

Painting in Holland and Flanders.

AFTER having cast a rapid glance at the placid Madonnas of Italy and the more dramatic religious pictures of Spain, we must journey to the North and try to understand the character of painting in the Netherlands. Not that Dutch work has much in common with Christian art, but because the men who painted in Holland were great artists.

The Dutch painters had a very different idea of art to that which prevailed in Italy and Spain. There is a want of imagination in their work; nothing mysterious about it. It is an honest, matter of fact painting, which went well with the burly persons of their painters. Theirs are usually small pictures, where every detail is as finished as is the principal figure, and the whole picture is softly lighted and very harmonious in color.

The Flemish artists, although living so near their Dutch brethren, had quite another way of painting. Belgium had remained Catholic; the Flemish churches required large compositions, which were banished from Protestant temples.

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In Flanders we find Spanish architecture and in the Flemish pictures a glow of color which may also have been brought from Spain by the conquerors.

There are names in both schools which must be remembered, for they are the names of very great painters.

What schools of painting are we about to study?
Are Dutch pictures religious compositions?
Did the Dutch have the same idea of art as that shown in Italy and Spain?

What sort of pictures did they paint in Holland?
Do the Flemish pictures resemble those of Holland?

LUCAS VON LEYDEN.

LUCAS VON LEYDEN is looked upon as the father of Dutch painting. He was born in the town of Leyden in 1494, and died there in 1533.

As a child he took naturally to drawing, and he became a very clever engraver. Later his taste for painting equalled his love of engraving. His pictures are stiff and hard in color; they are rare, many having been destroyed by time and accident.

There is a "Last Judgment" by him in the town-hall of Leyden, and in the Munich Gallery there is a picture representing the Blessed Virgin

with her Son and Mary Magdalen, which is his sweetest composition.

In 1527, having made money enough, Lucas took it into his head to see the world. He travelled with Mabuse, another painter of talent. They enjoyed themselves, and on their return Lucas fell ill and declared that his fellow artist, jealous of his success, had poisoned him. He died at the age of thirty-nine.

Who was Lucas von Leyden?
 When did he live?
 What sort of pictures did he paint?
 Was he only a painter?
 Did he ever leave his country?

SCHOOREL, MORO, MIERVELT, RAVENSTEYN,
 LASTMAN.

IN the Netherlands, as well as in Spain, there were men who fancied that a journey to Italy would suffice to endow them with the gift of painting. Of these men we will mention Schoorel, who not only went to Italy but also to the Holy Land. On his return he painted many religious compositions in the Italian style, to which he added primitive Dutch stiffness, making a very peculiar sort of combination.

He opened a school, where young students could

learn to draw. His most celebrated pupil was Antonio Moro, who soon surpassed his master.

Moro was born at Utrecht in 1512 and died in Antwerp in 1581. He seemed to know by instinct how to paint, and Charles V. of Spain at once appreciated his talent and induced him to become his court painter; he sent him to Portugal to paint a portrait of the Infanta, the affianced bride of his son Philip. Later he was sent to England to paint the portrait of Mary Tudor, Philip's second wife.

The queen of England often sat to him; one of the portraits then painted is now in the Madrid Museum. Here she is represented seated wearing a rich costume and a Mary Stuart cap edged with precious stones; the hands are most carefully painted. This remarkable work can be taken as a specimen of Moro's talent.

Philip II. became very fond of Antonio Moro; but the jealousy excited at court was so great that the artist thought it prudent to return to the Netherlands. He settled at Antwerp, where he became painter to the Duke of Alva, governor of the Netherlands.

After Moro there were in Holland many portrait painters, whose names are unknown. The Dutch had a wonderful gift for catching a likeness; the heads are very living and full of character. It is greatly to be regretted that in the galleries there

are so many masterpieces the authors of which are unknown.

All these painters lived between 1560 and 1600, so that they were nearly all grown men when Rembrandt was born, and yet to this day these unknown artists are supposed to have been pupils of the great Dutch painter, whereas they were his forerunners. A few names, however, are well known, such as Miervelt (1568-1641), who painted William of Nassau, called the Taciturn.

Ravensteyn, who made historical pictures of his portraits and who painted with great firmness, was most successful as an artist. He lived and died at the Hague.

Lastman, who is known as the master of Rembrandt, on his return from Rome opened a studio, which became popular. He painted in 1632 a "Resurrection of Lazarus," in which the light and shade are treated much in the Rembrandt style.

Did many of the painters of the Netherlands go to Rome to study?

Mention one of these artists.

What sort of pictures did he paint?

Who was his most celebrated pupil?

When did Moro live?

Who took him to Spain?

What did he paint?

Did he go to England?

Why did he leave Spain?

Where did he settle?

In what sort of art did the Dutch excel?

Are all their painters known?

Were these unknown painters, as is often supposed, pupils of Rembrandt?

When did Miervelt live?

Whose portrait did he paint?

What did Ravensteyn paint?

Whose master was Lastman?

What did he paint?

TERBURG, GERARD DOW, METSU, PETER DE HOOCH.

WE now come to the pictures which largely represent the Dutch school, such as home scenes: a girl taking her music lesson; men and women taking their—I was going to say, "five o'clock tea"—but in those days they drank, instead, yellow wine out of dainty glasses. These pictures are the type of what is known as *genre* painting; they represent the life and costumes of that day and thus they become interesting historical compositions; there is nothing dramatic or exciting about them, but they are most pleasing to the eye, so full of soft color and of tranquil contentment. These pictures were painted by Terburg, Gerard Dow, Metsu, and Peter de Hooch.

Terburg (1608-1681) went to Spain, where he was a great favorite with Philip IV., but love of home soon forced him back to Holland, and it was on his return that he painted the pictures which have made him famous. These nearly all represent dignified ladies and courteous gentlemen assembled in handsome rooms, massively furnished.

The most celebrated of these little pictures is in Amsterdam, and is called "The Paternal Rebuke." The daughter stands before her father and mother, who seem to rebuke her very gently.

Gerard Dow (1613-1680) was a pupil of Rembrandt, and although the two natures were very dissimilar, the two men remained good friends.

Gerard Dow was greatly esteemed in his day. His pictures are always highly finished, without being hard—but his work is a little too much like porcelain painting. In his familiar and often homely scenes the charm of light and shade is well rendered. He must have been very industrious, for he painted slowly, and yet his works are to be seen in nearly all public galleries. His masterpiece is in the Louvre; it is called "The Dropsical Woman." Here we are introduced into a room as handsome as those painted by Terburg; we see an invalid attended by a young girl and the doctor. This picture is painted with great richness of color.

The scenes he usually painted were of a far more humble class of people than that represented

by Terburg, such, for instance, as "The Young Tailoress" in the Hague, which is a charming picture.

Metsu (1615-1667) was a shy, retiring man of a sensitive nature. He never left Holland, he never became a favorite of king or regent; his whole life was passed in hard work, which to him was happiness and recreation as well as work. His little pictures are to be found in most public galleries; one of the very best is in the Louvre. It represents a young woman receiving a young officer; the inevitable Metsu dog is also in the picture. His compositions often resemble those by Terburg; yet, on examination, those by Metsu will be found more refined.

Peter de Hooch (born in 1635; the date of his death is unknown), like all the painters of his day, was tormented by the great problem of light and shade; his painting shows us strong sun-light, with its wonderful effects of reflected light. His pictures represent the interior of humble Dutch homes; sometimes he introduces us into an elegant room, with marble floor, massive fire-place, and rich furniture; whatever the picture represents, it is sure to be flooded with sunshine. His pictures are found in the Hague, Amsterdam, Paris, and London. In the Buckingham Palace there is a good specimen of his talent, called "The Card Party."

What sort of pictures largely represent the Dutch school of painting?

What are such pictures called?

Mention four artists who painted *genre* pictures?

When did Terburg live?

Did he leave Holland?

Which is one of his most famous pictures?

When did Gerard Dow live?

Whose pupil was he?

What sort of pictures did he paint?

What picture of his is in the Louvre?

When did Metsu live?

What sort of a man was he?

Are his pictures rare?

What sort of a painter was Peter de Hooch?

When did he live?

Where are his principal works?

BRAUWER, VAN OSTADE, AND JAN STEEN.

THERE were other painters in Holland, who also had great talent, and whose taste led them to depict tavern and farm life; such men as Brauwer, Van Ostade, and Jan Steen.

Brauwer (1608-1641) was a pupil of Franz Hals, who made him work for his benefit, until the boy, learning from his comrades that he had talent enough to work for himself, ran away, and had many adventures. He made money easily, but he

spent it freely, and was always in want. His debts in Amsterdam became so heavy that he left that city and found his way to Antwerp, where Rubens came to his aid, and took him to his house; but regular life in a well-kept home seemed monotonous to him, and he again ran away. He died in a hospital in 1641. His pictures usually represent people of the lower classes eating and drinking; the figures are always thoroughly well drawn and well lighted. The gallery in Munich is the richest in Brauwer's pictures; there are some in England. His little masterpieces are somewhat rare.

Adrian van Ostade (1610-1685) placed his humble scenes usually in the open air, where the light is most artistically arranged, softened often by the shade of large trees. Beauty of face or form, however, is not to be seen in his compositions; neither must one look for sentiment or poetry. He was a pupil of Frans Hals in Haarlem; later he settled in Amsterdam, where he opened a successful art-school. One of his best pictures is the "Organ-grinder," in the Berlin Museum. His compositions are to be seen in Amsterdam, the Hague, London, and in most public galleries.

Jan Steen (1636-1689) was a good-natured, pleasure-loving Dutchman, endowed with real talent, but who was never a very dignified person. He spent half his time drinking and joking with his friends, and the other half in painting his very

clever pictures. In these he often represents the folly of dissipation, as if he himself had been the strictest of moralists, whose duty it was to rebuke his erring country-people. To do him justice, we must say, that he did so not cruelly, but gayly and wittily.

This careless young man sometimes handled his brush with a delicacy of touch which quite rivals that of Terburg or Metsu; unfortunately his style is not always equally perfect, the execution is even at times hard and dry, and the color crude.

One of his best pictures is in Amsterdam; it represents a graceful young woman reaching up to a bird-cage, which hangs from the ceiling, a group of people to the right, and a woman to the left occupied with cooking.

Who are the three painters mentioned who painted tavern and farm life?

When did Brauwer live?

What sort of a life did he lead?

Did he paint well?

What can you tell about Van Ostade's life and works?

Which of his pictures is in Berlin?

When did Jan Steen live?

What sort of a man was he?

What do his pictures often represent?

Did he always paint equally well?

Which one of his celebrated pictures is in Amsterdam?

CUYP, WOUVERMAN, POTTER.

THERE is a group of painters we must not overlook, as they are a great glory to Holland.

These are the celebrated landscape painters Cuyp, Wouverman, Vandervelde, Potter, Hobbema, and Ruysdael.

Cuyp (1606—about 1672) was born in the pretty town of Dordrecht, and there he died. This painter, now admired all over the world, was but little known during his life-time.

He painted his peaceful pictures amid the sounds of war, but they give no evidence of any excitement; the characteristic sign is the clearness and warmth of the atmosphere and the superb light which fills the composition. His figures and animals are sometimes defective or superfluous, but the landscapes themselves are always full of charm.

His pictures are not very numerous on the Continent, although there are some good specimens in the Hague and in Antwerp; his best are in England, and it is at Dulwich that he is seen to the greatest advantage.

Wouverman (1620-1668) was the painter of

elegant out-door life ; his horses, as well as their riders, are aristocratic ; the women who figure in his pictures are often amazons, carrying a hooded hawk, or a fine lady waving a good-bye to the horsemen assembled in the court of her castle.

His greatest pleasure consisted, however, in a display of horses, and invariably he painted in each picture a superb gray or white horse in contrast to a fine dark bay.

He was a shy man who, in spite of his great facility in painting and of his great industry, had difficulty in bringing up his family. His pictures are in most of the public galleries.

Paul Potter's (1625-1654) delight was to work in the open air ; he never went out without taking with him his sketch-book (one of them is in the Berlin Museum), and dotting down instantly an effect of sky or tree which might be of use in some composition.

Admirable as some of his landscapes are, they only serve as a background for the animals he painted so well ; his oxen, cows, and horses are celebrated. When he introduced men or women they were usually awkwardly painted.

His famous picture of a life-size bull is at the Hague ; and in the same collection there is also a small landscape, with animals drinking, which is wonderfully fresh in color. His pictures are somewhat scarce.

Did Holland produce celebrated landscape painters ?

Mention six of them.

When did Cuyp live ?

Was he well known during his life ?

What are the characteristics of his painting ?

Where are his best works ?

What sort of a painter was Wouverman ?

When did Paul Potter live ?

For what qualities are his pictures celebrated ?

Where is his life-size bull ?

Are his compositions numerous ?

WILLIAM AND ADRIAN VANDERVELDE,
RUYSDAEL, HOBBEA.

WILLIAM and Adrian Vandervelde lived in the latter part of the seventeenth century. They were brothers ; and although William painted sea-pieces and Adrian landscapes, there is much in their talent which is alike. William painted battle-scenes, but his greatest successes were obtained in sea-pieces, such as a dead calm in the ocean, where not a breath of air stirs the water.

Adrian was not only able to paint trees and skies ; his pictures seem to exhale the fresh salutary odors of the country, and the animals painted by him

were as carefully studied as the landscapes themselves.

These two artists were born in Amsterdam. Adrian remained in Holland, but William went to England, where Charles II., by his liberality, induced him to remain.

Ruysdael (1625-1682) and Hobbema (1638-1700) were friends, perhaps drawn to each other by the difference of their natures.

Both artists were great draughtsmen; they are supposed to have studied at Haarlem, under the guidance of Solomon Ruysdael, a brother some twenty years older than the celebrated landscape painter.

Hobbema painted clear, serene landscapes; the composition of his pictures is not complicated: a large tree in the foreground, with perhaps a cottage and its inmates on one side, and a clearing in the centre showing a well-lighted effect of distance.

His pictures are somewhat scarce. In Amsterdam there is the celebrated "Watermill," and in the National Gallery there are several of his works; the most remarkable is the avenue of trees at Middleharin, where the perspective is extraordinarily well painted; the avenue itself is full of sunshine.

Ruysdael studied to become a doctor, but his love of art was greater than his love of science, and he abandoned the lancet for the brush.

His talent was not appreciated during his life-

time, so that he never knew the joy of success; he worked hard and well, but he did not hit the taste of the day, and therefore he was not the fashion. He painted sombre forest scenes where often an angry cascade adds to the grandeur of the composition. He ended his days in Amsterdam, and died in a hospital.

His finest pictures are in Dresden; they are less scarce than the landscapes by Hobbema.

Who were William and Adrian Vandervelde?

What sort of pictures did they paint?

Where did they live?

When did Ruysdael and Hobbema live?

What sort of pictures did they paint?

Under what teacher did they both study?

Where are Hobbema's most celebrated pictures?

Was Ruysdael successful?

FRANZ HALS AND VANDERHELST.

FRANZ HALS and Vanderhelst represent two classes of portrait painters quite distinct one from the other.

Franz Hals (1584-1666), although born in Flanders, established himself in Haarlem while very young, and there he passed his life. He is supposed to have been idle and dissipated, but his numerous portraits as well as his large composi-

tions now at Haarlem make this legend a very unlikely one.

Van Dyck is said to have sat to him for his portrait. Van Dyck so admired the young artist's marvellous talent, not only for catching the likeness, but for expressing in the face, hands, and position the character of his model, that he offered to take him to England, where he might have shared his own success; but Hals loved only Holland, and there he remained.

His most luminous and dashing work is to be seen at Haarlem, and there only can he be fully appreciated; there it is evident to all that he was one of the greatest artists of Holland.

Vanderhelst (1611-1670) was the fashionable painter at the time that Rembrandt was looked upon as an innovator and an artist not to be depended upon. One is apt to blame Vanderhelst for the admiration so blindly lavished upon him, and yet his work is full of talent; there is no inspiration to be found in it, however.

His portraits are good likenesses, the color usually agreeable, and yet they lack character. One feels that his work was not always truthful or sincere; he flattered his sitters, and in some of his large canvases, where he represented a whole guild or association, each member was placed so as to show as much of his person as possible, quite regardless of the rules of composition, which require some to

be in the background, so as to give air and space to the picture.

He showed his real talent when he painted a single figure on a canvas; then he proved himself to be a truly fine portrait painter; the heads, hands, costumes and accessories are thoroughly studied.

His large compositions are in Amsterdam, and portraits by him are found in many galleries.

What did Hals and Vanderhelst paint?

When did Hals live?

Who proposed to take him to England?

Where are his large masterly compositions?

When did Vanderhelst live?

Did he succeed?

Why is he not ranked among the first painters of Holland?

What did he paint best?

Where are his large pictures?

REMBRANDT.

REMBRANDT'S (1606-1660) early and constant preoccupation was the great problem of light and shade. He spent his whole life trying to paint pictures which he thought resolved the problem; sometimes the contrast of strong light and deep shadow seems to us exaggerated, but the effect is always most striking.