

The Dutch Italianates



DOCENT/EDUCATOR RESOURCE GUIDE

The Dutch Italianates

17th-century Masterpieces from Dulwich Picture Gallery, London

Dates: October 8, 2009 – January 3, 2010

Organizer: International Arts & Artists, Washington, DC, and Dulwich Picture Gallery, London

Source: 39 paintings by the famed masters of the Dutch Italianate style, including Aelbert Cuyp, Nicolaes Berchem, Karel du Jardin, Philips Wouwermans, and Adam Pynacker

Objective: To present an exceptional opportunity to view seventeenth-century masterpieces, most of which usually do not travel, from the world-class collection of Dulwich Picture Gallery, England's oldest purpose-built art gallery

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The Story of Dulwich Picture Gallery

Dulwich Picture Gallery is England's oldest public art gallery, founded in 1811. The Gallery is located in Dulwich Village, a picturesque and peaceful green oasis only five miles from the vibrant center of London.

The Gallery's founders were Noel Desenfans, an art dealer, Margaret Desenfans, his wife, and Sir Francis Bourgeois, his business partner. In 1790, as the most successful art dealers in London, Desenfans and Bourgeois were commissioned by the last King of Poland, Stanislaw II Poniatowski, to put together a national collection for Poland. History intervened, and Poland was partitioned by Russia and Prussia in 1795, and the king deposed. No money had changed hands, and neither the Poniatowski family nor the Russian or British governments were interested in acquiring the collection.

The pair, left with 180 world-class masterpieces on their hands, simply kept on buying and selling. Gradually Bourgeois, in particular, came to view the collection as personal, rather than stock-in-trade, and made plans for its future. He eventually bequeathed the paintings to Dulwich College, a school for boys founded in 1626. His friend, one of the greatest architects of the day, Sir John Soane, was responsible for building the Gallery, one of the seminal buildings of the nineteenth century. It remains a source of inspiration for architects to this day.

By the time the Gallery opened to the public in 1817, Bourgeois as well as Noel and Margaret Desenfans had died. All three of the founders are buried on-site in the magnificent mausoleum at the heart of the Gallery. In 2011, Dulwich Picture Gallery will celebrate its bicentenary.

The Dutch Golden Age

The seventeenth century was a time of interspersed war for the Netherlands. During the century before, in 1579, the seven northern provinces – Holland, Zeeland, Utrecht, Overijssel, Gelderland, Friesland, and Groningen – formed a loose federation (The Union of Utrecht) and declared their independence from Hapsburg Spanish rule. The separation occurred because of violent suppression of protestant belief and Dutch refusal to pay the heavy taxes imposed by Spain. The struggle had actually begun years earlier, in 1568, with a revolt led by the Dutch nobleman William of Orange. This began what is known as the Eighty Years' War and ended in 1648 with Spain's formal recognition of the independent Dutch Republic (officially the Republic of the United Provinces) in the Treaty of Münster. The Southern Netherlands remained Catholic and a part of Spain (from *Painting in the Dutch Golden Age: A Profile of the Seventeenth Century*, National Gallery of Art, Washington).

This period was also a time of great wealth. The source of this prosperity can be traced to Dutch trade. During the seventeenth century, the Dutch East India Company was the largest commercial endeavor in the world, controlling more than half of all maritime trade and importing/exporting items around the globe. The company's name in Dutch, Vereenigde Oostindische Compagnie, accounts for the emblem (VOC) on its flag. Founded in 1602, the VOC and its ships carried pepper, nutmeg, cloves, cinnamon, coffee, tea, tobacco, rice, sugar, gold, and other exotic items, such as porcelain and silk, from Japan and China. Any resident of the United Provinces could own shares in the VOC – the first publicly traded stock in the world – but in practice, control rested in the hands of a few large shareholders. This trade helped to create a large, wealthy, middle class and a thriving economy for the United Provinces. In turn, this prosperity helped to form a very successful art market in Holland. Many people could afford to purchase paintings for their homes.

Who were the Dutch Italianates?

The Dutch Italianates were seventeenth-century Dutch artists who painted landscapes of Italy and had either traveled to Italy or were inspired by those who did. Most of the Italianate art was produced on the artists' return to Holland, for the booming Dutch art market. They were inspired by the golden light of Mediterranean skies, the Roman *campagna* (countryside), and the people who inhabited these spaces. Dutch Italianate artists, such as Nicolaes P. Berchem, Jan Both, Aelbert Cuyp, Karel du Jardin, Jan Weenix, and others, were hugely popular in the seventeenth century, along with Rembrandt van Rijn and Johannes Vermeer.

This phenomenon straddled the entire seventeenth century and is traditionally understood to have encompassed three phases: early, middle, and late. In the 1600s, Italy was universally acknowledged, even in the Dutch Republic, to be the home of art. Throughout the century, young Netherlandish artists undertook the difficult journey to Italy, either over the Alps, or sometimes by sea. Most of them headed for Rome, some to Venice, and a few to Genoa and elsewhere.

In Rome, the Dutch artists congregated in the vicinity of the Spanish Steps. They were a rather insular group with an informal club, the *Bentveughels* (birds of a feather), that devised riotous toga-clad initiation ceremonies and rude nicknames such as *Bamboccio* (rag doll – a reference to artist Pieter van Laer's hunched back) and Satyr (a reference to artist Cornelis van Poelenburch). Once there, it was not the art they saw that inspired them so much as Italy itself. They joined forces with other expatriates, like the French artist Claude Lorrain (1604/5?-82), and trekked out into the Roman *campagna* to sketch. Claude painted luminous, classical landscapes with mythological scenes or religious figures; the Dutch were inspired by the same brilliant light of Italy—so different from Holland's—but preferred to include the colorful characters of the streets and countryside.

Key Works

Artist: Nicolaes Berchem (b. Haarlem 1620-1638 d. Amsterdam)

Title: *Roman Fountain with Cattle and Figures (Le Midi)*

Date: 1645-46

Medium: Oil on Oak Panel

Dimensions: 24 4/5 x 29 1/2 x 3 1/2 in.



- Nicolaes Berchem (1620-83) was probably the most successful and prolific of all the Italianate landscapists.
- The characteristics that make it easy to distinguish Berchem's work are the rapidly recorded landscape features and buildings in shades of golden brown and green and the animated *staffage* with vivid accents. Through these practices, Berchem managed to convey the suggestion of movement with utter naturalness.
- It is not certain whether Berchem traveled to Italy or not. There is no record of time spent there, especially not in Rome with the *Bentveughels*, but for inspiration, he relied on the work of Pieter van Laer, Jan Both, and Jan Asselijn, who actually spent time there.
- The brushstrokes have been called "soft and impressionistic" and "almost rococo."
- Cattle and milkmaids are classic Berchem *staffage*.
- This piece is very large compared to Berchem's other works.
- This fountain is also found in a drawing, now in the Teylers Museum, that is dated to 1653, so the actual date of the painting may be later.
- Berchem was as well known as Rembrandt van Rijn during his time.

Artist: Jan Both (b. Utrecht? C. 1615-1652 d. Utrecht)

Title: *Road by the Edge of a Lake*

Date: 1637-1642

Medium: Oil on Oak Panel

Dimensions: 30 x 28 x 4 5/7 in.



- Jan Both was one of the most influential and versatile of the Dutch Italianate painters.
- He painted and etched landscapes of the Italian *campagna* that present a rare combination of imagined settings with naturalistic lighting and detail.
- It is known that Both and his brother Andries went to Italy (1638-1641), specifically in Rome, where they came under the influence of Pieter van Laer (Il *Bamboccio*, meaning "Rag Doll" – van Laer took this nickname, probably because of his hunched back) of the *Bentveughels*.
- The figures in these images, called *Bamboccio* after the influence of van Laer's theatrical characters, are handled more loosely and freely than the landscape, suggesting that Both may have collaborated with another artist, as he, and other Dutch artists often did. In fact, the broader handling of figures in this intensely poetic little painting has led to suggestions that Andries, who tragically drowned in a Venetian canal in 1642, might be responsible for it, though this is unproved.
- Both rarely included mythological or religious figures in his works, preferring instead to use peasants, shepherds, and motifs from everyday life. The bulk of Both's work is composed of views of the Roman countryside and forests based on studies he made in Italy.
- The color is more ethereal than in his later works done in Holland.
- Notice how the light is used to highlight the foliage, as we can see the blades of grass.
- This is one of the few paintings believed to have been painted in Rome.

Key Works

Artist: Aelbert Cuyp (b. Dordrecht 1620 – 1691 d. Dordrecht)

Title: *A Road Near a River*

Date: late 1660s

Medium: Oil on Canvas

Dimensions: 57 ½ x 79 x 7 in.



- Aelbert Cuyp, the most widely known member of the Dordrecht family of painters, made important contributions to seventeenth-century landscape painting, although his works seem not to have been known outside his native city during his lifetime.
- Cuyp never visited Italy but was influenced by Jan Both. In addition, his river scenes and landscapes with cows often convey the clear, sunny radiance of early morning or late afternoon, giving even the most Dutch vistas a flavor of the south, especially those that feature ruins drenched in golden light.
- Cuyp is known as a very precise handler of paint, as seen the detail of the foliage on the trees.
- Cuyp's style shows a deep appreciation for artists like Jan Both, who actually studied in Italy.
- Cuyp married a wealthy widow in 1658, and his new social status prevented him from painting much after 1660. This is one of his latest paintings.
- At the time of his death in November 1691, he had become one of the wealthiest citizens of Dordrecht.

COMPARISON WORK

Artist: Aelbert Cuyp (b. Dordrecht 1620 – 1691 d. Dordrecht)

Title: *River Landscape*

Date: 1640

Medium: Oil on Oak Panel

Dimensions: 10 5/8 x 18 5/7 x 2 in.

- This small piece is one of Cuyp's earliest works.
- This didn't appear "Cuyp-like" to Dulwich Picture Gallery founder, Sir Francis Bourgeois, so he decided to add in some of the standard Cuyp cows, found in his later works.
- The work was restored to its original state in recent years, following multiple attempts throughout the nineteenth and twentieth centuries.
- The Dulwich Picture Gallery, London, actually houses a preparatory sketch of the piece that demonstrates Cuyp's original, "cow-less" design.
- Noel Desenfans, fellow founder of Dulwich Picture Gallery, played an important role in the discovery of Cuyp and helped collect his works in England.



Key Works

Artist: Adam Pynacker (b. Schiedam 1620/1 – 1691 d. Amsterdam)

Title: *Landscape with Sportsmen and Game*

Date: 1665

Medium: Oil on Canvas

Dimensions: 64 4/7 x 91 x 7 in.

- This very large painting is one of the keystones of Pynacker's work and one of the largest paintings at Dulwich Picture Gallery, London.
- We know that Pynacker went to Italy and likely spent three years there between 1645 and 1648, possibly working for his father, a wealthy wine merchant and shipper from Delft. He was not listed among the Netherlandish confraternity of painters in Italy (*Schildersbent*), suggesting he was there for commercial rather than artistic reasons.
- His style was always highly individual, though clearly Italianate.
- This work is possibly from around 1665, when he lived in Amsterdam, based on the characteristics from this phase of his career, such as the cool colors, sharp definition, and emphasis on the birch trees, which are done in illusionistic detail.
- This very large painting features one of his most characteristic traits – the almost hallucinatory focus of the foreground trees to the left.
- The startling blue leaves in the foreground were not intended to be that color – the yellow that Pynacker used to create his green proved chemically fugitive.



Artist: Karel du Jardin (b. Probably Amsterdam 1621/2 – 1678 d. Venice)

Title: *Peasants and a White Horse*

Date: n.d.

Medium: Oil on Canvas

Dimensions: 24 2/5 x 22 2/3 x 4 in.

- Karel du Jardin visited Italy several times, likely in the 1640s and again in 1675, and studied in Haarlem with Nicolaes Berchem. Some critics say he was Berchem's most gifted pupil.
- This intensely beautiful and typically individual work may date to his last trip to Europe, an idea that is spurred by his use of darker tones which characterize his later style.
- Du Jardin was a sensitive and brilliant landscapist, with a special affinity for animals.
- This late, beautifully atmospheric landscape is cool and ravishing in color.
- The scene is almost stolen by the grinning white nag in the foreground, full of character and almost a imitation of the popular Wouwermans' more glamorous trademark white horse.
- Du Jardin was a member of the *Schildersbent*, a fraternal organization that had a custom of nicknaming its members. They gave Du Jardin the name "Bokkebaart," which meant "Goat's Beard" or "Goatee."



Key Works

Artist: Aelbert Cuyp (b. Dordrecht 1620-1691 d. Dordrecht)

Title: *Herdsmen with Cows*

Date: late 1660

Medium: Oil on Canvas

Dimensions: 60 x 78 1/7 x 6 in.

- This large painting was probably painted in the mid-1640s and is a vivid demonstration of how the influence of the returning Dutch Italianates – Jan Both was back in Utrecht in 1642 – impacted Cuyp’s original style.
- This work was very popular and often copied in nineteenth-century France and sold for the highest price of any painting in 1798.
- The landscape looks almost scene-like, or created, as if it were dropped into one of the Cuyp’s typical flat landscapes.
- Scholars have noted the non-naturalistic qualities, like the jarring mountains and infused golden light.
- This masterpiece revisits the basic subject matter of Cuyp’s earlier *View on a Plain* and *Landscape with Cattle and Figures*. The mountains are a little unconvincing, but the light with its remarkable vaporized quality, is beautifully handled.
- William Hazlitt called it “the finest Cuyp perhaps in the world;” although, the critic John Ruskin, harder to please, criticized the sky for being like an “unripe nectarine.”



COMPARISON WORK

Artist: Aelbert Cuyp (b. Dordrecht 1620 – 1691 d. Dordrecht)

Title: *Landscape with Cattle and Figures*

Date: 1640

Medium: Oil on Oak Panel

Dimensions: 24 3/5 x 32 2/7 x 5 1/8 in.

- This is one of Cuyp’s earlier works of 1640-41.
- The monochromatic tonality and “colder light” was derived at this early stage from Jan van Goyen.
- The piece demonstrates that, while this is very different than his later works, Cuyp was already interested in this type of subject matter early in his career; specifically, we see that he is already implementing the large sky, the golden light, a diagonal thrust of the sun, and pointing shepherds who lead the eye outside of the canvas.
- The goats, which seem to have wandered in from another picture entirely, play an uncharacteristically dominant part in the composition. They act almost as a visual barrier, in startling contrast with the shepherds behind them, and as a result create an emphatic sense of distance.
- Notice the importance that a deep recession into space plays in the scene.



Key Works

Artist: Cornelis van Poelenburch (b. Utrecht 1594/5 – 1667 d. Utrecht)

Title: *Valley with Ruins and Figures*

Date: ca. 1627

Medium: Oil on Canvas on Poplar Panel

Dimensions: 25 1/5 x 27 3/4 x 4 5/7 in.



- Cornelis van Poelenburch was not only one of the leading painters in Utrecht, but also one of the most important of the “first generation” of Dutch Italianates. He was a founding member of the *Schildersbent* and his nickname was “Satyr.”
- He was in Rome by 1617 and remained for several years.
- He tended to work on a small scale, sometimes on copper.
- This work is on a poplar panel, from ca. 1627, and perhaps actually made during his trip to Rome.
- The painting is created in a smooth, highly finished manner and is very carefully composed within the oval. There is a series of wedges balanced on each side, anchored on the central ruin, but also beautifully observed in its details.
- The figures seem to suggest a type of narrative, because of their actions and their costumes, but no specific narrative is easily understood.
- Notice the details, like the clothes line in the center of the composition and the brilliance of the light seen on the rock face.
- This is the oldest landscape at Dulwich Picture Gallery.

Artist: Attributed to Carel Cornelisz de Hooch (Active 1620 – died 1638 Utrecht)

Title: *A Ruined Temple*

Date: n.d.

Medium: Oil on Oak Panel

Dimensions: 11 3/5 x 14 4/9 x 1 7/9 in.



- This piece shows the influence of Cornelis van Poelenburch.
- De Hooch was a pupil of Nicolaes Berchem.
- The temple in this work is a poetic variation on the theme of the famous circular “Temple of Venus” at Tivoli, a common subject for the early Italianates.
- This is a typical work of a “first generation” Dutch Italianate, reveling in the discovery of the picturesque qualities of the Roman *campagna* and its ruins.
- The standard Dutch elements in this work are the figures, which are performing the common activity of shepherding, and seem to casually live among the “decayed Roman Grandeur.”
- Notice in this work that De Hooch has a good grasp on *atmospheric perspective*. Also, the mountains in this piece are much more believable and realistic than those of Cuyt in *Herdsmen with Cows*.

Key Works

Artist: Jan Lingelbach (Frankfurt am Main 1622-1674)

Title: *An Italian Seaport*

Date: 1670

Medium: Oil on Canvas

Dimensions: 36 x 43 x 4 1/3

- Jan Lingelbach spent several years in Italy. He is recorded in Rome in 1647-49.
- Rome offered Dutch seventeenth-century artists not only associations with the classical past but also an opportunity to observe aspects of everyday life.
- This is a fictional landscape, or a “*capriccio*,” a jigsaw puzzle of diffused classical, contemporary Italian, and exotic elements brought together to create an intensely theatrical scene. This was the decorative “Italy of the Imagination.”
- Lingelbach and Jan Weenix developed this kind of seaport painting as a separate Italianate genre. This scene is theatrical, and the figures appear in varying dress, like the man in “oriental” dress and his companion in a turban.
- Although not strictly a Dutch artist by birth, since he came from Frankfurt, Lingelbach’s time in Rome was spent in the company of Dutch artists. The result is that he was able to depict the much brighter light of Italy with considerable success.
- Lingelbach’s paintings were much sought after by connoisseurs in the eighteenth and nineteenth centuries, but they went out of fashion in the first half of the twentieth, along with those of almost all the other Dutch painters who introduced Italianate motifs into their pictures.



Artist: Philips Wouwermans (b. Haarlem 1619 – 1668 d. Haarlem)

Title: *Halt of a Hunting Party*

Date: early 1660s

Medium: Oil on Canvas

Dimensions: 31 8/9 x 42 1/2 x 5 1/8

- This is the grandest of Wouwermans’ landscapes at Dulwich.
- It is an example of his mature, elegant style, and presents an airy vista inhabited by a party of aristocrats resting from the hunt.
- Hunting and military scenes were a specialty of Wouwermans as were horses, seen especially in the illuminating white horse in the center of this composition.
- He uses color to move the viewer’s eye to the left.
- Gesture contributes to the composition; there is a “genteel ballet of movement and counter-movement across the frieze of the figures.”
- There is a telling comparison within the narrative of the picture: the aristocrat doffing his hat while offering an orange to his lady is balanced on the right by a beggar holding out his hat in supplication for alms.
- He is not strictly Italianate but has a silvery picturesque quality about his work that appealed to the aristocrats in France.
- Wouwermans was very well known in the Netherlands during his time.



Key Works

Artist: Thomas Wijck (b. Beverwijck c.1616 – 1677 d. Haarlem)

Title: *Italian Courtyard*

Date: n.d.

Medium: Oil on Canvas

Dimensions: 24 2/5 x 21 4/7 x 5 in.

- The figures of everyday life in this work are characteristic of the *Bombaccianti*, followers of Pieter van Laer.
- Thomas Wijck was an artist from Haarlem who visited Italy ca. 1640.
- The courtyard is suggestive of antiquity; however, we see women and children casually spending time among the ruins.
- The woman and her older son, wearing a hat, are painted with particular care, and the light seems to flicker around the group.
- These dark courtyards no doubt reflect life as it was lived, while evoking a sense of history.
- The buildings suggest the successional architecture of Ancient Rome, medieval, and baroque buildings built on and among each other.
- This little painting was a gift to Dulwich founder Sir Francis Bourgeois from the great Shakespearian actor of the age, John Philip Kemble.



Artist: Jan Wijnants (b. Haarlem? 1631/2 – 1684 d. Amsterdam)

Title: *Landscape with Cow Drinking*

Date: n.d.

Medium: Oil on Oak Panel

Dimensions: 12 x 13 1/5 x 2 1/2

- While Jan Wijnants can never really be described as a Dutch Italianate, at least some of his landscapes have Italianate qualities, especially towards the end of his life when the Dutch landscape in his works could take on the golden glow of Italy.
- He is often assumed to have studied with Jacob Ruisdael, and his name was better known in the eighteenth century when he exerted a strong influence on, for instance, Thomas Gainsborough.
- This painting and its pair, *Landscape*, are effectively two variations on the same theme but articulated differently through their contrasting skies. A dead tree, like a shaft of lightning, draws the eye to the tiny cow drinking in the foreground.
- There isn't much known of Jan Wijnants' history; however, we do know he worked in Haarlem until some time between mid-1659 and 1660, when he was betrothed in Amsterdam. In 1672, he is recorded as a "painter and innkeeper." His paintings are all landscapes. He died in 1684.



Key Work

Artist: Jan Weenix (b. Amsterdam 1642 – 1719 d. Amsterdam)

Title: *Landscape with Shepherd Boy*

Date: 1664

Medium: Oil on Canvas

Dimensions: 45 3/5 x 56 3/8 x 7 7/8 in.

- Jan Weenix was the son of painter Jan Baptist Weenix, the brilliant landscapist and dead-game still-life painter who had worked in Italy and was closely associated with Nicolaes Berchem.
- The younger Jan Weenix specialized in painting hunting-trophy scenes and became the leading and most successful painter of dead-game still lifes in his generation.
- His works show an astonishing realism of detail linked with broad treatment of composition.
- This picture is dated 1664, early in Jan Weenix's career. Included here is an imitation of the style of his father, whose sketches from Italy perhaps provided Jan with details such as the columns from the Temple of Vespasian, as can be seen in this work.
- The young boy in the picture is shown taking care of his dogs and sheep, which was probably intended as an allegory of industry.



Lesson Plan: A Little Something Extra



Aelbert Cuyp, *River Landscape*, 1640

Background:

Sir Francis Bourgeois didn't think this work looked "Cuyp-like" because it didn't include any of his signature cows. In order to boost the value of this work, he decided to add the cows himself. He placed the cows over the young men who are fishing in the lower right hand corner. It is only through extensive conservation that Cuyp's original intent can now be seen.

Materials Needed:

Watercolor paper, watercolor paints, water holder, water, paint brushes, cloth or paper napkins, pencils, scissors, glue or transparent tape

Activity:

1. Have each student pair up with a partner.
2. In each pair, one student should paint a picture of a landscape with people included somewhere in the painting. The other student should draw, paint and cut out images of cows.
3. After the first student is finished with his or her painting, the other student should glue (or tape) their cows over the people in the painting.
4. After each student in the class has finished this process, have them share how they felt about the experience. Ask the students if they would ever like someone to change their art work after they had worked to create something of their own. Ask the students why they think that Sir Francis Bourgeois would do something like that. Do they think it was right or wrong? Why?

Lesson Plan: An Exotic Landscape with an Oklahoma Twist



Attributed to Carel Cornelisz de Hooch, *A Ruined Temple*, n.d.

Background:

Many of the Dutch Italianates included elements they wouldn't have seen in their own backyard. The Dutch landscape is very flat, much like Oklahoma, so the mountains that are seen in some of the landscapes included in this exhibit almost seem “dropped into the scene” and sometimes, out of place. Also, the Dutch do have sunny days, but not as often or with as brilliant of a light as the Italians enjoy. Moreover, the Dutch weren't as likely to see Roman fountains and ruins around their countryside as their Italian counterparts. The Romans did occupy the Netherlands, beginning around 57 B.C., but because of regular flooding in the western part of the area and the decline of Roman power and authority, Roman rule finally came to an end in 406 A.D.

Materials:

Acrylic or tempera paint, paint brushes, canvas or heavy paper, water cups, water, cloths or paper towels

Activity:

1. Discuss with your students what an exotic landscape is. (A landscape from another country).
2. Discuss what might be considered an Oklahoma icon. (Examples: oil derrick, the Oklahoma sky or sunset, covered wagon, etc.)
3. Have your students create an exotic landscape with iconic Oklahoma elements included.
4. After this activity, ask the students if they think the scene they have created looks like things fit. Did the Dutch Italianates do a good job of combining the Dutch landscape with the Italianate sky, architectural elements, and people?

Cultural Connection: A Dutch Treat



Pancakes in the Netherlands differ from American pancake cuisine. We tend to think of them as mainly breakfast fare, but in Amsterdam, they can be eaten any time of the day. The Dutch prepare their pancakes in many different ways. They can be sweet or savory. Here is a recipe for savory pancakes, as seen in the image above. (Recipe found at www.recipezaar.com/recipe/print?id=187674)

Ham and Onion Pancakes from Amsterdam

by Mimi Bobeck

20 min | 10 min prep

Serves 24

2 cups flour

½ cup onion (you can add more or less)

½ teaspoon salt

½ cup mushroom (optional)

3 ½ teaspoons baking powder

1 egg

1 ½ cups milk

2 tablespoons butter, melted

½ cup ham, cubed (you can add more or less

2 egg whites, stiffly beaten

of this depending on how much you like ham)

1. To start with, take ham and onions and sauté them in butter until the onions are done. You can also add mushrooms, or use mushrooms instead of onions.
2. Mix and then sift all the dry ingredients into a bowl.
3. Add the well-beaten egg to the liquid.
4. Add the liquid mixture to the dry ingredients very gradually, and stir quickly.
5. Now add the melted butter and egg whites.
6. Finally add your sautéed ham and onions.
7. Hint: Turning the pancake more than once makes it firm.
8. This recipe will make about 2 dozen cakes depending on how you pour them and the size.

<http://www.nytimes.com/1990/05/06/travel/fare-of-the-country-for-a-dutch-treat-sweet-pancakes.html>

A Lesson in Trade



Jan Lingelbach, *An Italian Seaport*, 1670

Background:

The Dutch trading companies' purpose in trade was not necessarily to conquer a land and set up a new government. Originally, it was purely economical. Gradually, however, some of the trading factories came to dominate the surrounding region and its inhabitants. Yet, the Dutch basically created a commercial empire, only a trade network, really for the better part of the seventeenth and eighteenth centuries. It only developed into a truly colonial empire in the course of the nineteenth century.

The Vereenigde Oostindische Compagnie (VOC), or Dutch East India Company, was formed in January 1602. This company represented a combination of many different Dutch trading companies, which were launched at the end of the sixteenth century and who had fiercely competed against each other. This unification was not only for the purpose of economic prosperity but also was meant to aid in the war effort against Spain. "Governed by a central committee, the so-called 'Gentlemen XVII,' it was granted the monopoly of all Dutch trade to the Indies, or Asia, for a period of twenty-one years. This charter later was automatically prolonged, till the VOC's final failure at the end of the eighteenth century. (from *A Short History of the Netherlands: From Prehistory to the Present Day*, p. 96-97)

Procedure:

For this activity, you may choose to include all or just a portion of the suggested activities below. Choose according to grade level and time constrictions. This is not a comprehensive lesson on Dutch Trade. It only includes the different trading posts and colonization of the VOC and does not include all products being traded at the time.

1. Research the different trading posts and colonies held by the VOC and their products:
 - a. The Cape of Good Hope – This post produced food for ships traveling between Amsterdam and Batavia, the Asian headquarters of the VOC.
 - b. India – Pepper, pearls
 - c. Sri Lanka (The island of Ceylon) – Cinnamon
 - d. Java – Rice
 - e. China – Porcelain, silk, and later, tea
 - f. Japan – Copper, lacquer work, silk, and porcelain
 - g. The Americas – Furs, hides, sugar, tobacco, cocoa
2. Have each student either pair up and choose a different geographical area to research, including:
 - a. Finding the area on a map
 - b. Creating a replica of the currency being used by that area
 - c. The products being exported from that location
 - d. The cultural background of that area
3. Each pair of students should present their findings.
4. Have a “Trade Day” in class where some students are Dutch tradesmen (shipbuilders, shipping merchants, people who collect the money at the docks, etc.) and some students are representatives of each area of trade. Have the students talk to each other about what they would like to acquire for their country, colony or post and then have them purchase it. The students will need to keep their budget in mind and any trade agreements that they might establish, as well.

Elements of Art

(Taken from Oklahoma *PASS* document – Visual Art)

The elements and principles of art may be considered the basic language of visual art. Understanding these concepts will provide a basic art vocabulary and ideas by which works of art can begin to be analyzed. They may be the focus of individual lessons or used as the theme for creating original works of art.

Line: The path of a moving point. A line may define the edge of a shape; repeated, it can create texture or value. It may be thick or thin, smooth or rough, short or long, light or dark.

Value: The degree of dark or light tones or colors. A value scale shows the gradual changing of a tone from the darkest to the lightest or white. Value may be created by simple shading, hatch marks (small repeated lines in the same direction), or crosshatching.

Texture: The surface quality or feel of an object. Texture may be actual (rough or smooth) or implied visually.

Shape: A two-dimensional area defined by an outline or change in color. Examples of types of geometric shapes include circle, square, rectangle, triangle, or oval. Other shapes may be free-form such as natural objects (i.e., leaves, flowers, clouds) or invented free-form shapes that might be created from doodling.

Form: A three-dimensional object with the qualities of length, width and depth. Examples of geometric forms include a cone, cube, sphere, or cylinder.

Space: Area within, around, between, above or below objects and shapes. Space or distance may be suggested in visual art by using perspective or other strategies such as placement of objects on the picture plane, overlapping of shapes, or objects closer to the viewer are made to appear to have more vibrant color and detail than objects further away. Variation of size or value and the use of converging lines are also used to suggest space.

Color: Hue (name of color), value (how light a color is), and intensity (amount of brightness) produced through the reflection of light to the eye. Primary colors are the three colors from which all other colors may be made; red, yellow, and blue. Secondary colors are the result of mixing any two primary colors: orange, green, and purple.

Principles of Design

(Taken from the Oklahoma *PASS* document – Visual Art)

Balance: The arrangement of the elements of art in a composition. Basic types of balance are symmetrical (mirror image), asymmetrical and radial (from a center point).

Rhythm: Regular repetition of lines, colors, shapes or pattern.

Movement: Use of lines, shapes or colors to lead the eye of the viewer from one direction to another.

Center of Interest: The accent or important area used to attract the viewers' attention; i.e., emphasis.

Contrast: Significant degrees of difference between lines, colors, shapes, values or textures. Pale yellow against charcoal black has a greater degree of contrast than yellow against white, for example.

Variety: Refers to the different elements of art used to create interest (difference).

Unity: Sense of oneness, of things belonging together and making up a coherent whole.

Repetition: Repeated use of an element such as color, shape or line within a work of art. Repetition creates pattern, which may be found in manufactured or natural objects.

Glossary

Arcadia: A region of Greece celebrated by poets and artists for its pastoral simplicity *

Atmospheric Perspective: Method of producing a sense of depth in a painting by imitating the effect of atmosphere that makes objects look paler, bluer, and hazier or less distinct in the middle and far distance. The term was coined by Leonardo da Vinci, but the technique can be seen in ancient Greco-Roman wall paintings (e.g., at Pompeii). It was discovered that dust and moisture in the atmosphere caused the scattering of light passing through it; short-wavelength light (blue) is scattered most and long-wavelength light (red) least. Italian painters in Leonardo's time used the device; it was exploited by 15th-century northern European artists and later by J.M.W. Turner. (Definition taken from <http://encyclopedia2.thefreedictionary.com/Atmospheric+perspective>)

Bamboccio: A group of mainly Dutch artists, working in Rome, who took their name from their leader, Pieter van Laer, who was dubbed 'Bamboccio' (rag doll). In the early 1630s his small pictures of Roman street life, which Passeri compared to an 'open window' onto everyday reality, introduced a new type of genre. His followers, among them Cerquozzi, Miel, Jan Lingelbach, and Sweerts, developed favorite themes; they painted rustic taverns, limekilns, travelers attacked by brigands, street vendors, charlatans, and carnivals. Their vision is poetic, and their pictures of a contented peasantry were popular with noble Italian collectors, while their portrayal of a picturesque Italian life held a romantic appeal for northern Europe. Much of its effect, as in Jan Both's *Street Scene with the Colosseum* (Amsterdam, Rijksmuseum) depends on the contrast between a trivial and fleeting moment from contemporary life, and the crumbling grandeur of ancient Rome. Classicizing artists, such as Reni, Sacchi, and Rosa, deeply resented the popularity of such low subjects. **

Bamboccianti: Figure style painting. Artists who included this style in their works are Pieter van Laer who then influenced Cornelis van Poelenburch, Karel du Jardin, Jan Weenix, Nicolaes Berchem, Jan Lingelbach, and Philips Wouwermans. The figures were frequently painted in a loose, flickering, decorative style that prefigures eighteenth-century Rococo.

Bentveughels: Members of a club of Dutch artists in Rome, known as Schildersbent, who supported each other. The members of the group gathered in a building they believed to be the ancient Temple of Bacchus (but was in fact the Mausoleum of Constantia near the Sant' Agnese), and were notorious for their drinking excesses. In 1720, Pope Clement XI ordered that the group had to be dissolved.

Campagna: The Italian countryside

Capriccio: An architectural fantasy, placing together buildings, archaeological remains and/or other architectural elements in fictional and often fantastical combinations. It fits under the more general term of landscape painting.

Eighty Years War: Dutch war for independence from Spanish rule, 1568-1648 *

House of Orange: Dutch aristocratic family associated with the quest for independence. William I (1533-1584) initiated the Dutch rebellion against Hapsburg Spanish Rule. He held the title of stadholder and was succeeded by his sons and their heirs, including Maurits (1567-1625) and Frederick Henry (1584-1647) *

Schildersbent: A fraternal organization dedicated to social fellowship and mutual assistance, founded in about 1620 by a number of Dutch and Flemish artists living in Rome. Its members called themselves Bentveughels or “birds of a feather,” and they had individual nicknames that presumably related to their character or appearance.

Staffage: Human figures or animals added into a painting, especially in a landscape. Some painters had other artist add these elements to their works if they felt that they were not as adept at painting the figures.

United Provinces: name by which the seven northern Netherlands provinces were known from 1579 until Dutch independence in 1648. *

VOC, Verenigde Oostindische Compagnie (East India Company): Founded in 1602 to develop international trade for the Dutch. The VOC held a monopoly on the world’s major trade routes in Asia and established posts in Indonesia, India, Ceylon, and Sri Lanka. Goods traded included pepper, nutmeg, mace, coffee, and cinnamon. The scope of the VOC expanded over time from shipping to shipbuilding, processing of goods, and missionary activities. *

WIC, Westindische Compagnie (West India Company): Formed in 1621 to serve Dutch commercial and political interests in the western hemisphere. The WIC’s post in Beverwijck (today upstate New York) was the first Dutch settlement on the East Coast of North America: with other settlements, it became New Netherland. *

* These definitions were taken from *Painting in the Dutch Golden Age: A Profile of the Seventeenth Century*, National Gallery of Art, Washington.

** These definitions were taken from *The Oxford Companion to Art*, Hugh Brigstoeche, ed. New York: Oxford University Press, 2001.

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