

An Artistic Tour of Holland IV-Leiden

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2018

This is the fourth of six documents based on my PowerPoint presentations on the arts in The Hague, Dordrecht, Delft, Leiden, Haarlem and Amsterdam during the late medieval and early modern period, which I prepared for my class, *An Artistic Tour of Holland, 1200-1700*, and offered through the Second Half Life-Long Learning Institute in Southeastern Massachusetts.

Dutch Art of its Golden Age (late 16th and the 17th centuries) is usually presented as a coherent and unique art tradition that was a product of the new bourgeois culture that dominated the United Provinces, better known in English as the Dutch Republic. One of the chief characteristics of the art of the Northern Netherlands, especially in the seventeenth century, was its focus on depicting contemporary life. This was a result of its patrons, who chiefly consisted of members of the manufacturing, commercial and administrative elite, the city regents and ordinary middle class consumers. The Dutch Republic was the most urban society in Europe and its urban elite dominated political power in its cities, its most urban provinces and in the Republic as a whole. They managed to free themselves from the personal rule of a monarch, the aristocracy and traditional religion. At the same time, the old aristocratic, religious, cultural and military values retained a strong influence and appealed even to some of those whose wealth came from trade and industry. Dutch art in its Golden Age was far from unified and can best be understood by examining it through the context of the history and traditions of its most important cities. Although Dutch cities were not very far apart, and the Republic's efficient transportation system made travel inexpensive, safe, and fast, the work of its famous artists was rooted in the patronage of their home town. Research has shown that at least sixty percent of art produced by artists in a particular town was bought by their fellow citizens.

The idea for the course and its chief source is Elizabeth de Bièvre, *Dutch Art and Urban Cultures, 1200-1700* (2015). Other useful sources are listed in the first document of An Artistic Tour of Holland c. 1500-1700 on The Hague.



Gerrit Dou, *Kitchen Maid*, 1652, Staatliche Kunsthalle, Karlsruhe

In the 18th century, Dou (1613-75) was considered one of the great European painters and was the best paid painter in Leiden and regarded as among one of the finest painters in the Netherlands. It was only in the nineteenth century that he was edged aside by Rembrandt, Hals, and Vermeer. He was the son of a glass patron, trained in Rembrandt's studio, and hardly ever left Leiden. When the collector Johan de Bye rented a room opposite the town hall in 1665 to display 27 of Dou's paintings, he became one of the first painters in the Netherlands to have a public exhibition of his paintings. He was also one of the first painters to be paid an annual stipend for the first refusal to buy one of his paintings when the son of a wealthy Leiden textile manufacturer and representative of the Swedish crown paid him an annual stipend of 500 guildens from the early 1630s until his death in 1652. The paintings were shipped to Queen Christina of Sweden. The States of Holland courted Charles II upon his ascent to the English throne by sending him three Dou paintings, of which Doe's *Young Mother*, which cost 4,000 guildens, became one of Charles' favorites.

A fair skinned girl is surrounded by a selection of well-lit objects is the luminous focal point in an otherwise shallow and obscure space. This is a minutely painted small picture, 33 x 28.8 cm. She is partly hidden by a counter that supports a stone arch that frames the picture. She ignores the little boy who is trying to get her attention with a dead rabbit. Instead she looks out at a source of light that falls on her and her red hands, which emphasizes the corporeality of the servant class. In bending over to grasp a slimy fish she inadvertently shows us her rounded breasts. The unremarkable objects—pestle and mortar, a round-tray with slimy fish, red cabbage, carrots, and brass vessel—are placed in a horizontal row in the foreground with a wicker birdcage above. The objects appear to be carefully selected not only for their light reflecting qualities, for their suggestive shapes and subtle color range inviting tangibility and juicy edibility, but also for their diverse metaphorical implications, those of seduction and eroticism included. There is a spectacular drapery that fills the top quarter of the painting and the stone counter is adorned with a classical relief of leafy scrolls, a female nude and a naked child. All this suggests the notion that this is a real kitchen becomes highly speculative.

The work of Gerrit Dou and his pupil Frans van Mieris (1635-1681) became known as *fijn* painting. The style was designed for close inspection and relatively small paintings. Their paintings were also known for their power of simulation, which made them more durable than life itself by preserving that which was transient. This style of painting became dominant in Leiden between 1645 and 1675. It consisted of small paintings, smooth painted surfaces, a shallow dark interior space, the prominence of stone and stone reliefs, large draped curtains, a subdued color scheme, exhibiting the social and gender status of the protagonists, and an orderly display of objects chosen for their tangible and edible attractions, and perhaps for their erotic associations. All these were characteristic of these genre paintings.



Provinces of The Netherlands



Leiden from the Air



The Old Rhine behind the town hall, Leiden



George Braun and Frans Hogenberg, *Map of Leiden*, c. 1580, north on top, Historic Cities, National Library of Israel

During the 16th and 17th centuries, it was believed that Leiden started out as a Roman settlement, Lugundunum. Adding Batavorum, after the name of the ancient local tribe, which led a revolt against Rome, added historical prestige to the city. The town started out as a settlement on a small island at the confluence of two branches of the Rhine surrounded by banks of sand mixed with clay. From Roman times until the second quarter of the twelfth century, the main flow of the Rhine emptied out to the North Sea northwest of Leiden, near Katwijk and Rijnsberg. The town had a strategic importance for the cereal trade between Britain and Germany during Roman times. While the river gradually silted up, it retained some importance for trade through the medieval period. It facilitated the export of bricks made from local clay and imported wool from Britain.



Leiden Coat of Arms on the Sheep Gate, Leiden.

Leiden had toll rights for the passage through the dunes to the sea. Etymologically Lugudunum was related to *luiken* or *sluiten* (to close) and *duin* (dune). The keys on this early coat of arms may refer to its name and the crossing of the two rivers. It also refers to the keys of Leiden's patron saint, St. Peter. The major rivers in the Netherlands were large and fast flowing. Leiden's rivers were small enough to be controllable and were ideal for the washing of wool, which was its most important industry.

Leiden's first city charter was granted in 1266. By the mid-14th century it had a population of nearly 4,500. Despite the immigration of about 6,000, its total population had not grown much by the 15th century because of the high mortality of the Black Death and its crowded and unhealthy industrial environment. As a sign of the importance of the textile industry to the city, a large stone barn, quite unusual in the northern Netherlands at the time, was built by the town government for the storage of wool. By the end of the 16th century the population had reached 14,000 despite a slump in the wool industry.

An Italian commentator described Leiden in 1612 as "situated in a bleak and empty landscape, full of ditches and waterways with very attractive gardens and orchards" (de Bièvre,

Dutch Art and Urban Cultures, p. 208). Leiden's territory included 31 islands that could be reached by ship, and another nineteen that were connected by bridges. Within the city there were 145 bridges, 104 made of stone and the others of wood. In 1433 Philip of Burgundy granted Leiden rights to all the fish in the many lakes between Haarlem and Leiden, including the Haarlemmermeer. Fish was a valuable resource for its proletarian population. Quirijn van Brekelenkam, an important Leiden artist, painted more women with fish than any other painter and watery landscapes became a specialty among Leiden painters.



Fredrik de Wit, *The Burcht of Leiden*, print colored by hand in *Het Stedenboek*, c. 1698.

The Burcht is the oldest structure in Leiden. It was built in the 11th century as a fort and residence at the confluence of two branches of the Rhine, the Oude Rijn and the Nieuwe Rijn. It was built on a motte of about 9 meters above the surrounding area. Originally built of tuff stone, it was rebuilt in the 12th century using brick. In the 13th century it became impossible to use it as a fort since houses had been built all around it. Instead it became a romantic symbol of its past, especially after the siege of 1574. In 1651, the city rebuilt it as a public water tower, viewpoint and park. Three ceremonial gates were built around it with heraldic and patriotic symbols.



The Burcht of Leiden



Southern Gate to the Burcht, Leiden.

The Latin inscriptions offer an historical timeline for 1203, 1420, and 1574. They were traditionally used to teach Latin.



Gravensteen, on the Gerechtplein, Leiden

The Gravensteen was originally built in the 13th century as the prison and law court of the counts of Holland and was adjacent to Huize Lokhorst, one of the residences of the counts. In 1463 it was given to the city by Philip the Good as the jail for the Rijnland region. Justice was dispensed on the Gerecht, the square in front of it. In 1556 it was expanded with a cellblock that still exists and in 1572 a new Vierschaar was added. Today it is a Leiden University building.



Anonymous, *The St. Pieterskerk with Tower*, 1515

A chapel for the counts of Holland was built in about 1100. Count Floris V was baptized there but he moved to The Hague in 1268. The Teutonic Knights in Utrecht were given the patronage of what became the Leiden parish church. A much larger church was subsequently constructed.



Frederik de Wit, *Pieterskerk in Leiden*, hand colored print, c. 1698, in *Stedenboek*, 1698.

Designed as a Latin cross, the choir was constructed in 1390-1415, the nave in 1410-30, the aisles were doubled and a transept were built in the second half of the 15th century, and the nave was raised in 1520. The majority of the construction was brick both inside and out but the pillars, arches, vaults (except for the nave), and windows and portals were constructed out of imported stone. The 120-meter-high tower, known as the King of the Sea, was built around 1350 but fell down in 1512 and was never rebuilt. Subsequently, the nave was lengthened and the transept was raised in 1565. In 1568 the *Beeldenstorm* (iconoclasm) caused much destruction in the Church and its 34 alters were removed in the Alteration (when it became a Calvinist church) in 1572. The Burgomaster of Leiden was able to save its most famous alterpiece, *The Last Judgement* by Lucas van Leyden, by buying it from the iconoclasts and bringing it to the town hall.



Pieterskerk, Leiden



Puritan Plaques on the St. Pieterskerk outside wall, Leiden



Johannes Bosboom, *St. Pieterskerk in Leiden*, c. 1868, Gemeente Museum, The Hague.



St. Pieterskerk Interior



Pieter Cornelisz Kunst, *Scroll on Choir Screen*, St. Pieterskerk, Leiden



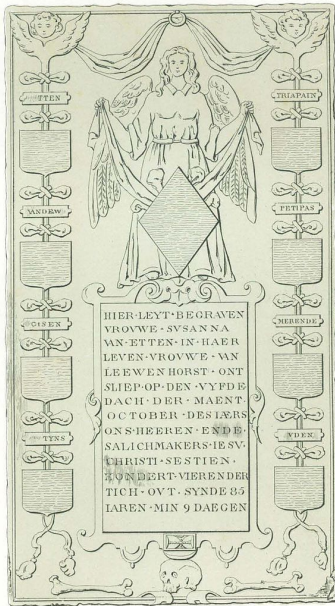
Medieval Column Painting from the St. Pieterskerk, Leiden

During the 19th century restoration of the Church, this medieval column painting was uncovered. It gives us some sense of what to church was like before the Reformation.



Rombout Verhulst, *Grave Monument of Johannes a Kerckhoven*, c. 1663, St. Pieterskerk, Leiden

No grave monuments have been found in the St. Pieterskerk either before or after the Reformation with the exception of this one of about 1663. Kerkhoven (1568-1664) was a professor of theology in Leiden and an important figure in the Calvinist Church.



Gravestone text of Susanna van Etten, c. 1632, and Schudput, St. Pieterskerk, Leiden.

There are a number of wall plaques in the church, and a surprising number of these are of women. This one is for Susanna van Etten, who was born in Antwerp to a wealthy family in 1594. She was one of four sisters and at the age of 14 she entered the Cistercian cloister of Leuwenhorst in Noordwijkerhout for daughters of elite Brabant families. In 1571 she and the other sisters fled to Leiden to escape from the *Geuzen* who led the revolt against Spain. Unfortunately, the city was not very safe for Catholics. When the *Geuzen* leader tortured a well-known priest from Delft to death, Cornelius Musius, and refused to allow him to be buried in hallowed ground, there was a good deal of public protest and Susanna took it upon herself to visit the *Geuzen* leader, whose mother was known to her mother, to plead for a proper burial. She spoke in French, which was not understood by the Dutch *Geuzen* soldiers. After the payment of a large sum, Musius received a proper burial. After the destruction of Leuwenhorst in 1573, the nuns moved into a house in Leiden. Meanwhile, her brother had also come to the city to study law at its Hogere School. Her inheritance allowed her, as well as a number of other nuns, to become the titular and respected head of the Catholic Leuwenhorst cloister, located in a comfortable house in Leiden. She died in 1632 and was buried in the Calvinist St. Pieterskerk.

It was the custom to bury people underneath the floor in the St. Pieterskerk. One could rent a grave for a particular period of time. After that, or if the payment ceased, the bones were put in a *schudput*. The numbers on this *schudput* were for recoding the names of the deceased.



Antony Wapperon, *Herman Boerhave Memorial*, 1808/20, St. Pieterskerk, Leiden

Herman Boerhave (1668-1738) was a Dutch botanist, chemist, Christian humanist, and physician of European wide fame. He is regarded as the founder of clinical teaching and of the modern academic hospital and is sometimes referred to as "the father of physiology."



Kerkmeesterkamer, Chamber of the Directors, 17th-18th century, St. Pieterskerk, Leiden



Buffetkast, Kerkmeesterkamer, Chamber of the Directors, 17th-18th century, St. Pieterskerk, Leiden



Van Hagerbeer Organ, St. Pieterskerk, Leiden

There is documentation for the main organ from 1398. It was expanded and modified in 1445 and 1550. The current organ has piping from all these periods. The van Hagerbeer signature was placed on the organ between 1636 and 1643 when the organ case was built. From 1636 the Calvinist Church once again required the use of the organ to accompany the singing of psalms. The tuning of the organ was modified over the years, but during the mid-20th century it was restored to its mid-17th century tuning. The organ is the only Dutch organ, and one of the few in the world, with its original tuning of at 418 Hz instead of the modern 440Hz.



Orgeltrappers, St. Pieterskerk, Leiden



Honorary Doctorate for Churchill, St. Pieterskerk

Since 1971, the church has become a venue for concerts and other special events, including the awarding of honorary doctorates by the University of Leiden, as this one for Churchill on May 10, 1946.

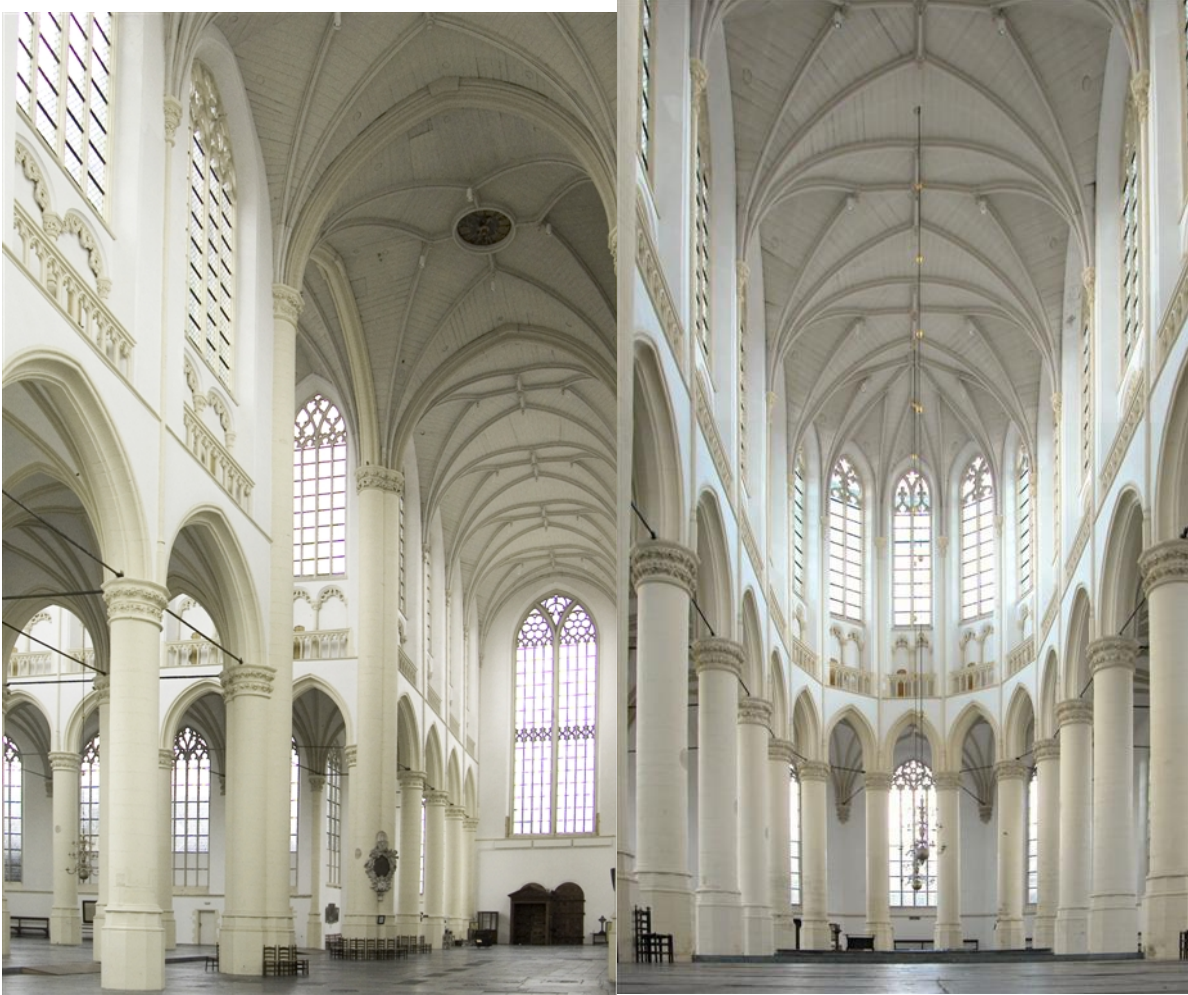


Frederik de Wit, *St. Pancraskerk in Leiden*, hand colored print, c. 1698, in *Stedenboek*, 1698

The St. Pancraskerk, also known as the Hooglandschekerk since it was built on a mount, started out as a wooden chapel in Leiderdorp in 1314. It became the main St. Pancras parish church in Leiden in 1366 and was frequented by noble and wealthy families. Construction started in 1377 and continued in phases until about 1535. It has the longest gothic nave in the Netherlands. In the early 16th century there was an attempt to make it into a cathedral, replacing Utrecht, but the Reformation and other political issues put an end to these efforts. The building was made of brick and almost entirely clad with Bentheimer stone. It was one of the most impressive building in the United Provinces.



View of the Hooglandsekerk from the Burcht, Leiden



Hooglandsekerk Transept and Choir, Leiden



Hugo Jansz van Woerden, *Illuminated Manuscript*, c. 1500

Patronage of the arts in Leiden was stimulated by economic growth and several monasteries founded near Leiden in the 15th century. The monastery of St. Hieronymusdal in Oestgeest became known for its illuminated manuscripts.



Cornelis Engelbrechtsz, *Triptych with the Crucifixion*, 1510-22, Museum de Lakenhal, Leiden

By the late 15th century, secular and religious institutions were joined by private citizens in patronizing the arts in Leiden. By the early 16th century there were about 50 artists registered with the Guild of St. Luke working in Leiden. The most successful of these was Cornelis Engelbrechtsz (1463-1527). He was the first to use oil paints, as invented by Jan van Eyck, in Leiden and had a successful studio in which he not only produced religious works but maps, shields, banners, the city barge, stained glass windows and the gilding of window frames and bosses.

He was especially known for his large altar pieces. This one was commissioned by the Augustinian convent of Marienpoel in Oestgeest, which had connections to the *Devotio Moderna*. Below the Crucifixion scene lies the *pedella*, a unique feature in The Netherlands. It shows the corpse of Adam flanked by saints and donors. This may reflect the memories of the plague, which struck Leiden in 1509 as well as the unhealthy conditions in this crowded city with its extensive textile industry and its many immigrants. His paintings, unlike those in Delft of the period, are crowded with different and wildly gesturing figures, which reflected the suffering of the masses. Perhaps because of this, they were saved from the iconoclasts and brought to the town hall, where the work of a noted Leiden artists could be protected.



Lucas van Leyden, *Mohammed and the Monk Sergius Bahira*, 1508, engraving, Metropolitan Museum of Art, New York

The story of this engraving is based on John Mandeville's popular 14th century travelogue, which discusses the connections between a young abbot and the prophet. Several Arabic versions of the story had been translated into Latin in twelfth century Spain. Lucas shows the moment of duplicity, when one of the prophet's soldiers puts a bloody sword on the master's lap in order to suggest that it was Mohammed himself who killed his teacher and friend in a drunken brawl. The engraving showing the Muslim's weakness, which would have delighted Christians.

Lucas van Leyden (1489/94-1533), the most important Leiden artist of the period, spent his youth in the cultural environment of the Hieronymusdale monastery, where he regularly stayed with his father, a painter, who enjoyed commissions both from religious and Leiden's civic patrons as well as from the Lord of Lokhorst. His most important contribution to the art world in the early 16th century in Leiden was his graphic work. He was responsible for at least 210 designs, mainly in the new technique of copper engraving, some woodcuts, book illustrations and glass designs. This was impressive, even when compared to Albrecht Dürer, who acquired his fame when Lucas van Leyden was a young man. His prints were designed for

the open market. The quality of his work may have been influenced by his discriminating clientele in Leiden where the cloth merchants were used to examining what they purchased very carefully. He also exported to the prestigious international book fair in Frankfurt. His narratives concentrated on moments of suspense, which exposed dramatic tensions in the human condition. With an eye for detail of social customs and objects, he introduced visual ambiguities, using them to depict particular psychological states of mind, above all emotional and erotic gender relationships, and relations between the powerful and the weak. His plots were intensified by the way he integrated landscape in the narrative.



Lucas van Leyden, *David Playing the Harp for King Saul*, 1508, engraving,
Rijksmuseum, Amsterdam

Lucas captures the irreconcilable aspects of human ambition of an elderly and furious King Saul and a calm young David with an erect body and rustic features. It is a picture of contrast between an innocent young man and the corrupt older leader, one that contrasts young optimism and old depression, untainted country life and urban vice. In Nuremberg. At the time, Nuremberg was twice the size of Leiden and the informal capital of the German Empire.



Lucas van Leyden, *Lucretia and Virgil the Magician*, woodcut, 1512,
Metropolitan Museum of Art, New York

The print shows the moment when the young woman publicly exposes the old man's lust by abandoning him in the basket in which he was supposed to reach her secretly in her bedchamber in the middle of the night. There are two versions of this story and both are set in a street rather than the usual square since Leiden did not have squares. Lucas van Leyden produced a series of prints known as *The Power of Women*. This was a popular subject in Northern Europe, especially in Germany, during the late medieval period and Renaissance. It shows powerful and wise men dominated by women, presenting a humorous inversion of the male dominated sexual hierarchy. This genre of stories about women was attacked by Christine de Pizan around 1400, who argued that if women produced such tales, their interpretation would be different. Often produced pictures of this sort included Judith beheading Holofernes, Phyllis riding Aristotle, Samson and Delilah, and Virgil in his basket, as well as genre pictures of witches and wives who dominated their husbands.



Lucas van Leyden, *Phyllis and Aristotle*, c. 1515, wood engraving, Bibliothèque National, Paris

Phyllis set out to teach both her husband and Aristotle a lesson for banning her from male conversations. Driven by his love for her, Aristotle allows her to ride him like a horse and ridicules his intellectual self-importance and that of her husband. When his *Power of Women* series was published in Amsterdam, they were accompanied by texts that condemned the women protagonists, but in Leiden they were sold without texts and thus left their interpretation more ambiguous.



Lucas van Leyden, *Milkmaid with Young Man and Cow*, 1510, Rijksmuseum, Amsterdam

The novelty of this print is that eroticism is colored by bucolic innocence. The large cow dominates the composition. It waits patiently as a sacrificial animal with what might be a bull behind her. She is held by a young fellow who is made sullen by his confused feeling of lust and fixates on the milkmaid who coyly approaches. The overtly sexual innuendos are heightened because the Dutch verb *melken* also meant *lokken*, to seduce, at the time.

His particular interest in the relationship of women and men may have been due to the fact that women played an important role in processing wool in Leiden, which involved working in public spaces.



Lucas van Leyden, *Chess Players*, c. 1508, Gemäldegalerie, Berlin

His interest in the relationships between men and women was also expressed in his paintings. This oil on panel work shows six elegantly men and women around a chess game. The woman is confidently moving her black rook but the male player looks quite unhappy. The facial expressions and body language of the men and women suggests they are all engaged in the game of love.



Lucas van Leyden, *The Last Judgment*, 1527, Museum de Lakenhal, Leiden

This is the most important alter piece in The Netherlands. After 1520, Lucas van Leyden began to focus on painting and turned to religious subjects. The Reformation and Inquisition heightened religious discussions and polarized the community. Catholics felt the need to assert themselves and their views. In 1526 Dircksz Claes van Swieten, the heir to a timber fortune, commissioned this work to hang over the family grave in the St. Pieterskerk. The light atmosphere miraculously evokes heaven and the nudes were so admired that Emperor Rudolph II appealed to Leiden's burgomaster to sell the painting for a princely sum. During the Beeldenstorm it was purchased from the iconoclasts by one of the Leiden Burgomasters, who was the father of Rembrandt's first master. It was displayed in the town hall until it was transferred to the Lakenhal museum.



Willem Jacobsz. Delft, *The Tyranny of the Duke of Alva*, 1622, Museum het Lakenhal, Leiden.



Matheus Ignatius van Bree, *Burgomaster van der Werf offers his Sword to the People of Leiden*, c. 1816-17, Museum de Lakenhal, Leiden

In 1572 the town of Leiden decided to join the revolt against its monarch, Philip II of Spain, who had sent the Duke of Alva with an army to restore his control in the Low Countries. The Spanish siege of Leiden began in October of 1573 and ended on October 3, 1574. The siege caused widespread hunger and here the mayor encouraged the residents to persevere in their resistance.



Otto van Veen, *Relief of Leiden*, 1574, Rijksmuseum, Amsterdam.



Hutspot Kettle, Museum de Lakenhal, Leiden

The *hutspot* is an object that reminds Leiden of the Spanish siege. William of Orange had sent a relief force to the city that was unable to break through the Spanish lines. The result was widespread hunger, which, combined with an outbreak of the plague, cost over 8,000 deaths in the city. Another effort was made to break the siege by flooding the surrounding area. This plan succeeded. The Spanish siege army withdrew at night. Gijsbert Cornelisz. Schaek, a mercenary soldier in Leiden, came out of the city on October 3rd to find the Spanish had evacuated overnight and brought back the kettle with stew, *hutspot* in Dutch. He informed the Geuzen leader and they brought relief supplies into the city on flat boats. When Gijsbert died, the story was engraved on the bottom of the kettle and it became a symbol of the siege of Leiden. Over the years the story changed to one where the kettle was found by an orphan, Cornelis Joppensz, from a *Weeshuis* (orphanage). The relief of the siege is still celebrated to this day in Leiden by eating hutspot at the annual commemorative feast on October 3rd.



Simon Opzomer, *Magdalena Moons and Francisco Valdez*, c. 1840-50,
Rijksmuseum, Amsterdam

The painting depicts the story of Magdalena Moons, who was engaged to Francisco Valdez, the Spanish general in charge of the siege of Leiden. She convinced him to spend the night with her

and postpone a final assault on Leiden. The wind turned and the water rose, forcing the Spanish to withdraw.



Fredrik de Wit, *Leiden Town Hall*, hand colored print, in *Het Stedenboek*, c. 1698

In 1595, Lieven de Key won the competition to design a façade for the town hall, which was housed in a number of linked medieval buildings. Classical orders were used to give attention to two inscribed stones placed over the portals. They were inscribed in the vernacular rather than the usual Latin. One was the ‘blue stone’ from an altar in the St. Pieterskerk on which Count Willem II, the Roman King-elect, was supposed to have been baptized. The inscription memorialized the length and cost of the siege, and the city’s subsequent deliverance by the grace of God. The other description was a Calvinist one, advising the reader to be neither self-congratulatory in good times, nor anxious in bad times, since everything is the will of God and should be accepted as such. On the balustrade of the staircase, two naked children lean on an hour glass and skull, denoting the transience of life and the inevitability of death. The statues in the niches by the door are female personifications of Justice and peace.



Leiden Town Hall, Bree Straat



Leiden Town Hall, Bree Straat,
Broadway in New Amsterdam was named after this street.



Susanna van Steenwijck, *Lakenhal*, 1642, Museum de Lakenhal, Leiden

The largest and most central spaces of the Town Hall were used for trading, including a meat hall and a place for the quality control of Leiden's woolen cloth. Soon after the siege, the wool inspection was moved to a confiscated church. In 1602 the Town council supported a project by Isaac Claesz Van Swanenburg to produce drawings for eleven windows in the new Lakenhal, the Serge Hall. The window project was never realized, but in the next few years Swanenburg produced six monumental painted panels that document the importance of the woolen industry to Leiden. They celebrated both the workers and the control of the industry by town regulations agreed to by the Guild and town government. Four of these paintings show life-sized men and women as heroic figures working in the various stages of cloth production set against Leiden townscapes.

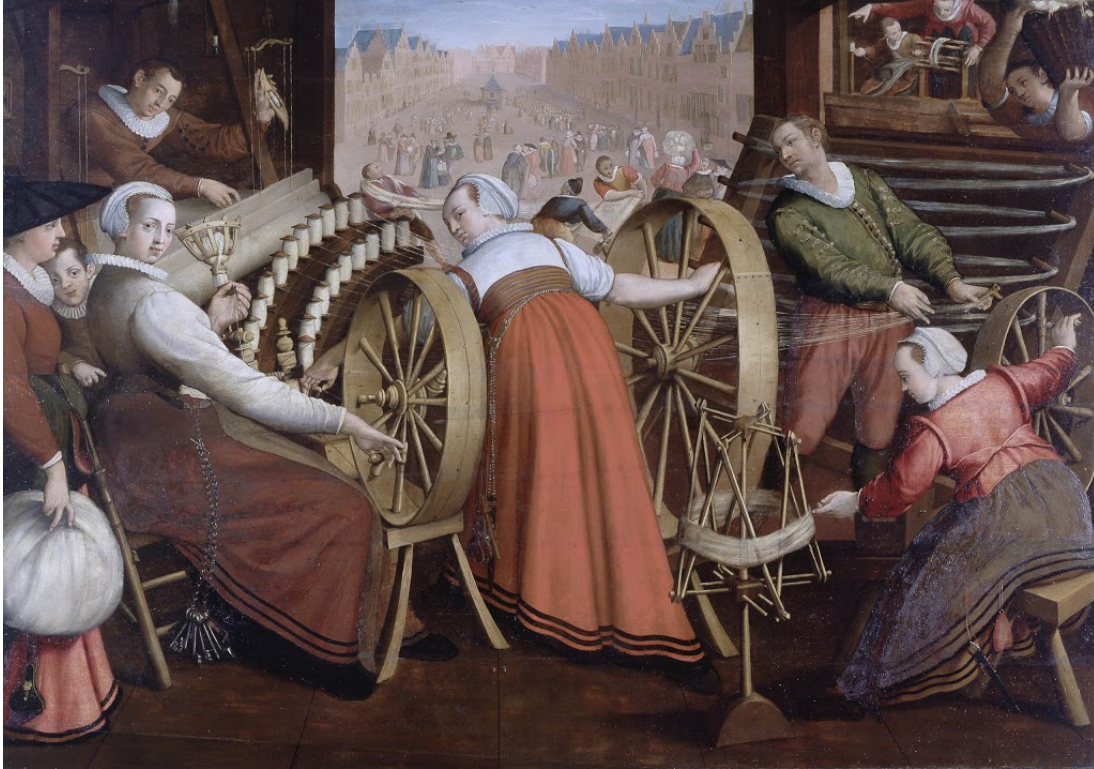
The Lakenhal was designed by Arent van 'c-Gravensande and built in 1640. It was the inspection hall for the Leiden textile industry. After the construction of the Lakenhal, the governors were allowed to spend 200 guilders of public money on paintings and other decorations. In 1869, it began to be used as Leiden's city museum.



Isaac Claesz Van Swanenburg, *Washing and Sorting of the Fleeces*, c.1607-12,
Museum de Lakenhal, Leiden



Isaac Claesz Van Swanenburg, *Shearing and Combing the Wool*, c.1607-12,
Museum de Lakenhal, Leiden



Isaac Claesz Van Swanenburg, *Spinning, and Weaving the Thread*, c.1607-12,
Museum de Lakenhal, Leiden



Isaac Claesz Van Swanenburg, *Fulling and Dyeing the Cloth*, c.1607-12,
Museum de Lakenhal, Leiden



Isaac Claesz Van Swanenburg, *The Maid of Leiden with the Old a New Draperies*, 1596-1601, Museum de Lakenhal, Leiden



Isaac Claesz Van Swanenburg, *The Maid of Leiden Receives the New Drapery Regulations*, 1596-1601, Museum de Lakenhal, Leiden



Abraham van den Tempel, The Leiden Maiden Receives the Statutes of the Cloth Industry, 1651, Museum de Lakenhal, Leiden

Van den Tempel was Mieris' teacher. Note that Lady Cloth wears a widow's veil, perhaps a reference to the fact that in Leiden widows of a cloth merchant could continue the business and be a member of the Guild.



Johan Blaeu, *City map of Leiden*, 1649, north on top, Scheepvaart Museum, Amsterdam

The growth of the textile industry brought a wave of immigrants to Leiden. Its population rose from about 10,000 in 1575 to 100,00 in 1660, when it was second only to Amsterdam. Despite the expansion of the city in 1611, 1644, and 1658, the city was overcrowded and suffered many plaques and outbreaks of other diseases. The worst was during the 1630s when the death-toll was 24,000 from disease. In 1606 just 85 people owned about two-thirds of the city's housing and 58.6% of the housing was rented. As the population rose, speculators built houses in all the open spaces and courtyards.

At the same time, the social atmosphere was disturbed by religious quarrels, epitomized by the dispute between two Leiden professors, Arminius and Gomarus, the first believing in free will and the second in predestination. This dispute divided the Republic as a whole and became part of the conflict between Prince Maurits and Johan van Oldenbarnevelt in 1618.



Academiegebouw Leiden University, Stedenboek van Frederik de Wit, 1698

In 1575 William of Orange granted a charter to Leiden for a new university, the first in the northern Netherlands. Within fifty years it had become a major university in Europe and its most important Calvinist university. It was originally housed in the St. Barbara convent, but in 1581 it moved to the former convent of the White Nuns. The Academy building had been a church whose interior was destroyed during the *beeldenstorm*. It is still used today by the University.



Academy Building, Leiden University

By the early 17th century it had become the most important Protestant University in Europe. It attracted such famous scholars such as Justus Lipsius, Franciscus Gomarus, Jacobus Arminius and Hugo Grotius, as well as students from all over Europe.



Jan Cornelisz Woudanus, *University of Leiden Library*, 1610, Willem Blaeu, *Stedenboek der Nederlanden*, 1649, Amsterdam



William Isaackz van Swanenburg, *Hortus Botanicus*, after Jan Cornelisz Woudanus, 1610, Rijksmuseum, Amsterdam

In 1590 the University of Leiden established a Hortus Botanicus behind the Academy building. The famous botanist Carolus Clusius was appointed prefect. It was Clusius who in 1573 first propagated tulips in the Netherlands. Contacts with the VOC resulted in the establishment of a famous early collection of plants from around the world. Although the original garden was only 35 by 40 meters, it had over 1,000 plant specimens. Herman Boerhave served as prefect from 1709 to 1730 and greatly contributed to the plant collection, especially species from Indonesia and South Africa, and to its publication of scholarly botany books.



Hortus Botanicus, Leiden



Hendrick Gerritsz Pot, *Flora's Wagon of Fools*, c. 1636-37, Frans Hals Museum, Haarlem

The painting is a critique of the Tulip speculation in the 1630s, which is often seen as the first capitalist market crash, although in fact its impact was largely confined to rich horticultural collectors.



Frederik de Wit, *Marekerk*, 1698, *Stedenboek*, 1698

The Marekerk was designed by Arendt van 's-Gravensanda. The main entrance was the work of Jacob van Campen in 1659. It is an octagonal building with the pulpit in the middle of the building. It was one of the first churches specifically built for the Reformed Church and became a model for new Protestant churches in the United Provinces.



Marekerk and Hartebrugkerk, Leiden

View of Leiden towards the north taken from the Burcht. The Marekerk was built in 1639 and the Catholic Hartebrugkerk in 1836.



Carol Lodewijk Hansen, Leiden after the Gunpowder ship Explosion of January 12, 1807,
Rijksmuseum, Amsterdam

In 1807 there was a huge gunpowder ship explosion on the Rapenburg, which blew out St. Pieter's famous stain glass windows and damaged the organ. Louis Napoleon can be seen on the left examining the damage.



Rembrandt, *Hannah and Simeon in the Temple*, 1627-28, Hamburger Kunsthalle, Hamburg

The young Rembrandt (1606-1669) was born in Leiden and attended its Latin School. He was the ninth child of a miller and baker's daughter. He was apprenticed to Willem Swanenburg (1620-23) right after the latter returned from Italy and was much influenced by Caravaggio's dramatic scenes of light and darkness. Swanenburg was famous for his hell scenes. Rembrandt moved briefly to Amsterdam to work with Pieter Lastman until he returned to Leiden in 1624. Most of Rembrandt's early paintings are biblical subjects. He moved from Lastman's crowded horizontal scenes to compact vertical compositions by eliminating the bystanders.

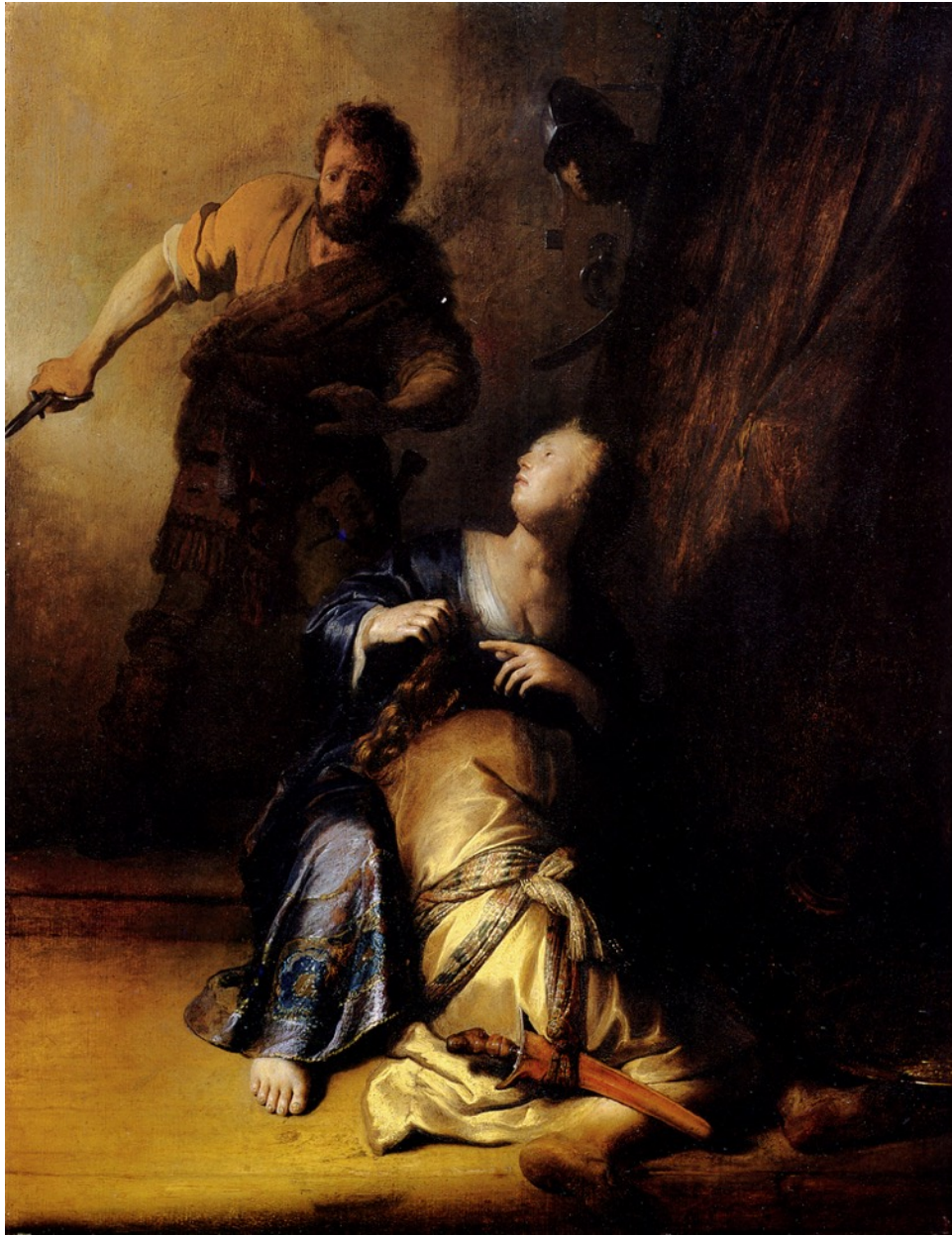
The art market in Leiden was satisfied by a few local painters, such as Isaac Claesz Van Swanenburg and his sons, Jacob (1571-1638) and Willem (1581-1612), and a few lesser known

landscape painters and the militia painter, Joris van Schooten. One of the problems was that the Guild of St. Luke had been abolished in 1673 and was not revived until the 1640s. The glass painters did create a new guild in 1615. The town held fairs for traveling art merchants in the town hall. Only in the 1650s did the Guild of St. Luke become strong enough to enforce registration, entry fees, and sale regulations.



Jan Lievens, *Rembrandt Portrait*, 1628, Rijksmuseum, Amsterdam

Jan Lievens (1607-1674) was the son of a Leiden tapestry worker and was trained by Joris Verschoten, 1616-18. At the age of ten he was sent to Pieter Lastman and spent two years with him in Amsterdam. Lievens and Rembrandt shared a studio when both returned to Leiden. Lievens was also a history painter. Both painted *tronies* that turned into portrait painting. Portraits were important to the commercial success of both Rembrandt and Lievens.



Rembrandt, *Samson and Delilah*, 1628, Gemäldegalerie, Berlin

The presence of Rembrandt and Lievens in Leiden attracted the attention of Prince Frederik Hendrik in 1628. His secretary, Constantijn Huygens visited them in Leiden and wrote of them as “noble painters . . . who can vie with the absolute geniuses . . . De Gheyn, Goltzius, Rubens, and van Mierevelt.” He marveled “that two of such prodigies of talent and skill should ripen from such humble seeds” (de Bièvre, *Dutch Art and Urban Cultures*, p. 230).

The Stadholder, Frederik Hendrik, and his wife, Amalia, purchased this painting. Rembrandt’s connection to the court greatly increased his prestige. He delivered five paintings to the Orange court in the early 1630s for 600 guilders each at a time, while paintings Leiden in the

1640s were often sold for six or seven guilders. In 1631 and 1632 both Rembrandt and Lievens left, he first to Amsterdam and the second to London, where he worked for Charles I.



Jan van Goyen, *Dune Landscape*, 1629, Staatliche Museum, Berlin

Jan van Goyen (1596-1657), who was born in Leiden and also left Leiden. He went to work in The Hague where he sold his famous landscapes to the aristocracy. He did his apprenticeship in Haarlem and worked in Leiden from 1618 to 1632.

Rembrandt, Lievens and Goyen all left because of the economic and health problems in Leiden at the time, the lack of a robust art market and the absence of a protective guild. Perhaps they also realized that their landscapes and history paintings did not find a ready market in the city at the time. All three used a technique of a freer, a thicker application of paint, and an unpredictable contrast between light and darkness. Their technique and their subjects were very different from those of Leiden's most famous painter, Gerrit Dou, who specialized in fine painting of domestic scenes, in which one or two people, young or old, often dressed as servants, are presented in precise detail performing a single task in a dark interior. Another possible issue for Rembrandt, Lievens, and van Goyen was Leiden's political and religious climate at the time. The victory of the conservatives at Leiden University in the 1610s and 1620s saw liberal professors lose their jobs and leave the city. Public life was dominated by the Brabant immigrant textile merchants, whose strict Calvinism did not see art as a sensual pleasure or as a medium for expressing mental or emotional unrest and skepticism. From a Calvinist perspective, the realistic paintings of Dou might have been considered more moral and educational than art that was more imaginative or narrative.



Jan Steen, *Girl Eating Oysters*, c. 1656-60, Mauritshuis, The Hague

Another Leiden born painter, Jan Steen (1626-1679) was twenty years younger than Rembrandt and felt comfortable producing a moral art that was full of irony and comedy. His family owed

its wealth to brick making and brewing. His father inherited a brewery and was among Leiden's wealthiest citizens. Jan himself ran a brewery in Delft for three years and a tavern in Leiden for the last seven years of his life. In 1646 he entered the University of Leiden's Faculty of Letters, which meant that he must have attended a Latin academic school. Two years later he was inscribed as a painter in the newly re-established Guild of St. Luke. Whatever his experience at Leiden University may have been, he delighted in exploiting a wide range of literary sources and clever visual puns in his later predominantly narrative work, which embraced a wider range of genres and source material than any other painter of the United Provinces. By the 1650s he felt free to use portrait and history painting and place them into genre scenes. He used theater characters and representatives of all classes and ages as his subjects, which greatly widened the potential market for his work. His visual sources came mostly from the contemporary Netherlands and his narrative sources were drawn from the Bible, classical texts, and contemporary literature and folklore.

He started out as a landscape painter in Haarlem, but his landscapes focused on narratives that portrayed the human condition as ludicrous. He moved to The Hague, where he married Margriet van Goyen, Jan van Goyen's daughter, then to Delft and spent some time in Warmond (not far from Leiden). After his wife died, he remarried and spent the rest of his life in Leiden. He produced between 350 and 700 paintings, but only 40 are dated. The majority of his work found buyers in Leiden. They were mostly bought by the professional and commercial classes. Steen was in close contact with Frans van Mieris and he was well aware of Dou's success in his Warmond and Leiden periods.

Many of Jan Steen's paintings look a lot like Dou's pictures of servants except that Steen's *Girl Eating Oysters* depicts an upper class young woman. The *Girl Eating Oysters* also offers a class distinction, since behind her are two servants are preparing oysters. The young woman is looking at us coquettishly while preparing an oyster. Oysters were known as an aphrodisiac, and this young lady seems to be offering more than just good food. She has even peppered the oyster. This small painting is meant to be studied close up. Thus, Steen painted it very precisely and in great detail, as can be seen in the silver tray with bread and salt, for example. Or the fashionable jacket with fur and velvet – you can almost stroke it.



Jan Steen, *Acta virum probant* (*Actions prove the Man*), c. 1659, National Gallery, London

Within a dark interior, a demure young girl is absorbed in playing a harpsicord. She is the center and her blue and yellow dress captures our attention. A thin and dark man, clad in gray, leans broodingly over the virginal, the lid of which carries the inscription *Acta virum probant*. He lowers his gaze to the keyboard and the girls' hands and her lap. She is absorbed in the music or fantasizing about his future actions. These might be frustrated if the girl is as devout as the inscription in front of her suggest, *Soli Deo Gloria* (*Glory to God*). The painting reveals an interest in the silent tension between men and women before any possible action occurs. He may have been influenced by Vermeer or Ter Borch during his stay in Delft, but the setting of the archway and the shallow dark interior more strongly reflects Dou and Leiden.



Jan Steen, *Bathsheba Receiving David's Letter*, 1659-60, Private Collection

This biblical version of the tension between men and women suggests action rather than the stillness of Vermeer's interiors. Endowing this fashionable and contemporary young women with Biblical authority might provide an alibi for an extra-marital relationship.



Jan Steen, *Portrait of Maria Johanna van Wassenaer*, 1660, Mauritshuis, The Hague

Steen received only two known direct commissions. This large work, known also as *The Poultry Yard*, presents a very well-dressed little girl surrounded by exotic farm birds with a view of a large house behind her seen through an arched gateway. The girl was the six-year old Jacoba Maria van Wassenaer, who at the time lived with her father at Lokhorst Castle, a fortified house near Warmond. Steen lived in the village nearby. It is a painting of refined brushwork in which he meticulously paints the pretty young girl, the exotic animals, minutely observed objects, and two awkward looking servants. This is an aristocratic version of the kitchen maid or shepherdess paintings that were popular in Leiden.



Jan Steen, *Self-Portrait with a Lute*, 1663-65, Thyssen-Bornemisza Collection, Madrid

Steen often included himself in his pictures, usually laughing heartily in a group portrait. The inclusion of himself disguised as a fool, laughing bystander, lover or merry lutenist in many of his genre and history paintings shows his interest in conflating art and life and his adaptation of the Leiden preoccupation with the relation between *schijn* (appearance) and *werkelijkheid* (reality).



Jan Steen, *Self-Portrait as a Serious Burgher*, c. 1670, Rijksmuseum, Amsterdam

Should the viewer be more impressed by the appearance of a theatrical lute player or the reality of a sober burgher, whose ambiguous smile puts into doubt his apparent sobriety?



Jan Steen, *Worship of the Golden Calf*, c. 1675, North Carolina Museum of Art, Raleigh, NC

In his late Leiden years, Steen returned to narrative history painting and to the inspiration of Lucas van Leiden. Here he chronicles the shortcomings of the human race. For Lucas the subject might have referred to the perils of religious disobedience. For the Catholic Steen and his potential Leiden clients, it might have had more to do with the perils of partying.



Jan Steen, *Garden Party*, 1677, Private Collection

This is one of five garden party paintings Steen produced in his later years, which featured upper class subjects. The town house in the background resembles the Paedts family residence at Rapenburg 19 in Leiden. The coat of arms of the family are embroidered on the cushion in the foreground. The two children blowing bubbles might be a cautionary tale for this wedding celebration.



Gerrit Dou, *An Old Woman Reading*, c. 1631-32, Rijksmuseum, Amsterdam

The book is rendered in such detail so that we can see what she is reading. It is the beginning of chapter 19 of the Gospel according to Luke. It states that those who wish to do good, should give away half of what they own to the poor. Her expensive clothing suggests that despite her age, she is still attached to her worldly goods.

Gerrit Dou shared Steen's precision in painting and a key sense of irony. He grew up in Leiden and hardly ever left the city. His father taught him glass engraving, which used very fine strokes and detail in a small and often arched format. It also emphasized luminosity and transparency. He grew up in a comfortable and disciplined craftsman environment. His father left him three houses on the Korte Rapenburg, where he lived. He had his studio on the Galgenwater nearby. He never married and was looked after by his niece, who may have been a model for some of his young women pictures. His women have a low key sexiness and his small paintings offer none of the drama as those of Steen. He was Rembrandt's first pupil between 1628 and 1631. However, his style was very personal and did not betray the influence of his masters. About 200 paintings have been attributed to Dou.



Gerrit Dou, *The Quack*, 1652, Boijmans van Beuningen Museum, Rotterdam

The Quack is Dou's largest painting. It draws on a long emblematic tradition of the differences between the sensual, active and contemplative life. The quack and the public he deceives belong to the sensual world. The farmer on the left takes an active part in life. Dou, the painter, pictures himself peering out of the hallmark round-arched stone window represents the contemplative life. By positioning himself next to the painter, he comments on himself as also a quack, since both of them are out to fool ordinary gullible people, but his craft, his intellectual agenda and his human insights combine to do so in a pleasant and educational way.



Gerrit Dou, *A Woman holding a dead Cock*, 1650, Museum de Louvre, Paris

This is also known as *The Dutch Housewife*. Images of a maid servant are usually associated in this period with a sexual undertone. Eddy de Jongh argued that hunted birds and animals were synonymous with sexual encounters. The Dutch word for birding is *vogelen*, which also means to copulate. A cock as a bird, refers to the male sex organ. A cock can also be seen as hanging on the wall in the *Kitchen Maid*.



Gerrit Dou, *Young Woman Pouring Water*, c. 1655-65, Museum de Louvre, Paris

Pouring water was an emblem of education. The emblem states that “children absorb knowledge as water fills a bowl.”



Gerrit Dou, *A Girl Chopping Onions*, 1646, The Royal Collection, London

The picture is on a minute scale and is a perfect demonstration of the art of the *fijnschilder*. The activities of maids were one of Dou's favorite themes, in which he could not only indulge in brilliant passages of still-life painting, but also pursue genre themes. Lascivious kitchen maids were frequently the subject of comedy literature in seventeenth-century Holland, and painters emphasized their charms by the use of symbolism based on contemporary emblem books or proverbs. Thus, the empty bird-cage may be an allusion to loss of virtue and the dead fowl is a double entendre - the Dutch word *vogel* (bird) was also a slang term for 'copulation'. Many of the utensils in the picture - such as the candle, pestle and mortar, and the jug - have sexual connotations. In addition, the kitchen maid looks straight out at the viewer while suggestively engaged in chopping onions, which in the seventeenth century were used as an aphrodisiac. All these disparate aspects, however, might be united in a wider meaning personified by the two figures: the small boy standing for innocence and the girl for experience.



Gerrit Dou, *A Young Woman at Her Toilet*, 1667,
Museum Boijmans van Beuningen, Rotterdam

Through an open curtain we see a wealthy young woman at her toilet. The open door of the birdcage suggests that she has lost her virginity.



Gerrit Dou, *The Dropsical Woman*, 1663, Museum de Louvre, Paris

Many critics consider this painting to be one of his masterpieces. Studying a woman's urine was seen as a method of determining whether she was pregnant.



Gerrit Dou, *The Night School*, c. 1660-65, Rijksmuseum, Amsterdam

Dou was famous for his night scenes. In a dark classroom, the school master raises an admonishing finger at a boy standing in the shadow, while a girl diligently recites her lesson by the bright light of a candle. The candle represents the light of knowledge. He demonstrates his skill of rendering artificial light by including four different light sources.



Gerrit Dou, *Astronomer by Candlelight*, c. 1655, Getty Museum



Jacques de Gheyn, *Vanitas Still-Life*, 1603, Metropolitan Museum of Art, New York

De Gheyn was a wealthy Leiden amateur artist best known as a draftsman, but he was also a painter and engraver. This panel is generally considered to be the earliest known independent still life painting of a *vanitas* subject. The skull, large bubble, cut flowers, and smoking urn refer to the brevity of life, while images floating in the bubble—such as a wheel of torture and a leper’s rattle—Spanish coins, and a Dutch medal refer to human folly. The figures flanking the arch above are Democritus and Heraclitus, the laughing and weeping philosophers of ancient Greece.

The inspiration of Leiden artists to paint *vanitas* skulls may have come from the skull pictured on the Town Hall steps. Self-portraits by themselves are an emblem of mortality. Dou painted twelve self-portraits, Mieris produced seven, and Steen did two, but he pictured himself in at least 35 of his paintings. Rembrandt was the champion of self-portraits with 55. The artist’s self-portraits were also advertising that proclaimed that the painter was a special human being with something special to offer, but they were also a *vanitas* works.



David Bailly, *Artist with Vanitas Objects and Self Portrait*, 1651, Museum de Lakenhal, Leiden
 David Bailly was another Leiden painter who produced this vanitas portrait with emblems of mortality, such as an hour glass, skull and soap bubbles floating in the air. He painted many pictures with a skull.



Gerrit Dou, *Vanitas with Boy Blowing Bubbles*, c.1635-36,
 National Museum of Western Art, Tokyo.



Frans van Mieris the Elder, *The Doctor's Visit*, 1657, Kunsthistorisches Museum, Vienna

Frans van Mieris (1635-1681) was the son of a goldsmith in Leiden and Gerard Dou's most famous pupil. He acquired the traits of a *fijnschilder*. Like Dou, most of his paintings were small. Those of Mieris rarely exceeded 12 by 15 inches. The smaller ones were often kept in a highly decorated box, which could be opened like a book, and together were prized as an intriguing curiosity. The subjects in which he excelled were those in which he illustrated the habits or actions of the wealthier classes; but he also sometimes succeeded in homely incidents and in portraits. He frequently also provided an allegory. His composition sometimes uses the framework of a window and were often enlivened with greenery and adorned with bas-reliefs within which figures are seen to the waist, akin to those of Dou.

The paintings of Mieris usually provide more emotional interaction between the protagonists than those of Dou. He also made the surface even smoother than Dou's by adding a fine layer of gold to the surface. Dou and Steen had already produced doctor visit paintings with realistic, theatrical and metaphorical implications. One of Mieris' patrons was a wealthy Leiden doctor who had twelve Dou and seven van Mieris paintings in his collection. This was Mieris' first known dated painting. He made a number of other doctor visit paintings. Van Mieris was even more popular than Dou in Leiden. His popularity was helped by his sons, Willem (1662-1647) Jan (1660-90), and a grandson, Frans van Mieris the Younger (1689-1763) who copied many of his paintings and produced similar original genre works.



Frans van Mieris the Elder, *Pictura*, 1661, Getty Museum, Los Angeles

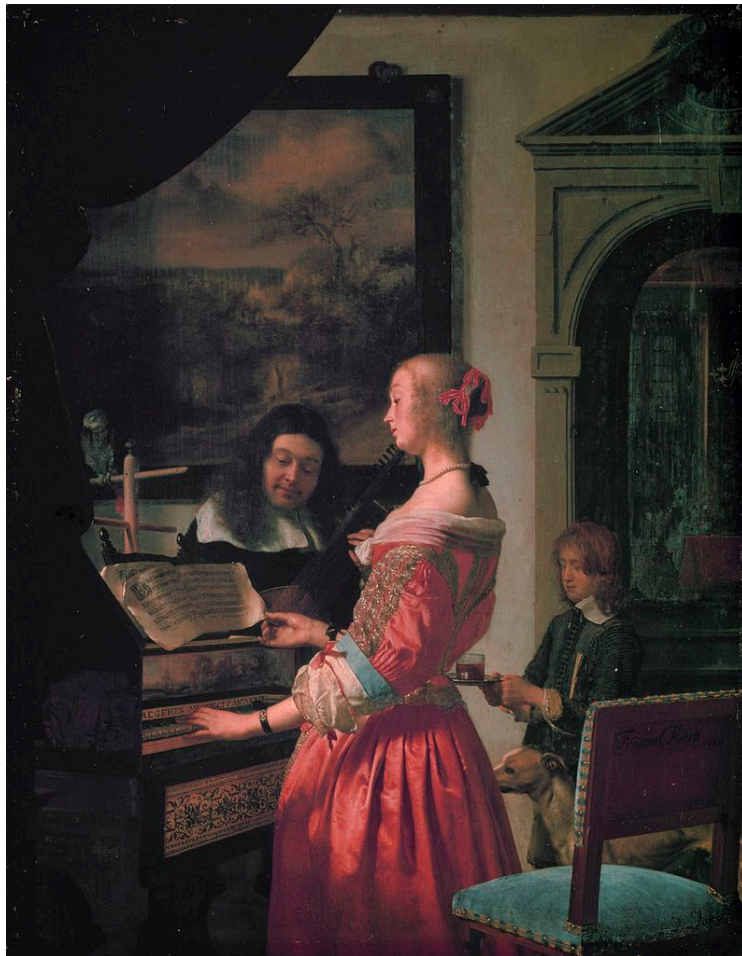
This miniature features van Mieris' wife as the muse of painting. Around her neck hangs a mask, the symbol of painting's deceit and the power of simulation. Note the arch with a dark background akin those of Dou. The painting is executed on a copper plate no bigger than a hand, 8.2 by 13.6 cm. His small paintings required a great deal of craftsmanship, attention to detail, and time. They were designed to be seen close up, just like the cloth inspectors studied the woolen cloths closely with a magnifying glass before affixing the famous Leiden cloth seal. As a university town, with many well-off international students, his paintings could be easily exported in a decorated box.



Frans van Mieris the Elder, *Cloth Shop*, 1660, Kunsthistorisches Museum, Vienna
 This is a panel painting, 55 by 43 cm. Archduke Leopold Wilhelm of Austria, the Governor of the Southern Netherlands from 1646 to 1656, became one of van Mieris' first foreign aristocratic admirers and collectors. He was later joined by Cosimo III, the Grand Duke of Tuscany, who reputedly sold this painting to Leopold for 2,000 guldens at the age of twenty-five.

There are plenty of double *entendres* in this Leiden painting of a cloth shop. A virile young man takes the chin of a dainty young woman in one hand and silk “stuff” in the other, while negotiating over the counter. However, over the fireplace is a picture of Eve grieving over the death of Abel, a strong reminder of the transience of human passions. In the dim interior can be seen a variety of textiles. Dou and van Mieris were praised for their capacity to seduce the viewer with their ability to portray different cloth textures. Leiden was not only famous for its woolen lakens but also its silks, velvet and linen products.

Women were prominent in many Leiden paintings. They were pictured engaged in spinning, embroidery, and knitting, as well as consumers as in this painting. The manufacturing process went through as many as ten stages in the hands of separate workers, many of them lived in different parts of the town so that they often had to go into public streets to work and to transport products. Women were also cloth traders and 98 out of 131 registered second-hand clothes traders in Leiden were women. An Italian traveler in the late 16th century commented on Leiden’s “very beautiful and white women” (De Bièvre, *Dutch Art and Urban Cultures* p. 248). The Leiden paintings of young women servants in an alcove against a white background emphasizes their whiteness.



Frans van Mieris the Elder, *Woman at a Harpsicord*, 1658, Staatliches Museum, Schwerin.



Frans van Mieris the Elder, *The Broken Egg*, c. 1660-81, The Hermitage, St. Petersburg

The maid contemplates a broken egg, which was often used as a sexual symbol.



Frans van Mieris the Elder, *Brothel Scene*, 1658, Mauritshuis, The Hague



Frans van Mieris the Elder, *Dutch Courtship* also known as *The Oyster Meal*, 1675.
Fitzwilliam Museum, Cambridge University, Cambridge

Oysters were also used as a sexual symbol.



Frans van Mieris the Elder, *Teasing the Pet*, 1660, Mauritshuis, The Hague

Stroking the pet was also widely used as a sexual symbol.



Frans van Mieris the Elder, *Woman Writing a Letter*, 1680, Rijksmuseum, Amsterdam.

Women writing letters were painted by a number of painters of the period, including Mieris and Vermeer. The Dutch Republic had the highest rate of literacy in Europe and middle and upper class women were educated.



Frans van Mieris the Elder, *A Peasant Inn*, c. 1655-57, Museum de Lakenhal, Leiden.

Paintings of peasants had been popularized in Flanders in the sixteenth century. They were far less common in the United Provinces in the seventeenth century but continued to be produced.



Frans van Mieris the Elder, *The Death of Lucretia*, 1679, Private Collection

This is an example of the gradual shift in the late 17th century from modern genre paintings to historical pictures.



Frans van Mieris the Elder, *Gyges Spying on the Wife of Kandaules*, 1670,
Staatliches Museum, Schwerin

There were very few nudes painted in Leiden during this period. Perhaps in a textile town, beautiful women should only be clad in silk or wool. A Leiden collector commissioned three nudes by Dou but their whereabouts are unknown. For van Mieris nudes were also rare. The Lydian king Kandaules boasts about his wife's beauty to his friend Gyges, and even offers him the opportunity of stealthily watching her undress in the marital bed chamber so that he can admire her in full glory. On learning of the scheme, she uses her power and demands that Gyges must either be put to death or kill her husband, and so acquire both her and the crown.



Quirijn van Brekelenkam, *Interior of a Taylor's Shop*, 1653,
Worcester Art Museum, Worcester, MA

Born in Zwammerdam, little is known about his life. Brekelenkam (1622/30-1669/1679) was a pupil of Dou and worked and died in Leiden. His more rustic, and much cheaper, paintings, with somewhat looser brushwork, were sold locally. He was quite prolific. The subject of tailor shops was quite unusual but it paid homage to Leiden's textile industry.



Jan van Goyen, *View of Roukoop*, 1642, Museum de Lakenhal, Leiden.

Trekvaarten na 1665

Totale lengte:	658 km
Aantal reizigerskilometers per jaar:	75 miljoen in 1695
Aantal door trekschuiten verbonden steden:	39
Aantal trekschuiten:	300 in 1715

Het netwerk van trekvaarten in Holland, Friesland en Groningen in 1665. De trekvaart Haarlem-Leiden vormde daarin een belangrijke schakel. (Uit: *de Vries Barges and capitalism*)



The view above is the *trekvaart* (a canal with a tow path) along the Vliet south of Leiden. During the early seventeenth century, a system of *trekvaarts* was constructed in the United Provinces, which provided inexpensive, efficient and scheduled public transportation that linked all the major towns in Holland, Friesland, Groningen and along the Zuiderzee.



Salomon van Ruysdael, *De Trekschuit*, c.1650, Rijksbureau voor Kunsthistorisches Documentatie



Jan van Goyen, *View of Leiden from the Northeast*, 1650, Museum de Lakenhal, Leiden



Reiner Noods, *Trekschuit*, etching, c.1652-54, Gemeentearchief Amsterdam



J. Timmerman, *De Pallemaillebaan with Trekschuit in Leiden*, 1788, in Martine van der Wielen-Goede, *Nieuwe Trekweg Langs de Vliet*, 2007.



P.C. de la Farque, *Trekshuit Terminal*, c. 1778, aquarelle, Regionaal Archief, Leiden



Contemporary trekshuit on the Vliet south of Leiden