

Alfred Bader

Art Related Correspondence

Correspondence: Jonathan Israel

[ca. 20697]

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Dr David de Witt,
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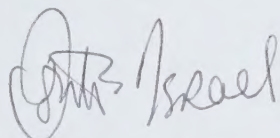
Dear David de Witt,

Very many thanks for the letter and the offprint. I remember our exchange of letters very well and have read your article on the 1620s in Dutch painting with keen interest. Your argument is certainly an important one which needs to be discussed but I must admit that I am not fully convinced. It seems to me that even if your considerations helped explain the monochrome tendency, they would not explain the trend towards much smaller, cheaper and more quickly painted pictures intended (I would assume) for a broader and less affluent sector of society than the paintings of the pre-1621 period. Another difficulty with your argument is that once Maurits is out of the picture (effectively by 1624) and Frederik Hendrik is in the driving seat there is no reason to fear the Counter-Remonstrants even if they are still dominant in some towns. In Amsterdam, they had completely lost their grip before 1624 – whereas the real monochrome phase begins only later.

I look forward to seeing this discussion continue in the future,

Thanks again, With all best wishes,

Jonathan Israel

A handwritten signature in cursive script, appearing to read "Jonathan Israel". The signature is written in dark ink and is positioned to the right of the typed name.



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