.

Best regards,

Enclosure

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

Legislator

36 Linden

London

London



DISCOVERIES OF GERMAN HIGH RENAISSANCE ART

“The pieces certainly ought to be better known” wrote Nikolaus Pevsner of four magnificent religious paintings adorning a remote parish church in Shropshire. Now they are to be sold at Sotheby’s London, and, as *Isabel Boucher* reports, a leading art historian has indicated their probable origins

The December Old Masters sale has, among its highlights a group of four paintings that are exceptional on two counts. Two are early German and were acquired, it would seem, by an English family early in the 19th century at a time when very few early German paintings were collected in this country. In addition, the central panel of a triptych, a *Lamentation*, bears the monogram of Albrecht Dürer, fewer than five paintings of whom remain in private hands. Very few early German paintings hang in English collections either public or private today and they consequently appear only rarely in the salerooms.

It seems likely that the paintings came to the church of Little Ness in Shropshire via the Darby family of Coalbrookdale, who made a fortune from iron during the Industrial Revolution. Mary Alfred Darby, the Christy’s towel heiress, commissioned Norman Shaw to build Adcote House in the village of Little Ness. The family then lived there until 1927 when it became a school. Mrs. Darby died in 1909 and it was in that year that the paintings were first recorded as being at the 12th-century Little Ness church of St. Martin, then a chapel of ease. (This gift, together with that of the rood screen, was instrumental in raising the status of the chapel to that of a church in 1911.) There they lay unremarked, although Sir Nikolaus Pevsner in his volume on Shropshire in the *Buildings of England* series (1958) remarked with prescience “The pieces certainly ought to be better known.” It was only in 1987, when the art historian Christa Grössinger was collecting material for her book *North-European Paintings, a catalogue of Netherlandish and German paintings 1600 in English churches and colleges* (1992) that the quality and importance of the paintings was realized.

The figures in the beautiful German Renaissance painting of the *Lamentation*, with its interior wings of Saints Christopher and George, are close to the Dürer pupil Hans Baldung Golt

while the landscape is reminiscent of the Danube School painter Wolf Huber. The very plastic treatment of landscape and foliage and the rather different delicate but idiosyncratic treatment of figure drapery suggest that more than one artist may have been involved. It is possible that the donors who kneel with supporting cast in the bottom right corner of the painting may have approached Dürer with a request for this commission. If so, it is equally possible that Dürer then passed the work on to artists in his close circle, perhaps because of the outdated nature of the composition that they requested, providing his colleagues with schematic prototypes from the polyptych of *The Seven Sorrows of the Virgin* (circa 1496, now in the Gemäldegalerie in Dresden) and a drawing thought to be a sketch for the Holzschuher *Lamentation* of 1498 (Nuremberg, Germanisches Nationalmuseum). Whichever the scenario, the AD monogram in the bottom left foreground signifies that the authorship of the work is very close to Dürer himself.

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Isabel Boucher is Deputy Editor of the Art Newspaper

Old Master Paintings

London, Wednesday 8th December 1993 at 10.30 am

Enquiries: Hugh Brigstocke and George Gordon
071 408 5485 and 5414

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Above: School of Alsace, circa 1500, *The Crucifixion*, oil on panel, 120.5 by 97 cm. (47½ by 38¼ in.) Estimate: £200,000-300,000 (\$300,000-450,000)





Reviewing Committee on the export of Works of Art

2-4 Cockspur Street
London SW1Y 5DH
Telephone: 071-211 6160
Facsimile: 071-211 6170

Miss Susan Dowse
Sotheby's
34-35 New Bond Street
London
W1A 2AA

7 March 1994

Dear Miss Dowse,

Application to export a painting, 'The Lamentation of Christ', by the circle of Durer

This letter is to confirm the recommendation agreed by the Reviewing Committee at their meeting on 2 March 1994 and to inform you of the position regarding the application.

As you are aware the Committee considered that the painting was not of national importance under the criteria laid down by the Waverley Committee. They recommended, therefore, that an export licence should be granted.

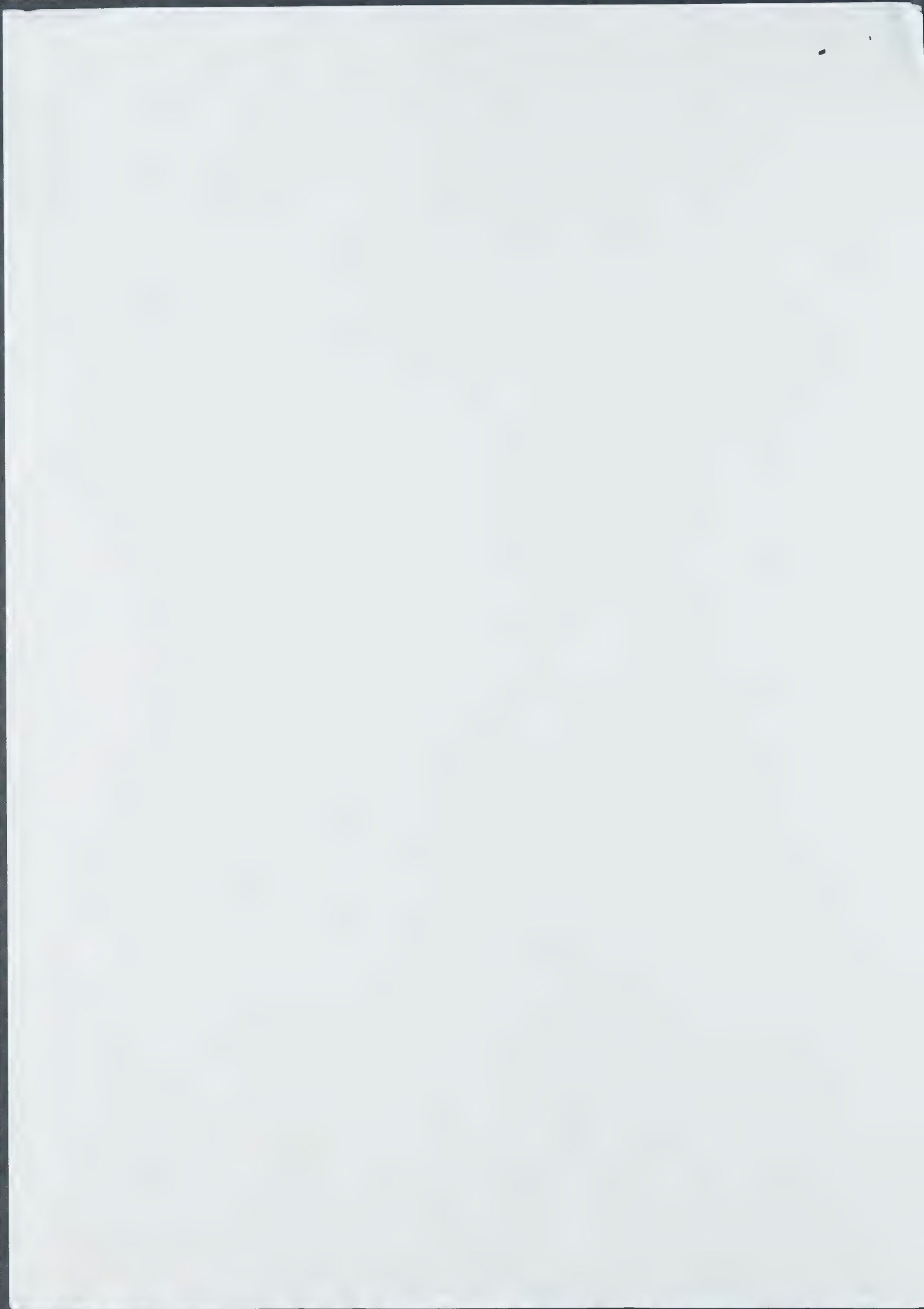
After considering the Committee's recommendations, the Secretary of State for National Heritage has agreed that an export licence should be granted.

*Yours sincerely,
S N Mitchell*

S N Mitchell
Secretary

copies to:
Dr A Bader
DNH export licensing Unit

cc Otto





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 18, 1994

Mr. George Gordon
Sotheby's
34-35 New Bond Street
London W1A 2AA
England

Re: Lot 73 - Lamentation

Dear George:

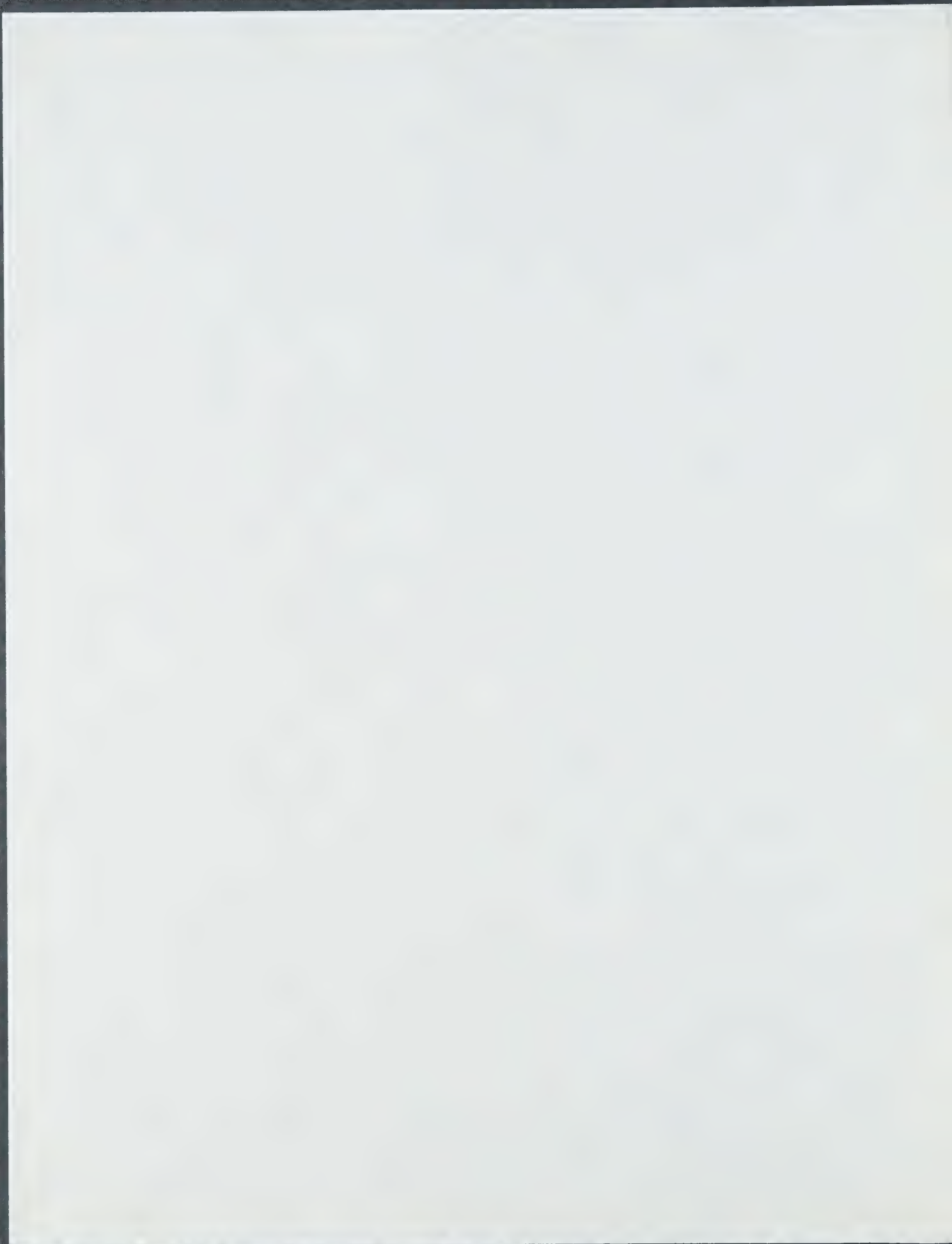
In view of the importance of the meeting on March 2nd, Isabel and I have decided to fly to London to attend the meeting at 2:45 p.m. on Wednesday, March 2nd.

We would lose a good deal of time and money if that meeting were postponed or cancelled. May I impose on your to ascertain that the meeting will be held as scheduled.

Many thanks for your help.

Sincerely,

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
Tel 414 277-0730 Fax 414 277-0709



FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

3 pages

To: Dear Otto

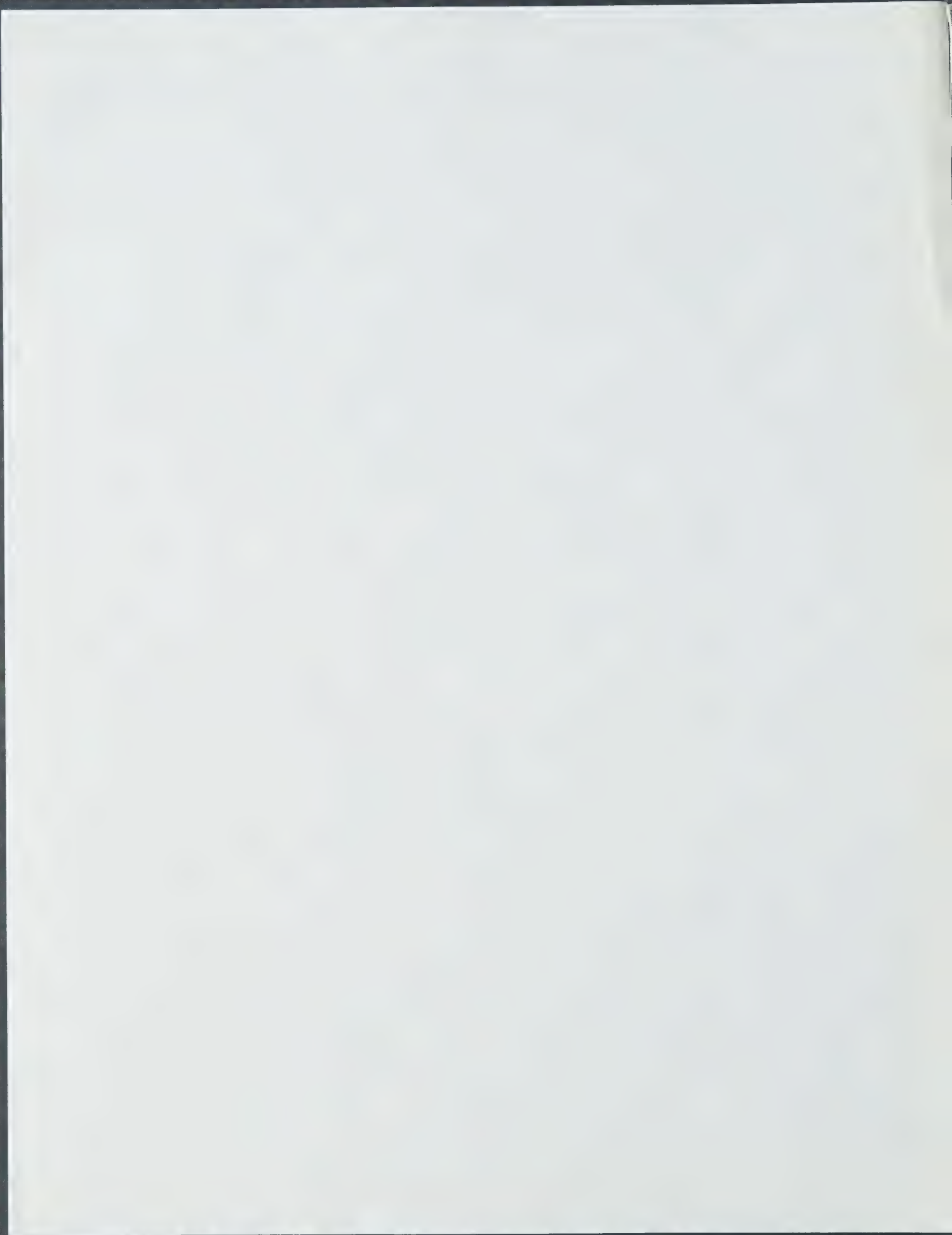
Again many thanks for you and Heidi's fine hospitality last week.

And please thank Karen for all her help

We are all very pleased to have read the Princeton U. article carefully and am not convinced that our formulation is by the Master of the Crispin legend. Of course there are similarities, but also to Alderfer and Crauch. Let's see what learning does to the signature.

As always
Alfred

1/17/97









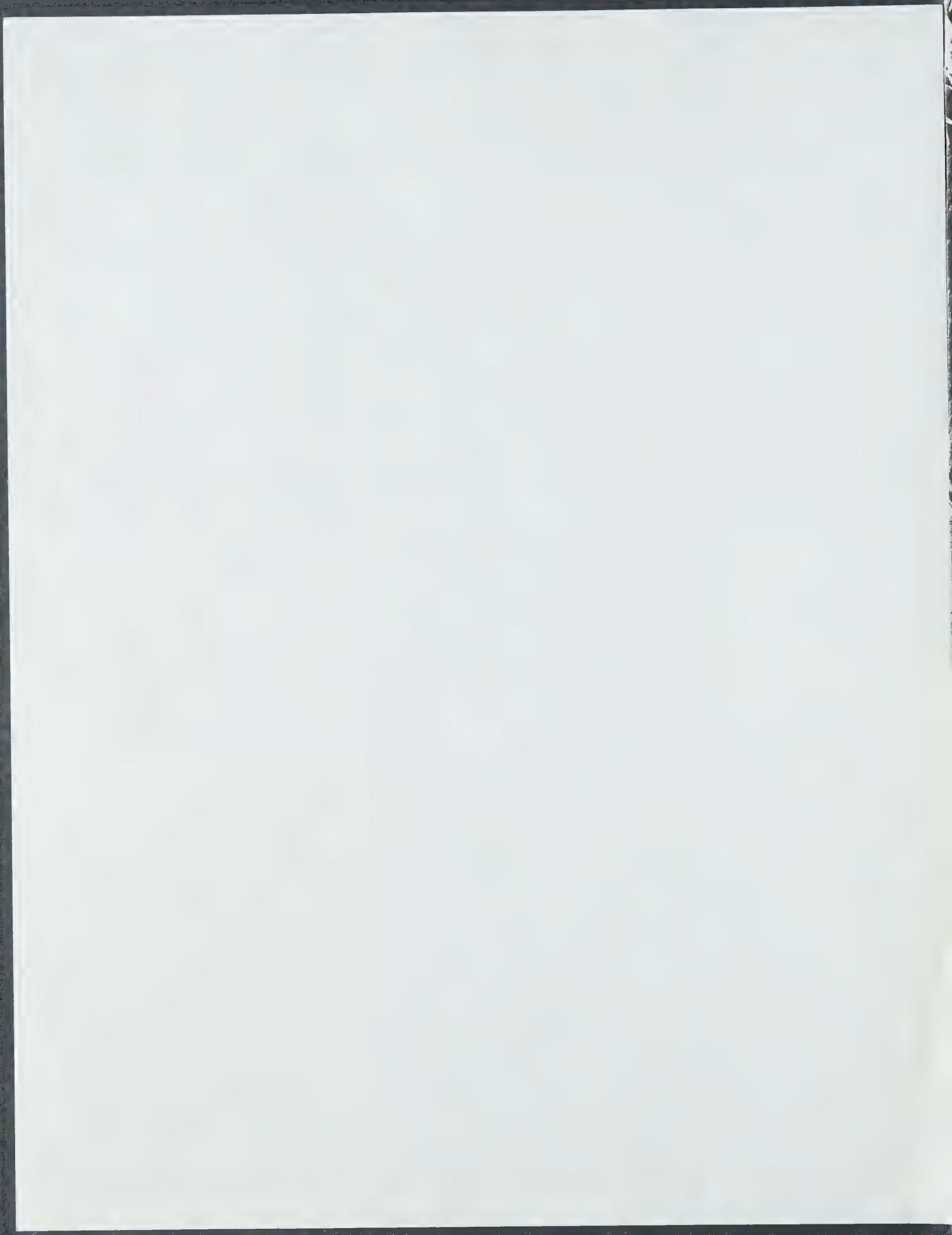
G

G





David



A Double-Sided Panel by the Master of the Crispin Legend

ISOLDE LÜBBEKE

The collection of late medieval German paintings in The Art Museum, Princeton University, although modest in number, includes two works, painted almost simultaneously about 1520, that in their juxtaposition document the two spheres, secular and sacred, that painters at that time had to master. Whereas Lucas Cranach's depiction of Venus¹ in antique nudity is representative of secular painting, as required and esteemed at a humanistically oriented court such as that of the Saxon elector in Wittenberg, the panel by the Master of the Crispin Legend,² to be discussed in this article, represents the sacred sphere (figs. 1 and 2).

Their location on the walls of a museum obfuscates the original context of each painting, although Cranach's Venus, which was originally one element of an interior decoration scheme, may seem less impaired than does the religious panel. The latter's religious function is lost entirely, and for us the painting is reduced to a purely aesthetic dimension, as shown by the fact that a painting on the other side of the panel is now turned to the wall.

On the side of the panel facing out, the strikingly delineated halos, depicted as golden disks, signal in a manner immediately clear to the modern viewer that the four pretty damsels, dressed in the fashions of the painters' time, are saints. Punched inscriptions on the halos indicate that the saints, lined up under golden garlands, are the virgin martyrs Agatha, Dorothy, Barbara, and Agnes.³ The inscriptions are helpful since the attributes alone do not identify them with certainty. For example, on the basis of the candle she is presenting, the saint on the far left (Agatha) could also be interpreted as Genevieve (see fig. 21). Agnes on the far right does not hold the lamb, as expected, but only the palm of a martyr, and a dagger pierces her throat, as is usually seen in depictions of the saints Lucy and Justina.⁴

The figures, which are almost symmetrically arranged, are oriented toward the center, starting with Agatha in profile at the left. Dorothy and Barbara, the middle figures, are minimally closer to the viewer, as suggested by the backward swing of their gowns, which slightly overlap the gowns of the side figures. Agnes is somewhat cropped by the frames. Dorothy, slightly more positioned toward the center than Barbara, seems to have a privileged

role: she is the only one who turns to glance and gesture at the viewer. She wears a wreath of red and white roses, her customary attribute, and carries a basket of flowers. Legend is that the basket was sent to her on her way to her martyrdom by her heavenly bridegroom in paradise. The palm in Barbara's hand, a sign of victory over death and entry into paradise, ingeniously forms the center axis between the chalice, symbolizing the Eucharist, also held by Barbara, and the flower basket of paradise carried by Dorothy. The gruesome details of the four saints' martyrdom are neither suppressed nor emphasized. Agnes's hair is piled high to show her throat pierced by the dagger, but the barely visible tip of the dagger runs parallel to the shoulder, softening the view of the actual penetration. The streak of blood, obscured by her necklace and scarf, looks similar to the flowing strands of hair of the other saints.⁵ Their long, blond, curly hair, cascading down their shoulders, conforms not only to the painter's ideal of beauty, but also emphasizes the virginity and, at the same time, the ideal, paradisaical state of the saints, which is comparable to that of the, albeit five, prudent virgins expecting their heavenly bridegroom.

As if painted from the same model, the four virgins, who represent the gentle type of woman Cranach also favored, resemble each other. In contrast, the flowing gowns that envelop the figures without articulating the bodies, are richly varied. Generously gathered garments alternate with finely pleated ones that hang in tubular folds, such as Dorothy's mantle and Agnes's almost barrel-like gown. The details of the costumes, for example the laced, trimmed bodices, the puffed, slit sleeves, the finely pleated blouses, frilled at the throat, and Dorothy's black velvet collar, are lovingly executed. The costumes exhibit a rich palette: Agatha's garments are yellow and pink; Dorothy's white and black over iridescent red; Barbara wears a red wrap over a moss green gown with yellow sleeves; and Agnes wears a moss green robe. The strong colors are blended into bright, pastel-like hues by means of accented highlights. This effect is supported by the gold brown of the curtain in the background on which a black linear brocade pattern is painted. Evocative of a gold ground, the curtain serves as a shoulder-height backdrop for the figures, its color harmonizing with their blond

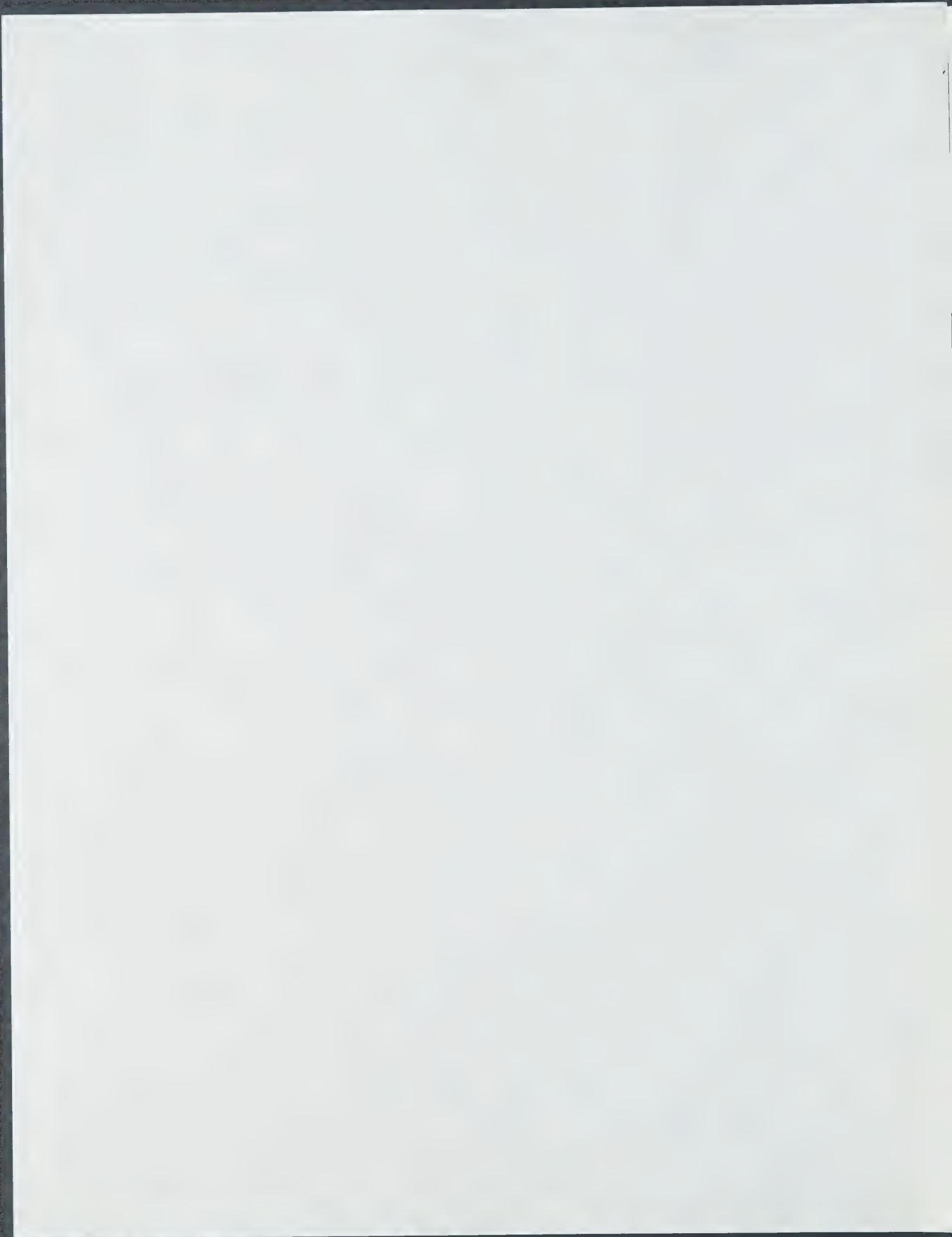




Figure 1. Master of the Crispin Legend, *Four Female Saints*, German, active 1515–30, oil on wooden panel (fir), 106.5 x 108.8 cm. (frame opening The Art Museum, Princeton University, museum purchase, John Maclean Magie and Gertrude Magie Fund (y1954–84).

locks. The bright stripe along its upper rim suggests that the fabric is hung over a wall or beam. The curtain's broad, red fringe at the bottom is only visible in the small space between the two middle figures. The gray green ground on which the figures stand is defined as a meadow by a few painted blades of grass.

The spatial relations, vaguely indicated below the curtain, are completely eliminated above it. The color of this background, today nearly black but originally probably a radiant blue, effectively intensifies the gold halos and fes-

toons. These are accentuated not only by the costly use of gold, but also molded gesso.⁶ Bound together by rolled leaves and round fruits with fluttering ribbons, the garlands seem to hang from the frame. They recall the veils of carved tendrils that frequently decorate the wings of Late Gothic altarpieces. The symmetry of the ornaments, however, fails to reflect the slight asymmetry of the figures.

The painting seems to be preserved in its original frame,⁷ which was renovated using strong colors: red on

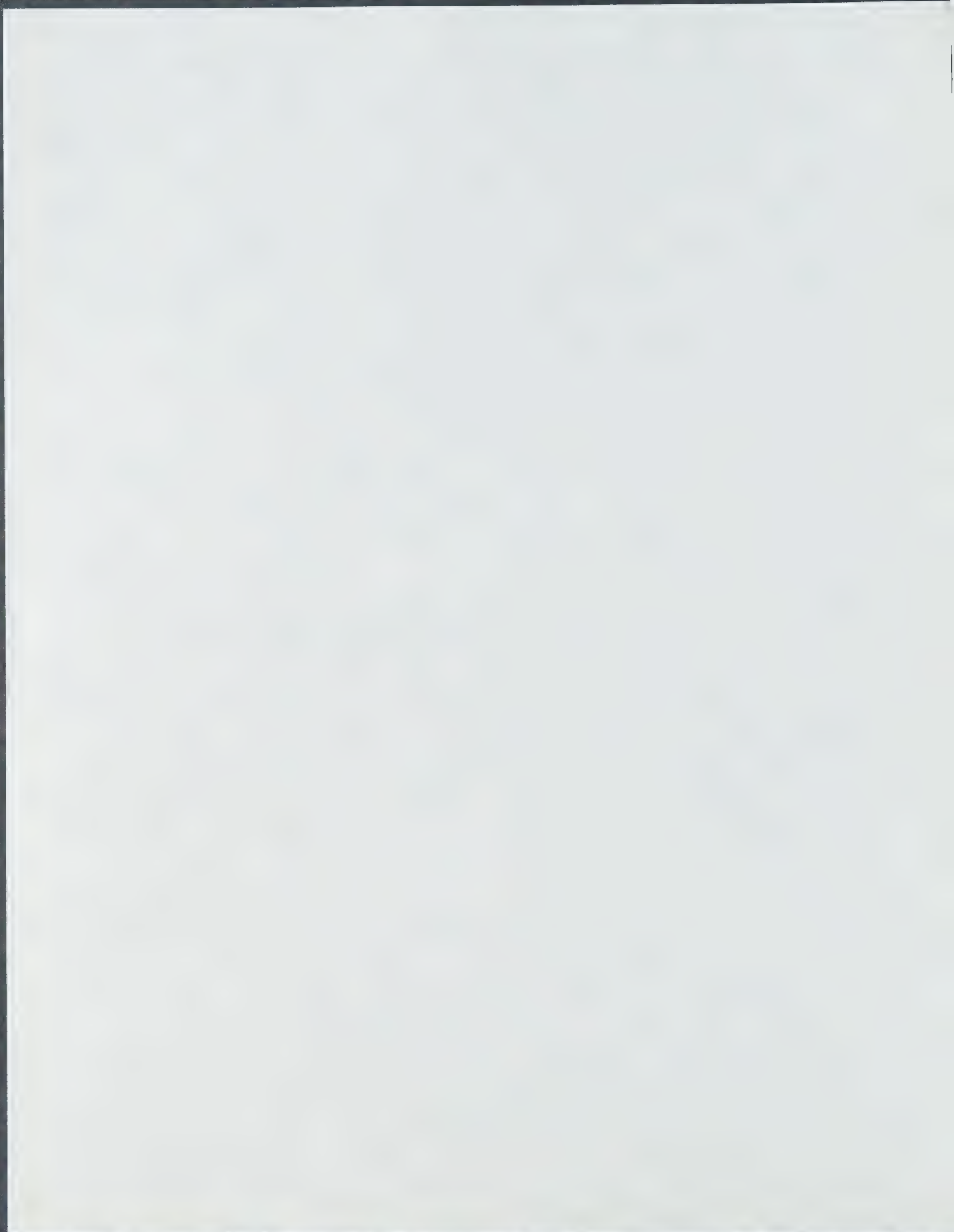




Figure 2. Master of the Crispin Legend, *Holy Family and Two Saints* (verso), oil on wooden panel, 106.5 x 108.8 cm.

the wide moldings decorated with scattered ornaments; blue and gold on the bevels. This coloring seems to correspond more or less to the original.

The panel's good state of preservation pertains only to the side seen by the viewer (fig. 1). The side now turned to the wall is in considerably worse condition (fig. 2). In addition to numerous spots where paint has flaked off, large areas of overpainting exist, suggesting that this side was also visible in later times, or at least was the subject of embellishments. The subject of this side is the Adora-

tion of the newborn Christ by the Virgin Mary and Joseph in the stable at Bethlehem. It is iconographically unusual in that this scene is framed laterally by the figures of two standing female saints.⁸ The Virgin Mary, who is dominant in her red mantle, shifted a little from the middle axis with hands crossed over her breast, kneels before the Child, who lies on tufts of grass. Half-hidden behind her, Joseph echoes her position. (The Child and Joseph are heavily overpainted.) As if they were "ruins," solid walls break off at half-height, occasionally revealing bricks

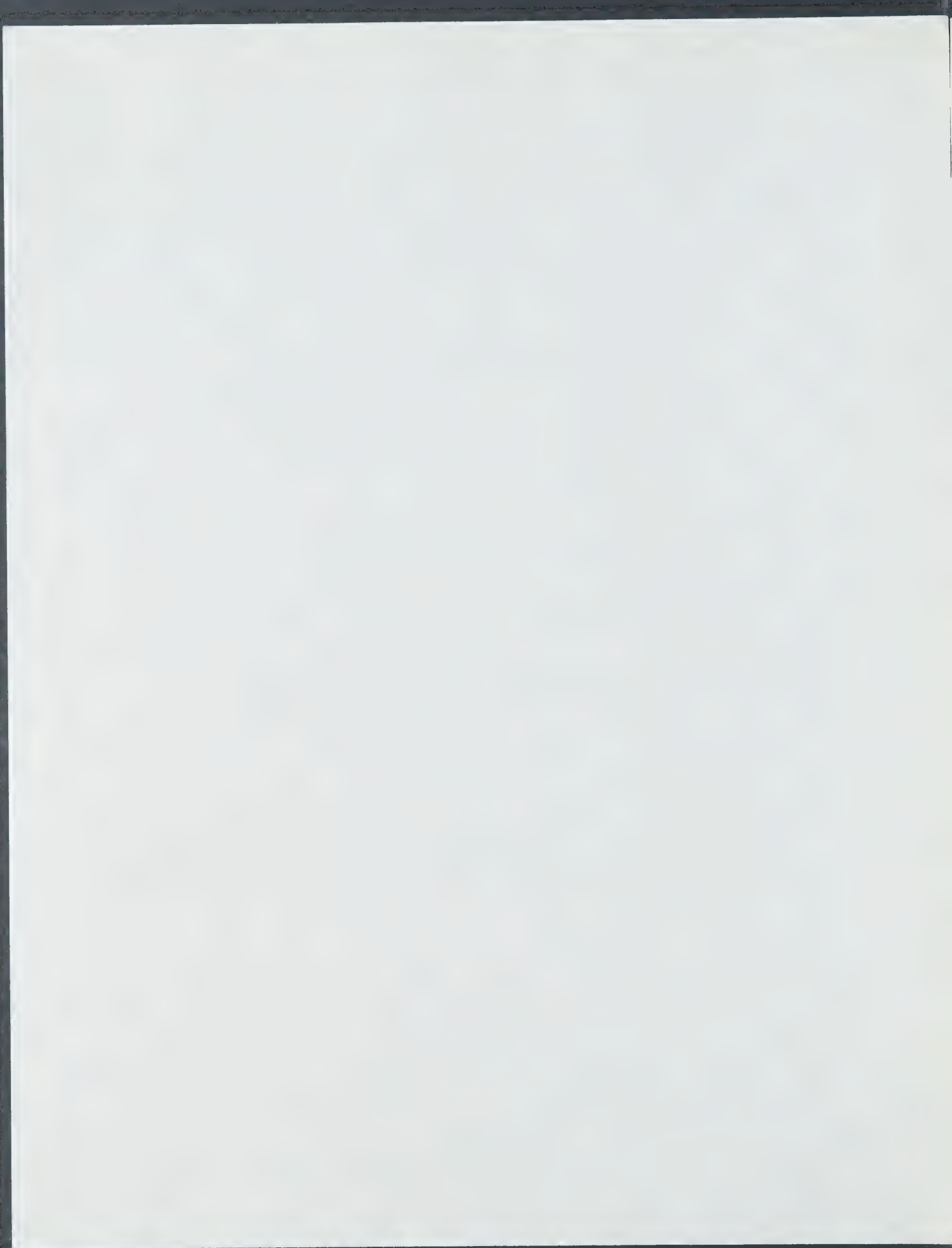


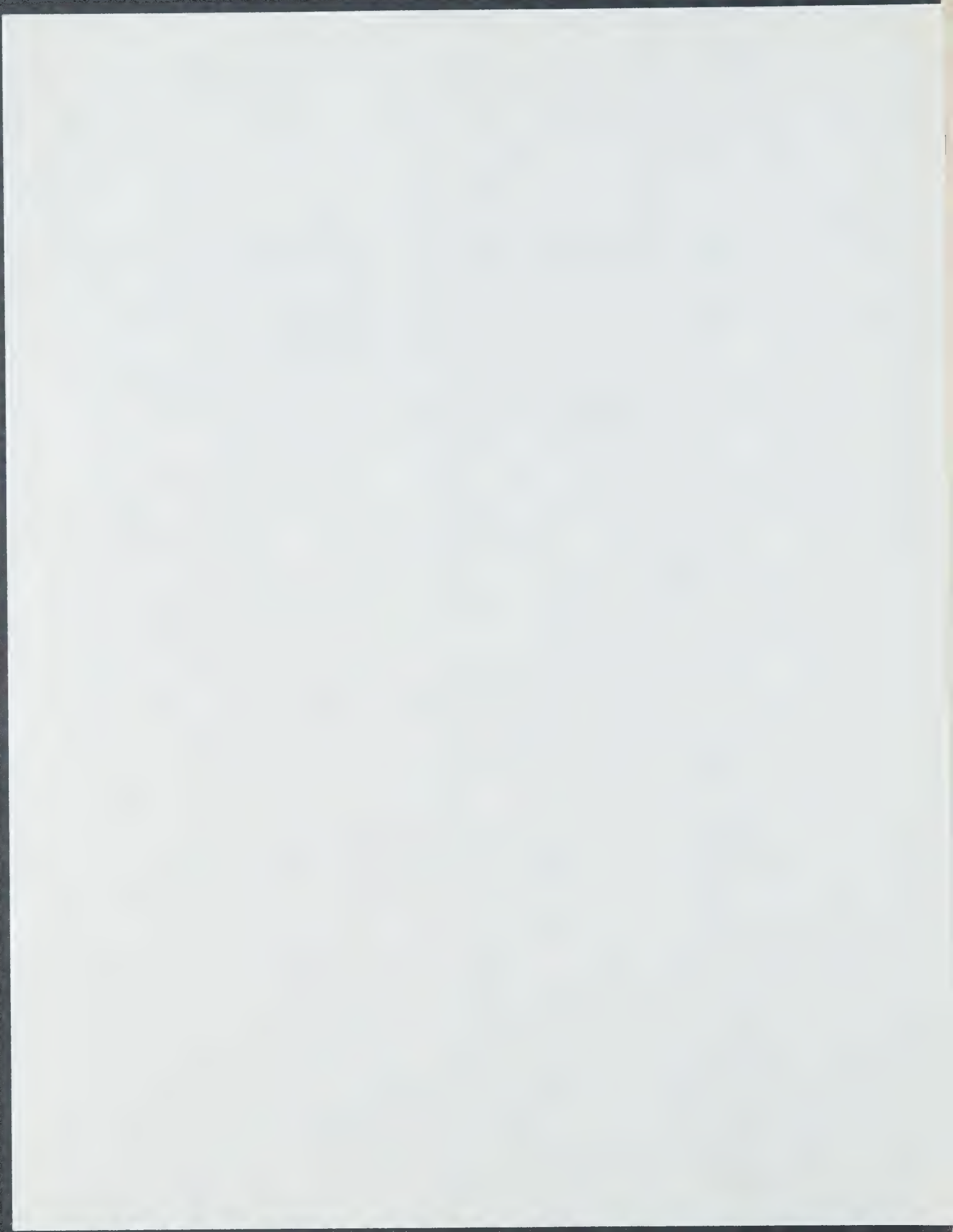


Figure 5. Master of the Crispin Legend, *The Fourteen Holy Helpers in Need*, two altarpiece wings, 225 x 114 cm. each. Staatliche Museen zu Berlin, Gemäldegalerie.

including, significantly, the winged altarpiece in the parish church of the village of Molschleben,²¹ which lies between the cities of Gotha and Erfurt. The date 1518, found several times on the carved sections of this altarpiece, which is still in situ, can be considered also to pertain to the paintings. Thus we have a fixed point in time, the only tangible one, for the oeuvre of the painter. In Molschleben, when the exterior wings are open and the inner ones

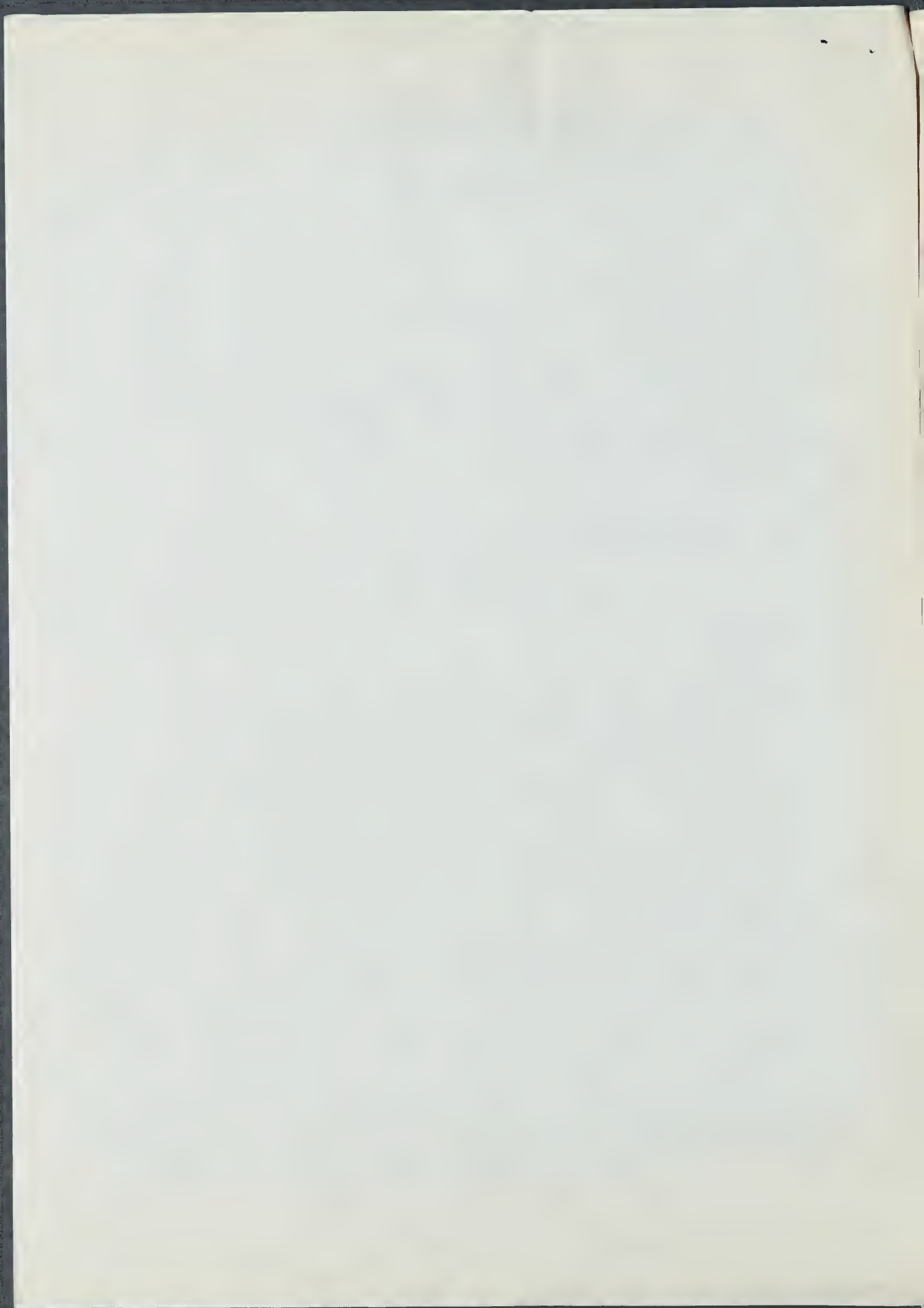
closed, the viewer is offered a monumental screen of fifteen paintings. A scene of the Holy Family is painted across the center wings (fig. 6). The martyrdoms of the apostles Peter and Paul, to whom the church is dedicated, are on the outer wings. A luxuriant landscape in the background unifies these rather antithetical scenes.

In the parish church of Grossengottern, a little south of Mühlhausen, another doublewinged altarpiece remains



SOUTHBY'S

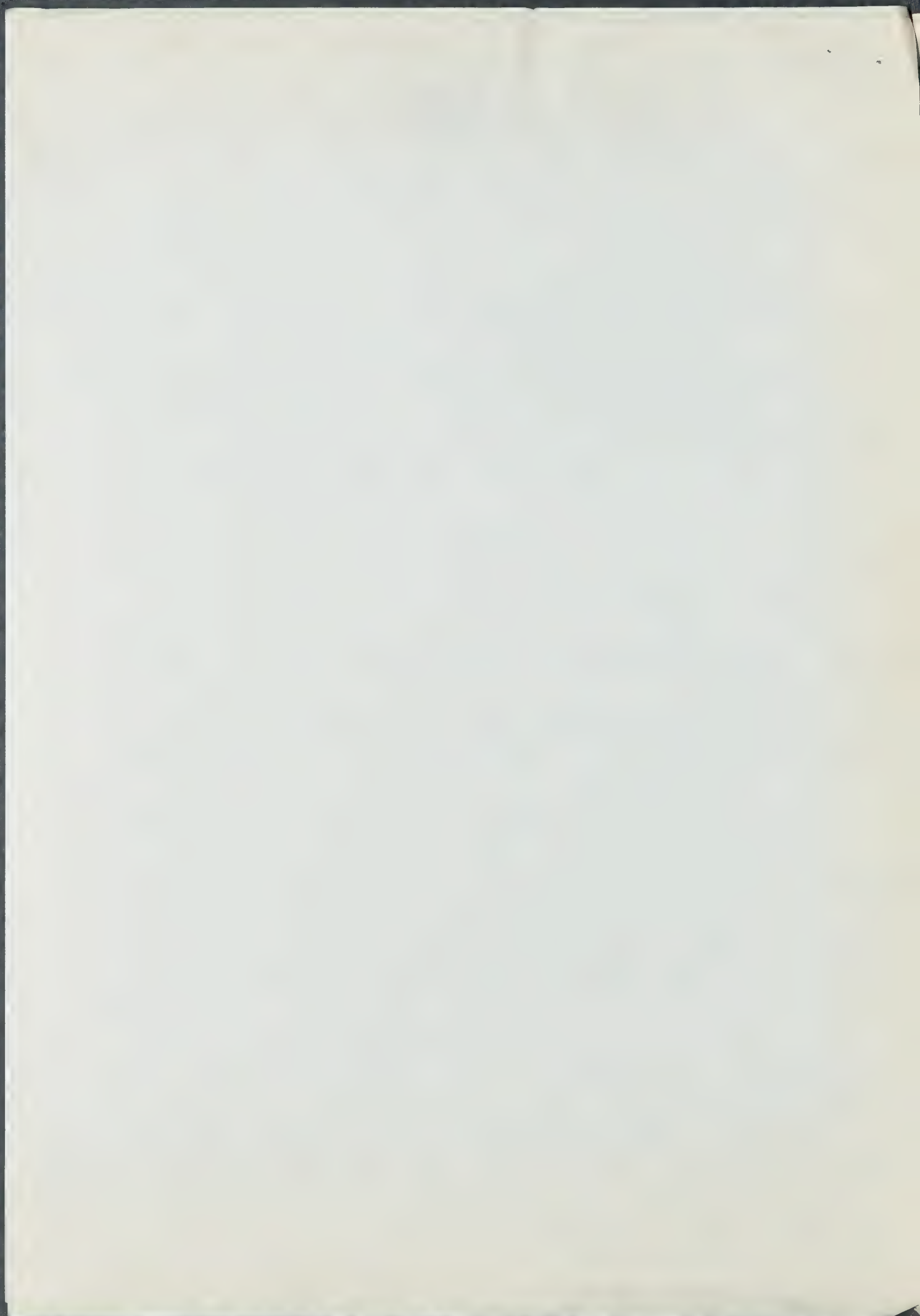
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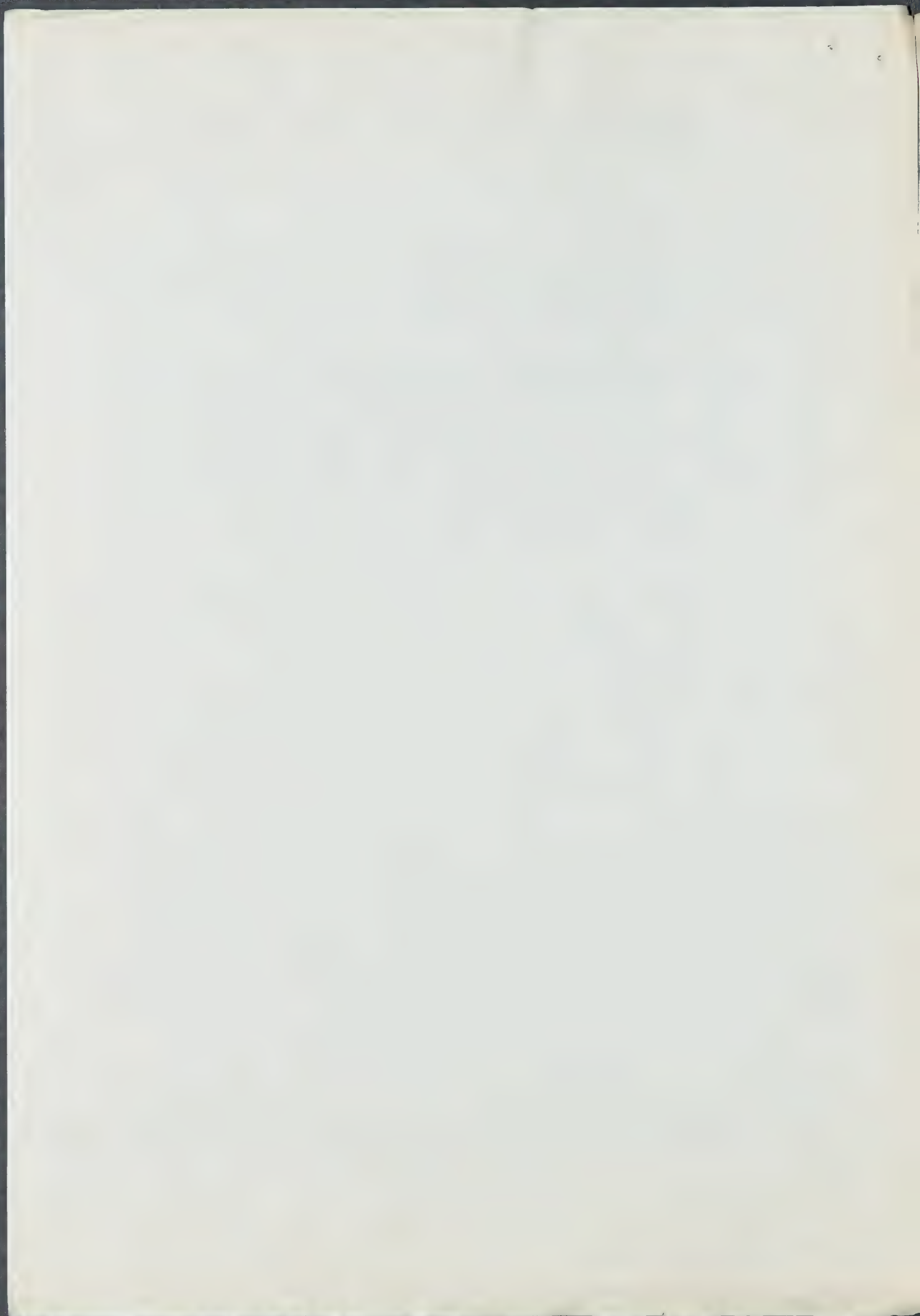




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STATE OF NEW YORK

IN SENATE

JANUARY 11, 1994

REPORT OF THE

COMMISSIONER OF THE STATE

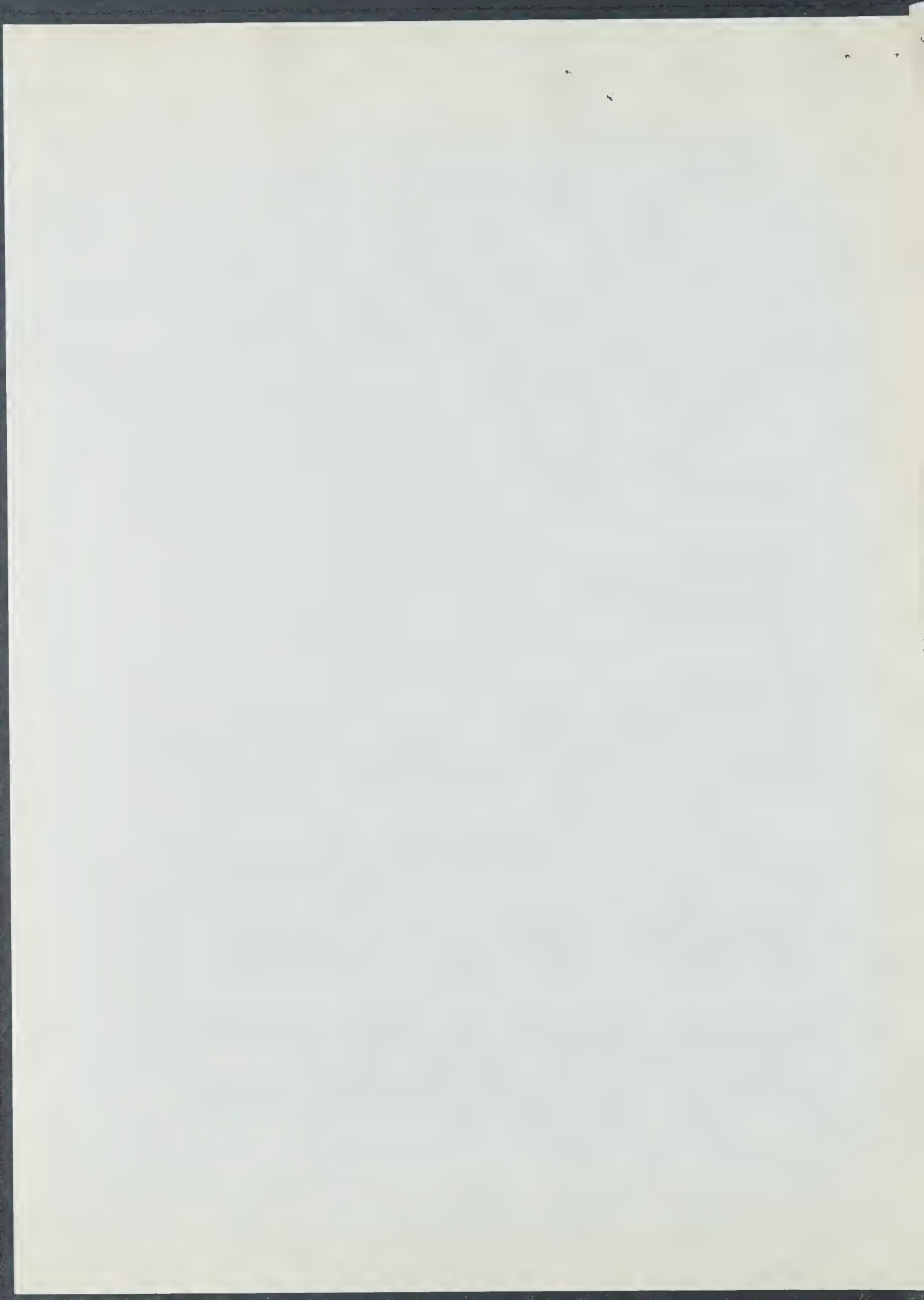
DEPARTMENT OF SOCIAL SERVICES

TO THE SENATE AND ASSEMBLY

ON THE STATE OF NEW YORK DEPARTMENT OF SOCIAL SERVICES

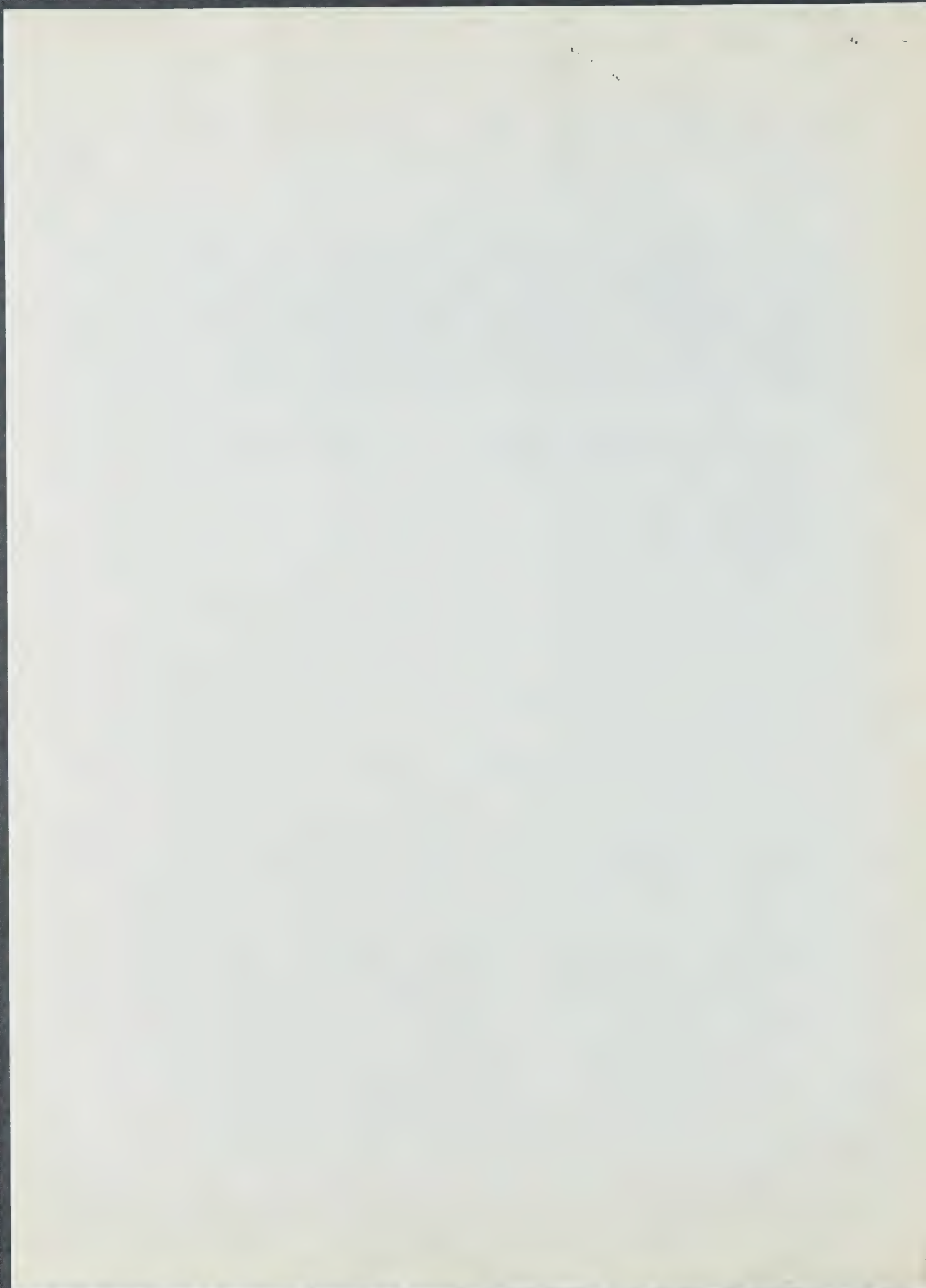
FOR THE YEAR ENDING DECEMBER 31, 1993

AND A SUMMARY OF THE DEPARTMENT'S ACTIVITIES



I have been thinking about you a great deal lately. I
 hope you are well and happy. I have been very busy
 lately, but I will try to get some time to write to
 you soon. I have been thinking about you a great deal
 lately, and I hope you are well and happy. I have
 been very busy lately, but I will try to get some
 time to write to you soon. I have been thinking about
 you a great deal lately, and I hope you are well and
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 to get some time to write to you soon. I have been
 thinking about you a great deal lately, and I hope
 you are well and happy. I have been very busy
 lately, but I will try to get some time to write
 to you soon.



To: Alfred Bader

— please consider this as a personal only

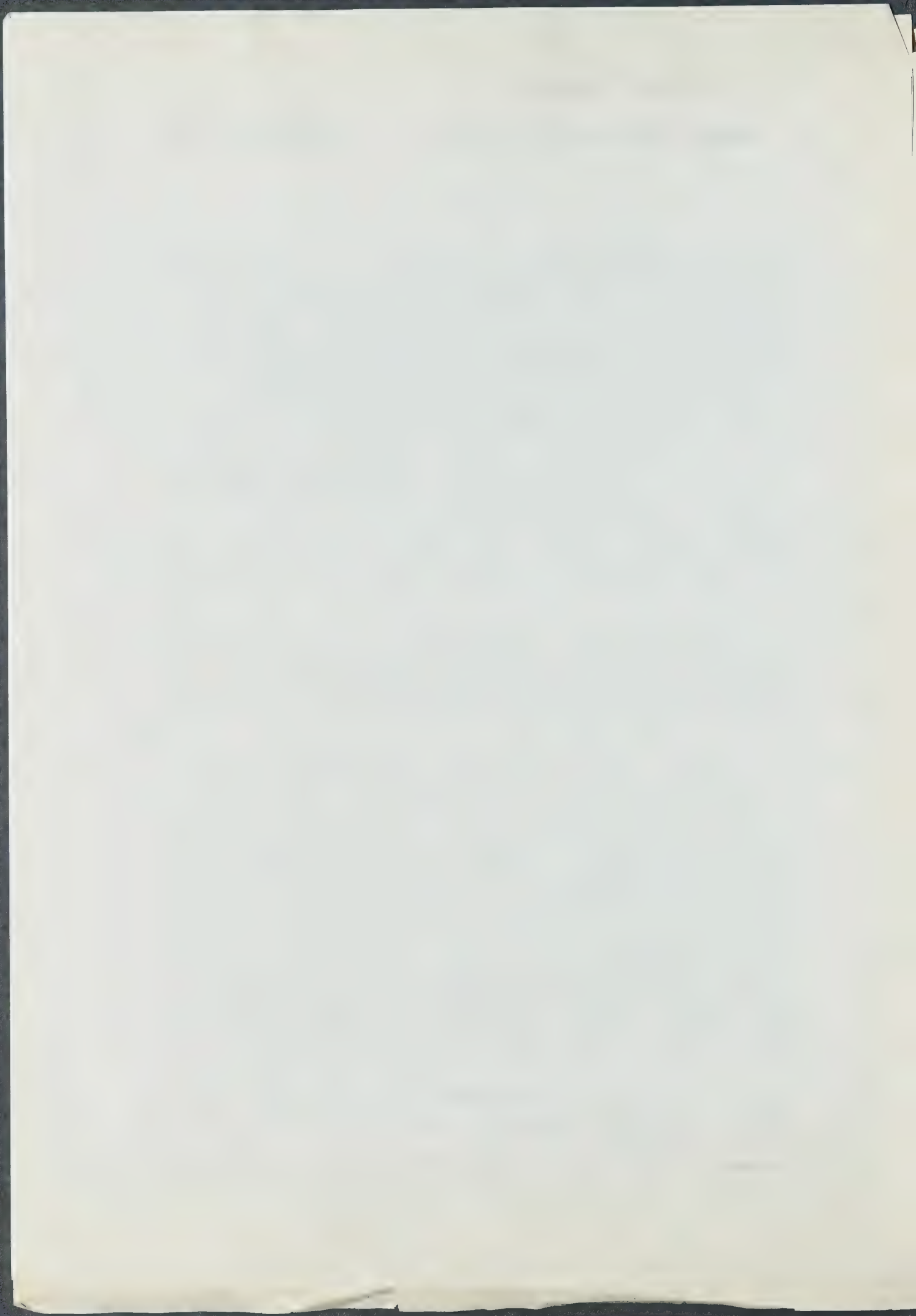
as the two wings to his already given, lot 74
and

1) The picture is too cloudy and blurry...
2) The picture is very blurry...
3) The picture is very blurry...

4) The picture is very blurry...
5) The picture is very blurry...

6) The picture is very blurry...
7) The picture is very blurry...
8) The picture is very blurry...

9) The picture is very blurry...
10) The picture is very blurry...





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 18, 1994

Mr. George Gordon
Sotheby's
34-35 New Bond Street
London W1A 2AA
England

Re: Lot 73 - Lamentation

Dear George:

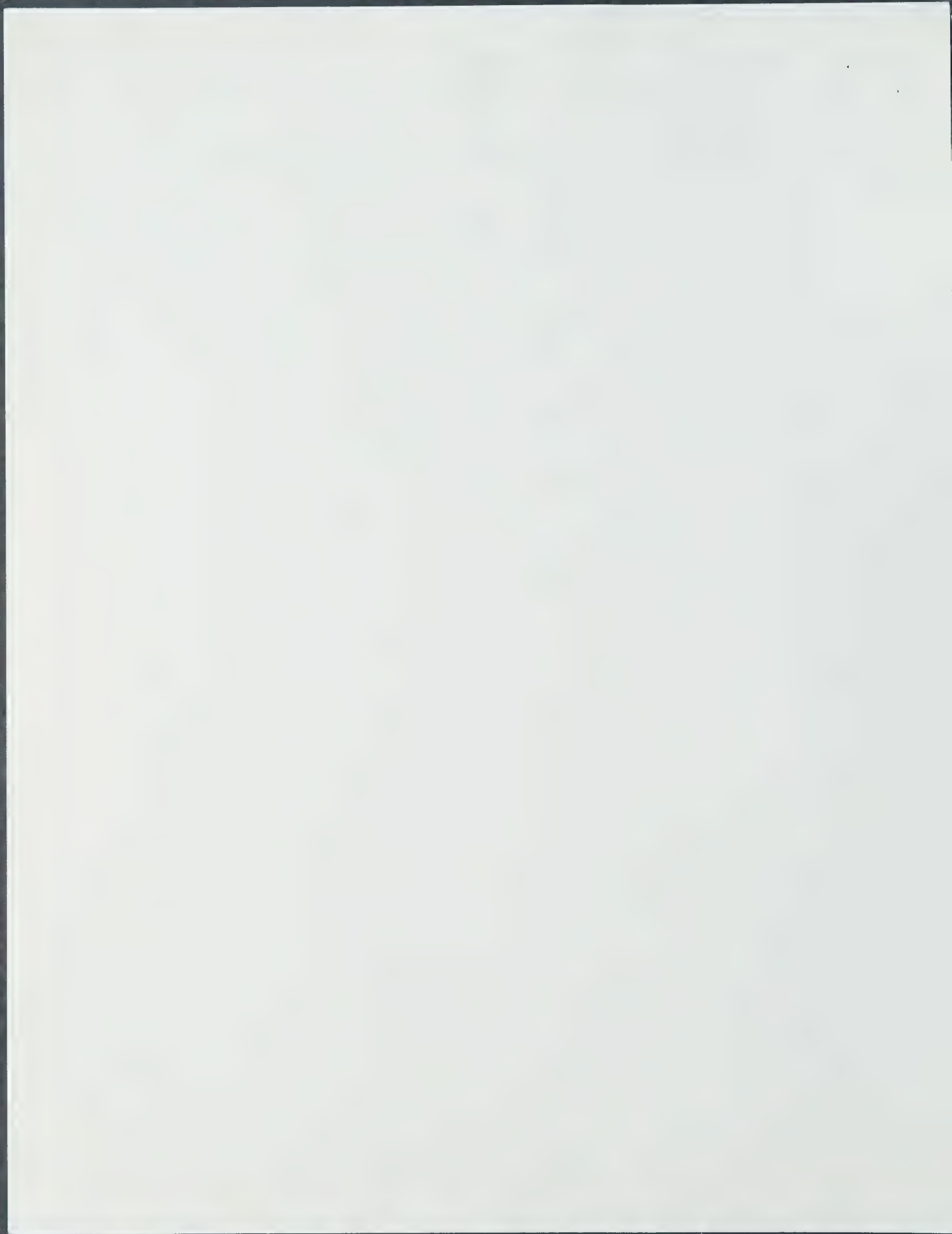
In view of the importance of the meeting on March 2nd, Isabel and I have decided to fly to London to attend the meeting at 2:45 p.m. on Wednesday, March 2nd.

We would lose a good deal of time and money if that meeting were postponed or cancelled. May I impose on your to ascertain that the meeting will be held as scheduled.

Many thanks for your help.

Sincerely,

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709





FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

2 pages

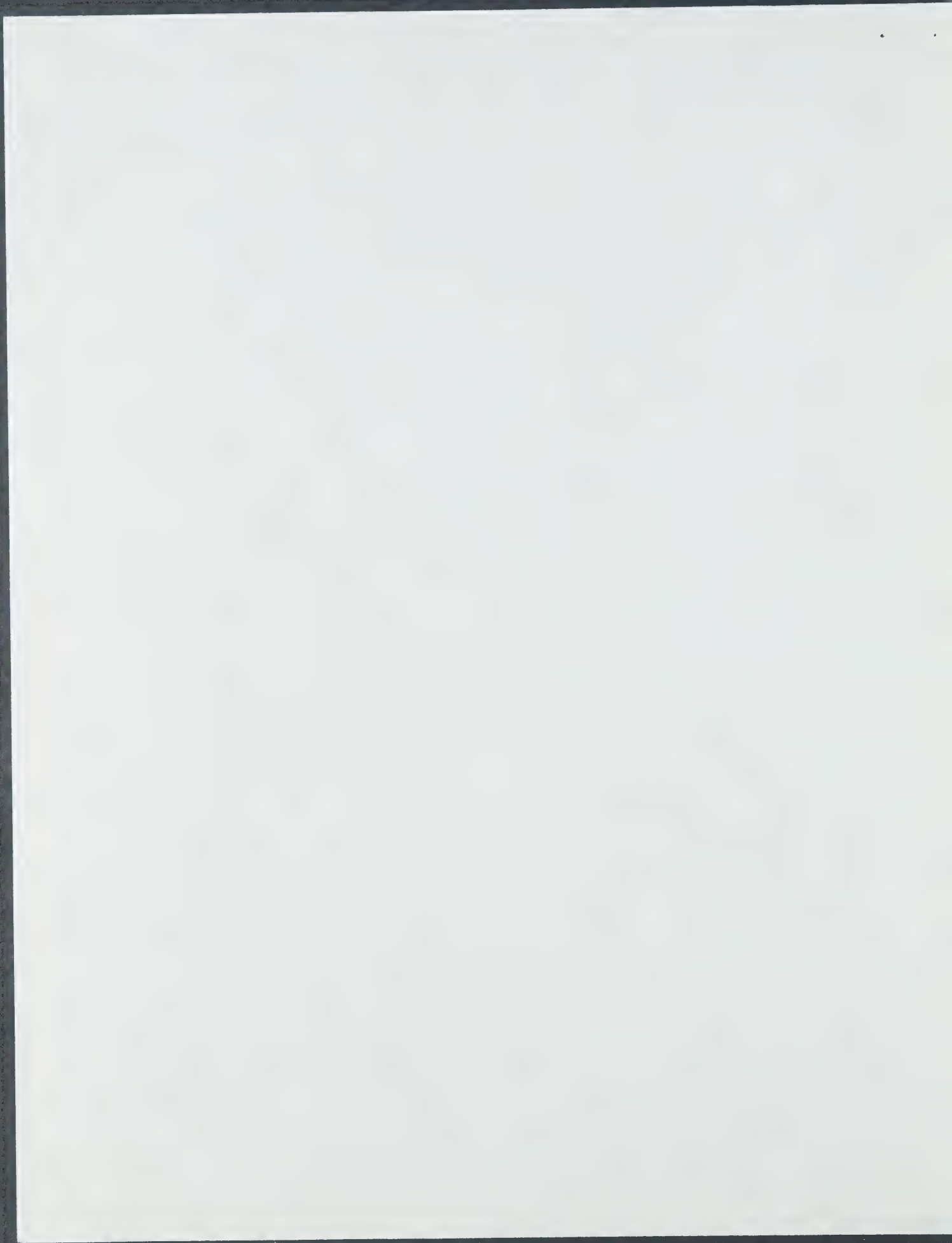
To: Ollie

George Gordon just called to say

(1) it would be good if I could come to
NG meeting on March 2 (this is possible,
but very difficult for me) or ask Clovis
to represent us. Clovis talked to Gordon
and offered to do that.

(2) The man objecting to the export is
Neil Mc Gregor, of the NG

(3) Re withdrawing application after March 2 -
if export is denied then - Gordon thinks
it can anytime, but suggested I call Potlaby's
attorney, Mr. Och (44-71-408 5257)
to confirm. I called Och (a pleasant
Hungarian) who confirmed that we
can withdraw application anytime.



I asked whether we should tell committee now
or after refusal that we plan to withdraw
application and he said after. He thinks
there is a 50:50 chance we'll get application
for export allowed. But if we show our hand,
they'll deny it, knowing it will stay
in England.

Please call to discuss.

Re Jensen's fax: Under his scheme
we take all the risks and he may end
up making more than you or I.
What do you think?

Best wishes

Jensen

17-11-94.



1

2

General Principles

1. The first principle is that the law is a system of rules.

2. The second principle is that the law is a system of norms.

3. The third principle is that the law is a system of values.

4. The fourth principle is that the law is a system of power.

5. The fifth principle is that the law is a system of justice.

6. The sixth principle is that the law is a system of order.

7. The seventh principle is that the law is a system of freedom.

8. The eighth principle is that the law is a system of equality.

9. The ninth principle is that the law is a system of responsibility.

10. The tenth principle is that the law is a system of respect.

11. The eleventh principle is that the law is a system of dignity.

12. The twelfth principle is that the law is a system of peace.

13. The thirteenth principle is that the law is a system of harmony.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 14, 1994

Mr. George Gordon
Sotheby's
34-35 New Bond Street
London W1A 2AA
England

Re: Lot 73

Dear George:

As you know, I have always tried to pay all of my bills promptly and so assume that the interest due on February 1 of £1969.83 is in error.

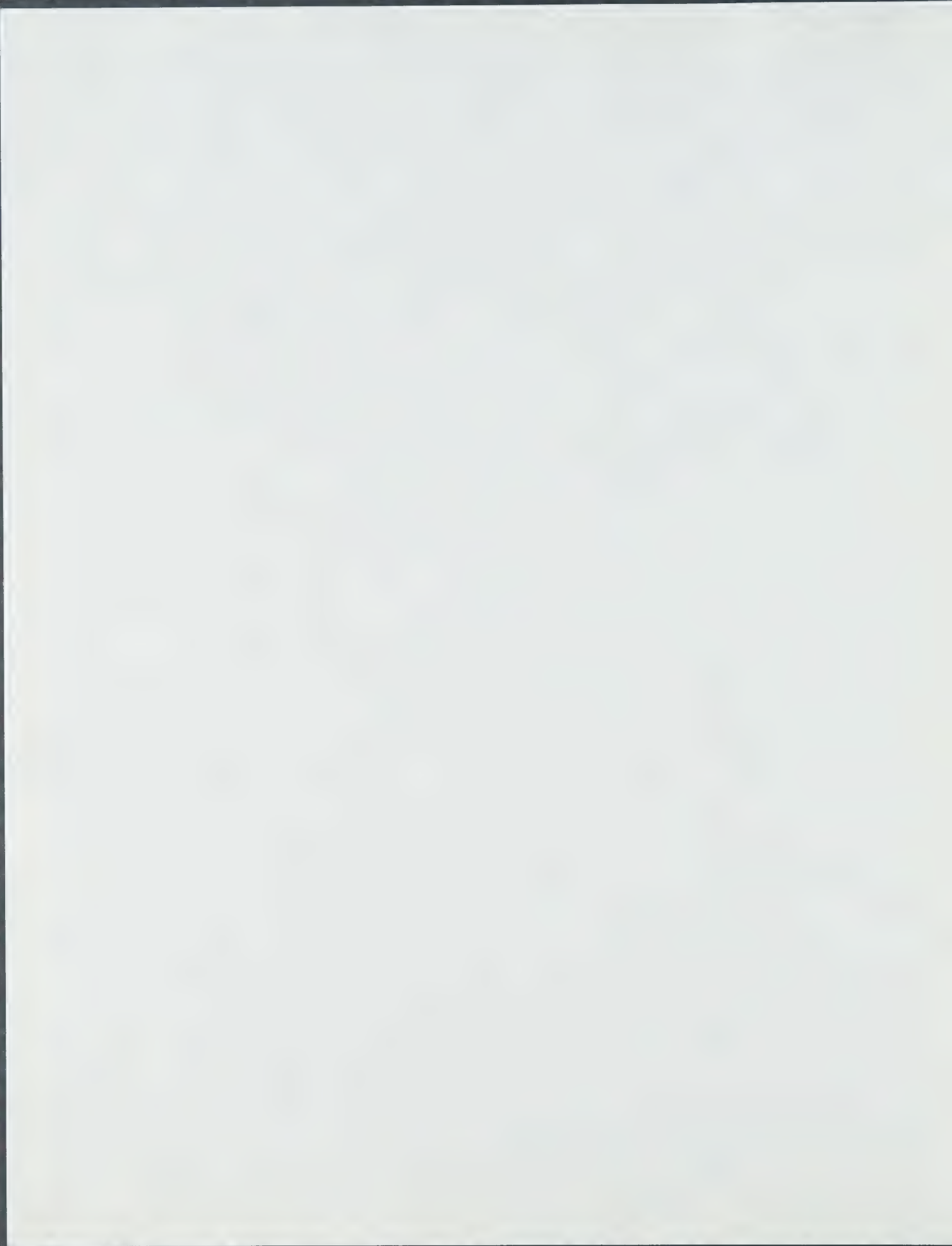
My understanding is that I have to pay for Lot 73 sixty days after export permit is received. However, if the application is withdrawn, then please let me know when payment is due. The funds are in my British account.

Many thanks for your help.

Best regards,

Enclosure

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 14, 1994

Via Fax 011 44 71 495 8347

Mr. George Gordon
Sotheby's
34-35 New Bond Street
London W1A 2AA
England

SECOND REQUEST FEB. 14

Re: Lot 73

EXPORT REVIEW

Dear George:

You may have seen that the Reviewing Committee will meet on March 2nd to consider application.

Would it be helpful for me to attend? I may be able to rearrange my schedule and attend, but I am not certain.

You will have seen that Dr. Naumann has shown quite convincingly that the altarpiece is by the master of the Crispin Legend.

If a British museum wants to buy Lot 73, then I want to withdraw the application for export, have the painting cleaned in England and decide what to do when I see it cleaned. When should I ask you to withdraw the application and when would payment be due in this case?

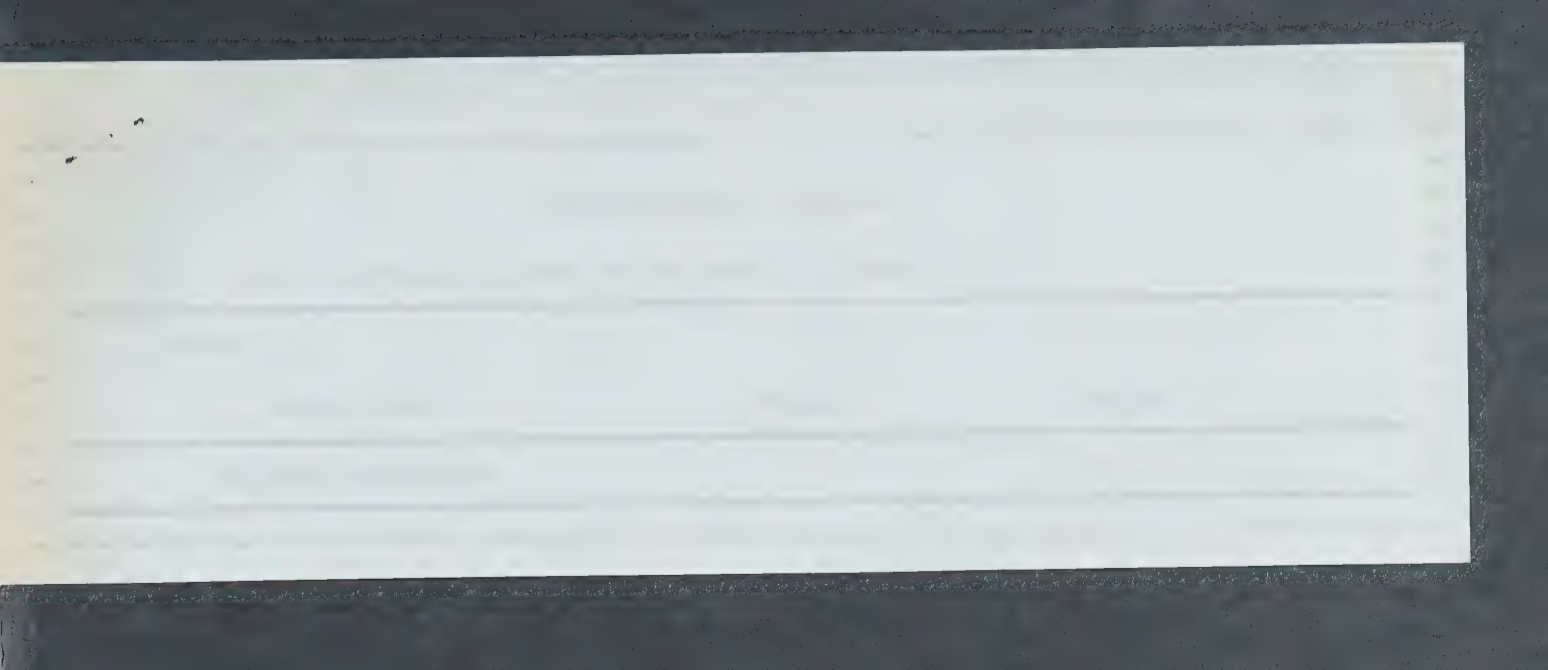
Of course I would prefer the application for export were granted so that I could supervise the cleaning here, but I would prefer to keep the painting in Britain to losing it to a museum.

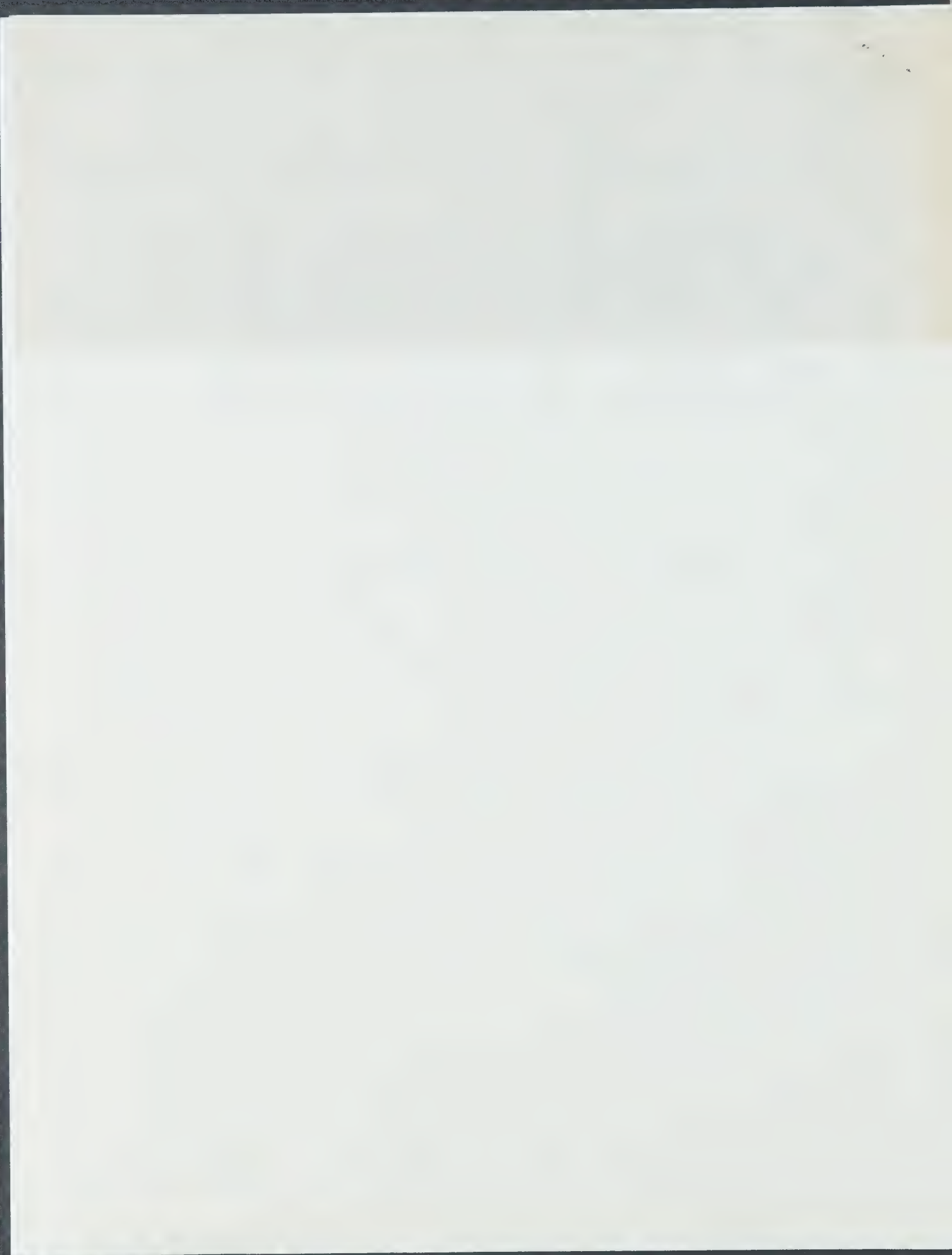
Now, an easier question: what happened to the DM500 documentation for the Regnier?

Thanks for your help.

Best wishes,

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709





SOTHEBY'S

FACSIMILE FORM

TO:

DATE:

TIME:

FROM:

RE:

[The following text is extremely faint and illegible, appearing to be a series of lines of a facsimile message.]



SOTHEBY'S
FOUNDED 1744

34-35 New Bond Street,
London W1A 2AA
Telephone: (071) 493 8080

10/1/74

Dear Dr. Burt

Attached is a copy of the 'Inventory'
which will form part of your title to the
painting under testamentary leave

I hope you are well, and I look forward
to seeing you again in the near future.

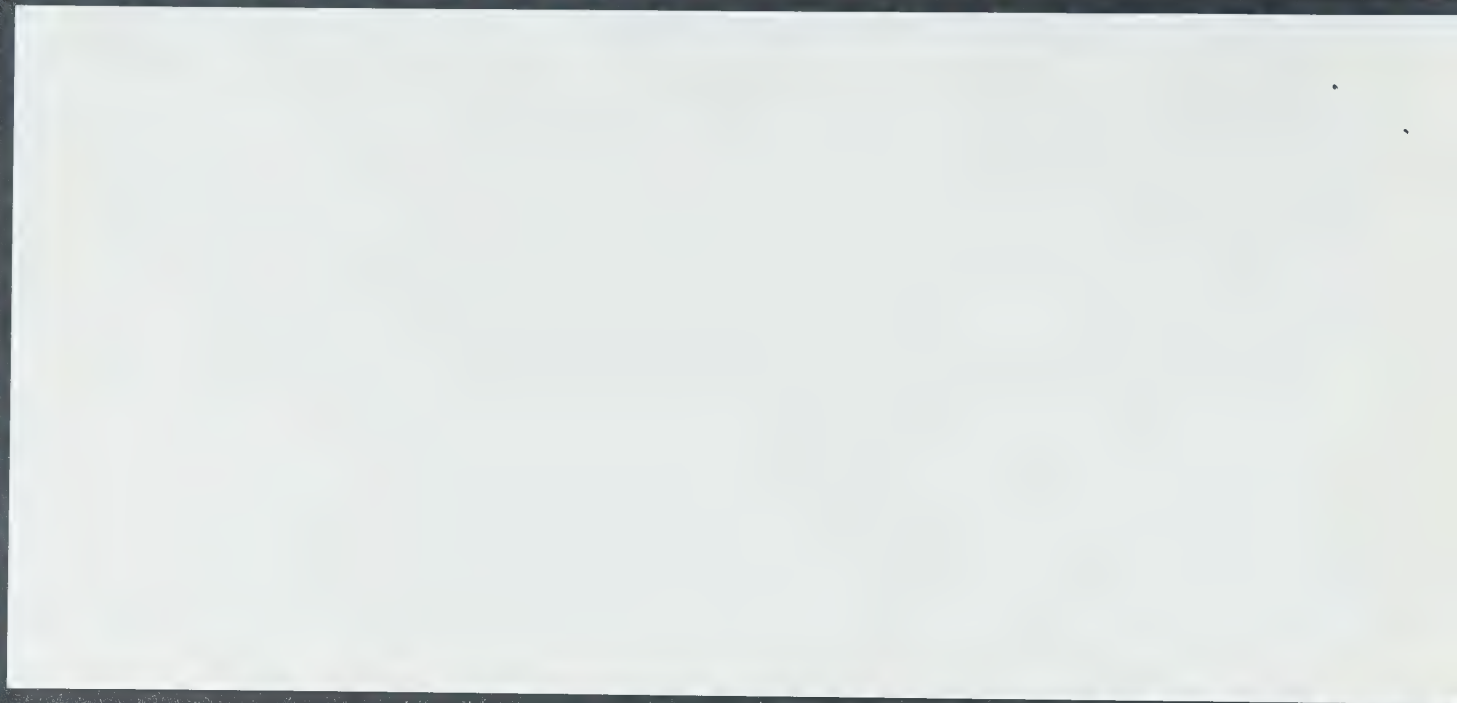
Yours sincerely
Jason King

With Compliments

CC: FINANCIAL ADMIN. DEPT.

071 408 5202

THA 071 495 8347



FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

To: Mr. Jason King
Potterby.

44 71 495 9347

Dear Mr. King

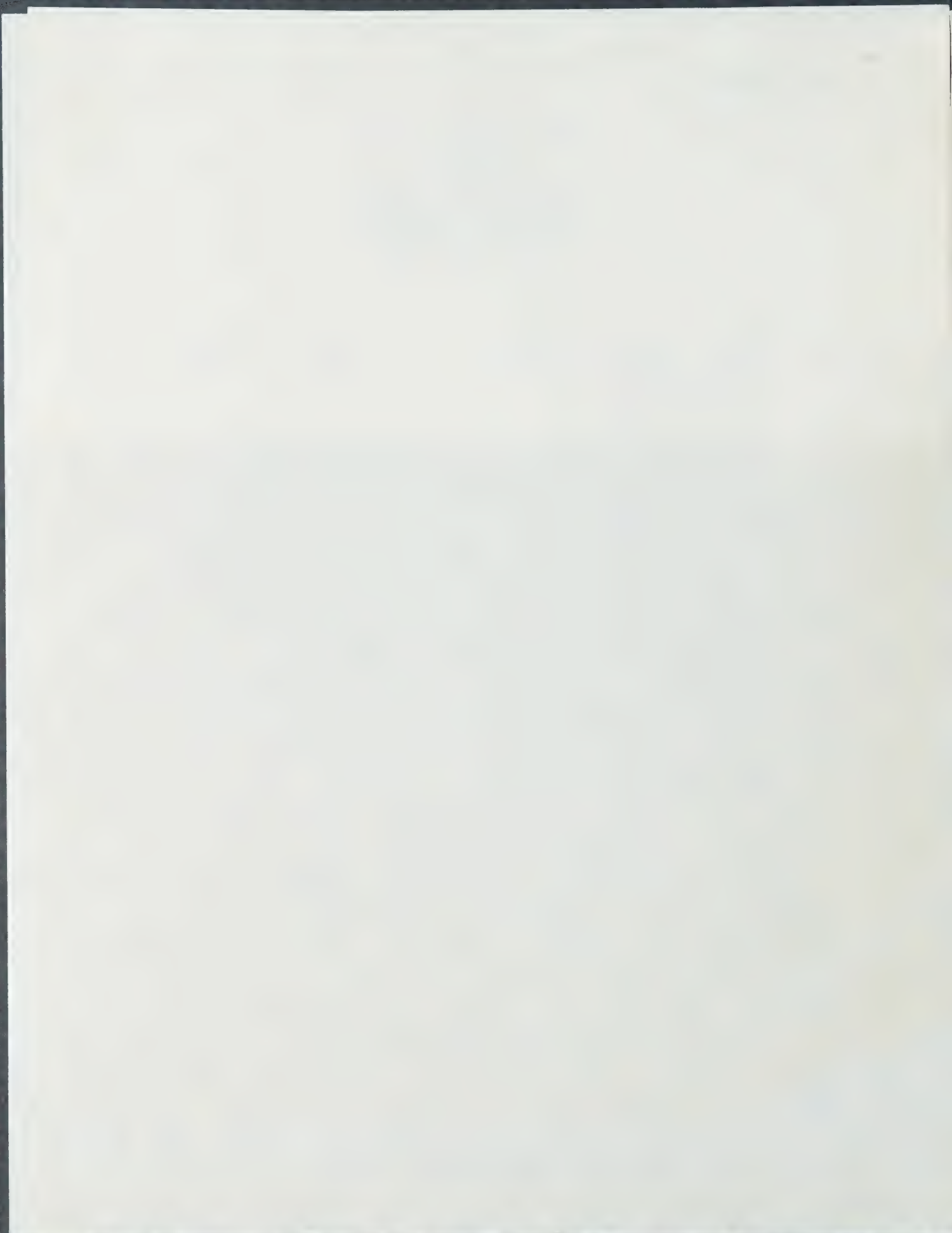
Thank you for sending me
the church documents regarding lot 73
I had no doubt that Potterby and I
have clear title!

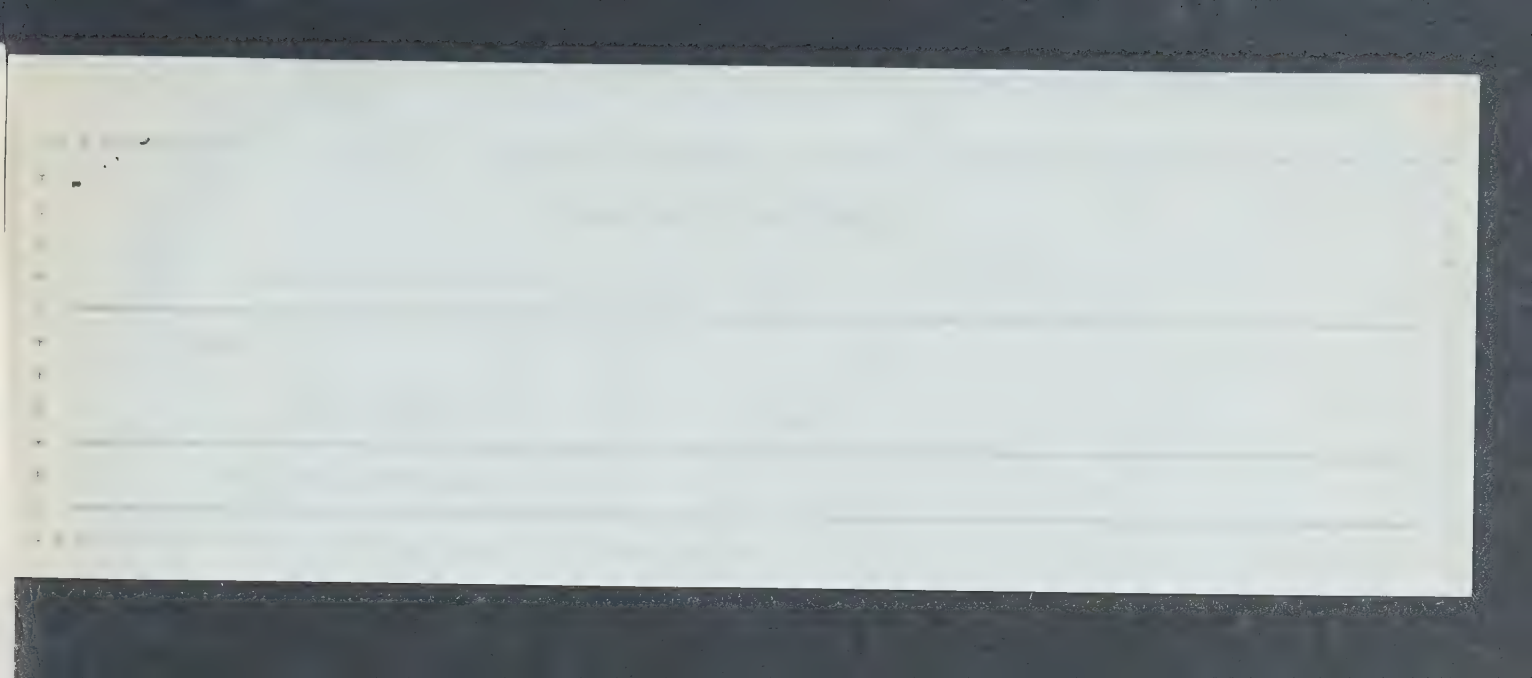
But I do want to pay you
promptly, 60 days after receipt of
a good license. What is the earliest
date for that?

Best wishes

Alfred Bader

Jan. 20 1994





10 INTERNATIONAL NEWS

Delay in pullout seems certain

Derek Brown in Jerusalem

PRESSURE is building inexorably for a delay in the implementation of the peace accord between Israel and the Palestine Liberation Organisation, due to being on Monday.

Only the PLO chairman, Yasser Arafat, now insists the December 13 deadline for starting the Israeli military pullout from the Gaza Strip and Jericho is sacrosanct.

The Israeli prime minister, Yitzhak Rabin, has hinted at a delay of up to two weeks. Yesterday that was given tacit approval by the United States secretary of state, Warren Christopher, who said in Cairo that the US would not object to a brief delay if the PLO agreed.

The PLO is in no position to object; the negotiation in Cairo to settle final details of the withdrawal remains deadlocked on fundamental issues. They include control of border crossings with Jordan and Egypt into Jericho and the Gaza Strip respectively, and the numbers and deployment of Israeli troops to protect Jewish settlers in the two enclaves.

The two sides have yet to agree on the land area of Jericho to be evacuated. Israel wants only the city itself, or around 9½ square miles, to be involved in the first phase. The PLO, citing old Jordanian ad-



The Guardian
+ December 9 1993

HOME NEWS 9

Lamentation that stayed the hand of the gentrifiers

John Ezard

IT MIGHT almost be said that the Lord provided. The parishioners of Little Ness in Shropshire have long had a dream of saving their village from being gentrified.

Yesterday their hopes came closer to fruition when they left Sotheby's, the London auction house, with parish funds richer by nearly £250,000.

The windfall for the 190 villagers came from the sale of two works of art which hung virtually unnoticed in St Martin's Church for more than a century.

The 400-year-old Lamentation of Christ by an artist in the circle of Albrecht Dürer fetched £210,000 and two wings of an altarpiece with the same provenance were sold for £35,000.

A group from the parish, which is near Shrewsbury, smiled with awe as bidding for the first painting passed £200,000.

Eve Manby, wife of the churchwarden, said: "It used to be an ordinary village but now it's within commuting distance of Birmingham and Wolverhampton and local people can't afford to live there."

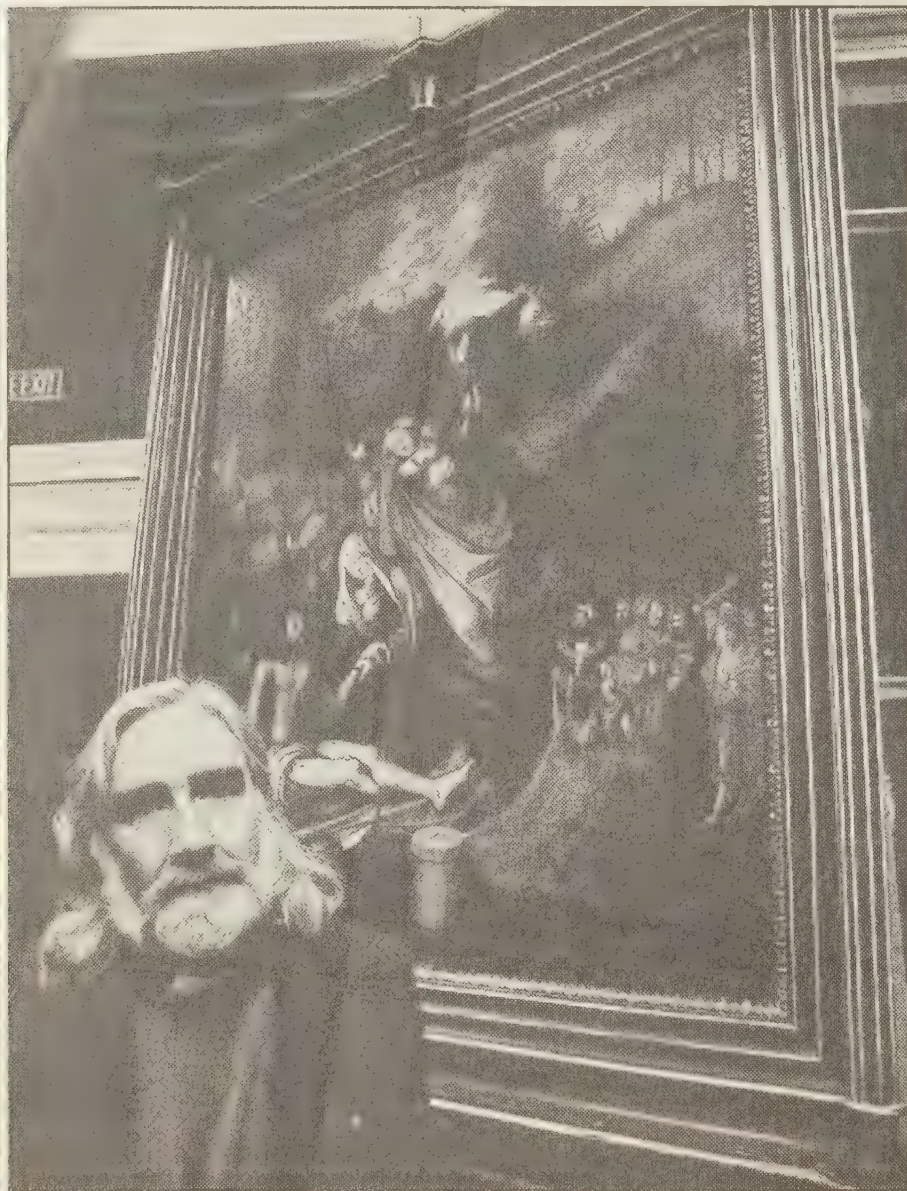
The last Little Ness house to come on the market sold

for £157,000, beyond the pockets of the young. The plan is to spend most of the money on five or six houses for them. The church fabric needs more than £40,000 spent on it and the Shropshire Churches Trust will also benefit.

Providence was helped by the painterly eye of the vicar, the Rev Robin Bradbury, who was the first to consult experts about the works. The Lamentation was riddled with woodworm. "They've been in the care of Sotheby's for the last six years," he said. "Valuable works of art needed preservation and we couldn't begin to look after them properly."

The works, thought to have been given to the church shortly after 1875, were bought by US dealers.

The prayers of Little Ness, and its wider group parish comprising Ruyton-Eleven-Towns and Great Ness, are now centred on selling another painting in St Martin's possession, an anonymous crucifixion dating from 1500. It was priced at £200,000-£300,000 yesterday but the top bid of £90,000 failed to reach its reserve price. The better it does next time, the greater are the area's chances of becoming the most indigenous in Britain.

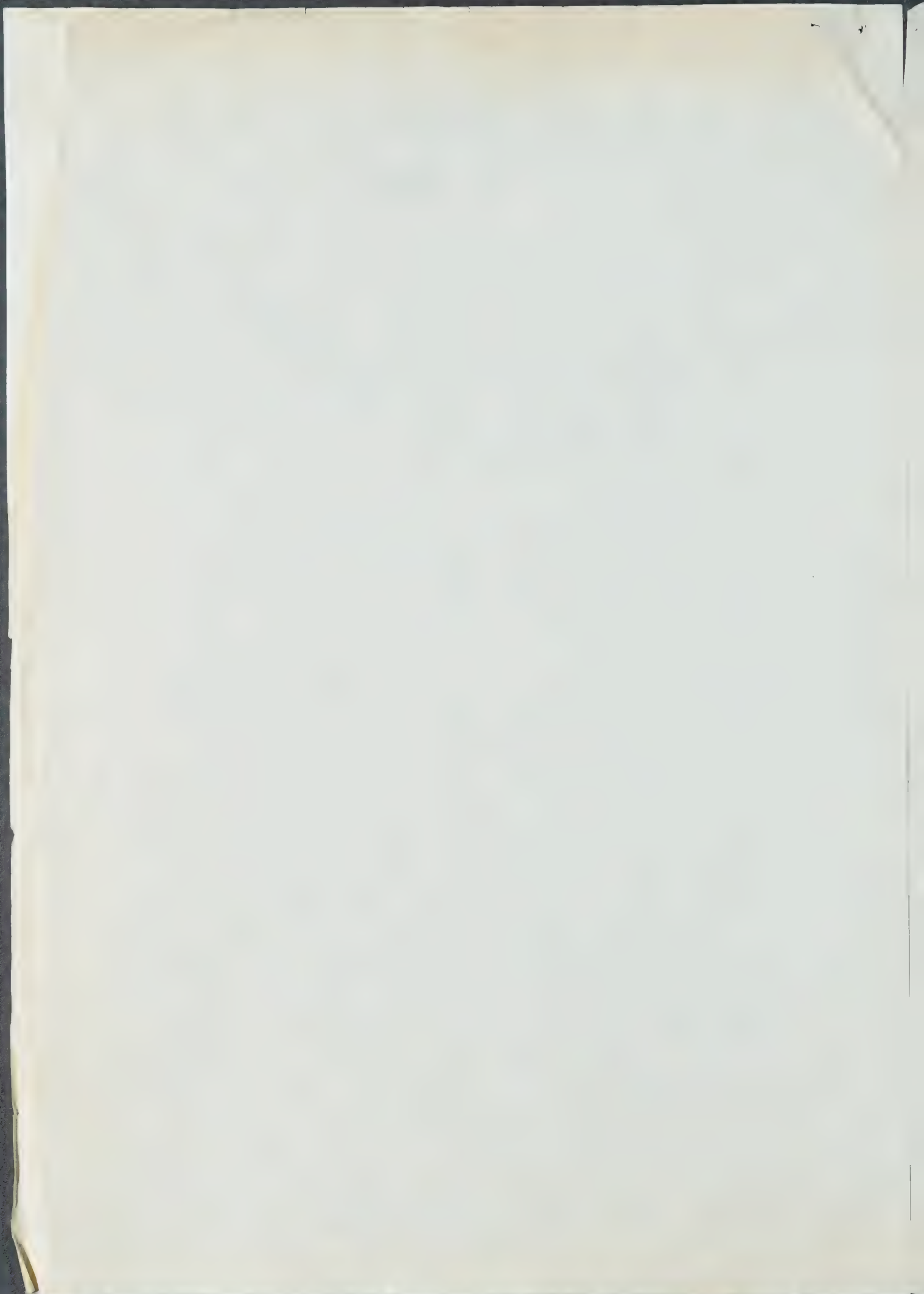


Painting that saved the day . . . The Rev Robin Bradbury with The Lamentation of Christ, which was sold at Sotheby's yesterday for £210,000

PHOTOGRAPH: E. HAMILTON WEST

SOTHEBY'S

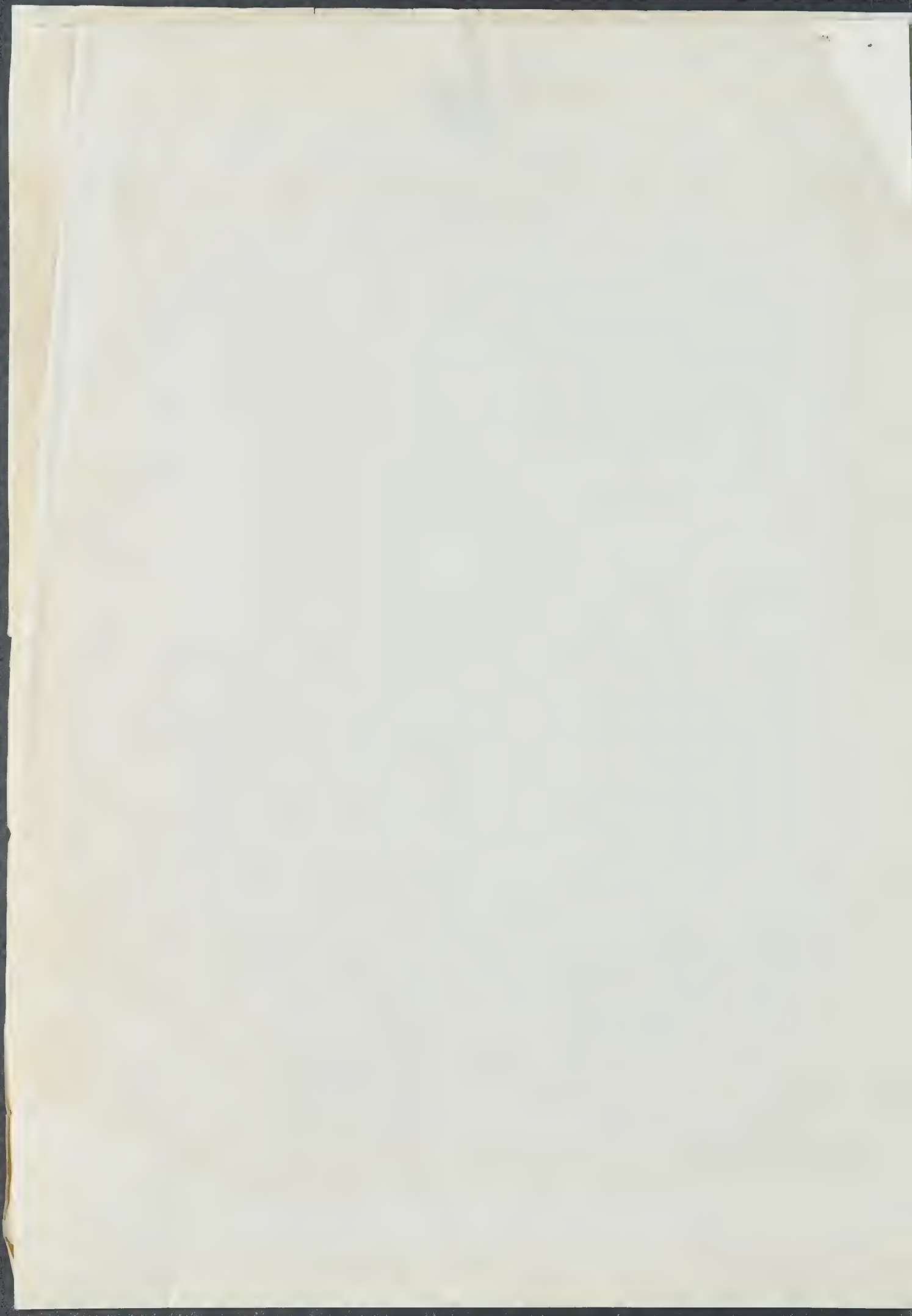
C: *Maumau*
2-2-94
via fax

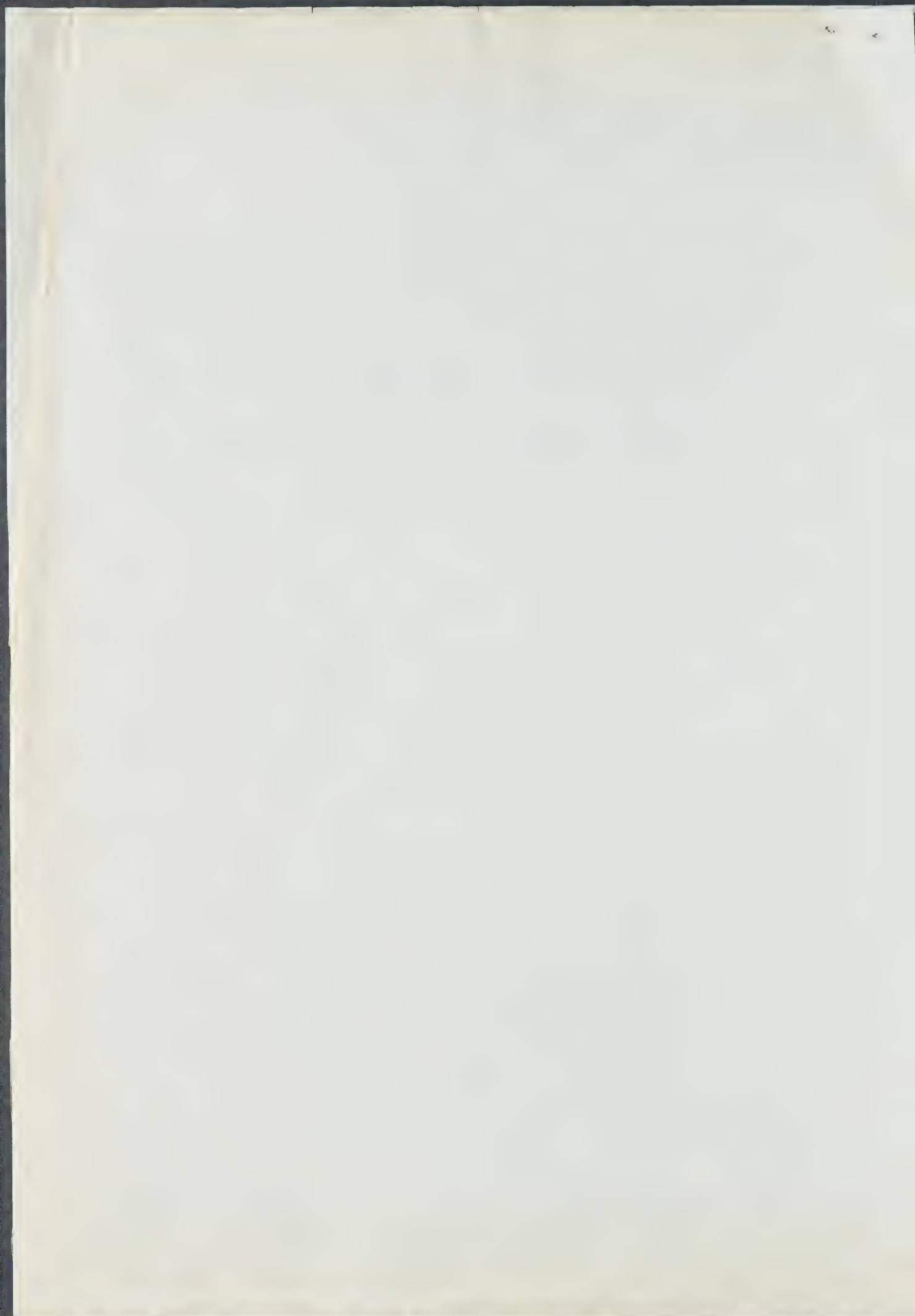




The following text is extremely faint and illegible due to the quality of the scan. It appears to be a multi-paragraph document, possibly a report or a letter, with several lines of text visible but not readable.

11/10/00







The Lamentation of Christ in oil by the circle of Albrecht Dürer, sold by a rural church in Shropshire for £232,500

Paintings kept in icy church fetch £272,500

THREE 16th-century paintings estimated to be worth about £500,000 and insured for a mere £250 by a remote Shropshire church, were offered for sale at Sotheby's yesterday.

The cost of proper insurance and security in a 12th-century building that was so cold in winter that icicles of condensation formed on the pictures, forced St Martin at Little Ness, north-west of Shrewsbury, to bring them to auction.

The Lamentation of Christ, from the circle of Dürer, sold for £232,500 (estimate, £150,000-£200,000) to Alfred Bader, the Milwaukee collector and dealer; and two related panels of 1519, depicting the saints Christopher and George, sold for £40,000 to Peter Silverman, the New York collector and dealer.

However, the third picture, *The Crucifixion*, circa 1500, did not make its £300,000 top estimate. Sotheby's suggested that this was because its "heavily religious" subject matter made it a difficult picture commercially.

Afterwards, the Rev Robin Bradbury said: "I don't know whether to celebrate or cry. When I took over the church in 1983, I knew that, because of their great value, these

ART MARKET

Dalya Alberge

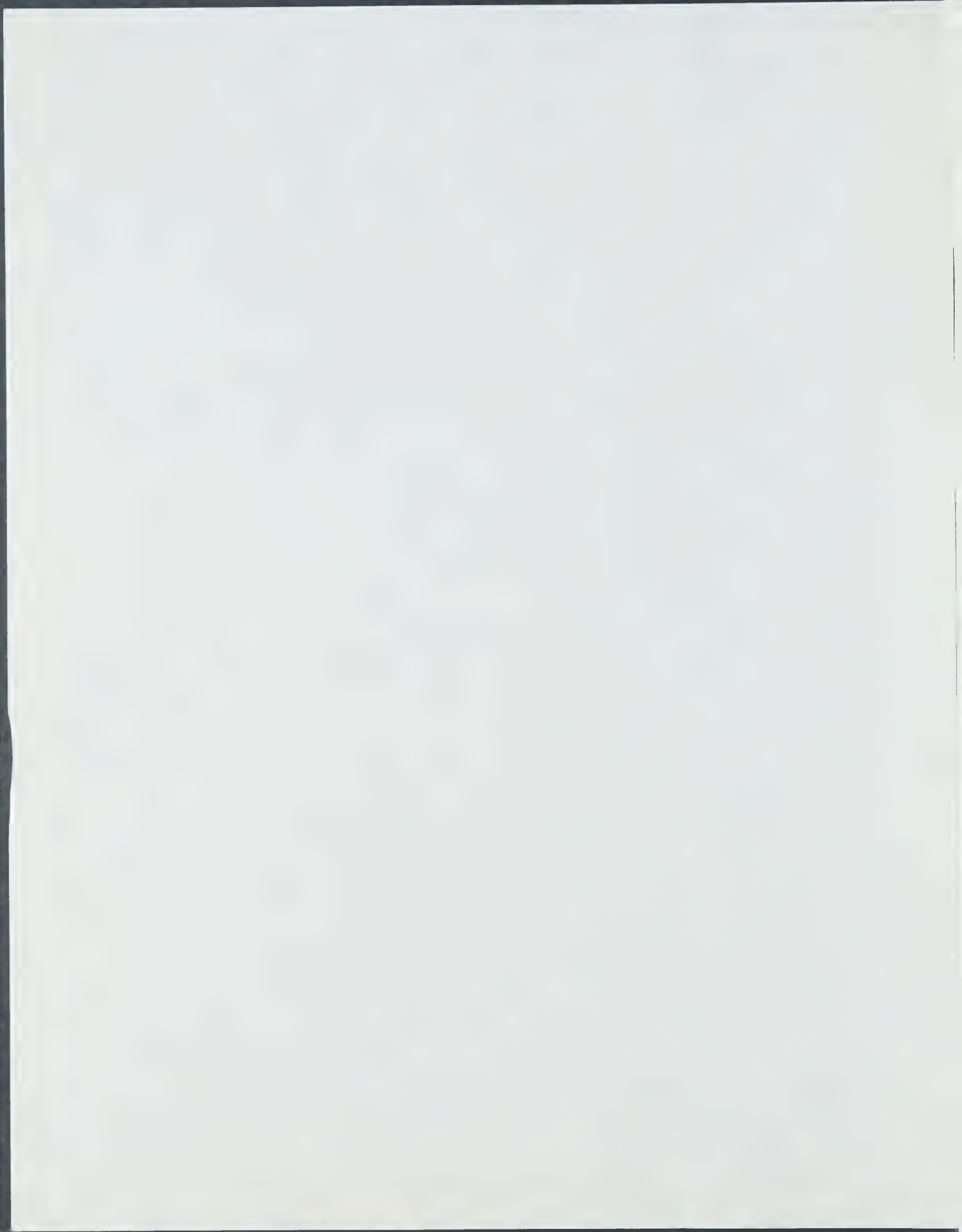
The paintings were donated, probably about the turn of the century, by the iron-making Darby family of Coalbrookdale. A descendant gave her support to the sale (made on behalf of the Diocese of Lichfield).

Around £60,000 of the sale proceeds will pay for repairs to the church, with much of the rest going towards a housing scheme in the village. Mr Bradbury believes that his is the first church to sell treasures primarily for community work.

Christie's antiquities sale yesterday saw an Etruscan bronze cista sell for £106,000. The piece was bought from Northwick Park collection in 1965 for 2,100 guineas (£2,205). The auction house pointed out that the whole of the Northwick sale (some 500 items) was £99,022 — less than the single piece fetched.

Such is the rarity of fine portraits of the Roman emperor Caligula that buyers ignored Christie's £30,000 top estimate for a Roman bronze

The Independent Dec 9 1993

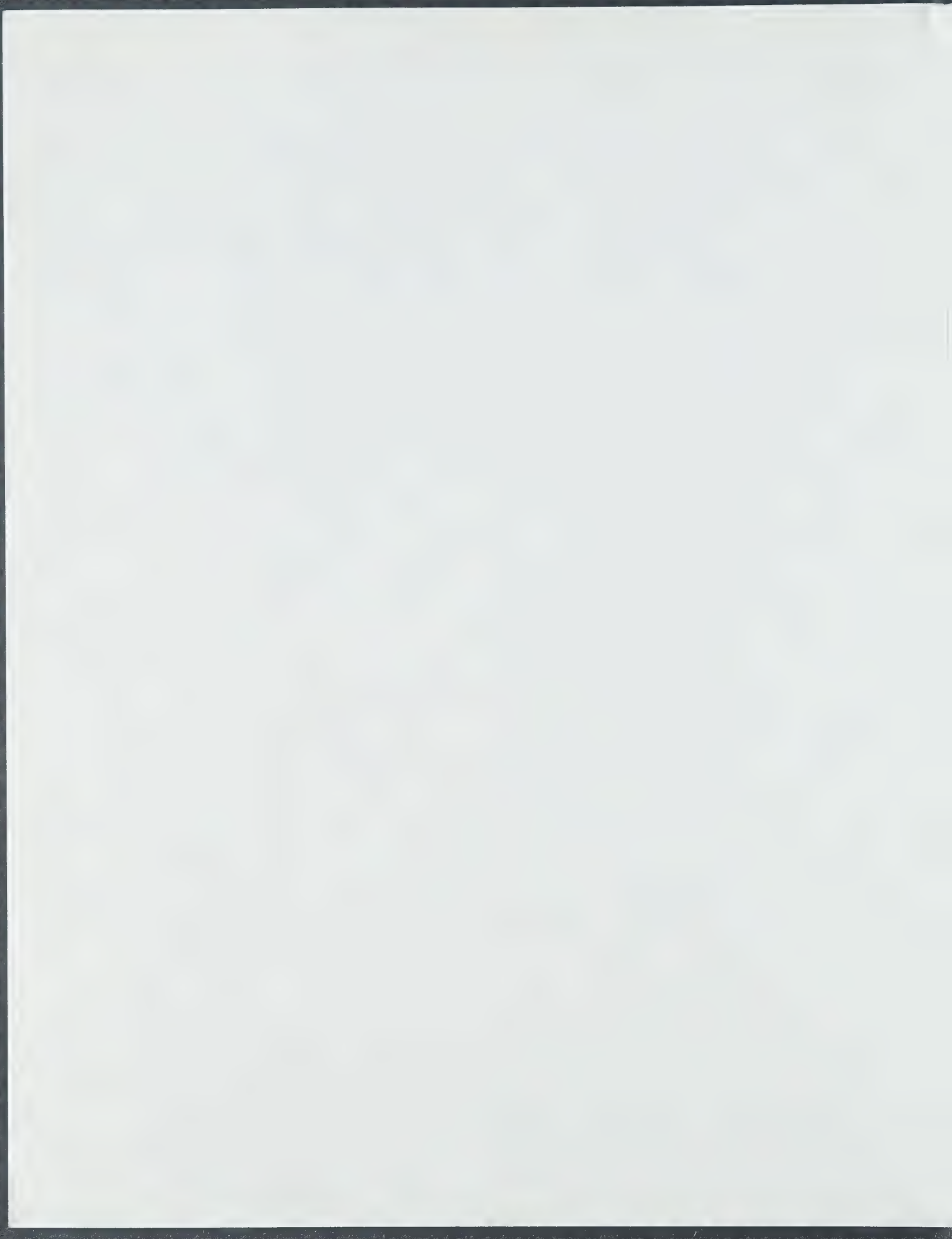


Saintly visions to earn church £500,000



Four paintings that were insured by a village church for £250 are expected to fetch £500,000 at Sotheby's in London tomorrow. The pictures are thought to have been given to St Martin's at Little Ness, Shropshire, right, in about 1875. They include two wings of a 16th-century altarpiece painted with saints, above. Most of the sale proceeds will be used to provide affordable housing for young couples in Little Ness, population 150-200. Some will be spent on church repairs.







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 6, 1994

Via Fax 011 44 71 495 8347

Mr. George Gordon
Sotheby's
34-35 New Bond Street
London W1A 2AA
England

Re: Lot 73 - Lamentation

Dear George:

I just learned from Dr. Naumann that Sotheby's has refused to turn over the altarpiece to Dr. Naumann's shipper.

I gave you my check dated May 2 as Sotheby's had agreed to give me 60 days to pay. Attached please find documentation that my bank has ~~£3 million~~ coming due on May 3; May 2 is a bank holiday.

\$200000

Please allow shipment of the altarpiece.

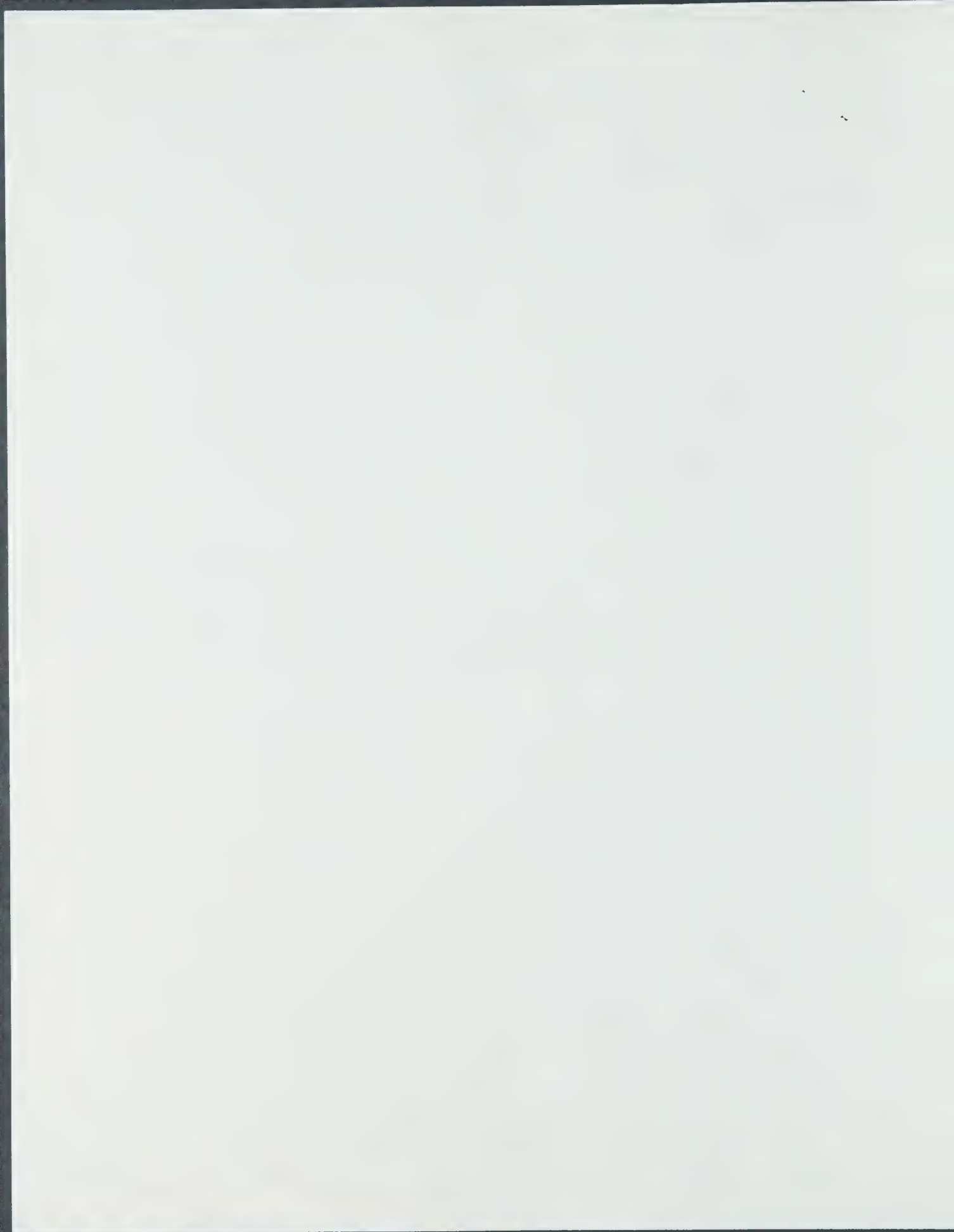
Many thanks.

Best regards,

Copy to Otto

Enclosures - 2
c: Dr. Otto Naumann

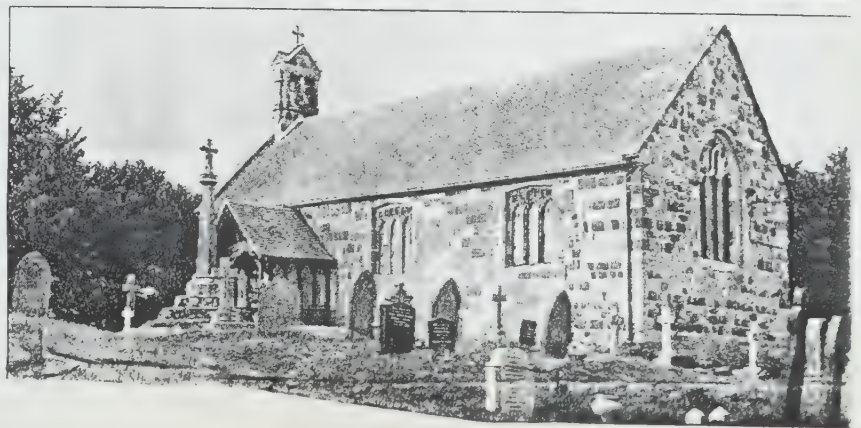
By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

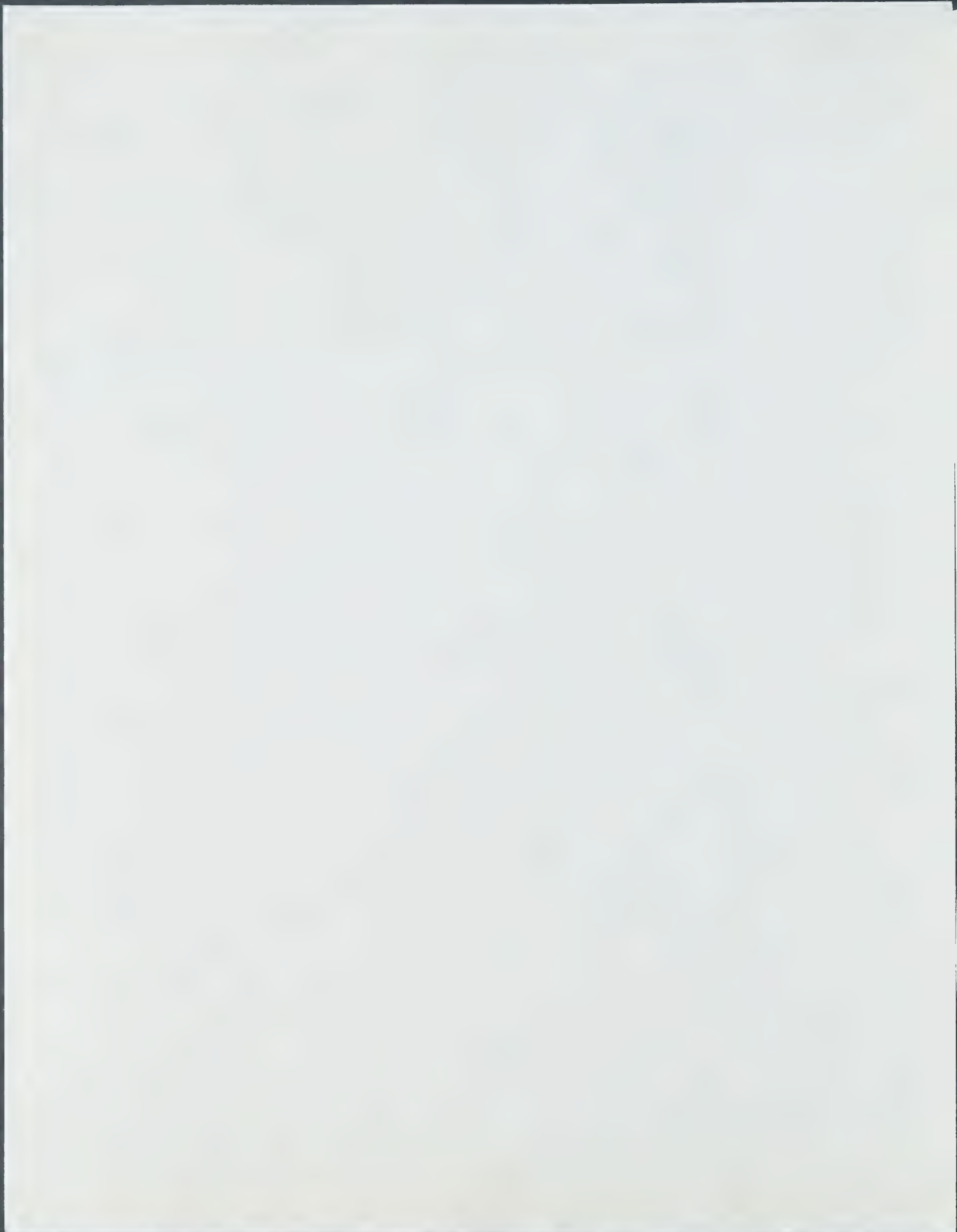


Saintly visions to earn church £500,000



Four paintings that were insured by a village church for £250,000 are expected to fetch £500,000 at Sotheby's in London tomorrow. The pictures are thought to have been given to St Martin's at Little Ness, Shropshire, right, in about 1875. They include two wings of a 16th-century altarpiece painted with saints, above. Most of the sale proceeds will be used to provide affordable housing for young couples in Little Ness, ~~population 200~~. Some will be spent on church repair.





Saintly visions to earn church £500,000



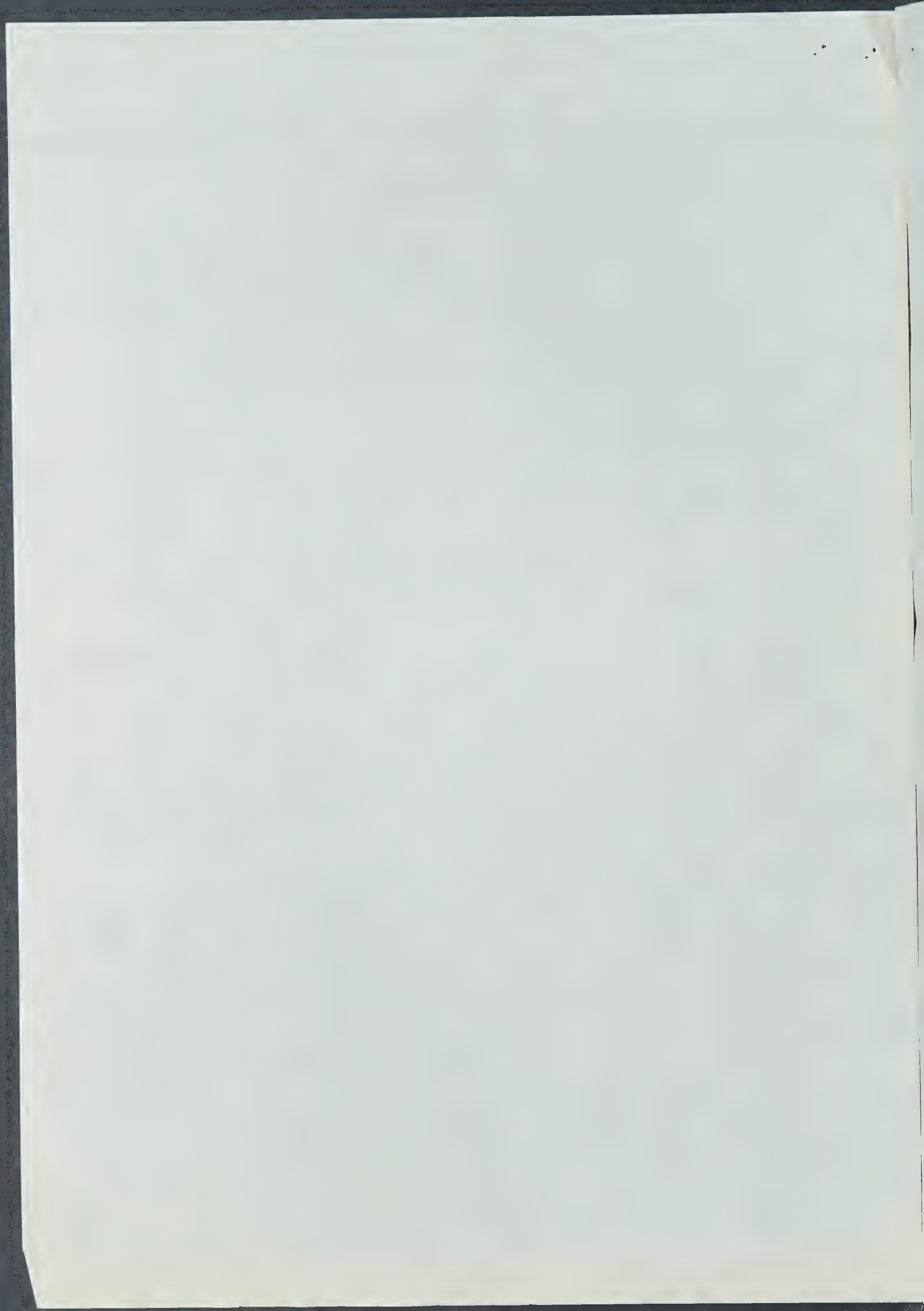
Four paintings that were insured by a village church for £250 are expected to fetch £500,000 at Sotheby's in London tomorrow. The pictures are thought to have been given to St Martin's at Little Ness, Shropshire, right, in about 1875. They include two wings of a 16th-century altarpiece painted with saints, above. Most of the sale proceeds will be used to provide affordable housing.





SCHEIDT'S

[Faint, illegible text, likely bleed-through from the reverse side of the page]





NATIONAL FLOOD CONTROL ADMINISTRATION
WASHINGTON, D. C.

Mr. [Name]
[Address]
[City, State, Zip]

[Signature]

Application to report a building, The Lumbermen of Crystal and a Group of Donors in the High Emergency, by the Lumber of Texas

I am writing to report a building of a height of 2000 ft. the building has been the subject of an investigation by the National Flood Control Administration. The Commission will report on the building. The Commission will report on the building. The Commission will report on the building.

You are advised to report on the building of a height of 2000 ft. the building has been the subject of an investigation by the National Flood Control Administration. The Commission will report on the building. The Commission will report on the building.

The building of a height of 2000 ft. the building has been the subject of an investigation by the National Flood Control Administration. The Commission will report on the building. The Commission will report on the building.

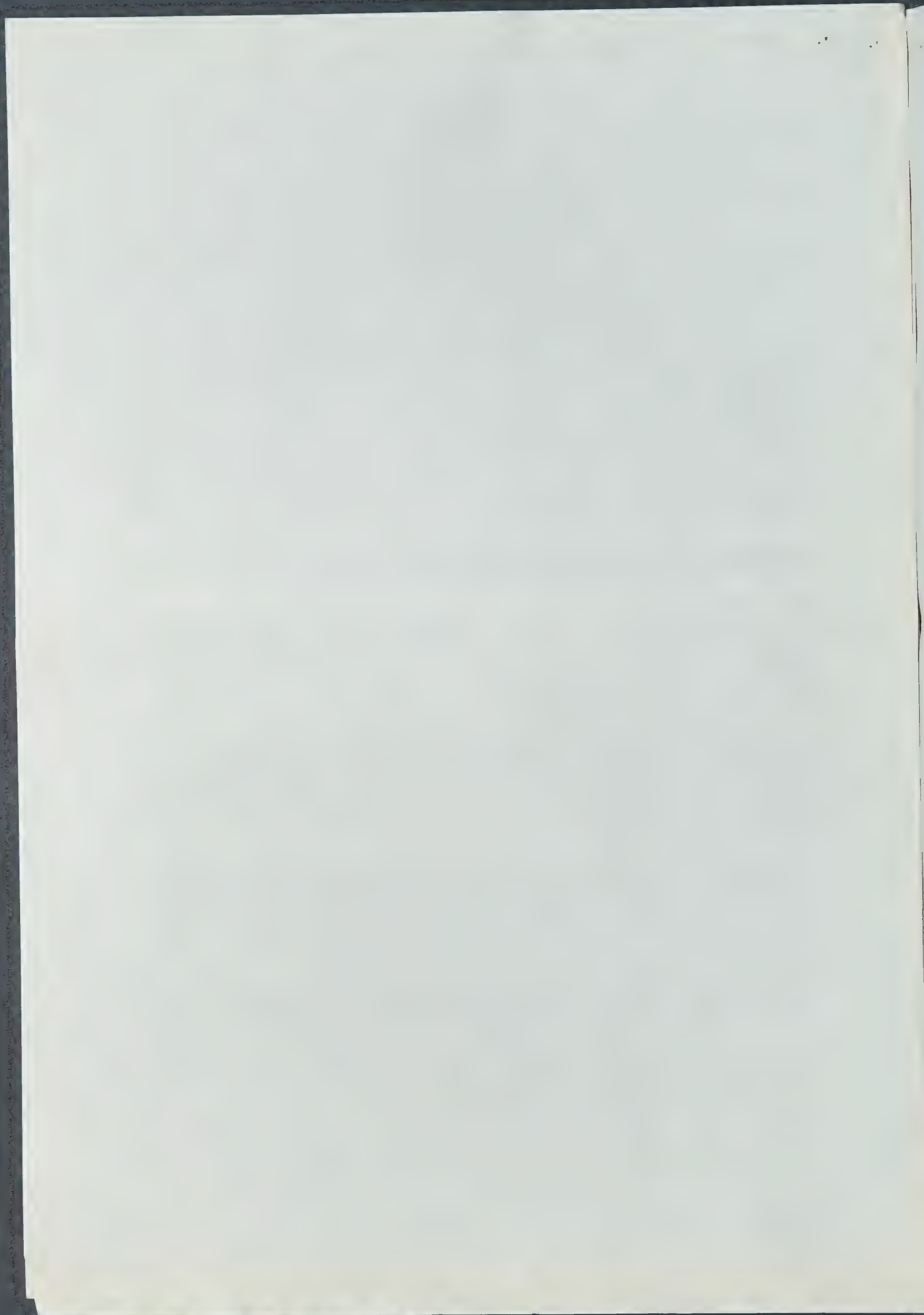
Enclosure Certificate

I am enclosing a copy of the report on the building of a height of 2000 ft. the building has been the subject of an investigation by the National Flood Control Administration. The Commission will report on the building. The Commission will report on the building.

[Text]

[Text]

[Text]



Consent of board members

3. ... Where the Secretary Commission ...

4. ... An owner of property ...

5. ... If an owner, whether before or after the ...

Consent exempt from capital tax

6. ... Owners of land ...

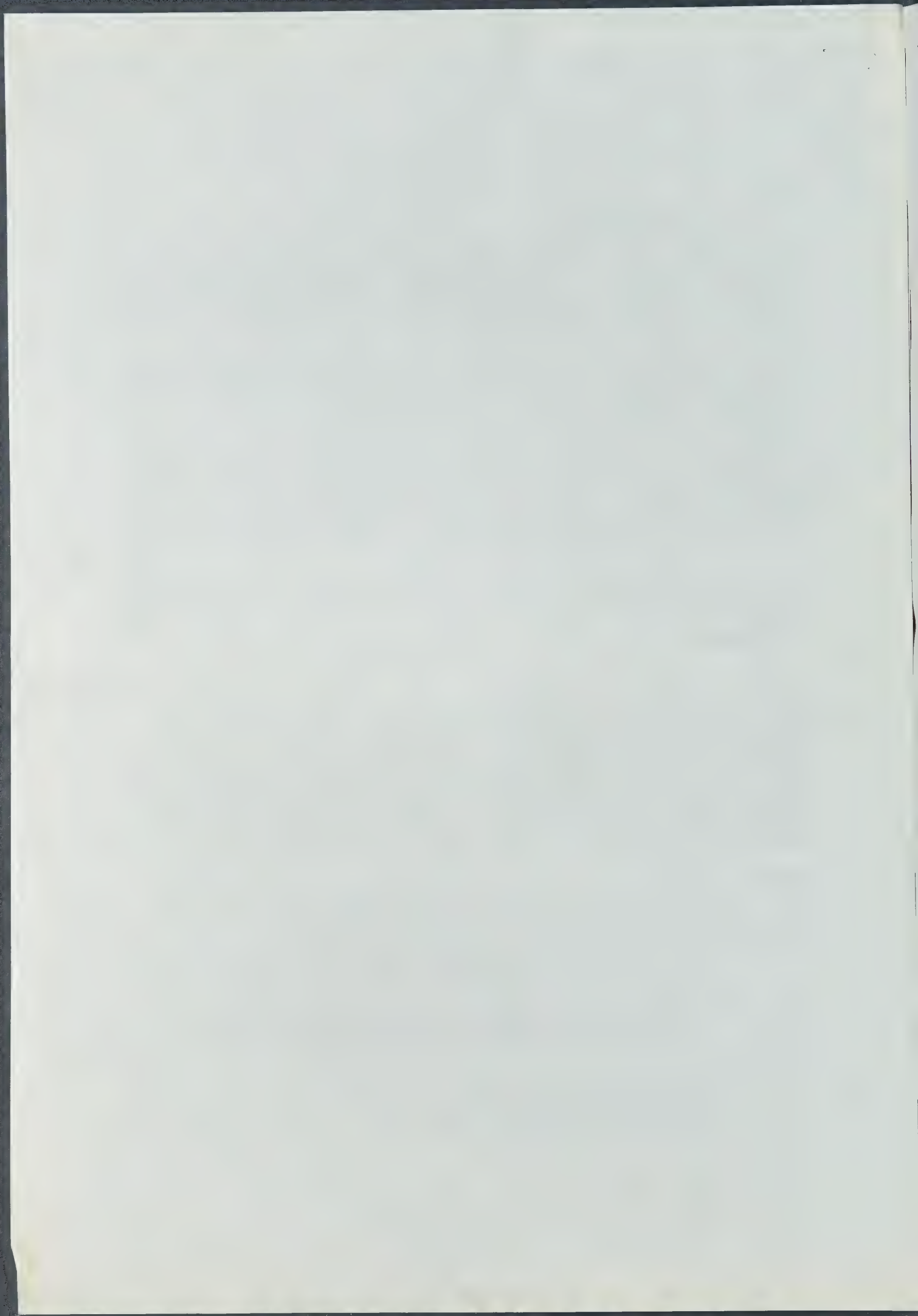
7. ...

8. ... The Commission will ...

9. ...

10. ...

11. ...



11. If the value determined is greater than the value of the property as set forth in the appraisal supporting the petition, the petitioning party shall be deemed to have established the value of the property for the purposes of this Act. The value of the property shall be the value determined in the appraisal supporting the petition, unless the petitioning party can establish that the value of the property as set forth in the appraisal is more than the value of the property as determined in the appraisal supporting the petition.

Expenses and penalty

12. Where a party fails to file a petition within the time specified in the petition, the petitioning party shall be deemed to have established the value of the property for the purposes of this Act. The petitioning party shall be deemed to have established the value of the property for the purposes of this Act, unless the petitioning party can establish that the value of the property as set forth in the appraisal is more than the value of the property as determined in the appraisal supporting the petition.

13. The applicant will be expected to provide reasonable access to such persons who are interested in purchasing the property to view it. Unreasonable failure to provide such access will be taken into account in deciding whether to set an appropriate amount of the petitioning party's expenses.

14. The fair market value (which may or may not be the same as the value stated on the notice of petition) will be entered in any final statement issued on the day of the hearing on the petition of the value of the property as determined in the appraisal supporting the petition for a limited period. It shall be noted that the petitioning party shall file the value of the property as determined in the appraisal supporting the petition with the petitioning party's application for a hearing on the petition.

15. The Commission will not accept any petition, nor will it be grateful if the petitioning party fails to provide the necessary information to the Commission. If a petition is granted, the photographs will be returned to the petitioning party. The Commission will not accept any petition unless the petitioning party has provided the necessary information to the Commission. It is of course, under the jurisdiction of the Commission to set the rules and regulations.

16. The Commission will accept any petition, nor will it be grateful if the petitioning party fails to provide the necessary information to the Commission. If a petition is granted, the photographs will be returned to the petitioning party. The Commission will not accept any petition unless the petitioning party has provided the necessary information to the Commission. It is of course, under the jurisdiction of the Commission to set the rules and regulations.



1. The Commission has received information that...

2. It is noted that the Commission has received information...

3. The Commission has also received information...

4. The Commission has also received information...

5. The Commission has also received information...

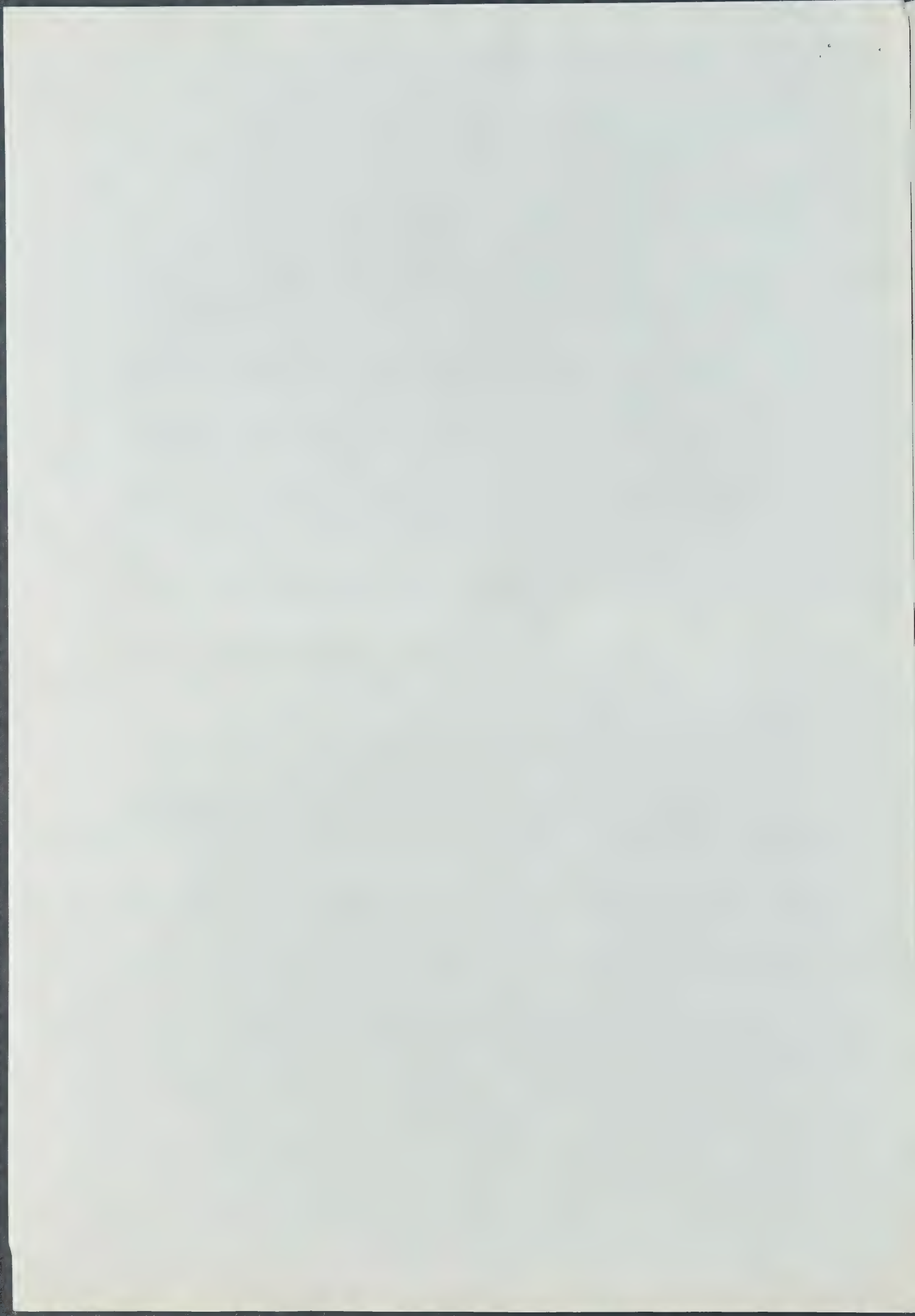
6. The Commission has also received information...

7. The Commission has also received information...

8. The Commission has also received information...

9. The Commission has also received information...

10. The Commission has also received information...



THE STATE OF NEW YORK

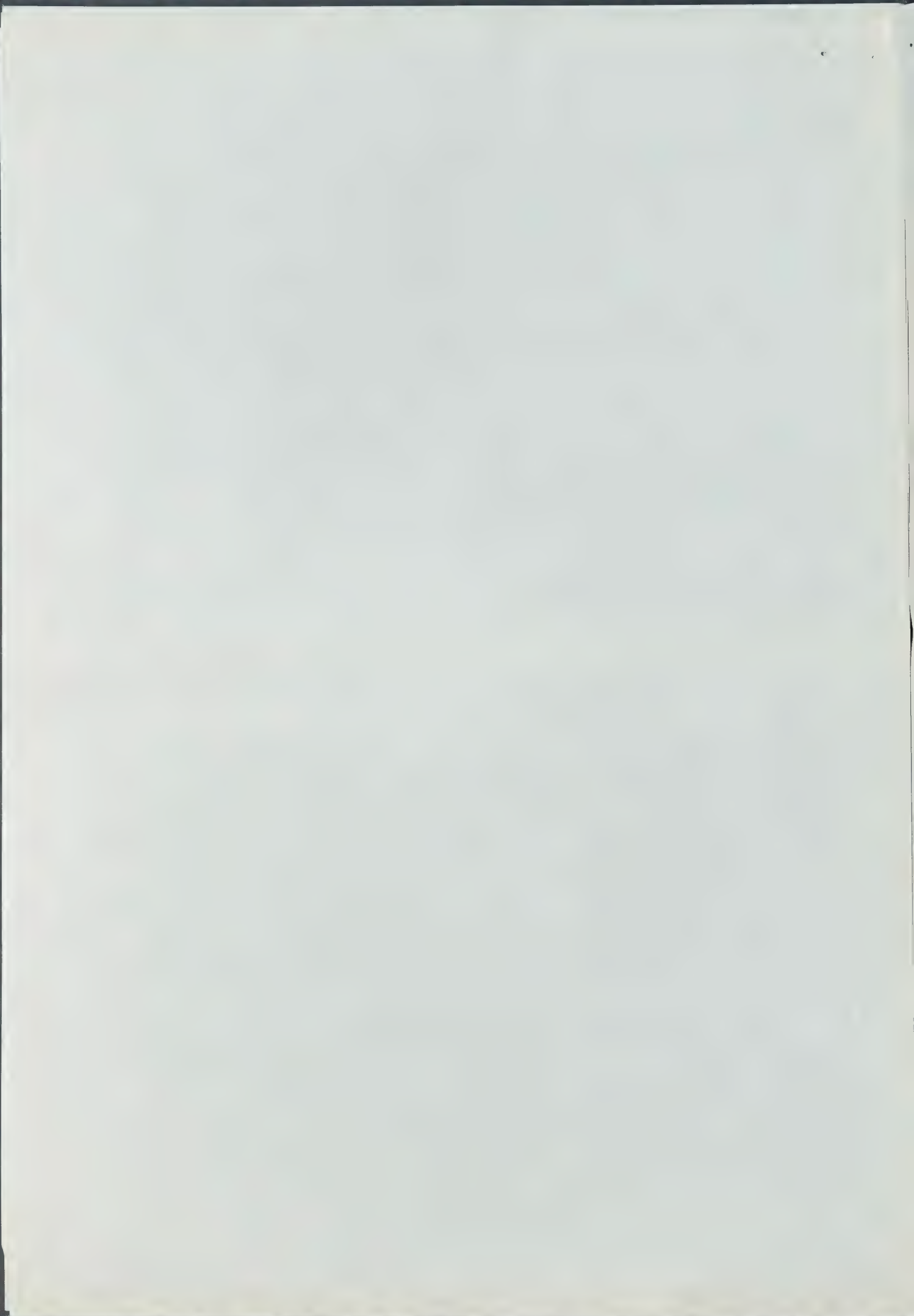
IN SENATE, January 11, 1911.

REPORT OF THE COMMISSIONERS OF THE LAND OFFICE

FOR THE YEAR ENDING DECEMBER 31, 1910.

ALBANY: J. B. LIPPINCOTT COMPANY, PRINTERS, 1911.

THE STATE OF NEW YORK



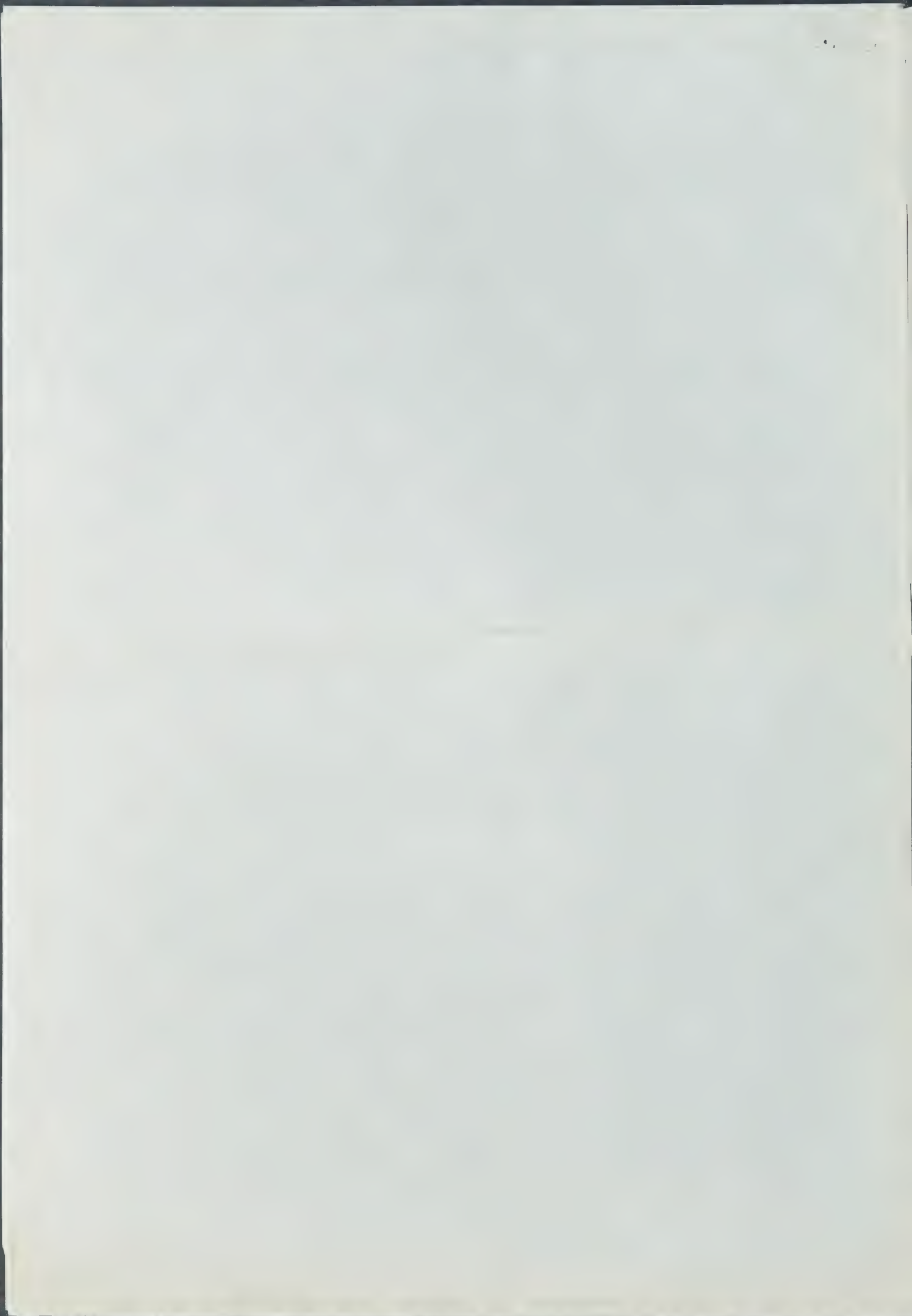
The report of the... (faint text)

The... (faint text)

The... (faint text)



The... (faint text)



The following is a list of the names of the persons who have been appointed to the various positions in the office of the Secretary of the State of New York, for the term ending on the 31st day of December, 1911.

Secretary of State: William C. Clegg, New York City.

Under Secretary of State: William C. Clegg, New York City.

Assistant Secretary of State: William C. Clegg, New York City.

Chief Clerk: William C. Clegg, New York City.

1. The first part of the document is a letter from the Secretary of the State to the President of the United States, dated January 1, 1877. The letter is addressed to the President and is signed by the Secretary of the State.

2. The second part of the document is a letter from the President of the United States to the Secretary of the State, dated January 1, 1877. The letter is addressed to the Secretary of the State and is signed by the President.

3. The third part of the document is a letter from the Secretary of the State to the President of the United States, dated January 1, 1877. The letter is addressed to the President and is signed by the Secretary of the State.

4. The fourth part of the document is a letter from the President of the United States to the Secretary of the State, dated January 1, 1877. The letter is addressed to the Secretary of the State and is signed by the President.

5. The fifth part of the document is a letter from the Secretary of the State to the President of the United States, dated January 1, 1877. The letter is addressed to the President and is signed by the Secretary of the State.

6. The sixth part of the document is a letter from the President of the United States to the Secretary of the State, dated January 1, 1877. The letter is addressed to the Secretary of the State and is signed by the President.

7. The seventh part of the document is a letter from the Secretary of the State to the President of the United States, dated January 1, 1877. The letter is addressed to the President and is signed by the Secretary of the State.

8. The eighth part of the document is a letter from the President of the United States to the Secretary of the State, dated January 1, 1877. The letter is addressed to the Secretary of the State and is signed by the President.



ALFRED BADER FINE ARTS

DR. ALFRED BADER

February 22, 1994

ESTABLISHED 1961

Via Fax 011 44 71 495 8347

Mr. George Gordon
Sotheby's
34-35 New Bond Street
London W1A 2AA
England

Re: Lot 73 - Lamentation

Dear George:

Thanks for your fax and all your great care.

After the meeting at the National Gallery, I would like to return straight from Charing Cross to Sussex. It will be my first full day in England, and I will be dead tired.

Before the meeting, around 1:00 p.m., I will pick up the Reviewing Committee's Annual Report and color transparencies from Anne Fox.

On March 3, I would like to return to London and visit with you.

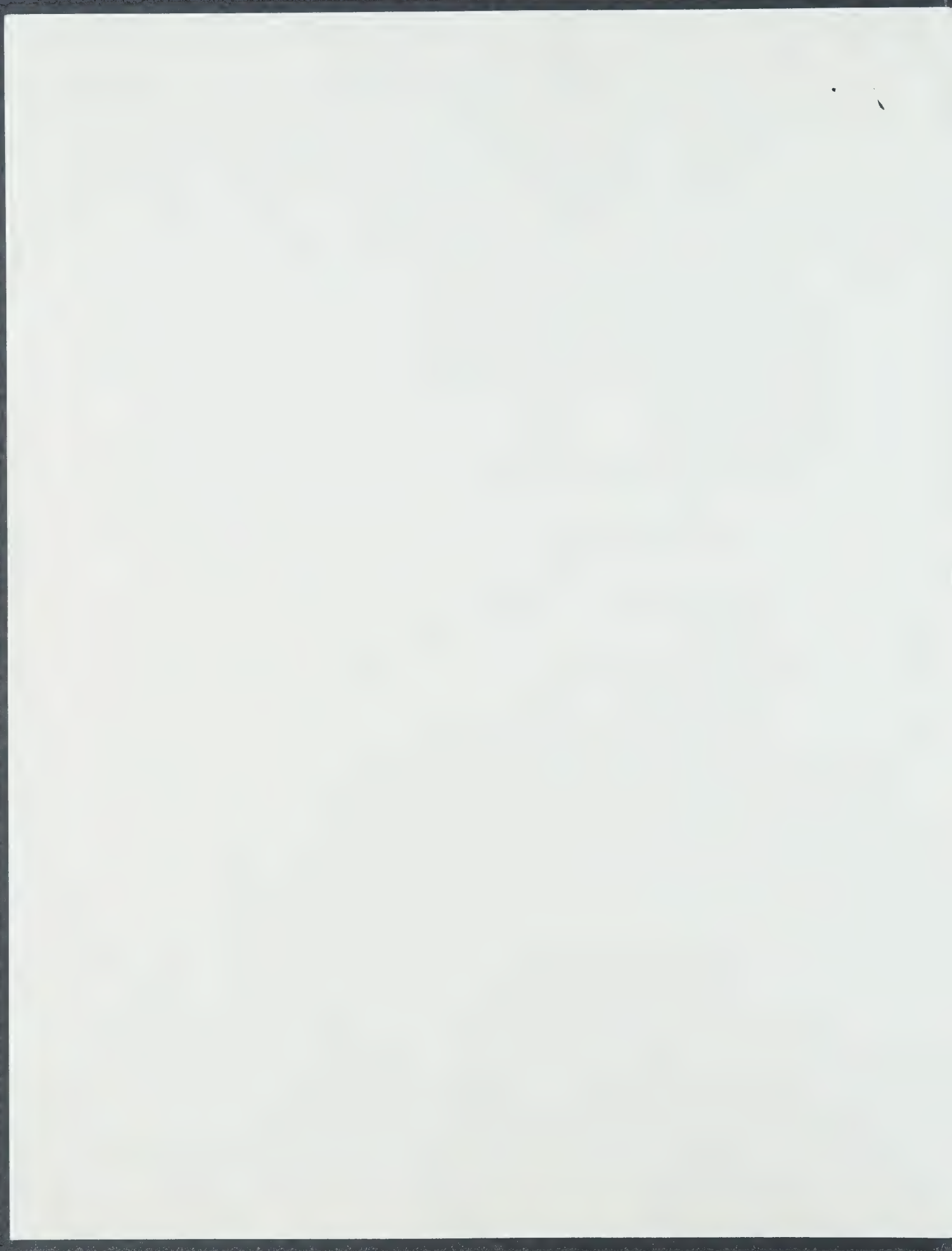
There may be all sorts of silver linings to the National Gallery's action:

- (1) It may wish to purchase lot 73 at a reasonable price.
- (2) You may have some great paintings to show me, for me to bid on in your April sale, or from you next Amsterdam sale!

Hope springs eternal.

Best wishes,

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 16, 1994

Via Fax 011 44 71 623 9699
Confirmation via Air Mail

Mr. Martin Orkin
Group Treasurer
Close Brothers Limited
36 Great St. Helen's
London EC3A 6AP
England

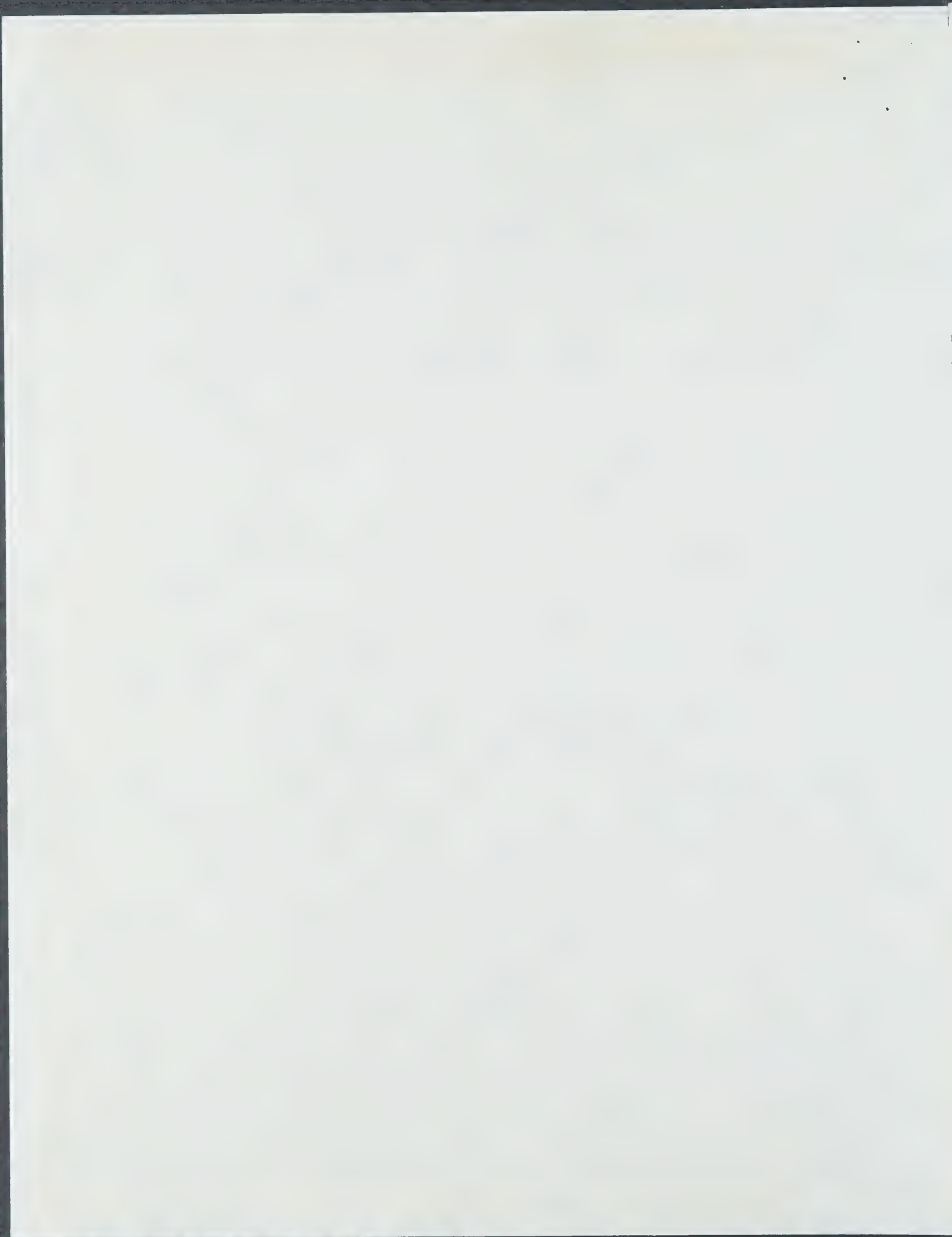
Dear Martin:

Thank you for confirmation of ABFA's deal No. 2807 3438 00 for £300,000 to May 3rd. As I explained to you in our telephone conversation in London, I gave to Sotheby's check No. 037131 for £236,437.50 dated May 2nd. I hope that a check of May 2nd presented that day will not bounce because a fixed deposit is dated May 3rd. If there is any danger of this happening, please change the fixed deposit date from May 3rd to May 2nd.

Best regards,

Phone call:
May 2 is
bank holiday!

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709





The Lamentation of Christ in oil by the circle of Albrecht Dürer, sold by a rural church in Shropshire for £232,500

Paintings kept in icy church fetch £272,500

THREE 16th-century paintings estimated to be worth about £500,000 and insured for a mere £250 by a remote Shropshire church, were offered for sale at Sotheby's yesterday.

The cost of proper insurance and security in a 12th-century building that was so cold in winter that icicles of condensation formed on the pictures, forced St Martin at Little Ness, north-west of Shrewsbury, to bring them to auction.

The Lamentation of Christ, from the circle of Dürer, sold for £232,500 (estimate, £150,000-£200,000) to Alfred Bader, the Milwaukee collector and dealer; and two related panels of 1519, depicting the saints Christopher and George, sold for £40,000 to Peter Silverman, the New York collector and dealer.

However, the third picture, *The Crucifixion*, circa 1500, did not make its £300,000 top estimate. Sotheby's suggested that this was because its "heavily religious" subject matter made it a difficult picture commercially.

Afterwards, the Rev Robin Bradbury said: "I don't know whether to celebrate or cry. When I took over the church in 1983, I knew that, because of their great value, these were pictures the church could not look after... The Church is not in the business of art preservation."

ART MARKET

Dalya Alberge

The paintings were donated, probably about the turn of the century, by the iron-making Darby family of Coalbrookdale. A descendant gave her support to the sale (made on behalf of the Diocese of Lichfield).

Around £60,000 of the sale proceeds will pay for repairs to the church, with much of the rest going towards a housing scheme in the village. Mr Bradbury believes that his is the first church to sell treasures primarily for community work.

Christie's antiquities sale yesterday saw an Etruscan bronze cista sell for £106,000. The piece was bought from Northwick Park collection in 1965 for 2,100 guineas (£2,205). The auction house pointed out that the whole of the Northwick sale (some 500 items) was £99,022 — less than the single piece fetched.

Such is the rarity of fine portraits of the Roman emperor Caligula that buyers ignored Christie's £30,000 top estimate for a Roman bronze portrait bust of him, taking bidding to £265,500. It went to an anonymous buyer.

The Independent Dec 9 1993

Saintly visions to earn church £500,000



Four paintings that were insured by a village church for £250 are expected to fetch £500,000 at Sotheby's in London tomorrow. The pictures are thought to have been given to St Martin's at Little Ness, Shropshire, right, in about 1875. They include two wings of a 16th-century altarpiece painted with saints, above. Most of the sale proceeds will be used to provide affordable housing for young couples in Little Ness, population 150-200. Some will be spent on church repairs.





FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

2 pages

To: Mr. George Gordon, Pottery's

21 11 94

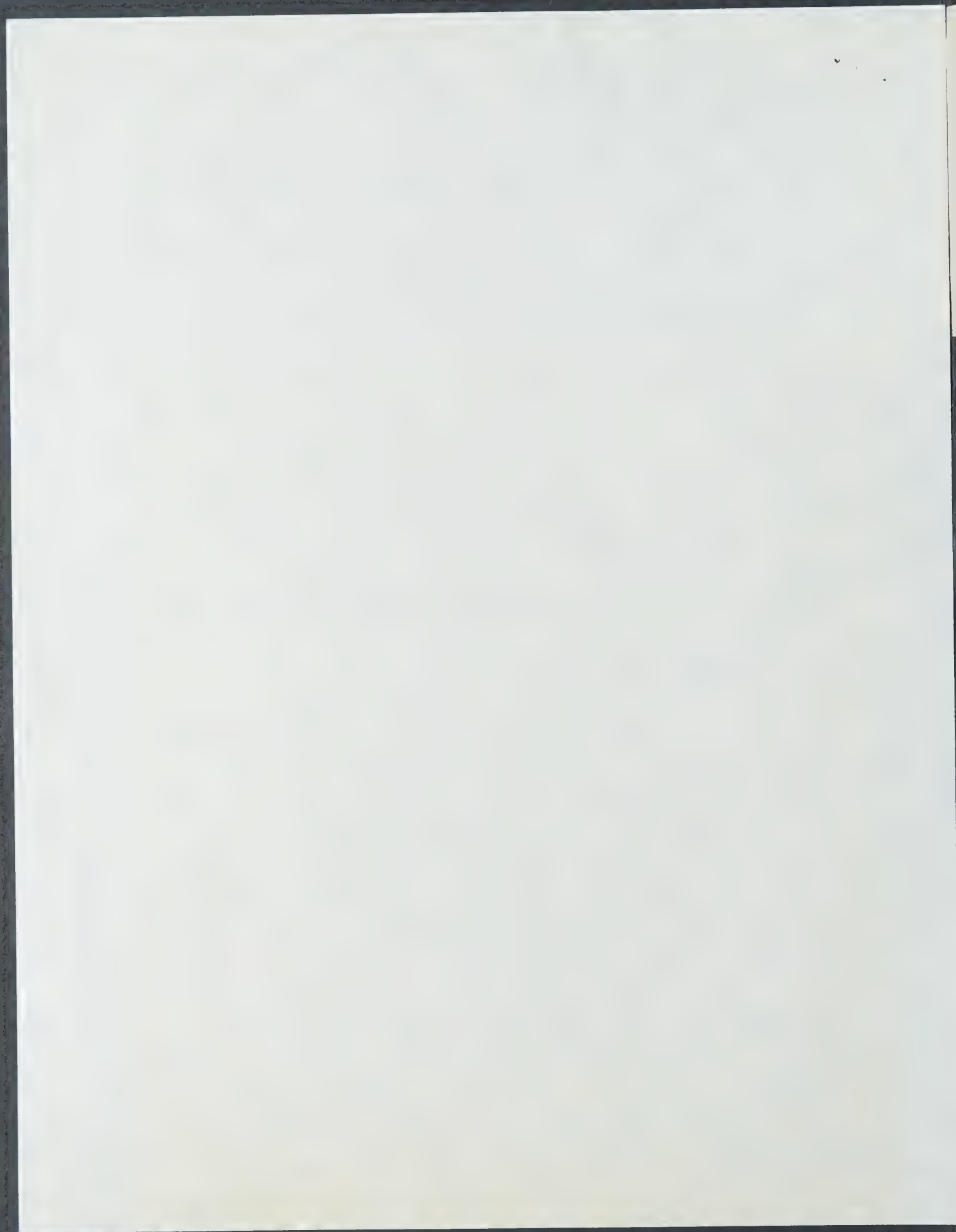
Dear George
I faxed the secretary of the Reviewing
Committee on Feb 18 - copy enclosed.

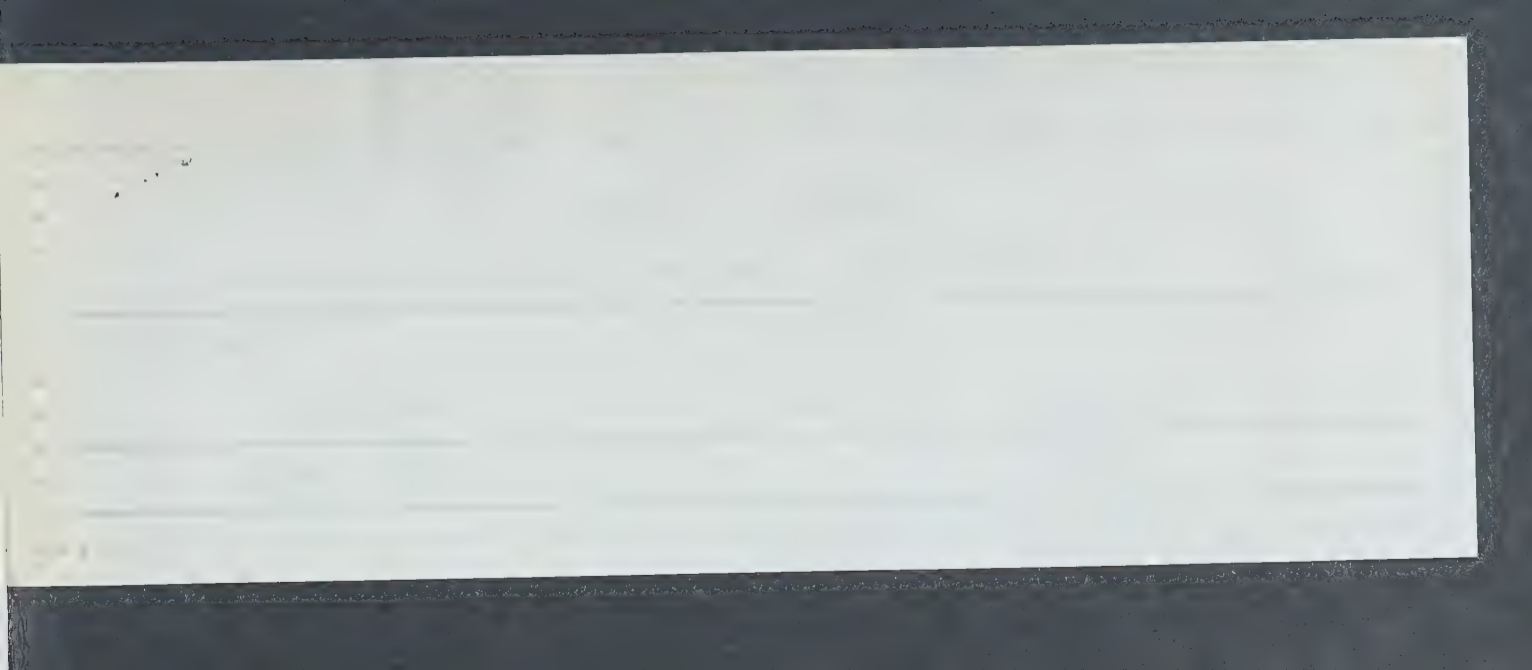
Perhaps it was "un-British" to ask the
secretary of an august body to respond by
fax and to mail a report - anyway, he
has not replied and I hope the meeting
will be held at 2:45 pm on March 2.

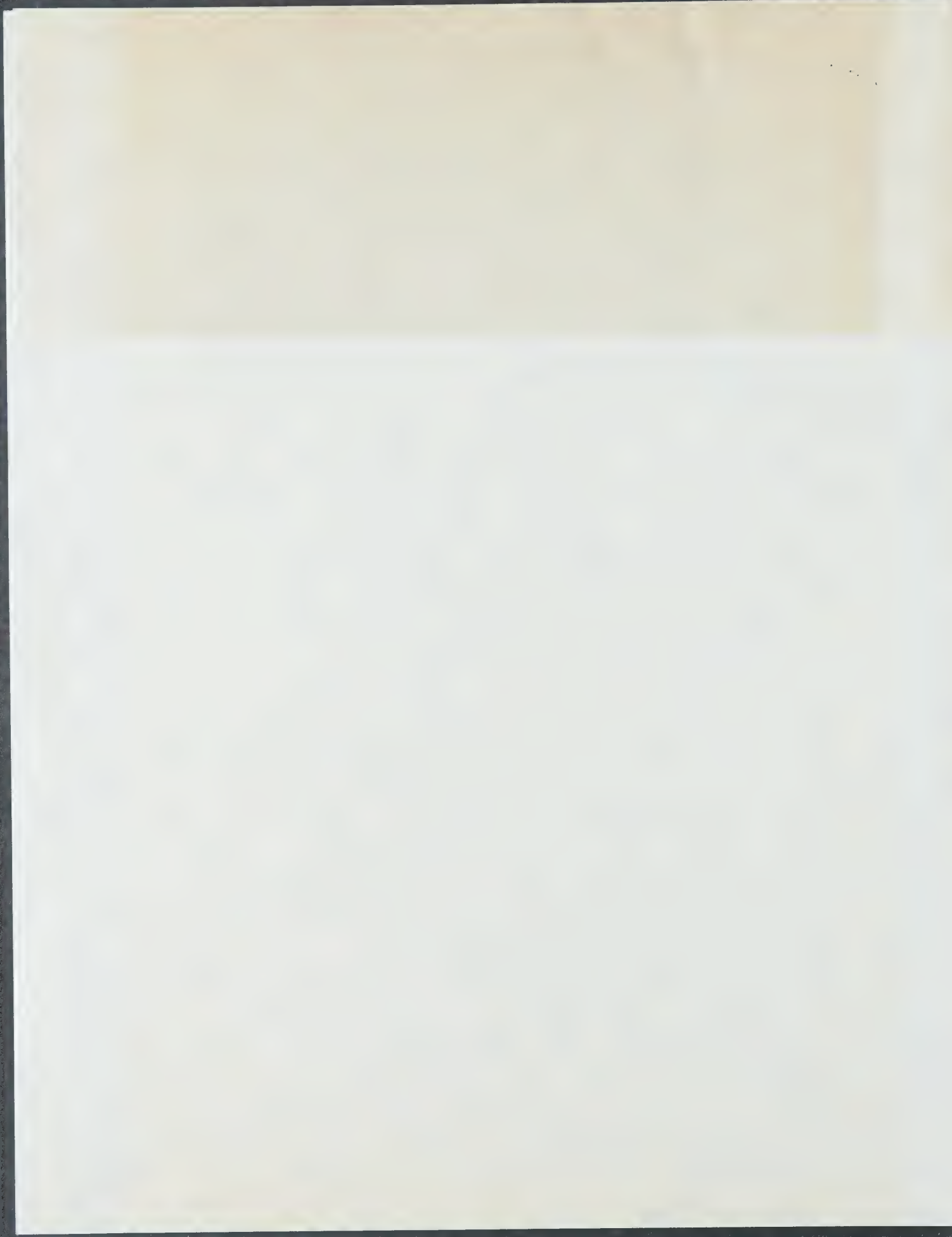
May I visit you and Mr. Och at Pottery's
around 1 pm that Wednesday? Could you
then loan me a copy of the Committee's Annual
Report, and let me have some colour
transparencies of lot 73?

Many thanks and best wishes

Alfred



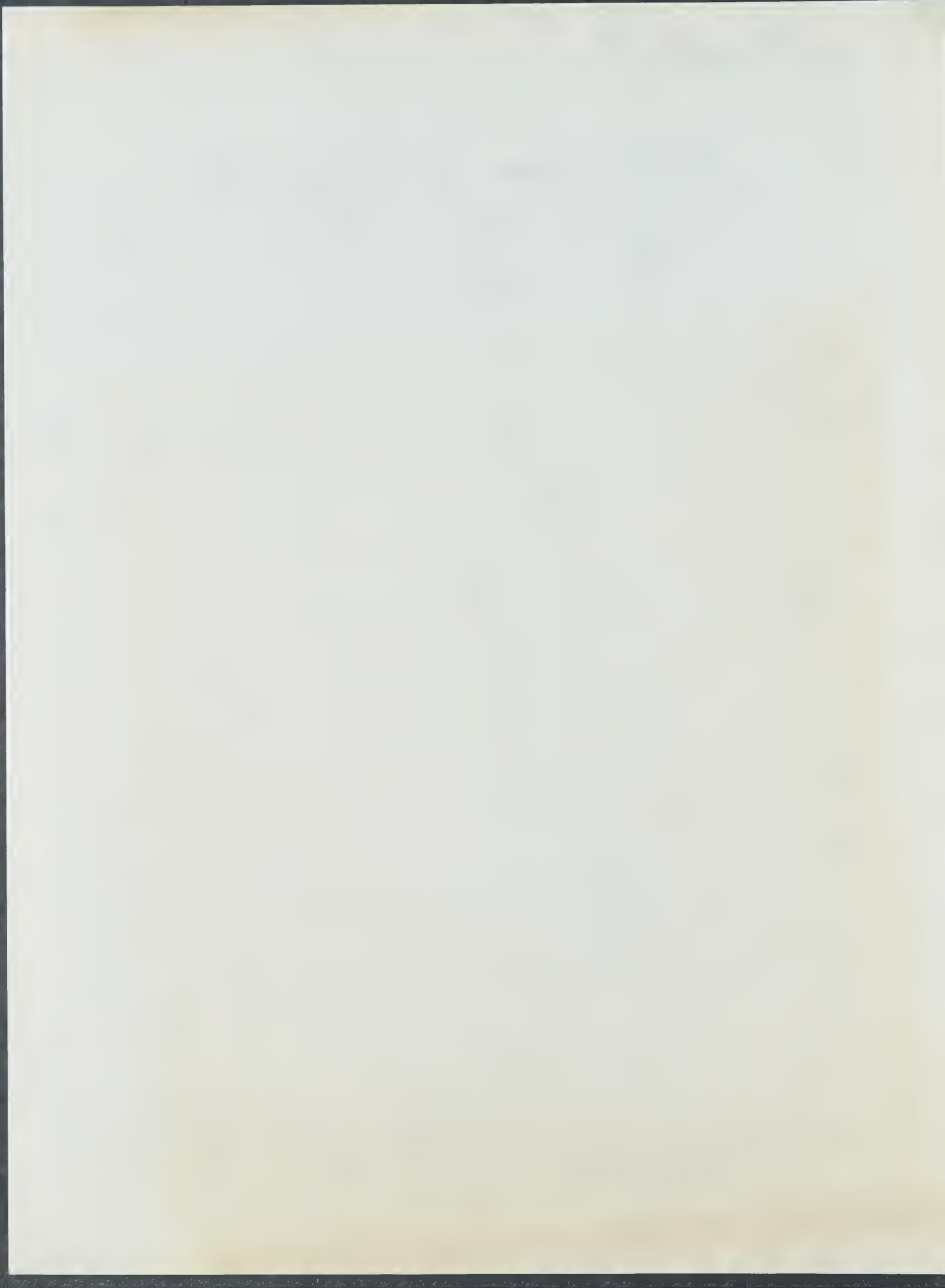




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[Faint, illegible text]

[Large block of extremely faint, illegible text, possibly a list or table]



FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

copy to
George Gordon

February 18, 1994

TO: Mr. Simon Mitchell, Secretary
Reviewing Committee on the Export of Works of Art
1-4 Cockspur Street
London SW1Y 5DH
England

Via Fax 011 44 71 211 6170

Dear Mr. Mitchell:

Re: Application to export a painting, The Lamentation of Christ, with a Group of Donors in the right foreground, by the Circle of Durer

I trust that you received my fax of yesterday regarding points i, ii, and iii of paragraph 4.

In view of the importance of the meeting, I plan to fly to London to attend.

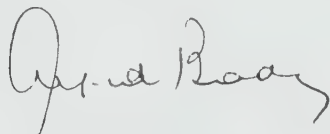
I would, of course, lose a good deal of time and money if the meeting were cancelled or postponed, and hence I would appreciate your confirmation by fax that the meeting will be held at the National Gallery at 2:45 p.m. on Wednesday, March 2nd.

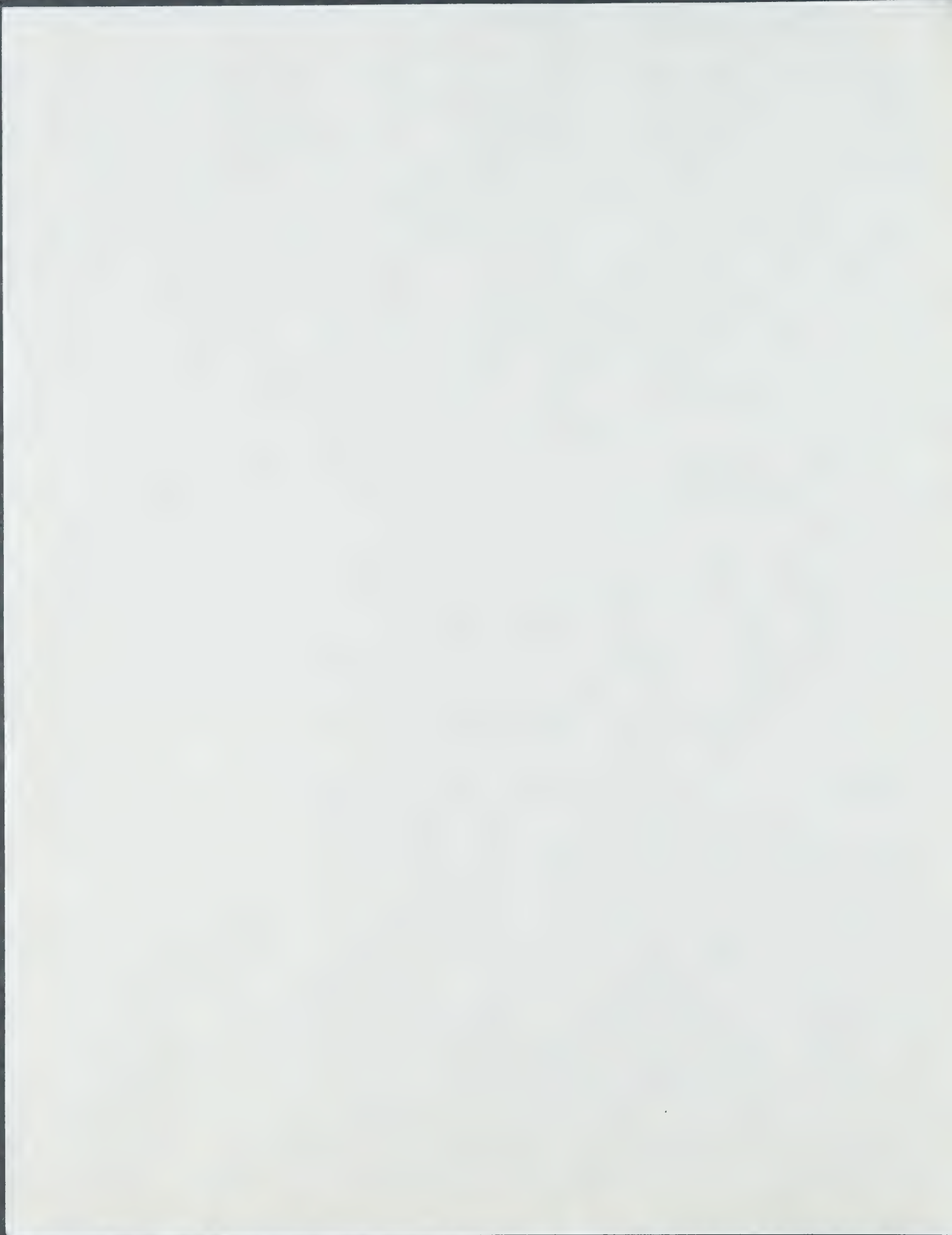
May I also impose on you to send to my British home a copy of the Committee's annual report referred to in paragraph 18 of your letter dated February 8th. I realize, of course, that the report can be purchased from Her Majesty's Stationery Office, but I cannot easily purchase it in the United States. Hence, please help me by sending a copy, of course with your bill, to:

52 Wickham Avenue
Bexhill-on-Sea, East Sussex TN39 3ER

Many thanks for your help.

Sincerely,







2-4 Cockspur Street, London, SW1Y 5DH

Telephone: 071-211 6160

Facsimile: 071-211 6170

URGENT FAX

DATE: 23 February 1994

NUMBER OF PAGES:

TO: Dr Bader

0101

FAX NUMBER: 44-2770709

FROM: S N Mitchell

MESSAGE:

Application to export a painting, 'The Lamentation of Christ' by the Circle of Durer

The meeting to discuss the application to export the above painting will be held on Wednesday 2 March 1994 in the main Conference Room, Sainsbury Wing of The National Gallery, Trafalgar Square, London, WC2, at 2.00 pm. You should report to the Information Desk in the first instance. I look forward to seeing you at the meeting.

S N Mitchell

Secretary, Reviewing Committee on the Export of Works of Art



The Guardian
+ December 9 1993.

HOME NEWS 9

Lamentation that stayed the hand of the gentrifiers

John Ezard

IT MIGHT almost be said that the Lord provided. The parishioners of Little Ness in Shropshire have long had a dream of saving their village from being gentrified.

Yesterday their hopes came closer to fruition when they left Sotheby's, the London auction house, with parish funds richer by nearly £250,000.

The windfall for the 190 villagers came from the sale of two works of art which hung virtually unnoticed in St Martin's Church for more than a century.

The 400-year-old Lamentation of Christ by an artist in the circle of Albrecht Dürer fetched £210,000 and two wings of an altarpiece with the same provenance were sold for £35,000.

A group from the parish, which is near Shrewsbury, smiled with awe as bidding for the first painting passed £200,000.

Eve Manby, wife of the churchwarden, said: "It used to be an ordinary village but now it's within commuting distance of Birmingham and Wolverhampton and local people can't afford to live there."

The last Little Ness house

for £157,000, beyond the pockets of the young. The plan is to spend most of the money on five or six houses for them. The church fabric needs more than £40,000 spent on it and the Shropshire Churches Trust will also benefit.

Providence was helped by the painterly eye of the vicar, the Rev Robin Bradbury, who was the first to consult experts about the works. The Lamentation was riddled with woodworm. "They've been in the care of Sotheby's for the last six years," he said. "Valuable works of art needed preservation and we couldn't begin to look after them properly."

The works, thought to have been given to the church shortly after 1875, were bought by US dealers.

The prayers of Little Ness, and its wider group parish comprising Ruyton-Eleven-Towns and Great Ness, are now centred on selling another painting in St Martin's possession, an anonymous crucifixion dating from 1500. It was priced at £200,000-£300,000 yesterday but the top bid of £90,000 failed to reach its reserve price. The better it does next time, the greater are the area's chances of becoming the most indigenous in



Painting that saved the day... The Rev Robin Bradbury with The Lamentation of Christ, which was sold at Sotheby's, saw funds for 190 houses.



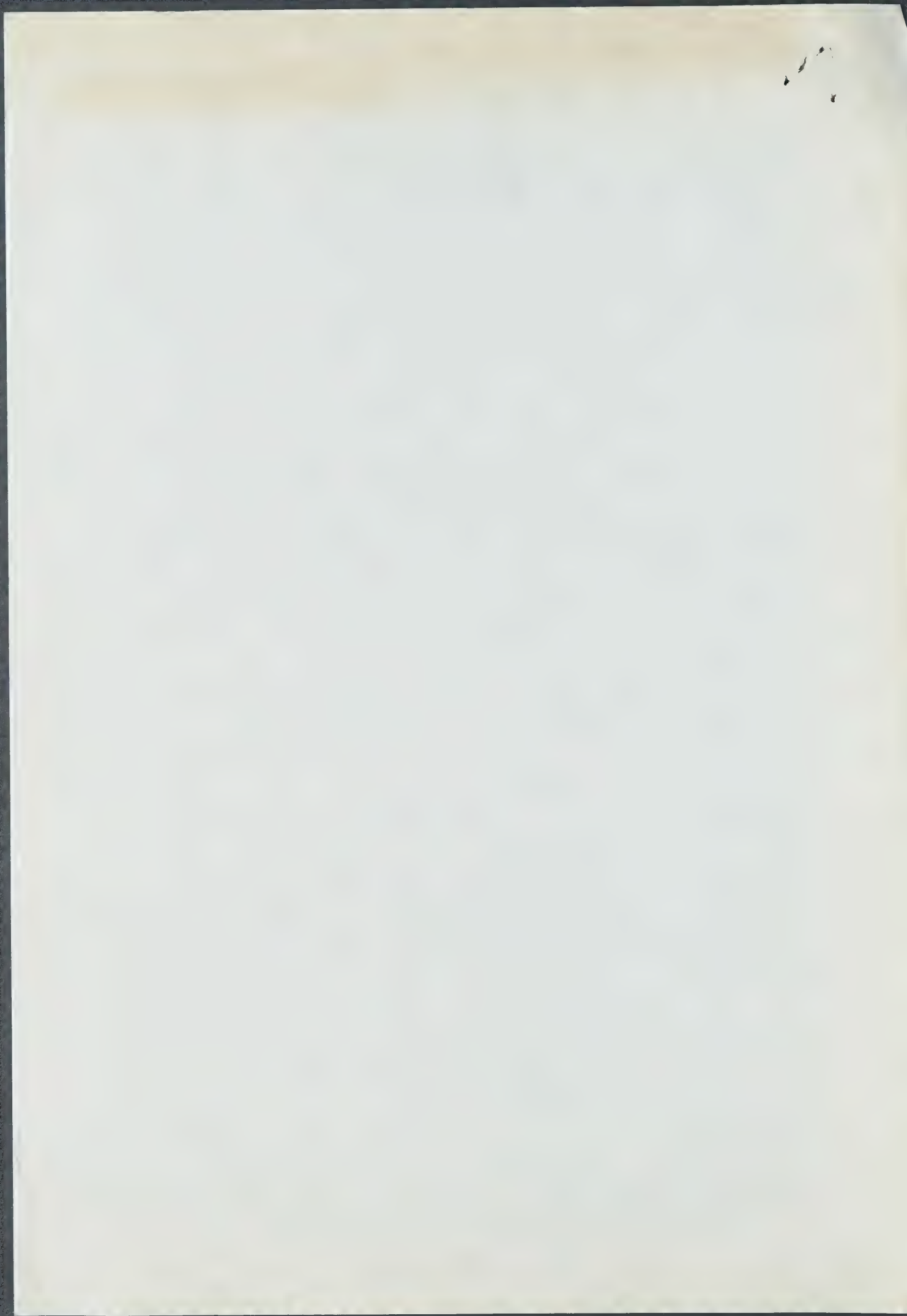
1888

SOTHEBY'S

Wed. —

[Faint, illegible text, likely a list of items or a description of an auction.]

CLYDE
 [Faint text]



FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

February 25, 1994

To: Mr. Jason King
Sotheby's - London

011 44 71 495 8347

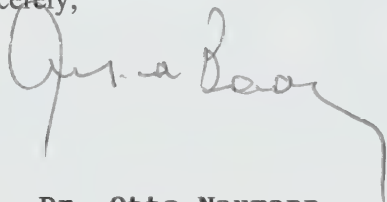
Dear Mr. King:

Dr. Otto Naumann has ordered a frame for our altarpiece from Davies, and I understand that the frame is ready.

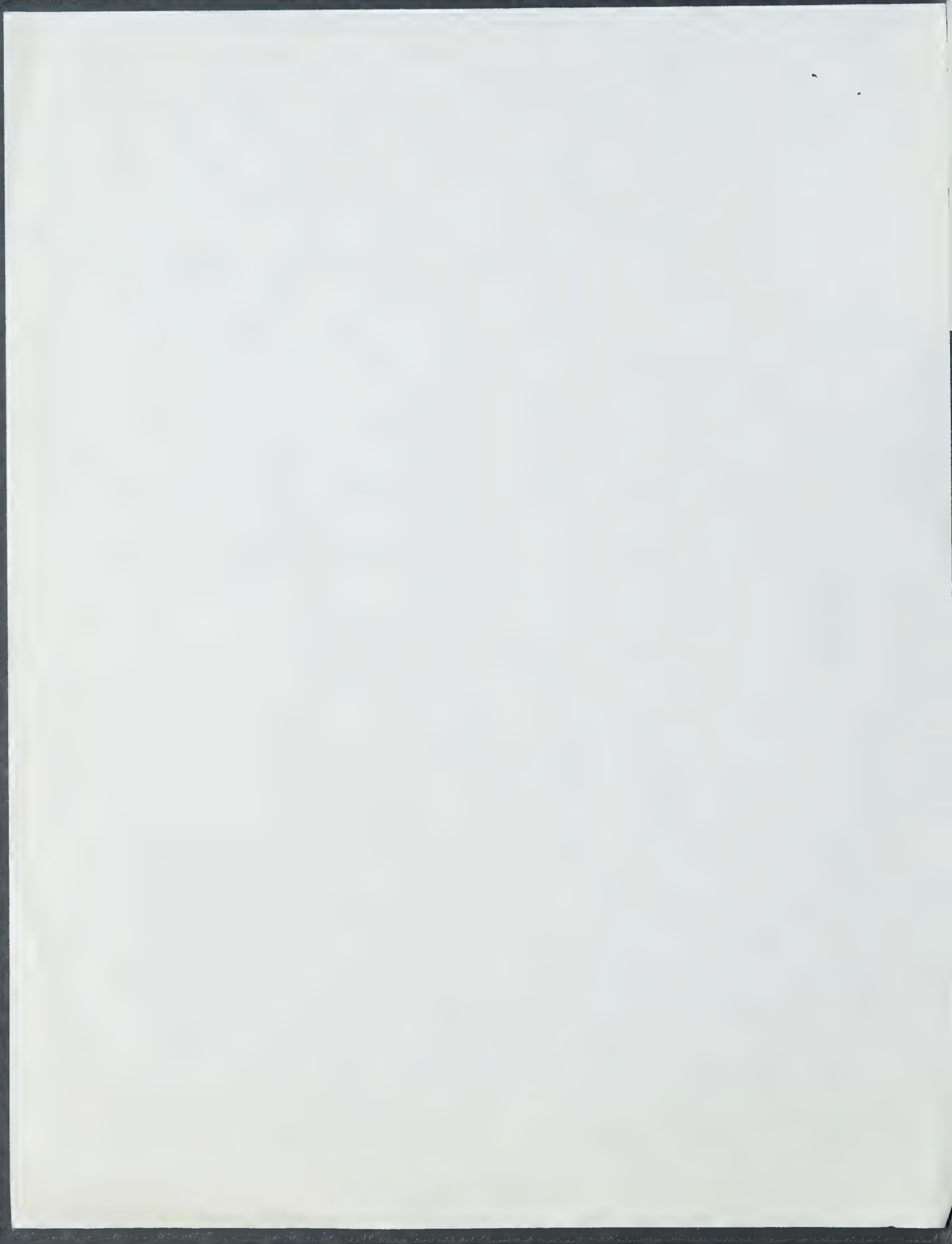
Please allow Davies to deliver the frame to you and to put it on the altarpiece before it is moved to the National Gallery next week.

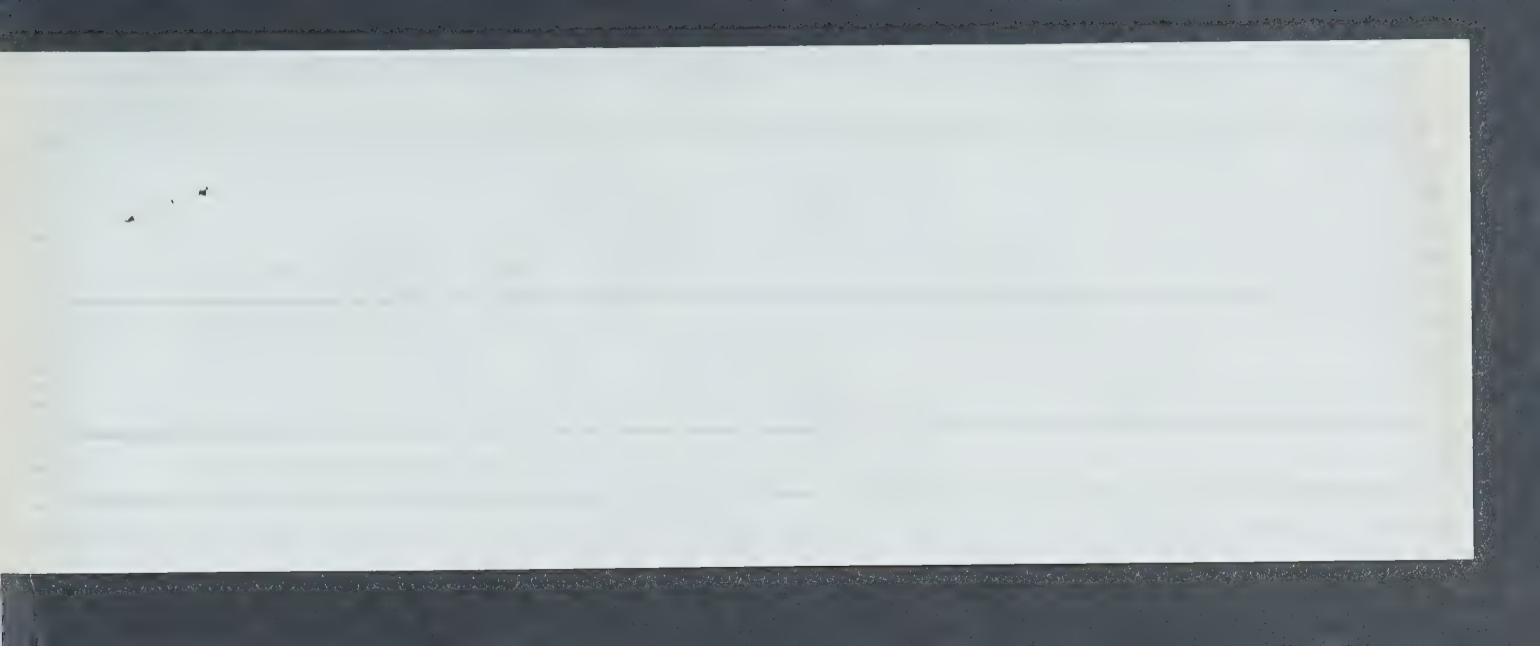
Many thanks for your help.

Sincerely,

A handwritten signature in cursive script, appearing to read "Alfred R. Bader". The signature is written in dark ink and extends to the right with a long, sweeping tail.

c: Dr. Otto Naumann







The Reverend
+ November 9 1993

Lamentation that stayed the hand of the gentrifiers

John Ezard

IT MIGHT almost be said that the Lord provided. The parishioners of Little Ness in Shropshire have long had a dream of saving their village from being gentrified. Yesterday their hopes came closer to fruition when they left Sotheby's, the London auction house, with parish funds richer by nearly £250,000.

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Eve Manby, wife of the churchwarden, said: "It used to be an ordinary village but now it's within commuting distance of Birmingham and Wolverhampton and local people can't afford to live there."

The last Little Ness house to come on the market sold

for £157,000, beyond the pockets of the young. The plan is to spend most of the money on five or six houses for them. The church fabric needs more than £40,000 spent on it and the Shropshire Churches Trust will also benefit.

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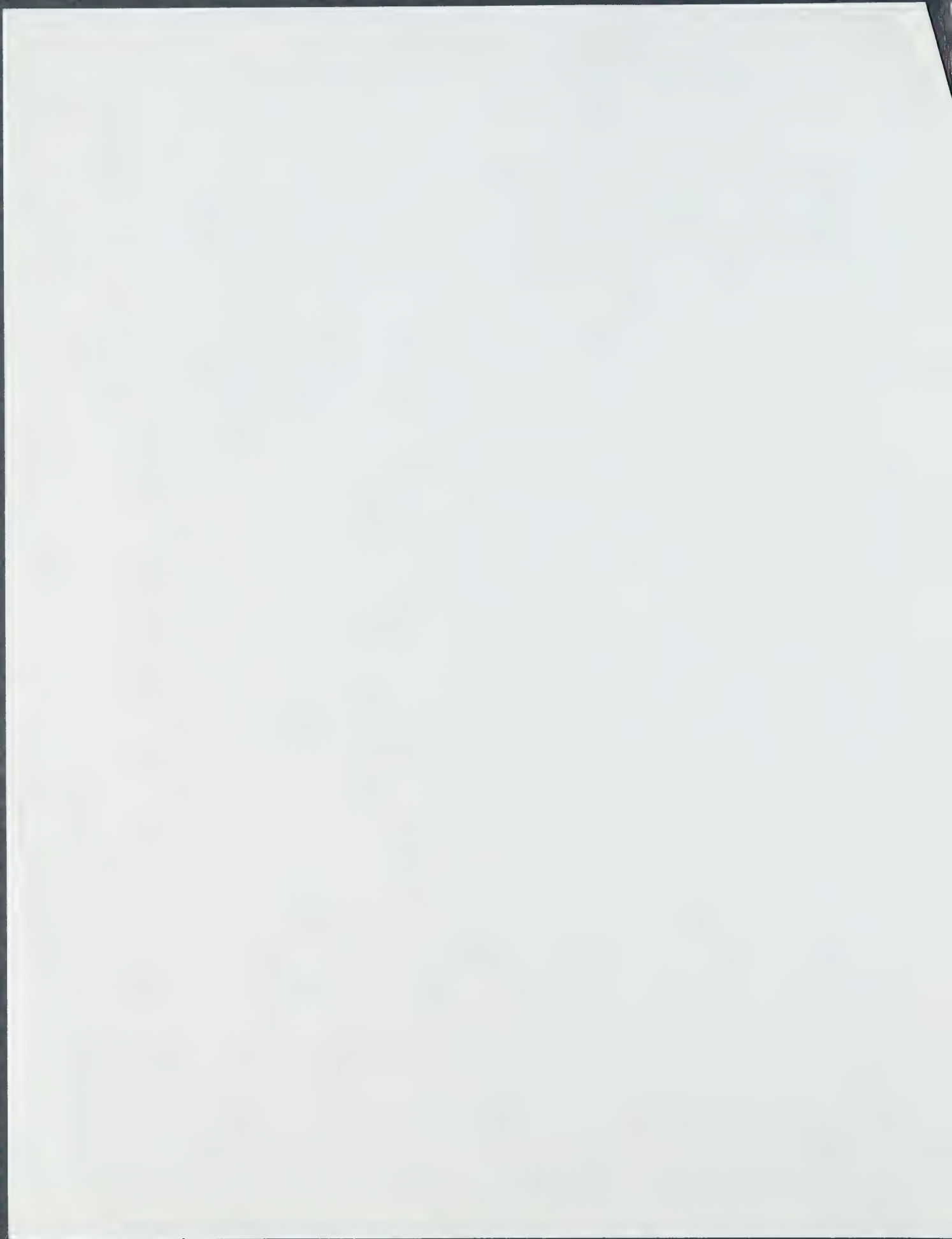
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Painting that saved the day . . . The Rev Robin Bradbury with The Lamentation of Christ, which was sold at Sotheby's yesterday for £210,000

PHOTOGRAPH BY HAMILTON WEST



IN CONFIDENCE

X
EWA/RC(94)7

REVIEWING COMMITTEE ON THE EXPORT OF WORKS OF ART

1. The Reviewing Committee will meet on Wednesday 2 March 1994 in the main Conference Room, Sainsbury Wing of The National Gallery, Trafalgar Square, London, WC2 (See attached map). In addition to the permanent members and assessors, the following independent assessors will be present:

Mr J Jacob - Formerly, The Iveagh Bequest, Kenwood
Professor M Kitson - Formerly, The Paul Mellon Centre
Mr D Scrase - Fitzwilliam Museum

2. The following case will be heard at 2.00 pm approximately:

Case 26 1993/94 A painting, 'The Lamentation of Christ, A Group of Donors in the Right Foreground', attributed to the Circle of Durer.

Sotheby's have applied for a licence to export the painting to Alfred Bader Fine Arts, Milwaukee, USA. The value shown on the export licence application form is £236,437.50.

Dr A Bader will attend the meeting to present the case for export. A written statement is attached at Annex A.

Mr N MacGregor acting as the Department of National Heritage's Expert Adviser has objected to the proposed export and a written statement is attached at Annex B. He will attend the meeting accompanied by Dr S Foister.

The painting will be brought to the meeting.

3. It is important for the successful operation of the export control that commercial information given in confidence should not be released prematurely or without authority. I am therefore asked to draw your attention to the IN CONFIDENCE marking of this paper.

Mr S Mitchell
Secretary

Reviewing Committee on the Export of Works of Art
Department of National Heritage
2-4 Cockspur Street
LONDON SW1Y 5DH

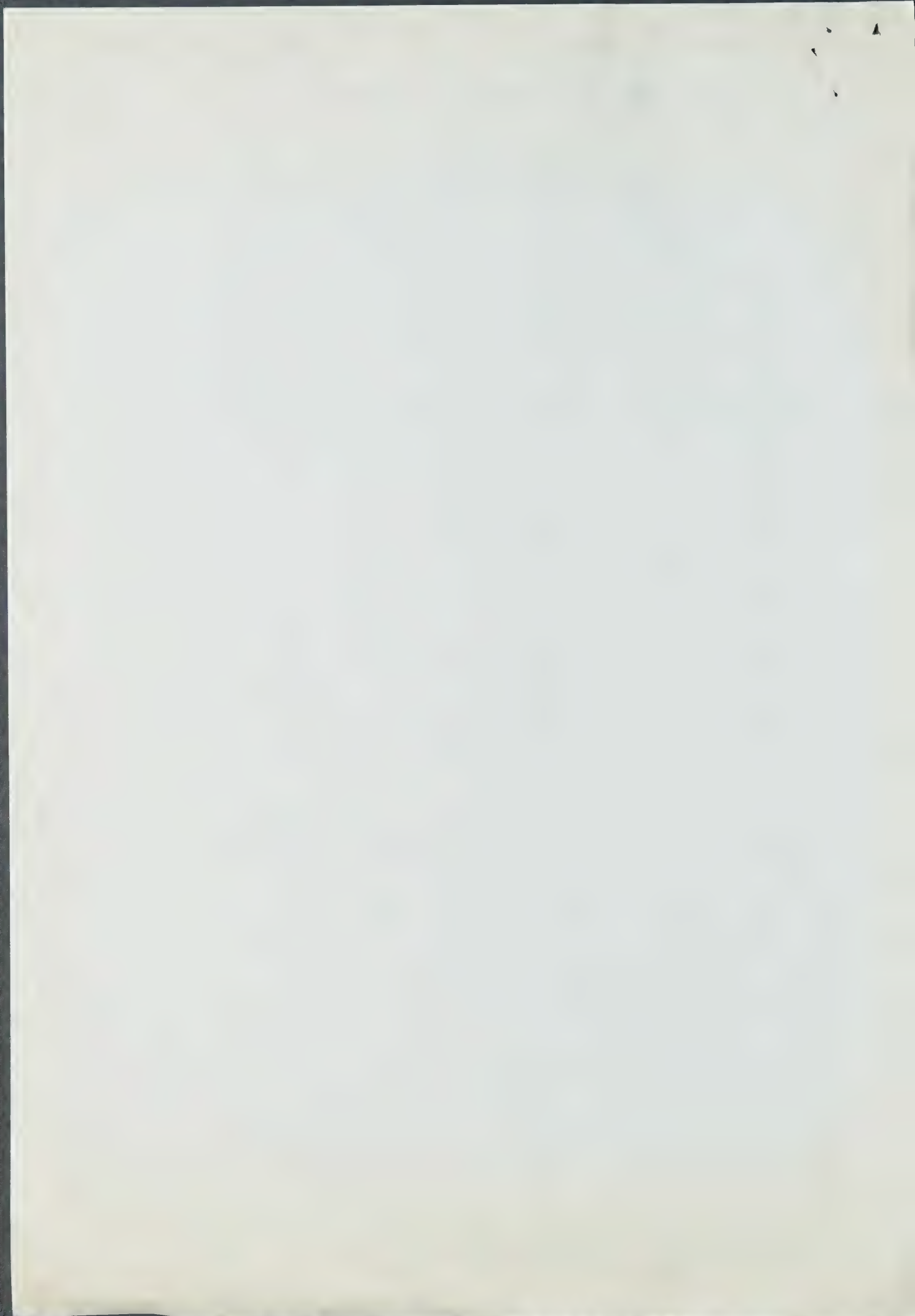
23 February 1994



Complaint number

0000000000

1/1/1984





URGENT FAX

TO: [Faint recipient information]

FROM: [Faint sender information]

SUBJECT: [Faint subject line]

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Print File[®]
ARCHIVAL PRESERVERS

WWW.PRINTFILE.COM

INSERT EMULSION SIDE DOWN

STYLE NO. 45-1

DATE:

ASSIGNMENT:

FILE NO:



DATE: _____
ARCHIVAL PRESERVERS
PrintLife

APPLICATION: _____
WWW.PRINTLIFE.COM

INSERT EMULSION SIDE DOWN SLATE NO. 92



FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

February 18, 1994

TO: Mr. Simon Mitchell, Secretary
Reviewing Committee on the Export of Works of Art
1-4 Cockspur Street
London SW1Y 5DH
England

Via Fax 011 44 71 211 6170

Dear Mr. Mitchell:

Re: Application to export a painting, The Lamentation of Christ, with a Group of Donors in the right foreground, by the Circle of Durer

I trust that you received my fax of yesterday regarding points i, ii, and iii of paragraph 4.

In view of the importance of the meeting, I plan to fly to London to attend.

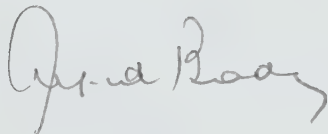
I would, of course, lose a good deal of time and money if the meeting were cancelled or postponed, and hence I would appreciate your confirmation by fax that the meeting will be held at the National Gallery at 2:45 p.m. on Wednesday, March 2nd.

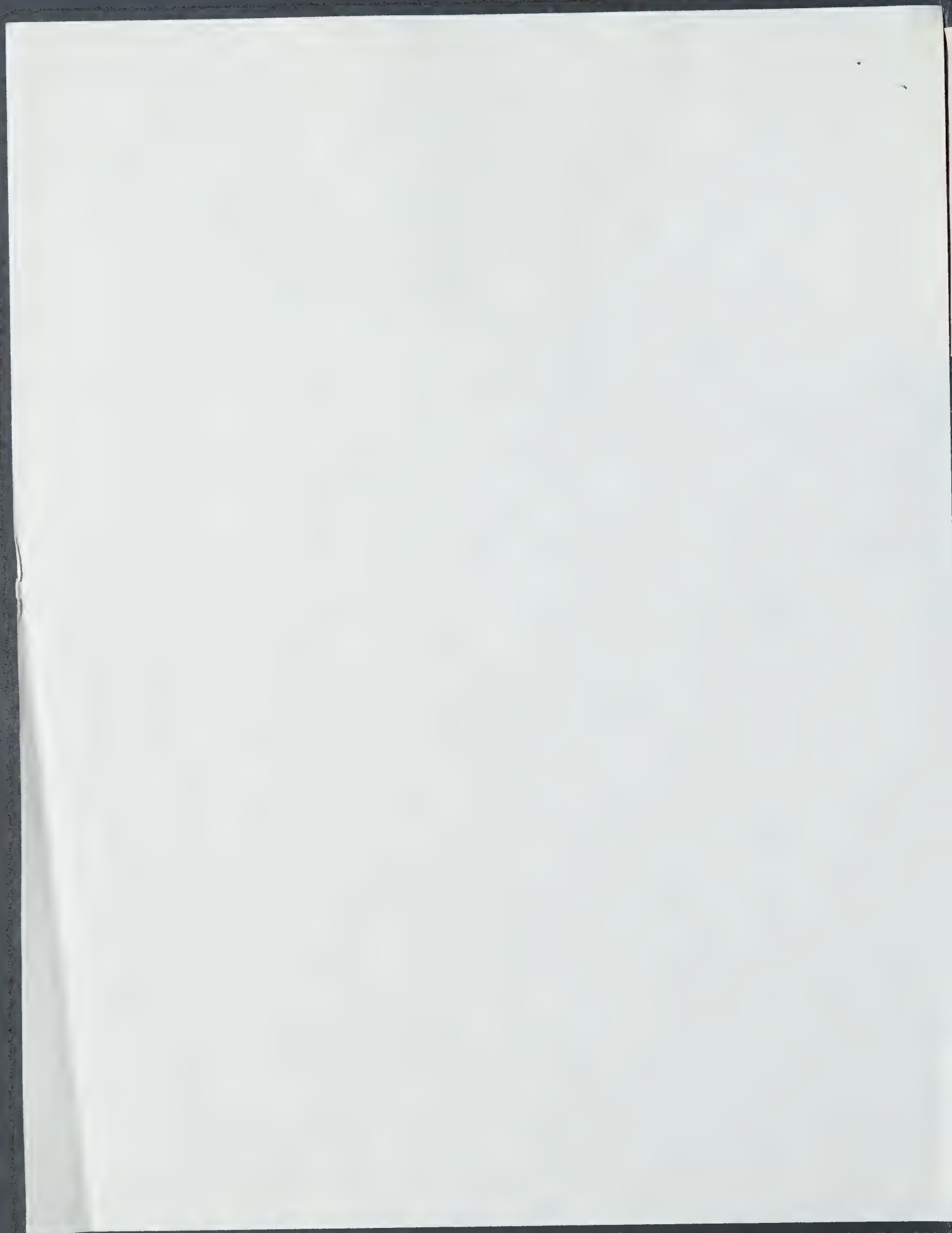
May I also impose on you to send to my British home a copy of the Committee's annual report referred to in paragraph 18 of your letter dated February 8th. I realize, of course, that the report can be purchased from Her Majesty's Stationery Office, but I cannot easily purchase it in the United States. Hence, please help me by sending a copy, of course with your bill, to:

52 Wickham Avenue
Bexhill-on-Sea, East Sussex TN39 3ER

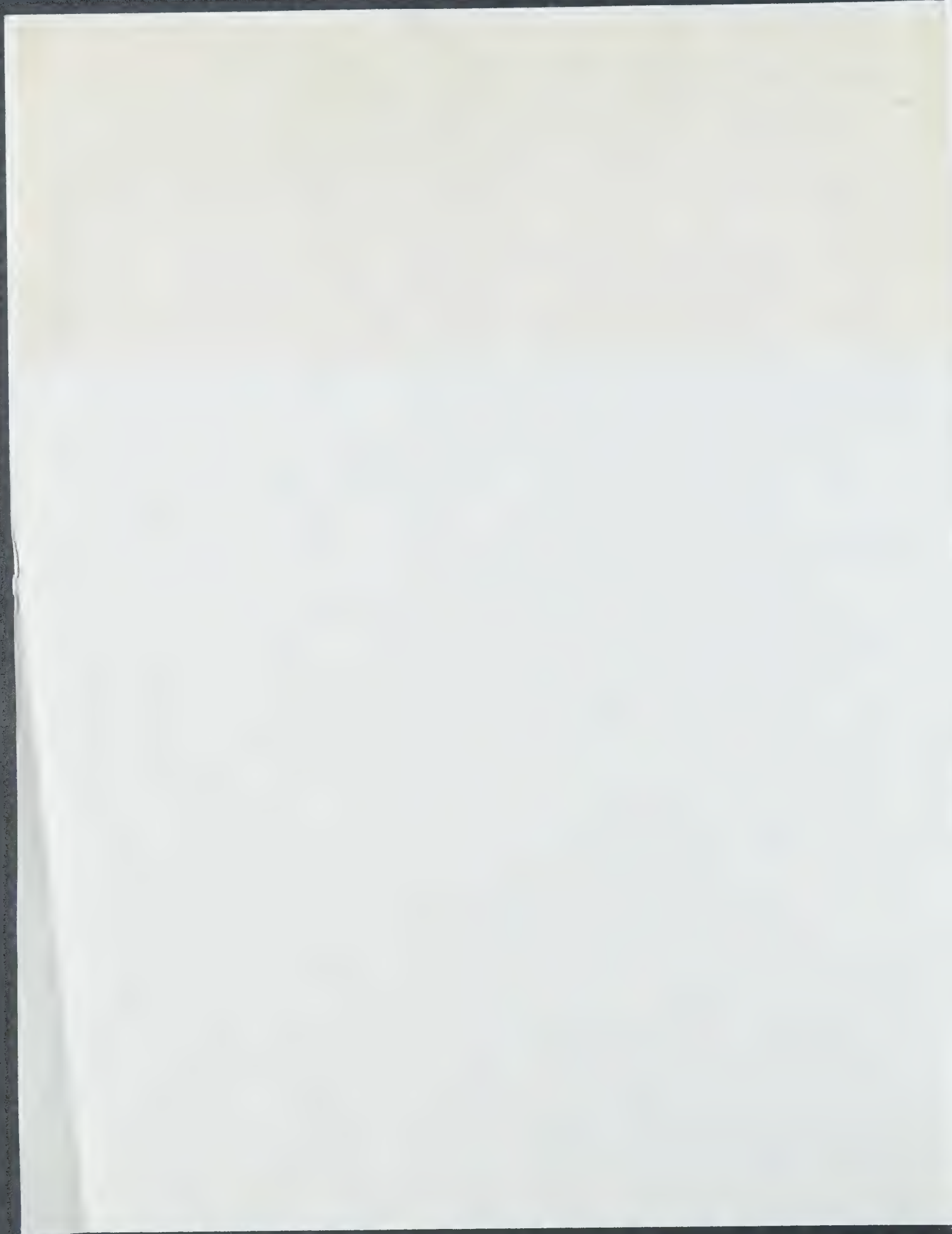
Many thanks for your help.

Sincerely,









*The following three lots are
The Property of the Vicar and Churchwardens of Saint Martin,
Little Ness, Shropshire, Sold by order of the Chancellor of the Diocese of Lichfield,
in Aid of the Church and the Local Community*

73 **Circle of Albrecht Dürer**

THE LAMENTATION OF CHRIST WITH A GROUP OF DONORS IN THE RIGHT FOREGROUND

With Dürer monogram l.l.

Oil on panel

120.5 by 97 cm.; 47½ by 38¼ in.

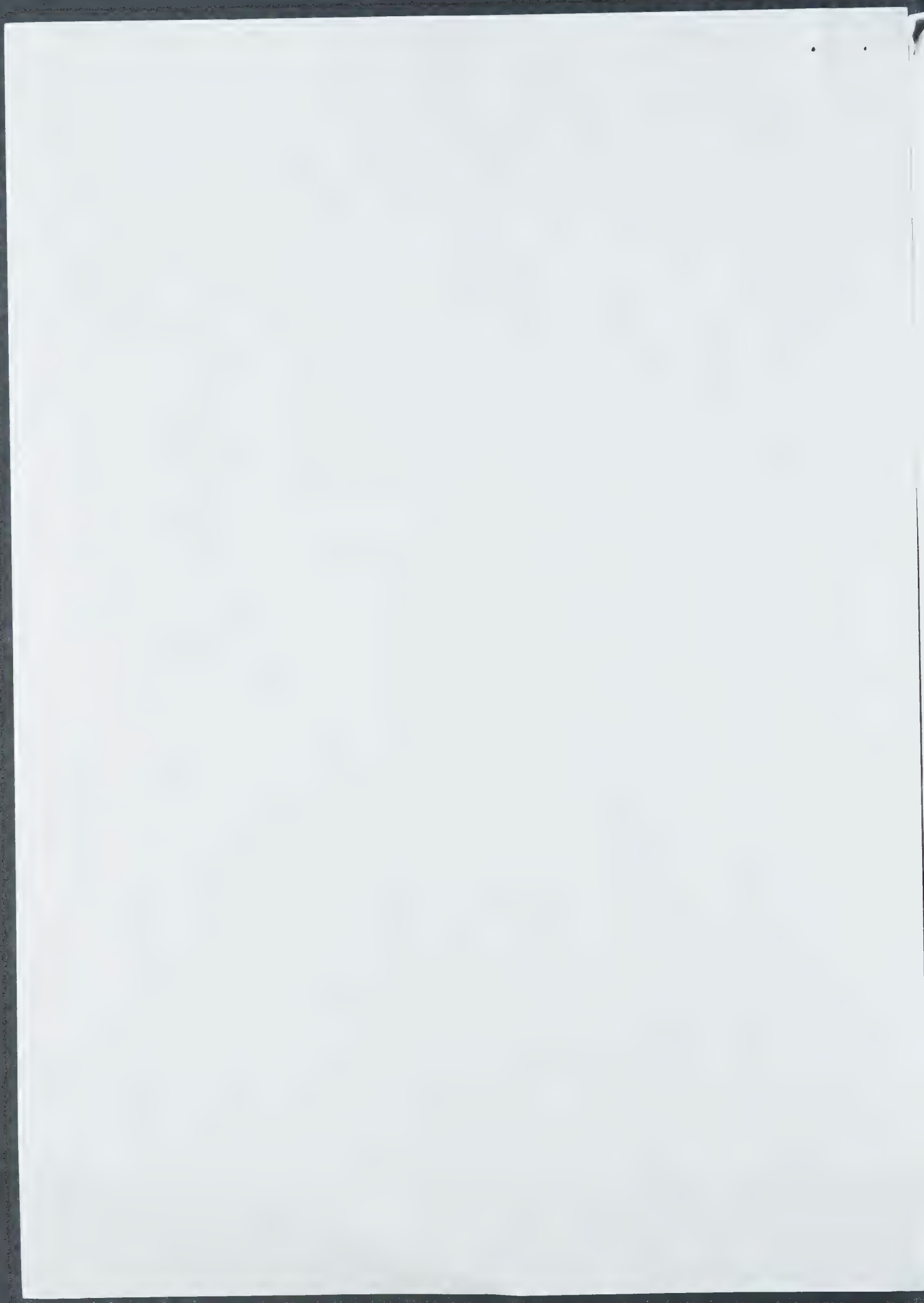
The following note is closely based on Christa Grössinger's entry for this picture (see *literature* below).

The monogram lower left, though possibly added at a slightly later date, accurately points to Albrecht Dürer as the principal source of inspiration for both the style and composition of this picture. A *Lamentation* by Dürer from his polyptych of *The Seven Sorrows of the Virgin* of circa 1496 now at Dresden, Gemäldegalerie provides a source for the genesis of the composition, while a drawing attributed to Dürer in Munich, Staatliche Graphische Sammlung, commonly considered to be a study for his *Holzschuher Lamentation* in Nuremberg, Germanisches Nationalmuseum, actually corresponds more closely to the present composition, but is in reverse to it. Single figures can further be shown to have sources in paintings and woodcuts of this subject by Dürer; it can therefore be established that the author of this picture possessed an intimate knowledge of Dürer's work, and is likely to have been closely associated with his workshop.

Grössinger argues for a close stylistic association of this picture with Dürer's pupil Hans Baldung Grien, citing Baldung's woodcut of the *Lamentation* of circa 1515-17, comparing the face of Nicodemus with another woodcut, the *Head of an old Man with a heavy Beard*, of 1518, and drawing parallels between the landscape backgrounds of the painting and of a drawing of the *Lamentation* attributed to Baldung in New York, Metropolitan Museum of Art. On these grounds a dating of this picture circa 1520 is plausible, and an attribution of this picture to Baldung deserves consideration. The donors are portrayed as Knights of the Order of the Swan. The Order, which was introduced by The Elector Frederick II of Brandenburg, was intended to recognise those who through their pious works or charitable donations had eliminated physical or moral suffering, and was especially popular in Franconia. In the Nuremberg area it had chapels in churches at Ansbach and Heilsbronn, both of which had a number of altarpieces associated with Dürer and Wolgemut. In the light of this, Grössinger surprisingly suggests that the standing donor, whose physiognomy also closely resembles the *Saint George* on one of the wing panels, could be Albrecht von Brandenburg-Ansbach (1490-1568) rather than his older brother Georg (1484-1543) on the grounds that Georg had short hair and sideburns. It would seem more reasonable that a donor would chose a saint after whom he is named. Grössinger proposes that the kneeling donor is Albrecht and Georg's younger brother John (1493-1525) who in the year that the Saint Christopher wing is dated married Germaine de Foix, stepmother of Queen Katherine of England.

The early history of this and the following two lots is uncertain. It has been presumed they were acquired by a member of the Ironmaster Darby family in the early years of the nineteenth century (the black and gilt Regency frames are of circa 1810) and were at one or other of their houses at Coalbrookdale or elsewhere in Shropshire, descending to Mrs Rebecca Darby whose brother-in-law, Abraham (born 1804) had, by marrying his second cousin and heiress Matilda Darby, united the two branches of the family. The paintings are recorded in an inventory of the Church in 1909 and were probably given in the last quarter of

(continued)



the nineteenth century when the then chapel of Little Ness was being 'improved' in expectation of its elevation to church status, which came in 1911. In 1875 Mrs Darby who was a Christy towelling heiress had commissioned Norman Shaw to build Adcot House in the Parish of Little Ness. Her only son, the last Darby, who died in 1925, had married a daughter of Sir Frederick Arthur, 2nd Bt. and local recollection is that the pictures could have come from that family rather than the Darbys.

Provenance:

Given to the Church by a member of the Darby family of Coalbrookdale sometime before 1909, probably shortly after 1875 by Mrs Rebecca Darby (see note above).

Literature:

N. Pevsner, *The Buildings of England, Shropshire*, 1958, new edition 1978, p. 169, as 'German early c16 Triptych, in early c19 English frames' and as 'certainly ought to be better known';

C. Grössinger, *North-European Panel Paintings, a catalogue of Netherlandish & German paintings before 1600 in English churches and colleges*, 1992, pp. 125-9, no. 32, reproduced plate VIII, and p. 126, fig. 104.

£150,000-200,000

74 Circle of Albrecht Dürer

A) *Recto*: SAINT CHRISTOPHER; *verso*: SAINT CATHERINE

B) *Recto*: SAINT GEORGE; *verso*: SAINT BARBARA

Two wings from an altarpiece

The first dated on the *verso* l.r.: 1519

Both oil on panel

Each: 102 by 40 cm.; 40½ by 15 in.

These are probably the wings of an altarpiece of which the *Lamentation* (see previous lot) was the centre panel. The *rectos* appear to be by the same hand as the *Lamentation*, and their style provides some further support to a connection with Hans Baldung Grien suggested by Christa Grössinger (*op. cit.*, pp. 125-7). The figure of Saint George is modelled on Dürer's Saint George in the Paumgärtner altarpiece, now in Munich, Alte Pinakothek. That his physiognomy closely resembles the standing donor in the *Lamentation* is certainly deliberate.

The figures of Saints Catherine and Barbara on the *versos* appear to be by a different, weaker hand. Grössinger, who does not make this point, nonetheless draws similarities between them and Lucas Cranach's courtly ladies.

Provenance:

See previous lot.

Literature:

N. Pevsner, *The Buildings of England, Shropshire*, 1958, new edition 1978, p. 169;

C. Grössinger, *North-European Panel Paintings, a catalogue of Netherlandish & German paintings before 1600 in English churches and colleges*, 1992, pp. 125-9, no. 32, reproduced pp. 128-9, figs. 106-9.

£40,000-60,000





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 25, 1994

Via Fax 011 44 71 211 6170

Mr. S. N. Mitchell, Secretary
Reviewing Committee on the Export of Works of Art
2-4 Cockspur Street
London SW1Y 5DH
England

Re: Application to Export a Painting, The Lamentation of Christ by the Circle of Dürer

Dear Mr. Mitchell:

Thank you for your courtesy of faxing me to advise that the time of the meeting has been put forward to 2:00 p.m. next Wednesday.

Subject to my being able to fly to Gatwick in this rather terrible winter weather, I look forward to being with you.

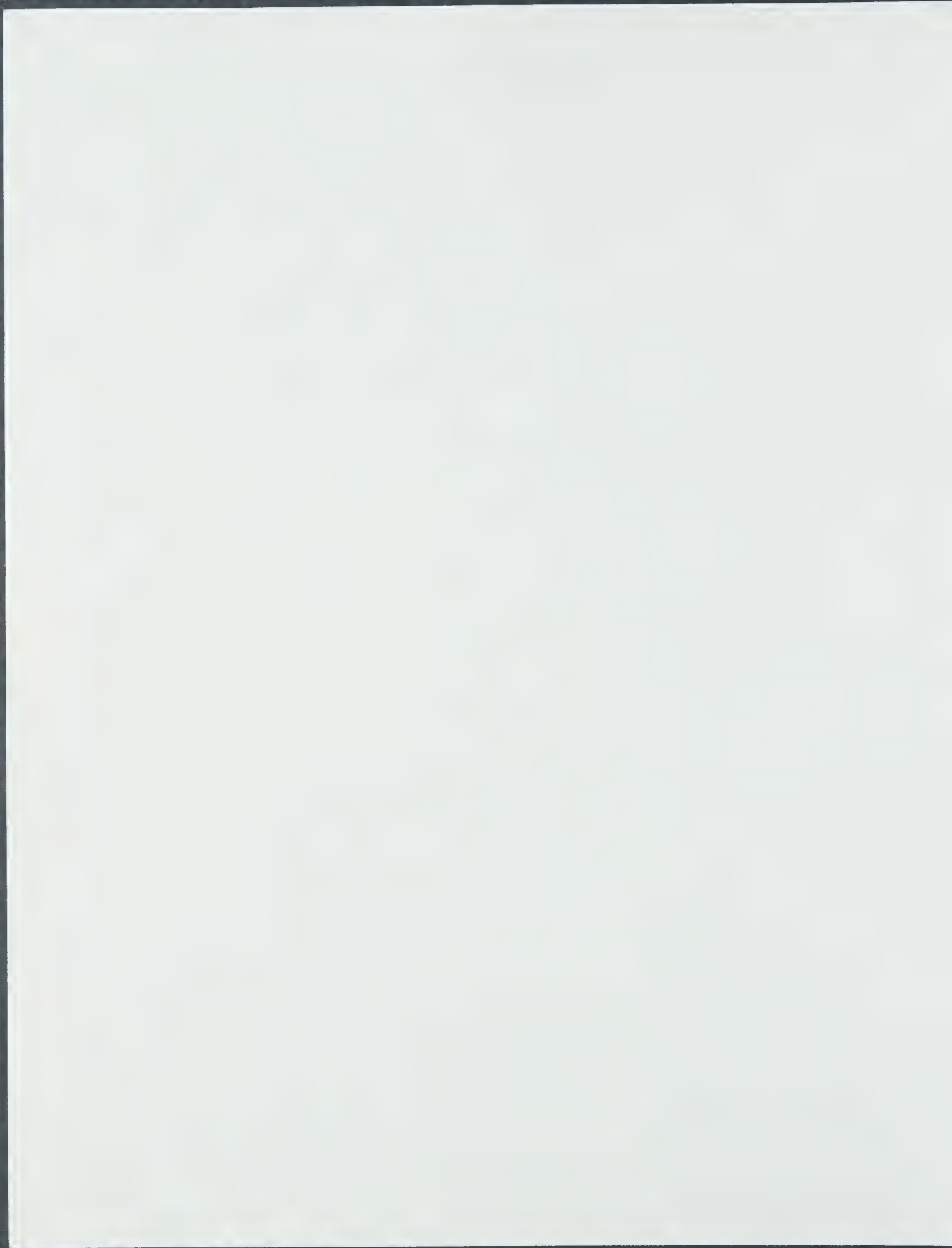
May I impose on you to supply me, before the meeting, with a list of the names of the Committee members attending, if possible in order of seating. That way I will know who it is that is speaking.

Also, if you will have a tape recording of the proceedings I would like to order a copy.

Again, many thanks for your help.

Sincerely,

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709



To: Alfred Bader

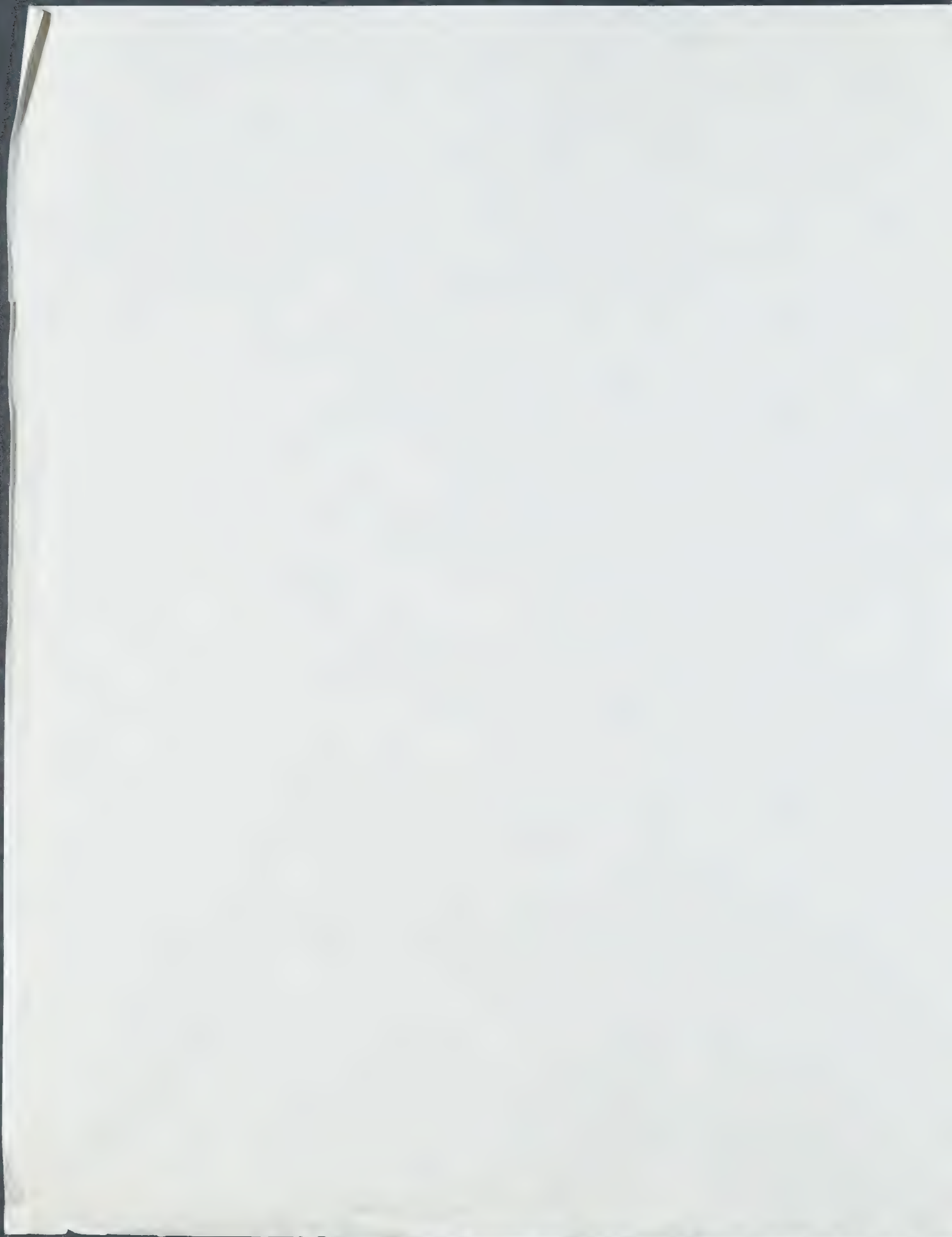
— please consider this as a suggestion only

i. The picture is not in any way closely connected with British history or national life. While it is believed to have been in Britain for some time, extensive investigations have revealed little evidence to show how, when or why it got here, so it has no great historic connection with, for example, a known collection or a historical figure here or abroad, and adds little to our knowledge of the history of collecting. Indeed the Regency frame which is presumed to have been made for it is the only evidence that for its presence in Britain in the early 19th Century, and the first documentary record of it is from as recently as 1909, when it was given to the parish church at Little Ness. Furthermore, it appears to share the same provenance as another early German picture, lot 75 in the same Sotheby's sale. This picture, a Crucifixion, was unsold in the sale, and appears likely to remain in the country. This second picture is earlier, and probably of greater rarity, than the Lamentation, and is currently being considered for long term loan by a British institution.

ii. This picture is by a minor artist, one who was clearly stylistically dependent on Albrecht Dürer (see iii). In the quality of the handling and the poor organization of the composition, it is a pale reflection of the work of the greater artist, and cannot be said to be of great aesthetic importance.

iii. Dr. Otto Naumann has convincingly demonstrated that this picture is by a minor and anonymous follower of Albrecht Durer known as the Master of the Crispin Legend. A corpus of work by this artist (but excluding this picture, then not known to the author) has been published by Isolde Lubbeke in the Record of the Art Museum, Princeton University, vol. 52, no. 1, 1993, pp. 3-21. A copy of this article will be submitted to the Reviewing Committee in the meeting on March 2. This artist is a minor follower of Albrecht Dürer (and influenced by Lucas Cranach) shown by Lübbecke to have been active in Thuringia between 1510 and 1525. This area was not an important region for painting at this date, and the artist's works still in situ are to be found in remote rural parish churches. Therefore this picture, by a minor and derivative unidentified artist, is of limited significance for the history of painting.

Plus - Sotheby's undertake to transport the picture to the meeting, so you may amend ~~para~~ your last paragraph accordingly.



IN CONFIDENCE

X

EWA/RC(94)7

REVIEWING COMMITTEE ON THE EXPORT OF WORKS OF ART

1. The Reviewing Committee will meet on Wednesday 2 March 1994 in the main Conference Room, Sainsbury Wing of The National Gallery, Trafalgar Square, London, WC2 (See attached map). In addition to the permanent members and assessors, the following independent assessors will be present:

Mr J Jacob - Formerly, The Iveagh Bequest, Kenwood
Professor M Kitson - Formerly, The Paul Mellon Centre
Mr D Scrase - Fitzwilliam Museum

2. The following case will be heard at 2.00 pm approximately:

Case 26 1993/94 A painting, 'The Lamentation of Christ, A Group
of Donors in the Right Foreground', attributed to
the Circle of Durer.

Sotheby's have applied for a licence to export the painting to Alfred Bader Fine Arts, Milwaukee, USA. The value shown on the export licence application form is £236,437.50.

Dr A Bader will attend the meeting to present the case for export. A written statement is attached at Annex A.

Mr N MacGregor acting as the Department of National Heritage's Expert Adviser has objected to the proposed export and a written statement is attached at Annex B. He will attend the meeting accompanied by Dr S Foister.

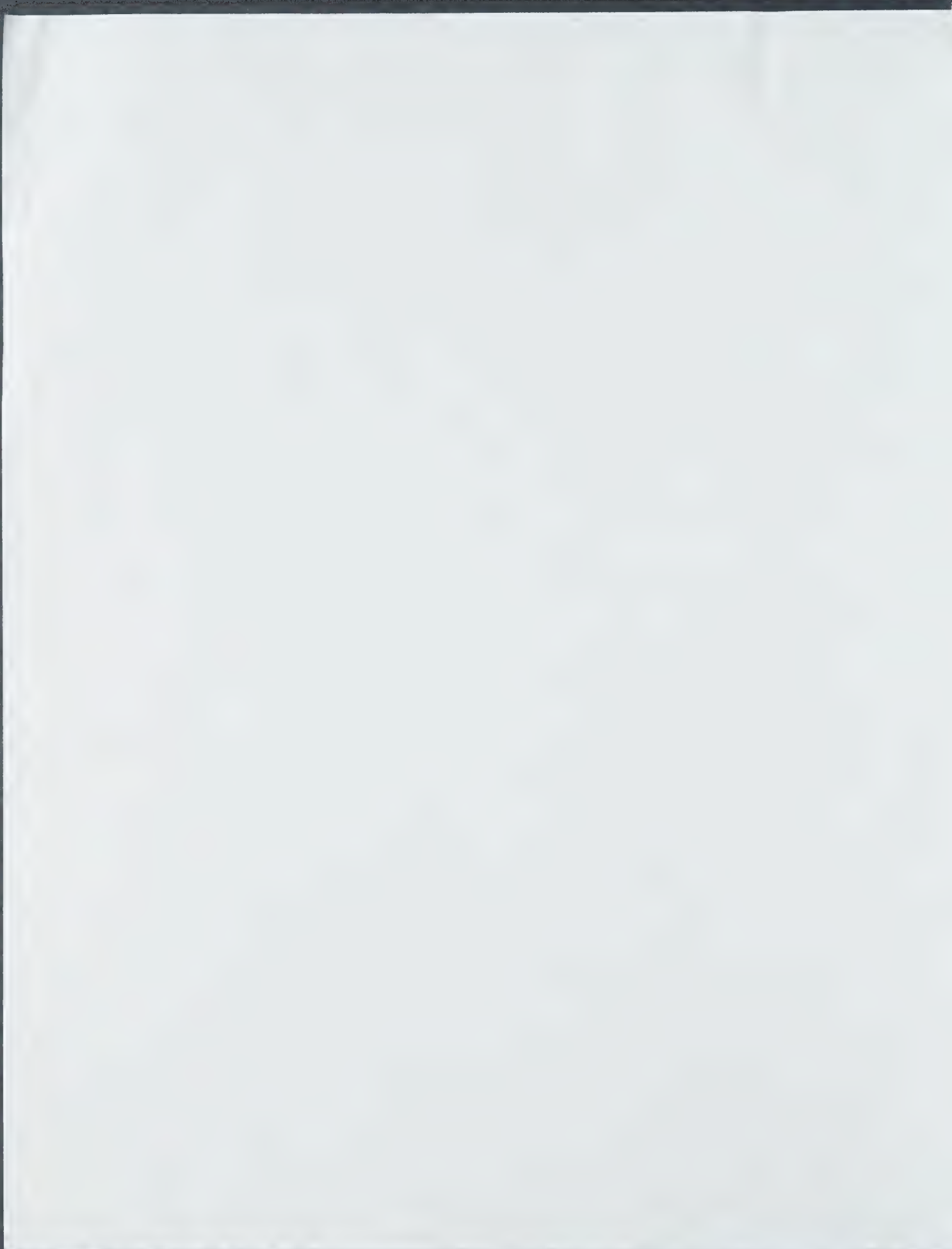
The painting will be brought to the meeting.

3. It is important for the successful operation of the export control that commercial information given in confidence should not be released prematurely or without authority. I am therefore asked to draw your attention to the IN CONFIDENCE marking of this paper.

Mr S Mitchell
Secretary

Reviewing Committee on the Export of Works of Art
Department of National Heritage
2-4 Cockspur Street
LONDON SW1Y 5DH

23 February 1994



IN CONFIDENCE

EWA/RC(94)7

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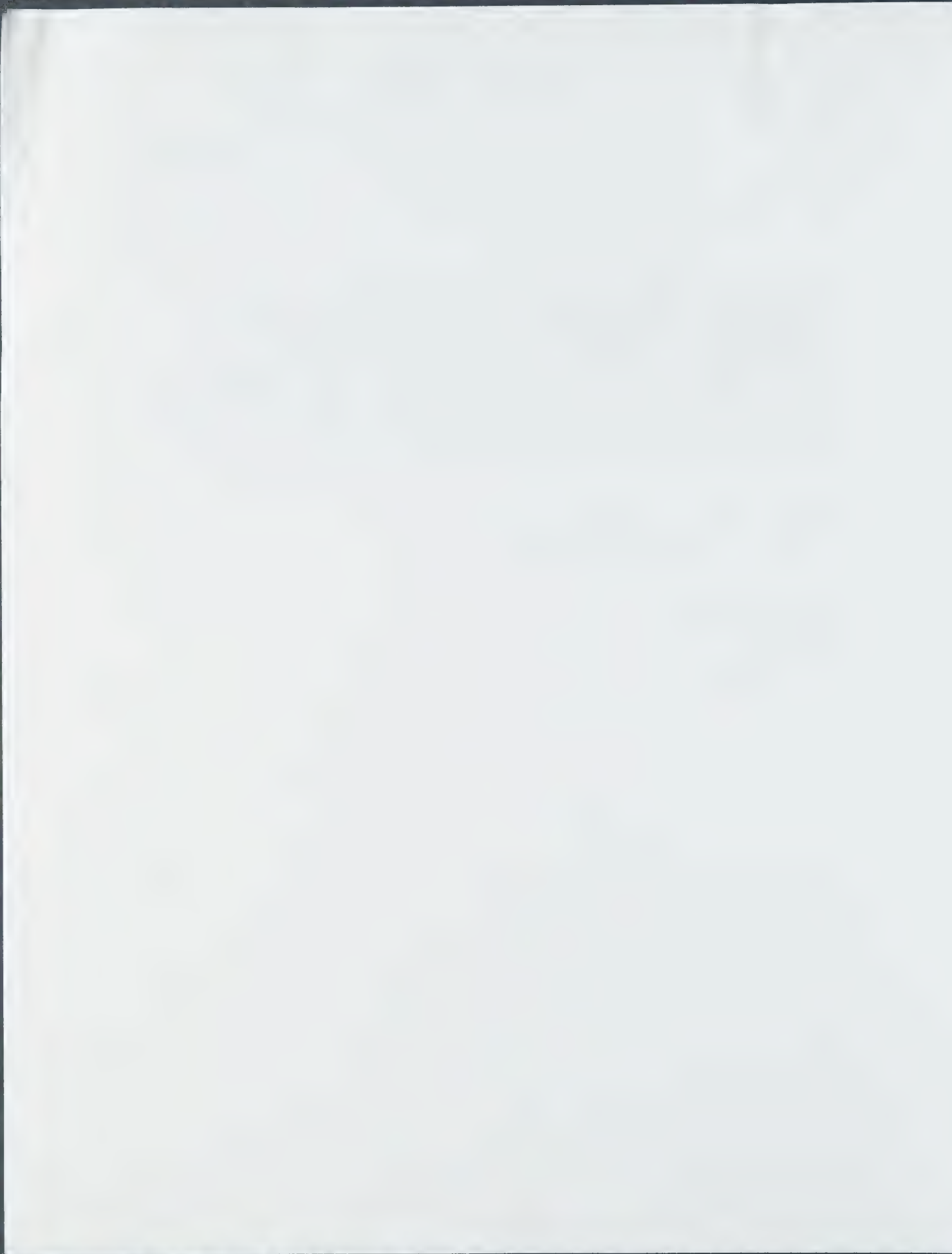
The complete altarpiece, of which this painting forms the centre panel, appears to have come to this country in the nineteenth century, a period of great significance for the collecting of German painting in Britain. It is particularly regrettable that the wings of the altarpiece were sold at auction as a separate lot. There was no evidence to suggest that they formed part of a separate ensemble, and the survival of complete winged altarpieces in this period outside their place of origin is extremely rare. It is to be hoped that the wings may yet be reunited with the central panel.



Neil MacGregor
Director

18 February 1994

CONFIDENTIAL



IN CONFIDENCE

ANNEX B

EWA/RC (94)7



IN CONFIDENCE

Export Licence Application No. B1/2323/94

Statement by Mr Neil MacGregor, Director of the National Gallery and Expert Adviser to the Department of National Heritage

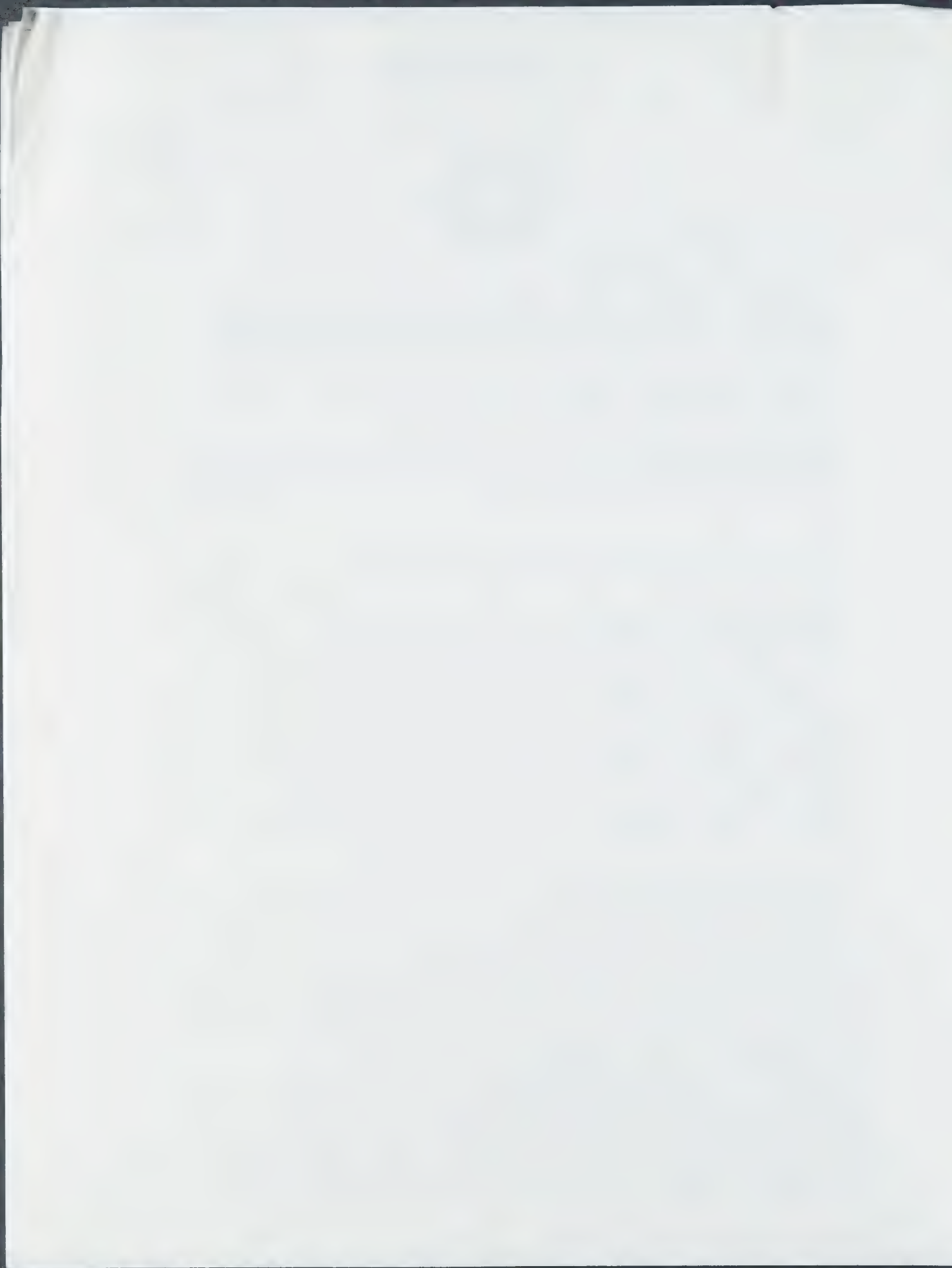
Circle of Albrecht Dürer: The Lamentation
Oil on panel 120.5 x 97cm

Objection is made to this application on ground (iii) of the Waverley Criteria, namely that the object is of outstanding significance for the study of art.

There are few sixteenth century German paintings in public collections in this country, and very few altarpieces indeed.

This picture, the central panel of an altarpiece, shows the Lamentation, a subject which is hardly represented at all in German paintings in public collections in this country; it was, however, one of the most frequent subjects for an altarpiece in its period, and one which was represented by all the great German artists of the early sixteenth century. Its significance is the greater as it was exactly this type of subject which was in a very short space of time almost to disappear with the advent of the Reformation. The interest of this particular painting as a fine example of a painted German altarpiece is greatly increased by the convincing identification of the donor family as that of the Brandenburg-Ansbach family, members of the Order of the Swan, who are shown in miniature, as is usual in this period.

The picture is a particularly interesting example of the all-pervasive influence of Dürer on German painting in the early sixteenth century. The painting is not only dependent on Dürer for the composition, as many works of this period are, but the figures, in particular those on the left, and also the head of the Virgin, suggest a first-hand knowledge of Dürer's painting technique. The picture is therefore likely to have been executed by an artist who had spent a period in Dürer's workshop: Baldung's name has been suggested in this connection, but other possibilities need further investigation. The painted work of Dürer is not well represented in our national collections: the National Gallery has only a portrait, the attribution of which is often disputed, and another painting no longer held to be by him. The retention of this painting on the country would therefore not only provide a rare opportunity to study German religious art on the eve of the Reformation, but also stimulate and advance discussion of the working practices of Dürer and his associates.



FAX FROM

copy for George London

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

February 17, 1994

TO: Mr. Simon Mitchell, Secretary
Reviewing Committee on the Export of Works of Art
1-4 Cockspur Street
London SW1Y 5DH
England

Via Fax 011 44 71 211 6170

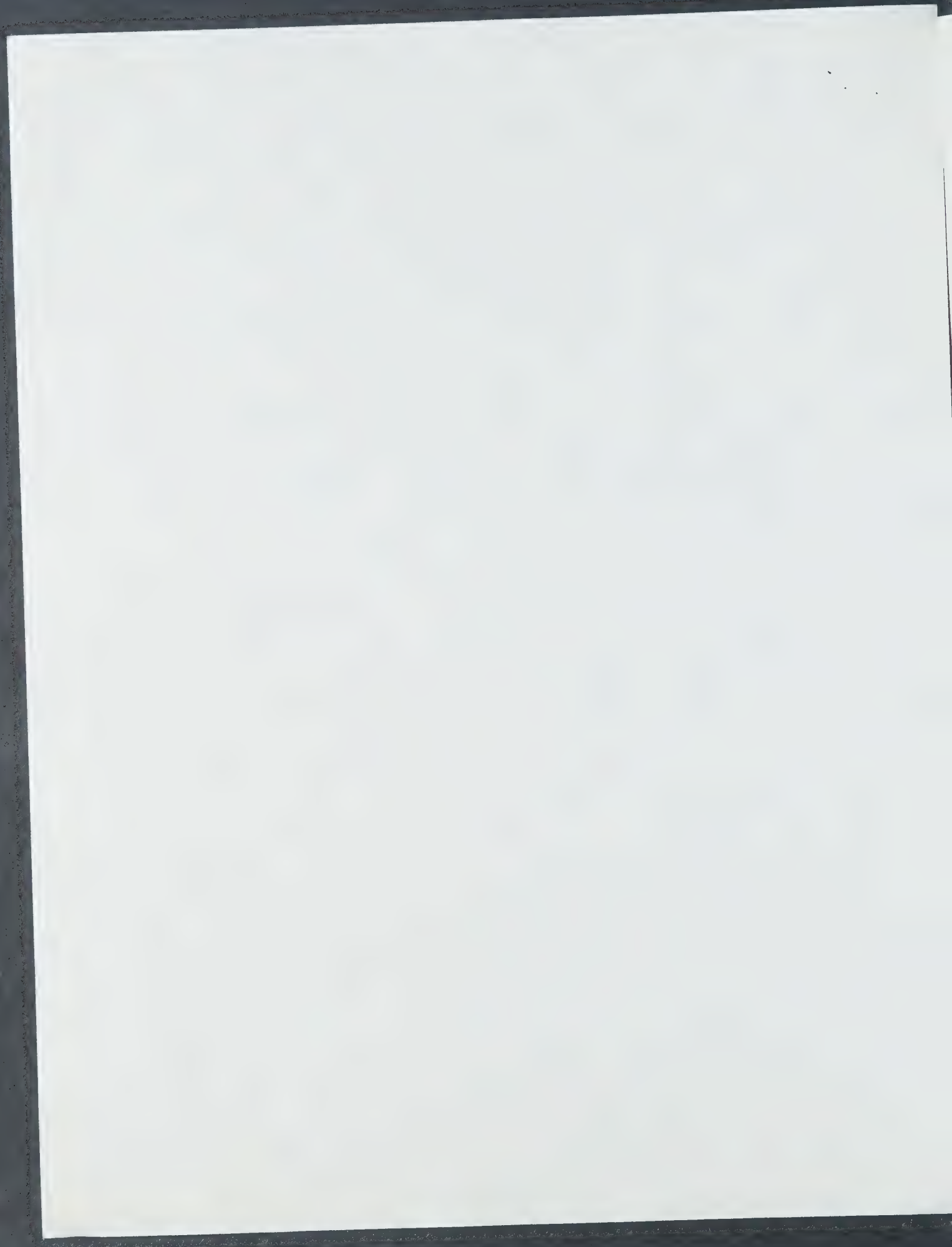
Dear Mr. Mitchell:

Re: Application to export a painting, The Lamentation of Christ, with a Group of Donors in the right foreground, by the Circle of Durer

This is to respond to your letter of February 8th to Miss Susan Dowse at Sotheby's regarding lot 73 which I acquired at Sotheby's in December.

I believe that this altarpiece does not meet any of the three criteria of paragraph 4:

- i. The picture is not in any way closely connected with British history or national life. While it is believed to have been in Britain for some time, extensive investigations have revealed little evidence to show how, when or why it got here, so it has no great historic connection with, for example, a known collection or historical figures here or abroad, and adds little to our knowledge of the history of collecting. Indeed the Regency frame which is presumed to have been made for it is the only evidence for its presence in Britain in the early 19th century, and the first documentary record of it is from as recently as 1909, when it was given to the parish church at Little Ness. Furthermore, it appears to share the same provenance as the two wings to this altarpiece, lot 74, and another early German picture, lot 75, in the same Sotheby's sale. This picture, a Crucifixion, was unsold in the sale, and appears likely to remain in the country. This second picture is earlier, and probably of greater rarity, than the Lamentation, and is currently being considered for long term loan by a British institution.
- ii. This picture is by a minor artist, one who was clearly stylistically dependent on Albrecht Dürer (see iii). It is by the same hand as the two wings on which I did not bid, and which have, I believe, been exported since the sale. Reading the Princeton University article (see iii) one is struck by the fact that all three works are by the same hand, that of the Master of the Crispin Legend. Compare, for instance, the landscapes, the facial types and the clothing in the center panel and the two wings with figures 1 to 12 in the Princeton article, and you will see that all are by this as yet unknown artist, clearly influenced by Dürer, and in the facial types by Cranach. I believe these are fine paintings, but surely not of "outstanding aesthetic importance."



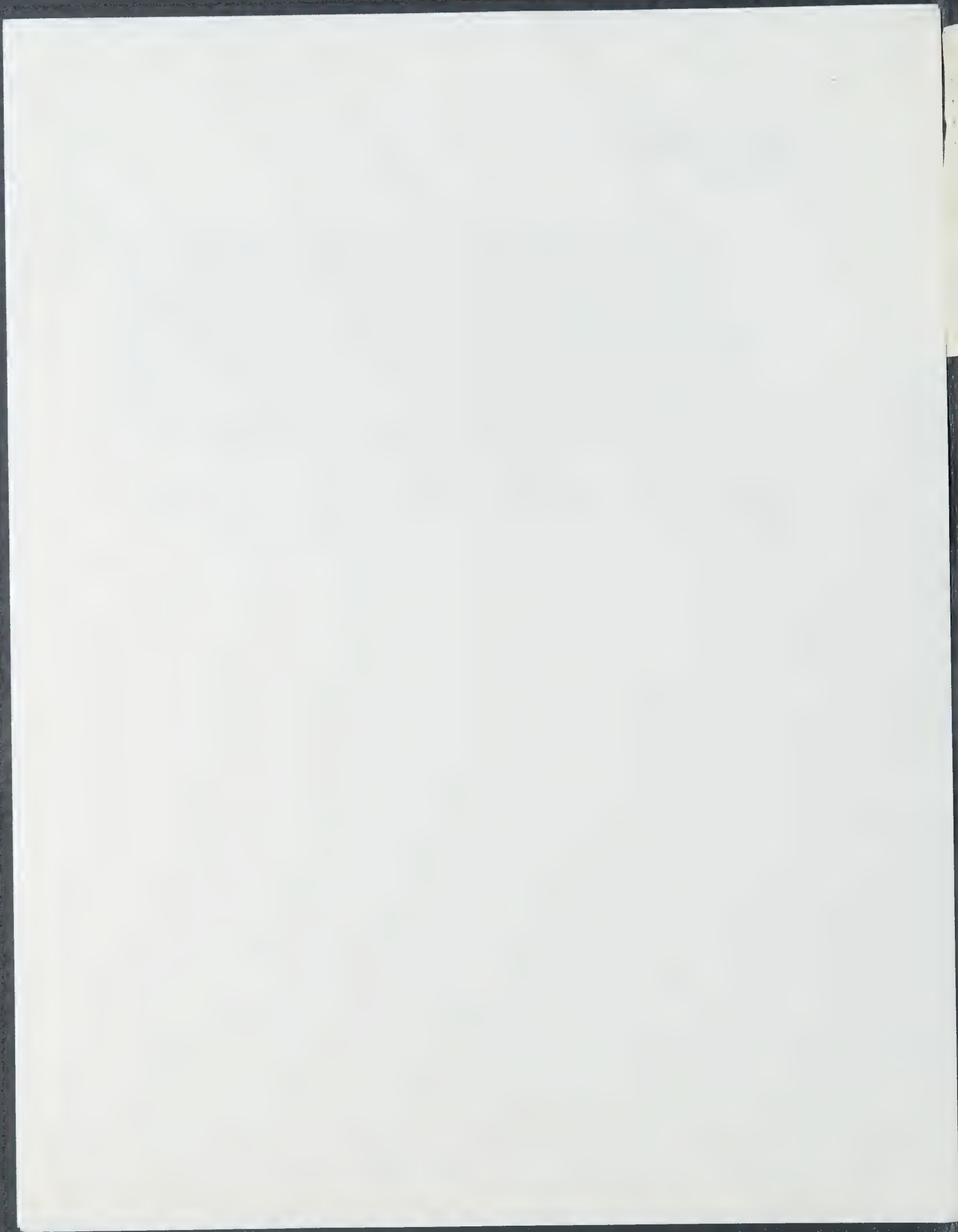
Mr. Simon Mitchell, Secretary
Reviewing Committee
February 17, 1994
Page Two

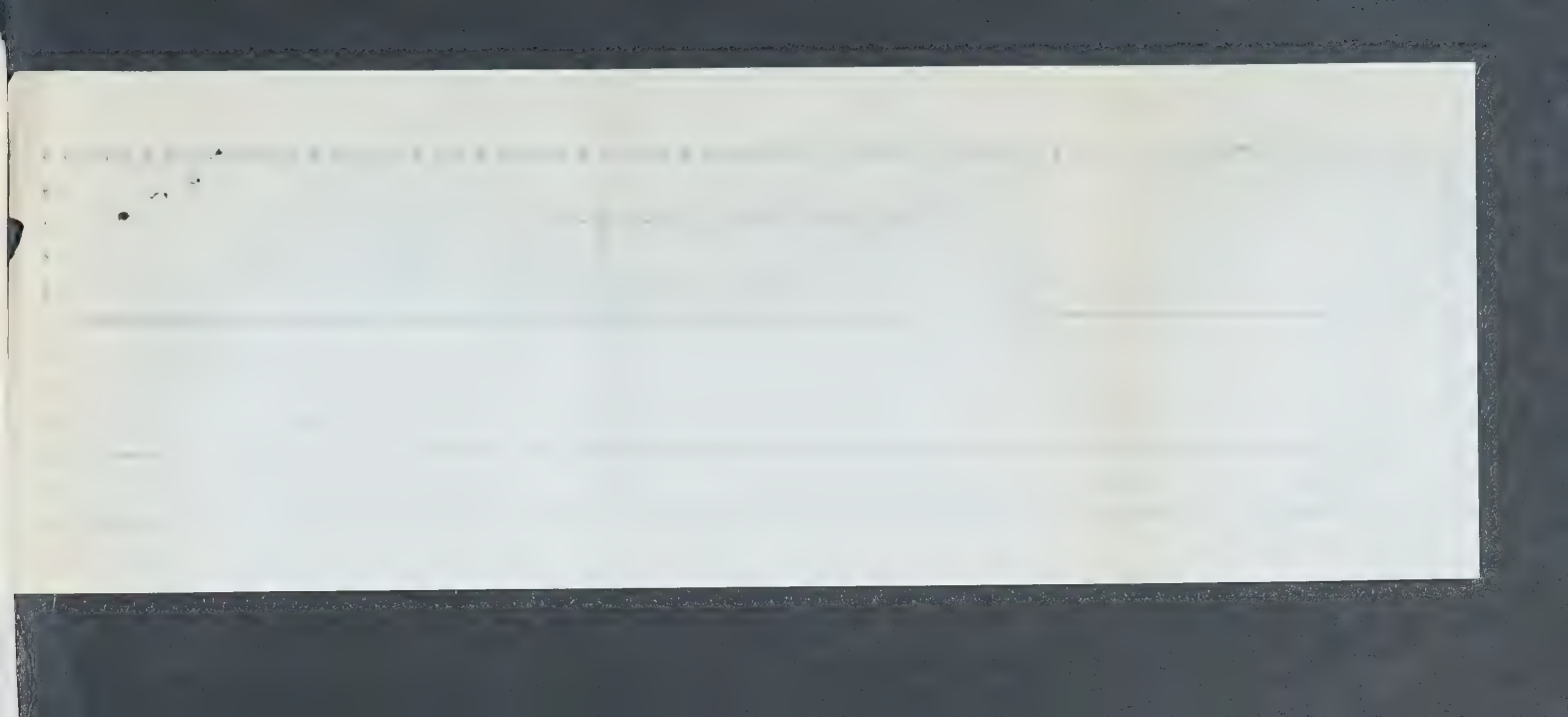
- iii. Dr. Otto Naumann has convincingly demonstrated that this picture is by a minor and anonymous follower of Albrecht Dürer known as the Master of the Crispin Legend. A corpus of work by this artist (but excluding this picture, then not known to the author) has been published by Isolde Lübbecke in the Record of the Art Museum, Princeton University, vol. 52, no. 1, 1993, pp. 3-21. A copy of this article will be submitted to the Reviewing Committee in the meeting on March 2. This artist is a minor follower of Albrecht Dürer (and influenced by Lucas Cranach) shown by Lübbecke to have been active in Thuringia between 1510 and 1525. This area was not an important region for painting at this date, and the artist's works still in situ are to be found in remote rural parish churches. Therefore, this picture, by a minor and derivative, unidentified artist, is of limited significance for the history of painting.

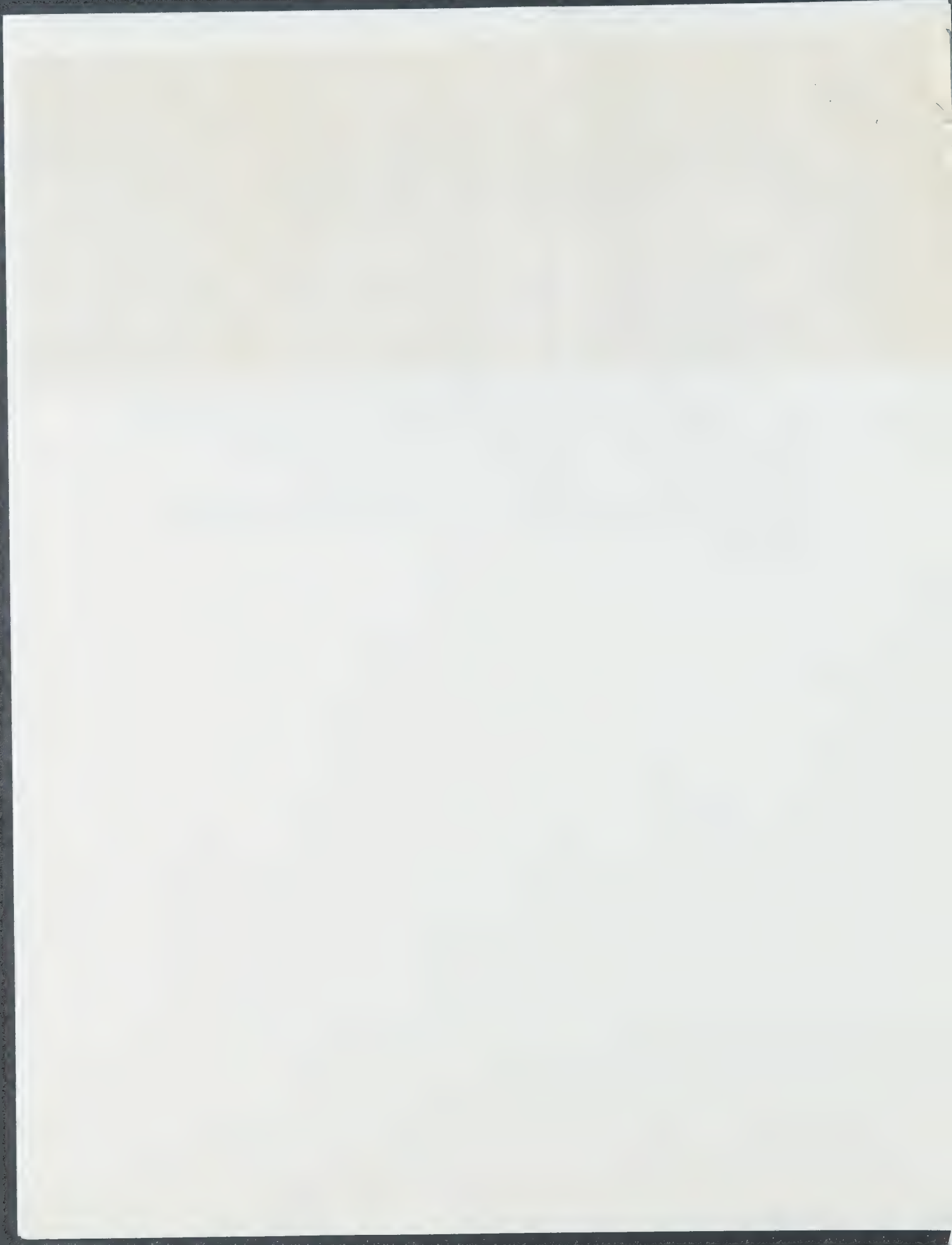
Sotheby's will supply photographs and confirm the sales price.

The painting is in a very unstable condition physically. I cannot agree to your request under paragraph 16c to have the painting exhibited.

Sincerely,







FAX FROM
07.19.1997

Diang-Luth Pfarramt *Yacht*
St. Gumbertus Ansbach *früher*

Otto Naumann, 877
Old Masses Main Lane and Ditchway
22 East 80th Street
New York N.Y. 10022
America

Sehr geehrte Damen und Herren:

Über Herrn Ullrich (Name) habe ich von einem ... erfahren.
Die Stifter der ... aus Bayern, sind die ... des 18. Jahrhunderts ... der Hofkapellmeister ... Der genannte ... Hofkapellmeister ...

Bitte lesen Sie ... die Prüfung ... unsere ...

Mit freundlichen Grüßen

F. Käßlinger, Pfr

F. Käßlinger, Pfr



an AlMemo

isf
est authority

8800 Ansbach
Joh.-Seb.-Bach-Platz 5
Telefon 0981/2681

FROM DR. AL BADER

Lieber Eckhart

Ich fürchte,
dass Du deine gross-
artige Bild Vorliebe
verloren hast!

Herzliche Grüsse
an Dich und Ischi,

Jena

14. VII.

Nicht meine
Übersetzung!

Jena

Ansbach, den 12.7.1995

the Franconian Master

of Donors

Lehrstuhl für Kunstgeschichte Augsburg,
"Alte Ikonographie von dem Altar 'Beweinung Christi' aus der Dürer-, bzw. Cranach-Schule
erfahren.

Die Stifter des Triptychons, Markgraf Kasimir mit seiner Frau Susanna
aus Bayern, sind die hier ansässigen Hohenzollern-Markgrafen zu Beginn
des 16. Jahrhunderts. Unsere Kirche St. Gumbertus ist die Hof- und Stiftskirche
der Hohenzollern-Markgrafen Ansbach-Brandenburg-Bayreuth.

Der genannte Altar muß ursprünglich von Markgraf Kasimir für seine Ansbacher
Hofkirche gestiftet worden sein.

Von da ergibt sich das sehr starke Interesse unsererseits an dem Altar.

Bitte lassen Sie uns alle Informationen zukommen. Von Interesse ist auch
die Prüfung, einer Rückführung des Altars an seinen Ursprungsort, nämlich
unsere St. Gumbertuskirche Ansbach.

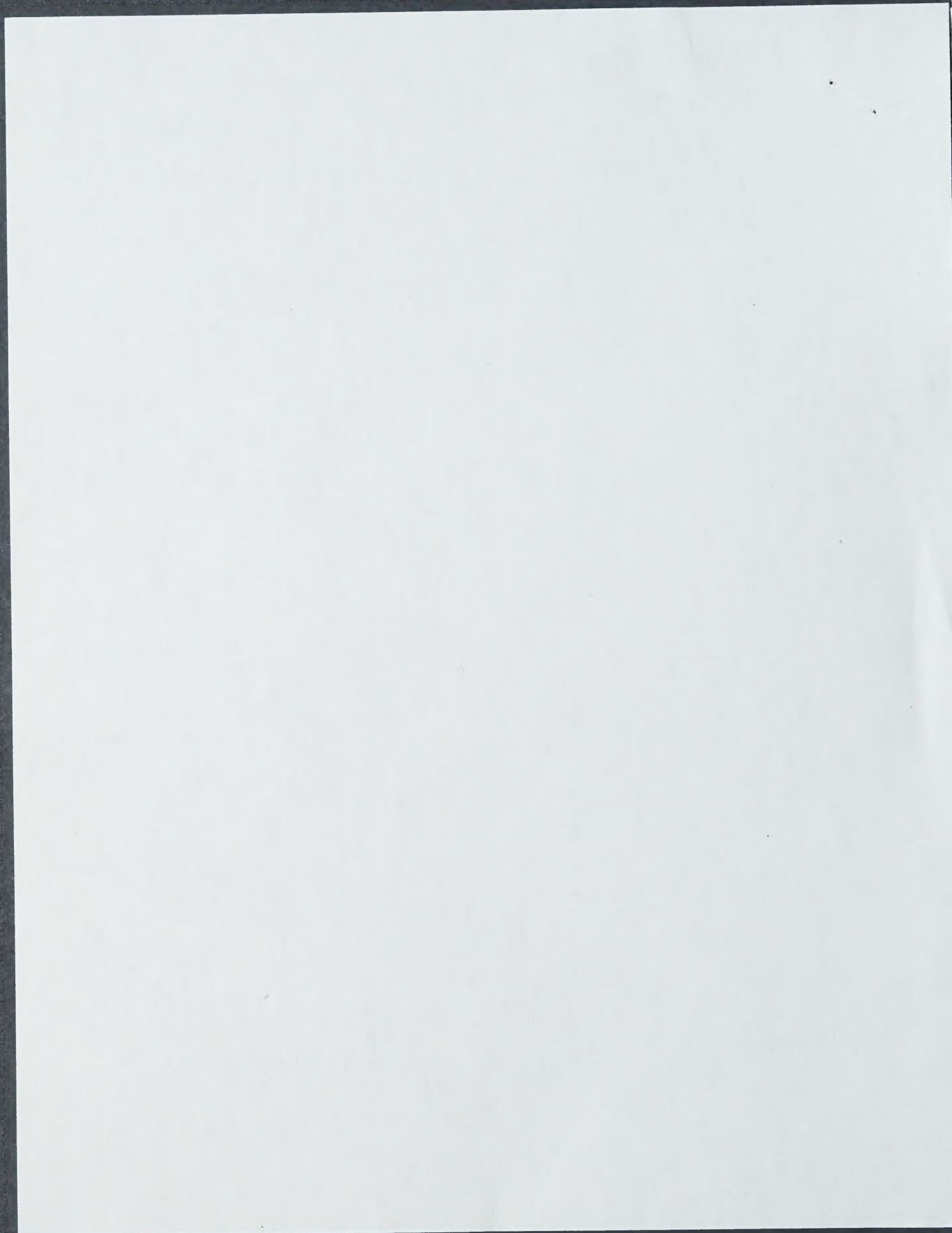
Mit freundlichen Grüßen

F. Käßlinger, Pfr.

F. Käßlinger, Pfr.

Alto
sent to Grotmann
to-day. I'll call
the priest to-morrow.

As Always
Jena



*
* TRANSACTION REPORT *
*
* FOR: ALFRED BADER FINE ARTS 4142770709 *
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TRANSACTION REPORT

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