

**THE MASTER OF THE HOUSEHOLD:
IMAGES OF WOMEN IN SEVENTEENTH-CENTURY
DUTCH ART**

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ABSTRACT

This thesis examines the representations of domestic virtue in seventeenth-century Dutch genre paintings. Dutch society laid great stress on the importance of family life and home, thus facilitating the woman to assume the role of protagonist in the genre paintings that emerged during this period. These paintings carried cultural implications allowing the viewer to see that the woman attained a powerful role within Dutch society.

The thesis has been divided into four chapters: the first will discuss the position of the woman within the home; the second examines her role with children, the third will explore the representation of women in disorderly conduct and the fourth will demonstrate the woman's role in market scenes. It is evident throughout these chapters that the woman's role within this patriarchal society lied in the hearth. This was a very influential role for the woman as she was the master of the household.

Catalogue entries will follow the core text, supplemented by illustrated works of art. A list of all the illustrations, a glossary, and a bibliography are provided.

I. INTRODUCTION

*Most 17th Century Dutch art attracts our attention not only by means of its beauty but also by means of its compelling social content.*¹

The explanation for the popularity of Dutch seventeenth-century art is complex. The desire to understand Dutch art and to see it as a reflection of reality or a symbolic construction has characterised the study of Dutch art from its beginning. One should not be trapped into believing that what is before one's eyes is a clear depiction of reality because there exist many truths and many different realms of reality. Georg Wilhelm Friedrich Hegel is the father of the two most important approaches to Dutch painting: the realist approach and the sociological approach. Whether it is Eddy de Jongh arguing about seventeenth-century Dutch *genre* paintings being mirrors of reality or Svetlana Alpers stating that these *genre* paintings are constructed images, it is essential to realise the complexity that has emerged from these works of art.

This thesis will not attempt to elucidate this complex problem regarding the interpretation of Dutch art but will look at the women portrayed in the *genre* paintings produced during the seventeenth-century and their role within this patriarchal society. The word *genre*, derived from the French meaning *sort* or *kind*, refers to scenes of everyday life. Scenes of everyday life have always been painted but it was not until the sixteenth-century and onwards that such pictures were painted for their own sake.² During the seventeenth-century in Holland, the painter exalted these types of paintings, he recorded the quotidian events allowing us through his works to enter into Dutch society. “*As no other people, the Dutch in the seventeenth-century embraced genre painting as an essential component of their cultural lives.*”³ The paintings that emerge

during this time are a direct consequence of a deep love of life and a desire to show one's environment. **(Illustration 1)** These genre paintings were in great demand and the prices paid for them were relatively low. The rapid development of these paintings was due to the wealth of the new middle class that emerged during the seventeenth-century. Some of these images are simply reflections of Dutch society, while others are potentially filled with a disguised symbolism. In either case this can be seen through the woman.

Why the sudden emergence of domestic scenes with the woman being the protagonist in the Netherlands? From the 1600's onwards, Dutch society was changing as a result of their newly acquired independence, the spread of Calvinism, the political conflict between the regent class and the House of Orange, and economic prosperity.⁴ Consequently, class structures were modified as were the roles of men and women leading to a preoccupation with social values.⁵ The Dutch celebrated the family as the primary social unit and regarded domestic virtue and order as the highest social priority. There was a growing concern among artists to depict domestic themes, which reflect the emerging social ideals about the family and the role of women within the family.

Works of art are always related to, if not imprinted with, the ideals and mores of the culture in which they were produced; in this sense pictorial style can be defined as the aesthetic form that these ideals and mores adopt. This is especially true of domestic imagery created in the Netherlands in the seventeenth century, with its male-oriented society. When painting domestic subjects, Dutch artists (who were mostly male) invariably represented women as types. Very often they are generalized and objectified, their individuality and psyche dimension minimized, in the interests of having them embody an idea or, more accurately, an appropriate feminine virtue.⁶

What do Pieter de Hooch, Johannes Vermeer, Nicolas Maes, Gerard Dou, all have in common? Besides the fact that they are all male painters, they all depict domestic scenes with women. From the 1650's onwards, housewives, mothers and children appear with increasing frequency in the arts. The great painter, Rembrandt van Rijn helped contribute to the popularity of the domestic genre scenes. His prints included many women but were mostly treated as religious scenes while such painters as Gerard Dou, Pieter de Hooch, Johannes Vermeer and others began to paint numerous scenes of women spinning, making lace and working in the kitchen. Although the Dutch Republic was clearly a patriarchal society with works of art produced by male painters, it is important to recognise that the woman became the protagonist of these magnificent works of art.

Although it is hard to analyse these seventeenth-century paintings without judging them with a twenty-first century perspective, it is essential to put oneself in the time and milieu in which they were being painted to appreciate them fully. When looking at paintings portraying domesticity, it is easy to fall into the trap of believing that women were being subjected to a life of submission, yet during that time, it was not so. The woman's role in the home was not considered submissive; on the contrary she was treated with great respect. To understand and accept these paintings, one needs to understand that men and women did not share the same domain. Indeed, within a patriarchal society, women control the household.

II. CHAPTER 1: WOMEN IN THE HOME

A Changing Society

William of Orange had created a solid basis for independence that was strengthened by the military talents of his sons, Prince Maurice and Prince Federick Henry. In 1609 the twelve-year truce was concluded in which Spain recognised the independence of the Northern Netherlands. It was not until 1648 with the Treaty of Westphalia that the Netherlands was given full independence. The Dutch Republic was made up of seven provinces - Holland, Zeeland, Utrecht, Friesland, Groningen, Overijssel and Gelderland.⁷ (**Illustration 2**) Dutch society was unique during the seventeenth-century, as it was the most urbanised in Europe; it had attained a high literacy rate and tolerated different religions. These changes resulted in a new social structure that had to find its niche within this developing society. As a result of the rise of the Dutch Republic, the roles of women and men were changing. There was a change from an aristocratic to a bourgeois society. With the gradual rise of capitalism, families changed from a feudal type of unit where women and men worked together to family units with greater distinction between a woman's role and a man's role. The workplace was man's domain while the domestic realm was the woman's.

Why was there such an interest in portraying women in these domestic interiors? Was there a social and aesthetic function to these domestic genre scenes? The paintings carry cultural significance as they demonstrate the established system and beliefs, thus relaying a message of the woman's role in society and her importance within the home. Dutch art was the first to demonstrate the ideal order of the family home. The paintings do not necessarily reflect Dutch society per se, but rather tend to show the ideal way in

which a woman should or should not act. Many paintings serve to perpetuate the social order of society. Most Dutch genre paintings help construct and critique ideals of courtship, marriage, family and the home.

Although the emergence of the new Republic reiterated the need for chastity and obedience for women, the new society also encouraged and offered a diversity of activities for them. The use of women in works of art to satisfy male needs has occurred since the beginning of time and has been discussed at length by art historians. In Renaissance art and throughout the Baroque era the artists would use biblical scenes to justify the use of a female nude, thereby satisfying the male viewer. The woman would be an object to gaze upon. The Protestantism of Dutch art eliminated the Blessed Virgin as a female model and instead, the imagery of the home assumed a central place in Dutch iconography. No longer emphasising the tension between a male viewer and woman as the object of sight, available for male viewing pleasure, Johannes Vermeer and other painters allowed the women portrayed in their works, their own self-possession and dignity, rather than being controlled by another's gaze.

Most of the paintings were placed in the home, as there did not exist a great demand for art to be used for political means such as for government buildings or the church. The fact that they were placed within the home affects who views the paintings and the manner in which they were viewed. The primary gaze was a female one rather than a male one. "*The anticipated beholder of this art must have been female at least as often as male, and the very act of beholding was a private, domestic one.*"⁸ Since works of art were part of the decor of the household and were inexpensive, the women ventured out and became the buyers. This indicates that paintings were thus made not only to be

seen by females and perhaps instruct them on the correct virtues, but also to appeal to females as patrons of the arts. This is very important as it allows us to see the woman in a different light, she is not being painted to be viewed by the male, she is an active player. Indeed, the woman is able to look at these works of art and appreciate them for the beauty of painting. The woman could appreciate the artist's skill at capturing the play of light on fabrics, the subtlety of colour and incredible detail in the painting. Even though females could admire the paintings in a purely artistic manner, some paintings went beyond the artistic value, they tried to instruct the female on how to act in society.

These beautiful paintings should not only be seen as a direct reflection of reality, but rather a statement of conduct. To understand the images of women during the seventeenth-century one also needs to understand the relationship between literature and art. Literature that emerged during this epoch helped shape the woman's role in society as it laid the foundation for the manner in which she should act, thus influencing the representations in the visual arts. Genre paintings share characteristics with domestic conduct books, the most popular of which was written by Jacob Cats (1577-1660) and illustrated by Adriaen van de Venne. Cats justified his convictions that the woman should remain at home because of the disparity between the male and female. The male had superior strength while the woman being a weaker nature was to tend to the home. It prescribed the proper ways of courtship, marriage, child rearing and household management. The *Houwelick* (Marriage), published in 1625, was his most popular book, because it expressed the values shared by many in Dutch society. **(Illustration 3)** It was addressed to women and it focused on the stages of a woman's life. This book reached out to the people. It is divided into six sections, each devoted to a specific stage in the life

of a woman: *Maeght* (Maiden); *Vryster* (Sweetheart); *Bruyt* (Bride) ;*Vrouwe* (Housewife), *Moeder* (Mother); *Weduwe* (Widow). Although intended for an elite audience, as a result of its popularity it soon became available to everyone, there were at least fifty thousand copies of *Houwelyck* by the middle of the century.⁹ This book reached out to the people.

*Because he gave the masses what they understood and liked, because the whole nation recognised itself in his often entertaining and always instructive musings and in the utter banality and prosaic sobriety that mirrored their own.*¹⁰

It was necessary to create rules of conduct, especially in a republic that was emerging and trying to create the foundations of its own nationality.

The Importance of the home

“Given the importance of the home in Dutch culture, the woman’s domestic role was proof of her power in society.”¹¹

The home was of supreme importance in determining the moral fate, both of individuals and of Dutch society as a whole. The family was well defined in the Netherlands and it seems that Dutch homes, in contrast to other European nations, were well organised and independent of cousins and grandparents. The political and social life was not dominated by a king, the aristocracy, or the church, thus giving more power to other areas of society. The home began to supersede the church in moral instruction. The home became the foundation of society. *“The first community is that of marriage itself, thereafter in a family household with children, in which all things are common. That is the first principle of a town and thus the seed of a common state.”¹²* The woman attained

extreme power within the home as well as responsibility as she was the one who created a moral or an immoral household. It is evident that the home was not merely regarded as a place of secondary importance, a place where the male would come home after his laborious day to have his wife serve his needs, on the contrary it was a foundation of prosperity and a basis of morality. This is quintessential to the idea of the woman's place within the home because of the home's significance in society. She had the power of moral instruction.

When properly established and run, the family household was the saving grace of Dutch culture that otherwise would have been indelibly soiled by materialism. It was the crucible through which rude matter and beastly appetite could be transubstantiated into redeeming wholesomeness.¹³

Morality and proper conduct began in the home with the woman being the master of this institution. If these characteristics were properly instilled in the individuals, it would thus transcend into the world.

This private realm, the home, was allocated to the woman, but what was her role within the household? Her actual duties included such tasks as cleaning the house, the management of servants, sewing and lace making. The importance of these tasks is the implications that lie beyond these duties because the manner in which they were conducted lead to her respect or disrespect. The housewife had to ensure that servants carried out orders and lived a wholesome moral life. The wife was responsible for the duties to be carried out. Spinning, sewing and lace making were advocated as essential domestic skills for the housewife and maiden as it brought honour to her and the family. *"More often than fathers, it is mothers who figure in Dutch paintings and prints as the*

protectors of the pure household."¹⁴ It was the woman who controlled the boundary between the dirt from the streets and the cleanliness of the home.

Pieter de Hooch (1629 – 1684) was a very important seventeenth-century painter as his images of the home have come to define the understanding of domestic life during that time. "*The fame of Pieter de Hooch, justly celebrated for his delightful interiors, is founded to a great extent on his instinctive recognition of the love for quiet, sunlight rooms which lie deep in the heart of mankind.*"¹⁵ Most of his art expresses a clear moral point of view, above all the values of patriarchal Dutch society and a celebration of domestic virtue. Domestic subjects make up more than one-third of de Hooch's oeuvre.¹⁶ De Hooch made an important contribution to the history of genre painting as he elevated domestic scenes to a new level. The importance of his paintings lies in the neatness and order that is expressed in the way that he paints as well as the subject matter he chooses. He painted courtyard scenes and domestic interiors, which capture the calm and order of the provincial town of Delft.

As the viewer enters de Hooch's intimate scenes of domestic virtue, one is overcome with a sense of tranquillity. *Two Women beside a Linen Chest* shows the celebration of domestic virtue as the housewife fulfils her duty of efficient management of her household. **(See Catalogue 1)** A housewife helps her maid store linen in a large chest. Behind the women a child plays *colf*, a precursor to golf. The use of dress is a signifier of social position as the woman on the left wears a black jacket and an apron indicating that she is the servant while the other woman is more elegantly dressed. In de Hooch's *The Bedroom* the young child opens a door to an inner room where the woman stands making a small-enclosed bed. **(See Catalogue 2)** The child holds the latch of the

door in one hand and a ball in the other. It is obvious that Dutch society prided itself on neatness. It is evident that it was necessary to keep the house in correct order. Through the open door the viewer is able to glimpse a garden. The open doors as well as a window on the left light the scene. In many paintings by Pieter de Hooch, the viewer is able to see through an open window or door into another room leading usually to the street or garden, thus the outside world. The use of *doorkijkje*, the device of opening the vista from one room to another, adds both a pictorial and psychological significance. Even though domesticity pertained to the home, it had an important connection with the external, public world, as a clean home should produce virtuous individuals who would uphold the ideals of the nation.

The task of supervising the maidservants was relevant to the cleanliness of the home, as many were afraid that dirt could seep in if the maidservants were not controlled. Maidservants made up about 6% of the Dutch population and about 10 to 20% of all Dutch households had at least one servant in their home.¹⁷ The maidservants were known as the most dangerous and had to be controlled because they could easily bring in disorder from the outside world. It was the wife's responsibility to keep a watchful eye over her servants to avoid the household being turned upside down. Nicolas Maes (1634-93) painted many domestic scenes demonstrating the relationship between household, mistress and servant. *The Sleeping Kitchenmaid* shows how the kitchenmaid has fallen asleep. (See **Catalogue 3**) The housewife presents her dozing maid to the audience. Her smile ridicules the servant thus allowing the viewer to contemplate this domestic scene. The tendency of Maes to allow his figures to look directly at the viewer is a feature of his didactic paintings. They seem to issue a warning against idleness and neglect. In *The*

Listening Maid, also by Maes, the maid directly turns to the viewer and places a finger to her lips. **(Illustration 4)** The viewer is witness to what is going on inside the home. The spatial divergence allows the viewer to peer into the bedrooms and other rooms. It is the virtue of the home that is threatened by the behaviour that occurs there as the maid has become distracted by the action in another room.

Besides the management of the servants, such tasks as lace making and sewing were both considered very important. The Dutch considered excellence in the task of lace-making a domestic virtue because it required discipline and industriousness. *A Young Girl Sewing* by Maes shows a young woman facing the viewer sitting on a low chair whilst sewing. **(Illustration 5)** To the left is her basket of linen; to the right a small chair with a pillow for making lace. The wall behind her is partially covered to protect the work area. Above the wall is a map and to the right a painting. The attention that the girl has bestowed upon this act is something that should be admired, as is her emotional engagement. It is through Johannes Vermeer's (1632 - 75) painting of *The Lace Maker* that one sees the connection between needlework and diligence. **(See Catalogue 4)** It is a simple composition of great intimacy. Vermeer embarked on his career in the early 1650's, at that time the artistic character of Delft was undergoing changes. He first began painting biblical and mythological scenes but shifted to *genre* and cityscapes in the late 1650's, which could have been a result of Pieter de Hooch and Jan Steen's arrival in Delft. In this painting a young lace-maker bends over her work, holding the bobbins and pins essential for her craft. She devotes every ounce of her attention to this one activity. The artist brings the viewer right into this small, intimate scene as he minimises the space and concentrates on the figure. The viewer watches the encircled figure of the woman

absorbed in her work. “*Vermeer’s emotional and pictorial restraint is a sign of power and mastery. It indicates a supreme taste as well as intellectual superiority.*”¹⁸ Besides the fact that this is a magnificent work the importance lies in the implications of the woman’s action. The lace-maker’s industriousness indicates domestic virtue.

Caspar Netscher’s *The Lace-Maker* is also the manifestation of domestic virtue. (See Catalogue 5) A modestly dressed woman makes lace within a stark interior. She diligently tends to her task and is turned at a slight angle towards the wall. As Vermeer eliminated any interaction between the lace-maker and the viewer, so does Netscher. This painting has a charming modesty to it and, even though she has no interaction with the viewer, it still appeals as it provides a vision of the calm domestic life. There is a print on the wall, which seems to resemble Hendrick Goudt’s engraving after Adam Elsheimer’s painting *The Flight into Egypt*.¹⁹ The lace-maker wears simple clothing and her act celebrates her industriousness. A broom, pair of shoes and a two mussel shells are included in the painting. They form a pictorial construction that seems to show the woman’s strength and virtue. The broom reminds the viewer that the cleaning of the home is an important activity. The inclusion of the shoes and the mussels reinforce her place within the home. The discarded shoes indicate that she would need to wear them to leave the house and as the mussels stay within their shell, the woman should stay within the home. The motif that is used on the woman’s cap is an emblem of clasped hands and doves which are found on Jacob Cats’ emblem book, the conduct book referred to earlier in Chapter 1. The inclusion of this motif indicates that the painter is aware of this manual instructing woman on proper female conduct.²⁰ What is important is the diligence that exudes from this painting.

Even though most of the painters discussed are males, it is important to realise that some female painters were also celebrated. Judith Leyster was a prevalent painter during the seventeenth-century. Judith Leyster's *The Proposition* is one of a number of paintings that refers to domestic virtue and sexuality. **(Illustration 6)** In most paintings demonstrating a proposition, the scene occurs in a boisterous brothel or tavern where the female is often the seducer who drags the male into the world of sin. The female is usually represented as the lecherous character as seen in Dirck Baburen's *The Procuress*. **(Illustration 7)** In Judith Leyster's proposition, it is quite different. A man who leans over the shoulder of a woman deeply absorbed in her sewing initiates the proposition. With one hand on her arm he holds out the other hand, filled with coins. Refusing to look up and engage in the transaction she completely ignores his advances. The woman in this scene is presented differently as she is an embarrassed victim rather than a seducer. Judith Leyster's figure embodies domestic virtue.

All the paintings seen in this section invite contemplation of domestic virtue. The prevalence of these works indicate the seriousness that was bestowed upon the housewife as her acts attained ramifications. She was not simply responding to the needs of the male to be a perfect housewife but was upholding the standards of the Dutch Republic. It was important that she managed her servants and the household correctly as well as carried out such tasks as spinning or sewing as they were equated with diligence and purity. The home needed to be a clean space as it reflected the soul of the individual thus making the physical act of cleaning imperative. Most of these paintings show a woman near a window or with at least a view into the external world, demonstrating the fine line between the 'private' and the 'public' one. Her role within the household affected the

'public' world. The fact that it was mostly male painters who were painting these domestic scenes might show the ideal way in which they wanted the female to act or not act, however it is always important to remember who was looking at these works of art. The woman was not a passive individual in the Dutch Republic, but rather, she had an active role in society.

Obsession with Cleanliness

In the seventeenth century, so complete was the commitment to tidiness, that a straightened and orderly domestic environment might put to right or at least defend the occupants of the home from a less readily controlled outside world.²¹

During the seventeenth-century the Dutch considered cleanliness to be an extremely important virtue. “[T]o be clean was to be patriotic, vigilant in the defense of one’s homeland, hometown and home against invading polluters and polluted invaders ... to be free is to be clean.”²² There existed an obsession for salubrity. This obsession is revealed in the paintings as the protagonist is portrayed in the duty of cleaning the house. This obsession went beyond the physical act of cleaning but stood as a metaphor. It was important to be clean as it meant that the Dutch rid themselves of the dirt from the past, in other words, they had finally received their independence from Spanish rule.

Cleanliness in the household is among one of the tasks that the woman viewed with great significance as cleanliness exposed dignity and respect. In Pieter de Hooch’s *Mother and Child with a Serving Woman Sweeping* a seated woman with a child looks up at a standing woman who sweeps the floor. (See **Catalogue 6**) The standing woman sweeps the dirt away from the floor. She sweeps the floor with a large broom. Brooms

and sweeping were associated with spiritual purity and moral cleansing. **(Illustration 8)** The broom was a metaphor for freedom as it cleansed the filth from the past, the past being the strenuous battles that the Dutch Republic fought against Spanish rule. The tasks within the house attained a moral value, as it not only reflected the woman's own position but also the value of the nation. The idea was ingrained in society and thus was reflected in the woman's actions. The physical labour of the home could be used to suggest one's moral strength as the home had begun to supersede the church. The responsibility that the woman had was tremendous. In Pieter de Hooch's *Mother and Child by a Window With a Woman Sleeping*, woman is sweeping the interior of a room. **(Illustration 9)** Again, the degree of cleanliness indicated freedom. The broom actually stood as a symbol for the new republic, the new independence that the Dutch had fought so long for. **(Illustrations 10)** In *Two Women and Child in Courtyard*, two women are not inside the home but on the street, most probably right outside their own homes. The dirt from the street is being scrubbed. **(Illustrations 11)** This is not to say that every time the woman picked up a broom, a scrub or a cloth, she pondered about the nation, but the moral implications did exist.

Tiles, like brooms, stood as metaphors for the newly acquired freedom. The use of tiles during the seventeenth-century was of the utmost necessity in a Dutch household as they invariably had moralistic implications. In most domestic scenes produced during the seventeenth-century, the use of tiles is apparent as seen in Pieter de Hooch's *Maternal Duty*. **(See Catalogue 10)** As previously seen the home was of vital importance with regards to the moral fate of both individuals and Dutch society. The Dutch dedication to purity was in correlation to this idea that cleansing demonstrated

dignified behaviour. The physical act of cleaning with the broom or the use of tiles lay at the foundation of the Dutch obsession with cleanliness. It is fundamental to remember the virtuous ramifications that lie behind these simple tiles: *“To be free is to be clean.”*²³

Cleanliness was intrinsic to the Dutch culture during the seventeenth-century because a clean house reflected the individual character. Tiles were easy to clean therefore they were prized by many for their utility in the home in addition to their decorative quality. This fixation with cleanliness propagated mass production of tile wares making them available to everyone. Dutch tiles are an expression of middle-class people, their traditions and their convictions. *“Soon after 1700 the wealthier citizens preferred to have marble fireplaces, but the fashion for tiled fireplaces caught on in the lower levels of society. It became a matter of pride for the Dutch farmer or burgher, even of modest means to have his ‘schouw’ (display of tiles).”*²⁴

If one examines the domestic scenes produced during this century, the use of tiles is apparent as seen in Vermeer’s *The Kitchenmaid* on the wall behind her. (See **Catalogue 7**) She stands pouring milk into an earthenware bowl in the corner of a simple, unadorned room. She gazes as she measures the flow of milk. The light strikes from the left window and it is the light and perspective which seem to define the mood. The colours that predominate are yellow and blue. The figure, her mood, and her delicate action dominate the interior and fill it with a gentle atmosphere. She, once again, demonstrates the virtuous qualities. Besides demonstrating the dedication that this woman has with her work, the use of tiles is apparent.

Among the tiles of great artistic value are the tiles depicting soldiers. The tiles showing soldiers ready for battle were based on prints by Jacob de Gheijn and Hendrick

Goltzius. (See **Catalogue 8**) These are the average tiles that were found in people's homes. Dutch tiles were mainly used to decorate the interiors of houses. Tiles were often used for fireplaces, kitchens, cellars, and windowsills. In the entrance hall, passageways and staircases, tiles were used as panelling and decoration in order to protect clothing against the whitewashed walls. In *Woman Peeling Apples with a child* (**Illustration 12**) the use of tiles is used on the back wall in the kitchen. These tiles are blue and white, probably showing children's games, which was a very popular theme during that time. Children's games had its roots in Flemish paintings and prints with such artists as Pieter Bruegel the Elder.²⁵ Games first appeared on tiles at the beginning of the seventeenth-century and often convey the seasons, festivities or have allegorical meaning. Some of the tiles were also indication of morality as they used images of children to make moral points. (**Illustration 13**)

In these domestic scenes the use of brooms and tiles go beyond their simple function but attain symbolic meaning. The Dutch Republic expressed their freedom through a clean home.

III. CHAPTER 2: WOMEN AND CHILDREN

The Madonna of the Netherlands

Dutch genre painting is concerned with the lives of individuals and with the family. It is in the seventeenth-century that there was a move from the extended family towards the modern family, one where parents and children were bound together as a single social unit by ties of love, responsibility and duty.²⁶ Protestants considered the home the foundation on which society rest. As seen in the previous chapter, more than the church the home was the forum for moral instruction and this responsibility was bequeathed upon the woman.²⁷ Parents were responsible for the upbringing of their children. Within the family, the father was the provider and the mother's role was the maintenance of the home and the upbringing of children. Dutch society considered childhood and adolescence extremely important as it was a stage in which habits became permanently ingrained. "*The Dutch were indeed fixated on their children to a degree and in a manner arrestingly unlike those of other European cultures.*"²⁸ The images of the woman and child in the seventeenth-century are secular ones, but the emotion that protrudes and the immense love tend to make the Dutch woman into the Madonna of the Netherlands.

The mother's role was to look after her child which included feeding, cleaning, clothing them and educating them before they were old enough to go off to school. Breast-feeding was an important aspect of the relationship between mother and child. The use of wet-nurses was disgraceful since it was a natural process of motherhood to nourish your own child and it proved a mother's love for her child. "*Travellers to the*

Republic were certainly surprised and disconcerted by the softness with which children were treated. There was altogether too much kissing and cuddling ..."²⁹

Pieter de Hooch offers an affectionate view of children. In *Woman Nursing an Infant with a Child and a Dog* the woman nursing an infant, sits with her foot propped on a foot warmer in the corner of a room with a tall hearth. (See **Catalogue 9**) A child seated beside her imitates her attentive nurturing in feeding the family dog. The light enters the room from a window at the right and gently spreads across the walls and tiled floor. This painting shows the beauty of motherhood and domesticity. This could be an image of a secular Madonna. This picture exudes the ideal of motherhood and caring. Pieter de Hooch's figures have a feeling of warmth that inhabit a calm world. Gerrit Dou (1613 – 1675) was another artist who concentrated on showing the love between a mother and her child. In *Young Mother* a young girl looks fondly at a baby in its cradle while the mother looks out at the viewer. (**Illustration 15**) An important role of the mother was to set a good example for her children. The maternal love that emerges from this painting is what the painter intended to show.

The maternal duty of cleaning a child's hair is represented during the seventeenth-century with great frequency. This was performed for hygienic purposes. *A Mother and Child with its Head in her Lap*, also known as *Maternal Duty*, shows a woman tending a child with its head in her lap. (See **Catalogue 10**) This painting depicts a mother cleaning lice from a child's hair, a common necessity in the seventeenth-century. Again, a doorway leads to a small room at the back where an open window lets the sun into the room. This adds a soft light creating a soft atmosphere. Here we see a middle-class interior with wooden furniture and delftware tiles on the walls The interior

is the same as Pieter de Hooch's *The Bedroom*. In Dirck Hals (1591–1656) *Mother's Care* the same dedication is given to the child's hair. **(Illustration 15)** Gerard ter Borch (1617–1681) was renowned for his elegant type of genre painting but was also able to show the poverty that existed. In *The Stone Grinder's Family* the viewer enters a very different world. **(Illustration 16)** Here one witnesses the impoverished setting of the grinder's yard but what is essential is the need to clean the child's hair. In all the paintings, not only do they show the maternal instinct of a woman but also the Dutch obsession with cleanliness.

In Caspar Netscher's (1635-84) *Woman Combing a Child's Hair* one sees an elegantly dressed woman combing a boy's hair. **(See Catalogue 11)** This picture is intended for an elite audience. Some art historians associated the motif of the woman combing the boy's hair with an emblem by Jacob Cats. **(Illustration 17)** The emblem shows a woman trying to comb her knotted hair and in the Cats' book there is an explanation saying that this is a symbol of the need to purify oneself spiritually on a daily basis.³⁰ Similarly to the emblem, this painting refers to the need to attain a well-groomed outer appearance as it indicates inner virtue. The little girl on the right stares into the mirror on the table and sticks her tongue out at her own reflection while a maid stares at her with a disapproving gaze. She is quite naughty compared to her well-behaved brother. The juxtaposition of poorly and well-behaved children was common during this time.

Gabriel Metsu (1629–1667) was another artist who had great influence in domestic scenes. He allows the viewers to enter the intimate world of the relationship between mother and child. One of his most popular pictures, *The Sick Child*, exudes with

the maternal love of a mother for her child. (See **Catalogue 12**) Behind the mother and child there is a painting of the Crucifixion. The inclusion of this painting within a painting allows one to see the religious connotations. The presence of the religious symbolism in Metsu's painting is linked to the belief that it was a perfect time to educate the children on the importance of religion. Some art historians have stated that there is a connection between Metsu's pose of the sick child and Michelangelo's *Pieta*. **(Illustration 18)** Looking at the two works, there seems, indeed, to be a close connection. Perhaps Metsu was looking at Michelangelo and using the figure of Christ to evoke the same composition in his painting, but it is the emotion in both paintings that is important. Metsu, like Michelangelo, is able to exude the emotional love that exists and the fear of losing the child. The frail child rests in his mother's lap as he looks out towards the viewer with melancholic eyes. The weakness of the child is evoked through his pose as well as through the mother's care for the child. The painting speaks of parental affection for their offspring. It is an emotionally charged painting.

It is evident from these works of art that Dutch society approved the great affection that was exhibited between a parent and child. The woman's love for her child was immense and she took on the role of the secular Madonna. She was the Madonna of the Netherlands.

The Educator

The primary purpose of education was to create a pious and virtuous adult who would preserve the morality and stability of society. It was only through the home that rude manners of incorrigible children could be transformed into redeeming qualities.

Domestic virtue could expunge any unruly characteristics. The education and moral instruction of children were of the highest priority. In *Women Peeling Apples with a Child* by Pieter de Hooch, the woman teaches the child the correct way of peeling apples by having the child watch her. **(Illustration 13)** Rembrandt's *Two Women Teaching a Child to Walk* is another incredibly powerful work of art. **(Illustrations 19)** Albeit the quick execution with which Rembrandt completed the charcoal work of art, the power that it attains is immense. The viewer is mesmerised by its simplicity, which moves it all the way into his soul. The women help the small child walk. Rembrandt seems to use the behaviour of the child to reflect upon the condition of human nature. Here he seems to exude the trepidation that the small child has at taking her first steps while the women seem to hold tightly onto her little hand. The little girl is going out to explore the world; in a similar way the Dutch Republic was doing the same thing, taking its first steps on its own.

There also existed a division between learning and playing. In Caspar Netscher's *A Lady Teaching a Child to Read, and a Child Playing with a Dog* the mother's task of teaching the child to read is very important. **(Illustration 20)** There is a large contrast between the children, as one listens diligently to her mother while the other has turned her back to her mother and plays with the dog. There is a contrast between learning and playing thus diligence and idleness.

In *A Woman With Her Baby in Her Lap, and a Small Child* by de Hooch a mother holds an infant on her lap and points to a young child who holds a small dog. **(See Catalogue 13)** There is a tiled floor and the viewer is able to glimpse a small room through the open door at the right. A window in the end of the small room illuminates the

room. The light that enters creates highlights and descends gently on the cream-coloured wall. There is an intimate aura to this scene. The young child seems to imitate the mother nurturing the baby. These pictures speak of warmth and intimacy, maternal tenderness and the security of the home. Domestic scenes had been painted before but it was the orderly context of de Hooch's interiors that create a comforting home environment. Like Vermeer he uses light to create contrast between light and shadows in his paintings. He uses an intense daylight. While Vermeer has one constant light source, de Hooch seems to use several. De Hooch's colours are also warmer than Vermeer. "*Pieter de Hooch ...can move us by the emotional effect and beauty of his light and colour, by a tender feeling which his figures radiate.*"³¹

A child's education at home included instruction in religious precepts and good manners. Jan Steen (1625/6 – 1679) is best known for his humorous genre scenes but was also able to evoke the maternal tenderness. Protestantism placed great emphasis on the instruction of children within the home. It was important to have regular readings from the bible, singing of hymns and saying of prayers before meals. *The Prayer before the Meal* shows the spirituality that was taught to the children. (See **Catalogue 14**) The meal was an important occurrence in Dutch life as it allowed parents and children to come together to express their appreciation of God. It was also an appropriate time for the parents to teach their children about moral and spiritual growth. Here the mother shows the young girl how to hold her hands in prayer. Children must be raised properly for the benefit of themselves, their parents and the state. The well-trained child is the product of a family whose stability and harmony reflects that of society as a whole. Children were

taught at an early age that obedience to their parents was equivalent to obedience to civil authorities.³²

The desire to raise children correctly is an adult concern as it not only will create wholesome individuals but will also reflect upon themselves.

IV. CHAPTER 3: DISORDERLY CONDUCT

The Tumultuous Households

Pieter de Hooch, Johannes Vermeer and Nicolas Maes take the viewer into a quiet world of domestic virtue, whereas Jan Steen shows us a different world. He satirises the disruption of the household and by showing it in a negative aspect, once again, reiterates the importance of the home. Jan Steen shows scenes of domestic uproar in a comical way with a didactic purpose. His scenes are closely related to comedy and farce and quite complicated as he includes himself in many paintings allowing the viewer to ponder whether he is making a statement about himself or not. **(Illustration 21)**

The negative interpretation of the household exemplified *In Luxury, Look Out*, sometimes referred to as *In Luxury Beware*, by Steen reiterates the need for order in the Dutch household. **(See Catalogue 15)** The viewer enters a very different world from the orderly and serene one of Pieter de Hooch. This large and carefully executed painting is humorous, as it is the people in the painting that are in need of moral lessons. It distorts the Dutch household. It consists of proverbs cast as images. Here there are several adults, three children, a baby, a pig, a monkey, a duck and a gluttonous dog in a terribly turbulent scene. The woman in the centre of the painting smiles at the viewer as she places a glass of wine in the crotch of a young man who rests his leg on her knee. Among Steen's predecessors was a printmaker called Crispijn de Passe the Elder who shows how a family also succumbs to luxury in a print called *Discord* **(Illustration 22)**. Jan Steen was influenced by this print and seems to have used some of the similar poses in his own painting. The father's leg in the foreground of *Discord* seems to be echoed in Steen's painting. What has happened *In Luxury, Look Out*? The key pointing to the dozing

woman indicates that she has lost control of the household. Her respectable dress indicates that she should be in charge of this household and of its key but because this home is not watched it has fallen to ruin. On the blackboard in the right foreground Steen wrote “in luxury, look out” and it is with this proverb that he warns the viewer to watch out when living in riches, since fortunes can change particularly if no one is looking. Luxury is personified through the central figure of the female, who seems to cause the domestic decay. By allowing the family to succumb to luxury this painting seems to caution the households on such acts.

The Disorderly Household shows the virtuous household in disarray. (**Illustration 23**) The mother sleeps before a plate of oysters while the father places his calf on the leg of a woman with an inviting décolletage. One child holds up a coin while another steals a purse. Jan Steen has included himself in the painting, thus allowing some to believe that it was a reflection of his own household. It is obvious that the dirt of the world has invaded the virtuous household while the individuals have given themselves up to sleep. Jan Steen’s pictures collect the vices. “*The picture is, in effect, a catalogue of domestic vices, the virtuous household turned upside down, with every conceivable transgression set down with uninhibited gusto.*”³³

Wine is a Mocker also by Steen shows the viewer another scene where the individuals act without dignity. (**See Catalogue 16**) A woman is so intoxicated that she has passed out before everyone and is being loaded onto a wheelbarrow by a youth and a man. Her neighbours look on and mock her. Above the scene there is an inscription on the edge of the small roof which states “De Wyn is een Spoter”, a biblical proverb, which states that wine is a mocker. The consequences are embodied in human ruin and shame.

The villagers mock the drunken woman. An emblem book by Johannes Israelem de Bry called *Emblemata Saecularia, Mira et Iucunda* was published in 1596 which seems to have influenced Jan Steen.³⁴ The emblem 4 in this book included a drinking scene with a man in a wheelbarrow resembling the one by Jan Steen. **(Illustration 24)**

A similar moral is being told in *The Effects of Intemperance* as one woman has fallen asleep as result of too much alcohol while the other is giving her glass of wine to the parrot. **(Illustration 25)** The children in the background are behaving badly. The consequence here leads to poverty and ruin. As things fall apart, Steen allows the viewer to laugh before these paintings. It is only through contemplation that one realises the severity of the individual's actions and it has lead to all the disruption of the respectful household. The dirt of the world has seeped into this house.

V. CHAPTER 4: MARKET SCENES

The Female World

Even though a woman's place was in the home, it is not to say that they never left their homes. One could think that the marketplace, situated in the "public" realm, would be rendered towards the men, but it was a female activity.³⁵ In the sixteenth-century horticultural activity had not been economically important but it increased in the seventeenth-century. The physical expansion of Amsterdam's vegetable market in the 1650's revealed the city's increasingly vital role in the trade of vegetables. Amsterdam became the market centre for coarse and fine vegetables sent from communities all over North and South Holland.³⁶ There was great pride in the horticulture of Amsterdam and other markets. During that time, in many other European countries the servants were sent to do the shopping, however in the Dutch Republic it was the housewife who believed this to be an essential task of her domestic duty. Dutch women enjoyed more freedom than women from other nations. Foreigners were shocked to see public kissing, candid speech and unaccompanied promenades.³⁷ Some foreigners criticised the Republic and found the women extremely vulgar while others found them extremely charming. Joseph Shaw, an Englishman who travelled through the Netherlands, greatly admired the freedom of the Dutch women and felt that it was one of the reasons for the *great power and happiness* of the Dutch Republic.³⁸

Emanuel de Witte (1616 – 1692) was regarded as one of the most renowned painters of the Delft architectural style. In *Adriana van Heusden and her Daughter at the New Fish Market in Amsterdam* (See Catalogue 17) the viewer enters the market in which the woman is the focal point. A woman, probably Adriana van Heusden, and her daughter walk by a fish stall. She is bargaining with the fish vendor, also a female,

showing that she is in control of the situation and knows what she wants to get. The exchange is expressed through gestures, indicating that she is bargaining over the goods and the prices. There is an economic interaction. There exists feminine power over the public circulation of commodities.

Gabriel Metsu's *Vegetable Market at Amsterdam* is one of his largest and most ambitious paintings. **(Illustration 26)** There are vendors shown behind the vegetable sellers with a fisherman walking in from the left, a woman selling a hare and another woman selling something to a gentleman in a turban. Two women argue about the price of turnips. It seems to be a celebration and commemoration of a small-scale economic enterprise associated with a particular community. The pairs of figures occupy the foreground, the old women arguing, the young man and woman flirting and the dog and the rooster confronting each other. Men make one of their rather rare appearances in Metsu's domestic genre pieces in this busy market scene, but even here the bowing man in the centre seems subordinate to the principal figures, the women in the foreground and the woman with the pail on her arm. In *Vegetable Market* by Hendrick Sorgh he presents a woman in a straw hat sitting before a brick building looking out at the viewer.

(Illustration 27) He painted the housewives and maids buying and bargaining at the fish and poultry markets once again showing their ability to stand on their own in the "public" sphere. The women are the protagonist in these market scenes.

It is a feminisation of a "public" sphere, of the male world, because it was outside the confines of the home and the sellers were also women. The woman is removed from the perimeter of the home. *"The market is thus a zone between the public/economic and the private/domestic, a place where domestic economy visibly intersects with the*

merchants' world of capitalism."³⁹ The market scenes demonstrate the confidence of the female experience within the "public" sphere.

VI. CONCLUSION

“We ought to regard the Dutch woman of the seventeenth century as a very independent personage who could take care of herself.” ⁴⁰

It is true that during the seventeenth-century gender determined the future, the male was destined to work outside the home while the female was bound to housewifery and motherhood. However, within those boundaries, the woman did have power. The images exhibited in this exhibition are ones of domestic virtue in seventeenth-century Dutch art. Some of these paintings are grounded in the ideal world but in doing so they allow the viewer to understand the position which the woman attained in society. The *genre* paintings produced during this time reflect the importance attached to moral and domestic training. These paintings reflect an entire system of values and ideals bestowed upon women. Some might see her as an obedient housewife in a patriarchal society, however from the evidence of the importance of the home and society's intrinsic obsession with cleanliness, her role was essential in the determination of the morals and stability of the Dutch Republic. As a result of the implications that the woman's duties occupy, it is clear that she upheld the Republic. It is evident that the woman is the master of her household.

NOTES

INTRODUCTION

- ¹ David Freedberg and Jan de Vries. *Art in History/ History in Art* (Santa Monica:Getty Center for History of Art and Humanities, 1991), 2.
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- ³ Philadelphia Museum of Art. *Masters of 17th Century Dutch Genre Painting*. (Exh. Cat.) (Philadelphia: Philadelphia Museum of Art, 1984), xiii.
- ⁴ Christopher Brown. *Images of a Golden Past* (New York: Abbeville Press, 1984), 52.
- ⁵ Peter C. Sutton. *Pieter de Hooch, 1625 - 1684*. (New Haven: Yale University Press, 1998), 68.

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- ⁶ Ibid, 14.
- ⁷ J. L. Price. *Culture and Society in the Dutch Republic During the 17th Century* (London:B.T. Batsford 1974) 16.
- ⁸ Elizabeth Alice Honig, “The Space of Gender in Seventeenth-Century Dutch Painting” in *Looking at Seventeenth-Century Dutch Art: Realism Reconsidered* (Cambridge, Cambridge University Press, 1997), 193.
- ⁹ Wayne Frantis, *Paragons of Virtue* (Cambridge: Cambridge University Press, 1993), 6.
- ¹⁰ J.H. Huizinga, *Dutch Civilisation in the 17th Century and other essays* (London: Collins, 1968), 66.
- ¹¹ Philadelphia Museum of Art, LXXV
- ¹² Simon Shama, *The Embarrassment of the Riches* (New York: Vintage Books, 1997),386.
- ¹³ Ibid, 388
- ¹⁴ Ibid, 393.
- ¹⁵ Wilhelm R. Valentiner. *Pieter de Hooch* (London: A Zwemmer, 1930), ix.
- ¹⁶ Ibid, 68.
- ¹⁷ Schama, 455.
- ¹⁸ Slive, 155.
- ¹⁹ Franits, 76.
- ²⁰ Grania Lyster. *A Guide to the Wallace Collection* (London: Blackwall Green Ltd, 2000), 100.
- ²¹ Peter C. Sutton. *Pieter de Hooch, 1629 - 1684*. (New Haven: Yale University Press, 1998), 30.
- ²² Shama, 378.
- ²³ Schama, 378.
- ²⁴ Anthony Ray, *English Delftware Tiles* (London:Faber & Faber Ltd., 1973), 57.
- ²⁵ Hans van Lemmen. *Delftware Tiles* (London: Laurence King Publishing, 1997), 66.

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- ²⁶ Brown. *Images of a Golden Past*, 56.
- ²⁷ Sutton, 120.
- ²⁸ Schama, 486.
- ²⁹ Schama, 485.
- ³⁰ Franits, 126.

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- ³¹ Slive, 155.
- ³² Durantini, Mary Frances. *The Child in 17th Century Dutch Paintings*. (Ann Arbor: UML Research Press, 1983), 72.
- ³³ Schama, 391.

CHAPTER 4: MARKET SCENES

- ³⁴ National Gallery of Art in Washington, D.C. *Jan Steen: Painter and Storyteller*, 1996, 224.
- ³⁵ Honig, 197.

³⁶ Stone-Ferrier, Linda. "Market Scenes as Viewed by an Art Historian" in *Art in History, History in Art. Studies in Seventeenth Century Dutch Culture* (California: The Getty Center for the History of Art and the Humanities), 42.

³⁷ Schama, 402.

³⁸ Schama, 404.

³⁹ Honig, 198.

CONCLUSION

⁴⁰ A. Th. Van Deursen. *Plain Lives in a Golden Age: Popular culture, religion and society in seventeenth-century Holland*. (Cambridge: Cambridge University Press, 1991) 84.

CATALOGUE

Chapter 1: Women in Home

1. *Two Women Beside a Linen Chest*

Dutch, 1663

Pieter de Hooch (1629 - 1683)

Signed and dated 'P.D. Hoogh 1663'

Oil on canvas

72 x 77.5cm

Rijksmuseum, Amsterdam, C1191

Two women are storing linen into a closet while a child plays *colf*. The activity of storing linens and making the beds was usually a morning ritual. There exists a social distinction between the two women and this is evident through the use of dress code. The elegantly dressed woman is the housewife who supervises her maid. *The painting unequivocally celebrates the requisite performance of domestic tasks by exemplary female types.*' Pieter de Hooch, along with other painters such as Vermeer, was very aware of the use of perspective. He uses a strict order of horizontal and vertical lines which is also stressed by the strong light which enters through the windows and doorways.

Provenance: On loan from the city of Amsterdam (sale Six, Amsterdam, 16 of October 1928, lot 15; purchased through the intermediacy of the Rembrandt Society) since 1928

Literature: Hofstede de Groot 1907 -28, vol I, nr 25. De Ridder 1914, pp 21,54, 96



1. Pieter de Hooch, *Two Women Beside a Linen Chest*

2. *The Bedroom*

Dutch, c. 1660

Pieter de Hooch (1629 - 1683)

Oil on canvas

51 x 60 cm

National Gallery of Art, Washington D.C., Widener Collection, no. 1942·9·33

Pieter de Hooch takes the viewer into a bedroom in a Dutch household. A small child opens the door into a dimly lit room where a woman stands making a bed. Some art historians have identified the woman as Jannetje van der Burch, Pieter de Hooch's wife.² It is through his use of light that he creates a soft atmosphere which creates a tranquil environment. He shows us the way that light reflects off different textures and surfaces and also allows it to diffuse. De Hooch's first paintings concentrated on low-life genre scenes and guard room scenes and his interest lay in the figures. After he joined the Delft guild, he began to depict middle-class interiors such as this one in which sunlight and perspective played an important role. Despite the lack of documentation linking Vermeer and De Hooch parallels between their works from the late 1650's make it probable that the artists knew each other.

Provenance: Possibly S. J. Stinstra Collection; (possibly sale, S.J. Stinstra, Amsterdam, 1822, no. 86). Lord Radstock [William Waldegrave, 1753 - 1825], Longford Castle, Wiltshire, and Coleshill, Berkshire; Sale, London, May 12-13, 1826 no. 14; George Granville Leveson-Gower, 1st Duke of Sutherland [1783 - 1833], Dunrobin Castle, Highland, Scotland; by inheritance to George Granville Sutherland-Leveson-Gower, 2nd Duke of Sutherland [d. 1861]; with Emery Rutley, London, in 1846; Morant; Robert Field, London; Sale, London, June 6, 1856, no. 520; Charles Scarisbrick [d. 1860], Scarisbrick Hall, Lancashire; Sale, London, May 10, 1861, no. 119; with Francis Nieuwenhuys, London; Adrian Hope, London; Sale, London, June 30, 1894, no. 32; with Charles Wertheimer, London and Paris; sold July 30, 1894 to Peter A.B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from

Estate of Peter A. B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park.

Exhibition: Fine Arts Museum of San Francisco, *Masterworks of Five Centuries*, Golden Gate Exposition, 1939, no. 81a; The Hague, Mauritshuis, and Fine Arts Museums of San Francisco, *Great Dutch Paintings from America*, 1900 - 91, no. 35; The Dulwich Picture Gallery and Wadsworth Atheneum, *Pieter de Hooch 1629 – 1684*, 1998 – 1999, no. 21

Literature: C. Hofstede de Groot no. 78; Valentiner 1929, p. xv, 59, ill.; Sutton 1980, pp. 21,26,87, no. 40B, p. 44; Arthur K. Wheelock, Jr., *Dutch Paintings of the Seventeenth Century*, National Gallery of Art, (Washington, 1995),



2. Pieter de Hooch, *The Bedroom*

3. *The Sleeping Kitchenmaid, also known as The Idle Servant*

Dutch, 1655

Nicolas Maes (1634 - 93)

Signed bottom right and dated 'N. MAES. 1655 (MAE in monogram)

Oil on oak

70 x 53.3 cm

National Gallery, London, NG 207

The housewife points to the sleeping maid, who has allowed a cat to steal a bird. The maid's pose is the traditional one from *Acedia* or Idleness.³ Even though the housewife seems to be amused by her indolence as she smiles at the viewer, the implications of a disorderly household caused by the maid resulted in an immoral family. The woman's idleness is being condemned. This painting could refer to a Dutch saying: a *kitchenmaid must keep one eye on the pan and the other on the cat.*⁴ This is the earliest known dated genre painting of this type with a view into a farther room. It seems clear that Maes was influenced by Delft perspective pictures of this time. There are similarities with Pieter de Hooch's work of art as Maes also uses the lines on the floor to create perspective.

Provenance: Bought in Leiden by Dr. Sanderus; from whom bought by C. J. Nieuwenhuys, Amsterdam, 1823, he took it to Paris and sold it there; brought to England by John Smith and in the collection of Richard Simmons by 1833; bequeathed by Richard Simmons, 1847.

Exhibition: Amsterdam 1976; London 1978 – 9

Literature: MacLaren and Brown 1991, pp. 241 - 2.



3. Nicolas Maes, *The Sleeping Kitchenmaid*, also known as *The Idle Servant*

4. *The Lacemaker*

Dutch, c. 1669 - 1670

Johannes Vermeer (1632 - 1675)

Inscribed top right 'IVMeer'

Oil on canvas mounted on panel

24 x 21 cm

Musee du Louvre, Paris, M.I. 1448

A young woman bends over her work concentrating diligently on her work. It is due to powerful works such as this one that Vermeer is often considered among one of the greatest painters. The painting's intimacy, derived from its small scale, personal subject matter and informal composition draws the viewer in. Light comes in from the right and illuminates her forehead. There exists a sharp contrast between the threads that she is actually controlling and the vagueness of the red and white threads falling out of the sewing cushion in the foreground. Vermeer paints these threads in a free manner. He paints a dark figure against a light background. Like Pieter de Hooch, Vermeer developed an awareness of the importance of perspective to create the illusion of a three-dimensional space. Despite the lack of documentation linking Vermeer and de Hooch, parallels between their works from the late 1650's onwards make it probable that the artists knew each other. Vermeer also had an extraordinary awareness of the psychological impact of colour. He always preferred to represent quiet, brooding moments that emphasized the meditative side of life.

Provenance: The history of this picture can be traced with very few breaks right from the seventeenth century. On March 16 March 1696 it featured at Amsterdam in an anonymous sale which included no less than 21 of Vermeer's pictures; Jacob Crammer Simonsz, Amsterdam, 25 November 1778, no. 17; J. Schepens, Amsterdam, 21 January 1811, no. 5; Muilman, Amsterdam, 12 April 1813, no. 97; Anonymous,

Amsterdam, 24 of May 1815; Lapeyriere, 14 April 1817, in Paris, no. 30; Baron van Nagell van Ampsen, La Haye, 5 September 1851, no. 40; bought by the Louvre at the D. Vis Blockhysen sale in Paris, 1 April 1870.

Exhibition: Amsterdam 1935; Rotterdam 1935; The Hague 1966; Paris 1966; Paris 1970; Mauritshuis, The Hague and National Gallery of Art, Washington, *Johannes Vermeer*, 1996, no. 17



4. Johannes Vermeer, *The Lacemaker*

5. *The Lace-Maker*

Caspar Netscher (1635/6 or 1639 - 1684)

Signed and dated on the print, 'C.NETSCHER 1662'

Oil on canvas

33 x 27 cm

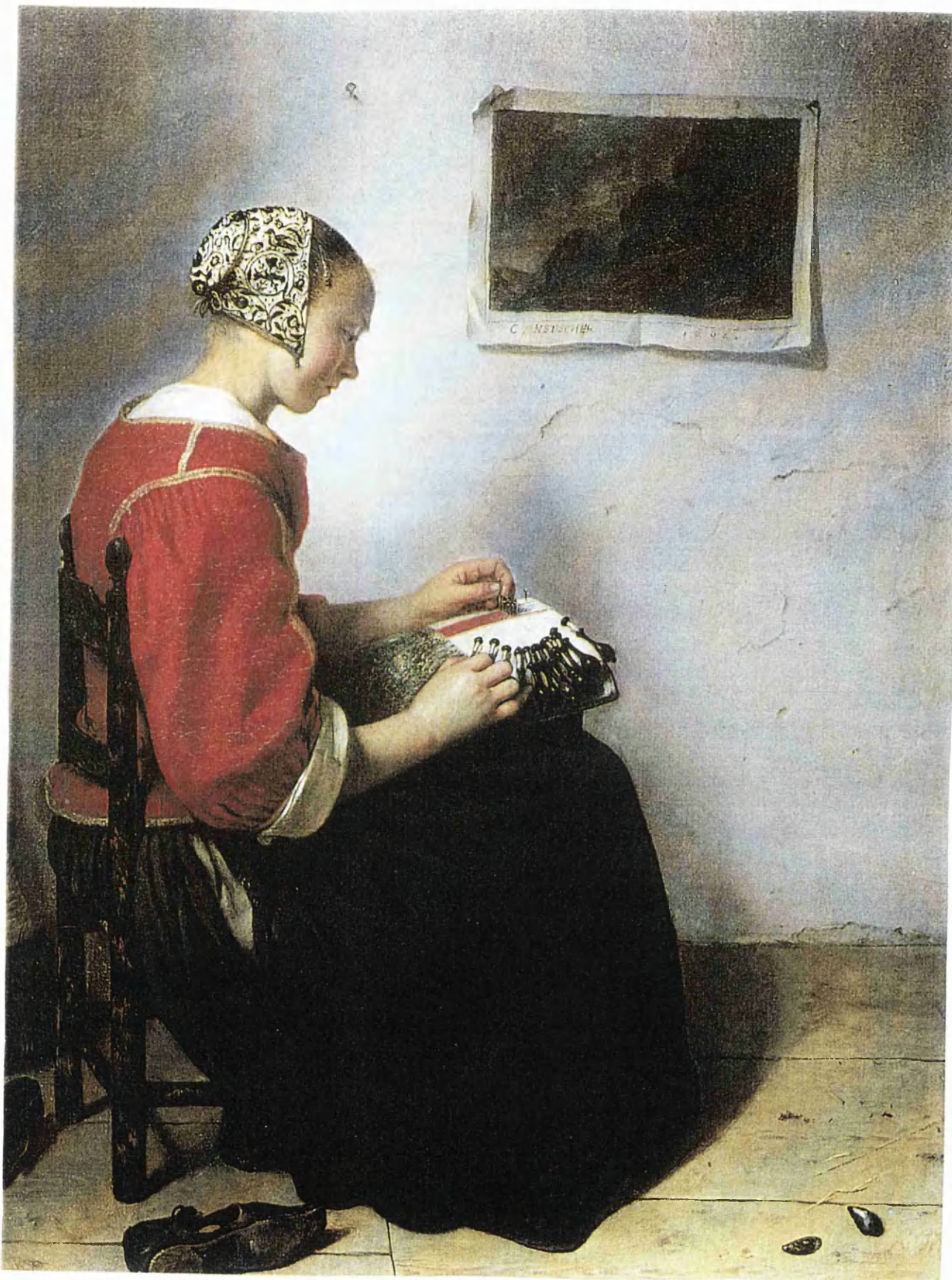
Wallace Collection, London, P237

A young woman in simple dress is making lace in this scene. She is seated in profile and has no interaction with the viewer. She exemplifies pure domestic virtue and the inclusion of the shoes and the mussels reinforce the idea of a woman staying within the periphery of the home. The shoes are discarded and lying behind the chair, she cannot leave the house without the shoes. The mussels are a symbolism of a woman's place in society as a mussel stays in its shell, a woman should stay at home. The work is widely known as Netscher's most successful work. The date of the painting is 1662 which places it at the outset of his career.

Provenance: Possibly Jacob Vallensis, Delft and listed in his inventory of 1725; Johan Pompe van Meerdervoort (1735-79), Leiden; his sale, Soetwerwoude, 19 May 1780 probably for P.C. van Leyden, 1717 - 88; his son, Diederick van Leyden (1744 - 1810), Amsterdam; his sale, Paris, 5 - 7 November 1894 (67), bt. Paillet, for the 3rd Marquess of Hertford (The 3rd Marquess was a perceptive connoisseur and an adviser to George IV on the acquisition of Dutch and Flemish pictures) ; his sales, Christie's, 4 July 1807 (86), and Christie's 2nd day, 12 March 1808 (90), Dorchester House inventory 1842; seen in Hertford House by Waagen 1854; Hertford House inventory 1870. The painting, along with others, was bequeathed to the Nation in 1897 by Lady Wallace at the Wallace Collection.

Exhibitions: British Institute 1818; Bethnal Green 1872-5

Literature: Smith, no. 21; C. Hofstede de Groot 48



5. Caspar Netscher, *The Lace-Maker*

6. *Mother and Child with Serving Woman Sweeping*

Dutch, 1655 - 57

Pieter de Hooch (1629 - 1683)

Monogrammed on the barrel

Oil on panel

43 x 32 cm

Private Collection

In an interior, a seated woman with a child in her lap looks up at a standing woman who sweeps the floor. There is a doorway that opens to an adjoining room with checkered tiles on the floor. The woman who is seated with the child is the housewife while the other woman is the maid. Cleaning the floors was an essential task for a virtuous woman. The use of brooms and cleaning were associated in Dutch culture with spiritual purity and moral cleansing. In this painting the artists has used a subdued palette and a looser execution which is seen in the faces of both woman. This is one of de Hooch's earlier works of domestic scenes.

Provenance: The early provenance is unknown. Sale, early nineteenth century, England

Exhibition: The Dulwich Picture Gallery and Wadsworth Atheneum, *Pieter de Hooch, 1629-1684*, 1998 – 1999, no. 7

Literature: Sutton 1980, pp. 78,99, cat17, pl. 16; Kersten, in exh cat. Delft 1996, p. 138,



6. Pieter de Hooch, *Mother and Child with Serving Woman Sweeping*

7. *The Kitchenmaid, (De Keukenmeid), also known as The Milkmaid*

Dutch, 1664

Johannes Vermeer (1632 - 1675)

Oil on canvas

45.5 x 41 cm

Rijksmuseum, Amsterdam, A2344

In this painting a kitchenmaid stands pouring milk into bowl. *As she stands pouring milk into an earthenware bowl in the corner of a simple, unadorned room, the kitchen maid conveys a physical and moral presence unequaled by any other figure in Dutch art.*⁵ The dignity of the milkmaid relates to the images of virtuous women. The still life is richly textured which is created through glazing and thick impasto. Light and perspective seem to define the mood in this painting. The light falls directly onto the maid. Vermeer originally had filled the right corner of the composition with a basket of clothes rather floor, footwarmer, and tiles bordering the lower edge of the wall which we now see in the painting. *The milkmaid transcends the specifics of time and place, however real and tangible she may appear.*⁶

Provenance: Jacob Dissius, Delft; Dissius sale, Amsterdam, 16 May 1696, no. 2; Isaac Rooleeuw, Amsterdam, 1696-1701; Rooleeuw sale, Amsterdam, 20 April 1701, no. 7; Jacob van Hoek, Amsterdam, 1701-1719; Van Hoek sale, Amsterdam, 12 April 1719, no. 20; Pieter Leendert de Neufville, Amsterdam, before 1759; Leendert Pieter de Neufville, Amsterdam, 1759-1765; De Neufville sale, Amsterdam, 19 June 1765, no. 65; Dulong sale, Amsterdam, 18 April 1768, no. 10; Jan Jacob de Bruyn, Amsterdam, 1781; De Bruyn sale, Amsterdam, 12 September 1798, no. 42; Hendrik Muilman sale, Amsterdam, 12 April 1813, no. 96; Lucretia van Winter, Amsterdam, 1813-1845; Jonkheer Hendrik Six van Vromade, Amsterdam, 1847-1899/1905; purchased from the heirs of Jonkheer P. H. Six van Vromade with aid from Rembrandt Society.



7. Johannes Vermeer, *The Kitchenmaid*, also known as *The Milkmaid*

8. Delftware tiles

Dutch, c. 1580 - 1625

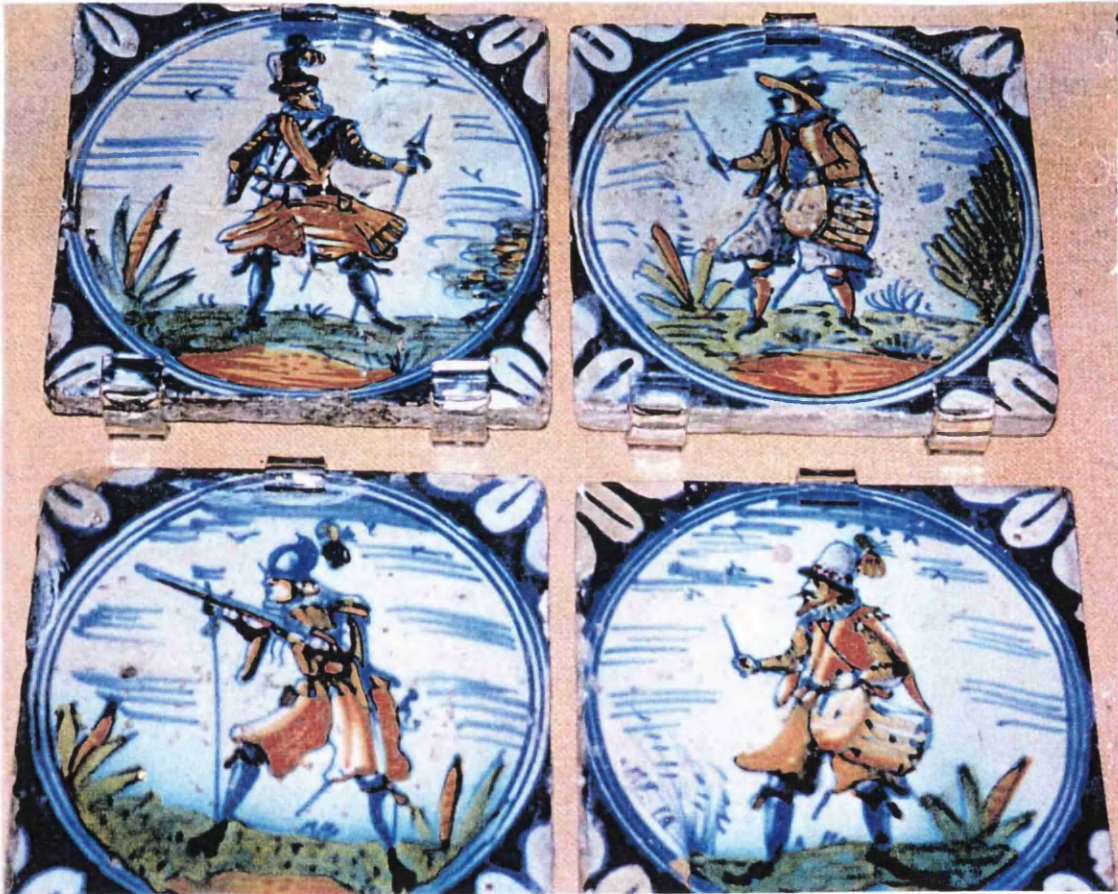
Earthenware tiles

10.5 x 10.5 cm, 2 cm thick

Victoria & Albert Museum, c525:1 - 1923

There are four soldiers dressed in uniform standing in a landscape. In a clockwise direction: the first soldier is standing with a pike in his right arm. The soldier to the right of him is also standing in a simple landscape and seems to be playing the drums, as is the soldier below him. The last one is aiming his musket at a certain object in the distance. It is difficult to establish within a narrow limit the date of any given tile or panel of tiles, however the thickness of the tile, the corner motifs, the technique, the theme on the tiles can be of great use in trying to date a tile. From the 2 cm thickness of these tiles, the large leaf corner motif and the subject of the soldiers allow it is inferred that they are from the first half of the seventeenth-century

Provenance: These tiles were probably produced at the factory in Delft in the 17th because it was in Delft that they concentrated on making tiles depicting soldiers. These tiles were in the possession of Mr. Eelco M. Vis of Amsterdam who presented his collection of Dutch tiles, along with the help of Mr. Henry Van den Bergh and the National Art Collections Fund, to the Victoria and Albert Museum in 1923.



8. Delftware Tiles

Chapter 2: Women and Children

9. *A Woman Nursing an Infant with a Child and a Dog*

Dutch, c. 1658 - 60

Pieter de Hooch (1629 -1683)

Remnants of a signature on the foot warmer

Oil on canvas

67.8 x 55.6 cm

Fine Arts Museums of San Francisco, Palace of the Legion of Honor, Gift of the Samuel H. Kress Foundation, 1961

The mother looks down adoringly at her child while the little girl looks out towards the viewer. The young child's nurturing attention to the family pet shows the importance of instruction in the home. This shows the positive side of imitative behavior. Some historians have said that the cage bird above the mother's head is a sign of marital love as is the cupid on the fireplace.⁷ The gentle light and the simple palette that de Hooch uses complement this intimate scene, the viewer is filled with great comfort and tranquility. His interiors display a sophisticated command of perspective and the expressive use of space, which complements the domestic virtues. This is one of Pieter de Hooch's greatest celebrations of the beauty of motherhood and domesticity.

Provenance: Pieter van Winter, Amsterdam, before 1807; Anna Louisa Agatha van Loon-van Winter, Amsterdam, 1807-1877; Baron Gustave de Rothschild, Paris, 1877-1900; Ronald Brakespeare, Henley-on-Thames, Oxon, before 1916; with Knoedler's, New York, 1916; Private Collection, New York, 1925; Katherine Mary Deere Butterworth, Moline, Ill.; Sale, the late K.D. Butterworth, New York, October 20, 1954, no. 29; with dealer Frederick Mont, New York; Samuel H. Kress Collection (cat. 1977, no. K2120, fig. 139) at the M.H. de Young Memorial Museum, since 1955.

Exhibition: Philadelphia/Berlin/London 1984, cat. 54, pl. 104; The Hague, Mauritshuis, and Fine Arts Museums of San Francisco, *Great Dutch Paintings from America*, 1990 - 1991, no. 34; The Dulwich Picture Gallery and Wadsworth Atheneum, *Pieter de Hooch 1629 – 1684*, 1998 – 1999, no. 16.

Literature: C. Hofstede de Groot, no. II; Valentiner 1929, pp. Xviii, no. 71; Sutton 1980; S. Schama *The Embarrassment of the Riches* (New York, 1987).



9. Pieter de Hooch, *A Woman Nursing an Infant with a Child and a Dog*

10. *A Mother and Child with its Head in her lap, also known as Maternal Duty*

Dutch, 1658 - 60

Pieter de Hooch (1629 - 1683)

Signed lower right on the child's chair 'P.d. hooch'

Oil on canvas

52.5 x 61 cm

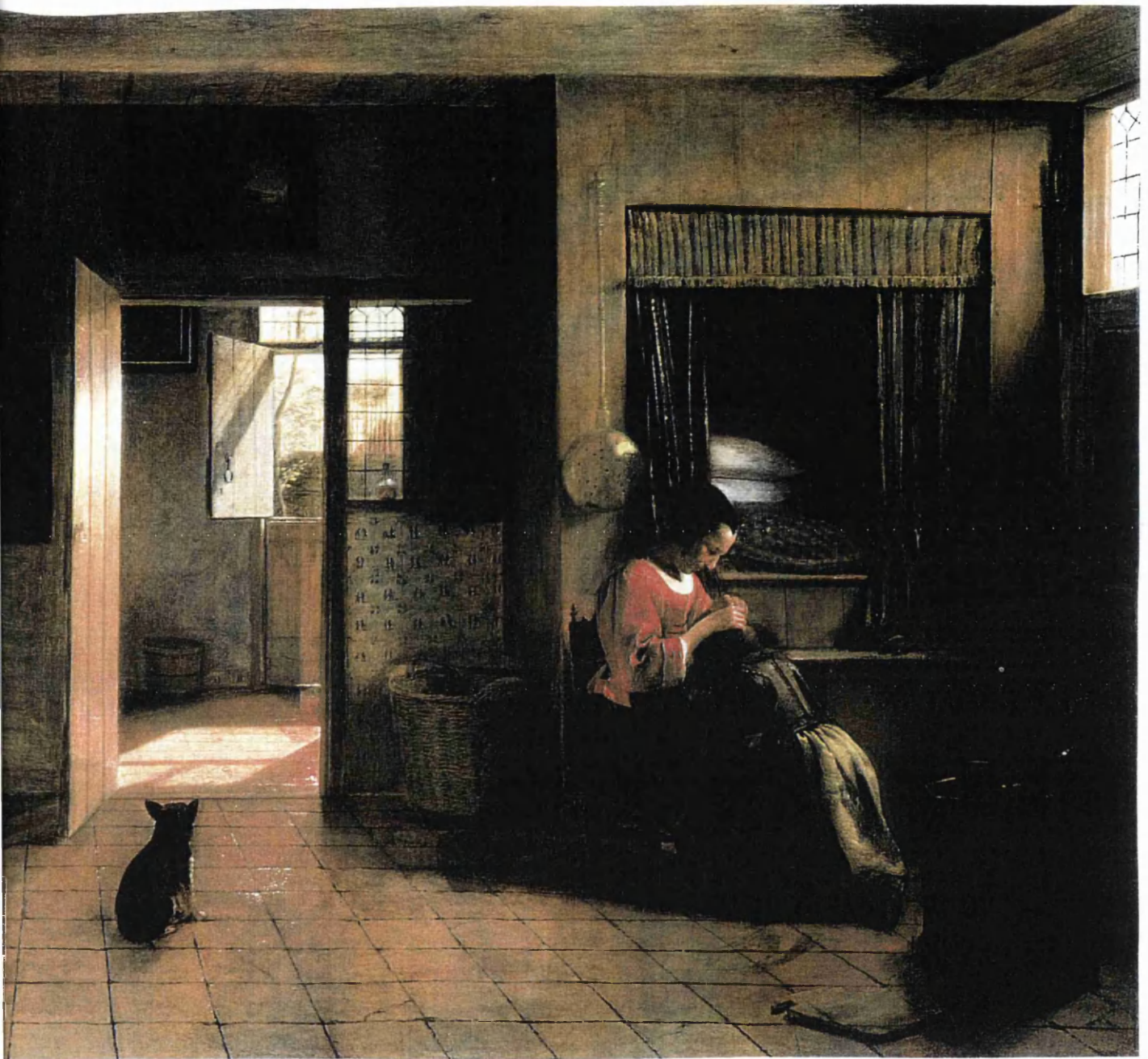
Rijksmuseum, Amsterdam, C 149

In a well adorned interior, a woman is seated next to a boxbed and tends to a child. She is cleaning the lice from his head. There is an open door which lets in the sunlight from the window in the adjacent room. Again, de Hooch's use of sunlight beaming in from another room creates a calm environment. The strongest light falls on the door that stands open between the two rooms. He has created a very organized composition as his floor tiles lie parallel to the picture plane while the lines within the floor tiles are at a right angle and lead to the vanishing point. This type of interior is replicated in many other paintings by de Hooch.

Provenance: Gerret Braamcamp, Amsterdam, by 1753, cat. (1766), p. 79; Sale Braamcamp, Amsterdam, July 31, 1771, no. 88, to van der Dussen; Sale J. L. van der Dussen, Amsterdam, October 31, 1774, no. 7, to Yver ; J. Faesch, Basel, by 1779; Sale J.J. Faesch, Amsterdam, July 3 - 4, 1833, no. 20; Sale Amsterdam, April 24, 1838, no. 18, to Brondgeest, ; sold by Brondgeest to H van der Hoop who gave it to the City of Amsterdam, 1854.

Exhibition: Australia, Art Gallery of Western Australia, *The Golden Age of Dutch Art*, 1997, no. 37; The Dulwich Picture Gallery and Wadsworth Atheneum, *Pieter de Hooch 1629 – 1684*, 1998 – 1999, no. 22

Literature: C. Hofstede de Groot no. 71; Valentiner 1929, pp. xiii, xvii, xxiv, no. 60; Sutton 1980, pp. 21,23,47,70, 88-89, cat. 42, pl. 46; Schama 1987, p. 197, fig. 190.



10. Pieter de Hooch, *A Mother and Child with its Head in her Lap*, also known as *Maternal Duty*

11. *Woman Combing a Child's Hair*

Dutch

Caspar Netscher (1635/6 or 1639-1684)

Signed 'C. Netscher Fec'

Oil on panel

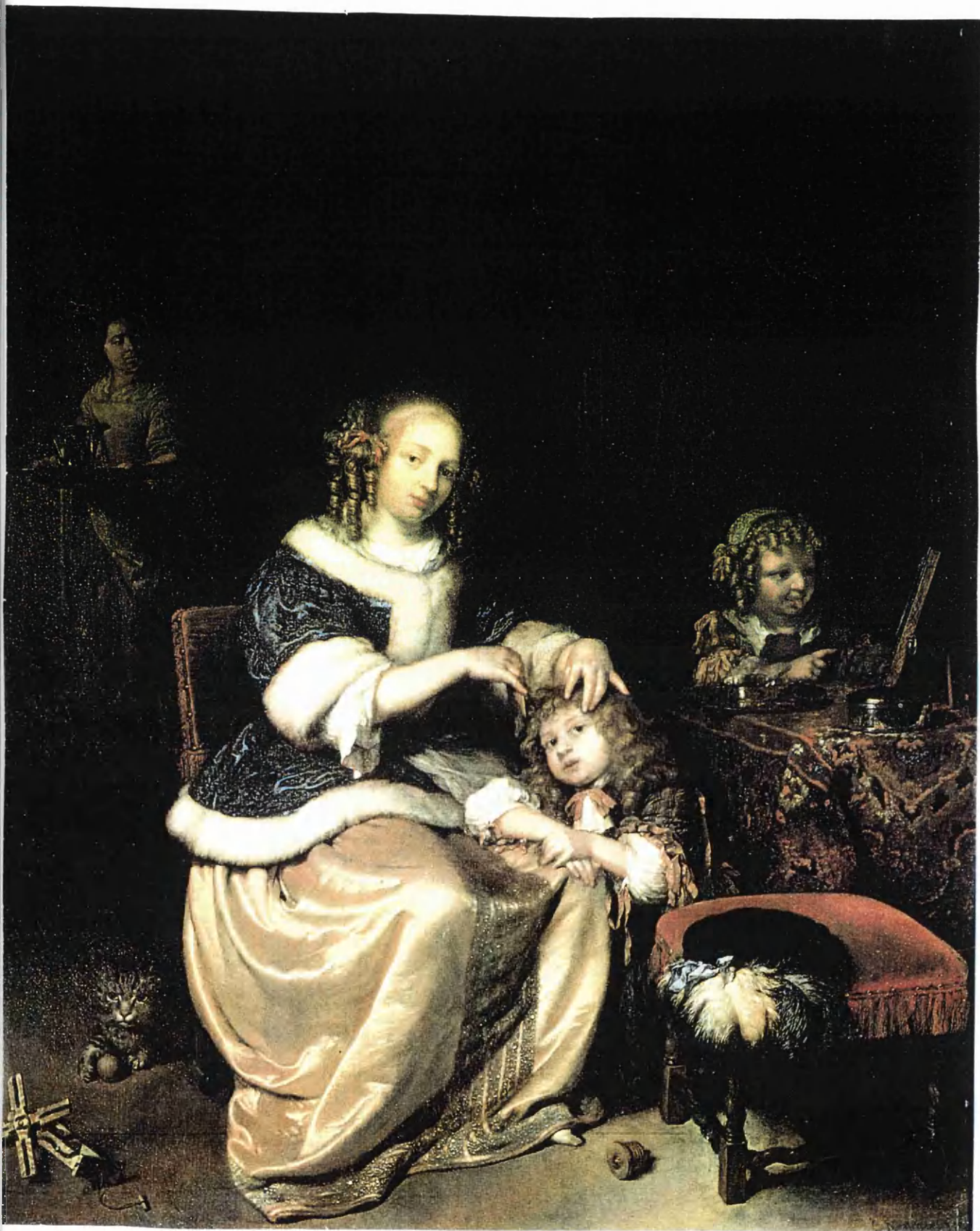
44.5 x 38 cm

Rijksmuseum, Amsterdam, A293

A woman elegantly dressed in a refined interior combs her child's hair as they both look towards the viewer. Another child on the right side sticks her tongue out as she looks at herself in the mirror. Caspar Netscher intends the viewer to grasp the contrast between the well-behaved child and the unruly one, it was necessary to educate children. The technique used in this painting is the immaculate detail with which he approaches most of his paintings. His paintings were intended for the elite.

Provenance: Purchased with the Kabinet van Heteren Gevers, The Hague - Rotterdam, 1809

Literature: Moes & van Biema 1909, p. 148, 162. Hofstede de Groot 1907 - 28, vol. 5 (1912), nr. 94. E. Snoep-Reitsma, Alb Amic J.G van Gelder, 1973, p. 288, fig. 8



11. Caspar Netscher, *Woman Combing a Child's Hair*

12. *The Sick Child (Het zieke kind)*

Dutch

Gabriel Metsu (1629 - 1667)

Signed 'G. Metsue'

Oil on canvas

32.2 x 27.2 cm

Rijksmuseum, Amsterdam, A 3059

A mother, wearing a brownish jacket over a red skirt and blue apron, holds her sick child in her lap as he looks out towards the viewer. The pale child, wearing a yellow jacket, turns away from his meal. This is an extremely moving picture as Metsu is able to evoke the fear that the mother has over losing her child. The figures in this painting are well characterised and the colours are rich and the brushwork is loose. This is painted in a simple manner.

Provenance: Sale Huldshinsky, Berlin, 10 May 1928, lot 20. Purchased with aid from the Rembrandt Society.



12. Gabriel Metsu, *The Sick Child*

13. *Woman with a Baby in her Lap*

Dutch, 1658

Pieter de Hooch (1629 - 1683)

Initialed and dated lower left: "P.D.H./A 1658"

Oil on panel

60 x 47 cm

Aurora Art Fund

A mother seated beside a cradle holds an infant on her lap and points to a young child who stands holding a small dog. The child seems to imitate the nurturing of the baby. The room is illuminated by a window in the adjoining room, which allows the light to descend across the white-washed wall creating highlights. The brushstrokes that are used in this are loose especially with the figures as de Hooch has not included much detail. Again he has created a very organised composition through the checkered floors and the use of lines leading to the vanishing point. An intimate stillness pervades the scene which exudes a feeling of maternal tenderness.

Provenance: Possibly Sale P. van der Lip, Amsterdam, June 14, 1712, lot 25 or 26; Sale Comte de Vaudreuil, Paris, November 24-25, 1784, no. 76 to Lebrun; Earl of Mulgrave, London, by 1815; Sale Earl of Mulgrave, London, April 7, 1838, no. 56; Sale Baron de Mecklenberg, Paris, December 11, 1854, no. 4, to Nieuwenhuys; P. van Cuyck, 1858; Isaac Pereire, Paris, by 1864; Sale Pereire, Paris, March 6, 1872, no. 127; Roland de la Salle, Nancy, by 1875; Sale de la Salle, Paris, March 28, 1881, no. 19, to Brame; Baron Albert Oppenheim, Cologne, cat. (1904), no. 21; Sale Oppenheim, Berlin, October 27, 1914 (delayed to March 19, 1918), vol I, no. 20, ill.; Dr. Walt von Pannwitz, Berlin, cat. (1926), no. 53.

Literature: C. Hofstede de Groot no. 6; Valentiner 1929, p. xvii, no. 49; Sutton 1980, pp. 21, 47, 82-83, cat. 30, pl. 28



13. Pieter de Hooch, *Woman with a Baby in her Lap*

14. *The Prayer Before the Meal*

Dutch, c. 1663 – 1665

Jan Steen (1627 – 1679)

Signed over fireplace 'Jsteen'

Oil on canvas

99 x 85 cm

The Duke of Rutland, Belvoir Castle, Grantham

A family sits around a table while the maidservant serves them food. This painting exemplifies the importance of mealtime for the Dutch family as it was a time for the whole family to be together as well as an opportunity for parents to guide their children in the importance of spirituality. It shows the need for adults to act correctly because children will imitate their parents. While the mother teaches the little girl how to cross her hands in prayer, the son is distracted from his prayers as he watches his father who seems to be looking at the maidservant rather than praying. This painting dates from the early 1660's which is when Jan Steen tended to depict figures around a table. It has been finely painted with tight brushstrokes.

Provenance: First recorded in the collection of dukes of Rutland in the nineteenth century, but probably acquired by the 4th duke of Rutland, by descent.

Exhibition: Amsterdam/ Washington, D.C. *Jan Steen: Painter and Storyteller*, 1996 – 1997, no. 28

Literature: Hofstede de Groot 1907; Sutton 1982 – 1983.



14. Jan Steen, *The Prayer Before the Meal*

Chapter 3: Disorderly Conduct

15. *In Luxury, Look Out (In Weelde Siet Toe)*

Dutch, 1663

Jan Steen (1626 - 1679)

Signed and dated lower left on barrel: 'JS 1663'

Inscribed lower right on the slate: In weelde siet toe; and below '000001 Soma op'.

Oil on canvas

105 x 145 cm

Kunsthistorisches Museum, Gemaldegalerie, Vienna, Inv. No. 791

The housewife has fallen asleep at the table, all around her examples of carelessness and intemperance take place. The man in the centre has his leg on a female who looks out seductively at the viewer. The older man and woman behind him recite from a book while a quacking duck rests on his shoulder. The young man playing the violin looks at the girl. The children at the table have become unruly as one blows smoke at the housewife, probably his mother. The baby has thrown a bowl onto the floor. A fateful basket full of the marks of poverty and disease with crutches, a leper's rattle, and the lashes with which petty crimes were punished. These are clues for the beholder to observe. The monkey has stopped the clock which perhaps allows the viewers to think about the proverb 'in folly, time is forgotten'. The key to the meaning is found in the inscription on a slate in the bottom right-hand corner. There is found the first part of a Dutch proverb, *In Weelde siet toe* which means : *at a time of good living, beware*. Jan Steen interprets the moralistic truths of Dutch genre painting as a humorist. He describes various instances of intemperance in a dissolute household, alluding to Dutch proverbs. From its large scale, figures and confident brushwork this work fulfills the characteristics of Steen's early Haarlem years.

Provenance: Possibly sale, Cornelis van Dijck, The Hague, 9 May 1713, no. 38; sale,

Bertels, Brussels, 1779, no. 40; Charles duc de Lorraine, Brussels, his estate inventory of 1680, no. 6; second estate inventory of 1783, no. 27; by inheritance to the Imperial Collection, Vienna, 1783.

Exhibitions: Rijksmuseum, Amsterdam, *Kunstschaten uit Weenen*, 1947, no. 153; Zurich, *Hollander des 17. Jahrhunderts*, 1953, no. 150; Vienna, Kunsthistorisches Museum, *Osterreich Amerika-Ausstellung*, 1953; The Hague 1958 - 59, no. 29; Rijksmuseum, Amsterdam and National Gallery of Art, Washington, D.C., *Jan Steen: Painter and Storyteller*, 1996 – 1997, no. 21.

Literature: Smith 1949; Hofstede de Groot 1907



15. Jan Steen, *In Luxury, Look Out*

16. *Wine is a Mocker*

Dutch, c. 1668 - 1670

Jan Steen (1626 - 1679)

Signed on the well 'JSteen', inscribed over doorway 'De Wyn is een Spoter, Proverbijn ...'

Oil on canvas

87.3 x 104.8 cm

Norton Simon Art Foundation, Pasadena

In this painting the woman has drunk so much that she can no longer control herself, thus her hair falls from her head scarf, her shirt and trimmed pink jacket are undone exposing her breast and her skirt is hiked up to reveal the edge of her petticoat. She is being loaded onto a wheel barrow by an adolescent and an old man. Above the scene is a proverb *de wyn is een spoter* which warns the viewer of the folly of drunkenness. The brown tonalities of the painting along with the sumptuous handling of satin that the woman wears demonstrates Jan Steen's skill as a painter.

Provenance: Possibly anonymous sale, Amsterdam, 17 September 1727, no. 12; possibly sale, Huybert Ketelaar, Amsterdam, 19 June 1776, no. 223; sale, Edward Solly, London, 31 May 1837, no. 268; private collection in the Dutch region Twenthe, 1938; anonymous sale, London (Sotheby's), 30 June 1965, no. 100; Hans Cramer, The Hague, by 1968; bought by present owner, 1969

Exhibition: Rijksmuseum, Amsterdam and National Gallery of Art, Washington, *Jan Steen: Painter and Storyteller*, 1996 – 1997, no. 38

Literature: Smith 1829 – 1842; Van Westrheene 1856; Hofstede de Groot 1907; Bredius 1927; Rotterdam 1938; Haarlem 1946; Steadman 1972; Braun 1980; Rumsey 1985



16. Jan Steen, Wine is a Mocker

CHAPTER 4: MARKET SCENES

17. *Adriana van Heusden and her Daughter at the New Fishmarket in Amsterdam*

Dutch, 1662

Emanuel de Witte (1615/17 - 1691/2)

Oil on canvas

51.7 x 64.1 cm

National Gallery, London, NG 3682

In a boisterous fish market, a mother and daughter walk by one of the stalls. The mother is recognised to be Adriana van Heusden. She is bargaining with the fish vendor, also a female, showing that she is in control of the situation and knows what she wants. The painting was probably painted in 1662 when de Witte was living with Joris de Wijs and his wife Adriana van Heusden. She is being the prudent housewife shopping for her family in control of the situation. The handling of the paint has been done with skill that is seen in the realism of the fish as they are rendered so vividly.

Provenance: Probably painted for Joris de Wijs, Amsterdam, about 1662, which was in the house of Laurens Mauritsz; picture was then seen in Doucy household in c.1664-65, sold by his son in 1667 to Johannes Collaert; claimed by Adriana van Heusden and her husband, Johannes van Heden; David Jetswaart sale, Amsterdam, 22 April 1749; Prince de Conti sale, Paris, 8 April – 6 June 1777; Prince of Conti sale, March 1779; bought by Duquesnoy; apparently in the Thomas Henry collection, Paris, by 1836; appeared as a Pieter de Hooch in the Charles Scarisbrick sale, London May 1861; bought by Seguier; said to have been in the Watson Taylor collection at Erlestoke Park from about 1863 as a Jan Steen; sold as such in the Simon Watson Taylor sale at Erlestoke Park in November 1919; by 1922 it had been acquired by Messrs. Agnew, from whom it was bought in October 1922.

Literature: Maclaren/ Brown, *National Gallery Catalogue: The Dutch School 1600 – 1900*, 1991



17. Emanuel de Witte, *Adriana van Heusden and her Daughter at the New Fishmarket in Amsterdam*

NOTES TO CATALOGUE

¹ Wayne E. Frantis. *Paragons of Virtue: Women and Domesticity in Seventeenth-Century Dutch Art*. (Cambridge: Cambridge University Press, 1993) 107.

² Arthus K. Wheelock, Jr. *Dutch Painting of the Seventeenth Century* (Washington: National Gallery of Art, 1995), 134.

³ Christopher Brown. *Images of a Golden Past: Dutch Genre Painting of the 17th Century*. (New York: Abbeville Press Publishers, 1984) 48.

⁴ National Gallery Complete Illustration Catalogue, 401.

⁵ National Gallery of Art, Washington D.C. *Johannes Vermeer* (New Haven: Yale Univeristy Press, 1995), 108.

⁶ National Gallery of Art, 111.

⁷ Peter C. Sutton. *Pieter de Hooch 1629 - 1684* (New Haven: Yale University Press, 1998) 121.

COMPARATIVE ILLUSTRATIONS

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1. Hendrick Avercamp
A Winter Scene with Skaters near a Castle, c.1608/9
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3. Jacob Cats
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5. Nicolas Maes
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15. Dirk Hals
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16. Gerard ter Borch
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Gemaldegalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin, no. 793

17. Emblem from Jacob Cats
Spiegel vanden ouden en nieuwen tijdt, 1632.
Universiteits-Bibliotheek, The Hague, Amsterdam

18. Michelangelo
Pieta, 1498/99 - 1500
Marble, height 68 ½"
St. Peter's, The Vatican, Rome

19. Rembrandt
Two Women teaching a Child to walk, c.1635-40
Red chalk drawing
British Museum, London

20. Caspar Netscher
Lady Teaching a Child to read, and a child playing with a dog
Oil on panel
45.1 x 32 cm
National Gallery, London

21. Jan Steen
The Merry Threesome, c. 1670 – 1672
Oil on panel
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22. Crispijn de Passe the Elder
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24. Johannes Theodorum and Johannes Israelem de Bry
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25. Jan Steen
Effects of Temperance, 1663 - 1665
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26. Gabriel Metsu
Vegetable Market in Amsterdam, c. 1660 – 6
Oil on canvas
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27. Hendrick Sorgh
Vegetable Market, 1662
Oil on panel
51 x 71 cm
Rijksmuseum, Amsterdam



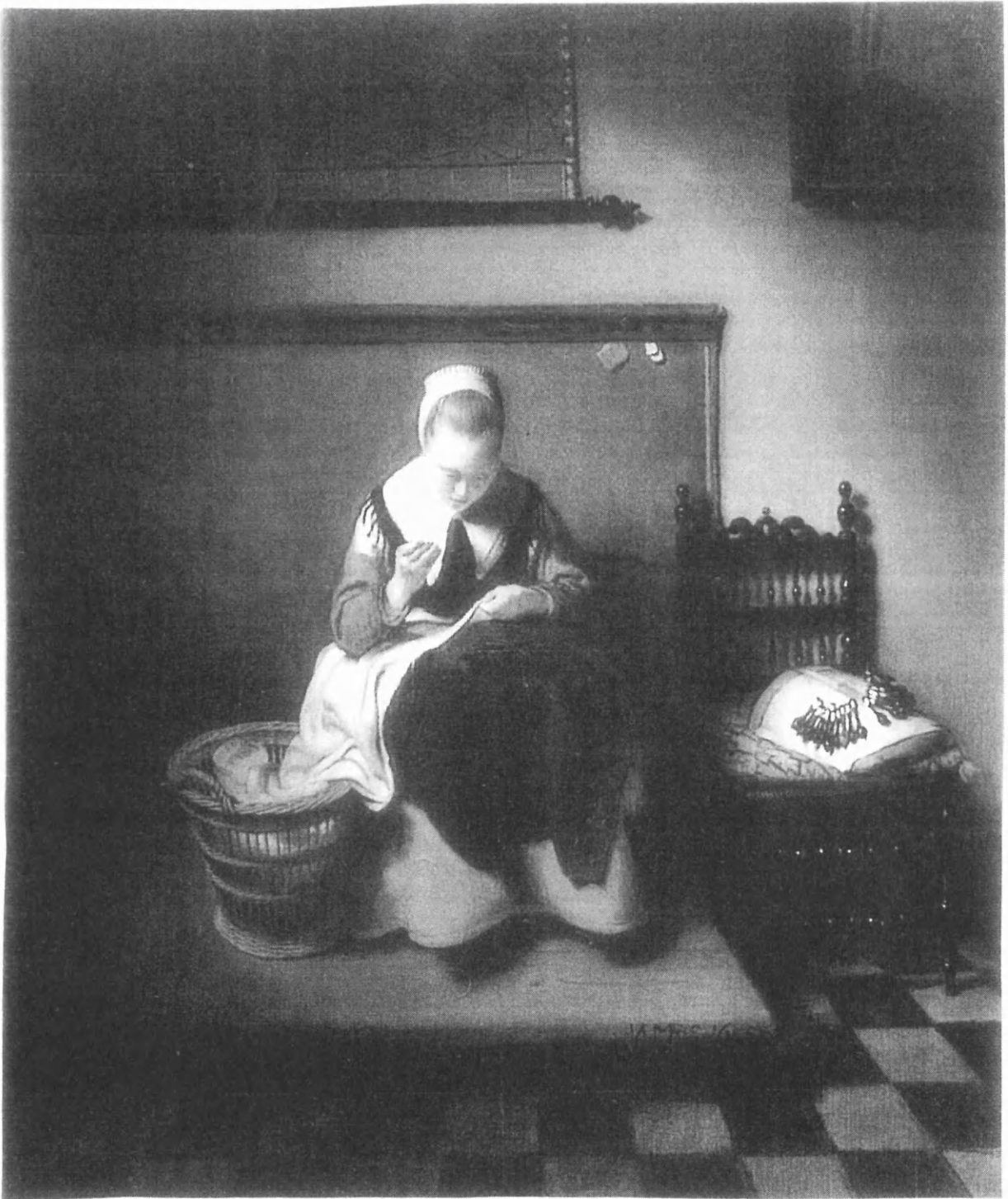
1. Hendrick Avercamp, *A Winter Scene with Scaters near a Castle*



3. Jacob Cats, frontpiece of *Houwelick*



4. Nicolas Maes, *The Listening Maid*



5. Nicolas Maes, *Young Girl Sewing*



6. Judith Leyster, *The Proposition*



7. Dirck van Baburen, *The Procuress*



8. Roemer Visscher, *Sinnepoppen*



9. Pieter de Hooch, *Mother and Child by Window with Woman Sleeping*



10. Jan Luiken, *Het Leerzaam Huisraad*



11. Pieter de Hooch, *Two Women and Child in Courtyard*



12. Pieter de Hooch, *Woman Peeling Apples with a Child*



13. Panel of Dutch Delftware Tiles



14. Gerrit Dou, *Young Mother*



15. Dirk Hals, *Mother's Care*



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20. Caspar Netscher, *Lady Teaching a Child to Read, and a Child Playing with a Dog*



21. Jan Steen, *The Merry Threesome*



N. de Vos fecit

Crisp. Van de Passe sculp. et incidit. A. 1689

Melior est lucella sicca cum gaudis
 Quam domus plena victimis cum uirgibus

De peu vauit mieux La soustenance
 Que par mesure On estre auidance.

Ein Abundvoll besser ist mit freude
 Dan vberflus mit corn und leyde

BELII SED RABIES, QVICQVID PAX ALMA MINISTRAT, DIRIPIT, INVERTIT CUNCTAQVE CAEDE REPLET.

22. Crispijn de Passe the Elder, *Discord*



23. Jan Steen, *Disorderly Conduct*



24. Johannes Tehodorum and Johannes Israellem de Bry, *Emblemata Saecularia*,
Mira et Iucunda



25. Jan Steen, *Effects of Temperance*



26. Gabriel Metsu, *Vegetable Market in Amsterdam*



27. Hendrick Sorgh, *Vegetable Market*

GLOSSARY

Colf: A game that was often played in the Netherlands which was a precursor to golf.

Delftware: An English term for tin-glazed pottery and tiles derived from the Dutch town of Delft.

Doorkijke: A term derived from the Dutch word meaning “a look” or “a glance”. It was a motif used often by the painters of the seventeenth-century, especially Nicolas Maes and Pieter de Hooch, to allow the viewer to look into different rooms. This motif was used as early as the fifteenth-century by an artist called Hand G, who was identified as Jan van Eyck, his assistant or his follower.

Earthenware: Porous clay that is fired and needs a glaze to make it nonporous.

Fijnschilder: A term derived from the Dutch word meaning “fine painters” which developed into a style of small, minutely finished paintings. This tradition began with the Van Eycks and flourished in Leiden with such painters as Gerrit Dou.

Genre: A term derived from the french meaning “sort” or “kind” which refers to paintings depicting scenes of daily life.

Impasto: From the Italian word meaning “in paste” and it refers to paint applied very thickly.

Perspective: A technique for representing space and three-dimensional objects on a flat surface to produce an effect that is similarly perceived by the human eye. This is usually created through the convergence of parallel lines, as well as the use of colour.

Picture Plane: The flat surface on which a picture is painted.

Tin-glaze: Opaque white glaze, composed of oxides of lead and tin combined with silicate of potash, used to cover earthenware pottery and tiles on which can be painted blue, green, orange, yellow and purple pigments.

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