



I saw the exhibition at the National Gallery in 2020 called '**Nicolaes Maes** (pronounced 'mass'): **Dutch Master of the Golden Age**' (NG, Feb 2020, £21.61) and that set me thinking that I haven't given a talk on that wonderful period for art—The Dutch Golden Age, so that became today's talk.

Unfortunately it's a rather bigger subject than I thought. Believe it or not roughly **four million paintings** were produced during the Dutch Golden Age so I have needed to be selective and I decided I will later give a separate talk on Vermeer and on Dutch genre paintings.

NOTES

- The Dutch Golden Age spanned the 17th century and it was a time when the newly united Seven Provinces became the wealthiest nation in Europe. Having become independent from Spain following the Thirty Years War the Dutch excelled in trading, science and the arts.
- The wealth of the Dutch Republic grew rapidly as a result of its trading links around the world supported by a navy of 2,000 ships, larger than the British and French navies combined.
- As a result of the Republic's openness and tolerance it attracted intellectuals from all over Europe and despite its small population it became the leading scientific, military and cultural power in Europe until the Year of Disaster, 1672, when its power started to gradually decline.
- The Dutch Golden Age coincided with the Baroque period in Italy but the tolerant, hard working Dutch culture led to a very different style of painting. In the south the Flemish region was still controlled by the Spanish and this is where **Peter Paul Rubens** and **Anthony van Dyck** flourished in Antwerp. **Rembrandt** was the most successful in the commercial centre Amsterdam and **Vermeer** and **Pieter de Hooch** worked in Delft. The growing wealth of the Dutch traders and the Dutch East India Company created a new class of wealthy tradesmen who commissioned works of art.
- The earliest great artist of the period was **Peter Paul Rubens** (1577–1640) and he broke away from the Italian style to create a new style that combined the energy and excitement of the baroque with the naturalism and intensity of the north. Rubens' most important pupil was **Anthony van Dyck** who became court painter to Charles I in England and one of the great portrait painters of the period.
- Many genres of painting flourished including still life produced in exquisite detail by artists such as **Clara Peters**. One dramatic episode during the period was tulip mania that was illustrated by *A Satire of Tulip Mania* by **Jan Brueghel the Younger** (ca. 1640). One later artist of still life was **Rachel Ruysch** who became famous for her precise rendition of flowers. (see https://en.wikipedia.org/wiki/Tulip_mania)
- The most popular form of painting was the portrait, which could take the form of an anonymous figure, a tronie, a family portrait or a group portrait. In Haarlem the most famous painter was **Frans Hals** whose free expression and relaxed characters made him one of the famous portrait artists of the period. Group and individual portraits were one of the most important sources of commissions for artists and another all known portrait painter was **Judith Lester**. However, the giant of the Dutch Golden Age was **Rembrandt van Rijn** whose deep, penetrating portraits and dynamic group portraits created a legacy that grew and grew over the centuries since.
- Perhaps the most representative type of painting during this period were scenes of everyday life. **Johannes Vermeer** produced some of the most peaceful yet intense representations of everyday life. More homely, comedic and rowdy scenes of everyday life were produced by **Nicolaes Maes**, **Pieter de Hooch** and **Jan Steen**. A Jan Steen household became synonymous with familiar everyday sins of gluttony, sloth and lust.
- The other great defining genre of the age was landscape and the master was **Jacob van Ruisdael** who created a vision of the Dutch nation's open landscape. The other artist who captured the vast open landscape and sky was **Aelbert Cuyp**.

DUTCH ART

- In the 17th century Dutch Republic some four million paintings were produced by some 100,000 artists. Each household could have some ten paintings at the start of the century rising to 80-100 paintings by the end of the century. A work could cost as little as half to one guilder (the average daily wage of a skilled labourer) up to 500-1,000 guilders for a small, highly finished work.
- Mostly small paintings to hang in a private house. The few large paintings were mostly group portraits. Portraits and landscapes, seascapes and cityscapes and still-life were favoured. There were few religious paintings but small-scale paintings with a Christian message were popular.
- There were various loose groups such as the 'fine painters' (fijnschilder) who produced small-scale meticulous works, the Utrecht Caravaggisti who were influenced by Caravaggio (1571-1610) and artists grouped according to

their town such as 'The School of Delft' and 'the Haarlem School'.

- Artists were influenced by Northern painters of the previous century such as Pieter Breughel the Elder (1525-69), Jan van Eyck (c. 1385/90-1441), Albrecht Dürer (1471-1528) and Hieronymus Bosch (1450-1516).
- Artists worked in Guilds and in the 17th century there was a Guild of St Luke in every town. Each master would take on only a few apprentices compared with large Italian workshops. In the second half of the 17th century the status of artists rose and the power of the guilds diminished and new academies started to train artists.
- The genres of art in the Dutch Republic were:
 - History paintings were respected but not as popular as portraits, landscapes and still-life.
 - Portraits were the most popular genre and it is estimated some 750,000 to one million were produced. These included portraits of family members, tronies, self-portraits and group portraits.
 - Landscape painting including maritime scenes and city scenes were popular. They celebrated Dutch sea power and trade, the Dutch landscape and the growing power of the Republic. Landscapes were typically painting from eye-level and celebrated the unique Dutch landscape with its large, imposing skies.
 - Genre paintings were popular and depicted everyday life from street scenes to interior groups. They often contained a moral message or a Dutch proverb although the meaning of many of these sayings and symbols have been lost.
 - Still-life paintings were popular and reminded the owners of Dutch trade, the wealth of goods available and their growing prosperity. They were a demonstration of the artists skill and they often contained a moral message relating to death. Such works might contain a skull or rotting fruit and were known as vanitas paintings or memento mori.
 - Another popular form of still-life was the flower painting. Dutch flower paintings were a substitutes for the real thing and were renowned for their accuracy and life-like appearance as well as being a reminder of the wealth and global reach of the Dutch Empire. They also had a religious significance as they glorified God's natural world and flowers reminded the viewer of the transience of earthly existence

The best known Dutch painters of the 17th century include:

- Frans Hals (ca. 1583–1666), portraits, schutterstukken, regent groups, genre pieces (inns, figures)
- Hendrick Avercamp (1585–1634), landscapes with snow
- Hendrick Terbruggen (1588–1629), historical and biblical paintings
- Salomon van Ruysdael (ca. 1600–1670), landscapes
- Adriaen Brouwer (c. 1605–1638), genre pieces (inns)
- Rembrandt Harmenszoon van Rijn (1606–1669), historical and biblical paintings, portraits, schutterstukken, regent groups, genre pieces (figures)
- Willem van de Velde, the elder (ca. 1611–1693), seascapes
- Ferdinand Bol (1616–1680), historical and biblical paintings
- Emanuel de Witte (ca. 1617–1692), church interiors
- Gerard Terborch (1617–1681), portraits, genre pieces (family scenes)
- Philips Wouwermans (1619–1668), landscapes
- Aelbert Cuyp (1620–1691), Italian and Dutch landscapes
- Carel Fabritius (1622–1654), historical and biblical paintings, genre pieces (figures)
- Jan Steen (1626–1679), genre pieces (inns, family scenes)
- Jacob Isaakszoon van Ruisdael (c. 1628–1682)
- Gabriel Metsu (1629–1667), genre pieces (family scenes)
- Pieter de Hooch (1629–1683), genre pieces (family scenes)
- Johannes Vermeer (1632–1675), cityscapes, genre pieces (family scenes)
- Nicolaes Maes (1634–1693), portraits, genre pieces (family scenes, figures)
- Meindert Hobbema (1638–1709), landscapes

CHOSEN ARTISTS

- Peter Paul Rubens (1577-1640) Flemish artist, not Dutch https://en.wikipedia.org/wiki/Peter_Paul_Rubens
 - *Self-portrait*, 1623, Royal Collection <https://www.rct.uk/collection/400156/self-portrait>
 - *The Château Het Steen with Hunter*, c. 1635–1638, National Gallery <https://>

www.nationalgallery.org.uk/paintings/peter-paul-rubens-a-view-of-het-steen-in-the-early-morning

- Frans Hals (c. 1582-1666) https://en.wikipedia.org/wiki/Frans_Hals
 - *The Gypsy Girl*, 1628, Louvre <https://collections.louvre.fr/en/ark:/53355/cl010060266>
 - *Laughing Cavalier*, 1624, Wallace Collection <https://www.wallacecollection.org/art/collection/collection-highlights/laughing-cavalier/>
- **Clara Peeters** (active 1607-1621) https://en.wikipedia.org/wiki/Clara_Peeters
 - *Still Life with Cheese, Almonds and Pretzels*, c. 1615 https://en.wikipedia.org/wiki/Still_Life_with_Cheeses,_Almonds_and_Pretzels
 - *Still Life with Crab, Shrimps and Lobster*, 1630-39 Houston <https://www.mfah.org/blogs/inside-mfah/still-life-smorgasbord>
- Gerrit van Honthorst (1592-1656) https://en.wikipedia.org/wiki/Gerard_van_Honthorst
 - *The Matchmaker* <https://artsandculture.google.com/story/venal-love-the-procuress/hAJCD2TirXbAKw>
 - *Apollo and Diana*, 1628, Hampton Court Palace <https://www.rct.uk/collection/405746/apollo-and-diana>
- Anthony Van Dyck (1599-1641) https://en.wikipedia.org/wiki/Anthony_van_Dyck
 - *Self-portrait with a Sunflower* (after 1633) https://en.wikipedia.org/wiki/Self-Portrait_with_a_Sunflower
 - *Charles I (1600-1649) with M. de St Antoine*, 1633 <https://www.rct.uk/collection/405322/charles-i-1600-1649-with-m-de-st-antoine>
- Rembrandt (1606-1669) <https://en.wikipedia.org/wiki/Rembrandt>
 - *The Storm on the Sea of Galilee*, 1633, stolen and still missing
 - *A Woman Bathing in a Stream*, 1654, NG
- **Judith Leyster** (1609-1660) https://en.wikipedia.org/wiki/Judith_Leyster
 - *Self-Portrait*, c. 1630 https://en.wikipedia.org/wiki/Self-portrait_by_Judith_Leyster
 - *The proposition*, 1631 Maurithuis [https://en.wikipedia.org/wiki/The_Proposition_\(Leyster\)](https://en.wikipedia.org/wiki/The_Proposition_(Leyster))
- Gerrit Dou (1613-1675) https://en.wikipedia.org/wiki/Gerrit_Dou
 - *Self-portrait*, c. 1665
 - *Girl Chopping Onions*, 1646
 - *The Quack Doctor*, 1652 https://en.wikipedia.org/wiki/The_Quack_Doctor
 - *Maid at the Window*, c. 1660
- Aelbert Cuyp (1620-1691) https://en.wikipedia.org/wiki/Aelbert_Cuyp
 - *A View of the Maas at Dordrecht*, c. 1645-46 https://en.wikipedia.org/wiki/The_Maas_at_Dordrecht
 - *Landscape with a Horseman, Figures, and Cattle*, c. 1655 Waddeston Manor
- Jan Steen (1626-1679) https://en.wikipedia.org/wiki/Jan_Steen
 - *Peasants before an Inn*, 1650s Toledo
 - *Woman at her Toilet*, 1663 [https://en.wikipedia.org/wiki/Woman_at_her_Toilet_\(Steen\)](https://en.wikipedia.org/wiki/Woman_at_her_Toilet_(Steen)) <https://www.rct.uk/collection/404804/a-woman-at-her-toilet>
 - *Beware of Luxury*, 1663 Vienna https://en.wikipedia.org/wiki/Beware_of_Luxury
- Pieter de Hooch (1629-1684) https://en.wikipedia.org/wiki/Pieter_de_Hooch
 - *The Courtyard of a House in Delft*, 1658 https://en.wikipedia.org/wiki/The_Courtyard_of_a_House_in_Delft NG
 - *The Empty Glass*, c. 1652 Rotterdam https://en.wikipedia.org/wiki/The_Empty_Glass
- Jacob van Ruisdael (c. 1629-1682) https://en.wikipedia.org/wiki/Jacob_van_Ruisdael
 - *Windmill at Wijk Duurstede*, c. 1670

- Rijksmuseum https://en.wikipedia.org/wiki/Windmill_at_Wijk_bij_Duurstede
- *The Jewish Cemetery*, c. 1654-55 Detroit https://en.wikipedia.org/wiki/The_Jewish_Cemetery
- Johannes Vermeer (1632-1675), choose one as I cover him next year https://en.wikipedia.org/wiki/Johannes_Vermeer
 - *The Milkmaid*, c. 1658 admired by Sir Joshua Reynolds
- Nicolaes Maes (1634-1693) https://en.wikipedia.org/wiki/Nicolaes_Maes
 - The Eavesdropper 1655-59 Apsley House <https://artuk.org/discover/artworks/the-eavesdropper-144273>
 - *Doing the Accounts*, 1656 <https://conniejasperson.com/2018/07/13/fineartfriday-the-account-keeper-by-nicolaes-maes/> <https://www.slam.org/collection/objects/38142/>

WOMEN ARTISTS

- Women Artists of the Dutch Golden Age on view October 11, 2019–January 5, 2020. This exhibition examined the lives and works of several highly successful artists in the Netherlands during the 17th and early 18th centuries, including:
- **Judith Lester** (1609-1660) https://en.wikipedia.org/wiki/Judith_Leyster
 - *Self-Portrait*, c. 1630
 - *The Happy Couple*, 1630
- Maria Sibylla Merian (1647-1717) a German-born naturalist and scientific illustrator https://en.wikipedia.org/wiki/Maria_Sibylla_Merian
- Magdalena van de Passe (1600-1638), Dutch engraver, one of the few examples of a woman artist trained by another woman artist
- **Clara Peeters** (active 1607-1621) https://en.wikipedia.org/wiki/Clara_Peeters
 - *Self-Portrait* c. 1610
 - *Still Life with Cheese, Almonds and Pretzels*, c. 1615
 - *Still Life with Crab, Shrimps and Lobster*, 1630-39
- **Rachel Ruysch** (1664-1750) https://en.wikipedia.org/wiki/Rachel_Ruysch
 - *Flowers on a Tree Trunk*
 - *Still Life with Bouquet of Flowers and Plums*, 1704
- Maria Schalcken (1645-1699) https://en.wikipedia.org/wiki/Maria_Schalcken
 - *Self-portrait*
- Anna Maria van Schurman (1607-1678) https://en.wikipedia.org/wiki/Anna_Maria_van_Schurman
 - Known for her exceptional learning and defence of female education
- Alida Withoos (c. 1661/62-1730) https://en.wikipedia.org/wiki/Alida_Withoos
 - Botanical artist and painter

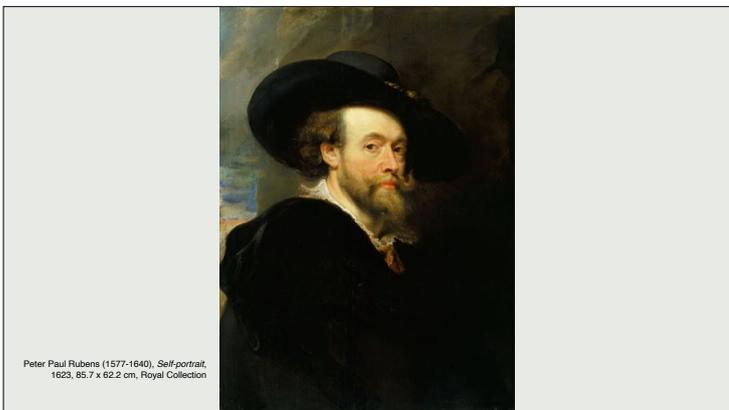
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https://www.nga.gov/content/dam/ngaweb/Education/learning-resources/teaching-packets/pdfs/dutch_painting.pdf
Painting in the Dutch Golden Age



Ludolf Bakhuizen (1630/1-1708), *The Eendracht and a Fleet of Dutch Men-of-war, 1670-75, 75.5 (x) 105.5 cm, National Gallery*

- I am starting with this maritime scene which is in the National Gallery in order to briefly tell the story of the rise of the Dutch Republic.
- 1568 (to 1648) was the start of the Eighty Year War also called the Dutch War of Independence that led eventually to the creation of the Netherlands, Belgium and Luxembourg. In 1581 a number of Dutch provinces declared their independence from Spain. Although small this Dutch Republic controlled a worldwide network of trade routes through its trading companies, the Dutch East India Company (VOC) and the Dutch West India Company (GWC). The income from this trade allowed the Dutch Republic to compete militarily against much larger countries. It amassed a huge fleet of 2,000 ships, larger than the fleets of England and France combined.
- Although Protestant it allowed freedom of thought and as a result attracted and encouraged some of the greatest thinkers in Europe. This led to it becoming in the 17th century the greatest trading empire with the most advanced science and the most prolific artistic achievements. It later became known as the Dutch Golden Age. So, the strength of the Dutch provinces lay in their international trade, having the greatest thinkers and the largest navy.
- This painting by Ludolf Bakhuizen shows the most famous ship of the Dutch navy, the **Eendracht** (pronounced 'ayndracht', meaning unity or harmony). The picture may portray the fleet's departure for the Battle of Lowestoft against the English on 3 June **1665**. During the action, the Eendracht was blown up and sank with nearly all the crew, including the Admiral.
- A few years later, **1672**, was known in Dutch history as the Rampjaar or **Disaster Year**. France with the help of England invaded and **nearly overran the Dutch Republic**. It survived but its power and wealth were broken although, in **1688** the Dutch mobilised their navy and army and **successfully invaded England and replaced the king**. This did not stop the decline and the effective end of the enormous art market. Jan Vermeer's widow described how he could not sell any work after the Disaster Year.



Peter Paul Rubens (1577-1640), *Self-portrait, 1623, 85.7 x 62.2 cm, Royal Collection*

- So, let us go back and romp through the Golden Age, roughly chronologically, and by the various popular types of painting.
- One of the most popular genres was portraits. There were many types, the self-portrait like this one, the family portrait, the tronie, of which more later, and the group portrait.
- This is Peter Paul Rubens, one of the great artists of the early part of the Dutch Golden Age. He ran a large workshop in Antwerp and Antwerp was a wealthy city. At the beginning of the 16th century 40% of world trade flowed through its port. However, it declined rapidly and was replaced by Amsterdam as the major trading centre. There were religious riots and when the Eighty Year war started with Spain in 1568 trade with Spain stopped and in 1576 the so-called Spanish Fury which included the **Sack of Antwerp** resulted in 7,000 citizens being massacred. Within a few years most of the Protestant citizens left for the north starting the Dutch Golden Age. However, Antwerp remained an important city in the Spanish Netherlands.
- This painting is interesting as it was supplied to Charles, Prince of Wales as a peace offering. Rubens had painted *Lion Hunt* which is now lost for a patron (Lord Danvers) not knowing he intended to give it to the Prince of Wales. Charles was a discerning collector and it was sent back as a '**peese scarce touched by his own hand**'. This was common, Rubens had a large workshop which would paint some or all of most of the work he produced but Charles was having none of it and sent it back. Rubens sent this self-portrait entirely in his own hand as a peace offering. We do not know if he had already painted it or painted it for Charles. I think the former is more likely as we know he was nervous about sending his own portrait to a prince but in the event it was well received.

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Peter Paul Rubens (1577-1640) Flemish artist, not Dutch
https://en.wikipedia.org/wiki/Peter_Paul_Rubens

Self-portrait, 1623, Royal Collection <https://www.rct.uk/collection/400156/self-portrait>



Peter Paul Rubens (1577-1640), *Portrait of Susanna Lunden(?)* ('Le Chapeau de Paille'), National Gallery, London

Peter Paul Rubens (1577-1640), *Portrait of a Woman*, c. 1625-30, 86.8 x 59.3 cm, Royal Collection

Peter Paul Rubens (1577-1640), *Portrait of a Woman*, c. 1625-30, 86.8 x 59.3 cm, Royal Collection

Peter Paul Rubens (1577-1640), *Portrait of Susanna Lunden(?)* ('Le Chapeau de Paille'), National Gallery, London

- You will remember these paintings from my talk on George IV.
- Susanna Lunden on the left had been recently married and was the daughter of an Antwerp merchant and an old friend of Rubens, Daniel Fourment. It is one of Rubens great masterpieces because of the combination of her diffident look complemented by the dark clouds which are either turning into blue skies or are bringing in a storm. Her large eyes do not quite meet our gaze which suggests she has just looked away, perhaps embarrassed by our gaze, or is plucking up courage to look at us directly.
- Rubens was clearly attracted by her and a few years later, when he was 52, he married her sixteen year-old sister Helena Fourment. Historically the portrait on the right has been seen as Helena but we have other portraits of her which unfortunately contradict this. It does seem as though he never sold this portrait and it remained in his studio. One other suggestion is that it is another Fourment sister, Elizabeth but it remains a mystery.

NOTES FROM MY GEORGE IV TALK

- Rubens married Helena Fourment in 1639 four years after his first wife Isabella Brant died. She was from the Lunden family and there were close marriage ties between the two families. When the Lunden collection came up for sale early in the nineteenth century George IV bought this painting as a portrait of Helena Fourment but it is now believed to depict her sister Elizabeth Fourment.
- *The Chapeau de Paille* ('The Straw Hat', National Gallery, London) was also offered to him and is the only work he is ever known to have refused on grounds of cost (Click). Both these portraits (*Portrait of a Woman* and *The Chapeau de Paille*) have an informal and engaging charm entirely consistent with their claim to be portraits of Rubens's own extended family.
- Purchased by the Regent in 1818.

REFERENCES

Kate Heard, Kathryn Jones, *George IV: Art & Spectacle*, p. 114



Peter Paul Rubens (1577-1640), *The Rainbow Landscape*, c. 1636, 137 x 233 cm, Wallace Collection

Peter Paul Rubens (1577-1640), *The Rainbow Landscape*, c. 1636, 137 x 233 cm, Wallace Collection

- The final work I will show you by Rubens is this landscape. He painted few landscapes although it was a popular type of painting in the Dutch Republic.
- Why did he paint this one? Rubens became wealthy and bought a manor house called Het Steen and this is a panoramic view of the countryside around the house. He spent his summers there in semi-retirement from 1636 until his death in 1640. This is an idealised view of the good things he found around him. Haymaking is in progress and dairy cattle are being herded down a track. Ducks are courting and a farm labourer is going to market with two pretty women.
- The evening is coming and the shadows are getting long and the sense of peace is enhanced by the appearance of a double rainbow. Perhaps signify God's covenant to man—"I have set my rainbow in the clouds, and it will be the sign of the covenant between me and the earth." (Genesis 9:13).
- This was painted as a companion piece to *A View of het Steen in the Early Morning* (National Gallery) which we saw in the George IV talk. The sense of peace in this idealised landscape must have been a particularly satisfying for Rubens as he spent many years of his life in a stressful job as a diplomat negotiating for peace in the Netherlands.
- Rubens most important pupil was **Anthony van Dyck** who became court painter to Charles I in England and one of the great portrait painters of the period...

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https://en.wikipedia.org/wiki/Peter_Paul_Rubens

<https://www.wallacecollection.org/art/collection/collection-highlights/rainbow-landscape/>



Anthony van Dyck (1599–1641), *Self-portrait with a Sunflower*, after 1633, 58.4 × 73 cm, Duke of Westminster, Eaton Hall, Cheshire

- This was painted at the height of his fame. He was at this point 'principal Paynter' to Charles I.
- The language of flowers had not yet fully developed but flowers still had a symbolic meaning. The **sunflower meant devotion and fidelity** because it turns to follow the sun. The gold chain van Dyck holds was a present from Charles I so one interpretation is that he is devoted and loyal to his patron, the king.
- **Van Dyck had wealthy parents and was a child prodigy** and an accomplished artist by the age of 15. Within a few years he was chief assistant to Peter Paul Rubens who called him '**the best of my pupils**'. As I said, by this period Antwerp had become a small and declining city which might explain why van Dyck spent so much time abroad. He visited England for the first time in **1620** and it was here in the collection of the Earl of Arundel that **he first saw Titian** and this was to prove transformational as he combined the style of Rubens with that of Titian. He returned to Antwerp after four months and went on to **Italy for six years**.
- He presented himself as a **nobleman** rather than an artist by wearing silks, a hat with feathers, brooches and gold chains and he was always accompanied by servants. Meanwhile Charles I was trying to attract the best artists from all over Europe. In **1626 he was able to persuade Orazio Gentileschi and his daughter Artemisia** and in **1630 Rubens came on a diplomatic mission**. Finally in **1632 van Dyck came** and was knighted three months later and allocated a £200 a year pension. He was also paid for his paintings although payment was often delayed and negotiated down.

NOTES

- Van Dyck was granted the use of a house at Blackfriars and a suite of rooms at Eltham Palace.

REFERENCES

Anthony Van Dyck (1599-1641) https://en.wikipedia.org/wiki/Anthony_van_Dyck

Self-portrait with a Sunflower (after 1633) https://en.wikipedia.org/wiki/Self-Portrait_with_a_Sunflower



Anthony Van Dyck (1599-1641), *Charles I (1600-1649) with M. de St Antoine*, 1633, 370 × 270 cm, Royal Collection

- Van Dyck was an **immediate success** particularly with his portraits of the king and queen. Charles I was **less than five foot tall** and the Queen **Henrietta Maria had protruding teeth** but van Dyck made the best of them. It is estimated he painted forty portraits of Charles and about thirty of the Queen.
- We see the royal arms on the left and Charles entering on horseback through a sumptuous arch. Controlling a horse was seen as a metaphor for being in control of the state.
- Pierre Antoine Bourdin, Seigneur de St Antoine, was a master in the art of horsemanship and he carries the King's helmet. Bourdin was sent by Henry IV of France to James I with a present of six horses for Henry, Prince of Wales, in 1603 and he remained in the service of the Prince and later of Charles I, as riding master and equerry. He looks up at the King, whose poise stabilises a scene filled with baroque movement.
- But this was a painting produced in England. Let me show you a famous portrait but a Dutch artist working in Haarlem...

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<https://www.rct.uk/collection/405322/charles-i-1600-1649-with-m-de-st-antoine>

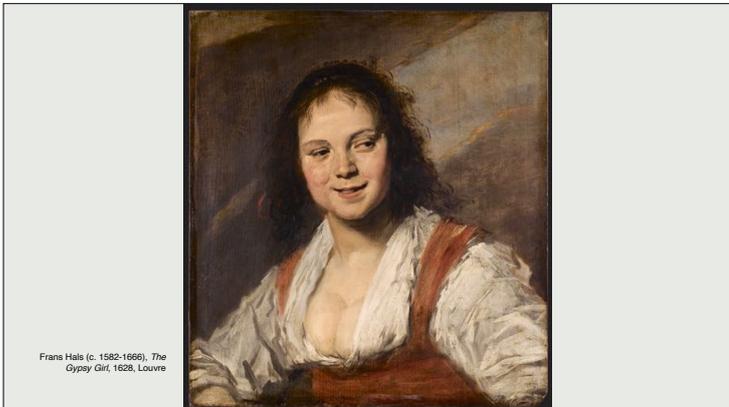


Frans Hals (c. 1582-1666), *Laughing Cavalier*, 1624, 83 × 67.3 cm, Wallace Collection

- Later called the *Laughing Cavalier* although he isn't laughing and he is not a cavalier.
- The most famous painter of the Haarlem School was **Frans Hals** whose free expression and relaxed characters made him one of the famous artists of the period and this is perhaps his most famous portrait.
- His costume is believed to be symbolic and give us clues. The arrows, flaming cornucopia and lovers' knots are symbols of gallantry and courtship and may mean it is a **betrothal portrait**. It has recently proposed that the sitter is **Tieleman Roosterman** (pronounced 'tealer-man roaster-man'), a wealthy Harlem textile merchant.
- Frans Hals fell into obscurity during the eighteenth century only for him to be revived by a bidding war in 1865 for this work. It was bought by Lord Hertford for the equivalent of about £2,000 and when it was first exhibited in England it was given the title 'The Laughing Cavalier'.
- Dutch artists were roughly divided into loose groups such as the **fijnschilder** (pronounced 'fine-skilder') or 'fine painters' who produced small-scale meticulous works, the **Utrecht Caravaggisti** who were influenced by Caravaggio (1571-1610) and other artists who were grouped by town such as '**The School of Delft**' and '**The Haarlem School**'.
- Let us see one more work by Hals...

REFERENCES

- https://en.wikipedia.org/wiki/Frans_Hals
- https://en.wikipedia.org/wiki/Laughing_Cavalier
- <https://wallacelive.wallacecollection.org/eMP/eMuseumPlus?service=ExternalInterface&module=collection&objectId=64959&viewType=detailView>



Frans Hals (c. 1582-1666), *The Gypsy Girl*, 1628, Louvre

- This is an example of a *tronie*. This is the 16th and 17th century Dutch word for 'face'. It describes a painting of an unknown person in costume or an exaggerated facial expression. These works were very popular and expressed human qualities, such as wisdom or strength, or a racial type or occupation, such as gypsy or soldier, or simply old age or youth. They were also collected and valued by art lovers as expressions of the artists skill at conveying character.

NOTES

- They developed out of head studies done by, for example, Rubens and van Dyck which were often intended as components of larger works, such as a history painting. They are also related to 'history portraits', in which a real person is shown as a historical or mythological figure, often aristocratic ladies.

REFERENCES

- Frans Hals (c. 1582-1666) https://en.wikipedia.org/wiki/Frans_Hals
- *The Gypsy Girl*, 1628, Louvre <https://collections.louvre.fr/en/ark:/53355/cl010060266>



Clara Peeters (?1588-?1621, active 1607-1621), *Still Life with fish, a candle, artichokes, crab and prawns*, 1611, 50 x 72 cm, Prado

• **Clara Peeters** (?1588-?1621, active 1607-1621), *Still Life with fish, a candle, artichokes, crab and prawns*, 1611, 50 x 72 cm, Prado

- Another popular type of painting was the still-life.
- This painting by Clara Peeters shows she was an innovator. This is both the earliest dated still-life of fish that is known and a very detailed picture that was one of the first to introduce this new type of painting.
- Why fish? Fish was a very common food in the Netherlands because of its extensive coastline and because of religious restrictions on eating meat. It also provided an opportunity to demonstrate her skill at painting the soft, slippery texture of the fish.
- It is one of her most carefully executed works and she made many small adjustments. She moved the eye of the fish bottom right down to raise our viewpoint and she adjusted the holes of the colander.
- Reflected in the lid of the jug is a portrait of the artist wearing some headgear. It was very rare for an artist to incorporate their image in this way. She is demonstrating her skill at representing different textures and surfaces from the hard metallic strainer to the soft, glistening skin of the fish. Let me show you another of her works where the self-portrait is clearer...

NOTES

- We see a wooden table with some boiled crabs and shrimp, several freshwater fish (two carp, a roach, possibly several ide, and a northern pike), a brass candle stick, a glass goblet, a copper strainer with brass skimmer. Two artichokes and a Rhenish stoneware jug.
- Some commentators have sought for a symbolic meaning, for example, that it represents one of the four elements—water or that the candle has associations of the briefness of life but it is thought this is unlikely as documents at the time describe it as depicting the objects not as a fable or allegory.
- The artichoke was often portrayed and by 1611 had become a common vegetable. There is some evidence that it was believed to be an aphrodisiac but it might be included because of its unusual and interesting shape.
- The "1387" is an old inventory number possibly the Vienna 2002 catalogue.

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Clara Peeters (b. 1594, a. 1607-1621), *Still Life with Cheeses, Almonds and Pretzels*, c. 1615, 34.5 x 49.5 cm, Mauritshuis

Clara Peeters (b. 1594, a. 1607-1621), *Still Life with Cheeses, Almonds and Pretzels*, c. 1615, oil on wood panel, 34.5 x 49.5 cm, Mauritshuis

- This type of still-life with beautiful objects, delicious fruits and expensive food is called "banketje" (pronounced 'ban-ket-chur', banquet) in Dutch. The symbolism of these paintings is not fully known. It could be an encouragement to temperance, or a reference to The Last Supper. Or it might simply be a display of opulence and wealth.
- In this painting, in addition to the objects named in the title, there are also curls of butter, figs and a bread roll. In the background is a gold-plated Venetian glass. The almonds and figs are lying in a dish of Chinese Wanli porcelain (Emperor Wanli, 1573-1620, towards the end of the Ming Dynasty, 1368-1644).
- (CLICK) The knife is engraved with her name and a knife hanging over a table edge was a device that artists used to project the painting into our space in order to make us feel we are part of the feast.(CLICK)

- (CLICK)Peeters has painted her own portrait reflected in the cover of the "bartmann" jug behind the cheese. She thus followed the example of Jan van Eyck, who painted his self-portrait in the mirror in his 1434 Arnolfini Portrait. Peeters made a total of seven self-portraits, including this one." (CLICK)

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Rachel Ruysch (1664–1750), *Still-Life with Flower Bouquet and Plums*, first half of 18th century, 92 (x) 70 cm, Royal Museums of Fine Arts of Belgium

- Artists in the Dutch Golden Age specialised in one or a few types of painting and for Rachel Ruysch (pronounced 'Roy-sh') it flower painting which often included fruit and insects. She was incredibly successful and her work sold to the new merchant class for about double what they paid for a Rembrandt. She had a very long career from her teens until she was in her 80s, about 60 years.
- So what was the attraction of flower painting. Obviously they are **attractive and were bought as an enduring substitutes for the real thing**. They also demonstrated the artist's skill, they were renowned for their **accuracy and life-like appearance** and they were also a reminder of the **wealth and global reach** of the Dutch Empire as they often included flowers from around the world.
- You might be thinking of tulip mania, took place between 1634 and 1637 and the madness was illustrated in a painting by Jan Brueghel the Younger (ca. 1640), **which we will see later**. So the Dutch loved and valued flowers.
- Paintings like this also typically include **fruit and insects**—flies, beetles, ladybirds, caterpillars, moths and butterflies and even lizards and mice. Sometimes the **blossoms are damaged** by the creatures and sometimes the fruit is rotting. They **signified scientific wonder**, a curiosity about the natural world which was seen as **God's glorious creation**. In Holland, **Antonie van Leeuwenhoek's** ('Anthony van Ier-when-hock') experiments with lenses and **microscopes opened up a new world** for scientific study and the representation of this tiny world expanded the view of God's work on Earth.
- They also had a **religious significance** as they glorified God's natural world and flowers reminded the viewer of the **transience of earthly existence**, in other words they were a form of **memento mori**, Latin for '**remember that you [have to] die**'.
- In summary, flower painting was so popular because it was a:
 1. Substitute for the real thing, **the record of a luxury object**,
 2. Celebration of the **Dutch Empire** and trade,
 3. A scientific wonder as seen through **Antonie van Leeuwenhoek's** ('Anthony van Ier-when-hock') experiments with lenses and **microscopes which opened up a new world**,
 4. **Masterpieces of illusion**, a demonstration of the skill of the artist through accurate, almost photographic representation,
 5. **Demonstration of taste and wealth** of the owner,
 6. Glorification of God's natural world and flowers as a '**moral signpost from God**',
 7. **Memento mori**.

NOTES

- **Dutch Flower Painting 1600-1720** "At the time of the great tulip speculation of the 1630s in Holland, the most desirable tulip bulbs were auctioned for more money than the most expensive houses in Amsterdam. At the same time flower paintings which were remarkable for their apparent realism were produced all over Holland and purchased by Dutch families as enduring substitutes for the real thing. ... Paul Taylor begins by discussing Holland's '**tulipomania**' and its effect on the way people thought about floral still lifes. He then considers the **religious messages associated with the flower paintings, exploring how religious writers**

spoke of flowers as moral signposts from God and how some flower paintings were meant to remind viewers of the transience of earthly existence. Flower paintings were not bought only as records of luxury objects or for moral edification, however. They were also enjoyed as works of art, as **masterpieces of illusion**, composition and colour harmony, so Taylor analyses the art-theoretical writings of the time in order to understand how artists and connoisseurs responded to flower pieces. He concludes by analysing the paintings themselves, tracing the development and refinement of the actual practice of flower painting."[1]

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Gerrit van Honthorst (Utrecht 1590-Utrecht 1656), *Venal Love – The Procuress*, 1625, 71 × 104 cm, Centraal Museum, Utrecht

- The procuress can be found in several paintings by Honthorst as an **old, ugly woman** with a headscarf wound into a turban. Here she even becomes the titular namesake of the work. They were also called **matchmakers and negotiated between the client and the prostitute**. In society they were outcasts, which is why they were usually portrayed in a not particularly flattering manner.
- The facial expressions and gestures of the procuress depicted here point to the young woman, who is about to persuade the man sitting opposite her into concluding a financial arrangement. Despite being officially prohibited prostitutes flourished in cities such as Amsterdam and the prostitutes in Honthorst's work, were often nobly and colourfully dressed, and frequented the higher social classes.
- (CLICK) The matchmaker has apparently successfully completed the deal: the man has already drawn his wallet and offers the prostitute some coins. The fingers of the two do not touch but their hands are already united in the shadow on the lute.(CLICK)
- At this time the lute was regarded as a symbol of eroticism and the female body. It is therefore no surprise that she is playing the lute and that the shadow on the instrument reflects the entangled hands of the protagonists - it indicates the physical union of the two.

NOTES

- It is mainly the young man's back, and only parts of his face that are visible. Due to the position of the candle, his back, which is turned towards the viewer, is darkened and only parts of his illuminated face are recognisable. In contrast to this, the candlelight falls brightly on the young woman and illuminates her body and her low cut cleavage.

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• *Apollo and Diana*, 1628, Hampton Court Palace <https://www.rct.uk/collection/405746/apollo-and-diana>



Gerrit van Honthorst (Utrecht 1590-Utrecht 1656), *The Liberal Arts presented to King Charles and Henrietta Maria*, 1628, 357 x 640 cm, Royal Collection, Hampton Court

Gerrit van Honthorst (Utrecht 1590-Utrecht 1656), *The Liberal Arts presented to King Charles and Henrietta Maria*, 1628, 357 x 640 cm, Royal Collection, Hampton Court

- You may have seen this painting on the Queen's staircase at Hampton Court. It is an allegorical painting by Honthorst that suggests the drama enacted during a court masque. Charles I and Henrietta Maria represent Apollo and Diana on the clouds above and below the Duke of Buckingham is Mercury and his bare-breasted wife is Grammar. **Grammar, the leading Liberal Art**, is leading all the others out of a dark cave—they are from left to right, Logic and Rhetoric (the trivium) than Astronomy, Geometry, Arithmetic and Music (the quadrivium).
- The Duke of Buckingham started as the lowly son of a country gentleman and his handsome appearance found favour with the bisexual James I. He was rapidly showered with honours until he became Duke of Buckingham. He was assassinated by a disgruntled army officer called John Felton in 1628, the year of this painting.
- The Duke of Buckingham was not a connoisseur but he collected as it was the latest fashion established by the art loving Charles I. Buckingham used agents to collect works around Europe in order to build the largest collection in order to impress the King.

NOTES

- Grammar, logic, and rhetoric were essential to a classical education, as explained in Plato's dialogues. The three subjects together were denoted by the word **trivium** during the Middle Ages. The **quadrivium** consists of the four liberal arts arithmetic, geometry, music, and astronomy taught after the trivium.
- Grammar is holding a key (as door-keeper of all other learning) and book; **Logic with scales**; Rhetoric with a scroll; Astronomy with astrolabe and dividers (and black attendant holding a cross-staff used to measure angles); **Geometry with globe and dividers**; Arithmetic with a tablet; and finally **Music with a lute**.
- Further attendant children drive off the enemies of learning – **Envy and possibly Hate** – with a torch of Knowledge and a trumpet of Fame. Another prods a **goat**, possibly symbolising those **bestial appetites** that keep one from studying.
- The collectors around Charles were known as the Whitehall Group.
- Members of the Whitehall Group
 - King Charles I
 - Thomas Howard, Earl of Arundel
 - George Villiers, 1st Duke of Buckingham
 - William Herbert, 3rd Earl of Pembroke
 - Philip Herbert, 4th Earl of Pembroke
 - James Hamilton, Earl of Arran, later 3rd Marquis and 1st Duke of Hamilton
- Their advisors and agents included:
 - Balthazar Gerbier
 - Daniel Nys
 - William Petty
 - Inigo Jones
 - Sir Dudley Carleton (later Viscount Dorchester)
 - Abraham van der Doort
- Royal Collection website, 'One of the most ambitious paintings created by Honthorst during the nine months, April to December 1628, he spent in London working for Charles I. By this date both artist and patron would have known the series of painted panegyrics which Rubens created in 1622-5 for Charles I's mother-in-law, Marie de Medici, in which modern history and portraiture are combined with mythology and allegory. The Duke of Buckingham visited Paris during their creation and persuaded Rubens to paint for him an allegorical equestrian portrait. It is probably that the Duke of Buckingham, who appears so prominently here, commissioned this work; one can imagine him advising Honthorst to create something along Rubensian lines. The Duke was assassinated in August 1628 during Honthorst's brief visit, probably while progress on this work was underway.
- One of the roles of the enlightened ruler is to encourage learning and the arts: in this image the Duke of Buckingham plays the role of Mercury, messenger and god of commerce, leading the seven Liberal Arts out of a dark cave in which they have been languishing and into the light of royal patronage. He presents them to Charles I (as Apollo, the god of art and learning) and Henrietta Maria (as Diana, Apollo's sister), who welcome them with gracious courtesy and benign smiles. Apollo is surrounded by nine women probably intended to be the Muses, though without attributes. Winged cherubs distribute the rewards of generous royal (or divine) patronage - bouquets of flowers, laurel crowns - and blow trumpets of Fame.

- The Liberal Arts are so called because they are the branches of learning appropriate for a person of liberal (that is free or noble) birth, as opposed to one of low birth, who knows only manual trades. In order of the procession they are: Grammar (possibly a portrait of the Duchess of Buckingham), holding a key (as door-keeper of all other learning) and book; Logic with scales; Rhetoric with a scroll; Astronomy with astrolabe and dividers (and black attendant holding a cross-staff); Geometry with globe and dividers; Arithmetic with a tablet; and finally Music with a lute. Further attendant children (like cupids but without wings) drive off the enemies of royal cultivation – Envy and possibly Hate – with a torch of Knowledge and a trumpet of Fame. Another prods a goat, possibly symbolising those bestial appetites that keep one from studying.
- The painting was first recorded stored near the Banqueting House at Whitehall Palace, but we know nothing of the location for which it was originally intended.'

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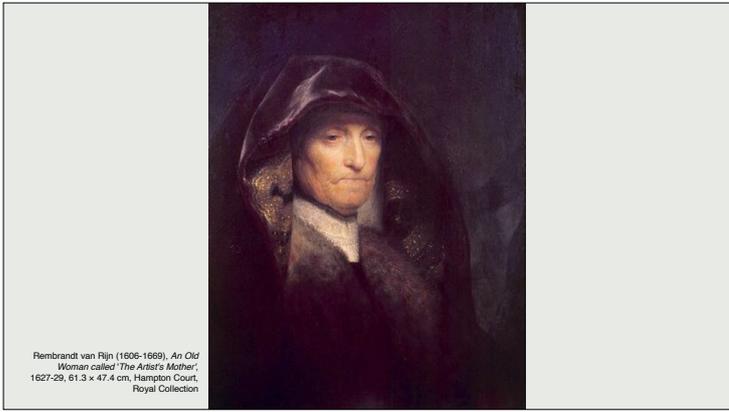
Jan Van Breughel the Younger (1601-1678), *Satire on Tulipomania*, c. 1640, 31 x 49 cm, Frans Hals Museum

Jan Van Breughel the Younger (1601-1678), *Satire on Tulipomania*, c. 1640, 31 x 49 cm, Frans Hals Museum

- This is the painting I mentioned earlier about tulip mania.
- You might have noticed that I have been proceeding roughly chronologically and its about this time, in fact from 1634 to 1637 that the speculative bubble called tulip mania grew out of control.
- This is illustrated by this work by **Jan Brueghel the Younger** (ca. 1640) called *A Satire of Tulip Mania*.
- "Monkeys in contemporary 17th century Dutch dress are shown dealing in tulips. A satirical commentary on speculators during the time of "Tulip Mania", an economic bubble that centred around rare tulip bulbs.
- At left, one monkey points to flowering tulips while another holds up a tulip and a moneybag. Bulbs are weighed, money is counted, a lavish business dinner is enjoyed.
- The monkey at left has a list of rare tulips, his sword denotes upper class status.
- Farther back, a monkey sits like a nobleman astride a horse.
- One in mid-foreground draws up a bill of sale; the owl on his shoulder symbolizes foolishness and ignobility.
- Brueghel is not only ridiculing tulip speculators as brainless monkeys, the work is an object lesson for the folly of speculating to such an extent in such a transient thing as a mere bloom although it is at least more tangible than a cryptocurrency.
- In the denouement at right, a monkey urinates on the nose of a magistrate or weep in the dock. A frustrated buyer brandishes his fists, while at the back right a speculator is carried to his grave." (Wikipedia)

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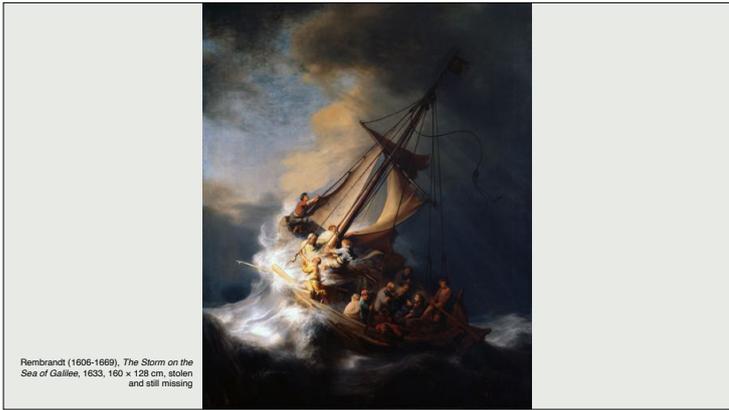


Rembrandt van Rijn (1606-1669), *An Old Woman called 'The Artist's Mother'*, 1627-29, 61.3 x 47.4 cm, Hampton Court, Royal Collection

- Rembrandt was only twenty-three when he painted this study of an old woman. He still lived in Leiden but was soon to move to Amsterdam to develop his career. The use of light highlighting the face is masterly as are the detail of the skin, the taut mouth, the purple velvet hood and the fur mantle.
- Rembrandt often used his mother as a model early in his career but this is a 'tronie', that is intended as a study of an elderly person not a portrait of his mother. They were sought after by collectors and artists used them to establish their reputation.
- This with two other paintings then thought to be by Rembrandt were the first to enter a British collection when they were presented to Charles I before 1633. There are five paintings by Rembrandt in the Royal Collection of which this is the earliest.

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Rembrandt (1606-1669), *The Storm on the Sea of Galilee*, 1633, 160 x 128 cm, stolen from the Isabella Stewart Gardner Museum in Boston in 1990 and still missing

- In around 1631, Rembrandt moved to Amsterdam, the most prosperous port in northern Europe, and 'crowded with merchants from every nation'. It offered a young and successful artist far more opportunities than sleepy Leiden.
- During his early years in Amsterdam (1632-1636), Rembrandt began to paint dramatic biblical and mythological scenes in high contrast and of large format seeking to emulate the style of Rubens. He also painted numerous portrait commissions and a few landscapes. In 1634 he married his landlords cousin Saskia van Uylenburgh. His reputation grew and in 1642 he received a prestigious commission to paint *The Night Watch*, the most substantial of the important group portrait commissions which he received in this period...

NOTES

- There was a very large and competitive art market in the Netherlands. In Haarlem the most famous painter was **Frans Hals** whose free expression and relaxed characters made him one of the famous artists of the period. Group and individual portraits were one of the most important sources of commissions for artists and another all known portrait painter was **Judith Lester**. However, the giant of the Dutch Golden Age at this time was **Rembrandt van Rijn**.
- The other great defining genre of the age was landscape and the master was **Jacob van Ruisdael** who created a vision of the Dutch nation's open landscape. The other artist who captured the vast open landscape and sky was **Aelbert Cuyp**.

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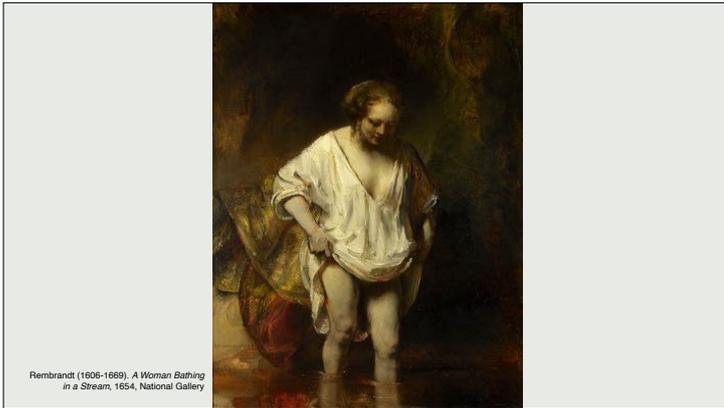
Rembrandt Harmenszoon van Rijn (1606-1669), *The Company of Frans Banning Cocq and Willem van Ruytenburgh*, known as *The Night Watch*, 1642, 379.5 x 453.5 cm, Rijksmuseum

- This is the most famous painting of the Dutch Golden Age. It is famous for its **enormous size**, its use of **dramatic light and shade** (tenebrism) and the way in which Rembrandt has transformed what was conventional a static group portrait into a **dynamic scene of action**. The company is moving out led by **Captain Cocq and his lieutenant**. Our eye flows around the painting from the **high-lit woman wearing a dead chicken** to the standard bearer at the back left. Why a dead chicken? The claws (clawen in Dutch) of the dead chicken is a reference to clauweniers or arquebusiers (the infantrymen). The dead chicken also represent the defeated enemy and the yellow of the woman's dress signifies victory.

NOTES

- The painting was originally covered in dark varnish which gave rise to its informal name.
- The painting has been attacked many times, the price of fame:

- 1911, a shoemaker slashed it because he could not find work. The thick varnish protected it.
- 1939, it was rolled up and stored in a cave for the duration of the war.
- 1975, a school teacher attacked it with a bread knife believing he was ordered to do it by God. He committed suicide the following year. The painting took four years to restore and some damage can still be seen close up.
- 1990, an escape psychiatric patient sprayed acid on the painting but guards quickly sprayed water on the painting which was protected by its thick varnish.
- 2019, a long and complex restoration has begun behind a special glass enclosure. The work is being live-streamed and the findings are discussed as the work progresses (search Operation Night Watch).



Rembrandt (1606-1669). *A Woman Bathing in a Stream*, 1654, 61.8 × 47 cm, National Gallery

- A young woman is bathing in a river. We think it might be **Hendrickje Stoffels** (1626-1663, pronounced 'hendricker stoffels') who joined Rembrandt's household in 1647 to look after his son when his wife, **Saskia van Uylenburgh** (1612-1642) died. This led to a fallout with Rembrandt's previous live-in lover and housekeeper **Geertje Dircx**, who sued Rembrandt for breach of promise in 1649, and demanded maintenance payments. Rembrandt and Stoffels became lovers but were unable to marry because of a clause in Saskia's will that would have bankrupted Rembrandt if they had married. The year this was painted she suffered from public humiliation because she became pregnant outside marriage.

NOTES

- It has been suggested this was a study for a larger biblical scene but the plain shift makes that unlikely. A biblical heroine would typically be richly dressed or possibly nude.
- In the 1650s Amsterdam was hit by a massive economic depression. Rembrandt had not even completed half the payments on his house and his creditors began to chase him for money. In 1656, he became bankrupt. All his goods, including his collection of paintings, were sold off for a pittance and he had to sell his house. Rembrandt, his son Titus and Hendrickje moved across town to a much poorer district, where Rembrandt continued to paint. To protect Rembrandt from his creditors Stoffels set up an art shop with his son Titus and employed Rembrandt who worked for her.

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Rembrandt (1606-1669). *A Woman Bathing in a Stream*, 1654, National Gallery



Judith Leyster (1609-1660), *A Boy and a Girl with a Cat and an Eel*, 1635, 59.4 × 48.8 cm, National Gallery

- Judith Leyster was a highly regarded painter of genre works, like this one, as well as portraits and still life but after her death **she was almost forgotten**. Until 1893 her work was **attributed to Frans Hals** or her husband Jan Miense Molenaer. She was **rediscovered** during a court case regarding a Frans Hals that had been sold to the Louvre and much admired by Monet. It was found to have the signature 'JL' and scholars linked this to Judith Leyster.
- She was **born in Haarlem** to a local brewer but he went bankrupt and the family moved to Utrecht. Her first known work was 1629 and by 1633 she was
- as a member of the Haarlem Guild of St. Luke and within two years had three apprentices. In 1636, Leyster married Jan Miense Molenaer, a more prolific artist than herself who worked on similar subjects. In hopes of better economic prospects, the couple moved to Amsterdam where Molenaer already had clients. They remained there for eleven years before returning to Heemstede in the Haarlem area.

- This painting refers to an old Dutch proverb, "**He who plays with cats gets scratched**", in other words if you look for trouble you will get it. I don't know the significance of the eel, perhaps the boy is teasing the cat with it. The little girl would be expected to set a good example and be led astray by her older brother. Her hand is round the cat's tail ready to pull it and she is giving us a wicked smile. The boy seems half-guilty and is wondering how far he can go before the cat turns on them.

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David Teniers the Younger (1610-1690), *A Kermis on St George's Day*, 1649, 79.7 x 88.7 cm, Royal Collection, his work was the most expensive Teniers in his collection, valued in his 1819 inventory at an astonishing 1500 guineas

- I showed you Teniers's *Peasants Dancing Outside a Tavern* (c. 1640) during the George IV talk. This work, *A Kermis on St George's Day*, was also bought by George IV and was the most expensive Teniers in his collection, he paid an astonishing 1,500 guineas for it.
- This is a kermis or summer fair held in towns and villages in the Netherlands. We can recognise the vices of lust (in the man molesting a woman to the right of centre), wrath (two men are kept from each other in the background), drunkenness (in the figure sleeping it off to the lower right) and general sloth (seen throughout).
- The mood is much more concerned, however, with typical daily behaviour (the two sealing a bargain to the left), careless folly and comical high spirits, especially in the principal couple dancing with such cheerful and inexpert abandon. The way in which the old man on the right looks on suggests the indulgent wisdom of the village elder.

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David Teniers the Younger (1610-1690), *A Cottage by a River with a Distant View of a Castle*, c. 1650, 48.9 x 66.7 cm, National Gallery

- Teniers painted imaginary landscapes but this may be a view of an actual castle although it has not been identified. Although not obvious in this painting there is nearly always a moral or a situation. Here a young maid in a red dress turns to look at the older man who turns from his work to look back at her. At the same time an older woman looks out of the door and the encounter. Many interpretations are possible and I will leave them to your imagination.
- David Teniers was the most famous 17th-century painter of peasant life. He enjoyed international popularity in his own lifetime and during the 18th century, especially in France. Teniers's success was marked by the acquisition of a country house in 1662 and by the grant in 1680 of a patent of nobility. His work was imitated by many followers, including his son, David Teniers III.
- Teniers was born in Antwerp and probably trained by his father, David Teniers the Elder. The work of Brouwer was an important influence. Teniers produced a more refined version of Brouwer's peasant scenes, and later created scenes of fashionable life. His work was also influenced by his father-in-law Jan Brueghel.

- In 1632-3 Teniers became a master in the guild of Saint Luke in Antwerp. By 1649 he was probably already working for the King of Spain, as well as for Prince William of Orange and the Governor of the Netherlands, the Archduke Leopold William.
- In 1651 Teniers moved to Brussels where Archduke Leopold became his main employer. The archduke had assembled a famous collection of paintings, which became the nucleus of the Kunsthistorisches Museum in Vienna. Teniers' picture gallery paintings were based on this collection.

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David Teniers the Younger (1610-1690), *An Old Peasant caresses a Kitchen Maid in a Stable* c. 1650, 43.2 x 64.9 cm, National Gallery

- A similar situation but here it is more obvious. The young woman on her knees has lost a shoe perhaps startled while cleaning the pot. The old man with the jaunty hat is planning to take advantage of her but his wife has just entered the door and interrupted the seduction.
- Scenes like this were very popular with wealthy collectors who were proud of their upright behaviour and immaculate manners. These pictures would be hung on their walls not as a representation of everyday life but as a **warning of the ungodly, immoral behaviour** that the devil could seduce us into if we were not always on our guard. Setting it in a barn with peasants allows the **middle-class viewer to distance themselves** from the proceedings and laugh at the uncouth behaviour.

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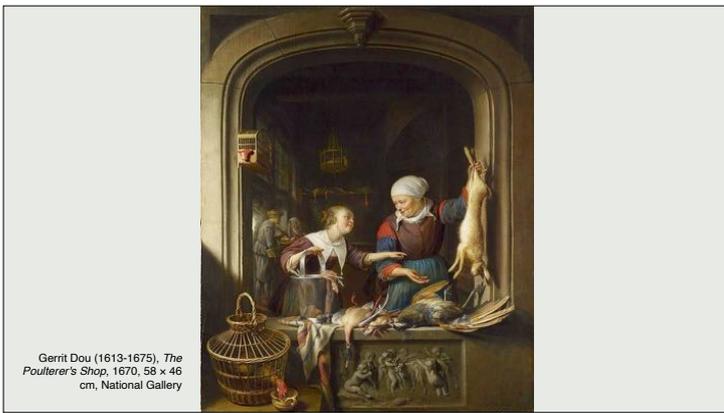
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Gerard ter Borch the Younger (1617-1681), *The Suitor's Visit*, c. 1658, 80 x 75 cm, National Gallery of Art, Washington DC

Gerard ter Borch the Younger (1617-1681), *The Suitor's Visit*, c. 1658, 80 x 75 cm, National Gallery of Art, Washington DC

- Ter Borch was a master of psychological subtle and painting technique. **Silk satin is the hardest material** to capture as it reflects light rather than scattering it. Ter Borch was regarded as the master and **he used a manikin** to hang the clothes on as a model would move and the creases and folds would change. He increased the contrast between the highlights and the shadows in order to increase the apparent strength of the reflection.
- **To us it looks like a gentleman has entered a music room** with a sweeping bow to a lady while in the background another woman plays the lute and a man looks on suspiciously. However, the Dutch would have seen it **completely differently**. Music stirs the passions and so was associated with love and an amorous encounter.
- There is something going on here, a signal between them that I don't know if you can spot? (CLICK) Look at her hand gesture. She is thrusting her thumb between two of her fingers and he accepts by making a circle with his thumb and forefinger. (CLICK)
- Ter Borch developed early as was trained by his father, a well known artist. He was in Amsterdam studying studied when he was 17 and in 1635 was in London, subsequently Germany, France, Spain and Italy. He returned to Haarlem and then Deventer where he died aged 64. **He established the idea of painting scenes in the home** and was renowned for his ability to capture textures and for his ability to hint at the subjects inner lives.



Gerrit Dou (1613-1675), *The Poulterer's Shop*, 1670, 58 x 46 cm, National Gallery

- Gerrit Dou (pronounced 'dow') was a **pupil of Rembrandt** from 1628 to 1631. **He rarely travelled outside Leiden** although he was invited to England by Charles II. He was **much sought after** in his day and his reputation lasted through the eighteenth century and into the nineteenth.
- We saw the *The Grocer Shop* in the George IV talk and this is *The Poulterer's Shop*, both late works. Again he creates **the illusion of a niche with a stone arched roof** and a stone ledge or shelf. A poultry seller would not have operated in such a grand setting but it was popular with his clients and it allows him to frame the scene and give a strong sense of depth.
- There is a strong sense of narrative with the **two interacting figures** in the foreground and the two in the background. He is particularly adept at representing the texture of materials from the cloth under the pot to the fur of the rabbit and the feathers of the pheasant.
- **This was the peak and the end of the Dutch Golden Age** when Dutch trade, science and art were at their height. In fact 1672, known in Holland as the **Disaster Year**, as it was the start of the the **Franco-Dutch War** (1672-78) and later the **War of the Spanish Succession** (1701-1714) both led to economic decline.

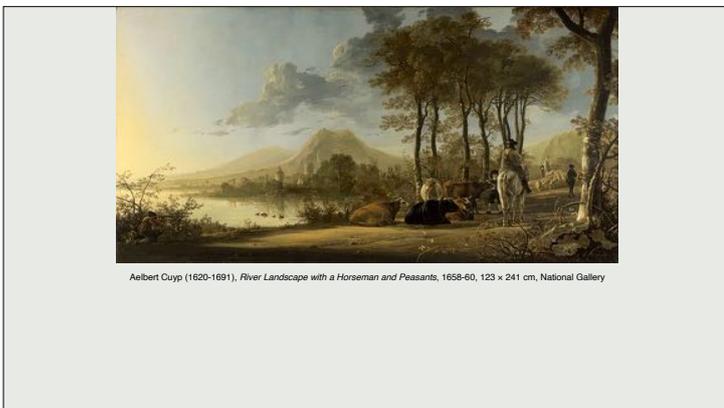
NOTES

- **War of the Spanish Succession** (1701-1714) resulted from Charles II of Spain being childless and a dispute and then war arising from who should reign Spain. The war was France and Spain against the Grand Alliance of Britain, Holland and the Holy Roman Empire. In the end, Philip V was recognised as King of Spain but renounced his place in the French succession. Spain ceded the Spanish Netherlands, Naples, Milan and Sardinia to Austria, Sicily to Savoy, Gibraltar and Menorca to Great Britain. France ceded Ypres to Austria and gained the Principality of Orange and the Ubaye Valley. The Dutch Republic lost its sea power and was awarded a line of barrier fortresses.

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Kate Heard, Kathryn Jones, *George IV: Art & Spectacle*, p. 113

<https://www.rct.uk/collection/405542/the-grocers-shop>



Aelbert Cuyp (1620-1691), *River Landscape with a Horseman and Peasants*, 1658-60, 123 x 241 cm, National Gallery

- Aelbert Cuyp (pronounced 'kipe' or 'cowp') is known for his peaceful landscapes of the Dutch countryside, distinguished for their poetic use of light and atmosphere.
- "Clear, soft light illuminates a peaceful landscape, giving a sense that everything is in its place and all's well with the world. But the rider's attention is caught by a young lad who seems to point anxiously towards something likely to disturb the tranquillity. Crouched in the bushes on the left, a man aims his gun at the birds on the river.
- **Cuyp was probably the most important of the Dutch landscape artists** who drew on the experience and style of other Dutch painters who had lived and worked in Rome for several years, admiring their images of pastoral idylls bathed in golden light. When this painting arrived in Britain in 1764 it was highly praised, causing an upsurge of enthusiasm for Cuyp's work, and many of his most important pictures were brought into the country." [1]

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• <https://www.tuttartpitturasculturapoesiamusica.com/2018/01/Aelbert-Cuyp.html>



Albert Cuyp (1620-1691), *An Evening Landscape with Figures and Sheep*, c. 1655-59, 101.6 x 153.6 cm, Royal Collection (purchased by George IV)

- This work is in the Royal Collection and we saw it during the George IV talk. What I didn't point out then is the low perspective and the path leading across the canvas towards the setting sun suggesting life's journey. It is a peaceful scene and Cuyp uses his technique of highlighting key elements to bring the picture to life and separate foreground, middle-ground and background. The landscape is characteristic of Cuyp and is imagined but it is reminiscent of the Rhine near Nijmegen.

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Kate Heard, Kathryn Jones, *George IV: Art & Spectacle*, p. 111

<https://www.rct.uk/collection/405827/an-evening-landscape-with-figures-and-sheep>



Aelbert Cuyp (1620-1691), *A Distant View of Dordrecht, with a Milkmaid and Four Cows, and Other Figures ('The Large Dort')*, c. 1650, 157.5 x 197 cm, National Gallery

- **Aelbert Cuyp** and **Jacob van Ruisdael**, who we see later, were masters of capturing the beauty of the flat Dutch landscape with its never ending vistas and vast skies. The Dutch were proud of their countryside and the other great defining genre of the age was landscape.
- Cuyp was born in Dordrecht and died there and is seen as the Dutch equivalent of Claude Lorraine, in other words one of the leading Old Masters of landscape painting.
- His family were all artists and he inherited a considerable fortune. He was an active painter from 1639 to 1660, generally regarded as the high point of the Dutch Golden Age. He married in 1658 and it is thought his marriage ended his artistic career and he became a deacon of the reformed church the following year.

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Jan Steen (1626-1679), *Interior of a Tavern, with Cardplayers and a Violin Player*, c.1665, 81.9 x 70.6 cm, Royal Collection

- This is a moral tale that points out that whatever men are doing they only have one thing in mind. The violin player is leering at the girl but has a slack bowstring. The laughing drinker near the hearth to the left (a self-portrait) sits by a young woman who holds her wine glass in a most suggestive position. An old crone stokes the fire, suggesting that the scene takes place in her brothel.
- Three men, ranging in age and type from old roué to lovesick youth, play cards with a woman, who shows us her **ace of diamonds with a triumphant and knowing look**. This vignette, taking place in front of a curtained bed and erect lute, suggests that the three of them are competing for her favours, but that whatever happens she will emerge the winner.
- Only the old man in the middle distance seems able to concentrate on drinking and dancing without letting himself get distracted by whoring.

- Hanging from the ceiling in the centre is a 'bell-crown' wreathed with vines; customers wishing to be served need only pull the cord to ring the bell.
- Note the skill with which texture is represented from the various materials to the metal pot and the hair of the dog. He has created what we would call a wide-angle view of the scene which makes the objects look distorted but the perspective is correct. The objects in the foreground appear unusually large, the man's legs and the pot and this makes us feel we are part of the scene.
- Jan Steen was born and died in Leiden. His Catholic parents were brewers and like Rembrandt he attended the Latin School in Leiden. Around 1648 he moved to The Hague to become assistant to the famous landscape painter Jan van Goyen and married his daughter. In 1654 he moved to Delft to run the family brewery there as after the enormous explosion that year the art market was depressed. He then moved to Warmond and then Haarlem (1660-1670) where this picture was painted. His wife died in 1669 and his father the following year and he moved back to Leiden where he remained for the rest of his life. The art market collapsed in 1672, known as the Year of Disaster and he opened a tavern and remarried.

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Jan Steen (1626-1679), *Beware of Luxury*, 1663, 145.5 x 105 cm, Kunsthistorisches, Vienna

- Remarkably, given the meagre living he made from art, Jan Steen was the humorist among Dutch painters. He persevered, creating nearly eight hundred pictures, most with a moral beneath the wit.
- The lady of the house has fallen asleep allowing all manner of things to happen. The dog is eating the meat pie served on the table. The woman in the centre in a provocative gesture holds a filled glass between the legs of the man of the house while he dismisses the warnings of a nun. A girl is stealing something from the cabinet on the wall ("opportunity makes the thief") and her brother is trying a pipe. The youngest child in the high-chair is playing with pearls. The duck identifies the man as a Quaker who urges the reading of religious texts. The pig in the doorway refers to another proverb: "Neither cast ye your pearls [here: roses] before swine".
- For an artist with a strong interest in proverbs it is appropriate that he became a proverb. In Dutch, a "household of Jan Steen" means one where everything is in disarray.

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 - *Beware of Luxury*, 1663 Vienna https://en.wikipedia.org/wiki/Beware_of_Luxury
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Pieter de Hooch (1629-1684), *The Empty Glass*, c. 1652, 46 x 37 cm, Museum Boijmans Van Beuningen

- A woman hands a glass of wine to an officer. Two persons are playing cards, while a third looks on. It is similar to other paintings of the period (*Two Soldiers and a Serving Woman with a Trumpeter* and *Tavern Interior with Soldiers and a Serving Woman*).
- Pieter de Hooch was a contemporary of Jan Vermeer in the Delft Guild of St Luke. De Hooch was born in Rotterdam to a bricklayer and a midwife and studied in Haarlem. He was known for his "room views" ("kamergezichten"). He moved to Delft in 1652 and married two years later.
- His early work was mostly composed of scenes of soldiers and peasants in stables and taverns like this one but in the mid-1650s he switched to domestic scenes such as the following...

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https://en.wikipedia.org/wiki/The_Empty_Glass

<https://www.boijmans.nl/en/collection/artworks/3205/the-empty-glass>



Pieter de Hooch (1629-1684) *The Courtyard of a House in Delft*, 1658, 73 x 60 cm, National Gallery

- Perhaps his most famous painting it shows a delicate handling of light similar to Vermeer who was a member of the same Guild of St. Luke at this time.
- **Johannes Vermeer** produced some of the most peaceful yet intense representations of everyday life. More homely, comedic and rowdy scenes of everyday life were produced by **Nicolaes Maes**, **Pieter de Hooch** and **Jan Steen**. A Jan Steen household became synonymous with familiar everyday sins of gluttony, sloth and lust.
- He moved to Amsterdam by 1660 where he painted merry company scenes and family portraits for wealthier patrons. He continued to paint domestic scenes but their occupants are wealthier.

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https://en.wikipedia.org/wiki/Pieter_de_Hooch

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Jacob van Ruisdael (c. 1629-1682), *Road through an Oak Forest*, 1646-7, 65 x 85 cm, National Gallery, Denmark

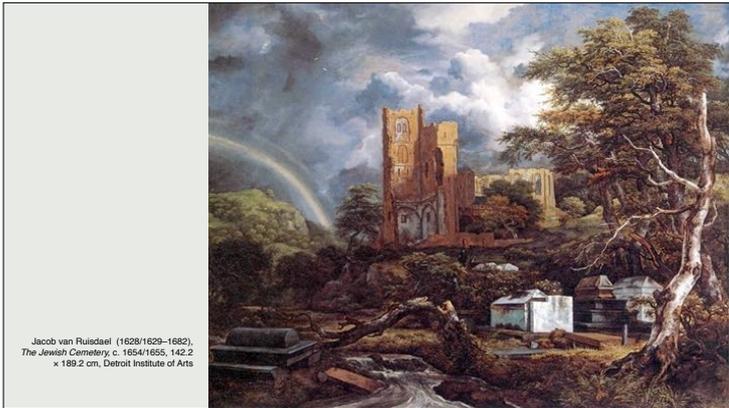
- Other works:
 - *Windmill at Wijk Duurstede*, c. 1670
 - *Dune Landscape*, 1646
 - *The Jewish Cemetery*, c. 1654-55
 - *Landscape with Windmills near Haarlem*, 1651
- After Cuyp the other great landscape artist was **Jacob van Ruisdael** who created a different vision of the Dutch nation's open landscape.
- Van Ruisdael is the leading landscape painter of the second half of the 17th century. *Road through an Oak Forest* is thought to have been painted at a time where Ruisdael was only 18 or 19 years of age and was about to be accepted as a master in the Guild of Painters in his home town of Haarlem.
- "The large, monumental oaks show the early beginnings of

the idealised landscape that came to be his trademark. The half-dead tree crowns and the overgrown tree stump to the right in the picture's foreground may be read as allusions to the brevity of life and how all things must perish." [1]

REFERENCES

https://en.wikipedia.org/wiki/Jacob_van_Ruisdael

[1] Source: Eva de la Fuente Pedersen, HIGHLIGHTS, 1/1/2005



Jacob van Ruisdael (1628/1629–1682), *The Jewish Cemetery*, c. 1654/1655, 142.2 × 189.2 cm, Detroit Institute of Arts

- One of his most famous landscape painting. We see the ruins of a church and convent on top of a hill with a cemetery in the foreground. There is a broken tree across a stream and a tomb of black marble on the left. The inscription on the side of the tomb is the artist's signature. There are three people near a small tomb on the side of the hill and there are storm clouds contrasted with a rainbow.
- It is a Jewish cemetery below the ruins of a Christian church suggesting that we are all united in death.
- It is a large painting and invokes feelings of awe and the sublime. We are presented with overwhelming power of God, time and the natural world and the shortness of life. This painting is seen as a precursor to the later paintings of the sublime in the 18th and 19th centuries. The notion of the sublime goes back to antiquity and was popularised by Edmund Burke in the 18th century. The sublime is the feeling we get that combines awe with our insignificance as humans in a vast universe.

NOTES

- Van Ruisdael's painting depicts an actual cemetery called Beth Haim on the outskirts of Amsterdam in the village of Ouderkerk on the Amstel River but Ruisdael has significantly altered the scene. The site is still in use as the resting place for members of Amsterdam's large Jewish Portuguese community as well as notable individuals from across Europe. [1]
- A second, later, version of the painting, now in the Staatliche Kunstsammlungen in Dresden, Germany

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[1] <https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/holland/a/jacob-van-ruisdael-the-jewish-cemetery>



Nicolaes Maes (1634-1693), *The Eavesdropper*, 1657, 92.5 × 122 cm, Dordrechts Museum

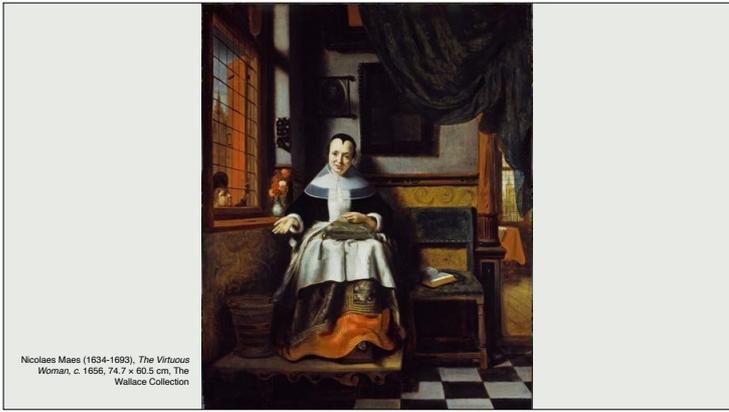
Nicolaes Maes (1634-1693), *The Eavesdropper*, 1657, 92.5 × 122 cm, Dordrechts Museum

- Between 1665 and 1667 Maes produced at least six scenes of eavesdroppers and this is possibly the last. A group of people upstairs is waiting to be served and the well-dressed lady of the house has come downstairs holding an empty wine glass to find out what has happened to the maidservant. She smiles at us and puts her finger to her lips as she has found the maidservant being seduced by a man and neglecting her duties.
- **Nicolaes Maes** like Pieter de Hooch and Jan Steen painted homely, comedic and rowdy scenes of everyday life. He was born in Dordrecht, like Cuyp, and initially trained with a mediocre painter but in 1648 he travelled to Amsterdam and entered Rembrandt's studio.

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https://en.wikipedia.org/wiki/Nicolaes_Maes

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Nicolaes Maes (1634-1693), *The Virtuous Woman*, c. 1656, 74.7 x 60.5 cm, The Wallace Collection

- Maes left Rembrandt's studio and established himself as an independent artist in Dordrecht. There he became one of the most innovative Dutch genre painters.
- Here we see the virtues of a 17th century Dutch housewife with her spotlessly clear house and sewing a shirt. The open Bible next to her shows her thoughts are morally sound. The little boy at the window may imply Proverbs (31:10-19), the virtuous woman **'seeketh wool, and flax, and worketh willingly with her hands...she stretches out her hand to the poor; yea she reacheth out her hand to the needy'**.

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Nicolaes Maes (1634-1693), *Doing the Accounts or The Accounts Keeper*, 1656, 66 x 53.7 cm, Saint Louis Art Museum

- A woman dozes as she updates her account book. The account books look as if they are about to fall. The map possibly indicates she works for a trader or trading house that trades across the world. The keys show she has responsibility for the household but she has fallen asleep. Are we to condemn her for her laziness or forgive her for working so hard she has exhausted herself? The moral conundrum rests with us.

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Johannes Vermeer (1632-1675), *View of Delft*, 1660-61, 96.5 x 117.5 cm, Mauritshuis, The Hague

- I decided to end with Vermeer. My difficulty was how to choose as literally every Vermeer painting is a masterpiece. Only 34 paintings are now attributed to Vermeer and so I decided to create a talk for later in the year to show you every painting produced by Vermeer.
- I reduced it to two for this talk. This is one of the few landscape he painted and it is of his home town Delft.
- The quote I like is "He took a turbulent reality, and made it look like Heaven on earth". The absence of bells from the New Church dates the picture to 1660-61. It was painted from an elevated position, possibly the upper storey of a house looking over the river Schie. We are looking northwest with the Schiedam Gate near the centre and the Rotterdam Gate on the right. Behind the Schiedam Gate are the long red roofs of the arsenal. It is morning with the sun illuminating the new Church, right of centre. To the left is the Parrot Brewery ('De Papegaey') and left again is the Old Church.
- If you like the painting you are in good company, Marcel Proust wrote, **"Ever since I saw the View of Delft in the museum in The Hague, I have known that I had seen the most beautiful painting in the world"**.

NOTES

- He used only five pigments (calcite, lead white, yellow ochre, natural ultramarine and madder lake) but his technique is meticulous. It is thought he used a camera obscura to paint the picture.
- In 1654, the city suffered the terrible explosion known as the Delft Thunderclap, which destroyed a large section of the city.

REFERENCES

https://en.wikipedia.org/wiki/Johannes_Vermeer
https://en.wikipedia.org/wiki/View_of_Delft



Johannes Vermeer (1632-1675), *Girl with a Pearl Earring*, 1665, 44.5 × 39 cm, Mauritshuis, The Hague

- **I am ending with one of his most popular, haunting and timeless paintings.** It is a tronie, a 'head' not a portrait. A European girl is wearing an oriental turban and what is thought to be a large pearl earring, although one commentator suggested it was polished tin because of its bright reflection.
- It was purchased at auction in 1881 for two guilders (about £20 today) in poor condition. It was restored in 1994 and it was discovered the background was originally deep enamel green. The green glaze was painted over a black background and the green has now faded.
- **"This pearl is too large to be real.** It is probably an imitation pearl. Vermeer painted it with only two strokes of white paint: one at the bottom to reflect the collar and a thick dab at the top. There is nothing more, not even a silver hook." [1]
- **In 2006 the Dutch public voted it the most beautiful painting in the Netherlands. A fitting end to this term's talks.**
- Thank you.

NOTES

- Tracy Chevalier's 1999 historical novel *Girl with a Pearl Earring* fictionalised the circumstances of the painting's creation. There, Vermeer becomes close to a servant whom he uses as an assistant and has sit for him as a model while wearing his wife's earrings.

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