

Chapter 1 : Geertje Dircx - Wikipedia

Rembrandt and 17th Century Holland has 8 ratings and 2 reviews. LuAnn said: Like most books of this type, it delivers many illustrations with chunks of t.

Trade blossomed with countries in Europe and the rest of the world. Cities who were sending ships to Asia, Africa and the Americas were among the richest in Holland, and the history of these cities is still visible in their many mansions, canals, churches, city walls and harbours. Art and science blossomed as well, which can be seen in the paintings of the famous Dutch Masters: Rembrandt, Hals and Vermeer. Many museums will enrich any interested visitor with a rare understanding of Holland and its illustrious history, which however also had its darker sides. Middelburg The Dutch Golden Age was a time when great wealth was gained through international trade. The VOC played a large role in this prosperity. Its international orientation made Middelburg a city with an open mind to other cultures. It is no coincidence that here the Four Freedom awards take place. Until the end of the 16th Century, Middelburg was the largest commercial city in the Netherlands with an extensive wine industry. The many beautiful historical buildings evoke this flourishing era. Dordrecht Dordrecht is an old Dutch town with a rich and tangible history. The city rose to prominence in the Middle Ages, developing into the centre of trade and government of the Holland region. The city bore witness to the birth of Holland in its modern form. This important event marked the start of the independent Republic of the Netherlands, the predecessor to Holland as we know it today. The Assembly also laid the foundation for and making it the birthplace of the Dutch Golden Age and the growth and prosperity of Holland. Dordrecht was the birthplace of many Dutch Masters and Rembrandt pupils including: Delft Along the ancient canals in the historic centre of Delft, you find yourself in the Golden Age. You can taste and feel the history and discover the stories of Delft Blue, William of Orange, Johannes Vermeer and his world-famous contemporaries: Delftware epitomises Dutch prosperity in the Golden Age and it is still visible throughout the city. Discover how Delftware became the global brand it is today. There is one factory originating from the Golden Age that to this day still produces the iconic Delft Blue earthenware: The world-famous Delft painter Johannes Vermeer from the Golden Age achieved international fame with his stunning rendition of sunlight. In Delft you can discover the stories behind the paintings. The Hague With the most historic sites per square metre Holland, The Hague oozes culture and history. During the Golden Age, art flourished in The Hague. Constantijn Huygens, a prominent resident of The Hague, was an architect, diplomat, composer and was one of the greatest poets of his time. The Mauritshuis is home to the best of Dutch painting from the Golden Age. The compact, yet world-renowned collection is situated in the heart of The Hague, right next to the government centre. Nicolaes Tulp by Rembrandt and The Goldfinch by Fabritius are on permanent display in the intimate rooms of this seventeenth-century monument. Leiden Rembrandt is without doubt the most famous artist of the Dutch Golden Age. It was in Leiden, his birthplace, that he first started drawing, sketching and painting, and that he produced his first masterpieces. At that time, Leiden was the largest city in Holland after Amsterdam. Haarlem At the end of the sixteenth century, motivated by the threat of inquisition and for economic reasons, enterprising citizens from the Southern Low Countries decide to emigrate to the Northern Low Countries. Most of them choose Haarlem as their destination. This revolutionary change in painting ultimately defines the allure and grandeur of the Golden Age and is beautifully reflected in the collection of the Frans Hals Museum, which offers an exceptionally high-quality representation of the entire spectrum of 16th and 17th painting. With trade came wealth, and with wealth, a blossoming of arts and science. Amsterdam became a vibrant cultural hub, and many of the achievements and advances of the time have lost none of their influence. Among those are the paintings of the Dutch Masters: With a seventeenth-century inventory as a guide, the house has been meticulously refurbished with furniture, art and objects from that time. The museum has an almost complete collection of Rembrandt etchings and stages inspiring exhibitions about Rembrandt, his predecessors, contemporaries and pupils. The Rembrandt House Museum is also a venue for exhibitions of work by contemporary artistsâ€™ artists who have been inspired by the work of Rembrandt, their seventeenth-century predecessor. Throughout the museum, interactive technology allows you

to experience life in the Golden Age. The replica 18th century East Indiaman moored beside the museum is the largest collection piece and stands out as one of the most popular things to do in Amsterdam. Come aboard and imagine what it was like to sail the high seas. The 17th-century interior is still fully intact and there is no electric light or heating. During concerts and special events, the synagogue is illuminated by hundreds of candles. The building is still used as a house of worship, but it is also open to the public. The other buildings in the complex include treasure chambers where visitors can admire a unique collection of ceremonial objects made of silver, gold, silk and brocade. Amsterdam Museum Thirty colossal, 17th century group portraits from the Amsterdam Museum and the Rijksmuseum collections have been brought together for the first time ever in the Hermitage Amsterdam where they have been on display since They show us regents, civic guards and merchants of all ranks, social classes and religions, standing together as brothers. At no more than a minute drive from Amsterdam. In addition, these ports were important hubs in a trading network that spanned the globe. Enterprising, adventurous, pioneering and unbelievably wealthy. Explorers, inventors, scientists and artist lived there. This rich heritage is still visible everywhere today and that makes Hoorn and Enkhuizen hotspots for culture lovers. The cities with their magnificent harbours are full of atmosphere, captivating, welcoming and above all rich, very rich in history, monuments, beautiful museums and good restaurants. Come experience and enjoy that history in these true pearls of the Golden Age. All the Rembrandts, Rijksmuseum, Amsterdam 15 February – 10 June The Rijksmuseum is in possession of the largest collection of Rembrandt paintings in the world. To mark the 350th anniversary of his death, visitors will be able to see the entire collection of his works for the very first time. The collection boasts landscapes, portraits, nudes, scenes from daily life, biblical narratives and his famous self-portraits. The Night Watch, his most famous painting, will also be on display. Special loans from all over the world, of which some were never on public display in Holland before, return to their hometown of Leiden after almost 400 years. Young Rembrandt will be presented in the completely restored and renewed monumental Museum De Lakenhal. To watch a trailer of the Golden Age Theme Year please follow this link.

Chapter 2 : Dutch Golden Age painting - Wikipedia

Rembrandt and Seventeenth-Century Holland by Claudio Pescio, Sergio (Illustrator) starting at \$ *Rembrandt and Seventeenth-Century Holland* has 1 available editions to buy at Alibris.

Between and , she worked in an inn in Hoorn. At some point she was married to Abraham Claesz, a trumpeter, but her husband died. It was possibly through him that she got to know Rembrandt. She lived with Rembrandt for six years in the Sint Antoniesbreestraat and nursed his son Titus , during which time Rembrandt fell in love with her. The couple separated and Rembrandt came to an agreement with Geertje that he would pay her guilders, plus an annual stipend of 60 guilders for the rest of her life, as long as she did not change her will which named Titus as her heir. In October Geertje complained that she had to pawn jewellery in order to survive. Rembrandt paid her guilders to redeem the jewellery and agreed to increase her stipend to guilders a year. National Gallery of Scotland , Edinburgh. Geertje, however, refused to accept this settlement, claiming that it would not cover her expenses if she became seriously ill or infirm. When Geertje came to sign the agreement with Rembrandt, she kicked up a scene. She would not listen to the notary reading out the contract, and refused to sign to the agreement. The commissioners raised the annual sum to guilders. However, Geertje continued to demand money from Rembrandt, possibly to the point of blackmail. In she petitioned for her release, but was refused. In she became ill. A friend of hers named Trijn Jacobs eventually managed to persuade the council to intervene on her behalf and Geertje was freed from prison, having been confined for five years. She probably died shortly after this. She is portrayed by Gertrude Lawrence , making one of her very rare film appearances. Again she is portrayed negatively, as a spy hired by conspirators to discredit Rembrandt. She also appears in the German film *Rembrandt* played by Elisabeth Flickenschildt. *Rembrandts vrouwen*, p Sources[edit] in Dutch Schwartz, G. Een nieuwe biografie met alle beschikbare schilderijen in kleur afgebeeld, p.

Chapter 3 : Dutch Golden Age - Wikipedia

Get this from a library! Rembrandt and seventeenth-century Holland. [Claudio Pescio; Rembrandt Harmenszoon van Rijn; Sergio, (Illustrator)] -- Examines the life and art of Rembrandt against the historical, political, and religious background of the period.

Before the Low Countries could be completely reconquered, a war between England and Spain , the Anglo-Spanish War of , broke out, forcing Spanish troops to halt their advances and leaving them in control of the important trading cities of Bruges and Ghent , but without control of Antwerp , which was then arguably the most important port in the world. Antwerp fell on 17 August , after a siege, and the division between the Northern and Southern Netherlands the latter mostly modern Belgium was established. Migration of skilled workers to Netherlands[edit] Fishing for Souls Zielenvisserij , , a satirical allegory of Protestant-Catholic struggles for souls during the Dutch Revolt Rijksmuseum Under the terms of the surrender of Antwerp in , the Protestant population if unwilling to reconvert were given four years to settle their affairs before leaving the city and Habsburg territory. Protestants were especially well-represented among the skilled craftsmen and rich merchants of the port cities of Bruges, Ghent, and Antwerp. More moved to the north between and than Catholics moved in the other direction, although there were also many of these. Many of those moving north settled in Amsterdam , transforming what was a small port into one of the most important ports and commercial centres in the world by In addition to the mass migration of natives from the Southern Netherlands, there were also significant influxes of non-native refugees who had previously fled from religious persecution, particularly Sephardi Jews from Portugal and Spain , and later Huguenots from France. The Pilgrim Fathers also spent time there before their voyage to the New World. Protestant work ethic[edit] Main article: This contributed to "the lowest interest rates and the highest literacy rates in Europe. The abundance of capital made it possible to maintain an impressive stock of wealth , embodied not only in the large fleet but in the plentiful stocks of an array of commodities that were used to stabilize prices and take advantage of profit opportunities. A necessary condition was a supply of cheap energy from windmills and from peat , easily transported by canal to the cities. In the 17th century the Dutch " traditionally able seafarers and keen mapmakers " began to trade with the Far East , and as the century wore on, they gained an increasingly dominant position in world trade, a position previously occupied by the Portuguese and Spanish. It was the first-ever multinational corporation , financed by shares that established the first modern stock exchange. Spices were imported in bulk and brought huge profits due to the efforts and risks involved and seemingly insatiable demand. This is remembered to this day in the Dutch word peperduur as expensive as pepper , meaning something is very expensive, reflecting the prices of spices at the time. To finance the growing trade within the region, the Bank of Amsterdam was established in , the precursor to, if not the first true central bank. Called the "Mothertrade" Dutch: In time the Dutch traders gained such a dominant position in Poland and the Baltic they all but turned into de facto satellite states. They write, "The foundations were laid by taking advantage of location, midway between the Bay of Biscay and the Baltic. Seville and Lisbon and the Baltic ports were too far apart for direct trade between the two terminal points, enabling the Dutch to provide profitable intermediation, carrying salt, wine, cloth and later silver, spices, and colonial products eastward while bringing Baltic grains, fish, and naval stores to the west. The Dutch share of European shipping tonnage was enormous, well over half during most of the period of their ascendancy. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. The collection of scientific learning introduced from Europe became known in Japan as Rangaku or Dutch Learning. The Dutch were instrumental in transmitting to Japan some knowledge of the industrial and scientific revolution then occurring in Europe. The Japanese purchased and translated numerous scientific books from the Dutch, obtained from them Western curiosities and manufactures such as clocks and received demonstrations of various Western innovations such as electric phenomena, and the flight of a hot air balloon in the early 19th century. In the 17th and 18th centuries, the Dutch were arguably the most economically wealthy and scientifically advanced of all European nations, which put them in a privileged position to

transfer Western knowledge to Japan. European Great Power[edit] The Trip brothers, arms traders, built the Trippenhuis in Amsterdam , currently the seat of the Royal Netherlands Academy of Arts and Sciences , which is a typical example of 17th-century architecture. The Dutch also dominated trade between European countries. The Low Countries were favorably positioned at a crossing of east-west and north-south trade routes, and connected to a large German hinterland through the Rhine river. Dutch traders shipped wine from France and Portugal to the Baltic lands and returned with grain for countries around the Mediterranean Sea. By the s, an average of nearly Dutch ships entered the Baltic Sea each year, [7] to trade with markets of the fading Hanseatic League. The Dutch were able to gain control of much of the trade with the nascent English colonies in North America; and after the end of war with Spain in , Dutch trade with that country also flourished. Other industries[edit] National industries expanded as well. Shipyards and sugar refineries are prime examples. As more and more land was utilized, partially through transforming lakes into polders such as the Beemster , Schermer and Purmer , local grain production and dairy farming soared. Already in much of this was accomplished, when a temporary truce was signed with Spain, which would last for 12 years. This section does not cite any sources. January Canal in Leiden In the Netherlands in the 17th century, social status was largely determined by income. The landed nobility had relatively little importance, since they mostly lived in the more underdeveloped inland provinces, and it was the urban merchant class that dominated Dutch society. The clergy did not have much worldly influence either: The new Protestant movement was divided, although exercising social control in many areas to an even greater extent than under the Catholic Church. That is not to say that aristocrats were without social status. On the contrary, wealthy merchants bought themselves into the nobility by becoming landowners and acquiring a coat of arms and a seal. Aristocrats also mixed with other classes for financial reasons: Merchants also started to value public office as a means to greater economic power and prestige. Universities became career pathways to public office. Rich merchants and aristocrats sent their sons on a so-called Grand Tour through Europe. Often accompanied by a private tutor, preferably a scientist himself, these young people visited universities in several European countries. This intermixing of patricians and aristocrats was most prominent in the second half of the century. After aristocrats and patricians came the affluent middle class, consisting of Protestant ministers, lawyers, physicians, small merchants, industrialists and clerks of large state institutions. Lower status was attributed to farmers, craft and tradesmen, shopkeepers, and government bureaucrats. Below that stood skilled laborers, maids, servants, sailors, and other persons employed in the service industry. At the bottom of the pyramid were "paupers": Workers and laborers were generally paid better than in most of Europe, and enjoyed relatively high living standards, although they also paid higher than normal taxes. Farmers prospered from mainly cash crops needed to support the urban and seafaring population. The home was also a place for neighbors, friends, and extended family to interact, further cementing its importance in the social lives of 17th-century Dutch burghers. In the front of the house, the men had control over a small space where they could do their work or conduct business, known as the voorhuis, while women controlled most every other space in the house, such as the kitchens and private family rooms. Accounts from travelers described the various freedoms young women were provided in the realm of courtship. The prevalence of Calvinist sermons regarding the consequences of leaving young women unsupervised also spoke to a general trend of a lack of parental oversight in the matters of young love. He and other cultural authorities were influenced by Calvinist ideals that stressed an equality between man and wife, considered companionship a primary reason for marriage, and regarded procreation as a mere consequence of that companionship. Mothers were encouraged to breastfeed their children, as using a wet nurse would prevent a bond from forming between mother and child. Therefore, along with their husbands, women used family meal times to discuss religious topics and to focus on prayer. Some Dutch writers idealized old age as a poetic transition from life to death. Others criticized aging as an illness in which one is gradually deteriorating until they reach their final destination, while some lauded the elderly as wise and people who deserve the highest forms of respect. January Learn how and when to remove this template message Interior of the Laurenskerk in Rotterdam, c. Although the Netherlands was a tolerant nation compared to neighboring states, wealth and social status belonged almost exclusively to Protestants. The cities with a predominantly Catholic background, such as Utrecht and Gouda , did not enjoy the benefits

of the Golden Age. As for the Protestant towns, unity of belief was also far from standard. In the beginning of the century bitter controversies between strict Calvinists and more permissive Protestants, known as Remonstrants, split the country. The Remonstrants denied predestination and championed freedom of conscience, while their more dogmatic adversaries known as Contra-Remonstrants gained a major victory at the Synod of Dort. The variety of sects may well have worked to make religious intolerance impractical. Renaissance Humanism, of which Desiderius Erasmus c. Intolerant inclinations, however, could be overcome by money. Thus Catholics could buy the privilege of holding ceremonies in a conventicle a house doubling inconspicuously as a church, but public offices were out of the question. Catholics tended to keep to themselves in their own section of each town, even though they were one of the largest single denominations: The same applied to Anabaptists and Jews. Overall, the country was tolerant enough to attract religious refugees from other countries, notably Jewish merchants from Portugal who brought much wealth with them. The revocation of the Edict of Nantes in France in resulted in the immigration of many French Huguenots, many of whom were shopkeepers or scientists. However, some figures, such as the philosopher Baruch de Spinoza, experienced social stigma.

Chapter 4 : The Group Portraiture of Holland - Alois Riegl - Google Books

Get this from a library! Rembrandt and seventeenth-century Holland. [Claudio Pescio; Rembrandt Harmenszoon van Rijn; Sergio Ruzzier] -- Examines the life and art of Rembrandt against the historical, political, and religious background of the period.

National Portrait Gallery, London Evelyn wrote, "pictures are very common here [in the Netherlands], there being scarce an ordinary tradesman whose house is not decorated with them. In the middle of the seventeenth century some Dutch homes had thirty to fifty paintings per room, rooms which, it should be noted, were not all that spacious. The idea that the Netherlands abounded with good painting "must have become commonplace at the time. Quite likely a proud awareness of this phenomenon was already imbedded in the self-image of the prosperous Dutch burgher. A cheap engraving, for example, could be had for about a third of the price of a small fish or flower still life painting"and for about a seventh of the price of a more elaborate, high-finish *banketje* still life. On the other hand, a cutting-edge *fijnschilder* fine painting work of Gerrit Dou might be sold for 1, guilders or more, the cost of a comfortable Dutch house. Camphuyzen"was roused because the art of painting was so well-liked that one could say nothing against it: In the works of most artists both style and content reflected taste not of the wealthy and sophisticated, but of people in moderate circumstances. For this, international fashion could be largely ignored. This allowed the full development of native artistic species. What, if any, effect did the unprecedented availability of artworks to a broad range of the population have on the perception of art itself? Though art had not degenerated into an overlooked object of utility, the differentiation between paintings and other objects was somehow weakened. Unlike their colleagues from the south where history painting had originated, Dutch painters no longer encumbered by theoretical obligations of morally uplifting contents or divine spirituality. And perhaps, this unassuming character of Dutch art, Rather than assuming the traditional guise of the learned gentleman artist that was fostered by Renaissance *topoi*, many painters presented themselves in a more unseemly light. Dropping the noble robes of the *pictor doctus*, they smoked, drank, and chased women. Dutch and Flemish artists explored a new mode of self-expression in dissolute self-portraits, embracing the many behaviors that art theorists and the culture at large disparaged. Dissolute self-portraits stand apart from what was expected of a conventional self-portrait, yet they were nonetheless appreciated and valued in Dutch culture and in the art market. Dissolute self-portraits also reflect and respond to a larger trend regarding artistic identity in the seventeenth century, notably, the stereotype "*hoe schilder hoe wilder*" [the more of a painter, the wilder he is] that posited Dutch and Flemish artists as intrinsically unruly characters prone to prodigality and dissolution. Artists embraced this special identity, which in turn granted them certain freedoms from social norms and a license to misbehave. After the iconoclasm of the Calvinists in the s, the church had all but ceased to provide commissions for painters. The Reformed Church allowed money to be spent only for the decoration of church organs. The vacuum was barely noticed: Portraits, landscapes, seascapes, still-lives, flower painting and genre themes, which had once existed primarily as descriptive elements within history painting, became independent motifs in the early sixteenth century. In the need to keep step with the rapidly evolving market, some painters developed more efficient techniques to increase their output and maintain affordable prices for a broader consumer base. The invention of tonal painting made the new landscapes [e. Jan van Goyen , Jan Porcellis], which were painted in this style, much cheaper to produce, making secularized demand for non-religious subjects possible on a grand scale. Yet, "there is no evidence that these patrons commissioned specific themes. They merely bought the right to buy any picture the master chose to make. In any case, producing such expensive, time-consuming paintings had the advantage that the upper economic crust who could afford them remained largely isolated from the effects of by economic downturns, in fact, their wealth often increased. Each category of painting was subdivided into even more specific categories. Seventeenth-century Netherlanders had developed a particular a passion for depictions of city and countryside, either real or imaginary unfound in other parts of Europe. Landscape painters, for example, produced naturalistic views of the Dutch countryside, cityscapes, winterscapes, imaginary landscape, seascapes, Italianate, nocturnal

landscapes and even birds-eye view of the sprawling Amsterdam metropolis. The Dutch prized seascapes and insisted on accurate renderings of each hull and rigging line. When the Delft artist became active in the late s, subject matter had largely been staked out. Dutch paintersâ€”the great part of whom would not have objected to be called craftsmenâ€”were infatigable workers, exceptional inventors and they had an enviable knack for pictorial juggling. In comparison to the rest of Europe, the variety of independent subject categories and painting styles at the fingertips of Dutch art shoppers was bewildering. Subjects ranged from Biblical scenes to life-size pictures of bare-breasted prostitutes. For those who preferred depictions of fellow Dutchman over pictures of Dutch land, sea sky and bricks, paintings of folk people skating, aristocrats surveying the countryside on horseback, people arguing, people making business, soldiers making war and dignitaries making peace were available in any size and style. These paintings were so popular and so conveniently priced that they could be made on order and exported to European capitols by art dealers. One of the most original types of painting to be developed was interior genre works which displayed well-to-do going about daily life, from ritualized courtship to letter reading, letter writing and housekeeping today grouped under the term "genre". Since it took a very long time to become proficient in any one area, painters usually specialized and concentrated their efforts to one area. Vermeer and Rembrandt were among the few painters who were able to create masterpieces in different categories. It has been hypothesized that the "surprising development of specialties around stemmed partly from the division of labour practiced in the big Antwerp workshops earlier in the sixteenth century. The leading Antwerp painters were accustomed to leaving the execution of considerable parts of their pictures to other artists. As heads of workshops they decreed the choice of subjects and he style of execution; they also supplied the design and maintained contact with the customers. The ability to render textures and fine fabrics soon became one of the tests of Dutch genre painters. Philip Angels, a minor painter who wrote an eulogy on the art of painting In praise of the Art of Painting , Leiden, , maintained that the viewer should be able to distinguish the difference between satin and silk from "Tours. In effect, when Vermeer included satin garments in his painting, he was well aware that they would be compared to those of one of the most highly appraised and sought after painters of the moment Gerrit ter Borch. For it is one matter to astound the eye by representing precious and oddly textured materials, it is another to stir equal interest with flat expanse of humble paper. The principal sub-themes of interior genreâ€”letter-reading and writing, music making, courtship, child rearing and domestic laborâ€”formed a collective stock house from which anyone could draw as he pleased without the slightest preoccupation of being accused of plagiarism. Painters continually cloned their own works. Eye-catching details were "copied and pasted" countless times. For example, Ter Borch, a painter blessed with both supreme talent and business savvy, made a mirrored version his Woman Drinking with a Drunken Soldier see images left a few years later to picture he swapped the lazy folds of a carpet and wine jug for the drowsing young cavalier contemporarily substituting the pristine porcelain wine jug held tightly by the maid with a unfolded letter: Painters of lesser talent hoped their remanaged works would appeal to the tastes of clients who desired the cutting edge works of the most renowned painters at an attractive price, while more talented painters factored in their specific artistic inclination as well. Painters like Dou, Frans van Mieris and Gabriel Metsu had reached such a point of technical virtuosity that there was little room to move forward. Many of their paintings must be, and certainly were studied with the aid of a magnifying glass in order to appreciate their astounding microscopic level of detail, unseen even the works of the early Flemish painters. The above suggests that Van Hoogstraten was aware of the fact that people had been filling their houses with increasing numbers of paintings as of the beginning of the century, a development he links with the emergence of a rapid production technique. He also posits that financial profit was not the sole motive for painting more quickly, but that the desire to attain fame was a factor as well. Finally, in pursuit of fame, artistic rivalry, too, proves to have played an important role. Sluijter, "Over Brabantse vodden, economische concurrentie, artistieke wedijver en de groei van de markt voor schilderijen in de eerste decennia van de zeventiende eeuw," in Kunst voor de markt, ed. Ramakers, Nederlands Kunsthistorisch Jaarboek 50 Artistic rivalry was also lauded in contemporary art literature as it was regarded not only as an attempt at surpassing the great masters from the past, but also as an endeavor of outdoing their own contemporaries. Paintings could be bought directly from artists in their studios or from art

dealers who had become the most important buyers of art. Each dealer bought and sold works of different origins and at different prices. Some commissioned works of important painters for their best clients and bolstered their stock by employing copyists or "gallery slaves" who produced any kind of painting that was asked of them. Some dealers sent printed illustrated catalogues to potential clients. Some painters were called upon to illustrate books or to invent decorative motifs for ceramic wares. In the Netherlands, decorating "the house with a variety of rather inexpensive paintings, something the immigrants were already familiar with, caught on with the native population. Second generation immigrants took advantage of this profitable gap in the market and competed with the imported works by producing paintings with similar techniques and subjects, but of a higher quality". Paintings were also sold fairs and at lotteries which were organized for the benefit of charitable organizations. The Guild of Saint Luke of Delft organized such an auction each year its members. Prices were generally low for undistinguished works because competition was fierce. On the lower range paintings could be bought for a few guilders. On the upper range for guilders, approximately half of the price of an average house. Painters who had been trained in the Guild of Saint Luke had better chances of earning a respectable living. According to the scholarly research, in the s, painters in the Netherlands belonging to the Guild of Saint Luke numbered about - , or about one painter for every 2, - 3, inhabitants, a ratio which far exceeded that of Italy, one of the most artistically productive areas of Europe. A number of noted artist were able to earn great sums of money especially through portraiture and elevate themselves to higher cultural levels within Dutch society. Guild restrictions were intended to ease the excess of competition by limiting the sales of works of art by painters who were not registered in the Guild of Saint Luke of that municipality in which the artist wished to sell his works, but abuses of these restrictions were widely reported. By guild definition, both house-painters and artists were considered painters since they both used brushes, whatever their size. In the middle of the seventeenth century, painters broke off and formed their own trade organizations called brotherhoods in a few cities. Brotherhoods were founded in Dordrecht in , in Hoorn in and in the Hague in , which was called Pictura. In Delft, where Vermeer resided, fine artists controlled the guild so there was nothing to be gained by breaking off into a separate organization. But many painters depended on secondary sources of income to survive. Vermeer was known to have dealt in works of other painters but it is not known how much success he had. However, even though in his early years Vermeer had secured a patron, the well-to-do Delft burger Pieter van Ruijven who bought approximately half of his production, in the later part of his career, he was unable to support his numerous family with his own dealings owing to his unusually large family as the ruinous war with France which had all but leveled the then flourishing art market. Vermeer depended largely on the generosity of his well-to-do mother-in-law in those difficult years. Specialist research²¹ has demonstrated that although Dutch painters were generally believed to have come from lower social classes it has been shown that their background was solidly middle-class. The level of literacy among painters seems to have been very high. These organizations dated back to the middle ages. Local art markets were protected from external artistic production by imposing fines. However, in general guilds were unable to forbid foreigners and non-guild members from selling their art. The aspiring young painter who wished to become an accepted member of the Guild of Saint Luke had to undergo a period of apprenticeship that lasted from four to six years with a recognized master painter of the guild. On the average, the family of a young apprentice who lived with his parents paid between 20 and 50 guilders per year. Without board and lodging, up to guilder were needed to study with more famous artists such as Rembrandt and Dou. If we consider that school education generally cost two to six guilders a year and that apprenticeship generally lasted between four and six years, the financial burden of educating a young artist was considerable. Evidently, the lure of significant future earnings must have existed. Artistic training started with the copying of drawings and prints. Next, the student would learn to draw from plaster casts, some of which were fragments of human figures, including classical sculpture.

Chapter 5 : 8 Children's Books about Rembrandt van Rijn - TableLifeBlog

The Dutch Golden Age (Dutch: Gouden Eeuw Dutch pronunciation: [ˈɔ̃ʉːd̥əˈtɕeud̥eːm(n) ˈeːu]) was a period in the history of the Netherlands, roughly spanning the 17th century, in which Dutch trade, science, military, and art were among the most acclaimed in the world.

An unusually monumental animal painting that challenges the hierarchy of genres. A distinctive feature of the period, compared to earlier European painting, was the limited number of religious paintings. Dutch Calvinism forbade religious paintings in churches, and though biblical subjects were acceptable in private homes, relatively few were produced. The other traditional classes of history and portrait painting were present, but the period is more notable for a huge variety of other genres, sub-divided into numerous specialized categories, such as scenes of peasant life, landscapes, townscapes, landscapes with animals, maritime paintings, flower paintings and still lifes of various types. The development of many of these types of painting was decisively influenced by 17th-century Dutch artists. The widely held theory of the "hierarchy of genres" in painting, whereby some types were regarded as more prestigious than others, led many painters to want to produce history painting. However this was the hardest to sell, as even Rembrandt found. Many were forced to produce portraits or genre scenes, which sold much more easily. In descending order of status, the categories in the hierarchy were: Portrait painting, including the tronie genre painting or scenes of everyday life landscape, including seascapes, battlescenes, cityscapes, and ruins landscapists were the "common footmen in the Army of Art" according to Samuel van Hoogstraten. Painting directly onto walls hardly existed; when a wall-space in a public building needed decorating, fitted framed canvas was normally used. For the extra precision possible on a hard surface, many painters continued to use wooden panels, some time after the rest of Western Europe had abandoned them; some used copper plates, usually recycling plates from printmaking. In turn, the number of surviving Golden Age paintings was reduced by them being overpainted with new works by artists throughout the 18th and 19th century – poor ones were usually cheaper than a new canvas, stretcher and frame. There was very little Dutch sculpture during the period; it is mostly found in tomb monuments and attached to public buildings, and small sculptures for houses are a noticeable gap, their place taken by silverware and ceramics. Painted delftware tiles were very cheap and common, if rarely of really high quality, but silver, especially in the auricular style, led Europe. With this exception, the best artistic efforts were concentrated on painting and printmaking. Note the paintings on the wall of what appears to be a tavern; also here. Foreigners remarked on the enormous quantities of art produced and the large fairs where many paintings were sold – it has been roughly estimated that over 1. Such is the general notion, inclination and delight that these Country Native have to Painting" reported an English traveller in Landscapes were the easiest uncommissioned works to sell, and their painters were the "common footmen in the Army of Art" according to Samuel van Hoogstraten. Typically workshops were smaller than in Flanders or Italy, with only one or two apprentices at a time, the number often being restricted by guild regulations. The turmoil of the early years of the Republic, with displaced artists from the South moving north and the loss of traditional markets in the court and church, led to a resurgence of artists guilds, often still called the Guild of Saint Luke. In many cases these involved the artists extricating themselves from medieval groupings where they shared a guild with several other trades, such as housepainting. Several new guilds were established in the period: The Hague, with the court, was an early example, where artists split into two groups in with the founding of the Confrerie Pictura. With the obvious exception of portraits, many more Dutch paintings were done "speculatively" without a specific commission than was then the case in other countries – one of many ways in which the Dutch art market showed the future. Many artists came from well-off families, who paid fees for their apprenticeships, and they often married into property. Rembrandt and Jan Steen were both enrolled at the University of Leiden for a while. Several cities had distinct styles and specialities by subject, but Amsterdam was the largest artistic centre, because of its great wealth. But Dutch art was a source of national pride, and the major biographers are crucial sources of information. These are Karel van Mander *Het Schilderboeck*, who essentially covers the previous century, and Arnold Houbraken *De*

grote schouburgh der Nederlantsche konstschilders en schilderessen" "The Great Theatre of Dutch Painters", The German artist Joachim von Sandrart had worked for periods in Holland, and his Deutsche Akademie in the same format covers many Dutch artists he knew. Like other Dutch works on the theory of art, they expound many commonplaces of Renaissance theory and do not entirely reflect contemporary Dutch art, still often concentrating on history painting. Recent historical events essentially fell out of the category, and were treated in a realist fashion, as the appropriate combination of portraits with marine, townscape or landscape subjects. More than that, the Protestant population of major cities had been exposed to some remarkably hypocritical uses of Mannerist allegory in unsuccessful Habsburg propaganda during the Dutch Revolt, which had produced a strong reaction towards realism and a distrust of grandiose visual rhetoric. Prints and copies of Italian masterpieces circulated and suggested certain compositional schemes. The growing Dutch skill in the depiction of light was brought to bear on styles derived from Italy, notably that of Caravaggio. Some Dutch painters also travelled to Italy, though this was less common than with their Flemish contemporaries, as can be seen from the membership of the Bentvueghels club in Rome. Dirck van Baburen, Christ crowned with thorns, for a convent in Utrecht, not a market available in most of Holland. In the early part of the century many Northern Mannerist artists with styles formed in the previous century continued to work, until the 1630s in the cases of Abraham Bloemaert and Joachim Wtewael. A great number of his etchings are of narrative religious scenes, and the story of his last history commission, The Conspiracy of Claudius Civilis illustrates both his commitment to the form and the difficulties he had in finding an audience. Gerard de Lairesse was another of these, before falling under heavy influence from French classicism, and becoming its leading Dutch proponent as both artist and theoretician. For all their uninhibited suggestiveness, genre painters rarely revealed more than a generous cleavage or stretch of thigh, usually when painting prostitutes or "Italian" peasants. Portraits[edit] Bartholomeus van der Helst, Sophia Trip, a member of one of the wealthiest families in Holland. Even a standing pose is usually avoided, as a full-length might also show pride. Poses are undemonstrative, especially for women, though children may be allowed more freedom. The classic moment for having a portrait painted was upon marriage, when the new husband and wife more often than not occupied separate frames in a pair of paintings. Jan Mijtens, family portrait, with the boys in "picturesque" dress. The other great portraitist of the period is Frans Hals, whose famously lively brushwork and ability to show sitters looking relaxed and cheerful adds excitement to even the most unpromising subjects. The extremely "nonchalant pose" of his portrait of Willem Heythuijsen is exceptional: In this much smaller work for a private chamber he wears riding clothes. Thomas de Keyser, Bartholomeus van der Helst, Ferdinand Bol and others, including many mentioned below as history or genre painters, did their best to enliven more conventional works. Portraiture, less affected by fashion than other types of painting, remained the safe fallback for Dutch artists. From what little we know of the studio procedures of artists, it seems that, as elsewhere in Europe, the face was probably drawn and perhaps painted at an initial sitting or two. The typical number of further sittings is unclear - between zero for a Rembrandt full-length and 50 appear documented. The clothes were left at the studio and might well be painted by assistants, or a brought-in specialist master, although, or because, they were regarded as a very important part of the painting. Rembrandt evolved a more effective way of painting patterned lace, laying in broad white strokes, and then painting lightly in black to show the pattern. Another way of doing this was to paint in white over a black layer, and scratch off the white with the end of the brush to show the pattern. By the end of the century aristocratic, or French, values were spreading among the burghers, and depictions were allowed more freedom and display. A distinctive type of painting, combining elements of the portrait, history, and genre painting was the *tronie*. This was usually a half-length of a single figure which concentrated on capturing an unusual mood or expression. The actual identity of the model was not supposed to be important, but they might represent a historical figure and be in exotic or historic costume. Jan Lievens and Rembrandt, many of whose self-portraits are also *tronies* especially his etched ones, were among those who developed the genre. Family portraits tended, as in Flanders, to be set outdoors in gardens, but without an extensive view as later in England, and to be relatively informal in dress and mood. Especially in the first half of the century, portraits were very formal and stiff in composition. Groups were often seated around a table, each person looking at the

viewer. Later in the century groups became livelier and colours brighter. Nicolaes Tulp , Mauritshuis , The Hague. Boards of trustees in their regentenstuk portraits preferred an image of austerity and humility, posing in dark clothing which by its refinement testified to their prominent standing in society , often seated around a table, with solemn expressions on their faces. Most militia group portraits were commissioned in Haarlem and Amsterdam , and were much more flamboyant and relaxed or even boisterous than other types of portraits, as well as much larger. Early examples showed them dining, but later groups showed most figures standing for a more dynamic composition. The cost of group portraits was usually shared by the subjects, often not equally. Sometimes all group members paid an equal sum, which was likely to lead to quarrels when some members gained a more prominent place in the picture than others. In Amsterdam most of these paintings would ultimately end up in the possession of the city council, and many are now on display in the Amsterdams Historisch Museum ; there are no significant examples outside the Netherlands. Scenes of everyday life[edit] A typical Jan Steen picture c. Together with landscape painting, the development and enormous popularity of genre painting is the most distinctive feature of Dutch painting in this period, although in this case they were also very popular in Flemish painting. There were a large number of sub-types within the genre: In fact most of these had specific terms in Dutch, but there was no overall Dutch term equivalent to "genre painting" " until the late 18th century the English often called them "drolleries". Though genre paintings provide many insights into the daily life of 17th-century citizens of all classes, their accuracy cannot always be taken for granted. Many artists, and no doubt purchasers, certainly tried to have things both ways, enjoying the depiction of disorderly households or brothel scenes, while providing a moral interpretation " the works of Jan Steen , whose other profession was as an innkeeper, are an example. The balance between these elements is still debated by art historians today. The illustrations to these are often quoted directly in paintings, and since the start of the 20th century art historians have attached proverbs, sayings and mottoes to a great number of genre works. Another popular source of meaning is visual puns using the great number of Dutch slang terms in the sexual area: Adriaen van Ostade , Peasants in an Interior The same painters often painted works in a very different spirit of housewives or other women at rest in the home or at work " they massively outnumber similar treatments of men. In fact working class men going about their jobs are notably absent from Dutch Golden Age art, with landscapes populated by travellers and idlers but rarely tillers of the soil. The tradition developed from the realism and detailed background activity of Early Netherlandish painting, which Hieronymus Bosch and Pieter Bruegel the Elder were among the first to turn into their principal subjects, also making use of proverbs. Buytewech painted " merry companies " of finely dressed young people, with moralistic significance lurking in the detail. Hals was principally a portraitist, but also painted genre figures of a portrait size early in his career. The most notable woman artist of the period, Judith Leyster " , specialized in these, before her husband, Jan Miense Molenaer , prevailed on her to give up painting. The Leiden school of fijnschilder "fine painters" were renowned for small and highly finished paintings, many of this type. This later generation, whose work now seems over-refined compared to their predecessors, also painted portraits and histories, and were the most highly regarded and rewarded Dutch painters by the end of the period, whose works were sought after all over Europe. Artists not part of the Leiden group whose common subjects also were more intimate genre groups included Nicolaes Maes , Gerard ter Borch and Pieter de Hooch , whose interest in light in interior scenes was shared with Jan Vermeer , long a very obscure figure, but now the most highly regarded genre painter of all. The mute Hendrick Avercamp painted almost exclusively winter scenes of crowds seen from some distance.

Chapter 6 : Rembrandt and 17th Century Holland: The Dutch Nation and Its Painters by Claudio Pescio

Dutch Golden Age painting is the painting of the Dutch Golden Age, a period in Dutch history roughly spanning the 17th century, during and after the later part of the Eighty Years' War () for Dutch independence.

Chapter 7 : The age of Rembrandt: 17th-century Dutch painting - CODART

Rembrandt, Rembrandt van Rijn, Leiden, Night Watch Rembrandt Painting was the most popular of Netherland arts. All the great Dutch masters produced and sold a large number of works, and taught scores of pupils.

Chapter 8 : A Brief Overview of the Dutch Art Market in the 17th century

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Chapter 9 : Viagra Administration Instructions. Viagra Canada Pharmacy

Rembrandt followed the river south, out of the city, In the seventeenth century, Holland was a powerful Rembrandt van Rijn.