

Toffs and types: Dutch portraits in the time of Hals and Rembrandt

Start date 9th March 2018**End date** 11th March 2018**Venue** Madingley Hall
Madingley
Cambridge**Tutor** Dr Sophie Oosterwijk**Course code** 1718NRX029**Director of Programmes**

Emma Jennings

For further information on this course, please contactPublic Programme Coordinator, Clare Kerr
clare.kerr@ice.cam.ac.uk or 01223 746237**To book** See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

Sophie Oosterwijk was born in Gouda, the Netherlands. She studied English at Leiden University and Medieval Studies at the University of York before completing her PhD in the History of Art at Leicester; she also has a second PhD in Middle English literature from Leiden. Sophie has published widely on her specialist research subjects: medieval iconography, medieval sculpture and tomb monuments, the image of the child in western art, and the *Danse Macabre*. Her publications include two co-edited volumes entitled *Monumental Industry: The production of tomb sculpture in England and Wales in the long fourteenth century* (with Sally Badham, Shaun Tyas: 2010) and *Mixed Metaphors: the Danse Macabre in medieval and early modern Europe* (with Stefanie Knöll, Cambridge Scholars Publishing: 2011).

Sophie has taught at the universities of St Andrews, Leicester, Manchester and Nottingham, Sotheby's Institute of Art, and other organisations and was also the Coordinator of Tomb Monuments for the MeMO (Medieval Monuments Online) project at Utrecht University. She currently works as a free-lance lecturer and researcher and she is a co-editor of the annual journal *Church Monuments* (published by the Church Monuments Society).

A regular guest lecturer at Madingley Hall, Sophie has previously taught weekend schools on Early Netherlandish art in the fifteenth and sixteenth centuries, 'memento mori' themes in medieval and renaissance art, and Dutch genre and history painting in the seventeenth century.

Course programme

Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00	Dinner
20:30 – 22:00	The development of portraiture in the Netherlands
22:00	Terrace bar open for informal discussion

Saturday

07:30	Breakfast
09:00 – 10:30	Portraits, types and 'tronies'
10:30	Coffee
11:00 – 12:30	Public and professional group portraits
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	Family and child portraits
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:30	Self-portraits
21:30	Terrace bar open for informal discussion

Sunday

07:30	Breakfast
09:00 – 10:30	Allegorical and historiated portraits
10:30	Coffee
11:00 – 12:30	Vanitas: likeness and commemoration
12:45	Lunch

The course will disperse after lunch

Course syllabus

Aims:

The course will offer

- a greater familiarity with the place and development of portraiture in Dutch seventeenth-century art;
- an enhanced understanding of the concept of portraiture and the many forms it can take;
- an opportunity to explore and analyse the considerations and motivations that underpin the representation of the sitter(s), such as status, gender, age, religious beliefs, and social conventions.

Content:

Around 1620 a growing demand for portraits meant that more painters turned to portraiture. These could be single or group portraits, private as well as public, e.g. Frans Hals's *Laughing Cavalier* (1624) and Rembrandt's *Night Watch* (1642). Portraits can express status and power, but also ideals of beauty, virtue and conduct. They are, moreover, a bid for immortality by preserving one's appearance and identity.

Apart from self-portraits, portraits are the product of interaction between the artist, sitter, and sometimes the patron as a third party in the process. Artists had to consider clients' expectations and social conventions: consequently, portraits can be conservative – or unacceptable to the sitter. Portraits were also subject to fashion and changing taste: whereas Rembrandt was a highly sought-after society portrait painter in 1630s Amsterdam, he was overtaken by his competitors, including former pupils Govert Flinck, Ferdinand Bol and Nicolaes Maes. The reasons for this were not just artistic, however: in order to be successful, painters also needed to network and conform to the norms and values of polite society.

In this course we shall look at the variety and development of Dutch portraiture in the Golden Age as well as at forms, functions and conventions. In themed lectures and specific case studies, we shall address the character of the portrait, its diverse functions and display, both public and private.

Presentation of the course:

This course will be lecture-based, but with opportunities for questions to/from students and class discussion where appropriate.

As a result of the course, within the constraints of the time available, students should be able to:

- gain a greater familiarity with Dutch portrait painters of the Golden Age;
- achieve greater insights into the concept of portraiture, and into its place and development in Dutch art;
- explore and compare the diverse factors that underly the cross-cultural character of the portrait;
- enjoy an enhanced awareness of the intended context of the portrait through analysis of its function(s) and display;
- increase their observational and analytical skills as well as visual literacy.

Reading and resources list

Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course.

Author	Title	Publisher and date
Shearer West	<i>Portraiture</i>	Oxford History of Art, Oxford, 2004.
R. Falkenburg, <i>et al.</i> (eds)	<i>Image and Self-Image in Netherlandish Art, 1550-1750, Nederlands Kunsthistorisch Jaarboek</i> , 46	1995.
J. Lloyd Williams <i>et al.</i>	<i>Rembrandt's Women</i> (exhibition catalogue)	Edinburgh: National Gallery of Scotland, in collaboration with the Royal Academy of Arts, 2001.
Atkins, Christopher D.M.,	<i>The Signature Style of Frans Hals: Painting, Subjectivity, and the Market in Early Modernity</i>	Amsterdam University Press, 2012
Bedaux, J.B., and R. Ekkart	<i>Pride and Joy: Children's Portraits in the Netherlands 1500-1700</i> , exhibition catalogue	Ghent/Amsterdam, 2000
Chapman, H. Perry	<i>Rembrandt's Self-Portraits: A Study in Seventeenth-Century Identity</i>	Princeton, 1989
Dickey, Stephanie S	<i>Rembrandt: Portraits in Print</i>	Amsterdam: John Benjamins, 2004
Grimm, Claus	<i>Frans Hals: The Complete Work</i> . Translated by Jürgen Riehle.	New York: Harry N. Abrams, 1990
Kohler, N., and K. Levy-van Halm	<i>Frans Hals: Militia Pieces</i>	Maarssen, 1990
Liedtke, Walter A	<i>Frans Hals: Style and Substance</i>	New York, Metropolitan Museum of Art, 2011
Muizelaar, Klaske, and Derek Philips	<i>Picturing Men and Women in the Dutch Golden Age: Paintings and People in Historical Perspective</i>	New Haven, Yale University Press, 2003

Riegl, A	<i>The Group Portraiture of Holland</i>	Los Angeles, 1999
Slive, Seymour	<i>Frans Hals</i> . Rev. ed. London and New York	Phaidon, 2014
Smith, D.R	<i>Masks of Wedlock: Seventeenth-Century Dutch Marriage Portraiture</i>	Ann Arbor, 1993
Stighelen, K. Van der, and B. Watteeuw (eds)	<i>Pokerfaced. Flemish and Dutch Baroque Faces Unveiled</i>	Turnhout, 2008
White, C., and Q. Buvelot	<i>Rembrandt by Himself</i> , exhibition catalogue	London/The Hague, 1999
Winkel, Marieke de	<i>Fashion and Fancy: Dress and Meaning in Rembrandt's Paintings</i>	Amsterdam University Press, 2006

Website addresses

Many museums have websites that provide useful information on paintings in their collections. Particularly helpful is the website of the Rijksmuseum in Amsterdam (<https://www.rijksmuseum.nl/en>) where you are allowed to search artists and artworks and also download high-resolution images for free after registering for a free account. Also worth visiting is the website of the Mauritshuis in The Hague (<https://www.mauritshuis.nl/en/>) and the RKD Netherlands Institute for Art History (<https://rkd.nl/en/>). Alternatively you can try the Web Gallery of Art (www.wga.hu), but with caution: its images are of variable quality and the information provided is not always correct or up to date.

A useful resource is also the freely accessible JHNA, the electronic journal of Historians of Netherlandish Art (www.jhna.org), which publishes articles that focus on art produced in the Netherlands (north and south) during the early modern period (c.1400-c.1750), and in other countries and later periods as they relate to Netherlandish, Dutch and Flemish art.

Note Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

Information correct as of: 26 February 2018