

Dutch Utopia: American Artists in Holland, 1880-1914



About the Telfair Museum of Art

Three unique buildings, three distinct collections, bridging three centuries of art & architecture...
The Telfair Museum of Art, the oldest public art museum in the South, has been an integral part of the city of Savannah for over a century. Since opening its doors to the public in the 1880s, the museum has grown from a renovated family mansion into a distinguished cultural institution boasting three architecturally-significant buildings; a permanent collection of approximately 4,000 works of art from America and Europe, dating primarily from the eighteenth through the twenty-first centuries; and a history of dynamic educational programming, community outreach, and exciting exhibitions. Located in Savannah's vibrant historic district, the museum consists of the Telfair Academy and the Owens-Thomas House—two circa 1820 National Historic Landmark buildings—and the contemporary Jepson Center for the Arts.

About this Guide

This guide is designed to be used by educators in conjunction with field trips to the *Dutch Utopia* exhibition or as a stand-alone resource guide for classroom use. This internationally travelling exhibition offers a wealth of subjects to explore with your students. Potential curriculum connections may be found for grades 2 – 12 in areas ranging from Fine Arts, Social Studies, Science, and particularly English Language Arts given the narrative content of many works in the exhibition. This guide includes a timeline, suggested in-class activities, Georgia Performance Standards connections, resources, and links for further information. The guide is accompanied by a transparency packet download on the museum's website which may be used for education purposes. Material in this educators' guide has been adapted from the exhibition catalogue *Dutch Utopia: American Artists in Holland, 1880-1914* (Telfair Books, 2009).

Why *Dutch Utopia* at the Telfair Museum of Art?

The *Dutch Utopia* exhibition relates directly to the Telfair Museum of Art's permanent collection, which includes significant paintings produced in the Netherlands by American artists Gari Melchers, George Hitchcock, Walter MacEwen, and James Jebusa Shannon. Gari Melchers was an important figure in the Telfair's history. He became the museum's purchasing agent in 1906 and is responsible for acquiring many important works of art for the museum's collection.

Dutch Utopia: American Artists in Holland, 1880–1914 is organized by the Telfair Museum of Art in association with the Singer Laren Museum, the Netherlands. This exhibition is made possible through the generous support of the Terra Foundation for American Art and the Henry Luce Foundation, with major additional support provided by the Telfair Academy Guild. Further support for the exhibition has been provided by the Consulate General of the Kingdom of the Netherlands, The Netherlands-America Foundation, Mrs. Joanne Holbrook Patton, and Mrs. Robert O. Levitt. Programming at the Telfair Museum of Art is also supported in part by the City of Savannah and the Georgia Council for the Arts, a Partner Agency of the National Endowment for the Arts.

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About the Exhibition

Showcasing more than seventy paintings from public and private collections throughout the United States and Europe, *Dutch Utopia: American Artists in Holland, 1880–1914* explores the work of forty-three American artists drawn to Holland during the late nineteenth and early twentieth centuries. These artists, escaping from the rapid urbanization of their time, established colonies in six communities in the Netherlands—Dordrecht, Egmond, Katwijk, Laren, Rijsoord, and Volendam—with all but Dordrecht being small, preindustrial villages. Inspired by their surroundings, the great traditions of seventeenth-century Dutch art, and the well-known group of contemporary Dutch artists known as The Hague School, these American artists created idealized visions of Dutch society that revealed a yearning for a pre-modern way of life. Some made reference to America’s own colonial Dutch heritage, exploring shared histories and cultural connections between the two countries.

Dutch Utopia examines American artists’ attraction to Holland through six key themes: **the influence of seventeenth-century Dutch painting; the impact of the contemporary Hague School; anti-modernism and the American Progressive Movement; binding ties between Holland and the United States; artist colonies in Holland; and the popular idea of “Dutchness.”** *Dutch Utopia* includes works by artists who remain celebrated today, such as Robert Henri, William Merritt Chase, and John Singer Sargent, and by painters admired in their time but less well-known now. These include accomplished women artists such as Elizabeth Nourse and Anna Stanley, as well as painters George Hitchcock, Gari Melchers, and Walter MacEwen, who built international reputations with Salon pictures of Dutch landscapes and costumed figures. These artists were among hundreds of Americans who traveled to the Netherlands between 1880 and 1914 to paint and to study. Some lived in Holland for decades, while others stayed only a week or two, but most passed quickly through the major cities to small rural communities, where they created their idylls on canvas.

KEY THEMES IN DUTCH UTOPIA

The Influence of Seventeenth-Century Dutch Painting

Art flourished in the Netherlands of the seventeenth century, thanks to a number of circumstances. The seventeenth century was an era of growing prosperity tied to Dutch maritime might and the Netherlands’ emergence as a key force in global trade. Artists of the period produced their work for a growing and competitive market during this booming economy. Highly sought-after artists sold their work for large sums to wealthy merchants and bureaucrats, or completed commissions for public buildings. Many artists of the period specialized in certain types of pictures, for example still life paintings, military scenes, or marine subjects. Great masters emerged in many cities, including Franz and Dirck Hals in Haarlem, Rembrandt in Amsterdam, and Vermeer in Delft.

During the last quarter of the nineteenth century, wealthy American industrialists began collecting art by the old Dutch masters. Through such collecting and public exhibitions, a heightened awareness of Golden Age Dutch art developed in the United States. When American painters traveled to the Netherlands, it was always, in part, to see more paintings by the seventeenth-

century Dutch masters. Americans also read histories of the rise and fall of the Dutch republic, and literature that romanticized Holland was often illustrated with old Dutch paintings. As a result, the paintings Americans created of contemporary Holland resembled seventeenth-century Dutch art in many ways. Even as they strove to perfect what they considered the most up-to-date style of painting, these artists were steeped in seventeenth-century art. They were also aware of their own American roots in Europe—especially of New York’s roots in Amsterdam during the seventeenth century when the Netherlands was a world power planting colonies on four continents.

The Influence of The Hague School

In the last two decades of the nineteenth century, American and British collectors discovered the contemporary Dutch painters who were based in The Hague, one of the Netherlands’ largest cities and an important center of government. Hague School painters were known for their somber, gray palettes and interest in scenes from the everyday lives of fishermen, farmers, and peasants. Later paintings by some of these artists included the lighter palette of impressionism. The painters of The Hague School greatly admired the old Dutch masters of the seventeenth century, yet their works were much more affordable for the average contemporary collector. American artists saw The Hague School work in the United States, in exhibitions in Paris, and in the Netherlands. They struck up friendships with Dutch artists and invited them to the United States, often serving to connect painters with collectors and dealers. Artists of The Hague School such as Hendrik Willem Mesdag and Anton Mauve were influential to many important American and European painters of the late nineteenth and early twentieth centuries. Vincent Van Gogh studied for a while with Mauve, who was his cousin.

Anti-modernism and the American Progressive Movement

When artists sought out remote Dutch villages where people wore traditional local costumes, and windmills or watermills still functioned to grind grain and saw lumber, they often did so out of nostalgia for a preindustrial, agrarian lifestyle, with its slower pace and greater community focus. This looking backward was an anti-modern impulse. At the same time, the reform fever that was so much a part of the Progressive Movement attempted to counteract many of the drawbacks associated with progress, from slum conditions to cheap factory-made goods and child labor, by looking to the lessons of the past. Progressives believed that new technologies, urbanization, industrialization, mass production, and manmade materials were essential components of a modern world; all they needed was to correct the darker side of this progress. Paintings of pre-modern corners of Europe provided models of those particular values. When Gari Melchers, for example, portrayed Dutch farmwomen with a handmade wooden rake and pails, he seemed to embrace a pre-modern method of farming while upholding progressive ideals of companionship and harmony with nature that reformers were trying to instill in the American population.

Binding Ties: America and Holland

2009 marks the 400th anniversary of Henry Hudson’s voyage up the river now named after him—the voyage that resulted in the Dutch colonial period in America. American observers often noted that, like themselves, the Dutch were industrious, inventive, self-reliant, freedom-loving, tolerant, and materialistic. These commonalities in national identities were often traced to the Dutch colony in North America that eventually became New York, and to the colonists’ descendants who spread into eastern New York, New Jersey, Delaware, and Connecticut in the seventeenth and eighteenth

centuries. Several artists painted not only scenes of contemporary Holland, but also imaginative history paintings of New Netherland, such as George Henry Boughton's *The Edict of William the Testy*. Others painted those character traits they most admired. Charles Frederick Ulrich's *The Village Printing Shop, Haarlem, Holland* not only depicts the efficiently organized interior of a small industry, but references the seventeenth-century invention of moveable type and the ideal of freedom of the press. Gari Melchers' paintings celebrating the faith of Dutch villagers reminded many Americans of their own beliefs.

Nineteenth-century Dutch immigrants to the United States helped reinforce the idea that Dutch and Americans shared histories and values. The new American history of this era held that Holland was the motherland of the United States for a number of reasons, from similarities between American founding documents (for example, the Declaration of Independence) and earlier Dutch documents, to Dutch support for the American Revolutionary War. Some believed that the geographies of the American wilderness and the Dutch placement below sea level also shaped these two peoples similarly in their conquest of nature.

Artist Colonies in Holland

American artists established colonies in six communities in the Netherlands—Dordrecht, Egmond, Katwijk, Laren, Rijsoord, and Volendam. All but Dordrecht were small, rural villages. Other Dutch towns like Hattem also drew American artists. The primary Dutch colonies offered many of the comforts of home: for example, Catholic and Protestant churches, innkeepers who could speak some English, clean places to stay, and fresh fish or farm produce. American artists flocked to these small communities in part to draw inspiration from the rapidly disappearing traditional lifestyle, and in part because these communities reflected the image of Holland they had gained through their study of seventeenth-century Dutch art. Some artists were drawn to colonies, such as the historic city of Dordrecht, that had long attracted Dutch artists. Dordrecht, hometown of the great landscape artist Aelbert Cuyp (1620-91), boasted ancient architecture and picturesque canals. Katwijk, a fishing village on the coast, was also significant in the evolution of seventeenth-century Dutch art. Other colonies, such as Laren, had been discovered more recently by Dutch painters such as Hague School artist Anton Mauve. Mauve's presence in Laren attracted many American artists. Still another important colony, Egmond, was established by Americans George Hitchcock and Gari Melchers, whose paintings garnered international acclaim at the Paris Salon. Hitchcock also taught American students in Egmond. Dutch-born artist John Vanderpoel brought American students to study in his hometown of Rijsoord. Volendam, a fishing village, became the typical Dutch colony marketed to tourists as the picture-perfect image of the old Netherlands. The traditional clothing of this village became the most recognized Dutch costume among the American public.

Holland Imagined: The Popular Idea of "Dutchness"

Artists constructed an image of Holland as a utopian country through selective vision, creative alteration, and vivid imagination. For artists, Holland provided source material for pictures of honest labor, unspoiled nature, handcrafted objects, healthy lifestyles, spiritual faith, domesticity, community harmony, individuality, self-reliance, parental affection, tradition, and continuity. John Henry Twachtman, George Hitchcock, and others painted windmills—icons of the Dutch people's fight against the sea, industriousness, and productivity. American artists also collected costumes

and artifacts from many different parts of the Netherlands to use as props in their paintings. Artists used these props for pictorial effect, even though they were not always accurately represented. For example, in Egmond, Gari Melchers frequently painted churchgoers wearing headdresses that were normally only seen in a province on the other side of the country. Other artists combined costumes from many different towns and regions, and sometimes this tendency to mix and match even extended to architectural settings. To some degree, this is normal “artistic license.” Artists often felt no obligation to faithfully re-create what they saw, but rather to create something more beautiful or more evocative, either for aesthetic or commercial reasons. *Dutch Utopia* presents these diverse utopian images of Holland, painted by Americans in an era when people expected art to have an elevating influence on society.

BACKGROUND

Where is the Netherlands?

The Netherlands is a northern European country bordered on the south by Belgium, by Germany to the east, and by the North Sea to the north and west.

Is it “Holland” or “the Netherlands”?

Although the country is often called “Holland” (even by the Dutch), the Netherlands is the country’s proper name. Holland came into use because it was the name of the country’s most powerful province, which later became the two provinces of North and South Holland.

About the Netherlands

The name “Netherlands” actually means “low lands” and originally referred to the low-lying regions now known as the Netherlands, Belgium, and Luxembourg. Over one third of the Netherlands is below sea level— large areas of land were reclaimed from the sea and wetlands, and are maintained by an ingenious system of water management. The Netherlands rose to world prominence toward the end of the sixteenth century. The Dutch rejected the rule of the Holy Roman Empire, seated in Spain, in 1581, beginning the Eighty Years War and a new period of independence, innovation, and eventually, prosperity. During this Golden Age, the Dutch had one of the highest standards of living in the world, thanks to their dominance of global trade. Some scholars argue that the Dutch developed the first “modern” economy. The Netherlands in the seventeenth century was a hotbed of activity in the visual arts, philosophy, teaching, and commerce. All of this began to falter with the French invasion of 1672. In 1831, the Netherlands separated from the southern Netherlands, now Belgium and Luxembourg. Although the Industrial Revolution proceeded more slowly in Holland than in Great Britain or America, the Netherlands was a comparatively modern society in many ways—from its economic structure and politics to its cities, advanced agriculture, arts, and technology. Dutch knowledge and exploitation of wind and waterpower today seem ahead of their time. Today, the Netherlands is a densely populated



country of over sixteen million people. The Netherlands is a constitutional parliamentary monarchy, meaning that the country retains a monarch as head of state, currently Queen Beatrix. Governmental policy is overseen by a prime minister and cabinet of ministers, and legislation arises from a parliament consisting of a house of representatives and senate.

Resource for students: Introductory website made by students in the Netherlands

<http://www.discoverthenetherlands.org/>

What is Utopia?

The term “**utopia**” was first used in literature by English author and statesman Thomas More in 1561. More’s utopia is a fictional island nation that represents an ideal society in which everyone works for the common good. The idea of utopia as the “best of all possible worlds” continued in literary works such as the satire *Candide* (1759) by French Enlightenment philosopher Voltaire. The idea of utopia gave way to other authors’ speculations on excesses or ills of a society gone wrong. These **dystopias** appear in many great works of literature in the twentieth century, ranging from Aldous Huxley’s *Brave New World* (1931) to Ray Bradbury’s *Fahrenheit 451* (1953).

The term “utopia” is used in relation to this exhibition because most of the artists idealized their Dutch subjects, emphasizing the picturesque qualities of the Netherlands and the character and lifestyle of rural Dutch people, and omitting more urban views and evidence of industrialization.



Walter MacEwen (1858–1943)

The Ghost Story, 1887

Oil on canvas, 47 5/8" × 75 3/8"

Signed: "W McEwen"

The Cleveland Museum of Art, Cleveland, Ohio,

Gift of Mrs. Edward S. Harkness, 1923.416

About the Artist

Walter MacEwen was born and raised in Chicago. After spending a year at Northwestern University, he went to the Royal Academy of Fine Arts in Munich, where the curriculum included the study of the old Dutch master painters. He made his first trip to the Netherlands by 1878 and began spending his summers in the Dutch town of Hattem around 1881. There he specialized in painting interior scenes, some of which depicted contemporary people wearing the traditional Dutch costume of Hattem while others portrayed them in the clothing of Volendam. He also produced historical figure paintings, relying on the art of an earlier era to provide models for his figures' satin dresses, lace collars, and velvet jackets. He admired Dutch masters such as Vermeer and Terborch. MacEwen's paintings were quite popular in their time, winning many awards at prestigious exhibitions including the Paris Salons.

About the Work

Painted in 1887, *The Ghost Story* was the most celebrated and widely reproduced work of Walter MacEwen's career. The painting portrays a group of Dutch women in a domestic environment, who pause from their spinning and needlework to listen in rapt attention to one of their party telling a ghost story. The modest setting, decorated with Delft tiles and illuminated by a large bank of windows in the background, is typical of the type of light-filled, orderly Dutch interiors that MacEwen painted frequently. The potted flowers on the windowsill and the bodices of the women's dresses add bright touches of red and pink to the otherwise muted palette. *The Ghost Story's* critical success at the Paris Salon of 1888 firmly established MacEwen's reputation as one of the most talented genre painters of his time.

This scene of rural community life—with women and children coming together to engage in traditional labor—presents an idealized vision of Dutch society in which communal work is

Looking Closely (Visual Thinking Strategies)*

What is going on in this picture?
 What do you see that makes you say that?
 What more can you find?

Key Ideas

The Influence of Seventeenth-Century Dutch Painting

GPS Curriculum Connections

ELA4W2 The student demonstrates competence in a variety of genres.

ELA4W3 The student uses research and technology to support writing.

*Visual Thinking Strategies

Resources, curriculum, and training opportunities

<http://www.vtshome.org/>

enlivened by fellowship and a good story. The three generations of women depicted in *The Ghost Story* may refer to the cycles of rural life. The spinning wheel, meanwhile, emphasized the preindustrial lifestyle of these Dutch villagers, and would likely have evoked in American viewers a memory of their country's own colonial past. The painting was well received, winning a silver medal at the Paris Universal Exposition in 1889 (the exhibition that the Eiffel Tower was created for) and medals at major exhibitions in Antwerp, Belgium (1896), and Vienna, Austria (1902). Although *The Ghost Story* was painted in Hattem, a small Dutch village in the center of Holland, the women wear the distinctive costume of Volendam, a fishing village on the coast that also attracted foreign artists. The domestic setting, however, is not typical of Volendam. The painting's narrative—the telling of a ghost story—may have referred to the region in which Hattem is situated, which had a long tradition of folklore and storytelling. This tendency to combine costumes from one region with settings and traditions from another reveals the artistry and creative license employed in MacEwen's portrayal of rural Dutch life.

ELA Classroom Activity (Grades 4-6)

Student Art Critics: Contemporary critics often compared MacEwen's paintings to the works of seventeenth-century Dutch masters such as Johannes Vermeer.

Part 1: Ask students to research the Dutch artist Vermeer using at least three resources (such as the internet or books) and find three or more characteristics of Vermeer's paintings. Direct students to one of Vermeer's interiors, for example *Young Woman with a Water Pitcher* (Metropolitan Museum of Art), *The Milkmaid* (Rijksmuseum, Amsterdam), or *The Lace Maker* (Musée du Louvre, Paris).

Part 2: Assign students to write a brief review of MacEwen's painting *The Ghost Story*. Ask students to write from the point of view of a famous art critic reviewing MacEwen's painting at the Universal Exposition in Paris in 1889. This persuasive essay should establish a context and state a clear position. Students should include at least two reasons, based upon their observations, supporting their arguments. They may *compare* MacEwen's painting to the work of Vermeer, citing similarities between them, or *contrast*, noting how MacEwen's painting is unlike Vermeer's art.

Resources for Further Exploration

Essential Vermeer includes a catalogue of all of the artist's known works

www.essentialvermeer.com

Teaching unit based upon the work of Vermeer

<http://www.teachnet-lab.org/is24/vermeer/>

National Gallery of Art's Dutch Interior activity

<http://www.nga.gov/kids/zone/dollhouse.htm>



Dwight William Tryon (1849–1925)

The River Maas at Dordrecht, 1881

Oil on canvas, 30" × 48"

Signed: "D W Tryon 1881"

Collection of George and Betsy White,
Waterford, Connecticut

About the Artist

Dwight William Tryon began working in the medium of oil at age fifteen, initially inspired by an 1864 exhibition that included art by the Dutch masters Jacob van Ruisdael and Rembrandt. The artist's passion for the sea is evident in his earliest works, predominantly shipping scenes of his hometown of Hartford, Connecticut. Working as a bookkeeper and calligrapher, Tryon auctioned his paintings and drawings to finance his formal education at the École des Beaux-Arts in Paris. While abroad from 1876 to 1881, Tryon and his wife visited Brittany, Normandy, Venice, and briefly, Dordrecht in Holland.

About the Work

The River Maas at Dordrecht represents Tryon's homage to Dutch marine genre painting. Tryon made sketches and notes outdoors, but preferred to paint from imagination and memory in his studio. The artist wrote that he spent three months during the summer of 1880 in Dordrecht making studies. While there, he also studied the work of older Dutch artists at the Dordrecht Museum. When Tryon returned to his Paris studio, he used the sketches and studies to paint pictures of Dordrecht during the winter of 1880–1881. This one is reminiscent of the similarly titled *The Maas at Dordrecht, c. 1650* (National Gallery of Art) by Aelbert Cuyp. Rather than representing a single moment in the life of the city, *The River Maas at Dordrecht* reflects the artist's idealized memories from his summer in Dordrecht. The juxtaposition of a hay boat, symbolic of the industrious Dutch nature, with a more leisurely-paced sailboat, reinforces the idyllic interpretation of a riverscape. One small modern element is included, however—a small steam vessel is shown coming up the river.

ELA Classroom Activity (Grades 4-5):

A. Classroom discussion:

Look carefully at Tryon's *The River Maas at Dordrecht*

Looking Closely (Visual Thinking Strategies)*

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What do you see that makes you say that?

What more can you find?

Key Ideas

The Influence of Seventeenth-Century Dutch Painting

GPS Curriculum Connections

ELA4LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

ELA4LSV2 The student listens to and views various forms of text and media in order to gather and share information, persuade others, and express and understand ideas.

ELA4W3 The student uses research and technology to support writing.

Using VTS questions, discuss the picture to make as many observations as possible supported by evidence from the image. Although this painting was based upon the artist's memories, it includes information about a place and activities. What information can students find about the workings of a harbor and the geography of the location. How are boats used to haul cargo? What other symbols of Holland can be found (windmills)? Does the artist show a more modern type of transportation than the sailboats? Compare to a similar scene by seventeenth-century Dutch artist Aelbert Cuyp. How are the works alike or different?

Aelbert Cuyp's *The Maas at Dordrecht, c. 1650* at the National Gallery of Art
<http://www.nga.gov/cgi-bin/pinfo?Object=579+0+none>

B. Ports and Global Trade writing activity:

The Netherlands has long been a seafaring nation. During the Golden Age, the Netherlands was the most successful trading nation on the planet. Today, Georgia's ports (Savannah and Brunswick) are important centers of global trade and transportation of goods in the international market. Ask students to write a report on Savannah's port. What are some of the major products that are imported into the U.S. via the Savannah port? What are the factors that make Savannah an advantageous port? Which countries ship cargo through the Savannah port? How important is the port to Georgia's economy?

<http://www.gaports.com/>

<http://www.georgiaencyclopedia.org/nge/Article.jsp?id=h-1298>



Emma Lampert Cooper (1855–1920)

***The Breadwinner*, 1891**

Watercolor on paper, 20" × 24"

Signed: "E. E. Lampert 1891"

Memorial Art Gallery, Rochester, New York

About the Artist

Born in Nunda, New York in 1855, Emma Lampert received her art training at several institutions in New York City before traveling to the Netherlands, where she studied with The Hague School painter Jacobus Simon Hendrik Keizer. She took her studies very seriously, intent on becoming a professional artist, and was quite successful. Lampert began exhibiting at the National Academy of Design in 1883 and the Paris Salon in 1887. She also taught art, heading an art department in Clifton Springs, New York, and teaching at a design school in Rochester. She won medals at the 1893 Chicago World's Columbian Exposition, the 1895 Atlanta Exposition (for a Dutch landscape), and the 1904 Louisiana Purchase Exposition. She married artist Colin Campbell Cooper in 1897 when she was a well-established artist with no fear of being overshadowed by her husband.

About the Work

During her early studies in the Netherlands, Lambert first visited Laren. Her painting *The Breadwinner* is set in that village and depicts a theme often painted by The Hague School artists. In *The Breadwinner*, a young woman sits at her spinning wheel working by the faint light of a window. The products of her labor, balls of yarn, are shown on the floor of the bleak, brown interior. The woman's blue apron and red kerchief provide the only color. Lampert was most interested in the Dutch artists' watercolor techniques, which were more painterly and substantial than those typically seen in watercolor paintings in the United States. At both the 1889 and the 1900 Paris Universal Expositions, she exhibited a painting titled *The Breadwinners*. The plural form of the title suggests that it was not the painting shown here, although it may have been quite similar.

Questions for Further Discussion

What kind of activity is the woman carrying out?

Were spinning wheels used in industrialized countries in the 1890s?

What does the title mean?

What kinds of jobs were available to women in America at the time?

Dutch Utopia Educators' Guide

Looking Closely (Visual Thinking Strategies)*

What is going on in this picture?

What do you see that makes you say that?

What more can you find?

Themes/Key Ideas

The Influence of The Hague School

Anti-modernism and the Progressive Era

GPS Curriculum Connections

ELA4LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

ELA4LSV2 The student listens to and views various forms of text and media in order to gather and share information, persuade others, and express and understand ideas.



Paul Bernard King (1867–1947)

Hauling in the Anchor Line, 1905

Oil on canvas, 25" × 31"

Signed: "Paul King Katwyk 05"

Collection of Alice Miles,
Providence, Rhode Island

About the Artist

King began his career as an apprentice at a lithographic printing firm in Buffalo, New York. He received his earliest artistic training at the Art Students League of Buffalo, and later at the Art Students League of New York (1901-1904). King began making regular trips to Holland to study and paint, coming into contact with Dutch artist Willy Sluiter and noted Hague School painter Bernardus Johannes Blommers. King developed a particularly close friendship with Sluiter. Although King's visits to Europe ceased with the onset of World War I, he and Sluiter continued to correspond regularly during the war—with King's letters accompanied by packages of food and clothing, and Sluiter's by small watercolors that he had painted. King served as acting president of the Philadelphia School of Design for Women. He regularly exhibited his art at the National Academy of Design and the Pennsylvania Academy of the Fine Arts.

About the Work

One of Paul Bernard King's most important Dutch paintings, *Hauling in the Anchor Line* was painted in the community of Katwijk during the summer of 1905. The painting earned a purchase prize at the Salmagundi Club in New York, was exhibited at the National Academy of Design, and was reproduced in *International Studio* magazine, all in 1906. The artist apparently thought highly of this work because shortly before his death, he purchased it back. The artist used vigorous brushwork, scattered spots of bright color, and a dynamic composition to glorify an ordinary moment in the lives of average Dutch fishermen and villagers: two men on horseback robustly tow to shore a flat-bottomed fishing boat as a crowd gathers to watch their efforts. King's chosen viewpoint for the painting is unusual—he places the viewer on the bow of the ship, looking at the backs of the men on horseback, rather than on land. Numerous artists recorded the activities of Dutch fishing communities. In many works, horses are shown towing fishing boats into or out of the water. Other villagers, often women, are typically depicted unloading the catch after the fishing vessels are brought to shore.

Looking Closely (Visual Thinking Strategies)*

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Themes/Key Ideas

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Anti-modernism and the Progressive Era

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Gari Melchers (1860–1932)

***The Sermon*, 1886**

Oil on canvas, 62" × 86½"

Signed: "Gari Melchers"

Smithsonian American Art Museum,
Washington, D.C.

Bequest of Henry Ward Ranger through the
National Academy of Design

Looking Closely (Visual Thinking Strategies)*

What is going on in this picture?

What do you see that makes you say that?

What more can you find?

Key Ideas:

Binding Ties

Constructing Dutchness

GPS Curriculum Connections

ELA4LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

ELA4LSV2 The student listens to and views various forms of text and media in order to gather and share information, persuade others, and express and understand ideas.

TAES4-5.7 The student integrates various art forms, other content areas, and life experiences, to create theatre.

About the Artist

Throughout a career of more than half a century, Gari Melchers was awarded numerous prizes and honors both at home and abroad. The son of a German-born artist who settled in Detroit, Melchers studied at the Royal Academy in Düsseldorf, then in Paris at the École des Beaux-Arts and the Académie Julian. In 1884, he and fellow artist George Hitchcock established a studio in the Egmonds, three small villages in northern Holland. He painted there intermittently for thirty years, at the same time traveling between studios in Paris, New York, and Weimar, Germany. Melchers also had an important longstanding relationship with the Telfair Academy of Arts and Sciences in Savannah. In 1905, following the death of the museum's first director and lacking the funds to hire a replacement, the Telfair's board president, Alexander Lawton, asked Melchers (who was married to Lawton's niece) to purchase art for the museum. Melchers accepted and served officially in that role from 1906 to 1916 and unofficially until 1930, purchasing many notable works for the museum.

About the Work

In his first masterpiece, *The Sermon*, Gari Melchers combined his observations of Dutch religious beliefs and old-world custom and costume to produce an insightful portrayal of working-class Protestantism that rivaled works by the seventeenth-century Dutch masters. *The Sermon* was also a commercial stroke of genius. Melchers had hit upon a scene that would embody the tastes and values of an audience hungry for pictures of a pre-modern, God-centered world. In the painting—set in a Dutch Reformed Church in Egmond Binnen, Holland—two male parishioners sit in a raised stall overlooking nine women seated in straight-back chairs on the floor. The attention of the congregation is directed toward a minister just out of view, but the center of the narrative focuses on a sleeping peasant girl and her frowning neighbor.

Melchers' choice of subject matter for this work reflects his awareness of the popularity of the naturalists, led by French painter Jules Bastien-Lepage, who portrayed peasants in a realistic manner. Not only did Melchers paint this scene with compelling realism, but he rendered it on a monumental scale to enhance the illusion of life and the heroic significance of its hardworking and devout characters. This ambition to "paint the natives as they really are," to quote Bastien-Lepage, was echoed in the motto Melchers hung above his studio door: "Waar en Klaar," true and clear. *The Sermon* was widely praised and more than one critic hailed it as a "sensation" at the Paris Salon, where it earned Melchers an honorable mention and assured him the Grand Prize at the Paris Universal Exposition in 1889. These successes established Melchers as a leading American practitioner of Naturalism.

Visual Arts/Theater Activity (Grades 4-5)

1. Costume Group Portrait: Gather or make props or costumes on a theme to create a group portrait set in a specific time or place. Students may take turns photographing the tableau, changing or refining poses, or take turns drawing.
2. Create a "Tableau Vivant": Gather, make, or improvise props or costume elements to create a living version of *The Sermon*. Ask each student to think about the personalities of the characters in the painting and lives they may have led.
3. Dramatic Reenactment: Take the same project one step further to create a dramatic scene based upon the painting. Encourage students to think creatively about the actions or thoughts of the characters. What might the preacher be talking about? Why is the young woman so tired? What is the older woman thinking or saying? What are the other characters thinking?



George Henry Boughton (1833–1905)

The Edict of William the Testy, 1877

Oil on canvas, 43½" × 67¼"

Signed: "G. H. Boughton 1877"

Westmoreland Museum of American Art,
Greensburg, Pennsylvania

Gift of M. Knoedler & Company and Victor D. Spark

About the Artist

Born in England, George Boughton moved to Albany, New York, with his parents when he was a small child. He grew up there, surrounded by reminders of the region's colonial Dutch origins, and then moved to New York City—where he opened a studio. He experienced some success as a self-taught illustrator and painter, but went to Paris around 1860 for further study. From there he traveled to England, where he continued to study seventeenth-century costumes and artifacts, eventually becoming an expatriate. Given this background, it is not surprising that Boughton specialized in historical pictures, many of which represented colonial New England and New Netherland. Often the same figure served both capacities with a simple change of dress or setting from one canvas to the next.

About the Work

Boughton sought inspiration for his pictures in literature. *The Edict of William the Testy* illustrates an event in Washington Irving's humorous *Knickerbocker's History of New York*, in which Irving explains that William the Testy, a governor of New Netherland, issued an unpopular decree banning smoking. The irate Dutchmen, "armed with pipes and tobacco-boxes and an immense supply of ammunition, sat themselves down before the governor's house and fell to smoking with tremendous violence," wrote Irving. "The testy William issued forth like a wrathful spider, demanding the reason of this lawless fumigation." Boughton chose that moment for this painting. In one hand, William clutches his edict (a proclamation of law by a person or body of authority). He shakes his walking stick at the smokers with the other hand. He and the woman behind him are dressed in costumes taken straight from the paintings of the Dutch Golden Age. A supply of clay pipes and loose tobacco sits on a barrel at the ready. The painting, at one time in the collection of the Metropolitan Museum of Art, was very popular. Boughton made at least one copy of it, and it was reproduced in prints and journals on both sides of the Atlantic. It is one of several scenes

Looking Closely (Visual Thinking Strategies)*

What is going on in this picture?

What do you see that makes you say that?

What more can you find?

Key Ideas

Binding Ties

America's Dutch Colonial Heritage

American Literature

GPS Curriculum Connections

ELA4LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

ELA6W2 The student demonstrates competence in a variety of genres.

Boughton drew from this source; in 1886, the Grolier Club of New York commissioned a new edition of Irving's *History of New York*, illustrated by Boughton. The painting reflects Boughton's study of the old masters and the great regard that Americans developed for the Dutch and for their own Dutch history in the late nineteenth century. Boughton's later Dutch historical genre pictures would continue this trend, informed by his travels in the Netherlands, where he sketched pictures at a great rate. Working in his London studio, he turned them into illustrations for a travelogue that was serialized in *Harper's New Monthly Magazine*. Soon, he was combining details from his sketches of contemporary Holland with his images of colonial New Netherland.

ELA Activity (Grades 6-8)

Rewriting Irving: Washington Irving's most famous tales involve the early Dutch settlers of America and their descendants. Irving did not write these tales as historical accounts but as entertaining stories for the audience of his time. Using the lesson plan at the link below, have students read the classic *The Legend of Sleepy Hollow* by Washington Irving and rewrite it for a modern audience.

http://edsitement.neh.gov/view_lesson_plan.asp?id=256

More resources on this artist

http://www.artcyclopedia.com/artists/boughton_george_henry.html

Resources on Washington Irving

http://www.hudsonvalley.org/education/Background/abt_irving/abt_irving.html

Full book download of Irving's *Knickerbocker's History of New York*

<http://www.gutenberg.org/etext/13042>

Full book download of Irving's *Sketchbook of Geoffrey Crayon, Gent.* (including *The Legend of Sleepy Hollow*)

<http://www.readprint.com/work-853/The-Sketchbook-of-Geoffrey-Crayon-Washington-Irving>



Charles Frederick Ulrich (1858–1908)
The Village Printing Shop, Haarlem, Holland, 1884
 Oil on panel, 21¼" × 23"
 Signed: "Chas. F. Ulrich ANA"
 Terra Foundation for American Art,
 Chicago, Illinois
 Daniel J. Terra Collection, 1992.137

About the Artist

New York-born painter Charles Frederick Ulrich spent much of the summer of 1884 working in Haarlem. Unlike many of his fellow artists who went there to absorb the lessons of the Golden Age master portrait painter Frans Hals, Ulrich showed more interest in the contemporary urban scene. He painted four pictures during the nearly five months he was there: children blowing bubbles in the Haarlem orphanage; a Dutch typesetter standing at his case by a partly curtained window; and a boy counting papers in a print shop—the same boy in *The Village Printing Shop, Haarlem, Holland*.

About the Work

Haarlem was the site of one of the oldest continuously-operating Dutch printing firms, which may have provided the setting for Ulrich's print shop paintings. This was a town where the art and technology of printing were regularly celebrated in recognition of the claim that the seventeenth-century Haarlem printer Laurens Janszoon Coster invented moveable wooden type before Gutenberg. Ulrich would likely have known about these claims. It is also likely that many of his American viewers would have been reminded of claims that Holland allowed refugees from England and the continent to print banned religious tracts in the seventeenth century, and of the contention by some historians that the American ideals of free press, free speech, and freedom of religious expression originated in the Netherlands. Ulrich brought this picture back to New York when he returned in November 1884 and sent it to the inaugural exhibition of the American Art Association's galleries in December. Seeing it there, a reviewer claimed, "Admirable, too, is his *Village Printing Shop in Haarlem*, although the interior is so much like that of an American country printing-office, and the 'prentice is so much like an American 'prentice, that the picture might be

Looking Closely (Visual Thinking Strategies)*

What is going on in this picture?
 What do you see that makes you say that?
 What more can you find?

Key Ideas

Binding Ties
 Anti-modernism and the Progressive Movement

GPS Curriculum Connections

ELA4LSV2 The student listens to and views various forms of text and media in order to gather and share information, persuade others, and express and understand ideas.
 ELA6W2 The student demonstrates competence in a variety of genres.

engraved as an illustration for that delightful chapter in *A Modern Instance* in which Mr. Howells introduces us to Bartley Hubbard and the sleepy town of Equity.”

These points of convergence in national identity—love of technology, inventiveness, Protestant work ethic, freedom of the press, and freedom of religion—are conveyed by the visual similarity between Ulrich’s Dutch printing firm and the rural American print shop. Although the apprentice is taking a break from his labors, the men in the back are printing on a hand-operated press and the whole air of the place is one of homey industry. Large-scale publishing in New York, with its mechanized, steam-driven presses, had lost some of the spirit of a community newspaper, so there is a hint of nostalgia in the painting and in the writer’s reference to William Dean Howells’ 1882 novel. In it, Hubbard gives up village life in Maine to seek his fortune in Boston, where greed and the evils of urban life destroy his marriage. Anti-modernism and progressivism are blended in Ulrich’s image of Dutchness, which looks so much like Americanness.

More resources on this artist:

[http://www.spanierman.com/Charles-Frederick-Ulrich/Waifs-\(Haarlem,-Holland\)/featured/1](http://www.spanierman.com/Charles-Frederick-Ulrich/Waifs-(Haarlem,-Holland)/featured/1)

ELA Writing Activity (Grade 6)

1. From 1908-1912, American photographer Lewis Hines documented children at work throughout the U.S. in glass factories, mines, textile mills, and other industries under unhealthy and dangerous conditions. Hines’ photographs were published widely and aided the effort to enforce and tighten child labor laws. Ask students to write a paper comparing *The Village Print Shop* with one of Hines’ studies of young people laboring. <http://www.historyplace.com/unitedstates/childlabor/>
<http://www.historyplace.com/unitedstates/childlabor/kidd.jpg>

How is Ulrich’s painting different in its depiction of a young man at labor?

How is the work environment different?

How did Hines’ work affect public perception of child labor?

Why does child labor still exist in the world today?

Alternate Activity: Ask students to write a short fictional narrative from the point of view of the boy in Ulrich’s painting or a child in one of Hines’ photographs. Use research to inform the narrative.



**Elizabeth Nourse
(1859–1938)**

***On the Dyke at
Volendam, 1892***

Oil on canvas
62" × 49"

Signed: "E. Nourse,
1892"

Collection of Mr. and
Mrs. Stephen G.
Vollmer, Cincinnati,
Ohio

About the Artist

Elizabeth Nourse was a Cincinnati-born painter who spent most of her life in France after training at the Académie Julian in Paris. Famous and beloved in her time, Nourse was best known for her paintings of peasant women and children. She spent the summer of 1892 in Volendam, Holland, and found the popular artists' colony to be an inspiring setting. Its citizens still wore the traditional costume, including the women's distinctive winged lace bonnet. A devout Catholic, Nourse felt an affinity with the Catholics of Volendam and admired their lives of worship and hard work.

About the Work

In *On the Dyke at Volendam*, Nourse painted a group of women and children as they await the return of the fishermen. The solidity of their diagonal forms shows their strength and fortitude in the face of the harsh wind and sea. The notoriously wet and windy weather of Volendam inspired Nourse to build a platform out of her studio window so that she could pose her models while remaining sheltered from the damp. She told her sister that she was determined to "stand anything in order to paint this heavenly place." The muted colors of *On the Dyke at Volendam* show the influence of The Hague School artists. The large painting was exhibited in 1893 at the Société Nationale des Beaux-Arts in Paris, and again in a major exhibition of Nourse's paintings at the Cincinnati Art Museum. Nourse spent only one summer in Volendam, but her paintings convey a loving and respectful attitude toward her models.

Activity (Grades 1-2)

Making Dutch Costumes: Volendam, Holland, was and is still known for its traditional costumes including the distinctive women's bonnets and klompen, or wooden clogs. Younger children will enjoy this simple activity and opportunity to make Dutch caps (boys and girls) and shoes.

<http://www.hvanrossum.com/costume.html>

Looking Closely (Visual Thinking Strategies)*

What is going on in this picture?

What do you see that makes you say that?

What more can you find?

Key Ideas

Binding Ties

Anti-modernism and the Progressive
Movement

GPS Curriculum Connections

ELA4LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

ELA4LSV2 The student listens to and views various forms of text and media in order to gather and share information, persuade others, and express and understand ideas.



**James Jebusa Shannon
(1862–1923)**

***George Hitchcock*, c. 1895**

Oil on canvas, 51" × 35¼"

Signed: "J J Shannon"

Telfair Museum of Art,

Savannah, Georgia

Museum purchase, 1909

About the Artist

Born into an Irish American family in Auburn, New York, James Jebusa Shannon became one of the most celebrated portrait artists in Britain during the late Victorian and Edwardian periods. In 1878, at age sixteen, he moved to England to study at what would become the Royal College of Art. After only two years of study, Shannon received a gold medal for figure drawing in the national art school competition in Britain. Shortly thereafter, he was commissioned by Queen Victoria to paint portraits of her staff, which were exhibited at the Royal Academy (1881, 1882). Although he had intended to return home following his studies, he remained in Britain the rest of his life. The commissions from Queen Victoria set the stage for Shannon's career as a portrait artist.

About the Work

Shannon's portrait of George Hitchcock was painted during a visit to the Egmonds in Holland, where Hitchcock and Gari Melchers lived. Shannon exhibited a portrait of Hitchcock in the Paris Salon of 1895, which may have been this painting. Years later, Melchers purchased this portrait for the Telfair Museum of Art's collection. The style of the work shows the influence of impressionism in the vivid colors and loosely rendered leafy backdrop. In the painting, Hitchcock is shown in profile, bent knee-deep in a field of flowers, painting. Sporting a fashionable goatee and beret, Hitchcock reaches up, brush in hand, to mark the canvas, which is not visible. His determined, focused expression suggests his dedication to his task. In his other hand, Hitchcock holds additional brushes and a palette topped by a splotch of radiant white paint, referencing the bright color schemes of the artist who was known as the "painter of sunlight." Completely surrounded by foliage and flowers, Hitchcock is immersed in nature, the chief inspiration for his work.

Classroom Project: Ask students to create a portrait of a person, real or imagined, who is at work, but to leave out a key piece of equipment or item (computer, tractor) that the person is working on. What other clues can be included to give some indication of what this person is doing?

Looking Closely (Visual Thinking Strategies)*

What is going on in this picture?

What do you see that makes you say that?

What more can you find?

Key Ideas

Artist Colonies in Holland

GPS Curriculum Connections

ELA4LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

VA4MC.3 (DRAFT) The student selects and uses subject matter, symbols, and/or ideas to communicate meaning.

a. The student formulates unusual viewpoints for making and interpreting a visual image.



**George Hitchcock
(1850–1913)
In Windmill Land,
n.d.**

Oil on canvas, 44" ×
35¼"

Signed: "G.
Hitchcock"

Heckscher Museum
of Art, Huntington,
New York
Gift of the Baker /
Pisano Collection

About the Artist

Born into an upper-class family in Providence, Rhode Island, George Hitchcock graduated from Brown University in 1872 and attended Harvard Law School. After a few years, he decided to pursue a career in art. He eventually moved to Paris, where in 1882 he enrolled at the Académie Julian. He spent one winter studying at the Düsseldorf Academy before settling in Egmond aan Zee in the Netherlands, where he began to develop his own style. At the 1887 Paris Salon, he won an award for *Tulip Culture*, a vibrant, sun-drenched painting of a Dutch woman in a tulip field. The success of this work inspired Hitchcock to produce a series of colorful, flower-filled landscapes.

About the Work

The windmill is one of the most instantly recognizable symbols of Holland. Windmills were popularized in the touristic view of Holland that developed during the nineteenth century, in part through the work of artists like George Hitchcock. Hitchcock painted several pictures of Dutch windmills. This work could have been painted almost anywhere in the Dutch countryside, which Hitchcock traveled extensively. The low horizon line and cloud-filled sky remind the viewer of similar compositions by Dutch painters of the seventeenth through the nineteenth centuries. This windmill is of a type sometimes called a smock mill. The entire cap can be pivoted using the long tail pole so that the sails will catch the wind. Canvas was unfurled along the wooden sails in various configurations to control the speed of the turning sails, which in turn worked the gears and powered the machinery inside the mill. These windmills were commonly used for grinding grain. They represented a pre-modern, pre-mass-production era of industry and one that suggested a more healthful environment to educated late-nineteenth-century American audiences than the often crowded, urban factories of American industrial life. For residents of Long Island, New York, however, Dutch windmills such as this may have held special meaning as the precursors to the mills that Dutch-Americans built on the island in the eighteenth and early nineteenth centuries.

Looking Closely (Visual Thinking Strategies)*

What is going on in this picture?

What do you see that makes you say that?

What more can you find?

Key Ideas

Binding Ties

Popular Symbols of "Dutchness"

GPS Curriculum Connections

S2P1. Students will identify sources of energy and how energy is used.

S4E4. Students will analyze weather charts/maps and collect weather data to predict weather events and infer patterns and seasonal changes.

SEV4 Students will understand and describe availability, allocation, and conservation of energy and other resources.

ELA4W2 The student demonstrates competence in a variety of genres.

ELA4W3 The student uses research and technology to support writing.

More about Windmills

Windmills are not unique to the Netherlands. Windmills have been used for centuries by people around the world to generate power for different tasks. Possibly invented in China or Persia, they have been used in places ranging from the Greek Islands to European countries including the Netherlands, and eventually, in America. Windmills have been used for a variety of jobs including the grinding of grain for flour, as well as pumping water, and today, for the generation of electricity. Windmills were perfected in the Netherlands, where they appeared first as water wheels used to drain land to make it usable for farming. Although drainage mills were in use in Holland by the 1400s, the development of the cam shaft and crankshaft in the 1600s improved industry in the Netherlands. Windmills were used for grinding grain as well as for producing oil, paint, and lumber. Eventually the Industrial Revolution and the invention of the steam engine and internal combustion engine made the country less dependant on wind power. Holland once had some 10,000 windmills; now only about 1,000 remain. Windmills came to America as early as the 1500s. The Dutch colonists of what is now New York built numerous windmills on the Hudson River in the 1600s. Wind-powered watermills were extremely important to ranchers in the American West of the late nineteenth century as a means of pumping water from wells for cattle and crop irrigation. Today, wind-capturing devices, wind turbines, are becoming increasingly important as an alternative and environmentally friendly way of generating electric power.

Resources

Links to information and activities related to windmills and wind power:

<http://www.emints.org/ethemes/resources/S00001844.shtml>

<http://en.wikipedia.org/wiki/Windmill>

Windmill History

<http://www.holland.com/nordic/cultural/facts/windmills/history.jsp>

Make a Windmill

http://www.michigan.gov/hal/0,1607,7-160-15481_19268_20778-52098--,00.html

www.energy.gov/foreducators.htm

Energy Efficiency from US DOE

www.1.eere.energy.gov/education/lesson_plans.html

Curriculum Connections

GPS Science Connections (Grade 2)

S2P1. Students will identify sources of energy and how energy is used. Use tools and instruments for observing, measuring, and manipulating objects in specific activities.

- a. Identify sources of light energy, heat energy, and energy of motion.
- b. Describe how light, heat, and motion energy are used.

GPS Enrichment Activity (Grade 2)

Make windmills from a square. You will need a square piece of paper, scissors to cut the paper, a straw or pencil, and a straight pin. Cut a perfect square (geometry). Decorate the square in bright colors. Find the center point and draw four equal lines to the center point (fourths/fractions). Cut on the lines and fold the outside points to the center—secure them with the pin. Stick this into the straw or eraser of the pencil.

Where do you have to blow to make it move? Where is the push?
Where is the pull? How does wind make it move? People use windmills to power machines.
Students may research windmills as enrichment.

ELA (Grades 4-6)

ELA4W2 The student demonstrates competence in a variety of genres.

ELA4W3 The student uses research and technology to support writing.

Project: Ask students to research and present a paper on different types of windmill design.
Research three different types of windmills/wind-powered devices and describe their uses.

Science (Grade 4)

S4E4. Students will analyze weather charts/maps and collect weather data to predict weather events and infer patterns and seasonal changes.

a. Identify weather instruments and explain how each is used in gathering weather data and making forecasts (thermometer, rain gauge, barometer, wind vane, anemometer).

Project: How fast does the wind blow and how can you measure it? This lesson tells you how to make a simple anemometer.

<http://www.energyquest.ca.gov/projects/anemometer.html>

Environmental Science (High School)

SEV4 Students will understand and describe availability, allocation, and conservation of energy and other resources.

a. Differentiate between renewable and nonrenewable resources including explanation of how different resources are produced, rates of use, renewal rates, and limitations of sources.

Distinguish between natural and produced resources.

e. Describe the commonly used fuels (e.g., fossil fuels, nuclear fuels, etc.) and some alternative fuels (e.g., wind, solar, ethanol, etc.) including information on the required technology, availability, pollution problems, and implementation problems. Recognize the origin of fossil fuels and the problems associated with our dependence on this energy source.

Project: Research and present a paper on the use of wind and solar power, both historically and in the present. Find examples of windmills and wind power throughout history. How did this energy source affect these cultures and their economies? What are the challenges presented by the use of wind power in the contemporary world as opposed to its use in pre-modern societies?



**George Hitchcock
(1850–1913)**

***The Stork's Nest*,
c. 1890–1906**

Oil on canvas, 22¼" × 17¼"

Signed: "G Hitchcock"

Private Collection, Kiawah
Island, South Carolina

About the Art:

The Stork's Nest by George Hitchcock is an excellent example of the artist's flower field paintings of the Netherlands, where he lived for most of his adult life. The painting was shown in New York and in a joint exhibition with Hitchcock's second wife, Cecil Jay, at the Art Institute of Chicago (1911). Hitchcock advocated painting *en plein air* and came to be known as the "painter of sunlight." *The Stork's Nest* is an example of his ability to combine open-air observation of nature with symbolism. Flowers, particularly tulips, have been a symbol of the Netherlands since "tulip mania" overtook the country in the mid-1600s, causing a financial crisis. The white stork with an eel in its mouth is the official symbol of the city of The Hague and is featured on its coat of arms. White storks have inhabited Europe and Africa since ancient times. They migrate twice a year by soaring on thermal air currents, and Holland is one of the European countries where they gather in spring to mate and nest. Storks were regarded as a symbol of good luck; they ate leftover fish after street markets closed, lessening the chance of disease from rotting fish. Male storks often use the same nest year after year and have adapted to building their nests on manmade structures. They stay in loyal family units for the mating season and have become a symbol of fidelity, good parenting, and good luck. The expectation of return and the sense of the bird as a good omen may have contributed to the Dutch practice of building structures on roofs and in fields to support stork nests, such as the one painted by Hitchcock. With the proud stork standing atop his nest, a field of Dutch flowers, and windmills visible on the horizon, Hitchcock created an iconic image of his adopted country.

Questions for Further Exploration

- Judging from this painting, why do you think Hitchcock was called the "painter of sunlight?"
- How many different colors of flowers are growing in this field/farm?
- How can you tell that the flowers were planted?
- What types of buildings can you find in the background?
- What types of birds in your area eat fish?
- Which bird is the symbol of the United States?

Looking Closely (Visual Thinking Strategies)*

What is going on in this picture?

What do you see that makes you say that?

What more can you find?

Key Ideas

Popular Symbols of Dutchness

GPS Curriculum Connections

ELA4LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

ELA4LSV2 The student listens to and views various forms of text and media in order to gather and share information, persuade others, and express and understand ideas.

Agrarian – relating to the tending of land, agriculture, and rural living.

Colony – A group of people living far from their homeland who maintain ties or identity with the place they are from. In the case of artists, colonies were places where groups of artists who shared the same interests in subject matter or locations would come to work.

Dikes – also called levees or embankments; dikes are walls, either natural or manmade, that prevent lands from flooding.

Dutch – Pertaining to people, places, language, and products of the Netherlands.

The Hague School – Dutch artists of the late nineteenth century who painted landscapes of the Netherlands, often out of doors, and figurative scenes focused on the lives of rural people.

Holland – Popular term for the Netherlands as a country; Holland is actually the name of two important provinces of the Netherlands—North Holland and South Holland.

Industrialization – Process of change from pre-industrial methods of production, for example, handmade products to factory-based production and mechanization. Social structure, economics, and human relationship with, or perception of, nature all undergo change as a part of this process.

Naturalism – Movement in literature and art originating in late-nineteenth-century France. In art, Naturalism was centered on the paintings of Jules Bastien-Lepage who painted peasant subjects.

New Netherland – Name given to the Dutch colony established in America during the 1600s in what are now the states of New York and New Jersey. The colony existed from 1613 until 1664, when the Dutch handed over control of the colony to England.

Picturesque – Refers to a scene that is visually interesting and suitable for a painting or photograph.

Pre-modern – Refers to character of a society predating the Industrial Revolution.

Progressive Movement – An effort to create reforms in American society to address problems brought about by the industrialization of the mid to late 19th century. During the Progressive era, (mainly 1890s-1920s), individuals and groups sought reforms including improved living conditions in cities, public ownership of utilities, changes in the food industry, improved workplace safety, and restriction of child labor. Not all efforts were successful, but some set the stage for later reform.

Salon – Large-scale annual art exhibition in Paris that took place in the second half of the nineteenth century. In the Salon, great numbers of paintings were hung side by side and stacked to fill the walls from the wainscot (at waist level) to the picture rail (near the ceiling).

Urbanization – The spread of the city or the conversion of agricultural or natural lands into cities.

TIMELINE

1579 – The Dutch United Provinces declared their independence from Spain.

<https://www.cia.gov/library/publications/the-world-factbook/geos/nl.html>

1609 – Henry Hudson, an Englishman working for the Dutch East India Company first explored the areas now called New York Harbor and the Hudson River. Hudson's explorations resulted in Dutch claims on the region, the formation of the Dutch West India Company, and eventually, the founding of New Netherland.

<http://www.mcny.org/exhibitions/current/Henry-Hudson.html>

1624 – Establishment of New Amsterdam. Sponsored by the Dutch West India Company, thirty families arrived in North America in 1624, establishing a settlement on present-day Manhattan.

Around 1627, the company brought in enslaved blacks, who were made to clear land for roads and build fortifications. http://www.slaveryinnewyork.org/PDFs/Fact_Sheet.pdf

<http://www.nps.gov/history/NR/travel/kingston/colonization.htm>

1626 – Peter Minuit, the Company's director, "purchased" what became Manhattan from the Native Americans for \$24.

1642 – Rembrandt van Rijn painted *The Night Watch*.

1662 – Johannes Vermeer painted *Young Woman with a Water Jug*.

1664 – New Netherland/New Amsterdam colony was transferred to English rule following the Second Anglo-Dutch War in 1664. <http://www.nps.gov/history/NR/travel/kingston/colonization.htm>

1760 – Approximate date marking the beginning of the Industrial Revolution. It was largely confined to Great Britain until around 1830. <http://www.answers.com/topic/industrial-revolution>

1764 – James Hargreaves invented the Spinning Jenny, the multi-spool spinning wheel that helped industrialize the textile industry in Great Britain. <http://www.answers.com/topic/industrial-revolution>

1769 – Scottish instrument-maker and inventor James Watt made a technical improvement on the steam engine, advancing the Industrial Revolution. His engines were in industries including coal mining, textile manufacturing, and transportation. <http://www.answers.com/topic/industrial-revolution>

1783 – Approximate date of the beginning of the Industrial Revolution in America, primarily in the Boston and Philadelphia areas. <http://www.answers.com/topic/industrial-revolution>

1783 – Washington Irving was born in New York City (near present-day Wall Street).

http://www.hudsonvalley.org/education/Background/abt_irving/abt_irving.html

1790 – Samuel Slater built the first practical cotton-spinning machines in America in Rhode Island.

<http://www.answers.com/topic/industrial-revolution>

1794 – At Mulberry Grove, near Savannah, Georgia, Eli Whitney invented the cotton gin. Four years later, Whitney conceived the idea of using interchangeable parts, the basic principle behind mass production.

<http://www.answers.com/topic/industrial-revolution>

1800 – Three out of four male workers, based on the 1800 census, worked full-time in agriculture.

<http://www.answers.com/topic/industrial-revolution>

1807 – Robert Fulton's first steamboat, the *Clermont*, made its maiden run on the Hudson River and marked the first commercial application of steam to transportation.

<http://www.answers.com/topic/industrial-revolution>

1809 – Washington Irving published *The History of New York*, a work of fiction that described and poked fun at the lives of early Dutch settlers in Manhattan. Irving was the first American to make his living solely through writing. http://www.hudsonvalley.org/education/Background/abt_irving/abt_irving.html

1815 – After a twenty-year French occupation, a Kingdom of the Netherlands was formed.

<https://www.cia.gov/library/publications/the-world-factbook/geos/nl.html>

1818 – The *S.S. Savannah*, a hybrid sailing ship/sidewheel steamer was built in Savannah. Notable as the first steamship in the world to cross the Atlantic Ocean (May-June 1819), the *S.S. Savannah* was not a commercial success and was converted back into a sailing ship shortly after returning from Europe.
<https://www.shipsofsea.org>

1819 – Washington Irving published the *Sketch-Book of Geoffrey Crayon, Gent*, which contained the stories *The Legend of Sleepy Hollow* and *Rip Van Winkle*.
http://www.hudsonvalley.org/education/Background/abt_irving/abt_irving.html

1828 – The first commercial railroad in the United States, the Baltimore and Ohio, was launched.
<http://www.answers.com/topic/industrial-revolution>

1842 – States began limiting children's workdays. Massachusetts limited children's workdays to ten hours; other states soon passed similar laws—but most of these laws were not consistently enforced.
http://www.continuetolearn.uiowa.edu/laborctr/child_labor/about/us_history.html

1865 – U.S. Civil War ends.

1871 – Nineteenth-century Dutch painter Jozef Israels settled in The Hague and became the leading figure of The Hague School of painting. <http://www.jozef-israels.com/>

1879 – Thomas Edison developed the first electric light bulb. <http://www.britannica.com/>

1884 – Gari Melchers joined with George Hitchcock to set up a studio in Egmonds, Holland.
http://www.butlerart.com/pc_book/pages/gari_melchers_1860.htm

1885 – George Hitchcock attracted attention with his painting *Tulip Culture*, depicting a Dutch gardener, at the Paris Salon. <http://www.britannica.com/>

1886 – Samuel Gompers founded the American Federation of Workers to organize skilled laborers.
http://www.flowofhistory.org/themes/technology_transportation/progress_timeline.php

1889 – Gari Melchers and John Singer Sargent were the first Americans to win a Grand Prize at the Paris Universal Exposition.
<http://books.google.com/books?id=hKPvxXqBN1oC&pg=PA10092#v=onepage&q=&f=false>

1890 – The Sherman Antitrust Act was passed as an attempt to limit the power of monopolies and trusts.
http://www.flowofhistory.org/themes/technology_transportation/progress_timeline.php

1900 – According to the 1900 census, two-thirds of male workers were employed in the manufacturing or service sectors. <http://www.answers.com/topic/industrial-revolution>

1906 – Date when the Old Dutch Cleanser was patented by the Cudahy Packing Company.
<http://www.brandlandusa.com/2008/12/22/chasing-the-old-dutch-cleanser-girl/>

1907 – Dutch Boy brand paint was founded. The Dutch Boy icon initially symbolized the "Dutch Process" for creating paint products, originating with two chemists in sixteenth-century Holland.
<http://dutchboy.com/about/>

1913 – Henry Ford introduced the assembly line, allowing him to produce one thousand Model T automobiles daily. Ford also instituted a \$5 workday.
<http://www.digitalhistory.uh.edu/historyonline/chron20.cfm>

1914 – After the assassination of Archduke Franz Ferdinand, Emperor Franz Joseph of the Austro-Hungarian Empire declared war on Serbia, setting off the First World War.
http://www.pbs.org/greatwar/timeline/time_1914.html

1916 – The Adamson Eight-Hour Act mandated an 8-hour workday in the railroad industry to prevent a nationwide railroad strike. <http://www.digitalhistory.uh.edu/historyonline/chron20.cfm>

1920 – The census revealed a rural-to-urban shift; for the first time, more than half of Americans lived in towns and cities with a population greater than 2,500.

http://www.flowofhistory.org/themes/technology_transportation/progress_timeline.php

1920 – The Woman's Suffrage Amendment to the U.S. Constitution was ratified.

<http://www.digitalhistory.uh.edu/historyonline/chron20.cfm>

1938 - Federal regulation of child labor was achieved in Fair Labor Standards Act.

http://www.continuetolearn.uiowa.edu/laborctr/child_labor/about/us_history.html

Books

Annette Stott, Holly Koons McCullough. *Dutch Utopia: American Artists in Holland, 1880-1914*. Telfair Museum of Art. Telfair Books: Savannah, 2009.

Jonathan I. Israel. *The Dutch Republic: Its Rise, Greatness and Fall, 1477-1806*. Oxford University Press: New York, 1995.

Web

Dutch Art of the Golden Age

http://www.essentialvermeer.com/dutch-painters/dutch_art/golden_age.html

<http://www.nga.gov/education/classroom/dutch/>

<http://www.minbuza.nl/history/en/1600tot1700,1600---1700.html>

The Hague School

<http://www.rijksmuseum.nl/tentoonstellingen/haagse-school-op-reis?lang=en>

<http://www.codart.nl/exhibitions/details/808/>

American Impressionism

http://www.metmuseum.org/toah/hd/aimp/hd_aimp.htm

Egmond (North Holland) School of American Impressionism

http://www.butlerart.com/pc_book/pages/gari_melchers_1860.htm

http://www.umw.edu/gari_melchers/melchers/

<http://www.tfaoi.com/aa/4aa/4aa588.htm> (Gari Melchers)

Dutch Costumes/Wooden Shoes (klompen)

[http://en.wikipedia.org/wiki/Clog_\(shoe\)](http://en.wikipedia.org/wiki/Clog_(shoe))

The Netherlands: Environment and Water Management

<http://www.waterland.net/>

Washington Irving Storytelling Lesson Plan

<http://www.hudsonvalley.org/education/LessonPlans/Storytelling/storytelling.html>

Colonial Dutch Heritage

<http://www.amazon.com/Island-Center-World-Manhattan-Forgotten/dp/1400078679>

New Netherland/ Dutch New York

<http://www.nysm.nysed.gov/albany/nnd.html>

<http://www.nytimes.com/2009/07/19/nyregion/19artwe.html>

Visual Thinking Strategies

<http://www.vtshome.org/>