

Alfred Bader

Alfred Bader Fine Arts - Painting File

Carl Van Der Plam

[1966-1984]

QUEEN'S UNIVERSITY ARCHIVES

S169

BOX 17

FILE 24

Prof. Dr. Werner Sumowski
Hessenwiesenstrasse 4
7000 Stuttgart-Rohr

7.10.1984

Lieber Herr Doktor Bader,

vielen Dank für Ihren Anruf aus Amerika. Ich habe sogleich eine Schwarzweiss-Reproduktion der Landschaft von Philips Koninck an den Verlag geschickt und gebeten, wenn möglich, mit der "Verarbeitung" des Ektachroms vor der Reinigung noch zu warten.

Dass ich nicht postwendend auf Ihre Briefe antworten kann, bitte ich zu verstehen. Denn ich sitze gleichzeitig an zwei Projekten (Landau und Strauss) und habe dann noch die Universitatspflichten zu erledigen. Leider strengt mich das alles ziemlich an; es geht langsam, und mit der Korrespondenz muss ich immer warten, bis ein bestimmtes Pensum erledigt ist. Sie konnen aber versichert sein, dass ich, wenn der Post-Berg abgetragen wird, Ihnen zuerst schreiben werde.

Über das Foto-Material zum 4. Band der Gemalde (Nachtrage) freue ich mich sehr. Der Backer ist erstklassig. Leider weiss ich nicht, von wem das ansprechende Mannerportrat stammt. Manches erinnert an Lesire, aber nach dem Foto kann ich hier nicht urteilen.

Für die Fotokopie des Artikels über Karel van der Pluym bin ich Ihnen insofern doppelt dankbar, als Sie mir die Moglichkeit geben, die Sache noch im P-Band von Herrn Strauss zu verarbeiten (das Heft des Art Bulletin ist hier noch nicht ausgeliefert worden). Bis jetzt muss ich sagen, dass ich über Herrn Adams recht unglücklich bin, doch vielleicht liegt das an mir; denn ich fand kürzlich die Darbietungen auf dem Deutschen Kunsthistoriker-Kongress in Stuttgart sämtlich so unbefriedigend, dass ich mich wohl zum Norgler und Meckerkopf entwickelt haben muss; wahrscheinlich ein Alterphanomen. Selbst Herr Bialostocki aus Warschau, wie der Messias angekündigt, kochte nur mit Wasser, und seine Suppe schmeckte mir nicht. Allmahlich wird mir der ganze Ikonographie-Rummel zu viel. Jetzt gehts mit der Genre-Malerei los. Man kann sich kaum ein harmloses Bild ansehen, ohne rot zu werden. Überall

7.10.1988

Lieber Herr Doktor Weber,

vielen Dank für Ihren Brief aus Amerika. Ich habe natürlich
eine Scherzfrage-Vernehmung der Banknote von Illinois
hinzu an den Verlag geschickt und erhalten, wenn möglich,
mit der "Vernehmung" des Mitschneiders vor der Vernehmung
noch zu warten.

Was ich nicht postwendend auf Ihre Briefe antworten
kann, bitte ich zu verstehen, denn ich sitze gleichzeitige
an zwei Projekten (Länder und Ökonomie) und habe dann
noch die Verantwortlichkeiten zu erfüllen. Leider strengt
sich das eine ziemlich wie ein Kampf, und mit der
Korrespondenz muss ich immer warten, bis ein bestimmtes
Ergebnis erbracht ist. Ich kann aber versichert sein, dass
ich, wenn der Fall sich abzuklären wird, Ihnen zuerst antworte

de.

Ihr das Foto-Material zum 4. Band der Gemälde (Nachträge)
Irene ich sehr sehr. Der Bänder hat erstklassige. Leider
weiss ich nicht, von wem das anspruchsvolle Hintergrundbild
stammt. Manche erinnern an meine, aber nach dem Foto
kann ich hier nicht urteilen.
Für die Fotokopie der Artikel über zwei von der Linie
die ich Ihnen angeschlossen habe, als die die
Möglichkeit geben, die noch im 1. Band von Herrn
Strauss zu veröffentlichen (das Bild des Art Bulletin hat
hier noch nicht ausgeteilt worden). Die jetzt muss ich
sagen, dass ich über Herrn Adams recht unglücklich bin,
denn vielleicht liegt das an mir, denn ich fand wirklich
die Diskussionen auf den deutschen Kunstmarkt. Ein-
fluss in Stuttgart ist nicht so unbedeutend, dass ich
sich wohl zum Artikel im Hochberg entscheidet haben
muss wahrscheinlich ein Interview. Selbst Herr Kilo-
steckt aus. Waschen, wie der Prozess unbedeutend, heute
nur ein Witz, und eine Frage sollte nicht. All-
erdings wird die der ganze Konstruktivismus zu viel.
Jetzt geht es mit der Serie. Ich habe schon viele
die Familien mit Bildern, ohne rot zu werden, überall

"Erotica in vogelperspectief" oder irgendwelche verschlüsselte Banalitäten. Aber ich werde den Karel van der Pluym-Aufsatz selbstverständlich "objektiv" studieren und mich dazu äussern.

Schade, dass Sie erst so spät im nächsten Jahr kommen. Die Einladung zum Zeichnungssymposium habe ich unter dem Druck von Kollegen und Freunden angenommen; ich weiss nicht, ob eine derartige Strapaze noch Sinn für mich hat. Das Thema meines Vortrags steht noch nicht fest. Mit der Übersetzung kunsthistorischer Texte habe ich Schauererlebnisse erlebt. Ob Sie wohl, des Deutschen und des Englischen mächtig und bedeutender Fachmann, meine Rede übersetzen würden?

Mit den besten Wünschen und herzlichsten
Grüssen von Haus zu Haus
Ihr momentan etwas verdüsterter

Karel van der Pluym

"Proleten in Vorbereitung" oder "Klassenkampf" ver-
schärfte Bannstrichen, aber ich werde den "Kampf" von
der "Klassenkampf" selbstverständlich "objektiv" studie-
ren und mich dazu einsetzen.
Schade, dass Sie erst so spät im nächsten Jahr kommen.
Die Einladung zum Zeichnungsposition habe ich unter dem
Druck von Kollegen und Freunden angenommen, weil
nicht, ob eine derartige Aufgabe noch Sinn für mich hat.
Das Thema meines Vortrags steht noch nicht fest. Ich
übersetze kunsthistorische Texte habe ich Schauer-
schriften erliebt. Ob Sie wohl, das Deutsche und das
schon mächtig und bedeutender Fachmann, meine Rede über-
setzen würden?

Mit den besten Wünschen und herzlichsten
Grüßen von Hans zu Hans
Ihr momentan etwas verblätterter

H. Müller

was ich nicht, von dem das ansprechende Bannstrichen
steht, Manches erinnert an Ihre, aber nach dem Foto
kann ich hier nicht urteilen.
Für die Fotografie der Artikel über "Kampf" von der "Klassen-
kampf" bin ich Ihnen herzlich dankbar, als Sie mir die
Möglichkeit geben, die Sache noch im K-Bund von Herrn
Strass zu verarbeiten (das geht das Art Bulletin ist
hier noch nicht ausgearbeitet worden). Es ist jetzt muss ich
sagen, dass ich Ihre Worte etwas recht unklarlich bin,
doch vielleicht liegt das an mir denn ich fand kürzlich
die Darstellungen auf dem Deutschen Kunsthistorischen-
kongress in Stuttgart ähnlich so unbedeutend, dass ich
mich wohl zum Direktor des "Klassenkampf" entwickelt haben
auswärtigen ein Artiphonon. Selbst Herr "Klassen-
kampf" aus "Klassen", die der "Klassen" unbedeutend, konnte
mir mit "Klassen", und keine "Klassen" nicht, All-
rechtlich wird die "Klassen" "Klassen" "Klassen" zu viel.
Gibt nichts mit der "Klassen" "Klassen" "Klassen" sich kann
ein "Klassen" "Klassen", ohne rot zu werden, "Klassen"

Berlin, den 14. 11. '84

Sehr geehrter Herr Dr. Sader,

haben Sie herzlichsten Dank für Ihren Brief, das Diapositiv
und die beiden schönen Photographien.

Sicherlich können Sie sich vorstellen, daß meine Arbeit
an Eckhaut durch das Erscheinen von Sumowski's 2. Band
der "Gemälde der Rembrandt-Schüler", in dem er u. a. auch
ausführlich zu Eckhaut Stellung nimmt, einen kleinen
Dämpfer erhalten hat. Da es ihm jedoch wieder fast
ausschließlich um Stilfragen geht, brauche ich mich von
seiner unglaublichen Material- und Sachkenntnis wohl
nicht abschrecken zu lassen, denn zur Chronographie der
"Rembrandtschule" äußert er sich nur sehr sporadisch.

Seine positiven Äußerungen über Eckhaut's Kunst stiele
ich voll und ganz. Dieser Mater ist bislang gründlich
~~unter~~ verkannt worden. Eine ausführlichere Monographie,
die in vielen Teilen über Sumowski's Materialsammlung
hinausgeht, scheint deshalb dringend erforderlich und
wünschenswert zu sein.

Leider ist es mir bislang nicht gelungen einen Katalog der
Ausstellung in Kanada zu bekommen. Nicht einmal über
prominente Kunstbuchhandlungen in der Bundesrepublik.

Ich möchte Sie deshalb bitten, mir freundlicherweise die genaue
Adresse mitzutheilen, umte der ich von Berlin aus in Kanada
einen Katalog bestellen kann - selbstverständlich nur, wenn
es Ihnen möglich ist.

Gratulieren möchte ich Ihnen zu der Neuerscheinung (Fideon)!

Ich hatte das Glück diesen interessante Gemälde vor ca. 1 Jahr
selber bei Nyström in Den Haag sehen zu können. Die Beschreibung
an B. Fabricius - und sogar an Eckhaut schien mir schon
damals nicht vernünftig.

Doch muß ich gestehen, daß auch ich noch nicht ganz sicher
bin bei der Beschreibung.

Ich habe das Photo über dem Schreibtisch hängen und
betrachte es täglich; sobald sich meine Vermutungen bestätigen
lassen, teile ich es Ihnen mit.

Es grüßt Sie mit den
besten Wünschen

Der
Vater Hanuf

München, Mottlstrasse 13, am 21. November 1984

Lieber Herr Doktor Bader!

Wie schön ist der Ph. de Koninck! Wahrscheinlich wissen Sie, dass das Gemälde sich unter Nr. 324 bei Muller-Amsterdam am 26. Mai 1914 befand und später bei Krupp.

Dass andere Gemälde ist wert, dass man sich lange mit ihm beschäftigt und falls es Gott gefällt, den richtigen Namen findet, denn so sehr ich C. van der Pluym schätze, kann ich mich vorläufig noch nicht mit dieser Benennung befreunden. Aber dafür ist ja Herr Prof. Sumowski zuständig und er wird es wissen. Ein wenig denke ich auch wegen des Ausdrucks und der Landschaft an A. van Dijck. Wenn ich zwischen den Jahren Zeit habe, werde ich, nur für mich, mit dem Bild beschäftigen.

Bitte sagen Sie Ihrer liebe Frau, wie gerne ich sie habe, und dass ich ihr Bild sehr gut im Herzen trage und keinen Anruf brauche, um es lebendig zu erhalten.

Zu Weihnachten wünsche ich mir bitte, bitte keinen Honig, sondern einen Brief, der auf den meinen, was den anderen van Dyck angeht, eingeht.

Mit herzlichen Wünschen, jetzt schon für die Zeit zwischen den Jahren für Sie Beide

Ihre

Liane Pasch.

Wien, 1. November 1884

Herrn Dr. v. S.

Wie schon ich Ihnen in der Korrespondenz wissen Sie, dass das 9. und 10. Heft der Zeitschrift "Die Welt" am 1. November 1884 erschienen sind.

Das 9. Heft enthält die Fortsetzung der Erzählung "Die Welt" von dem Verfasser der "Welt", Herr Dr. v. S. Das 10. Heft enthält die Fortsetzung der Erzählung "Die Welt" von dem Verfasser der "Welt", Herr Dr. v. S. Die Fortsetzung der Erzählung "Die Welt" von dem Verfasser der "Welt", Herr Dr. v. S. Die Fortsetzung der Erzählung "Die Welt" von dem Verfasser der "Welt", Herr Dr. v. S.

Bitte geben Sie Ihren Namen und Ihre Adresse an, wenn Sie die Fortsetzung der Erzählung "Die Welt" von dem Verfasser der "Welt", Herr Dr. v. S. erhalten möchten.

In Wien, am 1. November 1884, Herr Dr. v. S.

Mit freundlichen Grüßen,
Herr Dr. v. S.

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

18. IX. 84.

Sehr geehrter, lieber Herr Professor Demowski:
Besten Dank für Ihren so inhalts-
reichen Brief.

Alsopos meinem Lideon, beiliegend
Kopie eines sehr interessanten Artikels über
Casel van der Pynen. Falls Dr. Adams
recht hat, und alle diese schönen Bilder —
so Paul e David in Haag und der Mann
mit dem goldenen Helm in Berlin — wirklich
van v. a. Pynen sind, dann ist er ein viel
besserer Maler als man gedacht hat.

Beiliegend Photo des Jan v. a.
Noorde, der Patje bei der Baanenfamilie,
das ich für die Queen's University erworben
habe. Lange nicht so gut, wie die zwei
anderen (Jopel betraide Verkauf und
der Kindermord) aber doch echt.

Wie gefällt Ihnen das Portrait des jungen
Mannes (Öl auf Holz, ca. 26 x 22 inches),
dessen nicht sehr gutes Photo beiliegt?

Namenlos, ca. 1645, wirklich ausgezeichnet
erhalten. Mir gefällt es sehr gut, aber der
Besitzer verlangt viel - auf jedem Fall für
ein namenloses Bild. Könnte das ein *Jeune personne*?

Beiliegend auch ein Ektschrom meines
neuen Backers - doch sicher besser als das
Ektschrom, das Sie von Monaco erhalten haben.
Haben Sie ein gutes meines Gideon von
Nijstad? Das ist wirklich Gideon - mit einer
so schönen Landschaft. Nur sicher nicht
B. Fabricius oder Eckhout - und ich glaube
auch in v d Pluym.

Allenherzliche Grüsse
von Sam zu Sam.

The allen,

Alfred Rasmussen

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

18. IX. 84.

Sehr geehrter, lieber Herr Professor Pannowski:
Besten Dank für Ihren so inhalts-
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Alsopos meinem Lideon, beiliegend
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Beiliegend auch ein Elektchrom meines
neuen Baders - doch sicher besser als das
Elektchrom, das Sie von Maraco erhalten haben.
Haben Sie ein gutes meines Gideon von
Nigstad? Das ist wirklich Gideon - mit einer
so schönen Handschrift. Nur sicher nicht
B. Fabricius oder Eckhout - und ich glaube
auch in v d Pluque.

Allenherzliche Grüsse
von Sam zu Sam.

The allen,

Oliver Raas

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

Dear Dr. Adams:

There will be thousands of collectors and art-historians who will be as excited and intrigued as I am by your article on Karel van der Ploeg in the Art Bulletin.

May I draw two other paintings to your attention - both, I believe, by van der Ploeg.

One is the Dissection of Lazarus, at Queen's University in Kingston, Ontario, #9 in the Bible through Jewish Eyes, Milwaukee Art Center, 1976.

The other, in my collection, is a Crucifixion which had been in the Montreal/Toronto Rembrandt 1969 show.

#52, as Barrel Fabrications.

Both are well illustrated in the
catalog.

It would give me great pleasure
if I could meet you personally - there
can't be many people as involved with
Rembrandt period paintings as you and I.

Best regards.

Sincerely,

Jefferson

3. 11. 84

28.8.1984

Lieber Herr Doktor Bader,

vielen Dank für die Briefe vom 31. Juli und vom 17. August.
Ich äussere mich in der Reihenfolge Ihrer Anmerkungen
und Fragen:

Beim "Opfer Gideons" von Nystad bin ich noch nicht dazu
gekommen, Ihre Zuschreibung an Carel van der Pluym zu
prüfen. Ich würde mich freuen, wenn ich Ihnen zustimmen
könnte.

Der sog. Lievens aus der Sammlung Wertheimer - mir im Ori-
ginal bekannt - ist ein ganz schwaches Bild; ich teile Ihre
Zweifel hinsichtlich der Entstehungszeit.

Dass Herr Brown Ihre "Darbringung im Tempel" von IL um
1630 datieren will, ist mir verständlich. Ich muss mir
hier noch klar werden.

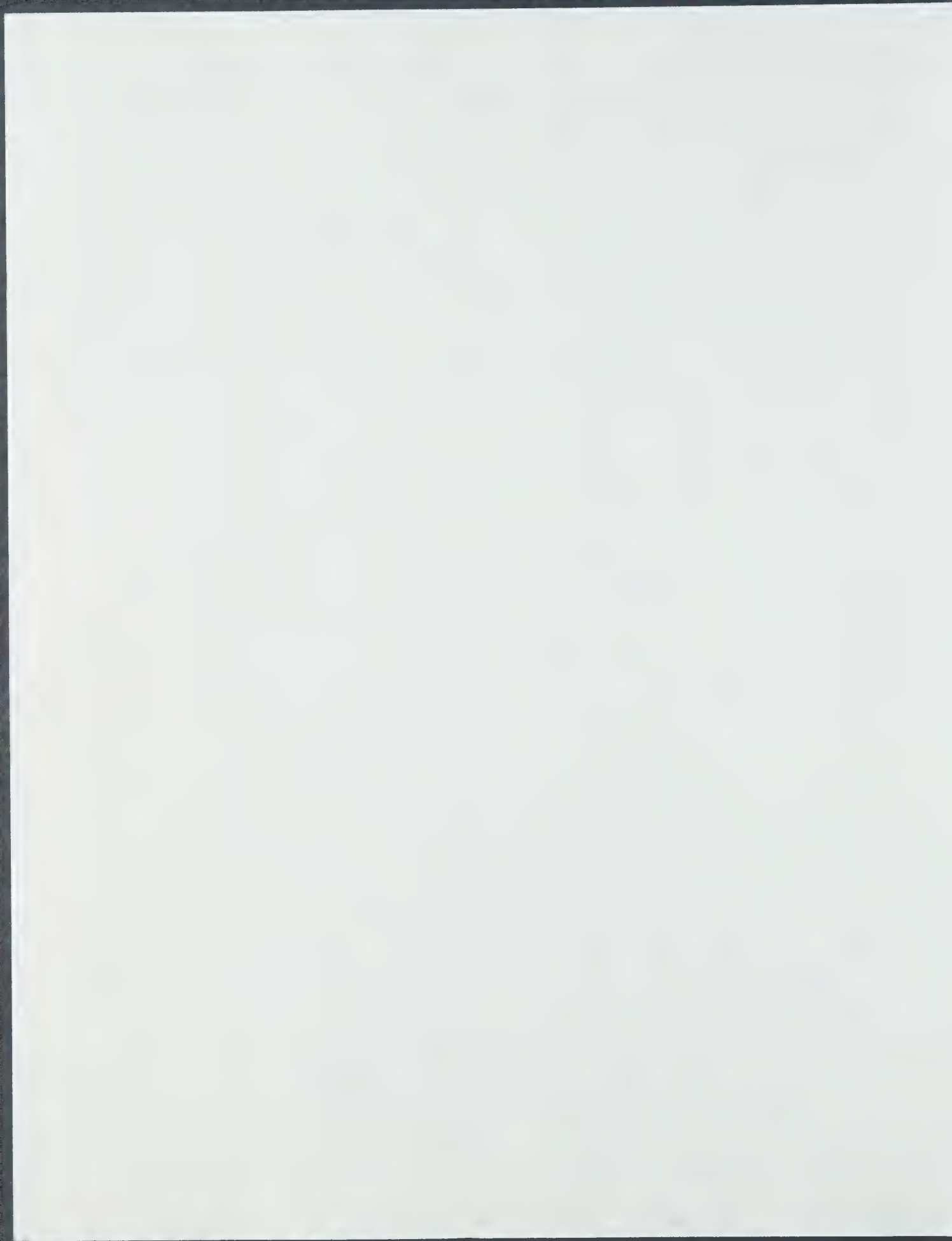
Beim Profilporträt des jungen Lievens bin ich mir sicher,
dass es sich um eine Kopie nach dem Kopenhagener Exemplar
handelt.

Zu dem hübschen "Orpheus" vom Klavierdeckel kann ich
leider nichts Klärendes sagen. Ihre Datierung des Bildes
in die Bloemaert-Nachfolge kommt mir zu spät vor. Ob Der-
artiges nach einem Stich gemalt worden sein könnte? Die
Komposition und die Formen erinnern mich an Hans Bol.

Mit den besten Wünschen und mit
herzlichen Grüßen von Haus zu Haus

Ihr

Werner Smeets



Museum of Art, Carnegie Institute

September 18, 1984
Dr. Alfred R. Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin, 53211

Dear Dr. Bader:

Thanks you for your kind note about my article on Van der Pluym. I hope that someday soon I will have an opportunity to see you collection.

With best wishes.

Sincerely,



Henry Adams

Curator of Fine Arts

Laban, F., "Rembrants Bildnis seines Bruders Adriaen Harmenz. van Rijn in der Berliner Galerie," *Zeitschrift für bildende Kunst*, ix, 1897-98, 73-78.

Panofsky, E., and F. Saxl, 1923, *Dürers Kupferstich 'Melancholia I': Eine quellen- und typengeschichtliche Untersuchung*, Berlin.

———, 1933, "Classical Mythology in Medieval Art," *Metropolitan Museum Studies*, iv, 228-81.

Panofsky, E., *Renaissance and Resuscitations in Western Art*, New York,

1969.

Ripa, C., *Iconologia, ovvero descrizione d'immagine delle virtù, viti, affetti, passioni humane, corpi celesti, mondo e sue parti*, Padua, 1611.

Seznec, J., *The Survival of the Pagan Gods: The Mythological Tradition and Its Place in Renaissance Humanism and Art*, repr., New York, 1961.

Thulius, J., ed., *Andreae Alciati Emblemata cum Commentariis Clavdii Minois I.C. Francisci Sanctii Brocensis, & Notis. ... Opera et Vigiliis Iohannis Thulii Mariaemontani Tirol.*, Padua, 1621.

If Not Rembrandt, Then His Cousin?

by
Mary Adams

In 1899, when the late Horst Gerson revised Abraham Bredius's catalogue of Rembrandt's paintings, he caused considerable controversy by cutting the number of paintings he accepted nearly in half, from about six hundred to about three hundred and fifty. The most bitterly disputed of his works that he rejected was a large painting of *Saul and David*, a prized possession of the Mauritshuis in The Hague (Fig. 2).¹

Since 1898, when Bredius himself had acquired the picture, it generally had been accepted as one of Rembrandt's greatest and most intensely personal late masterpieces. Accordingly, it is hardly surprising that Gerson's repudiation of it was criticized by such eminent figures as Sir Ernst Gombrich, Jakob Rosenberg, Seymour Slive, and Wolfgang Stechow.² Yet while it dismayed many, Gerson's judgment was enthusiastically endorsed by several younger scholars, some of whom have gone considerably further than Gerson in reducing the size of Rembrandt's *oeuvre*. In addition, since Gerson published his remarks the paint-

ing has been dropped from at least one general survey of art.³

Sadly, at some point in the nineteenth century the painting was seriously mutilated: it was cut into three pieces, and a large section at the upper right, of whose original appearance there is no record, was destroyed and replaced with another piece of canvas. Fortunately, the two remaining portions of the painting were re sewn together: examination of the weave of the cloth establishes both that the sections were originally a single piece, and that little space was lost in cutting apart and recombining them. At the time of these alterations, however, the curtain and large areas of the background were heavily retouched and repainted. Thus, not only has *Saul and David* been extensively reworked, but its present unbalanced composition may well be owed to the loss of some element or elements at the upper right.⁴

In addition to these areas of unquestionably modern repaint, two stylistically distinct modes of paint handling

¹ Bredius, 1969, 602. For a popular account of the present state of Rembrandt attributions, see Alan Levy, "The Rembrandt Research Project: Old Myths, New Methods," *Art News*, lxxv, September, 1976, 34-42.

² E. H. Gombrich, "Rembrandt Now," *New York Review of Books*, March 12, 1970; S. Slive, *New York Times Book Review*, August 17, 1969, 6-7, 34-35; Wolfgang Stechow, "The Crisis in Rembrandt Research," in *Art Studies for an Editor: 25 Essays in Memory of Milton S. Fox*, New York, 1969, 235-243. For Jacob Rosenberg's views, see *Rembrandt After Three Hundred Years: A Symposium* [1969], Art Institute of Chicago, 1973, 109.

³ Featured prominently in J. Rosenberg, S. Slive, and E. H. ter Kuile, *Dutch Art and Architecture 1600-1800*, Harmondsworth, Middlesex, 1966, *Saul and David* is omitted from M. Kahr, *Dutch Painting of the Seventeenth Century*, New York, 1978. *Saul and David* was the sole late religious painting by Rembrandt in H. W. and Dora Jane Janson, *The Story of Painting for Young People*, New York, 1952, but it was cut from the book in 1976. For an excellent summary and bibliography of publications on Rembrandt in 1969, see E. Haverkamp-Begemann, "The Present State of Rembrandt Studies," *Art Bulletin*, lxi, 1971, 88-104.

⁴ Extensive material on the history and condition of the painting is provided by De Vries, 149-165. For the division of the painting, see 149-150.

In reading this account a distinction should be made between the excellent compilation of technical information by Dr. Froentjies (pp. 149-154), and of historical data by Mrs. Tóth-Ubbens (pp. 154-56), and the considerably less complete, more subjective, and more debatable iconographical and stylistic analysis by De Vries (pp. 155-163). (De Vries had already presented his defence of Rembrandt's authorship of the painting in "Nog eens Saul en David in het Mauritshuis," *Album Amicorum J. G. Van Gelder*, The Hague, 1973, 347-352). The late Keith Roberts took issue with De Vries's conclusions in the *Burlington Magazine*, cxxi, 1979, 124-25. On the technical side, it should be added that there are no stretcher marks on the rejoined sections of the picture. This establishes that the work was never divided into smaller, more salable paintings, as has sometimes been proposed, and suggests that the motivation for cutting up the painting was to remove some element in the upper right hand corner. The X-ray of the painting (reproduced by De Vries, 150) shows a concentration of white lead pigment in the upper portion of the curtain, which suggests that a figure may have once been present in that area, and another concentration of white lead pigment in the area just above the figure of David. As noted by Tóth-Ubbens (p. 155), the changes to the painting seem to have been made between 1830 and 1869, a period in which the painting's attribution to Rembrandt was very much in question.

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can be discerned in the remaining part of the picture. The head and turban of Saul and the figure of David clearly formed part of the original program of work. However, Saul's cloak and the portion of his garment under his right arm are executed in a different style from the rest of the painting, with rough, jagged brushwork which pays little heed to the modeling of forms. The evidence of radiographs, infra-red photography, and microscopic examination of the surface of the painting establishes that a now-hidden upper part of Saul's sleeve, and the arm of a chair on which his hand rested, exist underneath this layer and were covered over at some date after the paint had dried and the picture had been completed.⁵ To my mind, it seems likely that these additions were painted by a separate hand from the rest of the picture, perhaps even with the fraudulent intent of making the work seem consistent with some conception of Rembrandt's late style. Possibly this brushwork was added by the original author of the picture, but at a later date. In any case, in considering the authorship of the work I will disregard both this dubious area and the modern restorations. Only a small proportion of the picture surface, in fact, can be considered unquestionably original: the head and turban of Saul and the figure of David.

The painting is unsigned and can be traced back only as far as 1830. Gerson, in fact, was not the first to question its attribution to Rembrandt. When the painting was first recorded, in an auction in Paris in May of 1830, it sold for only two hundred and fifty francs, an indication that its attribution to Rembrandt was not seriously credited.⁶ When it appeared again at auction in 1869, the collector and connoisseur Louis Lacaze (then the owner of Rembrandt's masterly *Bathsheba*, which is now in the Louvre) was stubbornly insistent that the painting was not by Rembrandt.⁷ In 1876 the Parisian art dealer Bourgeois sold the painting to a collector in Cologne, but took it back soon afterwards because of the questions that arose concerning its authenticity.⁸ In 1923 the much-ridiculed American scholar John C. Van Dyke rejected the painting from Rembrandt's oeuvre⁹; in 1967 Gregöry Martin observed that it "does not reveal Rembrandt at his best"¹⁰; and according to verbal reports Ludwig Munz considered it a pupil's work.¹¹ In light of these doubts, it is suggestive that many early admirers of the painting felt that it was significantly different from the paintings by Rembrandt with which they were familiar. Thus, for example, Jan Veth, who was greatly impressed with *Saul and David* when it was exhibited in Holland in

1898, on loan from a French collection, noted that "this side of Rembrandt ... is not represented in this country."¹²

Uncertainties about the painting, however, generally were overlooked during the early years of the twentieth century. The misgivings of Gerson were the first to receive widespread attention, partly because they were published in a standard reference work on Rembrandt, and partly because they boldly took issue with the eulogistic remarks of other leading scholars. H.E. Van Gelder, in a small booklet of 1948 on *Saul and David*, had called the turban of Saul "in color one of the richest passages of Rembrandt's later years,"¹³ and Jakob Rosenberg, in a widely admired monograph on Rembrandt of the same year, praised the "Tintoretto-like boldness and sketchiness" of Saul's garment.¹⁴ Gerson, however, termed the turban "pedantic in treatment," and noted that the garment was "painted loosely, in one monotonous tone of brownish red."¹⁵ With thinly veiled reference to the study by Van Gelder, which had discussed how deeply the nineteenth-century Dutch artist Josef Israels was affected by *Saul and David*, Gerson noted that the enthusiasm for the work "has a lot to do with a taste for Biblical painting of a type that appealed specifically to the Dutch public of the Josef Israels generation, rather than with the intrinsic quality of the picture itself."¹⁶

Not only Gerson but those he attacked and those who criticized him all based their conclusions about the authenticity of the painting chiefly on their personal responses to its artistic quality. This is surely a relevant consideration, but unfortunately it tends to place the argument on a highly emotional plane — to imply that if the picture is not by Rembrandt it must be a bad one, and that those who have failed to attribute it correctly are somehow insensitive or obtuse. What is surprising, in reviewing the debate of *Saul and David*, is to see how seldom writers have attempted to compare the painting with other works, in order to establish, through comparison, whether its stylistic traits are closer to the work of Rembrandt or one of his followers. To carry out such stylistic comparison is the goal of this essay. I will propose a group of paintings, both by Rembrandt and his pupils, against which to gauge the authenticity of *Saul and David*, and, in addition, will refer to some of the specific stylistic and technical considerations that might be employed in making this judgment of authorship.

A comparison between *Saul and David* and Rembrandt's *Jacob Blessing Joseph's Sons* in the Staatliche Kunstsammlungen, Cassel (Fig. 1) — the work by Rembrandt

⁵ De Vries, 149-154. I owe thanks to F. J. Du Parc, formerly of the staff of the Mauritshuis, and to E. Haverkamp-Begemann, who made it possible for me to study the negatives of the X-rays of *Saul and David* beside the painting itself.

⁶ De Vries, 154. At this date works by Rembrandt usually brought several thousand francs.

⁷ H. de Rochefort, *Les aventures de ma vie*, Paris, 1896-98, I, 117-18.

⁸ De Vries, 155.

⁹ John C. Van Dyke, *Rembrandt and His School*, New York, 1923, 158.

¹⁰ G. Martin, "The 'Pelican' Dutch Art," *Burlington Magazine*, cix, 1967, 543.

¹¹ Munz's opinion is noted by Haverkamp-Begemann (as in n. 3), 94.

¹² H. E. Van Gelder, *Saul en David: Petrus Verloochent Christus*, Leiden, 1948, 15 (my translation).

¹³ *Ibid.*, 21 (my translation).

¹⁴ Jakob Rosenberg, *Rembrandt* (1948), London, 1968, 230.

¹⁵ Bredius, 1969, 602.

¹⁶ *Ibid.*



1 Rembrandt, *Jacob Blessing Joseph's Sons*, oil on canvas, 175.5 x 210.5cm. Cassel, Staatliche Kunstsammlungen



2 *Saul and David*, oil on canvas, 130 x 164cm, showing the section removed at the upper right and the seam of the two original sections. The Hague, Mauritshuis

that is closest to it in format, subject matter, and style — shows that its stylistic traits are significantly different.¹⁷

Two points are immediately apparent. First, the comparable details of the two paintings are by no means similar. Thus, for example, the turban of Saul is painted meticulously, and with almost oleographic smoothness, while that of Joseph is freely painted, and little effort has been made to describe the specific texture of its material as opposed to that of other elements in the painting (Figs. 4, 5). Similarly, the heads are very differently handled, for in that of Saul the features seem to have been executed painstakingly, individually, and additively, whereas in that of Jacob they are sweepingly indicated, and emphasis is placed on those areas, such as that around the eyes, which contribute most to the psychological expression (Figs. 3, 5).

Second, the range in the variation of technique is not the same. In *Jacob Blessing Joseph's Sons* all portions of the painting are quite freely executed. In *Saul and David*, by contrast, there is a great variety in the quality of the brushwork and rendition of texture. The glossy turban of Saul recalls Rembrandt's work of the 1640's, but is unlike his work at a later date. Other parts of the painting, however, exaggerate the free brushwork and bravura of Rembrandt's late style.

There is, however, another painting of the Rembrandt school that resembles *Saul and David* in size, subject matter, composition, color, and manner of execution, and that also repeats one of the models represented in it. This is *The Centurion Cornelius* in the Wallace Collection, London (Fig. 7), a work sometimes titled *The Unmerciful Servant* in older literature on Rembrandt.¹⁸ Although now generally ignored by scholars, *The Centurion* was more highly valued than *Saul and David* in the nineteenth century, and despite being unsigned it brought an unusually high price for Rembrandt's work when it was purchased in 1848 for Lord Hertford, in an auction marked by sharp competition. Its attribution to Rembrandt, however, which was still credited as late as the 1930's, has now generally been discarded, and its authorship is currently in dispute. The painting's innumerable affinities with *Saul and David*, affinities that have been largely overlooked in recent years, suggest that both works may be by the same artist.¹⁹

Both paintings are of unusually large size — *Saul and David* is 130 x 164cm, *The Centurion* 182 x 221. Both are biblical paintings that depict three-quarter-length and nearly life-size figures set before a dark background. Both compositions maintain a spatial division between the groups at left and right. In each there is a hulking man in

a turban on the left, on whom the dramatic interest of the painting centers, contrasted with another figure or group of figures on the right, of reduced height and smaller physique. The contrast of scale in both paintings is surrealistic, a juxtaposition of eight-foot giants with four-foot midgets. Indeed, the Centurion not only towers above the puny servants but seems to be pushing his feet through the floor as well.

Both paintings have very dark and rather flat backgrounds. The chief note of color is reddish brown, which in each case appears on the left and in the central figure on the right-hand side of the composition. In both paintings the turban of the figure on the left is composed of similar shades of yellow, reddish-brown, and green. It is even possible that the same piece of cloth is represented.

Not only are the two paintings similar in these general respects, but they are nearly identical with regard to their execution. Both paintings exhibit a great flexibility of technical treatment, which varies from the loose to the meticulous, and, what is most striking, there is an exact correspondence between the respective zones of the two paintings and their mode of execution. On the left the turban in each of the paintings is most conscientiously, or as Gerson would have it, "pedantically" executed, with great attention to its glossy sheen; and the carefully painted faces of Saul and of the Centurion closely resemble each other (Figs. 5, 6). On the right the subordinate figures in red (that is to say, David and the middle servant) are both painted with remarkable freedom, in broad, sweeping strokes (Figs. 8, 9).

A further indication of a close relationship between the two works is that the same model posed for the figure of David and the middle servant in *The Centurion* (Figs. 8, 9). Both figures have the same type of beard and wispy mustaches, and careful examination reveals that they are identical in age and size, have the same rather large nose and soft chin, identical unkempt but close-cropped hair, and a similar stance with a slight forward stoop. They are even dressed in a similar, if not identical, red costume, and are placed in the same portion of the composition.²⁰

These shared traits of composition and execution not only suggest a common authorship for the two paintings, but also contrast with the features of the painting by Rembrandt that was considered earlier, *Jacob Blessing Joseph's Sons*. Rembrandt clearly developed his conceptions as he painted, for radiographs of *Jacob* show that he radically changed the positions of the figures, even though this resulted in unresolved inconsistencies (Fig. 1). The spatial

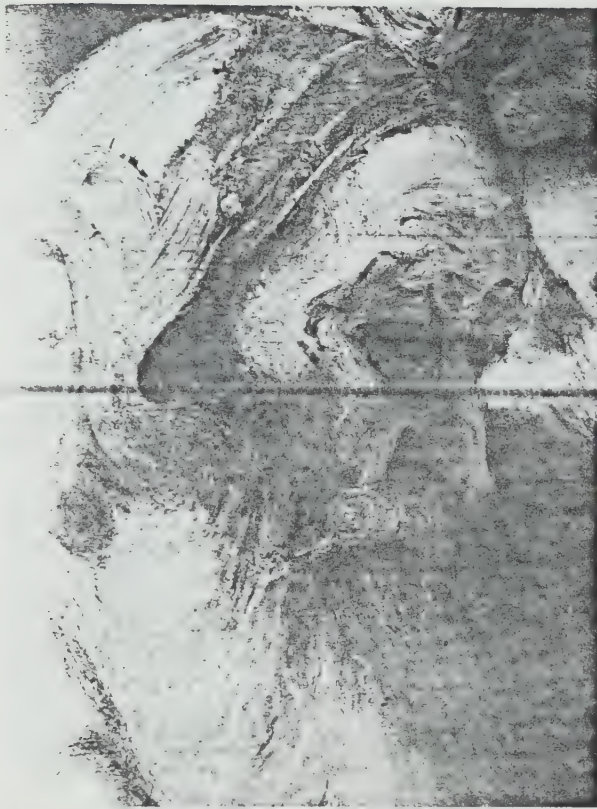
painting more closely. *The Centurion* seems to be in excellent condition. I have seen X-rays of only the central portion of the picture.

²⁰ The figure in *The Centurion* has been identified as a likeness of Carel Fabritius, but in fact is of an entirely different physical type than that portrayed in the existing likenesses of Carel, such as the one in the Boymans-Van Beuningen Museum in Rotterdam. Moreover, *The Centurion* bears a faintly inscribed date of 1655, a year after Carel's death. This misidentification, the supposedly "Jewish" cast of David's features, and the difficulty of coordinating a three-quarters and a profile view, have delayed recognition that *Saul and David* and *The Centurion Cornelius* both show the same model.

¹⁷ The paintings have often been associated. They are juxtaposed in Bredius, 1969, 435-36, and are discussed sequentially by Werner Weisbach, Berlin and Leipzig, 1926, 516-519.

¹⁸ *Wallace Collection Catalogues: Pictures and Drawings*, 1968, 259-262. The two drawings mentioned in this catalogue are copies after the composition and shed no light on the authorship of the painting.

¹⁹ Keith Roberts pointed out the affinity between *Saul and David* and *The Centurion* in the *Burlington Magazine*, cxxi, 1979, 125. I owe thanks to Mr. Cecil, Assistant Director of the Wallace Collection, who had the glass protecting the canvas temporarily removed so that I could examine the



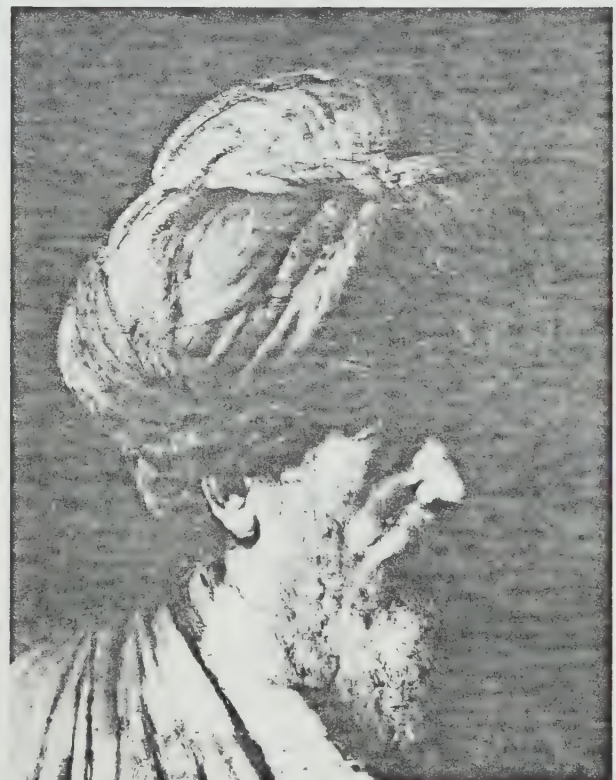
Detail of Fig. 1, Rembrandt, *Jacob Blessing*



4 Detail of Fig. 1, Rembrandt, *Jacob Blessing*



5 Detail of Fig. 2, *Saul and David*



6 Detail of Fig. 7, *The Centurion*



7 *The Centurion Cornelius*, oil on canvas, 182 x 221cm. London, Wallace Collection (by permission of the Trustees)

location of the bed and figures is confusing, for the bedpost is out of line and it is unclear what happens to Jacob's legs. The shoulder of the blond child is weakly drawn and three disembodied fingers touch the head of the brown-haired child, evidently left over from some previous arrangement of the figures. Breaking from the traditional manner of representing the scene, Rembrandt did not show Jacob's arms as crossed, and he included the figure of Joseph's wife, who is not mentioned in the biblical text.²¹

The painter of *Saul and David* and *The Centurion* was less eccentric in his approach. Radiographs reveal a few small pentimenti but no fundamental changes in conception: clearly the scheme was well established in the artist's mind before he began to paint. In both pictures there is a simple opposition of the groups at left and right, and a dramatic void across which the action takes place. The spa-

tial position of each object is made clear. In *The Centurion* the three servants overlap each other in echelon, and the leftmost servant is overlapped by the hand of the Centurion. A similar scheme of overlapping forms, somewhat differently disposed, is employed in *Saul and David*: David and his harp appear in front of the distant part of the curtain, while the curtain in turn overlaps the figure of Saul. In both paintings the artist made every effort to place the chief compositional elements at either a right or forty-five-degree angle to the picture plane, a simplicity of geometrical arrangement seldom found in Rembrandt's work. In short, *Saul and David* and *The Centurion* appear simpler and more formulaic than Rembrandt's paintings, but possess positive features of compositional and dramatic clarity. They differ from Rembrandt's securely attributed works not only in execution but in general conception.

²¹ H. von Einem, *Der Segen Jakobs*, Bonn, 1950; W. Stechow, "Jacob Blessing the Sons of Joseph from Early Christian Times to Rembrandt," *Gazette des beaux-arts*. Ser. 6, xxiii, 1943, 193-208; W. Stechow, "Jacob

Blessing the Sons of Joseph from Rembrandt to Cornelius," *Festschrift Ulrich Middeldorf*, Berlin, 1968, 460-65; Bob Haak, *Rembrandt*, New York, 1969, 282-83.

8 Detail of Fig. 2, *Saul and David*9 Detail of Fig. 7, *The Centurion*

Several painters have been proposed in passing as possible authors of *Saul and David* and *The Centurion*, but Rembrandt's cousin Karel van der Pluym has never previously been mentioned. Ironically, it was Abraham Bredius, the very man who acquired *Saul and David* for the Mauritshuis, who assembled the evidence that lends support to this connection. Bredius, writing in *Oud-Holland* in 1931, first brought together a corpus of Van der Pluym's works: more than half a century later his article remains the central source of information on this artist.²²

Karel, who was about twenty years younger than Rembrandt, was born in about 1625, married in 1652, and died in 1672. He was linked with Rembrandt through blood relationship, artistic study, and social and financial dealings. A distant cousin of Rembrandt, he is thought to have studied with him in the 1640's, at about the same time as Nicolaes Maes. A recent article by the Amsterdam archivist Dr. I. H. van Eeghen proposes that his grandparents, the wealthy Leiden plumber Jan Willemsz. van der Pluym and

his wife Jaapgen Carels, were painted by Rembrandt, and that his father, Willem Jansz. van der Pluym, sat for Rembrandt's most finished portrait drawing.²³ Karel and his father lent Rembrandt money, and in 1652 Karel included Titus, Rembrandt's only surviving heir, in his will.

The Van der Pluyms were a prominent family in Leiden, and through his mother, Cornelia van Suytbroeck, Karel was descended from the immensely wealthy Willem van Suytbroeck. Karel held several important posts, including member of the Leiden town council of forty, and Municipal Plumber, the latter a position that had been held during the previous century by members of his family. Although today he rates only a disparaging sentence or two in surveys of Dutch art, he was considered of sufficient importance in his lifetime to head the painter's guild in Leiden in 1652 and 1653, and to serve as Dean of the Guild in 1654. In 1661, however, when the guild pressed him for overdue payments, a matter in which it had been rather lax, Karel reported that he had abandoned painting. As his last dated

²² Among the artists who have been proposed as authors of *Saul and David* or *The Centurion* are Ferdinand Bol, Nicolaes Maes, Carel Fabritius, Barent Fabritius, Willem Drost, and Aert de Gelder. These attributions generally have been based on intuition, however, rather than on any direct correspondence with firmly established works by these artists. On Van der Pluym, see Bredius, 1931. A brief earlier note on Van der Pluym was written by Bredius's protégé and companion, J. O. Kronig

("Karel van der Pluijm, A Little Known Follower of Rembrandt," *Burlington Magazine*, xxvi, 1914-15, 172, 175).

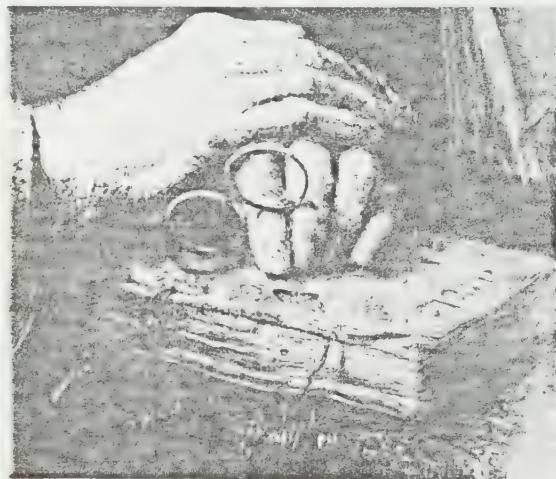
²³ I. H. Van Eeghen, "Willem Jansz. van der Pluym en Rembrandt," *Amstelodamum*, lxiv, 1977, 6-13. The paintings in question are Bredius Nos. 212 and 348, the drawing Benesch No. 433. Gerson has questioned the attribution of the paintings to Rembrandt, but they do seem to be consistent with the work of his studio (Bredius, 1969, 565, 577).



11 Karel van der Pluym, *The Geographer*, oil on canvas, 71.1 x 53cm. Chicago, coll. Mrs. Chester D. Tripp, promised gift to Institute of Chicago



12 Karel van der Pluym, *The Old Woman with a Book*, oil on canvas, 98 x 78cm. New York, Frick Collection



Detail of Fig. 10, *The Geographer*, showing the signature

deeply indebted to W. Downer, Town Archivist of Leiden, for a letter of October 19, 1977, giving detailed information on Karel van der Pluym and correcting errors in previous accounts. Judson wrongly reports that "his mother was Rembrandt's sister" (p. 85). This mistake likely came about because the Dutch word for cousin and nephew are the same. Karel was actually related to Rembrandt in the fifth degree. There is no specific word to express this in Dutch: it is less than "neefricht" (fourth degree, but more than "achterneef-achternicht" or sixth degree.

picture is from 1659, this is quite possible — unless he was merely too stingy to pay his dues.²⁴

Several of Bredius's attributions to Van der Pluym seem doubtful, but for our present purposes we need accept the authenticity of only three paintings: *The Geographer*, *The Old Woman with a Book*, and *Heraclitus and Democritus*. *The Geographer*, in the collection of Mrs. Chester Tripp in Chicago, is signed (Figs. 10, 11).²⁵ The other two paintings are attributions originated or accepted by Bredius. *The Old Woman with a Book*, in the Frick Collection, New York, resembles *The Geographer* closely: in particular, as Bredius noted, the treatment of the hands and book in the respective works is nearly identical (Fig. 12). *Heraclitus and Democritus*, unfortunately now lost, is a more ambitious painting than the other two, but remains obviously similar in style (Fig. 13). In fact, the model for *The Geographer*

²⁵ *The Old Woman with a Book* was first attributed to Van der Pluym by John C. Van Dyke (as in n. 9), 143; this attribution was firmly established by Bredius, 242. Most of Van der Pluym's paintings are on panel, and are smaller in size and less impressive in execution than the works on canvas. The painting owned by Dr. Willem M. J. Russell in Amsterdam (Judson, 85-86), which like most other works by Van der Pluym was once attributed to Rembrandt, is a good example of his work of this type. While undoubtedly awkward, these paintings on panel are more impressive in the original, where it is possible to appreciate their sensitive portrayal of gesture and expression, and their vivacity of color. Perhaps the most important factor in the quite different appearance of the works on canvas and panel is that the paintings on canvas tend to have black backgrounds, while the backgrounds of the works on panel are usually brightly lighted.



13 Karel van der Pluym, *Heraclitus and Democritus*, oil on canvas, 108.7 x 136.5cm. Now lost, in 1928 with Jacques Goudstikker, Amsterdam

posed for the figure of Democritus, and his face in the two paintings was handled in a very similar fashion.²⁶

All three canvases show old men or women, in three-quarter view, against an almost black background. The mood is invariably thoughtful and solemn: the forms dimly emerge from their dark surroundings, caressed by light of an elusive vibrancy. The artist employed a wide range of technical effects. In *The Old Woman with a Book*, for example, the face is painted smoothly and with exactitude, but the skirt is brushed in with misty vagueness, and the highlights on the sleeve are laid on with a thick and richly textured impasto. All three of these works by Van der Pluym were once ascribed to Rembrandt, and correspond in general character with both *Saul and David* and *The Centurion*.

Saul and David and *The Centurion* are particularly close in appearance to Van der Pluym's *Heraclitus and Democritus*. Both models in *Heraclitus and Democritus* also posed for *The Centurion*: Heraclitus, the weeping man on the right, posed for the Centurion (Figs. 6, 14), and Democritus, the more cheerful man on the left, for the left-hand servant in the group on the right (Figs. 15, 16). Like *The Centurion*, *Heraclitus and Democritus* shows old men of three-quarter length against a dark background, and in both cases the composition is divided down the middle and the

interest is predominantly on the larger left-hand figure. The poses in the two paintings are similar: in particular, the gesture of the left hand of the tearful Democritus resembles that of the middle servant in *The Centurion*.

The loose, rather pasty paint handling of *Heraclitus and Democritus* is very much the same as that on the right-hand side of *The Centurion*. The similarities of execution are particularly evident in the faces of Democritus and the servant to the left in *The Centurion*, which were both rendered from the same model (Figs. 15, 16). While the face in *The Centurion* is more freely and faintly painted, the various gradations of shading, and the conventions of brushwork used to indicate texture, are virtually identical in both works. Although the two heads face in opposite directions, both are placed at a similar angle to the picture plane.

Saul and David also shares many affinities of composition and execution with *Heraclitus and Democritus*, along with a certain solemnity of mood. In addition, Democritus's action is worthy of mention — he is weeping and holding a dark curtain to his eye. This motif of a bearded man using a background curtain to dry his tears is extremely unusual. Indeed, to my knowledge, this painting and *Saul and David* are the only examples of its appearance in seventeenth-century Dutch art.²⁷

In fact, the close connection between *Saul and David*,

²⁶ *Heraclitus and Democritus* was owned in 1928 by Jacques Goudstikker, a Jewish art dealer of Amsterdam whose possessions were confiscated by the Nazis during the Second World War. The painting has not been seen since the War. For information concerning it I am indebted to B. Breninkmeyer de Rooij of the Dienst Verspreide Rijkscollecties in The Hague.

who wrote to me on October 4, 1977.

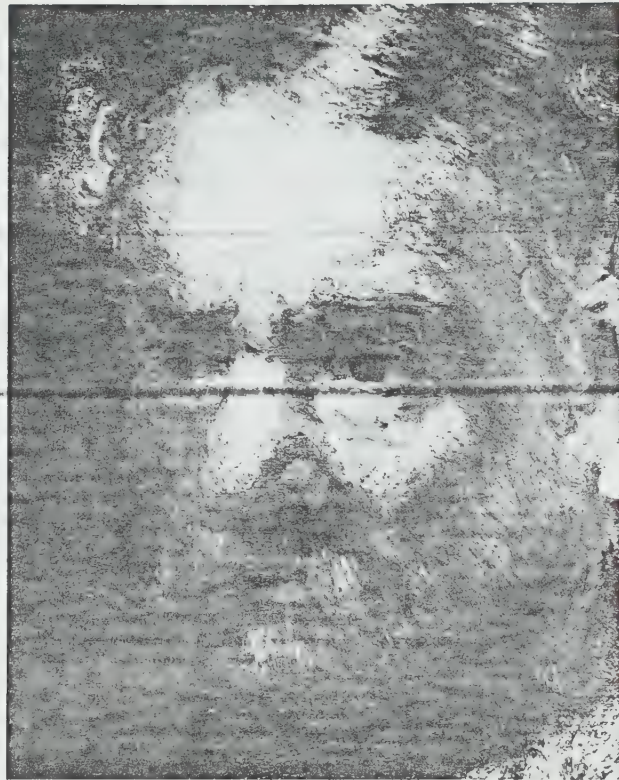
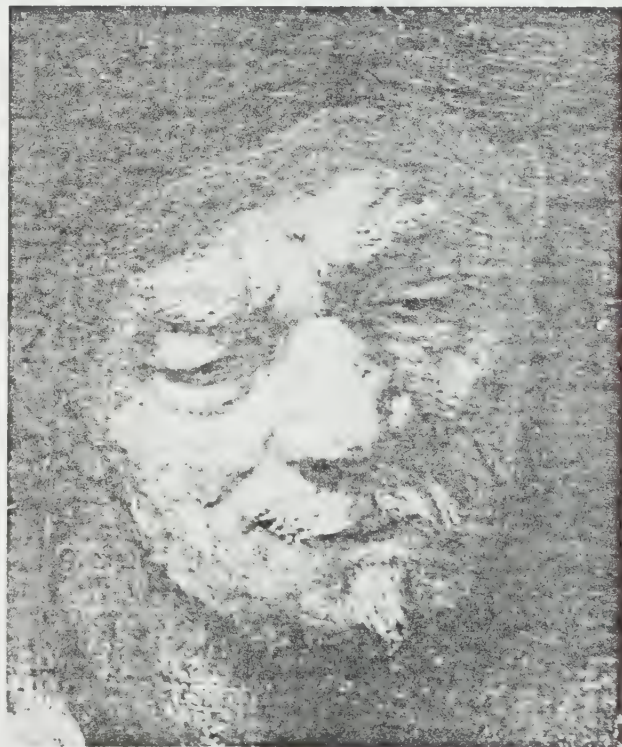
²⁷ Albert Blankert, "Heraclitus and Democritus," *Nederlands Kunsthistorisch Jaarboek*, xviii, 1967, 31-125 (Van der Pluym's painting is mentioned on p. 107).

14 Detail of Fig. 13, *Heraclitus and Democritus*

The Centurion Cornelius, and *Heraclitus and Democritus* as previously been noted. In 1921 Wilhelm Valentiner wrote of *Heraclitus and Democritus*, which he believed to be by Rembrandt: "Both in color and technique it resembles the painting ... of the *Unmerciful Servant* in the Wallace collection. ... The motif of the weeping old man, which Rembrandt later employed in the *Saul and David* in The Hague, appears here for the first time."²⁸ These connections, however, surely have a different significance today from what they had over sixty years ago, now that it is apparent that two of these paintings are definitely not by Rembrandt, and that one of them can be attributed fairly securely to his cousin. It seems worth proposing, on the basis of the noteworthy visual similarities, that all three works were executed by the same hand, that of Karel van der Pluym.

Perhaps, Van der Pluym was responsible for further achievements, for these paintings here linked together have close affinities with other problematic works of the Rembrandt school. Even if incorrect, an attribution to Van der Pluym should encourage us to look at these questionable or unattributed works from a new perspective.

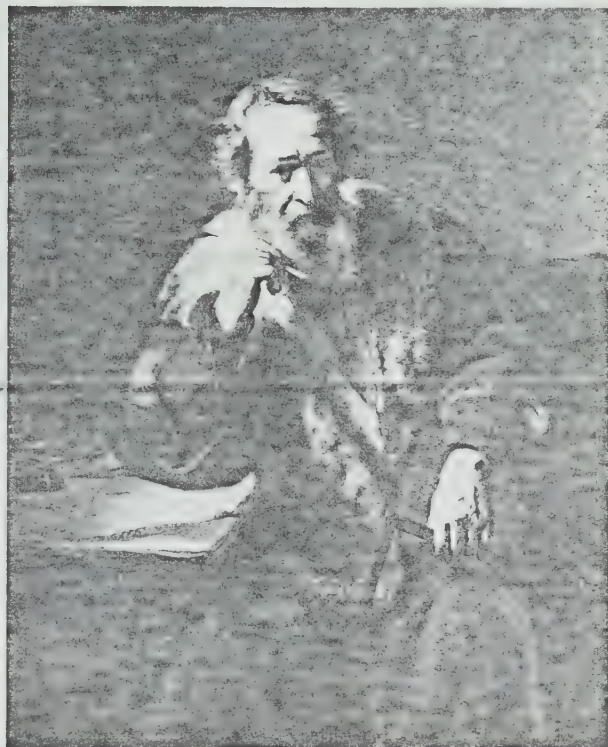
Two such uncertain works are *The Old Woman Cutting her Nails* in the Metropolitan Museum of Art, New York, and *The Apostle Thomas* in the Staatliche Kunstsammlung, Cassel (Figs. 17, 18), canvases that were long considered major paintings by Rembrandt, but which are no longer viewed as his work by most scholars, nor labeled such in their respective museums. Several scholars have noted, however, that while not by Rembrandt these works

15 Detail of Fig. 7, *The Centurion*16 Detail of Fig. 13, Van der Pluym, *Heraclitus and Democritus*

W. R. Valentiner, *Rembrandt. Wiedergefundene Gemälde*, Stuttgart and Berlin, 1921, xxi, No. 68 (my translation).



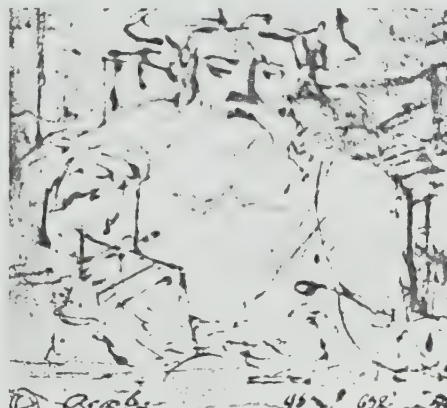
17 *Old Woman Cutting Her Nails*, oil on canvas, 126 x 102cm. Metropolitan Museum of Art



18 *The Apostle Thomas*, oil on canvas, 120 x 90.5cm. Cassel, Staatliche Kunstsammlungen



19 Preparatory sketch for *Old Woman Cutting Her Nails*, ink on paper, 12.1 x 10.1cm. Stockholm, Nationalmuseum



20 Karel van der Pluym, preparatory sketch for *The Goldweaver*, ink on paper. Now lost, in 1918 with C. G. Boerner, Leipzig

do both seem to have been painted by the same artist.²⁹ The paintings share such idiosyncrasies as the awkward placement of the figures in the chairs and the disproportionate length of the torsos, and they are similar in their handling of the fur collars, the heavy folds of drapery, the hands, the faces, and other elements.

The dramatic light-dark contrast of these paintings, their solemn mood, and their general mode of execution correspond rather closely with the works here associated with Van der Pluym, particularly with *Heraclitus and Democritus* and the right half of *The Centurion*. An attribution to Van der Pluym, in fact, is not new for *The Old Woman Cutting Her Nails*, for it was proposed in 1949 by Frits Lugt.³⁰

In addition, *The Old Woman Cutting Her Nails* provides a new form of evidence linking the name of Van der Pluym with paintings of this type. The National Museum in Stockholm preserves a drawing of this composition which, although not by itself a particularly distinguished work, has all the characteristics of a genuine preparatory sketch

do both seem to have been painted by the same artist.²⁹ The paintings share such idiosyncrasies as the awkward placement of the figures in the chairs and the disproportionate length of the torsos, and they are similar in their handling of the fur collars, the heavy folds of drapery, the hands, the faces, and other elements.

²⁹ Judson, 45-46 (with additional bibliography).

³⁰ The verbal opinion of Frits Lugt is recorded in the file on the painting in the Metropolitan Museum.

3. 19). The breezy, swirling lines of this drawing, the ching which runs across contours, the hairpin-shaped s, and the bulbous fingers are all features with close interparts in Van der Pluym's only securely attributed rk on paper, a preliminary study for his signed painting *The Goldweigher*, a sketch whose authorship was established in 1968 by Werner Sumowski (Fig. 20).³¹

A second group of paintings that might be associated h Van der Pluym is a series of portraits once thought represent Rembrandt's brother Adriaen — an unlikely ntification as one of them is dated to 1654, two years er Adriaen's death. One of these is in the Mauritshuis, e Hague, and another in the Pushkin Museum, Moscow gs. 21, 22); the most famous is *The Man with a Golden lmet* in the Gemäldegalerie in Berlin (Fig. 23).³² The del, in fact, is the same who appears as Heraclitus and the left-most servant in *The Centurion*, as well as in other painting attributed by Bredius to Van der Pluym, ich was formerly with Jules Porgès in Paris.³³

The paintings of this model attributed to Rembrandt are listically similar to those attributed to Van der Pluym, d are substantially different from accepted works by mbrandt from the same period. A comparison, for exam- , of the face of Democritus with that of the man with golden helmet (Figs. 16, 25) reveals that both are repented with strong contrasts of light and dark, and are rceived as strongly sculptural surfaces of faceted planes. e features, such as the darkly shaded nose and the rken, heavily-lidded eye sockets, are handled in the same nner; the tonal gradations of shadow are closely com- rable; and similar idiosyncrasies of brushwork are ployed for textures — witness, for example, the han- ng of the mustaches. The same artist seems to have made h works.

Let us compare, however, the visage of *The Man with a lden Helmet* with the most closely comparable face in unquestioned work by Rembrandt, the face of the *Figure Armor* in the City Art Gallery, Glasgow (Figs. 24, 16, . Although it looks equally as weather-beaten as the er, the face by Rembrandt is rendered in a very different y, as are all Rembrandt's faces of this period. Luminous l translucent, its modeling is accomplished with the most tle of coloristic gradations and with little emphasis on

the sculptural projection of the features. Nose, eyes, and mouth are shaped differently from those in *The Man with a Golden Helmet*. The contrast is quite distinct. Moreover, the face of *The Man with a Golden Helmet* exhibits even more striking differences from Rembrandt's other version of the *Figure in Armor*, in the Calouste Gulbenkian Foundation, Oeiras (Figs. 26, 27).

Finally, consider a small detail of *The Man with a Golden Helmet*, the plume — an accessory that Van der Pluym seems to have been fond of, perhaps because of a pun on his own name. Rembrandt's rendering of the crest in the Gulbenkian Foundation's version of the *Figure in Armor* is distinctly different from that of *The Man with a Golden Helmet* (Figs. 28, 29). In Rembrandt's painting the character of the plume is entirely expressed through the beautiful fluctuations of its outline, and there is no attempt to simulate the substance of its internal area. However, the plumage of the servant to the right in *The Centurion Cornelius* is painted in the same manner as that in *The Man with a Golden Helmet*, although it is considerably fainter (Fig. 30), and the same technique is used for the feathers on the cap in Van der Pluym's signed painting of *The Geographer* in the Tripp Collection (Fig. 31). In all these pictures the texture of the feathers is evoked by modulating the central mass of the form with gently flurried brushwork. It seems not unlikely, in short, that they were all executed by the same painter.

Naturally any attempt to ascribe to Van der Pluym the *Saul and David*, *The Man with a Golden Helmet*, and the other paintings discussed here, should remain somewhat tentative. These paintings are of varied types and their stylistic range might seem inconsistent with the work of one artist; the *oeuvre* Bredius proposed for Van der Pluym is open to question, and it contains several works of quite mediocre quality; a key piece of evidence, *Heraclitus and Democritus*, survives only through a photograph; and it may even be questioned whether works such as *Saul and David* are the product of one master rather than of several hands.

It might well be profitable, however, as a provisional hypothesis, to group these paintings apart from Rembrandt's securely documented works and to consider them as a stylistically interconnected group. Even if all these

Werner Sumowski, "Hitherto Unknown Draughtsmen of the Rembrandt School," *Master Drawings*, vi, 1968, 271-76, pl. 35b. The drawing in Stockholm is discussed by John Kruse, *Die Zeichnungen Rembrandts einer Schule im National-museum zu Stockholm*, The Hague, 1920.

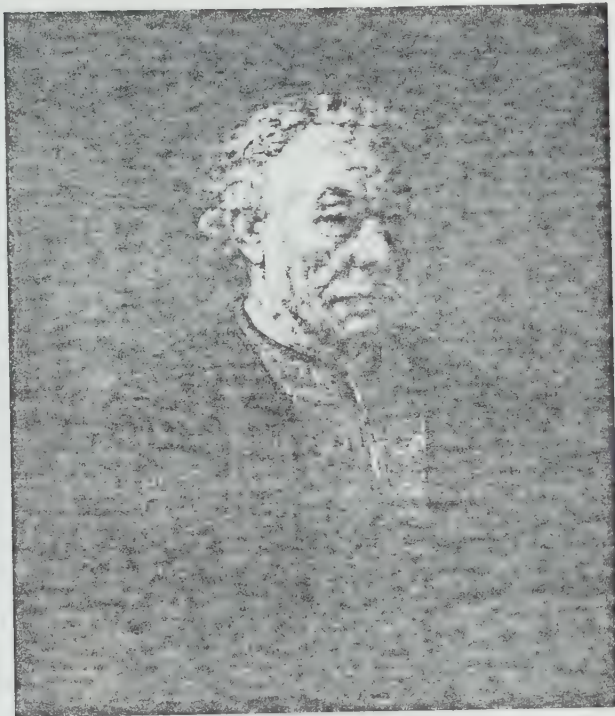
The Man with a Golden Helmet was purchased by the Berlin Museum from a private collection in 1899, just a year after the Mauritshuis purchased *Saul and David*, and like *Saul and David* it lacks an old prove-

nance. The painting was questioned by Van Dyke (as in n. 9), 92-93, and has been doubted more recently by Keith Roberts in "'Art in Seventeenth Century Holland' at the National Gallery," *Burlington Magazine*, cxviii, 1976, 783-784. Otto Naumann has brought it to my attention that Benjamin Rifkin associated the painting with Van der Pluym in "Rembrandt and His Circle, Part I (review of H. Gerson, *Rembrandt Paintings*)," *Art News*, lxxviii, May, 1969, 27.

³³ Bredius, 1931, 256, ill. on p. 251.



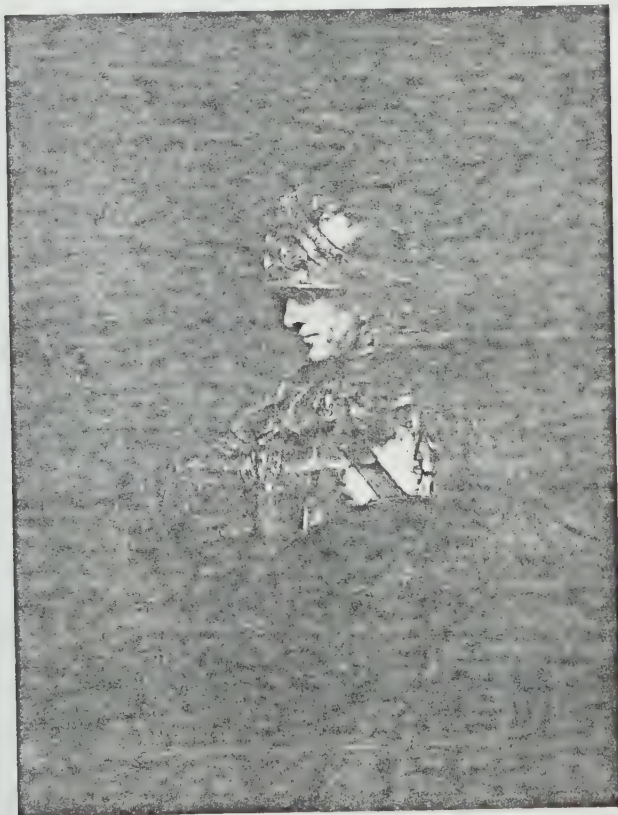
21 *Old Man*, oil on canvas, 74 x 63cm. Moscow, Pushkin Museum



22 *Old Man*, oil on canvas, 80 x 67cm. The Hague, Mauritshuis



23 *The Man with a Golden Helmet*, oil on canvas, 67 x 50cm. Berlin-Dahlem, Gemäldegalerie



24 Rembrandt, *Figure in Armor*, oil on canvas, 115.5 x 87.7cm. Glasgow, Art Gallery and Museum



25 Detail of Fig. 23, *The Man with a Golden Helmet*



26 Detail of Fig. 24, Rembrandt, *Figure in Armor*, Glasgow

paintings were not actually executed by Van der Pluym, they seem closer to his work than that of Rembrandt. The many affinities between them and several of Van der Pluym's securely attributed paintings deserve to be explained.

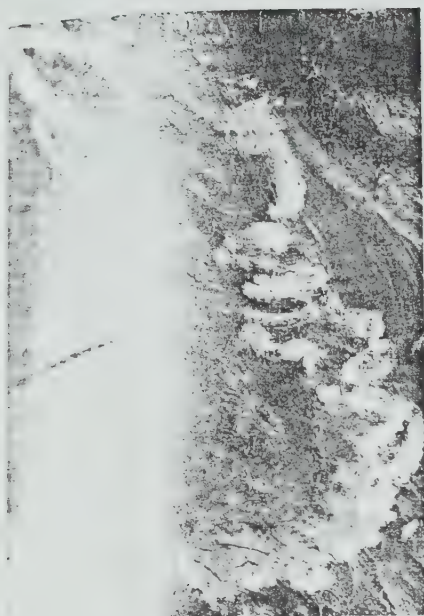
Museum of Art, Carnegie Institute
Pittsburgh, PA 15213

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De Vries, A. B., and M. Tóth-Ubhens, W. Froentjies, and H. R. Hoetink, *Rembrandt in the Mauritshuis*, Alphen aan de Rijn, 1978.



27 Rembrandt, *Figure in Armor*, oil on canvas, 118 x 91cm.
Portugal, Oeiras, Calouste Gulbenkian Foundation



28 Detail of Fig. 27, Rembrandt, *Figure in Armor, Oeiras*



29 Detail of Fig. 23, *The Man with a Golden Helmet*



30 Detail of Fig. 7, *The Centurion*



31 Detail of Fig. 10, Karel van der Pluym, *The Geographer*



30.8.1985

Lieber Alfred,
vielen Dank für Deinen Brief vom 21. August mit den interessanten Beilagen. Ich gehe auf Deinen Report in der Reihenfolge Deiner Bemerkungen ein:

Das Ziegenbock-Bild von Coomer ist hervorragend. So etwas hätte vom Rijksmuseum erworben werden müssen! Das darfst Du niemals weggeben! Schade, dass ich für mein Buch damals die unzureichende Vorlage hatte.

Zwar kann ich Dir nicht darin zustimmen, dass die besten Deckhouts besser sind als der Carel Fabritius in Monaco (das Bild hat im Malerischen Momente, die sich G.v.d. Deckhout nicht zugebraut hat und die C.F. Vermeer annähern), aber den Preis finde auch ich viel zu hoch. Wenn man allerdings bedenkt, was der moderne Tinner kostet, ist das Gemälde noch immer billig zugeschlagen worden.

Frau Heischmanns Gebaren ist mir unverständlich. Wahrscheinlich hat sie nach meinem Besuch in München von dem geforderten Preis auf der Pictura gehört und schnell aufgeschlagen.

Bei der Berglandschaft scheint mir die Jvd Meer-Signatur später aufgesetzt worden zu sein. Das Gemälde selbst scheint mir von der gleichen Hand zu stammen wie die "Berglandschaft mit Wassermühle" in der Dresdener Galerie (Nr. 1575). Jenes Bild heisst jetzt "Rembrandt-Schule"; es war auch auf Rembrandt und A. de Gelder getauft. Ob hier der früheste Roghman in Betracht käme?

In der Zuschreibung des Gilcon-Opfers kann ich Herrn Timpel nicht folgen. Ich habe über Fotos und Farbtafeln nochmals verglichen. Allerdings bin ich nicht unfehlbar. Vielleicht kommt noch die Stunde der Beleuchtung.

Bei der "Trauerzählung" habe ich, wie ich neulich schon sagte, jetzt auch meine Probleme mit Victors. Möglicherweise bringe ich das Bild in der Einleitung zu Victors. Ich entscheide mich erst, wenn ich am Manuskript zum 4. Band sitze.

Über das Ektachron des Victors bei Prof. Parker freue ich mich sehr. Ich habe schon einen Schwarzweiss-Druckstock, doch werde ich dem Verlag die Kosten für die Farbtafel zuzumuten versuchen. Vielleicht klappt es.

Der "Christus mit der Dornenkrone" könnte aus dem Kreis der Dürer-Imitatoren kommen. Es scheint mir ein Zusammenhang mit dem späten "Schmerzensmann" von Dürer zu bestehen. Da wird Dir sicher Dr. Kurt Löcher, Germanisches Nationalmuseum, Kartäusergasse 1, 8500 Nürnberg 11, weiterhelfen können.

Das Gemälde mit den tanzenden Fischern, als Komposition nicht reizlos, hätte ich auch in das 18. Jahrhundert datiert. Aber es gibt bei den holländischen Italianisten gelegentlich ein "Quasi-Rokoko". Hier müsste doch Herr Blankert genaue Auskunft geben können.

Die "Segnung Isaaks" ist nicht von Flind, auch nicht von Horst; manches erinnert an Victors. In der Qualitätsbeurteilung stimme ich Dir zu. Das Ektachrom schicke ich Dir als Einschreib-Drucksache zurück. Solltest Du das Bild kaufen, wäre ich für eine Fotografiedankbar.

Mit herzlichen Grüßen von Haus zu Haus

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NO count Algarotti had such paintings by inogan in mind
when he stated that he sought to imitate the Flemish school (by
which he probably meant both the Flemish and Dutch schools).
Some of them have actually passed under the names of Dutch
artists.⁴⁰ Pictures like those at Ince Blundell (Nos. 10 & 11) reveal
the unmistakable influence of Rembrandt, whose portraits of
old men and women were as popular in Italy as elsewhere. It was
therefore natural that artists like Nogari and Benedetto Nazzari⁴¹
should have turned to him for inspiration when they wished to
satisfy a vogue for this specialised genre—a vogue which was
catered for in France by such eminent painters as Fragonard.

Rembrandt was also admired for his heads of Orientals, of
which etchings were easily available even if none of the paintings
was in Italy: and these were imitated not only by Nogari⁴² but
also by G. B. Tiepolo and G. D. Tiepolo. Indeed, G. B. Tiepolo
was not above borrowing whole figures of Jews and Orientals
from Rembrandt's etchings for inclusion in his religious paintings
where they are transfigured by his wit and wholly Venetian
elegance. But Rembrandt's influence on Venetian painters of this
period was not confined to iconographical motifs. As Zanotti
pointed out in 1739,⁴³ G. M. Crespi had profited from a study of

⁴⁰ The list in *Thieme-Becker* may be supplemented by that in Benozzi: *Dictionnaire
des Peintres etc.* Paris, 1933, Vol. VI, p. 375. In addition, there are heads of old men at
Los Angeles, Padua, and Modena (this weak work may be a copy). A fine head of
an old woman has recently been acquired by the Accademia at Venice. See *Bollettino
d'Arte*, 1954, p. 364.

⁴¹ *Arte Veneta*, 1955, p. 270. It is reproduced in the catalogue of the *Mostra di Fra
Galgaro*, Bergamo, 1955, pl. 38.

⁴² Museo Stibbert, No. 4089.

⁴³ The head of an old man at Los Angeles was formerly attributed to Aert de
Gelder. See P. Wescher, *A Catalogue of the Italian, French and Spanish Paintings . . .
Los Angeles County Museum*, p. 56, No. 54. A version of Nogari's *Scholar* at Dresden
was included in the Wanamaker Sale, New York (28th March, 1935, Lot 51), with
certificated attribution to Gerard Dou.

⁴⁴ Rembrandt's influence on Venetian painters of the eighteenth century was
briefly discussed by C. Ricci in *Rembrandt in Italia*, 1918, p. 101 ff. F. M. Tassi in
Vite di Pittori scultori e architetti bergamaschi, Bergamo, 1793, vol. II, p. 93, states that
Nazzari attempted to imitate Rembrandt.

⁴⁵ Rembrandt's portrait of a young man in a turban, which was in Smith's
collection and is now at Windsor Castle (Bredius 142), can hardly be called an
oriental head. An oriental head which appears to be by Nogari is in the Ambrosiana
at Milan (see: *Arte Veneta*, 1951 p. 195). The be-turbaned man with a terrestrial
globe, which was in the von Hagedorn Collection (see note 5 above), may loosely
be classified as oriental. It has similarities with a painting in the Ca' Rezzonico at
Venice (see G. Lorenze Hi: *Ca' Rezzonico*, 1936, pl. 29.) which it is tempting to
attribute to Nogari tentatively. A head of a Turk by Nogari was included in the
sale of works collected by Robert and James Adam in 1765 (cited above) and
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Such works may now perhaps be found masquerading under the names of G. D., if
not G. B. Tiepolo.

⁴⁶ Zanotti, *Storia dell' Accademia Clementina*, Bologna, 1739, vol. II, p. 70. Crespi and
later, Piazzetta were, of course, also influenced by Guercino whom Algarotti called
the Rembrandt of Italy.



Rembrandt and it is therefore not surprising that his influence
should appear also in the more dramatic works of his pupil,
Piazzetta. Furthermore, Venetian painters of the mid-eighteenth
century had a unique opportunity of studying Rembrandt in
Consul Smith's collection⁴⁷ which contained ten pictures ascribed
to him, six of which seem to have been genuine. One may suggest,
perhaps, that Smith, who patronised both Nogari and Benedetto
Nazzari, directed their attention to these works.

Giuseppe Nogari cannot be claimed as a great artist. Yet he
unquestionably emerges as a minor figure of considerable interest
and high accomplishment within his narrow range. His place in
the Venetian school is a little difficult to define; for although he

⁴⁷ For the list of Smith's Dutch and Flemish pictures see A. Blunt and E. Croft-
Murray, *Venetian Drawings at Windsor Castle*, 1957, p. 20.

7. Giuseppe Nogari; 'The Pipe-Smoker' and 8. 'Head of a Girl', painted in
1739; Galleria Sabauda, Turin.

9. 'Head of a Boy', 51 x 40.5 cm. formerly ascribed to the School of
Piazzetta and here attributed to Giuseppe Nogari. Temple Newsam House,
Leeds.

10. Giuseppe Nogari; 'Head of an Old Woman', II. 'Head of an Old Man',
Ince Blundell Hall.

12. 'Head of An Old Woman', 56 x 46 cm. formerly ascribed to B. Denner
and here attributed to Giuseppe Nogari; Museo Stibbert, Florence.

has usually been described as a follower of Piazzetta, his best
works could never be confused with those of Piazzetta, and most
of them are closer to other artists. His decorative paintings in
Turin are reminiscent of Balestra. His pastel portraits might
almost be taken for the work of Rosalba. His heads of boys and
girls have similarities with the work of the Guardi family. And
some of his heads of old people have been attributed to followers
of Rembrandt. Indeed, his similarities with Piazzetta are probably
no more than casual derivations from a joint source. Though
eminently Venetian, he stands in a somewhat isolated position
outside the main artistic currents of his day. He founded no school
—his only recorded pupil was Alessandro Longhi who derived
more inspiration from his own father—and his younger contem-
porary who painted 'character heads', Pietro Rotari, owes noth-
ing to him.

reverse by Felice Polanzani,²⁹ all these fall into the category of 'character heads' and may most conveniently be considered by subject.

Another engraving after Nogari by Polanzani,³⁰ showing a chubby-checked boy holding a small trumpet in his left hand, provides evidence for the attribution of three similar pictures which are painted in a manner wholly characteristic of him. One, in the Sarti Collection at Bologna, has been published by Professor Pallucchini³¹ who has also attributed another, in the Palazzo Bianco at Genoa³², to Nogari. But the most attractive is the charming portrait in the Leeds City Art Gallery³³ (No. 9), which was sold to its former owner as a work by Francesco Guardi. As these heads have few similarities with Nogari's portrait of a boy in the Galleria Sabauda, and are painted in a far creamier manner reminiscent of the works he sent to Dresden, they may safely be assigned to his second Venetian period. Another painting of a boy, which is connected with them, is in the Museum at Copenhagen³⁴ where it forms a pendant to the head of a girl holding a hen. A similar picture of a girl clasping a dove to her breast—to represent Innocence—is in the Accademia dei Concordi at Rovigo whence it passed from the Silvestri Collection where it was ascribed to Nogari in the late eighteenth century.³⁵

The most familiar of Nogari's works are his heads of old men and women similar to those he painted for the Elector of Saxony. They were often executed in pairs, like those which were included in the sale of 'pictures collected by Robert and James Adam' at Mr. Prestage's rooms in London on 16th February, 1765: 'Nogari: An Old Woman's Head, 1.10 x 1.5; 26 Ditto. An Old Man's head its companion 1.10 x 1.5'. Were it not that many such works were probably imported into England, it would be tempting to associate these with a very fine pair of heads at Ince Blundell Hall³⁶ (No. 10 & 11). A pair that was originally in Consul Smith's collection in Venice is now at Hampton Court.³⁷ Another, formerly in the Silvestri Collection, is in the Accademia dei Concordi at Rovigo.³⁸ Nogari also executed similar works in pastel such as those in the Querini Stampalia gallery at Venice³⁹ which show him to have been a master of this medium.

To the many paintings of old men and women ascribed to Nogari in the biographical dictionaries⁴⁰ we may add two further examples. As Professor Fiocco recently pointed out,⁴¹ the head of an old woman with a walking stick in the Accademia Carrara in Bergamo is not by Benedetto Nazzari, but by 'the much better Nogari'. We may also attribute to him a portrait of the same old crone, in a slightly different attitude (No. 12) labelled Balthasar Denner,⁴² in the Museo Stibbert at Florence. This little picture which has none of Denner's frosty precision and parchment texture, is characteristic of Nogari for its free handling and rich brown and green colour scheme. The fact that these pictures were formerly ascribed to the Bergamasque Benedetto Nazzari and the German Denner is not surprising, since both of these artists executed imaginary portraits of old people. Denner, indeed, seems to have specialised in this type of work as much as Nogari, presumably to satisfy a vogue which was as popular in Germany as in Venice.

No doubt Algarotti had such paintings by Nogari in mind when he stated that he sought to imitate the Flemish school (by which he probably meant both the Flemish and Dutch schools). Some of them have actually passed under the names of Dutch artists.⁴³ Pictures like those at Ince Blundell (Nos. 10 & 11) reveal the unmistakable influence of Rembrandt, whose portraits of old men and women were as popular in Italy as elsewhere. It was therefore natural that artists like Nogari and Benedetto Nazzari⁴⁴ should have turned to him for inspiration when they wished to satisfy a vogue for this specialised genre—a vogue which was catered for in France by such eminent painters as Fragonard.

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²⁹ See G. Fasolo, *Guida del Museo Civico di Vicenza*, 1940, p. 116 and Alinari photograph No. 44476. The engraving is inscribed *Joseph Nogari pinx. Felix Polanzani del. et sculp.* There is a copy of it in the British Museum.

³⁰ Signed as that mentioned above. A copy is in the British Museum. The inscription records that the original painting belonged to Antonius Civran.

³¹ *Rivista di Venezia*, loc. cit.

³² Oral attribution kindly communicated to me by Dr. Podesta.

³³ Leeds City Art Gallery, *Catalogue of Paintings Pt. I*, 1954, p. 53.

³⁴ Royal Museum of Fine Arts, Copenhagen: *Catalogue of Old Foreign Paintings*, 1951, p. 235-6. Attributed tentatively to Piazzetta with Maggiotto's name as an alternative. It is pointed out that they are similar to a pair of works ascribed to Nogari in the *Prima Mostra d'Arte antica delle raccolte private veneziane*, 1947, No. 102.

³⁵ Bartoli, *op. cit.* p. 243-4.

³⁶ Noted by Waagen (*Art Treasure in Great Britain*, 1854, vol. III, p. 248) who calls them 'two very good pictures of this late Venetian master'. He also mentions a female portrait in the collection of Richard Ford (Vol. II, p. 224). Mr. Brinsley Ford has kindly informed me that this work was sold at Sotheby's on 15th October, 1947, Lot 79. It cannot now be traced.

³⁷ *Burlington Magazine*, 1913, p. 161. The man, who is bearded, is dressed in sixteenth-century costume and is rather younger than usual.

³⁸ Bartoli, *op. cit.* p. 255. He also records (p. 250) a *Magdalen* by Nogari in the Silvestri Collection, now in the Accademia dei Concordi, a half length of *St. Peter* and a *John* in the Muttoni Collection, Rovigo (p. 217). I have not been able to trace these.

³⁹ G. Lorenzetti: *Venezia e il suo estuario*, 1956, p. 681. A pencil drawing of the old woman is in the Witt Collection at the Courtauld Institute of Art, London. It may well have been copied after Nogari by an engraver and cannot therefore be used as a basis for the study of his draughtsmanship. R. Pallucchini (*op. cit.*) is, with great probability, attributed several drawings at Modena to Nogari.

⁴⁰ The list in *Thieme-Becker* may be supplemented by that in *Benezit: Dictionnaire des Peintres etc.* Paris, 1953, Vol. VI, p. 375. In addition, there are heads of old men at Los Angeles, Padua, and Modena (this weak work may be a copy). A fine head of an old woman has recently been acquired by the Accademia at Venice. See *Bollettino d'Arte*, 1954, p. 364.

⁴¹ *Arte Veneta*, 1955, p. 270. It is reproduced in the catalogue of the *Mostra di Fra Galgario*, Bergamo, 1955, pl. 58.

⁴² Museo Stibbert, No. 4089.

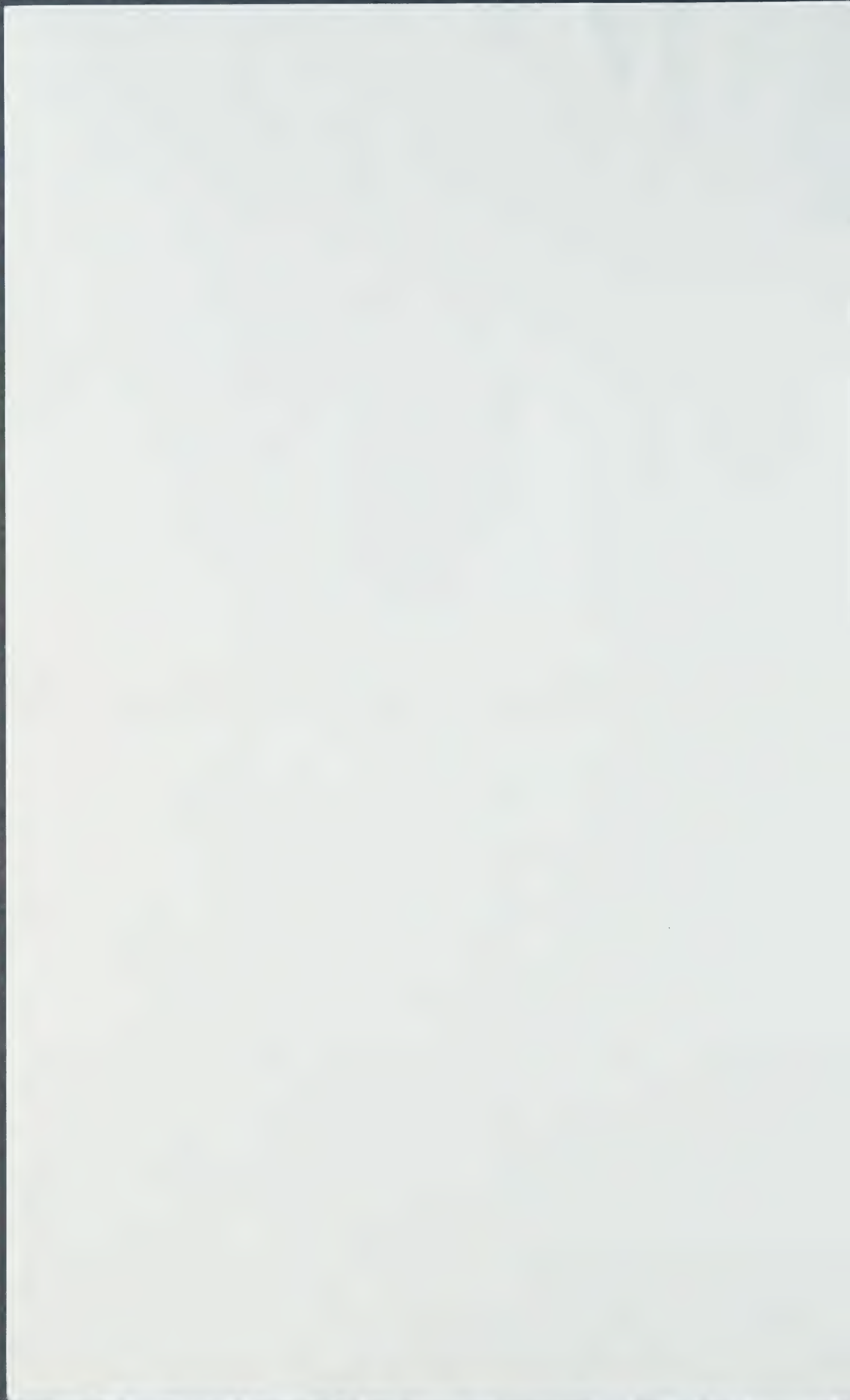
⁴³ The head of an old man at Los Angeles was formerly attributed to Aert de Gelder. See P. Wescher, *A Catalogue of the Italian, French and Spanish Paintings... Los Angeles County Museum*, p. 56, No. 54. A version of Nogari's *Scholar* at Dresden was included in the Wanamaker Sale, New York (28th March, 1935, Lot 51), with certificated attribution to Gerard Dou.

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⁴⁵ Rembrandt's portrait of a young man in a turban, which was in Smith's collection and is now at Windsor Castle (Bredius 142), can hardly be called an oriental head. An oriental head which appears to be by Nogari is in the Ambrosiana at Milan (see: *Arte Veneta*, 1951 p. 195). The be-turbaned man with a terrestrial globe, which was in the von Hagendorn Collection (see note 5 above), may loosely be classified as oriental. It has similarities with a painting in the Ca' Rezzonico at Venice (see G. Lorenzetti: *Ca' Rezzonico*, 1936, pl. 29.) which it is tempting to attribute to Nogari tentatively. A head of a Turk by Nogari was included in the sale of works collected by Robert and James Adam in 1765 (cited above) and several 'Heads of Orientals' by him were included in an exhibition held at the Saloon of Fine Arts in London in 1818. Engravings of them are in the catalogue. Such works may now perhaps be found masquerading under the names of G. D. if not G. B. Tiepolo.

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KUNSTHISTORISCHES INSTITUT

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- Der Direktor -

I-50121 Firenze / Italy
Via G. Giusti 44
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Herrn

Dr. Alfred Bader

2961 N. Shepard Avenue

M i l w a u k e e, Wisconsin 53211

U. S. A.

Lieber Alfred,

vielen Dank für Ihren Brief. Die Sache mit den Aktien werde ich mir also noch überlegen. Dank für den Rat.

Die Adresse des Händlers in Carate ist:

Cav. Uff. Luigi Galli
Viale Garibaldi, 12
I-20048 C a r a t e B r i a n z a

Die Geschichte mit dem Pluym wird ja immer seltsamer. Was uns daran interessiert, ist natürlich die Verbindung mit Nogari. Der hat ja bestimmt solch ein Bild gesehen; und das ist sehr interessant. Aber von wem war dies Bild? Die Signatur auf dem Ihren scheint ja doch echt, d. h. aus der Zeit des Bildes. Haben Sie ein Foto des Exemplares in Ince Blundell Hall, von dem Nieuwstraten schreibt? Sollte Ihr Bild nach diesem mit der Signatur kopiert sein? Dann, von wem? Es ist anders gemalt als die Nogaris und sieht nicht italienisch aus. Die Geschichte ist höchst kompliziert und nicht klarzustellen ohne gründliches Studium sämtlicher Exemplare. Dazu wäre es gut, wenn Sie Ihr Bild wirklich einmal mitbrächten. Man müsste es auch neben das Ince Blundell Hall Bild stellen. Aber wer kann das tun? Hier kenne ich niemand, der so etwas bewältigen könnte.

Was hat denn Maxon zu dem Bild gesagt? Es würde mich interessieren, obwohl ich Maxon auch kein definitives Urteil zutraue.

Einen guten Restaurator fände man hier schon, aber im Moment sind sie alle überbeschäftigt.

Herzliche Grüsse von Haus zu Haus

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(Prof. Dr. Ulrich Middeldorf)

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(1911-1925)

L.A. painting

27 1/2 x 22 inches

39-12-79

Paul Rodman Mabury Bequest

Rich, heavy paint, much red

quite different from old woman

Paul Rodman
Mabury Bequest

Christie #

GAS 334

— Sotheby's

219 NZ

#108 On April 9 1965

Giuseppe Nogari

24 x 18"



GRONINGEN, September 12th 1967.

Herrn
Dr. Alfred Bader,
2961 North Shepard Ave.,
Milwaukee,
Wisconsin 53211.

Dear Dr. Bader,

Many thanks for your kind letter of August 16th. I am glad that you like the van Goyenbook and I send you my felicitations as the owner of a van Goyen drawing.

As to the two pictures, you sent me; I think we had ~~the~~ ~~corresponded~~ correspondence already earlier about these things. The portrait of a young Jew (is it really a Jew?) is certainly a picture from the school of Rembrandt[?] but I am afraid it looks rather poor. I can not believe that it is by or near Carl Fabritius and I think it is rather difficult to be certain about the age of the canvas. Anyhow, I have no doubts that the picture is seventeenth century.

As to the other one; I would not have any doubts that it is by Nogari or anyhow, of the period of Nogari. Also I can not see anything, which relates the picture to van der Pluym. I see the signature on the canvas, but I can not read it from the photograph, and I wonder whether it is really seventeenth century writing. I am afraid it is something in the style of Nogari and somebody put the name van der Pluym on it in order to deceive us. Otherwise it is quite a good painting.

I know from my work on the "Ausbreitung" that Nogari was a painter, who was interested in the art of the Dutch, and I know of more paintings by Nogari in the Dutch manner.

Kind regards,

Yours ever,



H. Gerson.

+ P. Verelst?

AEROGRAMME

LUCHTPOSTBLAD



Herrn
Dr. Alfred Bader,
2961 North Shepard Ave.,
Milwaukee,
Wisconsin 53211.
U.S.A.

PAR AVION / PER LUCHTPOST

EXPÉDITEUR / AFZENDER

Instituut voor Kunstgeschiedenis,
Oude Boteringestraat 34,
Groningen,
Holland.

NIETS INSLUITEN!

GEEN ADRESSTROKEN, SLUITZEGELS, PLAKBAND, ENZ. GEBRUIKEN.
INDIEN ZULKS TOCH GESCHIEDT, DAN WORDT DEZE BRIEF
PER BOOT/TREIN VERZONDEN

IRICI / HIER OPENEN

STECHOW
325 WEST COLLEGE STREET
OBERLIN, OHIO 44074

12. XII. 67.

Sehr verehrtes New Yorker,

endlich Dank für Brief und
Photos vom 15. November (mir ging es
nicht sehr gut nach einem Rückkehr von
Bryn Mawr um die Zeit). Sie fragen
nach einem möglicherweise verlorenen
jüngeren Brief - das muss wohl der
vom 20. August gewesen sein. Ich fürchte,
den habe ich tatsächlich nicht beant-
wortet, aber ich wusste tatsächlich nichts
darüber zu sagen. Auch ich sehe keine
Beziehung zu vd Playm, aber auch Kogari
scheint nicht zu passen. Nach der Photo
würde ich - und nun werden Sie nicht! -
auf Balthases Deuner geraten haben.

Ich schreibe Ihnen zu letzt am 21.

x August (was hatten Sie von meiner Main-
x als Pindis - Idee?), und nun muss ich
7: im allem mit Ihren Bestellungen Katalog
überdenken (oder habe ich das auch schon
gehan?) - sehr ενδιαсно. Zu den wei-
feren Sachen: ich würde ja immer noch
auf Jan Douvrenas denken. Vergleichen Sie
das Contour Bild und Beckerss Gemählung
über die Höhe von Hjäarts (hiese Art Zypressen
kommen nur bei Hjäarts vor u. auch die Land-
schaft sieht mir anders). Über Abstock und
Lützen habe ich kein Urtheil. Die Apfel-
weidenkämpferin hatte ich kaum für wieder köndlich.
Französisch? Siquates edel? Die schwarzen Zypressen
die man sie sehen enthielten un köndlich aus,
vielleicht kommt Peeters wirklich in Frage.
Ich bedauere, so wenig Beistandern zu können!

Mit bestem Guss Ihre

Willyam Stedow.

Ich freue mich sehr auf Ihren Besuch - es
sitt mir nicht allerkand zu sehen! Kommen x

Maine - Idee?

KUNSTHISTORISCHES INSTITUT

FLORENZ

I 50121

44, VIA G. GIUSTI
TELEFON 575957
FLORENZ, ITALIEN
4.9.1967
UM. : ak

Herrn
Dr. Alfred BADER
2961 North Shepard Ave.
MILWAUKEE, Wisconsin 53211

Lieber Alfred,

vielen Dank für Ihre beiden letzten Briefe.

Die Mädchenbüste in Marmor ist zwar sehr hübsch, aber nicht alt. Sie muss um 1900 sein. Wenn Sie sie sehr billig kaufen können haben Sie ein hübsches Stück moderner Skulptur, das auch noch dadurch interessant ist, dass es unvollendet zu sein scheint. Ich sende die Fotos hiermit zurück.

Den Nogar~~a~~ im Inco Blundoll Hall habe ich bei H. Honour abgebildet gefunden. Er hat nichts mit Ihrem Bild zu tun, wie auch die anderen Nogar~~a~~s nicht. Was Ihr Bild ist, weiss ich immer noch nicht. Jedenfalls nicht italienisch. Die Ansicht, dass es deutsch ist, scheint mir sehr interessant. Könnte es nicht eine deutsche Kopie nach Pluym sein? Dann wäre es interessant ausfindig zu machen, wo das Original wäre und wie die Venezianer es gekannt haben. Gibt es etwa einen Stich oder eine Radierung? Man müsste also auch die Farben vergleichen. So interessant das alles für uns ist, so kann solche Arbeit doch wohl nur im Haag gemacht werden. Wenn da jemand imstande wäre, eine Arbeit über den niederländischen Einfluss auf Nogar~~a~~ und die Venetianer seiner Zeit zu machen, drucke ich sie gern in unseren Mitteilungen. Aber es wird schwer halten, jemand zu finden - etwa Gerson?

Der J.F. Millet scheint mir sehr schön, und er hat sicher einen gewissen Wert. Mir machen solche Bilder grosse Freude.

Der " Fabritius " scheint ja sehr schön geworden zu sein. Aber ist das wirklich ein Karol Fabritius, der im Grunde viel seltener ist als Vermeer? Was ich von ihm kenne sieht anders aus: aber das will nicht viel heissen.

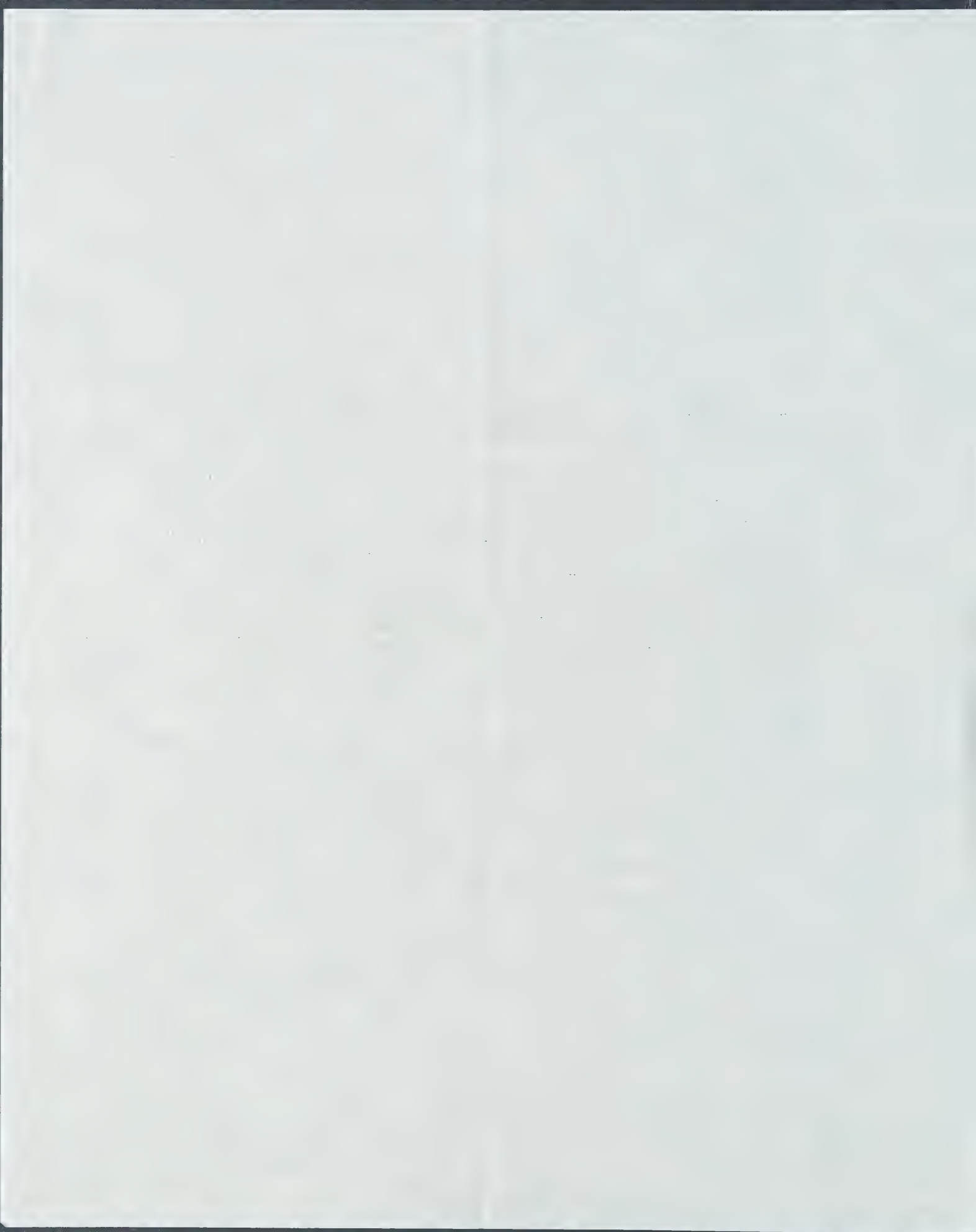
Hat sich eigentlich Ihr Koffer wieder gefunden?

Die herzlichsten Grüsse von Haus zu Haus

stets Ihr

Ulrich Middeldorf
(Ulrich Middeldorf)

Anlage



The Netherlands Institute for Art History,
Korte Vijverberg 7,
Den Haag, Holland.

April 19th, 1966

Dr. Alfred Bader,
2961 North Shepard Ave.,
MILWAUKEE, Wisconsin 53211.

Dear Dr. Bader,

Of course it is all right for you to send photographs to this institute to my attention.

As for the old woman holding glasses, it is out of the question that the picture could be by Van der Pluym since it is painted in a style and technique which offer not the slightest similarity with those in works accepted as by Van der Pluym.

Moreover, the Ince Blundell Hall picture is evidently much superior to yours. It seems to me therefore that it is unthinkable that it could have been copied after yours.

As for the portrait of a sculptor or a collector, I need longer time to look into this problem. In due time I will inform you of my findings.

For the time being I can only say that it is not reproduced in De Gelder's monograph, nor is it found among our reproductions of Van der Helst. I doubt that the attribution is likely.

With best regards,

Sincerely,

JN 5--

J. Nieuwstraten.

P.S. Please would you ask your friend Mr. Flagg whether he did send the photographs of his triptych which I requested for my iconography collection?
Thank you!

AEROGRAMME
LUCHTPOSTBLAD

HOLLAND
FESTIVAL
15 JUNI-15 JULI



Dr. Alfred Bader,
2961 North Shepard Ave.,
MILWAUKEE, Wisconsin, 53211,
U.S.A.

PAR AVION / PER LUCHTPOST

EXPÉDITEUR / AFZENDER

The Netherlands Institute for Art History,
Korte Vijverberg 7,
Den Haag, Holland.

NIETS INSLUITEN!

GEEN ADRESSTROKEN, SLUITZEGELS, PLAKBAND, ENZ. GEBRUIKEN.
INDIEN ZULKS TOCH GESCHIEDT, DAN WORDT DEZE BRIEF
PER BOOT/TREIN VERZONDEN

KUNSTHISTORISCHES INSTITUT

FLORENZ

- Der Direktor -

Via G. Giusti 44
50121 Firenze / Italy
3. Juli 1967
UM:cb
Luftpost

Herrn

Dr. Alfred Bader

2961 N. Shepard Avenue

M i l w a u k e e, Wisconsin 53211

U. S. A.

Lieber Alfred,

diesmal war Ihr Besuch aber wirklich viel zu kurz. Zumindestens schien es uns so, denn wir hätten uns gern noch länger mit Ihnen unterhalten. Hoffentlich ist Ihre Rückreise gut gewesen. Vor allem hat sich Ihr Ohr hoffentlich beruhigt, mit den Medizinen, die Dr. Zilli Ihnen gegeben hat. Wir haben uns ein bisschen Sorge gemacht, dass Sie mit so etwas reisen mussten.

Mir ist mit Schrecken eingefallen, dass ich das Kleingeld vom Taxi eingesteckt habe, anstatt es Ihnen zu geben. Es waren 480 Lire. Ich bin sicher, dass die unsere Freundschaft nicht stören werden, und wir sie irgendwie verrechnen können.

Ich habe noch einmal über Ihre Aktien nachgedacht. Zufällig habe ich \$ 10.000 unbeschäftigt in Chicago liegen. Könnte ich die bei Ihnen anlegen? Sagen Sie mir bitte ganz offen, ob Ihnen das recht ist. Auf eine Dividende rechne ich nicht; ich habe gut verstanden, wie Sie Ihr Geschäft betreiben, und die Methode gefällt mir.

Ich habe noch einmal die Foto von dem Pluym angesehen. Sie haben natürlich völlig recht: dies ist nie ein venezianisches Bild, sondern es ist in Venedig von Nogari kopiert worden. Das ist eine überraschende Entdeckung, die man eigentlich publizieren sollte. Dazu müsste man aber die Farben kennen, denn eventuell hat es einen Stich gegeben, der die Vermittlung gewesen ist. Gibt es bei Ihnen nicht einen jungen Mann, der sich damit beschäftigen könnte? Ich würde ihn gern anleiten.

Ich weiss nicht, ob ich Ihnen gesagt habe, dass ich ein paar schöne Renaissance-Skulpturen in Privatbesitz kenne, von denen ich aber nicht weiss; ob sie zu haben sind. Sie würden wahrscheinlich teuer sein. Ich schreibe Ihnen, sobald ich Bescheid weiss.

Hoffentlich bald auf Wiedersehen. Inzwischen die herzlichsten Grüsse an Sie und die Ihren von uns allen

Stets Ihr

(Prof. Dr. Ulrich Middeldorf)

Via Chicago
Post Office
Chicago
Illinois

ALFRED W. BRIDGES
Director

Mr. Alfred
Bridges
Chicago, Ill.

Dear Alfred,

I am glad to hear from you and that you are still in Chicago. I have not had time to write you more fully, but I am sure you will understand my position. I am very busy at present, but I will try to find time to write you again.

I am sure you will understand my position. I am very busy at present, but I will try to find time to write you again.

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I am sure you will understand my position. I am very busy at present, but I will try to find time to write you again.

I am sure you will understand my position. I am very busy at present, but I will try to find time to write you again.

Yours truly,

Alfred W. Bridges

P.S.

Eben kommt Ihr Brief vom 24.VI. Vielen Dank. Wir sind froh, dass es Ihrem Ohr besser geht und hoffen, die Besserung hat angedauert.

Schön, dass Sie in Carate doch etwas gefunden haben, vor allem in dem Wust von schlechten Bildern. Den Mailänder Kopf finde ich billig. Ich habe ihn hier gesehen, und er hat mir gut gefallen. Auch die Kanone ist nicht teuer. Ich habe sie auch hier gesehen; das Gegenstück ist im Art Institute in Chicago.

Mit den Pferden habe ich also doch recht gehabt - das ist Glück. Dass der Christus ein Fabritius ist, freut mich, denn auch Carl Fabritius war ein guter Maler.

Nochmals alles Gute!

u m

...

... der Punkt im ... ist ...
... die ...

... die ...
... die ...
... die ...

... die ...
... die ...

...

Alfred B...

CHRISTIE, MANSON & WOODS LTD.

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TELEGRAMS & CABLES: CHRISTIART, LONDON S.W.1

*8 King Street, St. James's
London, S.W.1*

GH/VH

March 31st 1966

Dear Sir,

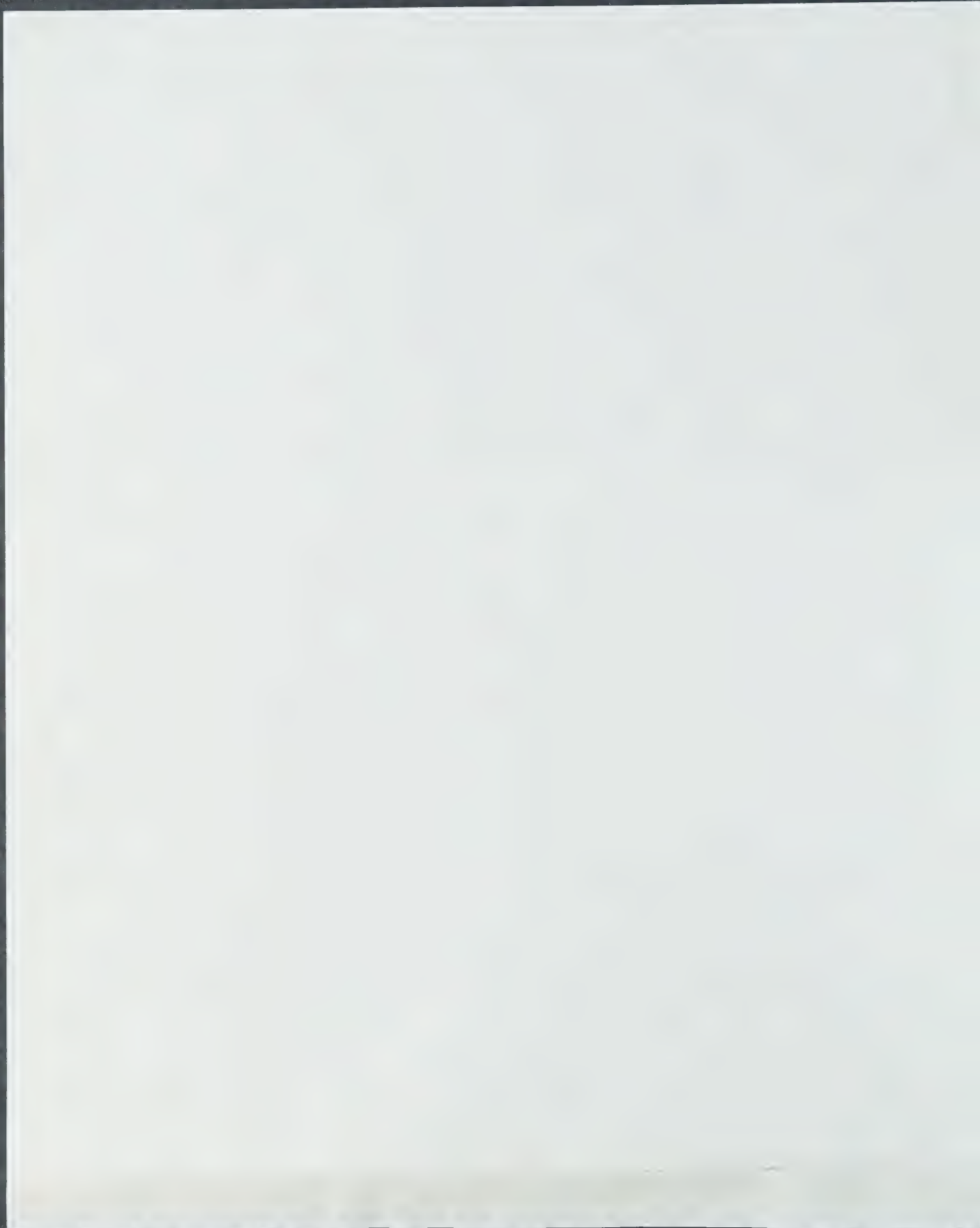
We have had a letter from Mr. Emanuel written on March 28th in which he wished to know the name of the previous owner, and the price paid for a picture, Lot 108 in our sale of April 9th 1965. The price paid for this picture was 25 guineas but we regret that we are unable to supply you with the name of our client as that is confidential.

Yours faithfully,

Christie, Manson & Woods

M. Fleri Esq.,
3 Leather Market,
Weston Street,
S. E. 1.

RECEIVED
APR 5 1966
ALONDON COMMERCIAL BANK LTD.



1970 - 1971

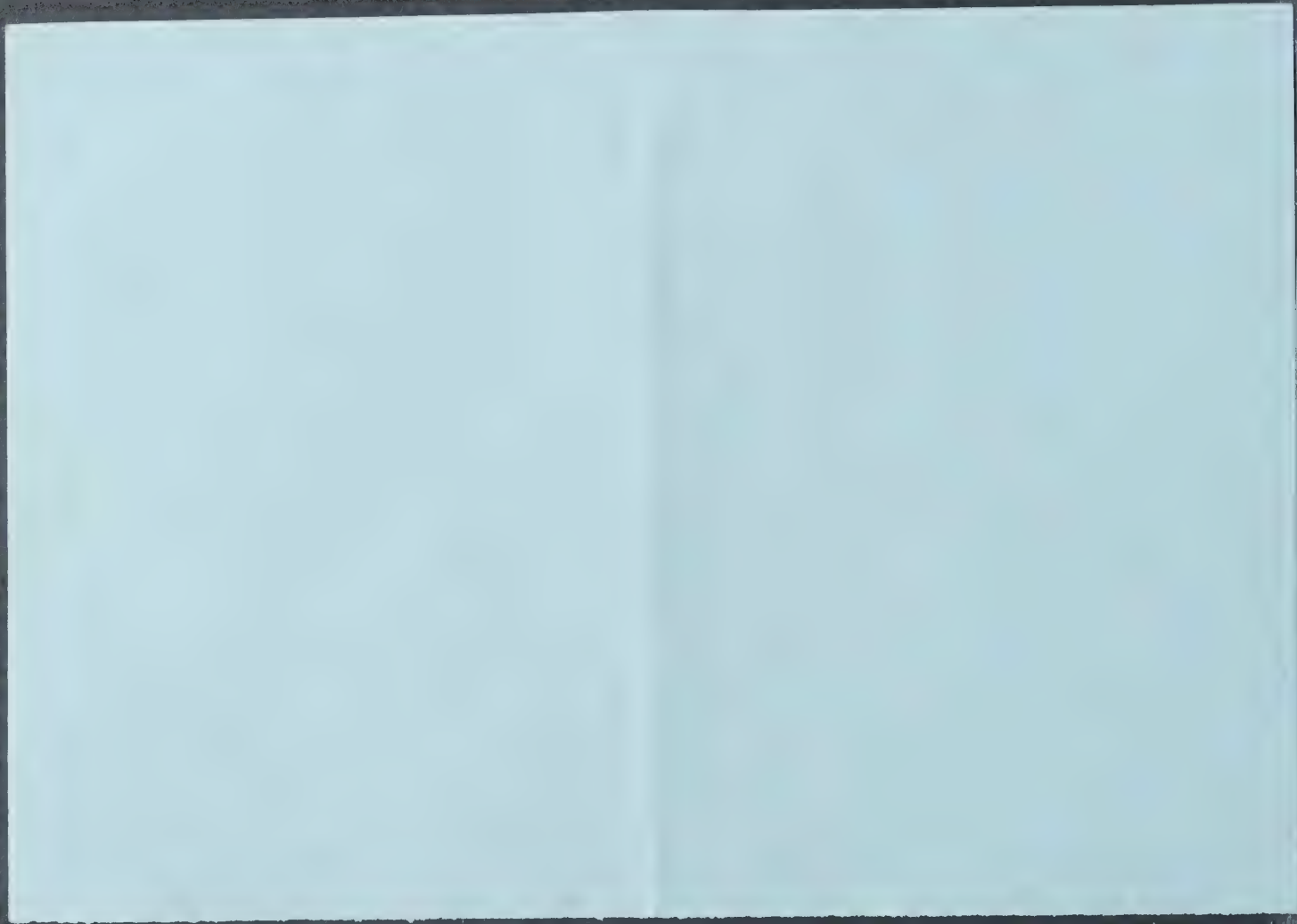
lieber Herr Kantor

Wir freuen uns sehr, dass Sie sich für die Arbeit in Israel einsetzen und hoffen, dass Sie bald eine Erlaubnis erhalten, so bald wie möglich nach Israel zu kommen. Wir hoffen, dass Sie bald eine Erlaubnis erhalten, so bald wie möglich nach Israel zu kommen. Wir hoffen, dass Sie bald eine Erlaubnis erhalten, so bald wie möglich nach Israel zu kommen.

Sie dürfen sich freuen, dass Sie bald eine Erlaubnis erhalten, so bald wie möglich nach Israel zu kommen.

Ihre alten

Bernt's





Q A-51 = New. Esther SADDLIN - DRAGOR

AVERY[®]
PV19ED



38677

reverse by Felice Polanzani,²⁹ all these fall into the category of 'character heads' and may most conveniently be considered by subject.

Another engraving after Nogari by Polanzani,³⁰ showing a chubby-checked boy holding a small trumpet in his left hand, provides evidence for the attribution of three similar pictures which are painted in a manner wholly characteristic of him. One, in the Sarti Collection at Bologna, has been published by Professor Pallucchini³¹ who has also attributed another, in the Palazzo Bianco at Genoa³², to Nogari. But the most attractive is the charming portrait in the Leeds City Art Gallery³³ (No. 9), which was sold to its former owner as a work by Francesco Guardi. As these heads have few similarities with Nogari's portrait of a boy in the Galleria Sabauda, and are painted in a far creamier manner reminiscent of the works he sent to Dresden, they may safely be assigned to his second Venetian period. Another painting of a boy, which is connected with them, is in the Museum at Copenhagen³⁴ where it forms a pendant to the head of a girl holding a hen. A similar picture of a girl clasping a dove to her breast—to represent Innocence—is in the Accademia dei Concordi at Rovigo whence it passed from the Silvestri Collection where it was ascribed to Nogari in the late eighteenth century.³⁵

The most familiar of Nogari's works are his heads of old men and women similar to those he painted for the Elector of Saxony. They were often executed in pairs, like those which were included in the sale of 'pictures collected by Robert and James Adam' at Mr. Prestage's rooms in London on 16th February, 1765: 'Nogari: An Old Woman's Head, 1.10 x 1.5; 26 Ditto. An old Man's head its companion 1.10 x 1.5'. Were it not that many such works were probably imported into England, it would be tempting to associate these with a very fine pair of heads at Ince Blundell Hall³⁶ (No. 10 & 11). A pair that was originally in Consul Smith's collection in Venice is now at Hampton Court.³⁷ Another, formerly in the Silvestri Collection, is in the Accademia dei Concordi at Rovigo.³⁸ Nogari also executed similar works in pastel such as those in the Querini Stampalia gallery at Venice³⁹ which show him to have been a master of this medium.

²⁹ See G. Fasolo, *Guida del Museo Civico di Vicenza*, 1940, p. 116 and Alinari photograph No. 44476. The engraving is inscribed *Joseph Nogari pinx. Felix Polanzani del et sculp.* There is a copy of it in the British Museum.

³⁰ Signed as that mentioned above. A copy is in the British Museum. The inscription records that the original painting belonged to Antonius Civran.

³¹ *Rivista di Venezia*, loc. cit.

³² Oral attribution kindly communicated to me by Dr. Podesta.

³³ Leeds City Art Gallery, *Catalogue of Paintings Pt. I*, 1954, p. 53.

³⁴ Royal Museum of Fine Arts, Copenhagen: *Catalogue of Old Foreign Paintings*, 1951, p. 235-6. Attributed tentatively to Piazzetta with Maggiotto's name as an alternative. It is pointed out that they are similar to a pair of works ascribed to Nogari in the *Prima Mostra d'Arte antica delle raccolte private veneziane*, 1947, No. 102.

³⁵ Bartoli, *op. cit.* p. 243-4.

³⁶ Noted by Waagen (*Art Treasure in Great Britain*, 1854, vol. III, p. 248) who calls them 'two very good pictures of this late Venetian master'. He also mentions a female portrait in the collection of Richard Ford (Vol. II, p. 224). Mr. Brinsley Ford has kindly informed me that this work was sold at Sotheby's on 15th October, 1947, Lot 79. It cannot now be traced.

³⁷ *Burlington Magazine*, 1913, p. 161. The man, who is bearded, is dressed in sixteenth-century costume and is rather younger than usual.

³⁸ Bartoli, *op. cit.* p. 255. He also records (p. 250) a *Magdalen* by Nogari in the Silvestri Collection, now in the Accademia dei Concordi, a half length of *St. Peter* and a *St. John* in the Muttoni Collection, Rovigo (p. 217). I have not been able to trace these.

³⁹ G. Lorenzetti: *Venezia e il suo estuario*, 1956, p. 681. A pencil drawing of the same old woman is in the Witt Collection at the Courtauld Institute of Art, London. But this may well have been copied after Nogari by an engraver and cannot therefore be used as a basis for the study of his draughtsmanship. R. Pallucchini (*op. cit.*) has, with great probability, attributed several drawings at Modena to Nogari.

To the many paintings of old men and women by Nogari in the biographical dictionary examples. As Professor Fiocco records an old woman with a walking stick, Bergamo is not by Benedetto Noddi 'Nogari'. We may also attribute to Denner, in the Museo Stibbert, which has none of Denner's features, texture, is characteristic of Nogari's brown and green colour scheme. German Denner is not surprised executed imaginary portraits of old men and women which seems to have specialised in this presumably to satisfy a vogue which was in Venice.

No doubt Algarotti had such a vogue when he stated that he sought to cater for in France by such engravings which he probably meant both old men and women were as popular therefore natural that artists like Rembrandt should have turned to him for a vogue for this special subject.

Rembrandt was also admired in Italy which etchings were easily available in Italy: and these were imitated also by G. B. Tiepolo and G. D. Veronese was not above borrowing whole figures from Rembrandt's etchings for his own paintings where they are transfigured by his own elegance. But Rembrandt's influence in the Venetian period was not confined to Italy as pointed out in 1739,⁴⁰ G. M. Cr.

⁴⁰ The list in *Thieme-Becker* may be supplemented by *des Peintres etc.* Paris, 1953, Vol. VI, p. 375. Los Angeles, Padua, and Modena (this work by an old woman has recently been acquired by the *d'Arte*, 1954, p. 364.

⁴¹ *Arte Veneta*, 1955, p. 270. It is reproduced in *Galgaro*, Bergamo, 1955, pl. 58.

⁴² Museo Stibbert, No. 4089.

⁴³ The head of an old man at Los Angeles. See P. Wescher, *A Catalogue of the Los Angeles County Museum*, p. 56, No. 54. It was included in the Wanamaker Sale. No certificate of attribution to Gerard Dou.

⁴⁴ Rembrandt's influence on Venetian artists is briefly discussed by C. Ricci in *Rembrandt e l'Arte Veneta*. Nazzari attempted to imitate Rembrandt's portrait of a young man in his collection and is now at Windsor Castle. An oriental head which appeared at Milan (see: *Arte Veneta*, 1951 p. 195). It may be classified as oriental. It has similarities with the head of an oriental in the collection at Venice (see G. Lorenzetti: *Cà Rezzonico*). I have tentatively attributed to Nogari a head of an old woman in the sale of works collected by Robert and James Adam. Several 'Heads of Orientals' by him were included in the Saloon of Fine Arts in London in 1818. Such works may now perhaps be found in the collection of G. B. Tiepolo.

⁴⁵ Zanotti, *Storia dell'Accademia Clementina*, 1764, later, Piazzetta were, of course, also influenced by the Rembrandt of Italy.

July 14, 1967

Mr. Harry Greaver, Director
Art Center: Kalamazoo Institute of Arts
314 South Park Street
Kalamazoo, Michigan

Dear Mr. Greaver:

Thank you so much for your letter of July 11.

As I believe I mentioned during your visit, I could not be in Kalamazoo for an opening on October 15, because October 14 is the Day of Atonement. I would much prefer October 1 or October 8.

If some unknown collector told me that he owned a Carl Fabritius, I would also very much doubt it, as Fabritius was not only the ablest, but is the rarest of Rembrandt's students. The attribution to Fabritius was made by the staff of the Pinakothek in Munich and by Dr. Walther Bernt.

I have seen a good many Hannemas, but none as good as my portrait of Inigo Jones.

Very little is known about the life of Van der Pluym, though you will have noted from the signature registered in Bernt that it is in a most Germanic script, quite unlike most Dutch signatures which are generally in Roman than in that very angular Germanic script. If a man's handwriting is so influenced, his painting might well also be.

I will have some photographs for you next week and the balance by the middle of August.

Best personal regards.

Very sincerely,

Alfred Bader

AB:lh



ART CENTER: Kalamazoo Institute of Arts, 314 South Park Street, Kalamazoo, Michigan

July 11, 1967

Dr. Alfred Bader
Aldrich Chemical Company
2371 North 30th Street
Milwaukee, Wisconsin 53210

Dear Alfred:

I arrived home late yesterday afternoon after a very fine trip. I would like to thank you and your fine family for the hospitality you gave to me while I was in Milwaukee.

I have just sent a letter off to Tony Clark asking him to speak for the opening on either the 8th or the 15th of October. The date can be set the minute we hear from him. John Maxon suggested a few words to say, so it may be Tony will agree.

John Maxon came to the hotel to see the painting and the other photographs. He, of course, knew about your collection through Tony. He said the painting was definitely not Italian. He also doubted that it was Dutch, and he thought it was probably German. He requested a photograph (I suggest you send two) so that he might investigate further. I suggest you tell him all the scholars who have already looked at either the work or photographs of it. He commented on your famous, early Rembrandt and the two "Fine Flinck portraits". He also thought the Schellinks, de Vilieger and Van Geel quite good. He questioned several of the other works including the Fabritus. He said Fabritus was as rare as Vermeer. He thought the Van Dyck was by an Englishman named Hannema who worked with Van Dyck in London. I laughed when he said the Van Noordt was "lovely, but he had no idea in the world what it was".

He would like to see the rest of your collection, so I would suggest you offer an invitation when you send the photographs. If he is back in time from Europe, he will come over to see the exhibit.

RECEIVED

JUL 11 1967

ALDRICH CHEMICAL CO. INC.

ART CENTER: Kalamazoo Institute of Arts, 314 South Park Street, Kalamazoo, Michigan

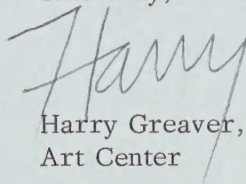
Dr. Alfred Bader

July 11, 1967

Page 2

Again, thank you very much for the aid you have given me. I will be sending along some early work for you to check, and in the meantime, I will be looking for more photographs.

Sincerely,



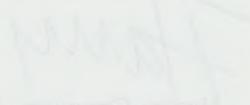
Harry Greaver, Director
Art Center

HG/cak

Dr. Alfred Taylor
July 11, 1987
Page 2

Again, thank you very much for the information you have given me. I will be
sending along some early work for you to look at, and in the meantime,
I will be looking for more photographs.

Sincerely,



Harry Gorman, Director
Art Center

HG/af

The Netherlands Institute for Art History,
Korte Vijverberg 7,
Den Haag, Holland.

April 19th, 1966

Dr. Alfred Bader,
2961 North Shepard Ave.,
MILWAUKEE, Wisconsin 53211.

Dear Dr. Bader,

Of course it is all right for you to send photographs to this institute to my attention.

As for the old woman holding glasses, it is out of the question that the picture could be by Van der Pluym since it is painted in a style and technique which offer not the slightest similarity with those in works accepted as by Van der Pluym.

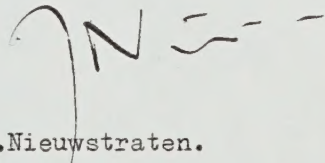
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With best regards,

Sincerely,


J. Nieuwstraten.

P.S. Please would you ask your friend Mr. Flagg whether he did send the photographs of his triptych which I requested for my iconography collection?
Thank you!

