

Alfred Bader

Alfred Bader Fine Arts

[People of work: Seventeenth Century Dutch
Art - Hofstra University]

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PEOPLE AT WORK:
Seventeenth Century Dutch Art

HOFSTRA UNIVERSITY

Cover: Hendrick Heerschop, *The Alchemist*, oil on panel,
22 1/4 x 17 1/4 in., Isabel and Alfred Bader Collection.

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PEOPLE AT WORK:
SEVENTEENTH CENTURY
DUTCH ART

APRIL 17-JUNE 15, 1988

HOFSTRA MUSEUM
HOFSTRA UNIVERSITY, HEMPSTEAD, NY

Essays by Donna R. Barnes, editor and Linda Stone-Ferrier



Frontispiece: Quiring Gerritsz. van Brekelenkam, *Old Woman Scraping Carrots*, oil on panel, 11 1/2 x 14 1/2 in., New Orleans Museum of Art, Gift of Allen H. Johness, Jr., 76.306.

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Hofstra University, located in Hempstead, New York, has always extolled its Dutch heritage and the importance of the Dutch on Long Island. President James Shuart has championed this concern for our tradition and has been extremely supportive. This exhibition gives us the opportunity to celebrate the spirit and heritage of those individuals who worked hard to develop this area of New York. The paintings, drawings, and prints in "People at Work: Seventeenth Century Dutch Art" are by some of Holland's most outstanding artists of the seventeenth century. The works represent many diverse vocations of seventeenth-century Dutch men and women.

We are indebted to Donna Barnes for curating this exhibition and bringing some of the best of Holland back to Hofstra.

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Gail Gelburd, *Director*
Hofstra Museum

Donna Barnes, *Guest Curator*
Ed.D., Hofstra University

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Wadsworth Atheneum, Hartford, Connecticut

PEOPLE AT WORK: *Seventeenth Century Dutch Art*

Donna R. Barnes

INTRODUCTION:

Dutch artists working in the seventeenth century found receptive audiences for the paintings, drawings, and prints which they produced. It became a matter of considerable pride for many Dutch people to collect paintings with which they decorated their homes. 1 The Dutch collectors of paintings took special pleasure in seeing the world which they knew intimately, the world which they could observe with their own eyes, depicted in fine detail.

Not surprisingly, wealthy families sometimes commissioned artists to paint portraits. Groups of socially prominent, charitable community leaders who governed hospitals, poor-houses, and orphanages established for those in need had themselves immortalized in group portraits, as did those leading men in the burgher groups who formed part of the community militia or watchpatrol (known as *schutters*).

Many artists found ready markets for paintings and prints which captured details of the rural landscape; or changes taking place in the skyline and architectural structures of the developing cities; or celebrated the growing Dutch seapower in mighty trading vessels, whaling fleets, and warships.

Some artists found customers for richly detailed paintings of flower bouquets, or still-life arrangements of game birds and hares, or "banquet pieces" or "breakfast pieces" depicting foods, platters, and drinking vessels.

All those works helped to reflect back selected aspects of the world which seventeenth-century Dutch men and women knew and cherished. But perhaps some of the most prized art works were those which depicted the Dutch people engaged in activity—at work and at play.

PEOPLE AT WORK: *Artist Interests and Intentions*

During Holland's "Golden Age" of the seventeenth century, many Dutch artists took special delight in portraying people at work in paintings, prints, and drawings. Dutch artists found a ready audience for their visual accounts of cobblers, tailors, weavers, peasant farmers, cooks, milkmaids, fishermen, gravediggers, lacemakers, ratcatchers, blacksmiths, pancake bakers, traveling musicians and entertainers, prostitutes and procuresses, soldiers, ship builders, vegetable market vendors, fishwives, alchemists, wet nurses, fortune tellers, swineherds, astronomers, geographers, dentists, doctors, quacks and charlatans playing the local fairs and markets, tavern wenches, bakers, and women performing household tasks, such as spinning, darning, ironing, cooking, scouring pots and pans, or caring for children.

Sometimes these depictions of people at work were executed with wit and not-so-hidden commentary on the comedy of human life. Human foibles, frailties, and vanities were mocked, sometimes gently, as is the case in many paintings by Jan Steen. In this exhibition, Steen pokes some fun at the credulity of country people consulting a fortune teller (cat. no. 16); as well as the doctor visiting a "love-sick" young woman (cat. no. 18).

Sometimes human weaknesses were portrayed more cruelly, as is the case in certain brawling peasant paintings by Adriaen Brouwer or in paintings and prints which capture old women as "hags." Hags were thought to be slovenly—as is the case in the etching by Hendrick Bary of "dirty" or "sleazy" Bessie (cat. no. 49) emptying her chamber pot out the window, presumably onto passersby or the local walkways—or lascivious, as seems to be the case in many bordello accounts of the procuress, represented in this exhibition by Hendrick Pot (cat. no. 13).

Today there exists a growing body of literature by contemporary art historians which points to a controversy about whether seventeenth-century Dutch artists' works should be "read" as illustrative of certain cultural norms and values, often contained in what were called emblem books. 2 Those books, illustrated with prints, contained advice, aphorisms, rhymes, and sayings. They addressed such matters as the importance of parents raising children properly, farmers harvesting what one sows, women keeping homes clean so as to avoid the devil's temptations, fishermen carefully mending their nets, and cobblers recognizing that those who earned their livelihoods mending soles needed to take care to mend their own souls.

Intellectually provocative interpretations of the symbolical or emblematical meanings of many seventeenth-century Dutch works have been championed especially by Professor Eddy de Jongh of the University of Utrecht. He has pressed the point that such "moral lessons" or social commentaries were readily grasped by many educated Dutch art patrons in the seventeenth century who understood that the works were more than they seemed. 3 From de Jongh's point of view, those meanings were not "hidden" to the artists' contemporaries, although they may not be quite so "discernible" to twentieth-century viewers.

On the other hand, rather like Eugene Fromentin (1876) who claimed that seventeenth-century Dutch paintings were "portraits" of the Dutch people which reflected their lives, interests, and countryside, Professor Svetlana Alpers (1983) has recently pressed the case that Dutch art can best be understood as "descriptive" of visual reality. 4

Seymour Slive of Harvard University (1962) has also argued against an excessive preoccupation with symbolic meanings in seventeenth-century Dutch art, although he did acknowledge that symbolism was often there:

"...we must not forget that Dutch painters also broke with the old tradition of disguising symbols under the cloak of real things. They painted the world for its own sake more frequently than they used it for allegorical and moral significance...They scrutinized and dallied over the familiar, the insignificant, and the commonplace without moralizing or depreciating it." 5

Whatever the artists' intentions, seventeenth-century Dutch works were executed with artistic skill which continues to enchant twentieth-century viewers, much as these works delighted those middle class Dutch families who purchased



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or collected paintings 6, single prints 7, books with prints 8, and drawings 9 in the seventeenth century. And we know that the world depicted in those paintings, prints, and drawings is one warranting our closer scrutiny.

PEOPLE AT WORK: *Diverse Modes of Depiction*

Paintings, prints, and drawings of people at work are often grouped today under the rubric of "genre" works, although this term was not used by seventeenth-century Dutch artists or by those recording inventories of paintings. 10 Genre works are usually taken to mean scenes of daily life, but it is also the case that people have been shown working, or surrounded by the tools of their occupations, in other kinds of art works as well.

Landscapes, cityscapes, marines, and river scenes often depict people working as a way of providing both visual and human interest in the rendition of the environment.

For example, Jacob van Ruisdael's frequent use of the bleaching fields near Haarlem as a landscape theme (cat. no. 15) was enlivened by small figures of the women who laid out the fabrics to be bleached by the sun, water, and application of buttermilk solution which gave them their special "whiteness" so prized by cloth merchants in England and Germany.

Portraits occasionally depicted the subject surrounded by the tools, implements, or symbols of his or her occupation. This exhibition features Constantijn Verhout's portrait painting of Cornelis Abrahamsz. Graswinckel, a brewer, who is reflectively quaffing beer from a stein (cat. no. 21). In addition, Rembrandt's portrait print of Jan Uytenbogaert, the receivergeneral (or tax collector), makes it quite clear that account books, balance scales, and sacks of coins are some of the "tools" or "symbols" of his position (cat. no. 60).

Self-portraits by artists assumed particular importance during the seventeenth century. It is significant that Judith Leyster's self-portrait shows her at her easel (cat. no. 11), and the work which she is ostensibly painting is one which earned her high praise.

Church interiors, typically prized for their architectural detail and the manipulation of light and space, often provide a small glimpse of people going about daily activities. While some parishioners might be praying (or talking, visiting, or disciplining children), there are paintings which show the gravedigger busy about his tasks of shoveling out new graves, preparing to lower coffins, removing bones, replacing or cleaning grave stones; or the preacher admonishing his parishioners. Emanuel de Witte's account of the Nieuwe Kerk in Amsterdam is a case in point (cat. no. 24).

Kitchen interiors often provide glimpses of the housewife and/or the kitchen maid preparing vegetables, scouring pots and pans, pouring milk from jugs, or sitting amidst a still-life arrangement of pots and pans or baskets of fruits and vegetables. Paintings by Pieter van den Bosch, Quiringh Gerritsz. van Brekelenkam, and Emanuel de Witte are good examples (cat. nos. 4,5,23).

Market scenes are sometimes more nearly cityscapes, as is the case with the Emanuel de Witte view of Amsterdam's fishmarket (cat. no. 25). At other times, the artist was more focused upon the activity of those in the market. See, for example, Jacob Toorenvliet's drawing of the man cutting up fish to be sold in pieces, as his female customers watch him carefully (cat. no. 47) or Jan Steen's account of the woman selling produce in the "Vegetable Market" (cat. no. 17).

CONCLUSION:

The seventeenth century in the Netherlands was marked by the growth of Protestantism; the flourishing economic inventiveness of the Dutch mercantile system based in considerable measure upon the sea power achieved by the Dutch trading ships which traveled to Asia, Africa, the Americas, and Caribbean Islands, in addition to European ports; the formation of a nation of United Provinces which had successfully broken away from the governance of Catholic Spain; important developments in the sciences of medicine, optics, and botany; and the proliferation of artists working in major cities.

Earlier sixteenth-century Netherlandish artists, Pieter Bruegel, Pieter Aertsen and his nephew Joachim Beuckelaer, and Lucas van Leyden had begun to plumb that interest in representations of rural laborers and market sellers. Jost Amman of Nuremberg had made woodcuts and his collaborator, Hans Sachs, had written moralizing verses for the 1568 volume of *Eygentliche Beschreibung Aller Stände Auff Erden* (commonly known as the *Ständebuch* or *Book of Trades*). The works of these earlier Northern European artists were well known to the Dutch artists of the seventeenth century, who borrowed freely from and expanded upon the "delight" and "instruction" to be had in depictions of people at work.

In many respects, the most important achievement of the Dutch people in the seventeenth century was the development of a uniquely Dutch culture. 11 A cornerstone of that Dutch culture was the importance which Dutch people attached to work. And that interest in, and respect for, "people at work" was amply demonstrated in the paintings, prints, and drawings produced by Dutch artists for an interested consuming public.



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END-NOTES:

1 J. Michael Montias' (1982) survey and analyses of seventeenth-century inventories in Delft corroborated impressions reported by visitors to Holland in the seventeenth century. Peter Mundy (1640) and John Evelyn (1641) are two Englishmen oftquoted as reporting that even the blacksmiths and tailors kept paintings in their stalls or shops, and that many people decorated the street-side rooms of their houses with paintings. Paintings by Vermeer, Metsu, De Witte, Steen, and others often show that the rooms occupied by people reading or writing letters, playing musical instruments, or feasting at parties and family gatherings were hung with paintings prominently displayed. Even Brekelenkam's tailorshop is depicted from time to time with a painting.

2 Among the most popular authors of seventeenth-century Dutch emblem books was Jacob Cats. His typical formula consisted of an image, a motto underneath the image, and then an explanation of the visual allusions to ancient and popular wisdom. The first collected edition of Jacob Cats' work was put together in 1658 by his publisher, Jan Jacob Schipper in Amsterdam, at the time the author was in his 80th year and living in retirement. It included his most popular, and later most frequently published work, *Spiegel van den Ouden en Nieuwen Tyt*. According to Otto Naumann, "Father" Cats' "mirrors" for his countrymen were thought to buttress family morality.

3 In 1976, Eddy de Jongh curated an important exhibition for the Rijksmuseum in Amsterdam which explored the possibility of "disclosing" some of the "lessons" which seventeenth-century Dutch adults "read" from art works. *Tot Lering en Vermaak* argued that there was "instruction" to be had from Dutch artistic "pleasures and amusements."

4 See Svetlana Alpers' central argument in *The Art of Describing: Dutch Art in the Seventeenth Century* (1983). Her point of view has prompted considerable controversy and generated lively exchanges among scholars and museum curators. For example, see Frima Fox Hofrichter's catalogue for the Rutgers University exhibition, *Haarlem: The Seventeenth Century*, (1983); Linda Stone-Ferrier's catalogue for the Spencer Museum's exhibition, *Dutch Genre Prints of Daily Life* (1983); Christopher Brown's *Images of a Golden Past* (1984); Peter Sutton's *Masters of Seventeenth-Century Dutch Genre Painting* (1984); and Simon Schama's *The Embarrassment of Riches* (1987).

5 Seymour Slive discussed this issue in "Realism and Symbolism in Seventeenth-Century Dutch Painting" in *Daedalus*, Volume 91, pages 469-500.

6 Otto Naumann (1984) argued persuasively that paintings were within affordable means for many tradesmen and merchants, and that ownership of paintings was a mark of upwardly mobile status. Naumann accepts the visual "veracity" of Brekelenkam's tailors owning paintings. In fact, we observe that there is a marine painting on the back wall of the kitchen in which Brekelenkam's old woman is scraping carrots (cat. no. 5).

7 William W. Robinson (1980) has characterized the seventeenth-century Dutch as having a "passion for prints." Wealthy collectors set aside special rooms in their homes as "print cabinet." Artists executed and collected prints of other artists work so as to hone their skills, and remember the details of paintings. We also know from certain genre drawings and prints, that individual prints were sold cheaply at village fairs and markets.

8 We know that many books illustrated with prints were sold and found in middle-income family collections. Copper-plate printing and book publishing went hand-in-hand and grew at striking rates in the Netherlands during the seventeenth century. See Jan Luyken's drawings of the book printer and the copperplate printers for *het Menselyk Bedryf* (cat. nos. 37,38).

9 Artists had need of drawings and there was also an appreciative audience for drawings. Artists used drawings as a means to improve their drafting and compositional skills, to work preliminary sketches for projects, to build a "store-house" of visual imagery to which they could later turn, to execute (often in smaller scale) the details of works which they later rendered into paintings, to copy works by others so that they could "remember" how others had treated particular themes, to teach students, and to have "presentation pieces" which could be sold or given to clients and prospective patrons, as well as to esteemed friends. (For a discussion of Netherlandish artists' use of drawings in the sixteenth century see the essay by William W. Robinson and Marth Wolf (1986). Franklin W. Robinson's discussions (1969 and 1977) of Dutch drawings underscore their importance to both artist and collectors in the seventeenth century.)

10 For an illuminating discussion of the idea of "genre" works, and the prices these "witty" or "droll" paintings commanded when compared with loftier subject matter, see Peter Sutton's discussion in his introductory essay to the catalogue, *Masters of Seventeenth-Century Dutch Genre Painting*, page xiii-xviii.

11 Simon Schama's *The Embarrassment to Riches* (1987) provides a brilliant and detailed analysis of the ingredients which led to the creation of a uniquely Dutch culture in the seventeenth century.

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ORIGINS AND FUNCTIONS OF SEVENTEENTH CENTURY DUTCH IMAGES OF LABOR

Linda Stone-Ferrier

Visitors to fine museums and collections of seventeenth-century Dutch paintings and prints readily notice that certain themes enjoyed great popularity to the exclusion of other subjects. One such theme is people working at various professions, trades and tasks. The sheer number of extant images attests to the interest shown in the depiction of work. All different strata of society were represented from itinerant tradesmen, to owners of small shops or businesses, to the liberal professions, such as doctors and lawyers, to representatives of various industrial occupations and the entrepreneurial merchants who oversaw them.

Although today we recognize the group of images as having the theme of work or labor in common, the paintings and prints were not thought of as a distinct genre or category of images in the seventeenth-century. Inventories listing the possessions and paintings at the time of the head of the household's death do not refer to any work of art as an image of labor.¹ Instead, paintings in which a trade, task or profession are featured were more generally described as a portrait, a landscape, a festive scene, or occasionally as a history painting.² Such vague descriptions in inventories were also used to refer to works of art with subjects very different from the depiction of people at work. The one exception to such general references in inventories can be found in the documentation left by guilds that commissioned paintings in which labor was depicted. Such guild-commissioned images of work, however, are surprisingly rare.³

A study of Dutch paintings and prints that depict people at work is complicated by the fact that our own notion of what constitutes labor does not always correspond with the seventeenth-century understanding of the same word. It is difficult to come to any conclusions about the meaning and function of a group of images that depict people at work if we do not understand exactly what the seventeenth-century Dutch would have considered the rubric to include. For purposes of this short discussion, let us include any image in which a figure occupies himself or herself at his daily tasks for the purpose of employment or fulfillment of a role. Some of the individual tasks, therefore, that can be included might surprise the modern viewer. The so-called "sturdy beggar" or "beggar rogue," for example, referred to a fairly large group of professional beggars who feigned physical handicaps as they went door-to-door in order to convince those to whom they appealed of their need.⁴

The "oldest profession in the world," prostitution, was also depicted by seventeenth-century Dutch artists, such as in H.G. Pot's *Scene in a Bordello* (cat. no. 13). Although today we still recognize both begging and prostitution as ways in which some people support themselves, our attitudes toward them are not necessarily the same as those expressed by the seventeenth-century Dutch. Foreign to Americans, for example, is the unofficial seventeenth-century Dutch acceptance of prostitution. What has been recently termed "a kind of constructive civic hypocrisy" allowed for brothels in the seaports of Amsterdam and Rotterdam so

that housewives would not fear the sexual assaults of the resident sailors.⁵ In the Hague, prostitutes openly associated themselves with the theaters and concert halls that were frequented by fringe circles of the court. Existing laws against prostitution relaxed even further at annual fairs and markets.⁶

The widespread seventeenth-century Dutch interest in paintings and prints that depicted labor, which was more respectable than that of sturdy beggars and prostitutes, might be simply explained as a reflection of the belief in the Calvinist work ethic.⁷ Such an explanation is much too simplistic, however, to account for the richness and complexity of the images' various appearances, meanings, functions and the markets for which they were created. Although the Northern Netherlands was predominantly Calvinist, the country was more accurately characterized as a new nation of different faiths which included the many forms that Protestantism took in the seventeenth century. Other religions, such as Catholicism and Judaism, while not officially sanctioned, were unofficially condoned. The range of contexts in which images of labor appeared, the number of faiths to which artists of such images belonged, and the large group of patrons of various religions to whom the images appealed demonstrate that such paintings and prints could not have been produced only as a reflection of respect for the Calvinist work ethic.

The large number of images of people at work misleads the viewer into thinking that all professions and trades were depicted by the seventeenth-century Dutch artist. To the contrary it is surprising to discover that some occupations were depicted repeatedly while others, even those that were economically important, were never depicted. Haarlem brewing, for example, was the most important industry of the city, as extolled by many including Samuel Ampzing in his 1621 *Het Lof der Stadt Haerlem in Hollandt* (In Praise of the City of Haarlem in Holland). Pictorial celebration of brewing, however, was extremely rare. Only a few portraits of successful brewers, such as Constantijn Verhout's portrait of Cornelis Abrahamsz. Graswinckel (cat. no. 21), an etching, and the unusual grisaille view of a brewer's country home juxtaposed with his brewery attest visually to the

Note: Linda Stone-Ferrier, Professor of Art History at the University of Kansas (Lawrence) is well known for her outstanding scholarship on seventeenth-century Dutch art which was manifested in *Images of Textiles: The Weave of Seventeenth-Century Dutch Art and Society*, published in Ann Arbor, Michigan, in 1985. She explored many different occupations in preparation for that discussion, a portion of which was focused on those who worked with textiles. Additionally, Professor Stone-Ferrier curated an exhibition of seventeenth-century Dutch genre prints in 1983. The exhibition catalogue, *Dutch Prints of Daily Life: Mirrors of Life or Masks of Morals?* was published by the Spencer Museum of Art at the University of Kansas. Some of the ideas explored or materials initially cited in either of those two works have been incorporated into this essay. They will not be foot-noted in this discussion. An * refers the interested reader to those sources.

industry's success. In contrast, Haarlem's second most important industry, linen bleaching, was commemorated again and again by Jacob van Ruisdael in the famous "Haarlempjes," which were bird's-eye view landscape paintings of the city and the surrounding bleaching fields.⁸

It is not possible to know exactly why one industry or profession would be depicted by artists and another equally lucrative and successful industry was not. Clearly a market existed for the one, but not for the other. In Ruisdael's case, the artist developed a visual vocabulary based on established pictorial conventions. Ruisdael found in earlier and contemporary maps of Haarlem and the surrounding bleaching fields an artistic precedent on which he could draw.* In the case of brewing, no pictorial precedents existed from which artists could evolve a contemporary pictorial celebration of the industry.^{9*}

Ultimately, the question of why one profession or industry was depicted and another was not is comparable to "which came first: the chicken or the egg?". We do not know whether a market for imagery first stimulated artists to find a pictorial vocabulary, or whether artists first determined a pictorial vocabulary that increasingly stimulated a market for the imagery. In any case, the depiction of any profession or trade would have been short-lived without a subsequent market for it. In general, the demand for such images of trades and professions was determined by the "open market" rather than by specific commissions. The exception to this included portraiture of successful merchants, doctors, lawyers, religious leaders, teachers, and so on, shown busy at their professional tasks. Also commissioned were rare guild paintings and ornamental objects which depicted the various steps in the manufacture of a product.

Even when a particular occupation was depicted by seventeenth-century Dutch artists to the exclusion of another equally important trade, the featured occupation was often limited to its depiction in one medium or another. Certain itinerant tradesmen, for example, such as the ratcatcher by Cornelis Visscher (cat. no. 64), or the spectacles salesman by Adriaen van Ostade (cat. no. 55), were invariably depicted in prints but not in paintings. This may be explained in terms of the relatively low value placed on the print medium in contrast with paintings. The depiction of a lowly profession like a ratcatcher or spectacles salesman was more appropriate in a print rather than in an aggrandizing painting. Such an explanation, however, is contradicted by the fact that other lowly itinerant tradespeople, such as the pancake maker, were depicted in both paintings and prints (cat. no. 50).

Although no generalizations can be made about why one trade or task might have been depicted in only one medium, each case may be understood in terms of the unique artistic, social, economic and historical circumstances surrounding that occupation. The female tasks of spinning, lacemaking and embroidering, for example, which could have either positive or negative connotations concerning the female worker's character, were depicted in both paintings and prints by Dutch artists.¹⁰ On the one hand, female handwork was considered to be virtuous as it emulated the activity of the Virgin's spinning.¹¹ On the other hand, female handwork, specifically the motion of the worker's tools, also became a Dutch metaphor for love making.¹² Thus, images of the spinner, lacemaker and embroiderer could show her either in a lascivious pictorial context, or in

a chaste, virtuous light, such as in A.J. Klomp's *Classical Landscape with Shepherdess* (cat. no. 10), Jacob Vrel's *Interior with a Woman Darning* (cat. no. 22), and Pieter Stevens' *Two Seated Women Making Lace* (cat. no. 45).

A survey of prints and paintings of the three female tasks reveals that while spinners were depicted *only* in a positive light in paintings, and sometimes in a positive and sometimes in a negative light in prints, lacemakers and embroiderers were depicted in negative and positive contexts in *both* paintings and prints. The discrepancy may be explained in terms of the fact that spinning was regarded as a basic, no-frills step in the production of cloth and deserved to be consistently depicted in a positive light in the more sophisticated medium of painting. In contrast with the fundamental importance of the thread that the spinner spun, the products of the lacemaker and the embroiderer were considered by some to be superfluous and luxurious decoration.¹³ In the eyes of at least some viewers, therefore, lacemakers and embroiderers found an appropriate place in a painting or a print showing lascivious activity, which could result from indulgence in the sensuousness of unnecessarily elegant finery.

Limitations set on the depiction of occupations or trades could have been established by traditional pictorial formats from the fifteenth- and sixteenth-centuries in which the depiction of a profession first appeared. Print series of the elements, months, seasons, senses, or labors of the months constitute some of the best examples of such pictorial conventions from which some of the seventeenth-century Dutch individual prints and paintings of professions and trades may have evolved.¹⁴ Certain occupations became traditionally associated with one or more of the elements, months, seasons, senses, or labors of the months and were depicted repeatedly by different artists. The pancake maker represents the sense of taste, for example, in two separate seventeenth-century print series by Jan Both (cat. no. 50) and by Cornelis Dusart.¹⁵ Repeatedly the fisherman represented the element of water, such as in Jacob de Gheyn's print series of the elements.¹⁶ Cornelis Dusart's late seventeenth-century print representing *November* depicts the activity traditionally associated with that month: the slaughtering of a pig (cat. no. 52).

Sixteenth- and seventeenth-century print series of trades and professions may have had an even bigger impact on the conception of individual seventeenth-century images of workers and laborers than did the print series of the elements, months, seasons, senses and labors of the months in which various professions sometimes appeared. Although the print series of the trades are fewer in number than the other kinds of series, they offer a wealth of specific sources for the depiction of laborers in later single prints and paintings. The 1568 print series of trades, *Ständebuch*, by Jost Amman and Hans Sachs depicts 114 different occupations each accompanied by an inscription beneath the image. Amman conceived of each of the workers objectively, whereas Sachs's texts sometimes provide editorializing comments on the relative virtuousness of the particular profession. The tone of the editorializing inscriptions, however, is not supported by the pictorial characterizations of the worker. The print of the respectably appearing lawyer, for example, is inscribed underneath that he "often defends an unjust cause in court, using shrewd ploys and obtaining delays; if his client loses, the lawyer has still filled his own



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purse."¹⁷ The dentist, we are told, "removes aching teeth painlessly 'as one bears children.'"¹⁸

The Amman/Sachs print series is organized in a social, political and economic hierarchy. It begins with the Pope and members of the Catholic church, proceeds to royalty, including the Holy Roman Emperor and noblemen, continues by depicting the physician, pharmacist, astronomer and on to less skilled professions, such as the butcher, the tailor, the carpenter and the fisherman. The series ends with the money fool, the gluttonous fool, the jester and the natural fool who "has no sense, acts and speaks without thinking and cannot follow advice."¹⁹

Seventeenth-century Dutch print series of trades illustrate some of the same occupations as in the Amman/Sachs images, but do not copy the earlier sixteenth-century series.

The ca. 1635 print series of trades by Joris van Vliet includes only eighteen images and limits itself to a narrower social group, including such occupations as the blacksmith, locksmith (cat. no. 66), mason, carpenter, basketworker, broom-maker (cat. no. 67), shoemaker, baker, sail maker (cat. no. 68), weaver, cooper and so on. Excluded from Van Vliet's series, therefore, are the two extremes of the social spectrum, beggars and members of the Church and royalty, that Amman and Sachs chose to include. Political changes in seventeenth-century Netherlands undoubtedly account for the exclusion of the representatives of the Catholic church and royalty from Van Vliet's series.

The 1694 print series of 100 trades and professions, *Het Menselyk Bedryf* (The Human Profession) by Jan Luycken, includes many of the occupations previously depicted by



Amman and Van Vliet, but it also omits others and introduces new ones. Drawings, which served as designs for the plates, include those for the ship carpenter, book printer and diamond cutter (cat. nos. 36, 37 & 39). The exclusion from Luycken's series of many of those professions depicted in Amman/Sachs's *Ständebuch*, such as members of the Catholic Church, the kettledrummer, pilgrims, the spurnaker and the peddler, can be understood in terms of the political, social and religious changes that took place over a century and a half. Similarly, the inclusion of several occupations in Luycken's series that were not depicted in Amman/Sachs's *Ständebuch*, such as five different trades within the cloth industry and five within the shipping industry, reflects significant economic developments in the Netherlands over the seventeenth-century. Although several of Luycken's new additions to his series of occupations represent a modernization of the contents, by the end of the seventeenth-century the artist's inclusion of moralizing inscriptions beneath each of the images constituted an old-fashioned mode.

In addition to traditional pictorial sources, such as the print series, certain seventeenth-century images of occupations could have found their source of inspiration in theatrical, proverbial and literary traditions in which certain trades or professions were characteristically featured. The doctor and the servant, for example, enjoyed stock roles in the popular *commedia dell'arte* and in the amateur groups of performing rhetoricians known as *rederijkers*.²⁰ Every depiction of a doctor as in, for example, Pieter Quast's *The Doctor's Shop* (cat. no. 14), or Jan Steen's *Love-Sick Maiden* (cat. no. 18), did not necessarily have its source in the theater, but identifying characteristics, such as costuming, reveal that many did. The interpretive question that subsequently presents itself is to what extent does the image of the doctor or servant in a painting or print have the same meaning or function as the comparable character in the theater.

Similarly, proverbs in which members of certain occupations played a role may have provided a source for seventeenth-century images of tradespeople. The Flemish proverb, "a usurer, a miller, a banker and an excise man are the Devil's four evangelists," demonstrates certain common attitudes toward those professions.

Depictions of trades and professions appeared as well in didactic seventeenth-century emblem books and moralizing prints with accompanying inscriptions.²¹ Such literary contexts provide another way in which to understand contemporary paintings and prints of occupations that lack explanatory or didactic inscriptions. The depiction of the same profession in an emblem book as well as in a painting, however, does not ensure that the two images had the same function and meaning.²² It is difficult to determine what the relationship of the moralizing emblematic image might be to the painting or print of the same occupation. A judgement must be shaped by an assessment of the overall tone or mood of the pictorial context in which the unscripted image of the profession is depicted.

Typical Dutch holiday traditions provide an additional context in which to understand the origin, meaning and function of certain depictions of trades and professions. Although pancake makers could be identified with the element of taste in print series of the senses, as is the case in the print by Jan Both (cat. no. 50), they were also an integral part of the real-life celebration of Shrove Tuesday, which

preceded Lent.²³ Prints or paintings of a pancake maker could, therefore, make reference to either the sense of taste, the holiday of Shrove Tuesday, both traditions, or neither. Again, the larger context in which the artist rendered the pancake maker and the tone or mood that as established would be interpretive clues to understanding the meaning and function of the particular image.

In addition to the various pictorial and literary traditions that helped to determine the selection and appearance of occupations in seventeenth-century Dutch paintings and prints, economic and social circumstances tied to specific professions and trades also had an impact on the imagery. It is surprising, however, that such economic and social conditions did not have an even greater influence on the production of depictions of trades and professions.

The Dutch textile industry and Dutch horticulture, including the related marketing of vegetables, provide two examples in which economic and professional success were reflected in images of trades and professions. Both industries reached the height of their international fame at the same time as paintings were produced in which the industries were celebrated.²⁴ Paintings of the bleaching fields outside Haarlem, such as Jacob van Ruisdael's *Bleaching Fields Near Haarlem* (cat. no. 15), paintings of weavers in their workshops by Haarlem painters, and a large number of paintings of vegetable women, such as Jan Steen's *Vegetable Market* (cat. no. 17), attest to the pride taken by the general Dutch public in such developments.²⁵ Literary praise of the textile industry and of horticulture found in city histories and travelers' chronicles parallels the pictorial expression in the paintings of bleachers, weavers and vegetable market sellers.

Consistently favorable social attitudes toward some economically successful industries, like bleaching, seemed to have provided the initial impetus for the creation of many celebratory and commemorative paintings in which the industry was shown. Other trades or professions experienced changes in attitudes toward them from negative to positive which may have influenced comparable changes in the ways such professions were depicted. Rembrandt's etching of a *Ratcatcher*, 1632, for example, presents a scruffy, whiskered itinerant who, like the dead rat that he holds up, is rebuffed with disgust by the customer at the open half-door.²⁶ Two decades later, however, Cornelis Visscher presented a much more refined ratcatcher in his 1655 engraving (cat. no. 64). The beard, clothes and demeanor attest to the more respectable role that the ratcatcher then played in Dutch society.*

Although such idiosyncratic issues concerning-seventeenth-century Dutch economic and social history may be raised by the depictions of trades and professions, the interpretive challenges of such images represent a microcosm of the richness of seventeenth-century Dutch art as a whole. Various pictorial and historical contexts have been suggested here for understanding the derivation, meaning and function of such imagery, but the most visually engaging images tend not to be understood in terms of any one of these contexts, but rather in terms of a network of sources, attitudes and influences. As in the viewer's occupation with other aspects of seventeenth-century Dutch art, one of the most pleasurable tasks or labors he or she may have is to work toward an understanding and appreciation of the seventeenth-century Dutch images of trades and professions.



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1. John Michael Montias has written most extensively on the subject of inventories of collections of seventeenth-century Dutch, more specifically Delft, art collections. He classified 9623 paintings into 56 subject groups which he then combined into 12 major categories. Montias went on to discuss difficulties he encountered in classification. John Michael Montias, *Artists and Artisans in Delft: A Socio-Economic Study of the Seventeenth Century*, Princeton, N.J., 1982, pp. 238 & 240

2. Shop signboards offer another context in which trades and professions were depicted. One can imagine that such signboards were common in the seventeenth century even though very few are extant today. Aelbert Cuyp's copper signboard (45.5 x 52 cm.) for a wineshop provides a fine example. On one side, the artist depicted tasting the wine; on the other side of the signboard, workers barrel the wine. See: *All the Paintings of the Rijksmuseum in Amsterdam. A Completely Illustrated Catalogue by the Department of Paintings of the Rijksmuseum*, Maarssen, The Netherlands, 1976, p. 184.

3. The only two examples known to me were commissioned

by textile guilds. In the late sixteenth-century, Jan Swart of Groningen produced a painting for the weavers' guild that depicted two working weavers in the bottom foreground subordinated to the scene behind them of the guild's patron saint, Bishop Severus, entering the Church. Between 1594 and 1612, Isaac van Swanenburgh produced four paintings for the Leiden say guildhall that depict the steps in the production of say. *Saai* weaving or "say" in English, was actually only one of several *nieuwe* (new) draperies produced in Leiden at the end of the sixteenth-century. The *nieuwe* draperies were distinguished from the old draperies, or "pure" woolen cloth, by the preparation of the wool or by the mixing of the woolen yarn with other fibers, such as cotton or silk.

4. Lucinda Kate Reinold, *The Representation of the Beggar as Rogue in Dutch Seventeenth-Century Art*, Ph.D. Dissertation, University of California, Berkeley, 1981, pp. 1-2.

5. Simon Schama, *The Embarrassment of Riches, An Interpretation of Dutch Culture in the Golden Age*, New York, 1987, p. 467. See also: Paul Zumthor, *Daily Life in Rembrandt's Holland*, London, 1962, p. 132.

6. Schama, op. cit. (note 5), p. 468. In 1611, the bailiff of Wassenaar turned down an offer of eighty guilders for his permission to set up a brothel of Amsterdam prostitutes at the horse fair because the sum seemed insufficient for the lucrative business opportunity. A. Th. van Deursen, *Het kopersgeld van de Gouden Eeuw*, Vol. II, *Volkscultuur*, Amsterdam, 1978, p. 36; cited in *Ibid.*
7. Some art historians have argued that Calvinism "showed the path" toward the depiction of secular subjects, in contrast with religious subjects, that characterize so much of seventeenth-century Dutch art. Erik Larsen with the collaboration of Jane P. Davidson, *Calvinistic Economy and 17th Century Dutch Art*, University of Kansas Humanistic Studies, 51, Lawrence, KS, 1979, p. 59.
8. Linda Stone-Ferrier, "A Reconsideration of Ruisdael and Rembrandt," *Art Bulletin*, LXVII, Nr. 3 (September 1985), pp. 417-436.
9. The discrepancy between the lack of pictorial commemoration of a successful industry and the wealth of images celebrating another comparably successful one may possibly be due to the fact that some industries, such as Amsterdam's ship building and sugar refining, remained outside the control of a guild. Instead, the government regulated their affairs. Charles Singer, ed., *A History of Technology*, Oxford, 1957, p. 151. The lack both of an organization and identification as a united industry may have affected adversely any chance for a market for self-congratulatory imagery. Smaller-scaled professions, such as book sellers, pharmacists, bakers, peddlers and others had been organized into guilds, but may not have been large enough organizations to afford to commission any art object for the guildhall larger than the traditional beakers, grave plaques and guildshrines.
10. Linda Stone-Ferrier, "Spinners of Virtue, the Lacework of Folly, and the World Wound Upside Down," in the forthcoming volume of selected papers from the conference, "Cloth and the Order of Human Experience," sponsored by the Wenner-Gren Foundation for Anthropological Research, to be published by the Smithsonian Press in their *Studies in Ethnographic Inquiry* series.
11. For a fuller account, see Durham, North Carolina, Duke University Museum of Art, *Recent Tapestries*, 11 March-23 April 1972, exhibition catalogue, and *Ciba Review*, XXVIII, December 1939, p. 986.
12. Such allusions occurred most frequently in emblems, as exemplified by one such image in Jacob Cats' *Sinne- en Minne-Beelden & Emblemata Amores Morelque spectantia*, Amsterdam, 1622, pp. 54-55, in which a fashionably dressed young woman embroiders while watched by cupid. The speaker relates: "Your needle bores a hole; your thread makes the stitch. Love, treat me in the same way; keep all the same strokes. You know I am wounded by your sweet mouth. Go on, heal the pain there where you gave me the wound."
13. In 1621-22, in his satire, 'T *Costelick Mal* (The Costly Folly), for example, Constantijn Huygens criticized women who could not resist elegant apparel. Cited in Rosalie L. Colie, "Some Thankfulness to Constantine" *A Study of English Influence upon the Early Works of Constantijn Huygens*, The Hague, 1956, p. 40.
14. Such series derived from Medieval imagery found, for example, in the sculptural programs of Gothic cathedrals and in illuminated manuscripts.
15. F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings, and Woodcuts*, Amsterdam, 1949, Vol. VI, p. 76.
16. *Ibid.*, Vol. VII, p. 119.
17. The translation is taken from Jost Amman and Hans Sachs, *The Book of Trades (Ständebuch)*, with an introduction by Benjamin A. Rifkin, New York, 1973, p. 22.
18. *Ibid.*, p. 60.
19. *Ibid.*, p. 122. Interestingly, the image of the natural fool is exactly the same as that of the peddler who was depicted much earlier in the series.
20. S.J. Gudlaugsson, *The Comedians in the Work of Jan Steen and His Contemporaries*, Soest, The Netherlands, 1975, pp. 8-23, 50-54; A. Heppner, "The Popular Theatre of the Rederijkers in the Work of Jan Steen and His Contemporaries," *Journal of the Warburg and Courtauld Institutes*, Vol. 3; (1939-40), pp. 22-48; and Barbara Stanton-Hirst, *The Influence of the Theatre on the Works of Pieter Jansz. Quast*, Ph.D. Dissertation, University of Wisconsin, Madison, 1978, pp. 114-129, 133-154.
21. Herman Saffleven's 1647 etching of an itinerant spectacles salesman, for example, is inscribed "Bedrieger," or deceiver. In an example from an anonymous Amsterdam emblem book from 1704, the depiction of a young female who spins is inscribed: "Domesticity is women's crown jewel, such a crown to ornament a woman as dutifully running the peaceful house." Anonymous, *Emblemata Selectiora*, Amsterdam, 1704, p. 4.
22. Prof. Eddy de Jongh of the art history institute of the University of Utrecht was the first to promote the ways in which emblematic images and their didactic inscriptions could function as keys to unlocking the meaning of seemingly realistic seventeenth-century Dutch paintings. Since his ground-breaking publications, including the exhibition catalogue, *Tot Lering en Vermaak* (Amsterdam, Rijksmuseum 1976), much scholarly discussion has ensued concerning the value and limitations of such a methodology. See, for example, Svetlana Alpers, *The Art of Describing: Seventeenth-Century Dutch Art*, Chicago, 1983, pp. 229-233.
23. Jonathan Markel, entry on Jan Steen's *Pancake Maker*, in *Dutch Life in the Golden Century, An Exhibition of Seventeenth Century Dutch Painting of Daily Life*, catalogue essay and notes by Franklin W. Robinson, Museum of Fine Arts, St. Petersburg, Florida and Atlanta, Georgia, 1975, pp. 41-42.
24. For a discussion of the success of Dutch horticulture, see Jan de Vries, *The Dutch Rural Economy in the Golden Age, 1500-1700*, New Haven and London, 1974, pp. 153-164; W.J. Sangers, "Amsterdams' beteekenis voor de groententeelt in de 17de eeuw," *Tijdschrift voor economische en sociale geographie*, 38 (1947), pp. 52-55; W.J. Sangers, *De ontwikkeling van de Nederlandse tuinbouw tot het jaar 1930*, Zwolle, The Netherlands, 1952, pp. 111-134; and Stone-Ferrier's unpublished study, "Gabriel Metsu's *Vegetable Market at Amsterdam*."
25. *Ibid.*
26. Hollstein, op. cit. (note 15), Vol. XVIII, pp. 63-64 and Vol. XIX, p. 116.



1



2



3

People at Work: Seventeenth Century Dutch Art

CATALOGUE

PAINTINGS:

1. Pieter Aertsen circle
1508-1575, Amsterdam
Market Scene
oil on canvas
41 1/4 X 54 1/2 in.
Hofstra Museum, Gift of Robert Chapellier, Chapellier Galleries, 1969, HU 69.1

Pieter Aertsen and his wife's nephew, Joachim Beuckelaer, utilized what later art historians have termed "genre themes" in some of their paintings. Aertsen's "Kitchen Scene" and Beuckelaer's "Kitchen Scene with Jesus in the House of Mary and Martha" (1566), both at the Rijksmuseum in Amsterdam, are noteworthy for the realistic handling of human figures and the still-life quality of the arranged foodstuffs which are being prepared.

Beuckelaer's "Market Wives with Poultry and Vegetables" (1561) at Kunsthistorisches Museum in Vienna, and his "Fish Market" (1574) in Antwerp are similar in feeling to "The Market Scene" in Hofstra's collection, painted either by Aertsen, Bueckelaer, or one of Aertsen's followers, which shows that same scrupulous attention to detail. This market scene is devoid of religious overtones. It is an important precursor to many seventeenth-century Dutch artists, such as Joachim Wtewael, H. M. Sorgh and Emanuel De Witte, who took special delight in capturing the details of fish markets, vegetable markets, or poultry markets.

2. Cornelis Pietersz. Bega
1631/32-1664, Haarlem
The Alchemist, 1660
oil on canvas
16 1/4 X 15 in.
signed lower right, C bega
Isabel and Alfred Bader Collection

Cornelis Bega, son of a wood sculptor father and grandson of the painter, Cornelis van Haarlem, whose illegitimate daughter was Bega's mother, studied with Adriaen van Ostade. He entered the Guild of Saint Luke in Haarlem in 1653. Bega painted peasant interiors in the manner of his teacher.

The alchemist, a humbly dressed, bare-legged man, ignores the clutter and confusion of jugs, books, bottles, retort, and mortars and pestles, in his modest "laboratory" while he focuses his attention on the task of weighing cinnabar (mercuric sulfide). Lit by sunlight entering through the window on the left, the darkness of the interior is contrasted by the roof-tops of buildings seen through the window. This version of "The Chemist" is almost identical to a smaller version of "The Chemist" on panel in the collection of the J. Paul Getty Museum, in Malibu. The painting on canvas is thought to be the earlier version. Dr. Bader's analysis of the sequencing of the two works was published in *Aldrichimica Acta*, Volume 4, Number 2, 1971.

3. Hendrik Bloemaert
1601-1672, Utrecht
Grocery Seller with Boy, 1623
oil on canvas
28 X 23 in.
initialed and dated on basket
Isabel and Alfred Bader Collection

The wrinkled, lined face of the toothless old woman holding the basket of apples contrasts sharply with the smooth skin and delicate ear of the young boy. Simon Schama (1987) has observed that Dutch artists lingered over every wrinkle and blemish in elderly female subjects, painting or etching a "moral topography." One interpretation of this painting by the oldest son of Abraham Bloemaert hints at erotic possibilities implicit in the seductive connotations of women offering apples (as Eve offered to the innocent Adam) and in the position of the woman's index finger; others are inclined to note the Dutch artist's fascination for texture and surface, highlighting the vegetable's leafiness, the wicker bands surrounding the fruit basket, and the fresh, crisp appearance of the boy's lace collar in contrast to the flatter and worn texture in the collar surrounding the old market woman's creased neck.



4. Pieter van den Bosch
Amsterdam 1613-1663, London
Kitchen Interior with a Woman Scouring Pans
oil on panel
15 1/2 X 21 3/4 in
New Orleans Museum of Art, Bequest of Bert Pison, 81.226

In this simple interior, the artist created two images of women's domestic activity. On the left, the spinning wheel awaits with a cushioned chair and nearby footwarmer for the woman who is expected to sit and spin. On the right, the busy woman scours a pan, surrounded by a still-life arrangement of metal cooking pots, pottery milk jugs, and a leafy cabbage. Her role as an exemplar of domestic virtue is echoed in the adoring look cast her way by the young child at her right elbow. Hearth and home, coupled with cleanliness, helped to define the work world, and work ethic, of the good *huisvrouw*. While this kitchen seems sparsely furnished, there is a portrait hung over the chimney piece.

A strikingly similar rendition by van den Bosch of the woman scouring pots and other cooking utensils is to be found at the National Gallery, London. In the London painting, "Serving Maid with Pots and Pans," the attention is focused exclusively on the activities of scrubbing; no visual reference is made to spinning, or childcare. Schama (1987) quotes Thomas Nugent's *Grand Tour* account (1738) as saying that the Dutch were "perfect slaves to cleanliness."

5. Quiringh Gerritsz. van Brekelenkam
(Quiry van Brekelenkam/Brekelenkam)
ca. 1625-1667/68, Leyden
Old Woman Scraping Carrots or Old Woman Sitting at her Fireplace
oil on panel
11 1/2 X 14 1/2 in.
New Orleans Museum of Art, Gift of Allen H. Johnnes, Jr., 76.306

Brekelenkam painted many pictures of "ordinary" people working, notably tailors in their household workshops assisted by apprentices and their wives who spun, and women preparing foods. In this painting, the spinning wheel as an "emblem" of domestic virtue is displayed, but attention is directed to the task which the old woman is performing, scraping carrots for a meal. The carrots and other vegetables at her feet will ultimately be cooked and served in the utensils which have been arranged at her feet. The Dutch were regarded by other Europeans as very well fed; culinary historians confirm that impression.

6. Aert de Gelder
1645-1727, Dordrecht
The Artist in His Studio
oil on canvas
18 1/2 X 22 1/4 in.
Isabel and Alfred Bader Collection

Aert de Gelder was one of Rembrandt's last students, along with Carel Fabritius, and remained faithful to his master's style long after it had ceased to be fashionable. In this quiet account of the artist seated at his easel, painting the portrait of a seated man posed with his right arm resting on the top of the chair, we cannot help but notice the imposingly large sized canvas propped on the easel, the T square hanging on the rear wall, the suspended draperies with which the artist could regulate the light streaming in through the window on the left, and the apprentice grinding colors at the rear of the studio. Many artists often crammed "props" into their studio space for use in "setting the scene" when painting interiors or genre scenes. De Gelder's artist's studio has very few of these items, and a calm, serene atmosphere is created. That serenity is reinforced by the muted use of color.





7

7. Hendrick Heerschop
The Alchemist oil on panel
 22 1/4 X 17 1/4 in.
 Isabel and Alfred Bader Collection

Heerschop's ruddy faced alchemist is pausing in his labors to draw on his pipe. A small anvil, tongs, retorts, bellows, glass vials, copper kettle, a brass basin, pottery jugs, and much-worn books surround him as he sits at his work bench. He has been distilling some liquid and his eyes seem riveted on the slowly filling container. The red draped table covering echoes the reddish jacket of the alchemist. His draped work apron and leggings are reminiscent of the white draped cloth on the work bench. The work demonstrates a masterful command of painterly technique.

Christopher Brown's *Images of a Golden Past* claimed that "the foolish alchemist" had become a "threadbare visual cliché" which was no longer tied to "observations of contemporary life." In Heerschop's depiction, there is very close fidelity to the equipment actually used in small chemistry laboratories or workshops; and there is virtually no indication that Heerschop considered this alchemist "foolish."



8

8. Pieter de Hooch
 Rotterdam 1629-1684 Amsterdam
Interior of a Dutch House, 168(?)
 oil on canvas
 22 5/8 X 27 1/2 in.
 signed lower left, Pd. Hoogh/A 168(?)
 Museum of Fine Arts, Boston, Bequest of Susan Cornelia Warren, 03.607

De Hooch was born in Rotterdam and studied with Nicolaes Berchem at the same time as Jacob Ochtervelt. He worked primarily in Delft and Amsterdam. His interiors and courtyards captured the Dutch housewife, kitchen maid, and serving girls busy at domestic household work. But the atmosphere was almost always calm and peaceful. Pieter de Hooch was fascinated with the play of light and shadows, and the creation and delineation of interior spaces.

In this painting, which Sutton assumes to have been done some time during the last four years of the artist's life, a woman kneeling by a fireplace, with her back to the viewer, is talking to a standing woman with a basket in her hand. At the right, a door opens onto another room flooded with sunlight playing on a tiled floor through a series of windows and an open door. Beyond the exterior doorway, trees can be seen in the background.

This painting at Boston is very similar to a representation of "Two Women by a Fireplace" located at the Musée Granet in Aix-en-Provence. Both of them show some of the tendencies toward stylization and mannerism which characterized de Hooch's later work after he moved to Amsterdam. On the other hand, while his painting style had changed, the theme of domestic interiors with women working, often accompanied by little children, had begun in his earlier years in Delft where he worked between 1652 and 1660.



9

9. Samuel van Hoogstraten
 1627-1678, Dordrecht
The First Born oil on canvas
 27 1/2 X 22 1/4 in.
 signed, on cradle
 Museum of Fine Arts, Springfield, Massachusetts, The James Philip Gray Collection, 52.02

Samuel van Hoogstraten, who had studied initially with his father, Dirck Hoogstraten, and later with Rembrandt in Amsterdam, worked in Dordrecht and The Hague. In this painting, a young mother wearing a white, rich, silken garment with a yellow collar over a yellow laced bodice is seated beside a wicker cradle from which a young, open-eyed baby peers. The child is nestling amidst linens under a fur rug. Standing behind the mother is an older woman, possibly the grandmother, dressed in a red velvet robe. Both women are gazing at the child with obvious pride and pleasure. On the left wall, partially disclosed by a twisted drape, is a flower painting. At the rear right, a door is opened revealing a room with a large wooden chest standing in front of a richly embossed leather wall covering. Clearly, the artist was a master of texture.

Such mastery would be in keeping with his own commentary on the painter's art as providing a deceptive, albeit praiseworthy and amusing, "mirror of Nature."

The representation of a woman, usually a young mother, with a child in a cradle, was a theme explored by other artists. See, for example, Pieter de Hooch's "A Woman Beside a Cradle" at the Gemäldegalerie in Berlin, or Gerrit Dou's "The Young Mother" (c.1655) also in Berlin.



10

10. Albert J. Klomp
1618-1688, Amsterdam
Classical Landscape with Shepherdess
oil on canvas
14 X 20 in.
Seena and Arnold Davis Collection

This Amsterdam painter worked in the tradition of many Dutch painters, who visited Italy and were taken with bucolic vistas of shepherds, shepherdesses, and cowherds. Klomp's shepherdess sits amidst her flock, quietly spinning with a distaff. The arched ruin suggests the long lost glories of the Roman Empire which had particular appeal for a number of Dutch artists.



11

11. Judith Leyster
Haarlem 1609-1660 Heemstede
Self-Portrait, c. 1635
oil on canvas
29 3/8 X 25 5/8 in.
National Gallery of Art, Washington, Gift of Mr. and Mrs.
Robert Woods Bliss, 1949.6.1 (1050)

Judith Leyster, the daughter of a Haarlem brewer, who had studied with Frans Hals, was admitted to the Haarlem Guild in 1633 and attracted students of her own. Her marriage in 1636 to the painter Jan Miense Molenaer resulted in many of her works being misattributed to him or Frans Hals. She was a fully competent painter in her own right.

Her obvious pride in her abilities shines through in this self-portrait of the artist at her easel, working on "The Merry Fiddler", around the time she had been admitted to the Guild of St. Luke. The Fiddler was one figure in "The Merry Trio" (c.1629-31) now in the collection of Mr. and Mrs. P. L. Galjart in the Netherlands.

12. Egbert van der Poel
Delft 1621-1664 Rotterdam
Farmhouse on a Canal, 1648
oil on oak panel
18 3/4 X 21 3/4 in.
The Art Museum, Princeton University, Museum Purchase,
29-20

While ducks swim about or stand at the canal's edge, ready for the plunge, they pay no attention either to the peasant woman (on the right) down on her knees washing out a pan at the edge of the canal or to the peasant man (on the left) walking into the yard of the farmhouse where a number of large caldrons, pottery jugs, and wooden buckets are arranged. The artist has wittily signed and dated the painting on a stick floating in the canal at the lower right side.

Strikingly similar renditions of the barnyard filled with chipped and battered pottery, crockery, barrels and jugs can be seen in van der Poel's "Barnyard Scene with Two Figures and a Cart" at the Worcester Art Museum. A third oil on panel of the "Barnyard Scene," dated 1649, appeared in a 1975 Leo Spik auction in Berlin. Its present whereabouts is unknown. (See James A. Welu, 1979.)



12



13

13. Hendrick Gerritsz Pot
c.1585-1657, Haarlem
Scene in a Bordello
oil on oval panel

14 1/2 X 19 in.

New Orleans Museum of Art, Bequest of Bert Piso, 81.265

Hendrick Pot, the Haarlem-born painter who moved to Amsterdam around 1650, was a painter of *bordeeltjes*, merry companies, and guardroom scenes. He captured well the "low-life" dimensions of brothels. Here the leering procurer is encouraging the lecherous soldier (whose uniform jacket and sword have been unceremoniously draped over a chair) to fondle the prostitute. They've obviously been drinking and eating oysters (thought to be an aphrodisiac, and typically associated with sexual overtures.) While his hands are playing with the woman's bodice and waist, her left hand is stretched back to reach toward the procurer for the money bag which the cavalier has given for favors about to be received. The large bedstead behind the procurer at the right, with its curtains parted, make clear the next step in this progression. Often bordello scenes were thought to refer to the "Prodigal Son." In Pot's painting, there seems not the slightest indication of eventual remorse.

Lotte van de Pol (1984) commented that *bordeeltjes* were "found in the halls and livingrooms of respectable people, without causing much embarrassment," although she noted that prostitution, adultery, and procuring were criminal offenses. This ambivalence toward *hoererij* (whoredom) is reflected in many bordello scenes.



14

14. Pieter Quast
1605/06-1647, Amsterdam
The Doctor's Shop, 1632(?)
oil on copper

17 3/4 X 21 1/2 in.

The Art Museum, Princeton University, Gift of Frederic Fairchild Sherman, 80

Pulling teeth and letting blood were practiced by doctors, dentists, barber-surgeons, and quacks, who were often mocked by seventeenth century Dutch artists. Occasionally, such activities were depicted to illustrate the sense of "touch," as is the case with Jan Both's etching (cat. no. 51). In Pieter Quast's painting, a very elaborately dressed cavalier (a mockery perhaps of the wealth of doctors) is working on the swollen-faced peasant whose tooth is probably infected or abscessed. The patient is clasp his hands beneath his muscular bare knee in an effort to withstand the pain. A second seated patient, leaning forward over a barber-surgeon's metal bowl, is having his skull trepanned by a bumptious assistant.

Behind the "doctor" to the left can be seen the grinning skeleton, "Death," who wears a cap and reminds the viewer that the jars of medicines and books of healing formulae are apt to be as painful and, ultimately, ineffective, as the procedures to which these rude patients are submitting. "The Foot Operation" by Quast, at the Rijksmuseum, Amsterdam, depicts an old surgeon operating on his rustic patient. There is a skull resting on an open book, prominently displayed at the left in the foreground. It is, as Christopher Brown (1984) observed, "...hardly an encouraging omen."



15

15. Jacob van Ruisdael
1628/29-1682, Haarlem
Bleaching Fields Near Haarlem
oil on canvas

13 3/8 X 16 3/8 in.

Wadsworth Atheneum, Hartford, Ella Gallup Sumner and Mary Catlin Sumner Collection, 1950.498

Jacob van Ruisdael, the greatest of the Dutch landscape artists, produced a number of works capturing the environs of his native, and much beloved, Haarlem. As many as 18 of the 33 *Haarlemmpjes* featured a distant view of the city surrounded by its bleaching fields. At the left, small figures of women can be seen laying out the linens to be bleached. This occupation was thought to be a "respectable" one for Haarlem women, but it did not pay well, according to Schama (1987). Like many of van Ruisdael's landscapes, this one concentrates the portrayed activity and land mass on the lower third of the canvas, permitting the artist to explore and exploit the cloud formations which were an almost ever-present accompaniment to sunny days on towns bordering the North Sea.

While earlier Flemish artists, especially Brueghel and David Teniers, had painted bleaching fields, they tended to concentrate on the workers laying out the linens. Van Ruisdael's paintings, which were sought after by linen merchants, Haar-



16

lem citizens, and visitors to Haarlem, were panoramic views of the bleach works located on the wind-swept dunes. As such, they not only commemorated a prosperous industry which was the envy of English, French, German, and Danish cloth merchants, but they celebrated the town as well. (See Stone-Ferrier's discussion, 1985.) Van Ruisdael's followers, Jan Vermeer van Haarlem (after 1600-1670) and Jan Kessel (ca. 1641-1679) also painted views of Haarlem and neighboring towns, with bleaching fields.

16 Jan Steen
1625/26-1679, Leyden
The Fortune Teller, c.1648-52
oil on canvas
39 3/4 X 16 1/2 in
Philadelphia Museum of Art, W.P. Wiltstach Collection, W02-1-21

Jan Steen's works frequently mock the behavior of his countrymen, usually in a humorous (rather than a biting) way. Here the credulity of rural peasants is commented upon by the depiction of the fortune teller at the lower left who is plying her trade with some gullible people who are consulting her. Other peasants are going about their work-a-day tasks, carrying goods, or going to the fields, paying no attention to the small drama taking place.

17. Jan Steen
The Vegetable Market
oil on panel
29 X 23 1/2 in.
signed lower right, i. S.
Private Collection on loan to the Museum of Fine Arts Boston, 128.1984

Vegetables and fruits were available in both quantity and variety in the Netherlands. Depending upon the season, customers could choose from among onions, parsnips, turnips, beets, white and savoy cabbages, peas, beans, cucumbers, leeks, apples, pears, plums, cherries, and figs (de Vries, 1974 and Schama, 1987). Many painters lovingly depicted this abundance. See, for example, Sorgh's "Vegetable Market" at the Rijksmuseum, Amsterdam, or Metsu's "The Vegetable Market in Amsterdam" at the Louvre, Paris.

Steen's teacher, Adriaen van Ostade, painted a "Fish Stall" (1672), located at the Rijksmuseum, in which the fishwife offering the fish for sale is standing in a position roughly analogous to Steen's *marktenster*.

18. Jan Steen
The Lovesick Maiden
oil on canvas
34 X 39 in.
signed, i. STEEN
The Metropolitan Museum of Art, Bequest of Helen Swift Neilson, 1945, 46.13.2

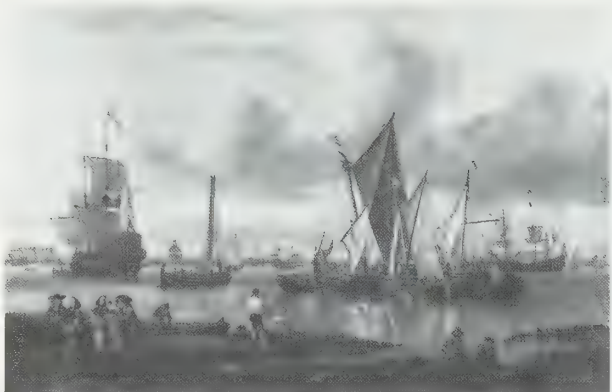
The "doctor's visit" is a theme in 18 Jan Steen paintings. The maidens were typically suffering from lovesickness, or erotic melancholia, or pregnancy. In some Steen variations on this theme, the distressed young woman is pictured with a lascivious cat or dog, a chamber pot to indicate that the doctor was using uroscopy to make his diagnosis, an older woman gazing sympathetically or condemningly, and a somewhat ridiculous doctor wearing old-fashioned clothing. Occasionally, the alleged "suitor" is also present. (See Peter Sutton's 1982/83 discussion of Steen's treatment of this theme.)

In this painting, the seated, young, buxom-breasted, woman is having her pulse checked by the doctor, who is holding her right wrist, while she raises her left hand to her brow. The older woman, wringing her hands, looks concerned. The doctor does not look surprised in the slightest; and the dog on the pillow near the foot-warmer snoozes through the entire scene. The young woman's foot on the foot-warmer and the bed-warming pan and brazier at the lower left portend the answer. The heat of passion, which obviously led the women at one point into the bed with two pillows seen at the rear right, has produced the condition. Through the open door at the left there is a charming view of trees and the town's skyline. Above the door is a figure of Cupid with his bow and arrows; perhaps he is to blame for her malady.

The "doctor's visit" was explored by other painters as well, notably Gabriel Metsu and Samuel van Hoogstraten whose "doctors" at the Hermitage in Leningrad and the Rijksmuseum in Amsterdam are examining urine in flasks, as well as by Richard Brackenbury. While doctors did make house visits in seventeenth-century Holland, the artists of the time enjoyed poking fun at medical practitioners in these romantic farces.



18



19



20



21

19. Abraham Storck
1644-c.1704, Amsterdam
View of Amsterdam oil on canvas
13 1/2 X 20 1/2 in.
signed lower left, A. Storck fecit
Museum of Fine Arts, Springfield, Massachusetts, The James Philip Gray Collection, 66.10

Storck was a member of the Amsterdam artistic community who primarily painted marines and naval battles. This harbor scene is busy with large trading ships and smaller boats transferring goods or transporting people. The foreground is occupied with two well dressed burghers and their three female companions strolling along the shoreline, a fisherman in his boat, two barelegged men who are chatting, and two others who are seated on the shoreline, oblivious to three swimmers in the water.

The same shoreline vantage point for observing the Amsterdam harbor, bustling with a man o'war amidst fishing boats and yachts, was featured in Storck's "Ships on a Calm Sea" (c.1684) at the Rijksmuseum Twenthe, in Enschede. Storck signed and dated (1684) a third painting which offers a view of Amsterdam harbor activities with boats at the dockside unloading fresh fish from wicker creels, also in the collection at Enschede.

20. David Teniers II
Antwerp 1610-1690 Brussels
Winter Landscape, c.1660
oil on canvas
41 1/2 X 67 in.
signed lower right, DTF
Hofstra Museum, Gift of Mrs. Blanche P. Billings Vander Poel, 1949, HU 49.1

Teniers, named after his painter father, depicts a swineherd driving two pigs along the wintery road. The months of November and December were conventionally a period of time in which hogs were butchered. (See Dusart's mezzotint for November, cat. no. 52.) His output was prodigious, close to 2000 works. He had become an independent master by 1632; court painter and keeper of Archduke Leopold Wilhelm's picture gallery in the Spanish Netherlands by 1647; and founder of the Antwerp Academy which opened in 1664.

Teniers' "A Winter Scene with a Man About to Kill a Pig" is among the Old Master paintings at the Dulwich Picture Gallery. The two men holding long poles on the pathway behind the Hofstra swineherd painting are virtually identical to those in the Dulwich painting. He also used the image of butchering hogs in his scene of "Winter" at the Noord Brabants Museum, 's Hertogenbosch.

Teniers, a Flemish painter, had considerable influence on a number of his Dutch peers, especially those working Rotterdam, (see Schneeman, 1982). He was a master of rural genre scenes.

21. Constantijn Verhout
Portrait of Cornelis Abrahamsz. Graswinckel, 166(?)
oil on panel
13 1/2 x 11 in.
signed, C Verhout
Isabel and Alfred Bader Collection

Graswinckel (1582-1664) owned the brewery *De Drie Ackeren* in the Voorstraat in Delft. He also served as *kerkmeester* at both the Oude Kerk and Nieuwe Kerk in Delft. The identification of Graswinckel as the subject of this portrait has been made, in part, based on a portrait of Cornelis Abrahamsz. Graswinckel in the *Hofje van Gratie*, an old-aged women's pension house in Delft which the Graswinckel family supported. The artist is not particularly well-known. He is known to have lived in Gouda in 1666 and 1667. Only one other signed work by Verhout, a dated (1663) painting showing a sleeping student with a pile of books, is presently known; it is located at the Nationalmuseum in Stockholm.

This portrait, with the brewer's calm eyes looking downward as he reflectively holds a stein of beer, is one of considerable beauty. The texture of his beard, the fur on his hat, and the raised textures on the surface of the pottery stein are palpable. Anthony Clark, then Director of the Minneapolis Institute of Arts, said of the portrait when it was exhibited in 1967 at the Kalamazoo Institute of Arts that it "...is as beautiful a piece of still life painting, and as original, daring, and elegant a work of art as anything I know...It is utterly clean and fresh."



22

22. Jacobus Vrel
1634-1662
Interior with a Woman Darning
oil on panel
11 1/4 x 9 1/2 in.
Isabel and Alfred Bader Collection

Jacobus Vrel, who was active 1654-62, in Delft and Haarlem, painted quiet interiors of women working at their daily chores and some street scenes and courtyards. He is thought to have been influenced by Pieter de Hooch. This painting, like others by Vrel, is deceptively simple. By reducing any background detail and flattening the depth, the viewer's attention is focused by the gentle light falling onto the woman's head and shoulders. As David McTavish (1984) noted "the gentle restraint of such features confers a sober dignity on the everyday event" of darning to repair clothing. Darning is a frugal domestic activity, and not subject to possible double-meanings in quite the same way as other needlework activities. (See Linda StoneFerrier's discussion of eroticism and needlework in *Images of Textiles*.)



23

23. Emanuel de Witte
Alkmaar 1615/17-1692 Amsterdam
Kitchen Interior, c. 1660
oil on canvas, mounted on panel
19 1/8 X 16 3/8 in.
signed center right on mantel piece: E. de Witte/166(?)
Museum of Fine Arts Boston, Seth K. Sweetser Fund, 47.1314

Like Pieter de Hooch who also worked in Delft, Emanuel de Witte was interested in the effects of air and light as well as perspective and the construction of space. Those traits are visible even in the rendering of kitchen interiors with women busy at work with domestic chores.

In this painting, a cooking pot hangs on a pot hook in the fireplace over a roaring fire and a reflecting bake oven is on the floor near the flames. A woman is leaving the kitchen through the door at the rear, although the little dog seems to anticipate her fairly speedy return. There are windows on the left through which the sun streams, casting shadows.

This kitchen is in a fairly prosperous home, as reflected in the book, stein, and drinking glass on the drop-leaf table at the left, as well as the cushion atop the rush-bottomed chair near the table, the brass mortar and pestle prominently displayed in the left foreground, and the wooden mantel. There is a large painting on the rear wall near the door on the right.



24

24. Emanuel de Witte
Interior of the Nieuwe Kerk, Amsterdam, 1677
oil on canvas
50 1/4 X 46 in.
signed lower right E. De. Witte/ A.1677
Museum of Fine Arts Boston, M. Theresa B. Hopkins Fund, 49.7

De Witte specialized in church interiors, both in Delft and in Amsterdam. Church interiors were also a major part of the oeuvre of Pieter Saenredam. Arnold Houbraken (1721) has been quoted by Peter Sutton (1984) for observing of de Witte that "...in the painting of churches, no one was his equal with regard to orderly architecture, innovative use of light, and well-formed figures."

Unlike Saenredam, who paid strict attention to the faithful rendering of architectural details, de Witte took considerable pleasure in manipulating interior space in churches, following certain innovative approaches initially begun in the 1650's by Gerard Houckgeest (c. 1600-1661) who had had an influence on Emanuel de Witte while they were both in Delft.

In this painting, two grave diggers are at work. One is in the grave, shoveling dirt out to open the space; and the second is standing on the floor with a shovel in hand. Both of the grave diggers are talking to a somberly dressed man, while a dog at the lower right urinates on the base of a column. There is a wheelbarrow at the extreme left and rollers to move the grave stone away. The church vaulting and columns and hanging brass chandeliers have been rendered in de Witte's characteristic style. The transitoriness of life might well be part of what de Witte wished to communicate.



25



26



27

28

25 Emanuel de Witte

The New Fishmarket, Amsterdam

oil on canvas

17 1/2 x 20 1/2 in.

signed lower left, E De Witte

Wadsworth Atheneum, Hartford, Ella Gallup Sumner and Mary Catlin Sumner Collection, 1949.447

Men are seen purchasing fish from a fishwife at the dock-side market. A female customer, holding the hand of a young child in her left hand, is in the foreground at the right. Two storks at the left hand side ignore the activity, and seem as oblivious to the hustle and bustle of the market as they are to the unfurled sails of the ship in port.

De Witte, who had worked in Alkmaar, Rotterdam, and Delft, had moved to Amsterdam in 1651; he was buried there in 1692 following his suicide.

26 Thomas Wyck

Beverwijk 1616-1677 Haarlem

The Scholar

oil on panel

13 1/4 x 11 in

Isabel and Alfred Bader Collection

Thomas Wyck's scholar is found working at a lectern, surrounded with books and manuscripts, so many that they are cascading onto the floor. Behind him is a globe, reminding us of the seventeenth-century Dutch fascination with cartography, and the Dutch exploration of sailing routes (and trading routes) across the globe. Other Dutch artists tended to use the globe as a symbol of scholarly activity, whether depicting geographers or astronomers.

In many respects, "The Scholar" parallels Wyck's panel painting of "The Alchemist" at the Rijksmuseum, Amsterdam, in which the same window, bird cage, desk or tabletop lectern, globe, books, large rope-girded pottery jar, and man's clothing are repeated. Important differences also exist between the two works. The Rijksmuseum alchemist is located within a more domestic setting, surrounded by a seated woman and standing boy in the background, and a boy assistant or apprentice standing near the alchemist's desk. "The Scholar" in the Bader Collection appears to be a more focused picture.

DRAWINGS:

27 Anonymous Dutch artist

Genre Scene by the Sea

pen and brown ink and brown wash on cream antique laid paper

7 1/2 x 12 3/4 in.

Harvard University Art Museums (Fogg Art Museum), Bequest of Austin A. Mitchell, 1969.96

This sketch of many people engaged in various activities by the sea depicts sturdy women carrying woven baskets filled with laundry or linens to be scrubbed, fishermen with small dories, a horse drawn cart transporting passengers, a woman balancing a bundle on her head, and at least one woman holding a small child.



28

28. Jan Asselijn, attr
Dieppe 1610-1652 Amsterdam
An Artist Seated on the Ground, Sketching
black chalk
5 15/16 x 6 13/16 in
The Pierpont Morgan Library, New York, Purchase as the
Gift of Mrs. Catherine Warner, 1974.69

Asselijn, an artist perhaps best known for his Italianate landscapes, was a friend of Rembrandt's who etched his portrait. In this drawing, the artist is remarkably free from the usual stock in trade items which typically surrounded artists portrayed in their studios. There is no easel, no maulstick, no pots of color, nor apprentices grinding colors. Just a simple scene of the artist sketching.

29. Andries Both
Utrecht 1612/13-1641 Venice
The Artist Seated at His Easel, possibly c.1634
pen and brown ink
5 1/2 x 7 1/4 in.
National Gallery of Art, Washington, Gift of Alice Steiner,
1985.41.1 (GD)

Andries Both's quick sketch of a rustic painter at his easel, holding a series of brushes and a maulstick in his left hand, while preparing to make a few strokes with his right hand on the small canvas also directs our attention to the elderly woman, with a much wrinkled face, who is sitting for the artist. The possible identity of the third figure, located to the right side of the sketch, is ambiguous, although it might be an apprentice grinding colors.



29

30. Cornelis Dusart
1660-1704, Haarlem
The Chair Mender
pen and point of brush, brown ink and wash, over preliminary
indication in graphite
7 7/8 x 6 1/8 in.
The Pierpont Morgan Library, New York, I,261

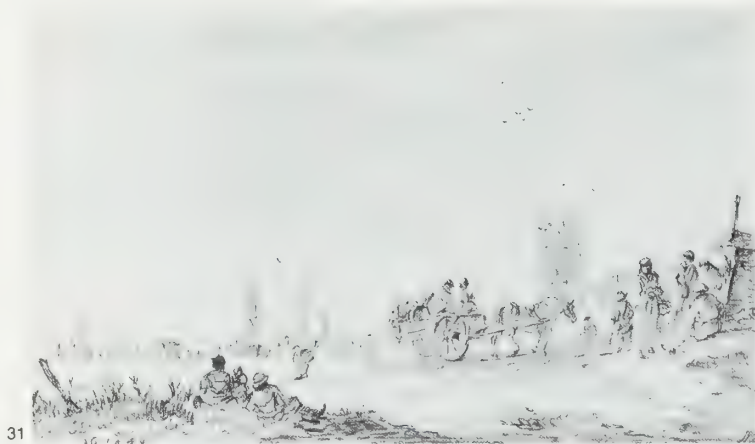
This itinerant artisan is depicted with a load of reeds under his left arm, while he uses his right arm to help balance some three-legged stools and chairs on his head. There is almost a whistled tune in the air as he strides along, looking for customers needing his services.

Dusart's chair mender was one of a number of itinerant artisans who made their livelihoods at markets, fairs, and in door-to-door hawking of their services, rather like the scissors grinders, spectacles sellers, or ratcatchers. Mending rush-bottomed chairs was not especially skilled or well-paying work, but did meet a need.

Dusart, one of Adriaen van Ostade's last and youngest pupils, seems to share his master's interest in low-life scenes of village life. Dusart has captured an almost jaunty and care-free attitude in the body position of this chair mender



30



31

31. Jan van Goyen
Leyden 1596-1656 The Hague
The Beach at Egmond aan Zee, 1649
black chalk and gray wash on off-white antique laid paper
6 1/2 x 11 1/4 in.
signed, VG 1649
Harvard University Art Museums (Fogg Art Museum), Gift of
Mr. and Mrs. Samuel B. Grimson, from the Paul M. Warburg
Collection, 1968.69

A horse drawn cart, loaded with some barrels and passengers, is pulling away from the water's edge. In the lower left background, a number of fishing boats are beached at this shore on the North Sea, where many small figures of fishermen, and those who have come to meet the boats, can be seen.

Jan van Goyen captures the details of busy activity in a tranquil image which seems almost frozen in time.



32

32. Jan van Goyen
A Fair, c.1651-53
black chalk with brown wash on buff paper
6 3/4 x 11 3/4 in.
The Metropolitan Museum of Art, Rogers Fund,
1906.06.1042.1

A village fair has been set up with market stalls lining the market place. In the foreground, a farmer and his wife can be seen unloading their produce from a small boat at the water's edge. Customers are seen browsing through the stalls, examining the goods, and perhaps listening to the cries of hucksters as well as assorted vendors.

Jan van Goyen, who studied with a number of masters in Leyden and Hoorn, came to Haarlem to study with Esaias van de Velde, and later moved to The Hague, was much taken with river scenes and rural landscapes. His work is characterized by tiny figures and many small, quick lines.



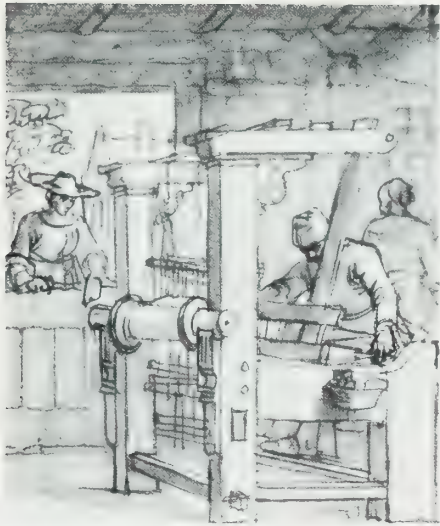
33

33. Philips de Koninck
1619-1688, Amsterdam
A School in Session
pen and brown ink, brown wash, some corrections with white
tempera
7 3/16 x 8 in.
The Pierpont Morgan Library, New York, I,213c

Schools and schoolmasters were featured in a number of treatments by strikingly diverse artists. Jan Steen's "The Village School" (c.1663-65) at the National Gallery of Ireland in Dublin presents the spectacle of the seated teacher at his bench striking a ferule on the hand of a weeping student whose crumpled lesson is on the floor. The disciplined student is standing at the teacher's desk, while other pupils also stand there ready to recite. Steen went even further in depicting the chaos in a rowdy classroom in "The Unruly School," on loan to the National Gallery of Scotland, Edinburgh, from the Collection of the Duke of Sutherland.

Gerrit Dou painted at least two accounts of evening or night schools, one located at the Rijksmuseum, Amsterdam, the other at the Metropolitan Museum of Art. His students have an air of earnestness about them. Adriaen van Ostade's 1644 etching of "The Schoolmaster" has a seated teacher listening to the children who are standing near his desk ready to read and recite their lessons. Returning to this subject in his 1662 panel painting of "The Schoolmaster," at the Rijksmuseum, van Ostade pictures much younger students, some barely out of infancy, who play and study in the schoolroom.

Philips de Koninck, in this drawing, makes it clear that pupils of varying ages received instruction from the same schoolmaster. His schoolmaster has a ferule in his right hand as he talks to two small children standing at his desk. Two much larger, older pupils sit at the left, engaged in conversation. One of them has an alphabet book of letters (A,B,C,D) suspended from a belt at his waist. A shelf with a few books near the door of the room, and more pupils seated in the background reading books complete this scene.

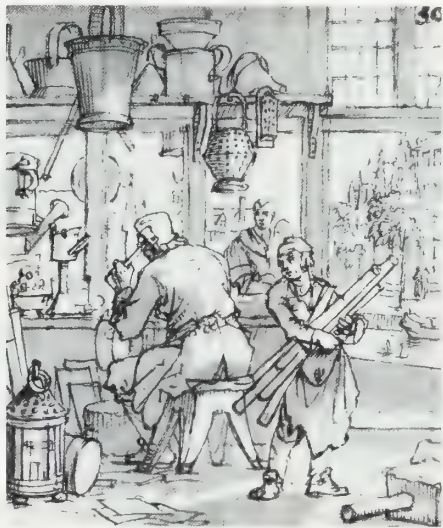


34

34. Jan Luyken
1649-1712, Amsterdam
Weaver
pen and brown ink, gray wash
3 1/2 x 3 in
Amsterdams Historisch Museum, A13379

At the conclusion of the seventeenth century, Jan Luyken, and his son, Caspar, prepared a book of prints and verses in the tradition of the sixteenth century Amman/Sach's "ståndebuch." The Luyken volume was called *Spiegel van het Menselyk Bedryf*. It was published in 1694. In the volume, some 100 different occupations are represented with moralizing commentary.

The weaver was one of the early representations in the series. Shown at his loom, he is working in his cottage, while a female customer looks through the Dutch door to speak with the weaver and his wife, who probably assisted in the sale of his cloth. Weavers were typically represented in this "cottage industry" fashion, rather than as members of the manufacturing guild except for the series of paintings which Isaak Nicolai van Swanenburgh was commissioned to execute for the "saie" guildhall in Leyden. (See Stone-Ferrier, 1985.) Weavers were thought of as industrious and hard-working. A number of paintings of weavers had been executed earlier by Cornelis Decker; invariably the weaver was working at or near his loom which dominated the workspace in his cottage.



35

35. Jan Luyken
Lanternmaker
pen and brown ink, gray wash
3 1/2 x 3 in.
Amsterdams Historisch Museum, A13394

Number 30 in the series of drawings for *het Menselyk Bedryf*, the lanternmaker is seen in his shop, hammering away with his back to the viewer. Through the front of his shop, one can see the row of houses lining the canal where ducks swim. An apprentice wearing a heavy leather work apron is holding poles from which the lanterns will be hung. In the background at the left, are panes of horn for the lanterns. Clearly, the lanternmaker also molded other metal objects, such as buckets and funnels, for sale.

36. Jan Luyken
Ship's Carpenter
pen and brown ink, gray wash
3 1/2 x 3 in.
Amsterdams Historisch Museum, A13401

The ship carpenters were an important link in the economic prosperity of the Netherlands during the seventeenth century. It was they who built and repaired the man o' wars, whaling ships, and large trading vessels, as well as the more ordinary fishing boats, that assured Dutch merchant interests on the seas.

During the third quarter of the seventeenth century, the Amsterdam guild of ship carpenters commissioned funeral regalia, consisting of a series of four silver plaques used to decorate the coffin of a deceased guild member when his coffin was being borne to the church for funeral services and burial. These "begrafenisschilden" are in the Amsterdams Historisch Museum's collection. They show various stages of construction, from shaping felled timber to the eventual launching of the vessel. In many respects, Luyken's drawing captures those early tasks in the preparation of timbers to be steamed, shaped, and fitted onto the ribbing to create the ship hull. In the background of the drawing, ships closer to completion are shown with their masts in place.

An especially telling glimpse of the ship carpenters repairing a vessel can be seen in a marine painting by Ludolf Bakhuysen the Elder (1630-1708) now in the Amsterdams Historisch Museum. Otto Naumann (1984) noted that ship carpenters were never featured in genre paintings.



36



37

37 Jan Luyken

Book Printer

pen and brown ink, gray wash

3 1/2 x 3 in

Amsterdams Historisch Museum, A13426

Luyken executed four drawings related to the printing and publishing of books. They included depictions of the paper-maker, the book printer, the copper-plate printer, and the book binder.

The book printer is operating the press in the foreground, which visually dominates the drawing. In the background, at the left, a second man is setting type into a form so that the metal can be inked, and the paper laid over it and pressed into sheets. Overhead, the printed folios have been hung up to dry, before they are bound together.

The book printers guild was established by 1662 as an offshoot of the artists' guild of St. Luke.

38 Jan Luyken

Copper-plate Printer

pen and brown ink, gray wash

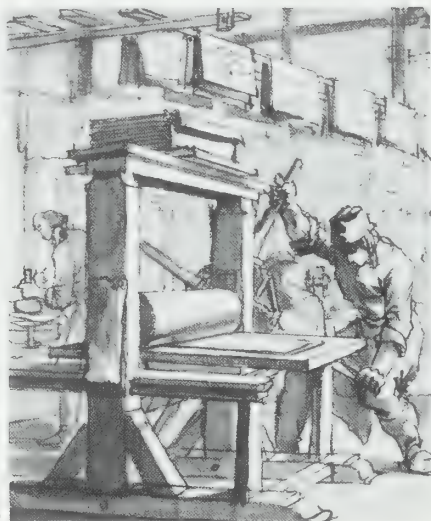
3 1/2 x 3 in

Amsterdams Historisch Museum, A13427

Etched and engraved copper-plates were inked; moistened paper was laid over the plates; heavy rollers pressed the paper so that it picked up the impression incised into the plate.

The proliferation of copper-plate printers made it possible for many artists to produce prints which could have wide distribution. Some artists simply designed the work and an engraver or etcher cut the plate to be printed; other artists like Rembrandt and Adriaen van Ostade were intimately involved in the engraving and etching process, and made changes in the plates as they passed through several different states. The action of the heavy rollers tended to cause a loss of some detail with subsequent impressions.

In Luyken's drawing, the physical force needed to slide the plate and paper under the roller is indicated by the printer's muscular arms and his stance; in the background, a man can be seen inking a plate.



38

39 Jan Luyken

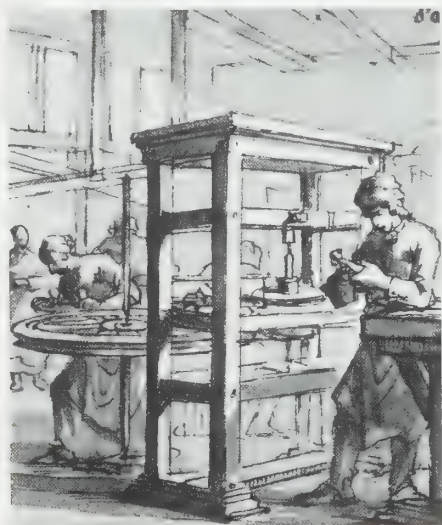
Diamond Cutter

pen and brown ink, gray wash

3 1/2 x 3 in.

Amsterdams Historisch Museum, A13446

The Netherlands had become the center of the diamond industry and the pearl setting and grading industry by the seventeenth century. Initially, the skilled workers in the United Provinces had been drawn from among the Antwerp workers in the Spanish Netherlands. Luyken drew the diamond cutters who cut, faceted, and polished the stones. The gem stones were then set by jewelers. It is interesting to note that women were employed in this industry.



39



40

40. Nicolaes Maes
Dordrecht 1634-1693 Amsterdam
A Scolding Fishwife
pen and brush, brown ink and wash
6 3/4 x 7 1/2 in
The Metropolitan Museum of Art, Rogers Fund, 1947, 47.127.4

Maes had been a student of Rembrandt around 1650. The influence of Rembrandt is clearly seen in the lines of this lovely drawing, which depicts the seated fishwife berating her potential women customers. She grabs the apron of the woman on the right, who appears eager to be away. Fish was such a staple item in the Dutch diet, that customers were very demanding about its freshness

41. Jan van Noordt
active in Amsterdam c.1644-1676, died after 1676
Kitchen Maid with a Knife
black and white chalk on beige antique laid paper
10 x 8 1/2 in
Harvard University Art Museums (Fogg Art Museum), Gift of Maida and George S. Abrams in memory of David Aloian, 1986.633

Kitchen maids were a frequent subject for genre paintings. Sometimes they were depicted as hard-working assistants to the woman of the house, scrubbing pots and pans, helping to prepare food, pouring out milk, or selecting fish for dinner from an itinerant fishmonger. On occasion, they were depicted as lazy, or eavesdropping. "The servant problem" was a rich topic for artistic exploration

Jan van Noordt's genre drawing of the "Kitchen Maid with a Knife" captures her kneeling down at a work surface just as she's about to begin some chores. With a few deft lines, the artist gives a sense of the woman, capturing her strong arms, and her clothing with the laced bodice and apron over her skirt.



41

42. Adriaen van Ostade
1610-1685, Haarlem
The Cobbler
pen and brown ink, gray wash, red chalk, over graphite
6 3/4 x 5 3/4 in.
The Metropolitan Museum of Art, Bequest of Edward C. Post, 1915, 30.58.23

Adriaen van Ostade, who is believed to have been a student at one time of Frans Hals his fellow townsman in Haarlem, celebrated the simple peasant and small craftsman in paintings, drawings, and etchings. This drawing is almost identical in size and detail to one of his last etchings, dated 1671, (cat. no. 54). Van Ostade transferred this composition to the metal plate for subsequent etching. The cobbler works at his street level stall, mending shoes, while a man seated on a three-legged stool, smoking a pipe, chats with him. A dog snoozes on the roof of the stall.

Such stalls in homes were forerunners to the shoemaker's shop, and differed from the provisions made for itinerant cobblers who plied their trade in the streets on market days (as seen in Jan Victor's "The Cobbler" at the National Gallery, London, or Mathijs Naiveu's cobbler repairing shoes in the market, on panel at the Amsterdams Historisch Museum) or who operated out of small stands along the market's edge.



42



43

43. Isaack van Ostade
1621-1649, Haarlem
Distribution of the Catch by Night
pen and bistre wash on paper
7 5/8 x 11 3/8 in.
The Metropolitan Museum of Art, Gift of Robert Lehman,
1941, 41.187.3

Born in Haarlem and baptized in 1621, this younger brother of Adriaen van Ostade studied with him. His earliest known picture is dated 1639. Isaack often borrowed from his brother's imagery, and did not have an opportunity to develop a clearly distinct style or oeuvre of his own, before his untimely death in 1649.

When fishing boats returned with the night tide, they were met by fishwives who sold the fresh fish to eager customers. The importance of fish to the Dutch daily menu cannot be overexaggerated. Isaack van Ostade captures some of the activity of simple fishing village, with its rustic quayside market, in this drawing.

44. Herman Saffleven
Rotterdam 1609-Utrecht 1685
Fishermen Pulling in Their Nets
black chalk and brown wash on off-white antique laid paper
6 4/5 x 10 2/3 in.
Harvard University Art Museums (Fogg Art Museum), Gift of
Maida and George S. Abrams, 1982.133

This drawing by Saffleven, who left Rotterdam for Utrecht in 1632, hints at the influence which van Goyen had on his work. (Saffleven was also influenced by Bloemaert, Breenbergh, Pollenbergh, and Both.) The sight of fishermen with their nets was one which was a familiar part of the experience of many Dutch residents of coastal towns, and served as an image to which a number of Dutch artists returned again and again.



44

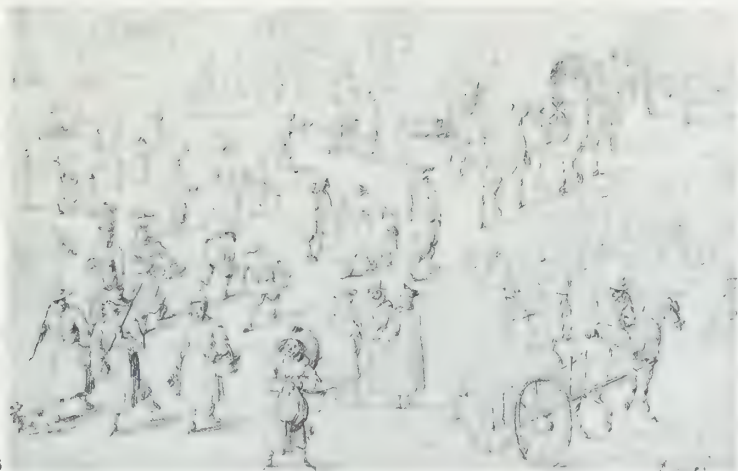
45. Pieter Stevens
Antwerp 1567-Prague, after 1624
Two Seated Women, Making Lace
pen and brown ink, brown washes
6 1/4 x 8 3/4 in.
Maida and George Abrams Collection

Lacemaking was typically considered an activity for virtuous women, although there are some visual and literary allusions to sexual connotations to be found in needlework. And some moralists complained about vain extravagance in wearing lace at the neck and cuff.

Stevens' lacemakers would appear to be simple illustrations of domestic virtue, with busy hands engaged in activity. Clearly the lace being made is not the chief focus of the artist's interest; rather he is taken with the mass and volume of the female figures. Paintings which are more detailed and capture the intricate handwork and bobbins of the lacemakers include those by Caspar Netscher, in the Wallace Collection, London, Johannes Vermeer, at the Louvre, and Nicolaes Maes, at the Metropolitan Museum.



45



46

46 David Teniers II
Antwerp 1610-1690 Brussels
Studies of Market Figures

graphite
8 1/2 x 12 1/2 in
National Gallery of Art, Washington, Julius S. Hell Collection, Alisa Mellon Bruce Fund, 1983.74.19 (GD)

Teniers sketched a series of market figures based on works by Bruegel which he had seen. Artists frequently made such sketches to add to their own visual "memory." The inscribed name "Brugel" on the lower right acknowledges the inspiration for these figures. The women carrying rakes, vegetables, baskets and jugs on their heads, and the men driving carts and wagons pulled by horses do not seem to have been utilized later by Teniers in his own paintings.

In the collection of the Rijksmuseum Twenthe, in Enschede, there is an oil painting by a "follower" of Jan Bruegel which repeats many of the same figures. There might well be some connection, inasmuch as David Teniers II was married to Jan Bruegel's daughter, Anna.



47

47 Jacob Toornvliet
1635/36-1719, Leyden

The Fish Seller
pen and ink, black and red chalk, colored washes
11 5/8 x 8 3/4 in
signed lower left, J Toornvliet. Fe.
Maida and George Abrams Collection

This muscular fish seller is cutting up fish for two customers while the women watch him carefully. The drawing is finely done, reflecting the influence of the *fijnschilders* (particularly Gerrit Dou, who had been his teacher, and Frans van Mieris, who had been his pupil) on his style.

48 Willem van de Velde, the Younger
Leyden 1633-1701 Westminster

Fishermen With Their Nets
pen and brown ink, gray wash
4 3/8 x 7 1/4 in
The Pierpont Morgan Library, New York, I,148

Willem van de Velde, well known for his marines, has drawn three fishermen, bending over their nets as they straighten them on the beach. In the background, the sails of at least six boats, including some fishing boats, can be seen.

A student initially of his father, and possibly Simon de Vlieger, Willem van de Velde, the Younger, worked in Amsterdam with his father until war with the French resulted in both father and son moving to England to work in the service of Charles II.



48



49

PRINTS:

49. Hendrick Bary
c.1640-1707, Gouda
Old Woman Emptying a Chamber Pot
engraving
10 1/4 x 7 3/16 in.
signed in plate, F. Mieris pinx. H. Bary sculpt.
Vassar College Art Gallery, Poughkeepsie, New York, The
Betsy Wilson Fund, 82.10

Hendrick Bary's engraving after Frans van Mieris, the Elder's, wrinkled old woman, sometimes called "Dirty" or "Sleazy Bessie" (*Goore Besje*), is a splendid example of the attention to facial detail which characterized a number of Dutch artists and engravers. The accompanying verse notes that she is dishonored and is casting her "filth" on respectable heads.

Whatever she did to deserve that condemnation, it is not without significance that women were the ones typically expected to empty chamber pots, as part of their housecleaning chores, or to wipe the buttocks of children who had soiled themselves, whether at home or out in the market place. The Dutch, almost compulsive about cleanliness, expressed a ribald attitude toward human excrement and urine in some art works. For example, Jan Both's etching depicting the sense of "smell" shows people holding their noses while someone uses a latrine.

50. Jan Both
c.1615-1652
The Senses: Taste, c.1641
etching
8 4/5 x 7 in.
The Art Museum, Princeton University, Gift of Junius S. Morgan, 34.446

Andries Both prepared a series of drawings for the five senses which Jan, his brother, etched. The sense of taste is depicted as a woman baking pancakes, an image of great popular appeal in the Netherlands during the seventeenth century. It was an image explored in paintings and drawings as well as prints. Pancake bakers were typically depicted as women, preparing their pancakes for home consumption before the family fireplace and, less frequently, sometimes preparing and selling them at market fairs. Rembrandt's drawing of the pancake women (1635) at the Rijksmuseum in Amsterdam is strikingly different in feeling from the etching (1635) which had considerable currency.

Perhaps the most vivid, atypical, rendition is the harsh peasant man who prepares pancakes for a little standing child gulping up some of the batter with her grubby hands in Adriaen Brouwer's painting at the Philadelphia Museum. The rendition by the brothers Both is much more traditional.

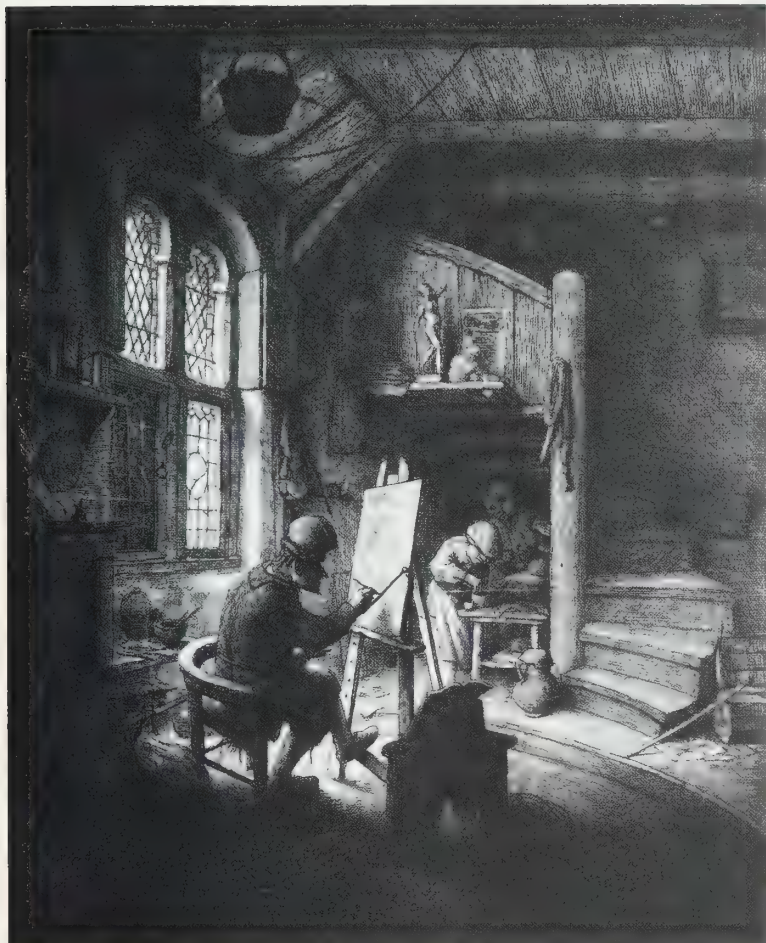
51. Jan Both
The Senses: Touch, c.1641
etching
8 4/5 x 7 in.
The Art Museum, Princeton University, Gift of Junius S. Morgan, 34.447

Here the sense of touch is presented in the jocular representation of the tooth-pulling episode. It is the viewer, however, who is amused. The patient, and those who witness his great discomfort at the hands of the dentists, are not amused. Andries Both designed this image for his brother, Jan, to execute.

It is as painful a reminder of the village dentist's lack of adequate skills as is Jan Victor's 1654 account of "The Dentist," an oil on canvas at the Amsterdams Historisch Museum, or Jan Steen's 1651 version of "The Dentist" at Mauritshuis, in The Hague. Perhaps the only painless account of the dentist at work is to be found in Gerrit Dou's watercolor of a dentist and his female patient seen in a niche. That drawing is at the Teyler's Museum in Haarlem.

52. Cornelis Dusart
1660-1704, Haarlem
November, c.1690
mezzotint
8 9/16 x 6 1/4 in.
Philadelphia Museum of Art, Edgar Viguers Seeler Fund

The association of November with hog slaughtering was an old one in Europe, based on medieval "Labors of the Month" which often appeared in "Books of Hours." Dusart's mezzotint is one of a series of monthly labors and repeats the traditional iconography. Not surprisingly, Dusart who had



56

been one of Adriaen van Ostade's last and youngest pupils, shared some of his master's interest in depicting peasant life. On rural farms in the seventeenth century, hogs continued to be slaughtered so they did not have to be supplied with fodder, over the winter, and so that there would be an abundant supply of sausages, smoked hams, and salted, cured, or pickled pork to supply protein energy during the cold, damp winter months.

53. Adriaen van Ostade
1610-1685, Haarlem

The Baker, ca.1664

etching
4 x 3 1/2 in. sheet
inscribed, A/Ostade

Museum of Fine Arts, Boston, Harvey D. Parker Collection, P8519

Adriaen van Ostade left an oeuvre of 50 etchings. Etching was a primary medium for him, not simply a supplement to his paintings and drawings. His works were popular because of the joyful quality in human activity which he depicted and because of his great skill as a draftsman. He printed relatively few, so that the plate's lines remained clean. Some 25 years after his death, Bernard Picart published an album of van Ostade's complete works from the plates which Picart had purchased.

The baker was a most important community tradesman who often took great pride in the breads he baked. The baker was frequently shown sounding his horn, apparently to notify townspeople that the bread had come from the oven and was ready for sale. This burly baker by van Ostade has a small tray of breads by his left elbow; his right arm raises the horn to his lips.

Job Berckheyde's painting of "The Baker" (c.1681) at the Worcester Art Museum has the baker sounding his horn, surrounded by breads, rolls, and pretzels. Earlier, Jan Joris van Vliet's 1635 etching of the bakers depicted one using a peel to put bread into the oven and the second shaping loaves. At the end of the century, Jan Luyken again sketched the baker putting bread into the oven for *het Menselyk Bedryf*. The baker was the first image in this book devoted to human occupations, reflecting the importance of bread, and bakers, to daily life.

54. Adriaen van Ostade

The Cobbler, 1671

etching and engraving
7 x 6 in. sheet
inscribed, A. Ostade 1671

Museum of Fine Arts, Boston, Harvey D. Parker Collection, P8583

This 1671 etching and engraving was made using the drawing, also shown in this exhibition (cat. no. 42). A careful examination of the drawing and the etching indicates that some simplification of line was made, particularly in the texture of the house wall, the final shape of the broom straws, and shadow cast by the pump handle. The cobbler's services were much needed for repairs to shoes damaged by wear and tear.

55. Adriaen van Ostade

The Spectacles Seller, 1646?

etching
4 x 3 1/2 in.

The Art Museum, Princeton University, Gift of Junius S. Morgan, 34-500

An itinerant peddler stops at the doorway of a rural Dutch house. The woman of the house leans over the Dutch doors to examine the spectacles which the salesman is offering from a wicker display basket. A small child stands to the left of the doorway and the three figures form an interesting triangular composition. It might be noted in passing that the Dutch made great strides in the science of optics during the seventeenth century, and that many paintings and prints show older women wearing glasses in order to read books, letters, or account registers.

56. Adriaen van Ostade

The Painter in the High Cap, 1667

etching and engraving
8 1/4 x 6 3/5 in. image

Museum of Fine Arts, Boston, Harvey D. Parker Collection, P8598

Seated in a three-legged chair, using a maulstick to steady his right hand as he brings the brush over the canvas, van Ostade's painter works in a studio crowded with books, paint pots, props, and a plaster figure model. Light pouring in through



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the windows at the left discloses apprentices under the stairwell grinding colors. No one is posing for the painter, who seems to be copying from a book propped up at his right.

57. Adriaen van Ostade
The Scissors-Grinder, ca.1682
 etching and engraving
 3 1/3 x 3 in. plate
 inscribed, A Ostade
 Museum of Fine Arts, Boston, Harvey D. Parker Collection, P8608

The itinerant scissors-grinder or knife-grinder has wheeled his whetstone to the street just in front of the cobbler's stall. The cobbler is passing up a tool to be sharpened. The scissors-grinder turns the stone by the action of his foot on a pedal, and he must be careful to keep the stone wet with water from the bucket.

58. Adriaen van Ostade
The Charlatan, 1648
 etching and engraving
 5 4/5 x 4 4/5 in. plate
 inscribed on plate, Av Ostade
 Museum of Fine Arts, Boston, Harvey D. Parker Collection, P8625

Quacks were scorned by the "official" medical practitioners, pharmacists, surgeons, and university-trained doctors, but they were consulted by people looking for a quick cure for their ills. Country people were more likely to encounter quacks at market fairs, and greeted their often extravagant claims with mixed emotions.

Florence Koorn and Herman Roodenburg (1984) pointed out that quacks were often depicted at the edge of the market, thereby outside municipal regulation, and somewhat at the edge of social acceptability.

59. Rembrandt van Rijn
 Leyden 1606-1669 Amsterdam
Beggars Receiving Alms at the Door of a House, 1648
 etching, dry point and burin
 6 1/2 x 5 1/8 in.
 inscribed, Rembrandt.f.1648
 The Brooklyn Museum, Gift of Mrs. Charles Pratt, 57.188.55

A beggar woman's right hand is outstretched to receive the coin which is being given by the man in the house. A baby is strapped onto her back in a bundle; a small boy, wearing an over-sized hat, patched coat, and shabby leggings, with a tankard tied around his waist, stands with her as does a grisled-faced man whose face is partially shaded by a very large, broad-brimmed hat.

Rembrandt, unquestionably the most renowned Dutch artist, produced some 300 different prints between 1626 and 1660. Some of his earliest works featured beggars. Although most of the beggars he etched were not as severely crippled and blinded as those who had earlier fascinated Hieronymous Bosch and Pieter Bruegel, it is clear that the prosperity which characterized seventeenth-century Holland did not extend to everyone.

Displaced, homeless people had no choice but to turn to the charity of others. Sometimes they sought relief in orphanages, asylums, old-age pensions, hospices, "guest houses," or prisons. On other occasions, they begged from door to door seeking funds, food, old clothing, or lodging and shelter from the rains and snow of winter.

60. Rembrandt van Rijn
Jan Uytenbogaert, 1639
 etching and drypoint
 9 7/8 x 8 in.
 The Brooklyn Museum, Gift of Mrs. Charles Pratt, 57.188.51

Jan Uytenbogaert was the Receiver-General who functioned as a tax collector and gold-weigher. In this etching, Rembrandt has devoted considerable skill to capturing the fur-trimmed garment he wears, as well as his velvet cap. He is weighing sacks of gold on a balance scale, and recording information in the ledger book on the lectern in front of him. The kneeling boy in the foreground is sharing space with wooden barrels and a metal-bound wooden trunk or strong box.

Some of the Receiver-General's prosperity is hinted at by the painting on the wall behind him. Two other figures in the background seem to be waiting to speak with him.



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61. Geertruydt Roghman
Amsterdam 1625-died before 1658
Woman Washing Dishes, 1650's
engraving
8 1/5 x 6 1/2 in.
inscribed, Geertruydt Rogman invenit et Sculpsit
Private Collection

This is one of a series of 5 engravings by this accomplished, but little known or acknowledged, woman. It is unclear whether she was the daughter, sister, or niece of Roelant Roghman; but it is clear that she understood some of the central domestic tasks expected of women: spinning and caring for children, sewing, cooking meals, and cleaning dishes. As Schama (1987) points out, it is also clear that she understood housework was "...an involuntary division of hard physical labor!"

62. Jan van de Velde II
1593-1641, Rotterdam
The Quack Doctor
engraving
9 1/2 x 8 3/5 in.
The Art Museum, Princeton University, Gift of Junius S. Morgan, 34.566

The theme of the quack doctor, while one of considerable representation in Dutch paintings, prints, and drawings, was fairly unusual one for van de Velde to pursue. He was much more known for his landscape works.

Jan van de Velde II was born into a family of artists. He developed his skills as an engraver as a pupil of Jacob Matham. He belonged to the Haarlem Guild and engraved the works of many Haarlem artists, including Willem Buytewech, Frans Hals, Pieter Molijn, Pieter Saenredam, and his cousin, Casias van de Velde.

63. Jan van de Velde II
Ignis
engraving and etching
7 3/8 x 11 3/8 in.
inscribed in plate, J.v. Velde. fec. CVisscher WB
Vassar College Art Gallery, The Betsy Mudge Wilson Fund, 82.11

As one of a series representing the four elements—earth, air, fire, and water—this night battle, depicts cannoneers with roaring guns and cannonballs, ramrods, and barrels of gunpowder at the ready. It is an engraving after Willem Buytewech the Elder.

64. Cornelis Visscher
Haarlem 1629-1658 Amsterdam
The Ratcatcher, 1655
etching and engraving
14 4/5 x 12 2/5 in. plate
Museum of Fine Arts, Boston, Harvey D. Parker Collection, P7790

Visscher's fine portraiture shows through in this elegant ratcatcher accompanied on his grisly chores by a young boy. The preliminary drawing for this print is at the Teyler's Museum in Haarlem. This ratcatcher is a far more elegant fellow than the scruffy, bearded ratcatcher etched by Rembrandt in 1632, or the humorous man, with rats climbing on his hat, hands, and walking stick, as well as on his dog's back, featured in Pieter de Bloot's painting, "The Ratcatcher with his Dog" at the Los Angeles County Museum of Art.

Rats were a problem in the port cities in the Netherlands. They gnawed their way into sacks of stored grain; they stole aboard ships sailing for distant ports; they beleaguered the housewife; and they frightened children walking along the streets. They also were involved in the spread of disease, particularly typhus which broke out from time to time in Dutch cities and ravaged the population. Those who trapped or killed rats by poisoning found a clientele for their services. But, as a painting by J.C. Droogsloot at the Musée des Beaux Arts in Dijon makes clear, they sometimes needed to advertise their skills.



66

65 Cornelis Visscher
The Traveling Musicians
 engraving

14 x 12 1/5 in. plate
 The Art Museum, Princeton University, Gift of Junius S. Morgan, 37-252

Traveling musicians played at fairs, weddings, taverns, markets, and wandered through the countryside to people's homes in an effort to earn small fees for their music. At times, the traveling musicians were one step ahead of being beggars; and, in some cases, they were beggars who had been blinded or injured in some fashion. David Vinckboons depicted a blind musician followed by a group of taunting children. Visscher's musicians are rendered in a more jocular mood.

66 Jan Joris van Vliet
 Delft 1608/10-active until 1635 Amsterdam
The Locksmiths, 1635

etching
 8 1/8 x 6 1/4 in.
 inscribed, JG vliet fe 1635
 New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Astor, Lenox and Tilden Foundations

Two locksmiths are working together in a forge. The one closest to the fire is hammering out a piece of metal which he has just begun to shape. The locksmith in the foreground is filing down a key clamped in a vise; his work table is covered with keys and a lock. Assorted tools and a full set of keys on a large ring are hanging on the wall behind the two working locksmiths.

Jan Joris van Vliet had been a pupil of Rembrandt's and learned many of his skills as an etcher and engraver from his master. It is thought that at one point Rembrandt might have intended to use van Vliet as an assistant.



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67 Jan Joris van Vliet
The Broom-makers, 1635

etching
 8 3/8 x 6 3/8 in.
 inscribed, JG fe
 New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Astor, Lenox and Tilden Foundations

Two rustic workers are binding straw onto broom handles. The use of straw, reeds, rushes, and strips of sapling wood was characteristic of broom-makers and basket-makers, who were also included in van Vliet's series of 18 artisans. Chair menders, represented in this exhibition by Cornelis Dusart's drawing (cat. no. 30) used similar materials. Each of these occupations, initially based on rural farm labors, had become specialized by the seventeenth century. Handwork "industries" had developed to make and sell these items, so essential to householders.

68 Jan Joris van Vliet
The Sail-makers, 1635

etching
 8 5/16 x 6 7/16 in.
 New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Astor, Lenox and Tilden Foundations

The specialized occupations that were linked to shipbuilding included bilge-pump makers, ship's carpenters, rope walkers, boom and mast makers, and the essential sail-makers. Sail-powered shipping was crucial to the development of Dutch mercantilism. Van Vliet's workers played an important role in the process, even though these workers were not well-paid.



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HOFSTRA
UNIVERSITY
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PEOPLE AT WORK:
Seventeenth Century Dutch Art

HOFSTRA UNIVERSITY

Cover: Hendrick Heerschop, *The Alchemist*, oil on panel,
22 1/4 x 17 1/4 in., Isabel and Alfred Bader Collection.

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PEOPLE AT WORK:
SEVENTEENTH CENTURY
DUTCH ART

APRIL 17-JUNE 15, 1988

HOFSTRA MUSEUM
HOFSTRA UNIVERSITY, HEMPSTEAD, NY

Essays by Donna R. Barnes, editor and Linda Stone-Ferrier



Frontispiece: Quiring Gerritsz. van Brekelenkam, *Old Woman Scraping Carrots*, oil on panel, 11 1/2 x 14 1/2 in., New Orleans Museum of Art, Gift of Allen H. Johness, Jr., 76.306.

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Hofstra University, located in Hempstead, New York, has always extolled its Dutch heritage and the importance of the Dutch on Long Island. President James Shuart has championed this concern for our tradition and has been extremely supportive. This exhibition gives us the opportunity to celebrate the spirit and heritage of those individuals who worked hard to develop this area of New York. The paintings, drawings, and prints in "People at Work: Seventeenth Century Dutch Art" are by some of Holland's most outstanding artists of the seventeenth century. The works represent many diverse vocations of seventeenth-century Dutch men and women.

We are indebted to Donna Barnes for curating this exhibition and bringing some of the best of Holland back to Hofstra.

No art exhibition comes to pass at a university art museum without the cooperation of many people. Donna Barnes and I on behalf of Hofstra wish to acknowledge the continuing support for this project which Terry Baker and Lois Beilin have provided. Gracious assistance has been provided by the Reference Department staff of the Hofstra Library. Secretarial assistance has been provided by Darlene Allen, Carol Effron, Lois Moriarity, Paola Possaglia, and Myrna Turkel. Special assistance was provided by Richard Bennett in enlisting the cooperation of the Consulate General of the Netherlands and the Netherlands Board of Tourism. He and Eric J. Schmertz, Dean of the Hofstra School of Law, helped to solicit financial support for the exhibition project.

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Gail Gelburd, *Director*
Hofstra Museum

Donna Barnes, *Guest Curator*
Ed.D., Hofstra University

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PEOPLE AT WORK: *Seventeenth Century Dutch Art*

Donna R. Barnes

INTRODUCTION:

Dutch artists working in the seventeenth century found receptive audiences for the paintings, drawings, and prints which they produced. It became a matter of considerable pride for many Dutch people to collect paintings with which they decorated their homes. 1 The Dutch collectors of paintings took special pleasure in seeing the world which they knew intimately, the world which they could observe with their own eyes, depicted in fine detail.

Not surprisingly, wealthy families sometimes commissioned artists to paint portraits. Groups of socially prominent, charitable community leaders who governed hospitals, poorhouses, and orphanages established for those in need had themselves immortalized in group portraits, as did those leading men in the burgher groups who formed part of the community militia or watchpatrol (known as *schutters*).

Many artists found ready markets for paintings and prints which captured details of the rural landscape; or changes taking place in the skyline and architectural structures of the developing cities; or celebrated the growing Dutch seapower in mighty trading vessels, whaling fleets, and warships.

Some artists found customers for richly detailed paintings of flower bouquets, or still-life arrangements of game birds and hares, or "banquet pieces" or "breakfast pieces" depicting foods, platters, and drinking vessels.

All those works helped to reflect back selected aspects of the world which seventeenth-century Dutch men and women knew and cherished. But perhaps some of the most prized art works were those which depicted the Dutch people engaged in activity—at work and at play.

PEOPLE AT WORK: *Artist Interests and Intentions*

During Holland's "Golden Age" of the seventeenth century, many Dutch artists took special delight in portraying people at work in paintings, prints, and drawings. Dutch artists found a ready audience for their visual accounts of cobblers, tailors, weavers, peasant farmers, cooks, milkmaids, fishermen, gravediggers, lacemakers, ratcatchers, blacksmiths, pancake bakers, traveling musicians and entertainers, prostitutes and procuresses, soldiers, ship builders, vegetable market vendors, fishwives, alchemists, wet nurses, fortune tellers, swineherds, astronomers, geographers, dentists, doctors, quacks and charlatans playing the local fairs and markets, tavern wenches, bakers, and women performing household tasks, such as spinning, darning, ironing, cooking, scouring pots and pans, or caring for children.

Sometimes these depictions of people at work were executed with wit and not-so-hidden commentary on the comedy of human life. Human foibles, frailties, and vanities were mocked, sometimes gently, as is the case in many paintings by Jan Steen. In this exhibition, Steen pokes some fun at the credulity of country people consulting a fortune teller (cat. no. 16); as well as the doctor visiting a "love-sick" young woman (cat. no. 18).

Sometimes human weaknesses were portrayed more cruelly, as is the case in certain brawling peasant paintings by Adriaen Brouwer or in paintings and prints which capture old women as "hags." Hags were thought to be slovenly—as is the case in the etching by Hendrick Bary of "dirty" or "sleazy" Bessie (cat. no. 49) emptying her chamber pot out the window, presumably onto passersby or the local walkways—or lascivious, as seems to be the case in many bordello accounts of the procuress, represented in this exhibition by Hendrick Pot (cat. no. 13).

Today there exists a growing body of literature by contemporary art historians which points to a controversy about whether seventeenth-century Dutch artists' works should be "read" as illustrative of certain cultural norms and values, often contained in what were called emblem books. 2 Those books, illustrated with prints, contained advice, aphorisms, rhymes, and sayings. They addressed such matters as the importance of parents raising children properly, farmers harvesting what one sows, women keeping homes clean so as to avoid the devil's temptations, fishermen carefully mending their nets, and cobblers recognizing that those who earned their livelihoods mending soles needed to take care to mend their own souls.

Intellectually provocative interpretations of the symbolical or emblematical meanings of many seventeenth-century Dutch works have been championed especially by Professor Eddy de Jongh of the University of Utrecht. He has pressed the point that such "moral lessons" or social commentaries were readily grasped by many educated Dutch art patrons in the seventeenth century who understood that the works were more than they seemed. 3 From de Jongh's point of view, those meanings were not "hidden" to the artists' contemporaries, although they may not be quite so "discernible" to twentieth-century viewers.

On the other hand, rather like Eugene Fromentin (1876) who claimed that seventeenth-century Dutch paintings were "portraits" of the Dutch people which reflected their lives, interests, and countryside, Professor Svetlana Alpers (1983) has recently pressed the case that Dutch art can best be understood as "descriptive" of visual reality. 4

Seymour Slive of Harvard University (1962) has also argued against an excessive preoccupation with symbolic meanings in seventeenth-century Dutch art, although he did acknowledge that symbolism was often there:

"...we must not forget that Dutch painters also broke with the old tradition of disguising symbols under the cloak of real things. They painted the world for its own sake more frequently than they used it for allegorical and moral significance...They scrutinized and dallied over the familiar, the insignificant, and the commonplace without moralizing or depreciating it." 5

Whatever the artists' intentions, seventeenth-century Dutch works were executed with artistic skill which continues to enchant twentieth-century viewers, much as these works delighted those middle class Dutch families who purchased



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or collected paintings 6, single prints 7, books with prints 8, and drawings 9 in the seventeenth century. And we know that the world depicted in those paintings, prints, and drawings is one warranting our closer scrutiny.

PEOPLE AT WORK: *Diverse Modes of Depiction*

Paintings, prints, and drawings of people at work are often grouped today under the rubric of "genre" works, although this term was not used by seventeenth-century Dutch artists or by those recording inventories of paintings. 10 Genre works are usually taken to mean scenes of daily life, but it is also the case that people have been shown working, or surrounded by the tools of their occupations, in other kinds of art works as well.

Landscapes, cityscapes, marines, and river scenes often depict people working as a way of providing both visual and human interest in the rendition of the environment.

For example, Jacob van Ruisdael's frequent use of the bleaching fields near Haarlem as a landscape theme (cat. no. 15) was enlivened by small figures of the women who laid out the fabrics to be bleached by the sun, water, and application of buttermilk solution which gave them their special "whiteness" so prized by cloth merchants in England and Germany.

Portraits occasionally depicted the subject surrounded by the tools, implements, or symbols of his or her occupation. This exhibition features Constantijn Verhout's portrait painting of Cornelis Abrahamsz. Graswinckel, a brewer, who is reflectively quaffing beer from a stein (cat. no. 21). In addition, Rembrandt's portrait print of Jan Uytenbogaert, the receivergeneral (or tax collector), makes it quite clear that account books, balance scales, and sacks of coins are some of the "tools" or "symbols" of his position (cat. no. 60).

Self-portraits by artists assumed particular importance during the seventeenth century. It is significant that Judith Leyster's self-portrait shows her at her easel (cat. no. 11), and the work which she is ostensibly painting is one which earned her high praise.

Church interiors, typically prized for their architectural detail and the manipulation of light and space, often provide a small glimpse of people going about daily activities. While some parishioners might be praying (or talking, visiting, or disciplining children), there are paintings which show the gravedigger busy about his tasks of shoveling out new graves, preparing to lower coffins, removing bones, replacing or cleaning grave stones; or the preacher admonishing his parishioners. Emanuel de Witte's account of the Nieuwe Kerk in Amsterdam is a case in point (cat. no. 24).

Kitchen interiors often provide glimpses of the housewife and/or the kitchen maid preparing vegetables, scouring pots and pans, pouring milk from jugs, or sitting amidst a still-life arrangement of pots and pans or baskets of fruits and vegetables. Paintings by Pieter van den Bosch, Quiringh Gerritsz. van Brekelenkam, and Emanuel de Witte are good examples (cat. nos. 4,5,23).

Market scenes are sometimes more nearly cityscapes, as is the case with the Emanuel de Witte view of Amsterdam's fishmarket (cat. no. 25). At other times, the artist was more focused upon the activity of those in the market. See, for example, Jacob Toorenvliet's drawing of the man cutting up fish to be sold in pieces, as his female customers watch him carefully (cat. no. 47) or Jan Steen's account of the woman selling produce in the "Vegetable Market" (cat. no. 17).

CONCLUSION:

The seventeenth century in the Netherlands was marked by the growth of Protestantism; the flourishing economic inventiveness of the Dutch mercantile system based in considerable measure upon the sea power achieved by the Dutch trading ships which traveled to Asia, Africa, the Americas, and Caribbean Islands, in addition to European ports; the formation of a nation of United Provinces which had successfully broken away from the governance of Catholic Spain; important developments in the sciences of medicine, optics, and botany; and the proliferation of artists working in major cities.

Earlier sixteenth-century Netherlandish artists, Pieter Bruegel, Pieter Aertsen and his nephew Joachim Beuckelaer, and Lucas van Leyden had begun to plumb that interest in representations of rural laborers and market sellers. Jost Amman of Nuremberg had made woodcuts and his collaborator, Hans Sachs, had written moralizing verses for the 1568 volume of *Eygentliche Beschreibung Aller Stände Auff Erden* (commonly known as the *Ständebuch* or *Book of Trades*). The works of these earlier Northern European artists were well known to the Dutch artists of the seventeenth century, who borrowed freely from and expanded upon the "delight" and "instruction" to be had in depictions of people at work.

In many respects, the most important achievement of the Dutch people in the seventeenth century was the development of a uniquely Dutch culture. 11 A cornerstone of that Dutch culture was the importance which Dutch people attached to work. And that interest in, and respect for, "people at work" was amply demonstrated in the paintings, prints, and drawings produced by Dutch artists for an interested consuming public.



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END-NOTES:

1 J. Michael Montias' (1982) survey and analyses of seventeenth-century inventories in Delft corroborated impressions reported by visitors to Holland in the seventeenth century. Peter Mundy (1640) and John Evelyn (1641) are two Englishmen oftquoted as reporting that even the blacksmiths and tailors kept paintings in their stalls or shops, and that many people decorated the street-side rooms of their houses with paintings. Paintings by Vermeer, Metsu, De Witte, Steen, and others often show that the rooms occupied by people reading or writing letters, playing musical instruments, or feasting at parties and family gatherings were hung with paintings prominently displayed. Even Brekelenkam's tailorshop is depicted from time to time with a painting.

2 Among the most popular authors of seventeenth-century Dutch emblem books was Jacob Cats. His typical formula consisted of an image, a motto underneath the image, and then an explanation of the visual allusions to ancient and popular wisdom. The first collected edition of Jacob Cats' work was put together in 1658 by his publisher, Jan Jacob Schipper in Amsterdam, at the time the author was in his 80th year and living in retirement. It included his most popular, and later most frequently published work, *Spiegel van den Ouden en Nieuwen Tyt*. According to Otto Naumann, "Father" Cats' "mirrors" for his countrymen were thought to buttress family morality.

3 In 1976, Eddy de Jongh curated an important exhibition for the Rijksmuseum in Amsterdam which explored the possibility of "disclosing" some of the "lessons" which seventeenth-century Dutch adults "read" from art works. *Tot Lering en Vermaak* argued that there was "instruction" to be had from Dutch artistic "pleasures and amusements."

4 See Svetlana Alpers' central argument in *The Art of Describing: Dutch Art in the Seventeenth Century* (1983). Her point of view has prompted considerable controversy and generated lively exchanges among scholars and museum curators. For example, see Frima Fox Hofrichter's catalogue for the Rutgers University exhibition, *Haarlem: The Seventeenth Century*, (1983); Linda Stone-Ferrier's catalogue for the Spencer Museum's exhibition, *Dutch Genre Prints of Daily Life* (1983); Christopher Brown's *Images of a Golden Past* (1984); Peter Sutton's *Masters of Seventeenth-Century Dutch Genre Painting* (1984); and Simon Schama's *The Embarrassment of Riches* (1987).

5 Seymour Slive discussed this issue in "Realism and Symbolism in Seventeenth-Century Dutch Painting" in *Daedalus*, Volume 91, pages 469-500.

6 Otto Naumann (1984) argued persuasively that paintings were within affordable means for many tradesmen and merchants, and that ownership of paintings was a mark of upwardly mobile status. Naumann accepts the visual "veracity" of Brekelenkam's tailors owning paintings. In fact, we observe that there is a marine painting on the back wall of the kitchen in which Brekelenkam's old woman is scraping carrots (cat. no. 5).

7 William W. Robinson (1980) has characterized the seventeenth-century Dutch as having a "passion for prints." Wealthy collectors set aside special rooms in their homes as "print cabinet." Artists executed and collected prints of other artists work so as to hone their skills, and remember the details of paintings. We also know from certain genre drawings and prints, that individual prints were sold cheaply at village fairs and markets.

8 We know that many books illustrated with prints were sold and found in middle-income family collections. Copper-plate printing and book publishing went hand-in-hand and grew at striking rates in the Netherlands during the seventeenth century. See Jan Luyken's drawings of the book printer and the copperplate printers for *het Menselyk Bedryf* (cat. nos. 37,38).

9 Artists had need of drawings and there was also an appreciative audience for drawings. Artists used drawings as a means to improve their drafting and compositional skills, to work preliminary sketches for projects, to build a "store-house" of visual imagery to which they could later turn, to execute (often in smaller scale) the details of works which they later rendered into paintings, to copy works by others so that they could "remember" how others had treated particular themes, to teach students, and to have "presentation pieces" which could be sold or given to clients and prospective patrons, as well as to esteemed friends. (For a discussion of Netherlandish artists' use of drawings in the sixteenth century see the essay by William W. Robinson and Marth Wolf (1986). Franklin W. Robinson's discussions (1969 and 1977) of Dutch drawings underscore their importance to both artist and collectors in the seventeenth century.)

10 For an illuminating discussion of the idea of "genre" works, and the prices these "witty" or "droll" paintings commanded when compared with loftier subject matter, see Peter Sutton's discussion in his introductory essay to the catalogue, *Masters of Seventeenth-Century Dutch Genre Painting*, page xiii-xviii.

11 Simon Schama's *The Embarrassment to Riches* (1987) provides a brilliant and detailed analysis of the ingredients which led to the creation of a uniquely Dutch culture in the seventeenth century.

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ORIGINS AND FUNCTIONS OF SEVENTEENTH CENTURY DUTCH IMAGES OF LABOR

Linda Stone-Ferrier

Visitors to fine museums and collections of seventeenth-century Dutch paintings and prints readily notice that certain themes enjoyed great popularity to the exclusion of other subjects. One such theme is people working at various professions, trades and tasks. The sheer number of extant images attests to the interest shown in the depiction of work. All different strata of society were represented from itinerant tradesmen, to owners of small shops or businesses, to the liberal professions, such as doctors and lawyers, to representatives of various industrial occupations and the entrepreneurial merchants who oversaw them.

Although today we recognize the group of images as having the theme of work or labor in common, the paintings and prints were not thought of as a distinct genre or category of images in the seventeenth-century. Inventories listing the possessions and paintings at the time of the head of the household's death do not refer to any work of art as an image of labor.¹ Instead, paintings in which a trade, task or profession are featured were more generally described as a portrait, a landscape, a festive scene, or occasionally as a history painting.² Such vague descriptions in inventories were also used to refer to works of art with subjects very different from the depiction of people at work. The one exception to such general references in inventories can be found in the documentation left by guilds that commissioned paintings in which labor was depicted. Such guild-commissioned images of work, however, are surprisingly rare.³

A study of Dutch paintings and prints that depict people at work is complicated by the fact that our own notion of what constitutes labor does not always correspond with the seventeenth-century understanding of the same word. It is difficult to come to any conclusions about the meaning and function of a group of images that depict people at work if we do not understand exactly what the seventeenth-century Dutch would have considered the rubric to include. For purposes of this short discussion, let us include any image in which a figure occupies himself or herself at his daily tasks for the purpose of employment or fulfillment of a role. Some of the individual tasks, therefore, that can be included might surprise the modern viewer. The so-called "sturdy beggar" or "beggar rogue," for example, referred to a fairly large group of professional beggars who feigned physical handicaps as they went door-to-door in order to convince those to whom they appealed of their need.⁴

The "oldest profession in the world," prostitution, was also depicted by seventeenth-century Dutch artists, such as in H.G. Pot's *Scene in a Bordello* (cat. no. 13). Although today we still recognize both begging and prostitution as ways in which some people support themselves, our attitudes toward them are not necessarily the same as those expressed by the seventeenth-century Dutch. Foreign to Americans, for example, is the unofficial seventeenth-century Dutch acceptance of prostitution. What has been recently termed "a kind of constructive civic hypocrisy" allowed for brothels in the seaports of Amsterdam and Rotterdam so

that housewives would not fear the sexual assaults of the resident sailors.⁵ In the Hague, prostitutes openly associated themselves with the theaters and concert halls that were frequented by fringe circles of the court. Existing laws against prostitution relaxed even further at annual fairs and markets.⁶

The widespread seventeenth-century Dutch interest in paintings and prints that depicted labor, which was more respectable than that of sturdy beggars and prostitutes, might be simply explained as a reflection of the belief in the Calvinist work ethic.⁷ Such an explanation is much too simplistic, however, to account for the richness and complexity of the images' various appearances, meanings, functions and the markets for which they were created. Although the Northern Netherlands was predominantly Calvinist, the country was more accurately characterized as a new nation of different faiths which included the many forms that Protestantism took in the seventeenth century. Other religions, such as Catholicism and Judaism, while not officially sanctioned, were unofficially condoned. The range of contexts in which images of labor appeared, the number of faiths to which artists of such images belonged, and the large group of patrons of various religions to whom the images appealed demonstrate that such paintings and prints could not have been produced only as a reflection of respect for the Calvinist work ethic.

The large number of images of people at work misleads the viewer into thinking that all professions and trades were depicted by the seventeenth-century Dutch artist. To the contrary it is surprising to discover that some occupations were depicted repeatedly while others, even those that were economically important, were never depicted. Haarlem brewing, for example, was the most important industry of the city, as extolled by many including Samuel Ampzing in his 1621 *Het Lof der Stadt Haerlem in Hollandt* (In Praise of the City of Haarlem in Holland). Pictorial celebration of brewing, however, was extremely rare. Only a few portraits of successful brewers, such as Constantijn Verhout's portrait of Cornelis Abrahamsz. Graswinckel (cat. no. 21), an etching, and the unusual grisaille view of a brewer's country home juxtaposed with his brewery attest visually to the

Note: Linda Stone-Ferrier, Professor of Art History at the University of Kansas (Lawrence) is well known for her outstanding scholarship on seventeenth-century Dutch art which was manifested in *Images of Textiles: The Weave of Seventeenth-Century Dutch Art and Society*, published in Ann Arbor, Michigan, in 1985. She explored many different occupations in preparation for that discussion, a portion of which was focused on those who worked with textiles. Additionally, Professor Stone-Ferrier curated an exhibition of seventeenth-century Dutch genre prints in 1983. The exhibition catalogue, *Dutch Prints of Daily Life: Mirrors of Life or Masks of Morals?* was published by the Spencer Museum of Art at the University of Kansas. Some of the ideas explored or materials initially cited in either of those two works have been incorporated into this essay. They will not be foot-noted in this discussion. An * refers the interested reader to those sources.

industry's success. In contrast, Haarlem's second most important industry, linen bleaching, was commemorated again and again by Jacob van Ruisdael in the famous "Haarlempjes," which were bird's-eye view landscape paintings of the city and the surrounding bleaching fields.⁸

It is not possible to know exactly why one industry or profession would be depicted by artists and another equally lucrative and successful industry was not. Clearly a market existed for the one, but not for the other. In Ruisdael's case, the artist developed a visual vocabulary based on established pictorial conventions. Ruisdael found in earlier and contemporary maps of Haarlem and the surrounding bleaching fields an artistic precedent on which he could draw.* In the case of brewing, no pictorial precedents existed from which artists could evolve a contemporary pictorial celebration of the industry.^{9*}

Ultimately, the question of why one profession or industry was depicted and another was not is comparable to "which came first: the chicken or the egg?". We do not know whether a market for imagery first stimulated artists to find a pictorial vocabulary, or whether artists first determined a pictorial vocabulary that increasingly stimulated a market for the imagery. In any case, the depiction of any profession or trade would have been short-lived without a subsequent market for it. In general, the demand for such images of trades and professions was determined by the "open market" rather than by specific commissions. The exception to this included portraiture of successful merchants, doctors, lawyers, religious leaders, teachers, and so on, shown busy at their professional tasks. Also commissioned were rare guild paintings and ornamental objects which depicted the various steps in the manufacture of a product.

Even when a particular occupation was depicted by seventeenth-century Dutch artists to the exclusion of another equally important trade, the featured occupation was often limited to its depiction in one medium or another. Certain itinerant tradesmen, for example, such as the ratcatcher by Cornelis Visscher (cat. no. 64), or the spectacles salesman by Adriaen van Ostade (cat. no. 55), were invariably depicted in prints but not in paintings. This may be explained in terms of the relatively low value placed on the print medium in contrast with paintings. The depiction of a lowly profession like a ratcatcher or spectacles salesman was more appropriate in a print rather than in an aggrandizing painting. Such an explanation, however, is contradicted by the fact that other lowly itinerant tradespeople, such as the pancake maker, were depicted in both paintings and prints (cat. no. 50).

Although no generalizations can be made about why one trade or task might have been depicted in only one medium, each case may be understood in terms of the unique artistic, social, economic and historical circumstances surrounding that occupation. The female tasks of spinning, lacemaking and embroidering, for example, which could have either positive or negative connotations concerning the female worker's character, were depicted in both paintings and prints by Dutch artists.¹⁰ On the one hand, female handwork was considered to be virtuous as it emulated the activity of the Virgin's spinning.¹¹ On the other hand, female handwork, specifically the motion of the worker's tools, also became a Dutch metaphor for love making.¹² Thus, images of the spinner, lacemaker and embroiderer could show her either in a lascivious pictorial context, or in

a chaste, virtuous light, such as in A.J. Klomp's *Classical Landscape with Shepherdess* (cat. no. 10), Jacob Vrel's *Interior with a Woman Darning* (cat. no. 22), and Pieter Stevens' *Two Seated Women Making Lace* (cat. no. 45).

A survey of prints and paintings of the three female tasks reveals that while spinners were depicted *only* in a positive light in paintings, and sometimes in a positive and sometimes in a negative light in prints, lacemakers and embroiderers were depicted in negative and positive contexts in *both* paintings and prints. The discrepancy may be explained in terms of the fact that spinning was regarded as a basic, no-frills step in the production of cloth and deserved to be consistently depicted in a positive light in the more sophisticated medium of painting. In contrast with the fundamental importance of the thread that the spinner spun, the products of the lacemaker and the embroiderer were considered by some to be superfluous and luxurious decoration.¹³ In the eyes of at least some viewers, therefore, lacemakers and embroiderers found an appropriate place in a painting or a print showing lascivious activity, which could result from indulgence in the sensuousness of unnecessarily elegant finery.

Limitations set on the depiction of occupations or trades could have been established by traditional pictorial formats from the fifteenth- and sixteenth-centuries in which the depiction of a profession first appeared. Print series of the elements, months, seasons, senses, or labors of the months constitute some of the best examples of such pictorial conventions from which some of the seventeenth-century Dutch individual prints and paintings of professions and trades may have evolved.¹⁴ Certain occupations became traditionally associated with one or more of the elements, months, seasons, senses, or labors of the months and were depicted repeatedly by different artists. The pancake maker represents the sense of taste, for example, in two separate seventeenth-century print series by Jan Both (cat. no. 50) and by Cornelis Dusart.¹⁵ Repeatedly the fisherman represented the element of water, such as in Jacob de Gheyn's print series of the elements.¹⁶ Cornelis Dusart's late seventeenth-century print representing *November* depicts the activity traditionally associated with that month: the slaughtering of a pig (cat. no. 52).

Sixteenth- and seventeenth-century print series of trades and professions may have had an even bigger impact on the conception of individual seventeenth-century images of workers and laborers than did the print series of the elements, months, seasons, senses and labors of the months in which various professions sometimes appeared. Although the print series of the trades are fewer in number than the other kinds of series, they offer a wealth of specific sources for the depiction of laborers in later single prints and paintings. The 1568 print series of trades, *Ständebuch*, by Jost Amman and Hans Sachs depicts 114 different occupations each accompanied by an inscription beneath the image. Amman conceived of each of the workers objectively, whereas Sachs's texts sometimes provide editorializing comments on the relative virtuousness of the particular profession. The tone of the editorializing inscriptions, however, is not supported by the pictorial characterizations of the worker. The print of the respectably appearing lawyer, for example, is inscribed underneath that he "often defends an unjust cause in court, using shrewd ploys and obtaining delays; if his client loses, the lawyer has still filled his own



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purse."¹⁷ The dentist, we are told, "removes aching teeth painlessly 'as one bears children.'"¹⁸

The Amman/Sachs print series is organized in a social, political and economic hierarchy. It begins with the Pope and members of the Catholic church, proceeds to royalty, including the Holy Roman Emperor and noblemen, continues by depicting the physician, pharmacist, astronomer and on to less skilled professions, such as the butcher, the tailor, the carpenter and the fisherman. The series ends with the money fool, the gluttonous fool, the jester and the natural fool who "has no sense, acts and speaks without thinking and cannot follow advice."¹⁹

Seventeenth-century Dutch print series of trades illustrate some of the same occupations as in the Amman/Sachs images, but do not copy the earlier sixteenth-century series.

The ca. 1635 print series of trades by Joris van Vliet includes only eighteen images and limits itself to a narrower social group, including such occupations as the blacksmith, locksmith (cat. no. 66), mason, carpenter, basketworker, broom-maker (cat. no. 67), shoemaker, baker, sail maker (cat. no. 68), weaver, cooper and so on. Excluded from Van Vliet's series, therefore, are the two extremes of the social spectrum, beggars and members of the Church and royalty, that Amman and Sachs chose to include. Political changes in seventeenth-century Netherlands undoubtedly account for the exclusion of the representatives of the Catholic church and royalty from Van Vliet's series.

The 1694 print series of 100 trades and professions, *Het Menselyk Bedryf* (The Human Profession) by Jan Luycken, includes many of the occupations previously depicted by



Amman and Van Vliet, but it also omits others and introduces new ones. Drawings, which served as designs for the plates, include those for the ship carpenter, book printer and diamond cutter (cat. nos. 36, 37 & 39). The exclusion from Luycken's series of many of those professions depicted in Amman/Sachs's *Ständebuch*, such as members of the Catholic Church, the kettledrummer, pilgrims, the spurmaker and the peddler, can be understood in terms of the political, social and religious changes that took place over a century and a half. Similarly, the inclusion of several occupations in Luycken's series that were not depicted in Amman/Sachs's *Ständebuch*, such as five different trades within the cloth industry and five within the shipping industry, reflects significant economic developments in the Netherlands over the seventeenth-century. Although several of Luycken's new additions to his series of occupations represent a modernization of the contents, by the end of the seventeenth-century the artist's inclusion of moralizing inscriptions beneath each of the images constituted an old-fashioned mode.

In addition to traditional pictorial sources, such as the print series, certain seventeenth-century images of occupations could have found their source of inspiration in theatrical, proverbial and literary traditions in which certain trades or professions were characteristically featured. The doctor and the servant, for example, enjoyed stock roles in the popular *commedia dell'arte* and in the amateur groups of performing rhetoricians known as *rederijkers*.²⁰ Every depiction of a doctor as in, for example, Pieter Quast's *The Doctor's Shop* (cat. no. 14), or Jan Steen's *Love-Sick Maiden* (cat. no. 18), did not necessarily have its source in the theater, but identifying characteristics, such as costuming, reveal that many did. The interpretive question that subsequently presents itself is to what extent does the image of the doctor or servant in a painting or print have the same meaning or function as the comparable character in the theater.

Similarly, proverbs in which members of certain occupations played a role may have provided a source for seventeenth-century images of tradespeople. The Flemish proverb, "a usurer, a miller, a banker and an exciseman are the Devil's four evangelists," demonstrates certain common attitudes toward those professions.

Depictions of trades and professions appeared as well in didactic seventeenth-century emblem books and moralizing prints with accompanying inscriptions.²¹ Such literary contexts provide another way in which to understand contemporary paintings and prints of occupations that lack explanatory or didactic inscriptions. The depiction of the same profession in an emblem book as well as in a painting, however, does not ensure that the two images had the same function and meaning.²² It is difficult to determine what the relationship of the moralizing emblematic image might be to the painting or print of the same occupation. A judgement must be shaped by an assessment of the overall tone or mood of the pictorial context in which the unscripted image of the profession is depicted.

Typical Dutch holiday traditions provide an additional context in which to understand the origin, meaning and function of certain depictions of trades and professions. Although pancake makers could be identified with the element of taste in print series of the senses, as is the case in the print by Jan Both (cat. no. 50), they were also an integral part of the real-life celebration of Shrove Tuesday, which

preceded Lent.²³ Prints or paintings of a pancake maker could, therefore, make reference to either the sense of taste, the holiday of Shrove Tuesday, both traditions, or neither. Again, the larger context in which the artist rendered the pancake maker and the tone or mood that as established would be interpretive clues to understanding the meaning and function of the particular image.

In addition to the various pictorial and literary traditions that helped to determine the selection and appearance of occupations in seventeenth-century Dutch paintings and prints, economic and social circumstances tied to specific professions and trades also had an impact on the imagery. It is surprising, however, that such economic and social conditions did not have an even greater influence on the production of depictions of trades and professions.

The Dutch textile industry and Dutch horticulture, including the related marketing of vegetables, provide two examples in which economic and professional success were reflected in images of trades and professions. Both industries reached the height of their international fame at the same time as paintings were produced in which the industries were celebrated.²⁴ Paintings of the bleaching fields outside Haarlem, such as Jacob van Ruisdael's *Bleaching Fields Near Haarlem* (cat. no. 15), paintings of weavers in their workshops by Haarlem painters, and a large number of paintings of vegetable women, such as Jan Steen's *Vegetable Market* (cat. no. 17), attest to the pride taken by the general Dutch public in such developments.²⁵ Literary praise of the textile industry and of horticulture found in city histories and travelers' chronicles parallels the pictorial expression in the paintings of bleachers, weavers and vegetable market sellers.

Consistently favorable social attitudes toward some economically successful industries, like bleaching, seemed to have provided the initial impetus for the creation of many celebratory and commemorative paintings in which the industry was shown. Other trades or professions experienced changes in attitudes toward them from negative to positive which may have influenced comparable changes in the ways such professions were depicted. Rembrandt's etching of a *Ratcatcher*, 1632, for example, presents a scruffy, whiskered itinerant who, like the dead rat that he holds up, is rebuffed with disgust by the customer at the open half-door.²⁶ Two decades later, however, Cornelis Visscher presented a much more refined ratcatcher in his 1655 engraving (cat. no. 64). The beard, clothes and demeanor attest to the more respectable role that the ratcatcher then played in Dutch society.*

Although such idiosyncratic issues concerning-seventeenth-century Dutch economic and social history may be raised by the depictions of trades and professions, the interpretive challenges of such images represent a microcosm of the richness of seventeenth-century Dutch art as a whole. Various pictorial and historical contexts have been suggested here for understanding the derivation, meaning and function of such imagery, but the most visually engaging images tend not to be understood in terms of any one of these contexts, but rather in terms of a network of sources, attitudes and influences. As in the viewer's occupation with other aspects of seventeenth-century Dutch art, one of the most pleasurable tasks or labors he or she may have is to work toward an understanding and appreciation of the seventeenth-century Dutch images of trades and professions.



15

1. John Michael Montias has written most extensively on the subject of inventories of collections of seventeenth-century Dutch, more specifically Delft, art collections. He classified 9623 paintings into 56 subject groups which he then combined into 12 major categories. Montias went on to discuss difficulties he encountered in classification. John Michael Montias, *Artists and Artisans in Delft: A Socio-Economic Study of the Seventeenth Century*, Princeton, N.J., 1982, pp. 238 & 240

2. Shop signboards offer another context in which trades and professions were depicted. One can imagine that such signboards were common in the seventeenth century even though very few are extant today. Aelbert Cuypp's copper signboard (45.5 x 52 cm.) for a wineshop provides a fine example. On one side, the artist depicted tasting the wine; on the other side of the signboard, workers barrel the wine. See: *All the Paintings of the Rijksmuseum in Amsterdam. A Completely Illustrated Catalogue by the Department of Paintings of the Rijksmuseum*, Maarssen, The Netherlands, 1976, p. 184.

3. The only two examples known to me were commissioned

by textile guilds. In the late sixteenth-century, Jan Swart of Groningen produced a painting for the weavers' guild that depicted two working weavers in the bottom foreground subordinated to the scene behind them of the guild's patron saint, Bishop Severus, entering the Church. Between 1594 and 1612, Isaac van Swanenburgh produced four paintings for the Leiden say guildhall that depict the steps in the production of say. *Saai* weaving or "say" in English, was actually only one of several *nieuwe* (new) draperies produced in Leiden at the end of the sixteenth-century. The *nieuwe* draperies were distinguished from the old draperies, or "pure" woolen cloth, by the preparation of the wool or by the mixing of the woolen yarn with other fibers, such as cotton or silk.

4. Lucinda Kate Reinold, *The Representation of the Beggar as Rogue in Dutch Seventeenth-Century Art*, Ph.D. Dissertation, University of California, Berkeley, 1981, pp. 1-2.

5. Simon Schama, *The Embarrassment of Riches, An Interpretation of Dutch Culture in the Golden Age*, New York, 1987, p. 467. See also: Paul Zumthor, *Daily Life in Rembrandt's Holland*, London, 1962, p. 132.

6. Schama, op. cit. (note 5), p. 468. In 1611, the bailiff of Wassenaar turned down an offer of eighty guilders for his permission to set up a brothel of Amsterdam prostitutes at the horse fair because the sum seemed insufficient for the lucrative business opportunity. A. Th. van Deursen, *Het kopersgeld van de Gouden Eeuw*, Vol. II, *Volkscultuur*, Amsterdam, 1978, p. 36; cited in *Ibid.*
7. Some art historians have argued that Calvinism "showed the path" toward the depiction of secular subjects, in contrast with religious subjects, that characterize so much of seventeenth-century Dutch art. Erik Larsen with the collaboration of Jane P. Davidson, *Calvinistic Economy and 17th Century Dutch Art*, University of Kansas Humanistic Studies, 51, Lawrence, KS. 1979, p. 59.
8. Linda Stone-Ferrier, "A Reconsideration of Ruisdael and Rembrandt," *Art Bulletin*, LXVII, Nr. 3 (September 1985), pp. 417-436.
9. The discrepancy between the lack of pictorial commemoration of a successful industry and the wealth of images celebrating another comparably successful one may possibly be due to the fact that some industries, such as Amsterdam's ship building and sugar refining, remained outside the control of a guild. Instead, the government regulated their affairs. Charles Singer, ed., *A History of Technology*, Oxford, 1957, p. 151. The lack both of an organization and identification as a united industry may have affected adversely any chance for a market for self-congratulatory imagery. Smaller-scaled professions, such as book sellers, pharmacists, bakers, peddlers and others had been organized into guilds, but may not have been large enough organizations to afford to commission any art object for the guildhall larger than the traditional beakers, grave plaques and guildshrines.
10. Linda Stone-Ferrier, "Spinners of Virtue, the Lacework of Folly, and the World Wound Upside Down," in the forthcoming volume of selected papers from the conference, "Cloth and the Order of Human Experience," sponsored by the Wenner-Gren Foundation for Anthropological Research, to be published by the Smithsonian Press in their *Studies in Ethnographic Inquiry* series.
11. For a fuller account, see Durham, North Carolina, Duke University Museum of Art, *Recent Tapestries*, 11 March-23 April 1972, exhibition catalogue, and *Ciba Review*, XXVIII, December 1939, p. 986.
12. Such allusions occurred most frequently in emblems, as exemplified by one such image in Jacob Cats' *Sinne- en Minne-Beelden & Emblemata Amores Morelquæ spectantia*, Amsterdam, 1622, pp. 54-55, in which a fashionably dressed young woman embroiders while watched by cupid. The speaker relates: "Your needle bores a hole; your thread makes the stitch. Love, treat me in the same way; keep all the same strokes. You know I am wounded by your sweet mouth. Go on, heal the pain there where you gave me the wound."
13. In 1621-22, in his satire, *'T Costelick Mal* (The Costly Folly), for example, Constantijn Huygens criticized women who could not resist elegant apparel. Cited in Rosalie L. Colie, "Some Thankfulness to Constantine" *A Study of English Influence upon the Early Works of Constantijn Huygens*, The Hague, 1956, p. 40.
14. Such series derived from Medieval imagery found, for example, in the sculptural programs of Gothic cathedrals and in illuminated manuscripts.
15. F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings, and Woodcuts*, Amsterdam, 1949, Vol. VI, p. 76.
16. *Ibid.*, Vol. VII, p. 119.
17. The translation is taken from Jost Amman and Hans Sachs, *The Book of Trades (Ständebuch)*, with an introduction by Benjamin A. Rifkin, New York, 1973, p. 22.
18. *Ibid.*, p. 60.
19. *Ibid.*, p. 122. Interestingly, the image of the natural fool is exactly the same as that of the peddler who was depicted much earlier in the series.
20. S.J. Gudlaugsson, *The Comedians in the Work of Jan Steen and His Contemporaries*, Soest, The Netherlands, 1975, pp. 8-23, 50-54; A. Heppner, "The Popular Theatre of the Rederijkers in the Work of Jan Steen and His Contemporaries," *Journal of the Warburg and Courtauld Institutes*, Vol. 3; (1939-40), pp. 22-48; and Barbara Stanton-Hirst, *The Influence of the Theatre on the Works of Pieter Jansz. Quast*, Ph.D. Dissertation, University of Wisconsin, Madison, 1978, pp. 114-129, 133-154.
21. Herman Saffleven's 1647 etching of an itinerant spectacles salesman, for example, is inscribed "Bedrieger," or deceiver. In an example from an anonymous Amsterdam emblem book from 1704, the depiction of a young female who spins is inscribed: "Domesticity is women's crown jewel, such a crown to ornament a woman as dutifully running the peaceful house." Anonymous, *Emblemata Selectiora*, Amsterdam, 1704, p. 4.
22. Prof. Eddy de Jongh of the art history institute of the University of Utrecht was the first to promote the ways in which emblematic images and their didactic inscriptions could function as keys to unlocking the meaning of seemingly realistic seventeenth-century Dutch paintings. Since his ground-breaking publications, including the exhibition catalogue, *Tot Lering en Vermaak* (Amsterdam, Rijksmuseum 1976), much scholarly discussion has ensued concerning the value and limitations of such a methodology. See, for example, Svetlana Alpers, *The Art of Describing: Seventeenth-Century Dutch Art*, Chicago, 1983, pp. 229-233.
23. Jonathan Markel, entry on Jan Steen's *Pancake Maker*, in *Dutch Life in the Golden Century, An Exhibition of Seventeenth Century Dutch Painting of Daily Life*, catalogue essay and notes by Franklin W. Robinson, Museum of Fine Arts, St. Petersburg, Florida and Atlanta, Georgia, 1975, pp. 41-42.
24. For a discussion of the success of Dutch horticulture, see Jan de Vries, *The Dutch Rural Economy in the Golden Age, 1500-1700*, New Haven and London, 1974, pp. 153-164; W.J. Sangers, "Amsterdams' beteekenis voor de groententeelt in de 17de eeuw," *Tijdschrift voor economische en sociale geographie*, 38 (1947), pp. 52-55; W.J. Sangers, *De ontwikkeling van de Nederlandse tuinbouw tot het jaar 1930*, Zwolle, The Netherlands, 1952, pp. 111-134; and Stone-Ferrier's unpublished study, "Gabriel Metsu's *Vegetable Market at Amsterdam*."
25. *Ibid.*
26. Hollstein, op. cit. (note 15), Vol. XVIII, pp. 63-64 and Vol. XIX, p. 116.



1



2



3

People at Work: Seventeenth Century Dutch Art CATALOGUE

PAINTINGS:

1. Pieter Aertsen circle
1508-1575, Amsterdam
Market Scene
oil on canvas
41 1/4 X 54 1/2 in.
Hofstra Museum, Gift of Robert Chapellier, Chapellier Galleries, 1969, HU 69.1

Pieter Aertsen and his wife's nephew, Joachim Beuckelaer, utilized what later art historians have termed "genre themes" in some of their paintings. Aertsen's "Kitchen Scene" and Beuckelaer's "Kitchen Scene with Jesus in the House of Mary and Martha" (1566), both at the Rijksmuseum in Amsterdam, are noteworthy for the realistic handling of human figures and the still-life quality of the arranged foodstuffs which are being prepared.

Beuckelaer's "Market Wives with Poultry and Vegetables" (1561) at Kunsthistorisches Museum in Vienna, and his "Fish Market" (1574) in Antwerp are similar in feeling to "The Market Scene" in Hofstra's collection, painted either by Aertsen, Beuckelaer, or one of Aertsen's followers, which shows that same scrupulous attention to detail. This market scene is devoid of religious overtones. It is an important precursor to many seventeenth-century Dutch artists, such as Joachim Wtewael, H. M. Sorgh and Emanuel De Witte, who took special delight in capturing the details of fish markets, vegetable markets, or poultry markets.

2. Cornelis Pietersz. Bega
1631/32-1664, Haarlem
The Alchemist, 1660
oil on canvas
16 1/4 X 15 in.
signed lower right, C bega
Isabel and Alfred Bader Collection

Cornelis Bega, son of a wood sculptor father and grandson of the painter, Cornelis van Haarlem, whose illegitimate daughter was Bega's mother, studied with Adriaen van Ostade. He entered the Guild of Saint Luke in Haarlem in 1653. Bega painted peasant interiors in the manner of his teacher.

The alchemist, a humbly dressed, bare-legged man, ignores the clutter and confusion of jugs, books, bottles, retort, and mortars and pestles, in his modest "laboratory" while he focuses his attention on the task of weighing cinnabar (mercuric sulfide). Lit by sunlight entering through the window on the left, the darkness of the interior is contrasted by the roof-tops of buildings seen through the window. This version of "The Alchemist" is almost identical to a smaller version of "The Chemist" on panel in the collection of the J. Paul Getty Museum, in Malibu. The painting on canvas is thought to be the earlier version. Dr. Bader's analysis of the sequencing of the two works was published in *Aldrichimica Acta*, Volume 4, Number 2, 1971.

3. Hendrik Bloemaert
1601-1672, Utrecht
Grocery Seller with Boy, 1623
oil on canvas
28 X 23 in.
initialed and dated on basket
Isabel and Alfred Bader Collection

The wrinkled, lined face of the toothless old woman holding the basket of apples contrasts sharply with the smooth skin and delicate ear of the young boy. Simon Schama (1987) has observed that Dutch artists lingered over every wrinkle and blemish in elderly female subjects, painting or etching a "moral topography." One interpretation of this painting by the oldest son of Abraham Bloemaert hints at erotic possibilities implicit in the seductive connotations of women offering apples (as Eve offered to the innocent Adam) and in the position of the woman's index finger; others are inclined to note the Dutch artist's fascination for texture and surface, highlighting the vegetable's leafiness, the wicker bands surrounding the fruit basket, and the fresh, crisp appearance of the boy's lace collar in contrast to the flatter and worn texture in the collar surrounding the old market woman's creased neck.



4. Pieter van den Bosch
Amsterdam 1613-1663, London
Kitchen Interior with a Woman Scouring Pans
oil on panel
15 1/2 X 21 3/4 in
New Orleans Museum of Art, Bequest of Bert Piso, 81.226

In this simple interior, the artist created two images of women's domestic activity. On the left, the spinning wheel awaits with a cushioned chair and nearby footwarmer for the woman who is expected to sit and spin. On the right, the busy woman scours a pan, surrounded by a still-life arrangement of metal cooking pots, pottery milk jugs, and a leafy cabbage. Her role as an exemplar of domestic virtue is echoed in the adoring look cast her way by the young child at her right elbow. Hearth and home, coupled with cleanliness, helped to define the work world, and work ethic, of the good *huisvrouw*. While this kitchen seems sparsely furnished, there is a portrait hung over the chimney piece.

A strikingly similar rendition by van den Bosch of the woman scouring pots and other cooking utensils is to be found at the National Gallery, London. In the London painting, "Serving Maid with Pots and Pans," the attention is focused exclusively on the activities of scrubbing; no visual reference is made to spinning, or childcare. Schama (1987) quotes Thomas Nugent's *Grand Tour* account (1738) as saying that the Dutch were "perfect slaves to cleanliness."

5. Quiringh Gerritsz. van Brekelenkam
(Quiry van Brekelenkam/Breklenkam)
ca. 1625-1667/68, Leyden
Old Woman Scraping Carrots or Old Woman Sitting at her Fireplace
oil on panel
11 1/2 X 14 1/2 in.
New Orleans Museum of Art, Gift of Allen H. Johness, Jr., 76.306

Brekelenkam painted many pictures of "ordinary" people working, notably tailors in their household workshops assisted by apprentices and their wives who spun, and women preparing foods. In this painting, the spinning wheel as an "emblem" of domestic virtue is displayed, but attention is directed to the task which the old woman is performing, scraping carrots for a meal. The carrots and other vegetables at her feet will ultimately be cooked and served in the utensils which have been arranged at her feet. The Dutch were regarded by other Europeans as very well fed; culinary historians confirm that impression.

6. Aert de Gelder
1645-1727, Dordrecht
The Artist in His Studio
oil on canvas
18 1/2 X 22 1/4 in.
Isabel and Alfred Bader Collection

Aert de Gelder was one of Rembrandt's last students, along with Carel Fabritius, and remained faithful to his master's style long after it had ceased to be fashionable. In this quiet account of the artist seated at his easel, painting the portrait of a seated man posed with his right arm resting on the top of the chair, we cannot help but notice the imposingly large sized canvas propped on the easel, the T square hanging on the rear wall, the suspended draperies with which the artist could regulate the light streaming in through the window on the left, and the apprentice grinding colors at the rear of the studio. Many artists often crammed "props" into their studio space for use in "setting the scene" when painting interiors or genre scenes. De Gelder's artist's studio has very few of these items, and a calm, serene atmosphere is created. That serenity is reinforced by the muted use of color.





7

7. Hendrick Heerschop
The Alchemist oil on panel
 22 1/4 X 17 1/4 in.
 Isabel and Alfred Bader Collection

Heerschop's ruddy faced alchemist is pausing in his labors to draw on his pipe. A small anvil, tongs, retorts, bellows, glass vials, copper kettle, a brass basin, pottery jugs, and much-worn books surround him as he sits at his work bench. He has been distilling some liquid and his eyes seem riveted on the slowly filling container. The red draped table covering echoes the reddish jacket of the alchemist. His draped work apron and leggings are reminiscent of the white draped cloth on the work bench. The work demonstrates a masterful command of painterly technique.

Christopher Brown's *Images of a Golden Past* claimed that "the foolish alchemist" had become a "threadbare visual cliché" which was no longer tied to "observations of contemporary life." In Heerschop's depiction, there is very close fidelity to the equipment actually used in small chemistry laboratories or workshops; and there is virtually no indication that Heerschop considered this alchemist "foolish."



8

8. Pieter de Hooch
 Rotterdam 1629-1684 Amsterdam
Interior of a Dutch House, 168(?)
 oil on canvas
 22 5/8 X 27 1/2 in.
 signed lower left, Pd. Hoogh/A 168(?)
 Museum of Fine Arts, Boston, Bequest of Susan Cornelia Warren, 03.607

De Hooch was born in Rotterdam and studied with Nicolaes Berchem at the same time as Jacob Ochtervelt. He worked primarily in Delft and Amsterdam. His interiors and courtyards captured the Dutch housewife, kitchen maid, and serving girls busy at domestic household work. But the atmosphere was almost always calm and peaceful. Pieter de Hooch was fascinated with the play of light and shadows, and the creation and delineation of interior spaces.

In this painting, which Sutton assumes to have been done some time during the last four years of the artist's life, a woman kneeling by a fireplace, with her back to the viewer, is talking to a standing woman with a basket in her hand. At the right, a door opens onto another room flooded with sunlight playing on a tiled floor through a series of windows and an open door. Beyond the exterior doorway, trees can be seen in the background.

This painting at Boston is very similar to a representation of "Two Women by a Fireplace" located at the Musée Granet in Aix-en-Provence. Both of them show some of the tendencies toward stylization and mannerism which characterized de Hooch's later work after he moved to Amsterdam. On the other hand, while his painting style had changed, the theme of domestic interiors with women working, often accompanied by little children, had begun in his earlier years in Delft where he worked between 1652 and 1660.



9

9. Samuel van Hoogstraten
 1627-1678, Dordrecht
The First Born oil on canvas
 27 1/2 X 22 1/4 in.
 signed, on cradle
 Museum of Fine Arts, Springfield, Massachusetts, The James Philip Gray Collection, 52.02

Samuel van Hoogstraten, who had studied initially with his father, Dirck Hoogstraten, and later with Rembrandt in Amsterdam, worked in Dordrecht and The Hague. In this painting, a young mother wearing a white, rich, silken garment with a yellow collar over a yellow laced bodice is seated beside a wicker cradle from which a young, open-eyed baby peers. The child is nestling amidst linens under a fur rug. Standing behind the mother is an older woman, possibly the grandmother, dressed in a red velvet robe. Both women are gazing at the child with obvious pride and pleasure. On the left wall, partially disclosed by a twisted drape, is a flower painting. At the rear right, a door is opened revealing a room with a large wooden chest standing in front of a richly embossed leather wall covering. Clearly, the artist was a master of texture.

Such mastery would be in keeping with his own commentary on the painter's art as providing a deceptive, albeit praiseworthy and amusing, "mirror of Nature."

The representation of a woman, usually a young mother, with a child in a cradle, was a theme explored by other artists. See, for example, Pieter de Hooch's "A Woman Beside a Cradle" at the Gemäldegalerie in Berlin, or Gerrit Dou's "The Young Mother" (c.1655) also in Berlin.



10

10. Albert J. Klomp
1618-1688, Amsterdam
Classical Landscape with Shepherdess
oil on canvas
14 X 20 in
Seena and Arnold Davis Collection

This Amsterdam painter worked in the tradition of many Dutch painters, who visited Italy and were taken with bucolic vistas of shepherds, shepherdesses, and cowherds. Klomp's shepherdess sits amidst her flock, quietly spinning with a distaff. The arched ruin suggests the long lost glories of the Roman Empire which had particular appeal for a number of Dutch artists.



11

11. Judith Leyster
Haarlem 1609-1660 Heemstede
Self-Portrait, c. 1635
oil on canvas
29 3/8 X 25 5/8 in.
National Gallery of Art, Washington. Gift of Mr. and Mrs.
Robert Woods Bliss, 1949.6.1 (1050)

Judith Leyster, the daughter of a Haarlem brewer, who had studied with Frans Hals, was admitted to the Haarlem Guild in 1633 and attracted students of her own. Her marriage in 1636 to the painter Jan Miense Molenaer resulted in many of her works being misattributed to him or Frans Hals. She was a fully competent painter in her own right.

Her obvious pride in her abilities shines through in this self-portrait of the artist at her easel, working on "The Merry Fiddler", around the time she had been admitted to the Guild of St. Luke. The Fiddler was one figure in "The Merry Trio" (c. 1629-31) now in the collection of Mr. and Mrs. P. L. Galjart in the Netherlands.

12. Egbert van der Poel
Delft 1621-1664 Rotterdam
Farmhouse on a Canal, 1648
oil on oak panel
18 3/4 X 21 3/4 in.
The Art Museum, Princeton University, Museum Purchase,
29-20

While ducks swim about or stand at the canal's edge, ready for the plunge, they pay no attention either to the peasant woman (on the right) down on her knees washing out a pan at the edge of the canal or to the peasant man (on the left) walking into the yard of the farmhouse where a number of large caldrons, pottery jugs, and wooden buckets are arranged. The artist has wittily signed and dated the painting on a stick floating in the canal at the lower right side.

Strikingly similar renditions of the barnyard filled with chipped and battered pottery, crockery, barrels and jugs can be seen in van der Poel's "Barnyard Scene with Two Figures and a Cart" at the Worcester Art Museum. A third oil on panel of the "Barnyard Scene," dated 1649, appeared in a 1975 Leo Spik auction in Berlin. Its present whereabouts is unknown. (See James A. Welu, 1979.)



12



13

13. Hendrick Gerritsz. Pot
c.1585-1657, Haarlem
Scene in a Bordello
oil on oval panel
14 1/2 X 19 in.
New Orleans Museum of Art, Bequest of Bert Piso, 81.265

Hendrick Pot, the Haarlem-born painter who moved to Amsterdam around 1650, was a painter of *bordeeltjes*, merry companies, and guardroom scenes. He captured well the "low-life" dimensions of brothels. Here the leering procurer is encouraging the lecherous soldier (whose uniform jacket and sword have been unceremoniously draped over a chair) to fondle the prostitute. They've obviously been drinking and eating oysters (thought to be an aphrodisiac, and typically associated with sexual overtures.) While his hands are playing with the woman's bodice and waist, her left hand is stretched back to reach toward the procurer for the money bag which the cavalier has given for favors about to be received. The large bedstead behind the procurer at the right, with its curtains parted, make clear the next step in this progression. Often bordello scenes were thought to refer to the "Prodigal Son." In Pot's painting, there seems not the slightest indication of eventual remorse.

Lotte van de Pol (1984) commented that *bordeeltjes* were "found in the halls and livingrooms of respectable people, without causing much embarrassment," although she noted that prostitution, adultery, and procuring were criminal offenses. This ambivalence toward *hoererij* (whoredom) is reflected in many bordello scenes.



14

14. Pieter Quast
1605/06-1647, Amsterdam
The Doctor's Shop, 1632(?)
oil on copper
17 3/4 X 21 1/2 in.

The Art Museum, Princeton University, Gift of Frederic Fairchild Sherman, 80

Pulling teeth and letting blood were practiced by doctors, dentists, barber-surgeons, and quacks, who were often mocked by seventeenth century Dutch artists. Occasionally, such activities were depicted to illustrate the sense of "touch," as is the case with Jan Both's etching (cat. no. 51). In Pieter Quast's painting, a very elaborately dressed cavalier (a mockery perhaps of the wealth of doctors) is working on the swollen-faced peasant whose tooth is probably infected or abscessed. The patient is clasping his hands beneath his muscular bare knee in an effort to withstand the pain. A second seated patient, leaning forward over a barber-surgeon's metal bowl, is having his skull trepanned by a bumptious assistant.

Behind the "doctor" to the left can be seen the grinning skeleton, "Death," who wears a cap and reminds the viewer that the jars of medicines and books of healing formulae are apt to be as painful and, ultimately, ineffective, as the procedures to which these rude patients are submitting. "The Foot Operation" by Quast, at the Rijksmuseum, Amsterdam, depicts an old surgeon operating on his rustic patient. There is a skull resting on an open book, prominently displayed at the left in the foreground. It is, as Christopher Brown (1984) observed, "...hardly an encouraging omen."



15

15. Jacob van Ruisdael
1628/29-1682, Haarlem
Bleaching Fields Near Haarlem
oil on canvas
13 3/8 X 16 3/8 in.

Wadsworth Atheneum, Hartford, Ella Gallup Sumner and Mary Catlin Sumner Collection, 1950.498

Jacob van Ruisdael, the greatest of the Dutch landscape artists, produced a number of works capturing the environs of his native, and much beloved, Haarlem. As many as 18 of the 33 *Haarlempjes* featured a distant view of the city surrounded by its bleaching fields. At the left, small figures of women can be seen laying out the linens to be bleached. This occupation was thought to be a "respectable" one for Haarlem women, but it did not pay well, according to Schama (1987). Like many of van Ruisdael's landscapes, this one concentrates the portrayed activity and land mass on the lower third of the canvas, permitting the artist to explore and exploit the cloud formations which were an almost ever-present accompaniment to sunny days on towns bordering the North Sea.

While earlier Flemish artists, especially Brueghel and David Teniers, had painted bleaching fields, they tended to concentrate on the workers laying out the linens. Van Ruisdael's paintings, which were sought after by linen merchants, Haar-



16

lem citizens, and visitors to Haarlem, were panoramic views of the bleach works located on the wind-swept dunes. As such, they not only commemorated a prosperous industry which was the envy of English, French, German, and Danish cloth merchants, but they celebrated the town as well. (See Stone-Ferrier's discussion, 1985.) Van Ruisdael's followers, Jan Vermeer van Haarlem (after 1600-1670) and Jan Kessel (ca. 1641-1679) also painted views of Haarlem and neighboring towns, with bleaching fields.

16. Jan Steen
1625/26-1679, Leyden
The Fortune Teller, c.1648-52
oil on canvas
39 3/4 X 16 1/2 in.
Philadelphia Museum of Art, W.P. Wiltstach Collection,
W'02-1-21

Jan Steen's works frequently mock the behavior of his countrymen, usually in a humorous (rather than a biting) way. Here the credulity of rural peasants is commented upon by the depiction of the fortune teller at the lower left who is plying her trade with some gullible people who are consulting her. Other peasants are going about their work-a-day tasks, carrying goods, or going to the fields, paying no attention to the small drama taking place.

17. Jan Steen
The Vegetable Market
oil on panel
29 X 23 1/2 in.
signed lower right, i. S.
Private Collection on loan to the Museum of Fine Arts Boston,
128.1984

Vegetables and fruits were available in both quantity and variety in the Netherlands. Depending upon the season, customers could choose from among onions, parsnips, turnips, beets, white and savoy cabbages, peas, beans, cucumbers, leeks, apples, pears, plums, cherries, and figs (de Vries, 1974 and Schama, 1987). Many painters lovingly depicted this abundance. See, for example, Sorgh's "Vegetable Market" at the Rijksmuseum, Amsterdam, or Metsu's "The Vegetable Market in Amsterdam" at the Louvre, Paris.

Steen's teacher, Adriaen van Ostade, painted a "Fish Stall" (1672), located at the Rijksmuseum, in which the fishwife offering the fish for sale is standing in a position roughly analogous to Steen's *marktenster*.

18. Jan Steen
The Lovesick Maiden
oil on canvas
34 X 39 in.
signed, i. STEEN
The Metropolitan Museum of Art, Bequest of Helen Swift
Neilson, 1945, 46.13.2

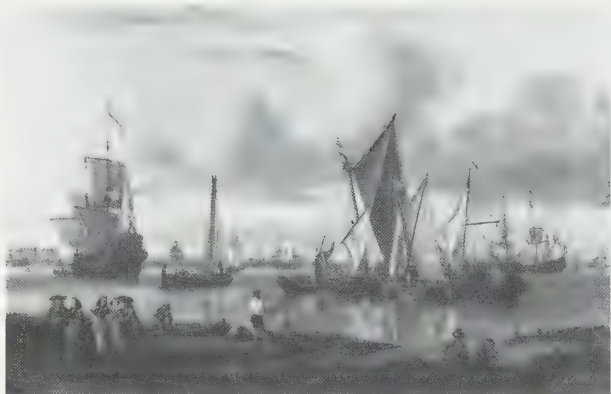
The "doctor's visit" is a theme in 18 Jan Steen paintings. The maidens were typically suffering from lovesickness, or erotic melancholia, or pregnancy. In some Steen variations on this theme, the distressed young woman is pictured with a lascivious cat or dog, a chamber pot to indicate that the doctor was using uroscopy to make his diagnosis, an older woman gazing sympathetically or condemningly, and a somewhat ridiculous doctor wearing old-fashioned clothing. Occasionally, the alleged "suitor" is also present. (See Peter Sutton's 1982/83 discussion of Steen's treatment of this theme.)

In this painting, the seated, young, buxom-breasted, woman is having her pulse checked by the doctor, who is holding her right wrist, while she raises her left hand to her brow. The older woman, wringing her hands, looks concerned. The doctor does not look surprised in the slightest; and the dog on the pillow near the foot-warmer snoozes through the entire scene. The young woman's foot on the foot-warmer and the bed-warming pan and brazier at the lower left portend the answer. The heat of passion, which obviously led the women at one point into the bed with two pillows seen at the rear right, has produced the condition. Through the open door at the left there is a charming view of trees and the town's skyline. Above the door is a figure of Cupid with his bow and arrows; perhaps he is to blame for her malady.

The "doctor's visit" was explored by other painters as well, notably Gabriel Metsu and Samuel van Hoogstraten whose "doctors" at the Hermitage in Leningrad and the Rijksmuseum in Amsterdam are examining urine in flasks, as well as by Richard Brackenbury. While doctors did make house visits in seventeenth-century Holland, the artists of the time enjoyed poking fun at medical practitioners in these romantic farces.



18



19

19. Abraham Storck
1644-c.1704, Amsterdam
View of Amsterdam oil on canvas
13 1/2 X 20 1/2 in.
signed lower left, A. Storck fecit
Museum of Fine Arts, Springfield, Massachusetts, The James Philip Gray Collection, 66.10

Storck was a member of the Amsterdam artistic community who primarily painted marines and naval battles. This harbor scene is busy with large trading ships and smaller boats transferring goods or transporting people. The foreground is occupied with two well dressed burghers and their three female companions strolling along the shoreline, a fisherman in his boat, two barelegged men who are chatting, and two others who are seated on the shoreline, oblivious to three swimmers in the water.

The same shoreline vantage point for observing the Amsterdam harbor, bustling with a man o'war amidst fishing boats and yachts, was featured in Storck's "Ships on a Calm Sea" (c.1684) at the Rijksmuseum Twenthe, in Enschede. Storck signed and dated (1684) a third painting which offers a view of Amsterdam harbor activities with boats at the dockside unloading fresh fish from wicker creels, also in the collection at Enschede.

20. David Teniers II
Antwerp 1610-1690 Brussels
Winter Landscape, c.1660
oil on canvas
41 1/2 X 67 in.
signed lower right, DTF
Hofstra Museum, Gift of Mrs. Blanche P. Billings Vander Pool, 1949, HU 49.1

Teniers, named after his painter father, depicts a swineherd driving two pigs along the wintery road. The months of November and December were conventionally a period of time in which hogs were butchered. (See Dusart's mezzotint for November, cat. no. 52.) His output was prodigious, close to 2000 works. He had become an independent master by 1632; court painter and keeper of Archduke Leopold Wilhelm's picture gallery in the Spanish Netherlands by 1647; and founder of the Antwerp Academy which opened in 1664.

Teniers' "A Winter Scene with a Man About to Kill a Pig" is among the Old Master paintings at the Dulwich Picture Gallery. The two men holding long poles on the pathway behind the Hofstra swineherd painting are virtually identical to those in the Dulwich painting. He also used the image of butchering hogs in his scene of "Winter" at the Noord Brabants Museum, 's Hertegenbosch.

Teniers, a Flemish painter, had considerable influence on a number of his Dutch peers, especially those working Rotterdam, (see Schneeman, 1982). He was a master of rural genre scenes.

21. Constantijn Verhout
Portrait of Cornelis Abrahamsz. Graswinckel, 166(?)
oil on panel
13 1/2 x 11 in.
signed, C Verhout
Isabel and Alfred Bader Collection

Graswinckel (1582-1664) owned the brewery *De Drie Ackeren* in the Voorstraat in Delft. He also served as *kerkmeester* at both the Oude Kerk and Nieuwe Kerk in Delft. The identification of Graswinckel as the subject of this portrait has been made, in part, based on a portrait of Cornelis Abrahamsz. Graswinckel in the *Hofje van Gratie*, an old-aged women's pension house in Delft which the Graswinckel family supported. The artist is not particularly well-known. He is known to have lived in Gouda in 1666 and 1667. Only one other signed work by Verhout, a dated (1663) painting showing a sleeping student with a pile of books, is presently known; it is located at the Nationalmuseum in Stockholm.

This portrait, with the brewer's calm eyes looking downward as he reflectively holds a stein of beer, is one of considerable beauty. The texture of his beard, the fur on his hat, and the raised textures on the surface of the pottery stein are palpable. Anthony Clark, then Director of the Minneapolis Institute of Arts, said of the portrait when it was exhibited in 1967 at the Kalamazoo Institute of Arts that it "...is as beautiful a piece of still life painting, and as original, daring, and elegant a work of art as anything I know...it is utterly clean and fresh!"



20



21



22

22. Jacobus Vrel
1634-1662
Interior with a Woman Darning
oil on panel
11 1/4 x 9 1/2 in.
Isabel and Alfred Bader Collection

Jacobus Vrel, who was active 1654-62, in Delft and Haarlem, painted quiet interiors of women working at their daily chores and some street scenes and courtyards. He is thought to have been influenced by Pieter de Hooch. This painting, like others by Vrel, is deceptively simple. By reducing any background detail and flattening the depth, the viewer's attention is focused by the gentle light falling onto the woman's head and shoulders. As David McTavish (1984) noted "the gentle restraint of such features confers a sober dignity on the everyday event" of darning to repair clothing. Darning is a frugal domestic activity, and not subject to possible double-meanings in quite the same way as other needlework activities. (See Linda StoneFerrier's discussion of eroticism and needlework in *Images of Textiles*.)



23

23. Emanuel de Witte
Alkmaar 1615/17-1692 Amsterdam
Kitchen Interior, c. 1660
oil on canvas, mounted on panel
19 1/8 X 16 3/8 in.
signed center right on mantel piece: E. de Witte/166(?)
Museum of Fine Arts Boston, Seth K. Sweetser Fund, 47.1314

Like Pieter de Hooch who also worked in Delft, Emanuel de Witte was interested in the effects of air and light as well as perspective and the construction of space. Those traits are visible even in the rendering of kitchen interiors with women busy at work with domestic chores.

In this painting, a cooking pot hangs on a pot hook in the fireplace over a roaring fire and a reflecting bake oven is on the floor near the flames. A woman is leaving the kitchen through the door at the rear, although the little dog seems to anticipate her fairly speedy return. There are windows on the left through which the sun streams, casting shadows.

This kitchen is in a fairly prosperous home, as reflected in the book, stein, and drinking glass on the drop-leaf table at the left, as well as the cushion atop the rush-bottomed chair near the table, the brass mortar and pestle prominently displayed in the left foreground, and the wooden mantel. There is a large painting on the rear wall near the door on the right.



24

24. Emanuel de Witte
Interior of the Nieuwe Kerk, Amsterdam, 1677
oil on canvas
50 1/4 X 46 in.
signed lower right E, De. Witte/ A.1677
Museum of Fine Arts Boston, M. Theresa B. Hopkins Fund, 49.7

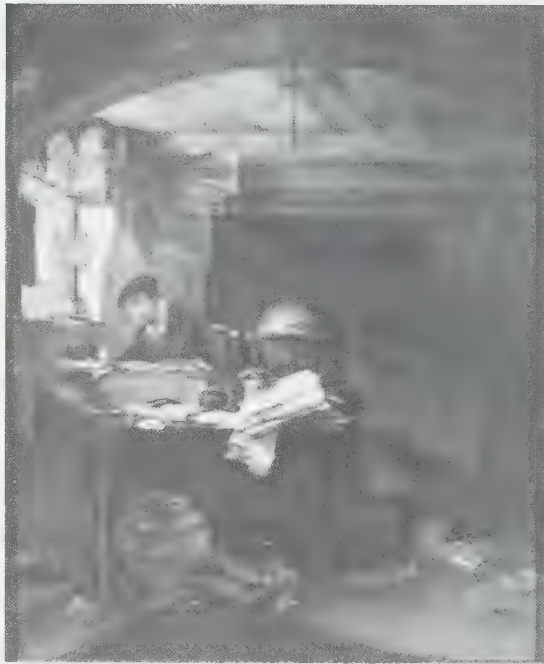
De Witte specialized in church interiors, both in Delft and in Amsterdam. Church interiors were also a major part of the oeuvre of Pieter Saenredam. Arnold Houbraken (1721) has been quoted by Peter Sutton (1984) for observing of de Witte that "...in the painting of churches, no one was his equal with regard to orderly architecture, innovative use of light, and well-formed figures."

Unlike Saenredam, who paid strict attention to the faithful rendering of architectural details, de Witte took considerable pleasure in manipulating interior space in churches, following certain innovative approaches initially begun in the 1650's by Gerard Houckgeest (c. 1600-1661) who had had an influence on Emanuel de Witte while they were both in Delft.

In this painting, two grave diggers are at work. One is in the grave, shoveling dirt out to open the space; and the second is standing on the floor with a shovel in hand. Both of the grave diggers are talking to a somberly dressed man, while a dog at the lower right urinates on the base of a column. There is a wheelbarrow at the extreme left and rollers to move the grave stone away. The church vaulting and columns and hanging brass chandeliers have been rendered in de Witte's characteristic style. The transitoriness of life might well be part of what de Witte wished to communicate.



25



26



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28

25 Emanuel de Witte

The New Fishmarket, Amsterdam

oil on canvas

17 1/2 x 20 1/2 in.

signed lower left, E De Witte

Wadsworth Atheneum, Hartford, Ella Gallup Sumner and Mary Catlin Sumner Collection, 1949.447

Men are seen purchasing fish from a fishwife at the dockside market. A female customer, holding the hand of a young child in her left hand, is in the foreground at the right. Two storks at the left hand side ignore the activity, and seem as oblivious to the hustle and bustle of the market as they are to the unfurled sails of the ship in port.

De Witte, who had worked in Alkmaar, Rotterdam, and Delft, had moved to Amsterdam in 1651; he was buried there in 1692 following his suicide

26. Thomas Wyck

Beverwijk 1616-1677 Haarlem

The Scholar

oil on panel

13 1/4 x 11 in.

Isabel and Alfred Bader Collection

Thomas Wyck's scholar is found working at a lectern, surrounded with books and manuscripts, so many that they are cascading onto the floor. Behind him is a globe, reminding us of the seventeenth-century Dutch fascination with cartography, and the Dutch exploration of sailing routes (and trading routes) across the globe. Other Dutch artists tended to use the globe as a symbol of scholarly activity, whether depicting geographers or astronomers.

In many respects, "The Scholar" parallels Wyck's panel painting of "The Alchemist" at the Rijksmuseum, Amsterdam, in which the same window, bird cage, desk or tabletop lectern, globe, books, large rope-girded pottery jar, and man's clothing are repeated. Important differences also exist between the two works. The Rijksmuseum alchemist is located within a more domestic setting, surrounded by a seated woman and standing boy in the background, and a boy assistant or apprentice standing near the alchemist's desk. "The Scholar" in the Bader Collection appears to be a more focused picture.

DRAWINGS:

27. Anonymous Dutch artist

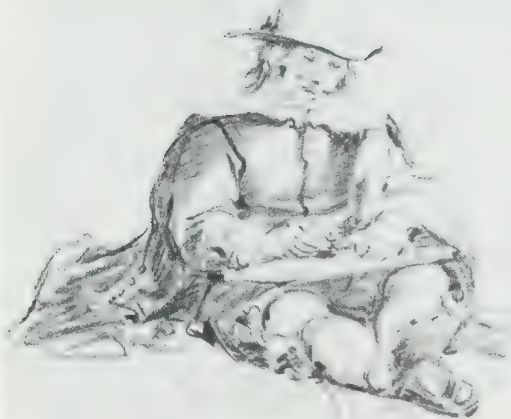
Genre Scene by the Sea

pen and brown ink and brown wash on cream antique laid paper

7 1/2 x 12 3/4 in.

Harvard University Art Museums (Fogg Art Museum), Bequest of Austin A. Mitchell, 1969.96

This sketch of many people engaged in various activities by the sea depicts sturdy women carrying woven baskets filled with laundry or linens to be scrubbed, fishermen with small dories, a horse drawn cart transporting passengers, a woman balancing a bundle on her head, and at least one woman holding a small child.



28

28. Jan Asselijn, attr
Dieppe 1610-1652 Amsterdam
An Artist Seated on the Ground, Sketching
black chalk
5 15/16 x 6 13/16 in
The Pierpont Morgan Library, New York, Purchase as the Gift of Mrs. Catherine Warner, 1974.69

Asselijn, an artist perhaps best known for his Italianate landscapes, was a friend of Rembrandt's who etched his portrait. In this drawing, the artist is remarkably free from the usual stock in trade items which typically surrounded artists portrayed in their studios. There is no easel, no maulstick, no pots of color, nor apprentices grinding colors. Just a simple scene of the artist sketching.

29. Andries Both
Utrecht 1612/13-1641 Venice
The Artist Seated at His Easel, possibly c.1634
pen and brown ink
5 1/2 x 7 1/4 in
National Gallery of Art, Washington, Gift of Alice Steiner, 1985.41.1 (GD)

Andries Both's quick sketch of a rustic painter at his easel, holding a series of brushes and a maulstick in his left hand, while preparing to make a few strokes with his right hand on the small canvas also directs our attention to the elderly woman, with a much wrinkled face, who is sitting for the artist. The possible identity of the third figure, located to the right side of the sketch, is ambiguous, although it might be an apprentice grinding colors.



29

30. Cornelis Dusart
1660-1704, Haarlem
The Chair Mender
pen and point of brush, brown ink and wash, over preliminary indication in graphite
7 7/8 x 6 1/8 in
The Pierpont Morgan Library, New York, I,261

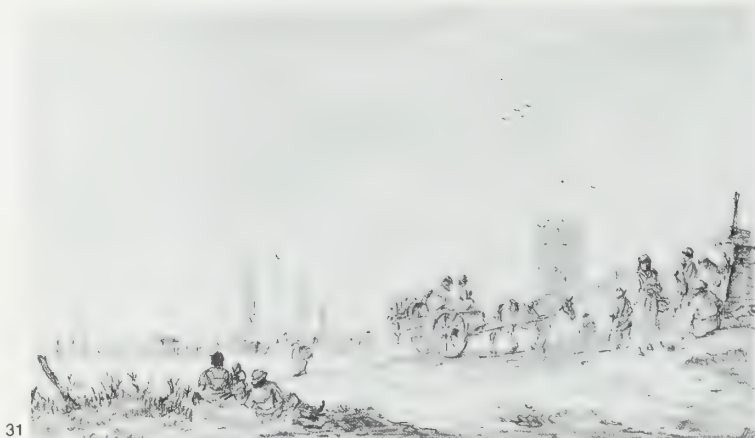
This itinerant artisan is depicted with a load of reeds under his left arm, while he uses his right arm to help balance some three-legged stools and chairs on his head. There is almost a whistled tune in the air as he strides along, looking for customers needing his services.

Dusart's chair mender was one of a number of itinerant artisans who made their livelihoods at markets, fairs, and in door-to-door hawking of their services, rather like the scissors grinders, spectacles sellers, or ratcatchers. Mending rush-bottomed chairs was not especially skilled or well-paying work, but did meet a need.

Dusart, one of Adriaen van Ostade's last and youngest pupils, seems to share his master's interest in low-life scenes of village life. Dusart has captured an almost jaunty and care-free attitude in the body position of this chair mender.



30



31

31. Jan van Goyen
Leyden 1596-1656 The Hague
The Beach at Egmond aan Zee, 1649
black chalk and gray wash on off-white antique laid paper
6 1/2 x 11 1/4 in.
signed, VG 1649
Harvard University Art Museums (Fogg Art Museum), Gift of
Mr. and Mrs. Samuel B. Grimson, from the Paul M. Warburg
Collection, 1968.69

A horse drawn cart, loaded with some barrels and passengers, is pulling away from the water's edge. In the lower left background, a number of fishing boats are beached at this shore on the North Sea, where many small figures of fishermen, and those who have come to meet the boats, can be seen.

Jan van Goyen captures the details of busy activity in a tranquil image which seems almost frozen in time.



32

32. Jan van Goyen
A Fair, c.1651-53
black chalk with brown wash on buff paper
6 3/4 x 11 3/4 in.
The Metropolitan Museum of Art, Rogers Fund,
1906.06.1042.1

A village fair has been set up with market stalls lining the market place. In the foreground, a farmer and his wife can be seen unloading their produce from a small boat at the water's edge. Customers are seen browsing through the stalls, examining the goods, and perhaps listening to the cries of hucksters as well as assorted vendors.

Jan van Goyen, who studied with a number of masters in Leyden and Hoorn, came to Haarlem to study with Esaias van de Velde, and later moved to The Hague, was much taken with river scenes and rural landscapes. His work is characterized by tiny figures and many small, quick lines.

33. Philips de Koninck
1619-1688, Amsterdam
A School in Session
pen and brown ink, brown wash, some corrections with white
tempera
7 3/16 x 8 in.
The Pierpont Morgan Library, New York, I,213c

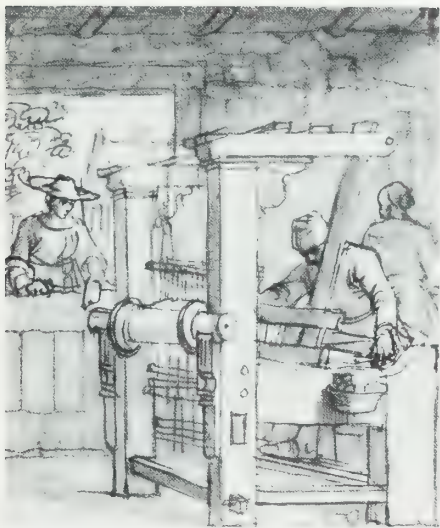
Schools and schoolmasters were featured in a number of treatments by strikingly diverse artists. Jan Steen's "The Village School" (c.1663-65) at the National Gallery of Ireland in Dublin presents the spectacle of the seated teacher at his bench striking a ferule on the hand of a weeping student whose crumpled lesson is on the floor. The disciplined student is standing at the teacher's desk, while other pupils also stand there ready to recite. Steen went even further in depicting the chaos in a rowdy classroom in "The Unruly School," on loan to the National Gallery of Scotland, Edinburgh, from the Collection of the Duke of Sutherland.

Gerrit Dou painted at least two accounts of evening or night schools, one located at the Rijksmuseum, Amsterdam, the other at the Metropolitan Museum of Art. His students have an air of earnestness about them. Adriaen van Ostade's 1644 etching of "The Schoolmaster" has a seated teacher listening to the children who are standing near his desk ready to read and recite their lessons. Returning to this subject in his 1662 panel painting of "The Schoolmaster," at the Rijksmuseum, van Ostade pictures much younger students, some barely out of infancy, who play and study in the schoolroom.

Philips de Koninck, in this drawing, makes it clear that pupils of varying ages received instruction from the same schoolmaster. His schoolmaster has a ferule in his right hand as he talks to two small children standing at his desk. Two much larger, older pupils sit at the left, engaged in conversation. One of them has an alphabet book of letters (A,B,C,D) suspended from a belt at his waist. A shelf with a few books near the door of the room, and more pupils seated in the background reading books complete this scene.



33



34

34. Jan Luyken
1649-1712, Amsterdam
Weaver
pen and brown ink, gray wash
3 1/2 x 3 in.
Amsterdams Historisch Museum, A13379

At the conclusion of the seventeenth century, Jan Luyken, and his son, Caspar, prepared a book of prints and verses in the tradition of the sixteenth century Amman/Sach's "ständerbuch." The Luyken volume was called *Spiegel van het Menselyk Bedryf*. It was published in 1694. In the volume, some 100 different occupations are represented with moralizing commentary.

The weaver was one of the early representations in the series. Shown at his loom, he is working in his cottage, while a female customer looks through the Dutch door to speak with the weaver and his wife, who probably assisted in the sale of his cloth. Weavers were typically represented in this "cottage industry" fashion, rather than as members of the manufacturing guild except for the series of paintings which Isaak Nicolai van Swanenburgh was commissioned to execute for the "saie" guildhall in Leyden. (See Stone-Ferrier, 1985.) Weavers were thought of as industrious and hard-working. A number of paintings of weavers had been executed earlier by Cornelis Decker; invariably the weaver was working at or near his loom which dominated the workspace in his cottage.



35

35. Jan Luyken
Lanternmaker
pen and brown ink, gray wash
3 1/2 x 3 in.
Amsterdams Historisch Museum, A13394

Number 30 in the series of drawings for *het Menselyk Bedryf*, the lanternmaker is seen in his shop, hammering away with his back to the viewer. Through the front of his shop, one can see the row of houses lining the canal where ducks swim. An apprentice wearing a heavy leather work apron is holding poles from which the lanterns will be hung. In the background at the left, are panes of horn for the lanterns. Clearly, the lanternmaker also molded other metal objects, such as buckets and funnels, for sale.

36. Jan Luyken
Ship's Carpenter
pen and brown ink, gray wash
3 1/2 x 3 in.
Amsterdams Historisch Museum, A13401

The ship carpenters were an important link in the economic prosperity of the Netherlands during the seventeenth century. It was they who built and repaired the man o' wars, whaling ships, and large trading vessels, as well as the more ordinary fishing boats, that assured Dutch merchant interests on the seas.

During the third quarter of the seventeenth century, the Amsterdam guild of ship carpenters commissioned funeral regalia, consisting of a series of four silver plaques used to decorate the coffin of a deceased guild member when his coffin was being borne to the church for funeral services and burial. These "begrafenisschilden" are in the Amsterdams Historisch Museum's collection. They show various stages of construction, from shaping felled timber to the eventual launching of the vessel. In many respects, Luyken's drawing captures those early tasks in the preparation of timbers to be steamed, shaped, and fitted onto the ribbing to create the ship hull. In the background of the drawing, ships closer to completion are shown with their masts in place.

An especially telling glimpse of the ship carpenters repairing a vessel can be seen in a marine painting by Ludolf Bakhuysen the Elder (1630-1708) now in the Amsterdams Historisch Museum. Otto Naumann (1984) noted that ship carpenters were never featured in genre paintings.



36



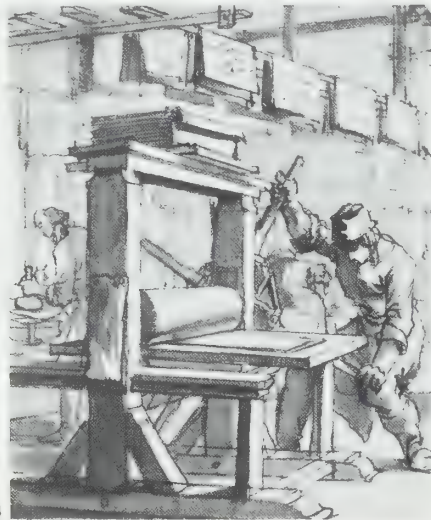
37

37 Jan Luyken
Book Printer
 pen and brown ink, gray wash
 3 1/2 x 3 in.
 Amsterdams Historisch Museum, A13426

Luyken executed four drawings related to the printing and publishing of books. They included depictions of the paper-maker, the book printer, the copper-plate printer, and the book binder.

The book printer is operating the press in the foreground, which visually dominates the drawing. In the background, at the left, a second man is setting type into a form so that the metal can be inked, and the paper laid over it and pressed into sheets. Overhead, the printed folios have been hung up to dry, before they are bound together.

The book printers guild was established by 1662 as an offshoot of the artists' guild of St. Luke.



38

38 Jan Luyken
Copper-plate Printer
 pen and brown ink, gray wash
 3 1/2 x 3 in.
 Amsterdams Historisch Museum, A13427

Etched and engraved copper-plates were inked; moistened paper was laid over the plates; heavy rollers pressed the paper so that it picked up the impression incised into the plate.

The proliferation of copper-plate printers made it possible for many artists to produce prints which could have wide distribution. Some artists simply designed the work and an engraver or etcher cut the plate to be printed; other artists like Rembrandt and Adriaen van Ostade were intimately involved in the engraving and etching process, and made changes in the plates as they passed through several different states. The action of the heavy rollers tended to cause a loss of some detail with subsequent impressions.

In Luyken's drawing, the physical force needed to slide the plate and paper under the roller is indicated by the printer's muscular arms and his stance; in the background, a man can be seen inking a plate.

39 Jan Luyken
Diamond Cutter
 pen and brown ink, gray wash
 3 1/2 x 3 in.
 Amsterdams Historisch Museum, A13446

The Netherlands had become the center of the diamond industry and the pearl setting and grading industry by the seventeenth century. Initially, the skilled workers in the United Provinces had been drawn from among the Antwerp workers in the Spanish Netherlands. Luyken drew the diamond cutters who cut, faceted, and polished the stones. The gem stones were then set by jewelers. It is interesting to note that women were employed in this industry.



39



40

40 Nicolaes Maes
Dordrecht 1634-1693 Amsterdam
A Scolding Fishwife
pen and brush, brown ink and wash
6 3/4 x 7 1/2 in
The Metropolitan Museum of Art, Rogers Fund, 1947, 47.127.4

Maes had been a student of Rembrandt around 1650. The influence of Rembrandt is clearly seen in the lines of this lovely drawing, which depicts the seated fishwife berating her potential women customers. She grabs the apron of the woman on the right, who appears eager to be away. Fish was such a staple item in the Dutch diet, that customers were very demanding about its freshness.

41 Jan van Noordt
active in Amsterdam c.1644-1676, died after 1676
Kitchen Maid with a Knife
black and white chalk on beige antique laid paper
10 x 8 1/2 in.
Harvard University Art Museums (Fogg Art Museum), Gift of Maida and George S. Abrams in memory of David Aloian, 1986.633

Kitchen maids were a frequent subject for genre paintings. Sometimes they were depicted as hard-working assistants to the woman of the house, scrubbing pots and pans, helping to prepare food, pouring out milk, or selecting fish for dinner from an itinerant fishmonger. On occasion, they were depicted as lazy, or eavesdropping. "The servant problem" was a rich topic for artistic exploration.

Jan van Noordt's genre drawing of the "Kitchen Maid with a Knife" captures her kneeling down at a work surface just as she's about to begin some chores. With a few deft lines, the artist gives a sense of the woman, capturing her strong arms, and her clothing with the laced bodice and apron over her skirt.



41

42 Adriaen van Ostade
1610-1685, Haarlem
The Cobbler
pen and brown ink, gray wash, red chalk, over graphite
6 3/4 x 5 3/4 in.
The Metropolitan Museum of Art, Bequest of Edward C. Post, 1915, 30.58.23

Adriaen van Ostade, who is believed to have been a student at one time of Frans Hals his fellow townsman in Haarlem, celebrated the simple peasant and small craftsman in paintings, drawings, and etchings. This drawing is almost identical in size and detail to one of his last etchings, dated 1671, (cat. no. 54). Van Ostade transferred this composition to the metal plate for subsequent etching. The cobbler works at his street level stall, mending shoes, while a man seated on a three-legged stool, smoking a pipe, chats with him. A dog snoozes on the roof of the stall.

Such stalls in homes were forerunners to the shoemaker's shop, and differed from the provisions made for itinerant cobblers who plied their trade in the streets on market days (as seen in Jan Victor's "The Cobbler" at the National Gallery, London, or Mathijs Naiveu's cobbler repairing shoes in the market, on panel at the Amsterdams Historisch Museum) or who operated out of small stands along the market's edge.



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43. Isaack van Ostade
1621-1649, Haarlem
Distribution of the Catch by Night
pen and bistre wash on paper
7 5/8 x 11 3/8 in.
The Metropolitan Museum of Art, Gift of Robert Lehman,
1941, 41.187.3

Born in Haarlem and baptized in 1621, this younger brother of Adriaen van Ostade studied with him. His earliest known picture is dated 1639. Isaack often borrowed from his brother's imagery, and did not have an opportunity to develop a clearly distinct style or oeuvre of his own, before his untimely death in 1649.

When fishing boats returned with the night tide, they were met by fishwives who sold the fresh fish to eager customers. The importance of fish to the Dutch daily menu cannot be overexaggerated. Isaack van Ostade captures some of the activity of simple fishing village, with its rustic quayside market, in this drawing.

44. Herman Saffleven
Rotterdam 1609-Utrecht 1685
Fishermen Pulling in Their Nets
black chalk and brown wash on off-white antique laid paper
6 4/5 x 10 2/3 in.
Harvard University Art Museums (Fogg Art Museum), Gift of
Maida and George S. Abrams, 1982.133

This drawing by Saffleven, who left Rotterdam for Utrecht in 1632, hints at the influence which van Goyen had on his work. (Saffleven was also influenced by Bloemaert, Breenbergh, Pollenbergh, and Both.) The sight of fishermen with their nets was one which was a familiar part of the experience of many Dutch residents of coastal towns, and served as an image to which a number of Dutch artists returned again and again.



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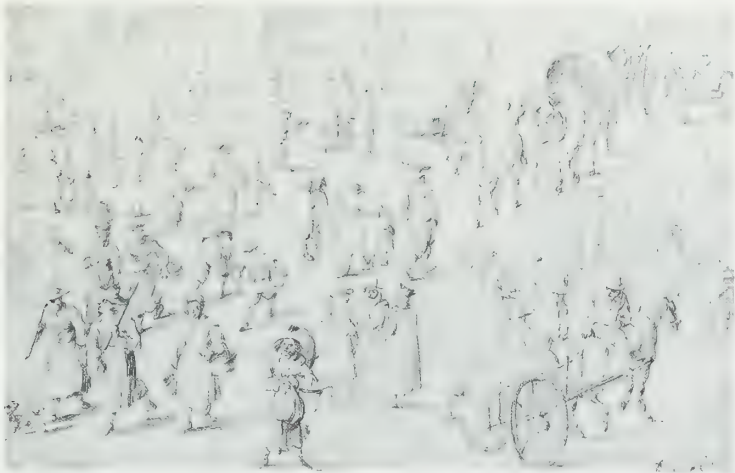
45. Pieter Stevens
Antwerp 1567-Prague, after 1624
Two Seated Women, Making Lace
pen and brown ink, brown washes
6 1/4 x 8 3/4 in.
Maida and George Abrams Collection

Lacemaking was typically considered an activity for virtuous women, although there are some visual and literary allusions to sexual connotations to be found in needlework. And some moralists complained about vain extravagance in wearing lace at the neck and cuff.

Stevens' lacemakers would appear to be simple illustrations of domestic virtue, with busy hands engaged in activity. Clearly the lace being made is not the chief focus of the artist's interest; rather he is taken with the mass and volume of the female figures. Paintings which are more detailed and capture the intricate handwork and bobbins of the lacemakers include those by Caspar Netscher, in the Wallace Collection, London, Johannes Vermeer, at the Louvre, and Nicolaes Maes, at the Metropolitan Museum.



45



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46. David Teniers II
 Antwerp 1610-1690 Brussels
Studies of Market Figures
 graphite
 8 1/2 x 12 1/2 in
 National Gallery of Art, Washington, Julius S. Hell Collection,
 Alisa Mellon Bruce Fund, 1983.74.19 (GD)

Teniers sketched a series of market figures based on works by Bruegel which he had seen. Artists frequently made such sketches to add to their own visual "memory." The inscribed name "Brugel" on the lower right acknowledges the inspiration for these figures. The women carrying rakes, vegetables, baskets and jugs on their heads, and the men driving carts and wagons pulled by horses do not seem to have been utilized later by Teniers in his own paintings.

In the collection of the Rijksmuseum Twenthe, in Enschede, there is an oil painting by a "follower" of Jan Bruegel which repeats many of the same figures. There might well be some connection, inasmuch as David Teniers II was married to Jan Bruegel's daughter, Anna.



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47. Jacob Toorenvliet
 1635/36-1719, Leyden
The Fish Seller
 pen and ink, black and red chalk, colored washes
 11 5/8 x 8 3/4 in.
 signed lower left, J Toornvliet. Fe.
 Maida and George Abrams Collection

This muscular fish seller is cutting up fish for two customers while the women watch him carefully. The drawing is finely done, reflecting the influence of the *fijnschilders* (particularly Gerrit Dou, who had been his teacher, and Frans van Mieris, who had been his pupil) on his style.

48. Willem van de Velde, the Younger
 Leyden 1633-1701 Westminster
Fishermen With Their Nets
 pen and brown ink, gray wash
 4 3/8 x 7 1/4 in.
 The Pierpont Morgan Library, New York, I,148

Willem van de Velde, well known for his marines, has drawn three fishermen, bending over their nets as they straighten them on the beach. In the background, the sails of at least six boats, including some fishing boats, can be seen.

A student initially of his father, and possibly Simon de Vlieger, Willem van de Velde, the Younger, worked in Amsterdam with his father until war with the French resulted in both father and son moving to England to work in the service of Charles II.



48



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PRINTS:

49. Hendrick Bary
c.1640-1707, Gouda
Old Woman Emptying a Chamber Pot
engraving
10 1/4 x 7 3/16 in.
signed in plate, F. Mieris pinx. H. Bary sculpt.
Vassar College Art Gallery, Poughkeepsie, New York, The
Betsy Wilson Fund, 82.10

Hendrick Bary's engraving after Frans van Mieris, the Elder's, wrinkled old woman, sometimes called "Dirty" or "Sleazy Bessie" (*Goore Besje*), is a splendid example of the attention to facial detail which characterized a number of Dutch artists and engravers. The accompanying verse notes that she is dishonored and is casting her "filth" on respectable heads.

Whatever she did to deserve that condemnation, it is not without significance that women were the ones typically expected to empty chamber pots, as part of their housecleaning chores, or to wipe the buttocks of children who had soiled themselves, whether at home or out in the market place. The Dutch, almost compulsive about cleanliness, expressed a ribald attitude toward human excrement and urine in some art works. For example, Jan Both's etching depicting the sense of "smell" shows people holding their noses while someone uses a latrine.

50. Jan Both
c.1615-1652
The Senses: Taste, c.1641
etching
8 4/5 x 7 in.
The Art Museum, Princeton University, Gift of Junius S. Morgan, 34.446

Andries Both prepared a series of drawings for the five senses which Jan, his brother, etched. The sense of taste is depicted as a woman baking pancakes, an image of great popular appeal in the Netherlands during the seventeenth century. It was an image explored in paintings and drawings as well as prints. Pancake bakers were typically depicted as women, preparing their pancakes for home consumption before the family fireplace and, less frequently, sometimes preparing and selling them at market fairs. Rembrandt's drawing of the pancake women (1635) at the Rijksmuseum in Amsterdam is strikingly different in feeling from the etching (1635) which had considerable currency.

Perhaps the most vivid, atypical, rendition is the harsh peasant man who prepares pancakes for a little standing child gulping up some of the batter with her grubby hands in Adriaen Brouwer's painting at the Philadelphia Museum. The rendition by the brothers Both is much more traditional.

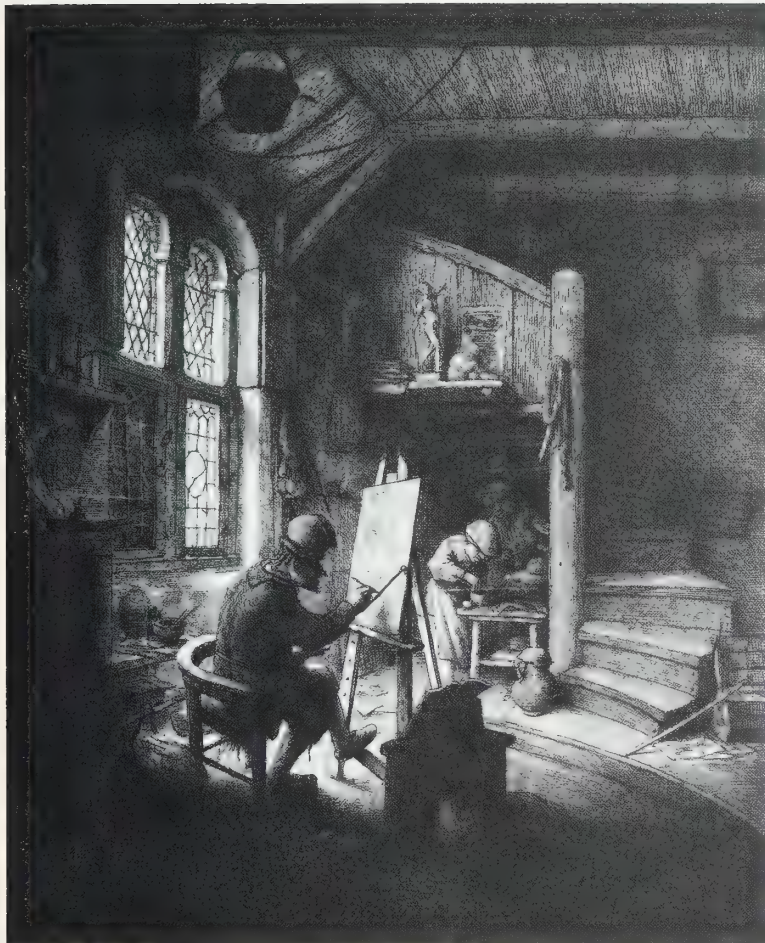
51. Jan Both
The Senses: Touch, c.1641
etching
8 4/5 x 7 in.
The Art Museum, Princeton University, Gift of Junius S. Morgan, 34.447

Here the sense of touch is presented in the jocular representation of the tooth-pulling episode. It is the viewer, however, who is amused. The patient, and those who witness his great discomfort at the hands of the dentists, are not amused. Andries Both designed this image for his brother, Jan, to execute.

It is as painful a reminder of the village dentist's lack of adequate skills as is Jan Victor's 1654 account of "The Dentist," an oil on canvas at the Amsterdams Historisch Museum, or Jan Steen's 1651 version of "The Dentist" at Mauritshuis, in The Hague. Perhaps the only painless account of the dentist at work is to be found in Gerrit Dou's watercolor of a dentist and his female patient seen in a niche. That drawing is at the Teyler's Museum in Haarlem.

52. Cornelis Dusart
1660-1704, Haarlem
November, c.1690
mezzotint
8 9/16 x 6 1/4 in.
Philadelphia Museum of Art, Edgariguers Seeler Fund

The association of November with hog slaughtering was an old one in Europe, based on medieval "Labors of the Month" which often appeared in "Books of Hours." Dusart's mezzotint is one of a series of monthly labors and repeats the traditional iconography. Not surprisingly, Dusart who had



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been one of Adriaen van Ostade's last and youngest pupils, shared some of his master's interest in depicting peasant life. On rural farms in the seventeenth century, hogs continued to be slaughtered so they did not have to be supplied with fodder, over the winter, and so that there would be an abundant supply of sausages, smoked hams, and salted, cured, or pickled pork to supply protein energy during the cold, damp winter months.

53. Adriaen van Ostade
1610-1685, Haarlem

The Baker, ca.1664
etching

4 x 3 1/2 in. sheet
inscribed, A/Ostade

Museum of Fine Arts, Boston, Harvey D. Parker Collection, P8519

Adriaen van Ostade left an oeuvre of 50 etchings. Etching was a primary medium for him, not simply a supplement to his paintings and drawings. His works were popular because of the joyful quality in human activity which he depicted and because of his great skill as a draftsman. He printed relatively few, so that the plate's lines remained clean. Some 25 years after his death, Bernard Picart published an album of van Ostade's complete works from the plates which Picart had purchased.

The baker was a most important community tradesman who often took great pride in the breads he baked. The baker was frequently shown sounding his horn, apparently to notify townspeople that the bread had come from the oven and was ready for sale. This burly baker by van Ostade has a small tray of breads by his left elbow; his right arm raises the horn to his lips.

Job Berckheyde's painting of "The Baker" (c.1681) at the Worcester Art Museum has the baker sounding his horn, surrounded by breads, rolls, and pretzels. Earlier, Jan Joris van Vliet's 1635 etching of the bakers depicted one using a peel to put bread into the oven and the second shaping loaves. At the end of the century, Jan Luyken again sketched the baker putting bread into the oven for *het Menselyk Bedryf*. The baker was the first image in this book devoted to human occupations, reflecting the importance of bread, and bakers, to daily life.

54. Adriaen van Ostade

The Cobbler, 1671

etching and engraving

7 x 6 in. sheet

inscribed, A. Ostade 1671

Museum of Fine Arts, Boston, Harvey D. Parker Collection, P8583

This 1671 etching and engraving was made using the drawing, also shown in this exhibition (cat. no. 42). A careful examination of the drawing and the etching indicates that some simplification of line was made, particularly in the texture of the house wall, the final shape of the broom straws, and shadow cast by the pump handle. The cobbler's services were much needed for repairs to shoes damaged by wear and tear.

55. Adriaen van Ostade

The Spectacles Seller, 1646?

etching

4 x 3 1/2 in.

The Art Museum, Princeton University, Gift of Junius S. Morgan, 34-500

An itinerant peddler stops at the doorway of a rural Dutch house. The woman of the house leans over the Dutch doors to examine the spectacles which the salesman is offering from a wicker display basket. A small child stands to the left of the doorway and the three figures form an interesting triangular composition. It might be noted in passing that the Dutch made great strides in the science of optics during the seventeenth century, and that many paintings and prints show older women wearing glasses in order to read books, letters, or account registers.

56. Adriaen van Ostade

The Painter in the High Cap, 1667

etching and engraving

8 1/4 x 6 3/5 in. image

Museum of Fine Arts, Boston, Harvey D. Parker Collection, P8598

Seated in a three-legged chair, using a maulstick to steady his right hand as he brings the brush over the canvas, van Ostade's painter works in a studio crowded with books, paint pots, props, and a plaster figure model. Light pouring in through



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the windows at the left discloses apprentices under the stairwell grinding colors. No one is posing for the painter, who seems to be copying from a book propped up at his right.

57. Adriaen van Ostade
The Scissors-Grinder, ca.1682
 etching and engraving
 3 1/3 x 3 in. plate
 inscribed, A Ostade
 Museum of Fine Arts, Boston, Harvey D. Parker Collection, P8608

The itinerant scissors-grinder or knife-grinder has wheeled his whetstone to the street just in front of the cobbler's stall. The cobbler is passing up a tool to be sharpened. The scissors-grinder turns the stone by the action of his foot on a pedal, and he must be careful to keep the stone wet with water from the bucket.

58. Adriaen van Ostade
The Charlatan, 1648
 etching and engraving
 5 4/5 x 4 4/5 in. plate
 inscribed on plate, Av Ostade
 Museum of Fine Arts, Boston, Harvey D. Parker Collection, P8625

Quacks were scorned by the "official" medical practitioners, pharmacists, surgeons, and university-trained doctors, but they were consulted by people looking for a quick cure for their ills. Country people were more likely to encounter quacks at market fairs, and greeted their often extravagant claims with mixed emotions.

Florence Koorn and Herman Roodenburg (1984) pointed out that quacks were often depicted at the edge of the market, thereby outside municipal regulation, and somewhat at the edge of social acceptability.

59. Rembrandt van Rijn
 Leyden 1606-1669 Amsterdam
Beggars Receiving Alms at the Door of a House, 1648
 etching, dry point and burin
 6 1/2 x 5 1/8 in.
 inscribed, Rembrandt.f.1648
 The Brooklyn Museum, Gift of Mrs. Charles Pratt, 57.188.55

A beggar woman's right hand is outstretched to receive the coin which is being given by the man in the house. A baby is strapped onto her back in a bundle; a small boy, wearing an over-sized hat, patched coat, and shabby leggings, with a tankard tied around his waist, stands with her as does a grisled-faced man whose face is partially shaded by a very large, broad-brimmed hat.

Rembrandt, unquestionably the most renowned Dutch artist, produced some 300 different prints between 1626 and 1660. Some of his earliest works featured beggars. Although most of the beggars he etched were not as severely crippled and blinded as those who had earlier fascinated Hieronymus Bosch and Pieter Bruegel, it is clear that the prosperity which characterized seventeenth-century Holland did not extend to everyone.

Displaced, homeless people had no choice but to turn to the charity of others. Sometimes they sought relief in orphanages, asylums, old-age pensions, hospices, "guest houses," or prisons. On other occasions, they begged from door to door seeking funds, food, old clothing, or lodging and shelter from the rains and snow of winter.

60. Rembrandt van Rijn
Jan Uytenbogaert, 1639
 etching and drypoint
 9 7/8 x 8 in.
 The Brooklyn Museum, Gift of Mrs. Charles Pratt, 57.188.51

Jan Uytenbogaert was the Receiver-General who functioned as a tax collector and gold-wheeler. In this etching, Rembrandt has devoted considerable skill to capturing the fur-trimmed garment he wears, as well as his velvet cap. He is weighing sacks of gold on a balance scale, and recording information in the ledger book on the lectern in front of him. The kneeling boy in the foreground is sharing space with wooden barrels and a metal-bound wooden trunk or strong box.

Some of the Receiver-General's prosperity is hinted at by the painting on the wall behind him. Two other figures in the background seem to be waiting to speak with him.



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61. Geertruydt Roghman
 Amsterdam 1625-died before 1658
Woman Washing Dishes, 1650's
 engraving
 8 1/5 x 6 1/2 in.
 inscribed, Geertruydt Roghman invenit et Sculpsit
 Private Collection

This is one of a series of 5 engravings by this accomplished, but little known or acknowledged, woman. It is unclear whether she was the daughter, sister, or niece of Roelant Roghman; but it is clear that she understood some of the central domestic tasks expected of women: spinning and caring for children, sewing, cooking meals, and cleaning dishes. As Schama (1987) points out, it is also clear that she understood housework was "...an involuntary division of hard physical labor."

62. Jan van de Velde II
 1593-1641, Rotterdam
The Quack Doctor
 engraving
 9 1/2 x 8 3/5 in.
 The Art Museum, Princeton University, Gift of Junius S. Morgan, 34.566

The theme of the quack doctor, while one of considerable representation in Dutch paintings, prints, and drawings, was fairly unusual one for van de Velde to pursue. He was much more known for his landscape works.

Jan van de Velde II was born into a family of artists. He developed his skills as an engraver as a pupil of Jacob Matham. He belonged to the Haarlem Guild and engraved the works of many Haarlem artists, including Willem Buytewech, Frans Hals, Pieter Molijn, Pieter Saenredam, and his cousin, Esaias van de Velde.

63. Jan van de Velde II
Ignis
 engraving and etching
 7 3/8 x 11 3/8 in.
 inscribed in plate, j.vvelde. fec. CVisscher WB
 Vassar College Art Gallery, The Betsy Mudge Wilson Fund, 82.11

As one of a series representing the four elements—earth, air, fire, and water—this night battle, depicts cannoners with roaring guns and cannonballs, ramrods, and barrels of gunpowder at the ready. It is an engraving after Willem Buytewech the Elder.

64. Cornelis Visscher
 Haarlem 1629-1658 Amsterdam
The Ratcatcher, 1655
 etching and engraving
 14 4/5 x 12 2/5 in. plate
 Museum of Fine Arts, Boston, Harvey D. Parker Collection, P7790

Visscher's fine portraiture shows through in this elegant ratcatcher accompanied on his grisly chores by a young boy. The preliminary drawing for this print is at the Teyler's Museum in Haarlem. This ratcatcher is a far more elegant fellow than the scruffy, bearded ratcatcher etched by Rembrandt in 1632, or the humorous man, with rats climbing on his hat, hands, and walking stick, as well as on his dog's back, featured in Pieter de Bloot's painting, "The Ratcatcher with his Dog" at the Los Angeles County Museum of Art.

Rats were a problem in the port cities in the Netherlands. They gnawed their way into sacks of stored grain; they stole aboard ships sailing for distant ports; they beleaguered the housewife; and they frightened children walking along the streets. They also were involved in the spread of disease, particularly typhus which broke out from time to time in Dutch cities and ravaged the population. Those who trapped or killed rats by poisoning found a clientele for their services. But, as a painting by J.C. Droogsloot at the Musée des Beaux Arts in Dijon makes clear, they sometimes needed to advertise their skills.



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65. Cornelis Visscher

The Traveling Musicians

engraving

14 x 12 1/5 in. plate

The Art Museum, Princeton University, Gift of Junius S. Morgan, 37-252

Traveling musicians played at fairs, weddings, taverns, markets, and wandered through the countryside to people's homes in an effort to earn small fees for their music. At times, the traveling musicians were one step ahead of being beggars; and, in some cases, they were beggars who had been blinded or injured in some fashion. David Vinckboons depicted a blind musician followed by a group of taunting children. Visscher's musicians are rendered in a more jocular mood.

66. Jan Joris van Vliet

Delft 1608/10-active until 1635 Amsterdam

The Locksmiths, 1635

etching

8 1/8 x 6 1/4 in.

inscribed, JG vliet fe 1635

New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Astor, Lenox and Tilden Foundations

Two locksmiths are working together in a forge. The one closest to the fire is hammering out a piece of metal which he has just begun to shape. The locksmith in the foreground is filing down a key clamped in a vise; his work table is covered with keys and a lock. Assorted tools and a full set of keys on a large ring are hanging on the wall behind the two working locksmiths.

Jan Joris van Vliet had been a pupil of Rembrandt's and learned many of his skills as an etcher and engraver from his master. It is thought that at one point Rembrandt might have intended to use van Vliet as an assistant.



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67. Jan Joris van Vliet

The Broom-makers, 1635

etching

8 3/8 x 6 3/8 in.

inscribed, JG fe

New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Astor, Lenox and Tilden Foundations

Two rustic workers are binding straw onto broom handles. The use of straw, reeds, rushes, and strips of sapling wood was characteristic of broom-makers and basket-makers, who were also included in van Vliet's series of 18 artisans. Chair menders, represented in this exhibition by Cornelis Dusart's drawing (cat. no. 30) used similar materials. Each of these occupations, initially based on rural farm labors, had become specialized by the seventeenth century. Handwork "industries" had developed to make and sell these items, so essential to householders.



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68. Jan Joris van Vliet

The Sail-makers, 1635

etching

8 5/16 x 6 7/16 in.

New York Public Library, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, Astor, Lenox and Tilden Foundations

The specialized occupations that were linked to shipbuilding included bilge-pump makers, ship's carpenters, rope walkers, boom and mast makers, and the essential sail-makers. Sail-powered shipping was crucial to the development of Dutch mercantilism. Van Vliet's workers played an important role in the process, even though these workers were not well-paid.



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