



AH 315 HIGHLIGHTS OF DUTCH ART: FROM REMBRANDT TO MONDRIAAN

IES Abroad Amsterdam

Amsterdam Spring Quarter – Psychology, Sociology & Political Science

DESCRIPTION:

It is not a bold statement to say that Dutch art is well-known throughout most of the world. It is not one painter or a certain artistic movement that stands out. Dutch artists from different centuries or art movements from different periods are equally admired and enjoyed by masses over the globe. This course will therefore explore the distinctive periods in Dutch history such as the early renaissance, the productive Golden Age of the 17th Century as well as specific styles of the 19th and 20th century. Students will have the opportunity to learn the general styles, concepts, purposes, and interpretations of Dutch Art from the Renaissance through contemporary art. The focus will be on painting, and to a lesser degree, on architecture. The development of Dutch artistic styles relates to the economic development of the Netherlands as well as the political and social systems in place at various times. These socio-economic and political drivers will be further explored as these are important to understand the art of each period. Dutch art is also influenced by various religious movements. Students will explore what these influences are and how certain religious symbols are represented. Whilst the Dutch art scene was heavily dominated by men, this course will also focus on female artists throughout the ages. These artists may be less well known, their contribution to the arts is significant.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

ADDITIONAL COST:

Museum visits: You will be able to use your Museum card for the visits to museums.

Book: You need to buy the book *Amsterdam, A Brief Life of the City* by Geert Mak. ISBN: 9781860467899 (approx. €12,95). There are some copies at the IES Library. Otherwise go to Bookshop De Slegte or order online (www.bol.com).

METHOD OF PRESENTATION:

Lectures, discussions, field study and student presentations

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course Participation - 10%
- Midterm field trip reflection - 20%
- Presentations - 20%
- Research essay - 25%
- Final exam - 25%

Course Participation

Course participation is based on participation during field trips and group discussions. Students are expected to have read the set literature per session before the start of every session, and to be able to pose relevant questions for group discussions. Students are also asked to draw a picture of a Van Gogh painting of their choice after visiting the Van Gogh museum.

Grading Rubric for Student Participation

Excellent participation

Your contributions reflect an active reading of the assigned bibliography. An ability to skillfully synthesize the main ideas of the readings and raise thought-provoking questions about the applications and implications of the material is also shown. You demonstrate, through unique questions and comments, that you are capable of relating the main ideas in the readings to the other information discussed in the course and with your own life experience. You make highly informed judgments about the readings

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and other ideas discussed in class, consistently providing evidence and reasons. By respectfully allowing others to speak and stating your reactions about other classmates' opinions, you exhibit a capability of contributing to the discussion spiral with further inquiries. The level of active involvement in the completion of the class activities is exceptional.

Very good participation

Your contributions show that the assigned materials are read. Majority of the time you show a comprehensive understanding of the main ideas identified in course material and class discussion, although sometimes it seems that applications and implications of the information read were not properly reflected upon. You are respectful of both others' time to speak and the ideas they offer. Additionally, you show an ability to construct over others' contributions and respond in a positive manner in moments of disagreement. Regular involvement in the activities is observed and the quality of your contributions is solid.

Regular participation

You indicate a regular reading of the bibliography but in an insubstantial manner. You attempt to build on others' ideas but commonly provide comments that indicate lack of preparation about the material. Frequently, your contributions have little unique characteristics or are unarticulated with the discussion at hand.

Insufficient participation

Consistently, your contributions about readings display a disconnected or inactive involvement with the text. You do not participate in an informed way, and also show a lack of interest in constructing over others' ideas. Several unjustified absences have been reported.

Midterm field trip reflection

Students will write one reflection paper (2 pages per paper) on a field study trip: Field study trip to the Rijksmuseum (session 7) or the Stedelijk museum (session 16)

Describe what kind of museum it is. What did you learn from the readings, if applicable, about the place visited, and what did you gain from the guiding lecturer or museum guide during the visit? What did you appreciate most about the visit, and what were to your mind the most special features of the place visited.

Presentations

Students will do two presentations in this course.

1. Students will present on a subject/artist connected to the course. Presentation will be min. 15 minutes max. 20 minutes.
2. Students will present on a building situated in Amsterdam that we visit. The presentation should not last more than 5 minutes and should cover the relevance within art history, purpose of the building & architectural information.

Artists and buildings will be allocated in week 2. Students can also come up with their own themes, if they are relevant to the course material and approved by the lecturer.

Scoring Rubric for Oral Presentations

PRESENCE	++	✓	--
-body language & eye contact			
-contact with the public			
-poise			
-physical organization			
LANGUAGE SKILLS	++	✓	--
-correct usage			



- understandable (rhythm, intonation, accent)
- spoken loud enough to hear easily

ORGANIZATION

++ ✓ --

- clear objectives
- logical structure

MASTERY OF THE SUBJECT

++ ✓ --

- pertinence
- depth of commentary
- spoken, not read
- able to answer questions

VISUAL AIDS

++ ✓ --

- transparencies, slides
- audio, video, etc.

OVERALL IMPRESSION

++ ✓ --

- very interesting / very boring
- pleasant / unpleasant to listen to
- very good / poor communication

Research essay

Students will write a research essay (7 pages, excluding images and notes) on a Dutch artist of choice, as long as this is approved by the lecturer. The essay will consist of a short biography of the artist, the characteristics of the work, and a description and interpretation of two specific works of the artist.

Final exam

The final exam consists of a slide show and one essay question. Students will have to tell which artist has made the shown artwork, describe stylistic characteristics and put it in correct chronology. In addition, they will have to answer one essay question. This question will be based on the readings.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- Describe the specific characteristics of Dutch Art;
- Discuss the social economic situation of Holland in as much as it has influenced the development of the arts;
- Analyze a painting and recognize the main styles;
- Recognize and identify the art of the main Dutch artists, like Rembrandt, Vermeer, van Gogh, Mondriaan, Willink, Rietveld, Appel, Steen, Maria Sibylla Merian, Marleen Dumas);
- Gain confidence in public speaking through their own presentation;
- Gain insight in the collections of the visited museums (at least 5 museums will be visited);

ATTENDANCE POLICY:

Since IES Abroad Amsterdam courses are designed to take advantage of the unique contribution of the instructor, and the lecture/discussion format is regarded as the primary mode of instruction, class attendance is mandatory and will be taken for every class. In addition, students are expected to be on time for classes, course-related excursions, and tests. Some courses include mandatory trips outside of regular class hours, i.e. on weekends. Students will be made aware of the specific dates of such trips well in advance and are required to attend.

If a student misses a class without an excuse, this will lead to a deduction of their final grade of one-third of a letter grade for every additional unexcused absence (for example, A- to B+).

Excused absences are permitted only in case of:

- Health issues (including a doctor’s note);
- A recognized religious holiday traditionally observed by the particular student;
- A grave incident affecting family members;
- Conflicting academic commitments, only when communicated well in advance;

Any other absences (such as missing a flight) are unexcused.

If a student shows a pattern in (excused and unexcused) absences, students may be subject to an Academic Review including but not limited to a letter sent to their school and a probationary period or exclusion from the program.

CONTENT:

Session	Content	Assignments
<p>Session 1</p>	<p>Introduction to the course, its participants and lecturer.</p> <ul style="list-style-type: none"> • What are participants’ background and familiarity with the arts. • Familiarization with analyzing paintings. • The oldest Dutch and Flemish artists like Van Eyck and Geertgen tot Sint Jans show a clear interest in one of the main characteristics of Dutch Art: texture and detail will be studied in the famous artworks (the Arnolfini Marriage, the Gent Altarpiece) made by these artists. We will compare these early Renaissance artists with the work of Giotto and Piero della Francesca to be able to see the difference between the Dutch and early Italian masters) 	<ul style="list-style-type: none"> • Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, Amsterdam, pages 1-39 • Murray, P and Murray, L. (1963) <i>The Art of the Renaissance</i>, Thames and Hudson; London, pp 145-160 • Simpson, A. (2007) <i>Van Eyck, The Complete Works</i>, Chaucer Press; London, pp 9-11, 14-16
<p>Session 2</p>	<p>Lecture and group discussion about the work of Jeroen Bosch and Breughel.</p> <ul style="list-style-type: none"> • We detect that their humorous landscapes and biblical scenes reflect a new sense of pride in cities and at the same time a growing unrest about the effect of city life on its citizens. • Field trip: Visit the Old Church 	<ul style="list-style-type: none"> • Fuchs, R.H. (1985) <i>Dutch Art</i>, Oxford University Press, p 8-35 • Gibson, W.S. (1973) <i>Hieronymus Bosch</i>, Thames and Hudson; London, pp 69-86 • Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, Amsterdam, pages 40-69

Session	Content	Assignments
Session 3	<p>Dutch artists who traveled to Rome to get acquainted with Antiquities</p> <ul style="list-style-type: none"> Jan van Scorel was for a while in Rome, as curator of the papal collections, and brought his insight into Baroque and Renaissance Art to the Netherlands. Also Bloemaert and van Honthorst and ter Brugghen came back with a thorough knowledge of the antiquities and more as is clear studying their paintings. Field trip: Our Lord in the Attic. 	<ul style="list-style-type: none"> Brown, C. (1997) <i>Utrecht Painters of the Dutch Golden Age</i>, National gallery Publications; London, pp 21-23, 29, 31-35 Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, Amsterdam, pages 75-95 Westermann, M. (1996) <i>A Worldly Art – The Dutch republic 1585-1718</i>, Yale University Press, pages 6-45
Session 4	<p>The Golden Age of Dutch Art I: Rembrandt.</p> <ul style="list-style-type: none"> Rembrandt’s paintings will be the subject for a lecture, his etchings will be studied at the Rembrandt House, Amsterdam. Field trip: Rembrandt House (I) 	<ul style="list-style-type: none"> Westermann, M. (1996) <i>A Worldly Art – The Dutch republic 1585-1718</i>, Yale University Press, pp. 45-97 Wetering, van de, E. (2000), <i>Rembrandt, the painter at work</i>, Amsterdam University Press, pp XI-XVI, 3-9, 46-61 Winkel, de, M. (2006) <i>Fashion + Fancy. Dress and Meaning in Rembrandt's paintings</i>, Amsterdam University Press, pp 11-40, 53-72, 93-132 Student presentation on architect van Campen, the painter Jan Lievens or Gerard Dou.
Session 5	<p>The Golden Age of Dutch Art II</p> <ul style="list-style-type: none"> How the Dutch artists reconciled the abundance of baroque art with their protestant belief in their paintings. Jan Steen and Frans Hals will be lectured about. Field trip: Rembrandt House (II) 	<ul style="list-style-type: none"> Berger, J. (1980) <i>About Looking</i>, Pantheon Books; New York, pp 162-170 Pavord, A. (1999) <i>The Tulip</i>, Bloomsbury, New York, pp 129-161 Westermann, M. (1996) <i>A Worldly Art – The Dutch republic 1585-1718</i>, Yale University Press, pages 98-155
Session 6	<p>The Golden Age of Dutch Art III</p> <ul style="list-style-type: none"> Vermeer and artists like Nicolaes Maes, Gerard Dou and Metsu excelled in interior scenes. These scenes and the symbols used often have more than one meaning as will be explained in the lecture. Field trip: Visit Willet van Holthuysen 	<ul style="list-style-type: none"> Kemme, G. (ed) <i>Amsterdam Architecture, a guide</i>, Thoth Uitgeverij, Bussum, pp 10-28 Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, Amsterdam, pages 96-133 Westermann, M. (1996) <i>A Worldly Art – The Dutch republic 1585-1718</i>, Yale University Press, pages 156-181
Session 7	<p>A visit to the Rijksmuseum</p>	<p>Student presentations</p>

Session	Content	Assignments
Session 8	<p>Scientific paintings of Pieter Post, Albert Eckhout, and Maria Sibylla Merian</p> <ul style="list-style-type: none"> Their paintings, engravings and buildings reflect the global economy and interest in the world outside as will be shown in the power point. 	<ul style="list-style-type: none"> Kemme, G. (ed) <i>Amsterdam Architecture, a guide</i>, Thoth Uitgeverij, Bussum, pp 53-55 Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, Amsterdam, pages 134-189 Rice, T. (2002) <i>Voyages of Discovery</i>, Scriptum Publishers, pp. 56-115 (ISBN 9781902686028) <p>Student presentations</p>
Session 9	<p>Dutch Art of the nineteenth century</p> <ul style="list-style-type: none"> Dutch art of the 19th century shows strong influences of the French Realist and Impressionist movement as is evident in the work of Willem and his wife Sien Mesdag, and Weissenbruch. 	<ul style="list-style-type: none"> Kemme, G. (ed) (2010) <i>Amsterdam Architecture, a guide</i>, Thoth Uitgeverij, Bussum, pages 72-75 Lucie-Smith, E. (1972) <i>Symbolist Art</i>, Thames & Hudson, pages 167-173 Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, Amsterdam, pages 190-227 <p>Student presentations Email a short update on your paper</p>
Session 10	<p>Vincent van Gogh (at the Van Gogh museum)</p> <ul style="list-style-type: none"> Van Gogh reflects the changing scene in the arts as no other before him, he can be considered as one of the fathers of the expressionist movement as will be explained in the lecture. You will need to watch a recorded lecture on Van Gogh before the start of this class. We will meet at the van Gogh museum 	<ul style="list-style-type: none"> Bazin, G. (1958) <i>Impressionist Paintings in the Louvre</i>, Thames & Hudson Ltd., pages 225-238 Dawtre, L. (ed) (1996) <i>Investigating Modern Art</i>, Yale University Press, pages 71-87 Fuchs, R.H. (1985) <i>Dutch Art</i>, Oxford University Press, pages 143-175 Harrison, C. (ed) (1998) <i>Art in Theory 1815-1900: An Anthology of Changing Ideas</i>, Blackwell Publishers, pages 896-903 Lloyd, J. (2006) <i>Vincent van Gogh and Expressionism</i>, Van Gogh Museum, pages 11-32 <p>Choose a painting/drawing of van Gogh to copy at home.</p>

Session	Content	Assignments
Session 11	<p>Dutch arts at the turn of the 20th century</p> <ul style="list-style-type: none"> Jan Sluijters and Kees van Dongen reflect the expressionist tendencies in Paris in their vibrant, colorful paintings. In the buildings of the Amsterdam School Architects (like van der Mey) we see a similar expressionist international outlook. You will need to watch a recorded lecture on the Amsterdamse School before the start of this class. We will go a guided (bike) tour along the main apartment blocks, offices and school buildings of the Amsterdam School architects and we will visit het Schip museum 	<ul style="list-style-type: none"> Kemme, G. (ed) (2010) <i>Amsterdam Architecture, a guide</i>, Thoth Uitgeverij, Bussum, pages 94-97 Eliëns, T.M., Groot, M., and Frans Leidelmeyer: <i>Dutch Decorative Arts</i>. V+K Publishing, Bussum, pages 27-46, 134-140 House, J. (ed) (1979) <i>Post Impressionism: Cross-Currents in European Painting</i>, Royal Academy of Arts (Great Britain), pages 255-279 Tuchman, M. (ed) <i>The Spiritual in Art: Abstract Painting, 1890-1985 cat. Exhibition 1987</i>, Los Angeles County Museum of Art, Art Institute of Chicago and the Haags gemeentemuseum (ISBN 0875871305) pages 89-111 <p>Hand in drawing from visit to Vincent van Gogh. Student Presentations</p>
Session 12	<p>Mondriaan and the STIJL movement</p> <ul style="list-style-type: none"> The STIJL movement had a great impact on modern architects like Rietveld, Breuer and Gropius. Visit Tuschinski & Rembrandtplein & possibly de Bazel (walking tour) 	<ul style="list-style-type: none"> Fuchs, R.H. (1985) <i>Dutch Art</i>, Oxford University Press, pages 176-190 Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, Amsterdam, pages 228-269 Stangos, N. (ed) (1994) <i>Concepts of Modern Art: From Fauvism to Postmodernism</i>, Thames and Hudson, pages 141-159 <p>Student presentations</p>
Session 13	<p>The inter bellum period 1918-1940</p> <ul style="list-style-type: none"> This period is best reflected in the art work of Willink, Pijke Koch and Raoul Hijncjes as is explored in the lecture. Visit to the Jewish History Museum Amsterdam 	<ul style="list-style-type: none"> Dooijes, D. <i>A history of the Dutch poster 1890- 1960</i>, Scheltema & Holkema, pages 36-46 Salomon, C. (1981) <i>Charlotte: Life or Theatre</i>, (preface by Judith Herzberg) pages V-XV, 1-175, 607-689

Session	Content	Assignments
Session 14	The impact of World War II <ul style="list-style-type: none"> The impact of World War II is strongly present in the works of the CoBrA artists Appel, Corneille and Constant. Their paintings, theater designs, sculptures and architectural drawings show their affinity with societal events and international politics. Short visit to the Grand Hotel 	<ul style="list-style-type: none"> Escher, M.C. and J.W. Vermeulen (1989) <i>Escher on Escher; Exploring the Infinite</i>, Harry N Abrams Inc, pages 139-153 Fuchs, R.H. (1985) <i>Dutch Art</i>, Oxford University Press, pages 190-207 Kemme, G. (ed) (2010) <i>Amsterdam Architecture, a guide</i>, Thoth Uitgeverij, Bussum, pages 115-117 Mak, G. (1995) <i>Amsterdam: The brief life of a city</i>, Uitgeverij Atlas, Amsterdam, pages 279-310 Stokvis, W. (1999) <i>CoBrA: 3 Dimensions</i>, V+K Publishing, pages 62-85 <p>Student Presentations</p>
Session 15	Marleen Dumas+ Amsterdam as Graphic design Haven. <ul style="list-style-type: none"> This bestselling female artist of the last decade shows a keen understanding of the concerns of our present society and makes heart rendering and at the same time shocking images in her representational art. The artists of the last decade use a variety of tools like felt, or pastel, or GPS data to make intricate and compelling art works. 	<ul style="list-style-type: none"> Stiles, K. and Peter Selz (eds) (1996) <i>Theories and documents of Contemporary Art; a source book of artists' writings</i>, University of California Press, pages 657-662 Boogerd, van den, D., Bloom, B. and M. Casadio (1999) <i>Marlene Dumas</i>, Phaidon Press, pages 8-28, 32-82 Wanders, M. (2009) <i>Amsterdam Creative Capital</i>, Jonge Hond B.V., pages 3, 14-15, 53-57, 72-84, 320 <p>Student presentations Turn in your research paper</p>
Session 16	Field trip: Stedelijk Museum	Building presentations
Session 17	Final exam	

COURSE-RELATED TRIPS:

- *These field trips are subject to change:*
- Old Church
- Our Lord in the Attic
- Rembrandt House
- Willet van Holthuysen
- Rijksmuseum
- Van Gogh museum
- Stedelijk museum
- Het Schip

- Jewish History Museum

REQUIRED READINGS:

- Bazin, G. (1958) *Impressionist Paintings in the Louvre*, Thames & Hudson Ltd., pages 225-238
- Berger, J. (1980) *About Looking*, Pantheon Books; New York, pp 162-170
- Boogerd, van den, D., Bloom, B. and M. Casadio (1999) *Marlene Dumas*, Phaidon Press, pages 8- 28, 32-82
- Brown, C. (1997) *Utrecht Painters of the Dutch Golden Age*, National gallery
- Bussum, pages 72-75
- Dawtrey, L. (ed) (1996) *Investigating Modern Art*, Yale University Press, pages 71-87
- Dooijes, D. *A history of the Dutch poster 1890-1960*, Scheltema & Holkema, pages 36-46
- Eliëns, T.M., Groot, M., and Frans Leidelmeyer: *Dutch Decorative Arts*. V+K Publishing, Bussum, pages 27-46, 134-140
- Escher, M.C. and J.W. Vermeulen (1989) *Escher on Escher; Exploring the Infinite*, Harry N Abrams Inc, pages 139-153
- Fuchs, R.H. (1985) *Dutch Art*, Oxford University Press, p 8-35
- Fuchs, R.H. (1985) *Dutch Art*, Oxford University Press, pages 143-175
- Fuchs, R.H. (1985) *Dutch Art*, Oxford University Press, pages 176-190
- Fuchs, R.H. (1985) *Dutch Art*, Oxford University Press, pages 190-207
- Gibson, W.S. (1973) *Hieronymus Bosch*, Thames and Hudson; London, pp 69-86
- Harrison, C. (ed) (1998) *Art in Theory 1815-1900: An Anthology of Changing Ideas*, Blackwell Publishers, pages 896-903
- House, J. (ed) (1979) *Post Impressionism: Cross-Currents in European Painting*, Royal Academy of Arts (Great Britain), pages 255-279
- Kemme, G. (ed) (2010) *Amsterdam Architecture, a guide*, Thoth Uitgeverij, Bussum, pages 115- 117
- Kemme, G. (ed) (2010) *Amsterdam Architecture, a guide*, Thoth Uitgeverij, Bussum, pages 94-97
- Kemme, G. (ed) (2010) *Amsterdam Architecture, a guide*, Thoth Uitgeverij,
- Kemme, G. (ed) *Amsterdam Architecture, a guide*, Thoth Uitgeverij, Bussum, pp 53-55
- Kemme, G. (ed) *Amsterdam Architecture, a guide*, Thoth Uitgeverij, Bussum, pp 10-28
- Lloyd, J. (2006) *Vincent van Gogh and Expressionism*, Van Gogh Museum, pages 11-32
- Lucie-Smith, E. (1972) *Symbolist Art*, Thames & Hudson, pages 167-173
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam, pages 279-310
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam, pages 228-269
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam, pages 190-227
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam, pages 134-189
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam, pages 96-133
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam,
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam, pages 40-69
- Mak, G. (1995) *Amsterdam: The brief life of a city*, Uitgeverij Atlas, Amsterdam, pages 1-39
- Murray, P and Murray, L. (1963) *The Art of the Renaissance*, Thames and Hudson; London, pp 145-160 pages 75-95
- Pavord, A. (1999) *The Tulip*, Bloomsbury, New York, pp 129-161 Publications; London, pp 21-23, 29, 31-35
- Rice, T. (2002) *Voyages of Discovery*, Scriptum Publishers, pp. 56-115 (ISBN 9781902686028)
- Salomon, C. (1981) *Charlotte: Life or Theatre*, (preface by Judith Herzberg) pages V-XV, 1-175, 607-689
- Simpson, A. (2007) *Van Eyck, The Complete Works*, Chaucer Press; London, pp 9-11, 14-16
- Stangos, N. (ed) (1994) *Concepts of Modern Art: from Fauvism to Postmodernism*, Thames and Hudson, pages 141-159
- Stiles, K. and Peter Selz (eds) (1996) *Theories and documents of Contemporary Art; a source book of artists' writings*, University of California Press, pages 657-662
- Stokvis, W. (1999) *CoBRA: 3 Dimensions*, V+K Publishing, pages 62-85
- Tuchman, M. (ed) *The Spiritual in Art: Abstract Painting, 1890-1985 cat. Exhibition 1987*, Los Angeles County Museum of Art, Art Institute of Chicago and the Haags gemeentemuseum (ISBN 0875871305) pages 89-111
- Wanders, M. (2009) *Amsterdam Creative Capital* , Jonge Hond B.V., pages 3, 14-15, 53-57, 72- 84, 320
- Westermann, M. (1996) *A Worldly Art – The Dutch republic 1585-1718*, Yale University Press, pages 156-181
- Westermann, M. (1996) *A Worldly Art – The Dutch republic 1585-1718*, Yale University Press, pages 98-155
- Westermann, M. (1996) *A Worldly Art – The Dutch republic 1585-1718*, Yale University Press, pp. 45-97

- Westermann, M. (1996) *A Worldly Art – The Dutch republic 1585-1718*, Yale University Press, pages 6-45
- Wetering, van de, E. (2000), *Rembrandt, the painter at work*, Amsterdam University Press, pp XI- XVI, 3-9, 46-61
- Winkel, de, M. (2006) *Fashion + Fancy. Dress and Meaning in Rembrandt's paintings*, Amsterdam University Press, pp 11-40, 53-72, 93-132

RECOMMENDED READINGS:

- Hodgson, F. (2011) *Anton Corbijn, inwards and onwards I*, Schirmer/Mosel Publishers, Munich, pages 1-13