

An Artistic Tour of Holland VI-Amsterdam. Part II

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This is part II of the sixth document 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.

Burgerweeshuis Kalverstraat entrance from 1581, Amsterdam



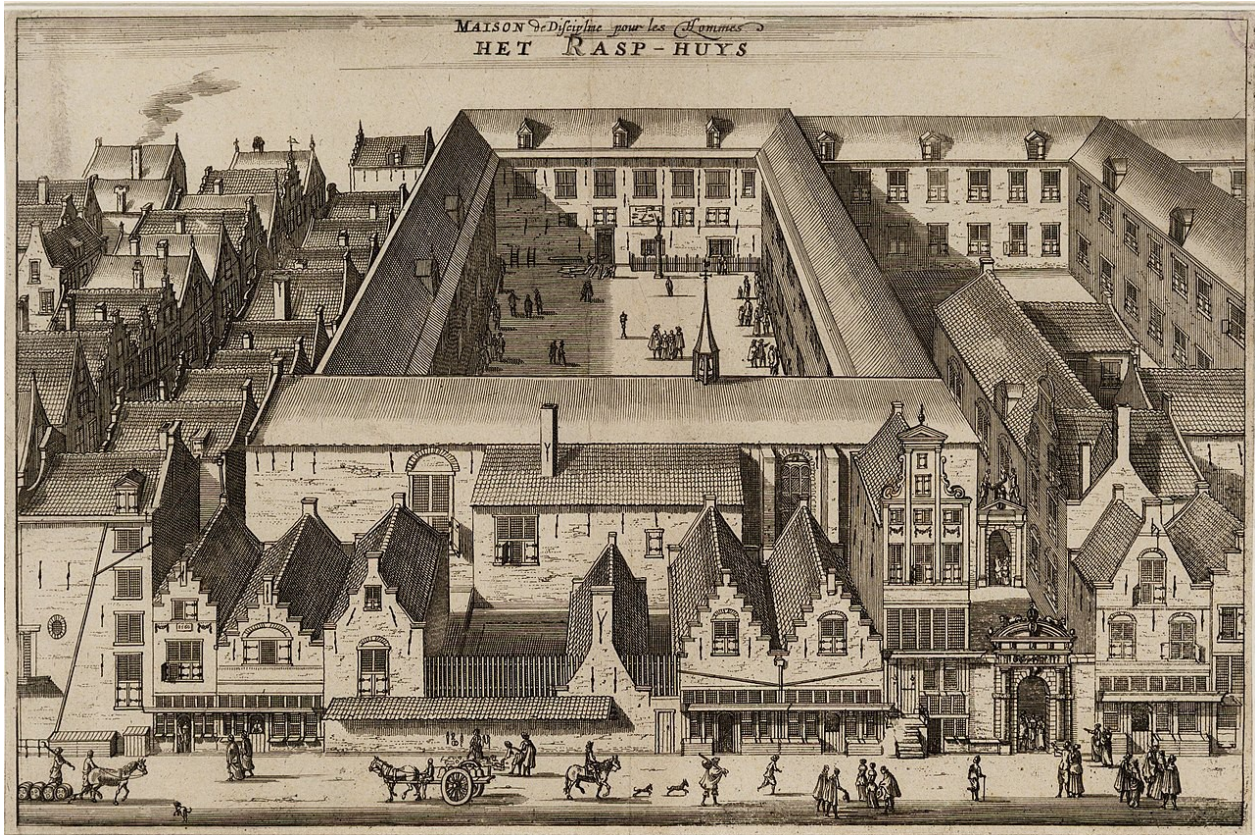
In 1523 a wealthy woman, Haes Klaasdochter, founded an orphanage on the Kalverstraat, which was later expanded by incorporating a former monastery. In 1574 an ordinance was passed that required every new Amsterdam citizen to pay three gulden for the orphanage. By 1600 the orphanage had 500 boys and girls. They received an education and were placed in jobs after their training. The orphanage was expanded over the years. Today it houses the Amsterdam Museum.

Pieter Schenk *Oudemannenhuis*, c. 1700, etching, Rijksmuseum, Amsterdam



An old men's house moved to larger premises on the Klovenierswal in 1580. It originally offered 100 beds to old men and 50 separate units for veteran soldiers. There was also a municipal Oudevrouwenhuis (old women's house). The old age homes provided caregivers, doctors, medicine and food. There was also a homeless shelter that provided housing for three nights.

Het Rasphuis, in Melchior Fokkers, *Beschrijving der wijdt-vermaarde Koop-stadt Amsterdam*, 1662



Several ordinances in the late 16th century forbade begging in Amsterdam. Instead, the city used poor men as cheap labor for building projects and forced labor, such as sawing Brazilian wood into powder for dye, for room and board in institutions, as in the Amsterdam Rasp House, which was housed in a former monastery on the Nieuwe Zijde. This *Tuchthuis*, was to “guide the undisciplined youth to an honest occupation in the fear of God and to clear the town of rogues.”

Hendrick de Keyser, *Rasphuis Gate*, 1603, Amsterdam.



Above the entrance gate there is an allegory of the purpose of the *Tuchthuis* in high relief by Hendrick de Keyser. Wild young men are disciplined by being harnessed, like oxen, to pull a wagon full of tree trunks, while the driver makes them even more virtuous by putting a whip to their back.

Hendrik de Keyser, *Spinhuis Entrance Gate*, 1607



A correction house for women was set up in 1596 on the Oude Zijde. The women contributed to the cost of their keep by spinning wool and linen, knitting nets from flax and other forms of needlework. The 1607 gate was by Hendrik de Keyser.

*Schrik niet ik wreek geen quaat maar dwing tot goet
 Straf is myn hant maar lieflyk myn gemoet
 Be not afraid, I do not punish evil, but force to good
 Strong is my hand, but loving my attention.*

Werner van der Valcker, *Home visit of a Provost of an Almoezenier*, 1626-27, Amsterdam Museum



There are very few 17th century Dutch paintings of the poor and their urban environment. In 1626 Werner van der Valcker received a commission from the College van Aalmoezeniers (officials for poor relief) for five panels to illustrate and promote their work. In 1613 the city of Amsterdam had founded the Aalmoezeniers to deal with the poor, especially the foreign poor who lived on the streets, to complement the work of existing *huisarmen*, a system of in house poor relief by the *Huiszitten* organization. In 1614 there were about 2,000 households, or about 10,000 people out of about 100,000 residents, who received household relief. Aalmoezeniers were to round up and provide work for the able poor, provide care for orphans and foundlings, and distribute food to the deserving poor. The city built substantial buildings to house the *Huiszitten* and Aalmoezeniers. The painting shows the fifth panel's task, visiting a family where the mother is sick and the father is unable to work because of a foot injury.

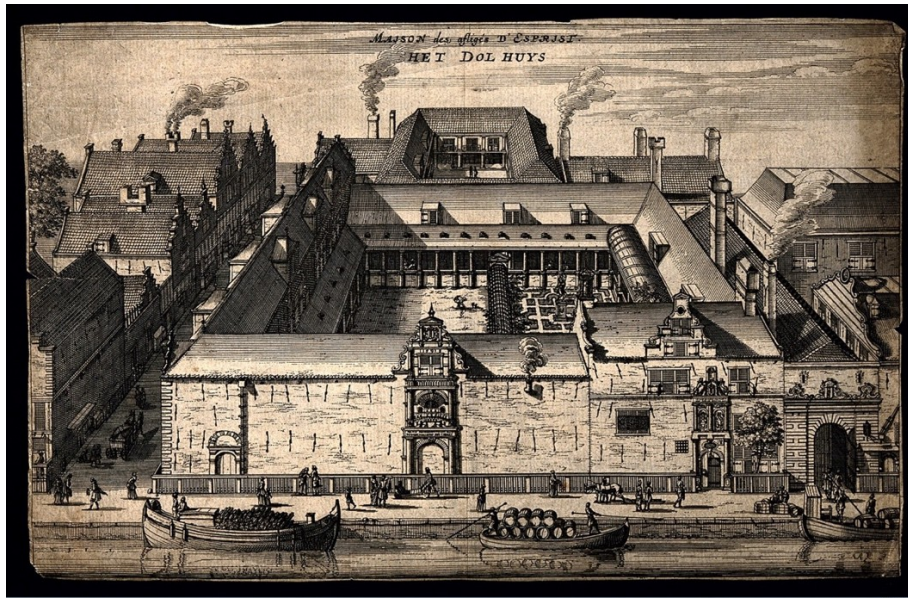
Werner van der Valcker, *The Distribution of Bread by a Regent in the Aalmoezenierhuis*, 1627, Amsterdam Museum



Werner van der Valcker, *The Registration of Poor and Orphans in the Aalmoezeniershuis*, 1626,
Amsterdam Museum



Jacob van Meurs, *Dol Huys*, 1663, engraving, Buitenbeeld.nl



In the mid-16th century, a mentally ill woman violently attacked and bit a young pregnant woman. The pregnant woman survived and the child was born unharmed. In gratitude her wealthy grandparents left a large sum to build a facility for the mentally ill. The city took over and expanded the building in 1592. All patients were kept in solitary confinement and they were all supposed to put their heads through a round opening in the door to be fed.

Pieter Schenk, *Courtyard of the Dolhuis*, 1693, engraving. Buitenbeeld.nl.



For the courtyard, Hendrik de Keyser designed a stone statue of a crouching mentally ill woman who pulled her hair out in despair. The sculpture had been attributed to his assistant, Gerrit Lambertsen van Cullenburg and dated 1626/27. Recent research has suggested it was done by Artus Quelinus I in about 1660. Quelinus was an Antwerp sculpture who moved to Amsterdam in 1650 and worked on the sculptures in the new town hall for fifteen years.

Artus Quellinus, attributed, *Razernij*, c. 1660, Rijksmuseum, Amsterdam



This curious sandstone sculpture portrays a woman pulling out her hair in a fit of madness, The personification of frenzy. The statue originally stood in the garden of the Dolhuys (madhouse), the municipal institution for the mentally ill in Amsterdam. A lunatic is peering out from his or her cell on all four sides of the pedestal.

Hans Bol, *View of Amsterdam from the South*, 1589, MFA, Boston, Otterloo Collection



After the Alteration, a number of painters came to Amsterdam from Malines in Brabant. The painting is a miniature with extreme topographical detail and realism. The second large building from the left is the Clarissenklooster (Clarissen convent), which was used after 1596 as the Rasphuis. Note the *trekschuit* on the Amstel and the heavy traffic on the Amstel Road on the dike. He used a technique called *gouache*, which is derived from illuminated manuscripts. It is done on parchment and glued to a board. His paintings were very expensive collector items. Although a refugee, he died as a prosperous painter in Amsterdam, even though he only lived there for four years. He played a major role in bringing the Flemish landscape tradition to the north. This is one of the earliest city profiles in the north. He also produced memorable cityscapes of Middleburg and The Hague.

David Vinckboons, *Boerenverdriet*, 1619, Rijksmuseum, Amsterdam



A group of well-dressed visitors are eating and drinking in a farm house. On the left a boer (farmer or peasant) brings a basket of vegetables and is forced to his knees. An elegantly dressed woman has a child on her lap. On the left anxious boers look on.

Vinckboons came to Amsterdam with his parents in the early 1590s. He personally experienced the horrors of war and brought this Flemish *Boerenverdriet* tradition to Amsterdam. Unlike Bruegel's large paintings of suffering peasants with many characters, Vinckboons offers paintings with a few individuals and makes their anguish more personal. Vinckboons also introduced the subject of elegant companies and garden parties, which were already popular in Antwerp and Haarlem to Amsterdam.

Claes Jansz Visscher, *Profile of Amsterdam Seen from the IJ*, 1611, etching and engraving, Rijksmuseum, Amsterdam



In the middle foreground is the maid of Amsterdam, with the arms of the city in her lap, surrounded by merchants from all over the world who offer her their riches. These are the equivalent of the Magi. The east Indians and the Chinese bring precious stones, nutmeg, porcelain and silk. The legend below the image refers to Amsterdam as “the trading capital of the entire world” and recounts how the holds of the city’s “floating castles” were laden with cargo from the farthest reaches of the earth. The text also explains features of the Dam, the Beurs and the two meat halls.

Visscher (1586/7-52) ran a successful printing house and was a major producer of maps and landscapes as well as paintings.

Joan Blaeu, *Atlas Major*, 1662-1672, Scheepvaart Museum, Amsterdam



The most successful map maker in Amsterdam was Willem Jansz Blaeu (1571-1638)). Blaeu was born in Alkmaar and settled in Amsterdam in about 1599 after spending time with Tycho Brahe in Denmark. Terrestrial and celestial globes were the first products from his shop, but they were soon overtaken by maps of both land and sea. He went from publishing a major navigation text for sailors in 1608, *Licht der Zeevaart*, to becoming the dominant publisher of commercial maritime cartography in Europe, with many commissions from the VOC and WIC.

His sons, Joan Blaeu (1596-1673) and his brother Cornelius took over the studio after the death of his father in 1638.

Jon Blaeu, *World Map, Atlas Major*, 1662-1672



When Europeans began to explore the rest of the world in the 16th century, collectors assembled exotic items for their cabinets of curiosities. By the second half of the 17th century, many collectors had become more systematic and assembled books, maps, and prints to create virtual encyclopedias. Laurens van der Hem, a Catholic lawyer in Amsterdam created a huge collection that included an Atlas that began with a manuscript copy of Joan Blaeu, *Atlas Major*, to which he added 2,400 maps, charts, and drawings, including secret maps of the VOC. He also collected 1,400 illustrated books and opened his house on the Heerengracht to visitors. His Atlas is now at the Austrian National Library in Vienna.

After the death of Willem Blaeu in 1638, his son Joan took over the successful business. His workshop was behind the new Town Hall. His signature achievement was his production of large, luxurious and expensive atlases sold to wealthy merchants and aristocrats all over Europe. The most ambitious of these was his eleven volume *Atlas Major*, which came out first in Latin, then in French, Dutch and German. The final editions came out between 1662 and 1672. It contained 594 maps.

A marble version of this map covers the floor of the new town hall's Burgerzaal.

Aert Aretsz Cabel, *Fisherman and Farmers*, c. 1625-31, Rijksmuseum, Amsterdam



Aert Aretsz Cabel was the grandson of the painter Pieter Aertsen and populated the flat landscape around Amsterdam with people dressed in North Holland costumes. Such scenes became popular at the time but are little known today.

Hendrick Avercamp, *Skating in a Village*, c. 1610, Rijksmuseum, Amsterdam



Bruegel had initiated this new type of winter landscape with many characters and other painters had made them extremely popular in Antwerp in the 1590s. They were taken up by Avercamp in Amsterdam. Although he only spent seven years in the city as a painter, and then moved to Kampen, his large output was sold on the Amsterdam market.

Arent Pietersz, *Poor Parents, Rich Children*, 1599, Rijksmuseum, Amsterdam.



One common theme of genre art of the period is illustrated here and tells the story of the difference between old and new wealth in the prosperous Republic. The inscription explains that the poor father asks his wealthy son for support. The young dandy protests that he does not owe his parents anything because that he has earned it and needs his money to keep up his status.

History painting was the most popular genre in the first half of the 17th century. According to John Michael Montias' study of Dutch art of the period, history painting accounts for about half his sample in the 1620s and was reduced to about a quarter during the 1640s. Unlike the landscape painters, almost all the early 17th century history painters in Amsterdam were born in the city. They concentrated on moral issues, especially the new power relationships in their new burger society and warnings about the moral perils of newly acquired wealth.

Pieter Lastman, *The Angel Raphael Takes Leave of Old Tobit and his Son Tobias*, 1618, Statens Museum for Kunst, Copenhagen



Almost all the early 17th century history painters were Catholics and their economic status allowed all but one to visit Italy. In Amsterdam, their well off clientele was largely Protestant. They favored biblical scenes, especially the Old Testament. Calvinist theology emphasized the historical and educational value of biblical texts and art. As Calvin himself said “only those things that the eyes can understand may be engraved and painted. Such are histories which have some use in teaching and admonishing.”

The history paintings of the period are not passive scenes to aid contemplation, but offered examples of actions to be followed. Their market was no longer churches but the new houses rising along the canals. Thus, their pictures were smaller in size. Dutch burgers also identified with the Jewish tribes and their role as the chosen people. They saw their miraculous liberation from the Spanish and their national and economic success as a result of being a chosen people. In a third of his Old Testament paintings Lastman included a patriarch. This must have appealed to his regent customers who themselves were establishing family dynasties. Group portraits of militia and other civic corporations were far more popular in Amsterdam than elsewhere and celebrated working together to establish a new social fabric.

Athenaeum Illustrre, 1632-1921, Amsterdam



The Illustrious School was opened in Amsterdam in 1632. It was originally opened in the St. Agnieten Chapel on the Oudezijds Voorburgwal. It is the forerunner of the University of Amsterdam, which was not founded until 1877. It was not a university and did not teach theology as in Leiden. It Instead, was from the outset a liberal education institution that emphasized logic, rhetoric, philosophy, history, languages, mathematics and the sciences. Its founding was a sign that intellectually the Remonstrants, who had been evicted from Leiden in 1618, were now accepted in Amsterdam among the educated classes. At the same time, the city became more tolerant and allowed the building of a large new Lutheran Church and an enlargement of the Anabaptist church in the city, as well as substantial hidden Catholic churches.

Casper Barleus, who had been dismissed from Leiden University during the Remonstrant controversy in 1619, was a well-known humanist, philosopher and historian. In his inaugural lecture at the Athenaeum as professor of rhetoric, he explained that a merchant needed to study logic, rhetoric, philosophy, mathematics and languages to be wise. He noted that while Plato is known for his philosophy, it should be remembered that he sold olive oil to Egypt to make a living. He argued that in Amsterdam it was now possible for merchants to be philosophers and for philosophers to be merchants. He concluded that “Even if it is all right to chase wealth in foreign parts the merchant should at home only search for virtue” (Elizabeth de Bièvre, *Dutch Art and Urban Cultures, 1200-1700*, p. 304).

René Descartes, a radical philosopher exiled from France, lived in Amsterdam between 1630 and 1639. During the 17th century, the Dutch Republic attracted many European intellectuals who faced freedom of speech and publication issues in their own countries.

Rembrandt van Rijn, *Anatomy Lesson of Dr. Tulp*, 1632, Mauritshuis



A few weeks after the opening of the *Athenaeum* in 1632, Dr. Claes Pietersz Tulp performed his second public dissection and he invited Rembrandt, then an upcoming young artist, to paint this scientific activity. Note how the surgeons give Tulp their undivided attention.

Rembrandt van Rijn, *Anatomy Lesson of Dr. Deyman*, 1656, Rijksmuseum, Amsterdam



Twenty-four years later, Rembrandt was invited to produce another picture of a dissection but this time it was an operation on the brain. During this period serious questions were being raised about whether criminal tendencies, as well as other tendencies of both humans and animals, were inborn or the product of environment. Unfortunately, the painting was severely damaged and only a fragment remains. Note the difference in style in Rembrandt's later picture.

Jan Beerstraten, *The Old Town Hall of Amsterdam on Fire in 1652*, c. 1652-55, Amsterdam Museum



Beerstraten made a drawing of the scene the day after the fire and probably saw the actual fire since his studio was close by. The view is from across the Damrak.

Already in 1640, plans were discussed to build a much larger town hall on Dam square next to the the Nieuwe Kerk. Plans were drawn up and modified for eight years until a few days after the signing of the Treaty of Westphalia in 1648, when Spain finally recognized the legal existence of the United Provinces, the decision was made to use Jacob van Campen's latest plans and build a monumental building and to transform the medieval market on the Dam into a large formal city plaza. This involved taking down three existing blocks of houses.

Jacob van der Ulft, *Dam Square with the Designs of the Town Hall and the Tower of the Nieuwe Kerk*, c. 1650, Amsterdam City Archives



This was the design for the Dam Square project. The tower for the Nieuwekerk was never built. The city wanted to make clear that the town hall was the dominant power in Amsterdam.

Gerrit Berckheyde, Dam Square with the New Town Hall, c. 1668, Koninklijke Museum voor Schone Kunsten, Antwerp



Berckheyde produced many images of the New Town Hall and made these his trademark. The weigh house in the front was built in 1565 and removed in 1808. The figures in the square represent its various functions. The gentlemen in dark coats represent the urban elite, consisting of regents and merchants. The people around the weigh house represent trade. This group includes people in Oriental costumes to demonstrate Amsterdam's wide trade links.

The building itself was completed in 1655. Architecturally it was a free standing severe classical building designed to assert Amsterdam's civic pride as a new Rome, although the design owed more to early 17th century Venetian architecture. Its two rows of column like pilasters were its most prominent feature. Its regimented orders suggested its power and autonomy. Commentators labeled it as the eighth wonder of the world and it was for a time the largest building in Europe. On the street elevation can be seen small barred windows of the prison. Here were also the vaults where gold was stored to guarantee the city's and the city's bank's security.

The sandstone was imported from Bentheim in Germany and other stone came from France and Denmark, while the interior marble came from Italy. The structure was supported by 13,659 pine trees from Scandinavia used as pilings. It has a floor area of 22,031 square meters. No other building in Europe since ancient Rome had been covered with so many marble slabs, free standing sculpture and reliefs.

Stadhuis (City Hall) 1648-1665, *Royal Palace*, Amsterdam, since 1808 when Napoleon created a monarchy, the Kingdom of The Netherlands, Amsterdam



Statue of Peace, Amsterdam Town Hall



On the front pediment is a bronze statue of peace. She is carrying an olive branch. In her left hand and holds Mercury's caduceus, a staff, which also symbolizes peace and signifies trade and wisdom. There is a horn of plenty at her feet. On the rear pediment is a bronze statue of Atlas and the four Continents paying homage to Commerce.

Gerrit Berckheyde, The Nieuwezijds Voorburgwal with the Town Hall of Amsterdam, c. 1670-75, Los Angeles County Museum of Art



This is a picture in morning light with a view of the Town Hall from the Weeshuis (orphanage) bridge behind Dam square. This area had been a place where lumber and other ordinary goods had once been shipped, but after the New Town Hall was built the commerce here became more upscale, such as the potted plants lined up on the dock on the left. There are, however, still some beer barrels under the trees beyond the plants. Berckheyde made five different versions of this scene, which dutifully record some building changes during the period. However, all the images are idealized and classicized, and the varieties of visual experience are subordinated to broad patterns of light and dark, and a quiet stillness fills the air of a busy city.

Jan van der Heyden, *The Town Hall of Amsterdam*, 1667, Galleria degli Uffizi, Florence



This is an imposing view of the new Town Hall as it rises up on the east side of the Dam. The view is as you emerge from the narrow Kalverstraat into the square and a huge classical dazzling sandstone building appears in front of you in a city full of brick buildings and red roofs. When Heyden painted this picture, the cupola, whose form he distorted for effect, had only been completed two years ago. The sunlight on the building enhanced its three dimensionality while the other buildings, including the Nieuwe Kerk and the Vergulde Ploeg, a well-known tavern, are in shadow.

Atlas carries the Heavens, Burgerzaal, Amsterdam Town Hall



This statue is on top of the Town Hall.

Jacob van Campen, *Burgerzaal*, 1655, Amsterdam Town Hall



This was the largest hall in Europe at the time, 34 meters long and 25 meters high. On the throne over the entrance, the maid of Amsterdam looks over maps of the terrestrial and celestial hemispheres in the marble floor. Around her are children playing with the four elements—a rudder for water, a radiating eye for fire, a winged Mercury’s hat for air, and a horn of plenty for earth. In the galleries are statues depicting the planets. The unspoken message is that Amsterdam is the center of the universe. Atlas carries the heavens as a punishment of the Gods. Children were told that if Atlas drops the sky, Amsterdam will fall. A bronze version of this was at the top on the rear outside of the building.

Artus Quellinus and Rombout Verhulst, *Allegory of Justice*, c. 1655-65, Amsterdam Town Hall



Upon entering the Burgerzaal, one faces this allegory of Justice positioned over the door of the Magistrate's Court on the other side of the hall. Justice sits at the center with executioner's sword. She is trampling on Midas (greed) and an old woman with snakes in her hair who represents Malice. Next to her sits death and retribution with instruments of torture. The frieze represents earthly possessions and the eye of God is watching at the center.

Atlas carries the Heavens, Burgerzaal, Amsterdam Town Hall



This the model used for the bronze statue outside on the rear pediment.

Artus Quellinus, *Temperance and Vigilance*, 1650-65, Amsterdam Town Hall



The virtues of good government were represented by statues above the facades of the building, Prudence, Justice, Temperance and Vigilance. The models made for the bronze statues were later placed inside the hall. Quellinus hired Rombout Verhulst as his assistant. The two worked on the twenty-foot long tympana for an unknown number of years. Quellinus was paid 9,500 gulden for his work.

Artus Quellinus and Rombout Verhulst, *Venus*, c. 1655-65, Burgerzaal, Amsterdam Town Hall



Venus is one of the most brilliant sculpture panels in the building. It is placed in the northwest corner, close to the steps leading up to the Marriages office. The goddess of love is flanked by her two sons, Cupid and Anteros. She can also be recognized by the apple she holds because Paris chose her as the most beautiful goddess.

The galleries above gave access to various offices with a carved Greek mythological relief above each entrance, such as Icarus tumbling down at the Bankruptcy Office; at the insurance office, Arion Charms the Dolphin; and Mars is at the Military Office.

Vierschaar (Tribunal), Amsterdam Town Hall



Death sentences were pronounced in the *Vierschaar*. It is located in the front near the entrance on the ground floor so that the public could view the sentencing through narrow windows. Marble reliefs showed exemplary judges from Judaic, Greek and Roman cultures. Framing them were large marble women with bare breasts and bent heads, with hands covering their faces to hide their humiliation after their Greek city collaborated with the Persian enemy, the so called Caryatids. They served as a warning in Greece as they do here in Amsterdam.

Ferdinand Bol, *Moses descending Mount Sinai with the Stone Tablets*, 1662,
Amsterdam Town Hall



The painting hangs above the chimney in the Magistrates Court, reminding the justices that Old Testament law forms the basis or the administration of justice. Ferdinand Bol was one of Rembrandt's pupils.

Govaert Flinck, *Solomon Praying for Wisdom*, 1656, Amsterdam Town Hall.



This painting is on the other side of the Burgomaster's chamber. It tells the story of a Roman Consul who after refusing a bribe, Phyrus tried to frighten him with a wild elephant, as some Asian potentates might do to VOC officers. The painting was designed to show that the burgomasters should not only be honest but courageous. This and the Moses painting reflect a controversy in the Republic about whether the State or the Reformed Church should have the last word. The paintings here suggest that it is the state that should be dominant but act according to the law. Both Moses and Solomon represent the secular rulers.

Govaert Flinck, *The Incorruptibility of Consul Marcus Curias Donatus*, 1656,
Amsterdam Town Hall.



This is a painting in the Burgomasters chamber. The Roman Republican Consul is dressed in simple clothes and refuses to accept the rich silver and gold gifts from Samnium. According to Plutarch, Donatus sent them away with the words “a more honorable thing to do than the possession of gold was the conquest of its possessors” (p. 313). This advice on colonial takeovers was a reference to the temptations faced by Amsterdam officials operating abroad.

Flinck was a student of Rembrandt and was commissioned to paint a series of paintings of the Batavians, a Germanic tribe that revolted against Roman rule and whose story was used as an inspiration for the rebellion that created the Dutch Republic. Flinck’s death prevented him from finishing the project and it was completed by Justiaen Ovens, Jan Lievens, Jacob Jordaens and Rembrandt.

Rembrandt van Rijn, *Oath of Claudius Civilis*, 1661-62, Nationaal Museum, Stockholm



One of the painters commissioned to make a 'Batavian' painting for the new Amsterdam town hall was Rembrandt van Rijn (1606-69). Rembrandt chose the moment of the oath of the Batavians in the sacred grove, as described by Tacitus, *Histories* IV, 14. Civilis, with crown and sword, is the main protagonist of the composition. Unlike his fellow painters, Rembrandt decided to depict Civilis with one blind eye, as some sources described his appearance. In 1662 it was reportedly put on display at the town hall, but shortly afterwards, it was removed from the building as unsuitable. The painting, originally measuring more than 5 by 5 meters, was reduced to about 2 by 3 meters, which incidentally makes Civilis' blind eye more clearly visible.

Rembrandt Statue with Nightwatch Figures, Rembrandt Plein, Amsterdam



A modern homage to Rembrandt.

Thesaurie Ordinares, Amsterdam Town Hall



This was the town treasurer and department of public works chamber. The painting is Joseph distributing grain among the Egyptian people by Nicolaes van Helt Stochade.

Pieter de Hooch, *A Couple Walking in the Burgerzaal of the Town Hall*, ca. 1663-65. Musée des Beaux-Arts, Strasbourg



The New Town Hall was open to the public and became a major tourist attraction as well as the home of the city's government.

Pieter de Hooch, *The Council Chamber in Amsterdam Town Hall*, c. 1661-70, Thyssen-Bornemisza Museum, Madrid



Zeemagazijn, 1656, Amsterdam



In 1655-56, after the first Anglo-Dutch naval war, the Admiralty of Amsterdam built a huge new warehouse with adjacent wharves. The ship is the Amsterdam, a replica of a famous 18th century VOC ship.

Gerrit Berckheyde, *View of the Trippenhuis and the Waag on the Kloveniersburgwal in Amsterdam*, 1685, Private Collection



The Trippenhuis, at Kloveniersburgwal 29, was designed by Justus Vingboons and built in 1660-62. It is a double house behind a classical façade. Unlike most of the houses in Amsterdam it was clad in stone. It was built for Louys and Hendrik Trip at a cost of 250,000 gulden, which was one-quarter of Louys' wealth at the time. The family was originally from Brabant where they had mining interests and manufactured weapons. They moved to Dordrecht and then to Amsterdam. Their investments in mining and metals in Sweden made them very rich. They became the largest arms manufacturers in Europe. The house is modeled on a large house Vingboons designed for Queen Christina's Chancellor in Sweden. Chimneys in the shape of mortars, and canons and cannon balls in the pediment, combined with palm and olive branches, alluded to the source of their wealth and suggested that armed victory can bring peace.

Trippenhuis, Amsterdam

From 1825 to 1845 it served as the Rijksmuseum. In 1851 it also became the home of the KNAW, Koninklijke Nederlandse Academie van Wetenschappen (Royal Netherlands Academy of Arts and Sciences). In 1885 the Rijksmuseum moved out of the building. Today some of the house has been restored and is open to the public as a museum.

Trippenhuis Garden, Amsterdam



Rembrandtzaal, Trippenhuis, Amsterdam



Allaert van Everdingen, *Scandinavian Landscape with Waterfall*, c. 1650-75, Rijksmuseum, Amsterdam



The Trips were important patrons of painters. They sent Allaert van Everdingen to Sweden to paint the landscapes around their mines and introduced Swedish landscapes with its rocks, waterfalls and towering pines to Holland. Jacob van Ruysdael took up the themes and made it a popular subject. This picture is still in the Trippenhuus.

Rembrandt van Rijn, *Portrait of Jacob Tripp Marguerite de Geer*, c. 1661,
National Gallery, London



These are the parents of the Tripp brothers. They lived in Dordrecht.

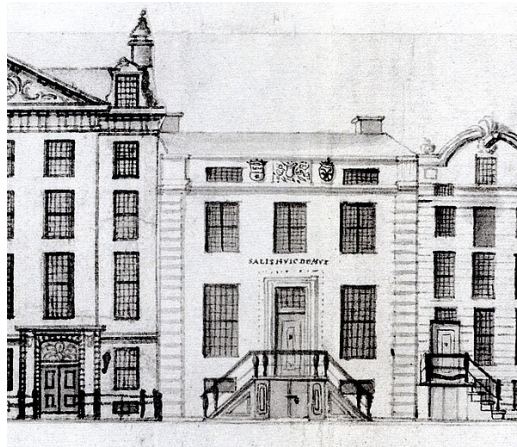
Jan van der Heyden, *View of Goudenstein*, 1674, Apsley House, Wellington Museum, London



In addition to their town houses, Amsterdam regents also built country estates. This is in Maarsen on the Vecht, east of Amsterdam. The house was designed by Philips Vingboons, a brother of Justus Vingboons, who published the engravings of his designs in two sets in 1648 and 1674. Hundreds of houses were built using his designs in Amsterdam during its period of expansion in the 1650s and 1660s.

Vingboons first house commission came in 1639 from Joan Huydecoper (Hide buyer) and Maria Coymans, who was the daughter of a wealthy Amsterdam regent for whom Jacob van Campen had built his first classical house in the city. Huydecoper, who owed his wealth to his father's hide business, was born in 1599, was a regent at 20, married a wealthy woman at 25, appointed as a *schout* at 30, and at 35 he became Governor of the VOC. He acquired a title of nobility from Christina of Sweden in 1637 and had a spectacular three lot classical house built on the Singel to display his art collection. When he acquired his country house it was called Gouden Hoeff, Golden Farm, but he renamed it Goudenstein, Goldenstone.

Adriaan Dortsman, *Jan Six House*, 1667, engraving, *Amsterdamse grachtenhuizen*



In 1663 Amsterdam began a much needed expansion east of the Leidsestraat. Although the houses here were bigger and wider than earlier ones, they were built in a less ornate and simpler style, known as the flat style and were more classical. This house was designed for Jan Six at Heerengracht 619 by Adriaan Dortsman. Six was a wealthy regent who was an important art collector, poet and playwright, and patronized and protected a number of artists, including for a time, Rembrandt. He married Margaretha Tulp, the daughter of Nicholaes Tulp, the famous Amsterdam burgomaster, physician and surgeon whom Rembrandt painted in *The Anatomy Lesson*.

Jan Six House, 1667



The house is a museum with a superb collection of Golden Age Dutch paintings but is only open with advanced reservations, which are available on a limited basis.

Rembrandt van Rijn, *Portrait of Jan Six*, 1654, Jan Six Collection, Amsterdam



Nicholas Eliasz van Pickenoy, *Portrait of Cornelis de Graaf*, 1636, Gemäldegalerie Berlin



Between 1643 and 1664 Cornelis de Graaf was appointed burgomaster ten times. Allied with Andries Bicker, and his brother, Andries de Graaf, they controlled Amsterdam's government and finances from the mid 1640s to the late 1660s. Rembrandt painted pictures of both brothers.

Amsterdam portraits was where the money was for artists. Amsterdam portraits show earnest people, unlike the smiling ones in Haarlem. De Graaf stands full-length, but unassertive, elegantly dressed on a black and white marble floor with an imposing fireplace behind him in another room.

Nicholas Eliaz van Pickenoy, *Portrait of Catherina Hooft*, 1636, Gemäldegalerie Berlin



This is Nicolas de Graaf's 18-year-old second wife. She stands frozen as a vessel filled with establishment wealth and indirect power derived from the political and economic success of her father and husband.

Rembrandt van Rijn, *Portrait of Jan Rijksen and Griet Jansz*, 1633,
The Royal Collection, London.



By contrast, Rembrandt's portrait of a wealthy ship architect and builder with his wife, shows a practical and professional rapport, involving physical activity and a business-like exchange of glances, while both are wrapped up in their own activities.

Rembrandt van Rijn, *Cornelis Anslo and His Wife, Aeltje Schouten*, 1641,
Gemäldegalerie Berlin



Anslo was a Mennonite wealthy cloth merchant who was renowned for his lay preaching. Despite the lack of equality here, there seems to be some level of serious interaction between the husband and wife

Bartholomeus van der Helst, *Promenading Couple*, 1661, Staatliche Kunsthalle, Karlsruhe



It was not until the 1650s and 1660s, when many wealthy Amsterdam families began to live off their assets and leisure began to be an important commodity, that more romantic couples were portrayed in paintings. The young woman is painted in a striking luxurious and appealing dress. They are pictured in a garden.

Rembrandt van Rijn, *Portrait of a Couple as Isaac and Rebecca*, 1667,
Rijksmuseum, Amsterdam



This painting is also known as *The Jewish Bride*. A couple had themselves painted as Isaac and Rebecca. In this and the painting by Helst we see couples in which a somewhat older man gazes adoringly and tenderly at a young woman. Rembrandt's woman is especially intriguing by her contradictions of innocence and knowing of future passions in her exuberant scarlet dress.

The iconography of a loving Jewish bride had been established already in Holland in the 1630s. Rembrandt's studio was on the Breestraat. He had Jewish neighbours and produced etchings for a Jewish volume by Menasseh ben Israel. His studio was near the Portuguese Jewish neighborhood where a monumental synagogue was built in 1675.

Emanuel de Witte, *Interior of the Portuguese Synagogue in Amsterdam*, c. 1680, Rijksmuseum, Amsterdam



There were about 2500 Jewish residents in Amsterdam at the time of Rembrandt's death in 1669. Their religious services had been conducted out of public view, but in 1670 they acquired property to build a monumental Iberian Sephardic synagogue, known as Esnoga, it was completed in 1675.

Baruch Spinoza (1632-77) was a member of this community. His radical views led to his excommunication by the leaders of the synagogue. Although he also threatened the beliefs of the Reformed Church, Spinoza was able to live out his life in Amsterdam and was buried in the Nieuwe Kerk as one of the great philosophers of his day.

Portuguese Synagogue in Amsterdam



Philips Koninck, *Distant View*, 1655, Rijksmuseum, Amsterdam



History painting had been the most popular genre in 17th century Amsterdam until the 1650s, when it declined to 15.9%, portraits 15.8% and landscapes now constituted the largest group at 28.5%. For over forty years Philips Koninck's landscapes were one of the most frequently listed works in inventories in Amsterdam.

A few dunes provide the only relief in this sweeping landscape stretching out under a vast sky. He specialized in flat landscapes, which he built up with countless dots, like the knots in a tapestry. His palette and loose style reveal his debt to Rembrandt. The three cottages on the left are based on a Rembrandt etching. The details are not cartographically realistic but are combined to create a dreamy imaginary landscape. These landscapes are very different from the dramatic pictures produced by Jacob van Ruisdael of recognizable places.

Jacob van Ruisdael, *View of Amsterdam Looking Towards the IJ*, 1665,
National Gallery, London.



The picture was drawn from the scaffolding of the unfinished cupola of the Town Hall looking north towards the IJ. Almost like a landscape of the imagination, the city is divided into areas of dark and light with a spectacular brooding sky.

Jacob van Ruisdael (1629-1682) was born in Haarlem into a family of landscape painters. His father was Isaack van Ruisdael and his uncle, who was better known as a painter, was Salomon van Ruysdael, and his son was known as Jacob Salomonsz. The family names have caused considerable confusion in the attribution of their paintings.

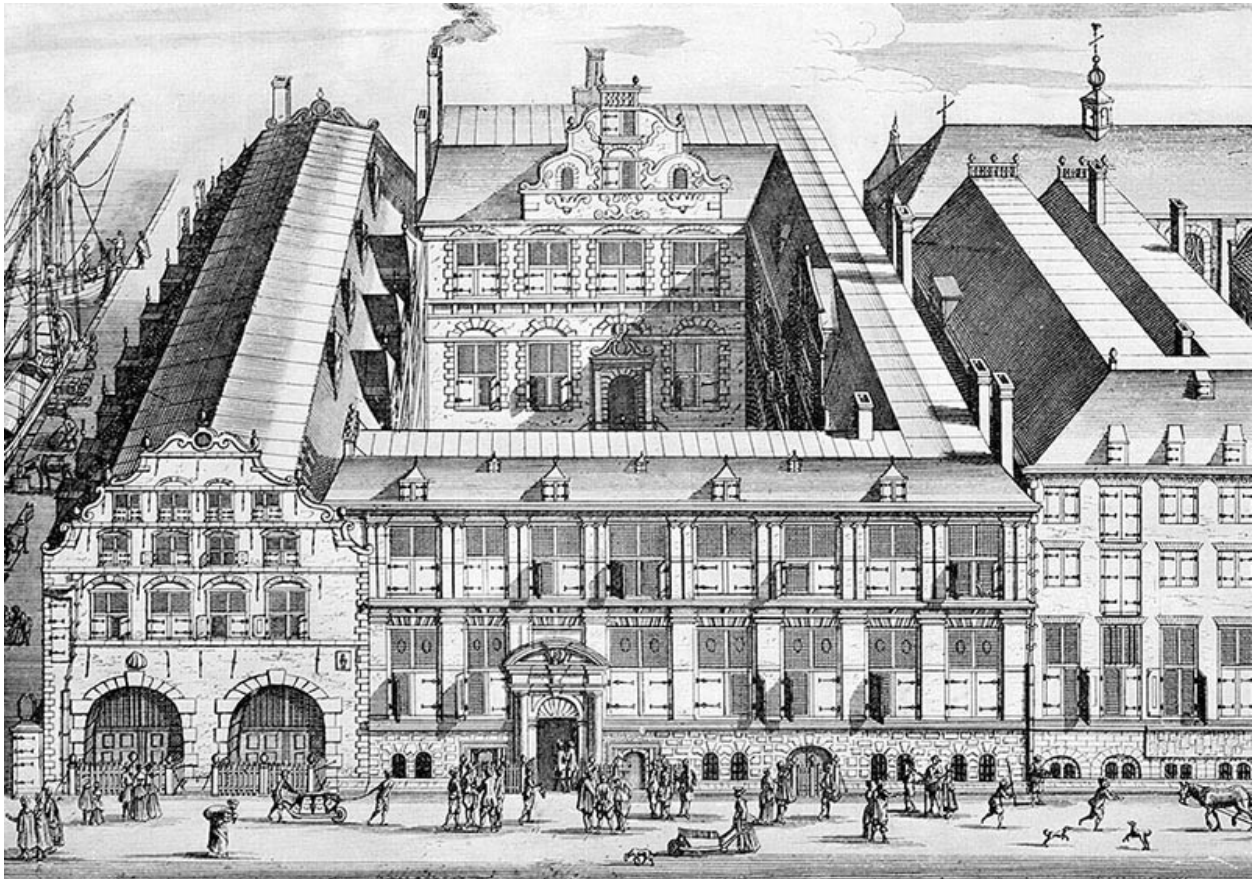
Jacob van Ruisdael moved to Amsterdam in 1657 to join his fellow Haarlem painter, Alaert van Everdingen who had already established a market for landscapes there. He worked in Amsterdam for the rest of his life. He made several trips across to Gelderland, Bentheim and other nearby German towns that influenced his popular hilly and wooded landscapes. John Constable, the famous late 18th and early 19th century landscape painter, was much influenced by Jacob van Ruisdael.

Jacob van Ruisdael, *View of Amsterdam from the South*, c. 1680,
Fitzwilliam Museum, Cambridge



Sunlight breaking through the clouds illuminate the city walls, which were built during the fourth extension of Amsterdam between 1662 and 1665. The view is up the Amstel toward the Hoge Sluis, a monumental 35 arch bridge built as part of the new fortifications. On the left is the Utrecht Gate. The Portuguese Synagogue is the second building from the right and was the largest recent building constructed before this painting. In the foreground Ruisdael painted a rural scene indicating the boundary between the city and the country. On the bank on right k a white horse pulls a passenger barge. In the front a raft of logs is navigated toward towards the Zaagmolenstraat (the sawmill street).

Oost-Indies Huis Amsterdam, VOC Headquarters in Amsterdam, mid 17th century engraving,



The Vereenigde Oostindische Compagnie, VOC, (Dutch East India Company) was founded in 1602. Amsterdam controlled fifty-percent of the Company and the rest was spread over five other chambers in other cities of the Republic.

Oost-Indies Huis Amsterdam, mid 17th century engraving, VOC Headquarters in Amsterdam



The building contained the meeting chamber of the Heeren XVII, adorned with maps and paintings. It also contained offices and warehouse space. Today it is part of the University of Amsterdam.

Tropenmuseum, Amsterdam



Built as a school and research facility for tropical medicine, it now houses a cultural and anthropological museum, which is very strong on the cultures of Indonesia and Southeast Asia.

Claes Jansz Visscher, *Amsterdam Beurs*, 1612, Rijksmuseum, Amsterdam



The first public stock exchange, the Beurs, opened in Amsterdam in 1602 with the sale of stock in the VOC, the Dutch East India Company. The building pictured was designed by Hendrik de Keyser in 1612 and built on the Rokin near Dam square. It was expanded in 1668 and demolished in 1838. The exchange was a pioneer in the development of modern financial equity trading. It was the most important trading exchange in Europe during the seventeenth century and attracted traders from all over Europe, including merchants from the Ottoman Empire. The Beurs was 120ft long and 124ft wide with over 40 columns and contained 26 shops on the exterior streets and 130 interior stalls selling luxury goods. This is the earliest image we have of the building.

Job Adriaensz. Berckheyde, *The Old Exchange of Amsterdam*, c. 1670, Museum Boijman van Beuningen, Rotterdam



A *Graanbeurs*, grain exchange, was also founded in 1608 and a *Wisselbank* was founded in 1609 in the town hall. The bank took deposits and allowed free *giro* exchanges between accounts. It also provided currency exchanges and offered money at *negotiepenningen* (at face value). In 1614 it added a Lending Bank, and a city pawnbroker. The city also built two Waags, weigh houses, for commodities. All these institutions provided public services and provided tax revenue to the city.

The city council was also involved in of the drainage of the large Beemster polder drainage project north of Amsterdam. In 1608 it organized the creation of a company with 123 investors who provided 1.5 million gulden for the project. The burgomasters were among the chief landholders in the project and provided a special room in the town hall for the *dijkgraaf*, the chief of the project, and the council of the corporation.

Waag, 1617, Amsterdam



The Waag was the official keeper of weights and measures for goods. It also served as quality control for goods brought into the city. Originally built as a gatehouse in the city wall in the 1480s, it later became a Guild Hall.

In 1610 the city council decided on an expansion of the city that was unprecedented in Europe. It decided to build three new concentric canals around the city to provide housing and a better water circulation system to provide drainage and the removal of sewage from the city. The canals were the Heerengracht (Lords canal), the Keizergracht (Emperor's canal), and Prinsengracht (the canal of the Princes). These were connected with new radials going toward the Dam. Workshops were not permitted on these canals. The size, layout and price of building plots were set by the city. A hierarchy soon developed as wealth people bought double lots, and some also lots behind the front lot to connect to the next canal, with the most expensive located on the Golden Bend of the Heerengracht. Smaller houses with workshops were allowed on connecting canals and in the Jordaan to the west.

Huis Bartolotti, c. 1617, Amsterdam.



Huis Bartolotti was built by William van de Heuvel in 1617, who was born in Hamburg in 1560 in a family that had fled to escape religious persecution. His aunt married a wealthy and noble merchant from Bologna, Giovanni Battista Bartolotti. The couple was childless and gave William a fortune if he continued the business under the Bartolotti name. In 1608 William took his fortune to Amsterdam. The house was built by Hendrick de Keyser in the Dutch Renaissance (Mannerist) style. On the gable he had two Italian inscriptions installed: “By skill and Hard work” and “With religion and righteousness). Today it is the Amsterdam Architecture Center.

Zuyderkerk (Southern Church), Amsterdam



The expansion of the city required new churches. This was the first Protestant church built (1603-11) in the Republic with an ostentatiously non-Catholic name. It was designed by Hendrick de Keyser. Claude Monet later painted this view.

Jan van der Heyden, *View of the Keisergracht and Westerkerk*, c. 1667-70,
Museum of Fine Arts, Boston



Hendrick de Keyser also designed a Noordenkerk (Northern Church) in the Jordaan and the Westerkerk at the edge of canal girdle in the West. It was built between 1620 and 1631.