



UNIVERSITY
OF ABERDEEN

SCHOOL OF DIVINITY, HISTORY AND PHILOSOPHY
ACADEMIC SESSION 2018-2019

HA3098/HA4098
SEVENTEENTH- CENTURY NETHERLANDISH ART

30 credits 11 weeks

PLEASE NOTE CAREFULLY:

The full set of school regulations and procedures is contained in the **Undergraduate Student Handbook** which is available online at your [MyAberdeen](#) page. Students are expected to familiarise themselves not only with the contents of this leaflet but also with the contents of the Handbook. Therefore, ignorance of the contents of the Handbook will not excuse the breach of any school regulation or procedure.

You must familiarise yourself with this important information at the earliest opportunity.

COURSE CO-ORDINATOR

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Students are asked to make themselves familiar with the information on key university policies, which is available on MyAberdeen (<https://abdn.blackboard.com/bbcswebdav/institution/Policies>).

These policies are relevant to all students and will be useful throughout your studies. They contain important information, including what to do if you are absent, how to raise an appeal or a complaint, and explain why the University takes your feedback seriously.

These institutional policies should be read in conjunction with the course guide, in which School specific policies are detailed. Further information can be found on the [University's Infohub webpage](#) or by visiting the Infohub.

TIMETABLE

Mondays, 4.00pm – 6.00pm; Wednesdays, 11.00am – 1.00pm, CB203

Students can view their university timetable at:

<http://www.abdn.ac.uk/infohub/study/timetables-550.php>

COURSE DESCRIPTION, AIMS AND OBJECTIVES

The course aims to provide a detailed introduction to Netherlandish painting during its so-called 'golden age'. Drawing and printmaking are also touched upon. The Netherlands (Low Countries) during the seventeenth century consisted of two independent and politically antagonistic states - the United Provinces (or Northern Netherlands, or Dutch Republic), which was the country we now know as the Netherlands or Holland, and the Spanish (or Southern) Netherlands (now Belgium). The political divide was closely bound up with a religious one, with the Calvinist-ruled Dutch Republic waging war for much of the first half of the seventeenth century against the Catholic, Spanish-administered south. However, while Catholic propagandistic aims in the south and Protestant mistrust of religious images in the north played important roles in determining the divergent development of art in the two countries, over a third of the population of the United Provinces remained Catholic - a fact which had a number of interesting implications for the art of the officially Protestant Republic.

The majority of the course deals with art in the Northern Netherlands, with the notable exception of Rubens, whose major stature, as well as his influence on many Dutch artists, including Rembrandt, warrants three seminars. Indeed, although much of Rubens's art enshrines the ideals of the Counter Reformation Roman Catholic Church and the absolutist Hapsburg government that were so antithetical to the Protestant, republican Dutch, his work as a whole is as deeply rooted as theirs in Netherlandish tradition and a Netherlandish milieu. The fluidity of the artistic situation is neatly conveyed by the career of Adriaen Brouwer who, though born in the South, worked mainly in Haarlem and Amsterdam, inventing a pungent new style of low-life genre that he later took back with him to Flanders, where it had an impact on David Teniers the Younger, court painter to the Catholic Archdukes in Brussels.

Neither was the art of the two Netherlands impervious to the continuing impact of Italian models, whether in the case of Rubens, Rembrandt, the Dutch Italianate landscape painters, or even the genre painter Jan Steen.

The course concentrates on leading figures (to several of whom it devotes anything between one and three classes), but also aims to give an accurate idea of the growing range of artistic genres that distinguish this period, especially in the Northern

Netherlands (landscape, portraiture, still life, History Painting [which includes religious painting], down to the various sub-categories of genre painting itself).

Although most of the seminars are focused on individual artists or small groups of artists, it is a central objective of the course to supplement traditional style-based art history with other, allegedly newer, methodologies. Indeed Dutch art history has become something of a testing-ground for these different approaches in recent years, often drawing on history and literature in order to explore the meanings, symbolism and values enshrined in visual art, but also considering the validity of Dutch art as an historical record.

Using such books as Art in history: History in art: Studies in 17th C. Dutch culture, (ed. D. Freedberg & J. de Vries), Simon Schama's Embarrassment of Riches, Svetlana Alpers' Art of Describing, and Mirror of Everyday Life : Genre prints in the Netherlands 1550-1700 (ed. Eddy de Jongh and Ger Luijten) as guides, students are encouraged to explore the potential relevance to the art under discussion in each seminar and in essay topics of the following approaches:-

- a) Symbolic interpretations of genre, still life, landscape and portraiture (whether based on emblematic literature, or other literary and historical analogues). Do such interpretations have a tendency to be overly schematic, and how frequently are they subverted by apparently contradictory or inconsistent elements in the pictures themselves?
- b) Can the limitations of symbolic readings be usefully supplemented by what may be broadly termed 'the Social History of Art'? While art arguably should be scrutinized for the historical information it can provide about otherwise poorly documented aspects of social history (e.g. the role of women, or the relations between the sexes), to what extent is social reality straightforwardly reflected in pictures, or does the connection require a very careful and sophisticated analysis?
- c) The relationship between historical and painted reality forms part of a larger, and older, debate about the extent to which Dutch art is primarily dedicated to realism (description), to the exclusion of narrative or concealed symbolic content. The view that it is has been endorsed by Svetlana Alpers who, however, has sought to interpret the realism as part of a wider cultural impulse towards recording the world (including mapping, and drawings of insects and botanical specimens made with the aid of the newly discovered microscope). Her thesis has received much criticism, although also some (qualified) approval (for both responses see, especially, Art in History: History in Art). You will need

to decide whether the Alpers position is really as irreconcilable with the views of the proponents of concealed symbolism as is usually argued. Could not both perspectives be right in different pictures or, even, sometimes, within the same picture? Should not a sensitive reading of the 'dynamics' of an individual picture be the deciding factor in each case? Witness, for example, Vermeer's fascination both with optics (his now virtually confirmed use of the camera obscura) and, at the same time, his apparent flirtation with *vanitas* meanings.

Material Culture. Art historians have latterly sought to explore both the representational accuracy and the cultural associations of objects in Dutch painting - analysing, for example, whether clouds in landscape paintings are meteorologically correct, or whether the appearance of carrots, cabbages, tulips and pumpkins in genre and still-life paintings can be explained in terms of their value and associations as commodities in an entrepreneurial culture, rather than in uniquely descriptive or symbolic terms. Such interpretations are of potential significance, but need to be carefully integrated into a composite reading of pictures. (For such a reading, see Linda Stone-Ferrier's - 'Market Scenes as Viewed by an Art Historian' in Art in History etc., where she convincingly combines investigation into the growth of market gardening and its civic significance, with biographical and literary elements of interpretation

LEARNING OUTCOMES

Level 3

1. You will develop and demonstrate transferable skills of enquiry, thought and communication through oral participation and written assessments.
2. You will develop team work, negotiating, and decision-making skills through the exercise in group learning described under Week 7.
3. You will develop and demonstrate, through class discussions and written assessments, that you can supplement traditional style-based art history with other, allegedly newer, methodologies.

Level 4

1. You will enhance your transferable skills of enquiry, thought and communication and demonstrate critical engagement with them through oral participation and written assessments.
2. You will enhance your team work, negotiating, and decision-making skills through the exercise in group learning described under Week 7.
3. You will develop and demonstrate, through class discussions and written assessments, that you can supplement traditional style-based art history in a critical engagement with other, allegedly newer, methodologies.

LECTURE/SEMINAR PROGRAMME

Some classes will be lectures, others seminars. Unless a lecture is being given, classes will take the form of a seminar, along the following lines:-

In advance of each week's classes, a selection of images will be put on **My Aberdeen**, as will the images in lectures, but in the latter case only *after* the lecture has been given. These images are an optional aid to study for those who wish to use them. You will also be able to find illustrations on the Internet and in books and articles. The whole class is expected to read up about the topics and contribute to the class discussion. In addition, an 'expert' or 'experts' will be appointed for each seminar. (S)he/they will be asked to lead the discussion by presenting a brief talk, of **between ten and fifteen minutes**, on the artist/topic. This should consist of basic biographical/factual information plus a résumé of what you consider ***the main artistic and critical issues pertaining to the painter/topic***. You can use **up to six images** to illustrate your talk, which should be a **PowerPoint Presentation**. The talk itself can be a written paper, or a more informal delivery using notes - whichever you feel more comfortable with. (If more than one artist is being covered in a seminar, the introductory talk on each of them should be **no longer than ten minutes**). The lecturer and/or other students will then respond to the points made by the speaker, as a preliminary to a general discussion. While the latter will take place under the guidance of John Gash, students are encouraged to take a lead in suggesting which images they wish to look at and in guiding the direction of debate.

GROUP LEARNING

In the case of some larger or more elaborate topics, two or more students will be asked to prepare and deliver a presentation jointly. The discussions attendant on reaching a shared point of view (or merely an agreement to record a difference of opinion), and on how to present the material, will, hopefully, bear fruit in heightened

awareness of the issues at stake and an improved ability to engage in intellectual dialogue. See, especially, Week 7.

EXHIBITION

You are strongly encouraged to visit the exhibition 'Rembrandt: Britain's Discovery of the Master' at the Royal Scottish Academy, Edinburgh till October 14th.

TIMETABLE

Week 1

Monday 10 September

Arrangements for the course

Wednesday 12 September

NO CLASS. Prepare for Frans Hals seminars in Weeks 2 and 3.

Week 2

Monday 17 September

The Netherlands and Netherlandish art in the seventeenth century: some pointers

Lecture by John Gash.

Wednesday 19 September

Frans Hals (1): his early career (till c.1627)

Week 3

Monday 24 September

Frans Hals (2): the group portraits

Wednesday 26 September

Frans Hals (3): other portraiture and genre, c.1627-1666. And his influence on Adriaen Brouwer and Adriaen van Ostade, low-life genre painters.

Week 4

Monday 1 October

Lecture by John Gash: Rubens and Italy

The lecture will consider not only the eight years which Rubens spent in Italy (1600-1608), but the impact which Italian (and Antique) art had on him throughout his career.

Key texts are M. Jaffé: Rubens and Italy, and W. Stechow:

Rubens and the Classical Tradition

Wednesday 3 October

Rubens' altarpieces.

We shall concentrate on the two 'Antwerp altarpieces' (*The Raising of the Cross* and *Descent from the Cross*); the two Jesuit church altarpieces (*The Miracles of Saint Ignatius Loyola* and the *Miracles of Saint Francis Xavier*) and the Ildefonso altarpiece.

One of the main purposes of this class is to consider Rubens as a Counter Reformation painter.

Week 5**Monday 8 October**

Rubens' landscapes

Wednesday 10 October

Dutch Flower Painting

Week 6**Monday 15 October**

Rembrandt (1): The debate about attribution and issues of workshop practice

Lecture by John Gash

The National Gallery DVD, 'Rembrandt: Art in the Making' (about technique) will also be shown.

Wednesday 17 October

Rembrandt (2): Rembrandt as a religious painter.

We shall discuss the evolution of his narrative style and consider the factors governing his choice of religious themes by examining examples from different stages of his career. Those preparing talks should restrict themselves to the pictures in their group listed, and ensure that they speak for only **ten minutes**:-

LEIDEN PERIOD

The Stoning of St. Stephen, 1625. Lyons, Musée des Beaux-Arts

Tobit and Anna with the Kid, 1626. Amsterdam, Rijksmuseum

Judas returning the 30 pieces of silver, 1628.

England, private collection

Jeremiah lamenting the destruction of Jerusalem, 1630. Amsterdam, Rijksmuseum

AMSTERDAM 1630S

The Descent from the Cross, c.1633. Munich, Alte Pinakothek

Belshazzar's Feast, c.1635. London, National Gallery

The Sacrifice of Isaac, 1635. St. Petersburg, Hermitage

AMSTERDAM 1640S AND 50S

Young Woman in Bed (possibly The Wedding Night of Tobias and Sara) Edinburgh, National Gallery of Scotland

The Supper at Emmaus, 1648. Paris, Louvre

Bathsheba, 1654. Paris, Louvre

Jacob blessing the Sons of Joseph (Kassel)

AMSTERDAM 1660S

(?) Isaac and Rebecca [The Jewish Bride], c.1666.

Amsterdam, Rijksmuseum.

The Return of the Prodigal Son, c.1669. St. Petersburg, Hermitage

Week 7

Monday 22 October

ESSAY DUE BY 3.00PM

Rembrandt (3): The Etchings. Lecture by John Gash.

Wednesday 24 October

Rembrandt (4): The Portraits

For this seminar the class will be divided into three groups, each of which will concentrate on one branch of Rembrandt's portraiture. Do remember, however, that the group titles are not watertight, and that there will inevitably be some overlap between (1) and (2):-

- (1) Commissioned portraits (including group portraits)
- (2) Portraits of family, close friends, and intimates
- (3) Self-portraits

You will be allocated to your group at the beginning of the course, and should begin to work on the topic as soon as possible, arranging meetings to discuss your individual views and findings, and arriving, eventually, at a shared position. You should aim to produce a 20 minute presentation of your findings (in whatever form you like). However, it may be practical to commission one (or two) member(s) of the group to write out, and make, the presentation - so long as it is based on your group discussions and submitted back to the group for final criticism and amendment prior to the seminar. Any strong differences of opinion should be noted in the presentation. **We shall adhere strictly to a timetable of a 20 minute presentation followed by 15 minutes for discussion.**

The purpose of this procedure is to help develop your ability to discuss, negotiate, and arrive at agreed decisions with colleagues. It will be to your advantage to participate fully in the preparation of your group's presentation, and to ensure that it is full of pertinent ideas and observations, since each group will be allocated a score that will count as 33% of each student's class participation mark. All students in a group will receive the same mark, unless they have either (a) failed to participate adequately in the process, or (b) put forward a case for dissociating themselves from the group position.

Week 8**(Monday 29 October – Friday 2 November)****SENIOR HONOURS FIELD WORK TRIP TO PARIS OR INDEPENDENT TRIP; JUNIOR HONOURS TRIP TO THE BURN.**

No classes on Netherlandish art this week. Senior Honours students in Paris might like to take the opportunity to view Rubens' Medici Cycle, Rembrandt's *Bathsheba*, and a few other Dutch and Flemish paintings in the Louvre.

Week 9**Monday 5 November**

Scenes of everyday life?: Dutch Bourgeois Genre Painting in the mid-seventeenth-century in Leiden, Delft and elsewhere: Gerrit Dou; Nicolaes Maes; Johannes Vermeer; Pieter de Hoogh; Jan Steen; Gabriel Metsu; Frans van Mieris.

Wednesday 7 November

Vermeer: a deeper look at light, space and meaning. Painting as craft, science and invention.

Week 10**Monday 12 November**

Dutch landscape painting (1): The 'tonal phase' and its precursors: from Hendrick Avercamp to Salomon van Ruysdael.

Wednesday 14 November

Dutch Landscape painting (2) The 'classical' phase :
Jacob van Ruisdael, Meindert Hobbema (video) and Aelbert Cuyp (video).

Week 11**Monday 19 November**

4.15 - 5.15 pm: Visual Test (CB203)

Wednesday 21 November

NO CLASS

READING LIST

Although detailed, the following list is selective. You will find many other useful items in the Duncan rice Library.

* Items marked with an asterisk are not in the library but may be borrowed from John Gash.

Many of these books are in the 'Heavy Demand' section of the Library, and some on three-day loan.

DUTCH & FLEMISH PAINTING - GENERAL STUDIES

The key book on 17th c. Dutch painting is now :- Seymour SLIVE; Dutch Painting, 1600-1800, Yale University Press, New Haven & London, 1995. It is a revised and expanded version (with very detailed bibliography and many more colour plates) of the painting section of the Pelican History of Art volume by Jakob ROSENBERG, Seymour SLIVE and E.H. TER KUILE, Dutch Art and Architecture 1600 - 1800, Harmondsworth, 1966, 1972, 1977 (4 copies in QML). The latter remains a good textbook for those who cannot afford Slive's volume (indeed, a fair part of the material is identical).

Other good general introductions to Dutch art of this period are:- Bob HAAK, The Golden Age of Dutch Painting, 1985; C. BROWN ed., Art in Seventeenth Century Holland, National Gallery exhibition catalogue, 1976; Christopher WRIGHT, The Dutch Painters : 100 17th C. Masters, Orbis, London, 1984 and J.M. NASH, The Age of Rembrandt and Vermeer, London 1972. 759.4 Nas. You should also make an effort to acquaint yourself with Eugène Fromentin's pioneering 19th c. classic, Les Maîtres d'Autrefois, translated as The Masters of Past Time, London, 1948.

For the art of the southern Netherlands (Flemish and Walloon) see H. GERSON and E.H. TER KUILE, Art and Architecture in Belgium, 1600-1800, Pelican History of Art, Harmondsworth, 1960. 6 copies in QML, and the more recent Pelican volume on Flemish Art and Architecture 1585-1700, 1998, by HANS VLIEGHE.

Dutch art history has become a major testing-ground for new art-historical methodologies in recent years, often drawing on the material of history in order to explore the meanings and values enshrined in visual art, but also considering the validity of Dutch art as an historical record. One book, in particular, intelligently surveys the whole range of old and new approaches to the art of the period and its reciprocal relationship with society:- ed. David FREEDBERG and J.DE VRIES, Art in history, History in art : Studies in seventeenth-century Dutch culture, Getty Center, Santa Monica, 1991 (distributed by University of Chicago Press).

Another, Svetlana ALPERS, The Art of Describing : Dutch Art in the Seventeenth Century, Pelican, Harmondsworth, 1983, revives the old thesis that Dutch art was fundamentally preoccupied with realism, but redefines the roots of that realism within a broader context of cultural history.

There is also an excellent, pioneering article by S. SLIVE, on 'Realism and Symbolism in 17th Century Dutch Painting', in Daedalus, vol. 91 (1962), no. 3. Per 050.

HISTORICAL BACKGROUND

Simon SCHAMA'S The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age, Fontana, 1988, is a stimulating tour-de-force that opens up many interesting avenues of interconnection between art and society, as does J. HUIZINGA'S classic, Dutch Civilization in the 17th c. For popular culture, see A.T. VAN DEURSEN, Plain Lives in a Golden Age: Popular Culture, religion and society in seventeenth-century Holland, Cambridge, 1991.

For the political background, see the brief introduction by Martyn RADY, From Revolt to Independence: the Netherlands 1550-1650, Hodder and Stoughton 'Access to History' series; the monumental study by J.I. ISRAEL, The Dutch Republic. Its rise, greatness and fall 1477-1806, Oxford, 1998, and Pieter GEYL'S classic, The Netherlands in the Seventeenth Century, 1961. For the Dutch wars of independence from Spain, 1549 - 1609, see G. PARKER, The Dutch Revolt, London, 1977.

CATALOGUES

The National Gallery, London, contains one of the best collections of Dutch art outside Holland.

See the National Gallery catalogues of The Flemish School, by Gregory Martin, and The Dutch School, by Neil Maclaren (1960). The latter has been substantially revised and expanded by Christopher Brown, Catalogue of the Dutch School, 1600-1900, 2 vols. (1991), 759.492 Nat 2

C. WHITE, The Dutch Pictures in the Collection of Her Majesty the Queen, Cambridge, 1982. 759.492 Whi [reissued in expanded form in 2016]

C. WRIGHT, Paintings in Dutch Museums: An Index of Oil Paintings in Public Collections in the Netherlands by Artists born before 1870, Sotheby's, London, 1980. 759.492 Wri

J. WELU, 17th C. Dutch Painting: Raising the Curtain on New England Private Collections, exhibition cat., Worcester, Mass., 1979. 759.492 Wel

J. INGAMELLS, The Wallace Collection: Catalogue of Dutch and Flemish Pictures, 1992
Julia LLOYD WILLIAMS, Dutch Art and Scotland, exhibition catalogue, National Gallery of Scotland, 1992

E. GOSUDARSTVENNYI, Dutch and Flemish Paintings in the Hermitage, 1988.

SOURCES

ed. H. GERSON, Sources and Documents in the History of Art series: Flemish - Dutch-German Art, 1600-1750

There is no English edition of Houbraken, the major early biographer of many 17th c. Dutch artists. But there is a good French edition of VAN MANDER, whose Book of the Painter (Het Schilder Boek) published in 1604 has useful discussions of the art of his contemporaries :- ed. Henri HYMANS, Le Livre des Peintres de Carel van Mander, Amsterdam, 1974. 709.22 Man. See also the abridged edition by R. Genaille, Paris, 1965. 759.4 Man. An English edition is in the Library; also available from John Gash. See also the essay by Eric Sluijter, 'Didactic and Disguised Meanings? Several Seventeenth-Century Texts on Painting and the Iconological approach to Northern Dutch Paintings of this Period' in Ed. Freedberg and De Vries, Art in History, History in art, pp. 175-207.

THE SIXTEENTH-CENTURY ARTISTIC BACKGROUND

G. VAN DER OSTEN, H.VEY, Painting and Sculpture in Germany and in the Netherlands, 1500-1600, 1969. 709 Pel 31

W.T. KLOEK, etc., Art before the Iconoclasm: Northern Netherlandish Art 1525-80, exhibition catalogue, Rijksmuseum, Amsterdam, 1986. 759.492 Hei

P.F. MOXEY, Pieter Aertsen, Joachim Beuckelaer, and the Rise of Secular Painting in the Netherlands. 759.03 Mox

Anne LOWENTHAL, Joachim Wtewael and Dutch Mannerism, Doornspijk, 1981. 759.492 Wte

Thomas Da Costa KAUFMANN, L'école de Prague, Paris, 1985. 759.437 Kau
Several leading Netherlandish Mannerists worked at the court of the Emperor Rudolph II in Prague.

* H. MIEDEMA, 'On Mannerism and maniera', Simiolus, 10, (1978-9)

* David FREEDBERG, 'The Problem of Images in Northern Europe and its Repercussions in the Netherlands', HAFNIA. Copenhagen papers in the history of art, 1976, pp.25-45

David FREEDBERG, 'The Hidden God: Image and Interdiction in the Netherlands in the Sixteenth century', Art History, June 1982, pp. 133-153

General studies of particular aspects of 17th c. Netherlandish art (including the different genres).

THE SOCIAL AND ECONOMIC MILIEU OF ARTISTS

* J.M. MONTIAS, 'The Guild of St. Luke in 17th-Century Delft and the Economic Status of Artists and Artisans', Simiolus, 9 (1977).

J.M. MONTIAS, Artists and Artisans in Delft. A Socio-Economic Study of the Seventeenth Century, Princeton, 1982

GENRE PAINTING

See, most recently, the catalogue of the exhibition of the Queen's genre paintings held in London and at Holyrood House, Edinburgh: Masters of the Everyday: Dutch Artists in the Age of Vermeer, by Desmond Shawe-Taylor and Quentin Buvelot, 2016. Genre Painting is also well dealt with by Christopher BROWN in Scenes of everyday life: Dutch genre painting in the seventeenth century, Faber, 1984; and by Peter SUTTON, Masters of 17th century Dutch Genre Painting, Royal Academy exhibition cat., 1984. Brown's small Dutch Genre Painting, National Gallery, 1976, is useful but less good. W. FRANITS, Paragons of Virtue: Women and Domesticity in Seventeenth Century Dutch Art, Cambridge, 1993.

* E. de JONGH, 'Pearls of Virtue and Pearls of Vice', Simiolus, vol. 8, 1975-6

An indispensable book on the iconography of genre is Eddy de JONGH and Ger LUIJTEN, Mirror of Everyday Life: Genre prints in the Netherlands 1550-1700, exhib. cat., Amsterdam-Ghent, 1997

Lucinda REINOLD, The Representation of the Beggar as Rogue in Seventeenth-Century Dutch Painting

*Love Letters: Dutch Genre Paintings in the Age of Vermeer, exhibition catalogue, Bruce Museum of Arts and Science and National Gallery of Ireland, London 2003.

PASTORAL

Alison M. KETTERING: The Dutch Arcadia: pastoral art and its audience in the Golden Age, 1983. 759.492 Ket

TOOTHPULLING

J.J. PINDBORG & L. MARVITZ, The Dentist in Art, London, 1961

LANDSCAPE PAINTING

GIBSON, Walter, Pleasant Places: The Rustic Landscape from Bruegel to Ruisdael, Berkeley, 2000.

W. STECHOW, Dutch Landscape Painting in the Seventeenth Century, (1968)

758.1 Ste. The classic study.

Peter SUTTON, ed., Masters of Seventeenth-Century Dutch Landscape Painting, Amsterdam-Boston-Philadelphia, 1987. 758.1 Sut. Exhibition catalogue. Includes a

controversial essay by Josua BRUYN, 'Towards a Scriptural Reading of Seventeenth-Century Dutch Landscape Paintings', pp. 84-103.

Another exhibition catalogue, ed. C. BROWN, Dutch Landscape: The Early Years, Haarlem and Amsterdam 1590-1660, is not in the QML, and out of print. It is hoped to get a copy on Inter-Library Loan.

See also C. BROWN, Dutch Landscape Painting, National Gallery booklet, 1980

PORTRAITURE

R. EKKART & Q. BUVELOT, Dutch portraits: the age of Rembrandt and Frans Hals, exhibition catalogue, the National Gallery, London, and Mauritshuis, The Hague, 2007.

R.E.O. EKKART, Dutch Portraits from the Seventeenth Century in the Boymans-van Beuningen museum, Rotterdam, 1995

*P. van THIEL, 'Marriage symbolism in a musical party by Jan Miense Molenaer', Simiolus, vol.2, 1967-8.

STILL-LIFE

A good introduction to the general problems concerning still-life painting is E.H. GOMBRICH, "Tradition & Expression in Western Still-Life", Burlington Mag., May 1961 Per 700 (Reprinted in his book Meditations on a Hobby Horse (701 Gom, which is now a paperback). For illustrations of many of the points discussed by Gombrich here, see Charles STERLING, La Nature Morte de l'antiquité a nos jours, (Paris 1952) 758 4 Ste and, especially, I. BERGSTRÖM, Dutch Still-Life Painting in the Seventeenth Century, New York, 1956. 759.492 Ber

Good more recent studies are:-

Paul TAYLOR, Dutch Flower Painting, 1600-1720, Yale U. Press, 1995

Norman BRYSON, Looking at the Overlooked: Four Essays on Still-Life Painting, London, 1990 (Also discusses still life in genre painting).

Ann GOLDGAR, Tulipmania: Money, Honor, and Knowledge in the Dutch Golden Age, Chicago, 2007.

Julie BERGER HOCHSTRASSE, Still Life and Trade in the Dutch Golden Age.

Individual Artists (in order of seminar topics)

HALS & HIS CIRCLE

Seymour SLIVE, Frans Hals, 3 vols. (Text, Plates, Catalogue) 1970 759.492 Hal

Ed. S. SLIVE, Frans Hals, Exhibition catalogue, Royal Academy, London, 1989. (Includes articles on Haarlem portraitists and their patrons; costumes in Hals; Hals as militiaman

and painter; Hals's working methods and technique; plus a detailed compilation of documents).

Claus GRIMM, Frans Hals: The Complete Work, New York, 1990. 759.492 Hal G.

* S. SLIVE, 'Frans Hals Studies', Oud Holland, 76 (1961):

1. Juvenilia 2. St. Luke and St. Matthew at Odessa; 3. Jan Franszoon Hals.

S. SLIVE, 'On the Meaning of Frans Hals' Malle Babbe', The Burlington Mag., 105 (1963)

F.S. JOWELL 'Thoré-Bürger and the Revival of Frans Hals', The Art Bulletin, 56 (1974)

See also SCHAMA, Embarrassment of Riches, for the militia portraits.

James WELU et al., Judith Leyster, 1609-1660: A Dutch Master and her World, exhibition catalogue, 1993.

Dennis WELLER, Jan Molenaer.

RUBENS

The literature on **RUBENS** is enormous. Below you will find some of the most useful of the works, classified under various headings. But it will also pay to look through the entries for RUBENS in the Library catalogue.

GENERAL

A brief introduction to Rubens is in GERSON, H., & TER KUILE, E.H., Art & Architecture in Belgium (Pelican History of Art) 709 pel l8; also in Hans Vlieghe's Flemish Art and Architecture.

Rubens: A Master in the Making, exhibition catalogue, ed. David Jaffé, National Gallery, London, 2005.

C. WHITE, Peter Paul Rubens; Man & Artist, 1987, 759.493I (the most thorough and useful general account).

SUTTON, Peter C. & WIESMAN, Marjorie: The Age of Rubens, exhibition catalogue, Boston Museum of Fine Arts, 1993

J. FLETCHER, Peter Paul Rubens (especially good on landscapes). 759.493I Rub.

BELKIN, Kristin: Rubens, 1998

JUDSON, J.R., Rubens: The Passion of Christ, 2000.

C.V. WEDGWOOD, The World of Rubens 759.493I Rub

C. WHITE, Rubens and his World 59.493I Rub

P. CABANNE, Rubens 759.493I Rub

K. DOWNES, Rubens

McGRATH, Elizabeth, Rubens - Subjects from History, 1997.

HEALY, Fiona, Rubens and the Judgment of Paris: a Question of Choice, 1997.

Finally, an old, nineteenth-century, but excellent book is still worth reading: J. BURCKHARDT, Recollections of Rubens.

RUBENS' LIFE, PUBLICATIONS, ETC.

- R.S. MAGURN, (transl. and ed.) The Letters of Peter Paul Rubens 759.493I Rub
 C.V. WEDGWOOD, The Political Career of Peter Paul Rubens (Walter Neurath Memorial Lecture 7) 759.493I Rub
 P.P. RUBENS, Palazzi Antichi di Genova: Palazzi Moderni di Genova. Reprint of Rubens' own works on architecture. f72092 Rub p
 MORFORD, Mark, Stoics and Neostoics. Rubens and the Circle of Lipsius, 1991.

RUBENS AND TRADITION

- W, STECHOW, Rubens and the Classical tradition 759.493I Rub
 M. JAFFE, Rubens and Italy 759.493I
 MEULEN, M. Van Der and BALIS, A., Rubens Copies after the Antique, 1994.

RUBENS AND THE COUNTER REFORMATION

- J. GASH, 'Counter Reformation Countenances: Catholic Art and Attitude from Caravaggio to Rubens', Studies, An Irish Quarterly Review, Winter 2015/16, vol. 104, no. 416, pp.373-87.
 J.R. MARTIN, Rubens; The Antwerp Altarpieces 759.493I Rub
 " " The Ceiling Paintings for the Jesuit Church in Antwerp
 ed. J.R. MARTIN, Rubens before 1620, Princeton, 1972.
 T.L. GLEN, Rubens and the Counter Reformation, New York, 1977 759.4931 Rub

DRAWINGS AND OIL SKETCHES

- J.S. HELD, Rubens; Selected Drawings (2 vols). 759.493I Rub
Rubens's Oil Sketches : A critical catalogue, 1980. 759.4931 Rub

LANDSCAPE

- Lisa VERGARA, Rubens and the Poetics of Landscape, New Haven and London, 1982
 759.493 1 Rub
 J. FLETCHER'S small book on Rubens referred to under General.

REMBRANDT & HIS CIRCLE**PRECURSORS**

- A. TUMPEL, The Pre-Rembrandtists, 1974. 759(492) Sac
 (Includes a discussion of LASTMAN).

REMBRANDT

Good introductions are provided by:-

ERNST VAN DE WETERING, Rembrandt: the painter thinking, Berkeley 2016; J. ROSENBERG, Rembrandt : Life and Work, 1964, 759.492 Rem; Kenneth CLARK, An Introduction to Rembrandt, 1978; M. KITSON, Rembrandt; Christopher WHITE, Rembrandt; and, especially, Gary SCHWARZ, Rembrandt : his life, his Paintings, 1985/91, 759.492 Rem

The standard catalogue of the Complete paintings is by A. BREDIUS, revised H. GERSON.

But see also the 3 first volumes (1982; 1986; 1989) of A Corpus of Rembrandt Paintings, ed. J. BRUYN. These cover the period 1625-42. This important reference work has, however, provoked great controversy over its proposed de-attribution of large numbers of paintings traditionally accepted as by Rembrandt. The controversy is discussed in the editorial of the MAY 1992 issue of The Burlington Magazine, and in J. GASH, "Rembrandt or Not?" Art in America, January 1993, pp. 57-69, and 127 (available under 'Art in America' in the Library). The work of the Project has recently been completed and reviewed by ERNST VAN DE WETERING in A Corpus of Rembrandt Paintings VI: Rembrandt's Paintings Revisited – A Complete Survey, Dordrecht 2014 (available online through the Library).

Issues of attribution, along with others relating to Rembrandt's life, working procedures, and technique are further explored in the catalogues of the major exhibition held in Berlin, Amsterdam and London in 1991/2:- Rembrandt: the Master and his Workshop, 2 vols (Paintings, ed. C. BROWN, J. KELCH & P. van THIEL; and Drawings and Etchings, ed. H. BEVERS, P. SCHATBORN & B. WELZEL. 759.492 Rem). Rembrandt's technique is more extensively discussed in the National Gallery exhibition catalogue, Art in the Making: Rembrandt, 1988-9, by D. BOMFORD, etc. There is also a video related to the exhibition which will be shown on Tuesday, 25 October, but can also be viewed privately at other times.

INGAMELLS, John, Rembrandt 1892: Twelve Paintings: A Century of Changing Perceptions, 1992 (About pictures in the Wallace Collection).

Ed. WHITE, Christopher & BUVELOT, Quentin, Rembrandt by Himself, 1999.

ZUMTHOR, Paul, Daily Life in Rembrandt's Holland, 1994.

ZELL, Michael, Reframing Rembrandt: Jews and the Christian Image in 17thC Amsterdam, 2002.

S. ALPERS, Rembrandt's Enterprise. The Studio & the Market, 1988, deals further with Rembrandt's studio practice, while H. ADAMS, "If not Rembrandt, then his cousin?", Art Bulletin, Sept. 1984, pp. 426-41, returns to questions of attribution.

For Rembrandt's drawings see also O. BENESCH, 1960.
 And for the etchings, C. WHITE and T. BOON, Rembrandt's Etchings. 2 volumes.
 WRIGHT, Christopher, Rembrandt Self-Portraits, 1982.
 WELD, Julius, Rembrandt Studies, 1991.

REMBRANDT'S CONTEMPORARIES AND FOLLOWERS

Jan Lievens: ein Maler im Schatten Rembrandts, exhibition catalogue, HERZOG ANTON ULRICH-MUSEUM, Braunschweig, 1979.
 P. SCHATBORN, Jan Lievens: Prints and Drawings, exh. cat., Rembrandthuis, Amsterdam, 1988-9
 J. FOUCART, Peintres rembranesques au Louvre, exh. cat., Paris, 1988 759.492 Lou
 A. BLANKERT, Ferdinand Bol, 1982 759.492 Bol
Ten paintings by Gerard Dou, exhibition catalogue, Artemis Gallery, London 1980
 BAER, Ronni, Gerrit Dou, 1613-1675: Master Painter in the age of Rembrandt, 2000.
 BIKKER, Jonathan, Willem Drost: A Rembrandt Pupil in Amsterdam and Venice, New Haven and London, 2005.

DE HOOCH (DE HOOGH)

Peter C. SUTTON, Pieter de Hooch: Complete edition, Oxford, 1980
 759.492 Hoo.
 ed. Peter C. SUTTON, Pieter de Hooch : exhibition catalogue, Hartford, Connecticut, 1998-99.

METSU

F.W. ROBINSON, Gabriel Metsu : A Study of his Place in Dutch Genre Painting of the Golden Age, New York, 1974 759.492 Met

VERMEER (ALL BOOKS 759.492)

Arthur K. WHEELOCK, Vermeer and the Art of Painting, 1995.
 Arthur K. WHEELOCK, Vermeer, exhibition catalogue, 1995.
 The most comprehensive study, with good colour photographs of all the work, is A. BLANKERT, J.M. MONTIAS, Gilles AILLAUD, Vermeer, 1988.
 For a more recent, wide-ranging study, see the catalogue of the exhibition, Johannes Vermeer, N.G.Washington & Mauritshuis, The Hague, 1995-96
 A. BLANKERT, Vermeer of Delft: complete edition of the paintings, 1978.
 Arthur WHEELOCK, Jan Vermeer, 1988.
 J.M. MONTIAS, Vermeer and his milieu: a web of social history, 1989.
 J.M. MONTIAS, Artists and Artisans in Delft, Princeton, 1982
 J.M. MONTIAS, "Vermeer's Clients & patrons", Art Bulletin, March 1987,

pp. 68-76

J.M. NASH, Vermeer, 1991. Good on iconography.

L. GOWING, Vermeer, 1952

C. WRIGHT, Vermeer 1976, (a brief, useful introduction)

L. GOLDSCHIEDER, Jan Vermeer, 1958

A.P. de MIRIMONDE, "Music & Love in Vermeer", Gazette des Beaux Arts 1973, no.4.p.49.

J. WELU, "Vermeer: his cartographic sources", Art Bulletin, vol. 57, 1975

*M. KAHR, 'Vermeer's Girl Aslee: A Moral Emblem', Met. Mus. Journal, 6 (1972).

BAILEY, Anthony, A View of Delft: Vermeer Then and Now, 2002.

ed. GASKELL, I., Vermeer Studies, 1998.

LIEDTKE, Walter, A., Vermeer and the Delft School, 2001.

BAESJOU, Jan, The Vermeer Forgeries: The Story of Hans van Meegeren, 1956.

On Vermeer's probable use of a camera obscura see also:-

C. SEYMOUR, "Dark Chamber and light-filled room: Vermeer and the Camera Obscura", Art Bulletin vol. 46, 1964

D.A. FINK, "Vermeer's use of the Camera Obscura", Art Bulletin, vol. 53, no.4, Dec. 1971, 493-505.

M. KEMP, The Science of Art, 1990 and, especially,

P. STEADMAN, Vermeer's Camera, 2001

on the camera obscura more generally:-

H. & A. GERNISHEIM, History of Photography 7709 Ger h

W.A. LEIDTKE, "The view in Delft by Carel Fabritius", B.M., vol 118, (1976), pp. 61-73.

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M. ROETHLISBERGER, Abraham Bloemaert, 2 vols., Doornspijk, 1993

OSTADE (ADRIAEN)

E. TRAUTSCHOLDT, 'Notes on Adriaen van Ostade', The Burlington Mag., 54 (1929)

BROUWER AND TENIERS THE YOUNGER

See general studies and studies on genre painting.

For Teniers, see also David Teniers and the Theatre of Painting, exhibition catalogue, ed. Ernst VEGELIN VAN CLAERBERGEN, the Courtauld Institute of Art, London, 2006.

STEEN

CHAPMAN, H. Perry, Jan Steen: painter and storyteller, exhibition catalogue, National Gallery of Art, Washington, etc., 1996-7.

Peter C. SUTTON, 'The Life and Art of Jan Steen', Bulletin of the Philadelphia Museum of Art, vol. 78, 1982-3.

Graham SMITH, 'Jan Steen and Raphael', The Burlington Mag., vol. 123, 1981, pp. 159-60 (photocopies in Heavy Demand)

* A. HEPPNER, 'The Popular Theatre of the Rederijkers in the Work of Jan Steen and his Contemporaries', Journal of the Warburg & Courtauld Institutes, vol. 3, 1939-40, pp. 22-48.

B.D. KIRSCHENBAUM, The Religious and Historical Paintings of Jan Steen, Oxford, 1977
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H.P. CHAPMAN 'Persona and Myth in Houbraken's Life of Jan Steen', The Art Bulletin, 75 (1993)

WALSH, John, Jan Steen: The drawing lesson, Malibu, 1996.

GOYEN

Alan JACOBS Gallery, London, 1977, Jan van Goyen, 1596 - 1656, Poet of the Dutch landscape. 759.492 Goy

RUYSDAEL (SALOMON)

See STECHOW, Dutch Landscape Painting

RUISDAEL (JACOB)

Michael LEVEY, Jacob van Ruisdael & other painters of his family, London, National Gallery, 1977. Well-written booklet.

Horst GERSON, Jacob van Ruisdael, Milan 1966 (Maestri del Colore series). f759 (492)Ru

SLIVE, S. etc. Jacob van Ruisdael, Exhibition catalogue, New York, 1981. The most authoritative account. 759.492 Rui. Now supplemented by Slive's Catalogue.

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E. WALFORD, Jacob van Ruisdael and the perception of landscape, 1991. 759.492 Rui
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E. SCHEYER, 'The Iconography of Jacob van Ruisdael's Cemetery', Bulletin of the Detroit Institute of Arts, 55 (1977). Second copy available from JG.

S. SLIVE, 'Additions to Jacob van Ruisdael', Burlington Mag., 133 (1991)

For Jacob's father, ISAACK, see

J. GILTAIJ, 'The Problem of Isaack van Ruisdael (1599-1677)', Burlington Mag., 134 (1992).

HOBBEMA

* W. STECHOW, 'The Early Years of Hobbema', Art Quarterly, 22 (Spring 1959).

VIDEOTAPE:- Christopher BROWN, Hobbema's 'Avenue, Middelharnis', National Gallery, London.

R. GORDON, Hobbema and Heidegger (electronic resource), available through Library.

BOTH (JAN)

James BURKE, Jan Both: Paintings, Drawings and Prints, New York, 1976 759.492 Bot

CUYP

ed. Arthur J. WHEELOCK, Jr., Aelbert Cuyp, 1620-1691, exhibition catalogue, National Gallery, Washington, and National Gallery, London, 2001.

Videorecording by Rebecca LYONS to accompany the above.

Stephen REISS, Aelbert Cuyp, London 1975. 769.492 Cuy

And for plates, Aelbert Cuyp en zijn familie : Schilders te Dordrecht, 1977

A. CHONG, 'New Dated Works from Aelbert Cuyp's Early Career', Burlington Mag., 133 (1991)

ASSESSMENT

Assessment is by a single course essay (3,000 words for 3rd years, 3,500 words for 4th years), 30%; a two-hour written examination, 40%; a visual test held in the last week of the course, 20%; and participation in class (through seminar talks and contribution to discussion, 10%). Students should note that they will be penalised for work which is either too long or too short. The acceptable margin below or above the word count for essays is 10%.

Students who are retaking the entire course (not just the exam) **must** submit new essays for their course work. It is **not** permitted to resubmit previous essays.

For further information about both the examination and the slide test, see under **EXAMINATION**.

To view the CGS Descriptors please go to [MyAberdeen](#) - **Organisations-Divinity, History, & Philosophy Student Information for Undergraduates**. The link to the CGS Descriptors is on the left hand menu.

ESSAYS

Write ONE essay of 3,000 words (plus or minus 10%) if you are a junior honours student, 3,500 words (plus or minus 10%) if you are a senior honours student, selected from the following list of topics.

If you need advice on reading or selecting a topic, see John Gash well in advance of the essay deadline.

1. Assess the relative importance of Italian and Netherlandish artistic traditions for the art of **either** Rubens **or** Ter Bruughen.
2. Compare the portraits of Rembrandt with those of either Hals or Rubens. You may, if you wish, concentrate on a particular sub-category of portrait (e.g. group portraits, or portraits of women).
3. "The *vanitas* is *deliberately* built on paradox, and ... the conflict between world-rejection and worldly ensnarement is in fact its governing principle". Norman Bryson: Looking at the Overlooked, p. 117. Discuss with reference to either still-life or genre painting in the seventeenth-century Netherlands.
4. What can one learn from seventeenth-century Dutch art about social attitudes to **one** of the following?:- women; children; the poor.

5. Characterise and compare the treatment of amorous themes by **three** of the following: Nicolaes Maes; Gerard ter Borch; Johannes Vermeer; Jan Steen; Gabriel Metsu.
6. "Any given motif may be used to convey a number of very different meanings. In some cases the artist employs more motifs to clarify his meaning. In other cases the artist's intention is less clear, and we have to depend on inscriptions by an engraver or editor, on tradition, or on our own imagination - all of which may or may not reflect the creator's intentions. We are inclined to rely on the traditional use of the motif, but why shouldn't the artist or beholder be free to propose variations or simply to ignore the question of meaning? Relying on tradition alone would be as inadequate as explaining the meaning of words solely in terms of their etymology without considering their semiotic and semantic functions" (Jochen Becker).
Discuss with reference to 17th -century Dutch genre and/or still-life painting.
You may, if you wish, concentrate on a sub-category of genre (e.g. market scenes or tavern scenes).
7. Examine the relative importance of realism, symbolism and imagination in the work of **any one** seventeenth-century Dutch landscape painter.
8. Compare the landscapes of Rubens with those of Jacob van Ruisdael.
9. Assess the impact of their personal lives on the art of **two** of the following :-
Hals; Rembrandt; Steen; Vermeer.
10. "The joyful, often coarse, domestic and tavern scenes have been convincingly established as instructive lessons, warning against sin, recalling death, challenging the viewer to lead a God-fearing life". (Josua Bruyn).
Do you agree?
11. Is it possible to extract a dominant aesthetic theory from seventeenth-century Dutch writings on art ?
12. What do patterns of patronage and collecting in the seventeenth-century Netherlands reveal about developments in artistic taste during the period?
13. The Rembrandt attribution debate. Select **three** paintings or drawings (or a combination of the two) whose attribution has been disputed between Rembrandt and one or other of his pupils/followers, and propose your own, closely-argued solutions.

14. Either analyse the oil-painting technique of **one** of the following:-
Hals; Rembrandt; Vermeer.
Or
How intimately is the appeal of Rembrandt's etchings related to his technical mastery of the medium?
15. Assess the influence of either Elsheimer or the Utrecht Caravaggisti on seventeenth-century Dutch art.
16. Analyse, in detail, the iconography of the following four etchings by Rembrandt: *The Hog*; *The Three Trees*; *The Hundred Guilder Print*; *'Faust' in his Study*.

ASSESSMENT DEADLINES

Essay due **Monday, 22 October**, 3.00 p.m.

SUBMISSION ARRANGEMENTS

Paper Copy: One paper copy, typed and double spaced, together with an **Assessment cover sheet** – this should have your ID number **clearly** written on the cover sheet, with **NO** name or signature but **EVERYTHING ELSE** completed, including tutor's name – and should be delivered to the drop boxes in CB008, 50-52 College Bounds.

Electronic Copy: One copy submitted through TurnitinUK via [MyAberdeen](http://www.abdn.ac.uk/MyAberdeen). (for instructions please see

<http://www.abdn.ac.uk/eLearning/turnitinuk/students/>

Students are asked to retain the TurnitinUK receipt so they are able to provide proof of submission at a later date if required.

In advance of uploading, please save the assignment with your student ID number listed in the filename, i.e. 59999999 HA3098/HA4098 Essay 1.

When asked to enter a title for the assignment, please enter a title identical to the name of your saved assignment, i.e. 59999999 HA3098/HA4098 Essay 1.

Both copies to be submitted by 3.00pm on the due date

Please note: Failure to submit both an official electronic copy to TurnitinUK, and an identical paper copy, will result in a deduction of marks.

Failure to submit to TurnitinUK will result in a zero mark.

NB In order to pass a course on the first attempt, a student must attain a CAS mark of at least 6 (six) on each element of course assessment. Failure to do so will result in a grade of no greater than CAS 8 (eight) for the course as a whole.

EXAMINATION AND VISUAL TEST

The examination will consist of a two-hour paper, in which you will be required to answer two essay questions from a selection of 8 on offer. Each question carries an equivalent weighting. The **visual test** will take place in CB203 on the date indicated in the timetable (**Monday 19 November 2018, 4.15-5.15 pm**). It will consist of six images.

Good marks can be obtained from pertinent and thoughtful discussion, even if you cannot always precisely identify the images and artists.

The **examination** will be held **between 3 December and 14 December 2018**. The exact date and time will be available in due course via your student hub.

Resit Eligibility: Candidates are only eligible to resit an examination provided that each element of coursework assessment has been submitted.

Past exam papers can be viewed at <http://www.abdn.ac.uk/library/learning-and-teaching/for-students/exam-papers/>.

Please Note: For this course, candidates for whom English is not their first language may refer to English/native tongue dictionaries. Electronic dictionaries are not permitted in the examination venue. Invigilators are entitled to request inspection of dictionaries prior to the examination, to check that there is no extra written material present.