

# The Dutch Golden Age



The Next Course.....

# From Velázquez to Victoria: European Art from 1650- 1870

When: 17<sup>th</sup> September – 10<sup>th</sup> December - Tuesday 6:45-8pm in the Library

17<sup>th</sup> Sept: Diego Velázquez and Spanish Golden Age Painting

24<sup>th</sup> Sept: Hogarth and the Hanovers: 18th Century British Painting

1<sup>st</sup> Oct: The Enlightenment and the French Revolution

8<sup>th</sup> Oct: Goya and Napoleonic Spain

15<sup>th</sup> Oct: Neo-Classicism in Painting and Sculpture

5<sup>th</sup> Nov: Depictions of the Sublime: Romanticism in Painting

12<sup>th</sup> Nov: Practical Session in the Art Dept – paint like Turner

19<sup>th</sup> Nov: Sowers and Socialists: French Realism from 1848

3<sup>rd</sup> Dec: Desperate Romantics: The Pre- Raphaelite Brotherhood

10<sup>th</sup> Dec: Victorian Morality and Hypocrisy in Painting



# 17<sup>th</sup> Century Holland: A Background



MODERN EUROPE



Peter Paul Rubens,  
*The Descent from  
the Cross*, 1618, oil  
on canvas,  
Hermitage  
Museum, St  
Petersburg

Peter Paul Rubens,  
*The Fall of Man*,  
1628-9, oil on canvas,  
Museo del Prado,  
Madrid





Sir Anthony van Dyck, *The Vision of the Blessed Hermann Joseph*, c.1629-30, oil on canvas



Sir Anthony van Dyck, *Portrait of Queen Henrietta Maria*, 1632, oil on canvas, Royal Collection





Hendrick Cornelisz Vroom, *A Dutch East India Company Trading Ship*, 1600, oil on canvas, Rijksmuseum, Amsterdam



Gerrit Adriaenszoon  
Berckheyde, *Dam Square,*  
*Amsterdam, late 17<sup>th</sup>*  
century, Gemäldegalerie,  
Dresden



Gerrit Berckheyde, *The Grote Markt and Sint-Bavokerk*, Haarlem, 1696, oil on canvas



Bartholomeus van der Helst, *Banquet of Crossbowmen's Guild in Celebration of the Peace of Münster*, 1648, Rijksmuseum, Amsterdam

A New Dutch Style and Subject Matter



Joost Cornelisz Droochsloot, *Prince Maurits in Utrecht, 1618*, oil on canvas, Rijksmuseum, Amsterdam

Jacob van Ruisdael, *View of Haarlem with Bleaching Grounds*, c.1665, oil on canvas



Jan van Goyen, *View of Haarlem and the Haarlemmer Meer*, 1646



Aart van der Neer, *Sports on a Frozen River*, c.1660





Paulus Potter, *The Bull*, 1647, oil on canvas



Maria van Oosterwijk, *Vanitas Still Life*, 1668, oil on canvas, Kunsthistorisches Museum, Vienna



Frans Hals, *Portrait of Willem Coymans*, 1645, oil on canvas,  
National Gallery of Art, Washington DC



Frans Hals, *Young Man and Woman in an Inn (Yonker Ramp and his Sweetheart)*, 1623, oil on canvas



Jan Steen, *The Dissolute Household*, c.1663-4

# The Genre Scene



Pieter Bruegel the Elder, *The Peasant Dance*, c.1567, oil on oak panel,  
Kunsthistorisches Museum, Vienna



Gerrit van Honthorst, *The Merry Company*, 1623, oil on canvas, Staatsgalerie, Schleissheim



Adriaen Brouwer, *The Smokers*, c.1636, oil on canvas, Metropolitan Museum of Art, New York





Adriaen van Ostade, *Peasants in an Interior*, 1661, oil on canvas



Jan Steen, *While the Housewife Sleeps, the Household Plays*, 1663, oil on canvas

# Key Points: 17<sup>th</sup> Century Holland

- 1648 – United Provinces (independence already established in 1581) is recognised officially as separate from Catholic Spain. After this, Holland experienced a surge in economic and cultural prominence.
- Rise of a large merchant and middle class meant the proliferation of art in celebration of Dutch life and identity.
- The Dutch Reformed Church and rising sense of Dutch nationalism encouraged an emphasis on secular subjects with realistic treatment (differing from Catholic grandeur).
- Dutch Landscapes depicting uniquely Dutch “heroic” elements such as windmills exploded in popularity during the 17<sup>th</sup> century
- Genre painting (developed from the work of Flemish artists such as Pieter Breughel the Elder) experienced a surge in popularity and depicted contemporary lifestyles, trends and interests of the Dutch people at the time.

Frans Hals



Frans Hals,  
*Petrus  
Scriverius*, 1626



Frans Hals,  
*Portrait of a  
Man, Possibly  
Nicolaes  
Pietersz Duyst  
van Voorhout*,  
c.1636-38



Frans Hals,  
*Stephanus  
Geraerds and  
Isabella Coymans,*  
1650-52





Willem Buytewech, *Dignified Couples Courting*, c.1618, oil on canvas, Rijksmuseum, Amsterdam



Frans Hals, *The Merry Drinker*, 1628-30



Frans Hals, *Buffoon Playing a Lute*, c.1623





Frans Hals, *Portrait of Isaac Abrahamsz Massa and Beatrix van der Laan*, 1622

# Key Points: Frans Hals

- Born in Antwerp, but worked for most of his life in Haarlem.
- Best known for portraits of the citizens of Haarlem, to which he brought an incisive characterisation and an unparalleled sense of animation.
- It is thought that he met Rubens who visited the city in 1624 (Hals was already familiar with his work as he went on a study trip to Antwerp in 1616) and the rapidity of Hals's technique and his incisiveness can be contrasted with the studied fluidity of Rubens's works.
- The type of genre scenes in which Hals specialised, many of them depicting children, inspired a number of local painters, including his pupil Judith Leyster.
- Much later, the dazzling virtuosity of his brushwork became an important precedent for the achievements of the 19th-century French artist, Edouard Manet.

# Merrymakers at Shrovetide



Frans Hals, *Merrymakers at Shrovetide*, c.1616-17











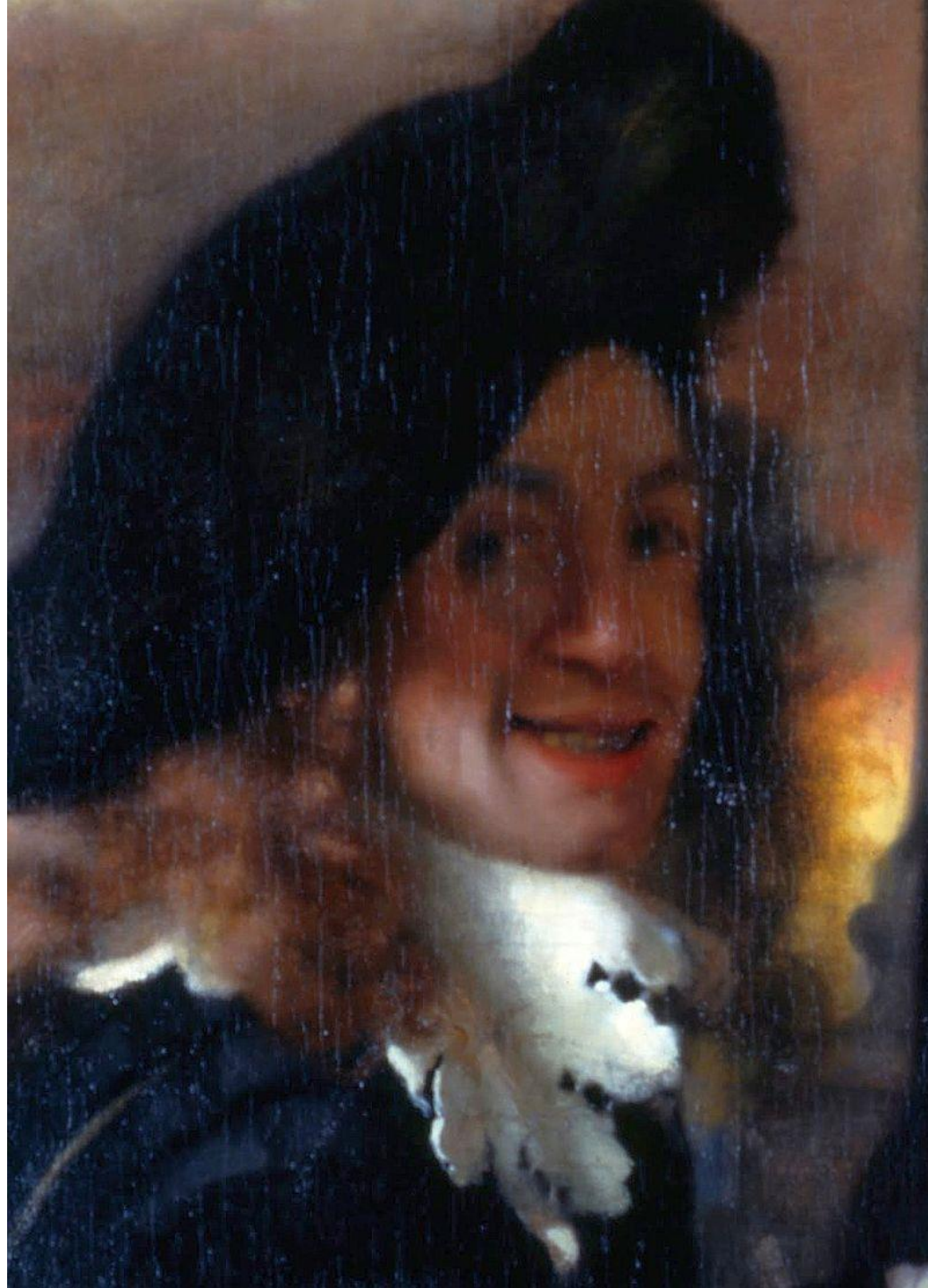


Frans Hals, *Merrymakers at Shrovetide*, c.1616-17

# Key Points: Merrymakers at Shrovetide

- Shrovetide is the traditional period of indulgence before the fasting and self-discipline of Lent.
- In the seventeenth-century Netherlands, it was also the occasion for theatrical performances by the painters' guilds.
- Hals depicts two stock figures from these plays, Hans Worst, with a sausage dangling from his cap, and Pekelharing, who sports a garland of salted fish and eggs.
- They flank a richly dressed girl (probably a boy in drag, as women were not permitted to perform on these occasions). Still life elements litter the foreground, evoking both the traditional foods of the festival and an abundance of erotic innuendo.

Delft and Johannes Vermeer



Johannes Vermeer, Detail from  
the Procuress (self portrait?),  
1656



Hendrick van Vliet, *Interior of the Oude Kerk, Delft*, 1660



Pieter de Hooch, *The Courtyard of a House in Delft*,  
1658



Pieter de Hooch, *Two Women Beside a Linen Chest*, 1663



Johannes Vermeer, *View of Delft*,  
1659-60, oil on canvas, Mauritshuis,  
The Hague



Johannes Vermeer, *The Procuress*, 1656, oil on canvas, Gemäldegalerie Alte Meister





Johannes Vermeer, *The Little Street*, c.1657-8, oil on canvas, Rijksmuseum., Amsterdam



Johannes Vermeer, *Girl with a Pearl Earring*, c.1665, oil on canvas, Mauritshuis, The Hague

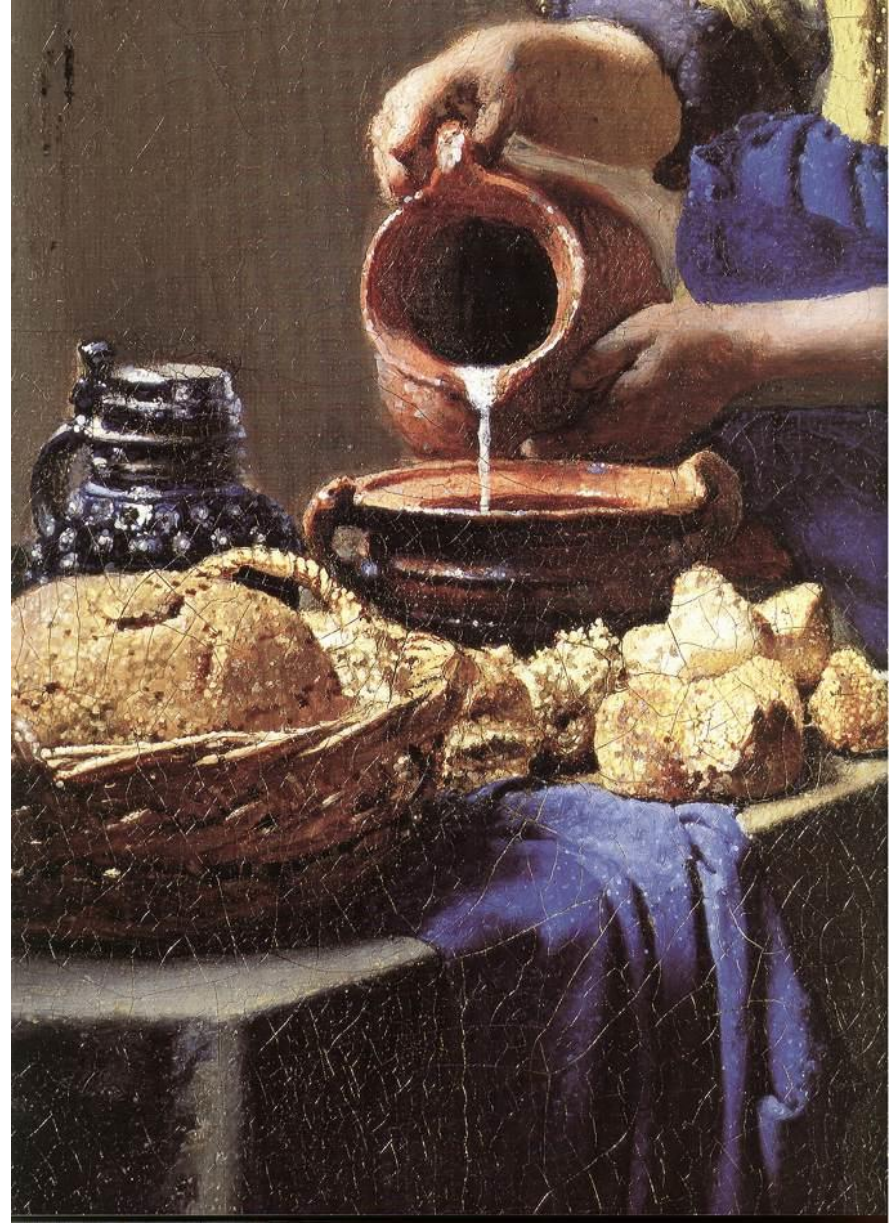
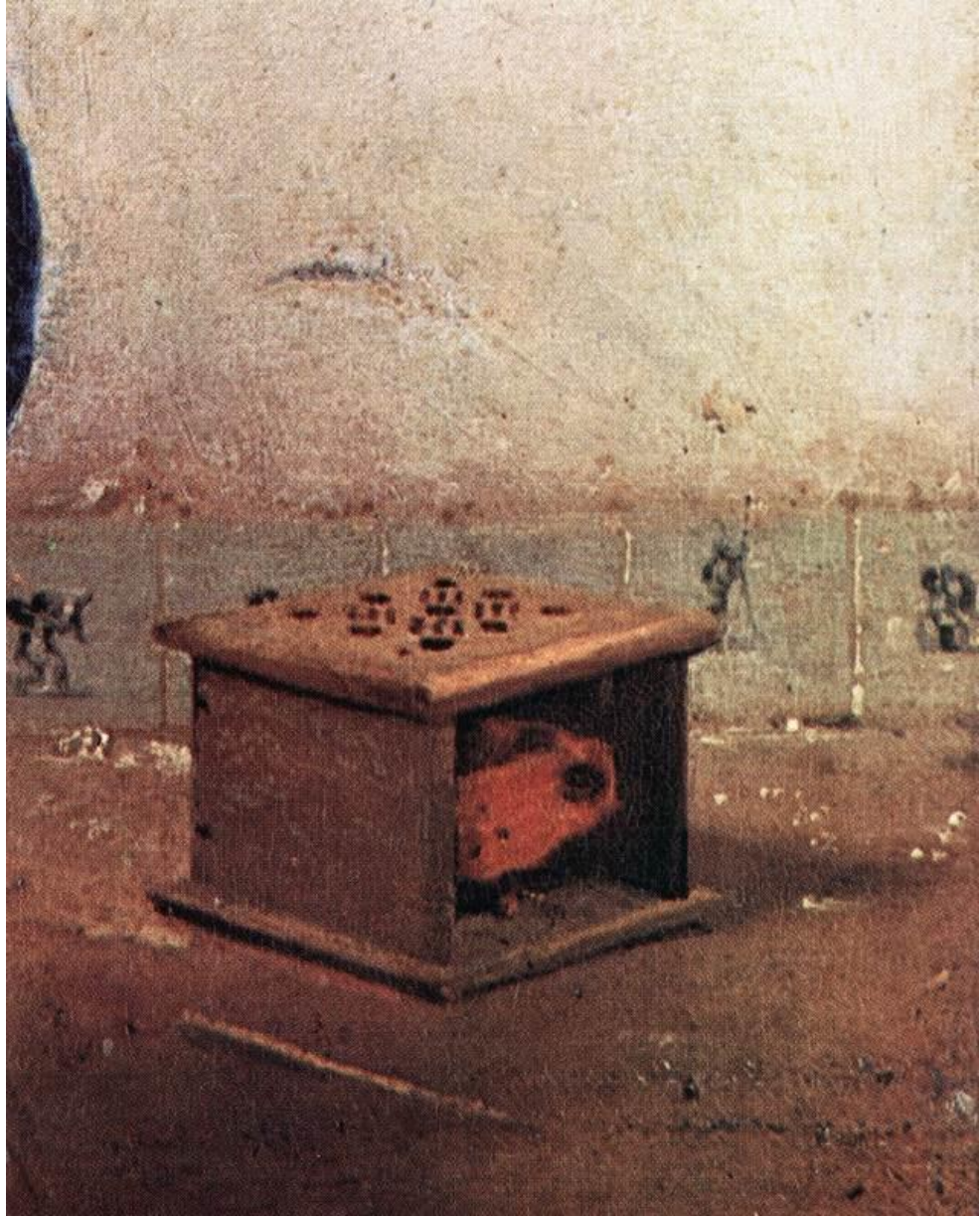
# Key Points: Delft and Johannes Vermeer

- Now one of the most admired Dutch artists after Rembrandt and Frans Hals, Vermeer was much less well known in his day
- Worked for a small circle of patrons in Delft, in particular the merchant Pieter van Ruijven
- Vermeer exchanged pictorial ideas with Pieter de Hooch in the 1650s and he remained a respected member of the painters guild in Delft.
- Intensely preoccupied with the behaviour of light and used a camera obscura to achieve his perfectly balanced compositions.
- His work largely consists of domestic genre scenes

The Milkmaid



Johannes Vermeer, *The Milkmaid*, c.1658, oil on canvas, Rijksmuseum, Amsterdam









# Key Points: The Milkmaid

- One of Vermeer's last works of his formative years, this is a depiction of a steady performance of domestic chores often praised in Dutch literature of the time.
- The kitchen maid is making bread porridge and is supposed to encourage male viewer's amorous musings.
- At this time, kitchen maids had a reputation of sexual availability, which her comely figure and rolled up sleeves does little to repudiate.
- Delft tiles depict a cupid and a bow and a travelling man (absent lover?)

Rembrandt van Rijn



Rembrandt van Rijn, *Self  
Portrait*, 1634, oil on canvas,  
Galeria degli Uffizi, Florence



Rembrandt van Rijn, *Portrait of Saskia Uylenburgh*, 1633, Rijksmuseum, Amsterdam



Rembrandt van Rijn, *Rembrandt and Saskia in the Scene of the Prodigal Son in the Tavern*, c.1635, oil on canvas, Gemäldegalerie, Dresden



Rembrandt van Rijn,  
*Belshazzar's Feast*, c.1636,  
oil on canvas, National  
Gallery, London



Rembrandt van Rijn,  
*Portrait of Nicolaes  
Ruts*, 1631, oil on  
panel, Frick  
Collection, New  
York



Rembrandt van Rijn, *Jan Rijksen and his Wife Griet Jans*, 1633, Royal Collection, London

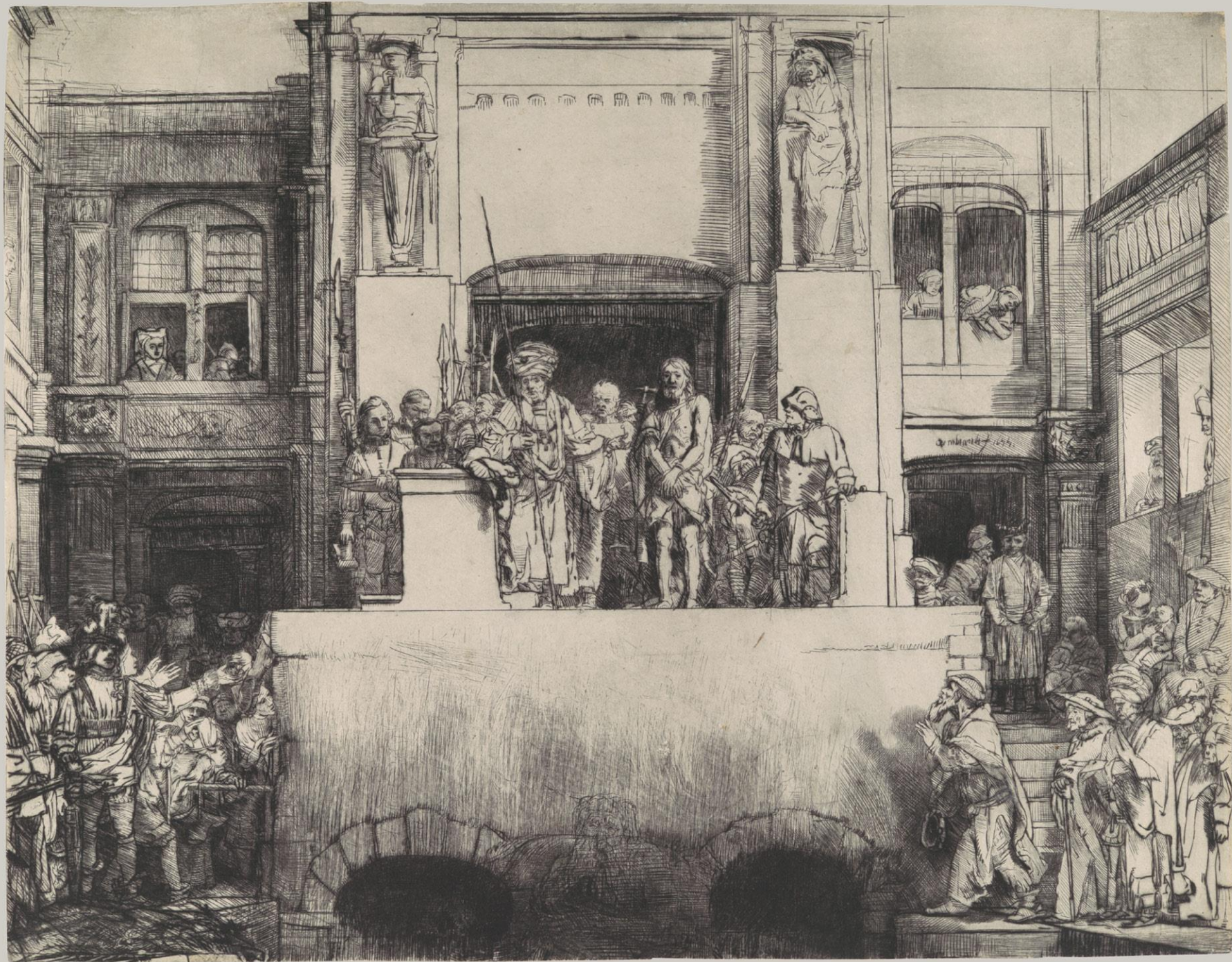




Rembrandt van Rijn, *Portrait of Marten Soolmans*, 1634, oil on canvas, private collection

Rembrandt van Rijn, *Portrait of Oopjen Coppit, Wife of Marten Soolmans*, 1634, oil on canvas, private collection





Rembrandt,  
*Christ Presented  
to the People*,  
1655



Rembrandt van Rijn, *Portrait of Saskia as Flora*, 1634, oil on canvas, The Hermitage Museum, St Petersburg



Rembrandt van Rijn, *Portrait of Hendrikje Stoffels Bathing*, 1654, oil on panel, National Gallery, London



Rembrandt van Rijn,  
*Hendrickje Stoffels in the Window*,  
1656-7, oil on  
canvas,  
Staatliche  
Museen,  
Berlin



Rembrandt van Rijn, *Hendrickje Stoffels*, c. 1660, oil on  
canvas, Metropolitan Museum of Art, New York



Rembrandt van Rijn, *The Jewish Bride*, c.1665, oil on canvas, Rijksmuseum, Amsterdam

# Key Points: Rembrandt van Rijn

- Worked in Leiden and then from 1632 in Amsterdam. He never went abroad but was interested in the works of Gerrit van Honthorst, Rubens and Anthony van Dyck
- Rembrandt was a prominent portraitist and was assisted in securing commissions by the Mennonite art dealer Henrick Ulyenburgh, whose cousin Saskia married Rembrandt married in 1634
- Rembrandt was highly successful in the 1630s but in 1642 Saskia died and his fortunes began to take a turn for the worse, assisted by constant financial problems as well as his controversial relationships with his son's nurse Geertje Dircks and then Hendrickje Stoffels.
- His later style became sketchy and expressive and was a huge influence on the works of later artists such as the Impressionists

# The Anatomy Lesson of Dr Nicolaes Tulp





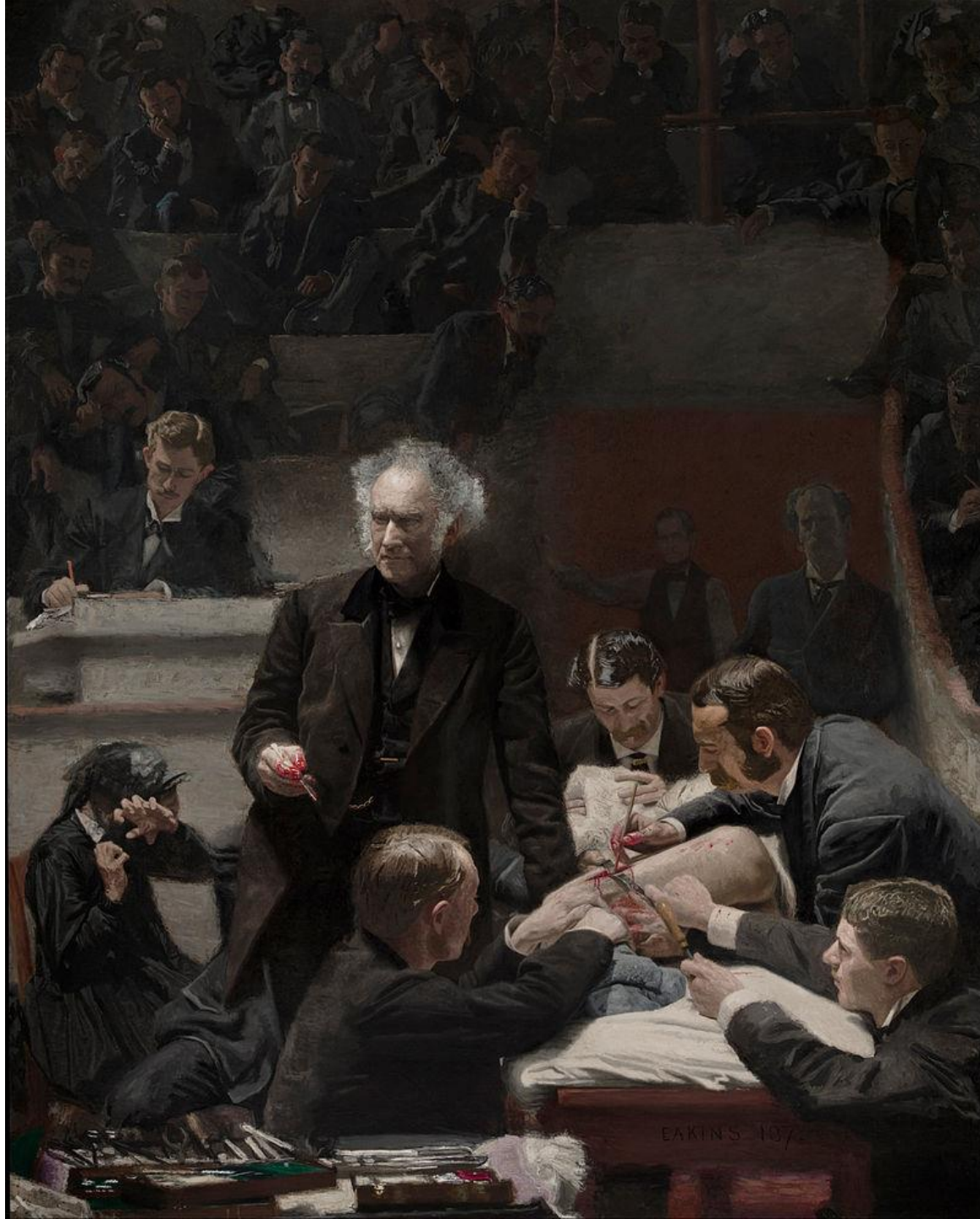
Rembrandt van Rijn, *The Anatomy Lesson of Dr. Nicolaes Tulp*, 1632, oil on canvas, Mauritshuis, The Hague











Thomas Eakins, *The Gross Clinic*,  
1875



# Key Points: The Anatomy Lesson of Dr Nicolas Tulp

- Rembrandt painted this group portrait of seven surgeons and the physician Nicolaes Tulp in 1632. The painting is one of a series of group portraits that were made for the board room of the Guild of Surgeons.
- Nicolaes Tulp was appointed praelector of the Amsterdam Anatomy Guild in 1628 and had to deliver a yearly public lecture on some aspect of human anatomy. The lecture in 1632 occurred on 16<sup>th</sup> January, and this is the scene that Rembrandt depicts here.
- The focal point of the image is Dr. Tulp, shown displaying the flexors of the cadaver's left arm. Rembrandt notes the doctor's significance by showing him as the only person who wears a hat.
- The cadaver is a recently executed thief named Adriaen het Kint.
- The names of the men portrayed in the picture are listed on the piece of paper held by the man at the back.



# Thank you!

- Don't forget to sign up to the next course from the 17<sup>th</sup> September to 10<sup>th</sup> December