

## From meadows to mountains: Dutch landscape painting in the Golden Age

<b>Start date</b>	10 March 2023	<b>End date</b>	12 March 2023
<b>Venue</b>	Madingley Hall Madingley Cambridge CB23 8AQ		
<b>Tutor</b>	Sophie Oosterwijk	<b>Course code</b>	2223NRX023
<b>Director of ISP and LL</b>	Sarah Ormrod		
<b>For further information contact</b>	<a href="mailto:inteng@ice.cam.ac.uk">inteng@ice.cam.ac.uk</a>		

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### Tutor biography

Sophie is a freelance lecturer, researcher and author based in the Netherlands after many years living and working in the UK. She is Vice President of the Church Monuments Society and a regular guest lecturer for ICE at Madingley Hall. Born in Gouda (Netherlands), Sophie studied English literature at Leiden University and Medieval Studies at the University of York before completing her PhD in Art History at Leicester. She also has a second PhD in Middle English literature from Leiden.

Sophie has taught at the universities of Leicester, Manchester and St Andrews, Sotheby's Institute of Art, the V&A Museum, the Royal Academy and other organisations. During the period 2011-2013 she was Coordinator of Tomb Monuments for the MeMO (Medieval Memoria Online) project at Utrecht University, which resulted in the online MeMO database.

Sophie has published widely on her specialist research subjects: medieval art and iconography; sculpture, commemoration and tomb monuments; the image of the child in western art; death and the Danse Macabre, and different aspects of Netherlandish and Dutch art. Her publications include two co-edited volumes on medieval tomb monuments and on the Dance of Death, and a co-edited text edition of John Lydgate's *Dance of Death*. She is currently working on a monograph and another co-edited volume.

Sophie delivers informal lectures with PowerPoint while encouraging class interaction through questions and discussion. She always provides extensive handouts with background information, e.g. on the historical context. Her aim is to instruct and inspire students about the art that she loves, in a lively and entertaining manner.

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## Course programme

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### Friday

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

19:00	Dinner
<b>20:30 – 22:00</b>	<b>An introduction to landscape painting in the Low Countries</b>
22:00	Terrace Bar open for informal discussion

### Saturday

07:30	Breakfast (for residents only)
<b>09:00 – 10:30</b>	<b>Town and country: seasons and atmosphere</b>
10:30	Coffee
<b>11:00 – 12:30</b>	<b>Town and country: townscapes</b>
13:00	Lunch
14:00 – 16:00	Free time
16:00	Tea
<b>16:30 – 18:00</b>	<b>Land and water: riverscapes</b>
18:00 – 18:30	Free time
18:30	Dinner
<b>20:00 – 21:30</b>	<b>Land and water: seascapes</b>
21:30	Terrace Bar open for informal discussion

### Sunday

07:30	Breakfast (for residents only)
<b>09:00 – 10:30</b>	<b>The exotic appeal of italianate landscape painting</b>
10:30	Coffee
<b>11:00 – 12:30</b>	<b>Heroic landscapes and the status of landscape painting</b>
12:45	Lunch

**The course will disperse after lunch**

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## Course syllabus

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### **Aims:**

This course aims to offer you a greater appreciation and understanding of Dutch 17th-century landscape painting within its social, cultural and historical context; to discuss the development of landscape painting as a distinct genre; and to explore the huge variety of landscape painting produced in this period.

### **Content:**

This course will offer an introduction to Dutch landscape painting in the 17th century by focusing first on the development of the genre in the Low Countries in the 15th and 16th centuries. Different types of landscape painting will be explored through the work of famous and lesser-known artists, both landscape specialists (eg Van Goyen, Berchem, Cuyp, Ruisdael, Hobbema) and more occasional practitioners (eg Rembrandt, Steen, Vermeer).

We will also address the status of Dutch landscape painting, which was one of the most popular genres among buyers at the time, and touch upon its long-lasting impact on later artists such as Gainsborough, Constable and Turner, in which atmosphere played an important role.

Furthermore, we will consider questions about realism, naturalism and idealism in Dutch landscape painting. After all, Dutch artists did not then practise painting *en plein air* and their seemingly realistic landscapes are actually in many ways an illusion.

### **Presentation of the course:**

There are no prior requirements for this course other than an interest in art. The course will be lecture-based around digital presentations by the tutor, but with questions between students and tutor as an integral part of each class: there will not be any formal group discussion, but students are encouraged to engage actively. Hand-outs will be used as background reading and as a basis for informal discussion.

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

1. Understand the development of landscape painting as a distinct genre and the crucial role played by Netherlandish artists in this development;
2. Recognise the great variety of styles and themes within Dutch landscape painting;
3. Learn more about the status and impact of landscape painting in this period and beyond;
4. Discover new artists and consider their work within the context and tradition of Dutch landscape painting.

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## Reading and resources list

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Alpers, S., *The Art of Describing: Dutch Art in the Seventeenth Century* (Chicago: The University of Chicago Press, 1983 and later editions).

Büttner, N., *Landscape Painting: A History* (New York: Abbeville, 2006).

Haak, B., *The Golden Age: Dutch Painters of the Seventeenth Century* (trans., London: Thames & Hudson, 1984).

Harwood, L.B., et al., *Inspired by Italy: Dutch Landscape Painting 1600-1700* (London: Dulwich Picture Gallery, 2002).

Hogendorp Prosperetti, L. van, *Woodland Imagery in Northern Art c.1500-1800: Poetry and Ecology* (London: Lund Humphries, 2022).

Keyes, G., *Mirror of Empire: Dutch Marine Art of the Seventeenth Century* (Cambridge: Cambridge University Press, 1990).

Paarlberg, S., *In the Light of Cuyp: Aelbert Cuyp & Gainsborough, Constable, Turner* (Zwolle: WBOOKS, 2021).

Shawe-Taylor, D., with J. Scott, *Dutch Landscapes*, Royal Collection Publications (London: Scala, 2010).

Slive, S., *Dutch Painting 1600-1800* (New Haven: Yale University Press, 1995).

Sutton, P.C., *Masters of Seventeenth-Century Dutch Landscape Painting* (Boston: Museum of Fine Arts, 1987).

Westermann, M., *The Art of the Dutch Republic 1585-1718*, Everyman Art Library, and later editions under the title *A Worldly Art: The Dutch Republic 1585-1718* (New Haven: Yale University Press, 1996).

### Online resources:

Many museums offer useful information on paintings in their collections on their websites, as well as searches of artists represented in their collections. Good examples are the Mauritshuis in The Hague and the Rijksmuseum in Amsterdam, which offer a search programme and full details on many of their paintings, together with a commentary in English. It is also possible (after registration) to download Rijksmuseum images in high resolution for free. See:

<https://www.mauritshuis.nl/en/>

<https://www.rijksmuseum.nl/en>

A useful introduction to Dutch landscape painting in the 17th century can be found on the NGA website:

<https://www.nga.gov/features/slideshows/dutch-landscapes-and-seascapes-of-the-1600s.html>