

## The Dutch Masters Series

The Parkville Frame Gallery is pleased to offer **The Dutch Masters Series**. This series features a collection of reproductions of paintings created by some of the most well-known Northern European artists. The 17<sup>th</sup> century is often referred to as the Golden Age of Northern European art. Artists such as Peter Paul Rubens, Frans Hals, Rembrandt van Rijn, and Johannes Vermeer, followed in the earlier footsteps of their predecessors: Robert Campin (*The Annunciation Triptych*, 1427--1432), Jan van Eyck (*The Ghent Altarpiece*, 1432), Rogier van der Weyden (*Descent from the Cross*, ca.1435), and Joos van Cleve (*The Virgin in Prayer* (ca.1520 - 1530). Many other reproductions of Dutch art are available.



***Man in a Red Turban*** (1433)

Jan van Eyck

National Gallery, London

**Style:** Early Netherlandish

**Date painted:** 1433

**How originally painted:** Oil on panel

**Size:** Small 10 x 7.5 inches

**Where on display:** National Gallery, London

**The Artist:** **Jan van Eyck** (1390 - 1441) was a painter active in Bruges (Belgium) who was one of the early innovators of what became known as Early Netherlandish painting, and one of the most significant representatives of Early Northern Renaissance art. He was one of the first painters to use oil paint.

**The Art:** ***Man in a Red Turban*** (1433) The man in this painting is thought to be van Eyck himself, though there is no direct evidence to support that. His direct gaze may be after the artist studying himself in a mirror. Some art historians view the work as a form of calling card for prospective clients, where van Eyck may be saying: "look at what I can do with paint, how lifelike I can make my figures".



***The Virgin in Prayer*** (ca.1520--1530)  
Joos van Cleve  
Minneapolis Institute of Arts

**Date painted:** (between 1520--1530)

**How originally painted:** Oil on panel

**Size:** 26 x 20 5/8 inches

**Where on display:** Minneapolis Institute of Arts

**The Artist: Joos van Cleve:** (ca. 1485—1541) The exact date and place of birth of Joos van Cleve (alias Joos van der Beke) are unknown. As his name implies, he most likely came from the region around the Lower Rhenish city of Kleve. He was probably born around 1485, as it is assumed that he entered the workshop of Jan Joest about 1505, and assisted in painting the panels of the high altar for the Nikolaikirche in the Lower Rhenish city of Kalkar.

Joos van Cleve immigrated to Antwerp, perhaps by way of Bruges, and in 1511 he was accepted as a freemaster in the guild of Saint Luke in Antwerp. In 1519, 1520, and 1525 he was co-deacon of the guild. Joos van Cleve's skill as a portraitist caused him to be summoned to the court of Francis I of France where he depicted the king and queen and other members of the court. Joos is not documented in Antwerp between 1529 and 1534, and it is quite possible that his journey included Italy as well as France.

**The Art: *The Virgin in Prayer*:** This painting once belonged to James J. Hill (1838--1916), the Minnesota railroad magnate whose collection of European paintings forms the basis of the Institute's nineteenth-century holdings.

**Editor's Note:** A nice "image" size (not sheet size) for this painting would be approximately 20 x 17 inches.



***The Jewish Bride*** (1665)  
Rembrandt van Rijn  
Rijksmuseum

**Date painted:** 1665

**How originally painted:** Oil

**Size:** 4'0" x 5' 6"

**Where on display:** Rijksmuseum, Amsterdam

**The Artist: Rembrandt Harmenszoon van Rijn** (1606--1669) was a Dutch draughtsman, painter, and printmaker. An innovative and prolific master in three media, he is generally considered one of the greatest visual artists in the history of art and the most important in Dutch art history.

**The Art: *The Jewish Bride*** This is another of Rembrandt's great Baroque portraits which he completed during his last years. Like *The Suicide of Lucretia* (c.1666, Minneapolis Institute of Arts), it exemplifies the artist's genius for expressing human emotion on canvas, and is rightly considered to be one of the greatest portrait paintings of his final period. The painting acquired its current name during the early 19th century, when a Dutch art dealer described the subject as that of a Jewish father giving a necklace to his daughter on her wedding day. Today, while the identities of the two people remain obscure, most art historians believe them to be Isaac and his wife Rebecca from the Old Testament. A highlight of Dutch 17th century painting from the permanent

collection of the Rijksmuseum in Amsterdam, the picture is one of the few real expressions of love created by Dutch Realist artists during the Baroque era.



***The Milkmaid*** (ca.1657--1658)  
Johannes Vermeer  
Rijksmuseum, Amsterdam

**Date painted:** ca.1657-1658

**How originally painted:** Oil

**Size:** 18 x 16 inches

**Where on display:** Rijksmuseum, Amsterdam

**The Artist: Johannes Vermeer** (1632—1675) Today Vermeer is one of the most celebrated Dutch 17th century masters. Yet for centuries little importance was attached to his name. Works now known as Vermeer's were attributed to other artists. It was only in the 1870s that he was rediscovered and 35 paintings identified as his. The son of a silk worker who bought and sold art, Vermeer lived and worked in Delft all his life. He may have served his apprenticeship under fellow townsman Carel Fabritius. In 1653, he joined the local artist's guild, which he led at various times. Vermeer's early paintings of historical scenes reveal the influence of the Utrecht Caravaggists. His later paintings are meticulous compositions of interiors featuring one or two figures, usually women.

**The Art: *The Milkmaid*** shows us a maidservant pouring milk, entirely absorbed in her work. Except for the stream of milk, everything else is still. Vermeer took this simple everyday activity and made it the subject of an impressive painting – the woman stands like a statue in the brightly lit room. Vermeer also had an eye for how light by means of hundreds of colorful dots plays over the surface of objects. This painting can be described as one of the last works of the Delft artist's formative years (ca.1654–58), a time during which he adopted various



subjects and styles from other painters and at the same time introduced effects based on direct observation and an exceptionally refined artistic sensibility.



***Wheat Field with Cypresses*** (1889)

Vincent van Gogh

Metropolitan Museum of Art, New York City

**Date painted:** 1889

**How originally painted:** Oil on canvas

**Size:** 29 × 36.8 inches

**Where on display:** Metropolitan Museum of Art, New York City

**The Artist: Vincent Willem van Gogh** (1853—1890) was a Dutch post-impressionist painter who is among the most famous and influential figures in the history of Western art. In just over a decade, he created about 2,100 artworks, including around 860 oil paintings, most of which date from the last two years of his life. He wrote over 800 letters in his lifetime to family and friends the majority of which were to his beloved brother Theo Van Gogh. The letters provide insight into the life of the artist as well as his work. The letters allow us to know more about his life than nearly any other artist, how he thought, and how he worked, for example. Tragically, Van Gogh died not knowing the acclaim his art would receive. Today his legacy is immortal, and he will be forever known as one of the greatest artists of the modern era.

**The Art: *Wheat Field with Cypresses***

Cypresses gained ground in Van Gogh's work by late June 1889 when he resolved to devote one of his first series in Saint-Rémy to the towering trees. Van Gogh regarded this work as one of his best summer landscapes and was prompted that September to make two studio renditions, one on the same scale

(National Gallery, London) and the other a smaller replica, intended as a gift for his mother and sister (private collection).