

**OLLI at Duke Fall 2023** Kris Door, PhD [website: kristinedoor.com](http://www.kristinedoor.com)  
*Art from the Dutch Golden Age, Trade and Colonialism*

**October 4**

Birth of the Golden Age; 1600-1630



Welcome to

*Art from the Dutch  
Golden Age, Trade and  
Colonialism*

**Instructor:** Kris Door

**Moderators:**

Diane Beckman & Connie Shertz

**OLLI Staff:**

Betina Huntwork

Class instructions:

Please add full name to your Zoom window.

Use Chat to ask questions.

This is OLLI's first hybrid course.

All **feedback** is welcome: [olli@duke.edu](mailto:olli@duke.edu)

Course website: [www.kristinedoor.com](http://www.kristinedoor.com)

This course is recorded, links to recordings can be found in your student portal:

OLLI at Duke is recording this Zoom session to share with the members who registered for this session and OLLI's community partners. OLLI may also use this recording for instructional purposes and future online learning offerings.

If you type in the chat window or unmute yourself to ask a question, your chat message, video image, and name will be recorded.

**By remaining in this meeting, you are agreeing to these terms and grant OLLI at Duke permission to share your contributions.**



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Birth of the Golden Age; 1600-1630



Lectures are Wednesdays 11:00 to 12:30

October. 4      **Lecture:** Birth of the Golden Age; 1600-1630

October 11      **Lecture:** The Glory Days; 1630-1660

October 18 & 19      **Gallery Session** in NCMA Dutch Galleries

October 25      **Lecture:** Late Works; 1660-1700

**Coffee Social, Education Lobby, 10:15-11:00**

November 1 & 2      **Gallery Session** in NCMA Dutch Galleries

November 8 & 9      **Gallery Session** in NCMA exhibition, *Dutch Art in a Golden Age:  
Masterpieces from the Museum of Fine Arts, Boston*




[Fall 2023 Dutch Art](#)
[Lecture Materials](#)
[Videos](#)
[Past Courses](#)
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[About Kris](#)

### OLLI at Duke      Fall 2023

#### *Art from the Dutch Golden Age, Trade and Colonialism*

Most are familiar with the beautiful tulips, pearl earrings, atmospheric landscapes, and penetrating portraits of 17th-century Dutch painting, produced by artists like Vermeer, Rembrandt, and Frans Hals. These works sparked the Dutch Golden Age when the Netherlands became an independent Republic (1648) and emerged as the most prosperous nation in Europe. This course will use works from the NCMA Dutch collection and works from the NCMA special fall 2023 exhibition, *Dutch Art in a Global Age: Masterpieces from the Museum of Fine Arts, Boston*, to explore how paintings from this remarkable time and place represent the fruits of commercial global trade, a burgeoning middle class, and, also, the darker side of colonialism.

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#### **Please note:**

Students may register for one of 6 sections: lecture in-person, lecture Zoom only, or lecture in-person + a gallery section (4 sections of 15 people).

Recordings of the Zoom lectures will be available through the student portal for ZOOM section ONLY. Links for the in-person recorded lectures will be available only by request of the instructor. Gallery sessions are not recorded.

All in-person classes will be held at the North Carolina Museum of Art, 2110 Blue Ridge Road, Raleigh.



Fall 2023 Dutch Art    Lecture Materials    Videos    Past Courses    \*\*\*\*\*    About Kris

Art from the Dutch...

MFA Center for Netherl...

Daniel Posada Alvarez

MFA The Fruits of Pros...

The Fruits of Prosperity and Global Trade: Dutch Decorative Arts of the 17th Century

MFA Dutch Art: The Ma...

MFA In the Studio with ...

Judith Leyster of France c. 1630/32

MFA Globalization and ...

Gallery 245: Global Commerce

Yale University Art Gallery Appearance and Reality in Dutch Art

Peter Sutton  
Thursday, October 8, 2015

Generously sponsored by the Martin A. Ryerson Fund  
Online recordings and presentations of Yale University Art Gallery programs are generously supported by the Spirit of Elihu Yale Fund, given by the Benjamin Zucker, Class of 1962, Education Fund.

MFA Sorting out a Worl...

Christian Huygens by Bernard Vaillant at Holwijk

A very expensive a...  
expensive atlas

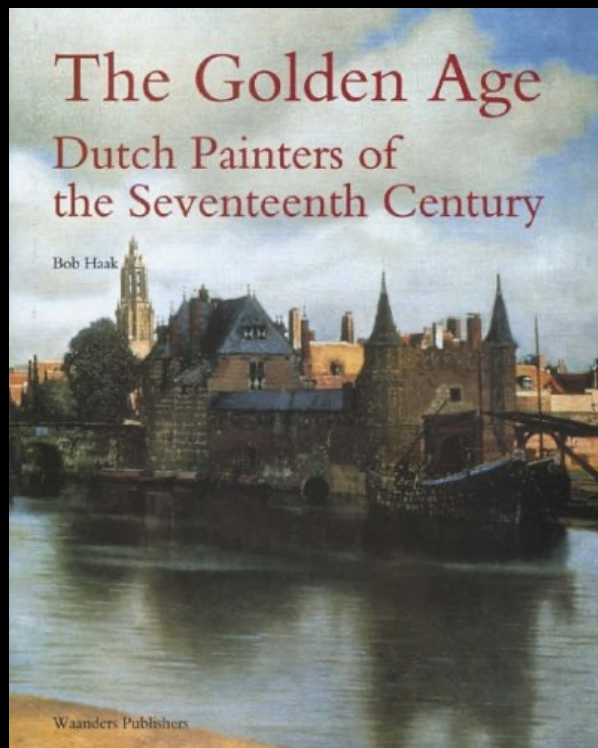
Asia in Holland, 17th century Delftware

Between Amsterdam and Asia  
a Dutch East India Company ship

Looking past sym...



Survey of 17<sup>th</sup>-century  
Dutch art



Work from the MFA  
Boston Dutch collection



Willem Kalf, *Still Life with a  
Peeled Lemon*, 1664,  
MFA Boston.

Work from the NCMA  
Dutch collection



Jan Jansz. Den Uyl, *Banquet Piece*,  
c. 1635, NCMA



# Dutch Art

in a Global Age

MASTERPIECES FROM THE MUSEUM OF FINE ARTS, BOSTON



- The World at Home (still lifes)
- The World Beyond (maps & marine paintings)
- Amsterdam as a Cosmopolitan Hub
- Global Citizens (portraits)
- A Place for Religious Art
- Celebrating the Familiar (landscapes)





Rose-Marie and Eijk van Otterloo, seated at right, and Matthew and Susan Weatherbie, seated at left, who donated two major collections of Dutch art to the Museum of Fine Arts Boston, pose for a portrait at the museum on Oct. 10, 2017.

Center for  
Netherlandish  
Art MFA Boston

Small informational label on the wood paneling.







European territories under the rule of the Philip II of Spain around 1580, with the Spanish Netherlands in light green

# Northern Europe around 1600



Willem van de Velde, the Younger, *A Dutch Flagship Coming to Anchor Close to the Land in a Fresh Breeze*, c. 1672  
Oil on canvas, Weatherbie Collection, MFA Boston



Gerard ter Borch, *The Swearing of the Oath of Ratification of the Treaty of Münster*, May 15, 1648, 1648, Oil on copper, Rijksmuseum







Pieter Aertsen, *A Meat Stall with the Holy Family Giving Alms*, 1551  
Oil on panel, NCMA



Jan Brueghel the Elder, *Harbor Scene with St. Paul's Departure from Caesarea*, 1596, Oil on copper, NCMA









Peter Paul Rubens, *Coronation of the Virgin*, about 1623, MFA Boston



Pieter Jansz. Saenredam, *The North Transept and Choir Chapel of Sint Janskerk, Utrecht*, 1655, Oil on panel, MFA Boston



Dirck van Delen (1604-1671), *Iconoclasm in a Church*,  
Oil on panel, 1630, Rijksmuseum







Johannes Vermeer, *Allegory of the Catholic Faith*, c.1670-72, Oil on canvas, Metropolitan Museum

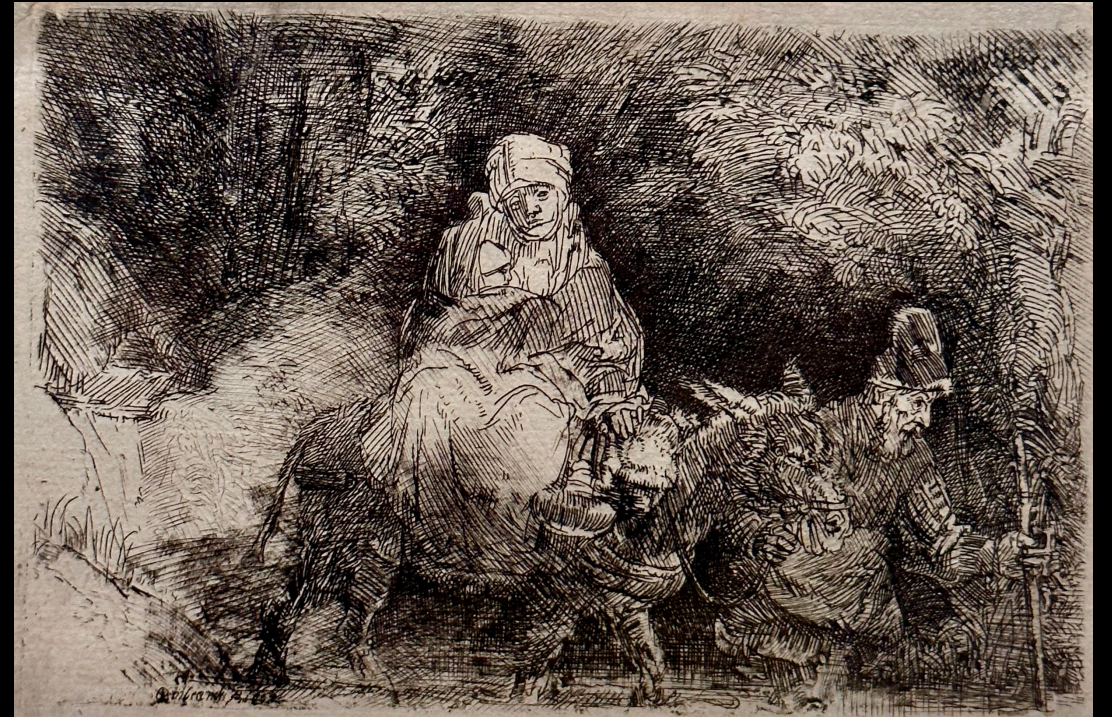


Jan Steen, *The Worship of the Golden Calf*, c.1672-1675, Oil on canvas, NCMA





Rembrandt van Rijn  
*Christ Returning from the Temple with his Parents*,  
1654, Etching and drypoint, MFA Boston



Rembrandt van Rijn  
*The Flight into Egypt: Crossing a Brook*, 1654  
Etching and dry point, MFA Boston





Hendrick de Keyser, The Noorderkerk in Amsterdam. 1620-23



Thomas de Keyser, *Portrait of a Gentleman*, c 1626, Oil on panel, NCMA





Thomas de Keyser, *Portrait of Constantine Huygens*, 1627, Oil on oak Panel, National Gallery, London





Doll's house, Dutch 17<sup>th</sup> Century, MFA Boston Rose-Marie and Eijk van Otterloo Collection.











Michelangelo Caravaggio (1571-1610),  
*The Entombment of Christ*,  
1603-04, Oil on canvas, Vatican Museum







Hendrick ter Brugghen (c.1588-1629),  
*Boy with Wineglass*, 1623  
Oil on canvas, NCMA



Gerrit van Honthorst, *A Merry Group behind a Balustrade with a Violin and a Lute Player*, c. 1623, Oil on canvas. MFA Boston, Otterloo Collection.







Gerrit van Honthorst, *A Merry Group behind a Balustrade with a Violin and a Lute Player*, c. 1623, Oil on canvas. MFA Boston, Otterloo Collection.



Michelangelo Caravaggio (1571-1610), *The Musicians*, 1595-1596, Oil on canvas, Metropolitan Museum



Jan Brueghel the Elder (Flemish, 1568-1625)

*Harbor Scene with St. Paul's Departure from Caesarea*, 1596, oil on copper, NCMA

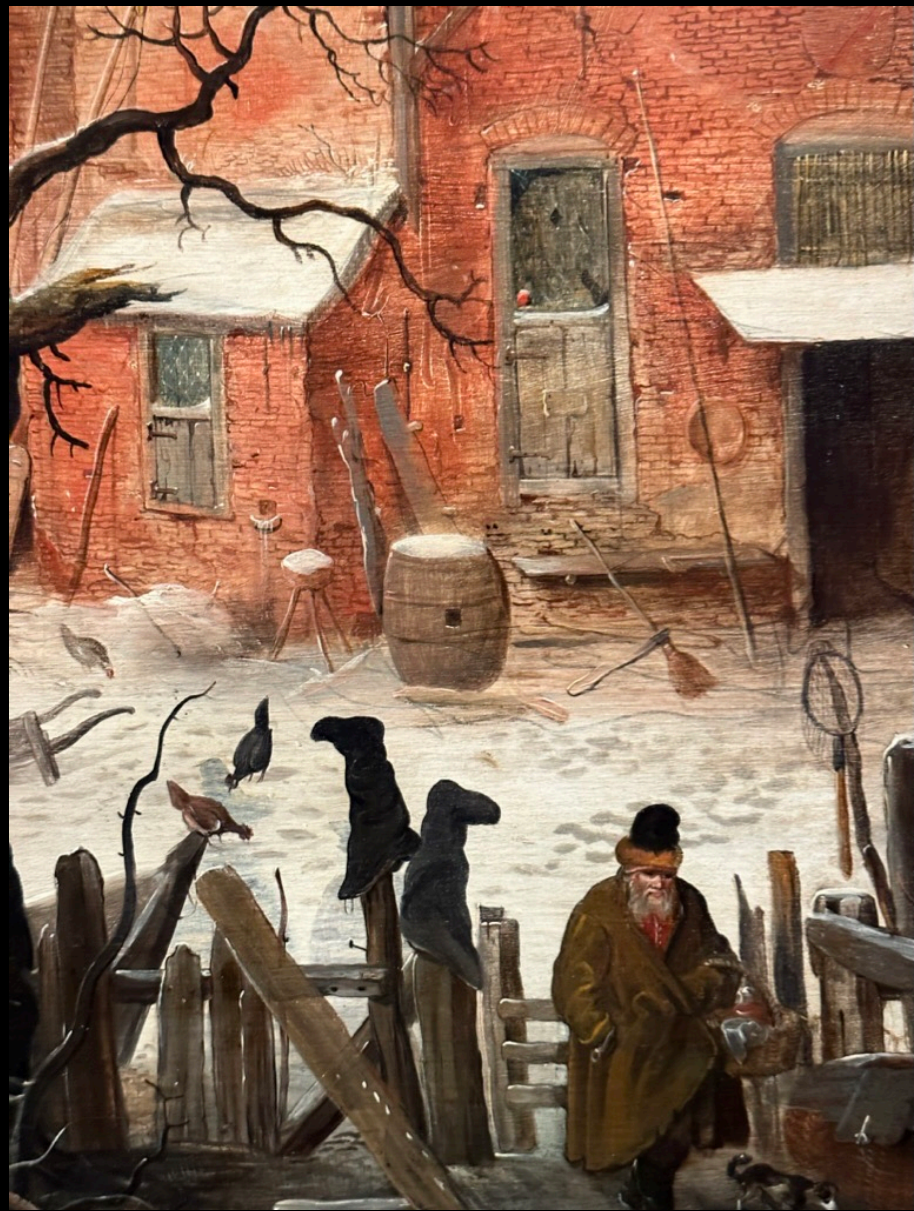




Hendrick Avercamp (Dutch, 1585–1634), *Winter Landscape near a Village*, c. 1610–15, Oil on panel. MFA Boston, Gift of Rose-Marie and Eijk van Otterloo









Hendrick Avercamp (Dutch, 585–1634), *Winter Landscape near a Village*, c. 1610–15, Oil on panel. MFA Boston, Gift of Rose-Marie and Eijk van Otterloo





Esaias van den Velde (1587-1630), *Winter Scene*, 1614,  
Oil on cradled panel, NCMA



Esaias van den Velde  
Dutch, 1614-1630  
*Winter Scene*  
1614  
Oil on cradled panel

This intimate view of villagers enjoying the novelty of a frozen canal is one of the first independent landscape paintings in Dutch art. Removed from religious or allegorical associations and painted on a small scale, the scene showcases the skill of the artist and would have provided a source of fascination for its original owner.



Pieter van Santvoort (Dutch c. 1604-1635)

*Dune Landscape with Travelers and a Natural Bridge*, c.1625, Oil on panel

MFA Boston





Pieter Molijn (Dutch, born in England), 1595-1661)

*Dune Landscape with Travelers and a Cottage*, 1630, MFA Boston





Pieter Aertsen, *A Meat Stall with the Holy Family Giving Alms* 1551, oil on panel, NCMA









Ambrosius Bosschaert,  
*Flowers in a Glass Vase*,  
1614, Oil on copper  
National Gallery London





V

Een dwaes en zijn gelt zijn  
haest ghescheyden.

**D**Ese Sinnepop is de voorgaende niet seer onghe-lijck, als spruytende uyt een selve reden, daerom sal in't voorgaende ghenoech geseyt zijn; want een vreemt hoornken of nieuw bloemken, 'tis niet dan tuylery: maer de hoorn-sotten behoeven soo groote spilpenningen of hoven niet te koopen en onderhouden als de Bloemisten.

Een dwaes en zijn gelt  
zijn haest ghescheyden.







73-1621)



Balthasar van der Ast, (c. 1593-1657) *Still Life with Basket of Fruit*, 1622, Oil on panel, NCMA





Balthasar van der Ast, (c. 1593-1657)  
*Still Life with Basket of Fruit*, 1622, NCMA



Ambrosius Bosschaert the Elder (Dutch, 1573-1621)  
*Still Life with Roses in a Glass Vase*, c. 1619, MFA Boston







## X XVII

## Vroech rijp / vroech rot.

DE Natuere heeft alle dingh zijn ordeningh ghegheven, ende zynen sekeren tijdt : daerom wat vruchten der aerden, die in de voortijdt rijp zijn, die zijn oock haest van den velde, of zy verrotten. Desghelijcks ist met alle andere beesten en creatueren, wat haest tot zijn volle grootheydt komt, dat wordt niet oudt. Iae de menschen selfs, die vroech wijs ende verstandigh schynē, die komen selden tot perfectie, of zy worden met haer ouderdom dof, onverstandigh, of somtijds wel mal, daerom seyt Erasmus:

*Odi puerulum praecori sapientia.*

Dat is :

Ick heb geen sin in een kindt dat vroech wijs is. Daer zijn Natien van volckē die in haer jeucht heel kloeck van bedrijf zijn: maer soo haest zy veertich jaer oud zijn, soo slachten zy de uytgheteelde ackers, daer gheen nut meer in en is.

## Vroech rijp, vroech rot.





Balthasar van der Ast, (c. 1593-1657) *Still Life with Basket of Fruit*, 1622, Oil on panel, NCMA





Doll's house of Petronella Dunois,  
Rijksmuseum, c. 1676











Deep plate with blue-and-white decoration of auspicious motifs  
Chinese, Ming dynasty, 1625-50











Balthasar van der Ast, (Dutch, 1593 or 1594–1657), *Still Life with Fruit and Shells*, c. 1623–24, Oil on panel, MFA Boston, Gift of Rose-Marie and Eijk van Otterloo











Jan Daemen Cool,  
*Portrait of Arent Kievit*, 1633  
Oil on panel. NCMA



*Portrait of Adriana van der Aa*



Adam Willaerts, *The Departure of the Pilgrim Fathers from Delfshaven on their Way to America*, 1620, Oil on panel, MFA Boston, Gift of Rose-Marie and Eijk van Otterloo





The Castello Plan, a 1660 map of New Amsterdam



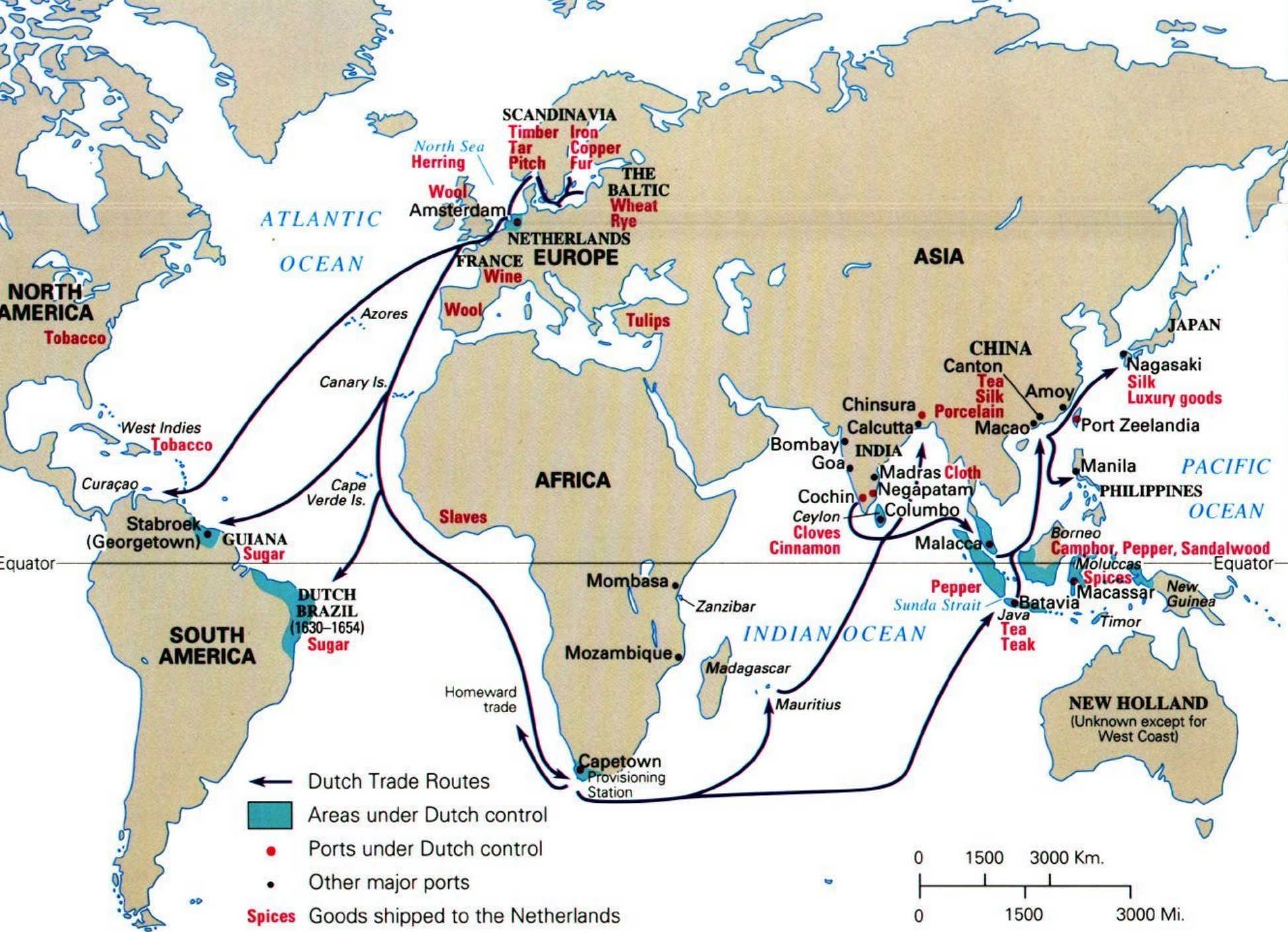






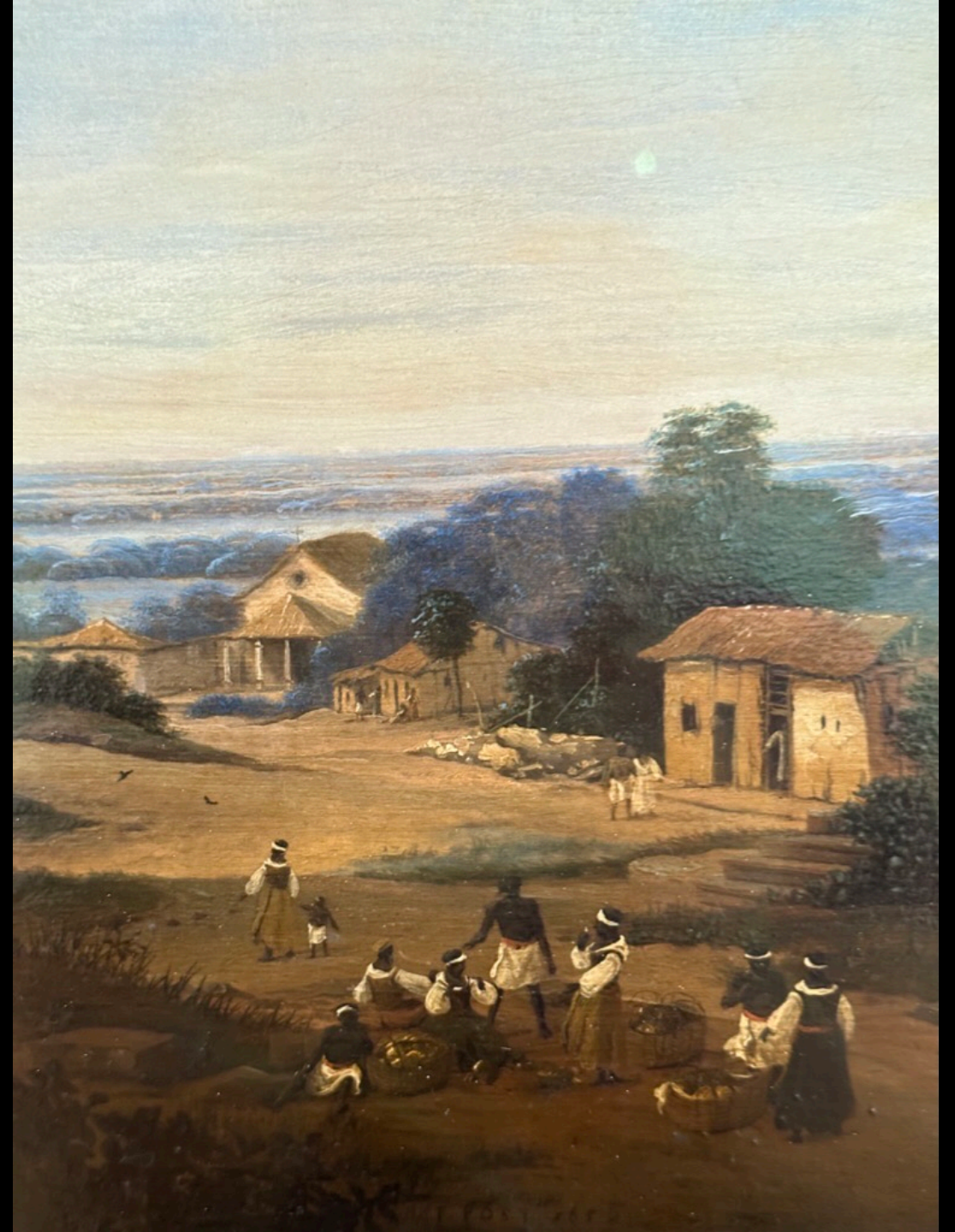








Frans Post (1612-1680), *Brazilian Landscape with the Village of Igaracu, with the Church of St Cosmos and Damianto the left*, 1659, Oil on panel, Rijkmuseum





Frans Post (1612-1680), *Landscape with Ruin of Olinda*, 1663, Oil on panel, MFA Boston, Gift of Rose-Marie and Eijk van Otterloo





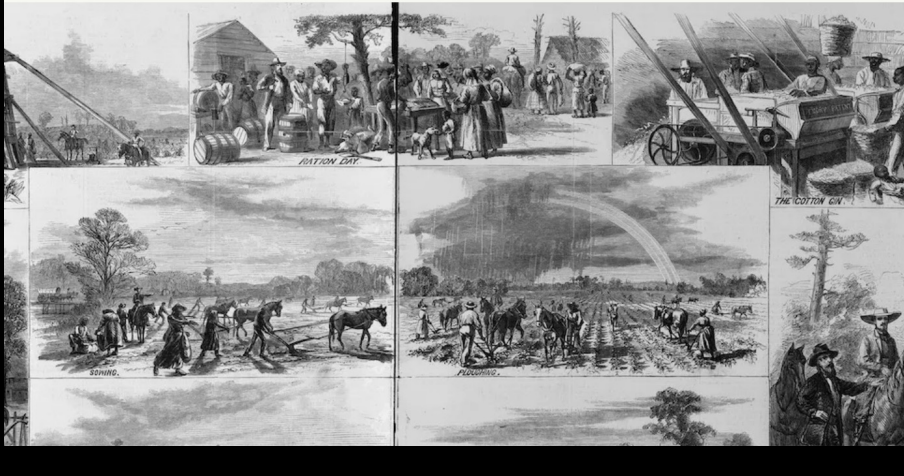






## Value and Its Sources: Slavery and the History of Art

By Caitlin Meehye Beach July 20, 2022 9:40am



### Displaying, not Hiding, the Reality of Slave Labor in Art

Museums are taking steps to acknowledge the role of slavery in the lives of some of the nation's most revered figures.

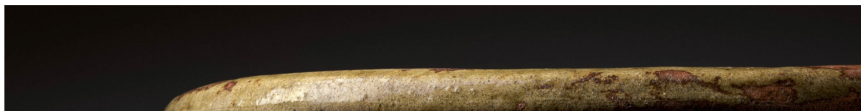


### Works by enslaved 19th-century artist now show in U.S. museums

By Noelani Kirschner Jul 29, 2021

David Drake's stoneware pottery was an act of resistance, etched with poetry by its enslaved creator at a time when his knowledge of written word was illegal.

Drake was born into enslavement in the United States in the early 1800s, and records show he lived in Edgefield, South Carolina, for most of his life. Scholars estimate he made more than 40,000 pieces of pottery.



### The Enslaved Artist Whose Pottery Was an Act of Resistance

Poetic jars by David Drake are setting records at auction and starring in art museums, showcasing the artistry of enslaved African Americans.







The Young Archer

Dus heeft den Moor met pijl en boogh  
Den vrandot of het wilt in't oogh.

J. de Pijfcher ad Vivum delineavit.

Justus Danckert excudit.

J. de Pijfcher sculpsit.

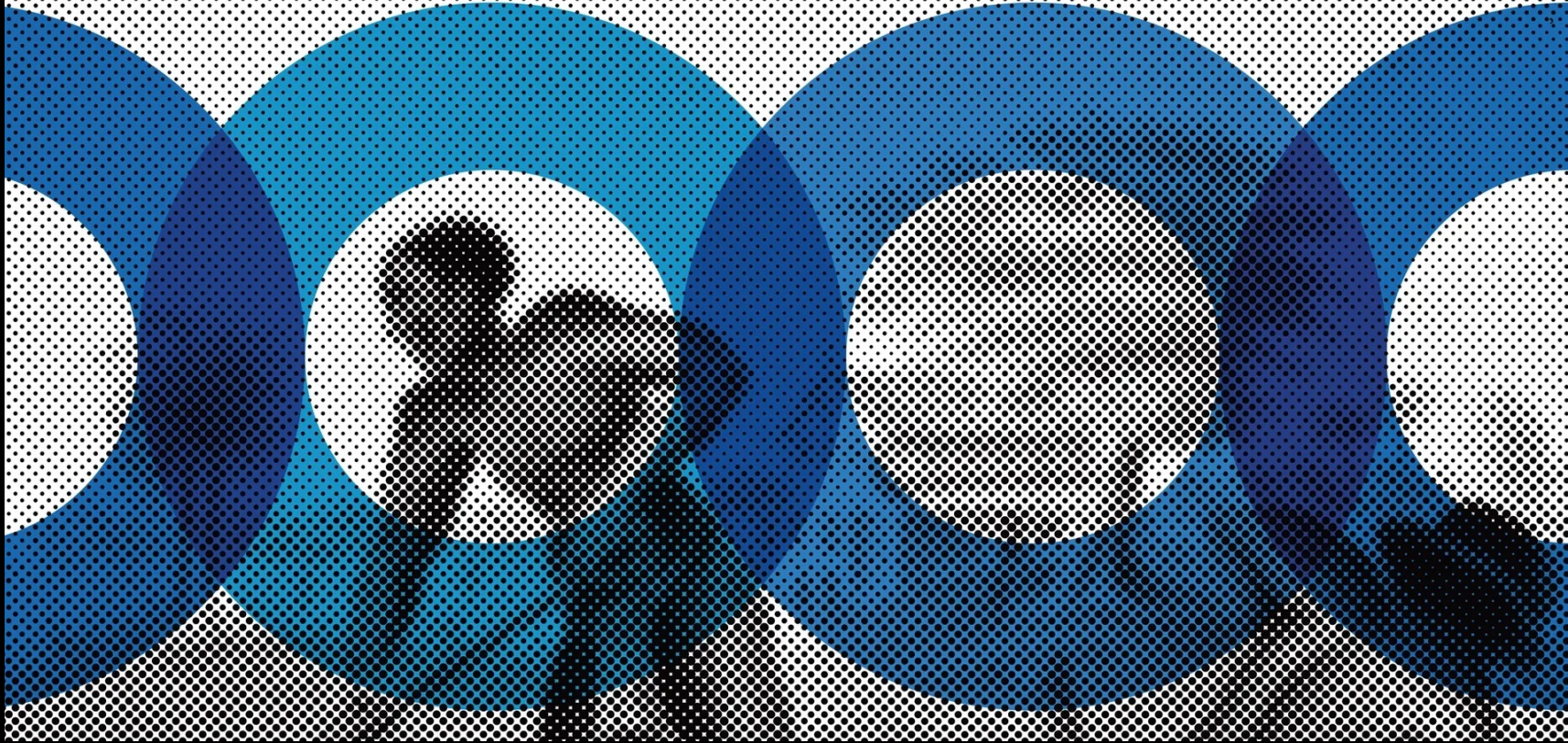




Rembrandt van Rijn, *Two African Men*, 1661,  
Oil on canvas, Mauritshuis



# SLAVERY RIJKS MUSEUM







Rembrandt van Rijn, *Self-portrait*,  
1628, Oil on panel, Rijksmuseum



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