An Artistic Tour of Holland c. 1500-1700, I: The Hague

Gerard M Koot Professor Emeritus of History University of Massachusetts Dartmouth 2018

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.

This document is 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. The idea for the course and its chief source is Elizabeth de Bièvre, *Dutch Art and Urban Cultures, 1200-1700* (2015). Other useful sources include:

- Alpers, Svetlana, *The Art of Describing: Dutch Art in the Seventeenth Century* (1983). This is the classic study that argues that the main characteristic of Dutch Art during its Golden Age can be characterized as the art of describing.
- Baer, Ronni, Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer (2015).
- Blom, J.C.H. and E. Lamberts, *History of the Low Countries* (1999). This is a good introduction to the history of the Low Countries as a whole from earliest times to the late twentieth century. The chapters on the sixteenth and seventeenth centuries are a good introduction to why the northern and southern regions eventually became independent states.

- Cook, Harold J. *Matters of Exchange: Commerce, Medicine and Science in the Dutch Golden Age,* (2007). Cook argues that the scientific revolution of the early modern period owed a great deal to empirical science and that the Dutch were at the center of this methodology.
- Franits, Wayne, *Paragons of Virtue: Women and Domesticity in Seventeenth Century Dutch Art* (1993). A study that deals with the depiction of women in Dutch art by a scholar who puts more emphasis than Alpers on the use of symbolism in Dutch art of the period. Franits, Wayne, *Vermeer*, (2015).
- Israel, J. I., *The Dutch Republic: Its Rise, Greatness and Fall, 1477-1806* (1995). This is the standard work and the most comprehensive study in English (over 1200 pages) on the history of the Dutch Republic during the early modern period.
- Prak, Maarten, *The Dutch Republic in the Seventeenth Century* (2005). This is the best short study of the Dutch Republic during its Golden Age in English.
- Schama, Simon, *The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age* (1987). This is a substantial study of Dutch culture in the Golden Age. It sold many copies and is well written but some of his interpretations are controversial.
- Westermann, Mariet, *A Wordly Art: The Dutch Republic 1585-1718* (2005). This is the best short introduction to Dutch art in the Golden Age.
- Wieseman, Marjorie E., Vermeer's Women: Secrets and Silence, (2011).

The Provinces of The Netherlands Today



The Netherlands in 1250





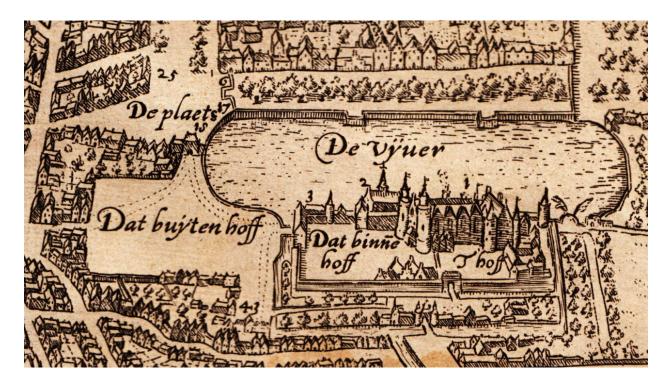
George Braun and Frans Hogenberg, Map of The Hague, 1617

The Hague developed in the thirteenth century in the area behind the dunes of the North Sea between the Rhine and Maas deltas. The region had been under the North Sea until about 7000 years before it was settled. Over time the tides created sandbanks that slowly moved westward and salt water was replaced by river water in the marshy region. From the eleventh century onwards the marshes were drained by canals and creeks, allowing forests and wildlife to develop. Meadows were used for cattle and some arable agriculture developed on its sandy soils (including flower bulbs in more recent times). South of The Hague, the alluvial clay deposits from the Maas river saw the growth of market gardening.

The county of Holland was founded in the ninth century as part of the German Empire, but it was long a poor cousin compared to the neighboring counties of Utrecht, Brabant and Flanders. The oldest reference to "die Hage," probably a farmhouse protected by a 'haag' is in a 1242 document signed by the 15-year-old count Willem II. He was elected King of the Romans

by the Prince-Electors of Germany in 1247, but died before his installation as German Emperor. He had established his seat at The Hague on a firm strip of sand with a source of fresh water protected by the dunes on the west and surrounded by a mature forest ideal for hunting. There was no community to compete with him in this isolated area and thus he established an autonomous administrative and military power base near the dunes. Even though the settlement gradually grew into a city, it remained a village without self-government until the 19th century, as other towns in Holland did during the late medieval and early modern period. Instead, it remained under the control of the court and central government institutions.

Lodovico Guicciordini, *The Binnenhof and Its Surroundings*, c. 1600, *Belgiae Inferioris descripto*



William II's son, Floris V (1254-96), constructed the Grote or Ridder Zaal, Great Hall or Knights Hall next to his father's house. At 38 by 18 meters, it was one of the largest brick secular structure north of the Alps at the time and was comparable to the residences of European kings and wealthy dukes. In the 15th century, the Burgundians were still impressed by the buildings and its surroundings. it remains in use today.

In 1279 Floris founded the Order of St. Jacob to signal his authority and loyal status and established himself as an important count within the European aristocratic hierarchy. The Order was created before the better known Order of the Garter in England in 1348 and the Burgundian Order of the Fleece in 1430. Floris' orientation was international. He visited Edward I in England several times. The Ridder Zaal was inspired by the Palace of Westminster. He also built a Chapel beside it with an English rectangular choir. The chapel contained a relic, a splinter of

the 'true cross,' he obtained from Louis IX in France, which inspired communal festivities and ceremonies. He was known as *des keerlen God*, the God of the peasants and his government was probably beneficial to ordinary people in the area. However, he failed to unite Holland's aristocracy behind him and was murdered by a group of them.

Floris' son Jan I died three years later without issue and the title of Count of Holland passed to the House of Hainaut (today in France) and The Hague lost its importance as a seat of government. Nonetheless, its court buildings were impressive. A large brick castle surrounded the Ridder Zaal. With the Chapel, this constituted the Binnenhof, or Inner Court. The area also housed administrative buildings, stables, gardens, bathhouses, and a bowling alley. To the West was the Buitenhof, or Outer Court, with more service buildings. The main gate from the Buitenhof, known as the Gevangenpoort, Prison Gate, led to the *Plaats*, an area that belonged to the village, which supplied the needs of the court and where the Church of St. Jacob was built.

The three counts of Hainault that followed Floris V in the first half of the 14th century spent little time in The Hague. In 1345 the lake was dug, known as the hofvijver, which still exists today, and several broad avenues lined with trees were laid out that allowed for the construction of large brick townhouses by local notables, known as the Hofkwartier, which included the Kneuterdijk, Voorhout and Vijverberg. The Hague was, and is, very different from the crowded narrow streets typical of other Dutch cites.

One corner of the triangular open space of the Plaats provided access to the Buitenhof. Toward the west lived the burgher community and toward the east the elite had their houses, including the fortified houses of the Brederode family, and the Lords of Egmond and Wassenaar. This was also where executions took place and tournaments were held. Here the public could see the court returning from a hunt or excursion. These events became more frequent when the Dukes of Bavaria inherited the titles of Count of Holland and Zeeland in 1387. Albert and his wife, Margreta of Cleve were active in the community. Their daughters were baptized in the chapel with public pomp, and they sponsored the Shrove Tuesday tournament, founded a Dominican monastery, and patronized the arts, including commissioning a famous illuminated manuscript, *Book of* Hours dedicated to Margaret in 1398. Albert was also a patron of literature, philosophy and theology in the vernacular language of Middle Dutch. The language was a dialect of *niederdeutsch*, or lower German, a reference to the rivers that came from the higher land of the interior, such as the Rhine and the Elbe. The language of the Dutch and the Flemish is today called Nederlands, which in English is called Dutch.

Adriaen van de Venne, *Cavalcade of the Princes of Orange-Nassau*, 1621, Hessisches Landesmuseum, Darmstadt



Adriaen van de Venne, although born in Delft in 1589, spent almost his whole working life in The Hague and died there in 1662. He painted many pictures of the Winter King and Queen, the princes and princesses of Orange and the counts of Nassau, as well as innumerable grisailles of The Hague street life. He is well represented in European galleries.

Eight men are dressed in courtly attire with tall hats and accessories that indicated high rank. The four on horseback dominate the picture. Only the heads of the others are visible but they are painted in such a way that it appears that they are also on horseback. The horses, although properly proportioned appear too small for the riders. Prince Maurits is on a spirited dapple-grey horse, on the left. He became the senior Orange Prince in 1618 and dominates the picture. Next to him is his younger half-brother, Prince Frederik Hendrik, and his nephew, Frederik, the Winter King of Bohemia and Elector of Palatine. In addition, we see his deceased half-brother, Orange Prince Felips Willem with Nassau the counts, Willem Lodewijk, Stadholder of Friesland, John Ernst, and Johan Lodewijk, all famous military leaders. Several page boys are on the side. In the fields are other courtly gentlemen. The spire of the Hague's St. Jacob can be seen in the distance.

The small painting on copper may have its roots in Venne's work as a designer of printed emblems. The painting is a powerful propaganda piece for reopening the war with Spain after the twelve-year truce of 1609-21 and the power of Prince Maurits in the Republic, who had just tried and executed the Secretary of State, Oldenbarnevelt. Maurits had also recently replaced local town council leaders with his own favorites. The picture was reproduced in print and in both small and monumental paintings. Van de Venne also painted portraits of Maurits and Frederik Hendrik, as well as a posthumous portrait of William I. These iconic portraits were widely reproduced and bought by individuals as well as institutions.

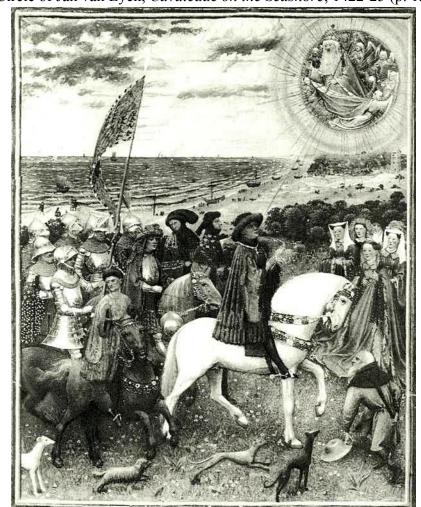
The small size of the *Cavalcade* painting recalls the medallions of emperors from antiquity and there was a revival of this style in the early years of the Republic. Depicting the Prince of Orange on a horse followed a long tradition of depicting aristocrats and military leaders on or with horses and is quite a contrast with the depiction of urban leaders in group paintings by Frans Hals or Rembrandt.

Circle of Jan van Eyck, *Fishing Party*, colored drawing on panel, ca. 1421, Musée de Louvre, Paris



The famous Flemish painter Jan van Eyck worked at the court in The Hague between 1422 and 1424. Van Eyck was already well known and he worked in The Hague with two assistants, which was unusual at the time. The picture depicts court life in the period. A group of women are pictured on the left in grisaille on one side of a stream, while on the other side a group of

chivalrous men pose in their colorful formal clothes. On the right is Jan of Bavaria and on the left is his niece, Jacoba of Bavaria. Both are decorated with the Order of St. Anthony, a military order founded by Duke Albert in 1382. The fishing imagery refers to the Hoekse (Hook) and Kabeljauwse (Cod) factions that fought a bloody civil war in Holland. The Castle in the background depicts The Hague in a lovely dune landscape that represents the disputed territory between two rivals for the rule of Holland.



Circle of Jan van Eyck, Cavalcade on the Seashore, 1422-25 (p. 15)

The original picture was lost in a fire. This is an early 20th century photograph. It shows Duke Jan of Bavaria, a pretender count of Holland on a white stallion arriving on the beach near The Hague after his defeat of his niece, Jacoba, who is pictured on one side with noble women. The Duke holds his hands up to God thanking him for his victory and a farmer kneels in front of him accepting his authority. After the death of Jan, Jacoba of Bavaria could not maintain power and Philip, Duke of Burgundy, a grandson of Duke Albert, successfully acquired Holland and Zeeland in 1432.

The Burgundian Dukes, however, played on a larger European stage and spent very little time in Holland. Charles the Bold summoned representatives of the northern Provinces to meet in The Hague as the States General, which became regular after 1464. The Hof van Holland, the Court of Justice and an accounting office for the north were situated in The Hague. In the first half of the sixteenth century, the Habsburg Emperor, Charles V, who had inherited the Burgundian territories also rarely visited The Hague and did not stay long when he did. He made sure, however, that h his symbols of power were present in Holland and maintained the The Hague as the center of government in the Northern Netherlands. After his retirement to Spain 1555, his is son, Philip II, appointed the first stadtholders and the high officials in the Low Countries.





In the manuscript above, Philip the Good of Burgundy receives a collection of the privileges of Holland and Zeeland. The *magster registry Hollandiae*, the author of the manuscript, with the order of the Golden Fleece in his collar, presents it to the Duke. He is surrounded by the eighteen Holland nobles, all with their own coat of arms. This is a reminder to the Duke that governance is shared between the nobles and the duke in the Low Countries.

Seals of The Hague, National Archives, The Hague



Left—the Seal of the magistrates of The Hague was in use from 1307-1546. The alderman had already negotiated privileges in the early 14th century, such as the right of fishermen to be exempt from tolls and the digging of a canal, the Spui, which connected the village with the Maas. The latter was crucial to the import of English wool through Dordrecht. The textile industry in The Hagfue declined dramatically from in the late 15th century from competition from Delft and Dordrecht. The first recorded Guild in The Hague was that of the carpenters in 1392. The St Lucas Guild for painters, glassworkers, manuscript illustrators and embroiderers was n not established in The Hague until1463.

Right—Detail of the bronze Iehsu bell on the Coat of arms of The Hague,1541, St. Jacob Church, The Hague.

Charles V supported the renovation of the St. Jacob Church after the fire of 1538 and donated the Iehsu bell. The stork with an eel in its beak became the emblem of The Hague. Since the 14th century, storks frequented the Hofvijver and helped clean the streets of fish remains. They were

associated with happy family life and prosperity. Traditionally Dutch children had been told that storks brought babies. They also symbolized filial piety and service to others. By the mid-15th century there were two dozen stork nests on buildings in the town. In 1585, the stork image became the official coat of arms and it remains that to this day.

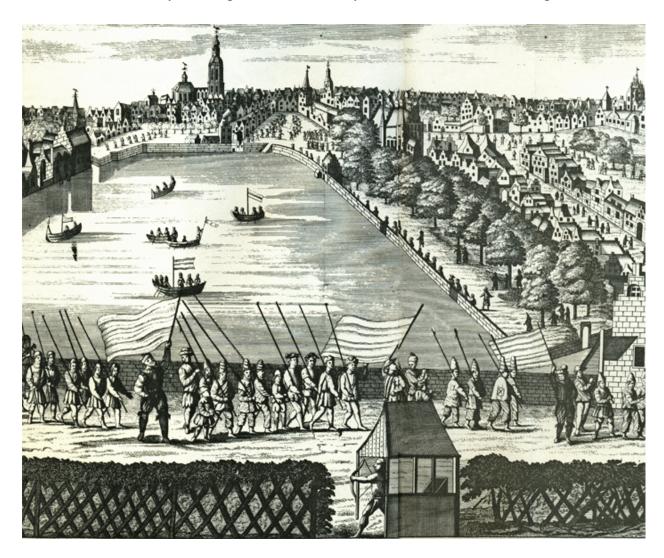
Gerrit van Giesen, Kloosterkerk, c. 1730, in Beschrijving van 'S Graven-hage (1730-39)



In addition to earlier abbeys nearby, the popularity of the Devotio Moderna saw the establishment of four convents in The Hague in the 15th century. The St. Elizabeth Convent, founded in the early 15th century, supported by Philip the Good, was socially the most important and was a refuge for women from court and noble families. A Dominican Kloosterkerk was originally built with the support of Margaretha of Kleef in about 1400. It burned in 1420 and was rebuilt with the support of Philip the Good. It was enlarged in 1540, severely damaged during the *Beeldenstorm* (iconoclasm) in 1566, and was restored in the early 17th century as a Reformed Church. It still exists and holds regular services, which were occasionally attended by the now

retired Queen Beatrix. The convents in The Hague in the 15th century were wealthy institutions with substantial landholdings. They had their own vegetable gardens, stables, bakeries and arable land outside of town. Convents also earned money from spinning and weaving. The Reformation led to their decline. During the 1570s, the state closed the abbeys and convents and expropriated their property. The result was a dramatic loss of patronage for artists.

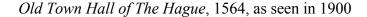
Militia of The Hague, late 16th century, Geschiedenis van Den Haag



Burgundian rule over the Netherlands ended in 1482 with the death of Mary of Burgundy. Her son, Philip the Handsome was only four years old at the time and his father, Maxmillian of Austria, became regent of the Netherlands until 1594 when Philip turned 16. Two years later he married the Infanta Johanna, heiress to Aragon and Castile. Their son, Charles, was only six years old in 1506 when his father died. Charles became King of Spain in 1516, Archduke of Austria and Holy Roman Emperor in 1519 and became known as Charles V. He was the most powerful ruler in Europe and controlled and also ruled over the Spanish Empire in America. In

the Low Countries he was faced with a rebellion in Gelderland, whose duke sent Maarten van Rossum to sack The Hague in 1528.

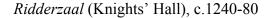
There was talk about building a defensive wall around The Hague but nothing came of this. Instead, Charles ordered the establishment of a *kloveniers* field (a shooting range for a militia with firearms), which was built at the east end of the Vijver (ornamental lake). Lined with trees, this space also turned out to be an amenity for the town. In 1505 the citizens of The Hague were finally granted the right of self-government and could appoint their own bailiff, sheriff, burgomasters, magistrates, and councilors. The town government launched a program of improvements by cleaning the streets, planting trees along the Voorhout and banning all but pedestrians from the Voorhout.





The town of The Hague replaced the old *dorpshuis* (village hall) with a new town hall in 1564. Based on the much larger town hall of Antwerp, the modest town hall in The Hague had two floors with four windows each. The first floor featured fluted Doric pilasters and Ionic half columns separate the arched windows at the top. Ton the façade there are statues of the cardinal

virtues, Justice and Fortitude, and three theological virtues, Faith Hope and Charity. Across the full front of the façade is written, NE JUPITER QUIDEM OMNIA, 'Not even Jupiter [can please] everyone'. This suggests that the town government cannot please all the citizens or it might imply that the village government could ignore the feudal government of the overlords. It was during the period of the building's construction that tensions between the Netherlands and Phillip II of Spain intensified and would soon lead to open rebellion. The middle pilaster at the top shows a relief of a child in an exercise chair, flanked by two cranes. This suggests a patriarchal attitude of the town government to its citizens as children that need care and direction. Cranes, like storks, were symbols of filial piety and service.





Between 1248 and 1280, William II, the Count of Holland, had this hall constructed on his estate, the *Binnenhof*, in The Hague to house visiting knights. After the House of Holland died out in 1299, the province was ruled by the counts of Hainaut and the Binnenhof was little used until the early 14th century when Duke Albert of Bavaria and his successors moved into the complex. When the Dukes of Burgundy acquired Holland in 1432, the *Binnenhof* became a residence of the Stadholder of Holland, who ruled the territory for the Burgundians. After the

secession of the United Provinces from Philip II, the King of Spain, in 1581, the Ridderzaal was used by traders and booksellers until 1584, when Prince Maurice, the Orange Stadholder, moved into the Binnenhof, and the *Ridderzaal* became the meeting hall for the States General of the Dutch Republic.

Bartholomeus van Bassen, Meeting of the States General of the Dutch Republic in the Ridderzaal, 1651, Rijksmuseum, Amsterdam



During the revolt against Spain, The Hague was too unsafe for the government of the rebellious provinces and moved to the fortified town of Delft in 1573. The Spanish occupied The Hague and misery, disease and a general dissolution followed. Government officials returned to The Hague in 1578 and the States General moved to the *Ridderzaal* ten years later. It met there regularly until 1795. When Maurits succeeded William of Orange as Captain-General of the States' Army and Admiral of its fleet in 1589, he established his official residence in The Hague. The town's population doubled from about 5000 inhabitants in 1570 to over 10,000 by the end of the century. Its many governmental offices and military installations made the population of The

Hague quite different from that in other Dutch cities where the population was mainly commercial and industrial. Patronage in the arts was divided between the Orange Court, governmental institutions, and wealthy individuals who were attracted to the town because of its government, and the art consumption of the town.

Jacques de Gheyn II, Siege of Geertruidenberg, 1593, colored engraving



Prince Maurits' unexpected victory at Geertruidenberg, in the south of North Brabant, prompted the city of Amsterdam to present Maurits with this engraving by Jacques de Gheyn II. Maurits was very much aware of the propaganda and teaching value of printed images and became Gheyn's chief patron, who produced more than 1500 engravings and some excellent paintings. Gheyn, who was born in Antwerp in 1565, had learned about the importance of printed anti-Spanish images in the city's revolt against Spain from his father. After the fall of Antwerp, the young artist fled to Haarlem where he worked in Goltzius's celebrated studio.

Jacques de Gheyn II, Provost, after Hendrick Goltzius, 1617, Museum of Fine Arts, Boston



This is one of a series of illustrations of military figures originally produced in 1587 by de Gheyn II. About a decade later he was commissioned by Maurits and Johan van Nassau-Siegen, to design and engrave illustrations for their important military manual, *Wapenhandelinghe* (Excercises for Handling Weapons). The volume includes illustrations of 22 exercises for cavalry and 117 for infantry for the training of soldiers. Maurits and his cousin have been recognized as bringing discipline and science to warfare in the early modern period. Maurits even funded a program at the new University of Leiden in arithmetic, geometry and the construction of strongholds and forts that was to be taught in the vernacular.

Jacques de Gheyn II, War Horse, 1603, Rijksmuseum, Amsterdam



Gheyn moved from Leiden to The Hague, where he remained for the rest of his career. In addition to being an important printmaker, he was also a well-known painter. The Spanish War Horse pictured was captured by Lodewijk van Nassau from Archduke Albert of Austria at the Battle of Nieuwport in 1600 and was presented to Maurits in 1603.

Jacques de Gheyn II, Neptune with Amphhitrite, c. 1600, Wallraf-Richartz Museum, Cologne



This is one of a number life size pictures that were also made for Maurits and suggest another kind of trophy for his gallery at the Binnenhof. They are an indication of a genre of courtly art, which used classical subjects to produce erotic images for the upper classes.

Pauwels van Hillegaert, *The Princes of Orange with Family Members on Horseback, Riding Out from the Binnenhof*, c. 1621-22, Mauritshuis, The Hague



Although Maurits did not supply The Hague with a defensive town wall, but he did build a sturdy tower, which is pictured in here at the corner of his residence in the Binnenhof in the 1590s. The tower and the elegant court life proclaimed the authority of the Princes of Orange Nassau in the United Provinces.

Adriaen van de Venne, *Princes Maurits and Frederik Hendrik at the Valkenburg Horse Market*, 1618, Rijksmuseum, Amsterdam



Michiel van Mierevelt, Portrait of Prince Maurits, c. 1613-20, Rijkmuseum, Amsterdam



This is a life-size painting of Maurits in his gold-plated suit of armor as the Stadholder and the Captain General of the States Army. Maurits liked it so much that he commissioned a number of other paintings of prominent officers. The portrait was later given to the States General.

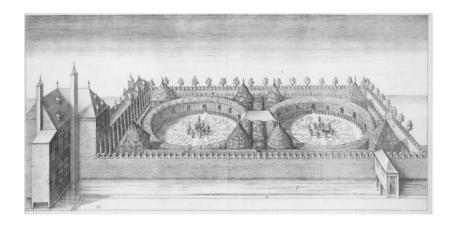
The House of Orange was at the top of the income scale in the Republic. At Maurits' death in 1625, he was worth 17.5 million guilders, which made him the richest person in the Republic. His domains in Holland, Zeeland and Brabant were profitable. His income from his offices of stadholder and captain-general of the army was substantial and was enhanced by booty from the war with Spain. The Delft town fathers commissioned this painting for their town hall. The painting echoes a 1555 picture of his father, William the Silent when he was commander of one of Charles V's armies. The earlier picture was painted by Mierevelt's father.

Esaias van den Velde, *Courtly Procession before Abspoel Castle*, 1619, Minneapolis Institute of Arts



This was Marghareta van Mechelen's family estate in Oegstgeest. The family had moved there to escape Spanish rule in the South. Although Maurirts never married her, probably because she was a Catholic, they had three children together and were both socially active at Court in The Hague.

Hendrik Hondius, *Prince Maurits' Formal Garden in the Buitenhof*, 1622, Gemeente Archief, The Hague



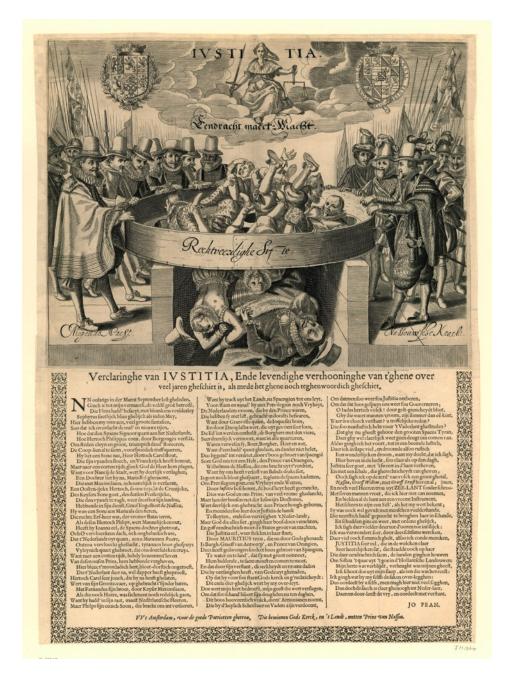
Maurits commissioned Simon Stevin and Hendrik Hondius to design a formal garden for the Binnenhof. It consisted of two hedge-covered circular arcaded walks with eight pavilions in the corners, all set in a double square. This reflected Maurits scientific and mathematical interests. The enclosed circles suggest the mathematical harmony of heaven and earth, a theme repeated in several large Dutch gardens and on the floor of the Burgerzaal in the new Amsterdam Town Hall a generation later.

Adam van Breen, Hofvijver with Princes Maurits and Frederik Hendrik and their retinue in Winter, 1618, Rijksmuseum, Amsterdam



This militaristic display was painted in 1618 at the height of Maurits' political conflict with Johan Oldenbarnevelt, the leader of the States General, who was executed by Maurits

Adriaan van de Venne, *Rechtveerdighe Sift* (Righteous sifting), 1618, spotprent, Rijksmuseum, Amsterdam



Prince Maurits, Counts Willem Lodewijk and Ernst Casimir stand on the right. Members of the States-General are on the left, while Oldenbarnevelt and two others are being judged and have fallen through the sieve of justice. Above are the coat of arms of Maurits and the United Provinces. The text explains the judgement.

Claes Janszoon Visscher II, *Decapitation of van Oldenbarnevelt*, 1619, Museum Boijmans van Beuningen, Rotterdam



Michiel van Mierevelt, (workshop of), *Portrait of Frederik Hendrik*, c. 1632-40, Rijksmuseum, Amsterdam



With the death of Maurits in 1625, Frederik Hendrik inherited the title of Prince of Orange. He was named Captain-General of the Army and the Stadholder of five of the seven United Provinces. Maurits told his younger brother that unless he married soon, he would legitimize his children with Marghareta van Mechelen. When Elizabeth Stuart was forced to flee Bohemia during the Thirty Years war, she was offered asylum in Holland. A member of her Court, Amalia Solms, a Countess of Solms-Braufels in Hesse, accompanied her and helped deliver her baby on route. Frederik-Hendrik became smitten with her and married her.

Gerard van Honthorst, *Prince Frederik Hendrik and his Wife, Amalia of Solms-Braunfelds and Their Three Youngest Daughters*, 1647, Rijksmuseum, Amsterdam



Amalia Solms was an important influence on her husband's politics, the collecting of art and the development of an international court at The Hague. She was also the architect of the marriage of her son William II to Mary Stuart, the daughter of Charles I.

Gerrit van Honthorst, *Amalia van Solm*s, 1631, Stichting Historische Verzamelingen van het Huis Oranje-Nassau, The Hague.



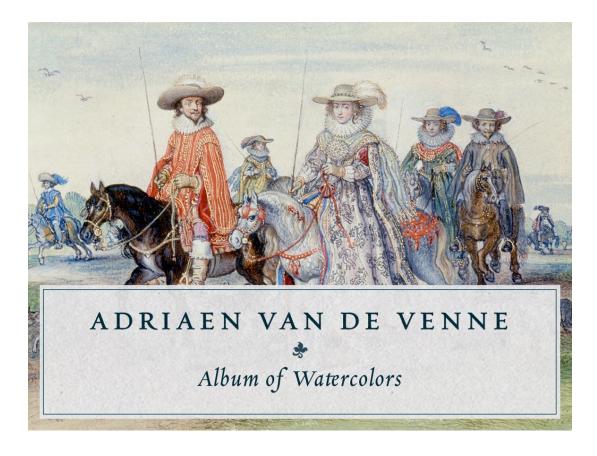
The format of this painting is derived from the coins and medallions of ancient Roman rulers. It is a formal image that emphasizes the dynastic ambitions of the Stadholder and his wife.

Anthony van Dyke, Portrait of Amalia van Solms, 1631-32, Museo del Prado, Madrid



Frederik Hendrik's marriage to Amalia of Solms-Braunfels greatly expanded patronage of the arts in the Hague. They greatly expanded Maurits' art collection.

Adriaen van de Venne, 'T Lands Steckte, 1626; published as Album of Watercolors, British Museum, London, 1988



The album was probably commissioned for Frederik Hendrik at the death of Maurits by Frederik and Elizabeth of Bohemia, known as the Winter King and Queen, It contains 102 gouache-colored and 88 black and white miniature drawings. *Lands Steckte* means the appeal of the land and reflects the Arcadian taste of Amalia and Elizabeth. The first third of the images are of their courts, both as groups and individuals involved in both governing and leisure activities. The rest of the album alternates between images of ships, landscapes, gentle folk and ordinary people.

In the title picture, the Winter King and Queen are followed by Frederik Hendrik and Amalia Soms. The patronage of art in The Hague greatly expanded when Frederik Hendrik's nephew, Elector Frederick V of the Palantinate, who was married to Elizabeth Stuart, was named King of Bohemia. They were known as the Winter King and Queen because during his first year as king in 1620, he was defeated at the Battle of the White Mountain (Thirty Years War). They took refuge in The Hague and brought royalty and a large art collection to the town. Frederik Hendrik's royal ambitions were furthered by the birth of his son, William II in 1526. Frederik Hendrik managed to make the Orange position more secure with the *Acte de Survivant*, in which several of the Provinces declared that William II would be the heir to his father's title of Stadholder. See the album at:

http://www.mfa.org/exhibitions/class-distinctions/van-de-venne-watercolors

Adriaen van de Venne, *The Winter Queen and King*, water color, 1625-26, British Museum, London



Adriaen van de Venne, *Winter King and Queen at the Billiard Table, 1626*, British Museum, London



Gerrit van Honthorst, Elizabeth Stuart, Queen of Bohemia, 1642, National Gallery, London



Elizabeth Stuart, 1595-1662, was the daughter of James I of England (James VI of Scotland) and Anne of Denmark, brother of Charles I, and granddaughter of Mary Queen of Scots. Elizabeth married Friedrich V, the Count Palatine of the Rhine in 1613. Elizabeth was invited to stay in The Hague after her husband's defeat in Bohemia in 1620 by the Prince of Orange and remained there after the death of her husband in battle in 1632. They came to Holland with an entourage of 200 and with over 300 paintings. They were able to continue their lavish lifestyle for some time. They were older than Frederik Hendrik and had a considerable influence on his art collecting and patronage. They were the first to employ Honthorst and favored Arcadian scenes. She had 13

children. When the Stuart dynasty ended in 1714 with the death of Queen Anne, her grandson succeeded to the throne as George I of Hanover.

Gerrit van Honthorst, *The Triumph of the Winter Queen: Allegory of the Just,* 1636, private collection, on loan to the Museum of Fine Arts, Boston





A. Elizabeth, 1596–1662; B. Frederick V, 1596–1632; 1. Frederick Henry, 1614–1629; 2. Charles Louis, 1617–1680; 3. Elizabeth, 1618–1680; 4. Rupert of Rhine, 1619–1682; 5.

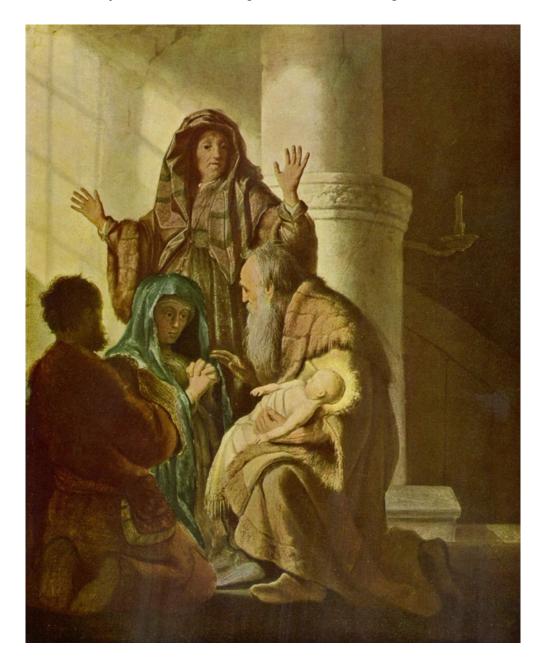
Maurice, 1620–1652; 6. Louise Hollandine, 1622–1709; 7. Louis, 1623–1624; 8. Edward, 1625–1663; 9. Henrietta Maria, 1626–1651; 10. Philip, 1627–1650; 11. Charlotte, 1628–1631; 12. Sophia, 1630–1714; 13. Gustavus Adolphus, 1632–1641.

Gerard van Honthorst, Artemesia, c. 1635, Princeton University Art Museum



Elizabeth Stuart commissioned this work after the death of her husband in 1632.

Rembrandt van Rijn, Simeon in the Temple, 1627-28, Hamburger Kunsthalle, Hamburg



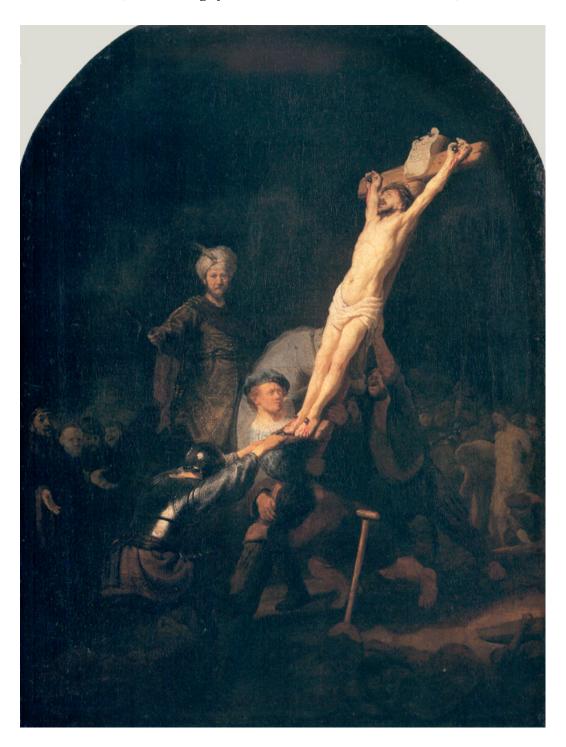
In the early 1630s Fredrik Hendrik and Amalia patronized the work of Rembrandt, then a young painter from Amsterdam. Rembrandt had been introduced to Frederik by Constantine Huygens, the Secretary to Frederik and advisor to their art collecting. In this painting Simeon prophesizes to Mary that her first born will save the people of Israel. Perhaps this appealed to Frederik after the birth of their son William.

In 1632, an inventory showed that Fredrik Hendrik and Amalia's art collection had 120 paintings. It later grew to between 400 and 600. It included many religious and classical pagan history paintings.

Rembrandt van Rijn, Portrait of Amalia van Solms, 1632, Musée Jacquemart-André, Paris

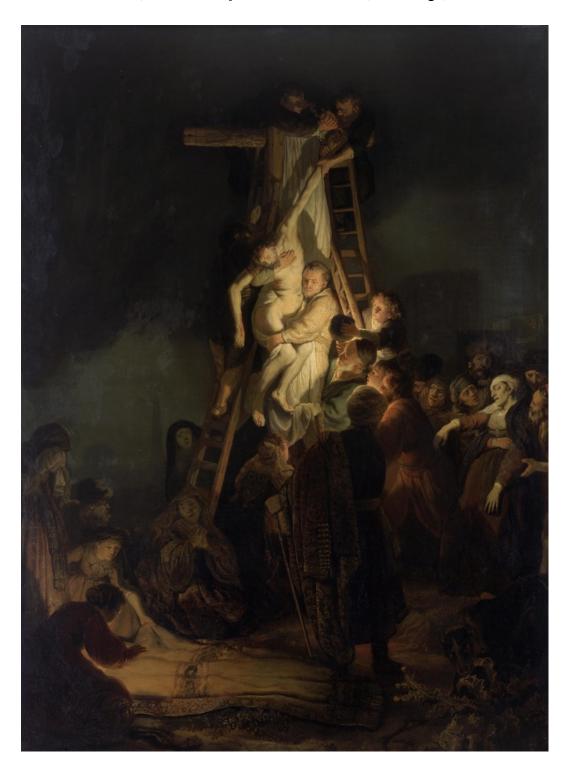


Rembrandt, The Raising of the Cross, c. 1633, Alte Pinakothek, Munich



Frederik Hendrik commissioned two episodes of the Passion of Christ from Rembrandt. This was an unusual commission from a Calvinist, although the Prince had been brought up at the Court Henry IV (who became a Catholic) in Paris. Perhaps the court at The Hague admired the monumental paintings of Rubens on these subjects and wanted their own version.

Rembrandt, The Descent from the Cross, 1634, Hermitage, Munich



Three other Rembrandt passion scenes followed. Including *The Entombment*, *The Resurrection*, and *The Ascension*, 1636, Alte Pinakothek, Munich. The work was not received enthusiastically.

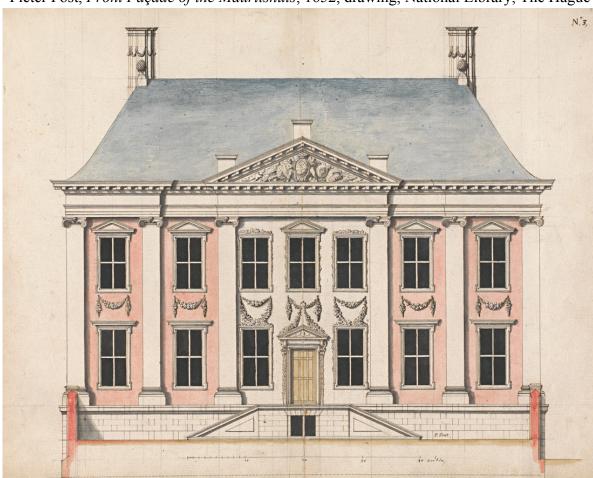
Rembrandt, The Abduction of Ganymede, 1635, Gemäldegalerie, Dresden



The classical myth of the Trojan shepherd-prince Ganymede tells the story of a pubescent boy who was carried off by a Jovian eagle to be Jupiter's cup bearer and catamite. It reflects the ancient Greek and Roman tradition of an intimate companion of a young man to a powerful adult, usually in a pederastic relationship. *Ganymede* was often a term of affection. There was also a Platonic tradition of the flight of Ganymede as the departure of a pure human from a corrupted earth to a pure celestial sphere. Christians substituted the Heavenly Father for the lusty Jupiter. Ganymede was carried away while still pure, perhaps he was the Savior. He appears in

Christian emblem books as a cherub—a figure well-liked by Michelangelo. Rembrandt's Ganymede does not seem to be enjoying the trip to heaven and it has been interpreted that he is urinating on the glorification of pederasty in art. Rembrandt probably also knew that there was an astrological myth in which Ganymede was transformed into the Aquarius galaxy and he may also have known about the famous *manneken pis* statue in Brussels. His inventory included a pissing *putto* statue, a chubby child in Italian art. Rembrandt knew his classical literature and his Bible well.

The painting also has been seen as referring to the problematic ambitions of Frederik Hendrik and Amalia Solms for their son William. Rembrandt may have seen the reluctant and struggling baby as the dying Prince and the eagle as his father and could be interpreted as Amsterdam's anti-Orangism. The painting hung in a central place in their palace at Huis Honselersdijk and was painted on the ceiling in the Oranjezaal at the new Huis ten Bosch.



Pieter Post, Front Façade of the Mauritshuis, 1652, drawing, National Library, The Hague

Frederik Hendrik convinced the town to sell the land where the Binnenhof's vegetable garden had been located. The Plein then became an elegant square surrounded by imposing town houses. One of these was the Mauritshuis, built by his cousin Count Johan Maurits of Nassau-Siegen. It was built by the famous architects Jacob van Campen and Peter Post.



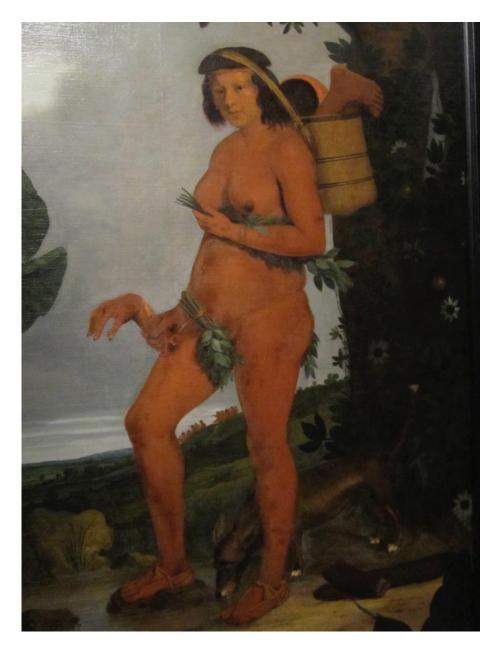
Bartholomeus van Hove, The Mauritshuis, 1825, Rijksmuseum, Amsterdam

The building was constructed between 1636 and 1641 as a residence. In 1774 a public art gallery was opened in The Hague in what is now the Prince William V Gallery. In 1820 the Mauritshuis was bought by the state to house the art collection of the Princes of Orange who had become the Royal family with the creation of the Kingdom of the Netherlands after the Napoleonic wars. The royal paintings were housed in the Mauritshuis and was opened to the public in 1822. In 1875 the royal apartments above the galleries were given up and the entire building became available for the public to view the Royal Art Collection.



Mauritshuis, The Hague

Albert Eckhout, *Tapuya Woman*, 1641, National Museum of Denmark, Copenhagen



Johan Maurits of Nassau-Siegen's house in The Hague was known as the sugar palace because of his role as the commander of the Dutch conquest of Brazil, whose wealth depended upon the sugar plantations. Eckhout was a painter in Groningen when he was invited to document the people and environment of Brazil. He was one of the first European artists to paint life in South America. The ritual cannibalism of non-European peoples, although relatively rare, was a persistent myth, as can be seen in this painting of a Brazilian native woman with a half-eaten human arm in her hand and a leg in her basket.

Frans Post, *Landscape of Pernambuco*, Museu Nacional de Bela Artes, Rio de Janeiro. *Haagse Historsch Museum*



Post received a substantial sum of 800 guilders for his commission to picture Brazil from Frederik Hendrik, the Prince of Orange. Post arrived in 1637 and lived in Brazil until returning to Haarlem in 1646. In Brazil he produced mainly sketches and water colors but after his return to Holland he produced over a hundred substantial Brazilian oil paintings. His landscapes were modeled on the Dutch landscape tradition and often included water. His early works were quite realistic and can be identified as particular locations. They often included Brazilian vegetation, birds, small animals and slaves. In later years his landscapes became increasingly fanciful.

Haagse Historisch Museum



This imposing classical structure was built across the square to the west near the Binnenhof in 1636 for the town's militia, the St. Sebastiaansdoelen. It was designed by Arent van 's Gravensande. Its tympanum proclaimed the dynastic ambitions of Prince Frederik Hendrik in Latin. It explained that the building was paid for by the ruling Prince-Stadholder and that its foundation stone was laid by his heir. Today it is the Haagse Historische Museum.

Hofje van Nieuwkoop, Jacob de Riemer in Beschryving van 's Graven-hage, 1730

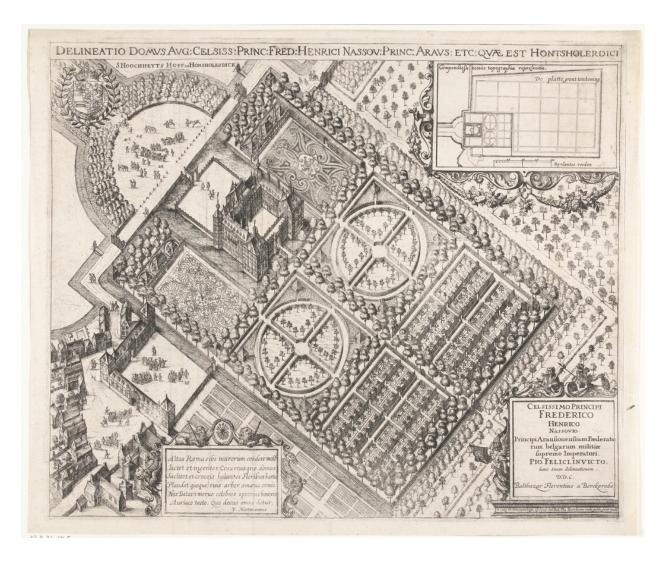


A new brick paved road (there were very few of these) was built to the west along the Prinsengracht that led to Frederik Hendrik's new country house, Honselershuis. Along it were built some large private houses and a substantial *hofje*, an alms house for old people, by the Lord of Nieuwkoop. He left money for this in his will and, as opposed to a *hofje* funded by his aunt in Gouda, which was reserved for poor Catholic women, he specifically stated that no religious tests were allowed for entrance to his *hofje*. It was built by Pieter Post and still exists today as a charity.

Hofje van Nieuwkoop today

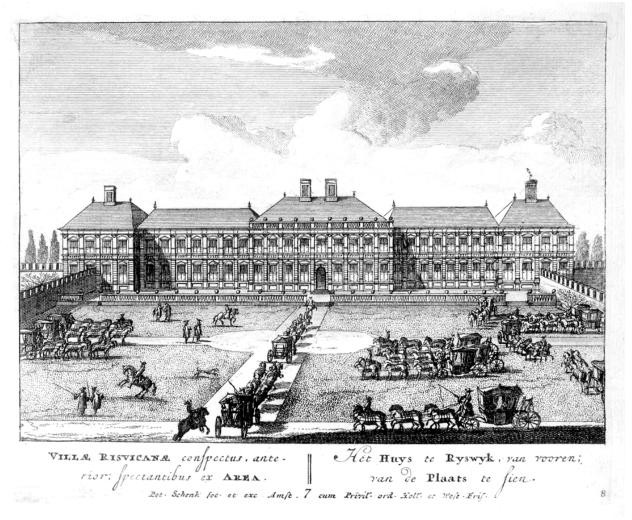


Balthasar Florisz van Reckenrode, *Bird's eye view of Huis Honselersdijk*, c. 1643, etching, Van Sandick Archive, Eindhoven



Frederik Hendrik bought an old castle outside of The Hague in 1612. He started to renovate it in 1621, but after receiving ten percent of Piet Hein's capture of the Silver Fleet in 1628, he expanded the project. The castle was reshaped in the style of a French château. It was deloped further in the 1630s and 1640s and large gardens were added. It became one of the larger noble residences in Europe, which could accommodate the entire court during the summer and hunting parties in autumn.

Petrus Schenck, *Huis ter Nieuwburg*, mid 17th century, Centrem van het Erfgoedhuis-Zuid Holland.



Fredrik Hendrik also purchased land for *Huis ter Nieuwburg*, which was to be a summer house for the family. The symmetrical building was designed in the architectural style of French Classicism. The plan of the large building also reflects the new ideas from the villa buildings of Andrea Palladio in Italy, which influenced the Dutch architects Jacob van Campen, Pieter Post and Philips Vingboons. The main chambers of the palace were on the axis of symmetry. At the back of the *corps de logis* was a lodge looking out on the Nieuwe Kerk in Delft through a corridor along the axis in the garden. The church contained the mausoleum of his father, William the Silent, as well as the crypt where Prince Frederick Henry's parents, brother, and two daughters were buried. Both on the east and the west side of the *corpse de logis* are wings perpendicular to the axis with pavilions at their ends.

More than a hundred painters were employed in decorating these palaces. They included artists from both the Northern and Southern Netherlands to symbolize his expansionist hopes.

Jan van Vianen, after Petrus Schenck, Huis ter Nieuwburg, 1697



The geometric Late Renaissance gardens and ponds were constructed by 1636. They were carried out by André Mollet, son of the famous French garden architect Claude Mollet who served the French kings Henry IV and Louis XIII. This illustration dates from 1697 when the gardens had matured. Jan van Vianen's engraving after Petrus Schenck was produced when an important diplomatic gathering took place in the house that led to the Treaty of Ryswick, which was signed in the house.

The entire garden was surrounded by a rectangle of canals that drained the ground and formed the equivalent of a moat around its inner banks. *Allées* of trees isolated the pleasure grounds from the featureless agricultural landscape outside. Entry to the gardens was from across one of three bridges and then along three drives through a formal woodland or *bocage*. The central one led through a free-standing Doric portal—guarded by sentry-boxes for the conference—that was centered on a pedimented central gate in the mock-battlemented wall that

enclosed the paved and cobbled forecourt. Right and left of this entrance, which was reserved during the treaty negotiations for the Mediator, were matching entrances, destined, as the engraving's legend specifies, for the French representatives on the right and for those of the Allies on the left. This could well have avoided tense protocol confrontations.

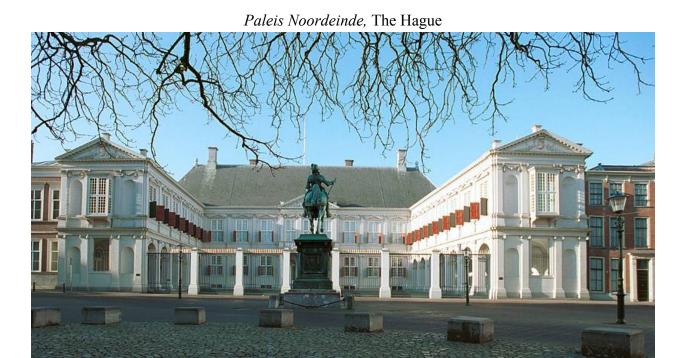
The north front of the *Huis* with its paired corner pavilions was separated from the forecourt by a low balustrated terrace that created a privileged zone that protected the parade rooms from the immediate clatter of the courtyard and the inconvenience of horse manure. For the duration of the negotiations, temporary brick walls were erected to divide the entrance court from its flanking parterre gardens; in ordinary times, openings in the terrace balustrade and a few steps gave direct access to gardens, where fruit trees were espaliered against the brick walls. At the far end, there was an arch through which one could see the steeple of the church in Delft.

The grounds featured a symmetrical suite of six parterres that were planted as formal *bosquets* of trees, which were laid out in five geometric groups and were separated by wide graveled walks. In the four outer corners of the grounds there were four rectangular ponds. At the outside front corners were a pair of mock fortifications with corner bastions with tightly-clipped evergreens that could be entered through arched doorways. Two separate gardens enclosed by brick walls extended east and west of the end pavilions. The eastward one was planted with evergreens surrounding a circular central rockwork fountain, from which was derived its name *De Rots*, "The Rockery". The westward one was the *De Meloen Tuin*, the melon garden.

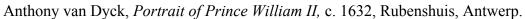




The castle, in the Province of Utrecht, came into to Orange-Nassau family when Willian I married Ann van Buren. Frederik Hendrik renovated it and used it as his military museum. He hired artists to paint pictures of all of his sieges and military victories for the castle.



Originally built as a medieval farmhouse, it was expanded in 1533, and again by Prince Frederik Hendrik in the 1640s to accommodate his son, Prince William, and Mary Stuart, his bride.





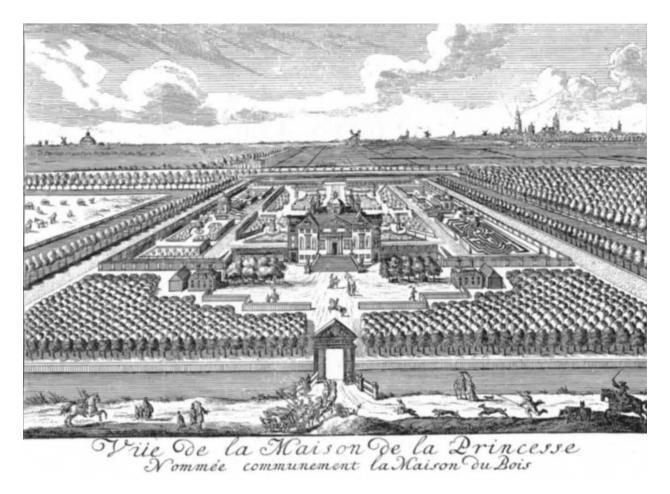
Prince William II of Orange (1626-1650) was named Stadholder after the death of Frederik Hendrik in 1547. He died unexpectantly in 1650.

Anthony van Dyck, *The Betrothal of William II and Mary Stuart*, 1641, Rijksmuseum, Amsterdam



William II was 14 and Princess Mary Henrietta (1631-1660) was nine at their betrothal. She was the oldest daughter of Charles I of England and Henrietta of France.

Jan van der Goes, *Huis ten Bosch with Garden*, 1664, etching, *De Nederlandtsche Hovenier*, 1669.



In 1645, Amalia Solmes petitioned the States of Holland for a country-house to be built in the woods north of The Hague. She originally thought of it as her playhouse, but after the death of her husband in 1647, the project became a memorial to her husband, the Orange-Nassau family and the United Provinces. Today it is a royal residence.

Jan van der Heyden, *Huis ten Bosch at The Hague and its Formal Garden, View from the South*, ca. 1668-70, The Metropolitan Museum of Art, New York



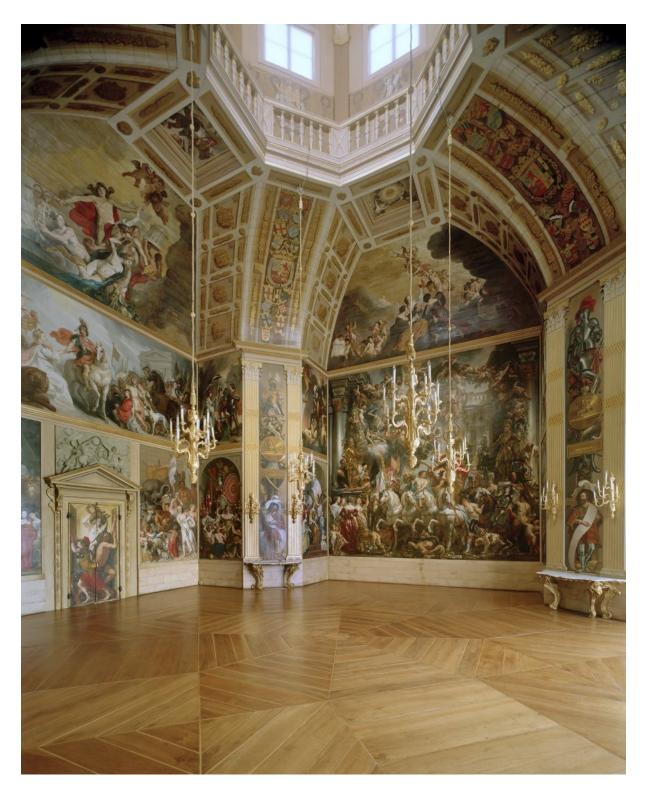
The house included a large central ceremonial hall, the *Oranjezaal*. The project was completed by the architects Jacob van Campen and Pieter Post and the head gardener Borchgaert Frederic. Beyond the sculpted hedge are four *parterres de broderie*, which featured the entwined initials of Frederik Hendrik and Amalia at the center. Statuary denoting the seasons marks the central axis. The strolling couple and a hawker and his page suggest the leisurely life of the upper class.

Jan van der Heyden, *Huis ten Bosch at The Hague and its Formal Garden, View from the East*, c.1668-70, The Metropolitan Museum of Art, New York



A well-dressed couple in the foreground are greeted by a black page who bows a welcome. To the left another gentlemen stands beside two dogs playing. The painting features two ivy covered "green cabinets," garden pavilions that echo the cupola on the residence. Visitors could enjoy the garden design and view the countryside from the belvederes.

Oranjezaal (ceremonial hall), Huis ten Bosch, The Hague, 1647-52.



This is the north-east corner with the east wall after the Oranjezaal recent restauration.

Amalia van Solme decided, in close consultation with Constantine Huygens and Jacob van Campen, that the two story central ceremonial hall should become a memorial to Frederik Hendrik as the bringer of peace and prosperity to the United Provinces and to secure William's position as the heir to his father's success. They were aware of the other cycles of paintings glorifying kings, such as those of Maria de la Medici at the Luxembourg Palace in Paris and that of James I at the banqueting Hall in London, both done by Rubens. Rubens' approach to combining contemporary history with allegory and classical mythology was fully exploited in the Oranjezaal. Huygens drew up the list of artists and van Campen instructed them about their compositions and was responsible for the overall design. The twelve artists chosen had already worked on their earlier princely houses. The paintings were done by the architect-painters Jacob van Campen and Pieter Post, and well-known painters such as Jacob Jordaens, Thomas Willeborits Bosschaert, Theodore van Thulden, Gerard Honthorst, Caesar van Everdingen and others.

The composition is based on classical rhetorical rules for funeral orations, consisting of four parts, an introduction, abundant praise, minimal mourning, and consolation. Introduction: The architectural skeleton, including the ribs of the vault, is decorated with ancestral coats of arms in the local tradition. The walls are divided into two horizontal bands, with the vaults showing a third series. Praise: The lowest row displays scenes from the triumphal procession--musicians, men carrying booty in the form of weapons, gold and silver vessels, works of art, exotic objects, prisoners and sacrificial animals. Praise becomes even more abundant with the *Birth of the Prince*, accompanied by five muses, who represent the praise of the classical world. There are nine Triumph panels. Mourning: Princess Amalia is seen looking down with her black veil and a skull in her hands.

Oranjezaal, Huis ten Bosch, The Hague, 1647-52, Southside: Dynastic Marriages



The marriage of the princely pair is in the center with three French windows, the only natural light in the hall. They are flanked by the two most successful marriages of their children, William to Mary Stuart and Louise Henrietta to Friedrich Wilhelm, Elector of Brandenburg and Duke of Prussia. Above this Caesar van Everdingen painted a robust Juno towering over Venus, who raises her arms aloft as if to join her husband, Jupiter, who, in the guise of an imperial eagle flies up with the young Ganymede on his back. Ganymede is now seen as the son of husband and wife. Perhaps this is an allusion to their son William's succession, which is now blessed by the gods.

Oranjezaal, Huis ten Bosch, The Hague, 1647-52, Northside: The Triumph of Peace



On the doors, Herculus and Minerva open the doors to peace. Above the doors, the Maid of the United Provinces hands Frederik Hendrik his command.

Oranjezaal, Huis ten Bosch, The Hague, 1647-52, Eastside: Frederik Hendrik Triumphant



In Jacob Jordaens, *Apotheosis of Fredrik Hendrik, 1652* four life sized white horses pull the victorious chariot guided by Prince Frederik Hendrik out of the picture towards the viewer, with noble riders on the side. Unlike in van der Venne's *Cavalcade*, the Prince now towers over the others.

Oranjezaal, Huis ten Bosch, The Hague, 1647-52, Southside: Frederik Hendrik Triumphant



The Golden times brought to the United Provinces under the Staholdership of Frederik Hendrik.

Gerard Honthorst, *Amalia Solms and her Daughters*, 1647-52, Oranjezaal, *Huis ten Bosch*, The Hague.



Adriaen Hanneman, *Allegory of Peace*, 1663, Eerste Kamer of the States General, (Chamber of the upper house of the Dutch Parliament), Binnenhof, The Hague

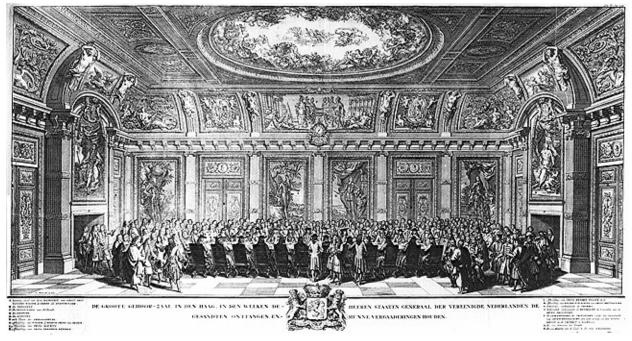


During the 1660s the meeting chamber of the States General in the Binnehof was decorated.

Jan Lievens, Allegory of War, 1664, First Chamber of the States General, Binnenhof, The Hague.



Daniel Marot, Interior of the Great Hall of the Binnenhof, 1700, Binnenhof, The Hague



Marot was a French Protestant artist who fled France and found patronage in The Hague. He enlarged and redecorated the main meeting room of States General in the Binnenhof. Four Doric pilasters framed larger than life portraits of the last four Orange-Nassau stadholders.

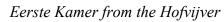


Theodor van der Schuer, Trèvezaal, Binnenhof, late 17th century, The Hague

Schuer did the allegory of the Unity of the Seven United Provinces in what is now the Trèvezaal.



Eerste Kamer (upper house of the legislature of The Netherlands), Binnenhof, The Hague





Bartholomeus van der Helst, *Mary Stuart, Princess of Orange, as Widow of William II,* 1652, Rijksmuseum, Amsterdam



This portrait was painted two years after William II's death. Royal widows were pictured in white. She holds an orange in her hand. Behind her is the stadholder's gate of the Binnenhof and a view of The Hague. The *stadhouder's* gate was for the exclusive use of the Stadholder and his entourage. Prince William had opposed the Peace of Westphalia in 1648. His sudden death in 1650, and his conflict with Amsterdam, prompted the Republic to do without a Stadholder. Johan de Witt, the Grand Pensioner and Land Advocaat of the States of Holland, assumed the top leadership position. At the time, the Winter Queen went bankrupt and was forced to borrow money from her court painter, Honthorst. The States General provided her with a pension but the decline of the House of Orange and the Winter Queen's poverty saw a dramatic decline in art patronage.

Attributed to Jan de Baen, *The Mutilated Bodies of the de Witt Brothers Hanging in the Hague in* 1672, ca. 1672, Rijksmuseum, Amsterdam



While the central Dutch provinces were occupied by the French in 1672, and the north and east by the troops of Munster, mobs demanded the dismissal of the liberal ruling elite of the Republic and the restoration of the Prince of Orange as Stadholder. In August the twenty-two-year old William III, who was married to Mary Stuart, the Protestant daughter of the Duke of York, who would later become James II, was named Stadholder. Johan de Witt, the Grand Pensionary, who had led the Republic since 1653, and his brother Cornelius were lynched by a mob and displayed at the Groene Zoodje, the execution place on the Vijverberg in The Hague.

Willem Wissing, after Peter Lely, *Prince Willem of Orange at the Age of Twenty-seven*, c. 1680, Rijksmuseum, Amsterdam





Casper Netscher, Mary Stuart, ca. 1683, Rijksmuseum, Amsterdam

Mary Stuart, the Protestant daughter of James, the Duke of York, the brother and successor to Charles II, married Prince William of Orange in 1677. After William invaded England in 1688, she became Queen Mary II and her husband became King William II of England.



Peter Lely, *Mary Stuart*, c. 1677-80, National Portrait Gallery, London

Godfrey Kneller, Full-length Portrait of King William III, 1690, Royal Collection, London



Kneller was born in Lubeck and studied with Rembrandt in Amsterdam. He was invited to England by the Duke of Monmouth in 1674 and painted seven British monarchs.

Anonymous Dutch artist, *The Embarkation of William III, Prince of Orange from Hellevoetsluis* for the Invasion of England, ca. 1688-89, Royal Collection



The invasion fleet consisted of 53 warships with 1,700 canon and hundreds of transports. On board were 20,000 soldiers and 7000 horses. See Lisa Jardin, *Going Dutch: How England Plundered Holland's Glory* (2009).

Godfrey Kneller, William III on Horseback with Neptune and Flora, 1701, Royal Collection



This enormous picture was commissioned by William III for the Presence room at Hampton Court, where it remains. The picture is in The Hague tradition of commemorating military victories. The picture shows William returning to England from the negotiations that resulted in the Peace of Rijswijk in 1697, which checked Louis XIV's plans to dominate Western Europe. It shows William as a peacemaker riding on the shore over the emblems of war, watched by Neptune and greeted by Ceres and Flora with the attributes of peace and plenty. In the sky Mercury, putti and a female figure carry palm branches. The king's helmet and scroll have a Latin inscription which translates as "Placator of Virtue and Father of Virtue n the World."

Ludolf Bakhuizen, *The Arrival of King-Stadholder William III in the Oranjepolder on January* 31, 1692, 1692, Gallery Prince William V, The Hague



This was William's first return to the Republic after his invasion of England in 1688. The fortified town of Brielle can be seen in the distance.

Stadholder-King William III, Delft, 1695-1700 Princess-Queen Mary, Delft, ca. 1680-1690 Rijksmuseum, Amsterdam





William III was not just a military and political powerbroker. He also enjoyed the grandeur that went with his status as stadholder and king. William and Mary were lovers of art. They had palaces built, decorated and furnished. They also had wonderful gardens laid out, both in the Republic and in England. They were major trendsetters in art and culture at the close of the 17th century. Mary was an avid collector of Delftware. Some of her collection can be seen at Kensington Palace in London. These are also at Kensington Palace, London.

Romeijn de Hooghe, View of Paleis Het Loo, c. 1690-94, Rijksmuseum, Amsterdam



Stadholder William III bought a hunting lodge in Hoeg Soeren, Overijsel, in 1684 and built a new palace and garden. It was a residence of the Princes of Orange and the Stadholders of the Dutch Republic from 1688 and the Dutch Monarchs from 1815 to 1975. The gardens were inspired by those of Versailles. It belongs to the state today and is open to the public.

Het Loo today



Queen Mary's Milk Cellar, Het Loo



Hans Bol, *Water Tournament on the Hofvijver in The Hague*, 1589, Staatliche Kunstsammlungen, Gemäldegalerie Alte Meister, Dresden.



Hans Bol was one of the most influential Flemish painters who fled the Southern for the Northern Netherlands in the 1580s. He is best known for his miniatures, derived from the Flemish tradition of illuminated manuscripts. This is a brush and gouache parchment work, which was glued to a board of 7 x 24 inches. He earned a good living for his many detailed miniature drawings and paintings. His work played a major role in bringing the Flemish landscape tradition to the North. The people in the boats are playing goose pulling, in which the players try to pull the heads off a live goose. The detail was extremely accurate and includes the base upon which the Mauritshuis would be built.

Jan de Baen, Town Council of The Hague, 1683, Haags Historisch Museum, The Hague



The 'village' of The Hague had built a Town Hall in 1568 but found itself without town privileges and was not represented in the States of Holland. It had a town militia, the St. Sebastiandoelen, for which it built an imposing new hall in the 1630s but without defensive walls it was dependent upon the forces of the States-General for its security. The town council did not have judicial authority over the wealthy and powerful people who lived in the Court Quarter. In 1646 The Hague expanded its town hall and documented it in a painting of the council's deliberation of this decision. It also commissioned justice paintings in 1671 and a large group painting of the town council in 1684 by Jan de Baen.

Jan van Goyen, View of The Hague, 1652, Haags Historisch Museum, The Hague



This is a view of the town from the southwest. The town council asserted its territorial control over The Hague by commissioning this monumental painting of the town. It was the largest work van Goyen produced and covers the whole of one of the walls of the Burgomaster's Chambers. The town hall is he tower to the right of the St. Jacob Church. It is a remarkable realistic and accurate painting of the town at the time. It shows the Binnenhof with the Maurits tower and many of the houses on the Plein. The canal is the Delftse Vaart, which connected The Hague with the Maas. His signature is on the crowded passenger barge. In the middle of the painting stands a stork, the symbol of The Hague, painted with just a few brush strokes. There is a glimpse of a princely coach pulled by six white horses and people engaged in various activities, including farmers, fishermen, and a strolling couple. Van Goyen lived in The Hague and produced over 1200 paintings and 1000 drawings, specializing in townscapes, but none were listed in the Orange inventory of the time.

Jan van Goyen, *View of The Hague from the Northwest*, 1647, Metropolitan Museum of Art, New York



Jan van Goyen, Selling Fish at the Beach of Scheveningen, 1632, Museum der Bildendendekust, Leipzig



Barthlomeus van Bassen, *The Nieuwe Kerk on the Spui seen from the East*, 1650, Haags Historisch Museum, The Hague



Hendrik de Keyser designed a new Protestant Church in The Hague, which was completed in 1656. It was situated across from the Town Hall and was financed through the Society of the High Colleges of The Hague, a unique institution consisting of representatives of the High Court, the Court of Holland, the Accounting Office and the Town Council. It had been founded during a crisis in 1587 and had the right to raise taxes for public projects. The Society often disagreed with the government but they could all agree that a town with an international role should have an appropriate Protestant Church.

Jan Steen, Village Wedding, 1653, Museum Boijmans van Beuningen, Rotterdam



Steen was van Goyen's student and worked in Leiden. The wedding is in front of the town hall in The Hague.

Jan Steen, *The Freshwater Fishmarket in The Hague*, 1650-52, Haags Historisch Museum, The Hague



This is a picture of everyday life in The Hague in front of the St. Jacob's Church. Steen lived in this neighborhood when he moved here from Leiden in 1649. Market scenes in front of recognizable town locations became popular during the period. The fish stalls and small houses built between the church buttresses were demolished in the 19th century. The focal point is the water pump crowned with a sculpted fish and a cartouche bearing The Hague stork. Water pumps were necessary to clean the fish and keep them alive in tubs. We do not see many fish because the focus is on the activities of the people buying, inspecting, and selling fish. The work lacks the humor that is characteristic of his paintings but is a convincing picture of a market.

Willem and Joan Blaeu, *The Hague*, *Toneel der Steden*, *1652*, Koninklijke Bibliotheek, The Hague



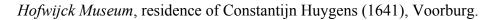
The Hague did not attract immigrants who were skilled laborers, entrepreneurs or manufacturing industries but it did attract courtiers, bureaucrats, diplomats and many young aristocrats from all over Europe who served in the States' armies or who came to the court for education and training. The Princely households consisted of about 200 people. Most of the highest nobles kept houses in The Hague, which can be seen on this map of 1649. The older fortified houses were replaced by townhouses with more rooms, corridors, and staircases.

Johan Oldenbarnevelt (1547-1619) House, Den Haag



Johan de Witt (1625-72) House, Den Haag







Constantine Huygens had a house next to that of Oldenbarneveldt in The Hague. He was named secretary to Frederik Hendrik in 1625 and served in this position for his son and grandson until his death in 1687. In addition to his extensive government duties, he was an important advisor to Frederik Hendrik and Amalia Solms in assembling their extensive art collection, which formed the core of the old masters in the Dutch Royal collection today. Huygens designed a country house not far from the town with Van Campen. He called it *Hofwijk*, which was a play on words, 'avoid the court' but it also meant farmyard. The house and garden was a monument to geometrical simplicity, harmony and Calvinist morality. It has a garden made of hedges and geometric spaces.

Kasteel Duivenvoorde



Kaasteel Duivenvoorde, near The Hague, is first mentioned in records of 1226, making it one of the oldest castles in The Netherlands. It remained in the Wasenaar-Duivenvoorde family until it became a museum in the 1960s. The current building is mostly late 17th century.

Nobles remained important during the Republic in the eastern provinces, especially in Groningen and Overijsel. Nobles had a right to hunt, bear specific coats of arms and titles, to be tried in special courts and to be represented in provincial assemblies. Many held manorial lands and were expected to refrain from manual labor, trade or the professions, except as officers in the army and as government officials. Many also held key administrative posts in their districts. Politically they were generally allied to the Princes of Orange. After Phillip was deposed as king in 1581, no new noble titles could be created. Thus, they gradually diminished in number.

Jan Steen, Portrait of Jacoba Maria van Wassenaar, known as the 'Poultry Yard,' 1660, Mauritshuis, The Hague



This is a combination of portraiture and a pastoral genre painting. Jacoba was the granddaughter of the owners of Lokhorst Castle in the Province of Utrecht, which can be seen in the background. The painting was commissioned by her father, Jan van Wassenaer, head of the Catholic branch of the family (the painter was also a Catholic). The lap dogs are a spaniel and an Italian whippet. The dove and lamb lapping milk evoke the Holy Spirit and Innocence.

Adriaen van de Velde, *Portrait of a Couple with Two Children and a Nursemaid in a Landscape*, 1667, Rijksmuseum, Amsterdam



Country rides and walks by well to do burghers became popular during the seventeenth century.

Gerrit Berckheyde, *A Hunting Party near the Hofvijver in The Hague, Seen from the Plaats*, c. 1690, Mauritshuis, The Hague



Falcon hunting was a favorite aristocratic sport. The preferred hunt was when the herons were flying high in late afternoon or early evening. The attendants carry hooded falcons on square frames on their backs. A boy tends to the hunting dogs on the right while a noble on a white horse trots off. A chestnut horse in the front center performs a *levada*, in which the horse rears up.

Adriaen van de Venne, Al-Arm, 1634, Rijksmuseum, Amsterdam



After his arrival in The Hague in the mid-1820s, van de Venne began producing grisaille (from the French *gris*) or grey and brown paintings, which was seen as ideal for parodying the 'gray' poor people. He also changed his smooth brush strokes he used to paint the upper classes with agitated and broken strokes. The proportions of the figures are also enlarged and appear violent and threatening. The title here is a triple pun: 'utterly poor,' 'alarm,' and 'all arms.' The arms of the poor are swinging through the empty air, suggesting the hopeless situation of the poor, whose lives are dominated by physical needs and whose alarm cries (from the old Italian *Allarme*), meaning to arms or to weapons) remain unanswered. Van de Venne produced over one-hundred of these grisaille paintings, which in later years were often accompanied by the presence of skeletal personifications of Death. Venne lived on the Turf (Peat) market in The Hague and was well aware of the poor of the city and those that were able to come in from the countryside without having to pass through walls.

Adriaen van de Venne, *Sinnevonck op de Hollandschen Turf* (Emblem on the burning of Holland Peat), 1634



Pieter Bruegel had made painting peasants popular in Flanders. Van de Venne's paintings and emblem books served a much wider public. Emblem art—sinne-kunst—transformed moralistic poetry with visual imagery. The first of small emblem books in Holland were published in Leiden in 1601. The most influential of the emblem artists was Jacob Cats, whose illustrated moral guide books were as widely published as the Bible. Van de Venne knew Cats while they were both in Middleburg and he engraved Cats' drawings for one of his early books. The early images dealt mostly with amorous situations and erotic dilemmas, but in Calvinist Middleburg the emblem books were designed to explain how blind sexual impulses could be turned into civil behavior and finally into Christian contemplation. In the 1627 revised edition of Proteus ofte Minne-beelden Verandert in Sinne-beelden met Maegdenplicht (Emblems or Love Images including Virginal Duty) Cats explained his purpose. Proteus was the Greek shape-changing sea god, who would reveal he future only to someone who could capture him, as difficult as understanding the ever-changing feelings of sexual attraction.

Mute images they are and still they speak, Small nothingness and yet of eight . . . In which one reads more than there is And thinks further than he sees. (De Bièvre, p. 57).

Adriaen van de Venne, *Taferaal van de Belachende Wereldt (Scene of the Laughable World)*, 1635



Adriaen van de Venne. How sweet is love, Taferaal van de Belachende Wereldt (Scene of the Laughable World), 1635.