

Alfred Baker Fonds

Correspondence

Nierman, Lewis G

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5095.5
BOX	2
FILE	56

FINE PAINTINGS

Paintings, Sculpture, Prints

LEWIS G. NIERMAN



THE FINE ARTS COUNCIL OF AMERICA
MEMBER OF THE INTERNATIONAL ASSOCIATION OF ART RESEARCH
MEMBER OF THE AMERICAN ASSOCIATION OF ART RESEARCH
MEMBER OF THE AMERICAN SOCIETY OF ART RESEARCH

100 N. W. 10th Street
Tampa, Florida 33602
Tel. 813-241-7100

TEL. 813-476-5677

October 22, 1980

Dear Alfred:

An additional thanks for the introduction to Mr. Stevens. I have, as you know, seen him by book and video and received from him some information on the company. I should have recognized his name for he is quite big in the children's book industry and I had seen his exhibit at a National Book Fair in Miami two years ago. I don't know if anything can be worked out but I do hope he can see some possibilities for any of my talents to be exploited.

I have just heard from Mr. Jordan to whom I sent a copy of my complete thoughts as expressed to Jonathan Brown. He had been away for several weeks and was leaving again, but was very kind to phone yesterday for a long conversation. His computer had erased a long letter in reply to mine and he chose to call rather than redraft his thoughts. Quite a different attitude from Mr. Brown's.

The essence of the conversation, after having a chance to study my questions and proposals, was to clarify his opinion quite kindly. He understood my needs as he too had been in this position regarding several paintings he had owned.

The statement he made about there being several such paintings seems to have been in regard to the style and free brushwork as it is more typical of late nineteenth century French painters such as those around Carpeaux Duran etc. not that there are pastiches by the same hand.

This is naturally very true and the freedom also reflects other earlier sketches by van Lee et al. But, as we agreed, there is as yet no documented oil sketch given to Velasquez himself so no means of comparison.

I reiterated my strong beliefs that the painting and materials were clearly 17th century. In fact the canvas is that of a type and weave found as early as the first quarter of the 17th in works by El Greco, his school, circle and followers as well as those of Velasquez.



LEWIS C. MILLERMAN

Dr. Jordan has asked me to make sure that the canvas is not lined (which it certainly is not), to have it X-rayed to detect an older underpainting whose canvas was used at a much later time (there are absolutely signs of pentimenti or evidence of such a situation at this time) and to have a pigment analysis to date the paint and search for any tell-tale later developed materials.

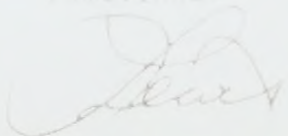
I would very much like to accomplish these tests and X-rays as soon as possible. I was wondering if you had, in Milwaukee, a restorer whom you trust and who could accurately conduct those tests to help truly date this work. I would be happy to send it to them, to you or to even use this as an excuse to visit Milwaukee for the first time since 1958. It would be so much nicer than going to New York.

Dr. Jordan and I also discussed the facts concerning the reduced version being hung as a free standing work. This he said was not evidenced by nail holes but rather by old stretcher marks that could be seen, as they so often are, from the front of the canvas. This is convincing but still not conclusive because we don't know when the restoration process might have been begun or completed and therefore how long a central portion of canvas might have been mounted for safety. It only takes 50 or 60 years of movement against a stretcher under the best of circumstances to create those signs and perhaps many years did pass before complete restoration took place. Perhaps records do exist.

This does, however, place another even more promising light on this painting in that it might indeed have been an original conception by Velasquez that was later altered by him to the smaller format which is so vigorously defended and accepted today. I had mentioned this as one of the possibilities in my original correspondence.

Regarding the freedom of brushwork, in the absence of other preparatory works I have studied close up details of Velasquez' use of paint and the "loaded brush" highlights found in many of his later works, not the least of which is "Las Milanderas" itself. If you look to those lush accents and highlights of white throughout the finished work, they are totally consistent with a hand that would sketch with such bravado and surety as in this painting. I count this fact in support of the painting rather than against it. It is not by a late nineteenth century French artist or any one else who ever saw the nineteenth century.

Please let me know your suggestions, if any, about the tests I need and thank you for your continuing patience with my ramblings.



[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is too light to transcribe accurately.]



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 3, 1997

Mr. Lewis Nierman
9780 N.W. 16th Street
Plantation, FL 33322

Dear Lewis:

Isabel and I were truly shaken by your fax of January 27th and really don't know what to say.

Both you and Geraldine are such giving human beings and from our selfish point of view we will so miss seeing you together.

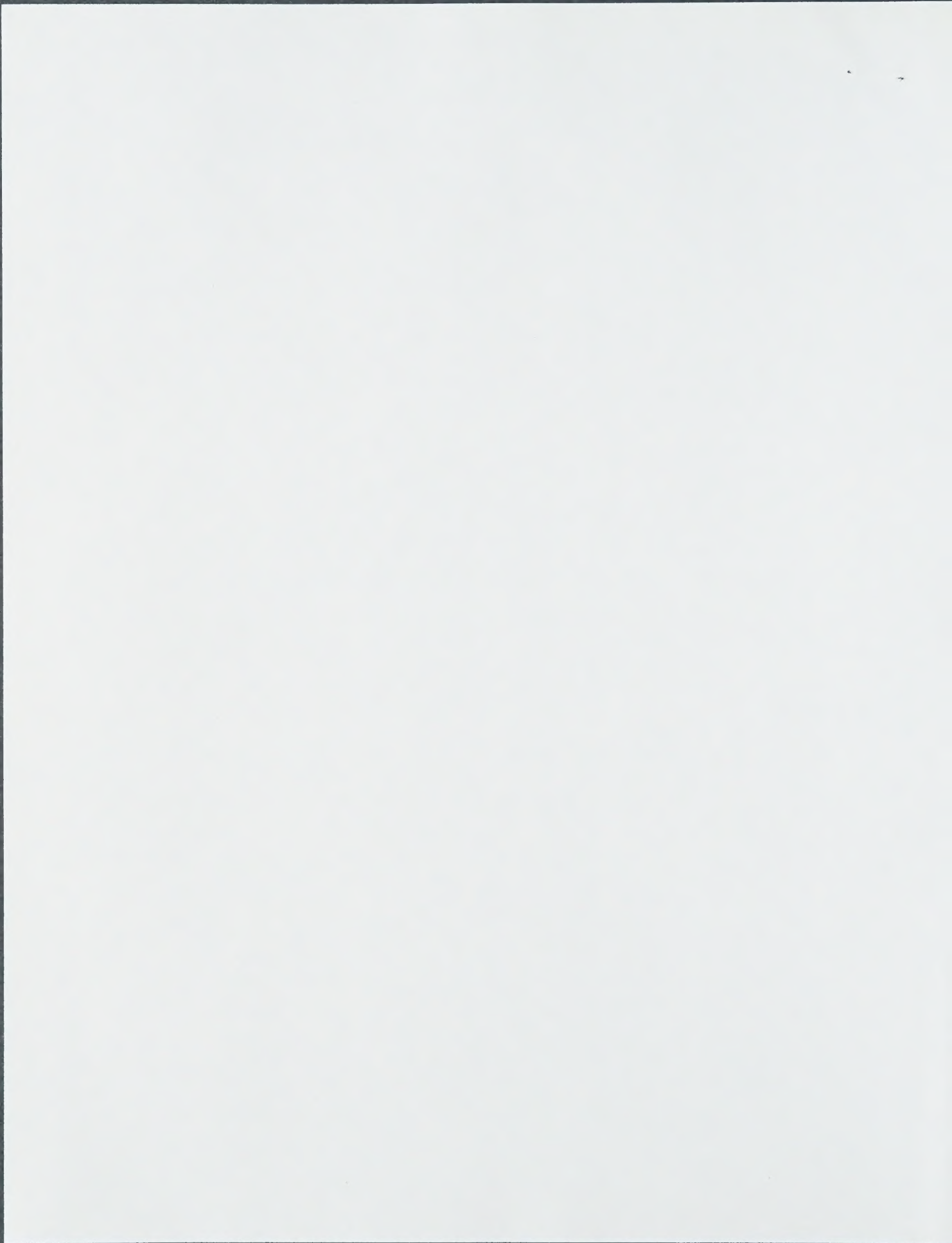
We will call you on February the 13th to let you know whether we will be with you on the 14th or the 15th.

With fond regards to both of you, I remain,

Yours sincerely,

AB/nik

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



MISS MATHIAS
1000 ...

LEWIS G. NIEMAN



MEMBER AMERICAN APPRAISERS ASSOCIATION OF AMERICA
INTERNATIONAL SYNDICATE OF ART RESTORERS
AMERICAN SOCIETY OF RESTORATION HANDS OF EUROPE
ESTABLISHED 1907

MEMBER OF THE NEW YORK
ARTS AND CRAFTS SOCIETY
1000 ...
NEW YORK, N. Y.

January 10, 1957

Dear Sirs:

I received your note about the February visit with Isabel and the boys. I have set aside next week to be available at your convenience and look forward to seeing you all.

Unfortunately you might not be seeing Caroline as we have recently divorced due to a multitude of circumstances that have developed over the past two years. She does still reside here until she acquires a mortgage for her own condo and I remain in the home which I purchased in the entirety to continue to care for the estate.

Although such things are always unfortunate and a failure of plans, it is probably for the best as our wishes and priorities, along with many other aspects of a good marriage have diverged. I hope this will not cause you any grief.

I cannot say for sure that I have anything for either of you at this time, other than those things with which you are already infinitely familiar. There are, however, several major antique shows in the next two weeks and I have some hope that I can find something of merit and call upon you in need of a large sum of cash for a major work.

Perhaps the New York sales will provide you with some entertainment and success as noted some apparently decent pictures being offered. Please let me know which day is preferable if you do decide to make the trip and I sincerely hope to see you.

With all the best,



Faint, illegible text impression, possibly a title or header, located in the upper center of the page.



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 26, 1996

Mr. Cornell Norby
P.O. Box 15098-92659
Newport Beach, CA 92659

Dear Cornell:

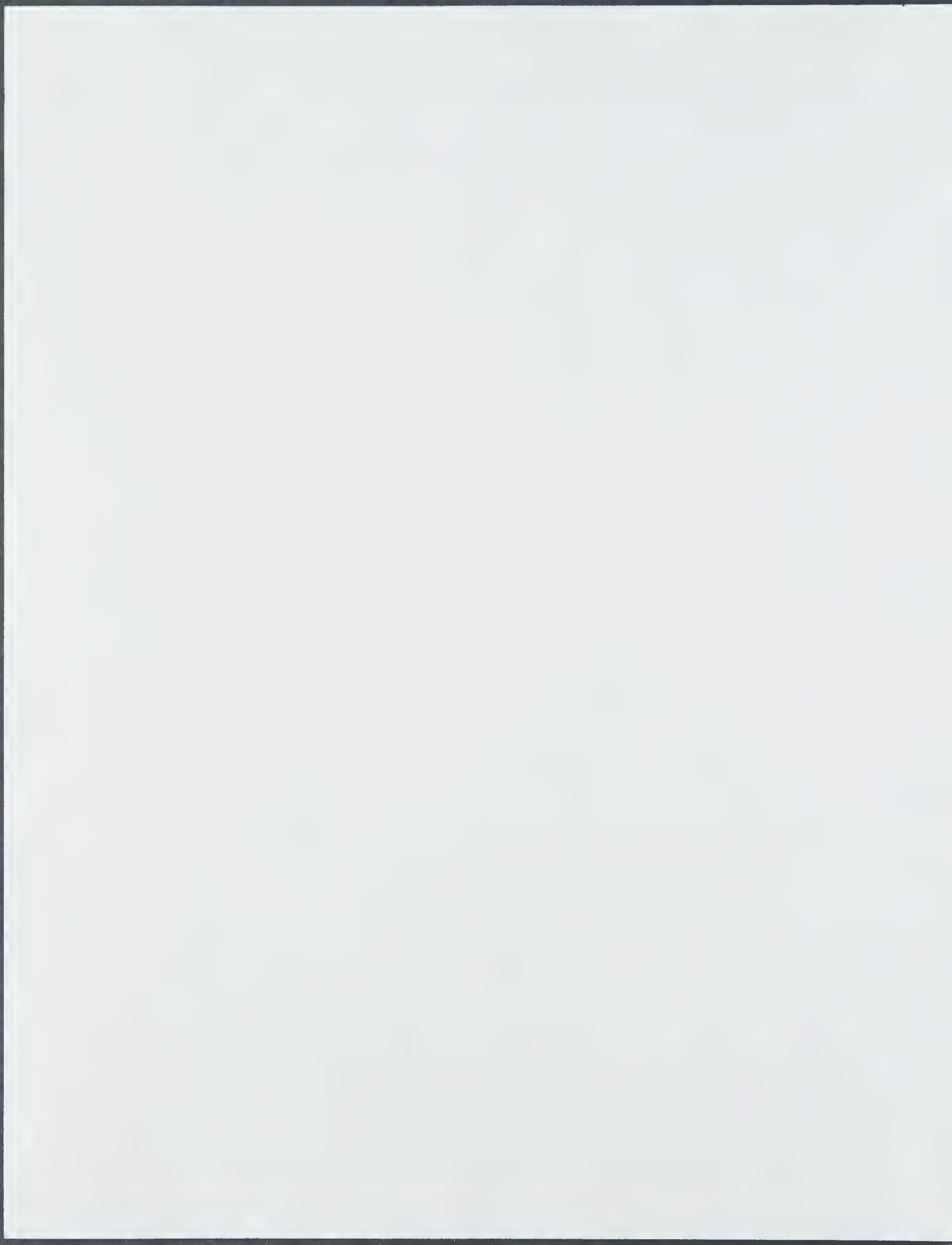
On Monday, September 16th, Al Schragar will sell a nice Fery, depicting a mountain lake landscape, Lot 392.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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



LEWIS G. NIERMAN



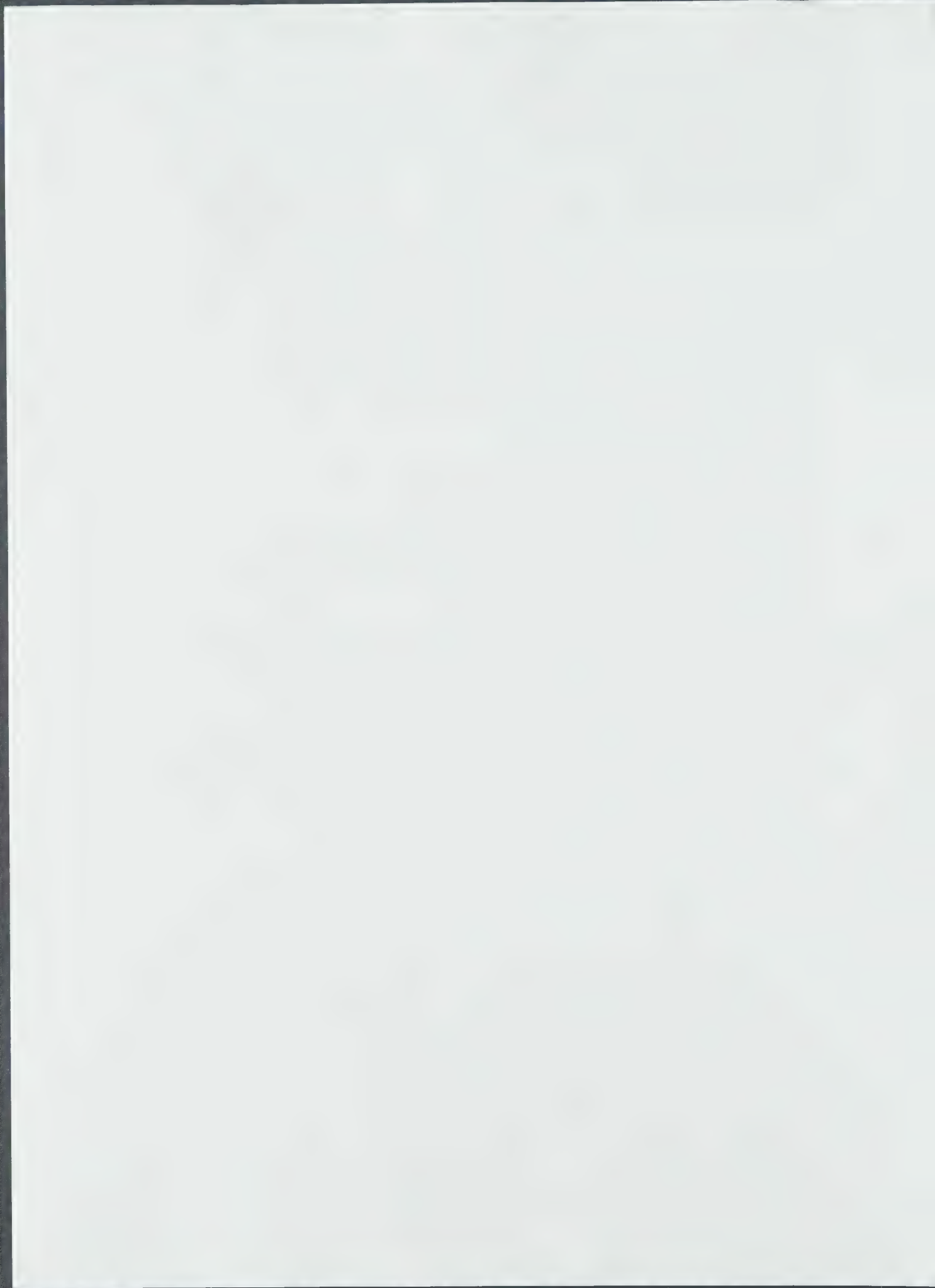
1900

1900

1900

1900

1900



LEWIS G. NIERMAN



MEMBER APPRAISERS ASSOCIATION OF AMERICA
INTERNATIONAL FOUNDATION FOR ART RESEARCH
AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS

1200 N. W. 10th Street
Miami, Florida 33136

Miss Rachel Kaminsky
c/o Naumann Ltd
14th Street
New York, N.Y. 10011

Enclosed please find a photo of a painting I was offered a few days ago prior to an emergency trip to Boston for a family funeral. I was only able to photograph it and have placed a brief hold on it until my return to Florida today.

The painting is most probably by Cornelius Delff, to whom it was attributed and appraised back in the early 1980's for \$10,000.00. It is now for sale and the attribution looks quite convincing. Condition is excellent with a very old lining, oil on canvas 31" X 29 1/2".

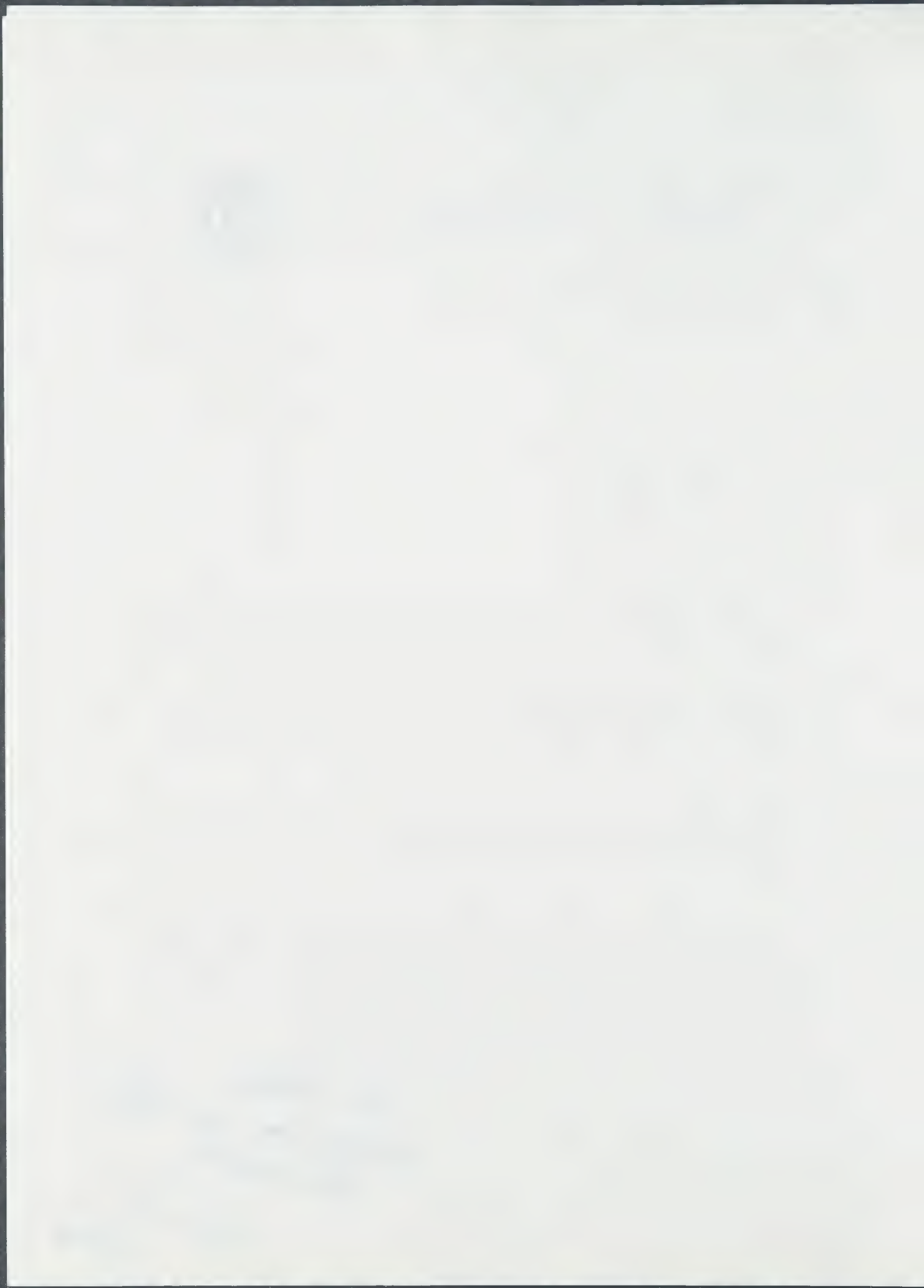
I have spoken to Alfred and asked if I might send photos simultaneously to both of you. He is leaving for the holiday but wants me to send directly to you so that you might purchase solely or in partnership with him as you see fit.

I really don't know what to offer in today's market though he is quite fine, early and brings consistently good prices in a wide range of auctions. Please let me know if you are interested and how we might acquire this work. I'm sorry I don't have a price to offer you but that's how things are so

Wishing you and Rachel my continued best wishes.

To Otto
What do you think.
Hurry
Gina

Gina
5/24





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 20, 1996

Mr. Lewis Nierman
9780 N.W. 16th Street
Plantation, FL 33322

Dear Lewis:

Thank you for the snapshots, which I return.

I consult for J&J, but unfortunately not to their division selling baby Pampers, but only to one of their pharmaceutical divisions. If I did consult on Pampers, I might persuade them to buy the painting you think is by Balestra, but not as it is.

I certainly don't like the painting, but there must be some people who do.

I do think that the drawing, while pleasant, is 19th century, and I just don't have customers for that.

The picture signed '*Van Dael*' is probably not by Van Dael, as it is a copy after Jan van Huysum.

That leaves the panel close to Jan van Wouwerman, and I will chat with you about that.

Lewis, please don't think for a moment that you have to go into a forced sale of your Bylert to repay your loan to me. Your credit is certainly good, you are totally honest, and you have been paying interest. So, sell the Bylert only when you feel that conditions are right.

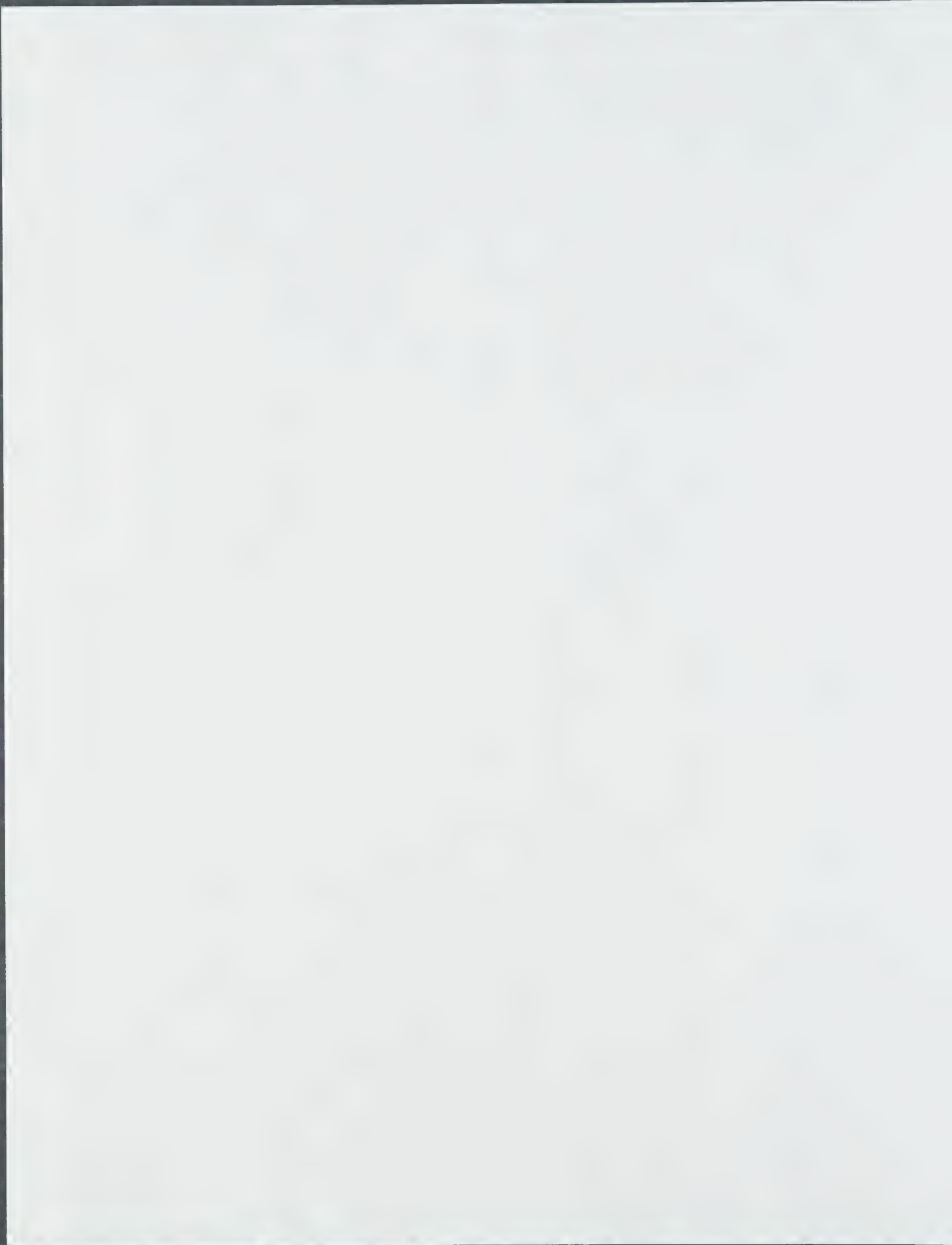
With all good wishes to you and Geri, I remain,

Yours sincerely,

AB/cw

Enclosures

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 27, 1996

Mr. Lewis Nierman
9780 N.W. 16th Street
Plantation, FL 33322

Dear Lewis:

I enjoyed chatting with you yesterday and learning that you purchased that French portrait.

I think you will do well at Sotheby's.

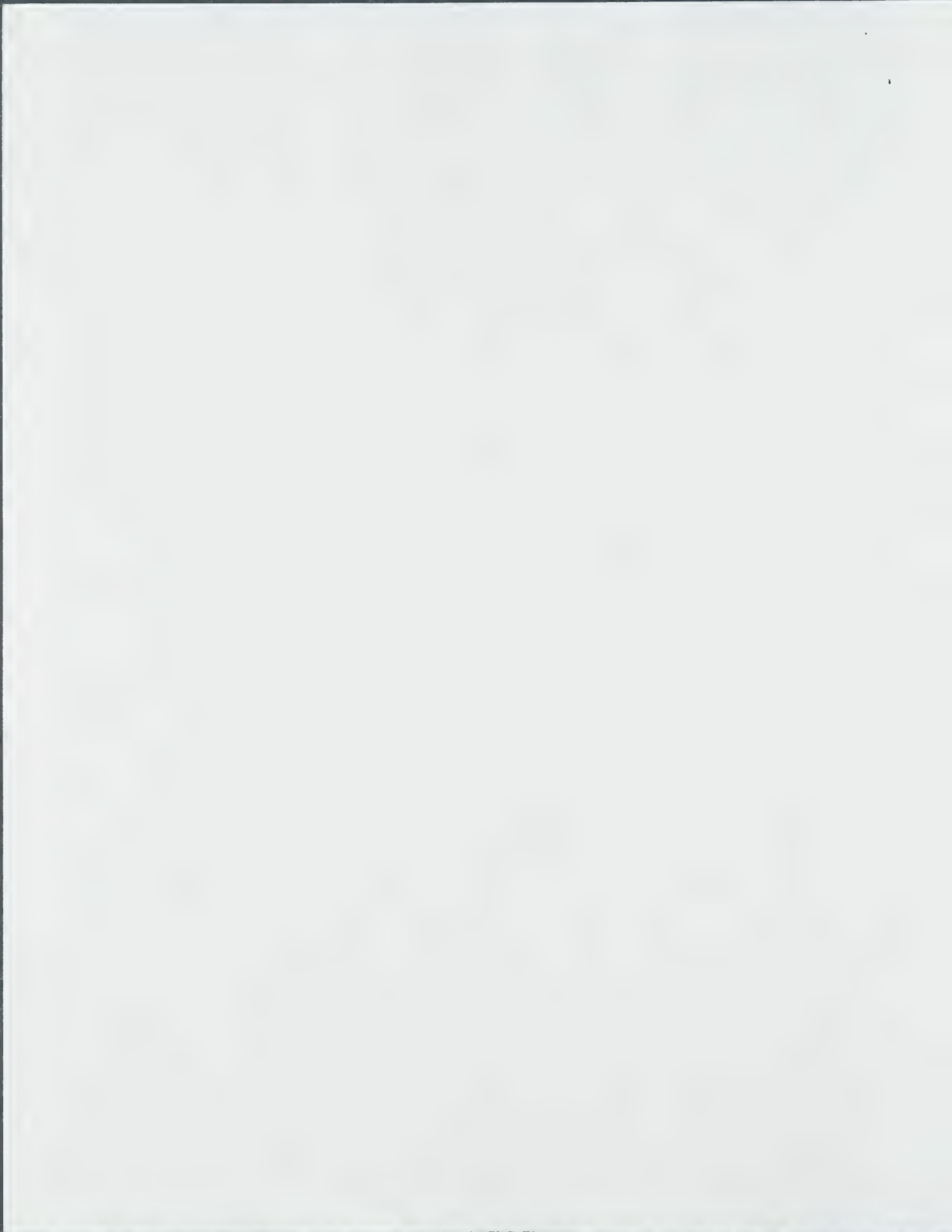
With all good wishes to you and Geri, I remain,

Yours sincerely,

AB/cw

Enclosures - photos

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0700



FINE PAINTINGS

Purchase - Sale - Appraisal

LEWIS G. NIERMAN



* CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
* INTERNATIONAL FOUNDATION FOR ART RESEARCH
* AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
* ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A
Tel: (305) 472-7458

Fax (305) 476-5677

February 20, 1996

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 E. Juneau Ave
Milwaukee, WI 53202

Dear Alfred;

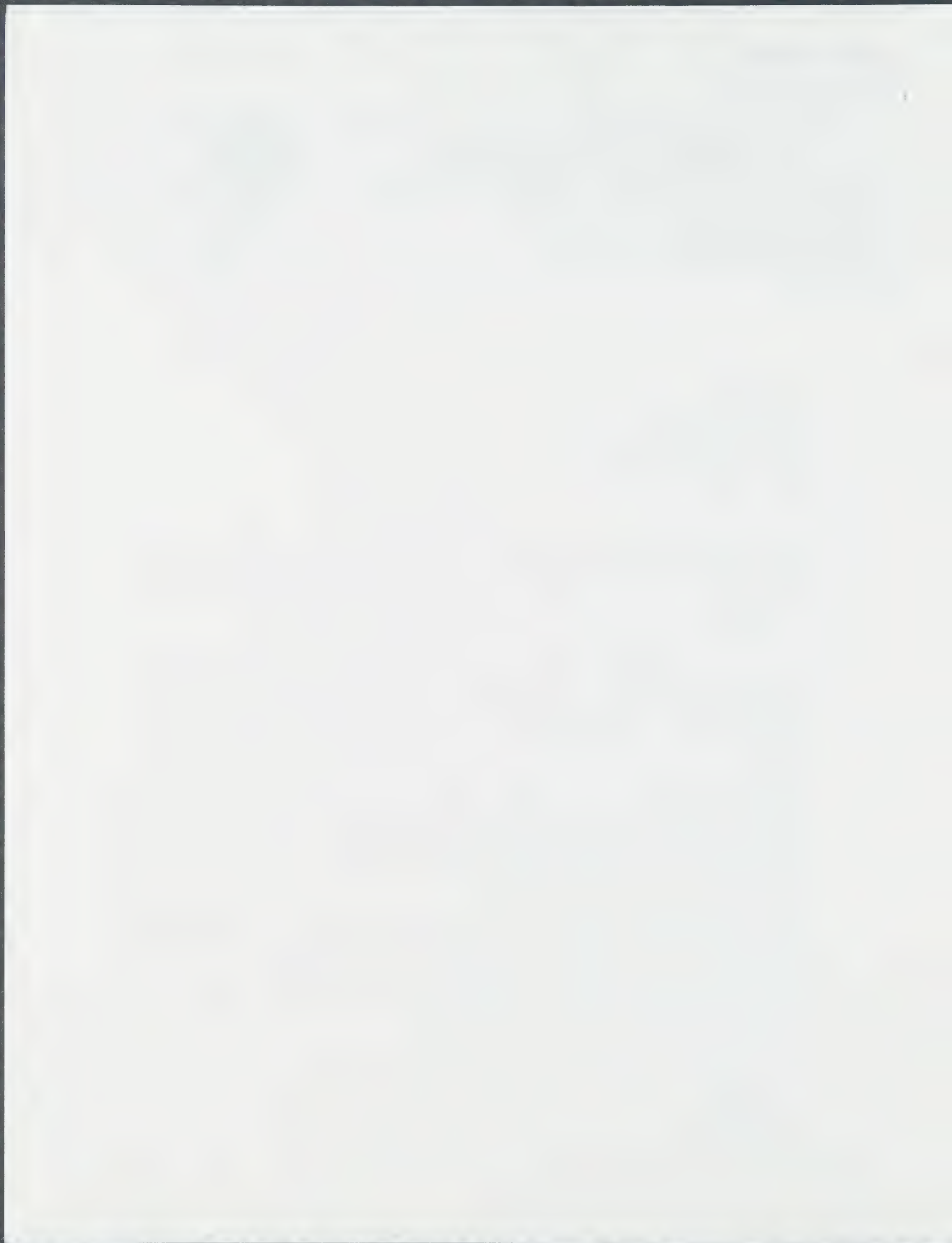
Enclosed please find some photographs of a painting I am preparing to purchase if a price can be negotiated. I don't know if it is for "Alfred the dealer" but, as always, I have chosen to err on the side of commission rather than omission.

It is oil on canvas, 39½" X 32", in a period Empire frame. It is attributed to Baron Francois Gerard and, to me, it looks like a pretty good attribution. The sitter is supposed to be an ancestor of course but the name is unknown. The family name of the owner is Saucier for whatever that is worth.

The painting has been lined, perhaps 50-75 years ago as might be expected. It has however been more recently cleaned. The figure is in fine condition, however the artist must have mixed some blacks with his browns in the background and shadows as there is crackel and some crawling as is typical of such paint and the period.

Needless to say, she is quite attractive and by a good hand and of a desirable period in very early 19th century French painting. If you would at all be interested please let me know as it will affect my final decision. At the very least, I would hope for it to be a good bit of the "auction fodder" I spoke about recently.

With continued best wishes as always.



PANEL OF EXPERTS
LEWIS G. NIERMAN

LEWIS G. NIERMAN



* CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
* INTERNATIONAL FOUNDATION FOR ART RESEARCH
* AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
P.O. BOX 1000

2780 N. W. 10th Street
Plantation, Florida 33322 U.S.A.
Tel. (305) 472-7456

FAX (305) 476-5677

February 26, 1996

Dear Alfred;

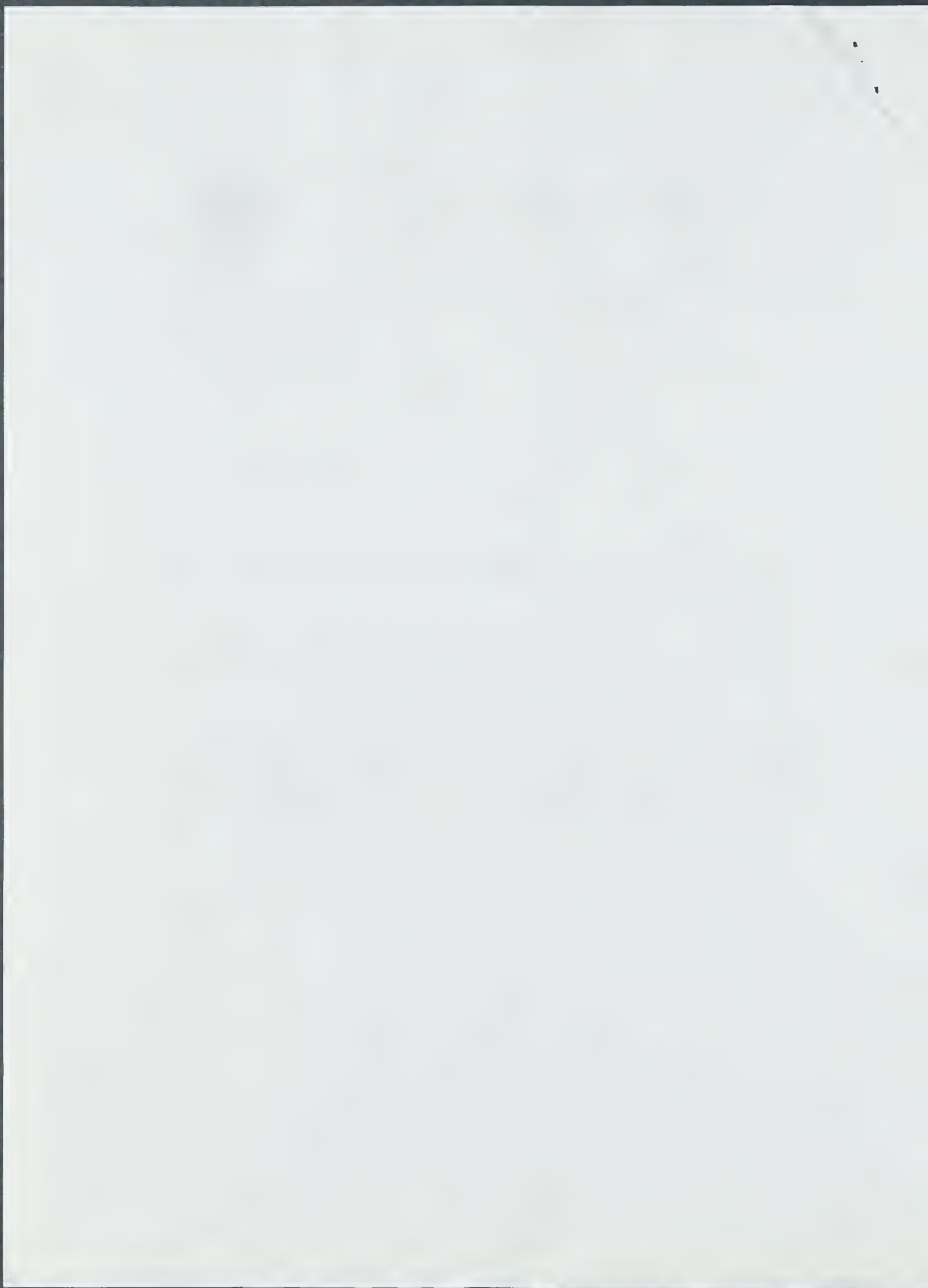
Good Morning! I hadn't heard from you regarding any of the offerings from the last few weeks and was wondering if you still had any interest.

I had sent a few photos on February 9 and still another just last week. If you can, please let me know their status concerning your interest, or lack of it, so that I may begin other offerings and plans for these paintings.

Knowing how busy you are and all the travelling you do, I understand any delays and hope that there was, indeed, something you can profit with. With that in mind, I look forward to doing some business very soon and continue to wish you and yours the best as I also learn more of your interesting life as a Chemist Collector.

Alfred

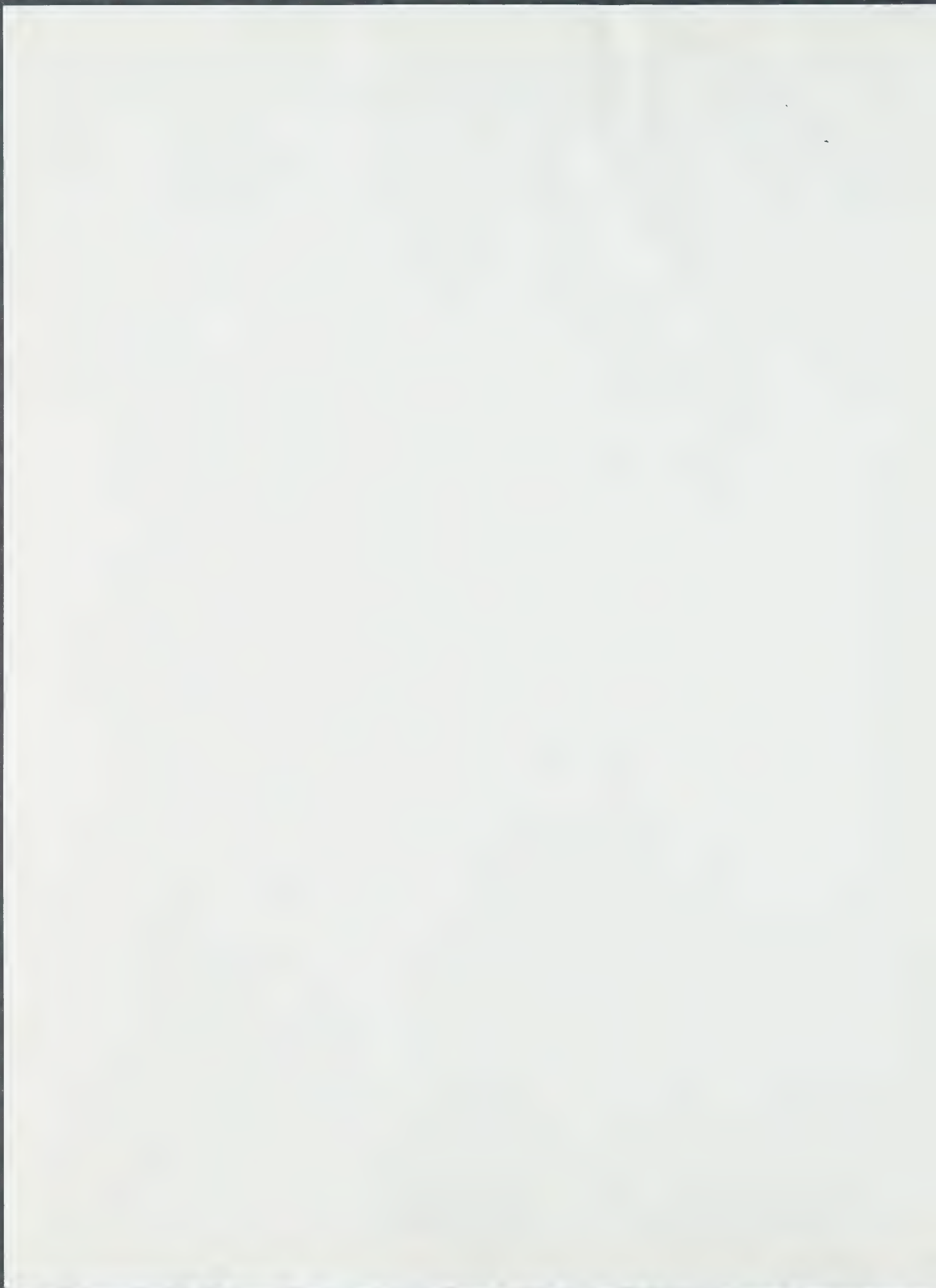
Alfred 2/26
no interest



129.61

$$\frac{1}{2} = 6481$$

paid c 1602





The Gold Card Summary of Account

MEMBER'S NAME

ADDRESS

CITY

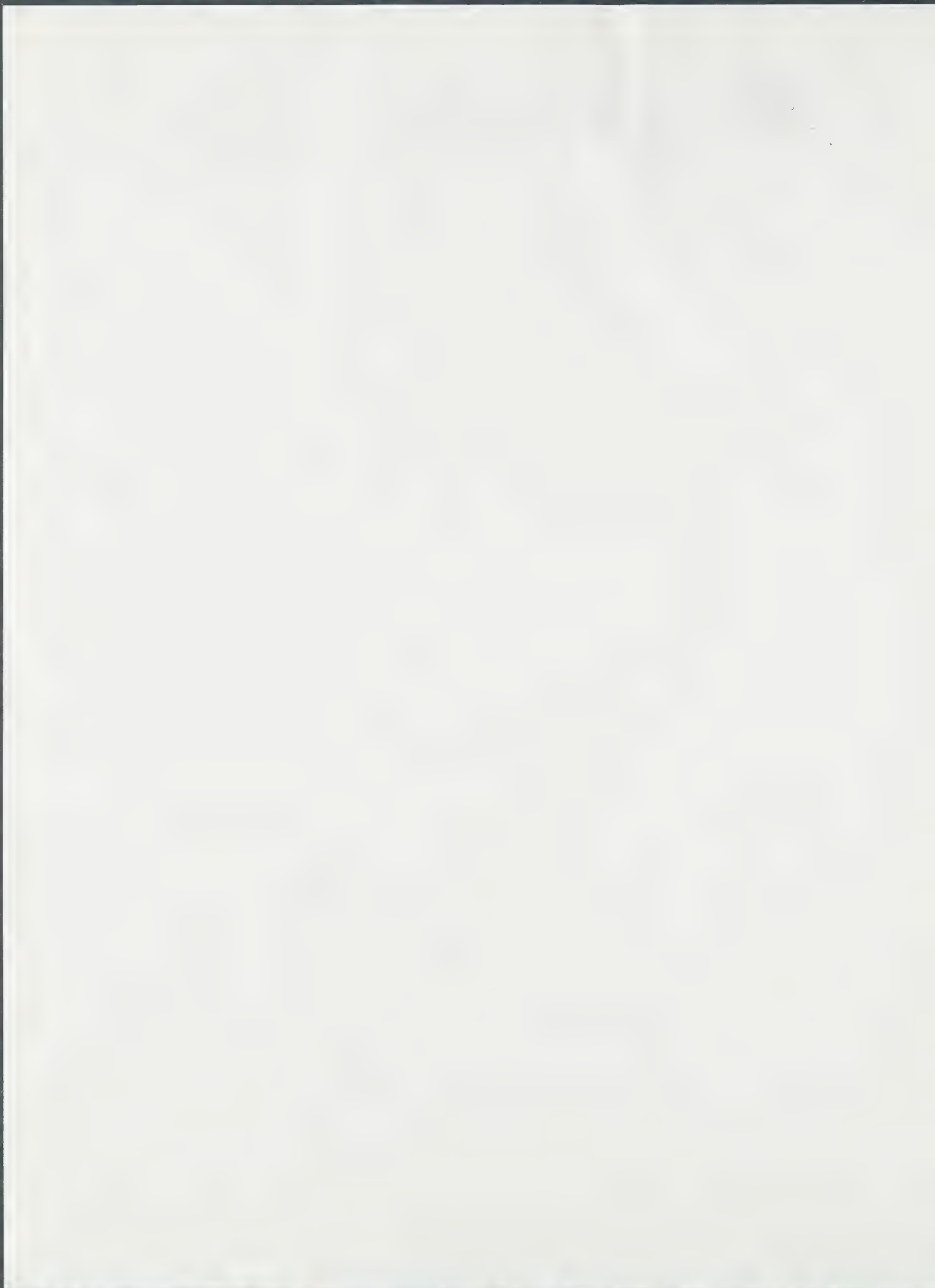
Page 1 of 1

DATE

BY

1927 27





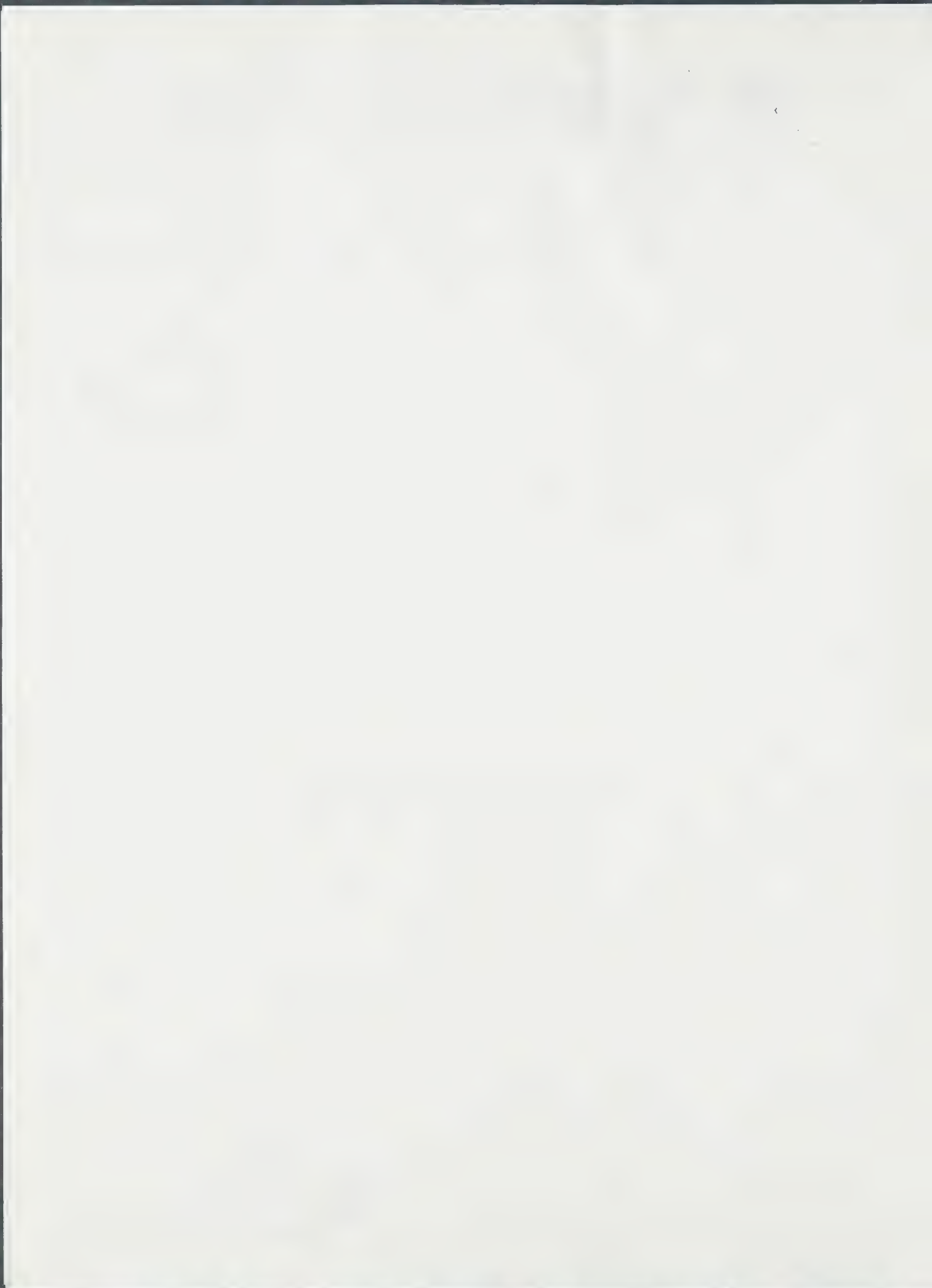


The Gold Card Summary of Account

1951-1952
103-24-96

1951 1952 1953 1954 1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965 1966 1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100





FINE PAINTINGS

Purchase - Sale - Appraisal

LEWIS G. NIERMAN



* CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
* INTERNATIONAL FOUNDATION FOR ART RESEARCH
* AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
ESTABLISHED 1961

100 N. W. 10th Street
Miami, Florida 33136
Tel. 305.375.1111

From Our Home To Your Castle

Dear Alfred and Isabel,

Gerri

I want very much to offer our best wishes to you and all of yours at this new year. Naturally I we hope all is well and that 1995 brought you much joy and success. If your usual travels permit, we look forward to seeing you in Florida.

I can tell you that this has been a most stressful year for me given the inevitable difficulties of trying to be a publisher of a meaningful children's book, struggling with a paucity of fine art in Florida, helping hundreds of orphaned, sick and injured animals in my capacity as wildlife rehabilitator, ad infinitum. In addition, my mother at age 89, has become much worse and most of my time is spent helping my father with her home care.

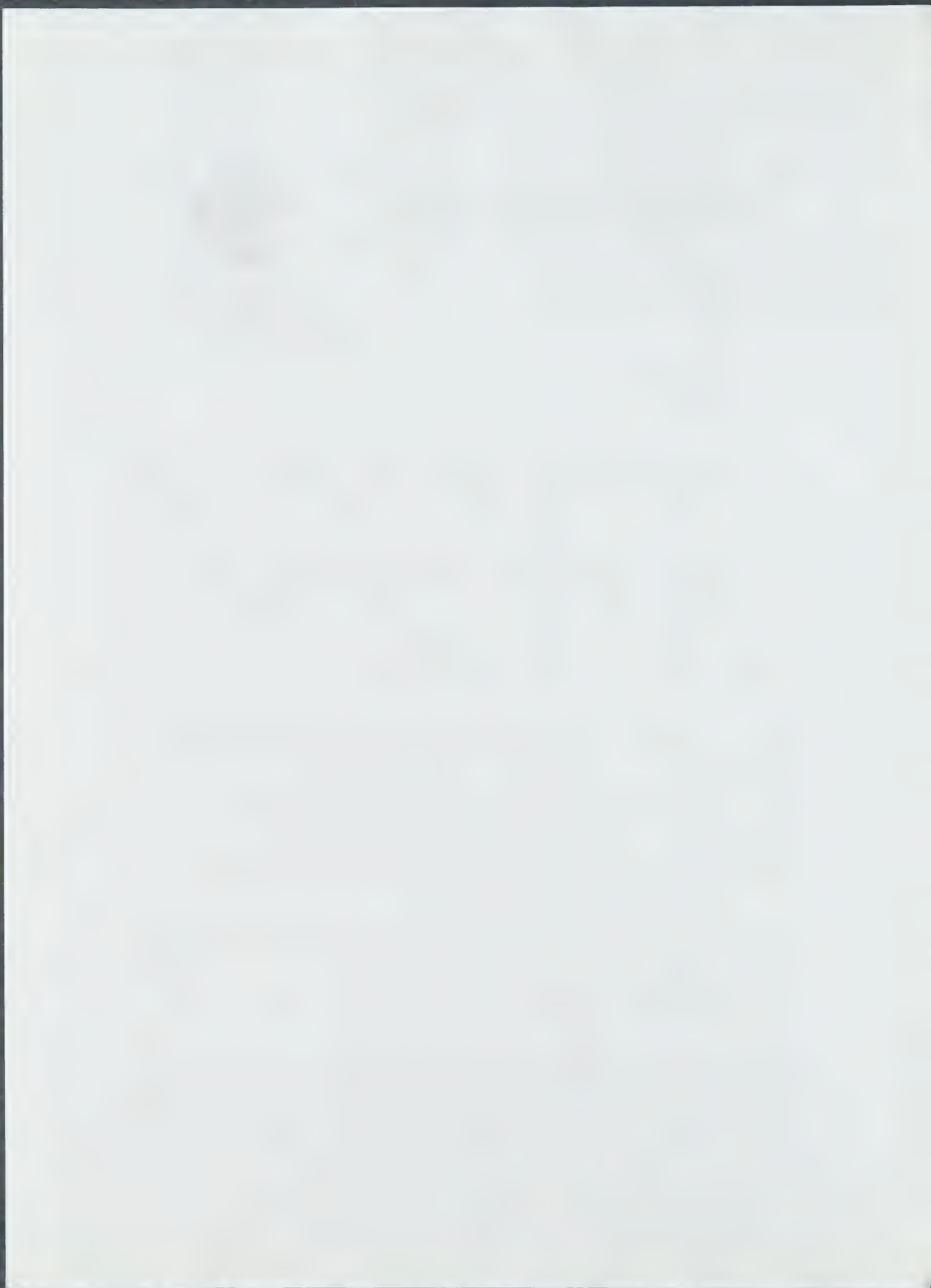
So much for 1995. My plans for 1996 include the necessary dissolution of my publishing and sale of books and videos and the hope that I can find some organization to purchase the remainders for donations. I must allocate more time for my own painting, which has not quite well when I can produce. Furthermore, there must be a way to stimulate my income in fine art and get my mind active again. I had hoped to see you in New York this coming week for the sales, but my need to be here caused a change in plans and another passing of Old Master Sales.

So my dear friend, just when life is supposed to be gaining stability, it seems to be in ever increasing turmoil. Please forgive me for sharing this all with you, but I feel you are truly a close friend and there are many things one cannot share with family, neighbors or those who are just "purely business associates".

I have received some of the catalogues and notice an abundance of paintings that are obviously dealer stock or have been in the sales rooms over the last ten years (many at estimates well below their purchase prices). Does this bode poorly for our market? Also noticed was the ever present "Bader" name on some works offered from the Milwaukee Art Museum even back as far as the very first year of 1900.

If you do attend these sales, I hope it is with much pleasure and success, as either purchaser and/or seller. And most importantly that you both remember our thoughts and wishes for happiness are always with you.

L. Nierman



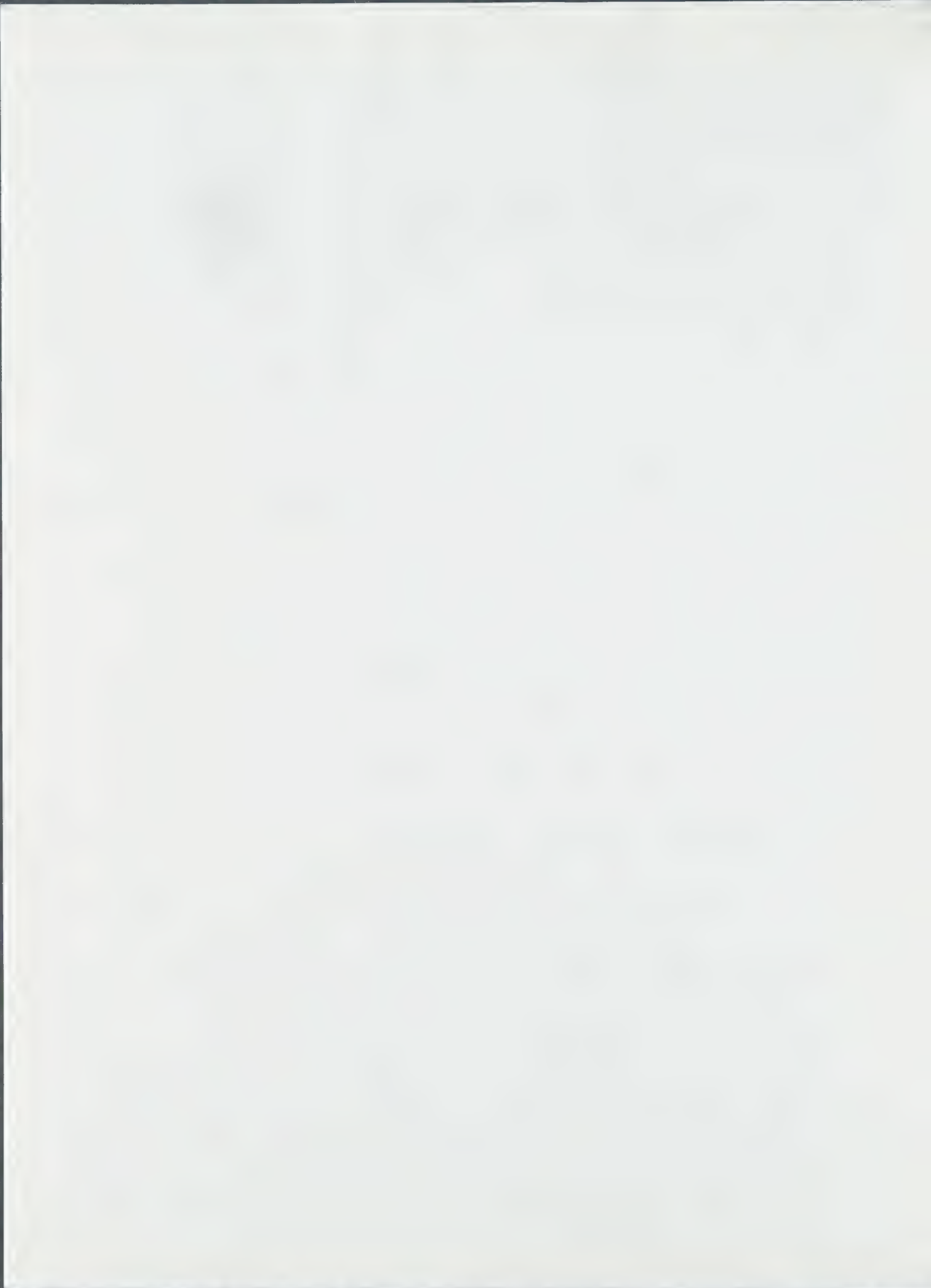
LEWIS G. NIERMAN



MEMBER OF THE NATIONAL ACADEMY OF SCIENCES
1954

1954

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 7, 1996

Mr. Lewis Nierman
9780 N.W. 16th Street
Plantation, FL 33322

Dear Lewis:

Thank you for your FedEx package and the photographs, which I return.

It is a pretty painting, but surely it cannot possibly be the original.

I am afraid I just don't have any customers for this kind of painting.

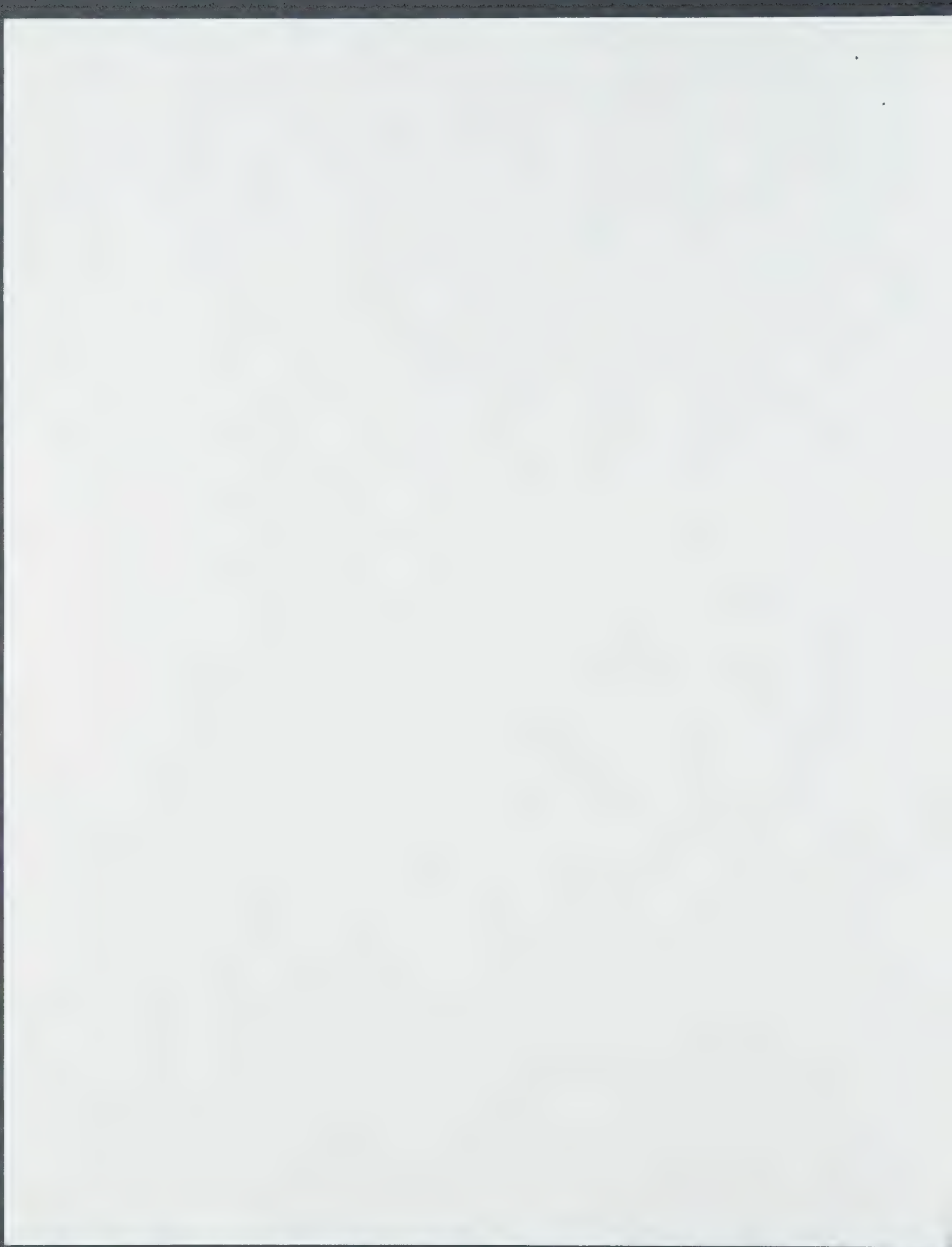
Please, Lewis, do find some fine, original paintings - if at all possible, Dutch 17th century.

Fond regards from house to house,

AB/cw

Enclosures

By Appointment Only
ASTOR HOUSE - 31 522
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 532 2
TEL 414 277-0700 FAX 414 277-7700



FINE PAINTINGS

Purchase - Sale - Appraisal

LEWIS G. NIERMAN



* CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
* INTERNATIONAL FOUNDATION FOR ART RESEARCH
* AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
* ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A
Tel: (305) 472-7458

FAX (305)476-5677

February 6, 1996

Dear Alfred;

Enclosed please find photos of a beautiful painting I found here in Florida this past weekend.

I am hoping you can and perhaps Otto can provide some research in this regard since it is a truly beautiful work. My obvious concern is whether or not it is period or a copy of an known work, probably by del Sarto, and executed 50 or 100 years later. I am unable to get to NYC and do the proper research and my library in Florida doesn't provide the in-depth coverage of this artist and his followers.

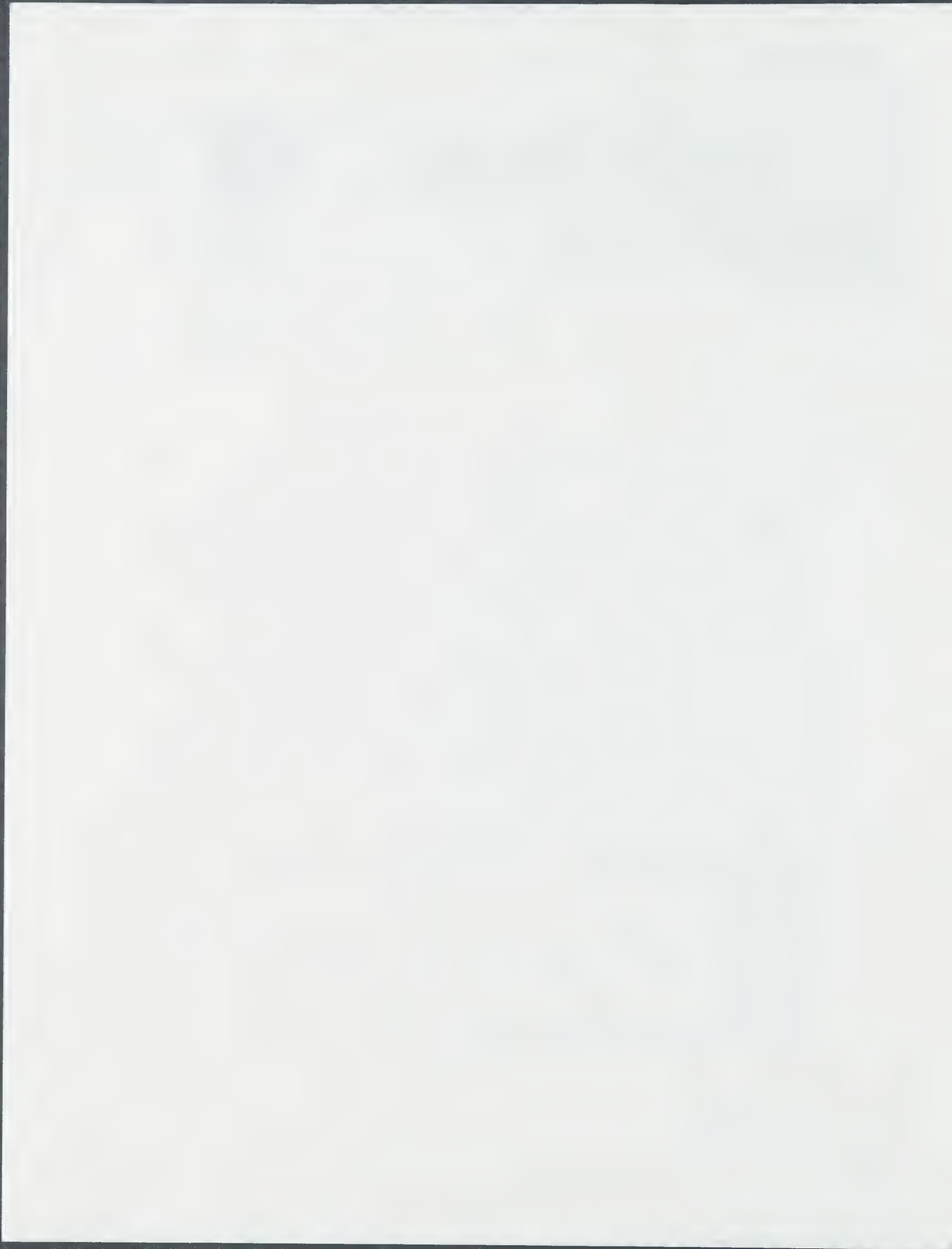
My concern is that it is oil on canvas and not panel. This doesn't totally exclude it however I am concerned regarding del Sarto himself. In my haste to photograph it, I completely neglected to note the exact dimensions. It is about 40" X 30" give or take. It needs a proper cleaning and in-painting and the lining and overall condition is very sound. While our tastes differ on occasion, I consider both the Madonna and the Children quite pleasant.

I hope you can help and even have some interest. They are quite nice people and are holding the painting for a brief time. They mentioned a "starting figure" of \$15,000.00 which I'm sure is negotiable. The painting is either worth the asking price only or many times that.

Please let me know if you can be of any help and have any interest. I am always trying to find something which might "light your fires", either as a collector or dealer.

Continued best wishes and my extreme compliments on your wonderful book. It means very very much to me as I progress through it to know you personally.

A handwritten signature in cursive script, likely of Lewis G. Nierman, is located at the bottom left of the page.







LEWIS G. NIERMAN



MEMBER, AMERICAN ASSOCIATION OF AMERICANISTS
ART RESEARCH
ARBITRATION ASSOCIATION PANEL OF EXPERTS

Dear Sir:

You will be receiving this note to a Federal Express letter containing a photograph of the work of mine and interest in the work of mine. I was able to find the answers to my questions.

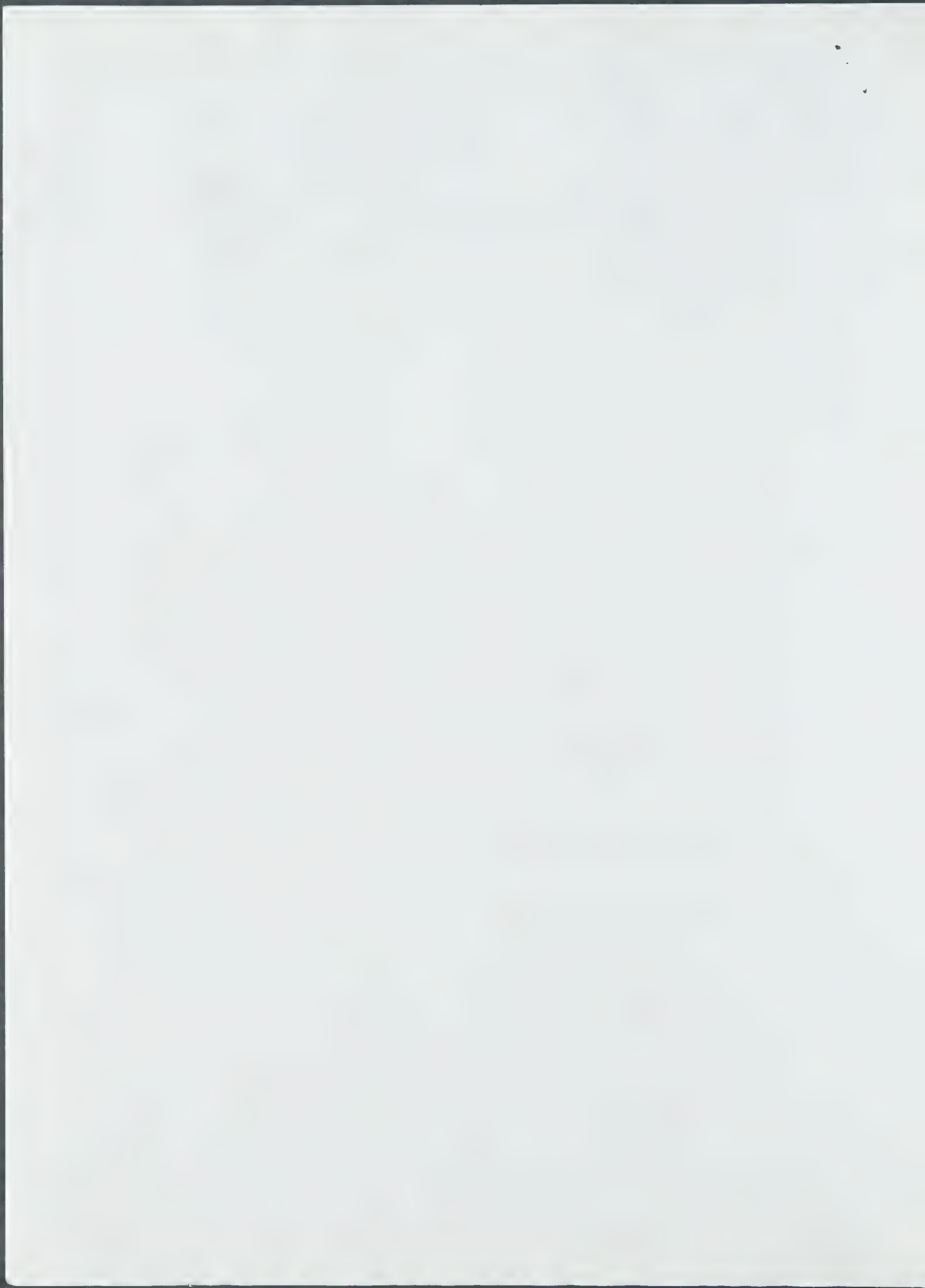
The work was indeed considered a masterpiece of the 19th century. It was a work of the Museum of Fine Arts, Boston. Literature was also noted as you will note in the photograph.

The work was sold to the Museum of Fine Arts, Boston. I was at the same time and verify the story of the present owner that it was acquired in a trade of some 19th century and 18th century.

Still, please let me know if you have any information on this work as I believe that it is a masterpiece of the 19th century.

Best wishes for a nice war.

L. Nierman



FINE PAINTINGS
Purchase - Sale - Appraisal

LEWIS G. NIERMAN



- * CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- * INTERNATIONAL FOUNDATION FOR ART RESEARCH
- * AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- * ESTABLISHED 1961

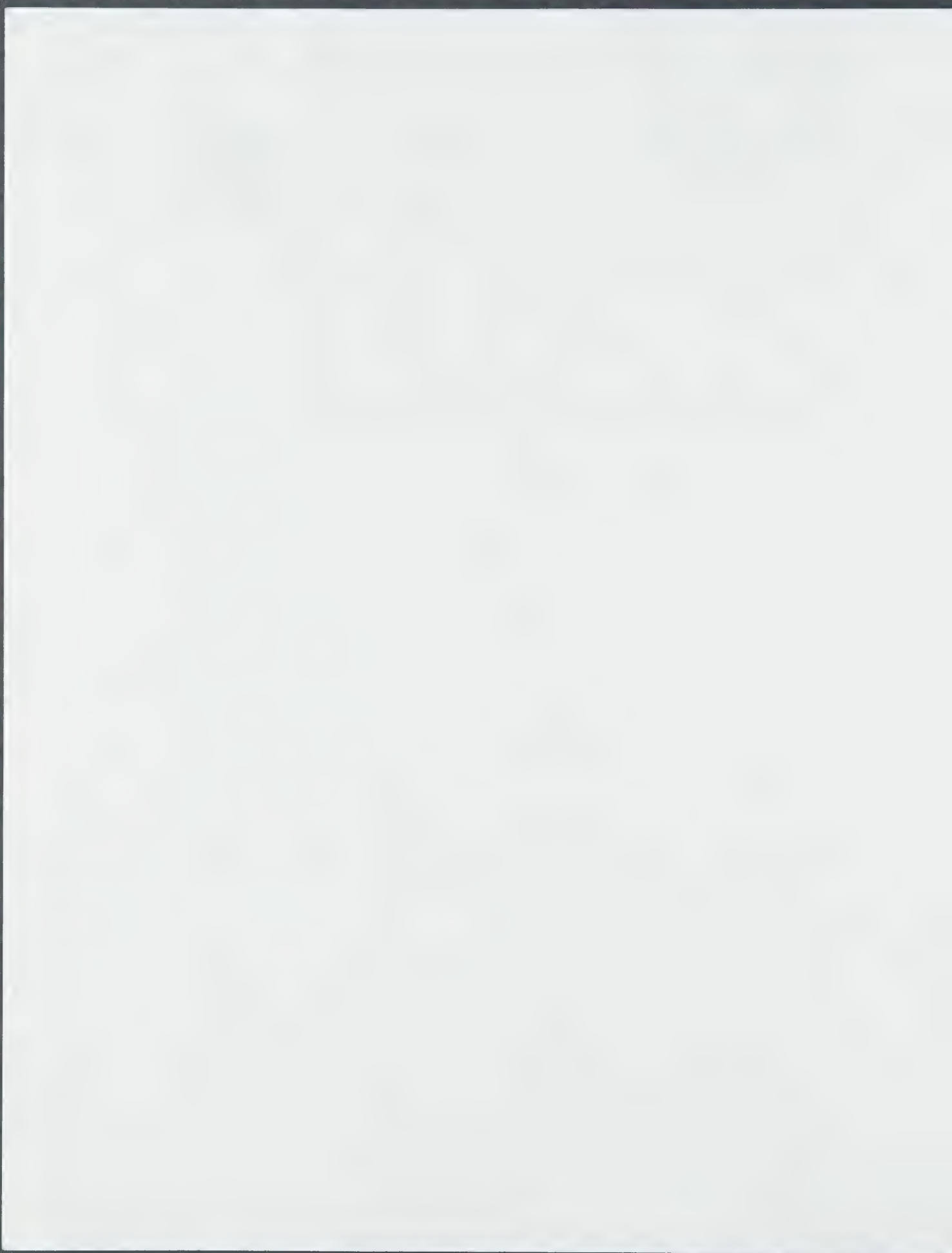
9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A
Tel: (305) 472-7458

Dear Alfred,

With continued appreciation
for your kindness, patience and
generosity.

Best,
L.G.N.

Your Friend
L.G.N.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 5, 1995

Mr. Lewis Nierman
9780 N.W. 16th Street
Plantation, FL 33322

RE: ABFA #1552, Altarpiece

Dear Lewis:

I am afraid I'm not a very good bookkeeper.

You will recall that we wire-transferred \$17,500.00 on February 3rd to pay for this painting. It sold last month to Mr. Zimet for \$26,000.

We owe you half of the profit, but I have no record of paying for your transportation cost from your home to Sotheby's. Please let me know about this.

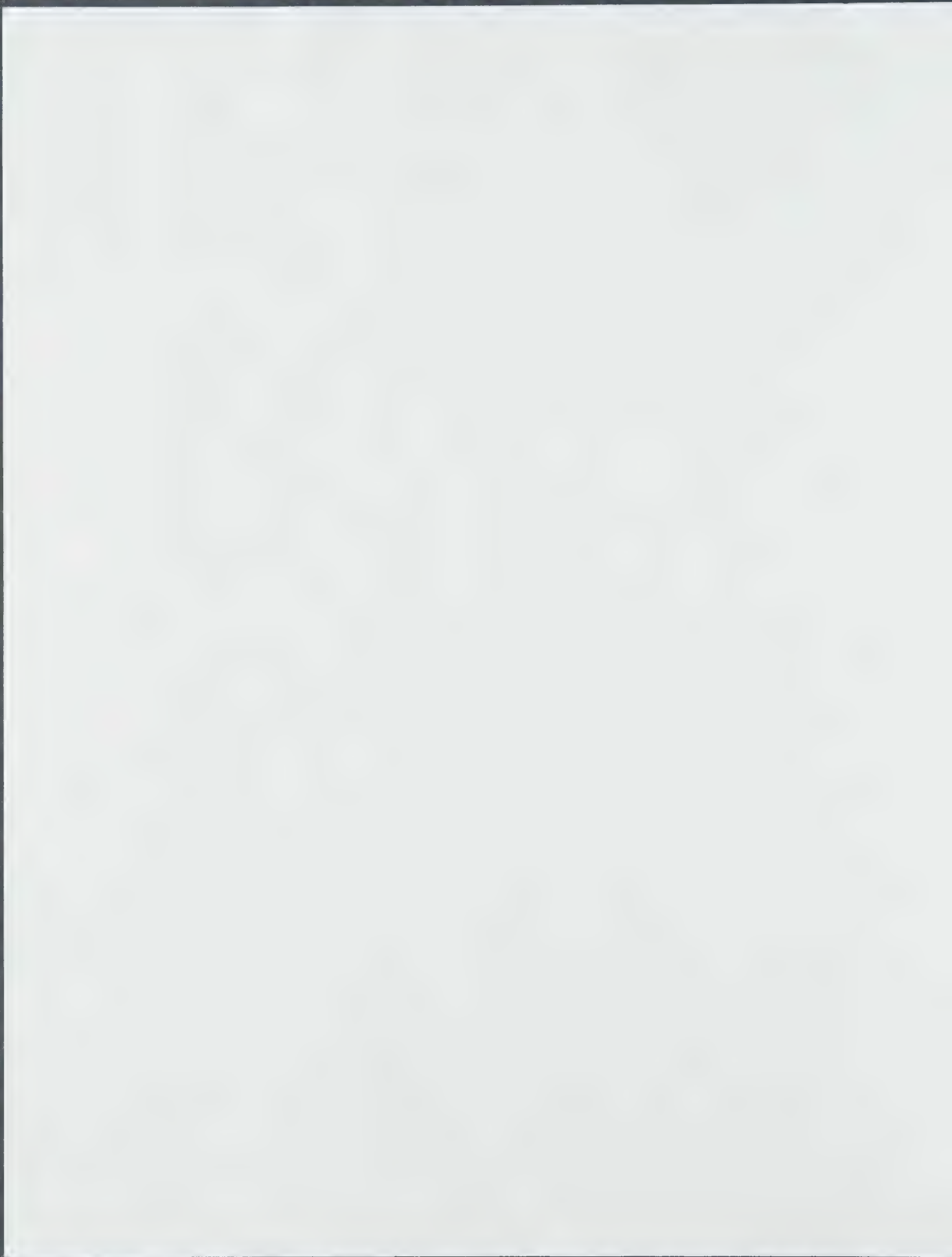
I will be in Europe - with Isabel using an American passport - until July 28th, and I would like to have my secretary, Cheryl Weiss, send you half of the profit immediately after we have received Sotheby's check and accounting.

With all good wishes from house to house, I remain,

Yours sincerely,

AB/cw

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



FINE PAINTINGS

Purchase - Sale - Appraisal

LEWIS G. NIERMAN



- * CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- * INTERNATIONAL FOUNDATION FOR ART RESEARCH
- * AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- * ESTABLISHED 1961

9780 N. W. 16th Street
 Plantation, Florida 33322 U.S.A
 Tel: (305) 472-7458

Fax (305)476-5677

February 9, 1996

*Photos of the
 to Clovis. Please fax
 of the photos
 Thank - [Signature]*

Dear Alfred;

Thank you for your "gentle" response concerning the painting after del Sarto. I doubt that anyone understands better what you are looking for, however I feel the desire to apprise you of any possibility which might arise. It is so extremely difficult to find good, important old masters here in Florida and most of what turns up worth buying is really minor or auction "fodder".

With that in mind please allow me to present some recent purchases for your "perusal and refusal". I have noted the pertinent data on the backs of the photos. They were all purchased here in Florida though the one probably by Jan Wouvermans was from a New York owner in Florida.

The "Adoration of the Infant Jesus" was sold as Maratta but I believe it is certainly Antonio Balestra, in wonderful condition, will clean beautifully and has a certain marketable appeal for blond baby lovers. The floral is gouache on vellum, signed van Dael and came from Paris. He is perhaps too late for you. The French drawing somewhat in the style of Watteau, Lancret, Pater et al is very charming but as yet a mystery. Perhaps someone like Mercier or even a little later. *(early 19th c.)*

*2200 -
 \$10000*
 \$1000**

Thank you for your patience with my meager offerings and let me know if there is any interest. I will make the prices as reasonable as possible so that we may each be happy.

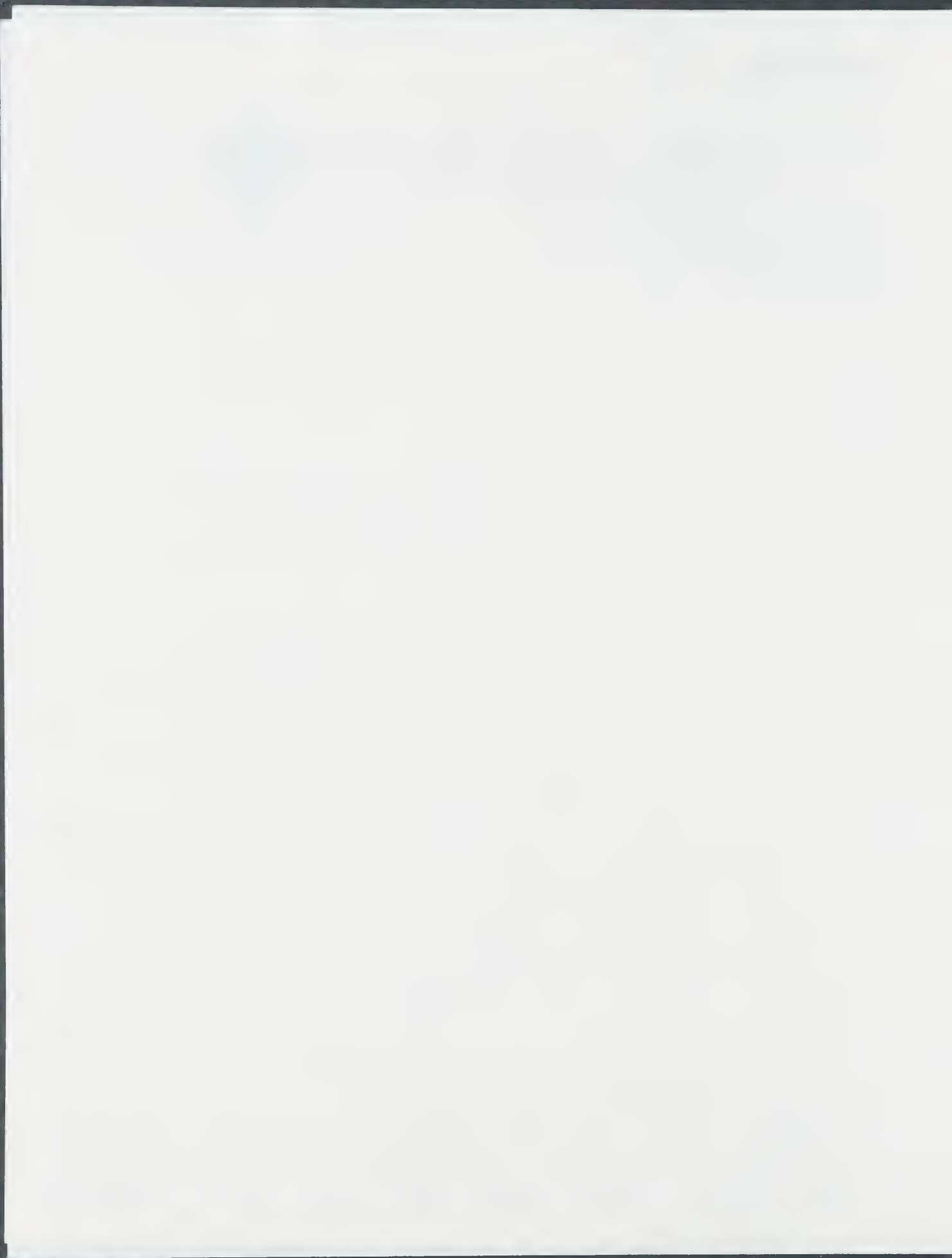
Fondly

[Signature]
[Signature]

*\$10000 negotiables **

P.S. The "modesty" section of the infant's loin cover has clearly been added.

P.P.S Please let me know if anything can be done with the by lot. I must relieve myself of this debt and get back "on track" in the painting business.





FAX FROM

DR. ALFRED R. BADER

Suite 622

924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

August 25, 1995

To: Mr. Lewis Nierman
Fax: 305/476-5677

Dear Lewis:

Perhaps senility is setting in, but I made a mistake in my fax to you yesterday.

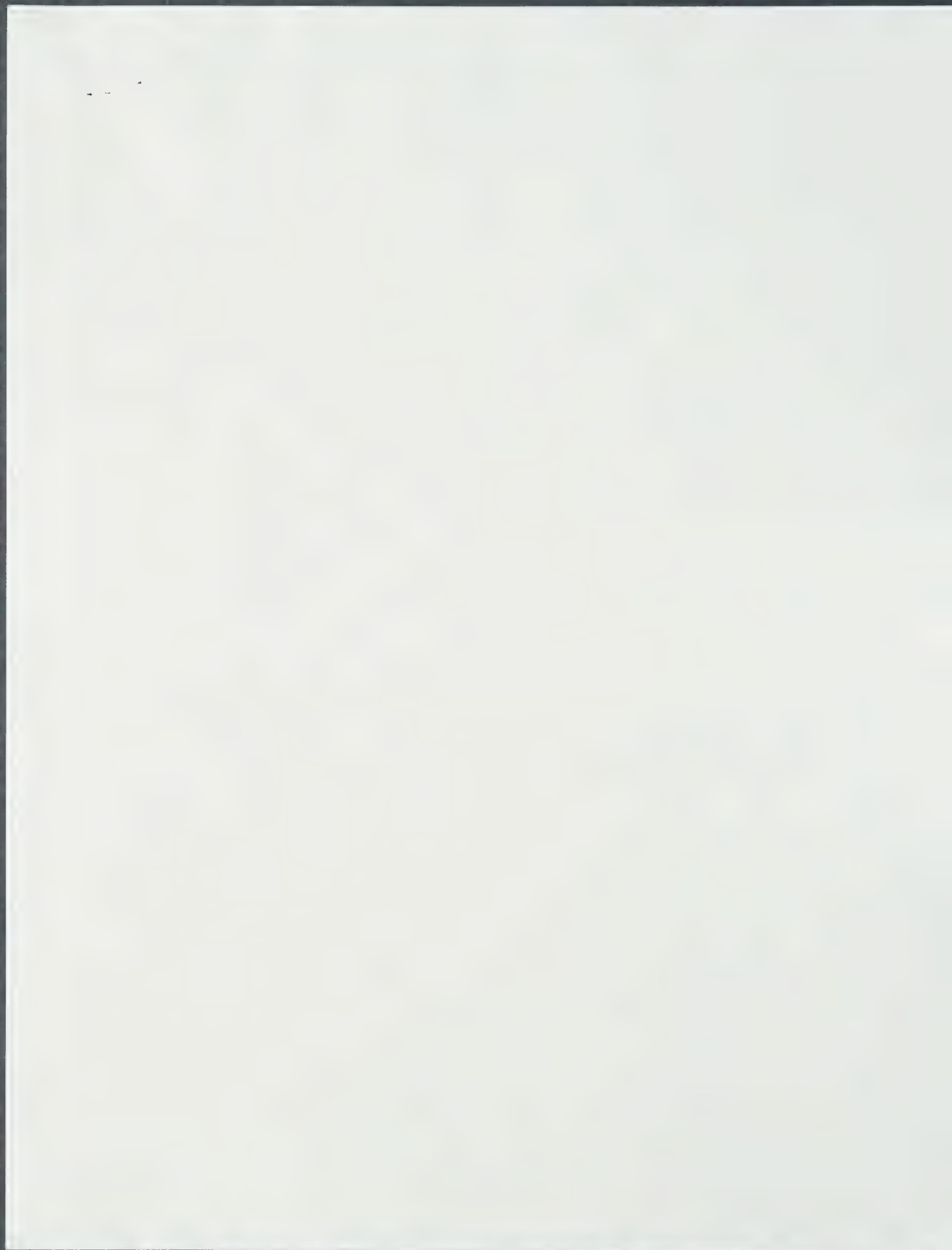
I had occasion with Andy van Dam, who incidentally is a dealer, not a collector, with a gallery in Columbia, SC.

I asked him where he got that copy after Sacci, and he told me that he got it years ago from me! I had bought it in a junk store in Eau Claire for \$800. What attracted me about the painting, which clearly is period, is that it is on an unlined canvas, and thus of interest to students studying technical details of 17th century paintings. Andy liked it very much and wanted it to buy it for himself, and I sold it to him for \$850. However, he has now had it for years, and the offer to you came through middlemen which doesn't make the painting any cheaper.

Smile!

Fond regards, as always,

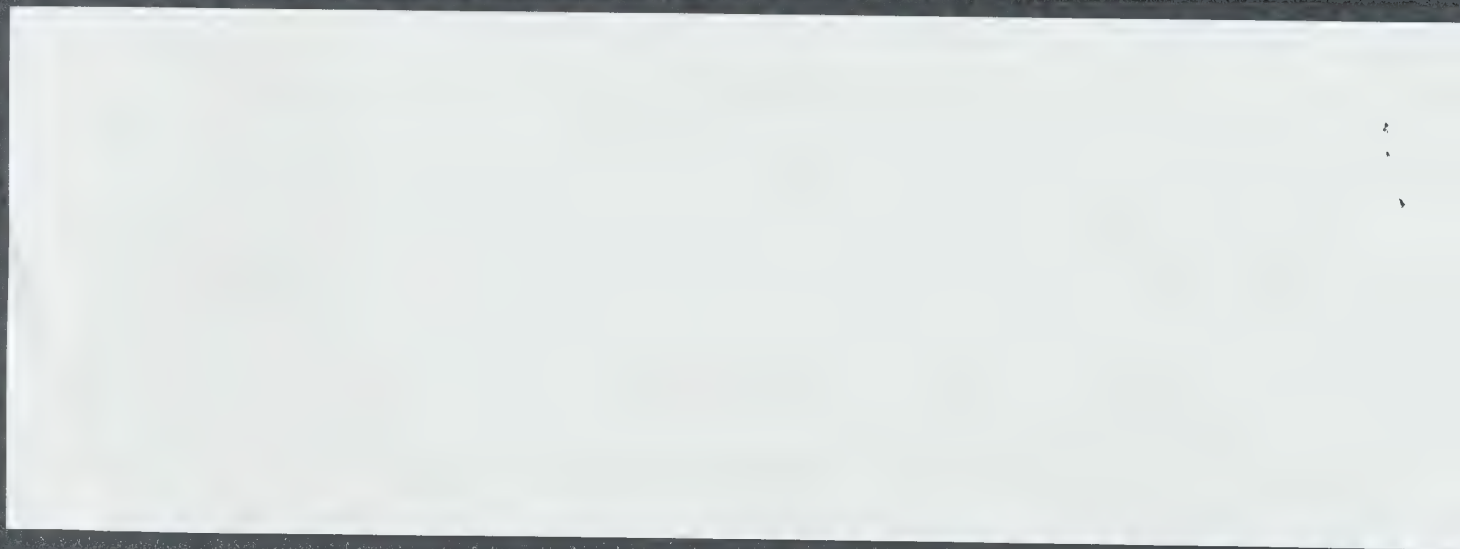
AB/cw



101

SE 8. 188

1884-1885





FAX FROM

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

August 24, 1995

To: Mr. Lewis Nierman
Fax: 305/476-5677

Dear Lewis:

I really had to smile at your 13-page fax describing quite a few paintings owned by me.

Let me tell you about Andy van Dam: He is a dealer in South Carolina, who I believe is totally honest and a very good salesman. He comes here once or twice every two years with a pickup truck, and I give him between 20 and 30 paintings with a lot of documentation and my costs. He then tries to sell them, and we split the profit. He often gets prices far higher than I could ever get. Recently, he went through a terribly painful divorce, owes a good deal of money to his former wife, and undoubtedly is strapped for cash.

Of the paintings you described, I own the de Wet, the Master IS, and the St. Jerome (which really is by Jansens), but not the St. Sebastian (which I have never seen).

The little Magnasco-like landscape is late 18th or early 19th century, and Andy sold it some time ago and shared the profit with me. I presume that the buyer wants Andy to sell it again.

I buy about 200 paintings a year - not enough from you - and am glad to have good and honest salesman like Andy van Dam help me sell some of my acquisitions.

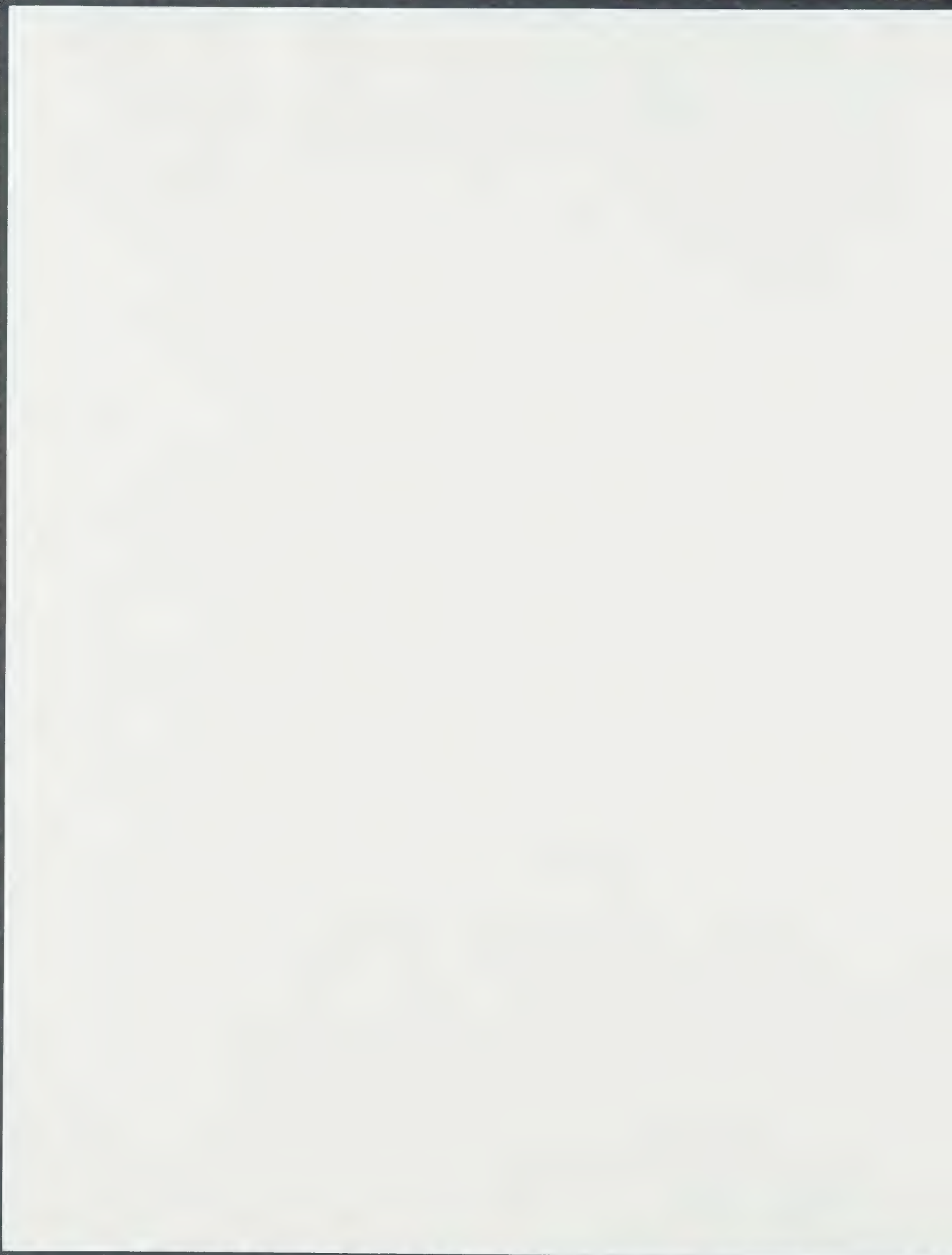
Value is in the eye of the beholder. I see that Andy is asking \$22,000 for the St. Jerome; I am convinced that Richard Feigen would ask a good deal more.

Just last week, I bought a portrait by Rembrandt which had been offered to me during the last five years at prices ranging from \$6 to 15 million. What is a reasonable price? I don't know; I just hope I didn't pay too much.

With fond regards from house to house, I remain,

Yours sincerely,

AB/cw



FINE PAINTINGS
and their appraisal

LEWIS G. NIERMAN



* CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
* INTERNATIONAL FOUNDATION FOR ART RESEARCH
* AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
* ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A.
Tel (305) 472-7458

October 28, 1991

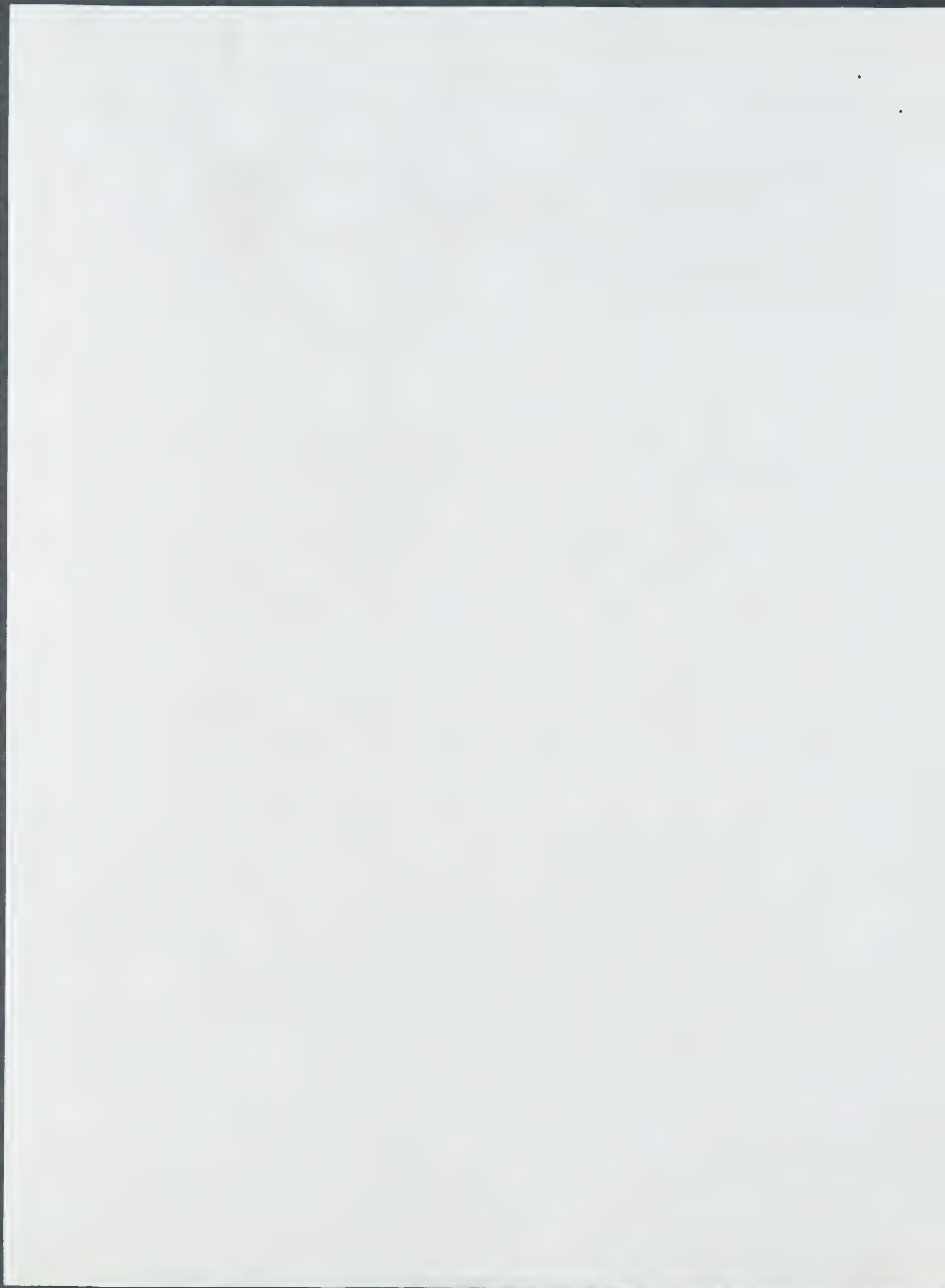
Dear Alfred;

It truly is a small world...that one of Old Master Paintings in which we live and work. I thought you'd enjoy the attached papers and my latest call for paintings.

I had been referred by a dealer in Fort Lauderdale to a dealer in West Palm Beach who is acting as agent for a Dutch gentleman who collects Old Masters including the Rembrandt School. Yesterday, upon visiting this agent with great excitement and anticipation that I might finally have found some things of interest for your personal collection, I was confronted with the papers and photos you see before you.

After much conversation, the name of Andy van Dam as the collector, came out. I'm sure you must know him from your years of doing business with the European auction houses. It seems he is in need of raising money and wishes to sell some works. If this is the best he can do and these are his prices, I think he will be in need for quite a while.

You see, the name of Alfred Bader is everywhere and your time involvement as a collector must come back to you very often in the strangest place. I also was brought back in time by being offered, among all the others, a painting which I had sold you several years ago. He is attempting to sell the small oval landscape (Italian 17th century in the circle of Magnasco) which he had bought at Christies. His price is now \$4,000.00. I thought you might enjoy a chuckle over all this on a hot summer day. I also thought that he should have some better pictures which might be of interest to you and which you might be able to purchase given his financial needs. Please let me know whether or not you would like me to help you pursue any possibilities with this and his agents.



At the prices he was asking, the "10 woman reading the
Book of the Master" is a "modest" \$45,000.00, "Pietro
Perugino" by Gerard de Wer is a mere \$20,000.00, the "Saint
Jerome" which is certainly a copy after Sacci is only
\$18,000.00, the "Saint Jerome" which might be the best of
the lot though a version of the painting in Russia is
\$25,000.00 and my tondo landscape was \$4,000.00. St. Jerome
has been attributed to Jan Jansens

12 M

14 M

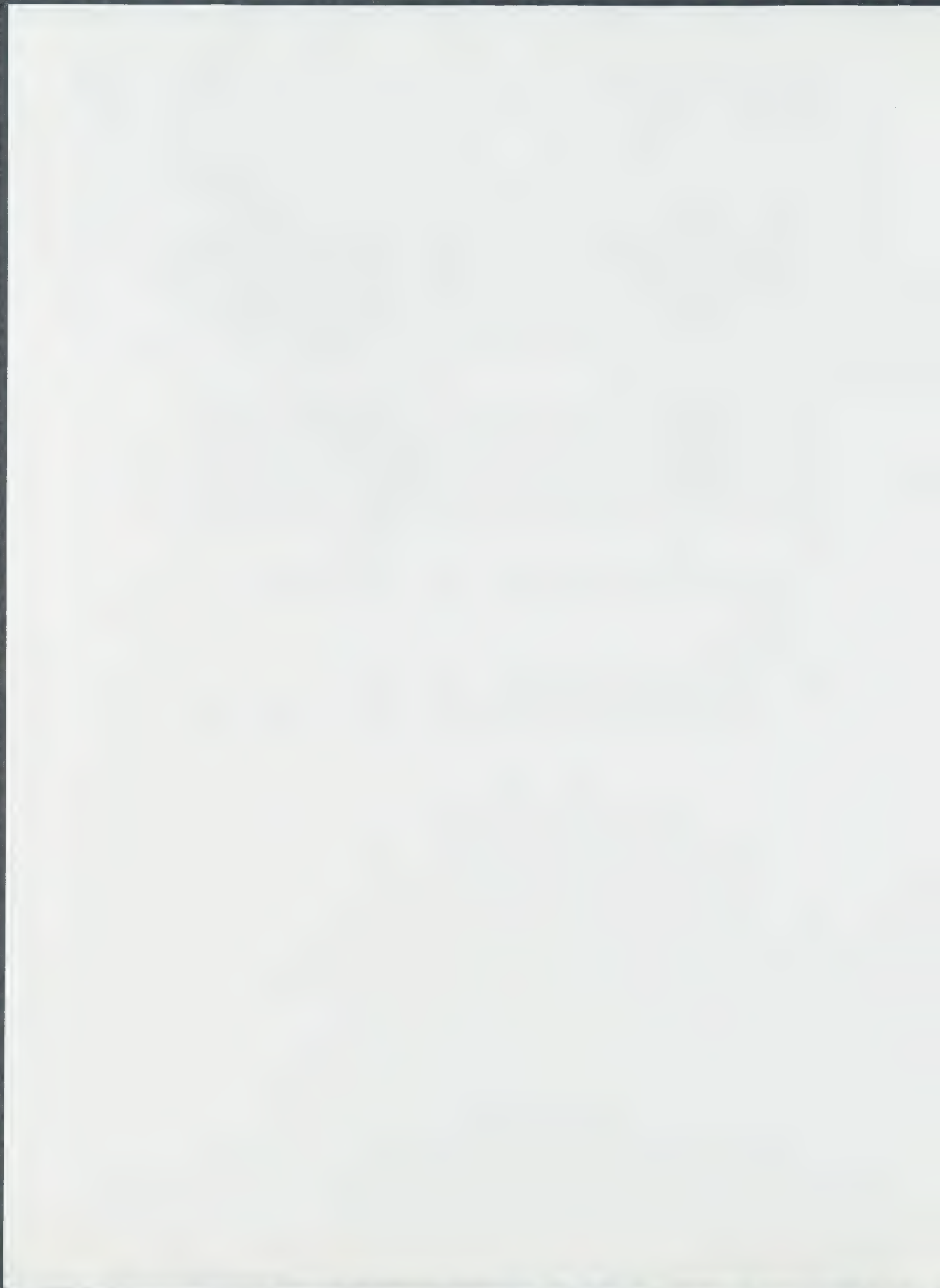
12 M

My kind friend, though I was very disappointed in the
results perhaps you might be able to capitalize on the
knowledge that he is either needy or greedy at this time.
I look forward to seeing you in Florida some day soon on a
serious mission for paintings and every call brings with it
the possibility that something really good may surface even
though Florida has become a wasteland compared to 20 years
ago.

Continued best wishes from our home to your castle.

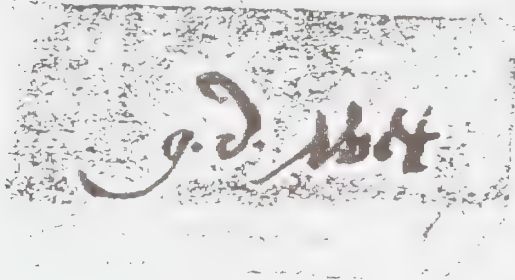


Please note that my correct new fax # is (305)476-5000
not (305)476-5001



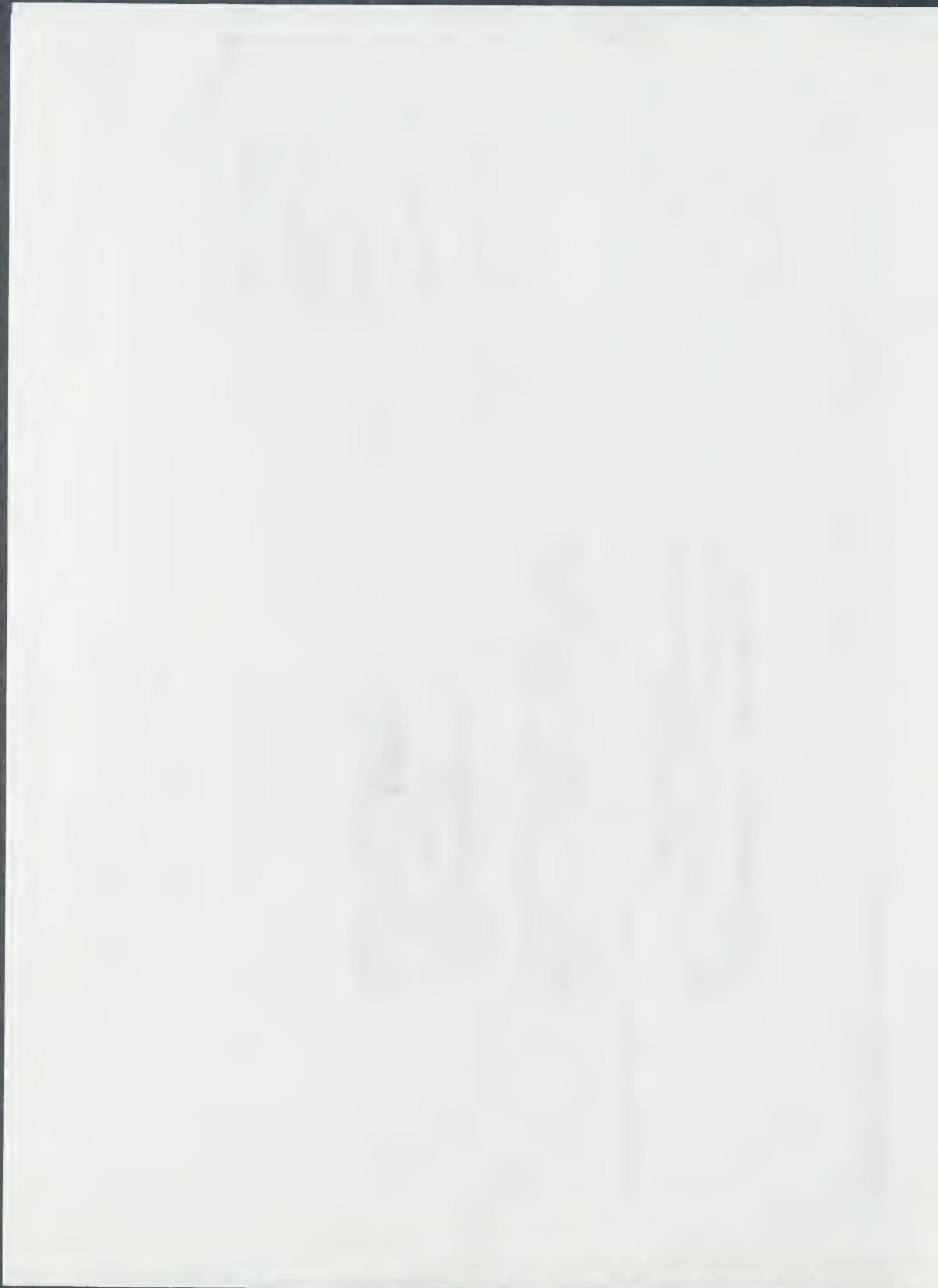
Charles Munch & Jane Furchgott
A·R·T R·E·S·T·O·R·E·S
Rt. 1, Lone Rock, Wisconsin 53556
608 583-2431

de Wet "Esther Fainting"
signature at lower left



Seal
Remnant
Print
Publ
Prof
Vol

Vertical text on the right edge of the page, possibly a page number or reference code.



Aldrichimica Acta

October 1989



The Direct Synthesis of Non-Transition-Metal Organometallics

Teaching Organic Synthesis: Why, How, What?

aldrich chemical company, inc.

Algebraische Geometrie

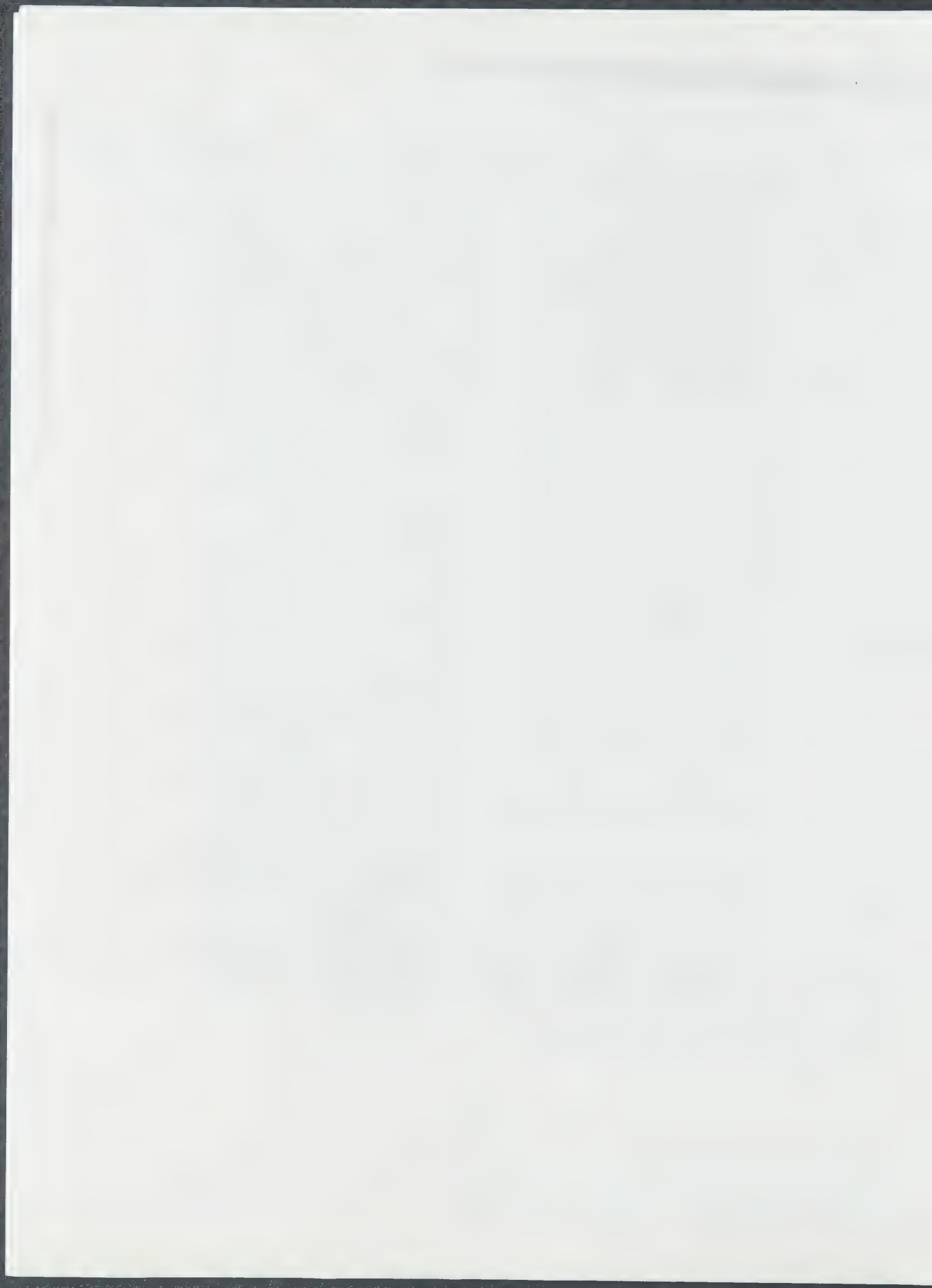


von ...

...

...che Bilder, Berlin 1918, S. 26 und S. 27.
 ...Bei Bauch 1960, S. 267, Anm. 194,
 ...M 1 Wurfban (brieflich 1987) teilt
 ...maltechnischer Untersuchungen beim
 ...Ausbildung in Deutschland sprechen.
 ...an Beest zugeschr., „Die Gesandtschaft des Zaren
 ...4. November 1631 im Haag“, Amsterdam, Rijksmu-
 ...thiel 1976, S. 107, A 1633 m. Abb.). A. Bader, Aldrich-
 ...Motive aus Skandinavien oder Polen);
 ...17 („pseudo-eastern costume“).
 ...unger Gelehrter am Studiertisch“, München,
 ...desammlungen, Holz 22,6 x 24,1 cm. Auf dem
 ...erson, Thieme-Becker, XXXI, 1937, S. 407.
 ...dem Fuß auf Büchern“ in Privatbesitz – Holz
 ... (Ligatur) 34 – macht mich M. L. Wurf-
 ...aufmerksam.
 ...dent mit nacktem Oberkörper“, Unbekannter
 ...Rechts unten auf dem Buch: IS (Ligatur) 1638.
 ...e, Amsterdam 2. 12. 1987, Nr. 150 m. Abb. – Im
 ...scheidener Qualität: „Sitzende alte Frau mit
 ...Benz, Holz 47 x 35,5 cm; rechts oben: IS (Ligatur)
 ...theby, New York 7. 11. 1984, Nr. 118 m. Abb.
 ...nger Mann mit Pelzmütze und Halsberge“,
 ...useum (70.PB.13: Dem Monogrammist IS
 ...38 cm. MacTavish 1984, S. 32. – Zu den Früh-
 ...auch eine „Alte Frau mit Buch“ bei Dr. A. Bader
 ...46,6 x 35,5 cm; rechts oben: IS).
 ...che mit sitzender Frau“, Dublin, National Gal-
 ...Holz 42,5 x 38,1 cm. Links unten: 1642. Herkunft:
 ...ndon (Christie) 27. 6. 1885, Nr. 92 (Brekelens-
 ...ner Kataloge 1890, S. 283, u. 1891, S. 111 f.
 ...ede de Groot, Isaack Koedijk, Friedländer-
 ...27, S. 184, Abb. 1 (J. Koedijk); W. Stechow,
 ...rekelenkam, Allen Memorial Art Museum Bulletin
 ...onogrammist IS); Potterton 1986, S. 98, Nr. 247,
 ...werk des Monogrammist IS 1966 von Renckens
 ...Alte Frau“, Stockholm, Nationalmuseum (646)
 ...Mitte rechts: IS (Ligatur). Th. von Frimmel 1904,
 ...1911, S. 280; H. Gerson, Thieme-Becker,
 ...er Mann mit Pelzmütze“, Mänttä, Gösta Serla-
 ...leinwand 42 x 35,5 cm, Gösta Serlachiusken Tai-
 ...Helsinki 1978, S. 69, Nr. 287 m. Abb. (J. Lie-
 ...Alte Frau mit umwundener Mütze“, Museum Was-
 ...ammlung Fürst Salm-Salm. Leinwand 61 x 47,5 cm.
 ...atur). Inventar vor 1778, Nr. 65 (Rembrandt, „Der
 ...46, Nr. 985 (Rembrandt, „Alter Mann“); Inventar
 ...191 (Rembrandt?, „Alte Frau“); Inventar 1914,
 ...1914, Nr. 191 (Rembrandt?, „Alte Frau“). Ausst. „Me-
 ...lämischer Malerei aus westfälischem Pri-

vatbesitz“, Münster 1939, Nr. 39 (Monogrammist
 hart, Bildersammlung der Fürsten zu Salm, Zutphen 198
 Nr. 410 m. Abb.
 Monogrammist IS: „Alte Frau“, Wien, Kunsthistorisches M
 (1258). Holz 41 x 33 cm. Ehemals monogrammiert und
 von Frimmel 1904, S. 132. A. von Wurzbach 1911, S. 280. W
 Altholländische Bilder, Berlin 1918, Abb. 14; H. Gerson,
 Thieme-Becker, XXXI, 1937, S. 407; Bernt 1962, Nr. 194 m. Abb.; La
 S. 213, bei Nr. 165; Bernt 1980, Nr. 854 m. Abb.; A. Bader, Aldrich-
 Acta, 16, 1983, Nr. 1, S. 1 m. Abb.; Potterton 1986, S. 98, Anm.
 Kopien in Karlsruhe (Holz 45 x 32 cm; angeblich aus Rastatt
 Frimmel 1904, S. 132, u. A. von Wurzbach 1911, S. 280. Original
 1966, S. 213, Nr. 165) und in Schwerin (Leinwand auf Holz 29 x
 Schlie, Nr. 859; Th. von Frimmel, A. von Wurzbach, Laus, a
 22 Monogrammist IS: „Innenraum mit zwei Männern“ Milwauke
 Alfred Bader. Holz 40,6 x 33 cm. Links unten: 1649/IS (Ligatur)
 seitiger Aufkleber: Saenredam/Interior of Church & 2 Figu
 Herkunft: Verst. Dr. E. Schapiro, London (Christie) 21
 Nr. 31 m. Abb. („Zwei polnische Gelehrte“). A. Bader, Aldrich-
 Acta, 16, 1983, Nr. 1, Abb. auf dem Umschlag; MacTavish
 Kat. Kingston 1984, Nr. 14 m. Abb.; Chr. Brown in Ausst.
 hama-Fukuoka-Kyoto 1986/87, S. 90 m. Farbtafel, S. 158.
 sche Szene, Pharisäer oder Priester).
 23 Monogrammist IS: „Die Taufe des Kämmerers
 Catharijneconvent aus Kunsthandlung V. Bloch, Paris
 L. Thurkow – van Huffel, Den Haag). Leinwand 69,5 x
 oben: 1644 IS. Vermaakt aan de Staat, het legaat Thurkow
 Utrecht 1988, S. 18 ff. m. Abb.
 24 Monogrammist IS: „Interieur mit stehendem altem Ma
 Paris, A. Schloss. Leinwand 54 x 46 cm. Monogrammist
 datiert. Bernt 1962, Nr. 195 m. Abb., ders., 1980, Nr. 855 m
 Potterton 1986, S. 98, Anm. 7.
 25 Monogrammist IS: „Sitzender alter Mann neben Tisch mit
 leben“. Braunschweig, Herzog Anton Ulrich-Museum. Le
 64 cm. Seit 1737 in Salzdaheim nachweisbar; unter
 1815 in Kassel. Bis Katalog 1900, S. 379, als Christoph
 von Frimmel 1904, S. 132; Nachtrag 1905, S. 23 (Monogra
 Martin, Altholländische Bilder, Berlin 1918, S. 25. Abt
 Frimmel, Geschichte der Wiener Gemäldesammlungen, Kie
 studien, IV, S. 550; Isarlo 1936, S. 43 m. Abb.; H. Gerson,
 Thieme-Becker, XXXI, 1937, S. 407; Klessmann 1983, S. 144
 Potterton 1986, S. 98, Anm. 7 (stets als Monogrammist
 26 Monogrammist IS: „Lesender Alter“ Ehemals Blas
 Mallmann. Holz 35,5 x 28,5 cm. Monogrammist
 Amsterdam, August 1904, Nr. 1108. Th. von Frimme
 m. Abb.; H. Gerson, Thieme-Becker, XXXI, 1937, S. 407.
 1983, S. 144, bei Nr. 551.
 27 Monogrammist IS: „Brieflesende alte Frau“, Stock
 seum (1117). Holz 50 x 35 cm. Monogrammiert und
 von Frimmel 1904, S. 132; A. von Wurzbach 19
 Thieme-Becker, XXXI, 1937, S. 407; Bernt 1962, Nr.
 1980, Nr. 856 m. Abb.



Dr. Alfred K. Vaas
2961 North Shepard Ave.
Milwaukee, Wisconsin 53211
USA

Amsterdam, den 26.5.1992

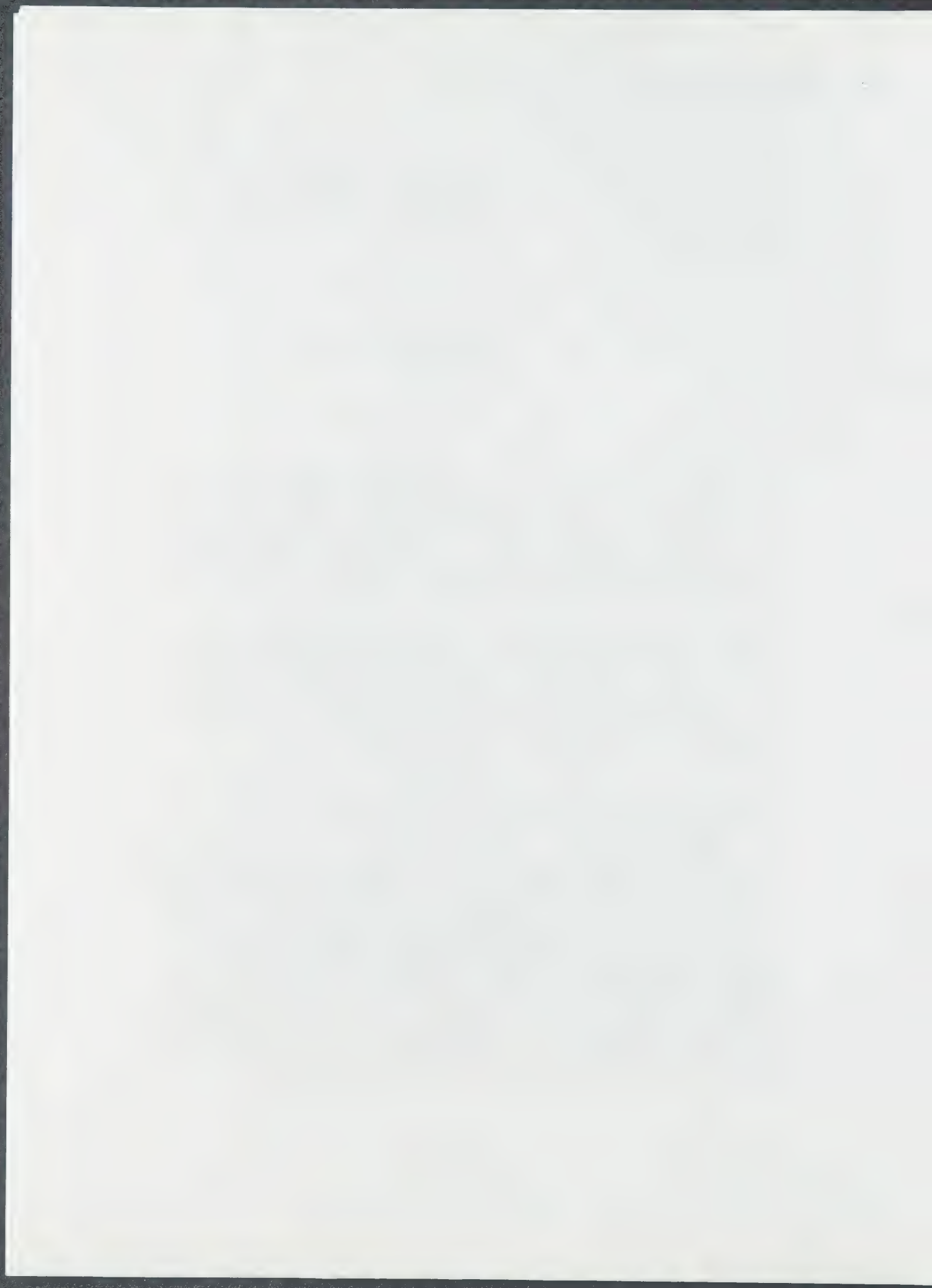
Lieber Alfred,

gerne erinnere ich mich an den netten Abend in London, der uns Zeit zu ausführlichen Gesprächen über Bilder gab. Deinen Kummer über die Behandlung durch Deine Firma teile ich, tröste mich aber mit der Überlegung, dass die Niederländische Malerei des 17. Jahrhunderts gewonnen hat, was die Firma freiwillig aufgab. Nun haben Isabel und die Kunstgeschichte Dich endlich ganz für sich.

Anbei die versprochene Kopie aus der russ. Publikation (Titel in der Übersetzung: I. Linnik, Niederländische Malerei des 17. Jahrhunderts. Probleme der Zuschreibung und Ikonographie, Leningrad 1980) mit dem Hinweis auf ein Bild von Jan Jansens (auch Jansen oder Janssens), s. Abb. Ich habe versucht, den kurzen Text wenigstens inhaltlich zu übersetzen. Er enthält folgende Informationen:

Das Gemälde mit dem Hl. Hieronymus, das lange einem italienischen Maler (sic) zugeschrieben wurde, befindet sich im Sserpuchow Museum, von dem ich nicht einmal weiss, wo in der UDSSR es liegt.

Es stammt von Jan Jansens (auch Jansen oder Janssens; Gen. 1590 - nach 1650), der 1621 von einem Italienaufenthalt in seine Vaterstadt zurückkehrte. Linnik nennt zwei weitere Versionen des Hl. Hieronymus von Jansens. Eine befindet sich in der S. Nicolaaskerk in Gent, die zweite in S. Gudula in Brüssel. Dementsprechend handelt es sich bei Deinem Bild offensichtlich um eine vierte Fassung des Themas. Im RKD in Den Haag befindet sich ein Photo der Fassung in Gent, leider kein sehr gutes. Es soll angeblich auch bei Knipping, De Iconografie van de contrareformatie, II, 1940, S. 112, Abb. 77, abgebildet sein, was ich bis jetzt nicht überprüfen konnte. Soweit dies nach dem Vergleich der Photos zu beurteilen ist, ist das Bild ein



Qualitätvollere. Um allerdings zu sagen, welche dieser Fassungen möglicherweise eigenhändig sind und welche vielleicht Kopien, musste man die Bilder gut vergleichen was bei den Werken in den Kirchen kein Problem sein dürfte.

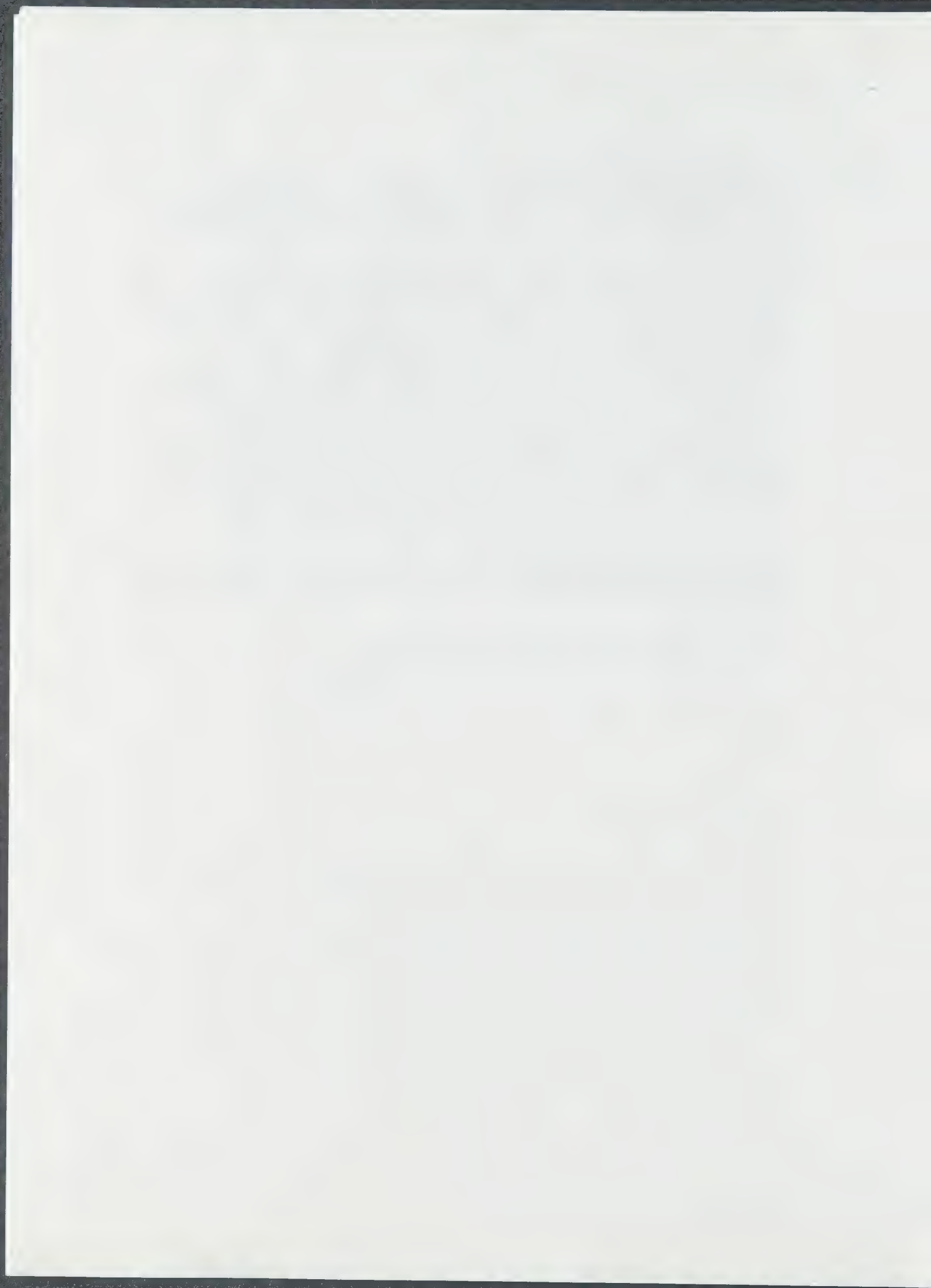
Wie man an ein Photo des Bildes im Sserpuchow Museum kommt ist mir noch nicht ganz klar! Zumindest der "Prototyp" der vier (oder mehr?) Fassungen muss jedenfalls nach Jansens Rückkehr aus Italien entstanden sein (nach 1621), da caravaggieske Elemente deutlich erkennbar sind. Ich halte es für durchaus wahrscheinlich, dass Jansen vor erfolgreichen Kompositionen mehrere eigenhändige Fassungen angefertigt, was er z.B. im Falle einer Dornenkrönung ebenfalls getan hat. In den kommenden Tagen werde ich versuchen eine entlegene erschienene Arbeit über Jansen in einer der Amsterdamer Bibliotheken zu besorgen; in der Gentse Bildergalerien 12. 1949/50, befindet sich ein Aufsatz über ihn, der vielleicht nähere Angaben über die verschiedenen Fassungen des Hl. Hieronymus enthält.

Soviel für heute in aller Eile über Dein neues Bild, später mehr. Ich schicke diesen Brief nach Milwaukee, da ich Euer Itinerar während des Aufenthaltes in Europa nicht im Kopf habe.

Viele liebe Grüsse an Euch beide sendet

Wolff

*Prof. Dr. J. M. H. ...
... R. R. P.*





Person reading newspaper
1930s



И. Липник

ГОЛЛАНДСКАЯ
ЖИВОПИСЬ
XVII ВЕКА
И
ПРОБЛЕМЫ
АТРИБУЦИИ
КАРТИН

Gollandske

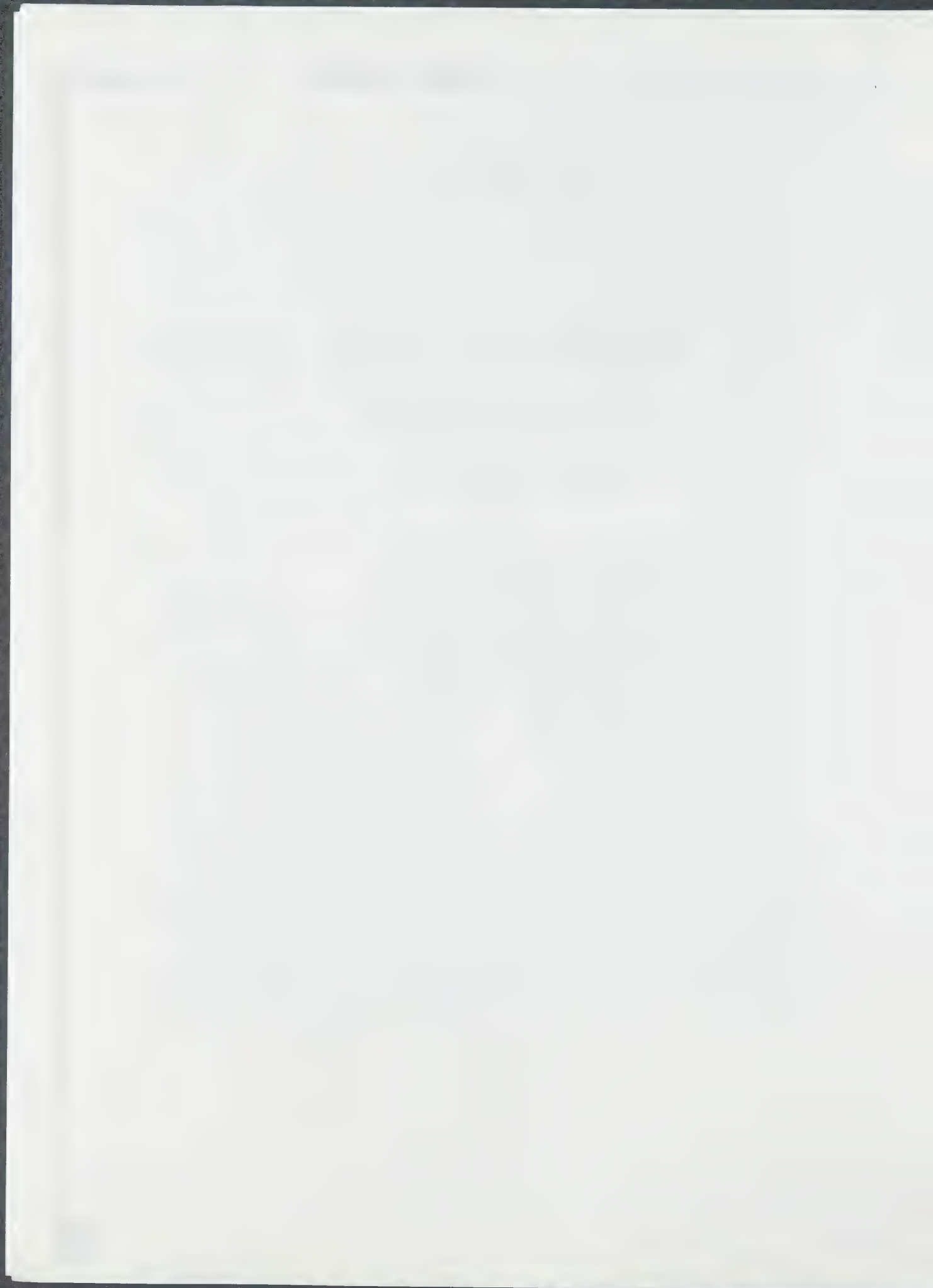
2011/1/10

XVII 1680

1

41 2130/11

KARIN



Иоахима фон Зандарта. Как выяснилось, галерея «Тридцатая» ранее носившая и другое название «Менщина за туалетом» является одной из картин серии «Семь смертных грехов». Из этой серии найдены в различных собраниях мира еще три полотна, а также эскизы ко всей серии. Все они ранее также ошибочно приписывались кисти Герарда Хонтхорста (см. также гл. 4)

В настоящее время, когда изучение нидерландских караваджистов значительно продвинулось, имя Герарда Хонтхорста уже не приписывается ошибочно столь широко. Однако атрибуционная путаница в двух родственных школах бывает еще нередко. Обычно произведения фламандских караваджистов приписываются голландским, как более значительным и лучше изученным, а не наоборот. Так, например, произведение голландского живописца XVII века числилось в Иркутском областном художественном музее картина «Игроки» фламандца Герарда Сегерса, работавшего в ранний период своего творчества под влиянием Хонтхорста. Эта картина была показана автору настоящей книги и сразу же поставила вспомнить произведения Герарда Сегерса раннего, караваджистского периода творчества. Сопоставление ее с работой Сегерса, в особенности с его картиной «Отречение Петра» из собрания Френц в Нью-Йорке, где мы видим весьма сходную композицию, освещение, моделировку форм и общий тон, подтвердило предположение об авторстве этого мастера.

Вместе того, выяснилось, что картина «Игроки» ошла еще при жизни художника гравирована (Н. Лауверсом). Гравюра дошла до нас, а картина считалась пропавшей.

До настоящего времени у Герарда Сегерса были известны лишь произведения на религиозные темы, однако сохранилось свидетельство о том, что Сегерс писал жанровые сцены, представляющие солдат, играющих в карты, музыкантов и другие полуфигурные изображения в натуральную величину. «Удивительные» — пишут по этому поводу исследователи караваджистского периода творчества Г. Сегерса Д. Рогген и Х. Паувельс, — что до сих пор не найдена ни одна из этих картин, которые, по-видимому, были довольно многочисленными. Нам известна лишь гравюра Н. Лауверса с Сегерса, представляющая группу солдат и других фигур у стола²³. При этом авторы исследования воспроизводят в своей работе именно названную выше гравюру с иркутской картины. О том, что картина сохранилась, им известно не было. Таким образом, картина «Игроки» Иркутского художественного музея является первой и пока единствен-

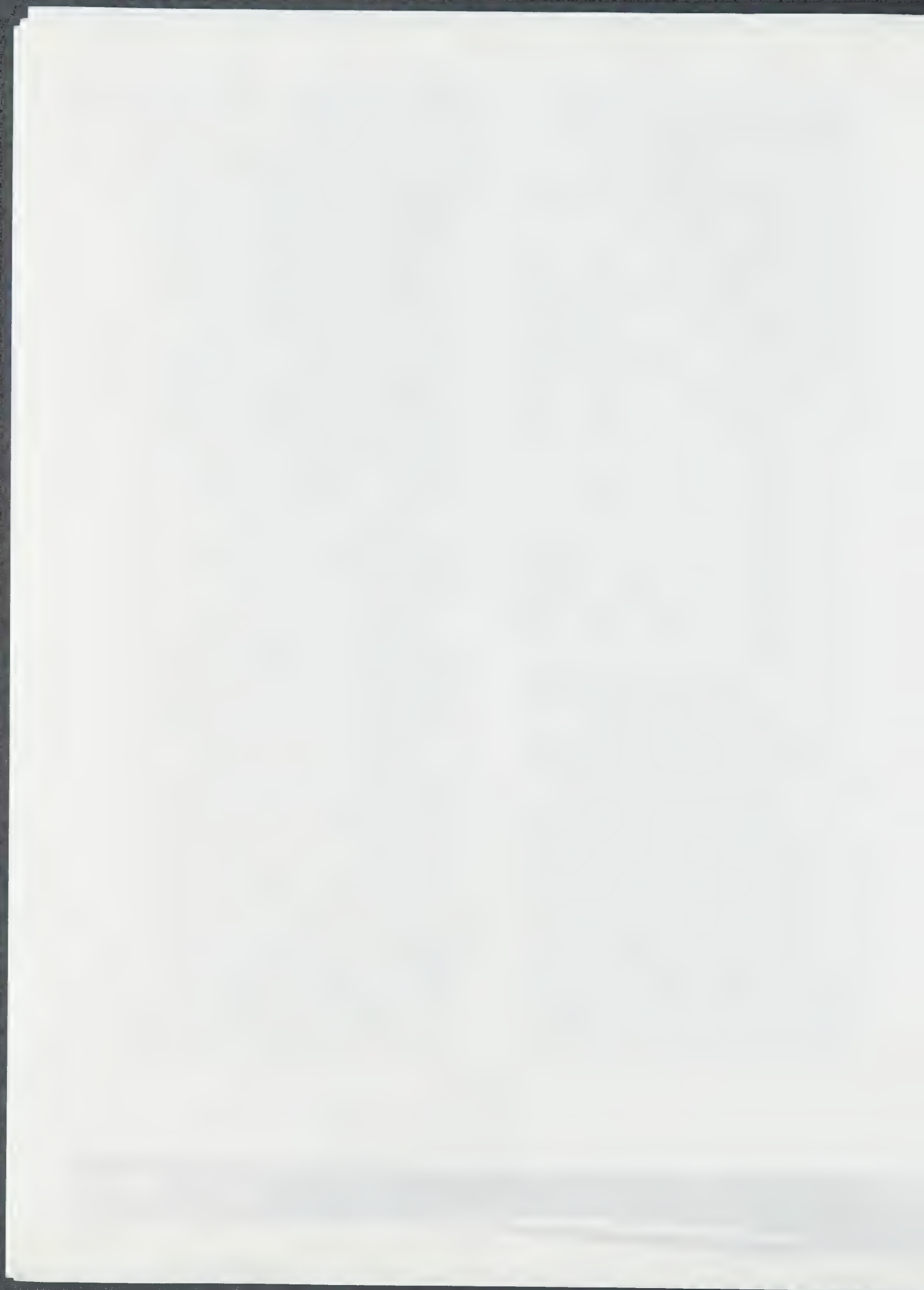
ной вновь опознанный картиной Герарда Сегерса на бытовую тему.

Трудность проведения грани между работами фламандских и голландских караваджистов хорошо ощутима, когда мы знакомимся с многолетней историей атрибуции картины «Кающаяся Магдалина» из собрания Френц. Она поступила в музей в 1928 году из собрания О. Э. Браза как произведение голландца К. Муйарта. Затем была сделана неудачная попытка приписать ее Хендрику Тербрюггена, также голландцу. С тех пор картина стала называться просто «Кающаяся Магдалина» произведением неизвестного голландского живописца XVII века. Наконец, в 1961 году М. И. Щербачева определяет нашу картину как работу только что упоминавшегося фламандского мастера Герарда Сегерса. Исследовательница приходит к этому выводу, сопоставляя «Кающуюся Магдалину» с картиной Сегерса «Юдифь» из галереи Корсини в Турине, «Отречение Петра» (ныне в Музее искусств Сепаристей Каролины Мэри) и «Отречение Петра» из собрания Б. Никольсона в Париже. Под именем Сегерса «Кающаяся Магдалина» и была опубликована²⁴. Однако приведенные аналогии оказались при дальнейшем рассмотрении недостаточно убедительными. В настоящее время наша картина является работой Хонтхорста. Первым так открыто высказался в 1974 году профессор Р. Джадсон (США).

Трудности при атрибутировании работ отнюдь не редкого и хорошо изученного мастера возникли отчасти в связи с тем, что картина написана на дереве, основе, к которому он обращался не часто. Из-за деревянной поверхности живописи на эрмитажной картине более гладкая, чем это было бы у Хонтхорста.

Примером того, насколько тесны связи фламандских и голландских караваджистов, может служить творчество Яна Янсенса, фламандского (гентского) живописца лишь в недавнее время привлекавшего к себе внимание.

Ян Янсенс был подражателем Хендрика Тербрюггена и в особенности Дирка ван Бабюрена (вспомним, что последние два художника в начале 1620-х годов работали вместе). Картина Яна Янсенса «Благовещение» (1627, Художественный музей, кат. № 5-91) — живописное: большое сходство с композицией и тем же темой Тербрюггена (Дист, церковь св. Гниок), а картина Яна Янсенса «Коронование Марии» (Мадрид, Прадо) близка к картине на тот же сюжет Дирка ван Бабюрена (Нидерландская картинная галерея). Исследователи этого сходства некоторые исследователи при-



было приписывали названные картины Тер-
пиза и Бабюрена кисти Яна Янсенса²⁶.

Вполне определенную работу Яна Янсенса
удалось найти и автору этой книги. Это
был Иероним, внимающий зову трубы» из
картинного историко-художественного му-
зея. Картина раньше приписывалась кисти не-
мецкого итальянского караваджиста. Вы-
яснилось, что она является одним из трех эк-
земпляров данной композиции у художника
других — в церкви св. Николая в Генте
(апостол св. Гудулы в Брюсселе). Ошибоч-
ное приписывание к итальянской школе серпухов-
картины может быть оправдано. С точки
зрения композиции, моделировки форм и
тона цвета здесь художник ближе, чем
кто-либо до него, подошел к итальянским ка-
раваджистам. Картина исполнена около 1621
года сразу же по возвращении Яна Янсенса

из Италии. Помимо «Святого Иеронима», известно
несколько случаев, когда Ян Янсенса по-
нял свои композиции: он дважды написал
картины «Благовещение»²⁷ и «Вознесение»²⁸,
композицию «Увенчание Христа терниями»
исполнил в трех вариантах. Один из них он
исполнил в два раза²⁸ второй — пять²⁹, тре-
тий — один раз³⁰.

Интерес к нидерландским караваджистам,
хотя и сказать, некоторая «мода» на
изображения этих мастеров, возникшая по-
сле издания основополагающей книги
Шнейдера (1933 г., второе издание
1951 г.)³¹, привел к тому, что, в противопо-
поставе опыту предыдущего периода, автор-
нидерландских художников стали припи-
сывать картины их учителей — караваджи-
ст-итальянских школ, в частности итальян-
ского. Работы Хонтхорста считались
его. Орацио Борджанни «Христос, благо-
говещаемый ангелами» из Палаццо Реале в
Риме, работами Дирка ван Бабюрена карти-
ны «Св. Антонио-Антонио Галло (Спадаринно)
и «Св. Иероним» (Неаполь, Палаццо
«С. Джованни Франческо Гуеррири «Св.
Петр» (Рим, галерея Боргезе), Карло Сарач-
чи «Отречение св. Петра» (Рим, галерея Ва-
тиканская), Бартоломео Манфреди «Исцеление
слепых» (Вена, Художественно-исторический
музей), картины неизвестного итальянского
художника XVII века «Мальчик на кухне» (Фло-
ренция, галерея Корсини) и «Мальчик с ды-
мом» (Музей Капитолийский).

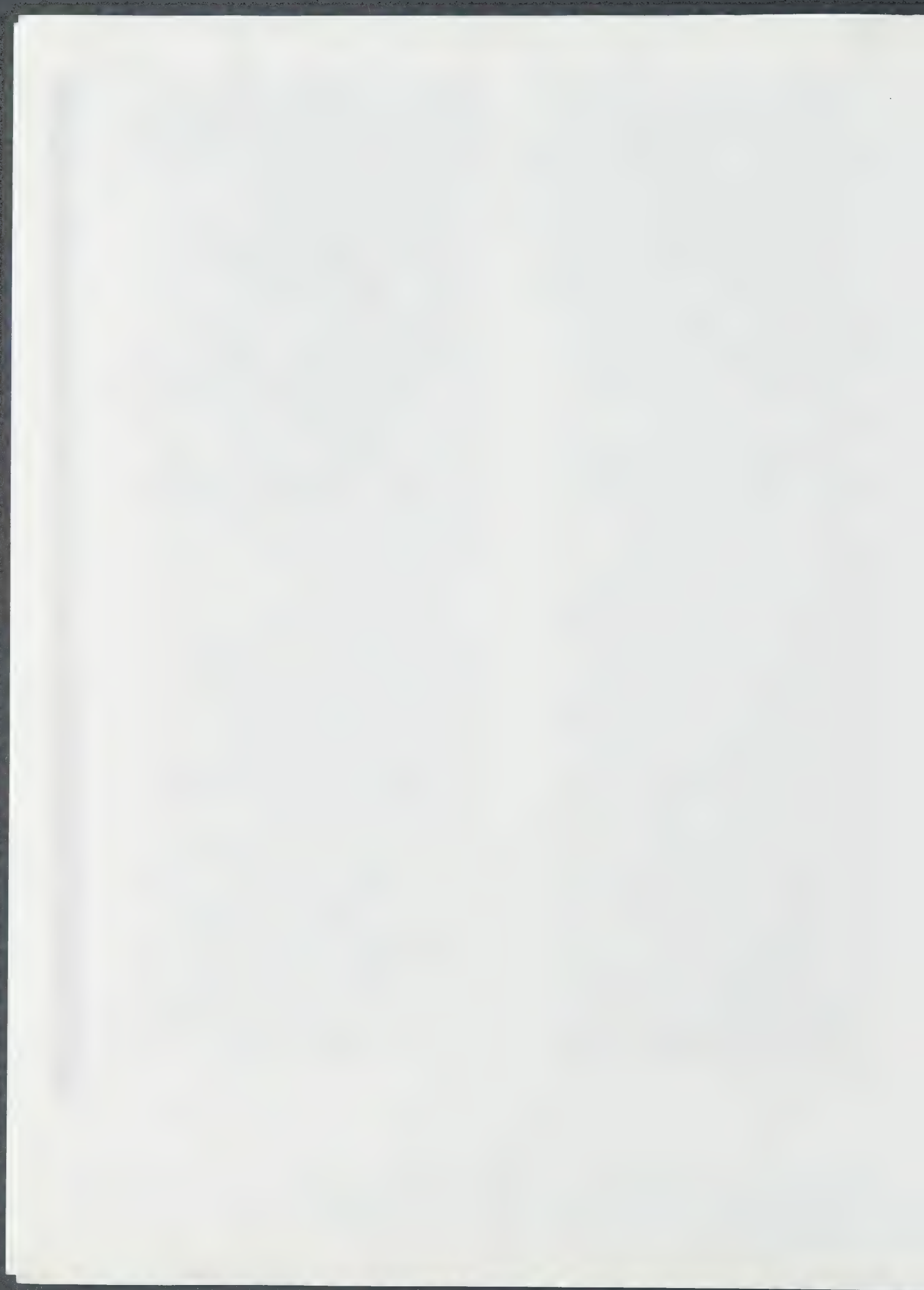
Аналогичный случай можно отметить и в
отношении Эрмитажа. Здесь с конца XVIII ве-
ка находилась довольно большого размера
(1,1 × 1,64 см) написанная на холсте карти-
на. На ней изображены апостолы Иаков млад-
ший, Иоанн, Фома, Филипп и Фалдей

Картина была помещена в запасной фонд му-
зея как произведение неизвестного фламанд-
ского караваджиста XVII столетия. Много
лет спустя в квартире одного из ленинградцев
была обнаружена картина той же кисти, пар-
ная к Эрмитажной. На ней были изображены
остальные апостолы — Варфоломей, Андрей,
Симон, Матфей, Иаков старший и Иуда

При ближайшем рассмотрении оказалось,
что картины принадлежат не нидерландскому
караваджисту, а итальянцу Джузеппе Варма-
льо (род. в нач. 1580-х гг.), пьемонтцу, ра-
ботавшему с 1604 по 1614 год в Риме. По воз-
вращении на родину, в Пьемонт, он отошел
от караваджизма. От римского, караваджистско-
го периода его деятельности дошла лишь одна
картина — «Неверие Фомы» 1612 года (цер-
ковь св. Фомы в Риме), которую Лонги называ-
ет «одной из самых искренних караваджист-
ских картин этого времени»³². Именно эта
картина и послужила нам аналогией для опре-
деления обоих холстов «Апостолов», где по-
вторены совершенно те же лица, что и в «Не-
верии Фомы», и те же принципы фризовобраз-
ного, равноголового композиционного постро-
ения с «узлом» грубых натруженных кистей
рук в центре. По-видимому, тема «Апостолов»
(сюжет «Неверие Фомы» тоже, по сути дела
предлог для изображения апостолов) очень
занимала художника.

Итальянская живопись XVII века при-
влекла к себе пристальное внимание исследо-
вателей значительно позже, чем искусство
кватроченто и чинквеченто. Естественно, что
позже стали появляться и публикации картин
малых мастеров этого периода. Большое зна-
чение в расширении наших представлений об
итальянском сеиченто имела выставка произ-
ведений художников XVII столетия, проко-
лывшая в 1922 году во Флоренции, популяри-
зации которой немало способствовал обильно
иллюстрированный двухтомный труд итальян-
ской исследовательницы Маргариты Нуджент,
посвященный этой выставке и вышедший в
1925 (т. I) и 1930 (т. II) годах³³.

Решающей вехой в изучении творчества
итальянских караваджистов было появление в
1962 году книги Альфреда Мойра «Итальян-
ские последователи Караваджо»³⁴, в которой
автор не только стремится с возможной пол-
нотой осветить деятельность караваджистов-
итальянцев, но касается и иностранцев и оста-
навливается на вопросе о взаимоотношениях
первых и последних. Это помогает при атри-
буционной работе размежеванию произведе-
ний итальянцев и нидерландцев. Случаи от-
несения картин итальянских караваджистов
к нидерландцам, однако, не так часты, как
примеры противоположного характера.







FINE PAINTINGS
Purchase - Sale - Appraisal

LEWIS G. NIERMAN



CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
INTERNATIONAL FOUNDATION FOR ART RESEARCH
AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A.
Tel: (305) 472-7458

Philanthropy

Bader donates to Bosnian relief

A wealthy alumnus of Queen's University in Kingston, Ont., who found refuge in Canada after escaping the Nazis, has given his richest friend most \$700,000 to help disabled veterans in Bosnia.

Alfred Bader, who now runs the largest chemical manufacturers in the world, said the Bosnian situation has hit close to home and that he didn't know how to help until he heard about the Queen's-run program.

Under the aid program, local education and support for development based rehabilitation projects in Sarajevo and other cities in the area. The project is funded by the Foreign Affairs Department.

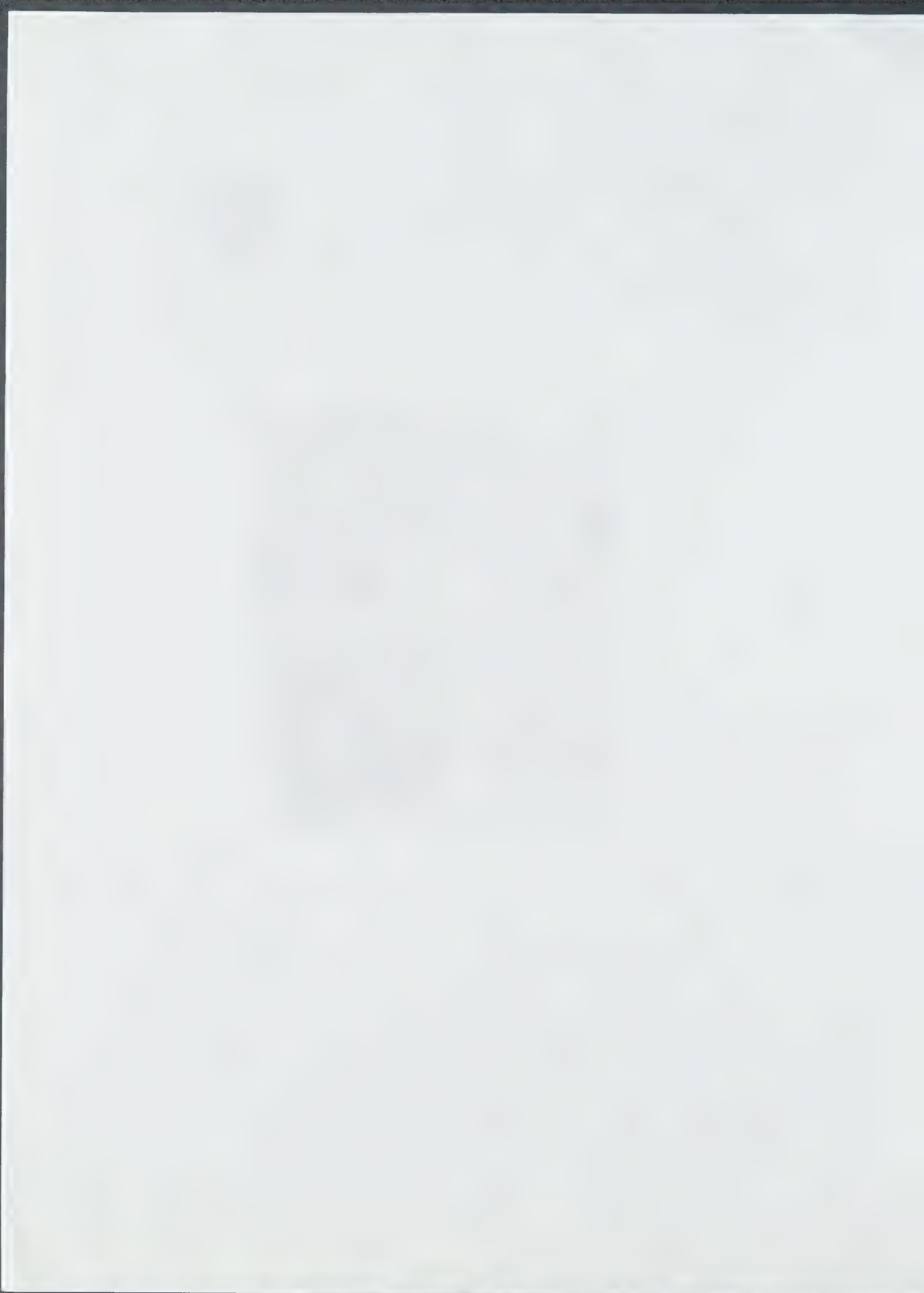
Mr. Bader said he was surprised to learn that their contribution was because of his donation.

8/5/95

Dear Alfred,

Geni's parents, visiting Canada, saw this in the local paper and I sent it. Again, you continue to amaze me, as you constantly give special meaning to the term "MENCH".

Thanks - Best Wishes
Lewis





FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

Date: Sept. 16

Page 1 of 1

To: Lewis Newman
Fax:

Please get your magnifying
glass for lot 4. But at least try
your + the full name
page is Dec 16

Best wishes

Alfred



*Matthieu van Plattenberg (circa 1608-1660)
SHIPS IN THE WINDS
oil on canvas
30 by 39 cm 77.5 by 101 cm
\$1,000-6,000

LLMS
- 924/309

.....

+

+

+

+

+

+

+

+

+

+

+

+

+

+

+

+

+

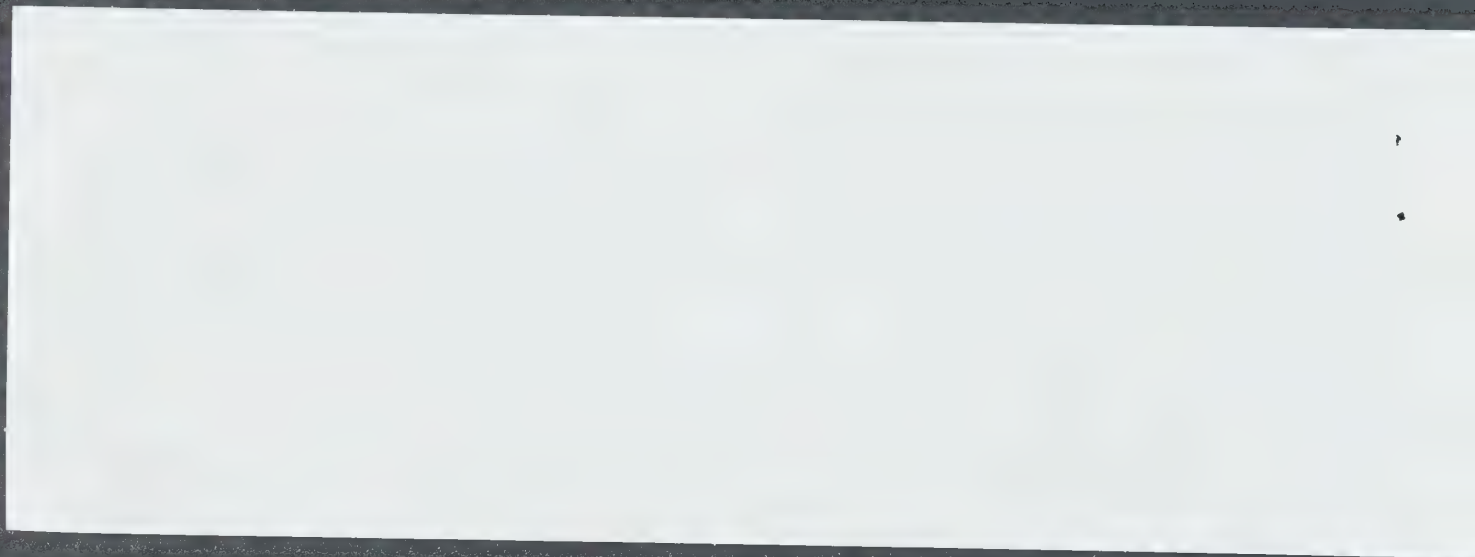
+

.....

.....

.....

.....





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

July 6, 1995

Mr. Lewis Nierman
9780 N.W. 16th Street
Plantation, FL 33322

RE: ABFA #1552, Altarpiece

Dear Mr. Nierman:

Enclosed please find ABFA check #1667 in the amount of \$4,250.00 representing your half of the proceeds of the sale of ABFA #1552. Also, enclosed is a copy of the Sotheby's remittance advice showing the sale at \$26,000.00.

Remittance	\$ 26,000.00
Cost	(17,500.00)
Profit	\$ 8,500.00 ÷ 2 = \$ 4,250.00

I have talked with Alfred several times from England, and he and Isabel had a marvelous time in the Czech Republic and Vienna. This week Alfred is enjoying the London sales!

Best wishes,

Cheryl Weiss

ALFRED BADER FINE ARTS

ASTOR HOTEL, SUITE 622
924 E. JUNEAU AVE.
MILWAUKEE, WI 53202

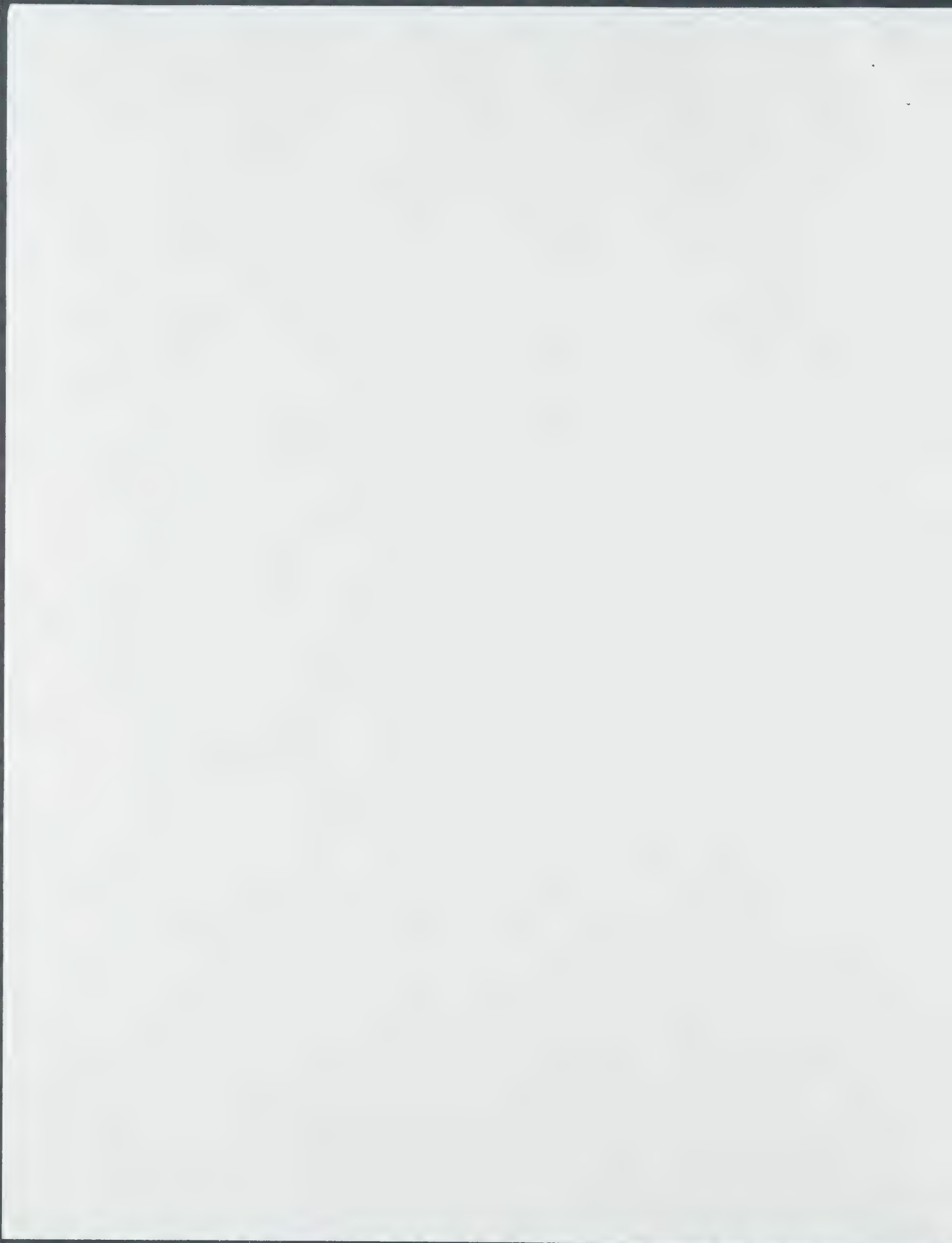
1667

PAY TO THE ORDER OF Lewis Nierman July 7 1995 ^{12-5 143} ₇₅₀ \$ 4,250⁰⁰ DOLLARS

M&I Marshall & Ilsley Bank
Milwaukee, Wisconsin 53202

FOR 1/2 profit - #1552

⑈001667⑈ ⑆075000051⑆ 000⑈36 8296⑈





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 5, 1995

Mr. Lewis Nierman
9780 N.W. 16th Street
Plantation, FL 33322

RE: ABFA #1552, Altarpiece

Dear Lewis:

I am afraid I'm not a very good bookkeeper.

You will recall that we wire-transferred \$17,500.00 on February 3rd to pay for this painting. It sold last month to Mr. Zimet for \$26,000.

We owe you half of the profit, but I have no record of paying for your transportation cost from your home to Sotheby's. Please let me know about this. *add*

I will be in Europe - with Isabel using an American passport - until July 28th, and I would like to have my secretary, Cheryl Weiss, send you half of the profit immediately after we have received Sotheby's check and accounting.

With all good wishes from house to house, I remain,

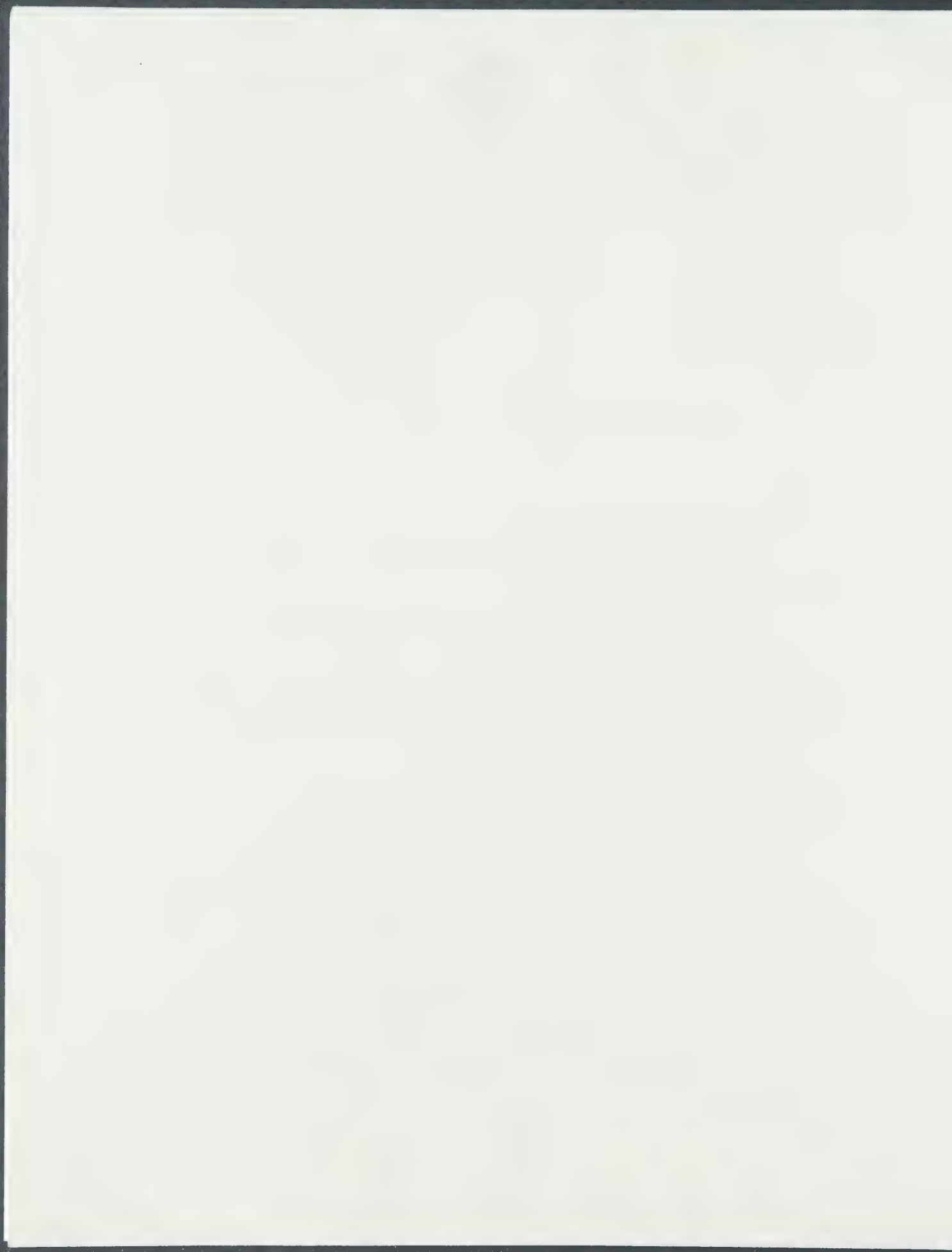
Yours sincerely,

AB/cw

OK	S/B	26000
Cost		17500
		<hr/>
	S/B	8500
	1/2	4250

w/ rec'd of

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

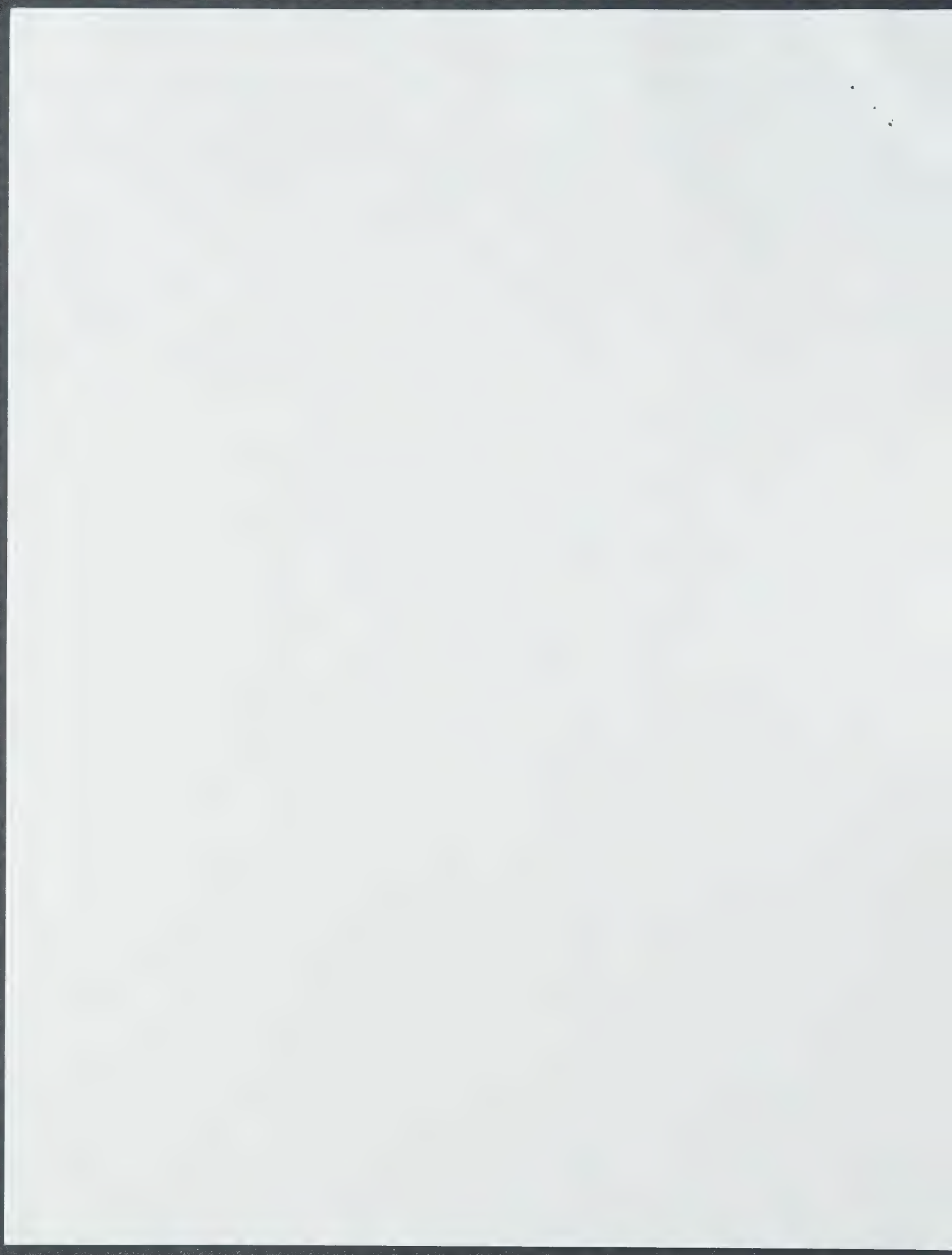
To: Lewis Nizman

Qu 'de vos' arrangements
bought (i believe) of 26,000.
Please Alan bought back

Kind regards
to both of you

Alfred

~ * 5/19



TRANSACTION REPORT

FOR: ALFRED PAUER FINE ARTS 4142770703

SEND

RECEIVER

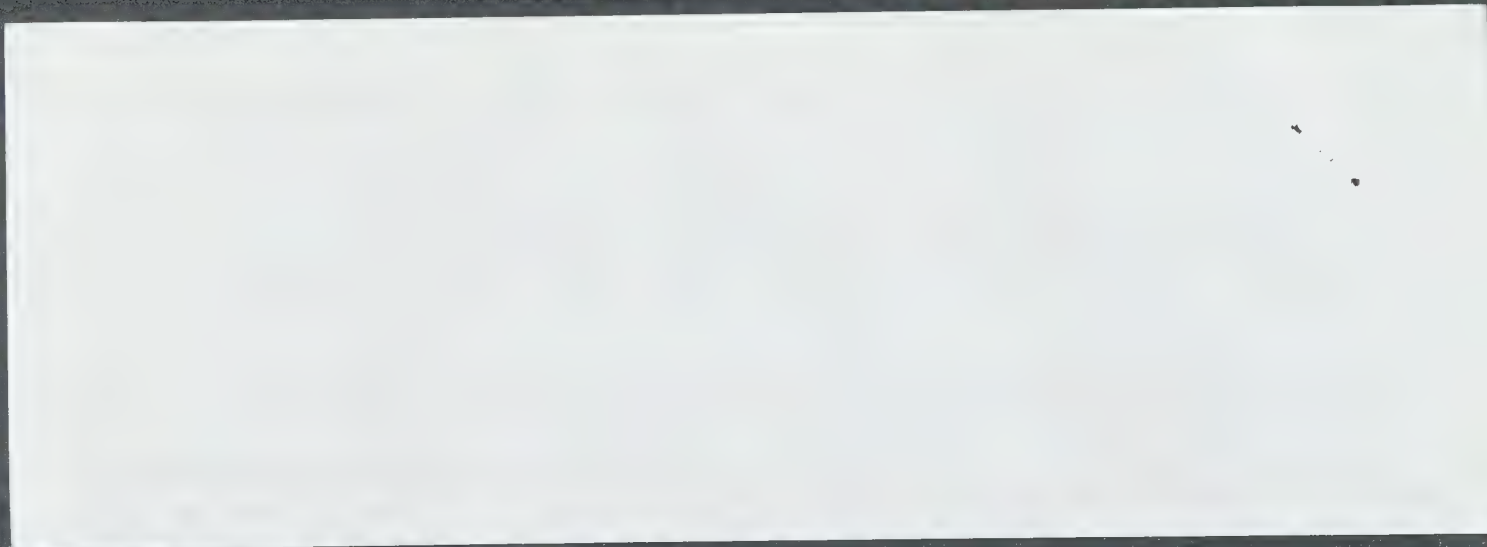
PAGE:

NOTE

13054765677

1

OK



LEWIS G. NIERMAN

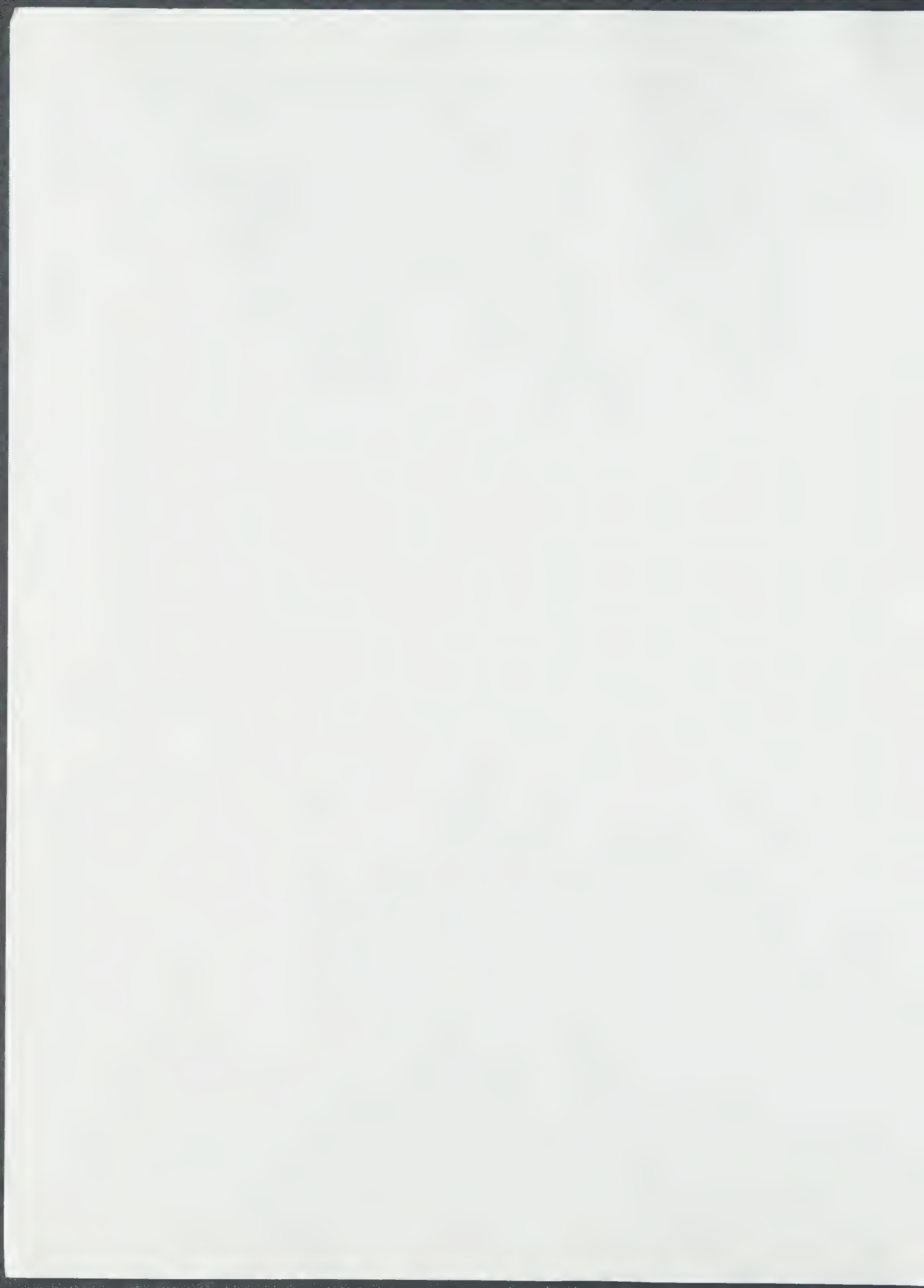


Bu

April 13.

\$ 3200

for A refusal
bill April 13



FINE PAINTINGS
Purchase - Sale - Appraisal

LEWIS G. NIERMAN



- * CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- * INTERNATIONAL FOUNDATION FOR ART RESEARCH
- * AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- * ESTABLISHED 1961

9780 N. W. 10th Street
Plantation, Florida 33322 U.S.A
Tel: (305) 472-7438

Sunday February 4, 1995

Dear Alfred:

Welcome home. All went well with the transfer of funds to my account thanks to Marilyn. She is worth her wages whatever they may be.

I am awaiting delivery of the painting which should be by 9 AM tomorrow morning. At that time I will photograph it extensively for both you and Otto and send them for your opinions via express mail. At this time I haven't had a chance to research myself, not having possession. I do however, believe it to be Flemish with very strong North Italian influences. It is marvelously painted and in a wonderful state of preservation. It is certainly last quarter of the century and my first impression was that it was closest to Denys Calvaert because of the Italian influences and the playfulness of the supporting characters. The painting bears little resemblance character-wise to the harsh and hard features of similar Flemish models. It is certainly not Hendrick de Clerck, as I know him well and have had two myself (in the old days). I know I have seen these models on a number of occasions but the name eludes me for now (Still perhaps Calvaert). It also anticipates some of the mannerist paintings of the early Dutchmen such as Bloemart and Wtewael done early in their careers but is not them either.

My bet is that you will know the painter momentarily as I hope to do when I get possession. It is not the hand of a pupil, not a school piece, and distinctive to a degree as to be readily attributable. I hope you will be pleased and I appreciate your support of my judgement sight unseen. I want you to have every opportunity to make a decision about the painting rather than feeling "stuck" with it. It was my feeling that it should be bought and that I would do it if personal funds were available. That to me was always a good indicator and I always went with my intuition. I would not however, want you to feel obligated if you feel me wrong. I never want anyone to suffer at my hands and would rather work out another solution if that is the case and find some way to handle the painting on my own. I don't believe you will be disappointed for, although it is not an "Alfred" picture it is certainly major and fine enough to be handled by you.

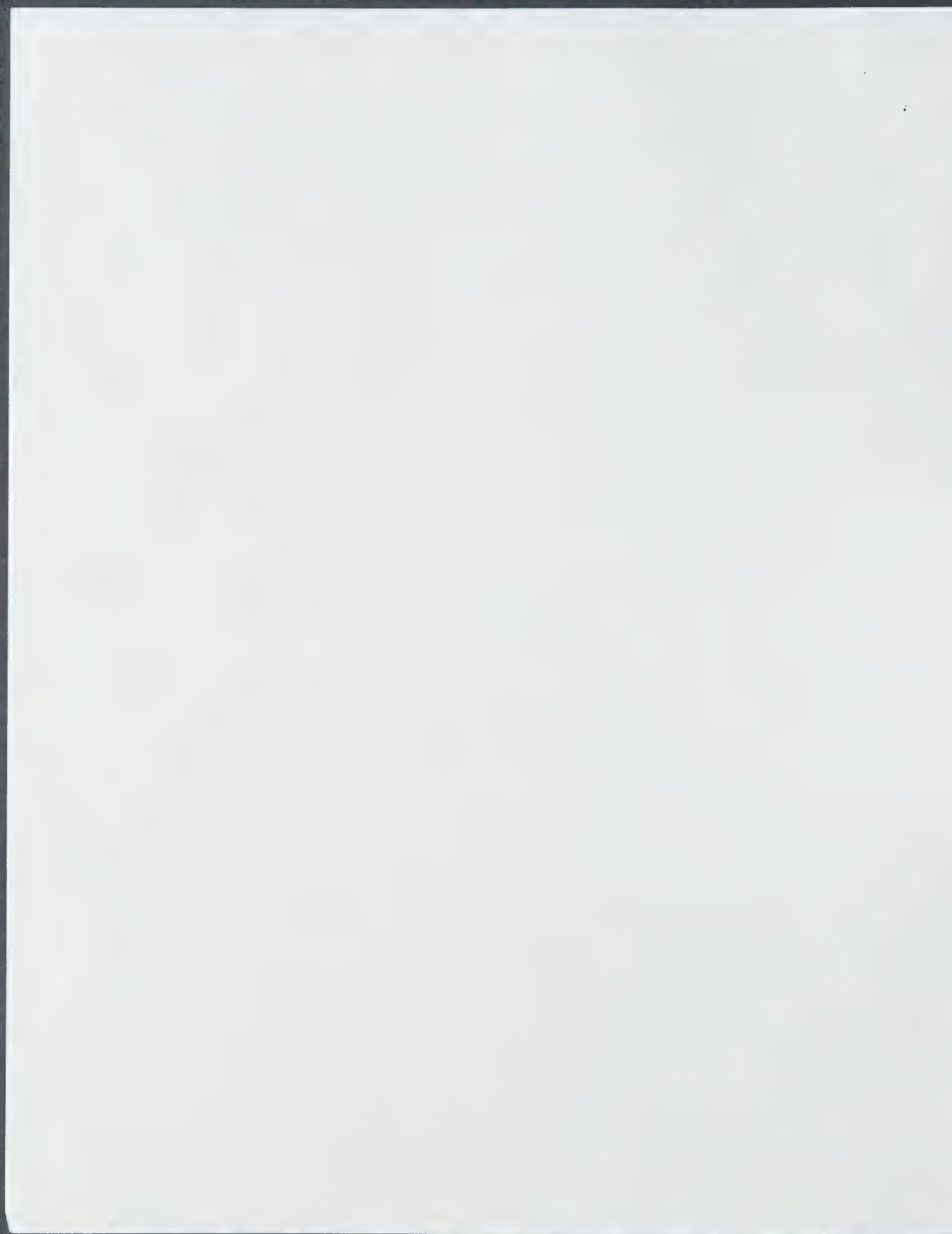
Thank you again and I'm sure we will be in touch.

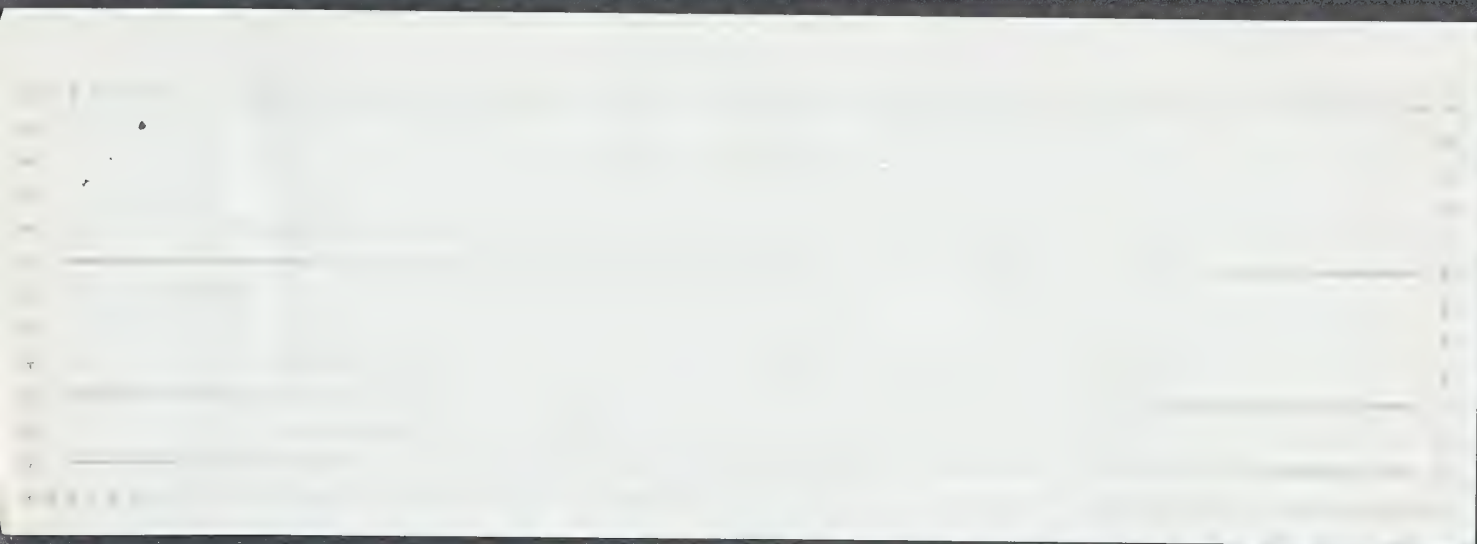
To Otto: Let's discuss after we have seen the painting.

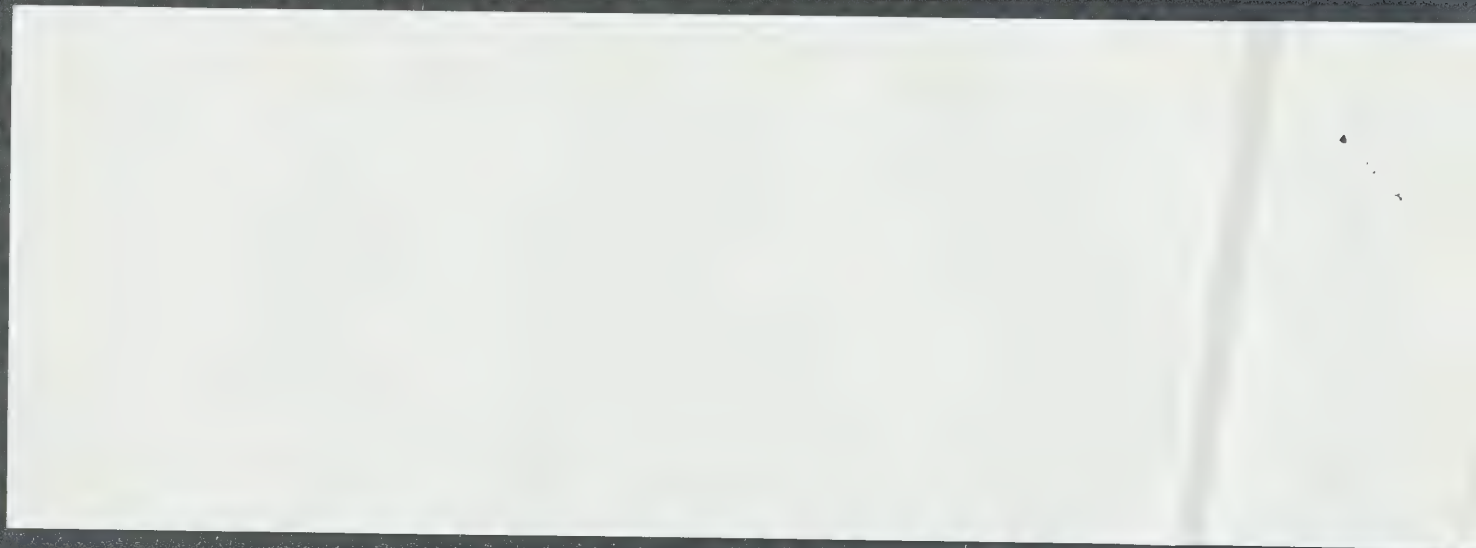
7/5.

Quina

MH
NB







FAX FROM

DR. ALFRED R. BADER

Alfred Bader Fine Arts
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

Total Pages: 1

To: Mr. Lewis Nierman
Appraisers Association of America
Plantation, Florida
Fax No.: 305-472-7458

From: Alfred Bader

Date: February 14, 1995

Dear Lewis,

Thank you for the three snapshots mailed by you on February 9, they took five days to get here.

I cannot decipher from the snapshot whether the little oil on panel, 6 x 9 inches depicts some peasants or perchance a biblical subject or fortune telling gypsies. Of course if it were biblical I would be more interested though it looks charming anyway. What are you asking of an old friend?

I chatted with Otto about our large altar piece and he did not agree with Rachel Kaminsky that it must be a copy after a print, particularly as neither Rachel nor he can find the relevant print. I know that he will let us know his decision very shortly.

For a quick sell it might be best to send this painting - it looks very attractive to me - to be sold at Sotheby's in New York.

I am just leaving on trips to Minneapolis and then to Tennessee, returning on Thursday February 23. I will then get back to you.

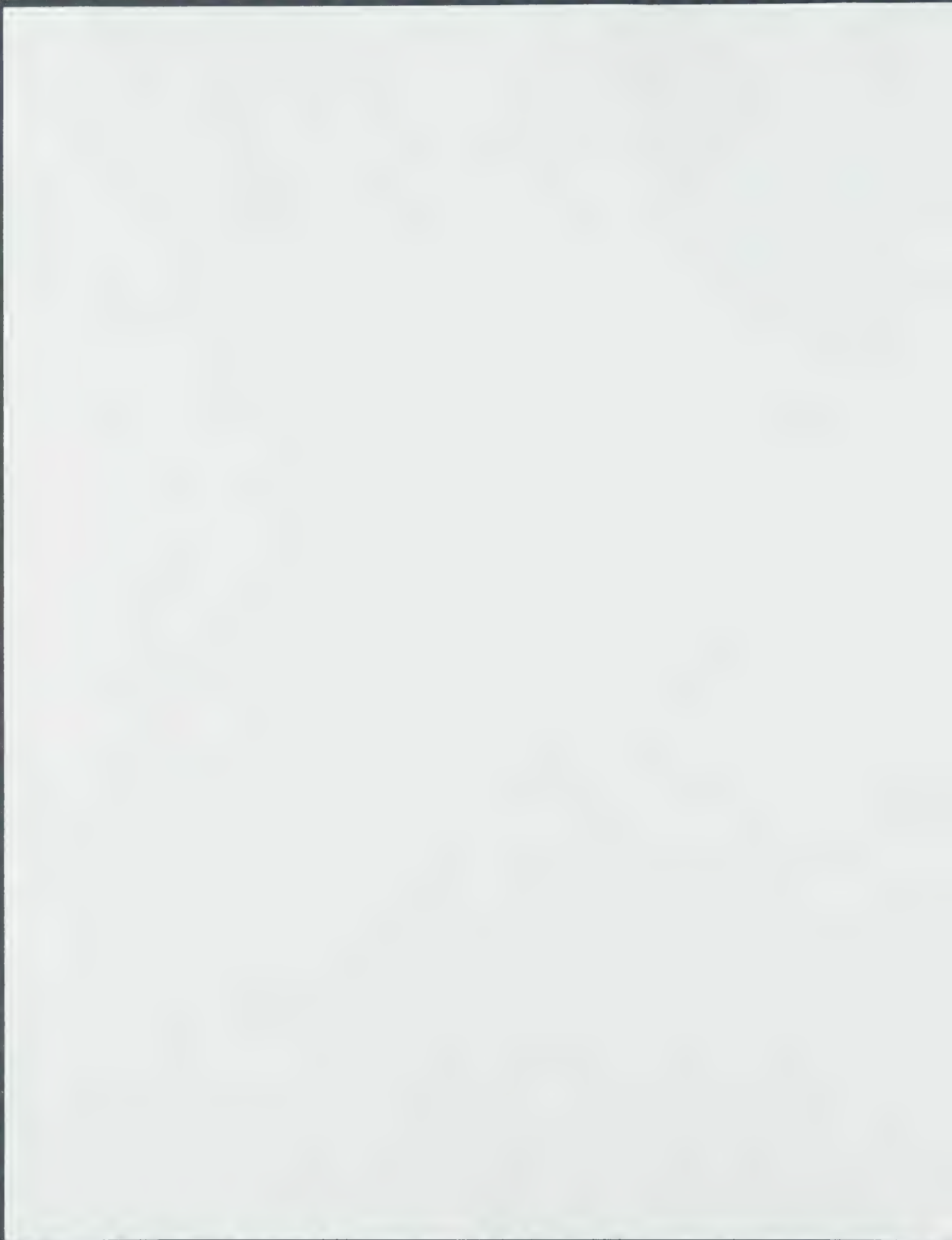
Best wishes from house to house,

Sincerely,



cc: Dr. Otto Naumann
Fax: 212-535-0617

Thanks for your 3 page
fax just received



FINE PAINTINGS

1950-1951 - Annual

LEWIS G. NIERMAN



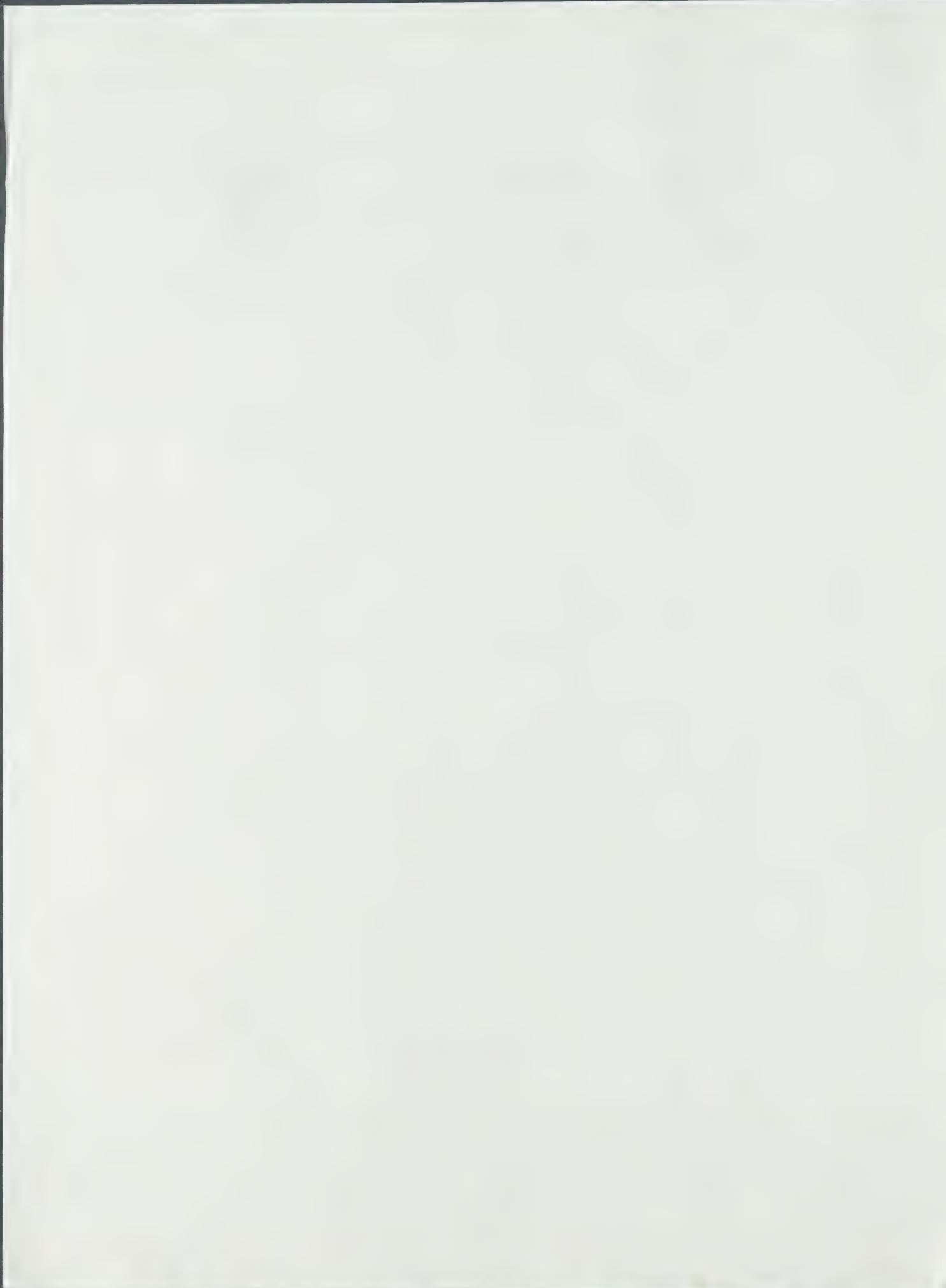
1950-1951

1950-1951
Annual Report
of the
American Society of Appraisers

The American Society of Appraisers is a national organization of appraisers who are engaged in the appraisal of real estate, personal property, and business interests. The Society is composed of members from all over the United States and is the largest and most influential organization of appraisers in the world. The Society's primary purpose is to advance the art and science of appraisal and to promote the highest standards of professional conduct among its members. The Society's members are engaged in the appraisal of real estate, personal property, and business interests, and they are active in the appraisal of these assets for a wide variety of purposes, including the purchase and sale of property, the liquidation of estates, and the valuation of property for tax purposes. The Society's members are also active in the appraisal of property for the purpose of determining the value of property for the purpose of the payment of taxes. The Society's members are also active in the appraisal of property for the purpose of determining the value of property for the purpose of the payment of taxes.

1950-1951
Annual Report
of the
American Society of Appraisers

1950-1951
Annual Report
of the
American Society of Appraisers



LEWIS G. NIERMAN



- * INTL. COMMUNICATIONS
- * AMERICAN SOCIETY OF PHYSICISTS
- * ESTABLISHED 1957

PHYSICS DEPARTMENT
5734 SOUTH DIVISION
CHICAGO, ILLINOIS

CHICAGO, ILLINOIS 60637

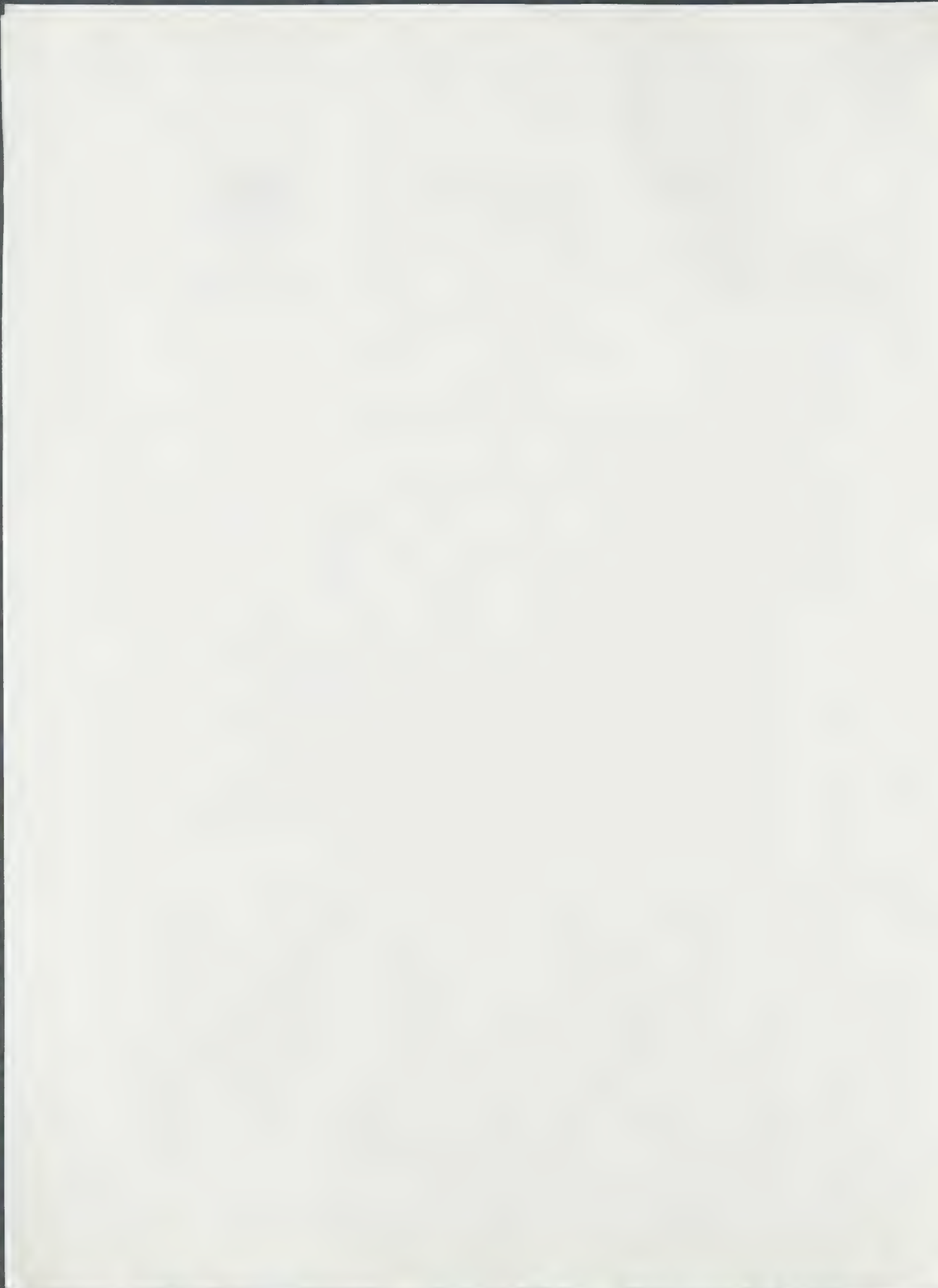
To Otto: Lee's discuss after we
 have been the painting. *Quina* 7/5.

Dear Otto,

I am writing you about the painting of the... (The rest of the typed text is extremely faint and mostly illegible.)

I am writing you about the painting of the... (The rest of the typed text is extremely faint and mostly illegible.)

Thank you again and the best of all to you



FINE PAINTINGS
Purchase - Sale - Appraisal

LEWIS G. NIERMAN



- * CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- * INTERNATIONAL FOUNDATION FOR ART RESEARCH
- * AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- * ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A
Tel: (305) 472-7458

May 4, 1985

Dear Bob:

For your continued assistance,
assistance and financial support,
please accept my sincere thanks.

Lewis



UNIVERSITY OF CALIFORNIA

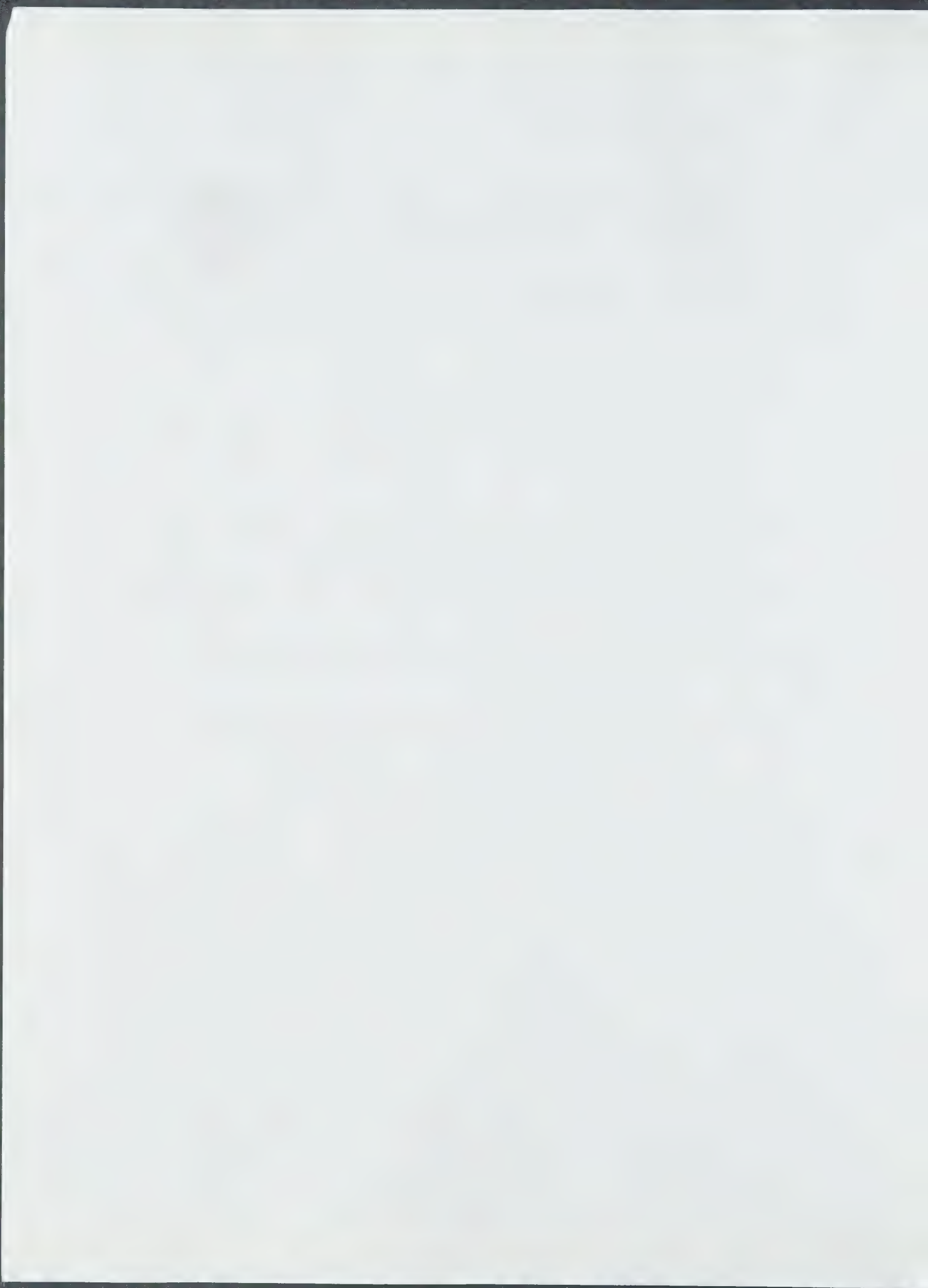
LEWIS G. NIERMAN



MEMBER OF THE AMERICAN LIBRARY ASSOCIATION
AND THE INTERNATIONAL ASSOCIATION OF LIBRARIANS
AND DOCUMENTALISTS

LIBRARY OF THE AMERICAN LIBRARY ASSOCIATION
15 NORTH DUANE STREET, NEW YORK, N. Y. 10013

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 19, 1995

Mr. Lewis Nierman
9780 N.W. 16th Street
Plantation, FL 33322

↑
Maia

Dear Lewis:

I have now had a chance to look at the 17th Century painting related to the workshop of Bassano. The painting certainly is not unattractive, and yet I think that I would have a very hard time selling it. I have so few customers for such paintings, and without a name and with its obvious relationship to Bassano models, I just despair.

Pretty soon we should get the Sotheby catalogue for the May sale, and I hope that we will do reasonably well there.

Please do keep offering me paintings that come your way.

With all good wishes from house to house, as always, I remain,

Yours sincerely,

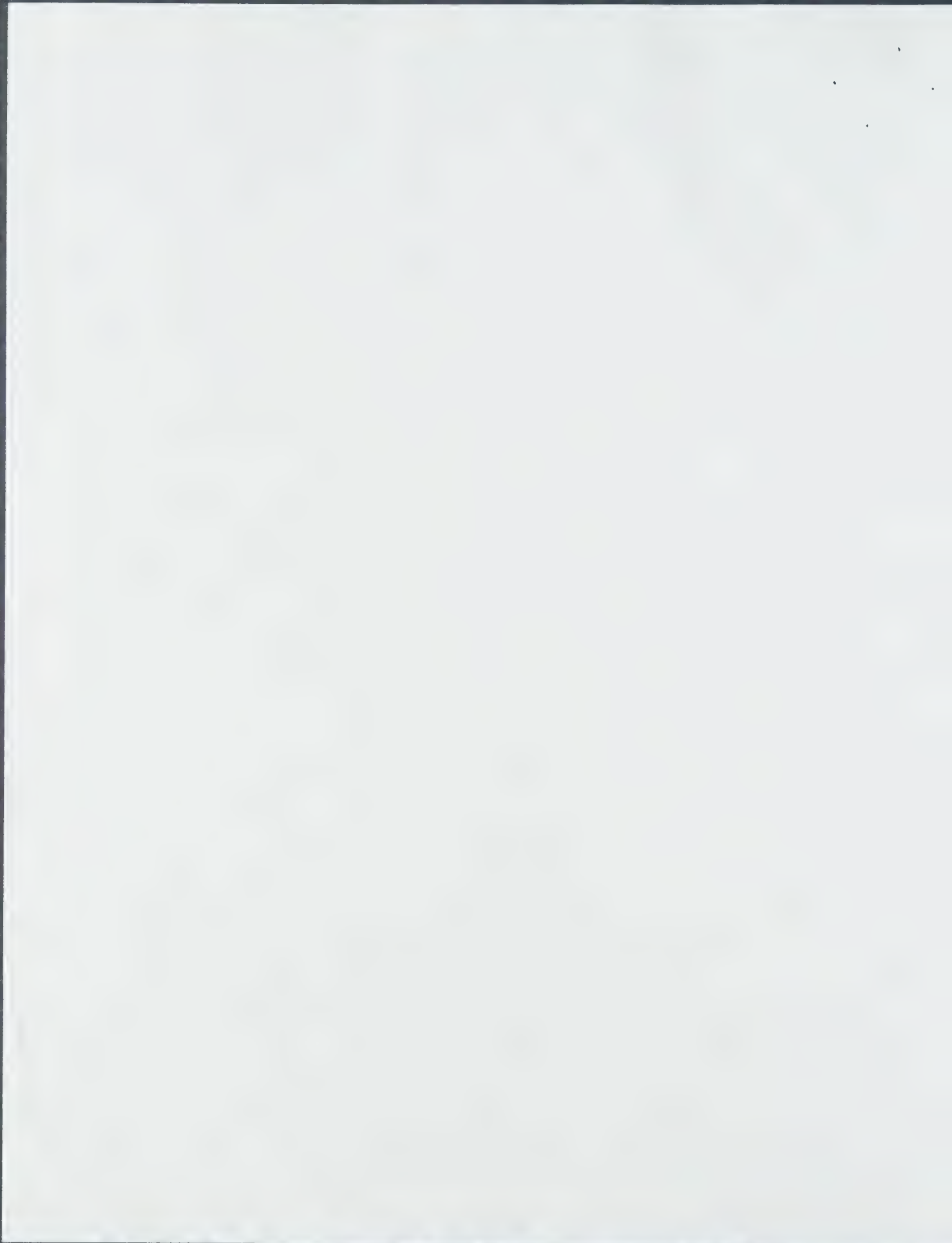
Julia

AB/cw

(photos returned)

Fax!
Tina Regan
April
4/21

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



FINE PAINTINGS
Purchase - Sale - Appraisal

LEWIS G. NIERMAN



- * CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- * INTERNATIONAL FOUNDATION FOR ART RESEARCH
- * AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- * ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A
Tel: (305) 472-7458

March 30, 1995

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

Dear Alfred,

Enclosed please find for your inspection photos of a recent purchase.

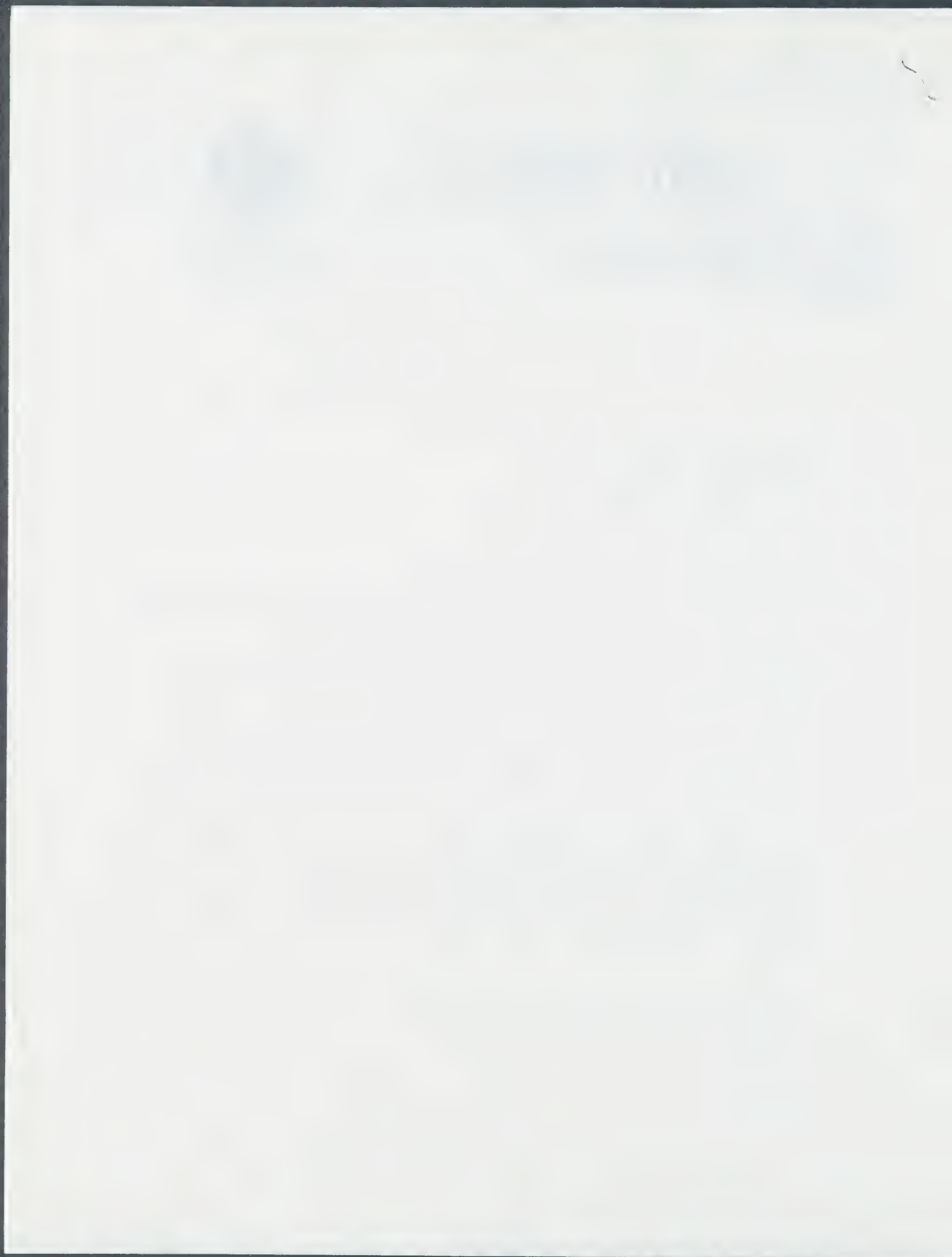
It is oil on canvas 39½" X 32" and the composition is clearly derived from one of Jacopo Bassano's "Adoration of the Shepherds". It is certainly not a studio work and is probably 17th century, not late 16th.

It is not a copy in the sense that it is only inspired by the lower left portion of the Bassano with several changes. Furthermore it has not been cut down from a larger painting repeating the Bassano's entire work.

The palette and brushwork are also no attempt at copying anything other than the composition of the primary figures, a very common practice of artists, as you know. It is of substantially good quality and perhaps by the hand of a recognizable 17th century "hopeful young rookie" you might know. It is for sale to my friends at a reasonable price of course.

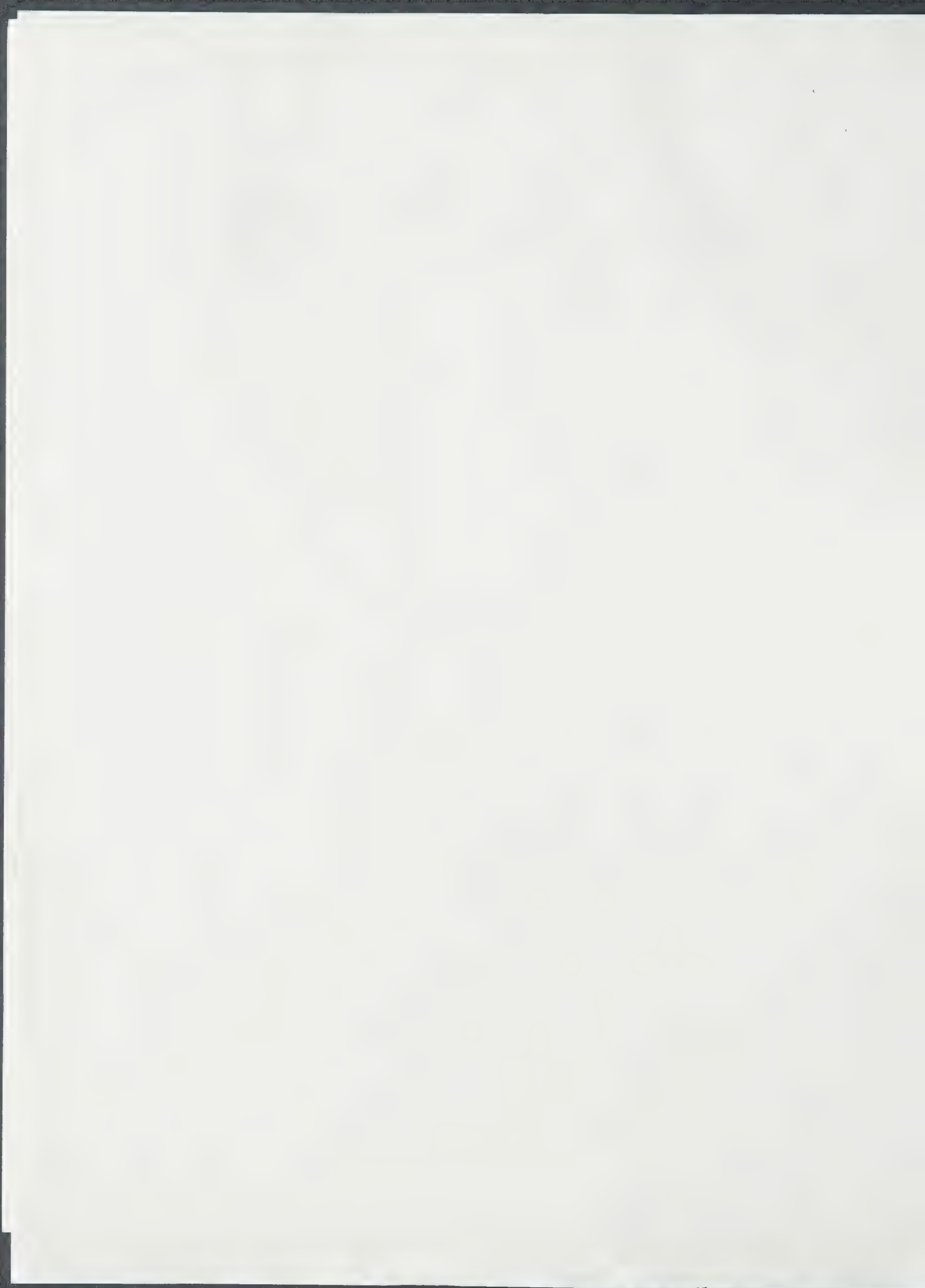
Hoping all is well and continues always to be so.

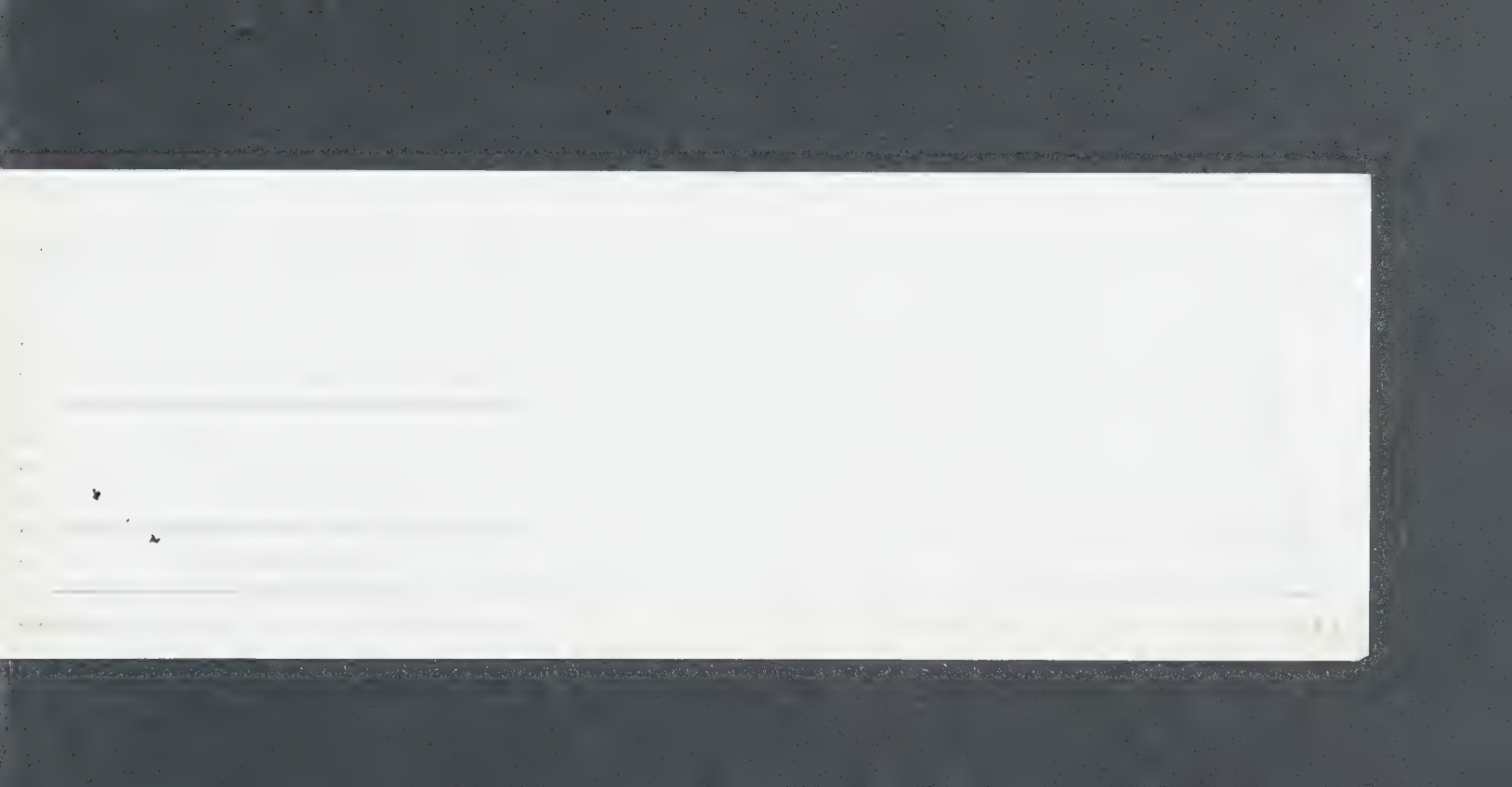
Your friend and occasional partner,

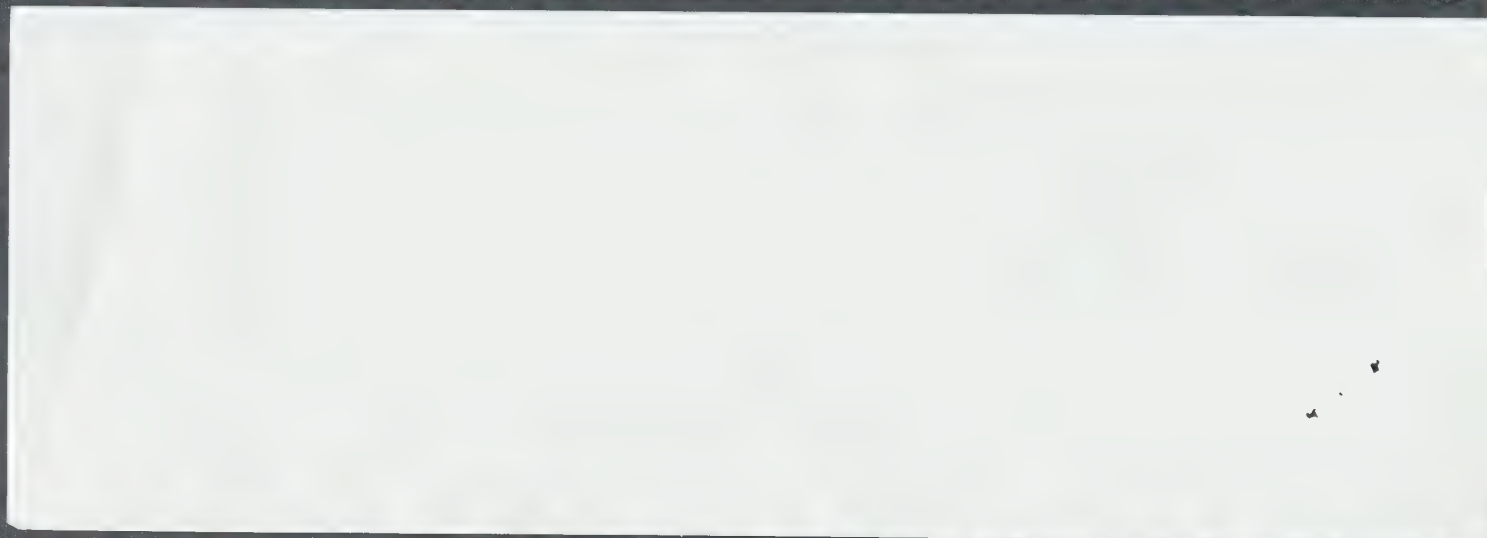


LEWIS G. HIRSHMAN









FINE PAINTINGS

Purchase - Sale - Appraisal

LEWIS G. NIERMAN



- CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- INTERNATIONAL FOUNDATION FOR ART RESEARCH
- AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A.
Tel: (305) 472-7458

FAX (305) 476-5677

April 24, 1995

Dear Alfred;

May I impose upon your expertise? I would like your permission to send to you at my expense the small painting of which I sent photos a while ago.

I will Federal Express it and you can return it on my account as well. It's just that I would like to have more of a handle on the attribution before perhaps offering it at Sotheby's in October. I hate to feel so dumb about an obviously good painting in a period of which I should know an attribution.

Perhaps you remember the small panel of figures in a landscape, possibly a Rest On The Flight Into Egypt. I had forwarded photos of this small panel and alluded to the relationship with Schoevaerts especially in the figures.

If you would be so kind to look at it in person, I believe you could help. The photos which I sent do it no justice and one cannot fully read the picture. There is something very interesting and unique about the palette and the treatment of the distant landscape which should be a giveaway. Maybe a colleague of yours would have some input as well.

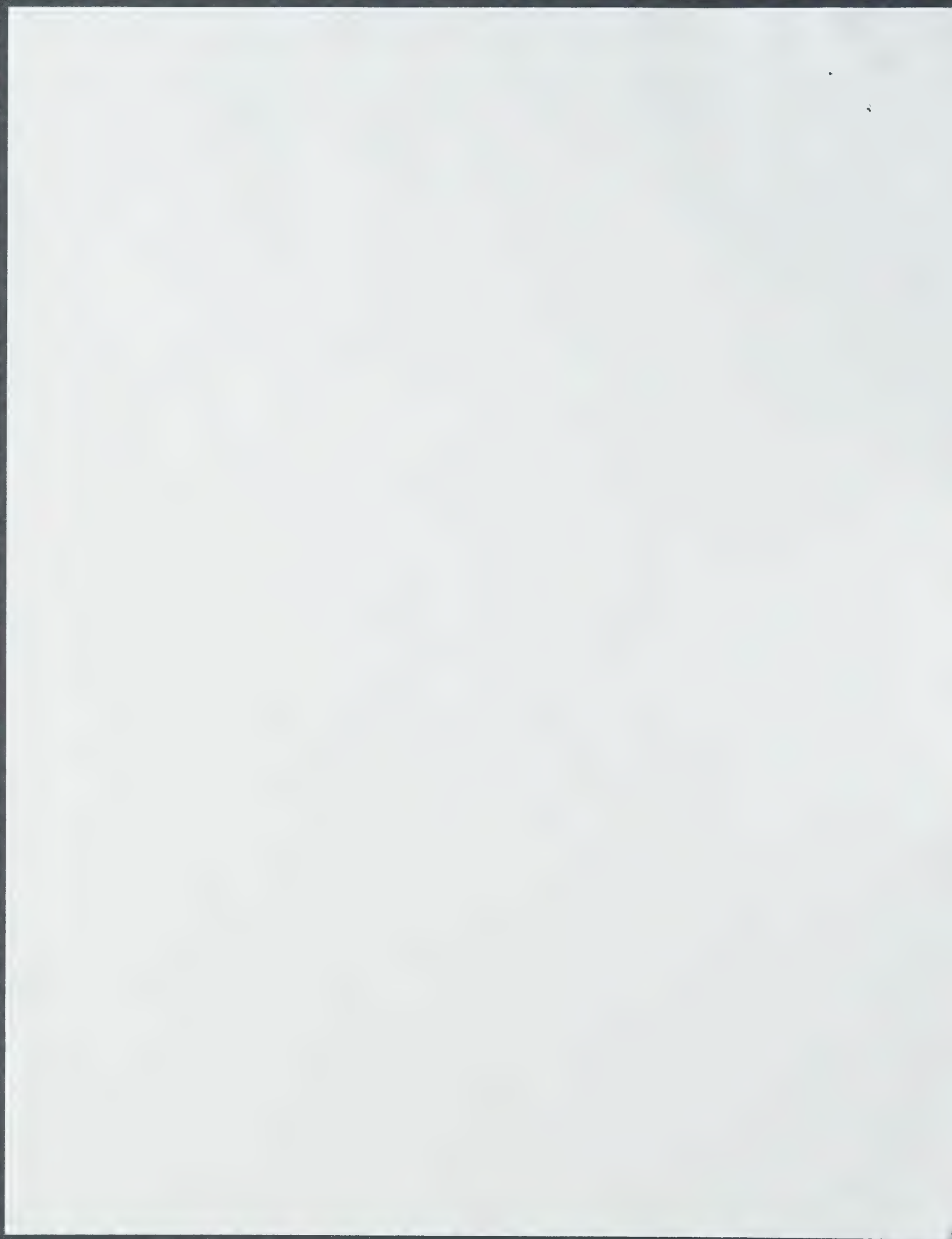
I know you hate phone calls so I will await your fax with permission to send.

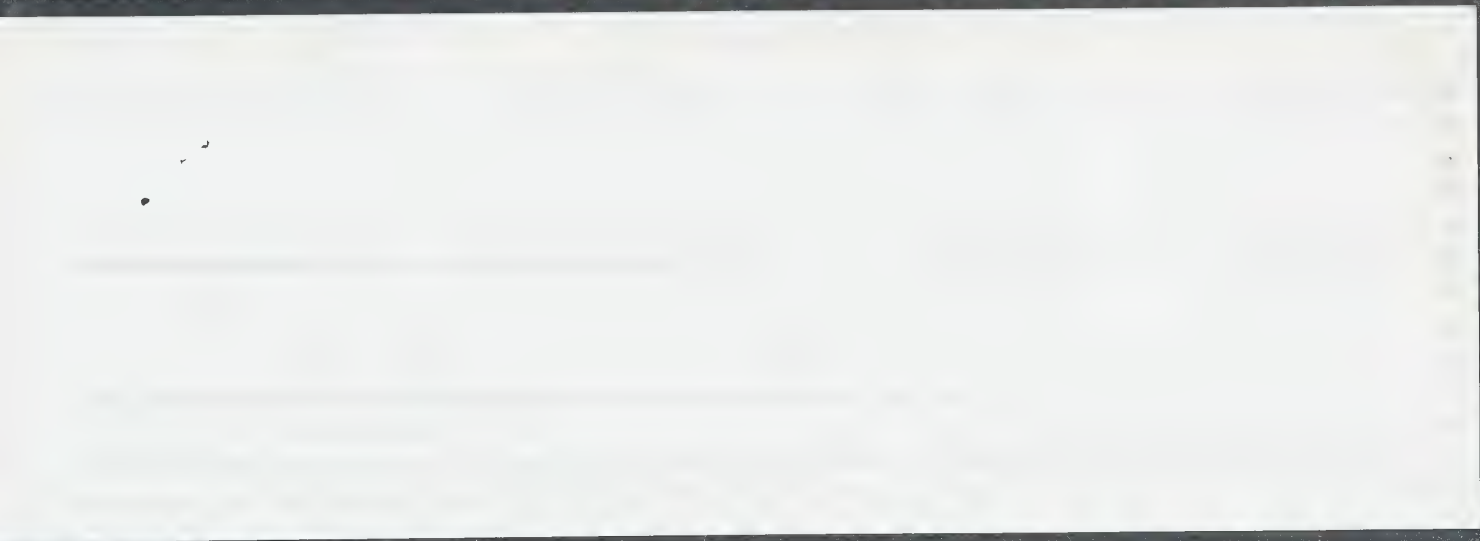
Thank you so much,

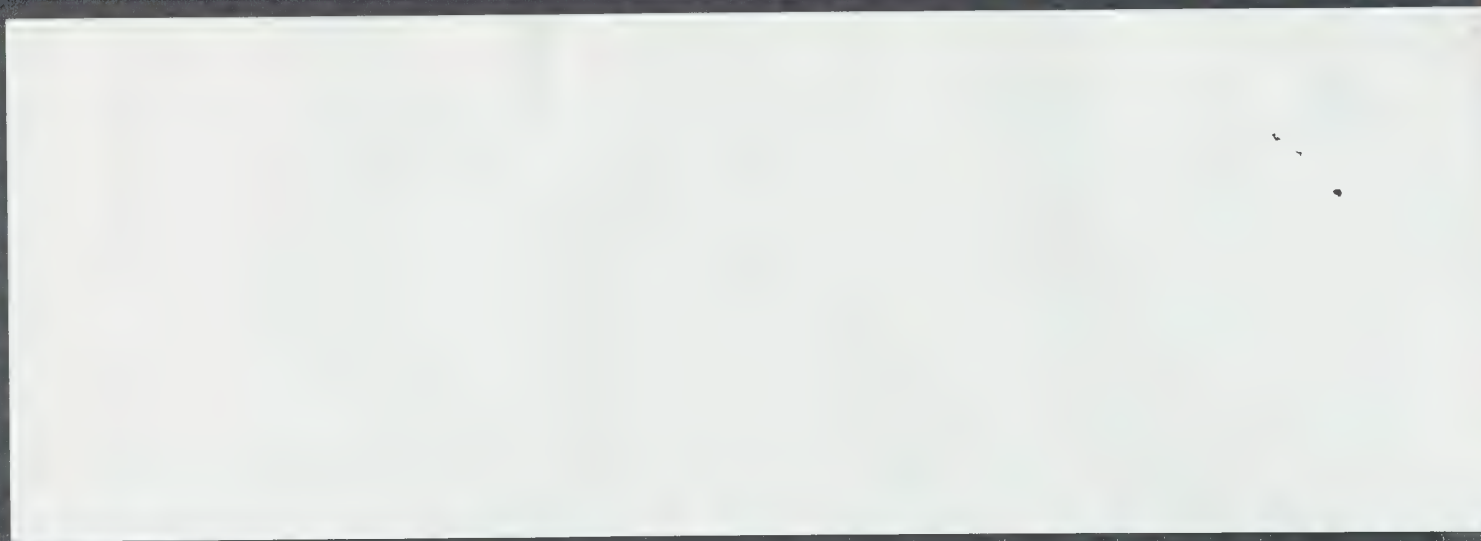
Dear Lewis: From the small photo, the landscape looks late - early 18th century.

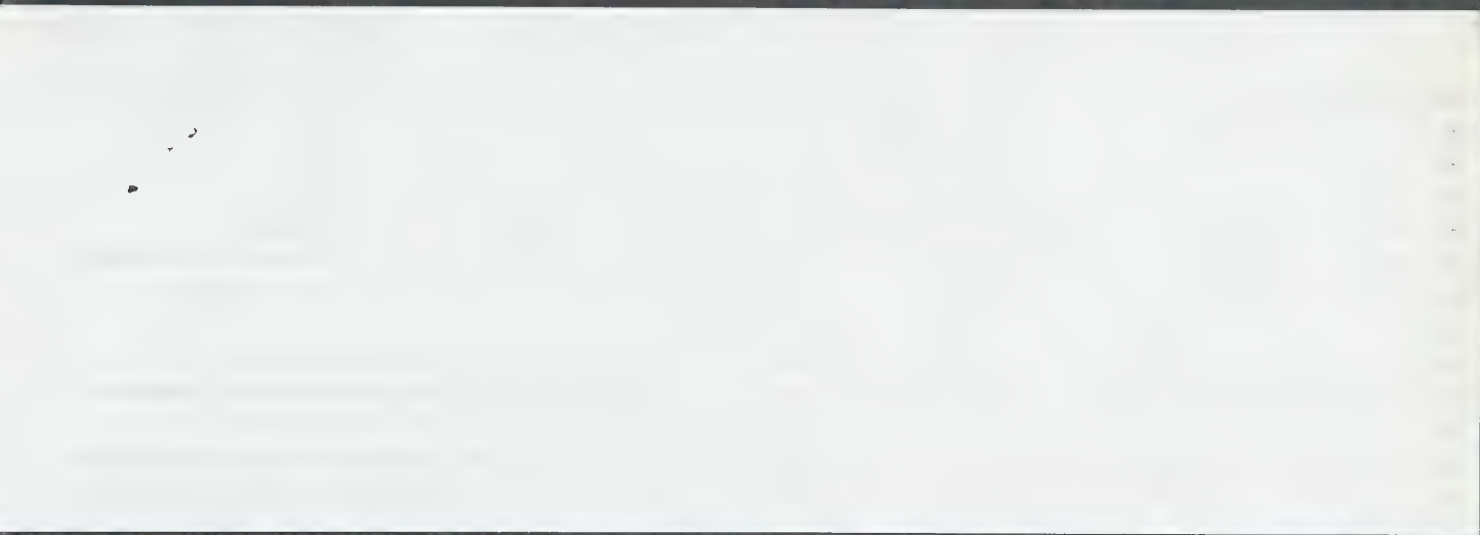
Otto Naumann knows so much more about such works - do consider sending it to him. But of course I will be happy to look at it - but Otto would be better for you!
Your old friend, Alfred

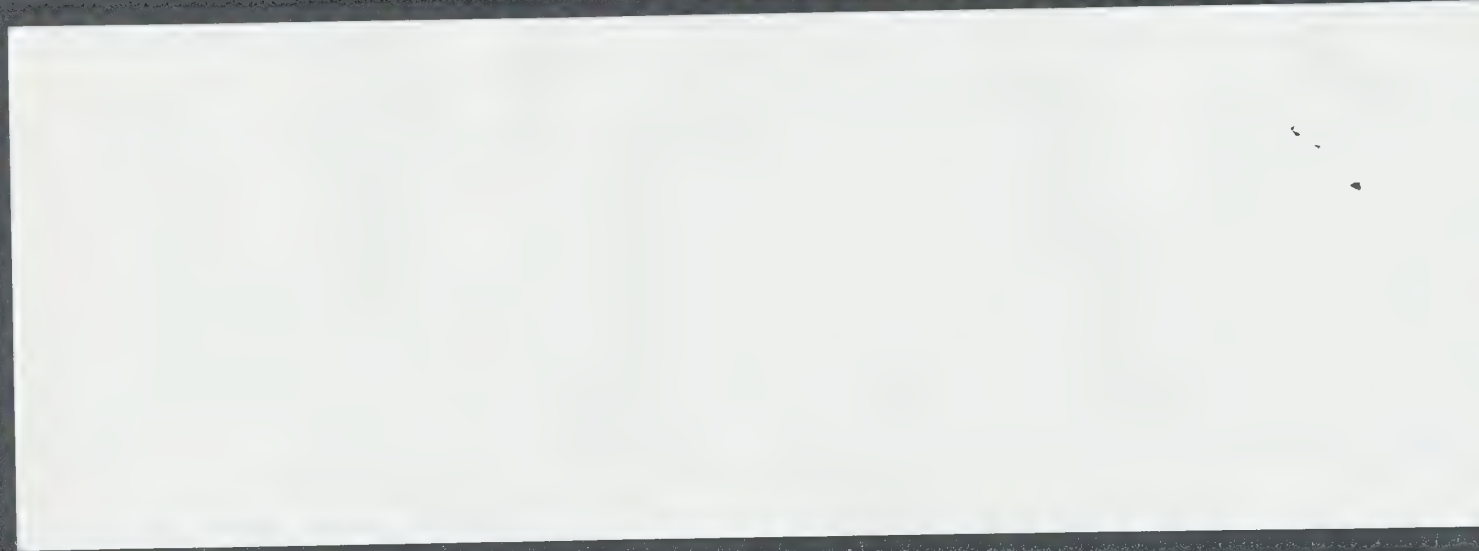
74 IV.












Kindness
PUBLICATIONS, Inc.

Suite 135
1859 North Pine Island Road
Plantation, Florida 33322

(305) 423-9323
Fax (305) 476-5677

cc Otto

November 9, 1994

Dr. Alfred Bader
c/o Alfred Bader Fine Arts
Astor Hotel Suite 622
924 E. Juneau Avenue
Milwaukee, WI 53202

FAX (414) 277-0709

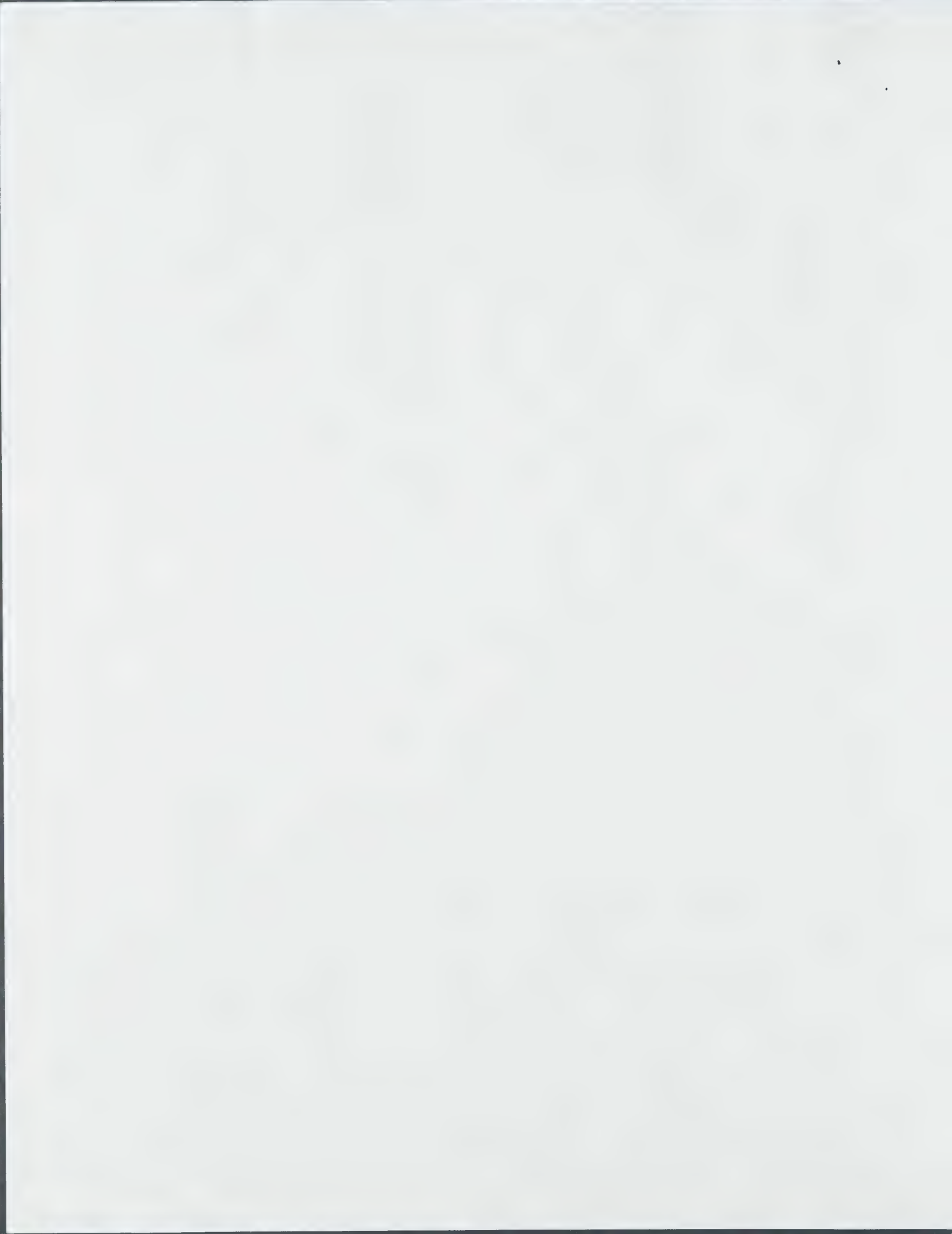
Dear Alfred:

Thank you for all your kind words and thoughts in the chapter of your forthcoming biography which you recently sent. I hope I can always live up to the opinions expressed and that we may always share the love of art and the respect we have for each other. Please, when it is published, my mother would appreciate spelling my name LEWIS, not LOUIS. A small matter except to an 87 year old lady who named me after her own father. Thanks!

I know Geraldine has responded to Isabel regarding the lengthy process of citizenship and the time frame involved at your location in Milwaukee. Things will move smoothly though slowly and the end result is worth the wait I believe.

Naturally, we hope you will find time and reason to visit in the winter. It has been a terribly slow year for acquisitions and for sales as well. The market for ALL types of paintings has proved itself quite dismal at every turn and even American and 19th Century European findings have been few and hard to move. Old masters, as evidenced by the October Sales, are truly depressed and it leaves one little encouragement to purchase anything at all. I am quite happy that I had not consigned anything to auction for quite some time. I have, as you know, made a few marginal purchases which would have been advisable a few years ago but leave me feeling quite dumb these days.

I don't know what will be coming my way for you by January. I hope something of interest but if recent history here in Florida is any indication, you might already be familiar with my entire Old Master inventory.



I have contacted Otto regarding the Bijlert since my debt to you is due in May and I wanted to make some arrangements to meet it. Naturally, the Bijlert must constitute the major source of my ability to pay your principle and interest at this time. He has had no interest, largely because of the change of color in the Madonna's mantle, a point which I believe you and I agree is of little consequence for the painting's desirability. I always think of it as a secular work, mother and child, rather than worrying about its possible original religious intent. Such a shame for buyers to be so unsure of their own reasons for acquiring fine art.

In any case, Otto informed me that as of December 1, he will have a better opportunity to show the painting. This, of course leaves me no opportunity to sell at auction in January, an option I would fear to exercise in any case. I would ask you to consider that a possible auction sale in June would leave me about 2 months late on repayment of your loan and interest. I would like Otto to have the opportunity to get my price privately. I could only think of offering it at Sotheby's or Christie's in the Spring with your approval of the late return of funds plus additional interest. I have little or no faith in the the "auction block" which I feel is better described as a "guillotine" these days.

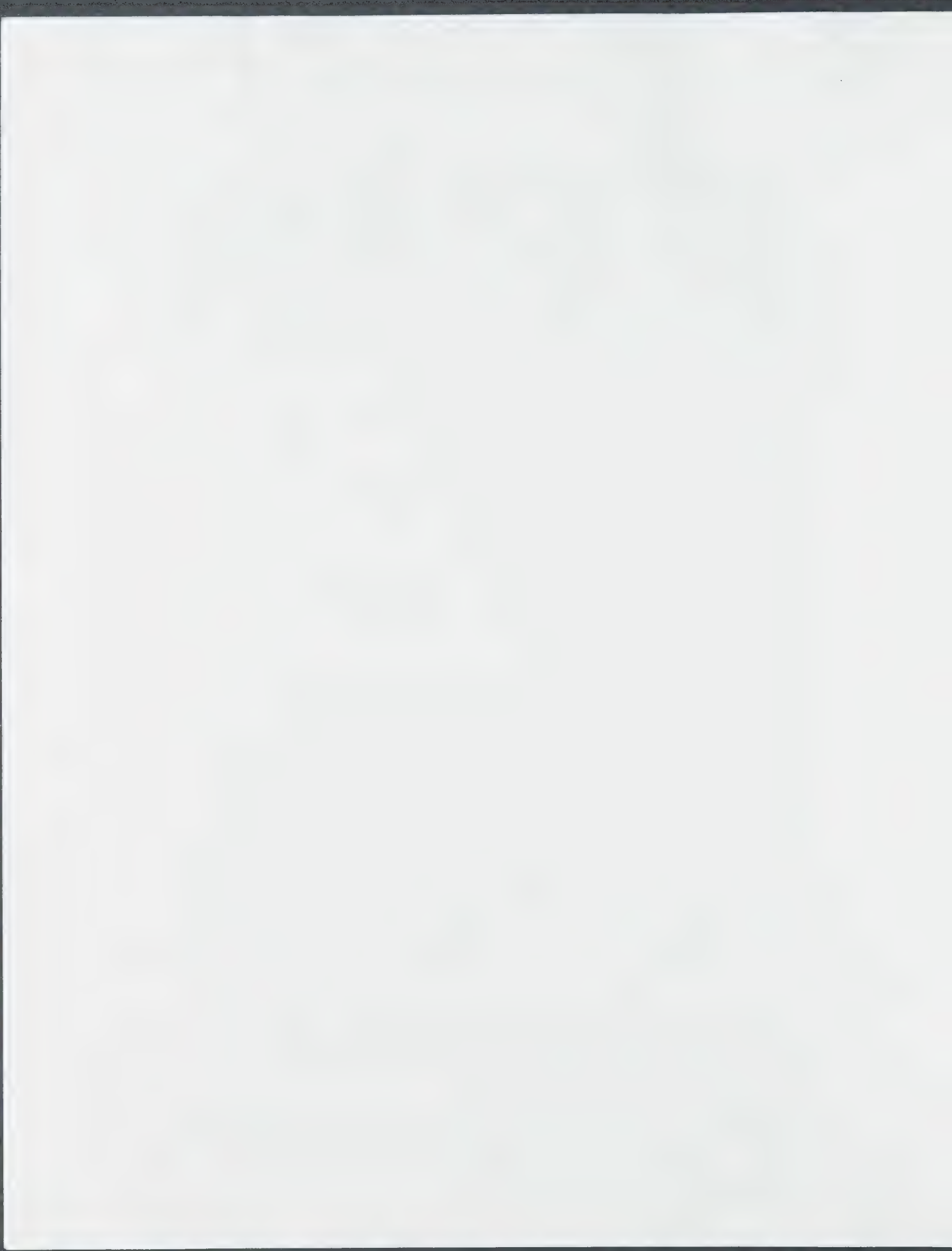
Please let me know your feelings about this matter and whether or not you can offer any help or suggestions for me to move the Bijlert at this fair price. Dr. Paul Jannsen, really hopes I can hold off sale until the publication of his catalogue since he has given it such importance in that publication. He doesn't however have to pay my bills. As one friend to another, it has been a very slow year with many financial demands and much time and money spent pursuing a career of kindness and caring for animals and the children of a "new world". Although it has met with much critical success, the financial rewards so far are very limited and even may have been counterproductive to the further development of my art business. But without the best of paintings, the most avid of clients and the sheer luck of being in the right place at the right time, I cannot be sure things would be at all different.

Thank you for your consideration of my situation and I welcome any and all suggestions you might have for choosing my options. I trust you more than well enough to know that you will share any and all ways you think might help me make the best decisions.

As always my very best wishes for your continued health, happiness and the enviable ability to find and explore all that is beautiful in our often questionable world.

Your friend in kindness,





FAX FROM

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

Wed noon
11/9/97

To:

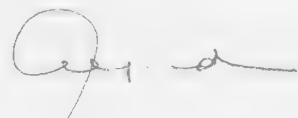
Lewis

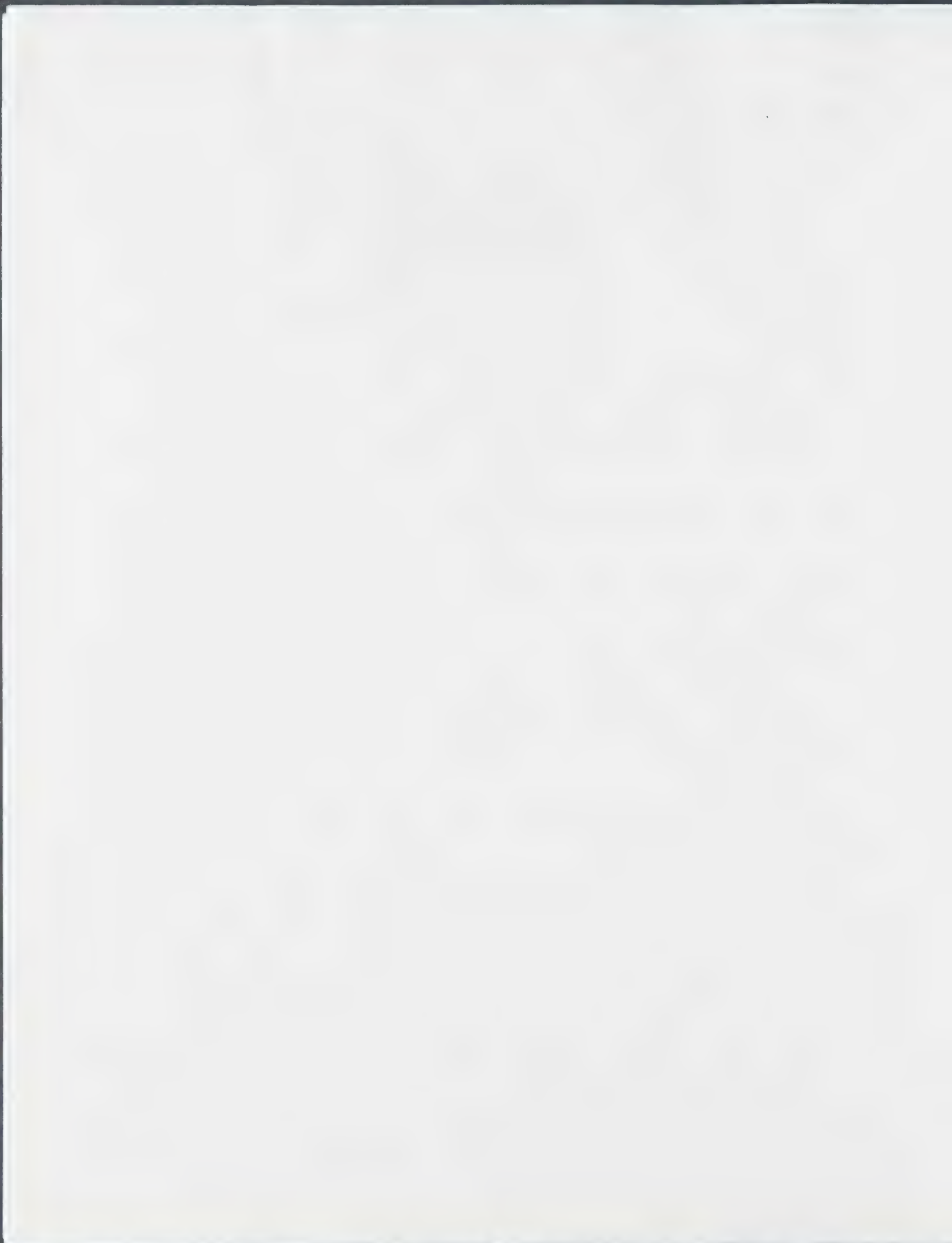
Thank you for your fax just received.
I am leaving for London in two hours,
and so am scribbling this while eating
gofille fish for lunch. Please don't mind.

I'll gladly extend the \$40000 loan for
another year and only ask that you pay
interest timely - as you did last year.

May I share your fax with Otto?
I understand his new gallery is just great.
You're mind of this puzzle of fish.

Kind regards from home to home.





Kindness
PUBLICATIONS, Inc.

Suite 135
1859 North Pine Island Road
Plantation, Florida 33322

(305) 423-9323
Fax (305) 476-5677

cc Otto

Dear Alfred,

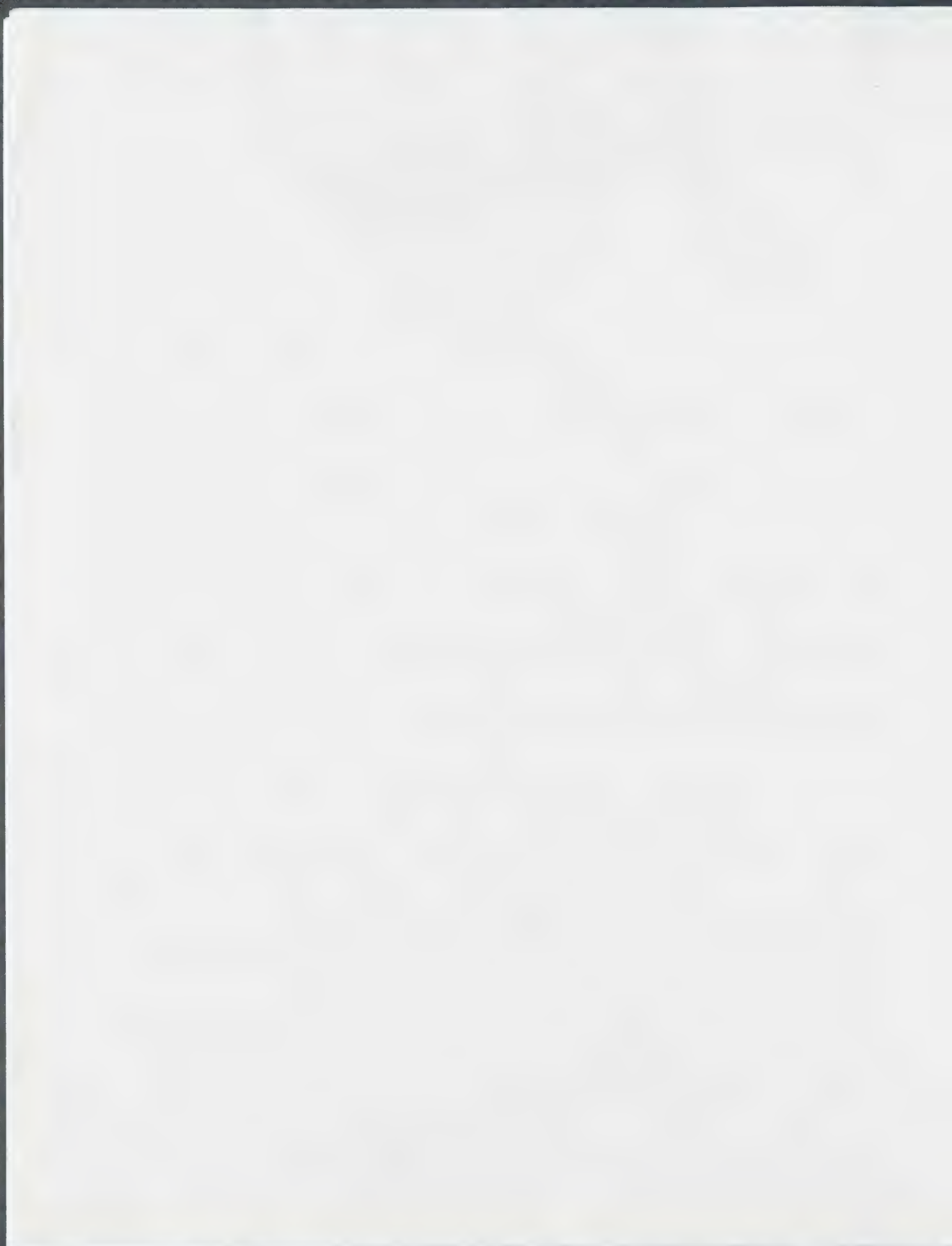
Many many thanks.

Please do share with Otto
and further express my confidence
and trust in him.

As a vegetarian, I miss
the Ogilby fish but always
loved the home radish more!

Much pleasure & success
in London

Yours Friend
Gloria



FAX TRANSMITTAL SHEET

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
Telephone 414 962 5169
FAX 414 962 8322

DATE:

TO: *Geni Waxman*
Fax: 305 721 0911

May 16/95

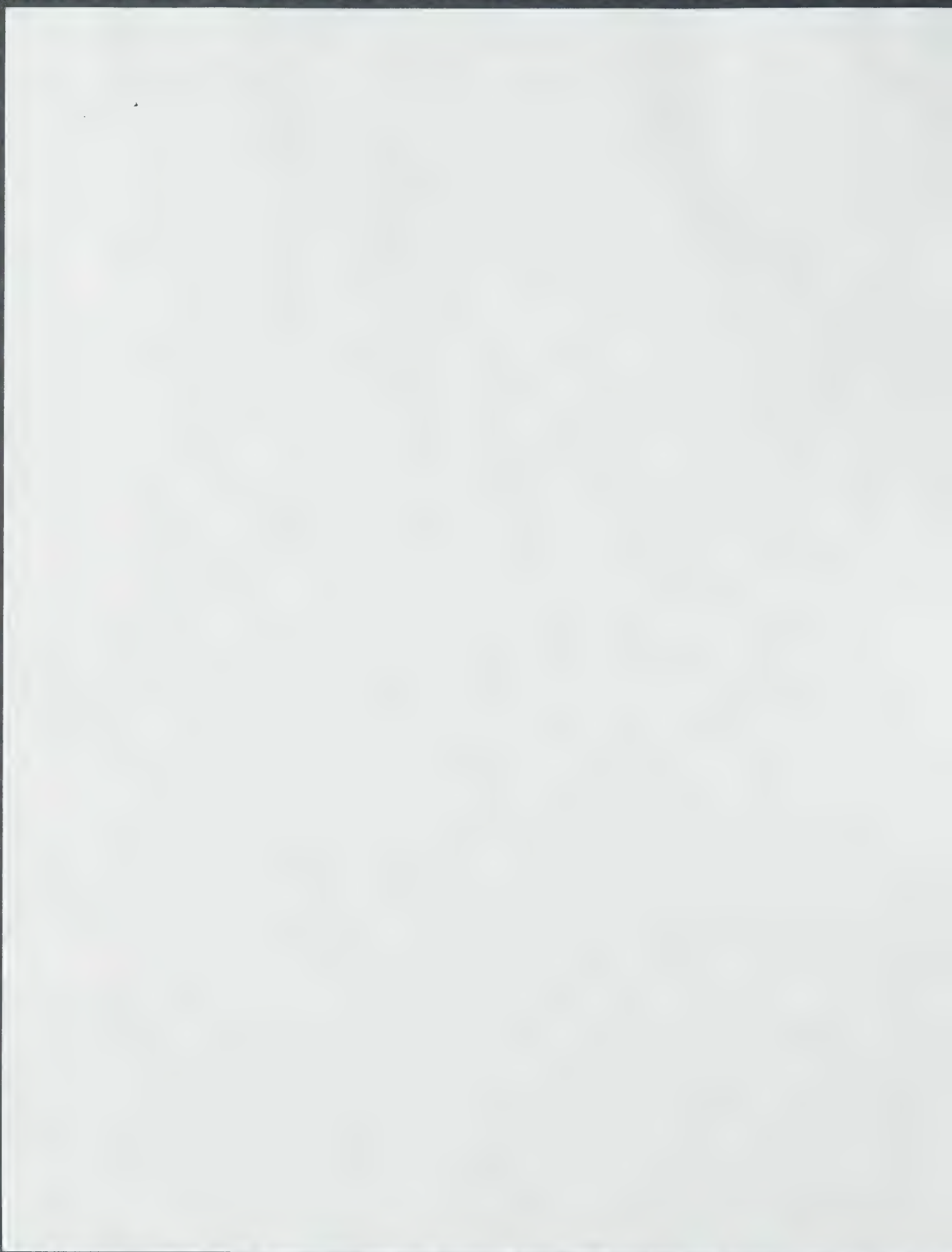
Dear Geni,

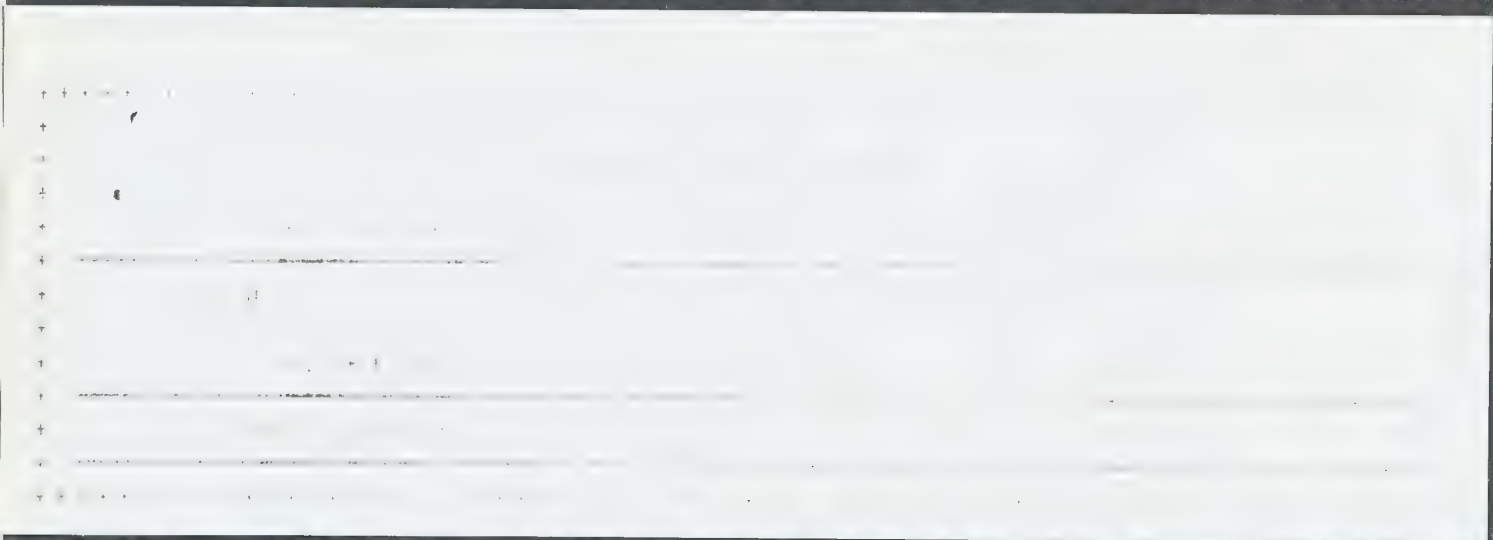
*Signed, sealed & delivered - with
many thanks to you - Fun person - Now to
get the passport in between 2 trips to Canada
and trip to England June 7th.*

*Hope you have a good summer - please
with the little ones*

Again my thanks

Alfred Bader







FAX FROM

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

May 10, 1995

To: Geraldine Waxman, Esq.
Fax: 305/721-0910

3 pages

Dear Geri:

I am happy to be able to tell you that Isabel went before an Immigration Examiner yesterday, a very sympathetic man who asked lots of questions which Isabel was able to answer without any problems.

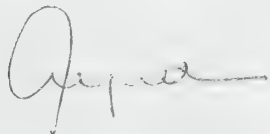
He understood that we have to travel several times within the next 3 weeks and hoped to have the swearing-in ceremony arranged to fit our travel schedule.

Isabel showed him the Canadian booklet explaining that Canada permits dual citizenship, and Isabel explained to him that she hoped that the United States does also. He was rather taken aback by this and said that he didn't know anything about that and as far as he knew, she would have to renounce her Canadian citizenship and take the oath of allegiance, specifically saying so.

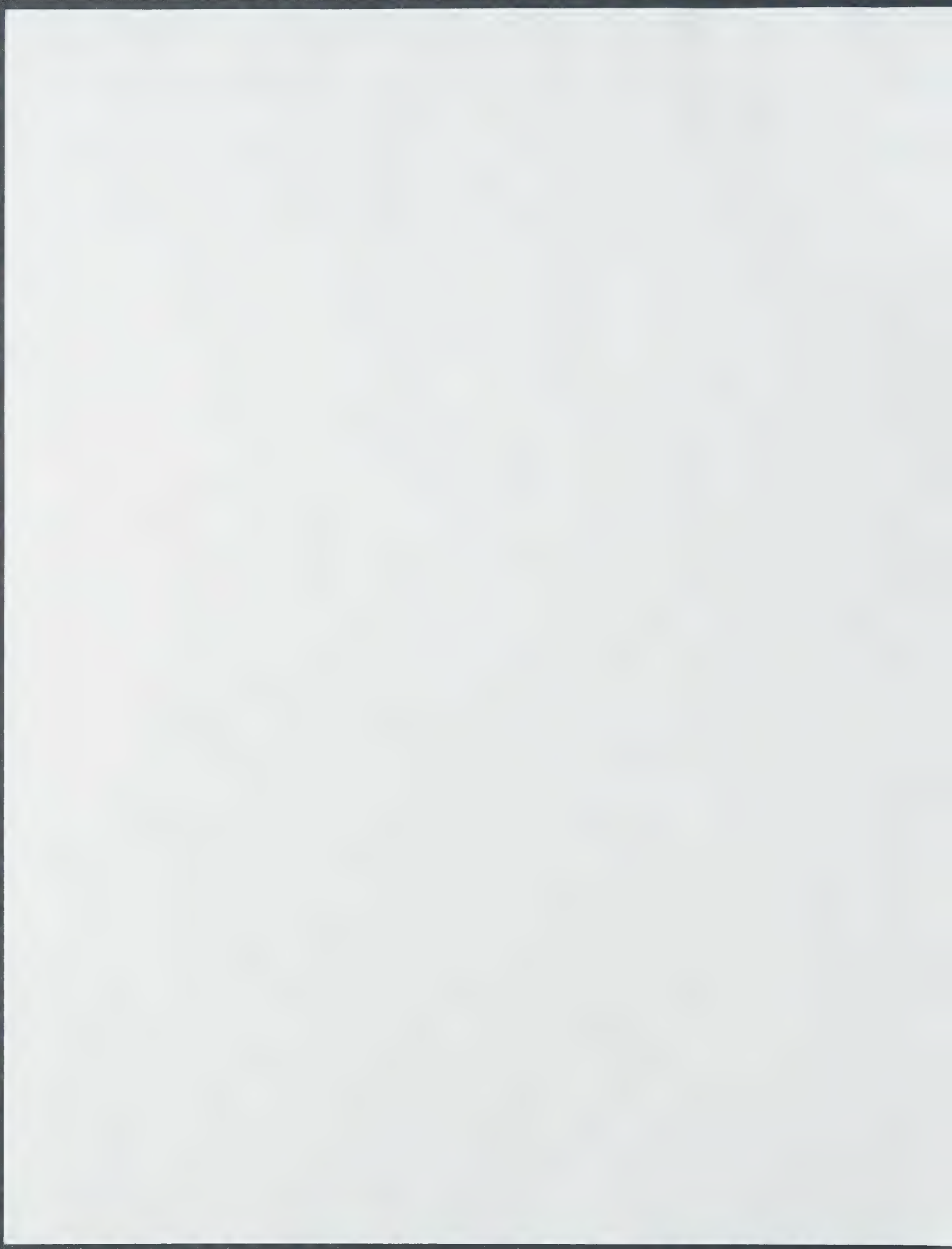
A copy of the relevant Canadian statement is attached; is there a corresponding U.S. permission?

Many thanks for all your help, and best wishes to you and Lewis.

Sincerely,



AB/cw

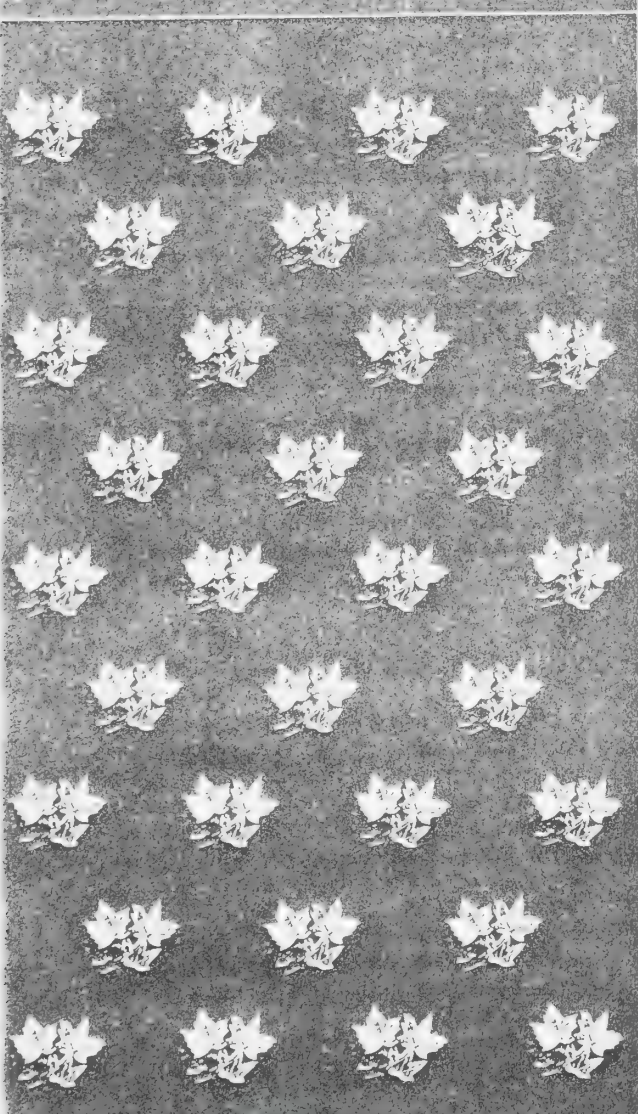




Multiculturalism and
Citizenship Canada

Multiculturalisme et
Citoyenneté Canada

Dual citizenship



Canada

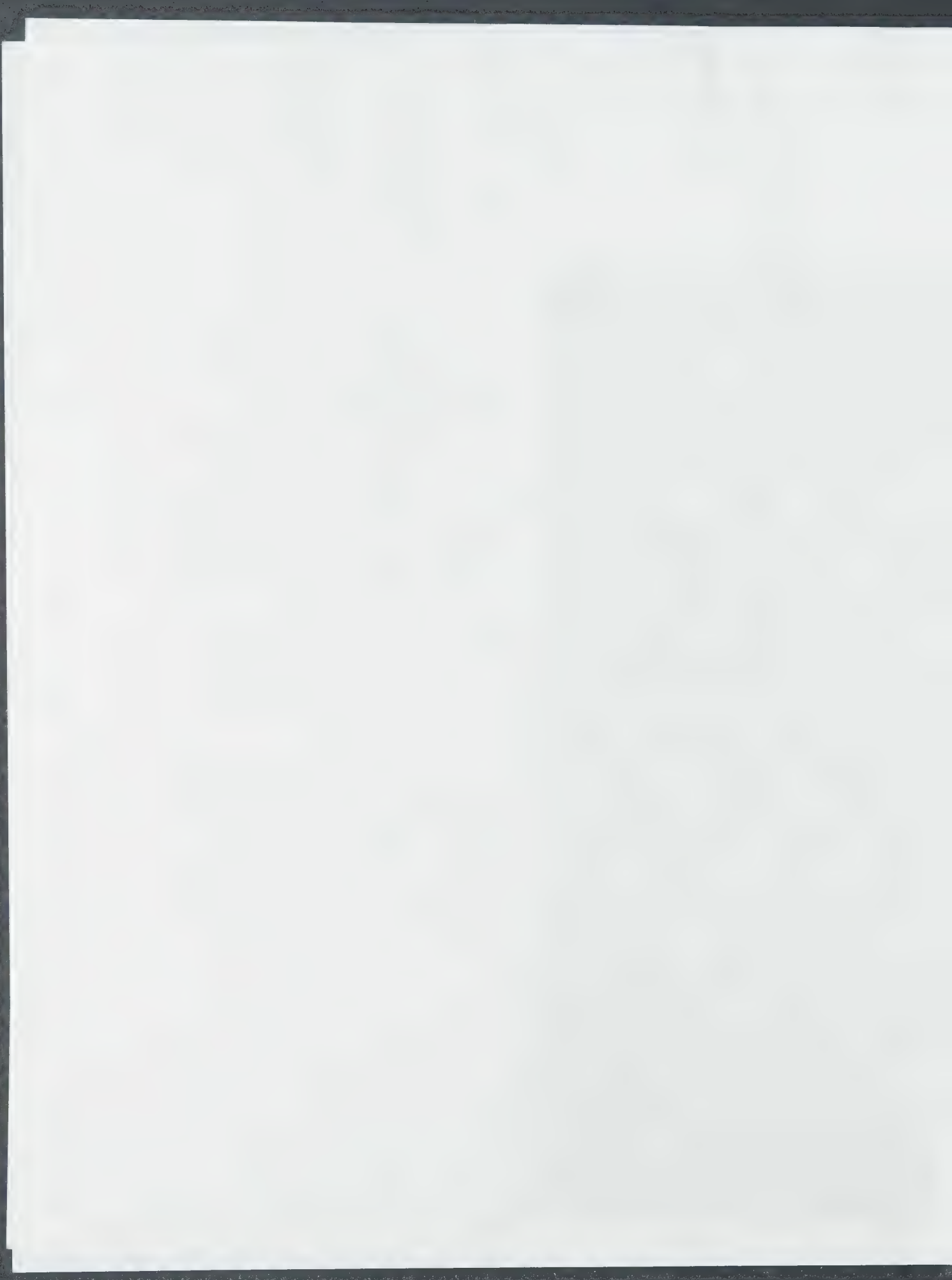
What is meant by dual citizenship?

Every independent nation makes its own decision as to who its citizens are. You possess dual or multiple citizenship when more than one country recognizes you as its citizen.

Unlike the *Citizenship Act* in effect in Canada up to 1977, the present Act allows a Canadian citizen to acquire foreign nationality without automatically losing Canadian citizenship. Since February 15, 1977, a Canadian citizen may retain Canadian citizenship, unless he or she voluntarily applies to renounce it, and the application is approved by a citizenship judge. The present Act thus makes it possible to have two or more citizenships and allegiances at the same time for an indefinite period.

Consequently, you may have the rights and the obligations of a citizen of each of those countries. Whenever you are in a country that recognizes you as a citizen, that country's laws take priority in relation to you over the laws of any other country of which you are a citizen. International treaties may, however, allow exceptions to this rule.

A person may have several citizenships at the same time. For example, a person who was born in a country other than Canada, naturalized in Canada, and then naturalized in a third country, may be a citizen of all three countries. Cases of dual citizenship are more common. Although this pamphlet deals primarily with dual citizenship, the information contained in it applies equally to persons holding the citizenship of more than two countries. The terms "dual citizenship" and "dual nationality" are now used interchangeably.



FAX FROM

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

May 10, 1995

To: Mr. Lewis Nierman
Fax: 305/721-0910

Dear Lewis:

Thank you for your check.

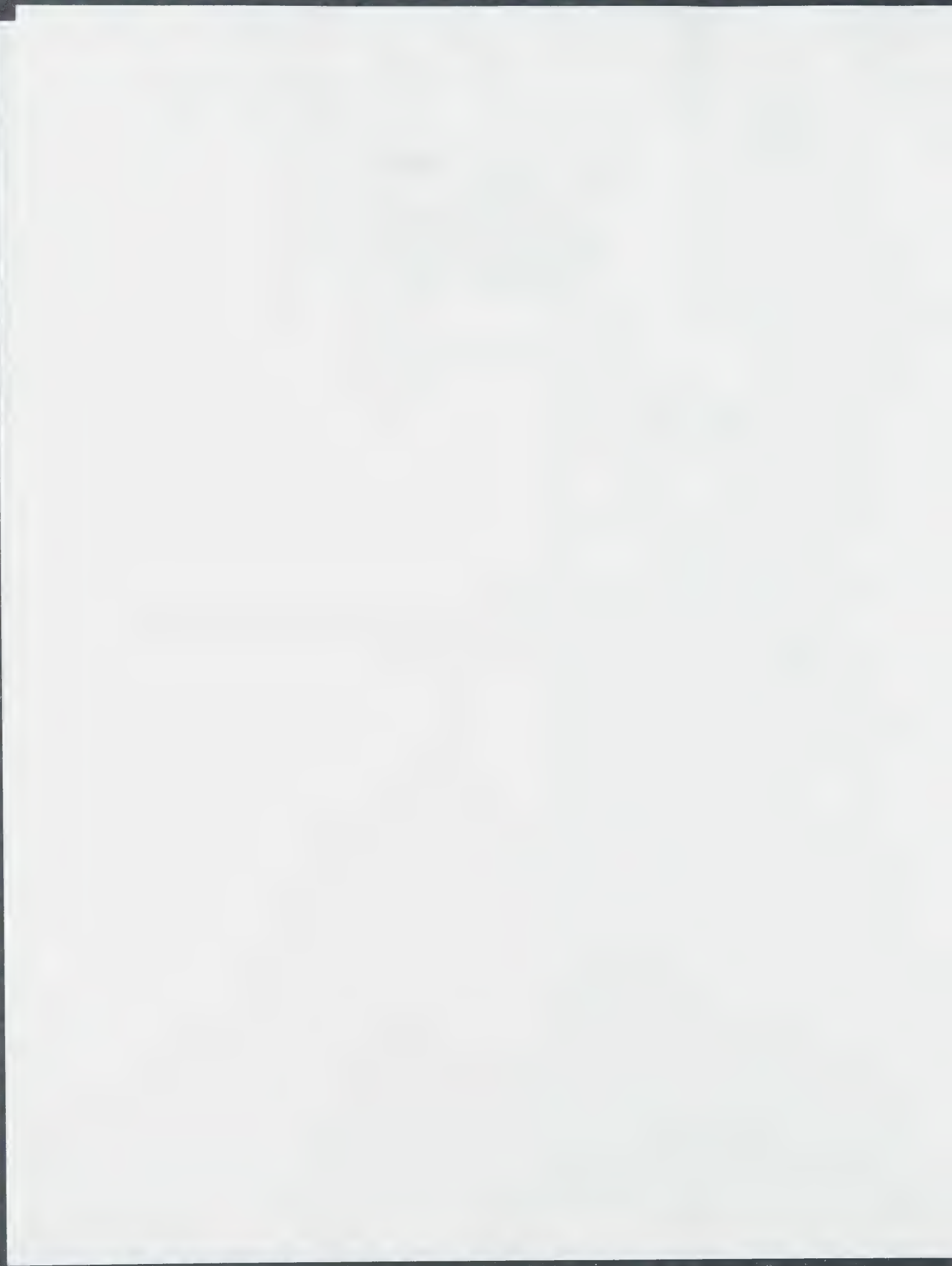
What did Otto think about your little landscape?

As you know, Sotheby's depicted the altarpiece very well indeed, and to me, it looks very close to De Vos.

Fond regards, as always,



AB/cw





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 25, 1995

Via Fax 305 476 5677

Mr. Lewis G. Nierman
9780 N.W. 16th Street
Plantation, Florida 33322

Dear Lewis,

I plan to arrive in Florida on this afternoon and will stay with Lee Howard in Cocoa Beach, telephone 407 799 2637.

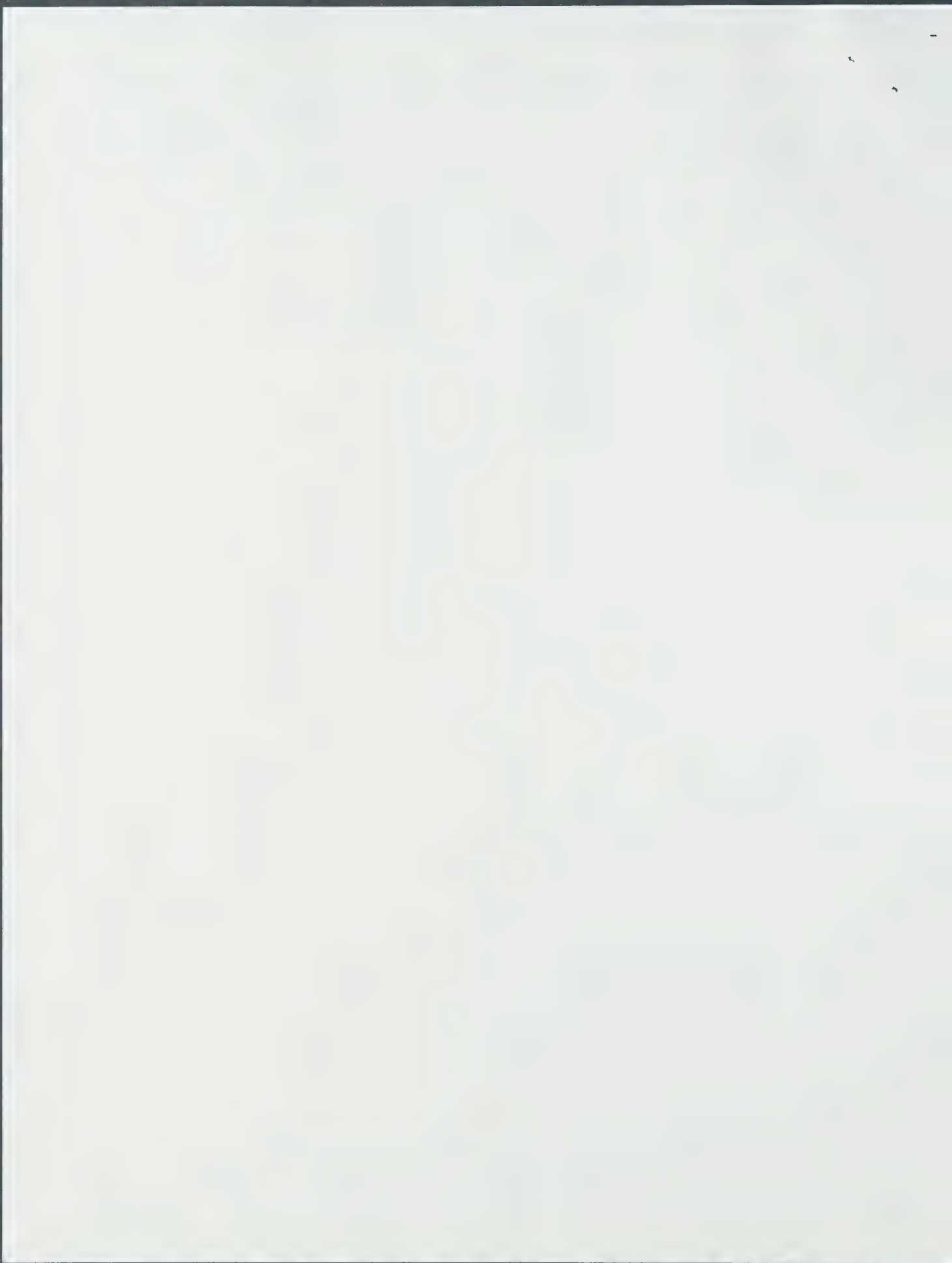
We plan to drive south, visit some friends in Vero Beach and then visit you during the morning of Friday the 27th.

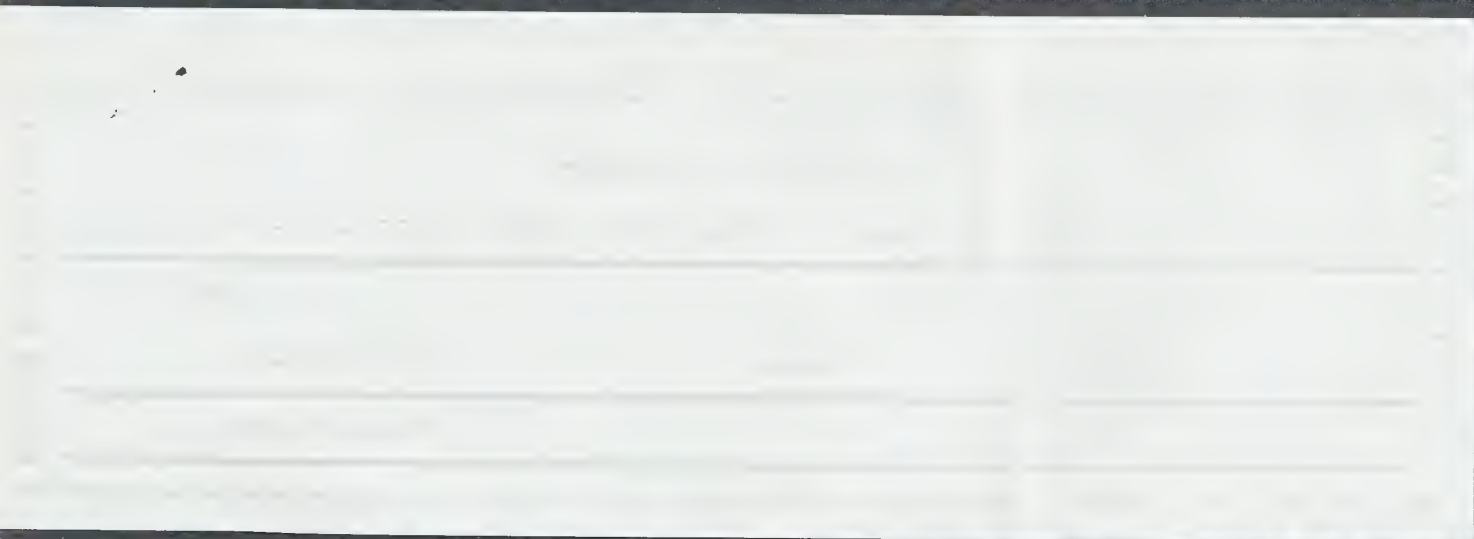
Even if you do not have any great works of art, it will be such fun to see you, and I hope that you and your wife will join us for lunch.

Best personal regards.

Sincerely,

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







FAX FROM

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

Florida
trip files

To: Lewis & Co.

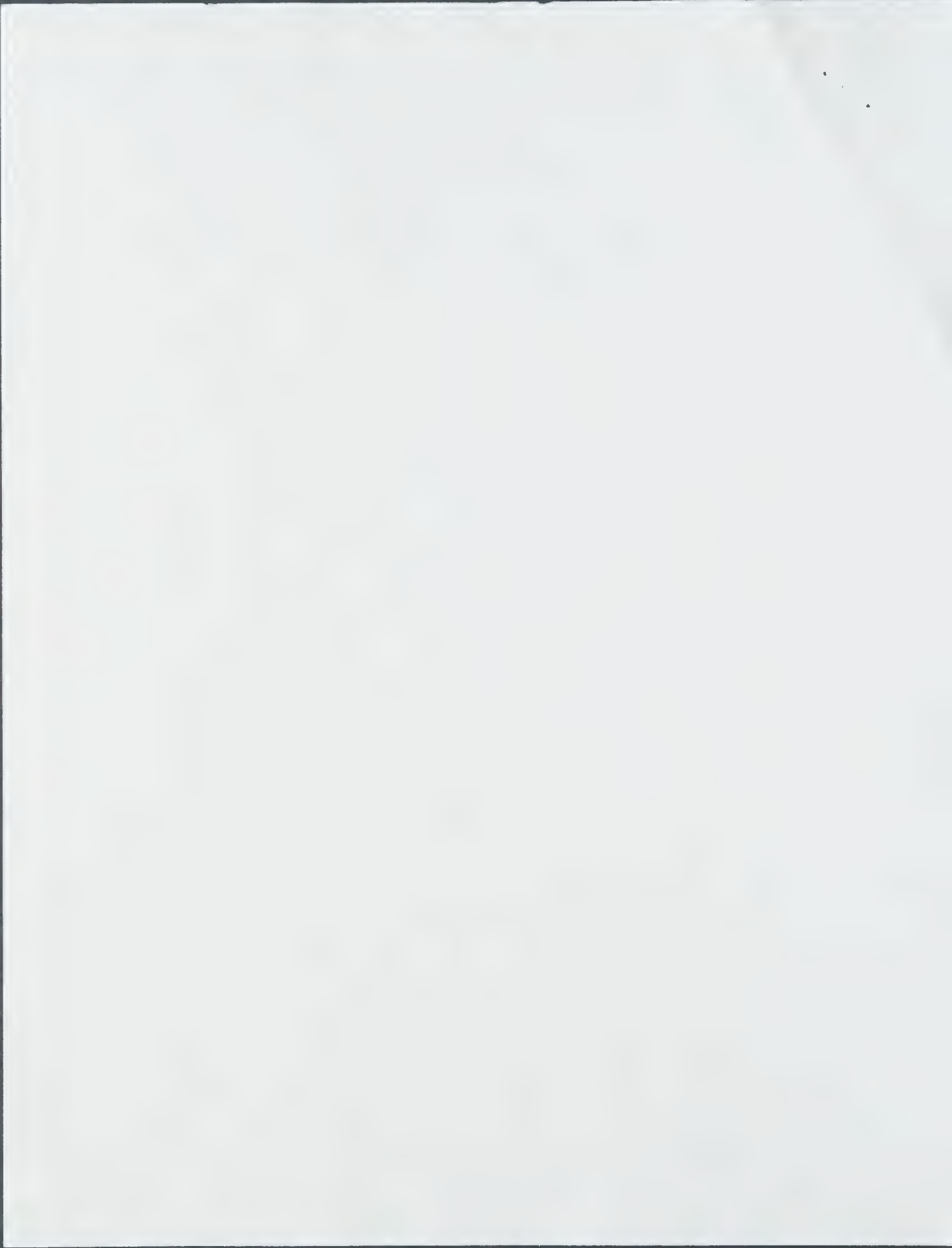
We'll come anyway,
for the pleasure of seeing you. I'll
let you know whether the 26 or 27 of
January.

Lee likes to buy American
paintings.

At the auction, I understood many
but bought only two!

Fond regards

Alfred



305 472 7458

LEWIS G. NIERMAN



MEMBER APPRAISERS ASSOCIATION OF AMERICA
MEMBER FOUNDATION FOR ART RESEARCH
MEMBER AMERICAN ASSOCIATION OF COLLECTORS OF EUROPEAN
ART

1000 17th Street, N.W.
Washington, D.C. 20036
(202) 331-1100

MEMBER LIST

MEMBERSHIP LIST FOR THE YEAR 1988

MEMBERSHIP LIST FOR THE YEAR 1988
MEMBERSHIP LIST FOR THE YEAR 1988

MEMBERSHIP LIST FOR THE YEAR 1988
MEMBERSHIP LIST FOR THE YEAR 1988

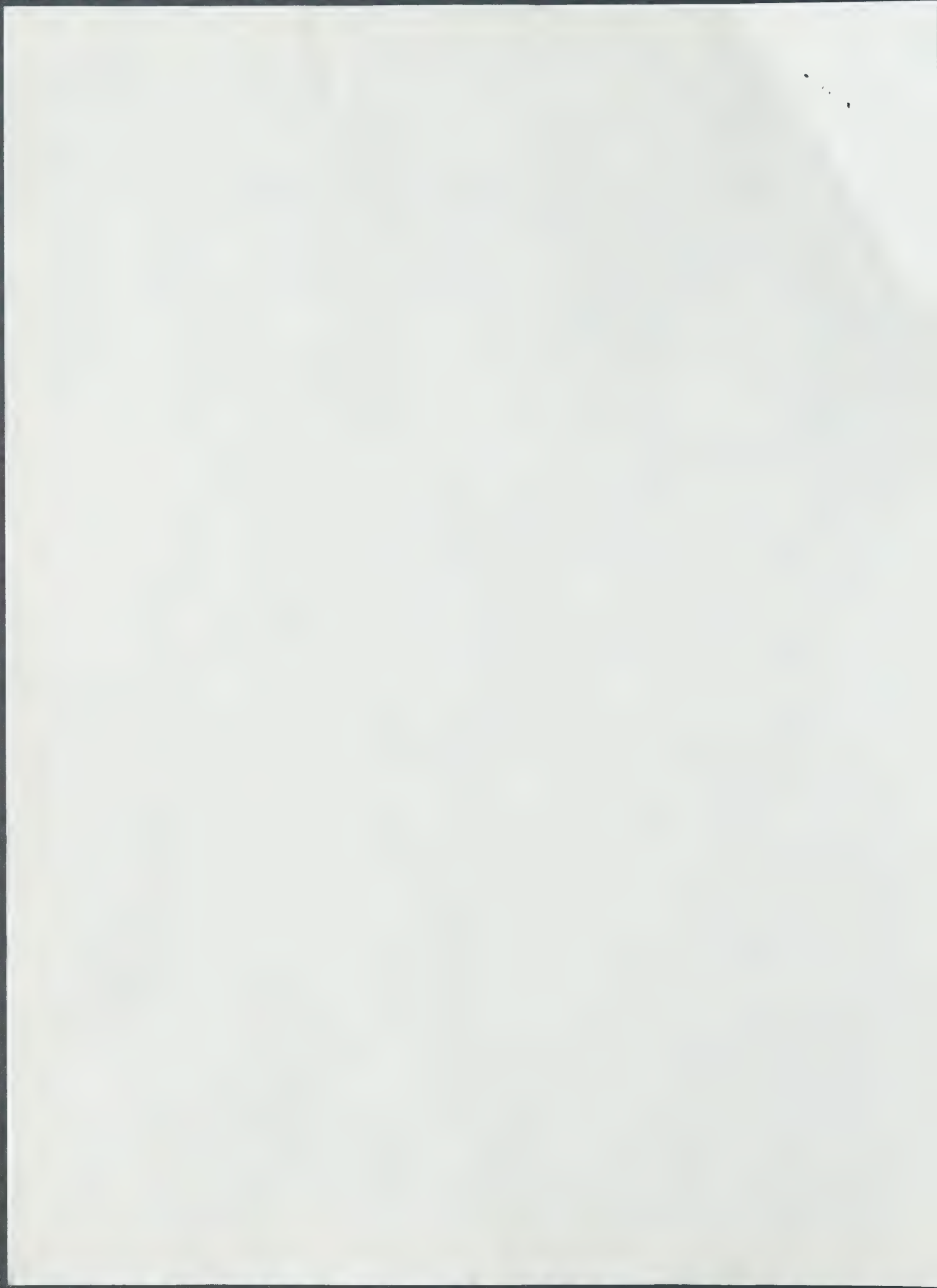
MEMBERSHIP LIST FOR THE YEAR 1988
MEMBERSHIP LIST FOR THE YEAR 1988

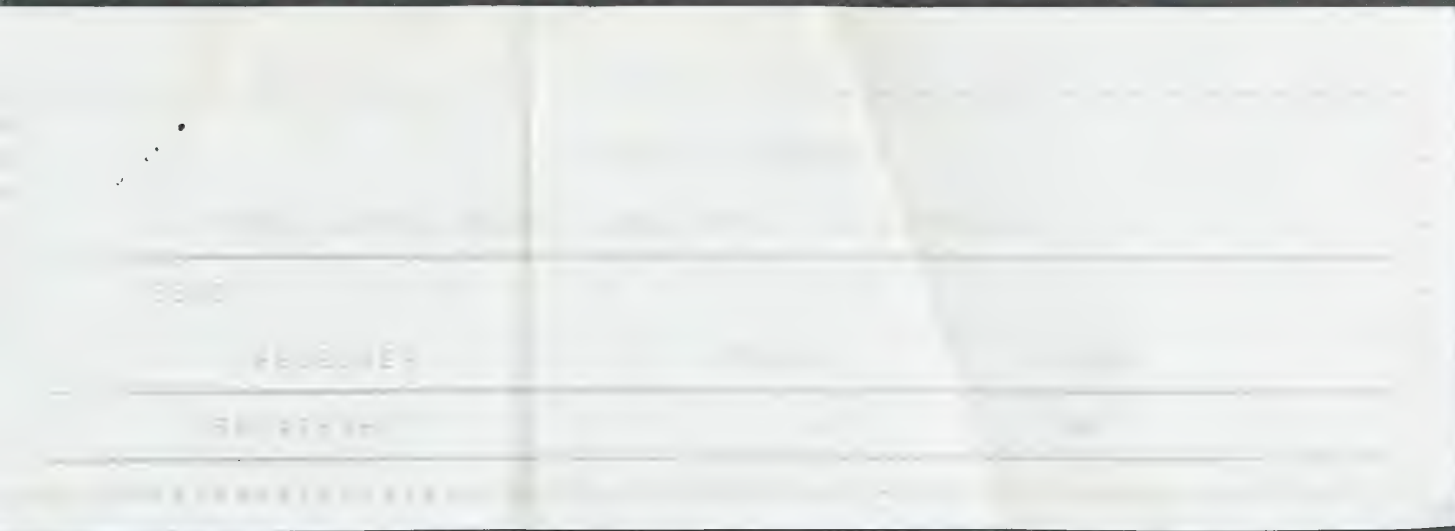
MEMBERSHIP LIST FOR THE YEAR 1988
MEMBERSHIP LIST FOR THE YEAR 1988

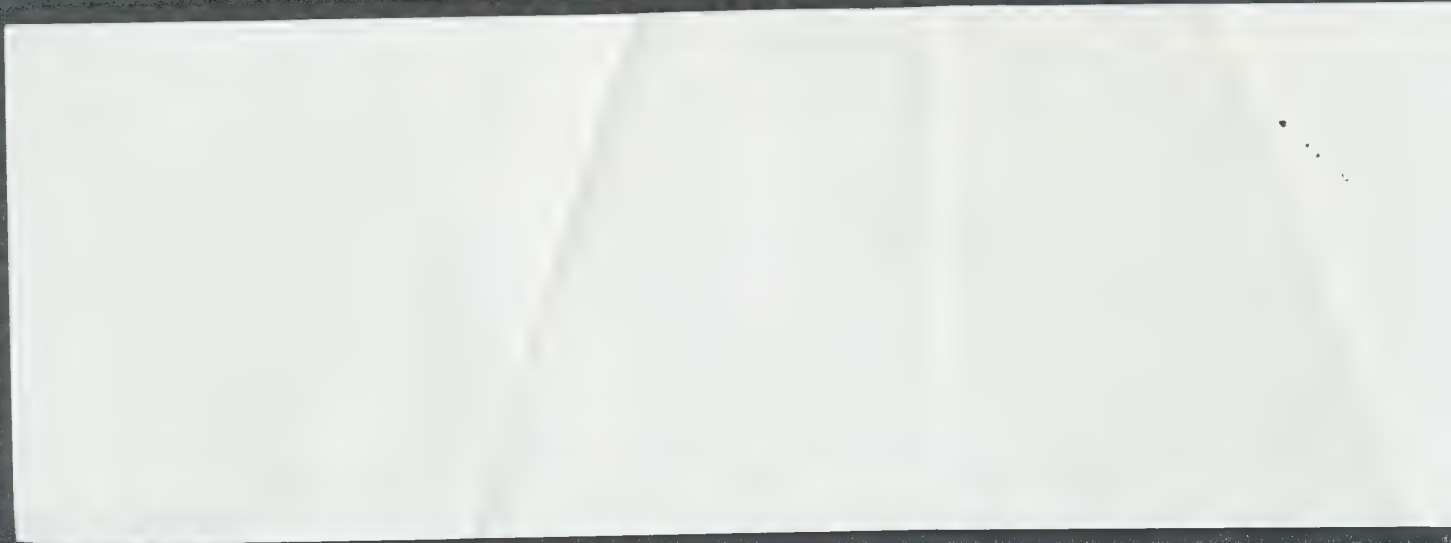
MEMBERSHIP LIST FOR THE YEAR 1988

MEMBERSHIP LIST

MEMBERSHIP LIST









ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 30, 1995

Mr. Lewis G. Nierman
9780 N.W. 16th Street
Plantation, Florida 33322

Dear Lewis,

You will have realized how very much the Howards and I enjoyed our time with you and Geraldine.

Check for that very nice Dutch drawing is enclosed.

Oddly, Bissi is in Benezit but not Vollmer. I know that Lee would appreciate a Xerox copy of the Italian encyclopedia which you mentioned.

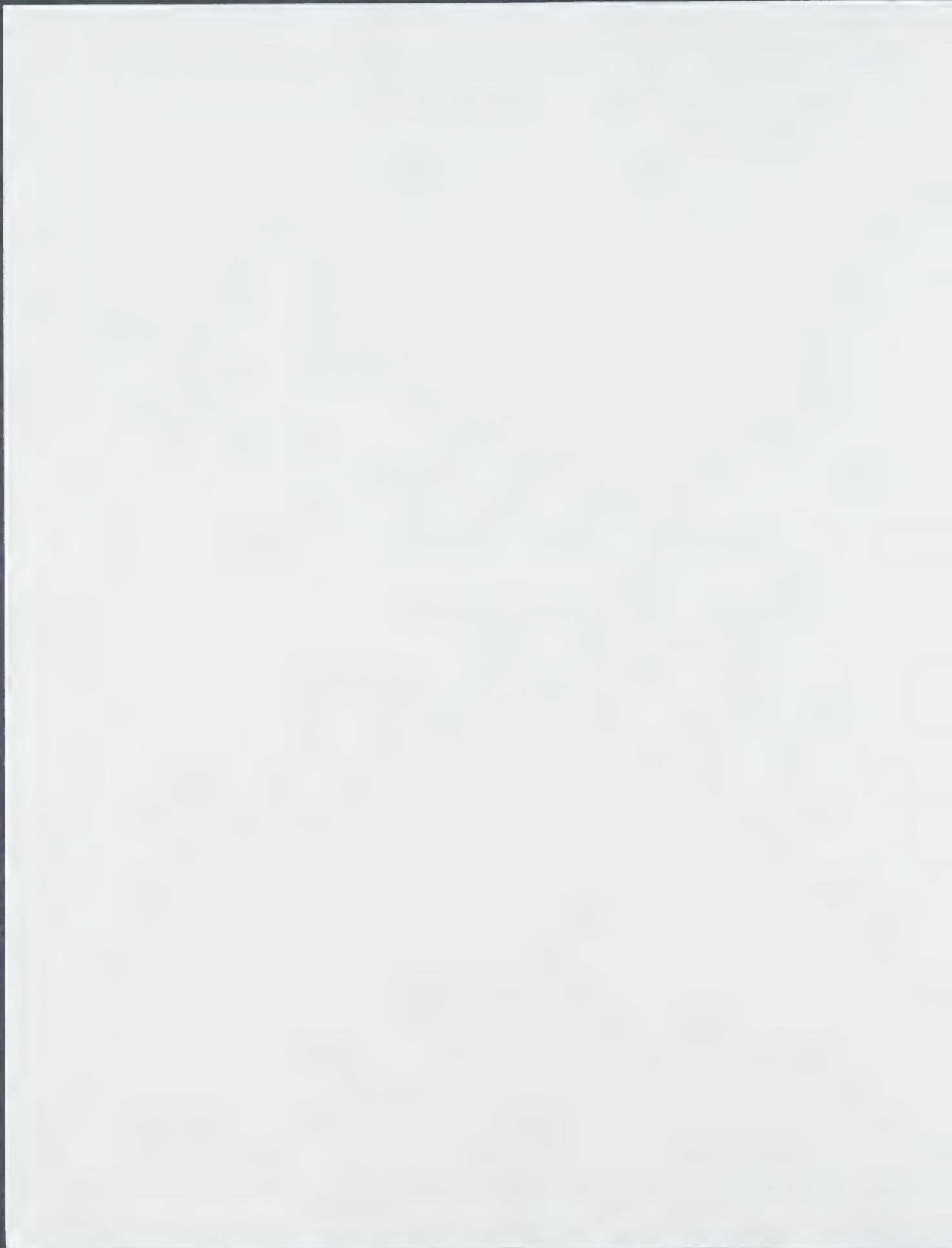
The enclosed copy of my letter to Christopher Apostle at Sotheby's in New York will be self-explanatory.

Best personal regards.

Sincerely,

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

April 21, 1994

Mr. Lewis G. Nierman
9780 N.W. 16th Street
Plantation, Florida 33322

Dear Lewis,

Thank you for that large package on the works of Chaim Goldberg, which I will share with my sons.

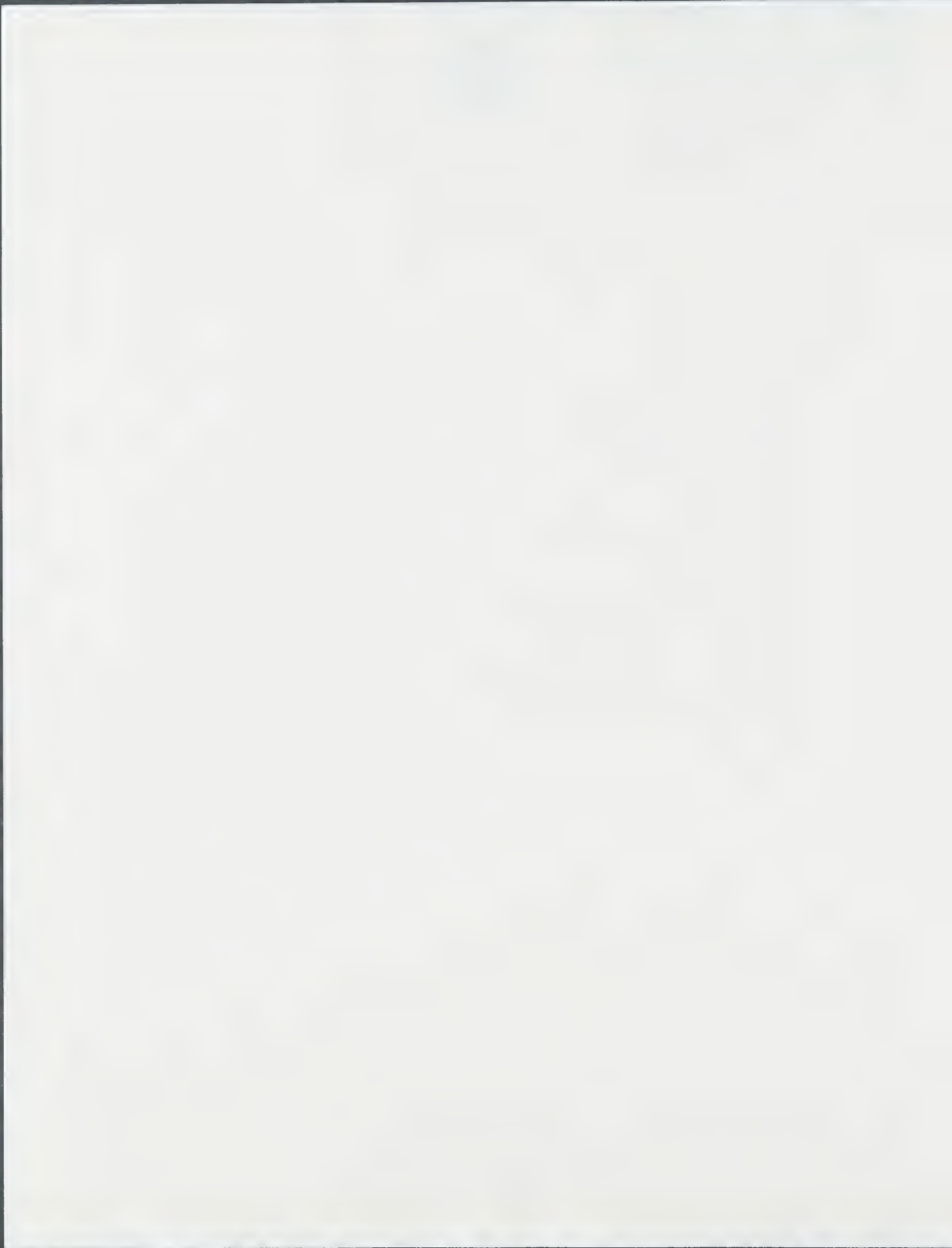
When next we are in Florida, I would like to look at some originals; I presume you have some at home.

Are there any international auction records of his works?

Fond regards from house to house.

As always,

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

January 26, 1995

To: Mr. Lewis Nierman
305 476 5677

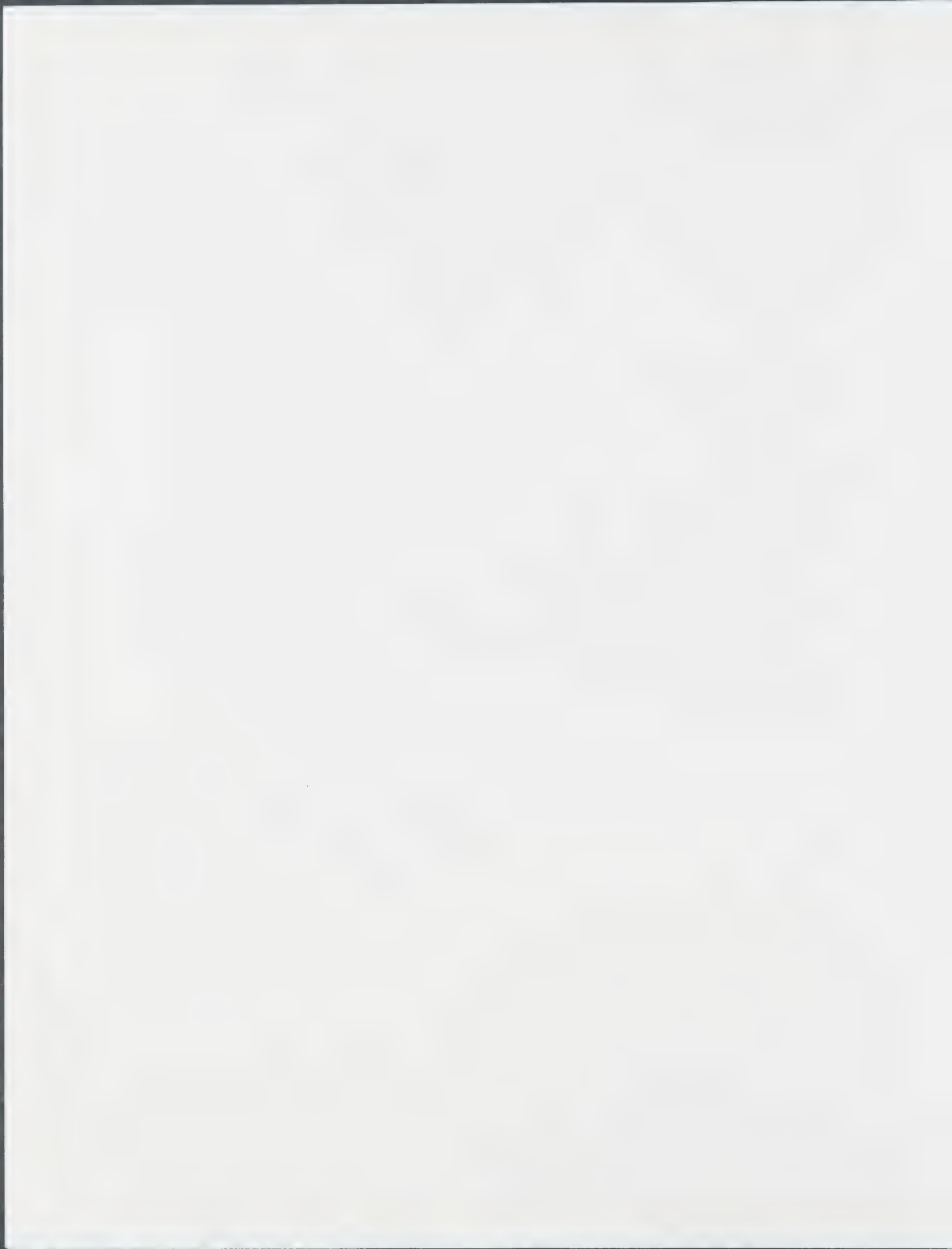
Dear Mr. Nierman,

When you meet Dr. Bader tomorrow, would you please give him the following message:

Sotheby's faxed invoices for Lots 16 and 125, and both amounts were correct. I faxed copy of invoice for Lot 125 to Otto. Regarding Lot 16, I faxed Ms. Chin that I was immediately mailing check (and did so), per copy reproduced on the fax, and again requested that Lot 16 be sent to Clovis Whitfield as you requested earlier. I also sent copy of fax to Clovis. I hope it all works out.

Hello to Pat and Lee Howard.

*Sharon,
Marylyn*



FINE PAINTINGS

Purchase - Sale - Appraisal

LEWIS G. NIERMAN



- CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- INTERNATIONAL FOUNDATION FOR ART RESEARCH
- AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A.
Tel: (305) 472-7458

February 6, 1995

Dear Friends,

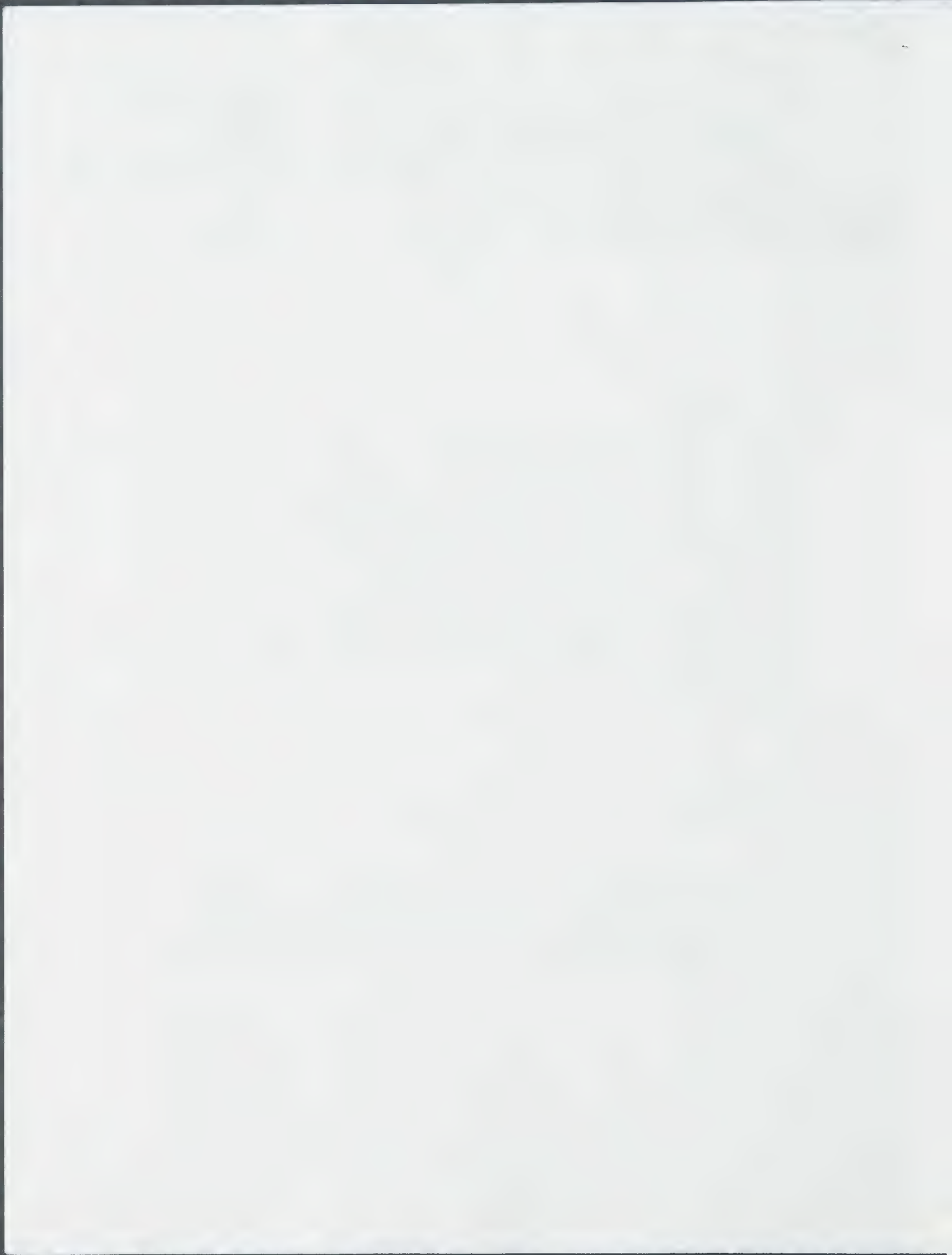
Enclosed are photos of the Flemish painting of The Holy Trinity, oil on canvas 74½" X 51". It is in an excellent state of preservation and has been untouched in many years. One spot was cleaned by the previous and you can better see the colors and crackle. It is easily removed from the old lining, in fact practically coming off on its own. It was just recently purchased from friends by the previous owner in Ireland and came from a church there.

I believe my initial feelings about the painting are the closest possibility and I might suggest looking to Denys Calvaert first. The characters in the supporting cast are quite light, playful and pretty as found in Calvaert and the Italian influence.

Anxious to hear of your research.

Very best wishes.

P.S. There is also a considerable relationship to some of the personages, especially the Father and Son, as found in a set of 15 prints produced by Maerten de Vos and engraved by Johannes Sadeler I, as well as in paintings by de Vos.

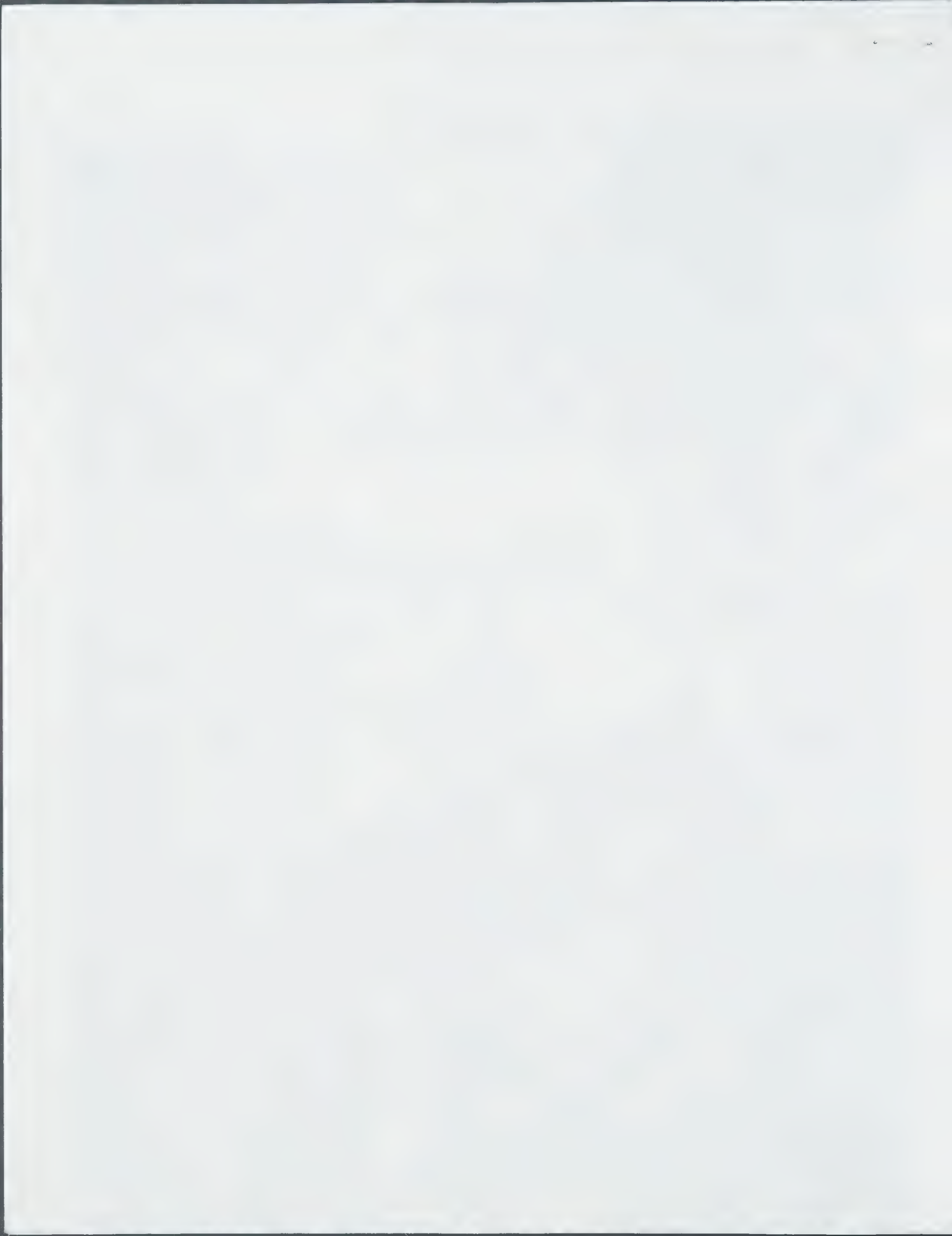




CANVAS C. 48 X 60"







HERMANN VOSS

DIE MALEREI DES
BAROCK IN ROM



IM PROPYLÄEN VERLAG ZU BERLIN

Handwritten notes:
L. 11 - Gemme Tower Sit Room to Allen Estate
Bismarck Hofplatz



die sich mit Passionsinstrumenten tummeln; Flachkuppel; Engel mit dem Kreuz. -- Frühester großer kirchlicher Auftrag Trevisanis in Rom, um 1705 ausgeführt.

Rom, Stimmate di S. Francesco: Hochaltarbild mit der Stigmatisation des Titularheiligen. Trevisanis monumentalste Schöpfung, in der malerischen Abstufung sehr effektivvoll: ein warmes Licht bricht von oben durch die Wolken und trifft den von der trüben Stimmung der unteren Bildhälfte umschlossenen knienden Heiligen.

Schleißheim, Galerie: Sturz Satans durch den hl. Michael (als Breitbild, durchweg in bräunlichen Tönen. Auf der Rückseite 1715 datiert).

Siena, Dom: Martyrium der Quattro Coronati, effektivvoll leidenschaftliche Komposition. Christus mit den Hl. Philippus und Jakobus, Altarbild von ungewöhnlicher Startheit der Komposition und malerischer Härte.

Stockholm, Galerie: Bullende Magdalena.

Turin, S. Filippo: Martyrium des Hl. Laurentius, in bezug auf dramatische Wirkung eines der hervorragenden Kirchenbilder Trevisanis

Venedig, S. Rocco: Wunder des Hl. Antonius, um 1735 gemaltes Altarbild von schmalen Hochformat. Modello dazu (mit abweichender geradliniger Lösung des halbrunden Abschlusses oben) in Dresden

Wien, Kunsthistorisches Museum: Christi Leichnam von Engeln beweint (Modello in der Galerie Rospigliosi, Rom). Aus der Sammlung des Kardinals Albani in Rom.

Zürich, Dr. Ammann: Hl. Familie (mit dem schlafenden Jesuskind, die Madonna im Profil nach L). Öfter wiederholte, meist Amigoni und Piazzetta zugeschriebene Komposition.

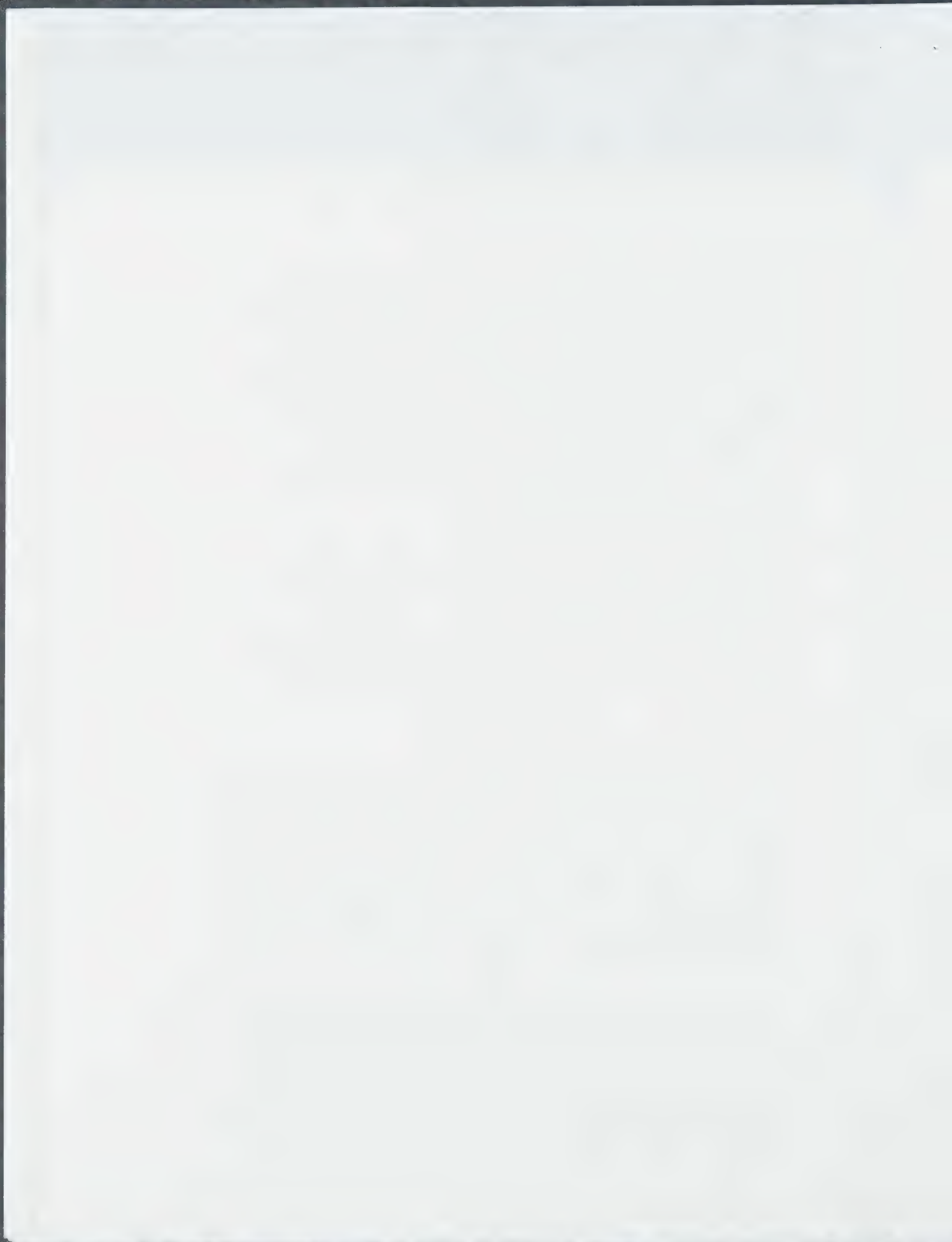
SEBASTIANO CONCA

SEIN LEBEN

Geboren 1680 (oder 1676) zu Gaeta, zuerst in Neapel Schüler Solimenas, dessen Mitarbeiter er u. a. in Monte Cassino war, dann in Rom (seit 1706) durch das Studium der Hauptmeister weitergebildet. Seine ersten größeren öffentlichen Arbeiten waren einige Bilder in S. Clemente, die im Auftrage Clemens' XI. gelegentlich der Neudekoration der Kirche (1714) geschaffen wurden und viel Beifall fanden. Von da ab gehörte er zu den meistbeschäftigten und bekanntesten Künstlern in Rom und im Kirchenstaat. Auch im Auslande wurden seine Werke bald bekannt und gesucht. Eine besondere Schätzung genoß er als Lehrer; sein Atelier (im Pal. Farnese) war in jener Zeit vielleicht das besuchteste in Rom. 1751 ward er nach Neapel berufen, um einen großen Frescoauftrag zu übernehmen, die Deckenbilder der neuhergestellten Kirche S. Chiara. Er verließ Rom endgültig und brachte seinen Lebensabend in Neapel zu, wo er 1764 gestorben ist.

SEINE KUNST

Concas Bedeutung liegt im wesentlichen auf dem Gebiete der dekorativen Frescomalerei und des vielbunigen „historischen“ Bildes. In dem erfolgreichen Streben nach lebenswüthiger Grazie und angenehmer farbiger Gesamtwirkung ist er Trevisani verwandt, allein die zeichnerisch plastische Durchbildung der einzelnen Erscheinung ist bei ihm oberflächlicher, der malerische Effekt grober und unwahrer. Seine Stärke ist der theatralische Aufbau riesiger Figurenmassen, die glänzende, theilich ganz schematische Bewältigung großer Formate; alles in allem eine spezifisch süditalienische Begabung, die sich den römischen Stil zwar sehr geschickt, aber im Grunde ganz äußerlich zu assimilieren verstand. Es gehört mit zu Concas Charakterbild, daß er außerordentlich



leicht produzierte und dabei mit seinen Werken nahezu in allen nennenswerten Bildersammlungen seiner Zeit und in zahlreichen Kirchen vertreten war. Auf jüngere Künstler hatte er einen bedeutenden Einfluß, namentlich durch die selbstverständliche Leichtigkeit, mit der er vielfigurige Kompositionen, vor allem Paradiesdarstellungen und Engelglorien, auf riesigen Flächen auszubreiten verstand. Ist auch nur in einem verhältnismäßig kleinen Teil seines ungleichwertigen Schaffens ein stärkeres künstlerisches Wollen erkennbar, so kann man doch zumindest diesen Werken das Zeugnis nicht vor-enthalten, zu dem Spontansten und Schwungvollsten der späten römischen Malerei zu gehören.

ABGERIEBENE WERKE

DAS WASSERWUNDER DES HEILIGEN CLEMENS IN DER KRIM (S. 380)

Eines der Frescobilder im Obergaden der Kirche S. Clemente, meistens fälschlich dem (ganz unbedeutenden) Antonio Grecolini zugeschrieben, aber bei de Dominici als Arbeit Concas genannt. Ungefähr gleichzeitig mit der datierten Rosenkranzmadonna ebenda. Schon in dieser frühen Arbeit zeigt sich eine erstaunliche Gewandtheit in der Anlage einer vielfigurigen dramatischen Szene und eine Beherrschung des linearen Rhythmus, der das Fresco von den benachbarten Leistungen der Marattinachfolger (Chiari, Pietro de Pietri u. a.) vorteilhaft unterscheidet. Die Bewältigung des vorgeschriebenen (der Aufgabe an sich nicht günstigen) Formates ist von jener selbstverständlichen Sicherheit, die alle Arbeiten Concas auszeichnet. Freilich bleibt die Auffassung der Wunderszene ganz im Äußerlichen und Bühnenmäßigen stecken.

ROSENKRANZMADONNA (S. 381)

Voll signiert und 1714 datiert. Eine pompöse, dekorativ wirkungsvolle Bearbeitung des in jener Zeit beliebten Schemas; vgl. die sehr ähnliche Rosenkranzmadonna von Giuseppe Passeri (S. 607).

KRÖNUNG DER HEILIGEN CÄCILIE (S. 381)

Im Auftrag des Kardinals Acquaviva 1725 gemaltes Deckenfresco. Concas bedeutendste Arbeit dieser Gattung in Rom, wichtig als Ausgangspunkt für verwandte Arbeiten von Corrado Giaquinto u. a. Beachtenswert ist, wie das Gesamtbild des im einzelnen sehr freien Rhythmus doch wieder zu einer wenigstens annähernden Symmetrie zurückläuft. Der Rückblick auf Gaullis Deckenfresco im Gesù kann zeigen, wie der eigentliche Barock, der sich im Dynamischen, im elementaren Expansionstrieb der Massen äußerte, in ein anmutig leeres Geplätscher übergegangen ist. Die Sturmflut der barocken Bewegung, die bei Gaulli ihren Höhepunkt erreicht hatte, ist fünfzig Jahre später völlig verebbt. Ganz die gleiche Entwicklung ist in materisch koloristischer Hinsicht zu beobachten: ein buntes, irisierendes Farbenspiel hat das leidenschaftliche Aufeinander-türmen von Licht- und Schattenmassen abgelöst. In dieser Richtung bedeutet Conca freilich erst einen Anfang, eine Vorstufe für die viel weiter gehenden, farbig luminaristischen, ungleich interessanteren Experimente des Neapolitaners Corrado Giaquinto.

DIE HEILIGEN DREI KÖNIGE VOR HERODES (S. 382)

Die Übereinstimmung des — sehr ungewöhnlichen — Formates mit dem bethlehemitischen Kindermord Trevisanis im Einklang mit der Kompositionsweise und dem Gegenständlichen beweist, daß beide Bilder als Gegenstücke entstanden sein müssen. Biblische Geschichten von ähnlichem Riesenformat pflegten als Seitenbilder größerer Kapellen



in Auftrag gegeben zu werden, um das Altargemälde zu flankieren, das in diesem Falle jedenfalls die Anbetung des Christkinds durch die drei Könige dargestellt haben dürfte. — Das dem Künstler gestellte Thema gab ihm eine glänzende Gelegenheit zur Entfaltung jenes bühnenmäßigen Poms, in dem er Meister war. Der Wettstreit mit Trevisani mag noch hinzugekommen sein, um eine Leistung hervorzubringen, die durch ihren dekorativen Schwung und das Regenbogenspiel ihrer Changeantöne anfänglich besticht. Die genauere Prüfung fällt allerdings durchaus zugunsten des Venezianers aus, dessen mit größter Gewissenhaftigkeit vorbereitete Komposition die oberflächliche Routine des Rivalen sehr deutlich macht.

ANBETUNG DER KÖNIGE (S. 382)

Der Gegenstand war bei den Murattesken besonders beliebt, und der Vergleich von Concas Darstellung mit jener des Giuseppe Chiari zeigt keinerlei wesentliche neue Momente in der Erfindung, vielmehr weitgehende Übereinstimmung bis in Nebensachen hinein. Nur erscheint das überkommene Schema wie mit Rokokoempfindung durchtränkt, so sehr ist alles aus dem getragenen Stil des römischen Spätbarock in die gefällsüchtige Geziertheit des Settecento übersetzt.

TRIUMPH DER BUNDESLADE (S. 383)

Mittelbild der Decke von S. Chiara, signiert und 1753 datiert. Es ist offenbar, daß Concas Rückkehr nach Neapel auf seine Stilentwicklung keinen günstigen Einfluß gehabt hat. Wenn man den überschwänglich reichen, kompositionell wie malerisch überladenen Triumph der Bundeslade mit dem beinahe drei Jahrzehnte zurückliegenden Deckenbilde von S. Cecilia vergleicht, so wird eine Zügellosigkeit und hemmungslose Freude am Bunten und Gehäuften erkennbar, die auf römischem Boden schwerlich Nahrung gefunden hätte. — Auch das eine der beiden kleineren Deckenbilder, die Königin von Saba vor Salomo, weist die gleichen bedenklichen Verfallssymptome auf. Man muß indessen berücksichtigen, daß Conca damals ein Greis von mehr als siebenzig Jahren war und über seine künstlerischen Kräfte nicht mehr voll verfügte.

NICHT ABGEBILDETE WERKE (AUSWAHL)

Ascoli Piceno, Pinakothek: Madonna mit dem hl. Karl Borromäus; 1728 datiert (aus S. Filippo)

Berlin, Kaiser-Friedrich-Museum (Depot): Abraham verstoßt Hagar.

Escorial: Alexander der Große im Tempel von Jerusalem. Für Philipp V. ca. 1737 gemaltes großes Historienbild, zu der gleichen Serie von Alexandertaten gehörig, die bei Trevisani (S. 618) erwähnt ist. — Modello des Concaschen Bildes im Prado.

Florenz, Galerie Ferroni: Aeneas im Elysium, sehr figurreiche große Komposition, wohl das von de Dominici erwähnte, für England bestimmte Bild oder eine Replik darnach. — Vgl. Salzburg (ovale Skizze).

Florenz, Uffizien: Selbstbildnis.

Lissabon, Akademie: Immaculata conceptio.

Lucca, S. Romano: Madonna mit zwei Heiligen.

Madrid, Prado: Alexander im Tempel von Jerusalem (vgl. unter Escorial). — Salomos Götzendienst.

Marseille, Museum: Zwei antike Opferszenen, ein Opfer an Jupiter und ein Opfer an Venus darstellend.



Neapel, S. Chiara (außer den bereits genannten beiden Hauptdarstellungen): Vier Pendentifs der Chorwölbung mit *Iustitia*, *Fortitudo*, *Pudentia* und *Moderatio*. Wölbung des Vestibüls mit Heimsuchung, Gebet Christi und Verkündigung.

Neapel, S. Pietro Martire: Christus und Maria erscheinen dem Titularheiligen bei seinem Martyrium (großes Hochaltarbild, bald nach 1751 gemalt, nächst den Arbeiten in S. Chiara Concas wichtigstes Werk in Neapel)

Palermo, Filippini (Olivella): Hochaltarbild mit der hl. Trinität und großer Engelglorie. -- Die Madonna läßt das Christkind durch den hl. Filippo Neri verhören.

Perugia, Pinakothek: Die hl. Magdalena und ein Engel (aus der Kirche dieser Heiligen); signiert und 1733 datiert.

Pisa, Dom: Der sel. Pietro Gambacorta vor Urban VI. (vgl. die Bilder von Luti und Mancini in Pisa, S. 609 und 613). -- Modello im Museo Civico

Pisa, S. Matteo: Tod des hl. Matthäus.

Porto Maurizio, S. Chiara: Madonna mit dem Kind und der hl. Katharina.

Pozzano (bei Neapel), S. Francesco di Paola: 3 große Passionsszenen (Sakristei). Rom, Accademia di S. Luca: Verlobung der hl. Katharina

Rom, Gal. Borghese: Madonna mit dem hl. Johann Nepomuk (Modello, als „Maratti“ veröffentlicht im *Bollett. d'Arte* 1021, S. 352 [Cantalamessa]).

Rom, S. Agostino: Die sel. Chiara da Montefalco

Rom, S. Caterina da Siena (Via Giulia): Assunta.

Rom, S. Giovanni in Laterano: Jeremias (eines der großen ovalen Prophetenbilder im Oberaden des Hauptschiffs, um 1718 gemalt).

Rom, S. Lorenzo in Damaso: Madonna mit S. Filippo Neri und S. Nicola da Bari.

Rom, S. M. della Luce: Hochaltarbild mit Gottvater.

Rom, S. M. in Campitelli: Erzengel Michael (Altarbild).

Rom, S. M. della Vittoria: Kurfürst Maximilian v. Bayern in der Schlacht am Weißen Berg.

Rom, S. Martina e S. Luca: Assunta mit dem hl. Sebastian unten, ein Hauptwerk Concas, wohl aus persönlicher Initiative für die Kirche der Accademia di S. Luca gemalt, deren *Princeps* er 1729, 1732 und 1730, 1741 war. -- Vgl. L. Baldi (S. 557).

Rom, SS. Trinità della Missione: Trinität (Hochaltar).

Salamanca, Collegio: Martyrium des hl. Sebastian.

Salzburg, Museum: Aeneas im Elysium, ovale Skizze zu der großen Komposition in Florenz, Galerie Ferroni. (Abgeb. *Österr. Kunsttopographie* 16, S. 167.)

Schleibheim, Galerie: Cleopatra und Augustus, figurenreicher Bozzetto oder Modello für eine größere Historie

Siena, Ospedale della Scala: Frescoausmalung der Apsis mit der Geschichte der Heilung des Gichtbrüchigen, 1732 gemalt. Conca hat das Bravourstück, eine stark vertikale Säulen- und Hallenarchitektur auf einer konkaven Wand darzustellen, dem Padre Pozzo (in S. Ignazio) abgesehen. Die illusionistische Wirkung ist, aus der richtigen Entfernung gesehen, außerordentlich, das Architektonische mit dem Figürlichen harmonischer verbunden als z. B. in Lanfranco Vivianis großem Fresco in SS. Apostoli zu Neapel. -- Die Wahl des Gegenstandes nimmt Rücksicht auf die Zugehörigkeit der Kirche zu einem Hospital. Dargestellt ist der Moment, wo der Engel aus der Höhe herabschießt, um das wunderwirkende Wasser zu berühren; dies gibt dem Künstler Gelegenheit zur Entfaltung einer großen Engelglorie, die den obersten, stark sphärischen Wandteil füllt. Die eigentliche Handlung beschränkt sich auf das untere Bild Drittel.

Siena, S. Agostino: Engel bringen der Madonna die Herzen der Kinder, anmutige Komposition der Spätzeit (1763).



Siena, S. Caterina: Der Titulatheilige Gregor XI. zur Rückkehr nach Rom mahnend (signiertes Altarbild der Spätzeit).

Siena, S. Giorgio: Hochaltarbild mit dem Titulatheiligen.

Spoleto, S. Filippo: Ruhe auf der Flucht (Altarbild im I. Quetschiff).

Spoleto, S. Gregorio: Der hl. Joseph mit dem Christkind.

Turin, Pinakothek: Christus am Ölberg (kleines Bild, dem Ciro Ferri zugeschrieben).

Turin, S. Filippo: Der hl. Johann von Nepomuk (Glorie von C. Giacinto hinzugemalt). — Im Oratorium (Hauptaltar): Dem hl. Filippo Neri erscheint Maria als Immaculata (von Frey gestochen).

Turin, S. Teresa: Maria reicht das Christkind dem hl. Joseph (Altarbild mit großer Englassistenz, von J. Frey gestochen).

Vicenza, S. Gaetano: Der hl. Johann von Nepomuk, vor dem Altar knieend, mit Engelglorie.

Wien, Galerie Harrach: Geschichte der Vestalin Tuccia (figurenreiche Historie).

MICHELE ROCCA

SEIN LEBEN UND SEINE KUNST

Geboren um 1670-1675 in Parma (weshalb ihm später der irreführende Beiname „Parmigianino“ gegeben wurde), seit etwa 1700 in Rom tätig, hauptsächlich als Maler von Kabinettbildern mit biblischen und mythologischen Themen. Sein eigentlicher Lehrer ist unbekannt; Beeinflußt erscheint er vor allem von Meistern wie Conca, vielleicht auch von den in Rom tätigen französischen Malern. In späteren Jahren dürfte er (vorübergehend?) in Venedig ansässig gewesen sein, wo er 1751 nachzuweisen ist. Bald darauf scheint er gestorben zu sein.

Roccas Bedeutung liegt ganz auf dem Gebiete des galanten Kabinetstückes, innerhalb dessen er in Rom eine eigentümliche Stellung einnimmt, obwohl sein Name zu den weniger bekannten gehörte. Mit den monumentalen Tendenzen seiner gefeierten Zeitgenossen verband ihn innerlich nichts, und seine vereinzelt Versuche im Altarbild großen Stiles sind denn auch recht unerheblich. Dagegen ist er wie wenige im gleichzeitigen Rom in der galanten Sphäre des Rokoko zu Hause, und es ist bezeichnend, daß seine Bildchen eine besondere Schätzung in Frankreich gefunden haben. Ohne im Sinne der italienischen Tradition als guter Zeichner und kompositioneller Gestalter gelten zu können, wirkt er doch sehr persönlich und eigenartig durch seine Fähigkeit, alles in ein gefälliges Spiel gaukelnder Umrisse, huschender Lichter, verführerischer Hell-dunkelspiele aufzulösen. Seine Typen und Bewegungsmotive wiederholen sich leider allzu häufig und schematisch, ebenso gewisse Kompositionsbehefte wie die munteren Engelputzen oder Amoretten, an denen allein man seine Werke leicht zu erkennen vermag. — Vgl. zur Kritik seiner Werke *Zeitschr. f. bild. Kunst* 1921, S. 69ff. (Voss).

ABGEBILDETE WERKE

DIE HEILIGE CACHIE (S. 384)

Von P. Tanjé 1727 gestochen, aber merkwürdigerweise traditionell dem Seb. Conca zugeschrieben. Trotz ihres recht weltlich gezeichneten Wesens ansprechende und von jeher sehr beliebte Darstellung. Eine vermutlich frühere Version im Museum von Riga (Brederlosche Sammlung), unter dem richtigen Namen. Eine wesentlich größere Variante, aber im Gegensatz, in S. Romano zu Fucina (Original?).





Sebastiano Conca: Das Wasserwunder des heiligen Clemens in der Krim. (Fresco.) Rom. S. Clemente





..Sebastiano Conca: Rosenkranzmadonna.
Rom, S. Clemente



Sebastiano Conca: Krönung der heiligen Cäcilie.
Deckenfresco in S. Cecilia, Rom





Sebastiano Conca: Die heiligen drei Könige vor Herodes, Dresden, Galerie



Sebastiano Conca: Anbetung der Könige, Rom, Galerie Corsini





Sebastiano Cotta: Triumph der Bundeslade - Deckenfresco in S. Chiara, Neapel





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:

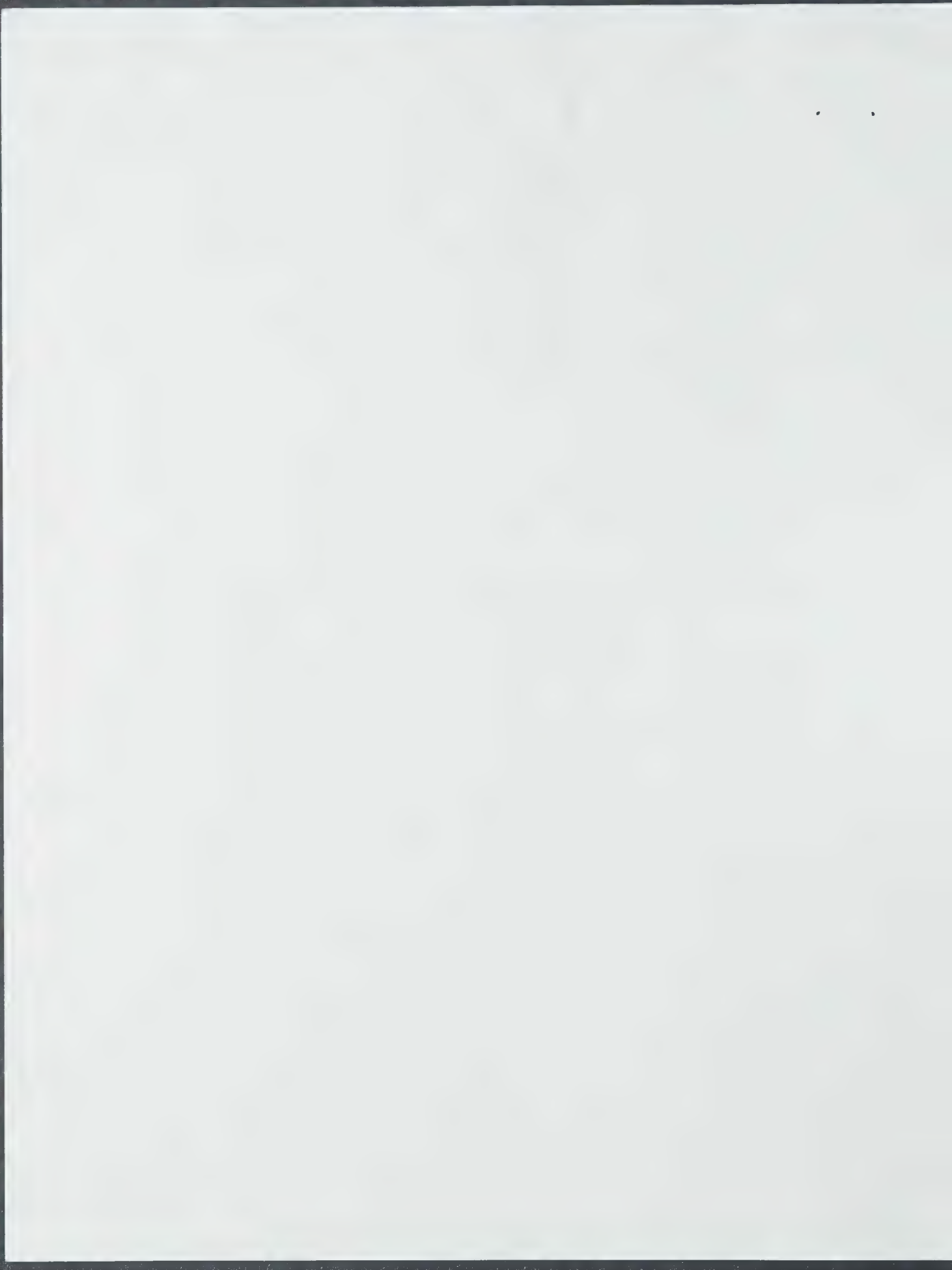
L. G. Nierman

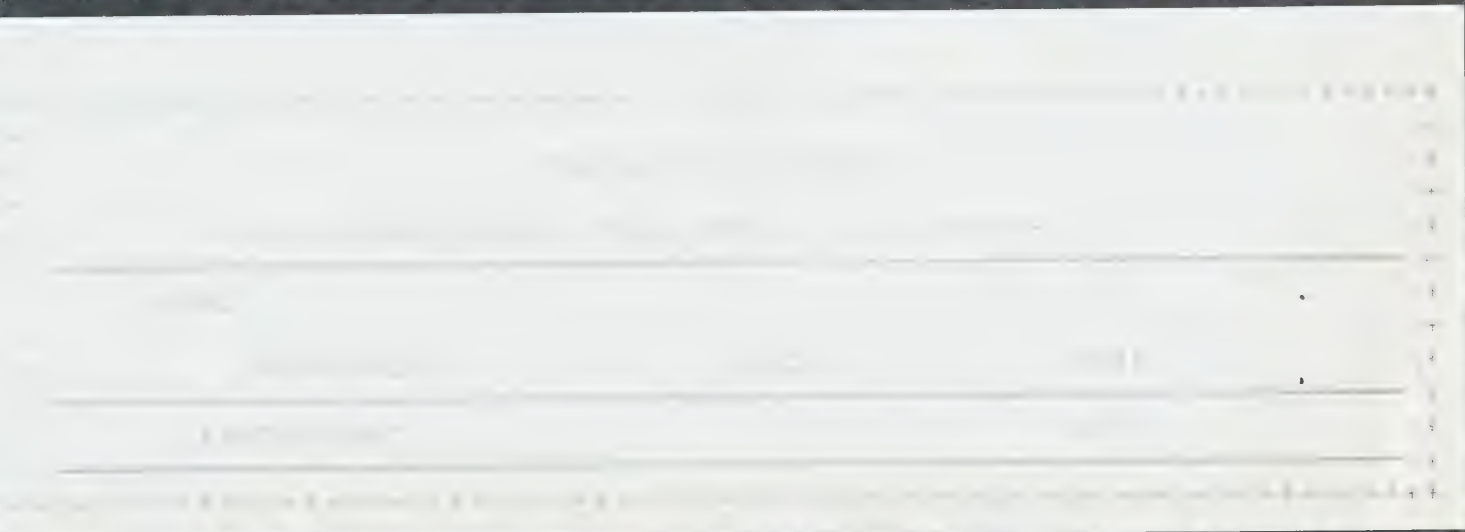
Feb. 3, 1995

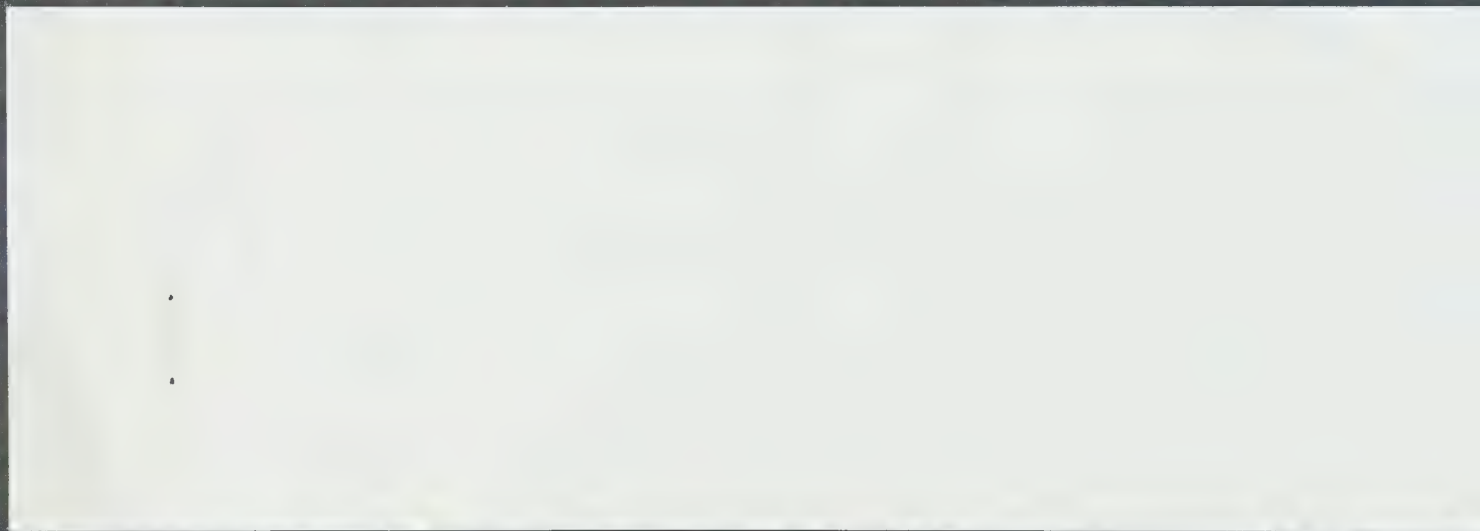
*Re the Flemish Altarpiece,
M+I Bank told me transfer
should be done the p.m.*

Marilga

305 476 5677







FINE PAINTINGS
Edward A. Appiano

LEWIS G. NIERMAN



INTERNATIONAL ASSOCIATION OF AMERICAN
INTERNATIONAL ASSOCIATION FOR ART RESEARCH
AMERICAN ASSOCIATION OF ARCHITECTS AND DESIGNERS
INTERNATIONAL ASSOCIATION OF ARCHITECTS

#1552

LEWIS G. NIERMAN
FINE PAINTINGS

NEW YORK

If you have any questions concerning the
purchase of any of the paintings, or if you
would like to see the paintings, please
write to me at the address above. I will
be glad to answer your questions and
send you a catalogue of the paintings.

THE GALLERY IS OPEN FROM 10:00 A.M. TO 6:00 P.M.
DAILY, EXCEPT ON SUNDAYS AND HOLIDAYS.

THE GALLERY IS OPEN FROM 10:00 A.M. TO 6:00 P.M.
DAILY, EXCEPT ON SUNDAYS AND HOLIDAYS.

THE GALLERY IS OPEN FROM 10:00 A.M. TO 6:00 P.M.
DAILY, EXCEPT ON SUNDAYS AND HOLIDAYS.

THIS WILL BE SUFFICIENT INFORMATION FOR YOU TO
SEE THE GALLERY TODAY BY MAIL ORDER. PLEASE
ADDRESS: FINE PAINTINGS, LEWIS G. NIERMAN, 155
E. 57th St., New York 10022. I will be glad to
send you a catalogue of the paintings and
answer your questions. I will be glad to
send you a catalogue of the paintings and
answer your questions.

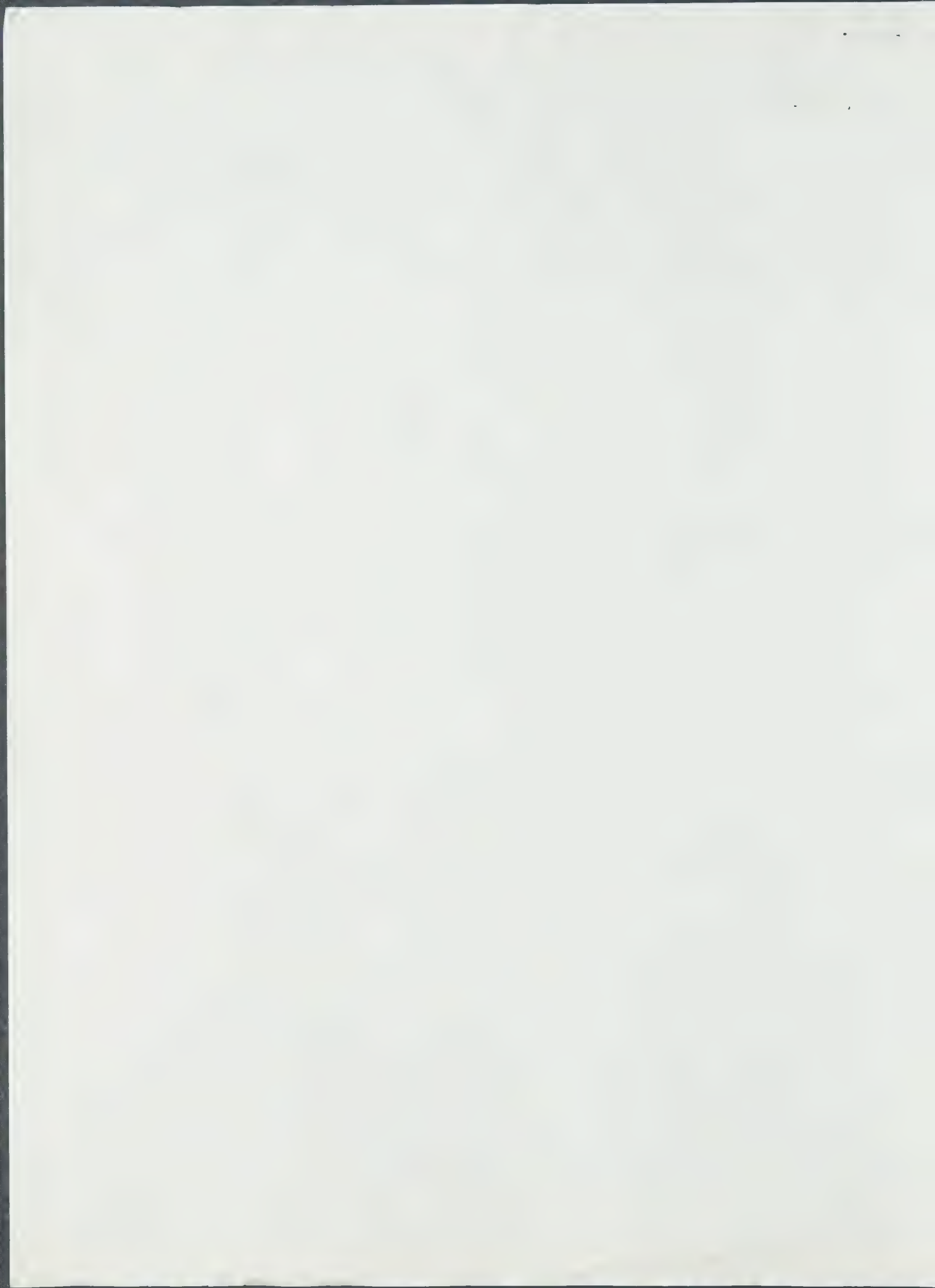
THE GALLERY IS OPEN FROM 10:00 A.M. TO 6:00 P.M.
DAILY, EXCEPT ON SUNDAYS AND HOLIDAYS.

THE GALLERY IS OPEN FROM 10:00 A.M. TO 6:00 P.M.
DAILY, EXCEPT ON SUNDAYS AND HOLIDAYS.

THE GALLERY IS OPEN FROM 10:00 A.M. TO 6:00 P.M.
DAILY, EXCEPT ON SUNDAYS AND HOLIDAYS.

THE GALLERY IS OPEN FROM 10:00 A.M. TO 6:00 P.M.
DAILY, EXCEPT ON SUNDAYS AND HOLIDAYS.

Where Irony
This is
per Guba



02528

DR. B. WILSON
AN & ANTIQUE INC.
202 ADECO AVE. #401
DALLAS, TEXAS 75228

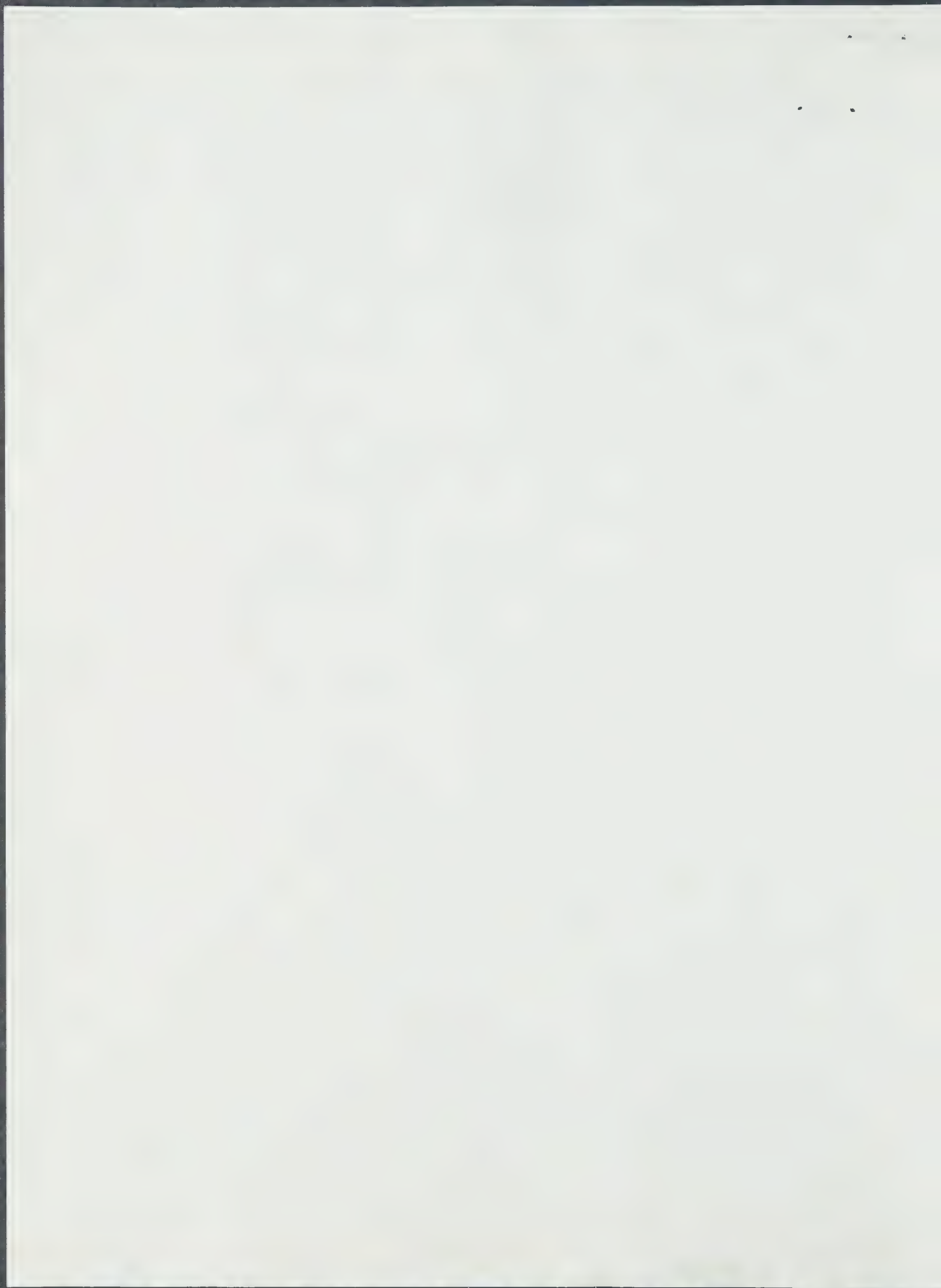
1-2-75

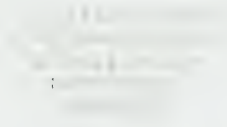
Louis Mermaid

9780 N.W. 16th St

Plantation, FL 332

DATE	DESCRIPTION	AMOUNT
	1- oil painting	11,200.00
	16 - 1/2 ELM	
	Belgian Fly	
	Deposit	1,100.00
	Arch. Over	16,500.00
	Resale # 16 - 20	130,137.00





[Faint handwritten text]

[Faint handwritten text]

[Faint handwritten text]

[Faint handwritten text]

[Faint handwritten text]

1552

[Faint handwritten text]

[Faint handwritten text]

[Faint handwritten text]

[Faint handwritten text]

[Faint handwritten text]



FINE PAINTINGS

February 20th 1950

LEWIS G. NIERMAN



- * CERTIFIED MEMBER AMERICAN ARBITRATION ASSOCIATION
- * INTERNATIONAL COMMISSION ON ARBITRATION
- * AMERICAN ARBITRATION ASSOCIATION - NEW YORK OFFICE
- * STAGOR

100 N. W. 10th St.
 Miami, Florida 33136
 Tel. 375-4100

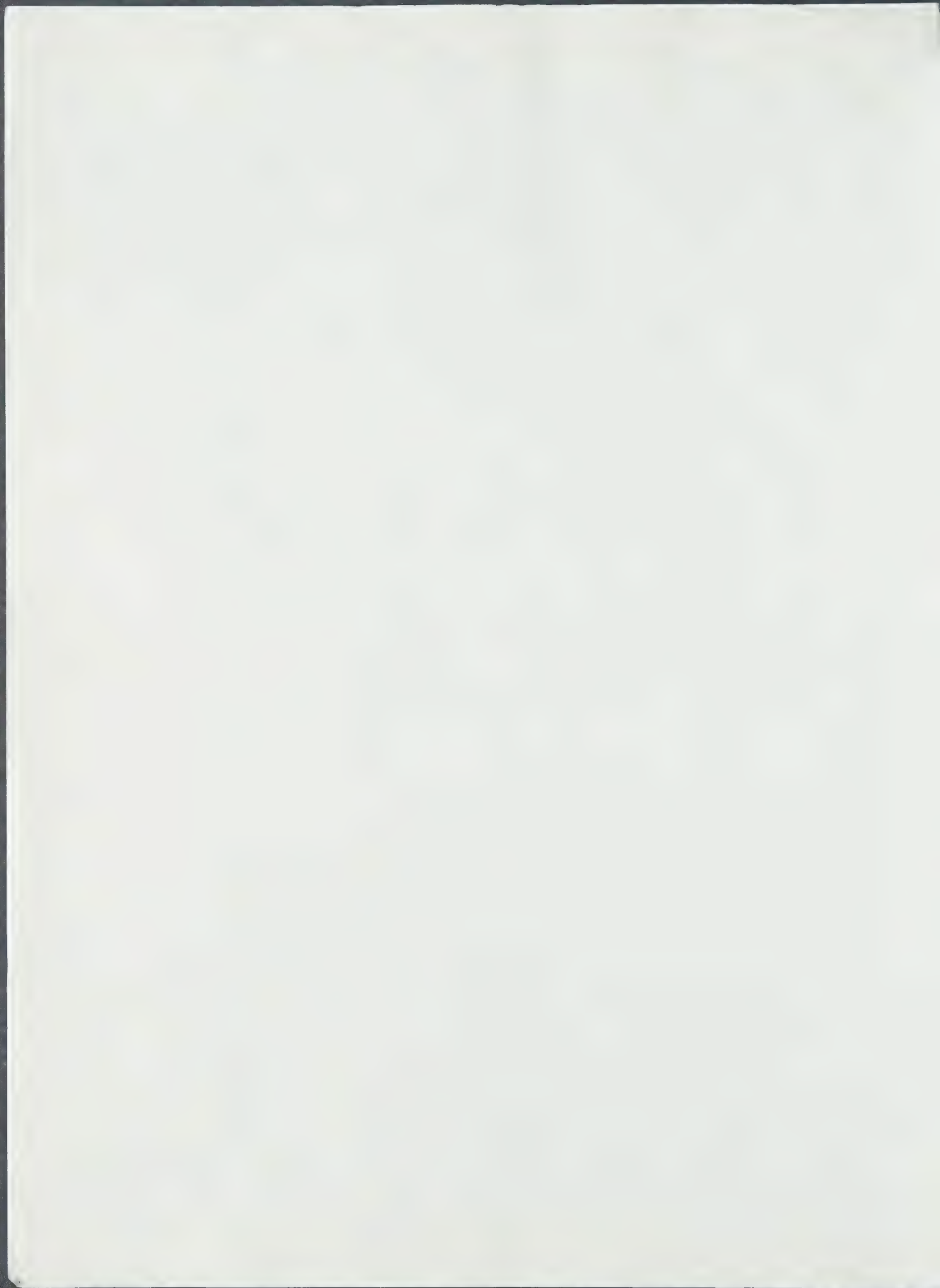
1950-1951

The Board of Directors of the American Arbitration Association
 has received your request for information regarding the
 services of the American Arbitration Association and
 has a selection of articles, brochures and other materials

available for you. If you would like to receive these materials,
 please fill out the enclosed questionnaire and return it to
 the American Arbitration Association, 100 N. W. 10th St.,
 Miami, Florida 33136.

Should you have any questions, please contact the
 office of the American Arbitration Association.

[Handwritten signature]



FINE PAINTINGS

Purchase - Sale - Appraisal

LEWIS G. NIERMAN



- * CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- * INTERNATIONAL FOUNDATION FOR ART RESEARCH
- * AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- * ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A.
Tel: (305) 472-7458

Dear Alfred,

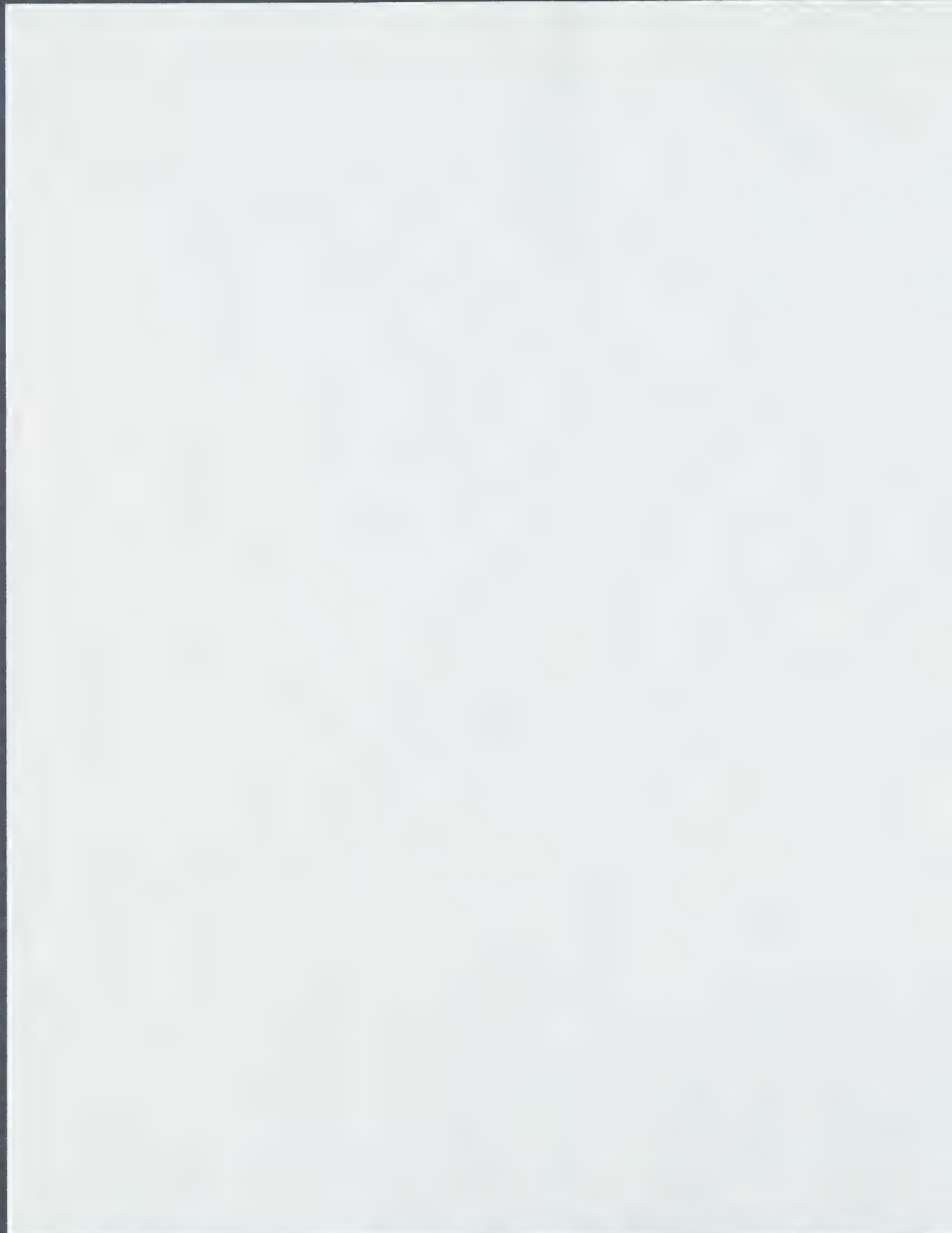
Sorry I forgot to include your
photos in the last mail.

Here is your "old man" and
Hattinbyland makes very small
little you or pencil.

It looks to be late 18th or Dutch
and close to Schwarts, but not
Dau deines. If you'd like to see it,
I can mail it to you.

Yours truly,

L. G. Nierman



Kindness
PUBLICATIONS, Inc.

Suite 116
1858 North Pine Island Road
Plantation, Florida 33322

(305) 423-9323
Fax (305) 476-5877

cc Otto

Dear Alfred,

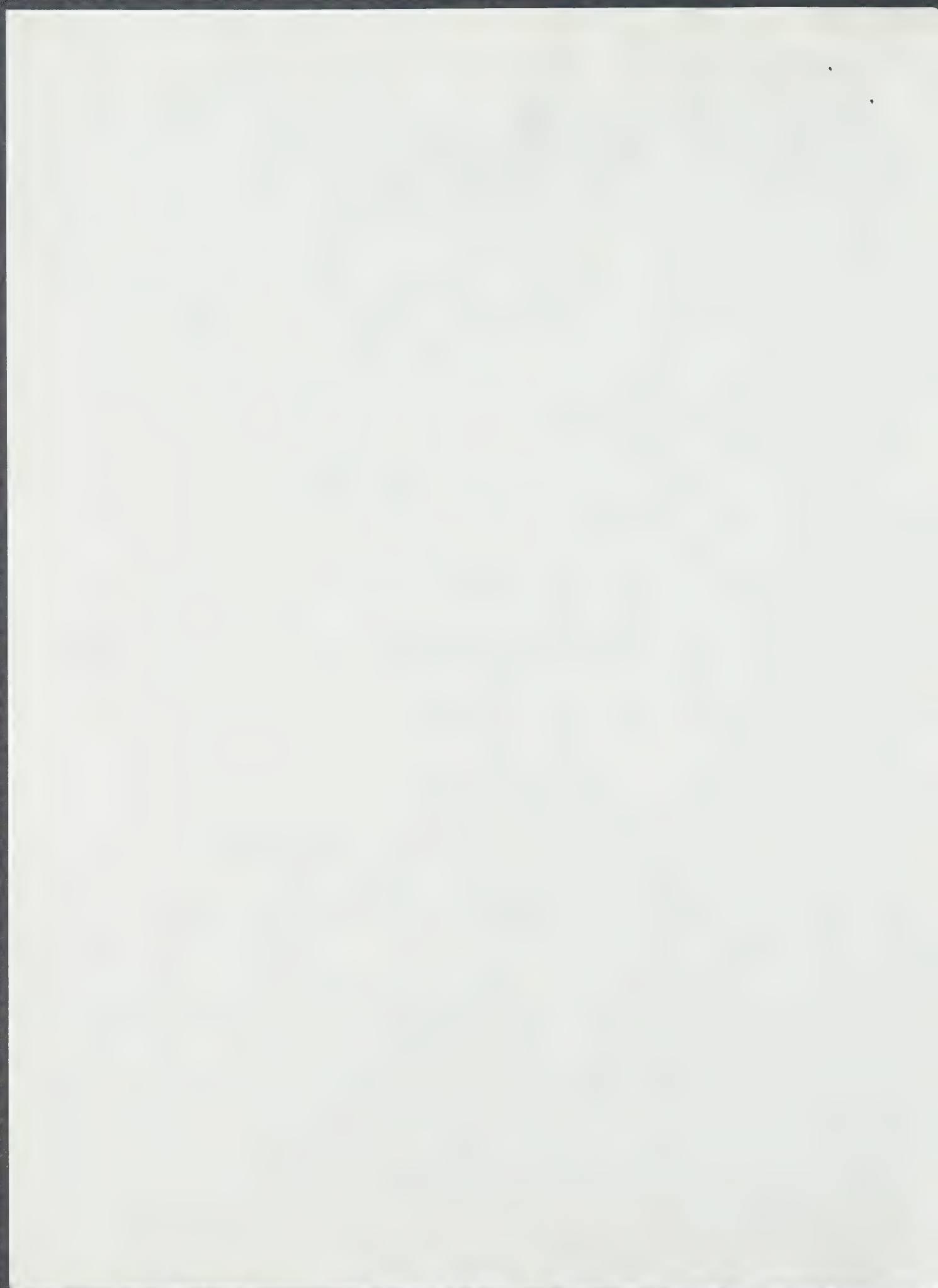
Many many thanks.

Please do share with Otto
and further express my confidence
and trust in him.

As a vegetarian I must
the veggie fish but always
loved the more variety more!

Much pleasure & success
in London.

Love,
John





Kindness
PUBLICATIONS, Inc.

Suite 135
1859 North Pine Island Road
Plantation, Florida 33322

(305) 473-8323
Fax (305) 476-5877

November 17, 1998

Dr. Alfred Bader
270 Alfred Bader Fine Arts
Astor Hotel Suite 627
924 E. Juneau Avenue
Milwaukee, WI 53202

FAX (414) 271-0100

Dear Alfred:

Thank you for all your kind words and thoughts in the chapter of your forthcoming biography which you recently sent. I hope I can always live up to the opinions expressed and that we may always share the love of art and the respect we have for each other. Please, when it is published, my mother would appreciate spelling my name LEWIS, not LOUIS. A small matter except to an 87 year old lady who named me after her own father. Thanks!

I know Geraldine has responded to Isabel regarding the lengthy process of citizenship and the time frame involved at your location in Milwaukee. Things will move smoothly though slowly and the end result is worth the wait I believe.

Naturally, we hope you will find time and reason to visit in the winter. It has been a terribly slow year for acquisitions and for sales as well. The market for ALL types of paintings has proved itself quite dismal at every turn and even American and 19th Century European findings have been few and hard to move. Old masters, as evidenced by the October Sales, are truly depressed and it leaves one little encouragement to purchase anything at all. I am quite happy that I had not consigned anything to auction for quite some time. I have, as you know, made a few marginal purchases which would have been advisable a few years ago but leave me feeling quite dumb these days.

I don't know what will be coming my way for you by January. I hope something of interest but if recent history here in Florida is any indication, you might already be familiar with my entire Old Master inventory.

2

I have contacted Otto regarding the Bijlert since my debt to you is due in May and I wanted to make some arrangements to meet it. Naturally, the Bijlert must constitute the major source of my ability to pay your principle and interest at this time. He has had no interest, largely because of the change of color in the Madonna's mantle, a point which I believe you and I agree is of little consequence for the painting's desirability. I always think of it as a secular work, mother and child, rather than worrying about its possible original religious intent. Such a shame for buyers to be so unsure of their own reasons for acquiring fine art.

In any case, Otto informed me that as of December 1, he will have a better opportunity to show the painting. This, of course leaves me no opportunity to sell at auction in January, an option I would fear to exercise in any case. I would ask you to consider that a possible auction sale in June would leave me about 2 months late on repayment of your loan and interest. I would like Otto to have the opportunity to get my price privately. I could only think of offering it at Sotheby's or Christie's in the Spring with your approval of the late return of funds plus additional interest. I have little or no faith in the the "auction block" which I feel is better described as a "guillotine" these days.

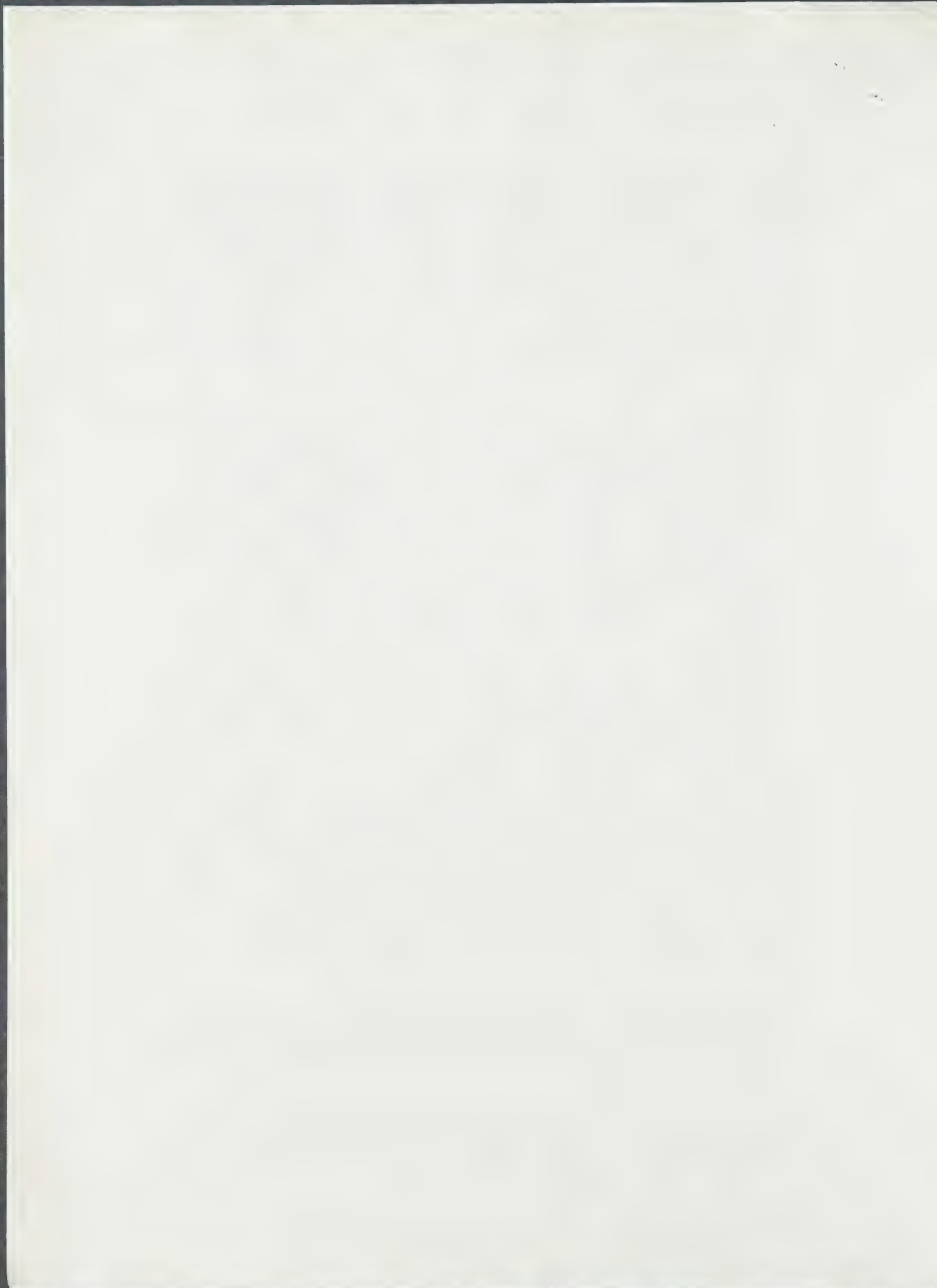
Please let me know your feelings about this matter and whether or not you can offer any help or suggestions for me to move the Bijlert at this fair price. Mr. Paul Jensen, really hopes I can hold off sale until the publication of his catalogue since he has given it such importance to that publication. He doesn't however have to pay my bills. As one friend to another, it has been a very slow year with many financial demands and much time and money spent pursuing a career of kindness and caring for animals and the children of a "new world". Although it has met with much critical success, the financial rewards so far are very limited and even may have been counterproductive to the further development of my art business. But without the best of paintings, the most avid of clients and the sheer luck of being in the right place at the right time, I cannot be sure things would be at all different.

Thank you for your consideration of my situation and I welcome any and all suggestions you might have for choosing my options. I trust you more than well enough to know that you will share any and all ways you think might help me make the best decisions.

As always my very best wishes for your continued health, happiness and the enviable ability to find and explore all that is beautiful in our often questionable world.

Love, Edward in Wisconsin.





FAX FROM

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

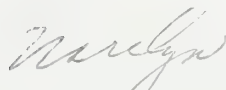
August 31, 1994

To: Mr. Lewis Nierman
305 476 5677

Dear Mr. Nierman:

Your Express Letter to Dr. Bader was received today. Dr. and Mrs. Bader are presently in Europe. When I spoke to Dr. Bader this afternoon, he asked that I let you know that he will telephone you on Monday, September 5th.

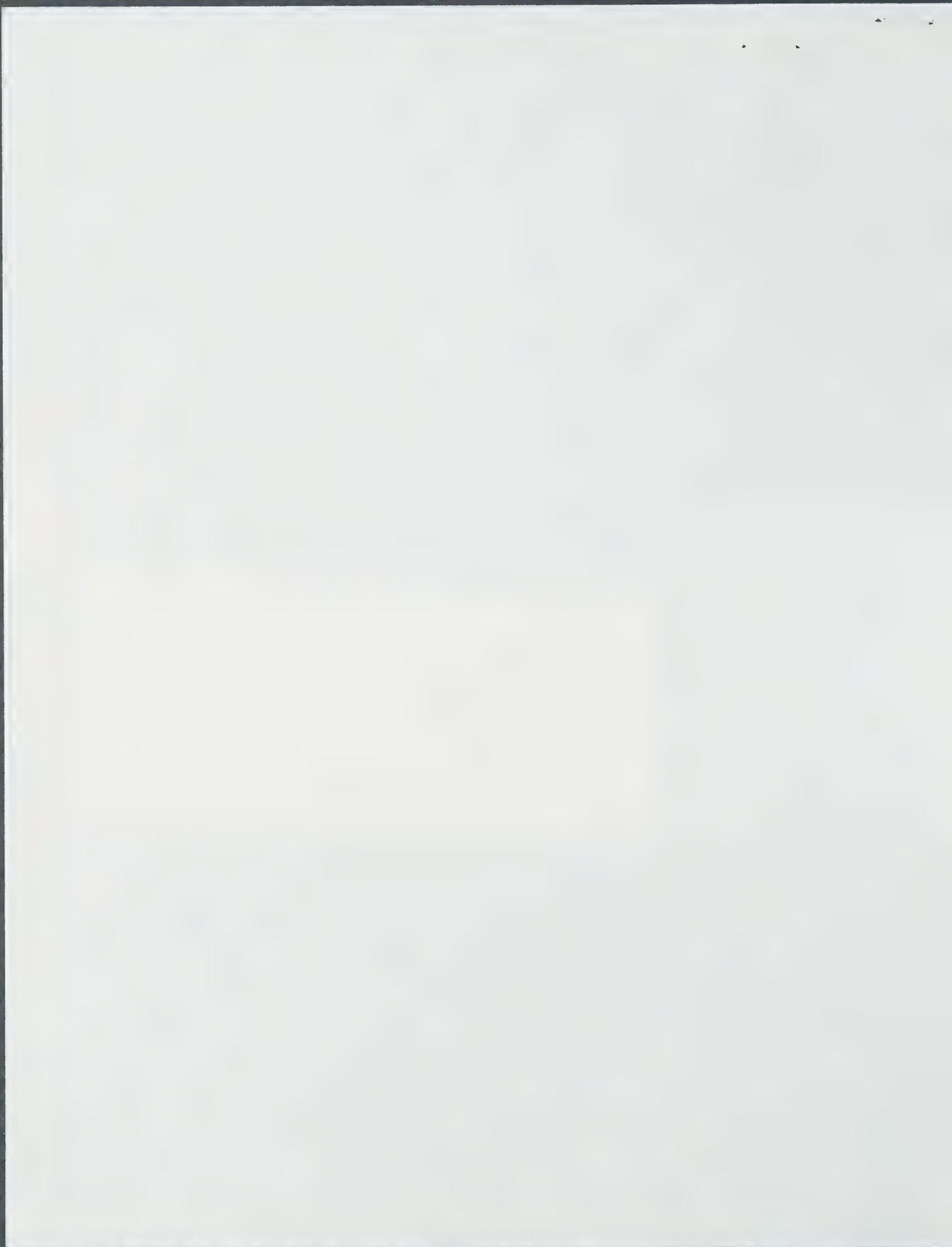
Cordially,

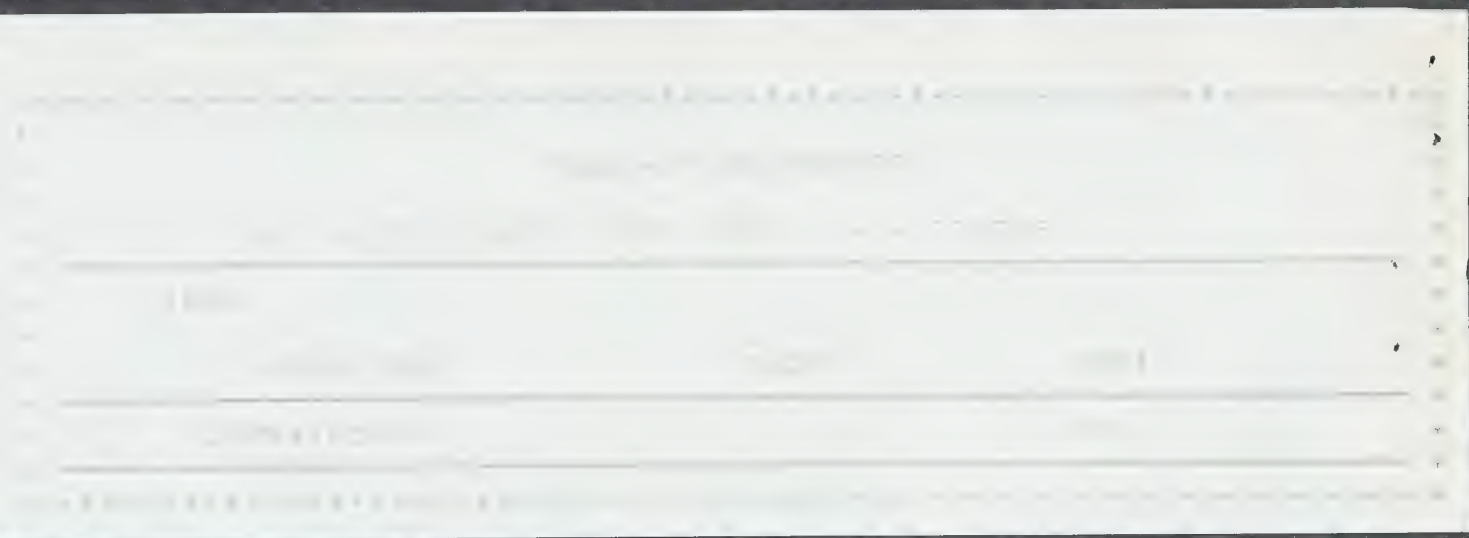


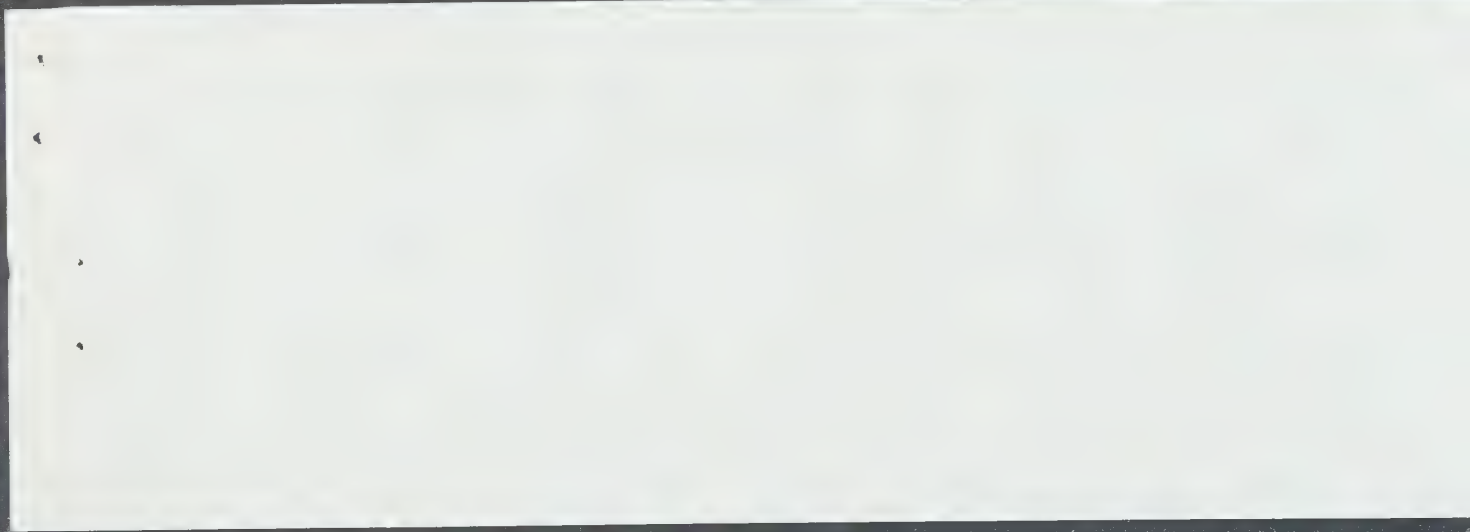
Marilyn Hassmann

Kindness Publications, Inc.
c 1859 North Pine Island Road
Plantation, FL 33322
Fone 305 423 9323
FAX 305 476 5677

ALSO: → See letterhead, also







FINE PAINTINGS.

Purchase - Sale - Appraisal

LEWIS G. NIERMAN



- * CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- * INTERNATIONAL FOUNDATION FOR ART RESEARCH
- * AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- * ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A.
Tel: (305) 472-7458

August 30, 1994

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

Dear Alfred;

I hope the summer has brought you more fun and excitement than it has to me. Old master paintings that are interesting and buyable in Florida are virtually non-existent. The meager offerings of American and nineteenth century European are hardly worth the time and investment.

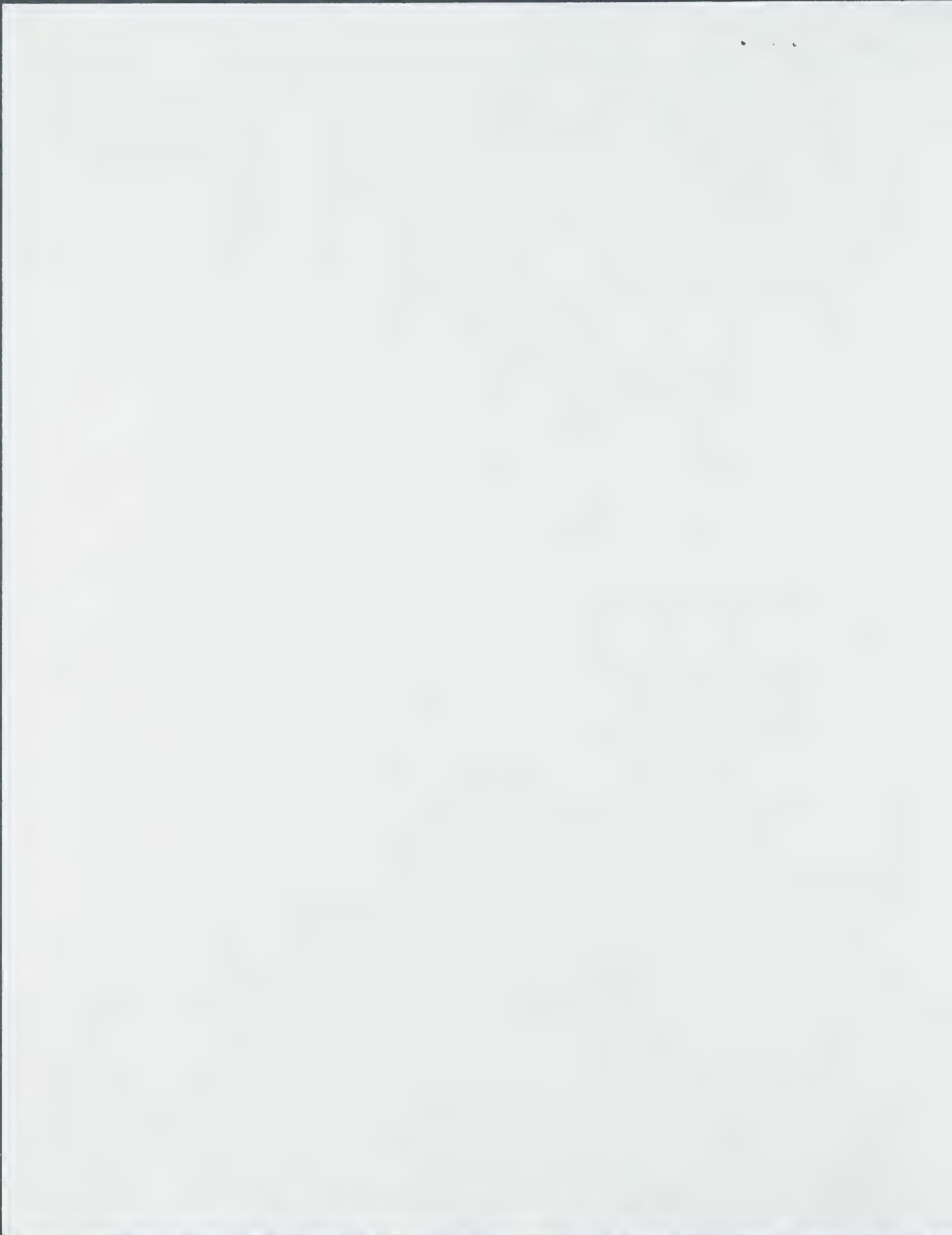
I have just acquired this rather large panel, 23" X 32½", which bears an old Boston Museum of Fine Arts sticker (meaning absolutely nothing) and the remains of an old auction or gallery label attributing it to Egbert van Heemskerck (also meaning absolutely nothing). Other than the coarseness of the figures, Heemskerck is not possible. I do believe that it should definitely be attributed to Barent Gael and I have found many works to substantiate that it is a very large, if not delicately painted work by this secondary artist.

It is not my cup of tea either. (Rather Goyish again). But I am not in the tea business so I hope perhaps there is some interest on your part or on Otto's given the possibility of some profit left even at the wholesale level for you.

It hasn't been cleaned in over 100 years and the panel seam needs to be refilled and touched as well. Other than that, it is in quite honest condition as you can see. Perhaps a signature lies buried in the mud. Please let me know if there is any interest at an attractive price and I will see if I can offer it at one.

Since I haven't heard from Otto regarding the Bylert, I would also ask about its status. My obligation to you becomes due in May and I would want to make arrangements for the Bylert shortly if you have not sold it. Auction may be a possibility and given the time frame for January sales, I might need to make arrangements soon. Please let me know how this matter stands.

My very best wishes to you and Isabel (U.S. citizen?).



FINE PAINTINGS
Purchase - Sale - Appraisal

LEWIS G. NIERMAN



- * CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- * INTERNATIONAL FOUNDATION FOR ART RESEARCH
- * AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- * ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A.
Tel: (305) 472-7458

June 14, 1992

Dear Alfred,

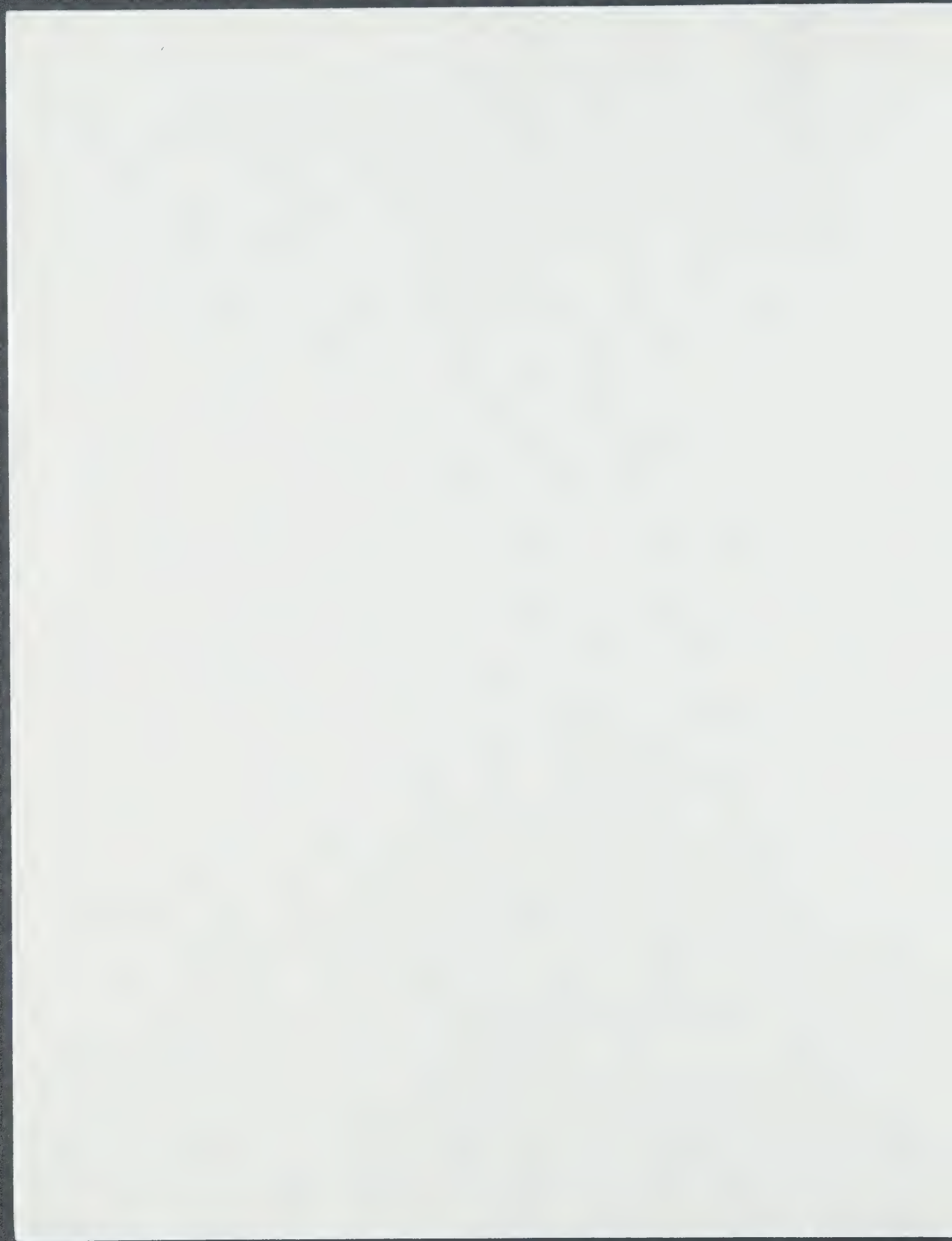
I hope this letter finds you in good times. This painting is owned by an 86 year old blind man who has no need for it. It is available but no price is determined yet.

Owned by him since 1940, it is wrongly attributed to Murillo. It does however appear to be a fine 17th century Spanish genre painting closer to those genre works of Valazquez and his circle. (A painting found)

I sent other photos to Otto on this day so that we can move on this quickly if you desire.

Best wishes,

Lewis





ALFRED BADER FINE ARTS

DR. ALFRED BADER

May 9, 1994

ESTABLISHED 1961

Mr. Lewis G. Nierman
9780 N.W. 16th Street
Plantation, Florida 33322

Dear Lewis,

Thank you so much for your interest check.

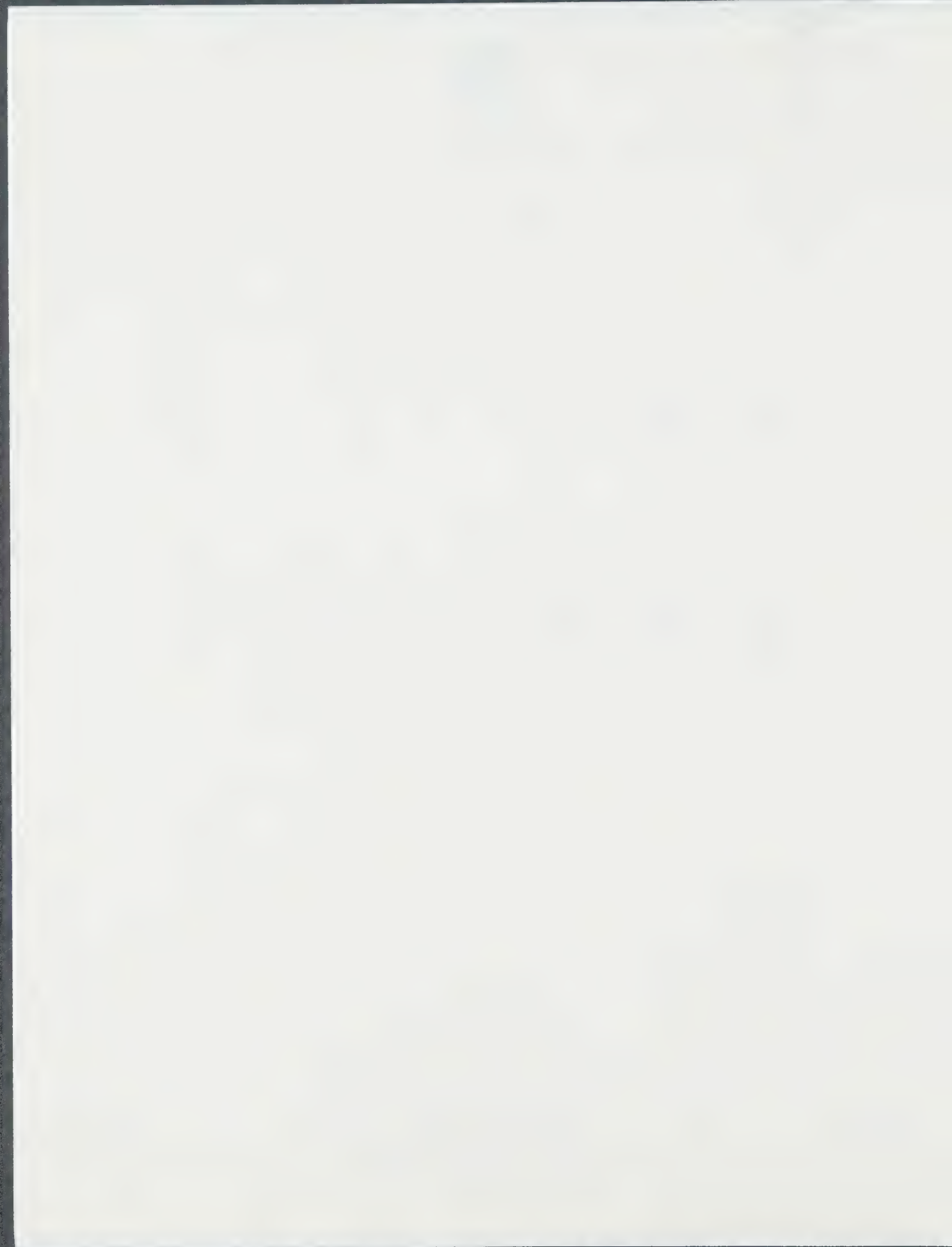
I have discussed the voluminous documentation of Chaim Goldberg's work with my sons. My older son, David, is an architect and art dealer and his wife, Michelle, is an artist. Daniel buys quite a few works. Both thought Chaim Goldberg's work interesting, but rather derivative of older Jewish artists. I guess that is correct.

I return all of the documentation, which I am sure you will find useful.

Best wishes from house to house,

Enclosure

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



FINE PAINTINGS
Purchase - Sale Appraisal

LEWIS G. NIERMAN



* CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
* INTERNATIONAL FOUNDATION FOR ART RESEARCH
* AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
* AAAA #100000000

6760 N. W. 14th Street
Pompano Beach, Florida 33062-1400
Tel. (305) 871-7455

April 21, 1998

Dear Sirs:

I am in receipt of your note of 21 April and have attached copies of two of the exhibits used by me in a recent appraisal document for the Goldbergs.

Each is a partial list consisting of only documented sales either supported by museum receipts, client checks or auction records. It will give you sufficient reason to believe that the artist's reputation is real.

However we may feel about his work and his style, he certainly appears to have a dedicated following and a major reputation.

I hope that this is of help and interest to you and your sons. I do have four of his watercolors for you to see at any time and his home is just 30 minutes from here in Boca Raton, Florida. He is a sweet, charming man who cares only about the chance to work.

Best wishes,

A handwritten signature in dark ink, appearing to read "Lewis G. Nierman".

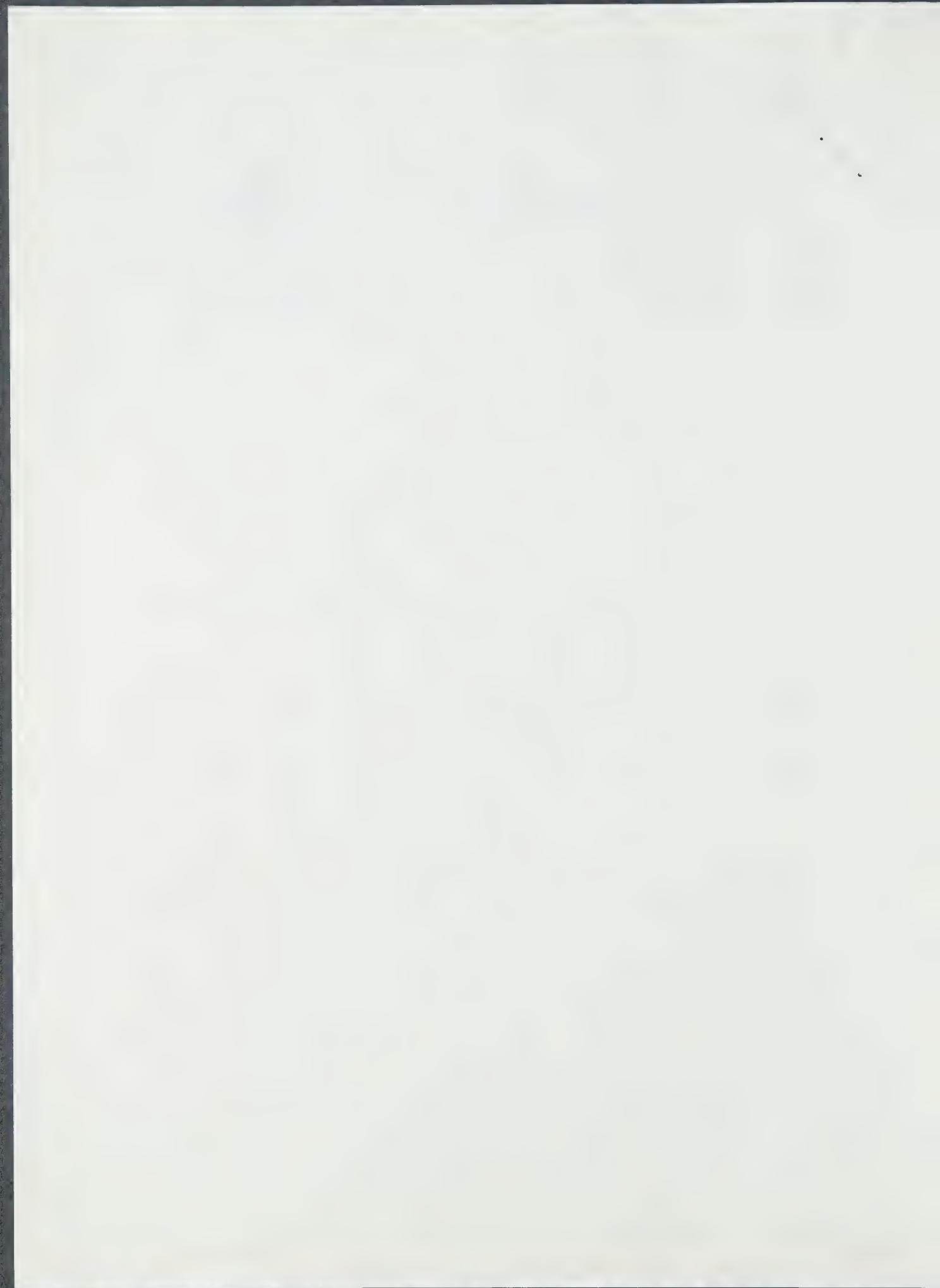


EXHIBIT 4. INTERNATIONAL AUCTION RECORDS.

1. Sale, Germann, Zurich (7 November 1981, lot 344): "Les Musiciens"-Pen and wash drawing signed and dated 1965. (28" X 20", 74 X 51cm).....\$1,650.00
2. Sale, Germann, Zurich (7 November 1981, lot 343): "The wedding"-Pen and wash drawing signed. (28" X 39", 70 X 99cm).....\$2,208.00
3. Sale, Phillips, New York, (15 November 1985, lot 16): "Les Musiciens." Pencil and watercolor drawing signed and dated 1965. (29" X 19" 74 X 51cm).....\$1,300.00
4. Sale, Guy Louwmer, Paris (17 May 1990, lot 212): "Piezmerin," oil on canvas signed and dated 1964 (18" X 24" 45 X 60cm).....\$7,074.00

NOTE: These available auction prices are for much lesser works by the artist yet they commanded excellent prices several years ago for a living artist. They reflect the fact that Chaim Goldberg's art is supported on the open market as well as direct sales by the artist, his galleries and representatives.

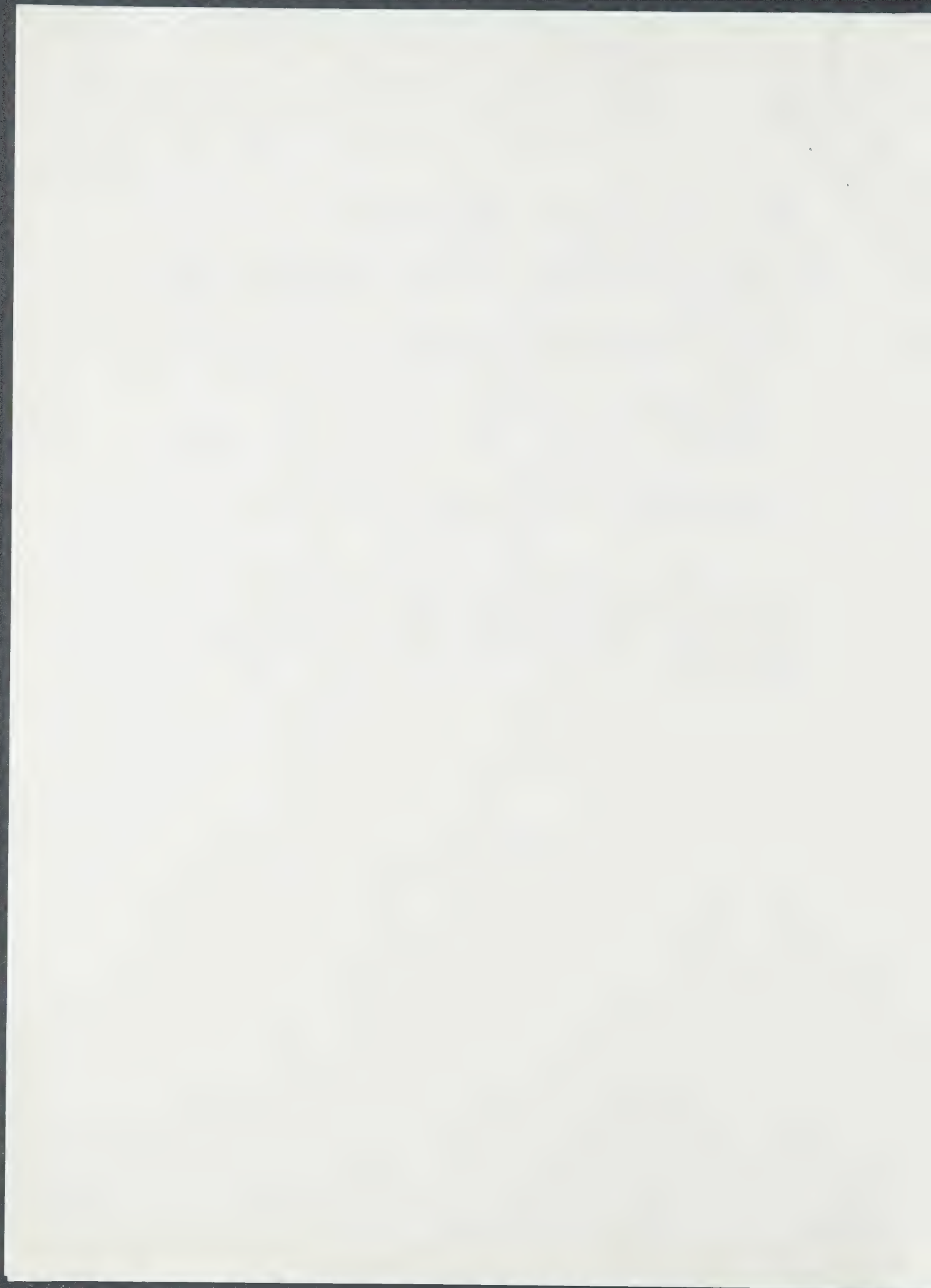
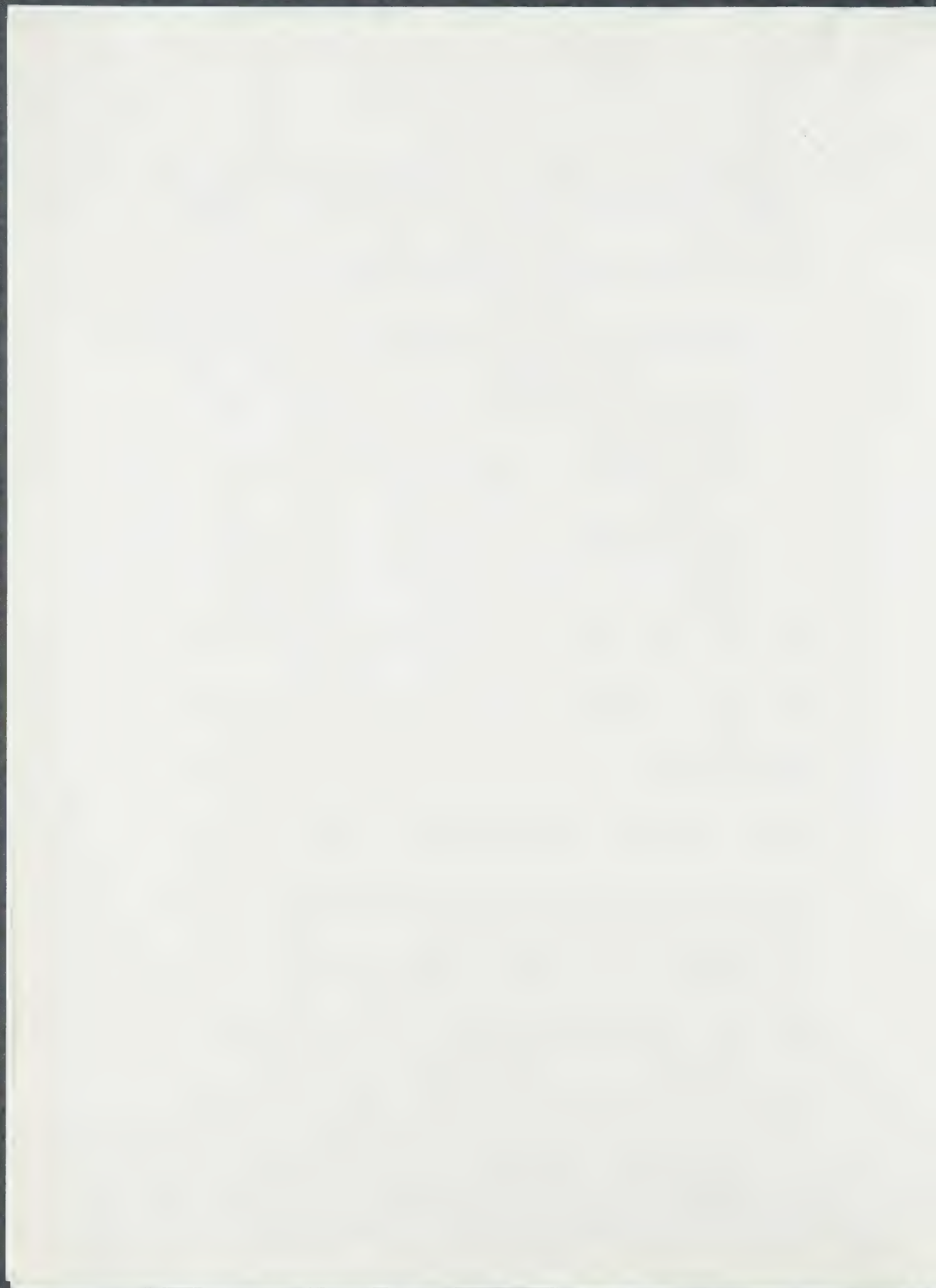


EXHIBIT 3: THE FOLLOWING IS A LISTING OF SOME WORKS OF CHAIM GOLDBERG SOLD BY GALLERIES, REPRESENTATIVES OR THE ARTIST HIMSELF WHOSE PRICES I HAVE BEEN ABLE TO VERIFY THROUGH VARIOUS RECORDS AND DOCUMENTS:

1. "Shtetl"--A collection of line engravings and trial proofs sold December 15, 1978, now in the Smithsonian Inst., Washington, DC..... \$2,640.00
2. "Holocaust Subjects"--A collection of 14 pen and ink drawings sold February 26, 1979, now in the Spertus Museum, Chicago..... \$13,576.00
3. "Wedding"--An oil on canvas sold December 14, 1981, now in the Spertus Museum, Chicago..... \$18,000.00
4. "Symchas Torah"--An oil on canvas sold February 16, 1982, now in the Spertus Museum, Chicago, ... \$19,712.00
5. "Freedom Dancer"--A woodcut and the Block sold 1983, now in the Printing Museum, Houston, Texas..... \$5,000.00
6. "Spring"--An oak wood sculpture sold September 18, 1980, now in the Houston Public Library..... \$20,465.00
7. "New Torah"--An oil painting on canvas sold Dec-Jan 1982-1983, now in the Spertus Museum..... \$27,000.00
8. "Don't Forget"--A small group of 8 oils sold March 29 1977, now in the Spertus Museum..... \$75,000.00
9. "Graphics"--A collection of plates, proofs and line engravings sold June 30, 1983, now in the Spertus Museum, Chicago..... \$77,198.00
10. "Parents III"--A line engraving, plate and proofs sold June 15, 1983, now in the Museum of Fine Arts, Houston, Texas..... \$5,921.00
11. "Warsaw Ghetto uprising-1943 and Chetel"--A dry point plate and collection of engravings sold February 22, 1984, still in a private collection..... \$20,015.00
12. "Dancers"--A sculpture and a watercolor sold June 7, 1981, still in a private collection..... \$75,520.00
13. "Heart" and "We"--Two small sculptures sold October 25 1980, still in a private collection..... \$19,720.00
14. "Group Dance"--A watercolor sold August 5, 1981, still in a private collection..... \$4,240.00

NOTE: It was important to observe the sizes of sales as well as the mediums, sizes and subject matters involved when creating meaningful comparisons for this appraisal. This is only a partial representation of the prices commanded by the artist and is limited, as stated in the body of the appraisal to a number of works whose prices the appraiser could document.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 21, 1994

Mr. Lewis G. Nierman
9780 N.W. 16th Street
Plantation, Florida 33322

Dear Lewis,

Thank you for that large package on the works of Chaim Goldberg, which I will share with my sons.

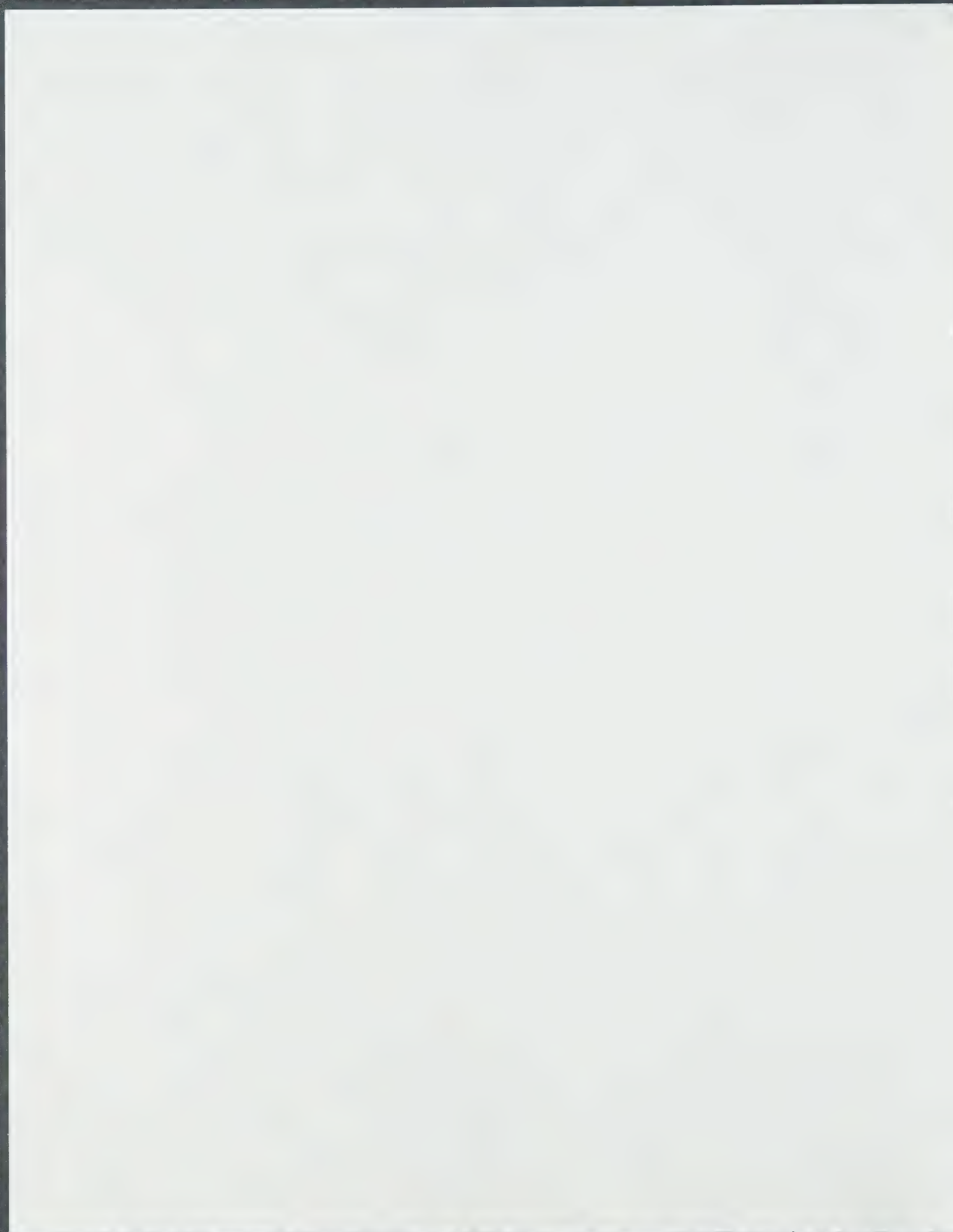
When next we are in Florida, I would like to look at some originals; I presume you have some at home.

Are there any international auction records of his works?

Fond regards from house to house.

As always,

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



FINE PAINTINGS

Purchase - Sale - Appraisal

LEWIS G. NIERMAN



* CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
* INTERNATIONAL FOUNDATION FOR ART RESEARCH
* AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
* ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A
Tel: (305) 472-7458

April 7, 1994

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

Michelle C. David
What do you think?

Dear Alfred;

I had briefly mentioned to you earlier when you asked about Jewish art and artists that I am friendly with the artist, Chaim Goldberg. I was asked to provide appraisals for some of his works being donated to museums and institutions.

Although I certainly realize that his work is far from your personal tastes, I have enclosed a copy of some information on him as illustrative of his recognition and importance. He is indeed a commercially viable artist.

Like most artists, he and his wife Rachel are very reluctant to promote themselves and very poor at marketing. He lives and works here in S. Florida now and, I believe, with the proper representation and exposures via exhibitions, he can be financially even more successful than in the past.

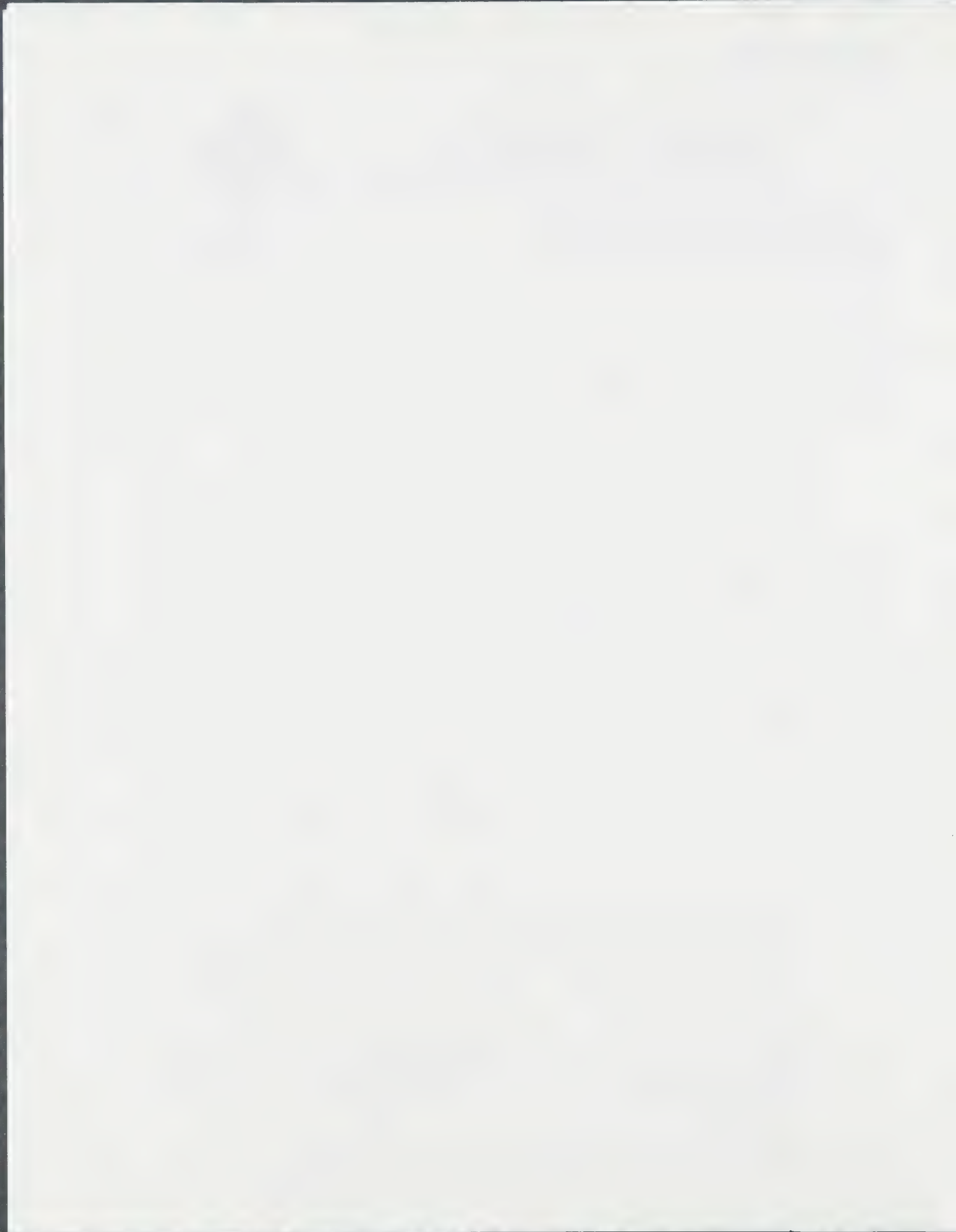
I have documented for my appraisals several international auction records for paintings, watercolors and etchings as well as private sales to collectors and museums worldwide. He is for real with a following of devoted buyers naturally interested in his subjects as well as executions.

I personally would like to help them, and myself, in some way by becoming involved in his greater exposure. You have had much experience in these areas and I wanted to let you know of the possibilities. They are fine people, quite anxious to talk business if you have any ideas, including some type of agency or even the arrangement of a showing or individual sales.

Please when you have a few moments, examine his history and give it some thought. His works do sell for serious money; paintings as high as \$40,000.00; watercolors, drawings and engravings from \$1-10,000.00. These prices are, as I said, documented by receipts and international price records.

Thanks for your attention and I hope this will be of some interest for you. My continued very, very best.

Michelle C. David





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 8, 1994

Mr. Lewis G. Nierman
9780 N.W. 16th Street
Plantation, Florida 33322

Dear Lewis,

Thank you for your letter of April 5th, just received.

Isabel and I are just off on a week's speaking tour to Tennessee, and so I am forwarding your letter and photographs to Otto Naumann.

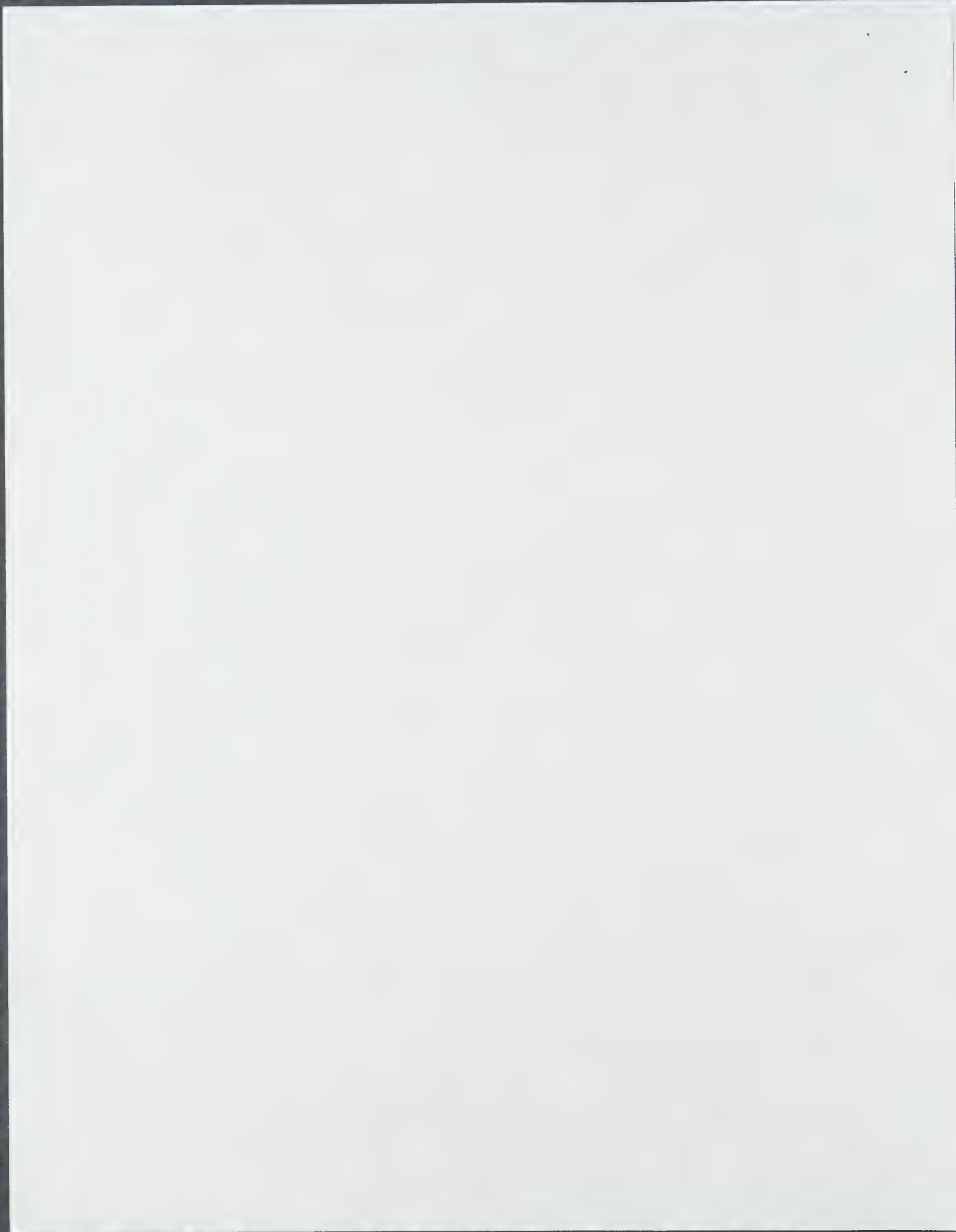
That little genre painting looks honest and in good condition, but it just isn't for me. I am asking Otto to contact you directly, and if he likes it he can buy it from you, if not, he will return the photographs to you.

Best wishes to you and Geraldine.

As always,

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



FINE PAINTINGS

Purchase - Sale - Appraisal

LEWIS G. NIERMAN



* CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
* INTERNATIONAL FOUNDATION FOR ART RESEARCH
* AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
* ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A
Tel: (305) 472-7458

April 5, 1994

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

Dear Alfred;

Another minor offering from South Florida. Probably not for you as collector (nor for me), but perhaps for you and Otto as there is surely some money left in it.

It is a good, honest example of its kind...though we might not like "its kind" very much. Condition is excellent and it was recently cleaned by the owner prior to sale to me. There is absolutely no repaint on it and it is quite solid as you see. Strangely, it is only dated 1633 in the lower left. Perhaps there was more before the date? I can't be sure.

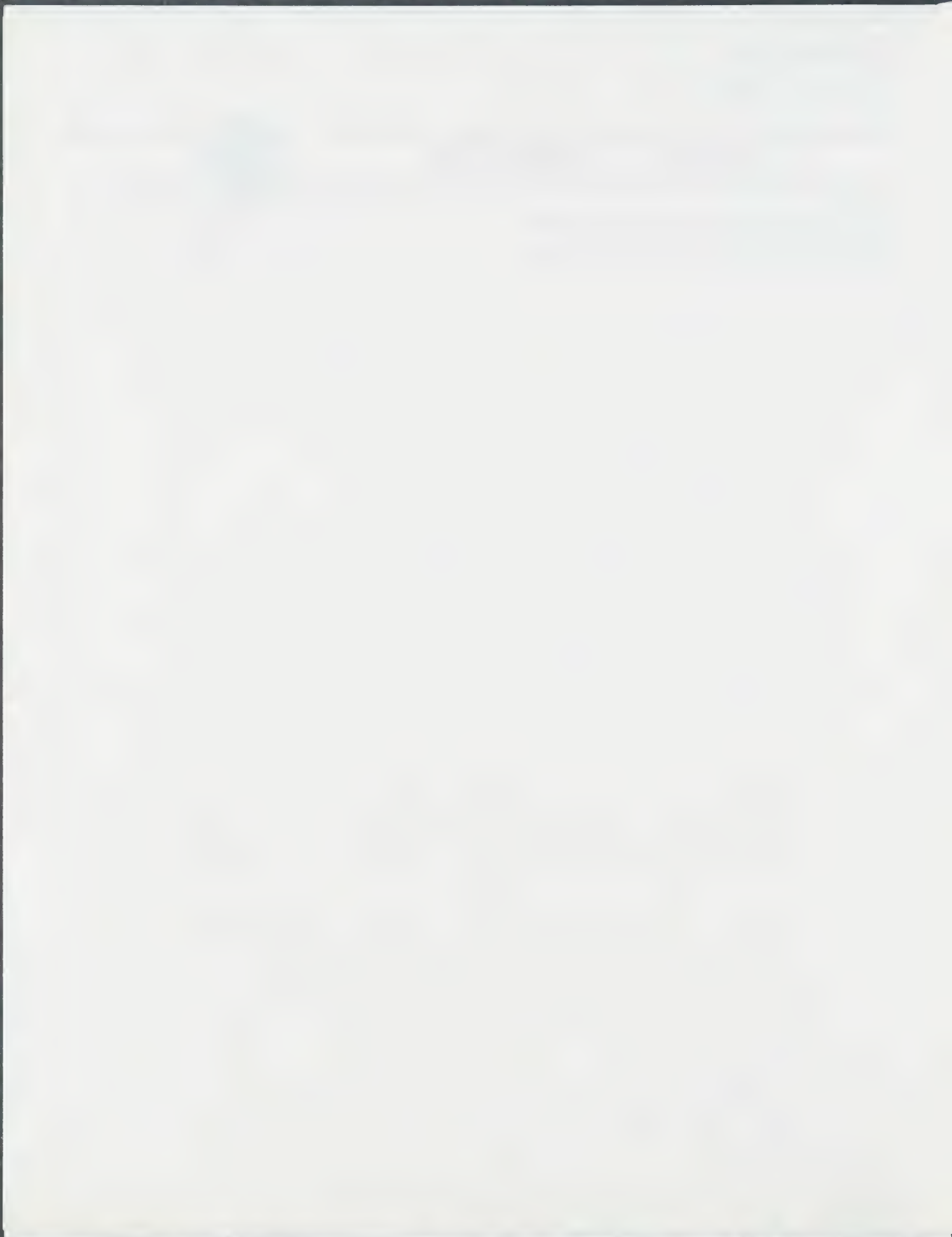
It is oil on panel, 10 1/8" X 8 1/2" (25 1/2 X 21 cm) and in a decent old frame. It was called the work of Jan Miense Molenaer (nameplate included), however, at this time, I am not convinced of the attribution. The date of 1633 which is authentic, seems quite early for Molenaer to be working like this. Perhaps I am incorrect. In any case the painting is priced at face value of \$3000.00.

I hope you will find it of some interest, either personal or financial. In any case, it has been my pleasure to be able to provide you with something to consider.

Be well and someday soon you will be married to a U.S. citizen. Our best wishes to you both.

Your Friends,

Lewis and Geraldine



FINE PAINTINGS
Purchase - Sale - Appraisal

LEWIS G. NIERMAN



* CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
* INTERNATIONAL FOUNDATION FOR ART RESEARCH
* AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
* ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A.
Tel: (305) 472-7458

April 5, 1994

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

Dear Alfred;

Another minor offering from South Florida. Probably not for you as collector (nor for me), but perhaps for you and Otto as there is surely some money left in it.

It is a good, honest example of its kind...though we might not like "its kind" very much. Condition is excellent and it was recently cleaned by the owner prior to sale to me. There is absolutely no repaint on it and it is quite solid as you see. Strangely, it is only dated 1633 in the lower left. Perhaps there was more before the date? I can't be sure.

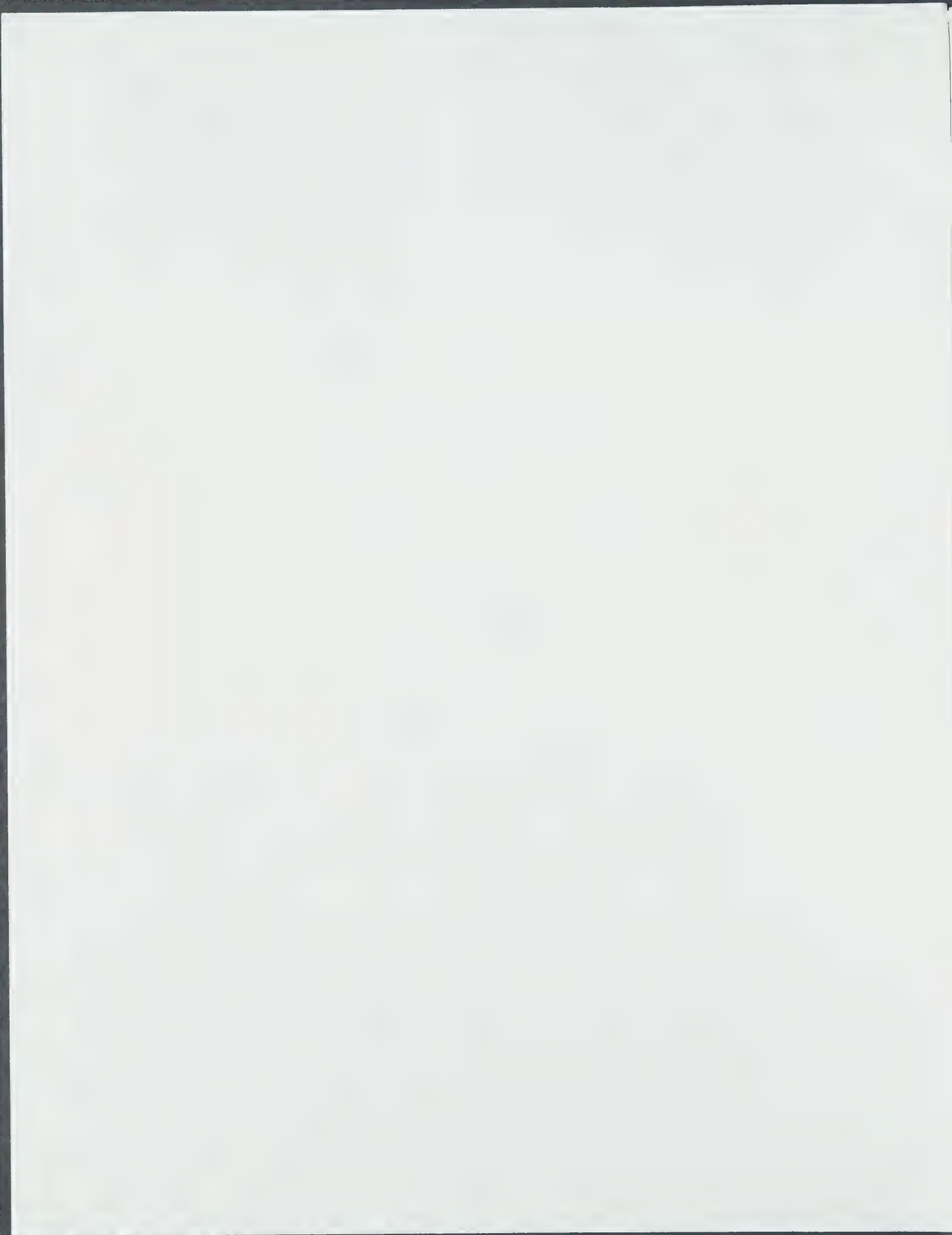
It is oil on panel, 10 1/8" X 8 1/4" (25 1/2 X 21 cm) and in a decent old frame. It was called the work of Jan Miense Molenaer (nameplate included), however, at this time, I am not convinced of the attribution. The date of 1633 which is authentic, seems quite early for Molenaer to be working like this. Perhaps I am incorrect. In any case the painting is priced at face value of \$3000.00.

I hope you will find it of some interest, either personal or financial. In any case, it has been my pleasure to be able to provide you with something to consider.

Be well and someday soon you will be married to a U.S. citizen. Our best wishes to you both.

Your Friends,

Lewis and Geraldine





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 14, 1994

Mr. Lewis G. Nierman
9780 N.W. 16th Street
Plantation, Florida 33322

Dear Lewis:

We and the Howard's so enjoyed our visit with you on Friday. Thank you for your kind reception.

My check for your two works is enclosed. My State of Wisconsin Resale Number is 147130.

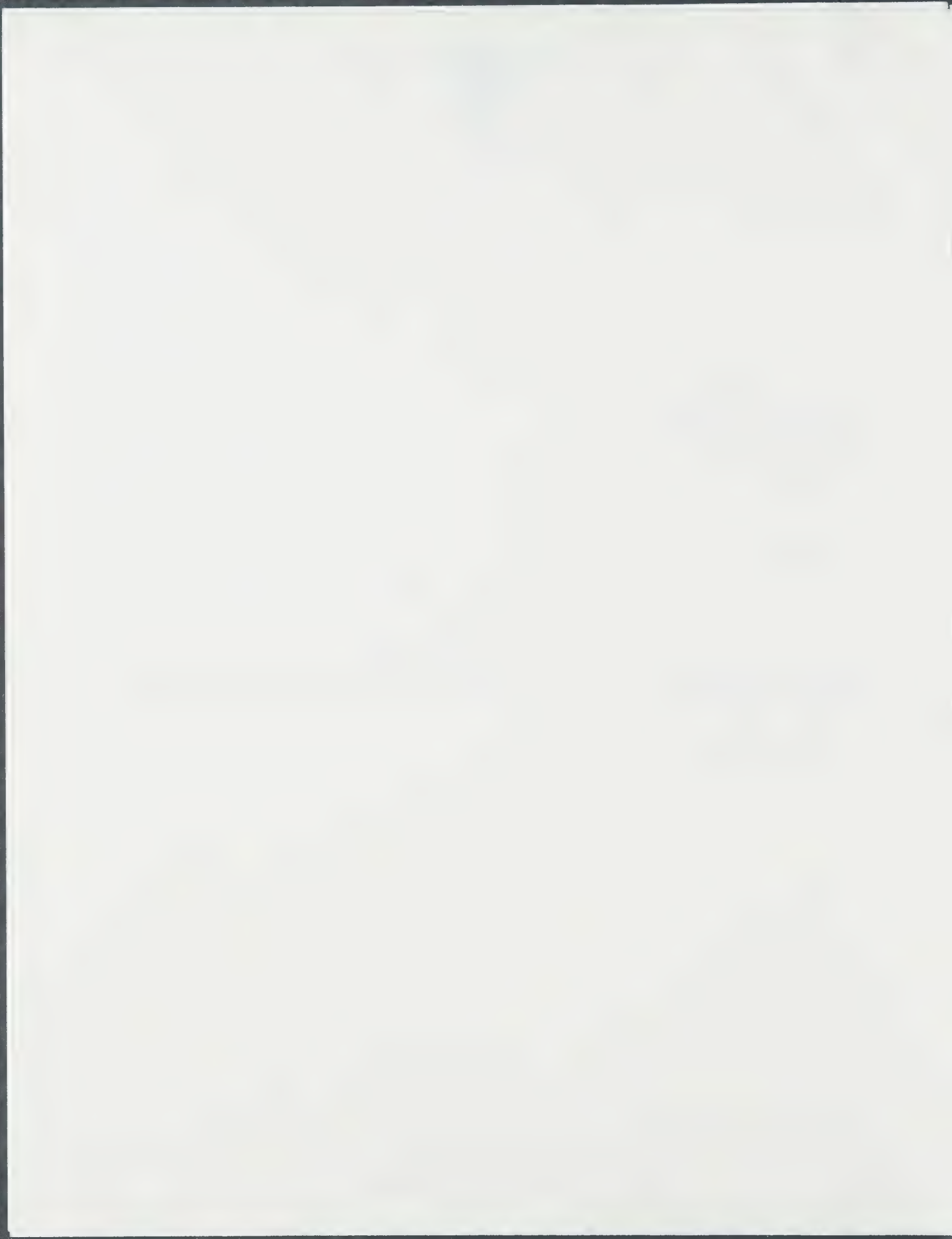
Please make payment of the interest due on the loan annually.

Enclosed is a chapter from my autobiography, the one on John Whalley, the artist whom we visited on Friday afternoon.

Best wishes from house to house,

Enclosures

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

January 17, 1994

Mr. Lewis Nierman
Kindness Publications, Inc.
Suite 135
1859 North Pine Island Road
Plantation, Florida 33322

Dear Lewis,

Isabel and I so look forward to seeing you in Plantation early in February. We will be driving with our good friends, Pat and Lee Howard. Lee deals in English and American 19th and 20th century paintings, and specializes in Indiana art.

Thank you for sending me the snapshots, which I return. As you know these are not the kind of paintings I really look for, although my interest is broadening. What is the subject of the drawing? The painting of Putti is either Neapolitan or French, and really not my cup of tea. I like bearded old men, but this particular saint is not very appealing. I can't really tell much about the small ship scene. The Venetian scene is very decorative, and I wonder whether you know if it is an exact copy after a Marieschi.

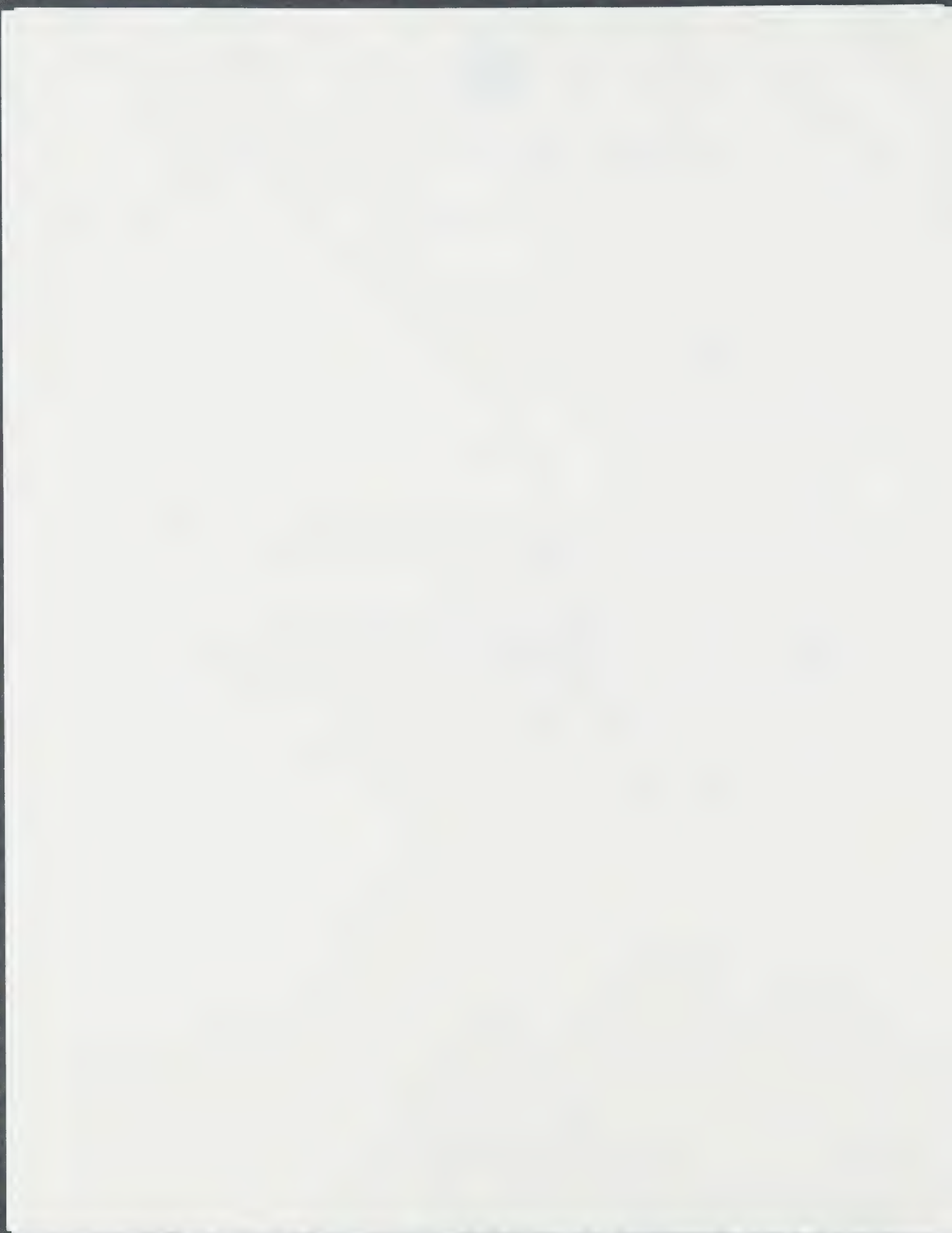
We look forward to seeing you, even though you don't have a painting of which I can say to myself, "This I have to have."

All good wishes.

Sincerely,

Enclosures

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



Kindness

PUBLICATIONS, Inc.

1234 Main Street
Plantation, Florida 33301

305-555-1234
305-555-5678

MEMORANDUM

TO: Mr. J. Edgar Hoover, Director, Federal Bureau of Investigation
FROM: Mr. [Name], [Title]

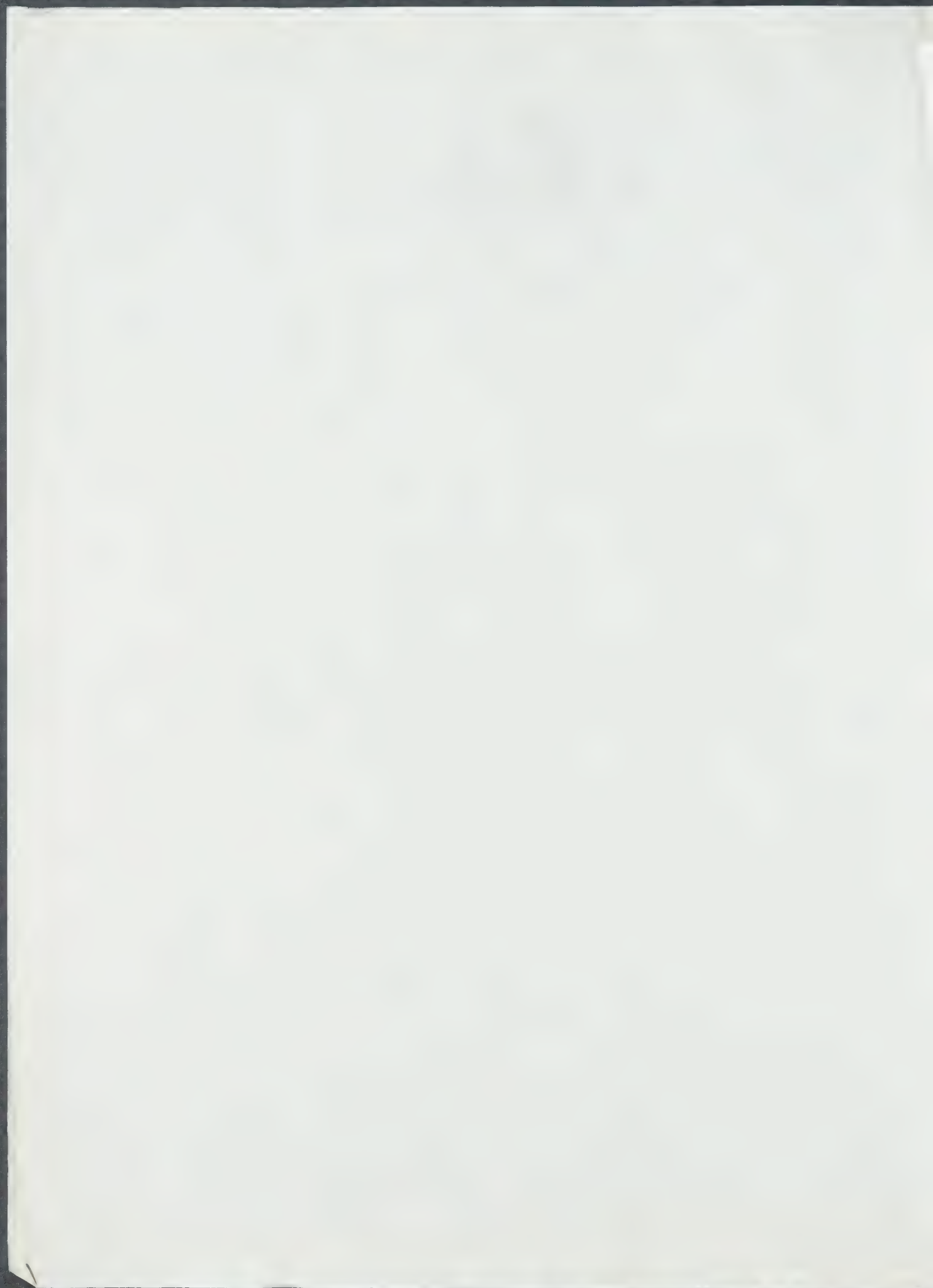
RE: [Subject]

The following information was received from [Source] on [Date]. [Details of information received]

[Additional details and analysis of the information received]

Very truly yours,

[Signature]





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 4, 1994

Mr. Lewis G. Nierman
9780 NW 16th
Plantation, Florida 33322

Dear Lewis,

We are just planning two weeks in Florida, in February, and we are wondering whether we may come and visit you the week of the 7th. Of course, I very much hope that you will have some good paintings for us.

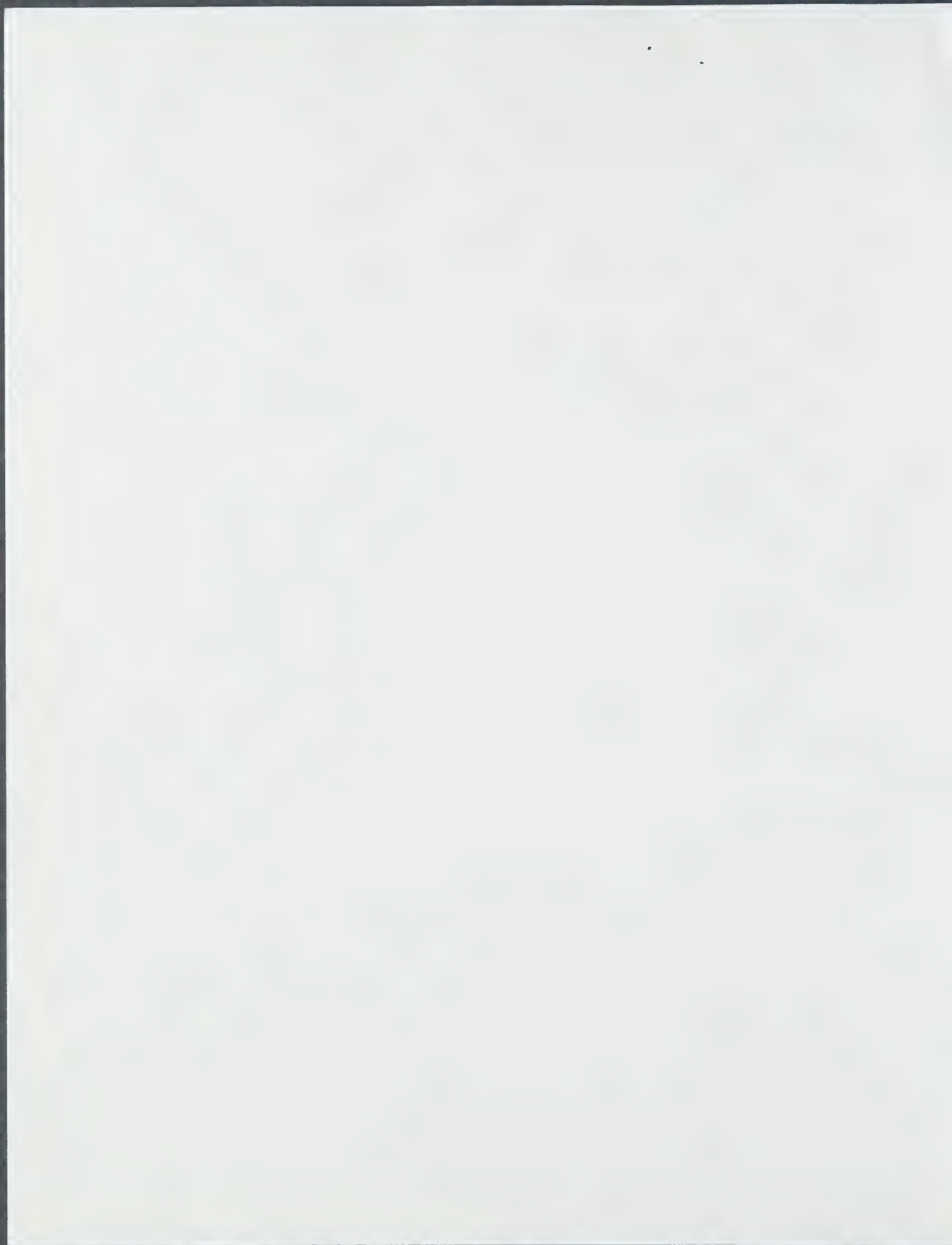
All good wishes.

Sincerely,

Lewis G. Nierman
9780 NW 16
Plantation, FL 33322

305 472 7458

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

January 7, 1994

To: Mr. Lewis Nierman
Kindness Publications, Inc.
305 476 5677

Dear Lewis,

I am so happy to have your fax of today.

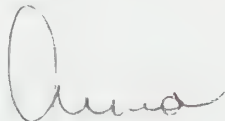
We are just leaving for New York to spend the weekend with my son and his wife in Bucks County, PA and then from Monday through Friday staying with Otto Naumann--and hope to buy some masterpieces in the big sales.

Regarding your six paintings, I could not be interested in 1 and 2, but might well be interested in 3 and 5 and perhaps even 4 and 6. Could I impose on you to send me photographs, or at least snapshots, to reach me in New York c/o Dr. Otto Naumann, Otto Naumann Ltd., 4 East 74th Street, New York, NY 10021, next week. I could then spend a little time at the Frick Library to compare.

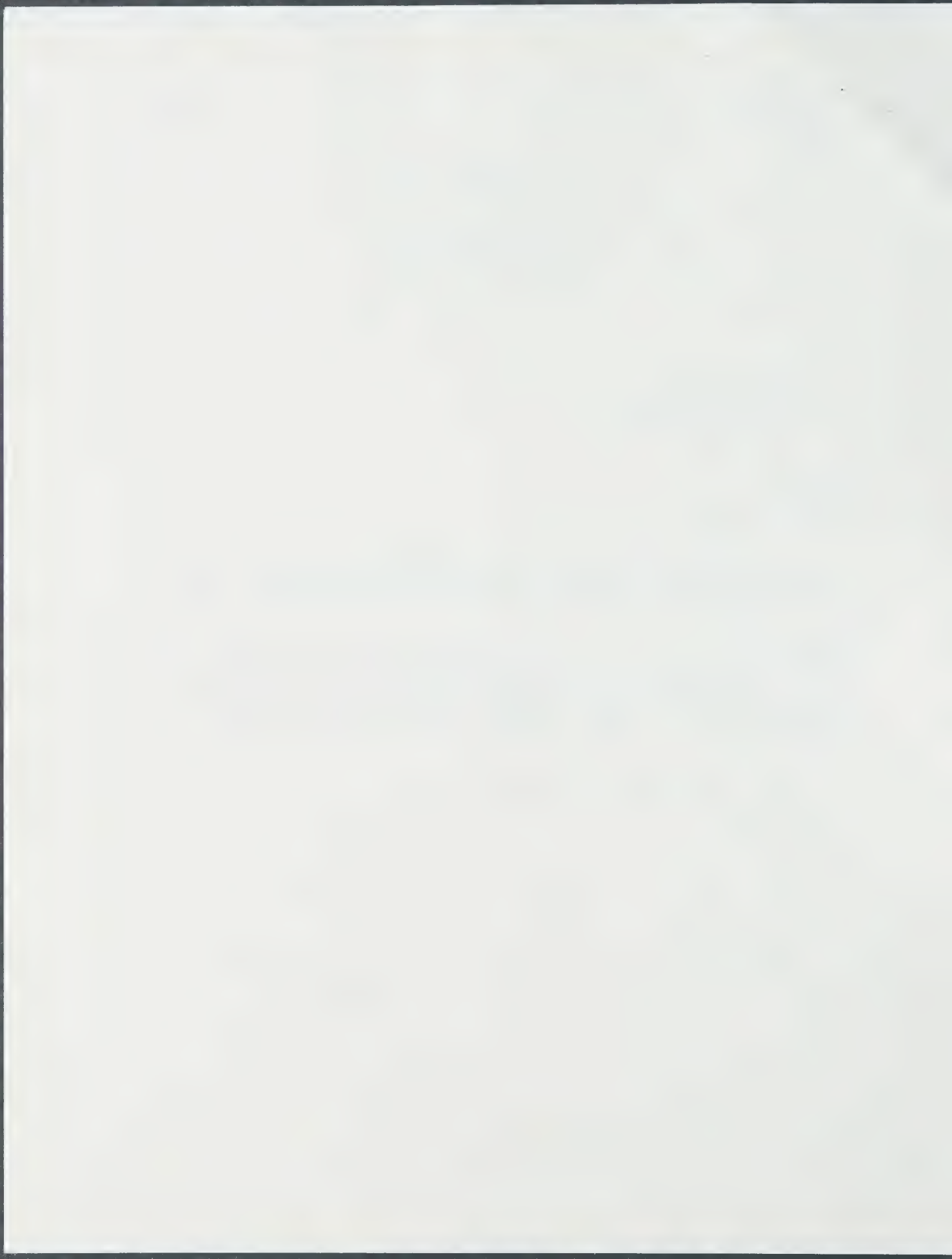
We so look forward to seeing you in February.

All good wishes.

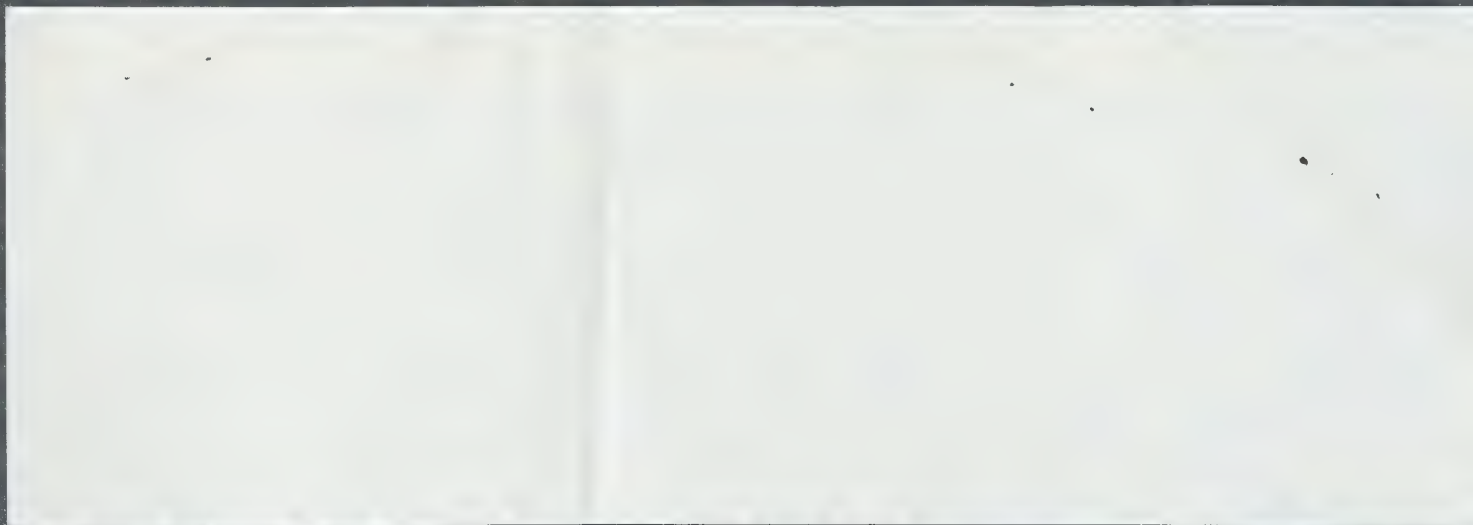
Hurriedly,



* Tomorrow
looking at
NY auction
previews.



Description of Work		Quantity	Unit	Rate	Total
Excavation	1000 cu yd	1000	cu yd	1.50	1500.00
Backfill	1000 cu yd	1000	cu yd	1.20	1200.00
Gravel	1000 cu yd	1000	cu yd	2.00	2000.00
Concrete	1000 cu yd	1000	cu yd	3.00	3000.00
Rebar	1000 cu yd	1000	cu yd	0.50	500.00
Formwork	1000 cu yd	1000	cu yd	0.80	800.00
Transportation	1000 cu yd	1000	cu yd	0.20	200.00
Installation	1000 cu yd	1000	cu yd	0.30	300.00
Finishing	1000 cu yd	1000	cu yd	0.40	400.00
Quality Control	1000 cu yd	1000	cu yd	0.10	100.00
Contingency	1000 cu yd	1000	cu yd	0.10	100.00
Total	1000 cu yd	1000	cu yd	10.30	10300.00



Kindness

PUBLICATIONS, Inc.

Circle 110
1809 North Pine Island Road
Plantation, Florida 33322

Phone (305) 823-0000
Fax (305) 474-0577

Dear _____,

I am writing to you because I have been thinking about you a great deal lately. I hope you are well and happy. I have been busy with work and family, but I always find time to think of my friends.

I have been thinking about you a great deal lately. I hope you are well and happy. I have been busy with work and family, but I always find time to think of my friends.

I have been thinking about you a great deal lately. I hope you are well and happy. I have been busy with work and family, but I always find time to think of my friends.

I have been thinking about you a great deal lately. I hope you are well and happy. I have been busy with work and family, but I always find time to think of my friends.

I have been thinking about you a great deal lately. I hope you are well and happy. I have been busy with work and family, but I always find time to think of my friends.

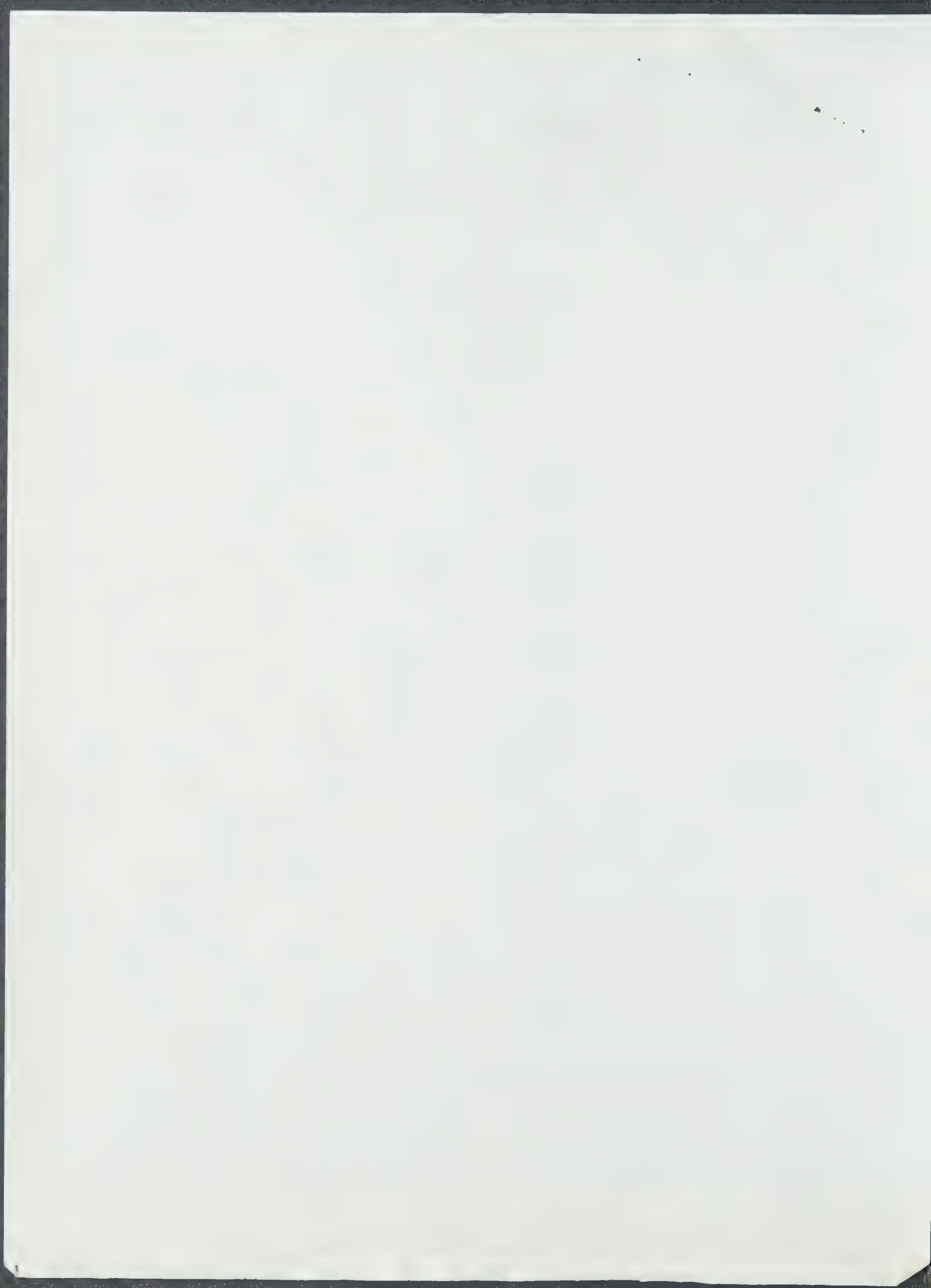
I have been thinking about you a great deal lately. I hope you are well and happy. I have been busy with work and family, but I always find time to think of my friends.

I have been thinking about you a great deal lately. I hope you are well and happy. I have been busy with work and family, but I always find time to think of my friends.

I have been thinking about you a great deal lately. I hope you are well and happy. I have been busy with work and family, but I always find time to think of my friends.

I have been thinking about you a great deal lately. I hope you are well and happy. I have been busy with work and family, but I always find time to think of my friends.

Your appreciative friend,



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 17, 1994

Mr. Lewis Nierman
Kindness Publications, Inc.
Suite 135
1859 North Pine Island Road
Plantation, Florida 33322

Dear Lewis,

Isabel and I so look forward to seeing you in Plantation early in February. We will be driving with our good friends, Pat and Lee Howard. Lee deals in English and American 19th and 20th century paintings, and specializes in Indiana art.

Thank you for sending me the snapshots, which I return. As you know these are not the kind of paintings I really look for, although my interest is broadening. What is the subject of the drawing? The painting of Putti is either Neapolitan or French, and really not my cup of tea. I like bearded old men, but this particular saint is not very appealing. I can't really tell much about the small ship scene. The Venetian scene is very decorative, and I wonder whether you know if it is an exact copy after a Marieschi.

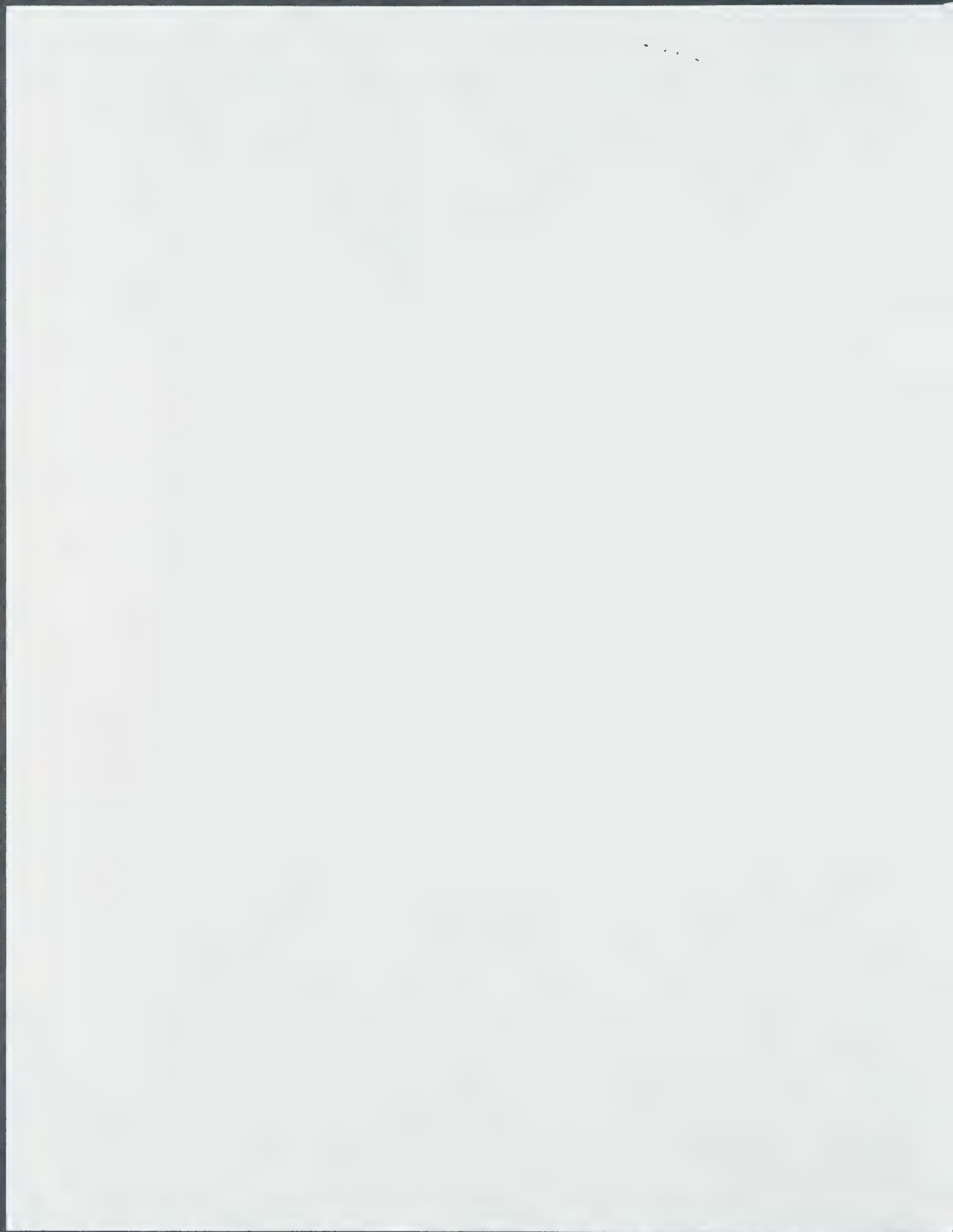
We look forward to seeing you, even though you don't have a painting of which I can say to myself, "This I have to have."

All good wishes.

Sincerely,

Enclosures

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

October 20, 1993

Mr. Lewis G. Nierman
9780 NW 16th
Plantation, Florida 33322

Dear Lewis:

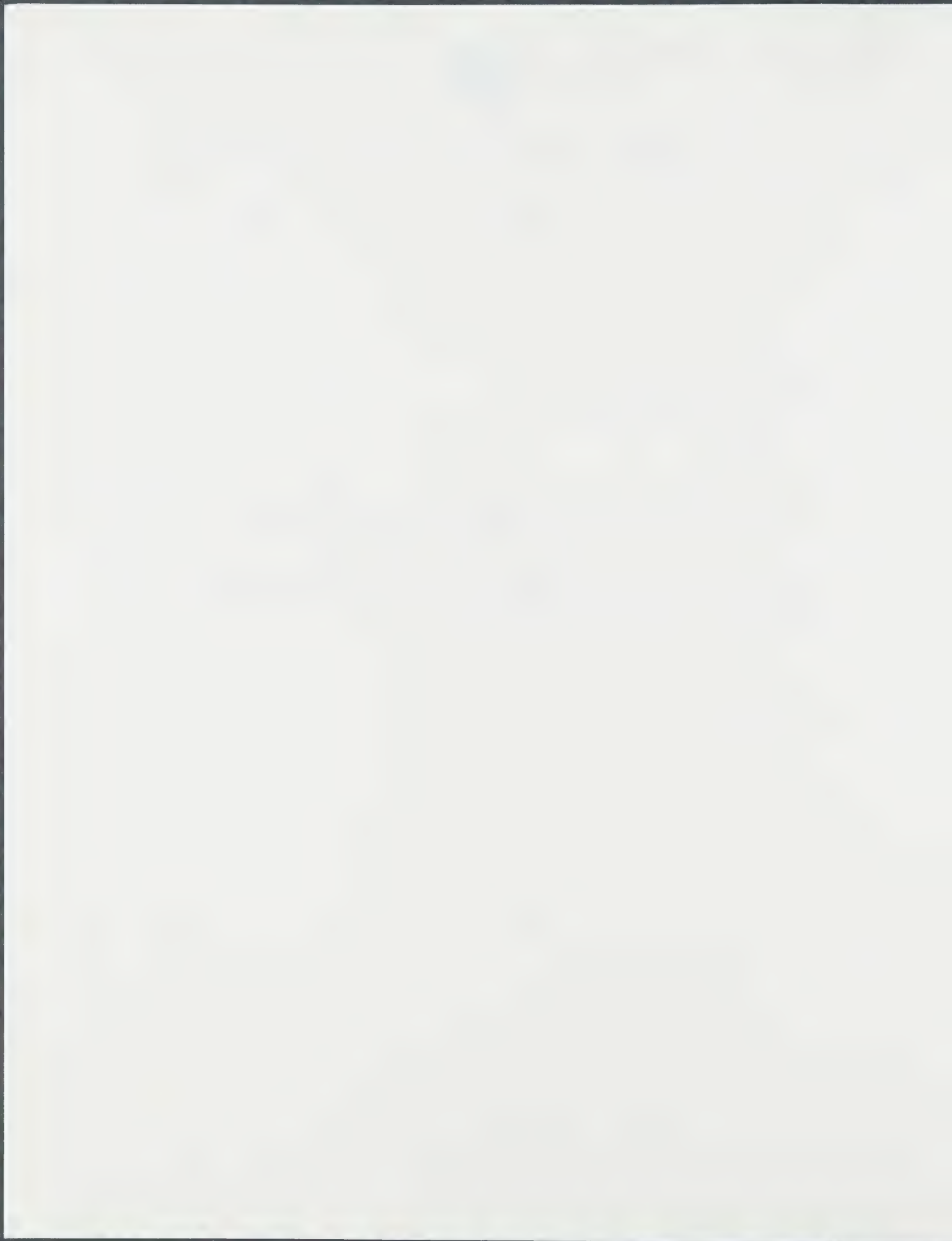
Thank you for your wonderful letter and book. Now all I can do is hope for some grandchildren, which I am afraid are at least nine months away.

Isabel and I plan to be in Florida, as usual, in January or February and very much hope that you will have some paintings for us. As you know, I have been delighted with everything you have sold me.

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 20, 1993

Mr. Lewis G. Nierman
9780 NW 16th
Plantation, Florida 33322

Dear Lewis:

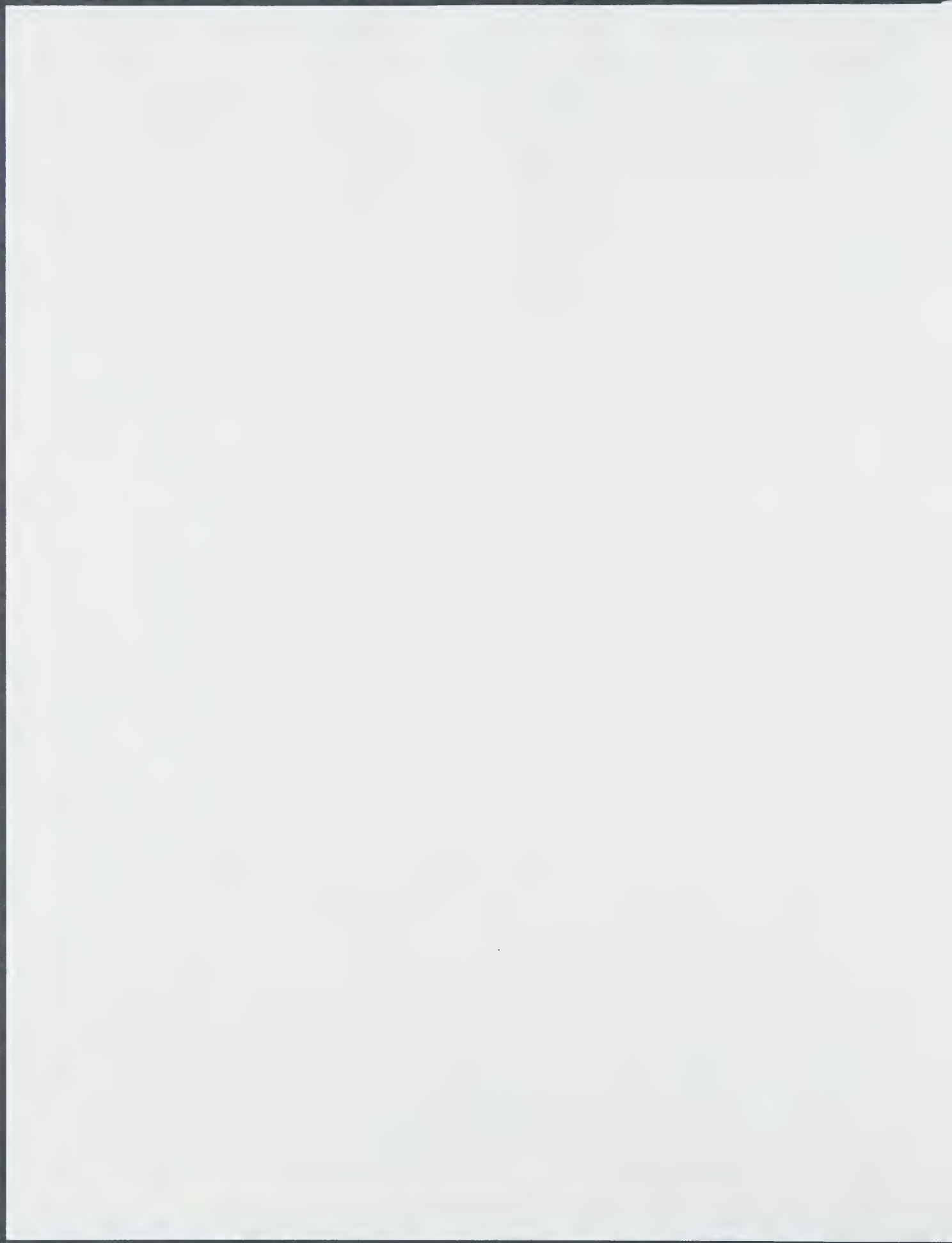
Thank you for your wonderful letter and book. Now all I can do is hope for some grandchildren, which I am afraid are at least nine months away.

Isabel and I plan to be in Florida, as usual, in January or February and very much hope that you will have some paintings for us. As you know, I have been delighted with everything you have sold me.

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 4, 1993

Mr. Lewis G. Nierman
9780 N.W. 16th Street
Plantation, Florida 33322

Dear Lewis:

Thank you so much for your fax.

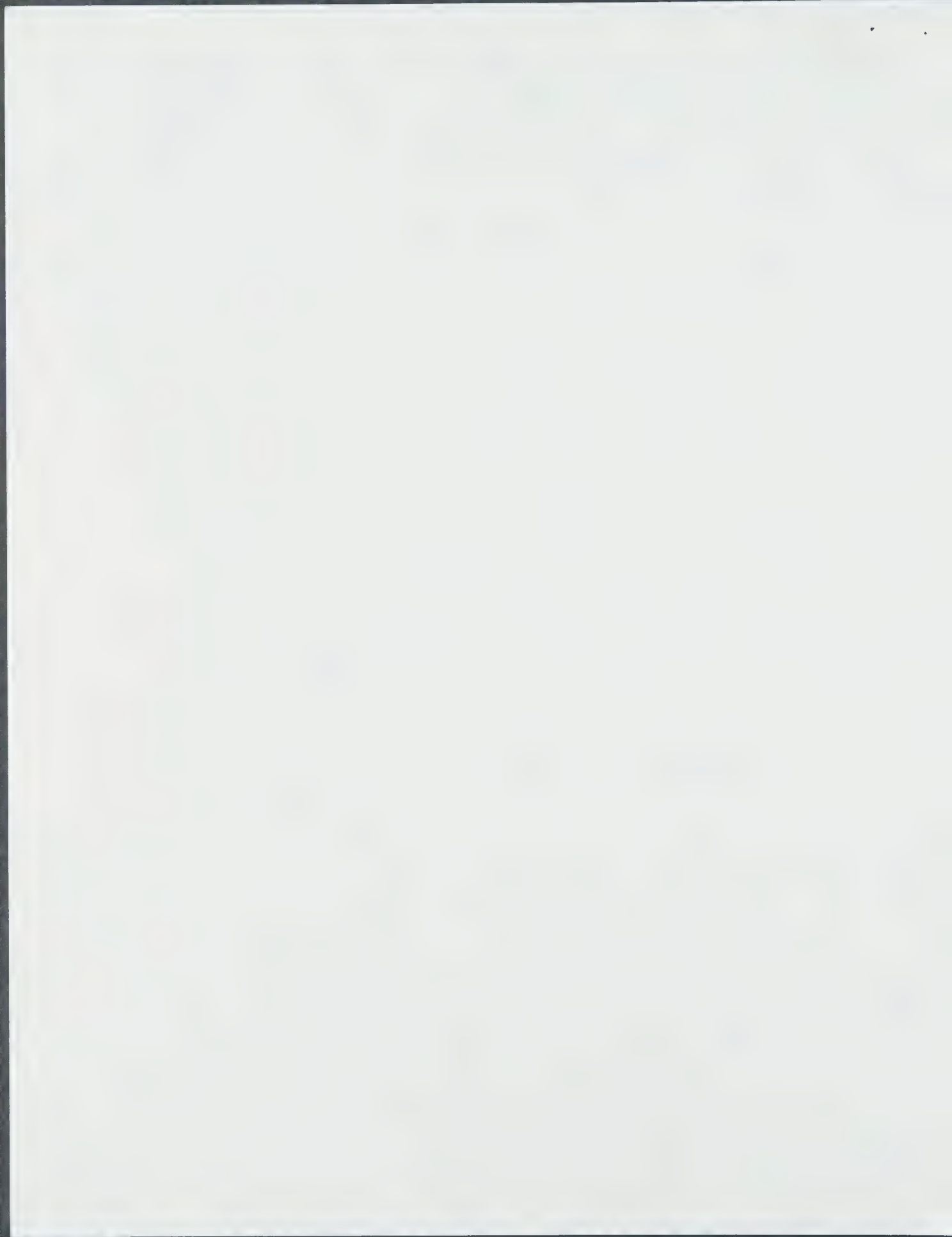
Check is enclosed.

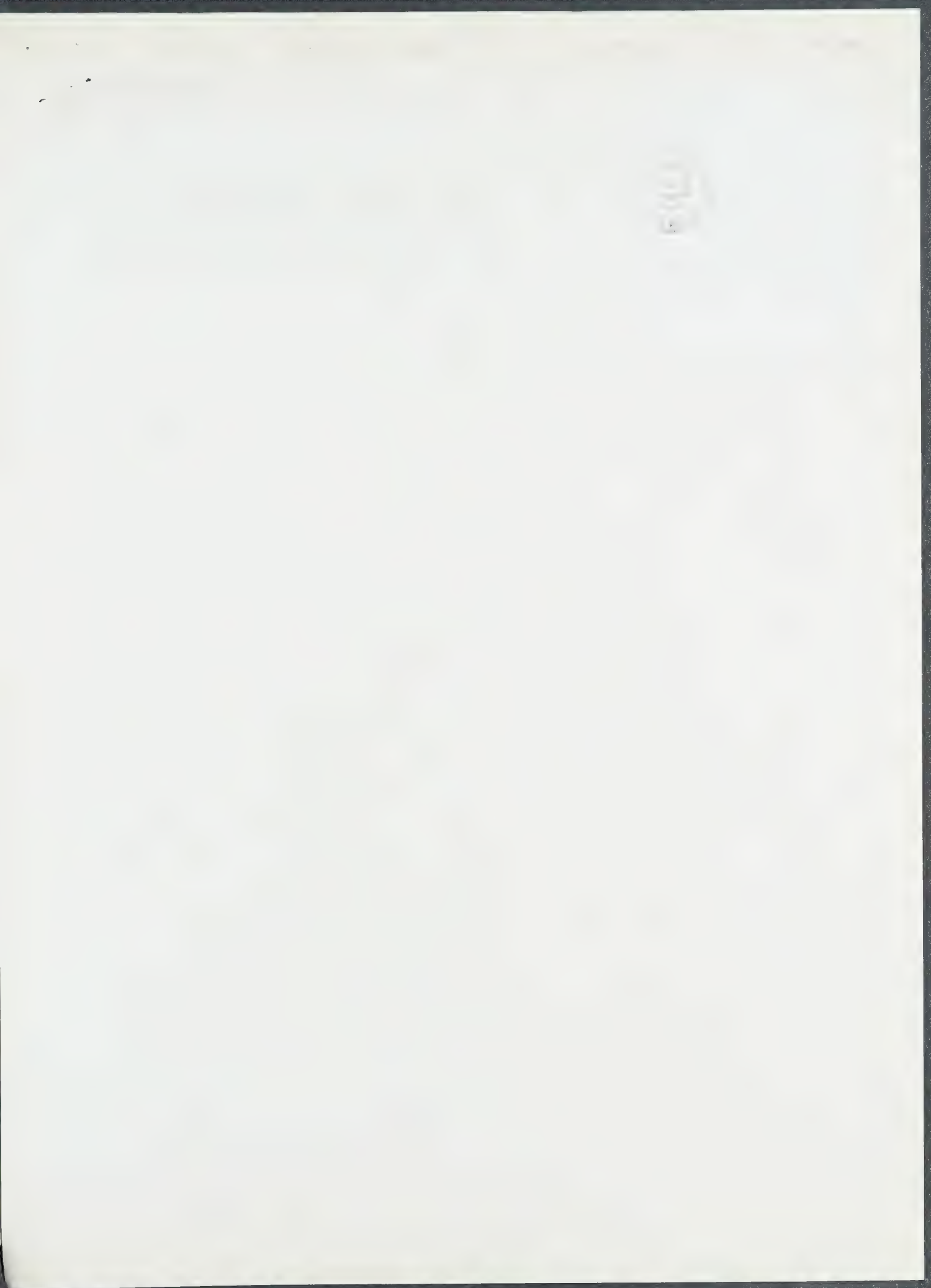
When calculating interest, please note that the date on your fax is in error; the loan was made on May 3rd, not on April 3rd.

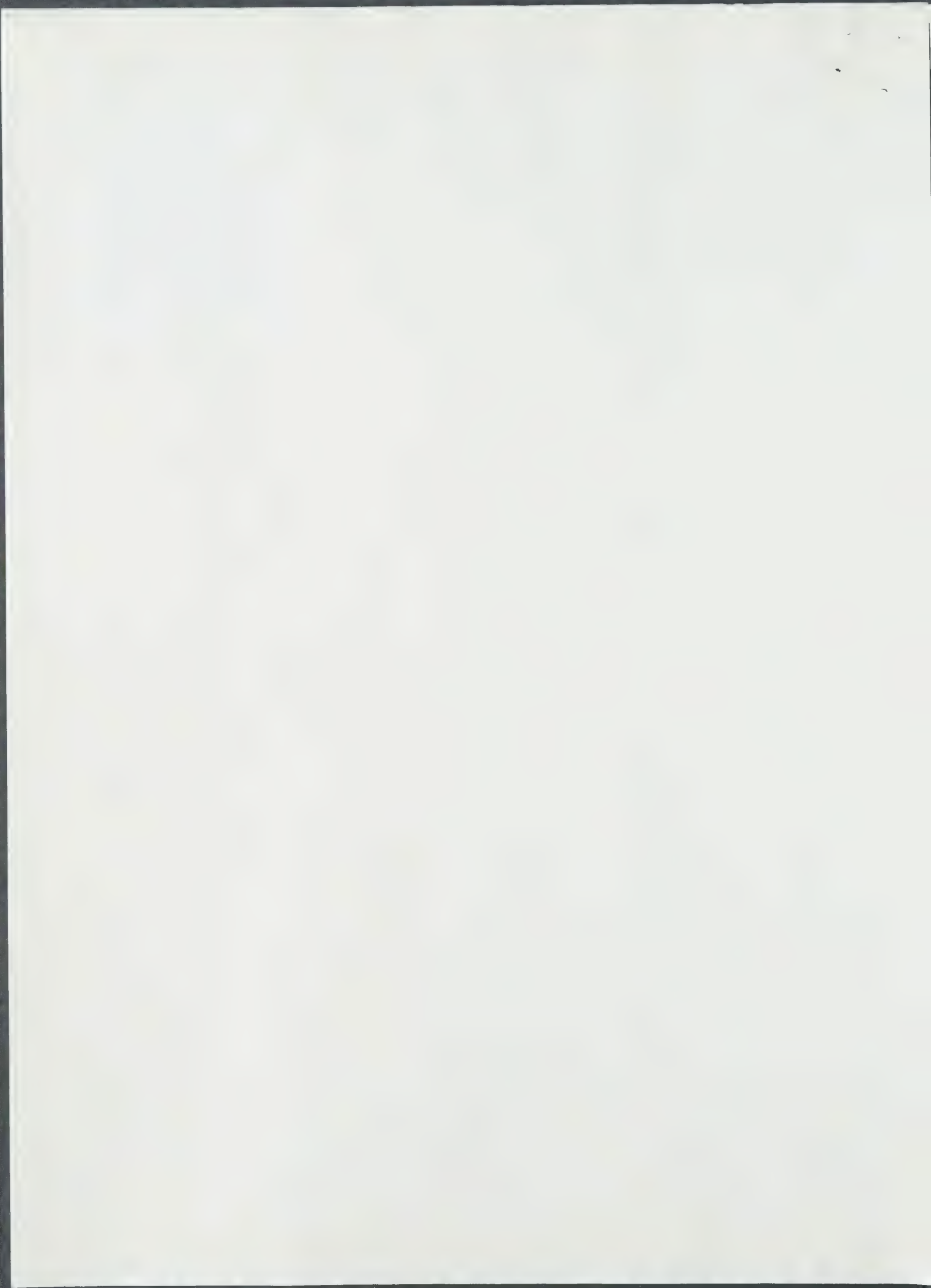
Fond regards.

As always,

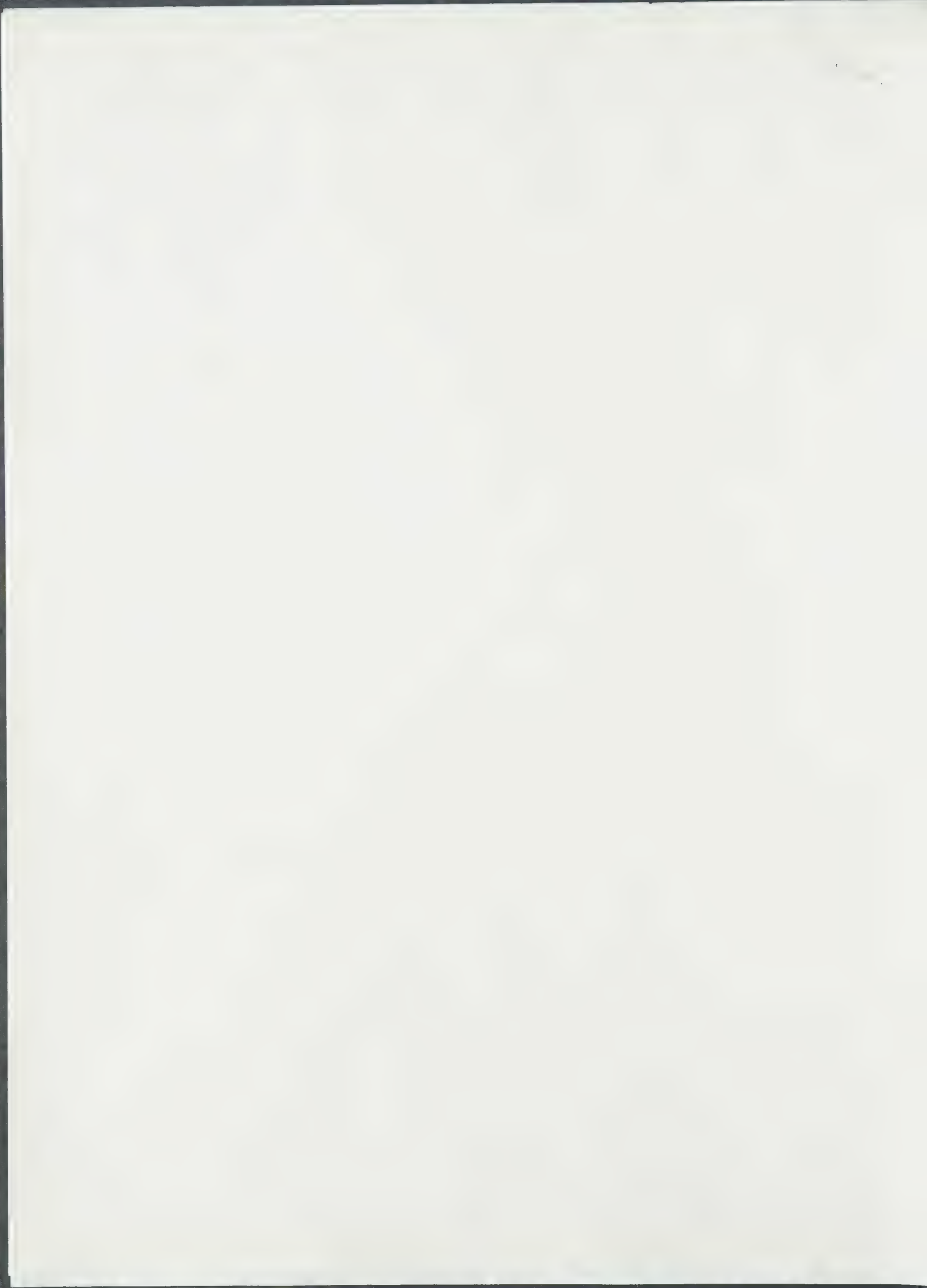
By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709













ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1960

April 29, 1993

Mr. Lewis G. Nierman
9780 N.W. 16th Street
Plantation, Florida 33322

Dear Lewis:

Now it's my turn to be moved by you, specifically by your kind letter of April 26.

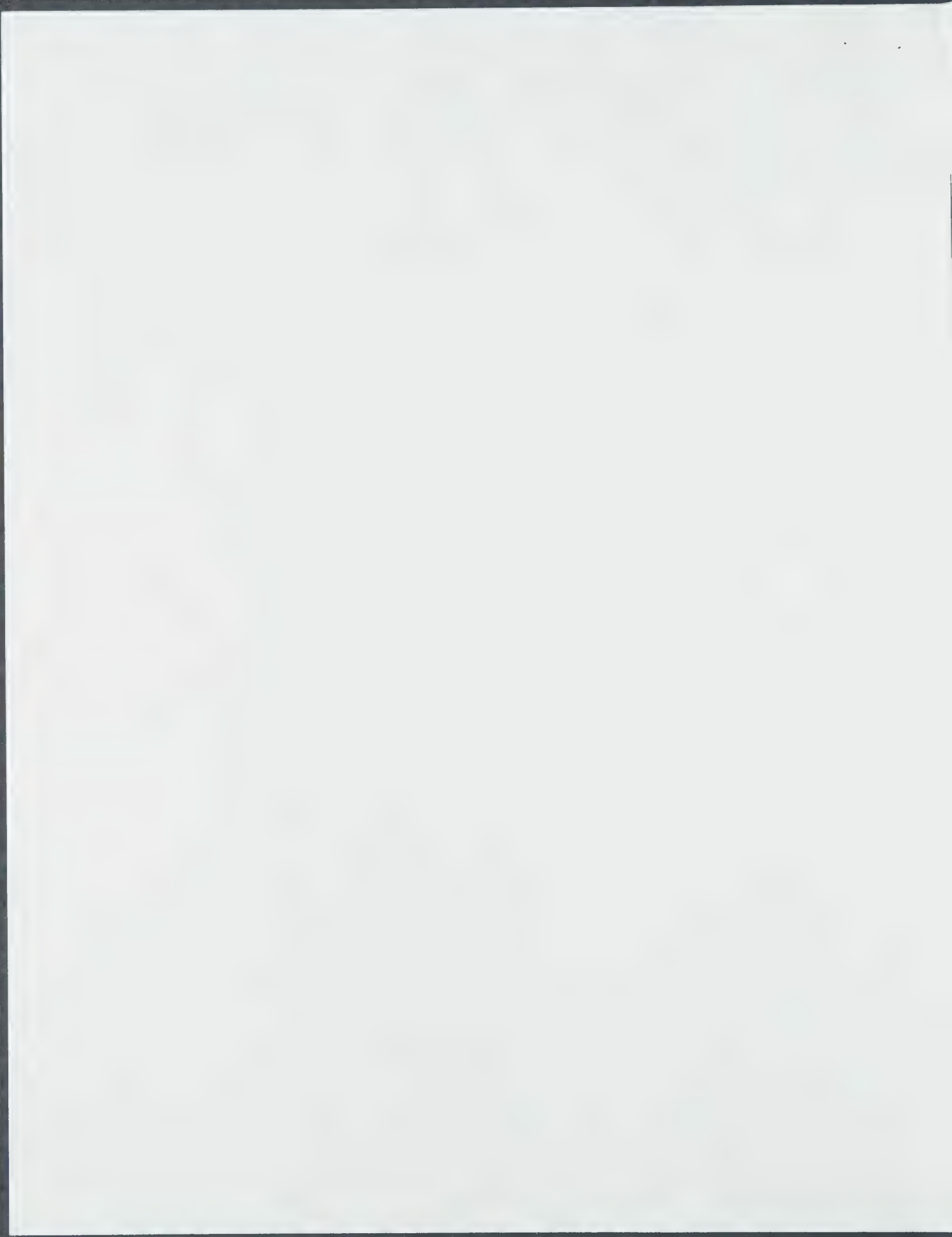
My good friend, Bert van Deun, very much liked the color of your painting, but not the drawing, and so he declined. I understand exactly what he is saying, because I declined for the same reason last year.

I would like to confirm that I will gladly loan you \$40,000 for two years at 6% interest.

I have talked to Otto and he thinks that your Bylert might well be sold, particularly as it is monogrammed, in good condition, well framed and will soon be published by Paul Huys Janssen, who has a very good reputation.

Hence, I would suggest that you ship the painting to Dr. Otto Naumann, Otto Naumann Ltd., 4 East 74th Street, New York, NY 10021 (telephone 212 734 4443, fax 212 535 0617), and have him try to sell it for you under conditions agreeable to both of you. As I am dealing with two good friends, I do not think I should be involved at all in receiving any share of the profit, but do consider asking Otto to pay me \$40,000 out of the proceeds if the painting is sold within the next two years. If it is sold, you will then only owe me the interest; if it is not sold in two years, then I know that I can depend on you to repay me the \$40,000 and interest.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0700



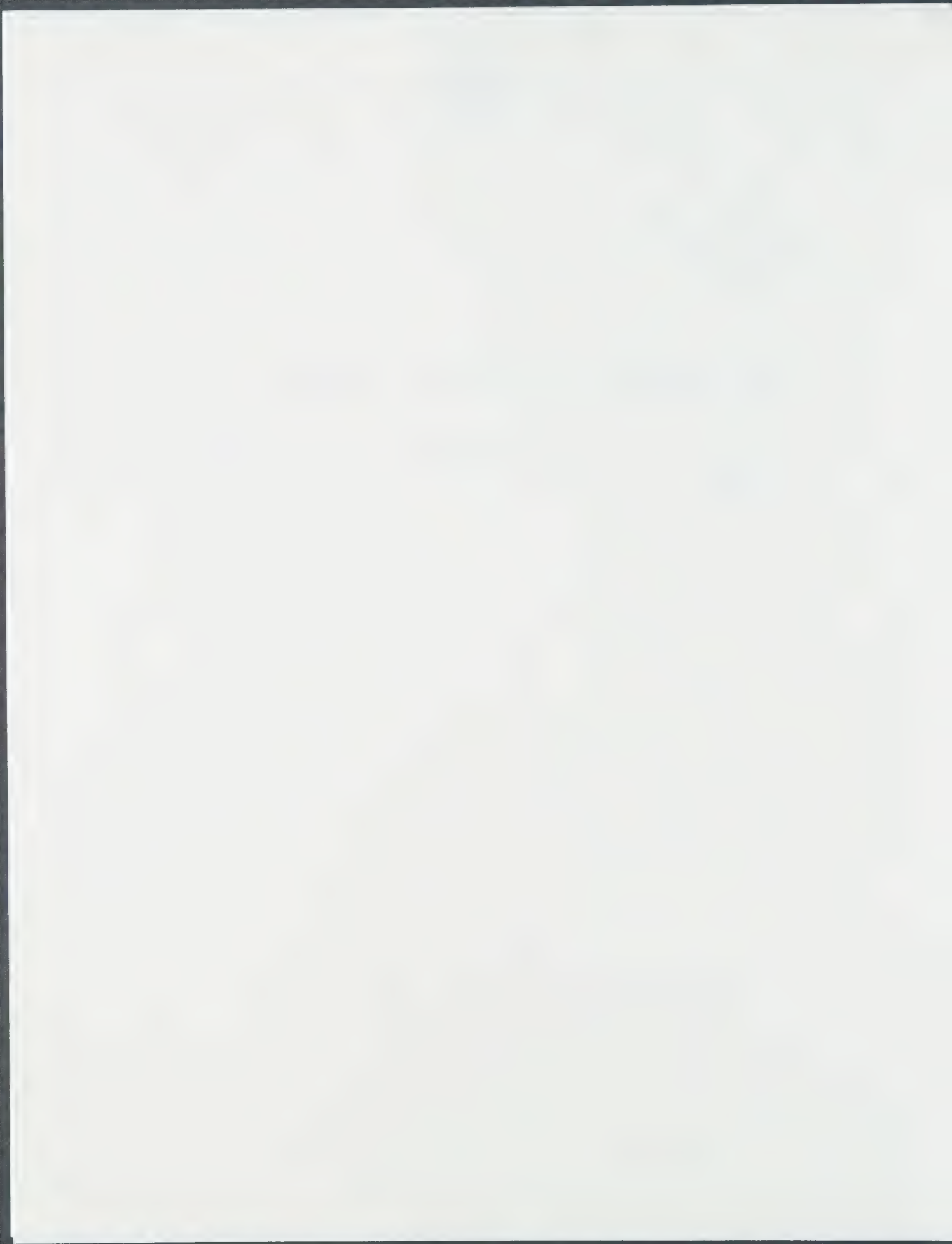


Mr. Lewis G. Nierman
April 29, 1993
Page Two

I gather from your letter that you aren't yet certain whether or not you want to borrow the \$40,000 from me. If you do, please let me know before May 14, when I leave for a long trip abroad.

Of course, I don't want to keep the color transparency and the other most interesting material you sent me, so I am sending all four pieces to Otto Naumann.

Best wishes,



Malaya April 26 1943

Dear Alfred,

I was so personally touched by your offer to assist us in starting our publishing business. It is most certainly one of the kindest gestures anyone has ever made to me and I should be most grateful you were with the terms. Just to know your support is available has taken a ton of sleepless nights.

I would like to believe that I can be made available, however if I have spent several fortnights in putting together the funds from my personal cash and the sale of some minor paintings. Please show your complete respect. It seems to me by the way well liked money as if you can prove you DON'T NEED it. Just with you and Otto my last three years have been devotedly slow and my income tax returns reflect minimal profits. We have been surviving on currency & reserves. Our banking system would be formal and the complete ability to pay based on credit only, with no concern for assets or net worth or even personal credit history. It is a totally objective judgement which has told us that many years of hard work, honesty and perfect credit really stand for nothing today.

For myself personally, I am seeking to find a society of people whose living without our kind of trading system. What cement of business can make a difference. You have shown me through your generosity and trust that what I seek is worthwhile and that business can take many forms and be wanted in many different places.

I hope to know shortly if I will be working, content and to what degree. In any case I would want my

been to be covered by more than just my work
I know that is what you said, but I will feel far
more comfortable accepting your kindness if you will
allow me to send you the Bygones as partial security
You could also, in the meantime consult yourself my
partner in it and perhaps you and OTC could arrange
a sale in the future which would be more advantageous
to you and bring you far your kindness more
appropriately

I will let you know of my needs, being very
gladly in the meantime that is no reason to return
the Bygones materials I have others although they
are in plans to offer it myself. It was only
available to you but was taken for the purpose of quickly
raising capital. I think that a little time and
the forthcoming publication may prove more profitable
eventually.

My sincerest thanks again — and
would be really insufficient to express my gratitude.

Lewis

FINE PAINTINGS
Purchase - Sale - Appraisal

LEWIS G. NIERMAN



* CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
* INTERNATIONAL FOUNDATION FOR ART RESEARCH
* AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
* ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A
Tel: (305) 472-7458

April 12, 1993

Dr. Alfred Bader
2961 N. Shepherd Ave.
Milwaukee, Wisc. 53211

Dear Alfred;

Thank you so much for trying your best on my behalf concerning the Bylert. I have enclosed for you a black and white and color transparency both 8 X 10. Also you will find a copy of the engraving sent to me by Paul Janssen along with his first letter providing much information about provenance etc and excerpted later correspondence in which he informs me that the painting will be Number 11 in his catalogue raisonne.

As you know the painting is in a handsome hand carved gold leafed frame of very unusual style probably dating from the early 19th century but possibly earlier. The painting is in the same fine condition as you remember it and has not been seen or off my premises since you were here.

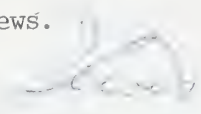
I will offer the painting at the price you suggested and under the conditions we discussed. It is certainly fair for all.

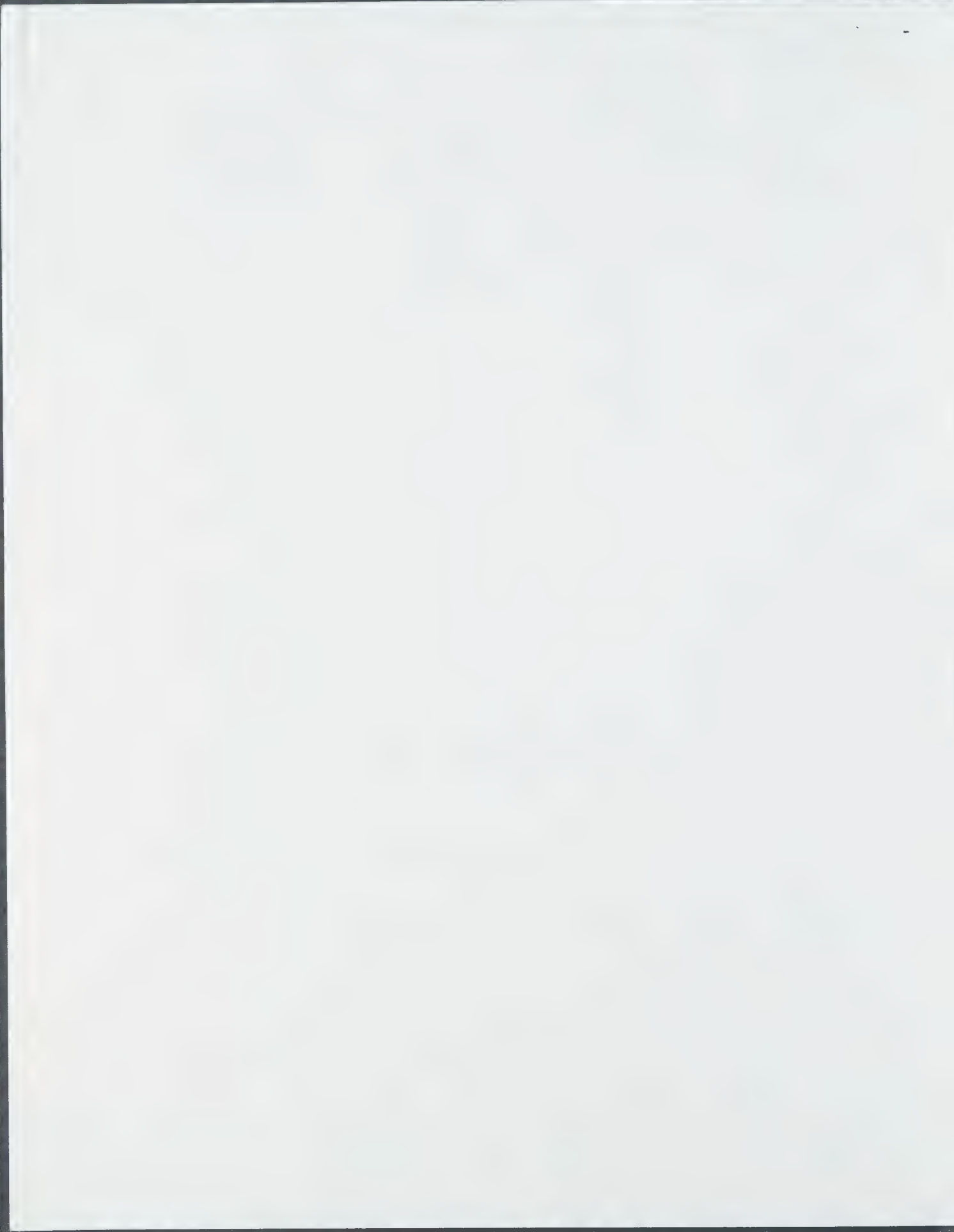
I wish I didn't have the need to sell at this time but the theft of those four paintings of mine in New York last August set my financial schedule back and with the beginning of the new publishing company which I am funding with my daughters I find that this amount of money now is more important than more at some time in the future.

Of considerable importance to me was the fact that I could turn to you for help and "level" with you about my situation without concern that I might be harmed financially. I know of very few dealers or collectors after my 32 years in the business who I would feel so free to approach under the circumstances.

Geraldine and I both send our very best to you and Isabel for continued health and enjoyment of ALL your paintings especially the ones which you have purchased from us. We hope that next winter you will have the time and very good reason to visit us. In the meantime, if your biography is as well written and interesting as your catalogues, I look forward to reading it.

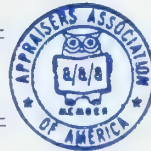
Hoping to hear from you soon with positive news.





FINE PAINTINGS
Purchase - Sale - Appraisal

LEWIS G. NIERMAN



* CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
* INTERNATIONAL FOUNDATION FOR ART RESEARCH
* AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
* ESTABLISHED 1961

9780 N. W. 16th Street
Plantation, Florida 33322 U.S.A.
Tel: (305) 472-7458

April 9, 1991

Dear Alfred,

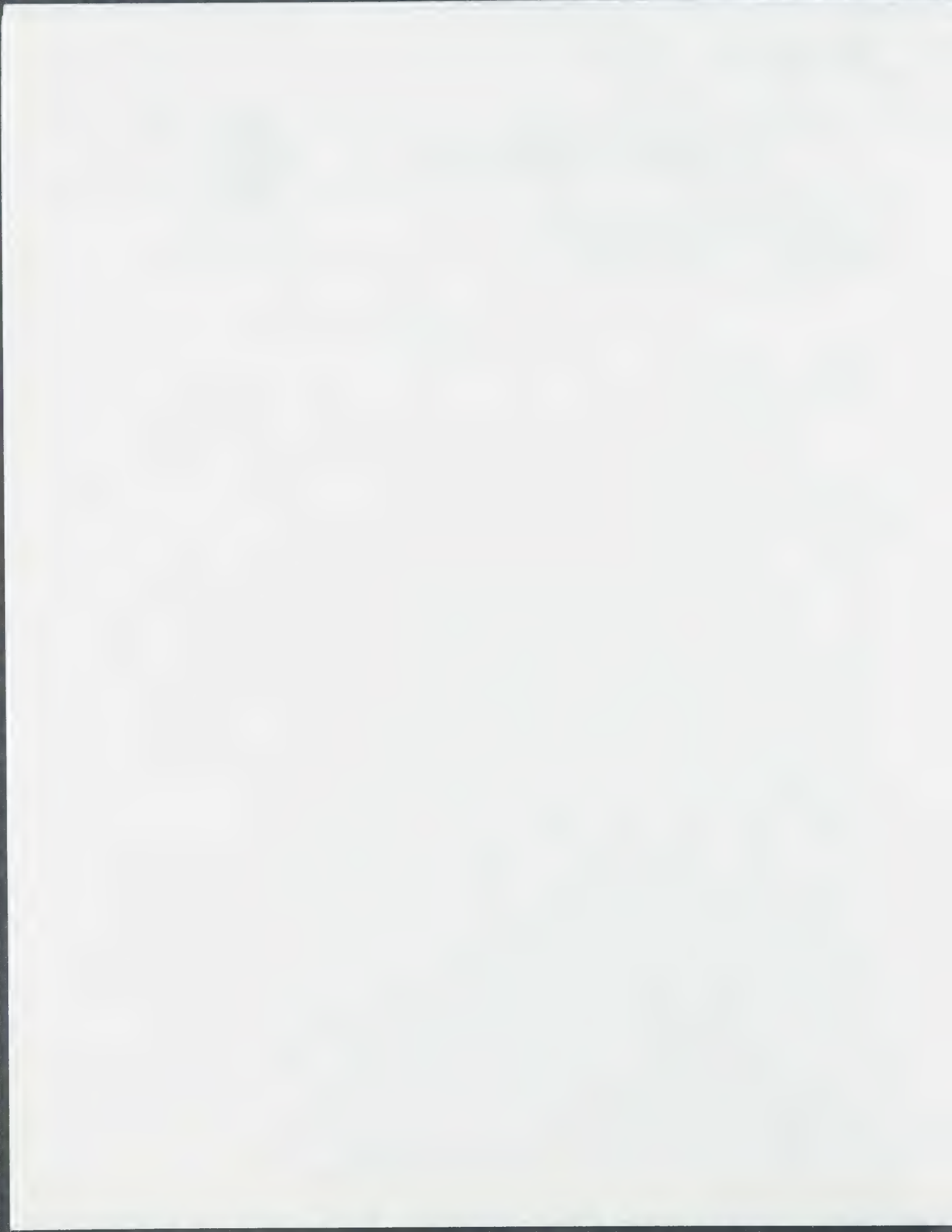
Thank you for your note on the "Bylist"
forthcoming in London. You are quite correct - Mine is
I mean. Not even a case of comparing apples and oranges.
It is more like a Philom to a PINE.

I have had the London painting checked for me
by a trusted associate and it is a ghost of a picture.
Nearly all drapery, background and features have
been totally overpainted. It is a wonder that there is
enough original remaining visible to judge it for
cataloguing as Tom van Bylist. I think we should
let this one pass into history at my peril.

Please accept my thanks for your sending of
the blank Bulletin with St Jerome illustrated. My
thanks also for kindly referring to me as a "retired
art dealer". Though it has some ominous connotations,
it is also a pleasant thought at times.

Our continued best wishes for good health and
happy hunting.

Lewis





Dr. Alfred Bader
Chairman

January 28, 1991

Mr. Lewis G. Nierman
9780 N.W. 16th Street
Plantation, Florida 33322

Dear Lewis,

I really appreciate your letter of January 22 about your fine Bylert. Allow me to put onto paper what I think I have already told you, perhaps several times.

I distinguish very clearly between paintings I purchase for our own enjoyment and paintings which are "trading potatoes."

I loved your St. Jerome when I first saw it in Sumowski's book and was just delighted when my secretary was able to locate your telephone number in Plantation, and we arrived at a fair price quite quickly. When I saw the painting, I was even happier, because the original is much better than the washed out photograph.

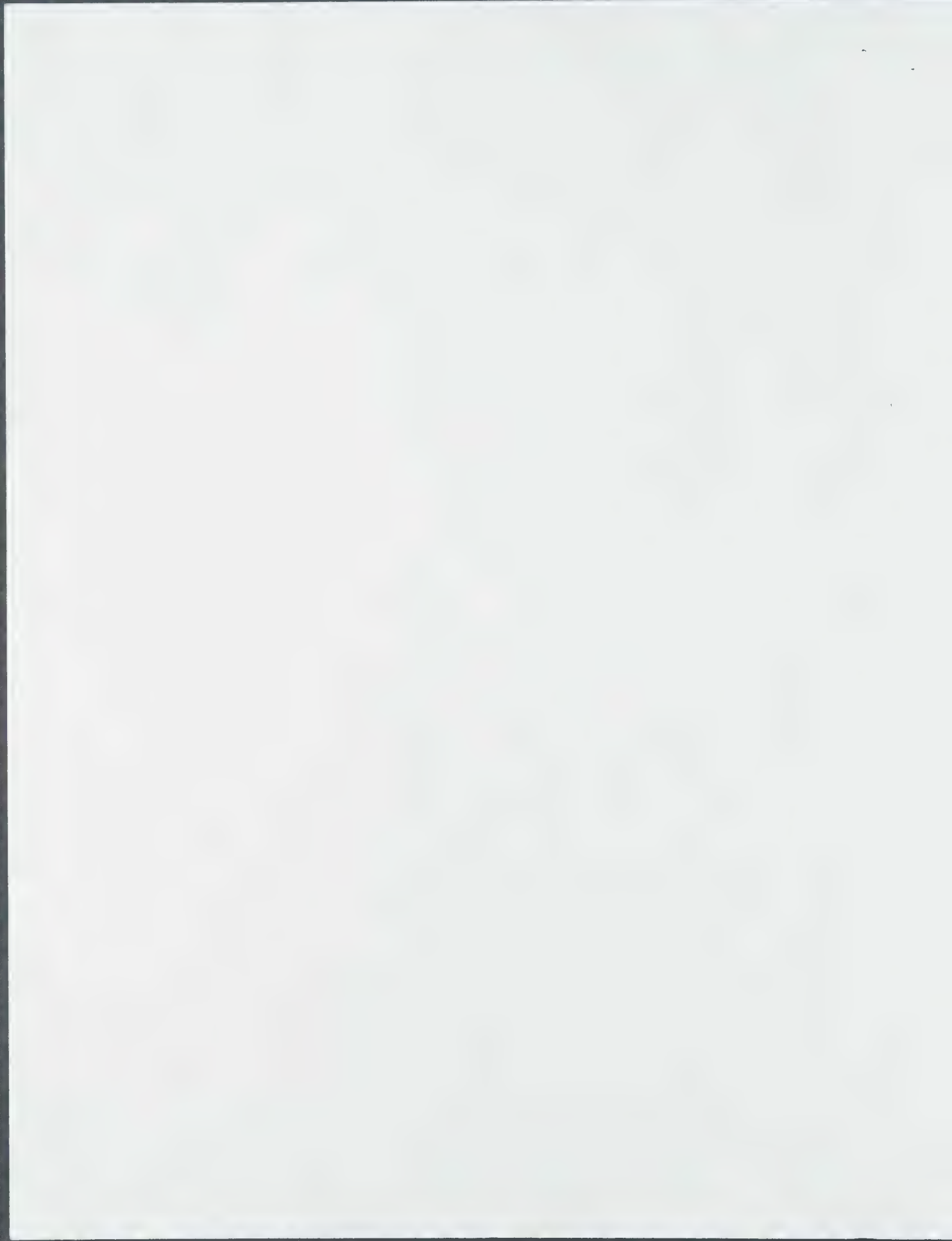
For years Isabel ~~and~~ has been saying to me, "Not another old man," or, "Not another old woman; how about a fine flower still life?" To me, fine flower still lifes have always had a real appeal, but their prices are so high that I shied away from them. Clearly both Isabel and I really enjoyed looking at your fine still life, and to us its value is enhanced by the fact that we don't yet know the artist. The hunt really appeals to us.

These two paintings we purchased for ourselves, and while I bargained a little, I hope not too much to offend you in any way.

The Bylert is different in that it is obviously a fine and valuable painting, and yet it doesn't appeal to me a great deal and I wouldn't want it in my own collection. As you know, I work closely with a good friend, an able and totally honest dealer, Otto Naumann, and I must leave it to his judgment whether he believes that he can sell it at a profit, commensurate with the rather substantial investment involved. He is worried that prospective buyers might think that the shawl had originally been blue and has turned to brown. I really don't think that this is so, but who am I to convince prospective buyers I won't even see. Hence perhaps it is better just to pass and hope sincerely that you will soon sell the painting for considerably more than \$45,000 or \$48,000.

SIGMA-ALDRICH

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979



Mr. Lewis G. Nierman
January 28, 1991
Page Two

Please try and do two things:

- (a) Visit us when next you come to the Middle West. I think you will like our collection and we will certainly enjoy getting to know you better. We are usually home between January and early May, and then between the end of July and the middle of November. The other times we spend in Europe.
- (b) Please try to look for really fine Rembrandt school pictures to sell to me. The paintings don't have to have an attribution; only the quality has to be high, as is that of your St. Jerome.

Best regards from house to house.

Sincerely,

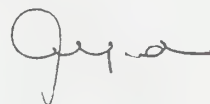


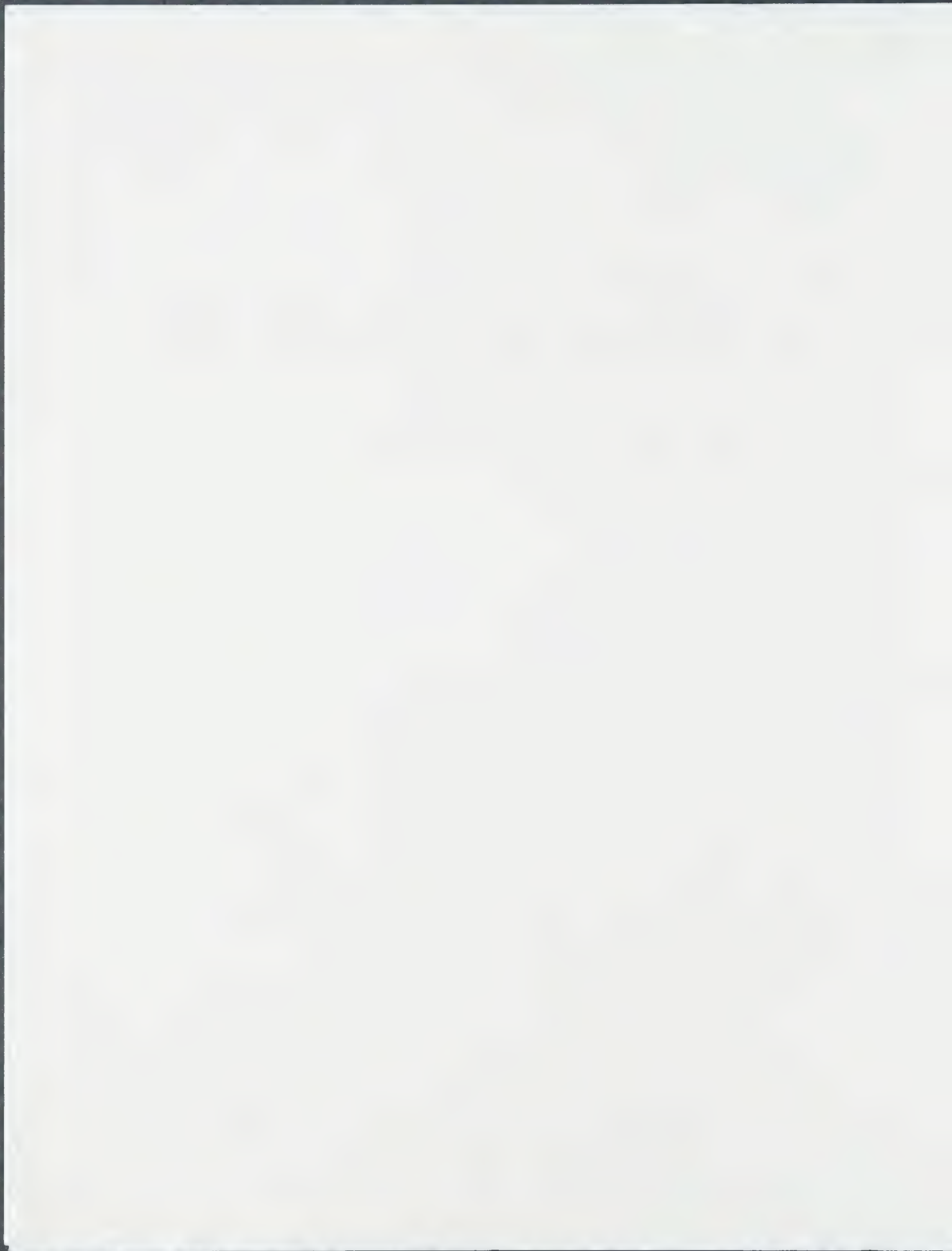
Alfred Bader
AB:mmh

Thanks for your letter of Jan. 20 received after I had dictated the letter.

The Rembrandt school portrait of a man and that fine landscape (pseudo Knisdael) would have been of great interest. Might they still be available?

Kind regards,
also to Geraldine,





FINE PAINTINGS

Purchase - Sale - Appraisal

LEWIS G. NIERMAN



- * CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- * INTERNATIONAL FOUNDATION FOR ART RESEARCH
- * AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- * ESTABLISHED 1961

9780 N. W. 16th Street
 Plantation, Florida 33322 U.S.A
 Tel: (305) 472-7458

[Handwritten note, likely a letter or memo, with cursive script. The text is mostly illegible due to fading and bleed-through from the reverse side of the page.]

FINE PAINTINGS

Purchase - Sale - Appraisal

LEWIS G. NIERMAN



January

Dear Alfred,

By now I'm hoping that your
has arrived in good order. Reading is joyful
meeting and challenging thoughts with both the
and the. Actually I was there a few times
I'm glad to have an eloquent and profound as well
certainly enabled us to discuss our business in
private. Next time I hope to have more time
with you and wish you to be as interesting,
talented and eclectic.

I have enclosed some photographs of
past detective work. In light of your
extensive interests and extensive studies in the
field, I hope you will enjoy and add to your
files.

Also, the small portrait was from a Rembrandt
school master of an age which I believe you would
I thought it fit to mention it as a school of the artist
and it is a consistent collector. I thought it best
in his divorce and sold it again. I have

business of authorship. It was a perfect
method, and to have been indulged and
the work, seemingly, but beautifully
executed. I had it to be just a bit
too simple, but still very rich content, but
not in any manner work. I think you
will have liked the painting and the mystery.

I am intended to work for health,
happiness, success and good writing

Yours

Portrait of a Young Lady
Paris 1887

Deep Face and Hands (Portrait)
repeated; features of the
fingers changed, making ring
pointed out. Shows made
into a "Lafayette" gem in
both later copies, &
certainly made to appear
more realistic and
resemblance to
available by
revised copy of a
working hand



154

Harold
Purchased by
me by private
sale

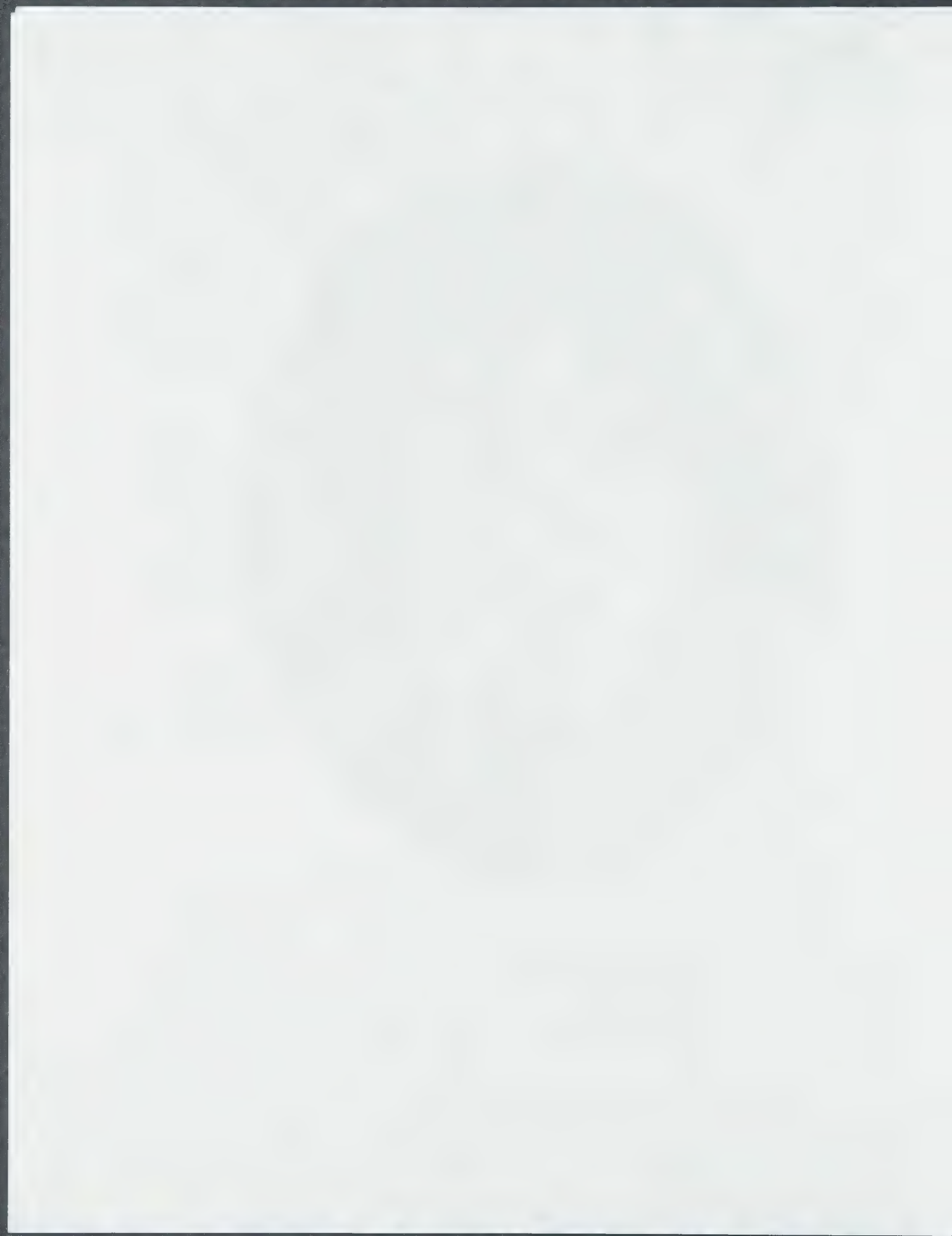
James
G. Thompson

□ 154
Circle of Henri-Pierre Danloux

PORTRAIT OF A YOUNG LADY

oval, oil on canvas
37½ by 31 in. 95 by 78.5 cm.

\$8,000-12,000



Christie's London July 20, 1900

188

Portrait of a lady in 18th century society and ultimately in superb condition with no overpaint as you see. Not a young lady but human. Strongly drawn, married and seen with a small mole on her lower lip.



However because of auction records she probably sold in London within a few days or several payments over a year.

[318]

VARIOUS PROPERTIES

318

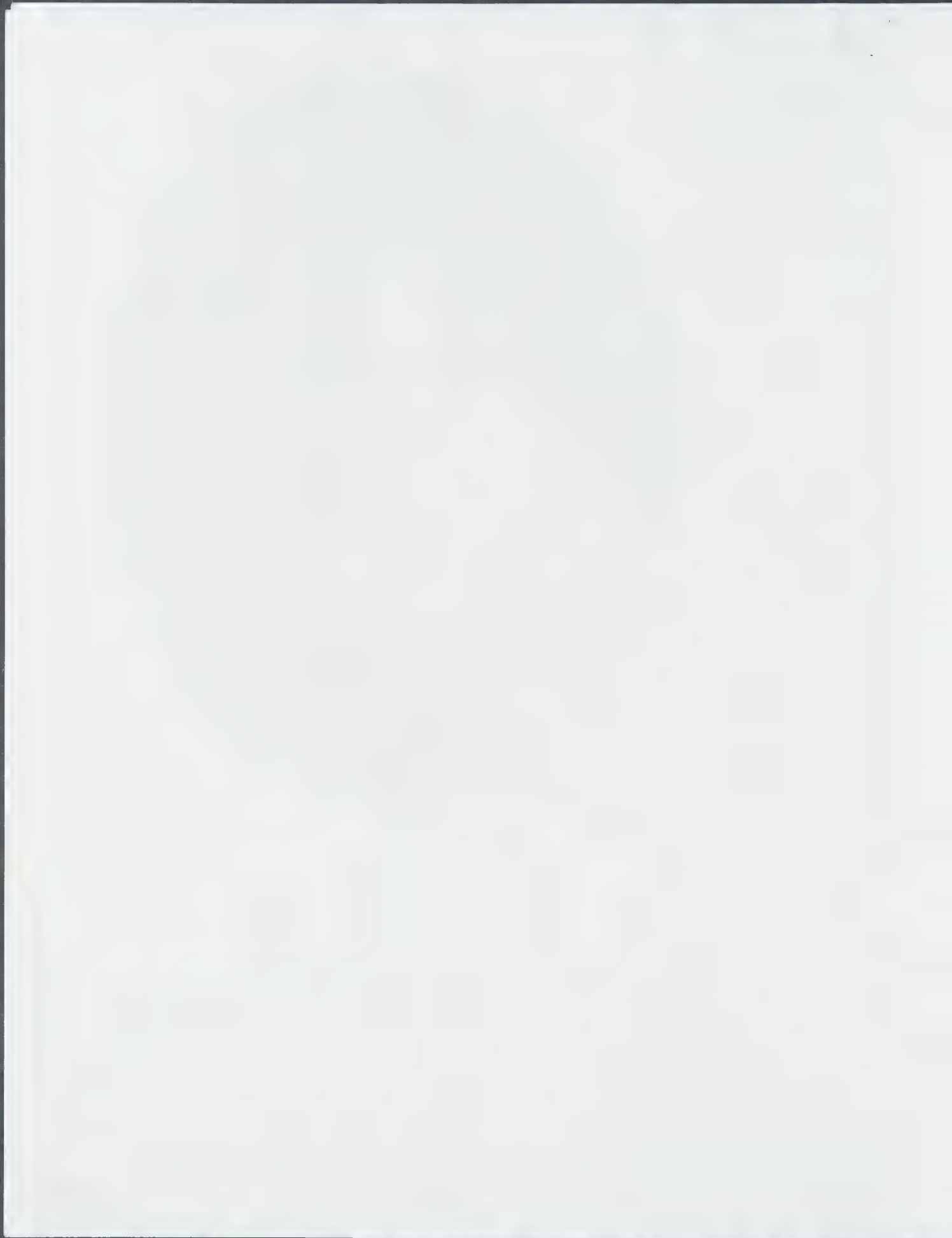
Attributed to Henri-Pierre Danloux (1753-1809)

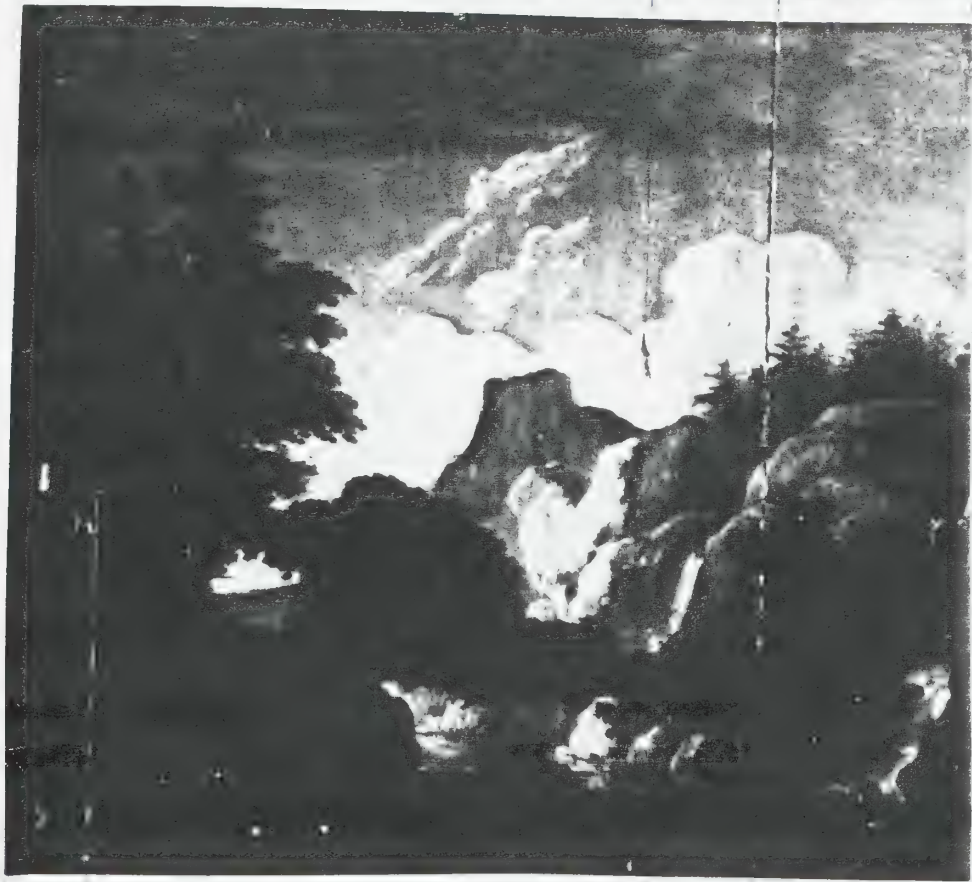
Portrait of a lady, three-quarter length, wearing a white satin dress, with a bonnet tied with a violet ribbon, leaning against a grassy bank

oval

39 x 31 3/8 in. (99 x 79.7 cm.)

£5,000-7,000



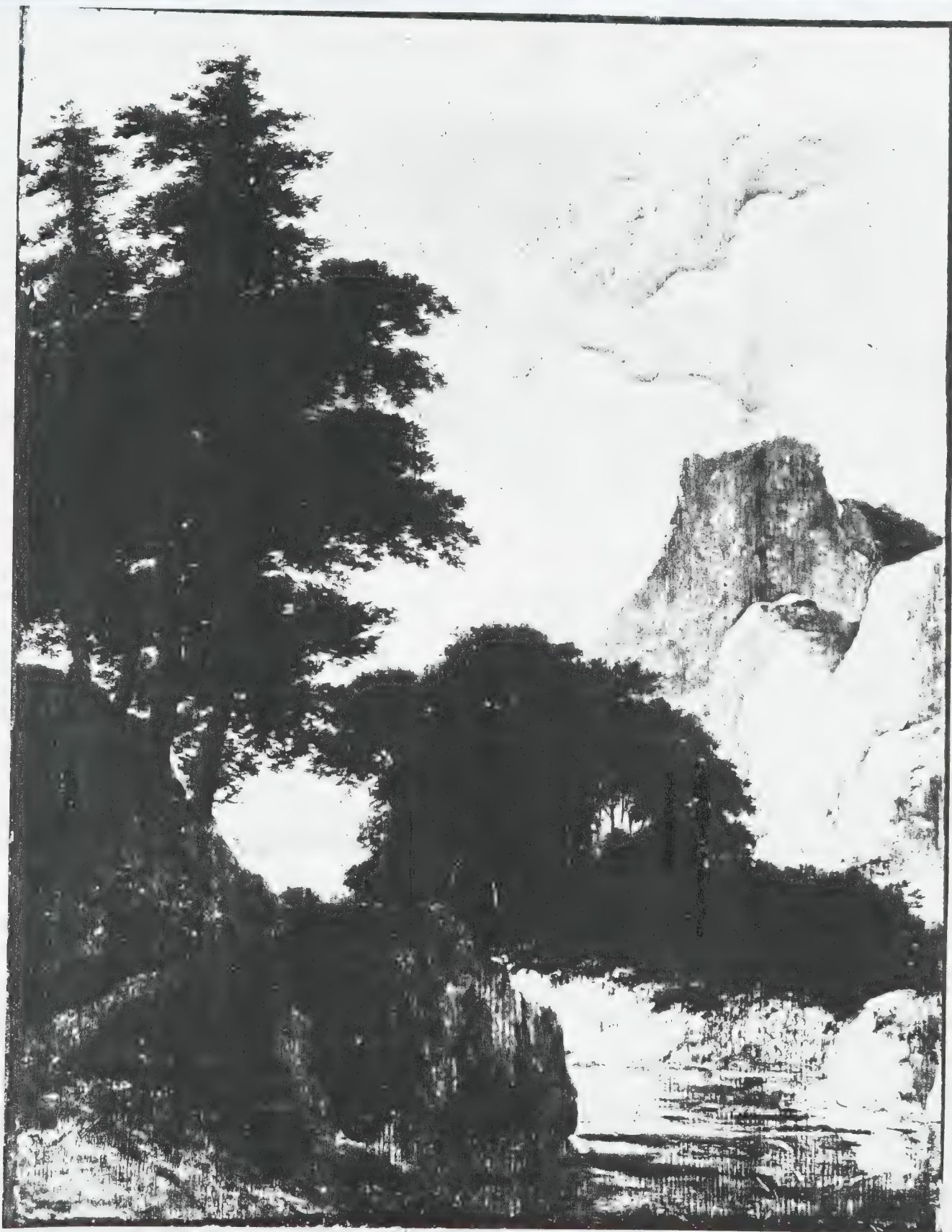


A very beautiful
view of the mountain
alternately the
springs flowing, which had
been extremely abundant in
2. also a lot of
some flowers.

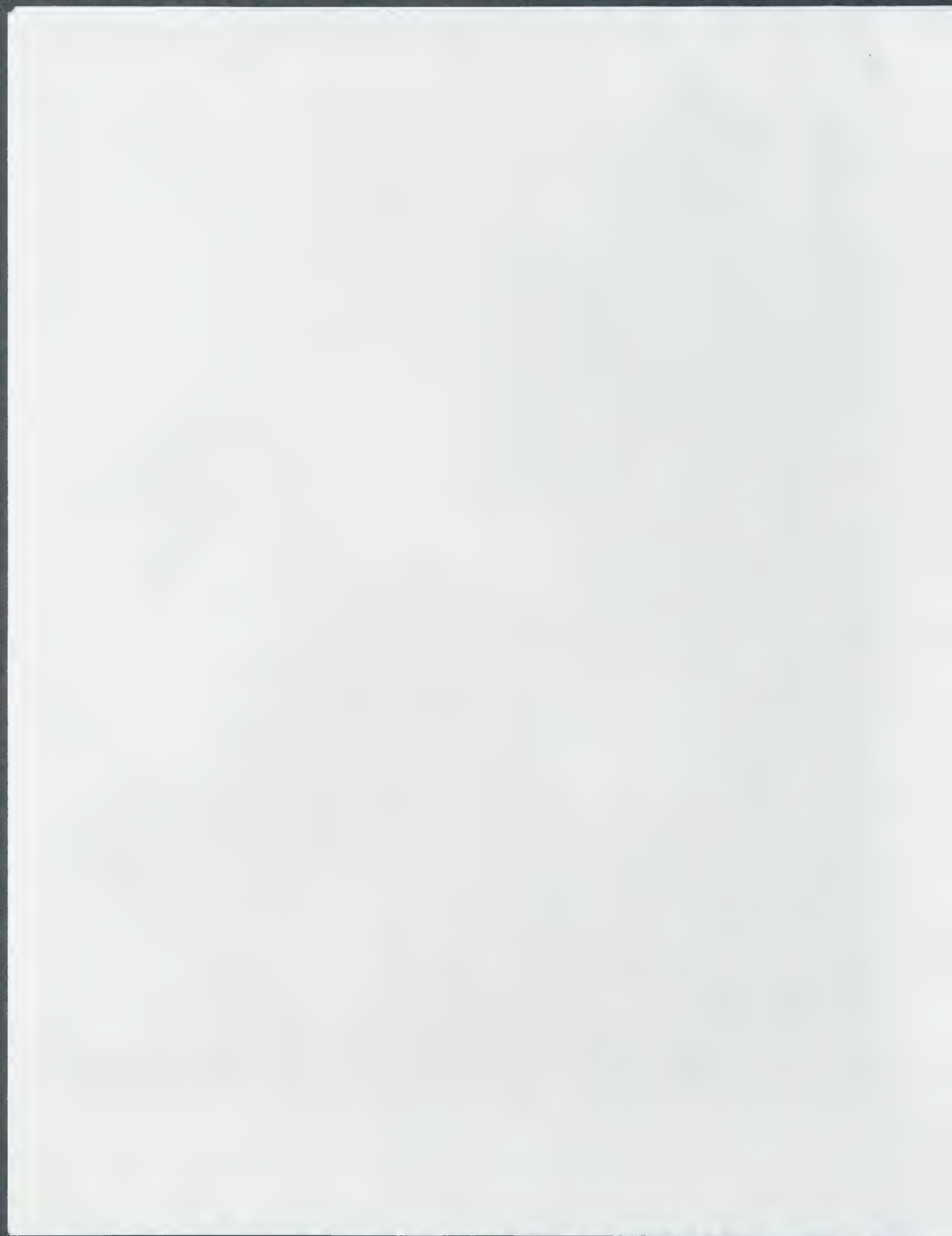
We spoke about removal
of the cables to the
the 19th century. The
was spent with care.

Original report is
attached on following page





1. Dinosaur



The following names are those who were present at the
dinner given by the ladies of the church on the 17th of
Jan. in honor of the Rev. Mr. [unclear] 1851

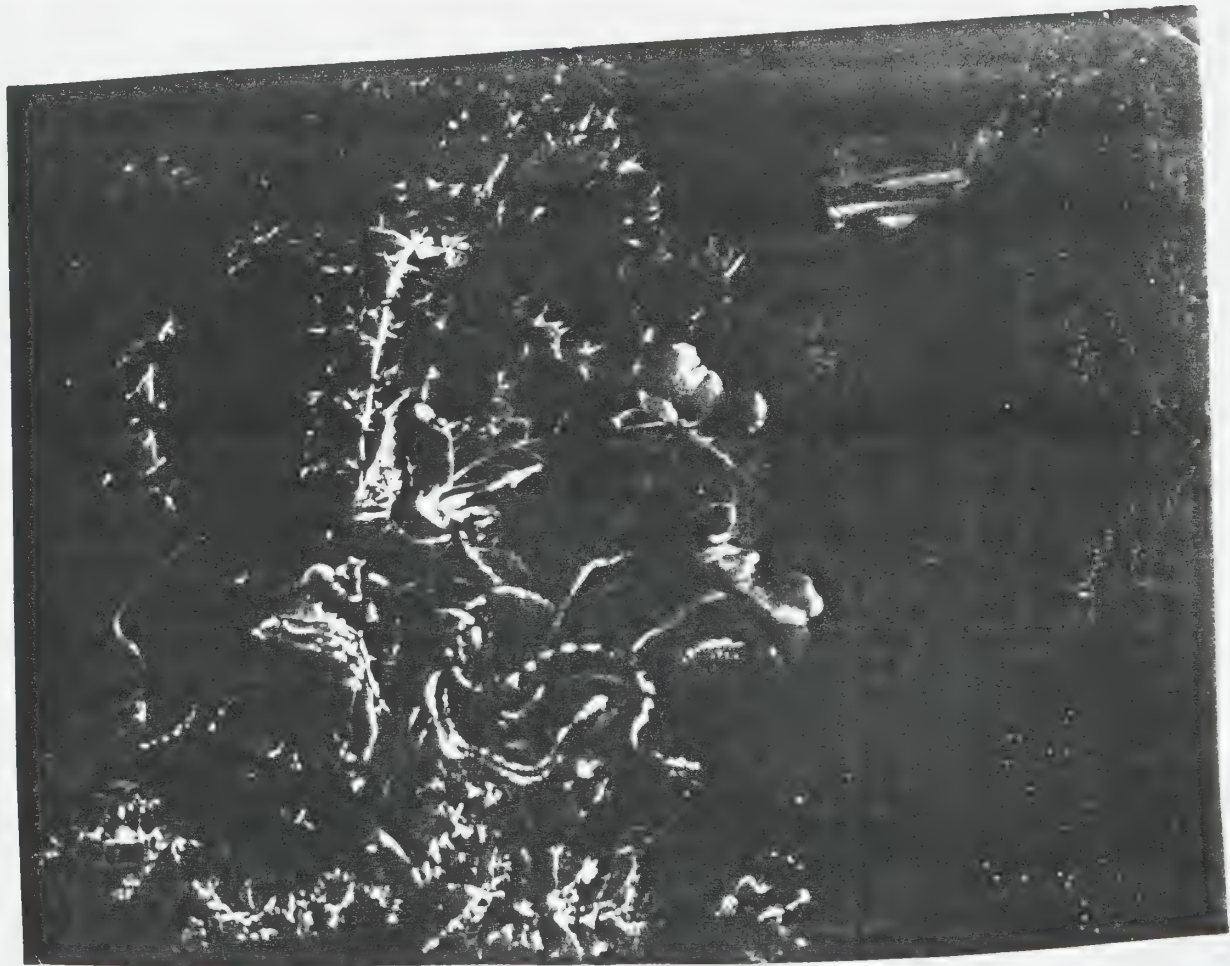




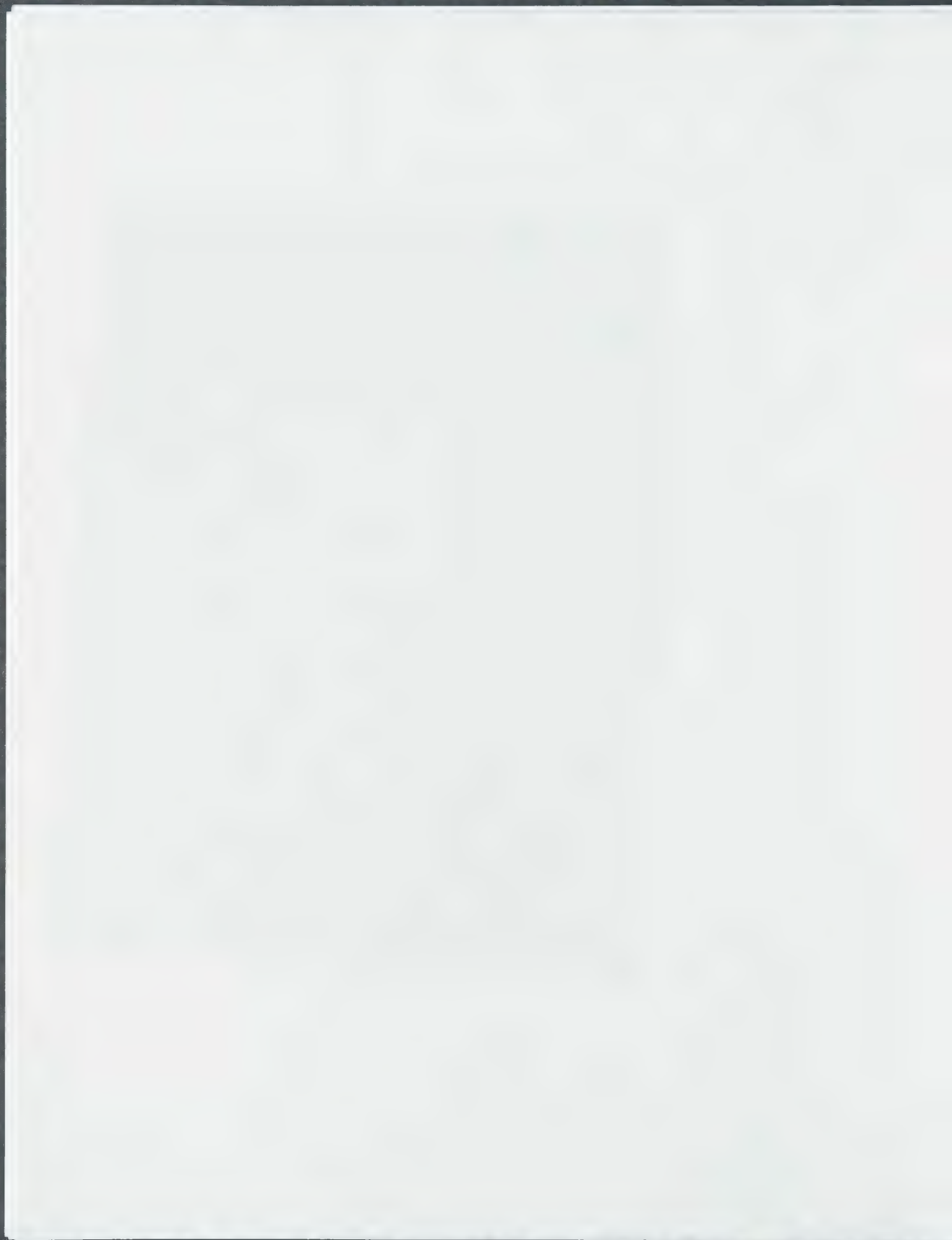
Sept. 20, 1906 - Italy - near Florence - 3000 feet
up a hill in a valley in the mountains
as indicated.







A very finely painted work of a woman with a white net which was
purchased by me with good results 18th-19th century flowers covering every
tooth, snake and frog in the composition. A queen fortunately the original
was perfectly intact and returned to its owner the composition.





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

September 11, 1990

*Handwritten signature: Alfred Bader
11/90*

Mr. Lewis G. Nierman
9780 NW 16
Plantation
Florida 33322

Dear Mr. Nierman:

It was really a pleasure to purchase my first painting from you, and I hope that it will not be the last.

For the sake of good order, I would just like to confirm that I will send you my check for \$24,000, CIF Milwaukee, immediately after safe receipt of the painting. You will have realized that I thought it really important that you supervise the packing yourself, as I have seen so much really incompetent packing during the last few years. A sturdy wooden box is essential, and I think that you will find that Federal Express is the best.

Please make shipment to me c/o Aldrich Chemical Company, Inc., 940 West St. Paul Avenue, Milwaukee, WI 53233. Please do keep in mind that I will be on a brief holiday to Minneapolis between tomorrow and Saturday.

I already look forward to visiting you next winter, probably in March.

Best personal regards,

Alfred Bader
AB:mmh

9780 NW 16

near
Ft. Lauderdale

Lewis & Nierman

Plantation Fla
33322

Jan 8 1962

305
472-7458

MILLIPORE

Dr. Alfred Bader
Chairman



October 3, 1990

Mr. Lewis G. Nierman
9780 NW 16
Plantation, Florida 33322

Dear Mr. Nierman:

By now I have looked at the painting of St. Jerome for hours and like it very much indeed. Everything you told me about this work is correct.

Please do try to find other such paintings for me in Florida.

May I also impose on you to send me whatever photographs of the St. Jerome which you have and do not need for your files.

Many thanks for your thoughtfulness.

Sincerely,

Alfred Bader
AB:mmh

SIGMA-ALDRICH

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

September 12, 1990

Mr. Lewis G. Nierman
9780 NW 16
Plantation
Florida 33322

Dear Mr. Nierman:

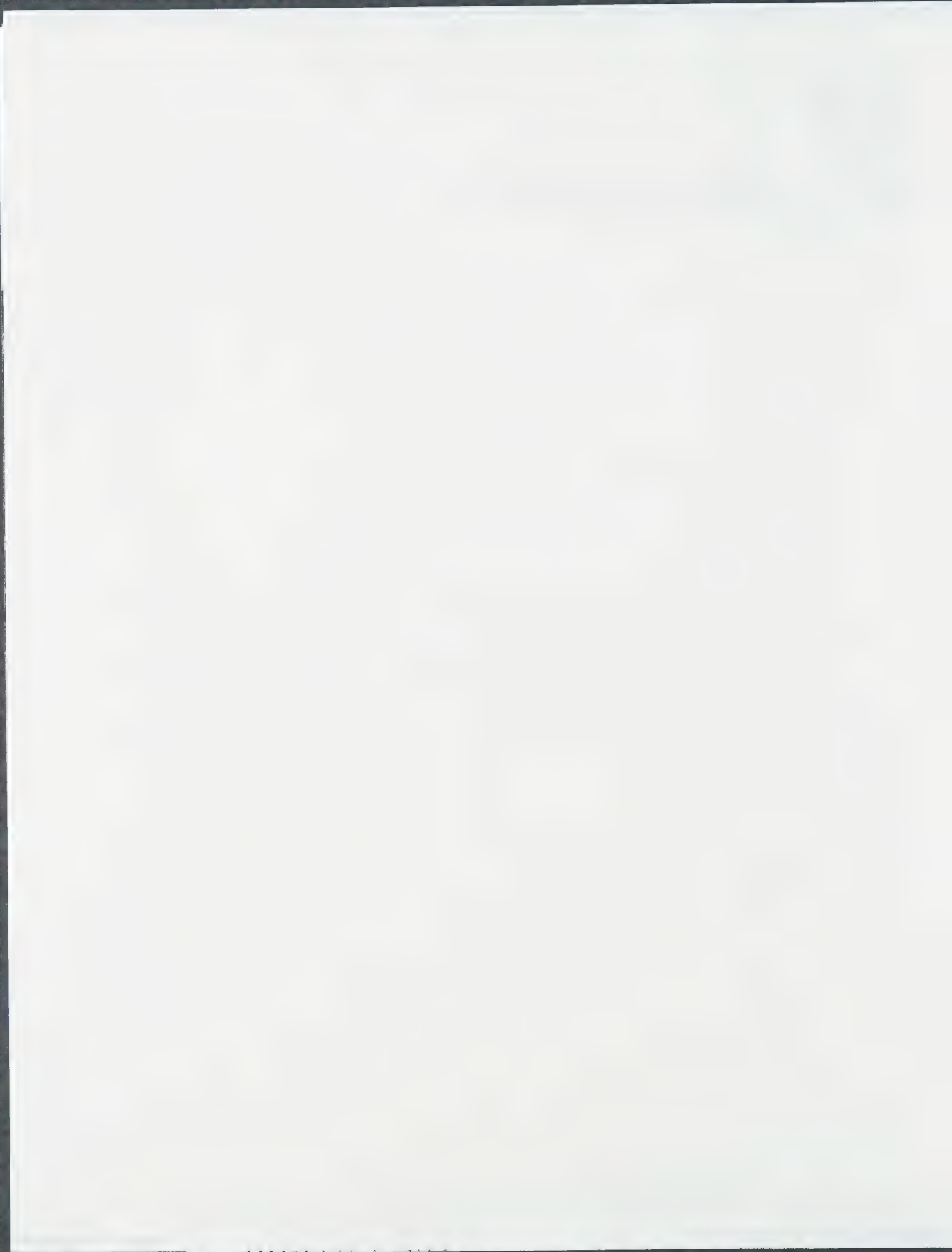
You are a man of your word; the painting arrived this morning, unbelievably well packed. For a moment we wondered whether there was actually a painting inside the many layers of packing.

I am rather shaken by the darkness of the painting, so very much darker than Sumowski's illustration. Have you seen that illustration?

Shaken, but not disappointed, because it certainly is a fine painting and my check is enclosed.

Best regards,

Alfred Bader
AB:mmh
Enclosure





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

September 11, 1990

Mr. Lewis G. Nierman
9780 NW 16
Plantation
Florida 33322

Dear Mr. Nierman:

It was really a pleasure to purchase my first painting from you, and I hope that it will not be the last.

For the sake of good order, I would just like to confirm that I will send you my check for \$24,000, CIF Milwaukee, immediately after safe receipt of the painting. You will have realized that I thought it really important that you supervise the packing yourself, as I have seen so much really incompetent packing during the last few years. A sturdy wooden box is essential, and I think that you will find that Federal Express is the best.

Please make shipment to me c/o Aldrich Chemical Company, Inc., 940 West St. Paul Avenue, Milwaukee, WI 53233. Please do keep in mind that I will be on a brief holiday to Minneapolis between tomorrow and Saturday.

I already look forward to visiting you next winter, probably in March.

Best personal regards,

Alfred Bader
AB:mmh



THE UNIVERSITY OF CHICAGO

[The main body of the page contains several paragraphs of text that are extremely faint and illegible due to the low resolution of the scan. The text appears to be organized into a structured format, possibly a list or a series of entries, but the individual words and sentences cannot be read.]



Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

August 15, 1990

Mr. Lewis G. Nierman
9780 NW 16
Plantation
Florida 33322

Dear Mr. Nierman:

I enjoyed chatting with you about your beautiful painting.

When you have decided at what price you might sell, please do let me know. In any case, I would love to visit with you to look at it when next I come to Florida, probably sometime in the winter.

Best regards.

Sincerely,

Alfred Bader

AB:mmh



THE NEW YORK STATE THRUWAY AUTHORITY

STATE OF NEW YORK

OFFICE OF THE COMPTROLLER

STATE OF NEW YORK
OFFICE OF THE COMPTROLLER
ALBANY, NEW YORK

REPORT ON THE STATE OF NEW YORK

FOR THE YEAR ENDING DECEMBER 31, 1964

COMPTROLLER
ALBANY, NEW YORK

STATE OF NEW YORK
OFFICE OF THE COMPTROLLER
ALBANY, NEW YORK