

UNITED STATES DISTRICT COURT  
FOR THE DISTRICT OF COLUMBIA

|  |   |                            |
|--|---|----------------------------|
| _____                                  | ) |                            |
| Alan PHILIPP,                          | ) |                            |
|  | ) |                            |
| Gerald G. STIEBEL, and                 | ) |                            |
|  | ) |                            |
| Jed R. LEIBER,                         | ) |                            |
| Plaintiffs,                            | ) |                            |
|  | ) |                            |
| v.                                     | ) | Case No. 15-cv-00266 (CKK) |
|  | ) |                            |
| FEDERAL REPUBLIC OF GERMANY, a foreign | ) |                            |
| state,                                 | ) |                            |
|  | ) |                            |
| and                                    | ) |                            |
|  | ) |                            |
| STIFTUNG PREUSSISCHER KULTURBESITZ,    | ) |                            |
|  | ) |                            |
| _____ Defendants.                      | ) |                            |

**DECLARATION OF MR. MARKUS H. STÖTZEL  
IN SUPPORT OF PLAINTIFFS' OPPOSITION  
TO DEFENDANTS' MOTION TO DISMISS THE COMPLAINT**

Markus H. Stötzel declares under penalty of perjury:

1. I am a German citizen and German-qualified attorney (*Rechtsanwalt*), and have been practicing as an attorney in Germany since February 27, 1997. I am duly admitted to practice law in the Federal Republic of Germany, admitted to the Bar of Marburg (District Court) and of Frankfurt am Main (Higher Regional Court).

In 1986/87 I studied Political and Economic Sciences and Literature at the University of Siegen, Germany, then graduated from Marburg University Law School in 1993 (1st Jur. State Exam, "Erstes Juristisches Staatsexamen") and passed my 2nd State Exam in 1996 ("Zweites Staatsexamen", Marburg), with a focus on Public law.

I worked as Corporate/Legal Counsel (*Syndicus-Anwalt*) and Chairman Supervisory Board (*Aufsichtsratsvorsitzender*) of a Real Estate Company in the Frankfurt am Main Area, Germany from 1997 to 2000.

I have been practicing law in the international arena for more than 15 years, representing Jewish victims' families and claimants from various countries on Holocaust-related issues and claims, with a focus on "Nazi looted art". Since then I have been involved in numerous cases that are commonly referred to as "cross-border negotiation"; by that I mean legal disputes, mostly alternative dispute resolution, with parties from various countries and a factual background spreading over a number of countries/continents and/or proceedings pending before authorities in multiple jurisdictions.

2. I serve as German counsel for the plaintiffs Alan Philipp ("Philipp"), Gerald G. Stiebel ("Stiebel"), and Jed R. Leiber ("Leiber," together with Philipp and Stiebel, the "Plaintiffs") and represented them in the proceeding before the German "Advisory Commission on the Return of Cultural Property Seized as a Result of Nazi Persecution, Especially Jewish Property" (the "Advisory Commission") regarding the plaintiffs' request for restitution of the "Guelph Treasure" (*Welfenschatz*). I am familiar with the factual and legal arguments made by the plaintiffs and defendants in the proceeding before the Advisory Commission.

3. I therefore have direct personal knowledge of the fact that documents that evidence the conspiracy among high-ranking Nazis were not available or accessible until quite recently.

4. By my letter of June 29, 2012, sent by order and on behalf of the Plaintiffs, the claim for the return of the *Welfenschatz* collection was submitted for review to the Advisory Commission, followed by Defendants' approval, by letter of Prof. Dr. Hermann Parzinger, President Stiftung Preußischer Kulturbesitz (the "SPK", *Prussian Cultural Heritage Foundation*) of September 14, 2012.

5. During the procedure before the Advisory Commission, Plaintiffs presented expert evidence to the Panel and to Defendants: five written expert opinions, issued by Professor Dr. Andreas Nachama, Museum Topography of Terror, Berlin; Professor Dr. Wolf Gruner, University of Southern California, Los Angeles; Professor Dr. Stephan Meder, Gottfried Wilhelm Leibniz University, Hanover; Sotheby's of New York and by Dr. Helen Junz, Adjudicator for the Claims Resolution Tribunal (CRT), Holocaust Victim Assets Litigation, Federal Court, Eastern District, New York.

6. The Advisory Commission, among others, heard from these five experts who established the context surrounding the sale at issue that (i) the actual market value of the collection in 1935 was close to 11,678,490 RM ("Reichsmark"), (ii) the historical background which supports the claim that the sale in issue was coercive and made under duress, and certainly cannot be characterized as one governed by free will and free choice in an open market, and (iii) the art dealers were the sole owners of the collection.

7. By letter dated December 12, 2013, Sotheby's of New York provided a letter to me, accompanying Sotheby's detailed evaluation of the *Welfenschatz* collection, by which Sotheby's valued the fair market value of the collection for mid-1935, when the collection was sold to Nazi-Prussia for RM 4.25 million, at 11,678,490 RM. Sotheby's expert opinion was made available to the Advisory Commission and Defendants legal counsel on December 13, 2013. A copy of this report is attached hereto as Exhibit 1.

8. Neither the qualifications nor credibility of these experts, among these Sotheby's, had been challenged during the procedure before the Advisory Commission. As such, the Defendants, SPK in particular, did not carry their burden of showing why these experts should not be accepted nor rebutted their conclusions.

9. The use of distinguished experts is particularly important in cases like this because not only under the law, but also under the Washington Principles of 1998 and its German equivalent, the "Gemeinsame Erklärung" of December 1999 – the German Federal Governments', the German Länder (Federal States) and the German National Associations of Local Authorities' self-commitment declaration of December 1999, called the "Joint Declaration on the tracing and return of Nazi-confiscated art, especially Jewish property." ("Joint Declaration", see <http://www.lostart.de/Webs/EN/Datenbank/Grundlagen/GemeinsameErklaerung.html>, last visited May 10, 2016) – there is a need to determine the facts regarding events that took place over 80 years ago. Documents need to be interpreted by "state of the art" scholarship of the surrounding historical circumstances. This is only achievable through qualified experts, a practice that also is well-accepted under both U.S. and German law.

10. Nonetheless, the Advisory Commission did not incorporate the uncontested findings of these experts into the recommendation of March 20, 2014. This challenges the role and assistance they contributed to the process and demonstrates that the Advisory Commission failed to meet even the minimal requirements of international adopted principles of law. Ignoring the experts, from an otherwise detailed opinion, such as this one, leaves room for doubt as to the veracity and finality of the Advisory Commission's recommendations. It also leaves future claimants to wonder how claims are to be supported so that the Panel can reach reasoned and non-arbitrary results.

11. In the Motion, Defendants stated that "both sides presented extensive evidence and argument to the Commission." (Motion at p. 8, 36, 56) Actually, the Plaintiffs did not only present five expert opinions to the Commission, but discovered more documents during the procedure after June 29, 2012, that evidence the conspiracy among high-ranking Nazis, in trying to get hold of the Welfenschatz collection:

12. Evidence shows that the Berlin Nazi-regime, towards the international press, stated the purchase price at 45% above what they paid the persecuted Jewish victims. The Nazis reported the price at \$ 2,500,000 which is equivalent to RM 6.2 million. This was reported in the "Baltimore Sun" in October 1935, an article, discovered and made available to the Plaintiffs only in December 2013. If the price of 1935 had been fair, why would the Nazi government have gone to the trouble of inflating it? FAC at 179-180

13. Reichsmarschall Hermann Goering, notorious for his insatiable appetite for looting art, was the Prime Minister of Prussia at the time. The experts left no doubt as to his role based on documents from the Prussian Ministries. As soon as he had manipulated the deal, he *himself* gifted it to Hitler according to the "Baltimore Sun" newspaper, in October 1935. Thus, the evidence supports the expert finding that Goering acted and treated the collection as if it was his property to dispose of, including gifting, as he saw fit.

14. In this context, the Defendants repeatedly allege that they, on the one hand, "are committed to the Washington Principles and the Terezin Declaration" (Motion at p. 42, 68) and that SPK "was – and is – committed to adjudications on the merits of claims to Nazi-looted art" (Motion at p.

67), but, on the other hand, they declare that they will invoke the limitation defense before that court (Motion at p. 68), in the attempt to prevent the case to be decided upon the merits and to deny Plaintiffs' day in court. These statements by the Defendants are not only highly contradictory, but a sham and the Defendants hereby make a joke of the international community's ongoing serious efforts to provide late justice to the victims of Nazi persecution when it comes to redress the historic wrongs of the Nazi era.

It is almost absurd that Germany, the country of the perpetrators, claims to have and to take a leading role in researching and resolving Nazi looted art matters "on the merits of claims", but, at the same time, is trying to hide behind the limitation defense.

15. Even worse, in almost the same breath the Defendants seriously maintain that if Plaintiffs had "brought their claim to a German court, or if they did so after this suit is dismissed, the defendants would not invoke the time-bar." (Motion at p. 54, 68) – a highly questionable and, at the same time, revealing statement by Defendants:

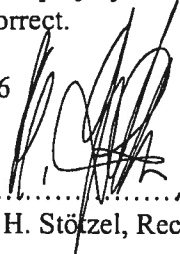
16. That – the waiver of the plea of statute of limitations and of the laches defense – is consistent with the German Joint Declaration and, as pointed out correctly by the Defendants, the Joint Declaration reaffirmed Germany's commitment to the Washington Principles and promised that Germany would redouble its efforts to ensure that "art that ha[s] been identified as Nazi-confiscated property and can be attributed to specific claimants [is] returned, upon individual examination, to the legitimate former owners or their heirs." (Motion at p. 35)

17. With that in mind, the Defendants, SPK and Germany, can not and will not object that this declaration, as repeatedly argued by governmental, states' and local officials in public since 1999, has a binding effect on the public institutions which includes the waiver of limitation defenses. That means none other than Germany and SPK pleading limitation is not consistent with both the Washington Principles declaration, signed by Germany, and the German "Joint Declaration" of 1999, no matter the place and forum of jurisdiction.

In other words: Defendants are barred from pleading limitation before that court, because this is a serious breach of international and national commitment on the return of Holocaust era assets, of the German "Joint Declaration" in particular. Furthermore, if the Defendants invoke the limitations defense before that court, this would not only be an act of pure arbitrariness and ignorance of international and of German and U.S. principles of law, but contradicts their self-portrayal as allegedly being "committed to adjudications on the merits of claims to Nazi-looted art" (Motion at p. 67). In summary, Defendants, by using their line of argumentation regarding the matter of statute of limitations as presented by the Motion, are wrong and lose all credibility.

I declare under penalty of perjury under the laws of the United States of America that the foregoing is true and correct.

Marburg, May 10, 2016

  
.....  
Markus H. Stözel, Rechtsanwalt

# Exhibit 1



1334 YORK AVENUE NEW YORK 10021 +1 212 606 7000 SOTHEBYS.COM

December 12, 2013

Melvyn Urbach, Esq.  
Markus H. Stoetzel  
c/o Law Offices of Markus H. Stoetzel  
Uferstrasse 11  
35096 Marburg  
Germany

*Evaluation of the Hackenbroch, Rosenbaum, Goldschmidt Property (Welfenschatz)*

Dear Messrs. Urbach and Stoetzel:

This document accompanies Sotheby's valuation of the Welfenschatz property dated December 12, 2013

### Sotheby's

Sotheby's predecessor, Baker and Leigh, was founded in London on 11 March 1744, when Samuel Baker presided over the disposal of "several hundred scarce and valuable" books from the library of Sir John Stanley. The current business dates back to 1804, when two of the partners of the original business (Leigh and Sotheby) left to set up their own book dealership. After Baker's death in 1778, his estate was divided between Leigh and John Sotheby. Under the Sotheby family, the auction house extended its activities to auctioning prints, medals, and coins. John Wilkinson, Sotheby's Senior Accountant, became the company's new CEO. The business did not specialize in the Fine Arts until rather later, our first major success in this field being the sale of a Frans Hals painting for nine thousand guineas in 1913.

In 1917, Sotheby's relocated within London from 13 Wellington Street to 34-35 New Bond Street, where the company's European businesses continue to be headquartered. In 1955, Sotheby's opened an office in New York City. In 1964, Sotheby's purchased Parke-Bernet, then the largest auctioneer of fine art in the United States. In the following year, Sotheby's moved to 980 Madison Avenue, New York. With international popularity of fine art auction growing, Sotheby's opened offices in Paris and Los Angeles in 1967, became the first auction house to operate in Hong Kong in 1973, and Moscow in 1988. Today Sotheby's maintains 90 locations in 40 countries and conducts 250 auctions each year in over 70 categories. In addition to our four principal salerooms, the company also conducts auctions in six other salerooms around the world

Sotheby's is the oldest publicly traded company on the New York Stock Exchange.

Since 1744, Sotheby's has distinguished itself as a leader in the auction world. Sotheby's has been entrusted with the sale of many of the world's treasures, amongst them: Napoleon's St Helena library, the Duchess of Windsor's jewels, the Estate of Mrs. Jacqueline Kennedy Onassis, Rembrandt's *Aristotle Contemplating the Bust of Homer*, Rubens' *Massacre of the Innocents*, Picasso's *Garçon à la Pipe*, Bacon's *Triptych, 1976*, Edvard Munch's *Scream* The Grand Ducal Collections of Baden, the Qianlong Yellow-Ground Famille-Rose Double-Gourd Vase, Giacometti's *L'Homme Qui Marche*, the Magna Carta, the first printing of the Declaration of Independence and The Martin Luther King Jr Collection.



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## Sotheby's and Works of Art

Sotheby's has unparalleled experience in valuing and in selling the greatest masterpieces from the decorative arts. In recent years the selling market for masterpieces in every collecting category has outperformed the rest of the art market; the enthusiasm of collectors and museums alike for the rarest and most important artworks has propelled them into a separate category where different rules of pricing and appreciation apply. Sotheby's specializes in this area.

Amongst the individual masterpieces which we have offered for sale in recent years, the following follow are useful as comparators to the greatest pieces in the Guelph Treasure:

- the Gospels of Henry the Lion (sold in London in 1983 for the equivalent of \$12.3m)
- The 1933 gold double eagle (sold 2002 for \$7.6 and the world record for a coin at auction)
- the 5000 year old Guennol Lioness from (sold 2007 for \$57.2m)
- the Albright Knox Artemis (sold 2007 for \$28.6m)
- the British Rail Limoges enamel Chasse of Thomas a Becket (sold 1996 for GBP 3.6m)
- a Blue and White Ming vase with fruit sprays (sold October 2011 in Hong Kong for HK\$168.7m, a world record for Ming Porcelain)
- the 17<sup>th</sup> Century Clark Sickle-Leaf Carpet (sold June 2013 for \$33.8m, a world record for any carpet)
- the Bronze relief of Ugolino by Pierino da Vinci (sold privately for £10m to the Liechtenstein Museum, Vienna)
- a unique and important Prague statue of the dancing faun, by Adrien de Vries, circa 1610-1615 (sold London, December 1989, \$11.3m)
- Romanesque gilt bronze base for a candlestick or cross (sold London, British Rail Pension Fund auction, July 1996, \$6,866,340)
- a highly important and rare south German Limewood figure of Saint Catherine, by Tilman Riemenschneider (1460-1531 (sold New York, January 2008, \$6.3m)
- France, Paris, between 1360-1380, a Rare and Exceptional Ivory Diptych of the Passion (sold Paris, the Dormeuil Collection, November 2007, \$5,893,325)
- a highly important gilt and painted terracotta relief of the virgin and child, by Donato di Betto Bardi, called Donatello (circa 1386-1466) (sold New York, January 2008, \$5,641,000)

In addition, Sotheby's team has valued and sold from a number of collections which have included great medieval works of art including the following:

- 1977 Mentmore Towers
- 1978 Robert von Hirsch Collection
- 1983 Thomas Flannery
- 1983 Contents of Hever Castle in Kent
- 1995 The Grand Ducal Collections of Baden-Baden
- 1996 British Rail Pension Fund
- 1997 The Keir collection of Medieval Art
- 2007 The Dormeuil Collection of Medieval Ivories and Enamels



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### Sotheby's team

Sotheby's European Works of Art Specialists together have 115 years of experience of working with and valuing Mediaeval works of art and connoisseurship unparalleled in the commercial art world.

*Lucian Simmons*  
*Senior Vice President*  
*Worldwide Head Restitution*

Lucian Simmons has worked at Sotheby's since 1995; prior to that he was a commercial litigation partner in the London solicitors firm of Barlow, Lyde and Gilbert where he specialized in lawsuits which involved fraud and forensic accounting. In addition to running Sotheby's worldwide Restitution Department, he has been closely involved in some of the most prominent sales of masterworks in recent years. Mr. Simmons has been responsible for the private placement of *The Little Dancer aged 14* by Edgar Degas, the *Declaration of Independence* and a number of oil paintings by Egon Schiele and Gustav Klimt. He has also been responsible for helping clients bring to auction a number of masterworks including *Litzelberg am Attersee* and *Kirche in Cassone* by Gustav Klimt, *Onement VI* by Barnett Newman and *Suprematist Composition* by Kasimir Malevich each of which sold for more than \$40m. Lucian Simmons has worked very closely with the worldwide European Works of Art team over his 19 years in the company and has partnered with them on many of the transactions referred to above.

*Margaret H. Schwartz*  
*Senior Vice President*  
*Director of European Works of Art, Sotheby's New York*

Margaret H Schwartz joined Sotheby's in 1986, becoming Director of the European Works of Art department in 1992. She was named Senior Worldwide Specialist for European Works of Art & Sculpture in 2003 and became an Auctioneer in 2005.

Ms. Schwartz has been responsible for or has played a significant role in the most important European Sculpture & Works of Art collections sold worldwide during the last two decades, including The British Rail Pension Fund, including highly important Medieval works of Art in 1996, The Keir Collection of Medieval Works of Art in 1997, Property of the Albright-Knox Art Gallery in 2007 and Ivories and Enamels from the Middle Ages: Collection Dormeuil in 2007.

Ms. Schwartz has been directly responsible for achieving many world records for individual sculptures, including: the 2001 record-breaking sale of a Gothic limewood sculpture of a female Saint by Tilman Riemenschneider that sold for \$2.9 million; another record-breaking sale of a figure of Saint Catherine by Riemenschneider that sold for \$6.3 million in January 2008; the sale of an Austrian lead bust of a man by Franz Xaver Messerschmidt that sold for \$4.8 million, a world record for an 18th century sculpture; and, most recently, the sale of the second sculpture by Donatello ever sold at auction, a polychrome terracotta group of the Madonna and Child, circa 1450 that achieved \$5.6 million, a world-record for a Renaissance sculpture.

Ms. Schwartz lectures on Medieval, Renaissance and Baroque art and tapestries and has been invited to contribute to and has hosted scholarly symposia in her field of specialization. In conjunction with scholars from the Straus Center for Conservation, Harvard University Art Museum and the Rijksmuseum in Amsterdam, Ms. Schwartz edited a book of European Sculpture from the Abbott Guggenheim Collection that combines art historical and technical studies of the bronzes and sculpture in this seminal American private collection.





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*Alexander Kader*  
*Senior Director*  
*Head of Department European Sculpture & Works of Art, Sotheby's London*

Alexander Kader, is a graduate of the Courtauld Institute of Art, where he studied Medieval Art under Peter Lasko, George Zarnecki and John Lowden, and the City University. He joined Sotheby's in 1996 from the Sculpture Collection at the Victoria & Albert Museum, having begun his career at the renowned Heim Gallery of Jermyn Street. Since his appointment as head of the department in 1999, Alex has contributed to many notable sculpture sales, achieving record prices for works by Gianlorenzo Bernini, Andrea Riccio, Antonio Susini, Henry Cheere and Giovanni Ambrogio Miseroni amongst many others. Significant single owner sculpture sales during his tenure include the 2007 sale of Ivories and Enamels from the Middle Ages: Collection Dormeuil, the 2009 Romano Antiquari sale in Florence and the 2011 Fabius Freres sale in Paris.

In 2010 Alex negotiated the private sale of the most expensive Renaissance sculpture ever sold, the 16th century bronze relief of Ugolino by Pierino da Vinci acquired by the Liechtenstein collection for £10m. Since 2012, Alex has concentrated on growing the private sales of major European sculpture. Alex has written on sculpture from the 17th to 20th century in numerous scholarly publications, from a host of entries on Baroque sculpture in the *Grove Dictionary of Art* to the essay on sculpture in the V&A exhibition on Art Nouveau. In 2013 Alex lectured at a conference held at the Wallace Collection on Baroque sculpture to be published in 2014. Alex has also worked as part of the senior management team, initially as head of the Decorative Arts Division from 2002 to 2007, before being appointed head of the UK Regional Business from 2008 to 2010.

*Elizabeth J. Wilson*  
*Senior Consultant*  
*European Sculpture & Works of Art Department*

Elizabeth Wilson joined the European Sculpture & Works of Art department in 1964 and was Head of Department for many years. She is now a Senior Director and Specialist covering all sculpture and objects of European art from the 10th century to 1830. This includes religious works of art, ivories, wood carvings and renaissance bronzes; also 18th century marble and terracotta sculptures in particular from France and England. Ms Wilson organised all of Sotheby's most important European Sculpture & Works of Art sales since the 1970's, including: the Mentmore sale (1977); the von Hirsch (1983), Hever Castle (1983), Thomas F. Flannery, Jr. (1983), Thurn und Taxis (1992-3), Grand Ducal Collections of Baden (1995) and British Rail Pension Fund (1996) sales, as well as numerous fine sales of this category held annually in London. Prominent and noteworthy examples of sculptures sold in our annual sales include the discovery by Ms Wilson, in 1989, of a previously unrecognized bronze sculpture by Adrien de Vries. This bronze, *The Dancing Faun*, was subsequently sold by Sotheby's in London for £6,820,000, creating a new world auction record for a Renaissance bronze. She oversaw the auction of the *Small Bronze Hercules Reading by Antico* that sold for £1,150,000 in July 1993; a *Limoges 12th Century Reliquary Chasse* for £3,800,000 and *A Tirolese Wood Relief of the Nativity* for £100,000 that both sold in July 1996; and *French 14th Century Ivory Diptych* for £520,000 and a *Bronze Dragon by Annibale Fontana* for £1,050,000 that sold in December 2000.

Our team is regularly asked to provide insurance values for major museum loan exhibitions and so have unparalleled access to works of art which would never be available for sale on the art market.

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### Methodology

First, we must state that this collection is incredibly rare. Not only are the types of objects and the level of craftsmanship remarkable but also, and perhaps equally important, is the extraordinary and unbroken provenance. Furthermore, the fact that a large number of the pieces have remained together since the 12<sup>th</sup> /13<sup>th</sup> centuries unquestionably adds to the significance of the collection as a whole and therefore adds to the value. In fact, in our experience, with this kind of collection, the value of the whole is most often judged as greater than that of the individual values of each work of art. This certainly applies to the Welfenschatz. In addition, if Sotheby's and or its predecessors had been given the collection for sale in the mid1930s, we believe we could well have realized a price close to 11,678,940RM. We recognize the hostile environment for Jewish art dealers in Germany at that time.

Our expertise, education and experience in this field of medieval works of art is considerable. In approaching this kind of valuation, much like a valuation of museum highlights, such as objects from the Grunes Gewölbe, Dresden or the Kunsthistorisches Museum, Vienna, with extensive and noble provenances, we look at the most important objects that have sold in the field either privately or at auction. We research historical values in the field as well as values of material from related fields- -in this case, early silver, manuscripts, antiquities and sculpture. Furthermore, we compare the top pieces in the collection to seminal works of art in all fields, drawing parallels between their significance within the medieval field to the significance of, for example, an important early Old Master Painting within that field. In researching the Welfenschatz, we were also able to use material documenting the 1931 USD offering prices for some of the objects. The process is lengthy and thoughtful and can only be done properly with extensive research and long-term experience in a chosen field.

Very truly yours,  
SOTHEBY'S, INC.

By: 

Margaret Schwartz  
Senior Vice President

Evaluation of the Hackenbroch, Rosenbaum, Goldschmidt  
Property (Welfenschatz)

**Sotheby's**

# Evaluation of the Hackenbroch, Rosenbaum, Goldschmidt Property (Welfenschatz)

BERLIN, GERMANY

SUMMARY

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| PAGE | SUMMARY               | VALUE         |
|------|-----------------------|---------------|
| 4    | European Works of Art | 11,678,940 RM |

EVALUATION OF THE HACKENBROCH, ROSENBAUM, GOLDSCHMIDT PROPERTY (WELFENSCHATZ)

BERLIN, GERMANY

1  
(1)  
785NY

WELFENKREUZ, 11. JHDT.

H: 33.1 cm  
B: 12.5 cm  
1,176,000 RM



2  
(6)  
785NZ

TRAGALTAR MIT GETRIEBENEN SILBERFIGUREN,  
DRITTES QUARTAL 13. JHDT.

H: 7.2 cm  
B: 19.9 cm  
T: 12 cm  
126,000 RM



3  
(7)  
785P2

DEMETRIUS-TAFEL, 12. JHDT.

H: 18cm  
273,000 RM



4  
(8)  
785P3

TAFELFÖRMIGER TRAGALTAR MIT ACHATPLATTE

um 1200  
H: 23.9 cm  
B: 33.5 cm  
T: 3.5 cm  
315,000 RM



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EVALUATION OF THE HACKENBROCH, ROSENBAUM, GOLDSCHMIDT PROPERTY (WELFENSCHATZ)

BERLIN, GERMANY

5  
(9)  
785P4

TAFELFÖRMIGER TRAGALTAR MIT BERGKRISTALLPLATTE

H: 9 7/8 inches; 25 cm

B: 8 7/8 inches; 22.5 cm

T: 1 3/8 inches; 3.6 cm

147,000 RM



6  
(11)  
785P5

RECHTECKIGER KASTEN MIT BEMALTEN  
ELFENBEINPLÄTTCHEN

H: 15 cm

B: 25 cm

T: 17 cm

18,900 RM



7  
(13)  
785P6

ACHTECKIGER DECKELKASTEN MIT BLEIBESCHLAG

H: 15.5 cm

B: 20 cm

11,760 RM



8  
(14)  
785P7

TRAGALTAR DES ADELVOLDUS

H: 21 cm

B: 21 cm

T: 7.5 cm

96,600 RM



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EVALUATION OF THE HACKENBROCH, ROSENBAUM, GOLDSCHMIDT PROPERTY (WELFENSCHATZ)

BERLIN, GERMANY

9  
(15)  
785P8

TRAGALTAR MIT KRISTALLSÄULCHEN

um 1075  
H: 10.9 cm  
B: 30.9 cm  
T: 16.6 cm  
50,400 RM



10  
(16)  
785P9

STANDKREUZ, VON DREI LÖWEN GETRAGEN

H: 34.5 cm  
218,400 RM



11  
(17)  
785P8

TRAGALTAR DES EILBERTUS

um 1150  
H: 13.3 cm  
B: 35.7 cm  
T: 20.9 cm  
2,436,000 RM



12  
(18)  
785PC

TRAGALTAR MIT DEN KARDINALTUGENDEN

um 1150  
H: 17.6 cm  
B: 28.8 cm  
567,000 RM



Sotheby's



EVALUATION OF THE HACKENBROCH, ROSENBAUM, GOLDSCHMIDT PROPERTY (WELFENSCHATZ)

BERLIN, GERMANY

13  
(20)  
785PD

**WALPURGIS-KASTEN**

1158  
H: 31.4 cm  
B: 40.5 cm  
T: 23.5 cm  
336,000 RM



14  
(21)  
785PF

**TRAGALTAR MIT ABRAHAM UND MELCHISEDECK**

H: 14.7 cm  
B: 21.5 cm  
336,000 RM



15  
(22)  
785PG

**KUPPELRELIQUIAR**

um 1180  
H: 45.5 cm  
B: 41 cm  
2,520,000 RM



16  
(23)  
785PH

**DER STARK FARBIGE RELIQUIENKASTEN, 12. JHDT.**

H: 13.5 cm  
B: 21.4 cm  
T: 13 cm  
327,600 RM



**Sotheby's**

EVALUATION OF THE HACKENBROCH, ROSENBAUM, GOLDSCHMIDT PROPERTY (WELFENSCHATZ)

BERLIN, GERMANY

17  
(24)  
785PJ

**KLEINER RELIQUIENKASTEN MIT GRUBENSCHMELZ, ERSTE  
HÄLFTE 13. JHDT.**

Die Schmalseiten und die vordere Langseite

H: 14.5 cm

B: 8.5 cm

T: 9.2 cm

327,600 RM



18  
(25)  
785PK

**ARMRELIQUIAR DES HLG. SIGISMUND, 12. JHDT.**

H: 73.7 cm

176,400 RM



**Sotheby's**

EVALUATION OF THE HACKENBROCH, ROSENBAUM, GOLDSCHMIDT PROPERTY (WELFENSCHATZ)

BERLIN, GERMANY

19  
(26)  
785PL

**ARMRELIQUIAR DES HLG. INNOCENTIUS**

um 1173  
H: 50.2 cm  
63,000 RM



20  
(27)  
785PM

**ARMRELIQUIAR DES HLG. THEODORUS**

H: 51 cm  
67,200 RM



21  
(28)  
785PN

**ARMRELIQUIAR DES HLG. CAESARIUS**

1173  
H: 53 cm  
58,800 RM



22  
(29)  
785PP

**ARMRELIQUIAR DES HLG. BARTHOLOMAEUS**

H: 53.8 cm  
67,200 RM



**Sotheby's**

EVALUATION OF THE HACKENBROCH, ROSENBAUM, GOLDSCHMIDT PROPERTY (WELFENSCHATZ)

BERLIN, GERMANY

23  
(31)  
785PQ

**ARMRELIQUIAR DES HLG. LAURENTIUS**

um 1175-1180  
H: 53.8 cm  
197,400 RM



24  
(33)  
785PR

**TRAGALTARFÖRMIGES RELIQUIAR AUS HOLZ, MIT  
STEINEN BESETZT (KLEINER TRAGALTAR), 12. JHDT.**

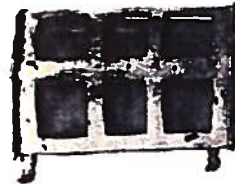
H: 10.2 cm  
B: 19.7 cm  
T: 9.3 cm  
10,920 RM



25  
(34)  
785PS

**RELIQUIAR IN TRUHENFORM, 12./13. JHDT.**

H: 7.5 cm  
B: 10.6 cm  
T: 6.5 cm  
10,500 RM



26  
(35)  
785PT

**RELIQUIAR IN TRUHENFORM**

H: 7.5 cm  
B: 11 cm  
T: 6.5 cm  
10,500 RM



27  
(37)  
785PV

**TAFELFÖRMIGER TRAGALTAR, 12. JHDT.**

H: 27 cm  
B: 20.5 cm  
T: 3 cm  
10,080 RM



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EVALUATION OF THE HACKENBROCH, ROSENBAUM, GOLDSCHMIDT PROPERTY (WELFENSCHATZ)

BERLIN, GERMANY

28  
(38)  
785PW

TAFELFÖRMIGER TRAGALTAR, 12. JHDT.  
H: 34 cm  
B: 22.3 cm  
T: 2.3 cm  
10,080 RM



29  
(39)  
785PX

KOPF-RELIQUIAR DES HLG. COSMAS  
um 1275 - 1300  
H: 30.8 cm  
B: 22.2 cm  
231,000 RM



30  
(40)  
785PY

KOPF-RELIQUIAR DES HLG. BLASIUS, 14. JHDT.  
H: 51.5 cm  
231,000 RM



31  
(41)  
785PZ

PLENAR FÜR DIE SONNTAGE  
1326  
H: 27.2 cm  
B: 21 cm  
109,200 RM



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EVALUATION OF THE HACKENBROCH, ROSENBAUM, GOLDSCHMIDT PROPERTY (WELFENSCHATZ)

BERLIN, GERMANY

32  
(42)  
785Q2

PLENAR HERZOG OTTOS DES MILDEN  
1339  
H: 35.4 cm  
B: 26 cm  
798,000 RM



33  
(44)  
785Q3

ARMRELIQUIAR DES HLG. GEORG, MITTE 14. JHDT.  
H: 55.3 cm  
189,000 RM



34  
(47)  
785Q4

HOLZKASTEN MIT WAPPENMALEREI  
um 1320  
H: 34.2 cm  
B: 18.8 cm  
T: 25 cm  
18,480 RM



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EVALUATION OF THE HACKENBROCH, ROSENBAUM, GOLDSCHMIDT PROPERTY (WELFENSCHATZ)

BERLIN, GERMANY

35  
(51)  
785Q5

RELIQUIENMONSTRANZ MIT ELFENBEINRELIEFS, 14. JHDT.  
H: 26.4 cm  
7,560 RM



36  
(53)  
785Q6

RELIQUIENKREUZ AUF FUSS, KL. VERGOLDETES  
KUPFERSTANDKREUZ  
um 1400  
H: 30.5 cm  
7,560 RM



37  
(55)  
785Q7

KLAPPALTÄRCHEN AUF FUSS MIT ELFENBEINERER  
MADONNENSTATUETTE, 14. JHDT.  
H: 16 cm  
37,800 RM



38  
(71)  
785Q8

RELIQUIENKAPSEL (AGNUS DEI) MIT ANNA SELBDRITT, 15.  
JHDT.  
D: 5 cm  
2,520 RM



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EVALUATION OF THE HACKENBROCH, ROSENBAUM, GOLDSCHMIDT PROPERTY (WELFENSCHATZ)

BERLIN, GERMANY

39  
(77)  
785QC

**GEDREHTE DECKELBÜCHSE**  
H: 7.5 cm  
D: 11.5 cm  
1,680 RM



40  
(78)  
785QD

**HÖLZERNES ARMRELIQUIAR DER HLG. MARIA  
MAGDELENA, 15. JHDT.**  
H: 57 cm  
7,350 RM



41  
(79)  
785QF

**HÖLZERNES ARMRELIQUIAR EINES DER ZEHNTAUSEND  
KRIEGER, 15. JHDT.**  
H: 53.7 cm  
7,350 RM



42  
(81)  
785QG

**DAS GROSSE RELIQUIENKREUZ**  
1483  
H: 74 cm  
B: 31 cm  
T: 43.5 cm  
65,100 RM



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AFFIDAVIT

1. Sotheby's, whose principal place of business is located at 1334 York Avenue, New York, New York, 10021, is actively engaged in conducting public sales and valuations of art and literary property, including that of the kind and character set down upon the preceding schedule.
2. This is to affirm that the following specialists are qualified based on their background, experience and education to render a valuation for the items listed in this document
  - Alexander Kader
  - Margaret Schwartz
  - Lucian Simmons
  - Elizabeth J. Wilson
3. The values set forth, including
  - the Reichsmark values issued for collection evaluation purposes and in connection with the presentation of the heirs to the 'Beratende Kommission in Zusammenhang mit der Rückgabe NS-verfolgungsbedingt entzogenen Kulturguts, insbesondere aus jüdischem Besitz (Advisory Commission on the return of cultural property seized as a result of Nazi persecution, especially Jewish property) or "Limbach Commission" for short, as of June 1935.represent to the best of the valuers' judgment of the items listed as of the date of the valuation unless otherwise indicated. In some instances, values have been based on photographs and information provided.
4. This valuation is subject to the terms of the Valuation Agreement between Sotheby's and Melvyn Urbach and Markus H. Stoetzel.

Signed: \_\_\_\_\_

  
Angela Morgan  
Assistant Vice President

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