Rembrandt
AND THE GOLDEN AGE OF DUTCH ART
Treasures from the Rijksmuseum, Amsterdam
SEPTEMBER 24, 2006 – JANUARY 7, 2007
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Dayton Daily News • Docent Organization of The Dayton Art Institute
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This exhibition has been supported by an indemnity from the Federal • Council on the Arts and the Humanities.

EDUCATOR RESOURCE PACKET

DUTCH LIFE IN THE SEVENTEENTH CENTURY THROUGH THE EYES OF THE ARTISTS

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INTRODUCTION

The seventeenth-century in the Netherlands is referred to as the Golden Age, a period of unprecedented economic wealth, world power and artistic production. Rembrandt and the Golden Age of Dutch Art: Treasures from the Rijksmuseum, Amsterdam provides the visitor with a glimpse of that golden age as seen through the eyes of some of the greatest artists in the history of the Netherlands. Some names are easily recognizable—Rembrandt van Rijn, Frans Hals and Jan Steen. With them stand equally skilled artists who produced not only paintings but also exceptional objects in metal, glass and ceramics. The numerous works of art included in this exhibition attest to the economical and political power of the Dutch and to the impact prosperity had on the rise of the middle class and their desire to own works of art.

USING THIS RESOURCE

This educator packet is designed as a supplement to the exhibition and will assist educators by:

1. providing an introduction to seventeenth-century Dutch life and culture.

2. examining “stories” of Dutch life as told through key works from the exhibition based on the main themes:
   - Artists and Their World
   - Scenes of Everyday Life
   - Rembrandt the Printmaker
   - Still-life
   - The Countryside
   - The City
   - Burghers, Regents and Aristocrats
   - Religion and the Dutch Republic

3. exploring the impact of Rembrandt on seventeenth-century painting and printmaking.

4. providing three lesson plan suggestions with curriculum connections that are aligned with Ohio Academic Content Standards.

5. providing additional resources to assist in preparing students to better understand this exhibition.
THE DUTCH GOLDEN AGE: GEOGRAPHICAL, HISTORICAL AND SOCIAL CONTEXT

To fully appreciate the Golden Age, the classic era of Dutch civilization that lasted less than a century, it helps to understand the geographical, historical and social context in which it developed.

GEOGRAPHY

In the seventeenth-century, the Dutch were isolated from the rest of Europe. To the west and north was the sea, to the east were swamps and marshlands. The two great rivers, the Rhine and the Maas, separated Dutch territory from Flanders and Spanish Brabant to the south. The name Nederland (Netherlands) referred, in the seventeenth century, to the seven northern territories brought together by the Union of Utrecht in 1579, and to the ten southern territories brought together under Spanish control by the Union of Arras, also in 1579. Although the term Holland was often used to designate the entire country, in reality it was the name of one of the seven provinces of the United Provinces in the north.
The Netherlands in the 17th-century

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**History**

**The Netherlands in the Seventeenth-Century**

1568 - Eighty Years War with Spain begins, resulting in a north/south split of the Netherlands.

1579 - Union of Utrecht forms the seven United Provinces in the north. Union of Arras forms the ten southern provinces under Spanish control.

1585 - Spain captures the city of Antwerp. Merchants flee north and settle in Amsterdam, making it a very prosperous city.

1588 - The Northern Netherlands forms an independent Republic, freeing itself from Spanish domination.

1602 - The United East India Company (VOC) is founded. Trading begins in Asia, Africa, the Caribbean, and America.

1609 - A twelve year armistice begins between the Republic and Spain.

1619 - VOC establishes city of Batavia on the Indonesian island of Java, which served as VOC headquarters.

1621 - War with Spain resumes.

1635 - The Republic makes a pact with France against Spain.

1637 - Collapse of the tulip market results in an economic crash.

1648 - Peace of Münster ends the Eighty Years War. The Republic is recognized as an independent state.

1672 - After 22 years during which regents set the political agenda, William III of Orange is appointed stadholder (provincial governor).

**The World in the Seventeenth-Century**

1600 - Shakespeare writes *Hamlet*.

1603 - Queen Elizabeth I of England dies, is succeeded by James I.

1606 - Jamestown, Virginia, is founded.

1607 - Galileo perfects the telescope, based on the work of a Dutch optician.

1612 - Dutch settle New York.

1616 - Blood circulation is discovered.

1620 - Pilgrims land at Plymouth Rock.

1636 - Harvard is founded.

1641 - English Civil Wars begin.

1644 - Ming Dynasty in China ends.

1648 - Thirty Years War involving most European powers ends.

1653 - Taj Mahal is completed.

1688 - Peter the Great assumes the Russian throne.

1692 - Salem, Massachusetts witch trials take place.

1698 - Russian peasants revolt.
**Politics**

The Golden Age can be divided into three political stages:

**Before 1621**

The king of Spain and head of the empire, Philip II (1527–1598), was a devout Catholic and resisted the growth of Protestantism in the northern provinces of the Netherlands. Religious tensions led to a revolt against Spanish domination and marked the beginning of the Eighty Years War in 1568. This conflict divided the Netherlands into two parts, the ten Catholic provinces in the south that remained under Spanish rule and the seven Protestant provinces in the north that formed an independent republic in 1588. A truce in the war and the financial difficulties that resulted encouraged the Republic to seek a middle ground politically. They governed themselves in a somewhat democratic manner with merchants, traders and civic officials representing each of the provinces.

**1621–1648**

The war with Spain resumed. The Netherlands participated in the Thirty Years War in Europe, and at the same time, they consolidated their overseas empire and accumulated enormous riches.

**After 1648**

The Eighty Years War ended. The elimination of provincial governorships turned the Republic into a confederation of economic rather than political states, dominated by the province of Holland and the merchants of Amsterdam in the north.

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**Commerce and Trade**

By the seventeenth-century, the economy of the Netherlands was flourishing. The center of commerce had moved from Antwerp in the south to Amsterdam in the northern province of Holland. The establishment of the United East India Company (usually referred to by its Dutch initials, VOC) with its monopoly trading rights in Asia, Africa and America brought spices, textiles, gold, porcelain, and sugar into the country and employed a significant percentage of the population. Dutch soil yielded only two exploitable products, sand and peat, so Dutch industry concerned itself with the production of finished goods, including textiles and ceramics made from imported raw materials. Windmills produced almost cost-free energy in the production of wood products, paper and flour. This strong Dutch economy based on trade and industry produced a middle class urban elite, a strong contrast to Europe’s predominantly rural population.
RELIGION

Despite the fact that religious tensions were a primary factor in the division of the Dutch provinces into the Protestant north and the Catholic south, a tolerance for all religious sects was demonstrated in the daily life of the Republic. Primarily Calvinist, the Republic welcomed all Protestant groups as well as Catholics, Jews and independent freethinkers.

DUTCH SOCIETY

Although the well-to-do burghers and patricians (the governing caste) were important as patrons of the arts in the seventeenth century Republic, it was the rising middle class that dominated the Dutch social groups. The newly acquired wealth of the merchants, traders and government officials was directed to four budgetary concerns: upkeep of the household, embellishment of the home, taxes, and capital gains. It was the second that drove the insatiable need for paintings and fine objects to decorate the home and define one’s social status. Though Dutch society was relatively wealthy, the common laborers, the military and the seamen added to the social mix. Not to be forgotten were the rural peasants whose simple life was often depicted in the genre paintings of this period.
THE ART: A CLOSER LOOK

The flow of REMBRANDT AND THE GOLDEN AGE OF DUTCH ART: Treasures from the Rijksmuseum, Amsterdam is designed to introduce the visitor to everyday Dutch life in the seventeenth century as seen through the eyes of its painters and artisans. Each room represents a theme and gives the viewer a glimpse of some new aspect of the Golden Age. To assist educators in preparing their students to visit the exhibit, a key work was selected from each of the eight themes.

THEME 1: ARTISTS AND THEIR WORLD

The first room in the exhibition includes a number of self-portraits and portraits of artists made by other painters. It gives the viewer insight into the artists themselves and their working environment.

THE ARTIST

Gerard Dou joined Rembrandt’s Leiden studio as his first pupil in 1628. He was a meticulous, careful painter which was characteristic of the fijnschilders, painters who painted in a very fine, precise manner.

THE TRICKERY

It was common in the seventeenth-century to protect paintings from the elements by drawing a curtain over them. In this painting, Dou tries to trick the viewer by painting a green curtain suspended from a rod in front of the picture. It looks real enough to pull across the painting. Did his little trick fool you?

THE COMPOSITION

The arched window, framed by the horizontal and vertical lines of the rod and curtain, draws the viewer’s eye to the man leaning on the window ledge smoking his pipe. He appears to look out at us in a moment of contemplation. What is he thinking?
Theme 2: Scenes from Everyday Life

Genre paintings introduce the visitor to scenes from the everyday lives of the ordinary people, the peasants, the laborers, the shopkeepers. They take us into the private sphere of the Dutch home and its interior as well as the public taverns and squares. Genre paintings often include symbolic elements meant to warn the seventeenth-century viewer against immoral behavior.

The Artist

Jan Steen is famous for his detailed genre paintings, focusing primarily on middle-class people in their households or public taverns. The scenes of disorderly rooms and jaunty crowds in his paintings are believed to be a reflection of his lifestyle, hence the Dutch expression "a Jan Steen household."

The Composition

Steen gets the viewer to look at the entire composition by placing elements in strategic places. Our attention is drawn immediately to the hatted figure because Steen placed him center stage surrounded by the glow of the bright sky. The vertical trunk of the adjacent tree takes us to the three figures, one of which cries out in pain. On the left, gathered around the stage, are the local villagers. The strategically placed dog then leads our eye to the man being pushed in the cart. Notice how Steen scatters illuminating light on white clothing and on the objects on the table to further encourage the viewer to look at every element in the painting.

The Symbols

To the seventeenth-century viewer this picture contained a moral lesson. The central figure is a quack, a person who falsely claims to have medical powers. He holds up a large stone that was supposedly cut from the patient’s head. The circulatory system had just been discovered in 1616 but was little understood, so quack doctors convinced people that headaches were caused by large stones in the head that blocked circulation. They faked an operation, "removed" the stone, and the pain was miraculously gone as soon as the patient drank an elixir sold by the quack doctor. Steen’s painting warns against such foolishness. In the upper right corner, he places a monkey perched on the roof, a common symbol of foolishness. To add to his mockery of stupid behavior, Steen includes a drunken man being pushed away in a wheel-barrow by his wife.
THEME 3: REMBRANDT
THE PRINTMAKER

In the 1600s, Dutch society was in many ways like middle-class America today: urban, affluent, interested in worldly matters. The Netherlands was in the midst of a war of independence, so it was a new country, with a relatively new language and new cities. The establishment of a global commercial empire with trade routes around the world provided a strong economy and wealthy citizens. These conditions created the demand for affordable art for the home, for pictures of distant places and people as well as pictures of the world familiar to them—landscapes, family portraits, religious subjects, still lifes, and genre scenes. Prints filled this need.

THE ARTIST

Although Rembrandt is famous today as a great painter, during his lifetime his etchings and drypoints were in great demand. Today he is considered one of the greatest printmakers in history, because his mastery of printing techniques exceeded that of any other artist.

THE STORY

This print depicts the Gospel incident in which Jesus is presented to the people of Jerusalem just prior to his crucifixion. Jesus, with his hands tied, is standing in the center of the balcony of the palace of the Roman governor, Pontius Pilate. Pilate, the man with the turban and scepter, is pointing to Jesus and asking the people if he should release the famous murderer Barabbas or Jesus. Influenced by the high priests who are standing below on the right, the people decide to release Barabbas. To the left of Pilate, a small boy holds a basin of water in which Pilate will literally wash his hands of the whole affair.

TWO OF THE SAME

Both of these prints were pulled from the same plate, but if you look carefully you can find many differences. Every time Rembrandt made a change to his original plate, the result was referred to as a new “state.” Sometimes he would produce only one state, the original composition, and print the entire series of prints from that plate. However, in most cases, Rembrandt produced several states of the same concept. He tended to think of the etching plate as a kind of sketchpad, constantly reworking his idea. How many differences can you find between the two states shown here?


**THEME 4: STILL-LIFE**

Still-life painting represented one of the most popular types of seventeenth-century art. Most still lifes could be grouped into five categories:

- flower paintings
- breakfast pieces featuring bread, fruit and cheese (ontbijtjes)
- smoking materials, pipes and tobacco (toebackjes)
- lavish banquet displays (banketjes)
- skulls or timepieces combined with other objects to symbolize the transitory nature of material things (vanitas)

**THE ARTIST**

The only woman represented in this exhibition, Ruysch was the most famous of the approximately twenty-five Dutch woman artists active during the Golden Age. She was the daughter of a leading botanist and amateur painter. Married to the portrait painter Juriaen Pool and the mother of ten children, Ruysch still found time to paint. Her work gained the admiration and praise of her patrons, and during her lifetime prices for her work exceeded those for Rembrandt’s.

**THE COMPOSITION**

Ruysch’s compositional structure follows a traditional seventeenth-century format: the exaggerated S-curve of the asymmetrical bouquets set against a dark background. Her attention to detail is so meticulous that you can see the veins in the leaves and petals. Usually she signed her paintings with her maiden name, but sometimes she signed by painting a small self-portrait on a reflective surface within the painting.

**IS IT REAL?**

Every detail of Ruysch’s flowers is true to life, although this particular arrangement never existed in reality. The painting includes flowers that grew in different seasons of the year. Ruysch incorporated previously made detailed drawings of flowers into her compositions to “create” her bouquets, a common practice in the seventeenth-century.
THEME 5: THE COUNTRYSIDE

By the seventeenth-century, artists began to find inspiration in their own surroundings. Instead of using landscape merely as a background for figures, artists began to see it for its own value, painting vast panoramic scenes dominated by water and sky. At the same time, a trend emerged that focused on the portrayal of idealized Italian landscapes. Painters who worked in this style, who came primarily from the Catholic city of Utrecht, were known as the Dutch Italianates.

THE ARTIST

One of the most prolific painters of the age, Jan van Goyen produced over 1,200 paintings and is considered one of the founders of classic Dutch landscape painting.

THE SCALE

The large scale of this piece invites us to become a part of it, viewing the small town on the right but at the same time drawing our eye to the distant low horizon beneath the immense expanse of sky. The ever-changing weather patterns provided Dutch artists with dramatic skies and spectacular clouds for their landscapes.

THE TECHNIQUE

Around 1627, Van Goyen replaced the variety of colors in his early work with a limited palette, using ochres and earth colors to build monochromatic tones. His rapid brushstrokes and limited palette allowed him to finish paintings quickly, hence the ability to produce so much work in his lifetime.

Jan van Goyen (1596–1656), VIEW OF A TOWN ON A RIVER, 1645. Oil on canvas. The Rijksmuseum, Amsterdam, The Netherlands.
THEME 6: THE CITY

When the city of Antwerp was captured by the Spanish in 1585, most of its wealthier citizens fled to Amsterdam with their money and their businesses. This, and the establishment of the VOC (the United East India Company) made Amsterdam the center of commerce and trade, and its citizens the most prosperous in the country. This setting provided inspiration, not only for painters, but also for the artisans who crafted some of the finest metal, glass and ceramic pieces of the Golden Age for their patrons who were eager to flaunt their new found wealth.

THE ARTIST

Adam van Vianen and his brother Paulus are recognized as Utrecht’s most famous metalsmiths, having created what has become known as the auricular style. This example of work by Adam is thought to have been part of the silver collection that belonged to Stadholder William III of Orange.

THE AURICULAR STYLE

The richly detailed Renaissance style of silversmithing was popular in the Netherlands until the Van Vianen brothers developed the auricular style in metalwork. It is a lobe-like decoration, similar to a thick, dripping substance that resembles organic, unrefined shapes. The word auricular refers to the ear, with its folds, channels and lobes that this style resembles. The style originated in ornamental prints and was sometimes used as a decorative element in window and picture frames, but the Van Vianens were the first to develop it for use in silversmithing. In fact, it became their trademark.

THE EWER

This silver ewer (jug with a wide mouth) is famous for its bold auricular styling. Masks and all sorts of creatures emerge from between the auricular shapes. A helmeted face with closed eyes decorates the neck of the jug, while miniature scenes from Roman history appear on the sides. Van Vianen has successfully incorporated delicately embossed areas with bold ornamentation to create an exquisite composition in silver.

Adam van Vianen (1568/69–1627), EWER WITH SCENES FROM ROMAN HISTORY, c. 1620. Silver. The Rijksmuseum, Amsterdam, The Netherlands, entrusted by the State of the Netherlands.
THEME 7: BURGHERS, REGENTS AND ARISTOCRATS

The portraits in this section of the exhibition represent the manner in which many artists made their living, by painting portraits of the upper class. The wealthy often built homes outside the city, a visible sign of their success, and prominently displayed family portraits in the richly furnished reception rooms.

THE ARTIST

Frans Hals’ painting career focused on single and group portraiture. Early on he found patrons for his energetic painting style among the burghers and regents (public-office holders) of the Netherlands.

THE MAN IN THE PICTURE

The subject of this portrait is believed to be Nicolaes Hasselaer, a prominent Amsterdam burgher who made his fortune as a beer brewer. A member of the upper middle class, he was also the regent (governor) of the Civic Orphanage. In addition he was a major in the local militia famous for stopping a riot of sailors on a Spanish treasure ship in 1628.

THE PENDANT PICTURE

This painting has a pendant, a companion picture. When Hasselaer commissioned the painting of himself, he also commissioned a painting of his second wife, Sara Wolphaerts van Dieman. Double portraits were common in the seventeenth century.

THE FLOWING BRUSHWORK

The portraits by Frans Hals are distinctively different from those of his contemporaries. He captures the personalities of his subjects, painting directly onto the canvas using energetic, loose brushstrokes. He often poses the sitter in an animated, sometimes nonchalant position unlike the common frontal poses of the period. His use of light and his daring brushwork made him a forerunner of the Impressionist movement of the nineteenth-century.
THEME 8: RELIGION AND THE DUTCH REPUBLIC

Despite the division of the Netherlands into the Protestant north and the Catholic south, a variety of religions were able to coexist in the seventeenth-century, as demonstrated by the number of religious subjects explored by the artists of the Golden Age. It should also be noted that although the Republic tolerated Roman Catholics in the north, they had little freedom of expression, except in the city of Utrecht, where Catholicism remained a powerful force. Utrecht produced a number of extraordinary artists whose work focused on religious themes.

THE ARTIST

Hendrick ter Brugghen is considered the greatest Utrecht painter of the Caravagesque school (painting in the style of the Italian painter, Caravaggio, using extreme contrasts of light and dark and portraying subjects in a natural manner). Although he was a Protestant living in a Catholic city, Ter Brugghen painted biblical subjects and pictures of saints for his Catholic patrons.

THE STORY

This painting depicts the Gospel encounter between the risen Christ and Thomas, one of the apostles. When told by the other apostles that they had seen the risen Christ, Thomas doubted their story. He refused to believe unless he could see for himself and touch the wounds of Christ with his own hands. Some days later, Jesus came to Thomas and let him see and feel his wounds for himself, and thus Thomas’s faith was restored.

THE COMPOSITION

Ter Brugghen follows Caravaggio’s naturalistic approach by using working class people as his models for this composition. The weather-beaten face of the model portraying Jesus focuses on the human qualities of Jesus rather than his divine nature. The figure is recognizable as Christ only by the wounds in his hands and side. Curious onlookers crowd around, including the man on the right who has placed his pince-nez on his nose for a closer look, another device used by Ter Brugghen to place the story in the seventeenth-century. To heighten the drama, his uses Caravaggio’s technique of illuminating the figures with a single ray of light.

Visit gallery 216 to see A Boy Violinist, another painting by Hendrick ter Brugghen, in The Dayton Art Institute’s permanent collection.

Hendrick ter Brugghen (1588-1629), DOUBTING THOMAS, c. 1620-1622, Oil on canvas. The Rijksmuseum, Amsterdam, The Netherlands.
Rembrandt

REMBRANDT: HIS LIFE, HIS ART, HIS CIRCLE OF INFLUENCE

One of the Western world’s best-known painters, Rembrandt van Rijn (1606–1669) plays a pivotal role in the Golden Age of Dutch art. His prolific output of paintings, etchings and drawings provides a view of seventeenth-century Dutch life unlike any other. An understanding of Rembrandt’s life and work and the artists he influenced is central to understanding this period.

His Life

The son of a miller, Rembrandt was born on July 15, 1606 in Leiden. He was the only one of eight siblings to go to the Latin School of Leiden. At the age of seven he began studying mathematics, Greek, classical literature, geography, and history. After his primary education he enrolled at the University of Leiden to study science and the classics. He enjoyed his anatomy classes and gained a background in classical and biblical stories, but unsatisfied with his education, he left the university to begin apprenticing to a local painter, Jacob van Swanenburgh. Rembrandt studied with him for two years before moving on to his second teacher, Pieter Lastman. Rembrandt studied with Lastman in Amsterdam for six months, at the end of which he had mastered the historical painter’s teachings.

Rembrandt ventured back to Leiden hoping to acquire students of his own. He opened a joint studio with his friend and colleague, Jan Lievens, who also studied under Pieter Lastman. At the young age of twenty-two, he took on his first pupil, Gerard Dou. However, after two years of teaching and working in Leiden, he decided to return to Amsterdam where commissions were more lucrative. He settled there in 1630 with the art dealer and broker, Hendrick Uylenburgh.

While living in the home of Hendrick Uylenburgh, Rembrandt received his first important painting commission, The Anatomy Lesson of Dr. Tulp. During this time Rembrandt also met Hendrick’s cousin, Saskia van Uylenburgh, and became engaged to her in 1633. They were married the following year. During their marriage she gave birth to four children, but only one survived, a son named Titus, born in September of 1641.

By 1634 Rembrandt had become a citizen of Amsterdam and had joined the local painters’ guild named for St. Luke, the patron of artists. Membership in this guild allowed Rembrandt to take on pupils and to work as a self-employed master painter.
Rembrandt had great affection for Saskia, as is evident in the many portraits he painted of her. Unfortunately, his marriage to her lasted only nine years. She became ill shortly after the birth of Titus when Rembrandt was working on his most ambitious painting, *The Night Watch*. Saskia’s death in 1642 took a major toll on Rembrandt’s work. The suffering he experienced as the result of losing three children and a wife over ten years eventually surfaced in the themes of his work. Paintings became darker and more austere. He also began to place a greater emphasis on etching, his celebrated printmaking technique.

After the death of Saskia, Rembrandt employed a nurse, Geertge Dirckx, to look after his infant son, Titus. Shortly after, Rembrandt employed a second housekeeper, Hendrickje Stoffels. Eventually Dirckx left Rembrandt’s house and by 1649 Hendrickje becomes Rembrandt’s companion and model for a number of his paintings. In 1654, Hendrickje gave birth to Rembrandt’s second surviving child, Cornelia.

Commissions for painted portraits and etchings by Rembrandt were in high demand throughout his career in Amsterdam. From the beginning, he made a great deal of money from his work and lived a lavish lifestyle, buying art for his personal collection. When demand for Rembrandt’s portrait work began to dwindle because of disagreements with his patrons, his debts increased. Beginning in 1653, Rembrandt accepted commissions from abroad, doing several paintings for Antonio Ruffo of Italy. This was in direct defiance of the rules of the St. Luke’s Guild, causing him to eventually be dismissed from the guild. By 1656 Rembrandt was forced to claim bankruptcy. Between 1661 and 1663, most of his possessions and art collection were sold, and he moved from his large house to a smaller dwelling on the other side of Amsterdam.

In 1663 Hendrickje died. Titus, who was married briefly, died in 1668 at the age of twenty-seven. Within a year, Rembrandt also died at the age of 63.
His Art

Painting

Rembrandt’s skills as a draftsman were evident in his numerous prints and drawings, but his talents were confirmed in his masterful handling of paint. He carefully planned his compositions, painting in layers to add visual depth to the image. The first layer began with a sketch in paint followed by earth colors that created a monochromatic value painting. In the second layer, Rembrandt used lead white mixed with other pigments to create light, opaque areas. The dark underpaint became the areas of shadow. The third and final layer included thick areas of impasto that created texture and highlights on the surface. He painted on both wood panels and stretched canvas.

Rembrandt’s early pictures owe a clear debt to Pieter Lastman, his teacher and mentor for six months in Amsterdam. But the greater influence seems to come from Jan Lievens, a young artist with whom Rembrandt shared a studio in Leiden in the late 1620s. Surprisingly, from the moment he moved back to Amsterdam, he became successful as a society portraitist and painter of official commissions. In the 1630s his paintings concentrate on the dramatic. Although Rembrandt was a keen observer of human nature, it wasn’t until after Saskia’s death in 1642 that his work becomes more intimate in feeling and scale. It was also at this time that he took a greater interest in landscapes, occasionally giving them a narrative subject but often concentrating on atmospheric effects.

In the last twenty years of his life, Rembrandt’s pictures become more inwardly emotional, including the self-portraits from this period. He seems never to have been interested in perfection but instead was always searching for solutions. He observed the world around him with more clarity than any other artist of his day and provided us with insight into the seventeenth-century’s Golden Age.
PRINTMAKING
The new found prosperity of the urban elite created the need for affordable art for the home, for pictures of distant places and people as well as pictures of the familiar world—landscapes, family portraits, still lifes, and genre scenes. It is not surprising, then, that during his lifetime Rembrandt’s etchings were in greater demand than his paintings.

In an etching, a copper plate is covered with a thin layer of wax or resin. The artist scratches an image through the resin with a needle. The plate is placed in a bath of acid which “bites” into the plate where the resin was removed. The plate is cleaned, ink is forced into the grooves, a damp sheet of paper is placed over the top of the plate, and it is run through a press. The resulting image is exactly the same as the image on the plate, except it is in reverse. Because many prints can be made from the same plate, etchings were far more affordable than paintings.

Rembrandt was influenced by two printmakers, Lucas van Leyden (known for his engravings and interest in details of everyday life) and Jacques Callot (French etcher fond of tramps and beggars as subjects). Of approximately 290 plates created by Rembrandt, 79 still exist.

Rembrandt’s etchings can be divided into three periods:
1626–39
Early prints demonstrate pure etched lines and careful draftsmanship. Sometimes plates were submerged in the acid bath several times to create deeper, broader lines. Rembrandt abandoned this method about 1633.

1640–1650
The addition of the drypoint technique during this phase placed an emphasis on the effects of light and dark (chiaroscuro). In drypoint, the copper plate is scratched deeply with the etching needle and does not need to be bitten by acid. The plate is inked and prints are “pulled” the same as in etching. Rembrandt continued to use drypoint almost exclusively in his later years, especially after 1650.

1651–1665
Rembrandt’s forms are less conventional and more spontaneous. He uses drypoint with the full effect of the burr. Chiaroscuro takes on great importance, achieved by his manipulation of the ink left on the surface of the plate.

Rembrandt’s Circle of Influence

**Rembrandt’s Teachers**
Jacob Isaacz. van Swanenburgh (1571–1638)
Pieter Lastman (c.1583–1633)

**Rembrandt’s Patrons**
Constantijn Huygens (1596–1687)
Hendrick van Uylenburgh (1587–1661)
Menashe ben Israel (1604–1657)
Frederick Henry, Prince of Orange (1584–1647)
Jan Six (1618–1700)
Antonio Ruffo (1610–1678)

**Rembrandt’s Pupils**
Gerard Dou (1613–1675) *
Ferdinand Bol (1616–1680) **
Jacob Backer (1595–1624)
Govert Flinck (1615–1660) *
Gerbrard van den Eekhout (1621–1674)
Nicolaes Maes (1634–1693) *
Salomon Koninck (1609–1656) *
Samuel van Hoogstraeten (1627–1678)
Aert de Gelder (1645–1727) *

**Rembrandt’s Colleagues/Friends**
Jan Lievens (1607–1674)
Jan Asselijn (1610–1652) *
Jan van de Capelle (1626–1679)
Johannes Lutma (1584/85–1669) *
Philips Koninck (1619–1688)

**Artists Who Influenced Rembrandt**
Michelangelo Merisi da Caravaggio (1571–1610)
Peter Paul Rubens (1577–1640)
Gerrit van Honthorst (1590–1656) **
Lucas van Leyden (1489/94–1533)
Jacques Callot (1592–1635)
Anthony van Dyck (1599–1641)
Jan Lievens (1607–1674)
Hendrick ter Bruggghen (1588–1629) * **

* indicates artists represented in the exhibition
** indicates artists represented in the permanent collection of The Dayton Art Institute
The lesson suggestions each focus on a specific work by Rembrandt from the exhibition. Discussion questions and project ideas should be adapted to meet the needs of individual grade levels. Overall content of the lesson has been matched to Ohio Academic Content Standards.

**MUSIC AND STORIES IN ART**

**ABOUT THE ART**

Rembrandt was only twenty years old when he painted *The Music Lesson* in 1626. At first glance the painting does not immediately suggest Rembrandt. The bright colors of this composition are a strong contrast to the dark tones characteristic of his later style. The painting shows a group of people, dressed in exotic costumes, playing music together. The story behind this picture has been interpreted by some to be a reference to love (music was a symbol for love), others believe the musical instruments, the piles of books, and the valuable beaker on the table refer to the passing nature of material things.

**INQUIRE**

Study the painting carefully. Who are the people in this painting? Describe what each is doing. Look for the musical instruments: violin, harp and viola da gamba. If you could hear the music they are playing, what would it sound like?
INVESTIGATE

Look carefully at the paintings by Elyas and Van den Tempel. Make a list of all the details you see. What “story” do you think is being told by each picture? Now look at all three paintings side-by-side as you listen to a recording of music from the seventeenth-century (suggestions are listed in the Additional Resources section of this packet). Can you hear any of the instruments you see in the paintings? Does the music give the paintings new meaning? Does the music change the “stories”? Explain.
INTEGRATE: STORIES AND THE ARTS

Grades K-4
• Put the paintings away. Listen to a different selection of seventeenth-century music. Close your eyes. Let your imagination tell you a story.
• Write the story in the middle of a large sheet of paper.
• Draw the scenes from your story on the four sides of the paper around the words in the middle. The scenes will become the frame for your story.
• Read your story to your classmates.

Ohio Academic Content Standards
Music
Historical, Cultural and Social Contexts
K-4: Benchmark B
Analyzing and Responding
K-4: Benchmark B
Valuing Music / Aesthetic Reflection
K-4: Benchmark C
Connections, Relationships & Applications
K-4: Benchmark A

English Language Arts
Writing Processes
K-2: Benchmarks A and G
3-4: Benchmarks A and I
Writing Conventions
K-2: Benchmarks A and B
3-4: Benchmarks A and B

Visual Art
Creative Expression and Communication
K-4: Benchmarks A, B and C
Analyzing and Responding
K-4: Benchmarks A and B
Valuing the Arts / Aesthetic Reflection
K-4: Benchmark B
Connections, Relationships & Applications
K-4: Benchmark C

Grades 5-8
• Look again at The Music Lesson by Rembrandt. Find the violin lying on the table. Imagine you are a violinist and have just been invited into this scene to join in the music making.
• As seventeenth-century music plays in the background, write a short story that describes this scene with you, the violinist, as the main character. Give the other characters names, and describe who they are and how you came to be invited to join them.
• Assemble your story in book form. Include a photocopy of The Music Lesson (you may want to draw yourself into the picture). Make a cover for the book with torn tissue paper. Use colors that you see in the painting.
• Display your story for others to enjoy, and play seventeenth-century music for visitors to listen to.

Ohio Academic Content Standards
Music
Historical, Cultural and Social Contexts
5-8: Benchmark B
Analyzing and Responding
5-8: Benchmark B
Connections, Relationships & Applications
5-8: Benchmark B

English Language Arts
Writing Processes
5-7: Benchmarks A, F and H
Writing Conventions
5-7: Benchmarks A, B and C

Visual Art
Creative Expression and Communication
5-8: Benchmarks A, B and C
Analyzing and Responding
5-8: Benchmark A
Valuing the Arts / Aesthetic Reflection
5-8: Benchmark A
Connections, Relationships & Applications
5-8: Benchmarks A, B and C
Grades 9-12
• Research the history of one of the seventeenth-century instruments in the paintings: harp, flute, violin, lute, harpsichord or viola da gamba (bass viola). Write down notes and interesting facts about the instrument on small pieces of paper. Make sketches or black and white photocopies of the instrument from illustrations you find.
• Gather together: a box with a hinged lid (a cigar box works well), a variety of textured and colored papers (consider colors you see in these paintings), old sheet music, markers, colored pencils, and glue.
• Create a “music box” by covering all the surfaces of the box with the things you collected. Attach your notes and sketches. Embellish the surface of the box to make it visually interesting. Re-create your instrument in three-dimensions using clay, paper or wire and place it inside the box.
• Does your music box reflect the instrument you researched? Make a display of the boxes, and play seventeenth-century music for visitors to listen to as they view your exhibit.

Ohio Academic Content Standards

Music
Historical, Cultural and Social Contexts
9-12: Benchmark B
Connections, Relationships & Applications
9-12: Benchmark A

English Language Arts
Research
8-10: Benchmarks A and E
11-12: Benchmarks B and E

Visual Art
Historical, Cultural and Social Contexts
9-12: Benchmark D
Creative Expression and Communication
9-12: Benchmarks A and B
Analyzing and Responding
9-12: Benchmark C
Connections, Relationships & Applications
9-12: Benchmark B

Frans van Mieris I (1635–1681), Tuning the Lute (cropped), c. 1680. Oil on panel. The Rijksmuseum, Amsterdam, The Netherlands.
In his time, Rembrandt painted over eighty self-portraits. This one shows him at age 55, as St. Paul, the man who wrote most of the letters in the New Testament. Notice Rembrandt’s use of chiaroscuro to emphasize not only important visual elements in the picture but also the emotional expression on his face, which is especially striking in this self-portrait.

**INQUIRE**

How do we know he is supposed to be the Apostle Paul? Look for the clues. Find the sword tucked in his robe, the turban on his head, the papers in his hand. What do these clues tell us? The Dutch were familiar with the Bible and with Christian symbols, so most of Rembrandt’s friends and patrons would have figured out that he painted himself as the Apostle Paul. They knew the sword was a common symbol for St. Paul, identifying the manner in which he died (beheading). They identified the turban as a head covering worn in Turkey, St. Paul’s native country, therefore they knew the papers in his hand had to refer to his letters to the Christian community of Ephesus, a town in Turkey.
INVESTIGATE

Compare Rembrandt’s self-portrait to the self-portraits of Steen and Van der Werff. What similarities can you find? What differences? Consider position of the figures, painting styles, colors, background elements, costumes, and facial expressions. What conclusions can you draw about seventeenth-century self-portraits? How might their self-portraits look if these three artists were painting in the twenty-first century? How can surroundings affect an artist’s ideas? How do our surroundings affect they way we see ourselves?

INTEGRATE: MAKING A SELF-PORTRAIT FOR THE TWENTY FIRST CENTURY

Grades K-4

• Make a list of favorite people, places and things that say something about you as a person.

• Using paint, colored markers or crayon on large white paper, make a drawing of yourself. Fill the background with drawings of things from your list.

• Hang the drawings on the classroom walls. Can you identify your classmates’ self-portraits by the objects they added to their drawings? Can your classmates identify you?

Ohio Academic Content Standards

Visual Art

Historical, Cultural and Social Contexts

K-4: Benchmarks B and C

Creative Expression and Communication

K-4: Benchmarks A, B, C, and D

Analyzing and Responding

K-4: Benchmarks A and B

Valuing the Arts / Aesthetic Reflection

K-4: Benchmarks A and B

Connections, Relationships & Applications

K-4: Benchmark B


Grades 5-8

• Make a list of favorite people, places and things that say something about you as a person.

• Make an enlarged black-and-white photocopy of your face from a recent photograph or school picture. Cut it out and glue it on 18”x 24” tagboard or foam core.

• Find magazine pictures, photographs and small found objects to represent the items on your list. Arrange these around your face and glue them to the tagboard. Add color with markers or paint to make an interesting composition.

• What does your self-portrait tell others about you? Compare your twenty first-century self-portrait to those of the seventeenth-century. What makes it different? the same?

Ohio Academic Content Standards
Visual Art
Historical, Cultural and Social Contexts
5-8: Benchmarks B and D
Creative Expression and Communication
5-8: Benchmarks A, B, C, and E
Analyzing and Responding
5-8: Benchmarks A, B and C
Valuing the Arts / Aesthetic Reflection
5-8: Benchmarks A and B
Connections, Relationships & Applications
5-8: Benchmark C

Grades 9-12

• Make a list of words that describe your personality.

• Attach a large sheet of white paper to a wall. Stand in front of the paper with a bright light shining on your face so your shadow is cast on the paper. Have a classmate trace the shadow to make a silhouette of your head and neck. Use this pattern to cut your silhouette from a large piece of black foam core. Make a base so that the foamcore will stand upright.

• Using a variety of bendable wires (18 and 28-gauge copper, brass and telephone wires), reproduce the descriptive words from your list in cursive script, each word a continuous line with 18-gauge wire. Attach the words to the foam core with the fine 28-gauge wire. The words can be bent to represent facial features and hair or can simply be attached in horizontal rows.

• Can your self-portrait be identified by others? Compare your twenty first-century self-portrait to those of the seventeenth-century. What makes it different? the same?

Ohio Academic Content Standards
Visual Art
Historical, Cultural and Social Contexts
9-12: Benchmarks A, B and D
Creative Expression and Communication
9-12: Benchmarks A and B
Analyzing and Responding
9-12: Benchmarks A, B and C
Valuing the Arts / Aesthetic Reflection
9-12: Benchmark C
Connections, Relationships & Applications
9-12: Benchmark B
SKIES OVER HOLLAND

ABOUT THE ART

Rembrandt was not only a great painter, but also one of the greatest printmakers in history. He developed a printing process called etching which allowed him to make multiple copies of the same image. (Refer to the section on Rembrandt and printmaking to learn more about the process and his addition of drypoint to many of his etchings). In the years after his wife Saskia’s death, Rembrandt focused on the production of etchings, many of them landscapes. This particular example was probably drawn on site using a prepared etching plate. It demonstrates a delicate play of light and atmosphere, with background buildings bathed in sunlight and the foreground partly shadowed.

INQUIRE

How does Rembrandt’s etching resemble a drawing? Rembrandt probably drew directly onto the plate without the benefit of a preparatory drawing. What challenges might this present to the less skilled artist? Look at the sky. What kind of day is it? sunny? rainy? cloudy?
INVESTIGATE

Compare Rembrandt’s print to the two paintings. Focus on the skies. Describe the differences you see in technique. Describe the weather implied by the different skies in each. What shapes and colors (dull, bright, light, dark) are used to create the mood of the sky? Which art form would you find more difficult, painting or printmaking? Why?

Research weather patterns in Holland. Are the skies depicted in these three works typical examples of actual Dutch skies? Explain.

INTEGRATE

Grades K-4

• Discuss what the weather might be like in Holland. Is the sky sunny, cloudy, or rainy? What colors would express such a sky?

• Demonstrate the use of chalk pastels, blending and mixing of colors.

• On large white paper, draw a low horizon line with simple landscape elements, trees or small buildings. Draw in the sky with lots of color.

• Describe to your classmates the “weather in Holland” as shown in your drawing.

Ohio Academic Content Standards

Science

Earth and Space Sciences
K-2: Benchmark A
3-5: Benchmark D

Visual Art

Historical, Cultural and Social Contexts
K-4: Benchmarks A and B

Creative Expression and Communication
K-4: Benchmarks A, B and D

Analyzing and Responding
K-4: Benchmarks A, B and C

Valuing the Arts / Aesthetic Reflection
K-4: Benchmarks B and C

Connections, Relationships & Applications
K-4: Benchmark B
Grades 5-8

• Look again at Rembrandt’s *Landscape with Three Gabled Cottages*. How does he create light and dark areas with line? rhythm and movement? mood?

• Using black markers of different widths, fill a piece of newsprint with as many different kinds of lines as you can: thick, thin, straight, curved, overlapping.

• Draw an imaginary landscape using only lines, no scribbling or coloring. Refer to your newsprint “sketch” for ways to create shadows and movement in your drawing. Make the sky as expressive as possible.

• Display the results and discuss the mood that each drawing evokes. How would the addition of color change the mood of the landscape?

Ohio Academic Content Standards

*Science*

  Earth and Space Sciences
  3-5: Benchmark D

*Visual Art*

  Historical, Cultural and Social Contexts
  5-8: Benchmark B
  Creative Expression and Communication
  5-8: Benchmarks A, B, C, and E
  Analyzing and Responding
  5-8: Benchmarks A, B and C
  Valuing the Arts / Aesthetic Reflection
  5-8: Benchmarks A and B
  Connections, Relationships & Applications
  5-8: Benchmark C

Grades 9-12

• Look again at Rembrandt’s *Landscape with Three Gabled Cottages*. How does he create light and dark areas with line? rhythm and movement? mood?

• Using a fine-tipped black marker, make a detailed line drawing of a landscape on white paper. Create areas of strong contrast with cross-hatched lines.

• Tap the drawing under a thin piece of clear Plexiglas. Using a sharp tool (sgraffito scratch tools work well), scratch the lines into the Plexi.

• Rub oil-based printer’s ink into the scratched lines with a small cloth. Wipe away the excess ink from the surface of the plate.

• Place a dampened piece of rice paper (or other absorbent paper) over the Plexi plate and run through a flatbed printer’s press. Remember that images print in reverse.

• Check your print. Have you created strong areas of contrast and movement? If needed, add additional lines to the plate and print again to change the mood of the landscape.

• Display the prints and critique the results.

Ohio Academic Content Standards

*Visual Art*

  Historical, Cultural and Social Contexts
  9-12: Benchmark B and D
  Creative Expression and Communication
  9-12: Benchmarks A and B
  Analyzing and Responding
  9-12: Benchmarks A, B and C
  Valuing the Arts / Aesthetic Reflection
  9-12: Benchmarks A and C
ADDITIONAL RESOURCES

ARTISTS’ BIOGRAPHIES AND PRONUNCIATION GUIDE

This listing includes all artists represented in the exhibition.

ALBERTS, Peter
(active c. 1668–before 1723)
al-berts, pe-ter
Engraver and silversmith, Alberts used a technique reflecting late seventeenth-century Holland’s taste for less opulent, plainer forms.

AMMELROI, Adriaen van
(active before 1616–c. 1640)
ää (as in father)-mel-röy (as in boy), ä-drē-än fon
Ammelroi was a Utrecht silversmith who forged large works such as church doors with religious motifs.

ASSELIJN, Jan (before 1610–1652)
än (as in Oz)-se-lin, yan
Born in France, Asselijn (also spelled Asselyn) became one of the most important artists of the second generation of Dutch Italianates. During his seven-year stay in Rome, he became a member of the Bentvueghels, the association of Northern European artists in Rome. Because of his crippled hand, the association nicknamed him “Krabbetje” (Little Crab). Asselijn painted primarily panoramic, idyllic Arcadian landscapes with ruins, shepherds and animals. After returning to Amsterdam, he continued painting Italianate canvases.

BAKHUYSEN, Ludolf (1631–1708)
bakh-höy-zen, loo-dolf
Born in Germany, Bakhuysen moved to the Netherlands where, as a calligrapher for the Bartolli trading house in Amsterdam, he developed pen-drawing skills, marine scenes being his primary subject. When he began painting, his compositions became more daring, using brighter colors and more dramatic skies. Bakhuysen had an ability to capture the affect of the changing weather on the magnificent skies. Precise, complicated ship designs and fluency of brushwork were two of his distinguishing skills.

BERCHEM, Nicolaes (1620–1683)
ber (as in berry)-kam (k as in Bach), ne-kō-lahss
Son of the famous still-life painter Pieter Claesz, Berchem belonged to the second generation of Dutch Italianates. Active in Haarlem, he painted pastoral landscapes. His early tonal landscapes with shepherds and cattle were influenced by Van Goyen. After his travel to Italy his style changed significantly, he started to paint grander landscapes infused with the clear Mediterranean light. Berchem also produced drawings and numerous etchings of idyllic Italian views.

BERCKHEYDE, Gerrit (1638–1698)
berk (as in berry)-hid-aye, ker-rit
Brother of Job Berckheyde, Gerrit specialized in townscapes of Haarlem and Amsterdam, often repeating the subjects throughout his career. His paintings look dispassionate and well structured, which mirrors the influence of Pieter Saenredam’s style. Berkheyde favored views of monuments, which he set on large open squares, a feature that distinguishes him from other Dutch townscape painters.
BORCH, Gerard ter (1617–1681)
bork (as in fort), gā-rart ter
Gerard ter Borch became interested in art as a young child. His father, an artist as well, became a role model and mentor. Born in Zwolle, Ter Borch spent a portion of his life traveling and working in various cities of Europe. He developed his own type of interior genre depicting middle-class subjects with grace and fidelity, and was able to master a wide range of fabrics and surfaces with great detail. He painted portraits on a small, almost miniature scale. He used subdued colors and painted shadowy backgrounds, unique among Dutch painters of his time.

BRUGGHEN, Hendrick ter (1588–1629)
bruk (as in book)-en, hen-drik ter
Born in Deventer, Ter Brugghen grew up in Utrecht where he studied under Abraham Bloemaert, the history painter. At the age of 15, he left the Netherlands for Italy. There he studied the dramatic contrast of light and dark, the style introduced by Caravaggio (1571–1610). His models were ordinary workers, often with weathered faces. Ter Brugghen painted genre scenes of musicians and drinkers, as well as biblical and mythological scenes. Though he lived only to the age of 41, his work became critical to successors such as Vermeer and Rembrandt. Today, he is considered the greatest painter of all the Utrecht Caravaggeschi.

CLAESZ, Pieter (1597/98–1660)
klās (as in father), pē-ter
Born in Germany, Claesz moved to Haarlem. He was a still-life painter focusing on ontbijt, breakfast pieces, together with his friend Willem Claesz Heda. Unlike his friend, Claesz used a monochromatic palette with subtle handling of light and subjects arranged in a simple composition. His later work became more colorful and decorative. His son, Nicolaes Berchem, became a very accomplished landscape painter.

DOU, Gerard (1613–1675)
dow (as in doubt), gā-rart
Gerard Dou was a son of a glassmaker and engraver. In 1628 he became Rembrandt’s first pupil. After Rembrandt’s departure to Amsterdam, Dou remained in Leiden where he founded fijn schilders (fine painter) tradition, specializing in the fine and miniature painting format. Even though Rembrandt had a profound influence on his style, Dou was able to develop a unique expression. He transformed Rembrandt’s chiaroscuro into nocturnal, artificially lit scenes, depicting only a few figures engaged in mundane activities. Usually, they were set in domestic interiors framed by a window or a draped curtain. This technique not only isolated an observer from the canvas, but also created the illusion of a separate story taking place in front of the observer’s eyes.

DUJARDIN, Karel (1622–1678)
due-zhar-dan, kār (as in car)-el
Dujardin was a versatile painter of landscapes, animals and portraits as well as religious and mythical scenes. It is thought he was a pupil of Nicolaes Berchem and Paulus Potter. His primary interest was in Italianate landscape painting. The influence of Paulus Potter is vivid in Dujardin’s paintings of animals rendered with great precision and naturalism. In 1656 he moved to The Hague where he helped to found De Pictura, an artists’ society. During his travels to Italy in 1675 he changed his style, painting Italian riverside scenes with small, agitated figures in smoky colors. Eventually, he moved to Italy.

ELYAS, Isack (active c. 1620)
ē-leeus, ēe-zak
Little is known about the painter Elyas. Allegedly he was active in Haarlem. The Merry Company, is a moral lesson, in which he portrayed a realistic scene with hidden symbols and is the only work known by him.
FLINCK, Govert (1615–1660)
flink (as in flinch), kôh (k as in Bach)-vart
Despite the strong opposition towards becoming an artist, Flinck managed to study under the supervision of a Mennonite preacher Lambert Jacobsz (1592–1637) in Leeuwarden. Later he met and worked with Jacob Adriaensz Backer in Amsterdam. In 1633, Flinck joined Rembrandt’s studio. Many of his works from that time period were mistaken for Rembrandt’s. In the 1640s and 50s, he changed his style to reflect the influence of Flemish masters. Throughout his career, he was known for his portraits and biblical scenes. His most prestigious contract, to make twelve paintings for the large gallery of a town hall, was not fulfilled because of his untimely death.

FRY TOM, Frederik van (c. 1632–1702)
fréé-tom, fröy (as in boy)-de-rik fon
Based in Delft, Van Frytom was one of the decorators of Dutch faience. Unlike many skilled artists, he was self-employed, which allowed him to perfect his own style. He gained personal recognition for his plates and plaques decorated with landscapes.

GELDER, Aert de (1645–1727)
kel (as in Book of Kells)-der, art du (as in duh)
The son of a wealthy Dordrecht family, De Gelder was never worried about securing commissions, and produced only about 100 paintings. After studying with Hoogstraten, he became one of the last pupils of Rembrandt in Amsterdam. De Gelder, one of Rembrandt’s favorite students, was also one of his most talented. Despite the impact of Rembrandt on his religious paintings, in particular, De Gelder used his own palette of colors—light lilac and lemon yellow. He was the only Dutch artist to continue working in Rembrandt’s style into the eighteenth-century.

GOYEN, Jan van (1596–1656)
goy (as in boy)-en, yan fon
Being a prolific artist, Van Goyen had many pupils and imitators. He executed over 1200 paintings and 800 drawings during his trips through the Netherlands and Germany. Together with Salomon van Ruysdael (1600/03–1670), Van Goyen is considered the founder of classic Dutch landscape painting. He brought a sense of substance and naturalism to landscape painting. A master of monochromatic tones, he muted colors to browns and grays and limited subject matter to the peaceful motifs of landscape and seascape. Horizons are often low and the skies cloudy. He was one of the first painters to capture the quality of the light and air in a scene and to suggest the movement of clouds. His daughter Margaretha married Jan Steen, a genre painter from Leiden.

HACKAERT, Jan (c. 1629–before 1685)
häkk (as in father)-art,yan
During his travels to Switzerland, Hackaert executed several drawings with strong spatial compositions. Focusing on landscapes, his paintings represented either Italianate style landscapes or woodland scenes, both influenced by Jan Both. Hackaert’s woodland scenes had the effect of drawing the spectator into the forest. Typically, these paintings depicted hunting scenes reflecting the prosperity of the prospective buyers, which made them very popular.

HALS, Frans (1581/85–1666)
hall-ss, frahnss
Frans Hals, a son of a cloth worker, was born in Antwerp. It was Haarlem, however, that became a home for his family. Single and group portraiture paintings of the upper middle class were his main focus. His early work is permeated with jovial characters that were later replaced by figures depicting sadness and tragedy in their faces. Later his radiating colors and loose style were replaced by dramatic dark hues. Today Hals is recognized as the forerunner of Realism and Impressionism because of his fluid brushstrokes and free style.
HEEM, Jan Davidsz de (1606–1683/84)

hāme (as in aim), yan dāh (as in dance)-vits du (as in duh)

Still-life painter, De Heem started his career in Utrecht with Balthasar van der Ast. Later he worked in Leiden, where his early works reflected the influence of Rembrandt’s interiors, the monochrome colors of Pieter Claesz, and the tonal flower pieces of his teacher van der Ast. De Heem’s paintings include fruit pieces, vanitas still lifes and flower pieces. After he moved to Antwerp in the 1630s, he started to paint sumptuous book still lifes, a special type of vanitas painting produced in Leiden. At times he also integrated several types of still-life painting into one complex composition (e.g. combining a flower bouquet with fruit and vanitas objects).

HEYDEN, Jan van der (1637–1712)

hīgh-dun, yan fon dur

Active in Amsterdam, Van der Heyden was one of the most celebrated painters of architectural views. He was able to capture townscapes with precision and beauty. Applying harmonious colors and adding sunny light brought life to the dry structures of townscapes. Van der Heyden was not only a painter. He invented street lighting—oil lamps—that made Amsterdam the best illuminated city in the world. He also developed the fire engine equipped with hose and pump.

HOBBERMA, Meindert (1638–1709)

hōb (as in saw)-be-ma, mīn-dert

Friend and only documented pupil of Jacob van Ruisdael, Hobbema worked in his native Amsterdam. Specializing in painting landscapes, many of his works resembled the style of his master. However, the distinctive difference between the two was that Hobbema’s paintings were not nearly as dramatic, being sunnier and less brooding. His favorite subjects were watermills and trees around a pool. Although his works never reached the quality of his master, Hobbema became quite popular among English art collectors.

HONDECOETER, Melchior d’ (1636–1695)

hōn-de-kū (as in fool)-ter, mēl-kē-or d’

Born into a family of artists, Hondecoeter specialized in painting birds. Often depicting rare species in vigorous colors, he borrowed a compositional formula from Frans Snyder, a Flemish animal and still-life painter, placing the birds and animals in the center of the canvas, with others entering from left and right. The middle ground was often blocked by a wall, tree or fence with the remaining side showing distant scenery.

HOOCH, Pieter de (1629–1683)

hōk (k as in Bach) (not hooch), pē-ter du (as in duh)

Specializing in indoor, courtyard and garden scenes, Pieter de Hooch was one of the greatest Dutch genre painters. He was born in Rotterdam, the son of a mason. Although he worked in different places, he is primarily associated with the city of Delft. His paintings are characterized by a complex arrangement of spatial units, linear perspective and light reflections on different surfaces. He sometimes painted open-air scenes and taverns, but preferred painting two or three figures occupied with their daily duties. Critics say his work mirrors the style of Johannes Vermeer, who was living in Delft at the same time.
HOUCKGEEST, Gerrit (c. 1600–1661)
howk (k as in Bach)-gast, ker-rit
Active in Delft, Houckgeest specialized in painting architecture. As a pupil of Van Bassen, he painted imaginary church interiors and Renaissance buildings. In his later career, Houckgeest depicted actual church interiors using an innovative diagonal perspective. *Interior of the Oude Kerk in Delft*, in this exhibition, makes use of an illusionary device similar to that of Gerard Dou, in which Houckgeest paints a drawn curtain and wooden frame over the church interior to create the illusion of reality.

HOYER, Nicolaas (d. after 1679)
hooy (as in boy)-er, ne-ko-lahss
Active in Amsterdam, Hoyer was an exceptional silversmith. His delicate floral motifs represented a shift away from the auricular style typical of the early seventeenth-century metal craft.

KEYSER, Thomas de (1596/97–1667)
kaa-zer, to-mäss (as in father) du (as in duh)
Before Rembrandt’s debut in the 1630s, it was Thomas de Keyser who caught the attention of Amsterdam citizens. A son of Hendrick de Keyser I, a remarkable sculptor, De Keyser was first a municipal architect of Amsterdam and later became a painter. His life-size portraits were stiff in comparison to Rembrandt’s, but excelled on a small scale. De Keyser worked over the painting surface with a free touch, creating delicate color contrasts and tone gradation.

KONINCK, Salomon (1609–1656)
ko-ningk, sal (as in salt)-oh-man
Born in Amsterdam, Koninck enjoyed the patronage of Amsterdam patricians and Christian IV, King of Denmark. Strongly influenced by Rembrandt’s use of chiaroscuro and spatial effects, Koninck became his devoted follower, but he never achieved Rembrandt’s quality. His interests were focused on theatrical religious scenes with special attention devoted to costumes. He was admired for his ability to render unusual fabrics and armor with style.

LUTMA I, Johannes (1584/85–1669)
loot (as in hoot)-ma, yo-hän (as in father)-nes
The silver-and goldsmith, Johannes Lutma I, was born in Germany. After a short period spent in Paris, he settled in Amsterdam. There he was acquainted with Rembrandt who etched his portrait. In his craft, Lutma applied organic animal-shaped designs to his work. These ornamental designs were published in four series of prints. He is best known for the choir screen in Amsterdam’s Nieuwe Kerk.

LUTMA II, Johannes (1624–1689)
loot (as in hoot)-ma, yo-hän (as in father)-nes
Johannes Lutma II, the son of a more famous father and artist Johannes Lutma I, was born in Amsterdam. There he mastered the crafts of printmaking and gold- and silversmithing. The insignia he used, a heart in a shield, is similar to the one used by his father so it is not certain how many works can actually be attributed to him. In his early work, Lutma II began to exploit tonal effects through the additional use of punch and roulette. In later work he managed to produce gray tones by a combination of roulette accents in the outlines and fine punching.
MAES, Nicolaes (1634–1693)
mah-ahs, né-kō-lahs
In about 1648, Maes traveled to Amsterdam where he joined Rembrandt’s studio until about 1650. In his early work, he concentrated on genre painting applying reddish tones and contrasting light and dark areas. His favorite subjects were old women spinning, praying or reading the Bible. After visiting Antwerp in the mid-1660s to see paintings by Rubens and van Dyck, he turned to portraiture. His palette changed to a cooler range of grays and blacks instead of brownish tones. He seems to have returned to Dordrecht, his hometown, and then resettled in Amsterdam, where he experienced great success.

METSU, Gabriel (1629–1667)
met-sue, kā (as in father)-brē-el
The son of a Flemish painter, Metsu had settled in Leiden, then in Amsterdam. He was one of the founders of the Amsterdam Guild of St. Luke and a pupil of Gerard Dou. His early work focused on historical and mythological subjects concentrating on compositional structure and color balance. His most characteristic works however, were genre scenes of genteel middle-class life. The cooler palette and style of the later paintings reveals the influence of Vermeer, but the work of Rembrandt, Ter Borch and Steen also had significant impact on his work.

MIRON, Abraham (1640–1679)
mí-n-yān, ā̄ (as in father)-brā-häm
Born in Germany, Mignon was a still-life painter. In Amsterdam, he befriended and became a pupil of Jan Davidsz de Heem. He was a master of rendering different textures and materials. His sumptuous still-life paintings depicted a wide range of materials and fabrics with a colorful palette.

MOREELSE, Paulus (1571–1638)
mō-räl-se, pau-lus
Painter, architect, draftsman, and urban planner, Moreelse lived and died in Utrecht. Active in civic life, Moreelse became the first dean of the Guild of St. Luke in 1611, and continued to hold various public offices until his death. He was one of the first painters of Arcadian scenes, a genre that originated in Utrecht, painting shepherds and blond shepherdesses. Moreelse was also the creator of several architectural designs in the city of Utrecht.

MIERIS I, Frans van (1635–1681)
mē-ris, frans fon
One of Gerrard Dou’s best pupils, Frans van Mieris became a leading figure in the Leiden school of fijnshilders (fine painters). Van Mieris painted small-scale genre scenes, and also historical subjects and portaits, with refinement and high quality. Unlike Dou whose brushstrokes are visible, Van Mieris’s are hardly noticeable. Where Dou’s interiors are dark, van Mieris brought in light to create airy space. Although he joined the Leiden Guild of St. Luke in 1658, he was active as an independent painter for several years. During his lifetime, his work was priced among the highest for paintings.
MUSSCHER, Michiel van (1645–1705)
mosher, mi-shel fon
Painter and printmaker, Van Musscher received his artistic training in Amsterdam where he worked most of his life. He studied with the history painter Martinus Zaagmolen, later with Abraham van Temple and Gabriel Metsu, and finally with Adriaen van Ostade. During the 1660s he produced genre paintings and portraits. His usual subjects were ladies with their maids and scholars in their studies. In the 1670s, Van Musscher concentrated on portraits. His work shows an influence of many of his contemporaries, especially Johannes Vermeer and Nicolaes Maes. Many of his late works carry a cool, hard, almost metallic tone.

OSTADE, Adriaen Jansz van (1610–1685)
o (as in ought)-stā-du (as in duh), ā (as in father)-drē-ān yanz fon
One of the best Dutch genre painters, Ostade spent his whole life in Haarlem, beginning as a pupil of Frans Hals. Creating about 800 works, Van Ostade was a prolific artist, exploring numerous subjects. In his early work, he painted brawling peasant scenes in taverns dimly lit with a single source of light. Later, his works were more colorful. In his portraits and landscapes, he depicted religious subjects. Toward the end of his career, Van Ostade focused on pen-drawings and watercolor. Second to Rembrandt, he was the major Dutch etcher of his day. In 1662, he was made a dean of the Guild of Saint Luke.

NEER, Aert van der (1603/04–1677)
my (not near), art fon der
First a painter of genre scenes, Van der Neer eventually became an established painter of beautiful landscapes. Winter landscapes became his specialty, which he portrayed with unique features. Using earthy tones of yellow and brown, Van der Neer depicted landscapes from a slightly raised vantage point and often incorporated a river or path stretched across the composition. He often filled the foreground and middle ground with small figures, and broke the distant riverbanks into irregular silhouettes of townscapes to frame one side of the picture. Van der Neer had an ability to represent subdued light with outstanding sensitivity through the use of subtle tonal changes resulting in a sense of space and atmosphere.

POTTER, Paulus (1625–1654)
pot-ter, pau-lus
Painter and etcher, Potter received his first art lessons from his artist-father, Pieter. Although Potter never traveled to Italy, his sun-bathed landscapes from the mid-1640s show the influence of Jan Both, a Dutch Italianate. Potter was a specialist in the portrayal of animals. They appear in small groups silhouetted against the sky or in greater numbers with peasant figures and rustic buildings in an extensive landscape.

RIJN, Rembrandt Harmenszoon van (1606–1669)
rem-brandt, har (as in car)-men-zoon fon rin
See the section on Rembrandt for a detailed biography.
RUISDAEL, Jacob van (ca. 1628/29–1682)
roës (as in row-ease slurred together)-dal,
ya-kop fon
When living in Haarlem, his hometown, Van Ruysdael was probably trained by his father, Isaac Jacobsz. His early work seems to have been influenced by another local landscapist, Cornelis Vroom. In 1650 he traveled with his close friend Nicolaes Berchem to Germany but returned to Holland, settling in Amsterdam in 1657. Considered one of the greatest Dutch landscape painters, Van Ruysdael produced numerous paintings, drawings and etchings, all sensitive to subtle variations of light. Motifs of trees in dark, ancient forests and waterfalls represent his view of the natural world.

RUYSCH, Rachel (1664–1750)
roës (as in row-ease slurred together), rá (as in father)-kel
Born in Amsterdam, Rachel Ruysch became one of the most sought after and highest paid still-life painters in Europe—her paintings bringing twice that of Rembrandt’s. The daughter of a botanist and amateur painter, Ruysch was the wife of the portraitist Juriaen Pool and the mother of ten children. Influenced by her teacher, Willem van Aelst, a painter of flower still-life pictures, she created asymmetrical floral arrangements of oranges, pinks and yellows rising from lower left to top right of the picture. She also continued the Van Aelst tradition of using dark backgrounds in her compositions. Her flower still-life pictures were highly prized for their unusual sensitivity. From 1708 to 1716 she was court painter to the Elector Palatine. She lived for eighty-five years, but painted only about 100 paintings.

SAENREDAM, Pieter (1597–1665)
sän (as in father)-re-däm, pë-ter
The son of an engraver, Saenredam gained his respectable reputation as a painter and draftsman of architectural subjects. He was the first painter to focus on real buildings. With precision and accuracy, Saenredam painted church interiors based on his drawings. Saenredam traveled and worked in Haarlem, Utrecht and Rome.

SANTVOORT, Dirck Dircksz van (1610–1680)
sänt (as in father)-fort, dirk dirks fon
Son of the painter Dirck Pietersz, the young Van Santvoort drew inspiration for painting from Rembrandt, although there is no evidence supporting the assertion that he studied with the master. His talent lay in his ability to portray children with precise observation and an uncluttered style.

SCHIPPELINKS, Willem (1627?–1678)
skellinks, vil-em
One of the most traveled Dutch artists, Schellinks was a painter, etcher, draftsman, and poet. As he traveled through Europe, he developed an interest in painting landscapes and scenic views. In particular, he favored the style of Italianate masters incorporating Italian countryside bathed in a soft golden light. His source of inspiration was his contemporary, Jan Asselijn, from whom he borrowed architectural motifs and various details. Schellinks’s subjects also included Dutch views, river and harbor scenes, inns or ancient ruins with resting horsemen and hunting parties. After Schellinks’s death, the artist Frederick de Moucheron completed many of the unfinished canvases and added figures to them.

SCHOON, Claes Claesz (d. 1702)
shon (as in shown), klås (as in father)
In 1666, Schoon registered as a silversmith master in Amsterdam. His diabolo (spool shaped) salt cellars display a floral style known from the 1660s.
SCHOOR, Aelbert Jansz van der  
(c.1603–c.1672)  
shôr, al-bert yanz fon der  
There is only a little information about Van der Schoor’s life and work. We know he was primarily a painter of vanitas pictures who worked in Utrecht.

SORGH, Hendrick Martensz (c.1611–1670)  
sôr (as in sorry)-h (as in Bach), hen-drik mar-t’ns  
Son of a barge skipper in Rotterdam, Sorgh often portrayed market scenes in his paintings with close attention to detail. His early work shows an interest in peasant interiors. After 1653, along with market streets, he painted a few small-scale portraits and several marine and history paintings. There are also many drawings depicting tavern scenes.

STEEN, Jan (1626 –1679)  
stain (not stê’en), yan  
Jan Steen was born in Leiden and studied with Adriaen van Ostade in Haarlem. Famous for genre scenes he portrayed life with warmth and humor. Steen focused primarily on middle-class people depicting them in their households or public taverns. A prolific artist, Steen also executed biblical and mythological subjects as well as a few portraits. He excelled in the depiction of children. The scenes of disorderly rooms and jaunty crowds in his paintings are believed to be a reflection of his lifestyle, hence the Dutch expression a “Jan Steen household.”

TEMPEL, Abraham van den (1622/23–1672)  
tem-pel, ā (as in father)-brä-häm fon den  
One of the best portrait painters of the third quarter of the seventeenth century, Van den Tempel was the son of a Frisian painter and Mennonite minister Lambert Jacobsz. His early allegorical and biblical paintings mirror the influence of his mentor and teacher, Jacob Backer. After moving to Leiden, Van den Tempel painted single and group portraits. The combination of static poses and his elegant rendering of textiles are the stylistic highlights of his work.

VELDE, Jan Jansz de (1619/20–1662)  
vell-du (as in duh), yan yanz du (as in duh)  
Painter and printmaker, De Velde was born into a family of artists. De Velde trained in Haarlem and launched his career in Amsterdam in 1656. His specialty was still-life painting, such as ontbijt (breakfast pieces), with an emphasis on small intimate compositions. His early still lifes resemble the style and content of Pieter Claesz and Willem Heda.

VERHULST, Rombout (1624–1698)  
ver-hôlst, röm-bowt  
Born in Flanders, today’s Belgium, Verhulst is considered to be the foremost Flemish marble carver of the seventeenth century. In 1646 Verhulst moved to Amsterdam where he worked with Artus Quellinus. Verhulst was able to sculpt marble with greater warmth and delicacy than his tutor. After Quellinus left for Antwerp, Verhulst became the most prominent sculptor working in the Netherlands. He produced portrait busts, garden statuary, funerary monuments, and small-scale works in ivory, wood, stone, and marble.
VERSTRAETEN, Willem Jansz
(before 1600–1655)
Ver-stra-ten, vil-em yanz
The Vestraeten family moved from the south to the north of Holland, opening a Delftware pottery business in 1625, which received no competition. Active in Haarlem, Verstraeten was an exceptional faience potter, ornamenting his ware with rich iconographic scenes of everyday life.

VIANEN, Adam van (1568/69–1627)
Ve-an (as in father)-nen,
ää (as in father)-dum fon
Silversmith and engraver, Van Vianen lived and worked in Utrecht. Unlike his brother Paulus who worked for Emperor Rudolph II, Adam was considered less successful, but his work was highly esteemed in the Netherlands. Along with his brother, he began to incorporate soft organic shapes in what was known as the auricular style. In the 1620s, the auricular style became increasingly popular, and replaced the richly detailed ornament of the Renaissance style. Most of Van Vianen’s work was designed in this style.

WERFF, Adriaen van der (1659–1722)
Verf (as in very), ä (as in father)-drï-än fon der
Active in Rotterdam, Van der Werff painted religious and mythological scenes and portraits. He began by portraying sensual mythological themes but later matured to a more severe classical style with slender nude figures. Van der Werff was internationally admired as the most accomplished Dutch painter during his lifetime. He was the last great fijnschilder (fine painter), who successfully applied this style to history subjects with classically inspired figures. A contract with Johan Wilhelm (the Elector Palatine of Pfalz and a German prince), to paint primarily religious subjects, made him the highest paid court painter.
Glossary

**Arcadian scenes:** country scenes with shepherds and shepherdesses and their sheep.

**Amsterdam:** the capital and largest city of the Netherlands, founded in the twelfth-century, and known during the seventeenth-century as the most important trading market in the world.

**Auricular:** an ornamental type of metal work made popular in the seventeenth-century by the Van Vianen brothers of Utrecht; characterized by its curved, rippling resemblance to the human ear.

**Banketjes:** still-life pictures displaying a sumptuous banquet table with exotic foods.

**Bentvueghels** (birds of a feather): a club started by seventeenth-century Dutch and Flemish artists living in and working in Rome.

**Burgher:** prominent upper middle-class resident of a town or city who often held a position in city government.

**Burr:** in drypoint, a ridge of metal thrown up along the incised line that collects ink and results in a fuzzy line.

**Calvinism:** Protestant denomination founded by French theologian John Calvin (1509-64), with emphasis on the power of God in the bestowal of grace.

**Caravaggesque school:** inspired by the Italian painter Caravaggio (1571–1610), these artists known as Caravaggisti, focused on the dramatic contrast between light and dark, and preferred models who were usually workers, often depicting their weathered faces.

**Chiaroscuro:** the extreme contrast between light and shade in a drawing or painting used to create the illusion of depth on a two-dimensional surface.

**Delft school:** a name given to the Dutch artists in the second half of the seventeenth-century who specialized in realistic architectural paintings or genre scenes with the vanishing point to one side of the composition, creating a more natural impression.

**Delft ceramics:** in reaction to the importation of Chinese porcelain by the United East India Company, Delft became the most famous center for the production of faience.

**Diabolo:** descriptive name given to a specific spool shape (wide top and bottom with narrow middle) used in metal work, salt cellars in particular; named for an ancient juggler’s toy known as a Chinese yo-yo.

**Drypoint:** a printmaking process in which a copper plate is scratched deeply with a sharp needle-like tool, the plate is inked and a print is pulled.

**Eighty Years War (1568–1648):** the Dutch revolt against Spanish domination for religious freedom as well as economic and political independence resulting in the formation of an independent republic consisting of seven provinces in the northern Netherlands: Friesland, Gelderland, Groningen, Holland, Overijssel, Utrecht, and Zeeland.

**Etching:** first used in the sixteenth-century, but extensively developed by Rembrandt, this printing process involves scratching an image through a waxy coating on a copper plate which is then submerged in an acid bath that bites into the areas of exposed copper.

**Faience:** earthenware decorated with opaque colored glazes.

**Fijnschilders (fine painter):** a tradition of painting fine and miniature paintings.

**Genre scenes:** paintings of scenes from everyday life.
Golden Age (1584–1702): a period in history when Dutch trade, science and art were the most acclaimed in the Western world.

Group portraiture: painting of several people, often members of a club or guild, each member paying equally for inclusion in the picture.

Guild: organized professional organizations, in which membership was required in order to practice one’s profession; members were also bound by certain standards that regulated quality and price and protected against competition; usually connected to a particular town.

History painting: the use of historical, biblical and sometimes mythological events as subject matter for large-scale paintings.

Holland: one of the seven northern provinces of the Netherlands, the name commonly given to the entire country.

Italianate painters: seventeenth-century painters, principally Dutch, who traveled to Italy and adopted a style of landscape painting that incorporated Italian landscapes with shepherds grazing their flocks among classical ruins, bathed in a golden haze.

Limited palette: reducing the number of colors used in a painting.

Monochromatic tones: beginning with one color and changing it by the addition of black, white and gray.

Nederlands: Dutch word for the Netherlands.

Ontbijt: still-life breakfast pieces that included bread, cheese, fruit, and occasionally fish.

Patrician: member of the aristocracy.

Pendant: a companion picture, one part of a double portrait.

Pull: the act of making a print; literally to pull the paper away from the plate, thus revealing the image.

Punch: tool for impressing circular or intricately shaped designs into metalwork.

Republic: the seven united provinces of the north recognized as an independent state in 1648.

Regent: upper middle class bankers, shippers and businessmen (not nobility) who controlled local government; similar to a burgher.

Roulette: a toothed wheel or disk for making small dot-like impressions on metal work.

Toebackjes: still life with smoking materials.

Urban elite: the upper middle-class living primarily in the city but often owning a second home in the countryside.

Vanitas: still life painting depicting a skull or timepiece often combined with costly objects to symbolize the fleeting nature of worldly goods; from the Latin word for vanity, or foolishness.

Viola da gamba: known today as the bass viola.

VOC (United East India Company): established in 1602 as an import and shipping monopoly with trading rights in Asia, Africa and America, the VOC brought spices, textiles, gold, porcelain, and sugar into the country and employed a significant percentage of the Dutch population.
Books, Videos, Music and Websites

Books for Teachers


Books for Children


Videos

• Art of the Netherlands – Vol. 5, Rembrandt. Ambroise Video, 50 min.*
• Getting to Know the World’s Greatest Artist: Rembrandt. Kiki and Associates, 23 min.*
• History through Art: the Baroque. Clearvue Videos, 50 min.*
• Landmarks of Western Art: Baroque to Neoclassicism. Kultur Videos, 50 min.*
• Paintings of the World, Home Vision Arts, 120 min.*
• Rembrandt by Himself. National Gallery Videos, 27 min.*
• Sister Wendy’s Story of Painting Baroque to Romanticism, BBC Video, 60 min.*

* Items available in the Educator Resource Center of The Dayton Art Institute
Music
Baroque, late seventeenth-century composers:

• Johann Pachelbel (1653–1706)
  Canon in D major

• Johann Sebastian Bach (1685–1750)
  Choral #10, Jesus, bleibet meine Fruede
  Choral #4
  Choral #3
  Overture, Suite #2

Websites

www.daytonartinstitute.org
The Dayton Art Institute

www.baroquemusic.org
Information on Baroque composers and instruments with sample audio

www.franshalsmuseum.nl
Frans Hals Museum in Haarlem, The Netherlands

www.nationalgallery.org.uk
National Gallery of Art in London

www.nga.gov
The National Gallery of Art in Washington, DC

www.nmwa.org
National Museum of Women in the Arts in Washington, DC

www.oberlin.edu/allenart/collection
Allen Art Museum at Oberlin College, Oberlin, OH

www.philamuseum.org
Information on Dutch Delftware

www.rembrandthuis.nl
Rembrandt’s House and Museum in Amsterdam

www.rembrandtpainting.net
Information on Rembrandt and his work

www.rijksmuseum.nl
The Rijksmuseum in Amsterdam

www.thebritishmuseum.ac.uk
The British Museum in London