

Dutch Art - Seminar 2

The Harold Samuel Collection

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WAHG

Lecture Notes No2

The Harold Samuel Collection

Harold Samuel (1912-1987), a Londoner, made his fortune in property development after the 1945 war specializing in shopping centres. His hobby was collecting 17thC Dutch and Flemish paintings. He dealt with one dealer Edward Speelman, one of the finest connoisseurs of such paintings who also acted as his agent. The result was that he assembled, over thirty years a collection, mostly of intimately scaled cabinet sized paintings of high quality. The collection's strength lies in landscapes, cityscapes and genre paintings executed by a great number of 17thC Dutch painters of note. The notable absences of Rembrandt, Vermeer and group portraiture do not detract from the collection being one of the greatest that specialized in Dutch paintings of the period in Britain. It supplements the collections held at the National Gallery and the Wallace collection. On his death he bequeathed his collection to the Corporation of London to remain together and hung at the Mansion House.

Amongst the Dutch painters represented are: ⁱ

1. **Arent Arentsz, called 'Cabel' 1585-1631** Specialized in small landscapes with an oblong format. His art attests to the strong influence of Hendrick Avercamp.(qv) ***Winter Landscape with Dark Hunter Circa 1623 Oil on panel 32 x 58 cm*** The subject is probably derived from Avercamp; interestingly Esaias Van De Velde also painted winter scenes in 1625 and 1626 The early morning winter mist provides atmosphere at the expense of clarity. It is interesting that it displays various aspects of Dutch life: all ages are

ⁱ The Flemish painters in the collection are **Jan Brueghel the Elder 1568 1625** and **David Teniers the Younger 1610 -1690**

skating; shooting birds acceptable; two men are hanging from a gallows, etc

2. **Hendrick Avercamp 1585-1635** A painter of richly populated winter landscapes, his early works shows a strong interest in narrative and genre-like anecdote in the tradition of Pieter Bruegel. His mature paintings are more concerned with evoking a wintry atmosphere. As no other early Dutch *realist*, he made a specialty of the ice view. Avercamp's low viewpoints and flat expansive scenes across the ice are crucial for the development of Dutch landscape painting, and are closely paralleled by the winter landscapes of Adriaen van de Venne. ***Winter Landscape with a Frozen River IJssel and Figures* c1620 Oil on copper 41 x 65 cm.** Avercamp was the first Dutch painter to specialise in winter scenes. He favoured broad horizontal compositions filled with a multitude of brightly coloured nimble little figures. Although painted in gentle pastel shades two banks provide symbolic contrasts – RIGHT enjoyment; LEFT – gallows.

3. **Gerrit Berckheyde 1638-98.** A Haarlem painter of town views. Influenced by **Saenredam** with his refined draughtsmanship and dispassionate attitude in short he displayed the qualities of "*Dutch Classicism*", akin to Vermeer. He favoured views of monuments on large open squares, rather than giving up clarity for the sake of pictorial effect by painting views along canals as the other great Dutch cityscape painter, Jan van der Heyden (qv), did. He is considered the greatest of all Dutch architectural painters. ***The Castle of Heemsted* 1662 Oil on panel 43 x 55 cm** Employs strong contrasts of light and shade moderates any harshness with soft greys, brown and terracotta hues applied with a velvety brushwork. Started with an under drawing

4. **Gerard ter Borch 1617 – 1681** Studied at Haarlem. Is famous for his guardroom scenes. His elegantly painted world has been considered the pinnacle of seventeenth-century genre painting. His views into the private lives of Dutch burghers, synonymous with the "high-life" genre, were much sought after both during his lifetime

and afterwards, and would influence several close contemporaries, including Johannes Vermeer, Frans van Mieris (qv), and Gabriel Metsu (qv). In the 1640s he adopted a new pictorial type, the full-length portrait, and he contributed to the development of a new genre type, showing simplified interiors with a few figures in an upright format. This composition became an important format in the second half of the 1600's. These compositions are characterized by great refinement in the handling of colour, light, and texture and also by a subtle psychological interplay. *Portrait of a Man in his Study 1668-9* Oil on canvas 72 x 56 cm Gerard ter Borch specialized in intimately scaled full length portraits of well to-do sitters

5. **Jan van de Cappelle 1616 - 1679** Spent most of his life in Amsterdam. He was only a part-time painter, as most of his time was spent running his father's business. As a result, his paintings are quite rare. He favoured water landscapes, often rivers and harbours but sometimes beach scenes. He also did a few winter landscapes. His paintings emphasized clouds and their reflections on the water. *Winter Landscape 1652?* Oil on panel 37 x 41 cm Probably totalling fewer than 20 van Cappella's winter scenes were admired for their painterly evocation of the moist atmosphere and subtly grey tones of the Dutch winter. Whilst figures are always conspicuous in Aert van de Neer's compositions they are subordinate in Cappella's
6. **Pieter Claesz 1597/8 - 1661** Lived and worked in Haarlem between 1621 and 1660, was one of the most important Dutch still-life painters of the 17thC. Claesz pioneered the development of monochrome table-top still lifes (the so-called *monochrome banketjes*) These quietly restrained works are imbued with an extraordinary sense of naturalism. *Breakfast Still Life with Roemer, Meat Pie, Lemon and Bread 1640* Oil on panel 55.2 x 65.2 cm Tawny browns and slate greys dominate the colour scheme Whether the watch functions as a symbol of transience is unclear, what is clear is that it is beautifully painted.
7. **Aelbert Cuyp 1620 - 1691** Now one of the most celebrated of all landscape painters that often depicted cows, although he also

painted many other subjects Aelbert was born and died at Dordrecht, but he seems to have travelled along Holland's great rivers to the eastern part of the Netherlands. He also painted views of Westphalia. A prodigious number of pictures are ascribed to him, but his *oeuvre* poses many problems. He often signed his paintings but rarely dated them and he had many imitators. He became one of the wealthiest citizens of Dordrecht. **Aelbert Cuyp (attributed to): *Cattle by a River* c1650 Oil on panel 38 x 55 cm** Several experts have doubted the attribution to Cuyp because the application is more laboured, the paint application is opaque, the modelling is less assured ***Panoramic Landscape with Shepherds, Sheep and a Town (Beverwijk?) in the Distance*** Oil on panel 38 x 54.7 cm This painting and several other monochrome Cuyp paintings with its *lemony* look involved a rich build up of paint

8. **Gerard Dou 1613 – 1675** As the son of a glass engraver. Gerard or Gerrit Dou began by learning to engrave and paint glass. In 1628 he became a pupil of Rembrandt. There he learned the art of depicting contrasting light and dark. It was to become his speciality: Dou's candlelight scenes became especially popular. He was the founder of the so-called *Fijnschilders* group 'fine, or small-scale, meticulous painters' in Leiden. Dou was one of the most famous of all Dutch painters until the beginning of the 19th century. His fame depended on his minutely painted scenes of everyday life, often represented in arched stone openings, like '*A Poulterer's Shop*'; these are sometimes called 'niche' paintings. Unlike Steen (qv) he was prosperous and respected throughout his life, and his pictures continued to fetch big prices (consistently higher than those paid for Rembrandt's work) until the advent of Impressionism influenced taste against the neatness and precision of his style. ***Portrait of a Young Man* Oil on panel Oval 16.5 13.7 cm** Dou had an international reputation and was one of the highest paid artists.

9. **Jan van Goyen 1596 – 1656** born at Leiden, and trained in Haarlem with Esaias van de Velde (qv). After returning to Leiden he moved to The Hague in 1631, where he chiefly worked until his

death. His earliest dated painting is from 1620. He was one of the main pioneers of naturalistic landscape in early 17thC Holland and a prolific painter. He travelled extensively in Holland and beyond. In 1634 he was painting in Haarlem, in the house of Isaac, the brother of Salomon van Ruysdael (qv) another pioneer of realistic landscape painting. His daughter married his pupil Jan Steen(qv), the famous painter of genre scenes. His earliest works are heavily indebted to his master Esaias van de Velde (qv), but he then created a distinctive type of monochrome landscape in browns and greys with touches of vivid blue or red to catch the eye; gnarled oaks; wide plains, usually seen from a height; low horizons and clouded skies. He was one of the first painters to capture the quality of the light and air in a scene and to suggest the movement of clouds. His finest work has a sense of poetic calm as well as great freshness and luminosity of atmosphere.: ***Winter Landscape with a Horse-Drawn Sleigh* 1645**

Oil on panel 14.6 x 17.0 cm Jan Goyen painted winter scenes throughout his career His early works employ a high horizon, however around 1630 he lowered it and began to explore more atmospheric effects. His oblong compositions became more spacious and by c.1638-40 he had perfected the broad winter panorama. Three men are playing golf, golf clubs are often depicted in winter scenes – the predecessor of both hockey and golf.***Hofstede Arnestein, with Middleberg in the distance* 1646** **Oil on panel 64 x 89.5 cm** The subdued tonality, limited palette and thin paint application are characteristic of van Goyen's art of the mid 1640's. Hum of cheerful activity is a constant undertone beneath the greater harmony of earth and sky. ***An Estuary with Boats* after 1650** **Oil on panel 31.9 x 42.3 cm.** Van Goyen distinguished himself as one of the most acute observers of the ever changing sea and moist sky of the Dutch waterways. The small scale belies the suggestion of expansive horizons, towering skies and palpable atmosphere.

10. **Frans Hals c.1582/1583–1666** was the leading painter in seventeenth-century Haarlem, a Dutch city whose prosperity derived from brewing beer and producing luxury fabrics. Although Hals

painted some scenes of daily life, he was primarily a portraitist. Probably his best known portrait in the UK is the *Laughing Cavalier* in the Wallace Collection. His large group portraits of the civic guards and the directors of charitable institutions, all of which remain in the Netherlands, are especially famous. *The Merry Lute Player* 1624-8 Oil on panel 90.4 x 75 cm Although this not a commissioned portrait Frans Hals was the most sought out portrait painter.

11. **Jan van der Heyden 1637-1712** executed a few landscapes and still lifes, but was chiefly a painter of townscapes, notable for their exceptionally detailed handling. Imaginary views are common among his works – the figures are often by other artists. A native of Gorinchem, though his family had moved to Amsterdam by 1650. He was trained as a glass painter. Before 1661 he travelled extensively in southern Netherlands and in Germany, making drawings that he later used in his paintings. From the late 1660's he was also engaged in projects to improve street lighting and fire-fighting in Amsterdam. *View of the Boterbrng with the Tower of the Stadhuis, Delft* Oil on panel 55.5 x 71.2 cm. One of the first true city view by van der Heyden To judge by the costumes it dates from mid to late 1650. The lightened tonality and rigorous perspective conformed with the current Dutch artistic practice. He had the art of painting microscopically without loss of breadth but he could not draw figures! Van der Heyden enlivened his compositions with spirited figures.

12. **Meindert Hobbema 1638 – 1709** Active in Amsterdam as a landscape painter. He met Jacob van Ruisdael (qv) sometime before 1659 and became his leading pupil and friend. When Hobbema married the kitchen maid of an Amsterdam official in 1668, Ruisdael was a witness. Early on, Hobbema imitated Ruisdael's style, but by 1663 he had found his own. His sunlit woodland scenes, opened up by roads and glistening ponds, and his views of water mills are much less dramatic and brooding than Ruisdael's. An appealing blond tonality often prevails because Hobbema permeated his landscapes with a sparkling daylight, seen in luminous skies of intense white and

blue. ***Wooded Landscape with the Ruins of a House* c.1663-4** Oil on panel 60x 84.5 cm. Hobbema's great gift was his ability to vary and re-combine designs and motifs to original effect. Although generic many of his scenes were inspired by his sketching trips

13. **Pieter de Hooch 1629-1684** a genre painter noted for his interior scenes and use of light. He is best known for his early works, which he painted in Delft, He often depicted middle-class families in ordinary interiors and sunny courtyards, performing their humble daily duties in a calm atmosphere disrupted only by the radiant entry of natural light penetrating a door or window. In his early thirties De Hooch moved to Amsterdam, where he stayed for the remainder of his life. Few paintings exist from this time. After his move to Amsterdam, De Hooch's colours darkened and his simple domestic interiors were replaced by palatial halls and country villas. During his final years, the quality of De Hooch's paintings deteriorated alarmingly; these developments may have been related to his death in an insane asylum at the age of fifty-five. ***Interior with a Woman Knitting, a Serving Woman and a Child.*** Oil on canvas 74 x 63.8 cm. He celebrated the life of women and children in domestic interiors. His domestic scenes are competent and enhanced by the geometric order of his interiors that included a view of the outside through an open door

14. **Willem Kalf 1619-1693** known for his amazingly detailed still life paintings. Most of his paintings are carefully composed images of gold or silver goblets, pitchers, and bowls; usually surrounded by various pieces of fruit and lying on ornately woven cloth. That rich subject matter appealed to the wealthy members of Dutch society in the 17thC and his work became known as *pronkstilleven*, which in Dutch means, "*opulent still life painting.*" ***Still Life with a Pilgrim Flask, Candlestick, Porcelain Vase, Glasses and Fruit*** Oil on canvas 72.5 x 59 cm. William Kraft was primarily a painter of elegant *pronk*

15. **Philips Koninck 1618-1688** His peers admired his portraits, literary subjects, and genre scenes, but today he is best known for his

landscapes. Born to a wealthy Amsterdam goldsmith, he may have been a pupil of Rembrandt van Rijn. His early works show Rembrandt's influence. Koninck was well-to-do; he owned a shipping company and an inn, and his wife owned a ferry service. By the early 1650s he was painting his distinctive composition, the imaginary Dutch panorama. He rarely depicted a recognizable location. His landscapes are flat, seen from a high viewpoint under an enormous sky, with a river or road winding towards the horizon and patterns of light and dark throughout. Their evocative power of space, light, and shadow is paramount. In the 1660s, Koninck's landscapes evolved into a combination of panoramas and park landscapes populated by pastoral types and elegant folk. After 1676 Koninck, an esteemed member of Amsterdam's middle class, probably stopped painting, though his reputation reached far beyond Dutch borders. Art dealers consulted him on the attributions of paintings. Nearly three hundred drawings and eight landscape etchings by Koninck survive today. ***Panoramic Landscape Oil on canvas 132 x 168.5 cm***

16. Nicolaes Maes 1634 - 1693 Before studying painting with Rembrandt van Rijn in Amsterdam, probably between about 1648 and 1653, he learnt to draw from a local Dordrecht master. Subsequently, he returned home to embark on an independent career. By the 1650's he had developed a reputation for painting the intimate life of women and children; his finest pictures capture aspects of Rembrandt's tenderness and intimacy. Maes's scenes often include vignettes such as a cat stealing the dinner of an old woman as she prays. By representing an interior as a suite of rooms rather than a three-wall, one-room enclosure, Maes had great impact on the Delft painters Johannes Vermeer and Pieter de Hooch (qv). About 1660 Maes began specializing in portraits, becoming wildly successful by abandoning his Rembrandtesque style for the bright colours and studied elegance of Flemish artists such as Anthony van Dyck. Arnold Houbraken's 1721, his biographer described the transformation: Maes *"learned the art of painting from Rembrandt*

but lost that way of painting early, particularly when he took up portraiture and discovered that young ladies preferred white to brown." *An Evesdropper with a Woman Scolding* 1665 Oil on panel 45.7 72.2 cm. The entire scene is depicted as an illusionistic painting with a black ebony frame. Maes was one of the innovative Dutch genre painters. *A Young Woman Sewing* 1665 Oil on panel 55.6 45.1 cm In addition to cautionary tales of idle or lascivious servants Dou depicted examples of virtue.

17. **Gabriel Metsu 1629-1667** Son of a painter of Flemish origin born in Leiden and was probably trained by Gerrit Dou (qv). He became a founder member of the Leiden painters' guild in 1648 and produced (until about 1655) religious and mythological scenes, as well as the domestic subjects in which he later specialised. He was an eclectic artist and his paintings show at different times the influences of Jan Steen (qv), Nicolaes Knüpfer, Dou (qv) and ter Borch (qv). Most of his pictures are genre scenes but he also painted religious subjects as well as a few portraits, still lifes and game places. *Young woman at her toilet (copy after)* 28.3 x 22.8 cm

18. **Aert van der Neer** A master at representing light, he painted moonlit river views that embody the principles of Dutch landscape painting in the 1600s. Those principles included isolated figures on meandering paths that cut through a wooded forest, and cloud-filled skies. He used a restricted palette of earthy colours and, like most artists during this period, painted indoors. Although he did not receive much attention in his own time, modern scholars praise his ability to create a sense of space and atmosphere. Van der Neer first worked as a steward and then became a painter, possibly as a result of contact with his wife's brothers, both of whom were painters. His first known painting, which dates to 1632, shares stylistic similarities with those of his brothers-in-law. Later in his life, between 1659-1662, Van der Neer and his son were the keepers of a tavern. After declaring bankruptcy, his property—including his paintings—were appraised at little value. He continued to paint, residing in a state of extreme poverty, until his death fifteen years

later. . ***Evening Landscape* early 1680's Oil on panel 84.5 x 112 cm** Van de Neer was the most important and influential Dutch painter of evening and twilight landscapes.. The colouring is warm and brown in tone the whole is executed with breath and sureness of hand.

19. **Jacob Ochtervelt 1634 – 1682** born and worked in Rotterdam. He was a pupil of Nicolaes Berchem in Haarlem at the same time as Pieter de Hooch (qv), and some of his early interiors are similar to de Hooch's. A painter of genre scenes, family portraits and a few landscapes and history paintings. He is best known for his images of high life, merry companies, and particularly for his entrance hall scenes, where the mistress of the household meets vendors and street entertainers. ***The Oyster Meal* 1664-5 Oil on canvas 53.4 x 44.5 cm** Though not as well known as ter Borch or Metsu he was one of the most accomplished painter of high-life genre scenes

20. **Adriaen van Ostade 1610-1665** He was a pupil of Frans Hals (qv) at the same time as Adriaen Brouwer (1605/6-38). Whilst Hals had little discernible influence on the artist, Brouwer made an impact on his contemporary's approach to low-life genre. After about 1640, Ostade seems to have been influence by Rembrandt's lighting effects. Unlike his brother and student Isack, who died young, Adriaen had a long and productive career as a painter, draughtsman and etcher of peasant life. He also executed a few biblical paintings and several Portraits. Ostade had several pupils amongst whom was Jan Steen (qv) and many followers. ***Peasants Dancing in a Tavern* 1675 Oil on panel 53,4 x72.4 cm; *Village Inn with backgammon (tick-tack) and Game players* 1674-5 Oil on panel 31.5 x 25.6 cm; *The Water Pump* Late 1660's or 70's Oil on panel 45.3 x 36.9 cm**

21. **Isack van Ostade 1621 – 1640** Scholars generally agree that, had he lived, Isack would likely have proven the more talented of the two van Ostade brothers. His older brother Adriaen trained him, but his early landscape studies suggest instruction by a landscape painter, possibly Salomon van Ruysdael,(qv) who sued Adriaen in 1640 for "*sums due for board and tuition.*" Isack's earliest

dated picture is inscribed 1639. His first paintings were rustic interiors based on his brother's paintings, but after 1642 he focused on a unique combination of peasant genre and landscape. He often painted spirited winter scenes filled with people under subtly evoked skies. His favourite subject--people resting outside a house or inn--usually cantered on a white horse. He drew often, probably for the sheer pleasure of it; few of his drawings can be directly linked to paintings. Pen-and-ink was his favourite medium and, like Rembrandt van Rijn, he often used two different pens and inks in one drawing. In 1643 Isack both joined the painters' guild and committed himself to a new style. His manner took on an Italianate delicacy in the handling of figures, architecture, and foliage. *A Ford c.1648-9 Oil on panel 79.6 109.5 cm*

22. **Palamedes Palamedesz 1607-1638** A specialist of military encampments and battle scenes. Born in London, where his father, a gem cutter, was in the service of King James I. The family had come from Delft. After the family returned to Delft, Palamedes joined the Guild of Saint Luke in 1627. Although he was short, hunchbacked, and ugly, he married the daughter of a wealthy Delft family in 1630. The couple had four children. In 1631 Palamedes is recorded in Antwerp, where he was portrayed by Van Dyck. He died in Delft and was buried there. *Cavalry Battle on a Bridge c1650 Oil on panel 34.5 x 54.5 cm*

23. **Frans Post 1612-1680** was born and trained in Haarlem. In 1636 he travelled to Brazil in the entourage of Prince Johan Maurits of Nassau, who was Governor of the country (then a Dutch colony).ⁱⁱ Post belonged to a group of scientists and artists who were meant to record various aspects of Brazilian life, landscape, fauna and flora. He returned to Haarlem in 1644, where he had a successful career painting imaginary Brazilian landscapes. Apparently he gave up painting after 1669 as no dated works of the 1670s are known, . *Brazilian Village with Buildings and Native Figures.*

ⁱⁱ The Dutch Republic colonised Brazil between 1630 and 1654

24. **Hubert van Ravesteyn 1638 – before 1691** Little is known about this artist other than he was born and died in Dordrecht; married and had three children. He painted a few stable interiors, genre scenes and still lifes. His works do not feature in major collections. *Still Life with a Stoneware Jug, Glass and Smoking Requisites* c1660 Oil on panel 48.3 x 61.5 cm The presence of commercial distributed tobacco meant that by the 1660's smoking had become a respectable recreational habit

25. **Jacob Isaacksz van Ruisdael 1628/9 – 1681** was born in Haarlem, the nephew of Salomon van Ruysdael. He worked first in Haarlem, but by 1666 he was in Amsterdam. To-day he is generally considered to be the greatest of Dutch landscape artists. Ruisdael's early work, such as the *Landscape with a House in the Grove* c.1646 reflects his obsession with trees. Earlier Dutch artists use trees merely as decorative compositional devices, but Ruisdael makes them the subject of his paintings and imbues them with forceful personalities. His draftsmanship is meticulously precise and is enriched by thick impasto, which adds depth and character to the foliage and trunks of his trees. After 1656 Ruisdael's compositions became more spacious and his palette became brighter. His numerous views of Haarlem display panoramas of the flat Dutch countryside. The horizon is invariably low and distant and dominated by a vast, clouded sky. Sometimes the small figures in his pictures were added by other artists. Ruisdael's influence was resounding, both on his Dutch contemporaries and on artists in other countries in the following two centuries — for example Gainsborough, Constable, and the Barbizon School. Examples of his work are in many public collections, the finest representation being in the National Gallery, London. He died insane in Haarlem. *Landscape with Cornfield* 1660's Oil on canvas 35.6 x 33.4 cm Ruisdael repeatedly painted panoramic views of cornfields with villages nestling in rolling plains Until mid 17thC Dutch imported Baltic grain but started to grow most of its wheat. *The Castle of Bentheim* mid 1650.s Oil on canvas 38.8 x 46.5 cm

One of 14 Ruisdael's paintings of the castle probable as a study for the large depiction that is in the Beit collection in Ireland

26. **Salomon van Ruysdael 1600/3 – 1670.** A landscape painter, active in Haarlem, where he became a member of the painters' guild in 1623. His earliest pictures show the influence of Esaias van de Velde (qv) and in the 1630s he was so close in style to Jan van Goyen (qv) that it is sometimes difficult to differentiate their hands. Both of them excelled in atmospheric, virtually monochromatic river scenes and they are the leading masters of this type of picture. In the 1640s Ruysdael's landscapes became somewhat more solid and colourful. Late in his career he occasionally painted still-lives. He was prolific and many galleries have examples of his work. ***View of the River Lek with Boats and Liesvelt Castle 1641 Oil on panel 67.5 x 102 .5cm*** It includes all the elements of Salomon van Ruysdael's design; the wedge-shape, tree lined bank receding from left to right, the mottled, cloud filled sky, and watery reflections. As well as boats, sunken logs and birds punctuate the space

27. **Floris van Schooten active in Haarlem 1612 - 1655** was primarily a painter of market and kitchen still lifes of kitchen utensils and fruit. His still lifes are systematic arrays of objects that combines intimacy and sturdiness, with a *matter-of-fact* rendering of textures lit dramatically and atmospherically in the manner of Pieter Claesz. (qv) ***Still Life with Beaker, Cheese, Butter and Biscuits c1640 Oil on panel 39.5 x 57.5 cm.***

28. **Pieter Cornelis van Slingelandt 1640 – 1691** A painter, draughtsman and printmaker specializing in domestic and high life genre scenes and portraiture in the style of the ***Leiden fijnschilders*** (literally "fine-painters"), Gerard Dou (qv) and Frans van Mieris (qv) scene ***Woman Making Lace With Two Children Late 1660's or c1670; Oil on panel 47.5 x 39 4 cm.***

29. **Jan Steen** Born in Leiden, he was twenty when he enrolled at the University of Leiden in 1646. He was the pupil of van Goyen (qv) (whose daughter he later married.) In 1648 he was one of the first members of the Leiden guild of which he was later to be hoofdman

(1672-3) and dean (in 1674). He was in The Hague 1649-54; his father leased a brewery for him in Delft 1654-7, and from 1657-1660 he was living in Warmond, near Leiden. By 1661 he had settled in Haarlem where he stayed until 1670 when he inherited a house in Leiden. There he opened an inn in 1672 and was buried on 3 February 1679. A painter of considerable comic genius, his work led to him being regarded as a profligate – for which there is no firm evidence. He also painted a number of religious subjects. *The Sleeping Couple* c1658-60 Oil on copper 18.7 x 24.5 cm ; *Musical Company (known as 'The Young Suitor)* 1661 or 1664 Oil on canvas 64.7 x 51.6 cm

30. **Wallerant Vaillant 1623 – 1677** A painter, draughtsman and printmaker is best known for his portraitist of important Dutch people. He worked mostly in chalk and mezzotint. *A young boy copying a painting* ; 1661 or 1664 Oil on panel 12.2 x 39.5 cm

31. **Adriaen van de Velde 1636 – 1672.** A versatile painter painting pastorals, portraits, allegories, genre □ash□ and religious themes. The younger brother of the marine painter, Willem van de Velde the Younger. . *Winter Landscape with Skaters* Oil on panel 21.7 x 23.2 cm.

32. **Esaïas van de Velde 1619 – 1663** A still life painter specialising in images of smoking requisites usually combined with drinking vessels and sometimes fruit. *Winter Landscape with Skaters* Oil on panel 17.2 diameter

33. **Willem van de Velde the Younger 1633 – 1707** The second child of the marine artist of the same name. He emigrated to England with his father. He was a painter of sea-pieces in the service of Charles II Examples of his work feature in the Maritime Museum at Greenwich. *A Kaag and Smalschip near the shore with a ship firing a canon* Oil on panel 35.4 x 44.7 cm. It provides a detailed description of the ships and boats involved.

34. **Emanuel de Witte 1616/18 – 1691** a specialist in the painting of church interiors, both real and imaginary. These form the major part of his work, and demonstrate his knowledge of linear

perspective. After 1650 he painted some domestic interiors and fanciful pictures of harbours, as well as market scenes. ***Interior of an Imaginary Protestant Gothic Church* Oil on canvas 36.5 x 30.5 cm**

35. Philips Wouwermans 1619 – 1668. Born in Haarlem, the son of the painter Paulus Wouwermans, he was probably trained by his father and by Frans Hals. His work was influenced by the landscapes of Jan Wijnants and by the scenes of Italian peasant life of Pieter van Laer, who returned to Haarlem from Rome in 1638. Wouwermans became a member of the Haarlem painters' guild in 1640 and his earliest dated paintings are of 1646. ***Landscape with a Grey Horse and Figures by the Wayside.* 1644-6 Oil on panel 30 x 39.8 cm** Wouwerman was an exceptionally productive painter – over 1000 paintings. ***Landscape with Kermis ('The Rustic Wedding')* mid/late 1650's Oil on canvas 59.2 x 85 cm** Inns were one of his favourite subjects with the juxtaposition of high and low life The story is told through use of the peasants – the bride is pregnant

Summary

- Fastidious techniques and emphasis on craft and careful use of the support and paints. Images based on keen observation of materials and appreciation of the effect of light falling upon these materials
- The Literalism of Dutch landscapes is almost a total, though not quite a myth. Although in some cases pencil sketches were made on the spot all were painted in the studio and the scenes were nearly always altered to fit artistic and/or moral criteria. Yet the paintings, including fictitious scenes and cloud formations were painted with great skill that gives veracity to the end result

FLEMISH PAINTERS

36. **Jan Brueghel the Elder 1568 1625** - Second son of **Pieter Bruegel the Elder** A specialist in landscape paintings. Like Rubens appointed as non resident painter to the Court of Arch Duke Albert and Infanta Isabella. Around 1613 he was sent with Rubens to The United Provinces which benefited Northern Artists who were strongly influenced by his landscapes

37. **David Teniers the Younger 1610 -1690**. The most important 17thC Flemish painter of low life genre scenes. Popularise humorous genre painting in which monkeys undertake human actions and behaviour. In 1637 he married Anna, daughter of the painter Jan Brueghel the Elder.(qv). Teniers painted almost every kind of picture, but chiefly genre scenes of peasant life, many of which were subsequently used for tapestry designs in the 18thC. His early works in this vein show the influence of Adriaen Brouwer. Many of his finer works date from 1640 to 1650. He was brilliant at handling crowd scenes in an open landscape and adept at characterizing his figures with a warm, human, and often humorous touch (e.g., *The Village Fête*, 1646; Hermitage, St. Petersburg). His landscape settings are atmospheric, and his still-life details precise. In the same decade he also painted a number of monumental processions e.g., *Procession of the Antwerp Civic Guards*,

Rodger Hake



Jan van Goyen: *Winter Landscape with a Horse-Drawn Sleigh*
1645
Oil on panel 14.6 x 17.0 cm



Jacob van Ruisdael: *Landscape with Cornfield* 1660's
Oil on canvas 35.6 x 33.4 cm



Pieter Claesz: *Breakfast Still Life with Roemer, Meat Pie, Lemon and Bread* 1640
Oil on panel 55.2 x 65.2 cm