

ALFRED BADER

Art Related Correspondence

1993

QUEEN'S UNIVERSITY ARCHIVES	
LOG NO.	5169
BOX	3
FILE	17



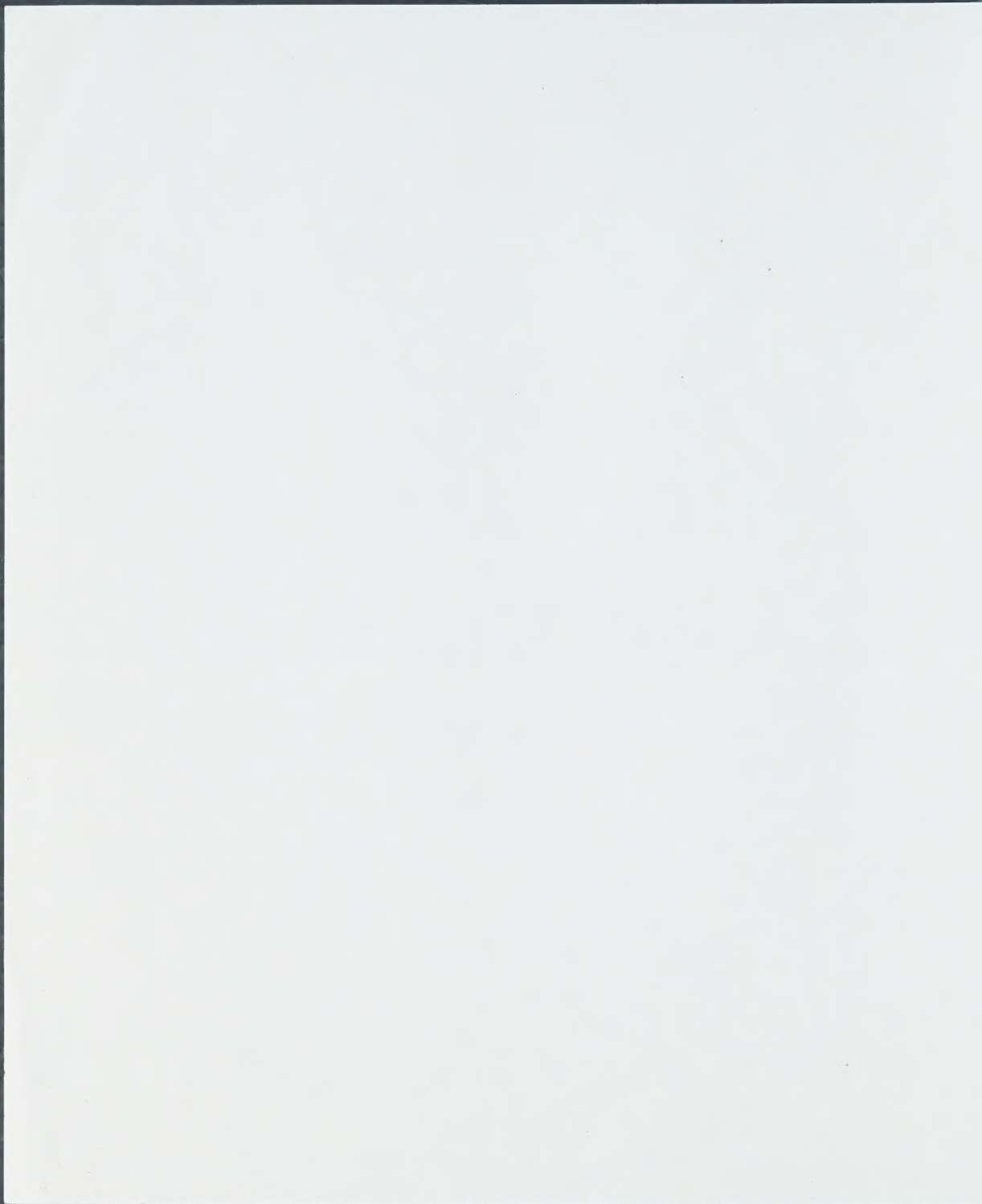
January 5, 1993

Dr. Bader:

Enclosed are two additional transparencies of Anita
Sculthorpe's gift to to MAM, Portrait of a Man.

Marilyn A. Charles
Director's Office

Enclosure





file

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 11, 1993

Professor Julius Held
81 Monument Avenue
Bennington, Vermont 05201

Dear Professor Held:

As you will see from the enclosed, Harvard University has asked me to speak there on May 17th, and I am wondering if Isabel and I might visit with you on the 15th or 16th of May, to discuss a good many paintings.

I know of your great love for Rubens, and I am happy to be able to tell you that I purchased that magnificent Entombment, Lot 61, in Christie's London December 11th sale. Of course, paintings like that and the Rembrandt portrait I purchased in July, I do not plan to keep.

Today, I would like to ask you about a portrait which the Milwaukee Art Museum has been offered as a gift. Let me state, first of all, that I have no proprietary interest in this painting nor have I ever owned it, but I would like to help our art museum to get the correct attribution.

*
The painting is inscribed and dated *AET SU 28 Anno 1626* and bears the traditional attribution of Cornelis de Vos. I am enclosing a black and white photograph and a color transparency. If a de Vos, it is one of the finest de Vos portraits I have ever seen, but I remember a very similar portrait in the National Gallery in Washington by the early Jordeans, and so I am wondering if you can tell me whether you think that this portrait is by de Vos or by Jordeans.

All good wishes, and I already look forward to seeing you in May.

Sincerely,

Enclosures

c: Mr. R. Bowman, Director, Milwaukee Art Museum

* oil / panel
48 1/4 x 35 3/8"
fine condition.

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



JULIUS S. HELD

January 16, '93

Dear Dr. Bader:

My congratulations on the honor Harvard University will bestow upon you in May. Not only will there be the Alfred Bader Symposium, but the day will be named in your honor and I can well imagine the "drum und dran" (do you know that expression?) connected with such an event.

As of now, I have no obligations at that time, and shall be pleased to see you again on either the 15th or 16th of May, but am sure you will give me warning when your own travel plans have been settled.

With regard to the "de Vos" portrait, I am rather puzzled - less about the problem of attribution than about the strange discrepancy within the picture. The head of the young man seems to be well done, and would seem to be compatible with an attribution to Jordaens rather than de Vos. Yet I am very astonished at the wooden way the hands have been done and the awkward manner the left arm (holding the hat) has been handled. Thus I believe I can not say much without having seen the picture itself. And both the head and the hands should be X-rayed to see if there is a difference in technique between these parts. Altogether, I wonder if the painting is really deserving of the praise you are willing to give to it.

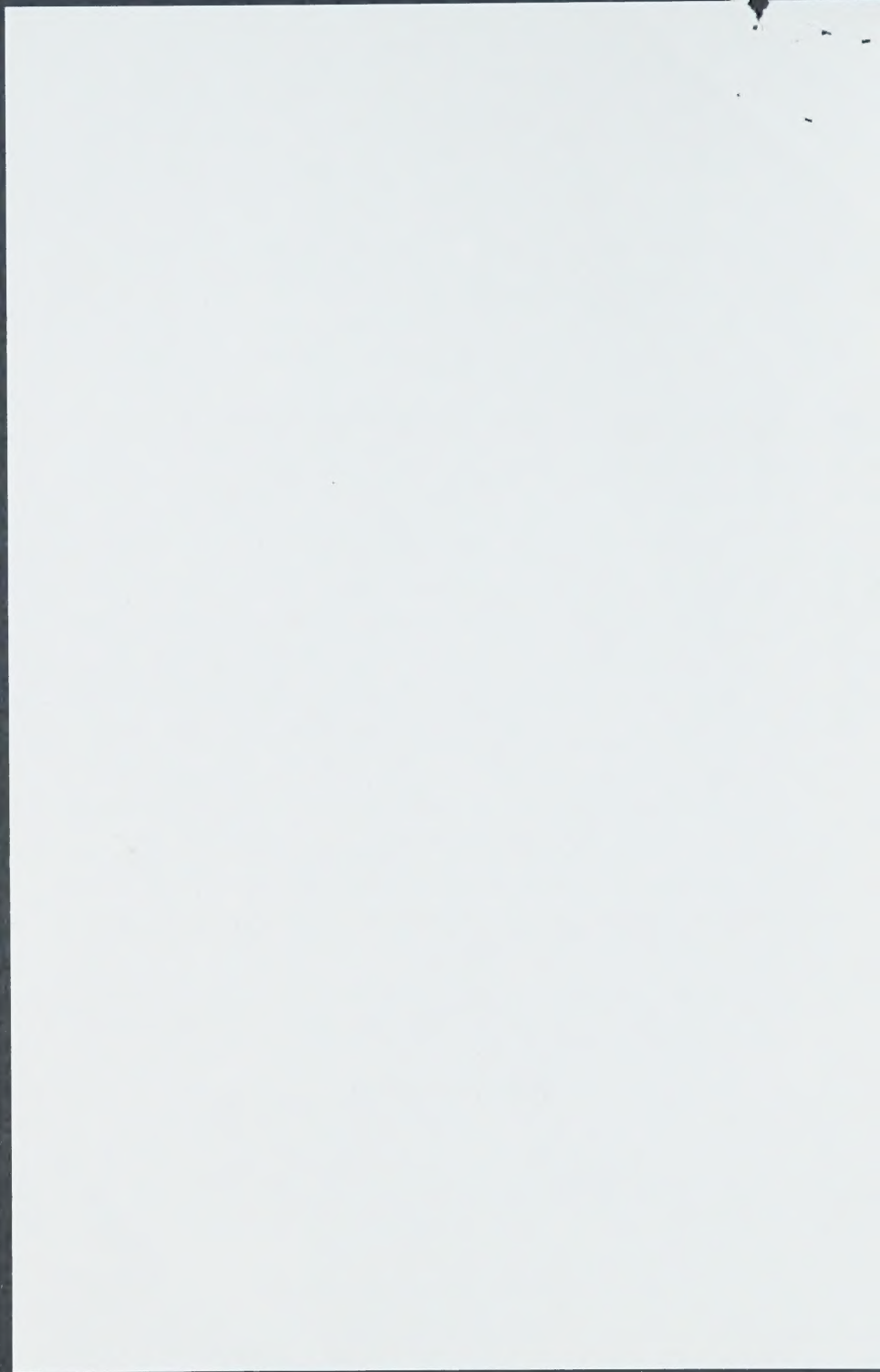
In the inscription, is there not an 'i' (sui) to be read? You wrote only 'su'.

Curiously enough, the face of the young man looks faintly familiar, but I have not been able to come up with an identification.

With best greetings,

Sincerely,

Julius S. Held





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 2, 1993

Mr. Roger Mandle
Associate Director
National Gallery of Art
Washington, D.C. 20565

Dear Roger:

Recently the Milwaukee Art Museum was offered a very beautiful portrait inscribed and dated

FI 50.296
Anno 1626

with an old attribution to Cornelis de Vos. A black and white photograph and color transparency are enclosed.

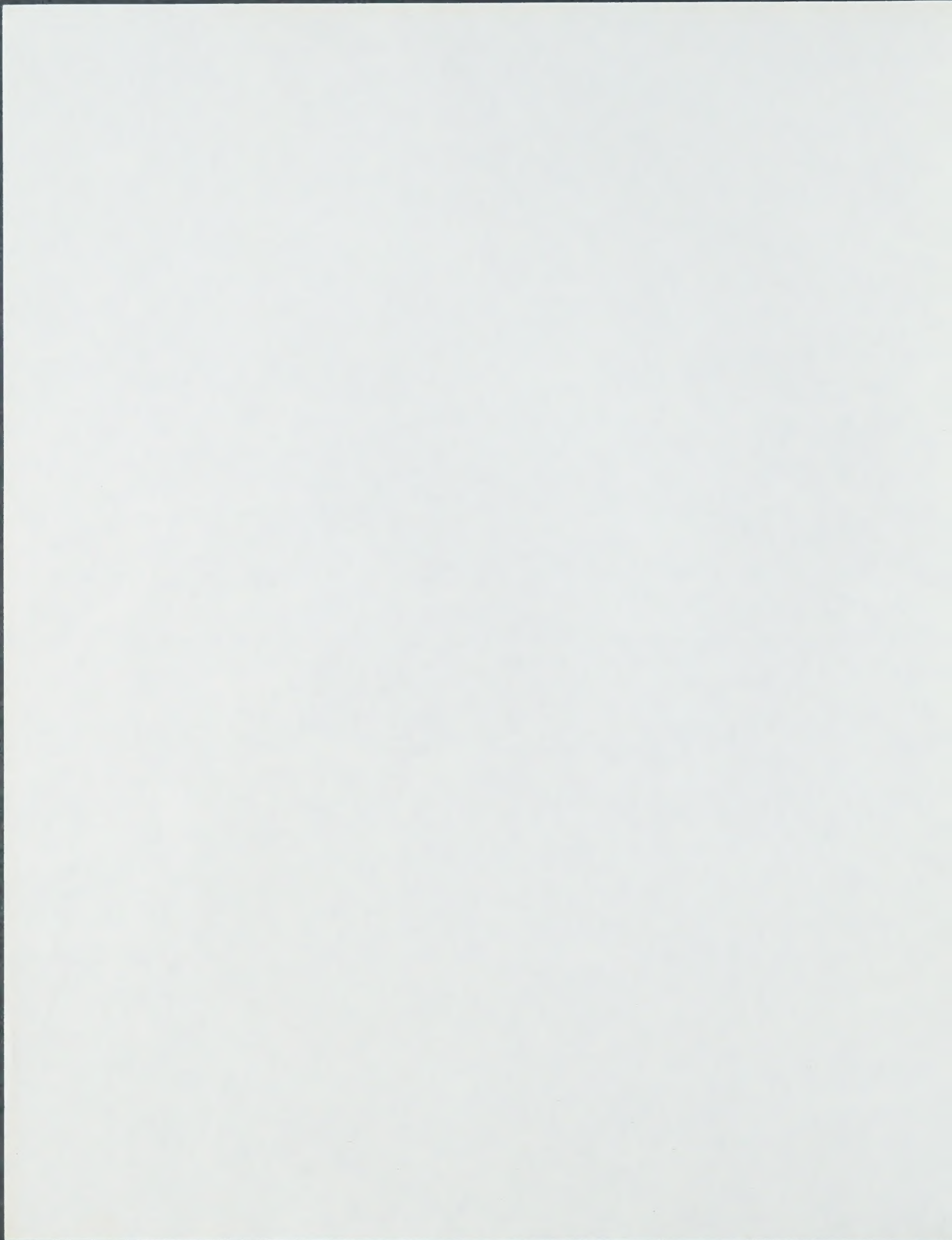
If this painting is indeed by de Vos, then it is one of the fines of his portraits I have ever seen. However, I remember seeing in your Gallery a very similar portrait attributed to the early Jacob Jordeans. Could you please tell me if you believe this painting is by de Vos or Jordeans.

I myself do not have any proprietary interest in this painting, nor have I ever owned it. I would just like to help our museum with the correct attribution.

Sincerely,

Enclosures
c: Mr. R. Bowman

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 12, 1993

Professor Julius Held
81 Monument Avenue
Bennington, Vermont 05201

Dear Professor Held:

Thank you for your very kind letter of January 16.

Could we tentatively set Saturday afternoon and evening, May 15, as a date for our meeting in Bennington? Of course, I will confirm early in May to make sure that the visit is still convenient.

Perhaps my experience with that wonderful Rembrandt portrait sold to the Rijksmuseum, RRP-A80, has taught me to concentrate far more on the face of a portrait than on the hands. In the portrait by Rembrandt the hands may be by a student and only the face is truly inspiring.

With the Flemish portrait here, there is no doubt in my mind that the artist concentrated far more on the face, but I do not really think that face and hands were done by two different artists. Perhaps if you saw the original you would not feel as strongly.

I have now also sent photograph and color transparency to Roger Mandle at the National Gallery to get his comments about the attribution to Jordaens rather than to de Vos.

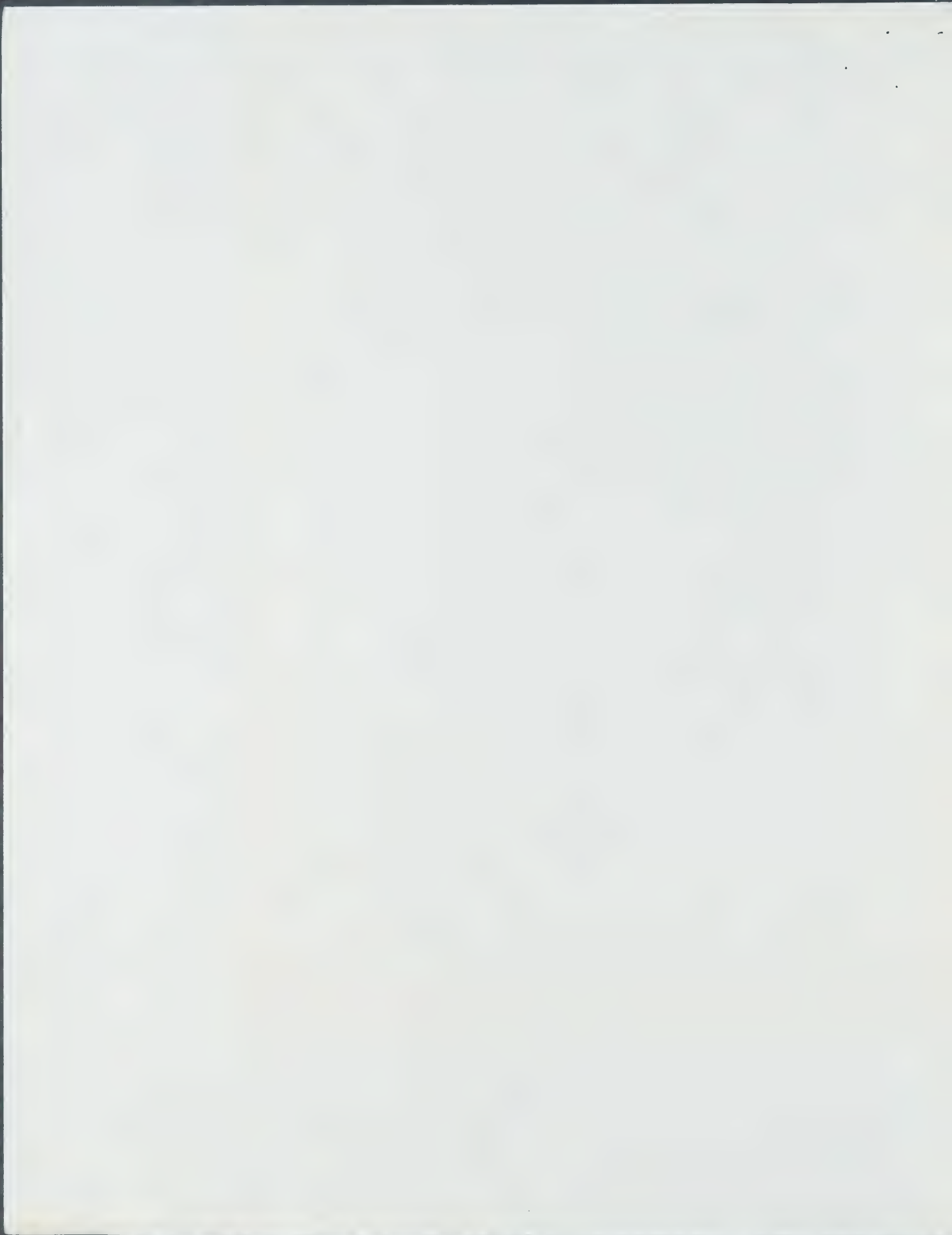
The inscription really does say SU with a period after the SU, but of course a slight paint loss might have changed the "i" to a period.

How interesting that the young man looks faintly familiar to you; should the penny drop please let the Milwaukee Art Museum know.

Many thanks for your help, and best personal regards.

Sincerely,

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



The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198 (212) 879-5500 Telex 666676

Department of European Paintings
Fax (212) 794-2176

February 16 1993

Dr Alfred Bader
Suite 622
Astor Hotel
924 Juneau Ave
Milwaukee WI 53202

Dear Dr. Bader,

I want to thank you and Mrs. Bader once again for the lovely visit to your home and collection, which impressed me enormously for its range, quality, and erudition. The concentration in the area of Rembrandt pupils is really a very sophisticated approach, and quite demanding in terms of experience and the willingness to judge quality and act upon it even when the attribution cannot be determined for sure. It was also a great pleasure to see the "Vaillant," which is a very fine work, perhaps too fine, or too Dutch for him. The new Everdingen is a dream and much else is memorable, not least the little (in my view) Rembrandt.

Today I'm arranging for my Flemish catalogue to be sent to you, which will take about two weeks.

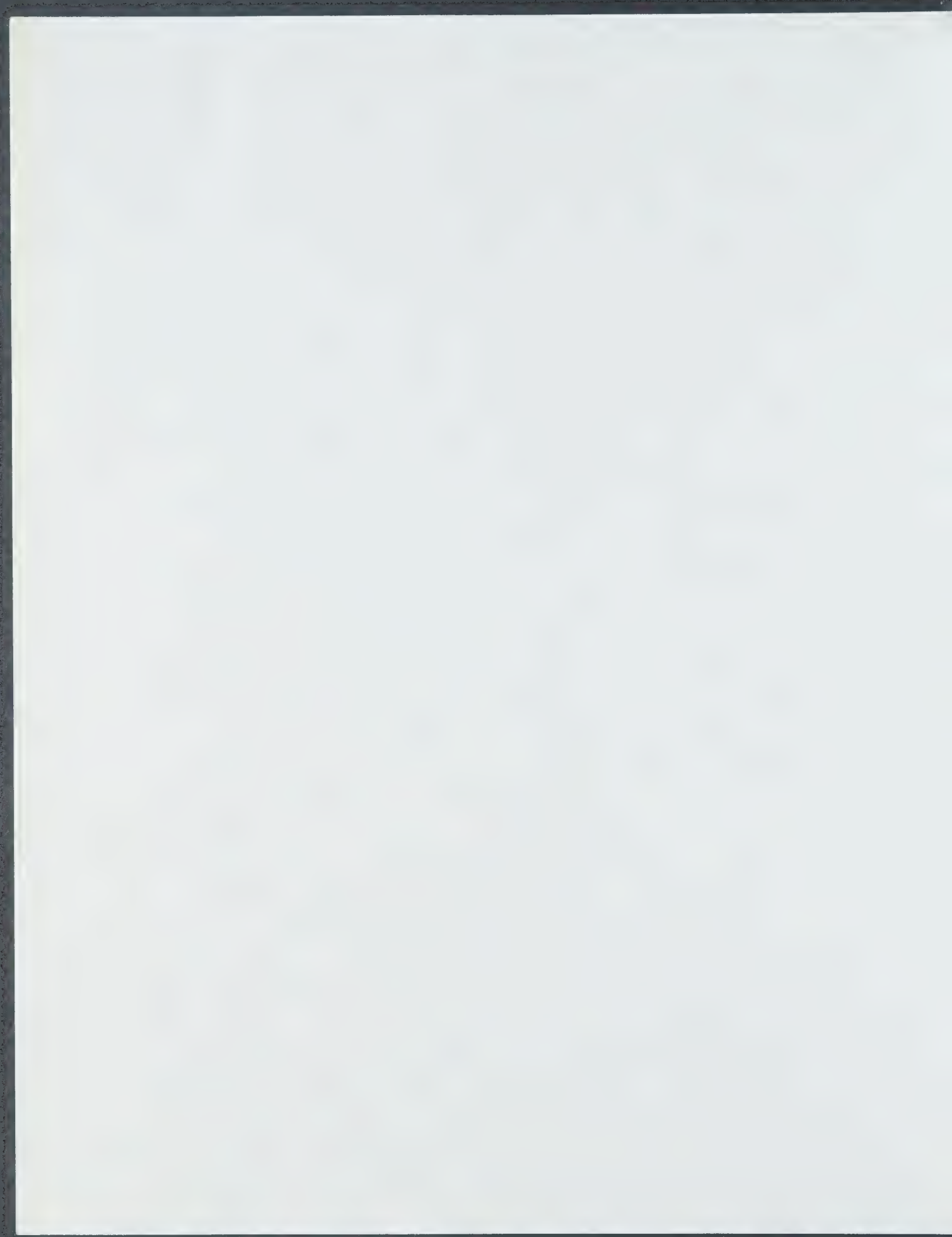
Again, many thanks to you and Mrs. Bader for all the kindness you showed to me and to Jack.

With best regards,



Dr. Walter Liedtke
Curator of
European Paintings

*P.S. Would
you have any
black & white
photos of your
De Witte? I'm writing more
about him and so far as I know
this picture is unpublished.*



National Gallery of Art

Washington, D.C. 20565
Office of the Deputy Director

February 24, 1993

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Alfred:

It has been some time since we have communicated. I am sorry not to have been in town for your last visit to the National Gallery of Art. I have been following your successes in the art trade journals, and am not surprised to receive your letter on such an elegant new letterhead.

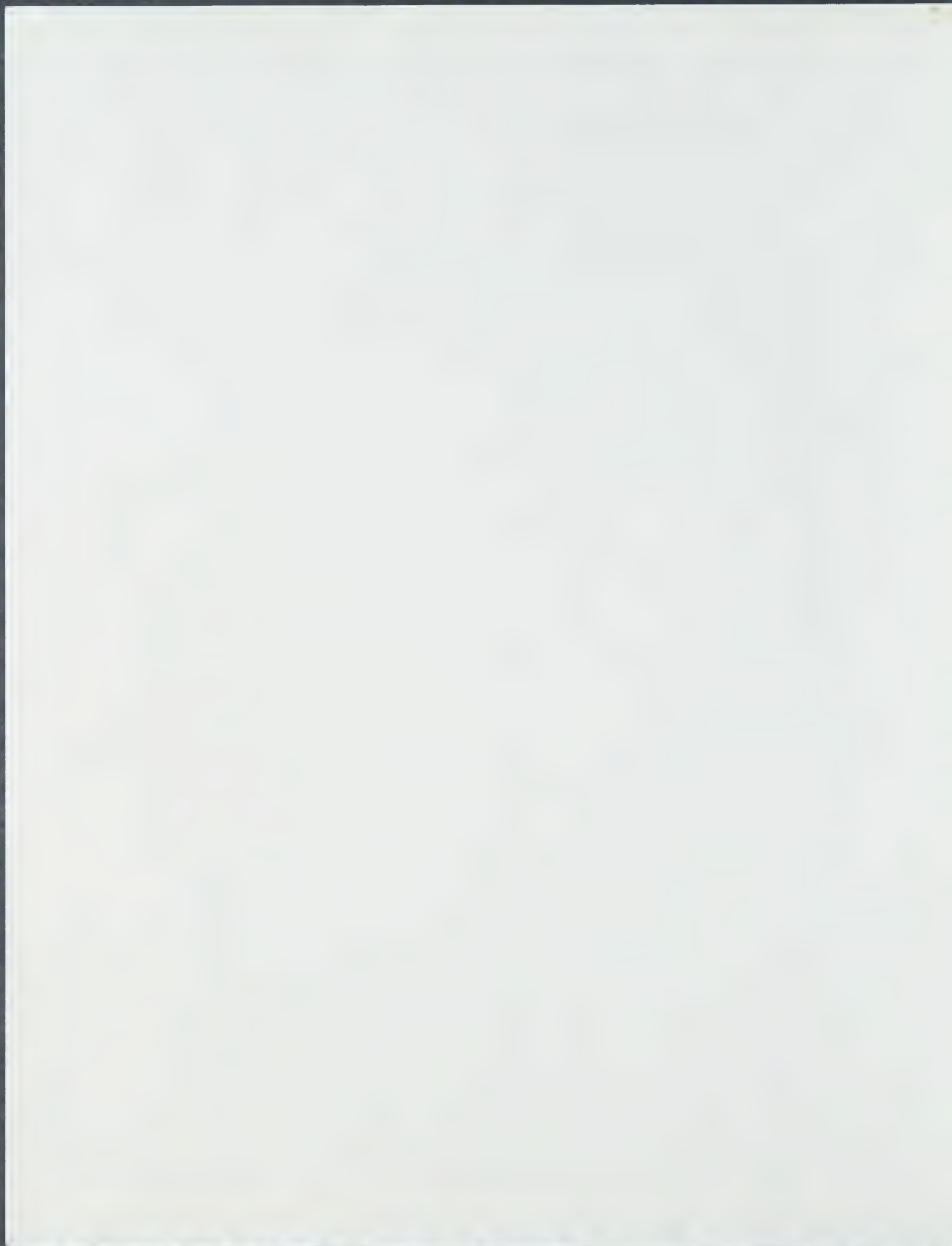
I have studied the painting the photograph of which you sent me, and have also sent it to Arthur Wheelock, who knows more about this type of painting than do I. I agree with his suggestion that its artist may be Nicholas Elias, known as Pickenoy, (1591 - 1655), the Amsterdam portrait painter. In any case it seems not Flemish, and most likely in the slick fashionable Amsterdam portrait tradition of the first half of the century.

I hope that you'll visit Washington soon, and that if you have any interesting major acquisition possibilities, you'll let us know.

With best regards,


Roger Mandle
Deputy Director

enclosure





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 24, 1993

Dr. Walter Liedtke
Metropolitan Museum of Art
1000 Fifth Avenue
New York, New York 10028 0198

Dear Dr. Liedtke:

Surely you must have realized how very much I enjoyed the visit with you and Jack, and I very much hope you will come again soon and spend more time looking at paintings.

Now, I have to thank you also for your kind letter of February 16th and for your Flemish catalog, just received.

In a way, I am happy that you do not think that my portrait which is so influenced by van Dyck is by Vaillant. Of course, neither of us thinks that the previous owner's attribution to Champaigne is correct, and I am wondering whether you think Pieter Franchois or Dujardin more plausible.

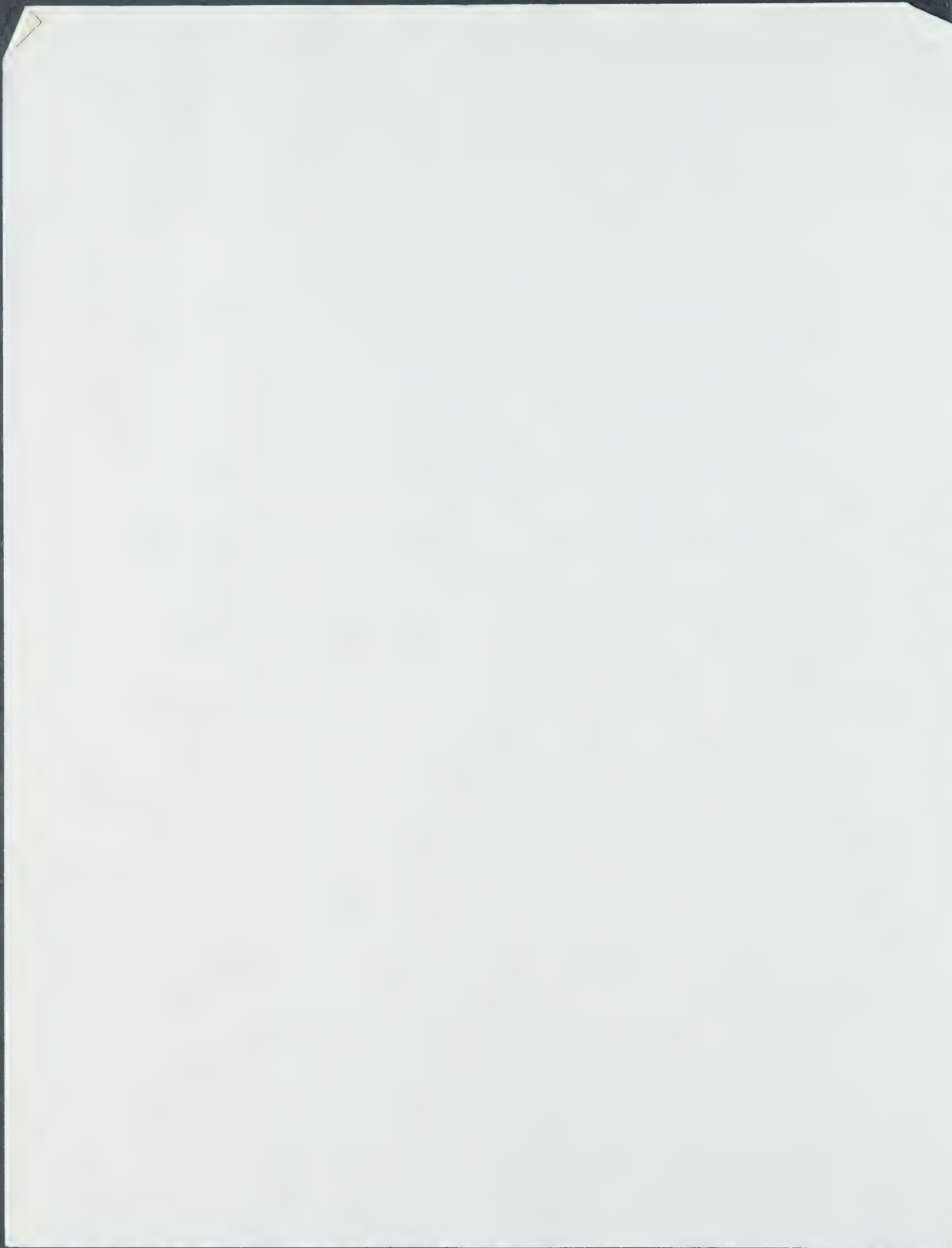
I am so happy that you like one of my most recent acquisitions, the small Everdingen. I wonder which of my two little paintings, which have been called Rembrandt, you really believe is by Rembrandt. Both have been given C-numbers by the RRP. The one on copper is certainly by the same hand as the Flight to Egypt in Tours, and I do not believe that either is by Dou. For the other, Rembrandt's Father, I have to thank the RRP; if they had not denied Rembrandt's authorship, I could not have purchased it. In any case, I am curious to know which of the two you are referring to.

Photograph of my de Witte is enclosed, with a copy of what Ilse Manke wrote about it. I purchased it at Christie's London on April 15, 1983, Lot 76. Cleaning greatly improved it.

All good wishes.

Sincerely,

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



The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198 (212) 879-5500 Telex 666676

March 3, 1993

Department of European Paintings
Fax (212) 794-2176

Dr. Alfred Bader
Astor Hotel suite 622
924 East Juneau Avenue
Milwaukee WI 53202

Dear Dr. Bader,

Many many thanks for the photo of your De Witte and the xerox of Manke's letter. In my earlier letter I was referring to the little copper as a Rembrandt; I'm not sure about the other painting, since there was so much to see on our visit, and I would really have to study a lot of comparative material. As for "Vaillant," I really do not know who painted it and would not yet count Vaillant out of the running. His portraits are not well known and over the next decade or so I intend to collect material on Vaillant as painter and draftsman, with a view to a small monograph. I will also be looking at Vaillants or alleged Vaillants in many locations. To answer your question, however, I would think Dujardin is definitely more plausible than Pieter Franchois, both in style, which seems Dutch not Flemish, and of course in the probability that the composition originated in Amsterdam. I've paid attention to the Franchois brothers since they are often confused with Van der Helst etc, and I have rarely seen them produce a painting quite as good as yours and have never seen a painting by them quite in this style. The drawing, the highlights, and such features as the beard seem more descriptive than any post-Van Dyck Fleming cared to be.

At the moment, I also have files growing for Barent Fabritius and Samuel van Hoogstraten (see sample letter enclosed). Writing a reliable catalogue depends on seeing the original works when opportunities arise and therefore this approach is really more effective than it sounds.

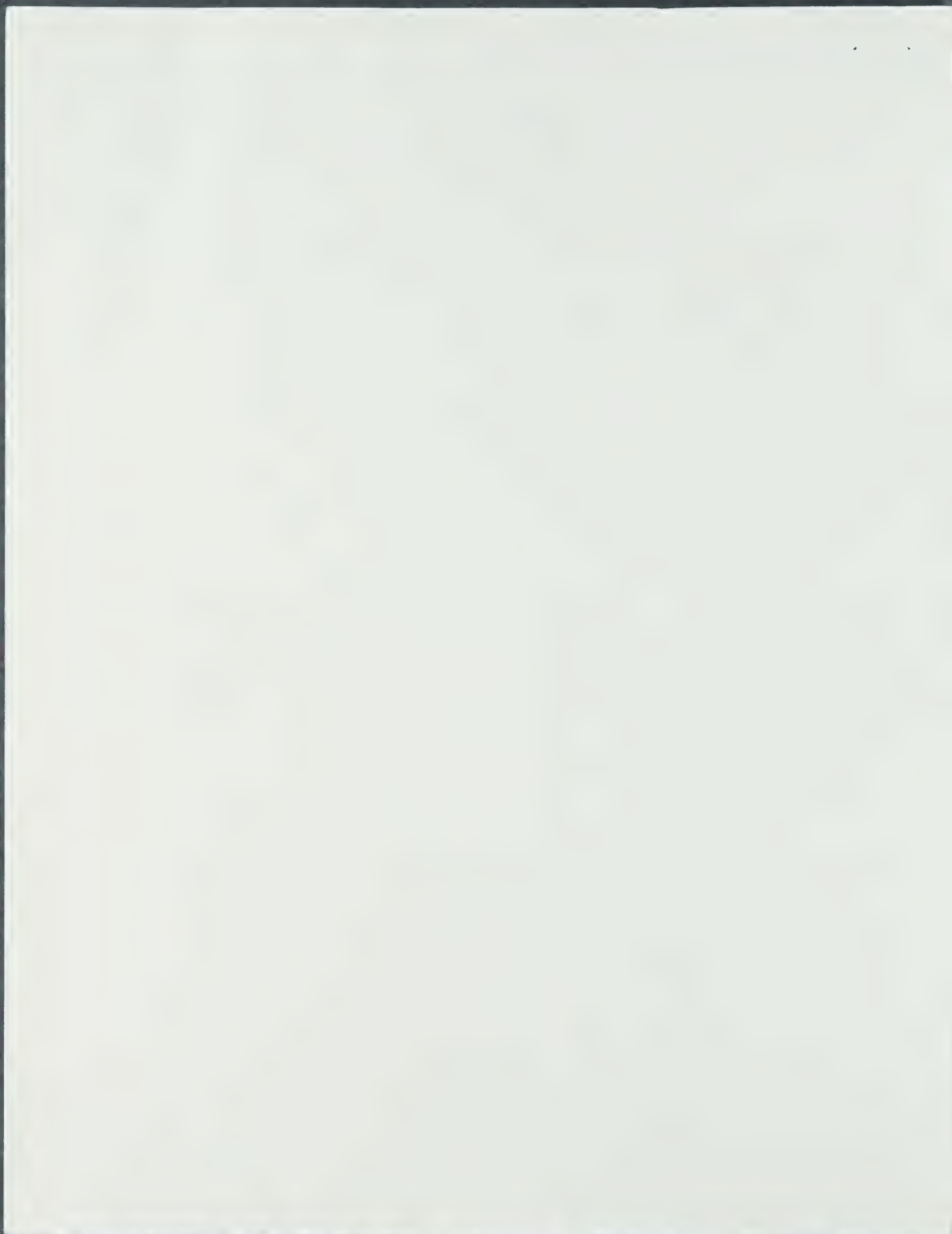
Once again, thanks for the photo and especially for the great visit. Please visit when you're in New York.

With best regards to you and your wife,

Yours truly,



Walter Liedtke



Copy for [illegible]

The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198 (212) 879-5500 Telex 666676

Department of European Paintings
Fax (212) 794-2176

March 1, 1993

A. Palmieri
30 rue du Rhône
Place de la Fusterie
1204 CH Geneva

Dear Sir,

For some years I have been collecting material for a book on Samuel van Hoogstraten as painter and draftsman. This book will differ from Celeste Brusati's book on Van Hoogstraten (Chicago, 1994) in that she is concerned primarily with Van Hoogstraten as theorist and critic; despite an "oeuvre list," questions of authorship, style, dating, provenance, etc, remain to be discussed, especially with regard to Van Hoogstraten's most Rembrandtesque works.

It would be extremely helpful to my eventual monograph if you could help with photographs and precise details such as support (canvas or panel), dimensions, exact form of signature and date, previous collections, condition, etc.

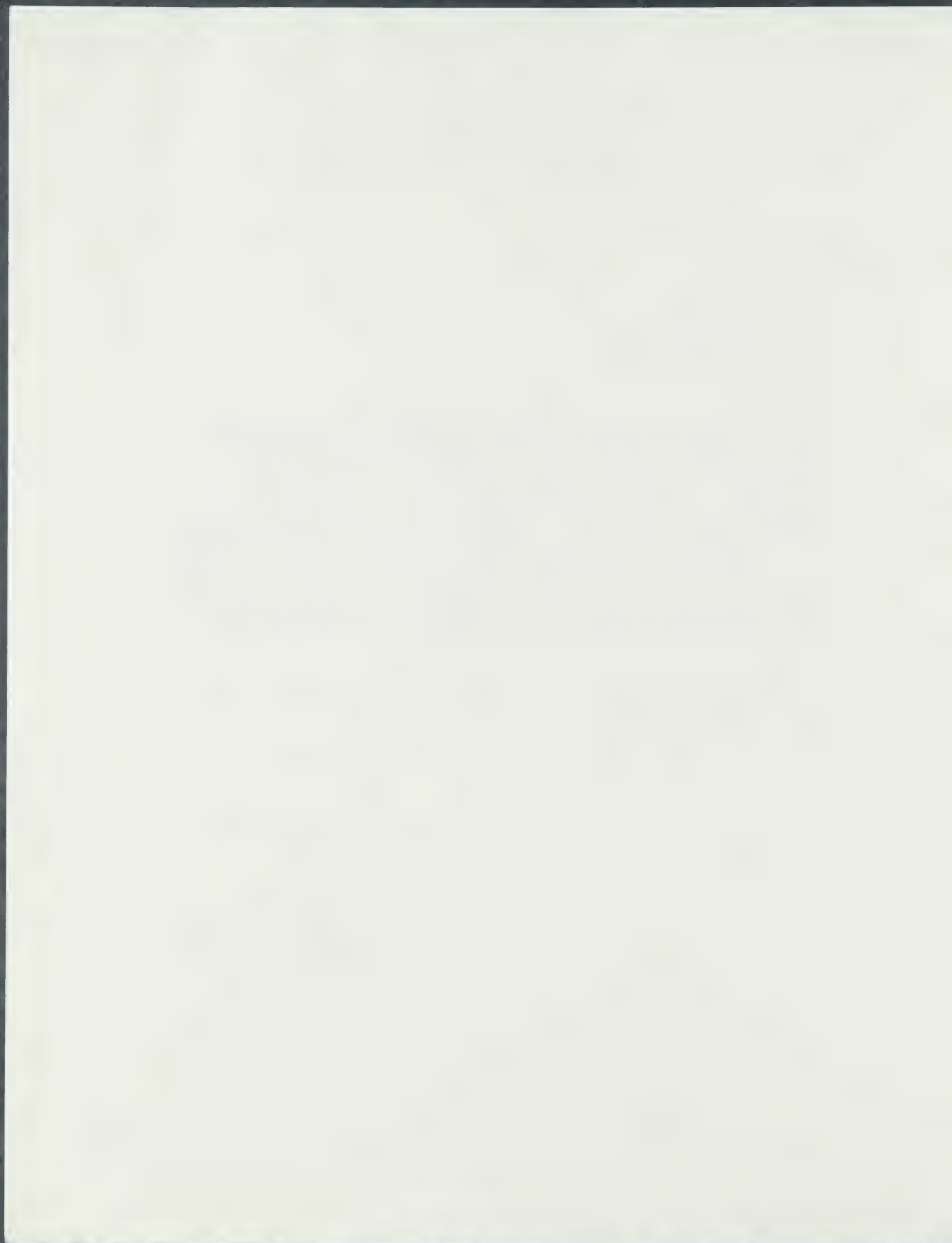
I would be very grateful if you could provide the following:

black and white photo of Un coq blanc avec un chat, 1669, and the information described above.

With many thanks for your generous assistance,

Yours sincerely,

Dr. Walter Liedtke
Curator of
European Paintings



The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198 (212) 879-5500 Telex 666676

Department of European Paintings
Fax (212) 794-2176

March 8 1993

Dr. Alfred Bader
Astor Hotel suite 622
924 East Juneau Avenue
Milwaukee WI 53202

Dear Dr. Bader,

Many thanks for your kind letter of Feb. 26. The Stockholm exhibition drew heavily on Swedish collections and was over-stuffed as is; still, it would have been nice to see your Verhout next to theirs. I've sent on the photo to the curator there, who is a she, Görel Cavalli-Björkman. Apollo does not give offprints but I enclose an enlarged xerox of my footnotes. The senior scholar who failed to deliver a major essay on Rembrandt in general was our good friend Egbert. I admire him enormously but he has something of a writer's block and very much disappointed Christopher when well past the deadline. I'd rather not be perceived by Egbert as gossiping on this subject, as I'm sure you understand.

I really must consider the subject of the "Haman" again and will reread your Burlington article. You make many more wise observations about the Rembrandt School in your letter which I can't really acknowledge now since I'm flying out the door to Maastricht. But we'll talk again soon.

With many thanks,

Best regards,





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 2, 1993

Mr. Russell Bowman
Director
Milwaukee Art Museum
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53202

Dear Russ:

Thank you for your phone call yesterday about that beautiful portrait.

Of course I can understand the owner's hope that the painting could be valued at \$100,000 or more.

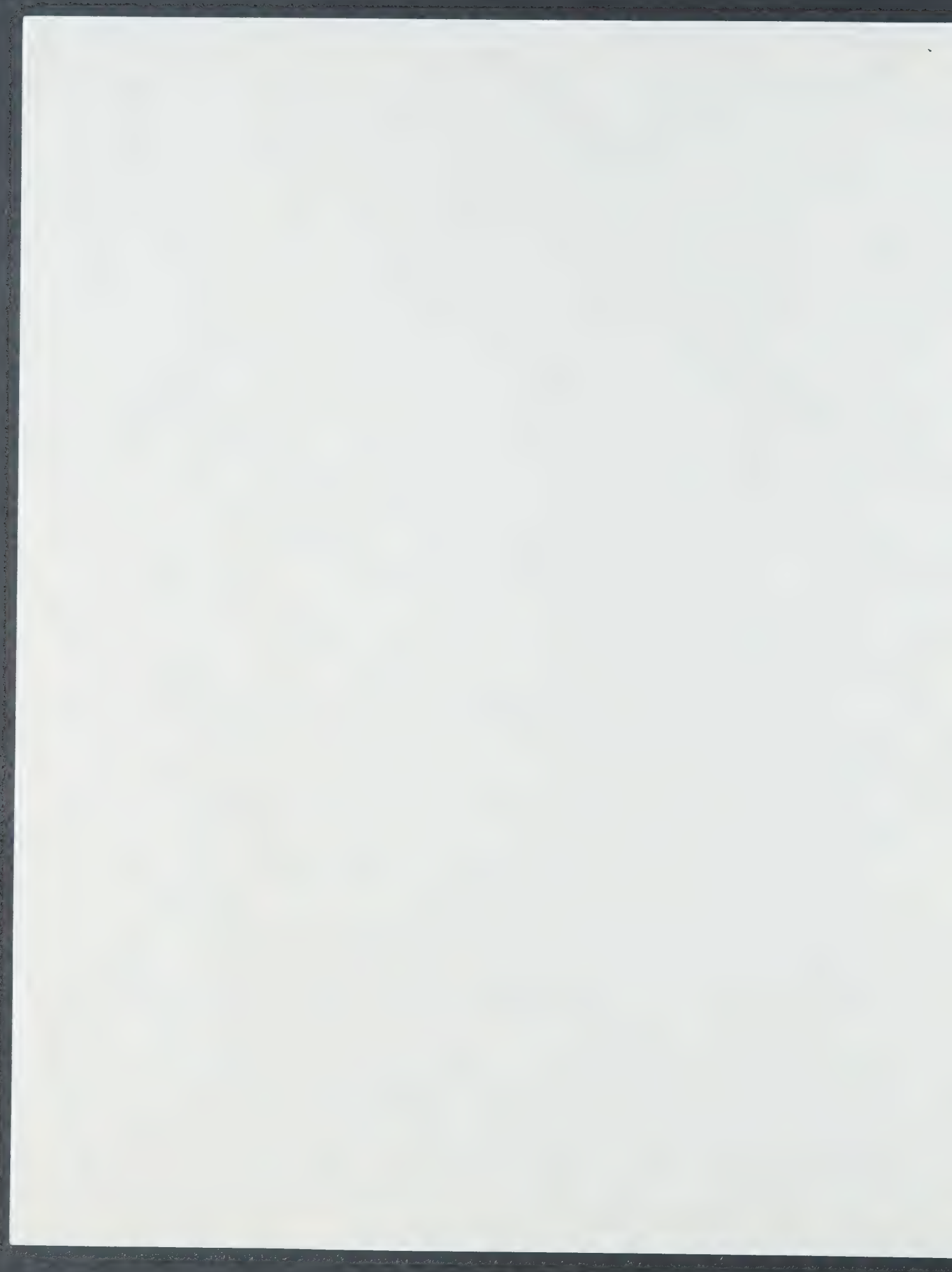
I like the painting very much, and I have talked about it to a good many experts, and, as you will see from the enclosed, I have gotten such varied opinions.

You will note that Julius Held does agree that the face is by Jordaens, but I can't agree with him that the painting might be by two hands. Of course he has only seen photographs; I have seen the original.

I had hoped that Roger Mandle at the National Gallery in Washington would confirm that the painting is by the same hand as the Jordaens there. Roger's specialty is 18th century Dutch, and he turned the inquiry over to Arthur Wheelock. He does know a great deal about 17th century paintings, but I can't agree with the attribution to Pickenoy and do not believe that the painting is Dutch.

Now you and I know that such differences of opinion occur time and again, particularly when art historians judge only from photographs. But, the IRS has become really picky and looks extremely carefully at appraisals over \$20,000. And without a firm attribution to Jordaens, I cannot give it a valuation of \$100,000. If the painting is by de Vos its valuation is around \$50,000, and if its a Pickenoy it is even less.

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





Mr. Russell Bowman
Milwaukee Art Museum
April 2, 1993
Page Two

What the owner can do is send photographs to the Art Dealers Association of America, whose valuations are generally not challenged by the IRS. The address is 575 Madison Avenue, New York, New York 10022 (212 940 8590), and the association charges a percentage of valuation.

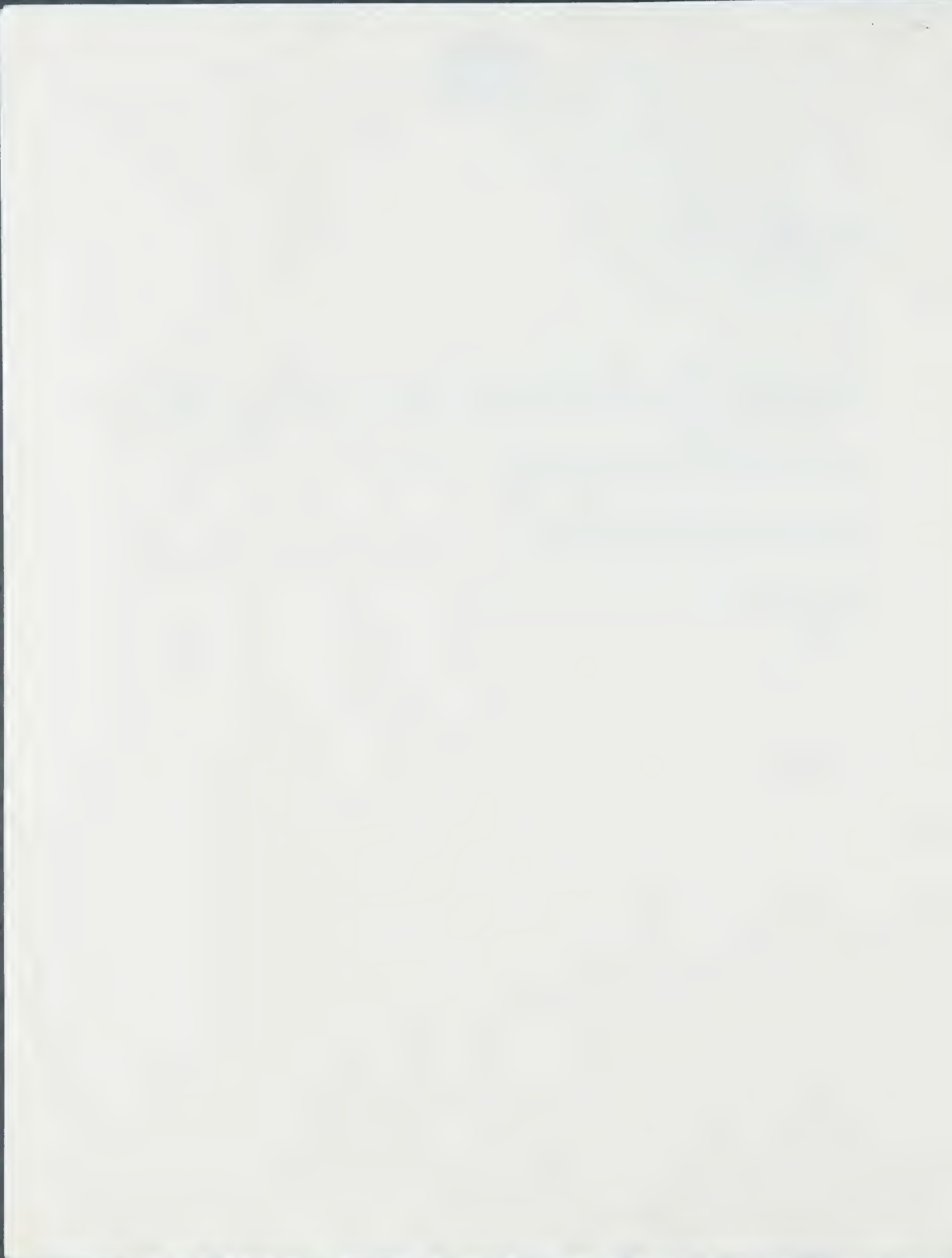
A rough draft of my valuation is enclosed; if Mrs. Sculthorpe does not wish to use it, I will certainly understand and not charge anything.

I certainly enjoyed studying this painting and just wish I could do more to help you retain it in our museum. It would certainly be the finest Flemish portrait in our museum collection.

By all means share all of this with Mrs. Sculthorpe.

Sincerely,

Enclosures



10/10/83

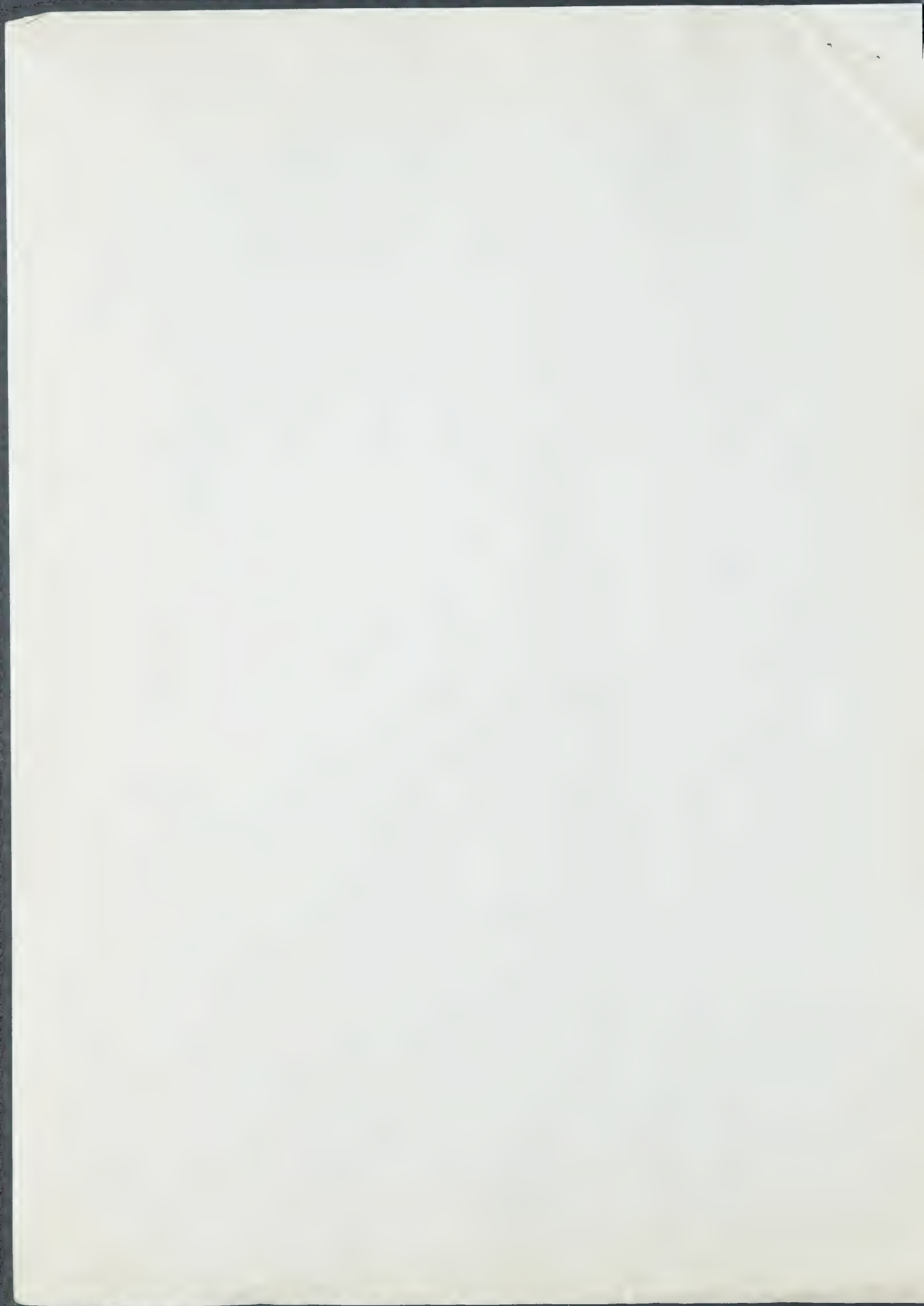
TABLETS - NIBNS - MIC

1. 10/10/83
 2. 10/10/83
 3. 10/10/83
 4. 10/10/83
 5. 10/10/83
 6. 10/10/83
 7. 10/10/83
 8. 10/10/83
 9. 10/10/83
 10. 10/10/83

TABLETS - NIBNS - MIC

1. 10/10/83
 2. 10/10/83
 3. 10/10/83
 4. 10/10/83
 5. 10/10/83
 6. 10/10/83
 7. 10/10/83
 8. 10/10/83
 9. 10/10/83
 10. 10/10/83

1. 10/10/83
 2. 10/10/83
 3. 10/10/83
 4. 10/10/83
 5. 10/10/83
 6. 10/10/83
 7. 10/10/83
 8. 10/10/83
 9. 10/10/83
 10. 10/10/83



1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

4. 5. 6. 7. 8. 9. 10. 11. 12.

5. 6. 7. 8. 9. 10. 11. 12.

6. 7. 8. 9. 10. 11. 12.

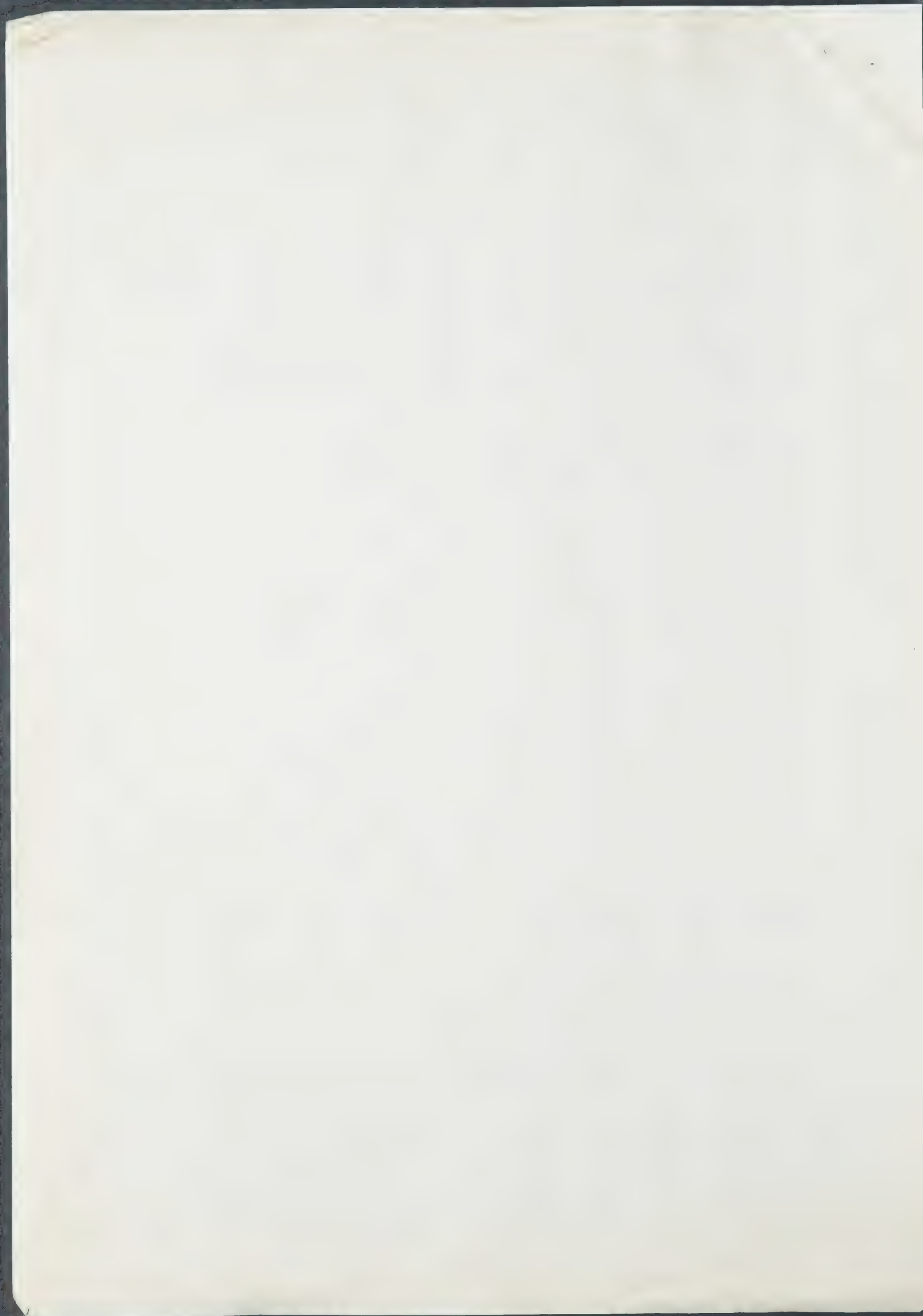
7. 8. 9. 10. 11. 12.

8. 9. 10. 11. 12.

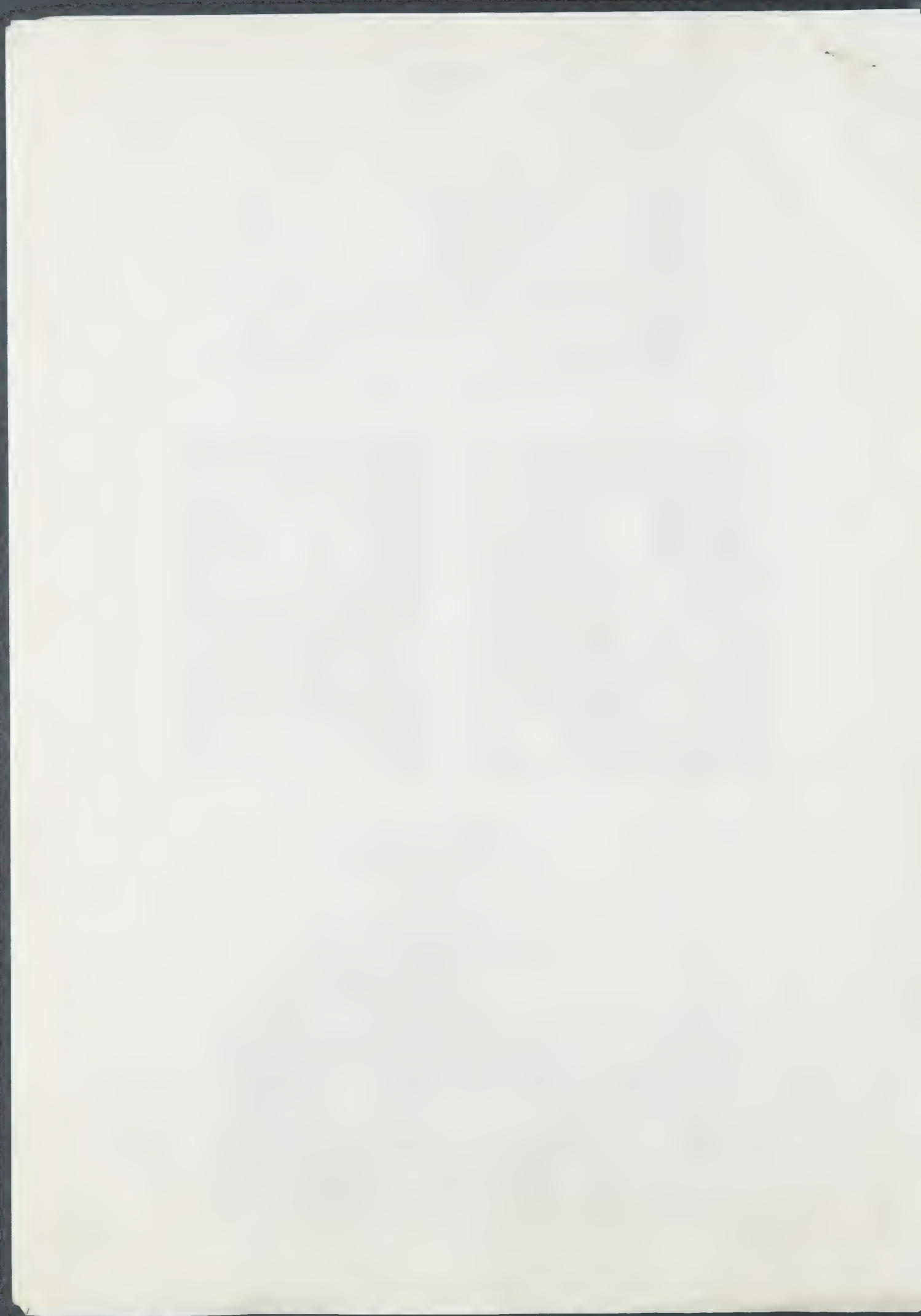
9. 10. 11. 12.

10. 11. 12.

11. 12.







Dr. ALFRED R. BADER
52 WICKHAM AVENUE
BEXHILL-ON-SEA
EAST SUSSEX TN39 3ER
Telephone: (0424) 222223

June 7 93

FAX 1-414 277 0709

2 pages

Dear Alfred,

Thanks for memo of May 28 and many enclosures

The only matter of urgency is reply to T. Connors' fax of May 27 - without his address. Please reply to his questions

(1) The major book on Rembrandt was by Abraham BRENIUS, published ^{by PHAIDON} in 1935, republished by Horst GERSON, in 1969.

(2) Both volumes are in our living room - please ask Michael for details - publisher, etc. both PHAIDON

(3) JACOB LEVECA was pupil of Rembrandt - LEVECA

(4) Since talking to Connors, I picked up portrait of bearded old man which I was not able to purchase in the Erickson sale in 1961. It is Bredius-Gerson number 295A. In 1961 it brought \$180,000; now less.

(5) My favorite painting is Joseph E. de Basse, by Morris Kaplan, Chicago; it is illustrated on cover of 1984 Dureau's catalog, copy in my office.

Please remind Connors that I would like to see manuscript before publication - only to correct errors if any

Please send Nancy Krieg checks for \$300. -

No need to do anything with Bradford bank statement.

Did you find and mail check to Wipe Bell?

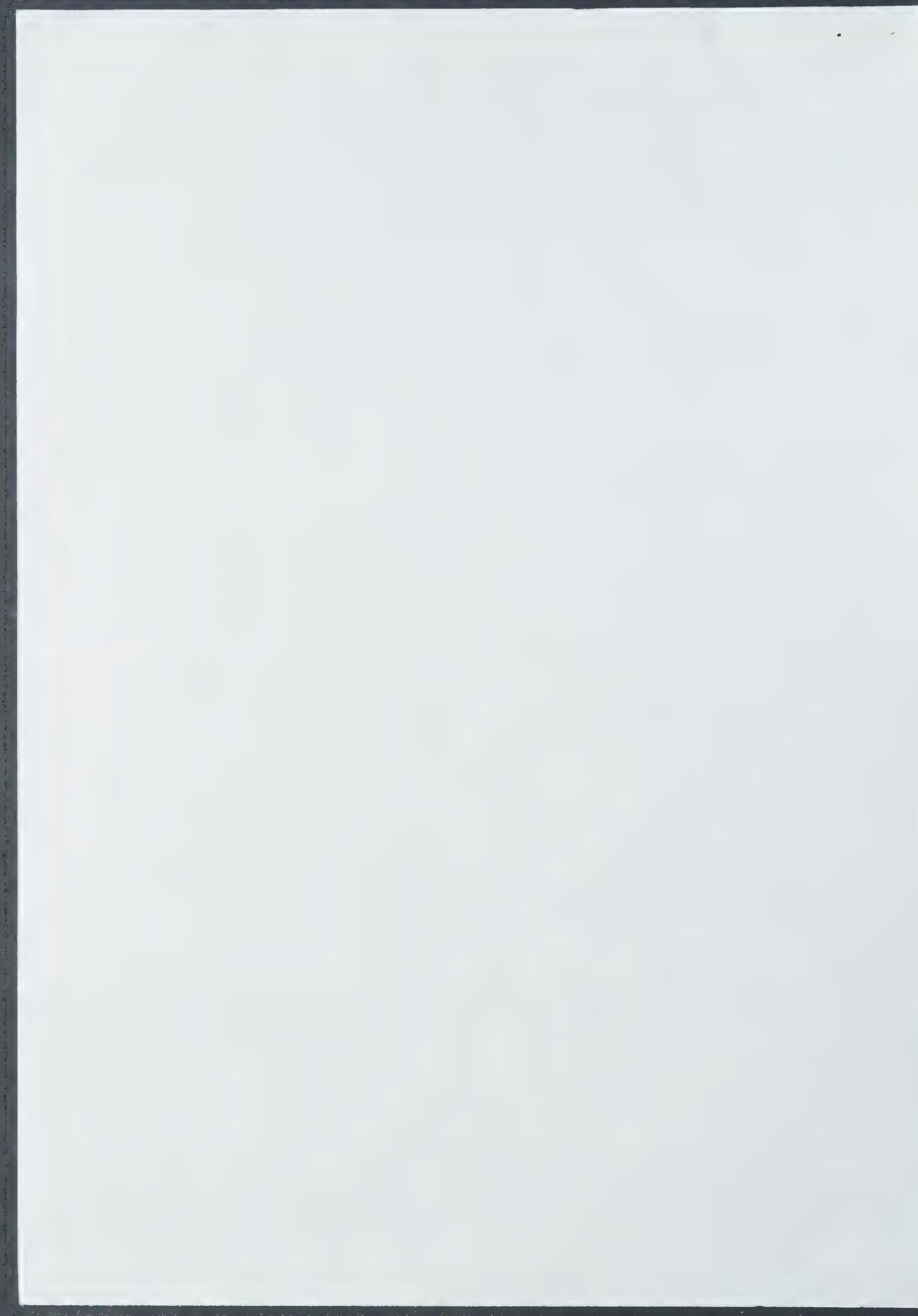
Please write to Steve RADL that I really do not remember a Belgian, Dr. Walter van HERCK. This is not negative, I just don't remember

Please don't forget to mail IRS and Medicare payments due June.

How do you spell IRONMONGER? Best wishes

Hope some good growing weather stays with you when we return. The garden will be welcoming. It's been fine here - summer, but weather. Will deal with Kellogg when we get back to England - many thanks

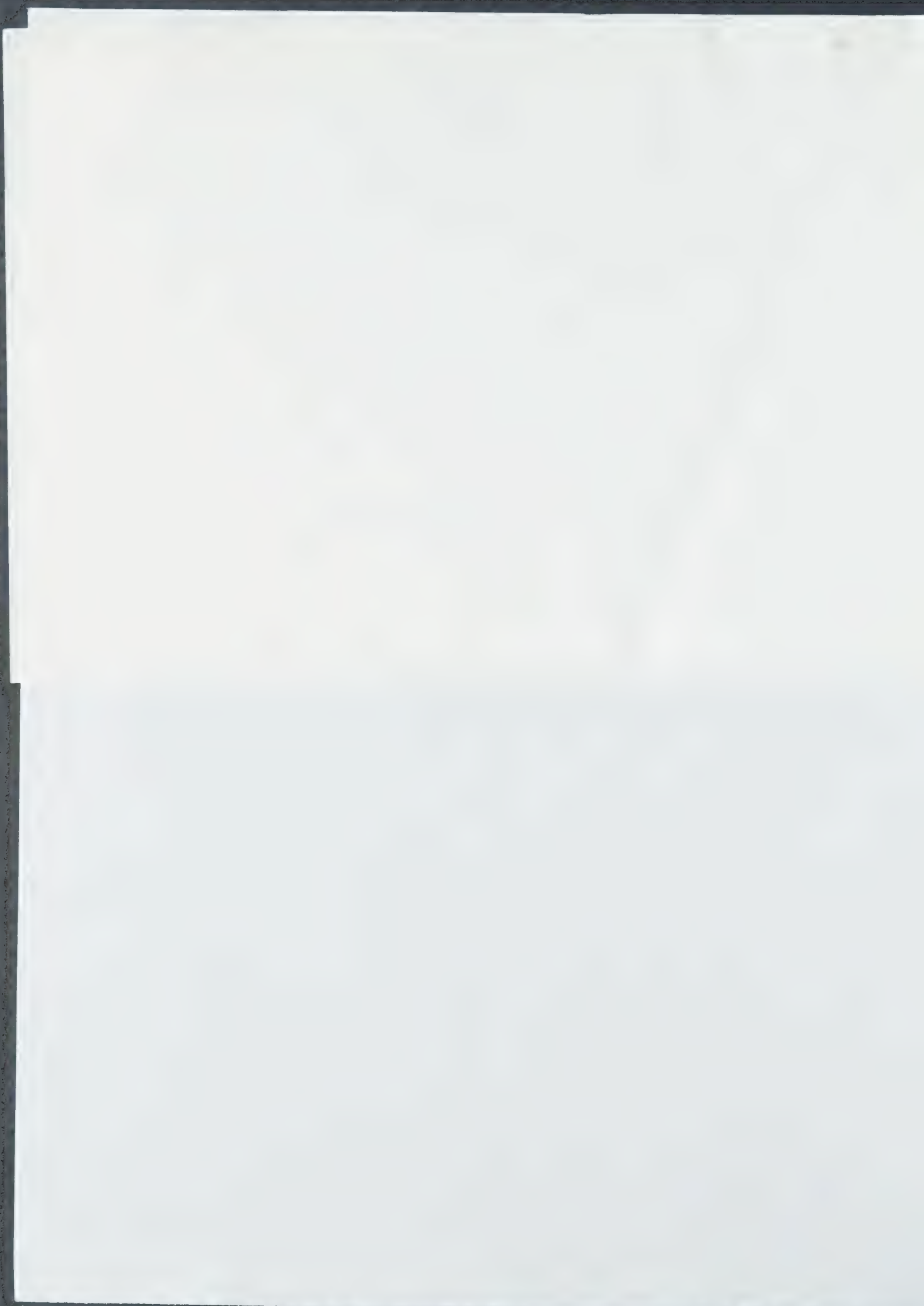
Isabel



EXHIBIT

THE [illegible]

| No. | Date | Particulars | Debit | Credit | Balance |
|-----|-------------|-------------|-------------|-------------|-------------|
| 1 | 1900 | [illegible] | [illegible] | [illegible] | [illegible] |
| 2 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 3 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 4 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 5 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 6 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 7 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 8 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 9 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |
| 10 | [illegible] | [illegible] | [illegible] | [illegible] | [illegible] |





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 9, 1993

Ms. Marilyn Charles
Milwaukee Art Museum
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53202

Dear Marilyn:

As you requested by telephone this morning,
enclosed please find two slides and a 4 x 5"
transparency of the Sculthorpe portrait of a
man.

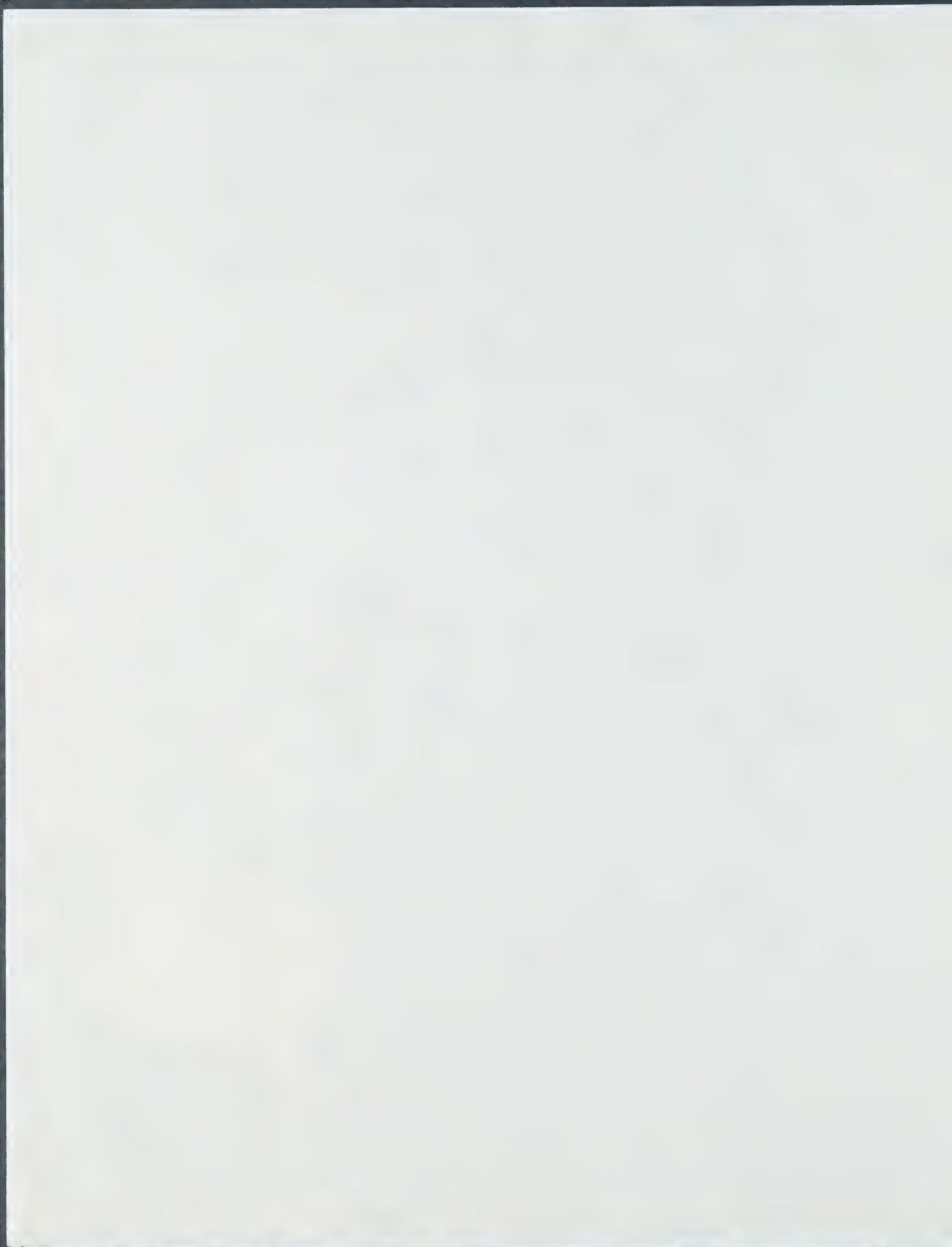
Cordially,

Marilyn Hassmann

Enclosures - 3

*Ter
Bader
page*

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



Dr. ALFRED R. BADER
62 WICKHAM AVENUE
BEXHILL-ON-SEA
EAST SUSSEX TN30 3ER
Telephone: (0424) 222223

FAX TO 1-414 277 0709

To Mr. R. Bowman
Director, Milwaukee Act of Opium

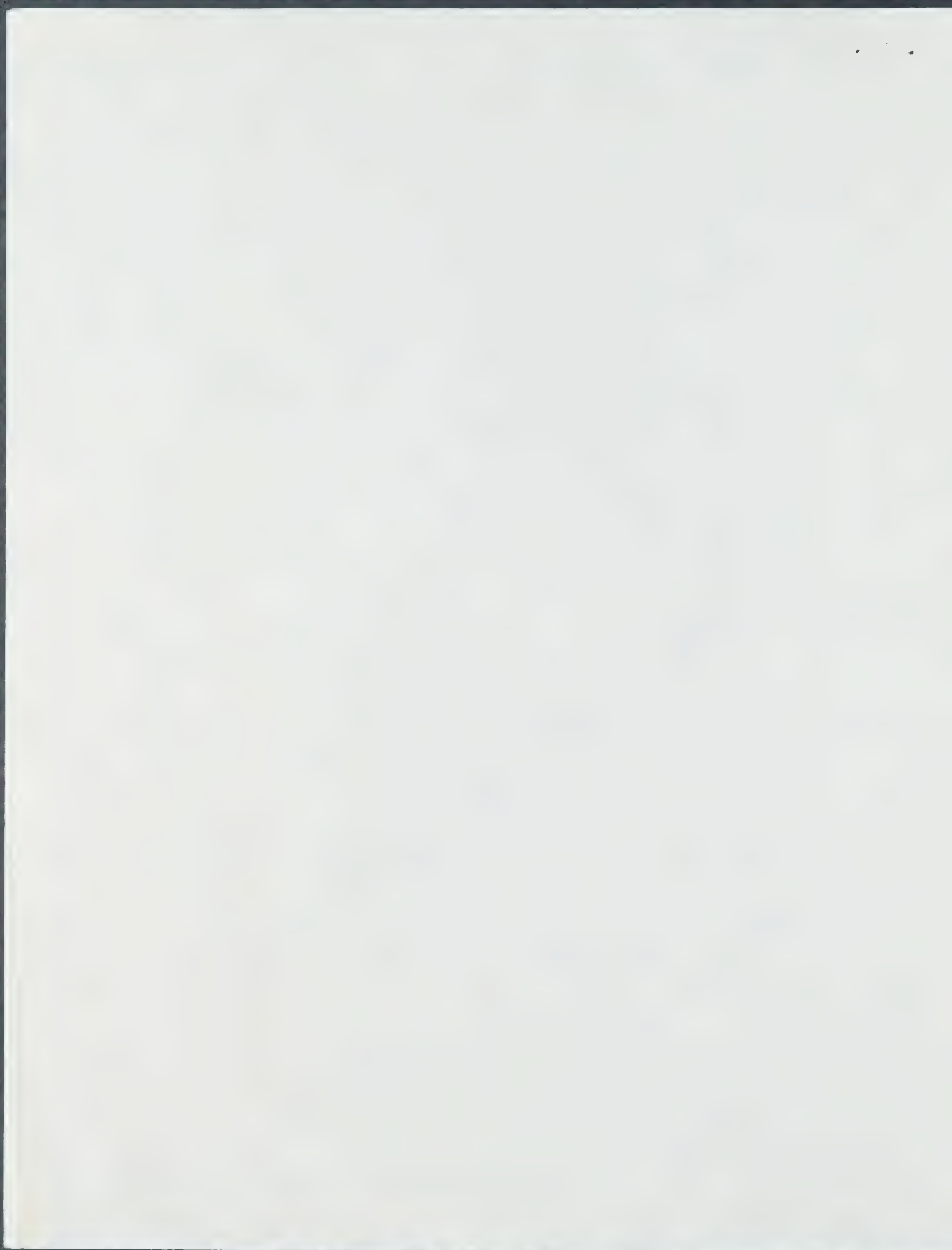
Dear Russ

July 11 93.

As you know, I am involved in a quite unpopu-
lar fight with the IRS Act Assisting groups, and I fear
that they will look askance at any donation I give.
My advice to you is to submit photos to Act
Dealers Association - my secretary can supply details.

The help is with a dealer in Florida from whom
I have bought several fine works. I have asked him
to hold until August.

Best wishes
A.R.B.





GUINNESS MAHON & CO. LIMITED

JEFFREY P. COOPER
DEPUTY CHIEF EXECUTIVE

JPC/bel/2906b.let

29 June 1993

Dr Alfred Bader
52 Wickham Avenue
Bexhill on Sea
East Sussex
TW39 3ER

Dear Alfred

Further to our conversation last night, I would like to confirm that we will meet for lunch at the Bank on Thursday 1 July at 1.00 pm. I will try to arrange for something light on the menu.

Following previous discussions, I am trying to get hold of David MacErlain to see if he might be available on Thursday. I would prefer to keep our lunch "entre nous" but will see if it is possible to meet him afterwards, perhaps at his home.

I will be delighted to come to the Herstmonceux events on Sunday and plan to bring four of the children. The journey would be too much for the little ones (especially Holly) and Paula is very disappointed that she will not have the chance to meet you. Perhaps we can rectify that in the future.

With best wishes.

Yours sincerely

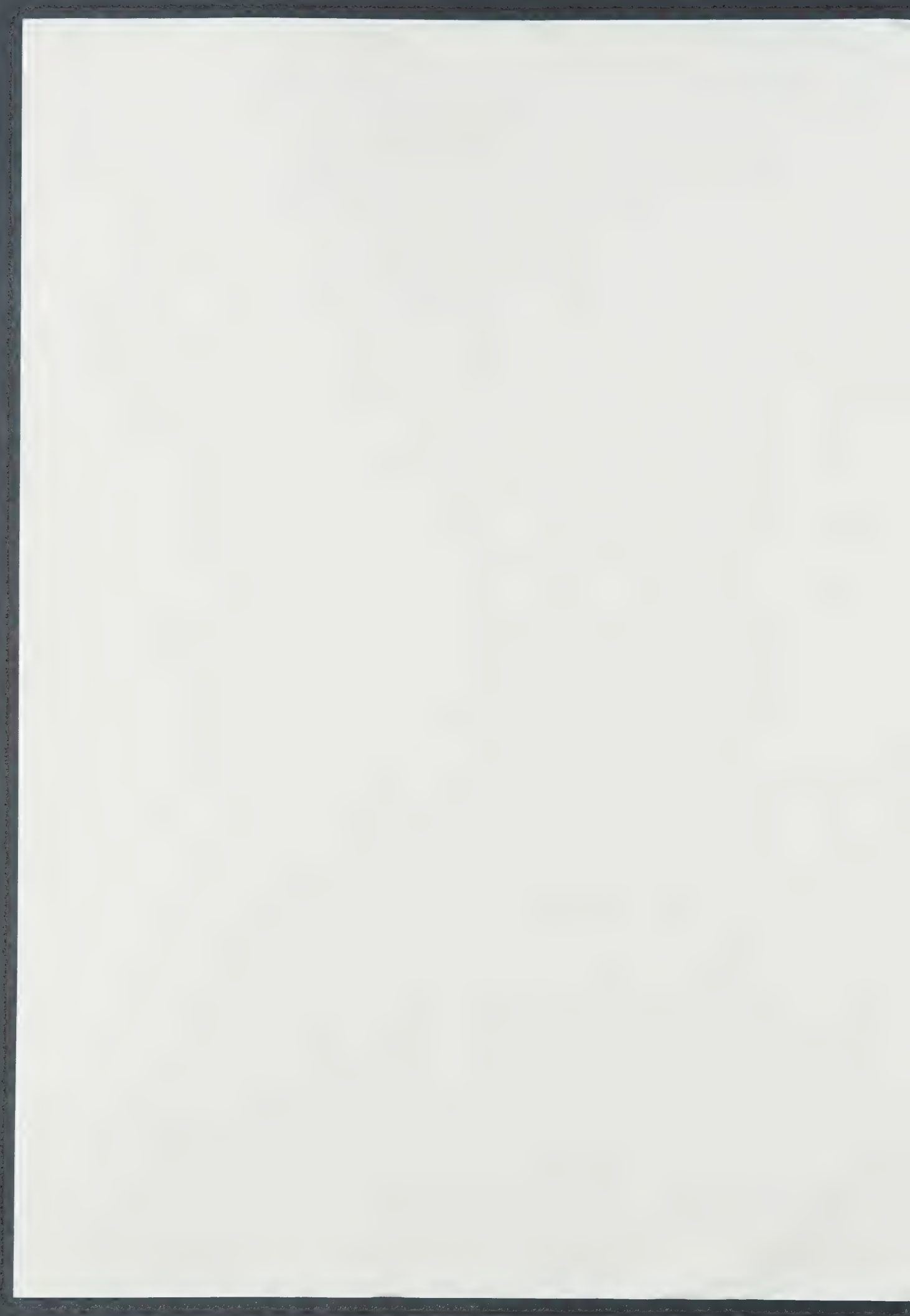
32 ST MARY AT HILL LONDON EC3P 3AJ

TELEPHONE: 071-623 9333

REGISTERED OFFICE AS ABOVE REGISTERED NO. 205468 ENGLAND

MEMBER OF THE SECURITIES AND FUTURES AUTHORITY

GUINNESS MAHON & CO LIMITED IS A SUBSIDIARY OF GUINNESS MAHON HOLDINGS plc





GUINNESS MAHON & CO. LIMITED

JEFFREY P. COOPER
DEPUTY CHIEF EXECUTIVE

JPC\070207.jc

2 July 1993

Dr A Bader
52 Wickham Avenue
Bexhill on Sea
East Sussex
TW39 3ER

Dear Alfred

It was very good to see you again yesterday and I hope that you are now feeling much better.

I spoke with Paula about the Spanish painting and although we like the picture very much, we would be quite interested in selling it back. As you know, I am a trader by nature!

I remember when you sold me the picture that you said you were selling it at cost and that the price to a dealer would be about \$2,000. On this basis, if your "other buyer" is so interested, I should imagine that he is prepared to pay a figure around that amount.

What I have in mind is that you could arrange the sale "on consignment" as it were. The successful sale would then enable me to buy one of the other pictures of which you showed me photographs over lunch. The one that looked most interesting was the "Head" which you said would cost about £550.

Paula and I would very much like to come and see the paintings and this one in particular and perhaps we could arrange to visit you at Bexhill on a weekend before you leave for Milwaukee. This would also give Paula the chance to meet you and Isabel which I have been hoping to arrange for some time.

32 ST MARY AT HILL LONDON EC3P 3AJ

TELEPHONE: 071-623 9333

REGISTERED OFFICE AS ABOVE REGISTERED NO. 205468 ENGLAND

MEMBER OF THE SECURITIES AND FUTURES AUTHORITY

GUINNESS MAHON & CO LIMITED IS A SUBSIDIARY OF GUINNESS MAHON HOLDINGS plc

多

第

1148

You never know, I might become one of your best clients. All this trading may make you a rich man!

On the other matter we discussed, I have spoken to David Potter who would be interested to sell our paintings so that we can buy some Modern Art. As always, it depends on price and I hope we can arrange for your friend to visit next week to give a quote. You should know that Lord Gowrie has also "eyed" the pictures and Sotheby's have not made any positive comments. Given our forthcoming lunch being hosted by Lord Gowrie on July 15, it would represent a nice touch of irony if we could have arranged a sale. I seem to remember that Sotheby's have been shown to be wrong before!

On the VAT matter, I will await your information so that I can make the necessary enquiries. I am also planning to speak to our VAT Manager who may have some alternative ideas and who may be able to duplicate this "product" within Guinness Mahon. Were we able to offer something similar, you would at least know that you were dealing with people you could trust and with whom you have previous experience.

In respect of the Anglo United shares, I spoke this morning with Peter Ross who is Chairman of Henderson Crosthwaite Institutional Brokers. If you cannot buy the shares at 3p, he thinks he may know of a seller (not Guinness Mahon!) and this would enable a much lower commission to be charged - they normally only deal with Institutions at a commission structure of 0.2% compared with approximately 2% on the retail side. Please let me know if you would like to take the idea any further.

Finally, I am trying to arrange a meeting with David McErlain on the same day as our Sotheby's lunch and wonder whether 11.00 am would be possible. We could go on from his house to the lunch together.

With best regards.

Yours sincerely



Sir EDWARD FORSTER

Box A V

21912

47500

2 off 8



GUINNESS MAHON & CO. LIMITED

JEFFREY P. COOPER
DEPUTY CHIEF EXECUTIVE

JPC\071903.jc

19 July 1993

Dr A Bader
52 Wickham Avenue
Bexhill on Sea
East Sussex
TW39 3ER

Dear Alfred

First of all, I must tell you that Paula and I (and Holly) had a very enjoyable day on Sunday. We must arrange something similar in the future - if only to ensure that my embryonic art collection continues to grow!

You were quite right when you said that you thought I wanted the "Mother & Child" painting for Paula's birthday. That is why I said at the time that I did not like the picture! Paula, however, (not being a typical banker's wife) liked it immensely and kept saying on the drive back home that she much preferred the picture to the Egyptian Shepherd.

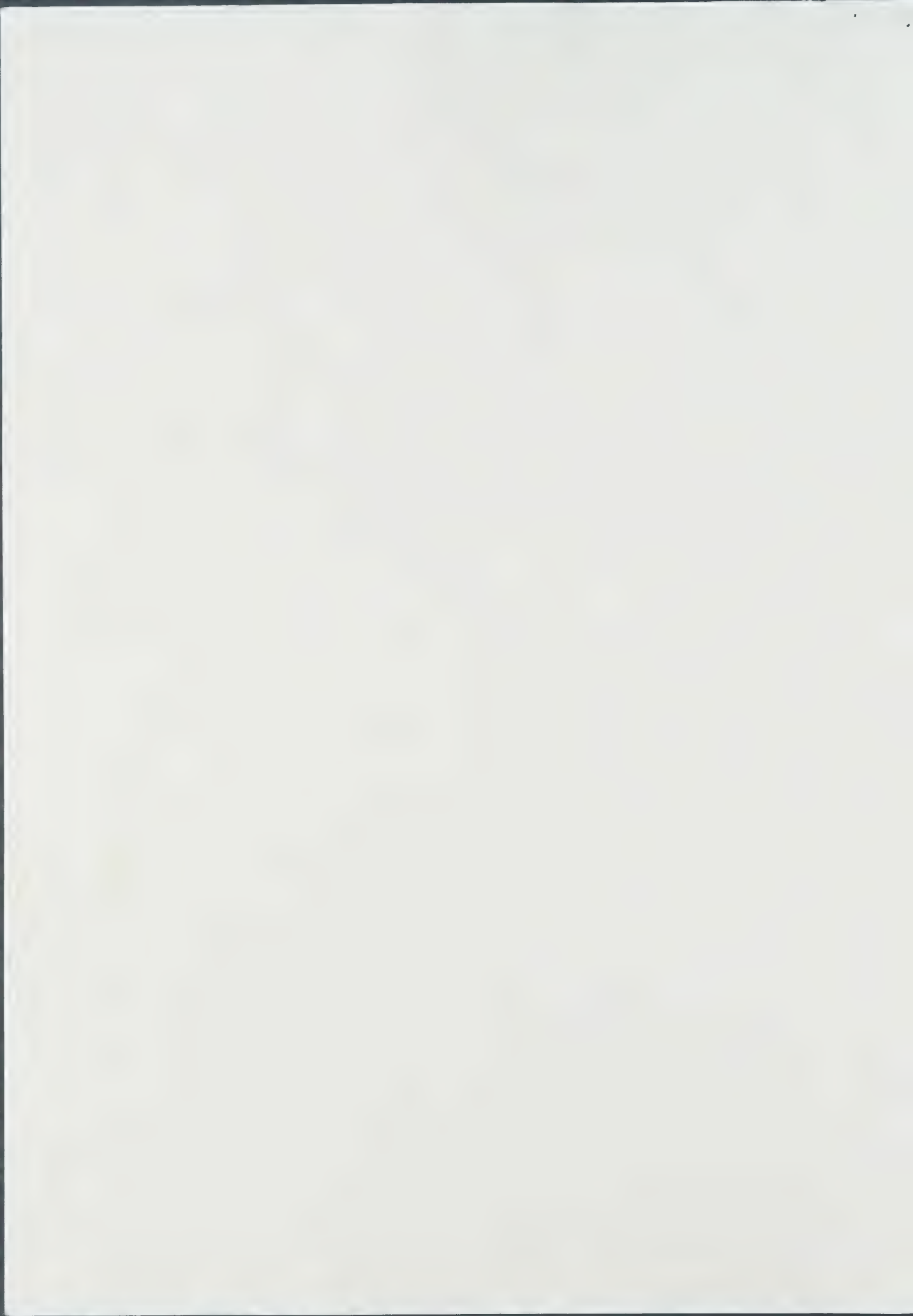
What the painting really needs is a nice frame and if you could supply one, I would very much like to make this additional purchase as a gift for her birthday in September. Is there any chance you could drop it off this week when you are in London? I will send you a sterling cheque if you let me know the exact price.

Continued/...

32 ST MARY AT HILL LONDON EC3P 3AJ
TELEPHONE: 071-623 9333

REGISTERED OFFICE AS ABOVE REGISTERED NO. 205468 ENGLAND
MEMBER OF THE SECURITIES AND FUTURES AUTHORITY

GUINNESS MAHON & CO LIMITED IS A SUBSIDIARY OF GUINNESS MAHON HOLDINGS plc



I am also very interested in the Scandinavian double-sided portrait. My problem is that Paula would not like to see this purchase out of our joint bank account and so I will have to wait a few weeks until I have sold some shares and can pay for it out of my private account. Could we perhaps agree the sale and I will send you a cheque as soon as I have the funds.

On the Herstmonceux matter we discussed, I will speak with David Potter and our shareholders and let you know what we decide. I know that you understand the constraints on our side but I will do the best I can. We visited the castle on the way back (in the rain) and walked round the grounds. It looked quite different to the previous week as I think there were no more than 10 people there.

You mentioned that you wanted to write to David McErlain. His address is 35 Montpelier Square, London SW7. I am enclosing an extra copy of the Anglo United Annual Report although I understand from our discussion that your interest in talking further with Mr McErlain is quite limited. This does not especially surprise me given the "revelations" in the newspaper article based on which my advice, you will recall, was to be somewhat guarded. Having said that, I am sure there is a clever deal to be done and that Mr McErlain will make a great deal of money in the future. Hopefully, both Alfred Bader and Guinness Mahon will make full recovery and some more on their investments in his former company.

With best regards.

Yours sincerely

7 June



GUINNESS MAHON & CO. LIMITED

JEFFREY P. COOPER
DEPUTY CHIEF EXECUTIVE

JPC\072301.jc

23 July 1993

Dr A Bader
52 Wickham Avenue
Bexhill on Sea
East Sussex
TW39 3ER

Dear Alfred

Thank you for bringing the painting up to London yesterday. I will have it framed in a few weeks time before Paula's birthday, but in the meantime it is safely in our vault at the Bank. That is the only way I can make sure Paula does not find it beforehand!

Amanda mentioned to me that you might be telephoning over the weekend to discuss a share purchase and sale transaction. We would, of course, be very happy to help - indeed, this would all be part of the service that the Bank would expect to provide were you to become a Private Banking client.

It is of course not a condition of helping you that you open an account, but as I mentioned to you over lunch a few weeks ago, we would regard it as an honour were you to decide to do so.

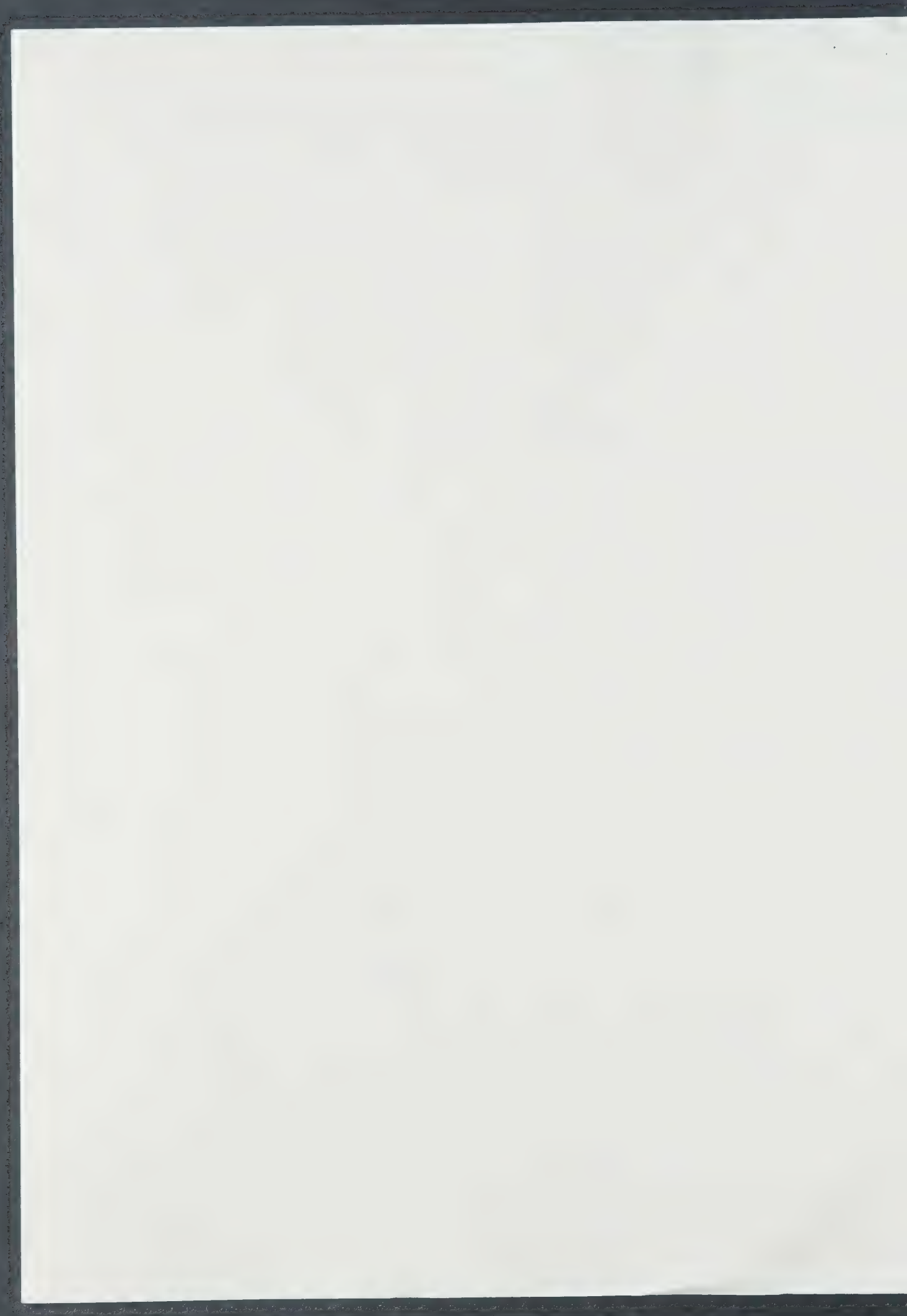
As it happens, we have just this week officially launched our new Private Banking service aimed at clients precisely like you. The Private Banking Department reports to me and is under the direction of Michael Symonds whose name I have already mentioned to you. It plans to be a very discreet and select service.

Continued/...

32 ST MARY AT HILL LONDON EC3P 3AJ
TELEPHONE: 071-623 9333

REGISTERED OFFICE AS ABOVE REGISTERED NO. 205468 ENGLAND
MEMBER OF THE SECURITIES AND FUTURES AUTHORITY

GUINNESS MAHON & CO LIMITED IS A SUBSIDIARY OF GUINNESS MAHON HOLDINGS plc



Dr A Bader
23.7.93

12

I have taken the liberty of enclosing a brochure together with a set of account opening forms. The "Credit Agreement" would only need to be signed if you wish to have a Gold card. The normal procedure would be that Michael or one of his colleagues would meet with you personally in order to discuss the Account and complete the forms. To this end, they would be quite happy to come to Bexhill. I have already told them that you live very modestly! Alternatively, of course, it could be done through the post.

I should add that there is an annual account fee set at £500 but this is negotiable downwards depending on activity and the other services that could be provided.

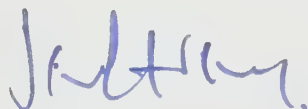
I think it would be very expedient for you to have this account to enable us to readily help you on the share transactions. The Account would be the receptacle into which funds are placed and you will note from the enclosed rate sheet that we pay highly attractive interest rates on current accounts. Better rates are available for larger amounts through direct placing from the current account with our Treasury Department. It may be that our rates are so good that you would want to transfer some of your cash resources to Guinness Mahon! We certainly aim to be highly competitive.

On the Herstmonceux matter, I have not yet been able to talk to David Potter as he is on holiday in New England.

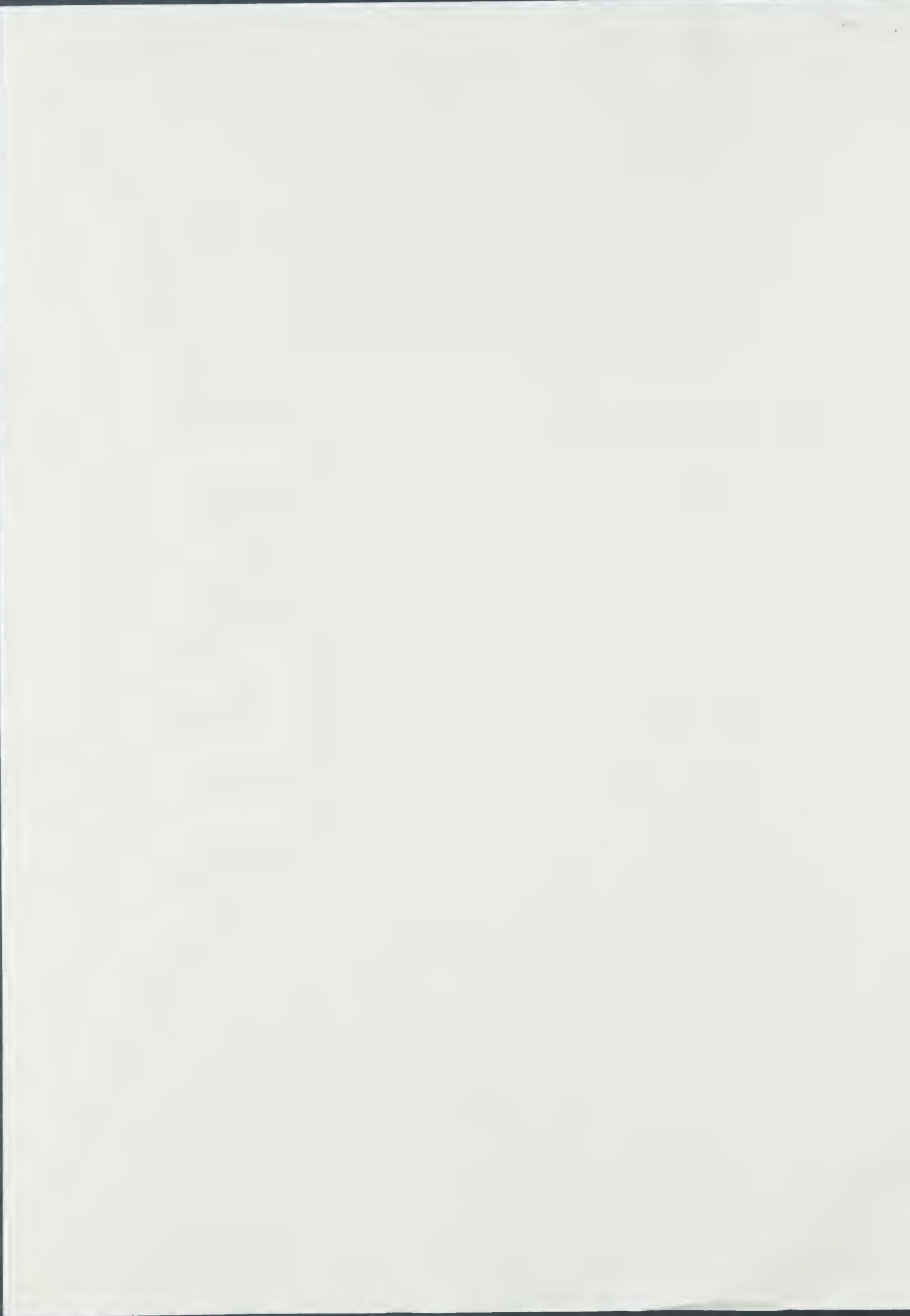
Hopefully I will speak to you before you head back to Milwaukee, possibly over the weekend.

Best regards.

Yours sincerely



cc: Michael Symonds





GUINNESS MAHON & CO. LIMITED

AT/bel/1910b.let

21 October 1993

Dr Alfred Bader
2961 North Shepard Avenue
Milwaukee
Wisconsin 53211
U S A

Dear Dr Bader

Jeffrey is currently away on holiday in Goa, India. However, he has asked that I write to you to see whether you and your wife would be interested in attending the opening of an exhibition in Dublin at the National Gallery of Ireland on the evening of Tuesday 16 November 1993.

The Exhibition is being sponsored by our Dublin subsidiary, Guinness & Mahon Limited, and will be exhibiting the recently discovered Caravaggio, "The Taking of Christ". The painting was authenticated by Sir Denis Mahon who, I believe, you already know.

I was very pleased to hear from Oliver Buckley that contracts were finally completed on Herstmonceux Castle yesterday.

I know that Jeffrey would be delighted if you would be able to attend the viewing and I look forward to hearing from you.

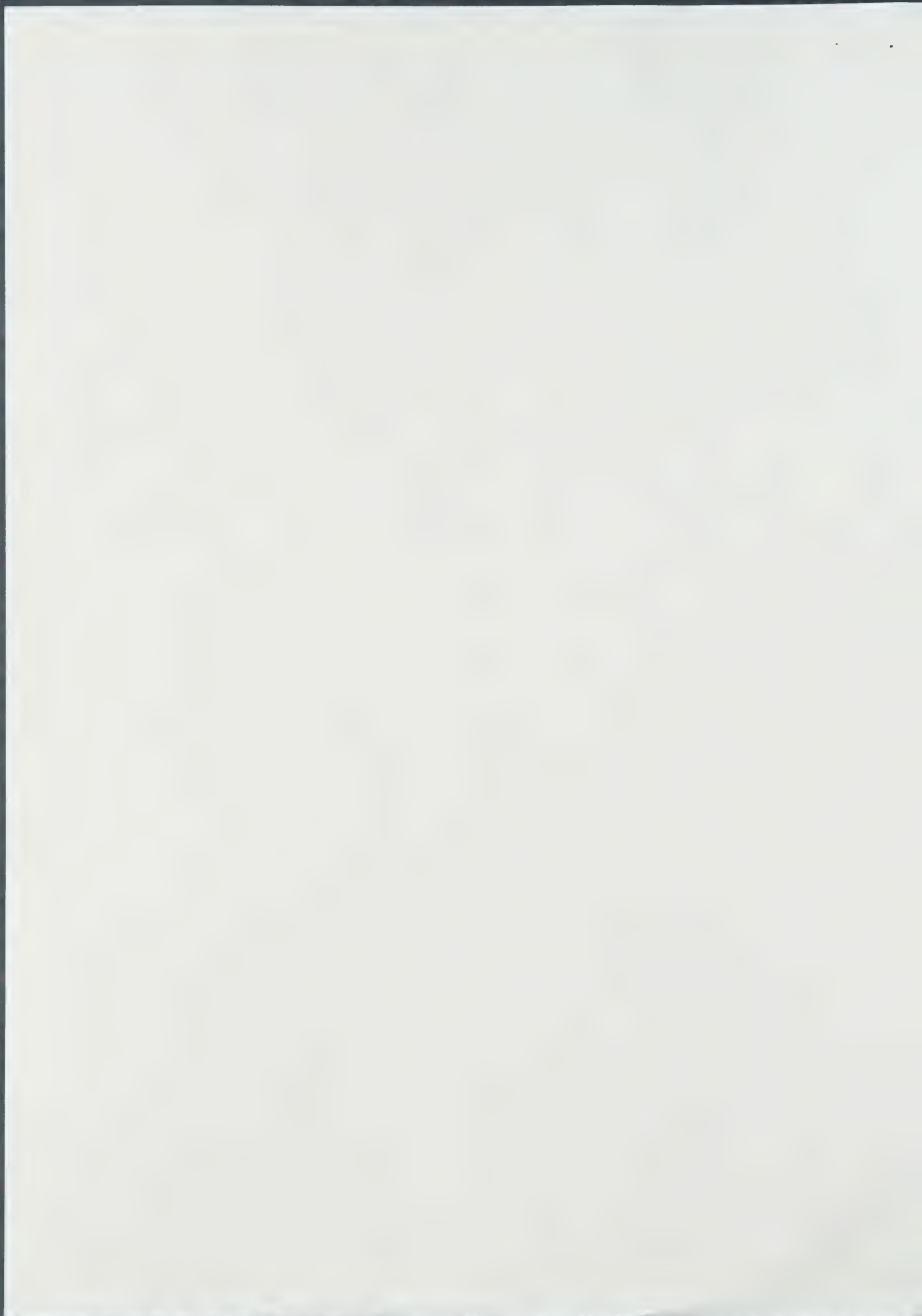
Kind regards.

Yours sincerely

Amanda Thirsk

AMANDA THIRSK
Assistant Director

25-4



FAX FROM

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

November 1, 1993

To:

Mrs. Amanda Thirsk
Assistant Director
Guinness Mahon & Co. Ltd.

011 44 71 528 0881

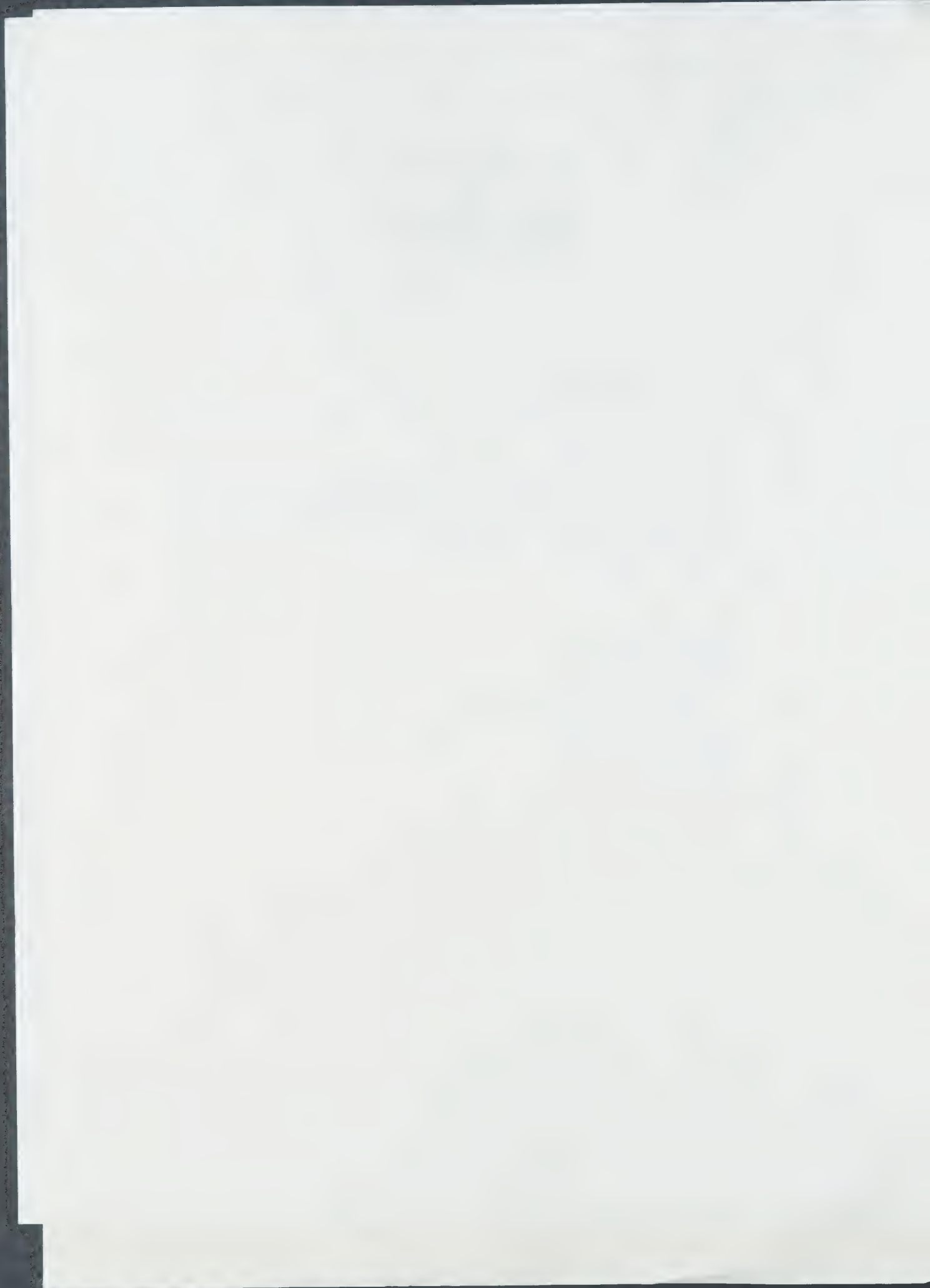
Dr. Bader is travelling. He has asked me to explain that he cannot attend the exhibition opening in Dublin because he has other obligations in England.

Thank you.

Cordially,



Marilyn Hassmann
Secretary



Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

November 8, 1993

Dr. Ivan Gaskell
Curator of Paintings
The Fogg Art Museum
32 Quincy Street
Cambridge, Massachusetts 02138

Dear Ivan:

Thank you for your thoughtful letter of October 20th.

What I regret particularly is that we had so little time to talk about individual paintings when you visited our house. One day is just not enough, and I do hope that you will come again and perhaps stay over the weekend.

When discussing that curious painting of a girl with a pink, I believe I mentioned that the figure is right out of Jordaens. Of course I was referring to the painting in Brussels with which I am so familiar, because I had referred to it earlier in the 1976 catalog--The Bible through Dutch Eyes, copies enclosed. It is curious how different artists borrowed so literally from the Brussels painting.

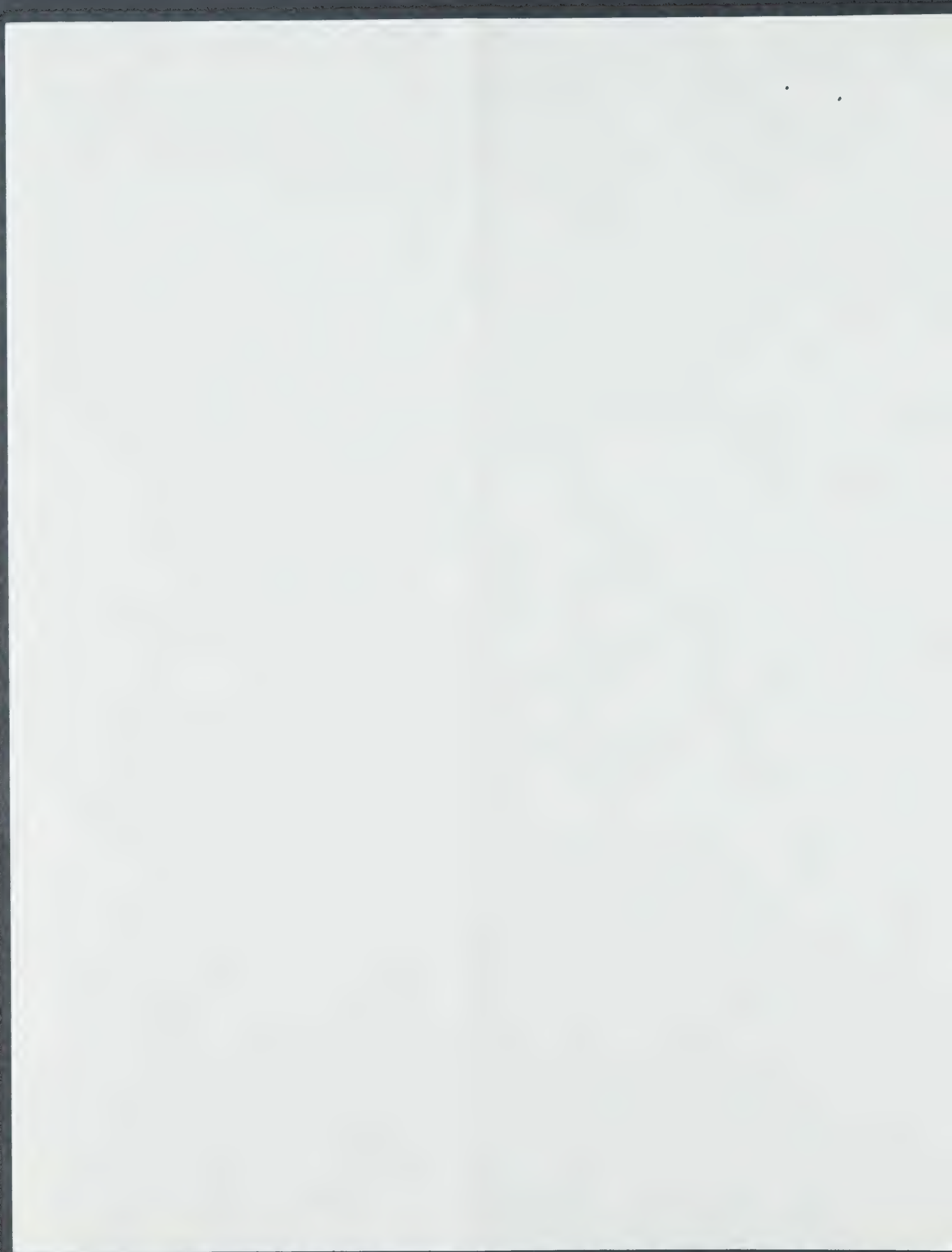
I don't think for a moment that my girl with a pink could be by Jordaens, nor do I really think that it could be by Solomon de Bray. Rather, I think that it is likely to be a Utrecht artist. Were it smaller, then I would think of Poelenburg, but I have never seen a Poelenburg quite like this. When I acquired it, it was called van der Lisse, and I wonder if he was ever that good.

Will I see you at the London sales in December?

All good wishes to you and your associates.

Sincerely,

Enclosures



HARVARD UNIVERSITY ART MUSEUMS

ARTHUR M. SACKLER MUSEUM

FOGG ART MUSEUM

BUSCH-REISINGER MUSEUM

Dr. Alfred Bader
2961 North Shepard Ave
Milwaukee
WI 53211

20 October, 1993

Dear Alfred,

I'm glad we connected, even if only momentarily, at the Historians of Netherlandish Art conference. It was certainly something of an endurance test, but worth going through, on balance.

I have not been neglecting the little problem I took away with me from Milwaukee concerning the nude woman with a pink and her girl companion. I have not found a plausible iconographic explanation (Paris and Oenene doesn't fit), but there may be none, in the conventional sense, because the painting is derived in a peculiarly literal way from a 1623 work by Jordaens: the *Allegory of Fruitfulness* in the Brussels Museum. It may be that the artist simply lifted these figures, substituting a pink for a bunch of grapes, placed them on a perspectively incongruous outcrop to fabricate a rustic genre piece. Of course, there may have been an intermediary print, but I have been unable to find anything.

I must in all honesty add that such research is dependent not so much on knowing, as on knowing whom to ask. Liz McGrath spotted the derivation. She's truly impressive: all power to her and to my former place of employment and continuing intellectual nourishment (where she works), the incomparable Warburg Institute!

With every best wish to you both.

As ever,



Ivan Gaskell
Margaret S. Winthrop Curator of Paintings

