العصر الذهبي للفن الهولندي
روائع من متحف الرايكس
العصر الذهبي
للفن الهولندي
روائع من متحف الرايكس
العصر الذهبي
للفن الهولندي
روائع من متحف الرايكس

خير الدين فوستمان
سمو الشيخ تميم بن حمد بن خليفة آل ثاني
ولي عهد دولة قطر

حضرة صاحب السمو الشيخ حمد بن خليفة آل ثاني
امير دولة قطر
تصميم الكاتب
هيد ساميويان، فين فارس
ترجمة الكاتب
من العربية إلى الإنجليزية: علي رشاد،
من الإنجليزية إلى العربية: سام شريف
التحضير لن�建: الشيخ عبد الرحمن آل ثاني، هيئة متاحف قطر
صور الكاتب
قسم المصور في متاحف الدار، وأصبح حقق النجاح المذكورين في
الشروح تحت الصور
ظُلم وغُفل في جرافيتي، إيطاليا
خطوات نفس
المصور الإنجليزي: سيريا، تصميم: ماتي مينر
المصور العربي، سيريا أريب، تصميم: سكال كريبي ومارتن مانير
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الرقم الدولي المعرض، 999444444

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العنوان
"معرض بيروج" مع المتحف الرؤواني القديم في استرردم (مع
تحليلاً تاريخياً) (العنوان العربي، 999777777)
الفصل الداخلي
تتقوم هيئة متاحف قطر بوافر الشكر لشركة "ميتل" لمساهمتها الكريمة في إصدار الكATALOG.
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تمهيد

مقدمة

روائع من متحف الرايكس

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آمست، يان فان دير (فنّة 3)
أمبلين، 1807-1834 (فنّة 4)
أوتخت، أماند فان (فنّة 5)
أوسسط، أماند فان (فنّة 6)
باكيروين، لويسولو (فنّة 7)
بويتر، بلاوس (فنّة 8)
برخ، تير (فنّة 9)
بول، في نان (فنّة 10)
بيركليف، تير (فنّة 11)
تروست، كونتيس (فنّة 12)
خان، باتش (فنّة 13)
خوين، 8 (فنّة 14)
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سارايم، بيتر فان بيرن (فنّة 16)
سيت، بيرن (فنّة 17)
سوفرن، مايكل (فنّة 18)
غوسدان، سالومون فان (فنّة 19)
تود أن تتغير عن عظام امتتاننا لمنفخ «الرايكس»؛
لهذة الأسبلة غير المسبوقة لمجموعة إوهانات الرئيسي
إلى منفخ الفن الإسلاقي في قطر، الأمير الذي
يسجل بدايةً نحو جديد من التعاون الثقافي بين قطر
وهلندا. والمحتوى هنا إلى أن هذا هو أول معرض من
هذا المستوى الرائع يتم في منطقة الخليج العربي.
أما عنوان المعرض الرئيسي فهو: «القصر الذهبي
لفن الهولندي». يمكن من خلال المعرض ملاحظة
الجناح الزجاجي الذي يجمع بين هذه الفترة الفريدة
من التاريخ الهولندي والشرقية التي تمر بها قطر في
الوقت الحاضر، والنجم السابع عشر أحرضت الأمة
الوهنية الحديثة اقتصادياً وسياسياً وثقافياً، بعد
حصولها على الاستقلال، وفتحت أبوابها للناس من
كُل أنحاء العالم للمساهمة في بناء هولندا الجديدة.
ويكون مقارنة تلك الفترة من التاريخ الهولندي بالتطور
الذي يحدث في دولة قطر، من عدة جوانب، فقد أصبح قطر فلقت المشاريع الصناعية والأدوار والثقافية،
عذراً على دعمها الكامل للفنون والعلوم والأبحاث والتعليم، انتقلت عزازة إمكانياتهم لمسؤولياتهم ودورهم في
الاقتصاد العالمي. تماماً مثلما فعل الهولنديون حينما قدموا إسهاماتهم الفريدة للعالم إبان فترة «الصرادinitialize the phrase».
لذا سيكون هذا المعرض بمثابة المناسبة التي تظهر للعالم الأثر الكبير التي يمكن لدولة صغيرة أن تحققه في التاريخ.
إنه من دواعي خبرنا أن نستضيف هذه الروائع الفنية المشرفة للقصر الهولندي الذهبي هنا في الشرق
الوسط، كما يُبشرنا، على وجه الخصوص، أن تعرّض هذه اللوحات الرائعة في منفخ الفن الإسلاقي، وأحلام أن
يحافظ منفخ الفن الإسلامي في الدوحة على قوادته وتميزه ليست نسخة مسومة بما فيه منفخ «الرايكس» الذي
لا يزال حتى اليوم منسياً للثورة الثقافية في "أمستردام"، على الرغم من مرور المستنين.
ولا يعني سوى أن أوّل منفخ "الرايكس" على منتجاته يرعر عرض هذه الأهمية الفريدة من مجموعة
محدثة، كم أنواع خاص الشكر والتحية للقائمين على الفنون من هيئة منفخ قطر، وقد قام "أمستردام"، وما يزال ط Minute مشترٍ، استضافنا الأقمار إمداد عام منفخ "الرايكس" في
"أمستردام"، وما يزال ط مسيرة، أمستانا الحضاري لمدير عام منفخ "الرايكس" السيد "روج بيريس"،
ومدير المقتنيات "تاكو بيبين"؛ لازهما ومتحفهما المتحف مع هيئة منفخ قطر، يُنضم هذا المعرض دليلاً آخر
على التأثير والجهد المقدرين من السيد عبد الله النجار المدير العام لهيئة منفخ قطر، ودكتور "روج ماندل"،
المدير التنفيذي لهيئة منفخ قطر.
يُقدم هذا الدليل من المعرض نبذة عن أعمال أساتذة الفن الهولندي باللغة العربية للمرة الأولى. كُشفنا الجزء
لشركة "بيل" لدعمها الخاص لهذا الدليل، وتعمل كم الاستمتاع بالعرض، وأن يكون دليلنا هذا مقدماً تعريفية
رائعة لأعمال أساتذة الفن في هولندا والعصر الذهبي الهولندي.
هذا المعرض والكانتوغراف المخالف لهما ثمرة التعاون الأول الذي يتم بين متحف «الرايتس» وبين هيئة متاحف قطر. فحالما كان هنا النوع من المبادرات الثقافية نواة لمبادرات أكثر عمقًا وشمولية تم على جميع الأصعديات الديموقراطية والاجتماعية والاقتصادية والأكاديمية التي لا تتعارض بالمصالح.


أنشأ أمير البلاد الفيصلي هيئة متاحف قطر عام 1983 كمعمود له وهويه في عملية تطوير الدولة. وقد كانت الفهرسة مزودة؛ إذ مهدت في المقام الأول إلى تعدد المتاحف الثقافية، وجمع المقتنيات والأعمال النافعة والمختارة من تطوير الأواصر الثقافية بين دولة قطر وغيرها من الدول.

أما متحف الفن الإسلامي الذي يحتضن معرض لوحات «الرايتس» فقد فتح أبوابه للجمهور عام 1988 بتنائي الرائع الذي صممه المهندس المعماري الشهير «أ. م. باي». وعلى الرغم من أن هناك ماتي عام تفصل بين بناء متحف «الرايتس» وفناً الإنسان، إلا أن كلها تأتي بنفس الطموح ونات النجاح، إذ يهدف المتحف الإسلامي إلى عرض كل ما ينتمي في إثراء الثقافة الفنية في مجموعة مقتنيات من الفن الإسلامي وما ينطوي من برامج تحليلية وتحقيق مجموعة متحف الفن الإسلامي ازديادًا وشدة من الزمن، وتثبيت قرات، وهي من أروع المعارض وأكثرها تنسيقًا، والتي تتيح هذه المجموعة إقامة المعارض الفنية الاستثنائية التي تستناد من أحياء أخرى من العالم.

cki يستمرن بها نشج قطر وشعب الدول المجاورة ويرجوها ضمن سياقات مقارنة مختلفة.

المفكر والعرفان

بادئ ذي بدء ندعها بالذكر للسيد عبد الله الأ_Query مدير عام هيئة متاحف قطر، والسيد "وايم بيبس" مدير عام متحف «الرايتس» لفهمها لهذا المعرض.

قد حظى مديرو وموظفو المتحف بشرف العمل والتعاون مع على إنتاج معرض العصر الذهبي للفن الهولندي، وقد ساعدت القرصنة للتركيب من موظفي هيئة المؤسسات العربية للعمل على تحقيق وتسليط هذا المعرض، عجّ مصتنا للجهود التي بدأ على مدى شهور لإظهار هذا المشروع بأبيه صورة. تميز هذا العمل المشترك بالكثير من المصانع والمعتache، والفضل في ذلك يعود للائتمام الكبير الذي قدمه كل الأطراف المعنيين بالمعرض.

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من القسم الماضي، ومسلم أكبر، ومحمد عمرو شيخونئ، وموقعى قسمي التسويق والعلاقات العامة، ومحمد منصورى، وعبد العزيز الحمدي من مكتب رئيس مجلس الأمان، وطارق مناصر من الدائرة القانونية، ومحمد منصورى، وعبد العزيز الحمدي من قسم الأمن والمخابئ، وكيل من شارك في العمل على إنتاج المعرض من هيئة متاحف قطر، ونختص بالذكر "جَبَل".

تأتي، ونجد أن فلسطين، و"بيجي لور"، شارك خاص لتغريدشقام كمال من قسم المعرض لدعمها بالشعور في القدس، وشاركت الشيخ عبد الرحمن آل ثاني لمساهمنته الفعالة في قراءة وتقويم النص العربي، ما كان هذا المشروع ليحقق أول جهد "ال.ACCESS" مدير مكتب المدير التنفيذي الذي بدل جهداً مشولاً في تنظيم وإدارة كل ما له علاقة بالعرض والكتالوج.

ممن متحف "الرايتس" نخص بالشكر "تيم زيدنك" رئيس مكتب المعرض و"سيمون فان الست" لتنظيم وتنسيق المعرض، كما نشكر "جريجور في ثير" رئيس قسم الفنون الجميلة و"بيتر رولفوفر" القائم على مجموعة لوحات القرن السابع عشر لاختيار الأعمال الفنية، و"مانيا ساندرست" وفريقها من الفرق الذين قاموا بعمل رائع في تجهيز المعرض، و"فونلا براون" رئيس مكتب التسجيل وفريقها لتوفير الدعم اللوجستي اللزم، كل الشكر لـ"ميل بروسما" من قسم الأمن والسلامة، وأيضاً لـ"كارلسكا خودهار" من مكتب المدير لدعم العام، وكل الأشخاص ذوي الناقة، وعلى مساعدتهم في إعداد الكتالوج نشكر "مارتين برون" رئيس قسم الطباعة والنشر، "مود سوتام" محررة ومتساكنة المشروع و"سيسيل فان دير هارتن" رئيس قسم الصور.

يذكر كامل المتحفون عن أهميّتهما لـ"خريدن فورستين" مؤلفة تصميم وكتالوج المعرض على أساسها الرائع. ومن الجدير بالذكر أنها مؤيّدة قوية مستقلة عملت على إصدار العديد من الكتالوجات الفنية لعدد من المناهج والمؤسسات الثقافية. كما نشكر "أينريتشارد" و"ساشا تشافي" لترجماتهم الرائعة والواضحة من الهولندية إلى الإنجليزية ومن الإنجليزية إلى العربية على الترتيب، وأخيراً وليس آخرًا نشكر "هذى سيميتاوزن بي فان" لتصميم الكتالوج الرائع والجذاب.

الشكر الجزيئ لشركة خدمات "شل" قطر لتموين الزجاج الشęki في إنتاج الكتالوج، كما نشكر "سيمون بيرك" مدير الاتصال وشبكته "سينتا تومايلون" مستشار الإدارة لحاسوبها وعمهم للمعرض،الكتالوج من مطبوخات "دار بوميرزي" مؤسسة قطر للنشر، دار النشر الرائدة، ويعود إلى إخبار الآذبة والفنون الرائقة إلى قراءة الفنانين العربيين والإنجليزية داخل دولة قطر وخارجه.

أخيرًا، نود أن نعبر عن خالص شكرنا لدعم الشيخة الراشيدة بنت حمد بن خليفة آل ثاني، رئيس مجلس أمانة هيئة متاحف قطر لرئاستها السبقية بأهمية المؤسسات الثقافية ومسؤلاتها في بناء جسور الثقافة وال التواصل من أجل تعزيز تحرر الإنجازات البشرية مما كان مصدرها. هذا المعرض ما هو إلا تجربة للكتلاج التفاعلي التفاعلي للدولي في المستقبل.

"روجر ماندل"، المدير التنفيذي لبيت متاحف قطر
"ناكو ديبيتس"، مدير المكتبات في متحف "الرايتس"
المكان

علي ريتسمون بيركيم، حي البندقية في أمستردام في ساعة نام.

ائز، اليان ريتلب على البحار، 32 x 44 سم. أمستردام، متحف الرايكس.

Inv. no. SK-A-1333
الشكل 4
فرانس هولن، "لوجة شخصية لثنائي في منظر طبيعي، إيمانويل إبراهيم ماسا على الأغلب (1644-1700) وبياوتوس فان دير كلين (1640-1700)، حوالي عام 1666، اللوحة بريغة على شاش، 108.5 x 123 سم.
Inv. no. SK-A-1333. متحف الربان، أمستردام.
تقدمة
معجزة الجمهوريات الهولندية

نجحت هولندا على مدى القرن السابع عشر في تغيير مصيرها ومصير غيرها من البلدان؛ ففي خالق عقود قليلة استطاعت هذه الدولة الأوربية الشاسعة الصغرى أن تترك بصمة هائلة في مجالات العلوم والثقافة والفنون والتجارة الدولية والصحراء والهندسة. فقد كان هذا القرن علماً صحراءه الهولندي الذي لا تزال تلامه ظاهرة في الأدبية الأدبية التي تزداد أهميتها في القرن الذهبي الذي لا يزال ينضج حتى اليوم. من أربع قرون مضت كانت هذه الدولة الصغيرة قوة عظمى؛ إذ استطاعت هولندا أسطولاً ضخماً من السفن التي كانت تبحر في كل أنحاء العالم قادمة من الأحداث اللافتة والثورة وثناء من أجل الحروب، وأسما من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الزراعة، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحروب، وآسيا من أجل التفوق والقيادة إلى الشرق إلى الشرق الأوسط من أجل الحرو
ثماني عاماً من الحرب

إن نجاح هذه الدولة الصغيرة في كل هذه المجالات كان متأزاً للدهشة، خصوصاً إذا عرفنا أنها في بداية القرن السابع عشر كانت لا تزال دولة فنية غارقة في حرب أمضتها لعقود. في أواسط القرن السادس عشر لم تكن فكرة جمهورية البدايات المتقدمة قد نمت بعد. كانت المنطقة المعرفة حينها باسم الأراضي المنخفضة تتألف من سبع عشرة مقاطعة تطالب بمساحة تقارب أراضي هولندا الحالي وحاجزها الجوي بجيبي. لم تكن هذه

مناطق مستقلة، بل كانت جزءًا من الإمبراطورية الإسبانية.

كانت الأراضي المنخفضة محكومة من قبل ملك إسبانيا "شانزيلز الخامس". وانتقل الحكم منه، اعتبارًا من عام 1055، إلى إبنه الملك "فلايب الثاني". بعد تسلم "فلايب" للحكم ساءت أحواز الناس في البلاد، وكان من أهم أسباب انتشار الشعوب أكله عن الجهة الشرقية، فقد كانت البلاد الكاثوليكية في المسيطرة في أوروبا لمدة قرون، لكن في القرن السادس عشر أخذت أعداد الهولنديين الذين امتنعوا البروتستانتية منشئين بذلك عدد الكنيسة الكاثوليكية. "فلايب"، الذي كان كاثوليكياً متمسكاً، رفض هذه الحركة واضطرد. كانت السياسات التربوية المتشددة التي وضعها الملك الإسباني والثقب، من الأسباب التي زادت من سخط الهولنديين.

وصل الاستياء إلى أوجه عام 1574، حين قام سكان هولندا بالتصويت ضد إسبانيا. بدأ المتمردين بتدوير مثاث الأسس والذاتية، لأن الناس اعتبرت الكنيسة الكاثوليكية مسؤولاً عن هذه الوضعية. فلم تكن التماثيل وقطع المدافن والقطع التربوية الأخرى وأطلقوا وقعتهم. امتدت هذه الحركة التي بدأت في جنوب الأراضي المنخفضة إلى الشمال، حيث اتجهت البلاد في داخل فتنة أسلوب فقط، وفجأ، باسم "حرية الملاحة"، في إشارة إلى تطبيقها للمصلحة التجارية (الشكل 1). كذلك أصبحت الإستقلال أكثر وضوحاً في مفاوضات هتمان الإسبانيا. كان "فلايب الأول"، أمير أورانج (الشكل 2)، أحد القيادة الذين اتفقوا على تهدئة البروتستانت.

لا يستطيع ملك إسبانيا تجاهل هذه التطورات، لذا أرسل "دون فرانشيسكو أفريليز" حاكم غلطة المعروف باسم "دون أليا" إلى هولندا لرفع المصلحة وإحالة المتمردين. لكن الأمر تحقق هناك عكساً: فقبل المتمردون السلاح تحت راية أمير "أورانج"، تبع ذلك إطلاق الحرب على إسبانيا التي ستقترح الرايخ، وانتقل اسم "حرية الشمال" على هذا الصراع الذي استمر من عام 1578 حتى عام 1648، وهي السنة التي تم فيها توقف مفاوضات "مونتيري". وقد شكلت أحداث الحروب ومعارك البحرية التي وقعت في هذه الفترة في عدد لا يمكن من

الوحي (الشكل 3).

(الشكل 1) (يمين)
(الشكل 2) (يسار)

*دريش فان ديلين، ".chars" في "كريستها", 132، أوغ رينه على لوح خشبي، Inv. no. SK-A-5737، 1634، 158 x 72 سم، استرداد، معهد هولندا، Inv. no. SK-A-5929، 1584-1585، 1634، 158 x 72 سم، استرداد، معهد هولندا.*
أهم النتائج التي تمتلكت من هذه الحرب كان تقسيم الأراضي المتخصصة إلى جزأين؛ فقد نجحت القوات الإسبانية في استعادة مدينة "أنترنتوب" الجنوبية من المتمردين، ووضعت المقاطعات العشرة المتخصصة الجنوبية للحكم الإسباني من جديد، بينما أغلقت المقاطعات الشمالية السبع، وهي: "هولندا"، و"سيرايت"، و"أوتيركت"، و"دينيسمير"، و"أبولينيرا"، و"كروينبرغ"، و"كركمنبرغ" استقلالاً، وأصبحت تدعى جمهورية البلدان السبع المتخصصة أو ما يعرف اختصاراً بـ"الجمهورية" (الشكل 8). يشار إلى الدولة باسم هولندا، وهو أمر غير صحيح تمامًا، لأن اسم إحدى المقاطعات المنفصلة تحت جناح الجمهورية.

وقد بدأت الجمهورية الجديدة إلى تقديم صيغة جديدة لمفهوم الحكومة لم يكن معروفاً حتى ذلك الوقت؛ ففي أواخر أواخر من أوروبا كان الحكم يبدأ الملك والليالي، لكن هذا كانت السلطة السياسية بيد الهيئة الإقليمية والمحليّة. وقد حكمتها مجموعة من الأوصياء وأبناء عائلات التجار الهولنديين في البلدان والمدن، أما بالنسبة للمسائل ذات الصلة الوطأية كالدفاع والشؤون الخارجية، فقد كان ممثلاً المقاطعات السبع يعملون لمناقشتها في المقر العام في لاهاي، مما جعل من هذه الدولة الواسعة واحدة من أول الجماعيات الديمقراطية الحديثة.

الاقتصاد والمجتمع

على الرغم من سنوات الحرب الثلاثين التي استمرت حتى أواخر القرن السابع عشر، فقد ظل الاقتصاد الجماهيري مزدهراً طيلة هذه الفترة. وفي الحقيقة فإن العمليات ضد الحكم الإسباني شجعت على نمو البلاد الاقتصادي، إذ ترافقت الاستقلال السياسي بنوع من الاستقلال الاقتصادي الذي أضطرت الدولة الجديدة إليه على الرغم من أن مقاطعاتها كانت أقل ارتباطاً من معظم الأقاليم المهمة في الأراضي المتخصصة الجنوبية.

وكانت التجارة هي مفتاح السر؛ فقد استغلالت الجمهورية من أنها للعظام ووضعها البحري الممتاز، حاصر المتمردون الموارد المائية المحيطة بـ"أنترنتوب"، مما دفع بـ"أمстерدام" إلى المناسبة. وقد لعب وضع أنترنتوب كمركز تجاري عمليّ والجمهورية نفسها دوراً مهماً في تنشيط التجارة. أما الصيد والزراعة فقد فتحا أمام الدولة باب تصدير الأسماك ومجملات الأطعمة، مثل: الزبده، والبيض، والجبن، على نطاق واسع. كما أسهمت القطاعات الأخرى، مثل قطاعات النسيج، الصناعات، السفن، وما شابهها، في إنتاج صادرات مربح.

لم تقتصر التجارة على الأسواق الأوروبية، فقد نمت التجارة بسرعة إلى الأوروب الشرقية الهولندي في عام 1103: وهي المنظمة الوحيدة التي كانت تملك حق إيراد产物ات التجارية مع آسيا باسم الجمهورية، حيث أصبحت أكثر شركة تجارية في العالم، وحتى بعدها، بعد عشرين عاماً، تأسس شركات الهند الغربية التي ركزت على إيراد الصناعات التجارية مع غرب إفريقيا وأمريكا الشمالية والجنوبية، وإلى ذلك الحين كان إنهضة واسعة التقدمات ظاهرة في هذه الأجزاء من العالم، وقد توسعت الجمهورية على حساب هذه القوى الرئيسية.
تجميع القریطة: كان ستودو ب. 2. استرDodam

المطلة 8

جمهورية البلدان السبع المنتفخة حوالي 1438. عندما وضعت حرب
الصينين عهداً مع إسبانيا أزروها دعوى الأراضي الجغرافية إلى استورت من
الإنسان ولم تكن تدخل إلى المقاطعات السبع باسم الأراضي المشتركة
وكان يحكمها المجلس التشريعي. يظهر الخط الأحمر الحدود الحالية
للهولاندا.
وقد نفتح الالتباساتحق توقيع المعاهدة مع الحكام المحليين، وإقامة الإدارات المحلية، مما ساعد الجمهورية على أن تعزيز قوة استعمارية عظمى. في لوحة «أولريت كاوب» نرى أن بارزًا بارزًا من شركة الهند الشرقية وزوجه يقفان أمام ميناء لتش闹ع (فانافاناه) جاروحا الحالية، عاصمة المستعمرة المعروفة باسم الهولندا الشرقية الهولندية (النرويندسكا).

الشكل 9.

كذلك كانت الجمهورية في القرن السابع عشر مستعمرات في «سيند» (سرياندا) و«الكيب» (جنوب إفريقيا)، و«غوبانت» الهولندية (سوريان غوبانت)، و«أمستردام الجديدة» (مالاتين في نيويورك)، وغيرها. كانت شركة الهند الشرقية الهولندية تتأجر بالتوابل، مثل الفلفل، والقرنفل، والقرفة، وجهزة الطيب ومسحوقها، وحقاً: بالبن، والشاي، والسكر أيضًا، وكانت شركة الهند الغربية توريها من استيراد الم metod ومواد الخام مثل: الذهب، والحاس، والجلد، والسكر، والبضائع، ومعدات الرقيق في إحدى البقاط المخزون من تاريخها.

كانت التجارة التي زارتها الجمهورية مع أجزاء أخرى من العالم بسيطة في تواصها، وكافحة ازدهارها على التصادر والمنتجات والمحاصيل الزراعية المختلفة: في عام 1712، على سبيل المثال، فتحت العلاقات التجارية التي وقعتها الجمهورية مع السلطنة أحمدي، السلطنة الإمبراطورية المغنية حينذاك، الطريق لاستيراد «ضيفات التوليب» والمرجع المجري، التوليب من الأزهار التركية المحلية التي وصلت إلى هولندا في القرن السادس عشر. حيث لاقت أكبر الاستحسان، الأمر الذي جعل منها في التوابل أحد الرؤوس المحترقة للهولندا المغنية. أما السجاد الشرق الأوسط الذي كان يوفي الكثير من الزوايا، فقد كان يتقن عبر الطبق التجارية القديمة، مثل الطريق الذي تمر عبر أسفلها إلى بدير وبالغ. وتظهر الرحلات الهولندية التي زحفت في القرن السابع عشر، مناطق داخل البيت، السجاد الإنتولي والقارهي وغيرهما من أنواع السجاد الشرقي، حيث تظهر في العديد من التوابل، في الحواف، (شدة 77 مثلاً). بدأ الفنان يصور بعض الأزهار البرية في إشارة لاهتمامهم بعوامل المناطق المبتدية، وقد لا يندفع البعض منهم من أمثال: رامبات، ناجياً كبيرًا في رسم رؤوس الرجل ونساء تحمل طفاها شرقيًا، بإعرابها العمال.
وعظيمة الرأس (فرقة 20). إن ازدهار الجمهورية فلدا لم يمر مرور الكرام إذ انجب المهاجرون لأقصى العمل المزدهرة بمجالات: التجارة، والعمران، والصناعة، والزراعة، والأجر العالية نسبيًا، فتوافد العمال الماهر وغير الماهر للعمل في الجمهورية. كما تغيب الحجEMS في الجمهورية دورًا رئيسيًا في استقرار المكانين الذين فطوروا من ممارسة شعاراتهم الدينية في بلادهم. فواصلت على سبيل المثال، أعداد كبيرة من البروتستانت الذين فروا من الأراضي المنخفضة الجنوبية إلى الشمال بعد احتلال "أنتويرب" وسرعان ما أسلمت تلارات الهرجية هدنة في زيادة عدد سكان الجمهورية الفنية، حيث استقر الوافدون الجدد من المهاجرين المحليين في المدن الرئيسية في غرب البلاد، فأزدهرت أعداد السكان بسرعة كبيرة. حيث فجر عدد سكان "أمستردام" بين عامي 1585 و1610 من 20000 إلى 32000.

نسبة، مما دفع بالمدينة إلى التوسع عدة مرات.

وقد تفاقم الاقتصاد المزدهر وأعداد السكان المتزايدة مع رفاهية متزايدة لم تشمل كل طبقات المجتمع. لقد أدى وصول المهاجرين الأغنياء من الأراضي المنخفضة الجنوبية ألمانيا، ونشوء التجارة الدولية للمتجات ذات القيمة المرتفعة، إلى تكون طبقة من ثروة التجار الجدد في الجمهورية. جنى هؤلاء التجار، الذين كانوا في الغالب يتنمو إلى العائلات الحاكمة، أموالًا من العمل في المكاتب العامة. وقد ينتمي هذه العائلات فاحشة النوازل الرائعة التي لا تزال مشاهدة اليوم على جوانب قنوات "أمستردام" و"هارفام"، و"أفيندن"، وغيرها من المدن.

الشكل 10، فلما 38.

فم الرسم

كانت لهذه التطورات الاجتماعية أهمية كبيرة، اكتسبت على نطاق الجمهورية، فأوضاعهم كانت مختلفة جدًا عن أوضاع نظراهم في الدول المجاورة، إذ كانت اللوحة من السلع مأخوذة التكليف، حيث كان الكالاسمان يكلفون برسمها من قبل الطبقات الحاكمة والكنيسة الكاثوليكية بشكل رئيسي. وكانت معظم الأعمال الفنية تستخدم لزينة الأبنية الدينية، مثل الكنائس، والأبراهيم. لكن الجمهورية كانت البروتستانتية في الأساس، والكنائس البروتستانتية انتهجت

الشكل 1، علامة أردشير بيرزینج، "دمار لقاء هون براتن في أمستردام، كما ترى من شرفة"، 1309-1311. ألوان زيتية على خشب. Inv no. SK-A-5003.
البساطة وإزالة كل أنواع التزويجات، الأمر الذي تمكن رؤيته في بعض اللوحات، مثل لوحة «يهو كنيسة سانت أنجريوس في أستينفالنت»، كما يرى من رؤية وقفة الجوفة في الجهة الغربية» (1148). ألون رنية على لوحة خشبية.

الشكل 11: وقف مسجد، كنيسة سانت أنجريوس في أستينفالنت.

(نص 1)

إن قطاع هذه الجهات كراعي للفنون كان يعني اضطراب الفنانين إلى البحث عن مصادر جديدة للعمل. وقد وجدوا ضالتهم في طرق النزهة من سكان المدن والطبقات الوسطى الذين ألغوا عدداً وثورةً، مما جعلهم زائنين مستقلين لدى الفنانين. في النهاية بعد أن تمكنوا من اقتناء العناصر في استعراض الجمهور والثروة على الائتمام، قام سكان المدن من الطبقات الاجتماعية الراقية بتلخيص الفنانين إنتاج الكثير من الأعمال التي كانت في أغلب الأحيان لوحات شخصية، بينما كانت الأثواب الخاصة كجزء من الملوك والبابا في الدول الأخرى، لكن التجار والمواطنيون الأبارزين وهم شعبهم في الجمهورية أرادوا توقيع الجهة والثروة التي أصبوها في لوحة، مما أسهم في تنسيق الحركة الفنية (الشكل 12).

وقد كان الموظفون العاميون رعاة الفن أيضًا ضمن حدود إمكاناتهم كموظفين إداريين. تم تكليف الفنانين برسم اللوحات الفنية من قِبل مجالس المدينة والمحاكم البحرية ووحدات الحراس المدني ومديري المؤسسات، مثل: دور الأزياء، ومدفوع الفقراء، والمسجون، معظم هذه اللوحات كانت لوحات شخصية لمجموعة من الأوصياء أو أفراد من الجيشه الشمالي. (الشكل 13). لكن كانت هناك أنواع أخرى أيضًا، فالمجالس البحرية كانت تتلخيص الفنانين برسم الانتصارات البحرية، ومحاربة المنفجرون كانوا يفكرون بتزويج دور البلدات، فافوض تزويج نار نابليون «أمبراطور» الجيشه الضخم، على سبيل المثال، تكليف الكثير من الفنانين برسم العديد من اللوحات (الشكل 13)، وقام العديد من الفنانين، من بينهم «خوان فان ديل»، و«فرديناند بول»، بزراعة عند راغب مجلس مدينة «أمبراطور» برسم صور شخصية لوكسم بناء عليها.

لم تكن كل الأعمال الفنية مصممة بناء على تكليف مسبق؛ فقد عمل الكثير من الفنانين بشكل رئيس أو حريص على بيع أعمالهم في السوق المفتوحة، أي أنهم كانوا يرسخون اللوحات ثم يعرضونها للبيع في معارضهم، أو في المعارض، أو المتاجر الفنية، وغيرها، مما حلق توجه من سياسته الفنية، ويعطيهم اهتمام جيد للمواضع، وتجربة بعض الأفكار الجديدة، على الرغم من أنهم كانوا يضعون في اعتبارهم دائرة الناس الفنيين الفقراء المهاجرين الذين خصصوا أولئك الذين أعدوا أعمالهم بناءة على عمل مكتفط، زادت كبيرة، وكان الرسامون ينظرون للرسوم طويلة، حتى يمكنهم من الحصول على أحد الأعمال، بينما اعتمد الآخرون على التقنيات السريعة والانتاجية العالية.
الشكل 12
بارثولوميوس كان دين هامست. "احتفال السلام في مونستر" 10 يونيو 1648 في مقر المحرس المدني (صرافات جورج) أمستردام. 1648
الوان زيتية على قماش. 223 x 367 سم. أمستردام. متحف الرايكس.
Inv. no. SK-C-2
 وعلى الرغم من أن اللوحات بقيت بعيدة عن متناول شرائح واسعة من الناس، فإنها لم تكن سلطاً غير ميسورة الثكلة بالنسبة للبعض الآخر، وبدون أي امتيازات، كتبتها بعض المسافرين الأجانب، بما في ذلك الأراضي المنخفضة في القرن السابع عشر. إن الدولة كانت قريبة من نمطها في أوروبا في هذا المجال، إذ استغرق هؤلاء المسافرون من صعوبة المشاكل التي كانت بجانبها حتى في البوادي المفيدة. الكثير من هذه اللوحات كن، باعتبار الجمع عاماً على نسخ أو لوحات رسوم فنانين أقل شأنًا، لأن الأعمال البارزة التري، من النوع الذي اتجه «يوهانس فيرمير»، مثلها، كانت حكراً على الأثرياء دون سواهم (الشكل 13).

الفنانون وتخصصاتهم

نظراً للإقبال الشديد الذي شهدته الأعمال الفنية، ليس من المستغرب أن أصبحت حرف الرسم من الحرف المرموقة؛ فقد تضاعفت عدد الرسامين، وحسب التقديرات، أربع مرات خلال العقد الأول والثاني من القرن السابع عشر. كان الفنانون (وأخيراً في نهاية التسعينيات) الطامحين أن يصبحوا فنانين يبدأون تدريبهم في سن النشأة تقريباً. وفي غياب المدارس الفنية المختصة كان عليهم أن يتعلموا على يد أحد الأسئلة المرموقين. حيث كانوا يخصصون مساحة لمئة الرسم والتفصيل، كما يتعلمون بعض المهارات العملية الأخرى، مثل: طحن الألوان الطازجة، وتحضير الأفمشة للرسم. تبدو بعض هذه الأنشطة في لوحة «مرسوم الفنان» لـ«مايكل سيرجنس» (الشمال 21)، وكما اتبعت شهيرة الفنانة

الشكل 13

يوهانس فيرمير، «رسالة حب»، حوالي 1662، ألوان زيتية على قماش، 44 × 59 سم، (القمة 20).
أردنا عدد الطلبة الراغبين في التعلم على يديه، هذا وقد ذهب "رامبرانت" في مرسومه في "الأمستريχم" عشراً الرسامين، منهم: "فرديناند بول"، و"نيكولاس ماس" (فترة 19، 27).

في نهاية التدريب يقوم الفنانون الصغار بإنتاج إحدى التحف الفنية التي تؤهلكم للانضمام إلى نقابة "سانت لوك" المحلية. أسميت هذه الفنلابة الاحترافية وغيرها في تنظيم طبيعية وفترة الفنريبيبي؛ حيث كانت تحدد مبادئ الأشخاص لممارسة مهنة الرسم، كما كانت تحمل أعضاءها من المناقشة الخارجية. كان يعين على الفنان أن يكون عضواً في أحد فروع النقاشه المنتشرة في البلدان والمدن؛ ليتمكن من بيع لوحته هناك. وكان لكل المراكز الفنية الرئيسة "فرع نقابي" تابع لـ "سانت لوك".

كان معظم الفنانين من الرجال، من بعض الاستثناءات النسائية القليلة من أهمها: "جدريد لايستر" (فترة 13)، و"مارا فان أوستريك"، و"راشيل راوش". كان الفنانون يواجهون بشكل رئيس في المدن الكبرى الواقعة غرب البلاد، مثل: "الأمستريχم"، و"هايبلين"، و"ديلست"، و"لاين"، لكن كان هناك فنانون أيضًا من ذوي الموهوب المتانة، الذين يعملون في بعض بلدان الأقاليم الصغرى، "خوارد تير بوخ" مثله أمض جزءًا لا يتجزأ من حياة العملية في "سانت لوك" و"دينتر" (الشكل 14)، وهما بلدان واقعتان في المنطقة الشرقية من الجمهوريات، حيث عاش عدد قليل جدًا من الفنانين.

ونظراً للارتفاع الملون في أعمال الفنانين، فإن نوعية الأعمال التي انتجها في هذه الفترة كانت رائعة، مما أكسب المناخ الثقافي الإيجابي الذي ساعد الجمهوريات، ومنح الفنانين الحرية المطلقة في تطوير مواهبهم. إن كان في نتائج منافسة الفنانين الآخرين، فقد كان عليه تمييز أنفسهم بإنتاج أعمال فائقة الجودة. إحدى الوسائل التي ساعدت في تحقيق ذلك كانت التخصص في إنتاج نوع معيين. مع مبادرته ونضاله. وقد ذكر البعض على رسم السير التاريخي أو مشاهاة من الحياة اليومية (الشكل 15). بينما ركز البعض الآخر على رسم المناظر الطبيعية ومناظر الشتاء (الشكل 15)، والمناظر البحرية والمعالم المعمارية أو التنسيقات المركبة بطريقة فنية للجمال.

الشكل 14
"خوارد تير بوخ"، "فرديناند بول"، و"فرديناند بول"، و"نيكولاس ماس" (فترة 19، 27).

اللوحة معرفة باسم "الألف المأسور"، حوالي 1550، ألوان زيتية على خشب، 70 x 33 سم (فترة 19).
وبقاعدة، فقد تخصص الفنانون بمناطق أكثر تحديداً نهج ضمن نطاق النوع الفني الذي اختاروه. فمعظم رسامي الطبيعة المامحة مثلّ قاموا برسم لوحات متنوعة تناولوا فيها المواضيع نفسها من زوايا مختلفة؛ ففي حين تألقت بعض الفنانين في تصوير المناظر الطبيعية، ركز البعض الآخر على رسم صور لطيفات حملت أواني فضية وغيرها من العناصر، وقام البعض الآخر برسوم تراكيب مختلطة منجهاد الصيد أو عشبة المزهرة، وقوام البعض الآخر برسوم تراكيب ضمن غنائم الصيد أو عشبة المزهرة، وقوام البعض الآخر برسوم تراكيب ضمن غنائم الصيد أو عشبة المزهرة.

كان التعاون هو الظاهرة الأخرى المهمة التي نجحت من هذا الاختلاف، إذ لم يكن من المستغرب لفنان تفوق في مجال معين أن يساعد فناناً آخر تخصص في مجال آخر، فمن المعروف أن العديد من الفنانين الذين ركزوا على رسوم الأحياء المعمارية والمناظر الطبيعية كانوا يستخدمون فنانين آخرين لإضافة الأشخاص إلى لوحاتهم. «فإن فنان هاربردين»، على سبيل المثال، كان يستخدم رسامًا يدعى «أدريان فان دو فيله» لرسم الأشخاص في لوحاته المدنية. كان «فان دو فيله» مختصًا بالمناظر الطبيعية التي تحوي رعاة رقصة وقططًا للماشية، كما كان ماهرًا جدًا في رسم الأشخاص والحيوانات (فترة 7).

الشكل 16 (يمين)
رافائيل هاربردين، «علامة شخصية للفنان يحمل فيديو الرسول»، ألون ريتيني على قماش، 67 سم. (فترة 7).

الشكل 17 (يسار)
فرانس هوفمان، «أحمر ماء يحمل كأسًا من الشراب»، لوحة مرسومة باسم «الشراشف الشفافة»، حوالي 1638-40، ألون ريتيني على قماش، 58 سم. (فترة 8).
هذا لا يعني أن كل الفنانين كانوا مختصين بمجال واحد، فقد كان هناك فنانون عملوا بانتظام على إنتاج أنواع فنية متعددة أو قاموا بزغوت فنية زادوا من خلاصة الحقول الفنية الأخرى. أنماط هؤلاء الفنانين هو "الأسباب (الشكل 17) التي يرسم لوحة جزء منها عناصر إنجيلية وأسطورية ومجازية، كما يرسم لوحات شخصية ومفاتيح طبيعية ولوجين من الطبيعة المائية، كما صنع من بين اللوحات الجريئة التي استخدمها لتشويقه أعداء كبيرة "(الشكل 18) لكل قلة قليلاً من الفنانين هم الذين تناولوا أمواجاً فنية متعددة.

تمكن الفنانين من تطوير أساليبهم الفنية ضمن المواضيع التي اشتراؤها التخصص بها. وكانت معاكسة الفرشاة سواء أكانت متفرقة أو دقيقة، والتأثيرات القوية للضوء والظل، والإضاءة الطبيعية المتناظرة تناسب، واللوان الحاضرة أو الغريب في استخدام الألوان الساطعة، كلها أشياء لم تكن أساليب الفنانين وسعتها التعرف على أعمالهم، فقد اشتهر رسام اللوحات الشخصية "فرانسيس هوس" برسوم فرشاته الطبيعية (الشكل 18). بينما افتتح أخرى لأساليبهم الفنية، وكانت معاكسة الفرشاة لـ "يان فان وجولا" استعامة تقريبًا، مقترنة بالأشكال الطبيعية الناعمة المفيدة للناشئة التي رسمها "باولوس بوتر" (الشكل 19). تتضارب لوحات الطبيعة المائية التي رسمها "أيروتخت" في الفترة نفسها تقريباً (الشكل 17).
وكم هو متوقع: فقد كان الفنانون يتابعون أعمال بعضهم البعض، كي يرصدوا حاجة السوق، وكانوا يتبنون بسرعة الأفكار والمشاعر الجديدة. ومن الحالات الجيدة، بالملاحظة: المجموعة التي كان يطلق عليها اسم مجموعة "الإيطاليين" (итетة 15) إلى إيطاليا لكي يشاهدوا ويدرسوا بالدرجة الأولى في عبادة الآثار الكلاسيكية وفنون عصر النهضة.

وقد عودتهم أوجبت التأثيرات الإيطالية في أعمالهم، وقد كشفت المناظر الطبيعية الجميلة المنسورة والمشاهد للفنون عالمًا مجهولًا تمامًا بالنسبة للسكان الجمهوريين ذات الطبيعة الرفيعة المبسطة.

لقد كان هذا النوع من اللوحات Preferred جدًا لدرجة أن الفنانين الذين لم يزوروا إيطاليا قد شربوا في رسمهم أيضًا. ومن هؤلاء الفنان "نيكاروس بيرحم" (الشكل 17) و"

الطبيعية البولندية على طراز "فان بان كواو" لم ينح من هذه النزعة (الشكل 32).
تمثل الواقع اليومي

كانت الواقعية من أهم ميزات الفن الهولندي في القرن السابع عشر، فعلى الرغم من أن الفنانين رسموا قصصًا من الإنجيل، والأساطير والتاريخ، فكلهم وقعوا بشكل رئيس، العالم من حولهم، مثل: المناصرة الطبيعية بآدابها، وتفاعليها، وموضوعها، وسامحتها (القرن 18)، والمدن، والبلد، والقرى، بيعتهم وسجاياهم وحبيتهم الطبيعية، وقد استجاب الفنانون في هذه اللوحات لتأذينهم واحتمالات الناس الذين ألقوا على شرائدهم. بعدها، قربوا هذه اللوحات بعد إضافة تأنيب بالحياة، وقد بلغ الفنانون جهدهم في الحكاية الطبيعية وتصدق طريقة ممكسة، مسلسلين بإخلاص عجيبًا، مثل: من يبحث عن قطعة طائفة في لوحة الطبيعة السائدة، أو حشرات ونبتات ناتئة في لوحة الزهرة، وقد كان هذا الاهتمام بالتفاصيل من أهم وسائل الفنان الهولندي، لقد افترض الفنانون بقدرةهم على الحكاية الطبيعية بشكل مؤثر، حيث كتب الفيلسوف، كونت تخريج، لجاء في كتاب التفاسير الطبيعية التي كان بعضهم يضعها على لوحته، كتب الفيلسوف، حيث كتب:

"أنا لست جزءًا من هذه الدرجة من الإتقان من خلال مزج مهاراتهم المختلفة بالتفاصيل الدقيقة، مما يعطي
هم، فإن آراء رسامي الأشكال البشري، أن هناك فور أسار التنوير البشري، كان عليهم أن يتشابهوا برسوماتهم، وذلك كان على رسامي الطبيعة أن يقدموا الرسومات، أن يقدموا الرسومات، أ华为 الرسامون المختصون برسومات الحيوانات، فكانوا يضخمون رسوماتهم، حتى تغطي الجيد في الأفكار والحيوانات الأخرى."

وبعد الإستخدام لاحقا في لوحات (الشكل 25).

ومثلما تميزت لوحات القرن السابع عشر بخليفة الحياة، كذلك كانت هي في الحقيقة؛ إذ من المؤكد أن الفنانين رسموا لوحاتهم تدل على الصادق، لكنهم، كانوا لا يكونون على إجراء بعض التغييرات عند العودة إلى مراسيمهم اليومية، لنقل الرسومات الطبيعية إلى اللوحة. ف"إمامبولو دي فين" مثال، مزج تفاصيل مأخوذة من عالم

أبينية في داخل كاتالان (القرن 27)، و"أيان فان دير هاينن" فعل الشيء نفسه في مزارعه المدنية (القرن 30). وقد عمل فان دير هاينن على تفسير الطبيعة، و"

الطبيعة الصامتة، الفكرة نفسها تمامًا، فلوحة زهور "فاعن دير هاينن" غيره الموجودة في هذا المعرض، مليئة من الأزهار، فتحت في مواضع مختلفة من السنة، مما يدل على أن هؤلاء الفنانين لم يكونوا يقتلون طاقات الحقيقة الموضوعة على طوابع في رسوماتهم (القرن 15 و16)، بل اعتمدوا في الحقيقة على رسم تفاصيل تفصيلية لاعتماد تفسيرات اعتراف سنوات. إن تحقيق نتائج مرضية من الناحية التصويرية، كان يهم الفنانين أكثر من قنال الواقعلجليفي.

هل هناك سبب آخر يدفعنا لدعم قبول فكرة كون اللفوحات الهولندية اشتكناها الواقع؟، ألا وهو نزعة الفنانين إلى الوظيف

التي سادت في القرن السابع عشر، فعلى الرغم من أنه يسبح عادةً اكتشاف ما ينوي الفنان نقله للمشاهد من
نهاية العصر الهندي

وصلت فترة الرجاء غير المسبوقة في تاريخ الجمهورية إلى نهايتها في العقود الأخيرة للقرن السابع عشر. تذكر سنة 1372 في التاريخ بأنها السنة الكارثية: إذ توقفت الجمهورية من ثلث جبهات، هي: فرنسا، إنجليز، وأسبانيا. ونتيجة نتائج الحرب، وصول كوبا واكروا، إضافة إلى ضعف القوى المحلية أيضًا. وقد شهدت الفترة النهضة تراجعا اقتصادياً، فأثرت آثار الحرب في العمليات العسكرية في البر والبحر وتوقفت عمليات بناء الأنشطة العامة، وشهدت سوق الصرافة الأملاح في "استرالماس" أسوأ أزى لها في بداية العصر الحديث. لذا قل، من المستغرب أن تراجع التجارة الفني، للأزمة المالية. ويقال بأن نهاية عصر الفن الهندي كانت في هذه الفترة، فقد توفي أهم مماليك هذه الفترة أو توقفوا عن العمل. بل بعض المماليك مثل "مزايرات"، و"فرانسون فونس"، و"مستديرات"، و"تيمانينات"، ولم يظهر بعدهم من يضاهيهم أو حتى من يعادلهم في مواهبهم الإبداعية. ضعفت الأصالة في الجمهورية، وتراحب تدريجياً الواقعة الهولندية التقليدية البسيطة التي مرت به العصر الهندي أمام الأناضمة العالمية المصغرة التي لم تكن تحمل أي جديد.

لكن مع ذلك لم يكن إعطاء الدولة صورة أكثر إكرارًا: ففي البهاء另一种 من القرن السابع عشر كان زال هناك آثار لا تقدر بعمل الأعلام الذين أصدوا شهوراً طويلة في زمانهم، من أمثال: "خانار، د. كروفوس"، و"أبراهيم فان دير فيرتش"، و"فان فوركس"، و"فان هاوسين"، و"فان إلزنايفر"، و"فان هاوسين" (الشكل 24)، الذين تظهر بعض أعمالهم في المعرض (فئات 4.3، 4.2، 4.3). إنها أحد الطريق في هذا العصر هي لوحة طبيعية صامتة تمثل احترامًا مثيرًا من رسام "فان هاوسين" تعود إلى عام 1672: وهي تؤكد على وجود بعض الوراثة الرائعة للفترة العصر الهندي استمر فيها في العمل إلى فترة متقدمة من القرن الثامن عشر.
Cornelis Troost
(Amsterdam 1696 – 1750 Amsterdam)

The Garden of a House in Amsterdam, c. 1740–45.
Oil on canvas, 66 x 56 cm. Signed lower left, on the
bucket: C. Troost. Gift from the estate of C. Hoogendijk.

Cornelis Troost is the most famous Dutch painter of the eighteenth century, a period that produced very few great names. And yet Troost's original ambition was not to be an artist at all: as a young man he opted for a career on the stage. It was not until he was about thirty that he abandoned the acting profession and took up art. He drew the inspiration for his paintings from the theatrical life he knew so well. He painted portraits, but focused above all on satirical works, scenes from dramas and festive events. This charming, intimate tableau in the garden of a wealthy family is thus something of a departure in his oeuvre.

Troost has depicted a formally laid-out garden with sculptures and a small pavilion with elaborate carved ornaments at the end. It is a sunny day in late summer. The red and white climbing roses and other flowers are in full bloom and the grapes are ripe. On the right, a man standing on a ladder places the bunch of grapes he has just picked on a platter held aloft by a little girl in a white dress. On the left in the foreground, in the shadow of the house, a woman sits serenely preparing vegetables, watched by a parrot that has been allowed out of its cage. Everything tells us that this secluded garden is a pleasant place to be.

One particularly attractive feature of this work is that it lets us see behind the imposing façades of the houses that lined Amsterdam's canals. There are innumerable paintings of the frontages of these canal-side mansions (p. 24, fig. 10, and cat. 37), but only very occasionally are we granted a glimpse of their back gardens. There is no way of knowing whether this garden with its summer house was painted from life or was an idealized setting dreamt up by Troost.
Jan van Huysum
(Amsterdam 1682 – 1749 Amsterdam)

Still Life with Flowers, 1723. Oil on panel, 81 x 61 cm.
Signed and dated lower left: Jan Van Huysum feit. 1723.
Inv. no. SK-A-1888.

Over time the flower still lifes by Dutch artists became increasingly sophisticated and refined, and in the eighteenth century this development reached its pinnacle in the work of Jan van Huysum. His arrangements of flowers in vases were characterized by their great elegance and liveliness, and his individual blooms were painted with almost unrivalled precision and detail. The bright colours and light backgrounds he used, sometimes with vistas of parks or gardens, make his work seem modern compared with that of his predecessors. Van Huysum’s flower paintings were very much to the public’s taste and fetched huge sums during his lifetime.

This painting of 1723 has all the elements that were so highly appreciated in the work of this artist. Although there can be no doubt that Van Huysum conceived the composition with great care, his asymmetrical bouquet does not look in the least contrived or arranged. It contains dozens of species, among them roses, narcissi and hyacinths, which appear to be crowding one another out of the vase: the striped tulips centre right are turned outwards and some blooms bend dangerously far out over the edge. In the middle of the bouquet stands a solitary stem that has lost its flower. The peony and the cabbage rose on the marble balustrade are likewise no longer part of the bouquet. It is details like these that make Van Huysum’s flower paintings so lifelike.

The artist embellished his composition with a bird’s nest complete with eggs and a small statue in the background that can be identified as Flora, the Roman goddess of flowers. On the right there are vague indications of a park in the distance. The terracotta vase is decorated with motifs inspired by Classical Antiquity, which were very fashionable in this period.
Adriaen Coorte
(? c. 1660/65 – in or after 1707 Middelburg?)


Adriaen Coorte carved out a very special niche for himself among the still life painters of the late seventeenth century. While his contemporaries were producing elaborate compositions with a riot of flowers and fruit, china, silver and glass, he painted simple pictures with a limited number of fruits or other objects. He often concentrated on a single item, which he always depicted brightly lit against a dark background. We know of still lifes by him with nothing but peaches, a single twig of gooseberries, a bowl of strawberries or a handful of nuts.

The bunch of asparagus dating from 1697 is one of the finest examples of this genre. The beautifully lit stems, tied with string, glow against the dark background. The delicate tips and the stalks with their scales have been minutely observed. The artist focused all his attention on the asparagus; colour accents in the form of a butterfly, a few berries or a sprig of leaves, which we find in some of his other still lifes, have been omitted here. Art lovers of his day must have appreciated the appeal of this subject as much as we do: in less than ten years Coorte made no fewer than seven paintings in which asparagus took pride of place. The popularity of the subject may be explained by the fact that the Province of Zeeland, where he lived and worked, was a flourishing asparagus-growing area.

It was not just in subject matter that this artist differed from his contemporaries; he also had an unusual technique. Seventeenth-century painters usually worked on wood or canvas, very occasionally on copper. Most of Coorte's still lifes, in contrast, were painted on paper and then pasted on to a panel or canvas, presumably to make them easier to sell.

ألبريان كورت
(؟) حوالي 1660-1665 - أو بعد 1707 ميدلبرغ

الطبيعة صامتة لعذراء، 1697. اللوحة ذات فنون رائعة على ورق أو لوحة خشبية. «العذراء صامتة»، 1697. النص التوضيحي على الزاوية القبلة للشاملة الطبيعية. ن. 1108، A. A. A. des Tombe Bequest. لا أعرف إذا تشير إلى كورت، 1697.

قد حفز "ألبريان كورت" نفسه بصفة مميزة في عالم لوحات الطبيعة الصامتة في القرن السابع عشر، فهناك كان معارضاً لتكاثر النجوم في عناصر البازلور والضفائر والآواني الصينية الفضية والزجاجية، كأنه يرسم صورة بسيطة بإعداد صغير من الفياكة أو الأجسام الأخرى. وكان في الغالب يركز على قطعة واحدة يصورها وهي مشابهة بشكل ساطع على خلفية فاتحة، ولا ترى في لوحته الطبيعة الصامتة إلا كتب جوانج أو غصمان من عشب الطحلب أو قصعة من الفراولة أو حفنة من البذور. تعود لوحات "عذراء الطبيعة" هذا إلى عام 1697، وهي واحدة من أسقف الأنثى على المثل الذي اختطه لعمله. إذ تبدو الموضوعات مشابهة بشكل جميل، مروحة بخيط وهي تتوهج فوق الخلفية القلقة. كما تظهر دفقات مفصلة للرسوم المسندة إلى السوقيات والحبوب. إذ صب الفنان جل اهتمامه على الطبيعة، أما التدرجات اللونية التي نراها على جوانج الفراولة أو حبوب التوت أو غصمان فورق فظهر في لوحة الطبيعة الصامتة الأخرى التي رسمها، لكنها جدفت من هذه اللوحة، ولد أن يحب الفنان في عصره قذروا أشياء هذا الموضوع، مثلما فعلن اليوم، ففي أقل من عشر سنوات، رسم كورت أكثر من سبع لوحات شكل فيها عذراء ليتمركز الصورة، ويمكن تقدير شعبي هذا الموضوع يكون مقاطعة سهلة، وهي المكان الذي أنتم فيه "كورت" وع Revel، وهي منطقة زاهرة أشتهرت بزراعة الطبيعة.

ولم يقتصر تأثير الفنان على اختيارات المواضيع فقط، بل تمتد إلى استخدام تقنيات فنية في الرسم، فرسامه للفن العشرين كأداة ترسم في اللوحة على ألوان خشبية أو قمصان وأحيانًا على النحاس، بينما رسم "كورت" معظم لوحاته الطبيعة الصامتة على الورق، ثم قام باستمتاعها على لوحة خشبية أو على الفياكة، ومن المحدود أن يكون قد فعل هذا تساهلاً ليبعثه.
It is hard not to be impressed by this monumental still life of the spoils of a shooting party. Two hares and six or seven birds are elegantly disposed around a basket of fruit at the foot of an ornate garden vase. The goose with its extended wing immediately commands the viewer's attention. Its white feathers, which contrast with the colourful plumage of the cock pheasant beside it, are depicted with almost tangible softness. Just as phenomenal is the way the silky coat and downy underbelly of the nearer of the two hares have been painted. Jan Weenix was the pre-eminent specialist in the portrayal of game around 1700. He painted sophisticated, decorative still lifes, with compositions he often assembled around one outstretched creature, usually a hare, a swan or a goose. In the fashion of the time, he added a vista of a park landscape.

Although the regulations in the Republic were relaxed over the course of the century, for many years the hunt was the prerogative of the aristocracy. Still lifes of game like this one, with their demonstrations of luxury and wealth, would have been particularly popular with status-conscious art lovers. We know that a great many of Weenix's paintings were done as commissions. Some years before this picture was painted, for instance, he made a set of twelve huge hunting scenes for a German Elector's hunting lodge. Given the size of this 1714 canvas, it too, was probably done with a specific location in mind. It is tempting to think that the patron was linked to the estate in the background. This country mansion with its precisely laid-out garden has been identified as a house called Rijksdorp near Wassenaar, not far from Leiden.
Abraham Mignon was one of the many artists who specialized in still lifes with flowers and fruit. In this work we see a colourful mass of flowers of many varieties, from ornamental blooms like tulips and roses to ears of wheat and branches of fruit collected from the hedgerows. The flowers stand in a decorated vase on a stone table, on which there is also a gold watch with a blue ribbon. If we look closely we discover all sorts of insects and other small creatures on the table and in the flowers themselves, including snails, caterpillars and a dragonfly. In this work the artist demonstrates his mastery in imitating nature and rendering a whole range of materials. Seventeenth-century and present-day viewers alike can only look and marvel at the precision with which Mignon has painted details like the drops of water on the foliage and the table.

At first sight this work looks rather like the sort of flower still lifes artists such as Balthasar van der Ast were painting several decades earlier (cat. 3), but there is a world of difference. Mignon’s painting looks more natural – although given the different flowering times of the blooms he depicts it is clear that this vase of flowers, too, could never have existed in reality. A more fundamental difference is that the artist did not show all the blooms at the peak of perfection, but at different stages. Some are still in bud, others are blown or have been nibbled by insects. To the left of centre there is a flower that has already started to lose its petals. The still life thus refers not just to the beauty of nature but also to its transience. The watch, a symbol of time, underlines this message. Allusions to the brevity of human life abound in all sorts of subtle and less subtle ways in seventeenth-century Dutch art.

كان “أبراهام مينيون” واحدًا من فنائيين أكثر تخصصًا في رسم أزهار الطبيعة الصامتة للزهور والفاكهة. في هذه اللوحة كثرة ملقى متنوعة من الزهور، من زهور الزينة مثل الزهور البحرية والورود إلى سلسلة الفحم وأغصان الفاكهة التي جمعت من على جانب الطريق. الزهور موضوعة في مزهرية مزينة على طاولة جرافة، وعلى الطاولة توجد ساحة ذهبية لها شريط أزرق. إذا أُعطي النظر نظرًا لأنواع النباتات والخزائج الصغيرة الأخرى على الطاولة وكناك على الزهار، من هذه الخزائج الجداول والبراميل، تشتهر الفنان في هذه اللوحة قدرته على محاكاة الطبيعة، وعلى رسم شريرة كاملة من المواد. ولا يسع متفرد القرن السابع عشر ومتجدد اليوم إلا أن يطحين بالثقة التي رسم بها “مينيون” التفاصيل الدقيقة: مثل قطرات الماء المنضدة على أوراق النبات والطاولة.

نبدو اللوحة لفهمة الأولى وكأنها من نوع الطبيعة الصامتة التي رسمها فنائيären مثل “بالياسير فان دير آست» قبل عشرات السنين (قفة 3). لكن في الحقيقة يوجد عام من الاختلافات بين النوعين. ف”مينيون” يبدو أكثر طبيعية. ونظراً لاختلاف مواسم تقلص الزهار التي يصورها يبدو من الواضح أن مزهريته أيضًا لم تكن توجد على أرض الواقع، اختلاف رئيسي آخر هو أن الفنان لم يظهر الزهار في نراق، تقلصها وكمالها، بل صورها في مرحلة مختلفة من حياتها. في بعضها لا يزال كفا صغيرًا، وفي بعضها متفجح، والحشرات تزحف رقيقة، إلى يسار الصورة يوجد زهرة بذلتها في الساق، نجد هنا إن الطبيعة الصامتة في هذه اللوحة لا تشير فقط إلى جمال الطبيعة، بل أيضًا إلى نبذتها ورمالها، كما أن الساحة التي ترسى للزمن تؤدي هذه الفكرة. تُلمس التلميحات حول فصل الحياة البشرية الفن الهولندي في القرن السابع عشر بصرف النظر عن براقة الفنانين الذين تناولوها.
Some seventeenth-century Dutch artists rarely repeated their work, continually seeking out new subjects. Others—like the Amsterdam-born Meindert Hobbema—found successful formulas and reworked them repeatedly. One of Hobbema’s favourite themes was a watermill among trees, and we know of dozens of paintings of this subject by him. Several of them are of this specific mill, viewed from different angles (fig).

Watermills convert the flow of a stream or river into energy that can be used to grind corn, for instance, or extract oil from seeds. The mill Hobbema pictured here has an elevated wooden gutter supported on piles to channel the water on to the wheel from above, so that the force of the water could be harnessed to maximum effect. We do not know where this one actually stood, but it must have been in the east of the country, where the terrain is hilly. Several mills of this kind have survived in that area. This same mill also occurs in a number of drawings and paintings by Hobbema’s teacher, Jacob van Ruisdael. Although we cannot rule out the possibility that Hobbema saw the mill with his own eyes and drew it himself, perhaps while on a trip with his master, it is more likely that his versions are based on Van Ruisdael’s sketches.

Hobbema’s work has an affinity with Van Ruisdael’s in style as well as subject matter. But whereas the great master seems to have been looking for dramatic effects, which he often achieved by means of strong contrasts of light and shade (cats. 30, 31), Hobbema’s woodland scenes are generally models of peace and harmony. The small figures engaged in everyday tasks that he added to paintings like this present an idyllic picture of rural life.

Maarten van Heemskerck, ‘Watermill’, c. 1530. Oil on panel, 60 cm x 85 cm. Amsterdam, Rijksmuseum.
Invent. no. SK-A-156.
The Haarlem-born artist Gerrit Adriaensz Berckheyde was without doubt one of the most talented practitioners of the Dutch cityscape. His work has much in common with that of his contemporary Jan van der Heyden (cat. 37), but whereas his Amsterdam colleague was also fascinated by the pictorial effects of water, sky and trees, Berckheyde was a purely architectural painter. He took pride in rendering the clean lines of buildings as clearly as possible; unlike Van der Heyden he often omitted trees that obscured the line of sight. He painted canal houses, buildings and squares in several Dutch towns and cities, among them Amsterdam (pp. 14–15, fig. 1, p. 24, fig. 10). This painting, however, is of a view in his home town.

Berckheyde has pictured the typical houses along the River Spaarne in Haarlem and also given us a glimpse of the industry that this important transport artery brought with it. The large, square, stone building on the corner is the Waag, the official weigh-house where goods brought into the town were weighed so that the amount of tax due could be calculated. The building stands on a strategic spot beside the water, where vessels could moor up and unload their cargo. The dark machine on large wheels to the right of the Waag is a crane used to lift heavy goods on to the quay.

The wooden crane vanished from this scene in the nineteenth century, but many of the buildings we can see in this painting are still there. The slender white tower of the Bakenesser Church in the distance on the left still rises above Haarlem's rooftops. The sixteenth-century weigh-house, which was used into the twentieth century, has also survived.
In the seventeenth century Amsterdam was the largest and most important city in the country. Its rich history and its beauty fueled the self-assurance of its inhabitants. Countless works of art recording squares, gates, and public buildings testify to this civic pride. The most attractive of these were painted by Jan van der Heyden and Gerrit Adriaensz Berckheyde (cat. 38; pp. 14–15, fig. 1, p. 24, fig. 10), who both took the Dutch cityscape genre to the peak of perfection.

This work by Van der Heyden gives a superb impression of Amsterdam's canals and houses with their distinctive facades, an image familiar to tourists to this day. It is not, however, an actual view. The artist brought architecture from two different places together in a single composition. The three monumental houses on the left and two of them still stand—elsewhere in the city, not beside the lock pictured here. Van der Heyden was concerned not so much with representing a specific location as with capturing the character and spirit of the city in a pictorially satisfying whole. The brilliant sky with its benign white clouds, the trees beside the canal and the mirror-like surface of the water are as important as the buildings in conveying this effect.

Painting human figures was something in which Van der Heyden took less of an interest. However, as scenes like this would appear unrealistic if the streets were empty and the barges unmanned, he called on the help of a specialist. This was by no means uncommon at the time. In Van der Heyden's case we know that he employed Adriaen van de Velde to enliven his paintings, and it was he who was responsible for the figures in this work.
Nicolaes Maes was one of Rembrandt's many pupils. He left his home in Dordrecht when he was still a boy and went to Amsterdam to be trained by the great artist. He probably painted this picture of a praying woman several years after he completed this apprenticeship, when he was back in his home town. The warm colours and, more predominantly, the strong chiaroscuro in this painting reveal that Rembrandt's work had left a deep impression on the young Maes.

This relatively large painting is of an old woman seated at a table laid for a meal. Given her plain clothes and humble room, she is of very modest means. And yet, despite the simplicity of her life, she has managed to prepare a nourishing repast that includes bread, butter and a piece of salmon. Maes painted the woman, sunk in prayer, before she starts her meal. Meanwhile, a cat, lured by the smell of the fried fish, tugs at the tablecloth with his claws, hoping to get a morsel to eat. The woman is oblivious to what is going on, or pays it no heed; her wrinkled brow reflects her intense concentration. It seems that there will be no end to her prayer, which is what inspired the title The Prayer without End, as this painting is also known.

The woman is presented as a pattern of virtue. Her dedication to prayer shows that her religious duty prevails over all earthly pleasures. The open Bible in the niche in the wall emphasizes her piety. The hourglass beside it is not without significance either: as a symbol of the passing of time, it reminds us of the transience of life on earth. Paintings with this sort of moral message were not uncommon in the Netherlands of the seventeenth century.
It is above all his outstanding skill in handling light that makes Johannes Vermeer one of the greatest Dutch artists of the seventeenth century. He was unrivalled in his ability to capture unfiltered daylight entering through a window, and chiefly painted interiors with a single figure or a small group of people engaged in some everyday activity. These tranquil scenes are a perfect interplay of line, form, light and colour.

This painting is no exception. The composition is rather unusual in that the figures are seen from a darkened space. Vermeer allows us to look into a room through a doorway from which a heavy curtain has been hooked to one side, making us feel as if we are chance eyewitnesses. In the expensively decorated chamber a young woman dressed in yellow sits by the fireplace. She has just interrupted her lute-playing to take a letter from a maid standing behind her. Excitement and suspense are written all over her face. As the title by which this painting has become known tells us, this is a love letter. We know this from a number of details that have now lost their symbolic significance but would have been crystal clear to the seventeenth-century viewer. The lute and the ship at sea in the painting on the wall, for instance, were widely-used metaphors for love.

In his choice of subject Vermeer was influenced by the work of the slightly older Pieter de Hooch, who, like him, worked in Delft in the 1650s. De Hooch liked to place differently lit spaces one behind the other (cat. 32), and here Vermeer experiments with the contrast between the dark area in the foreground and the brightly-lit room beyond. Because the artist concentrated on lighting effects without getting lost in endless detailing, the scene seems extraordinarily true to life.
Ludolf Bakhuizen
(Embden [Germany] 1630 – 1708 Amsterdam)

The Men-of-War Ridderschap (right) and Hollandia (left) Imperilled during a Storm in the Straits of Gibraltar, 1–3 March 1694, c. 1695.
Oil on canvas, 150 x 237 cm. Signed left, on a barrel: L.B.
Purchased with the support of the Vereniging Rembrandt, with additional funding from the Prins Bernhard Cultuurfonds. Inv. no. SK-A-4856.

Just as there were painters who specialized in the landscape or the still life, so there were those who concentrated on painting seascapes or 'marines'. One such was Ludolf Bakhuizen, a leading marine artist at the end of the eighteenth century, who painted both simple scenes with small sailing ships and historical events such as naval battles. The strong Republican fleet had won scores of military victories, so subjects like this were always popular.

There were also, of course, naval enterprises with less successful outcomes. This large painting by Bakhuizen depicts one such unfortunate occurrence. On 6 January 1694 a squadron of some thirty warships set sail from England and the Republic and headed for the Mediterranean, escorting a fleet of merchant vessels to protect them against attacks from France. All went well until the fleet ran into bad weather in the Straits of Gibraltar, the narrow passage between Spain and Morocco. In a severe storm that raged for three days, accompanied by terrifying thunder and lightning, a number of vessels sank with all hands, while others suffered serious damage.

The ships pictured here have been identified as the Ridderschap and the Hollandia, fighting the waves off the Spanish coast. The Hollandia, severely damaged in this storm, has already lost her main mast. Bakhuizen captured the churning sea with its wild white-crested waves in all its dramatic intensity. The drama is heightened by the louring sky. This subject was typical of his work, which differs from that of earlier marine painters in that it reflects his fondness for stormy seas, threatening skies and powerful lighting effects.

لودولف باکهوسن
(ایمن [آلمان] ۱۶۳۰ - ۱۷۰۸ آمستردام)

«بحران بریدر شاپ» (آپنی) و «هلندیا» (والشیار) را یواوئه
معارک هندی که در صفحه جنگی طاقی، ۲–۳ مارس ۱۶۹۴،
حوالي ۱۶۹۵، هنرمند این کار را در طاق ۱۵۰ x ۲۳۷ سانتیمتر نقاشی کرده است.
با بررسی لیبریا: L.B. تم رنگ ارائه یافته از صفحه اصلی به آرامی، و با توزیع اضافی از مصرف اکسترشن

رقیه ۱۲ | ۶۴

الشاعری اثر نام خود را به لودولف باکهوسن می‌دهد.
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Artists constantly sought new themes or unusual angles from which to view conventional subjects. In the second half of the 1650s Pieter de Hooch came up with the idea of taking his small groups of people and busy housewives, until then always situated in interiors, and bringing them out into the fresh air. As he did in his indoor spaces, he incorporated vistas in his outdoor scenes, which gave him the opportunity to explore interesting perspectives and lighting effects.

De Hooch usually placed his figures in simple brick back yards. This work depicts a path behind a small, well-kept house. It is a beautiful day, the house is bathed in sunlight, and the elegantly dressed young woman and man have retreated to the cool shade. Leaning forward slightly, the man watches the woman squeeze a lemon into her glass. His pose and interested gaze create the impression that this is a romantic tête-à-tête. Behind them are two women in simpler clothes. The smiling woman facing us holds a full glass, probably intended for the man, and the other is engaged in washing or scouring a large copper pan by the water barrel.

The house, built of red brick, with red tiles on the roof, white pilasters and wooden shutters over the windows, is typical of Holland. The bricks in the wall, like those in the garden path, have been painstakingly painted, one by one. The same house with its wooden fence also appears in other paintings by De Hooch, and is probably modelled on a yard near where the artist was living at the time or had lived in the past. Nevertheless this is probably not a faithful depiction of the actual location, since the house and the path look slightly different in each painting.
Pieter de Hooch
(Rotterdam 1629 – 1684 Amsterdam)

Interior with Women at a Linen Cupboard, 1663.
Oil on canvas, 70 x 55.5 cm. Signed and dated right, on the staircase: P. D. Hooch 1663. On loan from the City of Amsterdam. Inv. no. SK-C-1191.

In the seventeenth century Dutch housewives were renowned for their cleanliness. Foreign visitors were astonished by what they saw as the exaggerated veneration of hygiene in the Dutch Republic, expressed among other things in the custom of scrubbing not just the hall but the pavement in front of the house every single day. Pieter de Hooch's tranquil scenes of women sweeping floors or engaged in other domestic chores reinforce this image of neatness and order.

In this painting two women are putting things away in a linen cupboard. The younger of them holds a pile of freshly-ironed laundry. Given their expensive clothes, it would seem more likely that this is a mother and daughter rather than the mistress of the house and her maid. In the background we see a child playing kolf, a forerunner of golf. It is clear from the size of the house, its luxurious furnishings, the art on the walls and the elaborate cupboard with ebony inlay on top of which sit delftware bowls, that this is the home of a wealthy family.

De Hooch had a superb grasp of perspective, which he loved to show off in pictures of complicated spaces with glimpses through doors and windows to other rooms or the outside world. He had no qualms about including floors with intricate tile patterns, which made the undertaking even more difficult. This painting is one such virtuoso performance. Through the doorway at the back of the room we see a second room and a view through the open front door on to the sunlit street outside. This vista, in which we can see the façade of a house, meticulously rendered, on the other side of water, reveals that these houses are on a canal. De Hooch excelled in painting domestic interiors like this one.
Jacob Isaacksz van Ruisdael
(Haarlem 1628/29 – 1682 Amsterdam)

View of Haarlem from the Northwest, with the Bleaching Fields in the Foreground, c. 1670. Oil on canvas, 43 x 38 cm. Signed lower left: JVRuisdael. L. Dopper Wzn Bequest, Dordrecht. Inv. no. SK-A-351.

Jacob van Ruisdael's paintings present a richly varied image of the Dutch landscape. He painted glowing fields of golden corn and dark, mysterious forests, towns and villages, castles and windmills (cat. 30). His panoramic vistas are among the most appealing of his works, and this view of Haarlem from the northwest is typical of them. We see the city skyline on the horizon, with the great bulk of the Church of St Bavo and several other steeples as landmarks. In the left foreground there are some simple cottages. Closer scrutiny reveals expanses of grass with long strips of cloth laid out on them. These are bleaching fields, where linen was washed and bleached, using a special process to achieve the sought-after whiteness. In the seventeenth century the Haarlem bleaching grounds had an international reputation.

As in most of Van Ruisdael's panoramas, the sky occupies more than two-thirds of the canvas. It is a device that gives his works a sense of space, heightened in this case by the vertical format and the moody sky. The artist painted tumbling masses of white and grey clouds over the countryside, casting long shadows on the city and its surroundings. The sunlight falls on the houses in the left foreground and on the field beyond the trees, where the white sails of the windmills catch the light. This dynamism in the clouds creates a lively, nuanced effect both in the sky and on the land.

Van Ruisdael produced a number of panoramic views of Haarlem, his home town, which he based on drawn studies. To be able to capture this particular view, the artist must have climbed to a distant point high in the dunes along the coast. The edge of the sandy dune at the bottom of the picture indicates his vantage point.
The Windmill at Wijk bij Duurstede, c. 1670. Oil on canvas, 83 x 101 cm. Signed lower right: Ruisdael. On loan from the City of Amsterdam (A. van der Hoop Bequest). Inv. no. SK-C-211.

Jacob van Ruisdael's The Windmill at Wijk bij Duurstede is an outstanding masterpiece by the greatest landscape painter of the seventeenth century, and is an icon of Dutch art. It depicts a typical Dutch river landscape with an archetypal Dutch motif, the windmill, which remains one of the most potent national symbols to this day.

The mill in this painting towers over its surroundings. This effect is intensified by the tiny, insignificant figures on the right and the artist's low vantage point. With the ominously bellying clouds and the dramatic lighting, this looming silhouette creates an extraordinarily powerful image.

Windmills were used for a variety of purposes, including grinding grain, and there were many thousands of them in the Netherlands. The church and the castle in the background of this painting made it possible to identify the location of this specific mill. Van Ruisdael depicted a corn mill, since demolished, near Wijk bij Duurstede, an old town not far from Utrecht. The artist must have passed this spot on one of his trips and recorded the mill in one or more sketches.

The composition is a perfectly cohesive entity because Van Ruisdael made the dark clouds and brighter patches of sky correspond accurately with the shadowed and sunlit areas of the water and landscape below. It has been remarked that the artist was not entirely consistent in his rendition of the weather. The threatening cumulus clouds and the breaking wavelets in the water create the impression that it is windy, whereas other details, like the sail of the nearer boat, suggest that it is dead calm. Given the care with which Van Ruisdael has observed nature, however, it is more likely that he chose this way of capturing in paint the calm before the storm.
It is in portraiture above all that we see how tastes evolved in the Netherlands during the second half of the seventeenth century. People liked elegance, and to be assured of continuing commissions a painter had to be able to respond to this trend with a keen sense of the image his clients wished to present. Barend Graat was just such an artist. He painted sophisticated portraits in an international style, setting his models against an architectural background, a landscape or a beautifully laid-out garden. These prestigious works were highly sought after by the elite.

This 1661 group portrait of five people on a terrace is typical of Graat's work. The couple on the left, probably recently married, are very expensively and fashionably dressed. The man's fingers are lovingly entwined with those of his wife, who has adopted a graceful pose. When we compare their attitude and dress with the way couples had their portraits painted only a few decades earlier, we realize just how groundbreaking portraits like this were. On the right are three black-clad men, seated at a low stone wall they are using as a table. Given the difference in age, the two at the front may be the fathers of the young woman and her husband.

The status of the subjects is emphasized by the surroundings in which they chose to be portrayed. They are near a large house, perhaps a country mansion. A servant carrying a flagon approaches from the right. Details in the background - the stone statue, the decorated plant pots and the building on the far right - evoke associations with Classical Antiquity and attest to the clients' good taste. We do not know the names of the people portrayed, but this must have been a very wealthy family.

أطول ما يعرفنا عن تطور النقوش في هولندا في القرن السابع عشر هو فن اللوحتات الشخصية; إذ بدأ وقع الهولنديون بالأناقة يظهر بوضوح في النصف الثاني من القرن. وكان على الفنان الراغب في الحصول على عمل أن يكون قادرًا على الاستجابة مع هذه النزعة، وأن يكون لديه فهم عميق للصور عِنْدَما يرغب زبائنه في عرضها على أنفسهم. وقد كان «باينت خريات» هو ذلك الفنان. لقد رسم هذا الفنان لوحات شخصية معقدة بأسلوب عالي; إذ كان يضع شخصياته على خلفيات من المناظر المعمارية أو الطبيعية أو في حدائق رائعة. وقد تباعت على القيم للحصول على أعماله الرارية.

تُعتبر هذه اللوحة التي تعود إلى عام 1711، والتي تضم خمسة مسجدين من شريفة مثالاً ساطعاً عن أعماله. يظهر الزوجان على اليسار، اللاندريم يكشفان حديثهما، يكمل أحدهما وهم يرتديان ملابس باهتة اللون، يبدو الرجل وهو يقدم المرأة وأصابعه تتشابك بحب مع أصابعها بينما امتدت في وقفة رشيقية. عند مقارنة موقعة وملامسهم بالطريقة التي كان الأرواح يصورون بها قبل عدة عقود، تدرك الزيادة التي تحلّ بها هذا النوع من اللوحات، على اليمين يبدو ثلاثة رجال يرتديون اللون الأسود وقد رُوِيَت Claims لبراءة داوم حفاظ منخفض استخدمته كطبيعة. ونظرًا لفارق العصر الواضح في الممكن أن يكون الأرواح في المقدمة هما والآلة الزائفين السابقين.

إن الوضع الاجتماعي للأشخاص يتضح بالجو المحيط الذي اختروه أن يصوروها فيه: فهم يظهرون بجانب بيت كبير، ربما يكون فخورًا بricoia، وهناك خادم يحمل إبريقًا ويتقى من جهة اليمين، أما تفاصيل الخلفية مثل التمثال الجيري وأصبع اليد المزينة والبناء الذي يبدو على أقصى اليمين فتشديد بين الأثار الكلاسيكية القديمة وعُطى دليلاً على رفعًا نقوش الأسقف، وأسهو الحظ لا يعرف أسماؤهم لكنهم كانوا من دون شك ينتمون إلى عائلة ثرية جدًا.
Jan Steen
(Leiden 1626 – 1679 Leiden)

Interior with a Woman Feeding a Parrot, Two Men Playing Backgammon and Other Figures, known as 'The Parrot Cage', 1665–70. Oil on canvas on panel, 50 x 40 cm. Signed lower right: JSteen. Inv. no. SK-A-386.

If the domestic interiors by Pieter de Hooch (cat. 32) are the epitome of calm and order, those by his contemporary Jan Steen are the personification of pandemonium and chaos. In the room pictured here we see five adults and a child. The most striking figure is the young woman in the centre, feeding a parrot. She is being watched by a boy who appears to be trying to give a cat something to eat from a spoon. None of the adults pays him any attention. Behind him a woman is busy frying oysters, and there are two empty shells on the floor. The three men at the table are absorbed in their game of tric-trac, an old variant of backgammon that is still played today. Like other card games and games of chance, tric-trac, often played for money, had something of a discreditable reputation in the seventeenth century.

The pewter plate with the oyster on it and the convincing folds of the young woman's skirt demonstrate that Steen was a gifted painter, but this work is more than a feat of technical brilliance. It is clear that the artist did not paint a positive image here. In the light of his tendency to imbue seemingly cosy scenes like this with a moral message, it is safe to assume that he had something specific in mind when he painted it. This time he has not, as he did in The Merry Family (cat. 27), included a hint to clarify the scene, but his message is probably much the same: the example adults set for children. At the moment the little boy is copying the woman with the parrot – not coincidentally one of the great imitators of the bird world – but eventually he will adopt the disreputable habits of the men around the table.

إذا كانت الدواخل المنزلية اللوحات «بيتر دو هووخ» (قنا 27) مثالًا للهدوء والنظام فإن دواخل منزله م Địaشة، هيبن في هذه الفرصة خمسة أشخاص كبار وطفل. أكثر شخصيات اللوحة إيهاراً هي الشابة الوافقة في الوسط تطعم بيضاء، تراقبها طفل يبدو أنه يحاول أن يطعم قطة باللملعقة. لا أحد من الكبار يعترف اهتماماً خلفه هناك امرأة تعلق المجاهر، وهناك ص大幅度ن فارغتان على الأرض. الرجال الثلاثة عند الطاولة مشغولون بألعاب «التريك تراك»، وهو أحد أشكال لعبة الورد التي لا تزال تلعب حتى اليوم. وعليها باقي ألعاب الورق وألعاب السكر، فإن «التريك تراك» التي كانت في الأعوام الألفية، نظيفة من أنواع القمار. كانت من الألعاب السهلة الشائعة في القرن السابع عشر.

تنجي موهبة «ستين» الفني في بدفة تداخل الطبق البوتيكي والعناصر التي عليه والثنائية الدقيقة للفتاعة المرأة الشابة، تكرر هذه اللوحة ليست مجرد عمل في فن؛ إذ من الواضح أن الفنان لم يكتن بحاول أن يقل صورة إيجابية هنا. بل كان لديه ميل على ما يبدو إلى تضمين مشاعره الدافئة بعض الصور الأحادية. لذا يفترض أنه رسم هذه اللوحة بثقة ميتة لإيضاح ما يريد. في هذه المرة لم يكتب اللوحة شعبيًا أو عبارة توضيح المشهد. كما فعل في لوحته «العائلة المرحة» (قنا 27)، لكن رسمه بнего تشابه الرسالة السابقة. هذا أيضًا يذكر الفنان على تقلد الأطفال لسلوك الأهل، فعلى الرغم من أن الطفل لم يلف في الوقت الراهن المرأة وهي تطم بيضاء - الذي اختاره الفنان عن قصد كونه أكثر تقديرًا للطير - هيل أنه سيستغني إلى تقلد العادات السائدة التي يمارسها الرجال الجاموس على الطاولة أيضًا.
Jan Steen
(Leiden 1626 – 1679 Leiden)

The Merry Family, 1668. Oil on canvas, 110.5 x 141 cm. Signed and dated lower right: J Steen 1668. Inscribed upper right on the sheet of paper: Swo de] oude songen, swo pijpen de jonge (As the old sing, so pipe the young). On loan from the City of Amsterdam (A. van der Hoop Bequest). Inv. no. SK-C-232.

It is always fun in a Jan Steen painting. People laugh, make music, dance and party. In this interior we see an exuberant company sitting around a table, singing and playing. But if we look a little closer, we see that all is not as it seems. The adults are so carried away by the music that they are oblivious to the mischief their brood is getting up to. In the foreground a girl gives a toddler a drink from a tankard and on the right in the background two grinning children are on the point of lighting a pipe. And all sorts of things, including an egg and a spoon, have ended up on the floor. Disorganized interiors like this are typical of Steen and so famous in the Netherlands that the expression 'a Jan Steen household' has become synonymous with a home where chaos reigns.

Steen often painted his merry companies with an ulterior motive. He made a habit of concealing proverbs, ambiguities and extra layers of meaning in his compositions – and this painting is no exception. We might speculate for hours about the significance of this scene, but happily the artist left a clue in his painting. On the mantelpiece above right hangs a scrap of paper bearing the words Swo de] oude songen, swo pijpen de jonge (As the old sing, so pipe the young). In other words, children learn their behaviour from their elders, be it good or bad, so parents must set a good example – a moral message tucked into a humorous package.

It has been suggested that the painter used himself and members of his own family as his models. This is certainly true in the case of the man playing the bagpipes in the background: we can recognize the distinctive features of the artist (fig.), who delighted in putting himself in his own paintings from time to time.


نام: يان ستين
( парадин 1626 – 1679 ليبن)

"العائلة المرحة"، 1668. أول رتيبة على دراش، م. 110.5 x 141 سم. التوقيع والتاريخ على الجبهة السفلية اليمنى: J Steen 1668. مكتوب على الجانب العلوي: Swo de] oude songen, swo pijpen de jonge (As the old sing, so pipe the young). معروف عن ريفك أن ريف اليت الاصل فتاة، فتاة أهل البيت، كلام الرقص. Inv. no. SK-C-232.

كما يقول الشاعر فهود, (93 | 8) في نهجه الممثلا، "mezine استنداول".
Jan Steen's pictures are sometimes described as miniature plays. His interiors with young women and cheerful gatherings may appear at first sight to be scenes from everyday life, but closer inspection often reveals a comic twist. This painting depicts a so-called doctor's visit, one of the artist's favourite subjects. We see a listless young woman with her head resting on a pillow that has been placed on a table. She pays no attention to the doctor, who is taking her pulse. Any seventeenth-century viewer would have known immediately from the man's clothes – possibly a stage costume – that this is a figure of fun, not a real physician. His pretty patient's 'illness' is likewise not serious: she is suffering from lovesickness and might even be pregnant. She has a smile on her lips, and her eyes reveal that her thoughts are elsewhere. The objects on the floor, some of which were associated with passion at that time, subtly reinforce this suggestion.

Steen took great pains in depicting the woman and the lustrous fabric of her clothes, but paid considerably less attention to the background. The interior is perfunctorily indicated and it actually seems that the artist neglected to paint the corner of the room, for the clock seen from the side on the right tells us that there must be a wall there. The contrast between the slapdash finish of the interior and the care that went into painting the figure of the woman suggests that this was a deliberate tactic to focus the viewer's eye on the central scene. Steen painted this subject time and time again in the 1660s, but none of those later works has the beguiling simplicity of this early version.
For an artist who only lived to be twenty-eight, Paulus Potter achieved an astonishing reputation. He was one of the earliest Dutch painters to specialize in pictures of livestock and has always been regarded as the most important practitioner of the genre. The realism with which he portrayed his subjects is generally considered to be his greatest talent. Whereas his contemporaries often placed their herds of cattle in idealized landscapes with gently rolling hills and other exotic elements, Potter pictured them in a setting that was much more in tune with reality as he knew it: flat fields with fences, gates and pollard willows, and the occasional peasant cottage here and there. His meadow landscapes with cattle are seen as the ultimate depiction of the Dutch countryside.

Although Potter is known primarily as a painter of cows, he also excelled in painting horses, often combining a grey with a dark bay or black animal. In this attractive work of 1649 Potter placed the dark horse in the foreground against a low horizon, so that it stands out against the sunlit clouds. A little further back he reversed this by contrasting the white horse with the dark trees behind it. The skyline of a town can be seen in the distance on the right; it has been identified as Delft, where the artist was documented a few years earlier and may well have lived. Potter’s love of detail resonates in the precision with which he has rendered both the animals and the landscape.

The artist must have been pleased with these horses, for three years later he used them again in an etching (fig.), where the poses of the animals— which appear in mirror-image as a result of the printing process— are virtually identical. This reuse of motifs was standard practice among artists in the seventeenth century.
In a sun-drenched landscape with steep hills, two horsemen pause by a pool to let their mounts drink. Their military dress with orange sashes tells us they are officers in the national army. They are watched from a distance by a young herdsman in a bright red jacket, with four cows that are decidedly less interested in the riders. The family of ducks bobbing in the water is a charming detail. With the warm light and the long shadows cast by the setting sun, the artist Aelbert Cuyp has produced a masterly evocation of a summer’s evening.

The landscape is reminiscent of the hills in the east of the Netherlands close to the present-day border with Germany. Cuyp visited this region around 1651 or 1652 during a trip down the Rhine, recording his impressions in drawings as he went. One of these sketches is of the range of hills we see in this painting, complete with the cottages on the right and the village with its church spire in the distance. If we compare the drawing and the finished product, we get an interesting glimpse of the working methods of a seventeenth-century landscape painter. Cuyp used the sketch as his point of departure, but changed the shape of the hills and moved the trees in the background to suit his composition. It was not until he got back to his studio that he added the figures and animals, and the scene took on its atmospheric character.

Cuyp, one of a family of artists from Dordrecht, was at his best painting riverscapes and pictures of cattle. The golden glow in landscapes like this one suggests that, like Jan Asselijn (cat. 15) and many others, he had been to Italy, but he had not. He was, though, clearly influenced by the work of artists who had.

It is with good reason that Philips Wouwerman is known as the ‘horse painter of the Golden Age’. He produced many hundreds of works, preferring whenever he could to choose subjects that allowed him to show off his particular talent. This might have resulted in a rather dull, monotonous oeuvre, but Wouwerman’s work is actually extraordinarily diverse. He pictured stable interiors and smithies, riding schools and hunting scenes, army encampments and riverscapes with horsemen, in an amazing variety of compositions. The style of his work is likewise very varied. As a young artist he tended to paint simple scenes in muted tones, while in his later years he developed a liking for elegant compositions with numerous figures, painted in bright colours.

This well-preserved panel is an undisputed highlight of Wouwerman’s early period. On a small scale and with a limited number of figures, the artist has created an extremely powerful image. We see a grey horse on a low rise, with a boy holding the reins. The boy and the horse, waiting beside a dead tree, are viewed obliquely from behind. The low vantage point and the way the grey stands out against the sky lend the animal a certain monumentality. But it is the lifelike rendition of the horse and its coat, with all the different shades, rather than the composition, that compels our admiration for the artist’s skill.

Wouwerman was very successful in his own lifetime. Contemporary sources reveal that his work was known beyond the borders of the Dutch Republic at an early stage in his career and that enthusiasts as far afield as France were prepared to pay high sums for his paintings. His work was widely imitated and copied until well into the eighteenth century.
The dark colours and harsh lighting and the rather melancholy mood that emanates from his compositions make Michael Sweert's work easy to recognize. The palette used in this painting, with its predominance of warm red and yellow, is highly unusual for him. The inscription on the piece of paper on the floor tells us that it was painted in Rome, where Sweert lived for several years around the middle of the century. He was one of the Netherlandish artists who gave Italian painting a new impetus by choosing to depict everyday life, something that had previously not been the custom there.

Sweert's figures were often tradesmen, beggars or similar simple people, but this scene features a number of fashionably-dressed young gentlemen in a dark, barely-defined room. Two of them sit playing draughts, while a little boy stands between them, watching the game. Behind him stand two more boys, the younger of whom points towards the doorway, where a sixth person is entering. The scene projects an uneasy feeling of alienation because the figures face in different directions and seem hardly to be relating to one another.

The figure seated closest to us, who wears a red suit trimmed with gold braid and has knots of ribbons on his stockings and shoes, has turned around and stares challengingly at the viewer. Netherlandish artists were known to incorporate moral messages in their paintings, but it is not clear whether that is the case here. We do know, though, that cards, dice and similar pastimes did not have favourable connotations in the seventeenth century, and the same applies to over-exuberant dress. We cannot rule out the possibility that in this painting Sweert is making a critical comment on adolescents who waste their time on worldly pleasures.


Michael Sweert (Brussels 1618 – 1664 Goa [India])

Michael Sweerts
(Brussels 1618 – 1664 Goa [India])

A Painter's Studio, c. 1648-50. Oil on canvas,
71 x 74 cm. Inv. no. SK-A-1957.

The Netherlands painter Michael Sweerts led a much more adventurous life than most
of his contemporaries. He spent several years in
Rome as a young man before returning to
Brussels and then moving on to Amsterdam.
In 1661 he went by way of France to Palestine,
and then travelled to India, where he died soon
afterwards. His paintings are a blend of Dutch
realism and Italian subjects.

This view of an artist's studio was painted
in Sweerts's Roman period. We see a rather dark
room where aspiring young artists are learning
to draw from a model. The numerous plaster
casts of classical statues tumbled untidily
in the foreground are used for practice. The boy
in the foreground draws a standing figure that
shows the muscles of the body without the skin,
known as an écorché. A little further away a second
boy sketches an antique bust. In the background
on the left a seated figure seen from
behind paints a model from life, observed by
two well-dressed, distinguished-looking
gentlemen, perhaps potential buyers. On the far
right a man grinds pigments to make paint.

There is much to enjoy in this work, par-
cially the still life of plaster casts, lit by the
scant sunlight entering the studio. Aside from
its artistic merits, however, perhaps the most
interesting aspect of this painting is the insight
it gives us into the artist's world. Sweerts has
illustrated various stages in the training of young
painters. Apprentices had to study anatomy so
that they would be able to portray the human
body. They practised by copying statues, and it
was only when they had become proficient in
this that they progressed to working from life.
It is evident from his many compositions fea-
turing young men drawing that this was a sub-
ject that fascinated Sweerts.
What made the art world in the Netherlands of the seventeenth century unique was its extraordinary depth of talent: behind an unrivalled elite of outstanding painters there was a very considerable second rank of so-called minor masters, who were capable of producing consistently solid work of a high quality. Dirk Stoop is a prime example of this group. His name is relatively unknown but he was responsible for a number of superb paintings, among them this hunting scene with eight hounds near a rock face in the mountains. The artist pictures the hunters and their animals as their rest period comes to an end. One of the men sounds his hunting horn, the other pulls on his boots while the servant behind him holds his horse. The range of rich brown tones in this work, coupled with the effect of the sun low in the sky, creates the sense of a warm day. The bay horse with its rider in the centre is a particularly appealing detail—its position against the light background gives it a powerful silhouette.

The mountainous landscape and golden sunlight suggest that the location is somewhere in the south of Europe. All the same, this picture was almost certainly painted in Utrecht, where the artist was living around the middle of the century. Stoop was one of the many painters who went to Italy and continued to turn out sun-drenched mountain landscapes and village scenes after their return to the cold, flat Netherlands. It is evident that he used sketches and studies made during his travels, for the same figures recur time and again in his work, sometimes reversed, larger or smaller, in another colour or with slight variations in pose. The black and tan hound seen from behind in the right foreground, for instance, frequently appears in Stoop's paintings.
Ferdinand Bol
(Dordrecht 1618 – 1680 Amsterdam)

The increased prosperity in the Republic promoted growing self-confidence among the elite. The young man in this portrait regards the viewer with a proud, almost haughty look. His pose, right hand on hip and left arm nonchalantly leaning on a balustrade, is equally self-assured. The man is Roelof Meulenaer, who in his position of postmaster was responsible for all the mail passing between Amsterdam and Antwerp—a very lucrative post at this time.

Meulenaer is portrayed against the background of a wooded landscape. After decades when artists usually portrayed their sitters with a blank wall behind them or in an interior, these sorts of intimate vistas were becoming increasingly common. The painter of this fashionable portrait, Ferdinand Bol, learnt his trade from no less a master than Rembrandt. In 1650, the year this picture was painted, he was already working independently as an artist. His style is more elegant and colourful than Rembrandt's, and his works are more slickly painted. But even if Bol had taken a different direction in stylistic terms, he continued to derive inspiration from his former teacher when it came to his compositions and figures. He had evidently looked very closely at the Portrait of the Artist Jan Asselijn, an etching Rembrandt had published some years earlier, when he chose the pose for Meulenaer (see cat. 15).

Meulenaer’s decision to commission this portrait was probably motivated by his marriage the previous year to Maria Rey, who was more than ten years his junior. As was customary in the seventeenth century, Bol immortalized the couple in separate paintings that could be hung side by side. The portrait of Meulenaer’s wife is also in the Rijksmuseum (fig.)
Emanuel de Witte, like Pieter Jansz Saenredam, generally painted church interiors, but his approach was completely different. While Saenredam portrayed existing churches as accurately as possible (cat. 6), De Witte used motifs from different buildings, which he arranged and combined to achieve the effect he wanted. His paintings are consequently not true-to-life depictions of real churches. He was less interested in architectural details than in such picturesque elements as the rhythm of a row of columns or the light entering through high windows, and his work shows him to be a master of the subtle interplay of light and shade.

As usual in De Witte's work, the architecture in this picture is composed of elements from various Amsterdam churches. While it does not show us an actual, existing interior, this painting does offer an insight into what Protestant churches looked like in the Dutch Republic. These buildings were quite sober and austere—and unlike their counterparts in the Southern Netherlands they had no paintings or statues. The lozenge-shaped and rectangular panels and tablets on the columns are epitaphs and escutcheons bearing coats of arms, placed there in memory of people who had died.

The scene in the foreground illustrates the custom of burying the dead in the church itself. In the centre we see an open grave. The man on the right, wearing an apron and holding a shovel, is the sexton or gravedigger; he is in conversation with a distinguished-looking gentleman dressed in black. Interestingly, there are two dogs, to which no one appears to be paying the slightest attention, playing by the grave. The sextons who often feature in De Witte's church interiors may have conveyed a moral message by reminding viewers of the relative nature of life on earth.
This painting features a fish market, a very popular subject in Dutch art. A market trader holds out a fish to the expensively-dressed gentleman standing at her covered stall. On the wooden table in front of her we see a variety of fish for sale, including cod, haddock, plaice and a salmon cut into slices. The rosy flesh of the salmon and the red details of the stallholder’s dress provide bright colour accents among the predominantly silver-grey and brown shades of the painting. Rising above the houses in the background we can see a ship’s masts and sail, which tells us that this market is close to a port.

The Amsterdam artist Emanuel de Witte, who is known chiefly for his architectural pictures, painted a number of market scenes like this one in the 1670s, finding inspiration in his home town. The tower on the left in the background of this painting makes it possible to identify this specific location. It is what was known as the Nieuwe Vismarkt (new fish market) in Amsterdam, which was founded in 1661 when the existing fish market became too small to meet the needs of the capital’s growing population. This is not a faithful picture, however, for the buildings in the background do not accurately reflect the situation in the seventeenth century. As we see in his church interiors (cat. 18), De Witte was not averse to bending reality to suit his purposes from time to time.

It is interesting to compare this market scene with Adriaen van Ostade’s Fishwife (cat. 14), which was painted at around the same time. The two artists pictured the same subject, but whereas Van Ostade concentrated on the fishwife, De Witte made a narrative of the scene, trying at the same time to give his figures a certain elegance.
Gerard ter Borch
(Zwolle 1617 – 1681 Deventer)

Interior with Three Figures Converging, known as 'The Paternal Admonition', c. 1654. Oil on canvas, 71 x 73 cm. Inv. no. SK-A-404.

Gerard ter Borch concentrated on painting portraits and interiors with single figures or small groups. He excelled in capturing the feel and texture of different fabrics, particularly draped, gleaming materials – a talent he exploited in many of his compositions by making an elegant woman in a satin dress the focal point. His most famous painting, known as The Paternal Admonition, illustrates this best of all. The viewer's eye is drawn as if by a magnet to the silver satin dress worn by the standing woman. Ter Borch's rendition of the shimmering cloth, with all its reflections, folds and tiny creases, is a virtuoso feat.

The young woman, seen from behind, stands with bowed head before a seated man and an older woman, who is just taking a sip from her glass. Over the years there has been a great deal of speculation about the nature of this encounter. It was thought in the past that this was a married couple and their daughter. The man's gesture was interpreted as that of a father admonishing his daughter, which explains the title by which the painting became known. Few believe this nowadays, for the male figure is too young to be the girl's father. Other suggestions have been put forward, prompted in part by the presence of the bed in the background. This could, it has been proposed, be a picture of love for sale or a romantic meeting with the older woman acting as chaperone. We shall probably never know, not least because we cannot see the expression on the standing woman's face.

This is far from the only unfathomable scene in Ter Borch's oeuvre. Perhaps the artist intentionally left his public guessing, because it is precisely this ambiguity that makes his interiors so intriguing.
Jan Asselijn
(Dieppe [France] c. 1615 – 1652 Amsterdam)

Donkey Drivers beside a Ruin in Italy, c. 1650.
Oil on canvas, 67 x 82 cm. Signed lower right, on the fallen stone: JA (in monogram). On loan from the City of Amsterdam (A. van der Hoop Bequest). Inv. no. SK-C-89.

From the sixteenth century on, Italy acted like a magnet on artists in the Netherlands. It was, after all, the place where they could see and study the art and architecture of Classical Antiquity and the great Renaissance masters. Young painters were advised to go to Rome as part of their training – advice they often took – and they interpreted their impressions of the journey and their time in Italy in their paintings. Many of these artists were landscape painters who produced sunny mountain scenes enlivened with ancient ruins and herdsmen looking after their cattle.

Jan Asselijn was one of the most gifted and influential artists of this group. He went to Italy by way of France when he was quite young, settling in Amsterdam again in 1646 or 1647. Soon after his return his portrait was etched by Rembrandt (fig.). In Holland he carried on painting the sort of Mediterranean landscapes he had started to specialize in while he was in Italy, drawing on his memory and the stock of sketches he had made on his travels. This painting of donkey drivers near the remains of a Roman aqueduct dates from his Amsterdam period, when his style became increasingly smooth and more precise. The diffuse light on the horizon and the sunlight casting shadows on the monumental arches give the scene a very southern feel. The prominence of the ruin in the composition is typical of the artist, whose work reveals a profound interest in classical architecture.

The ‘Italian landscapes’ of artists such as Asselijn were so much in vogue that other painters used them as examples for their own work, and even contemporaries who had never been to Italy tried to take advantage of the popularity of the genre.
Adriaen van Ostade
(Haarlem 1610 – 1685 Haarlem)
The Fishwife, 1672. Oil on canvas, 36.5 x 39.5 cm.
Signed and dated below, centre: An. Ostade 1672.

The Dutch Republic was a land of seafarers and fishermen, and fishing and the activities that surrounded it were an important part of the economy. This significance was reflected in Dutch art of the period: there are countless paintings of figures catching fish, selling it, cleaning it or eating it, and there were even artists who painted still lifes featuring nothing but seafood.

This charming work shows us how fish was sold. We see a market stall with a woman engaged in gutting a haddock. A crab and some plaise are neatly set out on the table in front of her, while at her back a brightly-coloured piece of salmon lies on a counter below a set of scales. The fish with their silvery-grey scales have been rendered with great care. Details like a trace of blood and a few pieces of gut on the table bring the scene to life. A boy, seen from behind carrying a basket, walks away. Behind him is a view of the market against a backdrop of houses and a church spire.

While the power of this small work is related to the extraordinary skill with which the scene is painted, its attraction lies above all in the composition and attitude of the woman. It is as if the viewer were standing in front of the stall. The fishwife’s open gaze and inviting expression create the impression that she is speaking directly to us.

This work was painted by Adriaen van Ostade, a Haarlem artist as versatile as he was productive. He painted portraits and landscapes, but his greatest talent lay in his portrayal of scenes of everyday life. Most of them are of simple village events, peasant interiors and inn scenes, in which ordinary folk play the leading roles. As an interpreter of peasant life he was widely imitated by contemporaries and artists who came after him.
A seated young man, dressed in a colourful costume and sporting a splendid fur hat, plucks the strings of a lute. His parted lips suggest that he is singing, while his heavenward gaze indicates that he is transported by the music. Pictures of half-length figures playing musical instruments enjoyed a period of brief popularity in Dutch painting. This work, which dates from 1629, was painted by the Haarlem artist Judith Leyster, one of the best-known women artists of the seventeenth century. She signed it with her initials and a star, a reference to her surname ‘ley-ster’, the Dutch word for ‘pole star’.

Both the subject and the spontaneous style of The Serenade are reminiscent of the work of Leyster’s famous fellow-burgher Frans Hals, who may have been her teacher and certainly exerted considerable influence on her early work. Like him, she seems to have aimed above all for liveliness, not concerning herself too greatly with a detailed finish. But Leyster was certainly no slavish imitator. Unlike Hals, she liked strong chiaroscuro. Her lute player is lit by a candle or some other artificial light source so that parts of his face and costume are brightly lit while the right half of the composition is almost lost in the shadows.

There were several women who painted in the seventeenth century, but Leyster was one of the few professional female artists to have her own studio, where she produced paintings of figures and other subjects. There are only a handful of known works by her, most of them dating from the period before she married the Haarlem painter Jan Miense Molenaer. We know from occasional later works that she did pick up her brushes again from time to time, and it is quite possible that she went to work in her husband’s studio.
Rembrandt Harmensz van Rijn
(Leiden 1606 – 1669 Amsterdam)

Self-Portrait as the Apostle Paul, 1661. Oil on canvas, 91 x 77 cm. Signed and dated left, centre: Rembrandt f. 1661. Gift of Mr and Mrs De Bruijn-van der Leeuw, Muri.
Inv. no. SK-A-4050.

Rembrandt Harmensz van Rijn owes his great fame above all to his use of strong chiaroscuro, his gift for expressing emotions and his characteristic manner of painting with thick layers and daubs of paint. This masterly picture unites all these qualities. It is a self-portrait from Rembrandt’s later years. The dramatic lighting, the directness with which the artist addresses the viewer and his world-weary look make this one of his most poignant works. It is sometimes said that Rembrandt ‘models’ with paint. This work illustrates precisely what is meant by that: in some places the paint has been applied so generously that its very texture plays a part in creating the image, an effect that can best be seen in the light-coloured turban.

Rembrandt was not the only seventeenth-century artist to use his own face as his subject, but no one else did it as often. There are more than forty known painted self-portraits by him, as well as several dozen works on paper. He recorded his own features almost every year, experimenting with different lighting effects and facial expressions. In all these portraits we see him gradually ageing. An early work shows the artist as a young man with curly brown hair (fig.). In later paintings his face is smeared with wrinkles and his hair is grey.

This 1661 self-portrait is one of the few in which the artist depicted himself as a character from history. We can tell from the manuscript in his hands and the sword hilt visible under his cloak that he has dressed as the apostle Paul, an important figure in the history of early Christianity. This might seem strange to modern eyes, but in the seventeenth century it was not unusual for people to have their portraits painted in the role of a biblical or mythological figure with whom they identified.

Ramziyat i Hamrossun-an Ryn (1371-1379 / مرسوم رامزية)

LOHA SHUKSHISHI NADAH EMAN FYALOS AL-RASOL. 1211

AL-ANIN YYAN-IM FAYD, 171 X 94 CM. FAYD WALEY AL-NASIR FAYDIB AL-RASOL. REMBRANDT F. 1661

MURU.
Inv. no. SK-A-4050.

Rembrandt Harmensz van Rijn, Self-Portrait at an Early Age, c. 1628-29. Oil on panel, 22.6 x 18.7 cm. Amsterdam. Rijksmuseum. Inv. no. SK-A-4091.
Rembrandt Harmensz van Rijn
(Leiden 1606 – 1669 Amsterdam)


In his early days as an artist Rembrandt Harmensz van Rijn painted many works of this kind – the heads of anonymous men and women dressed in unusual costumes. These figures often wear headdresses and accessories with an Oriental look. This man in his tall turban is typical. His opulent attire suggests that he is a ruler, or at least someone who holds high office. He has on a brown cloak embroidered with gold thread, and his turban is secured with a gold chain, set off on the right by an elaborate ornament with a huge pendant pearl.

Paintings like this reflect the growing interest in the Republic in distant and exotic lands, which seemed to have been brought ever closer by the rise in international shipping. But the individuals in these paintings are not foreign visitors who have commissioned their portraits. They are, in fact, models in the artist’s circle of acquaintances who dressed up in foreign costumes for the occasion. We know this because some of these figures turn up in Rembrandt’s works more than once. The man in the turban, for instance, had been pictured before by the artist in an entirely different context. Rembrandt himself often put on an exotic costume: he wears Oriental dress and headgear in several of his self-portraits (see for example cat. 12).

The execution of this 1635 work is rather freer than that of the portraits Rembrandt painted as commissions during this period, such as the Portrait of Haesje Jacobsdr van Cleynenburg (cat. 10). What, above all, makes the painting so typical of the artist is the contrast between light and shade. By concentrating the light on the face and the turban and only partly lighting the wall behind the man, Rembrandt created a dramatic impact. At the time the work was painted, lighting effects like this were quite revolutionary.

This portrait fits the style of Rembrandt’s early work, in which the artist’s ability to capture a sense of his subject’s personality is already evident. The man’s confident pose and the way he holds his arms suggest that he is accustomed to being looked at. The bold use of light and shade, with the strong contrast between the light and dark, is typical of Rembrandt’s approach to this type of portrait.
Great realism and superb quality are the hallmarks of Dutch portraiture — and both are much in evidence in this portrait of a middle-aged woman by Rembrandt Harmensz van Rijn. The woman is dressed in traditional black, with a starched white cap and a huge pleated ruff. The detail in the painted face, with its bushy eyebrows, rosy cheeks, fine wrinkles around the eyes and shiny highlight on the nose, is almost photographic in its realism. The little cap and the collar have also been executed with the utmost precision. The contrast with the black clothes and the dark background, which were painted with a rather freer brushstroke, draws the eye straight to the sitter's face. This bust is a typical example of the sort of portrait with which Rembrandt made his name in the early 1630s.

The woman in the painting is Hesje Jacobsdr van Cleyburg, a prominent resident of Rotterdam, who was married to the brewer Dirck Jansz Pesser. She was about fifty-one when she sat for her portrait. In the same year Rembrandt painted Hesje, he also made a portrait of her husband. The picture of Dirck Jansz Pesser now hangs in a museum in the United States (fg). A third portrait painted on this occasion, that of Pesser's aged mother, is in London. It is interesting to note that this Rotterdam family commissioned a painter from Amsterdam, for as a rule patrons chose a local artist to paint their portraits. This tells us that Rembrandt already had a considerable reputation.

R.S.
Aert van der Neer
(Amsterdam 1603/04 – 1677 Amsterdam)

River View in Winter, c. 1655–60. Oil on canvas, 64 x 79 cm. Signed lower left, on the tree stump: AV DN (AV and DN in monogram). On loan from the City of Amsterdam (A. van der Hoop Bequest). Inv. no. SK-C-191.

Situated as it is on the North Sea, the Netherlands is often so cold in winter that the canals and rivers freeze. In centuries past, snow and severe frost had a major impact on people’s lives. Districts were snowed in, food stocks ran short, water supplies froze solid and transport by boat was impossible. But there was another side to these harsh conditions. As soon as the ice on the inland waterways was thick enough to stand on, the Dutch went outdoors to have fun. Aert van der Neer was one of the many artists who chronicled these popular pastimes in their paintings.

There are countless delightful anecdotal details in these scenes on the ice. In this work we see a frozen river near a town, with dozens of figures on the ice enjoying themselves in all sorts of ways. Some are skating – still a national sport in the Netherlands today – others are playing kolf, a forerunner of modern golf which could be played on land as well as on ice. In the left foreground and on the right, people are riding in horse-drawn sleighs. These were used for pleasure jaunts and to transport people and goods as soon as the freeze made the waterways impassable to vessels. In the right foreground a small group of men are spearing eels through a hole in the ice.

The colourful figures are captured with great precision, but Van der Neer devoted just as much care to conveying the atmosphere. The pale sunlight and the blue-grey sky are reflected in the ice; the leafless trees with the frost on them and the misty skyline of the town in the distance create the impression of bitter cold. The artist has used his palette of ochres and cool blues and greys in a masterly manner to create a wonderful evocation of a winter’s day.
Salomon van Ruysdael (Naarden c. 1602 – 1670 Haarlem)


If there is one subject that fascinated Salomon van Ruysdael above all others, it is water. The great majority of his landscapes are of Dutch rivers and lakes, and in his paintings he often used the same tried and tested compositional scheme – a stretch of water viewed obliquely, with a bank either on the left or the right with trees, houses or other buildings.

This evocative work is absolutely typical. It is a view in the neighbourhood of Deventer, a city in the east of the country. The skyline with its array of churches is readily identifiable, but it is not the main subject here. Van Ruysdael was obviously interested first and foremost in the river with the many little boats, the water's edge and the sky. The way he has painted the translucent foliage of the slender trees and the cloud-flecked sky reflected in the calm surface of the water reveal his great skill as a painter.

Van Ruysdael's work has many parallels with that of Jan van Goyen (cat. 5). Like him, Van Ruysdael recorded Holland's flat, water-dominated landscape. Their compositions and use of colour are similar, too. For many years both artists used primarily muted tones in their paintings; both eventually became rather more adventurous with colour. These similarities are not coincidental. Although the two men lived in different towns, they most certainly knew each other: Van Goyen worked in Haarlem on several occasions, sometimes in the studio of Salomon's brother Isaac.

The Van Ruysdaels were an artistic family. Salomon's son and his older brother Isaac also painted. And his nephew Jacob – who spelled his name slightly differently, as Van Ruisdael – was to become the greatest landscape painter of the age (cats. 30, 31).
A feast for the eyes – how else could one describe this magnificent and colourful painting by Adriaen van Utrecht? We see a table with an almost unimaginable abundance of costly gold-plated goblets, china and pewter dishes, surrounded by an astounding variety of fruit, including peaches, plums, figs and strawberries. The star of the show is a huge lobster on a china platter. Various musical instruments and other objects stand and lie on the chair on the left and on the floor. A parrot and a vervet monkey – exotic animals not found in the wild in the Netherlands – and an elaborately clipped Maltese terrier bring vitality to the picture. It is hard to conceive of a greater contrast to the sober still lifes that artists such as Willem Claesz Heda were painting at about the same time (cat. 4).

Successfully completing a monumental still life like this one placed tremendous demands on an artist. He had to be skilled in depicting different materials, textures and animals, and be capable of melding a large number of objects into a convincing composition. Van Utrecht succeeded in every respect. He pictured the fruit and dishes at different heights by using elements like the small chests on the right of the table and the chair on the left, and created visual unity by linking them with the white cloths and allowing the fruit to hang down here and there.

The painting can be seen as a hymn to the sensory pleasure of the abundance of riches that nature gives us and the beauty of art and music. Enormous, exuberant still lifes like this were essentially a speciality of the Southern Netherlands, where Van Utrecht worked, but around the middle of the seventeenth century the genre also started to appear in the Dutch Republic.
Pieter Jansz Saenredam
(Assendelft 1597 – 1668 Haarlem)

Interior of the Church of St Odulphus in Assendelft, Seen from the Choir to the West, 1649. Oil on panel, 49.6 x 75 cm. Signed and dated lower left, on the pew:

This is the church of Assendelft, a village in Holland, by Pieter Saenredam, painted in the year 1649, the 2nd of October. On loan from the City of Amsterdam (A. van der Hoop Bequest). Inv. no. SK-C-217.

Churches had an important function in the Republic in the seventeenth century. They were where the faithful came together and the dead were buried. It is not surprising, therefore, that some artists made these buildings the subject of their work. Since painters of architecture require a firm grasp of perspective, this was a genre practised almost exclusively by specialists.

Pieter Jansz Saenredam stands out in this respect. This is because he was the first person to devote himself to portraying contemporary churches and because he did it with an almost scientific precision. He always prepared by making detailed drawings, which he based on sketches he drew and measurements he took on the spot. His paintings thus present an amazingly faithful picture of the architecture.

This work was likewise made with the aid of various preliminary studies (fig.). It is a view of the church in Assendelft, a small village near Haarlem where the artist was born. The balanced composition, the hushed atmosphere and the subtle colours make this one of Saenredam’s finest paintings. The monumental character of the building is emphasized by the tiny figures listening to the minister in the pulpit. It is clear that it is the building, not the religious observances, that is the subject of this painting.

This place must have held a special meaning for the artist. It is the church he attended in his youth and where his father was buried. The fact that Saenredam gave his father’s tombstone with its inscription a prominent place in the right foreground leads us to suspect he made this painting for himself, and that it was not for sale.
Jan van Goyen painted the Dutch landscape with its cities, towns and villages, its rivers and its polders (areas of land reclaimed from the sea and protected by dykes) with unrivalled enthusiasm. He travelled the length and breadth of the country with his sketchbook, recording everything he saw. Back in his studio he worked these drawings or individual motifs in them into his paintings. His broad style and lack of concern for detail meant that he worked at an amazing pace, and consequently built up a substantial oeuvre: some 1,200 paintings and many hundreds of drawings have survived.

This landscape, painted in 1641, is one of his best-known works. The composition is dominated by the two gnarled old oaks in the foreground. Placed high against a low horizon and with small figures beside them, they have a monumental feel. Both trees have been battered by wind and weather; the dead branches suggest that they were once hit by lightning. And it looks as though bad weather is on its way again. The threatening sky with dark, massed clouds, through which the sun struggles to break, gives the scene a dramatic impact. Although both the oaks and the low-lying land beyond look very real, we can be almost certain that Van Goyen did not actually see the landscape as he depicts it here. The pair of contorted trees and the hamlet on the horizon recur, in various permutations, in other works. These are compositions that the artist conceived in his studio, with the aid of his sketches.

The painting is executed in a limited palette. Van Goyen’s early work is quite colourful, but in the 1630s he and other artists, among them Salomon van Ruysdael (cat. 8), moved towards a more restrained use of colour in order to achieve a sense of tonality and realism in the landscape.
Willem Claesz Heda  
(Haarlem 1594 – 1680 Haarlem)
Still Life with a Gilded Tankard, 1634. Oil on panel, 44.5 x 62 cm. Signed and dated lower right: Heda 1634. Inv. no. SK-A-137.

These objects appear to be the remnants of a meal heedlessly abandoned – a half-full glass, flanked by an overturned drinking bowl and a gilded tankard with an open lid, two plates, one of which is perched precariously on the edge of the table, a knife, a peeled lemon, olives, nuts and nut shells. But appearances are deceptive. In reality these are not the leftovers of a meal, but rather a cleverly composed still life. Together the objects form a triangle, a tried and tested artist’s device for achieving a balanced composition. The painter of this work, Willem Claesz Heda, excelled in depicting a range of materials and reflections, and selected and arranged the objects in order to demonstrate his skills. The transparent bowl of the standing glass with the reflection of the sunlight shining through a window, the gleaming silver of the drinking vessel and the sheen of the pewter plate are all painted with superb craftsmanship.

When we compare this painting with other seventeenth-century still lifes, we might be surprised by the colours in it or – more accurately, perhaps – the virtual absence of colour. The lemon and the gilded tankard provide the only colour accents. This, though, was a deliberate decision. In the 1630s and 1640s a number of Haarlem artists, among them Heda and Pieter Claesz, made a point of creating still lifes in a very limited palette in which shades of grey and silver predominated, enlivened with greens and browns. Instead of piling up brightly-coloured fruit, they combined various types of metal, glass, olives and sometimes oysters or tablecloths to create subtle effects. Heda, in particular, was renowned for his immense range of shades of grey. In his later work the artist moved away from this restrained use of colour.
Balthasar van der Ast 
(Middelburg 1593/94 – 1657 Delft)


Balthasar van der Ast produced flower still lifes and paintings of tables with elaborate arrangements of fruit and flowers, which he embellished with shells, insects and other small creatures. His decision to specialize in this particular field was undoubtedly dictated by his background. After the death of his father, he moved in with his brother-in-law, Ambrosius Bosschaert, who was one of the pioneers of the flower still life. Bosschaert trained the young Van der Ast and taught him the finer points of the trade.

This painting features tulips, red and pink roses, irises and numerous other species. The bouquet looks natural, but it is clear that the artist did not have it in front of him in his studio in this form when he painted it, since the flowers in it bloom at different times. Spring flowers like lilies-of-the-valley and tulips could not possibly have been in a vase at the same time as such summer-flowering species as irises and lilies. This means that the artist used preliminary studies drawn from life when the blooms were at their best. With the aid of these sketches he constructed a bouquet in his studio by drawing the composition on the panel, then painting over it. These lines were not supposed to be visible, but in this work the underdrawing shows through the paint in several places. This is particularly evident in the pale pink rose at the bottom.

The combination of flowers is not all that is unrealistic here. The arrangement also looks rather contrived: the bouquet is symmetrical and the flowers barely overlap so that they can be seen to full effect. Each specimen is painted with immense fidelity. This meticulous attention to detail made these still lifes highly sought-after collectibles for lovers of flowers at the time.
Elsewhere in Europe, members of the court and the aristocracy were the only members of society to have their portraits painted, but in the Netherlands of the seventeenth century it was also customary for merchants, regents and other eminent citizens to be painted.

This opulently dressed woman, seated in a chair, is Maritge Claesdr Voogt of Haarlem, wife of the burgomaster Pieter Jacobz Olycan. The Latin inscription under the family coat of arms tells us that she was sixty-two in the year this portrait was painted. She wears the traditional dress of the period, with a fur-trimmed cloak. By having her portrait painted with a prayerbook in her hand she was establishing her image as a pious woman.

The painting was done by one of the best portraitists of all time: the Haarlem artist Frans Hals. While Hals had many skilful contemporaries, they rarely achieved his lively portrayal of real people or his assured characterization of his sitters. His spontaneous technique and brushwork mean that his figures always retain a certain movement. Even the stately Maritge Claesdr Voogt appears to be about to rise from her chair at any moment.

This work was originally accompanied by a portrait of Maritge’s husband. That canvas, which was slightly reduced in size in the past, is now in the United States (fig). Strikingly, Hals portrayed the man standing, in direct contrast to the way Maritge is depicted, probably to emphasize his status. The couple were immensely wealthy, which explains why they were able to commission such ambitious paintings – the price of a portrait depended among other things on the size and the level of detail. Life-size paintings such as these were relatively expensive.

There are few seventeenth-century artists whose work is as lively as that of Frans Hals. This painting, known as The Merry Drinker, is typical of his oeuvre. It shows a man wearing a buff doublet and a dashing hat, balancing a full glass – of a type known as a berkenmeier – on his left hand. The man’s direct gaze, his raised right hand and his slightly-parted lips, as if he is just about to speak, give the painting the immediacy of a modern photograph.

The spontaneity that characterizes Hals’s portraits and paintings of figures drinking or making music derives from more than the relaxed poses in which he placed his sitters; it also has much to do with his loose, free manner of painting – and nowhere is this clearer than in this picture. Details like the beard and moustache are captured in a few swift, assured brushstrokes, and the sleeves are so sketchily painted that they almost seem unfinished. Just how skilful the artist was in suggesting different materials is particularly evident in the man’s collar. From close quarters all we can see is a confused jumble of short parallel and criss-cross lines, but at a distance they resolve into a convincing fall of soft, delicate lace.

As a rule, prominent citizens in the first half of the seventeenth century had themselves immortalized in portraits in a formal pose and clad in sober black, so this painting was long thought to be an inn scene – which also explains its secondary title. Nevertheless, it may actually be a portrait, painted as a favour to a friend or as a commission, because Hals often portrayed his subjects in an informal manner. It was recently established that the man is wearing a military uniform with a medal of honour on a gold chain. He may well have been a member of the militia, the local civic guard.
Jan van der Heyden & Adriaen van de Velde. The Nieuwestijds Voorburgwal with the Oude Hoornlemmersluis Lock in Amsterdam (with Topographical Liberties), c. 1670. Oil on panel. 44 x 57.5 cm (cat. 37).
It is often said that the end of the Golden Age of painting set in at about this time. Nearly all the most important representatives of this period had died or were no longer working. Great masters like Rembrandt and Frans Hals had died in the 1660s; many others died in the 1670s and early 1680s, and there were no successors of the same calibre. Little remained of the originality of the art of the Republic. The typically Dutch, unadorned realism that characterized the art of the Golden Age had gradually given way to a more refined, international style in which there was little if any invention.

It is, though, possible to contest this picture of the state of affairs to some extent. In the last quarter of the seventeenth century there were still countless artists at work who were extremely popular in their own time – painters like Gerard de Lairesse, Adriaen van der Werff, Jan Weenix, Jan van Huysum, Rachel Ruysch and Ludolf Bakhuizen (fig. 24). Some of them are represented by works in the exhibition (cats. 41, 43, 34). One of the latest paintings in this overview, a dazzling flower still life by Jan van Huysum dating from 1723, demonstrates that the Golden Age still had magnificent heirs until well into the eighteenth century.

fig. 24
Detail of Ludolf Bakhuizen, The Men-of-War Ridderschap and Hollandia Imperilled during a Storm in the Straits of Gibraltar, 1–3 March 1694, c. 1695. Oil on canvas, 150 x 237 cm (cat. 34).
exhibition are all composed of flowers that bloom at different times of the year, which tells us that these artists did not have bouquets standing on a table in their studio which they meticulously copied (cats. 3, 40, 43). In fact they used detailed sketches to create a varied and colourful arrangement. Achieving a pictorially satisfactory result was evidently considered to be more important than producing an accurate rendition of reality.

There is another reason why Dutch paintings should not be accepted at face value as reflections of reality, and that is the seventeenth-century penchant for moralizing. Although it is usually impossible to discover exactly what an artist intended to convey when he painted a particular scene, in some cases it is evident that he had added an extra level of meaning to admonish, amuse or puzzle the viewer. We see this most clearly in the work of Jan Steen (cats. 26-28). His boisterous, chaotic households often illustrate popular proverbs or sayings. The cultivated public enjoyed solving riddles like these, sometimes aided by a text incorporated in the scene, as is the case in The Merry Family (fig. 23). This painting is Steen’s comic take on an old Dutch saying ’As the old sing, so pipe the young,’ a warning that children copy their parents’ behaviour – both good and bad.

**The End of the Golden Age**

The unprecedented prosperity in the Republic came to an end in the closing decades of the seventeenth century. The year 1672 has gone down in history as one of disaster. The Republic was attacked on three fronts by France, England and the bishoprics of Münster and Cologne, and there was a domestic power struggle as well. The period that followed was one of economic decline. The expense of military operations on land and at sea soared, the building of public works came to a standstill and the Amsterdam stock exchange experienced the worst crash in the early modern era. It is not surprising that artists and the art trade were hard hit by this financial crisis.
These paintings look lifelike in execution, too. Painters did their best to imitate nature as closely as possible, faithfully recording imperfections - a blemish on a piece of fruit in a still life, insects and withered petals in a flower painting. This attention to detail had long been a feature of Netherlandish art. Artists took great pride in their ability to imitate nature so effectively with their brushes that they could actually fool people. We see this clearly in the illusionary jokes some of them included in their paintings - a fly in the corner of a composition indistinguishable from the real thing, or a wholly convincing curtain that does not appear to be part of the picture (fig. 21).

![fig. 22](image)

Paulus Potter, Two Horses near a Gate in a Meadow, 1640. Oil on panel, 23.5 x 30 cm (cat. 25).

Artists achieved this extraordinary degree of verisimilitude through a combination of painstakingly honed skills and keen observation of their surroundings. A figure painter who wanted to fathom the secrets of the human anatomy could practise by drawing from life, landscape painters went out into the countryside, and animal specialists made sketches of horses, cows and other animals. We know from the testimony of the son of Paulus Potter's widow that the artist was never without a sketchbook when he went for a walk. He would record anything interesting he came across on the way so that he could use it later in his paintings (fig. 22).

As lifelike as the scenes in seventeenth-century paintings often appear, they are by no means always what they seem. Artists certainly made sketches from nature, but when they got back to their studios and started to incorporate them in their paintings they had no qualms about altering things to suit themselves. Emanuel de Witte combined details from different buildings in his church interiors (cat. 18), and Jan van der Heyden did the same in his cityscapes (cat. 37). Painters of landscapes and flower still lifes worked in precisely the same way. The seemingly natural flower pieces by Van der Ast and others in this
fig. 21
Gerard Dou, Self-Portrait, c. 1650. Oil on panel, 48 x 37 cm. Amsterdam, Rijksmuseum.
Inv. no. SK-A-86.
Representing Everyday Reality

One of the most striking features of Dutch art in the seventeenth century is its realism. Although artists also painted stories from the Bible, mythology and history, they mostly recorded the world around them – the landscape with its rivers, woods and meadows with cattle, the cities, towns and villages with their canals and squares, and domestic life. They were, in fact, responding to the tastes and interests of the public who bought their work.
which he used to disseminate his designs in large numbers (see for example fig. on p. 69). Very few artists, however, were as versatile as he was.

Within the subjects in which they had chosen to specialize, artists were able to develop their own styles. Rough or detailed brushwork, strong effects of light and shade or gentle, evenly dispersed lighting, a muted palette or a riot of bright colours – all these things determined an artist's signature. A portraitist like Frans Hals was famed for his loose handling of the brush (fig. 18), while others were praised for their polished style. Jan van Goyen's landscapes are almost impressionistic compared with the finely detailed landscapes with cattle by Paulus Potter (cats. 5, 25), while Willem Heda's restrained, almost monochrome still lifes are a complete contrast to the exuberant, brightly coloured displays that Adriaen van Utrecht was painting at around the same time (cats. 4, 7).

As one would expect, artists often looked at one another's work in order to see what the market wanted, and they rapidly picked up on new fashions and trends. The group known as the Italianates, painters of landscapes with a southern European feel, are a case in point. A great many artists, among them Jan Asselijn (cat. 15), went to Italy as part of their training in order to see and study the art and architecture of Classical Antiquity and the Renaissance at first hand. When they came back, they incorporated Italian influences in their work. These sun-drenched mountainous landscapes and village scenes revealed a world that was utterly unfamiliar to the inhabitants of the Republic with its flat, water-dominated countryside. Paintings like these were so sought after that artists who had never been to Italy also started to produce them. Nicolaes Berchem is often mentioned in this regard (fig. 19), and Aelbert Cuyp, who originally painted Dutch landscapes in the style of Jan van Goyen, was likewise not immune to this vogue (fig. 20).
was truly extraordinary. This reflects the favourable cultural climate in the Republic, which allowed artists complete freedom to develop their talents. If they wanted to compete with other artists, they had to set themselves apart from the rest and deliver top-quality work. One of the ways in which they achieved this was to specialize in a particular genre, following their personal inclination or aptitude. Some concentrated on painting historical narratives or scenes from everyday life (fig. 15). Others chiefly produced landscapes, winter scenes (fig. 16), seascapes, pictures of architecture or the artfully composed arrangements of inanimate objects known as still lifes.

As a rule artists specialized even more narrowly within their chosen genre. Most still-life painters, for instance, painted variations of the same themes. Whereas one might develop his skills in depicting arrangements of flowers and fruit, another would produce pictures of tables set with silver, china and glass, while a third painted compositions of the spoils of hunting – dead game and birds. This extreme specialization paid off, because it meant that artists could refine their skills in a particular area and produce superb quality work.

Collaboration was an interesting secondary phenomenon brought about by this differentiation. It was not unusual for an artist who excelled in a particular area to assist a specialist in another genre. Several painters of architecture and landscape are known to have employed other artists to add the figures to their paintings. Jan van der Heyden, for instance, frequently called upon the services of his colleague Adriaen van de Velde to populate his cityscapes (cat. 37). Van de Velde himself specialized in landscapes with herdsman and cattle and was extremely skilled at painting people and animals.

This is not to say that all artists were by definition only active in a single area. There were also those who regularly worked in a number of genres or made the occasional foray into another field. The most famous of these is Rembrandt (fig. 17; cats. 10, 11), who produced figure pieces with biblical, mythological and allegorical subjects, as well as portraits, landscapes and even one or two still lifes. He also made hundreds of etchings,
sense of dedicated art schools, they had to be apprenticed to an established master, and it was in his studio that they were taught to draw and paint. They would also learn such practical skills as grinding pigment for paint and preparing canvases. Some of these activities are illustrated in Michael Sweerts’s A Painter’s Studio (cat. 21). The greater an artist’s reputation, the more pupils he attracted: Rembrandt trained dozens of painters, Ferdinand Bol and Nicolaes Maes among them (cats. 19, 36), in his studio in Amsterdam.

At the end of their apprenticeship young artists had to produce a masterpiece that would entitle them to join the local Guild of St Luke. This was a professional body which, among other things, regulated the nature and duration of the training, dictated who was allowed to practise the profession, and protected its members against competition from outside. An artist had to be a member of the guild in a particular town or city before he was authorized to sell paintings there. All the major artistic centres had their own Guild of St Luke.

Most artists were men, with a very few exceptions – most notably Judith Leyster (cat. 13), Maria van Oosterwijck and Rachel Ruysch. Artists were chiefly to be found in the larger towns and cities in the west of the country, such as Amsterdam, Haarlem, Delft and Leiden, but there were also painters, some of them very talented, active in small provincial towns. Gerard ter Borch (fig. 14), for instance, spent much of his career working in Zwolle and Deventer, towns in the east of the Republic where few artists of significance lived.

If the sheer number of artists was remarkable, the quality of the work they produced

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fig. 14
Gerard ter Borch, Interior with Three Figures Conversing, known as ‘The Paternal Admonition’, c. 1654. Oil on canvas, 71 x 73 cm (cat. 16).
financial resources of their potential buyers. Some highly successful artists, particularly those whose paintings were very labour-intensive, had buyers virtually queuing up to get their hands on a work, while others had to rely on a rapid technique and a high output.

Although paintings remained beyond the reach of large sections of the population, for many people they had ceased to be unaffordable luxuries. It is clear from the journals of foreign travellers who visited the Republic in the seventeenth century that the country was unique in Europe in this regard; they were astounded by the numbers of paintings they encountered even in quite ordinary houses. Most of these, admittedly, would have been copies and paintings by lesser artists, for expensive works of the type painted by Johannes Vermeer were beyond the means of all but the very rich (fig. 13).

**Artists and their Specializations**

Given the huge demand for works of art, it is not surprising that the profession became a very popular one. It is estimated that the number of painters quadrupled in the first two decades of the seventeenth century. Boys (and the very occasional girl) with an ambition to be an artist usually started their training when they were about ten years old. In the ab-
fig. 12
Bartolomeus van der Helst. The Celebration of the Peace of Münster, 18 June 1648, in the Headquarters of the Crossbowmen's Civic Guard (St George's Guard), Amsterdam, 1648. Oil on canvas, 232 x 547 cm. Amsterdam, Rijksmuseum. Inv. no. SK-C-2.
estant, and Protestant churches were plain and unadorned, as we can see from paintings like Pieter Saenredam's Interior of the Church of St Odulphus in Assendelft, Seen from the Choir to the West (fig. 11; see also cat. 18). Since Protestants would not tolerate altarpieces in their churches, something that had become painfully clear during the Iconoclasm, commissions from the church effectively dried up. Two other traditional patrons of the arts, the court and the aristocracy, likewise played a limited role in the new Republic.

The loss of these institutions as patrons meant that artists had to look for new sources of work. They found them in the urban elites and the wealthy middle classes. Their increased numbers and their wealth made these attractive clients, particularly as the desire to show off their own prosperity became increasingly widespread. City-dwellers from the higher social classes gave artists commissions on a fairly large scale. In many cases these were portraits. In other countries portraits were the preserve of royalty and nobility, but in the Republic merchants and other prominent citizens had their likenesses captured for posterity, giving portraiture an enormous boost (figs. 2, 9).

Citizens also acted as patrons in their capacity as administrators. City councils, admiralty boards, civic guard units and the governors of institutions such as orphanages, poor houses and prisons commissioned artists to make paintings for them. Many of these commissions were for portraits—often of groups of regents or militiamen (fig. 12). But there were others. Admiralty boards commissioned paintings of victories at sea; burgomasters ordered works to decorate their town halls. The vast new town hall in Amsterdam, for one, generated a great many commissions (fig. 1). At the request of the Amsterdam City Council, several artists, among them Govaert Flinck and Ferdinand Bol, painted huge pictures of historical subjects for this great building.

By no means was all art commissioned, however. Many painters worked chiefly, or even exclusively, for the open market. They produced works that they tried to sell themselves in their studios, at fairs or through the art trade and other channels. This created a market of supply and demand and gave artists the freedom to choose their own subjects
The Republic's prosperity did not go unnoticed in Western Europe. Immigrants were attracted by the burgeoning opportunities for employment in trade, shipping, industry and agriculture, and by the relatively high wages they could earn, and trained and unskilled workers alike flocked to the Republic. Religious freedom also made the Republic a popular refuge for people who could not practise their religion in their own countries. From the Southern Netherlands, for instance, came a significant influx of Protestants who fled to the north after the capture of Antwerp. This tide of immigration rapidly swelled the population of the young Republic. These newcomers, like the domestic migrants, settled mainly in the large cities in the west of the country, where the number of citizens rocketed. Between 1585 and 1680, the population of Amsterdam rose from 30,000 to 220,000, forcing the city to expand several times.

The thriving economy and growing population went hand in hand with increasing prosperity, although not every stratum of society benefited. The arrival of rich immigrants from the Southern Netherlands and Germany and the emergence of international trade in high-value products created a new merchant elite in the Republic. These merchants were often members of regent families, who also had income from public offices. It was these immensely wealthy families who built the magnificent houses that still grace the canals of Amsterdam, Haarlem, Leiden and other cities (fig. 10; cats. 37, 38).

**Painting**

These social developments were extremely important to artists in the Republic. Their situation was very different from that of their counterparts in neighbouring countries. Paintings had always been very costly products, commissioned by members of the ruling classes and – above all – the Catholic Church. Much of the art was made to decorate religious buildings like churches and monasteries. But the Republic was essentially Prot-
Republic also had colonies in Ceylon (Sri Lanka), the Cape (South Africa), Dutch Guiana (Surinam and Guyana), New Amsterdam (Manhattan in New York) and elsewhere. The Dutch East India Company traded in spices like pepper, cloves, cinnamon, nutmeg and mace, and later in coffee, tea and sugar, too. The West India Company made its money from the import of products and raw materials such as gold, copper, beaver pelts, sugar, tobacco and – during a shameful period in history – from the slave trade.

Trade with other parts of the world brought the people of the Republic into contact with different cultures, products and crops. In 1612, for instance, a trade agreement with Sultan Ahmed of the Ottoman Empire opened the way for the import of tulip bulbs and Persian carpets. The tulip, a flower indigenous to Turkey that had been introduced into the Netherlands in the sixteenth century, became extraordinarily popular – eventually it became one of the national symbols of the modern Netherlands. Carpets from the Middle East, likewise highly sought after, were transported along ancient trade routes like the one that ran via Isfahan to Bandar Abbas. A good many seventeenth-century paintings of scenes set in interiors feature Anatolian, Persian and other Oriental carpets – they occur in several of Jan Steen's works (see for instance cat. 27). Artists also began depicting exotic types, another sign of the interest in peoples of distant lands. Some, Rembrandt among them, had great success with their paintings of heads of men and women of Oriental appearance wearing turbans and headdresses (cat. 11).
The Republic of the Seven United Netherlands around 1648, when the Eighty Years’ War with Spain had come to an end. Territories to the south that had been conquered from the Spanish but were not among the seven provinces of the Republic were known as Generality Lands and were governed by the States-General. The red line shows the current borders of the Netherlands.
Trade was the key to this success. The Republic took full advantage of its great rivers and its favourable situation on the sea. The rebels had blockaded the waterways to Antwerp, which enabled Amsterdam to assume Antwerp's position as an international entrepôt. And the Republic itself played an active role in trade. Successful fishing and farming activities made it possible to export salt herring and such dairy products as butter and cheese on a large scale. Other sectors, including shipbuilding and the textile industry, likewise produced profitable exports.

Trade was not confined to the European market. In 1602 merchants set up the Dutch East India Company, an organization that had the sole right to trade with Asia on behalf of the Republic. It was to become the largest trading company in the world. It was followed two decades later by the establishment of the West India Company, which concentrated on trade with West Africa and North and South America. Until then, Spain and Portugal had had virtual monopolies in these parts of the world. The Republic expanded at the expense of these major powers.

The two companies were also granted the right to sign treaties with local rulers and install local administrations, so that the Republic became a great colonial power. In a painting by Aelbert Cuyp (fig 9) we see an eminent East India Company merchant and his wife before a view of the Roads of Batavia (present-day Jakarta), the capital of the colony known as the Dutch East Indies (now Indonesia). In the seventeenth century the
was signed, is known as the Eighty Years’ War. The many sieges and naval battles that took place in this period were recorded in countless paintings (fig. 7).

The most far-reaching consequence of this war was the break-up of the Netherlands into two parts. In 1585 Spanish forces succeeded in retaking the Southern Netherlands city of Antwerp from the rebels. The ten southern provinces – generally referred to as the Southern Netherlands – were returned to Spanish rule, while the seven northern provinces – Holland, Zeeland, Utrecht, Guelders, Overijssel, Friesland and Groningen – proclaimed that they were a separate state. This became the Republic of the Seven United Netherlands, or simply ‘the Republic’ (fig. 8). The country is often referred to as Holland, but that is not strictly correct, for this is the name of just one of the constituent provinces.

The new Republic introduced a form of government that was highly unusual for the time. Elsewhere in Europe monarchs or nobles ruled, but here the political power was in the hands of provincial and local authorities. They were governed by a group of regents, members of wealthy merchant families in the towns and cities. For questions concerning the national interest, such as defence and foreign affairs, representatives of the seven provinces met in the States-General in The Hague, making the fledgling nation one of the earliest modern republics.

**Economy and Society**

Despite the Eighty Years’ War, which dragged on until the middle of the seventeenth century, the economy of the Republic boomed during this period. In fact the revolt against Spanish rule had actually stimulated the country’s growth. Political independence meant that the new state, whose provinces were substantially less prosperous than the most important regions in the Southern Netherlands, had to become economically independent.
policies imposed by the Spanish king’s regime and the lack of autonomy also caused deep resentment.

The dissatisfaction came to a head in 1566, when the people of the Netherlands rose up in rebellion against Spain. The revolt began with a period of destruction in hundreds of churches and monasteries, because the Catholic Church was seen as the symbol of the oppressors. Statues, altarpieces and other decorations were looted, damaged or destroyed. This movement, which began in the Southern Netherlands and spread northwards, swept through the country in the space of three weeks and came to be known as the Iconoclasm, in reference to the breaking of church images (fig. 5). The aristocracy, too, became more open in its resistance to the Spanish rulers. One of the nobles who publicly criticized the intimidation of Protestants was William I, Prince of Orange (fig. 6).

The Spanish king could not ignore these developments, and sent Don Fernando Alvarez de Toledo, better known as the Duke of Alba, to the Netherlands to suppress the revolt and try the rebels. His harsh actions backfired, however, and the insurgents took up arms under the Prince of Orange’s banner. War with Spain followed, fought on land and at sea. This conflict, which lasted from around 1568 to 1648, when the Treaty of Münster
Fig. 3
Jacob van Ruisdael, The Windmill at Wijk bij Duurstede, c. 1670. Oil on canvas, 83 x 101 cm (cat. 30).

Eighty Years of Warfare

That such a small country was successful in so many fields is all the more surprising when we consider that at the beginning of the seventeenth century it was still a very young nation indeed—a nation, moreover, that was embroiled in a protracted war. In the mid-seventeenth century there was no notion of a Republic of the United Netherlands. The area then known as 'the Netherlands' consisted of seventeen provinces whose territory more or less coincided with the modern Netherlands and its neighbour Belgium to the south. These regions were not independent; they were part of the Spanish Empire.

The Netherlands were governed by the King of Spain, Charles V, and from 1555 onwards by his son, King Philip II. When Philip took power the people of the Netherlands became increasingly unhappy with Spanish rule. One of their principal grievances was the lack of religious freedom. For centuries Catholicism had been the dominant religion in Europe, but in the sixteenth century growing numbers of inhabitants of the Netherlands were converting to Protestantism, breaking away from the Catholic Church. Philip, a fervent Catholic, abhorred this new movement and persecuted its adherents. The tax
INTRODUCTION

THE MIRACLE OF THE DUTCH REPUBLIC

Over the course of the seventeenth century, the Netherlands transformed itself and the rest of the world. In a matter of decades, this small northern European country left an enormous imprint on science and exploration, the arts and international trade, industry and engineering. It was truly a Golden Age, the fruits of which are still evident in the elegant buildings that grace many Dutch cities, in the large swathes of land reclaimed from the sea, in the openness of the country’s economy – and, of course, in the thousands of surviving masterpieces painted during this time.

Less than four centuries ago, the Netherlands was a global superpower. The country had an immense fleet of vessels that sailed all over the world – to the Baltic for timber and grain, to the Middle East for silk, to Asia for spices, coffee, tea and sugar, and to the Americas for gold, copper, tobacco and more. Dutch ships also plied the Arabian Gulf and the Strait of Hormuz, where they traded with several cities, including the strategically located port of Bandar Abbas. This overseas trade was protected by warships whose commanders were not afraid to confront rival navies, scoring victory after victory over seemingly much stronger powers like Spain and England. By this means the country built up a vast empire with colonies in Asia, Africa and America, and a worldwide network of trading posts.

The success of the Netherlands in the seventeenth century, when it was known as the Republic of the Seven United Netherlands, extended to other areas, too, from land reclamation and drainage projects – creating new land for the growing population – to architecture and urban development. The high point here came around the middle of the century with the building of the huge and prestigious town hall in Amsterdam, designed to reflect and project the wealth and standing of the capital (fig. 1). Science, literature, fine art and the decorative arts also flourished, and there was a considerable degree of spiritual and intellectual freedom.

Of all these achievements it is probably painting that holds the greatest appeal today. In the seventeenth century itself there was already international interest in Dutch artists and works by Rembrandt, Frans Hals (fig. 2) and Johannes Vermeer are considered to be the highlights of museum collections all over the world. But the Golden Age produced many other phenomenal painters – Jacob van Ruisdael (fig. 3), Jan van Goyen, Jan Steen, Pieter Saenredam, Paulus Potter, to name just a few of the most famous. The outstanding quality of Dutch painting, even that of the artists described as minor masters (fig. 4), the unprecedented scale of artistic output, and its entirely individual character, are unique in history.
fig. 2
Frans Hals, Portrait of a Couple in a Landscape. Probably Isaac Abrahamsz Massa (1586–1643) and Beatrix van der Laen (1592–1639), c. 1622. Oil on canvas, 140 x 166,5 cm. Amsterdam, Rijksmuseum. Inv. no. SK-A-133.
Fig. 1
Gerrit Berckheyde, Amsterdam Town Hall on Dam Square, 1673. Oil on panel, 43 x 63 cm. Amsterdam, Rijksmuseum. Inv. no. SK-A-1735.
Qatar Shell Service Company generously funded part of the cost of the catalogue production. We are grateful to Simon Buerk, Communications Manager, and his associate, Jelena Smoljan, Communications Adviser, for their enthusiasm for the exhibition and their support.

The catalogue is published by Bloomsbury Qatar Foundation Publishing, a new venture in Qatar designed to bring outstanding literature and art to Arabic and English readers from the region and beyond.

Finally we would like to express our profound thanks to Her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani, Chairperson of the Qatar Museums Authority, for her vision that organizations like ours have a responsibility to build cultural bridges over which many people will travel to enhance their appreciation of human achievement from wherever it may come. This exhibition is but one expression of her idea that the arts are a sure sign of a nation’s greatness.

In bringing this extraordinary exhibition of Dutch art to Doha, it is our fervent hope that this project involving colleagues from far and wide and from different cultures will be the first of many that will benefit both nations in the future.

Roger Mandle, Executive Director, Qatar Museums Authority
Taco Dibbits, Director of Collections, Rijksmuseum
months to bring the project to a successful conclusion; our work together has been both straightforward and pleasurable thanks to the commitment of everyone involved.

Thanks also to His Excellency the Ambassador of the Netherlands to Qatar, John Groffen, who was the first to come up with the notion that such a collaboration between these two museums might be possible. His able Cultural Attaché, Jeannette Nieuwenhuijs, provided wonderful support.

In Doha we are especially thankful to Dr Oliver Watson, Aisha Al Khater and Daniel Brown at the Museum of Islamic Art, Olga Nefedova at the Orientalist Museum, Fahad Al Mansoori, Muhammad Ali and Mahmoud Abu Al Dahab in Finance, Saalim Akbar and Mohammad Omar Chaikhouni and their Marketing & PR team, Mai Ali Al-Kubaisi in the Chairperson’s Office, Tarik Mountassir in Legal, Mohammed Al Mansoori and Abdul Aziz Al Humaidi from the Security & Storage Department, and everyone else at the QMA involved with the exhibition and catalogue, particularly Jane Tighe, Najla Al Thani, Noura Al Meadadi and Peggy Loar. Special thanks to Taghrid Abbas Kamal from the Exhibitions Department for her support with the logistics. Sheikh Abdulrahman Al Thani in the Executive Director’s Office has been extremely helpful in proof-reading all the text in Arabic. This exhibition would not have been possible without the hard work of Jeroen Vahrmeijer, the Manager of the Executive Director’s Office, who was deeply involved in managing all aspects of the exhibition and the catalogue.

In the Rijksmuseum we would like to extend our particular thanks to Tim Zeedijk, Head of the Exhibition Office, and Simone van Elst for organizing and coordinating the exhibition. We are also grateful to Gregor Weber, Head of the Department of Fine and Decorative Arts, and Pieter Roelofs, curator of seventeenth-century Dutch painting, for selecting the works, and to Manja Zeldenrust and her team of conservators, who were instrumental in the preparation of the exhibition, while Wendela Brouwer, Head of the Registrar’s Office, and her team provided professional support to the logistics. Thanks also to Emile Broersma of the Security & Safety Department, to Clarissa Goedhart of the Director’s Office for her cheerful support in general, and to everyone else involved in related areas. For their contribution to the catalogue we would like to thank Martijn Pronk, Head of the Publication Department, Maud Soethout, editor and coordinator of the project, and Cécile van der Harten, Head of the Image Department.

Both venues are extremely grateful to Gerdien Wuestman, the author of the excellent and eminently readable exhibition and catalogue texts. An independent art historian, she has worked on exhibition catalogues for a number of museums and cultural organizations. Lynne Richards and Salam Shughry deserve great credit for their splendid and clear translations from Dutch to English and English to Arabic respectively. And last but not least we want to thank Huda Smitshuizen AbiFarès for the book’s bright and appealing design.
This exhibition and its accompanying catalogue celebrate the first collaboration between the Rijksmuseum in Amsterdam and the Qatar Museums Authority. Cultural initiatives like these are often the forerunners of deeper, more extensive interactions linked to educational, scientific, economic and social progress across national boundaries.

The Rijksmuseum in Amsterdam, established in 1800, houses the Netherlands’ extensive national collection. Every year a million or so people from all over the world come to see its astonishing treasures – above all the magnificent seventeenth-century Dutch and Flemish paintings, which are at the heart of the collection and unrivalled in their diversity and quality. The museum also owns works by many lesser-known but nonetheless admirable artists, and this enables it to explore and exhibit every aspect of painting in the Dutch Golden Age. Renovation work on the main building – started in 2003 and scheduled for completion in 2013 – has made it possible for parts of the extraordinary Rijksmuseum collection to travel, even if on a rather limited scale.

The Qatar Museums Authority was founded by His Highness the Emir in 2005 as a fundamental element in the advancement of the state. It has a twofold mission: firstly to enhance the cultural assets of Qatar by building museums, putting together collections and heightening public awareness of the nation’s rich heritage, and secondly to help forge links between Qatar and other nations.

The Museum of Islamic Art, the venue for the Rijksmuseum exhibition, opened in 2008 in an extraordinary building designed by I.M. Pei. This museum was conceived more than two centuries after the Rijksmuseum with no less an ambition: to feature important contributions to Qatar’s culture in its collections from the Islamic world and in related programmes.

The Museum of Islamic Art’s collections span fourteen centuries and three continents, and are among the finest ever assembled. Now they are regularly enhanced by exhibitions of exceptional art from other parts of the world so that the people of Qatar and the surrounding region can enjoy them in comparative contexts.

Acknowledgments

First of all we would like to thank Abdulla Al Najjar, CEO of the Qatar Museums Authority, and Wim Pijbes, General Director of the Rijksmuseum, for the way they supported this exhibition.

The directors and staff of the Qatar Museums Authority and the Rijksmuseum have been privileged to work together to develop the present exhibition of the Golden Age of Dutch painting. Many people from both institutions have had the opportunity to work together to plan this exhibition. We are most grateful for their efforts over several
We are grateful to the Rijksmuseum for the unprecedented loan of its old master paintings to the Museum of Islamic Art, Qatar. This marks the beginning of a cultural collaboration between Qatar and the Netherlands, and is the first major exhibition of its kind in the Gulf.

The main title of the exhibition, The Golden Age of Dutch Painting, symbolically links this crucial period in Dutch history and that of our own time here in Qatar. During the seventeenth century, the Netherlands flourished economically, politically and culturally following its independence. It welcomed people from all over the world to help build the new Dutch nation. One can compare that period in many ways with Qatar's current development. Qatar is becoming a crossroads of industry, ideas and cultures. The arts, sciences, research and education are being encouraged as our citizens recognize their responsibilities in the global economy, just as the Dutch made significant contributions to their world during their Golden Age. Thus this exhibition will reveal how large an impact a small nation can make. We are proud to be able to host these great achievements of the Dutch Golden Age in the Middle East, and showing this exhibition at the Museum of Islamic Art is a privilege. We hope that the Museum of Islamic Art will be an exceptional museum for centuries to come in Doha, in the way the Rijksmuseum continues to enrich Amsterdam's cultural life after so many years.

I would like to thank the Rijksmuseum for the honour of displaying these great works from its collection. My special gratitude goes to all those at the Qatar Museums Authority and the Rijksmuseum in Amsterdam who were involved in developing the exhibition. We are especially grateful to the General Director of the Rijksmuseum, Wim Pijbes, and to Taco Dibbits, Director of Collections, for their generosity and enthusiasm in working with the Qatar Museums Authority. This exhibition demonstrates again the dedication and hard work of QMA’s Chief Executive Officer, Abdulla Al Najjar, and Executive Director, Dr Roger Mandle.

This catalogue presents the works of the Dutch masters in Arabic for the first time. Thanks to Shell for its special support of the catalogue. I hope you enjoy the exhibition, and that this catalogue will serve as a wonderful introduction to the world of the Dutch masters and to the Golden Age of the Netherlands.
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